

## The overseas dissemination of the three hundred poems of the tang dynasty

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Received 07.02.2024

Accepted 24.03.2024

Published 30.04.2024

UDC 821.512.2.09(510)(100)(082)

DOI 10.25726/o7252-3627-1879-d

EDN HBHEJJ

VAK 5.8.2. Theory and methodology of teaching and upbringing (by fields and levels of education) (pedagogical sciences)

OECD 05.03.HE EDUCATION, SPECIAL

### Abstract

The Three Hundred Poems of the Tang Dynasty has a history of more than 250 years since it was written in the 28th year of Qianlong (1763). The Three Hundred Poems of the Tang Dynasty is characterized by its literary and enlightening character. Since its publication, it has been popular and spread widely. It has made an indelible contribution to the inheritance and development of Chinese culture and the manifestation of its charm. The Three Hundred Poems of the Tang Dynasty is regarded as «a standard primer for the study of Tang poetry» and is listed by the World Record Association as the most widely circulated poetry anthology in China. Therefore, it is of great theoretical significance and practical value to study the overseas dissemination of the Three Hundred Poems of the Tang Dynasty.

### Keywords

the three hundred poems of the tang dynasty; selected poems; overseas dissemination.

### Introduction

Anthologies of Chinese ancient Tang poems emerged one after another, and there was no shortage of people from generations to generation. Among the numerous anthologies of Tang poems, the Three Hundred Poems of the Tang Dynasty with its unique charm, had become a popular book for the people. According to Sun Qinan's Summary of the Six Hundred Selected Poems of the Tang Dynasty (Qin 'an, 2005) and Yin Xueqiao's Edition of the Three Hundred Poems of the Tang Dynasty (Xueqiao, 1994), we can see that the original copies of the Three Hundred Poems of the Tang Dynasty had long been lost in China, but due to too brief comments and annotations, they were gradually replaced by later notes and comments. There were six kinds of commentaries in the Qing Dynasty: Zhang Xie's six volumes of the Three Hundred Notes on the Tang Poetry, Chen Wanjun's eight volumes of the three Hundred Supplementary Notes on the Tang Poetry, Li Pangen's six volumes of the Three Hundred Notes on the Tang Poetry, Wen Yuanfu's the Three Hundred Comments on the Tang Poetry, Li Songshou's six volumes of the three hundred Notes on Tang Poetry, Meng Qiaoshi's three Hundred Commentaries on the Tang Poetry, etc. According to the statistics of relevant scholars, there were

about 58 kinds of the Qing Dynasty engravings in China, among which the most frequently printed ones were Zhang Xie's 300 Notes on the Tang Poems and Chen Wanjun's 300 Supplementary Notes on the Tang Poems.

Since the publication of the Three Hundred Tang Poems, it had formed a large and complex system, such as vernacular translation, new annotation, new criticism, appreciation, continuation, drawing, picture books, foreign translation, dialect, comics and photography. In addition to the popularity of domestic reproduction, the three hundred Poems of the Tang Dynasty also spread to Japan, South Korea and the United States and other countries, becoming the most widely spread foreign anthology of the Tang poems, for foreign readers to provide «a shortcut into the heart of China». Therefore, the overseas dissemination of the 300 Tang Poems can be investigated from three aspects: collection, translation and research.

### **Materials and methods of research**

With its unique charm, selected poems of the Tang Dynasty have attracted the keen interest of overseas scholars and collectors. Now the Three Hundred Poems of the Tang Dynasty circulating abroad are collected by libraries or individuals in some overseas countries. Such as the National Central Library of Korea, Seoul National University Gyujanggak Library, the Ewha Woman's University Library, and Jeonnam National University Library; the National Diet Library of Japan, Toyo Library of Literature, Institute of Humanities, Kejing University, Aichi University, Institute of Toyo Culture, University of Tokyo; University Library of Leipzig, Germany; University of California, Los Angeles Library, University of London Library, etc.

