



香港教育大學
The Education University
of Hong Kong

會議手冊
Brochure



古典範

的內涵與邊界

國際青年學者研討會

2022

06.25 - 26

香港教育大學

The International Young Scholars' Conference

on Connotation and Boundary of East Asian Classics

主辦單位:

協辦單位:

贊助單位:



東亞古典學研修會
East Asian Classics Academic Association



田家炳基金會
Tin Ka Ping Foundation

香港教育大學

「東亞古典範的內涵與邊界」國際青年學者研討會

會議手冊

**The International Young Scholars' Conference on
“Connotation and Boundary of East Asian Classics”
Brochure**

日期：2022 年 6 月 25 日至 6 月 26 日

地點：Zoom 線上會議

主辦單位：香港教育大學文學及文化學系

協辦單位：東亞古典學研修會

贊助單位：田家炳基金會

Date: 25-26 June 2022

Location: Zoom Meeting

Organizer: Department of Literature and Cultural Studies, EdUHK

Co-organizer: East Asian Classics Academe

Sponsor: Tin Ka Ping Foundation

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歡迎辭 Welcome Speech

尊敬的張隆溪院士、張伯偉所長，各位嘉賓、青年學者：

我榮幸地代表香港教育大學人文學院，歡迎大家參加今日的「東亞古典範的內涵與邊界」國際青年學者研討會！

在座發表宏論的，是匿名遴選而來，出自十八所著名學府的，共二十位青年才俊。從不同年級的優秀博士生、博士候選人，到博士後、講師、助理教授、助理研究員。從英國利茲、日本東京、新加坡、台北、香港，到北京、上海、南京、杭州、廣州、濟南、淄博，真是錦繡花榮！大家圍繞「東亞古典範」這一主旨，飛揚思想，激蕩才華，必將有助推動建構更為包容的當代東亞文化。

香港教育大學人文學院成立於 2012 年。今年，適逢學院成立十週年。十年來，我們致力於營造富有人文精神的學術氛圍，倡導前沿的學術課題研究，以期在香港本地、鄰近地區、國際學界發揮影響力，並積極面對近來愈加紛繁複雜的社會狀況和文化轉變。我們人文學院共設有四個學系，我本人任教的文學及文化學系是其中之一。學系精心籌辦了這次研討會，力求推動「東亞古典學」這一學術領域的探索。這一努力，與人文學院的上述願景，高度契合。

相對於歷史悠久的「西方古典學」來說，「東亞古典學」是一門新學問。2000 年南京大學創立「域外漢籍研究所」，2002 年台灣大學創立「東亞文明研究中心」，2012 年東京大學展開「東亞古典學的實踐性深化」計劃，都是這個領域發展的里程碑。2021 年，我們人文學院也將「東亞古典學研修會」納入了「特別項目基金」資助發展的對象，予以支持。緣此，會議榮幸地邀請到南京大學域外漢籍研究所的張伯偉所長，發表「開幕主題演講」。

西方古典學以古代希臘、羅馬的文獻為基礎，圍繞諸種人文學科展開。與之相似，東亞古典學以古代東亞的漢字文獻為基礎，文獻、文學、藝術與物質文化、思想與宗教，是它最核心的四個研究面向。緣此，會議榮幸地邀請到東京大學人文社會系研究科的陳捷教授、東國大學東亞海洋文明與宗教文化研究所的朴永煥所長、台灣大學藝

術史研究所的盧慧紋所長，以及我系同事鄭吉雄教授，分別擔任上述四個方向的「主持兼評議」。

東亞古典學的對象，是古代東亞人共享的人文經典。它具有對單一民族文化的超越性，更易於與西方古典學遙相呼應，彼此致敬。緣此，會議榮幸地邀請到香港城市大學中文及歷史學系的講座教授，瑞典皇家學院、歐洲學院的外籍院士，同時也是「國際比較文學學會」的主席張隆溪教授，發表「閉幕主題演講」。

我本人十分期待，聆聽各位先達後進的研究心得。請允許我再一次代表香港教育大學人文學院的一眾同仁，向張隆溪院士、張伯偉所長、陳捷教授、朴永煥所長、盧慧紋所長、鄭吉雄教授，致以誠摯的謝意！並向與會的雛鳳，致以誠摯的歡迎！

香港教育大學人文學院院長
文學及文化學系講座教授
陳錦榮

Good morning colleagues and fellow academics,

It gives me great pleasure this morning to welcome you to the International Young Scholars Conference on “Connotation and Boundary of East Asian Classics.” As the title of the conference suggests, this promises to be a field defining conference that aims to explore a number of provocative questions related to the field of East Asian classics and its scope and reach. It is also somewhat unique in bringing together highly reputed senior academics and promising young scholars. By anonymous review from 85 applications, the conference organizers selected 20 young scholars from 18 universities or academies, including The University of Tokyo, Waseda University, National University of Singapore, University of Leeds, Academia Sinica, National Taiwan University, Hong Kong Shue Yan University, Hong Kong Metropolitan University, The Central Academy of Fine Arts, Fudan University, Zhejiang University, Nanjing University, Sun Yat-Sen University, Shandong University, Jinan University, Guangdong University of Foreign Studies, Jiangsu Second Normal University, and the Shandong University of Technology.

We are deeply honored to have with us two global leaders in the field, namely Professor ZHANG Bowei and Professor ZHANG Longxi, to present Keynote Speeches for the opening and closing ceremonies respectively. Professor ZHANG Bowei serves as Director of Institute for the Study of Asian Classics of Chinese, and Professor of The School of Liberal Arts at Nanjing University. Some of Prof. Zhang’s publications (all in Chinese) include *Guidelines to the Study of Literary Sinitic Texts* and *Reading the Sinosphere as a Methodology for Studying the Sinosphere*. He has published in a great many East Asian journals and has been the editor-in-chief of the distinguished Chinese journal *Study on Literary Sinitic Texts*.

Professor ZHANG Longxi is a leading scholar in East-West cross-cultural studies. He is currently Chair Professor of Comparative Literature and Translation at City University of Hong Kong. Prof. Zhang is an elected foreign member of the Royal Swedish Academy of Letters, History and Antiquities, and also of Academia Europaea. He was elected President of the International Comparative Literature Association for the term 2016-19. He is also the editor of a book series “Canon and World Literature” for Palgrave Macmillan; and co-editor of two book series for Brill, “Brill’s Humanities in China” and “East Asian Comparative Literature and Culture.” His research interests are East-West cross-cultural studies, Chinese literature, European literature of the Renaissance and the seventeenth century, and world literature.

We would like to convey our deepest gratitude to Professors ZHANG Longxi and ZHANG Bowei for accepting the organizing committee's invitation.

We are also honored to have with us four internationally renowned experts in the field of East Asian classics to serve as the "Moderator and Advisor" of the four panels. They are Professor CHEN Jie, Professor of Graduate School of Humanities and Sociology at the University of Tokyo, Visiting Professor of Department of Literature and Cultural Studies at the Education University of Hong Kong; Professor PARK Young-Hwan, Director and Professor of the Institute for East Asian Maritime Civilization and Religious Culture at Dongguk University, Korea; Professor LU Hui-Wen, Director and Professor of the Graduate Institute of Art History at National Taiwan University; and last but not least, our very own Professor CHENG Kat Hung, Chair Professor in the Department of Literature and Cultural Studies at the Education University of Hong Kong. I would like to thank you for your participation and extend a warm welcome to all of you.

Finally, congratulations and my sincere thanks to my colleagues in the department, Dr. SHANG Haifeng, Dr. FUNG Chi Wang and other members of the Committee on the Strategic Development of Classical Chinese Literature and Culture and the East Asian Classics Academe for all their hard work in putting together this exciting conference. I am sure you will have many thought provoking discussions over the next two days. It is my great privilege to welcome you once again and I wish you all a stimulating and successful conference. Thank you!

Dr. Bidisha Banerjee
Associate Professor and Acting Head
Department of Literature and Cultural Studies
The Education University of Hong Kong

會議主旨 Theme of the Conference

西方人文典範，是建構西方精神世界的無盡源泉。與之相似，環繞古代東亞海域，由漢文化滋養而成的人文典範，同樣繪如黼黻，燦若琳瑯，而為東亞古人所共同葆愛。然則何謂「東亞古典範」？其內涵與邊界若何？「東亞古典學」能否超越傳統國族史研究的限域？又是否有助傳統比較文學文化學開拓新局？

是次「東亞古典範的內涵與邊界」國際青年學者研討會，旨在為青年學者提供平臺，推動其在從事各自角度的東亞古典研究之際，對上述問題予以關注、反思。立足於國際視野、跨界研究、先達之引領、後進之參與，盼望是次會議對此一高度綜合的學術領域的發展，有所推動。

「東亞古典範的內涵與邊界」國際青年學者研討會籌備委員會

Western humanistic classics is an inexhaustible source that constitutes the spiritual world of Westerners. Similarly, around the ancient East Asian waters, there were also many cultural paragons formed by the nourishment of the Han culture, which were revered and preserved by the ancient East Asians. So, what belongs to the East Asian paragon and what does not? Do the East Asian paragons have their own relatively clear connotation and boundaries? Can the study of East Asian canons constitute a discipline? If so, can it help traditional national history research go beyond its limitations? Can it help the traditional comparative literature and cultural history research open up a new situation? These questions remain to be answered.

The International Young Scholars' Conference on "Connotation and Boundary of East Asian Classics" will be a platform to connect widespread respected professors with young scholars to discuss the above questions. Basic on the international view, the interdisciplinary training, the leadership by predecessors, and the participation of the young generation, this conference will undoubtedly promote the development of this highly comprehensive academic field.

