

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 太政大臣從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

日本雜事詩



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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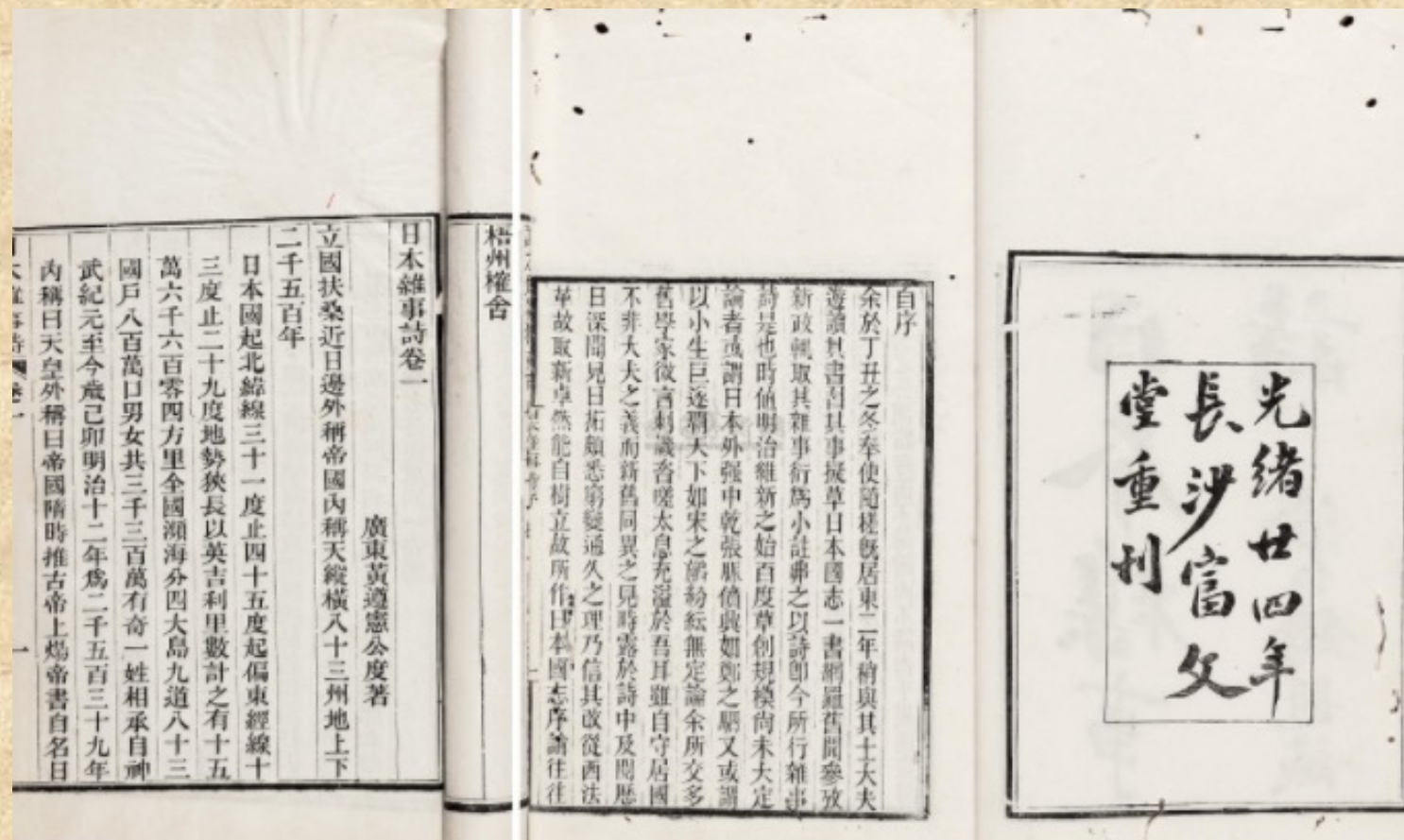
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神田區小川町 八番地住

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
冶春して詞は唱う 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。「設肆売曲者為楊花、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』卷中に「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』卷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、流連して反るを忘れ、馬に騎るに皆な鞍勒を施さず。

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、安車一乘、鞍勒一具、馬十五匹」とあり、顔師古の注に「勒は、馬の轡なり」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。

