



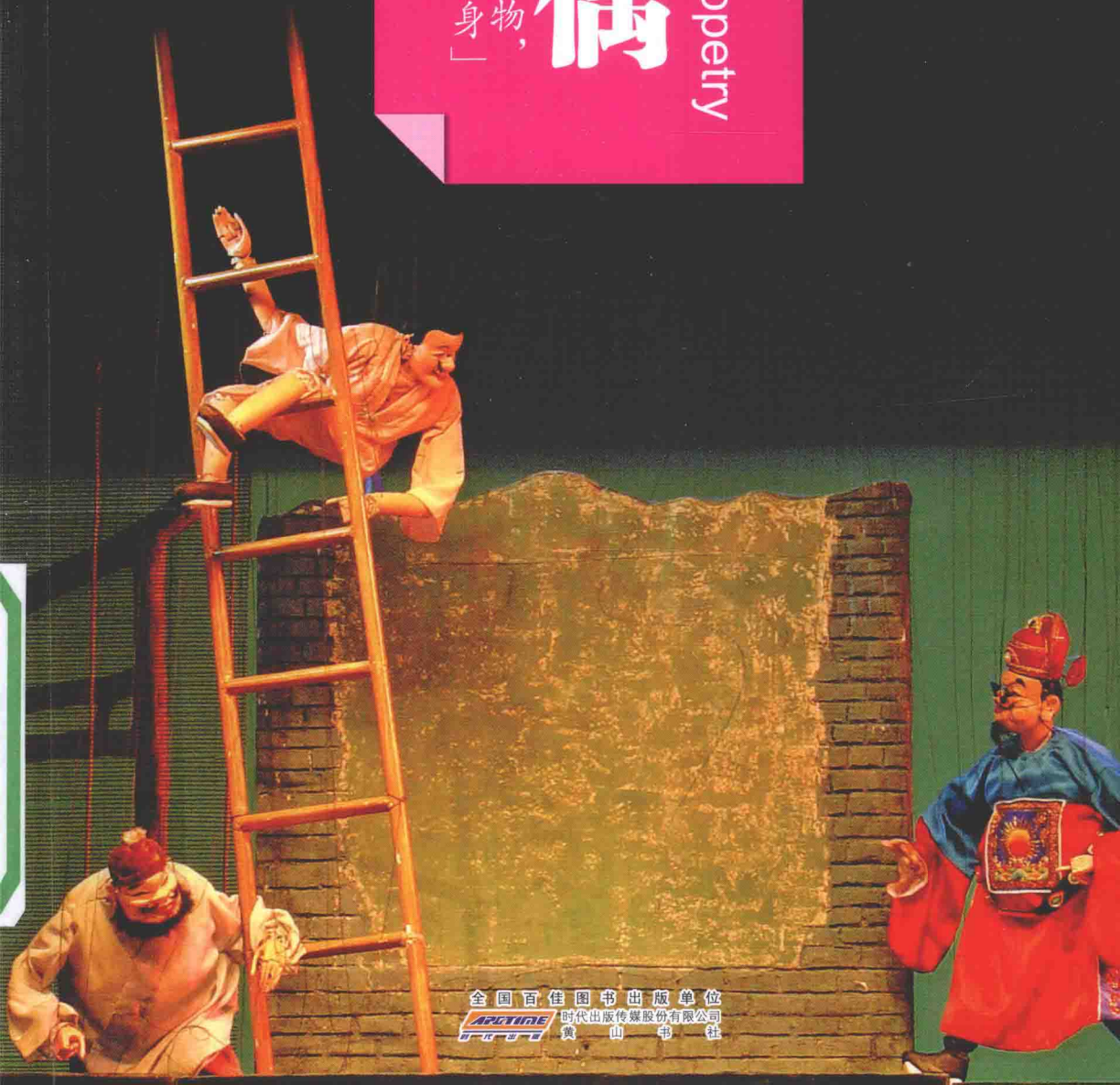
历史活化石

Chinese Puppetry

木偶

「笑尔胸中无一物，
本来朽木制为身」

童芸 孙欣 © 编著



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黄山书社

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木偶是用木头雕刻的人或者动物像，用木偶来表演的戏剧叫木偶戏。木偶戏是戏剧艺术的一种特殊形式，在中国古代又称为“傀儡戏”。表演时，演员一边在幕后操纵木偶，一边

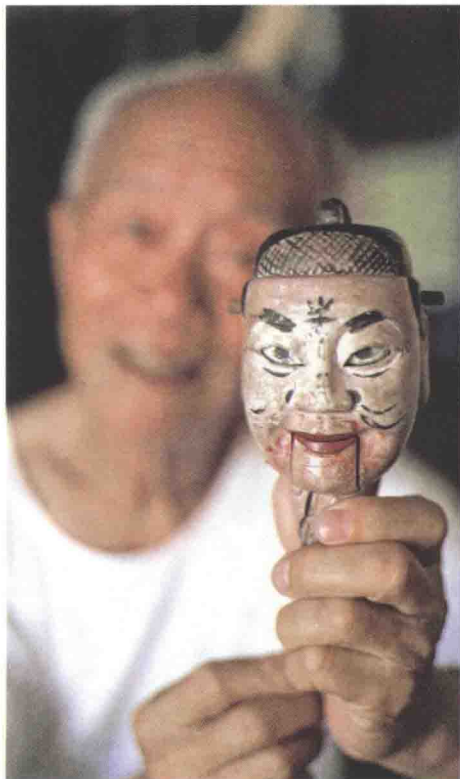


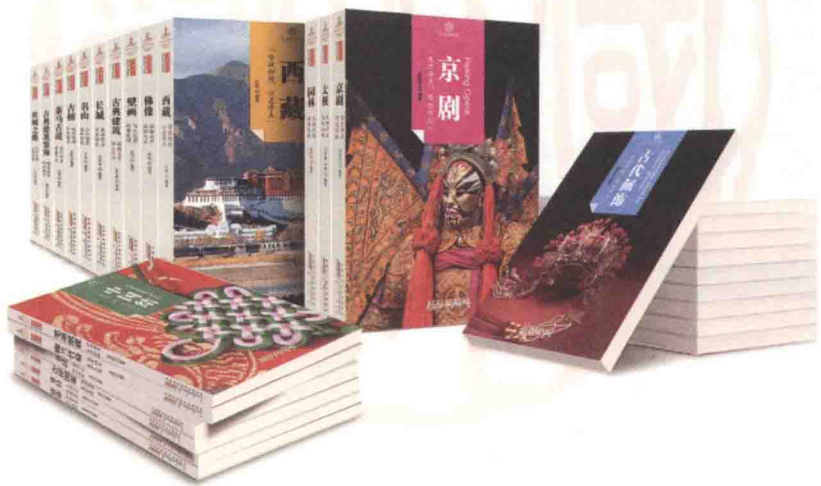
The puppet refers to a wood-carved figurine in human or animal shape. Theatrical performance with this type of figurines is thus known as puppetry. As a unique type of theatre arts, it is also known as the “dummy play”. During the performance, the puppeteers manipulate the puppets behind the stage and sing lyrics accompanied by local vocal music, which shows rich regional cultural traits. Chinese puppetry has a long history. It is said that the puppet acrobatics date back to the Three Kingdoms Period (220-280) over 1,700 years ago. The puppet was later gradually used in presenting scenarios from myths, famous battles, etc., thus leading to the creation of various types of puppetry, including rod puppetry, string puppetry, iron wire puppetry, glove puppetry, fire puppetry, water puppetry, and costume puppetry. Puppets used in the performance often exhibit exquisite craftsmanship and are regarded as artistic objects with high aesthetic value.

演唱，配以当地的声腔音乐，具有浓厚的乡土气息。中国木偶戏的历史十分悠久，早在1700多年前的三国时期就有可进行杂技表演的偶人，后来木偶又逐渐用于表演神话传说、战争等故事场景，并形成了杖头木偶、提线木偶、铁枝木偶、布袋木偶、药发傀儡、水傀儡及肉傀儡等多种形式。而这些制作工艺精湛的各式木偶，也成为了具有很高欣赏价值的艺术品。

本书以生动的文字和直观的图片，向读者介绍了中国木偶的历史与文化内涵、种类、制作工艺、造型艺术和舞台装置，以及木偶的地域特色等内容，希望能够引领读者了解中国木偶知识，品鉴木偶艺术的绚烂多彩。

With vivid description and direct illustrations, this book introduces the history of Chinese puppetry, its cultural connotation, categories, craftsmanship, image design, stage design, and regional characteristics. It aims to lead the readers to the world of Chinese puppetry to appreciate this glorious theatre art.





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瓷

千年窑火，碧瓷青影

茶

一茗一世界

玉

温润有方，石之美者

文化的脉络

吉祥图案

图必有意，意必吉祥

书法

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目录 Contents



木偶概述

General Overview..... 001

木偶的历史

History of Puppetry..... 002

木偶的种类

Categories of Puppetry..... 021

木偶的文化内涵

Culture Connotation of Puppetry..... 036

木偶的制作、造型与舞台装置

Puppet Production, Image Design
and Stage Setup 059

木偶的制作

Puppet Production 060

木偶的造型

Image Design 074

木偶的舞台装置

Stage Setup 083



木偶的地方特色

Regional Characteristics of Puppetry..... 089

北京木偶

Beijing Puppetry 090

河北木偶

Hebei Puppetry 094

山西木偶

Shanxi Puppetry..... 098

陕西木偶

Shaanxi Puppetry..... 103

甘肃木偶

Gansu Puppetry 109



湖南木偶

Hunan Puppetry..... 114

江苏木偶

Jiangsu Puppetry 118

浙江木偶

Zhejiang Puppetry..... 123

福建木偶

Fujian Puppetry..... 126

广东木偶

Guangdong Puppetry..... 133

海南木偶

Hainan Puppetry 137

台湾木偶

Taiwan Puppetry..... 141

木偶概述

General Overview

木偶是中国民间广泛流传的民俗艺术，具有悠久的历史 and 深厚的文化内涵。木偶在古代又称为“傀儡子”“魁礮子”或“窟礮子”，是由殉葬的俑逐渐发展演变而成的，并由此形成了丰富多样、各有特色的诸类木偶。

The puppet (literally meaning wooden figure) is a popular Chinese folk art with a long history and deep cultural connotation. It was also known as the *Kuileizi* (傀儡子 dummy), *Kuileizi* (魁礮子 marionette), or *Kuleizi*. It originated from figurines buried with the dead and gradually formed different categories of puppets with various characteristics.



> 木偶的历史

中国的木偶戏表演历史悠久，虽然关于它的起源目前尚无定论，但据春秋战国时期（前770—前221）著名思想家列子的著作《列子·汤问》记载：周穆王时，有工



> History of Puppetry

Chinese puppetry has a long history, but its origin remains a mystery. According to *Tang Wen (the Questions of Tang)* in *Lie Zi* written by the famous ancient Chinese philosopher Lie Zi who lived in the Spring and Autumn Period (770 B.C.-476 B.C.) and the Warring States Period (475 B.C.-221 B.C.), there was a craftsman known as Yanshi during the reign of King Mu of the Zhou Dynasty (1046 B.C.-221 B.C.). One day, he came to visit the king with his puppet that could sing and dance with rhythm as if it was a real person. Besides, according to *Yuefu Zalu (A Miscellany of Music)* authored by Duan Anjie of the Tang

- 《列子》书影

Book Copy: *Liezi*



- 河南信阳出土的战国木偶示意图
Puppet Unearthed from Xinyang City,
Henan Province (Warring States Period,
475 B.C.-221 B.C.)

