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The article is an abridged (and slightly updated) version of the following two published talks:

- A)** ジョン・ティモシー・ウィックステード (John Timothy Wixted), “Ichi Ō-Bei-jin gakusha no Higashi Ajia kenkyū: Watakushi no baai” 一欧米人学者の東研究: 私の場合, Tanaka Issei 田仲一成, tr., *Chūgokugo Chūgoku Bungaku Kenkyūshitsu kiyō* (University of Tokyo) 中国語中国文学研究室紀要 12 (Oct. 2009), pp. 1-35.

Available online at both:

<http://repository.dl.itc.u-tokyo.ac.jp/dspace/bitstream/2261/28128/1/cc012009.pdf>

<http://repository.dl.itc.u-tokyo.ac.jp/dspace/handle/2261/28128>

- B)** ジョン・ティモシー・ウィックステード (John Timothy Wixted), “Chūgoku bungaku oyobi Nihon bungaku: Hitori Seiyōjin no kenkyū hōhō ni tsuite” 中国文学及び日本文学: 一西洋人の研究方法について, [Takei Masako 武井雅子, tr.], *Chūgokugo Chūgoku Bungaku Kenkyūshitsu kiyō* (University of Tokyo) 中国語中国文学研究室紀要 4 (Apr. 2001), pp. 47-65.

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ONE WESTERNER'S RESEARCH ON CHINESE AND JAPANESE LANGUAGES AND LITERATURES

Whereas most Western scholars of East Asia do research and publish in more defined areas—like Song-dynasty history, Neo-Confucianism, or Edo-period fiction—my interests are varied and difficult to characterize in a few words. Moreover, they span both Chinese and Japanese languages and literatures. They might be listed as follows: traditional Chinese literature, especially *shi* 詩 and *ci* 詞 poetry; premodern Chinese literary theory and criticism; Sino-Japanese literary relations; Japanese scholarship on China; classical Japanese language; and modern Japanese literature, especially Mori Ōgai. Of course all of these are *impossibly big* fields, and I have done only selected work in each. But in the way that I have approached them, they *overlap*; and in several cases, one study has led to another.

In this outline, I would like to speak first about a recent book of mine, then describe four ongoing book-projects I am engaged in (two each on the Chinese and Japanese “sides”), and finally summarize my earlier research.

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One of the courses I began to teach during my last decade as a professor at Arizona State University was Introductory Classical Japanese (for students who had already studied modern Japanese for three years). For teaching materials, I surveyed all available Western-language textbooks, and was

not happy with any of them. So I began developing my own materials, trying to incorporate the strong points of individual earlier texts, while at the same time attempting to remedy what I did not like about earlier introductions. As course materials proliferated, I eventually realized that I had the makings of a book. So one of the first things I did upon retiring five years ago was to complete a lengthy introduction to the work—one which explains *kakari-musubi* 係り結び, *keiyōshi* 形容詞, *keiyō-dōshi* 形容動詞, the uses of the six verb-forms, and the like—and to fill in material for the volume's seven appendices—which supply a wealth of bibliographical material, especially about available Western-language studies of classical-Japanese language and Western-language translations of classical texts.

Allow me to illustrate two features of the final work, entitled *A Handbook to Classical Japanese / 文語ハンドブック* [Wixted 2006]. Chart A consists of the entry for the verb-suffix *-tari* たり. A brief description of how *-tari* is used is followed by three examples each of its use in five (of the six) verb-forms: MZK (*mizenkei* 未然形), RYK (*ren'yōkei* 連用形), SSK (*shushikei* 終止形), RTK (*rentaikei* 連体形), and IZK (*izenkei* 已然形). Each example is given in the original Japanese and in romanization—both highlighted (in a different color or in bold type) to emphasize the *-tari* form being illustrated—as well as the bibliographical source for the citation and my translation into English. After noting example #2 (女の見には見ゆる物から、..., “Although he was visible to the woman,...”), please turn to Chart B. Note that, in abbreviated form, it lists all available translations of the *-tari*-example passages into English, French, German, and Spanish. Example #2 from *Ise monogatari* lists translations (other than mine in Chart A) by Harris, McCullough, Vos, Renondeau, Schaarschmidt, Pfizmaier, Cabezas García, and Renondeau/Solomonoff. Let us turn now turn to Chart C. This gives complete bibliographical information for the *Ise monogatari* translators just mentioned. First, translations into English are listed; then those into French, succeeded by ones into German, and finally into Spanish. And within each language-category, entries are given in reverse chronological order (namely, most recent publication first, working backward in time). “Complete” and “partial” translations are so identified. We see that there are three complete translations of the *Ise monogatari* into English (and one partial one), one complete (and one partial) translation into French, one complete (and four partial ones) into German, and two complete renderings into Spanish (one of which is a translation of the French-language version).

Checking all of the translations for example #2 in Chart B, one would get the list in Chart D. The material in Chart D is *not* included in *A Handbook to Classical Japanese* for two reasons: first, it would have dou-

bled the length of the book; and second, it would have been necessary to obtain *dozens* of permissions to reprint copyrighted material. I will not go into detail about the items in the chart, except to mention that translations A thru C are in English, D is in French, E and F are in German, and G and H are in Spanish. This bibliographical information is of interest for three reasons: it helps acquaint students with much of the scholarly material that is available in Western languages; it is of potential use for comparative-translation purposes; and it underscores the fact that scholarship on classical Japanese literature is not limited to material in Japanese and English.

The goals of *A Handbook to Classical Japanese* are as follows: to help students of *bungo* 文語 master the core constellation of grammatical problems posed by the classical language; to provide users with a generous sampling of real-language examples illustrating the grammatical points being discussed; to present a serious but manageable amount of vocabulary in context; to introduce readers to writings in great classic texts (and entice them to read further in the original and in translation); and to serve as a reference work for premodern Japanese language and literature. When I taught classical Japanese, together with the material in the handbook, the class would read selections from *Hōjōki* 方丈記, *Tsurezuregusa* 徒然草, *Makura no sōshi* 枕草子, etc.

In sum, *A Handbook to Classical Japanese* can be used as an introduction to classical Japanese, an initial textbook, a companion text (with other grammars, readers, or selected passages), a review text, and/or a reference work. One also hopes it will be used by Sinologists as an aid to reading materials parsed in *kundoku* 訓読.

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I am currently working on four book-projects: on the Japanese side, a study of the translation-literature of Mori Ōgai 森鷗外, and a book on the *kanshi* 漢詩 of Mori Ōgai; and on the Chinese side, a volume on the sixth-century critic, Zhong Rong 鍾嶸, author of *Shipin* 詩品 (Poetry Gradings), and a general introduction to the poetry of the thirteenth-century writer Yuan Haowen 元好問.

As for the translation-literature of Mori Ōgai, between one-third and one half of Ōgai's belles-lettres consist of translation. He introduced Goethe, Byron, Heine, Ibsen, and Kleist to Japan, and thereby greatly influenced the development of modern Japanese fiction, drama, and poetry. More than 90% of his translations were from German-language originals or translations, the rest from Chinese. (With most of Ōgai's translation work coming from or via German, my interest in German language and literature—an area that, along with other European languages and

literatures, I initially majored in as an undergraduate at the University of Toronto—has been gratifyingly revived.)

Translation served as one or more of the following for Ōgai vis-à-vis his other literary interests: apprenticeship training, substitute undertaking, complementary activity, or even preferred mode of expression. Ōgai's translation activity provides the best overarching index to the writer—alternately guiding, inspiring, pairing with, standing in proxy for, and/or taking precedence over his other literary endeavors.

Some years ago, I presented a paper at a conference in Argentina on “author-translators” that compared the “inter-lingual” translation activity of Mori Ōgai (translating and/or adapting from German and Chinese into Japanese) with the “intra-lingual” activity of Tanizaki Jun'ichirō 谷崎潤一郎 (who rendered the classical Japanese of *Genji monogatari* 源氏物語 into different modern-Japanese versions) [Wixted 1997]. More recently, I completed an as yet unpublished article entitled “Mori Ōgai: Translation Transforming the Word/World,” which both compares Ōgai's two translation-works, *Sokkyō shijin* 即興詩人 and *Fausuto* フェウスト, and shows how the two works were influenced by Ōgai's *kanbun* 漢文 training and *kanshi* 漢詩 expression.

Some of the themes of the ongoing project on Ōgai's translation-literature might be summarized as follows. Hans Christian Andersen's *Improvisatoren* (The Impromptu Poet), the basis for *Sokkyō shijin*, is a fairy-tale, a *Bildungsroman*, a picaresque novel, and a travelogue—all “rolled into one.” It takes place in Italy and is narrated from the point of view of the boy Antonio, who meets various types of women, comes of age, and succeeds in love and life; the reader is treated to scenes in Rome, Campagna, Naples, Vesuvius, Sicily, and elsewhere in Italy. Simply stated, Ōgai took a pleasant, enjoyable, readable work and turned it into a *tour de force* of language, written in a style that can only be called enchanting.

Balancing the obviously atavistic features of *Sokkyō shijin*—intense use of *bungo* constructions, *recherché* diction, and a certain old-fashioned tone—are more modern elements than at first meet the eye—*Bildungsroman* themes (like self-development through love), language usage influenced by Western languages, and a richly otherworld New World vocabulary (in the form of dozens of *kanji* 漢字 compounds with *gairai-go* 外来語 readings, many in “Italian”). Put differently, in *Sokkyō shijin* Ōgai coined new words, created a new world (“Italy”), and transformed literary style, helping fashion a romantic sensibility. It is precisely the style of the work that influenced the poetry of Shimazaki Tōson 島崎藤村, Yosano Akiko 与謝野晶子, Ishikawa Takuboku 石川啄木, and others, and left its imprint on the prose of Izumi Kyōka 泉鏡花, Tayama Katai 田山花

袋, Nagai Kafū 永井荷風, and others. Although *Sokkyō shijin* is a translation (or more properly speaking, an adaptation 翻案), I think it is Mori Ōgai's most creative work.