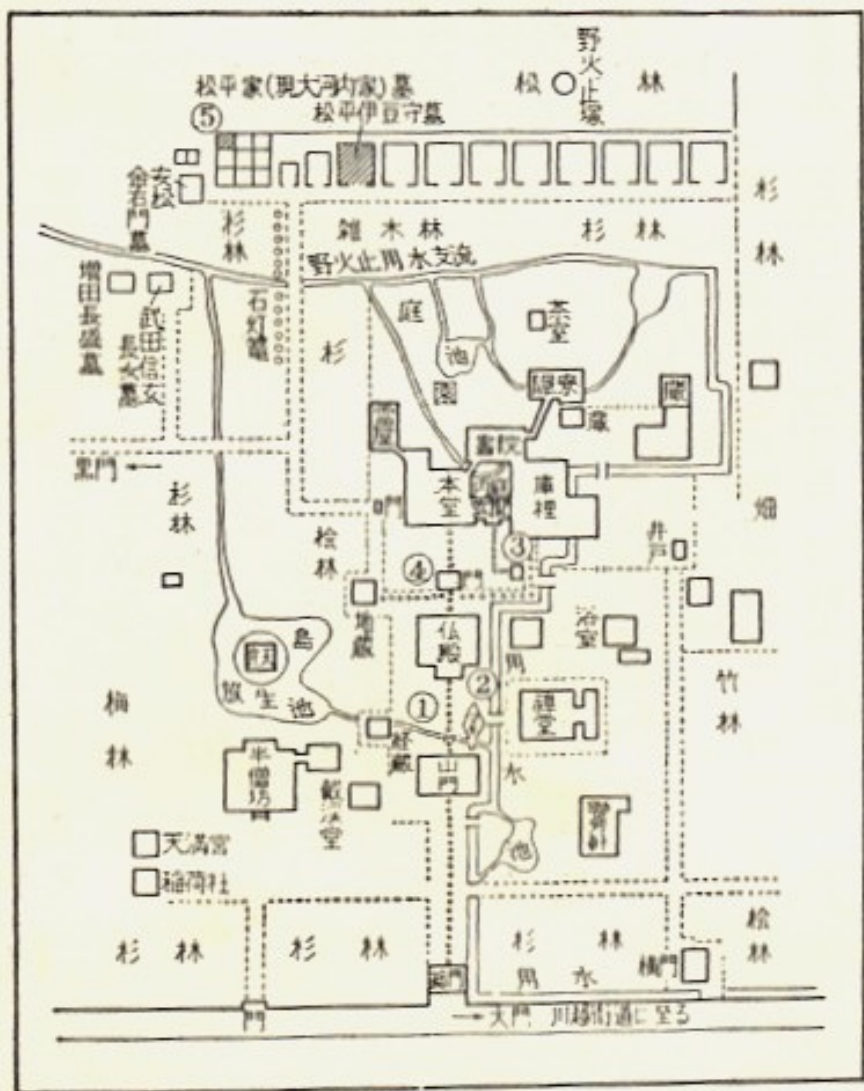


**Tombstone with *Zangshi zhongbei yinzhi* 葬詩冢碑
陰誌 (Grave Inscription
for the Entombed Poems),
originally erected in the
garden of the Keirinsō 桂
林莊 (Cassia Grove Villa)
but stands within the
precincts of the Heirinji
平林寺, engraved by
Hirose Gunkaku 廣瀬群鶴**

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曰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



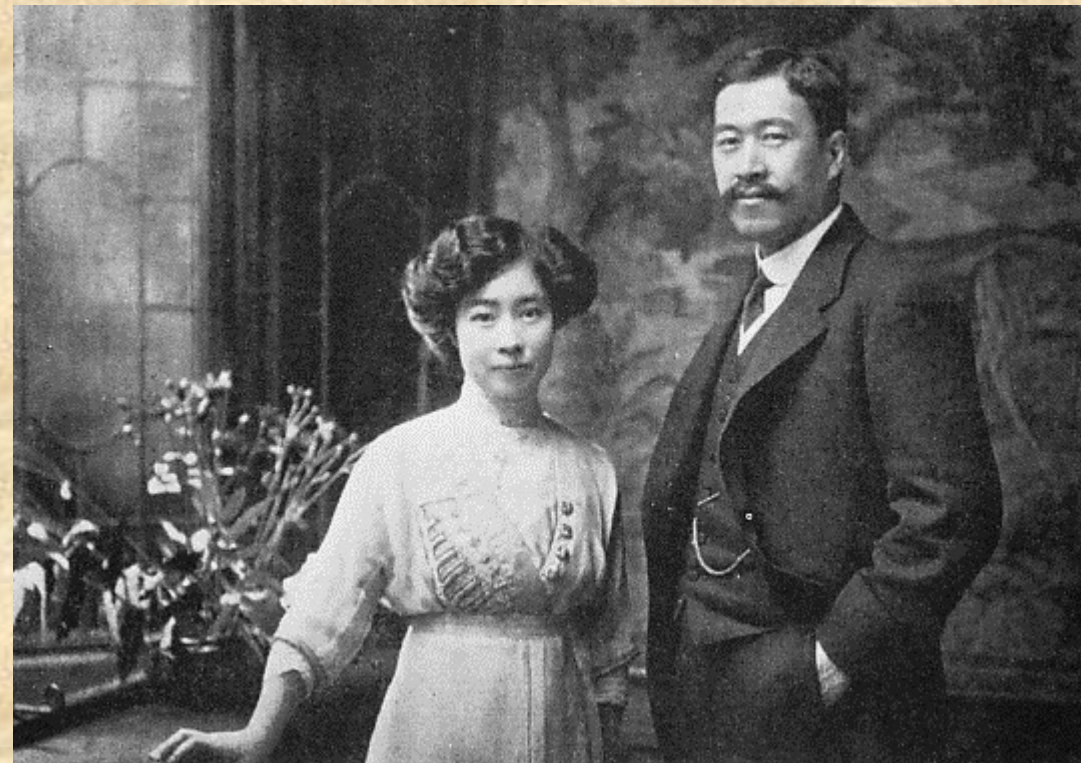
Ōkōchi Teruna 大河内輝
聲 (1848-1882),
Minamoto Keikaku 源桂
閣), photo before 1867 as
Matsudaira 松平 Lord of
Takasaki Domain 高崎藩
城主; Army
Commissioner 陸軍奉行
last year of Bakufu 幕府
(1867); served in that
capacity under new
government (1868) but
soon retired.



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.

