



• 锣鼓书相传始于汉末晋初，文字记载于宋。清嘉庆年间下沙人顾秀春为创始人。曲种传世，几经易名，从太保书、唱说因果、沪书到锣鼓书，显示出顽强的生命力。

• 锣鼓书系中国文化艺术门类中的一种典型说唱艺术，它继承了唐代变文、宋代俗讲、明清鼓词等多种说唱文艺的形式

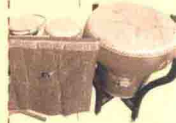
• 凭借着锣、书鼓、书钹，运用着沪语说唱和一招一式的动作，它展示了独特的个性与艺术魅力，说学唱做，汇合成一种美妙的艺术组合，给人以强烈的审美感受。

上海市文化广播影视管理局



锣鼓书

GONG-DRUM STORYTELLING
Shanghai State-level Intangible Cultural Heritage Series
上海市国家级非物质文化遗产名录项目丛书



上海文化出版社



编委会主任 朱咏雷

本卷主编 谈敬德



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图书在版编目(CIP)数据

锣鼓书/谈敬德主编. —上海: 上海文化出版社,
2011.1

(上海市国家级非物质文化遗产名录项目丛书)

ISBN 978-7-80740-605-1

I. ①锣… II. ①谈… III. ①说唱—研究—上海市

IV. ①J86.2

中国版本图书馆CIP数据核字 (2010) 第152511号

出版人

陈鸣华

责任编辑

周莺燕

英文翻译

潘文国

装帧设计

叶 珺 方 明 叶 菲

书名

锣鼓书

出版发行

上海文化出版社

地址: 上海市绍兴路74号

网址: www.shwenyi.com

邮政编码: 200020

印刷

上海丽佳制版印刷有限公司

开本

787×1092 1/16

印张

11.25

版次

2011年1月第一版 2011年1月第一次印刷

国际书号

ISBN 978-7-80740-605-1/K · 271

定价

60.00元

告读者 如发现本书质量问题请与印刷厂质量科联系

T: 021-64855582



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后记

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项目协调 钱伟萍 葛永铭 张黎明 蒋 薇

出版策划 陈鸣华 赵光敏 周莺燕

本卷主编 谈敬德

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总序

中华文化源远流长、灿若星河。

五千年的璀璨文明带给中国人骄傲的同时，也留下了令世界惊奇的各色瑰宝；令人叹为观止的丰厚文化遗产积淀润泽着后世子孙的精神家园。在这些丰富多彩的文化遗产中，以口头传统、传统表演艺术、民俗活动和礼仪与节庆、有关自然界和宇宙的民间传统知识和实践、传统手工艺技能以及与上述传统文化表现形式相关的文化空间等非物质形态存在，与群众生活密切相关，世代相承，被界定为“非物质文化遗产”。

中国历史发展进程中的文化差异造就了形形色色、别致多样的文学、歌舞、美术、技艺和习俗等，它们因物质和精神的双重价值而被认为是我们民族的“文化基因”。从女娲补天传说的五色神石，到端午节汨罗江畔的龙舟竞渡；从《牡丹亭》里一唱三叹的婉转昆腔，到《高山》、《流水》中意境悠远的古琴雅韵；从七彩瓷器釉下的瑰丽纹饰，到顾绣、竹刻巧夺天工的奇丝妙缕；从中医针灸以外治内的灵动针法，到太极武学博大精深的一招一式，这些中华文化符号承载着五千年的历史文明，逐渐积淀成为中华民族的精神、性格和气质中不可替代的文化传统，并且深深地溶于全球华人的精神血脉之中。非物质文化遗产中所蕴含着的特有精神价值、思维方式和创造能力，以一种无形的方式承续着中华文化之魂，被视作中华民族精神家园的重要组成部分。

非物质文化遗产在我们身边，可以触摸、可以感知、可以注视、可以惊叹、可以赞美，但这并不意味着它们会永远存在下去。经历了漫长的岁月，它们已经斑驳和脆弱，随着经济全球化趋势的加快，其生存环境正在受到威胁，不少非物质文化遗产正面临消亡或失传的危机，对非物质文化遗产进行保护已经刻不容缓。2005年，《国务院关于加强文化遗产保护的通知》、《国务院办公厅关于加强我国非物质文化遗产保护工作的意见》等文件的陆续出台，标志着我国非物质文化遗