By way of contrast, in his *Fausuto* translation Ōgai seems to have wanted to demonstrate that “high-classical” works could be rendered in true vernacular Japanese. The focus is more on the use of the occasional *bon mot* embedded in an intelligent flow, rather than on the frequent use of artful turns-of-phrase one encounters in *Sokkyō shijin*. *Faust* has been transposed into a more plain, unadorned, sometimes highly colloquial, and yet elegantly artful Japanese.

Even more important, Ōgai created “Goethe” in Japanese consciousness. It is thanks to Ōgai's prestige as a cultural figure, as well as to his skillful translation of *Faust*, that Goethe has the cultural cachet that he does in Japan. The endorsement, the stamp of approval—the equation of Goethe with “culture”—are largely Ōgai's doing. It may be that Goethe has had more influence on modern Japanese literature than he has had in English, where he has never been that popular. Hoshino Shin'ichi 星野慎一 has argued that Goethe was an important influence on Takayama Chogyū 高山樗牛, Ozaki Kōyō 尾崎紅葉, Natsume Sōseki 夏目漱石, Shimazaki Tōson 島崎藤村, Akutagawa Ryūnosuke 芥川竜之介, and Tanizaki Jun'ichirō 谷崎潤一郎; in his book on Goethe and Ōgai, in addition to lengthy treatment of these two, he devotes a chapter each to Goethe's influence on the others. The sixteen-volume *zenshū* 全集 of Goethe's translated writings that appeared between 1979 and 1992 was already the seventh Goethe-*zenshū* in Japanese. Although there have been many translations of *Faust*, there has been only one Goethe *zenshū* in English. And between 1998 and 2000, on the occasion of the 250th birthday of Goethe, there appeared three complete new translations of *Faust* into Japanese; no new edition appeared in English.

I would like to offer one quick comment on Ōgai's *Fausuto*. Often, an early, good translation of a work, especially one by a famous person, can exercise a sort of “tyranny” over later ones. The following may be one example. Please see Chart E. The original German text is given as E1, and Ōgai's translation is E2. The problem revolves around “*Schoß*” in German, meaning “womb,” and by extension, “lap” or “bosom,” even “bowels.” If one subscribes to the view of most translators now, that in rendering a literary text one should stick to the semantic core of the original as much as possible, then something more concrete might be preferable here. But Ōgai's successors (E3 through E6) seem to have been influenced, perhaps unconsciously, by his example, employing mostly abstract renderings for “*Aus der Verwesung Schoß*” (as underlined and highlighted in bold in

Chart E). Pioneer translators often exert such pull. Only Konishi Satoru 小西悟 (E7) seems to have broken the spell, rendering “womb” directly (*tainai* 胎内). This is not to say that the other translators are wrong; all are good or useful in one way or another.

Certainly, it is no exaggeration to say that Western-language modes of expression, via translations such as Ōgai’s, transformed modern Japanese-language forms, literature, and mental horizons—all of this is of importance and treated in my ongoing work on Ōgai’s translation-literature.

I also ask, in terms of translation theory, where Ōgai’s translation of *Sokkyō shijin*, as well as his other translations like the *Faust* one, fit in reference to the traditional poles of translation: literalness/freeness (逐語的な訳か自由訳か), fidelity/invention (忠実な訳か創造的な訳か), error/accuracy (誤訳か正確な訳か), and barbarization/naturalization (異国語調の訳か自国語調の訳か)? Also of interest is the question, how germane are postmodern concepts to his work: those such as transgression (逸脱), transparency (透明性), contestation (論争), appropriation (専用), and hegemonic center vs. subaltern periphery (支配的中心対副次的縁辺)?

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Regarding the *kanshi* 漢詩 of Mori Ōgai, I am well underway translating and annotating representative selections from his corpus of nearly 240 poems. Invaluable for the project are the two annotated translations into modern Japanese of nearly all of Ōgai’s *kanshi*, one by Kotajima Yōsuke 古田島洋介, the other by Chen Shengbao (Chin Seiho) 陳生保. Also of help is the recent book on one series of the poems by Yasukawa Rikako 安川里香子 and earlier book-length studies on Ōgai’s *kanshi* by Kojima Noriyuki 小島憲之 and Fujikawa Masakazu 藤川正数.

Chart F provides a sample of how I present the poems. In 1916, on the occasion of the reprinting of Ōgai’s 1892 collection, *Minawashū* 美奈和集 (as *Minawashū* 水沫集), Ōgai wrote two *kanshi*, one of which is presented in the chart. It is important to keep in mind that *Minawashū* included not only the author’s famous original works—the three short stories that take place in Germany: “Maihime” 舞姫, “Utakata no ki” うたかたの記, and “Fumizukai” 文づかひ—but also his translations of prose pieces by Alphonse Daudet, Heinrich von Kleist, and Gotthold Ephraim Lessing, and most importantly, his experimental *Omokage* 於母影 poem-translations—material which Ōgai considered ground-breaking.

Ōgai’s original poem is presented in Chart F, along with the two published translations into Japanese (which will not to be reprinted in the book-manuscript). I translate the first couplet of the poem as listed. But I translate the second couplet *twice*: first, in a hyper-literal way (極端な逐語

訳で) in Translation A, then in paraphrase (解釈の条で) in Translation B. The paraphrase brings out the elegant variation in Line 3 (天潢 for 天河), the allusion to *Zhuangzi* 莊子 in the same line (霑涸沫), and the “affect” of the couplet (namely, Ōgai’s would-be bemused, but in fact disappointedly frustrated, recollection of earlier unappreciated efforts).

This sample illustrates *one way* of handling two perennial translation difficulties: (1) the problem of how to handle allusions, and (2) the dilemma of how to deal with the sometimes irresolvable tension between rendering the concrete and the implied senses of a passage. The solution in some cases is to offer two translations. Here the concrete images are maintained in Translation A: “bare fists” 空拳, “moistening desiccated foam” 霑涸沫, “to sprinkle” 灑, and “non-arable fields” 不毛田. And the implied sense is filled in Translation B.

Please note the apparatus for each poem: (A) the original text in *kanji*, (B) *kundoku* readings for poetic lines in *rōmaji* ローマ字 (e.g., *Kūken nao shinsen o hirakan to gisuru mo*), (C) modern-Chinese readings (including tone-marks) for the text (e.g., *Kōngquán shàng nǐ tuò xīnqiān*), and (D) an English-language translation. I hope the book that emerges will be used by Western students of both Japanese and Chinese literature. The *kundoku* readings help clarify *kanbun* constructions for those who either know or who are studying Japanese. The Chinese is helpful for many who have studied the language but whose knowledge of it may be limited. Moreover, the Chinese romanization helps (A) to highlight the rhymes that are maintained by Ōgai in nearly all of his *kanshi* (here underlined: *qiān, lián, tián*), and (B) to give an alternative sense of poem-line rhythms, one visually and aurally closer to *on* 音 readings of the *kanji*, and one that better communicates poetic pauses (since the main caesura comes after the 4th syllable in 7-character *kanshi* lines, and a secondary one often after the 2nd syllable—here communicated by an extra space in the romanization).

In the book, there will also be introductory essays on series of poems and on individual poems, notes that clarify allusions to earlier authors, and selected citation of earlier examples of word usage.

Apart from their intrinsic interest, Ōgai’s *kanshi* comprise an important chapter in the history of Meiji *kanbun* writing. Moreover, they shed light on various Ōgai-related topics (for which his *kanshi* have seldom been cited): his attitude toward women, his role as physician and military figure, his translation activity, his stay in Germany, his interaction with Yamagata Aritomo 山県有朋, his stance as counselor to friends (especially to figures to whom he dedicated series of poems: Ozaki Yukio 尾崎行雄, Ishiguro Tadanori 石黒忠憲, and Araki Torasaburō 荒木寅三郎),

his attitude toward contemporary events (such as the opening of the Suez Canal, the occupation of Taiwan, the Sino-Japanese War, etc.), his views on various painters and paintings, and his attitude toward China and the Chinese.

Kanshi influence Ōgai's writing in other ways as well, as illustrated by looking at the passage from *Sokkyō shijin* cited in Chart G. The passage is first supplied in three *direct translations from the Danish*: the 1845 one into English by Mary Howitt, the 1876 one into German by H. Denhardt (the basis for Ōgai's translation), and the 1987 one into Japanese by Suzuki Tetsurō. These communicate what Andersen originally said.

Compare the bare-bones "original" with Ōgai's rhapsodic version, cited as G4. (The added lineation is meant to illustrate a further point, since the passage is normally printed as one continuous horizontal or vertical line.) Note that *with a minimum of editing*, it is easy to turn Ōgai's passage into a series of standard 5- and 7-character *kanshi* lines, as in G5.

There are numerous passages in *Sokkyō shijin* where one could do this, reflecting a by no means casual relationship between Ōgai's *kanshi* and his other writing.¹ The passage illustrates part of what prompted Shimada Kinji 島田謹二 to characterize *Sokkyō shijin* in the terms: アンデルセン原作, 鷗外改作, "The base text is Andersen's, the transformed one Ōgai's."

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In reference to my book-project on the *Shipin* 詩品 (*Poetry Gradings*) by Zhong Rong 鍾嶸, please consult Chart H. As part of my doctoral dissertation on Yuan Haowen's literary criticism for Oxford University, I translated 80% of the work as an appendix to the thesis, because Zhong Rong's work had great influence on the later poet-critic. Since then, my book on Yuan Haowen's literary criticism has appeared. And two articles of mine on the *Shipin* have been published: one on the nature of evaluation in the work, the other on the *Shipin*'s influence on the *Kokinshū* prefaces 古今集の序. I will clarify the latter.

When reading in the history of Japanese literary theory, I found that most Western Japanologists, although well aware of how important both prefaces, the "Manajo" 真名序 and "Kanajo" 假名序, were to later Japanese poetics (especially the "Kanajo"), did not seem to realize how much both drew upon and echoed Chinese models, and yet were different from them. Japanese scholars of Japanese literature too, from what I read, seemed weak in their understanding of the Chinese sources and contexts. For example, reading the book on literary and art theories in Japan by Ueda Makoto 上田真, I thought he had gotten the chapter on Ki no Tsurayuki

紀貫之 largely wrong. Moreover, neither Japanese nor Western scholars put the *Kokinshū* prefaces into the context of comparative literature and poetics. I tried to do precisely that by using the “taxonomy” or “critical framework” that had been devised by M. H. Abrams [1953:3–29] to characterize the main orientations of texts in literary theory. Also, I point out how the prefaces draw rhetorically on Chinese texts to establish their own authority as critical statements, and also rhetorically to establish the value of *waka* 和歌 poetry as opposed to *kanshi*. (The article has proven popular, having been reprinted in both complete and abridged versions, the latter having also been translated into Spanish.)

