

Shanghai State-level Intangible
Cultural Heritage Series

Comic Drama

一之劇新會社美歐

平不鳴



八四八二話遊遊的國英仙大上海有
社劇新民新

滑稽戏

上海市国家级非物质文化遗产名录项目丛书

滑稽戏发源于上海，至今已有一百余年历史。
滑稽戏是我国唯一的专演喜剧和闹剧的剧种，
是海派文化的一种典型。
它的传统剧目中保存了上海的民俗和“十里洋场”
特有的世俗。
滑稽戏剧目以现代题材为主，擅长反映市民生活，
将创造笑料作为自己的使命，
被誉为“让人开心的艺术”。
2011年，滑稽戏被列入国家级非物质文化遗产名录。



上海市文化广播影视管理局

上海人民出版社

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滑稽戏

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总序

中国是一个拥有五千年历史的文明古国，勤劳智慧的中华民族，创造了丰富多彩的非物质文化遗产。这些非物质文化遗产蕴含着中华民族的价值观念、审美追求与情感记忆，展现着中华民族的文明特征和充沛的创造力，连接着各民族的深厚情感和恒久血脉，为当代文化的发展与创新提供着强大的动力。保护和弘扬优秀的非物质文化遗产，对建设社会主义核心价值体系具有重要的作用。

上海文化的源头，可以追溯到6000年以前。青浦崧泽、福泉山、金山查山、闵行马桥等地的考古表明，那时先民们已经劳动、休养、生息在这片土地上了。后来，随着时间的推移，海岸线不断东移，上海先民们的活动也不断顺势东进，约在10世纪前叶才全部形成现今的格局。千百年以来，上海都曾经只是个小渔村，但因其水陆交通便利，自唐宋时期逐渐成为繁荣的港口；南宋咸淳三年（1267），正式设立镇治；元朝至元二十八年（1291），上海正式建县，这是上海建城的开始。到了明代，上海地区商肆酒楼林立，已经成为远近闻名的“东南名邑”；清政府在公元1685年设立上海江海关，一个国际性大商埠从此发展起来。至1840年鸦片战争前夕，上海县因交通便利、万商云集、物产丰富而被称为“江海之通津，东南之都会”。鸦片战争结束后，英国强迫清政府签订丧权辱国的《南京条约》，上海被开放成通商口岸，外国资本的入侵摧残了上海的传统手工业，但同时也带来了先进的科学技术和管理经验，促进了上海的商业、金融、纺织、轻工业、交通运输的发展，形成了新型的工商文明。

时空变幻，朝代更迭。正是这种独特的工商业文明的生态环境，孕育了丰富多彩的非物质文化遗产。其中有反映古代人们民间信仰的民俗，有人们喜闻乐见的歌舞、戏曲和丝竹乐曲，还有巧夺天工的传统工艺，撼人心魄的民间竞技和令人叹服的工艺美术等。这些文化瑰宝世代流传，有的流传区域较小，仅限于某一乡镇；有的流传广泛，辐射至周边省份，在流传过程中还在不断地演变。这些古老而鲜活的城市文化历史传统，是我们建设国际文化大都市和加强城市文化软实力的重要基础。目前，上海市已经认定了157项上海市级非物质文化遗产名录项目，其中的49项已经列入了国家级非物质文化遗产名录。

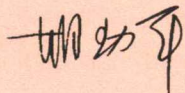
然而，非物质文化遗产面临传统整体断裂的危机依然存在，我们必须以最急切的心情和最快的速度投入到拯救非物质文化遗产的行动中去。非物质文化遗产并不会

因为列入保护名录就立刻走出困境，保护工作也不会就此大功告成，我们仍需竭尽所能，通过种种途径，大声疾呼对非物质文化遗产的抢救、保护与传承，并且在力所能及的范围内开展保护工作，努力让珍贵的历史文化遗产薪火相传。

近年来，党中央和国务院高度重视非物质文化遗产保护工作。党的十七大报告指出，要“加强对各民族文化的挖掘和保护，重视文物和非物质文化遗产保护”。2011年，《中华人民共和国非物质文化遗产法》正式施行，使得我国非物质文化遗产保护工作步入了有法可依的阶段。十七届六中全会上通过的《中共中央关于深化文化体制改革推动社会主义文化大发展大繁荣若干重大问题的决定》，更为在全社会开展非物质文化遗产保护工作提供了良好的环境。在各级政府的高度重视下，在各地文化管理部门的共同努力下，非物质文化遗产保护工作已经取得了突破性进展。

