

彰化媽祖信仰圈內的曲館與武館 之社會史意義*

林美容**

本文以彰化媽祖信仰圈內現存和已經解散的曲館和武館之調查資料為基礎，概述曲館和武館之發展與現況，分析其師承與派別、組織與活動，並探討其與村庄、村廟和村民的關係。最後，以社會史的視野，強調在探討村庄史、村際關係史和族羣關係史，曲館和武館所展現的意義。

以彰化南瑤宮主神媽祖為中心，區域性的信徒所形成的信仰圈內，大約有194個曲館，210個武館。曲館與武館是村庄男性成員利用業餘閒暇學習傳統曲藝和武術，所形成的志願性的子弟組織。

這些曲館與武館和村庄、街市組織有密切關係，往昔公有性非常明顯，常由地方頭人或宗族召集、資助，村民共同出資維持者，也不乏其例。曲館和武館的活動主要是在迎神賽會時出陣、排場、扮仙、舞獅。由各館的師承與派別及對外的活動，可看出村際關係的模式，而彰化媽祖信仰圈內以北管及獅陣較盛，亦展現出區域內漳州籍住民為主的族羣特色。

- 一、研究緣起
- 二、發展與現況
- 三、師承與派別
- 四、組織與活動
- 五、與村庄、村廟、村民的關係
- 六、社會史的視野

* 本研究先後獲得臺灣基金會1989年「王育德教授紀念研究獎」及1991年中央研究院臺灣史田野研究室補助部分田野調查經費，謹此致謝。本文承兩位審查人提供修正意見，獲益良多，一併致謝，然文責仍歸作者本人。

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**The Social-Historical Approach to the Study
of Local Musical Groups and Martial Arts
Groups within the Religious Sphere of
Chang-hua Matsu**

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Abstract

This study is based on the fieldwork data of local musical groups (chiu-kuan) and martial arts groups (wu-kuan) dispersed in the religious sphere formulated on the belief of Chang-hua Matsu. First, the number of such groups in different historical stages are presented and the reasons why they were established and disappeared are discussed. Then, the teaching inheritance and the faction between different chiu-kuans and different wu-kuans are analyzed as well as the organizational mechanisms and activities closely related to the folk religion. The relationship of these groups to the villages, village temples, and villagers are emphasized. Finally, this article provides the social-historical viewpoint to the understanding of such village organizations by examining them in the context of village histories, inter-village networks, and ethnic relations.

There are 194 chiu-kuans and 210 wu-kuans including those which exist nowadays and which have disappeared and have stopped any activity. Chiu-kuans and wu-kuans are the voluntary associations of village male members. They spend their leisure in learning traditional musi-

cal instruments, singing, and opera or traditional martial arts, including lion dancing.

The chiu-kuans and wu-kuans are the part of village organization in the rural area or neighborhood organization in the urban area. In the past, they were organized and supported by the local leaders or lineage organizations. Many are partially or fully supported by villagers' donations. The major activities of chiu-kuans and wu-kuans are to perform ritual opera or lion dancing in front of temples or in the festival procession. Each chiu-kuan or wu-kuan has its teaching inheritance and belongs to a specific faction. The alliance within the same faction and the rival relation between different factions together with the inter-village activities of these groups reveal the pattern of inter-village relationships. Within the religious sphere of Chang-hua Matsu, many more chiu-kuans perform Pei-kuan music instead of Nan-kuan music and almost all wu-kuans perform lion dancing instead of Sung-chiang-chen. This indicates that the characteristics of the Chang-chou ethnic group dominated in the region.