

菲律賓華人的「南音」 音樂活動之探討

Investigating the Musical Activities of Chinese Filipinos' Nanyin

李秀琴* Schu-chi Lee

摘要

本文嘗試針對菲律賓華人的主要音樂活動，特別是當地「南音」社團的「郎君社」常規活動、演出及生態進行探討。

菲律賓華人社會中，因為移民結構的關係，形成主要以來自福建的泉州、晉江、南安和惠安為主，其次為少數的廣東籍移民。這些閩南移民，類似台灣移民結構的主流，也是遍及東南亞很多國家華人社會的主要成員。而閩南的「南音」音樂或台灣所稱的「南管」也透過這些移民，普遍流行於東南亞閩南移民的華人社會中。所以，我們可以看到東南亞的華人社會，也有類似的「南音」社團組織，其各自的社團也有他們本身的特色。

菲律賓的閩南移民雖然與台灣的主流移民，有類似的祖籍背景與結構；但是長期在當地發展的結果，受制於地主國的政治、經濟、歷史與人文的生態背景，而發展出一種屬於自己特有的生態、樣貌與歷史。論述中嘗試透過菲律賓歷史的軌跡與發展，剖析華人在期間所扮演的角色，以及直接或間接也影響了當地菲律賓華人、華人的音樂與社團生態；更進一步，剖析已延續 200 多年的華人「南音」社團與「南音」音樂在當地產生的影響、互動可能性及未來性的發展觀察。

此篇的探討，首先在著重於「南音」音樂從早期閩南華人最初飄洋過海，為了謀求生計，來到一個完全陌生的國境，如何從一種娛樂自己、思鄉解愁、自彈自唱的音樂，過度到組織社團但必須承擔某種政治意涵的任務，又回歸到以娛樂性為主的聯誼

* 李秀琴，國立臺北藝術大學傳統音樂學系助理教授。

Schu-chi Lee, Assistant Professor, Department of Traditional Music, Taipei National University of the Arts.

活動，期間過程象徵著華人社團在一個異環境下，扮演某種「生命共同體」的使命與連結。

文中，作者除了對菲律賓「南音」社團成立的背景，有歷史性的觀察之外，從客觀的因素來看，對年輕一代的當地華人，必須面對「新」的祖國，自己的出生地，培養更多的認同感，這種心態，是否意味著與父親「祖國」的文化有所疏離？另一方面，從「南音」音樂本身的特殊性與語言性，提出一些學習者心態上的看法。此外，作者嘗試透過剖析菲律賓華人社會未來發展趨勢的取向，來審視菲律賓華人「南音」社團，在菲律賓社會存在性的多重意義與未來性；這些都與菲律賓地主國的人文生態有不可分割的關係，它們同時也扮演著與原生的中國「祖國」有文化上血緣的聯繫作用。

關鍵詞：菲律賓、南音社、郎君社、南管、華人社會

Abstract

This essay seeks to investigate the major musical activities of Chinese Filipinos, focusing especially on routine activities and performances of the local "Nanyin Langjun Society".

The Chinese Filipino society is formed by immigrants that came mostly from Fujien's Quanzhou, Jinjiang, Nan'an and Huian. Those that came from Guangdong are in the minority. Similar to the mainstream immigration structure of Taiwan, these Minnan immigrants are the main group that forms the Chinese societies in many Southeast Asian countries. Through these immigrants, Minnan's "Nanyin" music, or "Nanguan" as known in Taiwan, is made popular in Chinese immigrant societies in different Southeast Asian countries. Because of this we often see that these Chinese immigrant societies have similar community organizations as the Nanyin, each with their own unique features.

Although Minnan immigrants in Philippines have similar ancestry and cultural origin as the mainstream immigrants in Taiwan, long term local development and regulations by their host country's politics, economy, and background have given them their own unique features and historical past. The essay seeks to dissect into Philippine history and discover the role played by the Chinese during this period. It will also strive to determine the direct and indirect impact they have upon local Chinese Filipino and Chinese music communities. Going a step further, it will look into the nearly 200 years old Nanyin community and Nanyin music and determine its local impact, activity, and future development.

