

Week 4



Sino-Japanese Interactions Through Rare Books

Handout English Version

Week 1

EARLY HISTORY OF PRINTING AND BOOK CULTURE IN JAPAN

Week 2

ANALECTS OF CONFUCIUS

Week 3

BOOKS IN CHINESE STUDIES - RECOMPOSITION AND CREATION BY ZEN TEMPLES

Week 4

BOOKS IN CHINESE STUDIES - FROM MEDIEVAL TO EARLY MODERN JAPAN

WEEK 4: BOOKS IN CHINESE STUDIES - FROM MEDIEVAL TO EARLY MODERN JAPAN



Activity 1: Welcome to Week 4

Developments in publishing between the medieval and early modern periods

4.1 FROM MONK-SCHOLARS TO KANGAKUSHA VIDEO (02:31)

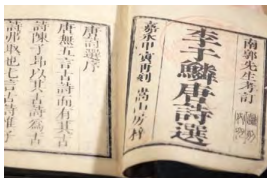


Activity 2: Hayashi family of scholars (Rinke) - bridging Medieval Period to Early Modern Period -

Understanding the role and activity of the most influential family of scholars.

4.2 HAYASHI RAZAN'S WORKS ARTICLE

4.3 HAYASHI RAZAN'S LETTERS IN THE KEIO INSTITUTE'S COLLECTION ARTICLE



Activity 3: "Tangshi xuan" sensation

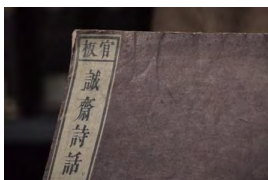
Exploring the Japanese scholarly transition through "Tangshi xuan".

4.4 FROM NEO-CONFUCIANISM TO THE KOBUNJI-HA VIDEO (03:35)

4.5 TEXT AND COMMENTARIES OF THE "TANGSHI XUAN" ARTICLE

4.6 POEMS BY THE KOBUNJI SCHOOL ARTICLE

4.7 PARODIES OF THE "TANGSHI XUAN" ARTICLE



Activity 4: Publishing Activity by Shōheizaka Gakumonjo

Understanding the role of the Chinese books and schools in early-modern Japanese society.

4.8 THE REVIVAL OF NEO-CONFUCIANISM VIDEO (02:10)

4.9 THE KANPAN ARTICLE

4.10 ICHIKAWA KANSAI'S CRITICISM OF THE "TANGSHI XUAN" ARTICLE



Activity 5: Summary of the course

Summary of Sino-Japanese interaction in early-modern period of Japan and discussion about the course.

- 4.11 SUMMARY OF WEEK 4 ARTICLE
- 4.12 BOOKS AND CULTURAL INFLUENCE DISCUSSION
- 4.13 YOUR FEEDBACK ARTICLE
- 4.14 GLOSSARY OF WEEK 4 ARTICLE

Week4: Activity 1

Welcome to Week 4



Developments in publishing between the medieval and early modern periods

4.1 FROM MONK-SCHOLARS TO KANGAKUSHA VIDEO (02:31)

Step 4.1 (Video)

From monk-scholars to kangakusha

In Week 4, we will learn more about the development of scholarship during the Edo period, after the end of the golden age of temple scholarship, by looking at some Japanese scholars.

Some words and names that may be unfamiliar to learners are listed in the glossary for each week. For Week 4, it's located in [the last step](#) of this week. The PDF version is also available.

Keywords introduced in the video

- [Edo period](#)
- [Edo](#)
- [Muromachi](#)
- [Kyoto](#)
- [Kenninji](#)
- [kangakusha](#): scholars of Chinese studies
- [jugakusha](#): Confucian scholars
- [Rinke](#): Hayashi family of scholars
- [Gozan](#)

The PDF version of the course handout for Week 4 is available in the [DOWNLOADS](#) section below.

Historical figures in the video

- [Toyotomi Hideyoshi](#) (1537-1598), kampaku
- [Tokugawa Ieyasu](#) (1543–1616), the founder and first shogun of the Tokugawa [shogunate](#) of Japan
- [Hayashi Razan](#) (1583-1657), Japanese Scholar
- [Fujiwara Seika](#) (1561-1619), Japanese Scholar

Video Script

0:04

As we have seen, during the medieval period it was primarily Zen monks who read, studied, annotated, and taught texts in Chinese. The Edo period, however, saw the rise of a class of professional lay scholars, who run their own academies and were sometimes employed by the central government and local administrations. They are known in Japanese as *kangakusha* (scholars of Chinese studies) or *jugakusha* (Confucian scholars). The change had political as well as social reasons. Gozan (“Five-Mountain”) Zen temples enjoyed the protection of the Muromachi shogunate as the leading gateway of scholarship, art, and culture from China. Monks also used their learning to contribute to diplomacy and foreign trade.

0:55

Their strategic importance was recognized by the country's leader in the late 16th century, Toyotomi Hideyoshi(*). However, when Hideyoshi's vanquisher, Tokugawa Ieyasu(*), transferred the seat of power to Edo (modern Tokyo), he engaged the services of a lay scholar named Hayashi Razan (1583-1657). With the support of the shogunate, Razan's school gradually became the country's leading center of scholarship. Among scholars, Razan and his descendants were known as the "Rinke," or, "Hayashi family [of scholars]." In Week 1, we introduced the Kenninji temple in Kyoto. The name has also crept up numerous times in Week 3. Indeed, perhaps no other Gozan temple made as great a contribution to scholarship and the arts as the Kenninji.

1:43

Razan, who was a native of Kyoto, began his studies at the Kenninji. However, he did not continue his religious career, preferring to open his own private academy and to make a living by teaching. It was another scholar with a similar experience of temple study, Fujiwara Seika (1561-1619), who first introduced him to Ieyasu(*). In the following Steps, we will look at the life and works of Razan and his descendants and learn more about the development of scholarship during the Edo period(#), after the end of the golden age of temple scholarship.

Week4: Activity 2

Hayashi family of scholars (Rinke) - bridging Medieval Period to Early Modern Period -



Understanding the role and activity of the most influential family of scholars.

- 4.2 HAYASHI RAZAN'S WORKS ARTICLE
- 4.3 HAYASHI RAZAN'S LETTERS IN THE KEIO INSTITUTE'S COLLECTION ARTICLE

Step 4.2 (Article) Hayashi Razan's works^{1*}

Razan's oeuvre spans a variety of fields and topics. The following characteristics define his publishing activity:

- He published extensively, taking advantage of the rapid growth of commercial publishing
- In addition to his own works, he produced numerous annotated editions of the Confucian classics. In Week 2, we looked at the case of the Analects.
- Besides works in kanbun (classical Chinese), he authored numerous works in kana-majiribun (the mix of Chinese characters and kana still used in Japan today) aimed at a less educated audience.
- He had a keen interest in the religions and history of Japan and published widely on these subjects.

Now let us look at some specific examples.

Kakō rosetsu



Fig.1 Kakō rosetsu, Keicho 1 (1596), manuscript ,National Archives of Japan, p29-p30

It is a collection of annotated versions of famous works by Bai Juyi, such as the "Song of Everlasting Regret" (*Changhen ge*, J. *Chōkonka*) and the "Song of the Lute" (*Pipa xing*), based the lectures of Eiho Eiyū, one of the great scholars of the time. Razan wrote it when he was just 14 and an acolyte at the Kenninji temple. On pages 29-30 (fig.1), there is a note and a poem by Eiyū in which the latter lavishes praises on Razan's prodigious talent for scholarship. The full text can be viewed on the National Archives of Japan (Kokuritsu komonjokan)'s website.

