



中國民族民間文藝集成志書概覽

Introduction of Chinese Folk and Ethnic Culture and Arts Collections

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序

悠悠五千年中國文化綿綿不斷。中華各族人民在歷史發展的長河中，相互依存、相互影響，若消若長，若分若合，如撮土成山，如百川匯流，以非凡的創造精神，共同養育了博大精深、輝煌燦爛的中華民族文化。一個英國人，曾經這樣評說中國和中國文化：「就中國人來說，幾千年來，比世界任何民族都成功地把幾億民衆，從政治文化上團結起來。他們顯示出這種在政治文化上統一的本領，具有無與倫比的成功經驗。」（英國著名史學家湯因比語）正是這生于斯、長于斯的中華民族文化，以博大的包容性和深厚的統一意識，鑄成了中華民族強勁堅韌的民族精神和巨大的凝聚力，使其在國家存亡、民族興衰的關鍵時刻發揮了巨大力量，激勵了一代又一代的中國人團結進取、發奮圖強，促進了中華民族文化血脈不斷，日益輝煌。

失于廟堂，求之諸野；以史爲鑒，明鏡正身。

中國素有整理保存民族文化遺產的傳統，中華民族文化勇于創造，也惠于保存：

孔子刪《詩經》爲三百零五篇，爲我國第一部詩歌總集；

秦權相呂不韋集門客三千人，使「人人著所聞」，集儒、道、法、兵、墨、名、農、縱橫、陰陽、小說諸家分類雜記，纂《呂氏春秋》「八覽」、「六論」、「十二記」共一百六十篇，爲后世研究先秦諸子學說的重要典籍之一；

漢武帝設「樂府」廣集民間裏巷歌謠，以觀風俗，知薄厚，建立了國家級的采風制度；

漢太史公司馬遷積十余年之努力，系圖圖，忍腐刑，成曠世名篇《史記》；

宋司馬光之巨型編年體通史《資治通鑑》，于典籍簡牘盈積煙海中，沉精積思，舉撮機要，蔚然成就。其網羅宏富，體大思精，與《史記》合稱「史學雙璧」。

明永樂帝命解縉等輯《永樂大典》，爲我國有史以來最大一部類書，共輯錄上自先秦，下迄明初圖書八千種，共二萬二千八百七十七卷，惜原本不知所終，副本于八國聯軍入京時大部焚毀，今散見者僅有八百余卷，不到原書的百分之四；


清康熙年間陳夢雷纂《古今圖書集成》，是爲內容宏富、現存規模最大、體例最完備的一部古代百科全書；

清乾隆年間，紀昀受命總纂《四庫全書》，并撰寫古籍概要，苦心經營13年，編成我國歷史上空前龐大、卷帙浩繁、影響深遠的大型古籍薈萃；

更有自周而始的歷代方志，以行政區劃爲範圍，記載自然和社會各個方面的現狀與歷史，包羅舉凡一地的天文、地理、政治、經濟、軍事、文化、人物、風俗、災異等等，其歷史之悠久，內容之豐富，數量之多，普及之廣，世界各國，無與倫比。是中華民族優秀文化遺產的重要部分。

凡此種種……

幾千年來中國文化保持了這一修續傳統，值得后人學習借鑒，取長補短、古爲今用。于是有了這部歷時二十余年，被列入國家藝術科學重點項目、國家社會科學基金重大項目——「中國民族民間文藝集成志書」編纂出版的浩瀚工程。



中國民族民間文藝集成志書，是動員了十幾萬文化工作者奮力搶救、整理、編纂而成的，是一項前無古人的開創之作，它以超乎中國以往任何歷史時期的、即使在世界文化史上也是絕無僅有的廣度和深度，對中國浩如煙海的民族民間文藝進行了一次全面、深入的普查、挖掘和搶救，系統地收集和保存了我國各地各民族民間優秀文學藝術遺產，記述了各地各民族民間優秀文學藝術的歷史和現狀，是一套氣勢恢宏，具有中華民族深厚文化傳統和獨特民族風格的民族民間文學藝術的宏篇巨帙。

