

Jiangxi Poetry School and the Collation and Commentary of "A New Account of the Tales of the World" in Song Dynasty*

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Abstract—The first climax of the collation and commentary on "A New Account of the Tales of the World" appeared in the Song Dynasty. Almost all reviewers on the collation and commentary of "A New Account of the Tales of the World" in Song Dynasty are related to Jiangxi Poetry School. Jiangxi Poetry School has adored "A New Account of the Tales of the World" since Huang Tingjian. Jiangxi Poetry School may have contributed to the collation and commentary of "A New Account of the Tales of the World" in Song Dynasty to some extent.

Keywords—Jiangxi Poetry School; "A New Account of the Tales of the World"; collation and commentary

I. INTRODUCTION

Since the publication of "A New Account of the Tales of the World", Qi Jingyin of the Southern Dynasty and Liu Xiaobiao of Liang Dynasty have made annotations and commentaries on it. Tang people seldom made annotations or commentaries on "A New Account of the Tales of the World". Until the Song Dynasty, the research climax of "A New Account of the Tales of the World" mainly focused on collection, collation, commentary and transcription. The tradition of valuing literature in the Song Dynasty and the dissemination of transcriptions in the Southern Song Dynasty were the factors that led to the climax of the study of "A New Account of the Tales of the World" in the Song Dynasty.¹ However, it is believed that the emergence of the climax of collation and commentary on "A New Account of the Tales of the World" is also related to Jiangxi Poetry School in the Two Song Dynasties.

II. REVIEWERS OF "A NEW ACCOUNT OF THE TALES OF THE WORLD" IN THE TWO SONG DYNASTIES

There were many scholars engaged in the study of "A New Account of the Tales of the World" in the Song

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¹ Pan Jianguo. The Spread of "New Accounts of Old Episodes" in Song Dynasty and Its Historical Significance. *Literary Review*, No. 4, 2015

Dynasty². It was Liu Yingdeng and Liu Chenweng's achievement of comments that still exist today. Liu Qiang believed that Liu Yingdeng's commentary on "A New Account of the Tales of the World" was before Liu Chenweng, and Liu Chenweng carried out the commentary on "A New Account of the Tales of the World" on the basis of Liu Yingdeng's commentary, so Liu Yingdeng should be "the first person to comment on Chinese fiction".³ Liu Yingdeng did proofread and commented on "A New Account of the Tales of the World", but his proofreading has not been handed down. Liu Chenweng's edition of "A New Account of the Tales of the World" has not been handed down today. But as Wang Nengxian said, "Since Ming and Qing Dynasties, various editions of 'A New Account of the Tales of the World' in Song Dynasty", such as Qiao Maojing's edition, Ling Yingchu's edition and Ling Mengchu's edition, as well as various editions of "Supplement to A New Account of the Tales of the World" in Song Dynasty" have been collected and recorded."⁴ Therefore, today we can see more than 100 commentaries by Liu Yingdeng and 400 commentaries by Liu Chenweng.⁵ In the Song Dynasty, besides they two, Yan Shuo, Huang Bosi, Wang Zao, Dong Fen and Lu You were engaged in collation and transcription of "A New Account of the Tales of the World".

III. POETS OF JIANGXI POETRY SCHOOL IN THE TWO SONG DYNASTIES

Jiangxi Poetry School is an important school in the poetry history of Song Dynasty, and it is agreed it exists. Jiangxi Poetry School originated from Song Lv Benzong's

² The reviewers on the collation of "A New Account of the Tales of the World" discussed in this paper are all those who are concerned and representative nowadays. The research of "A New Account of the Tales of the World" in the Song Dynasty has reached a climax, and its reviewers are by no means the only ones mentioned in this paper.

³ Liu Qiang. Liu Chenweng and 'New Accounts of Old Episodes', *Knowledge of Classical Literature*, No. 1, 2010.

⁴ Wang Nengxian, *A Study of New Accounts of Old Episodes*, Nanjing: Jiangsu Ancient Books Publishing House, 1992, P 99.

⁵ Comments can be seen in Liu Qiang's "Commentary on New Accounts of Old Episodes - Reviewer's Biography".

"School Map of Jiangxi Poetry Society" (which was lost in Southern Song Dynasty). Song Zhao Yanwei's "Yunlu Manchao" roughly contained Lu Juren's "School Map of Jiangxi Poetry Society", in which there were 25 figures of Jiangxi Poetry School. In the Southern Song Dynasty Liu Kezhuang's "Preface to Chashan Chengzhai Poetry" considers Huang Tingjian as the first ancestor of Jiangxi Poetry School, and Lu Benzong and Zeng Ji were not only the figures of Jiangxi Poetry School, but also the North and South Forefathers of Jiangxi Poetry School.

