

The Background to the Launching of *Shinagaku*, a “Kingdom on the Printed Page,” and Its Academic Ambitions

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This article takes up the academic coterie magazine *Shinagaku* 支那學 and discusses the background to its launching and the academic ambitions of those who launched it. *Sappu* 冊府, a successful sales catalogue with book reviews that was published prior to *Shinagaku*, not only allowed Ibundō 彙文堂 to survive as a bookstore specializing in Chinese books, but also provided young academics such as Aoki Masaru 青木正児 with an opportunity to give voice to their provocative views. Nevertheless, the success of *Sappu* and the inducement of Ōshima Tomonao 大島友直, the proprietor of Ibundō, were no more than external factors that led to the launching of *Shinagaku*, and the primary internal cause was a desire to build a new and unique form of Chinese studies able to represent Kyoto University or Japanese academia by breaking away from the hitherto conservative Chinese learning (*kangaku* 漢學) of the Meiji era, characterized as “Chinese learning without China” and by a decline in the translation of theory into practice, and introducing the empiricism of the evidential scholarship of the Qing period and the research methods of the Sinology of the West, especially France. The fact that complimentary copies of *Shinagaku* were sent to overseas libraries and research institutes shows that *Shinagaku*, which had a strong sense of rivalry with the West, possessed strong pride in Japan’s Sinological research and also demonstrated its aspirations to take rank with scholarship around the world.

In the “Publication Announcement” carried in the inaugural issue it was proclaimed loudly and clearly that “a kingdom must be built on the printed page,” and in the early issues Aoki, Ojima Sukema 小島祐馬, and Honda Shigeyuki 本田成之, as well as Kano Naoki 狩野直喜 and Naitō Konan 内藤湖南, and also Kanda Kiichirō 神田喜一郎, Suzuki Torao 鈴木虎雄, and Takeuchi Yoshio 武内義雄, scholars who sustained the golden age of Chinese studies at Kyoto University, frequently contributed articles. In particular, in the first three issues Aoki published “The Literary Revolution Swirling around Hu Shi,” in which he was quick to introduce to readers the Literary Revolution taking place in China, and “The First Step in the Reform of Chinese Studies in Japan,” in which he called for the abandonment of the old method of *kanbun kundoku* and for the treatment of Chinese as a foreign language, with Chinese works being read in accordance with Chinese pronunciation. These were both studies that put forward novel methods and perspectives completely different from those of the Chinese learning of the past.

Four years after *Shinagaku* was launched, it changed from a monthly journal to a quarterly journal, and thereafter it slowly went into decline. But as Yoshikawa Kōjirō 吉川幸次郎, one of its later editors, commented, “The methods of this journal will become the universal methods of academia,” and during the twenty-eight years when it was published it continued to set a good example for Chinese studies, which was both a field of research and a research method, and created an imperishable monumental achievement in academic circles, continuing to encourage younger researchers.

Keywords: *Shinagaku*, *Sappu*, Chinese studies at Kyoto University, Chinese learning, Aoki Masaru

On the Influence of the Ordinary Style of Writing in the “Investigative Report on *Kanbun* Instruction”: Through a Comparison with “Grammatically Permissible Cases”

