The Matching-Rhyme Kanshi of Mori Ōgai
Ancient-Style Poems (koshi) and Regulated Verse (risshi)

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‘Matching-rhyme’ 次韻 (jiin) poetry is poetry in Chinese or Sino-Japanese that uses the exact same rhyme words, in the exact same order, as those of an earlier poem. For the purposes of this study, the term includes reference to the ‘original’ composition that served as the model for the matching poem, whether it was intended to be used as a model or not.1

This article treats the ‘ancient-style poems’ 古詩 (koshi, gūshī) and ‘regulated verse’ 律詩 (risshi, lǜshī) written when Mori Ōgai participated in the following:

Matching-Rhyme Exchange: Ōgai Matching Ōgai
(as part of a debate with Imai Takeo 今井武夫) 69
Matching-Rhyme Exchange with Hayakawa Kyōjirō 早川恭次郎 87
Matching-Rhyme Exchange with Noguchi Neisai 野口寧齋 109
Matching-Rhyme Exchange with Yu Shufen 俞樹棻 117

The kanshi Ōgai wrote in the debate with Imai Takeo (fl. 1889) are ancient-style poems. The rest of the above are in regulated verse. An additional match-

1 This article has been preceded by its pair, “The Matching-Rhyme Kanshi of Mori Ōgai: Quatrains (zekku),” JH 16 (2013): 109–68. For background to both, 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, Klaus Kracht, ed., Wiesbaden: Harrassowitz Verlag 2014: 189–217. The three are referred to collectively as ‘this study.’ In the last-mentioned article, note should have been made of the criticism of matching-rhyme poetry voiced by the important poet-critic, Yuan Haowen 元好問; for extended treatment, see idem: Poems on Poetry: Literary Criticism by Yuan Haowen (1190–1257), Calligraphy by Eugenia Y. Tu, Wiesbaden: Franz Steiner 1982; rpt. Taipei: Southern Materials Center 1985 (Münchener Ostasiatische Studien, Band 33): 168–76, 303–4, and 422–25.

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ing-rhyme exchange in regulated verse, with Yokogawa Tokurō (1868–1929), has been treated elsewhere.²

Koshi

Ancient-style poetry dates to the Shijing (Classic of Song, comprised of poems from ca. 1000 to ca. 600 B.C.), ninety-five percent of whose lines were four characters in length. But by the second century A.D., poems in five-character lines, and later (by the fifth century) seven-character ones, had been introduced. The four-character line was considered the norm until the fifth century, especially for formal occasions, notwithstanding the increasing predominance of the five-character line.

Ancient-style poems are notable for the flexibility they offer in terms of length, rhyme, parallelism, and tonal rules, especially when compared with four-line zekku and eight-line risshi.³ Koshi can be any number of couplets in length, employ more than one set of rhyme words (in sequences at the end of even-numbered lines), and use parallelism optionally, all the while being little subject to prosodic rules.

In Japan, the Kaifūsō (A Florilegium of Cherished Styles, 751), the first anthology of Sino-Japanese poetry, is comprised almost entirely of koshi. And ancient-style poems were to be composed in Japan throughout later centuries. Mori Ōgai wrote twenty-four koshi (excluding Omokage translations): four in four-character lines, eleven in five-character lines, and nine in seven-character lines.

Four-character-line ancient-style poems were already archaic in China by the fifth century. Although originally used for a variety of ends – from popular song to ancestral hymn – they came generally to be reserved for stately, somber occasions. Two of Ōgai’s four-character koshi are of this kind: Poem #165, which was presented to Ōshima Teikyō upon the dedication of a statue to his deceased father, Ōshima Teikun; and #172, an encomium for a now-lost painting associated with Hori Kenpei.

But the other two four-character-line *koshi* by Ōgai, which are treated in this article, are quite different. They are consciously humorous, with Ōgai’s type of humor: ironic, sardonic, and with a personal bite. The humor in the use of the form lies in the contrast between the conventional, serious expectations of the genre and their subversion. As early as the second century, the four-character line had been used in China to express wit and humor, in “Duanren fu” (“Rhymeprose on Dwarfs”) by Cai Yong 蔡邕 (133–92). And in Japan, all fifteen rhymeprose compositions included in the *Honchō monzui* 本朝文粹 (The Literary Essence of Our Court, ca. 1060) include four-character lines, some of which can be humorous.  

Four-character lines usually have a light caesura after the second character; hence, their rhythm: *dum dum / dum dum*. As illustrated by the two poems treated here, shifts in topic, point of view, and address – between impersonal third-person reference, direct second-person address, and implied first-person statement – are much more common in *koshi* than in *risshi* or *zekku*.

The four-character poem-line is the soul of compression.  

**Risshi**

Regulated verses (*risshi*) are comprised of eight lines, all having either five or seven characters. The rhymes at the end of each couplet, and optionally at the end of the first line, must be of the same rhyming category. Strict tonal parallelism (contrastive level and oblique tones between lines) is *de rigueur* in

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4 As in the following excerpt (which includes four four-character lines) from a composition by Ōe Asatsuna 大江綱 (886–957), “Danjo kon’in no fu” 男女婚姻賦 (“Rhymeprose on the Wedding between Man and Woman”): “解單袴之紐、更不知結。…入門濕、淫水出以汚褌。窺戶無人、…精漏流沔、似覺夢於華胥之天。” “Underwear buttons undone, / She can’t manage to refasten them…. / He enters the vagina-gate, moist; / Fluids excrete, dirtying underpants. / Peeping out the door, no one is there…. / Semen ‘essence’ leaks, flows copiously; / The feeling, akin to that of (the Yellow Emperor) dreaming of (the utopia of) Huaxu heaven” (*Honchō monzui* 1; JTW tr.); cf. the translation of the entire piece by Burton Watson: *Japanese Literature in Chinese*, vol. 1, *Poetry & Prose in Chinese by Japanese Writers of the Early Period*, New York: Columbia University Press 1975: 53–56.

5 It is a shame that Mori Ōgai did not use four-character-line *koshi* to render at least certain passages in his *Faust* translation, since, in addition to concentration of expression, the form can serve both serious and humorous ends. The pithiness of the four-character line, with short paired phrases and rhymes that can extend over several couplets, is suggestive of Knittelvers in German. See John Timothy Wixted: “Mori Ōgai: Translation Transforming the Word / World,” *JH* 13 (2009–10): 89ff., especially 92–94, 96, and 99–102.
the middle two couplets, where semantic parallelism is also the expectation.\(^6\)
Seven-character lines usually have a major caesura after the fourth character, and often a minor one after the second; hence, the rhythm: \textit{dum dum / dum dum // dum dum dum}. Because of the strict prosodic rules (and greater length as compared with \textit{zekku}), in Japan \textit{risshi} were thought to be especially difficult to write.

\textit{Risshi} have their origin in China in the fifth century, when awareness of tones and their role in prosody was first articulated. The genre became codified in the seventh century, in the wake of a range of practice. There have always been differing degrees of compliance by individual authors.

In Japan, preference for \textit{risshi} is reflected in anthologies from the ninth century onward, beginning with the \textit{Ryōunshū} (Surmounting the Clouds Collection, 814). Early \textit{kanshi} anthologies “show an almost flawless adherence to the Tang rules of prosody,” but “the poetry of Ōe no Masahira [大江匡衡, 952–1012], who was active about a century later, shows a far higher frequency of tonal prosodic errors.”\(^7\) Not surprisingly, given the difference between Chinese (a tonal language) and Japanese (without tones), tonal rules were harder to learn and usually more loosely adhered to in Japan.

As regards structure, it is important to keep in mind that the four couplets of a regulated verse are generally organized in the following sequence: ‘introduc-

\(^6\) “[T]he four tones of Tang-period Chinese were divided into two categories: level tones and deflected tones. The rules stipulated that no line should have more than two, or at most three, syllables in succession in the same tonal category, and that key syllables in one line of a couplet be matched in the other line by syllables of the opposite tonal category in corresponding places (except in the case of rhymes, which must be in the same tonal category).” Burton Watson: \textit{Kanshi: The Poetry of Ishikawa Jōzan and Other Edo-Period Poets}, San Francisco: North Point Press 1990: xv–xvi.

Because of shifts in Chinese tones over the centuries, modern dialects (especially Mandarin) do not accurately reflect the ‘level-deflected’ distinction. To assess how closely any regulated verse adheres to tonal rules, one must look up the constituent characters in reference works; for example, the ones cited in Wixted: “Sociability in Poetry”: 203, n. 31. In recent centuries those composing \textit{zekku} or \textit{risshi} had to have special training and, as a rule, access to poetry-writing manuals, such as the one noted in reference to Ōgai; Wixted: “Matching-Rhyme \textit{Kanshi} of Mori Ōgai: Quatrains”: 111–12, n. 9.

tion’ (起 qĭ), ‘development’ (承 chéng), ‘turn’ (傳 zhuàn), and ‘conclusion’ (結 jié). A poet broaches a topic, develops it, introduces a shift (this being the most crucial unit), and brings resolution. Without awareness of this, risshi can seem less coherent and more disjointed than they in fact are.

Let us illustrate the sequence with Ōgai’s Poem #154, which is treated more fully below in “Matching-Rhyme Exchange with Hayakawa Kyōjirō”:

To sweep Han Mountains (the Korean peninsula) clear of Chinese – that presents no difficulty;
2 Our imperial troops pursue them in defeat: the war will soon draw to a close.
   The rebels at last are fearful of the dragon’s ire (that of our Emperor), having ruffled its scales;
4 Ours is a warrior spirit oblivious to the (Korean) cold that can freeze off fingers.
   It is to be expected that my emaciated frame end up buried in foreign lands;
6 But how admirable that you, with lone sword, bade poetry circles farewell.
   Who knows when our warship, hawsers loosened, will set sail;
8 For now let us enjoy Ujina Bay, the moon turned full.

The opening couplet introduces the theme: a hoped-for speedy conclusion of the Sino-Japanese War (in which the poet and the addressee are about to participate directly). The second couplet develops the war theme. The third shifts the focus to the poet and the addressee, in parallel contrast. And the final couplet brings resolution, embarking on a future that is temporarily held off by the unfolding panorama of shared bay and moon of plenitude.

Chin Seiho (1: 8–9) argues that Ōgai’s risshi comprise the finest poems among his kanshi. There is much to be said for this argument; certainly they include some of his best work, such as Poem #160 (treated below in “Matching-Rhyme Exchange with Noguchi Neisai”) which has justly been accorded special attention. But more than a few of Ōgai’s zekku and some of his koshi are also quite good.

Ōgai wrote twenty-five risshi: six in five-character lines and nineteen in seven-character lines. Although noted earlier in reference to zekku, this holds especially true for risshi.

9 One of the latter, Poem #186, has been translated and discussed elsewhere; John Timothy Japonica Humboldtiana 17 (2014–15)
including the matching-rhyme exchange with Yokogawa Tokūro noted above, all have seven-character lines.

Citation conventions in this article follow those of its pair, “The Matching-Rhyme Kanshi of Mori Ōgai: Quatrains (zekku).” The treatment of poems follows the same format. Parallel expressions are noted throughout. Mention should be made of the two book-length studies devoted to the entire corpus of kanshi by Mori Ōgai.

But two points bear repeating:

All Chinese romanization, regardless of what system is used in Western-language quoted material, is given in pinyin. But author names and article or book titles remain unchanged. Within quoted translations by others, brackets enclose material that JTW has added, and parentheses are used to enclose material by the initial translator that was (A) originally in parentheses, (B) originally in brackets, or (C) originally in the main text (but here is treated as added explication).

They follow the format outlined in Wixted: “Kanshi in Translation: How Its Features Can Be Effectively Communicated,” which stresses the importance of supplying the following: (1) the kanshi text, (2) kundoku 訓讀 renderings of how the poems might be read aloud ‘in Japanese,’ (3) a visual sense of the caesurae and rhymes involved by giving Chinese or ondoku readings, (4) naturalized and barbarized translations to bring out the ‘literal’ and paraphrasable sense of lines, and (5) notes to clarify the expressions being used, especially allusions, in terms of their diachronicity, referentiality, and contextual implication.

The only exception concerns the translations below of the two thirty-line koshi in “Matching-Rhyme Exchange: Ōgai Matching Ōgai.” The renditions there are sufficiently close to the original, while communicating the overall import of lines, that the supplying of separate barbarized and naturalized renderings did not seem warranted. Any necessary clarification is provided in the notes.

The question of whether Ōgai is alluding to an earlier work, drawing more generally on his vast storehouse of reading, or fortuitously employing a locution similar to earlier phrasing is a vexing one that has been treated in idem: “The Kanshi of Mori Ōgai: Allusion and Diction,” JH 14 (2011): 89–107. Since Ōgai was more likely to have read certain works noted there, including the Wenxuan 文選 (Literary Selections), items found in it are indicated here as they appear. The problem remains of considering whether a source, allusion, or echo is conscious or even semi-conscious, and if so, what its function is. Such expressions generally serve a combination of the following: to display familiarity with, find support in, resonate with, endorse, put a new or ironic twist on, and / or make a contrast with earlier usage. Even where there is no allusion, references to parallel usage enrich understanding of the locution and foster fuller appreciation of the text.

In February of 1889, Mori Ōgai became involved in one of his interminable arguments in print, this time with Imai Takeo concerning what term to use in Japanese for ‘statistics’ (or rather, the German term ‘Statistik’ and earlier Dutch ‘statistiek’). Ōgai argued for using the kanji compound tōkei 統計, Imai for using the transcribed German sutachisuchikku スタチスチック. There were no fewer than thirteen published communications back and forth between the two (the final installment appearing in February of 1890), two of which were kanshi by Ōgai. Since the second kanshi matches the rhymes of the first, the two are treated here.

Ōgai first wrote two articles about statistics (tōkei). Imai wrote a critique of them that, in turn, prompted a response by Ōgai. Imai then wrote a rebuttal, which occasioned both a prose response by Ōgai and the first kanshi (Poem #141) of the exchange. Another response by Imai followed, prompting Ōgai’s second kanshi (Poem #142, which in the title refers to Imai’s preceding ‘third rebuttal’). Ōgai was to continue with three more articles, followed by two from Imai.

Numerous terms had been used in Japanese for the German ‘Statistik’: 會計學, 國勢學, 國務學, 國務略論, 形勢, 知國學, 表記, 表書, 表記提綱, 紀總紀學, 統計, 統計學, 政表, 政表學, 政表學論, 拸, 知知知スタチスチック. In fact, as terms for ‘statistics,’ 政表 had first been used by 1860, 政表學 by 1867, and16 統計 by 1869. A shift in Japanese adoption of the concept is reflected in the name of the official society for statistics: formed in 1876 as

14 Ōgai’s was a kanji-centric world. His preference for the logocentric over the phonocentric fits Karatani Kōjin’s柄谷行人 schema; see Wixted: “Mori Ōgai: Translation Transforming the Word / World”: 69, n. 16.


16 The latter two rare characters have below them, respectively, the radicals寸 and久.

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the Hyōkigaku Sha 表記學社, it became Sutachisuchikku Sha スタチスチック社 in 1878, and changed to Tōkeigaku Sha 統計學社 in 1892.¹⁷

Fukuzawa Yukichi 福澤諭吉 (1835–1901) had used the two terms tōkei and sutachisuchikku nearly interchangeably: “財政ノ事ヲ吟味スルニハ先ツ統計表ノ詳ナルモノヲナカル可カラ即チ西洋ニ謂「スタチスチック」是ナル。”¹⁸ When closely examining political economy, detailed tables of statistics (tōkeihyō) are indispensible; they are what in the West are called sutachisuchikku (‘Statistik’).¹⁹ Fukuzawa is echoing an earlier view that statistics are necessary for the modern state. In a memorial of February 1872, Sugi Kōji 杉亨二 (1828–1917), ‘the father of statistics’ in Japan,¹⁹ “had] called statistics ‘the first essential in the management of the state’ [國家輕論之第一要事] and ‘indispensable in the practical economics of government’ [政務の具経済の要].”²⁰


¹⁹ Sugi was also the fourth most prolific of the Meirokusha 六社 authors, although he did not write about statistics in the journal.


