



木偶及皮影
保存及發展考察計劃
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伴隨著我們走過二千年通向極樂與娛樂的日子

中國戲偶簡史
**The Brief
HISTORY
of
CHINESE PUPPETRY**

-----accompanying with us and passing through
the days of happiness and entertainment for
2000 years

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伴隨著我們走過二千年通向極樂與娛樂的日子 -----中國戲偶簡史

中國戲偶藝術自形成至今，二千多年一直沒有間斷，期間興衰盛敗，依然繁榮多彩、品種豐富。可惜因近世戰亂的影響，資料散失再加上戲偶並非官辦文化史料核心，所以古籍記載較為簡略。當今學術界基於資源困難也甚少有研究學者深入進行戲偶及影戲的田野調查，使戲偶的發展軌跡更為迷糊。

中國戲偶歷史悠久，源遠流長。公元六世紀，梁朝劉昭『續漢書』記載“漢時（公元二世紀）京師賓婚嘉會，皆作傀儡。酒田之后，續以挽歌、傀儡、喪家之樂。”又根據公元七世紀唐朝杜佑『通典』記載“……作偶人以戲，善歌舞，本喪家樂也，漢末（公元二世紀），始用之于嘉會。今鬧市盛行……”從以上的文字，使我們深信戲偶於公元二世紀漢末期間已是流行的婚禮娛樂，而之前漢初時期（約公元前二世紀）一直都是葬禮的儀式表演項目。

1979 年春天，中國山東省萊西縣漢墓出土的木俑，擁有一般普通人身高，分成十三段木條組成，有關節可坐、立、屈膝，而當中鑽有多個小孔，並同時發現一段長 115 厘米的銀線。推斷漢時的確已擁有製作活動偶人而又能懸線吊掛運作的基本能力。

東漢（公元廿五年至二二零年）班固『漢書』“……思念李夫人……齊人少翁言能致其神。及夜張燈燭，設帷帳……遙望見故女如李吏之貌……”一段浪漫的愛情故事，宮庭之內漢武帝思念去世的夫人，方相士運用“弄影還魂”把夫人的「影」帶回宮中，成為傳奇及佳話。同時使我們證明“弄影把戲”起源於漢代，由方相發明並進行“弄影”的法術及儀式。

中國遠古公元前一千年以有運用“陶俑”作為陪葬品，“俑”至漢代出現關節活動並發展成「戲偶」運用在葬禮的儀式，再成為婚禮娛樂節目。漢朝“弄影把戲”已流行怎至深受帝王接受，這也是影戲的初級階段。我們大膽推斷確定「戲偶」及「影戲」源於大約公元前後兩世紀共四百年的漢代，戲偶源於陪葬“俑”而影戲則源於宗教的方相士活動。現實上「戲偶」及「影戲」一直至今都與宗教活動有密切的關係，台灣北部的宜蘭地區，仍用提線木偶“呼魂”。四川省梓潼地區儺戲祭祀戲劇中也保留運用提線偶進行儀式。

《魏書》記載公元二二七年期間已有「水中戲偶」（水轉百戲）進行模仿

真人雜技的表演。公元六世紀北齊時期出現了以“郭禿”一個滑稽的戲偶角色為主要角色的戲偶劇場，怎至使“戲偶”被通稱為“郭禿”。這個情況正不是當今近代全歐普遍都有仿似潘趣先生 (Mr. Punch) 滑稽角色的戲偶劇場一樣。“郭禿”戲偶的形成是模仿前世一個頭禿的滑稽表演者；從此可見公元三至六世紀中國“人戲”發展速度很快，由“雜技”一直到“滑稽表演”，而“戲偶”及“人戲”也彼此在不斷互動成長。

