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Japanization in the Field of Classical Chinese Dictionaries

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Abstract: How did dictionaries arranged by radical undergo Japanization? In the following I shall take up for consideration the *Tenrei banshō meigi*, *Shinsenjikyō*, and *Ruiju myōgi shō* and consider this question by examining in particular their relationship with the original version of the Chinese *Yupian*, compiled in 543 by Gu Yewang of the Liang. There is much that needs to be said about early Japanese dictionaries. In this paper I have focused on their relationship with the *Yupian* and have discussed questions such as its position as a source among Buddhist monks and its connections with questions pertaining to radicals, in particular the manner in which the arrangement of characters under individual radicals in the *Yupian* was modified.

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1. Dictionaries Arranged According to the Shape, Sound and Meaning of Chinese Characters and the Compilation of Early Dictionaries in Japan

When considered in light of extant dictionaries, it would seem that dictionaries arranged by radical or classifier (shape) appeared first, followed by dictionaries arranged by meaning, and that dictionaries arranged by pronunciation (sound) came some time later.

The oldest extant dictionary arranged by radical is the *Tenrei banshō meigi* 篆隸万象名義 compiled by Kūkai 空海 (Kōbō Daishi 弘法大師; 774–835) (6 books; Kōzanji 高山寺 manuscript, copied in Eikyū 永久 2 [1114]; books 5 & 6 by a later person; Fig. 1). Next, the *Shinsen jikyō* 新撰字鏡 (12 fascs., Tenji 天治 manuscript) was compiled during the Shōtai 昌泰 era (898–901) by Shōjū 昌住 (Figs. 2 & 3). In the early Insei 院政 period, some time around 1100, the *Ruiju myōgi shō* 類聚名義抄 (original [*gensen* 原撰] version: Zushoryō 図書寮 manuscript) was compiled by a monk of the Hossō 法相 sect (Fig. 4). This was revised in the late Insei or early Kamakura 鎌倉 period by a monk of the Shingon 真言 sect, and this line of texts is known as the revised (*kaihen* 改編) or Kōeki 広益 version, The Kanchiin 觀智院 manuscript is especially well-known (10 fascs.; Figs. 5 & 6).

On a practical level there is evidence that dictionaries arranged by meaning (and known as *kango shō* 漢語抄) appeared first. Famous among dictionaries arranged by meaning is the *Wamyō ruiju shō* 倭名類聚抄 compiled by Minamoto no Shitagō 源順 around Jōhei 承平 4 (934), which is regarded as a culmination of such dictionaries. Chinese works are cited to show that

the correspondences between Chinese words and their Japanese equivalents given in *kango shō* are based on authentic Chinese words drawn from reliable sources¹. The section of miscellaneous characters classified according to their meaning (*rinji zōyō ji* 臨時雜要字) in the *Shinsen jikyō* is also a type of *kango shō*.

The Japanization of dictionaries arranged by pronunciation was achieved with the compilation of dictionaries arranged phonetically in accordance with the Japanese *iroha* syllabic alphabet, typified by the *Iroha jirui shō* 色葉字類抄, compiled by Tachibana no Tadakane 橘忠兼 during the Insei period. It is divided into forty-seven sections arranged according to the Japanese reading of the first syllable, and each section is subdivided according to meaning.

How, then, did dictionaries arranged by radical undergo Japanization? In the following I shall take up for consideration the *Tenrei banshō meigi*, *Shinsenjikyō*, and *Ruiju myōgi shō* and consider this question by examining in particular their relationship with the original version of the Chinese *Yupian* 玉篇 (30 fascs., Fig. 7), compiled in 543 by Gu Yewang 顧野王 of the Liang 梁.

2. Perspectives on the Relationship between the *Yupian* and the *Tenrei banshō meigi*, *Shinsenjikyō*, and *Ruiju myōgi shō*

First one needs to consider the significance of the fact that the *Tenrei banshō meigi*, *Shinsenjikyō*, and *Ruiju myōgi shō* were compiled by Buddhist monks².

