

NO.1 CONTENTS

- |  |                           |
|--|---------------------------|
| 海鹽腔新探<br>A New Look at the Haiyen Qiang  | 曾永義 3<br>Tseng, Yong-Yih  |
| 南戲《劉錫沉香太子》在福建遠傳的新發現<br>一試論閩西傀儡戲《寶帶記》的形態特徵和定型年代<br>A New Discovery of the Nanxi (Southern Drama) Liu Xi<br>Chenxiang Taizi in Fujian – On the Formal<br>Characteristics and Dating of the Puppet Show Baodai Ji | 馬建華 29<br>Ma, Jianhua     |
| 小青故事及其相關劇作初探<br>A Preliminary Inquiry into the Story of Xiaoqiang and<br>Its Related Plays   | 謝俐瑩 67<br>Hsieh, Li-Ying  |
| 清初傳奇賓白的寫實化趨向<br>The Realistic Tendency of the Dialogue in Chuanqi<br>of Early Qing Dynasty   | 林鶴宜 99<br>Lin, Ho-yi      |
| 關於《長生殿》全本工尺譜的印行本<br>Editions of the Full Score for Changsheng Dian   | 吳新雷 123<br>Wu, Xinlei     |
| 從張大復《寒山堂曲譜》觀察清初蘇州地區崑腔曲律<br>之發展與變化<br>The Development and Changes of the Kunqu Music of<br>Suzhou Area in Early Qing as Evidenced in Hanshantang<br>Qupu by Zhang Dafu  | 李佳蓮 137<br>Lee, Chia-lian |
| 試論崑劇表演的「乾、嘉傳統」<br>The Qian-Jia Tradition of Kunqu Opera  | 陳芳 181<br>Chen, Fang      |
| 「家家『收拾起』，戶戶『不提防』」考辨<br>A Research on "Every Family 'Packs up' and None<br>'Takes Precaution' "   | 劉致中 215<br>Liu, Zhizhung  |

NO.2 CONTENTS

- |  |                        |     |
|--|------------------------|-----|
| 「暮色」婉約秀美，「還魂」相形見拙—關於《牡丹亭》的反思<br>Graceful "Yearning for Love" Outshines "Return from Grave"<br>--Concerning the Introspection of Peony Pavilio                            | 蔣呈煜<br>Jiang, Xing-Yu  | 3   |
| 臧懋循改編評點《還魂記》呈現之曲學批評及其意義<br>The Drama Criticism of Tsang Mao-Hsun's Revision<br>of "Hwan Hwen Ji" and Its Significance  | 陳慧珍<br>Chen, Huey-Jen  | 19  |
| 馬湘蘭與明代後期的曲壇<br>Ma Xianglan in the Music Drama World of the Late Ming   | 華 瑋<br>Hua, Wei        | 55  |
| 王光魯《想當然》傳奇和徐士俊《春波影》雜刻的作年<br>On Writing Year of Xiangdangran and Chunboying   | 汪超宏<br>Wang, Chao-Hong | 83  |
| 論明清時期的船臺演出<br>On the Shipboard Opera Performance during<br>the Ming and Qing Dynasties   | 康保成<br>Kang, Bao-Cheng | 93  |
| 集曲體式初探<br>The Beginning Confers of Chi-Chu Forms   | 施德玉<br>Shih, Te-Yu     | 125 |
| 關於崑曲「五毒」與家門藝術的傳承<br>The Inheritance about the Kunqu Opera's "WuDü" and<br>the Art of Jiamen  | 李 曉<br>Li, Xiao        | 151 |
| 二十一世紀前崑曲在臺灣的發展史貌<br>The Development of Kun Opera in Taiwan before the 21st Century   | 蔡欣欣<br>Tsai, Hsin-Hsin | 169 |
| 京劇老生藝術體系在十九世紀末的發展：<br>以《天水關》的老生表演為例<br>The Lao Sheng Performing Arts Development of Peking Opera in Late<br>19th Century : The Lao Sheng Performance of "Tian-Shui Guan" | 李元皓<br>Lee, Yuan-How   | 197 |

