

# 中唐詩壇の研究



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〔東洋学叢書〕

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## Abstract

### Part I From Dali to Yuanhe

The “quadripartite Tang theory” for dividing the three hundred years of the Tang dynasty in terms of literature : namely Early Tang (*Chu Tang* 初唐), High Tang (*Sheng Tang* 盛唐), Mid Tang (*Zhong Tang* 中唐), and Late Tang (*Wan Tang* 晚唐) : has become a widely upheld device for effectively recording literary trends, but the definition and division of “Mid Tang” have been most slow to be established, besides being vague. This attitude has lingered on as a result of influence from later generations who made the High Tang their norm. In other words, originally, preoccupation with the literary idiosyncrasies marking the development of High Tang alone gave the presumption of connection with the ebb and flow of politics throughout the Tang dynasty, and to critics, Mid Tang and Late Tang reflected the decay and fall of the Tang. Thus, verifying the historical appraisal, the positively assessed “norm” (*zheng yin* 正音) of Tang poetry was confirmed actually to derive from High Tang and from the Dali 大曆 period (766~780), designated the early phase of Mid Tang. Disregard of the changes marking the Yuanhe 元和 period (806~821), the latter phase of the Mid Tang when idiosyncrasies appeared, resulted from lumping the whole of the Mid Tang together. Consideration of the transition from the Dali period to the Yuanhe period, as equated to the definition of “Mid Tang” is treated in the first chapter, “From Dali to Yuanhe”.

Of great significance in the literary development of this period are Liu Zhangqing 劉長卿 and Wei Yingwu 韋應物, who are regarded as the “poetic norm” of the Dali period. Together they point up the shift in poetic style from High Tang to Mid Tang. Compared to High Tang poetry, extroverted in its mood of exaltation in all things, they tend toward introversion or introspection, conjuring up a placed mood. While the common elements of attempting to match scenery to mood in manner of composition and contrasting the significance of withdrawal in retirement with office-holding

may be recognized in the two, Liu Zhangqing is more given to rhetorical devices, his more lyrical rendering of scenery being striking. On the other hand, Wei Yingwu, of aristocratic origins and having suffered setbacks during the An-Shi Rebellion 安史之乱, as well as reflecting his critical attitude toward politics in his poetic compositions, during his provincial service in the latter half of his life, came to embrace an independent attitude to life in which he suppressed the contradictions between office and withdrawal in retirement. Such a mode of poetic composition and attitude to life were extremely influential from the Yuanhe period onward. The second chapter, “On Liu Zhangqing’s Poetry” and the third chapter, “On Wei Yingwu’s Poetry” are detailed studies along these lines of each respective poet. The fourth chapter, “A Critical Study of Wang Wei, Meng Haoran, Wei Yingwu, and Liu Zongyuan” outlining the critical history surrounding Wang Wei 王維 and Meng Haoran 孟浩然 of the High Tang and Wei Yingwu and Liu Zongyuan 柳宗元 of the Mid Tang in terms of discrepancies in esthetic appreciation and appraisal between High Tang and Mid Tang, demonstrates how by the Dali and Yuanhe periods, “nature pure and simple” (*chongdan ziran* 冲淡自然) became the new norm.

## Part II Wei Yingwu and Bo Juyi

As regards the transition from Dali to Yuanhe, the relationship in terms of literary influence between Wei Yingwu and Bo Juyi 白居易, may be perceived as archetypal. In the literary works and literary theories of Bo Juyi, who contributed so great an influence to the Song 宋 and later periods, it is possible to infer “social responsibility” (*jianji* 兼濟) and “individual cultivation” (*dushan* 獨善), two aspects in which Wei Yingwu played the role of precursor. The first chapter, “Wei Yingwu and Bo Juyi” is a summary of this relationship in terms of influence, describing the particulars of how from the time in his youth when Bo looked up to (Wei) the renowned prefect (of Suzhou 蘇州), with his good reputation and benevolent administration, Bo made a conscious decision to take Wei as his role model, taking his attitude and poetry as a single ideal.

