

## Research on the Multiple Values of the Kanazawa Library's Version “Chun Ch'iu Tso Chuan Variorum”

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**Abstract:** The Kanazawa library's version “Chun Ch'iu Tso Chuan Variorum” is the only existing complete ancient manuscript of the “Chun Ch'iu Tso Chuan Variorum”, which has multiple values. In terms of bibliology, the Kanazawa version “Spring and Autumn Scriptures Collection” reproduced the features of the Sui and Tang Dynasties' “Chun Ch'iu Tso Chuan Variorum”, reflecting the characteristics of the text and can be compared with the Tang Shijing. In terms of philology, the Kanazawa library's version “Chun Ch'iu Tso Chuan Variorum” retains a large number of common characters, which is a direct material for studying the characteristics of the use of common characters at the time. In terms of textual criticism value, collating with the present version can correct many errors in the present version and clarify some issues that have always been debated in collation.

### 1. Introduction

The thirty volumes of the ancient manuscript “Chun Ch'iu Tso Chuan Variorum” currently in the collections of the imperial palace in Japan was originally in the old collection of Kanazawa library. Because each volume has the ink stamp of “Kanazawa library”, scholars call it is Kanazawa library's version. Kanazawa library's version “Chun Ch'iu Tso Chuan Variorum” was copied by the QingYuan clan of the Confucian family in Kamakura, Japan, based on the secrets of the family inheritance. Koko Takezoe's “Zuo Shi Hui Jian” is based on this copy the original version is believed to be the same as other Tang manuscripts in terms of decoration form, empty characters, and vulgar characters. When copying, the Qingyuan family retained the appearance of the old manuscript in all aspects. Scholars basically accepted this understanding and also took the Kanazawa library's version. Treated as Tang manuscripts. Although there have been many Tang manuscripts of “Chun Ch'iu Tso Chuan Variorum” in Dunhuang and Turpan since 1900, they are all fragments, and all the content is less than a quarter of the whole book. Kanazawa library's version “Chun Ch'iu Tso Chuan Variorum” has made up for this shortcoming to a certain extent, allowing the text of the “Chun Ch'iu Tso Chuan Variorum” in the Sui and Tang Dynasties to be reviewed, which is really a great blessing. Now from the value and text of the version. To explore the value of Kanazawa library's version of the Scriptures of the Spring and Autumn Scriptures, with a view to making a more comprehensive evaluation.

### 2. The Value of Bibliology

Existing versions of “Chun Ch'iu Tso Chuan Variorum”, except for the Tang manuscripts from Dunhuang and Turfan and the Tang Shijing, are all block copies since the Southern Song Dynasty. Most of the Dunhuang and Turfan manuscripts were copied during the Six Dynasties, Sui and Tang Dynasties, and are the most direct documents for studying the appearance of early texts. But either because the original copy was partly copied at that time, or because it was later torn and damaged, the remaining pieces are fragments of paper. Through comparison, it is found that some manuscripts were originally split in one volume and can be affixed to one. After putting together, there are a total of 31 pieces, but the contents of Zhuanggong and Mingong in the twelve Gongs are all missing, which undoubtedly limits the full development of the early texts of “Chun Ch'iu Tso Chuan Variorum”. Tang Shijing “Chun Ch'iu Tso Chuan Variorum” is extant The most complete and

