

「十一五」国家重点图书出版规划项目

云南民族

口传非物质文化遗产

总目提要

**BIBLIOGRAPHY
OF ORAL AND INTANGIBLE CULTURAL HERITAGES
OF ETHNIC GROUPS IN YUNNAN
*Folk Tales, Volume Two***

Edited by Ethnic Historical Books Collecting
and Publishing Program Office
of Yunnan Province

Chief Editor: Pu Xuewang

YUNNAN PUBLISHING GROUP CORPORATION

YUNNAN EDUCATION PUBLISHING HOUSE

云南省少数民族古籍整理出版规划办公室 编

普学旺 主编

云南出版集团公司
云南教育出版社

民间故事卷

(下卷)



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序

口传非物质文化遗产抢救保护的新探索

普学旺

云南是一个多民族的边疆省份，人口达5000人以上的民族就有26个，是中国作为统一的多民族国家的一个缩影。

云南各民族都有自己的口传文化遗产，这些遗产既是中华文化的一个重要组成部分，更是各民族历史文化的重要内容。中华人民共和国成立后，党和政府非常重视各民族口传文化遗产，特别是口传文学遗产的抢救保护工作，并取得了辉煌成就。据统计，至2006年底，云南省搜集抢救各民族口传文学遗产20000余项。不容乐观的是，在这令人欣慰的数字背后仍潜藏着不少危机：一方面，由于认识的原因以及经济条件的限制，上述口传文学遗产只有50%左右得以公开出版，30%左右得以少量内部油印，20%左右还保存在各州市县民间文学集成办公室及相关人员手中。近年来，由于受主流文化的冲击，各民族口传文学受到冷落，各州市民间文学集成办公室先后解散，许多已搜集到手的口传文学遗产资料正在流失或面临着流失的危险。与此同时，随着电视等主流媒体在农村的出现，口传文学的流传和使用空间迅速缩小，加上民间艺人的不断仙逝，许多尚未抢救的口传文学遗产正处在不断消亡之中。另一方面，由于受理论和方法的制约，我国长期把各民族口传文学遗产孤立地只当做民间文学进行搜集整理，从而给我国口传文学遗产的抢救保护带来了重大遗憾：一是我们长期只注重搜集抢救所谓的“优秀的民间文学”，而忽略了对“文学特征”不明显或涉及习俗、仪式等方面的其他口传文学遗产或口头传统的抢救保护，从而造成了这类遗产的流失；二是受悠久的文字文化的影响，我们的学术传统非常重视上层文化，却较少重视下层的或民间的文化，甚至带有偏见，认为那是草根的，下层的，不值一提的，不可信的，从而对各民族口传文学遗产的多方面价值不屑一顾，长期把各民族具有“根谱”意义的许多口传文学遗产教条地只当做“民间文学”看待，影响了对各民族口传文学遗产内涵的全面发掘。因此，目前我国口传文学遗产抢救保护工作急切期待着新理论的引进，期待着方法的更新。

然而，放眼世界，我们就会发现，随着全球化趋势的到来和人类不同文化之间同

化趋势的加剧，人类对各民族祖先创造的文化遗产的认识正在逐步提高，新方法新概念也在不断涌现。特别是“口头和非物质文化遗产”的提出，表明国际上对文化遗产的认识更加全面，更加具有多学科的意义。而审视“口头和非物质文化遗产”概念的历史，我们就会发现，它源于我们传统的提法——“民间文学”。从“民间文学”到“口头和非物质文化遗产”，这是两个外延逐渐扩大而内涵精神却基本一致的概念，而且所有问题的起因都在于对“民间文学”的保护问题。因此，本书引用“口传非物质文化遗产”的概念，用文化遗产的视角关注云南各民族非物质文化遗产中的“口传”部分，即神话、传说、故事、史诗、叙事长诗、歌谣等，并把目录学方法引入口传文化遗产抢救保护领域，以期促进云南各民族口传文化遗产抢救、保护及研究工作不断向前发展。

用“口传非物质文化遗产”视角搜集、整理、研究“口传文学”或“民间文学”，这是学术发展的一种必然趋势，也是人类认知能力不断提高的表现，因为文化研究在任何时候都是与当时的社会科学和人文学的潮流相互联系的。世界上没有一成不变的事物，我们对口传文学的认识，也只能从当代世界的学术潮流中获得灵感和创造的力量。因此，本书的编写具有下列意义。