Yan Yu's "Canglang Poetry Talks" thought that Chen Yuyi was also a figure of Jiangxi Poetry School. In the late Southern Song Dynasty, Fang Hui's "Yingkui Lvsui" put forward the theory of "one ancestor and three forefathers" of Jiangxi Poetry School. He believed that Du Fu was "the one ancestor" of Jiangxi Poetry School and that Huang Tingjian, Chen Shidao and Chen Yuyi were "the three forefathers" of Jiangxi Poetry School.

Looking at the opinions of Lv Benzong, Zhao Yanwei, Liu Kezhuang, Yan Yu and Fang Hui, there were 28 figures in the Jiangxi Poetry School besides Du Fu. In fact, at the time of the Two Song Dynasties, there were not only 28 poets in Jiangxi Poetry School, but also Zhao Fan and Han Hu in the Southern Song Dynasty. As the researcher said: "Literary historians describe Jiangxi Poetry School, generally up to "Two Quan" of Shangrao, Zhao Fan, courtesy name Zhangquan and Han Hu, art name Jianquan in the Southern Song Dynasty. Yang Wanli, Lu You, Fan Chengda and Jiang Kui were the middle of Jiangxi Poetry School, and Fang Hui and Liu Chenweng were the end of Jiangxi Poetry School at the turn of Song and Yuan Dynasties. In other words, Fang Hui was the rear guard of Jiangxi Poetry School. However, it was found that after in-depth research, in addition to Fang Hui and Liu Chenweng, there were many voices in the late Song Dynasty and early Yuan Dynasty that praised Jiangxi Poetry School and affirmed Song Poetry.⁶ It can be seen that the influence of Jiangxi Poetry School is far-reaching. Some poets, even though there is no documentary record that they belong to the Jiangxi Poetry School, they practiced propositions of the Jiangxi Poetry School in their poetry creation and consciously and used the Jiangxi Poetry School's poetry theory to guide their creative practice, so they can also be called as Jiangxi Poetry School. However, the purpose of this paper is not to exhaustively sort out the composition of Jiangxi Poetry School, and it is sufficient to support the discussion below with above-mentioned figures in Jiangxi Poetry School.

⁶ Cui Huayan. *Inheritance and New Changes of Jiangxi Poetry School's Poetic Spirit in the Late Song Dynasty and Early Yuan Dynasty*. Edited by Hu Xiaoming, *Background and Characteristics of Chinese Literary Ideas (Ancient Literary Theory Research, Vol. 45)*. Shanghai: East China Normal University Press, 2017, P 256-257.

IV. THE INEXTRICABLE LINK OF REVIEWERS OF "A NEW ACCOUNT OF THE TALES OF THE WORLD" AND THE JIANGXI POETRY SCHOOL IN THE TWO SONG DYNASTIES

It is found that most of the researchers engaged in the collation and commentary of "A New Account of the Tales of the World" during the Song Dynasty had some connection with Jiangxi Poetry School. Some of the reviewers themselves were the figures of Jiangxi Poetry School, while others had close contacts with Jiangxi Poetry School. The following subsection is described.

Wang Zao, courtesy name Yanzhang, art name Fuxi, was born in Dexing, Raozhou during the Song Dynasty (Shangrao, Jiangxi Province today). Liu Qiang believed that "Wang Zao was the greatest contributor to 'A New Account of the Tales of the World' in Song Dynasty" in Song Dynasty.⁷ Wang Zao wrote "Introduction to A New Account of the Tales of the World". "The General Catalogue of Complete Works of Chinese Classics" contains Wang ao's "Fuxi Collection" and said: "His poems are enlightened by Xu Fu and Xu Fu was inspired by Huang Tingjian. They are closed connected." According to the research, Wang Zao participated in the activities of Yuzhang Poetry Society, which was about in 1100.⁸ Wang Zao had an association with the figures of Jiangxi Poetry School including Xu Fu, Hong Chu, Hong Yan, Lv Benzong, Li Peng, Han Ju and Zeng Ji, and they have influenced each other in their mutual evaluation, singing, learning and admiration of poetry. In addition to learning the syntax of poetry from Xu Fu (Shichuan), Wang Zao imitated Huang Tingjian, the ancestor of Jiangxi Poetry School, in his poetry creation. In addition, Wang Zao also learned from Du Fu. Qian Zhongshu said, "In his early years, Xu Fu, Hong Yan and others of Jiangxi Poetry School appreciated him. He was also said to have consulted Xu Fu on the way to compose poetry. After middle age, he wrote to Han Ju saying that he would like to worship him as a teacher. But from his works, he was mainly influenced by Su Shi. At the end of Northern Song Dynasty and the beginning of Southern Song Dynasty, the poetry circle was almost Huang Tingjian's world. Besides Su Guo, Su Shi's son, Sun Di and Ye Mengde were also famous poets inclined to Su Shi rather than Jiangxi Poetry School. There were few, among which Wang Zao was the most outstanding.⁹ Whether Wang Zao was a poet of Jiangxi Poetry School is still controversial, but it is generally acknowledged that Wang Zao's poetry has been influenced by Jiangxi Poetry School.

