

ZHENG
ZHOU

郑州

典故

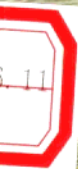
ALLUSIONS

风情篇

FEATHERS AND CUSTOMS SECTION

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序

一座城市的魅力是由久远历史的沉淀和博大精深的民族文化凝结而成的。这个城市从她诞生之日起,就饱经风霜,历尽沧桑。她的每一点进步,她的每一点发展,她的每一步铸造,她的每一步成熟,都在历史长河的寻觅、认同、继承、延续之中。

她,就是中华民族文明的发祥地之一,雄踞中华九州之中,地处中原腹地、黄河之滨的郑州。这里不仅有距今 8000 年的裴李岗文化、5000 年的大河村文化、4000 年的二里头文化等文化遗址,还有传说中的中华民族的人文始祖黄帝的出生地——轩辕之丘。

这里不仅是中华民族建立起的第一个奴隶制王朝——夏的都邑,还是商汤盛世的都城。在郑州城区内高高矗立于地面的商代城墙,虽然经历了几千年的风霜雪雨,仍然风采依旧。

这里不仅有被炎黄子孙称为“母亲河”的黄河,还有被地质学家誉为“五世同堂”的“天然地质博物馆”的中岳嵩山。它巍峨挺拔、危峰突兀的奇观,令人赞叹不已。

这里荟萃了佛、道、儒三教,有“天下第一名利”美誉的中国佛教“禅宗祖庭”少林寺,少林武功享誉天下;有历代帝王祭祀中岳、被称为道教“第六洞天”的中岳庙,它是五岳中现存规模最大的古庙宇建筑群,其中的亭、台、楼、阁幽深雅致、庄严古朴;而宋代四大书院之一的嵩阳书院,以其产生出来的“程朱理学”学说,被誉为中国古代的“清华”、“北大”。

这里有我国现存最早的天文台遗址——观星台,它是中国天文科学领域中的珍贵遗产;还有听不见钟声的石窟寺,其中产生于北魏时期的浮雕作品《帝后礼佛图》和飞天造像,以其栩栩如生的雕琢,被公认为中外现存石刻艺术中的珍品。

这里有规模庞大、建筑雄伟、埋葬着北宋时期七帝的皇





陵,其石制造像群的石雕技术水平之高是其他陵寝无法比拟的,堪称中国历史上最大的露天石刻博物馆;还有人们熟悉的中国象棋棋盘中两军对垒的“楚河汉界”,古人挥舞利刃,在黄河岸边、邙山之巅,划出一道长长深深的沟壑,写出皇皇史册中的神来之笔——“楚汉相争,鸿沟为界”。

豫剧、曲剧、越调等剧种,以其婉转动听、优美抒情的旋律,演绎着中原历史张张画卷;民歌民谣、民风民情,抒绘着中原人纯朴、善良的豪情……

回望历史,传承文明,促进发展,是我们编辑出版《郑州典故》系列丛书的初衷。

《郑州典故》系列丛书包括地名篇、成语篇、风情篇、名胜篇四个部分。在内容和形式的结合上,本书围绕主题配以具体生动的插图,增加可读性、艺术性。整套丛书均采取中英文对照的语言,便于海外各类人士阅读。

在编辑出版《郑州典故》的过程中,我们得到了各有关部门的大力支持,得到了社会各界人士的鼎力相助,在此,表示衷心感谢。愿《郑州典故》的出版,为介绍郑州、促进交流、推动发展起到应有的作用。

编者

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Local Operas

据史料记载,郑州地区最迟在宋代就有了戏曲表演活动。到金代,郑州地区已有乐楼和露天演出场所。在元代,郑州地区戏剧活动已趋繁荣。明清之际,郑州地方戏曲蓬勃发展。从郑州地区流传的“一清、二黄、三越调,梆子戏、胡乱套”的俗语,可知“清戏”(弋阳腔)、“二黄戏”(汉调)、越调、梆子、木偶等剧种,在郑州地区广泛流行。清道光、咸丰以来,郑州所属各县、煤矿、商业及社会各界办起了众多的戏曲



