

論明清時期的船臺演出

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摘要

本文全面論述了明清時期南方水鄉的船臺演出情況。指出這一時期船臺演出的兩大趨勢是：一、隨著戲曲的蓬勃發展，船臺演出的形式從歌舞為主轉向戲曲為主；二、船臺表演的中心由帝王享樂回到民間自娛娛人。文章還總結出如下特點：從功能上說，有的用作航運目的兼有歌妓演出（如浙江的江山船），有的則是在遊船上演戲（如秦淮燈船），有的是戲班的專用戲船（如蘇州高升臺），有的則在農船上祭祀演出。從演出場所看，有的直接在船艙內或船頭上演戲（如卷稍船），有的在兩條甚至多條聯舟上搭臺（如乾隆南巡時的戲船），有的則在一艘大型的樓船上建臺（如西湖樓船）。在搭臺方面，簡易的如卞三慶臺船班在船頭兩邊伸出鋪板即成戲臺，複雜的如高升臺儼然像個完整的佛殿；有的把戲臺建在船頭，有的建在船頂。從演出形態看，江浙地區士大夫船艙聚會往往演出崑曲折子戲和清唱，但專業的水路戲班則多演徽戲、京劇等整本大戲。無論精巧的畫舫還是樸拙的農船，船臺演出都是戲劇史上一種不可忽略的演出形態，它不僅對戲劇的傳播起到了獨特的促進作用，而且對於某些劇種的形成也產生了積極影響。

關鍵字：明清、船臺、戲曲、演出

On the Shipboard Opera Performance during the Ming and Qing Dynasties

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Abstract

This paper is a thorough survey on the shipboard opera performance in the Venice-like cities in South China during the Ming and Qing Dynasties and point out that there are two main trends of the performance in this period, one is that along with the operas' thriving, the main performance on the shipboard transfer from the songs and dances to the operas, and the other is that the performances' focus transfers from the emperor's enjoyments to the folks' entertainments. The paper summarizes the following characteristics that on its functions some ships have performances during its transportation(for example the Jiangshan(江山) Ships in the Zhejiang Province), some are yachts with opera performances(for example the night yachts on the Qin(秦) and Hui (淮) Rivers), some are professional opera team's ship-based stage(for example the Gaoshengtai(高升台) in the City Suzhou), and some are farmers' boats' having performances during a fete for the ancestry. On the field for performance, some have performances in the cabin or on the fore of the ship(for example the fore-coiled ship(卷梢船), some juxtapose several ships for a bigger stage(for example the Qianlong Emperor's opera ship during his southern trip of inspection),some build stage on a big multi-floored ship(for example the Xihu lake(西湖) multi-floored ship(樓船)).

On the stage-building, some are as simple as Biansanqingtai(卞三慶臺) ship-based opera team's that they just spread boards on the ship's fore as a stage,

some have very complex structures as the Gaoshengtai's(高升台) like the Buddha's temple, some build the stage on the ship's fore and some just build it above the shipboard.

On the performing modality, the scholar-bureaucrats(士大夫) in Jiangsu and Zhejiang Provinces love the Kun Opera(崑曲) in several folds and opera without obligato; the professional water-route opera team perform Peking Opera and Hui Opera(徽戲) as a complete play.

No matter the upper-class'delicate yachts or the farmers' homely boats ,the Shipboard Opera Performances are one of the undeniable opera performances modalities in the history of the theater. It not only enhances the spread of the operas uniquely but gives an active influence on the births of some kinds of the operas.

Key Words: Pre-ming dynasty, Ship-based stage(船臺), Opera, Performance