

DOCTORAL THESIS

「清中葉江南才媛圖像研究」 A Study Of The Image Of Talented Women In The Jiangnan Region In Mid-Qing China

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摘要

本文以清代中葉江南地區才媛肖像行樂圖像及圖像相關文本(含題畫詩文和與圖像相關的文本)為研究內容,嘗試以圖像為觀照點,研究文圖之間的關係,從而以具象的圖繪對清中葉江南地區士族以才媛為中心的女性文化進行考察分析,以文圖互動的方式闡釋清中葉江南女性文化、女性文學及生活狀態。論文的基本材料是清代女性詩文集及清代才媛肖像行樂圖。詩畫相諧歷來是中國傳統文化的表現形式,清代才媛多才多藝,往往有良好的詩文與繪畫修養,這種渾成天然的詩畫一體的文化氛圍是清代女性圖像及相關題詠現象存在的基礎,清代女性詩歌與圖像互動共生的關係決定了題詠和圖像解讀闡釋的意義。清代文人行樂圖徵題是文人雅士頗為風流的活動,時風所至,才媛肖像行樂圖徵題活動也盛行起來,才媛女性圖像徵題不僅發生於文士之間,也發生於才媛之間。所以探討清代才媛行樂圖繪及題詠對於研究才媛的生活狀態及其所體現的文化意義都有重要的價值。

筆者在搜集資料時,在清代女性詩詞集中發現幾類較突出的女性圖像題材,這些圖像的流行反映了題詠文學的新特徵及社會文化風尚,本文選取涉及才媛人生幾個不同階段的五個題材圖繪:「佳人展卷」圖繪、「對鏡」自觀圖繪、「雅集圖」圖繪、「眷侶聯吟」圖繪、「才媛課讀」圖繪,及五大題材圖像相關文字,結合現存實物作品的個案圖像,即〈王玉蘭寫蘭圖〉、〈方婉儀對鏡圖〉、〈湖樓雅集圖〉、〈比屋聯吟圖〉、〈秋燈課女圖〉(此圖雖無作品流傳,但駱綺蘭有〈平山春望圖〉作品流傳,此圖亦從側面反映課讀主題)五個個案作品,從清中葉江南地區才媛「文士化」形象塑造、女性意識覺醒、才媛文學交遊關係及群體認同、才媛的婚姻生活觀、才媛家族文化及母教文化等幾個方面對才媛生活狀態進行深入的分析 and 闡釋,涉及女性圖像視覺表達、女性詩風詩藝、女性文化、女性意識覺醒、女性題詠社群交遊等多個層面,試圖通過繪圖的文化內涵、題詠的文學特徵

及才媛的心路歷程三個方面，勾勒出清中葉江南才媛文學創作和生活軌跡，再現清代女性尤其是江南才媛群體的藝文成就、學術情況、精神祈向和生活狀態。

關鍵詞：清代 才媛 肖像行樂圖 女性文化

Abstract

This paper takes the images of the portraits of talented women in the Jiangnan region in mid-Qing Dynasty and the texts related to the images (including paintings, poems and texts related to the images) as the research content. In this paper, I try to study the relationship between text and image by taking the images as the point of view, so as to investigate and analyze the culture of women centered on the talented women of the scholarly clan in the Jiangnan region in mid-Qing period by means of figurative pictures, and to explain the culture, literature and living condition of women in the Jiangnan region in the mid-Qing period by means of the interaction between texts and images. The basic materials of the thesis are a collection of poetry on women in the Qing Dynasty and the portraits of talented women in the Qing Dynasty. The harmony of poetry and painting has always been the expression of traditional Chinese culture, and talented women in the Qing dynasty were versatile and often had good poetry and painting training. This natural cultural atmosphere of poetry and painting is the basis for the existence of female images and related inscriptions in the Qing Dynasty, and the interactive and symbiotic relationship between female poetry and images in the Qing Dynasty determines the significance of inscriptions and interpretation of images. In the Qing Dynasty, the literati's pleasure picture collection was a rather flamboyant activity for the literati and elegant people. As the trend of the time came, the call for portraits of talented women was also prevalent, and the call for images of talented women was not only among scribes but also among talented women. Therefore, it is important to explore the paintings and inscriptions of the portraits of talented women in the Qing Dynasty to study the life condition of the talented women and the cultural significance they embodied.

When I was collecting data, I found several prominent themes of female images in the collection of female poems in the Qing Dynasty, and the popularity of these images reflected the new features of chanting literature and social and cultural trends, and this paper selects five themes involving several different stages of the life of the talented women: thematic illustrations of "The Beautiful Woman Scroll", "The Mirror", "The Elegant Gathering", "The Couple's Recitation", and "The Talented Woman's Reading", as well as texts related to the five major themes, are combined with images of existing physical works. These are "Wang Yulan Writing Orchids", "Fang Wan Yi Confronting Mirrors", "The Elegant Gathering at the Lake House", "The Painting of the Lady of the Autumn Lantern", and "The Painting of the Lady of the Autumn Lantern Class" (although there are no works of this painting in circulation, Luo Qilan has a painting of "The Spring Watch on Ping Mountain" in circulation, and this painting also reflects the theme of class reading from the side). It is an in-depth analysis and interpretation of the living conditions of the talented women in Jiangnan in the mid-Qing period from several aspects, such as the shaping of the image of the talented women in Jiangnan as "scribes", the awakening of women's consciousness, the literary intercourse and group identity of the talented women, the marital life of the talented women, the family culture of the talented women and the matriarchal culture. It involves the visual expression of women's images, women's poetic style and art, women's culture, the awakening of women's consciousness, and the social intercourse of women's inscriptions, etc. Through the cultural connotation of the drawings, the literary characteristics of the inscriptions, and the journey of the heart of the talented women, it attempts to outline the literary creation and life trajectory of the talented women in Jiangnan in the mid-Qing period, and to reproduce the artistic and literary achievements, academic situation, spiritual prayers, and living conditions of

the women in the Qing Dynasty, especially the group of talented women in Jiangnan.

Key Words: Qing Dynasty, talented women, portraits of talented women, women's culture