

S hadow Play | 皮影

童芸◎编著



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皮影戏，又称“影子戏”或“灯影戏”，是一种以兽皮或纸板做成的人物剪影，由人操纵，在灯光照射的幕布后进行表演的戏剧。表演皮影戏时，艺人们在白色幕布后面，一边操纵影人，一边用当地流行的曲调唱述故事，同时配以打击乐器和弦乐，具

Chinese Shadow Play, also known as Shadow Puppet Play or Lamplight Shadow Play, is a genre of drama played by operating the silhouettes carved out of leather or cardboard and projecting their shadows on to a screen with a lamplight. The Shadow Play is performed by an artist hidden behind the white screen operating the silhouettes while singing the story to popular local tunes using percussion and string music instruments rich in local flavor. The Shadow Play is inextricably linked to Chinese Opera, religion, and folk customs. The



有浓厚的乡土气息。皮影与中国戏曲、宗教、民俗等方面有着千丝万缕的联系。皮影人物造型都是艺人手工制作的，不但十分精美，而且惟妙惟肖，是欣赏价值很高的艺术品。

本书探究了中国皮影的历史与文化内涵，具体介绍了皮影造型、皮影制作工艺、皮影戏表演艺术，以及其不同的地域特色，使读者可以更加直观地体会中国皮影的艺术魅力与艺术精髓。

silhouette figures are manually crafted by the performers. Being not only delicate but also remarkably lifelike, they are always highly appreciated.

This book is set to explore the history and cultural meanings of Chinese Shadow Play and provide readers with a more intuitive understanding of the artistic glamor and aesthetic essence of Chinese Shadow Play through the introduction to specific forms of the shadow silhouette of Shadow Play, handicraft of shadow puppets, performing art of the Shadow Play, as well as various geographic features imprinted on it.





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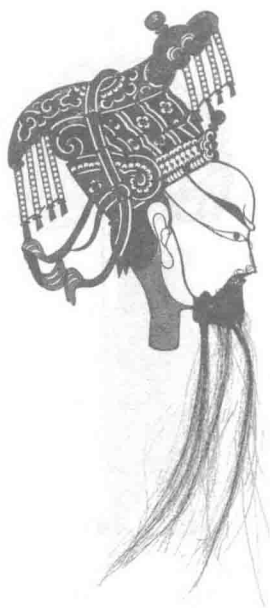
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中国皮影的历史与文化内涵

History and Cultural Meanings of Chinese Shadow Play

皮影是中国民间广为流传的民俗艺术，具有十分悠久的历史与深厚的文化内涵，与宗教、戏曲、民俗等都有着密切关系。如今，皮影戏遍布中国各地，由于地域的不同又形成了具有不同特色的派别。

The Shadow Play (Shadow Puppet Play) is a folk art prevalent in China. It has a time-honored history and cultural meanings in close connection to religion, drama and folk customs. Shadow Play has prevailed all over China and branched out in various genres distinguished by features based on geographical differences.



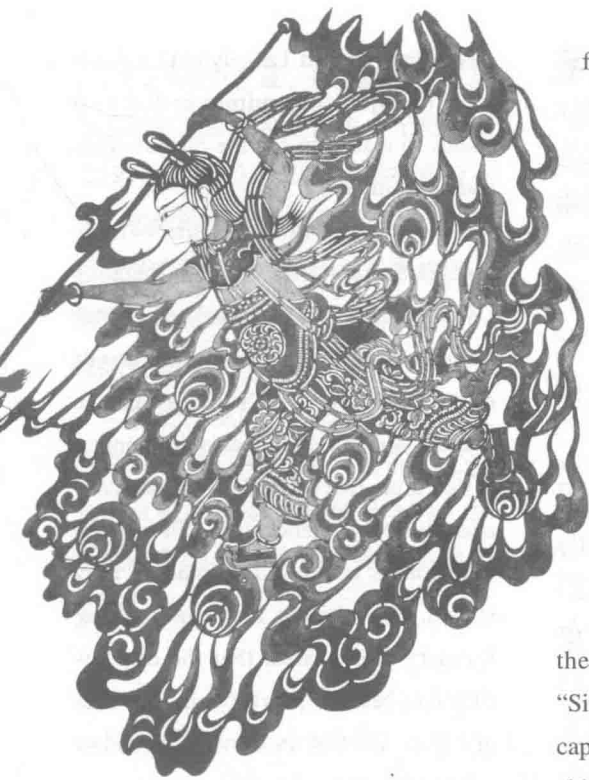
> 皮影的历史

中国的皮影戏历史悠久，关于它的起源有种种说法。据晋代（265—420）史学家、小说家干宝（？—336）在《搜神记》中的记载推测，影戏大约（皮影戏）出于汉武帝（前156—前87）时。汉武帝深爱的李夫人早逝，他命人做法招魂。方士将李夫人的剪影放在烛火映照的帷帐前，汉武帝便仿佛看到了李夫人的身影。汉武帝从帷帐上看到的李夫人的影像，虽是方士所为，但对皮影戏的形成有一定的启发意义。关于汉武帝思念爱姬的事，《史记》等古籍中亦有所记述，这便是影戏起源于汉代（前206—公元220）的依据。

现代京剧作家、理论家齐如山在《故都百戏图考》中认为影戏发源于唐代（618—907）的西安。他

> History of Chinese Shadow Play

Various legends have been recounted as the origin of the time-honored Chinese Shadow Play. According to the descriptions of Gan Bao (?-336), a historian and novelist of the Jin Dynasty (265-420), in his *In Search of the Supernatural*, the Shadow Play (Shadow Puppet Play) was initiated by Emperor Wu of the Han Dynasty (156 B.C.-87 B.C.). After his beloved Imperial Concubine Li died young, he ordered a seance to be practiced, where necromancers placed the cutout silhouette of Imperial Concubine Li in front of candles to project her image on to the screen, making Emperor Wu believe that what he saw was the real Madam Li. Although what Emperor Wu actually saw on the screen were but tricks made by necromancers, it was surely inspiring



• 哪吒闹海（陕西省华阴县）

在《封神演义》、《西游记》等神话故事中，哪吒是玉帝部下托塔天王李靖的第三子，自幼顽皮，大闹东海，屡屡闯祸。

Nezha Disturbing the Sea (Huayin Prefecture, Shaanxi Province)

As described in such mythological stories as the *Legend of Deification (Feng Shen Yan Yi)*, *Pilgrimage to the West aka Journey to the West (Xi You Ji)* and others, Nezha was the third son of General Li Jing, the Tower-holding King under the reign of the Jade Emperor. Naughty in his childhood, Nezha caused great disturbance in the East Sea and got into trouble from time to time.

说：“按此戏当然始于陕西，因西安建都数百年，各种技艺由陕西兴

for the origin of the Shadow Play.

The anecdote of Emperor Wu's reminiscence of his concubine also appeared in such ancient classics as *Historical Records*. It was taken as evidence that Chinese Shadow Play originated in the Han Dynasty (206 B.C.-220 A.D.).

Qi Rushan, a modern Beijing opera playwright and theorist, holds the idea in his *Illustration and Examination of Hundred Drama Plays in Beijing* that the Shadow Play originated in Xi'an in the Tang Dynasty (618-907). Qi says: "Since Xi'an had been established as the capital city for centuries, a lot of arts and skills originated in Shaanxi province, and the Shadow Play is probably one of them. Besides, Xi'an still has this kind of play nowadays. It's particularly popular in the Hanzhong area (in the middle part of Shaanxi province). The shadow silhouettes they use are three inches taller than the biggest ones used in Beijing. They are exquisitely oil-painted, and more skillfully operated than those in Beijing. The Shadow Plays popularized there are also more refined and elegant... which all prove that the Shadow Play originated from this place." As the capital



起者甚多，则影戏始于此亦在意中。且西安现时仍有此戏，汉中一带尤为风行。其所用皮人较北京之大者尚长三寸余，油绘皆精，舞动之技术亦较北京巧妙。流传之影戏亦颇高雅……是所证影戏之发源于此也。”西安为中国汉唐故都，文化艺术十分繁荣，说皮影戏在此发端不无道理。

但也有学者认为皮影戏始于宋代，因为宋人笔记中，记载皮影戏的内容颇多，可见当时皮影

戏已相当普遍。皮影戏究竟源于何时，由于缺少文献及实物佐证，尚无定论。但最晚不过宋代，皮影戏已



city of the Han and Tang dynasties, Xi'an used to enjoy rich culture and arts. It stands to reason to say the Shadow Play started from here.

However, some scholars believe that the Shadow Play began in the Song Dynasty (960-1279) because many notes from the Song Dynasty contained records of the Shadow Play. It's unquestionable that the Shadow Play was quite popular at that time. Due to the lack of literatures and physical evidence, it is still an open question as to when the Shadow Play started. Nevertheless, it was in the Song Dynasty at the latest that the Shadow Play had become pervasive in the cities of China, and that the carving of shadow silhouettes began to change from plain paper to colored leather. In the Yuan and Ming Dynasties (1279-1644), the prevalence of Shadow Plays still continued with no signs of falling out of favor. In the Ming Dynasty (1368-1644), Qu You even described in his poetry the performance

• 托塔天王李靖（甘肃省宁县）

李靖原是唐代名将，精熟兵法，著有《李卫公兵法》。

The Tower-holding King, Li Jing (Ning Prefecture, Gansu Province)

A prestigious general in the Tang Dynasty (618-907), Li Jing mastered the art of war and was the author of *Art of War by Duke Li*.



在中国城市中普及，影人雕刻也已从素纸雕刻发展成刻皮设色。元明时期（1279—1644）及以后，影戏盛行不衰。明代的瞿佑曾写诗描述影戏在剧场的演出状况：“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。”

影戏在中国一直很盛行，而且随着历代人口的迁徙、战争、文化交流及宗教活动而流布于全国，并逐渐在各地形成了风格各异的许多流派。

of the Shadow Play in the theater: “As the new theater of Shadow Play opens in Nanwa, the candle lights illuminate the rise and fall of history; though cornered into the ferry-place of Wujiang River, the hero (Xiang Yu) was still called an overlord.”

The Shadow Play has long been popular in China. Following population migrations, wars, cultural exchanges, religious activities throughout history, it has been spread all over the country and gradually developed into many genres with different styles in different areas.

影人

影人是皮影戏中以兽皮或纸板做成的人物剪影，按照剧本需要，以生、旦、净、丑等人物出现，多以剧本要求为设计蓝图。一个皮影班社的影人寡众，以能演出几本戏来计算。各个戏的主要人物除有特制影人外，其他均可通用。一个完整的皮影人物的形体，大致由头、双臂（分大臂、小臂）、双手、躯体、双腿（上部以衣裙代替，下部与双脚相连）等共11个部分组合而成。由于肩关节和肘关节、手腕、膝部、腰部都能活动，所以表演起来活灵活现。皮影人物因影戏内容、角色的不同有各种造型；而不同地区形成的不同风格流派，更使皮影人物的造型丰富多彩。

Shadow Figures

The shadow figure is the cutout figure made of animal skins or cardboard and operated in the Shadow Play. The shadow figures may appear as characters such as the main male role (*Sheng*), female roles (*Dan*), painted-face male roles (*Jing*), and male clown roles (*Chou*) as demanded by the script. The number of shadow figures a troupe of Shadow Plays may have depends on how many scripts it has. Except for those special characters in each play, most of the shadow figures



• 老生人物（河北省唐山市）
Senior Main Male (*Lao Sheng*) Figure
(Tangshan City, Hebei Province)



• 妖旦（陕西省富平县）
Demon Female (*Yao Dan*) Figure
(Fuping Prefecture, Shaanxi Province)

can be used in all kinds of plays. A complete shadow figure is generally composed of 11 parts ranging from the head, arms (upper arms and forearms), hands, body, legs (with the upper parts substituted by the dress or skirt, and the lower parts connected with the feet) and so on. Since the shoulder joints, elbow joints, wrists, knees and the waist are all movable, the performance is lifelike. The shadow figures are cast in various characters according to the content of and roles in the script. Different places have developed their own styles, making the repertoire of the shadow figures rich and colorful.

> 皮影的文化内涵

千百年来，皮影艺术盛行于中国城乡之中，是中国古老的传统民间艺术。皮影艺术蕴藏着

> Cultural Meanings of Chinese Shadow Play

For thousands of years, the art of Shadow Play has prevailed in both urban and rural areas in China. It is one of the Chinese



- 皮影戏是一种群众喜闻乐见的民间艺术
Shadow Play, a Popular Folk Art

深厚的社会文化内涵，与宗教文化、戏曲文化和民俗文化等等有着极其密切的联系。

皮影与宗教文化

在中国数千年的历史中，宗教与民间信仰非常活跃，也相当复杂。宗教作为一种历史的社会现象，渗透到社会生活的方方面面。皮影是一种造型艺术与戏曲艺术融为一体的综合艺术，它与宗教文化的关系不仅体现在所表现的宗教故事、宗教人物，宣扬的宗教思想及参与的宗教活动中，而且也体现在它所形成的历史，以及演出的剧本和人物造型等方面。

