

夏目漱石〈掛軸〉與高濂《遵生八牋》

Natsume Soseki's "The Kakemono" and Gao Lian's "Zunsheng Bajian"

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摘要：漱石的《永日小品》系列連載中，有一篇小說〈掛軸〉，描述了一幅元代畫家王淵所繪立軸的變賣過程，現已有魯迅等人的中譯。依管見，與其回歸西洋去論定通篇調性，更有效的觀點，應在於本文中「四席半榻榻米的啜茗室」描寫所透露出的茶道文化。尤其漱石喜好煎茶，透過東亞茶書相關用語去重讀小說，將可解開敘事結構、人物形塑、情節鋪陳等奧秘，特別在探究明代茶書《遵生八牋》之後，更讓筆者發掘到王淵相關記載及〈永日小品〉的命名泉源。撇開日、中茶文化，漱石的茶道小品勢將難以正確掌握。

關鍵詞：小島憲之、茶道名人、《古事類苑》、壁龕裝飾、《五雜俎》。

Abstract: In Soseki's "Eijitsu Syohin" series, there is a novel titled "The Kakemono" about a story of selling a hanging scroll made by Wang Yuan, a painter in the Yuan Dynasty. There is already a Chinese translation by Lu Xun et al. According to my opinion, rather than returning to the western view to determine the tone throughout the article, a more effective viewpoint lies in the sado culture described by "a four-and-a-half-mat Japanese tea room" in the text. Especially, Soseki loved green tea. Re-reading

the novel through the related terms from the East Asian tea books, the mysteries in the descriptive structure, character building, and plot setting can be solved. Particularly, after studying the tea book from the Ming Dynasty, “Zunsheng Bajian”, I found the source of Wang Yuan’s related writings and the title “Eijitsu Syohin”. Without the Japanese and Chinese tea cultures, it would be hard to correctly comprehend Soseki’s sado essays.

Key words: Kojima Noriyuki, sado celebrity, Kojiruien, alcove decoration, Wuzazu