



咸陽皮影

中国 · 陕西

XIANYANG LEATHER SHADOW PUPPETS
SHAANXI CHINA

咸 阳 皮 影

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前 言

中国皮影艺术源远流长。至宋代已趋成熟，并进入鼎盛期。早期的皮影是用纸镂空而成的，宋代以来，逐渐采用羊皮、驴皮、牛皮等材料，经过泡制、刮削、打磨等工艺制成半透明皮革，然后由艺人绘制旋刻、上彩作成各种人物、道具、山水鸟兽等形象。演出时，艺人以三根小棍操作影人的四肢和身躯，用灯光投射在白布作成的“亮子”上，同时伴以音乐和唱词，演出一幕幕动人的戏来。中国广大农村至今仍有皮影戏班在活动，每逢年节喜庆之日，影戏班子便巡回各城镇村庄，为节日增添了风采。

陕西是中国皮影的发祥地，皮影艺术至今在民间盛行不衰，随着历史的变迁，陕西皮影以地域不同，又分成东、西两派。东路皮影分布在华县、蒲城、合阳、渭南等地；西路皮影则活跃于乾县、礼泉、泾阳、周至和户县一带。两路皮影虽然在风格上各有特色，但它们在造型上，都继承和借鉴了传统汉画像石、剪纸、戏曲脸谱的艺术特色。人物造型基本上分生、旦、净、末、丑等，但具体的戏剧人物，又各具特色，性格鲜明。人物服饰和道具的图案，也采用传统的纹样构成，具有浓郁的民族色彩。皮影染色单纯又艳丽，在原色对比中，用黑色加以统一，形成一种既强烈又和谐的色彩效果。

中国皮影艺术于十三世纪初开始逐渐流传到东南亚各国和欧洲。相传一七七四年，德国大诗人歌德就主持演出过皮影戏。一七八一年，歌德生日那天，在宴会上演出过皮影戏。一九八二年联邦德国的“三梅班”皮影剧团来咸阳工艺美术厂访问，并和皮影老艺人李占文

进行了艺术交流。该团的成员还演出了川剧《白蛇传》片段。美国的皮影爱好者韩丹一九八二年七月到陕西咸阳看过皮影戏后说：“我到过很多国家，看来你们的皮影是世界第一流的。”

陕西著名皮影雕刻老艺人李占文，现已七十多岁，从事皮影制作已五十多年，他制作的牛皮影功力深沉，刀法犀利多变，雕刻工艺缜密，色彩明快醒目，他积累的传统戏《西游记》、《三国演义》和其它民间故事、神话传说以及反映现实生活的现代戏等皮影，多达十二大本（千余件）。北京人民大会堂陕西厅屏风上的大型皮雕艺术作品《文成公主进藏》，就是由他刻制的。他的作品一九七九年曾在联邦德国、日本、美国等地展出，受到了较高的赞誉。一九八〇年又参加了联合国儿童福利委员会在华盛顿举行的国际民间玩具展览。他雕刻的牛皮影独树一帜，在中国工艺美术展览中，博得了国内外皮影爱好者的的好评。咸阳皮影公司制作的牛皮影曾被评为咸阳市和陕西省工艺美术优秀作品。一九八三年由吴梅萍设计的皮影《杨贵妃》，就是在李占文指导下制作的，在全国第四届工艺美术百花奖评比中，被评为“优秀创作设计一等奖”，荣获“希望杯”。目前，为了扩大艺术交流，咸阳皮影公司还设有皮影演出厅和展览厅，供国内外旅游者参观、选购。

PREFACE

The history of China's leather-shadow puppet art goes back to ancient times.

During the Song dynasty it gradually matured and entered its heyday. Since the Song dynasty, shadow puppets have been made in sheepskin, donkeyhide and cattlehide instead of paper. They are soaked, scraped and polished to a semi-transparent state. Then the figures, stageproperties, mountains, rivers, birds and animals are drawn and painted on. When puppeteers operate the four limbs and bodies of the figures with three little sticks, light is cast onto white curtains, lively shows accompanied music and singing are put on. In China's rural areas, leather-shadow troupes are on tour in townships and villages during festivals to add to the joyous atmosphere.