Sugi Kōji tells of his devotion to the field: “[Around 1874–75] when Akamatsu Noriyoshi [1841–1920] returned from Europe, knowing my passion for statistics, he presented me with a book, namely; Haushofer’s Statistik. … [W]hen I read Oettingen’s Moralstatistik, I realised more and more the great benefits of statistics to the world”；Huish: 1: 190 (italics added), citing Tsukatani: 74: “明治七八年の頃赤松則良氏が欧羅巴から歸られた時予がスタチスチックを好むにより一冊の書物を贈られた、是即ちハウスホーフ氏著スタチスチックであった。… 又エッチンゲン氏のモーラル・スタチスチック等を読み益スタチスチックの世に大効益あるを知った。” Huish discusses briefly the two Western texts referred
‘Statistics’ were part of a more general societal matrix of the time, as well as a tool of the quantifying, controlling Meiji state. They “were a tactic by which the state legitimated itself as an entity that identified, quantified, and addressed society’s weaknesses.”21 As argued elsewhere:

L’introduction des statistiques implique une saisie plus totale, mais aussi plus abstraite, de l’unité nationale. … ‘Documents’ (zatsuroku [雑録]), ‘reportages’ (kiji [記事]), ‘statistiques’ (tôkei [統計]), ‘informations importantes’ (yôhô [要報]) témoignent tous les quatre d’un rapport à la réalité objective – qu’il faut ‘enregistrer’ (roku [録]), ‘consigner’ (ki [記]), ‘mesurer’ kei [計], et ‘transmettre’ (hô [報]).22

The dispute between Ōgai and Imai transcended the question of which term to use for translating ‘Statistik,’ as there was an additional philosophical dimension to the exchange. The “three points in dispute” have been summarized as follows: “(1) Whether or not tôkei 統計 was a proper translation of ‘Statistik.’ (2) Whether ‘Statistik’ was science or natural philosophy. And (3) whether, if traced to its origins, ‘Statistik’ can bring about cosmological understanding.”23

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to: 2: 341, n. 280. Note the katakana rendering of ‘statistics’ by Sugi, whose lead is followed by Imai Takeo.


23 NISHINA Kôichirô 西名紘一郎: “‘Tokei ronsô’ no gendaiteki igi” 「統計論争」の現代的意義 (“The Modern Significance of the ‘Statistics Controversy’”), Mori Ōgai Kinenkai tsūshin 森鷗外記念会通信 175 (July 2011): 6:

三つの論争点:
(1) ステッチテストは統計学と訳すことの是非。
(2) ステッチテストは科学か、理論か。
(3) ステッチテストは源流を探り、その天法を知りえるものか。

As in the more famous debate of 1891–92 between Ōgai and Tsubouchi Shōyō 坪内逍遥 (1859–1935), the two parties started from incommensurable premises, so worked at cross-purposes, and the argument soon became pointless.24

At first glance, Ōgai’s Poem #142 matching the rhymes of Poem #141 might seem unduly self-indulgent – involving Ōgai, as it were, echoing himself. But it has been pointed out in reference to matching-rhyme poems written by Zekkai Chūshin 绝海中津 (1336–1405) and Gidō Shūshin 義堂周信 (1326–89) that the two would follow the rhyme-schemes of three types of earlier poetry: (1) antecedent Chinese models, (2) models at hand in compositions by monks senior to themselves (senpai sō 先輩僧), and (3) models in their own earlier poetry.25

Further, there is the example of Su Shi 蘇軾 (1037–1101), who famously wrote a poem following the rhymes of an earlier composition of his own. The first, written while he was in prison under investigation for treason, expresses resignation at the thought of death. And the second, written when he was unexpectedly released, expresses joy. “In this case the use of the same rhyme words for poems in two such drastically different moods may also be regarded as an expression of the poet’s philosophy that certain aspects of life are destined to fluctuate while others remain unchanged.”26

Much in both of Ōgai’s poems is written in good fun and with considerable wit. The second adopts a mock-heroic tone that is more suggestive of Alexander Pope than of ‘Ōgai’ as he is generally understood. Moreover, it is interesting that, already at this point in the debate – the eighth of thirteen


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exchanges – he unilaterally declares victory, yet still manages to write three more responses.

The two published poems are signed, respectively, Ōgai Gyoshi 鷗外漁史 (‘Ōgai, the Fisher-Functionary’) and Kojō Itsumin 湖上逸民 (‘Lakeside Recluse’). In his appended notes to the two poems, Ōgai refers to himself simply as Gyoshi (‘Fisher-Functionary’) in the one and Itsumin (‘Recluse’) in the other. In both, his imagined interlocutor is Kaku 客 (‘Guest’).

Ōgai Gyoshi is one of Ōgai’s favorite pen names. ‘Lakeside Recluse,’ used much less frequently, had been the name attached to his preceding contribution in the Imai exchange, which appeared in the same issue of Tōkyō iji shinshi 東京醫事新誌 (Tokyo Medical Journal) as Poem #121.

27 Cf. Nakai Yoshiyuki 中井義幸 about the celebrated Ōgai – Naumann dispute of 1886–87: “The controversy was degenerating into incoherence and pettiness. After attempting to show that Naumann’s counterattack was in error, Ōgai unilaterally declared his victory in the verbal duel”; The Young Mori Ōgai (1862–1892), Ph.D. dissertation, Harvard University 1974: 119.

28 ‘Lakeside Recluse,’ used much less frequently, had been the name attached to his preceding contribution in the Imai exchange, which appeared in the same issue of Tōkyō iji shinshi 東京醫事新誌 (Tokyo Medical Journal) as Poem #121. Of course, Ōgai

29 Itsumin has poetic antecedents. Cf. Pan Yue (247–300): 潘岳, 閒居賦 (文選 16): “身齊逸民,名繫下土。” “My status now equals that of a recluse, and my name is now linked with the lesser gentlemen.” (David R. Knechtges tr.) Also Lu Ji (261–301): 隱逸民, 穹谷幽且遐。“I search mountains in pursuit of the recluse, Deep valleys dark and distant” (JTW tr.).

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鷗外 (‘Beyond the Seagulls’) itself is a pen name.\textsuperscript{30} And a ‘fisherman’ and a ‘seagull’ might naturally be found ‘lakeside.’

Poems \#141 and \#142 are thirty lines each and use the same rhyme word throughout. For the sake of convenience, they are broken into ten-line segments below.

\textbf{#141}

\textbf{A Poem by Mori Ōgai}

答今井武夫君
“In Reply to Mr. Imai Takeo”

“Imai Takeo-kun ni kotau” “Dá Jīnjǐng Wūfū jūn”

30-line, four-character \textit{koshi} 古詩 (\textit{gǔshī}). Rhyme category: 平聲上十二 (\textit{wén yùn}).

\textbf{August 10, 1889}

昔有壯士

不屑千軍

唯畏拙射

東西不分

發矢無回

獨有井君

縱橫論議

蝨麻其禁

\textsuperscript{30} For discussion of three possible interpretations of the \textit{nom de plume}, Ōgai – ‘By [or Beyond] the Seagulls’ (in allusion to Du Fu), ‘Near Gull Ferry’ (i.e., in the vicinity of Šenju), and ‘Far from Gull Ferry’ (i.e., well removed from Gion / Yoshiwara) – see “Mais que veut dire ‘Ôgai gyoshi’?” Sect. 6 of \textsc{lozerand}: \textit{Les Tourments du nom}: 43–56. David Hawkes says of the use of 鷗, “[I]n ancient Chinese tradition to be a friend of the gulls is to be innocent and simple – a child of nature”; \textit{A Little Primer of Tu Fu}, Oxford: Oxford University Press 1967: 110.

Although Du Fu makes more than two dozen poetic references to seagulls, there is only one instance of 鷗外: QTS 229 (2494): 杜甫，船下夔州郭宿，雨濕不得上岸，別王十二判官: “柔櫓輕鷗外，含淒覺汝賢。” “(Unable to go ashore in the rain to bid you farewell in person) / On frail skiff, beyond the seagulls buoyant – / I am forlorn, aware of your wisdom (which I will have to forego on this occasion)” (JTW tr.). Note the list of fifteen Meiji \textit{kanbun} authors who, inspired by Du Fu, adopted ‘seagull’ as part of their pen name; \textsc{lozerand}: \textit{Les Tourments du nom}: 47, n. 177.
Once there was a sturdy fellow (Mr. Imai),
2 Who scarcely heeded a thousand troops (my host of arguments).
I simply worry about this clumsy shooter,
4 One who can’t tell east from west.
He unleashes arrows where there’s no target;
6 Dodging them, a tiring waste.
Ay! As for what I fear,
8 There is only Mr. Imai –
Arguing first one way, then another,
10 What a jumble of silk and hemp.

Line 1: ‘Sturdy fellow’: A witty reference to Imai’s first name, Takeo 武夫, which is incorporated into Line 5 of matching-rhyme Poem #142.
Line 2: ‘Scarcely heeded’: Cf. Liu Xie (ca. 465–ca. 521), Wenxin diaolong 50: 劉勰, 心雕龍, 序志: “同之與異、不屑古今。” “Whether concurring or disagreeing with them, I pay no heed to whether they are ancients or moderns” (JTW tr.).
Line 3: ‘Clumsy shooter’: Cf. Mengzi 7A41: 孟子, 慎心上: “大匠不為拙工改廢繩墨, 羿不為拙射變其彀率。” “A great craftsman does not put aside the plumb-line for the benefit of the clumsy carpenter. Yi did not compromise on his standards of drawing the bow for the sake of the clumsy archer” (D.C. Lau tr.).
Line 4: ‘Can’t tell east from west’: Cf. Mengzi 6A.2: 孟子, 告子上: “性之無分於善不善也, 水之無分於東西也。” “Man’s nature is indifferent to good and evil, just as the water is indifferent to [lacks any distinction between] the east and west” (James Legge tr.). Also Huainanzi 11: 淮南子, 齊俗訓: “古者民童蒙不知東西。” “Anciently, the people were puerile and ignorant and did not know east from west” (Andrew Meyer tr.).

Ōgai is saying that, not only does Mr. Imai shoot arrows that are inaccurately aimed (not differentiating between east and west), he also shoots them indis-
criminately without knowledge of whether they apply to the East (China and/or Japan) or the West.

**Line 6**: ‘Dodging them’: Cf. Shen Jing (1553–1610): 沈璟, 義俠記, 除凶: “正是路狹難迴。” “Truly, the road being narrow, it was hard to dodge” (JTW tr.).

**Line 10**: ‘Silk and hemp’: The compound originally appears in the Zuozhuan: 左傳, 成公九年: “詩曰: 「雖絲麻, 無棄菅蒯。」” “The ode (now lost) says, ‘Though you have silk and hemp, / Do not throw away your grass and rushes’” (James Legge tr.). But later the term could refer to something of value being jumbled together with something ordinary; e.g., Du Fu (712–70), QTS 221 (2343): 杜甫, 園官送菜: “點染不易虞, 絲麻雜羅紈。” “Gegen eine Beschmutzung durch den Saft des Portulaks kann man sich nur schwer vorsehen; / es ist wie wenn Hanffäden in einem Seidendewebe vermischt wären (dagegen kann auch nichts getan werden)” (Erwin von Zach tr.).

以下は漢字のテキストです。これには「詫談法則」の語彙が含まれています。「詫談法則」は、日本の法律制度を指す言葉です。この文脈では、この言葉は日本と中国の両方の法律制度を指していることを示しています。
Such, in fact, is my writing.
Saying, “You barely glimpse a single facet,”
The ‘Master’ (Mr. Imai) is, in fact, speaking of himself.
Dozens of scholars, all in confusion (over how to translate ‘Statistik’),
Their cacophony like that of mosquitoes.

Line 12: ‘Little knowledge’: Cf. Zhuangzi 19: 莊子, 達生: “今[孫]休、款敞聞之民也。” “Now Sun Xiu is a man of ignorance and little learning” (Burton Watson tr.). Also Liu Xie, Wenxin diaolong 38: 劉勰, 文心雕龍, 事類: “所作不可貌、難便不知出、斯則寡聞之病也。” “His works could not stand scrutiny, because such scrutiny would reveal their lack of support from classical sources. This is an example of the problem of shallow learning” (Yang Guobin tr.).

Line 14: ‘Floating clouds’: A witty play on the well-known expression in Analects 7/16: 論語, 而: “不義而富且貴、於我如雲。” “Riches and honors acquired by unrighteousness, are to me as a floating cloud” (James Legge tr.).

Line 17: ‘Glimpse’: Cf. Liji 9: 礼记, 礼: “皆可俯而窺也。” “(The remaining creatures) could all be looked down at and glimpsed” (JTW tr.). Also Han Yu (768–824): 韓愈, 順宗實錄 4: “人莫能窺其意。” “[N]o one was able to guess [get a glimpse of] what they were up to” (Bernard S. Solomon tr.).

Line 18: ‘The Master is, in fact, speaking of himself’: A slight variation of Analects 14/28: 論語, 憲問: “夫子自道也。” “What the Master has just quoted is a description of himself” (D.C. Lau tr.). What makes the allusion humorous is the fact that a reference to a hallowed figure (Confucius) from a pedigreed text (the Analects) is wittily being turned against the one being referred to (Mr. Imai).

Line 19: ‘In confusion’: Cf. Liezi 3: 列子, 周穆王: “今頓識既往、數十年來存亡、得失、哀樂、好惡、擾擾萬緒起矣。” “Now suddenly I remember; and all the disasters and recoveries, gains and losses, joys and sorrows, loves and hates of twenty or thirty years past rise up in a thousand tangled threads” (A.C. Graham tr.). The confusion is over the terms in Japanese for ‘Statistik’ listed above on p. 69.

22 一炬悉焚 / fén
却憐癡吉
24 誤蒙俗氷 / fēn
地下有恨
26 塵淚粉々 / fēn
君欲邀我
28 豈云不懼 / yīn
唯酒未熟
30 恐叵取醺 / xūn

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Let’s settle on the correct definition (mine, of course) –

22 And with a torch burn all the rest.
What a shame, even Sakichi
24 Wrongly came under its vulgar cloud.
Thinking of her in the nether region, resentful,
26 One’s tears fall in profuse disarray.
Since you, Sir, would invite me to be your guest,
28 One can scarcely say you are inattentive.
But since the wine has not yet fermented,
30 It might be hard to get a bit drunk.

Line 22: ‘With a torch’: Cf. Du Mu (803–52): 杜牧, 阿房宮賦: “楚人一炬，可憐焦土。” (In 206 B.C.) the man of Chu (i.e., Xiang Yu 项羽) with a torch (burned down E’pang Palace of the Qin): / How wrenching, the scorched earth!” (JTW tr.).

Lines 23–26: ‘Sachiko’: KOTAJIMA Yōsuke points to the possibility (per OZ 38: 117) that Sakichi 瑣吉 is a reference to Eiko えい子, namely Okamoto Eiko 岡本栄子, better known as Kimura Akebono 木村曙子 (1872–90), author of the novel Fujo no kagami 妇女の鑑 (The Mirror of Womanhood), which appeared serially in the Yomiuri shinbun the same year Ōgai’s poem was written.31 She was one of many Meiji women authors to die young (but cannot be the implied subject of

Lines 25–26, since she was alive until the following year). Unclear is what connection, if any, there may be between ‘statistics’ and either Kimura Akebono or the main character in her novel (Hideko 秀子). A scan of the work turns up no instance of the use of tōkei or sutachisuchikku.

Chin Seiho conjectures that Sakichi may refer to ‘Österlen’ (in rōmaji), a reference he in no way clarifies. The book on statistics by Friedrich Oesterlen (1812–77), Handbuch der medicinischen Statistik, appeared in editions of 1865 and 1874. While still in Germany, Ōgai was told of the work by Kure Shūzō 吳秀三 (1865–1932, ‘the father of psychiatry in Japan’) in a letter dated January 7, 1887, the first extant reference linking Ōgai with statistics; Okada Yasuo, “Tōkei ronsō o tōshite mita Mori Rintarō”: 97.

