



中国杂技艺术

The Art of Chinese Acrobatics

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前言

中国杂技艺术，有着悠久的历史传统。根据史料记载和古代文物——如古墓的浮雕、石刻、砖刻、庙宇和石窟中的壁画，生活器皿上的装饰图案等有关杂技表演的形象化的资料考证，说明中国杂技艺术，在两千多年前的西汉时代（公元前二〇六年至公元二四年），已发展成为一种完整的表演艺术形式，并达到了相当高的艺术水平。

中国杂技艺术来源于民间，有着独特的民族风格和浓郁的生活气息。许多节目所用的道具大都是人民生活中常见的器具，例如盘、碗、缸、坛、桌、椅、凳、梯子等等。演员们娴熟地驾驭这些道具，创造出许多种精彩的杂技节目，通过优美而复杂的形体变化和精湛的表演，体现了中国人民的智慧和勤劳、勇敢、坚毅、乐观的性格。但是，在漫长的历史过程中，它的发展是曲折的，经历了不少挫折。在旧中国，杂技艺术被视为不能登大雅之堂的下九流。广大艺人们被迫到处奔波流浪，靠撂地（在街头巷尾设场卖艺）勉强维持生活。许多老艺人走投无路，只好转作出卖劳力，致使不少优秀节目失传。

新中国诞生后，这枝濒于枯萎的艺术之花，得到新生，再吐芬芳。杂技演员的社会地位提高了，开始

进入剧院在舞台上演出。从此结束了“撂地”的历史。中国杂技艺术绚丽多姿、节目颇多，而以“顶”、“翻”见长。稳健挺拔的“椅子顶”；威武雄壮的“舞狮子”；轻盈优美的“转碟”；准确洒脱的“钻圈”；舞姿翩翩的“抖空竹”；别具一格的“顶碗”；等等，都是中国独有的传统节目，深受国内外广大人民喜爱。近几年来，杂技艺术工作者在“百花齐放，推陈出新”的文艺方针指导下，不断探索创新，在节目的编排、技巧难度的提高、表演风格的多样化、音乐伴奏、服装款式、灯光运用、舞台美术以及青年一代演员的培养等方面都有很大发展，使这枝艺术百花园中丰艳的鲜花——杂技，开放的更加瑰丽。

杂技艺术历来就是国际文化交流的重要手段之一。尤其是近三十年来，不少中国杂技团相继出国访问演出。把中国这一古老的民族艺术介绍给各国朋友，促进了中国人民与世界各国人民之间的相互了解和友好往来，同时从世界各国的杂技艺术中吸取了不少宝贵经验，从而丰富了中国杂技艺术的内容。

这本画册着重选编了七十年代具有代表性的节目三十九个，通过画册读者可以看到中国杂技艺术的新发展。

Foreword

Chinese acrobatics has a long history. According to historical records and objects—relief carvings on ancient tombs, stone carvings, brick carvings, murals in temples and grottoes, decorative patterns on utensils—Chinese acrobatics had already reached a high standard as a performing art by the Western Han Dynasty (206 B.C.-A.D. 24).

Chinese acrobatics originated among the people as witnessed by its unique national style and rich flavour of life. Most of the props used on the stage are common utensils such as plates, bowls, jars, vases, tables, chairs, benches and ladders, which

acrobats skilfully use to present feats of wonder in performances reflecting the wisdom, hard work, courage, fortitude and optimism of the Chinese people. In its long history, however, it has developed along a tortuous path through numerous setbacks. In old China, acrobatics was regarded as itinerant entertainment not to be staged in theatres. Acrobats lived a vagrant life, wandering from place to place to sell their art on the street. Many, unable to make a living from acrobatics, had to do other manual work to support themselves, which limited the development of the art.

After the founding of the People's Republic of China, the art gained a new vitality as it began to be staged in theatres, and the status of acrobats was raised to end their vagabond life. Under this vigorous development, many new acts, particularly in balancing and somersaulting, were introduced. Meanwhile, traditional Chinese acrobatic acts, such as "Handstands on Stacked Chairs", "Lion Dance", "Plate Spinning", "Jumping Through Hoops", "Diabolo Play" and "Pagoda of Bowls", have received an enthusiastic welcome from audiences both at home and abroad. Guided by the principle of "letting a hundred flowers blossom and weeding through the old to bring forth the new", artists have made painstaking efforts in recent years to improve the design of acts, raise their standard, increase variety, add musical accompaniment, design better costumes, experiment with lighting, perfect

stage design and train a younger generation. Acrobatics thus is in full blossom among the other flowers in the Chinese art garden.

Acrobatics has long been important in the cultural exchange between China and other nations. In the past 30 years, acrobatic troupes have gone abroad delighting audiences in different countries. Acting as cultural emissaries, acrobats have promoted friendship and understanding between the Chinese and the people of other countries. At the same time they also have drawn valuable experience from their acrobatic counterparts in other countries to add more colour to Chinese acrobatic art.

Included in this album are 39 kinds of performances from Chinese acrobatics through which readers can have a comprehensive look at the achievements of this traditional Chinese art.