NO.3 CONTENTS

南戲《孟姜女》遺存考 Researching Remnants of Nanxi Meng-Jiangnu	徐宏圖 Xu, Hongtu	3
南戲《孟姜女》遺存續考 Researching Secondary Remnants of Nanxi Meng-Jiangnu	徐宏圖 Xu, Hongtu	19
宋元南曲戲文之體製、規律與唱法 Systems, Patterns, and Voices of Southern Qu's Opera Writings in Sung and Yuan Dynasties	曾永義 Tseng, Yong-Yih	35
戲曲腳色行當形成的規律 The Pattern of Formation of Role Types in Chinese Opera	周華斌 Zhou, Huabin	73
從平民到英雄—元代水滸戲與明代小說《水滸傳》比較論析 From Civilian to Hero—A Comparison of Shuihu Opera of the Yuan Dynasty and <i>The Legend of Shuihu</i> of the Ming Dynasty	張燕瑾 Zhang, Yanjin	89
《鳴鳳記》作者考辨 Textual Research on the Author of the Tale of the <i>Crying Phoenix</i>	劉致中 Liu, Zhizhung	105
明代《牡丹亭》評點中情節結構與人物塑造之探討 Research on the Plot and the Creation of the Characters in the Commentaries on <i>Peony Pavilion</i> in the Ming Dynasty	陳慧珍 Chen, Huey-Jen	133
稀見樂譜中的早期京劇唱腔—清抄本西皮腔工尺譜研究 The Rare Early Scoren of Peking Opera: The Gongche Score of Xipi Tunes Handwritten in the 19th Century	海 震 Hai, Zhen	173
高行健禪劇《八月雪》之劇場藝術 The Theatrical Art of the Chan Play, <i>Snow in August</i> , by Gao Xing Jian	朱芳慧 Chu, Fang-Huei	189
新編京劇《金鎖記》與原著小說之較析 A Comparison between and Analysis of the New Chinese Opera <i>Golden Lock</i> and Its Original Novel	蔣興立 Chiang, Hsin-Li	225

NO.4 CONTENTS

貴州儺戲宗教性、神秘性、戲劇性簡論 On Religiousness, Mystique, and Theatricality in Guizhou's Nuo Play	廣修明 Tuo, Xiuming	1
論古代波斯諸樂舞雜戲對中國文化的影響 On the Effects of Various Musical Dances and Sundry Plays of Ancient Persia on Chinese Culture	李強 Li, Qiang	21
南戲《祝英台》遠存考 The Textual Reseach of <i>Zhu Yingtai</i>	徐宏圖 Xu, Hongtu	57
南戲《董秀才遇仙記》遠存考 The Textual Research of <i>The Story of Scholar Dong Meeting a Fairy</i>	徐宏圖 Xu, Hongtu	77
南管《蔣世隆》與南戲《拜月亭》本文之比較研究 The Comparison of Nankuan <i>Jiang Shilong</i> and Playscripts of Nanxi <i>Moonlight Pavilion</i>	楊淑娟 Yang, Shu-Chuan	93
南、北曲文化下曲牌變遷之考察 A Research of the Tunes Transition under the Influences between <i>Nanqu</i> and <i>Beiqu</i>	林佳儀 Lin, Chia-Yi	153
「裊晴絲吹來閑庭院」考釋－與夏寫時教授商榷 A Study on Floating Silk Wafting into the Leisure Courtyard – A Discussion with Prof. Xia Xieshi	蔣呈煜 Jiang, Xing-Yu	193
京劇檢場人索寫 A Description of the Jian Chang (the Stage Hand) of Chinese Opera	廖燦輝 Liao, Tsan-Hui	207
由上崑四本《長生殿》論崑劇外聘導演執導之現象 A Study on the Kunju Opera Directed by Outsiders, Based on "The Palace of Eternal Youth" of Shanghai Kunju Opera Troupe	劉心慧 Liu, Hsin-Hui	233
新編京劇《金鎖記》的舞臺空間處理 Theatrical Stage Space Analysis of the New Jingju Opera "The Golden Cangue"	林淑薰 Lin, Shu-Hsun	273



NO.5 CONTENTS

- |  |                            |
|--|----------------------------|
| 海鹽腔的伴奏與曲譜<br>The Accompaniment and the Music Score of the Haiyan Tune  | 馬 驊 1<br>Ma, Su            |
| 戲曲三論：黃幡綽與崑曲、《玉簪記》中茶事、茶藝考釋<br>徐文琴的明刊本《西廂記》插圖研究<br>Three Topics on Chinese Opera: Huang Fan-chuo and Kunqu,<br>The Tea Culture and Textual Interpretation of Tea Art in <i>Jade Hairpin</i> ,<br>Hsu Wen-chyn's Study on the Illustrations of the Ming Dynasty Edition<br><i>Romance of the West Chamber</i> | 蔣星煜 17<br>Jiang, Xing-Yu   |
| 明雜劇宗教人物犯戒題材析論<br>The Subject Matter of Religious Characters Violating Prohibition<br>in the Ming Zaju  | 鍾文伶 51<br>Chung, Wen-Ling  |
| 明清杭嘉湖崑曲演出史料匯考<br>Researching Historical Documents on Kunqu Performance in<br>Hang Jia Hu During Ming and Qing Dynasties  | 徐宏圖 75<br>Xu, Hongtu       |
| 從文姬歸漢看五部戲曲的情感與形式<br>Emotions and Form in Five Chinese Opera Works on Cai Yen's<br>Captivity and Return   | 蔡明玲 105<br>Tsai, Ming-Ling |
| 從敘事角度看田漢的《白蛇傳》京劇<br>A Reading of Tian Han's Peking Opera <i>The White Snake</i> as Narrative   | 王靖宇 131<br>John C.Y. Wang  |
| 綜述臺灣歌仔戲演出宣傳的多元變遷<br>Exploration of the Transformation of the Advertisements of<br>Taiwanese Ge-tz Opera  | 蔡欣欣 143<br>Tsai, Hsin-Hsin |
| 相聲的前世今生－以「相聲與戲劇」的關聯為主<br>The Previous and Present Lives of Xiangsheng<br>(the Chinese Comic Dialogue):<br>A Discussion of the Relationship between Xiangsheng and Drama  | 王友梅 183<br>Wang, You-Mei   |

