

〈南山有臺〉植物喻意試探

林宏佳

《詩經·小雅》的〈南山有臺〉一詩，分寫南山、北山各有五種植物，合計十種植物，在《詩經》中是少見的作品。關於此詩為何頻繁使用多種植物，又為何要分別屬之南山、北山，長時間沒有引起學者注意，故相關的討論並不多見。不論南山、北山，或者詩中所寫的多種植物，都應與詩人對全詩的佈局、經營有關，當是詩人根據全詩中心意旨而特意選擇的意象，故欲探索詩人選擇這些意象的原因，也不能離開對全詩中心意旨的判斷。

關於本詩的中心意旨，毛〈序〉以為「樂得賢」，並主張是在燕饗場合的詩作，影響至為深遠，但此二事都無法直接由詩文看出，故《集傳》雖仍保留此詩為燕饗通用之樂的看法，但已指出全詩有「美其德而祝其壽」之意。此後學者或主張詩有「美其德」、「祝其壽」兩意，或主張本詩實為「祝其壽」之詩。

本文認為「美其德」、「祝其壽」為一體兩面，但「美其德」為「祝其壽」的來源，故全詩中心意旨應以「祝其壽」為核心。根據此一核心，思考全詩使用的諸多植物與壽的關連性，南山應喻君王，其五種植物皆與壽微有關；北山則喻臣屬，其五種植物則藉由君臣互動以表現君王之德。至於毛〈序〉以此詩在燕饗場合的看法，雖不能直接從詩文看出，但合乎古人常在燕饗時為壽的習俗，其說仍有高度的可能性。

《詩經·小雅·甫田》「曾孫之稼，如茨如梁」句解

張宇衛

《詩經·小雅·甫田》為祭神，及勉農得以獲取豐年之詩，其中涉及農事豐收的描繪之「曾孫之稼，如茨如梁」一句，即藉由「茨、梁」譬喻「稼」之豐收。自毛《傳》釋「梁」為車梁、鄭《箋》釋「茨」為屋蓋，廣為學者所接受，只是譬喻的重點則各自詮解、取義不同。此外，還有學者另外主張改釋以建立新說者，或甚而改字等，本文試著逐一辨析諸家之立論，檢討其中具有疑義部分，從而確定「稼」為鄭玄所謂帶禾秆之穀的形象，接著聯繫後世曝曬帶禾秆之穀的「笕」一物，以及配合後世相關農事圖，企圖揭示其與「茨、梁」在形象的相似，並以此譬喻形象烘托出豐收之景，文中亦敘及〈周頌·良耜〉「其崇如墉、其比如櫛。」之譬喻為「墉、櫛」者，同樣是取木架曝曬帶禾秆之穀的形象作為譬喻，以突顯農作物收穫之豐。

文中並推論「茨」（比次地鋪設屋蓋）與「積」（比次地曝曬禾穀）蓋屬同源關係，即二者取義雷同外，於音韻、形象方面亦相近。本文嘗試由名物的確定，進而勾勒出事物形象的比附，一隅之見，尚祈專家不吝賜正。

银雀山汉简《将义》篇所见将之要件

石井真美子

1972年发掘的银雀山汉墓竹简当中，有题为《将义》之篇。此篇最初被认为来自《孙臆兵法》，后来又被划出其中。2010年发表的《银雀山汉墓竹简（二）》（文物出版社），将其作为佚篇归入论政论兵之类。笔者曾在《〈银雀山汉墓竹简（二）〉译注（五）》一文中发表了《将义》篇的译注，本文则是对其内容，包括其与其他篇章的关联进行再探讨，并做出一些补充。《将义》篇中列举“义”“仁”“德”“信”“智”“决”作为将的要件，并说明了与此要件连带产生的要素及可能得到的结果。比对先秦至汉代成书的其他兵书及银雀山汉简诸篇，可以明确这些要件的特征。本文认为，出于严格执行军队纪律制度的目的，“义”也即公共性伦理规范得到重视；同时，根据赏罚等目所能见之事被格外强调这一现象，可以看出《将义》篇反映了战国时代末期的社会背景。本文最后，对各个要件分配至身体各个部位的叙述进行了考察。

Private Passes and Customs Lists in the Han Period

—A Prewrite for Analysis of the Passes and Customs Lists at Jianshui Jinguan

by

Yuji Takatori

Using the huge amount of wooden-bamboo tablets that have been unearthed in the Jianshui Jinguan ruins, previous studies have revealed the procedures for obtaining and qualifications necessary for obtaining passes in the Han period. However, the specific procedures of the inspections carried out on people passing through Jinguan have not been studied in detail. People passing through Jinguan were recorded in customs lists, and the procedures of the inspections carried out at customs can be studied by analyzing such lists. As a preliminary step toward analyzing such customs lists, this article examines the passes that people used when passing through Jinguan and the procedures for issuing such passes, and also considers how customs lists were created when people passed through Jinguan.

As a result, it is shown that the only passes that people with no special relationship with a government official could use were the den, enken, and chiseki, and that, even in cases where people were under the protection or in the service of a government official, they were thoroughly examined as to whether they had been summoned to appear in a government office or court before being issued a pass. Customs lists were created in advance or when people passed through Jinguan on the way to a destination, but there were also cases where they were first created when people passed through Jinguan on their way back. Moreover, in many cases, customs records were only taken for one way. These results force us to doubt the effectiveness of transport inspection at Jianshui Jinguan.