让伟大先辈们创造的文化遗产代代相传，使其在全球化的语境中发扬光大，是我们今人的责任。筚路蓝缕的先辈们有权要求我们承担这份责任，经受这一考验，作出让历史满意的回答。编辑出版“上海市国家级非物质文化遗产名录项目丛书”就是我们当下给出的回答之一。自2009年起，我们通过“一个项目一本书”的形式，采用文字、图片、大事记、知识链接等方式，对列入国家级非物质文化遗产名录的上海项目进行了生动而全面的介绍。截至目前，这套大型丛书已经累计出版分卷22部，对本市珍贵的文化遗存进行了系统性的整理，也为非物质文化遗产在社会公众中的传播普及起到了积极作用。在编辑出版丛书的过程中，我们深深体会到上海非物质文化遗产挖掘、抢救和保护工作的紧迫性和必要性，这将不断鞭策我们努力将这项工程不断推进下去。

现在，当我们饱览这套正在持续出版的丛书之余，不能不向长期致力于保护传承上海非物质文化遗产的传承人和工作者肃然起敬，也不能不向为“上海市国家级非物质文化遗产名录项目丛书”编辑出版工作倾注心血的撰稿人、审稿专家和编辑们表示诚挚的感谢。对于丛书编纂工作中出现的不当之处，敬请读者批评指正。



上海市国家级非物质文化遗产名录项目丛书编委会主任
上海市文化广播电视管理局局长
二〇一二年十月

General Preface

With five thousand years of history stretching from ancient civilizations to a contemporary, developing modern nation, Chinese people long used their diligence and intelligence to create a rich variety of intangible cultural heritage. China's intangible cultural heritage contains the values, aesthetic pursuits and emotional memories of the Chinese nation, and in turn demonstrates the creative characteristics of Chinese civilization. Cultural heritage is both a heartstring and lifeblood of a civilization, and this heritage provides us with powerful momentum for the development and innovation of contemporary culture. Protecting and promoting our outstanding intangible cultural heritage plays an important role in constructing the socialist core of our value system.

In fact, the origin of Shanghai culture can be traced back six thousand years, as demonstrated by archaeological findings in the areas of Qingpu's Songze, Fuquanshan Hill, Jinshan's Chashan Hill and Minhang's Maqiao showing that our ancestors were already working and living in the Shanghai area. Over time, the coastline gradually shifted eastward and along with our ancestor's activities. A geographical and municipal starting point that would be familiar to us today didn't form until around early 10th century. Until then, for thousands of years, Shanghai was just a small fishing village. Given its proximity to convenient waterway transportation, Shanghai has gradually become a busy port starting from the Tang and Song Dynasties. In the year 1267, during the Southern Song Dynasty, Shanghai was formally established as a town. During the Yuan Dynasty in 1291, Shanghai was officially established as a county, which we take as the origin of Shanghai as a city. By the Ming Dynasty, shops and restaurants proliferating in Shanghai, and the city became one of the most important and famous in southeastern China. In 1685, the Qing government established an official customs operation Jianghaiguan in Shanghai, an international commercial port began to take shape. Before the Opium War in 1840, Shanghai was already known as the region's "Southeast metropolis and communications hub", due to good transportation systems, large number of merchants, and rich natural resources. After the Opium War, Britain forced the Qing to sign the humiliating Treaty of Nanking, requiring Shanghai to become an open trading port. Although

the subsequent invasion of foreign capital devastated Shanghai's traditional handicrafts, it also brought advanced science and technology and management experience, promoting the development of Shanghai's commercial, financial and industrial sectors, including textiles, light industry, and transportation, and helped spur the emergence of a new industrial and commercial civilization.

Spatial and temporal changes, the rising and falling of different dynasties, especially with Shanghai's unique ecological environment and industrial and commercial civilization, gave birth to a variety of intangible cultural practices, reflecting traditional folk beliefs and values, their beloved dances, opera and "string and bamboo" music, as well as intricate traditional crafts, breathtaking folk athletics and creative arts. These cultural treasures were handed down from generation to generation, some being active only in small areas, such as a township; some spreading widely to surrounding provinces, continuing to evolve and spread today. These ancient but still living cultural and historical traditions remain an important foundation for building an international cultural metropolis and enhancing the positive soft power of our urban culture. At present, Shanghai has already identified 157 Shanghai city-level intangible cultural heritage items, of which, 49 have been listed as state-level intangible cultural heritage.

