



中華舞蹈圖史

CHINESE DANCE : AN ILLUSTRATED HISTORY

王克芬◎著
By Wang Kefen



國家圖書館出版品預行編目資料

中華舞蹈圖史 = Chinese Dance : an
illustrated history / 王克芬著. — 初版.
— 臺北市 : 文津, 2001【民90】
面 : 公分
中英對照
ISBN 957-668-663-6(精裝)

1. 舞蹈 — 中國 — 歷史

976.82

90016789



中華舞蹈圖史

王克芬著·江東譯

出版者：文津出版社有限公司

社長：邱鎮京

發行人：邱家敬

地址：台北市建國南路二段294巷1號

E-mail：twenchin@msl6.hinet.net

<http://www.wenchin.com.tw>

電話：(886-2)23636464

傳真：(886-2)23635439

登記證：新聞局局版台業字第5820號

郵政劃撥：00160840

帳戶：文津出版社

2002年2月初版

定價：1800元

ISBN 957-668-663-6

◎版權所有·翻印必究◎

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緒言

中華民族的舞蹈文化歷史悠久，傳統深厚，上下五千年，記錄中華舞蹈發展軌跡的文字和圖像，連綿不斷，這在世界文化史上也是罕見的現象。

在漫長的歷史長河中，包括五十六個民族多元一體的中華民族，創造了豐富多采、各具特色的舞蹈文化。

舞蹈活動自古滲透在社會生活的各個方面，在人類最基本的社會生活生產勞動與繁衍種族中起到了一定的獨特作用。人們在歌舞活動中唱述歷史，教育後代，祭祀祖先，歌頌英雄，祈祝豐收，傾訴愛情，歌唱家鄉，尋找歡樂，表述痛苦，宣洩感情，促進友誼，增強團結，並從中受到傳統教育，得到美的享受。統治者也用舞蹈歌功頌德，宣揚國威，鞏固統治。舞蹈以它獨有的功能和迷人的風采，突破語言文字的制約，去溝通民族間、國家間的感情，增強相互理解、相互信任，為人類帶來安寧與和平。

有關中華民族舞蹈歷史的文字記載，史不絕書，給後人提供了豐富的研究資料。但舞蹈是形象的藝術，極優秀生動的文字描述，也難以替代具體舞蹈形象的直觀歷史價值。因此，歷代文物中的舞蹈形象（包括墓室文物與石窟、寺院中保存的舞蹈形象），就成了我們研究中國舞蹈史的極珍貴、極重要的參考資料。

在編撰這本《中華舞蹈圖史》的過程中，我努力結合歷史文獻、舞蹈文物及古代舞蹈的當代遺存，梳理出中國古代舞蹈發展的脈絡，探索各個不同歷史時期舞蹈活動的狀況、舞蹈在社會生活中的地位、時代特徵、精神風貌以及舞姿的風格韻律、審美情趣等等。同時又根據自己多年研究著述積累的經驗，把它們按時代和類型做了歸類整理的研究，並將全書分兩部分編寫成此書。

這本書將向世人展現我中華民族古代舞蹈瑰麗多姿的風采，為研究文化史的學者、舞界朋友以及熱愛舞蹈藝術的人們提供一份可貴的參考資料。

王克勤



Preface

The dance culture of China has a very profound tradition and a very long history over five thousand years. The literary words and images recording this history have never stopped, which is a phenomenon not easy to be found on this world.

Following this long river of the history, Chinese people with altogether 56 nationalities, create an excellent and characteristic culture of dance.

The dancing activities lied in every aspect since primitive time and functioned in the earliest productions of the human being. Mankind did nearly everything with dance, e.g., describe the past, educate the next generation, pray the ancestors, praise the heroes, celebrate the harvest, express the love, love the homeland, seek the happiness, show the bitterness, promote the friendship, improve the unity and enjoy the beauty. The rulers of each dynasty used dance to show the achievements and power, and to strengthen the ruling. With the special effects and beautiful style, dance breaks out the limit of the language to bridge up the friendship of different nationalities and countries, and improves the mutual understanding and trust, and brings the peace to mankind.

