

西川古柳座第五代家元 Headmaster Koryu Nishikawa V

「八王子車人形」現已承傳至第五代家元，他的本名是瀨沼享，於1996年繼承了家族的藝名西川古柳，其車人形技藝師承父親第四代西川古柳，並曾於日本的文樂劇場接受文樂偶戲訓練，是現今少數同時精於兩種日本傳統戲偶表演技藝的大師。自1976年首次於國際偶戲聯盟演出以來，他屢次獲邀到世界各地表演，與不同背景的日本及海外藝術家合作推出新節目，並致力於教導兒童及培養新一代的車人形戲偶師。

Koryu Nishikawa V is the fifth-generation master of "Hachioji Kuruma Ningyo", whose real name is Toru Senuma and succeeded his stage name Koryu Nishikawa V in 1996. He received training in kuruma ningyo (cart puppetry) from his father, the fourth generation of Koryu Nishikawa and later in bunraku-style puppetry at The National Bunraku Theatre. He is one of the few puppeteers who is proficient in both types of puppets. Since his international debut at the Congress of the Union Internationale de la Marionnette in 1976, he has been invited to perform around the world, and collaborate with Japanese and international artists from different backgrounds. He is also dedicated to educating young children and training the next generation of kuruma ningyo puppeteers.

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

日語演出，附中、英文字幕
In Japanese with Chinese and English surtitles

演出長約1小時30分鐘，包括中場休息15分鐘。
Running time is approximately 1 hour and 30 minutes with an intermission of 15 minutes.

6月16日演出設演後藝人談，歡迎觀眾留步參加。
There will be a meet-the-artist session after the performance on 16 June.

電子問卷
E-questionnaire



謝謝蒞臨欣賞本節目。若你對這場演出或我們的文化節目有任何意見，請填寫電子問卷。您亦可將意見電郵至 cp2@lcsd.gov.hk，或傳真至 2371 3519。

Thank you for attending the performance. Please fill in the e-questionnaire to give us your views on this performance or on the LCSD cultural programmes in general. You are also welcome to write to us by email at cp2@lcsd.gov.hk, or by fax at 2371 3519.

有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：<http://www.lcsd.gov.hk/tc/artist>
Please visit the following website for information related to application for programme presentation/sponsorship by the Leisure and Cultural Services Department: <http://www.lcsd.gov.hk/en/artist>

主辦機構有權更改節目及更換表演者。本節目及場刊所載的內容及資料不反映康樂及文化事務署的意見。
The presenter reserves the right to change the programme and substitute artists. The programme as well as the content and information contained in this house programme do not represent the views of the Leisure and Cultural Services Department.

場刊資料由表演團體提供。部分內容由陳家豪先生翻譯。
The content and information contained in this house programme are provided by the arts group. Part of the house programme was translated by Mr Chen Charles Chun Junior.

《釣女》的英文字幕由紐約日本文化協會提供。
The English surtitles of *Tsuri Onna* are provided by Japan Society, New York.

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江戸之粹 — 日本傳統偶戲選演

Essences of Edo — Traditional Japanese Puppet Theatre Selections

八王子

西川古柳座
The Koryu Nishikawa Troupe

車人形

HACHIOJI
KURUMA
NINGYO

06/16 (五 Fri) 8pm
2023 06/17 (六 Sat) 8pm
06/18 (日 Sun) 3pm

香港大會堂劇院
Theatre, Hong Kong City Hall

八王子車人形 Hachioji Kuruma Ningyo

初代西川古柳（本名山岸柳吉）生於1825年，在江戶時代末期創造「八王子車人形」這種獨特的偶戲藝術模式。有別於傳統文樂偶戲藝術的「三人遣」演出技法，「車人形」戲偶只需一名戲偶師坐上稱為「箱車」的有轆木製箱，就可單獨操控戲偶。戲偶師用右手操縱戲偶的右手，左手則操縱戲偶的左手和頭部，甚至可以用手指操控戲偶的眼睛、嘴巴和眉毛等，做出細微表情。戲偶師用腳指夾著戲偶腳底的T字型木構件，就可讓戲偶隨戲偶師移動，直接踏足舞台上，做出更細膩的動作，並營造出獨特的動感。