Line 27: Up to this point, Mr. Imai has been referred to in the third person (which can also serve as a type of direct address in Japanese: e.g., “Would sensei like some tea?”). There is a shift here – not uncommon in koshi – to overt second-person address.

Line 29: Entire line, paraphrased: “It would be premature for us to meet.”

Line 30: ‘A bit drunk’: As pointed out by A. Charles Muller, xūn 醺 means “to be tipsy from drinking a moderate amount; to have a buzz on; to feel good from drinking without getting drunk”; online CJKV-English Dictionary. Cf. Du Fu, QTS 229 (2488): 杜甫, 撥悶: “聞雲安麴米春、 纔傾一醆卽醺人。” “Ich habe Leute...”

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34 The novel is reprinted in Meiji bungaku zenkō 明治文学全集 81: Meiji joryū bungaku shitō 明治女流文學集 (An Anthology of Meiji-Period Literature by Women Authors), Chikuma Shobo 筑摩書房 1966: 200–45.

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sagen gehört, dass der aus Reis bereitete Wein von Yun’an / Den Menschen [ein bißchen] trunken macht, selbst wenn man davon auch nur ein Glas trinkt” (Erwin von Zach tr.). Note also use of the graph by Yang Wanli (1127–1206) in the compound 一醺 (also found in the last line of matching-rhyme Poem #142): 楊萬里，和羅巨濟山居十詠，其七：“萬事休多問，三杯且一醺。” “About myriad affairs, best not to overly inquire; / Three cups and we’ll get a bit drunk” (JTW tr.).

Ôgai’s appended note to the poem:

客云。此詩意晦。漁史云。請客先讀今井氏文。則知之意晦在彼。而弗在此也。客首肯而去。漁史又譏。

Guest said: “The meaning of this poem is obscure.”

Fisher-Functionary (Ôgai) replied: “First, please read what Mr. Imai wrote. Then you will know that the obscurity in meaning rests with him and not with what is here.”

Guest nodded in agreement and left.

So Fisher-Functionary retranscribed it (for readerly attention).

#142

A Matching-Rhyme Poem by Mori Ôgai

讀第三駁議 寄今井武夫君 用鷗外魚韻
“Sent to Imai Takeo Upon Reading His Third Rebuttal, Using the Rhymes of Ôgai Gyoshi”

“Daisan bakugi o yomi, Imai Takeo-kun ni yosu. Ôgai Gyoshi no in o mochiru.”


30-line, four-character koshi 古詩 (gŭshī). Rhyme category: 平聲上十二 (文)韻

October 19, 1889

臥龍既死  
2 能却魏軍  
简冊歷ヶ  
4 曾傳三分  
趨ヶ武夫  
6 拒戰太勤  
織巾羽扇

GUN / jūn
BUN / fēn
GON [KIN] / qín

Japonica Humboldtiana 17 (2014–15)
Reclining Dragon, though dead,

Could rout Wei troops;

Could rout Wei troops;

Corded bamboo bundles’ (rolls of history), so vivid,

Have handed down the ‘Three Divisions’ – Wei, Wu, and Shu.

Courageous Mr. Valiant (‘Takeo’)

Works diligently putting up resistance.

By silk headband and feathered fan,

Who would have thought he’d be sent packing –

Arms and armor scattered on the ground,

Man and horse in confused disarray.

Lines 1–2: ‘Reclining Dragon’ refers to Zhuge Liang 諜葛亮 (181–234), famed Shu strategist of the Three Kingdoms; e.g., Sanguozhi 三國志, 諜葛亮傳: “徐庶…謂先主曰: ‘諸葛孔明者，臥龍也。將軍豈願見之乎?’” “Xu Shu … said to the first ruler (Liu Bei), ‘Zhuge Kongming (Zhuge Liang) is the Reclining Dragon. Does not your Honor wish to grant him an audience?’” (Lisa Raphaëls tr.). Reclining Dragon was such a formidable opponent that, upon the news of his death, the enemy Wei commander Sima Yi 司馬懿 (179–251), suspecting a ruse to lure him into battle, retreated. As the fictional Sanguozhi yanyi 三國志演義 (Romance of the Three Kingdoms) relates (ch. 104): “於是蜀中人諺曰: ‘死諸葛能走生仲逹。’” “After this, a saying gained currency in Shu, ‘A dead Zhuge puts a live Sima to flight!’” (Moss Roberts tr.).

Line 3: ‘Corded bamboo bundles’: As explained by Tsien Tsuen-hsuin 錢存訓 Qian Cunxun, “A single bamboo tablet was called a jiăn 簡 and a wooden one dū 牒. Several tablets bound together with cords to form a physical unit were called cè 簡”; Science and Civilisation in China, vol. 5: Chemistry and Chemical Tech-
The term functions metonymically to mean 'historical record.' Cf. Liu Zongyuan (773–819): "詞正而理備，謂宜藏於簡冊也。" “The phrasing is correct, the principle complete: to wit, it is fit to be stored in the historical record (<corded bamboo bundles>)” (JTW tr.).

Line 4: ‘Three Divisions’: The Three Kingdoms: Wei, Wu, and Shu. The term is used nearly verbatim in the same context both in the official history and in the fictional version: Sanguozhi 35 (919) and Sanguozhi yanyi (ch. 91): “先帝創業未半，而中道崩殂。今天下三分，益州疲弊。” “The late Emperor, his task of restoration not yet half complete, was taken from us midcourse. The empire is now divided in three parts, and Yizhou is spent” (JTW tr.).

Line 5: ‘Courageous Mr. Valiant’: Cf. Shijing #7: “赳赳武夫，公侯干城。” “That stalwart, martial man / Might be shield and wall to his prince” (James Legge tr.). ‘Takeo,’ of course, is Imai’s first name. Furthermore, as the reference to the ‘shield and wall of his prince’ suggests, there may be an implied reference to Imai’s championing of his mentor (i.e., his ‘prince’). Sugi Kōji, ‘the founder of Japanese statistics’ referred to in the introduction to this section.

Line 6: ‘Putting up resistance’: Cf. Sanguozhi 36 (943): “(張)飛呵(嚴)顏曰：「大軍至，何以不降而敢拒戰？」” “(Zhang) Fei berated (Yan) Yan, saying, ‘Once our grand army arrived, why, rather than surrender, did you dare put up resistance?’” (JTW tr.).

Lines 7–8: ‘Silk headband and feathered fan’: Accoutrements often linked with Zhuge Liang; e.g., Gu Yanwu (1613–82): “羽扇綸巾，諸葛公之爲將足見風流。” “Silk headband and feathered fan – the flair Duke Zhuge presented as general” (JTW tr.). But the term has also been associated with another general of the period, Zhou Yu: “遙想瑾當年…羽扇綸巾。” “I think of Gongjin (i.e., Zhou Yu) back then … With silk headband and feathered fan” (JTW tr.).

CHIN Seiho understands the phrase, ‘silk headband and feathered fan,’ to refer to Imai; KOTAJIMA Yōsuke takes it to describe Ōgai. The latter interpretation fits better, given the context and the couplet that follows, where an imposing Ōgai puts to flight a craven Imai (the verb 走 being the same as the one used to refer to Sima Yi in the note to Lines 1–2 above).

Line 9: ‘Arms and armor’: Cf. Mengzi 4A.1: “孟子，離婁上： “城郭不完，兵甲不多，非國之災也。” “It is not the exterior and interior walls being incomplete, and the supply of offensive and defensive [<arms and armor] not being large, which constitutes the calamity of a kingdom” (James Legge tr.).

Line 9: ‘Scattered on the ground’: Cf. the different meaning of the compound 委地 in #158 Orig. (Line 4) in “Matching-Rhyme Exchange with Hayakawa Kyōjirō” below.
Bloodynosed defeat like this,
So why not wake to the fact
You now see the sun, clouds pealed away? (I have enlightened you)
Your reference to ‘Beyond the Pale’ (punning on my name, Hōgai / Ōgai) –
Scurrilous scuttlebutt!
And with the wrong assessment of ‘misdiagnosis,’
The ‘Master’ (Mr. Imai) is, in fact, speaking of himself;
Mori is still around (he didn’t kill himself),
But will withdraw to quarters to avoid a mosquito (i.e., someone pesky like you).

**Line 11:** ‘Bloodynosed defeat’: Cf. Bo Juyi (772–846): 自居易, 論行營狀 (全唐文 668): “已敗衄者，不聞得罪。” “As for those who have suffered bloodynosed defeat, one does not hear of their being punished” (JTW tr.).

**Line 14:** ‘Clouds pealed away’: Cf. Xu Gan (ca. 170–ca. 217), Zhonglun 16: 徐幹, 中論, 實大臣: “文王之識也，灼然若披雲而見日，霍然若開霧而觀天。” “Wen Wang’s powers of recognition were brilliant, just like the clouds opening up to
reveal the sun, and swift, just like the mist disappearing to show the sky” (John Makeham tr.).

**Line 15**: ‘Beyond the pale’: In his third rebuttal, Imai Takeo had related the story of a medical quack who committed suicide after misdiagnosing a mild illness that afterwards became grave. Someone made a witty verse comment about the doctor’s suicide poem (as cited in Kotaima Yōsuke 1: 346): “方外の みたてなる故是非もなし / 守もりちがひたる匕さじの加減は。” “Inevitable, a diagnosis beyond the pale (hōgai), / Given mis-maintaining (mori) of ™-spoon measures” (JTW tr.). Mori and hōgai refer to “Mori Ōgai.” Hōgai makes for a wonderful pun on the author’s pen name, for more about which see n. 30 above.

The expression fāngwài (or hōgai) means ‘beyond the bounds (of the physical world),’ as in the following: Chuci: 楚辭, 遠遊: “覽方外之荒忽兮、沛罔象而自浮。” “I gazed into the emptiness there, beyond the world’s end; / Then onwards still I floated, over that watery vastness” (David Hawkes tr.). Also Huainanzi 2: 淮南子, 偉異訓: “真人…馳於方外、休乎宇內。” “The Genuine … gallop beyond the bounds (of the world); / and rest beneath the roof (of the cosmos)” (Harold D. Roth and Andrew Meyer tr.). Fāngwài hence has the extended meaning of ‘(one who is) beyond the bounds of the physical world (namely, a Buddhist or Daoist monk).’

More negatively, the compound means ‘beyond the bounds of normal or accepted behavior.’ It is in this sense that Ōgai is being characterized by Imai. Note the following pejorative usages: Zhuangzi 6: 莊子, 大宗師: “子貢曰:「彼何人者邪?修行無、而外其形骸、臨尸而歌、顏色不變、無以命之。彼何人者邪?」孔子曰:「彼方之外者也、而丘游方之內者也。」” “‘What sort of men are they anyway?’ (Zigong) asked. ‘They pay no attention to proper behavior, disregard their personal appearance and, without so much as changing the expression on their faces, sing in the very presence of the corpse: I can think of no name for them! What sort of men are they?’ ‘Such men as they,’ said Confucius, ‘wander beyond the realm, men like me wander within it’” (Burton Watson tr.). And Liu Yiqing (403–44), Shishuo xinyu 23: 刘義慶, 世說新語, 任誕: “阮籍…方外之人、故不崇禮制。” “‘Ruan [Ji] is a man beyond the realm of ordinary morality (fāngwài) and therefore pays no homage to the rules of propriety” (Richard B. Mather tr.).

Ōgai is stung by the characterization and in the following lines temporarily drops his mask of insouciant indifference.

**Line 16**: ‘Scurrilous scuttlebutt’: Cf. Hanshu 36 (1945): 漢書, 劉向傳: “巧言醜詆、流言飛文、譁於民間。” “With clever words and merciless character attacks, with baseless rumors and scurrilous smears, they stirred up the populace” (JTW tr.).

**Line 18**: ‘The ’Master’ (Mr. Imai) is, in fact, speaking of himself’: A repetition of Line 18 in antecedent Poem #141.
The Matching-Rhyme Kanshi of Mori Ōgai (koshi and risshi) 85

Lines 19–20: To paraphrase: “Yours truly is still around – no suicide! (as related in the note to Line 15) / I’ll go in now, to avoid pesky you.”

只恐崑火玉石俱焚
東臺之下花香泛ヶ
客醉紛ヶ待君已久
意豈不懮黔驢之背

Lines 21–22: ‘With your Mt. Kun blaze, / Jades and stones will both get consumed’: The allusion is to the Shujing: 書經, 夏書, 胤征: “火炎昆岡、玉石俱焚。” “When the fire blazes over the ridge of Kun, gems and stones are burned together” (James Legge tr.). Namely, good and bad get indiscriminately destroyed.

Lines 24–25: Here next to Ueno, by ‘East Platform,’
The road leads away from worldly dust:
Flowers’ fragrance wafts and floats,
And a visitor, drunk, becomes disoriented.
Having long awaited you,
How could I be less than attentive?
On black donkey’s back
Do come, and we’ll plan to get a bit drunk.
Line 23: ‘East Platform’: In his explanatory note to Poem #212 (treated in Wixted: “Sociability in Poetry”: 210), Ōgai uses the term to refer to Ueno.


Line 27: Note the change of address at the same point as in antecedent Poem #141.

Line 29: ‘Black donkey’: By placing Imai on a ‘black donkey,’ Ōgai is caricaturing him as someone, in effect, whose bark is worse than his bite. The reference is made explicit in Ōgai’s appended note to the poem quoted below.

Line 30: ‘A bit drunk’: See the note to the last line of the antecedent poem.

Ōgai’s appended note to the poem:

客云。黔驢何義。逸民云。聞之柳州。黔驢一鳴。猛虎大駭。見其怒蹄。則虎不復憚之。今井氏騎之。須記其性耳。客笑以爲然。逸民又識。

Guest inquired, “What does ‘black donkey’ mean here?”

Recluse (Ōgai) replied: “One hears of it in the writings of Liuzhou (i.e., Liu Zongyuan):

When a black donkey (which heretofore had not been seen in the region) brayed, the fierce tiger was much afraid. But seeing how, when angry, the donkey stomped its hoof, the tiger feared it no more.”

Now if Imai-san comes riding on one, we can note his natural temperament.”

Guest laughingly agreed.

So Recluse retranscribed the poem (for readerly attention).

Ōgai opens Poem #142 with witty reference to ‘Takeo,’ ‘Mr. Valiant’ (Lines 1–14). Alluding in Line 15 to his having been called ‘Beyond the Pale,’ Ōgai becomes annoyed and makes barbed comments (Lines 16–20). Ultimately, he regains his composure and sense of decorum (Lines 21–30), but not without further reference to Imai-san as a paper tiger.

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Hayakawa Kyōjirō’s pen name was Kyōnan 峡南. He is also referred to as Hayakawa Kyōtarō 早川恭太郎 and as Hayakawa Kyō 早川龔.36

The matching-rhyme poetry exchange between Mori Ōgai and Hayakawa Kyōjirō is important for three reasons. First, it includes one half of Ōgai’s matching-rhyme regulated-verse; three of the six that he wrote were exchanged with Hayakawa. Second, appearing as they do in Sosei nikki 徂征日記 (Off on Campaign: A Diary), they relate directly or indirectly to the Sino-Japanese War and afford a glimpse into Ōgai’s attitude at the time. Two of the exchanges straddle the war, one occasioned by Ōgai’s departure for Korea and China, the other by his assignment to Taiwan immediately after the conflict. The in-between exchange was written in continental Asia during the war. Together with Ōgai’s poem in “Matching-Rhyme Exchange with Noguchi Neisai” presented below, and another (non-matching, non-risshi) kanshi,37 they account for five of Ōgai’s eight kanshi appearing in Sosei nikki (Poems #154–61). Third, the poems themselves are of interest, reflecting the world of the time, the personalities of the two men, and a mix of poetic achievement: Hayakawa’s kanshi are respectable (the second is his best). Ōgai’s are uneven, the first being satisfactory, the second mixed, and the third quite good.

Hayakawa Kyōjirō, like Ōgai, was a physician with an interest in kanshi. He was detailed to the First Army Corps’ Transport Division for the Wounded 第一師團患者輸送部. Ōgai’s position was Chief of the Medical Unit of the Supplies Depot for the Second Army 第二軍兵站軍醫部長.