匠名偃师，带着他制造的木偶拜见周穆王。木偶的歌舞动作与真人一样，歌合律，舞应节，千变万化。另在唐代段安节撰写的《乐府杂录》中曾记载了这样一个故事：汉高祖被匈奴兵围困在平城（今山西定襄），谋士陈平探知匈奴首领冒顿单于的阏氏善妒，于是令人造了一些形似歌女的木偶，装上机关，放在城墙上跳舞。阏氏以为是真

Dynasty (618-907), when Emperor Gaozu of the Han Dynasty (206 B.C.-220 A.D) was besieged by Huns in Pingcheng (now Dingxiang of Shanxi Province), craftsmen made female-looking puppets, and installed manipulation devices in them so they could dance on the city walls under the suggestion of a staff officer named Chen Ping, who came up with the idea after he heard that the King of Huns named Modu (Batur Tengriqut) had a jealous wife. As he predicted, the King's wife was deceived to believe the puppets were real women, and worried the Modu would marry them if they occupied Pingcheng so she convinced Modu to retreat the army from there. This story shows that puppet making may have started before the Han Dynasty, because the craftsmen were able to make exquisite puppets in such a short time.

According to unearthed ancient puppets and archeological research, the puppet may originate from figurines buried with the dead in ancient times. A clay figurine with cangue made in the late Shang Dynasty (1600 B.C.-1046 B.C.) was unearthed from Yin Ruins in Anyang of Henan Province. Wood figures, known as *Yong* were also often discovered in the



人，担心平城被攻下以后冒顿单于会迎娶这些美女，于是便劝冒顿单于退兵。当时能在短时间内便造出精妙的偶人，说明木偶在汉代之前技艺已经成熟。

根据考古实物和研究成果，木偶的产生可追溯到古代墓葬中的人俑。在河南安阳殷墟的考古发掘中，曾出土过一件商代（前1600—前1046）后期的带枷陶人。在春

tombs of the Spring and Autumn Period (770 B.C.-476 B.C.) and the Warring States Period (475 B.C.-221 B.C.). For instance, human figurines, like servants, maids, and warriors were unearthed from tombs of the Kingdom of Chu in Yangtian Lake of Changsha City and Deshan Mountain of Changde City in Hunan Province, Changtaiguan of Xinyang City in Henan Province, and Tombs of the Warring States Period (475 B.C.-221



• 马王堆汉墓彩绘木偶

Colored Wooden Puppets Unearthed from Mawangdui Tombs (Han Dynasty, 206 B.C.-220 A.D.)



• 马王堆汉墓歌俑

Musician Puppet Unearthed from Mawangdui Tombs (Han Dynasty, 206 B.C.-220 A.D.)



秋战国时期的墓葬中也常有被称为“俑”的木偶人出土，如湖南长沙仰天湖墓和常德德山楚墓、河南信阳长台关楚墓及四川战国墓等，都出土有仆吏、侍女、武士一类的人俑实物。这一时期的木俑通常用木板刻制，多为简单的人形俑，而信阳楚墓的女俑已装上假发，有的手腕还能转动。汉代（前206—公元220）则出现了大批歌舞俑，如1979年山东莱西的西汉墓出土了一件悬丝木俑，木俑高1.93米，肢体由13段木条构成，各部位的关节皆可活动，能坐、立、跪，腹部与腿部还钻有一些小孔，用于穿线控制木偶的手脚。这些都说明此时的木俑已经可以由人操纵而动作了，是俑人正式过渡到歌舞俑的实证。歌舞俑产生以后，不仅用于陪葬，也被用来在丧事和饮宴集会上表演节目，这样就产生了木偶戏。

木偶戏自产生起，就以新颖的表演形式深受人们喜爱。到唐代（618—907），木偶戏已发展到成熟阶段，能够演出完整的戏曲故事，成为文化艺术中不可缺少的一种大众文艺形式。当时木偶的制作方法是先将木头砍成木偶的大致轮