^{1*} For more information and quality image for Keio University's materials in this step:https://gc.sfc.keio.ac.jp/fl_img/course03/week4_all.html#4.2

Gozanbun-hen (A Selection of Gozan writing)



Fig.2 *Gozanbun-hen*, Gen'na 3 (1617), manuscript, National Archives of Japan

This is another holograph from the Kokuritsu Komonjokan's collection. It consists of Razan's own selections of fine writing by Five-Mountain authors from the 14th through 16th centuries. One senses the eagerness to follow in the footsteps of, and at the same time surpass, *Gozan* scholarship.

Razan Hayashi sensei-shū (The Collected Works of Master Hayashi Razan)



Fig.3 Razan Hayashi sensei-shū, Kanbun 2 (1662) printing
[Click to take a closer look](#)

A monumental collection of Razan's writing arranged by category. The Prose and Poetry sections are 75 volumes each.

Dōkanshō (A Book for Children to See)

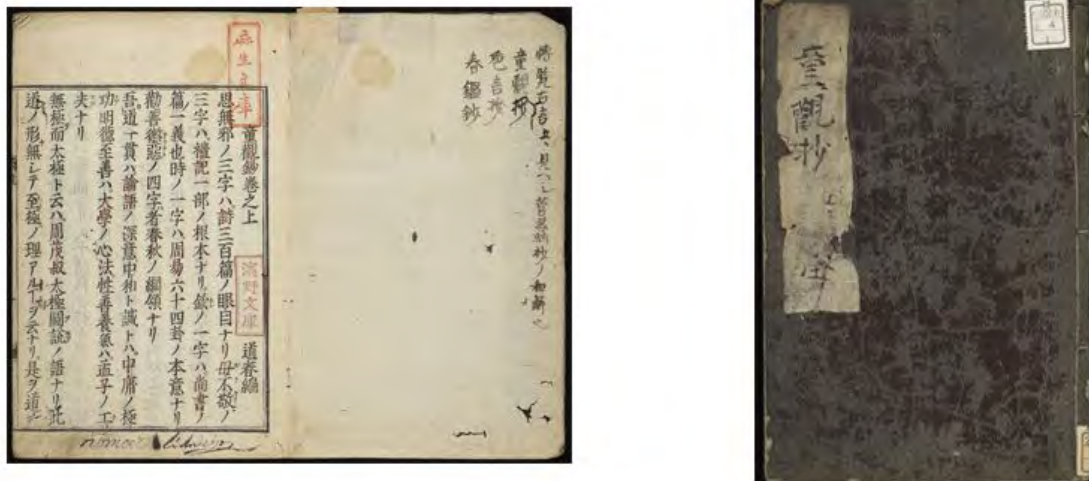


Fig.4 Dōkanshō, printed book, first half of the 17th c.

[Click to take a closer look](#)

A selection of helpful maxims excerpted from the Chinese classics with clear, easy to understand explanations.

Kobun shinpō kōshū genkai taisei (The Guwen zhenbao houji Explained in Plain Language)



Fig.5 Kobun shinpō kōshū genkai taisei

[Click to take a closer look](#)

A commentary on the Chinese anthology *Guwen zhenbao houji* (Later Collection of True Treasures of Ancient Writing, circa 13th c.) As the word *genkai* (explained in plain language) in the title suggests, it is written in easy-to-understand Japanese, as opposed to *kanbun* (literary Sinitic). It was edited by Razan's disciple [Ukai Sekisai](#)(*). The full text is available through the National Institute of Japanese Literature's website.

Honchō ichinin issu (Our Country's One Poem per Poet)

Razan's other works include a genealogy of [daimyo](#) and other prominent families (*Kan'ei shōka keizuden*), a history of Japan (*Honchō hennenroku*, later completed by his son [Gahō](#) [1618-1680] as *Honchō tsūkan*), and a genealogy of Japanese shrines (*Honchō jinja-kō*).

Gahō also worked on the history of Japanese writing in Chinese and edited a compilation of essays on single poems by Japanese poets of *kanshi* (poems in Chinese), which he published in [Kanbun 5](#) (1665) as *Honchō ichinin issu* (Our Country's One Poem per Poet) (fig.6).



Fig.6 Honchō ichinin issu, Kanbun 5 (1655)

[Click to take a closer look](#)

All the poets included were from the [Heian](#) period (794-1185) and no Gozan poet was included. Gahō saw himself and his family, with their privileged relationship with the [shogunate](#), as the modern equivalents of the Heian aristocratic families who worked at and for the court. The sense of being superior to Gozan scholars, which we can already see in Razan, became fully visible with Gahō. By his time, the links between scholarship, Chinese studies, and [Zen](#) temples had been all but severed.

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See Also

- Kakō rosetsu, Keichō 1 (1596), manuscript
<https://www.digital.archives.go.jp/DAS/meta/listPhoto?LANG=default&ID=F100000000000034906&ID=&TYPE=&NO=>
 Full text can be seen at National Archives of Japan in PDF and JPEG.
- Gozanbun-hen, Gen'na 3 (1617)
<https://www.digital.archives.go.jp/DAS/meta/listPhoto?LANG=default&ID=F100000000000043961&ID=&TYPE=&NO=>
 Full text can be seen at National Archives of Japan in PDF and JPEG.
- Razan Hayashi sensei-shū
https://kosmos-app.lib.keio.ac.jp/discovery/glp/glp_menu.php?d=990019661540204034

Google Project has volumes 1-27 of the Poetry section (in image). Note that the books were scanned in reverse order starting from the end:

- Dōkanshō
<http://dl.ndl.go.jp/info:ndljp/pid/2599447>
Full text can be seen at National Diet Library of Japan in PDF and JPEG.
- Kobun shinpō kōshū genkai taisei
http://base1.nijl.ac.jp/iview/Frame.jsp?DB_ID=G0003917KTM&C_CODE=0253-008703
The full text is available through the National Institute of Japanese Literature's website linked here. (Monochrome images)
- Honchō ichinin issu
<https://www.digital.archives.go.jp/DAS/meta/listPhoto?LANG=default&BID=F100000000000043900&ID=&TYPE=&NO=>
The text of Vol.1, Vol.2 and Vol.3 are available through the National Archives of Japan.

Step 4.3 (Article)

Hayashi Razan's Letters in the Keio Institute's collection

In this step, we look at a book that shows how varied and wide-ranging [Razan's](#) interests were.

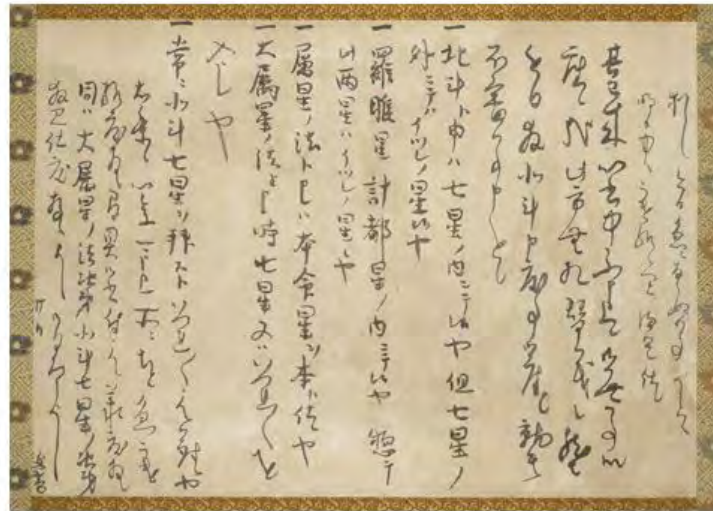


Fig.1 Razan shokan (Hayashi Razan's Correspondence)

[Click to take a closer look](#)

Excerpt (original Japanese)

Below is the text of one of the letters (punctuation and voicing marks have been added):

猶々今日急にならぬ御事に候はば、明日中にうけ給候へば、満足仕候。其已来、以書中不申上候。御無事御座候哉。此方無相替義候。然者、近日拜北斗申度事御座候。就其不審事申進候。

- 一 北斗ト申ハ、七星ノ内ニテ候ヤ。但、七星ノ外ニテハイヅレノ星候ヤ。
- 一 羅睺星・計都星ノ内ニテ候ヤ。惣テ此両星ハイヅレノ星候ヤ。
- 一 属星ノ法ト申候ハ、本命星ヲ本ト仕候ヤ。
- 一 大属星ノ法ト申候時、七星又ハ、いづれいづれを入申候ヤ。
- 一 常ニ北斗七星ヲ拜スト、いづれいづれニテ御座候ヤ。

右条々、以参可申上所に、ちと急にうけ給度存候間、目六御書付にて承度存候。同は、大属星ノ法次第、北斗七星ノ次第、拜見仕度存候。以上 恐惶謹言

廿日 道春

English translation

Since last time, I have not written, but I hope you are well. I am well as usual. Recently, I have been wanting to perform my own North Dipper divination, so allow me to ask you about some things that are not clear to me.