NO.6 CONTENTS

- |   |                         |     |
|---|-------------------------|-----|
| 古本《琵琶記》在瓦當上有新發現<br>A New Discovery of the Ancient Version <i>Pipa ji</i><br>(The Story of the Pipa) on Eaves Tiles  | 林成行<br>Lin, Chenxing    | 1   |
| 一脈相承五百年——《荔鏡記荔枝記四種》<br>明清刊本彙編出版概述<br>The Same Strain for Five Hundred Years:<br><i>Lijing ji Lizhi ji sizhong</i> , an Overview of the Compilation and<br>Publication of Its Ming and Qing Editions | 鄭國權<br>Zheng, Guoquan   | 17  |
| 明代選本型曲譜考述<br>A Research on the Selective Type Formularies of Arias<br>of the Ming Dynasty   | 俞為民<br>Yu, Weimin       | 35  |
| 論沈璟《增定南九宮曲譜》的集曲收錄及其集曲觀<br>On Shen Jing' s <i>Zengding nanjiugong qupu</i><br>(Revised Southern <i>jiugong</i> Formularies of Arias):<br>His Collection and Views of <i>jiqu</i>                     | 黃思超<br>Huang, Szuchao   | 63  |
| 近代杭嘉湖崑曲演出史料匯考<br>Researching Historical Documents on Kunqu Performance<br>in Hang Jia Hu Area in Modern China   | 徐宏圖<br>Xu, Hongtu       | 101 |
| 臺灣客家採茶戲唱腔初探——以採茶腔「平板」為例<br>A Case Study of Singing Tunes of Hakka Tea-picking Opera in<br>Taiwan—with Tea-picking Tune “Pingban” as an Example  | 鄭榮興<br>Cheng, Rom-Shing | 141 |
| 《羅酒》與《扛茶》、《拋茶》——一段客家三腳採茶戲變遷歷程考察<br><i>Taojiu, Kangcha and Paocha</i> —An Exploration of the Transition<br>of a Three-Role Tea-Picking Hakka Opera   | 蘇秀婷<br>Su, Hsiu-Ting    | 173 |
| 從外臺歌子戲之現象說到其近十年音樂特色與可行之道<br>Outdoor Gezi Opera in the Past Decade: From Its Phenomenon<br>to Its Musical Characteristics and Potential  | 游素凰<br>Yu, Su-Huang     | 203 |
| 形變質不變——戲曲音樂在當代因應之道<br>Changing the Form but not the Substance: Strategies of the<br>Contemporary Dramatic Arias   | 施德玉<br>Shih, Te-Yu      | 245 |
| 版本比較——踩著修改的足跡，探尋編劇之道<br>Comparison of Versions - The Search for Dramaturgy<br>Following the Traces of Modification  | 王安祈<br>Wang, An-Chi     | 267 |

NO.7 CONTENTS

- |  |                         |     |
|--|-------------------------|-----|
| 中國歷代偶戲考述（上）<br>An Examination of the Puppet Play through Ages in China (Part 1)  | 曾永義<br>Tseng, Yong-Yih  | 1   |
| 繼承與創新：二者的抉擇與熔合一談中國大陸當前的戲曲創作<br>Continuity and Innovation: The Writing of Traditional Chinese Drama in Contemporary Mainland China              | 王安奎（安葵）<br>Wang, Ankui  | 55  |
| 七子戲在臺灣的傳承與變貌<br>The Continuity and Changes of the Qizi Opera in Taiwan   | 劉美芳<br>Liu, Mei-Fang    | 69  |
| 南北曲牌宮調與管色關係考<br>Investigation of the Relationship between Gongdiao and Guanse in Southern and Northern Music Tunes                             | 馬 驊<br>Ma, Su           | 101 |
| 崑曲流派與姑蘇風範<br>Schools of Kunqu Opera and the Gusu Style   | 王 馥<br>Wang, Kui        | 139 |
| 試論明傳奇《千鍾祿》的離散書寫<br>The Diaspora Narrative of the Ming Dynasty Opera <i>Qianzhong lu</i>  | 沈惠如<br>Shen, Hui-Ju     | 159 |
| 《新選南北樂府時調青崑》版本淺說<br>A Study of Editions in <i>Xinxuan nanbei yuefu shidiao qingkun</i>   | 根ヶ山 徹<br>Tohru NEGAYAMA | 185 |
| 曲牌箏樂化之歷程與流變—以潮州箏曲【粉紅蓮】為例<br>The Process and Development of the Adaptation of a Zheng Music Tune: The Case of <i>Fenhong lian</i> from Chaozhou | 黃慧玲<br>Huang, Hui-Ling  | 207 |

