

## 大龜七版與何二類龜腹甲文例再探

陳逸文

中央研究院歷史語言研究所於殷墟安陽小屯進行第九次發掘時，挖掘出著名的「大龜七版」，是討論何組甲骨的重要資料。何會《殷墟王卜辭龜腹甲文例研究》認為「大龜七版」的卜辭布局雖有大致的格式，但有時「先上後下」、「先下後上」、「先內後外」、「先外後內」的刻寫順序不盡統一。相較於賓組龜腹甲卜辭常見的「先上後下」、「先下後上」的刻寫次序，目前所見的何二類甲骨大多數呈現「先下後上」的刻寫方式。本文以「大龜七版」為研究為出發點，透過對六版龜腹甲的文例比對，補充前人對何二類龜腹甲文例的探討，特別是針對某些特殊部位文例的論點。本文旨在提供更全面的判斷角度，期能為未來復原更多何二類龜腹甲提供新的方向。

關鍵字：甲骨、大龜七版、何組、文例

### Is King Jie's Illness in "*Chi jiu zhi ji Tang zhi wu*" in the Qinghua Bamboo Slips an Auspicious or Ominous Sign? : With Reference to Yi Yin-related Texts in the Qinghua Bamboo Slips

by

Kaede Mugaruma

"*Chi jiu zhi ji Tang zhi wu*" (赤鳩之集湯之屋) in the Qinghua bamboo slips portrays Yi Yin teaching King Jie how to cure his illness. This paper explores whether King Jie's illness was considered an auspicious or ominous sign, and for whom. Whether King Jie's illness was considered a sign of good or bad fortune is closely tied to the reputations of both King Jie and Yi Yin. Therefore, this paper examines four Yi Yin-related texts, namely "*Tang chu yu tang qiu* (湯處於湯丘)," "*Tang zai chi men* (湯有啻門)," "*Yin zhi* (尹至)," and "*Yin gao* (尹誥)," which are preserved in the Qinghua bamboo slips alongside "*Chi jiu zhi ji Tang zhi wu*." In the four texts, King Jie is portrayed as a corrupt ruler, while Yi Yin is presented as a sage. Additionally, the illness is interpreted as a bad omen. As "*Chi jiu zhi ji Tang zhi wu*" is preserved in the same bamboo slip bundle as "*Yin zhi*" and "*Yin gao*," its portrayal of King Jie and Yi Yin are similar to those in the latter texts. Furthermore, King Jie's illness may have been considered a bad omen or ominous sign owing to the fact that "*Chi jiu zhi ji Tang zhi wu*" is written solely from the viewpoint of the ruler.

The paper also discusses the etiological ideas presented in "*Tang zai chi men*" and "*Chi jiu zhi ji Tang zhi wu*." "*Tang zai chi men*" interprets human life, death, and illness based on the concept of *qi* (氣). Meanwhile, "*Chi jiu zhi ji Tang zhi wu*" attributes illness to spirits. It was not unnatural for texts copied in the same period to present different etiological ideas; on the contrary, the two texts reflect the dual interpretation of the body and illness at the time, based on the concept of *qi* and beliefs about spirits.

## 《尚書·洪範》「康寧」為「康麗（娛）」辨

張宇衛

本文論證〈洪範〉「康寧」之「寧」當為「麗」之訛。文中先從語境指出「康寧」一詞主要作為外在環境安寧之義，包含國家人民的安寧，可透過政策予以落實。反觀五福「壽、富、攸好德、考終命」皆是個人的企求，且非靠自身力量可以到達。

據此，參考兩周金文韻辭，判斷〈洪範〉「康寧」當源自「康」，「𣪠」字，文中釋「𣪠」為「罍」，取以網捕捉野獸之義。至於「𣪠、寧」產生訛混，則為秦漢時期發生，背後則涉及「𣪠」轉變為楚簡「麗」書寫，以及秦漢簡「寧」字「宀」訛寫為「𠂔」。基於上述變化，「康麗」遂被改寫成常見的「康寧」一詞。〈洪範〉「康寧」更正為「康麗（娛）」後，即可與「壽、富、攸好德、考終命」並列為個人對於物質生活、年歲壽命的追求。

### Signs and Scribes:

#### A Rereading of the *Yili* on Wuwei Han Bamboo Slips

by

Tian Tian

The nine chapters of the *Yili* unearthed from Han Tomb No. 6 at Mozuizi, Wuwei, contain a significant number of signs. While Chen Mengjia previously studied the signs in the *Sangfu* chapters, suggesting they were related to the Han-era practice of *zhangju xue* (chapter-and-verse exegesis). The signs in the other six chapters can be categorized into three types: separators, checkmarks, and slip-top markers. Each category fulfilled distinct functions, reflecting the complex process of transcribing and transmitting the *Yili* text.

Contrary to the traditional assumption that these marks were added as reading aids, they were likely inscribed by scribes during the copying process. The use of separators and checkmarks to delineate textual levels suggests that interpretive practices for the *Yili* were embedded in the circulation of these signs and were notably fluid.

