



# 中外舞蹈知识 百科辞典

The  
Encyclopedia  
of  
Chinese  
&  
Foreign  
Dances

  
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# 中外舞蹈知识

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# 百科全书

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Dances

贵州师范学院内部使用

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## 前 言

世界丰富的歌舞文化被誉为知识的海洋。古老的中国，上下五千年、纵横八万里，在博大精深的文化沃土上，培育了至今五十六个民族的歌舞艺术，不仅姹紫嫣红的艺术形式世所周知，其丰蕴的知识内涵也堪称世界文化遗产中一笔宝贵的财富。自古以来，中国有着自己广阔而深邃的舞蹈观，远不仅是单纯的“舞蹈是人体动作艺术”的定义所能概括的。上古时，中国的“乐”融诗歌、舞蹈、音乐为一体，武、舞不分，巫、舞不分。秦汉时（公元前 221～公元 220 年），乐舞、百戏浑为一体，继而中国舞蹈在发展的历史长河中海纳百川——舞蹈和杂技相结合，舞蹈和武术、战阵、宗教仪式、民间工艺（假形、假面和烟花制作）等相结合。几乎所有人们在战斗、劳动、生活中使用的工具，都被运用在舞蹈中，演化为舞蹈道具，从而产生了色彩缤纷的道具舞蹈。宋代（公元 960～1279 年）以后，勃然兴起的戏曲、木偶戏、皮影戏也都和舞蹈有着不解之缘。中国舞蹈的文化底蕴，涉及民族、民俗、宗教、文物和姊妹艺术各方面，这些上下纵横的五彩光谱，编织成中国辉煌灿烂的舞蹈文化，这种舞蹈传统五千年从未中断过。全力反映这一广阔舞蹈文化观的概念，这是本辞典的特点之一。然而面对浩如瀚海的舞蹈形式，无论多么宏大的巨著也难免挂一漏万，本辞典的编纂方针，就是“不求集其大成，而求汇其精华”。精华在目，可以举一反三，窥其全貌，这是本辞典的特点之二。由此，辞典在舞蹈条目的选择上，不是刻意求“全”，而是精益求精；在条目释文的撰写上不是一味求“专”，而是尽量求“博”。所谓舞蹈条目的“精”，从选取上体现为：1. 知名的，即为人熟知和驰名中外，影响一方的；2. 典型的，即能代表

一国、一方、一个民族、一个时期，或反映某一社会、历史侧面的；3. 传统的，即具有民族文化的渊源和悠久历史传承的。而舞蹈之精华者，往往是此三项兼而有之。所谓释文的“博”，即对舞蹈作纵横谈。“纵”如舞蹈渊源、流传、演变、史料、史话等的阐述，“横”如舞蹈与民族史、艺术史，以及民俗、宗教、人文、生态、文物考古等的关系。这些内容综合了本辞典的特点之三。据此，外国舞蹈部分以同样的原则，首先是选择那些国际知名的舞蹈种类，如芭蕾舞、现代舞、交谊舞、音乐剧等，再是选择各大洲古老国家和地区中著名的民族传统舞蹈。虽然我们反映的仅仅是泱泱舞蹈大世界中的一部分，但却是代代传承、魅力长久的瑰宝，是世界舞蹈海洋中的一颗颗明珠。希望本书能满足读者对舞蹈文化的需求。

20世纪80年代以来，是中国舞蹈理论大飞跃的时期，一些重大的、宏篇的舞蹈理论著作相继出版，如《中国舞蹈史》《中国舞蹈艺术史图鉴》《中国民族民间舞蹈集成》《东方人体文化》《舞蹈艺术概论》《中外舞蹈思想概论》《中国少数民族舞蹈发展史》《中国近现代当代舞蹈发展史》《西方舞蹈文化史》等。它们使舞蹈文化知识的研究和推广更加全面化、系统化。本辞典有幸邀请了这些重要著作的作者、编者来主撰词条，如舞蹈史学家王克芬、董锡玖，东方人体文化的倡导者刘峻骧，《中国民族民间舞蹈集成》的各地主编、副主编（见后记），舞蹈理论家隆荫培、于平，外国舞蹈研究和翻译家欧建平、江东、慕羽等。他们都带来了自己著作中的精华，以他们丰富的积累，结合最新发掘的材料和研究成果编撰了本辞典的条目。这些内容是悠久的舞蹈文化与时俱进的产物，也是本书质量的保证。

民族民间传统舞蹈是历史长河中的客观积累，是各民族人民的创造，过去它们通过历代的舞蹈家（歌舞伎）和民间艺人继承、传播，再创造、再传播，才得以长远地流传下来。以前民间流传的舞蹈很

