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SHAANKI FLOK ART

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俊
著

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前言

Preface

陕西是镶嵌在祖国西部腹地上的一颗璀璨的明珠，她以悠久的历史、丰富的自然宝藏享誉中外，有着“天然历史博物馆”的美誉，吸引着世界各国的关注。

陕西古为雍（州）梁（州）之地，处于黄河中游，纵贯南北，连通东西，是中国西北、西南、华北、华中的重要门户。这块古老的土地，是中华民族摇篮，是中华民族的发祥地之一。120万年前，当人类还处在蒙昧时期，蓝田猿人就在这里开始了人类漫长而艰难的繁衍；6000年前的半坡遗址、姜寨遗址、杨官寨遗址，无不闪耀着仰韶文化的光芒。

这里是传说中华胥古国的所在地，是女娲、伏羲的故乡，是炎帝、黄帝的诞生之地和部族的发源之地，因而产生了伟大的华夏民族，无论是“黄帝铸鼎、始定九州”、“后稷教稼”、“仓颉造字”，还是“周公制礼”，无不标志着人类告别蒙昧、逐步走向文明的足迹。

在这块古老富饶的土地上，随时可以见到人类发展过程中各个历史阶段的遗迹、遗物，随处可见古代文明的印记，随处可以感受到那种原始的、淳朴的、炽烈的文化气息。

陕西的省会——西安，是“世界历史名城”，古称长安，有着3000多年的建城史和建都史，公元前11世纪周文王姬昌先后在沣河岸边筑建丰、镐二京。自此，开启了西安的建城史和建都史，长安便作为

中国政治、经济、文化的中心，绵延了1200多年，历经西周、秦、西汉、新、东汉、西晋（愍帝）、前赵、前秦、后秦、西魏、北周、隋、唐等十三个王朝，周的礼制、秦的一统、汉的丝路、隋的科举、唐的诗歌，无不在中华文明史上谱写了精彩的华章。

历史长河肃穆地流过了千年。然而，悠久铸就了厚重，塑造了壮丽，留下的不仅仅是那遗址上的残缺之美，不仅仅是那文物的绝伦之美，不仅仅是那传说的动人之美，那块历史的活化石，集民俗、礼俗、民族、社会、宗教于一身的民间艺术，虽历经劫难，却在民间、在社会的底层生生不息，彰显着顽强的生命之力。

陕西地形东西窄而南北长，民间艺术因关中、陕北、陕南地域的不同而种类繁多，表现在人们的衣食住行、节日风俗、人生礼仪和信仰禁忌等社会生活诸多方面，其丰富的原生态艺术表现形式，承载着文化变迁的信息，堪称是历史文化的“活化石”。那些造型精巧、制作细腻、施色考究的皮影在光影的作用下，配合着悠远的唱腔流淌在时空中。正月新春，人们踩着高跷，抬着一桌扮演的故事社火，载歌载舞，庆丰祈福，门前屋后贴上吉庆的剪纸、拙朴的农民画、镇宅的门神，这一切在闹花灯的热烈气氛中进入高潮，迎来了春天。儿童们在田野嬉闹着，放风筝、打陀螺、吹泥哨，尽放出童年的天真与欢乐。



这就是我们的传统生活，原生态的艺术形式伴随着祖祖辈辈勤劳的人们，一代接着一代，度过了许多欢乐的时光。虽然在当代我们面临着工业化、城镇化和现代商品文化的多重冲击，但是，扎根于民间的艺术依然绽放着生命的活力。

艺术是生活的反映，作为民间艺术品也不例外。对其审美研究，需要从历史学、民族学、社会学和人类文化学等相关学科的诸多方面进行审视。从宫殿庙宇到窑洞遗留下的建筑遗存，能够考察建筑雕刻艺术，了解古代政治、文化、生活状况；从皮影的造型艺术，我们可以看到古代古典家具、服饰、礼仪等变化。在关中八百里秦川的农村，剪纸、刺绣、面花这些艺术形态中共有的龟、蛇、鱼、蛙图形，仍有原始社会图腾文化的遗留，间接叙述了母系社会到父系社会的衍变历程；灯彩文化，从宫廷到民间，从民间到宫廷，互相影响而发展，其间那些动人的故事，千百年来经久不息，旧闪烁着动人的光彩；用以春祈秋报的民间社火，历经岁月的锤炼，成为全民性娱乐活动，全方位地展现了陕西人热烈奔放的一面，那夸张而质朴的脸谱造型，折射出人类童年时代的追求。

民间艺术生存于劳动者对生活炽烈的感情中，寄托着人类战胜自然的信念和追求，蕴含其中求活求生求吉祥的民俗思想，是人类最基本的哲学思想，是民族发展的历史文化积淀，是人类发展的精神动力，具有丰富而深刻的文化价值。这是因为，生命

与繁衍是宇宙万物一切生物的本能，并由此产生阴阳相合化生万物，万物生生不息的哲学体系。

从民族文化的整体来看，民间艺术体现了整个民族的哲学观念、文化意识、感情气质和心理素质。这是民族文化的印记，是非物质文化遗产的基本内容。然而，文化变迁难以留住即将消亡的传统技艺，古老的艺术形式也正在赋予时代新的命题，这便是文化传承的力量，也是文化创新取之不竭的源泉。

Shaanxi Province, located in the middle reaches of the Yellow River, is in the hinterland of China. It is located in an important position that connects East China and Central China as well as Northwest and Southwest China. Shaanxi Province is considered one of the cradles of Chinese civilization. Lantian Man once lived on these land 1,100 thousands years ago. It is the place of the legend country Hua Xu, and the birthplace of legendary figures Nuwa, and Fuxi. The representatives of Yangshao Culture (7,000-5,000 years ago), the Banpo site and the Jiangzhai site are in Shaanxi Province. The Yellow Emperor was born about 4,700 years ago. He was a legendary leader of Huaxia tribesmen in the patriarchal clan community during the Longshan Culture period. The Yellow Emperor was worshipped as the forefather of the Chinese nation. The legendary



stories which happened in this land like “Yellow Emperor cast tripod, and unified China”, “Hou Ji taught people how to grow crops”, “Cangjie created Chinese character”, and “The Duke of Zhou established rites”, all are footprints of human being's leaving the age of barbarism and gradually moving towards civilization.

When we are in this ancient and fertile land, we can easily see ruins and relics of different periods in the process of human development, we can easily see marks of the ancient civilization, and we can feel the primitive, simple and strong cultural breath. Xi'an is the capital of Shaanxi Province, one of the oldest cities in China, with more than 3,000 years of history.

The city was known as Chang'an before the Ming Dynasty. In 11th century B.C. King Wen of Zhou established the capital of Zhou in the twin settlements of Fengjing and Haojing, located southwest of contemporary Xi'an. Since then, Xi'an became a cultural, political and economical centre of China for 1,200 years. 13 dynasties including Zhou, Qin, Han, and Tang dynasties had their capital city established here. The etiquette system of the Zhou Dynasty, the unification of China in Qin Dynasty, the silk road of Han Dynasty, the imperial examination system of Sui Dynasty, poetry of Tang Dynasty, all wrote their brilliant chapters in the history of Chinese civilization.

Thousands years passed, the long, profound and magnificent history not only left us the beauty of the incompleteness on the ruins, the peerless beauty of the relics and the touching beauty of legends, it also left us the living fossil of the history, the folk arts, which is a collection of folk custom, etiquette, ethnic groups, society and religion; which has encountered innumerable disasters and has survived generation after generation in the folk and in the bottom of society.

Shaanxi is narrow from east to west, and long from north to south, the folk arts are varied according to the regional differences of Guanzhong, Northern Shaanxi and Southern Shaanxi, which can be showed in every aspects of social life, like people's clothing, food, housing and transportation, the festival custom, the etiquette of life, religion and taboo. The rich primitive art forms carry the information of culture changes, really can be called “living fossil” of cultural history. The shadow figures, exquisite in designs, delicate in workmanship and refined in coloring, are shining in the space in the shadow of light with vocals in distant. In the Spring Festival, people walk in stilts; lift tables of played stories; sing and dance wishing for a happy life; on the doors and windows of every family, pasted auspicious paper-cuts, simple and rustic peasant paintings and pictures of door gods. All these go



into a climax in the hot atmosphere of the Lantern Festival entertainments. Spring is coming. Children run in the fields flying kites, beating spinning tops and blowing clay whistles. The folk arts have spent many happy hours accompanied by people from generation to generation. With impact of the industrialization and foreign culture, the folk arts are still blooming, showing its strong vitality.