earliest stone classics preserved, but there are some shortcomings: First, the stone classics of the Tang Dynasty “ Chun Ch’iu Tso Chuan Variorum” only published the “Chun Qiu”, “Zuo Zhuan” and the prefaces of Du Yu, and all the annotations were published. The annotations fluctuate greatly in the process of copying and copying, and the variation during this period is difficult to explain if there is no direct evidence of the early texts. Second, although the Tang Shijing “ Chun Ch’iu Tso Chuan Variorum” has been retained, it has been damaged and worn out due to long time. Qing scholars’ supplementary engravings were based on the engravings since the Song Dynasty. The text between the engraved editions and the engraved editions is very different, so the mistakes are inevitable. Peng Yuanrui in the Qing Dynasty has completed the “ShiJing Kao Wen Ti Yao” has been done in detail, here is no longer detailed. As far as the print version is concerned, in the third year of the Tang Dynasty, the Imperial College of Changxing in the third year of the Tang Dynasty used the text of the Tang Shijing, supplemented with annotations, and carved the nine scriptures. Among them is the “ Chun Ch’iu Tso Chuan Variorum”, which is the earliest the engraved edition of “ Chun Ch’iu Tso Chuan Variorum”. The Northern Song Dynasty inherited the printing plate of the Five Dynasties Guo Zi Jian. Later, due to excessive printing and severe wear, from Jingde to Tianxi, the Guo Zi Jian successively re-published and engraved the scriptures, and issued them after they were carved. The world has become an official text. After the fall of the Northern Song Dynasty, most of the book editions were taken away by the Jin people, and very few remained. The Southern Song Dynasty was initially created, and the books were scarce, and the Jiangnan provinces spontaneously engraved books. In the 9th year of Shaoxing, courtiers signed the Guozijian periodical engraving books “Miscellaneous Records of Governments and Wilders Since Jianyan” says: “The author who supervised this book was published in the last years of Shaoxing. Since the country is difficult, and in September of the 9th year, Zhang Yanshi is waiting to be made up as Shang Shulang, and he was invited to study in Daozhou. Take the old prison book, engrave it and issue it, and follow it. However, all the things taken are incomplete. Therefore, there is no “Book of Rites” in the Six Classics, and no “Han” and “Tang” in the Three History. May 21st., The auxiliary minister re-confirmed it. The above said that Qin Yigong said: The other books in Jianzhong, also make the second chapter, although it is heavy and costly, it is not hesitate to cover it. All Classics has been restored from now on. “After this publication, the Guozijian's classics gradually complete. However, there are many errors in the scriptures of Guozijian in the Southern Song Dynasty. Wei Liaoweng’s “Preface to the Correct Errors of the Six Classics” said: “The history of the dynasty’s Confucian Classics is mostly still in the old. The original version is not very different. When the Southern Song Dynasty was just established, just took the edition from the Jiangnan provinces, which is very different from the court is the best classics, and has similarities and differences with the Tan, Fu, Min, and Shu versions, and the Guozijian's version have quite a few mistakes. “It can be seen that The southern song dynasty's books were not enough to be pointed out by the people at that time. Later, the block-printed version is mostly originated from Guozijian's version, which is a branch of it.

The appearance of the Kanazawa library's version “ Chun Ch’iu Tso Chuan Variorum”, on the one hand, made up for the incomplete part of the Tang manuscript, and on the other hand, it provided another version of the Tang Shijing and the carved version, which has important philological value. With “ Chun Ch’iu Tso Chuan Variorum” Yingong as an example. The Turfan Unearthed Documents contains a fragment numbered 60TAM332: 9/5 in the eighth year of Yingong. There are only 12 characters in Zuo Zhuan and Du Annotations, which are seriously incomplete. “Qi Le Ye Yi Yi”, the Tang Shijing and Song printed editions such as Xing Guo Jun Xue version, Yu Tian Jiang's Song Magazine Jing Box version, Ruan Yuan's “ Thirteen Classics Explanatory Notes and Commentaries “ version, etc. are all “Yi Yi”, The Kanazawa library's version is “Yi Yi” The “ Shuowenjiezi ” does not see “Yi” but only “Yi”, so the word “Yi” came out late. Song Dynasty Zhang Shinan believed that changing the radical of “shi” to “Yi” was probably due to similar pronunciation, if it is all from the “ yun ” (using “ shi “ to “yun” as the usual practice of changing characters from taboos in the Tang Dynasty), then the venting is flickering, so it changes from yun “ yun “ to “ ye ” “. According to Zhang's said, the character

