

Huang Zunxian 黃遵憲 (1848-1905) and His
Riben zashishi 日本雜事詩 (Poems on
Miscellaneous Subjects from Japan), Part One
General Considerations

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Huang Zunxian (left) Formal Portrait Photo, San Francisco, while Serving As Chinese Imperial Consul-General (1882-1885) (below) earlier undated photo.





**Huang's *Riben zashishi* 日本雜事詩 (Poems on
Miscellaneous Subjects from Japan was published
in two basic editions, 1879 and 1890 (preface date)**

Perspectives Apparent in the *Poems On Miscellaneous Subjects From Japan* :

Identification of the Japanese with the Chinese People.

The long history of China-Japan relations.

Japan different but within the pale of Chinese culture—on both the popular and elite levels.

Chinese and Japanese share a common high culture—*Siwen/Shibun* 斯文 “This Culture of Ours” (*Siwen/Shibun* 斯文)

Description of scenery and historic sites: ”Different But Not Too Different.”

Japanese Institutions and “Public Space”: Descriptions, Critiques, Implications for Reform and Modernization in China.

Modernization and its Cultural Expression: The Tradition-Modernization Dynamic.

Huang's attitudes to modernity and tradition are best understood in terms of his attempts to reconcile the one with the other and in the context of his contributions to the reform movement, which began in earnest in 1875, with the ascension of the Guangxu Emperor, and ended in 1898, with the September 1898 reactionary coup d'etat engineered by Yuan Shikai (1859-1916) and the Empress Dowager Ci Xi.

Besides considerable practical efforts as diplomat and civil official, Huang's greatest contributions were his writings, especially the *Riben zashi shi* 日本雜事詩 and the *Riben guozhi* 日本國志 (Treatises on Japan) (completed 1887, first published 1890, second edition 1898). These works grew out of his experiences in Japan, as Counselor to the Imperial Chinese Legation (1877-1882).

Impressed with the success and rapidity of reform and modernization in Japan associated with the Meiji Restoration, then in full swing during his tenure in Japan, Huang was quickly convinced that Japan could serve as the best model for reform in China. Therefore, the political sub-text of both works, which directs and informs their organization and content, is the promotion of reform in China with Meiji Japan as its model.

Huang Zunxian's experiences with the *wenren-bunjin* circle provide a focus of information and insight into the intellectual atmosphere underlying Chinese-Japanese cultural relations during the late 1870s and early 1880s . Both sides in this exchange shared a common high culture, *siwen / shibun* 斯文—“this culture of ours”—the common literary and scholarly tradition, primarily Confucian and Neo-Confucian, shared by the learned elites of China, Japan, and other countries that formed parts of the Chinese cultural sphere in East and Southeast Asia during pre-modern times. Japanese literati of the early Meiji, many of whom had won distinction in political affairs, thoroughly assimilated and were devoted to carrying on this great tradition—Sanjō Sanetomi was one such figure. In this connection we should note that during the late 1870s negotiations over the Ryukyu Islands and Korea were taking place—frustrating and ultimately disastrous from the Chinese point of view—and Huang's official duties as diplomat often brought him into unpleasant situations—even confrontations—with representatives of the Japanese government. However, his non-official relations with such people remained extremely cordial and mutual rewarding. Some became close friends, the high culture they shared the common bond among them, and classical Chinese verse seems to have been the most significant element in this relationship, for it is known, for example, that high-ranking officials such as Home Minister Itō Hirobumi 伊藤博文 (1841-1909), the diplomat and statesman Enomoto Takeaki 榎本武揚 (1836-1908), and Head of the Army Ōyama Iwao 大山巖 (1842-1916), among others, all went often to Huang for advice and criticism of their *kanshi*, becoming in a very real sense his poetry disciples. and the *wenren-bunjin* circle, documented in such texts as explored here, provide a focus of information and insight into the intellectual atmosphere underlying Chinese-Japanese cultural relations during the late 1870s and early 1880s .

Sanjō Sanetomi, Chief Secretary of the Cabinet, Holder Of the Grand Order of the Chrysanthemum, Junior, With Rank of Duke 太政大臣従一位大勳位公爵三條實美. Sanjō Sanetomi (1837-1891) was one of the first officials the Chinese met after arriving in Japan, this at their initial audience with the emperor on December 28, 1877.



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《日本雜事詩》2卷
黃遵憲撰 光緒5年
(1879) 跋刊 排印本 2
冊 Tongwenguan 同文館
(College of Foreign
Languages, Zongli yamen
總理衙門, Office of
Foreign Affairs).

Sanetō bunko 実藤文庫
(Sanetō Keishū 実藤惠秀
[1896-1985]).

光緒五年孟冬

日本雜事譜



司文館
集珍板

Nihon zatsuji shi 日本雜事詩 (Poems On Miscellaneous Subjects From Japan),
Japanese reading notations 訓點 by Iijima Aritoshi 飯島有年. Tokyo: Saotome Yōsaku
早乙女要作, 1880.

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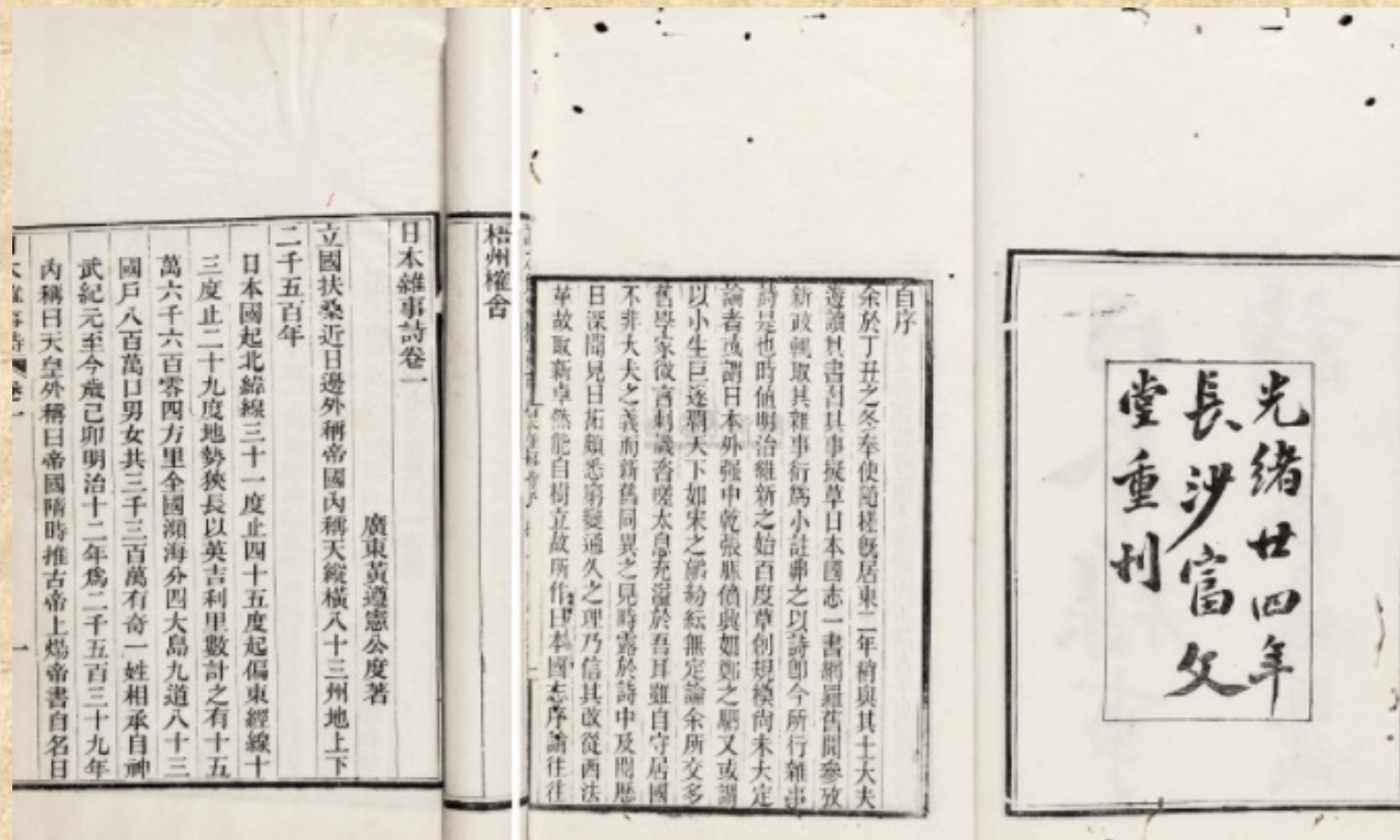
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神田區小川町 八番地住