Notwithstanding the above, most of my translation of the three prefaces and of the entries for the *shang-* 上 and *zhong-pin* 中品 poets in the *Shipin* has not appeared in print. I completed most of my initial work on the *Shipin* in 1983. When I did my version in English, I was able to take advantage of much of the Japanese-language scholarship listed on the second page of Chart H (section #2): the pioneering work of Takamatsu Takaaki 高松亨明, and scholarship that issued from the famous Shihin Kenkyūhan 詩品研究班 in Kyoto. Until that time, there were translations into modern Chinese of only short fragments of the work; there was no complete version. But in the quarter-century since then, there have appeared at least seven complete translations into modern Chinese (section #3). And Chinese-language scholarship on the *Shipin* has expanded almost exponentially (section #4): in the last *twenty-five years*, as many studies have appeared in Chinese (listed in the right-hand column of section #4) as were published over the preceding *fifty-five years* (listed in the left-hand column).

Last year I was asked to prepare an entry on the *Shipin* for a handbook to Six Dynasties texts, in which I had to outline available scholarship. It is daunting to have so many studies to deal with while now trying to update my translation and complete a book about the work.

* * *

I especially hope that my general book on the poetry of Yuan Haowen sees completion. After finishing my doctoral dissertation on Yuan Haowen’s literary criticism, I continued work on the author’s poetry, drafting translations of some 200 of his poems that were not included in the dissertation. Twenty-four years later, in 2001 I started to revise the translations, draft some additional poem-translations, write introductions to the series of poems, and write section- and chapter-introductions. For example, Chapter Two of the book manuscript, tentatively entitled “A Darkening World”—since the Mongols were soon to take over North China—has the following six sections, with poems to illustrate each: A) Overview, B)

Lengthening Shadows, C) The Emperor in Flight, D) Post-Capitulation—Palace and Poet, E) Deportation of Women and Poet, and F) Exile and the Bitter End.

For illustration of the current state of one of the poem-translations, please consult Chart I. The poem treated there dates from 1214, twenty years before the fall of the Jin 金 dynasty, and comes from the section “Lengthening Shadows.” I here offer a poem that has been translated into Japanese. (Many of the poems in the book have not previously been translated into any language.) The first entire book I read in Japanese, in 1969, was Suzuki Shūji’s 鈴木修次 study of Yuan Haowen, a work I still greatly admire. I also read and profited from Oguri Eiichi’s 小栗英一 book on the poet. The latter’s translation of the selection has been temporarily added here for reader convenience.

Although I ask the reader to note my rendering into English, I would like to stress that the translation *per se* is secondary. What I want to illustrate is a different way of handling the problem that came up with the sample Ogai *kanshi* translation: how to simultaneously deal with the concrete and implied meanings of a poetic line. Here one finds, for example with Line One, not just a more literal rendering (“Screech, screech—felt-covered carts wind through rocky troughs”), but also a LINE PARAPHRASE (“The screeching wheels of transport wagons in flight from the Mongols can be heard as they try to negotiate the twists and turns in the rutted out stone of the pass road”). Furthermore, wherever necessary or helpful for the understanding of the poem, there is explication (A) of lines (as with Lines 3 and 4), (B) of specific phrases (for example, “jackals and tigers” in Line 6), or (C) of allusions (for example, to the *Baopuzi* 抱朴子 in Line 5). The explanation for Line 8, I might note, goes beyond that of any published scholarly treatment.

The problem here is partly one of presentation: how visually to communicate a great deal of information, but not in such a way as to confuse the reader. The CIRCUMSTANCES of the poem, for example, are explained just under the poem-title.

For the poem presented here and others in the book, apart from additional revisions, I will include romanization of the Chinese text (including tone-marks), note additional allusions to Chinese texts, and fill in cross-references to other relevant poems by Yuan Haowen.

* * *

The future general volume on Yuan Haowen is intended to complement my earlier work on the poet. One major facet of the poet-critic’s writing, his literary criticism, was addressed in my earlier study, *Poems on Poetry: Literary Criticism by Yuan Hao-wen (1190–1257)*,² which treats Yuan

Haowen's three separate series of poems on poetry and several prose pieces. The volume analyzes Yuan Haowen's series of poems on poetry in three ways: in terms of (A) what views he was expressing, (B) what earlier critical opinion he was drawing upon in formulating his views, and (C) what earlier prose and poetry he was using to form his own poetic expression. Allow me to elaborate. Yuan Haowen is an enormously difficult poet. It is no exaggeration to say that, even at the (far from) elementary level, there are problems simply in understanding the "surface meaning" of his poems, because his expression is so deeply implicated in the earlier tradition. Almost every expression Yuan Haowen uses, if not a direct allusion, at least echoes or has overtones with earlier writing; it is other writing, transformed.

To understand what Yuan Haowen was saying, I used the best then-available commentaries to his poems on poetry—those by Wang Shaosheng 王韶生, Chen Zhanquan 陳湛銓, Ho Sanben 何三本, and Wang Liqing 王禮卿—and also checked *all* the expressions used by him in his series of poems on poetry in *twelve* concordances or other compeniums of usage, including the *Peiwen yunfu* 佩文韻府. My use of these reference works, and of the *Kanshi taikan* 漢詩大觀 in particular (which Chinese commentators had not used), unearthed several examples of related usage by earlier poets, especially Song-period ones, that other commentators had missed. Additionally, I devised a finding list to annotation of Yuan Haowen's poetry. All of this helped both to understand his work and to determine what earlier poets he was drawing on in creating his own poetic expression.

In terms of the history of Chinese literary criticism, Yuan Haowen's series of poems on poetry follow and expand upon a tradition started by Du Fu 杜甫 and Dai Fugu 戴復古.³ In turn, Yuan Haowen's example was followed not only by Fang Xiaoru 方孝孺, Wang Shizhen 王士禎, and others, but also by Rai San'yō 賴山陽. The use of series of poems enabled authors to take the "intensive" nature of individual *shi* 詩 poems and make them "extensive" by treating a topic in several poems. In other words, series of poems made more sustained argument or discussion possible.

Yuan Haowen treats the preceding one thousand years of *shi* poetry in his poems. So it is also necessary to know the earlier *history of criticism* of the poets he treats, whether they be Cao Zhi 曹植, Meng Jiao 孟郊, or Wang Anshi 王安石. To do this, I had to familiarize myself with the history of Chinese literary criticism, not just through the standard histories of it by Guo Shaoyu 郭紹虞, Luo Genze 羅根澤, and Zhang Jian 張健, but also through reading *Dianlun Lunwen* 典論論文 by Cao Pi 曹丕, *Shipin* by Zhong Rong, *Wenxin diaolung* 文心雕龍 by Liu Xie 劉勰, and the *Bunkyo*

hifuron 文鏡秘府論 by Kūkai 空海. Zhong Rong's *Shipin* is so crucial to understanding Yuan Haowen's literary criticism that, as outlined above, my study of the work has taken on a life of its own.

If it is necessary to be acquainted with much of the 1000-year history of earlier *shi* poetry (and earlier criticism) to understand Yuan Haowen, it is also necessary to be well acquainted with the 750-year history of commentary on his poetry since his death. To familiarize myself with the scholarship then available on the poet—everything in Chinese, Japanese, and Western languages—I started compiling a finding list to references to every Yuan Haowen *shi* poem in all of these languages. The result, later published separately, was “A Finding List for Chinese, Japanese, and Western-Language Annotation to and Translation of Poetry by Yüan Hao-wen” [Wixted 1981]. First, the finding list numbers all of Yuan Haowen's *shi* poems from 1 to 1366; then, it correlates them to the standard texts for his work (the *Sibu beiyao* 四部備要 edition and the text edited by Mai Chaoshu 麥朝樞); and then, in chart form it indicates *which scholars*—in Chinese, in Japanese, and in Western languages—treat *which poem* on exactly *which page* of their work. 115 studies are analyzed in this way. Needless to say, the result was invaluable for the initial book and has proven most useful for the current book-project. For example, in the standard edition of his poetry by Mai Chaoshu (which includes the commentary by Shi Guoqi 施國祚), Yuan Haowen's Poem #0010 has *one* explanatory footnote (on the term *Duqu* 杜曲); but using the “Finding List,” one can find *fourteen* references to the work in secondary studies, some of prime importance in understanding it.

* * *

Another work that grew out of my interest in Yuan Haowen is the translation I did of *Gen-Min-shi gaisetsu* 元明詩概說 by Yoshikawa Kōjirō 吉川幸次郎, the English title being *Five Hundred Years of Chinese Poetry, 1150–1650: The Chin, Yuan, and Ming Dynasties* [Yoshikawa 1989]. I felt prompted to put the work into English for several reasons: because it was the only general treatment of the period's *shi* poetry in any language; because Burton Watson had already translated Yoshikawa's *Sōshi gaisetsu* 宋詩概說 into English (indeed, both *Sōshi gaisetsu* and *Gen-Min-shi gaisetsu* have been also translated into Chinese by Zheng Qingmao 鄭清茂); and because I thought it would be a way for me to learn more about both Chinese poetry and Japanese language.

I had no idea what a staggeringly difficult job it is to translate almost anything well into another language. Although individual word choices are certainly of significance, most important when trying to re-create a work in another language (or for that matter, when trying to assess a

translation) are the overall tone, style, and rhythm of a rendering. This is not to mention the special problems with this project. One problem was the Chinese poems. Many are only “parsed” with *kundoku* readings in the Yoshikawa original, and so are not really translated into modern Japanese (nor are they translated into modern Chinese in Zheng Qingmao’s Chinese-language version).