Ōgai was to spend three periods of varying length overseas on wartime military duty, during which he wrote a total of thirteen kanshi:

1) Ten months in Korea and on the Liaodong Peninsula during the Sino-Japanese War, from September 1894 to May 1895. (The war had started in August 1894 and was concluded in April of the following year.) The #154 and #158 matching-rhyme exchanges from the time are treated in this section on Hayakawa Kyōjirō. (The #160 exchange, also from the period, is treated in


37 Poem #156, also from Sosei nikki, has been treated earlier; see n. 42 below.
“Matching-Rhyme Exchange with Noguchi Neisai” below.) Seven of the eight 
kanshi in Sosei nikki were written during the war.

2) Nearly four months in Taiwan, from June to September 1895, while the
island was in the final stages of ‘pacification’ by the Japanese. Since the #161
matching-rhyme exchange (which also appears in Sosei nikki) is with Hayakawa, it too is treated in this section.

3) Fifteen months in Manchuria, from April 1904 until January 1906, during
the Russo-Japanese War. (The conflict started in February of 1904 and ended
in September of 1905.) Five kanshi (Poems #167–71) date from the period. 38

The first matching-rhyme exchange between Hayakawa Kyōjirō and Mori Ôgai took place immediately prior to their departure for continental Asia from Ujina 宇品, the port adjacent to Hiroshima, on October 16, 1894.39 Already, after
the victories of the Japanese army at Pyongyang 平壤 on September 15–16
and of the Japanese navy on the Yellow Sea on September 17, the end of the
war was near.

#154 Orig.

A Poem by Hayakawa Kyōjirō

呈森鷗外先生
“Presented to Mori Ôgai Sensei”
“Mori Ôgai sensei ni teisu” “Chéng Sēn Ōuwài xiānshēng”

Rhyme category: 平聲上十四(寒)韻

October 12, 1894, or shortly earlier

千里休歌道路難
Of hundreds of miles (< a thousand ri) / do not sing // ‘The route is hard’

Senri utau o yame yo dōro katashi to

先鋒帥戰將闌
The advance-guard / commander: // ‘The war is about to conclude’

Senpō no shusui tatakai masa ni takenawanaran to su

38 Three of the five (Poems #168–70), in exchange with Su Shoushan 宿壽山 (fl. 1905), are

39 Ôgai left Ujina for Korea on September 2, 1894, but had returned to Japan.
Xiānfēng zhǔshuài zhàn jiāng lán
About the hundreds of miles before us, do not sing, ‘The way is hard,’
2 For our advance commander says, ‘The war is winding down.’

滿淸群賊驕膽碎
The Manchu-Qing / thronged rebels // their arrogant gall shattered
Man-Shin no gunzoku kyōtan kudake
Măn-Qīng qúnzéi jiāodān suì

箕子山川朽骨
On Jizi’s / mountains and rivers // rotting bones turn cold
Kishi no sanzen kyōkotsu samushi
Jīzĭ shānchuān xiūgŭ hán

The Manchu-Qing rebel throng, their arrogance in tatters,
4 On mountains and rivers of Jizi – Korea – their rotting bones turn cold.

臨陣狂夫仍倚劍
Overlooking the camp / an ‘oddball’ // still leans on his sword
Rinjin no kyōfu wa nao ken ni yori
Línzhèn kuángfū réng yĭ jiàn

能醫正早登壇
Accomplished at writing / the ‘principal practitioner’ // early mounted the dais
Nōbun no isei wa hayaku dan ni noborieru
Néngwén yīzhèng zăo dēng tán
Here overlooking camp am I, a misfit, still leaning on his sword,
6 While you, a chief physician accomplished at writing, long ago ascended high.

駐軍不識秋光老
Stationed troops / are unaware // autumn’s light is aging
Chāgun shiraiji shākō no oitaru o
Zhūjūn būshi qiūguāng lăo

賦到當頭月一團
This composition completed / straight ahead / the moon a single orb
Fushi-itaru tōtō tsuki ichidan
Fù dào dāngtóu yuè yītúan
The troops stationed here take no notice that autumn’s light is fading;
8 My poem finished, before us the moon a single orb.

Line 2: ‘Advance-guard commander’: Namely, the commander of the Japanese First Army already on the Korean peninsula.
Line 4: ‘On Jizi’s mountains and rivers’: Jizi, or the Viscount of Ji, was putatively the uncle or brother of the last ruler of the Shang dynasty (ca. 1600–ca. 1045 B.C.). During the following Zhou dynasty he was enfeoffed with an area whose name 朝鮮 (Ch. ‘Cháoxiăn,’ Jpn. ‘Chōsen,’ Kor. ‘Chosŏn’) became the traditional term for Korea: Shi ji 38 (1620): 史記, 宋微子世家: “於是武王乃封箕子於朝鮮而不臣也。” “At this King Wu enfeoffed the Viscount of Ji with Chaoxian, but the latter did not consider himself a vassal of Zhou” (Wm. H. Nienhauser, Jr., et al. tr., modified). Hence, ‘Jizi’s mountains and rivers’ refers to Korea.


Line 6: ‘Mounted the dais’: I.e., achieved success.

#154 M.O.

Matching the Rhymes of a Poem by Hayakawa Kyōjirō

峡南早川君詩見贈乃次韻却寄
“Having Been Presented a Poem by Mr. Hayakawa Kyōnan, I Send Him One in Return with Matching Rhymes”
“Kyōnan Hayakawa-kun, shi ari okuraru. Sunawachi jiin shite kyakki su”
“Xiánán Zǎochuān-jūn yǒu shī jiàn zèng. Nǎi ciyùn quējī”
Rhyme category: 平聲上十四(寒)韻

October 12, 1894

一掃韓山不見難　NAN / nán
To do a clean sweep / of Han Mountains // does not evidence difficulty

Kanzan o issō shite kataki o mizu

天兵北戰將闌　RAN / lán
(Our) Heavenly Troops / pursue them in defeat // the war about to conclude

Tenpei niguru o oi tatakai masa ni takenawanaran to su

To sweep Han Mountains (the Korean peninsula) clear of Chinese – that presents no difficulty;

2 Our imperial troops pursue them in defeat: the war will soon draw to a close.
The Matching-Rhyme *Kanshi* of Mori Ōgai (*koshi* and *risshi*)

賊情繚恐攘鱗怒  
The rebel situation-cum-sentiment / only now fears // ruffled dragon-scale anger  
Zokujō wazuka ni osoren eirin no ikari  
Zéiqíng cái kǒng yǐnglín nù

士氣應忘墮指  
(Our) warrior spirit / is up to forgetting // a cold where fingers are broken off  
Shìqì yīng wàng duòzhǐ hán

The rebels at last are fearful of the dragon’s ire (that of our Emperor), having ruffled its scales;

4 Ours is a warrior spirit oblivious to the (Korean) cold that can freeze off fingers.

期我瘦骸埋異域  
It is to be expected that // my emaciated frame // be buried in foreign realms  
Wa ga sōgai mote iiki ni uzumen to kishi  
Qí wǒ shōuhái mái yìyǔ

欽君孤劍謝騷壇  
It is admirable that you // with lone sword // bade farewell to poetry circles  
Qīn jūn gūjiàn xiè sāo tán

It is to be expected that my emaciated frame end up buried in foreign lands;

6 But how admirable that you, with lone sword, bade poetry circles farewell.

艨艟解纜知何日  
The warship / untying its hawsers // who knows when (< what day?)  
Mōdō kairan izure no hi naru ka o shiran ya  
Méngtóng jiělǎn zhī héri

且賞灣頭月正團  
Temporarily, let us appreciate / the bay // its moon just now full  
Qiě shǎng wāntóu yuè zhèng tuán

Who knows when our warship, hawsers loosened, will set sail;

8 For now let us enjoy Ujina Bay, the moon turned full.
Title: ‘Having Been Presented’: The use of 見 as a passive auxiliary, although much more common in vernacular and modern Chinese, does appear in classic texts. Each is illustrated by the following. Kong Shangren (1648–1718): Taohuashan 24: 孔尚任，桃花扇，罵筵: “非也。這是畫友藍瑛新來見贈的。” “No, this was presented to me by Lan Ying, a painter-friend who recently arrived” (JTW tr.). And Mengzi 7B.29: 孟子，盡心下: “盆成括見殺。” Pencheng Kuo was put to death” (JTW tr.).

Title: ‘Send Him One in Return’: The compound 却寄 – and even more so its variant 卻寄 – appears at the end of numerous titles of Tang poems sent in reply to earlier verse: cf. Li Bo (701–62), QTS 184 (1883): 李白，秋浦寄內: “我今尋陽去、辭家千里餘。結荷倦水宿、卻寄大雷書。” “Jetzt bin ich nach Xunyang (Jiangxi) gegangen / und bin hier von meiner Familie über tausend Meilen entfernt. / Hier habe ich gesehen, wie Leute auf dem Wasser in Booten unter zusammengelegten Lotusblättern (als Schutz gegen Regen) übernachten (wie dies im Briefe des Dichters Bao Zhao [鮑照, 414–66] an seine Schwester geschildert wird); / und in Erinnerung daran sende ich Dir diese Verse aus Qiupu, wie jener Brief am großen Donnersee verfasst wurde” (Erwin von Zach tr.).

Line 2: ‘Pursue them in defeat’: The term appears in Zhuangzi 25: 莊子，則陽: “北旬五日而後反。” “The victors pursue the vanquished for fifteen days before returning to their base” (Victor H. Mair tr.). Even more germane is Hanshu 1B (63), which also includes an expression used in Line 4 below: 漢書, 高帝紀下: “上從晉陽連戰、乘北、至樓煩、會大、士卒墮指者什二三。” “The Emperor, (starting) from Jinyang, fought a succession of battles and took advantage of his victories to pursue the defeated. He went to Loufan, (where) he met with a severe cold spell, (so that) two or three out of every ten officers and soldiers lost fingers (or toes)” (Homer H. Dubs tr.).

Line 3: ‘The rebel situation–cum–sentiment’: In classical texts, the 情 in 賊情 generally refers to the ‘situation’ of rebel insurgents: e.g., Hanshu 99C (4171): 漢書, 王莽傳下: “於是群下愈、莫敢言賊者。” “Thereupon the numerous subordinates [of the ruler] feared all the more and none presumed to speak of the bandits’ circumstances” (Homer H. Dubs tr.). Ōgai’s usage, however, shades into modern-language usage: ‘sentiment – or feeling – of the rebels (< thieves).’

Line 3: ‘Ruffled dragon-scale anger’: The allusion is to Hanfeizi 12: 韓非子, 說難: “人主亦有逆鱗，說者能無結人主之逆鱗則幾矣。” “The ruler of men too [like the dragon] has his bristling scales. Only if a speaker can avoid ruffling them will he have any hope for success” (Burton Watson tr., modified). Cf. Su Shi: 蘇軾, 謝中書舍人啟: “有任ailles鱗之患。” “There is the foolishness of being impetuous or overcautious and ruffling the dragon’s scales” (JTW tr.). The verb Ōgai uses, 攖 (‘to ruffle or rub the wrong way’), is nearly synonymous with 嫽.

Line 4: ‘Cold that can freeze off fingers’: See the note to Line 2. The reference in this context is to Korean winters.
Lines 3–4: To paraphrase: “Having ruffled the scales of the dragon, the Chinese have gone too far, provoking our Emperor’s ire. Our valiant Japanese troops can withstand notorious Korean winters.” Note that just three days prior to writing the poem, Ōgai had an audience with the Meiji Emperor, who had arrived at the Hiroshima garrison the previous month.

Line 6: ‘Poetry circles’: The 鬼 in 鬼壇, originally a reference to the “Li sao” 鬼騷 (On Encountering Sorrow) of Qu Yuan 屈原 (343-278 B.C.) in Chuci 楚辭 (Songs of the South), and to verse written in its style, came to refer to ‘poetry’ in general in compounds like 謳壇.

For prior use of ‘poetry circles,’ cf. Kong Shangren, Taohuashan 桃扇, 偵戲：”論采、天仙、謫人間。好敎執牛耳、騷壇。” “Speaking of literary excellence, he is a heavenly immortal banished to be among men (i.e., another Li Bo); he could be made the acknowledged leader (< the one who in antiquity, as the head of the alliance, ‘held the ox’s ear’ for blood sacrifice at conferences of states) in command of poetic circles” (JTW tr.).

‘Poetry circles’ inevitably suggests the Japanese bundan 交壇 (‘literary establishment’) – in this case, that of the kanbun elite – and may allude to some recent specific circumstance in Hayakawa’s life.

Lines 5–6: To paraphrase: “It is to be expected that I, as a military man, might die abroad. But how admirable that you, ‘with lone sword’ (i.e., valiant, but melancholy), gave up one of your favorite pastimes (meeting with friends to exchange kanshi) to be here.’


Two war poems comprise the matching-rhyme exchange that follows. Haya-
kawa’s is a heartfelt piece that describes the scene of battle after the fall of Ryojun (Port Arthur) on October 21, 1894. Ōgai’s effort is more distant emotionally while more specific in geographical reference. Notwithstanding the real humanity of Hayakawa’s response to the devastation, almost in spite of

40 For more concerning kanshi about war, see n. 53 below.
41 Note the entry in Ōgai’s diary for the day: “此日は第二軍旅順に逼るの時なり…夜半報あり鬼順我となりと。” “Today the Second Army pressed the attack on Ryojun…. At midnight came the report, ‘Ryojun is ours!’”; Sosei nikki, OZ 35: 242.
42 A more uniformly successful effort (if uncommonly plain in expression for Ōgai) is Poem #156 dated a few days earlier on October 5, 1894, treated in Wixted: “Matching-Rhyme
himself he ends on a note of astonished contempt and triumph. The final three lines of Ōgai’s poem also express a conventional and unreflective nationalism that, by comparison, is contrived; yet the opening two couplets, especially the second, are excellent. Not surprisingly, neither in this exchange nor in Ōgai’s diary is there any reference to the atrocities committed by Japanese troops against the Chinese populace over a period of several days after Port Arthur capitulated.

A Poem by Hayakawa Kyōjirō

“As Witnessed at the Attack on Lüshunkou” By ‘Yamato Sword-Zen’

“Ryojunkō shingeki no shoken” Yamato Kenzen “Lūshūnkōu jinjī suōjiàn Dāhē Jiānchān”

Rhyme category: 平声下七(陽)韻

Composed between late October 1894 and early January 1895

三軍咄喊逼嚴疆

‘Three armies’ / in battle cry // press the key border fortress

Sānjūn duōhān bǐ yānjūāng

光景蕭疎是戰場

The sight / forlorn // this battlefield

Guāngjīng xiāoshū shì zhànchāng

Our ‘three armies’ in battle cry assault the border fortress –

What a forlorn sight, this battlefield!

Kanshi of Mori Ōgai: Quatrains”: 150, n. 44. The depredations of war are also decried in poems Ōgai exchanged with Su Shoushan; ibid.: 149–56.

Ichimura Sanjirō 市村瓚次郎 (1864–1947), with whom Ōgai earlier had a matching-rhyme poetry exchange (ibid.: 142–44), was instrumental in the revision of the poem; for details, see Kotajima Yōsuke, 2: 21.

The Matching-Rhyme Kanshi of Mori Ōgai (koshi and risshi)

鮮血滿谿流水赤

Fresh blood / fills gullies // the flowing water red

Senketsu wa tani ni michite ryūsui akaku

Xiānxiĕ mănxiĕ lúshŭi chì

攙槍委地陣雲黃

(The baleful comets) ‘Gouge’ and ‘Lance’ / die out // clouds in phalanx turn yellow

Sansō wa chi ni yudanete chin’un ki nari

Chânqiang wěi dì zhèn yún huáng

Rivers and mountains / bitingly cold // the territory tough

Kōzan rinretsu yoto sō ni shite

Jiāngshān lĭnliè yùtú zhūàng

壁壘荒殘雨雪凉

Ramparts / turned to wasteland // rain and snow chilling

Hekirui kōzan usetsu ryō nari

Bìlĕi huāngcán yūxuĕ liáng

Rivers and mountains bitingly cold, the territory tough;

6 Ramparts turned to wasteland, rain and snow chilling.

失嶮淸兵眞可笑

Surrendering mountain crags / the Qing troops // are truly laughable

Ken o ushinai Shinpei makoto ni warau beshi

Shīxiăn Qīngbīng zhēn kĕxiào

北洋此地固金湯

Along the North Pacific / this land // is indeed ‘a metal (wall) and scalding (moat)’

Hokuyō kono chi moto yori kintō

Bĕiyáng cĭdì gù jīntāng

Qing troops surrender high ground – downright ludicrous!

