

CHAPTER 9

KANSHI AS “CHINESE LANGUAGE”

THE CASE OF MORI ŌGAI (1862–1922)

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In much Western-language scholarship on premodern Japan, the prominent and enduring literary form known as *Kanbun* 漢文 is spoken of as being written “in Chinese.” Some scholars modify the formulation by saying it is “in literary Sinitic” or “written in Chinese style.” Many texts were written by Japanese in that style. But, in fact, the default mode of reading *Kanbun* writings was *kundoku* 訓読—an interpretive process by which Japanese writers reproduced texts in which Chinese characters (漢字, pronounced *kanji* in Japanese) originally written in accord with Chinese vocabulary and syntax were “rearranged” by means of various linguistic devices to be read as “Japanese.”¹ The result is that for hundreds of years, into the twentieth century, *Kanbun* works produced by Japanese authors and annotators were read in ways that reflected Japanese grammar, semantics, and other linguistic influences.

Yet despite the prominence and persistence of *Kanbun* as a literary form in premodern Japan, there was a nationalistically inspired turning away from the idea of China as a cultural influence on Japan in the wake

of the Sino-Japanese War of 1895.² The deemphasis on the long rich *Kanbun* traditions of Japanese literary life has only been accentuated since World War II.

This chapter, which treats the *kanshi* 漢詩—that is, poems written in what has been called “classical Chinese”—by Mori Ōgai 森鷗外 (1862–1922), provides an interesting case of the interaction between Chinese and Japanese cultural influences in a period of rapid, indeed, revolutionary change. Ōgai’s poems are revealing not only in biographical terms but also in historical and literary ones. Moreover, in Ōgai’s work one can appreciate the complexity of *Kanbun* as a mode of communication. It bridges cultures and acts as what, to all appearances, is a pan-East Asian language. But expectations of uniformity in language would be misplaced. Inconsistencies and anomalies appear that suggest an amalgam of registers in the language and a mix of classical and vernacular that draw attention to cultural difference.

Many of Ōgai’s *kanshi* are recognizable as “literary Chinese” in terms of diction, word order, rhyme scheme, and even tonal rules. Certain locutions he uses, however, are influenced by traditional Chinese vernacular language, while others fit more directly under the rubric of the modern spoken language. More interesting (and problematic) are the expressions influenced by Japanese. In some cases, a *kundoku* glossing of the text reveals how natural it reads as “Japanese.” There are occasions when his wordplay makes sense only when the Chinese characters are given a Japanese reading. And sometimes Ōgai uses terms that are incomprehensible without a knowledge of Japanese.

When reading the body of *kanshi* by Mori Ōgai, one cannot but sense these poems differ fundamentally from classical Chinese poetry as the latter is generally understood. It is a challenge to put one’s finger on what it is that differs. It is not just a matter of expansion in the themes treated: for example, steamships, the Japanese constitution, Marseilles. Song-dynasty and later poetry in China also expanded greatly in terms of themes that were treated.³ Nor is it simply a matter of expanded

vocabulary—for example, “emporium” (*kangyōjō* 勸業場), “coffee” (*kōhī* 骨喜), and “smokestacks” (*sekitō* 石筒)—prompted largely by engagement with the modern world (especially contact with the West).

It is tempting to attribute much of the difference between Ōgai’s poetry and classic Chinese models to his admixture of colloquial expression. After all, his being steeped in vernacular Chinese fiction was a manifest influence on his more famous prose works,⁴ and it doubtless affected his *kanshi* as well. Much of this chapter will focus on the vernacular Chinese (or seemingly vernacular Chinese) formulations in Ōgai’s *kanshi* that normally would *not* be considered “standard classical Chinese.”⁵ However, as will become clear, most of the same formulations do, in fact, occur in classic Chinese poetry collections. It is just that they do not appear with nearly the same frequency as in Ōgai’s verse. And they are correctly viewed as being more “colloquial.”

Furthermore, Ōgai may have been influenced by Japanese syntax when writing his *kanshi*. To what extent, if any, is there evidence of a Japanese substrate in his Sino-Japanese writing? This prompts more general questions about poetry “in Chinese” by non-Chinese in Japan, Korea, and Vietnam: To what extent are the *kanshi* by Ōgai (and other Japanese) “in Chinese”? What term(s) should be used to describe them in English and other Western languages?

“VERNACULAR” ELEMENTS IN THE *KANSHI* OF MORI ŌGAI⁶

Among the formulations in Ōgai’s *kanshi* that have a “vernacular feel” to them is the following: He favors use of “compound verbs” that have an intervening direct (or quasi-direct) object. These are of two kinds: (A) The construction can be with a directional complement: 來, 歸, 去, 還, 行 (“to come, go home, leave, return, go”). For example:

(1) MO #020 風<鳴電線來>
Kaze densen o narashite-kitaru

“The wind comes, bringing telegraph wires to a hum.”

(2) MO #032 乍逢獵戶<獲熊歸>

Tachimachi au ryōko no kumo o ete-kaeru ni

“Suddenly we meet a hunter, bear bagged, heading home.”

(3) MO #007 掉頭一笑<出門去>

Kōbe o furutte isshō shi mon o idete-saru

“Turning aside with a laugh, I depart the gate.”

(4) MO #079 絕海樓艦<奏凱還>

Umi o watarishi mōtō gai o sōshite-kaeri

“Battleships that plied the seas, singing victory, returned.”

(5) MO #050 釋馬垂頭<尾母行>

Chiba kōbe o tarete haha ni bishite-yuku

“A pony, head bowed, tags along behind its mother.”

There are several such formulations in Ōgai's corpus of 239 *kanshi*.⁷ Although they have a vernacular-Chinese feel to them, the construction, in fact, is not at all rare in classical Chinese poetry.⁸ For example, note the following⁹:

(14) 300:071 花冠不整<下堂來> 白居易, 長恨歌

Kakan totonawazu tō o kudarite-kitaru

“Flowered headdress askew, he comes descending the hall.”

(15) 300:071 東望都門<信馬歸> 白居易, 長恨歌

Higashi tomon o nozomite uma ni makasete-kaeru

“With eastward gaze toward capital gates, trusting to his horse (i.e., giving it free rein), he returns.”

(16) 300:131 欲<尋芳草去> 孟浩然, 留別王侍御維

Hōsō o tazunete-saran to hossuru mo

“To seek fragrant plants, I would be off (i.e., I am off to seek fragrant plants).”

(17) 300:293 落魄江湖<載酒行> 杜牧, 遣懷

Kōko ni rakutaku shite sake o nosete-yuku

“Disheveled, on lakes and rivers (i.e., Yangzhou streams) I would go carrying wine (i.e., wine in hand).”

The use of 來 elsewhere in Ōgai's *kanshi* further contributes to the vernacular feel to much of his corpus.¹⁰

(B) The other kind of compound-verb construction (with intervening direct object) employed by Ōgai is one that has two “full verbs,” where the complement is 生, 作, 鑄, 看 (to grow, create, carve, look at).¹¹

(18) MO #026 不見草芽<侵砌生>

Mizu ya sōga no migiri o okashite-shōzuru o

“Do you not see the grass sprouts that grow, invading paving stones?”

(19) MO #029 俄爾驚風<捲浪作>

Gaji keifū nami o maite-okoru

“Suddenly, a fierce wind creates waves, stirring them up.”

(20) MO #029 一軀彌陀<選石鑄>

Ikku no Mida ishi o erande-eru to

“For a figure of Amitābha, they select stones to carve.”

(21) MO #064 天半爭龍<帶笑看>

Tenpan no sōryō warai o obite-min

“Contending dragons mid-sky, look on wreathed in smiles.”