# 《戲曲學報》第八期 目錄索引

December 2010

## NO.8 CONTENTS

- |   |                           |
|---|---------------------------|
| 《單刀會》之【雙調·新水令】異文研究<br>A Research on the Different Characters in the Section<br>of "Shuangdiao, Xinshuiling" in Dandao hui                     | 蔣星煜 1<br>Jiang, Xingyu    |
| 中國歷代偶戲考述(下)<br>An Examination of the Puppet Play through Ages in China(Part 2)  | 曾永義 21<br>Tseng, Yong-Yih |
| 浙江「崑劇支派」補說<br>Complementary to "Branch Schools of the Kunju Opera"<br>in Zhejiang Province  | 徐宏圖 63<br>Xu, Hongtu      |
| 崑劇在臺灣之概況及其當前之表演類型<br>The Performance Type and Current Condition of the<br>Kunju Opera in Taiwan   | 施德玉 77<br>Shih, Te-Yu     |
| 從鹿港玉琴軒《打花鼓》抄本看北管戲之本土化<br>The Localization of the Beiguan Theater: the Case of the<br>Handwritten Copy of the Yuqin Studio Da hua gu in Lugang | 徐福全 99<br>Xu, Fu-Quan     |
| 論說川劇劇種特色—以其特技表演藝術為探討核心<br>The Characteristics of Sichuan Opera as an Opera Type:<br>Centering on Performing Art of the Stunts                 | 侯淑娟 127<br>Hou, Shu-Chuan |
| 論戲曲劇種的變異—從歌仔戲說起<br>The Changes in Genres of Traditional Chinese Drama:<br>the Case of Gezi Opera  | 陳世雄 153<br>Chen, Shixiong |
| 「杜蘭朵」跨文化劇場改編之研究<br>On the Adaptation of a Cross Cultural Theater: Turandot  | 朱芳慧 171<br>Chu, Fang-Huei |



NO.9 CONTENTS

- |  |                         |     |
|--|-------------------------|-----|
| 論牌曲<br>On the Tune Names of Qu   | 莊永平<br>Zhuang, Yongping | 1   |
| 從吳歌到崑山腔—崑山腔源流新考<br>A New Survey on Source of Kunshan Tune  | 徐宏圖<br>Xu, Hongtu       | 21  |
| 清初李玉傳奇作品之北曲聯套運用<br>The Use of North Qu Model Tunes in lee Yu's Legends<br>Written in the Early Qing Dynasty  | 李佳蓮<br>Lee, Chin-lian   | 57  |
| 讀者召喚、閱讀差異與文本對話—三婦評點《牡丹亭》<br>The Reader-inviting Structure, Reading Variety and Contextual<br>Dialogue in Wu Wushan's Three Wives Collaborative<br>Commentary Version of The Peony Pavilion | 高禎臨<br>Kao, Chin-lin    | 85  |
| 京劇劇碼創作中幾個不可忽視的問題<br>Important Problems in Writing New Peking Opera   | 劉侗<br>Liu, Tong         | 123 |
| 來自民間的聲音—浙江地區頭路戲現狀調研<br>The Folk Voice - Research on the Status Quo of Lutou Opera<br>in Zhejiang Area  | 沈勇<br>Shen, Yong        | 131 |
| 論傅芸子〈釋滾調〉對青陽腔的推論<br>On Fu Yunzi's Inference about Qingyang Tune in His<br>"Interpreting Gundiao"   | 余蕙靜<br>Yu, Hui-ching    | 159 |
| 說舞旋<br>On the Spinning Dance   | 許美玲<br>Hsu, Mei-ling    | 187 |
| 戲曲文獻—周貽白所藏清宮戲畫<br>Philological Documents on Teaditional - Qing Palace Opera<br>Paintings in the Zhou Yi-Bai Collection   | 周華斌<br>Zhou, Huabin     | 223 |