漢代禮容考

張立克

“禮容”與“威儀”是兩個具有鮮明時代特征的禮學概念，各有不同之意涵，不可等同視之。漢代禮容之學的發展自后蒼開始出現重大學術轉型，禮容學者不再以善禮容為能事，紛紛轉為研習《禮經》之學。此一轉型預示著漢代禮學中禮容一派出現衰落跡象。何以如此？有遠近兩重原因，遠因在於先秦孔子為代表的儒家在禮崩樂壞的時代背景下提出了“無體之禮”的主張，無形中消解了“禮容”之學的影響力；近因是由於西漢中後期發生的儒家禮學復古主義思潮所致。

關鍵詞：禮容 威儀 禮經 無體之禮

YangXiong's Numerology and the *Taixuan*

by

Tatsuo Kase

YangXiong's *Taixuan* is said to have been written in imitation of the *Zhouyi*. However, YangXiong himself notes that his *Taixuan* incorporates knowledge on arithmetic and numerology, including astronomy, scholarship of Yin and Yang, scholarship of temperament and calendar science, and scholarship of five elements, in addition to the *Zhouyi*. This article examines how YangXiong understood numerology, how such numerology was incorporated into his *Taixuan*, and furthermore, whether the assessment that he wrote the *Taixuan* in imitation of the *Zhouyi* is valid. As a result, the following points were revealed. Although the *Zhouyi* and the three unification of the message of Yin and Yang, treatise of five elements, and heaven earth human being represented an essential part of the structure of the *Taixuan*, in the field of astronomy, the *Taixuan* incorporates the lunar mansions and follows the treatise of Gaitian. Regarding calendar science, though YangXiong attempted to integrate the *Yi* and calendar using the treatise of hexagram Qi, the *Taixuan* corresponds to the Zhuansu calendar while also building on the Taichu calendar, and there was the problem of the discrepancy between the seven hundred twenty nine Zan and the number of days in a year. With regard to temperament, the *Taixuan* incorporates the five notes of the ancient Chinese five-tone scale and twelve laws, but the effects of that in terms of divination were unknown. Thus, the extent to which YangXiong understood numerology varied depending on the field. Although based on the *Zhouyi*, the *Taixuan*'s fundamental principle was changed from the two yao of Yin and Yang to the three pictures of heaven earth human being. Furthermore, the *Taixuan* incorporated treatises of numerology, such as astronomy, calendar science, scholarship of temperament, and study of *Zhouyi*, which are not found in the *Zhouyi*, and created a grand mathematical organization centered on Xuan. This is where the *Taixuan* exhibits its uniqueness, and it is considered that the assessment that YangXiong wrote the *Taixuan* in imitation of the *Zhouyi* is a biased view that only focuses on a part of the *Taixuan*.

江南文脈的空間流行——《世說新語》在東亞

張伯偉

本文以劉義慶《世說新語》和王世貞《世說新語補》為例，展示中國的江南文脈在東亞的流行。在文獻上，本文所涉新資料遠遠超過此前的相關研究，並在此基礎上得出了若干新認識，如《世說新語》在何時傳入朝鮮半島，《世說新語補》又通過何人在何時饋贈朝鮮人並產生了何種反應，日本現存有哪些“《世說》注”和“仿《世說》”，同樣的書籍在朝鮮半島和日本為何有“冷遇”和“熱捧”的區別，都得到了簡明扼要的闡說。而江南文脈在空間上的廣泛流行，也與該地區的經濟文化發展有密切關係。

日藏古鈔本《世說新書》鑑藏者略考

金程宇

古鈔本《世說新書》，為研治《世說新語》之珍貴文獻，相關研究甚多，然關於其收藏過程及人事的記載尚多不夠明晰之處。本文從鑑藏者的角度考察，指出以下觀點：從紙背佛經來看，認為此古鈔本早期是保存在信仰真言密教的古寺中的。杲竇作為此卷子本的最早收藏者，與其對空海的推崇有關；西村兼文是近代此卷最早的發現者，他對此卷的收藏體現出卓越的鑑識眼光，此卷並非其所偽造；《過眼餘唱》對於研究此卷的聚散是珍貴的文獻，知此卷裁斷五截，分別為山添快堂、森川清蔭、神田香巖、北村文石、山田永年所藏。本文對這五位，特別是其中學界了解甚少的山添快堂、森川清蔭、北村文石進行了考述；楊守敬的題跋真跡，此前學界多未注意，其實對研究此卷流傳特別重要。本文據此指出第一段易手後為日下部鳴鶴收藏的事實；內藤湖南《訪書涉筆》裏的相關記載，對於研究《世說新書》古鈔本的近代收藏情況頗有價值。根據該書可以推定第一截的舊藏者實際上是山添快堂，而森川清蔭本應屬於“夙慧第十二”一截；羅振玉對於《世說新書》的流佈和研究其功甚大，本文利用其書信，指出羅振玉有《世說新語校勘記》的著作，是第一位利用古鈔本進行全面校勘的學者，在《世說》學史上值得銘記；最後舉出啓功的《論書絕句》（第五十一），指出他對包括《世說新書》在內的日藏唐鈔本的相關質疑，希望能夠引起學界進一步的討論。

皇侃《論語義疏》流傳之檢討

劉玉才

皇侃《論語義疏》是中國南北朝時期義疏體解經的代表性文獻，在《論語》詮釋史上與鄭玄注、何晏《集解》並稱，具有重要地位。北宋邢昺奉敕編撰《論語正義》，成為官學定本，《論語義疏》遂被取代，大約南宋中期在中國失傳。但是在日本方面，《論語義疏》自八世紀傳入之後，不絕如縷，留下不少古抄本。清乾隆年間回傳中國，不僅編入《四庫全書》，還被覆刊出版，在學界引發重要反響。日本學界對於《論語義疏》亦有持續的關注研究，成果斐然。因此，在東亞背景之下討論漢籍的流傳變異，《論語義疏》堪稱極佳個案。本文首先探討皇侃《論語義疏》文獻地位的變遷，梳理中土歷代著錄與亡佚狀況；其次，考察日本《論語義疏》的傳播與受容，現存古抄本的狀況，以及根本刊本的緣起；再次，考察根本本的回傳與覆刊，日本古抄本的揭示；最後，基於文獻學史的角度，梳理清代學者的《論語義疏》研究，日本學者的校勘復原研究，日本古抄本與敦煌本的比較研究，並探究近年日本學者利用古典籍輯佚資料考察《論語義疏》面貌的可行性。