The *kundoku* glossings of these texts reveal just how natural the phrasing reads “as Japanese.” Japanese is particularly rich in compound verbs and has considerable potential for the creation of new compounds.¹² The construction seems to have been particularly congenial to Ōgai. One might ask: Does its use reflect a Japanese substrate in his *kanshi* or at least the influence of Japanese language on his expression? As attested by the examples that follow, the construction clearly is not unique to Japanese. But given the comparative frequency with which Ōgai uses it, it could be a case of what has been called in linguistics “expansion.”¹³

Construction (B) appears in the two Chinese anthologies but is not common. The following were the only examples noted:¹⁴

(22) 300:173 關城曙色<催寒近> 李頎, 送魏萬之京
Kanjō no shoshoku *kan o moyōshite-chikaku*
“Dawn hues at (Hangu) Pass hurry the cold (to come) near.”

(23) 300:302 黃竹歌聲<動地哀> 李商隱, 瑤池
Kōchiku no kasei *chi o ugokashite-kanashimu*
“Strains of ‘Yellow Bamboo’ move the earth to grieve (i.e., are earth-shatteringly sad).”

(24) 300:319 常得君王<帶笑看> 李白, 清平調三首之三
Tsune ni kun’ō no *warai o obite-miru o u*
“Often they get their sovereign, wreathed in smiles, to pay them heed.”

(25) 1000:129 楊花榆莢無才思 / 惟解漫天<作雪飛> 韓愈, 游城南十六首, 晚春
Yōka to yuketsu to wa saishi naku, / Tada ten ni habikori *yuki to natte tobu o kaisuru nomi*
“Willow bud and elm pod, not being the smartest, / Only know to fill the sky and, forming snowflakes, fly (i.e., fly as if they were snowflakes).”

Modern spoken Chinese is replete with resultative verbs.¹⁵ Two such constructions appear in Ōgai’s *kanshi* and lend it a distinctly “non-*wenyan-ish*,” colloquial feel;¹⁶ for example—

With 罷 (“to complete”):

(27) MO #011 <弔罷>英雄弔美人
Eiyū o *tomurai-owatte* bijin o tomurau
“Having mourned the hero, we can mourn the beauty.”

(28) MO #084 家書<艸罷>意凄然
Kasho *sōshi-owarite* i seizen
“Letter home once penned, my thoughts turn sad.”

(29) MO #197 <讀罷>剔殘燈
Yomi-yande zantō o eguru
“My reading done, I pare the remaining lamp wick.”

With 盡 (“to do completely”):

(30) MO #107 今宵馬塞港頭雨 / <洗盡>征人愁緒饒
Konshō Maruseiyu kōtō no ame / *Arai-tsukusan* seijin no shūsho ōki o
“This evening in Marseilles, the harbor rain / Washes away this traveler’s cares that abound.”

(31) MO #024 防寒<傾盡>三杯酒
Kan o fusegan to *katamuke-tsukusu* sanbai no sake
“To ward away the cold, we polish off three cups of wine.”

(32) MO #135 音容<變盡>認知難
Onyō *henji-tsukushite* ninchi suru koto kataki ni
“Your voice and visage fully changed, hard to recognize.”

(33) MO #015 田逕委它<行不盡>
Denkei ida to shite *yuke-domo-tsukizu*
“Field paths, twisting and turning, go on without end.”

But in point of fact, such resultative verbs are not uncommon in *Tangshi sanbai shou* and *Qianjiashi*.¹⁷

With 罷:

(34) 300:125 <讀罷>淚沾襟 孟浩然, 與諸子登岷山
Yomi-yande namida kin o uruosu
“Reading done, tears wet my collar.”

(35) 300:146 <語罷>暮天鐘 李益, 喜見外弟又言別
Katari-yande boten no kane
“Speech done—the evening bell.”

(36) 300:226 山中相<送罷> / 日暮掩柴扉 王維, 送別
Sanchū ai-*okuri-yami* / Nichibo saihi o ōu

“Amid hills having seen you off, / In evening sun I close the wicker gate.”

(37) 300:180 and 1000:21 野老與人<爭>席<罷> 王維, 積雨輞川莊作

Yarō hito to seki o *arasoi-yamu*

“Aging in retirement, I’m done with vying with others for position.”

(38) 1000:020 林中<觀>易<罷> / 溪上對鷗閒 韋應物, 答李澣
Rinchū Eki o *mi-yande*, / Keijō kamome ni taishite kan nari

“In the woods, perusal of *Yijing* done, / On the stream, you face the gulls in leisure.”

With 盡:

(39) 300:129 黃金<燃>桂<盡> 孟浩然, 秦中感秋寄遠上人
Ōgon kei o *moyashite-tsuki*

“Gold, like expensive cassia all burnt.”

(40) 300:020 樵人<歸>欲<盡> 孟浩然, 宿業師山房待丁大不至
Shōjin *kaeri-tsukimu* to hosshi

“The woodcutters have mostly returned.”

(41) 300:041 秋風<吹不盡> 李白, 子夜四時歌, 秋歌
Shūfū *fuite-tsukizu*

“The autumn wind blows unceasingly.”

(42) 300:152 野火<燒不盡> 白居易, 賦得古原草送別
Yaka *yake-domo-tsukizu*

“Prairie fires do not burn it (the grass on the plain) all away.”¹⁸

ŌGAI’S ONE KYŌSHI 狂詩 (“MAD POEM”)

Central to the question of vernacular elements in Ōgai’s *kanshi* is his single *kyōshi* (MO #162): 讀檄寄一橋同窓会幹事次韻, “Sent to the Secretary of the Hitotsubashi Dōsōkai, Upon Reading His ‘Summons’: A Matching-Rhyme Poem.” Its thirty-two lines contain multiple vernacular

expressions, including several said to be specific to Japanese. The poem was written in response to Ōgai’s being notified late of a meeting of his group of confreres, the Hitotsubashi Dōsōkai. The notification is referred to tongue-in-cheek as a “summons” (檄 “call to arms” or “summons to report for military duty”), inasmuch as the gathering is to be a group party.

Emphasis in the interpretation of the poem depends on the year assigned its composition. Dated simply 四月七日夕 (April 7th, Evening), with no indication as to the year, either it was written in 1899, when Ōgai was still in Tokyo, two months away from being dispatched to the boondocks (Kyūshū) for his all-around arrogance, unpleasantness, and uncooperativeness as a colleague; or it was written a year or two later, when he was already in Kokura cooling his heels.

If the former, the implication of the dating referred to at the end of the poem is that Ōgai has purposely been notified late of the gathering so as to ensure his non-attendance. Being currently out of favor with those in power, he is being kept at a distance by others who, for career purposes, may not wish to be seen with him. As the poem ends, he is genuinely irked.

If dated a year or two later, however, the irony in the *kyōshi* is highlighted. Far off in Kyūshū, he has gotten word of the group’s raucous earlier get-together, for which he is “N-V-US” (“envious,” a pun on *ura-yama-shiku* 浦山敷). As for the upcoming event, he is indisposed; he has “a previous engagement” (being stuck in Kyūshū). The quibble about dates is part of the humor. In effect, he is saying: “I’d have loved to go, if you’d only let me know earlier. Am writing to complain about being notified so late (chuckle, chuckle).”