The author use Japan's collection of Chinese ancient books database of the Han Nationality(<http://kanji.zinbun.kyoto-u.ac.jp/kanseki>), South Korea's ancient classics comprehensive directory (<https://www.nl.go.kr/korcis/>), Taiwan's ancient books and collection resources (<http://rbook2.ncl.edu.tw/>) and foreign libraries and other network resources search, from the search results obtained, the collection of the Three Hundred Poems of the Tang Dynasty mainly concentrated in Japan, South Korea and Germany Leipzig University library. The 11 records retrieved in the library of the University of Leipzig in Germany showed that they were all common versions in China, so we will not repeat them here. According to 68 related search records in Japan, the collection places include Ryuono History and Culture Archive, the National Diet Library of Japan, Aichi University Library, Ritsumeikan University Library, Yamanashi Prefecture Library, etc. Among the 38 related search records in Korea, the library of Korea National University, the library of Seoul National University, the library of Jeonnam National University, the library of Ewha Womans University, and the Institute of Korean Studies at Seoul National University were found. It can be seen that the Three Hundred Poems of the Tang Dynasty has been collected in university libraries, public libraries, cultural and museum systems and professional libraries in Japan, covering the capital, provincial capitals and cities and counties. In Korea, most of them are in university libraries and research institutes. From the collection of editions there are Qing edition, Republic of China lithography edition, new lead type, metal type and photocopy.

The most concentrated collection in Japan is the National Diet Library of Japan, which has collected the Jujintang Journal of the Daoguang 17th Year (1834), the Three Hundred Notes on the Tang Poetry in 6 volumes with 1 Volume of Supplementary selection and 1 Volume of Surname Biography. The book is the Qing Dynasty Sun Zhu Collection, Qing Zhang Xie Collection, Qing Yu Qingyuan collection, with a total of 8 volumes. Qing Sun Zhu (Zou, 2009) collection Yangzhou Wenfu Tang Magazine the Three Hundred Poems of the Tang Dynasty, thread bound, 2 volumes of 1 volume. The National Library of Korea, Gyujanggak Library of Seoul National University, and Ewha University Library have the largest collections in Korea. Among them, the National Central Library of Korea has collected 17 kinds, including Chen Wanjun's Supplementary Notes on 300 Poems of the Tang Dynasty and Yu Qingyuan's Selected 300 Poems of the Tang Dynasty (Table 1). Kyujanggak Library of Seoul National University has collected Comments on the Three Hundred Poems of the Tang Dynasty (1843). Zhang Xie notes the Three Hundred Poems of the Tang Dynasty corrected by Sun Xiaogen and Heng Tang Tuishi compiled the Three Hundred Notes of the Tang Poetry.

Table 1. Three hundred tang poems collected by the National Central Library of Korea

The Qianlong	The Daoguang	The Guang Xu	The Republic of China	magazine unknown
1	2	3	5	6

### Results and discussion

Comparing with various editions in domestic collections, it can be seen that the National Central Library of Korea has collected a relatively comprehensive collection, among which the Qianlong period edition is not seen in China. The general situation of Tezulu book is as follows: This book is printed in Wentang 6 of Shanghai, the 28th year of Qianlong (1763), 1 volume (43 sheets), upper and lower unilateral, left and right bilateral, half Guo, 17.7× 12.6cm, unbound, 10 lines of 21 characters, double lines, upper and lower black fish tail, 23.3× 14.5cm. Although the Gyujanggak Library of Seoul National University in Korea has only collected three kinds of poems, among them, A Review of Three Hundred Poems of the Tang Dynasty is rarely found in China. The summary of this book is as follows: This book is a wooden book written by Layman Zhe Xiang, whose year of birth and death was unknown, place of publication was also unknown, Daoguang 23 (1843), 22.6×12.2cm, the title of the volume, preface with Heng Tang Layman before the text, from the stamp Jiyuzhai, it can be seen that this book was once collected by the emperor's office of Korea, and the content can be seen that this book was compiled according to the critic's comments on the Three Hundred Poems of Tang Dynasty.

In addition to the collection of rare ancient books, there are also a certain number of modern and contemporary annotated versions of the 300 Poems of the Tang Dynasty with great circulation and influence abroad, such as Yu Shouzhen's Detailed Analysis of the 300 Poems of the Tang Dynasty, Jin Xingyao's New Notes on the 300 Tang Poems, Zhao Changping's Complete Interpretation of the 300 Tang Poems, Fu Xuancong's Drawing Book of the 300 Tang Poems and Gu Qing's Collection of the 300 Tang Poems (Qiu, 2003). Take the library with more concentrated collections as an example. For example, the National Assembly Library of Japan has 49 collections, of which 8 are Japanese and 41 are Chinese. The National Library of Korea has 150 collections, including 70 in Korean, 1 in English and 79 in Chinese. The National Australian Library London Special Collection (<http://t.cn/z8NjQrY>) contains 25 records, including 16 in Chinese.

