



中國文化研究所
INSTITUTE OF CHINESE STUDIES



亞太漢學中心


中國與亞洲之間的文化交流
Cultural Exchange between
China and Inter-Asia

May 25–27, 2017

Young Scholars' Forum in Chinese Studies 2017
中國文化研究青年學者論壇

2017

主辦單位
Organizers

香港中文大學「蔣經國基金會亞太漢學中心」
CUHK–Chiang Ching-kuo Foundation
Asia-Pacific Centre for Chinese Studies

香港中文大學中國文化研究所
Institute of Chinese Studies
The Chinese University of Hong Kong

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Participants' List

No.	Title	English Name	Chinese Name	University/Institution
1	Miss	Akiko Itahashi	板橋曉子	The University of Tokyo
2	Ms.	Bao Huiyi	包慧怡	Fudan University
3	Mr.	Chan Puiming	陳沛銘	The Chinese University of Hong Kong
4	Mr.	Chan Ying-kit	陳英傑	Princeton University
5	Ms.	Chao Chia-chi	趙家琦	National Central Library
6	Miss	Chen Iling	陳亦伶	Hong Kong Baptist University
7	Mr.	Cheng Fangyi	程方毅	University of Pennsylvania
8	Miss	Chia Cheneng	謝增英	Tunku Abdul Rahman University
9	Mr.	Egas Moniz Bandeira		University of Heidelberg
10	Miss	Emanuela Garatti	愛 梅	Ecole Pratique des Hautes Etudes
11	Mr.	Fong Victor	方金平	Australian National University
12	Miss	Hu Wenliang	胡文亮	Nanjing Agricultural University
13	Ms.	Hua Shuo	華 碩	The University of Hong Kong
14	Mr.	Hung Tak Wai	孔德維	The University of Hong Kong
15	Mr.	Law Lokyin	羅樂然	Nanyang Technological University
16	Ms.	Li Aihua	李愛花	Leiden University
17	Ms.	Liew Foot Yuen	劉佛雲	University of Malaya
18	Mr.	Lu Yu	盧 宇	The Chinese University of Hong Kong
19	Ms.	Luo Dan	羅 丹	The Chinese University of Hong Kong
20	Mr.	Luu Van Quyet	劉文決	Vietnam National University - Ho Chi Minh City
21	Ms.	Ma Yan	馬 妍	University of Hawaii at Manoa
22	Ms.	Nguyen Thu Hien	阮秋賢	Vietnam National University Hanoi
23	Miss	Nirmola Sharma	蒙 娜	University of Delhi
24	Miss	Poon Waiting	潘惠婷	The Chinese University of Hong Kong
25	Ms.	Rebecca Ehrenwirth	葉霽琪	Ludwig-Maximilians-University Munich
26	Miss	Sun Yingying	孫瑩瑩	The Chinese University of Hong Kong (Shenzhen)
27	Miss	Wu Xiaoli	吳曉麗	Korea University
28	Miss	Xu Meimei	許媚媚	University of Bonn
29	Mr.	Yu Yusen	俞雨森	Heidelberg University
30	Miss	Zhang Fan	張 帆	New York University
31	Mr.	Zhang Mingming	張明明	Wuhan University
32	Miss	Zhou Min	周 旻	Peking University
33	Miss	Zhu Jie	朱 潔	Shanghai Normal University

2017 Young Scholars' Forum in Chinese Studies

Co-organized by The Chinese University of Hong Kong–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies (APC) and Institute of Chinese Studies (ICS)

Program Schedule

May 24 (Wednesday)
Registration and Welcome Dinner
 Venue: Room124, Institute of Chinese Studies

5:00 - 6:00pm Registration
 6:00 - 8:00pm Welcome Dinner

May 25 - 27 (Thursday, Friday & Saturday)
Paper Presentations and Discussions
 Venue: Conference Room, 2/F, Art Museum East Wing, Institute of Chinese Studies

Each panel session consists of 2-4 presentations that address a common topic. The moderator/respondent of each session will provide comments on each of the papers and/or future research in the area. At the end of each session, there will be an open floor discussion (Q&A). Presentation flow of each session will be:

- 18 minutes for each presentation
- 20 minutes for comments by assigned moderator/respondent
- 15 minutes for open floor discussion (Q&A)

May 25, 2017 (Thursday)

Panel	Time	Name	University/Institution	Title of the Paper	
1	09:00 - 10:50	主持及評論：林松輝教授 文化及宗教研究系 Moderator/Respondent: Professor Lim Song Hwee, Department of Cultural and Religious Studies			
		Rebecca Ehrenwirth	葉霽琪	Ludwig-Maximilians-University Munich	"This Is Us": The Community of Sinophone Writers in Thailand
		Nirmola Sharma	蒙 娜	University of Delhi	To Send or Not to Send: Indian Independence Movement and the Politics of Cultural and Goodwill Missions to China during the War Period
		Hu Wenliang	胡文亮	Nanjing Agricultural University	菠蘿蜜在中國的傳播、利用及其衍生文化研究
		Liew Foot Yuen	劉佛雲	University of Malaya	先秦儒家倫理道德教育理念於馬來西亞道德教育科之現代意義
<i>20 minutes break</i>					
2	11:10 - 12:20	主持及評論：潘銘基教授 中國語言及文學系 Moderator/Respondent: Professor Poon Ming Kay, Department of Chinese Language and Literature			
		Wu Xiaoli	吳曉麗	Korea University	《無冤錄》的朝鮮時期刻本考察——以高麗大學收藏本為中心
		Chen Iling	陳亦伶	Hong Kong Baptist University	明袁黃舉業用書在朝鮮的流傳——以四書類為中心
<i>Lunch: 12:30 - 13:50</i>					
3	14:00 - 15:30	主持及評論：潘銘基教授 中國語言及文學系 Moderator/Respondent: Professor Poon Ming Kay, Department of Chinese Language and Literature			
		Law Lokyin	羅樂然	Nanyang Technological University	翻譯、禮儀、情報——朝鮮譯官於對清使行活動的職掌
		Li Aihua	李愛花	Leiden University	Nationalism and Ethnicity: Korean-Chinese Intellectuals' Views on China's Multi-ethnic Nationalism
		Chia Cheneng	謝增英	Tunku Abdul Rahman University	馬來亞戰後小學華文教科書的中國情意
<i>20 minutes break</i>					
4	15:50 - 17:40	主持及評論：卜永堅教授 歷史系 Moderator/Respondent: Professor Puk Wing-kin, Department of History			
		Chan Puiming	陳沛銘	The Chinese University of Hong Kong	越南儒學的在地化——吳時任《春秋管見》的經學思想與政治倫理觀
		Zhu Jie	朱 潔	Shanghai Normal University	儒家「華夷觀」與古代中越文學文化關係——以越南漢文小說為考察中心
		Nguyen Thu Hien	阮秋賢	Vietnam National University Hanoi	越南文化話語中的中國新時期文學
		Luu Van Quyet	劉文決	Vietnam National University - Ho Chi Minh City	華人與越南南部各貿易中心形成、發展歷程的角色（自十七世紀至十九世紀）
<i>Dinner: 17:50 - 19:20</i>					

2017 Young Scholars' Forum in Chinese Studies

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May 26, 2017 (Friday)

