中國文化研究青年學者論壇

Young Scholars' Forum in Chinese Studies 2018

主題：中古以降的文化與社會
Theme: Culture and Society of Middle Period China and Beyond

地點 | 香港中文大學中國文化研究所
文物館東翼二樓會議室

Venue | Conference Room, 2/F Art Museum East Wing
Institute of Chinese Studies
The Chinese University of Hong Kong

24/5 (Thu)

9:15 宋元時期的文學、文化與社會
Literature, Culture and Society of the Song-Yuan Period

11:00 中古以降的經學與史學之傳播及其嬗變
The Classics in Middle Period China and Beyond: Circulation and Transformation

14:00 中古以降的法制與史觀
Legal Institutions and Historiography in Middle Period China and Beyond

15:50 中古以降文化符號的意象與內涵
Cultural Symbols in Middle Period China and Beyond: Imagery and Meaning

25/5 (Fri)

9:15 中古以降的女性與社會
Women and Society in Middle Period China and Beyond

11:00 中古以降的詩歌文化
Poetry and Culture in Middle Period China and Beyond

14:00 中古以降的政治空間：建構與想像
Political Space in Middle Period China and Beyond: Construction and Imagination

15:50 中古以降的工藝與傳媒文化
Craft and Communication in Middle Period China and Beyond

26/5 (Sat)

9:15 中古以降的繪畫與圖象
Painting and Iconography in Middle Period China and Beyond

11:00 中古以降的醫學與文化
Medicine and Culture in Middle Period China and Beyond

14:00 中古以降的宗教制度與儀式
Religious Institutions and Practices in Middle Period China and Beyond

歡迎旁聽
All are welcome

論壇網頁 Website | http://www.cuhk.edu.hk/ics/general/forum
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31	YANG	Shao-yun	楊劭允	Denison University 丹尼森大學
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Program Schedule

24 May 2018 (Thursday)

9:15 - 10:45	**1**	**宋元時期的文學、文化與社會 (主持：張健教授 中國語言及文學系)** **Literature, Culture and Society of the Song-Yuan period**		
	1	Zhang Meimei 張楣楣	University of California, Los Angeles 加州大學洛杉磯分校	Recalling the Past: Music, Memory and Self-Representation of Ouyang Xiu 歐陽修的貶謫記憶與古琴
	2	Kang Kai-lin 康凱淋	National Central University 國立中央大學	Boarded Acoustic Resonance beyond Models--Inter-relations between Notes to Spring and Autumn Period by Cheng, Kung-Shuo and The Spring and Autumn Annal Compiled in the Southern Song Dynasty 典範之外的邊緣和鳴——程公說《春秋分記》與南宋《春秋》學的互涉關係
	3	Liu Yu 劉育	Peking University 北京大學	An Analysis Of Poetizing On a Particular Subject By Three Or More People In The Views Of Renzong's Confucian Reign In The Yuan Dynasty 元仁宗儒治視域下的同題集詠現象探析
			Break	
11:00 - 12:30	**2**	**中古以降的經學與史學之傳播及其嬗變 (主持：潘銘基教授 中國語言及文學系)** **The Classics in Middle Period China and Beyond: Circulation and Transformation**		
	1	Nguyen Quoc Sinh 阮國生	Renmin University of China 中國人民大學	A Comparative Study on the Relational History of China's Song Dynasty and Vietnam's Dinh Dynasty: With a Focus on Songhuiyao jigao 北宋與大瞿越關係史書記載比勘研究——以《宋會要輯稿》為中心
	2	Lin Zhan 林展	Hong Kong Polytechnic University 香港理工大學	The Shaping of a Neo-Confucian Leader and a Classic under the Reign of Emperor Jiajing 明嘉靖年間理學領袖和經典的塑造
	3	Ng Ting Yan 伍亭因	The Chinese University of Hong Kong 香港中文大學	Popularize Ancient Chinese Texts, Guide the Beginners: A Study on the Methods of "Reexamining on the National Heritage" Before and After the Establishment of the People's Republic of China from Liang Qixiong's Xunzi Jianshi 〈普及古書、誘掖初學——從梁啟雄《荀子簡釋》初版與修訂版看新中國成立前後「整理國故」之方法〉
			Lunch	
14:00 - 15:30	**3**	**中古以降文化符號的意象與內涵 (主持：黎子鵬教授 文化及宗教研究系)** **Cultural Symbols in Middle Period China and Beyond: Imagery and Meaning**		
	1	Wu Yanwu 吳燕武	Peking University 北京大學	The Persian and Indian Elements of the Images of Star-Deity in Tang Dynasty 中國唐代星神圖像的波斯和印度因素
	2	Zhou Nengjun 周能俊	Nanjing University 南京大學	The god of the water，Good medicine and Good prediction: The cultural symbol of spiders in the medieval era of Chinese ancient history 水仙、良藥與吉兆：中古時期"蜘蛛"的文化意象——從道教仙話《南溟夫人傳》談起
	3	Fan Zhen 范槙	Fudan University 復旦大學	The bronze tripods Ding vessel and burning censer in the ritual of Confucian temple (1127-1368) 南宋、元代孔廟祭祀中的鼎與爐
			Break	
15:50 - 17:20	**4**	**中古以降的法制與史觀 (主持：韓子奇教授 香港城市大學中文及歷史學系)** **Legal Institutions and Historiography in Middle Period China and Beyond**		
	1	Yang Hsiao-I 楊曉宜	National Taiwan University 國立臺灣大學	The Evolution of Jurisdiction System: From the Wei-Jin Military Regimes to Sui-Tang Prefectures 從魏晉軍府到隋唐州縣司法審判權的演變
	2	Liu Jialong 劉家隆	Leiden University 萊頓大學	Who was the audience: virtuous governance steles in Huazhou and interection among adjacent regions in mid-late Tang Dynasty 誰是受眾：中晚唐時期義成軍節度使德政碑研究
	3	Yang Shao-yun 楊劭允	University of California, Berkeley 加州大學柏克萊分校	Southern Song Assessments of the Northern Dynasties: A Comparison of Three Statecraft Thinkers 南宋的北朝史觀：以陳亮、葉適，與朱黼爲例
	4	Chi Chung Yen 齊崇硯	Kyoto University 京都大學	The Succession and Practice of the Ming and Qing Code in Early Period of Meiji Japan: A Case Study of the "Plotting Rebellion" and "Plotting High Treason" statutes 明清律例在明治初期日本的繼受與實踐：以『謀反大逆律』為例
			Dinner	

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Program Schedule

25 May 2018 (Friday)				
9:15 - 10:45	5	中古以降的女性與社會 (主持：潘淑華教授 歷史系) **Women and Society in Middle Period China and Beyond**		
	1	Wang Wanming 王晚名	McGill University 麥吉爾大學	Literary Women and the Debate over Tang and Song Poetry in the High Qing Era (1683-1839) 盛清時期（1683-1839）的文學女性與唐宋詩之爭
	2	Mac Gladys 莫巧瀛	University of Southern California 南加州大學	The Relationship between Footbinding and the use of Chairs 纏腳與椅子的關連
	3	Duan Zhizhuang 段知壯	Aichi University 日本愛知大學	Refrain from the lust，Sexual crime，Social lives and "Hehe marriage" in Regulations relating to Daoist and Buddhist Personnel 淫戒、奸罪、社會生活與《道僧格》"和合婚姻"條
Break				
11:00 - 12:30	6	中古以降的詩歌文化 (主持：陳煒舜教授 中國語言及文學系) **Poetry and Culture in Middle Period China and Beyond**		
	1	Lo Pei Hsuan 羅珮瑄	National ChengChi University 國立政治大學	Appreciation and Remembrance: the Collection, Publication and Reproduction of "Poems of the Tang Talented Lady Yu Xuan-ji" 鑑賞與記憶：唐女郎魚玄機詩的收藏、印刻與復現
	2	Zhang Huanhuan 張歡歡	The Education University of Hong Kong 香港教育大學	Reflection on the Ming's reality in the poetic thoughts of Wang Fu-chih 陵囂之氣與國運、世運升降——船山詩學的現實回應
	3	Tran Truong Huynhle 陳張黃黎	Central Normal University (Wuhan) 華中師範大學	The Study of Rhyming of Vietnam ancient Chinese poems 論越南古漢詩用韻研究
Lunch				
14:00 - 15:30	7	中古以降的政治空間：建構與想像 (主持：邱澎生教授 歷史系) **Political Space in Middle Period China and Beyond: Construction and Imagination**		
	1	Tsai Kun-lun 蔡坤倫	National Taiwan Normal University 國立臺灣師範大學	The Name, Change, Traffic of Tong-Guan Wall from Perspective of Internal and External forces 從內、外營力看潼關城的名稱、變遷、交通
	2	Pursey Lance 白嵐史	University of Birmingham 伯明瀚大學	The Moving Court Beyond the Walls – The Imagined Imperial Space of the Liao Bureaucracy 城外行闕——遼代行政系統構想的帝國政治空間
	3	Lai Rui 賴銳	Fudan University 復旦大學	Who Invented the Map？Some general thoughts on the most ancient space representations from West and East 地圖何為？東西方早期的空間描繪
Break				
15:50 - 17:20	8	中古以降的工藝與傳媒文化 (主持：葉嘉教授 翻譯系) **Craft and Communication in Middle Period China and Beyond**		
	1	Tsui Lik Hang 徐力恆	University of Oxford 牛津大學	Institutional Arrangements for Postal Communications in Middle Period China: Ideals and Realities
	2	Wilson Chan 陳偉成	The University of Hong Kong 香港大學	The Logic of Technological Innovation: Xie Songdai (1849-1898) and the Artisanship of Making Inksticks 技術創新的邏輯：謝崧岱（1849-1898)與製墨工藝
	3	Yan Yu 延雨	The Chinese University of Hong Kong 香港中文大學	The Patterned Letter Paper of Literati and Its Role as Social Medium in Late Qing and Republican China 箋短意長：晚清民國文人的信紙及其傳媒角色
Dinner				

