

偶 陶 畫 戲



潮汕彩繪翁仔屏泥塑展
Painted Earthenware Theatrical Figures
Folk Painted Figurines of Chaozhou and Shantou

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I 序

臺灣是個多元族群融合的社會，而自明清以來，由中國大陸來台的移民後裔，由於閩南人佔多數，形成了今日我們熟悉的語言與傳統文化的主體。但來自粵省的客家族群，雖然人數較少，亦保存著深具特色的生活方式與文化，兩地的文化隨著閩南與客家族群的開墾遷移，逐漸遍布全島，並在悠長的歲月中逐漸融合，形塑了今日台灣文化的特殊風貌。

在工藝方面，潮州匠師，向與漳、泉並列齊驅，尤其傳統金漆木雕之美，冠為閩粵之首，其作品今日仍多有留存，惟國人多不能詳辨其起源。如台南水仙宮在清朝康熙年間營建時，便是聘請著名的潮州工匠前來建造，為潮州傳統建築藝術，在台留下美跡。而高屏地區自古流行迄今的皮影戲「潮調」，則遺留了潮劇風華。潮劇雖在今日的臺灣已屬罕見，但除潮汕地區之外，在東南亞的華人社群中，仍十分風行。而此次展出的潮汕彩繪翁仔屏泥塑，便可說是潮汕工藝與戲曲結合後，所產生的巧妙結晶。

來自潮州的彩繪陶塑，即所謂的「翁仔屏」，是盛行於當地的生活飾品，除了日常把玩或作為餽贈品，在廟宇祭祀慶典，更能與祭品一起上供桌，作為娛神的擺設。每一「屏」取自潮劇中的一幕，仿若劇照一般，人偶擺出戲齣唱曲中的身段，表情靈活，姿態生動，衣袍冠冕等細節，作功細緻，色彩瑰麗，盡顯匠師功底。

國立歷史博物館此次舉辦的「偶陶畫戲－潮汕彩繪翁仔屏泥塑展」，承蒙呂吟詩女士慷慨提供展品，使此次展出的作品數量達到空前的數百件，而論及展品的作工之精緻，與品項之多元，即使在今日的潮汕當地，都屬罕見。感謝陳奕愷教授，在翁仔屏上投注了大量調查與研究，並慨予指點，使我們對翁仔屏的發展淵源，及其所代表的潮汕戲曲文化，都有深入的認識，並賦予此次展覽豐富有趣的知識內涵。也感謝林保堯教授撰文引介，以及王麗嘉與沈海蓉兩位教授為此撰寫戲曲專文，希望讓觀眾能在欣賞潮汕泥偶時，也能了解其背後的文化傳承，以及藝術之美，並藉此激發出對傳統工藝、民俗戲曲的認同與興趣。

國立歷史博物館 館長

張 蓉 騰

| Preface

Painted Earthenware Theatrical Figures -Folk Painted Figurines of Chaozhou and Shantou

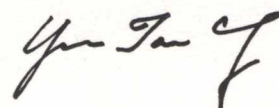
Taiwan is a harmonious multi-racial society. However, since the Ming and Qing dynasty, the majority of immigrants from mainland China are descendants of the Minnan people. This has formed the bulk of the language and traditional culture that we are most familiar with these days-. However, although there were Hakka people who migrated from Guangdong province, they have preserved their distinctive way of life and culture. The cultures of these two places followed the migration of the Minnan and Hakka people, and gradually spread across the island. As the years passed, these cultures gradually fused together and shaped the unique Taiwanese culture of today.

Regarding craft, Chaozhou craftsmen stand alongside the crafts of Zhangzhou and Quanzhou. Traditional gold lacquer wood carving, in particular, is the most beautiful, and ranks number one in the Fujian and Guangdong provinces. Today, many of their works are still preserved, but most locals cannot discern the details of their origin. Just like the construction period of Tainan's Tsui-sian-kiong Temple in the Qing Dynasty Kangxi period, Chaozhou craftsmen were hired and brought here for the construction. Thus, traditional Chaozhou architectural art left its beautiful mark in Taiwan. The popular ancient shadow puppet show "Chao Diao" in the high Pingtung area has also become a legacy of glamorous Chaozhou opera. Although Chaozhou opera has become rare in Taiwan today, it still remains very popular outside the Chaoshan region among the Chinese communities in Southeast Asia. The Chaoshan painted Ang Gian Pian works exhibited this time can be considered as a ingenious product formed by the combination of Chaoshan crafts and opera.

The painted figurines from Chaozhou, also known as "Ang Gian Pian", is a type of popular local lifestyle accessories. They can be played with, sent as gifts, or used in ritual celebrations at temples. They can also be placed with other offerings on altar tables to please the gods. Every "Pian" (screen) comes from a scene in Chaozhou opera. Like a still, the figurines display postures of singing songs. Their lively expressions, vivid gestures, detailed robes and crowns all involve fine work and magnificent colors, displaying the crafts men's skills.

Much appreciation goes to Ms. Lu Yin-Shi for her generosity in providing the exhibit items for this "Painted Earthenware Theatrical Figures-Folk Painted Figurines of Chaozhou and Shantou" by the National Museum of History, thus allowing hundreds of these exhibits to be unprecedentedly displayed. The exquisite workmanship and variety of the items are considered rare even in today's local Chaoshan region. I would like to thank Professor Chen Yi Kai for his huge effort in researching Ang Gian Pian. His generous guidance also allows us to have a deeper understanding of the origins and development of Ang Gian Pian, and the Chaozhou opera culture that it represents. He has contributed greatly to the content of this exhibition by making it rich with knowledge and interesting. I would also like to thank Professor Lin Pao-Yao for writing the introduction text, and Professor Wang Li-Jia and Professor Shen Hairong for writing the special articles on opera. I hope that while the audiences are appreciating the Chaoshan painted figurines, they can also gain an understanding of the cultural heritage and the beauty of the arts at the same time, and thus stimulate their recognition and interests for traditional crafts and folk opera.

Director, National Museum of History



I 序

來自潮州文化的民間藝術『翁仔屏』其年代大都是從清代中葉到民國初年，距今已百年之久，人偶高 20 公分左右，五官表情十分傳神，表達戲曲故事的肢體動作，武功架勢無不靈活靈現，尤其丑角的造型俏皮風趣，看了讓人忍不住會心一笑，更深深的吸引我收藏的意願。

回顧典藏翁仔屏的歲月，至今已二十多年了，當初並不知作品出處的來源、及主題表現為何，直到西元 2000 年陳奕愷教授前往潮州田野調查，經過二年的追根查訪研究之後，終於得知來自潮州市潮安縣浮洋鎮大吳村。

作品都是經低溫燒不易保存，因有我們的收藏及維護，才不致淪落各角落及殘肢斷臂的處境。小人物背部有款印（商店名號）大都有『合』字，即是合購買者、饋贈者或受贈者的心意。當時作為節慶（過年、過節）或喜慶（結婚、生子、升官、祝壽）時饋贈的佳禮，或廟會期間拿來祭拜或展示用。

2003 年 11 月，這批人偶曾假高雄市立美術館舉行『潮汕彩繪泥塑特展』，但礙於當時的空間限制，僅展出 106 件的作品。這次承蒙國立歷史博物館館方的賞識，展出的數量更倍數以前，讓典藏作品有更完整的展現。

首先要感謝協助策展的陳奕愷教授、文物修復的王振安教授，戲曲學者王麗嘉教授和京劇名伶兼知名演員沈海蓉教授。透過他們的學術專業和劇場表演的實務，必將更深入淺出的為戲齣工藝做最好的推廣。

最後，謹向歷史博物館的張館長、高副館長及所有參與的館方同仁，致上十二萬分的謝意。

典藏者

呂吟詩

| Preface

"Ang Gian Pian" (翁仔屏) folk art of Chaozhou culture was popular from the middle of the Qing Dynasty to the early years of the Republic. It has been about 100 years since then. The figurines are about 20 cm tall with vivid facial expressions and body movements that tell the story of the opera. All of them are agile in their martial arts postures. This is especially so for the Chou (clown) character, which has a playful and cheeky style that makes people smile, and it was what deeply attracted me to keep one for collection.