However, intangible cultural heritage is still facing the crisis of the breakdown and dissolution of tradition, and with this in mind, we must take the fastest possible action to rescue the Intangible Cultural Heritage. Intangible Cultural Heritage will still face challenges even being included in the protection list, the protection work is yet more to be done. We need to continue to do all that we can, in the strongest of terms and through a variety of channels, to rescue, protect and pass down our precious intangible cultural heritage.

In recent years, the CPC Central Committee and the State Council have attached great importance to the protection of intangible cultural heritage. The 17th Party Congress Report requires us "to strengthen the excavation and protection of the national culture, with emphasis on cultural relics and intangible cultural heritage protection." In 2011, the People's Republic of China Intangible Cultural Heritage Act came into effect, providing China's intangible cultural heritage protection work a legal framework. Adopted by the 17th Session of the Sixth Plenary Session of the CPC Central Committee's Decision on Deepening Reform of Cultural System to Promote Socialist Cultural Development and Prosperity of Some Major Issues, this framework has provided a good environment for more intangible cultural heritage protection work to be carried out society wide. Given the great importance attached to these efforts by all levels of governments and local departments of cultural administration, we have collectively made breakthroughs in intangible cultural heritage protection work.

It is our responsibility today to pass on our cultural heritage from generation to the next, and ensure that it will flourish amid globalization. We have a deep responsibility to those who came before us to make sure this happens. Editing and publishing the Shanghai State-level Intangible Cultural Heritage Book Series is one of the ways we can fulfill this responsibility. Since 2009, in the form of "one item, one volume", we have provided a vivid and comprehensive introduction to Shanghai items that were included in the state-level intangible cultural heritage list. We have done this by assembling text, pictures, memorabilia and knowledge chain etc. Thus far, this large series has published 22 volumes, giving a systematic collation of city's precious cultural relics, and doing so in a way that has also played a positive role in spreading and popularizing Intangible Cultural Heritage. In the process of editing and publishing these books, we have deepened our appreciation for the urgency and necessity of excavating, rescuing and protecting Intangible Cultural Heritage, and this will continue to spur our efforts to push forward the project.

Now, as we enjoy the publication of this book series, we cannot fail to pay respect to the long committed inheritors and workers who continue to develop, protect, and pass along Shanghai Intangible Cultural Heritage. We also cannot fail to express our deep appreciation for the writers, peer reviewers and editors who have dedicated themselves wholeheartedly for "Shanghai State-level Intangible Cultural Heritage Book Series". We welcome any feedback that helps us enrich this series of works.

Hu Jinjun

Director of the Editorial Committee

Shanghai State-level Intangible Cultural Heritage Book Series

Director-General of Shanghai Municipal Administration of Culture, Radio, Film & Television

October 2012

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前言

滑稽戏是我国特有的、独具民族色彩的一个剧种。

滑稽戏作为国家级和上海市的非物质文化遗产，在海派文化中的地位是不言而喻的，其艺术感染力和独特性无可比拟。

长期以来，有关滑稽戏的历史研究较少，甚至同行中也大多不甚了解，以至有些猎奇的朋友根据道听途说或者片言只语，对滑稽戏的诞生和发展历史，对戏剧样式的滑稽戏和曲艺样式的独脚戏的关系，去作一种片面的、猜测性的“推论”或演绎出不符事实的“新”的发现，甚至得出违背事实的结论。例如有将上海的滑稽戏说成是由外地的曲艺样式“小热昏”演变而成的；有将独脚戏说成是滑稽戏的；有根据几张苏滩唱片而指认苏滩为滑稽戏鼻祖的；更有将戏剧样式、滑稽戏雏形的趣剧，硬指鹿为马说成曲艺样式的独脚戏的……凡此种种，对滑稽戏的认识、传承和发展显然是非常片面的。

这几年，我们组织力量，对在上海诞生的滑稽戏做了大量的调查研究工作。第一代、第二代的滑稽艺人早已逝去，好在

上海这座开放性的城市留下了大量的书报资料，还有不少老电影、老唱片留下了非常珍贵的前辈的原声音频和视频。我们似抢救一般，走访了上海、江苏、浙江所有健在的老艺人，还找到了第一代滑稽艺人拍摄的滑稽电影的有关资料……我们从清朝末年的一场戏曲改良运动和“新剧”的载体里，发现了滑稽戏的雏形和第一代滑稽艺人开创滑稽戏艺术的辛勤劳作。