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<u>Program Schedule</u>

26 May 2018 (Saturday)			
9 中古以降的繪畫與圖象 (主持：尹翠琪教授 藝術系) **Painting and Iconography in Middle Period China and Beyond**			
9:15 - 10:45	1	Chen Linlin 陳琳琳	Peking University 北京大學	Pictorial Interpretation and Dissemination of Su Shi's Literary Works ——The Case of "The Red Cliff" 論蘇軾赤壁文學的圖像詮釋與傳播
	2	Jiang Fangting 蔣方亭	The Chinese University of Hong Kong 香港中文大學	A Study of the Album Grand Canal Journey by Wu School Painters of the Ming Dynasty 明代吳門畫家《運河紀行圖》冊研究
	3	Zeng Chao 曾超	Tokyo Zokei University 東京造形大學	Rockery and Chinese painting 假山石與中國繪畫
Break			
10 中古以降的醫學與文化 (主持：金玟求教授 藝術系) **Medicine and Culture in Middle Period China and Beyond**			
11:00 - 12:30	1	Xu Guanmian 徐冠勉	Leiden University 萊頓大學	From Magadha with Taste: How Pepper and Sugar Were Appropriated into Middle-Period Chinese Material Culture 帶著味道來自摩揭陀：胡椒和蔗糖如何被中古中國的物質文化所接受
	2	Canton Alvarez Jose Antonio 康赫諳	University of Granada 格拉納達大學	A gift from the monastery: Buddhist medical practices in the assimilation of the opium poppy in Chinese medicine during Song dynasty 佛僧之禮：以罌粟藥用為例看宋代中醫對佛醫的吸收
	3	Liu Xiaomeng 劉小朦	The University of Hong Kong 香港大學	Legacies of a medical master: books, professional network, and the spread of Li Gao's medical doctrine from 13th- to 14th-century 金元醫學傳承的再思考：書籍、專業網絡及李杲學說在元明之際的流布
Lunch			
11 中古以降的宗教制度與儀式 (主持：黎志添教授 文化及宗教研究系) **Religious Institutions and Practices in Middle Period China and Beyond**			
14:00 - 15:30	1	Yang Lok Man 楊樂汶	Heidelberg University 海德堡大學	Disappearance of the Four Gods Figurines of the Tang Dynasty―Changes in Apotropaic Burial Customs and Associated Beliefs in Medieval China (618-979 A.D.) 唐代四神俑的消失―中國中古墓葬辟邪習俗和相關觀念的轉變(618-979 A.D.)
	2	Xie Yifeng 謝一峰	Fudan University 復旦大學	The Great Divergence: Continuation and Transformation of Official Buddhist and Daoist Temples System of Tang Empire in the Boundary between Song and Liao 大分流：宋遼邊境地區唐代官方寺觀體系的承續與嬗變
	3	Wu Yang 吳楊	Arizona State Univeristy 亞利桑那州立大學	Transmit Scripture with Register: The Making of Daoist Ordination Rank 授經與授籙：道教法位制度的形成
	4	Liu Jingyu 劉婧瑜	Harvard University 哈佛大學	Universal Repentance and Universal Salvation: A Comparative Study of Penitent Rites in the Water-Land Retreat and the Yellow Register Retreat 普懺與普度：水陸齋和黃籙齋中懺儀的比較研究
Concluding Remarks (30 minutes)			

發表課題：歐陽修的貶謫記憶與古琴

歐陽修作為北宋文壇領袖，除了史學和經學造詣之外，詩文俱佳。現代學者林紓曾經這樣評價歐陽修：「歐文之多神韻，蓋得一追字訣。追者，追懷前事也。」在歐陽修的著作中，常見他對於往昔的感懷和回憶，尤其是對夷陵和滁州。作為曾經的貶謫之地，歐陽修的夷陵和滁州歲月都與古琴有著千絲萬縷的聯系，並在他晚年的文學作品中反復被提起。本文圍繞歐陽修以及他的友人所創作的與古琴有關的文本，試圖探求這些文本如何參與了對於夷陵和滁州的回憶和想象，以及對歐陽修「醉翁」形象的建構。兼具山水的自然之音，以及古琴的人文之音的貶謫回憶，不僅體現了「六一風神」，也成為歐陽修晚年的精神向往和寄托。

典範之外的邊緣和鳴——程公說《春秋分記》與南宋《春秋》學的互涉關係

輔仁大學中國文學系助理教授

康凱淋

摘要

　　宋代出現許多以新史體改編《春秋》經傳體例的著作，其中以程公說《春秋分記》的卷數最多，主題也最豐富，是一部完整的綜合性撰述。但學界較少關注體例改編的總體趨勢和學術意義，故本文嘗試開拓這類型的研究課題，先以程公說《春秋分記》為研究對象，聚焦是書的經解體式，逐次論述相關的知識型態與學術面向，作為日後研究的基礎指引。首先點出《春秋分記》採「紀傳體」的編輯體例：表、譜、書、世本等四類分法，其次辨析其與「紀事本末體」的南宋章沖《春秋左傳事類始末》、「方志體」的清初顧棟高《春秋大事表》體例異同，補正學界意見。最後以《春秋》尊王攘夷等大義為例，印證程公說《春秋分記》不只是反映《左傳》中的人事面向，抑或發揮史鑑功能，而是採取不同的經解體式以衍釋增益、尋繹發明聖人之旨，仍然脫離不了麟經大義的詮釋系統，並形成一套獨有的內在理路，與其他經解交集盤錯，組成一座樹狀共生的學術流域。

關鍵詞：春秋、左傳、程公說、紀傳體、史學

Boarded Acoustic Resonance beyond Models--Inter-relations between *Notes to Spring and Autumn Period* by Cheng, Kung-Shuo and *The Spring and Autumn Annal* Compiled in the Southern Song Dynasty

Kang, Kai-lin [*]

Abstract

In the Song Dynasty, there were many works that were adapted from Spring and Autumn Annals   based on a new-history style. Among them, *Notes to Spring and Autumn Period* by Cheng, Kung-Shuo contains the largest number of volumes and the most abundant topics, which is a complete and comprehensive compilation. However, scholars pay less attention to the general trend and academic significance of style adaptation. Therefore, in this paper, the author attempt to explore such subject firstly by investigating *Notes to Spring and Autumn Period* by Cheng, Kung-Shuo, focusing on commentaries and form of characters in the book, then by discussing relevant knowledge patterns and academic aspects, thereby serving as the basic guidance for future research. In this paper, the author first pointed out the editing style of biographic style adopted in the *Notes to Spring and Autumn Period* i.e., memorial, register, letter and Shiben and then came to the differentiation and analysis of its similarities and differences with respect to style between [a style of historical events record], represented by *Zuo's Biography of the Spring and Autumn Annals* written by Chang, Chung in the Southern Song Dynasty and [Fang Chi Style], represented by *Memorial of Events of Spring and Autumn Period* written by Gu, Tung-Kao in the Early Qing Dynasty, thereby supplementing the existing academic comments. Finally, the Theories of Emperor Respect in *The Spring and Autumn Annals* was taken as example to verify that *Notes to Spring and Autumn Period* by Cheng, Kung-Shuo not only reflects the people and events in The Commentary of Zuo or plays a role of annals of history, but extending the interpretation and enhancing by adopting a variety of commentaries and styles, as well as seeking for enlightening the sages' purposes. This paper concludes that the *Notes to Spring and Autumn Period* is still associated with the interpretation

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system of *The Spring and Autumn Annals* and forms its own unique internal theory that are closely connected with other commentaries and further construct a tree-shaped and symbiotic academic domain.

元仁宗儒治視域下的同題集詠現象探析

（提要）

劉育

同題集詠作為一種特殊的唱和形式並不是元代首創，卻在此時迎來了一個發展的繁盛期。其中，在元仁宗倡行儒治的視域下，發生或起源於此期間的同題集詠顯現出與國家政治和文化導向緊密結合的特殊屬性。通過對多個案例的分析可以看到，仁宗即位之初發生在朝堂之上的同題集詠意味著一種樹立典範和道德構建的政治意圖，圍繞一位地方官展開的數番集詠反映出時人寄予儒家文化和仁宗儒治的共同體認，那些由不同身份、階層、民族、信仰的文人共同參與的同題集詠則展現出一種極具包容力的文人群體性。同時，比起判別作品本身的品質高下，特別值得我們留意的不僅是潛藏於一系列同題集詠背後的突出特徵，還有這些在整個元代同題集詠群像中顯示出典型意義的標本從文學上與仁宗儒治互為參照的獨特價值。

關鍵詞：同題集詠　　元仁宗　　儒治　　特徵

An Analysis Of Poetizing On a Particular Subject By Three Or More People In The Views Of Renzong's Confucian Reign In The Yuan Dynasty

（Abstract）

Liu Yu

It is a special form of antiphon poetry that poetize on a particular subject by three or more people. Although it is not initiated in the Yuan Dynasty, it has become a popular tendancy during this period indeed. Especially in the years of Renzong's reign, rather than the quality of the works, it is better to pay more attention to the common characteristics lurking behind the phenomenon of poetizing on a particular subject by three or more people. It means the model setting and moral construction, a kind of identification of the Confucian culture of the age, and an inclusive integrity of the literati as well. Moreover, it also makes sense while finding a mutual-referenced relationship between those literary texts and Renzong's confucian reign.

Keywords：Poetizing on a particular subject by three or more people   Renzong of the Yuan Dynasty   Confucian reign   Characteristics

北宋與大瞿越關係史書記載比勘研究
——以《宋會要輯稿》為中心

（提要）

阮國生

中國人民大學

歷史是一場過去和現在之間的蒼茫對話，現在是會話之中使用政治行動來把握主動性的時刻。但是，歷史永遠包含教訓的任務，人們從過去的歷史中尋找知識，不僅僅為了滿足見識增長的需要，還為了豐富現在的智慧，從中汲取經驗教訓。然而，不同的政治力量使用歷史書寫來達到不同的政治目的，這便使得歷史的事實變成混亂，模糊不清。古代中越關係史可為一例。

本文以《宋會要輯稿》——是一部宋朝重要史籍之一，此書現在在越南史學界也沒有多少人知道。與越南史書比較研究。意在找到了一些差別而考訂中越資料。從此，討論丁朝建立大瞿越的政治基礎，描述丁朝對內稱帝、對外稱王的的形成過程。在中越史書比勘的過程中本文發現，關於雙方邦交確立的時間以及宋朝冊封丁部領和丁璉的程序有衝突。在比勘過程分析和雙方史料對證的過程中，本文重新描述以上所述的時間秩序。同時，通過雙方外交建立的過程，出現了幾個與丁朝立太子事件有關係的歷史情節，發現立太子事件的發生時間為《越史略》記載的公元 972 年而不是《大越史記全書》所載的 975 年，並指出丁部領不立丁璉為太子的初步原因。

