

中唐文学の視角

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まえがき

本書は、平成六・七年度文部省科学研究費補助金総合研究（A）「中唐文学の総合的研究」の研究成果を中心に、全体的な統一を図り、これを学術図書として刊行するものである。私たちの二年間にわたる共同研究は、共同研究によってこそもたらされる充実した喜びをメンバー一人ひとりの心の中に刻んでいる。このような企画が生まれた経緯を、その母体となった「中唐文学会」の誕生にまで遡って記しておきたい。

編者二人（松本・川合）が初めて出会ったのは、一九八九年の秋であった。それまでは互いに名前を知りながらも言葉を交わす機会すらなかったのである。私たちは「一たび見えて故の如く」、たちまち意気投合した。出身大学が異なるために久しく相知ることがなかったのを悔やみ、これからは二人の輪をさらに広げて、同じ世代ゆえに共通する問題意識を抱える人たちが集い合う場を作ろうと、筑波山頂で語り合った。そして関東・関西に手分けして声をかけたところ、またたくまに賛同者が集まり、一九九〇年十月に第一回の「中唐文学研究会」が開かれることになった。以後、年に一度、常時五十人ほどが参加して今日に至っている。全国的な集まりとは別に、各地方においても定期的に研究会、読書会が開かれている。きっかけは二人の邂逅にあったものの、同じような思いは誰の心の中にも潜在していたのだろう。

「中唐文学研究会」発足の動機のひとつは、出身大学という縦割りの人間関係を打ち破って、横のつながりを開くことであった。従来、日本の学界では大学を母体とした同窓意識の枠の中で、それぞれの学風が築かれ、伝統を

形成してきた。それは一方で研究者相互の自由な交流を妨げる面もないではなかった。私たちはこの会を通して一気に世界が広がったような驚きと喜びを味わった。この集まりの中では、たとえ意見の相違はあっても全員が対等の立場で議論し、相互の人格を認め合う人間関係を尊重しようと初めに確認しあったが、それは期待通りの自由で闊達な、そして知的刺激に満ちた雰囲気を生み出すことに成功したと信じている。

組織化が制約を生むことを案じて、会則も会費もない集まりを意図していたのが、活動が定着して内外に知られていくにつれて、大げさにいえば「社会的責務」が加えられてきた。一九九四年からは会報も発行され、会の名称も「中唐文学会」に改められた。各自がそれぞれに裨益されるだけでなく、それを公にしようという気運が生じたのも、会の成熟がもたらした必然であろう。かくして始まったのが松本肇を代表者とする文部省科学研究費補助金による総合研究（A）「中唐文学の総合的研究」である。平成六・七年度の二年間、十五人がたびたび合宿して研究発表と討論を繰り返した。ここに掲載するそれぞれの論考が、単独の作業を越えた力量を発揮しえているとしたら、それは集団の場の力が作用したからにはかならない。

唐代の文学は、今日でも初唐・盛唐・中唐・晩唐の四期に分けて捉えられている。このような分け方はもともと盛唐を唐代文学の最高の達成とみなす明代の文学観に由来している。しかし盛唐詩を絶対の規範とする詩観から解き放たれば、中唐と呼ばれる時代は文学のあらゆる相において新たな展開が始まった、活力に溢れた時代であった。それは単に唐代の時期区分の一つにとどまらず、中国古典文学全体のなかで期を画する大きな変動であった。人間の精神が大きな変革を迎えた時期特有の、様々な要素が無秩序のまま縦横に活動している様相が、今、多くの人の心を捉えている。中唐文学に対する関心がとみに高まってきたのも、そうした見方が同時代的な認識として共

有されたからであろう。それはもちろん文学の領域に限られず、世の中の仕組みの変化、文化全体の変容とも運動している。それゆえ私たちは文学、思想、歴史の研究者を結集して、「総合研究」と称するにふさわしく、中唐文学の全体像を広い視点から解明しようともくろんだ。これはその最初のささやかな試みである。

本書はⅠ～Ⅴの論文群によって構成される。

Ⅰ「文学史からの照射」は、中唐文学を中国文学史の流れの中で捉え、文学史の形成の意味を論じるとともに、ヨーロッパにおける受容についても触れる。

Ⅱ「中唐詩の展開」は、柳宗元の詩に現われる「飛べない鳥」と、唐詩に歌われる犬の描写を対象に、中唐詩の特質を具体的に考察するほか、盛唐の杜甫や晩唐の杜牧の作品も視野に収めながら、中唐詩の開拓と展開のようすを解明する。