Next, I shall consider the position occupied by the *Yupian* as a source in Buddhist circles. Towards this end, I shall examine its relationship with other character primers, that is to say, the order of precedence among the *Yupian*, dictionaries intended for reading Buddhist texts (*yinyi* 音義), typified by the *Yiqiejing yinyi* 一切經音義 compiled by Xuanying 玄奘, and rhyme dictionaries (*yunshu* 韻書) based on the *Qieyun* 切韻. My aim is to consider the position of the *Yupian* with reference to the structure of glosses.

In addition, one can also examine differences between the *Tenrei banshō meigi*, *Shinsenjikyō*, and *Ruiju myōgi shō* regarding their treatment of the *Yupian* itself. I shall discuss in particular the arrangement of characters under individual radicals in the *Shinsenjikyō*, and *Ruiju myōgi shō*.

3. The Significance of the Compilation of Dictionaries Arranged by Radical in Buddhist Circles

The *Tenrei banshō meigi* was compiled by Kūkai, the founder of the Shingon sect. It opens with the statement “Compiled by the *daisōzu* 大僧都 Kūkai, monk of Tōdaiji 東大寺.” Kūkai went to China in Enryaku 延曆 23 (804) and returned to Japan in Daidō 大同 1 (806). He was appointed to the monastic position of *daisōzu* on Tenchō 天長 4. 5. 27 (827) (or possibly in Tenchō 7) and died in Jōwa 承和 2 (835). The *Tenrei banshō meigi* was compiled some time

1 For the latest discussion and references on *kango shō*, see Ōtsuki 2004.

2 Mochizuki Ikuko (1999) seeks to approach this question from the perspective of social background, but I wish to focus on the manner in which Chinese was actually studied.

between his return from China and his death and took shape within the scholastic milieu of Tōdaiji.

The *Shinsen jikyō* was compiled by the monk Shōjū (dates unknown), and in view of the fact that an early manuscript from Tenji 1 (1124) bears the seal of Hōryūji 法隆寺, there can be little doubt that it was compiled in the scholarly environment of the old sects of Nara 奈良.

There are two manuscript families of the *Ruiju myōgi shō*, representing the original version and a later revised version. The former (Zushoryō manuscript), dating from the early Insei period, is incomplete but is considered to have been compiled by a monk of the Hossō sect, while the latter (Kanchiin manuscript, etc.) dates from the late Insei or early Kamakura period. In light of the latter's contents, which include elements distinctive of the Shingon sect, the transmission and preservation of surviving fragments, and its circulation, it is thought to have connections with a monk of the Shingon sect.

What about the compilation of early dictionaries by people other than Buddhist monks? The *Niina* 新字 mentioned in the *Nihon shoki* 日本書紀 29 in the entry for the eleventh year of the reign of the emperor Tenmu 天武 (682), which is said to have consisted of 44 fascicles and to have been compiled by Sakaibe no muraji Iwatsumi 境部連石積 and others, has not survived, but there were also the *Wamyō ruiju shō* and *Tōkyō setsuin* 東宮切韻, the latter of which was compiled by Sugawara no Koreyoshi 菅原是善 (812–880) but is no longer extant. The *Wamyō ruiju shō* is arranged according to meaning, while the *Tōkyō setsuin* was a rhyme dictionary that brought together the contents of various rhyme dictionaries based on the *Qieyun* and added glosses from the *Yupian* as “present-day proposals (今案).” Judging from extant dictionaries, it would appear that in the Heian 平安 period it was only Buddhist monks who compiled dictionaries arranged by radical.