一是可以促进云南各民族历史文化研究向纵深发展。此前，云南尚无一部全面反映云南各民族口传非物质文化遗产的目录学著作，甚至单一民族的目录学著作也尚未出版，从而给各民族历史文化研究带来诸多不便。本书收录了云南各民族具有代表性的口传非物质文化遗产 19 600 项，这是对云南各民族浩如烟海的口传非物质文化遗产所进行的第一次大展示、大盘点和大汇总。本书还将每一项文化遗产从遗产名称、所属类别、流传地区、主要内容、讲述者和搜集整理者、出版情况（包括篇幅、开本、字数、发表刊物、发表时间、收藏单位）等作了科学而全面系统的介绍，我们从书中既可看到云南各民族历史文化的相互影响，又可看到各民族文化的独特性，从而为各民族历史文化的追根溯源和纵横比较研究奠定了基础，创造了条件。

二是拓宽了目录学的视野，丰富了目录学的内容。我国自古就有编纂目录的传统，从西汉时中国历史上第一部汉文图书目录《七略》开始，此后各个朝代均有目录版本存世，其中《四库全书总目提要》可以说是中国历史上汉文古籍解题书目的最重要成果。但是，目录及目录学的研究始终以汉文献及其精英文化为对象，还未深入到口传文化之中，更未深入到少数民族的民间文化里，这是中国文化史上的一大缺憾。本书则首次以云南各民族（包括汉族）口传非物质文化遗产为编目对象，它不仅拓宽了目录学的视野，更丰富了目录学的内容。

三是可以促进各民族口传非物质文化遗产的传承和普及。本书对云南各民族口传非物质文化遗产进行了全面的梳理、分类，并用相对较多的篇幅把每一项遗产的主要内容作扼要介绍，既使那些待字闺中的作品之芳颜有机会展现于世人面前，又使那些厚重的口传遗产（如史诗等）用一种较为简明的方式介绍给读者，从而最大限度地满足了现代社会条件下不同读者的需求，不仅为学术研究提供了较为准确的信息和线索，也为其他读者鉴赏多姿多彩的各民族历史文化提供了捷径，这无疑是传承和弘扬各民族口传优秀文化的一种有效途径。

四是有助于促进民族团结，进而促进和谐社会建设。我国的很多少数民族没有本民族文字，其历史文化主要积淀在该民族的口传文化遗产中。从某种意义上说，民族口传文化遗产是这些民族的历史记忆，表现着一个民族的精神品格和心理特质，反映着一个民族世世代代所期望和追求的理想和价值取向，体现着一个民族的心声，它是各民族历史和社会的“百科全书”。因此，要认识一个民族，我们只有聆听他们的神话、传说、故事、史诗和歌谣等，才能对该民族的历史、文化等有一个较为深入的了解。但长期以来，我们对这样一份文化遗产的尊重，并将这种尊重变为行动却仍显不足，而本书则率先把这些口传文化遗产与精英文化中的文献典籍遗产平等看待，并为其编著目录，无疑是用一种无声的行动提升了口传文化遗产的地位。更重要的是，这种行动体现了对各民族先民创造的精神财富和文化成果的无比尊重，必将受到各民族人民的拥护。因此，本书的出版，对于不断发掘各民族优秀传统文化遗产，增强各民族的自尊、自信、自爱意识，促进民族地区的和谐社会建设亦具有现实意义。

保护人类的精神“植被”，守护文化根脉，民族部门、文化部门、文化工作者义不容辞！本书的编纂出版是对口传文化遗产抢救保护的一次新尝试、新探索。功过得失，留待后人评说。

2007年1月29日于昆明

PREFACE

PROBING INTO THE RESCUE AND PRESERVATION OF ORAL AND INTANGIBLE CULTURAL HERITAGES

Pu Xuewang

With 26 ethnic groups (each with a population of over 5,000) living in it, Yunnan, a multi-ethnic group border province, is the epitome of China as a unified multi-ethnic group country.