關鍵詞：宋朝，大瞿越，邦交關係。

明嘉靖年間理學領袖和經典的塑造

——以羅欽順《困知記》的撰寫與傳刻爲例*

香港理工大學中國文化學系

林展

〔摘要〕本文以明儒羅欽順《困知記》的撰寫與傳刻爲線索，揭示出在明代嘉靖年間陽明心學流行的刺激下，部分士人如何塑造出用以抗衡陽明學的新時代程朱理學領袖和經典讀本。《困知記》是羅欽順在近二十年間陸續增補而成，期間著重的對話對象、核心議題、自我認同、他人觀感與期待，均隨時間推移和情境變化而產生了三個明顯的階段性變動，這些變動是解讀其不同意涵的契機。在第一階段即嘉靖七年面世的兩卷本《困知記》，重點只是羅氏對正德十五年與王陽明論學的過時回應，這種過時性特別體現在他對影響巨大的「致良知」缺乏深刻认识。真正爲羅欽順奠定理學聲譽的是第二階段的嘉靖十二年刻四卷本《困知記》。在這個階段，羅氏在日常讀書劄記的基礎上加以刪削，以「今之學者」、「近時以道學鳴者」等泛化的稱呼取代對陽明學派的具體指涉，同時擴大到對被視爲與陽明學同源的陸九淵、湛若水和禪學加以辨析批評。在第三個階段，隨著學術自信的增長和對陽明學掌握的加深，以及同時代眾多程朱學者的擁護，最終使羅欽順對陽明學的批評由隱轉顯，這種變化充分體現在六卷本《困知記》的後兩卷和附錄增補的書信中。《困知記》四卷本面世後被迅速廣泛傳刻的事實，以及時人對嘉靖二十四年朝廷存問羅欽順之舉的不同解讀，顯示了陽明心學的流行，刺激了程朱理學立場的復甦，以及對於表達這種立場的學術領袖和經典讀本的渴求。

〔關鍵詞〕羅欽順　困知記　王陽明　陽明後學　朱陸

The Shaping of a Neo-Confucian Leader and a Classic under the Reign of Emperor Jiajing

——The Writing, Compilation and Evolvement of Luo Qinshun's *Kunzhi Ji*

Focusing on the writing, compilation and evolvement process of *Kunzhi Ji*, a collection of reading notes and reflections by Luo Qinshun, this paper reveals that part of the intellectuals in the Reign of Jiajing, Ming Dynasty tried to fill the voids of a new leader and a classic text in Chengzhu tradition by the stimulation of Yangming Learning. It also shows how Luo's self-identification, the key issues that he attempted to solve in *Kunzhi Ji*, and other intellectuals' expectations of the book evolved over twenty years when Luo worked on *Kunzhi Ji*.

In 1528, Luo published a two-volume writing, entitled Kunzhi Ji, in which he responded the debate with Wang Shouren in 1520. This postponed response indicates Luo's incomprehensive understanding of Wang's new and influential doctrine, Zhi Liangzhi. Five years later in 1533, Luo expanded Kunzhi Ji into a four-volume collection of his reading notes and this earned him a reputation as a master in Neo-Confuciaism In this new edition, Luo avoided critiquing the Yangming Learning directly while his critique extended from Wang Shouren to Lu Jiujiang, Zhan Ruoshui, and Zen Buddism in general. With increasing support of the disciples of Chengzhu School and with his growing confidence as a scholar, Luo compiled the final edition of *Kunzhi Ji* by adding two additional volumes and an addendum to its 1533 edition.

The popularity of *Kunzhi Ji* had been flourishing and the same as to Luo's reputation. The governor of Jiangxi called on Lo in 1545 with a imperial edict, which arouse various interpretations for Lo's contribution between his contemporaries. Both of these two important phenomenons implies that the Chengzhu tradition was stimulated by Yangming Learning and was eager to find their own academic leader and classic text.

Key words: Luo Qinshun   Kunzhi Ji   Wang Yangming   the disciples of Wang Yangming   Zhuxi and Lu Jiuyuan

普及古書、誘掖初學——從梁啟雄《荀子簡釋》初版與修訂版看新中國成立前後「整理國故」之方法

（提要）

梁啟超胞弟梁啟雄編撰《荀子柬釋》（又名《荀子簡釋》、下文簡稱《簡釋》），初版刊於一九三六年，至一九五六年經梁啟雄修訂，再付梓新版。此書於當時享負盛名，楊樹達及高亨甚為推崇，認為《簡釋》有助普及《荀子》，誘掖初學。本文通過比較《簡釋》初版及新版，一則可以從梁啟雄的新、舊注釋，了解新中國成立前後，文言與白話對譯的實況，並剖析此書如何於當時「整理國故」之風氣下，推廣《荀子》，引導初學；二則探究為何《簡釋》初版引用胡適的《荀子》研究成果，然而新版棄用所有胡適見解。學者或以為《簡釋》刪去胡適的注解，源於新中國成立以後，大陸自一九五零年始，曾經出現一場「胡適思想批判」之政治運動，時人全盤否定胡適之政治生平及其學術貢獻。誠然，本文比對《簡釋》初版及新版，可知《簡釋》此舉其實出於修訂《簡釋》之注解，以便初學者能夠更精確地了解《荀子》文句的意思，此亦梁啟雄整理、傳播《荀子》之法。

Popularize Ancient Chinese Texts, Guide the Beginners: A Study on the Methods of "Reexamining on the National Heritage" Before and After the Establishment of the People's Republic of China from Liang Qixiong's *Xunzi Jianshi*

(Abstract)

Liang Qixiong, brother of Liang Qichao, compiled *Xunzi Jianshi* (abbreviated as "*Jianshi*"). The first edition was published in 1936, then revised by Liang Qixiong and published a new edition in 1956. This book was so prestigious at that time, Yang Shuda and Gao Heng highly regarded that *Jianshi* could popularize *Xunzi* and enlighten novices on the studies of *Xunzi*. Comparing the first edition and the new edition of *Jianshi*, this paper firstly investigates the new and old annotations made by Liang Qixiong, indicates the translation of classical Chinese into vernacular Chinese before and after the establishment of the People's Republic of China, and analyzes how *Jianshi* promoted *Xunzi* and guided beginners under the movement of "reexamination on the national heritage". This paper secondly explores why the first edition of *Jianshi* quoted Hu Shi's textual criticism on *Xunzi*, however, the new version removed all views of Hu Shi. Scholars might suspect, the deletion of Hu Shi's annotations in *Jianshi* stemmed from a political campaign of criticizing Hu Shi since 1950. Hu Shi's political life and academic contribution were totally objected at the time. This paper compares the first edition and the new version of *Jianshi*, illustrates the removal of Hu Shi's annotations was related to the revision of commentaries in *Jianshi*. Such changes facilitate beginners to understand the meaning of *Xunzi* more accurately, and show how Liang Qixiong interpreted and spread *Xunzi*.

從魏晉軍府到隋唐州縣司法審判權的演變

楊曉宜*

Yang, Hsiao-I

摘　要

　　魏晉時期軍事組織勢力龐大，各地設立軍府，他們兼管地方行政、司法、財政等權力，軍府在各地形成一個個封建式統治集團。隋唐以後，朝廷試圖調整統治地方的策略，將各地軍府的部分勢力納入州縣治理，改由刺史和縣令直接管理地方人民。隋唐再次建立一套由中央統治地方的金字塔型官僚機構。若以司法權為例，中央層級設有司法體系掌管全國司法，地方層級也設有州縣或都督府分別治理。從魏晉到隋唐司法體系之演變看來，這可能和國家統治策略與官僚機構的重整有關，甚至也影響到宋代以後的制度發展。

　　本文探討隋唐時期在制度上如何轉移司法審判權，以及州縣統治地方的權力劃分，有以下幾個討論要點：一、魏晉時期軍府體系下的官吏如何結合司法權力治理地方。二、就制度面而言，魏晉地方軍府體系逐漸瓦解後，隋唐成為統一中國的大帝國，他們如何調整官僚機構與統治藍圖，並重新劃分司法審判權。三、就地方行政與司法權而言，討論地方司法權責的轉變，例如具有軍府性質的法曹參軍原先出自魏晉時期，到隋唐時期仍舊存在，他們共存於由軍府轉為州縣統治的過渡期。司法參軍與法曹一職的設立與魏晉軍府的司法官吏有所關聯，這些職稱在隋唐時期繼續留用的原因值得探討。本文將研究焦點設定在地方司法官吏職稱與司法權之演變，並透過具體實例進行詳細論證，可使我們更加認識到這段時期法律與地方行政的特色，一方面回應大歷史的背景，一方面也能深化討論法制史的研究課題。

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The Evolution of Jurisdiction System: From the Wei-Jin Military Regimes to Sui-Tang Prefectures

Abstract

The military organizations in the Wei and Jin Dynasties had enormous power and set up many military regimes（軍府） in various places. The military regimes had local administrative, judicial, financial and other powers, as well as gradually formed a lot of feudal ruling groups in many places. After the Sui and Tang Dynasties, the imperial court tried to adjust the ruling plan. Some power of the military regime is divided into local prefectures and counties, and the imperial court let the local governor to directly rule people. The Sui and Tang dynasties established a set of pyramid-shaped bureaucracies under the central government. Concerning the evolution of judiciary system from the Wei-Jin dynasties to the Sui-Tang dynasties, it may be related to the reformation of the state ruling tactics and the bureaucracy. The article explores the Sui-Tang Dynasties how to transfer the judicial jurisdiction in the system, as well as the division of power in the prefectures and counties, there are several points for discussion: First, in the Wei-Jin Dynasties, the military system of officials how to use judicial power governing the place and people. Second, the Wei-Jin local military regimes collapsed. The Sui-Tang dynasties became unified great empires, adjusting the blueprint of bureaucracy and government, and redrawing the judicial jurisdiction. Third, discuss the changing course of local judicial power. For example, the judicial administrator（法曹參軍/司法參軍）with military characteristics originally from the Wei-Jin Dynasties, this official still exists in the Sui-Tang Dynasties. It has undergone a transition from military regimes to prefectures and counties. The reason why these titles continue to be used in the Sui-Tang dynasties is worth discussing. The research on legal history from the Wei-Jin to Sui-Tang dynasties was hindered by the historical data, and the argument of many subjects still lack. Most researchers focus on a certain period of discussion, but may ignore the evolution of the legal system during this period. The article using specific examples discuss in detail, which can make us more aware of the characteristics of law and local administration during this period. It can respond to the historical background and also discuss in more depth the subject of legal history.

