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得獎專書：

Opera, Society and Politics in Modern China, Cambridge, MA, USA: Harvard University Asia Center

書名中譯：《中國現代的戲曲、社會與政治》

得獎簡評：

本書被收入「哈佛燕京叢刊」(Harvard-Yenching Institute Monograph Series)。一般治戲曲史之學者皆以劇本、劇場、表演等「文本變化」為核心，探究戲曲作為綜合文學藝術的演變趨勢與影響。本書則著眼於戲曲也被知識分子視為改造國民、改造國家的有利工具，因此也深刻地捲入近代中國改革與革命的思想浪潮。本書探討近代中國戲曲發展與政治、社會的互動關係，可謂掌握了近代中國歷史的重要議題。對戲曲研究學者而言，本書的時空縱深與文化視野均值得參考；對歷史學者而言，本書為絕佳的大型個案研究，同時更有人物與事件的細部描繪。

得獎人簡歷：

李孝悌，美國哈佛大學歷史與東亞語文委員會博士 (1996)。曾任中央研究院歷史語言研究所研究員 (2001.12-2013.06)，香港城市大學中國文化中心主任 (2013.07-2020.06)，國科會人文處歷史學門召集 (2009.01-2011.12)，蔣經國國際學術交流基金會諮議委員 (2007.06 迄今)，中央研究院總辦事處祕書組主任 (2002.11-2004.07)，

教育部顧問室顧問 (2002.08-2005.07)。研究興趣主要在中國近現代和明清社會文化史、城市史及思想史。

主要著作有《清末的下層社會啟蒙運動 1901-1911》(臺北：中央研究院近代史研究所，1992 初版，1998 修訂再版；簡體中文版，石家莊：河北教育，2001) (簡體中文版，浙江古籍，預計 2021 出版)、《昨日到城市：近世中國的逸樂與宗教》(臺北：聯經，2008) (日文版：《恋恋紅塵—中国の都市、欲望と生活》，東方書店，東京，2018) (簡體中文版：《戀戀紅塵：中國的城市、欲望與生活》，廣西師大出版社，預計 2021 出版)。Opera, Society and Politics in Modern China (Harvard University Asia Center, 2019)，以及《明清以降的宗教、城市與啟蒙》(臺北：聯經，2019)。

我過去幾十年的研究，集中在中國近代與明清的思想、文化與社會史。主要學術成就，除了《中國現代的戲曲、社會與政治》一書外，還包括思想的普及與民眾、明清的宗教世界，以及士大夫的精英文化與城市史。其中《昨日到城市》一書，一開始雖然是受到西方新文化史極大的啟發，在研究視野和題材選擇上，另闢蹊徑。但在實際的研究過程上，大量藉助了乾嘉考證學者的研究和文學史學者的詩詞研究成果，探討士大夫/文人的感情世界，物質文化、逸樂以及日常生活等，而城市則為這些雅緻、耽溺的生活方式，提供了最佳的場景。在中文學界，是相當具有開創性的作品。本書的日文本『恋恋紅塵——中国の都市、欲望と生活』，在 2018 年，由東京東方書店出版。東京大學的大木康教授，特別寫了一篇詳細的導論介紹。

Li Hsiao-ti got his Ph.D from the Committee of History and East Asian Languages, Harvard University (1996). I was a research fellow at the Institute of History and Philology (2001-2013), Head of the Department of Chinese and History, City University of Hong Kong (2013-2020), Advisor, Taiwan Ministry of Education (2001-2004) and Director of the Secretariat, Academia Sincia (2002-2004).

My major research fields are modern and Ming-Qing social and cultural history, urban

history and intellectual history. My major books are: *Opera, Society and Politics in Modern China* (Harvard University Asia Center, 2019). *Religion, Cities and Enlightenment since Ming-Qing* (Lianjing, 2019), *Coming to the Cities Yesterday: Pleasures and Religion in Late Imperial China* (Lianjing, 2008) (Japanese translation was published in 2018, Oriental Bookstore, Tokyo), *Lower Class Enlightenment in the Late Qing Period, 1901-1911* (Institute of Modern History, Academia Sinica, 1992, 1998).