8 Along the North Pacific, this land – nailed down tight.

Title: ‘Lūshunkou’: Formerly known as Port Arthur or Ryojun, Lüshun City (or Lūshun Port) is now a district in the Chinese municipality of Dalian.

Title: ‘Yamato Sword-Zen’: A pen name of Hayakawa.

Line 1: ‘Three armies’: Cf. Analects 9/26: 论语，子罕: “三军可夺帅也，匹夫不可夺志也。” “The Three Armies (i.e., the armies of a large state) may be stripped of
their commander, but even a simple commoner cannot be deprived of his will” (Burton Watson tr.).

**Line 1:** ‘In battle cry’: The expression "咄喊" is virtually synonymous with "呐喊" (nàhăn, tokkan), later made famous as the title of the 1922 collection of stories by Lu Xun (1881–1936).

**Line 2:** ‘The sight’: Cf. Han Yu, QTS 339 (3805): 韓愈，酬裴十六功曹府西驛塗中見寄: “是時山水秋，光景何鮮新。” “This is the time when mountains and streams turn autumnal; / The sight, how fresh!” (JTW tr.).

**Line 4:** ‘Baleful comets’: Traditionally in East Asia, comets were considered ‘ominous, uncanny, weird’ (yāo妖). Comets, especially tailed ones, were omens of “armed conflict, royal claimants and pretenders, avenging swords, spears, the execution of great men, widespread slaughter, insurrections in the marches (pointed to by the comet’s tail), treason, female usurpers, conflict between suzerain and vassal. … The message was always the same – disaster”; Edward H. Schafer: *Pacing the Void: T’ang Approaches to the Stars*, Berkeley: University of California Press 1977: 109. 45

**Line 4:** ‘Die out’: Cf. the example of this use of 委地 by Fang Xiaoru (1357-1402): 方孝孺, 諧「戰國策」: “武之、至於春秋之世委地矣。” “The Way of Kings

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45 The terms 揹槍, 揹搶, and 機槍 are virtually interchangeable. Reference to 機槍 comes from *Huainanzi* 2: 淮南子, 俶眞訓: “萬物恬漠以喻靜，揺槍衡杓之氣，莫不彌靡、而不能為害。” ‘(Among the people of antiquity …) [the myriad things] were peaceful and dispassionate and so became contented and tranquil. The qi of (baleful comets such as) “magnolias,” ‘lances,’ ‘colliders,’ and ‘handles’ (sobriquets derived from the perceived shapes of ill-augured comets) was in every case blocked and dissipated so that they were unable to cause harm’ (Harold D. Roth and Andrew Meyer tr.). There is precedent for interpreting 揹槍 as ‘magnolias’ and ‘lances’: Ho Peng Yoke (何丙郁) in his translation of the “Treatise on Astronomy” of the *Jinshu* (晉書, 天志, 11–13 [277–403]), where twenty-one ominous asterisms are described (12 [323–26]), renders 天槍 and 天欃 天槍, respectively, as ‘Celestial Lance’ and ‘Celestial Magnolia Tree’ (although ‘Celestial Sandalwood’ would be more accurate for the latter); *The Astronomical Chapters of The Chin shu, with Amendments, Full Translation and Annotations*, Paris and The Hague: Mouton & Co. 1966: 130–34, especially 130.

Edward H. Schafer, however, interprets 天欃 (天欃) to be the ‘gouge of heaven,’ explaining that it ‘is a ‘Broom star’ (huixing 慧星) [perihelial comet] with a hook shape, like a latherman’s gouge – but the overall effect suits a crescent-headed comet with a curved biting edge’; *Pacing the Void: 108. His lead is followed by David R. Knechtges in renderings of two of the five examples in the Wenxuan where one of the three compounds is used. But he takes the first character to be modifying the second: hence, ‘gouging lance’; Wen xuan, or, Selections of Refined Literature, Princeton: Princeton University Press 1982–96, 3 vols.: 1: 255 (Line 157) and 2: 27 (Line 88). In two other instances, he simply renders the compound as ‘comets’: 1: 417 (Line 632) and 2: 121 (Line 70). The fifth occurrence, by Xie Zhan (387–421), while not translated by Knechtges, is treated by Erwin von Zach: 謝緯, 張子房詩: “垓下殞 揹槍。” “[I]In Gaixia gelang es ihm den unheilvollen (kometengleichen Xiang Yu) zu vernichten”; full citation on p. 105: 2: 318. 

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The Matching-Rhyme *Kanshi* of Mori Ōgai (*koshi* and *risshi*)

Wen and Wu, coming to the Spring and Autumn period, died out” (JTW tr.). The term is more commonly used in the sense ‘scattered on the ground,’ as in Poem #142 (Line 9) of “Matching-Rhyme Exchange: Ōgai Matching Ōgai,” treated above. Cf. Bo Juyi, QTS 435 (4819): 白居易, 長恨歌: “花钿委地無人收。” “Her hairpins scattered over the earth, no one picking them up” (Ching Ti tr.).

**Line 4.** ‘Clouds in phalanx’: Cf. Shiji 27: 史記, 天官書: “陣雲如立垣。” “Clouds in phalanx were like erect walls” (JTW tr.). Also Gao Shi (ca. 706–65), QTS 19 (225): 高適, 燕歌行: “殺氣三時作陣雲, 寒聲一夜傳刁斗。” “For three seasons long, winds of destruction form into phalanx of cloud; / Sounds in the cold: the whole night through, the ringing of watch kettles” (Stephen Owen tr.).

**Line 4.** Entire line: Inasmuch as 插 has the related meanings of ‘to prick, stab; sharp, pointed,’ the two phrases, ‘baleful comets’ and ‘die out,’ might also be construed as follows: “Pointed spears scattered on the ground, clouds in battle-array turn yellow.”

**Line 6.** ‘Ramparts’: The term appears four times in the Wenxuan, twice as the name of a constellation; the other two as follows: Yang Xiong (53 B.C.–A.D. 18): 揚雄, 甘泉賦 (文選 7): “屬堪與以壁壘兮。” “[He] assigns Geomancer (the spirit of geomancy) to the ramparts” (David R. Knechtges tr.). And Mei Cheng (d. ca. 140 B.C.): 枚乘, 七發 (文選 34): “壁壘重堅。” “Row after row of stout bulwarks and ramparts” (Victor H. Mair tr.).


Ōgai was not above making similar depreciatory comments: e.g., Poem #159 (Lines 9–10), dated March 29, 1895: “猾相勞樽俎, 雄軍收皷旂。” “The prime minister – Li Hongzhang 李鴻章 (1823–1901) – is crafty in the way he maneuvers as a diplomat (< The crafty minister is assiduous at ‘wine goblets and meat bowls’ [i.e., ceremonial banquets, hence diplomacy – a phrase found in *Hanfeizi* 10]); / Our valiant army will soon pack up pennants and drums,” Keene notes, “The anti-Chinese feeling was levelled specifically at Li Hongzhang”; *ibid.*: 272. Similarly, years earlier in 1884, Ōgai had made distinctly unfavorable comment...
about those in Taiwan who had offered resistance to the 1874 Japanese military expedition on the island.46

It is not that the following conclusion by Richard John Bowring about Ōgai and Sosei niki is wrong; rather, it might be qualified: “The diary is in fact notable for the distinct lack of patriotic sentiment and the total absence of enthusiasm, which is in great contrast to the reactions of the majority of Japanese literary figures of the time”; Mori Ōgai and the Modernization of Japanese Culture, Cambridge: Cambridge University Press 1979: 92. Note the sentiments found in the matching-rhyme poem by Ōgai that follows. It reflects both pride in Japanese army accomplishments and a patronizing attitude toward Chinese, both expressed in largely formulaic terms.

Cf. the following appraisal of Uta niki (Diary in Song) of ten years later, which recorded Ōgai’s sentiments about the Russo-Japanese War: “The poems are distinctly patriotic, but quietly so”; Eric Wesley Johnson, Mori Ōgai: The Fiction from 1909 to 1914, Ph.D. dissertation, University of Chicago 1973: 27.

Line 8: ‘Metal and scalding’: The compound derives from Hanshu 45 (2159–60): 漢書, 蒯傳: “必將嬰城固守, 皆爲金城湯池, 不可攻也。“They are to surround the city-walls in sturdy defense, all having metal walls and scalding moats, so as to be impregnable” (JTW tr.). Cf. Bo Juyi, QTS 436 (4827): 白居易, 和渭北劉大夫借便秋虜寄中親友: “豹虎關西卒, 金湯渭北城。” “Leopards

46 Ōgai’s untitled Poem #079 (of August 30, 1884), which appeared in Kōsei niki (Diary of the Voyage West), was written shipboard while passing Taiwan en route to Europe: 絕海艨艟奏凱還
 Battleships that plied the seas sang victory and returned:
 果然一擲破冥頑
 As expected, with a single blow they smashed the benighted blockheads (i.e., the uncivilized local natives).
 卻憐多少天兵骨
 Yet much to be regretted: bones of our Imperial troops
 埋在蠻烟瘴霧間
 Remain buried in southern-barbarian mists ’mid miasmal vapors.

The four-character phrase in the last line, 蠻烟瘴霧, had been used by Ouyang Xiu (1007–72).

Note a contemporary Japanese account of the 1874 expedition: “... Japanese soldiers came to this island to punish the violence of the Taiwan raw savages. But the untutored barbarians do not know ethics … The savages lost heart and they surrendered and apologized, and at dawn on May 22 [1874] Japan’s imperial prestige (ten’i) shone before the world (bankoku) ...”; as cited in Robert Eskildsen: “Of Civilization and Savages: The Mimetic Imperialism of Japan’s 1874 Expedition to Taiwan,” The American Historical Review 107.2 (April 2002): 406. Cf. the use of ‘raw aborigines’ by Ōgai, quoted in the note to Poem #160 Orig. (Line 5) in “Matching-Rhyme Exchange with Noguchi Neisai” below. Note also Nadir Heid: Imperiales Wissen und koloniale Gewalt: Japans Herrschaft in Taiwan, 1895–1945, Frankfurt am Main: Campus 2012.
and tigers, the soldiers west of the passes; / metal and scalding, the cities north of the Wei” (Howard S. Levy tr. – with translator’s appended note that ‘metal and
calcing’ is “a reference to metal walls and moats of scalding liquids, meaning
a city of impregnable strength”; Translations from Po Chü-i’s Collected Works,

Line 8: ‘This land – nailed down tight’: There are two complementary senses here:
‘this land that is traditionally nailed down tight (i.e., difficult to conquer)’ and
‘this land that is now nailed down tight (for us).’

#158 M.O.

Matching the Rhymes of a Poem by Hayakawa Kyōjirō

旅順戰後書感次韻

“Recording What I Felt After the Battle of Port Arthur: In Matching Rhymes”

“Ryoujun sengeo, kan o shoshite, jin su” “Lushun zhánhòu shú gān, cǐyùn”
Rhyme category: 平声下七 (yang) 韵
Drafted January 2, 1895, completed January 14 or later, and dated to January 2

Morning, tossing away / the Yalu // losing the border
Zhāo pāo Yālù shí biānjīăng

Evening, discarding / Liaodong // turning it into a battlefield
Mù qì Liáodōng zuò zhànchǎng

Morning, Yalu discarded, the border lost;

Evening, Liaodong abandoned, turned into a battlefield.

‘Shadowy fire’ / shines on the woods // rays dark and dreary
Inka hayashi o terashi hikari santan

Fallen corpses / cover the plain // blood mysteriously-dark yellow
Fūshī yǎnyě xiē xuánhuáng

Strewn corpses cover the plain, blood a blackish yellow.
雄軍破敵如摧朽

Our heroic army’s / smashing the enemy // is like splitting rotten wood

Yūgun no teki o yaburu koto  kyū o kudaku ga gotoku

Our heroic army’s / smashing the enemy // is like splitting rotten wood

Xióngjūn pò dí   rú cuīxiǔ

The new government’s / bestowing of grace // is akin to the conveying of a cool breeze

Shinsei no on o hodokosu koto  ryō o okuru ni nitari

Our new government’s bestowal of grace, the conveying of a cool breeze.

天子當陽徧威德

The Son of Heaven / facing the sun // universal his prestige and benevolence

Tenshi yō ni atatte  itoku amaneshi

The Son of Heaven, our Emperor, faces the sun, his prestige and benevolence universal;

何須徒頌古成湯

What need / pointlessly to sing the praises // of old Chengtang

Nan zo mochǐn itazura ni inishie no Seitō o tatauru o

No need to sing the praises of Chengtang – ‘Compleat Tang’ – of old.

Line 1: ‘Yalu’: The river demarcating the border between Korea and China.
Line 1: ‘The border’: The term appears as early as in the Zuozhuan. Cf. Du Fu, QTS 217 (2285): 杜甫, 夏夜嘆: “念彼荷戈士、窮年守邊疆。” “I am thinking of our men who bear arms / To defend the frontier for the whole year” (William Hung tr.).
Line 2: ‘Liaodong’: The peninsula that was the site of final battles of the Sino-Japanese War (and later of major conflicts in the Russo-Japanese War).
Lines 1–2: Note that throughout the couplet the level and oblique tones in complementary positions between lines carry over into modern Mandarin.
Line 3: ‘Shadowy fire’: ‘Yin fire’ is similar to the ignis fatuus, or will-o-the-wisp, of the West. Cf. Mu Hua (fl. ca. 300): 木華, 海賦 (文選 12): “陽氷不治, 陰火潛

47 “[Y]n fire is fire from hidden places beneath the surface of the earth or sea. The expression
然。““Sunlit ice that does not melt, / Shadowy fires burning underwater” (David R. Knechtges tr.). Also Du Fu, QTS 216 (2262): 杜甫, 奉同郭給事湯東靈湫作: “陰火煮玉泉、噴薄漲巖幽。” “Das Feuer im Innern der Erde bringt das glänzende Wasser der hiesigen Quellen zum Kochen; / sprudelnd benetzt es die einsame Felsenwildnis” (Erwin von Zach tr.).

**Line 3:** ‘Dark and dreary’: Cf. Liu Yiqing, Shishuo xinyu 2: 劉義慶, 世說新語, 言語: “風霜固不論、乃先集其慘澹。” “The wind and frost, of course, need not be spoken of; / But snow ‘first gathering’ – how dark and dreary!” (Richard B. Mather tr., modified).

**Line 4:** ‘Strewn corpses’: Cf. Zhuangzi 25: (觸・蠻)相與爭地而戰, 伏尸數萬。 “The two kingdoms (‘Butt’ and ‘Barbarossa’ – both on the horn of a snail) often compete with each other and go to war, strewning the ground with tens of thousands of corpses” (Victor H. Mair tr.).

**Line 4:** ‘Blood a blackish yellow’: The Yijing uses the same locution, where it refers to the colors of Heaven and Earth and to the principles of yang and yin: 易經, 坤: “龍戰於野、其血玄黃。” “Dragons fight in the fields, their blood black and yellow” (Richard John Lynn tr.). It portrays an order that is out of balance. But 黄 can be understood as modifying玄: e.g. Shijing #3: 诗經, 周南, 卷耳: “陟彼高崗、我馬玄黃。” “I was ascending that lofty ridge, / But my horses turned of a dark yellow” (James Legge tr.). And since玄 commonly has the meaning of ‘mysterious, dark, obscure,’ the compound could be rendered ‘eerily yellow.’ While denoting the latter, Ōgai’s phrasing necessarily evokes the Yijing passage when used in the context of war.