Title:

Who Was the Audience: Steles of Virtuous Governance in Zhenghua and Information Circulation among Adjacent Provinces in Mid-late Tang Dynasty

Abstract:

Steles of Virtuous Governance were important public steles conferred by the court and this type of steles was usually erected at traffic hubs. In mid-late Tang Dynasty, steles of Virtuous Governance for regional military governors were actually important landscapes in one province which could be regarded as outstanding landmarks. This paper selects all the four steles of Virtuous Governance for regional military governors in Zhenghua Province to find out who the target audience to the steles was. Through analyzing the geographic location of Zhenghua, the political background when the four steles were erected and the career experiences of the four subjects, it can be found that erection of these steles was closely related to the political situation in adjacent provinces to Zhenghua, such as Weibo, Ziqing and Biansong Provinces. Furthermore, the content of the inscriptions also proves this argument. When adjacent provinces were not stable, the inscriptions would praise the governors' military fates in Zhenghua. By contrast, when adjacent provinces gradually became peaceful, the inscriptions would start to emphasize the governors' talents in civil administration affairs. So it can be concluded that the target audience to the steles in Zhenghua should involve not only officials and commoners in Zhenghua, but also those living in adjacent provinces. In fact, as important cultural landscapes, steles of Virtuous Governance in Zhenghua assumed the responsibility of political propaganda. They were used to deter or sometimes attract residents in adjacent provinces. The target audience to the steles also greatly influenced the narrative style and literary degree of the stele inscriptions. The paper reflects the information circulation among adjacent provinces in mid-late Tang Dynasty and shows how the Tang court dealt with crises through non-military methods.

Southern Song Assessments of the Northern Dynasties:

A Comparison of Three Statecraft Thinkers

Shao-yun Yang

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In modern Chinese historiography on the Northern Dynasties, opinion on Xiaowendi (r. 471–499) of the Northern Wei dynasty has tended to be divided between historians who interpret his "sinicizing" reforms as a positive breakthrough that laid the foundations for the Sui reunification of 589, and historians who interpret the reforms as the source of the sociopolitical divisions that led to the Northern Wei's collapse. This paper will analyze a similar difference of opinion involving the Southern Song "statecraft" thinkers Chen Liang, Zhu Fu, and Ye Shi, for whom the Jurchen Jin occupation of north China imbued historical interpretations of the "barbarian" Northern Dynasties with strong political implications. Chen Liang, following the lead of the seventh-century thinker Wang Tong, held the position that Xiaowendi's reforms proved a "barbarian" dynasty like the Northern Wei could overcome its natural inferiority and make itself worthy of the Mandate of Heaven if it adopted Chinese political and ritual culture. Zhu Fu vacillated between mutually contradictory positions on Xiaowendi's reforms, due to the tension between his admiration for Xiaowendi on one hand and his anti-Jin revanchist sentiments on the other. Ye Shi argued that "barbarian" dynasties were stronger when they avoided adopting Chinese ways, and that Xiaowendi forsook the basis of the Northern Wei's strength in pursuit of the trappings of political legitimacy. But Ye, somewhat paradoxically, also credited the subsequent Western Wei dynasty's "archaizing" reforms with making the Sui reunification possible, because they (unlike Xiaowendi's reforms) achieved their purpose of strengthening the state.

甲午戰爭時日本政府的國際法認識：以戰爭前後仁川與上海外國人居留地中立之議為例

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摘要

有關甲午戰爭，目前無論中國與日本學界都已有許多研究成果。然而從其內容可以得知，以往的研究多在討論戰爭前後日本與中國兩國之間的互動，以及此戰對於兩國在成為近代國家上所具有的意義，而對於當時兩國所各自面臨的國際環境，特別是與其他列強的往來方面，雖然也偶有論及，但以戰爭前後日本或中國所遇到的外交事件為主題，並以一些國際法與國際關係的觀點來討論之研究卻不多見。有鑒於此，筆者於本文中即欲以甲午戰爭時對於仁川與上海兩居留地之「中立」性質的討論為例，來了解當時日本政府對於國際法的認識，以及對於國際法的解釋與應用，並希望以此來闡述其對國際法的這份認識是如何在明治時期其外交實踐上扮演角色，以及對當時東亞的意義。筆者於本文主要使用的方法是基於歷史文本分析的方法，以分析在仁川與上海兩居留地的「中立」性質討論過程中日本政府的因應，以及該因應如何表現出日本當時的國際法認識及其外交思維。藉由本研究，可以了解到當時的日本對於居留地中立之概念一方面與西方列強間有明顯的落差，一方面卻也常因為實際需要而具有相當的彈性。希望本文所提出的視角有助於近代日本史、法律史，以及近代東亞史相關研究的發展。

關鍵詞：國際法；居留地；甲午戰爭；中立；外交政策

Japanese Government 's Understanding of International Law in the First Sino - Japanese War (1894-1895): A Study of the Neutrality Issues in Incheon and Shanghai' s Foreign Settlements

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Abstract

Regarding the First Sino-Japanese War (1894-1895), Chinese and Japanese scholars have conducted many researches. Most of them focused on the Japanese and Chinese government's interactions before and after the War, or on how the War shaped the two countries to become modern countries. However, there is little attention towards the international environment they were facing and their interactions with the Western powers. In view of this, the main purpose of this article is to explore the Japanese government's understanding, interpretation, and application of international law through the discussion of the neutrality issue in Incheon and Shanghai's foreign settlements during the War, to further reflect on the Japanese government's diplomatic policies in the Meiji period and the condition of modern East Asia. The methodology of this paper was based on textual history methods. Through this study, it could be seen that there was a clear gap between Japan and the Western powers on the concept of neutrality in the foreign settlements at that time, and on the other hand, Japan was flexible when explaining the international law to meet her practical needs. It is hoped that the perspective presented in this paper will contribute to the development of modern Japanese history, legal history, and diplomatic history in modern East Asia.

The Persian and Indian Elements of the Images of Stellar-Deity in Tang Dynasty

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During the middle ages, with the exchange of foreign material culture, religious ideas and other concepts were introduced into China. It is worth noting that the horoscope system and concept of the zodiac, such as the zodiac, were also introduced into China in the tang dynasty, especially during the period of the Kaiyuan period, and with the introduction of the Miyajima, many related images of the star-deity were introduced into China. Professor Chen Wancheng at the Hong Kong University, has pointed out that such images have elements of India and Persia, but the details are not available. I try to figure out the source behind the images of the stellar-deity of the Middle Ages in China by using the methods of iconology. Some of the image features can even be traced back to the mythological traditions of Europe, Egypt, etc.

The zodiac was introduced to China and corresponded to the Chinese zodiac. Culture and art is often a two-way communication, after the middle ages of Europe, astrology and so on have been revived again.

Many scholars have found that the Renaissance star-deity images have the elements of India and Persia. In other words, through the Persia and India, China and Europe are linked together.

However, through the study of the Renaissance frescoes in Ferrara Italy, and the reading of the relevant Latin and Italian documents, I found that the frescoes of the European Renaissance contain elements from Chinese culture.

中古时期星宿神像的印度、波斯来源
——以"梵天火罗"型为中心

吴燕武

广西艺术学院

中古时期，随着外来物质文化的交流，宗教思想等观念也传入中国。值得注意的是，黄道十二宫等占星体系和观念也传入唐代中国，尤其是开元年间，随着密教的传入，许多相关的星神图像也传入中国。

香港大学的陈万成教授等已经指出，此类星神图像有着印度和波斯的因素。我试着以中国中古时期的星神图像为中心，用图像学的办法寻绎其背后的来源，有些图像特征，甚至可以追溯到欧洲、埃及和两河的神话传统中。

黄道十二宫传入中国，与中国的十二生肖对应起来。文化和艺术的交流往往是双向的，欧洲经历中世纪后，占星术等又重新复兴，许多学者研究发现文艺复兴时期的星神图像有着印度和波斯的因素。我通过对文艺复兴时期意大利费拉拉无忧宫壁画的考察，以及相关拉丁语、意大利语文献的考察，我发现欧洲文艺复兴的壁画当中有着源自中国文化的因素。

水仙、良药与吉兆：中古时期"蜘蛛"的文化意象

——从道教仙话《南溟夫人传》谈起

周能俊

（复旦大学 历史地理研究中心 上海 200433）

摘要：中古时期"蜘蛛"的特殊文化意象是当时社会认知体系与生活传统对自然生物与现象规律性认识不足而产生的神秘主义理解。在中古人们的认知体系中，"蜘蛛"的文化意象与道教水仙、女性、毒药、良药、吉兆、乞巧节乞巧的重要道具等密切地联系在一起。道教仙话《南溟夫人传》的创作者为该仙话的文学创作需要描写了女性水仙的蜘蛛形信物，利用"蜘蛛"的特殊文化意象帮助仙话中元柳二人帮助该水仙寻亲等情节的顺利展开。仙话作者之所以得以利用"蜘蛛"的特殊文化意象推进仙话情节发展，是与中古时期人们对于"蜘蛛"特殊文化意象的广泛认识、以及道教等宗教神秘思想的促进作用是分不开的。整个中古时期，利用"蜘蛛"等自然生物与现象的特殊文化意象进行文学创作的情况多有发生，且大部分创作者均对中古时期的社会认知体系与生活传统有着颇为深入的了解。而中古时期"蜘蛛"特殊文化意象的广泛认同与传播，也反映了中古时期的社会认知体系与生活传统逐渐被纳入道教等中古宗教信仰与认知体系构建的历史进程。

关键词：中古时期，蜘蛛，《南溟夫人传》，社会认知，生活传统，

The god of the water, Good medicine and Good prediction:

The cultural symbol of spiders in the medieval era of

Chinese ancient history

ZHOU Neng-jun

(Center For Historical Geographical Studies, Fudan University,

ShangHai,200433)

Abstract: The special cultural imagery of the "spider" in the middle ages is the understanding of the mysticism caused by the traditional understanding of the regularity of the natural life and the phenomena of the social cognition system and life. In the cognitive system of people in the middle ages, the cultural imagery of "spiders" is closely related to the god of the water, women, poisons, good medicine, auspicious omen and important props of prayer in the Festival of QiQiao. The author of *the Biography of Mrs Nanming* described her spider objects for literary creation, and used the special cultural imagery of spiders to help the plot of the story unfold smoothly. The author is to use special cultural imagery "spider" to promote the plot development, is the medieval times people for "spider" a broad understanding of the special cultural image, and promoting effect of Taoism and other religious mystical thought is inseparable. Throughout the medieval period, using the "spider" natural biological and phenomenon such as the special cultural image in literary creation of situation often happen, and most creators are traditional social cognitive system of medieval times and life has a very deep understanding. In the Medieval times "spider" has been widely accepted by the special cultural image and communication, also reflects the middle period of the social cognitive system and traditional life gradually incorporated into medieval religious belief and the historical process of the cognitive system.