Preparation Committee of The International Young Scholars' Conference on
"Connotation and Boundary of East Asian Classics"

議 程 表 Agenda

2022 年 6 月 25 日 (週六) 25 June 2022 (Saturday)	
時間 HKT	會議程序 Conference Programme
09:55-10:00	進場 Admission
開幕式 Opening Ceremony	
10:00-10:30	<p>主持：商海鋒 博士 (香港教育大學文學及文化學系助理教授兼會議統籌) Host: Dr SHANG Haifeng (Assistant Professor, Department of Literature and Cultural Studies and Coordinator of Conference, EdUHK)</p>
	<p>【開幕致辭】 【Opening Addresses】</p> <p>陳錦榮 教授 (香港教育大學人文學院院長，文學及文化學系講座教授) Prof ERNI John Nguyet (Dean, Faculty of Humanities and Chair Professor, Department of Literature and Cultural Studies, EdUHK)</p> <p>BANERJEE Bidisha 博士 (香港教育大學文學及文化學系副教授兼署理系主任) Dr BANERJEE Bidisha (Associate Professor and Acting Head, Department of Literature and Cultural Studies, EdUHK)</p>
合影 Group Photo (Screen Capture via Zoom)	
10:30-10:40	小憩 Break
10:40-12:00	<p>【開幕主題演講】 【Opening Keynote Speech】</p> <p>「文和」與「文戰」：東亞詩賦外交的兩種模式 Literary Creation for Harmony or Rivalry: The Two Modes of Literary Diplomacy in the History of East Asia</p> <p>張伯偉 教授 (南京大學文學院教授，域外漢籍研究所所長) Prof ZHANG Bowei (Professor, School of Liberal Arts and Director, Institute for the Study of Asian Classics in Chinese, Nanjing University)</p>
合影 Group Photo (Screen Capture via Zoom)	
12:00-13:55	午休 Lunch Break

13:55-14:00	進場 Admission		
【第一場分組報告：東亞古典文獻】 【Panel 1: East Asian Classical Philology】			
主持兼評議人：陳捷 教授 (東京大學人文社會系研究科教授，香港教育大學文學及文化學系訪問教授) Moderator & Advisor: Prof CHEN Jie (Professor, Graduate School of Humanities and Sociology, The University of Tokyo and Visiting Professor, Department of Literature and Cultural Studies, EdUHK)			
14:00-16:00	高 薇 GAO Wei	中山大學 博士後 Sun Yat-sen University Postdoctoral Fellow	日藏《文選》白文古鈔引《文選集注》考論 A Study of the Textual Relation between the Unannotated Manuscripts of <i>Wenxuan</i> Collected in Japan and <i>Wenxuanjizhu</i>
	王 赫 WANG He	南京大學 博士生 Nanjing University PhD Student	江戶初日本和清初中國的增補本《四書大全》與朱子學 Supplemented Editions of <i>Sishu daquan</i> (<i>Complete Annotations of the Four Books</i>) and Cheng-Zhu School in Early Edo Japan (1603-1691) and Early Qing China (1644-1735)
	金麗華 JIN Lihua	廣東外語外貿大學 南國商學院 副教授 Guangdong University of Foreign Studies South China Business College Associate Professor	試論十七至十八世紀東亞私撰史書編纂的承襲與創新：以《海東繹史》與《繹史》及《異稱日本傳》的關係為例 Inheritance and Innovation of History Compiled Privately in the 17 th -18 th Century of East Asia-Take the Relationship between <i>HaeDong yoksa</i> , <i>Yishi</i> and <i>Isyounihonden</i> as an Example
	許建業 HUI Kin-yip	香港樹仁大學 助理教授 Hong Kong Shue Yan University Assistant Professor	宣傳與爭訟：題李攀龍《唐詩訓解》和刻本的出版信息 Advertisements and Litigations: The Publication Details of <i>Tōshi kunkai</i> Attributed to Li Panlong in Japan
	潘 超 PAN Chao	山東大學 助理研究員 Shandong University Assistant Researcher	「猶蝨著衣」：中日漢籍出版中的「鰲頭」文化 The <i>Aotou</i> Publishing Culture of Ancient Chinese Books in China and Japan
合影 Group Photo (Screen Capture via Zoom)			
16:00-16:15	小憩 Break		

16:15-16:20	進場 Admission		
【第二場分組報告：東亞古典文學】 【Panel 2: East Asian Classical Literature】 主持兼評議人：朴永煥 教授 (東國大學東亞海洋文明與宗教文化研究所教授兼所長) Moderator & Advisor: Prof PARK Young Hwan (Professor and Director, Institute for East Asian Maritime Civilization and Religious Culture, Dongguk University)			
16:20-18:20	林小涵 LIN Hsiao-Han	中央研究院 博士後 Academia Sinica Postdoctoral Fellow	書籍史視野下的《西遊記》百年流變：從台灣、中國、日本所藏四種清刻本的副文本談起 The Changes of <i>Xi you ji</i> 西遊記(<i>Journey to the West</i>) in Qing Dynasty from the Perspective of the History of the Book：Focusing on the Paratexts of Four Editions in East Asia
	王英達 WANG Yingda	復旦大學 博士生 Fudan University PhD Student	古典的粹與碎片：晚明日用類書中的流行詩作與文學門類 Essences and Fragments of Classic Poetry: Popular Texts and Literary Category in Late-Ming Dailyuse Encyclopedias
	肖大平 XIAO Daping	暨南大學 講師 Jinan University Lecturer	朝鮮人朴思浩《耽羅漂海錄》的撰著性質及其來源考 A Research on the Writing Attributes and Source Materials of Joseon People Park Saho's “Jeju (濟州) People’s Drifting Records” (耽羅漂海錄)
	張淺吟 ZHANG Qianyin	南京大學 博士生 Nanjing University PhD Student	《世說》「文章」的異域變容：《世說啟微》的闡釋 The Foreign Variations of “Articles” in <i>Shi Shuo</i> : on the Interpretation of <i>Shi Shuo Qi Wei</i>
	陳雯柔 CHEN Wenrou	中央美術學院 博士生 Central Academy of Fine Arts PhD Student	明星有爛：釋《論語》中「詩興」的藝術精神 Illuminated by Starry Night-The Interpretation of “Shi Xing” ’s Artistic Spirit in the “Analects of Confucius”
合影 Group Photo (Screen Capture via Zoom)			

2022 年 6 月 26 日（週日） 26 June 2022 (Sunday)			
09:55-10:00	進場 Admission		
【第三場分組報告：東亞古典藝術與物質文化】 【Panel 3: East Asian Classical Fine Arts & Material Studies】 主持兼評議人：盧慧紋 教授 （國立台灣大學藝術史研究所教授兼所長） Moderator & Advisor: Prof LU Hui-Wen (Professor and Director, Graduate Institute of Art History, National Taiwan University)			
10:00-12:00	孫愛琪 SUN Aiqi	早稻田大學 博士生 Waseda University PhD Student	十四～十五世紀製作的民間女性單獨半身 畫像：從陳居中繪鶯鶯像談起 Half-Length Protraits of Young Woman in the 14 th and 15 th Centuries: Beginning with Yingying's Portrait by Chen Juzhong
	張天騏 ZHANG Tianqi	江蘇第二師範學院 講師 Jiangsu Second Normal University Lecturer	祥瑞象徵：近代日本赤壁圖的通俗面貌 Auspicious Symbol: The Popular Appearance of Red Cliff Drawings in Modern Japan
	王 瑤 WANG Yu	中央美術學院 助理研究員 China Central Academy of Fine Arts Assistant Researcher	十五世紀明代宮廷與朝鮮王朝的猛禽及其 圖像交流 Raptors and Their Images between the Ming Court and the Joseon Dynasty in the 15 th Century
	羅樂然 LAW Lok-yin	香港都會大學 助理教授 Hong Kong Metropolitan University Assistant Professor	從清鮮間的書畫與物質交流看朝鮮譯官對 社會身份的挑戰 The Social Status Challenge of Chosŏn Interpreters in the Materials, Painting and Calligraphy Exchange between Qing and Chosŏn
	蘇 謙 SU Qian	利茲大學 博士候選人 University of Leeds PhD Candidate	南明書信的物質性研究 The Materiality of the Southern Ming Letters
合影 Group Photo (Screen Capture via Zoom)			
12:00-13:55	午休 Lunch Break		

13:55-14:00	進場 Admission		
【第四場分組報告：東亞古典思想與宗教】 【Panel 4: East Asian Classical Thought & Religion】 主持兼評議人：鄭吉雄 教授 (香港教育大學文學及文化學系講座教授) Moderator & Advisor: Prof CHENG Kat Hung Dennis (Chair Professor, Department of Literature and Cultural Studies, EdUHK)			
14:00-16:00	魏倩倩 WEI Qianqian	新加坡國立大學 博士生 National University of Singapore PhD Student	《左傳》中的直接復仇與間接復仇 Primary and Secondary Revenge in the <i>Zuo zhuan</i>
	張美僑 ZHANG Meiqiao	浙江大學 博士後 Zhejiang University Postdoctoral Fellow	從註疏到校勘：九至十二世紀中日關於《大般若經》研究傳統的轉變 From Exegesis to Textual Criticism: A Transformation of the Scholarship Tradition of the * <i>Mahāprajñāpāramitāsūtra</i> 大般若波羅蜜多經 from 9 th to 12 th Century in East Asia
	李志鴻 LI Chih-Hung	台灣大學 博士級研究人員 National Taiwan University Doctoral Researcher	天下與佛國土：隋代的王權、聖物與世界觀 Tianxia and Buddhist Lands: Kingship, Relics and Worldview of Sui Dynasty
	王 超 WANG Chao	山東理工大學 講師 Shandong University of Technology Lecturer	從「認氣為道」到「以氣齊物」：南塘韓元震對莊子的解釋與批判 From “Taking Qi as Dao” to “Equalizing Things with Qi”: Namdang Han Won-jin’s Explanation and Criticism of Zhuangzi
	廖嘉祈 LIAO Jiaqi	東京大學 博士生 The University of Tokyo PhD Student	作為「典範」的宋史：以幕末官僚川路聖謨的《宋名臣言行錄》解讀為中心 Song Dynasty as Normative Vision: Focusing on Kawaji Toshiakira’s Interpretation of <i>Records of the Words and Acts of Famous Song Ministers</i>
合影 Group Photo (Screen Capture via Zoom)			
16:00-16:15	小憩 Break		

16:15-16:20	進場 Admission
閉幕式 Closing Ceremony	
16:20-17:40	<p>【閉幕主題演講】</p> <p>【Closing Keynote Speech】</p> <p>從世界範圍看「經典」的形成與意義</p> <p>Canon Formation and its Significance from a Global Perspective</p> <p>張隆溪 教授</p> <p>(香港城市大學中文及歷史學系講座教授，瑞典皇家學院、歐洲學院外籍院士)</p> <p>Prof ZHANG Longxi</p> <p>(Chair Professor, Department of Chinese and History, City University of Hong Kong, and Elected Foreign Member, Royal Swedish Academy and European Academy)</p>
合影 Group Photo (Screen Capture via Zoom)	
17:40-17:50	小憩 Break
17:50-18:30	<p>【圓桌論壇】</p> <p>【Roundtable Forum】</p> <p>1. 四位評議人總結各組報告（各 5 分鐘）</p> <p>Four advisors summarize each session (5 mins each)</p> <p>2. 報告人就會議主題自由發言（15 分鐘）</p> <p>Open discussion and speakers' responses (15 mins)</p> <p>3. 會議統籌總結發言（5 分鐘）</p> <p>Summary speech by conference coordinator (5 mins)</p>
合影 Group Photo (Screen Capture via Zoom)	
賦歸 Finale	

【分組報告議事規則】

【Session Rundown】

1. 每場報告共 2 小時，5 位報告人

2 hours with 5 speakers in each session

2. 報告：每篇論文報告 10 分鐘（餘 2 分鐘，一聲鈴；時間到，兩聲鈴）

Presentations for speakers: 10 mins each (One bell when 2 mins left, two bells when time is up)

3. 評議：每篇論文評議 8 分鐘（餘 2 分鐘，一聲鈴；時間到，兩聲鈴）

Comments by advisor: 8 mins each (One bell when 2 mins left, two bells when time is up)

4. 回應：每篇論文回應 3 分鐘（共 15 分鐘）

Speakers' responses: 3 mins each (Total 15 mins)