**Lines 3–4:** Suenobu Yoshiharu specifically cites this couplet when saying that Ōgai was not writing of his own direct experience of war, but rather about what he had heard about from others (such as the photographer Kamei Koreaki 亀井茲). Ōgai was simply employing what Suenobu terms “conventional kanshi exaggeration”; “Sosei nikki ni kakarenakatta koto”: 49. On Ōgai’s depiction of the depredations of war, see also n. 42 above.

**Line 5:** ‘Like splitting rotten wood’: Cf. Sanguozhi 1 (5, commentary): 三國志, 魏志, 武紀: “故計行如轉圜、事成如摧朽。” “Hence, his plans were carried out easily, like revolving something that is round; and his affairs were easily brought to conclusion, like splitting rotten wood” (JTW tr.).

**Line 6:** ‘Bestowal of grace’: Cf. Cao Zhi (192–232): 曹植, 求親親表 (文選 37): “誠可謂恕己治人, 推惠施恩者矣。” “Von Dir kann wirklich gesagt werden, dass Du ein Herrscher bist, der dem Volke alles gestattet, was er sich selbst ge-

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is used of the subterranean sources of sulphurous springs and fumaroles, and of other concealed fires, real or metaphysical; but, above all, it refers to marine bioluminescence”; Edward H. Schafer: The Vermilion Bird: T’ang Images of the South, Berkeley: University of California Press 1967: 139.
stattet, und dessen Huld und Gnade sich überallhin verbreitet” (Erwin von Zach tr., alluding to Analects 15/24).

**Line 6:** To paraphrase: “The local populace has benefited from Japanese rule, which is akin to the bestowal of generosity by our Emperor.”

**Line 7:** ‘Prestige and benevolence’: Cf. Guanzi 17: 管子，兵法: “定宗廟、男女、官四分、則可以定感德、制法儀、出號令。” “Secure the ancestral temples. Provide for the men and women. Control the four classes (gentry, peasants, artisans, and merchants). Then you may make your majestic position and benevolent power secure, regulate laws and rules of conduct, and issue orders” (W. Allyn Rickett tr.).

**Line 8:** 'Chengtang’: Commentary to the following Shujing passage clarifies that the appellation means ‘Compleat Tang’ (or per James Legge, ‘Successful Tang’): 書經，仲虺之誥: “成湯放桀於南巢。” “Compleat Tang (reg. ca. 1783–54 B.C.) banished (the bad last emperor) Jie to Nanchao” (JTW tr.).

**Line 8:** To paraphrase: “There is no need to sing the praises of famous Chinese rulers of antiquity, inasmuch as we have our esteemed Emperor.”

Ōgai returned to Japan from China on May 22, 1895, only to be dispatched to Taiwan a few days later. In the following exchange, Hayakawa Kyōjirō sees Ōgai off on route to his new assignment. Ōgai departed on May 25 and received Hayakawa’s finished poem on June 15, apparently setting it aside. But on receiving orders on September 15 for his immediate return to Japan, he wrote a matching response the following day to avoid the embarrassment of not having replied before leaving Taiwan on September 22.

Hayakawa’s poem alludes to Su Wu and Li Ling, in conventional reference to friendship and separation. Ōgai’s poem takes up the allusion in the first and last lines of his response. Lines 2 and 7 closer to the center of the poem mirror each other and refer to Hayakawa. They serve to bracket the more somber internal couplets, the first of which skillfully blends reference both to the immediate situation and to the wider world, while the second, with its concrete images, effectively communicates self-deprecation and ineffectualness (if not failure).

Contributing to the muted sadness of the poem are the several Chuci 楚辭 expressions that echo, if not directly allude to, the anthology: Line 2 to the “Li sao” 離騷 (“On Encountering Sorrow”), Line 5 to “Ai shiming” 哀時命 (“Alas That My Lot Was Not Cast”) and to “Xi song” 惜誦 (“Grieving I Make My Plaint”), and Line 7 to “Jiu bian” 九辯 (“Nine Changes”).
A Poem by Hayakawa Kyōjirō

"Seeing Off Ōgai Gyoshi En Route to Taiwan"  By Kyō

Before June 15, 1895

欲随之水路悠 / yū / yōu
Would that, heading out / I might accompany you and go // but the
海路是遠
Yukite-yuku ni shita-gawari to hossuru mo / suiro haruka nari
Yū wāng suī zhī / shuílǔ yōu
知君今日駕難留 / ryū / liú
One knows / today // boarding (ship) would be hard to detain
知君今日駕難留
Shiru kimi no konnichi ga wa todome-gataki o
知君今日駕難留
Zhī jūn jīn rì jia nán liú
If only I could go with you, but the sea route is far;

異鄉分手山川恨
Ikyō te o wakatsu sansen urami
Yīxiāng fēnshŏu shānchuān hèn
絕島從軍將士愁
Zētō ikusa ni shitagau shōshi ureu
Jiēdāo cóngjūn jiàngshì chóu
When those close / part for foreign lands, even mountains and streams feel
regret;

飛絮落吟短袖
Hijo rakka tanshū ni ginji
Fēixù luòhuā yīn duān xiù

Japonica Humboldtiana 17 (2014–15)
Whale billows / and crocodile waves // jounce (your) light boat

Jīngbō èlà / dàng qīngzhōu

Amid flying catkins and fallen petals, I intone these lines, short-sleeved,
6

While whale billows and crocodile waves bounce about your slight craft.

河梁一別雙埀涙

‘On the river bridge’ / once parted // paired hanging (streams of) tears

Karyō hitotabi wakarete sōsui no namida

Su and Li / back then // were like this or no?

Sū-Lĭ dāngnián rú shì fŏu

Having said goodbye ‘on the river bridge,’ paired streams of tears falling down –
8

For Su Wu and Li Ling, was it like this back then?

Title: ‘Ōgai Gyoshi’: see p. 73 above, including n. 28.

Title-line: ‘Kyō’: A pen name for Hayakawa Kyōjirō, meaning ‘respectful.’ Also the name of a figure in Tao Qian’s poetry who understood and recognized true worth in others: 陶潛, 詠士七首, 其六: “舉世無知、止一劉龔。” “In all the world none knew his worth [i.e., that of Zhang Zhongwei 張仲尉], / Save one man only, [his friend] Liu Gong [fl. A.D. 10]” (James Robert Hightower tr.).

Line 3: ‘Foreign lands’: Cf. Cao Zhi: 曹植, 洛神賦 (文選 19): “悼良會之永絕兮、哀一而異鄕。” “She grieves that this good tryst must cease forever, / And sorrows that, once departed, we shall go to different realms” (David R. Knechtges tr.). Also Wei Zhuang (836–910): 韋莊, 上行杯: “惆悵異鄕雲水、滿酌一盃勸和淚。” “Melancholy are the clouds and streams of a strange land; / I pour full the cup for you, my urging mixed with tears” (JTW tr.).


Line 6: ‘Whale billows’: Cf. Du Fu, QTS 232 (2561): 杜甫，舟出江陵南浦奉寄鄭少尹: “溟漲鯨波動、衡陽雁影徂。" “Das Meer ist durch die Bewegungen der Wal-_fische in Aufruhr (d.h. China ist durch Rebellionen erschüttert); / die fliegende Wildgans begibt sich nach Hengyang (d.h. Du Fu flüchtet nach Hunan)” (Erwin von Zach tr.).

Line 6: ‘Crocodile’: As noted by Edward H. Schafer, “The man-eating saw-toothed crocodile (鰐) which infested the coastal shallows and estuaries of Nam-Viet in Tang times was free of old cultural associations. Its fame was chiefly due to the writing of a single man” – namely, Han Yu; The Vermilion Bird: 217; e.g., QTS 341 (3825): 韓愈, 瀧: “鱷魚大於船、牙眼怖殺儂。” “The crocodile fish is larger than a ship – / Its fangs and eyes bring terror and death to us” (Edward H. Schafer tr.).

Lines 7–8: ‘River bridge’ and ‘Su Wu and Li Ling’: In East Asia, these two Han dynasty figures were to become the epitome of friendship because of the poetic exchange ascribed to them in the Wenxuan (ch. 29), as well as a famous letter to Su Wu by Li Ling (ibid.: ch. 41). Their biographies, which appear in the Hanshu (ch. 54), can be summarized as follows: “While in the land of the Xiongnu, Li Ling [李陵 (d. 74 B.C.)] became good friends with another prisoner, Su Wu 蘇武 (d. 60 B.C.), a Han envoy who had headed a diplomatic mission in 100 B.C. When Su Wu was allowed to return to Han in 80 B.C., the two friends bid each other a sad farewell”; David R. Knechtges, in idem and Taiping Chang [張太平 Zhang Taiping], ed.: Ancient and Early Medieval Chinese Literature: A Reference Guide, Part One: Leiden: Brill 2010: 491.


The ‘river bridge’ where the two parted appears in a verse attributed to Li Ling: 李陵, 與蘇武三首，其三 (文選 29): “攜手上河梁、遊子暮何之。”
“Nous montons vers le pont, nos deux mains enlacées: / Voyageur en partance, où seras-tu ce soir?” (Yves Hervouet tr.).

Matching the Rhymes of a Poem by Hayakawa Kyōjirō

寄懷早川峽南次其別韻

“Sending My Thoughts to Hayakawa Kyōnan, Matching the Rhymes of His Poem of Farewell”

“Omoi o Hayakawa Kyōnan ni yose, sono sōbetsu no in o jisu”

“Jìhuái Zǎochuān Xiánán cì qí sòngbié yùn”

Rhyme category: 平聲下十一 (尤)韻

September 16, 1895

携手河梁事悠 / yōu

南荒歎我久淹留 / liú

You lamented I might linger long in southern barrens – Taiwan.

接天波浪風雲急

滿地干戈艸木愁

Great waves touching the sky, winds and clouds threatening;

方技與期三折臂

Japonica Humboldtiana 17 (2014–15)
世間誰怒一虛舟
In the world / who gets angry at // ‘a lone empty boat’?

Shìjiān shéi nù yì xūzhōu
There may be prospects for my medical skill, ‘setting three fractured arms’;

Yet in the world at large, none gets upset at ‘an empty boat.’

In Kyō(nan)-gorge / hazy trees // in autumn wave and shed

Xiázhōng yānshù qiū yáoluò
Amid mountain gorges that evoke your name, hazy trees in autumn wave and shed their leaves:

At times like this I think of you – was it like this back then or not (for those longstanding friends, Su Wu and Li Ling)?

Line 1: ‘Hand in hand on the river bridge’: An allusion to the Li Ling line – 携手上河梁 – cited in the note to Lines 7–8 of the preceding poem.

Line 2: ‘Linger’: Cf. Chuci: “時繽紛其變易兮, 又何可以淹留?” “The age is disordered in a tumult of changing: / How can I tarry much longer among them?” (David Hawkes tr.). Also Hanshan (9th cent.), QTS 806 (9069):

山, 無題: “一向山坐, 淹留三十年。” “Once I came to Cold Mountain ‘to sit’ (i.e., to meditate). / I stayed on for thirty years” (JTW tr.).

Although Hayakawa did not know it at the time of Ōgai’s departure, the latter was to be in Taiwan for fewer than four months. Hence, since this poem was written by Ōgai just before his return, the line becomes ironic.

Line 4: ‘The land full of arms’: A direct allusion (with the two constituent compounds reversed) to Du Fu, QTS 229 (2508): 杜甫, 奚州歌十絕句, 其九: “干戈滿地客愁破, 雲日如火炎天凜。” “Überall auf der Welt sind jetzt kriegerische Unruhen (von denen ich hierher flihen musste); hier im Gedächtnistempel verlor ich meinen Kummer über das Leben in der Fremde. / Wenn die hohe Sonne wie Feuer brennt, wird hier unter dem Nadelholz des Tempels das heisse Wetter zur Kühle” (Erwin von Zach tr.).

Lines 3 and 4: The couplet is open to differing (but not mutually exclusive) interpretations. It could refer to past events, to Ōgai’s trip by ship a few months earlier, when “Great waves touched the sky, and winds and clouds threatened,” and to a
Taiwan that upon his arrival was “‘A land full of arms,’ plants and trees sorrowful.” At the same time, the lines could refer to the more general world situation: Western powers’ insistence that Japan give up the Liaodong Peninsula, increasing tension with Russia over territorial claims, and other pressures.

**Line 5**: ‘Professional skill’: Skill in healing, necromancy, divination, astrology, etc.; extended from its early use, as in the following cognate compound: Shiji 105 (2796): 史記, 扁鵲倉列傳: “方伎所長, 及所能治病者, 有其書無有?” “Among the formulae and skills you are good at and the kinds of illnesses you can treat, are there any books about them, do you have them or not?” (Elizabeth Hsu tr.).

**Line 5**: ‘May be expected’: Cf. Chuci: 楚辭, 哀時命: “往者不可扳援兮, 徒者不可與期。” “For those that are gone, I cannot reach back to; / And those yet to come, I cannot wait to see [i.e., do not have the prospect of meeting with]” (David Hawkes tr.).

**Line 5**: (Setting) three fractured arms: The *locus classicus* for the expression is the Zuozhuan: 左傳, 定公十三年: “三折肱知為良醫。” “From (his setting) three fractured arms, one knows he is a good physician” (JTW tr.). In Chuci there is a closely related proverb: 楚辭, 九章, 惜誦: “九折臂而成醫兮, …。” “(Setting) nine fractured arms, one can set oneself up as a doctor; …” (JTW tr.).

**Line 6**: None gets upset at “an empty boat”: The source is Zhuangzi, with an additional likely allusion to Du Fu. Zhuangzi 20: 莊子, 山木: “方舟而濟於河, 虛船來觸舟, 虽惼心之人不怒。” “If a man, having lashed two hulls together, is crossing a river, and an empty boat happens along and bumps into him, no matter how hot-tempered the man may be, he will not get angry” (Burton Watson tr.). Also Du Fu, QTS 224 (2391): 杜甫, 題張氏隱居二首, 其一: “乘興杳然出處, 對君疑是泛虛舟。” “My mind was clear at coming; but now I’ve lost my guide, / And rudderless my little bark is drifting with the tide” (Herbert Giles tr. – a rendering that, although old-fashioned in expression, captures the spirit of the lines).

**Lines 5–6**: To paraphrase the couplet’s self-deprecatory lines: “With more experience, I may well get better as a doctor; / But like an empty boat that unwittingly bumps into things (and only for that reason does not prompt anger), I am lonely and adrift (and the effort I expend adds up to little or nothing).” Kotaijima Yōsuke conjectures that Line 6 may refer to the large number of patients Ōgai had to send back to Japan. If so, the line would also imply, “At least I’m not being criticized by others for my ineffectualness.”

Cf. Ōgai’s Poem #002, 庚辰歲旦醉歌 (Lines 9–12), January 1, 1880, about his recent medical training not having been put into practice: “蕭齋靑燈思密勿, 泰西醫方覔身點。卻笑技術無所施, 精神十載空突屹。” “In solitary study by oil lamp, I applied myself assiduously, / And of Western medicine managed a glimpse. / Ludicrous that such skill has not been put to practice; / Twenty years’ intense application – such ’majestic soaring’ for nought” (JTW tr.).
Line 7: ‘Amid mountain gorges that evoke your name’: The phrase ‘amid mountain gorges’ 峽中 incorporates the first half of Hayakawa’s pen name Kyōnan 峽南, hence evoking it; the phrase is also used in Poem #188 (Line 4) without the added association.


Line 8: ‘I think of you’: This echoes the phrasing and sentiment expressed in the Li Ling poem cited above: 李陵, 與蘇武三首, 其三 (文選 29): “行人難久留、各言常相思。” “The traveler cannot linger long, / we say to each other that we will always think of each other” (Stephen Owen tr.).

Line 8: ‘Is it as of old or no?’: Ōgai here responds to the allusion in Line 8 of Hayakawa’s original poem. ‘Old’ refers both to the past, i.e., the time of Su Wu and Li Ling, and to their ‘longstanding’ friendship. He and Hayakawa are being likened to the pair; while parted, they exchange poetry affirming their friendship. The rhyme word 不 (in Mandarin, normally bù, but occasionally fŏu, as here) functions the same as the homophonous 否 fŏu of the Hayakawa original (but 不 is a 上聲 rather than a 平聲 rhyme).

