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### 得獎專書：

《在勞績中安居—晚明園林文學與文化》，臺北：國立臺灣大學人文社會高等研究院

### 得獎簡評：

本書從「園居經驗與話語表述」、「生活實踐與體道境界」、「時間流變與意義詮釋」、「私人領域與公共領域」四個方向探討晚明園林文學與文化，全書貢獻在於突破過去園林研究聚焦於空間美學的模式。作者透過空間視角的重層性，從園林空間、社會空間、文本空間、隱喻空間切入不同的意義脈絡，使園林研究的面向擴大，意義深化。因此，空間意義的重層化，帶來園林研究的立體化；此外，作者經由明清易代的文化變遷，安置文人與園林的交光互影，形構晚明園林文化特徵。最後，作者將園林研究的文人化議題，建立於個別主體的園居經驗之話語系統中，在「有」的領屬之有與創造之有中，透顯存有之有，使得園林研究在空間美學的形式性規範裡，開展出主體生命的存有論層次。職是之故，本書突破過去的研究藩籬，展現園林研究的新視野與深度。

### 得獎人簡歷：

曹淑娟，臺灣大學中國文學博士，曾任教於山水明麗的淡江大學，也曾參與草萊初闢的南華大學，現任臺灣大學中國文學系教授，安靜市隱於教學、研究與學術服務之中。主要研究領域為園林文學、明清文學、中國

詩學，尤其關懷文學如何處理人對存在境域的理解、感受與回應。曾任捷克查理士大學短期客座教授 (2008)、美國哈佛大學東亞系 (2011)、中央研究院文哲所 (2018)、南京大學人文社會科學高級研究院 (2018) 訪問學者。著有《華夏之美—詩歌》(1986)、《漢賦之寫物言志傳統》(1987)、《晚明性靈小品研究》(1988)、《流變中的書寫—祁彪佳與寓山園林論述》(2006)、《孤光自照—晚明文士的言說與實踐》(2012)、《在勞績中安居—晚明園林文學與文化》(2019)、《祁彪佳詩傳—遠山堂詩詞編年校釋》(2020)、〈江南境物與壺中天地—白居易履道園的收藏美學〉(2011)、〈杜甫浣花草堂倫理世界的重構〉(2015)、〈演繹創傷—〈同谷七歌〉及其擬作的經驗再演與轉化〉(2016)、〈從江岸送遠到名蹟貽徽—〈京江送遠圖〉的意義轉向〉(2019) 等專書與學術論文。

Shu-chuan Tsao is currently a professor of the Department of Chinese Literature of National Taiwan University. After having received the doctoral degree in Chinese Literature from National Taiwan University, she started her professorship at Tamkang University known for its picturesque ambience followed by working as a pioneering faculty member of Nanhua University in Taiwan. Her devotion to teaching, researching and academic events is accomplished through disconnecting herself from city clamor and sailing into quietude. Chinese-garden literature and culture, Chinese literature in Ming and Qing periods, and Chinese classic poetry mainly feature her research fields where the literature way adopted by literati elite to express their comprehension, sense and response regarding the existential conditions of human beings is spotlighted. She was invited as visiting scholar of renowned academic institutions, such as Charles University in Prague (Czech, 2008),

Department of East Asian Languages and Civilizations at Harvard University (US, 2011), Institute of Chinese Literature and Philosophy at Academia Sinica (Taiwan, 2018) and Institute of Advanced Studies in Humanities and Social Sciences at Nanjing University (China, 2018). Her main publications include *The Beauty of Chinese Nation and Civilization: Poetry* (1986), *The Conventions of Depicting Objects and Voicing Aspiration in Han Fu* (1987), *Study of Spiritual Essay in Late Ming China* (1988), *Writing in the Passage of Time: Exposition of Qi Biaojia and his Yushan Garden* (2006), *Lightening Oneself in Solitary Moonlight: Utterance and Practice of Late-Ming Literati* (2012), *Composure in Laboriousness: Garden Literature and Culture in Late Ming China* (2019), *The Verse Biography of Qi Biaojia: Chronicle and Commentary on Poem and Lyric of Yuanshantang* (2020), “Objects from JiangNan and the ‘Universe in the Pot’: The Aesthetic of Bai Ju-yi’s Lu-Dao Garden” (2011), ‘The Reconstruction of Du Fu’s World of Ethics in Wan Hua Thatched Cottage’ (2015), “Recapitulation and Transformation: The Traumatic Experience of ‘Tonggu Qige’ and its Pastiches” (2016), and “From the Farewell at Riverside to the Legacy of Famed Historic Spot: Implication Transformation of the Painting ‘Farewell at the Jing River’” (2019), etc.