5. 開放問答：15 分鐘

Open Discussion: 15 mins

主題演講者及主持兼評議人 Keynote Speakers & Panel Moderators

開幕主題演講 Opening Keynote Speech



張伯偉 教授

南京大學文學士（1982）、文學碩士（1984）、文學博士（1989），現任南京大學文學學院教授、域外漢籍研究所所長。曾任日本京都大學、韓國外國語大學、台灣大學、香港科技大學、浸會大學客座教授。關於東亞漢籍，著有《清代詩話東傳略論稿》《東亞漢籍研究論集》《作為方法的漢文化圈》《域外漢籍研究入門》《東亞漢文學研究的方法與實踐》《日本世說學文獻序錄》等；編有《域外漢籍研究集刊》《朝鮮時代書目叢刊》《朝鮮時代女性詩文集全編》《「燕行錄」研究論集》《日本世說新語注釋集成》《朝鮮時代文獻所見筆談資料彙編》等。

Professor ZHANG Bowei holds a PhD, an MA, and a BA from Nanjing University, where he served as Director of Institute for the Study of Asian Classics of Chinese, and Professor of The School of Liberal Arts. He has been visiting professor of the Graduate School of Letters / Faculty of Letters, Kyoto University (2000-2001), Hankuk University of Foreign Studies (2003-2004), National Taiwan University (2007-2008) and the Hong Kong University of Science and Technology. Dr. Zhang's publications (all in Chinese) include *Guidelines to the Study of Literary Sinitic Texts*, *Reading the Sinosphere as a Methodology for Studying the Sinosphere*, *Chan Buddhism and Poetics*, *A Preliminary Study of the Eastward Transmission of Qing Poetic Remarks*, *A Study of the Methodology of Classical Chinese Literary Criticism*, *A Study of Classical Chinese Poetics*, and numerous others. He has published in a great many East Asian journals and has been the editor-in-chief of the distinguished Chinese journal *Study on Literary Sinitic Texts*.

「文和」與「文戰」：東亞詩賦外交的兩種模式

Literary Creation for Harmony or Rivalry: The Two Modes of Literary Diplomacy in the History of East Asia

詩賦外交是東亞歷史上常見的一種國際禮儀，它源於中國春秋時代國與國之間無論意欲結盟、中立或對抗，往往通過「賦詩言志」的方式。在東亞外交史上，以傳世文獻之多、時間規模之久而言，是以十五世紀中到十七世紀中朝鮮之間的《皇華集》傳統與十七世紀中到十九世紀初朝日之間的「和韓唱酬」傳統最為典型，形成了東亞詩賦外交的兩種不同模式——「文和」與「文戰」。這種以文明禮貌且不失優美的方式作為外交關係中的黏合劑和潤滑劑，其精神實質還是今日外交的理想。但「文戰」背後的指導思想，一旦膨脹為「文化自大」，無論對於他國還是本國，最終都會釀成損人害己的惡果。

「東亞古典文獻」主持兼評議人

“East Asian Classical Philology”
Moderator & Advisor



陳捷 教授

東京大學大學院人文社會系研究科教授。曾任北京大學中文系助教、講師，日本女子大學講師、助教授，日本國文學研究資料館準教授、教授。專業為中國古典文獻學、中日文化交流史，目前研究方向為東亞書籍交流史、漢籍在東亞的傳播與影響。專著有《明治前期日中学術交流の研究——清国駐日公使館の文化活動》（東京，汲古書院，2002）、《人物往來與書籍流轉》（北京，中華書局，2012.4），編著有《琉球王國漢文文獻集成》（與高津孝合編，上海，復旦大學出版社，2013）、《日韓の書誌学と古典籍》（與大高洋司合編，東京，勉誠出版，2015.5）、《医学・科学・博物——東アジア古典籍の世界》（東京，勉誠出版，2020.2）等。

Prof CHEN Jie is currently a Professor of Graduate School of Humanities and Sociology at the University of Tokyo. She conducts research on the bibliographic culture of Japan and China and the history of Sino-Japanese academic exchange. She came to Japan in 1994 after completing a master's course in Chinese language and literature at Peking University and working there as a full-time lecturer. After researching at the Keio Institute of Oriental Classics and the Institute for Advanced Studies on Asia at the University of Tokyo, she was enrolled in the doctoral course in the Division of Asian Studies, Graduate School of Humanities and Sociology at the University of Tokyo in 1995 (Course of East Asian Thought and Culture). She received a Ph.D. in 2001. She served as an Assistant Professor in the Faculty of Integrated Arts and Social Sciences, Department of Humanities and Cultures at Japan Women's University, and as a Professor in the Research Department of the National Institute of Japanese Literature, before assuming her current position at UTokyo in 2017.

「東亞古典文學」主持兼評議人

“East Asian Classical Literature”

Moderator & Advisor



朴永煥 教授

1996年7月畢業於北京大學中文系，獲文學博士學位；1997年任教於韓國東國大學（首爾校區）中文系至今，歷任該校國際語學院院長（2020年3月；2014年2月）、國際交流室室長（2007年2月）、中文系主任。現任東國大學中文系教授、東亞海洋文明與宗教文化研究所所長、北京語言大學客座教授（2015年5月-）、韓國曹溪宗國際交流委員（2015年2月-）東亞人文學會副會長（2013年9月-）、韓國禪學會理事（2013年3月-），兼任浙江大學韓國研究所特邀研究員（2008-）等。主要從事宋代禪學與詩學、東亞宗教與思想、近現代韓中文化交流、東亞佛教文化交流等方面研究。專著有《禪學與宋詩》（韓國雲住社2018年6月版）、《文化韓流與中國、日本》（韓國：東國大學出版社，2008年12月版）。曾經學術訪問過哈佛大學東亞系、台灣中央研究院文哲所、京都大學人文科學研究所等。《禪學與宋詩》（韓國雲住社2018年6月版）：被選為「2018年韓國佛教十大著作」。

Professor PARK Young Hwan graduated from Peking University in July 1996 with a PhD in Literature. He has been teaching at the Chinese Department of Dongguk University (Seoul Campus) since 1997. He is currently the Head of the Department of Chinese Language and Literature at Dongguk University, Guest Professor at Beijing Language and Culture University (May 2015-), Vice-President of the Society for Humanistic Studies in East Asia and an invited researcher at the Institute of Korean Studies, Zhejiang University (2008-), etc. He is a sinologist whose main fields of study are Song dynasty Zen and poetics, East Asian religion and thought, modern Korean-Chinese culture, and East Asian Buddhist cultural exchanges.

「東亞古典藝術與物質文化」主持兼評議人
“East Asian Classical Fine Arts & Material Studies”
Moderator & Advisor



盧慧紋 教授

國立台灣大學藝術史研究所教授兼所長。國立台灣大學藝術史研究所碩士、美國普林斯頓大學美術與考古研究所博士。主要研究領域為中國書法史，特別留心書史典範的成立與轉變之問題，研究論文見於藝術史領域頂尖中英文期刊與專書。近年代表作包括〈董其昌與唐人寫經〉、〈元初北方士大夫的書畫活動與鑒藏〉、〈唐至宋的六朝書史觀之變：以王羲之〈樂毅論〉在宋代的摹刻及變貌為例〉及“A Forgery and the Pursuit of the Authentic Style of Wang Xizhi (303-361)”等；主編《水月鏡像—懷素自敘帖摹刻本與風格傳衍特展圖錄》及《清華學報（專輯：筆墨之外：中國書法史跨領域研究論文集）》。她並積極投入古代書法的展覽策劃，曾籌辦多場書法主題的國際學術研討會與論壇，近年亦逐步擴展對台灣當代書法圈的關心。

Professor LU Hui-Wen is the Director of the Graduate Institute of Art History at National Taiwan University. She received her PhD in Chinese art and archaeology from Princeton University. Her field of specialty is the history of Chinese calligraphy and the history Chinese painting. She is particularly concerned with the formation and transformation of the calligraphic canon. Recent papers include “Dong Qichang and Scriptures of the Tang Dynasty,” “A Paradigm Redefined: Wang Xizhi’s (303-361) Calligraphic Masterpiece Essay on Yue Yi (Yue Yi lun) in the Age of Printing,” “A Forgery and the Pursuit of the Authentic Style of Wang Xizhi (303-361).” She is also actively involved in the organization of exhibitions on ancient calligraphy, has organized several academic seminars and forums on the subject, and in recent years has gradually expanded her interest in the contemporary calligraphy field in Taiwan.

「東亞古典思想與宗教」主持兼評議人
“East Asian Classical Thought & Religion”

Moderator & Advisor



鄭吉雄 講座教授

台灣大學中國文學博士，現任香港教育大學文化歷史講座教授，曾任香港教育大學協理副校長(課程發展)、台灣大學中文系教授、荷蘭萊頓大學歐洲漢學講座、新加坡國立大學高級訪問研究學人、美國華盛頓大學亞洲語言與文學系訪問學者，台灣教育部「學術追求卓越計畫」子計畫主持人，香港政府大學教資會 RAE 2014 人文領域審查委員，香港中文大學新亞書院第 8 屆新亞儒學講座。曾訪問亞洲及歐美多所重點大學。研究領域包括《周易》哲學、中國思想史、經典詮釋學、清代學術思想史、東亞儒學及文獻學等，著有《漢學論衡》、《浙東學術研究》、《易圖象與易詮釋》、《周易階梯》等多種專書及專業學術期刊論文 70 餘篇。

Professor CHENG Kat Hung Dennis is carrying the concurrent title of Chair Professor of Cultural History. Prior to joining EdUHK, Professor Cheng was a full Professor in the Department of Chinese Literature at the National Taiwan University (2002-2012). He is famous for being one of the leaders in involving the “Project of Pursuing for Excellence (first phase)” (2000-2004) and in setting up the “NTU Center for the Study of East Asian Civilization” (2002-2006), both initiated and supported by the Ministry of Education. He had also worked with sixteen scholars from four universities on a collaborative project “Innovative and Interdisciplinary Program in Contemporary Interpretations of Canonical Texts” supported by the MoE for which he served as the P. I.. He has been active in giving talks at top universities across the east and west. Specifically, he had worked in two world leading international institutions in Asian Studies. He was appointed “Senior Visiting Research Fellow” at the Asia Research Institute (ARI) of National University of Singapore in 2007 and appointed “European Chair of Chinese Studies” at the International Institute for Asian Studies (IIAS) of Leiden University (2010-2011). He has come to know the latest trends of scholarship in Chinese Studies in particular, and Asian Studies in general. He specializes on a variety of areas in Chinese studies, mainly on Confucianism, Chinese intellectual history and East Asian hermeneutic traditions focusing on the interpretation theories of the Classic of Changes (*Yijing* and their commentaries), involving the disciplines of history, philology, philosophy, and their inner connections. He had authored 6 books, 12 editing volumes and more than 60 reviewed articles.

