

論傅芸子〈釋滾調〉對青陽腔的推論*

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摘 要

傅芸子（1902~1948年），原名寶坤，字韞之，別號餐英、竹醉生，傅惜華之兄。在戲曲、文獻學及敦煌方面學養甚深，並精通日文，早年曾在燕京華文學校圖書館任職，又為《京報》記者，曾主編《北京畫報》、《國劇畫報》、《南金》等雜誌，並與梅蘭芳、余叔岩、齊如山等在1932年發起成立「北平國劇學會」，民國二十一年（1932年）赴日任京都帝國大學東方文化研究所講師，主講中國語言文學，在此期間，考察日本皇家寶庫正倉院，遍訪公私各家藏書，尤以發現內閣文庫所藏國內未見曲本，貢獻良多，並撰就〈釋滾調〉一文，首次針對明代青陽腔提出詳細推論，本文試擬該文所提論點探究其意義與價值，並就教方家。

關鍵詞：傅芸子、釋滾調、青陽腔、明代

On Fu Yunzi's Inference about Qingyang Tune in His "Interpreting Gundiao" *

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Abstract

Fu Yunzi(傅芸子,1902-1948), the elder brother of Chinese Opera theorist Fu Xihua(傅惜華), was originally named Bao-Kun(寶坤), and also known as Yun-Zhi(韞之), Can-Ying(餐英) and Zhu Zui Sheng(竹醉生). Fu had in-depth knowledge of Chinese opera, documentation, and the Dunhuang(敦煌) studies. He also had a good command of Japanese Language. He worked at the Library of Yenching(燕京) Chinese School in his early years. A reporter at the *Peking Gazette* (京報), he later became editor-in-chief for several magazines such as the *Beijing Pictorial*(北京畫報), the *Chinese Opera Pictorial*(國劇畫報) and the *Nan Jin Magazine*(南金雜誌). In 1932, Fu founded the Peking Opera Association (北平國劇學會) along with Mei Lanfang(梅蘭芳), Yu Shuyan(余叔岩) and Qi Rushan(齊如山).

Also in 1932, Fu went to Japan as an instructor at the Institute of Oriental Culture, Kyoto Imperial University where he taught Chinese language and Literature. In Japan, he explored Shoso-in(正倉院), Japan's imperial repository browsed official and personal collections of books and discovered many texts previously unseen in China. It was truly a great contribution. Fu even wrote an article entitled "Interpreting Gundiao" to infer elaborately on the Qingyang Tune of the Ming Dynasty for the first time.

This article will pursue the meaning and significance of Fu's viewpoints in "Interpreting Gundiao". Opinions from scholars and experts are hereby invited.

Key words: Fu Yunzi, "Interpreting Gundiao", Qingyang Tune, the Ming Dynasty

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