

Research on the Chinese Language Materials Collected by Miyajima Daihachi¹

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Background: Miyajima Daihachi and Chinese education

In the Edo Period (1603-1867), a Tōsen (a Chinese vessel) from southern China first visited the port of Nagasaki, Japan for trade. Thereafter, a team of Chinese descendants known as Tōtsūji began to trade with the Tōsen as a family business, communicating through southern Chinese dialects such as the Nanjing and Fuzhou dialects. They handed down the Chinese language within the family, from generation to generation, and each generation was engaged as translators in the Sino-Japanese trade. In the Meiji Period (1868-1912), the Tōtsūji uses of Chinese dialects had grown out of date, but some of them retrained in the Nanjing dialect by going to the Chinese Language Institute (Kango Gakusyo) in Tokyo. The Institute had been opened by the Japanese Foreign Ministry in 1871, and it employed Tōtsūji from Nagasaki as teachers; the Chinese taught was still the Nanjing dialect (Sanetō Keisyū & Guo Mingkun 38). Before long, however, Chinese education in Japan was totally transformed, for in 1871, China and Japan concluded the *Sino-Japanese Friendship and Trade Treaty*, after which the two countries started engaging in diplomatic exchanges, and Japanese envoys to the Qing Dynasty were sent to Beijing. Japan now urgently needed to train diplomats and translators in Beijing Mandarin, so the decision was made to give up teaching the Nanjing dialect, and to build a system of teaching Beijing Mandarin, from scratch. Miyajima Daihachi was to be the pioneer

of Beijing Mandarin education, at a time when there was a great shortage of Beijing Mandarin teachers and textbooks.

Miyajima Daihachi, or Miyajima Eishi, (1867-1943), (henceforth referred to as Daihachi), born in Yonezawa, Japan, was a Chinese educator and calligrapher. His father Miyajima Seiichiro (1838-1911) was a politician who was on good terms with the first Chinese minister, He Ruzhang, who came to Japan in 1877. Seiichiro sent his 13-year-old son to learn Chinese in the Qing Dynasty Embassy. Daihachi then continued to learn Chinese in the Kyōakai Chinese Language School and the Tokyo Foreign Language School. In 1887, now aged 20, and on the recommendation of the second Chinese Minister to Japan, Li Shuchang, Daihachi entered the Lianchi Academy in Baoding, China, where he studied under the scholar and calligrapher Zhang Lianqing (1823-1894). (Daihachi *About Eikisyā* 20).

Daihachi described his studies under the guidance of Zhang Lianqing in a letter to his father dated 12 August 1887:

The *Book of Han* should be read over and over in the future. It is also the official history even though it's not as good as the *Records of the Grand Historian*. On the other hand, it is a necessary book to enhance knowledge and improve writing ability. The anthology of Wang Anshi and articles of Zeng Guofan should also be read carefully, as well as the work of Han Yu. After that, masterpieces dating back to Han and Wei Dynasties should be included in your reading list, but in more than a decade. You should take a long time to learn Confucian Classics slowly since they are the foundation of knowledge. You should also read the ancient and modern history extensively and repeatedly, including the important reading materials such as local rituals and customs. (Sugimura & Terao *Material II* 92)

It can be seen that Daihachi studied history and Confucianism rather than the Chinese language under Zhang Lianqing during this period. He continued studying

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under Zhang Lianqing, following him to Wuchang, Xiangyang, and Xi'an until February 1894, when Zhang Lianqing passed away and Daihachi returned to Japan. (Uozumi *Man and Artist* 304-9)

After returning to Japan, Miyajima Daihachi worked as a Chinese teacher at Imperial University² and the Foreign Language School affiliated with the Higher Commercial School. At the same time, he opened a school called “Eikisya” to teach Chinese.³ The school was renamed “Zenrin Syoin” (Zenrin Academy) in 1898, and here many talented Beijing Mandarin speakers were trained for Japan.

Textbooks of Beijing Mandarin in the Meiji Period

Yü yen Tzŭ êrh chi

In the Meiji Period, many influential Chinese textbooks appeared, among which *Yü yen Tzŭ êrh chi* was important. It is a textbook of spoken Beijing Mandarin first published in 1867 by Thomas Francis Wade (1818-1895), a British diplomat. As described in the preface of this book, the primary object of its publication was to assist Consular Students in grounding themselves in the spoken government language of China, with the least possible loss of time. In the 1870s, when Japan lacked educational resources for Beijing Mandarin, the introduction of this textbook helped Japan successfully convert the earlier Nanjing dialect education to Beijing Mandarin education, the conversion being effected in 1876. After that, the content of this book was gradually absorbed by Japan, a process that can be viewed as taking place in three stages.

In the first stage, when *Yü yen Tzŭ êrh chi* was first introduced in Japan, copies were very scarce and could not be purchased, so it was directly copied and used as the textbook by students at the Tokyo Foreign Language School. The Tokyo Foreign Language School offered the students its copy of the *Yü yen Tzŭ êrh chi* for them to reproduce (Rokkaku *Chinese language education* 119).

In the second stage, *Yü yen Tzŭ êrh chi* was reformatted and published under a different title by Japanese scholars. For example, in 1879, Hirobe

Kuwashi reformatted *Yü yen Tzŭ êrh chi* and added some new content to it, then published it under the title *Ajia Gengosyū*. Apart from the additions, this book was almost exactly the same as *Yü yen Tzŭ êrh chi*.

