

# 京劇檢場人素寫

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## 摘要

檢場制度從南戲開始，戲班演出時演員除表演外，還要擔任樂工，充當桌椅、大門等景物，所以最初是演、奏、雜三合一的演出形式。元雜劇演出就有砌末登場，戲台上前後台由一張懸掛的帳幔（靠背）隔開，演員進出場需要有人掀開帷幕讓演員通過，演出中桌椅等砌末的搬上換下，也要有人伸手挪動。因此，自元雜劇起，檢場人正式登台換景，由樂工兼任之，演出改為演、奏分離的方式。是故，幔幕和砌末的應用，是檢場人主要的工作項目。明中葉崑劇興起，清末大型崑劇班社已設立專任檢場人員。清末民初大型京劇由名角所組戲班在茶園（戲園）公演，名伶講究演出水準，甚至擁有專屬檢場人。中華人民共和國建國後，廢除檢場制度，啓用二道幕，舞台工作人員在幕後換場，檢場人終於走入歷史，下台一鞠躬。在台灣，檢場人只在少數劇團公演老戲時露臉亮相。

清宮走場人名錄及京劇職業檢場人名錄，是個人從相關著作中整理出來的資料，誠屬難得。另外，有關描述檢場人動態的文字，更是彌足珍貴。保存這些史料事蹟，為勞苦功高的檢場從業人員留下寶貴的紀錄檔案。

**關鍵字：**檢場、參場、走場、閻定、劉十、李忠明

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# A Description of the Jian Chang ( the Stage Hand ) of Chinese Opera

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## Abstract

The stage Hand system started in Southern Opera Theatre(南戲), where the actors also had to act as music players, they also play the role of table, chair, door and some sceneries; therefore at the beginning the style of show was at the same time ‘to act’, ‘to play-music’, and ‘to be miscellaneous’ (演、奏、雜). The representation of Yuan tza-chu(Yuan Opera theatre, 元雜劇) surely has actual props(砌末) on stage, the front stage is separated from the rear stage by hanging a large curtain (also named kau-bei, 靠背), It needed someone to lift the big curtain for the actors to get across, and during the performance there are tables, chairs and some props(砌末) to be moved and changed, thus there needed to be someone else to do it. For this reason, since Yuan Tza-chu, the Jian Chang ( stage hand, 檢場) goes on the stage, and the show style thus changed from serving as the musician, actor, and “miscellaneous” worker to the style where the musician is a separate performer. Owing to the usage of drape and props, stage hands thus appear. By the later period of the Ching dynasty, there were many large-scale Chinese Opera performances in public at tea gardens(茶園);also at show garden(戲園); For raising the performance level, theatre companies started to hire full-time stage hands. Ever since the founding of the People’s Republic of China, they abolished the system of stage hand, and started using the Second system(二道幕), the stage hand then changed their working space and went backstage; finally the stage hand in the long run has been hardly more than a page of history.

“Ching Palace Stage Hand Name List” and “Chinese Opera Professional Stage Hand Name List”, were accumulated from relative writings and information, that are very hard to come by. Besides, the information relative to stage hands’ doings and sayings are also very precious, and they help us to remember well these historical achievements that belonged to the hardworking stage hand, and a valuable service is performed to keep these informative writings.

**Key Words:** Jian Chang (檢場), Zhan Chang (參場), Stage Design (走場), Yien Ting (閻定), Li Tson Ming (李忠明), Second Curtain system (二道幕)

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