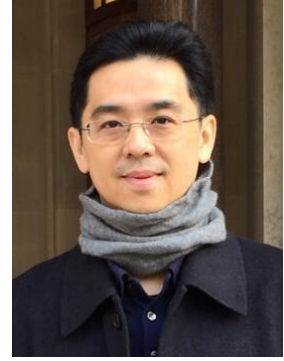


# 洪力行

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## 得獎專書：

《詠唱的祈禱——從歌本出版初探天主教聖樂在中國的早期發展》，新北市：輔仁大學出版社

## 得獎簡評：

本書以中國天主教聖歌歌本為材料，探討天主教聖樂在中國教區的移植、再現與變化，傳教士如何克服文化隔閡的問題，營造西方天主教會禮儀音樂( liturgical music )的氛圍，勾勒出早期天主教聖樂在中國的發展歷程。作者透過廣泛的中、外文獻史料蒐集與對照，析論音樂文本中三個主要類型：拉丁文禮儀歌曲、中文祈禱文、中文聖歌的形式及其內容與禮儀實踐的脈絡關係，解讀祈禱文的詠唱方式以及中文聖歌本的核心曲目如何形塑教友的信仰內涵，如何反映天主教會在華的傳教策略與信德的培育方式。此外，又透過與西方聖歌歌本以及中國民間曲調之比對，進行不同主題聖歌實例的溯源，條分縷析聖歌曲調由簡單的調適( accommodation )到深度本地化( inculturation )的歷程、特色與意義。本書是一本跨音樂學、宗教學、歷史學、傳教史與儀式研究的力作，運用了大量的文獻史料，論證嚴謹，文字清晰，獲得紮實而有原創性的成果，彌補了中國天主教聖樂早期發展史的空白，貢獻卓越。

**得獎人簡歷：**

輔仁大學比較文學博士，現為輔仁大學教育領導與科技發展學士學位學程、全人教育課程中心副教授，兼任天主教學術研究院副研究員，專長領域為天主教聖樂、文學與音樂跨藝術研究與教育科技應用。近年來多次獲得科技部專題研究計畫補助，並於 2016-2017 年間前往法國巴黎天主教大學移地研究與進修半年，期間亦加入巴黎額我略合唱團研習與詠唱主日禮儀。個人研究主題包括天主教聖樂早期在華傳播史，以及早期天主教中文聖歌歌本相關研究等，曾在國內外學術研討會與中外文期刊發表多篇與錢德明《聖樂經譜》、吳歷《天樂正音譜》，以及早期天主教中文聖歌歌本發展歷程相關之專文，並於 2020 年出版專書《詠唱的祈禱——從歌本出版初探天主教聖樂在中國的早期發展》。近期研究方向為額我略歌曲 ( Gregorian chant ) 入華與本地化的歷程，特別是雷鳴遠神父所改編之中文額我略曲，以及相關線上資源之建置。

Li-Xing Hong holds a Ph.D. in Comparative Literature from Fu Jen Catholic University. He is currently an Associate Professor in the Bachelor's Program in Educational Leadership and Technology Development, the Holistic Education Center and Associate Research Fellow in Fu Jen Academia Catholica. His main areas of research are Catholic Sacred Music, the interrelation between music and literature, and educational technology. In recent years, he has been awarded research grants from the Ministry of Science and Technology, Taiwan for his study of the historical development of sacred music in China. From 2016-2017, he conducted a 6-month research project at the Institut catholique de Paris. During his stay in Paris, he also joined the Chœur grégorien de Paris and participated in liturgical services to experience the Gregorian chant culture first hand. His research focuses on the history of sacred music in China, as well as the publication of Chinese hymnals. He has published in Chinese, English and French in scholarly journals and book chapters on *Musique Sacrée* by Joseph-Marie Amiot, *Tianyue Zhengyin Pu* by Wu Li as well as on the inculturation of sacred

music in China. *Sung Prayers: Sketching the Development of Chinese Catholic Music Before Vatican II* (2020) comes as the fruit of one decade of his accumulated research. In the last three years, the focus of his research has been on the Gregorian chant, with attention to the paths and procedures for its induction in the Chinese Catholic Church, especially the renditions by the Belgian priest, Fr. Vincent Lebbe. In addition to academic study of these chants, he also constructs online resources for those who are interested in learning more about these chants.

### 得獎著作簡介：

《詠唱的祈禱——從歌本出版初探天主教聖樂在中國的早期發展》一書為華語地區少見、以天主教聖樂在中國發展歷程作為研究主題之學術專書。為了進行此一研究，本書作者的足跡遍及澳門、上海、北京、巴黎與羅馬等地，在各專業圖書館與修會檔案館搜集相關資料。經過多年的努力，作者收羅了數十冊十九世紀中葉之後至二十世紀上半葉於中國出版之天主教歌本，同時也爬梳傳教士信件與天主教報刊等相關文獻，進行史料的解讀與分析。

本書內容分為導論、各為三章的上、下兩編與結論。導論將這些中文天主教聖歌的音樂文本分成三個主要的類型，即拉丁文禮儀歌曲、中文祈禱文詠唱，以及中文聖歌，並從書目資料與實地考察所得重構早期中文天主教歌本目錄。

上編為「天主教早期聖歌歌本在中國綜論」，旨在為本書探討之內容建立背景框架，鉤勒出天主教會在中國的聖樂出版情形與主要的歌曲類型。第一章首先處理拉丁文禮儀歌曲在中國的傳入，追溯在中國出版的拉丁文本，並析論其中的音樂與禮儀之關係。儘管拉丁文歌曲是禮儀所需的正式音樂，但在實際需求的考量下，在中國也很早就發展出文言文祈禱文的詠唱，第二章即探討這些祈禱文的產生與詠唱方式。第三章的重點則是傳教士所編輯的中文聖歌歌本，分析這些歌本的內容與歌曲的來源及使用時機等。

