

DOCTORAL THESIS

「承接、逐變與反制：清代順治、康熙朝宗室詩研究」
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提要

十七世紀中葉，隨著滿洲甫入中原，鼎革之際的文學發展也隨時勢流變革新。作為征服民族，滿洲對中原文化地區的進入與統治總體呈現出「道」與「術」統一的特徵。在治政之「術」上，滿洲統治者承續了以儒家道統為核心的中原文化權力，合道統與治統為一。而在「道」之根本上，滿洲統治者依然堅守以「首崇滿洲」為民族本位的既定國策，以此確保本民族文化的獨立特性。由此，在與異質文明體系對話的過程中，滿洲統治權力的構建是成效卓著的。特別是在統治佔到絕大部分人口比例的漢族群體時，滿洲統治群體同樣巧妙地完成了自我文化身分的塑造與轉向。

本文的核心考察對象是「清代宗室」，主要分為清帝與宗室其他成員兩個方面。首先，以清世祖和清聖祖二帝的文化治術及御製詩歌實踐為考察脈絡，探討滿洲統治者是如何以廟堂為中心來擴散他們的文化輻射力。在他們選擇性承續的詩教理念下，將明末變風變雅的憂憤之氣轉變為清雅醇厚的盛世元音。從而，在根本上鞏固了以愛新覺羅家族為核心的統治。第二個方面，清初的統治者強調對本民族文化特性和民族特權的強化，在此過程中我們可以看到滿洲族群向心力的不斷增強。通過爬梳清初順、康兩朝宗室成員的漢文詩歌創作活動，可以考察這群清初的宗室詩人置身於中原文化浸潤的環境中，是如何進行自我身分的調適。此外，通過宗室個案與是時漢族士人的文字交遊活動，由微知著，亦可考察兩個獨立文化系統在接觸過程中的互相影響和文化涵化。

循著這兩條思考理路，本文旨在自順、康兩朝的滿洲族群視角出發，思考滿洲宗室在面對以漢文詩歌為代表的異質文化時的整體演變過程。最初滿洲統治者

對漢族文化內容進行了選擇性的承接，隨著治政環境的變化，他們的文化策略進行了適時變遷與重構，力圖將漢族文化為我所用。再到康熙後期，聖祖的詩教理念與文學實踐彰顯出他在詩歌創作領域對漢族文化的反制作用。

關鍵詞：宗室詩 清世祖 清聖祖 涵化

Abstract

In the mid-17th century, with the entry of the Manchus into the Central Plains, the trend of literary writing underwent shifts and innovations during this era of transformation. As the conquering ethnic group entered the cultural region of the Central Plains and established their rule, the Manchus exhibited a unified characteristic by integrating “dao” (principle) and “shu” (method). In their governing strategies, they inherited the Confucian orthodoxy that formed the cultural authority of the Central Plains, integrating monarchism and statecraft into a unified approach. In essence, they upheld the established national policy that prioritized Manchu identity to preserve their distinct cultural characteristics. Consequently, in the context of the dialogue between two heterogeneous ethnic civilizations, their construction of ruling authority was relatively successful and effective. Particularly when they oriented towards dominating the Han Chinese community, which constituted the vast majority of the population, they skillfully shaped and transformed their self-cultural identity.

The focus of this thesis is on the “Imperial Clan of the Qing Dynasty,” which is divided into two aspects: the Qing Emperor and the rest of the clan family. Firstly, by analyzing the cultural governance and poetic practices of two Qing emperors, Shizu (1638–1661) and Shengzu (1654–1722), this dissertation explores how the Manchu rulers spread their cultural influence with the dynastic court as the center. Through their selective inheritance of poetic education, they transformed the melancholic and resentful poetry trend of the late Ming period into the elegant and mellow tones of a flourishing era. Thus, the purpose of the reign of the Aisin Gioro family as the core is fundamentally consolidated. Secondly, the early Qing rulers emphasized strengthening their own ethnic culture and privileges; in this process, we can see the ever-increasing centripetal force within the Manchu ethnic group. Through analysis of poetic activities among the remaining members of the imperial clan during the early Qing dynasties under reigns of Shunzhi (1644–1661) and Kangxi (1661–1722), this study explores how this group adapted their self-identity when immersed in cultural environment of

the Central Plains. Furthermore, through the exploration of textual interactions between individual imperial clan members and Han literati at that time, this thesis observes reciprocal influences and cultural acculturation between these two independent cultural systems.

Following these two lines of thought, the purpose of this thesis is to examine, from the perspective of the Manchurian ethnic group during the Shunzhi and Kangxi reigns, the comprehensive transitional trajectory of the attitude of the Manchu monarch toward alienated culture particularly represented by Chinese poetry.

Initially, the Manchu rulers selectively adopted elements of Han Chinese cultural content. As the political landscape changed, they made timely adjustments and restructured their cultural strategies, aiming to assimilate Han Chinese culture for their own purposes. Moving into the later period of the Kangxi reign, Emperor Shengzu's poetic education manifested a counteractive influence on Han Chinese culture in the field of poetry.

Key Words: royal poetry, Emperor Shizu, Emperor Shengzu, acculturation