Ⅲ「中唐の文人たち」は、風変わりな詩人劉叉の伝記、士人と妓女との贈答詩、および唐代小説に関する論考で、中唐の文人社会の多様なありさまを浮き彫りにする。

Ⅳ「書画との関わり」は、詩と絵画をめぐって中唐独自の詩画同質論の美学を探求し、また、品第法から時代順へと批評の方法を転換した『述書賦』の構成原理を論しながら中唐期の書論の特質を解明する。

Ⅴ「政治へのまなざし」は、中唐の大明宮の建築構造と政治・社会との関連を分析し、さらに中晚唐期の官人の藩鎮幕職官勤務の実態を究明する。

創文社の小山光夫氏は早くから私たちの活動に注目され、『創文』三四六号（一九九三年八月）～三五二号（一九九四年三月）に「転換期としての中唐」と題するリレー形式の連載を企画されるなど、私たちにあって嬉しい理

解者であった。科研総合研究についてもその成果を公刊するように懇慫され、氏の尽力によってこのようなかたちの本が世に出ることになった。また、高野文子さんには編集、校正の万般にわたり行き届いたご配慮を頂いた。刊行にあたっては、平成九年度文部省科学研究費補助金「研究成果公開促進費」の交付を受けた。関係する方々に併せて感謝したい。

一九九七年九月

筑波大学 松 本 肇
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Summary

From the Dali (大曆) Period to the Yuanhe (元和) Period ——The meaning of 'Mid-Tang'——

AKAI, Masuhisa

The poetry of the Tang dynasty has been chronologically divided into four periods: that of 'Early-Tang', 'High-Tang', 'Mid-Tang' and 'Late-Tang'. The Mid-Tang period has been recognized as the turning point toward the decline so far. However, this needs to be reconsidered; the Mid-Tang could be regarded positively as the period in which new poetic tendency was created.

Brief mention should be made of previous studies. Yang Shi-hong (楊士弘) divided the Tang dynasty poetry into three periods; 'High-Tang', 'Mid-Tang', and 'Late-Tang'. He regarded 'Mid-Tang' as the successor of the 'Right Sound of Tang poetry' established in 'High-Tang'. It follows that 'Mid-Tang' actually comprises only the Dali (大曆) period.

The details of daily life and melancholy were highly esteemed as the central theme of the Dali period poetry, for which, compared with 'High-Tang' poetry, it was necessarily underestimated by the traditional poetic criticism. But, from the viewpoint of the whole Chinese poetry, it has to be more highly valued for the very reason that the melancholic Dali poetry helped to create the new values which had been almost ignored till that time.

Tang poetry and Song poetry are recognized as two representative models in the history of Chinese poetry. Tang poetry is extrovert and passionate, while Song poetry is introvert and tranquil. The characteristic of a Chinese poem is decided by the balance of these qualities. However, this is not so much derived from the difference between Tang and Song periods as from the difference between 'High-Tang' and 'Mid-Tang' periods.

How could each poet of the Yuanhe (元和) period develop his individual poetic characteristic in his own way? It was because the poets of Dali period converted the old literary standards into the new. The new standards were

supported by those who required new life styles, new ways of life, and, above all, new literature.

The Formation of the Literary History of Tang Dynasty
—a Consideration Based upon the Contrast of
Old and New *Tang-shu* (新旧唐書) —

KAWAI, Kôzô

Our view of the literature of the past is prescribed by the view that has been passed on to us. Literary history maintains itself by exerting its power over one new generation after another. It has, however, power of transforming itself too. Literary history is formed both through succession over the times, and through change according to the times. In the present article I wish to examine how the view of the literature of Tang Dynasty has been formed and transformed, by considering the contrast between the Old and New *Tang-shu* (新旧唐書).

The literature section in the New *Tang-shu* (『新唐書』文芸伝) regards the history of Tang literature as the process in which the *gu-wen* 古文 of the Mid-Tang grows to its maturity. This is the view that was passed on from the *gu-wen* writers of Tang Dynasty. Whereas the New *Tang-shu* gave prose the central position in the world of letters, and poetry the marginal one, later when poetry occupied the center, it was customary to separate the developments of poetry and prose. With respect to prose, with the establishment of *gu-wen*, the view expressed in the New *Tang-shu* is still predominant today.

In the literature section of the Old *Tang-shu* (『旧唐書』文芸伝), however, one finds a totally opposite view. The new directions in literature are praised, while the *gu-wen* is disregarded. This line of thinking was hardly recorded during the Tang period. Since the Old *Tang-shu* is an official history, this minority view has happened to be passed on to the present time. It is not impossible, then, to surmise that during the Tang Dynasty the literary opinion which does not value *gu-wen* existed, but that transcription of the situation of a certain period, but a later construction with a point of

view of its own.

