

首批国家级非物质

图集



Haining Shadow Play Pictures

海宁市文化广电新闻出版局编著

Edited by Culture, Radio, TV, Press and Publication Bureau of Haining City

西泊印钻出版社



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西泠印社出版社 Xiling Seal Engravers' Society Press

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退影戏





### 图书在版编目 (СІР) 数据

海宁皮影戏图集/海宁市文化广播电视出版局编.一杭州: 西泠印社出版社,2008.6

ISBN 978-7-80735-344-7

I. 海··· II. 海··· III. 皮影戏一海宁市─图集 IV. J827-64

中国版本图书馆CIP数据核字(2008)第084524号

# 《海宁皮影戏图集》

责任编辑: 汪志强

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翻 译:北京敬敏崇安翻译有限公司

出版发行: 西泠印社出版社

地 址: 杭州市解放路马坡巷39号

经 销: 全国新华书店

印 刷: 杭州富春印务有限公司

开 本: 889×1194 1/16

印 张: 11

印 数: 0001-2000

版 次: 2008年6月第1版第1次印刷

书 号: ISBN 978-7-80735-344-7

定 价: 98.00元



2006年5月20日 国务院公布首批国家级非物质文化遗产代表作项目

May 20 of 2006, the State Council has launched a first group of national level representative to work for immaterial culture inheritance



| 序: 001                                   |
|--|
| 皮影道具篇 005                                |
| 一、人物 007                                 |
| 1. 全身人物 007                              |
| 2. 头像与其他的人物局部 029                        |
| 二、动物(龙虎包) 087                            |
| 三、植物(花景包) 095                            |
| 四、皮影戏演出的其他道具(廊台包)(刀枪包)(伴奏乐器) · · · · 099 |
|  |
| 演出现场篇 · · · · · · 105                    |
| 一、经典剧照选 107                              |
| 二、皮影戏活动 141                              |
|  |
| 皮影制作篇149                                 |
| 一、制作原料 151                               |
| 二、制作场地和工艺 152                            |
|  |
| 后记                                       |
|  |
| 附录: 155                                  |
| 一、海宁境内皮影戏班分布图 155                        |
| 二、皮影戏艺人风采 156                            |
| 三、海宁皮影戏大事记(年表) 159                       |



| Preface   | 001 |
|---|-----|
|   | 005 |
| Characters · · · · · · · · · · · · · · · · · · ·  | 005 |
| 1. From Head to Foot · · · · · · · · · · · · · · · · · ·  | 007 |
| 2. Heads and partials · · · · · · · · · · · · · · · · · · ·   | 029 |
| Animal (Dragon and Tiger Package)   | 089 |
| Plants (Flower Scenery Package)   | 095 |
| Other properties for shadow play: (Stage Setting Package) (Knife and Spear Package) (Accompanying Instrument) | 099 |
|   |     |
| Performance · · · · · · · · · · · · · · · · · · ·   |     |
| Classic Opera Photos Collection · · · · · · · · · · · · · · · · · · ·   | 107 |
| Shadow Play Activity · · · · · · · · · · · · · · · · · · ·  | 141 |
|   |     |
| Execution · · · · · · · · · · · · · · · · · · ·   |     |
| Materials for Execution   | 151 |
| Production Workshop and Techniques · · · · · · · · · · · · · · · · · · ·                                      | 152 |
|   |     |
| Postscript · · · · · · · · · · · · · · · · · · ·  | 153 |
|   |     |
| Appendix · · · · · · · · · · · · · · · · · · ·  |     |
| Distribution of Haining shadow play teams in China · · · · · · · · · · · · · · · · · · ·                      | 155 |
| Shadow play performers · · · · · · · · · · · · · · · · · · ·  | 156 |
| Memorabilia of Haining Shadow Play (Yearly event)   | 159 |





■顾希佳

我们知道,皮影戏是我国古代劳动人民的伟大创造,作 为一种道具戏, 它是民间工艺美术与戏曲表演艺术的巧妙 结合,长期以来成为中华民族艺术殿堂里不可或缺的一颗 璀璨明珠,曾经还传播到世界上的许多国家,为人类文明 做出了巨大贡献。根据史料和近代民间皮影艺术流播情形 推断,大多数学者都认为它至迟起源于2000丰前的西汉。 早期的皮影戏,主要活跃在陕西、山西、河南、河北一带。 大概在宋室南迁时,皮影戏传入浙江。宋代钱塘人吳自牧 《梦粱录》, 记南宋都城临安, 也就是今天杭州的民俗风情 颇详,其中就提到了当时有"弄影戏者",说在汴京时还是 用素纸雕簇的,后来改为用羊皮雕形,彩色妆饰,可见杭 州的皮影是在开封皮影的基础上发展起来而又有所创新的。 那里还提到了"杭城有贾四郎、王升、王闰卿等,熟于摆 布,立讲无差",看来那就是当丰在杭州城里十分叫座的 "名角"。明代有一首《看灯词》,说的是那时候在杭城南瓦 看皮影的情景,诗云:"南瓦新开影戏场,堂明灯烛照兴亡。 看看弄到乌江渡, 犹把英雄说霸王。"当丰风光, 可见一斑。 在西方的电影艺术尚未出世的丰代里,中国土生土长的"影 戏"实在也是出过不少风头的。与人戏相比,皮影戏属于戏 曲中的"轻骑兵",一个班子只需几个人,挑一副担子就把 戏班的家当全都带上,尤其适宜于下乡。