《文選》用《漢書》證

傅剛

《文選》所收漢代作家作品有不少與《史記》和《漢書》所載相合，那麼《文選》收录的作品是來自《史記》還是《漢書》呢？本文對三書進行了勘校，結果證明《文選》所收這些作品基本來自《漢書》。這與漢魏六朝時期人重《漢書》輕《史記》的態度有關。自西漢以來官家及士人對《史記》多持批評，一者認為《史記》直斥朝廷之失，貶損當世，不合臣子之節，二者認為其書含有戰國縱橫權譎之謀、漢興之初謀臣奇策的內容，又載天官災異，地形厄塞，這些皆不宜流播。這種對《史記》总体上批評和否定的意見，影響甚大，《文選》亦如此，故其選錄作品從《漢書》不從《史記》。

Ritual of Nyuko in the Tang Period and the Sweet Dew Incident

by

Yasunobu Matsumoto

Among the court meeting rituals carried out in the Tang period, only the ritual of Changchao (常朝) (ritual of Ruhe 入閣) is absent of detailed ritual notes. This article considers the movements of the emperor and his officials during the court ritual of Ruhe, using sources such as the Wuddihuyao (『五代會要』) (vol. 5), the Ruheyi (入閣儀) and the Xingtangshu (『新唐書』) (first part of vol. 23), Yiweizhi-shang (儀衛志上) and Shuyuanyu's (舒元輿) Yushitaixinzaozhongshuyuanji (御史台新造中書院記). Vol. 935, the Zonglubu Gouhuan (總錄部構患), of the *Cefu Yuangui* (『冊府元龜』), a rare source that indicates examples of the ritual of Ruhe, are used as supporting evidence. This source records the rituals of Ruhe that took place on November 21, 835, the day of the Sweet Dew Incident (甘露之變), and on the following day.

As a result of the study, it is shown that in the ritual of Ruhe, the chief advisor and Liangsheng (兩省) official entered the Zichendian (紫宸殿) before the other officials to welcome the emperor. This differs from the court meetings carried out in the outer and middle court, in which bureaucrats belonging to the fourth or a lower grade lined up in advance. The reason for this is because the Zichendian (紫宸殿), a place for rituals, was an area for court ladies and eunuchs, while also being a place for court meetings involving various officials.

The Sweet Dew Incident was a scheme that leveraged the system of court meeting rituals and the palace's structure. The fact that court rituals were carried out as usual on the day following the tragic incident indicates that the idea that the emperor should meet his officials every day—an idea that had been maintained ever since the beginning of the Tang Dynasty—was integrated into the governmental procedures of the era, and that the emperor and his court officials still had some room to demonstrate their activity.

Women's Epitaphs and Unearthed Epitaphs in the Lost Writings of the *Wang Bo Collection*:
Traces of the Dissemination of Wang Bo's Works

by

Akihiro Michisaka

Volume 28 of the *Wang Bo Collection* includes two epitaphs that Wang Bo wrote for deceased women. The epitaphs for women by Yu-Xin, a figure who had a significant influence on literature in Wang Bo's era, describe where the women were born and the houses which they married into. In contrast, Wang Bo's descriptions focused on the personality of the women as wives and, sometimes, as mothers. That was because Wang Bo described those women from the viewpoint of their husbands and children who mourned their deaths. The present author noticed that some Tang era epitaphs contained expressions similar to those found in Wang Bo's epitaphs for women. All these epitaphs, including those of Wang Bo, had been lost in China. This indicates that Wang Bo's literary works were widely disseminated in the Tang era. Furthermore, an analysis of the imitated expressions shows that they exhibit an empathy of Tang era people toward Wang Bo's expressions. This change in women's epitaphs from expressing women's family standing to expressing what they were like in the house represents the new awareness of the Tang era. This is evidence suggesting that people's awareness that became the foundation of Tang literature had already been in existence in this period.

关于高适《酬裴员外以诗代书》

今场正美

盛唐边塞诗创作以高适、岑参为主要代表。高适一生创作较多，计有二百四十多首。他诗歌在题材上比较宽广，除了不少边塞诗以外，还有感怀、咏史、送别、留别、赠答等诗。其中，他晚年的杰作《酬裴员外以诗代书》一首描写他一生的大致经历，值得注目的是记录了他亲眼目睹的安史之乱的情况。此外，在这一首里能够把握裴员外与他之间有着很深刻的交情。

《飲中八仙歌》與盛唐詩仙群體

胡可先

我們一般認為，盛唐時代能稱得上“詩仙”者就是李白一人，唐代具有“詩仙”名號者也只有李白一人。而讀了杜甫的《飲中八仙歌》，再考索這八位詩人的生平與文學生涯，我們就知道他們都是盛唐時代的詩人，又都被杜甫歸入“八仙”的行列，從中也可見盛唐時代存在一個特具個性的“詩仙”群體。通過文獻的鉤稽，探討《飲中八仙歌》與盛唐詩仙群體的構成情況，研究盛唐時期的詩人集結、群體宗尚，可以進一步探討唐詩繁榮的詩人和時代因素。本文重點考察有關《飲中八仙歌》的重要問題：一是出土文獻與“飲中八仙”新證；二是杜甫對李白的理解；三是杜甫對自己的定位；四是“飲中八仙”與盛唐詩仙群體。通過對以上四個問題的討論，我們可以揭示出：盛唐的開元、天寶年間，因為皇帝的提倡與朝廷的推動，社會上飲酒的風氣很盛，李白來長安，與當時浪漫詩人賀知章等為詩酒之遊，更推波助瀾，在社會上產生較大影響，故杜甫以此為題材而作《飲中八仙歌》；“詩仙”的名號來源於道家的“八仙”，文人群體具有道家化的思想崇尚，《飲中八仙歌》所詠的八人，都有不同程度的道家追求；在盛唐詩壇上存在著一個“詩仙”文人群體，而李白是這一群體的代表，故而“詩仙”名號最後落在了李白的頭上；杜甫《飲中八仙歌》既是盛唐詩仙群體的整體再現，也是詩人形象的個性展示。