Panel	Time	Name	University/Institution	Title of the Paper	
5 藝術文化的交流 Cultural Exchange in Arts	09:00 - 10:30	主持及評論：許曉東教授 藝術系 Moderator/Respondent: Professor Xu Xiaodong, Department of Fine Art			
		Lu Yu	盧宇	The Chinese University of Hong Kong	二十世紀五十年代後期（1955.1 - 1960.2），香港藝壇與東南亞、台灣、韓國、日本的交流
		Hua Shuo	華碩	The University of Hong Kong	Hong Kong as Patron and Hub for Mainland Chinese Contemporary Art since 1989
		Yu Yusen	俞雨森	Heidelberg University	14 世紀晚期至 15 世紀波斯宮廷收藏的道釋畫
<i>20 minutes break</i>					
6 文化交流與翻譯 Cultural Exchange and Translation	10:50 - 12:20	主持及評論：葉嘉教授 翻譯系 Moderator/Respondent: Professor Ye Jia, Department of Translation			
		Zhang Mingming	張明明	Wuhan University	東漢詩與「士妓艷情」——以晚清琉球詩人蔡大鼎為研討中心
		Zhou Min	周旻	Peking University	英和雙語讀本在周作人早期翻譯生產中的角色——以《玉蟲緣》為個案
Chao Chia-chi	趙家琦	National Central Library	三譯《海上花》：張愛玲《海上花列傳》國、英語譯註探論		
<i>Lunch: 12:30 - 13:50</i>					
7 中國與日本之間的文化交流 Cultural Exchange between China and Japan	14:00 - 15:50	主持及評論：吳偉明教授 日本研究學系 Moderator/Respondent: Professor Ng Wai-ming, Department of Japanese Studies			
		Poon Waiting	潘惠婷	The Chinese University of Hong Kong	從江戶時代日本的《荀子》版本流傳及相關研究中日兩地《荀子》研究的相互影響
		Sun Yingying	孫瑩瑩	The Chinese University of Hong Kong, Shenzhen	再現他者：晚清遊日詩歌中的日本形象
		Ma Yan	馬妍	University of Hawaii at Manoa	梅蘭芳的首次訪日演出
Akiko Itahashi	板橋曉子	The University of Tokyo	《日本書紀》中的「勸進」與中國典籍的關係——以《武烈紀》、《繼體紀》為例		
<i>20 minutes break</i>					
8 古代中國與周邊地域 Dynastic China and Borderlands	16:10 - 17:20	主持及評論：羅貴祥 香港中文大學「蔣經國基金會亞太漢學中心」 Moderator/Respondent: Professor Lo Kwai Cheung, The Chinese University of Hong Kong–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies			
		Emanuela Garatti	愛梅	Ecole Pratique des Hautes Etudes	Circulation of Diplomatic Practices between the Tang Court and the Tibetan Empire
Victor Fong	方金平	Australian National University	Barbarian, Law and Order: The Northern Song Legal Framework for Cultural Interaction with Asia		
<i>Dinner: 17:30 - 19:20</i>					

May 27, 2017 (Saturday Morning)

9 中國與亞洲東北部及中亞之間的文化交流 Cultural Exchange between China, Northeast and Central Asia	09:00 - 10:50	主持及評論：金玟求教授 藝術系 Moderator/Respondent: Professor Kim Minku, Department of Fine Arts			
		Zhang Fan	張帆	New York University	Reinventing Ear-cups: The Impact of Sino-Iranian Interaction on Northern Wei Drinking Culture
		Egas Moniz Bandeira		University of Heidelberg	China, Russia, Turkey, Persia, Japan: Towards an Entangled History of Constitutionalism, 1905–1911
		Xu Meimei	許媚媚	University of Bonn	Storm Over Asia: Cinematic Exchanges among Russia, Mongolia and China, 1928–1942
Chan Ying-kit	陳英傑	Princeton University	Bin Chun (1803–1871) and Qing China's First Cultural and Diplomatic Mission to Europe		
<i>20 minutes break</i>					
10 宗教文化的交流 Cultural Exchange in Religions	11:10 - 13:00	主持及評論：黎志添教授 文化及宗教研究系 Moderator/Respondent: Professor Lai Chi-tim, Department of Cultural and Religious Studies			
		Bao Huiyi	包慧怡	Fudan University	中世紀亞美尼亞福音書手抄本中的中國元素：以伊斯法罕聖瓦克大教堂館藏為例
		Hung Tak Wai	孔德維	The University of Hong Kong	Religions in the 18th to 19th century Inner-Asia under the Governance of the Manchu Empire: A Study of Religious Sites in Five Castle-cities of Ili
		Luo Dan	羅丹	The Chinese University of Hong Kong	華人社會中的扶鸞團體：香港與台灣的個案比較
Cheng Fangyi	程方毅	University of Pennsylvania	科學抑或神學？動物抑或怪物？——明清之際耶穌會士的「海族」資料考論		
Concluding Remarks: 13:00-13:30					
<i>Lunch: 13:30 - 14:30</i>					

"This Is Us": The Community of Sinophone Writers in Thailand

Rebecca Ehrenwirth

Ludwig-Maximilians-University Munich

In September 2016 the NBC series *This Is Us* premiered in the U.S. It is a Comedy-drama which follows the lives of several people and therefore becomes a kind of anthology series¹. The stories presented in each episode are somewhat intertwined and the people are connected, many because they are related to one another. And even though the series has absolutely nothing to do with sinophone literature in Thailand, the structure – the loosely connected stories, the involved persons, the links and ties – resembles the composition of the community of sinophone writers in Thailand. In this paper I will shed light on the connections and interlinkage of these authors, how they got together and what made them stay together, how the community evolved over time and who is part of that community. And this may seem like many different episodes, several people coming together, just like in *This Is Us*, to in the end form a heterogeneous and at the same time homogeneous group.

First of all, I will give an overview of the Chinese immigration to Thailand and the political as well as the social circumstances of their life in Thailand. This helps to understand the situation and position of the Chinese Thailand. I will also outline the development of the Chinese language press and the formation of sinophone literature in Thailand. After that, I will concentrate mainly on two authors and their works to illustrate the topics they predominantly write about and their connection to China.

To send or not to send: Indian independence movement and the politics of cultural and goodwill missions to China during the war period

Nirmola Sharma 蒙娜 University of Delhi

Abstract

In the period leading to the Second World War, China had caught the imagination of the freedom seeking elite in India. Jawaharlal Nehru, of the Indian National Congress (INC) was one of the first leaders in India who had tried to understand the political situation in China. In 1927, Nehru attended the First International Congress against Imperialism and Colonialism held in Brussels where he met Madame Chiang Kai-shek for the first time. Nehru played an instrumental role in the formulation of a pro-China stance in the Congress party. The following year, the Congress sent an Indian Medical team to China to aid in the Chinese struggle for resistance. Nehru himself visited China in 1939 and found in “a semi-colonized China” the perfect example of the fellow unfortunate sufferer of imperialism.

菠蘿蜜在中國的傳播、利用及其衍生文化研究

胡文亮

南京農業大學

【摘要】以原產域外的物種菠蘿蜜為研究對象，全面介紹菠蘿蜜與中國的關係，包括菠蘿蜜進入中國的路線問題、本土化後同一概念不同名稱問題、與其他物種易於混淆問題，均加以詳盡說明，重點探討了對菠蘿蜜的認識和利用，以及由此衍生的文化因素與宗教因素。

【關鍵字】 菠蘿蜜、利用、研究

先秦儒家倫理道德教育理念於馬來西亞道德教育科之現代意義

劉佛雲 馬來西亞 馬來亞大學文學院中文系博士研究生

摘要

百年來，隨著中國華人移民南來馬來西亞，先秦儒家倫理思想即與馬來西亞華社之倫理思想一脈相傳，具有深長的教育與文化之淵源。馬來西亞華文教育早期以四書五經為教材，繼承並發揚了先秦儒家倫理思想。可是經過了馬來西亞獨立數十年後，華校的道德教育已不再依據先秦儒家倫理思想。馬來西亞已擬定一套適合各民族、社會與國家的道德教育課程。先秦儒家倫理道德教育的理念歷經時代與社會變遷是否尚存現代價值，是值得探討的課題。本文將探討三位先秦儒家大哲，即孔子、孟子和荀子的道德教育理念，從道德教育的首要論和人性論來評析其現代道德教育的價值。由於馬來西亞綜合了東西方的教育哲理，故本文也從西方古代哲學至近代教育學的角度來探討先秦儒家的倫理道德教育。先秦儒家首推道德教育，道德修養層面涵蓋個人、社會到國家，提倡君王以身示範均符合馬來西亞教育哲理與課程的主題範圍。再來，先秦儒家人性論中之性相近、性善和性惡，最終都以教育向善為目標，並可藉此啟發人之自覺意識，這可作為當今道德教育的教學基礎。評析結果鑑定先秦儒家倫理道德教育理念具有現代道德教育價值，可提供為馬來西亞道德教育科之核心概念與原則。

關鍵詞：先秦儒家倫理 道德教育 馬來西亞

《無冤錄》的朝鮮時期刻本考察—以高麗大學收藏本為中心

吳曉麗 高麗大學 中日語言文學系

1. 緒論

法醫學，即「研究與法律的實行和應用相關的醫學和科學問題，既是應用醫學，又屬於法學的一個分支。」最終是「維護人權，增進公眾的健康和安全，體現社會正義的醫學」。法醫學雖是醫學但擔當著支援法律的角色。¹