The fact that Ōgai’s response is a *kyōshi* and that it matches the rhymes of an earlier poem (unfortunately, not extant)¹⁹ would suggest that the Dōsōkai secretary had sent Ōgai something humorous by way of notification or invitation. Ōgai’s response (44):²⁰

讀檄寄一橋同窓会幹事次韻

“Geki o yonde Hitotsubashi Dōsōkai no kanji ni yose, jiin su”
 “Sent to the Secretary of the Hitotsubashi Dōsōkai, upon Reading
 His ‘Summons’: A Matching-Rhyme Poem”

蕎麥汁粉乃至牛
Soba shiruko naishi wa gyū
 健啖曾誇無匹<儔>
Kentan katsute hokoru hitchū naki o
 From cheap soba and bean paste soup, all the way to fancy beef,
 For serious chowing-down, I’ve boasted of being without equal.

又將杯酒澆何物
Mata haishu o motte nanimono ni ka sosogu
 磊塊一名肝積<球>
Raikai itsu ni nazuku kanshaku-dama to
 And when taking cups of wine, what is it I irrigate?
 A rockheap of grievances by one name, also “spleen-gathering
 balls.” (4)

由來兩刀稱難使
Yurai ryōtō tsukai-gatashi to shōseraruru mo
 吾獨併得附鼻<謳>
Ware wa hitori awase-ete hana-uta ni fusu
 Normally, the “two swords,” sake and sweet cake, are considered
 hard to manage;
 I alone can handle them at the same time, “nasal-humming”
 thrown in.

平生唯厭嗟來食
Heizei tada itou sarai no shoku
 况敢膝行拜於<流>
Iwan ya aete shikkō shite o-nagare o haisuru o ya
 I’ve always hated the patronizing, “Go ahead and eat it, poor you!”
 To say nothing of deferentially crawling on knees to request an
 exchange of cups.²¹ (8)

心事如件與誰語
Shinji kudan no gotoki tare to kataran
 世無友達最堪<憂>

Yo ni tomodachi naki wa mottomo ureuru ni tau
 Feelings like these—who can I share them with?
 That the world’s a friendless place is unbearably depressing.

聞說一橋同窓會
Kikunaraku Hitotsubashi Dōsōkai
 可謂近頃無類<遊>
Chikagoro murui no yū to iubeku
 I hear tell, our Hitotsubashi Confreres
 Reportedly partied without parallel the other day: (12)

當時創立第一會
Tōji sōritsu no dai-ikkai
 大鬧橫濱千歲<樓>
Ōi ni Yokohama no Chitose-rō o sawagaseri to
 At the group’s inaugural meeting,
 You raised the roof at Chitose (“The Millennial”) in Yokohama.

風評入耳浦山敷
Fūhyō mimi hi irite urayamashiku
 久欲以投名狀<投>
Hisashiku tōmeijō o motte tōzen to hossu
 When I got wind of it, I was N-V-US!²²
 Since I’d long wanted to respond with my RSVP. (16)

忽見幹事懇飛檄
Tachimachi miru kanji no nengoro ni geki o tobashi
 第二會開忍之<丘>
Dai-nikai no Shinobu-no-oka hi hirakaren to suru o
 Out of the blue, I see that you, Mr. Secretary, kindly sent the
 “summons” posthaste—
 For the second gathering, in Shinobu-ga-oka (“Bear-with-it Hill”).

千載一時此之謂
Senzai no ichiji to wa kore o kore iu
 吾雖不精豈不<浮>
Ware bushō to iedomo a ni ukarezaran ya
 A once-in-a-thousand-year event, it might be called;

Though I'm the phlegmatic type, how could I not feel buoyed? (20)

好機會兮不可失

Yoki kikai wa ushinau bekarazu

食則食牛吞吞<舟>

Kurawaba sunawachi gyū o kurai nomaba fune o noman

Such a fine opportunity, ay! is not to be missed!

If it's eating, we'll eat beef; and if it's tossin' 'em back, we'll toss
a boatload.

不知當日果何日

Shirazu tōjitsu hatashite izure no hi zo

仔細讀來指空<儂>

Shisai ni yomi-kitatte yubi munashiku kagamu

Not knowing which day in fact is the day,

I carefully read it over, bending fingers to count, but for naught! (24)

檄是三日之所作

Geki wa kore mikka no tsukuru tokoro

云來八日可出<頭>

Iu kitaru yōka ni shuttō subeshi to

The "summons" here was written on the third,

And states, "Your presence welcome the upcoming eighth."

既曰八日即明日

Sude ni yōka to ieba sunawachi myōnichi ni shite

吾有先約巨應<求>

Ware sen'yaku arite motome ni ōji-gatashi

But if it's "the eighth," that's tomorrow!

Since I have a previous engagement, I can scarcely accept. (28)

消印認得七日發

Keshi-in mitome-etari nanoka ni hasseshi o

底事這般爲蜘蛛<蛛>

Nanigoto zo shahan ni chichū o naseru wa

From the postmark, I see it was sent on the seventh;

Why in the world was there so much dawdling?

擬責幹事不都合

Kanji no futsugō o semen to gishi

直揮秃筆舛返<郵>

Tadachi ni o furutte hen'yū o sōseri

To get after you, Mr. Secretary, for ineptness,

I've grabbed my worn-out brush to draft this reply. (32)

The poem is signed 灌頂樓主人 (Kanchōrō shujin), which is word-play on one of Ōgai's commonly used names, 觀潮樓主人 (Kanchōrō shujin): "Host of Tide-Viewing Pavilion," the name of his residence in Tokyo. The rewritten version means "Host of Head-Dousing (literally, 'Pouring-[Water-]on-the-Head') Pavilion" and suggests what Ōgai is doing by writing the poem: namely, dousing the recipient (the group secretary) to wake him up from being so tardy in sending notification of the meeting. (The compound 灌頂 refers to a Shingon ceremony where scented water is poured on the head as part of the ritual purification upon "entering the gate.")

Chen Shengbao lists several expressions in the poem that make fuller sense when given *kundoku* readings in Japanese (instead of being read as Chinese) or when treated as "Japanese-style Chinese expression" (*Wafū Kango* 和風漢語).²³

It has been argued by one scholar that the *kyōshi* is exceptional among Ōgai's *kanshi*, both in terms of its language and its tone.²⁴ I would argue that, as regards language, it is exceptional only in the degree to which it concentrates colloquial or "Japanese" expression, for use of the colloquial is not uncommon in his other *kanshi*. The tone, moreover, is well matched by other of Ōgai's *kanshi*.

Far from being exceptional, some of the same colloquial expressions that are found in the *kyōshi* appear elsewhere in Ōgai's *kanshi* corpus:

(49) MO #145 <這般>佳話足千秋

Shahan no kawa senshū ni taran

"Such a fine legend will endure a thousand autumns."²⁵

(51) MO #077 <底事>老萩情未盡 / 滑喉唱出子夜歌

Nanigoto zo rō-Shū jō no imada tsukizaru wa /
Katsukō mote utai-idasu Shiya no uta
 “And what have we here but (Dear) Old Shū (i.e., Hagiwara Sankei 萩原三圭 [1840–1894]), his passion never waning; / Throat lubricated, he chants Midnight Lovesongs.”²⁶

(52) MO #212 偷嫩自欺終<底事> / 忘年有友足精神
Wakaki o nusumi mizukara asamuku wa tsui ni nanigoto zo /
Bōnen tomo no seishi ni taru areba nari
 “How, after all, is it that, ‘stealing a fresh-and-tender look,’²⁷
 I can fool myself (into thinking I am young)? /
 (It is because,) To forget the years, I have a friend who is full of
 spirit (namely, you).”