In short, the collection of the Three Hundred Poems of the Tang Dynasty by overseas libraries not only highlights the cultural charm of the Tang poetry, but also provides important materials for the study of selected poems of the Tang Dynasty in other countries. In particular, rare ancient books have a high value of collation and compilation. (1) Although there are similar copies of the parts collected overseas in China, there are also rare copies at home and abroad, which have important documentary value; (2) If the documents collected in China and overseas are incomplete, they can be supplemented to obtain complete and accurate texts.

And about the overseas translation of the Three Hundred Poems of the Tang Dynasty. In classical Chinese literature, poetry always occupies the first place. The translation of Chinese literature into Western languages began with poetry. At present, the Three Hundred Poems of the Tang Dynasty is still mainly translated from English abroad, and there are also some Japanese, Korean, German, Chinese-English, Chinese-Japanese, Chinese-French-English-Japanese bilingual versions.

The English translation of the Three Hundred Poems of the Tang Dynasty compared with ancient Chinese classics, Chinese classical poetry is more valued in the English-speaking world. The spread of Tang poetry in the English-speaking world originated from Britain. The English translation of the Three Hundred Poems of the Tang Dynasty, however, started directly from the United States and also covered Britain. Zeng Pei, who lives in Australia, published the book directly on the Internet, authorized free download, and covered the English translation of the Three Hundred Poems of the Tang Dynasty to all English readers around the world.

In the first 30 years of the 20th century, there was the first upsurge in the study of Chinese ancient poetry in the United States. The first full translation of the Three Hundred Poems of the Tang Dynasty in the English-speaking world was the 1929 joint translation by American poet Witter Bynner (1881-1968) and Chinese scholar Kiang Kang-hu (1883-1954). Mountains of Jade: The Three Hundred Poems of the Tang Dynasty (The Jade Mountain: A Chinese Anthology), whose translation style is somewhere between rhyming and free poetry. The translation is the most widely accepted and lasting in the English-speaking world, and reprints of books from the

1930s to the 1980s are now available. As Binner says in the preface of the book: «The Chinese miracle of creating poets is to rid the ordinary things of unusual beauty and he predicts that future Western poets will learn from the Tang poets». The book was once used as a textbook for learning Chinese and Chinese literature, and occupies an important position in the history of English translation of Chinese poetry in the English-speaking world. Other fully translated Western translations include *The Three Hundred Poems of the Tang Dynasty* (English translation) by Innes Herdan published of Taiwan Far East Books Company in 1973. In 2009, Peter Harris, a New Zealand scholar, translated *The Three Hundred Poems of the Tang Dynasty* from English. *The Three Hundred Poems of Tang Dynasty* by Geoffrey R.W. Waters, Michael Farman and David Lunde in 2011. Among them, the *Three Hundred Poems of the Tang Dynasty* translated by Peter Harris was included in the *Series of Books for All*. Harris, a New Zealander, is a senior research fellow at the Institute of Asian Studies at Victoria University of Wellington and has compiled several books on Asian culture, including *Zen Poems*. Harris translated the *Three Hundred Poems of the Tang Dynasty* based on *Three Hundred New Notes on Tang Poems* by Jin Xingyao of Shanghai Ancient Books Publishing House in 1980, using prose translation method, which can be described as a full effort in the fluency of the language. Harris's full translation, published by Random House, claiming to be the world's largest commercial international English-language publishing house, is a testament to Tang poetry's slow spread among the general population in the English-speaking world, The full translation by Jeffery Waters, an international banker, Michael Farman, an electrical engineer by profession, and David Lund, who teaches English and creative writing, represents the extent to which Tang poetry has affected the general population in the English-speaking world.

Selections from the *Three Hundred Poems of the Tang Dynasty* were translated by Soame Jenyns in 1940 and 1944 (*Dynasty*) and *A Future Selection from the Three Hundred Poems of the Tang Dynasty*, which translated 105 poems and 118 poems, the former classified by subject, The latter are categorized by author. Although the two books did not fully translate the *Three Hundred Poems of Tang Dynasty*, they were reprinted several times after publication, and both were included in the *Oriental Wisdom Series*. The former was included in the collection of his works, which was published in London in the 18th century and is now a single volume. Though not as profound as Binner's, James's two translations have been reprinted enough to prove their success.