NO.10 CONTENTS

戲曲批評概念與實踐 Concepts and Practices in Dramatic Criticism	李惠綿 Huei-mian Li	1
宋元戲曲“演述時空”論 The Space and Time in Performance of Song -Yuan Drama	陳建森 Jian-Sen Chen	59
顧堅創立昆山腔考述 A Study of Gu Jian's Establishment of the Kunshanqiang Musical System	俞為民 Wei-Ming Yu	81
從「江湖十二腳色」到當代崑劇腳色的分合 一以小生、末為主的探討 A Study of the Evolution of Two Character Categories in Kunqu Opera, Mo and Xiao Sheng, from the Publication of Profile of Yang-Zhou Life (1795) to the Present Day	林佳儀 Lin, Chia-yi	95
論析崑劇青春版《牡丹亭》音樂之傳統與創新 Analysis on Tradition and Innovation of Music of the Youth Version Kungu Opera 「The Peony Pavilion」	黃慧玲 Hui-Ling Huang	135
科舉情節在明雜劇的運用及其思想特色 The Application and Beliefs of Examination plots in Ming Tzarjiuh	陳貞吟 Chen-Yin Chen	177
「四喜的曲子」——論嘉道年間四喜班的崑劇演出 A Study of The Kun Opera performance of Sixi Troupe in Jiaqing and Daogung Period (1796-1850) of the Qing Dynasty	林芷瑩 Chin-Ying Lin	203
古裝新戲的“古”與“新”——略論梅蘭芳《天女散花》及其他 Old and New Elements of Ancient Costume Drama: A Study of Mei Lanfang's 'Tiannü sanhua' and Others	平林宜和 Hirabayashi Norikazu	221
近三十年來戲曲劇本創作的基本分析 On Script Writing of Chinese Traditional Opera in Last Thirty Years	朱恒夫 Zhu Heng-fu	259
性別變裝與表演——評《少年金釵男孟母》 Gender Cross-dressing and Performance-- Comment on He Is My Wife, He Is My Mother	段馨君 Hsin-chun Tuan	285

# 《戲曲學報》第十一期 目錄索引

January 2014

## NO.11 CONTENTS

試說拙著崑劇《梁祝》之文本創作與劇場演出	曾永義	1
從「詮釋」看夏綸「戲曲教化」觀與表忠傳奇《無瑕璧》的編寫和點評	Zeng, Yong-Yi 司徒秀英	43
Understanding of Xia Lun's viewpoint about "Chinese Opera Moralization" and writing and comments of loyalty legend "Flawless Jade" from "interpretation"	Situ, Xiu-Ying	
當「地方」遇到「國家」——論地方戲劇協進會的劇本的「生產」與「再生產」	郭澤寬	73
When "Local" Faced "State"—Discussion "Production" and "Reproduction" to the Scripts that Published by Taiwan Local Theater Association	Guo, Ze-Kuan	
戲劇藝人雙重角色再探：儀式專家與社會地位	謝健	107
Reconsiderations on the Dual-Role Played by Drama Artists : Ritual Specialist and Status	Xie, Jian	
京劇《擲印》的情緒表現與結構研究：表演分析與觀眾生理訊號測量的結合	蔡振家	125
The Emotional Expressions and Structure in Beijing Opera Pong-Yin: Combining Performance Analysis with Audience's Physiological Measures	Tsai, Chen-Gia	
跨文化戲曲原型現象之研究——以創作《瑣事》、《女僕》兩劇探析	張旭南	163
Study on prototype of cross-cultural operas—Analysis of "Trifles" and "Housemaid"	Zhang, Xu-Nan	
臺灣新編京劇的「戲中戲」敘事方法——以《荒誕潘金蓮》、《閻羅夢》、《孟小冬》、《百年戲樓》為探討對象	林淑薰	191
The Narrative Structure of "Play Within a Play" in Taiwan' New Peking Opera : Based on 《Pang Jin lian》《Journey through Hell》《Meng Xiao dong》《One Hundred Years on Stage》	Lin, Shu-Hsun	
當代兩岸歌仔戲交流史話	蔡欣欣	225
Story of communication of Taiwanese opera across the Taiwan Strait (1949-2012)	Tsai, Hsin-Hsin	
崑曲身段譜提要目錄	王愷	279
Summary and Catalogue on Shenduan Record of Kunqu Opera	Wang, Kui	
心態史之于雜劇史「重寫」的意義——杜桂萍《清代雜劇作家創作論考》評述	張小芳	355
	Zhang, Xiao-Fang	

NO.12 CONTENTS

- |  |                           |     |
|--|---------------------------|-----|
| 臺灣「水磨曲集崑劇團」的崑曲教學與劇目傳習<br>Taiwan's "Shuimo Kun Opera Troupe" Kun Opera Teaching<br>and Inherited Learning of Plays  | 蔡欣欣<br>Tsai, Hsin-hsin    | 1   |
| 時裝京劇的形成與劇目發展之研究<br>The Study of Modern Jingju's Reformation and Evolution  | 張旭南<br>Chang, Hsu-Nan     | 53  |
| 客家戲丑行之學藝歷程與口語藝術—以「憨丑」張有財為考察對象<br>The Learning Process and Oral Language of the Clown in Hakka Drama -<br>Using The Character, Chang you - choi, in the "Foolish Clown" As an<br>Example      | 蘇秀婷<br>Su, Hsiu-Ting      | 75  |
| 論當代中國江蘇省常熟市尚湖鎮「講經宜卷」中出現的<br>「新編文本」現象：以余鼎君「講經」為例<br>New Texts in the 「Scripture Telling」 of Shanghu, Changshu City,<br>Jiangsu province : with the texts composed by Yu Dingjun as an example | 白若思<br>Rostislav Berezkin | 101 |
| 由「贈金」瓦當及版圖論《金印記》演化<br>A New Understanding of the Transforming of Gold Mark by the study<br>of the Su Qin Eaves Tiles and the Set of Gold Given Engravings                                    | 林成行<br>Lin, Chen-xing     | 141 |
| 隋唐正樂與禁戲資料編年輯釋<br>On Chronological Interpretation of Correct Music and Ban Drama Data<br>of Sui and Tang Dynasties  | 丁淑梅<br>Ding, Shu-mei      | 161 |
| 近百年中國神廟劇場研究熱點述評<br>Over the past century Chinese temple theater hotspot Review   | 王潑偉<br>Wang, Lu-wei       | 213 |