001





班社,造就了许多戏曲表演艺术家。如密县乾隆、道光年间的“四大国公”和“四小国公”及道光、咸丰年间的“十八家老国公”等,都是当时在观众中享有盛誉的名艺人。此时郑州地区的戏曲活动,呈现出一派繁荣景象。

1912年以来,郑州地区较为流行的剧种有河南梆子、越调、曲剧、京剧、二夹弦、道情、木偶戏等,其中最受欢迎的是河南梆子、越调和曲剧。1912年~1949年期间,随着各戏曲班社的不断流动,河南梆子的流布范围也不断扩大,郑州地区的班社,就曾到安徽、湖北及西安等地演出,从而扩大了河南梆子的影响。

1948年,郑州市政府文化管理部门对郑州的戏曲团体进行了整顿,禁演黄色、淫秽的剧目,提倡上演反映现实生活的现代剧目。1949年后,郑州市于1950年、1951年举办了两次抗美援朝戏曲竞赛活动,声势很大,有力地配合了抗美援朝运动。1955年7月,政府收编民间戏曲团体,成立了郑州市豫剧团、郑州市曲剧团、郑州市越调剧团。这一时期,郑州周围各县的民间职业戏曲团体,也分别归属各地政府文化部门领导。1966年~1976年十年间,郑州市的戏曲事业遭到严重破坏。戏曲舞台上只剩下八个样板戏,呈现一派萧条景象。中共十一届三中全会以来,郑州市的戏曲事业开始复苏,逐渐走上健康发展轨道。目前郑州市区内有河南省豫剧一、二、三团,郑州市豫剧院,河南省曲剧团,郑州市曲剧团,河南省京剧团,河南省话剧团,河南省歌舞剧院,郑州市歌舞团,河南省曲艺术偶团,郑州市杂技团等专业戏曲表演团体。郑州市戏曲界拥有一批在国内、省内有较大影响的优秀演员。这里有:上世纪五六十年代就享有盛誉的老一代著名演员陆丽珠、辛静、王秀玲、华翰磊、车宝玉、张桂兰、郭盛亭、筱桂君、新翠霞等。十一届三中全会后活跃在银幕、屏幕、舞台上的有被文化部批准为“尖子演员”的丁一、王希玲、海连池、虎美玲等一批中流砥柱,他们塑造了许多栩栩如生、性格迥异的艺术形象,先后荣获金鸡奖、梅花奖、文华奖等国家级重要奖项,给广大观众留下了深刻的印象。为检阅后备队伍,发现培养戏剧人才,郑州市相继组织举办了七届青年戏曲演员汇演,加强了戏曲人才队伍建设。

According to historical records, opera performing activities emerged in the Zhengzhou area in the Song Dynasty at latest. Till the dynasty of Jin, there were already music buildings and open-air performing facilities. In the Yuan Dynasty, the opera undertaking had been approaching prosperity. Between the dynasties of Ming and Qing, the local operas in Zhengzhou were developing vigorously. From the common saying in the Zhengzhou region that "First Qing, second Huang and third Yuediao, Bangzi (clapper opera) is linked with all", it can be seen that the operas including "Qing Opera" (Yiyang Opera), "Erhuang Opera" (Handiao), Yuediao Opera, Bangzi, puppet show, etc. had become extensively popular in this area. Starting from the reigns of Emperors Daoguang and Xianfeng of Qing, the various counties, coalmines, commercial organizations and many other circles within Zhengzhou had set up numerous opera troupes and bands and brought up a good number of opera artists. The "Four Senior *Guogongs*" and the "Four Junior *Guogongs*" during the reigns of Emperors Qianlong and Daoguang and the "Eighteen Old *Guogongs*" during the reigns of Emperors Daoguang and Xianfeng in Xinmi County were all famous artists enjoying great fame among the audiences. The operas in the Zhengzhou area then were undergoing a thriving period.

Since 1912, the comparatively popular operas in the Zhengzhou region included Henan Bangzi, Yuediao, Qu Opera, Peking Opera, Erjiaxian, Daoqing, puppet show, and so on, among which Henan Bangzi, Yuediao and Qu Opera were most welcome. During the period from 1912 to 1949, due to the constant mobility of a variety of theatrical troupes, Henan Bangzi steadily spread to more and more places. The troupes in the Zhengzhou area used to present performances in Anhui, Hubei, Xi'an, etc. and consequently furthered the influence of the opera.