In the third stage, new textbooks were compiled and published based on part of the content of *Yü yen Tzŭ êrh chi*. For example, in *Santei Kango Montōhen Kokujikai* (by Hukushima Kyūsei, 1880), 103 conversations were selected from *Yü yen Tzŭ êrh chi* and a Japanese translation was added as a learning aid. Another example is *A Textbook of Chinese Pronunciation with Practical Exercises* (Okamoto Masahumi, 1902), which was based on the content of Part VII of *Yü yen Tzŭ êrh chi*, “The Tone Exercises.”

In the early stage of Beijing Mandarin education in Japan, almost all the Chinese textbooks published in Japan were thus influenced by *Yü yen Tzŭ êrh chi*, especially in its use of question-and-answer dialogues between two people, which was not found in traditional Chinese language education. However, as Chinese education in Japan developed, the influence of *Yü yen Tzŭ êrh chi* gradually faded, and a Chinese education system was formed that centered on three textbooks, for elementary, intermediate, and advanced levels respectively: the *Kyūsyūhen*, the *Kuan Hua Chih Nan*, and the *T'an Lun Hsin Pien*.

Daihachi's textbook *Kyūsyūhen*

The aforementioned *Kyūsyūhen*⁴ is an elementary Chinese textbook published by Daihachi in 1904, and it was a breakthrough in Chinese education in Japan. In terms of its compilation and presentation, it continued the concepts of *San Yü* and *Wên-Ta* in the *Yü yen Tzŭ êrh chi* by setting up sections of *San Yü* that listed various phrases and sections from the *Wên-Ta* that included dialogues between two people, but the book's content had nothing to do with *Yü yen Tzŭ êrh chi*.

The innovation of *Kyūsyūhen* is its dialogues, that are far shorter than the long dialogues containing many questions and answers in *Yü yen Tzŭ êrh chi*. In *Kyūsyūhen*'s chapter “Question and Answer I,” all the dialogues have only one question and one answer, with the first one being especially

brief: it uses only 5 characters to form a simple dialogue: “来了么。来了。” (A: Have you come? B: Yes.).

This became the symbol of the learnability of *Kyūsyūhen* and made the book popular among beginners. This book was reprinted more than 196 times up to the end of World War II, (Andō *About Kyūsyūhen* 2) and was considered in Japan as “a textbook, which had been picked up and used widely by anyone who ever learned Chinese, not only domestically (needless to say), but also even in the Japanese colonies and occupied territories” because its contents are easy to memorize and close to real life (Rokkaku *Chinese Experts* 219). Where did the unique “one-question-and-one-answer” dialogues of *Kyūsyūhen* come from? The answer may be related to Daihachi’s handwritten notes, studied as reported in this paper.

Previous research on Miyajima Daihachi

Daihachi left behind a large number of letters, handwritten notes from his studies in China, and Chinese textbooks. Up until now, research has focused on his Chinese language education and letters. His handwritten notes, to be discussed in this paper, have not been previously researched.

Research on Daihachi’s Chinese education

The main researchers of Daihachi’s Chinese language education are Andō Hikotarō and Rokkaku Tsuchiro. As early as 1954 Andō wrote an article about the status and content of *Kyūsyūhen* in Japan and about the Zenrin Syoin (Andō *About Kyūsyūhen*). Later, he also discussed the genealogy of the “question-and-answer style” textbook, and Japanese textbooks that imitated *Kyūsyūhen* (Andō *Chinese Language and Modern Japan*). Rokkaku used historical materials to research and write about Daihachi’s overseas education and the foundation, enrollment, and course arrangement at the Zenrin Syoin, as well as the textbook *Kyūsyūhen*. (Rokkaku *Chinese Experts*).

In addition to these longer studies, there have been some papers related to the vocabulary in Daihachi’s textbook, which was viewed as a carrier of the language of that time.

Research on Miyajima Daihachi's correspondence

Among others, the main researchers into Daihachi's correspondence are Uozumi Kazuaki, Sugimura Kunihiro, and Terao Toshie, who transcribed his letters, which are difficult for modern people to read, into modern versions, and published them. For instance, Uozumi published 22 letters that Daihachi wrote to his father from China in 1891 (Uozumi *Correspondences* 171-91), and Sugimura and Terao published 39 letters written between 1891 and 1893, which include the above mentioned 22 letters, in three volumes (Sugimura & Terao, Material I-III).

In addition, in *Man & Artist*, Uozumi unscrambled the letters and manuscripts that Daihachi had produced during his study in China, showing the details of his life of study, from going to China to returning to Japan. This became an important reference work for research on the history of Sino-Japanese exchanges and Daihachi's Chinese education.

Language Collection Notes: Introduction

The language collection notes discussed in this paper are kept at the National Diet Library, Japan. The process of storing the materials of Miyajima Seiichiro and Miyajima Daihachi at this library was recorded in the General Notices of the *Catalogue of Miyajima Seiichiro's Documents (additional)* (2015), kept in the library's Modern Japanese Political History Materials Room. The collected materials were transferred to the National Diet Library of Japan for safekeeping by the descendants of the Miyajima family, who had classified them before handing them over. The library reorganized the collection and compiled it as presented in the above-mentioned catalogue. It is composed of two parts: materials related to Miyajima Seiichiro, and materials related to Daihachi. The language notes, which are collected language materials, are listed in the latter part, under the title "Language" and the remark "Chinese practice notes." According to the catalogue, then, this collection of language instances are notes used by Miyajima Daihachi when practicing Chinese.