Art is the reflection of life, and the folk art is no exception. The esthetic study of folk arts, we need an investigation in various aspects, in history, ethnology, sociology and cultural anthropology etc. Investigation of architectural carving arts, we may begin with architectural remains such as the palaces, temples or cave dwellings while we may also need to understand the ancient politics, culture and life. Investigation of design arts of shadow figures may help us to know the development of ancient furniture, clothing and ancient etiquette. In rural areas of loess plateau, there exist figures of turtle, snake, fish and frog in the art forms of paper-cut, embroidery and dough figurine artworks; they are remains of totem culture of primitive society. They indirectly describe the evolution course from matriarchal society to patriarchal society. The lanterns from royal to folk displayed so many love stories during the Lantern Festivals in past thousands years, the

yare still shining radiantly. The design of painting masks of Shehuo is exaggerate and simple, which is the vivid embodiment of the pursuit of art in human childhood.

Folk art grows in the soil of people's life, which is the seeking and belief of human conquering nature, which contains the basic human philosophy to live, to survive and to be good luck.

Folk art is the culture heritage of the nation, which has a great culture value. The reason is, life and propagation are the basic instincts of all living things in the universe. Human consciousness of life and propagation is at the heart of the ideology of yin-yang. Simplified, yin- yang revolves around the belief that the composition of yin-yang creates life, which, through propagation, never ends. This is the view of the universe in original Chinese philosophy.

From the national culture on the whole, the folk art embodies the philosophy idea, cultural awareness, emotional temperament and psychological quality of the whole nation. This is the sign of the national culture. Although the time has changed greatly, the folk art with its ancient forms provides new contents for the new era.



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Celebrating the festival with merriment, hanging the lantern with joyfulness

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Chapter Four Shehuo

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第一章 综合表演艺术

Part one Arts of Variety Show

咏风箏

穿云破雾纸鸢飞，莫嫌残冬未退去，
愿乘一线任风舞，好与燕儿斗春归。

咏社火

春祈秋报迎赛日，社火庆丰悦神颜，
各展绝技竞风流，感恩天地化育间。

涂俊



第一节 皮影

Chapter one Shadow Show

一口叙说千古事 双手对舞百万兵

*One Voice Tells Stories Of A Thousand Years And
Two Hands Display The Battle Of A Million Soldiers*

皮影是集音乐、美术、声腔表演、影人操作技巧和剧本于一体的综合性舞台艺术。皮影艺人凭借双手舞动的签子，以铿锵的唱腔和闪展腾挪的动作向世人表演着一个个故事，真可谓“一口叙说千古事，双手能舞百万兵。”

Shadow show artists with only one mouth and two hands performed stories. It is the stage art combined with music, painting, literature, theatre and fine art.



图1-1 戏曲人物
Shadow Figure

图1-2 骑马武将 嘉庆二十四年皮影
(安康平利李家班藏)
Riding warrior Shadow figure
in Qing Dynasty (collected by
Li's troupe in Pingli, Ankang)



图1-2

图1-3 皮影人物——旦角
嘉庆二十四年皮影(安康平
利李家班藏)
shadow figure - the role of Dan
Shadow figure in Qing Dynasty
(collected by Li's troupe in
Pingli, Ankang)



图1-3

一、皮影戏的起源与发展

皮影戏是中国最古老的戏剧形式之一，源于2000余年前的中国长安。《海阳竹枝词》中云：“张灯作戏调翻新，顾囊徘徊知逼真；环佩珊珊连步稳，帐前活见李夫人。”说的是西汉时期，汉武帝因思念李夫人，当时从事巫祝术数的方士用素纸剪出李夫人的影人放在窗户上，设帐张灯，使汉武帝仿佛见到了李夫人，影像不但貌似，还能走动，真假难辨。客观地说，此时的皮影只是一种巫术的手段，还未普及。

皮影戏的发展有三个因素：一是佛教的传入，结合变文俗讲，在寺庙中由俗讲僧人讲唱佛教等宗教经义，配合俗讲还展现图画来讲说佛教故事，这和唐代寺院中盛行俗讲及各地“转”变文的文化行为，有着直接的联系；二是民间职业艺人及下层文人所唱的民间传说和历史故事；三是道教为宣传教义和争取更多的信众而创造的道情。前两者即敦煌变文中所说的佛变和俗变，“佛变”中有对具体的佛教经籍

的讲说和佛教文化影响下所形成的民间传说的具体讲唱。

无论是佛变还是道情，它们共同活跃和发展于唐代，是为了更好的表达传播效果。利用皮影能够借灯光将兽皮雕刻的各种人物影像，映在幕布上演出的特点，将变文故事和道情故事搬上皮影戏演出，俗称“灯影戏”。

据唐代《广古今五行记》记载，隋炀帝大业九年，有人在壁上映出一些佛形或兽形的影像做表演。其后，皮影戏在唐、宋已经十分成熟。到了明代，有田汝成《西湖游览志余》记述勾栏瓦舍的影戏演出；瞿佑在《剪灯新话》中描述：“南瓦新开影戏场，堂明灯烛照兴亡。看看弄到乌江渡，犹把英雄说霸王。”《东京梦华录》：“万街千巷，尽是繁盛浩闹，每一巷口，多设小影戏棚。”可见，在当时的历史条件下，皮影戏成为乡间最为常见的主要戏曲形式。及元代，皮影戏随成吉思汗的军队传到南亚、西亚诸国，17世纪后，又传到欧洲，被誉为“电影始祖”。明、清时期，皮影已发展到极盛。



图1-4



图1-5

图1-4 皮影戏
Shadow show

图1-5 皮影戏——西
游记之孙悟空（汪天
喜）
Shadow show—— the
Monkey King of the
Journey to the West
(Wang Tianxi)

I. The origin and development of Shadow Show

Shadow show is one of the oldest operas in China. It rooted in ancient Chang'an over 2,000 years ago. The earliest record found was a moving love story. Having missed his deceased wife Lady Li, Emperor Han Wu Di invited Fang Shi to dinner, asking him to call back Lady Li's spirit. Fang Shi made a shape of Lady Li with donkey leather, and put up curtains at night, lit candle light to create shadow figures. Seemingly the emperor saw Lady Li's face again. Shadow play became serious play and evolved into shadow play later.

Shadow play has been very mature during Tang and Song Dynasties. During Tang Dynasty, Buddhists setup altars for night seminars along Chang'an, then the capital, preaching Buddhist scriptures and telling stories in the form of chanting and singing with illustrations of series of pictures. During song dynasty, shadow show changed form preaching scriptures to telling history stories, reaching to a level of unprecedented prosperity. Recorded in "dong jing meng hua collection", the streets were

filled with people. On the street where no music canopy was seen, there were small shadow show canopies. No matter what the weather was like, crowds of people congregated inside the canopy day after day". We can see shadow play became very popular show. From the 13th to the 15th centuries, shadow show was introduced to south asia, and then it moved west, concurrently with the expedition of theMongolian army,to Persian in central Asia, Turkey in west Asia and Egypt in northern Africa, and then to Europe. Shadow show was known as "the ancestor of world films". In Ming and Qin Dynasties, shadow show gained major momentum with more exquisite carving techniques and greater variety of play types.

图1-6 皮影人
物——旦角 嘉庆
24年皮影(安康平利
李家班藏)
shadow figure - the
role ofl Dan
Shadow figure in
Qing Dynasty
(collected by Li's
troupe in Pingli,
Ankang)



图1-7、图1-8 皮影工艺大师——汪天稳制作皮影的场景
A scene of shadow figure making by the artist Whang Tianwen



图1-7



图1-8

二、皮影的造型

陕西皮影造型有东路和西路之分。西路皮影分布在咸阳以西的宝鸡、陇县一带，影人形制较大，约40厘米，人物造型多是通天鼻形，图案简洁大方；东路皮影主要在咸阳以东的华县、华阴、渭南、大荔一带。其影人造型精巧细腻，装饰严谨，形制约28厘米。男性角色多豹头深目，女性角色则妖媚秀丽。陕西皮影造型整体疏密有致，繁简得当，极有层次感。人物注重轮廓与装饰的整体感，平面展开避免形的重叠，以表达二维空间。因为皮影表演上不如真人表达的丰富，无法从面部传达感情，所以造型上有程式化的脸谱来定位表情。同时，又吸收了传统戏曲的程式和表演，利用肢体动作完成故事情节。因而，皮影人物造型具有程式化和象征性的特点。

1. 程式化

皮影戏表现人物时，头部为正侧面造型，身段为半侧身的七分身，以使服饰的轮廓自然呈现。头与身体比例为1:5，能很

好地引导观者视线。生、旦角色采用阳刻，面部多为侧面镂空形式，旦角则以高额头、直鼻梁、樱桃小口、细眉细眼的模式，是古代标准的美人面容。身材纤瘦，服装刻有万字纹和雪花纹。神佛故事中的人物多正面镂空，男子靴底以前脚平后脚翘的造型表达一种动态感。服饰轮廓内部以镂空为主，花纹图案富有装饰性，制作精致工巧。