閉幕主題演講 Closing Keynote Speech



張隆溪 講座教授

北京大學碩士，哈佛大學博士，曾任教美國加州大學，現任香港城市大學比較文學與翻譯講座教授。他 2009 年獲選為瑞典皇家人文、歷史及考古學院外籍院士，2013 年再獲選為歐洲學院外籍院士。2007 至 09 年，在北京外國語大學受聘為教育部長江講座教授。2016 至 19 年當選為國際比較文學學會主席。他長期從事中西文學和文化之比較研究，曾用中英文發表二十多部專著和數百篇學術論文，在國際學術界有相當影響。

Professor ZHANG Longxi is a leading scholar in East-West cross-cultural studies. He holds an MA from Peking University and a Ph. D. from Harvard. He had taught at Peking, Harvard, and the University of California, Riverside, and is currently Chair Professor of Comparative Literature and Translation at City University of Hong Kong. He is an elected foreign member of the Royal Swedish Academy of Letters, History and Antiquities, and also of Academia Europaea. He is elected President of the International Comparative Literature Association for the term of 2016-19. He is editor of a book series “Canon and World Literature” for Palgrave Macmillan; and co-editor of two book series for Brill, “Brill’s Humanities in China” and “East Asian Comparative Literature and Culture.” With David Damrosch of Harvard, Theo D’haen of Leuven, and Ronit Ricci of Jerusalem, Zhang Longxi is an Editor-in-Chief of the Journal of World Literature; and he also serves on the editorial boards of Modern China; Modern Chinese Literature and Culture; Journal of Chinese Literature and History, and an Advisory Editor of New Literary History. His research interests are East-West cross-cultural studies, Chinese literature, European literature of the Renaissance and the seventeenth century, and world literature. He has published numerous books, book chapters, and journal articles in both English and Chinese. His edited and authored books include most recently: *Literature: A World History, Volume III: 1500-1800* (Wiley-Blackwell, 2022); *A History of Chinese Literature* (Routledge, 2023).

從世界範圍看「經典」的形成與意義

Canon Formation and its Significance from a Global Perspective

經典雖然屬於不同的文化傳統，但應該具有普遍或曰普世的意義。不過在世界範圍裏來看，西方經典是普世皆知的，東方經典則未必，所以人文研究者一個重要的任務，就是要把屬於不同文化傳統，尤其是非西方主流傳統的經典，介紹到全世界的範圍裏去。這裏會牽涉到語言、理解、翻譯等多方面問題，值得我們關注並討論。

報告題目及摘要 Presentation Titles & Abstracts

第一組「東亞古典文獻」 “East Asian Classical Philology”

日藏《文選》白文古鈔引《文選集注》考論

中山大學
高薇

日藏《文選》白文古鈔上的注記為認識《文選集注》的編纂過程、流行時間、內容構成等問題提供嶄新線索。現存日藏《文選》白文古鈔共計 16 種 57 份，均出自蕭統白文無注三十卷本系統，具有一致的文本性質。《文選》白文古鈔的注記存在引用《文選集注》的現象。其中「集注」「今案」等關鍵詞可證《文選集注》被引用時早已編纂成書。另一關鍵詞「師說」表明《文選集注》受到日本平安時期大學寮博士官的關注與引用，該書在古代日本的主要流行時間為九世紀末至十一世紀。九條本卷一紙背的「集云」等注記，證實日本博士官菅原氏所作注釋《文選表注》曾編入《文選集注》並置於卷首。日本人促使《文選集注》形成了一百二十二卷的形態。

關鍵詞：《文選》；白文古鈔；注記；《文選集注》

A Study of the Textual Relation between the Unannotated Manuscripts of *Wenxuan* Collected in Japan and *Wenxuanjizhu*

Sun Yat-sen University

GAO Wei

WenXuan (文選) was originally compiled in unannotated thirty volumes by Xiao Tong in the Liang Dynasty. Many annotations to this book appeared in the Tang Dynasty. But later, except for Li Shan and Wu Chen's annotations, the rest of the annotations have been lost in China. A book found in Japan called *Wenxuanjizhu* (文選集注) preserves some annotations of the Tang Dynasty. However, the compilation process, popularity time and other issues of *Wenxuanjizhu* are still under discussion. This paper argues that the annotations on the Japanese collections of unannotated manuscripts of *Wenxuan* can provide a new clue. There are a total of 16 kinds 57 copies of the existing unannotated manuscripts of *Wenxuan* in Japan, which are from the unannotated 30-volume system and have a consistent textual feature. There is some evidence to suggest the annotations of ancient manuscripts have a close tie with *Wenxuanjizhu*. The key words such as “Ji zhu” (集注) and “Jin an” (今案) can be proved that the *Wenxuanjizhu* had already been compiled as a book when it was quoted. Another key word “Shi shuo” (師說) indicates that this book was paid attention to and cited by doctoral officers during the Heian Period of Japan, which suggest that this book was mainly popular in ancient Japan from the end of the ninth century to the eleventh century. The “Ji Yun” (集云) annotations written on the back of first-volume manuscript collected by Kujio family, were derived from another book *Wenxuanbiaozhu* (文選表注) written by the Japanese doctoral officer Sugawara family. These contents were added into the *Wenxuanjizhu* and placed at the front of the book by Japanese. As a result, *Wenxuanjizhu* became into the form of 122 volumes. This breaks the traditional understanding that the book has only 120 volumes.

Keywords: *WenXuan*, unannotated manuscripts, annotations, *Wenxuanjizhu*

江戶初日本和清初中國的增補本《四書大全》與朱子學

南京大學

王赫

明永樂間敕修《四書五經大全》，江戶日本與清代中國都有翻刻，《四書大全》版本尤多。日本惺窩學派朱子學者與清儒陸隴其分別對《四書大全》有不同形式的增補，其書皆經後學纂輯出版，成為當時流行的讀本。兩種《四書大全》的增補內容中，明代「四書」講章均占有重要位置。惺窩後學取材最多的講章是尊朱的《四書蒙引》，但亦纂入《四書知新日錄》等具有王學色彩的講章，表現出求同存異的學術立場；而陸氏取材尤多的是《四書蒙引》《四書存疑》《四書淺說》，三書作為「泉州經學」的代表，被時人認作朱子經學之嫡傳。此類增補與出版，證明了以《大全》為開端的明代「四書」講章在近世東亞朱子學傳統中的意義：它們固然被視為科舉化的經學，但中國本土程朱學派處於思想競爭中的劣勢時，需要依附科舉制度的力量延續自身；而科舉經學具有的文化普及性，又對日本江戶初期朱子學的傳播起了重要作用。對《四書五經大全》的研究，需要跳出「明代經學史」的框架，發現它在近世東亞朱子學傳統中的地位與作用。

關鍵詞：江戶日本；清代中國；四書大全；朱子學；泉州經學

Supplemented Editions of *Sishu daquān* (Complete Annotations of the Four Books) and Cheng-Zhu School in Early Edo Japan (1603-1691) and Early Qing China (1644-1735)

Nanjing University

WANG He

Compiled under the imperial edict of Chengzu Emperor in Ming Dynasty China, *Sishu Wujing daquān* (Complete Annotations of the Four Books and Five Classics) was frequently reprinted in Edo Japan (1603-1867) and Qing China (1644-1912), especially *Sishu daquān* (Complete Annotations of the Four Books). Both scholars of the Fujiwara school and Lu Longqi (1630-1692) supplemented *Sishu daquān*. Their supplemented editions were compiled and published by their students and became popular at that time. In their references, textbooks for the Four Books occupied an important position. The most cited textbook by scholars of the Fujiwara school was *Sishu mengyin* (Enlightenment to the Four Books) which was of the Cheng-Zhu school, but they also cited textbooks influenced by Yangming school like *Sishu zhixin rilu* (Daily New Knowledge of the Four Books), demonstrating an academic standpoint of seeking common ground while reserving differences. And the most cited books by Lu were *Sishu mengyin*, *Sishu cunyi* (Questions about the Four Books), and *Sishu qianshuo* (A Simple Explanation of the Four Books) which at that time were regarded as representatives of “Qüanzhou classics” and the inheritance of the Confucian classics of Cheng-Zhu school. This piece of publishing history reveals the significance of *Sishu daquān* and other textbooks produced in Ming China in the tradition of Cheng-Zhu school in early modern East Asia. These books were considered for the purpose of imperial examinations, and when the Cheng-Zhu school was at a disadvantage in the ideological competition in China, it was necessary to rely on the power of the imperial examination system to continue itself. Meanwhile, these textbooks were able to play an important role in the dissemination of Cheng-Zhu school in early Edo Japan. In the study of *Sishu Wujing daquān*, it is necessary to jump out of the framework of the history of Ming China Confucian classics and discover its significance in the tradition of Cheng-Zhu school in early modern East Asia.

Keywords: Edo Japan, Qing China, *Sishu daquān* (Complete Annotations of the Four Books), Cheng-Zhu School, Qüanzhou classics

試論十七至十八世紀東亞私撰史書編纂的承襲與創新——以《海東繹史》與《繹史》及《異稱日本傳》的關係為例

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金麗華

本文討論朝鮮私人史家韓致滄（1765-1814）所編纂的《海東繹史》與清代馬驢（1621-1673）《繹史》、日本江戶時代松下見林（1637-1713）《異稱日本傳》的關係。《海東繹史》是一部長達八十五卷的朝鮮私撰通史，被譽為「朝鮮三大史書」之一，書中除了編者按說以外，所有記錄均輯錄自五百二十餘種中日兩國文獻。

本文論述了韓致滄對《繹史》具備一定瞭解的可能性，認為《海東繹史》在編纂體例和羅列引用書目這兩點上受到《繹史》影響。而在選擇外國史料編纂本國史書的構想與實踐方面，則受到《異稱日本傳》的啟發。尤其是韓致滄在編史意識上，明顯吸收了松下見林以本國為中心「對他者視角的關注」姿態，使以朝鮮為中心的歷史敘述意識貫穿《海東繹史》始終。

《海東繹史》在編撰體例、結構安排、史料取舍和歷史敘述意識等方面對《繹史》和《異稱日本傳》的承襲與創新，亦是十七至十八世紀東亞私撰史書領域發展的表現之一。

關鍵詞：《海東繹史》；《繹史》；《異稱日本傳》；體例編纂意識

Inheritance and innovation of History Compiled Privately in the 17th-18th Century of East Asia-Take the relationship between *HaeDong yoksa*, *Yishi* and *Isyounihonden* as an example

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This paper discusses the relationship between *HaeDong yoksa* and *Yishi*, *HaeDong yoksa* and *Isyounihonden*. And hope this discussion can elaborate the inheritance and innovation of history compiled privately in the 17th-18th century of East Asia.

HaeDong yoksa is a historical book compiled by Han Chi-yoon who was a historian of the late Joseon Dynasty. The *Yishi* and *Isyounihonden* were compiled by Ma-Su and Matsushita Kanin respectively. Ma-Su was a historian from the Qing Dynasty and Matsushita Kanin, a scholar in the Edo era in Japan. *HaeDong yoksa* is a comprehensive history of Joseon, with eighty-five volumes. This book is called one of “the three great historical books of Joseon Dynasty”. In this book, except for the annotations written by the editor, all the other records were quoted from Chinese and Japanese historical documents.