Keywords: Wuwei Han Bamboo Slips, *Yili* (*Classic of Rites*), Scribal Signs, Manuscripts

道術與權力之間：西漢今古文之爭新論  
——兼論爭立“古文”學並非始於劉歆

張立克

西漢今古文學之爭的性質問題歷來眾說紛紜，學者或視之為學術義理之爭或視之為利祿之爭。細讀史料發現這樁學術公案背後有著錯綜複雜的學術與政治背景。劉歆的初衷是為了解決六藝經典散佚缺失導致“道術”分裂的問題，但卻捲入了漢哀帝與博士官學系統出身的儒學士大夫集團之間的政治鬥爭。儒學士大夫集團欲借助壟斷經典的解釋權，牢牢佔據道德制高點，對漢哀帝的一系列政治舉措和意圖進行批判和限制，哀帝則欲借增立“古文”於學官之機建立符合自身利益的新官學，從而打破博士官學系統對“真理”的壟斷。又，學界歷來以劉歆建議增立“古文”學於學官為“古文”學派崛起之始，文章認為爭立“古文”學於學官早有先聲，始於漢成帝時期博士平當為由先秦史料彙聚而成的《樂記》請立學官之事。

關鍵字：今古文 道術 新官學

Yang Xiong's Heqin Policy toward the Xiongnu and the Composition Dates of *Fayan* and *Juqinmeixin*:  
Based on “Shangshu jian wu xu Chanyu chao”

by

Tatsuo Kase

Yang Xiong is known as a writer from the Western Han Dynasty to the Xin Dynasty. Despite his 20-year-plus career at the imperial court, his activities as a political bureaucrat have received little attention. In a work titled *Shangshu jian wu xu Chanyu chao*, Yang Xiong strongly advocated a heqin policy toward the Xiongnu, for which he was rewarded by Emperor Ai. However, careful examination of the text reveals that its content was completely contradictory to the aggressive policy of Xiongnu subjugation taken by Wang Mang following the establishment of the Xin Dynasty. In addition, Yang Xiong presented the same heqin policy toward the Xiongnu in his *Fayan* and *Juqinmeixin*. Based on this observation, it is assumed that Yang Xiong presented the heqin policy toward the Xiongnu in *Fayan* and *Juqinmeixin* before the 2nd year of the Xin Dynasty (AD 10), when Wang Mang implemented his aggressive policy of Xiongnu subjugation and led an expedition against them. The two works also describe the well-field system, which was implemented by Wang Mang in the 1st year of the Xin Dynasty (AD 9). Therefore, this paper concludes that *Fayan* and *Juqinmeixin* were compiled between the 1st and 2nd years of the Xin Dynasty, or between AD 9 and 10. The two works were not his only activities at the imperial court, however; he not only compiled *fu* and other texts as a court writer, but also may have been involved in the compilation of *Qilue* as part of his proof-reading work at the Tianlu Pavilion. Furthermore, as several texts indicate that Yang Xiong authored historical biographies, and he presents numerous commentaries on individuals and history in *Fayan*, this paper argues that he may likely have been involved in the compilation of historical texts at the court.

Brief Study on *LaoZi Yi* (老子義, BD14649 + BD14738) in Dunhuang Manuscript of the Tang Dynasty

by

Susumu Murata

*LaoZi Yi* (BD14649 + BD14738) in Dunhuang Manuscript of the Tang Dynasty has been identified with various texts to date, but no definitive theory has been established.

This study discusses the characteristics of the scriptures in *LaoZi Yi*, as well as the sources and ideas presented in the same. It is shown that the *LaoZi Yi* scriptures belong to the textual tradition of the YanZun (嚴遵) version and the WangBi (王弼) version, they contain an extremely large number of quotations from *I Ching* and *YiZhuan* (commentary on the *I Ching*), and include interpretations based on HanYi (the study of *I Ching* in the Han Dynasty). It is also shown that they do not always align with the ideas presented in WangBi's *LaoZi Wangbi zhu* (王弼注). *LaoZi Yi* without doubt presents the interpretations of a Confucianist *I Ching* scholar, and, at the same time, is presumed to rely more heavily on HanYi rather than the meanings and patterns (Yili 義理) of the *I Ching* by WangBi. It therefore appears that *LaoZi Yi* (BD14649 + BD14738) should be understood not only in the context of the history of *LaoZi* studies but also in the history of *I Ching* studies.

淺議駢偶考察與校勘論證

季忠平

本文通過《冊府元龜》序文中涉及駢偶的校勘個案，揭示了針對駢偶所作的考察對於校勘論證的意義；同時以《冊府元龜》的四庫全書本為例，論述了古籍版本校勘時應注意由前人校勘而形成的異文的主觀性，強調了推理論證在古籍校勘中的重要性。

唐代小说作者对异界的认知  
——以《玄怪录》及其续书为例

唐钰

本文从异字的定义出发将异界定义为与现实世界不同的空间。以再访不得、不可久留、时速差异等五个特征为基准遴选异界小说。并将其分为仙界、冥界、幻化空间三类。通过分析可知唐代小说作者将异界视为现实世界的平行世界。比起异界本身，作者更关心现实世界普通人与异界的关系，因此异界小说的内容基本是普通人的异界游历。进入异界的原因主要是受异人邀请。但游历者也需具备一定条件。从异界归来时游历者的意志更能起作用，但仍需异人帮助。进出异界有时需要特殊方法。仙界游历的目的地通常为自然中的人家，而冥界则是城中的官府。

## 龍谷大学蔵「悉達太子修道因縁」写本考

高井 龍

1900年在敦煌莫高窟发现的文献，现在被总称为敦煌文献。由于种种原因，敦煌文献现在分散在世界各国，因此写本的实地调查并不容易。本稿着眼于这一点，基于对日本龙谷大学所藏敦煌文献《悉达太子修道因缘》的实地调查，提供一些基础信息，并讨论其写本的来历，以及日本著名研究者那波利贞对该本的定位。

Images of *Shenxian*, *Shenren*, *Zhenren*, and *Xianren* in *Taiping Guangji*: Focusing on Texts Dating to or before the Six Dynasties Period

by

Sayo Miyamoto

This article analyzes the differences between the images of *shenxian*, *shenren*, *zhenren*, and *xianren* presented in *Taiping Guangji* texts dating to or before the Six Dynasties period and those presented in previous studies of the Six Dynasties period. Focusing on the origins of each term and the supernatural phenomena attributed to them, this article compares the images of *shenxian*, *shenren*, *zhenren*, and *xianren* with those observed in previously studied texts dating to or before the Six Dynasties period.