一般认为,清末民初是我国皮影戏艺术的鼎盛时期,浙江也不例外。值得注意的是,原先在杭州城区一带十分活跃的皮影戏,后来却渐渐向周边的乡村移动。由于种种原

因,大约在上个世纪五十平代,一些优秀的皮影戏艺人基本上集中在了海宁一带。1956年,浙江省文化局成立浙江省木偶皮影艺术剧团皮影队,后改名为浙江省皮影剧团。这个曾经招诗过许多外国元首的艺术团体就是以当时在海宁乡间演出的皮影戏艺人为骨干而组建起来的。文革期间,这个艺术团体被解散,艺人们又回到海宁乡间务农,皮影戏一度偃旗息鼓,悄无声响。改革开放以来,这里硕果仅存的一些皮影戏艺人再度焕发青春,重新组班演出,并且招收了一些丰轻人,薪尽火传,又让人看到了希望。

不过,我们必须清醒地认识到,今天的社会环境毕竟已经不同于当事。皮影戏艺术和许多非物质文化遗产一样,它们产生并流播于传统社会,长期处于"草根"状态,自生自灭,尽管生命力很旺盛,却又经不起风雨飘零,在现代化进程的冲击下势必要出现危机。当下的文化生态环境对于像皮影戏这样的"草根"艺术并不十分有利,这是一个无法回避的事实。我和好几位率事已高的海宁皮影戏艺人有过几次深谈,他们所流露出来的担忧在我的心头留下了深刻的印象。怎样才能真正保护好这一份祖先留下的宝贵遗产,我们肩上的担子还很重。

现在,我们看到了这样一本图册,这是很值得欣慰的。可以说,这里每一张图片的背后都蕴藏着一段沉甸甸的历史,值得我们珍惜。不过,从另一方面说,我们对于海宁皮影戏的保护还远沒有完成。毕竟图册是静态的,它只能代表海宁皮影戏的昨天,而我们更为矣心的,则是海宁皮影戏的今天和明天,作为一种民族民间表演艺术,它的生命在于当下的演出,在于演员的艺术传统。所以,我们还有很多事情要去做。这本图册所保存的资料主要侧重在民间工艺美术和艺术文物范畴,而在表演艺术范畴里,皮影戏的剧本、曲调,乃至皮影戏相关的一系列民俗事象,我们也是需要加以认真搜集并妥为保存的。再进一步说,我们还需要为皮影戏艺人们创造一个良好的文化生态环境,为他们建立必要的传承机制。只有这样,海宁皮影戏才是活着的,才是世代相传的。这颗璀璨明珠才会永远是熠熠生辉的。

让我们大家一起来努力吧!

### 顾希佳

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# Preface

Gu Xijia

The publication of Haining Shadow Play Pictures is undoubtedly a great event for non-substance cultural heritage protection projects. It is so great and kind for colleagues involved in Haining non-substance cultural heritage protection, who are led by leaders in local Culture Department, to rescue valuable treasures from disappearing with their great effort and publish them in a picture mix for others to admire. I am so honorable to be asked for preparing a preface for such a book.

It is known to all that shadow play is the great creation of Chinese ancient laborers. As one of property play, it is an artful combination of folk technical art and art of drama and opera, which is a glamorous pearl on chinese folk arts after long-time development. Shadow play has been even played in many other countries, which contributed a lot to human civilization. According to record in historical literature and speculation on shadow play dissemination in modern times, most scholars believe that shadow play at leas began in Xihan Dynasty, which was 2000 tears ago. In the earlier stage of shadow play, it was mainly played in Shanxi Province, Henan Province, Shanxi Province and Hebei Province. It was brought to Zhejiang Province during the period when Emperor of Song Dynasty moved to southwards. In the book Meng Liang Lu (Record for Daydream), written by Wu Zimu, a Qiantang people in Song Dynasty, there is detailed description for folk custom in Lin'an (namely Hangzhou today), capital of South Song Dynasty. The book mentioned that there were people playing shadow drama. People changed paper properties, which were used in Bianjing at that time, to colorful properties made of sheepskin, which indicated that shadow play in Hangzhou was developed and innovated based on Kaifeng shadow play. The book also mentioned "Jia Silang, Wang Sheng, and Wang Runging and so on in Hangzhou who performed shadow play well in downtown." I think they were famous performers at that time in Hangzhou City. There is a poem in Ming Dynasty called "Lantern-watching", which described the scene of watching shadow play in Nanwa Hangzhou. The poem goes like this: New shadow play platform built in Nanwa, where lit up by candles and where audience could know about prosperity of one dynasty. The story of shadow play was about Wujiangdu, where heroes became overlord. The poem reflects the splendid glamour of shadow play. Shadow play developed by Chinese themselves was shining and brilliant before western movie arts generated. Comparing to movies, the

### Gu Xijia

Researcher of Human School of Hangzhou Normal College. Member of Zhejiang Provincial Folk Art Protection Engineering Expert Committee. Member of Chinese Folk Council Consultant of Zhejiang Provincial. Folk Writers and Performers Association. properties requirement for shadow play is the simplest one in drama and opera arts, because it only requires few people and few properties that could be packaged in one basket. Moreover, shadow play is very suitable to perform in villages.

