

「四喜的曲子」——論嘉道年間四喜班的

崑劇演出

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本文以「四喜班」為考察清代嘉道年間北京劇壇崑劇演出的觀察點，企圖對於四喜作為四大「徽班」卻以「崑曲」著名一事作更精細的分析。

首先由北京竹枝詞「新排一曲《桃花扇》，到處闢傳四喜班」，討論四喜班新排《桃花扇》影響及意義。在考察竹枝詞流傳時間，以及與其他徽班所演出的崑劇劇目比對之後可知：「曲子」是四喜班刻意選擇的道路，而非其進駐北京時的樣貌。

其次論及四喜班在道光的崑劇演出。北京的崑劇演出活動於道光一朝，僅繫於幾個大型徽班的帶演，然而這時透過集芳班的成立以及一些側面資料可知，四喜班在道光前期對崑劇演出的堅持異乎各大徽班，也儼然成為北京精緻藝術的代表，此時反顯四喜班的「崑性」堅強。到了道光末期，連四喜班的崑劇演出都以童伶為號召，不求其藝僅求其色，可知古雅崑曲在北京劇壇的最後一屢脈息也難以保存了。由此可見，四喜班雖為「徽班」，但藉由分析該班在嘉道年間的演出情形，可具體顯現了北京劇壇花雅之爭當中，崑劇演出漸趨邊緣化的景象。

關鍵詞：四喜班、桃花扇、花雅爭勝、四大徽班

A Study of The Kun Opera performance of Sixi Troupe in Jiaqing and Daogung Period (1796-1850) of the Qing Dynasty

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This article examined the *kun* opera performance of Sixi troupe (四喜班) in Beijing in order to analyze why a *hui*(徽) troupe like Sixi was famous for its *kun* opera. In Jiaqing(嘉慶, 1796-1820) period, Sixi reformed the *kun* opera *Taohua shan*(桃花扇) and was well-known in Beijing. In Daogung(道光1821-1850) period, less troupes performed *kun* opera but Sixi still persisted in it and became the symbol of the exquisite performance. But after Daogung period, Sixi couldn't hung on any more due to less audience so started to attract audience by the beauty of their young actors instead of the art of the older once. Although Sixi was a *hui* troupe, how they chose the *kun* performance provided a concrete case to demonstrate the decline of *kun* opera in Beijing in late Qing dynasty .

Key words: Sixi troupe ,*Taohua shan*, the competition of *Huabu* (regional drama) and *Yabu*(*kunqi*,*kun* opera) ,four most famous *hui* troupes