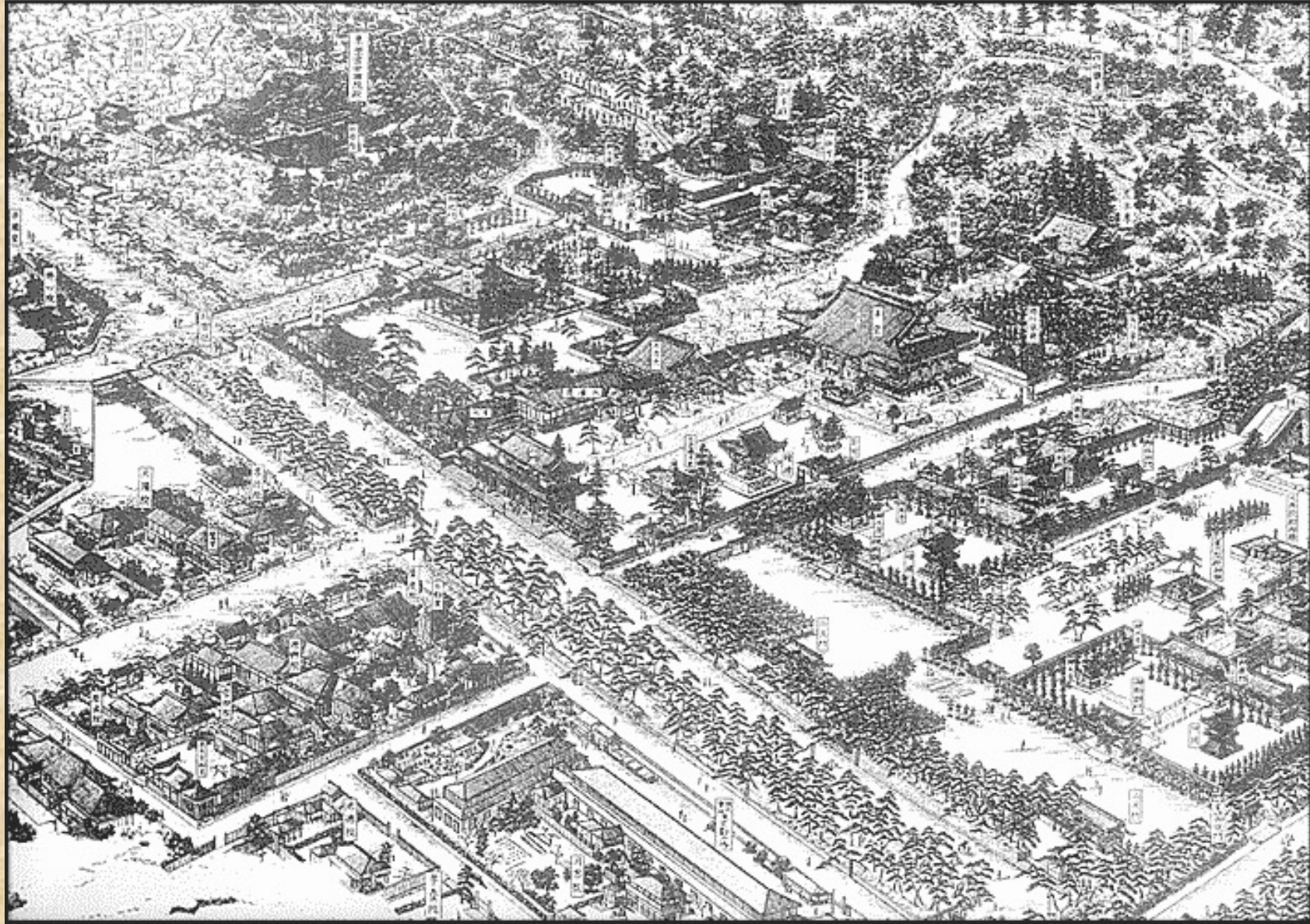


Shiba Zōjōji Main Gate 芝増上寺山門



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)