唐朝（公元六一八年至公元九零七年）是文化盛世，戲偶、影偶也有高速發展，影偶因宗教傳道活動的運用而不斷改進。戲偶更成市面盛行的表演活動，梁銓《傀儡吟》一詩中“刻木縣絲作老翁，鷄皮鶴髮與真同。須臾弄罷寂無事，還似人生一夢中”，可以看出當時的提線戲偶已有高度仿真人效果及高度的藝術感染力。從記載中可知唐代有“提線戲偶”、“水中戲偶”、“火藥戲偶”、“肉戲偶”（有傳是“布袋戲偶”也有傳是“大人托小孩”的雜技巡遊表演）當然還有尚屬雛型的“仗頭戲偶”。

宋朝（公元九六零年至公元一二七九年）是中國手工業及城市發展的盛世，城市文化生活興旺，市集內已有專門上演戲劇的舞台區域，加上夜市的流行及制皮工業技術的進步，“戲偶”及“影戲”達到空前的繁榮。從傳世文物銅鏡背面及瓷枕等生活用品上出現兒童弄提線偶、仗頭戲偶、影戲等圖案，可見其普及程度已深入民間，成為生活中的一部份，流行現象可想而知。戲偶品種繁多，各自精彩（提線、水中戲偶、火藥戲偶、杖頭、布袋、影戲等多品種）的階段，也開始善於表演長篇故事。當時雖然並未有劇本，但運用故事“提綱”進行說唱的戲曲劇場。

北宋末年（公元十二世紀）因避戰火，文化政治中心南遷，由河南、陝西一帶移向杭州一帶。南宋期間“戲偶”及“影偶”事業繁盛，觀眾更勝前代。元朝（公元十三世紀）是中國戲劇的黃金時代，加上原來宋朝中原文化政治領袖的族氏遷向邊陲，使戲偶及影戲更全面地擴展至中國各地每一角落，初步形成今天中國戲偶品種分佈的格局。影偶也隨元兵西征向中亞地區傳播。泉州數百年精彩的“提線戲偶”傳統也應建基於此時期的發展與杭州、浙江提線戲偶的系統有密切關係。

明、清兩代（公元一三六八年至公元一九一一年）是戲曲舞台的天下，也是運用“杖頭戲偶”及“影偶”說唱戲偶舞台的高峰。全國上下大部份地區都遍佈運用地方戲曲進行各種長篇故事“杖頭戲偶”。“影戲”則隨政治中心遷往北京而把繁盛移向東北，加上前朝宋朝南遷、西移的各一派及留在陝西、甘肅一帶的系統都有輝煌的發展，形成天下四分的“影戲”局面。布袋偶則集中在福建、漳州和台灣地區及以流動“扁担戲”（單人流動布袋戲偶劇場）的街頭表

演出現於廣東、河南等地。提線偶則在杭州、南京、浙江、福建及廣東西北面，原南宋政治、文化的偏安地區，也在陝西合陽地區鼎盛。

清朝（公元十九世紀）朝廷也有安排杖頭、提線及影戲娛樂到訪的西方外賓，與此同時戲偶及影戲也隨商人及傳教士傳向歐陸、中亞及東西亞各地。其中百多年前“杖頭戲偶”傳到維也納，“影戲”傳到法國，提線戲偶傳到東南亞各地。

廿世紀初中國飽受戰亂及入侵，很多地方戲偶及影偶散失及衰亡。中華人民共和國建國後努力組織民間劇團聯合組成政府資助的大型“公幫”劇團，當中半數重點劇團是杖頭戲偶表演品種的劇團（北京、上海、揚州、廣東、廣西），另有混合杖頭與影戲的劇團（成都、湖南、西安、哈爾濱），影戲有河北唐山市，布袋有福建漳州市，提線有福建泉州市及浙江平陽等木偶劇團，各大劇團進行劇院化編製，城市化劇種及容納其他戲偶品種的實踐。文化大革命期間劇團都歷盡苦難，到八十年代中各劇團已回復穩定地成長更不斷到訪世界各地介紹表演中國戲偶藝術，可惜中國戲偶界過去未有聯合起來全面規劃及全盤傳播，加上語言的因素，使世界各地戲偶界到今天也未能充分了解中國戲偶、影戲的面貌，盼望中國加入世界木偶聯會（UNIMA）的大家庭後可以改觀。