It has already been more than 20 years to date since the review of the "Ang Gian Pian" collection. The source of the folk art and its theme were unknown back then, until the year 2000 when Professor Chen Yi-Kai went to Chaozhou to conduct field investigation. After two years of research involving evidence-tracing and research, he has finally traced the art back to Dawu Village, Fuyang Town, Chao'an County, Chaozhou City.

These works were made at low temperatures, and were therefore not easy to preserve. However, due to the effort we put into collecting and preserving, we managed to prevent the works from being scattered, lost, and disfigured. Most of these little figurines (with store numbers) have the word 『合』 'he' (meaning 'fit') printed on their backs, just like how they 'fit' the intentions of buyers, givers, or those receiving them as gifts. Back then, these figurines were the best gifts during festivals (such as New Year holidays) or celebrations (like marriages, new births, promotions, birthdays). They were also used by temples for worship or display purposes.

In November 2003, these figurines were displayed during the "Chaoshan Painted Clay Exhibition" at the Kaohsiung Museum of Fine Arts, but due to space limitations, only 106 of them were displayed. Thanks to the recognition of the National Museum of History, the number of works exhibited this time was many more times than the number exhibited previously, allowing this classic collection to be presented more completely.

Firstly, I would like to thank Professor Chen Yi-Kai for his curatorial assistance in this exhibition, Professor Wang Chen-An for the restoration of cultural relics, opera scholar Professor Wang Li-Jia, and Beijing opera star cum renowned actor Professor Shen Hairong. Through their academic and theater performance practices, it is possible to explain the profoundness of opera in simple terms. This is the best form of promotion for the art form.

Lastly, I would like to express our immense gratitude to the museum's Director Mr. Chang, Deputy Director Mrs. Kao, and the rest of the colleagues at the museum who have participated in this.

Collector

Lu, Yen-Shi

潮州民藝之美

潮州民藝之美，不為國人所重，就其因，在於真的不知，故而十餘年前，2003年11月至次年4月開啟的高雄市立美術館「潮汕彩繪 - 翁仔屏特展」，才首次讓人見及，令人頓時驚嘆不已，小小的人偶作工，千姿百變，確為美矣！之後，頓時又歸於沈寂，令有心者，真不捨矣！

潮州民間工藝，與漳、泉並列齊驅，為台灣移民以來，重要的三支傳統藝術標的，尤在傳統金漆木雕之美，冠為閩粵之首。奈何今日國人詳知甚少，僅知漳、泉傳藝之美，而忽略潮州之藝。細數觀之，台南水仙宮在清朝康熙五十四年（1715），擔任台灣水師左營遊擊的卓爾壇號召漳泉商旅集資重建之時，便是聘請著名的「潮州工匠」班底前來建造，以增豐彩，前後耗費四年始完工。這是潮州傳統建築藝術之美，在台一島重要的駐足證言。至於高屏地區古來流行的皮影戲「潮調」，就不需贅言了。

潮州彩繪陶塑，即所謂的「翁仔屏」，是一當地百年前盛行的生活飾品，可把玩，可餽贈，尤在廟宇祭祀慶典，是與祭品一起擺設在供桌的美麗飾品，有如臺灣常見的「看桌」。然而，重要的是，其人偶翁仔屏是隨廟會戲齣唱曲，作作其腰姿身段，因而各家匠師莫不使盡心力，極顯自家功底，故而一擺設在供桌上，優劣即見，顧知此為何是潮州重要的民間工藝代表了！事實也是官宦商賈門面了！

近年，大陸地方興起「非遺」的文化資產保護推動，竟達百餘年發展的潮州彩繪陶塑翁仔屏，是其當地最值珍惜首選登錄的項目之一。奈何地，在數十年的開發中，卻忘了此門民間藝術的珍貴，毫不吝惜的遺棄，走入消失中，今實已難以見及於村里聚落生活實境中，就是當地潮州市博物館（孔廟），或廣州市因亞運興建的極大型廣東省博物館內，也難以見及完整的全套戲齣人物的翁仔屏作品。

反觀今日本島，因於早年吉特利美術館的典藏，讓清末以來的當地翁仔屏民間工藝珍品，長留國內，永駐人間。故，今之展出，不僅讓當今我們細細品味分享，亦是吾輩善盡保護非遺的人類文明之責，且傳遞這道罕見的潮州民間工藝的非遺文資價值。

國立臺北藝術大學 名譽教授

林保堯

| Preface

The Beauty of Chaozhou Folk Art

The beauty of Chaozhou folk art is not well-known by the locals. It was because of this reason that more than 10 years ago, the "Chaoshan painting, Ang Gian Pian Special Exhibition" was held at the Kaohsiung Fine Arts Museum from November 2003 till April the following year. It was the first time that the public got to see these little fine figurines, and they were blown away by their beauty and multiple variations. The sudden loss of interest in this art form after that was very sad for people dedicated to it.

Chaozhou folk art stands alongside art from Zhangzhou and Quanzhou to form the three important subjects of traditional arts since migrating to Taiwan. In particular, traditional gold lacquer wood carving is the most beautiful, and ranks number one in the Fujian and Guangdong provinces. It is regrettable that today locals only know about the beauty of Zhangzhou and Quanzhou arts, and know very little or even ignore the arts of Chaozhou. Here's an overview. During the Qing Dynasty Kangxi period Year 54 (1715), Mr. Zhuo Er Tan, who was the water guard station member at Zuoying, called together the businesses of Zhangzhou and Quanzhou to raise funds for the re-construction of Tainan's Tsui-sian-kiong Temple. They hired the famous "Chaozhou craftsmen" crew to build the temple. It took a total of four years till completion. This is the beauty of traditional Chaozhou architectural art, which became an important testimony on the island of Taiwan. As for the popular ancient shadow puppet show "Chao Diao" in the high Pingtung area, there is no need to elaborate.

"Ang Gian Pian", Chaozhou painted figurines, is a type of popular local lifestyle accessories from more than one hundred years ago, which can be played with or sent as gifts. It can also be used during ritual celebrations at temples, placed next to offerings on altar tables as beautiful decoration. This is just like the commonly-seen "table view" of Taiwan. However, most importantly, the Ang Gian Pian figurines were used for opera festivals at temples, made to showcase their exquisite waist figures. Therefore, most craftsmen took this opportunity to dedicate their utmost efforts to demonstrate their best. Once the work is presented on the altar table, one will understand why this is an important representation of Chaozhou folk art! It is actually also the facade of government officials and businessmen!

In recent years, the protection and promotion of intangible cultural heritage is on the rise in China. Ang Gian Pian, a type of Chaozhou painted figurines of more than 100 years, has been regarded as the first choice for the most valuable local item. Nonetheless, in the decades of development, it has been forgotten as a precious folk art, and has been constantly abandoned and faced with the threat of extinction. Today, it is difficult to see this work in the regular environments of village settlements. Even in Chaozhou City's local museum (Confucius Temple), or at Guangzhou City at the large city museum which was built for the Asian Games, it is still difficult to be able to see the full and complete Ang Gian Pian opera work with the complete characters.