關鍵字：《飲中八仙歌》；“飲中八仙”新證；李白；杜甫；盛唐詩仙群體

Baijuyi's *Yonghuaishi*: The State of Mind behind Shuqing and Shuoli

by

Shigeo Umeda

The idea that poetry is the essence of the three-thousand-year history of Chinese literature and that the three centuries of the Tang period represent its apex is currently widely accepted. Countless poets were active in the Chutang, Shengtang, Zhongtang, and Wantang periods, and many of their works have been preserved. A Zhongtang poet, Baijuyi contemplated in a wide range of subject matters during his 75-year life and made many great achievements in each of them. This article focuses on Baijuyi's emotional poems on the themes of *shuhuai*, *yanzhi*, and *ganyu* to consider the relationship between poet and subject matter. Baijuyi was an inherently argumentative person; he was an intellectual who exhibited logical thinking and emotional sensibility, the two sides coexisting within him. The question as to how such characteristics and qualities were expressed in the specific area of emotional poetry raises some interesting issues in relation to Baijuyi as a poet and writer.

First, this article provides an overview of the genealogy of emotional poems produced before the Zhongtang period. Next, after a detailed consideration of the situation regarding Baijuyi's production of emotional poems, the *Fifty-Five Verses*, in the narrow sense, are analyzed based on the overall trend. It is shown that Baijuyi started producing poems in his early thirties and produced many excellent emotional poems during his career, based on experiences such as the frequent loss of kin, relegation to a regional sinecure, ageing and illness, and penetration into life and death. Finally, the article raises several important points that were confirmed regarding the role and function of emotional poetry in Baijuyi's life.

Use and Study of Buddhism Sutra in Dunhuang in the 9th and 10th Centuries

by

Ryu Takai

The Dunhuang texts contain the *Nirvāṇa Sūtra* and many texts related to it. Excerpts of the *Nirvāṇa Sūtra* have been found among those texts and have been given the pseudo name of “Nirvāṇa Sūtra Excerpts.” According to previous scholarship, these “Nirvāṇa Sūtra Excerpts” are educational texts for monks that were used in the early Tang era. I have found new “Nirvāṇa Sūtra Excerpts” in the recently-published Dunhuang manuscripts. A close examination of all the relevant manuscripts reveals evidence that multiple manuscripts had been used once in the early Tang era and then reused in later eras. This article places particular focus on BD06178, BD00020, and BD00429 and considers the characteristics, writing, and paper of the manuscripts. As a result, it is indicated that the manuscripts were reused in the period of Tibetan rule starting in the 780s or thereafter, and that in some cases new sheets of paper were attached to them for the purpose of adding missing information. The article considers the relationship of these characteristics with the fact that 20 “Nirvāṇa Sūtra Excerpts” are found in the Dunhuang texts, and points out that the situation of the reuse of “Nirvāṇa Sūtra Excerpts” in the period of Tibetan rule to the Guiyi Circuit period was closely related to way that Buddhist education was provided in temples in those periods.

The Frequent Use of Jueju Style in Poems Composed by Women

by

Koichi Sato

Many of the Chinese poems composed by women that have been passed down to us are written in jueju style rather than lüshi. This applies not only to Chinese poems composed in China but also to those written in Japan and Korea. Of the 811 poems composed by women included in the *QuanTangshi*, an extensive collection of 50,000 poems, 616—or 76 percent—of them are written in jueju style. To identify the reason for this, this article focuses on the expressive function of jueju poems. Poets can use jueju style to produce suggestiveness while not saying everything they wish to express. This effect may have corresponded to women's emotions. When composing poems about the hardships of kinugire (parting ways the morning after having slept together) or separation, they chose to keep their real feelings inside, even though wanting to let it all out. Jueju poems were the perfect verse form that enabled women to express such emotions. Another reason may have been that jueju poems, being short in nature, were just the right length for women to compose when exchanging poems with scholar-officials. Since lüshi and pailü were verse forms that appeared as questions in imperial examinations, it may have been relatively common for women—who were not qualified to take such exams—to opt for jueju and other verse forms.

茶筴的起源與確立

關劍平

茶筴是末茶的標誌性茶具，但是茶筴的確立卻經歷了曲折的過程。早在中國茶文化成立期的魏晉南北朝就出現了茶筴的雛形，或許由於還沒有發展成專用工具，沒有固有名稱。從有限的史料只知道是竹制筴筴，而同樣的筴筴還被用於同樣需要攪拌出泡沫的其他食品的加工。同時，考古發掘的文物也證明瞭原本作為清洗工具的筴筴還作為炊具而被使用，尤其是精美筴筴的存在，暗示著其他比較特殊的用途，至少間接證明了在具有審美等精神意義的飲茶世界裏使用茶筴的可行性。但是唐代、乃至北宋，筴匙卻成為攪拌茶湯的主角，相關記錄出現在茶書裏。名副其實的茶筴的再次登場已經是北宋末年，宋徽宗的《大觀茶論》首次明確記載，至今為止的研究者也以此作為使用茶筴的開始。

典故校勘芻議——以《冊府元龜（校訂本）》序文為例

季忠平

本文是專門從用典的角度來討論古書校勘的一個嘗試。筆者以江蘇鳳凰出版社 2006 年出版的《冊府元龜（校訂本）》為研究對象，一方面利用《冊府元龜》的宋刻本、文淵閣四庫全書本作對校，另一方面則從用典的角度出發作推理校勘，對書中各部門序文中涉及用典的文字作了全面考察，從所發現的問題中選取了十八個較為典型的例子，分成“版本有異文，可據典故而判其是非”以及“版本無異文，可藉典故而推其正誤”兩類，逐個作了考證。每個例子的考證，均結合文意說明其涉及用典的文字訛誤所在，對相關典故的典源作揭示，此外，還注意徵引各個典故的歷時與共時的用例來作參證。文章對四庫館臣涉及典故的校訂成果作了具體介紹，並在此基礎上充分肯定了四庫全書本的校勘價值。文章也嘗試就如何更好地完成涉及典故的文字校勘工作略作議論，建議今天的整理者應該從加強經典文獻的學習以及充分運用電子文獻檢索兩個方面入手，努力提高典故判讀能力，以盡量減少此類涉及用典的校勘問題。

