

冷齋撥爐聞夜語：從傳記角度解讀釋惠洪筆記創作

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北宋僧人覺範惠洪(1071-1128)是臨濟宗真淨克文禪師的法嗣。他和黃庭堅交往多年，在寫作方面深受蘇軾的影響。在惠洪為數眾多的著作中，最廣為人知的是以下兩部作品：記載唐宋兩代禪僧傳記的《禪林僧寶傳》和其個人文集《石門文字禪》。除此以外，他還為我們留下了一本珍貴的筆記作品：《冷齋夜話》。除去一些綜述性質的著作，筆記研究尚未形成體系，學人分析的重點也集中在少數知名作品上。我選擇《冷齋夜話》作為自己的博士論文題目，是因為這部作品難能可貴地展現了惠洪的多重形象，讓我們可以一窺北宋的文學宗教世界。

宋代以前已經有筆記出現，但是直到 1067 年歐陽修的《歸田錄》問世之後，筆記寫作才漸成風氣，無論是聲譽卓著的士大夫還是默默無聞的普通官僚都以極大的熱情投入到編纂出版筆記的浪潮中去。相較於詩歌散文等傳統體裁，筆記創作以其不拘一格的靈活體例提供了一種更為自由的表達方式，故而宋代筆記成為信息傳播、私人往來和意見交換的重要載體。作者可以通過筆記分享新穎而有爭議的意見，或者是尚未成型的思想火花，這些並不見於他們的個人文集。

在惠洪之前，很少有僧人撰寫筆記。對於禪僧而言，即使是偶爾參與傳統文學創作亦會為人詬病，所以他們不太可能接納筆記這一難登大雅之堂的事物。這也是惠洪和《冷齋夜話》的價值所在。他並不是為了應景或者嘗鮮而留下幾卷文字幾條記錄，而是懷抱極大熱情投入到創作中，為我們留下了 150 多條筆記，這就是今天我們所讀到的十卷本《冷齋夜話》的規模。就內容而言，《冷齋夜話》與其他禪僧作品相比有其獨到之處：在談論詩歌和詩人的筆記條目中，惠洪向我們展示了他嫻熟的分析技巧和富含禪味的美學感知，而且作品中所記載的故事涵蓋各個社會階層，主角包括官僚、士大夫、僧眾、道士、乞丐甚至姬妾等等。翻開《冷齋夜話》，我

們彷彿也受邀加入到「冷齋」（惠洪自號）與其朋友們富含真知灼見又不乏輕鬆幽默的夜談中。

在漢學研究中心訪學的這段時間，我把主要精力集中在翻譯惠洪生平資料以及寫作惠洪傳記這兩件事情上。不同於現有的編年式寫法，我筆下的傳記旨在以專題方式逐一檢討惠洪生平的方方面面。在研究中我發現，就像紛繁蕪雜的筆記內容一樣，惠洪一生經歷複雜，充滿矛盾，與他同時代的人對他的評價也是毀譽參半。本次報告將從傳記角度出發深入解讀《冷齋夜話》，以此鎖定一些貫穿整部作品的主題，比如詩禪交涉問題，以及通過軼事質疑對身分的成見等。相關討論也將幫助我們理解為何筆記這一文學載體會得到惠洪的青睞。

Night Chats with a Maverick Monk: Exploring Huihong's Miscellany In a Biographical Context

The Northern Song monk Huihong Juefan (1071-1128) was a dharma heir of Zhenjing Kewen in the Linji Chan lineage. He had a long-standing friendship with Huang Tingjian, and was influenced by the writings of Su Shi. Of his numerous works, he is best known for his collection of Tang and Song monk biographies, the *Chanlin sengbao zhuan*, and his large literary collection, the *Shimen wenzichan*. He also produced a unique miscellany, the *Lengzhai yehua* (Late Night Chats from Chilly Hut). With the exception of survey works, miscellanies have received little systematic study. Only the most famous works have been given in-depth analysis. I've chosen to focus on Huihong's miscellany in my Ph.D. dissertation because of its rare portrayal of Huihong's complex persona and the literary-religious world of the Northern Song.

Although miscellanies appeared prior to the Song, once Ouyang Xiu compiled his miscellany in 1067, an unprecedented number of writers, both eminent literati and obscure officials alike, began publishing miscellanies. The form allowed for a freedom of expression not available in traditional literary genres. Miscellanies became a forum for sharing newly acquired information, social news, personal experiences, and opinions. An author could explore and share interests and ideas that were too controversial, unconventional, fragmented, or underdeveloped to fit into his personal literary collection.

Prior to Huihong, however, Buddhist monks rarely wrote miscellanies; it was almost unheard of for Chan monks, for whom even writing in traditional genres was problematic, to compose these informal works. This is why Huihong's case is so

intriguing. He didn't merely try his hand at the form by composing a few miscellany pieces; he churned out over 150 separate entries, enough to fill ten juan. Huihong's subject matter is also unique for a Chan monk. In his entries on poetics and poets, he demonstrates keen analytical skills and a Chan-infused aesthetic sensitivity. His numerous anecdotes depict a wide-range of characters from all echelons of society, including monks, literati, officials, Taoists, beggars, and even the occasional concubine. Reading the *Lengzhai yehua* is like being invited to join the insightful and often humorous "Night Chats" between "Chilly Hut" (one of Huihong's pseudonyms) and his friends.

During my tenor at the CCS, I've focused on translating biographical sources and composing a topical biography of Huihong. Unlike existing chronological approaches, my biography aims to help clarify the different aspects of Huihong's life by discussing them separately, as topics. This study has shown me that much like the miscellany he produced, Huihong's life was discursive, full of contradiction, and viewed by his contemporaries with a mix of admiration and criticism. In my presentation, I will demonstrate how a close reading of entries from the *Lengzhai yehua* within the context of Huihong's life story helps to highlight underlying themes in the work, such as the interplay between poetry and Chan and the use of anecdote to challenge preconceptions about social roles. This discussion may also shed some light on the question of why the miscellany form might appeal to a monk like Huihong.

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白慧學 (Sarah J. Babcock)，美國籍，現為美國加州大學聖塔芭芭拉分校東亞語言與文化學系博士候選人。白女士的主要研究領域為 10 至 14 世紀中國的佛教文學，探究文人透過詩文作品，與僧界人士的交流互動。她本年獲得漢學研究中心「外籍學人來臺研究漢學獎助」，來臺灣研究主題為「A Monk's Miscellany: The Convergence of Song Dynasty Literati Culture and Chan Buddhism in Juefan Huihong's Nighttime Chats in Chilly Studio」。