出版人 同 早乙女要作
同 增

賣捌書肆 定價三十五錢

東京 書館 圖書
事曰 詩本 雜
觀宸

1898 Edition (1890 preface date)



***Riben zashishi guangzhu* 日本杂事诗広(Poems on Miscellaneous Subjects from Japan, with expanded commentaries). Ed. Zhong Shuhe 钟叔河. Changsha: Yuelu shushe 岳麓书社, 1985. Zou xiang shijie congshu 走向世界丛书 (English series title: From East to West: Chinese Travelers Before 1911) ed.**

Sanetō Keishū 実藤惠秀 and Toyoda, Minoru 豊田穰, trans. *Nihon zatsuji shi* 日本雑事詩 (Poems on Miscellaneous Subjects from Japan). Tokyo: Heibonsha 平凡社, 1968.

Kakei Kumiko 笥久美子 (Later Lin Xiangnai/Hayashi Kana 林香奈), et al. (Kobe University神戸大学), 黄遵憲『日本杂事诗』訳注稿; so far (1995-2019) 179 poems translated and annotated in 24 installments, all published in the journal *Mimei* 未名.

Review article of J. D. Schmidt, *Within the Human Realm: The Poetry of Huang Zunxian, 1848-1905* (Cambridge: Cambridge University Press, 1994) appears as a feature article in *China Review International* 3:2 (Fall 1996) , 1-27.

“This Culture of Ours” 斯文 and Huang Zunxian’s 黃遵憲 Literary Experiences in Japan (1877-82), *Chinese Literature: Essays, Articles, Reviews* 19 (December 1997), 113-38.

“Huang Zunxian 黃遵憲 (1848-1905) and His Association with Meiji Era Japanese Literati (*Bunjin* 文人),” *Japan Review: Bulletin of the International Research Center for Japanese Studies* 10 (1998), 73-91.

“Aspects of Meiji Culture represented in the Poetry and Prose of Huang Zunxian’s *Riben zashi shi* (1877-1882),” *Historiography and Japanese Consciousness of Values and Norms*. Ed. Joshua A Fogel and James C. Baxter. (Kyoto: International Research Center For Japanese Studies, 2002), 17-51.

“Huang Zunxian and His Association with Meiji Era Japanese Literati (*Bunjin*), Part 2: Formation of the Early Meiji Canon of *Kanshi*.” *Japan Review* , Number 15 (2003), 101-126.

“At Mount Shiba—Just Time for A Laugh,” *Ex/Change* (Centre for Cross-Cultural Studies, Chinese University of Hong Kong) 15 (February 2006), 10-16.

“Women in Huang Zunxian’s *Riben zashi shi* (Poems On Miscellaneous Subjects From Japan),” *Journal of the Royal Asiatic Society* 17:2 (2007), 157-182. (Winner of the Barwis-Holliday Award from the Royal Asiatic Society for the best essay in Far Eastern Studies for 2007.)

Huang Zunxian in Japan (1877-1882) and His Poems on Miscellaneous Subjects from Japan. Oxford University Press (in preparation)

Translating Chinese Poetry: Syntactical and Asyntactical Considerations, Critical Exchanges
Among Lynn, Chaves, Schafer During 1977-1978 in *Journal of Asian Studies*

Mei Yao-ch'en and the Development of Early Sung Poetry, by Jonathan Chaves; *Heaven My
Blanket, Earth My Pillow: Poems from Sung Dynasty China* by Yang Wan-li, by Jonathan Chaves;
Review by: Richard John Lynn *The Journal of Asian Studies*, 36, 3 (May, 1977), pp. 551-554

“On Translating Chinese Poetry” Chaves, Jonathan *The Journal of Asian Studies* Nov 1977; 37, 1;
pg. 186

“Professor Schafer Would Say ...” Schafer, Edward H. *The Journal of Asian Studies* Aug 1978; 37,
4; pg. 799

