

非遗

北京

An oral history of the successors of
intangible culture heritage in Beijing

北京非物质文化遗产保护中心 ◆ 组织编写
徐建辉 ◆ 主编

北京非物质文化遗产 传承人 口述史

路宝刚 ◆ 口述 王延娜 ◆ 整理



北京皮影戏 路宝刚

对我来讲，在我心目当中，我父亲他们兄弟五个，在北京皮影乃至中国皮影界都是一座高不可攀的山。他们可以说是多才多艺，如果说北京皮影有艺术家、有大师的话，他们才是。



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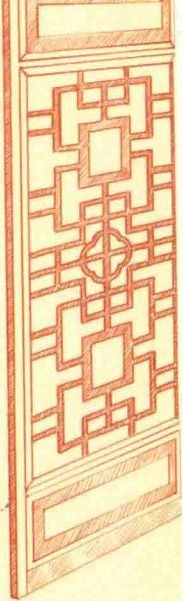
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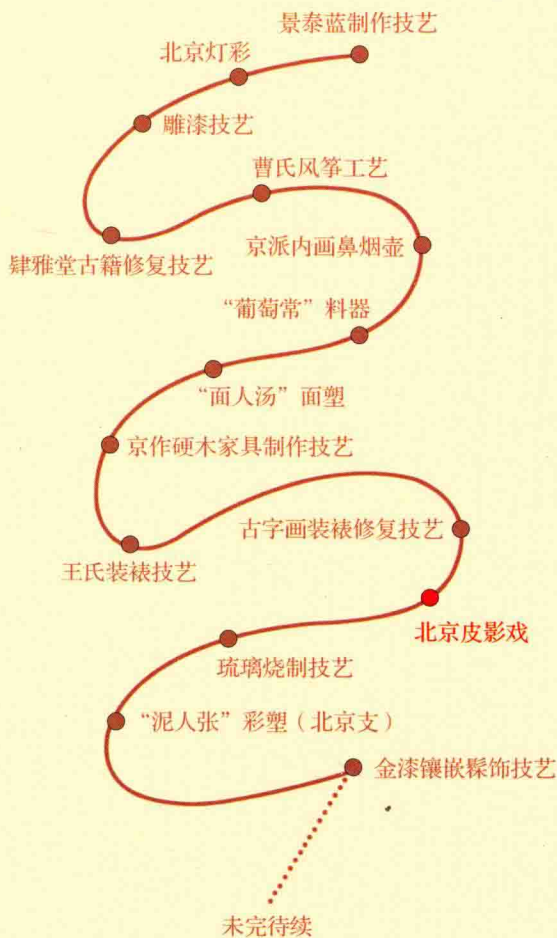
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一把直刀幻化于透明的兽皮，
栩栩如生的影人儿呼之欲出，
周身与杆儿默契配合，
光与影、声与色华丽呈现。

出身于皮影世家，
天资聪慧、勤奋好学，
一入此行，此生再无二致。
不辱“路家班”的声誉，
不忘老艺术家们炽热的情怀，
坚守皮影，苦心经营。

打开一扇窗，
让我们走进他的世界，
循着他的初心，继续我们的非遗之旅……





非遗 北京

锣鼓点，在空中回旋
光与影，演绎人世间的情感
曲尽人散，是另一出大戏的开始
是七百年精湛技艺的薪火相传

非遗之旅下一站——琉璃烧制技艺



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北京



北京非物质文化遗产传承人口述史

An oral history of the successors of intangible culture heritage in Beijing

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>> 北京皮影戏项目导读

INTRODUCTION TO BEIJING SHADOW PLAY

皮影戏，是中国特有的一种艺术形式。总体来说，它是将光影原理与雕绘、演唱艺术相结合，用灯光把透明的兽皮（牛皮、驴皮、马皮、羊皮等）雕刻出来的皮影人物映射在影幕上，演员手执能操纵影人做各种动作的杆子，伴随着音乐、唱腔来表演故事的一种戏曲表演艺术形式。这种表演形式在中国由来已久，而且流派分支众多，可以说中华大地无不飘扬着皮影戏的曲调。

北京皮影戏，以其独特的雕刻手法、独有的人物造型以及完整而独具风格的唱腔体系，从我国众多皮影分支中脱颖而出。

北京皮影的雕刻，讲究“一把直刀走到底”。无论多么复杂的皮影人物，雕刻者都自始至终只凭借着一把直刀，将其幻化在兽皮上。哪怕是一根发丝，一缕胡须，都栩栩如生。

北京皮影的人物造型从里到外都透着一股华贵之美。它诞生于宗教，成长于王府，脱胎于京剧，连京剧大家都给它钻过筒子，扮过唱，可见其地位之非凡。您在京剧中看到的脸谱或服饰，在北京皮影人物身上也能找到一模一样的翻版。再加之独特的“五色渲染法”做出的服饰效果，更是让其人物高贵惊艳，不同于民间之物。