之深：究中國歷史上下五千年的傳統與積澱，以實地考察及探尋的第一手文藝資料為成書的基礎；

之廣：涵蓋中國五十六個民族的豐富文藝資源，跨及中國民族民間文藝的幾大主要學科；

之新：開創文藝集成志書體例之先河，專致于中國民族民間文化的口頭與無形遺產。

中華民族民間文藝非常真實、非常豐富地表現了人民的思想感情、理想願望。保存着中華民族長期形成的優良傳統和高尚道德，包含着助人為樂的善良性格；奮勇前進、不懼艱難險阻的大無畏氣魄；急公好義、扶正抗邪的正義感以及為了國家民族奮不顧身的自我犧牲精神。

幾千年來，中華各民族的民間文藝用口述心傳的形

式保存了本民族的歷史事實、社會生活的內涵和發展，以及豐富多樣的風俗習慣，具有獨特的民族色彩和地方風格，各族人民通過自己的創作和表演表現了自己的藝術才能和審美情趣，是我們取之不盡的學習對象和文化滋養，為創造中華民族的新文化打下扎實的基礎，為弘揚民族文化、振奮民族精神，提高民族自尊心、自信心，增強民族親和力、凝聚力，乃至為全人類文化發展提供和積蓄更大的動力。

中國民族民間文藝集成志書的意義與歷史價值在于：

它第一次將中華民族幾千年來散落在民間的無形的精神遺產變為有形的文化財富，結合現存的典籍、文物、遺址，進行分析、整理，加以科學的闡述，為研究中國民族民間文化，研究中國的社會、歷史、宗教、民族，研究中國的民情、風俗，提供了系統、豐富、可靠的資料。

它第一次全面地反映了中華民族數千年民族民間優秀文學藝術成果，深刻地揭示了民族民間文藝的發展規律、審美觀念、欣賞習俗，為繁榮文藝創作，提供了非常豐富的創作經驗和深厚的精神滋養。這是創造有中國民族特色文藝必不可少的借鑒和學習的基礎，同時也為有關部門制定全國或本地區文化政策提供了歷史的依據。

它以其豐富的內涵，精美的印刷和裝幀，為世界文化寶庫增添了絢麗多彩的瑰寶，對於開展中外文化交流，增強中華民族的凝聚力、自豪感，將產生深遠的影響。

由中央政府和各地方政府斥巨資，自上而下組織、倡導、動員，全國各民族十幾萬著名專家學者、文藝家、民間藝人和廣大基層文化工作者積極參與、合力編纂，煌煌五億字計的宏大篇幅，歷二十年之功所築就的「中華民族文化長城」，利在當代，功在千秋，與世長存。時間愈久，愈將顯示出她偉大的學術價值和歷史價值！

Preface

Writing and compiling *Chinese Folk and Ethnic Culture and Arts Collections* involved exploration, salvation, collection and compilation of the folk, literary and artistic materials of different ethnic minorities in China's diverse regions by tens of thousands of Chinese cultural workers. It is hence a literary project of unprecedented dimensions both in China and the world.

Chinese Folk and Ethnic Culture and Arts Collections takes an in-depth look at China's five thousand years of cultural tradition and accumulation based on first-hand materials from on-the-spot investigation and exploration. It encompasses the rich cultural and artistic resources of all 56 Chinese ethnicities and covers the main disciplines of Chinese folk art. It is the first Chinese art collection series to specialize in the oral and intangible heritages of Chinese folk culture.

Chinese folk arts vividly and truthfully reflect people's emotions, thoughts, dreams and wishes and help preserve the traditional Chinese virtues of generosity, bravery, justice and self-sacrifice. For thousands of years, Chinese folk arts have been handed down orally, forming a spoken record of China's history, social development and folk customs. Each ethnicity has evinced its artistic talents and aesthetic values through cultural creativity and performance that have nourished China's rich culture and laid solid foundations for development of new Chinese culture. Folk art performances help to spread Chinese culture, to vitalize the Chinese spirit, and to increase the self-respect and self-confidence of the Chinese people. They bring people different ethnic backgrounds closer together and provide impetus for more cultural development within China and around the world.

The intention behind *Chinese Folk and Ethnic Culture and Arts Collections* is to combine intangible spiritual heritage handed down by word of mouth for thousands of years with that emanating from more specific, scientifically analyzed sources, such as books, artifacts and cultural relics. It is a source of systematic and authentic material for future research into Chinese sociology, history, religion, folk culture, customs and ethnic minorities.

The series presents excellent Chinese folk literary and artistic

achievements over several thousands of years, revealing their course of development and aesthetic worth. It constitutes a solid source of reference for characteristic Chinese ethnic culture and a basis for formulation of national and local cultural policies.