- Is the North Dipper part of the Seven Stars? Which stars other than the Seven Stars does it include?

- Is it part of the Rahu or Ketu constellations [constellations in Vedic astrology]? And which stars belong to these constellations?
- Is the Original Destiny Star (honmyōshō) the basis of Genus Star divination (zokushō no hō)?
- When people speak of the “Great” Genus Star divination, do they refer to the Seven Stars or to other stars, and if so, which ones?
- Usually, when one performs a divination with the Seven Stars of the North Dipper, which stars does one use?

I really ought to have visited you to ask the above questions in person, but I am in such a hurry to know that I took the liberty to write them. Since I am at it, I would also like to glance at your manuals on Great Genus Star divination and North Dipper divination.

Respectfully, I humbly address you the above.

20th day Dōshun [other name used by Razan]

P.S. Should other matters require your attention today, I shall be content if you could answer me by tomorrow.

Commentary

Although the addressee of the letter is unknown, the content suggests that it may have been a monk of the Shingon or [Tendai sects](#) with expertise in such matters. Also, judging by how insistently Razan asks his questions, they must have been rather intimate.

Star divination was popular in Japan since ancient times and it is interesting to see a lay scholar like Razan wanting to perform a formal divination. It shows that his interests ranged well beyond those of an ordinary scholar of Chinese studies, as to include Buddhism, [Shintō](#), and various other practices.

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Week4: Activity 3 "Tangshi xuan" sensation



Exploring the Japanese scholarly transition through "Tangshi xuan".

- 4.4 FROM NEO-CONFUCIANISM TO THE KOBUNJI-HA VIDEO (03:35)
- 4.5 TEXT AND COMMENTARIES OF THE "TANGSHI XUAN" ARTICLE
- 4.6 POEMS BY THE KOBUNJI SCHOOL ARTICLE
- 4.7 PARODIES OF THE "TANGSHI XUAN" ARTICLE

Step 4.4 (Video)

From Neo-Confucianism to the Kobunji-ha

Another popular Chinese classic is the "[Tangshi xuan](#)", a selection of poems from the [Tang period](#) of China (7th and 8th centuries C.E.).

Let us trace its reception in Japan by looking at trends in scholarship in the 17th and 18th centuries, from [Shushigaku](#) (Neo-Confucianism) to [Kobunjigaku](#) (the study of archaic words and phrases school).

Concept of Neo-Confucianism

- Reason (li [J. ri]) : fundamental principle behind all phenomena
- Matter (qi [J. ki]): matter as directed by reason which makes up all things
- Nature (xing [J. sei]) : reason as manifested within each person
- Emotions (qing [J. jō], "nature" in action)

Keywords introduced in the video

- [Zhu Xi](#)
- [Song](#)
- [Itō Jinsai](#) (1627-1705)
- [Ogyū Sorai](#) (1666-1728)
- [Razan](#)
- [Edo period](#)
- [Five Classics and the Four Books](#)
- [Kobunji-ha](#)
- [Ming](#)
- [Qin](#)
- [Santishi](#)

Keio University books introduced in the video

- [Tangshi xuan](#), Kan'ei 7 (or Ansei 1, 1854), private collection.

Video Script

0:04

Razan and the other Confucian scholars were devotees of Neo-Confucianism, a philosophical approach developed in the Song period(宋) by the philosopher Zhu Xi (1130-1200). Neo-Confucianism explains nature, society, and even individual behavior through metaphysical concepts such as "reason" (*li* [J. ri], the fundamental principle behind all phenomena), "matter" (*qi* [J. ki], matter as directed by reason which makes up all things), "nature" (*xing* [J. sei], reason as manifested within each person), and "emotions" (*qing* [J. jō], "nature" in action). Although the key texts of Neo-Confucianism are the Five Classics and the Four Books (the same as in Confucianism), Neo-Confucian theories are nowhere to be found in these texts; rather, they were fashioned by freely pasting together and interpreting select passages.

1:01

The turn of the 18th century saw the appearance of Confucian scholars like Itō Jinsai (1627-1705) and Ogyū Sorai (1666-1728), who thought that such theories were actually an obstacle to man's actual nature (Jinsai), or who viewed political and social life as essentially separate from individual morality (Sorai). They offered a critique of Neo-Confucianism and sought a return to the orthodox interpretation of the core texts, which, for them, meant interpreting them in the light of the language and culture of their time. The meaning of words

changes with time and the way texts are read and interpreted always inevitably reflects at least in part the spirit of the time in which they are read.

1:55

So how is one to recapture—to the extent that it is possible—their original meaning? These scholars (and Ogyū Sorai in particular) not only studied extensively ancient texts, but endeavored to imitate their style in their own writing. Because ancient literary works reflect the feelings and thoughts of the ancients, by mimicking their style, Sorai and his associates hoped to get closer to the hearts and ways of feeling of these authors. This literary movement is known as the Kobunji-ha ("Writing-in-the-Ancient-Style school") and it originated in China in the 16th century. In Japan, it thrived in the 18th century with Sorai and his disciples as the most representative figures.

2:46

The Chinese "Writing in the Ancient Style School" favored "the prose of the Qin[#] and the Han[#] and the poetry of the High Tang[#]." Most people knew the latter through the popular, late-Ming[#] anthology *Tangshi xuan* (J. *Tōshisen*, "Selection of Tang Poetry," late 16th or early 17th c.) When the *Tangshi xuan* was published in Japan, it was an immediate sensation. Like the *Santishi*, it eventually spawned a wealth of derivative works, including original commentaries and even parodies. In the following steps, we will look at some of these works and their position in the burgeoning print culture of the Edo period.

Step 4.5 (Article)

Text and commentaries of the “Tangshi Xuan”^{2*}

Though originally published in China with annotations, the [Tangshi xuan](#) was republished in Japan without commentary, leading to a wealth of new annotated editions by Japanese authors.

Chinese edition of the *Tangshi xuan* (Selection of Tang Poems)



Fig.1 Tangshi xuan (Selection of Tang Poems), Ming-period edition (late 16th-early 17th c.)

[Click to take a closer look](#)

The original anthology published in China. The poems are accompanied by a detailed commentary

^{2*} For more information and quality image; https://gc.sfc.keio.ac.jp/fl_img/course03/week4_all.html#4.5

Japanese-made *Tangshi xuan*



Fig.2 Tōshi kunkai (Annotated Tōshisen), first half of the 17th c.
[Click to take a closer look](#) (See Also[1][2])

A Japan-made selection of poems almost identical to the *Tangshi xuan*, with annotations. It enjoyed some circulation in the 17th and 18th centuries.

Small size *Tangshi xuan*



Fig.3 *Tangshi xuan*, Kansei 4 (1792) edition
[Click to take a closer look](#) (See Also[3])

An edition curated by Ogyū Sorai's disciple, Hattori Nankaku. It was published without annotations, in a small, portable format that fits in the palm of one's hand. The first edition appeared in 1724 (Kyōhō 9), but it was reprinted multiple times by the Edo bookseller Kobayashi Shinbei. It was also reprinted illegally or by local presses, for a total of more than 50 different editions. It was by far the best-selling collection of Chinese poetry in the Edo period.