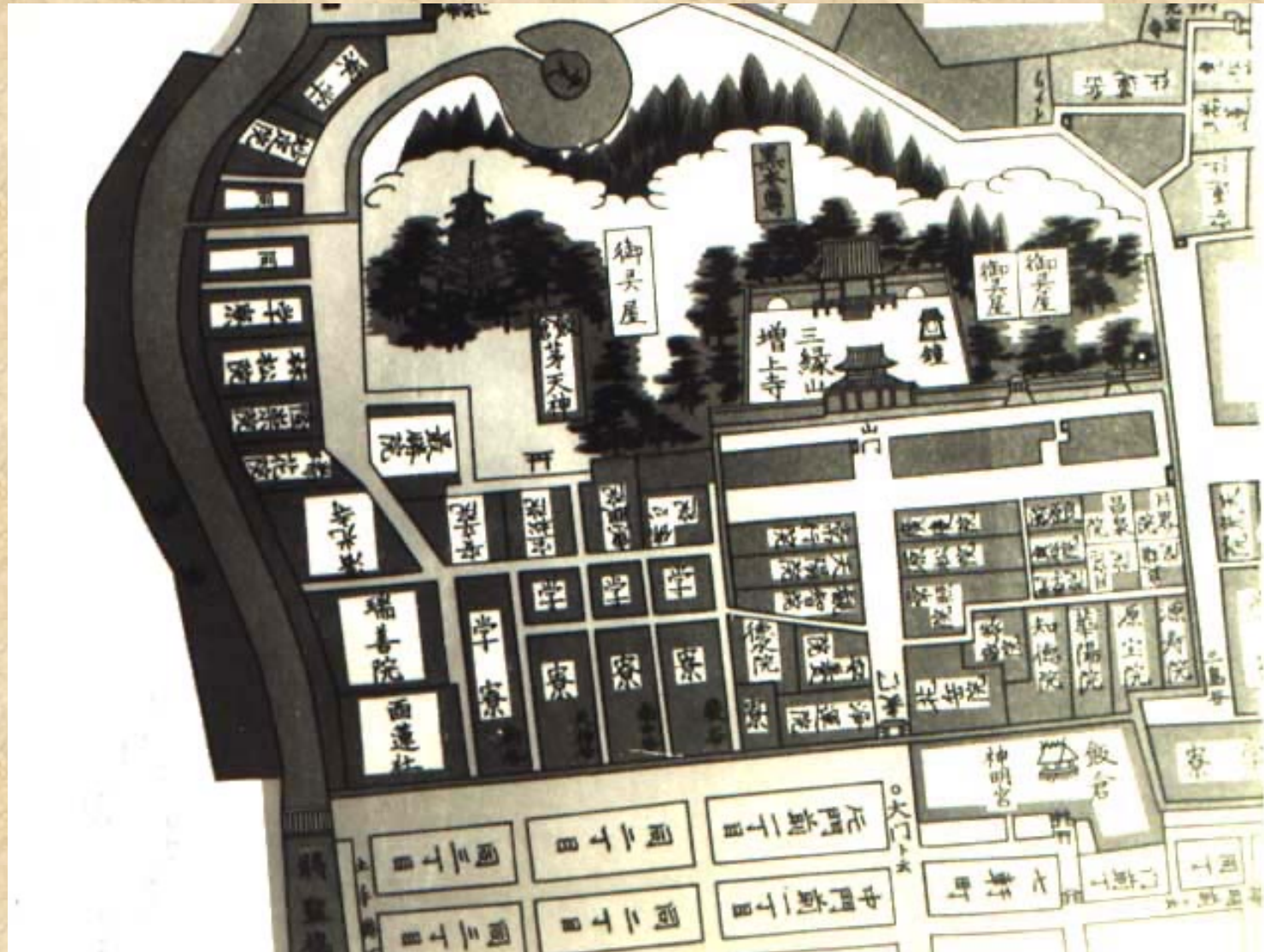
神仙樓閣立虛空
海颶狂吹厭屋風
四面濤聲聾曾耳
終年如住浪華中

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



坦堂純書源



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

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3. 往復端書女用文章 / 石川鴻齋著, 三松堂, 明21
4. 雅俗三体文章大成 / 藤懸貴重編他, 三松堂, 明23
5. 康熙字典 / 石川鴻齋音釈, 博文館, 明 43
6. 国史略字引 / 石川鴻齋編, 山中市兵衛等, 明10
7. 五代史. 卷1-39 / 欧陽修著他, 鳳文館, 明16
8. 五代史 / 欧陽修著他, 博文館, 明 27
9. 左伝輯釈 / 安井息軒著他, 山中出版舎, 明16-17
10. 三体詩講義. 第1-8回 / 石川鴻齋述他, 金声堂, 明16
11. 三体詩講義. 卷1-6 (第1-20回) / 石川鴻齋述他, 寛裕舎 明16-18
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13. 春秋左氏伝講義 卷1之序, 第1-37回 (卷1-9上) 寛裕舎, 明 15-19
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18. 真草書家座右. 卷下 / 石川鴻齋編, 伊藤甲造, 明16
19. 聖代実録 / 石川鴻齋著他, 東雲閣書房, 明22
20. 続文章軌範字類 / 石川鴻齋編
21. 朝鮮支那外征録 / 石川鴻齋著, 東陽堂, 明37
22. 点註日本略史 / 笠間益三編他, 高美甚左衛門, 明14
23. 点註日本略史 / 笠間益三編他, 山中喜太郎, 明17
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30. 佩文余滴 / 江馬元齡編他, 鳳文館, 明17
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33. 明治女用文章 / 石川鴻齋著, 三松堂, 明21
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35. 義経再興記 / 内田弥八訳述他. - 4版, 上田屋, 明19
36. 和漢歴史文章字引 / 川田孝吉編他. - 2版, 松栄堂, 明24

獅鼻手足皆三指，身青赤，虎皮之禪。唐明皇夢鍾馗，乃命吳子圖象，傳之後世。其所捕小鬼，亦與閻羅之吏相同。翻譯名義，夜叉此云勇健，亦云暴惡。今之稱鬼者，則夜叉也。然而以夜叉爲鬼，未必由佛經。王符說龍曰：角似鹿，眼似鬼，迹異記。小虞山有鬼女一產十鬼，朝產之，暮食之。此與鬼方鬼國之鬼同。夫鬼者，死後之名也。祭則爲神，不祭爲鬼。釋氏之死爲佛，佛亦鬼也。此不可以鬼方鬼國之鬼解也。世或云：姪婦爲鬼，額生角，口及耳，詭曲道成。寺茨上等鬼女是也。余曰：此婦若墮地獄，則爲閻羅之吏，刑戮罪人者，非乘于火車，烹於鍋中者，或云極惡之人，臨死期，顯鬼相，是必墮地獄。若果墮地獄，乃牽車操戈，當磨磨者，非尋常罪人之比也。是以鬼與夜叉相混，爲此說。說地獄者，不甄別之何也。東方朔神異經有以鬼爲飯者，近日樂運喪耳食錄，有賣鬼爲業者，是亦非鍾馗所捕之鬼類。又非阿鼻等活獄吏也。爲飯者，險死者，幽魂飄遊宇宙也。爲業者，捕人魂，憑依鳥獸也。古人用鬼字多矣，不必一定。余著鬼談，故先解鬼字諸之。

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著者誌

夜窓鬼談

石川鴻齋戲編



有子夜讀書，有突如來者，蒼顏白髮，僂如折腰，几前而泣。余愕然，目叱曰：何物，寢更更深，闖入書房，盍有姓名，更何事。曰：余鬼也，非人。先生下帷讀書，繼晷焚膏，研窮古典，以誘導後進，一以喜之，一以悲之。今偶妨先生之業，請宥恕焉。余曰：何以悲之。曰：昔蒼頡作字，天雨粟，鬼夜哭。蓋雨粟者，使無產者，廣人少，一夫一婦耕百畝之田，尙有五畝之宅焉。後世地有限，而人蕃，殖雖欲爲農，不可得。製器商賈貿易，得利不堪，力役者爲文吏，或教民之不學者，以仰給米。此所以雨粟也。上古聖人出，以相生相養之道，教之粟米，蔬肉，宮室，絲麻，莫不皆備焉。於是作文字，記事，使傳之學之，至於萬世不朽，不滅。而天稟之智漸減，矣。天業與人，以文字，智在其中，與文字之外，不復與智也。故學焉者，得人之爲人，不學焉者，不得人之爲人。世學焉者少，而不學焉者多矣。此我輩所以哭而不止也。先生今究諸氏百家之書，馳古駢今，闡幽顯，微所著述，殆等身。每一書脫稿，良工刊之，商賈鬻之。天下書生喜新嗜爭，購之，未闕半帙，東閣沒埃，竭畢生之力，幹瘦神衰，毫無所益於世。不如耕半畝之地，種蕪菁，助蔬食之，爲益也。一爲天下書生悲，一又爲先生悲也。余曰：叟誤矣。方今西洋各國之學行，自天文曆術醫藥器械，至飲食衣服商賈貿易，窮精盡微，莫不臻其極。雖蝸涎蟹行之字，記事傳言，復以爲足矣。豈用浮靡雕繪，估屈聳牙之文哉。如余輩，既後於恒人者，劉縝，陳綱，徒甘糟粕，固知無用乎世。尙守舊株，汨沒古書者，以無所用於他也。夫穿窬取明者，必用空處，而柱梢雕鏤，無益於明開戶，納涼者，必去帷障，而錦繡彩繪，無益於涼。今也舍無用，取



夜窓鬼談

Ishikawa Kōsai 石川鴻齋 (1833-1918)



淨几明窗又友誰
陳編未闕任心裁
業非考事暖一爐
芝自忙著述爭侯
千古凌雕嘉徑費
十年思羞他賜
晚黃影燭不似
先生信屈辭
鴻齋居士石英齋
印

檐坐瓦上大笑工愈怒欲擊之簷高不可及乃擲石中之沙彌自若也不得已注目待其下鷄鳴沙彌漸縮將曙杳而無物唯睨齋瓦耳

案入道之稱古書不多見本邦貴官剃髮者謂之入道如法性寺入道伊豫入道是也而未必辭職入於佛門平清盛足利直義山名持豐赤松圓心等皆謂之入道蓋未脫俗而僅入於佛道之謂也歟買誼新書致道者以言入道者以思梁簡文立圃園講頌折論冥空立機入道入道之字僅見此豐橋城樓有名入道者其下為入道淵俚俗云一入道為河伯居焉不知然否