How Bai Ju-yi (白居易) Poems were received in Europe —Concerning the Translation of Mid-Tang poems—

ICHIKAWA, Momoko

The purpose of this paper is to find out how Bai Ju-yi (白居易) poems were received in Europe.

Research on the influence of Bai Ju-yi's poems on Japan has already been conducted in detail. This study attempts to clarify how Bai Ju-yi was received in Europe, thereby making possible a comparison between Japanese and European responses to it.

There are two prominent features distinguishing how Bai Ju-yi was received in Europe.

First, Bai Ju-yi was introduced, in the second half of eighteenth century, as a person who had a legendary exotic character and this image remained fixed for a long time.

Second, despite the fore-mentioned point, some scholars initially translated his works literally. Therefore, his works, unlike others, were not falsely represented.

One can say that Bai Ju-yi poems were not as popular as Li Bai's (李白), for three reasons. First, his translations came out a little later than the others and missed the chinoiserie boom. Second, the main theme of Bai Ju-yi poems is every day life and his imagination seems to reflect a common sense, therefore it was difficult for the Romanticists and the Symbolists in modern Europe to adopt it. Third, the initial word-for-word translations by scholars prevented a free flow of ideas by second stage poet translators.

This paper also touches on the translation of Mid-Tang poems. As for Mid-Tang poems, only a limited number of works were translated first into one language, and then, this became the basis for secondhand translation or adaptation into other languages. Therefore, these few works played an important part in establishing a set image of Mid-Tang poetry in Europe.

Gautier's *Le Livre de Jade* (1862) was especially influential. This antho-

logy described romantic female scenes. This tendency was reiterated and further emphasized when re-translated or adapted.

Du Fu's (杜甫) Expressions of 'Strangeness' (奇) in his Poetry

KATÔ, Kuniyasu

Expressions of 'strangeness' (奇) in the poems of Han Yü (韓愈) and his followers have been paid considerable attention to, but those in Du Fu's are still underestimated, though it is admitted that they preceded the 'strange' expressions in these poets. For this reason, in this paper, we want to consider the following matters: what Du Fu's expressions of 'strangeness' really mean, what relationship they have to 'strangeness' expressed by Han Yü and his followers in the Mid-Tang, and what verbal interaction took place behind the fashion of these expressions of 'strangeness' which sprang from the poetry of Du Fu.

A close survey of the poetical activities of Du Fu and Han Yü suggests that they intentionally invented 'new words' (新語) so that they might reveal a concealed world and give it verbal expressions. For this purpose, new words were required which possess such a miraculous, extraordinary power that they might surpass that of the heavens. Both poets longed for an ideal world in the future, but there was no other way left to them than to sweep away the dying visions of the past and present a new world vividly through the powerful influence of fresh words of their own making.

In such moments, words came to Du Fu like a revelation from the heavens. They became gradually accepted by the public through logical thinking and concrete interpretation given by a new group of intellectuals who passed a difficult examination to get high offices in the state and began to be influential in many fields. These men were gifted with clear intellect and acute sensibility. Men in the Mid-Tang period thought they had found their own ideal in an amazing reality revealed by the strange 'new words' in Du Fu's poetry and they felt a great excitement about it. Freed from the old conventions, they wrote their works after the manner of Du Fu and

created a new reality and richness in their works. From this came philosophy appropriate to a new age and enthusiasm in searching for various conceptions of value. Doubtlessly we can say that the expressions of 'strangeness' Du Fu cultivated played a significant, pioneering role in producing the great energy of a new movement.

Poetry of Liu Zong-yuan (柳宗元) : Birds that Can't Fly

MATSUMOTO, Hajime

Birds that can't fly had already appeared in *Shi-jing* (詩經). Two view-points are expressed there: one of a man who shoots birds, and another of birds which are shot. And it is in *Chu-ci* (楚辭) that the latter view-point became predominant. In Han Wei (漢魏) and Six Dynasties (六朝), "a hurt bird", or "a bird in cage" appeared besides "a bird that flies away" or "a bird that comforts itself". The bird that can't fly symbolizes the danger of life, the hard times, the fall of the world, the lonely feeling caused by homesickness or parting, the image of death and so on.