北京皮影戏的唱腔，是将陕西碗碗腔和北京曲剧等地方戏曲的唱腔糅合在一起，形成了一种自己独有的唱腔。而且，它不只有唱，还有剧本，有曲牌，像《三赶青》《鸳鸯扣》等，它是一个系列，一个完整的系统。只是，如今想要听到北京皮影的传统唱腔可就难了，因为它正濒临灭绝。

说起北京皮影戏，就不得不说北京皮影剧团；说起北京皮影剧团，就不得不说“路家班”。1957年，北京市政府为了恢复因清末之后连年战乱而日益萧条的

传统戏剧——北京皮影戏，而筹划成立了北京皮影剧团。这个剧团是在北京西派皮影仅存的代表班社——“德顺皮影班社”的基础上组建而成的，而“德顺皮影班社”正是民国时期北京地区赫赫有名的“路家班”。所以说，没有“路家班”就没有后来的北京皮影剧团，没有北京皮影剧团也就没有如今的北京皮影戏。

皮影戏曾是人们走街串巷、赚钱糊口的买卖，每家皮影班社都有自己的看家大戏。北京皮影曾有东西派之分，东派“吃三国”，西派“吃西游”。而如今的北京皮影则是旧时北京西派皮影的传承，所以当今的北京皮影也以“西游戏”为自己的主要表演剧目，像《孙悟空三打白骨精》《猪八戒背媳妇儿》《盘丝洞》《火云洞》等。后来，特别是20世纪90年代以来，根据受众群体的变化，为了适应市场形势，北京皮影剧团也编排了很多适合小朋友观看的儿童剧，像《三邻居》《黄鼠狼送礼》《长腿的鸡蛋》《两朋友》等。

北京皮影戏，2008年被列入“第一批国家级非物质文化遗产扩展项目名录”，北京皮影剧团是该项目的保护单位。



◆ 路宝刚皮影雕刻代表作《美猴王》

Shadow play is a unique art form of China. Generally, it combines carving, painting, lights and singing. The silhouettes behind a screen are created with animal hides such as cow, donkey, horse or sheep. The actor controls a pole to make various actions accompanied by music and singing. Such performances have a long history in China, with various schools, which can be found in many places across the country.

Beijing shadow play stands out among many schools thanks to its unique carving techniques, character shapes and a complete and distinct style of singing.

The carving of Beijing shadow play requires a special technique of using a straight knife to carve continuously from beginning to end. No matter how complex the shadow figures are, only a single straight knife is used to cut the pieces, even the hair and beard are lifelike.

The characters in Beijing shadow play emit luxurious beauty inside and out. It was born of religion, matured in the palace, absorbed Peking Opera, and Peking Opera heavyweights practiced the art while singing. The masks and costumes seen in Peking Opera appear nearly identically in Beijing shadow play. Its unique "five-color rendering method" for clothing effects makes characters noble and stunning, contrasting those in folk tales.

Beijing shadow play formed a unique style of singing by blending vocals with small copper bowls, Qu opera and local opera singing. Single styles aren't alone in their uniqueness: Crooked cards, such as "sanganqing, or three out of the blue," and "mandarin duck buckle" are all pieces of a complete and refined system. Unfortunately, it's hard to hear authentic traditional singing because it's on the verge of extinction.

It's hard to discuss Beijing shadow play without mentioning the Beijing Shadow Play Troupe (BSPT). And the mention of the BSPT inevitably leads to the

reference to Lu's Group. In 1957, the Beijing Municipal People's Government planned to establish the BSPT to resume the traditional Beijing shadow play which experienced a steep decline after years of war at the end of the Qing Dynasty (1644-1911).

The troupe is the only existing representative of the Western School modeled after the work of the Deshun Shadow Society, Which is exactly the Lu's Group that remained popular during the Republic of China period (1912-1949). This relationship inspired the declaration: "There would be no BSPT without Lu's Group, and there would be no Beijing shadow play today without the BSPT."

Shadow plays were once a method to survive on the streets. Each group had its own signature plays. Beijing shadow plays were divided into East and West schools: The East specialized in Chinese classics represented by Romance of the Three Kingdoms, while the West tended to adapt content in the realm of Journey to the West. The art which still thrives in Beijing is inherited from the West school, which explains why so many plays performed today feature stories from Journey to the West such as Monkey Subdues the White-Bone Demon, Pig Carries His Wife, The Cave of Silken Web, and The Fire-Wind Cave. Recently, especially since the 1990s, the BSPT has staged many plays to meet demands of the new market—specifically catering to younger audiences with titles such as Three Neighbors, The Weasel Sending Gifts, The Long-legged Eggs, and Two Friends.

Beijing shadow play was included in the first group of the national intangible cultural heritage expansion project in 2008, and the BSPT has been designated as the inheritance unit of the project.

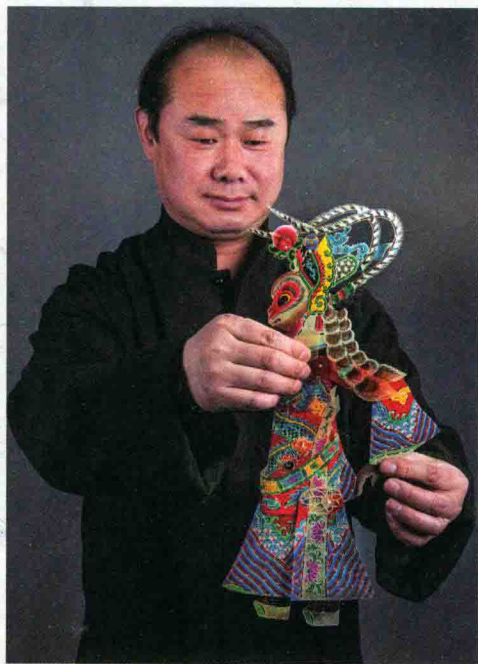
>> 北京皮影戏传承人导读

INTRODUCTION TO REPRESENTATIVE INHERITOR OF BEIJING SHADOW PLAY

路宝刚，北京人，满族，1964年10月出生于北京西四毛家湾口的四合院里。5岁，跟随父亲，即当时北京皮影剧团的团长路景安先生，到北京昌平的兴寿接受贫下中农再教育。其间，跟随父亲学习拉二胡等技艺。15岁，丧父，独撑门户。虽生于皮影世家，却自幼未受皮影半分益处。16岁，听从组织安排，进入北京皮影剧团，人生自此发生重大转折。凭借聪慧的天分和勤奋的学习，他掌握了北京皮影戏的表演、雕刻等多种技能，并能自己撰写剧本、导演剧目等。通过不懈的努力，他逐渐成为北京皮影剧团的演员主力、雕刻能手、

演员队队长、副团长、团长。至今，他从事皮影事业已37年之久。他常说，想换条路走走，却从未真的离开。

自20世纪80年代以来，路宝刚多次代表北京皮影剧团出国演出，并多次获奖，他雕刻的皮影人物也被各国博物馆争相收藏。1985年他代表北京皮影剧团



◆ 路宝刚

赴美国参加洛杉矶万国博览会进行北京皮影展示演出，获博览会明星奖；他雕刻的皮影人物《周仓》《穆桂英》《石秀》等10件作品也被洛杉矶万国博览会收藏。

2003年，路宝刚开始收徒传艺，将自己多年学习实践的心得以及北京皮影表演、雕刻的绝技都如数传给学生。如今已教授学生十余人。2015年，路宝刚被评为“北京市非物质文化遗产项目代表性传承人”，目前已申报“国家级非物质文化遗产项目代表性传承人”，结果尚未公布。



◆ 乐享皮影时空

Lu Baogang from Manchu ethnic group was born in Beijing on October 1964. At the age of 5, he followed his father Lu Jing'an, head of the BSPT, to accept re-education by poor and lower-middle-class peasants in Changping County, Beijing. During his stay there, he learned to play the erhu (a two-stringed bowed instrument with a lower register than jinghu) from his father. At 15, he had to start working to support the family after his father died. Although born into a shadow puppet family, Lu Baogang seldom benefited from shadow puppets in his youth. Things changed when he reached age 16, at which time he was sent to the BSPT, where he absorbed the skills of playing and carving thanks to his talent and hard work. Soon thereafter, he was able to direct his own original scripts. His unrelenting efforts gradually advanced him from lead actor to carving master, team leader, deputy head, and head. Now, he has been involved in shadow plays for 37 years. He has considered leaving the craft to do other things, but has never managed to give it up.

Since the 1980s, Lu Baogang has toured the globe on behalf of the BSPT, returning with numerous awards. The shadow figures he carved have been acquired by many museums around the world. In 1985, he showcased his talent at the World Expo in Los Angeles in the United States, where he took the Star Award. A total of 10 of his shadow figures including Zhou Cang, Mu Guiying, and Shi Xiu, were acquired by the Expo.

In 2003 he began to accept apprentices to whom he could pass on his artistic skills and share his years of experience in performance and carving. Today, he works with at least 10 apprentices. In 2015, he was named the representative inheritor of the Beijing intangible cultural heritage project. The application for representative inheritor of the national intangible cultural heritage project is underway, awaiting a decision.



北京
皮影戏