Each ethnic group of Yunnan has its own oral cultural heritage. The oral cultural heritages of the ethnic groups in Yunnan constitute an important part of Chinese culture. These heritages are the important content of the historical cultures of the ethnic groups. Chinese government and the Communist Party have attached great importance to the oral cultural heritages of various ethnic groups since the foundation of the People's Republic of China, achieving great success especially in rescue and preservation of the oral literary heritages. According to the statistics, Yunnan Province had gathered and rescued more than 20,000 kinds of oral literary heritages by the end of 2006. Unfortunately, there are crises behind the pleasing figures. On the one hand, restricted by the economic conditions and the poor understanding, only 50% of the above-mentioned oral literary heritages have been publicly published, 30% have been mimeographed for the restricted circulation, and 20% are still kept in the offices for collection of folk literatures and in the hands of relevant people in the prefectures and counties. Recently, challenged by the mainstream culture, the oral literatures of the ethnic groups have lost favor with people. The offices for collections of folk literature were dissolved. The oral literary heritage literatures collected are disappearing or face the danger of loss. Meanwhile, with the appearance of mainstream media such as TV in rural areas, the oral literatures are confined in a much smaller area. What's more, many oral literary heritages that haven't been rescued yet are disappearing as folk artists are passing away. On the other hand, restricted by theories and methods, our country has long treated the oral literary heritages of various ethnic groups merely as folk literature, leaving many regrets in the rescue and preservation of the oral literary heritages. The first is that we only put stress on the collection and rescue of so called "best folk literature", hence, ignoring the oral literary heritages involving customs and ceremonies. As a result, it causes the loss of the heritage of this kind. In addition, with the influence of written culture, we always lay stress on upper-class culture in our academic tradition, seldom valuing the mass culture or folk culture. It was also our academic tradition that we treated the folk culture as grass roots and lowbrow culture. We used to consider the oral literary heritages of the ethnic groups as something that cannot be trusted, simply ignoring the values of the heritages. We had long dogmatically treated many oral literary heritages with "genealogical" significance as "folk literature". This hinders us from exploring the hidden meaning of the oral literary heritages. So, at present, the rescue and preservation of Chinese oral cultural heritages is in urgent need of introduction of new theory and renewal of methods.

However, with the advent of the globalization and the assimilation of different cultures, the understanding on

the cultural heritages created by our forefathers is improving and new methods and new concepts are springing up. Especially, the birth of the concept of oral and intangible heritages indicates that the world's understanding of the cultural heritages is getting much more comprehensive and is bearing more multi-disciplinary significance. When we examine historically the concept of "oral and intangible heritages", we find that the concept originates from our traditional concept of "folk literature". The "folk literature" and the "oral and intangible heritages" are basically same in spirit with difference from each other only in scale. Therefore, the book aims to promote the rescue and preservation and the research of the oral cultural heritages by using the concept of oral and intangible cultural heritages and by focusing on oral part in the intangible cultural heritage of the ethnic groups in Yunnan, namely, myths, legends, tales, epics, narrative epics and ballads. And methodology of bibliography has been introduced into the realm of rescue and preservation of oral cultural heritages, so as to promote the rescue, preservation and research of oral cultural heritages of ethnic groups in Yunnan.

There is an inevitable tendency in academic development that people collect, edit and research the "oral literature" or "folk literature" from the stance of "oral and intangible cultural heritages". The tendency reflects the improvement of human cognition. As we know, cultural studies are related to the trend of contemporary social sciences and humanities. For our understanding of oral literature, we can only get inspiration and creativity from the contemporary academic trend as everything in the world is changing. Hence, the book has the following significance.

Firstly, it will promote the development of historical and cultural studies of the ethnic groups in Yunnan. Previously, there wasn't a bibliographical book for the oral and intangible cultural heritages of the ethnic groups in Yunnan, neither was there a bibliographical book on a single ethnic people. This impedes the research of the historical culture of various ethnic groups. The book includes over 19,600 oral and intangible cultural heritages typical of the ethnic groups in Yunnan. The book rounds up, displays and checks the innumerable oral and intangible cultural heritages of the ethnic groups in Yunnan for the first time. The book makes a comprehensive and systematic introduction to each cultural heritage from the following aspects, namely, name of heritage, kind of the heritage, spreading area, main content, narrator, gatherer, editor and publishing information (including length of the book, words, format, publications, date of publication, collector). From the book we can see not only the mutual influence between the historical cultures of various ethnic groups, but also the uniqueness of the ethnic cultures, which makes the comparative studies of the historical cultures of the ethnic groups possible.

