

玉京山朝會 —— 從六朝步虛儀到初唐遊仙詩

(提要)

陳偉強

玉京山意象從神話進入文學領域並大大豐富了唐代遊仙詩的內涵。本文旨在追溯玉京山意象的起源和演變，重構它從宗教語境走進文學世界的歷程，分析這個意象在這些語境中的作用和寓意，以及其宗教上的神聖地位在詩歌中如何體現時代意義和藝術魅力。

本文主要考察玉京山意象發展的三個階段。首先探討道教靈寶派的步虛修煉和齋儀語境中的玉京山意象；其次就庾信〈道士步虛詞〉以及玉京山意象在其作品中的特點，討論此意象從宗教文本進入文學文本的角色和貢獻；最後集中論證陳子昂〈修竹篇(并序)〉所反映有關玉京山的內容與當時宗教及政治背景的關係。由此尋溯玉京山意象的嬗變，如何脫去原有的道教齋儀和神話因素，發展成唐詩中的一個重要「新仙境」。

關鍵詞： 步虛 靈寶經 玉京山 嵩山 陳子昂

A Levee on Mount Jade Capital: From Six-Dynasties Rituals of Pacing the Void to Early Tang Poetry on Roaming in Transcendence

(Abstract)

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First found in Six-Dynasties Daoist scriptures, the image of Mount Jade Capital grew in literary value and assumed an important role in the poetry on roaming in transcendence (*youxian shi* 遊仙詩) of the Tang. The present study is intended to trace the origin of this image and outline its development from a religious realm to a literary one, by looking into its various functions and allegorical meanings with a view to exploring how its sacred status and meaning in religious settings were assimilated and represented in poetry of high aesthetic appeal.

The present essay examines the three-stage development of the image of Mount Jade Capital in medieval Chinese poetry. It first discusses the image in the context of “pacing the void” meditation and rituals in the Lingbao Daoist tradition. Focusing mainly on Yu Xin’s (513–581) “Lyrics on Pacing the Void,” our next task is to study how the image of Mount Jade Capital made its way from religious rituals to literary creation, what role it played, and what contributions it made. The third part takes Chen Ziangu’s (661–702) “Long Bamboo, with a Preface” as a central text in its discussion related to Mount Jade Capital and its relevance to the religious and political situation of the time. The findings in these three parts enable us to retrace the transformation of this poetic image, which eventually became an important “new transcendent realm” in Tang poetry.

Keywords: “Pacing the Void” Lingbao scriptures Mount Jade Capital
Mount Song Chen Ziangu