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主编 林曦明

中国戏曲剪纸



# 中国戏曲剪纸

杜宣题



上海民间文艺家协会

上海剪纸学会

主编 林曦明



上海教育出版社

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*Paper-cut of Chinese Traditional Opera*

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中國的民間剪紙是以  
抒懷、言情、喜庆和實用  
相结合的藝術，是我國民  
間風俗情感的產物，心手  
相應，刀筆傳神，為民間  
藝術中之精華。

林曉風



一九七七年中秋于滬上

中国的民间剪纸是以抒怀、言情、喜庆和实用相结合的艺术,是我国民间风俗情感的产物。心手相应,刀笔传神,为民间艺术中之精华。

林曦明

一九九七年中秋于沪上

*Chinese folk paper-cut is an art appealing to the combination of practice and emotion such as expressions, wishes or congratulations.*

*Having been resulted out from folk customs in our country, the art embodies its spirit through pens and knives as well as the coincidence of mind and hand. It has become a precious gem of the folk arts.*

*Lin Ximing*

*the Mid-Autumn Festival of 1997 in Shanghai*

# 序

姜 彬

剪纸是一种群众性相当广泛的民间艺术,它是我国宝贵的民族文化遗产之一。剪纸创作由于它所使用的工具和材料的简易,因而创作活动极为普及,除了在汉族地区,其他许多少数民族地区也都盛行和流传剪纸。剪纸和大多数民间艺术一样,有三个鲜明的特征:实用性、民俗性和观赏性。它的创作不仅仅是为审美,它在民间生活的日用品上常作为装饰图纹,人们用以美化生活;在农村,它更多的是作为民俗活动的载体而创作的,生老病死、婚丧寿庆以及生产和生活的许多场合,剪纸都被用来作为祝愿吉祥、驱鬼辟邪的象征物,表达人们的理想和愿望。同时,民众在这种活动中,也得到了美的享受。剪纸艺术的三性,虽然各有其独特的形态,但在大多数场合,它们却总是结合在一起的。它既是民俗活动的一个组成部分,又是人民群众的艺术表现。

中国剪纸的题材很广泛。虽然很多都是群众所习见的事物,但通过作者对美好生活的憧憬和向往,以及瑰丽多彩的艺术想象,组成了众多的艺术图像,表现出劳动人民的思想感情——饱满、亲切、刚强、质朴、纯真、嫉恶、从善。其中戏曲人物和戏曲故事是剪纸创作的重要表现内容。我国的戏曲历史悠久、剧种众多、剧目丰富、题材广泛、表现精湛,深受人们的喜爱,由此成了剪纸创作取之不尽的题材,剪纸创作者在这里得到了启示,激发了创作热情。民间创作是一脉相通的,戏曲人物的艺术形象很适合剪纸艺术的形象塑造和再创造,特别是北方和南方的部分地区也流行的皮影戏,那些用羊皮镂刻后浸着油彩的“影人”,其实就是剪纸的亲“姊妹”。劳动人民把自己所爱慕的戏曲人物和故事,制成剪纸作品贴在窗上、墙上或器物上,不仅是对戏曲艺术欣赏的回味和净化,同时也反映了他们的爱憎和审美观念。

艺术总是有时代特征的,一定时代的艺术总要同一定时代的需要相适应。在我国社会主义经济快速发展的现阶段,许多事物都经历着深刻的变化,具有了时代特征的新面貌。古老传统的剪纸艺术与戏曲表现自然也应该随即得到发展,并赋予自己以新的形态,这就要求剪纸创作必须在传统的基础上加以新的创造。对传统的艺术样式来说,没有时代所赋予的新的内容和意境,没有新的突破,没有创新的作品,是没有生命力的。在这一点上,这本《中国戏曲剪纸》所收集的作品,是剪纸创作在戏曲造型上的一个尝试性的艺术实践。本集中的作品是各地剪纸艺术家新近创作的,看得出他们力图运用时代意念,创造出具有一定时代特征的新的戏曲艺术形象来,和传统的戏曲剪纸作品相比,它们具有更多的时代气息,这点是难能可贵的。



## Preface

Jiang Bin

Paper cut is a kind of popular folk arts being the precious heritage of national culture in our country. The popularity as well as the active creation is due to the simplicity of the instruments. Besides the region of Han nationality, paper cut also carries its popularity among numerous regions of the minorities. Like the majority of folk arts, paper cut is of three apparent features--practical, national and appreciative. Its creation is not only for appreciation but also for the embodiment of the decorative design over every day using articles to make the life of the people more beautiful. In the village, paper cut expresses the will as well as wishes of the people, the creation of which shows the occasions for life and death, marriage and congratulations for longevity as well as the life of production. At the same time paper cut is also used a kind of symbol of good luck or for repelling ghosts, while the making of paper-cut is also an enjoyment in the activities of its creation. Although different paper-cut is of different styles for their special features, they usually appear as combination. They form not only integral part of the folk activities, but they express the arts of the people as well.

The topics of Chinese paper-cut are very extensive and many of which are familiar to the people. Through the author's wish for happy life as well as the imagination of colorful arts, paper-cut expresses the feeling of labouring people being rich, kind, strong, substantive, true, against evil, and for good. The creation of paper-cut concerns about characters of opera and tales of drame. As for the long history of opera being of various kinds with rich contents, extensive materials and wonderful performance warmly welcomed by the people,



the materials for creation is unexhausted and the author of paper cut wins the inspiration here. thus, the enthusiasm for creation is enhanced. Folk arts is actually integrative. The artistic symbols of characters of opera are suitable for modelling or recreating in the arts of paper-cut. This is especially for the leather silhouette play popular in many places in the north or south of China. Those silhouette figures made of goat skin in oily color are actually sisterly with paper-cut. At the same time paper-cut reflects what the likes or dislikes are for the laboring people as well as the conception of their appreciation, thus, they make paper-cut works and put the works on windows, walls or utensils.

Art is usually of special features of times and certain arts usually integral with certain times. At the present phase, when the socialist economy develops rapidly in our country, many things have experienced with great change, so they have got new countenance of the times. Naturally, the traditional paper-cut as well as the opera and drama will follow up the development and embody the new countenance properly. Therefore, it requires the new creation to be worked out of the old tradition. Speaking of the style of traditional arts, there will be of no vitality if the arts is given without new contents or imagination; or any new break-through; or any new conception of creation. From this point of view, the collected works of "Paper-cut of Chinese Traditional Opera" is a trying practice of arts for modelling about opera in respect of the creation of paper-cut. The collected works of this book came from the late creation of paper-cut artists from different places, who made enough efforts to express the special features of new symbols of opera by using the conception of the times. In comparison with traditional works, the collected works of this book embodies more information of the times, which could be termed as valuable with respect to this point.

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白兔记  
Chasing the White Rabbit

倪明勤 Ni Mingqin



西厢记

Romance of the Western Chamber

蒋正根 Jiang Zhenggen



西厢记

Romance of the Western Chamber

万济池 Wan Jichi



琵琶记

The Lute Player

徐飞鸿 Xu Feihong

