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# 中国杂技

## Chinese Acrobatics

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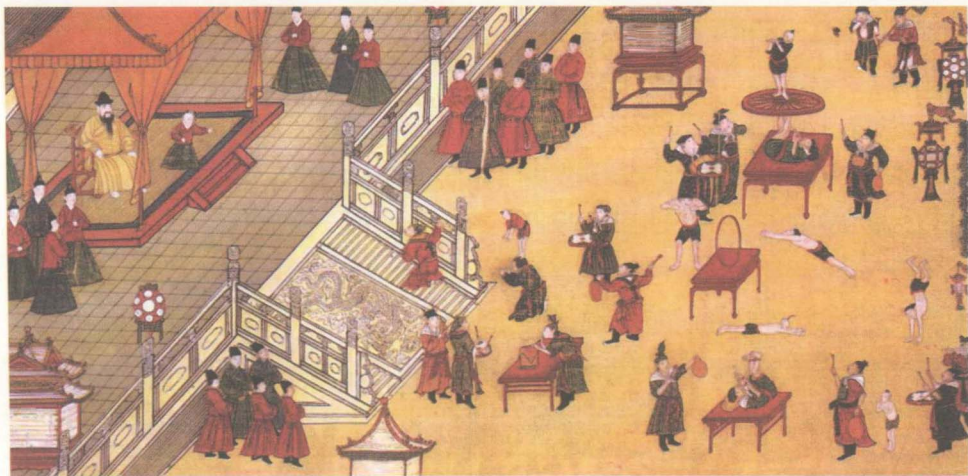
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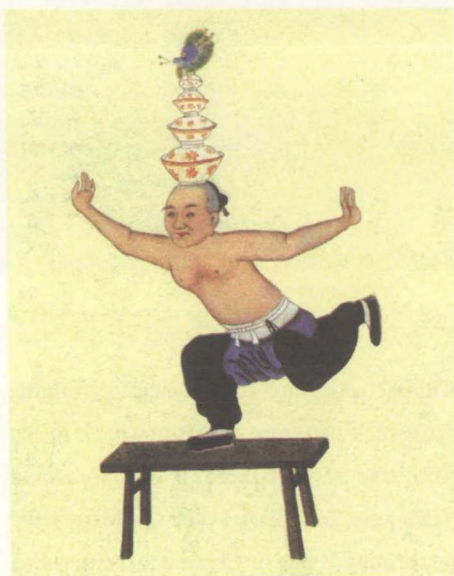
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中国杂技是一项古老的表演艺术，其诞生最早可以追溯到原始社会，距今已经有三四千年的历史。随着历史的演进，杂技经历了一个从民间走向宫廷、又从宫廷回归民间的发展历程。在此过程中，杂技吸收了音乐、舞蹈、体育、戏剧等艺术门类的精华，并且与不同民族、不同国家的杂技艺术交流融合，表

Chinese acrobatics is an ancient performing art, which can trace its history back to the primitive society three or four thousand years ago. With the advance of history the performing venue of Chinese acrobatics had altered from the folk neighborhood to the imperial courtyard and then back to the folk community, during which the acrobatics absorbed the essences of music, dancing,





演形式不断丰富，始终保持着顽强的生命力。尤其是中华人民共和国成立以来，中国杂技在发掘整理经典节目的基础上加以提高，无论是技巧还是艺术性都达到了新的高度，以崭新的姿态出现在国际舞台上。

本书介绍了古代杂技的起源与发展历程，以及杂技在各个历史时期所取得的成就，着重展现了当代中国杂技水平最高、最具代表性的精品节目。希望读者通过本书全面了解中国杂技艺术，从杂技的惊险奇巧中感受中国传统文化的博大精深。

sports and drama and continuously blended itself with acrobatics from different nations and countries, with enriched performing forms and tenacious vitality. Especially since the establishment of China in 1949, based on the research on the classic programs, Chinese acrobatics has been developed to a brand new level either in the technique or the aesthetic value. It appeared on the international stage with her modern look.

This book introduces the origin and development of ancient Chinese acrobatics and the achievement attained in different historical periods and exhibits several classic programs of Chinese modern acrobatics which represent the highest level. The readers can be hoped to have a general idea on Chinese acrobatics and feel the profoundness of Chinese traditional culture through the breathtaking performance.