The rich content of this series is beautifully designed, printed and bound. It will undoubtedly have far-reaching influence on Chinese cultural exchanges abroad and fortify the Chinese people's national pride.

Editing and compilation of the series was funded by the Chinese central and local governments. Tens of thousands of scholars, artists, folk artists and cultural workers have been actively involved in this 500 million-word project for the past twenty years, thus it is also known as "The Chinese Cultural Great Wall". History will bear witness to its enormous academic and historical value.

China's 5,000-year history has produced a splendid culture. Interdependence of people of various ethnicities dwelling together in this vast land has resulted in cross-cultural fertilization that has enriched this extensive, glorious and impressive civilization. British historian Arnold Toynbee once said of China and the Chinese culture: "Over the past few thousands of years, the Chinese have been more successful than any other nation in politically and culturally uniting its tens of millions of people. They have demonstrated their strong power through maintaining political and cultural unity, and their experience in achieving this is unique." A deep-rooted concept of unity has helped to form the tenacious spirit of the Chinese people



and increase national cohesion, inspiring its people to stay together when the country is threatened. From generation to generation, the Chinese people have joined hands to make social progress, strengthen their culture, and bring new glory to its magnificent civilization.

The Chinese are creative people who also lay great store on their traditions and cultural heritage and China has long had the tradition of seeking out and protecting its cultural heritage. Examples of this phenomenon are many.

Famous Chinese thinker and scholar Confucius selected 305 ancient poems and compiled *Book of Songs*, the first anthology in Chinese history.

Lü Buwei, a premier of the Qin Dynasty (221-206 B.C.), summoned 3,000 courtiers and asked them to write down what they knew. The result was *The Spring and Autumn Annals of Mr. Lü*, a collocation of the thoughts of Confucians, Taoists, Legalists, Mohists, military strategists and agriculturists of that time. It comprises 160 articles, and is considered a main ancient Chinese classic for the study of schools of thought of the

Spring and Autumn Period of China.

In the Western Han Dynasty (206 B.C.-24 A.D.), Emperor Wu established a Music Bureau in which to record and collect the folk songs, music and customs whose work is ongoing to this day.

Han Dynasty historian Sima Qian completed his remarkable, *Records of the Historian*, after ten years of humiliation and misery

in jail.

In writing his giant annalistic work, *Mirror of History*, Sima Guang, historian of the Song Dynasty (960-1279), sifted out the essence of existing history books. This immense historical and literary achievement, along with *Records of the Historian* constitute China's two pieces of jade within its vast storehouse of written history.

Ming Dynasty Emperor Yongle ordered Xie Jin and other scholars to compile *Yongle Encyclopedia*, China's first. Its 22,877 volumes included literary works from the Spring and Autumn Period to the Ming Dynasty. The original copy was, alas, lost, and most copies burnt by foreign allied forces in China during the Qing Dynasty (1644-1911). Today, only 800 volumes remain – less than 4 percent of the original.

During the reign of Emperor Kangxi of the Qing Dynasty, Chen Menglei compiled *Collected Ancient and Contemporary Books*, considered the largest scale ancient Chinese encyclopedia with the most writing styles.

During Qing Dynasty Emperor Qianlong's reign, Ji Yun was ordered by the emperor to compile *Complete Library in Four Divisions*. This necessitated his writing precis of several ancient books. He spent 13 years on the project and it became the most complete and influential ancient book collection in China.

There are also many local chronicles dating from the Zhou Dynasty that record the historical, social and natural development of various Chinese administrative regions. They include detailed descriptions of many aspects of local life, including politics, economy, culture, customs, topography and natural disasters.

During China's long history, the Chinese people have kept to the tradition of keeping accurate historical records with the aim of learning from their ancestors and teaching future generations. *Chinese Folk and Ethnic Culture and Arts Collections* project of the past two decades, listed as key national art science and major national social science fund project, has been undertaken in the interests of continuing this tradition.