This paper discusses the possibility of Han Chi-yoon’s understanding of *Yishi*. We believe that the history of *HaeDong yoksa* has been influenced by the history of *Yishi* in terms of its stylistic rules and layout and listing of bibliographies. The idea and practice of selecting foreign historical materials to compile domestic historical books were inspired by the *Isyounihonden*.

In particular, Han Chi-yoon obviously absorbed Matsushita Kanin’s attitude of “paying attention to the perspective of the others” with his own country as the center in his consciousness of compiling history, so that his consciousness of historical narration with Joseon as the center runs through the history of *HaeDong yoksa*.

Keywords: *HaeDong yoksa*, *Yishi*, *Isyounihonden*, stylistic rules and layout, historical consciousness

宣傳與爭訟：題李攀龍《唐詩訓解》和刻本的出版信息

香港樹仁大學

許建業

近年東亞漢籍研究備受關注，當中張伯偉提出「漢文化圈」、陳正宏提出「東亞漢籍版本學」等議題，都注意到以東亞整體區域間不同漢籍文獻文本與實物版本的流布、衍變與互動，尤其須結合不同時地與思想文化的觀照。江戶時代出版業蓬勃，漢籍和刻為深具市場價值的出版物。但與中國的出版情況不同，江戶漢籍和刻除了書志目錄和實物版本以外，還有兩種與出版操作有著密切關係的檔案資料——「書籍目錄」與「出入濟帳標目」。「書籍目錄」可算是「出版物總目錄」，為當時全國各地在庫書籍的清單，乃書商的合作產物，共享出版信息；此外又有「藏板書目」，乃附於出版物末尾的書籍目錄，專門介紹書商專售的書籍，為「書籍目錄」之一種，都是書商用以銷售宣傳的資料。至於「出入濟帳標目」，為其時書商協會仲裁書籍版權糾紛的記錄，反映了諸種翻刻的版權爭奪與禁廢的實際情況。「書籍目錄」與「出入濟帳標目」為我們提供了另一道以出版市場為中心的漢籍流轉圖景，同時是東亞漢籍研究尚待充分利用的史料。承此，本文擬以江戶時代題署李攀龍編的《唐詩訓解》和刻本作為主要考察對象，推尋、描劃書商的出版考慮、宣傳策略，以及所涉之版權爭訟等，更為立體地呈現其流播的起伏升沉。

關鍵詞：漢籍和刻；《唐詩選》；《唐詩訓解》；書籍目錄；濟帳標目

Advertisements and Litigations:

The Publication Details of *Tōshi kunkai* Attributed to Li Panlong in Japan

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HUI Kin-yip

In recent years, the history of the circulation of Chinese books in East Asia has attracted much scholarly attention. Among them, Zhang Bowei proposed the concept of “Sinosphere,” and Chen Zhenghong coined the term “the Study of East Asian Chinese Books.” Both scholars called attention to the circulation, interactions and changes found in the different versions of Chinese books. They alerted us that the physical copies of these texts were distributed around the entire East Asia region. They are particularly aware of the cultural and historical context of each area. During the Edo period, the publishing industry was booming in Japan. The Japanese printing of Chinese books had acquired excellent market value. However, unlike the publishing industry in China, in addition to the bibliographic catalogs and the physical copies of the Edo Chinese books, there are two kinds of archival materials closely related to the publishing operations— “book catalogs” and “dispute records.” The “book catalog” is a list of the books available in stock across the country at a particular time. This catalog was a product of collaboration between different booksellers who tried to share the information of their publications with one another. In addition, there was also an “Edition Bibliography,” which was often appended to the end of a book specifically designed to advertise the books exclusively sold by a specific bookseller. Both types of “book catalogs” are used by the Edo booksellers to promote their sales.

As for the “dispute records,” the Booksellers Association was often involved in the arbitration of copyright disputes and would record the litigation processes in the “dispute records.” Hence these texts reflected various copyright competitions and prohibitions imposed on the reprints. The “book catalogs” and “dispute records” can provide us with another side of the circulation of Chinese books centered on the publishing market. Yet, these historical materials have not been fully utilized in the entire studies of the circulation of Chinese books in East Asia. With this in mind, this paper seeks to take *Tōshi kunkai* attributed to Li Panlong printed during the Edo period as the object of investigation and examine the copyright concerns and advertisement strategies of the booksellers. This paper will also delve into the copyright disputes involved in the printing of the text. Through this case study, this paper attempts to shed light on the complexity of the book’s circulation.

Keywords: Chinese book in Japan printed, *Tōshisen*, *Tōshi kunkai*, “book catalogs”, “dispute records”

「猶蟲著衣」：中日漢籍出版中的「鰲頭」文化

山東大學

潘超

明代萬曆年間，在福建、江南地區的民間書坊中興起一種特殊的「上欄鰲頭」的版刻文化，在民間日用類書、醫書、字書等書籍出版中風靡一時，但不久後卻因為書坊間的模仿和無序競爭走向消亡。但是這曇花一現的書籍文化在 17 世紀東傳日本，被改造成符合日本傳統漢籍閱讀習慣的樣式，得到了漢學家和書肆的廣泛接受與模仿，又因為便於漢學家將自己的授課講義依附於漢籍文本傳播，在江戶時代後期產生了大量衍生的「鰲頭注」，隨後引發了「猶蟲著衣」的嘲諷。近代以後，「上欄鰲頭」這一版刻形式又被重新利用，成為日本國民接受近代啟蒙教育的新形式，古老的東亞漢籍文化再次適應了近代出版節奏。

關鍵詞：明代出版；和刻本；日本漢籍；鰲頭

The “Aotou” Publishing Culture of Ancient Chinese Books in China and Japan

Shandong University

PAN Chao

During the Wanli (萬曆) period of the Ming Dynasty, a very special publishing culture called “Aotou” (鰲頭) appeared in the publishing houses in Fujian and Jiangnan areas. It flourished in the publishing of books such as household reference manuals and medical books. But not long after, this culture perished due to vicious competition among the publishing houses. Fortunately, this culture spread to Japan in the 17th century, and was widely accepted and imitated by sinologists and publishing houses. After modern times, the “Aotou” (鰲頭) culture was reused and became a new form for Japanese people to receive Modern Enlightenment education. The ancient East Asian book culture once again adapted to the rhythm of modern publishing.

Keywords: Publishing in Ming Dynasty, Japanese block-printed edition, Japanese Rare Books in Classical Chinese, “Aotou”

第二組「東亞古典文學」 “East Asian Classical Literature”

書籍史視野下的《西遊記》百年流變—— 從台灣、中國、日本所藏四種清刻本的副文本談起

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林小涵

清初陳士斌增刪、詮解《繡像西遊記真詮》（簡稱《真詮》），是清代刊本最多、流行最久、影響最廣的百回《西遊記》（簡稱《西遊》）刪評本。自清康熙三十五年（1696）序刊後，直到民國初年，在編輯觀點各異的書坊主導下，透過木刻、石印及鉛印不同媒介，以不同的面貌傳播。本文著眼封面、序言、插圖、題贊、批語等副文本，藉此釐清《真詮》長達二百多年的版本演變史，並思考《西遊》何以成為跨越時代、國界限制的文學經典？此外，透過分析鉛、石印本《真詮》，補充清代書籍史關於晚清新式印刷研究的不足處，並進一步觀察「新的技術」如何反過來影響文學經典？首先，從副文本與正文、批語間的關係，分析流傳於漢字文化圈中二十二種木刻本《真詮》。思考書坊主如何因應時代脈動，改變副文本、重新包裝《真詮》，吸引新的讀者。這些彼此影響，或相互競爭的版本，能否歸整出重要的轉變階段？如何與清代書籍史應？其次，聚焦晚清、民國時期三十四種以《真詮》為底本的鉛、石印本《西遊》，考察此時的出版人，如何運用新的技術、媒體，將百年前的經典小說，塑造成足夠與當時「新小說」匹敵的文化商品。最後，藉由比對木刻、石印的插圖，反思清代書籍插圖在中國書籍史中的位置。

關鍵詞：西遊記；西遊真詮；陳士斌；副文本；木雕版

The Changes of *Xi you ji* 西遊記(*Journey to the West*) in Qing Dynasty from the Perspective of the History of the Book : Focusing on the Paratexts of Four Editions in East Asia

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In the early Qing Dynasty, Chen Shibin 陳士斌 edited, and interpreted *Xi you ji* 西遊記 (*Journey to the West*) as the *Xi You Zhen Quan* 西遊真詮, which became the most published and the influential comment version in late imperial China. In more than 200 years after the release of *Xi You Zhen Quan*, the editors of bookstores with different purposes have reproduced them in woodblock print, lithography and lead-print. This book also became the basis for most critics of *Journey to the West*.

This article will focus on the paratexts of the four woodblock editions of *Xi You Zhen Quan* from the early to late Qing Dynasty. They differ in title, co-reviewer, illustrations and inscription, completeness of commentary, layout design, and size of the book. Through the above editions, we can observe how the reprinters of different eras redesigned the paratext of *Xi You Zhen Quan* for new readers. And how did their interpretation and refashioning of *Xi You Zhen Quan* form a relationship that connects and competes with each other?

Keywords: *Xi you ji* 西遊記(*Journey to the West*), *Xi You Zhen Quan* 西遊真詮, Chen Shibin 陳士斌, Paratext, Wood block

古典的精粹與碎片：晚明日用類書中的流行詩作與文學門類

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16至17世紀，知識的商業化成為顯著趨勢。在這一潮流之下，詩作文本在通俗日用類書等大眾出版載體中得以傳播，成為一種消費品，變得碎片化與流行化。這種日用消費所依託的知識類型與精英文學的經典化形式有所不同，但對文學世界而言卻有不俗的貢獻，帶來了對「古典」的傳播與消費，並藉由戲仿與遊戲中為文學的閱讀與應用注入生機。本文將試圖從日用類書介入文學的三種類型入手，試圖理解文學標準的統一化是如何被碎片化的日常經驗所消解，市民生活與消費文化是如何將「古典」加以奇觀化、空心化的。不僅這一過程中所塑造的新型消費者及其心態，持續性地存在於「古典」的邊界之中，其中所蘊含的編輯策略也成為一種大眾表達的方式，並被構建為文學世界的表象。

關鍵詞：碎片；晚明；日用類書；流行詩

Essences and Fragments of Classic Poetry: Popular Texts and Literary Category in Late-Ming Daily-use Encyclopedias

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In the 16th and 17th centuries, the commercialization of knowledge brought an expansion of poetry texts as consumer goods, widely spread in popular carriers as popular daily-use encyclopedias and the like. The categorical order of literary knowledge included in this form of books differs from those in canonized anthologies, while still contributing to the literary world with a widened audience and a divided consumption of “classical poetic culture”. This essay intends to show how the unorthodox and canonized criteria in poetry selection is dispelled by the fragmented categories in these encyclopedias clustering daily life experience, and how the “classical poetic culture” is spectacted and hollowed out in civic life and consumer culture in late Ming. Not only did this new type of consumption circles around and thus outline the boundaries of “the classical” by appropriating elite social engagement and producing literary fragments acknowledged as the representation of “classical culture”, the editorial strategies in popular book production also persists in the compromised elite texts for public dissemination.