The analysis shows that there were no significant differences between the images of *shenxian*, *shenren*, *zhenren*, and *xianren* presented in *Taiping Guangji* texts dating to or before the Six Dynasties period and those presented in previous studies of the Six Dynasties period. However, it is shown that the supernatural phenomena attributed to *shenren* in Buddhist texts were distinct from the characteristics attributed to *shenren* in previously studied texts dating to or before the Six Dynasties period.

A Critical Study on the Issue of Stanza Division in Liu Yong's *Yue Zhang Ji*

by

Zan Shengqian

Significant differences exist among the various versions of Liu Yong's *Yue Zhang Ji* (《樂章集》) regarding the stanza division of Ci poetry. These differences are notably manifested in the discrepancies between Ming dynasty manuscripts or printed editions and Qing dynasty collated editions or tune pattern manuals (詞譜), which cannot be resolved through edition collation, reasoning collation, or metrical collation. The Ming dynasty editions of *Yue Zhang Ji* exhibit high consistency in their segmentation, forming a distinct system; they should not be simply dismissed as erroneous copying or fabrication, but rather regarded as a reflection of the complexity and diversity of early Ci forms. For certain Ci tunes (詞調), the attachment of two- or three-character short rhymed lines at the end of the upper stanza during the transition was likely a normative practice in the Ci tradition. Tracing the segmentation anomalies in the Ming editions of Liu's works back to the Tang and Song transmission context reveals that unsegmented Ci texts and unsegmented musical notations were not uncommon. Meanwhile, stanza division, as a major marker of Ci form, was gradually emphasized and standardized in the late Song dynasty. This development embodies the "literary self-awareness" in the study of Ci, adapts to the implicit requirements of the shift from oral to written transmission, and serves as a milestone in the transformation of the genre.

Key words: Liu Yong; *Yue Zhang Ji*; stanza division; *Bai Jia Ci* (《百家詞》); *Ji Gu Ge edition* (汲古閣本); Ci tunes

Su Dongpo and the *Nine-Phase Poems*: Connections with His Works from Hainan Island

by

Li Jieling

The “Nine-Phase Poems” (九相詩, *Kyūsōshi*) are a set of poems based on the “Nine-Phase Diagrams” (九相圖, *Kyūsōzu*), a series of visual meditations on the stages of human corpse decomposition. Though traditionally attributed to Su Dongpo (Su Shi), the set of nine poems known as the “Nine-Phase Poems” has been confirmed not to be his authentic work. However, why these poems were attributed to Su Dongpo remains a question that has not been adequately addressed in the academic discourse of either Japan or China. This paper, while referring to prior scholarship, examines several extant versions of the “Nine-Phase Poems” preserved in Japan and Korea, and analyzes their thematic and stylistic similarities to a group of works by Su Dongpo that deal with themes such as skeletons, withered bones, and ancient graves—namely, “Hymn on Withered Bones” (*Kokotsukan*) and “Praise of Skeletons” (*Gaikotsusan*), among others. In these works, Su Dongpo takes bones and skulls as poetic subjects, highlighting the differences between the living and the dead body, and through the contrast of life and death, beauty and ugliness, expresses Zen-like introspection and Buddhist doctrine. In this regard, these works share thematic commonality with the “Nine-Phase Poems”. Meanwhile, during his exile on Hainan Island, Su Dongpo encountered the “Illustrations of the Eighteen Arhats” (*Jūhachirakan-zu*) and composed the “Praise of the Eighteen Arhats” (*Jūhachirakan-zan*). The connection between this work and the Buddhist culture of Hainan Island during the Tang and Song periods cannot be overlooked. In later periods, the “Praise of the Eighteen Arhats” circulated as an independent volume in Japan and Korea, with most surviving editions being Japanese woodblock prints (*wakokubon*). This fact suggests that Su Dongpo’s image as a *lay Buddhist* (*koji*) was widely accepted in both countries. Considering the significant role that Japanese Buddhist culture and clergy played in the dissemination of Su Dongpo’s literary legacy, it is difficult to regard the attribution of the “Nine-Phase Poems” to Su Dongpo as mere coincidence.

A Textual Research on the Authenticity of *Can Yi Bing Di*  
(A Military Treatise of Su Dongpo)

by  
Wang Rui

Can Yi Bing Di, which is falsely attributed to Su Shi, is only found in Japan and is believed to have been written by a Japanese sinologist in the 16th century. The author was likely a court noble or military commander deeply influenced by Buddhism. Although this work is not a genuine creation of Su Shi, it can reflect the social context of the dissemination and reception of Su Shi's culture in Japan during the Muromachi period, thus holding high historical value. The bibliographies and contents of ancient Chinese cultural classics cited in the book can truly reflect the spread of Chinese literature in Japan during the Muromachi period. The textual research on the author and dating of Can Yi Bing Di not only contributes to the deepening of Japanese literary research but also provides important insights into the exchange and dissemination of Sino-Japanese culture.

Keywords: Japan; Chinese-language classics; Su Shi; military treatise; sinology

《王狀元集注東坡先生詩》傳本研究  
——以元刊本與五山版為中心

中原理惠

《王狀元集注東坡先生詩》有諸多版本，本文以元刊本與日本五山版為中心進行討論。

元刊本有三種，即虞平齋本、熊氏本與廬陵本。虞平齋本是《四部叢刊》所收錄的版本，現存八部，其中日本斯道文庫藏本有具特色的封面。熊氏本完帙的有三部，只有中國國家圖書館藏本有牌記，而且國圖藏本能看到補版，可算是後修本。廬陵本現存二十二部，目前沒有完整的牌記，此版本至少分為三個階段。

五山版是據元刊熊氏本系統刊行的。熊氏本與五山版在卷第二十一有不存在的句子與注釋。熊氏本據宋刊本刊刻時，錯刪了一行，而且五山版據熊氏本覆刻時，沒有注意到句子不存在的事，也少了一行。