Bo Juyi gave concrete expression to “social responsibility” in satirical

poems, principally the “new ballads” (*xin yuefu* 新樂府) and “songs of Qin” (*Qinzhong yin* 秦中吟), but these were heralded by a body of Wei Yingwu’s poetry in ballad and miscellaneous forms. At the same time, forming a backdrop to these works, the wealth of compositions in the form of poems and songs of social criticism, considered along with the contemporary tendency for returning to the ancients (*fugu* 復古), is the subject of discussion in the second chapter, “On Satirical Poems”

While, conscious of his role as admonishing official, Bo Juyi wrote satirical poems, his “poems of enjoying leisure” (*xianshi shi* 閑適詩), contrived by way of contrast, were a most original innovation. This was because he made an effort to grasp everyday life as a totality, highlighting public and personal affairs. Bo, who appraised Wei’s satirical works as “very close to inspired satire”, said of Wei’s poems of enjoying leisure, “His five syllable poems are refined and uncontrived, in a category of their own”. Among other things, the viewpoint regarding the significance of living in retirement which constitutes the definition of “poetry of enjoying leisure” its historical particulars and changes along with sorting out those facts, and the enjoyment of leisure not as a negative attitude, but rather as a positive attitude are all discussed in the third chapter, “On Poems of Enjoying Leisure”.

The fresh world constructed of itself in poetry, which was the life of leisurely retirement, did not constitute the life style prevalent up to the Six Dynasties of immersing oneself in the vastness of nature, but rather of minaturizing nature and introducing it into one’s own world. It was a case of consciously promoting as predominant one’s own mentality. Landscape was a reflection of consciousness. The fourth chapter, “On Landscape in Bo Juyi’s Poetry” is a description of how the landscape reflected in Bo Juyi’s eyes constituted an attitude to life and to the world, building a bridge to the next era.

### **Part III The Genealogy of Satirical Poetry**

The concepts of politics being reflected in poetry and also of poetry contributing to politics date back very far in China. Their acknowledge-

ment as a self-conscious concept accompanying actual composition does not however reach back further than Mid Tang. To put it another way, it would seem that this may be called the period when the consciousness of such power existing in literature was formally confirmed.

Bo Juyi's satirical poems mentioned in Part II, in eagerly promising a literary contribution to politics, were the archetype of that considered capable of grasping reality, yet it may be said that they by no means represented an individual construct, for it was equally possible for his contemporaries to embrace this quality. Mention may be made of the existence of Bo Juyi, Yuan Weizhi 元微之 (*Yuan Chen* 元稹), and Li Shen 李紳 as the nucleus, their forerunners Gu Kuang 顧況 and Wei Yingwu, their contemporaries such as Zhang Ji 張籍 and Wang Jian 王建, and also Han Yu 韓愈 and Meng Jiao 孟郊. Satirical poems, of which Bo Juyi's may be considered the archetype, conforming to the contemporary trend toward the pursuit of the possibilities of literature while at the same time signalling the return to the ancients, represented an attempt at reform. With its examination of this literary genealogy, in which Bo Juyi and Yuan Weizhi occupy center stage, the first chapter contains "The Genealogy of Satirical Poetry Within the Mid Tang Poetic World".

Bo Juyi's New Ballads are the heirs to Wei Yingwu's ballads and Gu Kuang's "Poems in the Lost Tradition" (*buwang shi* 補亡詩), and show strong awareness of the ballads (*yuefu* 樂府) of his contemporaries, such as Zhang Ji. The selfconscious revival and exposition of the ancient ballad by Zhang Ji and Wang Jian exerted an influence on Bo Juyi's concept which moved on from admonition to satire, with its tendency to deviate widely from the norms of earlier literature, its viewpoint amply filled by ordinary folk and its rich variety of topics, and which may justly be called the ballad in a modern style. The second chapter, "The Ballads of Zhang Ji and Wang Jian", highlights the special characteristics of these two poets, while the third chapter, "Sending Winter Clothes" (*song hanyi* 送寒衣) cites by way of a concrete example the development in Zhang and Wang's ballads of the "clothes laundering poems" (*daoyi shi* 擣衣詩) which were composed prolifically from the Six Dynasties.

Bo Juyi's theory of literature cannot be discussed without mention of his friendship with his close associate Yuan Weizhi, for all in all his concept of satirical poetry, and creation of the non-satirical poetry which rivalled, it depended on Yuan. Investigation of this relationship of influence and their differences of temperament and outlook on life, along with the wherewithall of Yuan Weizhi's concept of literature, highlighted from Yuan's side, are found in the fourth chapter, "Yuan Zhen's Conception of Literature".