The language collection notes are bound with thread into a notebook with the brush-written Chinese word "語言" (Language) on the cover.

There is no signature on it. Most of the content was written with a black brush, while a small part was in red ink. There are in total 65 pieces, among which 41 are with writing, sometimes even on the top margin. Each page has 12 columns. The first few pages show drafts of three book titles with their lists of chapters; these are “A Summary of Mandarin,” “A Compilation of Mandarin,” and “Authentic Mandarin.”

For this study, the handwritten notes were first interpreted, sorted, and transcribed. There are many traces of modifications in the original text, such as strikeouts used for deletion, and carets used to add new text. In this paper, deleted text is marked as “~~deleted text~~,” and new additions are marked as “[additional text]”. Second, since the notes are mostly short dialogues comprising only one question and one answer between two people, the questions (words of speaker 1) were labeled as “A” and the responses (words of speaker 2) as “B.” Last, we counted each question and its answer as a conversation unit and numbered all the units. Very few conversation units seem to form two or more conversations (together with the units before or after them), and the author did not specifically mark this as a distinction, so they are counted as separate conversations. According to our statistics, excluding the dialogues written on the top margin, the language collection notes contain 364 dialogues, and nearly 7,000 Chinese characters. Some dialogues are conversations between a Chinese speaker and a Japanese speaker, as indicated by the content.

Time in the notes

The sections below provide evidence that the dialogues were recorded in writing by Daihachi from original spoken conversations. There is no indication of when the notetaking began or over how many years the collection was made, but there are in the notes several nouns that refer to historically identifiable subjects, which can help us to estimate dates for the spoken conversations.

Example 1. Unit 33: A: 貴國通共有幾省哪。

(A: How many provinces are there in your country?)

B: 共總有二十二省。

(B: There are twenty-two provinces in all.)

This dialogue refers to the number of provinces in China. In the late nineteenth and early twentieth century, China's administrative regional planning changed several times, allowing the number twenty-two in the dialogue to indicate the period within which this conversation took place. From the time of Emperor Kangxi in the seventeenth century an administrative division of 18 provinces in the interior was formed; in 1884, Xinjiang was established as a province (Zhou Zhenhe & Fu Linxiang 401), and in 1885, Taiwan was established as a province (Zhou Zhenhe & Fu Linxiang 306). After the First Sino-Japanese War in 1895, the *Treaty of Shimonoseki* was signed, and Taiwan was ceded to Japan. (*Records of Qing Dynasty Vol. 56, 759*). In 1907, Emperor Guangxu abolished the jurisdiction of the Northeast garrison General and changed it into three provinces: Heilongjiang, Jilin, and Mukden (*Records of Qing Dynasty Vol. 59, 552*), which brought the number of provinces of China to twenty-two. On the first of January, 1912, the Qing Dynasty fell and the Republic of China was founded. According to Article III of the 1912 *Provisional Constitution of the Republic of China*, the territory includes twenty-two provinces as well as Inner and Outer Mongolia, showing that the number of provinces in China was still twenty-two at the beginning of the Republic of China era. After the Northern Expedition, the government created six more provinces, which brought the number to twenty-eight. The above historical details show that the conversation must have been conducted between 1907 and 1928.

Example 2. Unit 36: A: 日本開國有多少年。

(A: How long has Japan been a country?)

B: 有二千五百 [六] (丑) 十年。

(B: It has been two thousand, five hundred and [sixty] ~~fifty~~ years.)

In this dialogue, the author amended 2550 to 2560. Japan regards February 11, 660 BC (when its first Emperor, Jimmu, ascended the throne) as the date of its founding. The conversation can therefore have been recorded no earlier than 1890, and amended by the author no earlier than 1900.

Example 3. Unit 37: A: 貴朝（~~是到如今~~）有幾個年號。

(A: How many reign titles does your Dynasty already have ~~up to now~~?)

B: 順治到光緒一共算有九個年。

(B: There are nine from Shunzhi to Guangxu.)

It can be inferred from this dialogue that the conversation happened in the Guangxu Period, that is, between 1875 and 1908.

Example 4. Unit 38: A: 現在是光緒幾年。

(A: Which year of Guangxu is now?)

B: 現在光緒二十年。

(B: Now it's the twentieth year of Guangxu.)

The twentieth year of Guangxu was 1894, which was exactly the year when Daihachi returned to Japan from China.

Example 5. Unit 212: A: 令兄是在那個學房念書哪。

(A: Which school is your brother studying in?)

B: 是在高等商業學校念書哪。

(B: (He) is studying at the Higher Commercial School.)

The “Higher Commercial School” mentioned in the dialogue was a Japanese school founded in the late nineteenth century. According to materials kept at the Japanese National Archives, in March 1884, the Ministry of Education proposed an Affiliated High Commercial School to the Tokyo Foreign Language School.⁵ In 1885 the Affiliated High Commercial School merged with the Tokyo Commercial School.⁶ The Tokyo Commercial School was renamed as the Higher Commercial School in 1887⁷ and as the Tokyo Higher Commercial School in 1902. This places the conversation between 1887 and 1902.