Keywords: the medieval era of Chinese ancient history; spider; *the Biography of Mrs Nanming*; Social cognition; Tradition of life;

南宋、元代廟學祭祀中的鼎與爐

復旦大學文史研究院 范楨

摘要：复古風尚推动鼎形香爐的出現，與此同時行香儀式又將祭祀孔子不用的香爐帶入廟學，因此從南宋、元代开始，廟學祭祀出現了两种鼎形的器物。本文梳理南宋到元代有關廟學祭器的碑、記、方志和實物资料，發現：北宋末年，皇帝視學孔廟的儀式已出現行香禮，元代中期开始全面普及；南宋州縣廟學用鉶鼎的情況偶有發生，但未使用香鼎，到元代中期行香祭孔普及之後，鉶鼎開始與香鼎混用。

关键词：鼎；香爐；廟學；釋奠儀式。

The Bronze Tripods Ding Vessel and Burning Censer in the Ritual of Confucian Temple (1127–1368)

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Abstract: The fashion of antiquarianism produced the Ding shaped censer, meanwhile the ritual of burning incense brought censers in Confucian temples. Therefore, from the Southern Song and Yuan dynasties, it appeared two kinds of Ding shaped object. Paper researches the inscriptions, accounts, local gazettes and substantial materials about the scared objects of Confucian ritual from the Southern Song to Yuan dynasty, and acquires the following conclusions. Firstly, the ritual of burning incense had appeared in the highest ritual of emperor visiting Confucian temple personally in the late Northern Song dynasty. Then, it had been popularized in the middle Yuan dynasty. Secondly, though the Confucian temple of countries used the Xingding tripods vessel in Southern Song dynasty occasionally, while it had not use the Ding shaped censer. After the popularizing of burning incense to Confucius in the middle Yuan dynasty, the two kinds of Ding tripods vessel, Xingding and Ding shaped censer, had been used in a same ceremony.

Keywords: Ding tripods vessel; Burning censer; Confucian temple; Ritual of Confucian temple

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Wang Wanming
McGill University
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Literary Women and the Debate over Tang and Song Poetry in the High Qing Era (1683-1839)

This paper explores how High Qing literary women participated in the debate over Tang and Song poetry.

Tang and Song poetry established two models for Chinese poets of later generations. After the flourishing of Tang poetry, the emergence of Song poetry generated a divergence in and a consequent debate over the choice of model between them. A strategy frequently applied in this debate was the establishment of an orthodox tradition of classical Chinese poetry, whose early models included the *Shijing* and Han-Wei poetry. Numerous literati wrote their own versions of the history of classical poetry, designated certain Tang or Song poets and their followers as successors of the early poetic models, and disqualified others.

Lasting throughout the remainder of imperial Chinese history, the debate over Tang and Song poetry reached an unprecedented intensity and complexity during the High Qing era. This period also witnessed a thriving literary culture of Chinese women. The contemporaneity of these two phenomena enabled literary women's collective participation in this male-dominated debate. This paper investigates women's role in the debate by analyzing the paratexts dedicated to High Qing women poets' individual collections, such as prefaces and postscripts, by their contemporary scholars, both male and female.

My analysis of these paratexts shows that High Qing women engaged in the debate as male literati did. The female authors of these texts applied the strategy commonly used by male scholars in the debate to legitimize the women poets' positions in the orthodox poetic tradition. In fact, the paratext writers of both genders claimed that the women poets, like their male predecessors and contemporaries, were successors of early poetic models and of particular Tang or Song poets. These women poets were thus included in the orthodox tradition, whose overwhelming majority comprised male poets. Some of these women poets expressed their determination to continue the tradition, learned from specific Tang poetic models, and appeared as peers of contemporary male poets.

I argue that High Qing literary women shared with their male counterparts the intention to continue the orthodox poetic tradition, the strategy by which male poets evaluated one another, and confidence in their qualifications as heirs to the tradition. These women became a new dynamic in the centuries-long debate over Tang and Song poetry within which they positioned themselves and were regarded by others as equal heirs to the classical poetic tradition.

盛清時期（1683-1839）的文學女性與唐宋詩之爭
宗唐與宗宋之爭貫穿宋代以降的中國古典詩歌史。爭論中的常用策略之一，是建立以《詩經》及漢魏詩歌為早期典範的中國古典詩歌正統。文人們書寫各自版本的詩歌史，分別將一些唐宋詩人及其追隨者列

為早期詩歌典範的繼承者。

盛清的唐宋詩之爭空前複雜激烈。此時女性文學大興，大量女性得以參與這場由男性文人主導的爭論。本文通過分析盛清女詩人別集中的序跋等輔文本，探索女性在唐宋詩之爭中的角色。

分析顯示，這些輔文本的女性作者和男性作者採用同樣的策略來合法化女詩人在詩歌正統中的地位。這些女詩人被他們認定為早期詩歌典範與某些唐宋詩人的後繼者，並被納入以男性詩人為主體的詩歌正統。亦有女詩人像男詩人一樣表達了繼承詩歌正統的決心並選擇宗唐。

筆者認為，盛清文學女性與男性文人共有繼承詩歌正統的志向、評判詩人的策略和作為詩歌正統的繼承人的自信。作為唐宋詩之爭中的新生力量，她們自認，也被他人認定為與男性詩人平起平坐的古典詩歌傳統的傳人。

The Relationship between Foot Binding and the use of Chairs

Gladys Mac

Abstract

The use of chairs is common across different cultures and nationalities across the world, and it has become an essential piece of furniture in homes and in commercial settings. The chair, however, was not native to some cultures, more specifically East Asia in the ancient times. Pre-modern China was the only East Asian culture to completely adopt the chair into their lives and homes. The transition from sitting on the floor to sitting on chairs was complete by the Southern Song. The practice of foot binding is also estimated to have begun after the Tang Dynasty, and was prevalent in the Song Dynasty. This paper explores the potential relationship between the once foreign practice of sitting on chairs and the rise of foot binding. Foot binding, regardless of style, stunted the growth of feet by breaking bones, folding in toes, and cutting off blood circulation from the ankle and below. The women with bound feet would not have been able to sit on the floor in the kneeling position or crossed legged, because they would not have been able to bend their feet while getting down or getting up. The use of chairs elevated women from the floor, which would have minimalized the need for women's balance and the use bones and muscles below the calf.

淫戒、奸罪、社会生活与《道僧格》"和合婚姻"条

段知壮 [1]

摘要：佛教自两汉之际传入中国以来，时至唐代发展至巅峰，伴随着佛教的兴盛，涉及作为"方外之宾"的佛教僧人的法律问题也逐渐展现在统治者们的面前。与此同时以《唐律疏议》为代表的中华法系也基本建立。在这样的历史文化、制度背景下，专门以宗教教徒为针对对象的法律规范——《道僧格》应运而生。诸学者复原的《道僧格》中所涉条文非常广泛，除了刑事犯罪方面的规定之外，还包含着行政方面的法律规定、民事方面的法律规定，乃至佛教内律方面的法律制约。但与唐代统治者们预想不同的是，这些涉猎广泛的法律规定并没有得到很好的执行，在大量的历史记载中有许多非常明显与法律规定相冲突的记载。文章以"和合婚姻"条为切入点，重点分析唐代僧人的社会生活情况，并借以反观"和合婚姻"条的本意。

关键词：淫戒；奸罪；道僧格；和合婚姻

Abstract：Buddhism was introduced into China in the Han Dynasty, while it developed to the peak until Tang Dynasty, along with the prosperity of Buddhism, the legal issues of Buddhist monks who was involved as "foreign object" also gradually shown in front of the rulers. At the same time the Chinese legal system was basically established with the *Comments on Laws of Tang Empire* as the representative. Regulations relating to Daoist and Buddhist Personnel which is devoted to religion as legal norms appeared in this background.The provisions in the restoration of Regulations relating to Daoist and Buddhist Personnel among various scholars is very wide, in addition to the provisions of the criminal, but also include the administrative provisions, civil provisions, and religious constraints. But differ from rulers' thoughts in the Tang Dynasty, these widely covered legal provisions did not get good execution, there are many obvious conflict with the law in a number of historical records. The article takes "Hehe marriage" as the breakthrough point, focuses on analyzing the

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[1] 段知壮（1988-），男，汉族，吉林四平人，法学博士，浙江师范大学行知学院讲师，日本爱知大学中国研究科博士候选人，研究方向为中国法律史。

social life of the monks in Tang Dynasty, and tries to look back on the original meaning of "Hehe marriage".

Key Word：Refrain from the lust；The sexual crime；Regulations relating to Daoist and Buddhist Personnel； Hehe marriage

鑑賞與記憶：唐女郎魚玄機詩的收藏、印刻與復現

Appreciation and Remembrance: The Collection, Publication and Reproduction of "Poems of the Tang Talented Lady Yu Xuan-ji"

羅珮瑄

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摘要

　　本文旨在探索藏書家的「鑑賞」活動如何「製作記憶」，存世的南宋中晚期臨安陳氏書棚本《唐女郎魚玄機詩》是一部特別的書籍，不僅僅在版本上，它是中國流傳有緒、可信的、極為少見的宋代坊刻本，引起學者與收藏家的關注，圍繞在這部宋刻本周邊存在各種嚴肅的討論與風流軼聞；另一方面，現存魚玄機詩五十首，其中四十九首便保留在這部宋刊本當中，可以說是後世閱讀魚玄機的主要文本。自明中葉以降這部宋刻本被發現以來，引起了好幾次由收藏者主動召集的品題與鑑賞活動，伴隨這些活動而留下大量的題跋、唱和與仿印，本文選取清中葉藏書家黃丕烈、晚清出版家葉德輝以及民國戲曲家吳梅的三次公開而大規模的鑑賞活動，分析他們如何閱讀與詮釋魚玄機，從而在這樣的鑑賞活動裡，以其自身的智識、眼光與才性，完成一次又一次的雅集，每一次的雅集都成為附加在這部宋本《魚集》之上的文本記憶，提供後代讀者追憶與再現記憶的資源。