少有文字记载，甚至有的少数民族根本没有文字，全凭民间艺人从上辈那儿继承下来，再口传身授地传播下去，一代又一代，延绵不断。记得舞蹈界曾有人问：“民间艺人就代表民族舞蹈的传统吗？”历史的见证回答：“是的！”五千年的中华民族乐舞传统得以继承、发扬，民间艺人（包括源自民间的宫廷艺人）是第一大功臣。至今，很多舞蹈专家们又经过辛勤的采风、调查、挖掘、考证，把传统舞蹈（包括文物图录）记载下来，并著书立说，使民族民间舞蹈得以更广泛、深入地传之后代，他们同样是大功臣。所以我们由衷地感谢和敬佩这些民间的及专业的舞蹈家们，他们做了流芳百世的工作。“书山有路勤为径，学海无涯苦作舟”，作为主要编纂者，我们要做到“勤”与“苦”的努力，把这些劳苦功高的舞蹈专家们的最新研究成果或观点融汇到本辞典中去，献给广大的舞蹈爱好者和有兴趣的读者，献给舞蹈编、导、演、教、研的同行们，献给进行全民美育教育的园丁们。

希望《中外舞蹈知识百科辞典》能给舞蹈艺术实践者以参考或启迪，给舞蹈研究和教育者以材料和依据，让舞蹈爱好者开卷有益，对舞蹈文化知识的广泛普及和提高全民的素质教育尽微薄之力，这是本书的最大愿望。不足之处敬请各方专家、读者多多指正。

陈 冲

## Preface

The world's rich culture of song and dance has been honored as an ocean of knowledge. China, with its history of 5000 years, a territory of 9,600,000 square kilometers and a broad and profound culture, has nurtured a comprehensive art of song and dance in all its fifty-six different nationalities and its colorful forms and meaningful connotations have become one of the most precious treasures in the world's cultural heritage. Moreover, China has established its own concept of dance whose broadness and profoundness could never be defined as merely " an art of human body movement " since ancient time. Instead, its concept of "yue", whose literal meaning was music, included poetry, music and dance while the concept of dance could not be separated from martial arts and witchery at that time. Later in the Dynasties of Qin and Han (221 B.C.–220 A.D.) , music, dance and "baixi"(i.e. acrobatics) were performed on the same stage, therefore, in the entire history of Chinese dance, we could easily recognize this comprehensive tradition which was dance-based but closely connected with music, acrobatics, martial arts, battle arrays, religious rituals, folk arts and crafts such as "jia-xing" ( i.e. a long mask from head down to knees or feet ), masks, fireworks, etc. In addition, our ancestors wisely developed their instruments in battles, manual labor and daily life into dancing props, thus creating a new form of prop dance. Since the Song Dynasty ( 960–1279 A.D.) , all the prosperous forms of local opera, puppet theater, shadow play had much to do with dance whose cultural contents got far into the aspects of all the Chinese nationalities, religions, cultural relics and all the other related art forms, and all this rich and colorful spectrum has been successfully weaved into the Chinese dance culture with glittering splendors. And what is more, this 5000-year history of Chinese dance culture has never been disrupted.

Therefore, it is our major goal to cover this broad concept of Chinese dance and elaborate its profound knowledge of culture whose comprehensiveness is the first characteristic of this dictionary. However, it's impossible to provide every detail of this concept for any single volumed

reference book, no matter what a big size it will adopt. So, "to cover the essentials, not everything" has been used as our editorial principle, and this is the second characteristic of this dictionary. In another word, the personalities and choreographies that we have covered must be: (1) famous and influential, both nationally and internationally; (2) representative, of a people, a country, a society, a historical period, etc. and (3) traditional, of a national culture, a historical development, etc. And many of our entries have got all this three characteristics. Besides, we have tried to vertically lengthen our vision by depicting the dance origins, developments and communications with historical materials, and horizontally widen our landscape by exposing the relationships between dance and other disciplines such as history of a specific nation, history of an art form, the perspectives of folklore, religion, humanities, ecology, archeology, etc. This multi-dimensional structure composes of the third characteristic of this dictionary. According to these three major characteristics, our foreign dance entries are selected, that is, merely the internationally famous dance forms such as ballet, modern dance, social dance, musicals, etc., plus these traditionally famous dances in those countries and areas on all these continents are included. And we hope that all this precious knowledge will satisfy our readers' thirst for dance as both an art form and a culture.

Since 1980s, our Chinese dance theory has developed into a flying period in which we have published some important and big volumed works such as *General History of Chinese Dance*, *Illustrated History of Chinese Dance Art*, *Collection of Chinese Folk Dances*, *Oriental Body Culture*, *Introduction to Dance Art*, *Introduction to Chinese and Foreign Dance Thoughts*, *The History of the Dances of the Ethnic Minorities in China*, *A Cultural History of Western Dance*, etc. which have made the research and promotion of our dance culture and knowledge more complete and systematic. Luckily, we have invited their authors to write for our dictionary, and they are dance historians like Wang Ke-fen, Dong Xi-jiu, founder of *Oriental Body Culture* Liu Jun-xiang, editor-in-chiefs and associate editors of all the local volumes of *Collection of Chinese Folk Dances* ( see the Postscript ), dance theorists like Long Yin-pei and Yu Ping, foreign dance researchers and translators such as Ou Jian-Ping, Jiang Dong, Mu Yu among others, and they wrote their entries with the essentials from their books and the latest information from their respective fields, thus guaranteeing the high quality of this dictionary.

