

會稽風土人物

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中國藝文的諧隱傳統，根本精神是《易》和《春秋》。〈蘭亭叙〉全篇六十四句，所以隱《易》，同時發明〈曹娥碑〉與《易》之關係。魯迅的小說以〈曹娥碑〉、《二十四詩品》、《紅樓夢》為框架，意在揭出刺殺陶章、程璧光的幕後主謀孫中山，並世惟周作人知之。本文又通過探論〈紅樓夢曲〉與清人〈曹娥碑〉跋之關係，證明《紅樓夢》作者鄙厭「後金」，心念「前明」之說為確不可易。

關鍵詞：〈曹娥碑〉 〈蘭亭叙〉 《二十四詩品》 《紅樓夢》 魯迅

中文大學出版社：具有版權的資料

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Kuaiji: Its People and Culture

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The tradition of xieyin (allusion and irony) in Chinese art and letters has its roots in *The Book of Changes* (*Yijing*) and *The Spring and Autumn Annals* (*Chunqiu*). The “Preface to the Orchid Pavilion Collection” (Lanting xu), consisting of sixty-four lines, is an allusion to *The Book of Changes*; it also explicates the relationship between the “Stele for Cao E” and *The Book of Changes*. With “Stele for Cao E”, *Twenty-Four Modes of Poetry* (*Ershisi shipin*), and *The Dream of the Red Chamber* (*Hongloumeng*) as its framework, Lu Xun’s story intends to reveal Sun Yat-sen as the mastermind behind the assassinations of Tao Zhang and Cheng Biguang. Yet Zhou Zuoren was the only one in the world then who knew of this intention. The present paper also explores the connections between *The Dream of the Red Chamber Song Cycle* (*Hongloumeng qu*) and the Qing-dynasty postfaces to “Stele for Cao E,” in order to reaffirm the aversion to Latter Jin and the nostalgia for the former Ming rule in the part of the author of *Red Chamber*.

Keywords: “Stele for Cao E” “Preface to the Orchid Pavilion Collection” *Twenty-Four Modes of Poetry* *The Dream of the Red Chamber* Lu Xun

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