“Yi” is a heterogeneous character created to avoid “Yi”, which means that there was no “Yi” before the Tang Dynasty. Guo Zhongshu in the Song Dynasty collected the ancient prose of the Qin Dynasty widely and wrote it as “Han Jian”. The word “Yi” is included, but it is not specified where it came from. Also, Lu Deming of the Tang Dynasty, “The Annotation of Classics”, Volume 20, “ChunQiuZuoZhuanYinYi”, “Ziyi” in the eighth year of Aigong said: “XiLieFan, Also referred to as Yi”. It means that the word “Yi” has a long history and is not a word created for avoidance of taboo. What Lu Deming saw at that time was the phenomenon of “Yi” and “Yi” interchange, and later generations used it directly for avoidance. “Yi” instead of “Yi”. In the Ming Dynasty Yang Shen's “Sheng'an Ji” “Avoid Taboo Changed Characters” said: “Avoid taboo to the Tang Dynasty is still strict. The two names of ancient rituals are not taboo, but the Tang people's Shi and Min are both taboo. The Ministry of Civil Affairs is the Ministry of Households, and the generation is the generation. Not only is it also, the word Shi is also taboo on the side, and the Zuo Zhuan is changed to Yizhi as Yizhi, Yuzao Bei jie as bei Jie, “The Songs of the Chu” Gushi is Aogu Castanopsis. What a fool this is. “It can be seen that at that time it was quite common to use “Yi” to change “Yi” for avoiding taboos, because Tang Shijing reformed “Yi” to “Yi”. “, later printed editions have their roots in the Tang Shijing, so the “exhaustion” in the editions is referred to as “exhaustion”.

Another example is the figures “Nian” and “Sa”. The Kanazawa library's version, Dunhuang and Turpan manuscripts, and Tang Shijing are all used as the original characters, and since the Song Dynasty, such as the XingGuoJunXue version, Yutian Jiang's Song Dynasty Towel Box version, Ruan Carved “Thirteen Classics Explanatory Notes and Commentaries” are written as “twenty” and “thirty”. Since the Northern Song Dynasty, the printing industry has flourished, and both official and private engraving have been engraved, and the characters are counted and valued. If one character is analyzed as two characters, the entire text with the increase in the number of characters, the reward will increase accordingly. It is reasonable to write the words “Nian” and “Sa” as “twenty” and “thirty”. Later generations will follow each other, and gradually “twenty” and “thirty” became the prevailing writing methods at the time, so in the engraved editions of “Chun Ch'iu Tso Chuan Variorum” only “twenty” and “thirty” can be seen, but “Nian” and “Sa” are not seen. In this way, although it has become more clear and open, the ancient meaning is no longer there.

In summary, the The Kanazawa library's version of Chun Ch'iu Tso Chuan Variorum can not only mutually confirm and complement the Tang manuscripts and Tang Shijing from Dunhuang and Turfan, but also supplement the deficiencies of the block copy, and provide evidence for the changes of some characters in different periods. The texts of different eras have different characteristics, which are in line with the cultural context of the era. Different manuscripts provide different versions. It is necessary to look at them differently, discuss the textual variation and the contemporary customs that occur during the copying process, and study different eras The characteristics of the text under the background; and it should be regarded as a whole, which are all products of the manuscript era, inevitably bearing the imprint of the manuscript era, and the copying of different eras and different handwriting reflects some inherent unity. Knowing this, you can better understand and position the version value of the manuscript.

### 3. The Value of Philology

This mainly refers to the value of preserving the vulgar characters. The so-called vulgar characters, the characters in historical records that are opposite to the orthodox, and are not suitable for the writing method, are mostly used by the people. During the Wei, Jin and Southern and Northern Dynasties, due to social turmoil, the country had no time to reform the characters. Since the Eastern Han Dynasty the proliferation of vulgar characters has not been curbed, but has intensified. In the Southern and Northern Dynasties, the use of vulgar characters reached the first peak. Yan Zhitui's “Family Instructions of the Yan Clan · Variety Art” said: “Since the Jin and Song Dynasties, a multi-skilled scholar. Vulgar, passing phases dyed in fashion, all the ministries, the regularity is considerable, not without vulgar characters, not a major loss. Between the Liang Tianjian, the wind has not changed. At the end of Datong, corruption breeds. Xiao Ziyun changed