中國的法醫學可以追溯到先秦時期，最早記載與法醫檢驗有關的內容可以從《禮記》、《呂氏春秋》中找到。隨著中國古代法律的發展到漢唐時期進一步完善，明文規定的檢驗制度最早出現于唐律，而後成為歷代檢驗制度的基礎，一直沿用到清代。在唐宋時期法醫檢驗盛行，因此陸續出現了不少比較系統的法醫學著作。元代王與的《無冤錄》就是參考宋代的《洗冤集》、《平冤錄》和《結案程式》，再結合元代的檢驗制度以及個人從事檢驗的經驗彙編而成的檢驗專書。本書分為上、下兩篇，大部分是引用《洗冤集》、《平冤錄》的內容，但也有作者自己獨創性的論述，比如自縊和勒死的區別等等。因此《洗冤集》、《平冤錄》和《無冤錄》被稱為「法家檢驗三錄」。此三錄也為中國公案小說的創作提供了基礎的題材。《無冤錄》以後傳入韓國和日本，成為這兩個國家的檢驗指南，對這兩個國家法醫學的發展以及訴訟題材小說的創作產生了一定的影響。本論文主要對韓國朝鮮時期的《無冤錄》刻本情況進行考察和梳理。

據資料記載，《無冤錄》是朝鮮世宗時期從明朝傳入的，而後編纂為《新註無冤錄》。這是中國古代法醫學書籍首次在國外以注釋本的形式出現。但是《無冤錄》的漢字比較深奧難解，所以世宗在 20 年(1438 年)下旨命令崔致雲、李世衡、卞孝文、金滉等為《無冤錄》添加注釋和音訓，又令柳義孫撰寫序文，而後

¹ 「법률의 시행과 적용에 관련된 의학적 또는 과학적 사항을 연구하고 이를 적용하거나 감정하는 의학의 한 분야」이다. 궁극적으로는 「인권을 옹호하고 공중의 건강과 안전을 증진하여 사회정의를 구현하기 위한 의학」이다. 결국 법의학은 의학인데 「법」을 지원한다. 이운성: 《법의학의 세계》(서울:살림, 2003 年), 頁 6-7.

刊行了《新註無冤錄》。此書很快傳入日本，出現了重刊本《無冤錄述》，雖然當時西洋醫學已經傳入日本，但是此書經過多次再版成為日本法醫學界的重要書籍，對日本醫學界也產生了不少的影響。

《新註無冤錄》在朝鮮應用了三百餘年，英祖 20 年（1744）在編纂《續大典》²的過程中命具宅奎對《新註無冤錄》加以增刪、訓註，並在體裁上也做了一定的修改，於 1748 年刊行了《增修無冤錄》。《增修無冤錄》刪除了那些與朝鮮國情不符的元代檢案文例，參考清代校勘的《洗冤錄》和《平冤錄》，增補了部分內容，且用「增」、「補」加以區別。但是對當時的朝鮮來說內容依舊難懂，其後具宅奎之子具允明與金就夏又加以修註，添加了朝鮮多年積累的檢驗知識，於正祖 20 年（1796）刊行了《增修無冤錄大全》。

《新註無冤錄》和《增修無冤錄》都是以漢字刊行的，在實際應用中存在困難，正祖 14 年（1790 年）又命徐有隣、金就夏、兪漢敦、韓宗鎬、朴在新等人用韓文譯註《增修無冤錄》，而後頒布了《增修無冤錄諺解》（1796 年），使法醫檢驗在朝鮮得以廣泛應用。《無冤錄》也因此成為韓國朝鮮時期的法醫學指南，甚至還是司法官吏考試的必修書籍，在文學方面對朝鮮中後期的訟事小說也產生了不可忽略的影響，可以說在中韓文化的交流史上，做出了巨大的貢獻。本文就是對高麗大學漢籍室收藏的《無冤錄》朝鮮刻本進行考察，以此來把握中國元代的法醫學專書對韓國古代社會、文學領域的影響。

² 《續大典》（1746 年，6 卷 4 冊，木版本），英祖時期金在魯刊行的法典。和《經國大典》（1485 年）、《大典通篇》（1785 年）、《大典會通》（1865 年）一起被稱為「朝鮮四大法典」。

陳亦伶(香港浸會大學)

一、前言

明人袁黃(1533-1606)一生著述甚豐,最為人所熟知者應為《了凡四訓》,但除此之外,袁黃亦曾編纂過不少科舉用書。據前賢學者統計,有《荊川疑難題解》、《袁了凡先生彙選古今文苑舉業經華四集》、《新刻經世文衡》、《舉業彀率》、《增訂二三場全書備考》、《遊藝塾文規》、《遊藝塾續文規》、《談文錄》、《四書刪正》、《書經刪正》、《心鵠》、《新刻八代文宗評注》、《史漢定本》、《新鐫了凡家傳利用舉業史記方潤五卷》等數種。¹由於袁黃身處印刷業發達的晚明,其所編纂之作符合當時士人因應科舉考試之需,因而廣為刊印流傳。但其中《四書刪正》與《書經刪正》因對朱熹《四書章句集註》、蔡沈《書經集傳》予以刪削,僭越冒犯朱熹的註釋,而被列為禁書。陳幼學(1541-1624)、蔡獻臣(生卒不詳)等人為捍衛朱註攻擊袁黃,要求各提學官將「原板盡行燒毀,其刊刻鬻賣書賈一併治罪」²。查繼佐(1601-1676)更將袁黃視為與李贄(1527-1602)同類之異端。³或因如此,此二書目前已不存於中國,皆見藏於日本。其中國立公文書館已將《四書刪正》數位化,於網上供讀者自由下載閱覽,林志鵬先生便曾以之為主要研究對象,撰有〈袁黃《四書刪正》考述〉、〈試論袁黃《四書刪正》之傳布與禁毀〉、〈袁黃《四書刪正》及其對朱熹的批駁〉三文,主要以《四書刪正》內文為主體,探究此書在中國因批駁朱熹被禁毀的內容與過程。

筆者訪查諸多文獻,發現朝鮮時代經學論著中,不少引用袁黃之語。而袁黃的四書類著述刊行頗為複雜,除《四書刪正》外,另有《新刻了凡袁先生四書訓兒俗說》、《四書便蒙書》、《四書疏意》等。本文以近來盛行之「由周邊看中國」的外圍視角著眼,探究袁黃四書類舉業用書流傳至域外的途徑、海外見藏情況,尤其是奉朱子學為主臬的朝鮮時代對此書的態度等相關問題。

¹參酒井忠夫:《增補中国善書の研究》,(東京:株式會社國書刊行會,1999年),頁380-386;張獻忠:〈袁黃與科舉考試用書的編纂——兼談明代科舉考試的兩個問題〉,《西南大學學報(社會科學版)》第36卷第3期,2010年5月,頁195;林志鵬:〈袁黃《四書刪正》及其對朱熹的批駁〉,《鵝湖月刊》第41卷第3期(總第483),頁36。但《荊川疑難題解》在張獻忠文中作為《荊川疑難題意》。

²蔡獻臣:〈燒毀四書書經刪正等書札各提學(癸卯)〉,《清白堂稿》,(福建:廈門大學出版社,2012年),上冊頁75。

³查繼佐:《罪惟錄》列傳十八,四部叢刊三編本:「有史論及四書,極抵程朱至盡,竄注解更以己意」。

翻譯、禮儀、情報——朝鮮譯官於對清使行活動的職掌

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摘要

丙子胡亂後，朝鮮王朝被迫放棄對明朝貢，而轉視後金為宗主國。清廷入關以後，朝鮮王朝繼續履行相關職責，派出使團定期參與節慶活動，或是派出相關人員處理各種邊界、糾紛或朝貢相關事務。然而，明清易代改變了朝鮮士大夫對中國、清朝、華夷觀，並產生了蔑視、抗拒參與使清活動或與清人交流。

朝鮮王朝朝廷礙於現實政治的考量，仍需派出人員到華，而在這樣矛盾的關係之中，各種文獻顯示出朝鮮重用較為低級，但一直熟悉朝貢事務的譯官代替士大夫參與。儘管譯官早於明代建立事大關係時，已擔任各種協助的工作，但文獻對於譯官未有刻意強調。但在朝鮮王朝或清朝的各種文獻，以及使節的燕行錄等，均描述了譯官的職掌、角色以及重要性，當中在情報的展示、語言的翻譯以及禮節的安排與協調，都相當重要。

故本文希望考察不同文獻，如《朝鮮王朝實錄》、《同文彙考》、《燕行錄》、《通文館志》、《清實錄》等材料，以了解朝鮮譯官在清朝的朝貢活動中，如何擔任各種文化交流的媒介，如翻譯與禮儀等文化交流之中必然的元素，過去均被學界所忽略，但本文仔細考察譯官的職責之中，可發現禮儀、翻譯是在朝貢體系中國家的互動之中，有其顯著意義，而朝鮮譯官的派遣到清朝不只是一位協作者，而是一位維繫朝鮮禮儀之邦的象徵，也是朝鮮在朝貢活動之中取得更多權益的爭取者。

Nationalism and ethnicity: Korean-Chinese Intellectuals' views on China's multi-ethnic nationalism

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Abstract

To incorporate the multitude of ethnicities in its national narrative, the Chinese communist party made use of the concept of the *zhonghua minzu* which was created by the early 20th century philosopher Liang Qichao. Throughout the years this narrative has been developed further, and in the 1990s the national minority histories started to be retroactively included in China's history, by claiming that even though the minorities developed outside of Chinese territory, its direct adjacency to China influenced their cultural development heavily, and therefore their histories can be seen as Chinese territorial and multi-ethnic history.