For an academic environment outside Buddhist monasteries, one must look to the teaching and study of Chinese works at the National University (*daigakuryō* 大学寮). When studying Confucian classics such as the *Zhouyi* 周易 and *Lunyu* 論語, use was made of the commentary *Jingdian shiwen* 經典釈文 (30 fascs.), compiled by Lu Teming 陸德明 of the Tang 唐, while for the study of histories such as the *Shiji* 史記 and *Hanshu* 漢書 commentaries such as Sima Zhen's 司馬貞 *Shiji Suoyin* 史記索隱 and Yanshigu's 顏師古 *Hanshu zhu* 漢書注 were used. During the past twenty-odd years it has become clear through the study of Chinese texts marked for reading as Japanese that Chinese works were read with the help of commentaries in their Chinese-derived pronunciation (*on* 音) and in their Japanese reading (*kun* 訓) so as to gain an understanding of their content³.

Among dictionaries intended for reading Buddhist texts, Xuanying's *Yiqiejing yinyi* (25 fascs.; ca. 656–661) and Huilin's 慧琳 *Yiqiejing yinyi* (100 fascs.; ca. 720) are especially well-known. The former does not cover any texts translated after Xuanzang 玄奘 (602–664), while there is no evidence suggesting that the latter was utilized in Japan during the Heian and Kamakura periods. There were instances in which similar dictionaries were compiled by Japanese to make up for shortcomings in Xuanying's *Yiqiejing yinyi*, and these include the *Daihannyakyō ongi* 大般若經音義 (3 fascs.; Ishiyamadera 石山寺 manuscript) by Shingō 信行 and

3 For references and a summary of the points at issue, see Kosukegawa 2001.

the *Daijō rishu rokuharamitsu kyō shakumon* 大乘理趣六波羅蜜經積文 (1 fasc.; author unknown).

It is to be surmised that dictionaries arranged by radical were produced by Buddhist monks because their requirements could not be met simply by compiling dictionaries for specific *sūtras* and a need was felt for more general dictionaries. In the preface to the *Shinsen jikyō* it is stated that while the *Yiqiejing yinyi* provides appropriate glosses regarding pronunciation and meaning and is extremely helpful, it is inconvenient for looking up specific characters (多卷之上不錄頭篇部披閱之中徒然晚日).

In the case of the *Ruiju myōgi shō*, there are some explanatory remarks, but there is no statement similar to that in the preface to the *Shinsen jikyō*. However, the main sources used in the Zushoryō manuscript of the original version are the *Fahua yinxun* 法華音訓 by Ci'en 慈恩, Xuanying's *Yiqiejing yinyi*, the *Daihannyakyō onkun* 大般若經音訓 by Shingō 真興, and the *Hokke shakumon* 法華積文 by Chūzan 中算, and this indicates that the content of dictionaries intended for reading Buddhist texts was reorganized to create a dictionary arranged by radical.

The *Tenrei banshō meigi* is simply an abridgement of the original version of the *Yupian*, and all references to non-Buddhist sources have been deleted. The deletion of references to non-Buddhist sources could be considered to have represented the task of converting semantic glosses based on specific texts into glosses for the interpretation and study of Buddhist texts.

4. The Position of the *Yupian* as a Source: With Special Reference to the Structure of Glosses

The value of the *Tenrei banshō meigi* lies in the fact that it is an abridgement of the original version of the *Yupian*. This is because the original version of the *Yupian* was lost in China and only fascs. 8, 9, 18, 22, 24 and 27 have been preserved in Japan.

But as is evident from its title, the aim of the *Tenrei banshō meigi* was to present characters in the “seal script” (*zhuan* 篆書; Jp. *tensho*) and “clerical script” (*lishu* 隸書; Jp. *reisho*). The “clerical script” corresponds to the standard, noncursive script, and all characters listed in the *Tenrei banshō meigi* are given in this form. But according to the investigations of Shirafuji Noriyuki (1977), only 1,039 characters, or about six percent of the total number of characters, are given in the “seal script” (book 1: 539; book 2: 342; book 3: 19; book 4: 115; book 5: 15; book 6: 5).