In Tang (唐) Dynasty "a falling bird" represented a poet's sorrowfulness caused by failure of the examination of Ke Ju (科舉), and "a sick bird" increased, and especially in the Mid-Tang Dynasty "birds that can't be overwhelmed", and "bad birds" appeared. A way of thinking of "birds in a cage" changed, and poets converted the inside of a cage into the sacred space beyond which they can make a poem.

Liu Zong-yuan (柳宗元) wrote three poems on birds that can't fly; "Qi-wu-ci (歧鳥詞)", "Long-ying-ci (籠鷹詞)", and "Fang-zhe-gu-ci (放鷓鴣詞)". In the poems he pursued the theme of salvation from the defeatedness. Succeeding the traditional image of birds that can't fly, he created the bird that can't fly because of having approached to the sun and the bird that can't fly with its hurt leg. The essence of the birds that can't fly which Liu Zong-yuan created lies in the fact that they never abandon their will to fly.

An In-Depth Look at “Yanyü (烟雨)”

—About a Change in Mental Picture in Mid- and Late Tang—

AIKÔ, Hiroshi

From time immemorial, it came up with the import of “yanyü (烟雨)” writed by poetries was changing from the Mid- and Late Tang, and the reason was demonstrated. Before middle and late of Tang, “yanyü” had being used for finding out the Utopia over itself, or for something that partition off the friend and the home land. What people tried to see over “yanyü” has commonthing at the space of came time. By the way, for example, “yanyü” in Du Mu (杜牧)’s “Jiang nanchun jueju (江南春絕句)”, what can feel faintly over “yanyü” is a world different from space-time. We can find the strong reflection of the times in Du Mu’s “yanyü”. That is to say as the evolution of mental picture opinion, it is the spirit of the times that makes a world new poetry. It coincided with the when “shui mo (水墨)” pictures were appearing in pictorial world. In compliance with the spirit of times, one thing was given a new touch. It was nothing else but “yanyü”.

Landscapes with Dogs

—Dogs depicted in Tang (唐) Dynasty Poems—

KAWATA, Satomi

When did poets in China begin to describe in poetry dogs that lived with them? There are a small number of poems in *Shi-jing* (詩經) written about brave hunting dogs. They show how long Chinese have enjoyed the company of dogs. The number of the descriptions of dogs in poetry, however, had not increased since then until Six Dynasties (六朝); only dogs that barked as if mad or their peaceful and carefree barks were described as a symbol of evil or as a symbol of peace.

Wang Wei (王維) in the High-Tang Dynasty is the first poet that depicted his pet dog in his poems. It is Du Fu (杜甫) that developed the new way to

describe dogs that Wang Wei began ; he gave us more realistic descriptions of his dogs full of expression. Du Fu gave us detailed pictures of the behavior peculiar to dogs and he also depicted affectionately dogs' psychology and emotions in sympathy with them, which you never see in poems before Du Fu. Du Fu is the first poet that described in his poems dogs as his close friends.

After Du Fu, dogs were recognized as one of the poetic themes, and poets after the Mid-Tang Dynasty began to depict dogs individually in a great number of poems. Especially Bai Ju-yi (白居易), who was the best successor to Du Fu, gave various pictures of dogs as a member of his family. No poets in the Tang (唐) Dynasty wrote more poems about their pet dogs than he. It is also after the Mid-Tang Dynasty that poets referred again to what kinds of dogs he was writing about, which had been stopped since *Shi-jing*, and they produced a lot of new poetic words about dogs, and the descriptions of pet dogs that you had not seen in poetry before.

In the Mid-Tang Dynasty was the big turning point for the literature : the world picture that poets had shared fell apart, and poets began to see the world individually. It can be said that the realistic descriptions of dogs that Du Fu began and you can see more in the poems after the Mid-Tang Dynasty were a form of expression that was borne in such a current of time.

A Rudimentary Study of the Biography of Liu Cha (劉叉)

OKADA, Mitsuhiro

Liu Cha (劉叉) is one of the poets with a lot of personalities who gathered around Han Yu (韓愈), an eminent writer in the Mid-Tang Dynasty. His poems that have survived are less than 30 in number. However, these stimulate our interest, especially taken together with his stormy life—his chivalrous conduct, his life as a desperado, the murder committed in a drunken brawl, his theft of Han Yu's money and subsequent running away and so on.

The biography of Liu Cha was written by Li Shang-yin (李商隱). Its

contents are very simple, but valuable for the study of this poet. This paper attempts to cast light upon this material.