In 1948, the culture authority of the Zhengzhou City Government straitened out the theatrical organizations in Zhengzhou, banned obscene opera programs, and advocated modern plays that reflected the real life. After 1949, Zhengzhou City held in 1950 and 1951 two grand and dynamic opera contests themed on the War to Resist U. S. Aggression and Aid Korea, and effectively contributed to the development of the military campaign. In July 1955, the government incorporated the folk opera troupes into Zhengzhou City Henan Opera Troupe, Zhengzhou City Qu Opera Troupe and Zhengzhou City Yuediao Opera Troupe. During such a period, the professional folk opera troupes and groups in the surrounding counties around Zhengzhou were also brought under the leadership of the culture departments of the local governments respectively. Over the decade from 1966 to 1976, the opera undertaking in Zhengzhou was substantially undermined. As a result, only the 8 model Beijing Opera programs were left on the opera stage, indicating a desolate scene. Ever since 1978 when the Third Plenary of the Eleventh CPC Congress convened, the opera activities in Zhengzhou started to recover and gradually got onto the track of healthy development. At present, the professional opera troupes in Zhengzhou City include No. 1, 2 and 3 Henan Opera Troupes of Henan Province, Zhengzhou Municipal Henan Opera Institute, Henan Provincial Qu Opera Troupe, Zhengzhou Municipal Qu Opera Troupe, Henan Provincial Beijing Opera Troupe, Henan Provincial Modern Drama Troupe, Henan Provincial Song and Dance Ensemble, Zhengzhou Municipal Song and Dance Ensemble, Henan Provincial Folk Art and Puppet Ensemble, Zhengzhou Municipal Acrobatics Troupe, etc. The opera circles of Zhengzhou Municipality have produced a considerable number of excellent performers who have been fairly influential across the country or Henan Province. The famous performers of the older generation who had gained high reputation in 1950s and 1960s include Lu Lizhu, Xin Jing, Wang Xiuling, Hua Hanlei, Che

Baoyu, Zhang Guilan, Guo Shengting, You Guijun and Xin Cuixia. Among the group of the leading actresses and actors who have been active on the film screen, TV screen and stage after 1978, honored as "Top Performers" by the Ministry of Culture and forming the mainstay of the circles are Ding Yi, Wang Xiling, Hai Lianchi, Hu Meiling, and so on. Such artists have carved many vivid and utterly different artistic figures, successively won the Golden Rooster Award, Plum Blossom Award, Wenhua (Cultural Magnificence) Award and other major national honors, and created a deep impression on the vast audiences. In order to review the reserve ranks, find and foster opera talents, Zhengzhou has in succession organized seven joint performances by young opera performers and consequently strengthened the building of the opera talent ranks.



005



豫 剧

豫剧即河南梆子,又叫靠山吼、河南腔、土梆戏、高调等。豫剧之名兴起于20世纪30年代,到50年代才普遍使用,是一个有着悠久历史传统的地方剧种。它不仅盛行在河南境内,而且已传播到全国不少省、市和地区,成为全国广大群众喜爱的剧种之一。

豫剧在发展过程中,曾有过多种不同的名称和流派。早在河南地区就形成了豫东调(又名祥符调)、豫西调两大流派。豫东调演唱多用假嗓,音调清脆,流利轻快;豫西调多用真嗓,苍凉悲壮,字正腔圆。此外还有二八调、豫北高调和受南阳调影响的“沙河调”。其共同的特点是高亢激昂、节奏明快、音乐性强,富有感染力。豫剧的音乐分唱腔和曲牌两类。唱腔板路有慢板、二八板、流水、呱嗒嘴、垛子、飞板、栽板、滚白等。曲牌又分笛牌、弦胡牌两部分。豫剧演出的内容多取