Matching-Rhyme Exchange with Noguchi Neisai 野口寧齋 (1867–1905)

Noguchi Neisai is easily the most famous kanshi writer with whom Ōgai exchanged poetry. Born in Hizen, Noguchi studied kanbun with the father-and-son poets, Mori Shuntō 森春濤 (1819–89) and Mori Kainan 森槐南 (1863–1911), and has been paired with another of their disciples, Okubo Shōnan 大久保湘南 (1865–1908). Beginning in 1903, he published the kanshi organ Hyakkaran 百花欄 (“A Hundred Blossoms in Literary Columns”). He died comparatively young, at the age of thirty-eight, in all likelihood murdered by his wife’s younger brother. Commenting on the homicide in a letter, Ōgai states

48 Originally having the names Noguchi Ichī 野口弌 and Noguchi Ichitarō 野口一太郎, Neisai was the author’s best-known pen name; others were Shōrō 嘔楼 and Takuten Jōsen 諏天清仙, the latter as a shōsetsu critic (notably of Maihime, deemed by Ōgai the best on the work).

49 One of many kanshi periodicals during the Meiji period that are listed in Wixted: “Sociability in Poetry”: 191.
he was a friend (友達の一人) of Noguchi. The latter is said to have been the model for Haraguchi Ansai 原口安齋 in Vita Sexualis.

Two superlative kanshi form the matching-rhyme exchange between Noguchi and Ōgai. Both are included in the Kanda Kiichirō anthology, Meiji kanshibun shū, suggesting the importance accorded them by one knowledgeable critic. Indeed, Ōgai’s poem is his only kanshi included in the work, whereas Noguchi is represented by eight – reflecting conventional appraisal of the two as kanshi writers.

As “war poems,” the exchange represents a particular interest of the younger author.

50 Supposedly, the brother-in-law feared that the leprosy Noguchi suffered from was hereditary. Believing the rumor that eating human flesh was an effective treatment for the disease, he was said to have killed an eleven-year-old boy and fed him to the unsuspecting sister and brother-in-law. Acquiring Noguchi’s inheritance may also have been a motive for the latter’s murder – a view echoed by Ōgai in a letter of July 16, 1905 (#503; OZ 36: 239; the source for the reference to Noguchi as a friend). Imprisoned for the two murders, the brother-in-law was found not guilty for lack of evidence, but was later executed for the murder of someone else.


51 Full citation in n. 36 above. Interestingly enough, there is no indication at the appearance of either poem (155 and 197) that its matching pair is included in the anthology. This would confirm comments about comparative non-interest in Japan in matching-rhyme poetry; Wixted: “Sociability in Poetry”: 204, including n. 35.

52 By the same token, in the widely-circulated, influential Kaizōsha compendium of modern Japanese literature, Gendai Nihon bungaku zenshū 現代日本文學全集 (Complete Works of Contemporary Japanese Literature), vol. 37, which is devoted to poetry, includes eight kanshi by Noguchi and none by Ōgai; Gendai Nihon shishū, Gendai Nihon kanshi shū 現代日本詩集, 現代日本漢詩集 (Anthology of Contemporary Japanese Poetry and Anthology of Contemporary Sino-Japanese Poetry), Kaizōsha 改社 1929: 494.

寄懷森鷗外在臺灣總督府
“Expressing My Feelings to Mori Ōgai Who Is at Headquarters-Command in Taiwan”
“Omoi o Mori Ōgai no Taiwan sōtokufu ni aru ni yosū”
“Jì huái Sēn Ōuwài zài Táiwān zŏngdūfŭ”
Rhyme category: 平聲上十五(删)韻

寄懷森鷗外在臺灣總督府
“Expressing My Feelings to Mori Ōgai Who Is at Headquarters-Command in Taiwan”
“Omoi o Mori Ōgai no Taiwan sōtokufu ni aru ni yosū”
“Jì huái Sēn Ōuwài zài Táiwān zŏngdūfŭ”
Rhyme category: 平聲上十五(删)韻

September 7, 1895 or earlier

炎風朔雪去來閑
Kan / xián
‘Blazing winds / northern snows’ // between going and coming
Enpū sakusetsu kyōrai kan nari
Yánfēng shuòxuě qù lái xián

奏凱鳳城何日
Kan / huán
Victorious (< ‘Performing the song of victory’) / to Phoenix City //
when (< what day) will you return?
Gai o sōshite Hōjō izure no hi ni ka kaeran
Zòukăi Fèngchéng héri huán

Between your coming and going, ‘from northern snows to blazing winds’
– North China to Taiwan –

When, victorious, will you return to Phoenix City – Tokyo?

To Flowing Ghosts / tides reach // beyond the sea horizon
Ryūki ushio wa tsūzu tensui no soto
Liúguĭ cháo tōng tiānshuǐ wài

Into Great Grudge / summer enters // ‘mid (battle) drums and reeds (i.e., war-flutes)
Taiwan sho wa iru koka no kan
Dàyuăn shū rú gŭjiā jiān

Tides reach Flowing Ghosts – Liaodong – beyond the sea horizon;

Summer enters Great Grudge – Taiwan – ‘mid battle drums and reed war-flutes.

從軍兒女身地
Off to battle / boys and girls // (from) the land of tattooed bodies
Gun ni shitagau jijo bunshin no chi
Cóng jūn ērnǚ wénshēn dì
立馬英骨埋骨山

Halting their horses / valiant ones // (on) hills of buried bones

Uma o tatsu eiyū maikotsu no yama

Lì mā yīngxióng máigū shān

Joining the troops, boys and girls, from the land of tattooed bodies;

6 Valiant ones halt their horses, on hills of buried bones.

颯爽英姿酣戰後

‘Grim and bold / (your) heroic bearing’ // after ‘drunken (i.e., fierce) battle’

Sassō taru eishi kansen no nochi

Sàshuăng yīngzī hānzhàn hòu

復揮健筆記蠻

Again, flourishing / your mighty pen // do record the pacification of the southern barbarians

Mata kenbitsu o furutte hei-Ban o kise

Fū huī jiànbǐ jì píng-Mán

‘Heroic and forbidding your expression’ after ‘fierce battle’

8 Again flourishing your mighty pen, do put into words the pacification of the southern barbarians – Taiwan.

Title: ‘Expressing My Feelings’: Cf. Tao Qian (365–427): 陶潛, 九日閑居詩序: “空服九華、寄懷於言。” “So I have to be content with drinking the blossoms of the Ninth and expressing my feelings in words” (James Robert Hightower tr.).

Line 1: ‘Blazing winds and northern snows’: The four-character expression appears in Du Fu, QTS 230 (2512): 杜甫, 諸將五首, 其四: “炎風朔雪天王地、只在忠臣翊聖。” “Die Länder, wo heisse Winde wehen (Annam) und wo Schnee fällt (Hobei)[,...] gehören beide unter die Botmässigkeit Chinas (während sie jetzt in den Händen der Barbaren sind). / Man kann nur von würdigen Patrioten (nicht von Eunuchen) erhoffen, dass sie in dieser kritischen Zeit dem Kaiserhofe helfen werden” (Erwin von Zach tr.). The references here are to Ōgai’s recent posting to the south (Taiwan) from the one in the north (the Liaodong Peninsula).

Cf. an additional example of each of the two phrases. Han Yu, QTS 337 (3776): 韓愈, 新論, 求輔: “毒霧恆熏晝、炎風每燒夏。” “Giftige Nebel pflegen hier selbst zur Mittagszeit aufzusteigen, / heisse Winde wehen versengend während des Sommers” (Erwin von Zach tr.). And Li Bo, QTS 161 (1674): 李白, 古風 (#22 of 59): “胡馬顧朔雪、蹀躞長嘶鳴。” “The barbarian horse looks back at the northern snows, / It sidles by with short, quick steps and whinnies long” (Victor H. Mair tr.).

Line 1: ‘Coming and going’: Cf. Huan Tan (d. A.D. 56), Xinhun 3: 桓譚, 新論, 求輔: “騎以入市, 去來人不見也。” “The old man rode into market on the horse,
but no one noticed him coming or going” (Timoteus Pokora tr.). Also Liezi 2: 列子, 黃帝: “列子曰:「汝何去來之頻?」” “Why do you keep coming and going?” Liezi asked him” (A.C. Graham tr.). Additionally, Wang Ji (585–644), QTS 37 (478): 王績, 古意六首, 其五: “去來雙鴻鵠、棲息兩鴛鴦。” “A pair of swans comes and goes, / and it provides a roost for a mandarin duck couple” (Stephen Owen tr.).

Line 2: ‘Performing the song of victory’: The expression, meaning ‘to be victorious,’ comes from Zhouli 22: 周禮, 春官, 大司樂: “王師大獻、則令奏愷[=凱]樂。” “Lorsque l’armée commandée par l’empereur fait la grande offrande dans la salle des Ancêtres, alors il ordonne de jouer l’air du triomphe” (Édouard Biot tr.). Note its use in Ōgai’s Poem #079, quoted in n. 46.

Line 2: ‘Phoenix City’: The city of the emperor, i.e., Tokyo.

Line 3: ‘Floating Ghosts’: A Tang-dynasty name for Kamchatka (or as some argue, Sakhalin): Xin Tangshu 221A (6209–11): 新唐書, 東夷傳, 流鬼國. Used here to refer to the Liaodong Peninsula, where Ōgai had been stationed a few months earlier.

Line 4: ‘Great Grudge’: One of several Ming-dynasty names for Taiwan, including 臺員, 大員, and 大圓. It is a variation of 大冤, here also used for its semantic sense, in parallel with ‘Flowing Ghosts’ (Liaodong) in Line 3.

Line 4: ‘Battle drums and reed war-flutes’: The early military treatise, Wuzi 吳子, states (ch. 5) that at night ‘metal drums and reed flutes’ 金鼓笳笛 should keep proper intervals. The character jiā 葫 can be used alone in the sense of ‘reed (flute),’ as in 胡笳十八拍, the title to a poem attributed to Cai Yan 蔡琰 (fl. ca. 195), translated in the eponymous study by Robert A. Rorex and Wen Fong 方聞: Eighteen Songs of a Nomad Flute, The Story of Lady Wen-chi 賀姬: A Fourteenth-Century Handscroll in the Metropolitan Museum of Art, New York: The Metropolitan Museum of Art 1974.

The compound gŭjiā 胡笳 has prompted the following highly ‘naturalized’ translations: Yan Yanzhi (384–456): 顏延之, 軽駕幸京口三月三日侍曲阿後湖作 (文選 22): “金練照海浦、笳鼓震溟洲。” “Die vergoldeten Panzer und herrlichen Waffenröcke (seines Gefolges) erglänzen bis zum Gestade des Mee- res; / die Trompeten und Trommeln (seiner Truppen) machen die Inseln des Oze- ans erzittern” (Erwin von Zach tr.). And Du Fu, QTS 222 (2351): 杜甫, 八哀詩, 贈左僕射鄭國嚴武: “江 山少使者、笳鼓凝皇。” “Few messengers traveled between the two Courts separated by a vast distance; / Only the sound of bugles and drums manifested the Imperial determination to restore the Empire” (William Hung tr.).

Line 5: ‘Tattooed bodies’: A term commonly used in reference to non-Chinese native peoples; e.g., Liji 5: 礼記, 王制: “東方曰夷, 被髮文身, 有不火食者矣。” “The tribes on the east were called Yi. They had their hair unbound, and tattooed their bodies. Some of them ate their food without its being cooked” (James Legge tr.).
Tattooing was not uncommon in Taiwan, especially among the aboriginal Atayal people. Cf. Ōgai’s diary entry for September 9, 1895 (OZ 35: 256): “大姑の守兵生蕃人を拉し来たる三男二女皆身なり。” “Several male and female ‘raw aborigines’ were pressed into service by the Daguxian (Takoham) guard detail. They all had tattooed bodies” (JTW tr.). ‘Raw aborigines’ (or ‘raw savages’) was a common expression in Japanese for native peoples of Taiwan; cf. the example cited in n. 46.

Line 6: ‘Hills of buried bones’: No specific locale seems indicated. Likely a reference to burial sites of Japanese troops who died in Taiwan in this 1895 expedition or during the earlier one of 1874; cf. Poem #079 by Ōgai, quoted in n. 46.

Line 7: Entire line: Comes nearly verbatim from Du Fu (with two two-character phrases inverted), QTS 220 (2322): 杜甫, 丹靑引贈曹將軍霸 / 褒鄂毛髮動、英姿颯爽酣戰。 “The Duke of Bao and the Duke of E, their beards and hair bristling, / from their heroic and forbidding expressions, thoughts of fierce battle” (David Hawkes and William Hung composite tr.). Cf. Hanfeizi 10: 十 / 醒戰之時, 司馬子反渴而求飲、… “During the fierce battle, Marshal Sima Zifan was thirsty and looked for something to drink; …” (JTW tr.).

Line 8: ‘Mighty pen’: A well-known expression from Du Fu, QTS 227 (2452): 杜甫, 戏為六絕句, 其一 / 庾信章老更成, 凌雲健筆意縱橫。 “Yu Xin (513–81) wrote more masterly as he aged – / A mighty pen moving among the clouds in unexpected ways” (JTW tr.).

Line 8: ‘Pacification of the southern barbarians’: Here refers to the current campaign in Taiwan; cf. n. 46.

#160 M.O.

Matching the Rhymes of a Poem by Noguchi Neisai

臺灣軍中野口寧齋詩見寄次韻
“Noguchi Neisai Wrote a Poem That He Had Sent to Me Posted in the Army in Taiwan: Matching Its Rhymes”

“Taiwan gunchū nite, Noguchi Neisai shi ari, yoseraru. Jiin su”
“Tâiwân jûnchông Yêkôu Nîngzhài yûushî jiânjî ciûn”
Rhyme category: 平聲上十五(删)韻
September 7, 1895

征程不礙一身閒 / KAN / Xián
Being on campaign / does not impede // a person’s being at leisure
Seitei samatagezu / isshin no kan narû o
Zhêngchéng bùài yîshên xián

Japonica Humboldtiana 17 (2014–15)
The Matching-Rhyme *Kanshi* of Mori Ōgai (*koshi* and *risshi*)

幕府名流日往還
With camp headquarters’ / name crowd // one daily has goings back and forth
*Bakufu no meiryū hi ni ōkan su*
*Mūfǔ míngliú rì wǎnghuán*

Being on campaign is no bar to having leisure pursuits;
2 Yet daily one has dealings with headquarters brass.

戦跡收來詩卷裏
The marks left by war / might be gathered up // into poetry volumes
*Senseki osame-kitareri shikan no uchi*
*Zhànjī shōu lái shījuàn lǐ*

羈愁消得酒杯間
Homesickness while traveling (< the melancholy of being ‘hitched’ [i.e., away from home]) / can be successfully dissipated // amid wine cups
*Kishū keshi-etari shuhai no kan*
*Jīchóu xiāo dé jiǔbēi jiān*

Traces left by war may be gathered into poetry volumes,
4 And homesickness can be dissipated in wine-cups.

昨聞鼉皷鳴貂角
Yesterday, one hears that / alligator-skin drums // were sounding in Diaojiao (‘Cape Sable,’ i.e., ‘San Diego’ or ‘Santiago’)
*Saku wa kiku dako no Chōkaku ni naru o*
*Zuó wén tuógǔ míng Diāojiāo*

今見龍旌指鳳山
Today, one sees / dragon pennants // off toward Fengshan (‘Phoenix Mount’)
*Ima wa miru ryōsei no Hōzan o sasu o*
*Jīn jiàn lóngjīng zhǐ Fèngshān*

Yesterday, I hear ‘alligator drums’ were sounding in Diaojiao – Cape Sable – far to the north;
6 Today, one sees ‘dragon pennants’ heading toward Fengshan – Mt. Phoenix – well to the south.