In this study I consider Liu Cha's whole life and offer several new views about Cha's friend Jiao Meng (焦蒙) in the Wei (魏) district, about the period of the amnesty following his being found guilty of murder, and about the circle of writers of the Han Yu group. Cha's poems often show a sense of alienation and solitude. Presumably this alienation had something to do with the change and dying out of the love of "shang wu (尚武)"—high esteem for martial or chivalrous conduct—in the Mid-Tang Dynasty.

In addition, I point out the limits of his poetry imposed both by his lack of positive attitude toward taking material for his poetry from his own stormy experience, and from his lack of concentrated effort to progress beyond stereotyped representation.

Bureaucrats and Prostitutes

—About Tang poems which Bureaucrats sent to Prostitutes—

SAITÔ, Shigeru

Tang Dynasty was the epoch in which Bureaucrats and Prostitutes tied stronger than before, and their interchange was reflected in the world of poems.

The things that Bureaucrats desired of Prostitutes were talent of composing poems, the skill of conversation, and the sense of wit. Bureaucrats especially appreciated Prostitutes' ability to interpret poems.

The poems which Bureaucrats sent to Prostitutes were important parts in developing the Literature of Amour which was characteristic in the latter half of Tang Dynasty.

In the history of Prostitutes, Tang Dynasty was also the epoch in which their spirituality was respected.

Creative Intentions in Tang Dynasty Stories (唐代小説)

—In Focus on *Du Zi-chun* (杜子春)—

TOMINAGA, Kazuto

It is reported that there are two major hypotheses about motifs of *Du Zi-chun*. One concerns the training of hermits and the other is the attachment of much importance to love. I wonder, however, whether this work originated from one special motif. All stories are influenced by the era in which they are written. To understand the motifs of stories, it is necessary to evaluate them in the context of historical background. It is important to know how stories were written and appreciated in the era of Tang Dynasty (唐代).

In this report, by examining *Du Zi-chun*, I have tried to analyze the intention behind the creation of stories in the Mid- and Late Tang Dynasty, the golden age of Tang Dynasty Stories.

In conclusion, Tang Dynasty Stories are not based on any special motifs, but originate from the intention to surprise and entertain people. For this purpose, the authors created mysterious stories in pursuit of humor. This spirit in pursuit of humor is one of the sources of the energy behind stories which flourished in the Mid- and Late Tang Dynasty.

“Pictures Existing in the Poem (Shi-zhong you hua 詩中有畫)”
and “Visuals in the Poem Appearing in the Reader’s Mind Eyes
(Wan-ran zai mu 宛然在目)”

—Poems and Pictures in China—

ASAMI, Yôji

This paper gives clarification and consideration to the following two issues concerning a school of Chinese aesthetics established in Song Period, which advocates the homogeneity of poems and pictures: (i) how this theory of perception in poetics developed the view that recognizes reappear-

ance of the picture-like visual images in poems, and (ii) how the Mid-Tang Period is characterized with respect to the forming process of this idea.

Now we widely accept that a poem reproduces some kind of visual world. This view, however, was not necessarily common in Chinese classics. In fact, it was not until the Late Six-Dynasties Period that it came to be presented for the first time; and even at this stage, visual reproduction in poems was not associated directly with that in pictures yet.

In the Mid-Tang Period, visual reproduction in poems was acknowledged in general, and exchange of poems prospered as a medium of visual communication. Under these circumstances, the idea that poems, as well as pictures, can be regarded as a method of reproducing and communicating visual images came to be proposed. Thus, the Mid-Tang Period can be characterized as the infancy of the theory of poem-picture homogeneity in the subsequent Song Period, as well as as the turning point which has a very significant meaning in the history of recognition of poems.

A Character of *Shu shu fu* (述書賦)
—Calligraphy Criticism in the Mid-Tang Period—

ÔNO, Shûsaku

From the Six Dynasties to the Tang Dynasty, *Pin di fa* (品第法) a kind of criticism was used in various fields. For example, there were *Shi pin* (詩品) written by Zhong Rong (鍾嶸) in the Riang Dynasty (梁) in literature, *Gu hua pin lu* (古畫品錄) by Xie He (謝赫) in the South Qi (南齊) or *Xu hua pin* (續畫品) by Yao Zui (姚最) in the Zhen Dynasty (陳) in art. Many critical books have the word 'pin' in their names.

It seems that 'pin' was originated from 'Jiu pin guan ren fa' (九品官人法) that is the employment system of government officials in those days and the word was popular among the critics.

Pin di fa had been used for the longest time, particularly in calligraphy criticism among others. There are *Shu pin* (書品) by Yu Jian-wu (庾肩吾) in the Riang Dynasty, next *Shu hou pin* (書後品) by Li Si-zhen (李嗣真)