上海在三十年代已進行運用戲偶娛樂普羅兒童、青少年觀眾的改革，也成了現今中國戲偶主要的經營策略。經過多年的困難及場地失修，使除北京以外，大部份“戲偶”劇團失去了自己的劇場，也失去了主動規劃發展的能力。幸好踏入廿一世紀，很多重點“戲偶劇團”（廣東，上海、廣西、湖南、西安等）都努力地重建表演場地，為普羅人民及小朋友提供精神娛樂。

自五十年代，湖南開展以短篇動物故事結合傳統技法進行“影戲”後，中國戲偶開展了一種小型短小獨幕的戲偶表演與大型歌劇式戲偶劇場分庭抗禮。

八十年代，泉州木偶劇團為適應國際文化交流和演出的需要，創造了“暴露戲偶師”的人偶同台獨幕提線戲偶表演。大師黃奕缺先生的精彩獨幕短劇包括：「馴猴」、「小沙彌下山」、「鐘馗醉酒」及「青春夢」最為聞名中外，深受歡迎。黃奕缺先生突破了傳統戲曲的風格，以人物角色的情境出發，以強烈的感情片段高峰去展示主題以替代故事主線。運用幽默感來創造戲偶師與戲偶的關係。「馴猴」中戲偶師與戲偶時分時合，互相依靠，彼此存在的特色，再加上高超的技巧，亂真的表演，充滿樂趣、娛樂及情感，站穩於傳統走向現代，充滿時代觀眾的心理需要，帶有哲學思想及批判精神是現代提線戲偶藝術的重要里程。廣東的崔克勤先生也有仿似的格局，開創人偶同台的「長綢舞」杖頭戲偶高峰，戲偶師與戲偶仿似同一生命，又似一對情侶，時合時分的浪漫情懷，深

深感動心靈，也進行戲偶舞台美術哲學的探討。黃奕缺先生與崔克勤先生將是廿一世紀中國現代戲偶發展的啟蒙。踏入廿一世紀，香港及台灣地區的劇團引入「西方戲偶」概念和哲學系統及「戲偶教育」，正在改變中國戲偶的生態，特別是「戲偶教育」將大大影響中國的文教發展。我們正期待中國戲偶更多新面貌，很快就能在全國各地開花。中國再一次仿似唐宋盛世（公元七至十三世紀）成為東西戲偶交流的中心。

中國戲偶 2000 年前原先伴隨著我們走過通向極樂的世界，隨時代一步一步地打開宗教的神秘面紗，走進平民百姓的生活空間，多年來為廣大的人民提供娛樂。中國戲偶經過二千年歲月的洗禮還未搬進「博物館」，因為戲偶到今天依然青春，充滿動力。

The Brief History of Chinese Puppetry

----- accompanying with us and passing through the days of happiness and entertainment for 2000 years

Chinese puppetry art has been formed for over 2000 years in which there is not off and on. After this long history, there are plenty of varieties. However, most of the information of Chinese puppetry art has been lost owing to the war. Furthermore, as the puppetry art has not been the main part of the official cultural history, we can only find the simple description of Chinese puppet inside the ancient books. Moreover, nowadays, few scholars can conduct a research in the village due to the limited resources. Therefore, it is difficult for us to understand the overall picture of the development of the Chinese puppetry.

There is a long history in Chinese puppetry art. In A.D. 6 Liang Dynasty, Liu Chao said in his book "Ji Han Shu" (a Chinese ancient book about the Han Dynasty), **'In Han Dynasty (A.D. 200), people in the Capital made puppets for the wedding ceremonies or the festivities. In the funeral, they also sang the funeral song, played puppets and funeral music.'** According to Du You in "Tong Dian" (a Chinese ancient History book) in Tang Dynasty (A.D 7), it said, **.....made puppets for playing, singing and dancing. At the very beginning, puppetry was used for funeral. At the end of Han Dynasty (A.D. 200), people began to use puppetry in the festivities. Now it is popular in the public.....** . Thus, from the above ancient books, we deeply believed that puppetry was popular in the wedding ceremonies and entertainment at the end of Han Dynasty (A.D. 200). In early Han Dynasty (B.C. 200), playing puppetry was a performance for the funeral.