Tōshisen shōko (Wisdom about the Tōshisen), a commentary

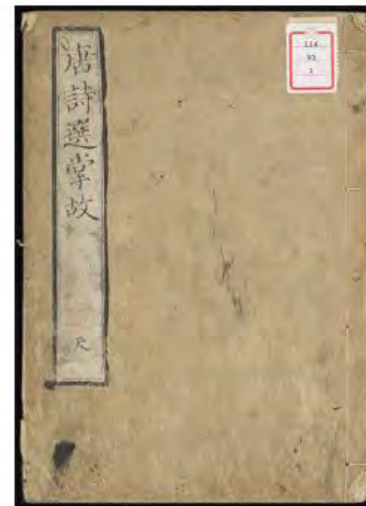
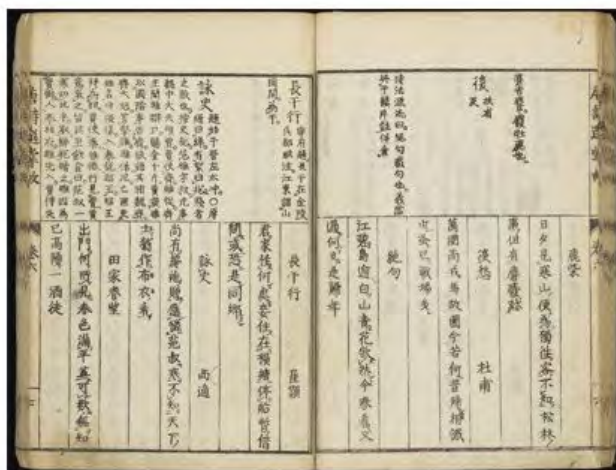


Fig.4 Tōshisen shōko, Meiwa 5 (1776) edition
[Click to take a closer look](#) (See Also[4])

A commentary published by the Edo publisher Kobayashi Shinbei, who also published the *Tōshisen*. The commentary is by a scholar named [Chiba Unkaku](#) (1727-1792). The commentary (in [kanbun](#)) is in the upper section of the page.

Tōshisen kokujikai (The Tōshisen with Explanations in Japanese)



Fig.5 Tōshisen kokujikai, [Left: Tenmei 2 edition][Right: Kansei 3 edition] Source: Waseda University Library (See Also[5][6][7])

Although the commentary is attributed to Hattori Nankaku, it was in fact edited by a different person using notes from Nankaku's lectures (some scholars attribute it to a different person

altogether). Despite the many errors it apparently contains, it was widely read because of its accessible style. The text currently at the Waseda University Library was previously owned by a descendant of Nankaku's.

Tōshisen ehon (The Illustrated *Tōshisen*)



Fig.6 *Tōshisen ehon* (The Illustrated *Tōshisen*), 35 vols., Tenmei 8 (1787) - Tenpo 7 (1836) edition
[Click to take a closer look](#) (See Also[8])

Each poem is accompanied by a basic commentary and a picture illustrating the content. The famous artist [Katsushika Hokusai](#) contributed some of the engravings.

Seal-script editions of *Tōshisen*

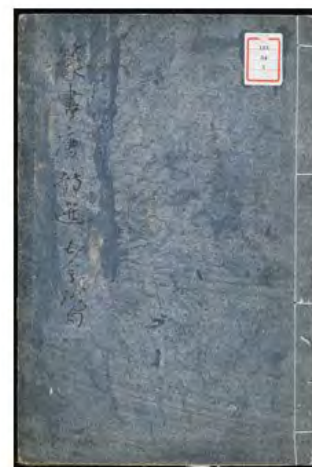
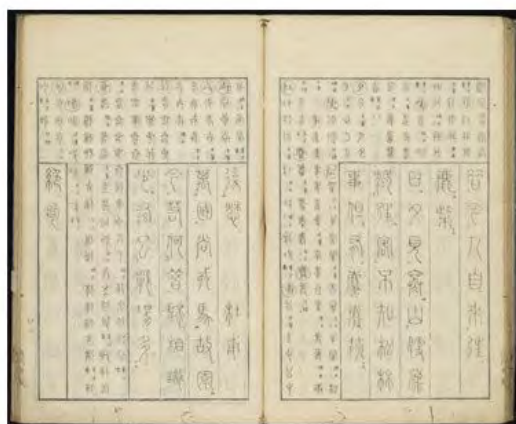


Fig.7 Tensho *Tōshisen gogon zekku* (Seal-script edition of the Five-Word per-line Quatrains in the *Tōshisen*), Hōreki 3 (1753) edition
[Click to take a closer look](#) (See Also[9])



Fig.8 Tensho Tōshisen shichigon zekku, Hōreki 6 (1756) edition
[Click to take a closer look](#) (See Also[10])

The poems are written in the seal script (one of the classical calligraphic styles), which was widely used in the Edo period for seals and stamps. It was probably made as a textbook for calligraphic practice.

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See Also

[1] Tōshi kunkai (Annotated Tōshisen)

https://books.google.co.jp/books?vid=KEIO10810943930&redir_esc=y

新刻李袁二先生精選唐詩訓解 .7卷首1卷 /明李攀龍選 ; 明袁宏道校

Keio University Library 33/115/8 Note that the digital text available through Google Project (33/115/8) was scanned in the wrong order, from end to beginning:

[2] Tōshi kunkai (Annotated Tōshisen)

https://books.google.co.jp/books?vid=KEIO10811734676&redir_esc=y

新刻李袁二先生精選唐詩訓解 .7卷首1卷 /明李攀龍撰 ; 明袁宏道校 (京 : 田原勘兵衛)

Keio University Library 151/6/1 Note that the digital text available through Google Project was scanned in the wrong order, from end to beginning:

[3] Tōshisen

https://books.google.co.jp/books?vid=KEIO10811268896&redir_esc=y

Keio University Library 49@49@3, Kansei 4 (1792)

唐詩選 .7卷 /明李攀龍編選 ; 南郭[服部南郭]孝訂 江戸 :嵩山房 小林新兵衛 ,寛政4(1792)

Note that The Google Project text was scanned in reverse order, from end to beginning:

[4] Tōshisen shōko (Wisdom about the Tōshisen)

https://books.google.co.jp/books?vid=KEIO10811607348&redir_esc=y

Keio University Library 114/93/2, Meiwa 5 (1776) edition Note that The Google Project text was scanned in reverse order, from end to beginning:

[5] Tōshisen kokujikai, Tenmei 2 edition

http://www.wul.waseda.ac.jp/kotenseki/html/i17/i17_02014/index.html

Tōshisen kokujikai (The Tōshisen with Explanations in Japanese), Tenmei 2 (1782) edition Waseda University Kotenseki Sogo Database

[6] Tōshisen kokujikai, Kansei 3 edition

http://www.wul.waseda.ac.jp/kotenseki/html/i17/i17_02015/index.html

Tōshisen kokujikai (The Tōshisen with Explanations in Japanese), Kansei 3 (1791) edition Waseda University Kotenseki Sogo Database

[7] Hino Tatsuo, "Tōshisen kokujikai", 3 vols., Tokyo: Heibonsha, 1982

<https://www.amazon.co.jp/唐詩選国字解-東洋文庫-405-服部-南郭/dp/4582804055>

ISBN : 9784582804057 A book for further reading about "Tōshisen kokujikai".

[8] Tōshisen ehon (The Illustrated Tōshisen)

http://base1.nijl.ac.jp/iview/FrameList.jsp?DB_ID=G0003917KTM&C_CODE=NA8-0409&PROC_TYPE=ON&SHOMEI=唐詩選画本&REQUEST_MARK=ナ8-409-1~35&OWNER=国文研

The color images available through the National Institute of Japanese Literature.