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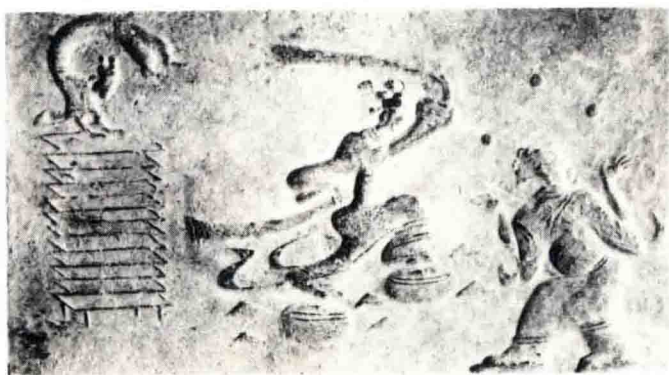
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*A pottery toilet case
(lian) of the Han Dyn-
asty (206 B.C.-A.D. 220).*

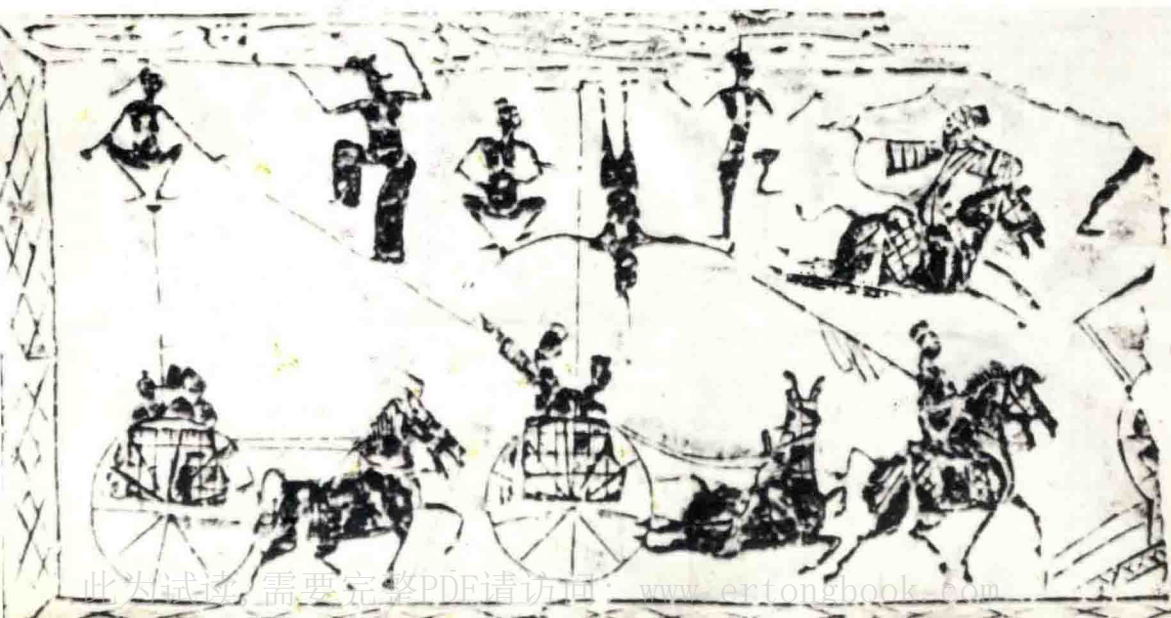
四川彭县汉画像砖

*A carved brick of the Han Dynasty
from Pengxian County, Sichuan Province.*



一九八一年从河南新野的一座东汉墓中出土的反映杂技艺术的象砖

*A brick carving depicting the art of acrobatics unearthed in 1981 from a
tomb of the Eastern Han Dynasty (25-220) at Xinye, Henan Province.*







舞狮子

中国古代把人扮兽，模拟动物的形象、性格，称作“乔装戏”。“舞狮子”就是其中最优秀的节目之一，它在中国民间广为流传，至今不衰。狮头一般用纸成型，彩绘狮面；狮皮用丝麻（舞台演出多用牦牛的毛）加工制成。大狮子为二人合舞，一人站立舞狮头，一人躬身舞狮尾，小狮由单人舞。表演时，他们摇头摆尾、滚、爬、坐、卧。近年来新创“踩球双过跷板”、“高凳戏水”、等高难动作，表现出狮子勇猛、灵巧、好嬉戏的性格。

Lion Dance

The Lion Dance is among the most popular of what were called “Imitation Performances” in ancient China in which acrobats in costume imitate animals. The lion's head is made of painted papier-mache while its coat is woven silk and hemp (or yak's hair for stage performances). The larger lion — which shakes its head, wags its tail and rolls on the ground — is played by two acrobats, one standing in front to control the head and the other bending over to control the body. The smaller lion is played by a single acrobat. In recent years, acrobats have expanded the lion's repertoire of feats to include treading a ball across a seesaw and standing on stacked benches — acts which display the brave, lively and playful character of the lion through high acrobatic skill.







