漢代樂府之研究

陳萬甫

緒言

『樂府者，風化倫理之具也』，此兩句話，出自《漢書》「武帝紀」中，它充分顯示了漢代崇尚儒家思想的禮樂觀；並且武帝劉徹推崇鼔樂作樂工作，是大為天下方聞之士，禮官勸學、舉選興禮等措施。基於「樂由中出」、「樂自外作」（樂記·樂論篇）的哲理而言，則可從此建立一個禮樂兼備，有倫理、有秩序的社會與國家，庶使大漢天聲響徹雲霄！

去年五月筆者曾在國立故宮博物院發行的「故宮文物月刊」，揭載「雍穆和諧——西周時期的音樂文化」後，現在循此著歷史軌跡，從事於漢代音樂文化之研究。本稿先以漢代「樂府」制度的詮釋為起點，然後就這個中心課題，對於雅樂、軍樂、民樂、百戲雜技、文獻與樂器等……諸細節，詳稽史料（如「中國音樂史料」楊家騏師主編、筆者執行編輯，六巨冊，二六五四面，民國六十四年五月禮文書局初版），旁搜大江近四十年來出土音樂文物作系統性之論述。漢代音樂通為筆者深感研究興趣題目之一，在前輩中輩諸位之大成者，已積年已久，但希望取法乎上：「古人之所能者，今人之所能，古人之所善，今人之所能」（章學誠文史通義謂之），惟一旦形諸格律，又覺其不過耳耳，尤其小節偏見之處，還望大雅君子，前輩先生指正。

壹、漢武帝立樂府

一、漢代樂府名辭考源

「樂府」這個名稱至少有兩種意義：一是承傳周漢音樂文化體系的一個中央音樂機構的名稱，如漢、晉、隋代置中央音樂機構，均曾稱為「樂府」；二是概括詩、詞、曲，著重於音樂性的歌唱文學的總稱。如劉勰《文心雕龍》卷二第七的「樂府」，它便是文章體裁，敘述歷代詩歌與文學的關係；以及宋郭茂倩所收集漢樂府歌詩，以迄於唐新樂府歌詩的總集，稱為「樂府詩集」。漢代音樂機關稱「樂府」，為人盡皆知之事。

漢書禮樂志第二云①：

「武帝初封祁山之禮，祠太一於甘泉，既就位也：祭告土於汾澤，澤中方丘也。乃立「樂府」，采於夜話，有楚、代、魯、齊之聲。以李延年為協律都尉，多舉司馬相如等數十人為詩賦，略論律吕，以合八音之調，作十九章之歌。以五月上辛用事甘泉園丘，使童男女七十七人倡歌，暮祠至明，夜常有神祝如
A Study on Yue-Fu in Han Dynasty (Summary)

Chen Wan-Nai

The central governmental agency for music in Han Dynasty (206 B.C. – 220 A.D.) was Yue-fu, the Royal Academy of Music. According to Yen Shih-ku’s annotations on the Han Shu, Yue-fu was officially founded in the sixth year of the Yuan-ting reign (111 B.C.). However, the term “Yue-fu” had frequently appeared in earlier part of the Han Shu before this year. In 1976, a bell named “Yue-fu Bell” was excavated in Shan-hsi from the tomb of the First Emperor (Shih Huang Ti) of the Ch’in Dynasty, which gave evidence to the existence of Yue-fu early in the Ch’in Dynasty. It not only has rectified the misdating made in Yen Shih-ku’s annotations, but also pacified the controversial arguments among the scholars since Han Dynasty.

There was hardly any systematic records regarding the musical officials who worked in the Yue-fu during Han Dynasty, with the exception of Li Yen-nien, the renowned court-musician, whose official title was “Hsieh Tu-wei”. The author have surveyed the many historical documents, especially those in the Han Shu, and found twelve categories of musical officials, i.e. from the highest rand “Ta Yue-kuan” (Grand Musician) down to the lowest “Ku-chui Chi-nu” (female wind and drum music player), and those records concerning job description of each category, etc., are all very useful to the research on the history of music in the Han Dynasty. In this paper, there are also unique examinations on where the Yue-fu was located, what were their major responsibilities, and how they performed.

The aristocratic nobles and the wealthy landlords in Han Dynasty very much enjoyed music. However, their over indulgence in luxurious spending had bad influence on both the central and local governments. Therefore, in this paper, in addition to the description on the luxurious indulgence in the name of music enjoyment, the author also refers to some concrete evidences excavated during the last forty years, such as the funerary objects and steles of the Han Dynasty at Ma-wang-tueh Ch’ang-sha, to attest to the actual excessive extravagance in aristocratic circle. The situation was so serious that in the 2nd year B.C., Emperor Ai (Liu Hsun) dismissed most of the Yue-fu officials. Only 373 out of 813 stayed. The percentage of staff laid off was as high as 54%. Nevertheless, other than the loss of so many talented musicians, the public morals were scarecely encouraged.

This paper is the first in a series of six, planned by the author, dedicated to historical research. It concentrates on the system of Yue-fu. If in the future, should opportunities arise, the author plans to present the others on the court music of Yue-fu, the secular music of Yue-fu, the drama and acrobatic music, and the musical system, etc.

(translated by Lee Chia-yi)