While there has been some debate about whether the “seal script” was originally used for all characters in the *Tenrei banshō meigi*, there does not appear to have been any discussion about why the “seal script” was added. In the *Yupian* characters are of course given in their standard form, and the “seal script” is not used. There can be no doubt that the use of the “seal script” in the *Tenrei banshō meigi* derives from the *Shuowen jiezi* 說文解字, compiled by Xu Shen 許慎 of the Later Han.

The deletion of all references to non-Buddhist sources given in the *Yupian* could also result in the removal of the textual authority for the character in question. It is possible that, in order to avoid this, the “seal script” was added on the basis of the *Shuowen jiezi* so as to show that the character came from an authentic source.

In view of the number of characters involved, it would have been impossible to add the “seal

script” for all of the more than sixteen thousand characters listed in the *Yupian* on the basis of *Shuowen jiezi*, which contains about ten thousand characters. It is no easy matter to reach a conclusion about whether or not the “seal script” was originally given for all characters in the *Tenrei banshō meigi*. But it would seem clear in light of its title that it was originally intended to give the “seal script” for all characters. It is important to consider the significance of this intention to give the “seal script” of each character.

Next, let us examine the position of the *Yupian* in the case of the *Shinsen jikyō* and *Ruiju myōgi shō*. Only one book of the section on the “Dharma” in the Zushoryō manuscript of the original version of the *Ruiju myōgi shō* has survived in the form of a manuscript from the Insei period, and for each character it provides citations which are known to be faithful to the original sources. Many Buddhist and non-Buddhist works are quoted, and by examining how glosses of the same content from the eight most frequently cited works are treated, Miyazawa Toshimasa (1986) was able to demonstrate that there exists an order of precedence among the various sources. Based on this and further investigations by Yamamoto Hideto (1990) and myself (Ikeda 1993), the ranking of the eight chief sources may be given as follows:

- (1) works compiled by Ci'en, (2) *Tenrei banshō meigi*, (3) Xuanying's *Yiqiejing yinyi*, (4) Chūzan's *Hokke shakumon*, (5) Shingō's *Daihannyakyō onkun*, (6) *Yupian*, (7) *Tōkyū setsuin*, (8) Minamoto no Shitagō's *Wamyō ruiju shō*.

The *Yupian* is ranked sixth, while its abridgement in the form of the *Tenrei banshō meigi* is ranked second. If one looks upon the *Tenrei banshō meigi* as a mere abridgement of the *Yupian*, then it could be said that the compiler of the *Ruiju myōgi shō* gave precedence to the *Yupian*, but this is not actually the case. The top-ranking works among the above eight chief sources, by Ci'en, Xuanying, Chūzan and Shingō, are all related to Buddhism and have especially close links with the Faxiang or Hossō school. Since the *Tenrei banshō meigi* was compiled by Kūkai, it too should be considered to be affiliated to Buddhist. Next, I wish to give an example.

惇直 弘云丁昆反厚也大也信也・广云古敦撲也 (Zushoryō manuscript, p. 240)

惇直 蒼韻解詁云古文敦同都屯反說文惇厚也方言惇信也謂誠兒也亦撲也大也 (Xuanying's *Yiqiejing yinyi*, fasc. 1)

惇 丁昆反厚也大也信也 (*Tenrei banshō meigi*, book 2, f. 81b3)

Here the *Yupian* is not given priority over Buddhist works, and in the case of glosses of the same content precedence is given to Ci'en, Xuanying, and so on. Today it is normal practice to give priority to the first appearance of a word, and the method of citation employed in the Zushoryō manuscript is very difficult for us to comprehend. It has to be assumed that, in the minds of contemporary scholar-monks, by quoting from Ci'en, Xuanying, and so on, they were lending authority to glosses from non-Buddhist character primers represented by the *Yupian*.