And there are still other colloquial expressions Ōgai uses in his *kanshi*:

(54) MO #090 兒童<幾個>膚如漆
Jidō ikuko ka urushi no gotoku
 “Youths, several of them, skin like lacquer.”²⁸

(56) MO #144 <四個>英雄齊灑淚
Shiko no eiyū hitoshiku namida o sosogu
 “We ‘four valiants,’ as one, shed tears.”²⁹

(58) MO #094 風物何邊<似個>幽
Fūbutsu izure no atari ka kaku no gotoku yū naran ya
 “Whereabouts is the natural landscape as mysterious as here?”³⁰

(60) MO #202 偶向江湖成小著 / 性靈誰識<個中>存
Tamatama kōko ni mukaite shōcho o naseri /
Seirei tare ka shiran kochū ni sonsuru o
 “Should you turn to lake-and-stream (i.e., the world at large)
 upon completing this modest volume, /
 Who will recognize (your) spirit-nature smack-dab in the
 middle?”³¹

The comic tone said by the earlier-cited scholar to be unique to Ōgai’s *kyōshi* is certainly also in evidence elsewhere in his *kanshi*. Indeed, humor is a significant distinguishing characteristic of Ōgai’s *koshi* 古詩 (“old-

style poems”) and is also to be found in his *zekku* 絕句 (“quatrains”). A few examples follow.

There are several witty passages in the two *koshi* (thirty lines each) that formed part of Ōgai’s controversy with Imai Takeo 今井武夫 (fl. 1889).³² For example, from MO #141 (61):

唯畏拙射
Tada osoru sessha no
 東西不<分>
Tō-Zai wakatazaru o
 I simply worry about this clumsy shooter,
 One who can’t tell east from west. (4)

發矢無的
Ya o hassuru ni mato nakunba
 迴避徒<勤>
Kaihi itazura ni tsutomu
 He unleashes arrows where there’s no target;
 Dodging them, a tiring waste. (6)

嗟吾所懼
Aa waga osoruru tokoro
 獨有并<君>
Hitori Sei-kun ari
 Ay! As for what I fear,
 There’s only Mr. Imai. (8)

Two of Ōgai’s poems—one written en route to, another while returning from, Europe—are replete with comic comment about his student ship-mates: MO #077, 日東十客歌 (“The Nippon Ten”), and #138, 日東七客 (“The Nippon Seven”). In the former, after wittily characterizing each of his fellow passengers about to study in the West,³³ he ends by speaking of himself (63):

獨有森生閑無事
Hitori Mori-sei ari kan to shite koto naku
 鼯息若雷誰敢呵

Kansoku kaminari no gotoki mo tare ka aete semen
That just leaves Master Mori, loafing about doing nothing;
His snoring's like thunder, but who's complaining?

And after joking descriptions of his six shipmates, he ends the later poem as follows (64):

別有狂客森其姓
Betsu ni kyōkaku ari Shin (Mori) wa sono sei
玉樹叢中着葦<葭>
Gyokuju no sōchū kenka o tsuku
Then there's the nutcase, Mori by name;
In a forest of jade, he's clinging crabgrass. (26)

四十餘日多鼾睡
Shijū-yojitsu kansui ōku
不關狂風折檣<斜>
Kakawarazu kyōfū no shō o otte naname narashimuru ni
Forty-plus days, lots of snoring sleep;
He could care less if freak winds knock mast akilter. (28)

笑曰慳囊無一物
Waratte iwaku "Kennō ni ichibutsu nashi
齋歸蕪辭獻阿<爺>
Buji o seiki shite aya ni kenzen" to
Laughing he says, "There's nothing in cheap-o's bag,
So by way of souvenir, these crummy lines I give you guys." (30)

It is true that "'the majority of Ōgai poems'...were 'composed in seriousness.'"³⁴ But humor is probably the most underappreciated characteristic of the author.³⁵ There is a great deal of wry wit, pointed comment, and unsparing irony in Ōgai's writing, including his *kanshi*, and it often doubles as sardonic self-reference.³⁶ Also, there is much sly, affectionate humor in his *Sokkyō shijin* 卽興詩人 (The improvisatore) and *Fausto* ファウスト (Faust) translations: when describing the boy in the one and when inhabiting the Mephistopheles character in the other.³⁷ Indeed, there is a genial quality, an indulgent humor, to many of Ōgai's *kanshi*,

especially those that treat young or working women. Noteworthy, for example, is the seven-poem series, MO #122–128, 詠柏林婦人七絕句 ("Berlin women: Seven quatrains"); the following is second in the series, "Soda Girl" 賣漿婦 (with the added German title, "Sodaliske") (65):

一杯笑療相如渴
Ippai waratte-iyasu Shōjo no katsu
粗服輕妝自在<身>
Sofuku keishō jizai no mi
With full glass, she smilingly quenches "a Xiangru thirst";³⁸
Lightly made up and in plain dress, she seems her natural self. (2)

冷淡之中存妙味
Reitan no uchi myōmi o sonsu
都城有此賣漿<人>
Tojō ni kono baishō no hito ari
Amid her cool understatedness, there is an allure:
The capital (Berlin) has this soda-selling girl. (4)

And many of the inordinate number of puns in the *kanshi* of Ōgai cannot be understood without a knowledge of Japanese: for example, *hōgai* 方外 ("beyond the pale") versus Ōgai 鷗外 in MO #142, and *mino* 蓑 ("straw raincoat") versus the Japanese homophone *mino* 箕 ("to winnow") in MO #048.³⁹

CONCLUDING REMARKS

Given the colloquial usage cited in the previous two sections, it would seem that Ōgai's *kanshi*, in significant part, are *not* in "literary Chinese," as the term is generally understood. And Ōgai's *kyōshi* is exceptional only to the extent that it concentrates vernacular expression and comic wit.

I discuss elsewhere the reasons it is preferable to call *kanshi*/*Kanbun* "Sino-Japanese" rather than "literary Sinitic."⁴⁰ The comparison with Latin as a transregional language is developed, and some commonly held generalizations about the two languages are challenged: specifically,

about the spoken use of Latin, the unitary character of the two languages, and the supposed non-use of terms like “Anglo-Latin.” Special attention is given to the term “literary” in “literary Sinitic”: both how it is used in an overly reductionist way in contrast with “vernacular” and how it is prone to suggesting a belletristic register.

The points in the current chapter complement those just noted. The “Chinese” of a *kanshi* writer like Mori Ōgai is in many cases scarcely “classical.” “Literary” is misleading for it both as a descriptive and evaluative term. And as illustrated by his *kyōshi* and the frequent punning and other wordplay, the comprehensibility of his *kanshi* in other regions of East Asia where Chinese script is used (namely, their “portability”) is sometimes restricted.

In sum, it would seem preferable to say that Ōgai’s *kanshi* are written in “Sino-Japanese,” in “Japanese-Sinitic,” or in “E.A.-criture”⁴¹—not that they are “in Chinese.”