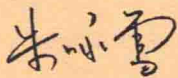
产保护工作正式启动。2006至2008年间，国务院陆续公布了两批国家级非物质文化遗产名录，涵盖了民间文学，传统音乐，传统舞蹈，传统戏剧，曲艺，传统体育、游艺与杂技，传统美术，传统技艺，传统医药和民俗10个门类，计1028项。

作为中华文明的重要组成部分，上海的海派文化历经城市七百多年的发源历史和一百六十余年的开埠岁月，在传统吴越文化的基础上，孕育了别具一格的非物质文化遗产，它融合古今、交汇东西，具有鲜明的近现代工商业特色。上海目前共有江南丝竹、昆曲、京剧、淮剧、沪剧、独脚戏、黄杨木雕、乌泥泾手工棉纺织技艺等33个国家级非物质文化遗产名录项目，成为了我国非物质文化遗产体系中不可或缺的重要内容。

为了保护好这些珍贵的城市非物质文化遗产遗存，充分展现海派非物质文化遗产的独特魅力，我们专门编辑、出版了这套以上海的国家级非物质文化遗产名录项目为内容的大型丛书。通过这一形式，既对本市非物质文化遗产项目进行系统的整理和记录，也对非物质文化遗产知识开展普及和宣传。丛书为每个非物质文化遗产项目单独设卷，以人文学者的视角，面向普通读者，采用文字、图片、大事记、知识链接等方式，对项目进行生动而全面的介绍，力求体现知识性、可读性和史料性。

中国2010年上海世博会对“城市，让生活更美好”的主题进行了充分演绎，特别是非物质文化遗产的展示活动，让世界领略了中华文明的无穷魅力。这套丛书也将努力传承世博精神，继续为弘扬中华民族优秀传统文化贡献一份力量。

值此功成之际，衷心感谢为编著丛书付出辛劳的项目传承人、项目保护单位和保护工作管理部门，以及专家学者和上海文化出版社的领导和编辑们，现有的成果都凝聚着他们的才智和心血。我们衷心希望，这套丛书的面世能得到读者的欢迎和喜爱，这也正是对我们非物质文化遗产保护工作者的最佳回报。



上海市国家级非物质文化遗产名录项目丛书编委会主任
上海市文化广播影视管理局局长

2010年11月

GENERAL PREFACE

Chinese culture has a long history and brilliant achievements.

Five-thousand years civilization has left pride to the Chinese people and wonders to the world. Rich and colorful cultural legacy nourishes the spiritual mind of the Chinese descendants. Among these some are labeled as "Intangible Cultural Heritage", including oral traditions, traditional performing arts, social activities and rituals, festive events, knowledge and practices concerning nature and the universe, traditional craftsmanship and the cultural space related to the above expressive forms, which all exist in a non-material state, have close relations with people's life and have been passing down through generations.

The long development of the Chinese history results in a rich variety of culture, such as literary works, songs and dance, fine art, craftsmanship and custom, which became the nation's "cultural genes" in both material and spiritual values. From the colorful magic stone in the legend of "Nüwa Patching the Sky" to the dragon-boat competition along the Miluo River in the Duanwu Festival; from the catching melody in Kunqu Opera *Peony Pavilion* to the mellifluous notes in the tune of *High Mountains and Flowing Water*; from the magnificent designs of the multi-colored glazed porcelains to the delicate texture of the Gu embroidery and bamboo carvings; from the astonishing acupuncture technique to the profound implications in Taijiquan practice -- these cultural signs, laden with a history of five thousand years, have gradually molded into an irreplaceable tradition in the spirits and characters of the Chinese people, melting in the blood of their offspring throughout the world. The mental value, ways of thinking and creative energy, peculiarly revealed in intangible cultural heritages, are a continuation of the soul of the Chinese culture, also an important part of the nation's spirit.