This paper discusses how Korean-Chinese historians subvert this discourse by claiming that ethnicity is not the most important factor for the successful formation of one's national identity. This is a radically different view from the ethnic nationalistic discourses that are found in East Asia today. This research is based on personal interviews that were conducted with several Korean-Chinese scholars.

Keywords: Chinese Nationalism, ethnicity, *zhonghua minzu*, Korean-Chinese

談戰後星馬小學華文教科書的中國情意

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星加坡和馬來亞獨立前的華文教育可說中國海外的僑民教育，無論是滿清政府時代或國民政府時代，中國政府都積極參與區域華文教育種種活動。第二次世界大戰後，星馬的華文教科書充滿了愛國中國的意識，顯然地編者是希望通過教育向學生灌輸愛中國的價值，“中國”這個文化和政治符號就在教育普及中不斷地擴大。教育不只是集體意識的傳遞，同時也是確立這種意識的有效工具。在戰後，南洋對許多華人來說是第二故鄉，他們始終希望能回到祖國，因此為了不讓他們的後代失去文化的根，因此他們希望通過教育教導他們的子女認識中華文化、認識祖國，因此戰後的小學華文教科書以介紹中華文化、中國的事物、中華民族的名人故事、美好的祖國風光為主要內容。本論文便是探討戰後星馬小學華文教科書的中國情意。

關鍵詞 戰後 華文教科書 中國情意

越南儒學的在地化-吳時任《春秋管見》的經學思想與政治倫理觀

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吳時任（1746～1803），字希尹，號達軒，是越南重要的文學家、儒學家，歷任越南黎朝、西山阮朝，為阮朝重臣。《春秋管見》為吳時任儒學上的代表作，收錄於吳氏家族的叢書《吳家文派》中，是越南《春秋》研究中頗具價值的著作。此書於作者當世未有正式刊行，現存只有數個抄本，近年才有影印本出版，故此中外學者對此書的研究不多。此書體例先列《春秋》經文，經文後臚列《左傳》、《公羊傳》、《穀梁傳》的經解要旨，其次加以作者之「管見」。「管見」部份為此書最有價值的部份，其內容包括作者對《春秋》經義、筆法以及史事人物的評論，判斷《春秋》三《傳》經解之是非，亦有徵引胡安國、程頤《春秋傳》作證。「管見」當中不乏作者的獨特見解，尤其著重於評論君臣大義與為政者的是非曲直，反映其經學和政治主張。本文擬分析「管見」中的評論內容，以探究吳時任的政治觀和經學思想。

儒家“華夷觀”與古代中越文學文化關係 ——以越南漢文小說為考察中心

朱潔

內容提要

越南作為儒家文化圈的國家之一，歷史上深受儒家“華夷觀”的影響，其在文學和歷史書寫中往往以己為“華”，以周邊為“夷”，包括西方國家，也一律以“夷”視之，其與文化母國——中國的關係則十分微妙。在特殊情勢下，“華夷之辨”又變成“華夷之變”：即在越南國內政局動盪時，尊崇中國為“天朝”，並乞求出兵相助；而當兩國關係緊張，尤其是兵戎相見時，則視中國為“賊寇”。政治上的獨立和文化上的認同，使中越兩國在歷史上不時呈現出一種複雜而敏感的關係。本文以越南漢文小說為中心，就儒家“華夷觀”在東亞地區的接受和影響作一粗淺的考察。

關鍵字 越南漢文小說 儒家“華夷觀” 東亞地區接受與影響 中越文學文化關係

越南文化话语中的中国新时期文学

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作为在中国当代文学批评领域中使用频率最高的语汇之一的“新时期文学”，从概念出现以来，它的内涵是随着当下文学进展而不断被延伸。然而，无论怎么延伸，它往往是指“文革”结束后到 20 世纪末这一期间的文学。这部分文学被传播到越南以后，竟然产生了不同的理解。本来属于“当代文学”最有活力的一部分的“新时期文学”在越南学者观念下就等同于整个“当代文学”。换句话说，当代文学就是新时期文学。另外，观察新时期文学在越南的翻译情况时，我们明显看到文学翻译收到本土接受观念以及大众传媒不同程度的影响。越南读者对中国新时期文学作品的接受观念体现了双重选择：他们同时喜欢接近自己的“中国文学想象”的作品（一般喜欢历史书写类、农村书写类的），另一方面又感兴趣于在文化市场上获得广泛宣传的作家作品。本论文试图阐“中国新时期文学”在越南文化接受环境中的总体面貌及其特征，这也许与中国本土新时期文学有所不相同，但就在那不同之处将体现了文学翻译的文化转换意义。

華人與越南南部各貿易中心形成、發展歷程的角色 (自十七世紀至十九世紀)

劉文決

越南胡志明市人文與社會科學大學

前言

由於地理位置等原因，與本地區其他國家相比，華人移居越南較早，至少也自公園前開始。若不談到士兵和各軍隊的話，華人遷移並在越南定居的潮流主要是在中國的各場內戰發生後¹。隨著中國歷史的發展歷程及其變動，移居越南的華人在數量上日益增多。經過多個世紀，華人已在越南北部、中部和南部等地區出現。儘管如此，移居越南北部的華人大多是各軍隊的官兵，前來越南北部從事生意的商人並不多（除了憲街和青龍街等一部分華人外），因此，在越南北部的華人較為分散，並不像在越南中部和南部那麼大規模和具有典型性的。

自十七世紀至十九世紀期間，華僑商人以及在“反清復明”運動中敗戰的官兵前往越南塘中拜見阮主并向阮主申請避難。阮主已要求這些避難者去越南南部開拓新土地。這部分人在具有商業環境地區的定居較為集中。經過較長的居留時間後，他們已成立了各自的村屯、街道，形成了較為穩定與發展的華人社區，並成為了越南民族不可分割的一部分。華人多世紀在越南南部的出現，尤其是華人在十七世紀至十九世紀期間在此地的出現留下了極為深刻的印迹，建設和成立了多各繁華和發達都市。華人力量不僅是在推動本地區各個都市形成起到重要的作用，他們的經濟活動還為促使這些都市成為多世紀期間十分繁華、繁榮發展的貿易中心作出積極貢獻，由此為今後貿易經濟不斷發展奠定了基礎。

在越南南部，自十七世紀至十九世紀共有華人在經貿活動中扮演核心角色的四個著名貿易中心，即是農耐大街（別名為古老街）、美萩大街、河仙商港、堤岸。雖然總體看來，華人在此地的角色只在較短時間突出起來，其角色也隨著這些都市的衰落而逐步削弱。但是，在堤岸，華人經貿活動的角色仍然保留著，並日益發展，從十八世紀的經貿都市，如今已成為越南最為繁華商貿中心之一。

¹這就是唐朝末期-宋朝初期（960-1279）、宋朝末期-元朝初期（1279-1368）、元朝末期-明朝初期（1368-1644）、明朝末期-清朝初期（1644-1911）等時期。