驚狸

目黑邨里正某夜過行人坂淡雲罩月微雨如烟有一小童戴巨笠往者一手提酒樽一手携帳簿喚之不響走則走走則止而相距僅咫尺某甚怪焉以老眼不明瞭乃左手持傘與籠燈右手以眼鏡視之彼顧視大叫一聲忽為狸去矣想火光映玻璃俄為巨眼狸見以為妖也

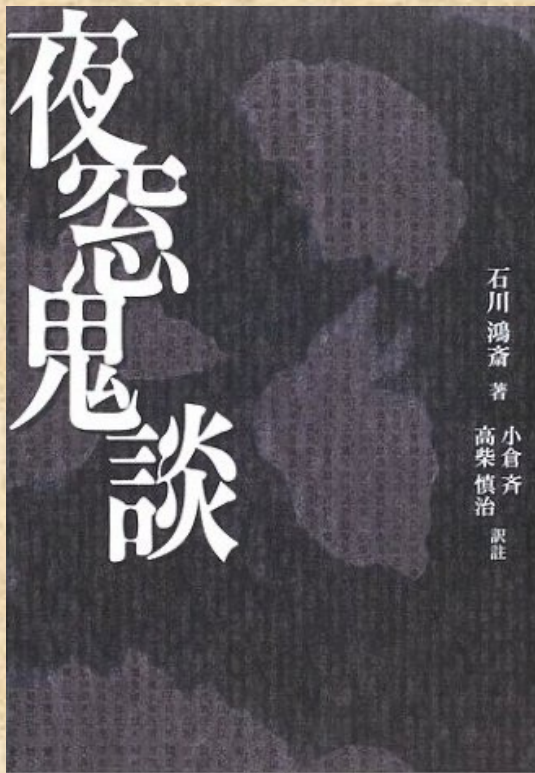
鐵蕉精

豐太閤城手伏水環抱萬雉濠高牆層樓傑閣修廊迴欄之制金碧煒煌光彩照人臺榭沼池假山石梁之屬一樹一石費以千金天下之財為之蕩矣泉州妙國寺有千年鐵蕉公移之於城中毀牆平垣漸得植焉巨幹錯雜綠葉覆天頗壯園中之觀公醉後憑欄坐使童點茶時雲霽月明白露濕襟忽有一老翁綠帽緇衣赭顏清瘦徘徊鐵蕉之下嗷嗷吟曰「懸懸泉州地迢迢數十程何時歸妙國朝暮聽經聲」公側耳聞之其聲甚悲使童問之至則煙滅矣如此連夜公怒使吏潛於樹下欲以捕之而遂無見焉公以為是鐵蕉之精尙慕舊園也則使數丁返於妙國寺太宰府飛梅聞之曰於戲蕉之迂也盍不徵我飛而歸

所手植紅梅暮公一夜飛而到配所

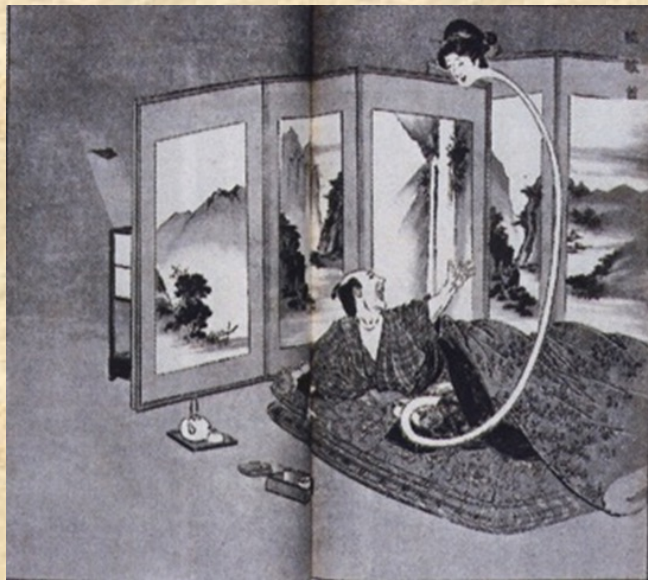
運筑紫





Ogura Hitoshi 小倉齊 and Takashiba Shinji 高柴慎治 translators (from *kanbun* 漢文 into modern Japanese)

(Yokohama: Shūnpūsha 春風社, 2003)









Preface to Riben zashishi 日本雜事詩 (Poems on Miscellaneous Subjects from Japan). (1885 reprint of the 1879 edition)

The start of this work occurred in the autumn of wuyin [1878], and it was completed in the spring of jimao [1879], which well-known Japanese literati such as [historian and classical Chinese scholar] Jikeno Yasusugu, [sobriquet] Seisai [1827-1910], [classical Chinese scholar] Oka Rokumon [given name] Senjin [1833-1914], [Confucian scholar] Aoyama Tessō, [given name] Enju [1820-1906], and [classical Chinese scholar and physician] Kamō Shian, Shigeakira [better known as Kamō Keitei 繫亭(1833-1901)] all criticized and proofread, so much that, shining brilliantly with red and yellow ink, their corrections overflowed the pages. After making four successive drafts, I transcribed the final copy and submitted it to the Translation Bureau [Foreign Office, the *Zongli geguo shiwu yamen* 總理各國事務衙門 (Office in Charge of Affairs of All Nations)], which printed it in letterpress typography. After that, it was published in Hong Kong by the Tsun Wan Yat Po (Universal Circulating Herald). Each was also published by the Hōbun shobō in Japan in a reduced size edition. Since Japanese like to read poetry by Chinese, and Chinese like to hear about things in Japan, for a time it was quite popular and circulated everywhere. While I was abroad for nine years, I had friends give copies to people interested in foreign affairs, so they went in and out of post boxes in a continuous stream, and I got so tired of answering requests, so I always replied with this volume. As my father was then serving in office in Western Guangdong, many of his colleagues also sought copies. When I looked for copies that had been printed, all of which were the letterpress type edition, it turned out that it was impossible to buy any in bookstores. In middle of the spring of yiyao [1885] my father, who was then serving as tax commissioner in Wuzhou, recruited carvers from among the people and paid them to carve printing blocks for it. When I had come to Wuzhou from more than 20,000 tricents away to visit my parents, this task had just been completed. I thought to myself of the writings by authors beyond count in ancient and modern times, though present-day authors cannot equal the ancients, regarding books that tell of foreign countries, since the world is getting ever closer, these will keep getting better. Whereas words of the ancients are full of hearsay and ambiguity, now thanks to transportation by ship or train, where one can go and read the books there and settle doubts through discussion with learned gentlemen and find out what is really so, which is what one relies on now is completely different. However, the general mood among all the countries of the world is more open minded by the day, so what is heard and seen is becoming ever wider in scope. What seems surprising today for its novelty and mystery, who know in several decades might seem entirely ordinary, if not rejected as some shallow and crude! Therefore, this work should be regarded as only an initial stage product. Guangxu 11, 10th month [7 November-5 December 1885] Huang Zunxian composed this at the Wuzhou Commissioner's residence.