In this investigation the focus is on how Nanyin music first came with the Chinese Filipino immigrants who risked their lives in crossing the sea for a new life in a foreign country, how the playing of music went from being a sort of comfort and self-entertainment into a community with political duties, and how it returned once again to being an entertainment entity. The process of this development is symbolic of the Chinese community bearing the mission for a

type of "unity in life" for the local Chinese.

Besides searching into the historical background of Nanyin, the author explores the issue of the necessity of the local younger generation of Chinese identifying themselves with a "new" motherland and their own birth place. One wonders whether this kind of optimistic request signifies the deviation from their "native" culture of their fatherland. Through the lenses of a learner, the author will address certain viewpoints regarding the unique cultural and lingual characteristics of Nanyin. In addition, the author seeks to determine the importance of the existence and future directions of "Nanyin" in Philippines through the trend of future development in Chinese Filipino communities. These discussion points are inseparable with the human ecology in Philippines, and they play a role of maintaining the community's cultural bond with its Chinese ancestry.

Keywords: Philippines, Nanyin Society, Langjun Society, Nanguan, Chinese Community

十四世紀波斯語論文 《瞰札爾圖哈夫 (*Kanz al-tuḥaf*)》 中記載的樂器——和維吾爾熱瓦普、 巴拉曼、和卡龍的關係

Musical Instruments Described in a 14th-Century
Persian Treatise *Kanz al-tuḥaf*: Concerning Their
Relationship to the Uyghur *Rawap*, *Baliman* and *Qalun*

柘植元一^{*} Tsuge Genichi

摘要

樂論《瞰札爾圖哈夫 (*Resāle Kanz al-tuḥaf dar mūsīqī*)》，簡稱《瞰札爾圖哈夫 (*Kanz al-tuḥaf*)》大約在西元 1355 年左右完成的。有人猜測作者可能是哈散·卡沙尼 (*Hasan Kāshānī*)，但是對他的資料並不清楚。這篇論文最重要的部分是第三講，不但提到九項樂器，並附上圖片，還介紹如何製作絹弦和羊腸弦。因此，《瞰札爾圖哈夫》是十四世紀伊斯蘭世界裡與樂器相關的重要文獻資料。這本書詳細介紹的九項樂器有：烏德 (*ūd*)、艾捷克 (*gešak*)、熱瓦普 (*robāb*)、米茲瑪 (*mizmār*)、必莎 (*piše*)、暢 (*čang*)、弩茲哈 (*nuzha*)、卡弩 (*qānūn*)、穆個尼 (*muḡnī*)。

筆者研究了《瞰札爾圖哈夫》的五個現存手稿，包含：1. Suppl. Persan 1121; ff.147b-189b (法國巴黎的法國國立圖書館)，「巴黎版本」(PC); 2. King's, No. 211; ff.1-30 (英國劍橋的劍橋大學圖書館)，「劍橋版本」(CC); 3. Or. 2361; ff. 246b-268b (英國倫敦的大英圖書館)，「大英博物館 British Museum 版本」(BMC); 4. Ethé 2763; ff.1b-27b (英國倫敦的大英圖書館)，

^{*} 柘植元一，東京藝術大學榮譽教授。

Tsuge Genichi, Emeritus Professor, Tokyo University of the Arts.