二十世紀五十年代後期，香港與大陸、台灣、韓國、東南亞的藝術交流

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1949年中國內地解放後，大量文化界名人南來香港，隨後遷往它處。1956年，李研山、趙少昂、丁衍庸、呂壽琨等人創辦香港中國美術會，依託香港為平台與東亞開展交流活動。1959年溥心畬訪港，1960年齊白石韓國弟子金永基帶領南韓訪問團來港訪問，不同背景的藝壇人士來港交流，是香港第一波對外交流活動；出訪活動亦頻頻，自1957年始，中國美術會、英國文化委員會聯合舉辦的香港中國畫東南亞巡迴展，獲得好評的作品多為漫畫，為傳統人士所未料，卻是香港最早自主籌辦的對外文化藝術輸出活動。發生於香港文化萌芽期的此些藝術交流活動，在如文潔華、王賡武等前輩進行的香港研究中，尚未予以適當關注，使得香港脫離大陸自主進入東亞進行藝術交流的開端尚未得到深入理解。本論文擬通過梳理二十世紀五十年代後期，香港與東亞一系列的藝術交流活動史實，對香港文化誕生的開端給予一些思考。

Contemporary Chinese Art Inside Out: Mainland Chinese Participation in Hong Kong Art Scene Since 1993

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Changes in the global economy since the 1990s are having an important impact in the art world in terms of promoting the commodification of art and the formation of new hierarchies of value. This study shows how Mainland Chinese participation in contemporary art world outside the home country has led to an acceleration of this process of commodification. Based on archive materials of important exhibitions of contemporary Chinese art in Hong Kong since the 1990s and multi-sited ethnography focusing on international art fairs held in Hong Kong since 2008, this study draws attention to the roles played by Chinese artists, dealers, and collectors in this global transformation, showing how their engagement with changing global hierarchies of value in the art world is closely linked to changes in Chinese society including increasing socio-economic stratification and expanding social and cultural inequality.

Hong Kong acts as the gateway for Western art dealers to gain exposure to the new wealth in China and pick up promising local artists for the home markets; in addition to that and even more importantly, it provides an important training and testing ground to educate and integrate Mainland Chinese art world players into the global network. Exploring these local-regional-global intersections, the study shows how Chinese contemporary artists and dealers are actively negotiating for a middle ground between conforming to and reinventing normative rules traditionally dominated by Western actors. Little research has been done on the interplays of the various actors in contemporary art world of Greater China. I hope that this study will contribute to opening innovative dialogues and developing new theoretically informed and trans-disciplinary analytical frameworks to understand the recent development of contemporary art scene in Greater China and its integration into the global art world.

Key words:

Contemporary Chinese art; Asia art hub; Commodification of art; Art fair; Hong Kong; Chinese art patron; Infrastructure of art; Socio-cultural stratification; Identity; Global art network

14 世紀晚期至 15 世紀波斯宮廷收藏的道釋畫

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摘要：自 13 世紀開始，中亞和伊朗地區和元明中國保持了密切的文化交流，大量中國的器物和藝術知識進入伊斯蘭世界。這種現象在 15 世紀的帖木兒王朝宮廷文化中最為矚目。本文討論的中國道釋畫就是其宮廷收藏的一部分，現多以冊頁的形式保存在伊斯坦布爾的托普卡匹宮博物館(H. 2152, 2153, 2160 和 2154)和柏林國立圖書館(Mss. Diez a. Fols. 70-74)。本文將以其中的五幅繪畫作為個案研究，討論這類繪畫的母本從中國傳入中亞和伊朗的途徑，並由此探討當地波斯化宮廷所收藏的中國繪畫的性質和構成。本文另一關注的方面是這些中國道釋畫如何在當地被臨摹、使用和理解。

東亞漢詩與「士妓艷情」——以晚清琉球詩人蔡大鼎為研討中心

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引言

中國詩歌史上的「艷詩」一體主要是指那些描摹女子情態形貌及男女情事的詩。艷詩傳統由來已久，從「國風」中「桑間濮上」的鄭衛之音到南朝「宮體」，再到晚唐韓偓之「香奩體」，艷詩一脈緣起於先秦，至唐代堪稱鼎盛。晚唐五代冶遊之風甚熾，溫庭筠、韋莊等人的艷詩出現了由詩向詞轉移的特點，詞在宋代遂有「艷科」之稱。文人對於「詩莊詞媚」的印象逐漸強化，使得詞體逐漸取代詩體而成為艷情的載體。不過詩歌中的艷情一體並未完全被詞、曲所取代，時至明清，仍然不絕如縷，如明末王次回頗以艷體著稱的詩集《疑雨集》，不僅受到納蘭性德、王士禛等清初名家的追捧，對民國時期鴛鴦蝴蝶派的香艷小詩創作也有所影響。艷詩在數千年的中國詩歌史上始終是佔據一席之地的。

東亞漢詩以中國為中心向周邊國家輻射，其中以朝鮮、日本、越南、琉球四國最具代表性。相對其他三國，琉球漢詩的起步較晚，一般認為肇始於明，發展於清，鼎盛時期則在清末。由於清代中琉宗藩關係的加強與穩固，琉球文學在短期內突飛猛進，並呈現出獨特的文學品格。艷詩作為漢詩之別體為周邊國家所接受，琉球漢詩中的艷詩創作亦不乏佳作，其中以晚清時期的著名琉球詩人蔡大鼎較為突出。蔡大鼎作為琉球王國末期的重臣在本國享有較高的地位及聲望，將這些「不登大雅之堂」的作品編進詩集並予以刊印，頗能反映琉球文人對於艷情之體的寬容態度。蔡大鼎多次以通事身份入華，遊歷中國諸多城市，所經冶遊之地幾乎都有艷詩創作保留下來，這類作品為研究琉球漢詩乃至東亞漢詩提供了一個獨特的視角。

英和雙語讀本在周作人早期翻譯生產中的角色——以《玉蟲緣》為個案

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【摘要】：1906年前周作人的翻譯被認為是從英文直接譯出。尤其〈玉蟲緣〉（1905）的譯文，由於周作人反復的回憶論說，一直被視作愛倫坡 *The Gold-Bug* 一書英文原本的直接翻譯，並被認為是其早期譯作中較為貼近「直譯」的一部。事實上，〈玉蟲緣〉的底本並不是純粹的英文版本，而是「再譯」自日人山縣五十雄的英和雙語讀物〈英文學研究〉中的第四冊〈寶ほり（掘寶）〉（1903）。〈寶ほり〉的文本順序——英文本、英和對譯的註釋、文學性的介紹、譯者識、和文譯本，可以看作把翻譯這個動作拆解細化，對於處在翻譯實踐初期的周作人有極深的啟發。通過分析山縣的翻譯策略，對比1918年陳蝶仙對 *The Gold-Bug* 的譯本〈骷髏蟲〉，可以發現英和底本所呈現的翻譯面貌實則暗中承擔了周作人早期翻譯的理想狀態。

【關鍵詞】：周作人；〈玉蟲緣〉；山縣五十雄；〈寶ほり〉；〈骷髏蟲〉

三譯《海上花》：張愛玲《海上花列傳》國、英語譯註探論

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摘要

作為中國現代文學史上備受注目的小說家，張愛玲的「作家」身分遠比其「譯者」身分為人知和受到討論。然而，在張愛玲的文學生涯中，其翻譯作品事實上不在少數，並多寫於其1952年離滬之後的後期文學階段，其中包括對美國文學之翻譯、原創小說之中英互譯、以及就中國古典小說的翻譯等，而張氏的晚清小說《海上花列傳》國語和英語譯註即屬最後一類。《海上花列傳》譯註在張愛玲作品中有其特殊性，一方面此書為張氏作品中少數對中國古典小說的翻譯，還在於其涉及了三種語言之轉換（吳語、國語、英語）、多重翻譯形式的運用（音譯、刪改、譯註、評論）、以及跨時代的接受語境（晚清、民國、戰後）。因此，本文便是著眼《海上花列傳》國、英語譯註在張愛玲作品中之特殊性，嘗試從翻譯研究的角度來論析張愛玲在該作中之譯者實踐、及其翻譯成果對《海上花列傳》接受脈絡之影響。全文分三大部份：第一部分探討《海上花列傳》國語譯版的語譯、刪譯和評譯，第二部分聚焦《海上花列傳》英譯本，探討其英譯策略和翻譯附文本與戰後美援機制的交織關係；最後，總結張愛玲就《海上花列傳》之翻譯成果與效應在《海上花列傳》接受史上的地位、重要性和影響。