「八王子車人形」在日本偶劇從江戶時代末期過渡到現代的表演模式中，佔有重要地位，1962年被列為「東京都指定無形民俗文化財產」，並於2022年獲日本文部科學省文化廳列為「指定重要無形民俗文化財產」，充分體現其在日本傳統文化中的重要地位。

Born in 1825, the first Koryu Nishikawa (Yamagishi Ryukichi) invented the kuruma ningyo puppet theatre style in the late Edo period. Different from the traditional three-person puppetry of Bunraku, he created a one-person operation using a wooden box with a "roku-rosha" (wheeled cart) that the puppeteer sits on. The puppeteer's right hand controls the puppet's right hand while the left hand controls the puppet's left hand and head. The puppeteer can even use fingers to move the puppet's eyes, mouth, and eyebrows. The puppeteer clamps the T-shaped wooden component on the bottom of the puppet's feet with his toes, so that the puppet can move, stand and perform with the puppeteer on stage, creating a unique sense of movement.

"Hachioji Kuruma Ningyo" played an important role in the transition of puppet theatre from the late Edo period to the modern era. It was designated as an "Intangible Folk Cultural Property" of Tokyo in 1962 and "Important Intangible Folk Cultural Property" by the Agency for Cultural Affairs, Japan in 2022, fully reflecting its important position in traditional Japanese culture.

三番叟 *Sanbaso*

《三番叟》是一種以能劇《翁》為基礎，祈願國泰民安的傳統舞蹈。這種歡樂的舞蹈沒有故事情節，常出現於能劇、歌舞伎和偶戲等傳統表演開始之前，用以淨化舞台，具有祈求舞台平安的意思。《三番叟》的戲偶動作充滿了古代宗教信仰的痕跡，祈求神明保佑五穀豐登、漁獲豐碩。

在舞蹈的第一部分，戲偶會在舞台地板上跺腳，意為驅走舞台上的邪靈。在第二部分，眾神被迎到已淨化的舞台，與戲偶歡快地跳舞。戲偶師在這部分手持名為「神樂鈴」的敲擊樂器，它由多個小鈴鐺和一根木棒組成，形狀像一棵樹。

This joyful dance, which has no narrative story, gives thanks to the gods and prays for good fortune in future. Based on *Okina* of Noh theatre, *Sanbaso* is always performed at the beginning of traditional performances such as Noh and Kabuki theatre, in addition to puppet performances, in order to purify the stage for the remainder of the performance. The actions of the dancers represent vestiges of ancient religious devotions in which the gods were implored to provide successful harvests and ample catches from fishing.

In the first part of the dance, the puppets stamp on the floor of the stage in order to drive out evil spirits. In the second part, the gods are welcomed to the stage, and dance joyfully with the puppets on the now-purified stage. The puppet-dancers hold a tree-shaped percussion instrument called "suzu" in this part, which is made with small bells attached to a wooden rod.

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|-------|-------------------|------|------|----------------|
| 西川柳澄之 | Ryusuzu Nishikawa | 飾 as | 中の太夫 | Center Puppet |
| 西川柳桂 | Ryukei Nishikawa | 飾 as | 三番叟 | Sanbaso Puppet |
| 西川柳起 | Ryuki Nishikawa | 飾 as | 三番叟 | Sanbaso Puppet |

三番叟
Sanbaso



釣女 *Tsuru Onna* (Fishing Woman)

《釣女》是一齣歷史悠久的喜慶劇目，曾改編成不同類型的劇場演出。故事講述一位大名（領主）與隨從太郎冠者參拜西宮惠比壽三郎神社，祈求天賜良緣。兩人於神社沉沉睡去，在夢中得到一枝釣魚竿。大名用釣魚竿釣上了一位絕色美女，太郎冠者釣上的卻是一名驚世醜女。醜女心繫太郎冠者，即使他不屑一顧，仍積極展開追求。太郎冠者不斷逃避，醜女卻鍥而不捨求愛，場面惹笑。

Tsuru Onna, which literally means "fishing woman", is a celebratory play that has been constantly adapted into various theatrical forms throughout its history. A daimyo (landlord) visits the Nishinomiya Ebisu Shrine with his retainer Taro Kaja to pray for a good marriage. While at the shrine, they both fall asleep and dream that they are given a fishing rod. The daimyo catches an incredibly beautiful woman using the fishing rod. Taro Kaja, on the other hand, catches an extremely ugly woman. Despite his reluctance, the ugly woman takes a liking to Taro Kaja and pursues him relentlessly. The play is a humorous exchange between Taro Kaja's attempts to avoid the ugly woman and the woman's comical pursuit of him.