Of course, due to the cultural differences between China and the West, British and American people have certain deviations in their understanding of Chinese poetry, which are generally reflected in the language, cultural atmosphere, event background, and the understanding of characters' mood, etc. Especially, in the original text, where the related words are omitted, the meaning is often used, thus weakening the artistic effect. These problems also exist in the western translation of the *Three Hundred Poems of the Tang Dynasty*. Therefore, the English translation of the *Three Hundred Poems of Tang Dynasty* was initially completed through the cooperation of Chinese and Western translators, by Chinese scholars with deep knowledge of traditional Chinese culture and Western translators interested in traditional Chinese literature, which is also conducive to the spread and acceptance of the translation in foreign countries. For example, *Xinhua Daily* reported on January 9, 1921, in the *Words of Great American Poets* after their arrival in China, there is such a conclusion: «... Bin Jun is the president of the National Poetry Society, the lecturer of poetry at the University of Jia Province, and co-translated the *Three Hundred Poems of the Tang Dynasty* with Jiang Jun. « Bin Jun is Binna, Jiang Jun is Jiang Kanghu. They are Western translators interested in traditional Chinese literature and Chinese scholars with deep knowledge of traditional Chinese culture. The cooperation between them can be described as a «match made in heaven».

With the continuous development of society and economy, cultural exchanges between China and foreign countries have become increasingly close. More and more excellent translators have emerged to translate excellent Chinese works into other languages and promote them to the world. A large number of English-Chinese comparison books have appeared. For example, in 1951, the Taipei International Publishing House published Tao Youbai's (Harold Witter Bynner) *Three Hundred English and Chinese*; in 1987, the Hong Kong Commercial Press published Xu Yuanchong's *the Three Hundred New Translations of Tang Poems*. In 1988, China International Translation Press published the *Three Hundred Chinese-English Contrasting Tang Poems* by Xu Yuanchong and others. Among them, Xu Yuanchong's translation of the *Three Hundred Poems*

of the Tang Dynasty has been continuously published and distributed by many publishing houses. Xu Yuancong has been engaged in literary translation for more than 60 years, with his translations covering Chinese, English, French and other languages, focusing on the English translation of Chinese ancient poems. He is known as «the only one who translates poems into English and French» (The Only Person to Translate Poetry into English and French, 1991). His translation of the Painting of the Tang Poetry based on Sun Zhu's the Three Hundred Poems of the Tang Dynasty, invited sea painters to match the painting, and finally 108 Tang poems painted on 108 works, are a moment of elaborate work, can be described as a grand meeting of contemporary Shanghai painting art. This book is an English-Chinese version, with a poem and a painting, so that readers at home and abroad can enjoy the charm of traditional Chinese culture in the poems and paintings.

Find about other translations of the Three Hundred Poems of the Tang Dynasty. In addition to the most popular English translation, the Three Hundred Poems of the Tang Dynasty has been translated into German, French, Japanese and Korean, among others. At the end of 1991, the German version of the Three Hundred Poems of the Tang Dynasty appeared for the first time. The translator was a young German Sinologist named Kloepscho. In 2006 (Chen, 1994), Beijing University Press published Hu Pingqing's the Three Hundred Poems of the Tang Dynasty: Contrast between the Chinese and the Law, the author from «poetry is two characters at the beginning; Poetry is the sublime thought in the sublime language (Juntao, 1997).

The Japanese translations were published in 1919 by Meiji Publishing House Takuten Shioya's Chinese-Japanese bilingual the Three Hundred Poems of the Tang Dynasty, and in 1929, Takuten Shioya's the Three Hundred Poems of the Tang Dynasty, published by Hirodokan Tokyo, was included in the Showa Chinese series, which was republished several times at that time. In 1973, Tokyo Ordinary Publishing House published Makoto Mekata's volume three of the Three Hundred Poems of the Tang Dynasty, All the original poems were read and translated fluently, with simple explanations and interpretations added to facilitate appreciation.

At the beginning of the book, the history and poetry of the Tang Dynasty were introduced, the first volume contains five – and seven-character old poems and Yuefu poems, the second and third volumes contain five – and seven-character poems and music, and the author's abstract and index are attached at the end of the book. In 1980, the Japanese and English bilingual edition of the Three Hundred Poems of the Tang Dynasty by Fumio Tabei and Reyuki Kanno was published by Daishukan Bookstore in Tokyo. In 1984, Mintoku Bookstore in Tokyo published the Three Hundred Poems of the Tang Dynasty by Tadazo Okawa, a new Chinese classical book edited by Seichi Uno and Yujiro Suzuki, with a bibliography attached at the back. In 1988, Fumio Tabei published the upper and lower volumes of the Three Hundred Poems of the Tang Dynasty in Detail by Tokyo Daishukan Bookstore.