Willows Depicted in the Ci Poetry of Su Shi

by

Yoshiaki Hokari

Su Shi of Bei song (1036–1101) is famous for his pioneering works in ci poetry. Many of his ci poems depict willows, which had appeared in poems since ancient times. Such ci poems exhibit the following three features. First, Su Shi projected his own unfortunate feelings onto willows. In the “Dong xian ge” ci poem that was composed in March of the 10th year of Xi ning, Su Shi projected himself—with no supporters after being refused entry into the capital—on a willow. In the “Shui long yin” ci poem that was composed in the spring of the 4th year of Yuan feng at Huangzhou, he likened himself, an exile, to a falling willow seed with white hair which nobody cares about and returns to the soil, flows into the river, and disappears. Next, when he was exiled to Huangzhou and built the Xue tang to give himself comfort, Su Shi had a soft spot for willows and planted some next to the Xue tang. That was because he felt a strong affection for willows and wanted to have some always by his side. Last, although willows are a symbol of beautiful spring scenery, Su Shi did not limit himself to following common practices. In his poems, he depicted willows as a part of colorless scenery, summer willows full of leaves creating a big shade, winter willows, although shedding leaves, shining in the sun together with shallow rapids after the rain, etc. The descriptions of willows in Su Shi’s poems represent his strong affection for them, and it is the skill by which he depicts various kinds of willows in a natural way that indicates his remarkable talent as a poet.

羅願爾雅翼考

澁澤 尚

南宋的羅願（1136—1184）是一位享有“宋南渡後，文章有先秦西漢風，惟羅鄂州一人”（方回《爾雅翼跋》）之讚譽的人物，朱熹也對他崇敬有加。他的著作中，地方志的名作《新安志》以及動植物專業詞典《爾雅翼》眾所周知。尤其是後者，其學術價值不局限於訓詁學與名物學的領域，還立足於重視眼見為實、實踐經驗的本草學，即所謂實事求是的視角。比起鄭玄與邢昺，《爾雅翼》更加深受郭璞《爾雅注》《山海經注》、陶弘景《本草經集注》、鄭樵《昆蟲草木略》的影響更深。儘管同類書籍還有陸佃的《埤雅》，而人們賦予了它“其書考據精博，而體例謹嚴，在陸佃埤雅之上”（《四庫提要》）的高度評價。小論文中，通過聯繫羅願的生平及其學術態度、與朱熹及劉清之的交遊、到宋代為止的雅學及其“鳥獸草木之學”等內容，對《爾雅翼》的特徵與價值做了仔細的考察。

《典雅詞》及《燕喜詞》諸本

靳春雨

《典雅詞》一般認為是由南宋臨安陳氏書棚刊刻的宋人詞總集，因流傳中散佚甚多，故不得知其原貌。本文就《典雅詞》的現存版本種類狀況進行整理比對，並對中國國家圖書館所藏、很有可能是勞權鈔校《典雅詞》十種本之底本的《宋八家詞八卷》進行分析探討。此外主要著眼於《典雅詞》中所收、詞作保存相對完整的南宋曹冠的《燕喜詞》的研究。通過對諸版本進行詳細的比對分析，得知《燕喜詞》的收錄狀況和各通行本之間的聯繫，這對研究宋人詞集流傳具有重要意義。

日常活动的非日常叙述：杨万里的阅读生活

汪 超

阅读生活是古代知识精英的日常生活活动之一，阅读活动是他们诗文叙述的重要内容。杨万里的阅读生活叙述，涉及其多元日常生活状态，习惯性阅读、休闲性阅读、应酬性阅读是其中最为重要者。杨万里在阅读叙述中，常将普通日常生活与阅读生活区隔开。在阅读空间的呈现上极度审美化，以物质性细节突出其非常规性，营造出特殊的审美意境。有时，诚斋叙述阅读空间情境还有自炫身份的效果。虽然他与同时代的陆游、辛弃疾等人在阅读活动呈现方面有所不同，但精神实质是同一的。

[关键词] 宋代；杨万里；阅读活动；日常生活；文学呈现

《少微通鑑》元代及明初版本譜系考

金菊園

《少微通鑑》的元刻本和明初刻本保存了此書較早的文本面貌，具有重要價值，但是學界對於這一時期的各版本間的關係所知不多，甚至對部分版本的刊行年代也存在錯誤認識。作為研究的基礎，本文介紹了所涉及各版本的基本情況，覆按了關於其中部分版本刊行年代的舊說，並加以糾正。關於各版本的文本關係，本文在按照《通鑑》部分的卷數將各版本劃分為五十六卷本和三十卷本兩類的基礎上，首先揭示出五十六卷本中也存在兩支文本系統，而且其中一支顯然經過文本的通篇修訂。然後，通過三十卷本中留存的文本線索，證明這一系版本由五十六卷本改編而來。再通過以三十卷本與五十六卷本兩支系統的文本進行校勘比對，從文字內容的接近和對宋代尊崇格式的修改兩個方面，揭示了三者間的文本親緣關係，從而構擬出自“少微通鑑祖本”以來的文本譜系。在確定三支文本系統的先後順序的基礎上，不但“少微通鑑祖本”的部分文本面貌得到了確認，而且還揭示初代改編者在紀年等方面的失誤，倒推其改編的過程和步驟。可以說正是由於“少微通鑑祖本”的文本包含了大量訛誤，促使後來的改編者對其文本進行了修訂，從而使得五十六卷本的文本分化成為兩支。