The intangible cultural heritage is around us, able to be touched, felt, watched, admired and praised, but that does not mean that they will last forever. Worn out through the ages, they have become rather fragile, and their sustaining environment is under threat with the rapid development of economic globalization. Some are even on the verge of disappearing or losing. The task of safeguarding the heritage is imminent. The promulgation of *State Council Notice on Strengthening the Safeguarding of Cultural Heritage* and *State Council General Office Proposals on Strengthening the Safeguarding of Intangible Cultural Heritage* in 2005 marks the formal beginning of the work to safeguard the intangible cultural heritage. From 2006 to 2008, the State Council released in succession two lists of state-level intangible cultural heritage covering 10

categories of folk literature, traditional music, folk dance, traditional operas, Quyi, traditional sports, entertainment and acrobatics, traditional painting, traditional craftsmanship, traditional medicine and folklore, totaling to 1028 items.

As an important component of Chinese civilization, Shanghai culture, with its 700 years from origin and 160 years as an international port, has developed a special kind of intangible cultural heritage out of the traditional Wu-and-Yue cultures. A convergence of ancient and modern, East and West, Shanghai culture is now characterized with modern industry and commerce. The 33 items listed in the state-level intangible cultural heritage make Shanghai an indispensable part in the state system of intangible cultural heritage. These items include: Jiangnan music played with strings and pipes, Kunqu opera, Peking opera, Huaiju opera, Shanghai opera, Monodrama, Box-wood Caving, Wunijing Cotton spinning and weaving technology and so on.

To safeguard these precious intangible cultural heritage in Shanghai and fully display their unique charm, we are editing and publishing this series of books. The series will contain the full list, is at the same time a systematic collection and recording of all the items, and also a chance to popularize and promote the knowledge of the intangible cultural heritage. It will be compiled in a one-item-one-volume way, adopting various means such as writing, photographs, chronology, and links, to make a vivid and comprehensive introduction for each item to general readers. We will take a humanist viewpoint, try our best to make the series readable, knowledgeable, and full of historic values.

World Expo 2010 Shanghai China has fully elaborated its theme of "Better city, better life". The exhibition of the intangible cultural heritage has especially revealed to the world the unfailing charm of Chinese civilization. This series will carry on the World Expo spirit and continue to make its own contribution in popularizing the excellent traditional Chinese culture.

Upon the completion of the compilation, I would like to take this opportunity to express my gratitude to the item heritors, item safeguarding units and manage department, experts and scholars, as well as the leaders and editors of the Shanghai Culture Publishing House for their labor, pains and talents. We sincerely hope that the series will be welcomed by the broad readers, which will in turn become the best possible reward for our work in safeguarding the intangible cultural heritage.

Zhu Yonglei

Director of the Editorial Committee
Shanghai State-level Intangible Cultural Heritage Series
Director-General of Shanghai Municipal Administration of
Culture, Radio, Film & Television
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前言

锣鼓书，是漫长的民间艺术历史长河中一颗璀璨闪耀的明珠。历代耕耘者，以其特有的思维方式，创造了浓郁的地方特色，由民间信仰衍变为民间曲艺。从锣鼓书滥觞至今，已经传承延续了一千八百多年，成为上海都市文化中的一支奇葩。

锣鼓书的雏形为殷代的“太卜”。其历史最早可追溯至远古时代，距今约一千八百多年。其特征为预测凶吉，服务对象为官府，为其出门行事“占视兆”，这种衙署称“太卜署”，当差者称“太卜”。目前在松江偏壤之处锣鼓书老艺人所保留的“筮筮”、“掐卦”形式，即保留着占卜巫术时期的痕迹。

锣鼓书的萌芽期为宋代的“太保”。由于宋代以后官府中不再设立太卜官，这些神职人员便流入民间，言称为人治病、逢凶化吉、祈求太平保佑，简称“太保”。由于巫医之术偶然治愈了皇后、皇太子和民众的许多“不治之症”，因此幸存于世。到了北宋末年，由于金兵入侵，宋室南迁，太保们夹在人流中来到了沪郊浦东，出没于庙会的民俗活动之中。依附着年复一年的“祈福保泰”民俗社祭活动，民俗活动为锣鼓书提供了长期传承的生存空间。