Chaves's translation [quoting Mei Yaochen 梅堯臣] reads: The author must get it in his mind; the reader must comprehend his meaning. Examples of this kind are hard to enumerate. I can, however, give a general idea of what I mean. Consider these lines by Yan Wei [嚴維] (c. 756): [柳塘春水漫/花塢夕陽遲] "By the willow bank, spring waters are wide;/On the flower beds, evening sunset lingers." Are not the atmosphere and the seasonal landscape- their warm harmony and lambent charm-depicted here in such a way that they seem to be right before the eyes of the reader? Again, in the couplet of Wen Tingyun [溫庭筠]: [雞聲茅店月/人跡板橋霜]"A cock crows--moon above the thatch-roofed shop;/Footprints in the frost on the wood-plank bridge," and in this one of Jia Dao [賈島]: [怪禽啼曠野/落日恐行人] "Strange birds screech in the vast plains;/The traveller is frightened in the setting sun," are not the hardships of the road and the sad thoughts of travel expressed in such a way that they are felt beyond the words themselves? (p. iii) I suggest the following: It is poetry in which what the poet attains in his mind the reader comprehends by means of the meaning in the poem (i). Examples of this are very difficult to cite for discussion, but the following might be able to convey a general sense of what it is like: Yan Wei's "By willow banks spring waters would go slow;/Over flower-strewn village walls the evening sun wants to linger." Here time of day (tianrong) and conditions of the moment (shitai) fuse in such a way, that nothing is superfluous, and everything fits (ronghe taidang). Is it not just as if it were right before your eyes! Or like Wen Tingyun's "As a cock makes the moon resound over the thatch-roofed inn/I footprint the frost on the plank bridge" and Jia Dao's "Strange birds set the vast wilderness ringing with calls,/And the setting sun makes the traveller afraid." How can one not help but perceive here the hardship of the road, the distress of travel and the words themselves! Chaves's problem is that he has simply ignored the syntax of the couplets by Yan, Wen, and Jia; thus, his translations convey little of what Mei thought so great about them. He has also missed the fact that by citing them, Mei is affirming his commitment to certain essential features of the Tang "style": economy of means; a compressed diction that attempts to telescope time, space, mood, and tone into the briefest of linguistic intervals; and the habit of exploiting standard features of literary Chinese syntax to great and surprising advantage. Thus, in Wen Tingyun's couplet, sheng 聲 (usually a noun, "sound") is used as a causative verb, "cause to sound"; and ji 跡 (usually a noun, "footprint") is used as a transitive verb, "to footprint." He has also missed the desiderative aspect of the verbs in Yen's couplet (where the willows and the flowers are so beautiful that they make the water and the sun want to slow down so they can enjoy them longer) and the causatives in Jia's couplet. Mei's incorporation of the qualities associated with typical Tang diction into much of his own verse is what seems to have secured him a place in the "orthodox tradition" of poetry as later pro-Tang and anti-Song critics such as Yan Yu 嚴羽 (fl. ca. 1200) defined it.

However, the author's tendency to paraphrase occurs here [in the Yang Wanli book] as well, with the result that a few of the translated versions of the poems are but little more than loose reworkings of the basic drift of the originals. In these instances, imagery is the greatest loser, since preservation of it in translation often depends on an accurate sense of the syntax of the original. While I do not at all advocate the writing of English translations in Chinese syntax (something which, in my view, too often degenerates into a kind of neo-pidgin English that equally destroys the integrity of the originals), I do think translations of Chinese poetry ought to incorporate syntactic structures in English that are the equivalents (or at least as close to them as possible) of the structures of the Chinese. This can be done, I believe, in such a way that neither the effect of the translation nor the integrity of the original need suffer.

Chaves's version of "Looking at Yuetai Mountain from the Liantian Pavilion" [晚登連天觀望越臺山](p. 61) reads: 暮山如淡復如農/煙拂山前一兩種/山背更將霞萬疋 / 猩紅錦障裏青峰] "At sunset the green mountain is pale one moment, dark the next,/ brushed by layers of floating mist. /Thousands of cloud scrolls enfold the peak in a screen of red brocade." I suggest the following: "The sunset mountain seems pale then dark/ As mist caresses the face with its one-ounce weight /And then at the back leads out rosy clouds in ten thousand rolls,/ A blood-red brocaded screen, to envelop the green peak!"

Here I find it necessary to digress a moment into a controversy initiated by Edward H. Schafer in his article "Supposed 'Inversions' in Tang Poetry" (Journal of the American Oriental Society, XCVI, 1 Jan-Mar 1976), 119-21). . . . Professor Schafer argues that in a language totally dependent upon word order, the admission of inversion would constitute opening the door to chaos; therefore, in any line of Chinese poetry that might appear to be "inverted," we must explore every possible alternative reading. This Schafer does with some of the couplets proposed as examples of inversion by Kao Yu-kung and Mei Tsu-lin in their article "Syntax, Diction, and Imagery in T'ang Poetry" (Harvard Journal of Asiatic Studies, 31 [1971], 112-14), and he does indeed show that the verbs in these lines can be interpreted in other ways, usually as causatives. The opposing view. . . is that there does not exist in the principles of Chinese grammar . . . anything explicitly denying inversion. On the contrary, there are passages in traditional criticism which use various terms in such a fashion that they can sometimes be taken as referring to "inversion." . . . I conclude the following: if, in a given line, both an "inverted" reading and a non-inverted one (e.g., a causative reading) are possible, there is no way to demonstrate conclusively which was in fact intended by the poet. Thus the translator, or, for that matter, the critic, has a perfect right to plunk down for one or the other. Let me introduce an example, a couplet by Du Fu: 竹高鳴翡翠/沙僻舞鷓鴣. . . . "The bamboo is tall; [in it] are singing the kingfishers./The sand is remote; [on it] are dancing the jungle-fowl." To this, Professor Schafer would say, "Wrong! The verbs are both causatives": The bamboo's height inspires the kingfishers to sing./The sand's remoteness inspires the jungle-fowl to dance." Finally, I can imagine yet a third reading, in which 鳴 and 舞 are not verbs at all: The bamboo is tall-singing kingfishers. The sand is remote-dancing jungle-fowl. My position is that it is impossible to prove that any one of these is necessarily the poet's intention. Therefore, as translator, I reserve the right to use any one of them, without being accused of paraphrasing. I find that if we follow Schafer, in fact, we end up with a truly unbelievable number of causative verbs in Chinese poetry; and that the resulting readings are often, or even usually, more bizarre in a superficial sense than the readings that would result from the "inverted" interpretation. To take this just one step further, Schafer's entire discussion implies to me an excessive emphasis on linguistic craft as a criterion in judging poetry. The quality of the image as such, the poet's vision, is not even taken into consideration.

I am not sure whether I should find obscure gratification or nervous alarm at being introduced as a major figure, in the likeness of a skeletal memento mori, into the central portion of Mr. Chaves's reply . . . to Mr. Lynn's review. But I can hardly avoid a public statement about the acceptance, for printing in a reputable journal, of misrepresentations of my opinions, used as part of a rejoinder to another scholar's review. I am even more nettled by the publication of Mr. Chaves's translation of a couplet, foisted off as my own ("Professor Schafer would say: ... "). I do not think that Mr. Chaves has any idea what I would say. . . . [As for "dancing jungle fowl"] A dancing stork is entirely credible: a dancing jungle fowl is a laughing stock. In any case, Mr. Chaves's identification of the kun-fowl as a "jungle-fowl" is an easy crib from Mathews, whose nineteenth-century dictionary is notoriously unreliable. Let Mr. Chaves mind his images as well as his syntax. (Would he ignore the transformation of Shelley's skylark into a turkey by a lazy Chinese translator?) As a critic, I am most alarmed at Mr. Chaves's introduction of that old-fashioned, unknowable phantom (a ghost laid long ago)—the "poet's intention," for which read "translator's self-serving guess." This handy marionette permits (indeed, it seems, welcomes) any ad hoc rearrangement of the words of the text to justify any reading whatsoever—a dislocation madly justified as an "intended" ambiguity. Under the circumstances, my own, authentic reading of the battered couplet, so boldly interpreted on my behalf, is reasonably to be expected. (I reject the brazen attribution to me of an extension of the category "causative" to all comparable verb+ noun constructions. I prefer more often a mildly transitive form, for which there is abundant precedent in Chinese prose. . . . But now, without hazarding a definitive version, I imagine that the facts of grammar and good sense, as exploited by the poet's imagination, permit only one reading of the couplet, more or less as follows: The height of the bamboos gives voice to halcyons;/The seclusion of the sands allows dancing to kun-fowl. Commentary: The high bamboo thicket emits bird calls—identifiable as those of unseen halcyon kingfishers; The out-of-the-wayness of the sands provides a private arena ("lek") for posturing kun birds. EDWARD H. SCHAPER University of California, Berkeley