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In this article I consider whether or not the ordinary style of writing (*futsūbun* 普通文), corresponding to the literary language in the Meiji era, had any influence on the “Investigative Report on *Kanbun* Instruction” (“*Kanbun kyōju ni kansuru chōsa hōkoku*” 漢文教授ニ関スル調査報告; Ministry of Education, 1912), which provides the standard for *kanbun kundoku* 漢文訓讀 today. In the first place, the ordinary style of writing was based on *kanbun kundoku*, and since several illustrative sentences deriving from *kanbun* can be seen in the *Okurigana hō* 送假名法 (1907) by the Japanese Language Investigative Committee and in the *Meiji bunten* 明治文典 (1904) by Haga Yaichi 芳賀矢一, it is evident that the concept of the ordinary style of writing at the time included a style of writing in which *kanbun* was rendered in Chinese characters mixed with *kana* 假名. In addition, Hattori Unokichi 服部宇之吉, who wrote the “Investigative Report on *Kanbun* Instruction,” himself wrote in the ordinary style of writing. Usages considered to be solecisms or errors were used in the ordinary style of writing, but because “Grammatically Permissible Cases” (“*Bunpōjō kyōyō subeki jikō*” 文法上許容スベキ事項; notification of the Ministry of Education, 1906) permitted some of this usage, it was an officially recognized style of writing. The background against which individual usages were sanctioned is not explained in “Grammatically Permissible Cases,” but the *Investigative Report on Current Ordinary Grammar, No. 1* (*Genkō futsū bunpō chōsa hōkoku no ichi* 現行普通文法調査報告之一) by the Japanese Language Investigative Committee cites many examples and includes *kunten* materials. In this article, I compare usage seen in “Grammatically Permissible Cases” and examples given in the “Investigative Report on *Kanbun* Instruction” and examine whether the usage of the ordinary style of writing is reflected in them. The number of examples in the “Investigative Report on *Kanbun* Instruction” is limited because of its form and arrangement, but as a result of my investigations it was found that usage considered to be regular was adopted with respect to five cases and almost no “permitted” cases were adopted. It also became clear through a comparison with the usage of *to iu* トイフ and *naru* ナル that the character 者 was read differently depending on the sentence structure and so on. The only example of a “permitted” case to be seen in the “Investigative Report on *Kanbun* Instruction” is a usage pointed out in the *Investigative Report on Current Ordinary Grammar, No. 1* as being in common use, and it is also seen in Hattori’s ordinary style of writing. In view of these facts, I point out that in the “Investigative Report on *Kanbun* Instruction” there is a tendency to use usage considered to be regular.

Keywords: *kanbun kundoku*, literary language, literal translations of *kanbun*, writing in Chinese characters and *kana*, Hattori Unokichi

Historical Criticism in Keijo Shūrin's Poem "The Founder of the Han Appreciates Peonies"

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This article follows on from my earlier article "Appreciation of the Peony in Gozan Literature and Keijo Shūrin's Originality," and it sheds light on Keijo Shūrin's 景徐周麟 spirit of historical criticism through his poem "The Founder of the Han Appreciates Peonies" ("Kan no kōso botan o shōsu" 漢高祖賞牡丹), a related poem among his poems on the peony that draws its subject matter in particular from history.

The poem "The Founder of the Han Appreciates Peonies," a very unusual poem among Keijo Shūrin's poems on the peony, is one of "Ten Topic Poems at the New Year," the topics of which he himself set. With regard to literary references in "The Founder of the Han Appreciates Peonies," it is known from the *Shiji* 史記 and *Hanshu* 漢書 that the founder of the Han dynasty (Han Gaozu 漢高祖) resided in Luoyang 洛陽 for a time and wanted to make it his capital, but there are no references to flowers, especially peonies. The *Kōsoshū* 後素集 by the Edo-period painter Kanō Shigeyoshi 狩野重良 mentions a "painting of flower-viewing by the founder of the Han," but judging from the date of composition of the *Kōsoshū* and the term "flower-viewing," this was not one of the sources on which Keijo Shūrin's poem was based.

In order to explore the spirit of political criticism in the poem "The Founder of the Han Appreciates Peonies," I take up the poem "Taizong of the Tang Embraces a Sparrow Hawk" ("Tō no taisō yōshi o idaku" 唐太宗懷鷓鴣子), which forms a pair with "The Founder of the Han Appreciates Peonies" in "Ten Topic Poems at the New Year." In his prose piece "Introduction to Inscriptions on Paintings of Hawks" ("Gayōsan jo" 畫鷹贊序), Keijo Shūrin discusses "the way of keeping retainers" and the principle of the "correct mind," and while he recognizes the value of hawks, it is evident that his aim is to warn against excessive enjoyment and relaxation of governance by rulers who indulge in falconry.