【關鍵詞】東坡先生詩；元刊本；五山版

## 清真詞換頭研究

普義南

「換頭」一詞最早出現出近體詩格，原指五言頭節（每句前兩字）的組合，一聯之中，頭節平仄相反，兩聯相連句子頭節平仄相同。引申而言，換頭的頭字，取其開端之意，於近體詩是一句之開端，於宋詞則是一片（遍）之開端，如施蟄存所言「凡是下遍開始處的句式與上遍開始處不同的，這叫作換頭」。換頭，就樂聲而言，是化正為變之處，必須美聽、必須再次吸引聽眾注意，不至有板滯、重複之感；就詞情而言，屬於過片的一部份。若遇過片，詞人就必須更加費心經營，使其作到承上啟下的積極效用。因此，本篇論文即以清真詞為研究對象，分析其一百三十二首詞作的換頭形式。其次，探究清真換頭詞在聲情結構上的特色。希望能對詞調換頭研究發展有所裨益。

### The Interpretations of Mencius, Gongsun Chou (公孫丑) by Daoxue (道学) Scholars: Focus on Zhang Jiucheng (張九成), Zhang Shi (張栻), and Zhu Xi (朱熹)

by

Toshiyuki Matsuno

Chengzi (程子) placed great importance on the Mencius, Gongsun Chou (公孫丑). Chengzi point out that Mencius discussed an important method of cultivation in Confucianism here. Chengzi also stated that this method is called “Jing (敬)”.

Since then, Daoxue (道学) scholars of later generations have also placed great importance on this chapter. I have examined the interpretations of Zhang Jiucheng (張九成), Zhang Shi (張栻), and Zhu Xi (朱熹) of the the Southern Song. These three Daoxue scholars were influenced by the Chengzi. Zhang Jiucheng respected the Chengzi’s emphasis on the “Xin (心)”. The “Xin” moves in subtle ways, making it difficult for others to understand. However, sages are adept at seeing into the “Xin” of others. Zhang Jiucheng considered how sages could see into the “Xin”, but he ignored the importance of “respect” that Chengzi placed on it, and he did not pay attention to detailed analysis of vocabulary concepts or to the structural organization of self-cultivation methods.

Zhang Shi placed great importance on “Jing”. He explained that Mencius’s method of self-cultivation was “Jing”. It is likely that not all of Chengzi’s disciples valued “Jing”. Zhang Shi spoke positively of “Jing”, which was not highly regarded at the time, and influenced Zhu Xi.

Zhu Xi believed that the study of Confucianism consisted in “Qiong Li (窮理)” and “Jing”, and therefore interpreted this chapter in terms of the structure of “Qiong Li” and “Jing”. The three inherited Chengzi’s ideas, but focused on different points. Each of them had their own ideas that they placed importance on, and they developed them to interpret this chapter.

## 久保文庫所藏《梅苑》版本及其朱校彙考

賴信宏

目前台灣大學久保文庫，收藏一本《梅苑》四冊，館藏認定為民國上海古書流通處影印本，判斷實則有誤。目前《梅苑》的版本調查中，蔣哲倫、楊萬里編撰《唐宋詞書錄》列舉最詳，而祝尚書《宋人總集敘錄》源流關係俱有考述，但皆未述及此一版本。此版本之特徵，根據陳喬欣的考證乃是光緒末年宣哲刊本。原目共收 510 首去除缺者，共 412 首。原目所附校記，稱「原作□□」多與棟亭本校勘。台灣國家圖書館藏戈載校棟亭本已多有修正，後來趙萬里輯錄 18 首刊入《輯校宋金元人詞》。

原書僅有天隨藏印，不過根據天隨《虛白軒所藏書目》紀錄為森川竹磬所贈，該書所附朱校與輯補，蓋為竹磬手跡。可知竹磬曾據《欽定詞譜》校勘《梅苑》，足見竹磬曾欲刊定《欽定詞譜》之誤，當時或亦從其中輯出《梅苑》條目校正此刊本，本篇欲從該本之朱校、輯補之內容，梳理其內涵與來歷，以見竹磬據他書校理《欽定詞譜》之軌跡。

## “家白石而戶玉田”

## ——以清人刊行與手批張炎詞集為例

鄧子勉

張炎是宋元之際的著名詞人，所作以“雅詞”著稱，主雅正，嚴聲律，講筆法，為清以來詞壇所青睞。張炎詞生前已結集，清以前僅以抄本形式流傳，世人罕見。清初朱彝尊得到了傳抄本，據此，歷清代各朝，張炎詞集多有刊印，成為習詞者入門的不二之選。與此同時，評批張炎詞集也盛行於世，涉及到思想內容、格調律呂、技巧方法等。清朝“浙西填詞者家白石而戶玉田”局面的出現，這是南宋姜、張詞人在清代強勢影響的寫照，也是浙西等詞派藉以張揚其詞學理念的表現。清代詞派活動的起伏、詞學思潮的活躍，使得這種局面得以生成和持續，而張炎詞集的盛行，便是其中的重要動力。張炎詞集在清代傳抄、刊刻與評批的盛行，是清代詞學復興諸種因素凝聚而成的一個典型。