關鍵詞：唐女郎魚玄機詩、鑑賞、記憶、黃丕烈、葉德輝、吳梅

「爭」與陵囂之氣：船山詩學的現實回應

張歡歡

香港教育大學中國文學文化研究中心

摘要：王夫之以「陵囂之氣」概括明代詩風，並在詩論、詩評中對此反覆批評。他將古詩之「閒遠」與明代詩風之「相爭」作一並置，並以「赬面張拳」、「戳骨戟髯」等身體隱喻，概括此種詩風所呈現的面貌。「爭」，來源於明代詩派門庭的河漢分界。船山看出了門庭之爭中躲在眾人身後的個人怯懦性，亦關注「爭」對世道人心有所貽害的長期效應。王夫之在此中亦對「群」與「眾論」有所反省，並於此發揮了「獨」之命題。船山更將詩學門戶之爭與黨爭聯繫而論，討論詩運與國運、世運升降之問題，這主要體現在對竟陵派的猛烈批評上。於此可讀出船山深痛的運命之感，亦不難發現船山對自己所推崇的「美的救贖」——冷風善月的古詩可以蕩滌陵囂之氣——的真誠信仰。在深刻之餘，其尺度的狹隘處也顯現出來。出於明亡反思的極端心態，船山對詩教與中和之美的絕對意味的強調，以及其道德嚴格主義，都在其論述背後隱隱呈現。

關鍵詞：王夫之；詩風；陵囂之氣；復古派；竟陵派；爭

Reflection on Ming's Reality in the Poetic Criticisms of Wang Fu-chih

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This paper discusses Wang Fu-chih's reflection on the reality of Ming Dynasty in his poetic criticism. Wang Fu-chih epitomizes the poetic style of the Ming Dynasty with "Ling-xiao Zhi Qi", or "the airs of hostile clamor", and repeatedly criticizes it in his poetic criticisms. He sums up this poetic style by juxtaposing the characteristic of pre-Tang poetry, that is, "Xian-yuan" or "Idling-away", with that of the Ming Dynasty, that is, "Xiang zheng", or "dispute", and by adopting the body metaphors such as "flushing with anger and making a fist" and "with his spine erect, his beard is as hard as a halberd" and so on. The notion "zheng", or "dispute", originated in the strict boundary among different poetry schools in Ming Dynasty. Wang perceives the timidity of the individuals and pays constant attention to the long-term effect of this kind of disaccord on the people in the world. Another response lies in his harsh criticism of Jing-ling School. In the era of collapse, Wang also touches on the relation between the fate of poetry with that of the country by combing the disputes among the poetic schools with that among the political Parties, which also reveals Wang's great pain and his sense of fatalism. It is not difficult to find that Wang praises "redemption of aesthetics" highly, because he sincerely believes that it could cleanse the airs of hostile clamor. However, in spite of his profound introspection and reflection, a sense of narrowness is also manifested. Due to his deep concerns of the collapse of Ming Dynasty, Wang's criticisms reveal his emphasis of the absoluteness of "poetry education" and "aesthetics of neutralization", as well as his sense of moral rigorism.

論越南古漢詩用韻研究

The study of the rhymes of Vietnam classical poems

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Humanities

 Abstract:

 Our focus is the phonology of Chinese, this article observes Ancient Chinese poems of

Viet Nam from 11 century to 15 century. By making an exhaustive study of the rhyming, we

have related and investigated of 1029 poems written by 102 poets, after that the result is

compared with "Ping Shui Yun". Finally, we made the comparison between the rhyme of Viet

Nam's Chinese poems and Han-Viet phonology. By comparison, the system of Viet Nam's

Chinese poems classes is a tendency to group each class in concord with "Ping Shui Yun", but

they have some difference. Plenty of the contacts with different rhyming class, they

reflected that Han – Viet Phonology plays an important role in writing poems. It is the

characteristics of the rhyme of Viet Nam's Chinese poems.

 Key words: Viet Nam's Chinese poems, Class, Category, Ping Shui Yun

論越南古漢詩用韻研究

The study of the rhymes of Vietnam classical poems

TRAN TRUONG HUYNH LE 陳張黃黎 Ho Chi Minh City University of Social Sciences and

Humanities

處在漢語文化圈裏的越南，顯然在社會、文化、語言、文字與漢語有著相當深刻的接觸，導致彼此在各個方面留下或深或淺的交流痕跡。越南古代時因暫時沒有一套記載語言的文字，只好借用了中國文字來記載民族文化。現在越南古代詩文即是漢詩，最早能找到齊全的、完整的僅有 11 世紀以後的詩文。筆者從所流傳下來的古籍窮盡地考察了 102 位詩人的 1029 首古漢詩的用韻，並且將越南漢詩用韻同《平水韻》進行了比較。最後，總結歸納出越南古漢詩用韻用韻情況。

關鍵詞：越南古漢詩；韻部；韻轍；數理統計；平水韻；漢越音

從內、外營力看潼關城的名稱、變遷、交通

蔡坤倫[*]

摘要

　　關中作為秦漢至隋唐都城所在的空間概念，意指諸關之中。秦漢時期，關中東界關以函谷關為首，可謂當時內陸第一關。降至漢末，潼關出現於史籍，地位日趨重要，函谷關則趨於沒落。隋唐時期，潼關成為關中東界關之新指標。唐代將天下關分為上、中、下三等，潼關屬於京城四面關且有驛道經過的上關，重要性不言可喻。本文即以潼關為例，論其名稱緣由、變遷與交通網絡，這三者背後皆受到內、外營力的制約。所謂內、外營力是指塑造、改變地表形貌的兩股自然力量，也可說是地形作用力。內營力來自地球內部的力量，如地殼變動、火山活動等；外營力來自地球外部的力量，如風力、水力等。潼關城的名稱、變遷、交通路線即受到這兩股力量交錯下而左右，究竟內、外營力如何影響歷史上的潼關？自然力量又如何形塑這座人為興建的名關？此亦為關隘研究議題之一。

關鍵詞：潼關、關中、內營力、外營力、變遷

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The Name, Change, Traffic of Tong-Guan Wall from Perspective of Internal and External forces

Kun-lun Tsai*

Abstract

Guan-Zhong as the concept of space where capital in the Qin and Han Dynasties to the Sui and Tang dynasties are located guans which surround. During the Qin and Han dynasties, the east border guan in Guan-Zhong, headed by the Hangu-Guan, was the first guan in inland at that time. Down to the end of the Han Dynasty, Tong-Guan appeared in historical books, and its status became more and more important. At the same time, Hangu-Guan status became lower. During the Sui and Tang dynasties, Tong-Guan became new indicator of the east border guan in Guan-Zhong. The Tang Dynasty divided guan of the Tang Dynasty into superior, medium, inferior three levels, Tong-Guan belongs to four-sides guans of the capital and the post road pass through, the importance of self-evident. This article took Tong-Guan for example, and discuss about its name, change and transportation network, behind the three are subject to the internal and external force constraints. The so-called internal and external force refers to the two natural forces that shape and change the appearance of the earth's surface. It can also be said that the force of the terrain. Internal force is from inside the Earth, such as crustal changes and volcanic activities. External force is from outside the Earth, such as wind, water and so on. The name, change, traffic routes of Tong-Guan wall are subject to these two forces constraints, after all, how the internal and external forces affect the history of Tong-Guan? Natural forces and how to shape this man-built guan? This is also one of the topics for the research of guans.

Keywords：Tong-Guan, Guan-Zhong, Internal force , External force, Change

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Abstract

Countermapping Kitan (Liao): The Perspective of Experience in Kitan (Liao) Epitaphs

Historical geography of Kitan (Liao) has always used the *Dili Zhi* of the *Liao Shi* as its basis, and applied geographical information gleaned from envoys reports and epigraphy to correct or supplement it. This paper takes the opposite approach, revealing how the geographical information presented in envoys reports and epigraphy differs in nature to that of the *Liao Shi Dili Zhi*.

I have collected descriptions of where individuals die and where they are buried from Kitan (Liao) epitaphs, and considered how conceptions of space and place are presented in the language of these descriptions. The result has been the realisation that not only are these descriptions not helpful in locating in terms of administrative geography, some provide no geographical information at all.

Evidently, the prefecture and county system of administrative geography was not always a priority in the way that epitaphs described where someone died or where they were buried. In fact, there are many references to the moving court, mountains and rivers, unofficial place names and so on. Also, prefectures and counties were not like the bounded units of space we see them as today, rather they were likely points in a network of administrative hierarchy, or landmarks on a landscape alongside mountains and rivers.

This paper argues that the administrative geography of the *Liao Shi Dili Zhi* has a limited applicability to understanding the geographical understanding of the people of Kitan (Liao), and that we should consider to 'plural geographies' of Kitan (Liao) and a conception of geography based on the 'perspective of experience' that we see in inscriptions.

摘要

"反向視角"中的遼代歷史地理——從墓誌銘看遼代人物的地理和空間體驗

對遼代歷史地理的研究一向以《遼史・地理志》為基礎資料，并以使遼記錄與出土石刻文中的地理信息對其進行修正及補充。本文採取相反的觀察手段，探究使遼記錄與石刻文資料所見的地理觀與《遼史・地理志》在本質上的不同。

筆者收集了遼代墓誌銘中關於人物去世地點與喪葬環境的敘述，并從其敘述語言的角度探究其所體現的空間觀和地理觀。結果發現，這些敘述不但經常無助於定位喪葬地點所處的州縣位置，有些甚至未提供任何地理信息。

可見，在墓誌記載人物去世或喪葬地點時，州縣等行政區劃不一定是重點。反而行宮、山川、非官方地名等會被經常提及。此外，當時所謂的"州"和"縣"並非如當代行政區劃中有着明確邊界的空間單位，而是可能被視為行政網絡中的節點或者作為自然景觀的標誌。

本文認為《遼史・地理志》所見的行政區劃對理解遼人當時的地理觀有很大局限，因此建議以多維度視角探究遼代歷史地理，重視石刻文獻所體現的以個人的空間和地理經驗為主的地理觀。

地图何为？东西方早期的空间描绘

安柯（巴黎高师）、赖锐（复旦大学）[1]

摘要：当蒙古西征使东西方之间的接触与碰撞成为可能的时候，东西方两大文明已经对地理学和制图学有了各自的发展。本文通过对比两个文明在此领域的共性和特性，来解释这些特征的文化背景，以及一些经常被大众所遗忘的早期交流与接触。首先，我们感兴趣的是两个文明中最古老的关于陆地和宇宙空间特征的表示方法，并考察它们是如何尽可能地实现相似的地图描绘的。然后，我们将阐释希腊"地理学"的独创性，以及早期有关中国的地理信息使得托勒密能绘制出西方最早的详细世界地图。最后，通过对中国传统地图的分析发现，古代中国可以在不考虑地球为球体的条件下绘制地图，主要依托于比例尺进行绘制，同时使用网格法量化地理上的尺度。这种方法在 14 世纪通过阿拉伯人传入欧洲，进而被用于西方地图的绘制。当然，正如其他文化转移一样，网格法也根据欧洲人的需要，被改造并赋予了新的意义。无论在东方还是西方，试图掌握时间和空间都是人们绘制地图最主要的原因。

