

出國報告（出國類別：其他）

英國年度漢學會議研究發表「英法
聯軍火燒圓明園詩史探析」及校園
參訪行程

服務機關：國防大學通識教育中心

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派赴國家：英國

出國期間：民國 112 年 9 月 1 日至 9 月 10 日

報告日期：民國 112 年 9 月 15 日

摘要

本次係赴英國倫敦參加 2023 英國年度漢學會議，會議於倫敦大學國王學院召開，除全程參與為期兩天的會議，貼近觀察近期國外漢學研究之情形，同時發表近年研究成果，充分利用討論時間，與國外學者進行學術交流，藉以提升學術研究之深度與廣度。

除此之外，身為英國漢學學會之會員，也藉此行參與了學會的年度大會報告，瞭解學會目前的運作及經費使用之情形。同時利用會議以外的時間，參觀大英博物館目前正在展出的「晚清百態」特展，期待為目前正在撰寫的「晚清戰爭詩史」提供更實質的助益。

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出國目的

本次係赴英國倫敦參加 2023 英國年度漢學會議(BACS Conference 2023)。該會議是英國漢學研究每年一次的學術盛事，主辦單位是英國漢學學會(BACS: The British Association for Chinese Studies)，每年由不同的大學承辦；今年的會議於倫敦大學國王學院(King's College London)召開，會議時間自 2023 年 9 月 7 至 8 日，為期兩天的會議，由大會安排兩場次的主題演講(Keynote Speech)，以及六場次的專題研討會，在大會的用心安排之下，專題研討會的主題多元且豐富，可依研究者的興趣挑選與未來研究主題相關的場次聆聽並參與討論，相信通過與來自英國各地甚至全球的漢學家共同研討，進行學術交流，更能有效提升目前學術研究之深度與廣度。

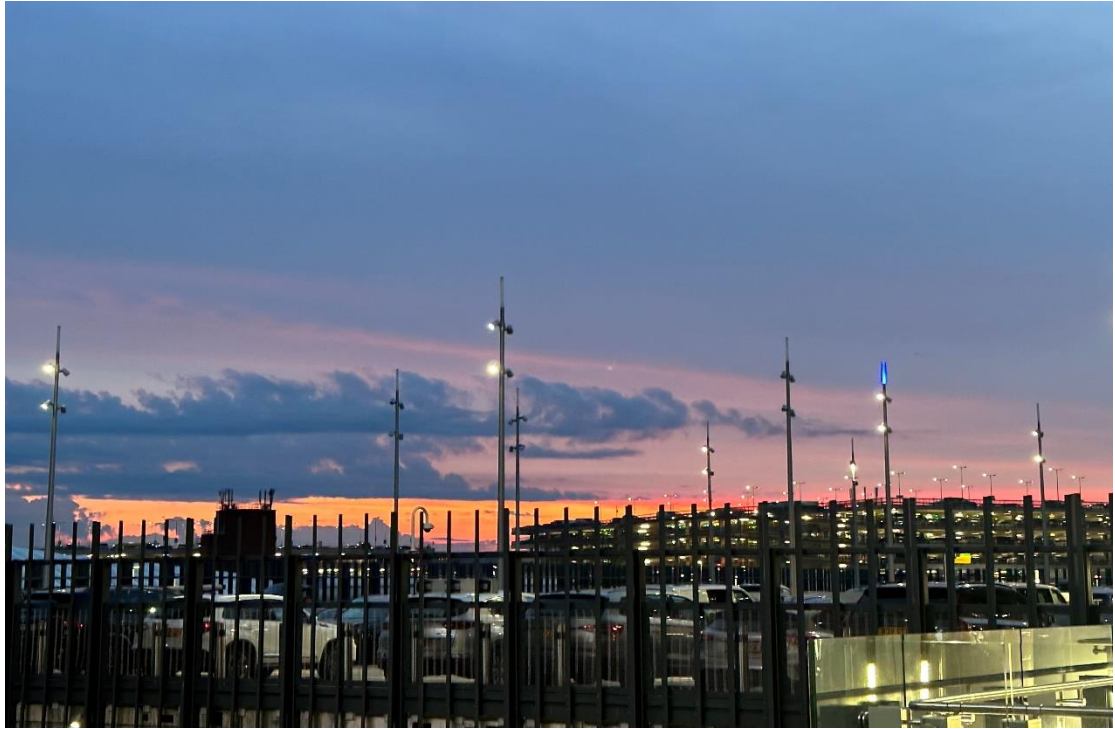
此外，本人係英國漢學學會之會員，藉由此行，也參與了學會的年度大會報告(BACS AGM)，期間由本屆主席公布最佳論文獎項及最佳博士論文獎，同時也藉由主席的報告，瞭解學會目前的運作及經費使用情形。本次行程並安排了參訪倫敦大學國王學院，包含了主要建築及教學設備等等，通過校園參訪，感受當地學生在求學過程中所享有的學習氛圍及所能取得的具體資源。

最後，此行特別利用會議以外的時間，參觀大英博物館目前正在展出的「晚清百態」特展，期待為目前正在撰寫的「晚清戰爭詩史」提供更實質的助益。

出國過程

本次出國為期 10 天，自 2023 年 9 月 1 日至 9 月 10 日止。第一天上午 08:50 於桃園國際機場搭乘長榮航空 BR067 飛往英國倫敦，並於同日英國時間晚上 19:25 降落於希斯羅國際機場(Heathrow Airport)第二航廈。





停留英國期間，入住倫敦大學於暑假期間提供訪客之宿舍：Frances Gardner House, Bloomsbury, London。

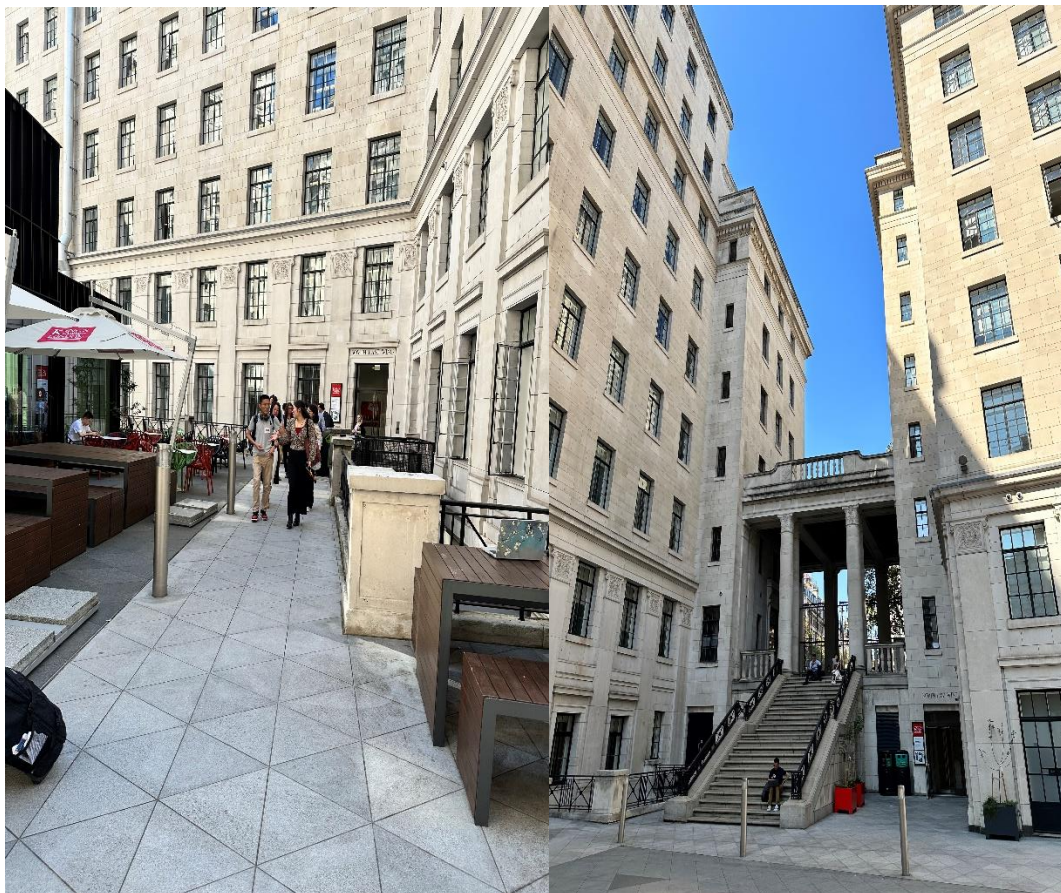




第二、三天係周末假日，為熟悉環境並提前掌握前往會議地點之交通狀況，這兩天搭乘地鐵並步行至會議地點，以利安排交通時間。



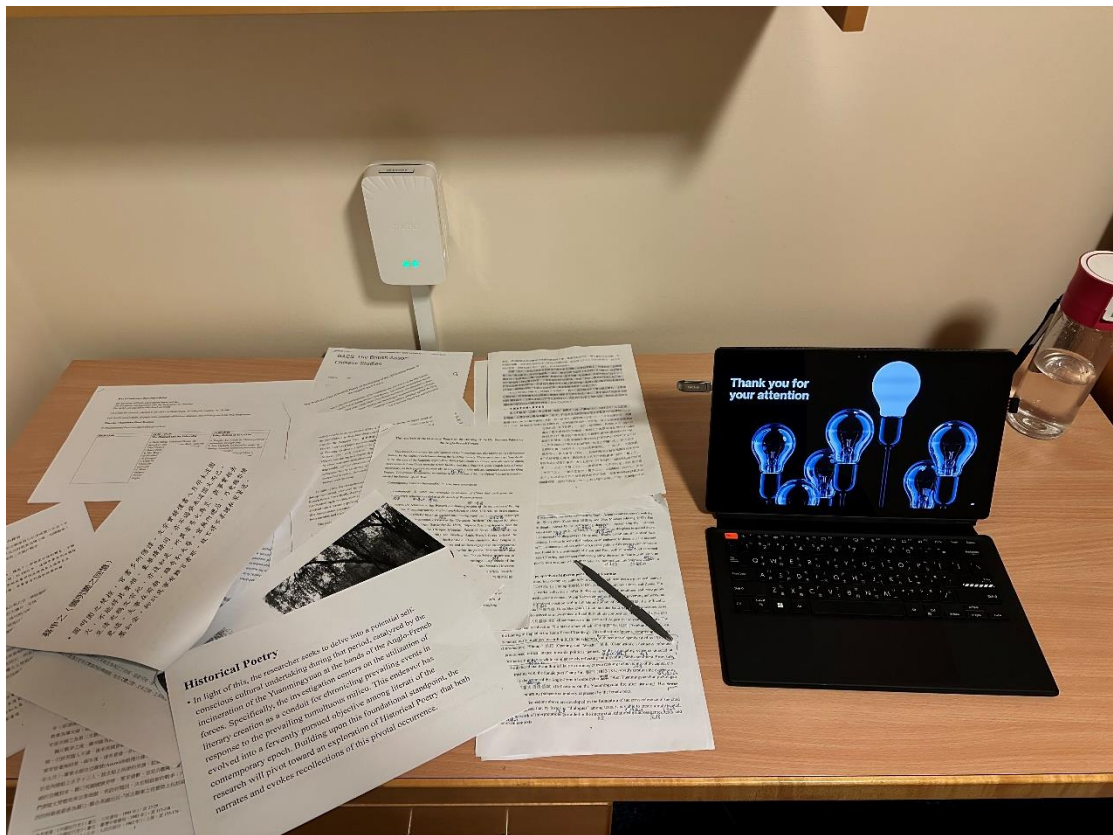
第四天（9月4日，星期一）由會議主席 Chris Berry (President, BACS)安排參訪倫敦大學國王學院，包含主要建築(Bush House)及校園景觀。



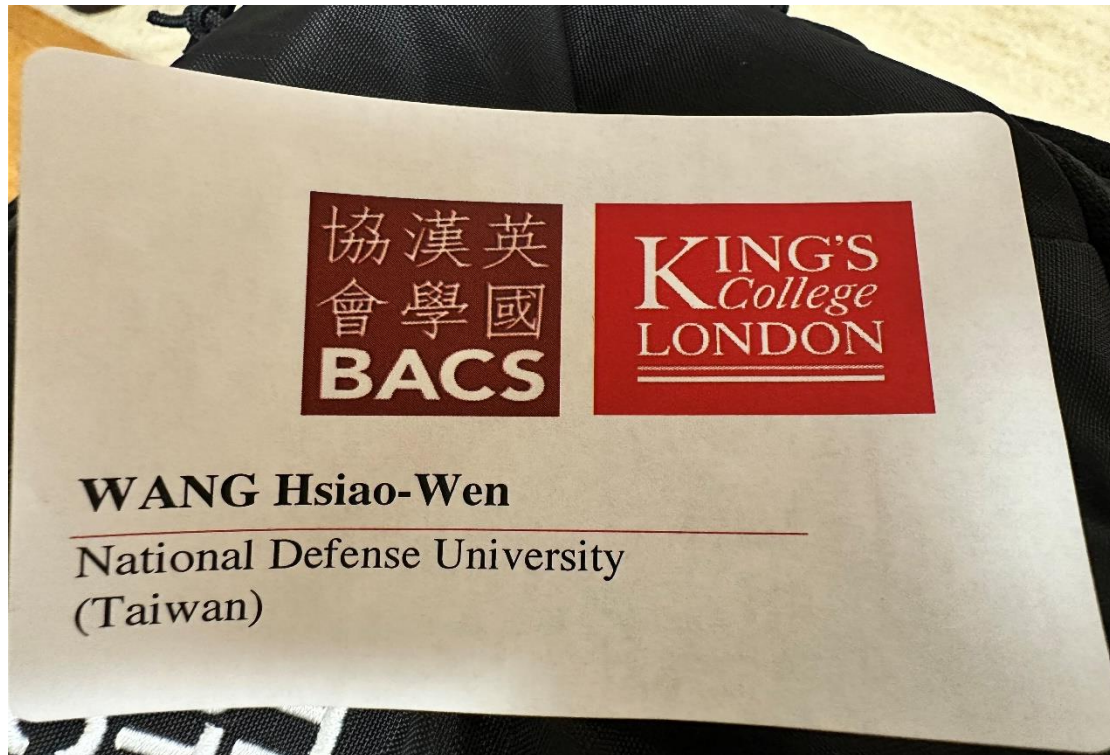
第五天（9月5日，星期二），參觀大英博物館目前正在展出的「晚清百態」特展，期待為目前正在撰寫的「晚清戰爭詩史」提供更實質的助益。



第六天（9月6日，星期三），全日於宿舍準備隔天研討會議發表之論文資料。



第七天（9月7日，星期四），2023 英國漢學年度會議開始，報到領取會議名牌。



本次參與英國漢學研究協會年度會議，會議為期兩天，共兩場專題演講，以及六場次論文發表研討會。第一場專題演講，係由香港理工大學應用社會科學系 Dr. Karita Kan 主講，講題為「變革的種子：中國農村轉型十五年」(Seeds of change: Fifteen years of China's rural transformation)，主講人回顧了 2008 年到 2023 年中國農村轉型的過去 15 年，以確定國家發展策略變革的關鍵驅動因素，並以廣東省的實地調查為基礎，揭示了全球力量如何與地方政策交叉，從而在農村地區產生了多樣化的累積機制。第二場專題演講，係由英國諾丁漢大學社會學與社會政策學院中國社會與身心障礙議題教授 Sarah Dauncey 主講，講題為「情感主題：公民身分、身分與中國身心障礙者的情感世界」(Emotional subjects: Citizenship, identity and the emotional world of disability in China)，主講人以她對準公民權（一個圍繞公民身份和身份的社會學理論建立的新概念）的理解，揭示了中國造成殘疾和殘疾生活的高度情緒化的世界，同時還關注情感如何在身障人士的生活方式中發揮基本作用。另，參加五個場次(除本人論文發表場次)論文發表議題分別為：A2. 雙重視野：論中國晚期帝制戲劇、聖徒傳與傳記中宗教與文學的互動(Double Vision: On the Interplay Between Religion and

Literature in Late Imperial Chinese Dramaturgy, Hagiography, and Biography) 、B3. 民國時期詩歌文學(Republican Era Poetry & Literature) 、D5 臺灣、香港和中國(Taiwan, Hong Kong and China) 、E7 全球化世界中 19 世紀的中國經濟：貿易動態、權力互動與社會重組(19th-Century China's Economy in a Globalized World: Trade Dynamics, Power Interplays, and Social Restructure) 、F3 中國電影走向世界：理想主義與寫實主義的中介(Chinese Film Global: Intermediating Idealism and Realism) 。至於本人發表的論文場次係 C2. 中華帝國與世界(Imperial China and the World) ，發表的論文主題係晚清咸豐年間英法聯軍火燒圓明園詩史作品探析。會議期間，本人全程參與專題演講及各種研討會發表場合，希冀藉由跨文化研究之交流經驗，掌握目前西方漢學研究之概況，拓展目前研究視野，從而提升專業知能，俾利未來教學工作與學術研究。此外，本次以本校名義參與會議，同時與漢學研究領域之國外學者相互交流，相信能提升本校之國際能見度，有助於未來推動國際漢學之交流與發展。



會議第一天於下午場次發表會議論文，論文題目：The Analysis of the Historical Poetry on the Burning of the Old Summer Palace by the Anglo-French Forces (英法

聯軍火燒圓明園詩史作品探析)。

【發表題目(英文) Title of the Paper】 The Analysis of the Historical Poetry on the Burning of the Old Summer Palace by the Anglo-French Forces

【論文摘要(英文) Abstract】

This research delves into the burning of the Old Summer Palace, Yuanmingyuan, by the Anglo-French forces—a shameful event in Chinese imperial history. Despite its well-known impact on the capital, the incident and subsequent accountability were deliberately omitted from historical records. This study examines how the event was documented in historical poetry and evaluates diverse perspectives on the war to construct a nuanced interpretation.

The paper focuses on two key aspects. Firstly, it analyzes the Historical Poetry surrounding the burning of the Old Summer Palace, providing insights into the incident's historical writings during the Gengshen Year. Secondly, it explores the mourning perspectives of different poets and their identities, considering the impact on interpretations—ranging from homogeneity to heterogeneity.

By scrutinizing the Historical Poetry and embracing multiple perspectives, this study aims to reconstruct a comprehensive understanding of this significant event. Through reevaluation, it seeks to deepen knowledge of this chapter in Chinese history and foster a nuanced appreciation of its complexities. Ultimately, this research contributes to a more diverse and enriched interpretation of the burning of the Old Summer Palace and its implications.

【發表題目(中文)】 英法聯軍火燒圓明園詩史作品探析

【論文摘要(中文)】

本文以英法聯軍火燒圓明園事件為背景，圓明園係皇家園林，位於首都要津，卻遭英法聯軍擄掠焚毀，數百名守園者殉死，咸豐帝亦匆忙由圓明園後門出逃至熱河行宮避禍。這是極為恥辱的一段史事，當時京城差點陷落，眾所皆知，但整起事件詳細經過以及事後之咎責，卻因此事被視為國恥，而為史書所略，文人士子亦罕有述及者，尤其在咸、同年間，更為人所避諱。基此，筆者期能通過現存書寫英法聯軍火燒圓明園事件之詩史，探究這個在當時略帶政治

忌諱的事件撰寫為詩史，是以何種視角追憶與評價戰爭史事，並依此建構豐富多元的歷史樣貌與詮釋空間。

【發表論文全文(英文)】

The Analysis of the Historical Poetry on the Burning of the Old Summer Palace by the Anglo-French Forces

This research delves into the conflagration of the Yuanmingyuan, also known as the Old Summer Palace, by the Anglo-French Forces during the late Qing dynasty. The invasion occurred from the 6th to the 10th year of the Xianfeng reign (1856-1860) when Britain and France, who attempted to obtain more interests from China, used the Arrow Incident and the killing of Auguste Chapdelaine, a French missionary, as their pretexts, respectively, to orchestrate a joint military campaign against the Qing Empire. This episode is commonly recognized as an extension of the First Opium War and is therefore labeled the Second Opium War.

Contemporary historian Immanuel C. Y. Hsu, once commented:

The second set of treaties reinforced the initial treaties signed after the Opium War, forming an unbreakable framework within which China remained entrapped until 1943. Undoubtedly, by 1860, the venerable civilization of China had undergone an exceedingly ignominious defeat at the hands of Western powers. These maritime nations from the West progressively extended their reach inland by advancing northward from Guangzhou to Shanghai and further to Beijing... Their expansion was facilitated by the establishment of treaty ports and the steady growth of commercial enterprises. In this pursuit, they persistently sought to secure greater trade advantages and economic privileges from China, gradually tightening their control over the waning Qing dynasty.

In this context, the reference to the Western humiliation pertains to the occupation of Beijing and the burning of the Yuanmingyuan by Anglo-French forces in 1860. This resulted in the signing of the Treaty of Beijing, in which China was coerced into making significant concessions to foreign powers. This infamous event is

commonly known as the “Gengshen Incident.” On August 8th of the tenth year of Emperor Xianfeng’s reign (September 22, 1860), Emperor Xianfeng departed from the Yuanmingyuan and sought refuge at the Chengde Mountain Resort in Hebei. Subsequently, on August 22nd of the same year (October 6th), the invading Anglo-French forces entered the Yuanmingyuan, leading to the tragic self-inflicted death of the chief administrator, Wen Fengfu 文豐福. Over the subsequent days, British and French officers and soldiers engaged in an unrestrained frenzy of looting and destruction of the imperial collections within the palace. As documented, “Each of them filled their pouches to capacity, returning laden with spoils.” “Whenever they discovered precious items, they would compete to seize the portable ones and brutally destroy the immovable artifacts with clubs to their hearts’ content.” The magnificent royal garden, symbolic of the empire’s prosperity, was incinerated by the British troops. The Chinese populace was appalled by the atrocities of these Western invaders. As the fires raged in the Yuanmingyuan, Prince Gong, Yixin, who had been tasked by Emperor Xianfeng with negotiating with the foreigners, “ascended to an elevated vantage point for observation.” From there, he witnessed “a sudden burst of flames and smoke in the northwest.” This tragic scene filled him with “anguished sorrow” for his homeland. In his report to the emperor, Prince Gong emotionally confessed, “I wept uncontrollably and felt profoundly ashamed.” The Xianfeng Emperor, who was located far from Beijing in Rehe, resonated with Prince Gong’s anguish as though he had been physically present at the scene. He responded by commenting, “How can I read this report without experiencing sorrow and resentment?” This sentiment also conveyed a profound sense of grief over the nation’s predicament. The collective awareness of historical transition and crisis, triggered by the incineration of the Yuanmingyuan—a pinnacle of the Qing Empire, resonates as a shared concern among contemporary scholars and intellectuals. However, in contrast to the anguish felt by literati, the event is disproportionately understated in official records, as highlighted by Cai Shenzhi 蔡申之 in his work “Yuanmingyuan zhi huiyi” 園明園之回憶 (Recollections of the Yuanmingyuan):

The extensive destruction and looting of the Yuanmingyuan remains shrouded in relative obscurity within official historical records. Notably, the Wenzong shilu 文宗實錄, “compilation of authentic records from the reign of Emperor Xianfeng,” merely alludes to an occurrence of fire

at the Dianyuan during the eighth month of the year Guiwei, without furnishing substantive particulars. This pattern also holds true for the Donghua Xulu 東華續錄, "Sequel to the records from the Eastern Flower," and the Qingshigao wenzongji 清史稿文宗紀, "Imperial annal-biography of Wenzong, Draft to a history of the Qing." Remarkably, the latter even substitutes the term "fire" with "disaster," thereby further distorting the historical veracity. Despite transpiring in a bygone dynasty and culminating in an ignominious affront, the event warrants meticulous and truthful inclusion within the annals of history. Regrettably, official chronicles exhibit a cautious approach to language, ostensibly influenced by the sensitivity of particular details. Consequently, one finds oneself compelled to turn to personal accounts or independent works in order to unveil the factual underpinning.

In light of this, the researcher seeks to delve into a potential self-conscious cultural undertaking during that period, catalyzed by the incineration of the Yuanmingyuan at the hands of the Anglo-French forces. Specifically, the investigation centers on the utilization of literary creation as a conduit for chronicling prevailing events in response to the prevailing tumultuous milieu. This endeavor has evolved into a fervently pursued objective among literati of the contemporary epoch. Building upon this foundational standpoint, the research will pivot toward an exploration of Historical Poetry that both narrates and evokes recollections of this pivotal occurrence.

The term "Historical poetry" pertains to poems crafted within the backdrop of significant historical occurrences. This distinct genre accentuates two primary focal points concerning writing strategies: "meticulous depiction of facts" and "lessons drawn from history." The notion of historical poetry, or "poetized history," was initially introduced by Meng Qi 孟棻, a poet from the Tang dynasty, in his work *Benshishi* 本事詩 (Stories in Verses). Meng formulated this concept while analyzing Du Fu's works, stating, "Amidst the tumult caused by the An Lushan Rebellion, Du Fu found himself displaced across the regions of Long and Shu. He interwove his observations of societal upheaval and vicissitudes into his poetry, delving beyond surface-level appearances to probe deeply into the underlying causes, leaving no detail unexplored. This comprehensive approach bestowed upon his poems the appellation of 'poetized history' during that era." This declaration underscores poetry's capacity to chronicle

events, a capacity that assumes particular significance during times of turbulence. Notably, the concept of Historical Poetry was inherently present within the minds of iconic literary figures and their works prior to its formal theorization. This trajectory can be traced through an extensive and profound historical context. The fundamental essence and spirit of this concept remained unaltered well into the late Qing period. During this time, poets harnessed the medium of poetry to document the era of upheaval brought about by the Opium Wars, even though the subject matter differed. This attests to the enduring relevance of Historical Poetry as a means of recording pivotal epochs and its manifestation through diverse subject matters.

The paper centers on two key aspects. To begin with, it examines the Historical Poetry related to the conflagration of the Yuanmingyuan, offering illuminating perspectives into the historical narratives of the event in the Gengshen Year. Secondly, it delves into the perspectives of mourning expressed by diverse poets and their respective identities, with a primary emphasis on their societal or socio-political positions. This consideration takes into account the repercussions on their literary interpretations, spanning from homogeneity to heterogeneity. The discourse is structured as follows:

1. Historical narratives on the Gengshen Incident

This study employs the New Historicism approach in conjunction with the theoretical framework of Cultural Memory to analyze the historical narratives surrounding the Gengshen Incident. The aim is to explore more diverse and layered interpretations and implications of poetic works rooted in the historical context. Take Wang Kaiyun's 王闳運 (1833-1916) "Yuanmingyuan ci" (Ci poetry on the Yuanmingyuan) for instance. Cai commented in his "Yuanmingyuan zhi huiyi": "The prevailing account of this event in contemporary times revolves around Wang Xiangqi's 王湘綺 self-annotated 'Yuanming ci' and the preface authored by Xu Shujun 徐樹鈞. During the autumn Gengshen, Zhang Taiyan 章太炎 remarked in his inscription of Tang Jinshang's 唐晉裳 collection of Wang's handwritten copy, which was presented to Wang Jiafan 王价藩, that 'This ci collection authored by Ren Weng is largely based on historical facts.'" This reveals that the poet's self-annotations, coupled with Xu's preface, have formed a network of historical narratives interwoven with the poetic texts themselves, echoing the view of New Historicist scholar Hayden White, who

argues: “Properly understood, histories ought never to be read as unambiguous signs of the events they report, but rather as symbolic structures, extended metaphors, that ‘liken’ the events reported in them to some form with which we have already become familiar in our literary culture.” This notion is exemplified by the lines from Wang’s poem, along with their accompanying annotations: “Before the incursion of enemy soldiers who ignited the reeds outside the Yongmen Gate, a young shepherd had already observed the flames on Lishan.” The original annotation by the poet elucidates: “As the invaders penetrated the capital city and advanced toward the royal garden, they were awed by its opulent furnishings and embellishments. Cognizant of potential blame for any pilfered artifacts, they hesitated and cautioned each other against entering. Subsequently, after departing the palace, destitute aristocrats colluded with villains to deliberately set it ablaze, assuming the guise of the marauding forces. Upon the return of the foreign troops, an extensive plundering of the palace ensued.” This account clarifies that upon the initial day of their invasion, the Anglo-French forces refrained from immediate looting upon reaching the Yuanmingyuan. Instead, it was the descendants of the Eight Banners located in the western suburbs who exploited the wartime chaos to plunder the royal garden. Subsequently, British and French soldiers followed suit. The reference to “The flames on Lishan” in the poem alludes to the historical occurrence of the burning of the Epang Gong Palace at the base of Mount Lishan during the final years of the Qin dynasty. In his prose poem “Epang gong fu” 阿房宮賦 (Fu on the Epang Gong Palace), Tang poet Du Mu 杜牧 contemplates the factors contributing to the conflagration of Emperor Qinshihuang’s opulent palace. He reflects, “Alas! desires of an individual mirror the sentiments of millions. Just as Emperor Qinshihuang indulges in opulence and extravagance, the common people also cherish their modest abodes. It is lamentable that he extracts wealth from the populace, sparing not even a fraction, but squanders it heedlessly like dirt and sand... This stokes smoldering anger and grievances among the people nationwide, which they do not dare to vocalize. As the autocrat grows progressively haughty and obstinate, a border rebellion is ignited by soldiers, leading to the breach of the Hangu Pass. Later, in the conflict between Chu and Han, Xiang Yu sets fire to the Epang Gong Palace, ultimately reducing it to scorched earth. What a pity!” This excerpt captures the profound discontent stemming from the significant socio-economic disparities between the royal elites and the common populace, vividly portraying a striking contrast between noble and ignoble, as well as rich and poor. While people harbor a

smoldering resentment toward the ruling regime, they refrain from vocalizing their grievances, continuing to regard the court with a sense of reverence. However, when uprisings erupt, opportunists never fail to exploit the ensuing chaos for plunder. Although the events described in Wang Kaiyun's poem might not be firmly rooted in his personal experiences, they can still be considered as supporting historical evidence. This perspective is acknowledged by Xu in his work "Yuanmingyuan ci xu" 圓明園詞序 (Preface to Yuanmingyuan ci), where he states, "Upon reading this verse composed by Renfu (Wang's courtesy name), both the scholar-official (xueshi 學士) Zhou Shouchang 周壽昌 and Vice Minister (shilang 侍郎) Pan Zuyin 潘祖蔭 were deeply moved by its heartrending depiction, recognizing the profound emotional depth conveyed with precision. In my view, it is imperative that this piece be passed down to future generations. Concerned that the passage of time might lead to distortions of historical facts and absence of discussions, I decide to write this preface as an endeavor to document the account presented in the poem." This statement reflects not only Xu's recognition of the preservation endeavor but also the resonance found in the sentiments of Zhou and Pan, both of whom hold esteemed positions within the court. Fearing that contemporaries may allow the event to fade into oblivion, he aspires to harness poetry as a medium of documentation to immortalize this poignant chapter in history.

On the 13th of June in the tenth year of Emperor Tongzhi's reign (1871), which was eleven years subsequent to the devastation of Yuanmingyuan by the Anglo-French forces, Wang made an entry in his *Xiangqilou riji* 湘綺樓日記 (Xiangqilou Diary), noting, "The weather was bright and temperate, and the composition of the 'Yuanmingyuan ci' is now finalized." Through poetic verses, the poet chronicled this pivotal historical episode, an experience shared collectively by the people of that era, thereby weaving together a historical narrative entwined with cultural memory. According to Jan Assmann's theory, cultural memory encompasses not only the "past-as-it-is-remembered," but also the concept of "mnemohistory." The former fundamentally represents a form of "reference to the past," which means that by creating a shared past, the members of society with a collective identity are reaffirmed and provided with a sense of unity as well as historical consciousness in terms of time and space.

2. The mourning perspectives of different poets and their identities

This study investigates the poeticized historical works from the Xianfeng and Tongzhi periods, specifically focusing on their correlation with the conflagration of the Yuanmingyuan. By analyzing the dynamic interplay, often framed as “dialogues,” within these texts, the objective is to unveil a more diverse and intricate tapestry of interpretations. This endeavor encompasses the exploration of intertextual relationships spanning various genres, textual compositions, and historical contexts. The notion of intertextuality underscores that each discrete literary piece exists within a broader framework of preexisting texts, inherently interwoven with them. This signifies that no text emerges in isolation; instead, each piece draws inspiration from and reacts to the prevailing textual milieu. This conceptual framework aptly applies to the poets discussed in the ensuing sections, who within this discourse, function as repositories of collective memory. It is plausible to posit that these subjects are mutually reliant on one another. Only by establishing these intricate connections can a comprehensive landscape of collective memory be constructed, concurrently fostering a collective identity imbued with both political and cultural significance. For the discussion, four exemplary authors with various social identities are presented, namely Wang Kaiyun (1833-1916), Li Ciming 李慈銘 (1830-1894), an anonymous poet, and Zhang Yin (1832-1872). Their works collectively offer a diverse spectrum of emotions and viewpoints concerning the shared thematic content. Wang Kaiyun embodies the core of governing authority, as evidenced by his prominent position within the administration of Sushun 肅順, the influential Minister of Revenue (戶部尚書, Hubu Shangshu). Li, on the other hand, expresses his sentiments as a failed literati who served as a low-ranked official through his composition “Gengshen ba yue gan shi si shou” 庚申八月感事四首 (Four poems on the events of August in the year Gengshen). The anonymous poet’s collection “Shi nian du men zhuzhici” 十年都門竹枝詞 (Bamboo-Branch Ci on the Looting of Capital in the Tenth Year of Xianfeng) features a preface that opens with the lines: “During the autumn of the tenth year of Xianfeng, barbarian forces surreptitiously breached the capital through Haikou. This event raised concerns among the imperial court, leading the emperor and high-ranking officials to seek refuge at the summer resort. The invasion incited panic among both the military and the general populace, ultimately culminating in the complete evacuation of the city. In the midst of sickness and destitution, I found myself helplessly ensnared within the turmoil of the beleaguered capital. Despite my lofty aspirations, I remained grounded, unable to soar like a bird endowed with powerful

wings.” This ci collection, comprising 51 pieces, is meticulously organized according to rhyme schemes. With sections elegantly titled as “Yin” 引 (Introduction), “Shouqi” 首起 (Opening, and “Weishu” 尾束 (Conclusion), it distinctly embodies a pronounced critical stance towards political matters, boldly articulating censures directed at authoritative dignitaries while simultaneously reflecting the prevailing public sentiment. From this, it can be deduced that the author is likely an ordinary citizen residing in the vicinity of the capital city. In a contrasting vein, the female poet Zhang Yin 張印 (1832-1872) vividly captures the overbearing and haughty demeanor of the Anglo-French troops in her work “Wen Yuanmingyuan huo jiu hou gan fu” 聞圓明園火酒後感賦 (Reflections on the Yuanmingyuan fire after drinking). She poignantly conveys, “The once-forbidden garden now lies engulfed in flames, leaving the vast majority of kitchen hearths unlit, their smoke no longer billowing. Crabs, once celebrated for their size exceeding a foot, are now deemed valueless on the streets.” In contrast, the lines “At gatherings, women imbibe and share their innermost sentiments through discourse. Their customary timidity dissipates under the influence of alcohol, presenting a stark contrast to their usual selves,” epitomize a mourning perspective tenderly expressed by the female poet.

All of the discussions above are developed on the foundation of the cross-reference of the cited texts. This suggests that by fostering “dialogues” among texts, it is viable to create a multifaceted, intricate network of interpretations grounded in the intertextual relationships across genres, texts, and historical contexts.

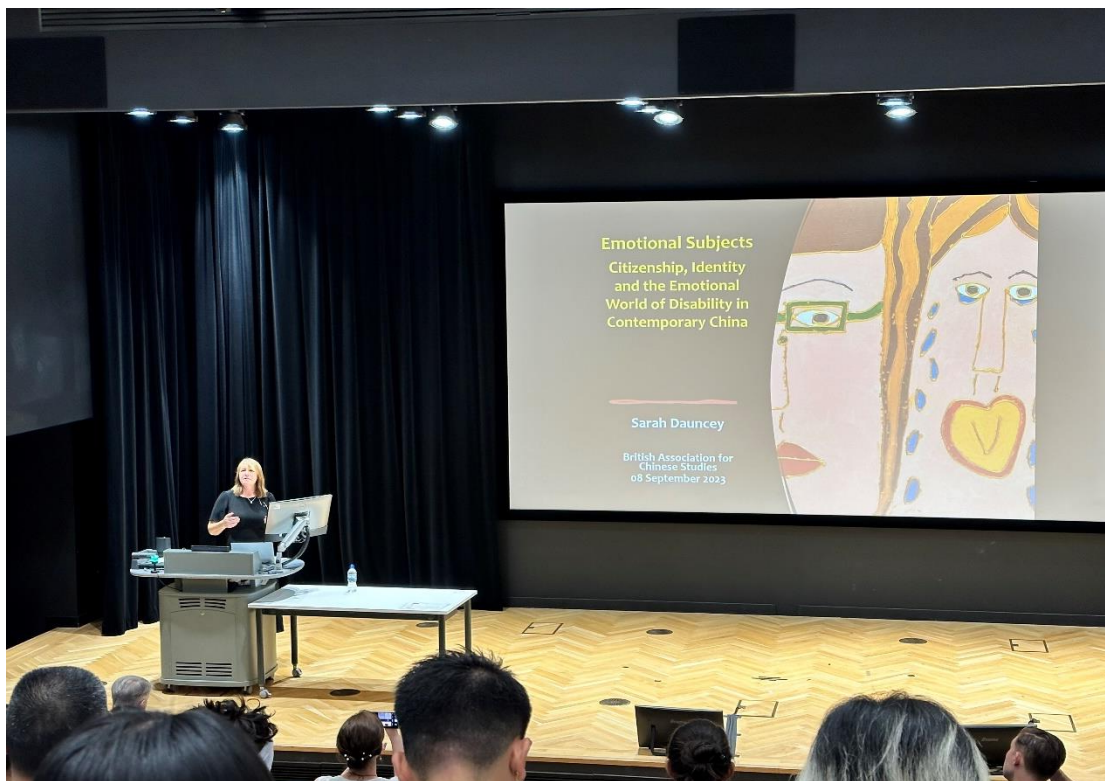


論文發表結束後，與現場學者專家進行學術交流與討論。

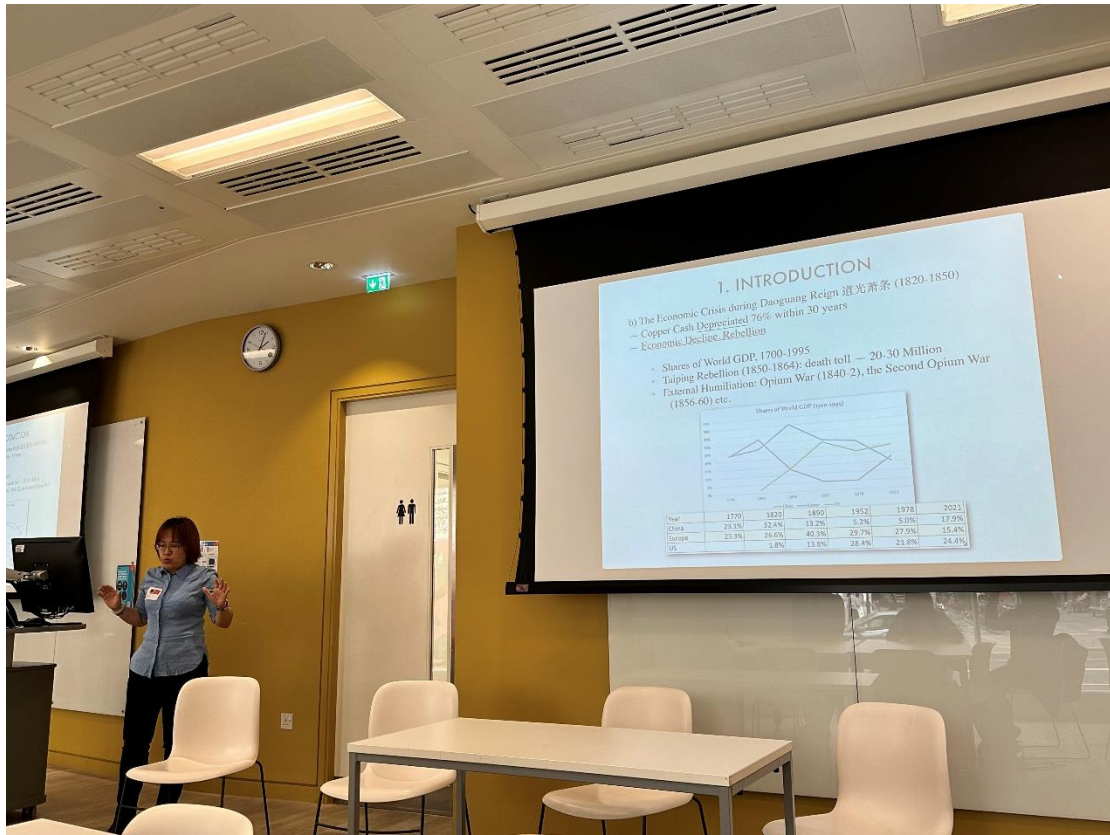


第八天（9月8日，星期五），會議第二天，聆聽第二場次主題演講由任教於

University of Nottingham 之教授 Sarah Dauncey 進行專題演講。



下午繼續參加其他場次之專題研討會。



第九天（9月9日，星期六）晚上 21:35 於英國倫敦希斯羅國際機場(Heathrow Airport)第二航廈搭乘長榮航空 BR068 班次飛返臺灣，於隔日（9月10日，星期日）晚上 21:45 降落桃園國際機場。結束十天會議與參訪行程。



心得及建議

本次赴英國倫敦參加 2023 英國年度漢學會議(BACS Conference 2023)，會議期間聆聽兩場次的主題演講，並參與五場次的專題研討會，瞭解了現今西方漢學研究的總體趨勢，對於探索未來的研究主題，提供多元的思考面向，是此次行程最主要的收穫。

本次參與會議，通過第一場次的專題演講，瞭解在地緣政治緊張局勢加劇和環境危機加深的情況下，中國農村的轉型與國家政策議題的關聯，亦即，近年來，COVID-19 大流行和地緣政治不穩定的綜合影響顛覆了全球供應鏈和農產品市場，這使得中國政府透過城市化刺激國內消費和透過農業改革確保糧食安全的雙重特權變得更加緊迫，然而，農村居民享受現代化成果的能力參差不齊，為中國農村不平等的加深埋下了種子。通過第二場次的專題演講，主講人首先說明情緒及其相關的感受密不可分地融入我們的日常生活和經歷中，從很多方面來說，它們是我們成為「人類」的重要組成部分，因此，我們自己的情緒狀況以及他人對我們的情緒反應，與社會如何理解人類生命的「價值」、特定個人或群體（例如身障人士）的理解密切相關。以上，兩位漢學家通過不同的主題，帶領與會學者看見近現代中國的國家政策及其所關注的議題發展。

此外，所參與各項研討會，有來自美國、英國、澳洲、紐西蘭、捷克、香港、澳門等不同國家地區的漢學家，其中發表的論文主題十分多元，有文學、宗教、電影、藝術、經濟、政治等各方面相關議題。會議期間，有幸能與來自世界各地的漢學家交流討論，甚至多方請益，實有助於拓展目前的研究視野，從而提升專業知能。

至於本人此次發表的論文題目為「英法聯軍火燒圓明園詩史作品探析」，發表後的討論時間，與會的一位英國學者 Tehyun Ma 提問了有關詩史作品與歷史真相的關聯性，過程當中，尚有其他學者提出不同的見解，通過彼此意見的交流，頗有啟發，實有助於開展未來研究方法及進路。

期許未來有機會能再參與這樣的國際漢學盛事，在共同探討的情境中，加深彼此的瞭解與信任，從而開啟未來合作的機會。

建議未來可提供經費，邀請國外學者蒞校參訪，以提高本校的國際能見度。