組織管理及編纂

中國民族民間文藝集成志書的編纂出版工作由中華人民共和國文化部牽頭，會同國家民族事務委員會、中國文學藝術界聯合會的有關文藝家協會聯合主辦。由文化部成立的全國藝術科學規劃領導小組領導中國民族民間文藝集成志書的編纂、審定和出版工作，領導小組組長由周巍峙擔任。文化部民族民間文藝發展中心負責編纂出版的具體管理工作。中央和地方財政將編纂工作經費納入預算，中央財政又撥專款保證它的統一規劃和統一裝幀下的出版工作。

中國民族民間文藝集成志書是按照統一規劃、統一體例編纂、統一出版的大型文獻資料叢書，在組織編纂工作中，從上到下，都採用了縝密的工作程序與科學的工作方法。

爲了使集成志書的編纂質量真正達到具有代表性的要求，各部集成志書採取了「從下而上，逐層整理」的工作原則。各省(自治區、直轄市)卷是在地、市、縣資料卷及民族卷的基礎上，按統一編纂體例整理成初稿的。各省卷均須通過總編輯部、特約審稿員參加的初審、復審、終審驗收，報領導小組審批后，定稿出版面世。

在全國藝術科學規劃領導小組的領導下，成立了中國民族民間文藝集成志書編纂機構：中國民族民間文藝集成志書總編委會，總編委會成員由各部集成志書主編組成，周巍峙任主任；各部集成志書編委會，主編分別由呂驥、周巍峙、李凌、孫慎、張庚、吳曉邦、鍾敬文、

賈芝、馬學良、羅揚擔任，諸多很有學術造詣的專家、學者任副主編，並成立了總編輯部，在主編的領導下，主持各部集成志書編纂體例的制定，指導集成志書各省卷的編纂工作，負責集成志書各省卷的審稿和驗收。各部集成志書總編輯部

分別設在中國藝術研究院、中國音樂家協會、中國民間文藝家協會。

中國民族民間文藝集成志書編纂省卷的工作由文化廳(局)、文聯承

擔，各省成立的藝術科學規劃領導小組和辦公室負責編纂工作的組織實施。成立各省卷編委會，聘請主編、副主編，並成立了省卷編輯部，完成省卷的編纂審定工作。各省卷編輯部分別設在省藝術研究所、群眾藝術館、音樂家協會、曲藝家協會、民間文藝家協會等部門。

Compilation, Organization and Management

Chinese Folk and Ethnic Culture and Arts Collections project was sponsored by the Ministry of Culture and co-sponsored by the State Ethnic Affairs Commission and relevant artists' associations affiliated to the China Federation of Literary and Art Circles. The

Ministry of Culture set up a National Art Science Planning and Direction Group led by Zhou Weizhi to monitor compilation, examination, approval and publication of the series. Actual

compilation and publication was undertaken by the Ethnic Folk Literature and Art Development Center under the Ministry of Culture. Funding for the project was a feature of the central and local government fiscal budget, and the state financial administration allocated special funds to ensure

unified planning and layout.

Chinese Folk and Ethnic Culture and Arts Collections is the fruit of unified planning, lay out and publication. Compilation of this series was a scientific, systematic process.

In order to meet the required criterion, materials were gathered from grass roots organizations upwards to those at central government level. The provincial volumes (autonomous regions and municipalities)

are based on prefecture, city and county records. The collections were edited, copy edited, proofread and checked by the General Editorial Department, and independent copy editors also checked them before the final versions went into publication.

Organizations participating in *Chinese Folk and Ethnic Culture and Arts Collections* include *Chinese Folk and Ethnic Culture and Arts Collections* General Editorial Board, comprising editors-in-chief of each collection with Zhou Weizhi as the director; editorial boards for each collection, with Lü Ji, Zhou Weishi, Li Ling, Sun Shen, Zhang Geng, Wu Xiaobang, Zhong Jingwen, Jia Zhi, Ma Xueliang, and Luo Yang as editors-in-chief, and various accomplished experts and scholars invited to be deputy editors-in-chief. Each collection's layout was decided by its General Editorial Department, which also oversaw compilation, editing, examination and approval of the provincial volumes. The collection's general editorial departments are located in the China Art Institute, Chinese Musicians Association and China Society for the Study of Folk Literature and Art.

Groups and offices were established in various provinces to administer compilation of the provincial volumes under the guidance of the Culture Department (bureau) and China Federation of Literary and Art Circles. Provincial art science planning and direction group and administrative offices are responsible for project organization and implementation.

Provincial Volume Editorial Boards led by editors-in-chief and deputy editors-in-chief managed compilation, examination and approval of the provincial volumes. They are located in provincial art research institutes, the Mass Art Hall, Musicians Association, Ballad Singers Association, Society for the Study of Folk Literature and Art and other departments.