下編為「天主教中文聖歌實例溯源與分析」，依不同主題對實際的聖歌範例進行溯源與分析，企圖呈現這些素材的研究可能。第四章以一首在中國流傳甚廣的〈聖母禱文〉為主題，探討「連禱文」這個類型。第五章的〈聖母痛苦詞〉則是最早被譯為中文的拉丁文聖歌之一，本章追溯這首歌曲之源流與在中國之流變。第六章則探討早期中文聖歌中俗樂素材的使用，透過〈聖教採茶歌〉等實際的歌曲範例，理解這類教會中常見的換詞歌曲在中國的發展。

透過本書之論述與分析，作者在結論中嘗試建構早期中國天主教聖歌發展歷史的可能樣貌，同時將這些聖樂曲目重新置入當時的彌撒、日課及敬禮活動的儀式脈絡中，進一步了解聖樂與信仰內涵之關係，也在釐清天主教中文聖樂的形塑過程時，讓這些歌曲自己說話，向我們傾訴那個時代中國教友的禮儀生活與信仰內涵。

*Sung Prayers: Sketching the Development of Chinese Catholic Music before Vatican II* is a rare publication which focuses on historicizing the development of Catholic sacred music in China in the Chinese speaking areas. To collect research materials, the author has traveled to Macau, Shanghai, Beijing, Paris and Rome and spent time at professional libraries, archives of different religious congregations to gather printed hymnals, prayer books, catalogues, miscellaneous Catholic publications, as well as letters written by missionaries. To investigate the historic development of Catholic sacred music, especially songs used in liturgical settings, the author analyzes the content of chant books and hymnals published during the mid-19th century to the early 20th century and correlates them to the letters and other sources excavated.

The book consists of an Introduction, Part I and Part II, each consisting of three chapters, and a Conclusion. In the Introduction, the author categorizes Chinese sacred music into three groups, Latin liturgical plainchants, chanted prayers sung in Classical Chinese, and Chinese vernacular hymns. In addition, a "Catalogue of Early Catholic Hymnals

Published in China” is constructed based upon the bibliographical data retrieved from libraries and archives as well as field discoveries.

Part I, entitled, “Survey of the Early Catholic Hymnals in China,” offers a framework by delineating the situation of the publication of Chinese hymnals, as well as investigating the genres of the songs. The first chapter focuses on the induction of Gregorian chant by tracing back the Latin chant books printed in China and probing into its use in liturgical settings. Given that the repertoire of Latin chants is considered the orthodox voice of the Catholic church, but Latin presents difficulties for Chinese speakers, the Catholic faithful chanted the important prayers in classical Chinese at an early stage. The second chapter delves into the genesis and the practices of these chanted prayers. Chapter Three examines the Chinese hymnals compiled by missionaries. The author unearths the origins of these vernacular songs and reconstructs their application in the missions.

In Part II “Tracing the Sources of the Chinese Catholic Hymns with Sample Case Studies,” the author analyzes the sources and the practices of certain popular examples of sacred music, used and passed down to generations of Catholic faithful in China. Chapter Four focuses on the chanting of *Litaniae lauretanae*, which was quite prevalent in China, while Chapter Five examines the various versions of the *Stabat Mater*, one of the first Latin chants to be translated and sung in Chinese. Similar to the historic development in the Western world, where secular tunes were appropriated for sacred music, there is a repertoire of Catholic hymns that were adapted from Chinese folk songs. Chapter Six explores the Catholic “tea-gathering songs” and similar *contrafacta* and their development in China.

Through close readings of the hymnals and related documents, the author historicizes the development of Chinese Catholic music by re-contextualizing the repertoire within its liturgical settings, including: the Mass, the Divine Office, and other religious activities. The

book not only serves as a key to decipher the relationships between music and faith and the historical formation of Chinese Catholic music, but also gives voice to the songs that bespeak the liturgical life and the religious devotion of the Chinese Catholic faithful.

### 得獎感言：

《詠唱的祈禱》一書從問題的發想到最後成書付梓，歷時十載。個人完全沒有想到自己能夠以這本著作獲得此一獎項，畢竟天主教聖樂在中國的早期發展歷程是較為小眾且冷門的主題，因此真的非常感謝中央研究院審查委員會的肯定與鼓勵，讓我確定自己這些年來堅持的努力方向是正確且可行的。個人認為此一領域中仍有許多尚待挖掘的可能研究議題，本書只是一個起點與導覽圖，也希望這本書的獲獎，能夠引起學界更多的研究興趣與產出。

本書得以完成也要感謝科技部的經費支持，讓我能藉由移地研究的機會，在國外的圖書館與檔案館搜集到許多寶貴的第一手資料；也要感謝這段時間以來的支持我研究的神長、師長、同事、家人、同儕好友與研究助理，特別是輔仁大學與天主教學術研究院提供了良好的學術研究環境與資源，讓我能夠自由地開展自己想進行的研究議題。我也特別要感謝我的妻子素碧，她不僅是我的第一個讀者，更經常適時地推我一把；學術是一條孤獨的路，所幸有她一路陪伴。最後，就如同我在本書的作者序中所言，我將這本書獻給兩年前過世的母親，是她的辛勞付出與無條件地支持，讓我得以成為今日的我，這座獎自然也是呈獻給她。