Keywords: Late-Ming, Daily-use Encyclopedias, Popular Poetry Texts, Literary Category

朝鮮人朴思浩《耽羅漂海錄》的撰著性質及其來源考

暨南大學

肖大平

1828 年，朝鮮人朴思浩（1784—1854）應謝恩兼冬至正使洪耆燮的邀請，作為幕裨一同出使清朝。朴思浩將此次出使經歷寫成燕行錄《燕薊紀程》，收入朴思浩文集《心田稿》中。朴思浩《燕薊紀程》中稱，其在抵達北京、滯留玉河館期間，見到了從濟州漂流至中國的濟州漂人金光顯等人。朴思浩「問其所經歷，掇其言，作《漂海錄》。」這篇《耽羅漂海錄》收錄在《心田稿》卷二中。記載朝鮮人金光顯漂流事件的除朴思浩《耽羅漂海錄》外，還有 1818 年漂流中國的崔斗燦的《乘槎錄》《同文匯考》《承政院日記》等。將朴思浩《耽羅漂海錄》中對金光顯漂流中國經歷的記載，與《同文匯考》《承政院日記》及崔斗燦《乘槎錄》進行了比對，發現朴思浩《耽羅漂海錄》中所記金光顯漂流事件與金光顯漂流事件本身多有不符。進一步地，經過將《耽羅漂海錄》與崔斗燦《乘槎錄》的比較，我們發現《耽羅漂海錄》與崔斗燦《乘槎錄》所記漂流事件多處吻合。《耽羅漂海錄》所記所謂金光顯漂海事件，當系據崔斗燦《乘槎錄》抄撰而成。抄襲前人之作是《燕行錄》寫作中值得注意的一個現象，朴思浩《耽羅漂海錄》即是其中一例。

關鍵詞：朴思浩；《耽羅漂海錄》；金光顯；漂流；《乘槎錄》

A research on the writing attributes and source material of Joseon people Park Saho's "Jeju (濟州) people's drifting records" (耽羅漂海錄)

Jinan University

XIAO Daping

In 1828, Park Saho (朴思浩, 1784-1854) was invited by the Xieenshi (謝恩使) and Dongzhizhengshi (冬至正使) Hong Giseop (洪耆燮, 1781-1866) as an envoy to go to China with him. According to the experience of this mission, Park Saho wrote a book named *Yanji jicheng* (The Journey To China, 燕薊紀程), and this book is collected in *Xintiangao* (心田稿), which is Park Saho's collection of articles. In *Yanji jicheng*, Park Saho said when they arrived in Beijing and lived in Yuheguan (玉河館), he met a person named Jin Guangxian (金光顯) who is a drifter drifting from Korea to China. Park Saho asked about his experience and wrote the book of drifting based on his statement. (問其所經歷，掇其言，作《漂海錄》) This article is included in the second volume of *Xintiangao* (心田稿). Besides Park Saho's record of drifting in *Danluo Piaohailu* (耽羅漂海錄). There are also other records, such as Cui Doucan (崔斗燦)'s *Chengchalu* (乘槎錄) (a record of Cui Doucan's drifting from Korea to China), *Tongwen Huikao* (同文匯考), *Chengzheng Yuan riji* (承政院日記), and so on. The records of Jin Guangxian's experience of drifting to China in Park Saho's *Danluo Piaohailu* (耽羅漂海錄) are compared with those in *Tongwen Hui Kao*, *Cheng Zhengyuan Diary* and Cui Doucan's *Chengchalu* in this paper. And according to the comparison, we find that there are many inconsistencies between Jin Guangxian's drifting event recorded by Park Saho and the Jin Guangxian drifting event itself. Furthermore, through the comparison between the record of *Danluo Piaohailu* and Cui Doucan's *Chengchalu*, we find that the record of *Danluo Piaohailu* is very similar with the drifting events recorded in Cui Doucan's *Chengchalu*. The so-called Jin Guangxian's drifting incident recorded in the *Danluo Piaohailu* was copied and written according to Cui Doucan's *Chengchalu*. Plagiarizing the works of predecessors is a noteworthy phenomenon in the writing of *Yan Xinglu* (燕行錄), and Park Saho's *Danluo Piaohailu* is one of them.

Keywords: Park Saho (朴思浩), *Danluo Piaohailu* (耽羅漂海錄), Jin Guangxian (金光顯), drifting, *Chengchalu* (乘槎錄)

《世說》「文章」的異域變容——《世說啟微》的闡釋

南京大學

張淺吟

日本江戶時代儒者皆川淇園所撰《世說啟微》，是東亞較早從文章學角度闡釋《世說》的著作。淇園之所以提出關注《世說》的「文章」，出於與江戶時代閱讀漢籍風氣對話的需要，倡導「使字義與篇旨相互發明」的漢籍閱讀法。在日本「故事歷史」傳統與江戶時代文學大眾化、明清小說傳入的影響下，《世說》的情節性與作者敘事技巧得到了凸顯。同時，又因為漢文化圈中各文學現象關係的變異，《世說》成為了淇園展示漢詩學思想的輔助工具。淇園對《世說》「文章」的闡釋，體現了漢文化圈中經典文本的豐富內蘊和衍生價值。

關鍵詞：《世說新語補》；皆川淇園；《世說啟微》；文章學；漢文化圈

The Foreign Variations of “Articles” in *Shi Shuo*: on the Interpretation of *Shi Shuo Qi Wei*

Nanjing University

ZHANG Qianyin

Shi Shuo Qi Wei written by Minagawa Kien, the Confucianism in the Edo era of Japan, is an early work in East Asia to explain *Shi Shuo* from the perspective of philology. The reason why Kien proposed to pay attention to the “article” of *Shi Shuo* lies in the atmosphere of Sinology in the Edo era, advocating the reading method of “mutual interpretation of word meaning and text purport”. Under the influence of the tradition of “story history” in Japan, the popularization of literature in the Edo era and the introduction of novels in the Ming and Qing Dynasties of China, the plot and narrative skills of *Shi Shuo* have been highlighted. And because of the variation of the relationship between various literary phenomena in the Chinese cultural circle, *Shi Shuo* has become an auxiliary tool for Kien to show his thoughts of Chinese poetics. Kien’s interpretation of the “article” in *Shi Shuo* reflects the rich connotation and derivative value of the classic texts in the Han cultural circle.

Keywords: *Supplement to New Accounts of Old Episodes*, Minagawa Kien, *Shi Shuo Qi Wei*, article theory, Han cultural circle

明星有爛——釋《論語》中「詩興」的藝術精神

中央美術學院

陳雯柔

儒學經典作為東亞古典學中的典範，歷久彌新。孔子以「詩興」作為育人的核心精神，同樣給予後代無窮啟示。本文從「育人」的視角，探究孔子從刪訂詩歌、詮釋詩篇、活用詩文、營造情境式的學習體驗，如何多層次發揮「詩興」的力量。其中，既展示了人的「還原」，還原到知識與經驗之前的根源之處；同時，在根源之處覺醒，覺醒之後能進入「思無邪」的人文世界。此等體證，源於「興」自上古時期蘊藏的祭祀性與集體性意涵，也來自「詩興」中，「詩」與「興」相互輝映的自由與即興；同時，更來自於孔子對於「人」自身、人與他者、與天地，所能共同復現的美善境界的深刻體察。

關鍵詞：論語；詩經；詩興；美學；藝術精神

Illuminated by starry night-the interpretation of “Shi Xing” ’s artistic spirit in the “Analects of Confucius”

Central Academy of Fine Arts

CHEN Wenrou

As a model of East Asian classics, Confucian classics have survived for many years. Confucius took “Shi Xing” as the core spirit of education, and also gave endless enlightenment to the future generations. From the perspective of “educating people”, the study explored how Confucius gave full play to the power of poetry at multiple levels in editing poems, interpreting poems, using poems flexibly, and creating situational learning experience. Among them, it not only showed the “Phenomenological Reduction” of human beings, restoring to the roots before knowledge and experience; at the same time, but in the root of the awakening, which entered the “pure thinking” of the human world. Such physical evidence was derived from the sacrificial and collective connotations of “Xing” since ancient times, and also from the freedom and improvisation of “poetry” and “xing” reflecting each other in “poetry”. At the same time, it also came from Confucius’ view of humans to themselves, to others, and to nature, who believed a profound sense of the realm of goodness that can be reproduced together.

Keywords: *Analects of Confucius, Book of Songs, Shi Xing, aesthetics, the spirit of art*

第三組「東亞古典藝術與物質文化」

“East Asian Classical Fine Arts & Material Studies”

十四～十五世紀製作的民間女性單獨半身畫像 ——從陳居中繪鶯鶯像談起——

早稻田大學

孫愛琪

在中國傳統人物畫中，單獨的半身像往往是聖賢、帝王、將相、高僧、文人等男性的專屬。至於帝后賢妃像，則以其端莊威嚴之形象作為維護儒家禮儀秩序的一種圖像教喻。與此相對，唐宋時期佛教說話中的馬郎婦、靈照女等，以及傳奇小說中劉氏女、崔鶯鶯等女性以民間女性姿態描繪的半身像曾大量製作，並流傳至廣，至 18 世紀日本仍被反復描繪。二者雖分屬於道釋與仕女兩個畫科，但在寸法、構圖、著色等畫面特徵，以及人物面貌、衣著樣式等各方面都呈現出共通的視覺特徵。本研究即以此一系列民間女性半身像為研究物件，參照文本分析探究其圖像學意義及其演變。唐宋時期道釋畫中的民間女性獨立半身畫像，往往通過「以色設緣」實現勸善戒惡、宣揚佛法的功德。而鶯鶯像在創作之初，亦沿襲唐元稹〈鶯鶯傳〉中「女情惑人」說，同樣承載著「避女情無放逸」的箴戒功能。二者的創作和傳播曾與寺院這個空間場所緊密地聯繫在一起。及其明清以降，此類民間女性的半身畫像才漸落至玩目之用，並因其「動人情處未曾描」而漸微。

關鍵詞：民間女性；半身像；崔鶯鶯；靈照女；馬郎婦

Half-Length Portraits of Young Woman in the 14th and 15th Centuries: Beginning with Yingying's Portrait by Chen Juzhong

Waseda University

SUN Aiqi

In traditional Chinese figural paintings, individual half-length portraits are often reserved for men such as sages, emperors, generals, monks and scholars. As for the images of empress, consorts and concubines, most of them are depicted as a kind of didactic image in order to maintain the Confucian etiquette. In contrast, female figures depicted in the Tang and Song dynasties, including Ma Langfu (馬郎婦) and Ling Zhao (靈照女) in Buddhist speeches as well as Liu Shinu (柳氏女) and CUI Yingying (崔鶯鶯) in the romantic, popular novels, were usually painted as common women in half-length portrait during the 14th and 15th centuries. Although the two belong to different painting disciplines, they share much in common with certain visual features—a young and beautiful woman is standing sideways, with no background. Her distinct facial expressions are clearly recognizable—even the style of the clothing is also the same. This research will focus on the overall development of this series of female half-length portraits, and investigate the iconographic significance of those portraits together with the analysis of textual references.