[9] Tensho Tōshisen gogon zekku

https://books.google.co.jp/books?vid=KEIO10811736539&redir_esc=y

Tensho Tōshisen gogon zekku (Seal-script edition of the Five-Word per-line Quatrains in the Tōshisen), Keio University Library 151/54/1, Hōreki 3 (1753) edition

[10] Tensho Tōshisen shichigon zekku

https://books.google.co.jp/books?vid=KEIO10812691253&redir_esc=y

Tensho Tōshisen shichigon zekku (Seal-script edition of the Seven-Word-Per-Line Quatrains in the Tōshisen), Keio University Library 164/95/1, Hōreki 8 (1756) edition Note that the Google Project text is in the wrong order.

Step 4.6 (Article) Poems by the Kobunji school

To see what the works of the Writing in the Ancient Style School ([Kobunji-ha](#)) were like, let us look at a famous poem by [Hattori Nankaku](#).



Fig.1 Collected Works of Master Nankaku, Kyōhō 12 (1727) edition
[Click to take a closer look](#)

It is titled ‘At night, streaming down the dark water’ and it is from the [Collected Works of Master Nankaku](#) in ten volumes and four parts which was published in [Kyōhō 12](#) (1727). “Dark water” is a literary way to refer to the [Sumida River](#) in [Edo](#) (now Tokyo). The poem describes the scene as the boat on which the poet is floats down River Sumida at night.

At Night, Streaming Down the Dark Water

Original “Chinese”	(Japanese) Vernacular reading	English translation
金龍山畔江月浮	Kinryū sanpan kōgetsu ukabu	By “Gold Dragon Mountain,” the moon floats on the river
江搖月湧金龍流	yuragi tsuki wakite kinryū nagaru	The moonlight on the trembling water, like a golden dragon gliding by
扁舟不住天如水	henshū todomarazu tensui no gotoshi	The boat does not stop, as sky and water seem to merge
兩岸秋風下二州	ryōgan no shūfū o kudaru	Pushed by the autumn breeze, I head downstream.

Paraphrase

The Sensōji temple in Tokyo was also known as [Kinryūsan Sensōji](#) (Sensōji on “Gold Dragon Mountain”). The moving reflection of the moon on the nearby River Sumida resembles a golden

dragon frolicking beneath the surface. As the boat I am on floats down the river, it is hard to say where the sky ends and the water begins. Pushed by the autumn winds that sweep the banks, I slowly leave Musashino behind heading toward [Shimōsa](#) (Musashino and Shimōsa are the old county names for present-day Saitama and Chiba prefectures).

Commentary

The poem conveys the beauty and charm of a cruise down the river under the light of the autumn moon, as a cool autumn breeze is blowing.

Particularly noteworthy here is Nankaku's use of imagery and diction from the *Tōshisen*. The poem combines the lines "Like moonlight on the water, the water seems to join the sky" from "Writing my Feelings at the River Tower" by [Zhao Gu](#), "As the gibbons cry incessantly on both shores / the feeble boat has already flowed past many peaks" from "Setting Off Early from Baidi" by [Li Bai](#), and "I think of you but do not see you as I head to Yuzhou" from "Song in Praise of the Moon at Mt. Emei," also by Li Bai.

By using imagery from [Tang](#) poems about the grand scenery of the Yangtze river to describe the River Sumida, Nankaku stretches time and space to become one with Li Bai.

In the fictional world of poetry, Nankaku is an actor impersonating Li Bai, and his "stage" was 18th-century Edo, now a large city rivalling London and Paris in size. Propelled by rapid economic growth in the second half of the 18th century, Edo surpassed [Kyoto](#) and [Osaka](#) as the cultural capital of the country and a new aesthetic code, that of the "Edokko" (the true Edoite), was rapidly taking shape. And the fashion for composing "Chinese" poems (kanshi) was an essential element of this new code.

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Step 4.7 (Article) Parodies of the “Tangshi Xuan”

As urban culture continued to mature, we have comic versions of the poems of the *Tangshi xuan*.

Tsūshisen shōchi (A Humorous Tōshisen)



Fig.1 *Tsūshisen shōchi* (A Humorous Tōshisen), Tenmei 3 (1783) edition You can find the poem introduced in this step at the pink bar indicated on the above image
[Click to take a closer look](#), full text is available (See [1][2]).

The design of the page mimics that of the *Tōshisen shōko* (Step 4.5), with commentary “wrapped around” the original poems. The word *shōchin* the title is also very similar to *shōko*. Next, let us look at one of the poems.

Hekusai (Stinky bottom)

Let’s take a look at one example from this book.

“Chinese” version	Japanese reading	English translation
一夕飲爛曝	Isseki kanzamashi o nomi	One evening, I drank cold sake
便為腹張客	Sunawachi harahari no kyaku to naru	and immediately got a bloated belly;
不知透屁音	Sukashibe no oto o shirazu	I know nothing of the sound of a silent fart
但有遺矢跡	Tada unko no ato ari	All I see are the shit marks.

The original poem is “*Deer Enclosure*” by the Tang poet *Pei Di* (J. Haiteki). It describes the deer enclosure at *Wang Wei*’s Wang River villa (Wang Wei is another famous Tang poet).

Rokusai (Deer Enclosure)

Original Chinese	Japanese reading	English translation
日夕見寒山	Nisseki kanzan o mite wa	In the evening light, I gaze at the cold mountain
便為独往客	sunawachi dokuō no kyaku to naru	and immediately, I become a lone wanderer;
不知松林事	shōrin no koto o shirazu	I know nothing of the pine grove
但有麀麀跡	tada kinka no ato ari	all I see are the tracks of the buck

Commentary

Wang Wei's "Deer enclosure" (which is part of a sequence with Pei Di's poem) also appears in the *Tangshi xuan* and, like Pei Di's poem, paints a quiet sunset scene. In the parody, this delicate, melancholic world is turned into a toilet humor laugh fest. Although the same rhyme words (*seki*, *kyaku*) are used, and many words in the parody sound similar to words in the original (*kanzan* > *kanzamashi*; *koto* > *oto*), the end result could not be more different.

The authors were a close-knit group of comic verse enthusiasts. The main member was [Ōta Nanpo](#) (1749-1823), who was also a poet of the Writing in the Ancient Style school. Of good social position, samurai in the government's service or wealthy merchants by trade, in their literary pursuits they let go of the restraints of official life and composed poems in this vein.

To fully appreciate the text, some familiarity with [Edo](#) humorous literature and social customs is required. A detailed commentary can be found in Satake Akihiro ed. *Neboke Sensei bunshū; Kyōka saizōshū; Yomo no aka* (See Also[3]).

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See Also

[1] Tsūshisen shōchi (A Humorous Tōshisen)

https://books.google.co.jp/books?vid=KEIO10811503623&redir_esc=y

Keio University Library 89@364@1, Tenmei 3 (1783) edition Google Project text (partial text)

[2] Tsūshisen shōchi (A Humorous Tōshisen)

http://base1.nijl.ac.jp/iview/Frame.jsp?DB_ID=G0003917KTM&C_CODE=0324-008406

Tsūshisen shōchi, Tenmei 3 (1783) edition The complete text is available on the National Institute of Japanese Literature website (B&W images):