關鍵詞：張愛玲、《海上花列傳》、吳語、翻譯、美援

從江戶時代日本的《荀子》版本流傳及相關研究看中日兩地《荀子》研究的相互影響

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藤原佐世(847-898)《日本國見在書目錄》「儒家」條目記：「《孫卿子》十。荀況撰，號荀卿子，避宣帝諱改曰孫。」反映《荀子》最晚於公元八世紀傳入日本，時約唐末。及清中葉，楊守敬(1839-1915)云宋台州本已佚，後於日本購得狩谷棧齋(1775-1835)舊藏台州本數卷，此發現於清代《荀子》研究極具價值。同時，江戶時代(1603-1867)日本學者的《荀子》論著對清人研究亦甚有裨益，荻生徂徠(1666-1728)《讀荀子》是日本最早注釋《荀子》的研究論著，此書於寶曆十三年(1763)由其門人宇佐美瀧水刊行，乃後學研治《荀子》不可或缺的參考材料。楊守敬有感江戶時代日本學者的《荀子》研究不遜於清人，遂把台州本「合元纂圖本、明世德堂本及王懷祖、劉端臨、郝蘭臯諸先生之說，更參以日本物茂卿、冢田虎、久保愛、豬飼彥博所訂」，加以付梓，刻入《古逸叢書》，把日人保存下來的台州本《荀子》及日本學者的《荀子》研究一併傳回中國。本文之撰，綜觀兩地《荀子》版本流傳及相關研究，以反映中日學術文化交流的相互影響。

關鍵詞 《荀子》 中日學者 江戶時代 清代

再現他者：晚清遊日詩歌中的日本形象

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摘要：十九世紀以來，中日的民間交往日益密切，尤其是在甲午戰爭之後，國人與日本的接觸已經不止于學術研究，而是進一步延伸到日本的自然風景、社會制度及風俗人情等層面。1870年代，中國士人看待日本文化的態度多為“异域”、“他者”，但通過對明治維新後日本狀況的深入瞭解，黃遵憲等人對待日本的態度有所改變，因此其詩歌呈現出不同的日本形象。本文通過晚清遊日詩歌對於日本形象的呈現和評論，借鑒他者視角作為方法，研究晚清士人的日本觀感與體驗，以此揭示晚清文學中日本形象建構的過程。

關鍵詞：再現，形象，他者，日本，晚清詩歌

梅蘭芳的首次訪日演出

馬妍

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梅蘭芳（1894—1961）是著名的中國京劇表演藝術家。他出生於梨園世家，8 歲開始學習京劇藝術，11 歲首次登臺，13 歲時搭喜連成班，壹邊演出，壹邊繼續京劇基本功和傳統劇目的學習。他 19 歲時應邀到上海演出，從此名聲大振。¹在 20 世紀上半葉，梅蘭芳到日本、美國、蘇聯演出，把京劇藝術帶到海外，並贏得了業內外人士的贊譽。這篇文章關注的是 1919 年梅蘭芳第一次出國到日本的演出，主要通過日本的學者、評論者發表於報刊、書籍中的觀後感來探討日本觀眾眼中梅蘭芳表演的特點。

¹ 關於梅蘭芳的從藝經歷，詳情可見於馬少波：〈梅蘭芳的藝術道路〉，載中國戲劇出版（編）《說梅蘭芳》（北京：中國戲劇出版社，2011 年），頁 36—37。

《日本書紀》中的「勸進」與中國典籍的關係——以〈武烈紀〉、〈繼體紀〉為例

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漢魏晉南北朝時期政治現象的特色之一是「勸進」，即群臣向有權勢但非帝位繼承者請求即位的行動¹。眾所周知，兩晉交替之際，即從西晉愍帝司馬鄴到東晉元帝司馬睿這一政權交替過程，也進行了盛大的「勸進」活動，而這發生在同姓內部。

「勸進」這一政治概念，通過中國典籍傳入古代日本。古代日本人主要在中國典籍中的語境中理解「勸進」，不過，後來開始以中國典籍中「勸進」典故的敘述來潤飾史書上的記錄。在古代日本，皇太子制度長久未確立，而(至少在後世紀錄中)在繼承王位的過程中屢次發生類似「勸進」的政治現象——未由先王的指名，群臣推舉下一代君主，請他即位的現象。在這個意義上，可以說，使群臣推舉君主的行為正當化的中國「勸進」典故，是本來在古代日本就有的某種需求。

本文首先嘗試對中國歷代「勸進」文章中最高水平的劉琨〈勸進表〉的背景與內容進行整理，然後指出其主旨。在此基礎上，分析日本最古的正史《日本書紀》中屢次出現的類似「勸進」的情況之一，考察在該文中反映出的劉琨〈勸進表〉的影響，以及在描寫該情況的時候利用劉琨〈勸進表〉的意味，並由此事例而探索中國典籍給古代日本史書帶來的影響之一面。

Circulation of Diplomatic Practices between the Tang Court and the Tibetan Empire

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Abstract:

Chinese and the Tibetan courts, have had, since the first half of the VII century, several contacts; these connections mainly revolved around diplomacy. In this context, not only objects and tributes were exchanged but concepts and practices were also circulating between the two kingdoms; among those, the Chinese costumes connected to diplomatic practices have had a particular impact on the Tibetan court. This circulation and the consequent adoption of those practices by the Tibetan court is attested in an epigraphic document, the Dehua Stele (Ch. 德化碑) erected in 766 and today in Dali, Yunnan. These stele, written in Chinese, is a useful epigraphic document presenting a series of valuable details concerning the relationship between the Tibetan Empire and the Nanzhao (Ch. 南詔, Tib. 'Jang), a kingdom formed in the first half of the VIII century and located between the Tibetan Empire and China. The Dehua Stele gives important details about titles and symbolic objects granted by the Tibetan *btsan po* to the Nanzhao ruler, showing the use of diplomatic practices that are generally not associated with the Tibetan Empire. For instance, it attests that the Tibetan defined the Nanzhao Kingdom as a “brotherly kingdom – *xiongdi zhi guo*” (Ch. 兄弟之國), and the king of Nanzhao, Geluofeng (Ch. 閣羅鳳) was entitled as “young *btsan po* – *zanpu zhong* (Ch. 贊普鍾). This confirms that the Tibetan court employed with the Nanzhao king a “family-term diplomacy” as the “uncle and nephew” relation (Ch. *jiusheng* 舅甥, Tib. *Dbon zhang*) established after the first sino-tibetan marriage in 641 and used by the Chinese court in dealing with neighboring kingdoms since at least the Han dynasty. The Dehua Stele also attests that the Tibetan court granted titles and token (Ch. *fu* 符) to the Nanzhao court; similar titles and diplomatic objects were bestowed upon Tibet by the Tang court since 649.

“Barbarian” in Law: The Song Legal Framework behind the Chinese Interaction with Asia

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This study explores the imperial Chinese legal framework behind interstate interactions with the case of Song China. It tries to illustrate how the imperial law managed foreign contacts, with the basic focus of how the Song imperial codes defined ‘barbarians’ and their world views represented in the legal system. The ‘Hua-Yi Dichotomy’ 華夷之辨 which was the Han people’s ethnic self-identification has been long dominates scholars’ minds in discussing the Chinese world views and orders. But as in the Song dynasty, many Han people in fact spread in foreign states such as Khitan, Jurchen and Tangut as foreign subjects against the Song court, while various ‘barbarian’ tribes were absorbed and employed by the Song government as military forces safeguarding its borders. Political allegiance created another kind of dynamics among people across the ethnic boundaries. This challenged the ideal ‘Hua-Yi’ order of the Song, and also calls for another approach to understand the lives and interactions of the peoples. This study is thus an attempt to propose an alternative framework to investigate the Han Chinese view of Self and Other by legal terms. The complexity of relations among inter-Asian peoples and how the imperial legal framework behind that cultural interaction was will then also be illustrated.