『苑詩類選』考

富 嘉吟

明人包節所編《苑詩類選》，是以《文苑英華》所收詩歌為基礎分類編選的一部選集。其編輯主旨與當時風靡一時的六朝初唐派的主張相近。可能是包節任職雲南期間受到了楊慎的影響所致。嘉靖二十四年（1545），包節攜《苑詩類選》稿本赴任武昌府，雖然不久便左遷邊衛，但是其書依舊在當地的高官名士的參與下於次年順利出版。《苑詩類選》雖然只是選本，在《文苑英華》原書僅僅以鈔本的形式存在的時代，其流布之功是不可估量的。

《廉明奇判公案》述略

中原 理惠

本論文之主題在於探究《廉明奇判公案》的版本流傳。首先，筆者以此書之四卷本的三個版本為研究重心：即「國圖善本（簡稱）」、「京大本（簡稱）」，及「國圖普通本（簡稱）」。

筆者認為此書的版本流傳有縱橫兩面的關係。由縱向方面來看，呈現原刊本→國圖善本→京大本的直系關係。而由橫向方面來看，則原刊本為源頭，{國圖善本、京大本}與{國圖普通本}的關係為旁系關係。

此外，本文亦將介紹僅國圖善本收錄的「殘篇故事」。國圖善本將殘篇故事的目錄標題和正文故意刪除，京大本並沒有收錄此殘篇故事，而國圖普通本則僅存有目錄標題。

故此，本文主要由上述之論點探討此書版本的差異。同時，筆者亦注意到「殘篇故事」於此三種版本中之保存有無。

孤本明代小說『晉安逸志』考述

賴信宏

尊經閣所藏明刊本陳鳴鶴『晉安逸志』，在中土久已失傳，幸得保存在海外，得一窺其面貌。其書多數內容見於徐燭『榕陰新檢』引錄，又為『廣豔異編』、『情史』所編入，故研究文言小說者頗有留意。本文首先補充陳鳴鶴作者之生平，並就『晉安逸志』版本略作介紹，考索其書歷代著錄與引錄之狀況，以見其流傳情況及影響。其次，比對『榕陰新檢』與『晉安逸志』差異，除了「樟樹」、「萬歲塔」、「雷法振」三條未見引錄，「螺女江」缺近百字，「陳豐」、「胡商」亦有節略，足見明刊本有保存文獻之價值。但其書失載「花樓吟詠」一篇，同時有多處墨釘完整度與精確度略有不足，仍有若干缺失待他書補足，可據以衡定其書之文獻價值。最後，考察其故事取材與藝術手法，以見『晉安逸志』在採錄舊聞之餘，試圖勾勒其故事選材之傾向與藝術創造之手法，以評述其書在小說史之定位。

關鍵詞：文言小說、版本文獻、陳鳴鶴、晉安逸志

董康誦芬室刻本阮大鍼《雙金榜》校勘平議

楊月英

1919年，董康以文友堂的明末刻本阮大鍼《石巢傳奇四種》（收錄《雙金榜》、《燕子箋》、《春燈謎》、《牟尼合》），翻刻成誦芬室本《石巢傳奇四種》，底本仍歸還文友堂，後為曲學專家吳梅購得。吳梅在得到明末刻本《石巢傳奇四種》後，認為誦芬室刻本“謬誤擅改處極多，他日必發其覆”。吳梅藏書後捐贈給北京圖書館（現為中國國家圖書館收藏），其中即包括了吳梅舊藏明末刻本《石巢傳奇四種》和吳梅批註本誦芬室刻《雙金榜》。1955年，鄭振鐸主持影印《古本戲曲叢刊》二集，其中收錄的《雙金榜》，即以吳梅舊藏明末刻本《石巢傳奇四種》中的《雙金榜》為底本。鄭振鐸在《古本戲曲叢刊》二集的序中評價誦芬室刻本《石巢傳奇四種》“經妄人肆意窜改，大失本來面目”。筆者以明末刻本《石巢傳奇四種》的《雙金榜》為底本，校勘誦芬室刻本，並參考吳梅批註，分析董康刊刻阮大鍼《雙金榜》的改動情況。

關鍵詞：董康 阮大鍼 吳梅 雙金榜 誦芬室刻本

The Transformation of a Vernacular Novel (白話小說) into a Kunqu Opera (崑曲):
From the *SuZhixian luoshan zaihe* (蘇知縣羅衫再合) to the *Luoshanji chuanqi* (羅衫記傳奇)

by

Yusuke Hirosawa

In the late Ming and early Qing period in China, vernacular novels and performing arts influenced each other and shared the same themes, which led to the frequent novelization of works of performing art and dramatization of novels. This article considers the process through which the Kunqu opera *Luoshanji chuanqi* was created from the *SuZhixian luoshan zaihe*, a vernacular novel composed in late Ming era China.

After providing a summary of the vernacular novel *SuZhixian*, the article analyzes one issue that is treated differently in the two works. The issue relates to the differences in the way figures involved in government are depicted. Whereas four different bureaucrats appear in the *SuZhixian*, only two figures appear in the *Luoshan*, and the negative aspects of the remaining figures have been removed. The article analyzes Wang Shangshu 王尚書, who made significant changes to the way figures are depicted, and investigates the reasons behind the change.

Although the vernacular novel lost some of its original features, some elements were newly added. The way the story unfolds in Wang Shangshu's garden and the comical scene in which bandits use Wu 吳 dialect are some examples. Such elements represent the unique features of Kunqu opera—artistic theatrical space and comedic nature—and indicate that the novel was rearranged to suit the style of Kunqu opera. The article discusses in detail the process through which a Kunqu opera was created from a vernacular novel, taking into account the content of the stories and the effects obtained when performed.

A Study on the Genealogy of the Li Family of Jiaxing

by

Mitsuyuki Inoue

In the Late Ming Dynasty, the Li family of Jiaxing is known as one of the distinguished family after the birth of Li Rihua, the eighth generation, who is famous for his connoisseurship in painting and calligraphy. The purpose of this paper is to clarify where the Li family lived in and with which families they established marital relationships. Xiaozonggong, the first generation of the Li family, immigrated to the Luli street Shuangxi bridge of Jiaxing. Jingfanggong, the fourth generation, established marital relationship with the Shen family, and he moved to Baizhu, southeast suburbs of Jiaxing, and engaged in agriculture. Li Yan, the fifth generation, got the lowest official rank. Li Yingjun, the seventh generation, engaged in a commercial activity earnestly and succeeded in accumulating wealth. He educated his son Li Rihua under the cooperation of his family and his relatives by marriage, as a result Li Rihua succeeded to pass the Imperial examinations. It can be said that this was the successful story seen typically in those days.