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# 中国杂技的起源与发展

## Origin and Development of Chinese Acrobatics

杂技是中华民族的一项古老的表演艺术活动。这种表演艺术活动是以超常的技巧为特征的，其起源与人类的生产实践密切相关，是人类在与自然界相适应的过程中发展而来的。

Acrobatics is an ancient performing art in China, featuring with transcendent skills. Its origin closely related to the production practice. It was born in the process for the human beings to get used to the nature.







## > 中国杂技的起源

在原始社会，人们为了生存，不断地与恶劣的自然环境进行斗争，通过捕鱼狩猎、采集野果来获取生活必需品。为了采集果实、追逐野兽，人们不得不奔跑、攀缘、翻滚、负重、纵跳腾挪、舞棍投石。于是，杂技所需的技巧逐渐得以发展成熟，高明的猎手往往也就成为了最初掌握杂技技巧的人。杂

## > Origin of Chinese Acrobatics

In the primitive society, in order to survive the natural environment, people obtain the necessities through fishing, hunting and fruit gathering, in which they had to rush, climb, roll, bear load, jump and dodge, as well as wield sticks or throw stones. Then, the skills required by acrobatics were gradually developed and matured. The experienced hunter became the one who mastered the basic



• 骨笛（新石器时代）

Bone Flute (Neolithic Age, approx. 8000-9000 years ago)



• 古代岩画  
Ancient Mural Painting

技中的口技是人用口部等发声器官来模仿各种声音的一种技巧，其起源同样可以追溯至远古时代。人们模仿鸟兽的叫声来诱捕猎物，或以恐吓的吼声驱赶野兽。

杂技除了调动人体内在的潜力之外，还有一个重要特点就是灵活自如地耍弄各种器物，这也是从人类熟练操纵各种原始工具和生活用具发展而来的。例如杂技中的流星锤和水流星，就是从原始人用石球制作的“流星索”演变来的。据研究，中国最早的杂技节目是“飞过去器”。飞过去器是一种用硬木

skills of acrobatics in early times. As to the oral stunts, it is a performance to imitate various sounds by vocal sound, which could date back to the primitive time when people tried to lure the prey to the trap by imitating the chirp of birds or the cry of animals, and to drive away the wild beast by intimidating roars.

Except for arousing human's potential power, acrobatics also require the ability of playing all kinds of objects, which was developed from people's mastery of the primitive tools and utensils, such as the meteor hammer, which originated from the hunting tool called meteor chain made of stone.



• 磨制石器——石球（新石器时代晚期）

Polished Stone Implement: Stone Ball (Late Neolithic Age)

片削制成的十字形打猎器具，远古时代的猎手们利用这种旋转前进的武器打击飞禽走兽。在不断的抛掷中，人们发现这种十字交叉的打猎器具在风力的影响下能够回旋来去，于是就把它变成了在当时部落盛会中表演的节目。至今在内蒙古草原一年一度的那达慕盛会上，就有“飞去来器”的竞赛。

大约一万年前，原始农业和畜牧业得以发展，中原地区的人们开始进入以定居为主的生活，人对动物也从最开始的狩猎到圈养，而后又渐渐发展到驯服动物以供人娱乐。最初是驯马，后来驯兽的种类不断丰富，出现了驯虎、驯象、驯鹿、驯蛇等。

According to the research, the earliest acrobatics program was boomerang which was a cross-shaped hunting weapon made from hardwood. Once it was thrown by the hunter, the boomerang could fly out in rotating track to hit the birds and animals. In the repetitive throws, people found such cross-shaped hunting tool can travel backwards in the influence of wind. So they developed it into a performance program in the grand events. Nowadays, on the annual Nadam Fair, there still holds the competition of boomerang.

About 10,000 years ago, the primitive agriculture and animal husbandry were developed. The people living in the Central Plains started to settle down. They began to feed the livestock in pens instead of hunting them. Gradually, animals were domesticated for entertainment. The first tamed animal was horse. Later, others joined in, including tiger, elephant, deer and snake.

