

中国面具影

五洲传播出版社

MASKS AND SHADOW
PLAY OF CHINA 中国民间工艺





MASKS AND SHADOW PLAY OF CHINA

中国 面具影 面皮

五洲传播出版社

中国面具与皮影

主 编：赵少华

副 主 编：郭长建、李向平

责任编辑：荆孝敏

撰 文：林得

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中国面具的种类多种多样，有跳神面具、傩戏面具、社火面具、悬挂面具、戏曲面具等，就其功能及使用方法可大致分为两类：一是表演用面具，在傩祭和傩戏表演中佩戴；另一类是悬挂用面具，如吞口，于门楣、窗楹上悬挂，用来避邪和装饰。

中国面具最早出现在傩祭仪式中。中国古代有一种驱鬼逐疫的迷信祭仪，称为“大傩”，在仪式上跳的一种舞蹈称为大傩舞。舞者头戴假面具，手执干戚等武器，表现驱鬼、捉鬼的内容。在生产力极为低下的远古时期，面对变化莫测的大自然和令人们痛苦不堪的疾病以及导致人畜大量死亡的瘟疫，先民们倍感迷惑和畏惧，认为是厉鬼在兴妖作祟，只能用傩祭这一原始宗教仪式和巫术活动来祷告神灵，驱鬼逐疫、消灾纳祥。傩祭仪式阴沉凝重，令人惊悚。祭祀活动中所戴的面具造型狰狞丑陋、凶残恐怖，以镇吓魔鬼、驱逐瘟疫，是驱逐邪魔的法器。

商周（约公元前17世纪～前256年）时代，傩祭活动尤其盛行，傩祭的中心人物叫方相氏，在驱

魔仪式中，“方相氏，掌蒙熊皮，黄金四目，玄衣朱裳，执戈扬盾，帅百隶而时傺，以索室驱疫”（《周礼·夏官》）。由于方相氏戴的是青铜面具，所以这种舞蹈也称“方相舞”。

汉代至唐代（公元前206~618年），中国封建社会经济日益发达，傺祭活动规模不断扩大，增加了由少年扮演的十二神兽，120多贵族弟子也组成舞队参加舞蹈，也称“十二神舞”。

到唐代（618年~907年），傺祭已从单纯的祭祀向娱乐的形式发展，神秘可怕的巫术气氛逐渐淡化，傺仪已不完全是驱除邪魔的仪式而成为一种百姓的节日活动。人们一方面在傺仪中追求神圣，一方面也获得欢乐。《兰陵王入阵曲》是唐代戴着面具表现战争场面的乐舞，叙说北齐文襄王第四子高长恭“貌美心壮，音容兼美”，不足以使敌人畏惧，只能戴上面具来恐吓敌人，因此而打了大胜仗。

宋代，傺祭由于受到杂剧、散乐、南戏等民间戏剧和伎艺的影响，从内容到形式都发生了重大的变化，与世俗的娱乐活动融为一体，方相氏和十二神兽从傺祭中消失，被“将军”、“门神”、“小妹”、“钟馗”等民间传说人物所取代，表演形式也从舞蹈转向戏曲，并在神灵崇拜的内容中又加了佛、道、儒家的内容，使得傺面具的品种数量急剧增加，面具的形象也逐渐转化为大众能够接受的世俗人物。傺仪一步步由



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阴沉可怖的驱疫逐鬼仪式演进成娱乐性质的社火和戏剧，随着时间的推移最终演变成现在除旧迎新的习俗。

面具最早用黄金、玉石、象牙、青铜、铁等质重价高的材料制作。随着傩仪的平民化、世俗娱乐化，面具制作逐渐使用一些廉价而又质轻的材料，如：木材、树皮、纸、泥等。面具的制作受艺人传承的影响，特别是受当地所产材料的制约而呈现各地不同的风貌。

中国最具特点的面具，要数西南的贵州和西藏。贵州面具一般采用不易变形的黄杨木或丁香木雕刻，由脸部、帽盔、耳子三部分组成。脸和帽盔在同一块木料上，耳子用边料制作，用绳子系在面具两边，形成一体，彩绘后以桐油上光。藏族面具多有毛皮制作，用皮革缝一个口袋，开几个小洞作眼睛、鼻孔、嘴巴，就成了一个简单的面具，精致的还要裱上级料，五官周围勾勒吉祥图案，脸上镶嵌贝壳、玛瑙、绿松石，额头装饰太阳和月亮的图案，两耳垂有流苏，面具光彩夺目，气势不凡。泥

质面具是在泥和木头制成的头状模型上，用纱布和泥一层层裱糊成形，干燥后取下加工上色，涂漆上光。社火马勺面具是用中国农村常用的木制水瓢彩绘而成，具有色彩多样、形像鲜明的特点。

中国面具以其独特的风格延续了几十个世纪，它是中华民族生活习俗、观念信仰的具体体现，有很高的艺术价值和研究价值。

周林一

1999年7月

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There are many kinds of masks in China, which are used in a lot of occasions such as sacrificing ceremonies, village performances and operas. According to their functions and usage, Chinese masks can be basically divided into two categories: one is to be wore in performances, the other is hung on the lintel of a door or window columns as a decoration or for expelling evils.