关键词：东方；西方；地理；地图；文化转移

Who Invented the Map? Some general thoughts on the most ancient space representations from West and East

Abstract: At the time when the Mongol conquest made possible the intensification of these contacts, the two civilizations, the West and the East, have already their knowledge about the world and their own cartographic traditions. This article explains the cultural background of these characteristics by comparing the commonness and characteristics of two civilizations in this field, as well as some early exchanges and contacts that are often forgotten by the common opinion. First, we will look at the most ancient representations of terrestrial and cosmic spaces in the two civilizations and we will observe how they could arrive, most probably independently, without being in contact one with each other, to some cartographic shapes, which can be compared. In the second part of the article, we will explain the originality of the Greek "geography", the information about China allowed Ptolemy to calculate the coordinates of the first detailed world map known in the West. In the third and last part of this article, we will discuss the most famous Chinese ancient traditional maps: we notice that they correspond to a method that could establish maps without taking into consideration the sphericity of the Earth. The Chinese maps are drawn following a scale. An Arabic intermediary introduced the grid, which is a direct sign of this scale, in the Latin western cartography in the 14th century. Like any real "cultural transfer", the use of the grid is different, having a new meaning, which corresponded to the needs of the Europeans. The mastery of the space-time is in fact the last and universal reason for inventing maps no matter in the East or the West.

Key Words: East ；West；Geography；Cartography；Cultural transfer

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[1] 本文为巴黎高师 TransferS 研究中心 Anca Dan（中文译名为安柯）与复旦大学历史地理研究中心赖锐合作完成，初版为法文，题为 *Qui a inventé la carte? Quelques généralités sur les plus anciennes représentations des espaces, d'Occident et d'Orient*。目前仍在修订之中，将于今年下半年在巴黎出版。本次中文版为赖锐翻译，中文版亦将于明年在上海出版。希望能够在本次会议中得到各位前辈同仁的批评指正。

Institutional Arrangements for Postal Communications in Middle Period China: Ideals and Realities

Lik Hang Tsui

Abstract

Government officials in middle period China wrote regularly to each other and to their family members. How did they get their letters delivered? My paper examines the regulations for postal communications and the actual realities in enforcing such regulations, especially during the eleventh to twelfth century in the Song dynasty. I highlight the problems that the imperial government encountered in maintaining reliable and prompt delivery of official documents, especially the appropriation of the official postal system by government officials for delivering "private" letters, namely, letters for family members. Apart from the inefficiency of document delivery there were other problems. For instance, the policy of allowing personal letters in official postal delivery (*si shu fu di* 私書附遞) created loopholes in guaranteeing the confidentiality of imperial orders. In the study, I argue that once the imperial state made concessions to the postal system's users by loosening regulations in the early Song, there was no longer any solution for reducing the tension between using the postal system for official communication and taking advantage of it for personal epistolary exchanges. My paper also explores the answers to related historical questions such as: Why did the government allow private correspondence in a postal system set up for the transmission of official documents? How did the imperial government react to the misappropriation of its communication infrastructure, and why? What does this tell us about the Song state's approaches to regulating bureaucratic communication channels and its ramifications? In order to investigate these issues I not only examine government regulations from the Song, but also try to reconstruct how and when scholar officials sent letters with the epistolary writings or records that describe letter writing activities in their collected writings and travel diaries. Therefore, this paper is not only a study in policy failure that revisits the research by scholars such as Peter J. Golas and Cao Jiaqi; it also tries to establish links between the study of government institutions for postal communications and research on middle period Chinese letter writing practices. It extends my doctoral research on such letter writing practices to the institutional environment that enables such epistolary communication in middle period China.

The Logic of Technological Innovation:
Xie Songdai (1849-1898) and the Artisanship of Making Inksticks

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Abstract

Xie Songdai 謝崧岱 (1849-1898), a literatus from the Hunan Province, was an enthusiast of inksticks born in the nineteenth century. Moving to the capital Beijing, he studied at the Imperial Academy and met other lovers of inksticks. While unsuccessful in the Civil Service Examination, he discovered that his hobby could be transformed into an alternative career: he started a business of inksticks. In running his business the Pavilion of One Gain (Yidege 一得閣), he contributed to the invention of new recipes and liquid ink, a new genre of writing implements that reformed the civil culture. Although artisanship in early modern China has gained scholarly attention, the inkstick stays less attended when compared to porcelain etc. The development of artisanship, moreover, is often attributed to artisanal practice. I argue that Xie's technological innovation was the result of the conversation between artisanal practice of making inksticks and the artisanal knowledge textualised in earlier centuries, rather than the sole consequence of any of them. This paper reviews the diversity of sources used by Xie to demonstrate his process of accomplishing technological innovation.

箋短意長——晚清民國文人的信紙及其傳媒角色

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提要

從版畫史的角度而言，不少研究認為製箋藝術在晚清逐漸衰落，及至同治光緒年間，業已零落不堪。然而，翻檢大宗清末文人的遺札，則可發現與此論斷迥然有別的另一番景象。文人親自設計製作信紙，於此期漸成一種風尚，其中參與人數之多、題材之豐富、款式之新穎均可謂超邁前代。他們將自己的品味、喜好、學養、收藏、交游皆融入信紙的設計，并賦予其展示、祝頌、酬贈、收藏等諸多功能。這一獨特的文化現象乃緣於信札在文人生活中的重要地位以及商業發展所帶動的製箋業的繁榮。西學東漸之時，不少公共機構亦看中信紙廣於流通的特性，將其作為一種有效的傳播媒介進行新知的宣傳。此外，信紙還在更廣泛的社會生活中充當著動員號召、傳播公告等角色。

本文即以晚清民國的文人信札為研究對象，通過身份標識、趣味體現、集古之風、鑑藏展示和新知傳播等幾個面向，集中介紹這一時期的信紙設計以及其所具有的各項功能。

The Tailor-made Letter Paper of Literati and Its Role as Social Medium in Late Qing and Republican China

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This paper aims to re-examine the design intent and social functions of the tailor-made letter paper of literati in late Qing and Republican China by adopting iconographical and social-historical approaches. Through investigating the multifarious patterned letter paper, it proves that the tailor-made letter paper as an insignia of exclusivity has played a significant role in building its owners' identity and social superiority through the day-to-day correspondence. As mounting letters of late Qing and early Republican China successively publicized and published, abundant evidence shows that the tailored letter paper at that time was not only a writing tool, but also a platform to demonstrate its owner's taste, habit, antiquities collections, artistic and literary accomplishment, and even social connections. This research attempts to establish a panoramic perspective on various kinds of tailor-made letter paper with purposes not only to categorize their types according to the pattern and content applied, but also to track the application of the design intent and the social effect of using such letter paper under the context of actual correspondence.

In light of the prosperous industry of wood block prints and the mass circulation of correspondence during late Qing and early Republican China, making tailored letter paper gradually became a fashion in which more and more literati involved. In the early Republican China, letter paper also had been used as a kind of social medium, which carried the same function of advertisement, magazine and newspaper in order to promulgate the new knowledge and thoughts. Richer in intellectual rather than decorative content, the tailored letter paper bears a certain cultural significance.

As a result, the value of the letter paper as a collection and gift has been accordingly increasing, thus forming a distinctive phenomenon in the history of material culture. From the designing, producing, circulating and collecting, tailored letter paper may provide us with a new perspective of seeing through the prism of the literati's life in modern China society.

論蘇軾赤壁文學的圖像詮釋與傳播——以歷代赤壁圖的多重對話為中心

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【摘要】作為最受中國古代畫家青睞的詩意畫題材之一，取材于蘇軾赤壁文學的
“赤壁圖”為探討中國古代詩畫關係提供了一個經典案例，一直以來備受藝術史
研究者的關注，遺憾的是，赤壁圖的文學價值和文化意義鮮為研究者深入論及。
歷代赤壁圖創作者通過場景選擇與藝術轉換，精心構築了新的視覺闡釋空間，延
展了蘇軾赤壁文學的思想意蘊。在圖像內部，畫家通過再現蘇子與客、蘇軾與赤
壁、蘇軾與孤鶴等三重對話關係，完成了對蘇軾赤壁文學的圖像詮釋與再造。在
圖像外圍，文字題詠與赤壁圖之間構成相互映襯、相互補充的緊密關係。以赤壁
圖為物質媒介，題畫者、畫家與蘇軾之間展開了一場跨越時空的精神對話，對這
一層對話關係的解讀剖析，有助於重新審視蘇軾及其文學在後世的深遠影響力。
【關鍵詞】赤壁圖；蘇軾；赤壁文學；對話

吳門畫家《運河紀行圖》冊與明代中後期的河漕治理
**Relationship between the Album *Grand Canal Journey* by Wu School Painters and
the River Regulation of the Mid-Late Ming Dynasty**

蔣方亭
Jiang Fangting

摘 要

　　是項論文的研究核心，為明代吳門畫家錢穀（1509—1579 後）和張復（1546—1631 後）為文壇領袖王世貞（1526—1590）繪製的一套紀行圖冊，冊頁描繪的內容為京杭大運河沿線的 84 處實景。全文以對這套《運河紀行圖》冊的圖像考察為基礎，兼以古籍文獻和現有出版物的輔助，來還原明代嘉靖（1522—1566）末至萬曆（1573—1620）初年間京杭大運河沿線的諸多實景，探查王世貞與治河名臣潘季馴之間的社交網絡，以此瞭望明代中後期的內閣政治與河漕治理等豐富歷史。

Abstract

　　This paper is a study of a set of "journey" paintings produced by the Wu School painters Qian Gu (1509-1579) and Zhang Fu (1546-1631), with the literary leader Wang Shizhen (1526-1590) as the recipient. This 84-leaf album is a faithful depiction of the scenery along the Beijing-Hangzhou Grand Canal. It provides a visual record for the understanding of how the Grand Canal looked like in the 16th century. Basing on visual images, historical documents, and modern scholarships, it is possible to explore the complex social networks that Wang Shizhen had built with the famous river regulation official Pan Jixun, and to look into the political and river-engineering factors between the late Jiajing reign (1522-1566) and early Wanli reign (1573-1620), which eventually contributed to the production of the album under studied.