Created by all the peoples including those artisans in the countryside and dancers in the court, the great tradition of folk and classical dances is indeed an accumulation of their wisdom in the long river of history and has been continued, spread, re-created, and re-spread till today by their great efforts and hardships. In old days, there was no verbal language to describe them, and some ethnic groups had no verbal language at all, so it is these artisans and dancers who spent their life long time in not only carrying on these dances but also passing them to younger generations. I still remember that someone in our dance world once asked, "Could these artisans well represent our Chinese folk dance tradition?" And our history answers, "Yes!" The reason why the 5000-year history of our Chinese dance has been carried on and further developed, these artisans in the countryside and these dancers in the court are the first group of heroes to get the credits! And after them, the large amount of contemporary dance professionals also deserve our gratitude for having spared no pains in collecting, investigating, making textual research of, recording and elaborating these traditional dances and their images, thus successfully passing them to the younger generations to come.

So, we would like to deliver our sincere thanks to them for their history-making works and authoritative jobs in the dance field. As the editors of this dictionary, we could hardly have accumulated all this knowledge by ourselves; however, we did have tried our best to input their latest research results and concepts into our dictionary in order to satisfy the needs of our general readers including dance lovers, choreographers, dancers, teachers, researchers, as well as those who have been conducting the aesthetic education among the general public all over China.

In another word, I hope this *Encyclopedic Dictionary of Chinese & Foreign Dance Knowledge* would provide our dance practitioners with references or inspirations, researchers and teachers with materials and academic basis, dance fans with enlightenment and pleasure, promote the knowledge of dance culture and raise the level of esthetic education in this big country. Meanwhile, I wish to hear the criticism and suggestions about this dictionary from the experts and the readers from all fields.

**Chen Chong**

( Translated by Ou Jian-ping )

## 凡 例

一、本书以百科辞典的形式推广舞蹈文化知识。它既有辞典充实清晰的结构内容，又有普及读物深入浅出、广泛易懂的特色。

二、本辞典的篇、章和舞蹈分类的排列，是为了便于广大读者阅读或进行对比研究、分析查找。并非是“舞蹈分类学”的见解。

三、本辞典分中外两大部分。每部分的一级标题是“篇”，二级标题是“类”，三级标题是“条目”。如中国“民间舞蹈篇”，下为“龙舞类”，其下是“布龙”“草龙”等条目。为了让读者了解每一类舞蹈的全貌，每“类”里的第一个条目，都是概述性的。如“龙舞类”第一个条目是“龙舞”，“秧歌类”第一个条目是“秧歌”，都是全面概述该舞蹈门类的。知道了这类舞蹈的概貌，再看具体的“草龙”“纸龙”……或“陕北秧歌”“胶州秧歌”……条目时，便可由点到面了解得更加清晰。在“中国少数民族舞蹈篇”中，每个条目都是概述性的，即对该民族舞蹈文化的历史渊源、繁衍变革和传统形式等做综合性的介绍。

四、舞蹈条目的名称，并非都是某一舞蹈的名称，有的是同一类内容的舞蹈综合名称，按其内容不同而定，如“拟兽舞蹈”“特技舞蹈”“扇巾舞”“庆元宵”等。

五、文中年代，阿拉伯数字（1、2、3……）为公历纪年，如1987、2004，或公元前154年等；汉字数字（一、二、三……）为我国非公历纪年，如唐贞观三年、清乾隆五年等。

六、为便利读者，本辞典除分类目录外，在书后还备有按汉语拼音字母顺序排列的目录索引。

# 目 录

## 中国部分

### 舞 论 篇

<b>中国古代乐舞思想</b> .....	3
孔子乐舞思想 .....	3
孟子乐舞思想 .....	3
荀子乐舞思想 .....	4
韩非乐舞思想 .....	4
墨子乐舞思想 .....	5
庄子乐舞思想 .....	6
屈原乐舞思想 .....	6
《吕氏春秋》乐舞思想 .....	7
《春秋繁露》乐舞思想 .....	8
《淮南子》乐舞思想 .....	8
《乐记》乐舞思想 .....	9
嵇康乐舞思想 .....	9
杜甫乐舞思想 .....	10
白居易乐舞思想 .....	10
朱熹乐舞思想 .....	11
徐渭乐舞思想 .....	12
朱载堉乐舞思想 .....	12
李渔乐舞思想 .....	13
<b>古代乐(舞)论精义</b> .....	14
中国古代舞论 .....	14
古代之“乐” .....	15
礼与乐 .....	16
舞之由起 .....	17
咏歌天性、感物而动 .....	18
必有其质，乃为其文 .....	18
乐舞合节 .....	19
舞相应于情 .....	19
乐与时进 .....	20
乐不可以为伪 .....	20
感呼己发乎人 .....	20
舞以尽情 .....	21
乐与天地和 .....	21
乐者，和也 .....	21
乐感由人心 .....	22
藏族古《乐论》 .....	22
九技、五戒(藏族) .....	23
舞学不可废 .....	23
乐以教化 .....	23
乐舞之道 .....	24
乐与政通 .....	24
乐以养性 .....	25
观舞知其德 .....	25