十部中國民族民間文藝集成志書在北京國際圖書博覽會上展出。

Ten volumes of Chinese National Folk Art Collection Series exhibited
at Beijing International Book Fair.





1979年，文化部和國家民委、中國音樂家協會首先發起編纂《中國民間歌曲集成》、《中國戲曲音樂集成》、《中國民族民間器樂曲集成》、《中國曲藝音樂集成》。其后，文化部、國家民委又先后與中國舞蹈家協會、中國戲劇家協會、中國民間文藝家協會、中國曲藝家協會相繼聯合發出關於編纂《中國民族民間舞蹈集成》、《中國戲曲志》、《中國民間故事集成》、《中國歌謠集成》、《中國諺語集成》和《中國曲藝志》的通知。

1986年，文化部、財政部下發《關於國家重點藝術科研項目七部藝術〈集成〉、〈志〉編纂費請列入各級財政預算的通知》[文計字(86)第112號]，在經費上保證了文藝集成志書編纂出版工作的完成。

1991年6月，全國藝術科學規劃領導小組召開「全國文藝集成志書規劃工作會議」，會議對「七五」計劃期間十部文藝集成志書編纂、出版工作情况進行了總結和交流，并着重對「八五」計劃期間編纂、出版工作進度與質量提出具體規劃和要求。為此，中宣部、文化部下發《關於轉發〈全國文藝集成志書規劃工作會議紀要〉的通知》[文研發(1991)44號]。

In 1979, the Ministry of Culture, State Ethnic Affairs Commission and Chinese Musicians Association initiated compilation of *Collection of Chinese Folk Songs*, *Collection of Chinese Traditional Opera Music*, *Collection of Chinese Folk and Ethnic Instrumental Music*, *Records of Chinese Quyi Music*. Later, the Ministry of Culture, the State Ethnic Affairs Commission, the Chinese Dancers Association, the Chinese Dramatists Association, the China Society for the Study of Folk Literature and Art and the Chinese Ballad Singers Association jointly announced compilation of *Collection of Chinese Folk Dances*, *Records of Chinese Traditional Opera*, *Collection of Chinese Folktales*, *Collection of Chinese Ballads*, *Collection of Chinese Proverbs*, *Records of Chinese Quyi*.

In 1986, the Ministry of Culture and Ministry of Finance announced that monetary support for seven collections and key national art scientific research projects would be budgeted for at various levels of government.

In June 1991, during the seventh "Five Year Plan", the National Arts and Science Planning and Directing Group held a National Planning Work Conference for *Chinese Folk and Ethnic Culture and Arts Collections*. Those present summarized and exchanged ideas on compilation and publication of the ten collections, the emphasis being on planning, pace and quality for the eighth "Five Year Plan" period. After the conference, the ten collections entered the publishing stage in an all-round way when the Publicity Department of the CPC Central Committee and Ministry of Culture sent out a directive on "transmitting the Summary of National Planning Working Conference of *Chinese Folk and Ethnic Culture and Arts Collections*".

全國藝術科學規劃領導小組



全國藝術科學規劃領導小組成立於1984年，其工作任務是統一領導全國藝術學科規劃的制定，協調各藝術學科的發展規劃；審議各藝術學科國家重點研究項目；領導中國民族民間文藝集成志書的編纂和出版工作。

領導小組組長周巍峙，歷任副組長由張庚、林默涵、陳荒煤、李希凡、潘震宙、陳曉光先後擔任。

The National Art Science Planning and Direction Group was founded in 1984. Its purpose was to make a unified plan coordinating the development plans of various art disciplines, to review key national art research projects and to oversee compilation and publication of *Chinese Folk and Ethnic Culture and Arts Collections*. The group, which consists of Zhang Geng, Lin Mohan, Chen Huangmei, Li Xifan, Pan Zhenzhou, and Chen Xiaoguang as deputy directors, is headed by director Zhou Weishi.

為推動全國文藝集成志書編纂工作，文化部、全國藝術科學規劃領導小組于1983年、1984年、1985年分別召開了長沙會議、鄭州會議、成都會議。1986年8月，全國文藝集成志書編纂工作會議在蘭州市召開，出席會議的有各地文化部門的領導、各文藝集成志書主編以及專家學者共一百五十余人，這次會議標志着十部文藝集成志書總的發動工作基本結束，各卷本依次進入普查編纂階段。此后，十部文藝集成志書全部被列入藝術學科國家重點科研項目。

In 1983, 1984 and 1985, the Ministry of Culture and the National Art Science Planning and Direction Group jointly held meetings in Changsha, Zhengzhou and Chengdu to advance compilation work. In August



1986, the National Compilation Conference for this collection series was held in Lanzhou, attended by 150 leaders from diverse cultural departments, editors-in-chief of various collections and experts and scholars. This conference marked the transition from the initial to the general survey and compilation stage. All attendees appear on the key national art scientific research projects list.