There are countless literary records of the dance in Chinese historical books, which provide valuable referencial materials for us.

However, dance is an art of morphology, which is hard to describe even with the best literary words. So, the images of dancing on the cultural relics of each dynasty (including those from the tombs, caves, temples) are very important materials to research the Chinese ancient dance.

In this book, I edit nearly all the images which I have collected for the past years since I began my work of researching Chinese dance history, and analyze them according to my experiences of long academic work. There are two sections in this book: 1. the dancing images of each dynasties; 2. the dancing images of the caves and temples.

I hope that this book will show a colorful picture of the Chinese ancient dances to the people of this world, and I wish to dedicate this effort to the academic work of Chinese dance, which I give all my life, and the respected readers.

Wang Kejun

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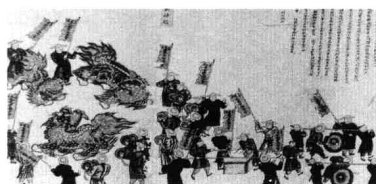
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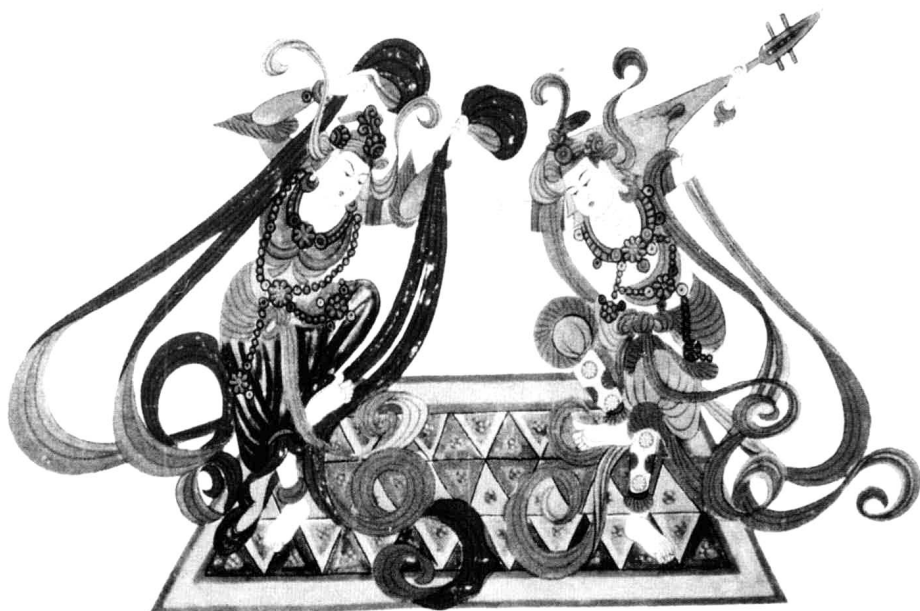
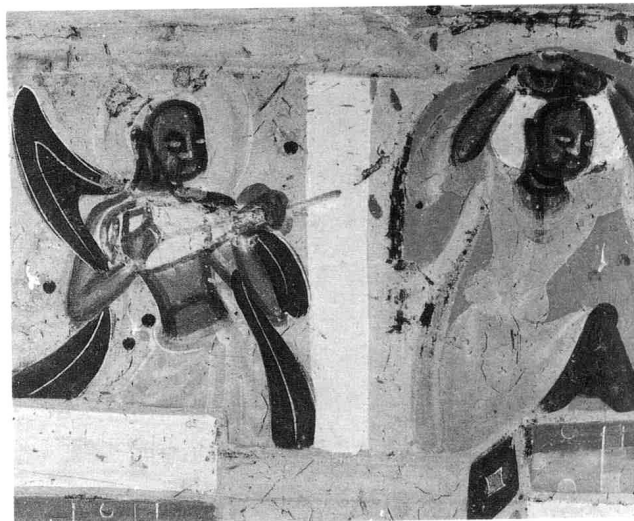
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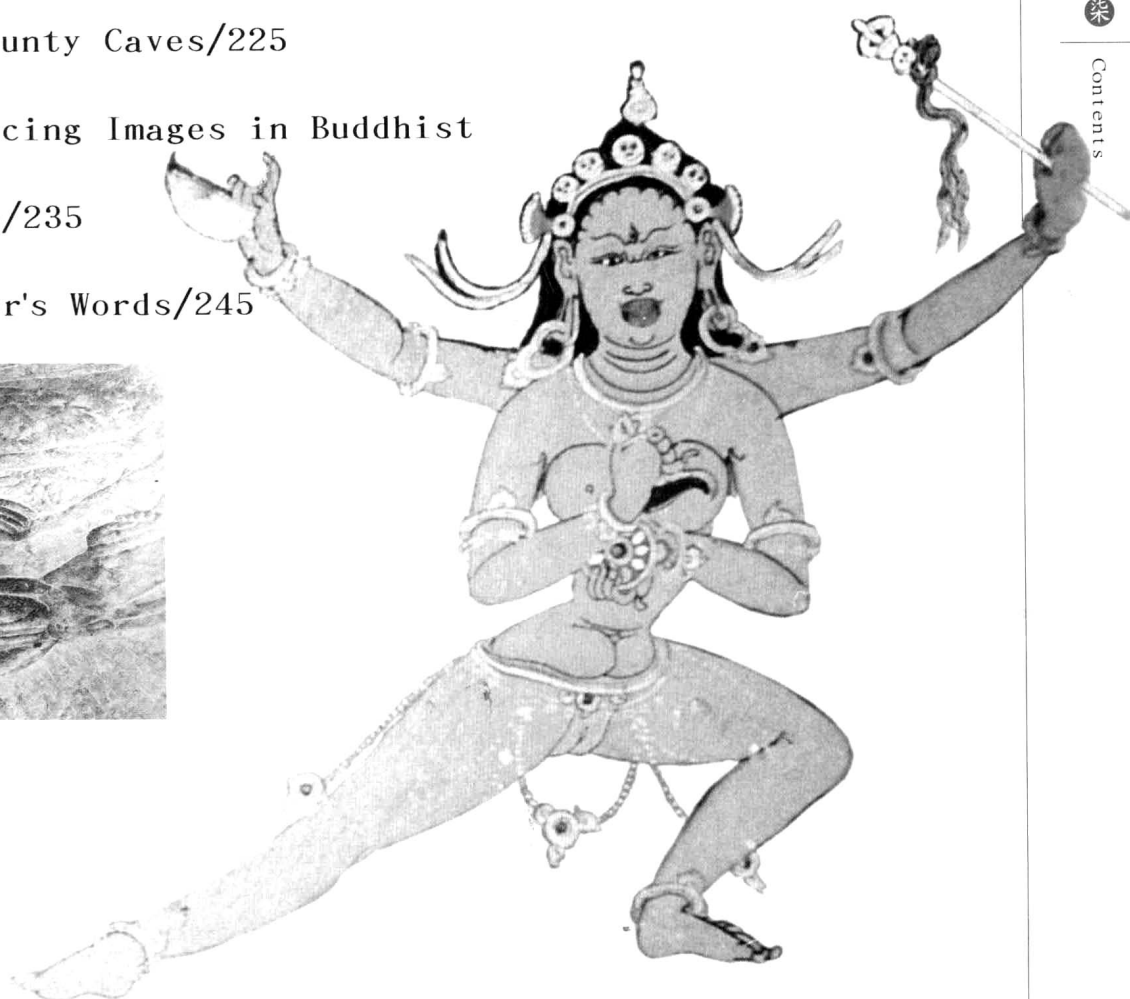
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作者簡介