Chinese masks first appeared in the sacrificing rites to drive out ghosts and epidemics, which was called “*nud*”. At such ceremonies, people danced with weapons in their hands, presenting contents of expelling and capturing ghosts. In remote antiquity, people felt perplexed and awed with the unpredictable nature, the diseases they were suffering and epidemics causing great deaths. They thought all these disasters were brought to them by ferocious ghosts, so they did religious rites or sorcery to expel evil influences and invoke blessings. The masks used in sacrificing ceremonies usually look ugly, cruel and horrifying, which, as



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people believe, could frighten ghosts and epidemics away.

During the Shang and Zhou dynasties (17th century BC-256 BC), the sacrificing ceremony was popular. The dominant figure in such rites was called "Fang Xiang Shi", who wore a bronze mask, with hands covered with bear's skin, four eyes dotted by gold, dressed in red and black. He held a dagger-axe and a shield, leading a hundred slaves to drive out ghosts. Therefore, the dance in such an occasion was also called "Wan Xiang Dance".

From the Han Dynasty to the Sui Dynasty (206 BC-618), Chinese feudal economy was daily thriving. The scale for sacrificing became larger and larger. Twelve divine animals performed by 12 youngsters and a dancing team composed of 120 children from noble families were introduced. The dance was then given a name "Twelve-God Dance".

By the Tang Dynasty (618-907), the sacrificing ceremony was developed into a form of entertainment. The mysterious and terrifying atmosphere was gradually weakened. The cer-

emony for driving out ghosts became a festival for common people. While pursuing sacredness, people got happiness. A musical dance named “King of Lanling at War” vividly depicted a war scene. Gao Changgong, the fourth son of Duke Wen Xiang of the Northern Qi Dynasty, was handsome and had a beautiful voice, so he had to put on a cruel mask to frighten enemies. At last, he won the fighting.

In the Song Dynasty, influenced by *zaju* (a poetic drama set to music), *sanyue* and *nanxi* (a kind of local classical opera in South China), the sacrificing ceremony became more and more integrated with worldly entertaining activities. Such figures as Fang Xiang Shi and Twelve Divine Animals disappeared. What replaced them were characters in local legends, for example, the “General”, “Door God”. “Little Sister” and “Zhong Kui”. To the worship of Gods were added contents of Buddhism, Taoism and Confucianism. The sorts and numbers of masks increased sharply. The images displayed also gradually changed into worldly persons acceptable by common people. As time passes by, the sacrificing ceremony finally developed into the present custom of getting rid of the old to make way for the new.

At first, masks were made of heavy and expensive materials such as gold, jade, bronze, iron or silk. As the sacrificing ceremony went closer and closer to common people, cheap and light materials began to be used, including wood, rind, paper and mud. Due to different techniques of makers and different materials in different places, masks take on different features.

Masks with the most striking characteristics are those in Guizhou and Tibet of Southwest China. Guizhou mask is usually carved out of inflexible Chinese little-leaf box or clove and composed of three parts: the face, helmet and ears. The face and helmet are on the same timber, and the ears are made of offcuts, which are tied to the two sides of the mask. After being colorfully painted, it will be



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polished by tung oil. Tibetan mask is often made of leathers. First, sew up a bag with leather, then open several holes on it to be eyes, nostrils and mouth, thus a simple mask is formed. The more exquisite one will be mounted with silk, outlined by auspicious designs around the five sense organs, inlaid with shells, agate and calaite on the face, decorated with sun and moon designs on forehead and tassels down the two ears. The mask looks brilliant and great. The mud mask is made of mud and wood. At first, they are modulated into a head, then the head model will be mounted by telae and mud. Once it is dried, it will be painted and polished. The ladle mask used in village performances is made of wood water ladle usually found in Chinese rural areas. They feature various colors and distinct images.

Chinese mask has gone on through centuries. It truly reflects the living customs, ideology and beliefs of the Chinese nation, with high artistic and research values.

《中国面具》

《Masks of China》





小僮

Little servant



秦叔宝

Qin Shubao

(a general in the Tang Dynasty)



和合二仙

God of peace and harmony



雷霞·白猿

Lei Xia and Bai Yuan (white ape)



番邦少将

Young general from an ethnic group



柳毅
Liu Yi