Over the past decades, my researches focused on Modern and Ming-Qing intellectual, cultural and social history. In addition to the book *Opera, Society and Politics in Modern China*, my major achievements can be summarized as follows:

1. The popularization of thought and the masses: Past intellectual works concentrated mainly on gentry-literati or intellectuals, while I focused on how thought was popularized so as to reach the masses. My first work *Lower Class Enlightenment in the Late Qing Period* devoted exclusively to this topic. Given the work's originality, it was highly regarded in both Chinese and Western world after its publication. *Journal of Asian Studies* 52.4 (Nov, 1993) published a very favorable review on the book.
2. Religious world in Ming-Qing periods: Past works on Ming-Qing intellectual history and gentry-literati tended to limit to Confucianism, or, Neo-Confucianism. I, however, in several of articles, kept emphasizing the important role played by religion in the thoughts and lives of both the imperial ruler and high-ranking scholar/officials.
3. Elite culture of gentry-literati: In addition to lower-class masses, vernacular newspapers, another major research direction of mine is the elite culture of Ming-Qing gentry-literati. *Coming to the Cities Yesterday* is the major output of this research direction. Inspired by the New Cultural History, the articles collected in this book are able to pursue new ways in perspectives and choices of topics. In the Chinese-speaking world, this book is

rather pioneering and original. The Japanese translation of this book was published by the Oriental Book Store in 2018 in Tokyo, with a long introductory essay by Prof. Oki from Tokyo University.

得獎著作簡介：

本書的主題是藉著一個廣闊的戲曲改革運動來探討戲曲、城市以及空間的關係。全書集中討論 20 世紀最初 40 年的戲曲改革運動。這個改革運動，部分受到日本和西方的影響，在 1930 和 1940 年代，因為中共的積極介入，而有了不同的發展。原來具有改革色彩的運動，因為中共的介入，而加入了革命的成分。文化大革命是這個發展的最高峰。明清時期的發展則為二十世紀的變化提供了歷史的背景。

換句話說，我企圖在本書中重建一個長達幾世紀的傳統：即利用民間戲曲作為社會批判、移風易俗，以及對民眾啟蒙的工作；在二十世紀初葉，這些民眾大多數還是不識之無的文盲。明清時期的「教化」的傳統，到了現代，變得更激烈。因為在抗日、國共內戰時，戲曲變成政治動員和革命宣傳的主要管道。

本書著重探討兩個演劇團體：上海新舞台（1908-1927）和陝西西安易俗社，通稱易俗社（1912—迄今）。選擇這兩個劇團作為本書基石的原因有幾個：一、兩個團體都代表了二十世紀之交，知識分子對民眾進行啟蒙這個論述的最好的產物。二、二者都在全國及區域的戲曲發展上，留下難以磨滅的印記。以新舞台而論，它是第一個引進日本現代舞台設施和新式劇院的劇團。為了滿足上海觀/聽眾永遠在變化的口胃，新舞台對劇本和舞台上的大膽實驗，永不厭倦。我們說新舞台是海派京劇的典範，永不為過。在新舞台的領導下，幾乎全中國的戲園都把他們的名字從傳統的茶樓、茶園，改成舞台。甚至更進一步，開始他們自己在舞台和劇場上改良的冒險。其他幾個上海有名的舞台，演出煽情和實驗性的作品，尤其普遍。第三、雖然兩個劇團存在的時間，短長不等：新舞台在 1927 年關門大吉，而易俗社則一直到今天還在演出。但兩個劇團都對後代有長遠的影響。易俗社從一創立，就一直和政治及軍事勢力維持密切的關

係。其次，他們經歷過對日抗戰和 1949 之後的各種運動、鬥爭，一直到文革。在這段時間內，他們演出過許多有強烈政治和意識形態色彩的作品。和易俗社類似，新舞台和革命勢力（國民黨）也一直維持緊密的關係。