The second volume contains a catalogue of important literature on the study of the Tang Poetry. In 1989, Kadokawa Bookstore in Tokyo published the Chinese-Japanese bilingual edition of the Three Hundred Poems of the Tang Dynasty by Kazuki Fukasawa, with references at the end of the text. In 2008 by the Tokyo Mian cheng publishing the estuary filial piety, fluctuate of tang started, Contrastive translation of the Three Hundred Poems of the Tang Dynasty roll-up for ancient poems, volume for certain rhyme.

Up to now, there are about 24 Korean translations. The earliest translations were published in 1991 by the publishing Department of Qiming University in which Qiu Xieyou edited three volumes of the 300 Poems of the Tang Dynasty translated by An Binglie and CAI Zhizhong edited the Three Hundred Poems of Tang Dynasty translated by Jin Xian. Among them, CAI Zhizhong edited Three Hundred Poems of the Tang Dynasty was published many times from 1996 to 2003. On the one hand, we can see the translator's level of translation, on the other hand, we can see the popularity of the Three Hundred Tang Poems is relatively high. Other Korean translations include the second volume of the 300 Poems of the Tang Dynasty by Song Jae-so, Choi Kyung-ryeol, Lee Chul-hee, Kang Ji-hee, Kim Young-juk, and Choi Young-ok published by the Institute for Traditional Culture Research in 2009, and the third volume of the 300 Poems of the Tang Dynasty jointly translated by Jang Gi-geun and Jin Gi-hwan by Mungdang in 2014. What is most worth mentioning is that Song Jae-shao, honorary professor of Sungkyunkwan University and dean of Toegye Institute of Studies in Korea, referred to more than 100 kinds of literature and collected comments of the past dynasties. He wrote a book titled the Three Hundred Abstruses of Tang Poetry in nearly three years. At the same time, he also added words of understanding, appreciation and analysis in the book, which has high academic value.

And about overseas research on the Three Hundred Poems of the Tang Dynasty. The study of Tang poetry is one of the hot spots of overseas Chinese literature research. Modern scholars with overseas sinologists as the main body carried out research from the perspectives of linguistics, literature, philology and other disciplines. With their rigorous academic spirit and love for the Tang poetry, they carried out in-depth and detailed research on the Three Hundred Poems of the Tang Dynasty.

Compared with other Tang poems, the overseas research of the 300 Poems of the Tang Dynasty started relatively late, mainly focusing on the publication of relevant papers. According to RISS (<http://www.riss.kr/index.do>) and naver website (<http://www.naver.com/>) according to statistics, since 1976, south Korean scholars published related to the Tang Dynasty started about 17 papers, they have been published in 8 newspapers and magazines, including Studies of Chinese Literature, Collections of Chinese Language, Chinese Journal, and Chinese Humanities. Their research contents mainly include: The selection criteria of the 300 Tang Poems are discussed in terms of landscape poems, love poems and group poems. For example, in 2007, Piao Meiquan published a Study of Five Short Sentences on 300 Tang Poems in Chinese Language Education, which starts with the reflection of Chinese social tradition, the real society and how to express irony in the criteria of 300 Tang Poems. By genre classification of poems that express reality, analysis of their specific ways of expression, group division, finally concluded that the editing of 300 Tang Poems is based on the language of poetry to understand the poet's subjective lyricism and perception of reality as the standard, guide readers to intuitive understanding and empathy. In 2018, Piao Huijing published a Study on the Selection Criteria of Three Hundred Tang Poems in the Journal of translation of Chinese Language, discussing the content and form of the Three Hundred Poems of Tang Dynasty in order to educate children in poetry and explore the criteria for poetry selection. For example, Jiang Shengwei published in Korean Society of Chinese Literature in 1995, Saving – Centered on the 300 Poems of the Tang Dynasty, and Hong Zaijun published in Chinese Humanities in 2012, a study of du fu's seven poems – a case study of du Poems in the 300 Poems of the Tang Dynasty.