王克芬

一九二七年生，四川雲陽縣人。中國藝術研究院研究員、博士生導師，敦煌研究院兼職研究員。一九四七年在上海中國樂舞學院師承著名舞蹈家戴愛蓮習舞。後曾任中央民族歌舞團編導、演員。一九五六年調中國舞蹈藝術研究會，在歐陽予倩、陰法魯、楊蔭瀏等著名專家指導下研究中國舞蹈史。主要著作有《中國古代舞蹈史話》（中、英、日、法、韓文本）、《中國舞蹈發展史》（獲中國文化部第一屆文化藝術科學優秀成果二等獎）《中國舞蹈史·隋唐五代部分》（獲中國藝術研究院優秀研究成果獎）。《佛教與中國舞蹈》和參加編撰《隋唐文化》獲國家圖書獎。主編的《中國舞蹈詞典》獲首屆辭書評獎三等獎。《中華文明史》任舞蹈學科主編並撰稿，獲「五個一工程」獎。是《中國大百科全書·音樂舞蹈卷》古代舞分支副主編。是《辭海》、《佛教文化百科》、《中國藝海》等大型辭書的編委及撰稿人。被收入中國、英國、美國、印度等多部《國際名人錄》中。

WANG KE-FEN: Born in 1 April 1927 in Yun Yang, Sichuan Province. Research Fellow and Tutor of Ph.D of Dance Institute of China's Arts Academy. Concurrent Fellow of China Dunhuang Academy. Committee Member of Dance Theory Committee under China's Dancer's Association.

Ms. Wang learned dance from Madam Dai Ailian at China Music & Dance Academy in Shanghai in 1947, and has been respectively choreographer, teacher and dancer at Music Troupe of Cenrtal Music Conservatory in Tianjin and the Cenrtal National Song & Dance Ensemble Since 1949. In 1956, she was transfered to the China Research Society of Dance Art, under the guidance of the famous experts and scholars like Ouyang Yuqian, Yin Falu, Yang Yinliu, thus starting her dance history research.

Her works which have exerted a major influence are *History of Ancient Chinese Dances* which has been translated into English, Japanese, French and Korean, *Chinese Dance Development History* (Awarded of Second Prize in the First Culture and Arts Scientific Fruits held by Chinese Ministry of Culture), *Chinese Dance History, the part of the Sui and Tang Dynasties*, *Chinese Dance History, the part of the Ming and Qing Dynasties*, *The Stories of Ancient Chinese Dancers*, *Buddhism and Chinese Dance*, *Chinese Dance of the 20th Century*, *Sui and Tang Culture*. She is a deputy editor-in-chief and author of the Music and Dance Volume of the Chinese Encyclopedia, editor-in-chief and author of the dance segment of the voluminous historical work *Chinese Civilization History*, *Dictionary of Chinese Dance and The Past and Future of Chinese Dance*, *The Chinese Contemporary History of Dance*, *The Sea of the Chinese Arts*, *Encyclopedia of the Buddhist Culture*, *Chinese Words of Arts* ect.

She has been awarded various prizes by respectively the country and Ministry, taken in Who's Who of different countries, such as China, England, America, India.



譯者簡介

江東

一九六〇年出生於中國青島。先後畢業於中國山東藝術學校舞蹈科、中國山東師範大學和中國藝術研究院研究生部。一九九一年獲碩士學位，畢業後任中國藝術研究院舞蹈研究所外國舞蹈研究室助理研究員。一九九四年作為國家公派訪問學者赴印度留學，先後訪問過日本、捷克、羅馬尼亞、美國、加拿大、澳大利亞、新西蘭、墨西哥、哥倫比亞、法國、英國、加勒比海諸國，現任中國駐尼日利亞大使館文化處二等秘書。曾發表幾十萬字舞蹈學術文章，專著有：《中國近現代、當代舞蹈史》、《中國舞蹈史》、《歐美現代舞史》、譯有《舞蹈創作藝術》（均為合著、合譯）。

Jiang Dong: born in 1960 in Qingdao, China. Graduates of Shandong Arts School, Shandong Normal Uni. and Graduate School of China Arts Academy. M.A. in 1991.

Been Working as an assistant research fellow in the Dance Researching Institute of China Arts Academy. Studying in India as a visiting scholar in 1994. Been to Japan, Czech Republic, Romania, USA, Canada, Australia, New Zealand, Mexico, Colombia, France, Britain, the Carribeans, Nigeria and Benin, etc.

Now, working as the second secretary in Chinese Embassy in Nigeria.

Main works including: *A Contemporary History of Chinese Dance*, *A Short History of Chinese Dance*, *A Short History of Western Modern Dance*, *The Art of Making Dances* (a translation) (all works with other authors).