Zhu zi's Itinerary of Thought in the Studies of Lu long qi

by

Junichiro Ozaki

Lu long qi is known as one of the leading Neo-Confucian scholars of the early Qing period. The majority of his works related to the Cheng-Zhu school are about the Si shu, or Four Books. In these works, Lu long qi attempts to elucidate the Cheng-Zhu school, and offers a critique of Yang ming xue. However, his critical attitude toward the celebration of the Cheng-Zhu school and Yang ming xue not only involved providing annotations, but also involved the publication and dissemination of books. One such book was the *Xue bu tong bian* edited by Chen jian in the Ming era. The book was edited for the purpose of correcting the understanding of Zhu zi's itinerary of thought presented by Cheng min zheng and Wang shou ren, and Lu long qi took a strong interest in it. The way in which Lu long qi used the *Xue bu tong bian* and the significance of Zhu zi's itinerary of thought in his studies have not been covered in detailed in previous scholarship. This article first summarizes the information that indicates a connection between Lu long qi and the *Xue bu tong bian* and considers a work named the *Du zhu sui bi*. Then, after analyzing Lu long qi's critique of the understanding of the Cheng-Zhu school presented in Liu zong zhou's *Sheng xue zong yao* and Qin yun shuang's *Zi yang da zhi*, the article considers the significance of Lu long qi's understanding of the Cheng-Zhu school in the context of the history of ideas.

王鵬運藏書及遺物散佚鉤沉

李保陽

本文共分四小節，第一小節是筆者利用採訪王氏後人的口述文獻，粗略勾勒出王鵬運遺物的傳承和散失經過。第二小節利用王序梅與廣西官方就王鵬運遺物的捐贈、遺失、查證等事，在一九六五年至一九八一年間的獎狀、通信，以及序梅家藏的其他文稿為基本文獻，梳理“文革”中序梅捐贈給廣西的王鵬運遺物的散失經過。第三小節以目前存世的序梅家藏所有王鵬運遺物以及文字記載為藍本，輯錄出王鵬運所藏手稿六種、信札五種、書畫五種、拓片一種、書籍三十種、印章硯台二種等共計四十九種之目錄。

關鍵詞：王鵬運 藏書及遺物 王序梅 桂林市文物管理小組 目錄

「售書詩」續「買書詩」——論繆荃孫、吳昌綬的詩歌酬唱與古籍題詠

余筠珺

宣統二年（1910）繆荃孫北上主持學部圖書館，與吳昌綬締結了深厚的情誼，開啟兩人書信、詩歌酬唱的交流。從《梅祖庵續詩》所見辛亥革命前在北京的文宴之會、唱和戲作，到民國後兩人分隔京、滬兩地，由《藝風堂文漫存》的詩歌感舊、書信中關於收藏刊刻的訊息，以及針對古籍珍本的題詠，展現藏書家、出版家訪求古籍、影摹刊刻、共賞題跋的志趣。本文擬就《松鄰遺集》、《藝風堂友朋書札》、《藝風老人日記》討論二人在辛亥（1911）至丁巳（1917）期間，尋書、刻書、題書乃至賣書的詩歌酬唱，呈現清末民初藏書家的交游活動。

From “Chinese Haiku” to “Xiaosanhang—New Era of Haiku in Chinese—

by

Lan Qin

This article investigates the present-day stylistic reformation of the Chinese Haiku. Coining the term “Xiaosanhang” to denote the short and light poems that consist of only three lines, this article discusses the literary sources, intellectual basis, and artistic pursuits of the “Xiaosanhang”. The author considers that the “Xiaosanhang” originated from the Japanese Haiku and is remolded from the “Chinese Haihu”, a category first defined by Zhao Puchu. The “Xiaosanhang”, however, does not insist on following the Kigo and is not strictly bound by any formal conventions; instead, it takes freedom as its central pursuit and aims to capture the lively inspirations of the spiritual world of men. Compared to the Chinese Haiku, it is more vigorous and closer to the time. The author advocates composing “Xiaosanhang” to capture and document the spontaneous realizations in the fast-paced modern life, whether of melancholy, humor, a note of philosophy, or a touch of Zen, so that they may shine as memories in the future.

Bibliographical Study and Reproduction of the *Monzen kikigaki*

by

Takashi Horikawa

Although the medieval period in Japan was not a particularly active period in terms of the reception of the *Monzen*, the study of the *Monzen* by Sanjonishi Sanetaka and his son Kin'eda is a noteworthy example. Sources concerning the above include the *Sanetaka koki*, Sanetaka's diary, as well as studies that have looked into the issue in detail using *Monzen* manuscripts. This article provides a reproduction of a newly-found document that is not mentioned in those studies.

The document is a manuscript owned by the present author, and seems to be a direct record of one of the two *Monzen* lectures given between 1504 to 1520 by Takatsuji Akinaga at the Sanjonishi residence and Ranko Shosa at the imperial palace, respectively. The evidence indicates the high possibility that the manuscript was written during the latter lecture.

Gozanban Bindings

by

Tomohiko Sumiyoshi

When tracing the cultural trends surrounding books, the issue of how a particular book was bound is essential in studying the influence that the binding had on the content as well as its socio-historical significance. In Japan, the first books were bound after scrolls created in China in the Six Dynasties period to the Sui and Tang periods started coming into the country. In the Heian period and thereafter, that is, the medieval period, the codex became the most popular form. A more detailed look shows that, up until the early medieval period, books were bound in the *tecchoso* form (which involves creating bundles each consisting of several sheets of paper, folding them, and binding several bundles together using a thread) and the *decchoso* form (which involves folding sheets of paper, applying paste or glue to the front and back parts of the folded portion of each sheet, and binding the sheets by sticking them together), and books produced in China were bound in the *kochoso* form (a Chinese binding form that involves folding sheets of paper with printing on one side, applying paste to the front and back parts of the folded portion of each sheet, and binding the sheets by sticking them together). In the later medieval period, stitch bound books started to become more popular, and eventually, the style changed to thread-stitch binding.