材于民间传说、历史故事。语言用中州音韵,唱词生动形象、通俗易懂,富有生活气息和乡土风味。

早在清乾隆年间,豫剧在郑州一带就相当流行,在密县(今郑州新密市)等地已有不少戏班出现,演出的剧目也相当丰富。辛亥革命后,郑州地区有不少茶社开始演唱豫剧。1922年,豫剧韩小丹戏班由洛阳来郑州长发戏院演出。1937年,以常香玉、张同庆为首,成立了中州戏曲研究社,使豫西调和豫东调进行了具有历史意义的竞争和交流。

1949年后,对原来的豫剧班社进行了整顿改革。1955年,郑州市豫剧团成立。1959年,成立了河南豫剧院、河南省戏曲学校。各地对豫剧传统剧目进行了挖掘整理,并创作上演了一批现代戏。1962年,河南省在郑州召开了豫剧名流老艺人座谈会,并举行汇报演出。豫剧舞台上演出了一批优秀剧目,如《花木兰》、《穆桂英挂帅》、《秦香莲》、《秦雪梅》、《破洪州》、《洛阳桥》等。创作改编的现代戏有《朝阳沟》、《刘胡兰》、《人欢马叫》等剧目。1966年~1976年,豫剧遭受挫折,传统剧目被禁演。大多演出移植的“样板戏”。郑州市豫剧团1971年演出的《红灯记》,在传统豫剧唱腔音乐基础上进行了大胆改革,不少唱段在群众中广为流行,曾于1974年、1975年两次代表河南赴京参加移植样板戏的汇报演出。1976年后,豫剧又走上正常发展轨道。20世纪80年代,省、市豫剧团体排演了《假婿乘龙》、《唐知县审诰命》、《朝阳沟内传》等一大批优秀剧目,先后赴京演出了《花木兰》、《秦雪梅》、《假婿乘龙》、《朝阳沟内传》、《大祭桩》等优秀剧目,受到各级领导、文艺界人士和广大观众的称赞。90年代以来,郑州市的豫剧创作又取得了新突破。1992年,《春秋出个姜小白》荣获省戏剧大赛金奖;1993年,《风流才子》荣获全国文华新剧目奖;1994年,豫剧现代戏《生儿子大奖赛》获全国计划生育题材戏剧“金爵奖”,精品剧目《大祭桩》、《抬花轿》,由省黄河音像出版社录制成戏曲片并向全省及海内外发行;1996年,《都市风铃声》获河南省第六届戏剧大赛奖,以及省、市“五个一工程”奖,次年又获文化部第七届文华新剧目奖;1997年,豫剧现代戏《女警紫霞》获省“五个一工程”奖;1998年,豫剧现代戏《老子·儿子·弦子》在



河南省第七届戏剧大赛中荣获剧目金奖,参加了河南省纪念改革开放 20 周年优秀剧目展演,并荣获文化部第九届文华新剧目奖和中宣部第七届“五个一工程”奖。2001 年,河南省豫剧院的《香魂女》荣获全国第七届艺术节金奖。2002 年新编豫剧《白蛇传》在河南省第九届戏剧大赛上荣获金奖。

Henan Opera

Henan Opera (or Yu Opera) is the simple form of address for Henan Bangzi, also called Kaoshanhou, Henan Accent, Tuhang Opera, High Tune, etc. Although it is a local opera with a long history and tradition, the name of Henan Opera only emerged in 1930s, and was widely used till 1950s. Today it is not only in vogue in Henan, but also has spread to many provinces, municipalities and autonomous regions and become one of the operas favored by the broad masses of the people all over the country.

In the course of development, Henan Opera used to have different names and sects. In the early years, two major sects had taken shape in the Henan area, namely the East Henan Sect (also called Xiangfu Sect) and West Henan Sect. The East Henan Sect features normal use of falsetto and a clear, melodious, smooth and lively tone; while the Western Henan Sect uses more of natural voice, presents a clear pronunciation of words and full pitch, and produces a desolate, solemn and stirring effect. Additionally there are also Erba Sect, North Henan High Tune Sect, and “Shahe Sect” that is affected by the Nanyang Tune. All such sects share some common characteristics, i. e. being sonorous and impassioned, lively rhythm, impressive musical effect, and strong appeal. The music of Henan Opera is of two categories: vocal music and tunes. The modes of vocal music include Slow Mode, Erbanan, Flowing Water, Guadazui, Duozi, Feiban, Zaiban, Gunbai, etc. The tunes comprise Flute



Tune and Xianhu Tune. Henan Opera mainly draw material from folk legend and historical story. The language adopts the rhyme and rhythm of the Zhongzhou area (Henan), and the libretto is lively and easy to understand, preserving rich flavor of life and local color.