Syntactical Equivalents

Example from Du Fu

杜甫：泥融飛燕子/沙暖睡鴛鴦

“Mud so pliant it keeps swallows flying/Sand so warm it puts to sleep mandarin ducks”

Such syntactic constructions (causative verbs and strict parallelism) seem largely avoided by Huang Zunxian

Poem 112 [81] *Jiaoyou* 郊遊 or *Yusan* 遊山 (Outings)

壓帽花枝掛杖錢
冶春詞唱小遊仙
杏黃衫子黃桑屐
自賞翩翩美少年

As blossom sprigs weigh down hats, cash hang from staffs,
And lyrics of lovely Spring sung, these little roaming transcendents,
In apricot golden dresses and yellow mulberry clogs,
Admire each other's grace and elegance, such beautiful young people!

黃注：俗好遊。春秋佳日。攜酒插花。屐聲裙影。裝束如古圖畫中人。

Huang Commentary: Outings are extremely popular. On fine days in Spring and Autumn, taking along wine and hair festooned with blossoms, with sounds of clogs and glimpses of skirts, they are togged out just like people in old paintings.

That strings of cash for food and drink on outings were actually attached to walking sticks is unlikely; it seems that this is a fanciful allusion to Ruan Xiu 阮修 (270-311), who is supposed to have done such a thing: “Ruan Xiu used to travel everywhere on foot with one hundred cash (*qian* 錢) dangling from the end of his staff. When he came to a wine shop he would drink and enjoy himself there alone.” See Liu Yiqing, *Shishuo xinyu jianshu* 世说新语笺疏 (A New Account of Tales of the World, collation and commentary), Section 23: *Rendan* 任誕 (Free and Unrestrained), 866; Mather, *Shih-shuo Hsin-yü: A New Account of Tales of the World*, by Liu I-ch'ing, 406.

“Little ‘Roaming Transcendents’ alludes to the *youxian* 遊仙 “wandering as an immortal/transcendent” tradition of poetry, set in mountain scenery that began with Guo Pu 郭璞 (276-324).

112 遊 山

庄帽花枝掛杖錢
冶春詞唱小遊仙
杏黄衫子黄桑屐
自賞翩翩美少年

帽を庄するの花枝 杖に掛くるの錢
治春して詞は唱う 小遊仙
杏黄の衫子 黄桑の屐
自ら賞す翩翩（上品で美貌）たる美少年と

日本人の風習は遊山をこのむ。春秋の佳日には、酒をたずさえ、花をさし、はきものの音をひびかせ、うつくしい裾をちらちらさせて、その装束は古い絵の中に出てくる人のような気がする。

注

一 庄帽花枝とは、周必大の詩の「宮花庄帽羅絲黄」（謝恩詩）、薩都刺の詩の「宮花庄帽金牌重」（恩榮宴詩）のように、花枝をいっばいに帽にはさむこと。

掛杖錢とは、晋書（卷四九）阮修伝の「（阮修）常に歩行するに、百錢を以って杖頭に掛け、酒店に至れば、すなわち独り酣暢し、当世の富貴といえども肯てかえりみず」という故事にもとづく。ここでは、いたるところ錢を散らして飲食することをさす。

二 遊仙の詩は晉の郭かくをはじめ、歴代の文人のつくるところであるが、ここでは遊山の人が遊仙の詩かともおもわれる歌をうたいながら歩くのをさす。

三 唐書礼楽志に玄宗のことをのべて、「楽工少年の姿秀でたるもの十数人、黄衫きんせんを衣せ、玉帯たまひを文かざりり、左右に立たしむ」とある。黄衫は男子の服装では人目をひくものらしい。

どの流派があるが、竹本派が最も盛んである。貧乏人はこれを生業としているものが多く、母親が奴隷のようにこき使われている。諺に「娘を産んでも嘆くな。女義太夫になつてもらうのだ」というのがある。

G 『日本国志』卷三十六「礼俗志」三「楊花」の条には次のように記されている。「設肆売曲者为楊花、其色長曰大夫。(所奏曲多男女怨慕之辞、有曰淨瑠璃物語、織田氏侍女小通所著、檢校岩舟氏製其曲節、調之於琵琶。詞滝沢角野以三弦律之、後有南無右衛門、慶長中嘗以伎被徵拜為大夫。爾後、薩摩、土佐、山本、宇治、伊藤、出羽、都豊竹諸氏各分流派、今則竹本氏一流最為盛行。)曲院垂簾、柝響簾卷、大夫妝飾端整、坐紅錦褥、欵銀鏤案、三弦調定、徐徐而歌。女而男喉、婦而女妝、聽者輒滿座。貧家婦女多業此、以覓衣食、伎藝稍佳、驅使其母如奴婢。諺有言曰、「生女勿吁嗟、盼汝為楊花。」

A 〔其一一一〕

壓帽花枝掛杖錢 帽を圧するの花枝 杖に掛くるの錢

冶春詞唱小遊仙 冶春 詞は小遊仙を唱う

杏黄衫子黄桑履 杏黄の衫子 黄桑の履

自賞翩翩美少年 自ら賞す 翩翩たる美少年と

〔韻字〕錢・仙・年(下平一先)

B ①壓帽花枝 帽子いっばいに花枝を挟むことを言う。黄庭堅「次韻元礼春懷十首」其三に「帽を圧するの花枝 如し折る可くんば、花を折る手版は直だ須らく抛つべし」とある。②掛杖錢 至るところで錢を散らして飲酒をすることを言

う。『世説新語』任誕篇に「阮宣子は常に歩行するに、百錢を以て杖頭に掛く。酒店に至らば、便ち独り酣暢し、当世の貴盛と雖ども肯えて詣らざるなり」とある。③冶春 春に遊ぶこと。王士禎が康熙四(一六六四)年の春に揚州で詠んだ「冶春絶句」二十首で有名。④小遊仙 遊仙詩は主として仙境に遊ぶことを詠み、晋の郭璞に始まり、歴代の文人に好まれた。元の楊維盛はそれを踏まえて「小遊仙」二十首を作った。⑤杏黄衫子 少年が好んで着用する杏色のような黄色い服。杜甫「少年行」其二に「黄衫の年少 来りて宜しく数うべきも、堂前の東に逝く波を見ず」とある。⑥黄桑履 黄色い桑の木で作られた下駄。『楽府詩集』卷二十五「横吹曲辞」五「捉搦歌」其四に「黄桑柘の履 蒲子の履、中央に糸有りて両頭繫ぐ」とある。なお、日本の下駄は桑ではなく桐で作られたものが多い。⑦翩翩 才知に富み、容姿も粹な様。『史記』平原君列伝に「平原君は翩翩たる濁世の佳公子なり」とある。