## 《詞論》的文本史：以異文變動為中心的考察

楊傳慶

李清照的《詞論》是詞學史上的名作。長期以來，學界青睞於《詞論》理論的闡釋，而於其文本則缺乏文獻流傳角度的考察。《詞論》長期寄生於《苕溪漁隱叢話·後集》《詩人玉屑》《詞苑叢談》之中，這些典籍版本的變化導致《詞論》文本異文不斷產生，鮮明體現出印本時代文本的流動性特點。由於南宋胡仰刻本《苕溪漁隱叢話·後集》的長久沉湮，以清康熙蛾術齋本《詞苑叢談》及清乾隆耘經樓本《苕溪漁隱叢話·後集》為底本的《詞論》不斷被摘錄、傳抄、刊刻及校理。梳理《詞論》文本源流可知，胡仰刻本在其文本的定型上並未發揮多大作用，反而是混合了諸多異文的耘經樓本成為其文本的正本憑據。由於耘經樓本《苕溪漁隱叢話·後集》的強力傳播，該本《詞論》成為權威的通行本，發揮了定本效應。針對《詞論》在流播過程中的異變，從文本史的角度梳理異文生成的動態歷程，分析其文本層次，並對“實質性異文”加以析論無疑是很有意思的。

關鍵字：李清照；《詞論》；文本史；異文

## Distinctiveness of *Jin ci* (金詞) as Revealed through Common *Cipai* (詞牌): Focusing on Man Jiang Hong *Ci* and Man Ting Fang *Ci*

by

Chihaya Tachibana

*Jin ci* account for around 12 to 13%, or one eighth, of the *ci* composed from the Tang and Five Dynasties period through the Yuan Dynasty. Although *Jin ci* are typically considered a continuation of Northern Song *ci*, a comparison between common *cipai* from the Jin period and those from other eras suggests that the former reflect societal conditions and developments unique to *Jin ci*. Major examples of these are Man Jiang Hong and Man Ting Fang, long tunes both headed by the character “滿.”

Man Jiang Hong *ci*, which were employed exclusively by the literati, typically revolved around descriptions of landscape, as well as themes such as the passage of time, personal aging, and the anxieties associated with a life beyond one's control, presented in a relatively formulaic style. Since missionary *ci* by Quanzhen Taoists do not exist, Man Jiang Hong *ci* were likely circulated only within limited literary circles in the Jin period. Meanwhile, Jin-era Man Ting Fang *ci* account for over 40% of all Man Ting Fang *ci*, and were composed by both literati and Taoists. However, they were very rarely used in poetic exchanges among the literati; due to their highly mundane nature, it may have been difficult to express the deeper sentiments of life through them. Some Man Ting Fang *ci* composed by Taoists share the same style as *ci* by the literati, while others follow a different style. The latter may have led to the formation of Man Ting Fang *qupai* (曲牌) in the Zhonglü tune (中呂調), which are observed in Yuan-period *sanqu* (散曲). Furthermore, as we can confirm many titles that end with the term “Man Ting Fang,” Man Ting Fang may have been adopted as a basic tune for missionary purposes in a similar manner to Jiangjingwen (講經文) from Tang-dynasty Dunhuang, repeatedly performed in established segments of rituals or ceremonies.

## The Acceptance of Popular Elements in *Ci* and *Qu*: The Appropriation of Motifs and Expressions

by

Yuko Fujita

Many classic Chinese literary works have built a rich lyrical world by drawing on a variety of earlier works. This also applies to *ci* and *qu*, literary genres that reached their high points during the Song Dynasty and Yuan Dynasty, respectively. Song Dynasty *ci* regularly featured expressions from Tang-Song poetry, while Yuan Dynasty northern *qu* (北曲) typically drew on expressions from earlier poems as well as *ci*. On the other hand, it was not common practice to incorporate *ci* expressions into poems or *qu* expressions into *ci*. However, some exceptional cases of *ci* demonstrate a strong connection with *qu* throughout their texts. “Boudoir in Spring” (“Chungui” 春閨), an anonymous “Zhegu tian” (鷓鴣天) *ci* included in Caotang shiyu (草堂詩余), is an example of this, are examples of this. This paper focuses on these *ci* as well as the motifs and expressions used therein, exploring how they were incorporated into other works. It is argued that these motifs and expressions overlapped and interconnected with those appearing in *qu* and other works, thereby leading to the formation and typification of a particular worldview, and that this worldview later flowed back into the *ci* genre during the Ming Dynasty.

### “分調”與“分體”

#### ——論“小令、中調、長調”三分法在詞學史上的演進與貢獻

張海濤

詞學史上的“小令、中調、長調”三分法實際包含“分調”（詞調歸屬）和“分體”（體裁區分）兩個層面。“三分法”發展第一階段是開創與開拓，以張綆《詩餘圖譜》和顧從敬《類編草堂詩餘》為標誌，“三分法”的應用範圍逐漸擴大，並向詞學批評領域邁進。第二階段是跨越明清的百年之盛。“分調”方式多樣演進，最終呈現出標準化和精細化。“分體”方面，多角度分析三種體裁的特點，將體裁與詞史、詞人相聯繫，特別關注長調，促成浙西詞派轉變詞壇風尚。第三階段是落潮與凝定。“分調”之衰始於朱彝尊《詞綜》，成於萬樹《詞律》。“分體”方面，“小、中、長”三分與“令、慢”二分共存並行。“三分法”作為詞學領域內的術語規則被固定下來，沿用至今。“三分法”的出現順應了詞體格律化的趨勢，從形式到內容，從理論到創作，對明清以來的詞學發展產生全面而深遠的影響。我們今天對其應當繼承、利用、反思、發展。

關鍵詞：小令；中調；長調；分調；分體

## 重探萬樹《璇璣碎錦》之隱寓寄託及其閱讀史意義

李日康

清代詞家萬樹以《詞律》奠定詞學地位，然其早年著作《璇璣碎錦》長期被貶抑為「遊戲筆墨」，其隱寓寄託與閱讀史意義未被充份發掘。本文藉比興寄託論重構詮釋框架，結合書籍史、閱讀史方法，揭示《璇璣》系譜諸作，如何透過圖文形制與「讀法」機制，轉化為承載時代心曲的隱喻。