「印度辦公室 India Office 版本」(IOC);5.Cod.271;ff. 70b-87b (荷蘭萊登的萊登大學圖書館)，「萊登版本」(LC)。最早的手抄本是 IOC 版本，在 1383 年完成。而最新的手抄本為 1665 年的 BMC 版本(原為大英博物館收藏)。

然而，筆者在整理僅存的《瞰札爾圖哈夫》手抄本並比較各個版本的相異點時，發現 BMC 版本和其他版本非常不一樣，特別是樂器插圖的部分，例如卡弩。在 IOC 版本中的卡弩插圖中，斜邊和琴碼的部分在左邊，和 BMC 版本是完全不一樣的。也就是說，和現代的卡弩的形狀是一樣的。到現在為止，很多人認為那是相反的。

於是，筆者試圖將根據最早的手抄本 IOC 版本的第三講全部翻譯成日文和英文。筆者期望，藉由這次的譯文能改正人們之前從翻譯所得到對《瞰札爾圖哈夫》的舊有印象。到目前為止《瞰札爾圖哈夫》都是法瑪所創造出來的，是用的譯文有一部分是根據 BMC 版本所翻譯出來的。

更進一步來說，這篇論文將比較熱瓦普和維吾爾熱瓦普的描述說明，米茲瑪爾和維吾爾的巴蔓，卡弩和維吾爾卡弩。並依據它們的命名規則、結構和形成的組合來探究它們之間的親密關係。筆者發現並澄清，最常被提到的亨利·喬治·法瑪 (H.G. Farmer) 的手稿是來自於十七世紀中的副本 (BMC)，並且和 1383 年最早的副本 (IOC) 相差甚遠。因此，筆者試圖根據最古老的副本，藉由《瞰札爾圖哈夫》中新式又完善的翻譯，來修正不知何故被扭曲的十四世紀波斯樂器圖文。

在仔細地查閱《瞰札爾圖哈夫》書中的樂器（熱瓦普、米茲瑪爾和卡龍）的記載說明和插圖後，我們能更確認維吾爾熱瓦普、巴拉曼和卡龍，是十四世紀樂器的直屬後裔，維吾爾的樂器仍保存著很多之前的特徵。

關鍵詞：《瞰札爾圖哈夫》、伊斯蘭世界樂器誌、音樂圖像學、樂器製作

Abstract

Resāle Kanz al-tuḥaf dar mūsīqī (hereafter “*Kanz al-tuḥaf*”) is a Persian treatise on music written probably in 1355. The most valuable feature of this treatise, however, is its third lecture which is a detail account of the Persian musical instruments including their making. In addition, it includes how to make silk and gut strings. The nine musical instruments described are the *ūd* (a lute), *ḡešak* (a spike fiddle), *robāb* (a skin-belly lute), *mizmār* (a double-reed pipe), *pīše* (an end-blown flute), *čang* (an angular harp), *nuzha* (a rectangular psaltery), *qānūn* (a trapezoidal psaltery), and the *muḡnī* (a combination of the *robāb*, the *qānūn* and the *nuzha*).

The earliest copy is the manuscript Ethé 2763 (IOC), which was completed in 1383. The most recent copy is the manuscript Or.2361 (formerly held at the British Museum), which is dated as 1665 (BMC). It is this mid-17th copy that H. G. Farmer cited often, and from which he made partial translations (Farmer 1931; 1964; 1966). Therefore, up to now the *Kanz al-tuḥaf* has been known mainly according to Farmer’s work based on this particular copy.

However, by comparing and collating all the extant copies of the *Kanz al-tuḥaf*, the present author has found that BMC is considerably different from other version, particularly with regard to its illustrations of musical instruments such as the *qānūn*. The *qānūn* illustrated in IOC, is quite different from BMC, because the oblique side and the pegs are on the left. In other words, the shape does agree with the modern *qānūn*. It is just contrary to what has been so far believed by many.

Therefore the present author attempted to translate its third lecture in its entirety into Japanese and English based on IOC, the earliest manuscript. The author hopes that this translation would rectify somehow a distorted picture, as might be held, of the *Kanz al-tuḥaf*, which has been so far made by Farmer’s introduction and partial translations based on BMC.

