

New Contributions in Tang Poetry

143-144 / Introduction: New Contributions in Tang Poetry

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145-162 / The Derivation of *Shi-shi* in Mid-to-Late Tang as a Scholarly

Inheritance

Abstract: The term *shi-shi* 詩史 was first employed by Meng Qi 孟啟 in his book *Poetry of Capabilities*, a collection of stories about poets from the late Tang dynasty, to describe Du Fu and his poems. They were reflections of the political and scholarly climate in the Mid-to-Late Tang dynasty. During that time, Yuan Zhen 元稹 and Bai Juyi 白居易 studied Du's poems and acknowledged the historiographical attributes contained in Du's poems through depictions of social and political upheavals during the An Lushan Rebellion. Although Yuan and Bai had different opinions than Meng because of divergent political stances, they all agreed on the realistic quality of Du's poems. Building on the works of Yuan and Bai, the "Biography of Du Fu" in *New Book of the Tang* from the Song dynasty defined *shi-shi* from a perspective of contemporary affairs, which further broadened the word's connotation. Since then, *shi-shi* not only can refer to the narrative and realistic characteristics of Du's poems but also to the ethical and political ideologies involved: from narrating one's own fate to the fate of an era. Du's poem series such as "Three Officials" and "Three Farewells" have also been included as examples of *shi-shi*. Such is what constitutes our general understanding of the word *shi-shi* today, which constitutes a scholarly inheritance that combines the political, pedagogical and poetic traditions of Du Fu and Confucianism.

Keywords: Du Fu – *shi-shi* – *The Spring and Autumn Annals* – interaction between literary language and history – contemporary affairs

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163-188 / The Making of Classics: Li Bai and Du Fu's Poems in Anthologies of Tang Poetry between the Tang and the Ming Dynasties

Abstract: The canonization of Li Bai and Du Fu's poetry occurred over a period that spanned centuries and dynasties. The treatment of Li Bai and Du Fu's works differed through the ages. Among anthologies from the Tang and the Five Dynasties that remain to our disposition today, only three contain poems by Li Bai, and only one includes some by Du Fu. Tang compilers had a poor opinion of the two poets. Their criticism contrasts substantially with the praise that was offered by Han Yu and other poets. During the Song and Yuan dynasties, scholars held Li Bai and Du Fu in high

regard, yet their poems were often omitted by compilers. The main reason for this exclusion was that both poets' complete works had long been considered unworthy and set aside. Compilers respected the skills of the two poets, but they did not truly appreciate their work. During the Ming dynasty, anthologies would comment on the two poets as important figures of literary history. Compilers praised their art as being of the highest quality. By then, both poets were highly respected, and their poems had officially already been made into classics. In the process of becoming classics, works of art can be seen as enduring, and as cumulating value through different periods of time. Times keep on changing, yet the significance of Li Bai and Du Fu's poetry became all the more obvious as centuries passed.

Keywords: Tang poetry – Li Bai – Du Fu – anthologies – the canonization of texts

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189-209 / The Canonization of Du Fu in the Context of East Asian Literature

Abstract: In such regions of the East Asian cultural sphere as China, Korea and Japan, the canonization of Du Fu was a relatively lengthy process. It was achieved mainly because of strong support from three different cohorts: the first cohort is the Chinese literary giants who expressed strong commendations of Du Fu, the second cohort is the Japanese scholars who conducted rigorous evaluation of Du Fu's poetry within academic frameworks, and the third cohort is the Korean royals who directly contributed to the rise of Du Fu's poetry. The first two cohorts are unofficial, while the latter one is official but not without amicable interactions with the masses. Korean literature was in tune with the character of Du Fu's poetry because it displayed a strong tendency towards politics; Japanese literature, on the other hand, was somewhat not, for it hardly included coverage on issues of social politics. Du Fu was given the highest literary recognition in both Korea and Japan for his poetic prowess, and his poetry was used by the state in both regions to serve different purposes; this goes to demonstrate that the two countries made their own culturally-driven decisions when accepting the influence of Chinese culture. It is a norm in East Asian literature for literary canons, whether old or new, to coexist, regardless of type or level, and such a norm is particular to the admission of literary works into literary canons within the East Asian cultural sphere.

Keywords: Du Fu's poetry – East Asian literature – literary canon

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210-232 / On the Shared Structure of the Early to High Tang *Gexing* and the Seven-Character Short Poem with Discussion of “Kayō Jūei” as a Japanese Seven-Character Short Poem Sequence

Abstract: The seven-character short poem [*duan ge* 短歌] is a distinct poetic form that originated in Han dynasty ballads and peaked during the Liang dynasty. It is closely related to the *gexing* 歌行 [song or song poem], a poetic form that also flourished during the Qi and Liang dynasties. The two forms differ in substance, with the former tending towards brevity and, the latter, length; however, they share fundamental principles of compositional method. At the start of the Tang dynasty, the seven-character short poem had not yet been eclipsed by the seven-character quatrain [*jueju* 絕句]; rather, it maintained its place among Early and High Tang poetic forms and continued to develop on its own terms. The “Ten Songs on Kayō” [*Kayō jūei* 河陽十詠] is a seven-character short poem sequence from the Heian period in Japan. Its formal elements are similar to those of the Chinese seven-character short poem, and it shares structural qualities with Qi-Liang style *gexing* composed by Heian poets. At the same, it also shares characteristics of the Heian topic poem. Its unique existence prompts us to look back to old poetic forms as precious source materials from which we may excavate long-overlooked stylistic phenomenon in poetry.

Keywords: seven-character short poem – *gexing* poetry of the Early and High Tang – “Kayō jūei” – comparative studies of Sinitic poetry in China and Japan – the study of prosody

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233-254 / Qing-Southeast Asian Interactions in the Context of Border Control and Sovereignty, 1700s–1800s

Abstract: This paper discusses Qing China’s interaction with Southeast Asia in the context of border enforcement, that is, the control of movement, and expression of sovereignty. It employs both the imperial logic and the commoners’ daily logic to consider how these three topics interacted with each other in the eighteenth century. I argue that the Qing court considered these issues not in terms of population, territory, or maritime prohibition, but from a standpoint of security and stability, around which the border concerns, ways of controlling people, and sovereignty were all organized. For commoners, simply making a living was the primary concern and the court’s overseas activities had little to do with identity, or an anachronistic concept of sovereignty. The Qing court forbade journeys to Luzon and Batavia, the “barbarian countries” dominated by Spanish and Dutch colonial powers, but intentionally left the door open for commoners to travel to Vietnam. However, when those Chinese people stirred up trouble in Vietnam and returned to the maritime border of China, the Qing

government quickly intervened. It had its own logic for enforcing domestic sovereignty and controlling the migration of people between countries.

Keywords: Qing history – sovereignty – security – Southeast Asia – border

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