Secondly, the book broadens the vision of bibliography and enriches the content of bibliography. China has boasted the tradition of compilation of bibliography since the ancient time. Since the *Qilue* (the first categorized bibliographical book in China) of the Western Han Dynasty, the first bibliography in Chinese, each dynasty had bibliographies compiled, with the culmination in *General Index and Main Points of Complete Library of Four Branches of Books*. However, the research subject of the contents and bibliography has always been the literatures in Chinese and the elite culture. The research hasn't touched on the oral culture or the folk culture of the ethnic groups. It's one of the bitter regrets in Chinese cultural history. The book chooses the oral and intangible cultural heritages of the ethnic groups in Yunnan (including the Han) as its subject of compilation for the first time, not only broadening the vision of bibliography, but also enriching the content of bibliography.

Thirdly, it's beneficial to the inheritance and popularization of oral and intangible cultural heritages of the

ethnic groups. The oral and intangible cultural heritages of the ethnic groups in Yunnan are classified and examined in the book in an all-round way. In addition, it spares more space for the main points of each heritage. With the book, the reader has access to the works of elegance and the profound oral heritages such as epics. It meets the needs of varied readers in the modern society, providing not only the correct information for the researchers, but also a short cut for other readers to appreciate the colorful historical cultures of the ethnic groups. Undoubtedly, it is an effective way to inherit and develop the promising oral cultures of various ethnic groups.

Fourthly, it helps promote the ethnic unity and the construction of harmonious society. As we know many ethnic minorities haven't their own scripts, their historical cultures are mainly contained in their oral cultural heritages. In a sense, ethnic oral cultural heritages are the ethnic groups' historical memories, reflecting the spiritual characters and mental qualities of an ethnic group. It reflects the ideals and values of an ethnic group as well. The oral cultural heritage is the very social and historical "encyclopedia" of the ethnic group. Therefore, only by listening to the ethnic group's myths, legends, tales, epics and ballads, can we have a thorough understanding to the history and culture of the ethnic group. But it has been long before we really respect such a cultural heritage by action. The book, however, treats the oral cultural heritages and the heritages of books and records of elite culture without bias, promoting the oral cultural heritages. What is important is that the compilation of the book reflects the respect for the spiritual fortune and culture created by the forefathers of the ethnic groups, which will win the support of the ethnic groups. Therefore, the publication of the book is instrumental in exploring the promising cultural heritages and improving the awareness of self-esteem, self-confidence and self-respect. It's of great significance to promote the construction of the harmonious society in the ethnic regions.

The staffs from department of ethnic affairs and cultural organization should be responsible for the preservation of human spiritual "vegetation". The compilation and publication of the book is a new attempt to rescue and preserve the oral cultural heritages. However, it is subject to comments from readers.

Kunming

January 29, 2007

凡 例

1. 本书所述“口传非物质文化遗产”，是指非物质文化遗产中靠口耳传承的部分，即神话、传说、故事、史诗、叙事长诗、歌谣等。

2. 本书分为《神话传说卷》、《民间故事卷》、《史诗歌谣卷》三卷，每卷又分为上卷、下卷。其中，《神话传说卷》上卷收录彝族、白族、哈尼族、壮族、傣族、苗族的神话传说 2 241 项；下卷收录回族、傈僳族、拉祜族、佤族、纳西族、瑶族、景颇族、藏族、布朗族、布依族、阿昌族、普米族、蒙古族、怒族、基诺族、德昂族、满族、水族、独龙族、汉族的神话传说 2 397 项。《民间故事卷》上卷收录彝族、白族、哈尼族、壮族、傣族、苗族的民间故事 2 736 项；下卷收录回族、傈僳族、拉祜族、佤族、纳西族、瑶族、景颇族、藏族、布朗族、布依族、阿昌族、普米族、蒙古族、怒族、基诺族、德昂族、水族、独龙族、汉族的民间故事 2 668 项。《史诗歌谣卷》上卷收录彝族、白族、哈尼族、壮族、傣族、苗族、回族、傈僳族、拉祜族、佤族的史诗、叙事长诗和歌谣 4 600 项；下卷收录纳西族、瑶族、景颇族、藏族、布朗族、布依族、阿昌族、普米族、蒙古族、怒族、基诺族、德昂族、水族、独龙族、汉族的史诗、叙事长诗和歌谣 4 958 项。全书共计收录口传非物质文化遗产 19 600 项。