As early as during the reign of Emperor Qianlong of Qing, Henan Opera had been quite popular around Zhengzhou. A number of theatrical groups had appeared in Mixian County (modern Xinmi City under Zhengzhou Municipality) and some other places, and there were already rather varied programs. After the Revolution of 1911, some teahouses in the Zhengzhou area started to present Henan Opera programs. In 1922, Han Xiaodan Troupe based in Luoyang came to perform at the Changfa Theater in Zhengzhou. In 1937, headed by Chang Xiangyu and Zhang Tongqing, the Zhongzhou Opera Research Institute was set up, and it prompted competition and exchanges of historical value between the East and West Henan Sects.

After 1949, the original Henan Opera troupes and bands were reorganized and reformed. In 1955, Zhengzhou City Henan Opera Troupe was set up; in 1959, Henan Yu Opera Institute and Henan Provincial Opera School were established. While excavating and systematizing the traditional Henan Opera programs, the various places also created a number of modern plays. In 1962, Henan held a Veteran Henan Opera Artists Forum as well as a report-back performance in Zhengzhou. A group of fine programs were staged, such as *Hua Mulan*, *Female Marshal Mu Guiying*, *Qin Xianglian*, *Qin Xuemei*, *Breaching Hongzhou*, *Luoyang Bridge*, etc. Among the newly created or adapted modern programs were *Chaoyang Valley*, *Liu Hulan*, *People Bustling and Horses Neighing*, and so on. From 1966 to 1976, Henan Opera suffered a setback, as traditional programs were banned, and most of what were shown was just the transplanted "Model Opera" programs. In 1971 Zhengzhou City Henan Opera Troupe performed *Story of the Red Lamp*. As a re-





sult of a bold reform of the vocal music of the traditional Henan Opera, the program was chosen successively in 1974 and 1975 to represent Henan to take part in the report-back performances of the transplanted "Model Opera" programs in Beijing, and quite a few arias gained popularity among the masses. Since 1976, Henan Opera went back onto the track of normal development. In 1980s, the theatrical troupes at both provincial and city levels presented a large number of excellent programs including *False Son-in-law Proves Ideal*, *Tang Magistrate Tries Titled Lady* and *Inside Story of Chaoyang Valley*, and some fine programs like *Hua Mulan*, *Qin Xuemei*, *False Son-in-law Proves Ideal*, *Inside Story of Chaoyang Valley* and *Dajizhuang* were consecutively shown in Beijing and won praises from leaders at various levels, personages in the literary and artistic circles and the broad audiences. Ever since 1990s, Zhengzhou Municipality has made new breakthroughs in the creation of Henan Opera programs. In 1992, *The Spring and Autumn Period Produced a Jiang Xiaobao* seized a gold prize in the provincial opera contest; in 1993, *A Gallant Young Scholar* won the national Wenhua Award for New Programs; in 1994, the modern Henan Opera program *A Prix for Son Birth* acquired the national Golden Tripod Award designed for opera programs reflecting the subject of family planning, and *Dajizhuang* and *Carrying the Bride in a Sedan Chair* were recorded into opera movies and distributed home and abroad; *The Sound of Wind-bells in City* won an award in the 6th Henan Provincial Opera Contest and a prize for the "Five Ones Project" at both provincial and municipal levels in 1996, and the 7th Wenhua Award for New Programs issued by the Ministry of Culture the next year; in 1997, the modern Henan Opera program *Policewoman Zixia* acquired the award for the "Five Ones Project" of Henan Province; and in 1998, the modern Henan Opera program *Father, Son and Strings* won a gold prize in the 7th Henan Provincial Opera Contest, took part in the Fine Programs Series Show to Mark the 20th Anniversary