• 男女木偶（唐）（图片提供：FOTOE）
Male and Female Puppets (Tang Dynasty, 618-907)

B.C.) in Sichuan Province. Most figurines during this period were carved in wood and roughly made into human shape. However, the maid figurines from the tombs in Xinyang were decorated with wig and some of them had manipulable joints. In the Han Dyansty (206 B.C.-220 A.D.), many singer and dancer figurines were made. For example, a wired wood puppet was unearthed from a tomb built in the Western Han Dynasty (206 B.C.-25 A.D.) in Laixi City of Shandong Province in 1979. The figurine was 1.93 meters tall



廓，然后再进行精雕细刻，接着要给木偶刷上胶漆以防止虫蛀，最后要为木偶穿上色彩鲜艳的衣服。木偶戏的演出方式是由人通过绳索来操纵木偶表演，有提线木偶和盘铃傀儡等类别。提线木偶从唐代开始一直流传至今，在中国有着悠久的历史。唐代提线木偶的制作已经十分精致，木偶衣着华美，演出内容广泛，几乎囊括了社会生活的各个方面。盘铃傀儡以盘铃乐器进行伴奏，表演生动，在当时博得了上至皇室贵族、下至平民百姓的欢心。而且在闹市中以商业演出为存在方式的木偶戏在此时已经出现。

and was made of 13 chunks of wood. As its joints were manipulable, it could sit, stand, and kneel down. There were small holes around its abdomen and thighs to allow threading lines to control its legs and arms. These evidences showed that puppets could be manipulated by humans back then, which marked the official transition of puppets from burial objects to entertaining figurines. They were not only used to be buried in tombs, but also to perform at funerals or banquets, which led to the origin of the puppetry.

Puppetry is known for its creative performance, and thus has attracted many followers. In the Tang Dynasty (618-907), puppetry gradually matured and could present complete dramas and thus became an essential form of folk art. At that time, the main body of the puppet was carved out of tree trunks, which were then refined, painted with shellac varnish to prevent it from being damaged by vermin, and dressed with bright-colored clothes. During the performance, the entertainer would control the puppet with lines, and created different types



• 木偶服饰
Costume for Puppets



• 三彩木偶戏枕（北宋）

此枕上面的图案为提线木偶戏，画中有三个童子，左边童子坐在地上，左手提锣，右手以棒敲击。中间童子吹笛，同时左足抬起作打节拍状。右边童子探腰，右手握杖，杖上用三根丝线悬挂一个老翁木偶。此画形象地反映出宋代木偶戏的盛行。

Three-color Glazed Clay Pillow with Puppetry Design (Northern Song Dynasty, 960-1127)

The pattern on the pillow illustrates the scene of a string puppet show. There are three children in the picture. The one sitting on the left has a portable gong in his left hand and a stick in his right hand to hit the gong. The one in the middle blows the flute and raises his left foot as if he is counting beats. The one on the right stoops down and has a pole in his right hand. On this pole, a puppet appearing to be an elderly man is hung by three strings. This scene reflects the prevalence of puppetry in the Song Dynasty (960-1279).

木偶戏的全盛时期是在宋代（960—1279）。从宋人笔记等著作中可以看到，在当时民间瓦舍勾栏的技艺演出中，木偶戏占了重要的一项，从事木偶制作、木偶戏表演的艺人数量众多。这一时期的木偶戏种类丰富，有悬丝木偶、杖头木偶、药发傀儡、水傀儡、肉傀儡、清乐傀儡等。其中，悬丝木偶、杖头木偶戏能够表演灵怪、铁骑和历代君臣将相等故事，内容包罗万

of puppets like string puppets and bell puppets. With a long history in China, the string puppet has been popular since its appearance in the Tang Dynasty (618-907). At that time, it was made with exquisite craftsmanship and dressed in beautiful and charming clothes. It could perform a wide range of stories which covered most aspects of the society. The performance of bell puppetry was accompanied by the music of panning bells. It was favored by the imperial