



**Osaka City University-University of Illinois Exchange Symposium:
Focus on Literature
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ABSTRACT

Session 1

Waka Poetry and Preface based on Sightseeing Excursions on the Oigawa River during the Heian Period: Concerning the Succession of Authority

平安時代における大堰川遊覧の和歌と序の表現
—典拠の継承をめぐる—

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The Oigawa River flowed from south to north through the western part of the Heian capital. Like nearby Sagano and Arashiyama, during the Heian Period it was a sightseeing excursion area that capital aristocrats frequently visited.

On the morning of September 10, 907, the day after the Chrysanthemum Festival, retired Emperor Uda made a royal visit to the Oigawa River. On this occasion, the attendant poets composed Chinese poems and waka poetry, in addition to a preface based on nine themes united under the title “The Imperial Visit: Chinese and Japanese Poems and Preface” (shown below). Of the waka, two were selected for inclusion in the *Kokin Wakashū*. The kana preface, written by Ki no Tsurayuki, is known as the Oigawa Gyoko Waka-Jo (“Preface to Waka composed during the Imperial Visit to the Oigawa River”). “The Imperial Visit: Chinese and Japanese Poems and Preface” powerfully influenced works created during excursions to the Oigawa River throughout the Heian Period.

The first unique feature of Emperor Uda’s royal visit is that it is linked to poetry recitation gatherings held the morning after the Chrysanthemum Festival, which were only customary during his years as a retired ruler. “The Imperial Visit: Chinese and Japanese Poems and Preface” is deeply associated with the reading of Chinese poems at poetry gatherings held the morning after the Chrysanthemum Festival. Examples of these connections include the fact that the Chinese poems, in addition to a preface composed by Sugawara no Michizane at a poetry reading party (held 10 years before the imperial visit), include the word *shusui* (crystal stream in autumn), which is the first theme of the “The Imperial Visit: Chinese and Japanese Poems and Preface.” The word *shusui* is often employed, taking the work of Zhuangzi as the authority. In the Chinese poems and preface of Michizane, the location of the poetry recitation concretely expresses the thoughts of Zhuangzi. The writings contained in “The Imperial Visit: Chinese and Japanese Poems and Preface,” composed with *shusui* as the theme, also express the

superimposition of the scenery along the Oigawa river, along with the world of Zhuangzi's thinking, with him as the authority.

大堰川は、平安京の西郊を南北に流れる河川である。平安時代には、周辺の嵯峨野や嵐山などととも、都の貴族がしばしば訪れる遊覧の地であった。

延喜7年（907）9月10日、重陽の後朝（翌日）には、宇多法皇が大堰川へ行幸した。この行幸に際し、九つの題のもとに漢詩と和歌および序（序文）が作られた（以下「行幸詩歌・序」と称する）。和歌のうち2首が『古今和歌集』に採録される。また、紀貫之が書いた仮名文の序は、「大堰川行幸和歌序」として知られる。これらの行幸詩歌・序は、平安時代をとおして、大堰川を遊覧して作られる作品に強い影響を与えた。

宇多法皇の行幸の第一の特色は、法皇一代で終焉した重陽後朝の詩宴（詩会）と一連のものとして位置づけられることである。行幸詩歌・序の表現は、それ以前の重陽後朝の詩宴で作られた漢詩文の表現と、深い関わりがある。中でも、行幸の10年前の詩宴において、菅原道真が作った漢詩・序の題は、行幸詩歌・序の第一の題と同じく、「秋水」の語を有する。「秋水」の語は、多くの場合、『莊子』を典拠として用いられる。道真の漢詩・序は、『莊子』を典拠として、詩宴の場を、『莊子』の思想を具現化した場として描き出す。「秋水」の題のもとに詠まれた行幸詩歌も、『莊子』を典拠とし、大堰川の風景と、『莊子』の思想の世界とを重ね合わせて表現している。