Another challenge was rendering Yoshikawa’s prose into appropriate English. I happen to think that this work by Yoshikawa, although quite good, is not stellar scholarship; why I admire it, more than for its being the first real treatment of the subject in any language, is for two reasons: one, because Yoshikawa has made it interesting (unlike most sinological studies), and two, because his style as an essayist in Japanese is so engaging. The following is what I wrote in the “Translator’s Preface” to the volume:

Many (indeed, most) Japanese scholars of traditional China write works in a turgid style, seldom straying from the use of learned Chinese compounds to write in a Japanese that can seem more intended to impress the reader with the author’s earnest scholarliness than to communicate material clearly in what is supposed to be the author’s native language.... By the same token, with the admirable intent of writing in a Japanese that contemporary readers can understand, a number of other Japanese sinologists have taken to writing in natural, modern Japanese.... What not infrequently happens [with the latter], however, is that their writing becomes terribly prolix....

Yoshikawa Kōjirō belongs to neither of these categories. Writing in a particularly plain modern Japanese by sinological standards, he does not hesitate to insert the occasional *bon mot* in the form of an apt, but unusual (for modern readers) Chinese compound. Many of his sentences are quite short, being interspersed with longer ones; and occasionally there is the involved or convoluted sentence. The combination makes for fluid pacing. Clearly the author wanted his audience to enjoy what he has to say while reading it. He is never prolix; if anything, he errs in the opposite direction. In a word, he strikes a pleasing stylistic balance. Yoshikawa Kōjirō’s renown among Japanese intellectuals in fields totally unrelated to his own stems largely from the informed readability of his writing.

* * *

I would like to turn now to research I have done on *ci* 詞 poetry. As an M.A. candidate at Stanford University more than forty years ago, I only

knew that I wanted to concentrate on traditional Chinese poetry; I did not know what area I would focus on. Since there had been comparatively little work done on early-*ci* poetry in the West, and since the Stanford M.A. program then required an annotated translation for an M.A. thesis, I decided to work on the poet Wei Zhuang 韋莊, whose poetry was included in the *Huajianji* 花間集. I read the scholarship on the *Huajianji* then available in Chinese, Japanese, and Western languages; translated Wei Zhuang's forty-eight poems in the *Huajianji*; and provided an introduction, notes, and a bibliography. In the process, reading all 505 poems in the *Huajianji*, I came to realize that I did *not* want to do a doctoral thesis on early-*ci* poetry. I got tired of *Huajianji* verse with its narrow range of themes. As I later wrote about the “boudoir” poetry of Wei Zhuang:

Beautiful women, heartbroken in elegant chambers, keep cold, lonely beds, their lovers having gone or soon to depart. Beside a single lamp or solitary screen, like a parrot in a fancy cage, they are presented in the context of the passage of time. Spring is well advanced or on the wane; candles are dimming or spent; the waterclock drips on; warblers announcing the dawn mark the passing of night. Surrounded by tokens of wealth, they are impoverished in love. The world of nature—with spring just past its peak, playful bees amid the flowers, the grasses lush—forms a setting painfully alive when contrasted with their dreary forlornness.

Now let us skip ahead twelve years. It was then that I decided to revise the M.A. thesis on Wei Zhuang to try to get it published. With more Chinese-language experience behind me, and with a “fresh” start editing the English text, I extensively revised the earlier manuscript. It resulted in a published volume that came out a year later, *The Song-Poetry of Wei Chuang (836–910 A.D.)* [Wixted 1979]. It has a simple, clear introduction; translation of the forty-eight poems into English, with facing Chinese text in the calligraphy of my colleague at Arizona State University, Eugenia Y. Tu (Du Yangzhen 杜颺珍); notes on the poem-translations; a finding list to other translations of the poems, both into European languages and Japanese; and a bibliography.

Let us skip ahead another ten years. Because of the volume that had appeared on Wei Zhuang, I was asked to take part in a special conference on *ci* poetry. I thought that by writing on the combined topic of Li Qingzhao 李清照 and Western feminist literary theory, I would read and learn more about both. I was particularly interested to see how useful feminist theory would be when applied to Li Qingzhao and her work. The

published result was "The Poetry of Li Ch'ing-chao: A Woman Author and Women's Authorship" [Wixted 1994].

In the course of researching the topic, several items became clear, which are discussed in the article. The view of Li Qingzhao as being a poet of quintessentially feminine sensitivity is really quite recent; and the image of her first marriage as being an ideal one only gains currency four centuries or more after her death. The fact that she was a woman was focused on by many later literary critics, some negatively; but perhaps more surprisingly, she was generally admired as a poet, by men as well as women. Indeed, ironically enough, she was literally called a "patriarch" (*zong* 宗) of *ci* poetry; but that was a double-edged compliment, when one considers that *ci* poetry to a large extent was considered the "distaff side," the alternative (or female) side, to *shi* poetry. It is more from Li Qingzhao's *shi* poetry and other known circumstances of her life, than from her *ci* poetry, that one can glimpse what a formidable woman she probably was. In researching the project, I read all of the poems by women in the *Quan Song ci* 全宋詞 and *Quan Jin-Yuan ci* 全金元詞 and found no identifiable "women's voice," in terms of written style, in the women writers of the period or in the genre. Indeed, few women until modern times seem to have taken Li Qingzhao as a poetic model, still less as a "role model."

When preparing the article on Li Qingzhao, I read the *ci* of Su Shi 蘇軾, Liu Yong 柳永, Xin Qiqi 辛棄疾, and Wu Wenying 吳文英 and came to appreciate the range of the genre during the Song, especially as compared with the *Huajianji*.

* * *

Before discussing one final work, I would like to make a short detour and talk about the process of producing a book-length study. My own research habits are perhaps idiosyncratic: after intense work for two, three, or four years in one area, I like to leave it "fallow" for several years and work on other things; then I can return to it "fresh" years later, for another extended stretch. On Chart J, please note the time-lapses between completion or near-completion of an initial manuscript, and the rewriting and final revising of it for publication: twelve years for the Wei Zhuang volume, five for the one on Yuan Haowen, fifteen years for the Yoshikawa translation, and nine for *Japanese Scholars of China*. To my way of thinking, the lapsed time is an important part of the gestation process. Much research in East Asian studies is so difficult that one needs a "second wind" to complete it. After an extended break, one can revise and rewrite things much better. (The only problem is that, as is illustrated by the *Shipin* manuscript, so many studies can appear in the meantime that

one might never catch up.) Of course, completion of work on any project is dependent on two things: available time and good health. As Seneca wrote: “*Vita brevis est, ars longa,*” Life is short; art, long.

* * *

The last work I would like to introduce is my book, *Japanese Scholars of China: A Bibliographical Handbook* / 日本の中国学専門家ハンドブック [Wixted 1992]. After spending two years in Kyoto from 1970 to 1972, more than once I was asked to introduce graduate students in Chinese studies in the U.S. to Japanese-language research—which prompted me to consider developing a guide to Japanese scholarship on China. The material on China in Japanese is so vast—even just to point out the main reference works, without discussing any specific scholarship—that I conceived of three volumes: one approaching the material in terms of the scholars working in the field, one in terms of the discipline involved (e.g., Chinese history, Chinese literature, Chinese law), and a third dividing the material by dynasty or time-period. This would, in effect, be three different ways of slicing the same huge cake. Moreover, most already-available reference works are organized along one of these three “axes”: scholars, disciplines, or periods of study.

I received a grant to work on the project for one year and amassed a huge amount of material, making preliminary notes and index cards for all three volumes, and completed the first, eventually published as *Japanese Scholars of China: A Bibliographical Handbook*. Unfortunately, I did not receive funding to continue the project and had to abandon work on the other two volumes.

But permit me to introduce the completed volume. The work provides information on more than 1,500 twentieth-century Japanese scholars of China. When one considers that the author index to the *Nihon ni okeru Tōyōshi ronbun mokuroku* 日本における東洋史論文目録 (Tokyo: Nihon Gakujutsu Shinkōkai, 1964) includes nearly 10,000 names, one can see the need for selectivity. The criteria for inclusion in *Japanese Scholars of China* were very practical. For one, the book serves as an INDEX to ALL entrants in the first two of the following works, and to selected scholars in the third: (1) *Chūgoku bungaku senmonka jiten* 中国文学専門家事典 (Tokyo: Nichigai Asoshietsu, 1980); (2) *Riben de Zhongguo xuejia* 日本の中国学家 by Yan Shaodang 嚴紹璽 (Beijing: Zhongguo Shehui Kexue Chubanshe, 1980);⁴ and (3) Teng Ssu-yü [Deng Siyu 鄧嗣禹], *Japanese Studies on Japan & the Far East: A Short Biographical and Bibliographical Introduction* (Hong Kong: Hong Kong University Press, 1961). The following were also included in *Japanese Scholars of China*: any China scholar in Japan (A) whose works had been listed in a separately published

bibliography, (B) for whom a *zenshū* had been published, (C) to whom a *Festschrift* had been dedicated, or (D) about whom there had been *in memoriam* notices published; so too was (E) anyone whose *book-length* work had been translated into English or another Western language. So as one can see, the bias was towards *deceased* scholars, or to ones already quite active at least twenty-five years ago.

Let me briefly “walk through” one sample entry, the one for Ishida Mikinosuke 石田幹之助. Please see the first page of Chart K. After a brief characterization of Ishida’s general field of study, one finds “Yen 394” and “Teng #142.” These indicate that Ishida is treated on page 394 of the Yan Shaochang work and at entry #142 in the Teng Ssu-yü work. The “pluses” (+) below that, before *Kokugakuin zasshi* 國學院雜誌 and *Shisō* (*Nihon Daigaku*) 史叢 (日本大学), indicate BIBLIOGRAPHIES of Ishida’s scholarship. The “star” (*) before one entry, *Nihon koshō tsūshin* 日本古書通信, points to an ABBREVIATED BIBLIOGRAPHY of Ishida’s scholarship. And the “black dots” (•) before nine other entries, beginning with *Kodai bunka* 古代文化, indicate MATERIAL ABOUT the entrant or his scholarship: *in memoriam* notices, memoirs of him by his students, roundtable discussions of his work, and the like. The Greek letter “phi” (φ)—for *Festschrift*—before two entries points to two volumes dedicated to Ishida, both of which have bibliographies of his work: in the first case, the bibliography of his work is the 28-page section indicated; and in the second, the bibliography is on pages 3 to 9 of the work. At the end of each *Festschrift* citation, “TRNS 014” and “TRNS 015” are the entry numbers in *Tōyōgaku ronshū naiyō sōran* 東洋学論集内容総覧 (Tokyo: Kokusho Kankōkai, 1979); that reference work helpfully lists the contents of these and other collective works. The other letter (Э)—a Cyrillic “E” for “English”—indicates a work in English or other Western language. There are two here, one preceding an English-language bibliography of Ishida Mikinosuke’s writings, the other pointing to a short English-language piece about him.