滑稽戏是上海“土生土长”的戏剧艺术，也只有上海这样五方杂处的都市，才能孕育如此海纳百川而又十分具有喜剧个性的戏剧样式。上海这座城市的开放包容，孕育了滑稽戏这门充满灵性的艺术样式。研究滑稽戏从诞生、发展到成熟的整个阶段，既是对这门艺术来龙去脉的系统梳理，也是赋予其海派文化的一个佐证。

中国喜剧有着悠久历史。古代的滑稽戏称作“俳”，秦汉时期的俳优便是以乐舞戏谑为业的艺人。唐宋时代参军戏，由参军、苍鹅两个角色表演，通过滑稽的对话和动作，引人发笑，这种以调侃诙谐为主的表演形式，被史家称作古代的“滑稽

戏”。宋代以后，这些表演形式有了完整的情节内容，喜剧所有的内涵已经完备。

中国的“滑稽”两字，原本形容圆转自如，是言辞流利、正言若反、思维敏捷、没有阻拦的意思，包含着“幽默”的内涵。上海滑稽戏借用这个词语为自己冠名，既包含了幽默，也包括了讽刺夸张的打诨，甚至是粗野的逗趣。“幽默”一词和它“让你笑了以后想出许多道理来”的概念，在中国的“滑稽”里不仅早就存在，而且一直是种“主流”。在滑稽戏里，对幽默有着许多追求者，例如滑稽泰斗姚慕双、周柏春、杨华生，他们抛撇庸俗粗野，积极从语言幽默和喜剧性上开掘发展，彰显着上海滑稽里应有的幽默精神，使这个十分别致、专演喜剧的剧种健康成长。然而泥沙俱下，在滑稽戏的发展过程中，热衷粗野的打趣、沉溺低俗噱头的，大有人在。人们常说“历史是一面镜子”，我们从这面镜子里观照现在的滑稽戏，是追求幽默，还是止于通俗的“滑稽”，或仅是追求夸张的肢体动作，或是选择低俗、粗俗，对于滑稽戏的发展来说仍然有一个何去何从的抉择。

滑稽戏脱胎于与中国传统戏曲表演迥异的新剧，一百多年来，秉承和吸收海派精华，见证了上海文化的发展，影响波及全国乃至东南亚地区。滑稽戏汲取现实生活内容，表演没有程式化动作，保持着生活的本色和原有形态。然而由于艺术家文化素养的不同和艺术经验的差异，也产生

了所谓潮流滑稽、社会滑稽、冷面滑稽、呆派滑稽、文化滑稽、什锦滑稽、精神滑稽、幽默滑稽等不同流派。这些流派都是滑稽戏的宝贵财富，我们有着传承和保护的责任。

滑稽戏擅长和表现现代题材，在构建喜剧时讲究喜剧性情节、喜剧性性格、喜剧性语言，长期以来涌现了大批优秀的喜剧演员，为我国的喜剧艺术积累了丰富的剧目。研究滑稽大师的表演及优秀的滑稽戏剧目，对于保护和传承民族喜剧，推进中国喜剧的发展，都有着积极意义。

滑稽戏是海派文化的重要组成部分，传统的滑稽戏里蕴含着丰富的上海文化。海纳百川，既是“百川”，难免会有污泥浊水。滑稽戏是在十里洋场里跌打滚爬中起家、发展的，有其光辉的历程，也有其并不斑斓的足迹，我们研究滑稽戏的历史，必须不忘从中厘清真善美与假恶丑，弘扬健康的笑，摒除低俗的“噱头”。

本书是滑稽戏百年的一个缩影，从滑稽戏的形成发展、艺术特色、音乐舞美中，我们可以领略到这门艺术的独特魅力，感受到几代滑稽艺人的艰辛和努力，体味到传世佳作的经典和不朽，这将有助于滑稽事业的代代相传，有助于滑稽从业人员、研究人员和滑稽爱好者更全面地了解滑稽戏的历史，从而提升滑稽戏的艺术品位，推动滑稽戏的长足发展。

凌梅芳

新民新劇社

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