Dong Fen, courtesy name Lingsheng, was native of Dongping, Shandong Province. In the Eighth Shaoxing Year of Southern Song Dynasty (1138), Dong Fen collated and inscribed three volumes of "A New Account of the Tales of the World" in Yanzhou. Pan Jianguo's textual research

⁷ Liu Qiang: *A Pearl Lost and Recovered - Textual Research on Wang Zao's Introduction to A New Account of the Tales of the World*, *Classical Literature Knowledge*, No. 2, 2018

⁸ See Chen Xiaohui's *Song Dynasty Poetry Society and Jiangxi Poetry School*, *Journal of Southwest Jiaotong University (Social Science Edition)*, No. 2, 2016.

⁹ Qian Zhongshu, *Selected Notes to Song Poems*, Beijing: Sanlian Bookstore, 2002, P 193.

judges that Dong Fen was closely related to Wang Zao and believes that "before the collation and transcription of 'A New Account of the Tales of the World' in Song Dynasty' in Shaoxing in eighth Shaoxing Year, Dong Fen had read 'Introduction to A New Account of the Tales of the World'. Perhaps it was Wang Zao's research on 'A New Account of the Tales of the World' in Song Dynasty' that triggered Dong's desire to transcribe a version of family collection."¹⁰ Wang Zao was deeply influenced by Jiangxi Poetry School, and can even be called as a figure of Jiangxi Poetry School. In addition, Dong Fen and Wang Zhidao once wrote poems together. They had contacts and had extraordinary relations. By investigating Wang Zhidao's poetry, the researcher believes that Wang Zhidao belonged to Jiangxi Poetry School. Moreover, Zhu Yi also made poems with Dong Zhen who had contacts with Zhu Yi. Zhang Jian wrote about the three changes in Zhu Yi's poetry style. He had contacts with Chen Yuyi in the early stage, Wang Zao in the middle stage and Zeng Ji in the late stage.¹¹ In all his life, Zhu Yi had contacts with figures of Jiangxi Poetry School. Dong Fen had association with Wang Zao, Wang Zhidao and Zhu Yi, and some researchers include Wang Zao and Wang Zhidao in Jiangxi Poetry School. Although no researchers contain Zhu Yi in Jiangxi Poetry School, Zhu Yi had contacts with figures of Jiangxi Poetry School in different stages of life, and Zhu Yi was certainly influenced by Jiangxi Poetry School. Dong Ji's poems are not handed down today. So, it is impossible to analyze the influence of Jiangxi Poetry School on Dong Fen from the perspective of poetry creation. But from friends of Dong Fen, he must have been affected by Jiangxi Poetry School.

Lu You, courtesy name Wuguan, art name Fangweng, was native of Shanyin (Shaoxing, Zhejiang Province today). In the 15th Chunxi Year (1188), he transcribed Dong Fen's version of "A New Account of the Tales of the World" and made a postscript. Lu You was a disciple of Zeng Ji of Jiangxi Poetry School (art name Chashan Jushi and posthumous title Wenqing), whose poem style followed Zeng Ji, but also influenced by other figures of Jiangxi Poetry School, such as Chen Shidao, Lu Benzong and Han Ju. Although Lu You later tried to get rid of the influence of Jiangxi Poetry School and deleted some poems, some of the existing poems still have obvious traces of Jiangxi Poetry School. For example, Mo Bianfeng commented on Lu You's poem "Autumn Rain in Beixie Pavilion" and said, "It is also appropriate to put his poems in collections of Lv Benzong and Zeng Ji."¹²

Liu Chenweng, courtesy name Huimeng, art name Xuxi, was a native of Luling (now Ji'an, Jiangxi Province). Liu Chenweng commented on "A New Account of the Tales of the World", Jiao Yinting believed that Liu Chenweng's

commentary was after the Deyou Yihai year (1275) of the Southern Song Dynasty according to the Song edition of "Xuxi's Collation on Wei Suzhou Collection" and Liu Jiansun's "Preface to Poem Inscribed in Changji" (son of Chenweng) and relevant records.¹³ Liu Chenweng was a native of Jiangxi Province. Some research works consider Liu Chenweng to be "the aftersound" of Jiangxi Poetry School. Although Liu Chenweng's poetry creation was not entirely the old way of Jiangxi Poetry School, Liu Chenweng's poetry still embodied some ideas of Jiangxi Poetry School. For example, the style of novelty reflects the pursuit of Jiangxi Poetry School. Huang Tingjian emphasized that poetry should be original.