The Three Hundred Poems of Tang Dynasty are used to study the recalcitrance of modern poetry. Starting from the version, for example, Jin Junyuan published a Study on the Record of Selected Poems of the 300 Tang Poems in the Collection of Chinese Language in 2010. With five aspects, the author investigated the different number of selected poems in several versions of the 300 Tang Poems, conducted an in-depth study on serial poem groups, and finally drew a conclusion that the reason for the different number of articles is to deal with the problem of poem groups. For example, in 2018, Jin Zhiyong published comments on 300 Poems of Tang Dynasty Based on Distant Reading in Korean Chinese Language and Literature Association, using charts to show poems, genres and intentions in the 300 Poems of the Tang Dynasty, and drawing conclusions by visualized information.

According to the search of the Japanese academic papers database (<http://ci.nii.ac.jp/>), the relevant papers on the 300 Tang Poems in Japan are mainly focused on the preface and postscript. For example, in 1968, Kosuke Uchida published the Three Hundred Poems of the Tang Dynasty and in 2003, Masahiro Sato published the preface and the Three Hundred Tang Poems of the book in Koganei, Selected poems of the Tang dynasty and the Three Hundred Poems of the Tang Dynasty, published by Tadashi Ishikawa in Tokyo in 2009, in 2011, Masahiro Sato published a book on the annotation system of the Three Hundred Poems of the Tang Dynasty in the Middle Tang Literature Society in Fukuoka, among them, Sato Zhengguang preface and postscript to the Three Hundred Poems of the Tang Dynasty (1): Zhang Xieba system of explanation gives a commentary on the original preface, Zhang Xieba;s preface, Fan Tingmao preface, Sun Baochun;s preface and the articles. In fact, Japanese scholars from a long time ago respect empirical research, version research and textual research notes in Japan, which is also the most basic research methods.

### **Conclusion**

At present, the research status of the 300 Tang Poems in China mainly focuses on two aspects: one is to explore and excavate the characteristics of the text, the other is to put it on the coordinate of academic history to give proper value orientation. Compared with the numerous domestic researches, the foreign researches mainly provide a new perspective method for the domestic macroscopic researches. Today, some of the Three Hundred Poems of Tang Dynasty treasured overseas are hard to see in China. The Three Hundred Poems of

Tang Dynasty is a part of Chinese traditional culture and occupies an important position in the history of Sino-foreign exchange. Its spread and dissemination is an epitome of the exchange between Chinese culture and foreign culture.

As Qiu Xiexyou said in the New translation of the three hundred Tang poems Preface: «Heng Tang retreat of the three hundred poems of the Tang Dynasty, it is possible to select the best poetry of the Tang people, and can achieve the point of elegance and common appreciation, so this is a popular and spread very wide poetry. The spread of the Three Hundred Poems of Tang Dynasty not only reflects the eternal charm of the Three Hundred Tang Poems, but also reflects the strong vitality of Chinese culture. As a kind of cultural heritage, the Three Hundred Poems of the Tang Dynasty has great historical and cultural value. The effective protection and reasonable development and utilization of the Three Hundred Poems of the Tang Dynasty is the purpose of studying the dissemination of the Three Hundred Poems of the Tang Dynasty.

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#### Распространение за рубежом трехсот стихотворений династии Тан

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Поступила в редакцию 07.02.2024  
Принята 24.03.2024  
Опубликована 30.04.2024

УДК 821.512.2.09(510)(100)(082)  
DOI 10.25726/o7252-3627-1879-d  
EDN HBHEJJ

ВАК 5.8.2. Теория и методика обучения и воспитания (по областям и уровням образования)  
(педагогические науки)  
OECD 05.03.HE EDUCATION, SPECIAL

### **Аннотация**

История «Трехсот стихотворений династии Тан» насчитывает более 250 лет, поскольку она была написана в 28-й год правления Цяньлуна (1763). «Триста стихотворений династии Тан» отличаются литературным и просветительским характером. С момента своей публикации она стала популярной и получила широкое распространение. Она внесла неизгладимый вклад в сохранение и развитие китайской культуры и проявление ее очарования. «Триста стихотворений династии Тан» считаются «стандартным учебником для изучения танской поэзии» и включены Всемирной ассоциацией звукозаписи в список наиболее широко распространенных поэтических антологий в Китае. Поэтому изучение распространения трехсот стихотворений династии Тан за рубежом имеет большое теоретическое и практическое значение.

### **Ключевые слова**

триста стихотворений династии Тан; избранные стихотворения; распространение за рубежом.

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