As can be seen from this sample, *Japanese Scholars of China* does not list a scholar’s writings; rather, it *leads* to bibliographies and other materials on China scholars in Japan.

Moreover, there are eight indexes at the back of the book (please consult later pages of Chart K for excerpts): one (Index A) lists by Chinese reading the surnames of all of those included in *Japanese Scholars of China* (this being especially helpful for Chinese and Western users of the volume); another index (Index D) gives the *kanji* and *kana* for all East Asian-language journal-titles included in the work (and another index provides the same for all Chinese and Japanese publishers cited). There is also (Index H) an important index of entrants by field of study, which can

help orient those users who do not already know the names of Japanese scholars in their area of Chinese studies.

The “Introduction” to *Japanese Scholars of China* offers a clear discussion of *who* is included in the work, *what material* has been consulted in its compilation, *what abbreviations and symbols* are used, and *how* to optimize use of the volume.

* * *

As noted at the beginning of this outline, one study leads to another—which has certainly been true in my case. Study of Yuan Haowen’s literary criticism led to work on Zhong Rong’s *Shipin*, which in turn led to study of the *Kokinshū* prefaces. Research on the poet also led to translation of Yoshikawa Kōjirō’s *Gen-Min-shi gaisetsu*. And a more specialized volume on the author’s literary criticism, mostly written in poetry, has led to work on a more general study of Yuan Haowen’s verse. An initial interest in *ci* led to a book on Wei Zhuang, and to a study of Li Qingzhao and feminist criticism. Interest in modern Japanese literature, European (especially German) literature, and translation led ineluctably to Mori Ōgai. And interest in Ōgai, combined with training in classical Chinese, led to study of the author’s *kanshi*. Finally, various interests coalesced in the compilation of the two handbooks—a handbook to Japanese scholars of China and a handbook to classical Japanese—for the former, the desire to organize and present a wealth of complex material about a truly great scholarly tradition; for the latter, the wish not only to organize, present, and teach about a multifarious subject, but also to communicate enthusiasm for great classical texts, as well as something of their complexity when trying to understand or translate them.

NOTES

1. The influence is also noted in another as yet unpublished article of mine: “The *Kanshi* of Mori Ōgai: Allusion and Diction.”
2. Cited in full in section #1 of Chart H.
3. Both also translated by me [Wixted 1980, 1986; note also Wixted 1984].
4. *Japanese Scholars of China* corrects the hundreds of misreadings of names of Japanese scholars in this work.

CHART A

RYK.1
-TARI たり

-TARI たり (RAHEN endings)

-tara	-tari	-tari	-taru	-tare	NIL
たら	たり	たり	たる	たれ	oo

-TARI たり: As a progressive, denotes a continuing state or action (e.g., #8 and #10 below), or a continuing state resulting from an earlier action (e.g., #7 and #15). As a perfective, conveys completion of an action or process (e.g., #5 and #12 [*kōritaru*]). Similar to -ri り (MRK.1).¹ Can also be used for simultaneity of action or mildly emphatic affirmation.

Note: All examples of -nitari にとり and -nitaru にたる also illustrate -tari たり; see RYK.4 (nikeri, etc.), #14-19.

MZK

1. いささかはずかしとも思ひたらず聞え返し、...

Isasaka hazukashi to mo omoiTARAZu kikoe-kaeshi,...

(*Makura no sōshi* 枕草子, 184:231)

Having replied without the slightest embarrassment (< Having replied, not thinking it even a little embarrassing), they...

2. 女の目には見ゆる物から、おとこはある物かとも思(ひ)たらず。

Onna no me ni wa miyuru monokara, otoko wa aru mono ka to mo omoiTARAZu.

(*Ise monogatari* 伊勢物語, 19:123)

Although he was visible to the woman, he did not think of her as being there (< Although he was visible to the eyes of the woman, the man did not even think she might exist/be there).

[*monokara* 物から = 'although']

3. いづちもいづちも、足の向きたらん方へいなむ(ず)。

Izuchi mo izuchi mo ashi no mukiTARAN kata e inamuzu.

(*Taketori monogatari* 竹取物語, 6:46)

Let's just go off in whatever (< each and every) direction our legs might head.

¹ As compared with -ri り, which also functions as a perfective or progressive, -tari たり can "be preceded and followed by a number of suffixes, whereas [-ri り] only occurs directly after verbal stems [including respect-language auxiliaries], and can be followed by fewer suffixes"; Vovin, *Reference Grammar*, pp. 318 and 314. The "fewer suffixes" with -ri are listed on p. 315.

[*muku* 向く (自、四) = 'to head towards']

RYK

4. 雪のおもしろう降りたりし朝、...

Yuki no omoshirō furiTARISHI ashita,... (*Tsurezuregusa* 徒然草, 31:116)

On a morning made beautiful by the fallen snow,...

[also cited in Intro.5.VA, #19]

5. 「昔、周の武王の船にこそ白魚は躍入たりけるなれ。吉事なり」とて、...

“Mukashi, Shū no Bu-ō no fune ni koso hakugyo wa odori-iriTARIkeru + nare. Kore kichiji nari,” tote...

(*Heike monogatari* 平家物語, 1.3:1/90)

“In fact, a white fish in ancient times did jump into the boat of King Wu of Zhou. [Similarly,] this (i.e., a sea bass jumping into our boat) is something auspicious.”

[for add'l. treatment of part of this passage, see Intro.8.UP, #12]

6. いさ、人のにくしとおもひたりしが、...

Isa, hito no nikushi to omoiTARISHI ga,...

(*Makura no sōshi* 枕草子, 143:200)

“No, since they find me (< one) so dislikable,...”

[also cited in Intro.5.VA, #7]

SSK

7. 御堂の方に法師ども参りたり。

Midō no kata ni hōshidomo mairiTARI. (*Tsurezuregusa* 徒然草, 44:126)

The bonzes had gone to the Buddhist hall (and were still there).

[*kata* 方 = 'direction']

8. [...對のほどに]...住まひたり。

... tai no hodo ni ... sumaiTARI. (*Makura no sōshi* 枕草子, 315:321)

He has been living [in a wing of the house]...

[*sumau* 住まふ (自、四) = 'to live, reside (in)']

9. 「この山里にすみ果てなん」とおぼひたり。

“Kono yamazato ni sumi-hatenan,” to oboiTARI.

(*Genji monogatari* 源氏物語, 39:4/133)

She was determined to live out her days in this mountain village (< She thought, “I will definitely live out my days...”).

[*hatsu* 果つ (自、下二) = an auxiliary verb, 'to exhaust, do completely'; for add'l. treatment of this passage, see Intro.11.NM, #11]

RTK

10. ...うきたる戀...

... ukiTARU koi... (*Kokinshū* 古今集, 12/592:220)

... this love [of mine] which has been drifting...

[*uku* 浮く(自、四) = 'to float, drift']

11. 外に立てる人と内にゐたる人と...

*To ni tateru hito to uchi ni i***TARU** hito to...

(*Makura no sōshi* 枕草子, 76:111)

The one who is standing outside [the screen] and the one who is seated inside (i.e, the man and woman, respectively) ...

[*iru* 居る(自、上一) = 'to be seated'; also partially cited in Intro.2, n. 2]

12. 北の屋陰に消(え)残りたる雪の、いたう凍(り)たるに、...

*Kita no okukage ni kie-nokori***TARU** yuki no, itō kōri**TARU** ni,...

(*Tsurezuregusa* 徒然草, 105:173)

The snow still left over in the shade north of the house really froze [hard],...

[for add'l. treatment of this passage, see Intro.4.SX, #16; also cited in Intro.12.AD, #2]

IZK

13. ...ふしたれば、...

... *fushi***TARE**ba,... (*Murasaki Shikibu nikki* 紫式部日記, 476)

When I was lying down,...

[*fusu* 臥す(自、四) = 'to be prostrate, be lying down']

14. 陰陽師のもとなる小わらはべこそ、いみじう物は知りたれ。

*On'yōji no moto naru ko-warawabe koso, imijū mono wa shiri***TARE**.

(*Makura no sōshi* 枕草子, 300:311)

The young trainees under the Yin-yang [Ceremonial] Masters really know things (i.e., their work) extremely well.

15. 櫻のいみじうおもしろき枝の五尺ばかりなるを、いと多くさしたれば、...

*Sakura no imijū omo shiroki eda no go-shaku bakari naru o, ito ōku sashi***TARE**ba,...

(*Makura no sōshi* 枕草子, 23:58-59)

Since a great many fine sprays of cherry, five feet in length, had been put into it (i.e., the vase),...

[*sasu* 挿す(他、四) = 'to insert s.th.']

MRK

NIL

FOR ADD'L EXAMPLES of *-tari* たり forms, see MZK.3 (mu/n), #8; MZK.6 (mashi), #3; MZK.6 (mashi), #13; MZK.7 (mahoshi), #12; RYK.4 (nikeri, etc.), #14 thru #19; RYK.5 (tsu), #19; SSK.5 (ramu/ran), #3; RTK.1 (gotoshi), #4; Intro.11.NM, #14.