On the other hand in Taiwan, due to the early collection by the museum here (吉特利美術館), local Ang Gian Pian folk art treasures have been preserved for a long time since the end of Qing Dynasty. Hence, the exhibition today not only lets us savor these works, but also to fulfill our responsibility in protecting intangible cultural heritage, and to pass on the intangible cultural heritage value of this rare Chaozhou folk art.

Professor Emeritus, Taipei National University of the Arts

Lin Pao-Yao

潮汕「翁仔屏」調查及工藝特性

陳奕愷

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一、前言

2016年6月國立歷史博物館推出「偶陶畫戲」特展，展出的標的物是來自潮汕地區、名叫為「翁仔屏」的戲齣陶塑工藝作品，關於這批作品所反映的潮劇戲齣文化，以及戲曲表演程式當中的身段科步等肢體展現，業已邀請到劇校出身的名伶、同時也曾紅極演藝界的沈海蓉教授，以及台灣傳統歌仔戲教學研究的王麗嘉教授等人另著有專文，是故，相關的課題筆者將不再贅述，僅就「翁仔屏」的調查與回顧，以及有關陶塑工藝的特性做一概述。

首先來看「翁仔屏」一詞，其讀寫等同於閩南語的「尪仔屏」，若以潮語口音則念為「ㄉ ㄍ一ㄩ ㄉㄞㄣ」或“ANG GIAN PIAN”，其實就是指一屏一屏成對、或是成組為主題的陶偶人物作品。這種透過精巧而細緻的手法，來表現潮劇的陶塑人偶作品型態，主要是來自潮州市潮安縣浮洋鎮的大吳村，是個典型流傳於農村社會的民間陶塑工藝。類似的作品表現型態，筆者曾於二十多年前在鹿港、高雄等骨董店中見及，收藏家僅知是在很古老的年代，從粵東的潮州所流傳過來的民間藝術品，由此可見數百年以前，「翁仔屏」應該業已隨著先民的渡台而傳入，只是因保存不易而少見。回顧潮州文化對於台灣發展的影響，與泉州及漳州同為重要的文化淵源地，只是幾經時代的變遷與輪替，當回首再度來看潮州的藝術與文化，便有看似相識卻又有陌生之感。

論及本次特展中所見的「翁仔屏」，是在三十多年以前經過特殊的管道而流入台灣，悉數由高雄知名的吉特利美術館所典藏，只不過一開始各界對於這批藏品知之甚少，可知或可用的研究背景資料更是闕如。因應2003年高雄市立美術館，研擬針對該批典藏進行特展規劃¹，於是筆者於2001年親赴潮州實地調查，當年事先將收藏品編輯成彩色版的圖錄，一邊走訪當地人、一邊請人辨識這些作品，結果發現到當地的年輕一代，看完之後幾乎已經不知為何物了。所幸來到浮洋鎮大吳村，找到了當地的耆老以及工作坊的遺址，才確認這是名為「翁仔屏」的古老戲齣工藝，而且典藏於高雄市吉特立美術館的作品，都是清末年間的重要精品，目前所見大多是文革結束、改革開放以後的新作，其藝術水平和工藝成就已經難與同日而語。

田野調查工作結束之後，隔年完成發表著作²，同時協助高雄市立美術館的策展工作。總計吉特立美術館收藏數量將近三百件，經過整理之下其中可以組合成對，或是成組的作品約計有九十組，至於可以明確辨識戲齣主題者將近四十

1 2003年11月「潮汕彩繪翁仔屏特展」，高雄市立美術館

2 陳奕愷，《潮州民間陶塑－大吳翁仔屏》，台北：藝術家出版社，2004年5月。

組，當然其中大多是戲齣的主題相似、只是出品的店號不同而已。配合高雄市立美術館的策展規劃，共挑選出二十三組具有戲齣題材的作品，連同獨立個別展示的陶偶共計一百四十多件。距離上次展出十多年以後的今天，在國立歷史博物館「偶陶畫戲」的特展中，則將更加擴大展出的規模與數量，可以說是吉特立美術館所典藏的精品盡出，而且還搭配各項推廣活動的規劃，是故相當值得期待的特展推出。