In the later version of the *Ruiju myōgi shō* (Kōeki manuscript) all sources have been omitted. This resembles the relationship between the *Yupian* and *Tenrei banshō meigi*. Once a dictionary in which sources were given in the order of Buddhist and non-Buddhist texts had been compiled,

its existence was then used as a basis on which to produce simplified and more utilitarian dictionaries.

What about the *Shinsen jikyō* then? According to the preface and postscript, the process of its compilation was as follows. First, in the summer of Kanpyō 寛平 4 (892), when Shōjū was in his sixties, a three-fascicle version was produced chiefly on the basis of Xuanying's *Yiqiejing yinyi*. Then, during the Shōtai 昌泰 era (898–901), when Shōjū was seventy-three, it was expanded to twelve fascicles by adding information from the *Qieyun*, *Yupian*, and so on.

This process is reflected in the arrangement of characters under individual radicals and the structure of the glosses. Stated in very general terms, the first half of the characters belonging to a particular radical contains citations from the *Yiqiejing yinyi*, while the arrangement for remaining characters is such that those for which there are citations from the *Qieyun* precede those with citations from the *Yupian*⁴. As for the structure of the glosses, in the sections containing citations from the *Qieyun* these are combined with semantic glosses from the *Yupian*⁵, but in the sections containing citations from the *Yupian* these are not combined with semantic glosses from the *Qieyun*.

The *Shinsen jikyō* is a dictionary arranged by radical, and it is to be surmised that its author would have relied heavily on the *Yupian*, a similar kind of dictionary. But in the composition of its glosses no more importance was attached to it than to the *Yiqiejing yinyi* and *Qieyun*.

5. The Position of the *Yupian* as a Source: With Special Reference to the Arrangement of Characters under Individual Radicals

As has been pointed out by Yamada Kenzō (1995), four separate issues need to be addressed when discussing questions concerning radicals in dictionaries arranged by radical:

- The selection of radicals
- The arrangement of radicals
- The assignment of characters to specific radicals
- The arrangement of characters under individual radicals

In the case of the *Tenrei banshō meigi*, it basically follows the *Yupian* with regard to all of these factors. The number of radicals in the *Tenrei banshō meigi* is 542.

The *Shinsen jikyō* is, strictly speaking, a hybrid dictionary arranged by both radical and meaning, with single characters arranged by radical and character compounds classified by meaning. The number of radicals is 160, while the sections classified by meaning include kin (*shinzoku* 親族), plants (*honzo* 本草), miscellaneous characters (*rinji zōyō ji* 臨時雜要字), etc. As regards the section of radicals and their arrangement, the influence of the *Yupian* would not appear to be particularly strong, for they include a number of radicals not found in the *Yupian*. The *Shinsen jikyō* was compiled in two stages, with the *Yupian* being consulted chiefly during

4 See Sadakari 1998.

5 See Ueda 1981.

the second stage, and this has probably influenced the selection and arrangement of radicals.

Because only one book of the original version of the *Ruiju myōgi shō* has survived, I shall here consider it with reference to the later Kōeki version (Kanchiin manuscript), which has 120 radicals. It ends with a section of miscellaneous radicals, but apart from this the influence of the *Yupian* is quite pronounced. As regards the selection of radicals, it is stated in an explanatory note that the compiler relied on the *Yupian* (立篇者源依玉篇。於次第取相似者置隣也).

Radicals of similar shape in the *Yupian* have been integrated or combined in the *Ruiju myōgi shō*. For example, the “going” 行 radical has been combined with the “man” 人 radical, the “stopping” 止, “comparing” 比 and “salt” 鹵 radicals have been combined with the “divination” 卜 radical, and the “warrior” 士 radical has been combined with the “earth” 土 radical.