第一 部 分

Section One



歷代文物中的舞蹈形象

The Dancing Images
in Cultural Relics



1 遠古（約公元前 21 世紀前）：

舞蹈和音樂，是人類最早創造的藝術形式之一。

人類在群居生活中，需要相互交流思想感情，在語言還不發達的原始時代，人體動作成了傳情達意的手段之一，在這裏孕育了最早的舞蹈因素。在人類的集體勞作中，有節奏地吆喝、呼號，孕育了歌唱。能發聲，有孔的竹管、陶器和石片，是最早的樂器。這一切，都是人類在求生存、圖發展的過程中創造出來的。

人類為了維持生命和延續生命，必須通過勞動創造物質財富與精神財富。人類為了繁衍種族，必須生兒育女。因此，勞動與生殖是人類最基本的社會活動。原始舞蹈和音樂，是深深植根於人類生活中的。它們不可避免地、必然地反映上述兩方面的生活內容。即生產勞動與生殖崇拜。並由此而產生的祈求各種保護神（含圖騰崇拜）的原始祭祀舞蹈；相互掠奪、仇殺而產生的戰爭舞蹈（操練、誓師、祝捷）；源於狩獵勞動產生的擬鳥獸舞蹈，這類舞蹈既是狩獵生活的反映，又有圖騰崇拜的遺跡。為完成繁衍氏族的神聖使命而形成的祖先崇拜和生殖崇拜中，有極豐富頻繁的舞蹈活動。在人類與疾病作鬥爭中，又產生了《陰康氏之樂》這樣一類的健身舞等等。

隨著人類社會生活的不斷豐富，樂舞及其它藝術的內容也不斷豐富發展。上述各種原始舞蹈，都可以從遠古時代遺存的墓室文物和全國各地的崖畫中找到它們的遺跡。也可以從史前神話傳說和至今流傳民間的各種歷史久遠的傳統舞蹈中，追尋它們的蹤影。

距今五、六千年前，新石器時代的舞蹈紋陶盆，可說是迄今為止，有確切年代的、最

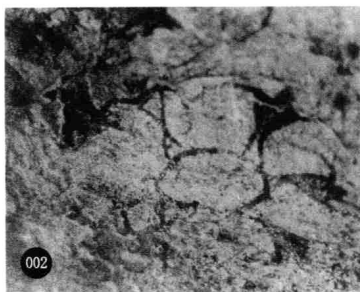
古老的舞蹈文物。兩個舞蹈紋陶盆，均出自青海。大通縣與同德縣宗日出土的舞蹈紋陶盆，舞人服飾雖有不同，但它們都展示了原始舞蹈的基本特點——群眾性與自娛性。從畫面上那手手相連、整齊劃一的舞姿上，我們似乎看到原始人群在「擊石拊石」的同一節奏中，自由歡暢地舞蹈，盡情宣洩內心的感情。大通縣出土的舞蹈紋陶盆（圖 1），分三組，每組五人，圍圓盆繪制，有如一群人圍圓圈而舞。雲南滄源及賀蘭山岩畫，也有這種類似圍圈而舞的畫面（圖 2、3），從中國和世界許多國家尚存的民間舞中，我們仍然能夠經常看到這種舞蹈形式。圍圈而舞，便於相互交流感情，產生團結、凝聚的效應。舞者頭上髮辮或羽飾、以及兩腿之間的尾飾，擺向一致。這一方面說明舞蹈的動勢與動作的整齊；另一方面頭飾與尾飾擺動的方向各不相同，說明其舞蹈動作是飽含「擰」的動勢的。不然頭上與身後的尾飾是不會向不同方向扭動的。據著名舞蹈家戴愛蓮對歷史悠久的青海原住民——羌族及其民間舞的考察得知：羌族的傳統民間舞動作有「擰」的特點。我以為，這種現存動作與古時畫面絕不是簡單的歷史巧合，而是根基深厚的民族傳統舞蹈文化的長河，源源不斷地流淌的結果。

001 新石器時代 舞蹈紋陶盆（青海大通縣出土）

NEW STONE AGE A design of a dance on a pottery bowl
(Excavated in Datong County, Qinghai)

002 雲南滄源五人舞岩畫

PRIMITIVE TIMES A dance with five persons on a rock mural from Cangyuan, Yunnan





1 The Primitive Time

(Five thousand years ago-21st century B.C.):

Dance and music are two of the first artistic forms created by the human being.