二、翁仔屏功能與機能

相信各位讀者與觀眾最感到好奇的問題，就是「翁仔屏」工藝的用途究竟為何。論及傳統工藝美術的功能與機能，除了最基本實用性的需求之外，當使用或出現在特定的時機與場合時，便是反映了該族群或地區性的生命禮俗。理論上工藝的功能屬性，是泛指一般日常生活的實用性，並以最舒適合用為取向，然而大吳村的「翁仔屏」作品，從其陶坯質地的鬆軟而易碎來看，絕對不可能將陶偶從木箱取出把玩，反而應該是以純欣賞擺飾的作用為主。回到「翁仔屏」最重要的功能便是最佳的家庭擺飾，姑且不論主題所展現的戲齣內容為何，就外在形式上所見的精巧人物，以及活靈活現的身段肢體美感來看，就已經可以滿足審美情趣和藝術生活的需求。是故「翁仔屏」的機能性，可以被定位在藉著陶塑藝術的玩賞，充實了視覺感官對藝術美感的品味與追求，實現日常生活上的精神滿足之價值。

但若從工藝的機能性來看「翁仔屏」，則有更豐富的文化生命可言，因為舉凡在特定的空間、場合、儀式或節慶之中才會出現，或是因應不同的風俗習慣之需求者，正是該項類型工藝所具備的特有機能性。大吳村「翁仔屏」的陶塑工藝，之所以盛行於潮州一帶的農村社會，最主要是和當地人的生命禮俗合而為一，故不論是結婚喜慶、昇遷祝壽等，「翁仔屏」都是最佳的饋贈與賀禮；同時在廟會期間的民俗活動之中，「翁仔屏」更成為祭典場合的最佳擺飾，也是善男信女爭相觀賞與標購回家的供品。是故「翁仔屏」不只是單純的家庭擺設，也非僅止於視覺性的感官滿足而已，最可貴者是在於特有的機能，並實際參與了民間廟會與民俗生活。

雖然浮洋鎮大吳村是這批陶塑工藝的創作生產地，但吉特立美術館所典藏的「翁仔屏」來源，卻是從大吳村的鄰近地區、也就是金石鎮的田頭村所蒐集而來，這個地方是古名為「仙圃寨」的核心地帶。至於「翁仔屏」會在集中在這個村落中出現，則又和當地「風雨聖者」的信仰，以及遶境、「擺社」的習俗相關。原來「翁仔屏」出現的場合，除了做為民間節慶饋贈的佳禮之外，另外最重要的場合是出現在村社裡的民間廟會，尤其每當廟會舉行的期間，「翁仔屏」便被提供做為祭拜與展示之用，這種方式或許和潮汕地區的「擺社」習俗有關。

考據「擺社」習俗的由來，較具體者是來自昆頭山村，傳聞每逢農曆正月十七日（即「上元」），在廣場中一排排井然有序的老式方桌上，便擺滿了村民們珍藏的古董書畫、雅瓷木雕、幽蘭盆塑，以及精心栽培的花木、盆花金桔；或有糖塔糖獅、巨鯉大雞，各色各樣精製的糕點、粿品、各式美味；還有鞭炮塔、煙花塔、琉璃燈飾、沖天巨香巨燭等等，這就是由來已久的「擺社」³。原來明朝末年當地陳氏的先祖，從福建遷居到此之後，各有陳、蔡、林、黃等二十三個姓氏居民陸續遷來，全村又分為東社、南社、西社、陳處地社、楊社、方社和蔡社等七社，為了促進各社之間的居民的交流與團結，於是定下每年的農曆正月十七日，在全寨的中心點之寬敞處進行「擺社」。

3 陳鵬飛，〈擺社〉，收於《潮汕民俗大觀》，汕頭：汕頭大學出版社，2000年11月，頁18。