The Composition and Character of the *Tuyuan Cefu* and Its Introduction to Japan

Ge Jiyong

In the early twentieth century an old manuscript of the *Tuyuan cefu* 元固策府 was discovered at Dunhuang 敦煌, and it became possible to view a copy of this work, albeit incomplete. In this article, I examine the date of composition of the *Tuyuan cefu*, changes in its character, and its transmission to Japan, chiefly on the basis of the epitaph of Du Sixian ("Du Sixian muzhi" 杜嗣先墓誌), but also with reference to the Dunhuang documents and other relevant textual sources, and I wish to elucidate the way in which the *Tuyuan cefu* was utilized in China and Japan during the Tang-Song period.

The *Tuyuan cefu* was compiled between Longsuo 龍朔 1 (661) and Qianfeng 乾封 1 (666) as an official publication that was meant to be consulted in the realm of politics and by candidates preparing for the civil service examinations, and it is clear that originally it was no mere popular primer for children. In view of the fact that the author Du Sixian was ordered by Empress Wu Zetian 貞則天武后 to hold a banquet for members of an embassy from Japan and would have met and talked with them, there is a possibility that Japanese envoys sent to Tang China in the first half of the seventh century knew of the *Tuyuan cefu*. It is to be surmised that when the *Tuyuan cefu* later crossed the sea to Japan, it circulated as a university textbook and a collection of examination questions.

Meanwhile, in China the *Tuyuan cefu* was reborn from the late Tang onwards as a textbook for teaching children, being used in district schools and private schools, and it fulfilled the role of a popular primer for children. It is considered that the *Tuyuan cefu*, which had originally been compiled to provide reference material for political discussions and questions and model answers for the policy questions set in the civil service examinations, deviated from its original purpose and, moving from the highest strata of society to commoners, was transformed into a popular children's primer. However, following its introduction to Japan, the *Tuyuan cefu* seems to have continued to be used in accordance with its original purpose as a university textbook and a collection of examination questions.

If we recognize these various "transformations" that the *Tuyuan cefu* underwent, the realities of the acquisition of knowledge in China and Japan at the time should come to light, over and beyond the various categories into which it was classified for convenience' sake by people in later times, such as a reference work for politics and examination preparation, an encyclopaedic work, and a primer.

Keywords: *Tuyuan cefu*, Du Sixian, popular primers, civil service examinations, transformation
An Examination of Lengthy Quotations from the *Xinkan Quanxiang Pinghua Qianhanshu Xuji* in the “Annals of Empress Gao” and “Annals of Emperor Wen” in the *Kanjoshō*

Sugawara Naoki

The Gozan 五山 monk Keijo 景徐 compiled the *Kanjoshō* 漢書抄 to refer to when lecturing on the *Han-shu* (Jp. *Kanjo*) 漢書, and Gesshū 月舟, who heard Keijo’s lectures, describes the circumstances behind the compilation of the *Kanjoshō* in a preface entitled “Kansui yoha jo” 漢水餘波序, according to which Keijo made use of the *Shikishō* 史記抄 by his predecessor Tōgen 桃源 when writing the *Kanjoshō*. It is to be surmised that the *Kanjoshō* owed much to the content of the *Shikishō*. At the same time, there are parts of the *Kanjoshō* in which passages not found in the *Shikishō* are quoted. The works quoted include the Chinese vernacular *Xinkan quanxiang pinghua Qianhanshu xuji* 新刊全相平話前漢書續集 (hereafter: *Qianhanshu xuji*), from which passages are quoted in particular in the sections on the “Annals of Empress Gao” (“Gaohou ji” 高后紀) and “Annals of Emperor Wen” (“Wendi ji” 文帝紀).

The aim of this article is to examine the sections on the “Annals of Empress Gao” and “Annals of Emperor Wen” in the *Kanjoshō* in which there are lengthy quotations from the *Qianhanshu xuji*. By clarifying what sort of subject matter is quoted, I hope to present one aspect of the reception of the *Qianhanshu xuji* in Japan.

Through my examination it became clear that the quotations from the *Qianhanshu xuji* in the *Kanjoshō* have been taken from an account of Empress Lü’s 吕后 sadism in the case of the “Annals of Empress Gao” and from an account of Emperor Wen’s birth in the “Annals of Emperor Wen.” In both cases the quotations provide content not found in the standard histories, and they form a marked contrast to the standard historical accounts. Further, the accounts found in the *Qianhanshu xuji* include topics that, while having precedents in the histories, have been incorporated into scenes that differ from their original context, and these have been quoted in the *Kanjoshō* in the “Annals of Empress Gao” and “Annals of Emperor Wen.”

It is to be supposed that by quoting passages from the *Qianhanshu xuji* in his notes for his lectures on the *Han-shu* Keijo aimed to add subject matter that formed a marked contrast to the accounts in the histories and views that differed from those recorded in the histories.

Keywords: *Kanjoshō*, Annals of Empress Gao, Annals of Emperor Wen, *Quanxiang pinghua. Qianhanshu xuji*
A Development in the Act of Reading the Classics: Considered through a Comparative Examination of Shōmono and Genkai

Takeda Yūki

Developments in scholarship from the Kiyohara 清原 family to Hayashi Razan 林羅山 (1583-1657) have long been remarked on. But there has been a dearth of research that discusses this point in detail. In this article I draw attention to the Sanlūe 三略, a Chinese classic to which importance was attached at the start of the seventeenth century. Focusing on the expository techniques employed in commentaries on the classics centred on the Sanlūe, I discuss on the basis of the later Razan’s perceptions the critical continuation of scholarship that occurred between the Kiyohara family and Razan.