The main point in the poem "The Founder of the Han Appreciates Peonies" is the line "prince of a different surname among the flowers" (花中異姓王), an expression that appeared in the Song period. It appears in a poem by Yang Wanli 楊万里 ("Yigong he baihua qingyuan mudan wang zi yunshi zaihe yi wang" 益公和白花青緣牡丹王字韻詩再和以往), and one can see the influence of its reception in Gozan literature.

Keijo Shūrin heard Tōgen Zuisen 桃源瑞仙 lecturing on the *Shiji*, and in his own *Kanjo shō* 漢書抄 he adopted the idea of calamities brought about by female rulers, pointed out by Tōgen, and mentions primarily the historical baneful influence of Empress Lü 呂 on the basis of the *Xinkan quanxiang pinghua Qianhanshu xuji* 新刊全相平話前漢書統集, a Yuan-period vernacular novel. In this novel it is described how Gaozu of the Han went at the head of 200,000 troops to view some "unusual flowers" in Luoyang. Keijo Shūrin created the literary reference for his poem "The Founder of the Han Appreciates Peonies" on the basis of this event. It is to be inferred that his use of this literary allusion also had the aim of criticizing the involvement in politics by Hino Tomiko 日野富子, a politically powerful woman at the time.

Keywords: Han Gaozu, peony, prince of a different surname, *Quanxiang pinghua*, criticism of politics

Books Consulted in the Composition of Ina no Ōmura's Epitaph: The Possibility of the Indirect Use of Old Dunhuang *Leishu* Associated with the *Yu Dui*

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This article focuses on sources used in the epitaph of Ina no Ōmura 威奈大村 (707), designated a national treasure, and it puts forward the possibility that books consulted in its composition included encyclopaedic *leishu* 類書 from Dunhuang 敦煌 associated with the *Yu dui* 語對 and seeks to shed light on one aspect of methods of composing epitaphs in ancient Japan. The article consists of six sections.

Section 1 describes the general condition of the epitaph and its form and gives the original text and a translation in modern Japanese. In the past it had been suggested that the *Yu Xin ji* 庾信集 had been used when composing the epitaph, and Section 2 summarizes this thesis, notes some points at issue, and adds some supplementary remarks. Section 3 suggests that the person considered to have possibly been the author may have made use of a small privately compiled *leishu*.

Section 4 reexamines the works that may have been consulted during the epitaph's composition with reference to old Dunhuang *leishu* associated with the *Yu dui*. Through a careful examination of expressions used in the epitaph, it was found that there is a strong possibility that the author may have consulted an old *leishu* from Dunhuang associated with the *Yu dui* that brought together short phrases, since this would have been easier and more convenient to use than referring to individual works.

Section 5 first compares similar expressions in Yu Xin's inscriptions and epitaphs and in epitaphs of the Northern Dynasties composed prior to Yu Xin with parallel phrases found in old *leishu* from Dunhuang associated with the *Yu dui*. As a result, it was found that many of the stock phrases used by provincial officials are shared with old *leishu* from Dunhuang associated with the *Yu dui*. There is therefore a strong possibility that old *leishu* from Dunhuang associated with the *Yu dui* extracted stock phrases from inscriptions and epitaphs of the Northern and Southern Dynasties and used them as source material, and it may be supposed that this is also the reason that they were consulted when composing Ina no Ōmura's epitaph.

Section 6 traces the route whereby old *leishu* from Dunhuang associated with the *Yu dui* may have been utilized by the author of Ina no Ōmura's epitaph. There is no record of the *Yu dui* having been brought to Japan, but it is clear that the *Wenchang xiuju* 文場秀句, a very similar work, was brought to Japan. Taking into account prior research, I indicate some points in common in the contents and character of the *Yu dui* and *Wenchang xiuju*. Although their titles differ, the *Wenchang xiuju* could be described as another *Yu dui*. It can be surmised that the author of Ina no Ōmura's epitaph made use of the *Yu dui* through the *Wenchang xiuju*.

Keywords: Ina no Ōmura's epitaph, reference books, *Yu dui*, *leishu*, Yu Xin