

從〈寫風情〉到〈席上題春〉——兼論

《萬壑清音》選收明代短劇的舞臺化特徵

侯淑娟·

摘要

〈寫風情〉寫劉禹錫醉後題詩故事，為明代一折短劇，也是《太和記》中的一種。《太和記》作者雖有楊慎、許潮兩種異說，但沈泰編選的《盛明雜劇二集》將此單齣劇目題為許時泉撰。許潮為明·嘉靖甲午（1535）舉人。目前所存版本，只有抄刻於明萬曆31年（1603）、天啟四年（1624）、崇禎年間（1629以後）的《群音類選·劉蘇州席上寫風情》、《萬壑清音·席上題春》、《盛明雜劇二集·寫風情》三種。前兩者是明代戲曲散齣選集。《群音類選》依〈寫風情〉雜劇原作簡化，專錄曲套曲文；《萬壑清音》專收北調齣目，〈席上題春〉是其選收齣目中唯一的明短劇，賓白、曲文、科範全收，有案頭劇舞臺化的特徵。本文以版本比對，曲套、排場分析為方法，探討〈寫風情〉演繹詩作與文士軼事成劇的特點，歸納〈寫風情〉與〈席上題春〉的差異，從〈席上題春〉對〈寫風情〉賓白、曲文、腳色行當的改動，觀察明代短劇由案頭邁向舞臺的變化，兼論《萬壑清音》選輯作品的舞臺化特徵。

關鍵字：〈寫風情〉、《萬壑清音》、〈席上題春〉、《太和記》、明雜劇、

短劇

From Xiefengqing to Xishang Tichun: A Discussion of the Features of Becoming Staged in Selected Ming Short Plays from Wanhua Qingyin

Hou, Shu-Chuan*

Xiefengqing, a short play of Taiheji in the Ming, is a story about how Liu Yuxi wrote a poem after drinking. Sheng Ming zaju, edited by Shen Tai, suggests that the author of Xiefengqing was Xu Shiquan (Xu Chao), though it was said that the author of Taiheji could be Yang Shen. Xu Chao was a degree holder in the Jiawu year of Jiajing period in the Ming (1535). The extant versions of Xiefengqing were transcribed and carved in 1603, 1624, and 1629 respectively in the Ming. The first two versions were collected in the anthologies of Ming drama. The first anthology, Qunying leixuan, collected a simplified version of Xiefengqing; only taoshu and the text were included. The second anthology, Wanhua qingyin, exclusively collected northern plays; Xishang tichun was the only play collected from the Ming. As all dialogues, text, and stage performance of Xishang tichun were included, this version features a process of becoming staged from a closet drama. The methodology of the article is to make comparison among different versions of Xiefengqing and thus to analyze the taoshu and stage arrangement of it. In terms of the methods, this article explores the features of how Xiefengqing interpreted poems and composed intellectuals' anecdotes into plays. Moreover, based on the differences between Xiefengqing and Xishang tichun in dialogue, text, and types of roles, this article observes the changes of Ming short plays from being closet drama to staged plays with a discussion of the features of becoming staged in selected Ming short plays from Wanhua qingyin.

Keywords : Xiefengqing, Wanhua qingyin, Xishang tichun, Taiheji, Ming zaju, short play