Towards this end, I first ascertain Razan’s perceptions of the scholarship of the Kiyohara family. Next, I summarize the treatment of the Sanlūe in Japan at the start of the seventeenth century. I then compare the differences between the Kiyohara family’s shōmono 抄物, or collections of excerpts from the classics, and Razan’s vernacular interpretations (genkai 諯解). Lastly, I add some observations on the results of this comparative examination.

On the basis of the above, I discuss new developments that emerged as Razan, while learning from his predecessors of the Kiyohara family, attempted to surpass their scholarship in fields in which there existed an adequate body of research in the form of commentaries on the classics.

Keywords: Hayashi Razan, Kiyohara family, hanbun studies, commentaries, Sanlūe
Heian Literati and Edo Kanshi

Sugishita Motoaki

During the Edo period several anthologies of poems composed in Chinese (kanshi 漢詩) about historical subjects were published. Among these anthologies, those that include many poems about people in particular from the time when the aristocratic culture centred on the imperial court flourished to the greatest extent during the Heian period (from the relocation of the capital to Heiankyō 平安京 up until just prior to the Hōgen 保元 Disturbance) include the Kihatsu gūei 暮髮偶詠 by Okada Shinsen 岡田新川, the Idō eishi hyakuzetsu 伊勢詠史百絶 by Kobayashi Idō 小林畏堂, the Eishi hyakuzetsu 咲史百絶 by Higashi Bōtei 東夢亭, the Kōshi tekiei 皇史摘詠 by Kanamoto Masai 金本摩齋, and the Tokushi zatsuei 論史雜詠 by Aoyama Nobutoshi 青山延寿. The people from the Heian period who figure most frequently in these anthologies are Sakanoue no Tamuramaro 坂上田村麻呂, Ono no Takamura 小野篁, Miyako no Yoshika 都良香, Sugawara no Michizane 藤原道真, Ki no Tsurayuki 紀貫之, Sugawara no Fumitoki 藤原文時, and Ō no Masafusa 大江匡房. Modern-day readers may be surprised to learn that there are more poems about, for example, Sugawara no Fumitoki and Ono no Takamura than there are about Fujiwara no Michinaga 藤原道長, Ariwara no Narihira 在原業平, and Ono no Komachi 小野小町.

A reason that there are many poems about figures such as Sugawara no Fumitoki and Ono no Takamura is that anecdotes about them involving kanshi were widely known. The story about how Fumitoki vied with the emperor in composing a poem on the subject of “A bush warbler in the palace grounds singing in the dawn light” and another about how the poetic sentiments of Takamura in a line in one of his poems were said to be similar to Bai Letian 白樂天 were well known and are mentioned in the Godansho 江談抄. In addition, these anecdotes also have in common the fact that they both appear in the Daitō seigo 大東世語 (1750), written in classical Chinese by Hattori Nankaku 服部南郭. Further, a comparison of the Daitō seigo and these historical poems suggests that, judging from their phraseology, there is a strong possibility that Okada Shinsen and Kobayashi Idō consulted the Daitō seigo when composing their poems. Furthermore, the inclusion of a poem bearing the title “Minamoto no Kiyoshi”源清 in the Idō eishi hyakuzetsu 伊勢詠史百絶 and another bearing the title “Kaneda Tokimitsu” 金田時光 in the Eishi Hyakuzetsu 伊勢百詠 also suggests the possible influence of the Daitō seigo.

Keywords: early modern Japanese literature, Japanese history, Heian period, senryū, Hattori Nankaku
A Study of Tsuga Teishō's *Kamokushō*

Inada Atsunobu

The *Kamokushō* 過目抄 (13 vols. on lightweight paper, held by Tenri Central Library) is known as a collection of notes that Tsuga Teishō 都賀庭鐘, a writer from Osaka in the middle of the early modern period, took in the course of reading Chinese books. The works from which he copied excerpts range from collections of note-form literature (*biji* 筆記) by representative scholars of the Ming and Qing, such as the *Danqian zonglu* 丹鉛総録 by Yang Shen 楊慎, the *Shangbaizhai miji* 尚白齋秘笈 by Chen Jiru 陳繼儒, the *Hongbaoji* 鴻苞集 by Tu Long 屠隆, the *Shuyin congshuo* 書隠叢說 by Yuan Dong 袁棟, and the *Rizhi lu* 日知錄 by Gu Yanwu 顧炎武, to vernacular fiction. In this article I investigate which editions of the Chinese books excerpted in the *Kamokushō* Teishō would have seen, referring to the content of each excerpt and the accompanying bibliographical information, material on the transmission and importation of Chinese books, and contemporary sources, and I shed light on aspects of the reception of Chinese books in literati society in the Kyoto-Osaka region during the middle of the early modern period and on Teishō's reading milieu.

Keywords: Tsuga Teishō, *Kamokushō*, Ming-Qing Chinese books, reading notes, Okada Shōsai