C 花枝をいっばい帽子に挟んだり、あちこちで錢を散らして酒を飲んだりし、春のピクニックには「小遊仙」のような歌謡を口ずさんだりする。黄色い服を着て黄色い桑の下駄を履き、粹な少年だと自慢している。

D 俗は遊を好む。春秋の佳日、酒を携えて花を挿み、履声裙影、妝束は古の図画の中の人の如し。

E ①履声裙影 歩く時の下駄の音や着物の裾を翻す様子。毛熙震「南歌子」詞『花間集』卷九に「鬢は動く 行雲の影、裾は遮る履を点ずるの声を」とある。

F 日本人は遊山を好む。春や秋の良い日には、酒を携えて花を挿し、下駄を鳴らし、着物の裾を翻して出かける。

その装束はまるで昔の絵の中に出てくる人のようである。

A 「其一二三」

追風快馬纏錦緜 追風の快馬 錦緜を纏い
林胸帕首弓在弦 林胸 帕首 弓は弦に在り
一聲雁落血如雨 一声なきて雁は落ち 血は雨の如し
金原秋冷霜天高 金原こがねはらの秋は冷やかにして 霜天高し

〔韻字〕緜・弦・高（下平四豪）

B ①追風快馬 追風とは駿馬の一種。崔豹『古今注』巻中に「秦始皇に七名馬有り。追風、白兔、躡景、奔電、飛翾、銅爵、神鳧」とある。②錦緜 錦の帯。緜は馬の腹帯。③林胸帕首 林胸とは腹掛けのこと。『格致鏡原』巻十六所収の明の田芸衡『留青日札』に、「今の林胸は一に欄裙と名づく。後ろ自りして囲みて前に向う、故に又た合歡欄と名づく」とある。帕首とは鉢巻のこと。蘇軾「南郷子」贈行に「帕首腰刀 是れ丈夫なり」とある。④弦 弓袋。『説文解字』に「弦、弓衣なり」とある。⑤金原 小金原こがねはらのことを指すか。小金原は千葉県の相馬・千葉・葛飾・印旛の四郡にまたがる原野で、江戸時代は幕府直轄の牧場（小金牧・佐倉牧などと称された）があり、徳川将軍が鹿狩りをしたことで知られている。

C 錦の腹帯を飾った追風のような駿馬に乗り、腹掛けや鉢巻をし、弓は袋におさめてある。矢を放ったとたん、一声鳴いて雁は落ち、血は雨のように降りかかる。小金原の秋は冷たく、霜の降りるほどの寒空は高い。

D 遊侠の士は獵射を好む。秋深まれば輒ち山に入り、流連して反るかえるを忘れ、馬に騎るあそぶに皆な鞍勒あんどくを施さず。

E ①遊侠之士 俠客。男立て。『史記』に遊侠列伝が立てられ、任侠精神に富む朱家、田仲、郭解ら三人の事跡を記す。

②流連忘反 帰ることさえ忘れるほど遊びに耽ること。『孟子』梁惠王下に「流れに従い下りて返るを忘るるは之を流と謂い、流れに従い上りて返るを忘るるは之を連と謂う」とある。③鞍勒 鞍とくつわ。『漢書』匈奴列伝下に「賜るに以てす、安車一乗、鞍勒一具、馬十五匹……」とあり、顔師古の注に「勒は、馬の轡くわなり」とある。

F 男立ては狩獵を好む。秋も深くなると、山に入って狩獵をする。無我夢中になって遊び、帰ることさえ忘れてしまうほどである。馬に乗るときは、みな鞍や轡くわさえ使用しない。

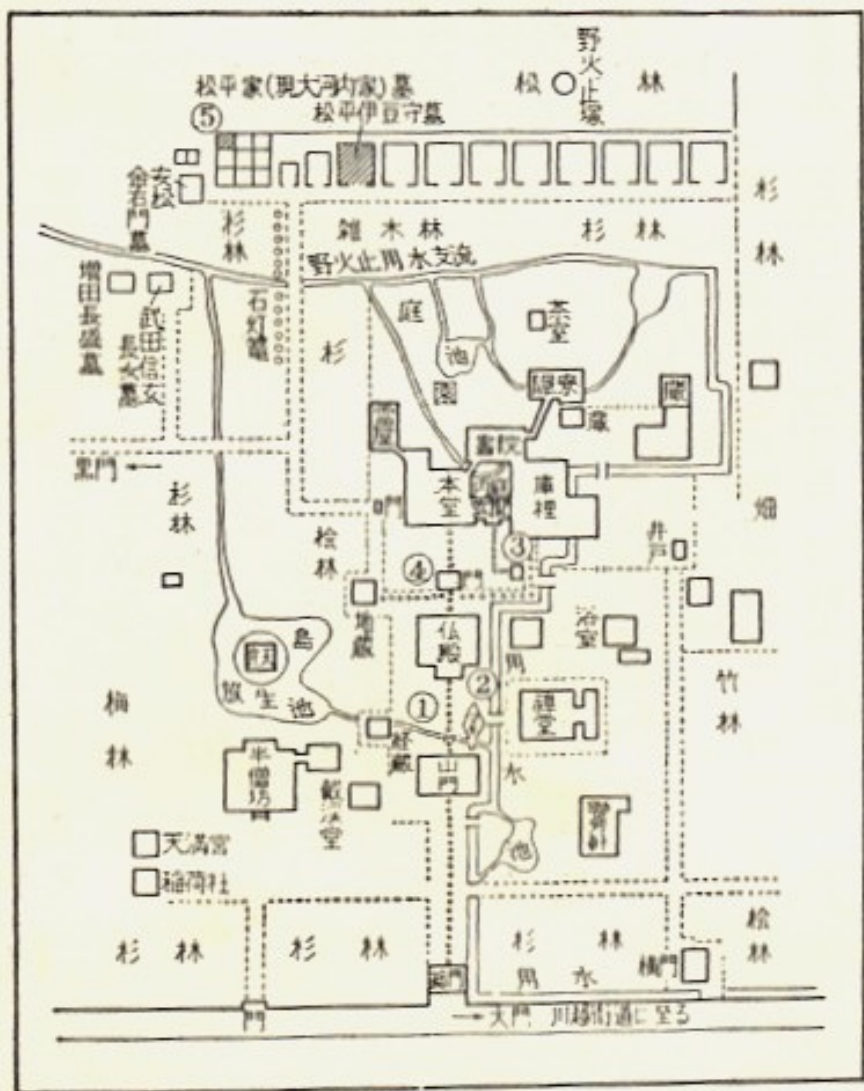


Tombstone with *Zangshi zhongbei yinzhi* 葬詩冢碑陰誌 (Grave Inscription for the Entombed Poems), originally erected in the garden of the Keirinsō 桂林莊 (Cassia Grove Villa) but stands within the precincts of the Heirinji 平林寺, engraved by Hirose Gunkaku 廣瀬群鶴