This meaning of radicals has been taken into account in their arrangement. The radicals used in the *Ruiju myōgi shō* are as follows:

人彳辵匚走麦一丨十身耳女舌口目鼻見日田肉舟骨角貝頁彡彰手木犬牛片彡乙兀収八大火黑水彡言
足立豆卜面齒山石玉色邑阜土巾糸衣示禾米、宀冫穴雨門口尸虎广鹿广歹子斗軌寸艸竹力刀羽毛
食金瓜网皿瓦缶弓犮矢斤矛戈欠又支攴皮革韋車羊馬鳥隹魚虫鼠龜鬼風酉雜

There is evidence that some consideration was given to similarities in shape in the arrangement of the radicals. For instance, the “ear” 耳 radical is followed by the “woman” 女 radical, while the “fire” 火 radical is followed by the “black” 黑 radical. That the “woman” 女 radical should follow the “ear” 耳 radical may seem strange, but this is due to their similarity when written in a cursive style.

It is clear from its explanatory remarks that the *Ruiju myōgi shō* demonstrates originality also in the assignment of characters to specific radicals. It is stated that in the *Yupian* the character 弔 comes under the “man” 人 radical, but because this makes it difficult to find, it has been included under the “rod” 丨 radical (see Fig. 5). This indicates an emphasis on practical utility based on the standard noncursive style of writing.

As for the arrangement of character under individual radicals, generally speaking groups of characters of similar shape are placed first, followed by characters arranged in the order in which they appear in the *Yupian*⁶. This tendency is clearly evident in radicals to which a large number of characters are assigned. It is to be surmised that, while using the *Yupian* as a base, the compiler set out to bring together phonetic and semantic glosses on characters appearing frequently in Buddhist scriptures and other Chinese works and to facilitate the differentiation of characters of similar shape. The characters arranged in the order in which they appear in the *Yupian* include many difficult characters, and this is probably because the compiler was left with characters that do not appear in ordinary Buddhist scriptures or Chinese texts.

The above observations on the *Ruiju myōgi shō* are based on the later version (Kanchiin manuscript), but the arranging of characters of similar shape first, followed by characters arranged in the order of the *Yupian*, can also be ascertained in the original version (Zushoryō manuscript)⁷.

The arrangement of characters under individual radicals in the *Shinsen jikyō* also shows an awareness of similarities in character shape, but not to the extent found in the *Ruiju myōgi shō*.

6 See Sadakari 1967 and Sadakari 1998.

7 See Ikeda 1993.

With respect to the arrangement of characters under individual radicals, the *Ruiju myōgi shō* is further removed from the *Yupian* than the *Shinsen jikyō*, and it could be said to be more Japanized.

Considerable use was made of the *Yupian* in both the *Shinsen jikyō* and the *Ruiju myōgi shō*, but it may be concluded that it occupied a lower position as a source than Buddhist texts, if only with respect to the structure of glosses and the arrangement of characters under individual radicals.

6. Computerization

There is much that needs to be said about early Japanese dictionaries. In the above I have focused on their relationship with the *Yupian* and have discussed questions such as its position as a source among Buddhist monks and its connections with questions pertaining to radicals, in particular the manner in which the arrangement of characters under individual radicals in the *Yupian* was modified.

The difficulties entailed in discussing early Chinese and Japanese dictionaries are due not only to the enormous number of characters, but also to the large number of complex and rare characters. When one compares the 16,901 characters listed in the *Tenrei banshō meigi* with the Unicode character lists (Basic Multilingual Plane), one finds that only 11,252 can be processed by computer. While most are included in the 100,000 characters of the Mojikyō font, there are still 46 that are not included. (For further details, reference should be made to Ikeda 2003.) I would like to end by stressing that in the study of early dictionaries it is also necessary to address the question of the processing of Chinese characters by computer.