本篇首先溯源蘇若蘭織錦迴文詩本事，剖析明清文人如何將《晉書》簡述的思婦敘事，經由武后敘述增衍為「思婦—賢人」結構，並藉各種序跋文獻論述攀附道統，建構迴文體「由藝臻道」的正當性，當中暴露了迴文體邊緣文類的焦慮，同時也凸顯形式即隱寓的美學特質。

方法論上，本文提出「體知實踐」概念，剖析《璇璣碎錦》「詩文—圖式—讀法」三位一體結構如何形塑閱讀經驗。「口誦手掐」、「坐臥觀究」等閱讀史記錄，反映《璇璣》系譜讀者調動觸覺、體感與空間認知進行「體知實踐」，此種身體參與超越傳統文本詮釋，使「讀法」成為意義生產的關鍵。透過分析晚清報刊雜誌對《璇璣碎錦》的再詮釋，亦證成其「諷諫隱詞」如何在救亡語境中重生，彰顯閱讀史中「繹者靈心」對作者本意的轉化和再創造。

總括而言，《璇璣碎錦》不僅透露了萬樹日後詞體思辨的痕跡，更提供中國古典文學研究新徑：其一，形式與副文本作為隱寓主體，並非內容附庸；其二，「體知實踐」補足閱讀史中感官維度的空白；其三，邊緣文類的詮釋張力，實為重構文學史權力結構的關鍵。

關鍵詞：璇璣碎錦 萬樹 隱寓離合 讀法 體知實踐

Relationship between Wāng wú fèng (汪梧鳳)'s *Shī xué rǔ wéi* (詩學女爲) and  
Dài zhèn (戴震)'s *Shī jīng* (詩經) Studies

by

Junichiro Ozaki

Although Wāng wú fèng (汪梧鳳) is known to have studied under Jiāng yǒng (江永) alongside Dài zhèn (戴震), Chéng yáo tián (程遙田), and Jīn bāng (金榜), he has received considerably less scholarly recognition and attention compared to Jiāng yǒng (江永) and Dài zhèn (戴震) in the field of in Qing-era intellectual history. After Wāng wú fèng (汪梧鳳)'s death, his second child, Wāng zhuó (汪灼), posthumously compiled a *Shī jīng* (詩經) commentary by his father under the title *Shī xué rǔ wéi* (詩學女爲). This book has not had a significant impact on the history of *Shī jīng* (詩經) studies. This paper examines the texts cited in *Shī xué rǔ wéi* (詩學女爲), revealing that it exhibits the influences of Dài zhèn (戴震)'s *Shī jīng* (詩經) studies, as well as of the academic environment of Bù shū yuán (不疏園), where they carried out their studies. In interpreting *Shī jīng* (詩經), Wāng wú fèng (汪梧鳳) focused on the concept of Sī wú xié (思無邪), much like Dài zhèn (戴震). However, the two men did not always employ the concept in the same way. Therefore, this paper presents the possibility of using *Shī xué rǔ wéi* (詩學女爲) as a source for exploring the acceptance of Sī wú xié (思無邪) as an interpretative concept in Qing-era *Shī jīng* (詩經) studies.

相混·相分·相合：再論清代及民國時期的詞曲之辨

曹明升

受“詞曲一體”觀的影響，詞曲在明代及清初長期相混。至康熙朝，詞體開始追求雅正，而曲體的主流則是保持尚俗崇真的本色，由此促發了以詞體為主動方的詞曲之辨。雖然清代前期的詞曲之辨在理論上比較含混，但當時從官方到民間都在通過編選詞選、制定律譜等行為來對詞曲作出劃分。至乾隆朝，詞曲之辨基本取得成功，人們不僅樹立了分辨詞曲的意識，而且在創作和編集等方面顯示出了分辨詞曲的能力與效果。詞曲由“相混”走向“相分”，兩者的邊界亦由模糊變得較為清晰，詞壇同步建立起了相應的詞體觀念與審美規範，詞體地位大為提升，而散曲則更加被邊緣化。民國時期的詞曲並稱，是在“分體”前提下的“合觀”，是兩種文體在“辨異”以後的一種“識同”，體現出較為自覺的文體類聚觀念。

關鍵詞：詞曲之辨 詞曲一體觀 文體觀念 學科意識

## An Analysis of the “Law of Rhyme Checking” in the Textual Criticism of Ci Poems

by

Liu Shaokun & Kang Aobo

As a special and an effective collation method, The LvJiao Method of the Ci Poem began in the early Qing Dynasty and flourished in the middle and late Qing Dynasty. The people represented by WanShu, GeZai, Zhu Zumou, Zheng Wenzhuo etc. have collated a number of Ci poem and made great achievements. At the same time, we must also note that GeLv and YueLv of the Ci poem had not formed a strict reciprocal relationship in the process of evolution, When we use The LvJiao Method of the Ci Poem to be limited, and not to abuse it.

Keywords: the book of Ci poem; JiaoKan, the LvJiao Method, achievement

### 黃遵憲古文觀析論

劉宏輝

在中國文學史上，黃遵憲一般被定位為晚清新派詩人和詩界革命領袖，其實他也同樣是一位文論家。黃遵憲留存的大量文論資料散見於序跋、題批以及筆談資料中，有不少散佚於全集之外，這些評文之語體現了他獨特的古文觀念。黃遵憲主張文章“義理”應合孔孟之道，孔孟之道的核心是適時權變、歸於有用，他注意區分孔孟與後世儒學之異，對漢、宋儒學多有批判。這種文道觀投射到古文創作上，則要求“文章”因時而變、因事而異，文體應講求通變、不必泥古。“義理”與“文章”兼具則要求作者須具備非凡的“識”力，識見深刻方能讓文章不朽。黃遵憲的古文觀念受到魏禧以及桐城派的影響，但又積極求變，體現了通達之士在晚清傳統與變革交織背景下的文學思考。