Heirinji 平林寺

Saitama Prefecture 埼玉県, Niiza City 新座市





平林寺境内の蟬声関係の碑 (①桂林荘碑 ②句碑 ③避塵門碑
④日本雑事詩初稿塚 ⑤大河内蟬声墓と碑)

葬詩冢碑陰誌

國參披著披詳泳出其卷此公赴澆古曰兮有并
 清置暇事余記入而藏是日索邀來土千之靈皆撰
 憲京之逸示考編焉乞藏余遂酒同以共和有等氏
 遵東食求出註不詳甚埋乎之杯季掩兮余詩史閣
 名來退搜稿以無加之壤也瘞設昆中土澗新刺桂
 氏使章俗携系事亡愛淨冢地余經穴與江事沈月
 黃隨文問訪後瑣記余清筆隙日明諸詩墨事鄰九
 姓丑能風過事情聞哉片之中之王納土兮兮為卯
 度丁略采日一民見難一素園效部囊坏魂聞永己
 公治智老一記至桑有得懷我以石楊稿兮葬記句明
 也明有故首括下扶更願冢以刊史盛詩之新麗刊
 冢人達我餘首括下扶更願冢以刊史盛詩之新麗刊
 詩舉曠詢百一遺繁筆曰之請工刺度卷持意與不
 葬州敏咨詩絕俗戶載度蛻事命沈公一護着願不
 度應隼籍事七國江人公劉雅字友酣曰兮兮吾隘
 公嘉性載雜每自較邦家效風碑其半祝物事香碑
 為東官我本之上蓋異於將代書并酒而神瑣亦作
 是粵贊覽日誦該歌自稿殆絕度度飲酒乞詠土和書

廣羣鶴刻



廣羣鶴刻

**Zangshi zhongbei yinzhi 葬詩冢碑陰誌 (Grave Inscription for the Entombed Poems) by Ōkōchi Teruna
大河輝聲**

This is the grave of the entombed poems of Gongdu. Gongdu is surnamed Huang, and his given name is Zunxian. He is a *juren* (elevated scholar) from Jiayingzhou in Yuedong [Guangdong]. In the *dingchou* year of Meiji [1877], he came to Tokyo with the ambassador [He Ruzhang] to take up the post of Counselor to the Legation. Elegant and intelligent, with great breadth of mind and profound knowledge, he is an excellent writer. When he had time free from official duties, he would peruse our books and consult with our elders about our local customs and ask about interesting historical anecdotes, which he wrote up in his more than one hundred “Poems on Miscellaneous Subjects from Japan.” One day he came by to pay me a visit and brought along his draft of them to show me. When I opened them to chant the poems, they all turned out to be seven-syllable quatrains, each one an account of a different topic to which was appended detailed notes. From our national customs and historical traditions to the trivia of our people’s ordinary lives, he covered just about everything in these poems. They are actually not any less detailed than the *Edo hanjōki* 江戸繁昌志 (Record of the Thriving and Prosperous City of Edo) or the *Fusō kenmonki* 扶桑見聞記 (Record of Things Seen and Heard In the land of Mutually Supporting Mulberry Trees [where the sun rises, Japan]), even though it is more difficult for someone from a foreign country to write about such things! Since I became so fond of them, I begged that the original draft be preserved in my home. But Gongdu said, “No, instead I want to get a clean piece of ground and bury these scrolls in it, something like the graves for Liu Tui’s 劉蛻 [mid 9th cent.] writings or for Huaisu’s 懷素 [725-785] brushes.” I then said, “For this elegant cultural undertaking, surpassing anything in our age, please make an empty part of my garden their grave.” Consequently, I had Gongdu compose a title for the gravestone and engaged an engraver to carve it into the stone.

On the day this was accomplished, I set out wine cups and invited Gongdu to attend together with his friends Magistrate Shen [Shen Meishi 沈梅史], Commissioner Yang [Yang Shoujing 楊守敬], and Wang Mingjing and his brother [Wang Qiyuan 王棻園 and Wang Qinxian 王琴仙]. When we were half rapt with wine, Gongdu placed the draft into the hole dug for the grave and covered it with earth. Pouring a libation of wine on it, he intoned a prayer:

For each scroll of poetry, oh, a cup of earth
Poems and earth, oh, together forever.
I beg the spirits, oh, to protect them,
Souls of the buried poems, oh, at the edge of the Sumida River.

I composed a prayer in reply:

They sing of trifling matters, oh, with concentration so fresh
And record the past, oh, so that everything is new again.
These poems have such numinous power, oh, the earth is fragrant too,
So I wish these beautiful lines and I, oh, shall be neighbors forever.

Magistrate Shen and the others all responded with poems too, but the stone is so narrow that there is no room to inscribe them on it.

Dated the ninth month of the kibō /jimao year of Meiji [October 15-November 12, 1879],
composed by Keikaku, calligraphy in his own hand.

Engraved by Kō Gungaku 廣羣鶴 [Hirose Gunkaku 廣瀨群鶴]



大河内輝声肖像



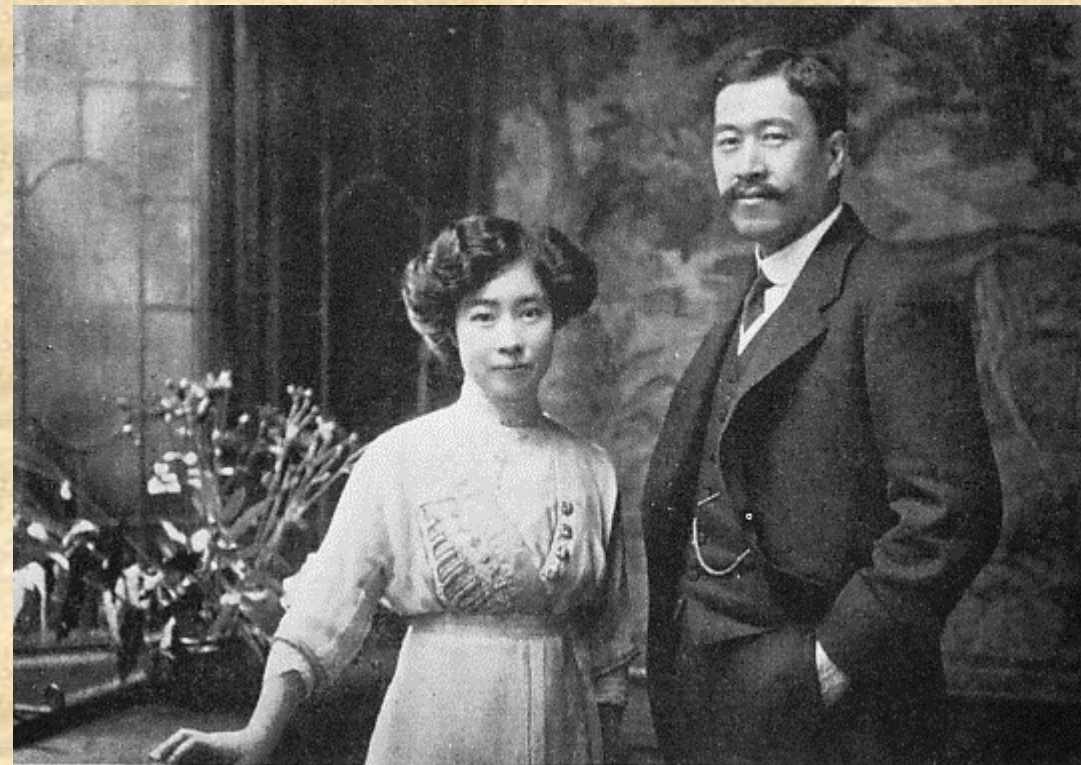
Ōkōchi Teruna 大河内輝
聲 (1848-1882),
Minamoto Keikaku 源桂
閣), photo before 1867 as
Matsudaira 松平 Lord of
Takasaki Domain 高崎藩
城主; Army
Commissioner 陸軍奉行
last year of Bakufu 幕府
(1867); served in that
capacity under new
government (1868) but
soon retired.