3. 本书中，不同民族的条目以民族人口多少为序排列，汉族的条目列在最后。

4. 本书对尚未规范的方言词语，以及同一民族的不同文本中对同一人名、神名、地名及节日名称等的不同写法不作规范统一，充分尊重原文本。

5. 行政区划名称现已改变的，在记述流传地区时采用现名，但涉及原文本编写单位时仍按原落款收录。

6. 同一人搜集整理或唱述的不同作品，在不同时期或不同刊物上发表时，有时署名用字不统一；同一丛书在不同地区刊印时，有时其丛书名称也不规范，如有的为“云南民间文学集成”，有的为“云南省民间文学集成”等。类似问题，本书均按原文本实录。

7. 不同民族之间或同一民族的不同类别之间名称相同的条目，在本书音序索引中，用条目后加方括号注明族属、类别的方法加以区分，以便读者查阅。

Explanatory Notes

1. The “Oral and Intangible Cultural Heritage” in the book refers to the part of the intangible cultural heritage that is handed down orally, namely, myths, legends, tales, historical and narrative epics and ballads.

2. The book is divided into three volumes, namely, Volume of Mythical Legends, Volume of Folk Tales and Volume of Epics and Ballads. Each volume is divided into two parts. In the Volume of Mythical Legends, the Volume 1 collects 2,241 mythical legends of Yi, Bai, Hani, Zhuang, Dai and Miao people, the Volume 2 collects 2,397 mythical legends of Hui, Lisu, Lahu, Wa, Naxi, Yao, Jingpo, Zang, Bulang, Buyi, Achang, Pumi, Mongolia, Nu, Jinuo, Deang, Man, Shui, Dulong and Han people. In the Volume of Folk Tales, the Volume 1 collects 2,736 folk tales of Yi, Bai, Hani, Zhuang, Dai and Miao people, the Volume 2 collects 2,668 folk tales of Hui, Lisu, Lahu, Wa, Naxi, Yao, Jingpo, Zang, Bulang, Buyi, Achang, Pumi, Mongolia, Nu, Jinuo, Deang, Shui, Dulong and Han people. In the Volume of Epics and Ballads, the Volume 1 collects 4,600 epics and ballads of Yi, Bai, Hani, Zhuang, Dai, Miao, Hui, Lisu, Lahu and Wa people, the Volume 2 collects 4,958 epics and ballads of Naxi, Yao, Jingpo, Zang, Bulang, Buyi, Achang, Pumi, Mongolia, Nu, Jinuo, Deang, Shui, Dulong and Han people. There are 19,600 items in total of oral and intangible cultural heritage collected in the book.

3. The content of the book is arranged according to the number of population of the ethnic groups, with the items of Han people at the end.

4. To respect the original texts, the dialect words which are not normative, varied spellings of the same place, person and god of the same ethnic group in various texts are used.

5. For the altered names of the administrative divisions, we use the altered ones when recording the prevailing regions, while we stick to the original names when involving the editing units of the original text.

6. The different works collected or sung by same person and issued on different publications in different periods may have various signatures; and the same series of books printed and distributed in various areas may have various names, such as “Integration of Yunnan Folk Literature” or “Integration of Folk Literature of Yunnan Province”. The book records according to the original version.

7. In order to make readers feel convenient to consult the book, in the index in Chinese phonetic alphabetical order of the book, the same item of same name of different ethnic groups, or the same item of various groups of the same ethnic people is followed with a square bracket for distinction, in which the clear name of its ethnic people or branch is demonstrated.

目 录

序 口传非物质文化遗产抢救保护的新探索 (中英文)	1
凡例 (中英文)	7
细目	1
回族民间故事	1
傈僳族民间故事	15
拉祜族民间故事	71
佤族民间故事	93
纳西族民间故事	123
瑶族民间故事	151
景颇族民间故事	167
藏族民间故事	207
布朗族民间故事	233
布依族民间故事	261
阿昌族民间故事	269
普米族民间故事	293
蒙古族民间故事	335
怒族民间故事	341
基诺族民间故事	367
德昂族民间故事	385
水族民间故事	397
独龙族民间故事	401
汉族民间故事	411
音序索引	545
后记	585

细 目

回族民间故事

一、幻想故事	3	断手	8
尔梭圣人复活枯骨	3	鸡变	8
圣人登霄	3	仙鱼	9
好心的顽童	3	金雀	9
罗仙爸爸	3	还是叫花子好	9
马仙爸爸	4	马老白的银子变了	10
仙爸爸	4		
龙盘的由来	4	二、生活故事	10
鲜水塘	4	果园的主人	10
李爸爸的传说	4	孤儿当国王	10
黑云彩爸爸的故事	5	讨口唤	10
有权能使鬼推磨	5	金仙	11
小神子大闹张财主	5	急中生智	11
拿鬼	5	买白菜	11
劈腿当柴	5	吃鸡	11
大依贝利斯	6	空吵	12
缩德格增加寿岁	6	“巧货”	12
人心不足蛇吞相	6	压眉毛	12
换房子	6	两个阿訇	12
拴住太阳	6	阿訇断案	13
马回回降龙	7	善有善报	13
巧换龙袍	7	恶有恶果	13
抬不动的棺材	7		
小偷和鹿子	7	三、动物故事	13
红头发顽童	8	青牛、黄牛和花牛	13
七个疙瘩	8	许送不送	13
除怪	8	漏	14

傈僳族民间故事

一、幻想故事	17	花牛牛和天鹅姑娘	24
一只宝船的故事	17	绣鞋姑娘	24
一只金鞋	17	猴子的祭礼	24
一颗金豆子	17	守芋头	24
人们讨厌羊辣刺的由来	17	两兄弟与猴	25
三个木箱里的人	17	贪心的哥嫂	25
三兄弟	18	贪心的哥哥	25
孤儿与小人国	18	狠心哥哥	25
小人国	18	兄弟俩	25
小孩和老虎	18	两对朋友	25
五兄弟	18	儿女心	26
六个能干的人	19	两兄弟与小青蛙	26
月亮上的木瓜树	19	报应	26
月亮上的姑娘	19	姐妹俩	26
六个朋友除妖魔	19	两颗宝珠	26
碓儿	20	卖香香屁	27
额头人	20	两兄弟(一)	27
从额头出生的人	20	两兄弟(二)	27
放屁臭鬼	20	阿于和龙姑娘	27
李大胆捉鬼记	20	猎人和鱼姑娘	28
爷爷借羊打鬼	20	吹拉弹唱	28
孤儿救姐	20	阿普的故事	28
算命先生巧设小儿婚事	21	阿恩和阿负	28
毛狗精的故事	21	说话的石人	28
龙女和孤儿	21	宝葫芦	28
苦命的孤儿	21	火烧腊门	29
石马	21	借碗	29
白马、神鹰和孤儿	22	宝碓	29
机智的孤儿	22	鱼姑娘	29
被喂熊的大爹	22	吃蜜糖	29
白发老人	22	国王和一百个儿女	29
兄弟俩和花松鼠	22	岩神配婚	30
生意人奇见	23	阿普与阿邓	30
禾乃巴降伏恶鸢	23	兔媒	30
半节梳子	23	青蛙娶媳妇	30
闪光的弓箭	23	青蛙伙子	30
四台坡的传说	23	青蛙和达玛姑娘	31
寻找太阳头发的故事	23	青蛙吐银子	31
竹笛姑娘	24	依娜儿学织布	31