脸谱有专用的造型，如唐僧、孙悟空、包公等等；也有共用的，如多个头茬



图1-9 皮影——骡车 清代（陕西省艺术馆藏）
shadow figure - Mule Cart Qing Dynasty



图1-10



图1-11

图1-10 皮影人物——青衣(汪天喜)
Shadow figure - The role of Qing
Yi(Wang Tianxi)

中年女性的形象，常穿青色褶子而得名。主要表现庄重的青年、中年妇女。

图1-11 刀马旦
Shadow figure Dao Ma Dan

刀马旦是传统戏剧里旦角的一个形象。专指扮演那些巾帼英雄，其武艺高强，背后插有靠旗，多为元帅或大将。如穆桂英、樊梨花等古代人物形象。

共用一个身段，一些鬼怪、虾兵蟹将的头茬临时与人的身段相接。头部装饰有发饰和帽饰两种，女子多用披发、抓髻及辫子等发饰。男子多有冠、帽、盔、巾等帽饰，也是区别人物官阶和身份的标志。

皮影戏属于戏剧艺术，具有戏曲中生、旦、净、丑等程式化人物角色的区别。表演皮影不仅靠肢体动作完成情节，还要靠人物面部的程式语言的暗示。如面部刻画上强调额、鼻、颌三个高点部位，来区分老生持着稳重，小生清秀儒雅，武生强悍英俊，小旦妩媚娇艳以及丑角诙谐的形象。表演中，人物服饰和场景非常逼真，如服饰、椅子、桌子、房间、山石园囿等环境具象的表达，是用写实的手法雕刻出来的，并形成固定模式。这些造型，为我们研究古典家具、服饰演变、古代礼仪等提供了间接资料。

2. 象征性

皮影戏借用光影效果完成表演。“影”是固定的、不可变化的道具，影像无法表达面目表情，只能靠艺人夸张处理

和制作以象征符号的造型辨别忠奸。如“公忠者雕以正貌，奸邪者刻以丑形”。男性角色多豹头深目，女性角色高额直鼻，都是忠勇之相。

以服饰为例，戏剧里的老生是指中年以上男子，具有正直、敦厚、博学等特征，服饰造型上有桃、蝙蝠等图案，寓意福寿双全；武将服饰则用狮子老虎等纹样处理，寓意勇猛。色彩上借五行之说，寓意着人物性格，如以黑脸寓意刚正不阿，代表人物是包公；红脸寓意忠勇，代表人物有关羽；白脸寓意奸诈，反面角色多用；绿脸寓意暴躁蛮横，用于妖怪、强盗，也有侠客使用。

II. Design of Shadow Show

The design of Shaanxi shadow show has two forms, east shadow show and west shadow show. The west shadow show is distributed in Baoji, Long Xian, west to Xianyang; the shadow figures are big in size, about 40 cm high. The design is usually simple but dignified. East shadow show is in east of Xian Yang, mainly in Hua County, Huayin, Weinan

图1-12 武将组合（西安群众艺术馆藏）
Military commanders
collected in Xian Public Art
Museum



图1-12

and Dali. The shadow figure is delicate and exquisite in design, about 28 cm high. Man figure is usually leopard face with deep eyes, while female figure is usually charming and beautiful.

The overall design of Shaanxi shadow show is concise and beautiful, fine and complicated, even density, focusing on the wholeness of the contour and interior decoration, plane in design to avoid overlap in expression of two-dimensional shape. Because it is not like a real man performance, unable to convey emotion through face, so to use fixed face sketches to express emotional expressions, in same time absorbing the formula and performance of the traditional opera to perform the story by motions of the shadow figures. The design of shadow has stylized form and symbolic representation.

1. Stylized form

The head of regular shadow figure is a full profile; shadow figure's body is mostly 70%. The proportion of head and body is 1:5 to fit the silhouette of the costumes. The role of Sheng (male) and Dan (female) are carved, face is mostly side hollowed-out. A high forehead, a straight bridge of nose, a cherry small mouth, thin eye brows and narrow eyes is the standard

face for ancient beauties, slender figure engraving with designs of snow flake or letter “Wan” shape. Fairies and Buddha are hollowed out with a full face. The boots of front leg for a man is flat, while that of hind leg is turned up, giving a sense of movement. The inside of silhouette is mostly hollowed out; variety of patterns is decorative, the craftsmanship is exquisite.

