

论文

从《梅花百咏》看日中文学交流

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摘要:

日本锁国时期,并未与外部世界完全隔绝,不仅允许中国和荷兰商船入港,而且与琉球(今日本冲绳)和朝鲜保持交往.日本诗人相良玉山草成《梅花百咏》后,寄赠琉球文人程顺则;1713年春程顺则将之传入大陆福州,清朝文人王登瀛特为撰写序文;1714年程顺则奉使日本,将序文交给相良玉山;次年将相良玉山序文刻入诗集出版,从而成就东亚文化交流史上一段佳话.

关键词: 清代中日关系; 东亚诗文交流; 日本汉诗

Exchanges Between Japan and China as Seen from 100 Odes to Mume Blossom

Abstract:

In the 17th century when it kept its door closed to international exchanges, Japan was not totally isolated from the outside world. Not only did it permit Chinese and Dutch merchant ships to enter the port, but it kept in touch with the Ryukyu Islands and Korea as well. A Japanese poet named Ayira Gyokuzan wrote 100 Odes to Mume Blossom and sent it as a present to Chen Shunze, a scholar of the Ryukyu Islands. In the spring of 1713, Chen introduced it into Fuzhou, and Wang Dengying, a Chinese scholar in the Qing Dynasty, wrote a preface to it. In 1714 when Chen was sent to Japan on a diplomatic mission, he gave the preface to Ayira Gyokuzan, who included the preface in his anthology of poems to be published the following year. This has been a much told story in the history of cultural exchange in East Asia. As an anthology of Chinese poems, Meihua Baiyong (《梅花百咏》), or 100 Odes to Mume Blossom (in translation), features 100 poems on the same topic in imitation of the tradition of Chinese poems. The content, form, compiling and transmission of this anthology have justified the statement that the "Book Road" existed in the history of East Asia. Chinese poems on mume blossom, which were better known in the Northern and Southern Dynasties, were introduced into Japan not long after that, becoming a fashion in the Nara period. Statistics show that Manyosyu contains 118 Japanese poems on mume blossom, surpassing the number of 44 poems on cherry blossom. Ancient Japanese cherished a greater love for mume blossom than one imagined. And apparently, it was the Chinese culture that helped the Japanese cultivate the love. At the turn of the Tang and the Song Dynasty, there appeared a fashion of writing 100 poems on mume blossom at one go. The first such poet was Qin Guan in the Northern Song Dynasty, with Liu Kezhuang, Wei Gui, and Wang Dashan and Wen Zhengming following suit in the Southern Song, the Yuan, and the Ming Dynasty respectively. Thus, "100 Odes to Mume Blossom" became a fixed poetic form. It was in the Kamakura period that this fashion was introduced into Japan, in which Japanese took in this novel poetic form through copying, reprinting and translation. It was not until the Edo period that Japanese began to imitate this form, which was represented by 100 Odes to Mume Blossom by Ayira Gyokuzan. Although it was written under the influence of Chinese literature, demonstrating aesthetic awareness, literary interest and rhetorical devices characteristic of the Chinese style, the anthology is, after all, the work done by a Japanese, in which Japanese scenes are depicted and Japanese mentality are revealed. Therefore, it cannot be deemed a Chinese work.

Keywords: Sino-Japan relations in the Qing Dynasty exchanges of poems in East Asia Japanese poems written in Chinese

收稿日期 修回日期 网络版发布日期

DOI:

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