#### **Part IV Exile and Literature**

The significance held by Mid Tang literature was derived also from the relationship between the metropolitan center and outlying regions and from modifications in the standardization of this relationship. Previously, demotion and exile from the center signified death in an official career. To the person sent into exile it was a fate worse than death.

Liu Yuxi 劉禹錫, Meng Jiao, Han Yu, Liu Zongyuan, and also Yuan Weizhi, Bo Juyi and their circle, however, observed the fact that it was exile that opportunely established their own literary careers. While taking up the cry of Qu Yuan and Jia Yi 賈誼, they confronted the consciousness of those who suffered and were vanquished in the past and, focusing on their own individuality, uttered the clarion cry of their own time. Liu Yuxi, even though the prime of his life was spent in exile, has left ballads, allegorical poems, essays, and rhyme prose, what may be called the essence of his literary oeuvre. The first chapter, "Liu Yuxi's Exile and Literary Works", while tracing his life, examines the literary significance of his exile.

Rhyme-prose (*fu* 賦), a literary genre typical of the Han 漢, saw in the Tang, the flourishing of rhetorical so-called regulated rhyme-prose (*lü-fu* 律賦), while with the exception of the works of Liu Yuxi and Liu Zongyuan, few Tang rhyme-proses are seen to have substantive content. In particular, Liu Yuxi's rhyme-proses, written concentratedly in his time of exile, take up such philosophical propositions as the connection between man and time and the relationship between man and heaven. Continuing the lineage of Qu Yuan and Jia Yi, or of the rhyme-proses by Yang Xiong 揚雄, Ban Gu 班固, Zhang Heng 張衡 and their like, they are significant in tackling once again



propositions encompassing the Way, or principle governing all things (*dao* 道), the [passage of] Time, and the value of human existence. With deep self-reflection, thoroughly examining these propositions amidst the despair of exile, he sought to pay heed to the self-conscious ideal of his time. These circumstances are recorded in the second chapter, "On Liu Yuxi's Rhyme-prose".

As Meng Jiao spent the whole of his career as a minor official, he cannot strictly speaking be included among poets of exile, but his entire literary oeuvre lies under the dark shadow formed by his sense of frustration and banishment, thus signifying that, in the Mid Tang period, he was the poet with the strongest consciousness of exile.

Meng Jiao, who in his youth excelled at the cheerful nature poetry characteristic of Xie Lingyun 謝靈運 and Xie Xuancheng 謝宣城, discouraged by his repeated examination failures, sensed the imbalance in the dangers of the world. As it seems his consciousness of it gradually grew stronger, in face of the acknowledged standard of High Tang poetry, he seems to have put in place his own mode of poetry. The establishment of such self-conscious literature, perceived so to speak as an exposure of contemporary idiosyncrasies, did not meet with such a harsh critical appraisal for difficulty and obscurity as in later times. It was Han Yu who appraised his poetry as possessing of itself these idiosyncrasies. It was in order to explain Meng Jiao that his literary theory of "the cry of frustration" (*buping ze ming* 不平則鳴) was formulated.

The appraisal of Yuan Weizhi and Bo Juyi as "colloquial" and Han Yu and Meng Jiao as "obscure" simply expresses in critical terms manifestations of the idiosyncrasies of the Mid Tang. They are to be found in the third chapter, "A Discussion of Meng Jiao".

## Part V Reflections from the Periphery

Poets who deviated from the norms of the past and were conscious of the possibility of change brought about transformation within the framework provided by their attitudes to life and nature. The first chapter, "On Living as in Withdrawal While Still in Office During the Mid Tang",

outlines the particulars of suppression of the opposition between office and withdrawal in retirement existing in the Six Dynasties attitude to life and the appearance of “living as in withdrawal while still in office” (*liyìn* 吏隱). The second chapter, “On Poems Written in Office”, highlights the spatial significance of making it possible to live as in withdrawal while still in office. The third chapter, “Linked Verse and Poetry Groups in the Dali Period”, revolves around the “poetry groups” (*shihui* 詩會) which contributed to poetry writing circles in the changed circumstances of Jiangnan 江南 as opposed to the metropolitan region. While the revelation of the world of Jiangnan was said to be the blending of “scene” and “emotion”, being valued in classic Chinese poetry, in later times it often constituted a received evaluation. In the final chapter, “Concerning the Mid Tang Theory of Landscape as a Projection of Thought”, the definition and evaluation of landscape as a projection of thought (*yijing* 意境) is examined.

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