Further, this paper will compare the description of the *robāb* with the Uyghur *rawap*, that of the *mizmār* with the Uyghur *baliman*, and that of the *qānūn* with the Uyghur *qalun*, and it will explore close relationship between them in terms of their nomenclature, structure and making.

In short, the Uyghur musical instruments have preserved rather well the features of the 14th- century Persian instruments described in the *Kanz al-tuḥaf*.

Keywords: *Kanz al-tuḥaf*, organography of the Islamic world, music iconography, musical instrument making

爪哇入神舞蹈中的儀式型態、 音樂特性與社會功能

Religious Ritual, Music Characteristic, and Social Function of *Kuda Lumping* Trance Dance in Java

蔡宗德^{*} Tsung Te Tsai

摘要

入神舞蹈（Kuda Lumping），一個充滿宗教儀式意含、豐富音樂元素與多元社會功能的爪哇民俗舞蹈。儘管在以伊斯蘭教為主軸的印尼爪哇島，這種充滿爪哇傳統宗教意涵但卻能夠適度與伊斯蘭文化融合的民俗舞蹈，成為爪哇最為普遍也最受歡迎的舞蹈型態之一。此種入神舞蹈屬於印尼歷史最悠久的民間表演藝術，最大的特色在於所使用的竹編馬匹作為表演道具，以及舞者入神時，呈現無意識狀態所營造出的表演高潮（climax）。

一般而言，我們可以發現大多數爪哇鄉村都有入神舞蹈的團體。然而，雖然表面上看來入神舞蹈這樣的表演藝術在不同地區都有著相似的特徵，如：表演者使用皮革製或竹編馬匹為道具，進而逐漸進入入神狀態等現象；但事實上，每個爪哇社群對於這種入神舞蹈都有著當地不同的詮釋，因此每個不同的地區因而衍生出其特有的特色，並發展出了多種入神舞蹈的類型，而其名稱則取決於其當地所使用的方言，而有所不同。而其使用的音樂更是涵蓋傳統印尼甘美朗、伊斯蘭宗教唱誦與各種爪哇民俗與流行音樂型態；就是因為它這種既能維護爪哇傳統文化，又能融合與適應現代社會文化的需求，使得入神舞蹈不但是一種民間宗教儀式，同時具有民俗醫療與娛樂觀光的功能，甚至也因其受到老百姓的喜愛與凝聚群眾的特性，而受到政治人物與黨派的支持。

^{*} 蔡宗德，國立臺南藝術大學民族音樂學研究所教授兼所長。

Tsung Te Tsai, Professor and Chairman, Graduate Institute of Ethnomusicology, Tainan National University of the Arts.

為了深入了解入神舞蹈在爪哇的發展，本文將從入神舞蹈的定義及其類型、入神舞蹈的起源、入神舞蹈與伊斯蘭、入神現象與儀式中的超自然靈體（Supernatural Creatures）崇拜、入神舞蹈的實踐、樂器的使用與音樂的型態特性以及入神舞蹈的社會意義與功能等幾個方面，來探討印尼爪哇入神舞蹈在宗教儀式型態、音樂特性與社會功能等層面的特性。

關鍵詞：爪哇、入神舞蹈、宗教儀式、音樂特性、社會功能

Abstract

Javanese *Kuda Lumping* trance dance is probably of very ancient origin. That it is pre-Christian and pre-Muslim is evident from the fact that both Javanese Christians and Islamic fundamentalists generally disapprove somewhat of traditional courtly and village art-form which is based on Javanese animist beliefs, and particularly those containing trance activity. Although *Kuda Lumping* trance dance is based on traditional Javanese religious belief, it also combines with Islamic culture and can easily be found the trance dance groups in most of villages of the island.

Because of different performing interpretation at different places, various performing styles are produced in religious rituals, dance movements, musical contents, and socio-cultural functions. For example, the music could be used from traditional gamelan, Islamic religious chants, Javanese folk songs, or popular songs. *Kuda Lumping* maintains Javanese traditional culture and it can also integrate with and adapt to the socio-cultural requirements. Today, *Kuda Lumping* is not only a folk religious ritual, but also a spiritual healing and an important tourism resource. It is loved and supported by peoples in the rural areas and some political parties even encourage and organize trance dance groups to announce their standpoint of cultural policy.

