

# Research on Traditional Theatre's Form of Jiangxi-Huguang-Sichuan Area's Emigration Route during Ming to Qing Dynasty

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**Abstract**—This article researches the development and character of emigration route in Ming and Qing period forming an axis of Jiangxi-Hunan-Hubei-Sichuan area, a new pattern of migration had emerged and transformed by principal migrate from north to south of settlers originated in Chin and Han dynasties. Research shows the erection of theatrical building is most activity of immigration climax, rich history and condensed culture, makes an important part of private communal recreations, so thousands of theatrical building are built in that time correspondingly, still features design and diversified styles are extensively distributed. With physical carrier of culture, the spiritual core is revealed, the study of architectural history is filled through the deeply for the theater buildings.

**Index Terms**—Emigration route, traditional theatre, classification and characteristic, inheritance and derivation.

## I. THEATRICAL BUILDING'S FORM

Theatrical building's form of this area's during dynasties roughly divided into ancestral hall, guildhall, house theater, temple theater, perpetual stage and water stage. Some had deeply symbiosis with diverse buildings, made stages featured a general-purpose function of watching behavior, grand celebration, church retreat, speaking pilgrim, social intercourse [1]. The following were discussed for the principal forms:

- 1) **Ancestral-Temple Stage Theatre:** As a result of ancestral hall thrived of worship activities, it had frequent and development, the wide variety of performing activities could provide instant gratification to ancestors and descendants, stages always was a combination of ancestral temple stage front gate and put at a starting point above the central axis line. Most ancestral temple stages were all-weather double stages. In fine-weather, audiences could watch in the square [2]. And rain-weather of balconies. Some just one side, some opposite to the hall. The Yang's Ancestral Hall was began build in 1910s, and completed in 1915s. The brick-wood structure was sited west headed east, with the central axis line distributed stage, main hall, rear Hall, the rooms winged on sides.(Fig. 1 and Fig. 2)
- 2) **Guildhall Theatre:** The development was advanced that businessmen from exotic areas built in succession for a chance to renew acquaintance with enhancement same

region cohesive force and met to partake in each joys at every festival. According to statistics, Sichuan had over 1400. The mainly of north-south axis was not front and back corridors, just placed the central axis line, but in regions of complex topography, it should proceed from reality local conditions, even the public section must be kept separate from the principal, as in Chongqing (Fig. 3 and Fig. 4). The basic principle hadn't changed much, still more dominant while the courtyard was an amalgam of all three part of balcony, stage platform which on both sides

- 3) **House Theater:** Few buildings follow a consistent pattern inner the house, most performs in the hall or courtyard [3]. But when opera performance became popular in Qing Dynasty, many regular buildings were constructed in private. Those usually not broad in scale, but fastidious about ingeniously constructed and tastefully furnished. It was of similar construction compared, that constitutive of stage platform, main hall, partial hall and gallery that details could embodied the individual taste of house owner. The old theatre of Xiang House in Lichuan (Fig. 5), front and back corridors, situated on the main building, present a figure of letter Chinese PinYin “tu”



Fig. 1. Yang Ancestral-Temple

- 4) **Ancestral-temple Theater:** This was a time-honored custom that acted on the stage in temple, with the function of sacrificed to gods, so the phenomena were very universal. Zhangfei Temple was located on the foot of FeiFeng mountain, of a landscape of Yuyang town. It began with building in Tang Dynasty but was destroyed by flood during the Qing Tongzhi years, then reconstructed of several years to repair [4]. On July, 2003, it relocated from FeiFeng mountain to Longan village of Panshi town. The buildings combined with free distribution of unused functions which blended into the topography [5]. Three mainly were divided by central axis line with complete the disposition of the shrine, stage platform, main hall The relationship

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between them composed a characteristic in the theater, the stage of clay blocks was not faced to the shrine but integrated itself. The roof of the platform was not stand alone, but continued up into the eaves that covered with platform (Fig. 6).

