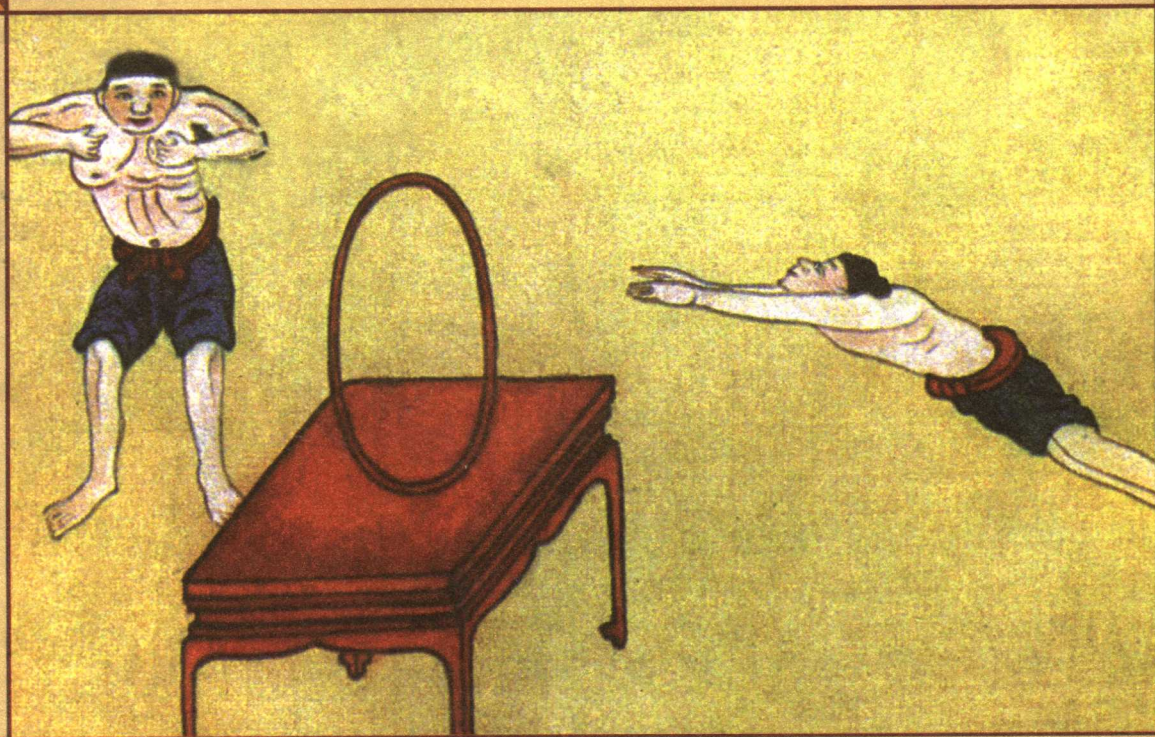


图说

中国古代百戏杂技

*An Illustration to Ancient
Chinese Performances and Acrobatics*

崔乐泉 编著



世界图书出版公司

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崔乐泉，1959年生，山东省桓台县人。先后就读于山东大学历史系、中国社会科学院研究生院考古系和上海体育学院，获历史学硕士和教育学博士学位。是中国首位以体育史为研究方向的博士学位获得者。现为国家体育总局体育文化发展中心学术研究部主任，研究员，中国体育科学学会理事，中国体育史学会秘书长，东北亚体育运动史学会理事，国家体育总局优秀中青年学术和技术带头人，享受国务院政府特殊津贴专家，四川省首批“天府学者”特聘教授，山西师范大学、兰州理工大学、山东理工大学、绍兴文理学院等院校兼职教授。近年来出版有《中国武术史》、《中国近代体育史》、《图说中国古代游艺》、《中国古代体育文物图录》和《奥林匹克运动简明百科》等专著10余部。主编和参与编著的作品有《中国体育文化五千年》、《中华武术图典》、《体育科学百科辞典》、《二十世纪的中国·体育卷》、《奥林匹克运动百科全书》等20余部。在国内外报刊发表有关研究论文100余篇。多次在中央电视台《百家讲坛》栏目以及国内各大学和科研机构做学术演讲。

现主要致力于体育史学、体育考古学和体育民族学方面的研究。

中国古代的百戏杂技艺术，是一种源远流长的民族艺术。它来源于我国各民族人民长期生产、生活的实践。它不仅有着我们中华民族独具风格和浓郁的生产、生活气息，而且与我们民族的各种传统文化有着极其密切的联系。

《图说中国古代百戏杂技》一书，通过大量珍贵的历史文物资料，以图说的形式再现了中华民族百戏杂技艺术的产生、发展及其演变过程。对中国古代历史上不同时期百戏杂技艺术的文化背景、表现特点、演出形式、组织管理、时代精神以及它在中华文明发展史上的重要地位与积极作用进行了阐述，反映了各个时期杂技艺人高超的技艺。本书图文并茂，通俗易懂，通过阅读本书，使读者对中国古代百戏杂技的概况有一个基本的了解和感知。