為總結文藝集成志書編纂工作經驗，推動編纂出版工作，表彰工作中的先進集體和先進個人，文化部、全國藝術科學規劃領導小組于1988年在北京召開全國文藝集成志書工作表彰大會(首屆)。

In 1988, the Ministry of Culture and National Art Science Planning and Direction Group jointly held *Chinese Folk and Ethnic Culture and Arts Collections* Appraisal Meeting in Beijing. Its aim was to summarize compilation information and experience, advance compilation and publication, and to acknowledge advanced groups and individuals.





1990年1月，全國藝術科學規劃領導小組召開「藝術科學元老新春聯誼會」。中宣部、文化部、國家民委、新聞出版署、中國文聯各有關協會的領導同志，十部文藝集成志書主編、副主編等百余人蒞會，大家歡聚一堂，共渡新春佳節。

In January 1990, the National Art Science Planning and Directing Group held the “Art Science Experts Spring Festival Get-together”, attended by over 100 leaders from the CPC Central Committee Publicity Department, Ministry of Culture, State Ethnic Affairs Commission, Press and Publication Administration of China, and various associations affiliated with the China Federation of Literary and Art Circles, as well as editors-in-chief and deputy editors-in-chief of the ten collections.



為促進少數民族地區文藝集成志書編纂工作，全國藝術科學規劃領導小組先后于1992年5月和1992年8月分別在貴陽、烏魯木齊召開「全國文藝集成志書(西南、西北片)編纂工作座談會」。

In May and August 1992, the National Art Science Planning and Directing Group held two national compilation work forums for *Chinese Folk and Ethnic Culture and Arts Collections* in Guiyang, Guizhou Province and Urumqi, Xinjiang Uygur Autonomous Region in southwest and northwest China, with the aim of promoting arts collection and compilation in ethnic inhabited regions.

十部民族民间文艺集成志书出版百卷嘉奖会



1988年10月，《中國民間歌曲集成·湖北卷》、《中國民族民間舞蹈集成·江蘇卷》見諸于世，從而拉開了這套大型系列叢書的出版帷幕。1997年11月，文藝集成志書已出版百卷，中華民族的「文化長城」顯露雛形，文化部在人民大會堂召開了規模盛大的嘉獎會。

In October 1988, the first two volumes of the larger series—*Collection of Chinese Folk Songs: Hubei volume* and *Collection of Chinese Folk Dances: Jiangsu volume* came out. By November 1997, 100 volumes had been published and the series was likened to a “cultural Great Wall”. A grand awarding ceremony for them was held at the Great Hall of the People.



1999年《中國戲曲志》、2000年《中國民族民間舞蹈集成》全部出齊，
向海內外成套發行。

Between 1999 and 2000, compilation of *Records of Chinese Traditional Opera*
and *Collection of Chinese Folk Dances* was completed, and they entered the
domestic and overseas market as a set.



2000年12月，文化部召開第三屆「全國文藝集成志書工作會暨成果表彰會」。表彰集成志書編纂工作的先進集體、先進個人。

In December 2000, in recognition of advanced compilation groups and individuals, the Ministry of Culture held the third National Compilation and Publication Appraisal Meeting for the Chinese National Folk Art Collection Series.

族民间文艺集成志书主编座



2001年5月17日，文化部民族民間文藝發展中心在京召開了文藝集成志書主編座談會。文化部部長孫家正、中宣部副部長劉鵬、中國文聯黨組書記李樹文等領導來到會議駐地，看望了與會代表，對各位主編及全體文藝集成志書工作者二十年來的無私奉獻和辛勤勞動表示感謝和敬意。

除已故的馬學良、吳曉邦外，有七位主編參加了座談會，他們是九十九歲的鐘敬文、九十歲的張庚、八十八歲的賈芝和李凌、八十五歲的周巍峙和孫慎、七十二歲的羅揚；九十二歲的呂驥因參加其他重要會議而沒有到會。