### 得獎著作簡介：

從嘉靖後期至明清易代百年間，正是明朝政治日漸頹唐而社會文化仍蓬勃發展的時期，園林作為綜合性藝術文化的載體，在這段時期有著十分精緻成熟的發展。園林文學與之同步，至今仍留存豐富多元的文獻，錄存相關人物生動的語文表述與實際行動，等待被重新發現與詮釋。

本書除導論、結論外，正文從四個面向彰顯晚明園林文學與文化所曾開拓的新境。第一單元「園居經驗與話語表述」討論當時文士群體關於園

居經驗的二種話語表述系統，首先觀察時人如何思考自己和園林的關係。「小有」、「吾有」、「烏有」代表幾條不同的路線，它們涉及領屬之有、創造之有和存有之有等不同層次意義，進行彼此異同與相關性的辨明與認取。其次聚焦藝文性《十六觀》的系列著作。文人穿梭於宗教與藝文範疇間，既遙承《十六觀經》，同時挪用世說體與語錄體的閱讀心理，由觀想淨土境界轉向觀想文士經驗，進而運用社會流行話語，成功投射個人心事。

第二單元「生活實踐與體道境界」論述文士如何以園林為實踐生命學問的道場。李滉為朝鮮李朝儒學代表，有豐富的漢詩文以及弟子側記的言行錄，後人得以通過漢文化共通的言行語境、符碼象徵與義理脈絡，追溯退溪如何形塑陶山作為示現其生命人格的空間。袁宏道學問兼修儒釋，中年有感於死生情切，決意歸隱柳浪湖，奉行攝禪歸淨的實修路線。雖然修持功夫外人無從叩問，但從園居時期與前後詩文的對照，可見出宏道收斂身心的變化。

第三單元「時間流變與意義詮釋」探討園林雙重文本性質，一是園林主客通過詩文抒寫、編輯而建構起來的文本空間，另則園林本身亦是一件等待詮釋的大文本，二者之間既相關聯，但也會產生游移改變。書中從兩個案例著手，其一以紹興寓山文會雅集為線索，觀察它在時代與人事變動中快速產生的意義轉變。其次以明清時期多次重修滄浪亭為例，觀察它在多次易主乃至荒廢的過程中如何被記憶與詮釋。

第四單元「私人領域與公共領域」觀察公私的交涉聯結，杭州汪汝謙「不繫園」作為極佳例證。首先它是遊湖之舟，卻以園名移動於名勝山水之間，既是汪然明「毋私園亭」的觀念實踐，也是明人論述「意在園在」的脈絡性發展，叩問私人園林與公共園林的邊界。同時，「不繫園」作為汪汝謙主持杭州文會、培護才女的重要據點，從私人情誼發展為地方性的

人才培植和文化活動，也與他建設西湖園林的心態相呼應。

本書奠基在廣泛閱覽以及精選細讀的基礎上，致力開發文本潛藏的訊息，最後指出：通過園林的建構與居遊，晚明文士以更大的幅度迴向自己的獨立人格，在人生價值的選擇、存在意義的領會上作出真誠努力，煥發著更為鮮明的自我覺察與實踐性格，為傳統園林文學文化作出了深刻的總結，這也是以「在勞績中安居」作為書名的用意。

From late Ming Jiajing reign to the collapse of Ming dynasty, the social and cultural development in China was still flourishing despite a gradual deterioration of its political situation. As a comprehensive art-and-culture carrier, the art type of 'garden' had achieved its exquisite matureness in this period. Accompanied by garden art, garden literature at that time had also received its great booming. The materials of garden literature featured with diverse characteristics to vividly archive the utterance and behavior of protagonists have richly survived and are waiting for a re-exploration and reinterpretation.

In addition to Introduction and Conclusion, this book discloses the new frontiers exploited by late-Ming garden literature and culture from four different aspects. Part one, 'Experience and Expression of Garden Life', discusses two language systems of late Ming literati groups arising in their experience and activity of garden life. Three different notions, i.e., *xiaoyou* (tiny possession), *wuyou* (own possession) and *wuyou* (naught possession), respectively involving distinct meaning levels of possession in territory, art creation and virtuality were marked off, selected and described by late Ming contemporaries to consider their connections with gardens. These notions are first examined in the book.

Second, a focus on the serial literature interpretation of *Amitāyurdhyāna Sūtra* in late Ming China follows. Through gliding back and forth in the fields of religion and literature, i.e., combining the religious teaching of *Amitāyurdhyāna Sūtra* and the reading approach of quotation as well as *Shishuo Xinyu* (*A New Account of the Tales of the World*) style, late Ming literati transformed the visualization of Buddha's pure lands into their life experiences. Furthermore, these social elites employed social buzzwords to successfully project their personal minds and feelings.