關鍵詞：黃遵憲 古文觀 文道論 文體通變 “識”

## 胡適與普林斯頓大學葛斯德東方圖書館 ——以胡適日記為考察中心

李保陽

胡適筆下第一次記載普林斯頓大學，是他在康奈爾大學留學的第二年（1911年）。1938年，胡適在中國駐美大使任上第一次訪問葛斯德東方圖書館。1942年卸任駐美大使後數年間，胡適利用葛館藏書進行學術研究。1950—1952年，胡適擔任葛館館長，對葛館藏書進行過深入研究。卸任館長後，胡適將其個人部分藏書贈送給葛館。胡適日記中的陳立夫和余英時，都和普林斯頓大學有關聯，胡適日記中的這兩位，關聯起胡適與葛館的間接關係。

關鍵詞：胡適 胡適日記 普林斯頓大學 葛斯德東方圖書館

## 论诗赋外交中的朝鲜朝前期文人词

汪超

朝鲜文人外交语境下的词作主要集中于朝鲜朝前期。其三大创作群体包括：明使在朝鲜作词引发的朝鲜知识阶层回应，出使途中作词的朝鲜使臣，朝鲜朝前期为本国使臣作词的文人，他们都体现了词在外交语境中的存在。这些词内容较为丰富，又受到当时政局与文化心态、具体外交活动以及外交经验和北京想象的影响。词虽然是朝鲜诗赋外交的边缘文体，但并不缺少特殊的写作群体，也不乏有意思的作品或是有意味的变化。

关键词：朝鲜朝；词；诗赋外交；唱和；文化交流

## *Tenkahaku* and Medical Texts from the Song and Yuan Periods

by

Masahiro Ikeda

It is well known that poems composed by Su Shi of the Northern Song Dynasty were popular in medieval Japanese Zen temples. Su Shi's poems were already being recited in the Northern and Southern Courts period, and several anthologies of his poems were compiled at the time. Volume 25 of *Tenkahaku* by Banri Syukyu (c. 1428-1507) is a representative example. This paper presents the results of an analysis of Chinese texts cited by *Tenkahaku*, specifically those medical texts compiled and circulated during the Song and Yuan dynasties.

The analysis shows that *Tenkahaku* drew on volume 31 of *Keishishouruitaizenhonzou* and volume 12 of *Kihanshimyakuketsushukai*. The first text was a Jin-era reprint of *Keishishouruitaizenhonzou*, originally from the final years of the Northern Song Dynasty, which Banri is assumed to have obtained. The second text is a work on pulse theory by Li Jiong, a Southern Song physician. *Tenkahaku* also drew on volume 58 of *Zenhobiso*, a botanical encyclopedia compiled by Chen Jingyi from the late Southern Song period.

Almost all of the Chinese texts cited in *Tenkahaku*—not just the aforementioned three texts—may have belonged to Nanpozan Jyokokuji in Mino Province. This paper presents a partial reconstruction of the Chinese text collection of a regional temple in the mid-Muromachi period, shedding light on how Chinese knowledge was accumulated in regional Japan. These observations offer a new perspective on medieval cultural history, which has traditionally emphasized the one-way transmission of knowledge from Kyoto to the regions.

### 從書林“書籍目錄”看江戶時代唐詩知識的整理與出版

許建業

日本江戶時代出版業發達，除了雕版印刷技術成熟，書商間的組織協作與信息交流也甚具規模，當中以書商合作編撰的書林“書籍目錄”最有特色。不同於公修或私撰的書庫目錄，這些“書籍目錄”屬於“出版物總目錄”，為當時日本主要書林的在庫書籍清單，反映了十七世紀中期至十九世紀初期間書籍種類的趨向與銷情。加之其時大量漢籍隨唐船船進，繼而翻刻、校訂或加工等，詩文類書籍中又以唐詩相關書籍最具市場價值。因此，共享出版信息的“書籍目錄”可算大致勾勒出一幅唐詩學知識整理的動態圖景。此間唐詩學發展既與出版市場的緊密相隨，綜合現存“書籍目錄”的相關著錄，結合書籍文本的審察，則可探視、梳辨其中學術思潮、閱讀需求與文化趣味等的積累與轉移，及其如何深切影響唐詩的知識整理與出版發展。比如作為習詩選本的《三體詩》與《唐詩選》等相關書的升沈、語料類書的編纂與需求、通俗文化之於唐詩的不同滲透與創化等。“書籍目錄”乃書商編撰的產物，自然不免粗疏，但它始終是直接反映江戶書籍市場的基礎資源，也是東亞唐詩學研究不可繞過的重要材料，其呈現的唐詩知識整理也為唐詩學史提供了新的視角。

關鍵詞：江戶時代 書林“書籍目錄” 唐詩知識 東亞唐詩學

《演盆栽》中的“戲文”與“東坡體”  
——江戶後期詞曲交融之側影

葉暉

江戶後期文人賴杏坪據謠曲《鉢木》翻譯的漢文話本小說《演盆栽》，因其中擷入了六首“倣東坡體”詞，成為日本填詞史中的一個獨特案例。“東坡體”創作雖源於南宋，但在整個東亞地區的影響甚大，且在異域的流播過程中發生了一些觀念的變異。賴杏坪對“倣體”的認識，大致在追求機巧的遊戲格，及所擇詞調的具體體式，應結合其漢詩創作習慣，及唐宋詞籍在日本流通、閱讀的實際情況，予以綜合考察。《演盆栽》的出現，既是當時日本文人學習唐話俗語的產物，又受大阪地區以《四鳴蟬》為代表的漢譯日本劇曲活動的影響。賴杏坪對“詞餘”“戲文”的文體認識，及在填詞中所採用的整體對位、局部錯位的翻譯策略，在一定程度上跨越了語種、語體、文體三個層面，是東亞漢文學之活力的一種反映。