Besides, in the stage of clan commune, wars broke out frequently,





另外，在氏族公社阶段，各部落之间时常发生战争。而战争不但促进了兵器的发展，还促进了武艺的进步，杂技中就有许多耍弄兵器的项目，如舞剑、飞刀等。

原始宗教活动的种种祭礼仪式也促进了杂技的形成。在原始宗教的娱神活动中，常有人化装为动物、鬼神进行表演，称为“傩”。这种活动发展到后来，娱乐的成分越来越多，踩高跷、耍钢叉等杂技项目就起源于当时的傩舞。

which promoted the development of weapons, as well as the martial skill. There are many acrobatic programs required the skill of playing weapons, such as sword dance, dagger flying, etc.

Various primitive sacrificial ceremonies also promoted the formation of acrobatics. In the deity entertainment activities, people usually disguised themselves into animals and spirits in the performance named Nuo. Later, more and more recreational functions were added into this activity. So stilt walk, steel fork play and other kinds of acrobatic programs originated from Nuo dance at that time.



• 少数民族的傩舞面具  
Nuo Dance Mask of Ethnic Minorities

## 百兽率舞

远在上古氏族聚居的原始时代，中国就已存在再现劳动人民生产劳动的歌舞。如《尚书·舜典》上说：“即帝位……予击石拊石，以歌九韶，百兽率舞。”其意思是，舜帝时，先民在打猎以前或打猎以后，披着各种兽皮，敲打着石头跳舞，用以祈福或酬神，也用以庆祝他们获得丰收后的喜悦。百兽率舞不仅是先民狩猎生活方式或生产方式的再现，也可以说它已经是杂技表演的萌芽了。

## Animal Dance

As early as the primitive times, it appeared the dancing and singing performance for exhibiting the scenarios of people's production activities in the clan society. According to *Chapter of Shun*, from *Book of History*, it says that: "In the reign of Shun, before or after the hunting activities, people would perform animal dance by covering various kinds of animal hides, beating stones and dancing together to pray for the fortune or show their gratitude and joy for the harvest. The animal dance was not only the representation of primitive people's hunting or production activities, but also already the bud of acrobatic performance."



## > 中国杂技的雏形

春秋战国时期，各诸侯国为了争夺霸主的地位，纷纷笼络人才，其中有出谋划策的谋士，也

## > Early Chinese Acrobatic Acts

In the Spring and Autumn Period (770 B.C.-476 B.C.) and Warring States Period (475 B.C.-221 B.C.), in order to seize the political supremacy, the vassal states started to recruit talents, including the intelligent counselors and



### • 大克鼎（西周）

青铜鼎是商周时期重要的礼器，是身份和权力的象征。古人崇武尚力，从战国到汉代都以“扛鼎”作为举重练习之法，后来“扛鼎”还演变成一种杂技项目。这尊大克鼎铸造于西周晚期，高93.1厘米，重201.5千克，整体造型沉稳坚实。

**Dake Ding** (Western Zhou Dynasty, 1046 B.C.-771 B.C.)

The bronze cauldron was the most important ritual implement in the Shang Dynasty and Zhou Dynasty, which represented the identity and power. The ancient people upheld the strength and valiancy. From the Warring States Period to the Han Dynasty, people applied cauldron carrying as the weight-lifting practice. Later, it also became an acrobatic program. This huge Dake Cauldron was built in the late Western Zhou Dynasty, with a height of 93.1cm and a weight of 201.5kg, with a sense of solemnity.





有武艺高强的武士。这些人以一技之长投身公卿大夫，在关键时候以其技辅助主人。“诸士善技”是春秋战国时代的特点。当时出现了许多身怀奇技异巧或勇力过人的士人，他们为杂技艺术的形成提供了技术基础。

在夏、商、周三代的传说中有许多大力士的事迹，如夏朝的末代君王夏桀“能伸钩索铁，手搏熊虎”；商朝的末代君王纣王“能倒曳九牛，扶梁换柱”。

春秋时期儒家的创始人孔子的父亲叔梁纥就是大力士。据《左传》记载，在鲁国军队攻打偃阳城的一次战斗中，守城军人采取诱敌深入的策略，把城门升起放鲁军入城，等鲁军进来一半时，突然放下城门，企图将鲁军分割消灭，就在这时，叔梁纥奋力举起沉重的城门，使陷入险地的鲁军撤了出来。而孔子本人的力气也大得出奇，据史书记载，他不仅能跑起来赶上飞奔的野兔，而且力气大得可以举起顶城门的大杠子。

史籍上有关于春秋战国时代“翘关”和“扛鼎”的记载。

skillful warriors, who served the high level officials with their talents and could assist their masters in critical moment. All the followers excelled in a specific profession. Then, there appeared many strong men who had special skills or great strength. They laid the technical foundation for the birth of acrobatic arts.