此篇草創於戊寅之秋，脫稿於己卯之春。日本名宿若重野成齋安繹、岡鹿門千仞、青山鐵槍延壽、蒲生子闇重章諸君子皆手加評校，丹黃爛然，溢於簡端。余為之易稿者四。繕錄既畢，上之譯署。譯署以聚珍版印之。其後香港循環報館、日本鳳文書坊又各縮為巾箱本。東人喜讀中人之詩，中人又喜聞東國之事，一時風行，遐邇流布。余在外九年，友朋貽書詢外事者，郵筒絡繹。余倦於酬答，輒以此卷應之。家大人服官粵西，同寮中亦多求索者。顧所印之本，均系活字版，購之書肆，不可復得。乙酉春仲，家大人權稅梧州，乃以譯署本召募手民，付之剞劂。余從二萬里外來梧省親，適睹其成。竊自念古今著述無慮千百家，今人皆不及古人，獨於紀述外國之書，則世愈近者書愈佳。蓋古人多傳聞疑似之詞，而今則舟車所通，足跡所至，得親讀其書，與其國士大夫互相質難，以求其是，所憑藉者不同故也。雖然，今之地球萬國，風氣日開，聞見日廣，今日所詫為新奇奧僻者，安知更歷數十年不又視為故常，斥為淺陋乎？則是篇也，謂之為椎輪可也，謂之為芻狗亦可也。

光緒十一年十月公度黃遵憲自敘於梧州榷舍。

Jikeno Yasusugu 重野安
繹, **Seisai** 成齋 (1827-
1910)



Oka Rokumon 岡鹿門,
Senjin 千仞 1833-1914)



Aoyama Tessō 青山
鉄槍, **Enju** 延寿
(1820-1906)



Preface to *Riben zashishi* (Poems on Miscellaneous Subjects from Japan). (1890 edition)

During the winter of the *dingchou* year [1877], I followed orders and accompanied our mission across the sea, where I lived for two years in Japan and gradually made friends there with worthy men of prominence. I read what they had written and learned their customs. When I was drafting my *Riben guozhi* (Treatises on Japan), I both cast my net to retrieve old accounts and referred to new institutions. Whenever I chose some miscellaneous matter, I always developed a little note on it, which I then linked with a poem. And these are the poems that have now been published as the *Poems on Miscellaneous Subjects*.

日本雜事詩自序

余於丁丑之冬，奉使隨槎。既居東二年，稍與其士大夫游，讀其書，習其事，擬草《日本國志》一書，網羅舊聞，參考新政，輒取其雜事，衍為小注，串之以詩，即今所行《雜事詩》是也。

My official duties left me considerable spare time, so whenever I had the chance, I looked through these old works of mine. Feeling rather regretful at my youthful efforts, I deleted here, interpolated there, sometimes did re-writing, and also came up with several tens of additional poems. Poems that I did not manage to edit have to be left as they are for the time being.

Alas! The Chinese literatus, restricted to his narrow and hackneyed view of the world, continues to ignore foreign affairs. Even when he has the opportunity to hear and see something about them, he still responds by dressing up his responses in old, outmoded ideas. However, as complacent and conservative as I then was, doubts began to compromise my faith, and, only after months and even years of deep and extensive study, did I begin to understand what had to be right and what wrong, what would succeed and what fail, and what advantages must be adopted and what handicaps should be discarded. I am very ashamed! It is more shameful that I encouraged talk of Japan as if it were the Fairy Isles of the East, ephemeral and existing only in the imagination, which one only sees far off in the distance but can never reach! It is even more to my shame that I denigrated discussion of Japan as just so much idle gossip about unorthodox matters that should be pushed aside beyond the boundaries of the real world, saying that even if such matters exist, they are not to be discussed, for any such discussion would be of no relevance. It certainly is no easy task to talk about how one knows another country! Therefore, when I finished editing this draft, I added these few words to acknowledge my past errors.

Dated the seventh month of the sixteenth year of the Guangxu Era [August 16-September 13, 1890], Huang Zunxian composed this, his own preface, at Our Embassy, London.

嗟夫！中國士夫，聞見狹陋，於外事向不措意。今既聞之矣，既見之矣，猶復緣飾古義，足己自封，且疑且信；逮窮年累月，深稽博考，然後乃曉然於是非得失之宜，長短取捨之要，余滋愧矣！況於鼓掌談瀛，虛無縹緲，望之如海上三山，可望而不可即者乎！又況於排斥談天，詆為不經，屏諸六合之外，謂當存而不論，論而不議者乎！覘國豈易言耶，稿既編定，附識數語，以志吾過。

光緒十六年七月，黃遵憲自序於英倫使館。

Poem 53 Shinwenzhi or Shinbunshi 新聞紙 (Newspapers)

(1879 edition, Poem 50)

一紙新聞出帝城
傳來令甲更文明
曝簷父老私相談
未敢雌黃信口評

**A newspaper appears from the Imperial Capital—
The newly promulgated laws are even more enlightened!
Old fellows sunning under the eaves chat privately about them,
Not yet daring to offer their own irresponsible opinions.**

黃注 (1879)：新聞紙。山陬海澨無所不至。以識時務。以公是非。善矣。然西人一切事皆藉此以發達。故又有誹謗朝政。詆毀人過之律。以防其縱。輕議罰鍰。重則監禁。日本皆仿行之。新聞紙中述時政者。不曰文明。必曰開化。

Huang Commentary: From the edge of mountains to the shore of the sea, newspapers reach absolutely everywhere. They are excellent when it comes to providing information about current events and the airing of public opinion. However, since Westerners use newspapers to publish everything that happens, they have established laws to deal with slander against the imperial government and criticism of individual wrongdoing in order to prevent irresponsible license. Minor offenses result in fines, and major offenses result in imprisonment. Japan is following their example in all of this. Whenever current government policy is presented in newspapers, if it is not referred to as “civilized” (*bunmei* 文明), it is called “enlightened” (*kaika* 開化).

(1890 edition)

欲知古事讀古史
欲知新事讀新聞
九流百家無不有
六合之內同此文

If you want to know what happened long ago, read the old histories,
But if you want to know what's happening now, read a newspaper.
All schools of thought and every thinker are there, not a one's left out,
And it reaches everyone everywhere, so all can share the same words.

黃注 (1890) : 新聞紙以講求時務。以周知四國。無不登載。五洲萬國。如有新事。朝甫飛電。夕既上板。可謂不出戶庭而能知天下事矣。其源出於邸報。其體類乎叢書。而體大用博。則遠過之也。

Huang Commentary: Newspapers are for examining current events and keeping the whole country informed—everything is included in them. If something new happens in any country anywhere in the world, conveyed by telegraph in the morning, it gets published by the evening, so we may say that it is possible to know what is happening in the world without leaving one's own home. The newspaper originated in the court bulletin (*dibao* 邸報), and it resembles the collectanea (*congshu* 叢書), but, since it is larger in form and wider in function, it surpasses them by far.

It was when I was fifteen or sixteen that I set myself to studying poetry, but later, because I had to rush about hither and yon attending to duties, I had little free time, thus almost had to set it completely aside. However, since I was so seriously addicted to it, whenever a free opportunity arose, though a serving official, I never abandoned practicing it. I am a fellow born long after the ancients. As for poetry by them, there might have been 120-130 who were especially dedicated to it—the so-called “famous masters.” Therefore, if one wishes to shun the dregs of these ancients and not be fettered by them, what a truly formidable task that is! However, once I realized that subjects came from outside poetry while poets exist inside poetry, since the world of today differs from that of antiquity, why must a poet of the present force himself to be like poets in antiquity? I have created certain poetic realms in my innermost mind, styles that “recover the similes and evocative metaphors of the ancients,” that “based on the essential meaning of single lines use antithetical parallelism,” that “take up the spirit of the *Lisao* (Encountering Sorrow) and ancient ballads but do not keep to their form,” and that “uses the expansion and contraction, separation and union method of ancient writers to enhance poetry.” In collecting material for poetry, it may come from all the Confucian classics and the three histories [*Chunqiu* 春秋 (Spring and Autumn Annals), *Zuozhuan* 左傳 (Zuo Tradition [of commentary on the *Spring and Autumn Annals*]), *Shiji* 史記 (Records of the Grand Historian)] to works by the philosophers of the Zhou and Qin and commentaries by such masters as Xu Shen 許慎 [58-148] and Zheng Xuan 鄭玄 [127-200]. Any event or well-known thing whose status is still important today may be selected and made use of. Narration may use anything from bureaucratic terminology, literary allusion, dialect speech, common sayings, and proverbs to express, as well as things that the ancients never encountered and poetic realms they never created—anything that eye and ear experience for which I take up brush and might write down. The style that I forge derives from a range of styles beginning with that of Cao Zhi 曹植 [192-232], Bao Zhao 鮑照 [ca.414-66], Tao Qian 陶潛 [365-427], Xie Lingyun 謝靈運 [385-443], Li Bai 李白 [701-62], Du Fu 杜甫 [712-70], Han Yu 韓愈 [768-824], and Su Shi 蘇軾 [1037-1101] and extending down to works by later lesser masters of recent times. However, I neither restrict myself to any one style nor exclusively keep to any one form, for I must not place my “for the self poetry” in jeopardy. Since this is really so, though I shall not necessarily catch up to the ancients, it still should be enough for me to stand on my own. However, though I firmly have such an ambition, I still have not been able to achieve it. As the poem goes, “Though unable to reach it,/My heart still goes there.” For the present, I shall write only this far and thereby wait to see what happens later. 17th year of the Guangxu era, 6th month [6 July-4 August 1891] at the embassy in London, Gongdu, his own preface.

Renjing lu shicao zixu 人境廬詩草自序 (Author's Own Preface to Poetry Drafts from the Hut Within the Human Realm)

余年十五六，即為學詩。後以奔走四方，東西南北，馳驅少暇，幾幾束之高閣。然以篤好深嗜之故，亦每以餘事及之。雖一行作吏，未遽廢也。士生古人之後，古人之詩，號專門名家者，無慮百數十家。欲棄去古人之糟粕，而不為古人所束縛，誠戛戛乎其難。雖然，僕嘗以為詩之外有事，詩之中有人。今之世異于古，今之人亦何必與古人同？嘗於胸中設一詩境：一曰復古人比興之體，一曰以單行之神，運排偶之體，一曰取離騷樂府之神理而不襲其貌，一曰用古文家伸縮離合之法以入詩。其取材也，自群經三史，逮于周秦諸子之書，許鄭諸家之注。凡事名物名切於今者，皆採取而假借之。其述事也，舉今日之官書會典方言俗諺，以及古人未有之物，未闢之境，耳目所歷，皆筆而書之。其煉格也，自曹鮑陶謝李杜韓蘇，訖於晚近小家，不名一格，不專一體，要不失乎為我之詩。誠如是，未必遽躋古人，其亦足以自立矣。然余固有志焉，而未能逮也。詩有之曰雖不能至，心嚮往之。聊書於此，以俟他日。光緒十七年六月在倫敦使署，公度自序。

Hanshi shengshuai 漢詩盛衰 (Rise and Fall of Chinese Classical Verse in Japan) or
Nihon no shidan to Chūgoku no shidan 日本の詩壇と中國の詩壇 (The Worlds of Poetry in China and Japan)

(1879 edition)

幾人溯漢魏根源
唐宋以還格尚存
難怪雞林賈爭市
白香山外數隨園

How many have traced poetry's source back to the Han and Wei
And, in the wake of the Tang and Song, kept the true style alive?
No wonder that Korean merchants fought to buy his works,
For except for Bai Xiangshan, Suiyuan is ranked the very best!