NOTES

1. Chinese (like English) is an “SVO language” (where the word-order is normally “subject-verb-object”), whereas Japanese is an “SOV language” (with “subject-object-verb” word-order). Moreover, Japanese is “agglutinative”: that is to say, it has a vast number of (often-inflected) suffixes that are added to verbs and verbal adjectives (often one after the other). Rearrangement of Chinese into Japanese word-order might be indicated by a series of conventional symbols indicating how to reorder the text. Or the constitutive elements of the original might physically be rearranged, with Japanese *kana* (an indigenous syllabic script) added to indicate word-order (by inserting particles) and verbal endings (by adding Japanese-language endings in so-called *okurigana* 送り仮名). Also, *kana* glosses (known as *furigana* 振り仮名) might be placed in small script alongside *kanji* to indicate how they should be read in, or understood as, Japanese. (*Okurigana* and *furigana* might also be added in small script next to texts where the word-order of the original was maintained.) For treatment of *kundoku* and its ramifications, see David B. Lurie, *Realms of Literacy: Early Japan and the History of Writing* (Cambridge, MA: Harvard University Asia Center, 2011). The key points are summarized in the review by John Timothy Wixted, in *Monumenta Nipponica* 68, no. 1 (2013): 89–94, doi:10.1353/mni.2013.0005.
2. S. C. M. Paine, *The Sino-Japanese War of 1894–1895: Perceptions, Power, and Primacy* (Cambridge: Cambridge University Press, 2003), 7. Donald Keene, “The Sino-Japanese War of 1894–95 and Japanese Culture,” in *Landscapes and Portraits: Appreciations of Japanese Culture* (Tokyo and Palo Alto, CA: Kodansha International Ltd., 1971), 273. The denigrating attitude was reflected even in Ōgai’s *kanshi*; see John Timothy Wixted, “The Matching-Rhyme *Kanshi* of Mori Ōgai: Ancient-Style Poems (*koshi*) and Regulated Verse (*risshi*),” *Japonica Humboldtiana* 17 (2014–2015): 97–98, <https://edoc.hu-berlin.de/handle/18452/7464>.
3. Yoshikawa Kōjirō 吉川幸次郎, *An Introduction to Sung Poetry*, trans. Burton Watson (Cambridge, MA: Harvard University Press, 1967). Yoshikawa Kōjirō, *Five Hundred Years of Chinese Poetry, 1150–1650: The Chin, Yuan, and Ming Dynasties*, trans. John Timothy Wixted (Princeton, NJ: Princeton University Press, 1989).

4. Maeda Ai 前田愛, "Ōgai no Chūgoku shōsetsu shumi" 鷗外の中国小説趣味 (Ōgai's taste for Chinese fiction), in *Hikaku bungaku kenkyū: Mori Ōgai 比較文学研究: 森鷗外* (Comparative literature studies: Mori Ōgai), ed. Yoshida Seiichi 吉田精一 and Fukuda Rikutarō 福田陸太郎, general ed. Hasegawa Izumi 長谷川泉 (Tokyo: Asahi Shuppansha, 1978), 48–63.
5. Of course, classical Chinese, to say nothing of "standard classical Chinese," is an abstraction, a fiction. And Chinese syntax was influenced by non-Chinese contact: in historic times, at different periods by Sanskrit and Pali, by Mongolian, and by Manchu; and in pre- or early historic times, by less clearly definable influences: Tibeto-Burman, Tai-Kadai, Miao-Yao, Austroasiatic, and Austronesian. See Cao Guangshun 曹廣順 and Yu Hsiao-jung (Yu Xiaorong) 遇笑容, "Language Contact and Its Influence on the Development of Chinese Syntax," in *The Oxford Handbook of Chinese Linguistics*, ed. William S-Y. Wang 王士元 and Chaofen Sun 孫朝奮 (Oxford: Oxford University Press, 2015), 204; and Zev Handel, "The Classification of Chinese: Sinitic (The Chinese Language Family)," in *The Oxford Handbook of Chinese Linguistics*, ed. Wang and Sun, 34, 36–37.
6. The numbering of Mori Ōgai's *kanshi* (e.g., MO #001), as well as their *kundoku* 訓読 renderings (with minor exceptions), follow Kotajima Yōsuke 古田島洋介, annot. and trans., *Kanshi 漢詩* (The Sino-Japanese Poetry) (Tokyo: Iwanami Shoten, 2000–2001), vols. 12 and 13, in *Ōgai rekishi bungaku shū 鷗外歴史文學集* (Works of historical literature by Mori Ōgai). Chen Shengbao (Chin Seiho) 陳生保, annot. and trans., *Mori Ōgai no kanshi 森鷗外の漢詩* (The Sino-Japanese poetry of Mori Ōgai), 2 vols. (Tokyo: Meiji Shoin, 1993) has also been consulted. The vocabulary items noted earlier ("emporium," etc.) appear, respectively, in MO #042, #081, and #120.
7. For the total, six *kanshi* translations that appear in *Omokage 於母影* (Vestiges) (1889) and one *kanshi* identified in recent years as being by Ōgai have been added to the 232 poems in the Kotajima work cited in note 6. Note the following additional examples (verb + object + directional complement): With 來: (6) MO #062 此地單身<負笈來> Kono chi ni tanshin kyū o otte-kitaru. "To this land, alone he came, booksatchel on his back"; (7) MO #025 紫棉片々<護肩來> Shimen henpen kata o mamotte-kitaru. "Purple cotton, flaps fluttering, keep shoulders protected"; (8) MO #027 魚<上婦肩來> Uo wa fuken ni notte-kitaru. "Fish loaded on women's shoulders arrive (i.e., Fish are brought in on women's

- shoulders"); (9) MO #082 自吾頭上<送涼來> Waga tōjō yori ryō o okuri-kitaru. "Above my head, (the fan) sends along coolness"; (10) MO #096 赤日焦山<煮海來> Sekijitsu yama o kogashi umi o nite-kitaru. "The red sun, scorching mountains, brings the sea to a boil." With 去: (11) MO #007 好<帶君王餘澤去> Yoshi kun'ō no yotaku o obite-saru. "Fine! donning my sovereign's generous favor, I am off"; (12) MO #027 馬<馱行客去> Uma wa kōkaku o nosete-yuku. "Horses bearing travelers depart (i.e., Horses take travelers away)"; (13) MO #093 挂錫有僧<引吾去> Kaishaku sō ari ware o hiite-sari. "Leaning on tin staff is a monk who ushers me away."
8. In order to limit parallels with a potential ocean of extant classical Chinese poetry, *Tangshi sanbai shou* 唐詩三百首 (Three hundred Tang poems) (edited by Sun Zhu 孫洙 [ca. 1763]) and *Qianjia shi* 千家詩 (Thousand poets anthology) (edited by Liu Kezhuang 劉克莊 [1187–1269])—hereafter abbreviated as "300" and "1000"—have been used as a point of reference for Tang and Song poetry (roughly three-quarters of the total dating from the former dynasty and one-quarter from the latter). The numbering of the 320 poems in the former follows Qiu Xieyou 邱燮友, annot. and trans., *Xinyi Tangshi sanbai shou* 新譯唐詩三百首 (*Three hundred Tang poems: A new translation*) (Taipei: Sanmin Shuju, 1973). And numbering of the 224 poems in the latter follows Yang Jiahao 楊家豪, annot. and trans., *Qianjia shi duben* 千家詩讀本 (*Thousand poets anthology: A reader*) (Tainan: Wenguo Shuju, 2004). As thirty poems appear in both anthologies, the result is a combined pool of 514 discrete poems. Reference is also made to the *Quan Tangshi* 全唐詩 (Complete poems of the Tang Dynasty), abbreviated as *QTS*, available online via the Chinese Text Project, <http://ctext.org/quantangshi>.
9. *Kundoku* renderings by Mekada Makoto 目加田誠 have been added to highlight parallels with Ōgai's usage; *Tōshi sanbyaku shu* 唐詩三百首 (Three hundred Tang poems), 3 vols. (Tokyo: Heibonsha, 1973–1975).
10. From 1885 on (MO #111 and higher), Ōgai does not use the preceding (A) construction. But another one (single-character verb + 來) appears: 讀來 ("reading over"); 嘗來 ("tasting"); 拓來 ("breaking ground"); 炊來 ("burning in offering"); 按來 ("applying"); and 倩來 ("soliciting") (MO #162, #166, #174, #180, #205, and #206, respectively). Note the treatment of 來 as a "perfect marker" over the twelfth to eighteenth centuries in Sun Chaofen, *Word-Order Change and Grammaticalization in the History of Chinese* (Stanford, CA: Stanford University Press, 1996), 97–103. In his final years, after 1918, Ōgai uses quite a different 來 construction (來 as