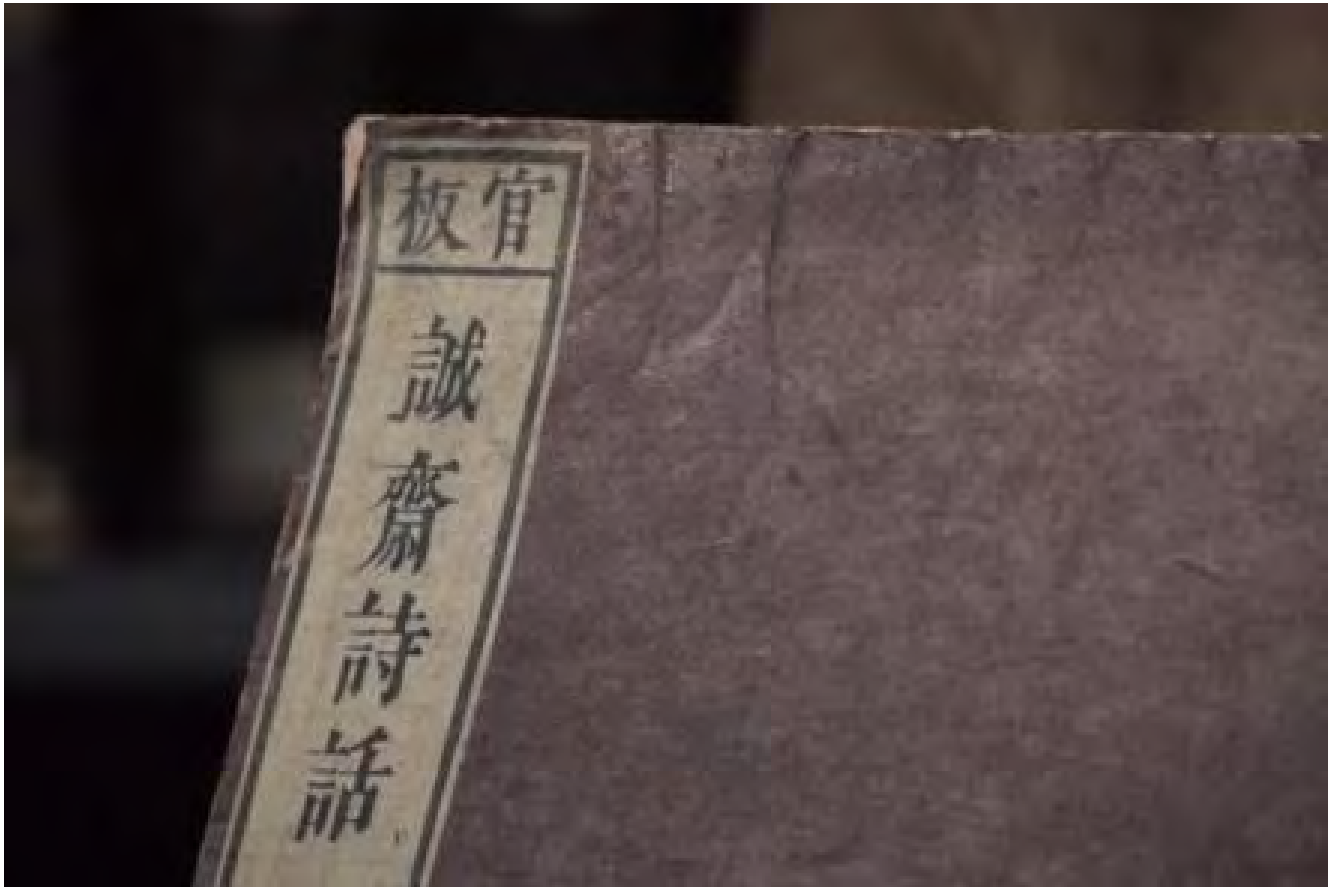
[3] Satake Akihiro ed. "Neboke Sensei bunshū; Kyōka saizōshū; Yomo no aka"

<https://www.amazon.co.jp/寝惚先生文集・狂歌才蔵集・四方のあか-新-日本古典文学大系-中野-三敏/dp/4002400840>

中野三敏・日野龍夫・揖斐高校注『寝惚先生文集 狂歌才蔵集 四方のあか』（新日本古 典文学大系84、東京：岩波書店、1993、ISBN：4002400840 Shin Nihon Koten Bungaku Taikei, vol. 84 (Tokyo: Iwanami Shoten, 1993). ISBN:4002400840, A detailed commentary about Edo humorous literature and social customs.

Week4: Activity 4

Publishing Activity by Shōheizaka Gakumonjo



Understanding the role of the Chinese books and schools in early-modern Japanese society.

- 4.8 THE REVIVAL OF NEO-CONFUCIANISM VIDEO (02:10)
- 4.9 THE KANPAN ARTICLE
- 4.10 ICHIKAWA KANSAI'S CRITICISM OF THE "TANGSHI XUAN" ARTICLE

Step 4.8 (Video) The revival of Neo-Confucianism



When the political climate changed, [Shushigaku](#) (Neo-Confucius) once again regained a dominant position in the scholarly world.

The [Kansei Edict](#) of 1790 made Neo-Confucianism the official doctrine of the state and banned all other schools. Watch Prof. Horikawa explain how it happened and what the result of this movement was.

Books introduced in the video

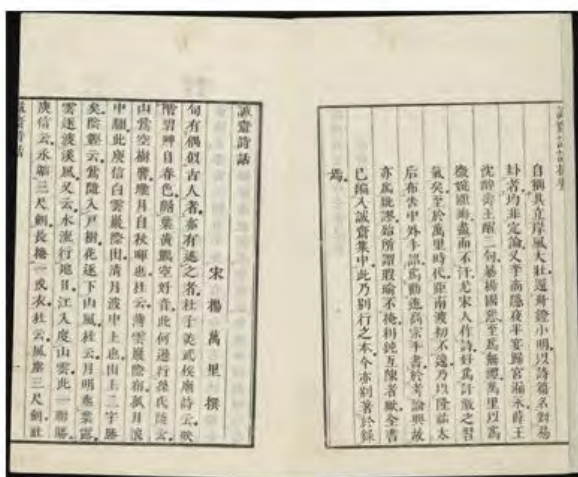


Fig.1 Seisai shiwa, Kyōwa 2 (1809) edition
[Click to see the image and information](#)

Full text can be viewed through National Diet Library of Japan Digital Collection.

Keywords introduced in the video

- [Kobunji-ha](#)
- [Edo](#)
- [Kobunjigaku](#)
- [Kansei reforms](#) (1787)
- [Kansei-era Proscription of Heterodoxy](#) (1790)
- [Shōheizaka gakumonjo](#)
- [provincial schools](#)
- [Kanpan](#) : government publications
- [shogunate](#)

Person introduced in the video

- [Matsudaira Sadanobu](#) (1758-1829)

Video Script

0:04

The Kobunji-ha school changed the face of scholarship and literature in the Edo period, its influence even stretching outside writing in Chinese. However, the highly ethical approach to scholarship of Neo-Confucianism retained its appeal, and when the political climate changed, it once again regained a dominant position in the scholarly world. The Kansei reforms, which were started by Matsudaira Sadanobu (1758-1829), in Tenmei 7 (1787) succeeded in strengthening the shogunate's finances, reducing corruption among officials, controlling famines, and even contrasting Russia's southward expansion. The Hayashi family, whose scholarly activities had been dwindling, succeeded in securing talented young scholars through adoption, and thrived under governmental support.

0:57

The family's school went from being a small private academy to becoming the shogunate's official center of learning, the Shōheizaka gakumonjo (Shōheizaka Center of Learning, named after Confucius' birthplace, Chanping, pronounced "Shōhei" in Japanese). All scholarly approaches except Neo-Confucianism were banned from the Center. The edict is known as the "Kansei-era Proscription of Heterodoxy" (1790). Although it limited academic freedom, government endorsement also gave a tremendous boost to scholarship and new provincial schools were opened across the country. The Gakumonjo admitted not only the scions of prominent samurai families but also talented young students from the provinces. On returning to their hometowns, teachers would continue to train their disciples, or some disciples would travel to Edo to study with their masters.

1:45

In this way, an extensive network of scholars was formed, with the Gakumonjo as its center. To promote Neo-Confucianism, the government also sponsored publishing activity. We look at books published by the Shōheizaka gakumonjo—known as *kanpan*, or, "government publications"—in our next step.