CHART B

Appendix Notes: Other Translations

RYK

RYK.1

- 1 *Makura no sōshi*, 184:231: Morris, 1:180 (188); Kobayashi, 28; Beaujard, 194; Arnold-Kanamori, 2:135 (and 2:138); Naumann & Naumann, 120; Watanabé, 231; Bode, 8; IMX, 115.
- 2 *Ise monogatari*, 19:123: Harris, 57–59; McCullough, 83; Vos, 1:183; Renondeau, 43; Schaarschmidt, 25; Pfizmaier, 24; Cabezas García, 55–57; Renondeau/Solomonoff, 50.
- 3 *Taketori monogatari*, 6:46: **same as** MZK.4 (muzu/nzu), #11.
- 4 *Tsurezuregusa*, 31:116: Carter, 400; Keene, 31; Kurata, 41; Wakameda, 30; Porter, 32; Sansom, 16; Grobois & Yoshida, 63; Ishikawa, 63; Berndt, 52; Naumann & Naumann, 273; Benl, 28; Rodríguez, 47; PGO, 133; IMZ, 42.
- 5 *Heike monogatari*, 1.3:1/90: Watson, 14; McCullough, 27; Kitayama & Tsuchida, 1:14; Sadler, 1:9 (24); Sieffert, 36.
- 6 *Makura no sōshi*, 143:200: Morris, 1:149 (163); Waley, 34; Beaujard, 165; Arnold-Kanamori, 2:87 (and 2:91).
- 7 *Tsurezuregusa*, 44:126: Chance, 85; Keene, 40; Kurata, 45; Wakameda, 40; Porter, 40; Sansom, 20; Grobois & Yoshida, 68; Berndt, 63; Naumann & Naumann, 275; Benl, 34; Rodríguez, 56; PGO, 131; IMZ, 42.
- 8 *Makura no sōshi*, 315:321: Morris, 1:253 (252); Waley, 76; Beaujard, 268; IMX, 116.
- 9 *Genji monogatari*, 39:4/133: Tyler, 2:736; Seidensticker, 2:694; Waley, 830; Sieffert, 2:209–210; Benl, 2:296.
- 10 *Kokinshū*, 12/592:220: Cranston, 2:53; Teele & Teele & Teele, 23 (except for one minor orthographic variant, the same as the Teele entry that follows); McCullough, 134; Rodd w. Henkenius, 219; Teele, 362; Honda, 164; Wakameda, 156; Renondeau, 141.
- 11 *Makura no sōshi*, 76:111: McCullough, 169; Morris, 1:67 (85); Beaujard, 86.
- 12 *Tsurezuregusa*, 105:173: Chance, 148; Carter, 408; Kusajima w. Nakajima, 68; Keene, 88; Kurata, 66; Wakameda, 92; Porter, 82; Sansom, 44; Grobois & Yoshida, 98; Berndt, 125; Benl, 67–68; Rodríguez, 100; PGO, 131.
- 13 *Murasaki Shikibu nikki*, 476: Bowring (1997), 36; Bowring (1982); Omori & Doi, 113; Sieffert, 44; IKE, 96.
- 14 *Makura no sōshi*, 300:311: Morris, 1:243 (242); Kobayashi, 136; Waley, 57; Beaujard, 259.
- 15 *Makura no sōshi*, 23:58–59: Morris, 1:15 (34); Kobayashi, 38; Beaujard, 38; Matsuo & Steinilber-Oberlin, 41; Revon, 205; Ishikawa, 158; Watanabé, 57–58; Bode, 38; PGO, 134.

CHART C

Appendix Other Translations: Titles

Ise monogatari 伊勢物語 ca. 950 (but perhaps 50 yrs. earlier)

Harris: *The tales of Ise*. Translated from the classical Japanese by H. Jay Harris. Rutland, Vt. and Tokyo, Japan: Charles E. Tuttle Company, 1972. [Complete translation]

McCullough: *Tales of Ise: Lyrical episodes from tenth-century Japan*. Translated, with an introduction and notes, by Helen Craig McCullough. Stanford: Stanford University Press, 1968; Tokyo: University of Tokyo Press, 1968. [Complete translation]

Lane: The tales of Ise [*Ise Monogatari*]. Translated by Richard Lane and F. Vos. In *Anthology of Japanese literature, from the earliest era to the mid-nineteenth century*, Compiled and edited by Donald Keene, 67–75. New York: Grove Press, 1955. [Partial translation. Only the Lane contribution is cited here; for Vos, see the following]

Vos: *A study of the Ise-monogatari, with the text according to the Den-teika-hippon and an annotated translation*. By Frits Vos. 2 vols. (Vol. 1, Introduction, text, translation; Vol. 2, Notes and indices). 'S-Gravenhage: Mouton & Co., 1957. [Complete translation: vol. 1, 163–271]

Renondeau: *Contes d'Ise*. Traduction, préface et commentaires de G. Renondeau. Paris: Gallimard, 1969. [Complete translation]

Revon: *Isé monogatari*. In *Anthologie de la Littérature Japonaise des Origines au XXe siècle*, par Michel Revon, 169–172. Paris: Librairie Delagrave, 1910; 6th ed., 1928. [Partial translation. Sect. 9 only]

Schaarschmidt: *Das Ise-monogatari: Kavaliersgeschichten aus dem alten Japan*. Aus dem Original übertragen und kommentiert von Siegfried Schaarschmidt, Mit Erläuterungen zu den Illustrationen von Irmtraud Schaarschmidt-Richter. Frankfurt am Main: Insel Verlag, 1981. [Complete translation]

Naumann & Naumann: *Geschichten aus Ise*. In *Die Zauberschale: Erzählungen vom Leben japanischer Damen, Mönche, Herren und Knechte*, Ausgewählt und aus dem Japanischen übersetzt von Nelly und Wolfram Naumann, 73–84, 393–394. München: Carl Hanser Verlag, 1973. [Partial translation]

Benl (1965): *Ise-monogatari*. In *Kirschblütenzweig: Japanische Liebesgeschichten aus tausend Jahren*, Herausgegeben und übersetzt von Oscar Benl, 15–27, 445. München: Nymphenburger Verlagshandlung, 1965. [Partial translation. None of the selections overlap with Benl (1958)]

Benl (1958): *Liebesgeschichten des japanischen Kavaliers Narihira, aus dem Ise-*

monogatari. Herausgegeben und vom Japanischen übertragen von Oscar Benl, Mit einer kunsthistorischen Einleitung von Dietrich Seckel, Mit 14 farbigen Wiedergaben nach den Sôtatsu zugeschriebenen Bildern. München: Carl Hanser Verlag, 1958 [©1957]. [Partial translation. None of the selections overlap with Benl (1965)]

Pfizmaier: Aufzeichnungen aus dem Reiche I-se. Dr. August Pfizmaier. *Sitzungsberichte der Kaiserlichen Akademie der Wissenschaften, Philosophisch-Historische Classe* (Wien) 83.1 (April 1876 [Wien: K. Gerold's Sohn, 1876; microfiche repr., Woodbridge, Conn.: Research Publications International, 1995]): 7–86. [7 add'l. selections in idem, *Zusätze zu dem I-se mono-gatari*, *ibid.* 92 (1878): 622–626] [Partial translation]

Cabezas García: *Cantares de Ise: Obra anónima japonesa del siglo IX*. Traducción, presentación y epílogo de Antonio Cabezas García. Madrid: Poesía Hiperión, Ediciones Peralta, 1979 [& 1988]. [Complete translation]

Renondeau/Solomonoff: *Cuentos de Ise (Ise Monogatari)*. A. N. Narihira y otros, Prefacio y comentarios de G. Renondeau, Traducción [de la versión francesa] de Jorge N. Solomonoff, Supervisión de Osvaldo Svanascini. Barcelona y Buenos Aires: Ediciones Paidós, 1980. [Complete translation]
[Translation into Spanish of the 1969 French-language rendering by G. Renondeau, *Contes d'Ise* (cited above)]

CHART D

Other Translations of the *Ise monogatari* 伊勢物語 Passage

Ise, 19:123: 女の目には見ゆる物から、おとこはある物かとも思(ひ)たらず。

- A Harris, 57–59: “[Since they were in the same house] the woman saw him often, but for his part the young man acted as if she were invisible.”
- B McCullough, 83: “[Presently, however, the affair came to an end. Since the two served in the same household, they were always meeting,] but though the woman saw the man plainly enough, he behaved as if she were not present.”
— [Lane, oo]
- C Vos, 1:183: “[As they were working in the same place,] (the man) was (constantly) seen by the girl, whereas he ignored her.”
- D Renondeau, 43: “[Comme il avait son emploi dans les mêmes lieux,] la fille l’apercevait souvent, mais lui, faisait comme s’il ne la connaissait pas.”
— [Revon, oo]
- E Schaarschmidt, 25: “[Da sie nun am selben Ort ihren Pflichten nachka-

men,] sah zwar die Dame ihn an, der Kavalier hingegeben tat, als gäbe sie nicht.”

— [Naumann & Naumann, oo]

— [Benl (1965), oo]

— [Benl (1958), oo]

F Pfizmaier, 24: “[Es war derselbe Ort, und] weil sie von einem Weibe mit den Augen gesehen wurde, dachte der Mann nicht, dass es irgend Jemand gewesen.”

G Cabezas García, 55–57: “[Los dos por fuerza se cruzaban en Palacio frecuentemente,] pero él solía pasar de largo como si ella fuese invisible.”

H Renondeau/Solomonoff, 50: “[Como él tenía su empleo en los mismos lugares,] la muchacha lo divisaba a menudo. El hacía como si no la conociera.”

CHART E

Goethe ゲーテ, *Faust* ファウスト

1 Johann Wolfgang von Goethe, *Faust* (lines #00797-00798):

Christ ist erstanden,
Aus der Verwesung **Schoß**.