In Spring 1979, the wooden figurines, as tall as humans, were unearthed at the Han tomb in Lai Xi County Shan Dong Province China. Each wooden figurine was made by 13 separated parts. All of them can sit, stand and bend the knees due to the joints. There are also many small holes in the wooden figurine and a 115cm silver string was found. Therefore, a conclusion can be deduced that kinemins or movable

puppetry with strings have been made in Han Dynasty.

In Eastern Han Dynasty (B.C. 25 - B.C. 220), Ban Gu in "Han Shu" (a Chinese ancient book about Han Dynasty) wrote,**(the Emperor) thought of his(the Emperor's)wife Li.....a young man from the place Qi said he was mediums. He lit a candle at night and set a large cloth.....(the Emperor) looked into a distance and saw his dead wife Li.....'** This is a famous romantic story about the Emperor Wu in Han Dynasty thought of his dead wife. The mediums used the method of 'spirit back by shadow' and brought the spirit of Emperor's dead wife back to the palace. From this, it is proved that 'the trick of shadow' was originated from Han Dynasty and invented by mediums for the magic arts or rites.

In B.C 1000 in China, pottery figurines' were used for the funeral objects. In Han Dynasty, on the one hand, 'figurines' could be moved because of the joints and was developed as 'puppets' for the funeral and then the wedding ceremonies or entertainment. On the other hand, in Han Dynasty, 'the trick of shadow' is popular and deeply believed by the Emperor. This is the initial period of the shadow puppet. So we can confirmed that 'puppet' and 'shadow puppet' were originated from about B.C. 2 to A.D. 2 Han Dynasty which lasted for 400 years. At first, puppet was 'figurines' for the purpose of funeral objects while shadow puppet was used by the mediums for the religious activities. In fact, 'puppet' and shadow puppet' has had a close relationship with religious so far. For example, at Yi Lan District in Northern Taiwan, people still use the string puppet to 'call the spirits back'. At Zi Tong District in Si Chuan in China, people use string puppet in Nuo Xi, an idolatrous procession, for the performance in sacrificial rites.

According to "Wei Shu" (a Chinese ancient book written in Wei Country), there was 'water puppet' (Performance From Water) during the year of A.D. 227. At that time, a water puppet performance was a acrobatic show in which the puppets imitated the gestures of acrobats. In A.D. 600, 'Guo Tu', a funny puppet character, was the main character in the puppet shows. People even called 'puppet' as 'Guo Tu'. This character is like today's funny puppet character Mr. Punch in Europe. In fact, 'Guo Tu' was a character imitating a bold buffoon in the previous

century. As we can see, In A.D. 3 - A.D. 600, the 'human show' from acrobatic show to comic performance had developed rapidly. 'Puppet show' also improved quickly by the interaction of 'human show' and 'puppet show'.

Tang Dynasty (A.D. 618 - A.D. 907) was the heyday of culture. Both puppet and shadow puppet had developed with fast pace. Shadow puppet improved continuously resulted from the missionary work. Puppet performance had become popular in the public at that time. Liang Huang in "The Poem of Marionette" wrote, **'An old man is made of wood and string. Its rough skin and white hair is as same as a real man. After manipulating a little while and thinking about it, it seems a dream in my life.'** So we can understand the string puppet at that time was like a human and the artistic appeal was high. With reference to the ancient books in China, there were **'string puppets', 'water puppets', 'powder puppets', 'flesh puppets'** (Some said that they, actually, were **'glove puppet'** while some said that they were **'adults supported children'**, a kind of acrobatic parade) and, of course, the **'rod puppets'** which were in embryo in Tang Dynasty.