Reinventing Ear-cups: The Impact of Sino-Iranian Interaction on Northern Wei Drinking Culture

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Introduction

The lacquered ear-cup (*erbei* 耳杯) is a celebrated object of the Han Dynasty.¹ Its elegant shape, vivid color, and complex production techniques register it as one of the most luxury goods in early China and make it an indispensable item in the banquets of elites, as well as in the burial repertoire accompanying the deceased with wealth and power. The lacquered ear-cup has also fascinated scholars for decades—a number of publications investigate its medium, production, and decoration.² After the fall of the Han Dynasty, however, the sumptuous lacquered ear-cup, as well as other lacquer ware, fell out of use in banquets. Also, lacquered ear-cups were less frequently found in tombs due to the growth of ceramics and the social upheavals that no longer secured all of the necessary conditions to produce lacquer wares.³

Intriguingly, ear-cups reappeared in the fifth century during the Northern Wei Dynasty, a reign that was established by Xianbei people who originated from northeastern Asia. The newly appearing Northern Wei silver ear-cup is a reinvention of the classic Han lacquered ear-cup— it takes a different medium, shape, and decoration. I argue that these changes seen in silver ear-cups resulted from an intensified cultural exchange with the Iranian world during the fifth century, which brought new types of vessel, novel ornamental patterns, and shifted preference of material to the Northern Wei Dynasty. Yet, the drinking cup was not the only phenomenon that embodied western influence—Northern Wei elites borrowed many

¹ For a brief account of lacquered ear-cups during the Han Dynasties, see Sun Ji, *Handai wuzhi wenhua ziliao tushuo* (Beijing: wenwu chubanshe, 1991), 306-308.

² Anthony Barbieri-Low, "The Organization of Imperial Workshops during the Han Dynasty," (PhD diss. Princeton University, 2001). Lin Xiaoping, "Jianshuo Handai erbei," *Huaxia Gaogu* 4(2013): 73-77.

³ For a general account of lacquer ware during Wei, Jin and Southern and Northern Dynasties, see Zhongguo meishu quanji bianzuan weiyuanhui, *Zhongguo meishu quanji Gongyi meishu bian 8, qi qi* (Beijing, Wenwu chubanshe, 1989), 20-24; Harry Garner, *Chinese lacquer* (London; Boston: Faber, 1979): 45, and Wang Shixiang, *Ancient Chinese lacquerware* (Beijing: Foreign Languages Press, 1987), 13.

aspects of Central and Western Asian drinking culture, including the particular way of using cups and the liquid for drinking, as part of the Northern Wei rhetoric of nobility.

With regard to the cultural exchange between the East and the West during the early medieval period, previous studies often highlight artifacts that were originally produced in a foreign land and later brought to China.⁴ Those made in China, either imitating or modifying the western exotica, have yet to receive more scholarly interest. Scholars also pay more attention to the Tang metal wares that were produced locally in response to the influx of Sasanian and Sogdian silverware. Pre-Tang silverware, smaller in number and less extravagant in appearance, is understudied.⁵ This paper is an effort to bring a spotlight to the locally produced Northern Wei silverware, which anticipates the flourishing metalware manufacturing during the Tang Dynasty. By tracing adjustments of Northern Wei silver ear-cups made to the Han lacquered ear-cups, I analyze how the cultural contact with Central and Western Asia shaped the material culture of early medieval China. The silver ear-cup, I argue, epitomizes the hybrid dynamic of the fifth century when cultural exchanges and integrations reached an unprecedented level under the rule of Northern Wei, a dynasty that deserves more credit for its contribution to the development of Chinese art history.

⁴ Xia Nai, "Jinnian Zhongguo chutu de Sashanchao wenwu," *Kaogu* 2(1978): 111-116. Albert Dien, "Western Exotica in China during the Six Dynasties period," in *New perspectives on China's past: Chinese archaeology in the twentieth century*, edited by Xiaoneng Yang (New Haven: Yale University Press; Kansas City: with the Nelson-Atkins Museum of Art, 2004), 363-379.

⁵ One of most important and comprehensive research on the Tang silverware is by Qi Dongfang, *Tangdai jinyinqi yanjiu* (Beijing: shehui kexue chubanshe, 1999).

China, Russia, Turkey, Persia, Japan: Towards an entangled history of constitutionalism, 1905-1911

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Research about Sino-foreign cultural interactions during the last decades of the Qing Empire pays much attention to the extremely dense and complex relations between Japan and China. This is also true for the concept of constitutionalism, given that many Chinese intellectuals and officials looked to Meiji Japan as a model. Against this backdrop, historians have tended to neglect that the Chinese constitutional transformation stood in the context of a world-wide “constitutional fever”. In the few years of 1906 to 1908, not only China, but many other thitherto absolutist countries such as Russia, the Ottoman Empire and Persia promulgated constitutional documents. Was this wave of political reforms coincidental? Did these experiences interrelate, and if so, how? This paper tries to answer one aspect of this complex question by analysing how Qing government and intellectuals viewed the constitutional reforms of Russia, the Ottoman Empire and Persia and reacted to them.

Using published opinion and foreign ministry archives, the paper will show that the Chinese approach to constitutionalism must be understood from a wider global perspective than the emulation of the Japanese model, or the mere “transplantation” of a European concept into East Asia. During the whole period of “constitutional preparation”, the Qing government, Chinese media and intellectuals remained well aware of events in Russia, Turkey and Persia. The Qing constitutional reforms took place as a part of a global debate on constitutionalism. And rather than being an “insertion” of China into the world order, they were a symptom of a changing world order, in which constitutional charters were becoming defining elements of a nation-state.

In particular, the experiences made by countries similar to China did not fail to have a manifold impact on Chinese perceptions on how to cope with China’s own challenge. On the one hand, the world-wide trend fostered the feeling that a constitutional document was needed for purposes of internal and external legitimacy, and for building nationalism from above. On the other hand, the fact that the hastily introduced constitutions in these countries did not necessarily solve their underlying problems was noticed as well. Describing them as mere “sham constitutions” was one possible interpretation, but they also reinforced Chinese notions that the population at large was not yet ripe for partaking in the political reforms and that thorough

“preparation” was needed first.

Storm Over Asia: Cinematic Exchanges among Russia, Mongolia and China, 1928-1942

Meimei Xu

Abstract:

In comparison to the rich number of early film history studies in Russia and China, the knowledge of Mongolian film history is rather limited. As a later comer, Mongolian film history began with the “friendly” aid/exploitation of Soviet film industry. With a passion for going on location as well as to experiment his newly founded “linkage montage”, the Russian director Vsevolod Pudovkin (1893-1953) pioneered in this regard with the 1928 masterpiece *The Heir to Genghis Khan* (aka. *Storm Over Asia*), foretelling the stormy revolutions, wars and power games in this part of world a decade later. In the 1930s and 40s, along with the outbreak of the second Sino-Japanese War, China and Japan also entered the picture. Accordingly their sociopolitical influences can be clearly observed in Mongolia-related films produced during this time span.

This paper intends to give a general picture of Mongolia-related films through the 30s and 40s, with a special focus on the discussion of the Soviet-Mongol-Sino relationship and how it is propagandistically visualized in these films. For this purpose, three national films were listed for a comparative analysis, i.e. *China Express* (Soviet Union), *Son of Mongolia* (Mongolia) and *Clouds over the Frontiers* (the Republic of China). While the main method remains film analysis, this study relies heavily on the nationalism studies (esp. Benedict Anderson’s *Imagined Communities*). Some guiding questions are like: “What kind of nationalistic images are constructed in these films and to what ends?” “What cinematic techniques and montage theories are applied?” “How the tri-lateral relationships and sociopolitical upheavals participate in the filmic narratives?” and etc.

Through film analysis, I would like to argue that in a modern colonialism era, which features industrial capital and foreign investment, Mongolia becomes an export market for their protectors, both financially and ideologically. Subjected to the neighboring powers, the narrative of Mongolian fables is conveniently manipulated to suit the propagandistic purpose, which in turn explains the fluid Mongolia multi-identities in those films.

Key words: Montage theory, Nation-building, Sound Film, Genghis Khan, Socialist realism

Bin Chun (1803-1871) and Qing China's First Cultural and Diplomatic Mission to Europe

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Abstract

In 1866, with the encouragement of Robert Hart (1835-1911), the Inspectorate General of the Imperial Maritime Customs Services, Prince Gong (1833-1898) petitioned the Qing ruler and dispatched Bin Chun (1803-1871), who was Hart's chief secretary, to Europe with student translators from the Tongwen Guan (School of Combined Learning). Bin Chun wrote three books about his travels that record Qing China's first diplomatic mission to Europe. He played a historical role as an intermediary between Chinese and European cultures. Through his conduct as a diplomatic envoy, he showed that Qing scholars could be receptive observers of cultural differences.