2 Mori Ōgai 森鷗外 (1913):

物を朽ち壊れしむる土の膝を
立ち離れつゝ、主はよみがへりましぬ。

3 Sagara Morio 相良守峯 (1958):

キリストはよみがえりましぬ、
朽ち果てぬべき大地の胸より。

4 Tezuka Tomio 手塚富雄 (1964 [1974]):

キリストはよみがえりたまいぬ。
滅びの土を離れたみいぬ。

5 Shimada Shō 柴田翔 (1999):

キリストは甦りぬ
滅びの淵を離れ。

6 Ikeuchi Osamu 池内紀 (1999):

ただれた膝元より
キリストは甦った

- 7 Konishi Satoru 小西悟 (1998):
 キリストはよみがえられた、
 腐った人の世の胎内から。

CHART F

Mori Ōgai 森鷗外, *Kanshi* 漢詩

Mori Ōgai 森鷗外 poem:

丙辰夏日校水沫集感觸有作 (1916, No. 1 of 2 [#199, entire poem])

Hinoetatsu kajitsu, 'Minawashū' o *kōsu*, *kanshoku shite saku ari*

Bǐngchén xiàrì, xiào 'Shuǐmòjí,' gǎnchù yǒu zuò

"*Hinoetatsu* Year [1916], Spring Day: Editing *Minawashū*, I Feel Moved and Write"

- | | |
|-----------|--|
| 空拳尚擬拓新阡 | <i>Kūken nao shinsen o hirakan to gisuru mo</i> |
| | <i>Kōngquán shàng nǐ tuò xīnqiān</i> |
| 2 意氣當年却可憐 | <i>Iki tōnen kaette awaremu beshi</i> |
| | <i>Yìqì dāngnián què kělián</i> |
| 將此天潢霑涸沫 | <i>Kono tenkō o motte komatsu o uruosan to shi</i> |
| | <i>Jiāng cǐ tiānhuáng zhān hé mò</i> |
| 4 無端灑向不毛田 | <i>Hashi naku mo fumō no den ni mukatte sosogu</i> |
| | <i>Wúduān sǎ xiàng bù máo tián</i> |

Kotajima Yosuke 古田島洋介 translation:

- 誰の助けも借りず、独りで新しい境地を開拓しようとしたが
- 2 当時の気負いぶりは（今からみれば、無謀とはいえ）かえってほほえましい気がする。
 この「水沫集」に収めたさまざまな作品によって、文学者としての生命をつなぐことさえできればと願っていたところ
- 4 想いがけなく、沈滞していた文壇に活を入れる結果になったのだった。

Chén Shēngbǎo (Chin Seiho) 陳生保 translation:

- 若いころの私は素手でありながら、文壇に新しい道を切り開こうとした。
- 2 当時の軒昂たる意気はいまからふりかえってみると、たいへん愛らしかったといえよう。
 あたかも天の池から一滴の水を汲んで来て、
- 4 このはてしなく広がる不毛の土地にそそぐようであった。

My translation (of the first couplet):

- With but bare fists, intent on opening new fields—
- 2 My determination then, only brings a smile now.

My translation A (of the second couplet), word-for-word (逐語訳):

With this Heavenly Pond, moistening dessicated foam;

- 4 Useless, to sprinkle water on non-arable fields.

My translation B (of the second couplet), paraphrase (解釈):

With freshets of water as from the Milky Way's stream (namely, with my new and experimental writings of twenty-five years ago that are being reprinted here—both original works and translations), I wanted to resuscitate a literature that, like the fish in *Zhuāngzǐ* 莊子, was stranded and dry to the gills;

- 4 But it is pointless to try to water totally barren land—(a public and a literary world [*bundan* 文壇] both unreceptive).

Zhuāngzǐ, Dà Zōngshī 莊子、大宗師: 泉涸、魚相與處於陸、相呴以濕、相濡以沫、...

CHART G

Hans Christian Andersen ハンス・クリスチャン・アンデルセン

Improvisatoren (The Impromptu Poet 即興詩人, 1835)

Direct Translations from the **Danish** into English, German, and Japanese:

1. Mary Howitt (1845):

Floating in the ascending beams of the sun, not far from Capri, lay a new, wondrously beautiful island formed of rainbow colors, with glittering towers, stars, and clear, purple-tinted clouds. "Fata Morgana!" exclaimed they all;...

2. H. Denhardt (1876):

In den Strahlen der aufgehenden Sonne schwamm unweit Capri eine neue, schöne, von den Farben des Regenbogens erbaute Insel, mit glänzenden Thürmen, Sternen und klaren, purpurgefärbten Wolken. "Fata Morgana!" riefen sie Alle...

3. Suzuki Tetsurō 鈴木徹郎 (1987):

ある朝、漁師たちは浜の波打ち際に群がっていた。さし昇る朝日の光を浴びて、虹色に染まった見慣れぬ不思議な鳥がカプリ島のわきに浮かんでいた。日に照り輝く塔が立ち並び、星がきらめき、深紅の雲がたなびいる。「ファータ・モルガーナだ！」

Adaptation 翻案 by Mori Ōgai 森鷗外:

4. 即興詩人、初舞臺:

一箇の奇しく珍らしき島國のカブリに近き處に湧き出でたればなり。
 飛簷傑閣隙間なく立ち並びて、
 その翳なきこと珠玉の如く、
 その光あること金銀の如く、
 紫雲棚引き星月麗れり。
 現にこの一幅の畫圖の美しさは、
 譬へば長虹を截ちてこれを彩りたる如し。
 蜃氣樓よと漁父等は叫びて、...

5. 飛簷傑閣—
 並立無隙間
 無翳如珠玉
 有光如金銀
 紫雲棚引星月麗
 一幅畫圖真此美
 譬截長虹此如彩
 漁父等叫蜃氣樓

CHART H

Zhong Rong 鍾嶸 (469?–518), *Shipin* 詩品

1. Material by John Timothy Wixted:

a. A translation of the *Classification of poets (Shih-p'in 詩品)* by Chung Hung (469–518) 鍾嶸. Appendix A in “The Literary Criticism of Yuan Hao-wen (1190–1257),” 2 vols., 2:462–491. Unpublished DPhil. diss., Oxford University, 1976.

[Translation of the three prefaces and of all entries for “upper grade” 上品 and “middle grade” 中品 poets/poetry.]

b. *Poems on poetry: Literary criticism by Yuan Hao-wen (1190–1257)*, passim. Wiesbaden: Franz Steiner, 1982; Repr. Taipei: Southern Materials Center, 1985.

[Includes translation of Zhong Rong’s 鍾嶸 estimations of Liu Zhen 劉楨 (d. 217), Cao Zhi 曹植 (192–232), Ruan Ji 阮籍 (210–263), Zhang Hua 張華 (232–300), Pan Yue 潘岳 (247–300), Lu Ji 陸機 (261–303), Liu Kun 劉琨 (270–317), and Tao Qian 陶潛 (365–427).]

c. The nature of evaluation in the *Shih-p'in* (Gradings of poets) by Chung Hung (A.D. 469–518). In *Theories of the arts in China*, ed. Susan Bush and

Christian Murck, 225–264. Princeton: Princeton University Press, 1983.

d.1. The *Kokinshū* prefaces: Another perspective. *Harvard Journal of Asiatic Studies* 43.1 (June 1983): 215–238.

[Outlines the influence of the *Shipin* 詩品 on the major early Japanese statements of critical theory, the 古今集の序.]

d.2. Reprinted, with the same title, in *Classical and medieval literature criticism: Excerpts from criticism of the works of world authors from classical antiquity through the fourteenth century, from the first appraisals to current evaluations*, vol. 29, ed. Jelena O. Krstović, 245–258. Detroit: Gale Research, 1999.

d.3. Abridged version: Chinese influences on the *Kokinshū* prefaces. In *Kokinshū: A collection of poems ancient and modern*, trans. Laurel Rasplica Rodd with the collaboration of Mary Catherine Henkenius, 387–400. Princeton: Princeton University Press, 1984; Repr. Boston: Cheng and Tsui Company, 1996.

d.4. Spanish-language translation of the abridged version: *Influencias Chinas en los Prefacios de Kokinshū*. Trans. Amalia Sato. *Tokonoma: Traducción y literatura* (Buenos Aires) 2 (Spring 1994): 23–35.

e. Zhong Rong (469–518). In *Women writers of traditional China: An anthology of poetry and criticism*, ed. Kang-i Sun Chang and Haun Saussy, 719–720. New Haven: Yale University Press, 1999

[Translation of Zhong Rong's references to Lady Ban 班婕妤 (ca. 48–ca. 6 B.C.), Xu Shu 徐淑 (fl. 147), Bao Linghui 鮑令暉 (5th cent.), and Han Lanying 韓蘭英 (5th cent.)]

f. *Shipin* 詩品 (Poetry gradings) by Zhong Rong 鍾嶸 (469?–518). In *Six dynasties sources*, ed. Albert E. Dien. Forthcoming. 29 MS pp.

2. Japanese-language Translations:

Takamatsu Komei (Takaaki) 高松亨明 (1959)

Kōzen Hiroshi 興膳宏 (1972)

Takagi Masakazu 高木正一 (1978)

Okamura Shigeru 岡村繁 (1984, three prefaces only)

3. Translations into Modern Chinese:

(1985) Zhou Weimin 周伟民 and Xiao Huarong 萧华荣

(1987) Zhao Zhongyi 赵仲邑 Zhou Zhenfu 周振甫 (1998 [2006])

(1990) Xu Da 徐达 Yang Ming 杨明 (1999)

(1994) Chen Yuansheng 陈元胜 Cheng Zhangcan 程章燦 (2003)

brother died in the disturbances, and perhaps is being referred to in Line Five.

軋軋旒車轉石槽
2 故關猶復戍弓刀

Screech, screech—felt-covered carts wind through rocky troughs,

LINE PARAPHRASE: The screeching wheels of transport wagons in flight from the Mongols can be heard as they try to negotiate the twists and turns in the rutted out stone of the pass road. “Rocky troughs”: i.e., “stone horse-troughs” formed by the elements—the working of rain, snow, and ice—and the recurrent passage of vehicles. (The term is also used to describe the “bladder” of a lute, and has been taken to refer to such a shape here.) “Felt-covered carts”: carts covered in felt to protect their contents from the weather and depredation; here, they could be the wagons of refugees or of military transports; see Favored Expressions (*zhanche*).

The ancient pass is still guarded by bow and blade.

LINE PARAPHRASE: At the time-honored pass, our troops still hold on.

連營突騎紅塵暗
4 微服行人細路高

A string of camps, lightening cavalry—red dust darkens;

LINE: Describes the continuous incursions of fast-moving Mongol cavalry. (Cf. Poem #xxx, for more description of Mongol mounted units.)