It can be found from the above 5 examples that the time span represented by the dialogues in the notes is quite long. If we count it from 1887, when Daihachi went to China, which would allow for Examples 3 and 5 above, the shortest it could be is 21 years from 1887 to 1907, and the longest is 42 years from 1887 to 1928 (the latest possible date for Example 1).

The way notes were taken

As mentioned previously, the language collection notes were entered as “Chinese Practice Notes” in the National Diet Library of Japan catalogue, and there is no direct information in the notes showing how or where the notes were collected. But from the content and revisions in the notes as well as related materials about the notes, some clues can be found.

Source of language materials

In the notes, we find evidence of the way Daihachi recorded the language materials.

Example 6. Unit 239: A : 刀子得磨了, 回頭還要[使] (洗) 哪。

(A: The knife has to be sharpened. It will be [used] (~~washed~~) later.)

B : 您早言語阿, 磨刀的剛過去。

(B: Why didn't you say it earlier? The knife sharpener just passed by.)

In this case, the author modified the error in the sentence by deleting the semantically incomprehensible “洗” (xǐ, to wash) in the original sentence and replacing it with “使” (shǐ, to use), so that the sentence became understandable. Why did Daihachi use the word “洗,” which is incomprehensible and completely different from the character “使” in the original sentence? From the point of phonetics, the pronunciation of “洗” is “xǐ” ([ɕi²¹⁴]), and of “使” is “shǐ” ([ʃɿ²¹⁴]).⁸ They are similar to each other and have exactly the same tone, which is difficult for Japanese Chinese learners to distinguish. In fact, this kind of error can only occur when people record in writing what they heard. We can infer that the reason for the error in the original sentence is that Daihachi chose the wrong Chinese character because of this similar pronunciation, when he recorded what he heard. Later, he found the error and corrected it, leaving a trace of the correction on the paper.

Example 7. Unit 138: A : 你莫見快。

(A: Please don't take it personally.)

B : 那裏的話呢。

(B: Don't talk nonsense, I won't)

A similar error can be found in Example 7, but here the author did not fix it. The author mistakenly used “快” [k^huai⁵¹], but the correct word should be “怪” [kuai⁵¹], the pronunciation of which is similar to that of the wrong one, which again shows that Daihachi was writing what he heard, and not copying from other written sources or composing made-up sentences.

An episode mentioned in the autobiography of Inoue Midori (1875-1957), a Japanese Chinese language educator, revealed that around 1903 or 1904 that Miyajima Daihachi frequently visited Zhang Tingyan, a Beijing Mandarin teacher living in Tokyo, while editing the book *Kyūsyūhen*. The second extended dialogue in the chapter “Question and Answer III” of *Kyūsyūhen*, starting with “这是谁的像篇儿啊。” (Whose picture is this?) and “我们一家子的。” (It’s the picture of our family.), revolves around Zhang Tingyan’s family portrait displayed in Zhang’s home (Inoue 8-9). With this episode in mind, we speculate that Miyajima Daihachi might have recorded real conversations with Chinese people as language materials and compiled them into his Chinese notes/textbook.

Transcription errors in the notes

In the notes there are several marks left by transcription errors.

Example 8. Unit 92: A : 今兒個是個是貴國的多僭。⁹

(A: What time is it in your country today?)

B : 今兒個是敝國的正月三十一。

(B: Today is the thirty-first day of the first month of our country.)

In the question of Example 8, “今兒個” is one word, meaning “today,” and “是” is a judgment verb, meaning “am/ is/ are”. However, in the first sentence we see an erroneous repetition of the character 個 from “today” and 是 (“is”) , written as if these characters were one word. This can best be explained as a transcription error, made when other materials were copied into the notes.

Similar examples can be seen in four places, such as Example 9 below:

Example 9.

Unit 274: A : (~~這是幾~~) 您試試這一頂。 B : 不行, 小一點兒。

(A: (~~How bi~~(g)) Please try this one. B: No, it's a little bit too small.)

Unit 275: A : 這是幾大的? B : 這是五大的您試這頂。

(A: How big is this? B: It's size 5, please try this.)

Units 274 and 275 appear to constitute a brief dialogue about size when buying a hat. The first three characters deleted in unit 274 are supposed to be from an incomplete interrogative sentence, meaning “how big is something.” These three characters are identical to the first three characters in unit 275. This phenomenon is observable between other unrelated units, as well. It is therefore presumed that this is another transcription error: when the author transcribed this dialogue, they must have initially written down part of the sentence from Unit 275 mistakenly, due to copying from the wrong column and overlooking that of Unit 274. Subsequently, he realized the error and deleted it before correctly transcribing Unit 274 in this note.

It is hard to imagine that Daihachi collected such a large number of sentences at one time. Combined with the information gained from our investigation of the time period indicated by the conversations in the notes, we can hazard a bold guess that the notes were completed by slowly transcribing and summarizing collected language materials that have now been lost.

The “Beijing” elements in the notes

The notes are full of “Beijing” elements, which can be mainly divided into two categories—Beijing place names, and Beijing dialect words. According to statistics, there are 31 mentions of Chinese place names or related nouns in the notes, among which “Beijing” and Beijing-related words are mentioned 14 times, including the names of places in Beijing such as “Tongzhou” and “Qianmen Street,” as well as Beijing-related words such as “Beijing dialect” and “Beijing people.” Places that surround Beijing, “Zhangjiako” and “Baofu,” are also named four times.