The primitive life carried within itself the earliest factor of dancing when the language hadn't been invented and people needed communicating each other with ideas and feelings when living in groups, in that way, the body movements were a tool of conveying. And when people worked together, the rhythmical sounds of labouring made the earliest singing. And with some simple tools of working like bamboo pipe, pottery vessels and stone, people made the first musical instruments. This is a process of creation by mankind for the need of living and developing.

In order to keep living, the human being needed to create the wealths of both material and spirit through working. In order to produce new lives, the human being needed to create next generations. Thus, working and reproduction of mankind were the basic social activities of the Man of the time. The primitive dance and music were rooted in this life, so they reflected these aspects of life inevitably. Dances of different needs and purposes came into being: primitive sacrifice dance for praying for the protection from the different gods (including totem worship); war dance derived of the fighting between clans (including dances of exercising, swearing and celebrating); and, dances of birds and animals, which was a reflection of the hunting life and at the same time with a primitive idea of totem worship. Around many rituals of the worship for ancestors and reproduction, there were rich dancing activities. Besides, in order to keep people healthy, another kind of dance for keeping fit like "The Music of Yinkangshi" was born.

Following the continuous development of the social life of the human being,

the music and dance and other arts also developed richly. Today, we can find the traces of all these primitive dances mentioned above from the relics of the ancient tombs and rock murals which are located in various places around the whole nation, and from the primitive myths and some local folk dances which share a very long history as well.

All from Qinghai Province, there unearthed two pottery bowls with dance patterns which are believed the oldest relics with a certain time dated back 5000 to 6000 years ago in Neolithic Age. One is from Datong County and the other is from Zongri, Tongde County. Though the costumes of the dancers are different from each other, yet they show the basic feature of the primitive dances—dance in groups and self-entertained.

According to the gestures they show (hand in hand and in unity) we seem to see that primitive people were dancing in a relaxing way. On the bowl from Datong (see fig.1), there are three groups with five dancers in each painted around the bowl, which looks like that they dance in a circle. This kind of form can be also seen on the rock murals in Cangyuan, Yunnan and Helanshan, Ningxia (see fig.2,3). And from some today's folk dances abroad and at home, we can easily see this form of circle dance.

This kind of dancing is easy for the joiners to communicate, and has an efficiency of unity and cohesion. The hair decorations and tail decorations of those figures on the bowl move at the same time. This tells us that they move in unity and on the other hand, we can also know there is a twist in this movement, because the directions of the hair and tail are different. The famous Chinese dancer Dai Ailian once investigated Qiang people who have lived in Qinghai for a very long time and found that in their folk dances there is a clear feature of twisting. I think this is not a simple coincidence, but a result of traditional

(摹本)

PRIMITIVE TIMES A rock mural of a group dance from Helanshan, Ningxia (copy)





宗日同德縣出土的舞蹈紋陶盆（圖4），分兩組，一組十三人，另一組十一人，牽手而舞。舞者似穿草裙，短而蓬鬆，兩腿並攏，只有個別人的腿有微微叉開之勢。好似在一個舞句結束時，大家兩腿一並形成一個重拍，並就此結束這個舞句。也可能是跺一下腳，或兩腿相並時發出一定聲音，以加重節奏感。舞蹈的自娛性與宣洩內心感情的功能，從古至今，始終是任何時代都具有的特點。