“Red dust darkens”: the dust kicked up by the Mongol cavalry, “red” here having undesirable connotations of heat and danger.

People in disguise, on the run—narrow paths steep.

LINE: People on the run (i.e., refugees) take narrow paths higher up than the routes used by transport wagons; they are disguised as being sick, aged, or crippled, probably to avoid being pressed into service by roving Mongol bands. The poet could be referring to himself and/or others.

已化蟲沙休自歎
6 厭逢豺虎欲安逃

That some have become insects or grains of sand, do not lament;

“Insects or grains of sand”: *Taiping yulan* (ch. 47) and *Yiwen leiju* (ch. 90) versions of the *Baopuzi* 抱朴子: “Whereas ‘gentlemen’ become gibbons or cranes, ‘nobodies’ become insects or sand”; Yuan Haowen’s brother, who died in the disturbances at about this time, may be referred to here, in bitter terms. “Do not lament,” because it is useless to lament.

Tired of running into jackals and tigers, where can one flee?

“Jackals and tigers”: the Mongols.

青雲立玉三千丈
8 元只東山意氣豪

In clouds of blue, upright as jade, three thousand lengths high—
“Lengths”: about ten feet each. “Upright as jade”: see Favored Expressions (*li-yu*).

All that is left is East Mountain, its élan heroic.

LINE PARAPHRASE: Only East Mountain remains basically proud. It does so because the name (that of a mountain in Zhejiang) is associated with the hermit, Xie An 謝安 (320–385), who stayed there in retirement; when he did emerge, however, his family defeated Fu Jian 苻堅 and saved the (Jin 晉) dynasty. By the same token, might our East Mountain nurture such heroic deeds?

“East Mountain”: nearby “Boat-Mooring Mountain” (Xizhoushan 繫舟山), according to Hao Shuhou.

小栗英一訳:

ぎしぎしと音をたてて物資を満載した車が、石の桶おけのような地形を通っていく、昔の関所のあとに今もなお弓や刀をもって我が軍がまもっている。

かなたの敵の布陣は、とべ出す騎兵で砂ほこりはくろく、身をやつしていく難民たちの行く手はきわめてけわしい。

戦死して虫や砂と化してしまった兵士たちは歎いてもむだだろうが、わたしは恐ろしい猛獣のような奴らにはいやというほどあった、これからどこへ逃げたらいいか。

この戦乱のさなかにも大空の青雲に犯しがたくそびえる三千丈の山、ああ、この東山だけがむかしどおり不安をはねのけるように意気盛んに見える。

CHART J

Maturation Process 発酵の過程: Lapsed Time on Book-Projects

BOOK-PROJECT	60%–80% COMPLETED BY	YEARS THEN LAPSED 数年間休眠状態	FINAL REVI- SIONS	DATE PUB- LISHED
Wei Zhuang 韋莊: 詞	1966	12–13	1978–79	1979
Yuan Haowen 元好問: 文學批評	1976	5–6	1981–82	1982
Yoshikawa translation 吉川幸次郎: 元明詩概説	1972	15–16	1987–88	1989
Japanese Scholars of China 日本の中国学専門家	1983	9	1992	1992

<i>Bungo Handbook</i>	2003	2	2005	2006
文語ハンドブック				
Zhong Rong, <i>Shipin</i>	1976	7 + 26 +		
鍾嶸: 詩品	(1983 arts.)			
Yuan Haowen	1977	24 + 8 +		
元好問: 綜合的書物	(2001 rev.)			
Mori Ogai	Ongoing			
森鷗外: 翻譯文學	since 1999			
Mori Ogai	Ongoing			
森鷗外: 漢詩	since 1999			

CHART K

Japanese Scholars of China: A Bibliographical Handbook

- Ishida Mikinosuke 石田幹之助 East Asian history, incl. T'ang-period
China. East-West historical relations. Chinese bibliography.
Yen 394, Teng #142.
- *Kodai bunka* 35.8 (Aug. 1983): 33–42.
 - + *Kokugakuin zasshi* 77.3 (March 1976): 257–282.
 - *Ibid.* 76.3 (March 1975): 51–53.
 - *Shih-huo yueh-k'an (fu-k'an)* (Taipei) 5.5 (Aug. 1975): 50–53.
 - *Tōhōgaku* 49 (Jan. 1975): 129–163.
 - *Ibid.* 32 (June 1966): 182–195.
 - *Ibid.* 29 (Feb. 1965): 146–181.
 - *Kokushigaku* 94 (Nov. 1974): 61–68.
 - + *Shisō* (Nihon Daigaku) 18 (Sept. 1974).
 - *Ibid.*: 79–84.
 - *Shoshigaku* 24–25 (July 1974): 82–84.
 - * *Nihon kosho tsūshin* 39.7 (#363) (July 1974): 11.
 - ◊ Ishida hakushi koki kinen jig'yōkai, ed. *Ishida hakushi shōju kinen Tōyōshi ronsō* 石田博士頌寿記念 東洋史論叢, Tokyo: Ishida hakushi koki kinen jig'yōkai, 1965. [6,28,2,1,4,570 pp.], 28 pp.
TRNS #014.
 - ◊ Shōju kinen rombunshū kankō iinkai, ed. *Ishida, Wada, Ryō, Yamanaka yon sensei shōju kinen Shigaku rombunshū* 石田・和田・龍・山中四先生頌寿記念 史学論文集, 3–9. Tokyo: Nihon Daigaku Shigakkai Shōju Kinen Rombunshū Kankō Iinkai, 1962. [41,585 pp.]
TRNS #015.
 - ㊦ K. Enoki. Writings of Dr. Mikinosuke ISHIDA. *Memoirs of the Research Department of the Toyo Bunko* 20 (1961): 5–26.
 - ㊦ K. Enoki. Dr. Mikinosuke ISHIDA and Dr. Hiroto IWAI. *Ibid.*: 1–3.

Also listed under Shiratori Kurakichi, and Collected Articles #63a and #81.

Index A Surnames by Chinese Reading

Chih-t'ien	志田	Shida
Chih-t'ien	植田	Ueda
Chih-ts'un	志村	Shimura
Chih-ts'un	植村	Uemura
Ch'ih-chung	赤塚	Akatsuka
Ch'ih-nei	池内	Ikeuchi
Ch'ih-pan	赤坂	Akasaka
Ch'ih-shang	池上	Ikegami
Ch'ih-sung	赤松	Akamatsu
Ch'ih-t'ien	池田	Ikeda
Ch'ih-wei	赤尾	Akao
Chin-chih	今枝	Imaeda
Chin-ching	今井	Imai
Chin-ch'üan	今泉	Imaizumi
Chin-chung	近重	Chikashige
Chin-fu	今富	Imatomi
Chin-hsi	今西	Imanishi
Chin-hsia	津下	Tsuge
Chin-hu	金戸	Kaneto
Chin-kang	金岡	Kanaoka
Chin-ku	金谷	Kanaya
Chin-k'u	今堀	Imahori
Chin-kuan	今関	Imazeki
Chin-pin	今浜	Imahama
Chin-t'eng	近藤	Kondo
Chin-t'ien	金田	Kaneda

Index D Journals Cited

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<i>Kokubungaku</i> (Kansai Daigaku)	国文学 (関西大学)
<i>Kokubungaku kenkyū</i> (Waseda Daigaku)	国文学研究 (早稲田大学)
<i>Kokubungaku ronshū</i> (Jōchi Daigaku)	国文学論集 (上智大学)
<i>Kokugakuin hōgaku</i>	国学院法学
<i>Kokugakuin zasshi</i>	国学院雑誌
<i>Kokumin keizai zasshi</i>	国民経済雑誌
<i>Kokushigaku</i>	国史学
<i>Konan</i>	湖南

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<i>Li-shih chiao-hsueh</i> (T'ien-chin)	歷史教学 (天津)
<i>Li-shih hsueh-pao</i> (Taipei)	歷史学報 (台北)
(Kuo-li T'ai-wan Shih-fan Ta-hsueh)	(国立台湾師範大学)
<i>Mie hōkei</i>	三重法経
<i>Mikkyō bunka</i>	密教文化
<i>Minzokugaku kenkyū</i>	民族学研究
<i>Momoyama rekishi chiri</i>	桃山歴史・地理
<i>Morarōjii kenkyū</i>	モラロジー研究
<i>Musashi Daigaku ronshū</i>	武蔵大学論集
<i>Nagoya Daigaku Tōyōshi kenkyū hōkoku</i>	名古屋大学東洋史研究報告
<i>Nagoya Daigaku hōsei ronshū</i>	名古屋大学法政論集
<i>Nagoya Daigaku Bungakubu kenkyū ronshū</i>	名古屋大学文学部研究論集
(<i>Shigaku</i>)	(史学)
(<i>Bungaku</i>)	(文学)
(<i>Tetsugaku</i>)	(哲学)

Index H Fields of Study
LITERATURE Poetry

Poetry - China - Ch'u-tz'u

Asano Michiari
Fujino Iwatomo
Kominami Ichirō
Kuwayama Ryūhei
Ōki Harumoto
Takeji Sadao

Poetry - China - Fu

See also "Lit.: thru Han" and "Lit.: Six
Dynasties" above, and "Poetry: Six
Dynasties" below

Fujiwara Takashi
Inahata Kōichirō
Nakajima Chiaki

Poetry - China - Six Dynasties

See also "Lit.: Six Dynasties," "Poetry: Tra-
ditional," and "Poetry: Fu" above

Fuji Masaharu
Fujii Mamoru
Fujita Hideo
Fukushima Yoshihiko
Funatsu Tomihiko
Gotō Akinobu
Hanabusa Hideki
Hashimoto Jun

Hayashida Shinnosuke
Hoshikawa Kiyotaka
Ikkai Tomoyoshi
Ishikawa Tadahisa
Komori Ikuko
Konishi Noboru
Masuda Kiyohide
Matsumoto Yukio
Mukōjima Shigeyoshi
Nakajima Chiaki
Nakazawa Mareo
Numaguchi Masaru
Ogawa Shoichi
etc.

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