For understanding the development of *Kuda Lumping* in Java, this paper will focus on following aspects: definition and genres of *Kuda Lumping*, origin of trance dance in Java, trance dance and Islam, supernatural creatures of trance dance, practice of *Kuda Lumping*, uses of instruments and music, and social meanings and functions of *Kuda Lumping*.

Keywords: Java, Trance Dance, Religious Ritual, Music Characteristic, Social Function

再論米開朗基羅的聖殤作品 （Pietàs）– non-finito？

Once again on the Pietàs of Michelangelo Buonarroti – non-finito?

蔡敏玲* Min-Ling Tsai

摘要

單從視覺觀點而言，米開朗基羅的藝術作品似乎成為 non-finito（未完成）美學論點的最佳體現。不可忽視地，米開朗基羅和同時代的委託者及藝術理論著作家又如何看待或詮釋所謂的「未完成」作品。本文旨在透過對聖殤作品本身圖像的分析並扣合對藝術家創作過程及當代文獻資料的探討來呈現聖殤作品具有的意涵。綜觀米開朗基羅的創作生涯，藝術家共「完成」了三件聖殤作品（不包含帕烈斯提納聖殤）。除了早期的聖彼得聖殤，米開朗基羅並未「完成」其餘兩件晚年的聖殤作品。相同的題材作品卻在完成和「未完成」之間展現其特有的藝術語言與特質。而聖殤作品的形象也似乎記錄了藝術家創作的一生。

米開朗基羅在其逝世前仍不停的雕刻隆達尼尼聖殤，已說明了米開朗基羅並不以創作一件 non-finito 的作品為出發點，也因此透過對每一件聖殤作品的表現形式及其背景條件關係（context）的深入探討得以重新評估 non-finito 對米開朗基羅作品詮釋的影響，進而省思研究方法論的不完備性。

關鍵詞：宗教改革、反宗教改革、維多利亞·寇隆納、瓦沙利、尼可笛摩追隨者

* 蔡敏玲，國立臺南藝術大學藝術史學系助理教授。

Min-Ling Tsai, Assistant Professor, Department of Art History, Tainan National University of the Arts.

Abstract

From the visual point of view, Michelangelo's artistic creation seems to be the perfect visualization of the aesthetic theory of non-finito. To the same extent, it is of great worth to fully comprehend what Michelangelo, his patrons and the theorists of his time thought about it. In this article the author will exam the pictorial language of Pietàs. At the same time, Michelangelo's creative process and documents will be analyzed, which helps us to reconstruct meanings and significance of the Pietàs. In Michelangelo's artistic career, he has "finished" three Pietàs, not including Palestrina Pietà. With the exception of the St. Peter Pietà of early work, Michelangelo did not complete the other two Pietàs from his late creative period of time. The Pietàs remain in interesting areas between "finished" and "unfinished" states which show their own artistic language and power. Moreover, one can say that the Pietàs document the whole creativity of Michelangelo.

One week before his death, Michelangelo still worked on his Rondanini Pietà. It shows that Michelangelo did not intend to create a non-finito work. Therefore, the analysis of the "Language of Art" of Pietàs and their contexts will help us to re-define how the non-finito theory influences our judgements on Michelangelo's works, and to reflect on deficiency of scientific methodology.