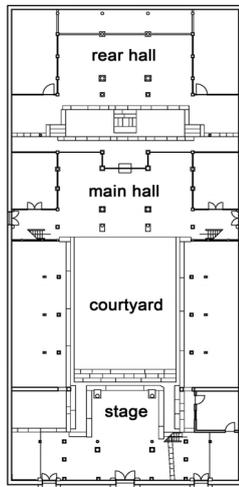


Fig. 2. Yang Ancestral-Temple

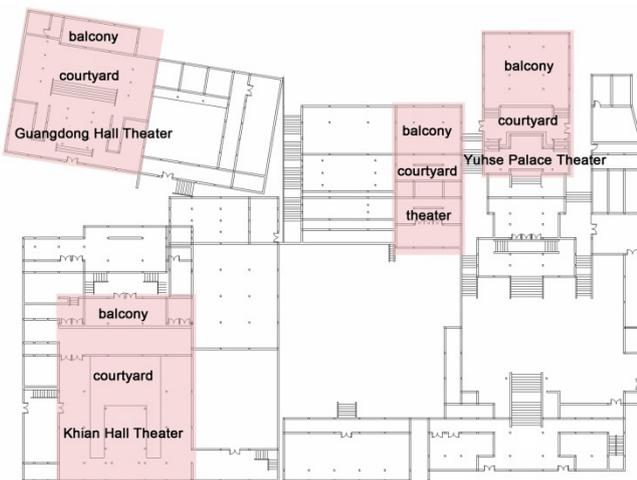


Fig. 3. Huguang Hall in Chongqing



Fig. 4. Khian Duke Hall

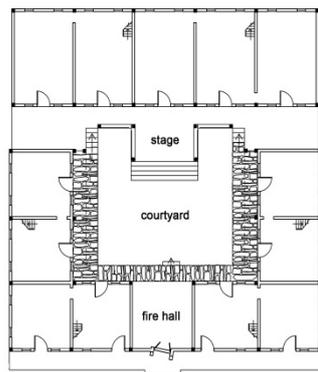


Fig. 5. Xiang House



Fig. 6. ZhangFei Temple stage



Fig. 7. Ye Theater

5) **Perpetual Stage:** Perpetual stage generally stand in the center of village, combined with the surrounding environment, most in natural slope and highest or lowest position, for the formation of viewing slope. Henglu Ye's Theater (Fig. 7) is located in Henglu village of Shuangtian town. It belonged to perpetual stage, from south to northward. Of tower hill along, starting as a ridge of magnificent momentum, with spreads out three directions, the entire building structures powerful elegant simplicity and maintains the nation's ancient style.

## II. CHARACTERISTIC

### A. Substantiality and Space

Preclinical studies suggested that the annex has been built on the main theatrical building, because some had deeply symbiosis and highly similarity, ancestral hall, guild hall, house theater, temple theater. It's of vital importance and the typical combination transaction mode was most aspects of corridors. This compound was comparatively diversified stage styles, one-side, half-enclosed and wrap-around type. Half-enclosed was rare of a evolution mode, it could reach a high degree of proscenium, and took advantage of stage to join the section to the hall [6]. Wrap-around type was connected by two flanks and principal parts, on for corridor, lower for theatergoing, it was the Principal type with most excellent development. (Fig. 8)

The layout form was four-column and three-door of one-side and surface rectangle. Most had introduced letter Chinese PinYin "tu" system whereby three-sides landscape, the system usually combined and lintel construction with beam-passing structure. Independent theatre mostly used the cornerstones which covered by crafted exquisite carving. Dependent most built on stilts with enter and across directly. The architrave was bounded on pillars and sustained slanting the roof of frieze, prettily engraved with animals as lion, deer, birds, dragon and phoenix. The room was divided by a folding screen and fanned out the type of figure-eight.

### B. Territory and Manner

Theatrical building's form was basically achieved with accounting standards of overall layout, pattern space and system structure, each of own geography, climate, biological, customs, economical condition. The roof ridge was apparent regional characteristics, represented by fine deco-rating and full-page proof. Two of emigration route, Leping in Jiangxi to Huanggang, Xiushui & Wuning to Tongshan & Yangxin, configuration feature and structural differences applied on the analysis of cases. (Table I)

## III. INHERITANCE AND DERIVATION

The theatrical building was affected by architectural style and (opera) cultural custom of the settling and moving place, as an important architecture style in this emigration route, it made an obvious contrast and highlighted the advantages of inheritance and derivation [7]. Below is the example of a typical system, two of emigration route, Leping in Jiangxi to Huanggang, Xiushui & Wuning in Jiangxi to Tongshan &

Yangxin.

A. Inheritance of Construction Technology

The construction technology of theatrical building was in substantial agreement, the proscenium for the lifting beam, while inserting beam for the backstage [8]. Both adopted the

inserting beam system, but not everywhere. The inserting beam is the most popular in the southeast coastal areas which bordered on Jiangxi, so as Hubei Province. The character was obviously in evidence with geographical regions. (Fig. 9)