In addition to place names, words and expressions with strong regional characteristics can also be found in the notes. Of these, for example, “多僭/多咎” (when) and “今兒/今兒個” (today) were most frequently found (20 and 24 times, respectively). According to the *Dictionary of Chinese Dialects*, these words or phrases all belong to Beijing Mandarin or to some other Mandarin varieties. In addition, expressions peculiar to Beijing Mandarin such as “偏过了您呢” (Unit 9B) and “偏过了” (Unit 192B) also appeared in the notes, both meaning “I have already eaten.” Combined with the evidence of the place names, we can draw the conclusion that the notes contain many dialogues conducted in Beijing Mandarin, and some of the dialogues happened in Beijing or their topics involve Beijing.

The chronology of Daihachi's life (Uozumi, *Man and Artist*, 304-9) shows that for the sake of his studies he followed Zhang Lianqing when he travelled in China, and had stayed in Baoding for four months, Wuchang for one year, Xiangyang for one year, and Xi'an for eight months. So where did the connection between Daihachi and Beijing come from? The answer can be found in his letters and other materials: First, Daihachi's correspondence with his father and related materials reveal that he lived in Beijing for one and a half years while studying in China, during which time he hired Beijing teachers and concentrated on learning Chinese. In September 1887, Daihachi had to leave Baoding for Tangshan hot spring near Beijing due to illness, and he then lived in Beijing. On 13 October 1887, he sent a letter from Beijing to his father, in which he wrote: “How happy I would be if I could stay healthily in Baoding to study. Now I am too shamed (to read the poems father sent me), like a defeated general. But my ambition is more and more solid over the years, and I will build my body, harden myself, [and] overcome difficulties [...]” On 8 December of the same year, in a letter also sent from Beijing, Daihachi mentioned that he lived with a Japanese man who worked in Beijing on the order of the army, and that he had received 150 yuan of tuition payment from his father in the care of Shioda Saburō, a newly appointed minister who had just arrived in Beijing (Sugimura & Terao, Material II). In addition, the

letter his father sent to Daihachi on 22 April 1888 also mentioned tuition payments: the hiring of Chinese teachers Luo Jun, Jin Guopu, and Ying Ji, among others, from whom Daihachi was to learn more about the Chinese language, official documents and so on (*A Memoir of China: Part I*, 705).

Second, after returning to Japan, Daihachi maintained close exchanges with the Beijing teachers Zhang Tingyan and Jin Guopu. As mentioned above, Jin Guopu was one of the private teachers that Daihachi had hired in Beijing. In 1897, Zhang Tingyan and Jin Guopu went to Japan to teach Beijing Mandarin at the Tokyo Foreign Language School. After the two teachers arrived in Japan, Daihachi hired them to teach Chinese at the Zenrin Academy.¹⁰ It is also mentioned in Inoue's autobiography that Zhang Tingyan contributed to the compilation of *Kyūsyūhen*.

The above investigations have shown that, at a time when there was a shortage of Beijing Mandarin textbooks and teachers, Daihachi studied in Beijing and learned Chinese from Beijing teachers. After returning to Japan, he kept in close touch with his Chinese teachers. Many Beijing elements can be seen in his notes, some contents of which were transcribed from his records of heard, spoken conversations; the time span of the collected conversations is long. It would seem, then, that Daihachi's experiences in China had given him the opportunity to record the Beijing Mandarin he heard in daily life, gradually to accumulate these materials, and then to form the Chinese practice notes studied in this paper.

