

由「贈金」瓦當及版圖論《金印記》演化

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在認定瓦當圖像是搬演「元傳奇」《蘇秦傳》的基礎上，彙集包括瓦當在內的五幅「贈金」版圖，介入《金印記》演化研究，顯示戲文寫「贈金」不寫「張儀」；傳奇寫「張儀」不寫「贈金」；雜劇既寫「張儀」又寫「贈金」。這個發現，一、改寫了一直以有無「張儀」區分戲文與傳奇；二、理順了雜劇、傳奇與戲文的淵源關聯；三、對《重校金印記》或主張為戲文，或主張為傳奇等問題，也有了新的解釋和印證。

關鍵字：蘇秦戲文瓦當、「贈金」系列版圖、《金印記》演化、再認識

A New Understanding of the Transforming of Gold Mark by the study of the Su Qin Eaves Tiles and the Set of Gold Given Eng ravings

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In the art garden of ancient Chinese engravings, Wenzhou drama eave tile of Ming Dynasty is obviously an arrestive exotic flower. It not only reappears the splendid achievements of ancient Chinese drama engravings, but also serves as the physical records of the changing and developing forms of the drama performance. In this article,by the study of the Su Qin eaves tiles which proved to be carved with the Chuanqi Legend of Su Qin as well as the set of Gold Given engravings, a new understanding of the transforming of Gold Mark has been found. The study shows : first, in Nanqu, there is no depicts of the character ‘Zhang Yi’ but with fully description of the plot ‘gold given’ ; second, in Chuanqi, there is no description or with little description of ‘gold given’ ,but with depicts of ‘Zhang Yi’ ; third, in Zaju ,there are both depicts of ‘Zhang Yi’ and ‘gold given’ . This new discovery changes such stereotyped thought of using ‘Zhang Yi」 as the mark to distinguish Nanqu and Chuanqi. Furthermore,it helps with the clarification of the question whether Nanqu,Zaju and Chuanqi have the inevitable connections or not. And it also offers more explanations and evidence for the conclusion of the Revised Gold Mark to be Nanqu or Chuanqi.

Keywords: Su Qin Eaves Tiles; the set of Gold Given engravings;the transforming of Gold Mark; a new understanding

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