Keywords: common women, half-length portrait, Yingying, Ling Zhao, Ma Langfu

祥瑞象徵：近代日本赤壁圖的通俗面貌

江蘇第二師範學院

張天騏

赤壁圖是日本江戶、近代最為流行的中國文學圖像之一。此題材初流行於文人圈，是展現東坡風流的物質繪畫載體。自江戶末期開始，赤壁圖創作越發風行，數量積累與範式因循令其向通俗化邁進。此外，青綠風格、松鶴意象在近代日本赤壁圖中多有出現，這些延承自中國赤壁圖傳統，卻未必關乎《赤壁賦》題旨的因素，作為祥瑞象徵，為日本赤壁圖提供了文雅符號之外的世俗功能。它們易被忽視，卻與大眾文化關係甚密，可以為赤壁圖在日本的通俗化提供別樣的觀察角度。

關鍵詞：日本；赤壁圖；青綠；松鶴；祥瑞

Auspicious Symbol: The Popular Appearance of Red Cliff Drawings in Modern Japan

Jiangsu Second Normal University

ZHANG Tianqi

Red Cliff Drawing is one of the most popular literary images of China in Edo and modern Japan. The subject matter was initially popular among the literati, and was a material vehicle for the painting of SuShi's style. From the end of the Edo period onwards, it became increasingly popular, and the accumulation of numbers and paradigms led to its popularisation. In addition, the green and blue style and the imagery of pine and crane, which are often found in modern Japanese Red Cliff Drawings, are elements that are inherited from the Chinese Red Cliff Drawing tradition but are not necessarily related to the subject matter of the Ode on the Red Cliffs, providing a secular function for Japanese Red Cliff Drawings as symbols of good fortune, beyond the symbols of elegance. They are easily overlooked, but are so closely related to popular culture that they may offer a different perspective on the popularisation of Red Cliff Drawing in Japan.

Keywords: Japan, Red Cliff Drawing, green and blue style, pine and crane, Auspicious

十五世紀明代宮廷與朝鮮王朝的猛禽及其圖像交流

中央美術學院

王瑀

本文嘗試將 15 世紀明代宮廷對猛禽及其圖像的興趣置於與朝鮮王朝交往的背景下進行考察，著重展現永宣年間皇帝、宦官及朝鮮君臣就其所展開的互動。通過對這一歷史的揭示，探討明朝對朝鮮貢鷹的需求、認知及其將猛禽視覺形象與現實、畫作相關聯的實踐，以及在此背景下朝鮮君臣所採取的應對策略與相關圖像的創制使用，並討論明朝宦官對猛禽及其圖像的流傳所發揮的作用。作為「宮廷」的重要組成，宦官們不僅是 15 世紀明朝與朝鮮王朝猛禽網絡的經營者，亦是明朝宮廷豢養猛禽的實際管理與擁有者，更是相關圖像的欣賞者與發起人。

關鍵詞：永宣；鷹；朝鮮；宦官；猛禽

Raptors and their images between the Ming court and the Joseon Dynasty in the 15th century

China Central Academy of Fine Arts

WANG Yu

This research attempts to examine the Ming court's interest in falcon and their images in the 15th century in the context of its dealings with the Joseon dynasty, focusing on the interactions between the emperor, eunuchs, and Joseon kings and officials during the YongLe and Xuande era. Through to reveal the history, emphatically discusses the Ming Emperors' raptors demand of Joseon, the practice of associating the visual image of raptors with reality and painting, the coping strategies adopted by the Joseon kings and officials in this context and the creation and use of related images. Discussing further the role played by Ming eunuchs dispatched to Joseon in the dissemination of raptors and their images. Eunuchs were not only the actual management and owners of captive raptors in the 15th century Ming court, but also the appreciators and creators of related images.

Keywords: Yongle-Xuande era, falcon, Joseon, eunuchs, raptor

從清鮮間的書畫與物質交流看朝鮮譯官對社會身份的挑戰

香港都會大學

羅樂然

朝鮮後期社會開始在兩班與常民之間，出現了被稱為中人的社群，指明一群為朝鮮王室服務的技術官僚，主要擔任醫官、譯官、算籌、畫員等角色。有研究關注到 19 世紀時中人對其身份的不滿意走向極端，出現集體上書的現象。而近年朝鮮與東亞藝術史嘗試關注 18 至 19 世紀中人的繪畫或書法作品如何呈現一種挑戰兩班社會身份，以突顯中人價值的意識。

本文將探討朝鮮中人（特別是譯官）參與燕行活動或於朝鮮文化界活動期間，如何以清朝文化與藝術為指標，利用不同形成的文字與圖像的互文表述（如冊架圖、燕行圖、交談簡帖等），嘗試展現一種對自我身份與社會制度不滿的文化意象。相關的研究分析將可思考 19 世紀東亞交流史如何超越過往的朝貢研究或北學研究，進而了解清朝如何成為中人挑戰朝鮮社會身份時的關鍵元素。

關鍵詞：朝鮮中人；朝鮮譯官；書畫交流；文化資本

The Social Status Challenge of Chosŏn Interpreters in the Materials, Painting and Calligraphy Exchange between Qing and Chosŏn

LAW Lok-yin

Abstract

During the late Chosŏn time, the middlemen was identified as the new rising community between Yangban and commoners. Those middlemen community was formed by the technical officers in Chosŏn court like medical officers, interpreters, accountants and painting officers. Some research in Korean studies revealed that the middlemen dissatisfied their social status and therefore collectively appealed to the King for challenging the monopoly of Yangban.

This paper attempts to explore how the middlemen community (particularly the interpreters) participated in the mission to Beijing or other cultural activities in Chosŏn to utilize Qing culture and arts as the indicator to challenge the social system in Chosŏn society. The paintings like Chaekgado, Yŏnhaeng-to or letters between Qing and Chosŏn literati will be examined how these Qing related works could demonstrate the middlemen community's unique power and ability in East Asia.

Keywords: Chosŏn Middlemen, Chosŏn Interpreters, The Cultural exchange of Painting and calligraphy, Cultural capitals

南明書信的物質性研究

利茲大學

蘇謙

古典書信在誕生伊始即是一種承載人與人之間遠距離交流的媒介，其物質形態在演進中逐步建立起相對固定的典範。直至南明時期(1644-1683)，古典書信在物質形態上的呈現已臻成熟。其脫離了宋代雙書的繁復，繼承了明代正副啟的結構範式，又因處於動蕩的明清易代之際，在與人的交互作用下表現出相對其他時期而言更具完整面貌的多重物質性。南明書信既是用以交流的媒介，又是社交禮儀的物質化載體；它是可以被集結出版的商品，也是具有欣賞價值的藝術品；而在南明書信的數量中佔據主導地位的日常尺牘，書信中記錄的南明軍政事變和時人親歷後的感受，具書者和受書者有意識地保留手稿的行為，以及隨信附寄的財物和詩文，都是此時期人際交往、文化交流和社會心態演變的見證物。本研究將從「物」的角度切入，探究南明書信的物質性表現，並分析特殊時代語境下的書信文化現象。

關鍵詞：南明；書信；物質性

The Materiality of the Southern Ming Letters

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SU Qian

The classical Chinese letter has been a medium for physically absent communication between people since its birth, and it established conventional material paradigms with the interaction of people. Until the Southern Ming period (1644-1683), its material form had broken away from the complexity of the paired letter (*shuangshu* 雙書) in the Song dynasty (960-1279) and inherited the letter composition of formal cards and subsidiary letters (*zhengfu qi* 正副啟) in the Ming dynasty (1368-1644). The relatively turbulent era prompted the Southern Ming letters to show a more complete appearance of multi-materiality than in other periods. They are media for exchanging information and presenting social etiquette. They are commodities and calligraphy works with appreciation values. The mundane letters, the recorded Southern Ming military and political incidents, the action of senders and recipients to consciously preserve letter manuscripts, and those items sent with letters, are all witnesses of the interpersonal communication, cultural exchanges, and social mindsets in this period. This study intends to explore the materiality of the Southern Ming letters through the perspective of “the letter as an object” and discuss the epistolary cultural phenomena under the social context.

Keywords: The Southern Ming Period, Classical Chinese Letters, Materiality

第四組「東亞古典思想與宗教」

“East Asian Classical Thought & Religion”

《左傳》中的直接復仇與間接復仇

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魏倩倩

學界通常認為《左傳》不似《公羊傳》支援復仇，甚至認為《左傳》反對復仇。然而學者常引的文本證據僅限於臣對君復仇的個別事例，不足以概括《左傳》所反映的復仇現象。要全面認識，須對《左傳》中的所有復仇事例歸類分析。本文要討論的「復仇」，指的是復仇者由於認為前情中施害者的過失對受害者造成了傷害（包括身體傷害、心理傷害、利益損失等），而對復仇對象實施傷害以懲罰前情中的施害者。本文根據復仇對象是否施害者本身，把復仇分為直接復仇（復仇對象即施害者）和間接復仇（復仇對象非施害者）兩大類，再根據是由受害者親自復仇還是由第三方協助或代替復仇，把每大類細分為三小類，分析中亦對私仇和國仇加以區分。本文主要探討《左傳》中直接復仇與間接復仇的動機和方式，以及協助或代替受害者復仇的第三方之立場，亦論及由私仇發酵為國仇的情況及復仇的正當性。

關鍵詞：《左傳》；直接復仇；間接復仇；私仇；國仇

Primary and Secondary Revenge in the *Zuo zhuan*

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Scholars generally believe that the *Zuo zhuan* (Zuo Tradition) is not as supportive as *Gongyang zhuan* (Gongyang Tradition) to revenge, or even argue that the *Zuo zhuan* is against revenge. However, the textual evidence commonly cited by scholars are only limited to special cases of revenge on rulers. The full picture of revenge remains to be explored. This paper provides a comprehensive study of different types of revenge in the *Zuo zhuan*. In this paper, revenge is classified into primary revenge on wrongdoer and secondary revenge on the clan members or the state of the wrongdoer. Each of them is further classified into 3 types: revenge for and by oneself, revenge for oneself with the help of a third-party, and revenge for others. This paper analyzes the motives and modes of both types of revenge in the *Zuo zhuan*, the factors that affect the third-party's stand regarding the revenge, and the moral justifiability of revenge; it also examines how private grudges develop into inter-state revenge.