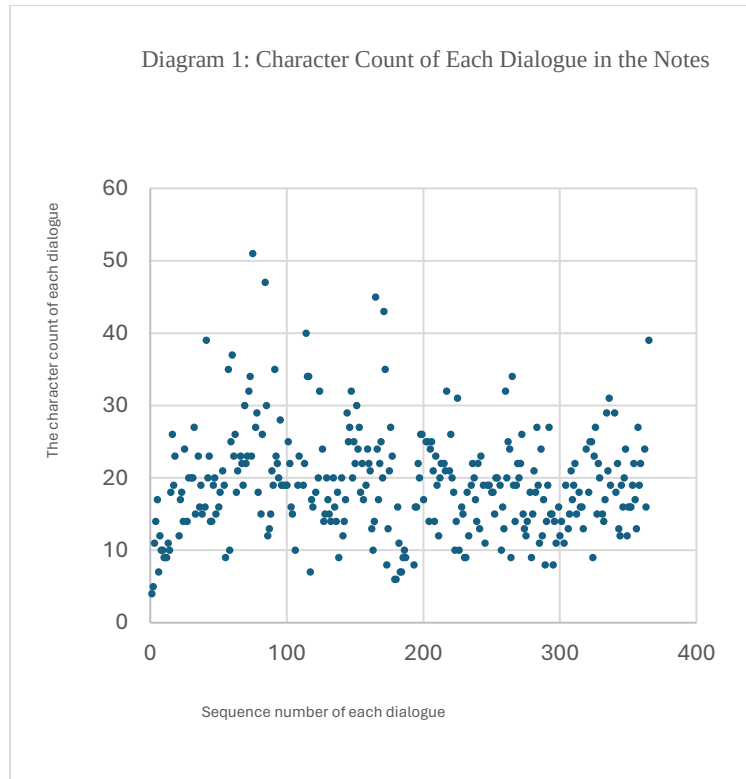
The notes and *Kyūsyūhen*

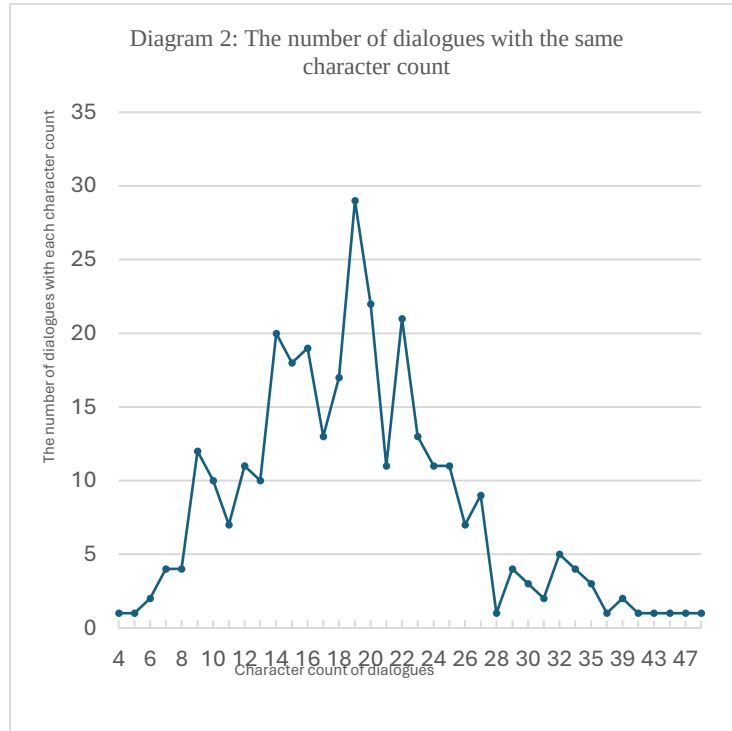
Kyūsyūhen is composed of five chapters, including vocabulary, short dialogues, and long dialogues, among other contents. The chapter "Question and Answer I" has the same format as the notes—each dialogue shows only one question and one answer. In this section we compare the chapter with the notes.

Character count of the dialogues in the notes and the Kyūsyūhen

There are 364 question-and-answer dialogues in the notes. After filtering out 51 incomplete dialogues and dialogues deleted by the author

of the notes (with strikeouts), there remain 313 relatively complete dialogues with a total of 5,994 characters, on average 19 characters per dialogue. We made a scatter plot (*Diagram 1*) based on the character count of each of these 313 dialogues, taking the sequence number of each dialogue as the X-axis, and the character count of each dialogue as the Y-axis. As can be seen from the diagram, the character count of the dialogues in the notes is quite scattered and relatively chaotic. We also counted the number of dialogues with the same character count and presented the results on a line chart (*Diagram 2*), taking the character count of the dialogues as the X-axis and the number of dialogues with each character count as the Y-axis. The largest number of dialogues have 14 to 22 characters, and there are 170 such dialogues; there are 33 dialogues with less than 10 characters.

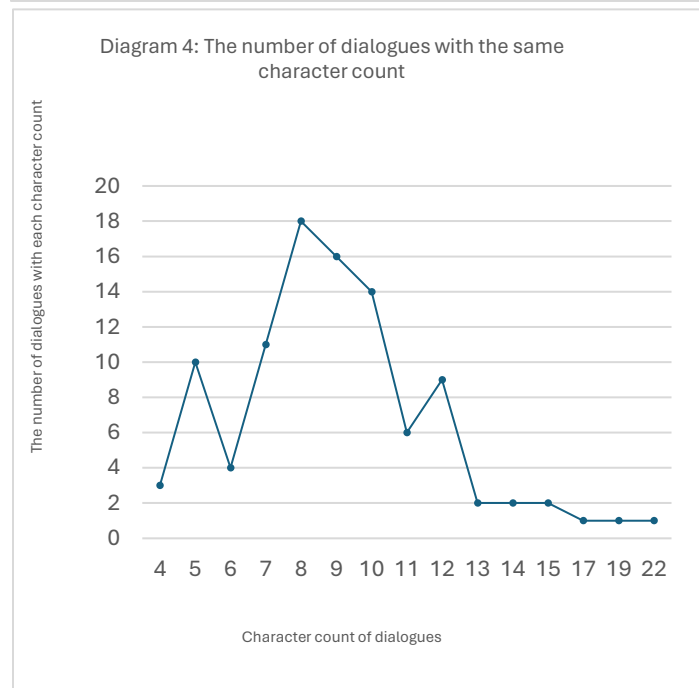
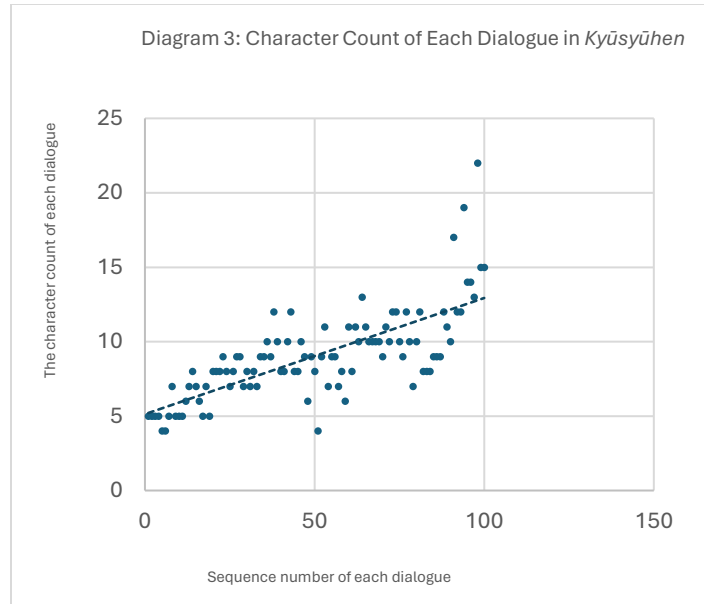