- the first verbal element + a second verbal element to form a *de facto* compound verb): 來奏 (“came submitted”) (MO #221) and 來倚 (“the while depending on”) (MO #232). Although the first appears three times in *QTS*, the latter does not appear as an independent compound either in *QTS* or in any other Song-Qing work in the Chinese Text Project.
11. Also 眠, 打, 嘗: namely, 枕戈眠 (“pillowing a lance, slept”) in MO #225 (Quotation 26 following), and 將杖打 (“with walking sticks struck them”) and 與餅嘗 (“gave them cookies to nibble”), both in MO #228. Of the seven examples here cited, only two, 枕戈眠 and 帶笑看, appear (one and four times, respectively) among the nearly fifty thousand poems in *QTS*. A word about frequency: Given the approximate numbers of poems involved—two hundred fifty for MO; five hundred for the combined “300” and “1000” anthologies; and fifty thousand for *QTS*—if a locution appears four times in MO and four times in the joint “300” and “1000” collections, it is twice as frequent in the Ōgai corpus. If it appears twice in MO and twice in *QTS*, it is two hundred times more frequent in the former.
 12. The following, with its rich content (1,157 compounds), is far from exhaustive but communicates well the construction’s potential: Tagashira Yoshiko 田頭良子 and Jean Hoff, *Handbook of Japanese Compound Verbs/Nihongo fukugō dōshi handobukku* 日本語複合動詞ハンドブック (Tokyo: The Hokuseido Press, 1986). For a survey of the theoretical issues involved, see Nishiyama Kunio 西山国雄, “V-V Compounds,” in *The Oxford Handbook of Japanese Linguistics*, ed. Miyagawa Shigeru 宮川繁 (Oxford: Oxford University Press, 2008). Note also the online “Compound Verb Lexicon” maintained by The National Institute for Japanese Language and Linguistics, which includes more than 2,700 V-V (i.e., verb-verb) compounds, <http://vlexicon.ninjal.ac.jp/en/>.
 13. Cao and Yu, “Language Contact and Its Influence on the Development of Chinese Syntax,” 207–208: “There are two forms of expansion in the Chinese language contact situations. First, expansion may be seen in the higher frequency of an existing construction in Chinese [e.g., in Buddhist texts translated from Sanskrit or Pali]...Second, expansion may be seen when linguistic rules are overgeneralized and language learners extend the application of a rule in their own language to the target language (TL).” The first kind seems in evidence here: the increased frequency of a Japanese verb construction (that also exists in Chinese) when writing *kanshi*. Compare the case of Latin. “Latin was...also influenced strongly by the vernacular. Acquired second languages are always susceptible to

- influences of the native substrate, particularly in areas such as phonology, vocabulary, and idiom. Latin was no exception” (Michael W. Herren, “Latin and the Vernacular Languages,” in *Medieval Latin: An Introduction and Bibliographical Guide*, ed. F. A. C. Mantello and A. G. Rigg [Washington, DC: The Catholic University of America Press, 1996], 124).
14. Cf. the resultative verbs (with intervening direct object) cited in Quotations 37–39: 爭席罷, 觀易罷, 燃桂盡.
 15. See Shiao Wei Tham 譚曉薇, “Resultative Verb Compounds in Mandarin,” in *The Oxford Handbook of Chinese Linguistics*, 306–321. I thank her, Richard J. Smith, and John Bowden for comments on this chapter.
 16. Cf. also MO #225: (26) <踏破>韓原遼野烟 / 幾回征戰枕戈眠. *Tōha su* Kangen Ryōya no kemuri / Ikukai no seisen hoko o makura to shite nemureri. “Treading to pieces’ Hanyuan and Liaoye smoke, / How many times, on campaign, did you sleep pillowing a lance?”
 17. In addition to the five examples that follow, the resultative 罷 also appears in 300:288, 妝罷 (Zhu Qingyu 朱慶餘), and 300:076, 戲罷 (Wang Wei 王維). And the verb complement 盡, in addition to the five examples that follow, appears an additional five and eleven times, respectively, in *Tangshi sanbai shou* and *Qianjia shi*. Note the division made between resultative complements, directional complements, and complements of possibility in the following where several examples are given: the fourteen-page summary in *Cahiers de linguistique-Asie orientale* 31, no. 1 (2002): 117–130, of the 294-page doctoral dissertation by Ngan Yuk Han, *Evolution des constructions ‘verbe + complément’ du chinois bas-archaïque au chinois haut-médiéval (5^{ème} av. J.-C. – 6^{ème} siècles): Analyse diachronique* (PhD diss., Ecole des Hautes Etudes en Sciences Sociales, Paris, 2001).
 18. As in Quotations 41–42, the vernacular feel is even stronger in the negative. Cf. 1000:018, 言不盡 (“words not exhausted”) (Qian Qi 錢起); 1000:036, 流不盡 (“flow without end”) (Dai Shulun 戴叔倫); and 1000:066, 落不盡 (“[leaves] fall interminably”) (Qiwu Qian 綦毋潛). Cf. MO #059: (43) 常住之心<推不遷>. *Jōjū no kokoro ose-domo-utsurazu*. “Our hearts, steadfast, remain unshakable.”
 19. For discussion of the added difficulty in interpreting a matching-rhyme poem when the “original” it is paired with is not extant and “the dynamic and literary interaction cannot be further determined,” see John Timothy Wixted, “Sociability in Poetry: An Introduction to the Matching-Rhyme *Kanshi* of Mori Ōgai,” in ‘Ōgai’—Mori Rintarō: *Begegnungen mit dem*

japanischen 'homme de lettres,' ed. Klaus Kracht (Wiesbaden: Harrasowitz Verlag, 2014), 189–217, esp. 197–200.

20. The format followed is an abbreviated version of what is advocated in John Timothy Wixted, “*Kanshi* in Translation: How Its Features Can Be Effectively Communicated,” *Sino-Japanese Studies* 21 (2014), <http://chinajapan.org/articles/index.php/sjs/article/viewArticle/37>. The importance of supplying the following for each poem is stressed: (1) the *kanshi* text; (2) a *kundoku* 訓読 rendering of how the poems might be read aloud “in Japanese”; (3) a visual sense of caesurae and rhymes by giving Chinese or *ondoku* readings; (4) barbarized (hyper-literal) and naturalized translations where necessary to bring out the “literal” and paraphrasable sense of lines; and (5) notes to clarify the expressions being used. In this chapter, the third through fifth desiderata have been omitted for reasons of space (although rhyme words are bracketed). Sometimes, more than one *kundoku* reading is available. To illustrate the point, three renderings of the same Ōgai passage are included in Wixted, “*Kanshi* in Translation,” (4n3), with the added comment: one would have “to choose from among these...or devise an alternative of one’s own. But making any of them available would be better than having none.” “A *kundoku* reading tells us how the text was read, or might have been read, or has been read by many, most, or at least one reader” (Wixted, “*Kanshi* in Translation,” 3 [emphasis in original]). The importance of an oral version is underscored by the widespread practice of *sodoku* 素読 (“raw” or “rote recitation”) in late-Edo and Meiji times. See especially the opening chapters of Saitō Mareshi 齋藤希史, *Kanbunmyaku to kindai Nihon: Mō hitotsu no kotoba no sekai* 漢文脈と近代日本: もう一つのことばの世界 (*Kanbunmyaku: The literary Sinitic context and the birth of modern Japanese language and literature*) (Tōkyō: Nihon Hōsō Shuppan Kyōkai, 2007). As Maeda Ai points out: “The sound-reading of the Chinese classics—wherein repetition of the rhythms and vibrations of the voiced words creates a kind of ‘spiritual language’ (*seishin no kotoba*) that is radically different from everyday Japanese—represents a form of instruction that imprints the very form of Chinese language (*kango no keishiki*) on the souls of these youth. Even if comprehension of meaning remains beyond reach, the material qualities of the words, their resonance and rhythm, are fully mastered, and the understanding that is attained through reading, explication, and reading groups (*rindoku*) when the students have matured adequately supplements their grasp of these texts”; “From Communal Performance to Solitary Reading: The Rise of