Japanese classical verse poets first emulated the Tang poets 唐人, then, for the Ming 明, Li 李 [Panlong 攀龍 (1514-70)] and Wang 王 [Shizhen 世貞 (1526-90)], and, for the [renewed interest in the] Song 宋, Su 蘇 [Shi 軾 (1037-1101)] and Lu 陸 [You 游 (1125-1210)]. After that, they studied how poetry of the late Tang was transmuted into the works of the “Four Supernaturals” (Siling 四靈). Arriving at Our Own Dynastic Era, the four masters Wang 王 [Shizhen 士禎 (1634-1711)], Yuan 袁 [Mei 枚 (1716-98)], Zhao 趙 [Zhixin 執信 (1662-1744)], and Zhang 張 [Wentao 問陶 (1764-1814)] became the most well known. For the most part, fashion in Japanese classical verse has altered course following stylistic shifts in our own tradition of poetry (*sui wofengqi yi zhuanyi* 隨我風氣以轉移). Bai Letian 白樂天 [Bai Juyi 白居易 (772-846)] and Yuan Suiyuan 袁隨園 [Yuan Mei] are especially admired, and eight or nine out of ten poets emulate them. [Huang's own comment:] During the Tang era, there was a man called Ono no Takamura 小野篁 [802-52] who so admired Xiangshan 香山 [Bai Juyi] that he wished to travel to Tang China. When writers of fiction tell about someone discovering a seaside storied pavilion, where he is told that the owner is waiting for the arrival of Bai Xiangshan, it probably refers to Japan.] The *Xiaocang shanfang suibi* 小倉山房隨筆 [by Yuan Mei] also states that Korean merchants fought to buy drafts of his poetry so they could sell them in Japan, and we can be sure that this is no fabrication.

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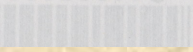
松下 忠著

明治書院

江戸時代の詩風詩論

——明・清の詩論とその撰取——

000208975



Poem 58 [55] Nūzi shifan 女子師範 (Women's Normal School) or Joshi shihan gakkō 女子師範學校 (The Women's Teacher College) (1)

深院梧桐養鳳凰
牙籤錦帨浴恩光
繡衣照路鸞輿降
早有雛姬掃玉床

Secluded courtyard and paulownia trees raise these phoenixes,
Bathed in the beneficent gleam of ivory pins and embroidered waist sashes.
By the time her brocade dress brightens the street, quitting the imperial carriage,
A young woman has already dusted off the jade seat for her inside.

黃注：明治九年，國后出藏金，命擇士族華族女百人，延師教之，曰女子師範學校，亦三年得為女師。開黌之日，卒業之時，國后親臨。鸞鈴載道，公卿命婦，亦褰裳偕至。長者簪筆，幼者執簡，跪迎於門，膜拜於堂。彤管紀史，稱為盛典焉。校中勤慧者時賜書賜衣。

Huang Commentary: In the ninth year of the Meiji era [1876], the Empress of Japan [Shōkengō Taigō 昭憲皇太后 (1849-1914)], donating personal funds for the purpose, commanded that one hundred young women from samurai families and the nobility be invited to undergo teacher training at a “Women's Teacher College,” which would in the space of three years qualify them as women teachers. The Empress personally attends both matriculation days and graduations, her imperial carriage providing a magnificent spectacle in the streets. High state officials and court ladies, lifting ceremonial dress off the ground, arrive together in pairs. The old, pens inserted in their hair, and the young, notebooks held in their hands, both kneel in greeting at the entrance gate and prostrate themselves inside the hall. A brush with scarlet handle records the event in the college history, listing it there as a grand ceremony. Sometimes the Empress presents books and articles of clothing to the most diligent and brightest students in the college.

Poem 147 Jianghu xiang 江戸香 (Edo Fragrance) or Shokubutsu 食物 (Things to Eat) (1)

染指流涎各欲嘗
既調勺藥又和薑
食單蔬譜兼銚議
合補東人江戸香

I want to taste each piece so much that I stain my fingers and drool--
Flavored with blended seasoning and served up with ginger too.
Whenever our menus and cookbooks talk about ways to prepare eel,
We'll have to amend them to include "Edo Fragrance" of the Japanese!

黃注: 炙鱸魚，謂之蒲燒。割有法，燻有法，浸以美酒，襯以佳醬，勺藥芥薑，隨意所適。江戸最工治之，諸國名曰江戸香。日本食品，魚爲最貴。尤善作膾，紅肌自理，薄如蟬翼。芥粉以外，具染而已。又喜以魚和飯，曰肉盒飯，亦白骨董飯，多用鰻魚，不和他品，腥不可聞也。

Huang Commentary: Grilled eel is called kabayaki 蒲燒 [pushao: grilled over dried rush plants]. There is a special way of slicing the eel and a special way of grilling it. It is marinated in good rice wine and enhanced with fine soy sauce, blended seasonings, mustard (jie 芥) [i. e., Japanese horseradish, wasabi 山葵], or ginger to suit the taste. Since Edo is most skillful at preparing it, all regions of Japan call grilled eel "Edo Fragrance" (Edo kō 江戸香). Of all foods in Japan, the most prized is fish, and the most favorite way to prepare fish is to serve it in thin slices (kuai 膾) [i. e., as sashimi 刺身]. The red flesh with its white patterns is cut as thin as cicada wings. Besides mustard [wasabi], it is eaten with nothing other than soy sauce. They also like to combine fish with cooked rice, which they call nikuan 肉盒飯 (rice with meat/fish in a covered bronze vessel) or kottōhan 骨董飯 (rice in an antique) [now commonly called gomokuhan 五目飯]. They use a great deal of eel for this, uncombined with anything else, so this has such a fish reek that one cannot bear to smell it.