Today, however, it still remains unclear when and why this change to stitch binding and then thread-stitch binding occurred. This article considers this issue from the perspective of medieval printed books and printing blocks, with reference to the change in the binding form of *sohan* (books printed under the Song dynasty that were bound according to the *kochoso* form) that started in the Kamakura period. Particular focus is given to rare *gozanban* (books printed in zen monasteries in medieval Japan) that still retain their original binding. Initially, *gozanban* were the same as *sohan*. However, a change occurred, and *gozanban* were designed to be stitch bound from the time of their production. The semi-commercial printing activities of carving craftsmen who had come from the Chinese continent in the later Northern and Southern Courts period gave momentum to the development of stitch bound printed books, which became an established form of binding by the Muromachi period. The above development of printed book bindings in Japan suggests that the transition to stitch binding mainly took place between the later Northern and Southern Courts period and the Muromachi Period.

The *On Uta* (Anthology of Poems):
Art Treasure from the Konoe Family Collection of the Yomei Bunko Library

by

Sachiko Kawasaki

The *On Uta* (Anthology of Poems), part of the Yomei Bunko Library, is one of the collected poems of Konoe Motohiro (1648–1722). This collection contains 85 waka poems, accompanied by a relatively long foreword. However, the criteria for the selection of poems and the background to its compilation, among many other aspects, remain unknown. This article aims to reveal the value of the *On Uta* as a source.

First, a consideration of the bibliography and composition of the *On Uta* shows that the waka poems it contains are roughly arranged in order of their date of composition. Next, based on a comparison with the *Anthology of Poems by Oenman-in, Konoe Motohiro* and the *Diary by Konoe Motohiro*, the article confirms that the *On Uta* contains waka poems composed in the period between Konoe Motohiro's journey from the capital to Edo in 1706 to his journey from the capital to Edo in 1710. In particular, the article compares waka poems nos. 1 to 10 of the *On Uta* with a draft of poems by Konoe Motohiro and a copy of notes made by Konoe Iehisa and indicates the possibility that the poems had been chosen by a person other than Konoe Motohiro. Based on a consideration of the use of honorifics in the foreword, among other aspects, the article concludes that the *On Uta* was compiled by a woman named Jiju (a daughter of Koga Michina, pseudonym: Horin-in), who had been serving Konoe Motohiro as a senior lady since the death of Shina-no-miya, the Imperial Princess Tsuneko, in 1702.

Manuscripts of Chinese Classics Read by Konoe Yiehiro

by

Hatsuko Matsuo

The Yōmei Bunko is a collection of documents passed down in the Konoe family, a leading family of the Regent House. The collection contains Chinese classics that were collected in the Edo period by Konoe Yiehiro (1667–1736), 21st head of the family, which include manuscripts and a manuscript compilation that he was involved in. This article deals with the Chinese classics in the collection that were copied in their entirety and looks into the background to Yiehiro's Chinese studies and book collection.

The manuscripts under consideration can be classified into the following groups: calligraphy-related books such as the *Gujin fashuyuan* that were copied before Yiehiro's appointment as Kanpaku; and the *Datang Liudian* and legal system-related books that were copied after his retirement from the position for the purpose of revising the *Datang Liudian*. The latter group includes books on the history and institutions of China and Korea, foreign affairs, and notes. The group also includes books that were lost in China but survived in Japan, such as the *Yuzhu Baodian*, as well as texts that were published in the Ming and Qing periods, such as the *Shi'enlu*, of which only a small number of copies seem to have been published, among other books that are very rare today.

Yiehiro was able to collect such rare and valuable books thanks to the help of the Edo shogunate and Kyoto's Confucianists, court nobles, and temples and shrines. Tokugawa Yienobu of Edo was the husband of Yiehiro's elder sister and became the sixth shogun when Yiehiro was acting as Kanpaku, and Arai Hakuseki was serving Yienobu. Hakuseki helped Yiehiro obtain manuscripts owned by the shogunate. Yiehiro gained the cooperation of Confucianists and monks who attended reading and discussion meetings on the *Datang Liudian*. This suggests that the network of people in Kyoto and the network of people within the shogunate and Edo's Confucianists were intersected in the person of Yiehiro.

Yiehiro manuscripts not only exhibit a high level of quality, but also represent a rare case in which excerpts of each book are provided.

Revised Edition of the Chronological Record of Takatori Gakuyo

by

Masaki Hagiwara

Takatori Gakuyo was named Taichiro or Shun, and his pen-name was Kokumei and Gakuyo. He was born in Kagato-Mura, Wake-Gun, Okayama Prefecture, and after working at some newspaper companies, such as Chugoku Minpou, he visited Korea and Taiwan. During his stay in Taiwan from 1908 to 1928, he worked at the Taiwan Sotoku-fu (Office of the Governor-General of Taiwan) and, as a poet and calligrapher, interacted with many of Taiwan's literary people. He then returned to Japan and became a professor at Ritsumeikan University. He died in 1933. Gakuyo is an important figure in terms of the literary interaction between Japan and Taiwan. He has been studied a little in Taiwan, but there are almost no studies on him in Japan. Many specific details of his life and career remain unknown.

A chronological record of Takatori Gakuyo was compiled by his third son, Takatori Hosaburo, and published in the journal *Ritsumeikan Bungaku*, Vol. 1, No. 2. This chronological record seems to be based on statements of Gakuyo himself and can thus be deemed reliable. However, it has rarely been used in previous research. The present article presents this chronological record for the purpose of aiding future research. Furthermore, the article revises some parts of the chronological record and also raises some questions regarding it.

