
The latter is also available online:

http://www.toyo-bunko.or.jp/newresearch/upload/2010011510213931.pdf
his attitude toward contemporary events (such as the opening of the Suez Canal, the occupation of Taiwan, the Sino-Japanese War, etc.), his views on various painters and paintings, and his attitude toward China and the Chinese.

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

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

There are numerous passages in *Sokkyō shijin* where one could do this, reflecting a by no means casual relationship between Ōgai’s *kanshi* and his other writing.¹ The passage illustrates part of what prompted Shimada Kinji 杉田寛二 to characterize *Sokkyō shijin* in the terms: アンデルセン原作, 鶴外改作, “The base text is Andersen’s, the transformed one Ōgai’s.”

* * *

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

When reading in the history of Japanese literary theory, I found that most Western Japanologists, although well aware of how important both prefaces, the “Manajo” 眞名序 and “Kanajo” 仮名序, were to later Japanese poetics (especially the “Kanajo”), did not seem to realize how much both drew upon and echoed Chinese models, and yet were different from them. Japanese scholars of Japanese literature too, from what I read, seemed weak in their understanding of the Chinese sources and contexts. For example, reading the book on literary and art theories in Japan by Ueda Makoto 上田真, I thought he had gotten the chapter on Ki no Tsurayuki
紀貫之 largely wrong. Moreover, neither Japanese nor Western scholars put the *Kokinshū* prefices into the context of comparative literature and poetics. I tried to do precisely that by using the “taxonomy” or “critical framework” that had been devised by M. H. Abrams [1953:3–29] to characterize the main orientations of texts in literary theory. Also, I point out how the prefices draw rhetorically on Chinese texts to establish their own authority as critical statements, and also rhetorically to establish the value of *waka* 和歌 poetry as opposed to *kanshi*. (The article has proven popular, having been reprinted in both complete and abridged versions, the latter having also been translated into Spanish.)

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

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

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


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

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

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


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


2. Japanese-language Translations:
   Takamatsu Kōmei (Takaaki) 高松亨明 (1959)
   Közen Hiroshi 興誠宏 (1972)
   Takagi Masakazu 高木正一 (1978)
   Okamura Shigeru 岡村繁 (1984, three prefaces only)

3. Translations into Modern Chinese:
   (1985) Zhou Weimin 周伟民 and Xiao Huarong 蕭华荣
   (1990) Xu Da 徐达 Yang Ming 杨明 (1999)
4. Other Book-length Chinese-language Studies: Annotated Editions, Monographs, Indexes, Theses:

(1926) Chen Yan 陈衍 Yi Hwi-gyo 李徽教 (1983)
(1926) Zhang Chenqing 张陈卿 Liao Dongliang 廖栋梁 (1986)
(1929) Chen Yanjie 陈延傑 Xiang Changqing 向长清 (1986)
(1933) Ye Changqing 葉長青 Lü Deshen 吕德申 (1986 [2000])
(1963) Liu Chunhua 劉春華

(1969) He Shize 何士澤

Xiao Shuishun 蕭水順 (Xiao Xiao 蕭蕭) (1993)
(1978) Chen Qinghao [Chan Hing-ho] 陳慶浩

Zhang Huajin 張懷瑾 (1997)

Liu Dianjue (D.C. Lau) 劉殿爵, Chen Fangzheng 陳方正, and He Zhihua 何志華 (2007)

5. Published Complete Western-language Translations:

Ferenc Tökei (into Hungarian, 1967)
Bernhard Führer (into German, 1995; draws much, with acknowledgment, on the published translation by Tökei and on the published and unpublished work by Wixted)

CHART I

石嶺關所見

As Witnessed at Stone-Ridge Pass

“Stone-Ridge Pass” (Shilingguan): a pass south of Yuan Haowen’s native Xinzhou 忻州, in Xiurong Prefecture 秀容縣, on the road to Yangqu 陽曲 (modern Taiyuan 太原).

CIRCUMSTANCES: The poem describes the panic of people fleeing when the Mongols attacked Xinzhou in the third month of 1214. Yuan Haowen's