Liu Yingdeng, courtesy name Yaozi, art name Genglu, native of Luling Ancheng (now Ji'an, Jiangxi Province), ever collated and published a commentary on "A New Account of the Tales of the World" and made a preface in the 23rd Zhiyuan year of Yuan Dynasty (1286). Liu Yingdeng and Liu Chenweng were Jinshi in the 3rd Jinding year (1262). Liu Yingdeng and Liu Chenweng had contacts with each other and they were from same hometown. According to the "Songshiyi", Liu Yingdeng, Liu Chenweng and Zhao Wen were highly praised. Zhao Wen was also a native of Jiangxi Province, eight years younger than Liu Chenweng, and a friend of Liu Chenweng. After Zhao Wen returned to Luling, they created poems together. Liu Chenweng was "the aftersound" of Jiangxi Poetry School. As a disciple of Liu Chenweng, Zhao Wen naturally inherited Liu Chenweng's idea of poetry. Commended by Liu Chenweng and Zhao Wen, it is possible for Liu Yingdeng to be influenced by "the aftersound" of Jiangxi Poetry School.

Huang Bosi, courtesy name Changrui, was a native of Shaowu (now in Fujian). Huang Bosi's collation of "A New Account of the Tales of the World" in Song Dynasty" was carried out in 3rd Daguan year (1109) of the Song Dynasty. Unfortunately, his collations do not exist. Today, only two postscripts are found. Although Huang Bosi was a Shaowu native of Fujian Province, Shaowu and Jiangxi were connected, and the regional culture was roughly the same, and his father Huang Yingqiu have been an official in Raoyzhou. So, it is possible for him to be influenced by the regional culture of Jiangxi because of his father. From Huang Bosi's contacts, Huang Bosi and Li Gang were very close, and they were relatives. From Li Gang's contacts, Li Gang and Xiang Ziyin had very good contacts. Xiang Ziyin had participated in the activities of Yuzhang Poetry Society in Jiangxi Province, and had many contacts with figures of Jiangxi Poetry School. It can be testified by the preface of Xiang Ziyin's "Prelude to Water Melody". It is possible that Xiang Ziyin's poetry creation has been influenced by Jiangxi Poetry School. In addition, Li Gang and Zhang Yuangan have deep contacts and ever created poems together. According to "Six Postscripts at the End of Su Yangzhi's Poetry", Zhang Yuangan also asked the syntax from Xu Fu and participated in the activities of Yuzhang Poetry Society.

¹⁰ Pan Jianguo. Textual Research on the Song Edition of New Accounts of Old Episodes in Japanese Zunjing Pavilion Library, Chinese Classics and Culture, No. 1, 2012.

¹¹ Zhang Jian. Textual Research on Zhu Yi and His Family Stories, Chinese Language and Literature Research, No. 2, 2011.

¹² Yang Lilun. Jiangxi "Dengzhuan" and Jiangxi "Busi" - Lu You's Acceptance and Refusal of Jiangxi Poetry School, Du Fu Research Journal, No. 4, 2016.

¹³ Jiao Yinting, Liu Chenweng's Literary Criticism, Beijing: China Social Science Press, 2015, P 10.

Therefore, Xiang Ziyin and Zhang Yuangan, who had deep contacts with Li Gang, were influenced by Jiangxi Poetry School. It is also possible that Li Gang's poetry creation was influenced by Jiangxi Poetry School. Huang Bosi (son's son of Huang Lv) and Li Gang (daughter's son of Huang Lv) "were close relatives and had close relationship". Both of them married daughters of Zhang Gen (Huang Lv's son-in-law) and their father-in-law Zhang Gen was from Dexing, Raozhou (now Dexing, Jiangxi). According to Li Gang's "Tomb Epitaph of Huang Lv, Secretary of Imperial Library", Huang Bosi once acknowledged Li Gang's father Li Kui as teacher. Therefore, it is believed that Huang Bosi has been influenced by Li Kui and Li Gang in the concept of poetry and prose. Although direct evidences haven't been found, it is still possible to speculate that the poetry concept of Jiangxi Poetry School should also affect Huang Bosi.