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Illustrations



Fig. 1 *Tenrei banshō meigi* (opening page, Kōzanji)



Fig. 2 *Shinsen jikyō* (Tenji manuscript, fasc. 3, “speaking” 言 radical, Archives and Mausolea Department Imperial Household Agency)



Fig. 3 *Shinsen jikyō* (Tenji manuscript, section on miscellaneous characters, Archives and Mausolea Department Imperial Household Agency)

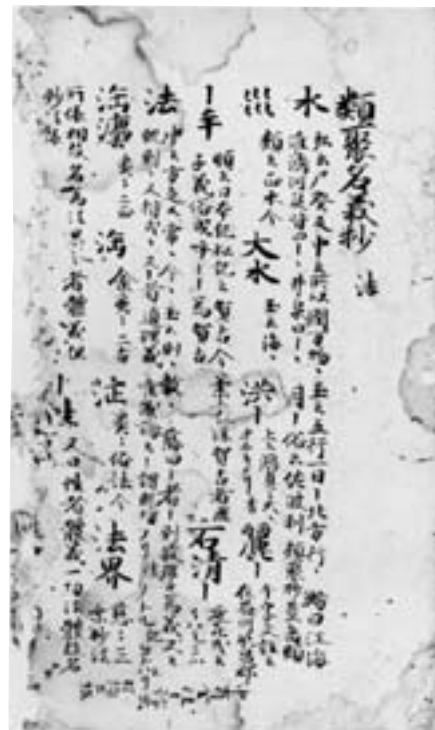


Fig. 4 *Ruiju myōgi shō* (Zushoryō manuscript, opening page, Archives and Mausolea Department Imperial Household Agency)

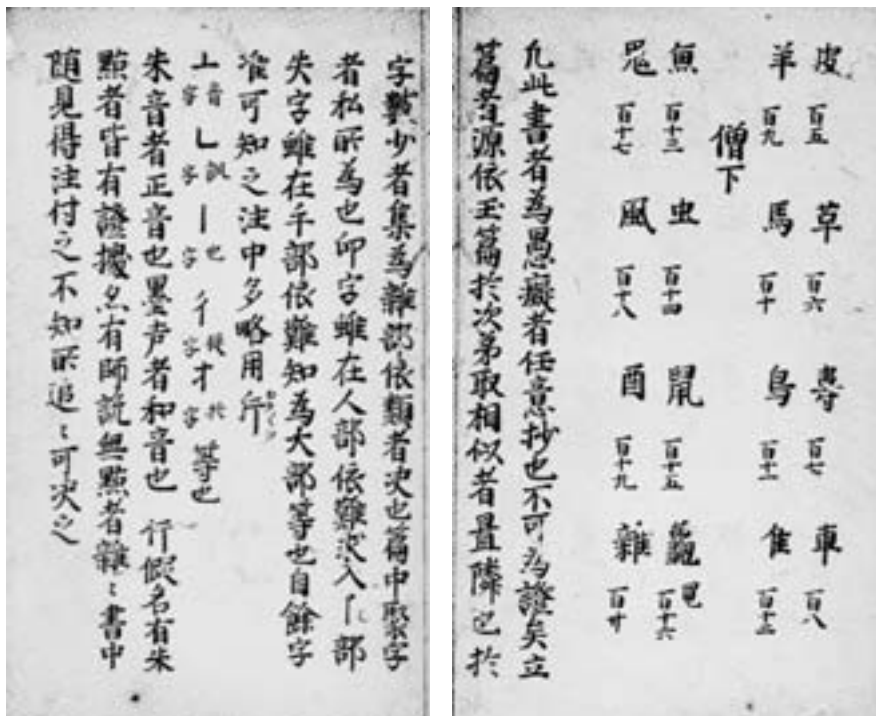


Fig. 5 *Ruiju myōgi shō* (Kanchiin manuscript, explanatory remarks, Tenri Central Library)



Fig. 6 *Ruiju myōgi shō* (Kanchiin manuscript, start of section on “water” 水 radical, Tenri Central Library)



Fig. 7 *Yupian* (fasc. 27, start of section on “long thread” 糸 radical, Kōzanji)