Diagrams 1 and 2

In *Kyūsyūhe*,¹¹ the chapter “Question and Answer I” has a total of 100 dialogues with 905 characters, with an average character count 9.05 for each dialogue, which is far less than in the notes. We made another scatter plot (Diagram 3) based on the character count of each of the 100 dialogues, taking the sequence number of each dialogue as the X-axis and the character count of each dialogue as the Y-axis. As shown in this scatter plot, the character count of the dialogues in “Question and Answer I” has an obvious tendency: it increases as one progresses through the book. From the number of dialogues with the same character count we find that the numbers of dialogues with very few characters (the smallest is 4) and with very many characters (the longest is 22) are quite small (*Diagram 4*). 8-character dialogues are the most numerous, and there are 18 of these, followed by 16 instances of 9-character dialogues, and 14 10-character dialogues.

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Diagrams 3 and 4

As mentioned above, the format of the dialogues in the notes is the same as in the chapter “Question and Answer I” of *Kyūsyūhen*, but the notes have a much higher average character count than the book. Another difference can be seen from the two scatter plots: the dialogues in the notes have the characteristics of a random language collection such as might be found in a language collection book or in a draft, but in the textbook chapter the dialogues are more organized. The character count of the dialogues in the textbook tends to slowly increase with the progress of learning, showing that Daihachi consciously arranged the content of the textbook from simple to more difficult, so that beginners can learn Chinese more easily. This practice seems to be taken for granted in the present day, but it was very rare in other Chinese textbooks in Japan at that time.

Similar dialogues

We find that there are 14 dialogues in the “Question and Answer I” chapter of *Kyūsyūhen* that are the same or basically similar to 17 dialogues in the notes.¹² In terms of percentages, this means that 14% of the content in the mentioned chapter of the textbook is the same or similar to 5.4% of the content in the notes. If we take into consideration the disparity in average character count between the notes and the chapter (9.05), and focus only on the dialogues with no more than 10 characters in the notes, it can be found that 11 out of the total 33 dialogues in the notes are exactly the same or basically similar to the dialogues in the chapter. As for these dialogues with no more than 10 characters, 33.3% of the content of the notes is exactly the same or basically similar to the “Question and Answer I” chapter of *Kyūsyūhen*. This data strongly indicates some connection between the notes and the contents of the textbook.

We excerpted some dialogues with similar content from the notes and from the textbook as following:

Example 10. Notes: Unit 106: A:你要沏什麼茶? B:沏紅茶罷。

(A: What kind of tea do you want to make? B: Black tea.)

Kyūsyūhen: Unit 50: A:沏什麼茶? B:沏綠茶吧。

(A: What kind of tea to make? B: Green tea.)

In Example 10, the biggest grammatical difference between the two dialogues is the existence of the subject “你” (you) and the modal verb “要” (want). The two characters are omitted in the textbook without changing the meaning of the sentence. There is a vocabulary difference in the answers of speaker B, with “black tea” in the notes and “green tea” in the textbook.

Example 11. Notes: Unit 184: A: (您) 這一向忙不忙? B: 不甚忙。

(A: Are ~~you~~ busy or not recently? B: Not very busy.)

Kyūsyūhen: Unit 89: A: 這一向忙不忙? B: 不算很忙。

(A: Busy or not recently? B: Not very busy.)

The notes show the trace of deleting the subject “you,” a simplification that was adopted in the textbook. Besides, the notes’ phrase “not very busy” was changed into a more colloquial and natural expression (translated into English also as “not very busy”) in the textbook.

Example 12. Notes: Unit 21: A: 一疋布有多長呢? B: 有三十尺長。

(A: How long is a bolt of cloth? B: It’s 30 feet.)

Unit 332: A: 一疋有多少尺呢? B: 一疋大約有三十五六尺。

(A: How many feet is a bolt of cloth? B: It’s about 35 or 36 feet.)

Kyūsyūhen: Unit 89: A: 一匹有多長? B: 照例五十三尺。

(A: How long is a bolt of cloth? B: It’s 53 feet as a rule.)

In this example, two dialogues from the notes are similar to a dialogue from the textbook. First of all, the Variant character “疋,” seen at the start of units 21 and 22 in the notes, is equivalent to the commonly used modern Chinese character “匹” that is used in the textbook. Secondly, the “布” (cloth) in the question in Unit 21 is omitted in the Unit 89 in the textbook. And in Unit 332 from the notes, a three-word phrase “多少尺” (how many feet) was used while in the textbook a two-word phrase “多長” (how long) was preferred. In addition, a bolt of cloth is 35 or 36 feet in the notes, but has been changed to 53 feet in the textbook.