It can be seen from the above that some of the reviewers of "A New Account of the Tales of the World" in the Song Dynasty belonged to the figures of Jiangxi Poetry School, and some associated with the figures of Jiangxi Poetry School.

V. CONCLUSION

The reviewers of "A New Account of the Tales of the World" in the Song Dynasty had relationship with Jiangxi Poetry School in which it promoted the collation and commentary of "A New Account of the Tales of the World" in the Song Dynasty to a certain extent.

In the late Southern Song Dynasty, Fang Hui put forward the theory of "one ancestor and three forefathers" of Jiangxi Poetry School, and thought that Du Fu was the ancestor of Jiangxi Poetry School. If Du Fu was regarded as the ancestor of the school, his poetry creation was naturally the object that other figures of the school learn to imitate. Huang Tingjian believed that "every word has a source" and "no word has no source" in Du Fu's poems. This is to say Du Fu used allusions in his poems. In creation of poems, Du Fu had got a lot of elements from "A New Account of the Tales of the World", especially the allusions. Liu Weisheng checked the entries of "A New Account of the Tales of the World" quoted in Qing Qiu Zhao Ao's "Detail Notes to Du Fu's Poems", and found that it had reached 180 times or more.¹⁴ Du Fu should be very familiar with "A New Account of the Tales of the World", so he could write poems freely turning a crude essay into a literary gem. The achievements of Du Fu's research and comment on "A New Account of the Tales of the World" are not found but Du Fu was deeply influenced by "A New Account of the Tales of the World" in his specific poetry practice. In fact, this reflects Du Fu's internalization of "A New Account of the Tales of the World", or Du Fu's comment on "A New Account of the Tales of the World" in the form of poetry. Is it not a kind of comment, a kind of acceptance and inheritance of "A New Account of the Tales of the World", that he was obsessed with the spirit of "A New Account of

the Tales of the World", fascinated by the characters of "A New Account of the Tales of the World" and fond of talking about the stories of "A New Account of the Tales of the World"? In the process of studying and imitating Du Fu's poems, Huang Tingjian and other figures of Jiangxi Poetry School must pay attention to the relationship between Du Fu and "A New Account of the Tales of the World", so as to study, learn from and experience "A New Account of the Tales of the World", and then put it in their own poetry creation, because this was also the way Du Fu once used. For example, Huang Tingjian had a family collection of "A New Account of the Tales of the World", and many of his poems used allusions in "A New Account of the Tales of the World", which is exactly the same as Du Fu. Chen Shidao's poems also used many allusions of "A New Account of the Tales of the World", which shows that Chen Shidao was familiar with "A New Account of the Tales of the World". It is also easy to see the allusions of Chen Yuyi's poems from "A New Account of the Tales of the World". "One ancestor and three forefathers" of Jiangxi Poetry School were so enthusiastic and put allusions of "A New Account of the Tales of the World" in their poems. It is not difficult to imagine the attitude of other figures of the school towards "A New Account of the Tales of the World". Du Fu was the ancestor of Jiangxi Poetry School, and Du's poems were deeply influenced by "A New Account of the Tales of the World" when they were studied by people after Huang Tingjian. Therefore, they studied "A New Account of the Tales of the World" intensively, while Huang Bosi, Wang Zao, Dong Fen, Liu Chenweng, Liu Yingdeng and Lu You, who were related to Jiangxi Poetry School, were influenced by Jiangxi Poetry School and had transcription, collation, appreciation and commentary on "A New Account of the Tales of the World".

Certainly, just as it is believed that Du Fu could find the spiritual and emotional conjunction point in "A New Account of the Tales of the World" in different periods of his life so as to turn allusions of "A New Account of the Tales of the World" into poems, Jiangxi Poetry School also found the emotional resonance in "A New Account of the Tales of the World" rather than just learning from Du. Liu Chenweng was the reviewer of "A New Account of the Tales of the World" in the Two Song Dynasties. And he must have found the similarity of different generations in the characters of "A New Account of the Tales of the World", rather than just being influenced by Jiangxi Poetry School. Of course, this is not the issue to be discussed in this paper. It is to emphasize that almost all the reviewers of "A New Account of the Tales of the World" in the Song Dynasty were related to Jiangxi Poetry School. The enthusiasm of Jiangxi Poetry School for "A New Account of the Tales of the World" may have prompted the collation and commentary of "A New Account of the Tales of the World" in the Two Song Dynasties.

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