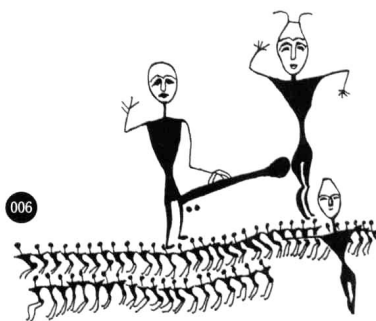
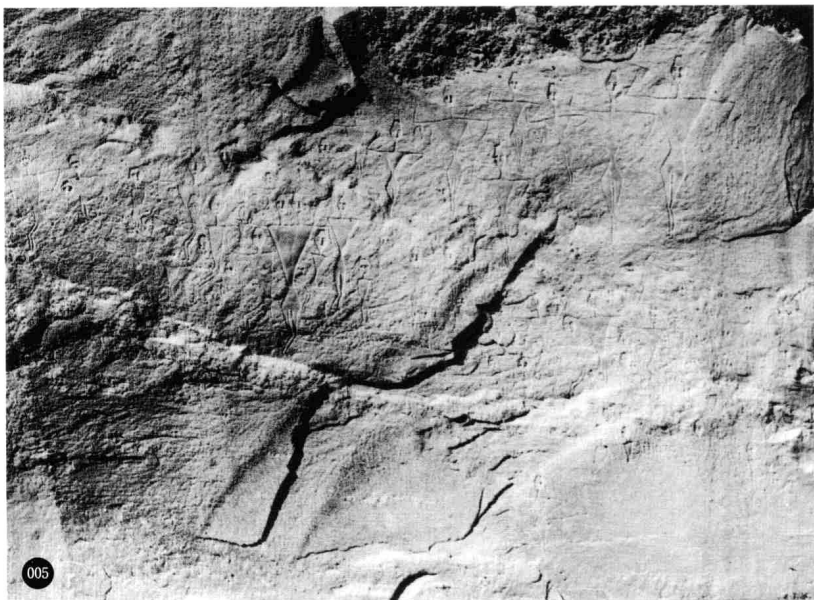
新疆康家石門子呼圖壁岩畫，有表現清晰的男女交媾的畫面（圖5、6），在其之下出現的那一排情緒激動、歡蹦亂跳的小人，向我們展示的是人類生殖崇拜、祈求種族繁衍的強烈意願。岩畫所在地，環境之幽美，也許正是古人進行祭祀與擇偶交配的群婚之地。也許有許多小生命就是在這裏孕育出來的。在內蒙陰山岩畫和新疆岩畫中，也有男人、女人性別特徵顯著、相互牽攏的畫面。我們從這些畫面中認識到，先民們在極端艱苦的生存條件下，祈求氏族繁衍的心願是多麼強烈，感情是多麼熾熱。

《呂氏春秋·古樂篇》記載的《葛天氏之樂》，三人執牛尾，踏足歌舞，歌頌人類對天、地、祖先、圖騰等的崇拜，以及祈祝草木茂盛，六畜興旺，以求得幸福生活的美好願望。在原始舞蹈的遺跡中，我們看到人類為了更有效的獵獲鳥獸，或在狩獵成功後而歡欣舞蹈，都有可能將自己裝扮成鳥獸的樣子，模擬鳥獸的動態。在這裏，就孕育了各種鳥獸舞蹈的產生。

《尚書·益稷》載史前傳說：「擊石拊石，百獸率舞」，「鳥獸蹢躅」，「鳳凰來儀」等，所透露的原始鳥獸舞蹈的信息，正是從先民狩獵勞動生活的基礎上產生出來的。陰山岩畫、滄源岩畫等，以及戰國青銅器刻紋中，出現的人扮鳥獸舞形的畫面，就記錄了人類創造此類舞蹈的發展軌跡。模擬鳥獸的

舞蹈傳播久遠而寬廣。至今我們各族民間仍有許許多多模擬鳥獸的舞蹈，如《獅舞》、《龍舞》、《孔雀舞》、《翡翠鳥》、《鴿舞》……等。在傳統舞蹈中，更有以鳥獸動態命名的術語，並傳承至今，如：打鴛鴦場、雁翅兒、龜背兒等（見宋·周密《癸辛雜識》載《德壽宮舞譜》）、雙飛燕、大鵬展翅、虎跳、撲虎、烏龍絞柱、蠍子步等等，這些形象鮮明的舞蹈動作術語，至今仍在廣為流傳。