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【 前 言 】 Foreword

中国古代的百戏杂技艺术，是一种源远流长的民族艺术。它来源于我国各族人民长期生产、生活的实践活动。不仅有着我们民族的独特风格和浓郁的生产、生活气息，而且与我们民族的各种传统文化有着极为密切的联系。它既有人类以自身技艺进行的表演，又有利用动物之特点进行的表演；既有力技，又有技巧，同时又融汇了中华文化的诸多艺术特点。

Ancient Chinese acrobatics art (also named baixi, or hundreds acts play, show performed with many different acts) is a traditional art with a long history. Originating from the practice of production and activities, it is characteristic of the unique style and closely related to traditional Chinese culture. It consists of two forms: the human being's performance and the performance of animals and human beings together. Including strength and skill, ancient Chinese acrobatics art has absorbed the features of other arts.



【 汉代舞乐百戏画像石（四川省郫县出土石棺画像） 】

中国古代的百戏杂技艺术，由于本身成长的土壤和民族文化氛围的影响，决定了它所具有的特殊性：一方面，传统的百戏杂技艺术与歌舞、戏剧、舞蹈、体育等姐妹艺术有着一个长期的共生过程，是在互相影响、互相融合中逐渐丰富、成长起来的；一方面，由于百戏杂技艺术孕育于中华传统文化之中，来源于民间，因而它更接近于生活，更能直接反映各种技能的艺术特色，同时也能展示我们民族坚毅、乐观、勇敢、豪放的性格。



【 汉代红陶倒立俑
（河南省济源县织城出土） 】

Owing to national cultural influence, Chinese ancient acrobatics art possesses a unique style. On the one hand, Chinese ancient acrobatics art has developed, along with the growth of dance, play, opera, sports, etc. They coexisted and influenced each other. On the other hand, originating from the folk society and bred in the cradle of traditional Chinese culture, Chinese ancient acrobatics art is more closely associated with people's life and more directly reflects features of other arts, and personalities of Chinese nation, i.e. strength, optimism, courage and generosity.



《 东汉陶樽沿倒立俑
(河南省济源出土) 》

作为中华文化的一个重要组成部分，早在二几千年前的商周时代，中国的百戏杂技活动就已经萌生了。春秋战国时期，上有各国乐舞活动的开展，下有民间活泼而淳朴的游乐，加之大批专业人才的涌现、演员队伍的形成，促使各项技艺向艺术表演的方向发展，属于表演范畴的各种百戏杂技雏形已经形成。

Chinese ancient acrobatics show has a long history. As early as 3,000 year ago came into existence the ancient Chinese acrobatics art. During the Spring and Autumn Period (770B.C. - 476 B.C.) and the Warring States Period (476B.C.-221B.C.), ancient Chinese acrobatics art bore its embryonic forms. Simple, vivid and funny, Chinese ancient acrobatic performance was shown in many kingdoms. The governments supported the performance actively, while the common people participated in them enthusiastically. Moreover, some talented players became specialists and special organizations were formed. At the same time, various kinds of plays come into birth.

汉初，秦宫中的大批艺人，或被汉宫接收，或流散于民间，其中包括不少技艺人才。当时，民间十分喜好百戏艺术，不仅喜庆活动以之为乐，连家宴也用以娱宾。及至东汉，百戏杂技这一以杂技技艺为中心、汇集各种表演艺术于一堂的新品种终于定型。

At the beginning of the Han dynasty (206 B.C.- 220 A.D.), a large number of entertainers in the court of the Qin dynasty (221 B.C.-206 B.C.), were either adopted by the Han court as performers, or became the folk artists, many of whom were talented artists. At the times, acrobatics show had been popular among the common people. People not only enjoyed acrobatics show at celebrations, but also at family banquets. During the Eastern Han dynasty (25 A.D.-220 A.D.), ancient Chinese acrobatics art formed a new style, taking acrobatic skills as the center and collecting other kind of performing arts.

三国至两晋南北朝，百戏杂技继承东汉的规模并略有创新。当时，各小朝廷更迭频繁，开国之“英主”往往增修百戏杂技乐舞以扬国威，但沉溺于技艺戏乐而亡国杀身者亦不乏其人。一次次集散，刺激了百戏杂技的纵深发展。这时虽值战乱不堪、社会黑暗之时，但学术气氛却异常活跃，加之宗教大兴，给百戏杂技以不少的影响。

During the Three Kingdoms Period and the Western Jin and Eastern Jin dynasties, the acrobatics art inherited the essence of that in the Eastern Han dynasty and was innovated slightly. At that time, small royal governments alternated frequently. The founder of each royal government often remodeled acrobatics show and other amusement performance to its kingdom's prestige. However, several founders indulged in acrobatics show and as a result, destroyed their kingdoms. Such alternations made acrobatics show develop in width and in depth. Despite frequent wars and hard life, academic and religion activities were actually prosperous. This produced a far-reaching influence on acrobatics show.



〔 唐代戴竿图壁画（甘肃省敦煌市莫高窟第156窟壁画） 〕

经过长时期的兼收并蓄，到公元581年隋文帝杨坚建隋，宫廷百戏杂技完全成熟。初唐，已有“杂技”这一名词，但习惯上仍称“散乐百戏”。开元、天宝年间，唐的科学、文学、艺术、工艺、宗教等各项文化均有极大地发展，都城长安（今陕西西安）成为世界文化交流的中心。在这种情况下，具有历史传统的百戏杂技亦得到了前所未有的发展，成为中国古代百戏杂技史上最辉煌的一页。

After a long time, the palace acrobatics show gradually matured in the Sui dynasty (581 A.D.-618 A.D.). At the beginning of Tang dynasty (618 A.D.-907 A.D.), people used the term "acrobatics", but they also called sanyue show (show full of funny stories and acrobatic skills) in general. During the Kaiyuan Period (713 A.D.-742 A.D.) and Tianbao Period (742 A.D.-756 A.D.) in the Tang dynasty, almost every field in China, including science, literature, art, craft and religion reached its peak and Chang'an (now Xi'an), the capital of the Tang Empire, became the center of global cultural exchange. Under such circumstances, acrobatics show developed in an unprecedented manner, presenting its most magnificent page.

宋代是百戏杂技艺术发生重大变革的时代，它的活动重点从宫廷转移至民间，从而在演出形式、演出队伍及节目创作方面都发生了深刻的变化。由于宋代市民阶层的兴起，给当时的文化艺术带来了新的影响：话本小说产生，各种表演艺术逐步分化，进而形成音乐、舞蹈、杂剧、滑稽、木偶戏等专业门类。汉唐时总称为百戏的混合艺术在宋代已不再包罗万象，而专指杂技了。

Chinese ancient acrobatics show experienced great changes in the Song dynasty (960 A.D.- 1127 A.D.). Its performance was moved from the imperial court to the civil society and therefore great changes took place in the performance form, performance troupes and programs changing extremely. In the Song dynasty, the emergence of the social stratum of city duelers brought new influence on culture and art. At that time, the story-telling novel came into being. Then performing art gradually split up into such forms of art music, dance, opera, funny play, puppet show and so on. Therefore, in the Han and Tang Dynasties ancient Chinese acrobatics show no longer referred to a combined form of various arts in Song dynasty, and it exclusively referred to the acrobatics.

明、清两代是中国最后的两个封建王朝。统治者继承两宋以来地主阶级的偏见，视百戏杂技艺术为不登大雅之堂的江湖把戏，因此杂技的活动与演出主要在民间展开，其主要形式是流浪江湖、撂地卖解或参加各种走会、承应堂等。这样一来，传统的杂技艺术具有更加浓厚的民族性，技艺得到进一步丰富和提高。同时，随着

外国马戏魔术纷沓而至，中国杂技艺人流浪海外，促进了国际杂技艺术的交流。及至近代，在古代中国流行了数千年的传统百戏杂技艺术，逐渐开始了向现代化的过渡。

The Ming dynasty (1368 A.D.-1644 A.D.) and the Qing dynasty (1644 A.D.-1911 A.D.) were China's last two feudal dynasties. During this period, the ruler class continued to show prejudice against acrobatics art, regarding it as small acts. Therefore, the acrobatic show was performed mainly in the civil world, main forms being mobile shows, and joining in ceremonies or parties. Then, traditional acrobatics art possessed more national characteristics, with better skills. At the same time, along with the introduction of foreign circus and magic, the Chinese acrobatics entertainers went abroad, promoting the international exchange of acrobatics. In modern times, Chinese acrobatics art gradually embarked on a transition towards modern form, after the being popular for thousands of years.

崔乐泉

二〇〇六年十月于北京



〔清代上刀梯——白刃可蹈（载吴友如绘《吴友如画宝》）〕





中国古代的百戏杂技艺术是人类社会活动的内容之一，它起源于原始人类的生产实践。随着人类历史的发展，原始杂技的形态、内容和表现形式也逐渐丰富和多样化，进而逐渐从人类最初的生产实践、部落战争、宗教及乐舞等社会实践中萌发出来而成为具有华夏民族独特风格的百戏杂技艺术。



《新石器时代舞蹈纹彩陶盆
（青海同德宗日出土）》

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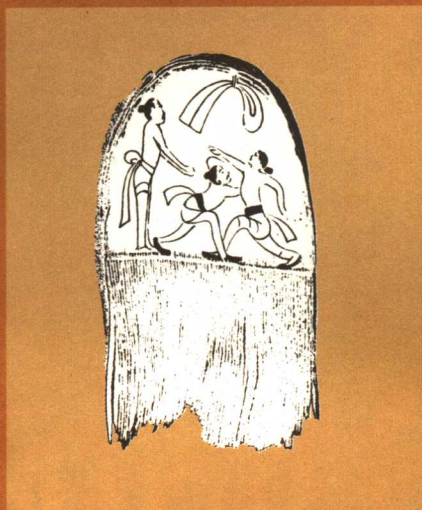
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