Keywords: Reformation, Counter-Reformation, Vittoria Colonna, Giorgio Vasari, Nicodemite

若利維的音樂語法分析以《瑪納》 鋼琴曲集之〈波九來〉為中心

André Jolivet's Musical Language An Analysis of BEAUJOLAIS in MANA

駱淑葵* Shwuing Luoh

摘要

《瑪納》是若利維在結束與瓦列茲習樂後兩年的成名作品。它是一個鋼琴曲集，於 1935 年 12 月 12 日「螺旋」音樂協會創會音樂會中首演，是若利維在大戰前的創作作品中最具代表性的曲子之一。本文以該曲集的第一首樂曲－〈波九來〉為分析對象，探究其創作脈絡、時代背景、以及作者所運用的理念與音樂語法。

該曲深受瓦列茲教學與北非傳統音樂的影響，充滿原始、奔放的熱情。作品中更自由地運用 12 個半音與無理節奏。其所呈現的激情，正是作曲者音樂觀中人與自然的連結管道；而節奏與不和諧音所形構的力量，也將重建一個新的秩序。

關鍵字：若利維、瑪納、泛音列、無理節奏、十二個半音

* 駱淑葵，國立臺灣藝術大學中國音樂學系助理教授。

Shwuing Luoh, Assistant Professor, Department of Chinese Music, National Taiwan University of Arts.

Abstract

Mana, a suite for piano, was completed in 1935, just two years after Jolivet terminated his studies with Edgar Varèse, and first performed in Paris at La Spirale on 12th December 1935. This suite for piano is one of the most representative work that Jolivet composes before the war. The present article situates the work in its contemporary context, illuminating points of theoretical significance as they relate to the composer's ongoing creative development and distinctive musical language.

For reasons of chronology and style, *Mana* are generally understood to have been composed in an unsystematic, intuitive and violent form under the influence of Varèse' s teaching and his visit to North Africa. These short pieces in fact employ a specific approach to pitch grammar involving the liberal deploy of twelve semitone.

The riot that greeted *Mana*, focussing on the inherent intuitive power of the human being connects the individual with the universal and can rebuild a new order.

Keywords: André Jolivet, *Mana*, harmonic series, irrational rhythm, twelve semitone

捷克的民族精神： 音樂與視覺藝術的展現

The Nationalism in Czech: The Expression in Music and Visual Art

謝斐紋^{*} Feiwen Shieh

摘要

十九世紀歐洲民族主義的興起，改變了世界的歷史，歐洲的地圖也在不斷的改變中逐漸定型；捷克在當時仍是哈布斯堡王朝所統治的領土，波希米亞是當時這塊土地最常見的代名詞。在政治尚未獨立的背景，追求獨立的民族精神在音樂家史麥塔那（Bedřich Smetana, 1824-1884）、德佛札克（Antonin Dvořák, 1841-1904）、楊納傑克（Leoš Janáček, 1854-1928）與「新藝術」（Art Nouveau）藝術家慕夏（Alphonse Mucha, 1860-1939）的作品中顯現；他們以斯拉夫的民族特質、民間傳說、民俗舞蹈、歷史題材或地理名稱為創作靈感，在看似各自獨立發展中，民族主義是兩大領域的共同特色，這亦是捷克獨立建國的重要基石。

關鍵詞：捷克、波希米亞、斯拉夫、新藝術、民族主義

^{*} 謝斐紋，國立臺南藝術大學音樂學系副教授。

Feiwen Shieh, Associate Professor, Music Department, Tainan National University of the Arts.

Abstract

The aroused nationalisms in the 19th-century Europe changed the history of the world. Along with these changes, the European map settled gradually. Czech was dominated by the Habsburg Empire then and represented mostly by Bohemia. Due to the political background, the growth of independent nationalism shown in the works of musicians such as Bedřich Smetana (1824-1884), Antonin Dvořák (1841-1904), Leoš Janáček (1854-1928), and Art Nouveau artist Alphonse Mucha (1860-1939). Their works were inspired by their Slavic ethnic identity, folklore, folkdances, historical issues, and geographical names. Nationalism is the main characteristic in both areas even though they seem developed individually; it is also the fundamental stone in the independence of Czech.

Keywords: Czech, Bohemia, Slavic, Art Nouveau, Nationalism