大河内 輝聲：高崎
藩主から高崎県知
事、そして華族へ



Ōkōchi in Chinese scholar's robes, late 1870s . His residence, the Keirinsō 桂林莊 on the west bank of the Sumida River 隅田川, Asakusa-ku, 浅草区 Imado-machi 今戸町, 一三番地 (part of present-day Sumida Park 隅田公園 [established 1931]); during the Edo period through early Meiji, site of many mansions (*teitaku* 邸宅) of notable families, including his son, Viscount (Shishaku 子爵) Ōkōchi Kikō 大河内輝耕, but this was destroyed in the great earthquake of 1923.



The Chinese Imperial Legation had been located on the warship Haian 海安, in Yokohama harbour since arriving in Japan in December 1877, but in the summer of 1878, it moved to the Gekkai sōin 月界僧院 (Moon Realm Monks' Quarters), within the precincts of the great Pure Land 浄土 Buddhist temple, the Zōjōji 増上寺 in Shiba-ku 芝区.

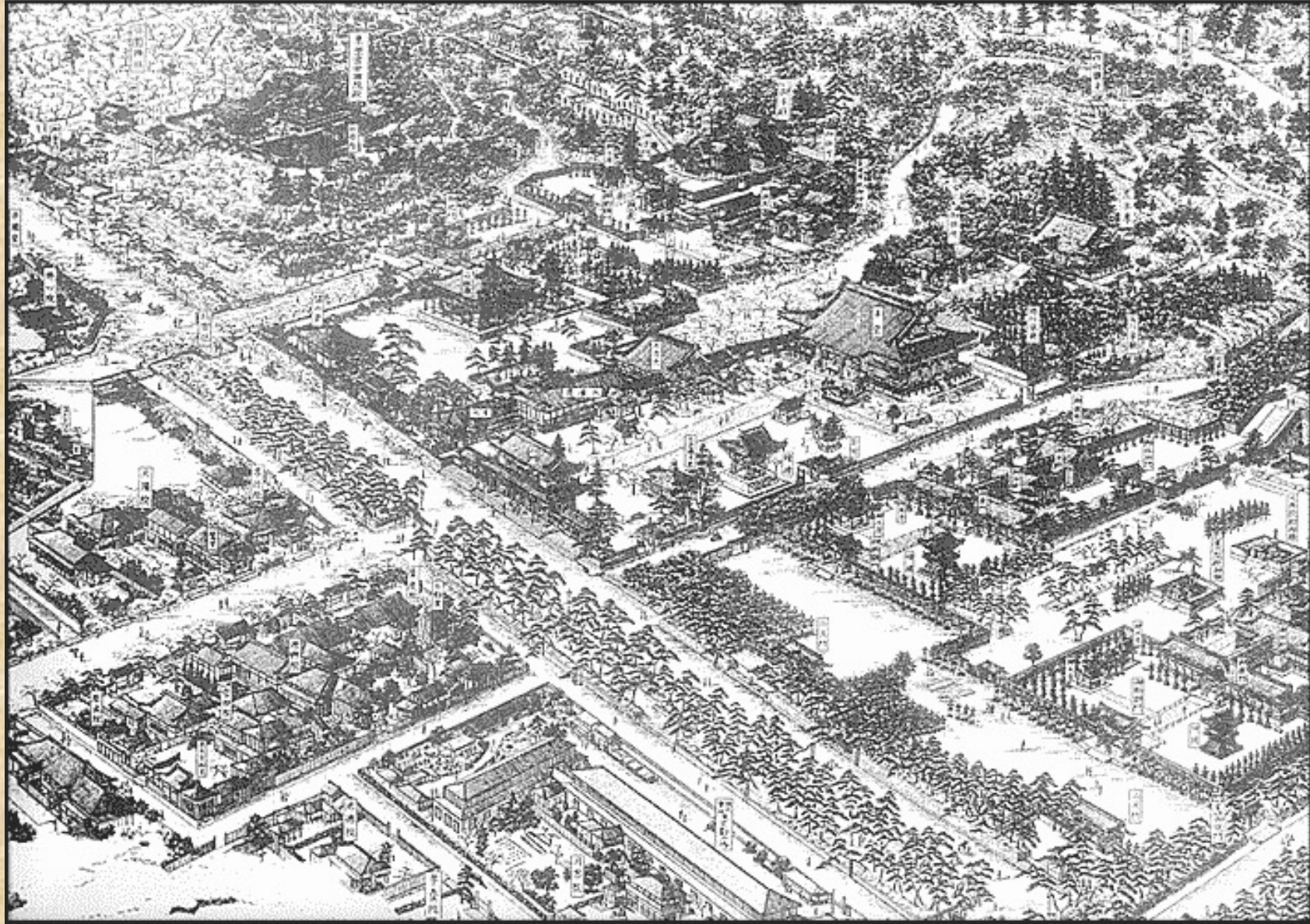


Shiba Zōjōji Main Gate 芝増上寺山門



Illustrated Map of the Zōjōji (1901)

増上寺の古地図





増上寺境内
全圖から

Detail From
The 1901
Illustrated Map
of the Zōjōji

Poem 15 [14] Qihou 氣候 (Climate) or Fūu 風雨 (Wind and Rain)