Generally speaking, the period between end of Qing Dynasty and beginning of Republic of China was the most prosperous period for Chinese shadow play art. It is notable to all that shadow play was performed in villages around Hangzhou downtown although shadow play was performed actively in the downtown at the very beginning. Due to various reasons, some excellent shadow play performers moved to Haining since 1950s. In 1956, Zhejiang Provincial Culture Bureau formed Zhejiang Provincial Puppet Shadow Play Performance Troupe Shadow Play Team. Later it renamed as Zhejiang Provincial Shadow Play Troupe. This team, which used to receive many sovereigns of foreign countries, was formed by shadow play performers who performed in Haining at that time. However, the team was dismissed during Chinese Cultural Revolution. Therefore, performers came back to Haining villages and shadow play disappeared once again. Since Chinese reform and opening up, the remaining shadow play performers became vigorous again and formed a new team to perform shadow play. The team recruited young performers to pass on the treasure to next generation. We see the hope again.

However, we should realize clearly that the social environment is different from that in the past. As same as many other non-substance cultural heritages, shadow play generated and disseminated in traditional society. They were developed in a lower class, which ran its course. It cannot be battered by the wind and the rain although it has vigorous vitality. Therefore, crisis appears under the impact of modernization process. It is not very



advantageous for lower class arts like shadow play in current cultural ecological environment. Unfortunately, this is an unavoidable fact. The in-depth interviews with several elder Haining shadow play performers, by which I understood their worries on future of shadow play, left me with deep impression. The responsibility for protecting valuable heritage left by our ancestors is really heavy.

Now, it is gratified for us to watch these pictures. I dare to say each picture in this book tells a great history, which is worth for our cherishing. However, I don't think we have done enough work to protect Haining shadow play, because the static pictures only represent the history of Haining shadow play. What we care more is Haining shadow play's future. As a folk art performance, its life lies in current performance and performers' art tradition. So, we need to do more for it. This book mainly focuses on folk technical art and art relics. Moreover, we need to collect and keep things used in art performance, such as script, melody and all folk stuffs related to shadow play. Furthermore, we shall create a good cultural ecological environment and necessary pass-on system for shadow play performers. Haining shadow play would exist in the world forever only if we have done what I mentioned before. Only in that case, this glamorous pearl would shine forever.

Let's contribute our effort together!





PACIFICATION OF THE PERSON OF

皮影道具篇 Shadow Play Properties



# 1. 全身

皮影人物,为皮影戏主要演出道具,宋前用素纸制作,故称"纸人头"。后改用羊皮制作,改称"羊皮戏",人物亦称作皮偶或影偶。海宁皮影戏人物身段与头像大多可脱卸分离,按剧情所需另行装配成不同角色,一身多用,较为灵便。身段以服式区分,有生身、蟒袍、箭袖、靠子及特型人物等多种。在生身中,又分黑皮生、花衣身等,又有箭袖、马褂、大靠、小靠、女靠、蟒、龙袍等身段。





Wangmu Dan 王母旦 God's mother



GuanyinDan 观音旦 Kwan-yin



Shigu Dan 师姑旦 Nun

Cuiguan Dan 翠冠旦 Female role with jade coronal

### From Head to Foot

Characters are main properties for shadow play. Before Song Dynasty, people used paper to make characters, so they were called "paper head". Latter people used sheepskin to make properties, which were called "sheepskin play". The characters were called skin puppet or shadow puppet. Heads and bodies of characters in Haining shadow play could be separated and assembled different roles according to the plots. Those heads and bodies are featured with flexible and various purposes. The bodies are categorized by costumes, including costume for male role, python robe, short armor (uniforms for soldiers), armor and costumes for special styled characters. Costumes for male role include black costume and colorful costume, or include uniforms for soldiers, mandarin jacket, big armor, Little armor, female armor, python robe and dragon robe and so on.



Hongguan Dan 红官旦 No.1Female Scholar



Cuiguan Dan 翠冠旦 Female role with jade coronal



Xiaomang Dan 小蟒旦 Female role wearing python robe



小蟒旦 Female role wearing python robe







夫人旦 Married woman



Xiaojie Dan 小姐旦 Miss



Miss



Xiaojie Dan 小姐旦 Miss



Xiaojie Dan 小姐旦 Miss



Shaonian Dan 少年旦 Youngster



Yatou Dan 丫头旦 Servant girl



Xiao Yatou 小丫头 Little servant girl



Xiaochou Yatou 小丑丫头 Clown servant girl



Chou KuoZui Yehu Dan 丑阔嘴夜壶旦 Female role wearing chamber pot with a wide mouth



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