锣鼓书的发展期为清代的“唱说因果”。嘉庆年间，上海下沙盐场二团有个放牛娃迫于生计，改行说书。说唱之间，他从道观里借来了镗锣、扁鼓、钎钹边击边唱，取名为“唱说因果”，后来在浦东广传徒弟，又传浦西，再传浙江等毗邻地区。这时候，艺人进村宅活动，被称作“做社”唱太保，进茶馆表演称“唱书”。道光咸丰年间，一些后生艺人跻身于大上海。1916年开始建立了艺人组织“永裕社”，1945年时发展到一百五十多人，扩大了影响，从此唱说因果得到了社会的公认。20世纪初的上海《图画日报》还在“营业写真”中专有记载。唱说因果的主要特征是进茶馆书场

说唱民间故事，并成为当时一种时尚的文化需求。它是锣鼓书从民俗活动转型为民间曲艺阶段发展成熟的重要标志。

锣鼓书的鼎盛期，为建国之初的“沪书”。1950年，沪上说因果艺人集中于上海大世界游乐场学习，会上效学“申曲”改名“沪剧”，便把“说因果”改为“沪书”，并建立了上海市沪书改进协会，此后十多年间，各地纷纷建立协会、专业曲艺团队。这段时间，艺人生活有了保障，艺术趋向更加成熟。从呆坐于古戏台，农家客堂表演，逐渐过渡到踏进茶馆书场的“说表唱做击”、“手眼身步口”的“高台（书台）”表演。艺人队伍也得到蓬勃发展，仅南汇县就有一百零八将。沪书自唱说因果开始，逐渐发挥出它的娱乐、社教功能，标志着锣鼓书从真正意义上进入鼎盛和兴旺阶段。

锣鼓书的飞跃期，自更名为“锣鼓书”起始，树立了新的里程碑。特别是到了1957年，南汇曲艺团团长胡善言为参加全国曲艺汇演，根据1930年泥城暴动的事迹内容，率先编创了第一部革命现代中篇《打盐局》，后在南方片汇演上获得了优秀演出奖，当时中央领导人陈云也在场聆听观赏。这次演出引起了市里有关专家的关注和南汇文化部门的重视。上海市群众艺术馆为培植上海本土特色文化，经群众艺术馆领导和专家研究，着手选题，并定以适合锣鼓书表演的短篇《芦花荡里稻谷香》为唱本，剧本改单档坐唱为双档（上手操锣鼓，下手击钹子）站唱表演，采用定腔定板，由新音乐工作者与几位对锣鼓书唱腔颇有研究的老先生一起设计唱腔，并配上民族小乐队，重新以乐器命名，更名为“锣鼓书”现于群众文艺舞台上，让一个古老的曲种焕发了时代的青春。从此以后，南汇人把锣鼓书作为自己的特色文化项目来建设。1996年南汇被文化部命名为“中国民间艺术（锣鼓书）之乡”；2008年，经文化部复评，南汇再次被评为“中国民间文化艺术之乡”。锣鼓书成了浦东南汇地区的一个文化标志，充分展示了它的艺术魅力。

Gong-drum Storytelling: Past and Present

The Gong-drum Storytelling, an old yet still new local folk art in Shanghai, has had a long history. Its name has been changed several times throughout its evolution, from *Zhanbu* in the Shang dynasty (16—11 centuries BC), to *Taibao* in the Tang dynasty (618—907 AD), from *Karma Singing and Telling* in the Qing dynasty (1644—1911), to *Shanghai Storytelling* in New China (1949—), and its latest name *Gong-drum Storytelling* in 1960s. Also changed is its content: from a divination practice in North China, to a local folk belief in Shanghai; from a singing and telling folk art in Pudong area, to an important *Quyí* form spreading not only in Shanghai but also in Pinghu and Jiaxing areas of Zhejiang province, and finally a typical folk art form in Shanghai. The gongs and drums have been beaten for more than 1700 years.