中世紀亞美尼亞福音書手抄本中的中國元素：以伊斯法罕旺克大教堂館藏為例 (復旦大學 包慧怡)

作為世界上第一個以基督教為單一國家宗教的國家，亞美尼亞有著極其複雜曲折的宗教文化史。亞美尼亞各地延續了十多個世紀的彩繪手抄本製作傳統不僅達到了相當高的藝術水準，還保存並參與塑造了亞美尼亞特殊的宗教、文化和審美意識，是幫助我們研究亞美尼亞歷史及其與周邊文化互動的極佳物質載體。雖然早在 1512 年，第一本亞美尼亞語印刷書籍就在威尼斯問世，但亞美尼亞繕寫士們直到 19 世紀仍在世界各地的亞美尼亞文化圈以代代相傳的手藝抄寫和裝飾著美輪美奐的手抄本。其中基督教福音書抄本的繪畫取得了尤為矚目的藝術成就。

目前存世的亞美尼亞手抄本約三萬冊，主要系統地收藏在 1. 亞美尼亞首都葉里溫的梅思羅布·麥什托茨古代抄本協會 (Mesrop Mashtots'i anvan hin dzeragreri institute, 約一萬一千冊)；2. 耶路撒冷的亞美尼亞聖雅各教區手稿圖書館 (Arak'yelakan At'vor Srboc' Yakovbeanc' Yerusagem, 約四千冊)，威尼斯的聖拉撒路亞美尼亞修道院 (San Lazzaro degli Armeni Mckhitarist, 約三千冊)。¹ 此外，約有八百冊收藏在位於今天伊朗中西部伊斯法罕市新朱哈 (Nor Jugha, “New Julfa”) 亞美尼亞僑民區的旺克大教堂 (Vank Cathedral)，另有五百冊手稿收藏在北美各地的博物館和圖書館，剩下的則是零散的私人收藏。其中旺克大教堂館藏因其在絲綢之路上的顯赫地理位置、所藏抄本的特殊歷史文化背景、對東西方圖像傳統的創意性的兼收並蓄而具有高度研究價值，卻尚未在國際亞美尼亞宗教史和圖像學界得到足夠的重視，在漢語圖像學界則幾乎尚未進入研究視野。本文作者有幸於 2016 年秋赴伊斯法罕進行為期兩周的實地考察，得以近距離細讀旺克大教堂館藏亞美尼亞福音書抄本。本文認為，在該館藏抄本繪畫風格公認的三種源頭之外(1. 主要植根於拜占庭聖像畫傳統的亞美尼亞傳統基督教圖像學；2. 歐洲文藝復興藝術的影響，包括威尼斯和弗蘭德畫派的影響；3. 來自僑居地伊朗/波斯的伊斯蘭藝術的影響)，還有第四種圖像傳統的影響值得考量，即以中國佛教藝術為代表的東方元素。這在旺克大教堂館藏繪製於 12-14 世紀西里西亞亞美尼亞王國的福音書抄本中表現得尤為特出²。西里西亞亞美尼亞恰是亞美尼亞手

¹ Thomas F. Mathews, “The Art of the Armenian Manuscript,” in Thomas F. Mathews and Roger S. Wieck eds., *Treasures in Heaven, Armenian Illuminated Manuscripts*, New York: Pierpont Morgan Library and Princeton: Princeton University Press, 1994, pp. 38 – 53.

² 西利西亞亞美尼亞王國 (Giligio Hayots T'agavorut'yun, Armenian Kingdom of Cilicia, 臨近地中海的亞歷山大勒塔灣) 是 11 世紀塞爾柱突厥人入侵亞美尼亞時逃亡的亞美尼亞難民組成的國家。西利西亞親王國由魯本王朝 (Rubenid Dynasty) 於 1080 年創立，該王朝是巴格拉提德王朝 (Bagratid Family) 的一個分支，曾在不同時期登上亞美尼亞和格魯吉亞國王位。最初王國的首都在塔爾蘇斯 (Tarsus)，至 1173 年遷往西

抄本編繪藝術成就最高的地方，旺克大教堂絕大多數抄本館藏都出自這裡。因此，以旺克大教堂館藏為例研究亞美尼亞中世紀抄本中的東方元素，對於理解亞美尼亞圖像史及其與周邊文明藝術傳統的互動和交流具有代表性意義。

斯 (Sis)。直至 1198 年利奧二世 (Leo II) 才登位為首位西利西亞亞美尼亞國王，此後至 1375 年西利西亞均為王國。西利西亞是歐洲十字軍的堅實盟友，並視自己為基督教在東方的一個堡壘。12 世紀蒙古人佔領了中亞至中東的大幅領土，西利西亞與蒙古人結盟以對抗穆斯林，尤其是埃及的馬木留克 (Mamluk，西元 9-16 世紀服務阿拉伯哈裡發和阿尤布王朝的奴隸兵)。隨著哈裡發的式微和阿尤布王朝的解體，他們逐漸成為強大的軍事統治集團，並建立了自己的伯海裡王朝與布林吉王朝。13-14 世紀，各十字軍國家逐漸崩潰、蒙古人伊斯蘭化，使西利西亞失去盟友。在內部宗教衝突和馬木留克不斷進攻下，王國最終於 1375 年滅亡。

參見 Sirarpie Der Nersessian, "The Kingdom of Cilician Armenia," in Kenneth M. Seaton ed., *A History of the Crusades Vol. 2*, Philadelphia: University of Pennsylvania Press, 1962, pp. 630-659.

Religions in the 18th to 19th century Inner-Asia under the Governance of the Manchu Empire: A Study of Religious Sites in Five Castle-cities of Ili

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This article examines the religious sites in Qing Empire constructed castle-cities in Ili during its occupation from 1775 to 1864. Altars and temples of Lamaism, Manchu Shamanism, Chinese religions and Islam were found in these settlements. The study of these religious sites revealed the religious policies of the Qing reign in the region. The toleration of Islam, in particular, is explained in the second part of his article. It is believed that the Qing Empire restricted itself from intervening non-orthodox religions as in its other regions because of the special historical context of the region.

Keywords: Qing Empire; Inner Asia; Ili; religious policies; Confucianism; Lamaism; Islam

華人社會中的扶鸞團體：香港與台灣的個案比較

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扶鸞道壇是香港道教的主角，其眾多的扶鸞道堂是在清末至民國時期因戰亂、經濟衰敗等原因從廣東地區傳入。香港道堂從清末民初至 1970 年代末，引進道教制度與科儀，整體經歷了一個從鸞壇轉變至道壇的過程，始終向著“正統道教”的方向努力。而這種以扶乩為核心的宗教團體至少從清代便開始活躍在中國宗教的舞台上，它們在香港以外的華人地區，如台灣、東南亞的發展時至今日仍是持續進行著。但由於社會背景和歷史有所區別，不同地區的扶鸞團體在歷史過程中發展出形態不一的宗教團體。但台灣最近出現了一批鸞壇，它們的發展模式與香港道壇較為類似，亦開始經歷從鸞壇向道壇轉變的過程。

如果我們將香港扶鸞道堂的發展模式引申為自我“制度化”的過程，那麼這種發展模式與過程是否可以用來解釋其他華人地區社會的扶鸞宗教現象？其他地區華人宗教是否存在這一過程？本文嘗試以兩個分別位於香港與台北地區的扶鸞道壇作為研究個案，討論當代扶鸞團體的歷史軌跡和發展模式。

科學抑或神學？動物抑或怪物？——明清之際耶穌會士的「海族」資料考論

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明清時期，隨著耶穌會士如利瑪竇（Matteo Ricci）、艾儒略（Jules Aleni）及南懷仁（Ferdinandus Verbiest）等入華傳教，當時歐洲的大量天文、地理等方面的知識都被譯介至中國。其中，地理學方面的內容以利瑪竇所繪的《坤輿萬國全圖》及南懷仁的《坤輿全圖》最廣為人知，與這些地圖相對應的文本資料則是艾儒略的《職方外紀》及南懷仁的《坤輿圖說》。本文將以這些資料中所繪及記載的“海族”部分為中心，首先將考察這些文字和圖像資料的西方來源。通過研究可以看到，海族文本及圖像皆與奧勞斯·馬格努斯（Olaus Magus）的《海圖》與《北方民族簡史》，以及亞伯拉罕·奧爾特利尤斯（Abraham Ortelius）所著《寰宇大觀》有頗多關聯。而後，該溯源研究將允許我們進一步追問明清耶穌會士在完成這些地理學著作時的中西文參考資料與寫作策略的題，以及該策略與天主教在華傳播策略的關係。最後，本文還將在溯源研究基礎上，將耶穌會士的中文地理學著作放入當時歐洲知識傳統和體系中進行分析，討論其“科學”與“神學”因素。