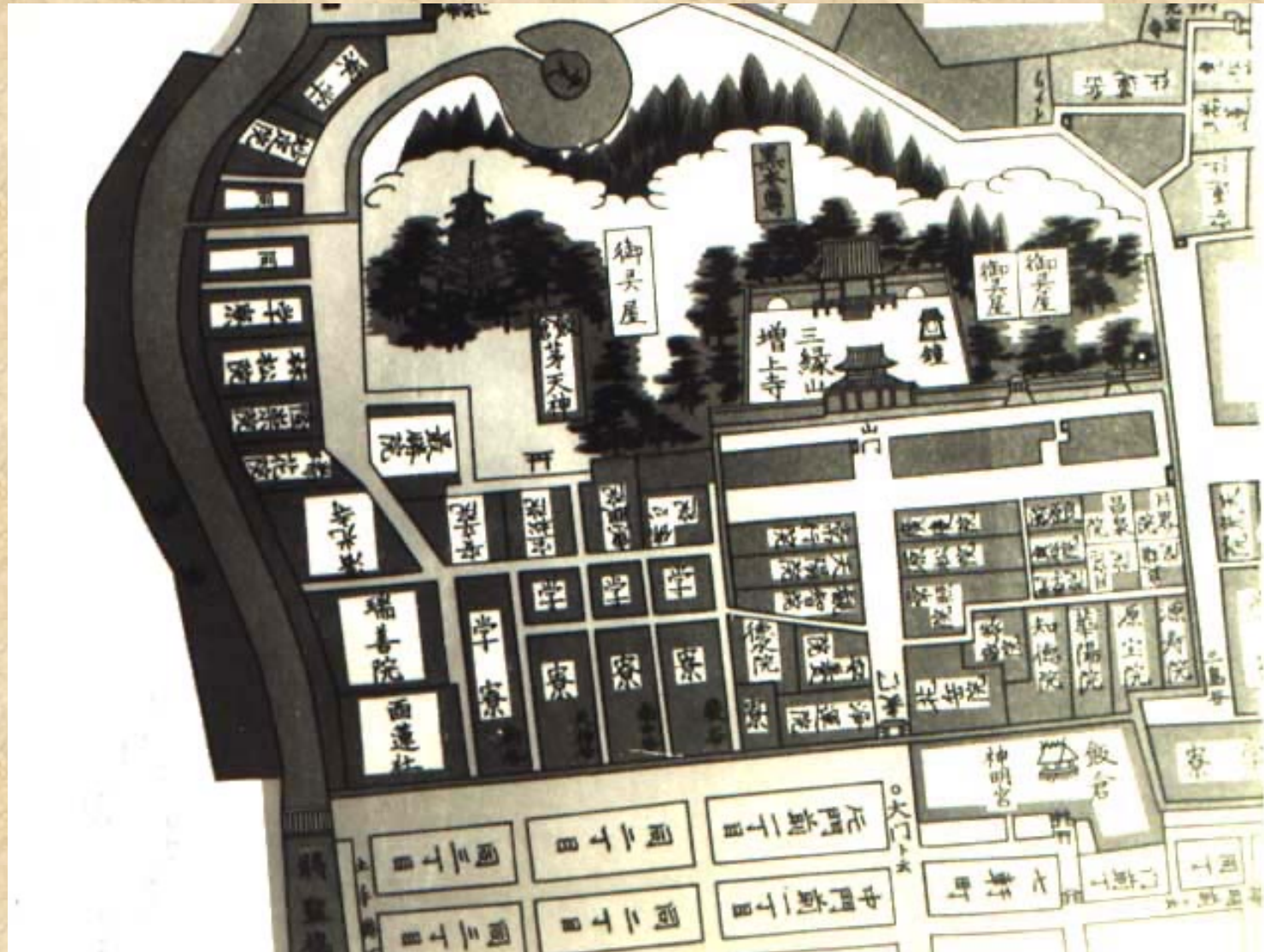
神仙樓閣立虛空
海颶狂吹厭屋風
四面濤聲聾曾耳
終年如住浪華中

Here where towers fit for immortals rise into space,
Gale force sea winds blow strong enough to knock houses flat.
With the sound of waves on all four sides deafening the ears,
It's like living all year long amid giant whitecaps.

黃注：多雨。尤多大風。餘所居室木而不石。四面皆玻璃。風作則顛搖鼓動。如泛一葉之舟於大海中。爲之怦怦心動矣。

Huang Commentary: Much rain and especially a lot of strong wind. The place in which I live is constructed of wood and not stone, with glass on all four sides, so when wind starts up, it rattles and shakes so much that it is like being in a little boat out on the open sea. It really makes one's heart thump with alarm!

Edo Era Zōjōji





Ishikawa Kōsai 石川鴻齋 (Ishikawa Ei 英, 1833-1918), Kunka 君華, Shizan gaishi 芝山外史, native of Toyohashi 豊橋 in Mikawa 三河 (present-day Aichi-ken 愛知県) scholar of Chinese learning, student of Nishioka Suien 西岡翠園, Kaizō 介蔵 (1812-1867); writer of classical Chinese poetry and prose 漢詩文家; helped Huang read Iwagaki Matsunae 岩垣松苗 (1774-1849) *Kokushi ryaku* 国史略 (Brief History of the Nation [Japan]). Ninth generation direct descendant of Ishikawa Jōzan 石川丈山 (1583-1672), prominent Confucian scholar, *kanshi* poet, calligrapher, garden designer, and tea master. Kōsai was *kanbun* 漢文 tutor to Ōkōchi Teruna's 大河内輝声 cousin Baisen 梅僊. Kōsai was himself an accomplished painter in the style of Watanabe Kazan 渡辺華山 (1793-1841). He lived in Katamonzen ni-chōme 片門前二丁目 south of the Daimon (Great Gate) 大門 of the Zōjōji 増上寺, just opposite the dormitories 学寮 of the temple; near the site of the first Chinese legation; called his residence Chiku'in shobō 竹蔭書房 (Bamboo Shade Studio)—probably alluding to 白居易, 池上詩: 山僧對棋座/局上竹蔭清. The Chinese at the legation called him 假佛印 (False Buddha-Seal).

Title page:

Ishikawa Kōsai 石川鴻齋 ed. *Shizan isshō* 芝山一笑 (A Laugh at Mount Shiba). Tokyo: *Bunshōdō* 文昇堂, 1878.



明治十一年八月

桂閣源輝聲撰



坦堂純書



以備為... 人之為... 自曰非... 贈等... 題切... 相贈... 通... 詩... 年六

清 欽差全權公使大臣二品頂戴翰林院侍講學士 何如璋 字子我

同 欽差副使大臣三品頂戴候選知府 張斯桂 字魯生

同 出使隨員正五品陝西省候補直隸州知州 沈文榮 字梅史

同 參贊五品銜即選知縣 黃遵憲 字公度

同 神戶理事正五品候選同知 劉壽鏗 字小彭

同 出使隨員正八品即選教諭 廖錫恩 字樞仙

同 出使隨員正五品候選同知 潘任邦 字勉齋

同 出使隨員正八品鹽課大使 何定求 字子綸

同 增生 王治本 字泰園

同 附生 王藩清 字禁仙