本書核心的部分——二十世紀上海的戲園與改良京劇——利用了大量的《申報》廣告和相關資料，從戲園的建造、環境、類別、舞台，到演員、聽眾與宣傳等著手，從社會史的角度探討二十世紀初葉，上海的戲曲演出與民眾的日常生活和娛樂。1905 年創建的新舞台，赴日取經，在舞台燈光佈景等各方面，都受到明治以後，日本新劇場的極大影響；而日本的新劇運動，又遠赴歐美取經。所以在某一層意義上，新舞台其實是和世界戲曲的潮流同步。

但另一方面，新舞台的「時事新劇」，其淵源可上溯到晚明。本書用了極長的篇幅，分析明清無所不在的各種演劇活動的社會/經濟基礎，並以之與上海新舞台及 1930、40 年代以後中共控制下的戲曲演出作對比。

本書結合了思想、社會、文化史，以教化/娛樂/文化動員和政治宣傳為主軸，追溯了從晚明到文化大革命期間，四、五百年的演劇活動的奇特歷程。

This book explores the themes of opera, city, and space in an extensive theatrical reform movement. My main focus is an extensive theatrical reform movement that took place in China during the first four decades of the twentieth century. This reform movement, partly inspired by Japanese and Western influences, acquired a life of its own due to the active intervention of the Chinese Communist Party (CCP) in the 1930s and '40s. This intervention also added a revolutionary element to the original reformist agenda for opera, with the Cultural Revolution as its culmination. The Ming-Qing periods provide the historical background for these changes in the twentieth century.

In other words, I am attempting to construct in this book a centuries-long tradition in using popular opera as vehicles for social criticism, for reforming the customs of the masses,

for enlightening the illiterate Chinese people who constitutes the absolute majority at the turn of 20th century. The jiaohua (moral transformation) tradition of late imperial China became more radicalized in modern times, when it took the form of political mobilization and revolutionary propaganda during the anti-Japanese war, civil war between the KMT and CCP.

The core of this book is constituted of two theatrical groups: the New Stage (1908-1927) of Shanghai and The Shaanxi Society to Transform Customs of Xi'an, better known as the Yisushe (1912 to the present). There are several reasons to choose these two theatric troupes to form the cornerstone of this work: First, both troupes represented the best results of the intellectuals' discourse to enlighten the masses at the turn of the 20th century. Second, both troupes had left indelible marks on national or regional theatrical development of the time. In the case of the New Stage, it was the first to introduce through Japan "modern" stage facilities and new-style theater. To meet the ever-changing appetites of Shanghai audiences, the New Stage was never tired of bold experiments on both stage and scripts. It's no exaggeration to treat the New Stage as the paragon of Shanghai-Style Beijing style. Following the lead of the New Stage, theaters all over China either changed their names from traditional teahouse (chalou, chayuan) to stage, or went further to start their own adventure on improvements of stage and theaters. It was particularly common for some other leading troupes in Shanghai to stage more sensational and experimental plays.

Third, though the two societies had different durations, with the New Stage closed down in 1927, while the Yisushe remains active to the present, the two groups both had a lasting influence on the subsequent periods. The Yisushe had long maintained close ties with political and military forces ever since its establishment. Furthermore, it went through

the anti-Japanese war and different campaigns after 1949 until the Cultural Revolution. During these periods of time, the troupe performed many plays with strong political and ideological orientations. Like the Yisushe, the New Stage also maintained close ties with the revolutionary forces throughout its existence.

Major Themes and Structures

In addition to overture and conclusion, this book contains six chapters. The first chapter provides a long historical background to help readers better understand what happened in modern times, and why. One major issue is the changing socioeconomic and cultural basis of the omnipresent existence of opera performance from late imperial China to the modern period. I will investigate some of the main types of popular opera well received by audiences in late imperial China and give a general overview of the occasions and venues for theatrical performances, as well as the different types of people who constituted opera audiences. Having pointed out the close relationship between religious goals and theatrical performances in Ming-Qing China, I will also emphasize the increasingly secular characteristics of theatrical performance from the mid-Qing onward. Both religion and drama occupied an indispensable place in the everyday routine of people from all walks of life in late imperial China. Each had its own history and is interesting to explore for its own sake. These two major aspects of Chinese culture were inextricably intertwined for a considerable portion of China's history.