Song Dynasty (A.D. 960 - A.D. 1279) was the palmy days of Chinese handicraft industry and urban development. There built the districts of stage specializing for the performances in the small towns resulted from the prosperity of city and cultural life. Besides, as night market was prevalent and the skin production technique was improved, 'puppet' and 'shadow puppet' were thriving unprecedentedly. 'Puppet' and 'shadow puppet' had become part of the ordinary people's daily lives. Taking the historical relics handed down from ancient times as an example, the pattern such as children playing with string puppets, rod puppets and shadow puppets can be find in the ancient daily necessities, for instances, at the back of bronze mirror and porcelain pillow, etc. In addition, people began to perform the full-length puppet story because of the great varieties of the wonderful puppets (string puppets, water puppets, powder puppets, rod puppets, glove puppets, shadow puppets, etc.) Although there was no libretto at that time, people made use of story's 'synopsis' to perform the traditional Chinese opera consisting mainly of talking and singing.

At the end of Northern Song Dynasty (the 12th century), the cultural and political centre moved to the South for running away from the war in the North. The centre moved from the area of Henan province and Shanxi province to the area of Hangzhou. The industry of 'puppet' and 'shadow puppet' was prosperous during Southern Song Dynasty and the audiences were more than ever before. Yuan Dynasty (the 13th century) is the golden age of Chinese drama and theatre. Furthermore, as the clans of the former Song Dynasty cultural and political leaders moved to the border area, puppet and shadow puppet could spread to every corner of China. Then today's distribution of Chinese puppet varieties is initially formed. Shadow puppet also spread to the Middle East because of the conquest of the West by the soldiers of Yuan Dynasty. The tradition of several hundred fantastic string puppet in Quanzhou should be basically built during this period. Its development also had a close relationship with the string puppet in Hangzhou and Zhejiang.

Traditional Chinese opera had a dominant position in Ming Dynasty and Qing Dynasty (A.D. 1368 - A.D. 1911). This was also the climax of the traditional Chinese opera consisting mainly of talking and singing with '**rod puppet**' and '**shadow puppet**'. Most probably, people in most districts in China usually performed their local traditional Chinese operas with '**rod puppets**' to tell the full-length stories. '**Shadow puppet**' spread to the north-eastern part of China because the political centre moved to Beijing. Besides, as the previous Song Dynasty moved to the South and to the West, the shadow puppet in these two places developed by their own and had their own style. However, those remained in the original place, Shanxi province and Gansu province, had greatly developed. This led to the four different basic traditions of '**shadow puppet**'. '**Glove puppet**' concentrated on Fujian, Zhangzhou and Taiwan. It appeared as touring '**Bian Dan Xi**' (i.e., '**Carrying Pole Show**', a touring glove puppet show performed by one man) which was street performance and mainly in the places Guangzhou and Henan. **String puppet** could be found in the South that the previous Southern Song Dynasty moved to, for instances, Hangzhou, Nanjing, Zhejiang, Fujian and the Northern part of Guangdong. It was also prevalent at Heyang in Shanxi province.

In Qing Dynasty (the 19th century), the Emperor arranged the

entertainment such as rod puppet performance, string puppet performance and shadow puppet performance for the Westerners who visited China. Meanwhile, puppet and shadow puppet also spread to the European area, Middle East and South East Asia resulted from the visit of merchants and missionaries. A hundred years ago, 'rod puppet' had spread to Vienna while 'shadow puppet' had spread to France. String puppet also spread to other places like South East Asia.