From India with Taste:
The Appropriation of Pepper and Sugar in Chinese Material Culture during the
Middle Millennium, 500-1500

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Abstract

The middle millennium, namely, the long period roughly from 500-1500 AD, is arguably a period of (proto-)globalization of taste in Eurasia. In its western end, the palate of medieval Europeans was getting increasingly fascinated with the so-called spices from the east. That preference for exotic condiments and medicines presaged the coming of European maritime expansion, which aimed specifically to circumvent the intermediaries and to build direct trade with the imagined origin of spices: India. With no less significance, in the East the Chinese were adopting and adapting quite similar kinds of exotica into their own taste and also dispatched diplomatic missions and fleets to India for the same commodities as the Europeans craved. This research aims to launch an explorative expedition by following the trajectories of the two most important exotic things in Chinese taste during the middle millennium. These two things, pepper and sugar, were not native to China, and were only appropriated and slowly losing their exoticness during our research period. The process of their appropriation into Chinese material culture offers an interesting dimension to discuss the place of Chinese taste in the (proto-)global history of the middle millennium.

Key words: pepper, sugar, Chinese medicine, cold-damage, Buddhism

A gift from the monastery: The role of Buddhist medical practices in the assimilation of the opium poppy in Chinese medicine during Song dynasty (960-1279)

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Abstract: This paper aims to critically appraise the incorporation of opium poppy into medical practice in Song-dynasty China. By analysing materia medica and formularies along with non-medical sources from the Song period, this study sheds light on the role of Buddhist monasteries in the process of assimilation of foreign plants into Chinese medicine. This paper argues that through their role in transferring the medical usage of opium poppy into the lay sphere, Buddhist monasteries played a crucial role in the incorporation of the flower into the Chinese medical knowledge during Song dynasty. Opium poppy was incorporated into early-Song medical knowledge with a purpose to treat ailments such as diabetes or jaundice. Judging after the modern knowledge about the flower, such usage of opium poppy would be ineffective. Therefore, its inclusion into medical practice during the Northern Song dynasty was erroneous. It was only after Chinese literati became acquainted with the role of the flower in the diet of Buddhist monks across China, that the physicians of the time started to use the poppy in a more effective manner. Consequently, opium poppy was correctly applied for the treatment of diarrhoea, coughing and pain since Southern Song dynasty. This research shows how Buddhist medical practices were instrumental for an effective inclusion of opium poppy into Chinese medicine. Therefore, the case study of the medical application of opium poppy during Song dynasty challenges our understanding of how Buddhist institutions contributed to the development of Chinese medicine at the time.

Keywords: Chinese medicine, Opium poppy, Buddhism, Song dynasty, dietetics, literati.

金元医学传承的再思考：
书籍、专业网络与李杲学说在元明之际的流布

(作者：刘小朦，香港大学香港人文社会研究所博士研究生)

摘要： 本文试图勾勒"金元四大家"之一李杲的医学理论在江南医学群体中传播的途径，并以此反思金元医学传承研究中主导的"师徒传承"、"北医南传"、以及"医学流派"等解释模型。相对于刘完素、朱震亨的研究，李杲学说传至江南的途径隐而不彰。李杲师承集中在北方，其著作在身后屡次出版，并传至江南。元明之际版刻并不发达，书籍资源不足。然而，元末江南已经形成了一个医者的专业网络，求学者可通过拜师、交游等途径分享有限的书籍资源，进而大大促进了李杲学说在江南的流布。到了明初，这一专业网络中的成员大多师承朱震亨一脉，但这并不妨碍他们出版、传播李杲的作品。这也进一步说明了界限清晰的"医学流派"在元明之际并未成型，医者专业网络中的信息共享机制也促进了金元各派医学理论的合流与折衷，进而形塑了明中期以后的医学发展。

关键词： 金元医学、李杲、知识传播、书籍、专业网络

Legacies of a medical master: books, professional network, and the spread of Li Gao's medical doctrine from 12th- to 14th-century.

Abstract: This paper explores the "medical schools" and patterns of knowledge transmission from 12th to 14th century China, a crucial period witnessed the major innovations in medical theory and the transformation of social identity within the community of elite physicians. Li Gao was one of the most important medical masters in this period whose medical thought had greatly influenced the development of medical theory in Late Imperial China. By focusing on the transmission and spread of Li Gao's medical doctrine within the medical community in Lower Yangtze Region, this research challenges the conventional historical narrative about the "medical schools", master-disciple lines, and their significance in the transmission of knowledge in this period. By tracing the publishing history of Li Gao's work and its accessibility, I argue that the professional network in Lower Yangtze Region had fostered an interconnected community within which the medical knowledge and limited resource of books were shared and spread. This knowledge-sharing network made the clear-cut mater-disciple lines unfavored and gradually led to the medical eclecticism after 15th century.

Keywords: Medical Learning in Jin and Yuan Dynasties, Li Gao, Transmission of Knowledge, Books, Professional Network

唐代四神俑的消失－中國中古墓葬辟邪習俗和相關觀念的轉變

楊樂汶　海德堡大學

摘要

唐代墓葬時有發現一組四件的陶俑，它們由一對武士、一隻人面蹲獸和一隻獸面蹲獸組成。根據大唐開元禮、唐六典和通典等典籍的記載，它們是官方葬儀和禮制的一部分，分別名為「當壙」、「當野」、「祖明」和「地軸」，合稱「四神」。因其經常被置於墓室門口兩側，似有守護的意味，學界又稱為「鎮墓俑」。作為官葬明器的四神俑分佈非常集中在陝西和河南兩省，靠近長安和洛陽京畿地區。唐亡後人面和獸面蹲獸徹底不見，只餘武士俑（新的武士形象）還零星發現在後世的墓葬中，其四件為一組的習俗不復存在。然而，「當壙」、「當野」、「祖明」和「地軸」等名在唐後仍繼續指稱其他的鎮墓明器，並增添了「祖思」和「天關」。鎮墓明器組合出現變化，其功能也有相應的改變。此外，兩京地區在唐中後期出現了新興的鎮墓物－十二生肖俑和鐵牛鐵豬。就四神俑消失和相關墓葬辟邪觀念的轉變一題，本文擬探討它們功能有效性（efficacy）的建構，即名稱、圖像、使用方式和象徵四者之間的連結，及考察其中的變化，並討論新興鎮墓物的特性和這種變化的關係。

Transmit Scripture with Register: The Making of Daoist Ordination Rank

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Abstract: Daoist ordination rite simultaneously connected Daoists together and divided them. That is, it shapes master-disciple relationships, through which communities are created. In this process, religious cultures were created by transmission. Daoists in different communities also employed nearly identical techniques with regard to initiate and ordain based on common beliefs and worldviews. On the other hand, the rite demonstrated and reinforced difference by the creating different communities. Even those who substantially practiced same religious scriptures, techniques, and practices could be divided by the lineages they belonged to. I will be arguing that since the mid 5th century the *Sandong* practitioner applied the transmission of scripture to spread their teachings, which had influenced the Celestial Masters whose system was originally incompatible with *Sandong* that centered at these scripture-based rituals. Later having possessed the *Sandong* scriptures, the Celestial Master began to ritually use the scriptures and combined the transmission of scriptures with their own ordination —the transferal of registers. The social and economical competitive interaction between the two traditions ultimately gave the rise to the unified Daoist community in the Tang by the system of ordination rank.

Key Words: Daoist ordination rite, sandong, tianshi dao, fawei, ordination rank

題目：普懺與普度：水陸齋和黃籙齋中懺儀的比較研究

Title: Universal Repentance and Universal Salvation: A Comparative Study of Penitential Rites in the Water-Land Retreat and the Yellow Register Retreat.

Abstract:

本文著意考察中國十世紀至十三世紀江南地區佛教與道教普度儀式的互攝與交融。普度儀式作為一種大型的救度儀式，旨在於濟生度死、祛災致福，以利人天家國。本文將著重對比考察名為水陸齋（或水陸法會）的佛教普度儀式與名為黃籙齋的道教普度儀式。這兩種儀式從晚唐到南宋間先後開始盛行，并一直流傳至今。遲至南宋，此二種儀式已發展出完備的普度儀軌。它們不僅在儀式層面展現出大量的相似之處，在社會文化方面也展示了相當的影響力。在這兩種儀軌當中，懺悔是一個重要儀式環節。在水陸儀軌中，它是救贖六道亡靈的關鍵儀節；在黃籙科儀中，它是三朝行道的主要儀節，是煉度九幽苦魂的前提條件。因此，本文將比較此二種儀式中的懺悔儀節，并試圖回答以下問題：水陸齋和黃籙齋中的懺儀有何異同？ 兩種懺儀如何融入各自不同的宗教傳統？ 懺儀如何體現"普度"意涵？本文將關注不同宗教傳統之間的借用與轉化，并提出一種從儀式角度對比考察不同宗教文化的新視角。

This paper aims to study the prominence of the Buddhist and Daoist postmortem rituals which direct to universal and massive deliverance of the souls of the dead from the 10th throughout the 13th centuries. It will focus on a comparative analysis of the Buddhist Water-Land Retreat (Shuilu zhai 水陸齋) and the Daoist Yellow Register Retreat (Huanglu zhai 黃籙齋). The two rituals, which share a soteriological goal of universal salvation and which are still popular in the present days, became widely practiced during the same period from the late Tang dynasty (618-907) throughout the Southern Song (1127-1279), a time of constant turmoil, and they developed in tandem in terms of both liturgical performance and social significance. Occupying a large portion in the liturgical performance of the two rituals, repentance (chanhui 懺悔) is a crucial ritual practice. It is the key of saving the beings of the Six Paths (lidao 六道) in the Water-Land Retreat while it serves as a prerequisite of sublimating all miserable souls of the Nine Obscurities (jiuyou 九幽) in

the Yellow Register Retreat. Therefore, this study will compare the two rituals with a particular focus on the ritual of repentance, attempting to answer the following questions: what are the similarities and differences between the two ritual practices of repentance? How did the two kinds of penitential rites integrate with their own religious traditions respectively? How does the ritual of repentance embody the idea of "universal salvation"? By addressing the interaction between Buddhism and Daoism from the perspective of ritual practice, this study attempts to discover how interaction among different religious traditions is realized in religious practice. I would argue that ritual provides an excellent angle through which we can study the interweaving of Chinese religious cultures more clearly.