

晚清至二十世紀中期詞人擬/ 和周邦彥〈西河〉「金陵懷古」探論

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晚清、民國是宋詞經典化的關鍵時期。自周濟提出「宋四家詞」，以清真詞為最高境界，此後近百年間，詞壇除了對清真詞有不少細緻的評析外，也湧現大量的和/擬之作。清真詞名篇甚多，其〈西河〉「佳麗地」在題材和作法上都是比較特殊的一首。此詞的評價雖非清真詞之最，但影響卻甚大。晚清至二十世紀中期，幾乎每一個選用〈西河〉的詞人，無論有意無意，都會與周詞發生連繫；或和韻、或做、或重寫，其發端亦與某地（多為金陵，也有其他地方）懷古，可見周詞具有典範的意義。本文關注他們如何在原唱的框架下，游離伸縮，創意書寫，由此亦可顯示經典文本被反覆詮釋並建構新意義的過程。

關鍵詞：晚清民國詞 周邦彥 西河 金陵懷古 地景書寫

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A Study of Landscape Writing in Late Qing and Republican *Ci* to the Tune of “Xihe” in Response to Zhou Bangyan’s “Meditation on the Historic Jinling”

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While the tunes of *ci* are often unrelated to their content, a canonical work can influence how later generations deal with a particular tune. Zhou’s “Meditation on the Historic Jinling” to the tune of “Xihe” and the works provide an obvious example. This article first analyses Zhou’s work and traces how it becomes an exemplary work for *ci* poets of the late Qing and Republican period. “Xihe” is considered by them the most popular tune for meditation on a certain place or even landscape writing in general. The study explores these works written in response by considering their literary tradition and socio-cultural context, revealing how poets related their works to the invaluable tradition (but also an unbearable burden), and strove to claim their place in time and of their own contemporaneity.

Keywords: *ci* of the late Qing and Republican period Zhou Bangyan “Xihe” “Meditation on the Historic Jinling” landscape writing

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