NO.13 CONTENTS

- |  |                         |     |
|--|-------------------------|-----|
| 歌子戲載體【七字調】(歌謠)之探討<br>Discussion about Qi Zi Diao(folk ballad) of Taiwanese Opera   | 游素凰<br>Yu, Su-Huang     | 1   |
| 京劇鑼鼓〔鳳點頭〕的變化與衍生<br>Beijing Opera Percussion,Phoenix Nod's evolvements and derivatives  | 劉大鵬<br>Liu, Da-Peng     | 45  |
| 重要傳統藝術保存團體傳習個案試析—<br>以苗栗陳家班北管八音團為考察對象<br>Case Study of Important Traditional Art Preservation Groups Inheritance:<br>Miao-Li Chen Family Pei-Kuan Pa-Yin Group as a Surveying Object | 蘇秀婷<br>Su, Hsiu-Ting    | 57  |
| 由談國劇傳習所：介乎科班與票房之京劇教學組織<br>Beijing Opera Education Center—<br>the Beijing Opera education association between training school and<br>amateur society                                  | 吳怡穎<br>Wu, Yi-Ying      | 99  |
| 表演者之培育：建教實習課程對民俗技藝學生專業養成的重要性<br>Performer Education: The Importance of Internship Program to Cultivate<br>Students' Professionalism in Department of Acrobatics                      | 程育君<br>Cheng, Yu-Chun   | 133 |
| 雜技柔術道具製作與實證分析—<br>以國立臺灣戲曲學院民俗技藝學系為例<br>The Making , Material Using and Empirical Analysis<br>— An Example of Department of Acrobat of NTCPA  | 彭書相<br>Peng, Shu-Hsiang | 151 |

# 《戲曲學報》第十四期 目錄索引

June 2016

## NO.14 CONTENTS

- |  |   |     |
|--|---|-----|
| 南北戲曲語言之特色<br>The Characteristics of the Northern and Southern Tunes  | 曾永義<br>Tseng, Yong-Yih                                    | 1   |
| 儀式、戲劇與意識形態<br>Rituals, Theatre and Ideology  | 陳世雄<br>Chen, Shi-Xiong                                    | 49  |
| 沈璟的《南詞韻選》及其對南曲曲韻的規範<br>Selected Rhymes for the Southern Melody and Its Standardization of Southern Melodies  | 俞為民<br>Yu, Wei-Min  | 81  |
| 真實是構建《長生殿》舞臺藝術生命力的基礎——<br>以高力士形象為例<br>Authenticity is the Foundation of Constructing the Palace of Eternal Youth Stage Artistic Vitality—Taking an Example of Gaolishi's Image | 朱恒夫<br>Zhu, Heng-fu                                       | 103 |
| 樊粹庭與近現代豫劇的變革和發展<br>Fan Cuiting and the reformation and development of Modern Henan Opera   | 張大新<br>Zhang, Da-Xin                                      | 119 |
| 論客家戲《霸王虞姬》之「三下鍋」腔調<br>Hakka Opera "King Concubine" of the Three-Pot Intonation   | 施德玉<br>Shih, Te-Yu  | 147 |
| 國立臺灣戲曲學院軟功運動傷害之研究<br>The Sports Injuries Cause By Contortion Practice In National Taiwan College of Performing Arts  | 陳俊安 李一聖 陳儒文<br>Chen, Chun-an Lee, I-sheng<br>Chen, Ju-wen | 179 |