- the Modern Japanese Reader,” trans. James A. Fujii, in *Texts and the City: Essays on Japanese Modernity*, ed. Fujii (Durham, NC, and London: Duke University Press, 2004), 231. Note the sections on *sodoku* in Christian Galan, “L’enseignement de la lecture à la veille de la promulgation du *gakusei* [學制] (1872): La méthode classique,” *Ebisu* 18 (automne–hiver 1998): 14–27 and 40–45; see also Christian Galan, “L’ébauche d’un nouvel enseignement de la langue écrite à la veille des réformes éducatives de 1872,” *Ebisu* 22 (automne–hiver 1999): *passim*, especially 95, 114–115. For useful treatment in English, see Atsuko Ueda, “Competing ‘Languages’: ‘Sound’ in the Orthographic Reforms of Early Meiji Japan,” in *Rethinking East Asian Languages, Vernaculars, and Literacies, 1000–1919*, ed. Benjamin A. Elman (Leiden: Brill, 2014), 220–253. Widespread *sodoku* practice underscores the desirability of supplying the transcribed readings previously noted (desiderata 2 and 3).
21. As a youth, Ōgai had expressed the same distaste at having to ingratiate himself with his superiors. He ends a poem (MO #002: 庚辰歲旦醉歌, “New Year’s Day, 1880: A Drunken Song”): (45) 嗚乎屠蘇美酒愁眉展 / 敢捧手版謁貴顯. *Aa Toso no bishu ni shōbi hirakeri / Aete shuban o sasage kiken ni mamien*. “Aye! Worried brows smoothed with fine Toso wine, / Deferentially presenting namecards, we can call on the high and mighty (< the highborn and illustrious).” The couplet might be paraphrased as follows: “Once drunk on good wine, our qualms partially allayed / We’ll pay deferential respects to our superiors.”
22. Saitō Mareshi treats the similar locution, *yoroshiku* 夜露死苦 (“regards to; suitably”), as drawn from *grafitti*. See *Kanbunmyaku to kindai Nihon*, 13 and 222. Such linguistic play (*dajare* 駄洒落) often appears in modern advertising. But the orthography for *urayamashiku* has a pedigree: *Nihon kokugo daijiten* 日本国語大辞典 (under “*urayamashii*”) quotes *Tsurezuregusa* 徒然草 168 (167) as follows: “知らぬ道の浦山敷おぼえば”; “If one envies a way one doesn’t know [i.e., an artistic skill one doesn’t have]”; Japan Knowledge online edition, 2001. It also quotes the use of 浦山敷 in a 1494 text.
23. He points out all but one of the following sixteen locutions: 汁粉 *shiruko*, 肝積球 *kanshuku-dama*, 兩刀 *ryōtō*, 附鼻謳 *hana-uta ni fusuru*, 如件 *kudan no gotoki*, 友達 *tomodachi*, 近頃 *chikagoro*, 第一會 *dai-ikkai*, 風評 *fūhyō*, 浦山敷 *urayamashiku*, 不精 *bushō*, 豈不浮 *a ni ukarezaran ya*, 來八日 *kitaru yōka*, 消印 *keshi-in*, 不都合 *futsugō*, and 返郵 *hen’yū* (Chen, *Mori Ōgai no kanshi*, 2:391–393). They are listed, along with a more natural or normal Chinese equivalent (where provided by Chen), in

- John Timothy Wixted, "Mori Ōgai: Translation Transforming the Word/World," *Japonica Humboldtiana* 13 (2009–2010): 86n46, <https://edoc.hu-berlin.de/handle/18452/7430>. The question of what comprises "Japanese coinage," *Waseigo* 和製語, is a vexing one. And as more bodies of material become computer-searchable, identifications will change. It is salutary to note that three of the expressions by Ōgai that have been cited by scholars as being original with him were, in fact, used earlier. The three are as follows: (46) MO #008 何日<吟鞋>踏越山 Izure no hi ni ka gin'ai Etsuzan o fuman. "How soon will these 'poetry sandals' be treading Etsuzan?"; (47) MO #016 <料識>前橋行漸進 / 當爐少女說蠶絲 Ryōshiki su Zenkyō (Maebashi) yukite yōyaku chikaki o / Tōro no shōjo sanshi o toku. "Our surmise: Maebashi [famous for its sericulture] must be getting closer— / The young woman tending stove talks about cocoons and thread"; (48) MO #033 三尺山童筋骨堅 / 負擔<博得>碧銅錢 Sanshaku no sandō kinniku kataku / Futan shite hakushien to su hekidō no zeni. "Three-foot mountain lads, sinew and bone strong, / Shoulder poles to win (> earn) a few coppers." For clarification of each, see, respectively: John Timothy Wixted, "The *Kanshi* of Mori Ōgai: Allusion and Diction," *Japonica Humboldtiana* 14 (2011): 90–91n5, <https://edoc.hu-berlin.de/handle/18452/7442>; and John Timothy Wixted, "Kanshi by Mori Ōgai: *Hokuyū nichijō* and *Go Hokuyū nichijō* (Part 1)," *Japonica Humboldtiana* 18 (2016): 82 and 118, <http://edoc.hu-berlin.de/18452/19937>.
24. "[S]uch consciously comic usages are anything but representative of Ōgai's work, let alone Japanese *kanshi* in general" (Matthew Fraleigh, *Plucking Chrysanthemums: Narushima Ryūhoku and Sinitic Literary Traditions in Modern Japan* [Cambridge, MA: Harvard University Asia Center, 2016], 22). For a good introduction to the genre, see David Pollack, "Kyōshi: Japanese 'Wild Poetry,'" *Journal of Asian Studies* 38, no. 3 (May 1979): 499–517. Note also the chapter in this volume by Peipei Qiu: "From *Kuang* 狂 to *Fūkyō* 風狂: Eccentric Personas in Chinese and Japanese Poetry."
25. There is but one example of 這般 in *QTS*: Lü Yan 呂巖 (b. 796): 絕句: (50) 有人學得<這般>術 / 便是長生不死人. "If one has acquired these arts, / He will be long-lived, a person who never dies."
26. The three dozen examples of 底事 in *QTS* are mostly by late-Tang poets; two of the four by Wei Zhuang 韋莊 use the phrase 緣底事, "How is it that...?" or "How come...?"
27. The source for the expression is a poem by Shi Jianwu 施肩吾 (780–861) in *QTS*: 金吾詞: (53) 染鬢偷嫩無人覺 / 唯有平康小婦知. "He dyes his

