

理想化的完美山水

——台灣古典詩中的基隆八景（1895-1945）*

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摘要

基隆八景在台灣的「區域性八景」中，無疑是相當特殊的，因為一直要到同治時期（1862-1874）才有基隆八景的標目出現，而且整個清代，只有宜蘭詩人李逢時（1829-1876）的〈雞籠八景〉留存。目前可見的基隆八景詩絕大多數都是寫於1904年。為什麼清代就已選定的八景，卻要到下一個世紀，台灣已成為殖民者的土地之後，才能得到文人的注目與迴響呢？這是值得探索的論題。本文將以日治時期（1895-1945）台灣古典詩中的基隆八景為討論主題，將八景視為一種文化地景（Cultural Landscape），追索無意義的空間究竟被賦予了何種價值，才能成為有意義的地方（Place）？為什麼基隆八景詩會在日治時期大量出現？而作為文學文本，基隆八景詩又對八景地方感（The sense of place）的形塑，產生了何種影響？這些論題的解讀，將能幫助我們對基隆八景與基隆八景詩有進一步的了解。

關鍵詞：基隆書寫、基隆八景、台灣古典詩、文化地景、文化地理學

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The Idealized Perfect Landscapes:

“Eight Views of Keelung” in Taiwan Classical Poetry (1895-1945)

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Abstract

The poem headings with “Eight views of Keelung” did not appear until the Tongzhi period (1862-1874). It makes the “Eight views of Keelung” in Taiwan’s “Regional eight scenery” so special. Moreover, in the entire Qing Dynasty, only Lee Feng-Shi (1829-1876), a Yilan poet, mentioned Keelung’s views in his “Cage eight scenery.” The classical poems of eight views of Keelung we read now were mostly written in 1904. Why didn’t the “eight views” which had been selected in Qing Dynasty bring to intellectuals’ attention and arouse echo until the next century while Taiwan was a colonial land then? This paper explores the “Eight Views of Keelung” in Taiwan classical poetry during the Japanese colonial period (1895-1945). Taking the “Eight views” as a cultural landscape, this paper tries to find out what kind of value has given to such a meaningless “space” to become a meaningful “place”? Why did the “Eight Views of Keelung” poems appear in a great number during the Japanese rule? As literary texts, what influence of the “Eight Views of Keelung” poems has excised over forming the sense of place for the eight views? Through the discussion of these topics, it hopes that we have a better understanding of the “Eight Views of Keelung” and their related poems.

Keywords: Keelung Writing, Eight Views of Keelung, Taiwan Classical Poetry, Cultural Landscape, Cultural Geography