China suffered from the war and the foreign invasion in the early 20th century. Puppets and shadow puppets in many places were lost. After the People's Republic of China was established, the Government tried its best to organize the folk troupes, grouped them together and became the large scale government aided troupes. Moreover, half of the core troupes performed rod puppet (Beijing, Shanghai, Yangzhou, Guangdong, Guangxi). Besides, those who mixed with rod puppet and shadow puppet could also be found (Chengdu, Hunan, Xian, Haerbin). Shadow puppet could be found at Tangshan in Hebei province while glove puppet at Zhangzhou in Fujian. String puppet concentrated on the puppet troupes at Quanzhou in Fujian and Pingyang in Zhejiang. Each large scale troupes also organized themselves as the structure of theatre. Furthermore, their performances could reflect the city life and adapt different kind of puppets. After suffering from the Cultural Revolution, all the theatre companies began to develop gradually. In the middle of 1980's, the growth of the theatre companies were stable and the theatre companies also introduced and performed the Chinese puppetry in other countries continuously. Yet, it is a pity that the puppet troupes in China have not united together to plan systematically and spread comprehensively. Worse still, the barrier of language is also one of the problems that the puppet fields in the world cannot fully understand Chinese puppet and shadow puppet. This situation is hoped to change after China joins UNIMA.

In 1930's people in Shanghai had changed the puppet performance to entertain the children and the youth. Now, this becomes the main operation strategy of Chinese puppet troupes. However, most of the puppet troupes have lost their own theatre, except Beijing, as the theatres are lack of repairing and it is difficult for the troupes to operate for many years. This also leads to the loss of 'self-planning' and 'self-

development'. Luckily, in the 21st century, many core puppet troupes (Guangzhou, Shanghai, Guangxi, Hunan, Xian, etc.) are trying their best to re-build their own theatre to cater for the spiritual needs of the public and the children.

Hunan Troupe has begun to perform the shadow puppet show combining with the traditional performing skill and the short animal stories since 1950's. After that, the puppet performances in China have separated into two types: a short solo puppet performance and the large scale musical puppet show.

In 1980's, to cater for the need of audiences and the international cultural exchange, Quanzhou Troupe is a pioneer to produce a human and string puppet show which puppet and the puppeteer perform at the same time. The famous marvelous short solo performances of great master of puppet Mr. Hung Yique include 'Playing with Monkey', 'Little Monk', 'General Zhong Kei got drunk' and 'Dream of the Youth'. Mr. Huang Yique breaks through the style of traditional Chinese opera. He expresses the feeling and situation of the characters, makes use the climax of the emotion to perform the main theme of the story. Besides, He also builds up the relationship between puppet and puppeteer with a sense of humour. In the performance of 'Playing with Monkey', the puppet and the puppeteer sometimes lean on each other and sometimes separate. This accompanies with the high performance skill. It seems that the puppet is alive. This interesting, entertaining and lively performance remains the tradition and infiltrates the modern element. This not only caters for the psychological need of the audience, but also expresses the thought of philosophy and the spirit of criticism. It can be regarded as a milestone of the puppet field. Similarly, Mr. Cui Keqin from Guangdong Troupe also has this kind of performance style. His human and rod puppet show, 'Long Sleeves Dance', has created a climax. It seems that the puppet and the puppeteer combine together. They are also like a couple. This romantic feeling gives a deep impression inside the audiences' heart. This is a study in philosophy of puppet art and stage. Mr. Hunag Yique and Mr. Cui Keqin will be the enlightenment in the development of Chinese modern puppet in the 21st century. Stepping into the 21st century, the theatre troupes in Hong Kong and Taiwan have introduced the concept of 'Western puppet', the Western

philosophy system and 'puppet education'. All these are changing the ecosystem of the Chinese puppet field, especially 'puppet education' that will affect the Chinese cultural development greatly. We hope there are revolutions in Chinese puppetry, like the blooming flowers on our motherland. China will be in the prosperity period again, like Tang Dynasty and Song Dynasty (A.D. 7 - A.D. 13), and become the exchange centre of the Eastern and Western puppetry.

Chinese puppetry accompanies with us passes through the days of happiness for 2000 years. As the mystery of religion has been gradually unveiled, puppetry has started to infiltrate into the life of the ordinary people and has been provided the entertainment for the people for a long time. Having gone through the difficulties for 2000 years, Chinese puppetry has not been moved into the 'museum'. This is because the Chinese puppetry is still vivid, blooming and exuberant.