NO.15 CONTENTS

- |   |                        |     |
|---|------------------------|-----|
| 戲曲「腔」論——從音樂結構學的視野<br>On Qiang in Chinese Opera  | 王耀華<br>Wang, Yao-Hua   | 1   |
| 讀曲與「二度創作」<br>Rewding Qu of Traditional Chinese operas and the<br>Re-Creation of the Text  | 葉長海<br>Ye, Chang-Hai   | 29  |
| 從上下句到板腔體<br>From Shangxiaju System to Banqiang system   | 路應昆<br>Lu, Ying-Kun    | 49  |
| 探詢揚州徽商與皖南地方戲之關係<br>Exploring How the Anhui Salt Traders in Yangzhou Influenced<br>Their Nativee Actors and Xiqu From  | 孫玫<br>Sun, Mei         | 73  |
| 維吾爾民俗小戲考<br>On Uyгур folk custom mini-theatre   | 韓芸霞<br>Han, Yun-Xia    | 93  |
| 《打砂鍋》、《打刀》、《打灶王》與《打櫻桃》四齣京劇<br>丑角開蒙戲的藝術特色與教學實踐<br>“The broken casserole”, “Make a sword” and “Hit the cherry”<br>the artistic characteristics and the teaching experience of the basic<br>four dream for the traditional Chinese opera clown characters. | 丁一保<br>Ding, Yi-Bao    | 117 |
| 【祝英台近】詞（曲）牌考正<br>Textual Research on Tune of 【Zhu Yingtai jin】  | 王寧邦<br>Wang, Ning-Bang | 155 |
| 元代初年演唱形式考析<br>A Textual Research and Analysis on the Singing Styles in<br>Early Yuan Dynasty  | 白寧<br>Bai, Ning        | 175 |

# 《戲曲學報》第十六期 目錄索引

June 2017

## NO.16 CONTENTS

- |  |  |     |
|--|--|-----|
| 曾王二氏「腔調論」之異同<br>The Study of The Differences Between Professor Wang's<br>"Tune Theory" and Professor Zeng's  | 施德玉<br>Shih, Te-Yu   | 1   |
| 李漁的戲曲評點<br>Li Yu's Literary Appraisal on Xiqu  | 高美華<br>Kao, Mei-Hua  | 39  |
| 李漁家班與園林聲伎之涉趣<br>The Relationship between Li Yu Family Troupe and Theatergoers<br>in Garden should be in Good Taste   | 詹皓宇<br>Chan, Hao-Yu  | 79  |
| 北獅技藝的傳習與實踐——<br>以國立臺灣戲曲學院民俗技藝學系為例<br>The pass down and practice of the Northern Lion——<br>An Example of Department of Acrobat of NTCPA   | 彭書相<br>Peng, Shu-Hsiang  | 111 |
| 國立臺灣戲曲學院穿鬮運動傷害之研究<br>The Sports Injuries Research of The Hoops Leaping<br>Acrobatics Sport in National Taiwan College of<br>Performing Arts  | 陳俊安、陳儒文、吳承恩<br>李曉蕾、田國華<br>Chen, Chun-An、Chen, Ju-Wen<br>Wu, Cheng-En、Lee, Hsiao-Lei<br>Tien, Kuo-Hua | 145 |
| 《義民禮讚》客家歌舞劇創作意涵及內容探析<br>The analysis of music and performance in Hakka musical<br>"Ode to Hakka Yimin"   | 姜雲玉<br>Chiang, Yun-Yu  | 177 |
| 音樂劇《真善美》兩版本中 The Lonely Goatherd<br>歌曲呈現之接受美學觀點比較研究<br>A comparative study of two versions of 'The Lonely Goatherd'<br>applies to the musical drama "The Sound of Music"<br>referred to the Reception Aesthetics Perspective | 鄭國揚<br>Cheng, Kuo-Yan  | 197 |



NO.17 CONTENTS

- |  |                         |     |
|--|-------------------------|-----|
| 崑曲進校園：在香港中文大學推廣崑曲之經驗與反思<br>Kunqu in Schools: The Experiences and Reflections of Promoting<br>Kunqu at The Chinese University of Hong Kong  | 華瑋<br>Hua Wei           | 1   |
| 當代歌仔戲音樂轉變現象之探討<br>Research the Change of the Music of Modern Taiwanese Opera   | 陳孟亮<br>Chen, Meng-Liang | 33  |
| 改良採茶的古典取徑：以「大小牌之部」<br>〈和番〉的再舞臺化歷程為例<br>Learn from the History of Tea-Picking Opera:<br>Take the Re-stage Process of "the Big and Small Section"<br>(Marry the Foreign) as an Example   | 林曉英<br>Lin, Xiao Ying   | 57  |
| 論客家大戲《六國封相—蘇秦》文本與演出的改編<br>On the Adaptation of the Text and Performance of the<br>Hakka Opera "Six States Prime Minister—Su Qin"   | 楊閔威<br>Yang, Min-Wei    | 87  |
| 瀕絕蹻鞋製作與蹻功之數位保存<br>The Digital Preservation of Endangered "Ciao"<br>Shoes Production and 'Ciao' Skill   | 萬裕民<br>Wan, Yu-Min      | 119 |
| 劇場即教室之延伸論說歌仔戲《大湧來拍岸——臺灣子婿·馬偕》<br>之製作、教學與演出<br>A Case Study on the Experimental Gezixi "The Sounds of Surfs Crashing<br>on the Shores: MacKay, Taiwan's Son-in-Law"-Reflections on its<br>Creation and the Traditional Performing Art Education | 王麗嘉<br>Wang, Li-Jia     | 139 |
| 臺灣雜技扛竿之訓練與演變——<br>以國立臺灣戲曲學院民俗技藝學系為例<br>Training and Evolution of Taiwan Acrobatic Craft——<br>Take NTCPA (National Taiwan College of Performing Arts)<br>as An Example  | 彭書相<br>Peng, Shu-Hsiang | 177 |

