

## 論 文 の 英 文 要 旨

論文題目	A Study on the Versification of Chinese Poems of Japan in the Nara and Heian era.
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The Chinese poems in Japan has developed in the context of East-Asian literature whose major role has been played by the Tang Dynasty in the Seventh and Eighth century, and also in the context of the civilization of Chinese character. The author regards this phenomena as a example that the peripheral cultures attach to the civilization of Chinese character. So the author has reached to the conclusion that it is reasonable to take a criterion of Chinese poetry to examine the Chinese poems of Japan. However, it does not mean that the author tries to estimate the Chinese poems of Japan only by that criterion to prove how the Chinese poems of Japan has assimilated the Chinese literature. In the context of the civilization of Chinese character, we would be forced to take another criterion to compare such phenomena. Because it is not concerned (or is concerned very little) with the problem of nationalism. In other words, the Chinese language is, in a broad sense, the mother tongue of the civilization of Chinese character. So we have to take another criterion but not the typical comaprative method to examine the common phenomena in this civilization.

There are many studies about the Chinese poems in Japan of Nara and Heian era from the point of view of the history, the sources and the authors, but there are very little comparative studies which treat both the Chinese poems in Japan and in China. The difference between the modern poems and the precedent poems is based upon the phonological change. However, we notice that there are very little studies which treat this point of view to examine the Chinese poems in Japan of Heian era.

In this paper, the author examines the poetical form, especially the versification of the Chinese poems of Japan before and after the completion of *Kokinshu*. In the second chapter, he outlines the history of Chinese poems in China and the discussion about the phonology of poems in the metaphysical and philosophical levels. In the third chapter, he examines the versification of *Kaihuso*, the only book of Chinese poems in Nara era. This is a procedure to clarify the poetical context and to present the indispensable materials for the development of the Chinese poems in Japan. The main part of this paper has developed in the fourth, fifth and sixth chapter which examines the poetical form, especially the versification of the Three Imperial Anthologies. Needless to say, the époque of the Three Imperial Anthologies is very important stage for the development of the Chinese poems in Japan. We have to remark that they were compiled by the order of the emperor, and also, that it was the époque that has brought the radical change to the Japanese culture. The basic aim of this paper is to trace the development of modern poetics in Japan, precisely the Chinese poems in Japan in Nara era and the early Heian era until the completion of the *Kokinshu*. For this reason, it is indispensable to examine the versification at the époque of the Three Imperial Anthologies. There were many poets who wrote the excellent Chinese poems such as Onono Takara, Miyako Yoshika, Simadano Tadaomi, Sugawara Michizane and many others, nevertheless there is no anthology which compiles their Chinese poems. There are some private books such as *Tashikashu*, *Kankebunso-Kankekoushu* and *New Manyoshu*. So it is difficult to clarify the total history at the époque only by examining this books. However, these books let us know the essence of the tendency at the époque. It is very useful to use these materials to trace the development of the Chinese poems in Japan. In the seventh and eighth chapter, the author examines the *Tashikashu*, *Kankebunso-Kankekoushu* and *New Manyoshu*. And he also traces the development of the Chinese poems in Japan after the *Kokinshu* by comparing the *Fusoshu* and *Honchoreisou* which had been compiled at Kanko era. In this paper, the author examines in detail the reception of the Chinese poems in Japan, especially its versification, from the middle eighth century until the early eleventh century.