好是天南涼氣到
It is timely that here / at sky-south // coolness is arriving
*Yoshi kore tennan ryōki itareba*
*Hǎo shì tiānnán liángqì dào*

桂香飄處賦平蠻

Japonica Humboldtiana 17 (2014–15)
At cinnamon-fragrance / -wafting locale // one might versify the pacifying of barbarians

Keikō no tadayō tokoro hei-Ban o fusan
Guìxiāng piāochù fù pín Mán

As cool temperatures finally arrive at this southern edge of sky –

8 Where the scent of cinnamon wafts – one can put into verse the pacification of the southern barbarians.


Line 5: ‘Diaojiao’: The full name of the locale in the northeast corner of Taiwan is Sandiaojiao 三貂角, which reproduces phonetically the name ‘San Diego’ or ‘Santiago’ conferred by Spanish sailors from the Philippines in the seventeenth century. As part of the parallelism with Line 6, Noguchi is also employing the phrase in its ‘literal’ sense: ‘Cape Sable,’ diāo 貓 being a ‘sable, ermine, or marten-like animal’; Edward H. SCHAFER, The Golden Peaches of Samarkand: A Study of T’ang Exotics, Berkeley: University of California Press 1963: 88–89 and 107–8. In the context, 角 jiăo means 角 jiăjiăo (‘cape or promontory’).


Line 6: ‘Mt. Phoenix’: Fengshan 鳳山 was a term referring to the area of modern Kaohsiung 高雄 (Gaoshing) in southern Taiwan.

Line 8: ‘Scent of cinnamon’: ‘[C]innamon’ is guì [桂], a name which was given to other trees besides the *Cinnamomum cassia*, whose bark is the ‘cassia’ of commerce”; SCHAFER, The Vermilion Bird: 195. (Note his taxonymy of guì terms: 304, n. 309. The Latin name helps explain why the character is often translated as ‘cassia.’) Cf. Yu Xin: 庾信, 山中; “澗暗泉偏冷, 崖深桂絕香。” ‘The mountain stream dark, its spring quite cold, / Cliffs deep-hidden, cinnamon especially fragrant’ (JTW tr.). Also Li He, QTS 21 (275): 李賀, 相和歌辭, 大堤曲; “妾家住横塘, 紅紗滿桂香。” ‘I am a woman of Hengtang, / My crimson silks are full of the scent of cassia’ (A.C. Graham tr.). See also p. 123.

Line 8: ‘Pacification of the southern barbarians’: Cf. Line 8 of the preceding poem.
Very little is known about Yu Shufen. In a letter to Katsura Koson, Ōgai even had trouble remembering his name. In the same letter (#1051; OZ 36: 456), Ōgai states: “Yu is studying here from abroad in a capacity equivalent to that of a Lieutenant Colonel.” In another source, Yu is identified as being from Zhejiang.

In the following exchange, Yu Shufen is polite, deferential, and flattering—not quite obsequious. Ōgai in his response is avuncularly cordial, and at the same time somber. Past, current, and future generations are referred to. Yu is aware of not having had the opportunity to study under Ōgai. And Ōgai is conscious of how temporary it is that he can fool himself into thinking he is young again by having this exchange with Yu. Yet the two do bridge the gap in generations, for the moment at least. Appropriately enough, this is the last of Ōgai’s matching-rhyme poems.

#212 Orig.
A Poem by Yu Shufen

贈鷗外總監
“Presented to Director General Ōgai”
“Ōgai sōkan ni okuru” “Zèng Ōuwài zōngjiān”
Rhyme category: 平聲上十一(真)韻
February 20, 1917 or earlier

雄才自古難相逅
Heroic (i.e., great) talents / from of old // are hard to encounter
Yūsai inishie yori ai-ai-gatashi

54 The Japanese reading for 俞樹棻 (榆蓀) is Yu Jufun (Yusun); the Chinese reading with tonemarks, Yú Shùfēn (Yúsūn).

55 In the same letter, Ōgai asks Koson (the pen name of Katsura Gojūrō) to look over his poem in the exchange—an indication of how the latter had replaced Yokogawa Tokurō in Ōgai’s graces as kanshi editor and adviser. Between 1917 and 1920, Ōgai wrote Koson thirteen letters, in each asking for his assistance with a kanshi. For more about him, see Murayama Yoshihiro: “Katsura Koson: Waseda kangaku no sakae” 桂湖村: 早稲田漢学の栄え (“Katsura Koson: The Glory of Kanbun Studies at Waseda University”), in idem: Kangakusha wa ika ni ikita ka: Kindai Nihon to Kangaku 漢学者はいかに生きたか: 近代日本と漢学 (How Did Kanbun Scholars Live?: Modern Japan and Study of Kanbun), Taishukan Shoten 大修館書店 1999: 121–47.

Japonica Humboldtiana 17 (2014–15)
From of old, only with difficulty does one encounter a great talent;

That I have finally been able to ‘glimpse Han’ – meet someone of such stature after wishing to do so for so long – is owing to prior karma.

It has cost (<pained) me / planning our encounter // (as I am) usually well removed

But to hear you discourse on the arts has greatly whetted my interest.

Your merit and fame / for a hundred generations // will be suspended (as an exemplar for all to see) in the historical record (<green [bamboo-inscribed] histories”)

Your writings / without bound // will inspire later persons

And your copious writings endlessly inspire later writers.
The Matching-Rhyme *Kanshi* of Mori Ōgai (*koshi* and *riisshi*)

一回私淑幾馳神

(With this) one time (visiting you) / ‘I have cultivated myself’ (at one remove, not having had the fortune to be a disciple of yours) // (and now can) frequently ‘gallop my spirit’ (towards you afar)

Ikkaishishuku shite itutabi ka kami o haseri

Yihui sishu ji chishe

Embarrassed, I gaze afar at the dust of your carriage, no way to catch up with a talent so exceptional;

8 In spite of not having had the fortune to be your disciple, with this one visit I have managed to ‘cultivate myself,’ so in future can frequently ‘gallop my spirit’ towards you far away.

Line 2: ‘To glimpse Han’: In a famous letter unsuccessfully seeking employment, Li Bo sycophantically cites what he claims to be a current saying: 李白, 與韓荊州書, 全唐文 348: “生不用封萬戶侯、但願一識韓荊州。” “Instead of life as a marquis of ten thousand households, much better to know Magistrate Han (i.e., you, Magistrate Han of Jingzhou, Han Chaozong 韓朝宗, 686–750)” (JTW tr.). The translation by Wong Siu-kit gives a succinct version that approximates the rhyme: “Of life the end / ’Tis not to be made lord of the realm, / But of Governor Han a friend”; *An Anthology of Ancient Chinese Prose*: 370.

Line 3: ‘Well removed’: Cf. Hanshan, QTS 806 (9067) 寒山, Untitled: “杳杳山、落落冷澗濱。” “Dark and obscure – the way to Hanshan; / Well removed – the shores of the cold mountain stream” (Robert G. Henricks tr., modified). Also Sikong Tu, QTS 634 (7288): 司空圖，詩品二十四則, 飄逸: “落落欲仕、俛纖不群。” “Well removed, longing to be there / Alone, away from the common herd” (Stephen Owen tr., modified).

Line 4: ‘Whetted’: Cf. the modern-Chinese expression, 津津有味, ‘appetizing, palatable; of great interest.’

Line 5: ‘Merit and fame … suspended (for all to see)’: The expression can also be used in a negative context: *Zhuangzi* 31: 莊子，漁父: “好經大事、變更易常、以掛功名、謂之叨。” “To be fond of plunging into great undertakings, altering and departing from the old accepted ways, hoping thereby to draw attention to [<suspend for all to see] your merit and fame – this is called avidity” (Burton Watson tr., modified).

Line 5: ‘Green histories’: Cf. Jiang Yan (444–505), 江淹, 詣建王上書: “俱啟丹冊、並圖靑。” “All [those of high reputation] are translated in the Cinnabar Folios, and are depicted in the Green Histories” (John Marney tr. – there is the added note by the translator: “Cinnabar Folios were documents relating to meritorious ministers and records of enfeoffments. Historical documents were anciently inscribed on bamboo, which was cut green and fire-dried”; *Chiang Yen*, Boston: Twayne Publishers 1981: 156; see also ‘corded bamboo bundles’ (p. 81 above),
and ‘sweated green’ (汗靑) in Wixted: “Matching-Rhyme *Kanshi* of Mori Ōgai: Quatrains”: 160.

**Line 7**: ‘Gaze afar at the dust (of your carriage)’: The source is *Jinshu* 55 (1504): 晉書, 潘岳傳: “[潘]岳性輕躁、趨世利、與石崇等詔事賈謐、每候其出、與崇輒塵而拜。” “Pan Yue (247–300), who by nature was flighty and frivolous, strove for worldly gain. Together with Shi Chong (249–300) and others, he curried favor with (the powerful) Jia Mi. Whenever Jia went out on the street, Pan and Shi would gaze towards the dust (from Jia’s carriage and horses) and bow” (JTW tr.). Cf. Wang Changling (698–756), QTS 20 (243). 王昌齡, 相和歌辭, 放歌行: “望塵非吾事、入賦且遲留。” “It is not like me to gaze obsequiously at carriage dust; / Rather, I have come to compose poetry and stay a while” (JTW tr.). Yu Shufen’s use of the expression is self-deprecatingly polite.

**Line 8**: ‘Cultivate myself’: The term comes from *Mengzi* 4B/21, 孟子, 離婁下: “予未得爲孔子徒也、予私淑諸人也。” “Although I did not have the fortune to be a disciple of Confucius himself, I have cultivated myself secondhand via others” (JTW tr.). Yu Shufen is comparing Ōgai to Confucius, and himself to Mencius. Like Mencius, he regrets not having been able to study directly under the Master, but is content with having learned from him (at one remove from having been his disciple) through this visit.

**Line 8**: ‘Galloping my spirit’: Cf. Sun Chuo (314–71): 孫綽, 游天壇山賦: “余所以馳神思、晝詠宵興、俛仰之間、若已再升者也。” “The reason I gallop my spirit and turn my thoughts over and over, sing by day and rise at night, is that in the space of a nod, it seems I have already ascended them [the Celestial Terrace Mountains] twice” (David R. Knechtges tr.). Also Su Shi, 蘇軾, 與南華老三首, 其二: “南山門、馳神杳靄。” “Gazing south toward the mountain gate, I gallop my spirit toward the hazy obscurity in the distance” (JTW tr.).

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#212 M.O.

Matching the Rhymes of a Poem by Yu Shufen

次俞榆蓀見寄詩韻

“Matching the Rhymes of a Poem Sent by Yu Yusun”

“*Yu Yuson no kiserareshi shi no in o jisu*” “*Cī Yú Yúsūn jiànjī shī yùn*”

Rhyme category: 平聲上十一(真)韻

February 20, 1917

休言老少難相得
Don’t say / for old and young // it is hard to get on well together

*lu o yame yo rōshō ai-e-gatashi to*

Japonica Humboldtiana 17 (2014–15)
Xiū yán làoshāo nán xiāngdé
傾蓋爲歡宿昔因
‘Carriage canopies inclined’ // in enjoyment // is former karma
Qīnggài wéi huān sùxí yīn
Don’t say it’s difficult for old and young to get on well together;

2 That we can hit it off on first meeting – ‘carriage canopies lowered’ – and enjoy ourselves, is owing to past karma.

The sea of officialdom // rising and sinking // I have escaped
Kānkāi fūchēn shité ware wa ato o nogare
Guānghǎi fúchén wú dùnjī

儒源沿討爾知津
Confucian founts // tracing back to them // you ‘know the ford’
Jūgēn ēntō shité nanji wa shin o shīru
Rúyuán yán tào ěr zhī jīn
The sea of officialdom, it floats up and sinks down – I have escaped;

The founts of Confucianism – tracing their sources, you ‘know where the ford is.’

數杯同醉芳醇酒
Several cups // getting drunk together // on fragrant wine
Sūhài tóng zuì fāngchún jiǔ

一代希逢磊落人
In a generation // one scarcely meets // an open, artless person
Ichidai xī féng lěiluò rén
After several cups, we get drunk together on fragrant wine;

6 In a generation, one seldom meets a person open and unaffected.

偸嫩自欺底事
‘Stealing (a) fresh-and-tender (appearance)’ // and fooling myself // after all, how is that?
Wākāi o nusumi mǐzukāra azamuku wa tsuī ni nanigoto zo
Totōn qiōng zhōng dǐshì

To forget the years // I have a friend // one full of spirit
Bōnen tōno seishín ni tāru areba nari
Wàngnián yōu yōu zū jǐngshēn
That I can fool myself and masquerade at being young – ‘stealing a fresh
and tender look’ – how is that possible?

It is because, to forget the years, I have a friend full of spirit – you.


The *Yijing* provides an example of what happens when two people do not ‘get on well together’: 易經, 革, 偶會: “革, 水火相息, 二女同居, 其志不相得。” "Radical Change is such that Water and Fire try to extinguish each other, so is it when two women live together and find their wills at odds” (Richard J. Lynn tr.).

Line 2: ‘Carriage canopies inclined’: This is one of the phrases Ōgai uses repeatedly; Wixted: “Kanshi of Mori Ōgai: Allusion and Diction”: 104, n. 27. The expression is found in several sources; e.g., *Kongzi jiayu* 8: 孔子家語, 至思: “孔子之郯, 孟子於塗, 傾蓋而語日, 甚相親。” “When Confucius went to Tan, he met Master Cheng on the way. Under the inclined canopies (of their carriage) they conversed the whole day very affectionately” (R.P. Kramers tr.). It has been construed somewhat differently (but with the same ultimate import, given the context): *Shiji* 83 (2471): 史記, 魯仲連鄒陽列傳: “諺曰: 「有白頭如新、傾蓋如故。」” “The adage goes, ‘There are those whose heads have turned white together, yet are like strangers, and those whose carriage canopies have bumped on the road yet are like old acquaintances’” (Wm. H. Nienhauser, Jr., et al. tr.).

Line 2: ‘Former(ly) …’: Cf. *Shiji* 112 (2952), 史記, 津侯父列傳: “朕宿昔庶幾獲承位, 懼不能寧。” “We formerly were obliged by luck to take over the most honorable position (in the whole empire), fearing always that we would be unable to bring peace” (Christiania Haupt tr.).

Line 3: ‘Escaped’: Cf. Bao Zhao (414–66), 鮑照, 秋夜詩二首, 其二: “跡紛喧、貨農棲寂寞。” “I have escaped (the world), dodging the noisy hubbub; / Making a living farming, I have ‘perched on’ solitude” (JTW tr.). Ōgai had retired on April 13, 1916, and was yet to receive, on December 25, 1917, joint appointment as head of the Imperial Museum and of the National Library.

Line 4: ‘Founts, tracing back to them’: Cf. Lu Ji (261–303), 魯機, 文賦 (文選 17): “或沿波而討源。” “[N]ow he [the writer] follows back along the waves [and traces back] to the fountainhead of the stream” (Achilles Fang tr.).

Line 4: ‘Know the ford’: The allusion is to *Analects* 18/6, 論語, 微子: “是知津矣!” “Oh, he knows the ford!” (E. Bruce Brooks and A. Taeko Brooks tr.). Ōgai is saying that Yu Shufen knows the Confucian sources quite well.
Line 4: ‘Open and unaffected’: Cf. Liu Xie, *Wenxin diaolong* 6, 劉勰, 文心雕龍, 明詩: “慷慨以任氣,磊落以使才。” “Heroic in giving free play to their vitality, open and artless in the expression of their feelings” (Vincent Yu-chung Shih tr.).

Line 7: ‘Stealing a fresh-and-tender appearance’: The source for the expression is Shi Jianwu (780–861), QTS 494 (5600): 施肩吾, 金吾詞: “染鬚偷嫩無人覺;唯康小婦知。” “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” (JTW tr.).

Line 7: ‘How is that possible?’: Note the colloquialness of the expression 底事; cf. Wixted: “Matching-Rhyme *Kanshi* of Mori Ōgai: Quatrains”: 144.

To the discussion of Line 8 on p. 116 should be added the following: