

# 福州才女文化之衍變與晚清維新變法

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福州才女文化起於明清之交光祿詩派，其精神資源則取自魏晉賢媛傳統。此文化至清臻盛，清末因與福州船政文化聯姻而起本質變化。福州船政文化作為晚清自強運動產物，雖源自福建海運，但將原來與南海的交流擴展至西方，從而開始了中國海軍、乃至中國知識階層的現代化進程。這一新的地域文化的興起，以及其後的清末維新運動，直接影響了閩川才女文化。

本文將著重分析三位清末福州才女的生平與著作，以省察清末福州才女衍變及其社會、政治、文化、與歷史意義。其中沈鵲應(1877-1900)重新定義了明清的烈女概念；蕭道管(1855-1907)展示了閩閩學人對於清末世變及應運而起的社會達爾文主義的回應；薛紹徽(1866-1911)代表了傳統女性詩人到維新變法志士的轉型。經由此三位的生命體驗，本文擬從不同角度反映清末福州才女文化之特殊表現，並使後世對清末婦女鮮為人知的維新業績有長足了解。

關鍵詞：福州才女文化 福州船政文化 沈鵲應 蕭道管 薛紹徽

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# The Development of the Min *Cainü* Culture and the Late Qing Reform Movements

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The formation of the Min *cainü* culture can be traced back to the Ming-Qing transition, which featured the Guanglu School of Min women's poetry as its literary institution and the Wei-Jin *xianyuan* (worthy ladies) spirit as its intellectual foundation. This tradition underwent a substantial transformation in late Qing China, through its "marriage" with the Fuzhou Shipyard culture that resulted from late Qing self-strengthening movement. This article explores the significance of this transformation to late Qing social, political, and cultural life through an examination of the lives and works of three Min *cainü*, namely Shen Queying (1878–1900), Xiao Daoguan (1855–1907), and Xue Shaohui (1866–1911) (in the order of their death). Shen renovated the late imperial concept of a chaste widow into a reformer-comrade who died after her reform-martyr husband Lin Xu (1875–1898) as a protest to Qing court's bloody repression of the 1898 Reform Movement. Xiao showcased how a conventional woman scholar and housewife coped with late Qing turbulence and her response to the surging social Darwinism. Xue exemplified a thorough yet smooth evolution of a traditional poetess into a future reformer. Each represents this transformation in a different aspect, and together they enhance and refine our appreciation of women's significant yet largely forgotten contributions to late Qing reforms.

**Keywords:** Fuzhou Talented Women Culture Fuzhou Naval School Culture Shen Queying Xiao Daoguan Xue Shaohui

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