the font, and the king of Shao Ling was quite good Pseudo-characters; the ruling and the wild, they think it is a regular style, the tiger is not painted, and there are many injuries. The most one word, only a few points, or deliberately, will be transferred gradually. Later tombs, slightly invisible. Aside from the chaos of the Northern Dynasty, the writings are humble, and the writing is made by turning them. It is more clumsy than Jiangnan. It takes a BaiNian as You, Yan to Bian, BuYong to Ba, ZhuiLai to Gui, GengSheng as Su, XianRen are Lao, so non-uniform, time and again, many in the scriptures.” The prevailing situation in the Southern and Northern Dynasties continued into the Sui and Tang dynasties. After the establishment of the Tang Dynasty, faced with the chaotic use of words, ordered Yan Shigu to write the “Five Scriptures”, and Tang Wenzong began to publish stone scriptures during the Taihe period, it was carved in the year of KaiCheng, and it was called KaiCheng Shijing in history. They all aimed to unify the characters and texts. However, based on the actual situation at that time, and in order to achieve the purpose of clarifying popular characters, the The Kanazawa library's version “ Chun Ch’iu Tso Chuan Variorum” There are many vulgar characters in Chinese. The following is convenient for explanation, and some characters are in traditional Chinese.

Some common characters were used in the pre-Qin period, and the “ancient writings” preserved in the “Shuowen Jiezi” are of this type. The “ancient writings” mentioned here are not ancient scripts of Yin and Zhou, but of the Eastern dialects of the Warring States period. Wang Guowei had already made it clear in “Shuowen Jiezi in the Warring States Period in Qin's Six Kingdoms Using Ancient Prose”. The seal script used in “Shuowen Jiezi” is Qin script, that is, Western Tu script. In this way, due to different sources, the same word the writing method is also different. Xu Shen extensively included other characters he saw at the time, and marked it with “ancient text”, and the intention was also to indicate that this word has existed since ancient times. Righteousness is used to give rituals, rituals are politicians, politics is to uphold the people, “The seven years of Xi Gong” is not easy, no one cares, Qihou have great etiquette to the princes”, Wengong fifteenth In the end, many acts of rudeness, etc. the word “li” is used as “li” instead of the formal “li”. “Shu Wen Jie Zi” says: “Ritual, fulfilment. Therefore, God brings blessing. Cong Shi, From Feng, Feng Yisheng. Li, Ancient text is Li”. “Da Guang Yi Hui Yu Pian” under “Li” followed by the word “Li”, and said “Li, ancient text”. Also, “Shuo Wen Jie Zi Xi Zhuan”: “Li, ancient text. Chen Kai thought: Yi, the beginning also. This is the beginning of the ceremony. Also, the person Yi remembers the beginning. The Li says: If it is above it, if it is below it, the sacrifice is like a god, there are rituals and music, while the quiet is the ghosts and gods, and the second is to remember the knowledge. Yi also expresses significant.” The explanation of “Shuowen Jiezi Xizhuan” is far-fetched, but “li” is regarded as the ancient prose of “Li”, then There is no objection. From the fact of library's version and other manuscripts mostly use the ancient Chinese “li”, it was quite common to use “li” instead of “li” at that time. The reason should be simple and easy to understand. Books related.

Another example is the word “Qi”, in the twenty-eighth year of XiGong, “Don't allow speak Chu's language, it is abandoning the Song. To save and abandon it, what is the vassal?”, in the 12th year of Xuan Gong “ZhaoZhan abandoned the car and left” etc., “ Qi” both as “Qi”, instead of “ShuoWen” as the traditional “Qi”. “Shuowen Jiezi” says: “Donation. Qi, ancient text Qi “Yu Pian”: “Qi, go to cut, discarded in ancient text. Qi.” “Guangyun” “Qi” under “Qi” has the word “Qi”, and said “Qi is ancient text”. Then “Qi” is “Qi” ancient text. The Kanazawa library's version “ Chun Ch’iu Tso Chuan Variorum” is also useful “abandoned”, such as the fifteenth year of the public “escape to his country and abandon his home.” This kind of volatility is very common in manuscripts, but it is insufficient It is strange. Because the word “Qi” is in the middle of the word “Shi”, the word “Qi” is used in Tang Dynasty manuscripts to facilitate writing, but is also related to avoiding Li Shimin's taboo. Duan Yucan's “Shuo Wen Jie Zi Annotation” says: “Tang people taboo Shi, so the KaiChengShiJing and all the tablets are discarded. People in recent years refer to this as saying that the classics are mostly used in ancient texts. ”