Chapters Three to Five deal with two theaters: the New Stage in Shanghai (1908-1927) and the Xi'an Society to Transform Customs (the Yisushe) (1912-present). The first long chapter introduces the hustling-bustling Shanghai city life in the late nineteenth and early twentieth centuries. Before an in-depth examination of the New Stage and its social milieu, I offer a general description of Shanghai teahouses/theaters from the 1860s onward. This

survey includes a discussion of the GIS locations of these theaters, how the theaters were lit, how sets were designed for the new stages, and the possible composition of audiences.

Chapter Four analyzes the repertoire of Shanghai reformed opera, stage experiments in performances, and audience responses. This portion of the book follows a cultural history approach; however, in this section I link intellectual discourse with actual stage performance. The leading intellectuals of the time, inspired by Western and Japanese attitudes toward opera, systematically expressed their views about old opera through new journals and the platform provided by Beijing University. Like ripples, the effects first reached Shanghai and Beijing and then traveled to such inland cities as Xi'an and Chengdu. In many ways, the repertoire performed at the New Stage and the establishment of the Xi'an Yisushe represented a practical realization of the new opera discourse that had taken shape in remote Beijing. This is a fine example demonstrating how ideas traveled quickly from well-educated national intellectuals to provincial intellectuals and lower-class theater actors, and how these ideas were transformed from abstract, elitist concepts into popular stage performances.

The Shanghai New Stage and the Xi'an Yisushe, which is discussed in Chapter Five, represent two different models of how opera was used to reflect or deal with bigger political issues. Both left indelible marks on the form and way Beijing opera was used during the Cultural Revolution. The reformed opera of the early twentieth century paved the way for the rise of revolutionary model operas half a century later, despite the strong commercial orientation of Shanghai theaters in the early Republican period. In contrast to our general impression of opera as an artistic or recreational realm dominated by literati or actors of a lower status, throughout the twentieth century, powerful political and military figures served as indispensable patrons for local operas.

得獎感言：

這本書從最初開始改寫，到出版成書，花了十年多的時間，到後來，幾乎變成一種煎熬和夢魘。我很高興，以後不必再寫另一本英文書了。

1989年，我從哈佛拿到候選人的資格，回近史所述職。我先花了一年多的時間，寫成第一本中文書，然後開始寫博士論文。為了寫上海新舞台那一章，我把《申報》的廣告，從1900年代初，一頁一頁的翻到1930年左右，花了相當多的時間。1996年總算寫完論文，拿到學位。

1998年左右，我動心起念，打算將論文改寫成書。這個過程中，我才了解到，我等於把原有的論文肢解，重新架構，一遍一遍的改寫。在2014年赴香港任教前，為了增加一章從抗戰到1949年間，全中國各地戲曲革命化的具體內容，我把體量龐大的中國戲曲志(30卷31冊，據說有3000多萬字)，花了一年的時間，全部翻了一遍，印了我需要的資料，帶到香港。

書稿最後送到哈佛審查，審查人提出各種各樣大大小小的問題。很多地方，我必須再作一些研究改寫。最後審查通過後，出版社要我嚴格依據13萬字的上限刪改，這真是一個無聊的過程。最後一切合格後，出版社要我為了書中用的各種圖片，全中國到處寫信，要求授權。書的封面，也不知找了多少圖樣，絕大多數都因解析度不夠而放棄。最後好不容易，運用我在上海的各種關係和人情，在上海圖書館找到了一張可用的封面。這個過程，又花了一年。

在這個過程中，梁其姿院士三不五時的關心一下，我說真是一場永遠不會結束的噩夢。她總是勉勵我，不會啦，很快你就會看到曙光了。那個時候，你就會覺得很有成就了(?)

由於這本書的主要資料來自中研院，書的主體，也在研究院寫成，我特別高興能在中研院受到肯定，得到專書獎；說實話，這是本書出版後，我真正覺得最高興的一刻。我要特別謝謝黃副院長的鼓勵和各位委員的肯定。