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|------|-------------------|------|------|-----------------|
| 西川古柳 | Koryu Nishikawa V | 飾 as | 太郎冠者 | Taro Kaja |
| 西川柳車 | Ryusha Nishikawa | 飾 as | 大名 | Daimyo |
| 西川柳桂 | Ryukei Nishikawa | 飾 as | 美女 | Beautiful Woman |
| 西川柳起 | Ryuki Nishikawa | 飾 as | 醜女 | Ugly Woman |

東海道中膝栗毛(選段) *Yajisan and Kitasan* (Excerpts)

改編自劇作家十返舎一九的家喻戶曉「滑稽本」，《東海道中膝栗毛》講述兩位旅行者彌次和喜多前往京都途中發生的奇遇。其中「卵塔場」（墓地）一段是最常演出的劇目，糅合了喜劇和驚悚兩種元素，是江戶時代偶戲的典型。

故事講述彌次戴上狐狸面具，假扮妖怪嚇唬喜多，之後在日暮時分誤走到一個新墓，遇到提著酒壺路過的小孩，彌次誤以為他是妖怪，用棒子打得他大哭。孩子的父親趕到，挾著彌次衣襟，要求賠償酒錢和醫藥費，這時喜多獨自逃跑了。孩子的父親將彌次打昏後，為他換上壽衣並丟棄在墓地。彌次在夜裏恢復意識，以為自己已經離世並墮進地獄。

Based on the renowned comedic novel written by Jippensha Ikku, the play is about the misadventures of two travellers Yajisan and Kitasan on the trip to Kyoto. The scene "Rantoba" (means "Egg Tower Field" and graveyard) is frequently performed. It is a mixture of comedy and horror, and is a classic example of Edo-period puppetry.

Yajisan puts on a fox mask to frighten Kitasan. Later, when they come to a graveyard, they mistake a passing child carrying sake for a monster and Yajisan hits him with a stick. The child's father demands compensation from Yajisan for the child's injury and the cost of spilling the sake. While Kitasan escapes, the father knocks Yajisan unconscious, dresses him in burial clothes and leaves. When Yajisan regains his consciousness at night, he thinks he has died and gone to the hell.

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|-------|-------------------|------|----|---------|
| 西川古柳 | Koryu Nishikawa V | 飾 as | 彌次 | Yajisan |
| 西川柳車 | Ryusha Nishikawa | 飾 as | 喜多 | Kitasan |
| 西川柳桂 | Ryukei Nishikawa | 飾 as | 父親 | Father |
| 西川柳澄之 | Ryusuzu Nishikawa | 飾 as | 兒子 | Child |

演出及製作人員名單 Personnel and Cast

團長 Headmaster :
西川古柳 Koryu Nishikawa V

戲偶師及舞台監督 Puppeteer & Stage Manager :
西川柳時 Ryuji Nishikawa

戲偶師 Puppeteers :
西川柳車 Ryusha Nishikawa 西川柳桂 Ryukei Nishikawa
西川柳起 Ryuki Nishikawa 西川柳澄之 Ryusuzu Nishikawa

太夫 Tayu (吟唱 Chanter) :
竹本越孝 Koshiko Takemoto

三味線 Shamisen :
鶴澤三寿々 Sansuzu Tsuruzawa 鶴澤賀寿 Kazu Tsuruzawa

樂師 Musicians :
福原百染 Hyakusen Fukuhara 藤舎夏実 Natsumi Tosha

燈光 Lighting :
溝部正利 Masatoshi Mizobe 高橋英樹 Hideki Takahashi

藝團經理與字幕控制 Company Manager & Surtitles Operator :
奧田安奈 Anna Okuda

東海道中膝栗毛(選段)
Yajisan and Kitasan (Excerpts)