NO.18 CONTENTS

- |  |                       |     |
|--|-----------------------|-----|
| 臺北故宮博物院藏朱絲欄鈔本《昇平寶筏》的價值<br>The Value of "ShengpingBaofa" in the Handwritten Edition on<br>Red-lined Paper Collected by Taipei National Palace Museum                      | 廖藤業<br>Liao, Teng-Yeh | 1   |
| 經典再現，風采萬千——<br>以京劇《香妃》為例，鏈結當代劇場視覺藝術<br>The Reproduction of "Shan-Fai" brings the Elegance and<br>Essence of Classical Beijing Opera                                      | 林宜毓<br>Lin, Yi-Yu     | 35  |
| 歌謠小調命義之探討<br>The Research About How to Name Traditional Chinese Tunes<br>and Ballads and their Meaning   | 游素凰<br>Yu, Su-Huang   | 49  |
| 從歌仔戲到歌仔戲電影（1955-1981）之探討——<br>從認同、混雜性與演變三方面論述<br>From Taiwanese Opera to Taiwanese Opera Film: A discussion on<br>its CultureIdentity, Hybridity and Evolution           | 王亞維<br>Wang, Yae-Wei  | 85  |
| 戲曲曲牌鑼鼓名稱探析<br>The Discussion and Analysis of Luogu's Title in Qupai System   | 蔡晏榕<br>Tsai, Yen-Jung | 127 |
| 論上海崑劇團《血手記》的移植與新變<br>Shanghai Kunqu Troupe: The Transplanting and the Inheritance<br>of "Blood Notes"  | 洪逸柔<br>Hung, Yi-Zo    | 151 |
| 期待視野、多重異讀、身體欲望——<br>論明清時期《牡丹亭》女性閱讀<br>Expectant Horizon, Variant Perusal and Bodily Desire: The Female<br>Reading of "The Peony Pavilion" in the Ming and Qing Dynasties | 詹皓宇<br>Chan, Hao-Yu   | 191 |

主編序——銘謝在心

王瓊玲

論 文

- |   |                       |     |
|---|-----------------------|-----|
| 論析近代「說唱」與「戲曲」唱腔音樂之互動現象<br>Discuss the interaction between modern "Shuo-Chang" and "Chinese opera" singing music   | 王友蘭<br>Wang, You-Lan  | 1   |
| 河北省雄安新區非物質文化考察——<br>大馬莊村評劇團鏈結當代劇場視覺藝術<br>An Investigation on the Intangible Cultural Heritage in Xiongan New Area, Hebei Province: Da Ma Zhuang Cun Pingju Opera Troupe         | 施德玉<br>Shih, Te-Yu    | 39  |
| 從〈寫風情〉到〈席上題春〉——<br>兼論《萬壑清音》選收明代短劇的舞臺化特徵<br>From Xiefengqing to Xishang Tichun: A Discussion of the Features of Becoming Staged in Selected Ming Short Plays from Wanhao Qingyin | 侯淑娟<br>Hou, Shu-Chuan | 65  |
| 清中後葉戲曲舞台名角現象之觀察<br>Observation on the Phenomenon of the Onstage Opera Star in the Middle and Late period of Qing Dynasty  | 白寧<br>Bai, Ning       | 93  |
| 論李漁《鳳求凰》之改編自作及其梨園改本《三鳳緣》<br>Analysis of Adaptation of Li Yu's "A Leap Year Proposal" and "The Marriage with Three"  | 李佳蓮<br>Lee, Chia-lian | 133 |
| 詩人／劇人：馬致遠雜劇藝術重探<br>Poet/Playwright: Revisiting the Art of Ma Zhiyuan's Zaju Works   | 游宗蓉<br>Yu, Tsung-Jung | 167 |
| 京劇與歌劇在「劇唱」表現中差異性之探討<br>The Differences in Singing Performances Between Peking Opera and Western Opera   | 白玉光<br>Pai, Yu-Kuang  | 209 |
| 一心歌仔戲《狂魂》改編浮士德之書寫策略探討<br>The Screenwriting Strategies of "The Unrestrained Soul", an Adaptation of "Faust" by Yi-Xin Taiwanese Opera Theater Troupe                             | 楊韻菱<br>Yang, Fu-Ling  | 225 |
| 臺灣四平戲腔調初探：以末代四平藝人古禮達、莊玉英為對象<br>The Differences in Singing Performances Between Peking Opera and Western Opera   | 劉美枝<br>Liu, Mei-Chi   | 257 |
| 從《繡襦記·剔目》談崑劇折子戲在當代的整編取向<br>From "Embroidered bedding and Eye piercing" to the contemporary orientation of the of Kunqi Opera  | 謝俐瑩<br>Hsieh, Li-Ying | 315 |