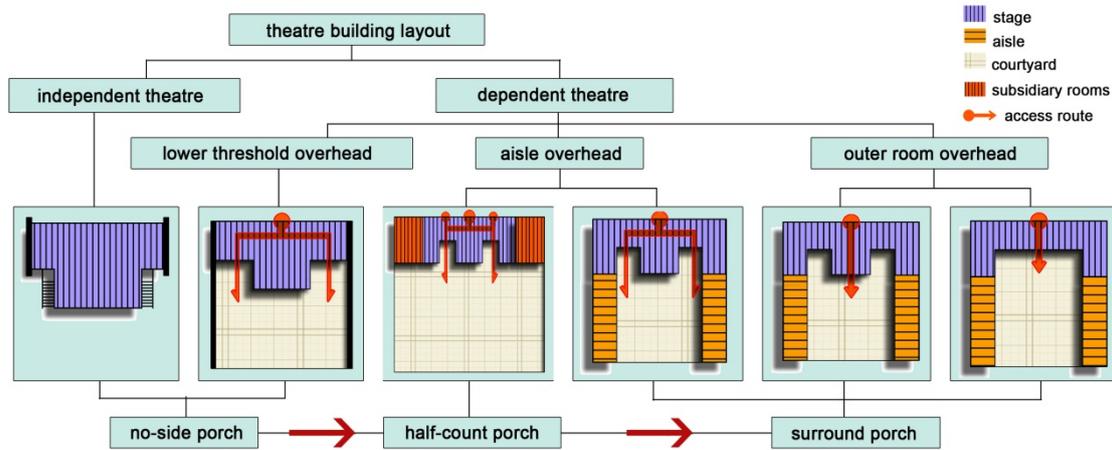


Fig. 8. Layout of theater building

TABLE I: ARCHITECTURAL CHARACTERISTICS

		Jiangxi		Hubei	
		Leping	Xiushui&Wuning	Tongshan&Yangxin	Huanggang
roof form		double eaves	single eave	single eave	single eave
roof decoration	animal-shaped	fit	fit	fit	fit
	main ridge decoration	magic-gourd or conical	magic-gourd	magic-gourd or conical	magic-gourd or pagoda
	eave bracket	fit	not	not	fit
beam construction mode		wood&T-shaped	no diagonal bracing	no diagonal bracing	sparrow brace
beam decoration		Opera themes sculpture	simple	Exquisite woodcarving	Opera themes sculpture
pillar	chapter	majority	section	none	none
	section shape	circular	circular	square	polygon
	up-wood&down-stone	minority	minority	majority	majority
	reduction or remotion	minority	none	none	none
gable wall		scarp wall	scarp wall	scroll spring	scroll spring
stylobate		brick masonry	stone stylobate	sumeru stylobate	stone carvings

View the situation that material of peripheral column of the two places most was same column, which was better suited for moist climate, and probably first to Jiangxi than Hubei. The peri-stele was polygon under cross-sectional, but usually circular. By structure of peripheral column that introduction of pedestal rock, pillar stand, stone-raspberry, and stone-cushion, all personify inheritance of traditional culture [9]. (Fig. 10)



Fig. 9. Inheritance & development of structure



Fig. 10. Inheritance of peripheral column

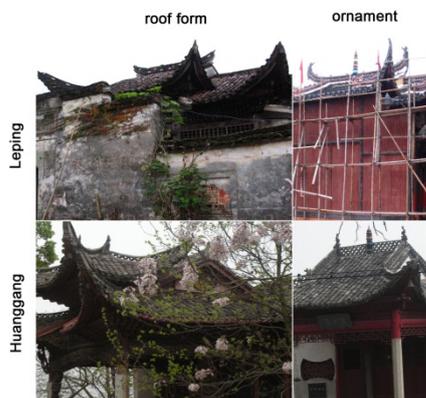


Fig. 11. inheritance of roof

### B. Construction of Cultural Heritage

The construction of cultural heritage had points of resemblance, most of hall veranda nine double eaves and ridge structure, particularly brilliant ornaments and elegant patterns of ridge center section in the shape of bottle gourds and pagoda, also symbolic of peace auspicious connotation. (Fig. 11) The cornice form of column rafter head and full span wooden inclined strut centering were common, most carved into the figure of various animal shapes. The column rafter and inserted arch always warped on rooftop, while domal uplift for central. It was a common phenomenon with structure function and decorative function.

### C. Derivation Result in Traditional Customs

Theatre is material carrier of traditional opera, so dissemination and development had a closed mutual relation with the evolution and changing of theatre. In Jiangxi-Huguang-Sichuan area's emigration route, all had different opera performances, as Jiangxi, Hubei, Hunan, Sichuan [10]. Moreover the local drama opera had the same of continuous of propagation and penetration, as Geyang tune both in Jiangxi and Hubei, Jinghe show in Hunan and Hubei, puppet show in Hunan and Sichuan [11].

Theatre propagation also could make the formation of transmission from place to place, and partly because of different local operas required different view size and layout characteristics. Like Leping to Huanggang, Leping's with space of letter Chinese PinYin "tu" that front of the screen, for bandsman of Geyang tune to sit. That was tortuous and complex of eclipse the sight out and in, But Huanggang's hadn't, just very direct and simple and good concealment, showed clearly that the main opera performance required a great quantity musical accompaniments and performers. Both were effecters of performance characteristics and Plane layout.d

### D. Derivation Result in Architecture

For instance, Xiushui & Wuning to Tongshan & Yangxin, the former valued decoration but the latter were rare. Like pillars juncted with stigma, and the style and stigma were very similar [12]. The former was esearpment wall, latter was roller imperial spring. In summary, inheritance was component, and derivation was element.

### ACKNOWLEDGMENTS

The paper detailed description systematically on sample selection data source, cited and simulated for the diversity

regions, involved temple theater, guildhall theater, house theater, ancestral-temple theater, perpetual stage, illustrated as diversifier styles and spatial contents, the vast investigation consulting document, with theoretical analyze of emigration route, preservation condition, typical example, architectural form, spatial characteristics, etc. of architectural entity elements (stage-platform, hall, gallery-pavilion, etc), structure of space elements (square, atrium, courtyard. etc). Then contrasted the characteristic morphology between settling and moving place, explored the inheritance and evolution of theatrical buildings form on the emigration route. It was important that components of emigration route performing architecture and carriers of traditional opera culture. This research will be referenced by classification for the future architecture design.

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