Example 13. Notes: Unit 240: A: 你不冷麼。 B: 我不冷穿著小襖兒呢。

(A: Don’t you feel cold? B: No, I’m wearing a coat.)

Kyūsyūhen: Unit 93: A: 你冷不冷。 B: 不冷，我穿著皮襖哪。

(A: Do you feel cold or not? B: No, I'm wearing a leather coat.)

In this example, the two questions have the same meaning but different sentence patterns. In the notes, a rhetorical question was used, and in the textbook, a positive-negative question was used. Pragmatically, the positive-negative question from the textbook is the more polite form. The object “皮襖” (leather coat) in the textbook is shorter than “小襖兒” (coat) in the notes with one character less.

As can be seen, in the above examples, although the sentences in the notes are very similar to those in the textbook *Kyūsyūhen*, and the meanings are the same, the sentences in the textbook are generally shorter and more appropriate for learners.

Conclusion

This paper reports on research into Miyajima Daihachi's language collection notes, based on analysis of the modification marks and words, from which we inferred that Daihachi recorded in the notes the dialogues he heard over years of study and life. The place names and dialect words of Beijing included in the notes are closely related to Daihachi's overseas studying experiences and learning from Beijing teachers.

By comparing the character count and content of the notes with those of the textbook *Kyūsyūhen*, we found that the format of the notes is the same as that of the chapter “Question and Answer I” of *Kyūsyūhen*, but the average character count is more than that in the mentioned chapter, while the content of the notes has a certain correlation with that of the mentioned chapter of *Kyūsyūhen*. Although the notes are not catalogued as rough drafts or as a workbook, they reflect Daihachi's accumulation of knowledge and learning style. It can also be seen that the success of the textbook *Kyūsyūhen* is not accidental, but the result of Daihachi's hard work and long-term accumulation of language samples, as well as the careful editing of the work before the book was published. The one-question-and-one-answer style of the notes was first presented and made widely known in the textbook *Kyūsyūhen*, which eventually made the book an important part of the Chinese education system in Japan.

Notes

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² According to “External teachers of the Imperial University 帝国大学嘱託教師,” *Asahi Shimbun* (morning newspaper), 3 February 1895.

³ According to “The foundation of a Chinese School 支那語の学校起る,” *Yomiuri Shimbun*, 24 March 1896.

⁴ The book name originates from a children’s literacy book in the period of Emperor Yuan of the Western Han Dynasty (48-33 BC) of China, which was immediately welcomed after its publication because it was easy to read and could help children learn faster. Miyajima Daihachi borrowed the name *Kyūsyūhen*, indicating that users of the book could learn Chinese fast. The first edition was titled *Mandarin Kyūsyūhen* and published in 1904, while the revised edition of 1933 had the simplified title *Kyūsyūhen*.

⁵ Refer to materials from National archives of Japan, *Document Clustering* 公文類聚, part 8: “Foundation of High Commercial School in the Tokyo Foreign Language School 東京外国語学校内ニ商業学校ヲ設ケ.”

⁶ Refer to materials from National Archives of Japan, *Document Clustering* 公文類聚, part 9, “東京外国語学校同校所属高等商業学校及東京商業学校ヲ合併シテ東京商業学校ト称ス.”

⁷ Refer to materials from National Archives of Japan, *Document Clustering* 公文類聚, part 11, “商業学校改称ニ因リ東京商業学校長ハ高等商業学校長ト称ス.”

⁸ Mandarin Chinese has four basic tones, and each tone has the following tone contour values: First tone: 55 (high-level tone); Second

tone: 35 (rising tone); Third tone: 214 (falling-rising tone), Fourth tone: 51 (falling tone). The 214 marked on the top-right corner means it is a third tone. It shows that these two characters have the same tone. The 51 marked in the following example 7 shows that those two characters are both in fourth tone.

⁹ The double underline is added by the authors of this paper.

¹⁰ In the attachment of the book *Quick Learn of Chinese Phonetics* 支那音速知 (1899) published by Zhang Tingyan in Japan there is “School Rules of Zenrin Academy 善隣書院規則,” in which a list of teachers was offered. The two Chinese teachers were on the list. That is the earliest information we have found about the hiring of Chinese teachers. Besides, the names of the two Chinese teachers can also be found in the teacher list of the enrollment advertisement of Zenrin Academy in the newspaper *Asahi Shimbun* 朝日新聞 dated 11 November 1900, and in the book *Handout Record of Chinese Schools* 支那語学校講義録 published in 1901. But in the enrollment advertisements in the newspaper *Asahi Shimbun* dated 30 March 1908 and *Yomiuri Shimbun* 読売新聞 dated on 29 September 1908 as well as the book *Handout Record of Chinese Learning at Zenrin Academy* 善隣書院支那語講義録, only Zhang Tingyan’s name was found.

¹¹ The revised 42nd edition (1940) of *Kyūsyūhen* is used here.

¹² There are several similar dialogues in the notes, so the 14 dialogues in the textbook are the same as or similar to the 17 dialogues in the notes.

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