原始時代部落或氏族聯盟之間，經常發生掠奪或血親復仇的戰爭。《山海經·海內西經》有刑天舞干戚的記載，傳說刑天與天帝爭神，刑天敗，被天帝斬首。刑天不屈，「乃以乳為目，以臍為口，操干戚以舞」，表現了雖死不屈的抗爭精神。《尚書·大禹謨》又記載了禹征有苗不服，後，舞干、羽七十天，有苗始歸服的傳說。這些傳說傳遞了原始時代的戰爭信息。滄





04 遠古 舞蹈紋陶盆（青海同德縣宗日出土）

PRIMITIVE TIMES A design of a dance on a pottery bowl
(Excavated from Tongde County Zongri, Qinghai)

05 新疆呼圖壁生殖崇拜岩畫

PRIMITIVE TIMES A rock mural of reproduction worshipping from Hutubi, Xinjiang

06 新疆呼圖壁生殖崇拜岩畫（摹本）

PRIMITIVE TIMES A rock mural of reproduction worshipping from Hutubi, Xinjiang (copy)

transmission.

There are two groups on the bowl unearthed at Zongri, Tongde County (see fig. 4) with thirteen dancers in a group and eleven in the other. They are hand in hand and seem to wear straw skirts, short and loose with two legs close to each other, giving a very strong rhythmic sense. These two scenes make me believe that the effects of self-entertaining and self-expressing through the way of dancing function all the times.

In Xinjiang area, on the rock murals of Hutubi in Shimenzi, Kangjia, there are clear scenes showing the intercourse of men and women (see fig. 5, 6). Just below, there are some small exciting and dancing people, who show the strong intention of worshipping for the reproduction and supplicating for the continuity of the clan. The environment of these murals is very quiet and remote. Maybe this is the place for the ancient people who were living in groups to do their religious ceremonies and to choose their spouses. And maybe there are many small lives born here. Besides, there are many murals describing the sexual features of both male and female, and hugging together on the murals of Inner Mongolia and Xinjiang. All of these made us believe that under a very hard living standard, our ancestors had very strong wishes for developing.

There was an ancient dance called "the Music of Getian", which is recorded in the book named 《Lu's Spring and Autumn Annals • On Ancient Music》. The form is that three people carry oxtails tramping to the rhythm of the music singing and dancing to pay homage to Heaven, Earth, ancestors and their totem, and to supplicate for more grass and more animals and a better life. Through these traces we know that for the hunting more efficiently or for the celebration after the hunting, our forebears might imitate the birds and animals in many ways. So, dances of birds and animals came into being. In ancient China there were

many sayings like: "To the beat of a stone, all the animals dance", "Birds and animals hop in step", "The phoenix comes to pay homage", etc. All these convey the information of the primitive dances of birds and animals which were directly from the basis of the hunting life. On the rock murals in Yinshan, Cangyuan and on the bronze vessels of the Warring States period, there appear many dancing scenes of birds and animals played by Man, which shows that this kind of dances has a very broad range. Till today, there are many dances of birds and animals in different nationalities of China, e.g. "Lion Dance", "Dragon Dance", "Peacock Dance", "Bird Dance"..... Traditional dance terminology also has a large number of movements named after bird and animal actions like: "opening a place of mandarin duck", "swallow wings", "turtle back", "pair of flying swallows", "the giant roc spreads its wings", "tiger jumping", "pouncing tiger", "black dragon shakes the columns", and "step of the scorpion".

Between the various primitive clans, wars would break out at times in Primitive Society. The fact there was a battle life meant there were dances reflecting it too. The legend of "Xingtian dances with shield and battleaxe" and the legend of "Yu fought the Youmiao for 70 days by dancing with shields and feathers" are good examples to show this kind of dances. We can also find the scenes of these dances through the rock murals at Cangyuan, Heishan (see fig. 7) and Yinshan. In China, there is a martial art known as Wushu which has double effects of fighting and keeping fit. We can take it as the roots of those warring dances and dances with weapons. Those Wushu skills choreographed artistically are the resource of "the tools fight (ba zi gong)" in Chinese traditional operas and some Chinese traditional dances like "Sword Dance", "Knife Dance", "Spear Dance" and "Whip Dance", etc. The basis lies on the battle life of ancient people.