Some masks are special such as Monk Tang, Monkey Sun, Lord Bao; some masks are in share, as many heads may share one body, some ghosts and numerous underlings may use body parts of human occasionally. Head ornament includes hair and hat decorations. Women are mostly in hair decorations like disheveled hair, twisted buns or pigtailed; men are mostly in hat decorations like hat, cap, helmet or kerchief, they identify the ranks and occupations of the characters.

Shadow show is a theatrical art; characters are clearly defined, with set roles for sheng (male), dan (female), jing (painted face) and chou (clown). Because the performance of shadow show depends mainly on the movements of figures, the facial expression is relying on stylized forms. For example, the three



图1-13 《三星相聚》清代（陕西省艺术馆藏）
Three Stars of Luck, Prosperity and Longevity, Qing
Dynasty, collected in Shaanxi Art Museum
三星指福禄寿三位代表吉祥的神祇

high points on face, forehead, nose and jaw are stressed in facial expression to distinguish the cautiousness of the old man, comeliness of young man, strength of warrior, charming and beauty of young woman and humorous of the ugly. The costumes and scenes are very realistic, clothing, chairs, tables, rooms, stones and gardens, such environments are carved like real. We may even learn from these designs in the study of antique furniture, changing of cloth and ancient etiquette.

2. Symbolic representation

Because emotional expression of shadow show can not be expressed through face, the facial features of the shadow figures are exaggerated and symbols are used to distinguish the characters. Like, “the positive figures are carved with fair face, treachery figures are carved with ugly face”. Male roles with leopard

head and round eyes, female roles with high forehead and straight nose are all of braveness and fidelity.

As for the clothes and ornaments, Lao Sheng is the man above middle aged in opera, with character of upright, honest and erudite, which has patterns of peach and bats meaning fortune and longevity; warriors have patterns of lion and tiger in ornaments symbolizing braveness. Different colors are used to show character of the role, black face represents fair and uprightness, the typical character is Lord Bao; red face represents brave and fidelity, the typical character is Guan Yu; white face represents treachery, often for negative role; green face represents rude and bad temper, mostly for monsters and bandits, some times for knight-errant.



图1-14



图1-15

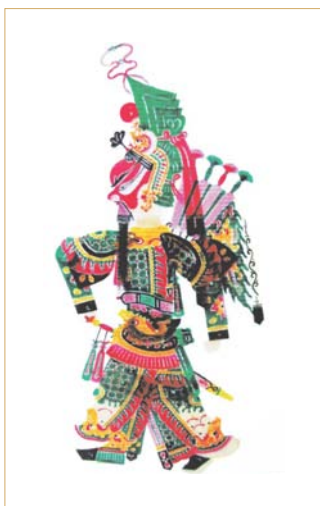


图1-16

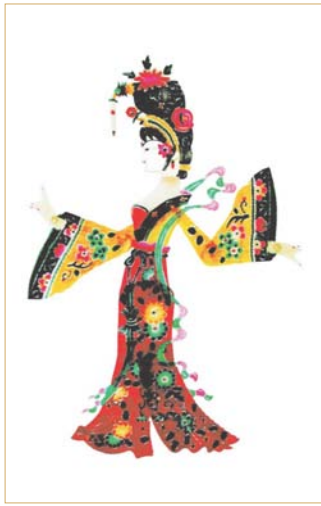


图1-17

图1-14 皮影人物——帝王
Shadow Figure the——Emperor

帝王的服装常刺绣有龙纹，黄色是皇帝的专用色。
The clothes of the emperor usually have dragon design; the yellow is the exclusive color for the imperial family.

图1-15 皮影人物——花旦
Shadow Figures ——Hua Dan

花旦多表现那些年轻活泼伶俐的小家碧玉或丫鬟，服装刻有米字纹。(旦角指的各种不同年龄和身分的女性形象)。

female role, young or middle aged.

图1-16 皮影人物——武将
shadow figure military officer

靠是武将所通用的戎服,使用时身后插靠旗,表示全副武装,处于临战状态之意,称为“硬靠”。一般红脸谱配用绿色靠。靠旗源于古代将官使用的令旗。传令时用手持握,骑马行进时则插在后腰革带上。

图1-17 皮影人物——皇后
Shadow Figure the Queen

皇后的服装华丽有配饰,发饰上有凤的造型,黄色是皇家的专用色。

The clothes of the queen is gorgeous, with phoenix design hair ornaments.