Part two, 'Practice of Everyday Life and State of Grasping the Way', expounds the ways of late Ming literati treating gardens as an ashram to practice life lessons. The first case study is a leading figure of Korean Confucianism in the Joseon period, Li Huang (1501-1570), who left plentiful Chinese literature works along with the word-and-deed records noted down by his students. Through the analogy of Han-culture circle in speech and activity, character meaning, and philosophy, his construction of Taoshan garden to present a unique personality and life history is decoded. The second case study is Yuan Hongdao (1568-1610). For awaking to the issue of life and death, he decided to retreat to Liulanghu garden and conformed to the Buddhistic practice of Pure-Land incorporated with Zen in his midlife. Although it is difficult to identify his real success in the practicing experience of Buddha, his converging demeanor and mind is perceived from the text works written in the period of Liulanghu garden in comparison to his works created in other places and times.

Part three, 'Passing of Time and Interpretation of Meaning', considers the dual textual natures of garden. One is the text space built by both garden hosts

and guests through a way of writing and compiling poetry and prose. The other is the garden itself regarded as a huge text awaiting to be clarified. These two natures are closely related but possibly segregate from each other. Two cases are demonstrated in point of this idea. The literary gathering of Yushan garden in Shaoxing, where its meaning rapidly altered in the dramatic change process of personnel matter and era, is first examined. Several reconstructions of Canglangting garden in Suzhou during the Ming and Qing periods exemplifies the second case. The recall and illustration of Canglangting garden alongside its reconstruction in the process of recurrent changing hands as well as in its falling into abandonment is deliberated.

Fourth part, 'Private Space and Public Sphere', explores the correlation between private property and public 'navigation garden', where the boat garden, *Buxiyuan* (An Unfastened Garden), built by a Hangzhou resident Wang Ruqian (1577-1655) is given here as an analytical instance. Above all, *Buxiyuan* was a cruising boat in lake but regarded as a 'garden' by its name. This 'garden' was able to travel between scenic spots of landscape. It not only put the idea of 'not-being-in-one's-possession' proposed by Wang Ruqian' into practice but also further developed the concept of 'The garden lies where the idea resides.' held by late Ming literati elites. The boundary defining private garden and public space was hence challenged in this example. *Buxiyuan* also served as Wang's important stronghold to organize literary gatherings of Hangzhou area and cultivate talented ladies. Therefore, the role of *Buxiyuan*, was changed from a location nourishing private friendships to a local place fostering talents and conducting culture events. The function of *Buxiyuan* similarly echoed to his

construction aspiration in the West Lake region.

This work is based on a foundation of extensive and detailed reading, and attempts to disclose the information hidden in relevant literary texts. It is concluded that through garden construction and traveling, late Ming literati showed their typical personality, put their efforts into the arduous choice of life values and the meaning realization of existence, and delivered penetrative self-awareness and vigorous implementation character. The literary, philosophical and social characteristics embedded in the garden culture cultivated by late Ming literati substantially deepened the significance of Chinese garden culture, and all these contents are concluded as '*Composure in Laboriousness*' where the name of this book comes from.

### 得獎感言：

學術生涯裡，晚明是最讓我反覆流連的歷史段落。閱讀那百年間的政治與文化，既讚歎於士人勇於疏諫的風骨，也疼痛於帝王折辱大臣的詔獄與廷杖，既愛賞江南書畫文藝的清雅風流，又不能不驚心於災疫時作與民變四起。那是「姹紫嫣紅」與「斷井頹垣」並置的景觀，堅韌的草木紮根於頹敗的瓦礫間，開出鮮麗的花朵，彼此盤根錯節，難以分解。這是研究晚明文學艱辛之處，卻也讓人不忍捨之而去。

本書以園林為窗口，觀察晚明文學如何處理人與所在世界的關係，園林作為綜合性藝術文化的載體，在晚明有著十分精緻成熟的表現。伴隨著園林的開闢與居遊，園林文學以手鈔謄錄結合技術改良的刊刻印刷，也呈現繁榮的盛景。其間流動著財富、權力與欲望，也涵潤著藝術理念與價值追尋等訊息，等待被開顯與詮釋。全書的構思與寫作絲亙十餘年，感謝科

技部和教育部提供的研究補助，海內外各圖書館提供開放的古籍閱覽服務，讓我得以順利地推進各項研究課題，緩慢而堅定地完成各個章節。

晚明園林文學是較晚開闢的學術園地，我摸索著耕耘，努力除去草萊，培植花木。感謝多年來先後參與計畫的助理以及好友同事們的砥礪和支持。感謝中央研究院獎勵人文社會學的用心，各級審查委員的肯定。我相信它不只是對我個人的鼓勵，同時也是對晚明詩文研究、園林文學研究的肯定，對我和這些年來一路行歌相答的學界朋友，都是一份支持的力量。