關鍵詞：《鉢木》；《演盆栽》；賴杏坪；東坡體；日本詞史；

詩抄·遺稿中所見填詞作品——神田喜一郎《日本填詞史話》未收  
山田蠖堂、富田厚積、蘆野東山、河野鐵兜詞輯錄七首

靳春雨

本文主要以詩抄和遺稿為綫索，在整理資料的過程中發現江戶、明治時期的藩士山田蠖堂、富田厚積，儒學家蘆野東山以及河野鐵兜四人的填詞作品共計七首。因神田喜一郎博士《日本填詞史話》中未收錄，因此本文以此七首詞為主要研究對象，就其所錄資料、填詞經緯、寫作時間以及相關信息分別進行整理和探討。在對神田博士著作中的遺漏進行補充的同時，亦試圖通過填詞作品來瞭解此四位知識分子在其文學性方面的另一面。

關鍵詞：日本填詞 詩抄 遺稿 山田蠖堂 富田厚積 蘆野東山

## Takemoto Suizan (竹本穂山) and His Acquaintances: Chinese-style Poets of Mikawa (三河) (II)

by

Mamiko Ishii

Takemoto Motosugu (竹本元倅)(1839-1905), known by the pen name Suizan, was appointed the first district head of Hoi District, Aichi Prefecture, in the Meiji era, earning praise for his devotion to the development of local industry and education. He was also a renowned Chinese-style poet—a collection of his poems, “Suizanro: Excerpts of Posthumous Works,” is found in his biography titled *Takemoto Mototsugu and His Kin* (Omifumi Nakayama, Tosan Bunkakenkyukai, 1935). This paper focuses on Suizan’s career and selected works as a Chinese-style poet. It also discusses Hiramatsu Toai (平松東靄) and Toda Seigaku (戸田靜學), poets who interacted with Suizan and who were associated with the Mikawa region, as well as the exchanges between Harigaya Shigemochi (針谷重懋) (writer) and Takemoto Suizan (critic), as evidenced by the *Poetic Drafts of Harigaya Shigemochi*, a manuscript included in the National Diet Library’s Gakken Collection.

## 日本明治詞壇三大家交契事略——以森川竹磬為中心

邵康慧

日本詞壇在明治時期發展到了頂峰，明治三大家森槐南、高野竹隱、森川竹磬之間的角逐始末支撐起了整個明治詞壇的黃金時代。日人填詞重次韻、唱和，森槐南與高野竹隱兩人旗鼓相當，竹隱與竹磬交誼深厚，槐南與竹磬作為師生則多有詞學上的授業與傳承的往來。專務詞業的森川竹磬初學時模仿痕跡較重，上升期轉益多師、深研姜夔，堅持大量練習，作了諸種嘗試與挑戰，豐厚了明治詞壇的多方成就並下啓大正詞壇。

關鍵詞：日本 明治 詞學 森川竹磬 森槐南 高野竹隱

## Hideyo Noguchi and Saburo Ishizuka: On Fellowship in Chinese Poetry and Literature

by

Hisashi Shibusawa

In December 1900, Hideyo Noguchi (野口英世), heavily on Dr. Simon Flexner, for whom he had only interpreted during his visit to Japan, moved to the University of Pennsylvania in Philadelphia to begin his research in the United States. It is well known that he returned home only once before May 1928, when he finally died of yellow fever while conducting research in Accra, West Africa. This was in September 1915, 15 years after he arrived in the United States.

What prompted Noguchi, who had always been unable to break free of his maniacal research and financial vices, to suddenly decide to return to Japan? Numerous biographies clearly show that it was a graphic, close-up photograph of an emaciated mother. Saburo Ishizuka (石塚三郎), Hideyo's first ally, had taken this picture and sent it to Hideyo with a letter strongly urging him to return to Japan.

This essay examines the relationship between Saburo Ishizuka, a brilliant dentist who later served as a member of the House of Representatives, and Hideyo Noguchi, a physician and world-renowned bacteriologist, from a literary aspect that has not been previously discussed through many letters, biographies, and memoirs. It focuses especially on Hideyo's Chinese poetry and literature in his younger years, the origin of their pseudonyms, and the Chinese poetry Hideyo wrote just before returning to Japan.

### 製作「旅行案内」與地景詩集： 日本近代文人的朝鮮金剛山探勝

余筠珺

本文探討日本殖民時期「朝鮮金剛山旅行案内」（導覽手冊）的發展，以及其中納入日本文人詩文作品的特殊現象。「金剛山案内」在作為旅行實用指引的同時，透過與藝文創作的結合，「旅行案内」也間接轉化為一種文化讀本，促成了金剛山旅遊地景的多元再現。1910年日韓合併後，金剛山經由交通建設（金剛山電鐵）與官方鐵道機構的大力宣傳，「金剛山案内」從《朝鮮鐵道旅行案内》的「附錄」到獨立成冊，可見風靡一時。迅速發展為日本「內地」旅客赴朝旅行的主力景點。「金剛山案内」的型態分為專冊、摺頁、綜合性案内，自昭和二年（1927）起，開始刊載德富蘇峰、大町桂月、菊池幽芳等當代名家的遊記和漢詩。旅行案内結合節錄的名家詩文，甚至出版金剛山相關詩集，不僅提供了實用資訊，更借重文人的聲望達成三大效益：一、藉由民眾熟知的作家增加親切感，以此廣為宣傳。二、文學表現為旅客提供身臨其境的旅行體驗和情感預期，並以日本內地的名山來比擬金剛山，試圖消滅旅客對異地的陌生感。三、活絡旅行經濟並吸引商業贊助。例如地方商人（如龜屋商店）贊助成田魯石編纂《金剛小詩》、《金剛句歌詩集》等地景詩集，將文化活動與商業宣傳結合，形成了金剛山獨特的旅遊文化商品。