金银为什么少·····	31	善恶有报·····	39
卖牛皮·····	31	牛身上的苍蝇·····	39
孤儿和七公主·····	32	寻找母亲的故事·····	39
七姑娘·····	32	花母牛的来历·····	39
嫁给穷小伙·····	32	长角生毛的儿媳·····	40
孤儿和五个伙伴·····	32	智除妖精·····	40
孤儿阿开·····	32	隐身帽·····	40
孤儿和仙女·····	33	嘎士比叶和灰雁姑娘·····	40
孤儿和起本·····	33	赶马人除妖·····	40
孤儿与琵琶·····	33		
奇异的琵琶·····	33	二、生活故事·····	41
孤儿与龙姑娘·····	33	七匹马和两只野猫·····	41
孤儿和龙女·····	33	人命和金子·····	41
孤儿龙女斗土司·····	34	江松的故事·····	41
孤儿奇遇记·····	34	土司娶母猴·····	41
百鸟羽衣人·····	34	无根的话信不得·····	41
孤儿奇遇·····	34	木刻母亲·····	41
孤儿皇帝·····	34	儿大娘三岁·····	42
孤儿报仇·····	35	父与子·····	42
两股清泉·····	35	父亲怎么做，儿子怎么做·····	42
狗猫巧夺金银镯·····	35	紧跟老子脚印·····	42
割草·····	35	家教·····	42
大姐和三姐·····	35	记三岁娃娃的仇不值得·····	42
三妹嫁蛇郎·····	36	仙人洞除害·····	43
说话的门坎·····	36	兄弟情·····	43
复活的人·····	36	哥与弟弟·····	43
茨帕妞姑娘·····	36	用死虎娶媳妇·····	43
降妖树·····	36	寻找幸福的人·····	43
神斧·····	36	年命寻找金银·····	43
神磨·····	37	地里有金宝·····	43
神脚、神鼻和神斧·····	37	男孩和老虎·····	44
益桑的宝琴·····	37	聪明的小孩·····	44
笛子和龙女·····	37	两老庚·····	44
猎人与猎神·····	37	三兄弟·····	44
聂沃·····	37	两兄弟分家产·····	44
猎人智斗妖雕·····	37	没有不敢斗的人·····	44
仙女降妖怪·····	38	纵容不是爱·····	45
蚱蜢和猴子·····	38	择女婿·····	45
救命葫·····	38	净赚一两·····	45
娶亲三件礼·····	38	蛇肉奇方·····	45
猫头鹰和赶马人·····	38	寨主上当·····	45
绿斑鸠的故事·····	39	指蜂为鹿·····	45

偷来的酒肉不香·····	46	土官输了小老婆·····	52
孩子嘴里吐实话·····	46	木锄·····	52
金子不如粮食·····	46	巧斗山官·····	53
别为新粮撒旧粮·····	46	巧治山官·····	53
金花雀和银花雀·····	46	巧偷金银罐·····	53
变牛的儿媳·····	46	白熊·····	53
四子吟诗·····	46	先笑后哭·····	53
农家女·····	47	羊换牛·····	53
啃鱼背的婆娘·····	47	折爹又折财·····	53
阿普救乡亲·····	47	报复·····	54
孤儿尼格子·····	47	狗换牛·····	54
孤儿和老虎·····	47	宝棍(一)·····	54
孤儿卖炭·····	47	宝棍(二)·····	54
贪财人的结果·····	48	拔牛尾·····	54
两母女和两个盐井·····	48	智斗大力士·····	54
脉姪养母·····	48	刮加桑之死·····	54
铁心儿·····	48	娃花帕的土锅·····	55
高人有短处,矮人有长处·····	48	神拐杖·····	55
酒肉朋友和兄弟·····	48	捉贼·····	55
酒酒肉肉不是真朋友·····	49	春碓·····	55
猎人和花鹿·····	49	祭鬼·····	55
猎人的礼物·····	49	偷马·····	55
骑虎的人·····	49	棒打苍蝇·····	55
偷羊·····	49	惩治恶鬼·····	55
偷马骑虎·····	49	赌钱罐·····	56
普普乃乃·····	50	智娶富人姑娘·····	56
碓春心·····	50	踩土成肉的拄棍·····	56
母猴学人·····	50	巧取银子·····	56
骗子·····	50	太阳和月亮打架·····	56
算账·····	50	打赌·····	56
自炒锅和生死棒·····	50	找金子·····	56
绿衣秀才·····	51	麂子爬树·····	57
憨包普二·····	51	“快来打偷猪贼”·····	57
憨男人·····	51	赶羊·····	57
“我要穿着它准没命了”·····	51	种金子·····	57
只要上六块的·····	51	合种地·····	57
憨丈夫(一)·····	51	趁热吃了·····	58
憨丈夫(二)·····	52	山官比狗凶·····	58
憨丈夫(三)·····	52	谁的嘴最馋·····	58
三、机智人物故事·····	52	拜寿·····	58
土司的衣裳·····	52	鸡蛋和鸡·····	58
		拔秧·····	59