In the legends of Xia Dynasty (approx. 2070 B.C.-1600 B.C.), Shang Dynasty (1600 B.C.-1046 B.C.) and Zhou Dynasty (1046 B.C.-221 B.C.), there were many stories about the men with unusual strength, such as the last king of the Xia Dynasty, Xia Jie who could bend the iron bar and fight with bears and tigers with bare hand, and the last king of the Shang Dynasty, King Zhou who could drag nine oxen and lift the cross beam and replace the column with bare hand.

In the Spring and Autumn Period (770 B.C.-476 B.C.), Shu Lianghe, father of Confucius, was an extremely strong man. According to the *The Commentary of Zuo*, in an attack to the Biyang City launched by State Lu, the defenders lifted the gate and tried to lure Lu's army into the city. While half troop entered the city, the gate suddenly dropped, which was about to cut the Lu's army in half.



• 《孔子像》仇英（明）

*Portrait of Confucius*, by Qiu Ying (Ming Dynasty, 1368-1644)

At this moment, Shu Lianghe lifted the heavy gate and let the trapped soldiers come out. And Confucius also had great strength. According to the record, he could not only chase down the galloping rabbit, but also lift the giant gate bolt for the castle.

There are records referring to the strength skills of bolt lifting (*Qiaoguan*) and cauldron carrying (*Kangding*). The bolt lifting is to hold one end of the gate bolt with one hand and lift the four or five *Zhang* (a unit of length, 3 and 1/3 meters) wooden bolt up, which requires great strength. Cauldron carrying is to lift the heavy bronze cauldron over the head. State Qin once recruited many strong man who was able to carry the cauldron weighed thousands of *Jin* (unit of weight, 500g). Several of them even were appointed to the position of general

“翘关”，就是用一只手握住门栓的一端，把四五丈长的木栓挺举起来，这需要很大的力量。“扛鼎”，就是将沉重的青铜鼎举过头顶。秦国就曾用封官的办法招来了许多“力能扛鼎”的大力士，这些大力士中有的后来还当上了将军，或被封为汉中郡太守。秦国国君秦武王也是一个大力士。他年轻





• 汉代石刻“蚩尤”拓片

Rubbing of the Stone Carving of "Chiyou"  
(Han Dynasty, 206 B.C.-220 A.D.)

好胜，率秦军东征时，在周王室的宗庙里看见许多大鼎，就和大力士比赛举鼎。结果，秦武王因力量不足，被掉下来的大鼎砸断了膝盖骨，流血过多而死。

从春秋战国到秦汉时期，宫廷中都十分流行一种名叫“角抵”的竞技表演。角抵又称“蚩尤戏”，据说起源于远古时代黄河流域的黄帝部落与南方蚩尤部落之间的战争。传说蚩尤部落有81

or the governor of the Hanzhong County. King Wu of State Qin was also a strong man. He was aggressive and emulative. In the march towards the east, he saw many giant cauldrons in the Ancestral Temple of Zhou Family, and challenged to another man to carry the cauldron. As a result, due to lack of strength, King Wu's knee pan was broken by the falling cauldron. And he bled to death.

From the Spring and Autumn Period (770 B.C.-476 B.C.) and Warring States Period (475 B.C.-221 B.C.) to the period of Qin Dynasty (221 B.C.-206 B.C.) and Han Dynasty (206 B.C.-220 A.D.), a competitive performance prevailed in the courtyard, called *Jiaodi* (ancient wrestling) or *Chiyou* opera, which originated from the battle between the tribe ruled by Yellow Emperor in the Yellow River basin and the southern tribe ruled by Chiyou in the ancient times. According to the legend, Chiyou had 81 brothers who had copper head and iron forehead and grew horns on their head. They fought cruelly in the battle. In order to expand the territory, they launched several battles towards the tribe ruled by Yellow Emperor. Later, Yellow Emperor united many other tribes and successfully won the final war and killed