

清代文人曲家與宮廷演劇

陳韞沅

英國倫敦大學亞非學院

在清代戲曲發展史上，文人戲曲和宮廷演劇代表了兩個重要而氛圍迥異的活動層面。文人戲曲既是文人曲家所創作，對象也是文人，主要在其詩朋文友之間流傳。它強調的是個別文人曲家的審美追求及藝術選擇，不僅表現劇作家的文采，也是他們借以洩憤言志的途徑。與此相對比，宮廷戲曲的創作並非為了表達劇作家個人的心聲，而主要是為了娛樂皇室，或承應某宴會慶典。宮廷戲曲的作者更多數為不署名的教坊藝人或御用作家等。

戲曲史的書寫因此往往將文人曲家的戲曲創作和宮廷的演劇活動視為清代戲曲的兩個不同活動空間而作分別論述：二者既擁有各自的參與者，其創作原則亦相抵觸。然而，我們若進一步分析，則可以發現「文人戲曲」和「宮廷演劇」並非截然分開的兩個世界，不少清代文人其實也曾在不同程度上參與了宮廷戲曲的創作。本報告將嘗試勾勒出清代文人曲家與宮廷演劇之間的一些交匯點。

Qing Literati Playwrights and Court Theater

Tian Yuan Tan

SOAS, University of London

In the development of Chinese drama in the Qing dynasty (1644-1911), elite theater and court theater represent two important social spheres of contrasting milieus. In elite theater, we have plays written by literati playwrights for an elite audience mostly belonging to their literary circles. It draws attention to the aesthetic and stylistic preferences of individual literati playwrights whose drama can be perceived not only as an evidence of their literary talents, but also as a vehicle of their self-expression. By contrast, court plays produced for the royal audience were composed by writers not to express themselves, but primarily to fulfill a particular social

function such as the celebration of a royal occasion or a festival. Furthermore, most of the court plays were written by anonymous professional writers who remained unknown to us.

Hence, in the historiography of Chinese drama, it is common to present the dramatic arts of the literati playwrights and the theatrical world of the imperial court as two separate spheres of Qing drama with different agents and conflicting principles. A closer study, however, may suggest a more complex picture. There were signs of interaction and traces of convergence between the elite theater of the literati playwrights and the court theater. In this presentation I will attempt to outline a number of Qing literati playwrights who were known to have been involved in the composition and production of plays for the imperial court and the royal audience.

主講人介紹：

陳韞沅教授，新加坡籍，2006 年獲得哈佛大學東亞研究所博士學位，同年受聘任教英國倫敦大學亞非學院至今。近年來，陳教授在明清戲曲研究方面的視野持續擴展，以博士論文為基礎改寫的專書 *Pursuits of Contentment and Transgression: Discharged Officials and Their Worlds of Songs and Drama in Sixteenth-Century North China* 即將付梓。此外他還陸續撰寫數篇有關明初曲家研究的中、英文論文，且均發表於國際漢學界與臺灣、大陸的重要學術期刊或專書。