Keywords: *Zuo zhuan*, primary revenge, secondary revenge, moral wrong, private revenge, inter-state revenge

從註疏到校勘： 九至十二世紀中日關於《大般若經》研究傳統的轉變

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張美僑

玄奘譯《大般若經》規模龐大，在信仰層面十分重要，但是自古至今的學術史研究卻較為薄弱，甚少進入學者的視野。本文重點考察中日兩國學問僧對《大般若經》結構骨幹和經文內容兩方面進行的不同學術路徑，探討在九至十二世紀註疏傳統的邊緣化和校勘傳統形成並日益佔據主流的演變史。日本《大般若經》的校勘傳統從八世紀起醞釀，約形成於十二世紀，在後世得以廣為仿效。進入刻本時代，中國的刻藏事業亦重視對經文的校勘，而日本重視利用古寺院流傳本（日本古寫經本）以及中國傳入的刻本大藏經進行多文本校勘，後者的《大正新修大藏經》更是成為當今佛教學術研究的資料典範。對《大般若經》校勘傳統的形成史進行考察，無疑是深入揭示佛教學術發展脈絡史的重要環節。這一研究的意義絕不僅僅在於說明異本校勘傳統在《大般若經》研究中的獨特性，更在於通過利用域外文獻，觀察和揭示中國傳統學術中的校勘學發展對東亞文化圈中學術傳統發展的作用和影響力。

關鍵詞：9-12 世紀；《大般若經》；註疏；校勘；東亞學術傳統

From Exegesis to Textual Criticism: A Transformation of the Scholarship Tradition of the **Mahāprajñāpāramitāsūtra* 大般若波 羅蜜多經 from 9th to 12th Century in East Asia

Zhejiang University
ZHANG Meiqiao

The **Mahāprajñāpāramitāsūtra*, a large-scale work translated by Xuanzang 玄奘(602-664), very significant in Buddhist belief, but there have been less attention paid to its scholarship since ancient time. This article, focusing on the different scholarly paths by Chinese and Japanese scholar monks on the structure and content of the **Mahāprajñāpāramitāsūtra*, discusses the marginalization of the exegesis tradition and the establishment of the textual criticism tradition from the ninth to twelfth centuries. The textual criticism tradition of the **Mahāprajñāpāramitāsūtra* has been brewing since the eighth century in Japan, formed around the twelfth century, and it has been widely imitated in later generations. In the age of woodblock print, Chinese woodblock canons businesses attach great importance to the textual criticism as well, on the other hand, Japanese scholars adopt both manuscripts kept in their temples (old Buddhist manuscripts in Japanese temple library collections) and woodblock canons imported to Japan from China for collating, such as the *Taishō Tripiṭaka* from Japan has been taken as the authoritative source in the modern academia. Therefore, the investigation into the history of the formation of the textual criticism tradition of the **Mahāprajñāpāramitāsūtra* is undoubtedly an important segment in deeply revealing the history of the development of the Buddhist scholarship. The significance of this research is not only to illustrate the distinctiveness of the textual criticism tradition in the study of the **Mahāprajñāpāramitāsūtra*, but also to observe and reveal the impact of the development of textual criticism in Chinese traditional scholarships on the whole East Asian cultural areas through the foreign writings in Chinese.

Keywords: 9th to 12th Century, Exegesis, Textual Criticism, the **Mahāprajñāpāramitāsūtra*, East Asian scholarship tradition

天下與佛國土：隋代的王權、聖物與世界觀

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李志鴻

本文探討隋文帝在統一中國後，如何透過聖物（特別是舍利）的贊助與製作，並透過在都城大興城與全國各地的官寺進行禮儀，以此建構新的政教論述與世界觀。近年來，王權的宗教論述受到學界的重視，特別是佛教，對於中古時期的王權的政治文化有著深刻的影響。本文著眼於此，嘗試透過整合文獻、考古材料與周邊國家的史料（特別是朝鮮半島與日本），從物的角度探討隋文帝統治時期官方如何藉由聖物的贊助與製作，藉此來建構佛教王權的政教論述。值得注意的是，此一論述更涉及當時隋代官方如何看待中國與周邊世界的關係，隋代「天下」的建構並不僅只涉及儒教，佛教理想的國土與世界觀也是關鍵的元素。

關鍵詞：隋文帝；舍利；天下；佛國土

Tianxia and Buddhist Lands: Kingship, Relics and Worldview of Sui Dynasty

National Taiwan University

LI Chih-Hung

This article argues about how Emperor Wen of Sui dynasty build up his own religious-political discourse and worldview through the sponsorship and making of sacred items, especially relics, and the rituals held in capital city Daxing along with all the public temples all around the empire. Religious discourse of kingship has been highly evaluated recently, while Buddhism particularly influenced political culture in medieval history. This article consolidates texts, archaeological items and historical accounts of surrounding countries, Korea and Japan in particular, to investigate the construction of Buddhist kingship and its religious-political discourse through the examination of how sacred items were sponsored and made. Moreover, this religious-political discourse is also connected to the relations of Sui and surrounding countries. The making of Tianxia of Sui was not only involved in Confucianism, the ideal Buddhist land and worldview in Buddhism was also crucial to it.

Keywords: Emperor Wen of Sui, Relics, Tianxia, Buddhist lands

從「認氣為道」到「以氣齊物」—— 南塘韓元震對莊子的解釋與批判

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栗谷學派的南塘韓元震在解釋《莊子》的過程中，每每旗幟鮮明地以自身「理學」的立場來批判莊子的「氣學」。在道體論上，他以「以理為道」批判莊子的「認氣為道」，以「天地無窮生滅」批判莊子的「天地單次生成」；在修養論上，他以「未發心體有善惡」批判莊子的「未發心體純善」，以「以理齊物」批判莊子的「以氣齊物」。南塘在《莊子辨解》及其他相關著述中對莊子的解釋與批判先後相屬、一以貫之，一方面生動地展現了正統理學家心目中作為「異端」的莊子形象，另一方面也對朱子、栗谷的理論有所變更，實乃東亞莊子學史上極具特色的案例。

關鍵詞：南塘韓元震；莊子；理氣；道體論；修養論

From “Taking Qi as Dao” to “Equalizing Things with Qi”: Namdang Han Won-jin’s Explanation and Criticism of Zhuangzi

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In the process of explaining *Zhuangzi*, Namdang Han Won-jin(南塘韓元震), who belong to the Yulgok(栗谷) School, always criticized Zhuangzi’s Theory of “Qi” from his standpoint of the Theory of “Li”(“Neo-Confucianism”). As to the Ontology of Dao, he criticized Zhuangzi’s “taking Qi as Dao” by the theory of “taking Li as Dao”, and criticized Zhuangzi’s “the formation of the cosmos for just once” by the theory of “the endless creating and destructing of the cosmos”. As to the theory of self-cultivation, he criticized Zhuangzi’s “the pure goodness in the ungerminated state of heart-mind” by the theory of “the mixture of good and evil in the ungerminated state of heart-mind”, and criticized Zhuangzi’s “equalizing things with Qi” by the theory of “equalizing things with Li”. Namdang’s explanations and criticisms of Zhuangzi in book *the Discrimination and explanation of Zhuangzi*(莊子辨解) and other related works are consistent. On the one hand, it vividly shows the image of Zhuangzi as a “heretic” in the eyes of orthodox Neo-Confucians, and on the other hand, it also changes the theories of Zhuxi and Yulgok, which is a very unique case in the history of explaining Zhuangzi in East Asia.

Keywords: Han Won-jin(南塘韓元震), Zhuangzi, Li and Qi(理氣), the Ontology of Dao(道體論), the theory of self-cultivation(修養論)

作為「典範」的宋史：
以幕末官僚川路聖謨的《宋名臣言行錄》解讀為中心
東京大學
廖嘉祈

江戶時代末期，內憂外患的形勢使得世人普遍產生了強烈的亡國意識。為此，他們紛紛在中國的宋史當中尋求解決對外關係危機或黨派紛爭的啓示。前人研究有所關注的，便是一部分志士或文士如何透過宋史來鼓吹尊王攘夷思想。然而，宋史的闡發和利用，實際上有著更多樣的形態。例如本文所關注的著名幕臣川路聖謨，就利用朱熹所編的《宋名臣言行錄》引申出了一系列有別於主流的時政主張。

具體而言，攘夷論者為了加強本國的海防能力，往往傾向於大規模的社會改革。而川路則強調尊重「祖法」，並主張穩當的避戰論。在以開國為大勢所趨的歷史敘述下，這些主張在現代的研究者看來或許顯得固陋。然而，「祖法」的護持並不意味著一成不變，而「固陋」對「開明」這一框架本身，亦不利於充分、準確地描繪江戶時代末期的思想空間。

此外，值得注意的是，川路以「文/武」「封建/郡縣」等要素來明確中日兩國的差異，因此在接受宋史時並未囫圇吞棗。此類對於宋史以至中國史的反芻、拒斥，也反映出在理解江戶期兩國的思想史和文化交涉時，「從中心波及到周緣」的框架並非總是適用。

關鍵詞：川路聖謨；江戶末期；宋史；尊王攘夷；祖法

**Song Dynasty as Normative Vision:
Focusing on Kawaji Toshiakira's Interpretation of *Records of the
Words and Acts of Famous Song Ministers***

The University of Tokyo

LIAO Jiaqi

At the end of the Edo period, a multitude of internal and external social problems led to a widespread sense of national crisis amongst the intellectuals of the time. For this reason, many of them turned to the history of China's Song dynasty for inspiration in solving the crisis, especially when it came to problems of foreign relations and conflicts between factions. Previous studies have generally focused on how certain intellectuals made use of Song history in order to advocate the idea of "honoring the Emperor and expelling the barbarians", or *Sonnō jōi*. However, the fact that a variety of patterns of interpretation existed simultaneously remains overlooked. For example, Kawaji Toshiakira, a renowned retainer of the shogun and the main subject of this paper, used Zhu Xi's *Records of the Words and Acts of Famous Song Ministers* to derive a series of political arguments that differed from the mainstream of the time.

For example, whereas intellectuals of the *Sonnō jōi* movement tended to favor large-scale social reforms in the name of strengthening the country's military defense, Kawaji instead emphasized the importance of respecting the "way of the ancestors" and proposed practical strategies for avoiding war. In addition, he also held a cautious attitude towards the then popular demand to "promote talent from the lower ranks". These arguments, which might seem "short-sighted" and even "reactionary" to his contemporaries (or even today's researchers), paradoxically demonstrate how in the turbulent late Edo period different intentions led to different aspects of Song history being regarded as/elevated to "normative visions".

Furthermore, by questioning the notion of "normative visions" and how it was used during that period, this paper wishes to emphasize that in the cultural interactions and intellectual history of the two countries China might not have always served as an unquestionable model for Japan. Moreover, at a more fundamental level, a "center to periphery" framework focusing simply on "how Chinese 'normative visions' spread to Japan and how Japan perceived them" may not necessarily be effective. This is a point we need to pay close attention to.

Keywords: Kawaji Toshiakira, Late Edo Period, Song Dynasty, *Sonnō jōi*, way of the ancestors

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