Step 4.9 (Article) The Kanpan

In the 70 years between [Kansei](#) 11 (1799) and [Keiō](#) 3 (1867), the [Shōheizaka Gakumonjo](#) published some 210 Chinese-language titles, which are known in Japanese as [kanpan](#) (“government publications”).

Although the label “kanpan” can be and sometimes is applied to all governmental publications, including post-[Meiji restoration](#) ones, as a technical term, it is more commonly used to refer to the books published by the Shōheizaka gakumonjo.

Since the purpose of the center was to promote Neo-Confucianism, a large percentage of the center’s publications dealt with Neo-Confucianism. However, more than 60 of the books published are literary works. One example:

Chengzhai shihua (J. Seisai shiwa),

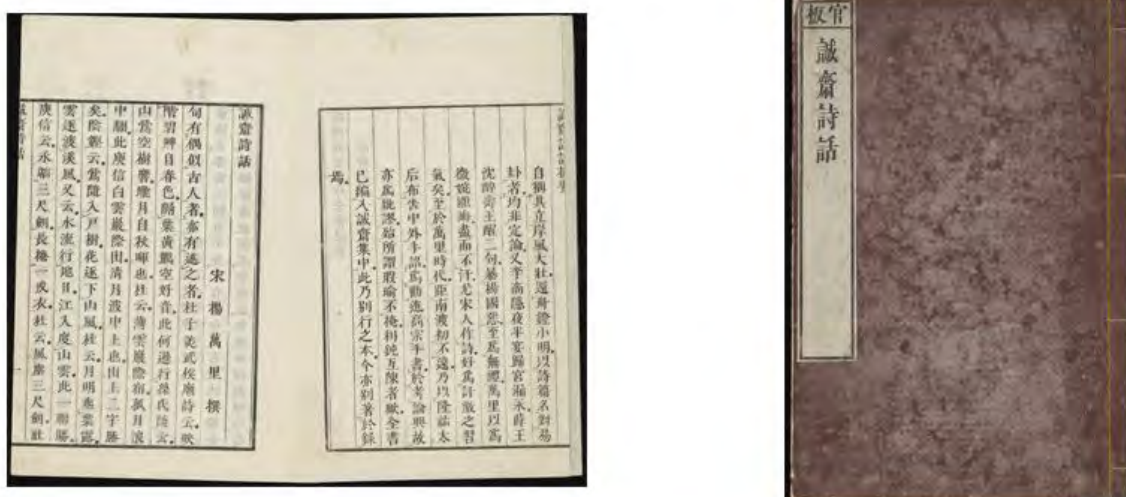


Fig.1 Chengzhai shihua (J. Seisai shiwa), Kyōwa 2 (1809) edition

[Click to see the image and information](#) Full text can be viewed through National Library of Japan Digital Collection (See Also[1]).

(This is from a [Meiji](#) 42 (1908) reprint (marketed as [Shōhei sōsho](#), or, “Shōhei Library”) made using the original blocks).

The [Chengzhai shihua](#) (Poetic Criticism from the Sincerity Studio) is a collection of miscellaneous essays on poetry by the [Song-period](#) poet [Yang Wanli](#) (1127–1206). It was never published as an independent work, in China or in Japan, but always as part of larger series, such as the [Siku quanshu](#) (J. *Shiko zensho*, “Complete Library in Four Sections”). The book shown here is also derived from the Siku quanshu (more on this below).

The *Siku quanshu* was a monumental collection of writing compiled during the [Qing dynasty](#) at the order of [Emperor Qianlong](#) (reigned from 1735 to 1795). In order to gather the materials for the project, scholars were dispatched to the four corners of China to locate, catalogue, and copy a huge number of texts.

Over time, a selection of previously unpublished works from the *Siku quanshu* entitled *Siku quanshu wu banben* (Previously Unpublished Works in the *Siku quanshu*) made its way to Japan

through the port of [Nagasaki](#). It is an extremely rare book (only 3 are known to exist in Japan), and one was owned by the Shōheizaka gakumonjo (currently in the collection of the Kokuritsu Kōbunshokan).

It is highly likely that this book was used as the master copy for our edition of the *Chengzhai shihua*. What is puzzling, however, is that records say that the manuscript was only added to the collection of the Shōheizaka Gakumonjo in [Bunka](#) 4 (1807), that is, *after* the book was published. Was a different text used as the master copy? Did someone at the center own a copy before it was officially added to the collection? Future research will have to answer the question.

[The book opens with a summary of its content by a Chinese scholar.]

Although we have only looked at one example, it should suffice to show how attuned with the latest publishing developments from China the editors of the *kanpan* were. Their choice of titles also reflect the popularity of Yang Wanli and other Song-dynasty poets at the time.

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See Also

- Chengzhai shihua (J. Seisai shiwa)
<http://dl.ndl.go.jp/info:ndljp/pid/899018>
Kyo Chengzhai shihua (J. Seisai shiwa), Kyōwa 2 (1809) edition National Diet Library of Japan, Digital Collection (B&W images)
- National Archives of Japan
<http://www.archives.go.jp/english/>
Kokuritsu Kōbunshokan official Web page

Step 4.10 (Article)

Ichikawa Kansai's criticism of the “Tangshi Xuan”^{3*}

The return to prominence of Neo-Confucianism in the field of scholarship was accompanied by a shift in literary taste away from High Tang poetry, which was favored by the proponents of the [Kobunji-ha](#) (Writing-in-the-Ancient-Style school), in favor of the more realistic and personal styles of [Song](#) poets.

A big role in this transition was played by [Ichikawa Kansai](#) (1749-1820), who established himself as an independent scholar after leaving a teaching position at the [Shōheizaka gakumonjo](#). He founded the [Rivers and Lakes Poetry Society](#), and helped to establish the new style by mentoring such gifted poets/essayists as [Kikuchi Gozan](#), [Kashiwagi Jotei](#), and [Ōkubo Shibutsu](#).

Kansai's works include a ferocious critique of the [Tangshi xuan](#) and its Kobunji-ha admirers (fig. 1).

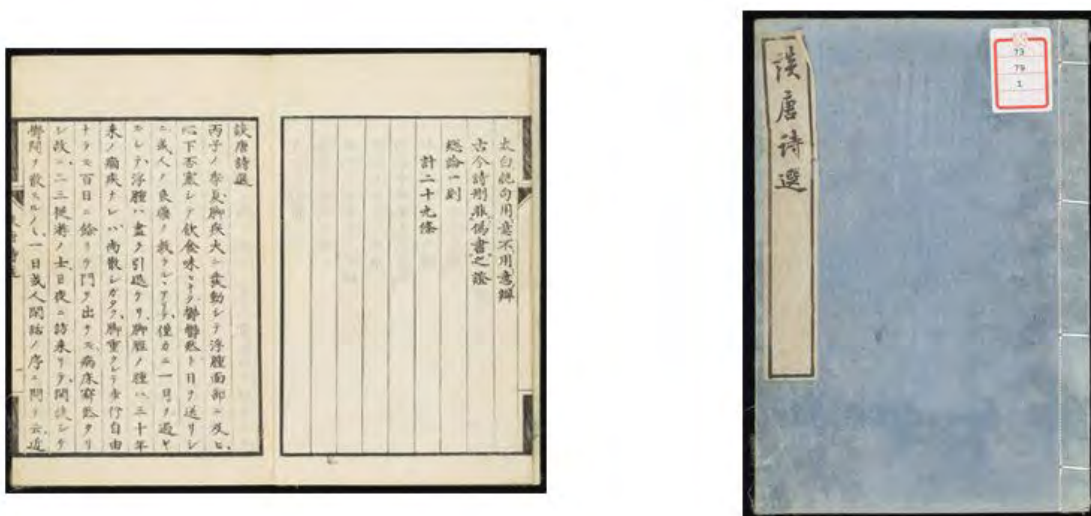


Fig.1 Dan Tōshisen (Conversations about the Tangshi xuan), Bunka 8 (1811) edition
[Click to take a closer look](#) Full text is available by Goole project (See Also[1])

Here he dismisses the *Tangshi xuan* as nothing more than a forgery concocted by [Ming-era](#) publishers, quoting repeatedly from the [Siku quanshu zongmu tiyao](#) (Annotated Index of the *Siku quanshu*). He also launches into an attack of [Hattori Nankaku](#), who had authored a Japanese edition of the work, noting the numerous errors to be found in the text of the poems.