皮影的人物造型与佛教的变相，演出的剧本（又称“影卷”）与佛教的变文之间，都有着极为深刻的血缘关系。“变相”是唐代以来佛教用来描绘佛经故事、宣传教义的一种绘画艺术形式，其中根据佛经绘制的图画称“经变相”或“经变”。变相或绘于帛纸上，或绘于寺院、石窟的墙壁上。“变文”则是唐代以来流行的一种说唱文学作品，被佛教用来讲述佛经故

ancient traditional folk arts. Chinese Shadow Play bears profound social and cultural meanings in close relation with the religious culture, traditional opera culture and folk culture.

Shadow Play and Religious Culture

During thousands of years of Chinese history, religion and folk beliefs have always been very popular and complicated. As a social phenomenon in historical context, religion has penetrated into all aspects of social life. The Shadow Play is an art which integrates formative arts and opera arts, whose relationship with religious culture is reflected not only in the religious stories, personages, religious ideas it promoted or religious activities it engaged in, but also in the history, scripts, characters and other aspects that it has created.

The characters in Shadow Play carry a very deep kinship with the Buddhist transformation form (*Bian Xiang*), the performed scripts (also known as shadow scrolls), and the Buddhist transformation texts (*Bian Wen*). The transformation form was an art of paintings used in Buddhism since the Tang Dynasty (618-907) to describe the stories contained



• 敦煌壁画

敦煌，位于甘肃，处于中国古代通往西域、中亚和欧洲的交通要道——丝绸之路上。敦煌壁画是敦煌莫高窟、西千佛洞、瓜州榆林窟等石窟上的宗教艺术。其规模巨大，技艺精湛，内容多描写神的形象、神的活动、神与神的关系、神与人的关系，以寄托人们善良的愿望，安抚人们心灵的艺术。

Dunhuang Frescoes

Located in northwest China's Gansu province, Dunhuang is a city in the important passage—the Silk Road—of ancient China's route to the western regions, Central Asia and Europe. The Dunhuang frescoes are the religious works of art found in the Mogao Grottoes, West Thousand Buddha Caves, Guazhou Yulin Grottoes and some other places around Dunhuang. They are huge in scale and exquisite in skill. The contents of these frescoes, mostly the images of gods, activities of gods, relationships among gods and relationships between gods and men, are entrusted with people's good wishes and serve as art to appease people's soul.

in Buddhist sutras, or scriptures, and to promote its teachings. Those pictures painted according to Buddhist scriptures are called scriptural transformation forms or scriptural transformation, usually painted on silk, paper, or walls of monasteries and grottoes. On the other hand, the “transformation text”, also known as the folk narrative, was a literary form of speaking and singing, popularized since the Tang Dynasty to narrate stories in Buddhist sutras and to publicize Buddhist doctrines. During the performance, transformation forms and transformation texts were often used in combination. Later on, the transformation text developed into *Baojuan* (treasured scrolls). Although the contents and the forms might have changed, the subject matter remained the same and the language became more readable, making narrated Buddhist tales much easier to memorize and spread, which exerted



• 剪纸灯

剪纸，是使用剪刀、刻刀等工具，将纸张、布、树叶等材料镂空成各种艺术图案的中国民间传统工艺。剪纸灯是将剪纸作品装饰在灯具上的装饰作品。

Paper-cutting Lanterns

Paper cutting is a traditional folk craftsmanship in China, using such tools as scissors, carving knives and the like to cut paper, cloth, leaves or other materials into various artistic patterns. Paper-cutting lanterns are lanterns decorated with paper cuttings.

事，宣传教义，又称“俗讲”。表演时，变文往往与变相相互配合。变文后演进为宝卷，其内容形式虽有变更，但主题未改，语意却更加通俗，所演述的佛教故事更加便于记忆传诵，这对于后来的鼓词、弹词等有显著影响。通过对皮影的人物、景片造型与演出剧本的研究，就会发现皮影人物造型不仅受到古

significant influences on the latter-day *Guci* (storytelling while beating drum) and *Tanci* (storytelling while playing string instrument), both being a form of speaking and singing art. Through the study of the personage, stage scenes, and scripts of the Shadow Play, we can easily see that the characters in them were not just influenced by the ancient silk paintings, painted stones of the Han