#### 4. The Value of Textual Criticism

“Chun Ch’iu Tso Chuan Variorum” was written in the late Western Jin Dynasty. In the process of spreading in later generations, it is inevitable that the text will be corrupted. In the 16th year of Jiading in the Southern Song Dynasty (1223) Guo Zi Jian revised the book edition, Mao Juzheng played his role. Mao Juzheng published the engraving. The Six Classics, a collation of the various editions of the Six Classics, was compiled into “The Correct Errors of the Six Classics”, which is the earliest extant proofreading of the six classics. “The Preface to the Correct Errors of the Six Classics” says: “In the spring of Jiading 16th year, the imperial court ordered the journal in a serious books, Si Cheng said that there is no changing Yifu, and he wrote the book. He took all the six classics and three biography, referenced the history of the dictionary, selected essays, and studied the similarities and differences. The meaning of all words is cut, and the slightest must be corrected. The Confucian officials praised that those who published the Four Classics were still annoyed by the workers, slandered the ink version, and used the silk to have the division, and the wrong characters in the version were really not changed. “Wei Laoweng said that the workers changed the text, in at that time, perhaps it was a relatively common situation. In this way, the mistakes were added to the mistakes, and there were many mistakes in the scriptures. The Qing Dynasty has fruitful textual criticism results, and some collated works have emerged, such as Chen Shuhua's “Textual Research On The Chun Ch’iu Tso Chuan Variorum”, Sun Yirang's “Thirteen Classics Annotations and Correction Notes”, Ruan Yuan's “Thirteen Classics Annotations and Collation Notes”, etc., corrected many errors that existed widely in the block editions. However, due to material limitations at that time, they could only be collated in the block editions. Some errors were the printed editions were followed in turn, but I couldn’t find it. The original version of the Kanazawa library's version” Chun Ch’iu Tso Chuan Variorum” is an old Sui and Tang dynasty. It can be regarded as a text from the Sui and Tang dynasties. It reproduces the appearance of the early texts and is like the handed down. Compared with, you can correct the errors in the block copy. Here are some examples.

The first year of Xigong: Qi Shi, Song Shi, and Cao Bo were second to Nie Bei and saved Xing.

“Cao Bo”, Jin Ze Wenku's original work “Cao Shi”, Tang Shijing, Yutian Jiang's Song Period Scarf Box Edition, XingGuoJunXue version, and Ruan Engraved “Thirteen Classics Annotations” are all made “Cao Bo”. Ruan Yuan” The collation notes: “TangShijing “Cao Bo” as “Cao Shi”, not wrong.” Check out “Chun Qiu Zuo Zhuan Zheng Yi”, “Chun Qiu Shi Li”, “Chun Qiu Gong Yang Jing Zhuan Jie Gu” “Chun Qiu Gu Liang Zhuan” all It is called “Cao Shi”, and here are both “Shi” juxtaposed here, which means that the army of the three kingdoms is stationed here for the Xing country, and “Cao Bo” is unreasonable, so this is based on the the Kanazawa library's version and the Tang Shijing version.

In the seventh year of Wengong: Xuan Zi said: “If I accept Qin, Qin will also guest ;if not, I will be rebel. I am not affected, but the slower teacher, Qin would doubt. The ancestors have the heart to win, the good of the army conspiracy. Chasing the bandits is like chasing and fleeing, and good governance of the army is also. ”

The Kanazawa library's version of “Ancestors had the heart to seize others” has “belonging to others and waiting for their decline.” The side school says “the above seven characters are nothing, the ancients have, and they are right.” Tang Shijing and other carved editions are missing. Lu Deming “The Annotation of Classics “ says: “Other versions may be available here “the future generations will treat the others“. Regardless of the correctness of the text, Lu Deming sees that he originally has “the ancestors have the heart to seize others”, and there are other content under the Kanazawa library's version. The reason for the slight difference between the Kanazawa library and Lu Deming’s text is that there was an error in the copying. Also, in the 21st year of Zhaogong, the chef said: “The Military History has it, The ancestors have the heart to seize others, and the later generations have to wait for their decline. “It can be seen that the two sentences are connected together. The Kanazawa library's version “from the people to wait for the decline”, “cong” and “hou” after the font is similar, it should be copied the time and form are close and make mistakes.

Kanazawa Bunko's book does not rule out the possibility of deriving later texts, and it is specially sent to the school for examination.

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