Kansai's critique was more than a matter of diverging literary tastes. He used the achievements of [Qing-era](#) scholarship to call into question the value and reliability of Ming-dynasty publications and those who relied on them (the Kobunji-ha).

^{3*} For more information and quality image; https://gc.sfc.keio.ac.jp/fl_img/course03/week4_all.html#4.10

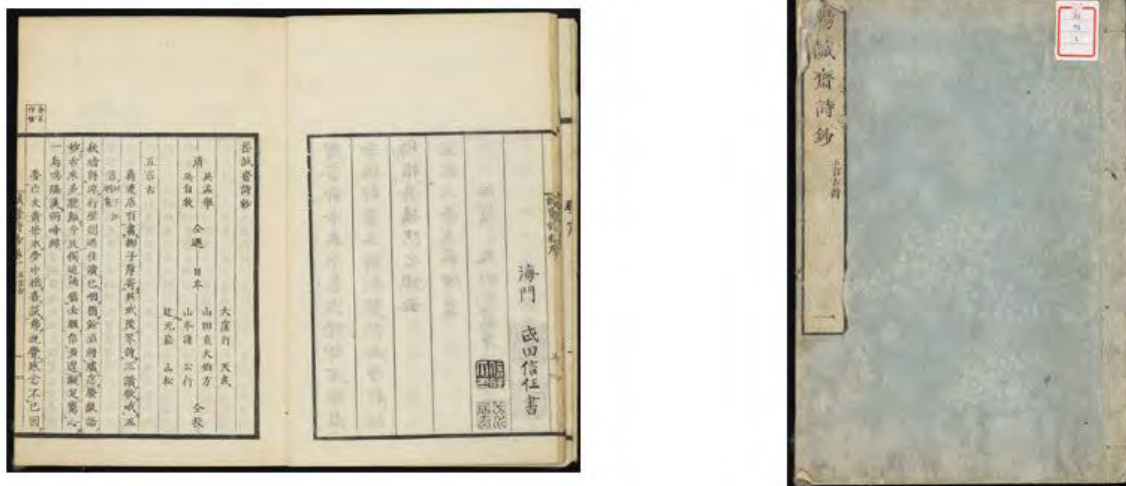


Fig.2 Yang Chengzhai's shichao (J. Yō Seisai shishō; Poems by Yang Chengzai [Wanli]), 5 vols., Bunka 5 (1808) edition
[Click to take a closer look](#) Full text is available by Goole project (See Also[1])

Yang Chengzhai's shichao (fig 2) is an edition of [Yang Wanli](#) (whose pen name was Chengzai)'s poems taken from the Qing period anthology [Song shichao](#) (J. *Sōshishō*, "Selections from Song Poetry"), originally edited by [Wu Mengju](#) (1640-1717) and [Wu Zimu](#) and then revised and published by Kansai's disciple, Ōkubo Shibutsu.

Thus, the poets of the Rivers and Lakes also paid close attention to the latest in publishing from China, and made this knowledge the basis of their literary activity. In this respect, they closely resemble the Confucian scholars of the Shōheizaka Gakumonjo.

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See Also

[1] Dan Tōshisen

https://books.google.co.jp/books?vid=KEIO10811253228&redir_esc=y

Dan Tōshisen (Conversations about the Tangshi xuan), Bunka 8 (1811) edition
 Keio University Library (73@79@1) Google Project

[2] Yang Chengzhai's shichao (J. Yō Seisai shishō)

http://kosmos-ext.lib.keio.ac.jp/V3/glp_menu2.php?d=001966767

Yang Chengzhai's shichao (J. Yō Seisai shishō; Poems by Yang Chengzai [Wanli]), 5 vols., Bunka 5 (1808) edition

Keio University Library 31@71@5, Google Project

Week 4: Activity 5

Summary of the course



Summary of Sino-Japanese interaction in early-modern period of Japan and discussion about the course.

- 4.11 SUMMARY OF WEEK 4 ARTICLE
- 4.12 BOOKS AND CULTURAL INFLUENCE DISCUSSION
- 4.13 YOUR FEEDBACK ARTICLE
- 4.14 GLOSSARY OF WEEK 4 ARTICLE

Step 4.11 (Article) Summary of Week 4

In Week 4, we have taken a broad look at the reception of Chinese-language texts in early modern Japan (approx. 1600s to the early 1900s).

The most notable difference with the medieval period is the role of commercial publishing, which affected the work of scholars of Chinese studies (*kangaku*) in many ways. Not only did scholars come to rely almost exclusively on published works for their research, but they also actively disseminated their findings and opinions through print.

In Steps 4.4 to 4.7, we discussed the Kobunji-ha poets' tendency to impersonate poets of the distant past. However, adopting a literary persona is a very common gesture in Japanese literature as a whole. In *waka*, for instance, poets often posed as someone else in their poems, and *haiku* poets signed their works with a "haiku name" (*haigō*) instead of their actual name. The literary impersonations of the Kobunji-ha poets, therefore, reflect a larger cultural taste for such literary theatrics.

In Steps 4.8 to 4.10, we covered our topic up to the activity of the Rivers and Lakes poetry group in the early 19th c. Poetry in Chinese did not cease to be popular with the beginning of the modern period (1868). In fact, the opening of official travel routes between China and Japan made travelling to China easier than it had ever been, and ushered in a new age of cultural interaction. These developments, however, fall outside the scope of this course.

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Step 4.12 (Discussion) Books and Cultural Influence

Now we would like to ask you to share your thoughts on the issues we have discussed and on the content of the course as a whole. Here are some possible questions for you to consider:

For learners interested in the history of publishing:

(1) What role(s) have printed books played in the reception of Chinese-language texts?

For learners familiar with the history and culture of Korea:

(2) The influence of Chinese culture on Korea was as large and perhaps even larger than on Japan. Can you compare the two cases?

For learners familiar with the history of their own country/area:

(3) Was your country heavily influenced by another culture? If so, what role did books play? Think of specific examples.

For learners interested in Japanese literature:

(4) Can you think of any commonalities between the works we mentioned in the course (especially Week 3 and 4) and other works/commentaries you know?

For learners interested in the literature of their country/area:

(5) Can you think of similarities between the works we mentioned in the course (poetry collections, commentaries, etc.), and literary works from your country of origin/residence?

For learners interested in Japanese modernization:

(6) How do you think the [Meiji restoration](#) and the encounter with Western culture affected the life of Chinese-language texts?

For learners interested in the modernization process of their own country/area:

(7) Did another country/culture play a significant role in the modernization of your country? If so, which one? Did books play any role in the process?

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Step 4.13 (Article) Your Feedback

Now that you've made your way through the course, we would like you to share what you found most interesting. You may also want to comment on the similarities and differences between foreign cultural influence and the role of the foreign books in Japan and elsewhere.

In addition, read the comments from the other learners to find out how they experienced the course and please give feedback. Remember you can also 'like' comments.

Thank you very much for joining us for the past four weeks. We hope to see you again in some other courses offered by Keio University.

Related course from Keio University

As we mentioned in the course, we have another book related course "[Japanese Culture Through Rare Books](#)", and it is open for registration. You'll enjoy learning how Japanese variety of book bindings and styles have been developed by looking into Japanese rare books. Please join us !

Complete the post-course survey

We would also be very grateful if you can take the time to complete our [post-course survey](#), which asks you some questions about your experience on the course in order to help us keep improving our courses.

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