Shaanxi is the birthplace of China's shadowplays which have never waned among the people. With the changes of history, Shaanxi leather shadow puppetry has divided into two styles: the eastern one and the western one according to the different regions.

The leather shadow art form of the eastern province is scattered throughout Huaxian, Pucheng, Heyang and Weinan, etc; while the western province in Qianxian, Liquan, Jingyang, Zhouzhi and Huxian. Though different in characteristic, the two areas carry on the traditional artistic features such as the types of figure-incised stones of the Han dynasty, derived from paper cuts and opera for defining the shape. These shadow figures generally are comprised of scholars ,

young ladies, male characters, bearded characters and clowns. But each of the particular opera characters has his own features and distinctive disposition. The designs of figures' costumes and properties are of traditional nature, having rich national colours. The dying of leather-shadow puppets is simple and bright. The original colours, presenting a contrast, when integrated with black, making a striking but harmonious effect.

China's leather-shadow art began to be gradually introduced into East-Asian countries and Europe in the early thirteenth century. It is said that in 1774 Johann Wolfgang von Goethe, the great German poet, sponsored a leather shadow play. On Goethe's birthday of 1781, a shadow play was performed at the banquet. In 1982, "San Mei Ban" Leather-Shadow Puppet Troupe of the Federal Republic of Germany visited Xianyang Arts & Crafts Factory and carried out an exchange of arts with Li Zhanwen, an old man famous for making leather-shadow puppets. The members of the troupe performed some parts of Sichuan opera *The Story Of White Snake*. After his watching a shadowplay in Xianyang, Shaanxi, in July of 1982, Handan, an American Shadow-play goer, said, "I've been to many countries and watched shadow plays there, but yours is the best in the world."

Li Zhanwen, the famous Shaanxi leather sculptor, now in his seventies, has been making leather shadow figures for over fifty years. He makes cattlehide shadow figures of a deep and imposing strength, and employs varied and trenchant ways of cutting. His carving craftsmanship is meticulous and the colours he uses are lurid and eye-catching. He has accumulated 12 books of shadow figures.

totalling over 1,000 pieces, including the traditional shadow plays: "Pilgrimage To The West", "The Romance Of The Three Kingdoms" and other folk and fairy tales, as well as plays depicting the modern life. The large leather sculpture of "Princess Wencheng Entering Tibet" on the screen in the Shaanxi Hall area of the Great Hall of the People in Beijing was made by Li himself. In 1979, his works were displayed in the Federal Republic of Germany, Japan and the United States etc. and were highly praised. In 1980, They were displayed in the International Folk Toy Exhibition in Washington sponsored by the United Nations Children's Emergency Fund. His cattlehide shadow craft has developed into a school of its own, and has been well received by both Chinese and foreign leather-shadow craft lovers at China's Arts & Crafts Exhibition. The cattlehide shadow puppets manufactured by Xianyang Leather-shadow Puppet Company were chosen as fine examples of the arts and crafts of Xianyang city and Shaanxi province. In 1983, the leather-shadow figure "Lady Yang" designed by Wu Meiping was made under the guidance of Li Zhanwen, which was selected as "the first prize winner of excellent creative design" and won the "Hope Cup" in the Fourth National Competition of Arts and Crafts Baihua Prize.

For the purpose of developing exchanges of arts, the Xianyang Leather-Shadow Puppet Company has at present a leather shadow play hall and an exhibition hall for visitors to view as well as to purchase.



女 单 靠

A female commander



旗 角

A warrior



小 扎 袍

A male youth



马 靠

A riding-horse officer



官 衣

An official



小旦花髻

A maiden



小生雪花髻

A male youth



花 裙

A girl in a flowery skirt



女 扎 裙

A common woman



龙 袍

An imperial robe