- beard and steals a fresh-and-tender look (by putting makeup on), with no one the wiser; / Only his 'little wife' from Pingkang (the brothel district) knows."
28. Among the twenty-one examples of 幾個 in *QTS* are the lines by Han Shan 寒山 (late Tang), #096: (55) 學道多沙數 / <幾個>得泥丸. "Those studying the Way, numerous as sand; / Attaining Nirvana, only a few."
29. Both instances of 四個 in *QTS* use the phrase 四個老人. One is by Bo Juyi 白居易 (772–846): 雪暮...: (57) <四個>老人三百歲 / 人間此會亦應稀. "Four ancients, three hundred years total; / Among mortals, such a gathering is rare indeed." The other is by Guanxiu 貫休 (832–912).
30. The two examples of 似個 in *QTS* include famous lines by Li Bo: 秋浦歌, #15: (59) 白髮三千丈 / 緣愁<似個>長. "White hair, three thousand feet— / Due to sorrow similarly long."
31. Both examples in *QTS* appear in poems by Han Shan (#105 and #254) using the phrase in a Buddhist sense: 個中意, "the mind smack in the middle (that is, inside one)."
32. For detailed treatment, see Wixted, "The Matching-Rhyme *Kanshi* of Mori Ōgai," 69–86.
33. For example, the following couplet is about his fellow student, Kumagawa Muneo 隈川宗雄 (1858–1918): (62) 隈川學操法蘭語 / 孜孜唯惜日如梭. *Kumagawa ayatsuru o manabu Hōkoku no go / Shishi to shite tada oshimu hi no hi no gotoki o*. "Kumagawa studies, trying to master French; / Plugging away, his only regret: how the days zoom by." See also the couplet about Hagiwara Sankei cited in Quotation 51.
34. Iritani Sensuke 入谷仙介, *Kindai bungaku to shite no Meiji Kanshi* 近代文学としての明治漢詩 (Meiji-period Sino-Japanese poetry as modern literature) (Tokyo: Kenkyū Shuppan, 1989), 186, as cited by Fraleigh, *Plucking Chrysanthemums*, 23.
35. Much of the problem is doubtless owing to the fact that Ōgai's ubiquitous irony is often misinterpreted as sarcasm (the Japanese term *hiniku* 皮肉, which encompasses both, is pejorative). Also most Japanese scholars, it seems, approach Ōgai as a "Great Man" and therefore "serious." As a result, much of his humor gets missed.
36. See, for example, explication of MO #226, in John Timothy Wixted, "Mori Ōgai, 'The Grouch': A *Kanshi* (Sino-Japanese Poem) about Paintings for Sale in a Modern Department Store," *Asiatische Studien/Études Asiatiques* 71, no. 2 (2017): 627–634, <https://doi.org/10.1515/asia-2017-0038>. (Note that, when published, three *kanji* were inadvertently dropped, one each from the end of lines 18, 20, 22: namely, 餓, 挫, 澆.)

37. See Wixted, "Mori Ōgai: Translation Transforming the Word/World," 63 and 92.
38. A reference to Sima Xiangru 司馬相如 (179–117 BCE), who, having eloped with his wife, ran a wine shop with her to support themselves until her father recognized the marriage.
39. They are discussed in Wixted, "The Matching-Rhyme *Kanshi* of Mori Ōgai," 84–85; and John Timothy Wixted, "*Kanshi* by Mori Ōgai: *Hokuyū nichijō* and *Go Hokuyū nichijō* (Part 2)," *Japonica Humboldtiana* 19 (2017): 73.
40. John Timothy Wixted, "'Literary Sinitic' and 'Latin' as Transregional Languages: With Implications for Terminology Regarding '*Kanbun*,'" *Sino-Platonic Papers*, no. 276 (March 2018), http://sino-platonic.org/complete/spp276_literary_sinitic_latin.pdf.
41. "E.A.-*criture*" (derived from "East Asian-*criture*") would encompass sino-graphic writing in Japan, Korea, and Vietnam, and include China as well. The term has several advantages. First, it emphasizes the written nature of the shared language. Second, it is pan-East Asian. Third, it is geographically neutral. Fourth, it allows for degrees of portability. And fifth, it sidesteps the problem of "literary" value. Cf. the term *scripta franca* used by Wiebke Denecke, "Worlds Without Translation: Premodern East Asia and the Power of Character Scripts," in *A Companion to Translation Studies*, ed. Sandra Berman and Catherine Porter (Chichester, West Sussex, UK: Wiley-Blackwell, 2014), 209.

In “*Kanshi* as ‘Chinese Language’: The Case of Mori Ōgai (1862–1922),” John Timothy Wixted examines the author’s total corpus of nearly 250 *kanshi* (漢詩). He questions whether the poems are written in literary Sinitic (or classical Chinese), focusing on constructions and expressions influenced by Chinese traditional fiction or by modern colloquial Chinese—linguistic forms not normally viewed as classical Chinese. Certain linguistic constructions in Ōgai’s corpus are compared with those in the 500-plus poems in two major anthologies of classical Chinese poetry; and several of his colloquial expressions are checked against the nearly 50,000 poems in the *Quan Tang shi* (Complete poems of the Tang Dynasty).

From the "Introduction" by
Richard J. Smith; cont. below

Vernacular usage is much more evident in Ōgai's *kanshi* than in these anthologies. Furthermore, certain of Ōgai's expressions, and many of his puns, are scarcely comprehensible without a knowledge of Japanese, and several turns of phrase by him differ significantly from Chinese usage. Noteworthy is Ōgai's frequent use of a grammatical construction that reflects a possible Japanese-language substrate; although found in classical Chinese, it is considerably more common in Ōgai's *kanshi*—a phenomenon called “expansion” in linguistics. Given the amalgam of expression that is less common in, uncommon to, or not found in classical Chinese, Wixted argues that we should speak of Ōgai's *kanshi* as being written in “Sino-Japanese” (or “Japanese-Sinitic”). In sum, the case of Mori Ōgai suggests a range of expression in the world of “East Asian-*criture*” that goes beyond literary Sinitic (or classical Chinese).

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RETHINKING THE SINOSPHERE

Poetics, Aesthetics, and Identity Formation

EDITED BY

Nanxiu Qian, Richard J. Smith, and Bowei Zhang

Cambria Sinophone World Series

General Editor: Victor H. Mair



**CAMBRIA
PRESS**

Amherst, New York

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Cambria Press

100 Corporate Parkway, Suite 128
Amherst, New York 14226, USA

Library of Congress Cataloging-in-Publication Data

Names: Qian, Nanxiu, editor. |
Smith, Richard J. (Richard Joseph), 1944- editor. |
Zhang, Bowei, editor.

Title: Rethinking the Sinosphere : poetics, aesthetics, and identity formation /
edited by Nanxiu Qian, Richard J. Smith, and Bowei Zhang.

Description: Amherst, New York : Cambria Press, [2020] |

Series: Cambria sinophone world series |

Includes bibliographical references and index. |

Summary: "For hundreds of years, into the twentieth century, the culture groups in the areas we now know as China, Japan, Korea, and Vietnam shared a great many political and social values, religious beliefs, and artistic and literary traditions. These common cultural features were recorded and transmitted in the same basic written language--classical or literary Chinese (known as *guwen/wenyan* in China, *Kanbun* in Japan, *Hanmun* in Korea, and *Hánvan* in Vietnam). The umbrella term for this shared language is 'literary Sinitic'-a term designed to recognize the fact that although *guwen/wenyan* originally developed in China, it had a vibrant life of its own in other areas of East Asia (i.e., what this study terms the Sinosphere). Rethinking the Sinosphere: Poetics, Aesthetics, and Identity Formation will appeal not only to academic specialists in the histories, philosophies, literary and artistic traditions of East Asia, but also to instructors of college-level courses in East Asian history and culture"-- Provided by publisher.

Identifiers: LCCN 2019031549 |

ISBN 9781604979909 (hardcover) | ISBN 9781621964865 (epub)

Subjects: LCSH: East Asian literature--History and criticism.
| Intercultural communication--East Asia--History.

Classification: LCC PL493 .R39 2019 | DDC 495.17/95--dc23

LC record available at <https://lcn.loc.gov/2019031549>

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