

中国·山西

SELECTION OF ARTWORKS OF FOLK PAPER-CUT

柳林

民间剪纸选集



藝術見聞

新女報



General Situation

Liulin county lies in the west Mount Luliang, the east of the Huanghe River. There are 290,000 people. It contains 8 towns, 7 townships and 257 villages. It is the home of Chinese fine coking coal, the home of Chinese jujube and the home of the folk art.

Liulin is one of the typical birthplaces of ancient humans in the Huanghe River valley. In the Stone Age, the fine sons and daughters of the Huanghe River laboured, lived and multiplied on this land. Since Han dynasty, it has been a place which is founded as a county by the Kings and presidents. The vestiges of Yang Shao culture in Sanjiao and Xue Chun, the ruins of the New Stone Age in Mu Chun, the ruins of Marguis Kingdom in Xie Cheng and the ruins of Huo Tang stockaded village of general Yiang in Shun Dynasty are the most telling witness. The special geographical position, the long living, growing and propagating and the deep accumulation of history and culture have bequeathed the rich cultural heritages for us on this ancient land. For example, there are over 800 culture relics on the land and three of them belong to the protective units by the country and the province, 56 of them belong to the protective units by the county. More than 1000 culture relics are kept in the art gallery.

The folk art essence "Liu Lin Pan Zhi" is an only refined breed on the Chinese land. The Folk Storysinging. The Majestic-looking gong and Drum. The land boat, Yangko with umbrella and The Scissor-cut Art have their characteristic styles. Especially, the scissor-cut art has been seen everywhere. Large quantities of scissor-cut artists appear in the towns and countryside. Madam Wang Jiru, as the fifteenth scissor-cut art master who has been recommended to the UN, is their representative.

In the last few years, Liulin county has been paying attention to unearthing and developing the folk scissor-cut art. The government has once held many competitions in which paper-cut artists were scissoring and performing, and has held many exhibitions of folk scissor-cut. Over 50 folk scissor-cut artists have been chosen. Their works were chosen to take part in the exhibitions of province and country. The Party committee and government of Liulin have placed the protective work of the folk scissor-cut in the exploitation and programme of the cultural industry. "Liulin Scissor-cut", the traditional artistic form, will have on the new graceful bearing and endless charm in the new Liulin in the new century.

概 况

柳林地处吕梁山西麓，黄河东岸。全县 29 万人，辖 8 镇 7 乡 257 个行政村，是“中国优质主焦煤之乡”、“中国红枣之乡”、“民间艺术之乡”。

柳林是典型的黄河流域古人类发祥地，早在石器时代，黄河儿女就在这里刀耕火种，繁衍生息，从汉代起这里就是帝王封侯置县的地方，三交坪上、薛村高红仰韶文化遗址、穆村杨家坪新石器时代遗址、隰城侯国遗址、杨家将火塘寨遗址就是见证。特殊的地理位置，漫长的生息繁衍，深厚的历史文化积淀给柳林这块古老的土地上留下了极为丰富的文化遗产，地面文物达 800 余处，其中国保单位 1 处、省保单位 3 处、县保单位 56 处。馆藏文物达 1000 余件。民间艺术精品“柳林盘子”是华夏一绝，民间弹唱、鼓子、旱船、伞头秧歌、剪纸艺术风格独特。尤其是剪纸艺术遍及城乡各个角落，涌现出一大批民间剪纸艺人，其中王继汝作为我国向联合国推荐的世界 15 位“剪纸艺术大师”就是其代表。

近年来，柳林县注重民间剪纸艺术发掘与弘扬，曾连续多年举办民间剪纸艺人剪演大赛、民间剪纸作品展，推出民间剪纸艺人 50 余位，有的作品参加了地、省乃至全国的剪纸作品展。柳林县委、县政府把民间剪纸的保护列入全县文化产业发展规划。“柳林剪纸”这一传统的艺术形式将在新世纪、新柳林焕发出新的风彩和无穷魅力。

The More of the People, the More National

Folk Paper-cut, One of Human Immaterial Cultural Relics

As it has been in the 21st century, in the trend of globalization, the project “Representative Legacy of Human Oral and Immaterial Cultural Relics” was initiated in 2001 by UNESCO as a supplementary. The purpose is to inherit and protect the living culture and traditions of value of human immaterial cultural relics in different national communities with human as the first. This is because “for many nations, immaterial cultural relics are their nations’ basic identification marks, and the lifeline for maintaining the existence of their nations or communities, as well as the headspring for the development of nations.” In the time and space of the progress of human history, the varieties of nationality form the cosmopolitanism, while for nationality, the more of the people, the more national. The living culture and traditions of the people passed down from generation to generation in the past thousands of years orally or in other forms are, also great contributions to the vitality of the Chinese civilization. Today, the living culture passing in the people is still guarding the bottom line of the culture of most national features of this stage of ours and the bottom line of emotion. It is an archaic but authentic existence of human culture.

33human immaterial culture, multinational community heredity, archaic and profound cultural accumulation, multiplex and abundant creation in national community cultural space, and is widely used in folk life. The creation mass for folk paper-cut tradition with Chinese folk workwomen as the principal part, has remembered the hoary national culture connotation of folk paper-cut during the lengthy stage of cultivation, in the form of oral teaching and individual demonstration. In addition, fresh colors of life have been injected into the convention, religion and daily life of the folk existence with cultural symbolization of happiness, celebration, exorcisement, comfortableness, flourishing of life, expectation and benediction. It is also of cultural meaning for solacing the common people for their psychological existence. Folk paper-cut, as a kind of archaic folk cultural custom and tradition has been spread over all the different national communities in China, of which Shanxi Province is one of the famous heritage places for folk paper-cut in the Yellow River drainage area. The town of Liulin on bank of the Yellow River within the territory of Shanxi Province is even recognized as the town of folk paper-cut art like the brilliant mountain flowers.

Liulin Town in Shanxi Province that lies in the hinterland of Loess Plateau is a mass of cultural remains of the Yangshao culture of 6000-7000 years ago, the Long Shan culture (a late Neolithic culture), the culture of the Shang Dynasty (16th-11th century B.C.) and the Zhou Dynasty (c.11th century-256 B.C.) as well as graves, portrait and stone inscription of the Han Dynasty. This is not only one of the birthplaces of the ancient Yellow River Civilization, but also the place where the culture of the Qin Dynasty and the Han Dynasty was at the height of power and splendor. Later, because of the southward move of China’s political center after the Tang Dynasty, and other reasons such as calamities of nature and calamities imposed by other people, together with the loss of soil and water of Loess Plateau, the place of Liulin was gradually occlusive.

越是人民的

越是民族的

——作为人类非物质文化遗产的民间剪纸

进入21世纪，在全球一体化的趋势中，2001年联合国教科文组织在世界遗产中补充启动了《人类口头和非物质遗产代表作名录》项目，旨在传保护以人为本的不同民族社区具有人类非物质文化遗产价值的活态文化传统。因为“对于许多民族，非物质文化遗产乃是本民族基本识别标记，是维系民族、社区存在的生命线，是民族发展的源泉。”在人类历史发展时空中，不同的民族性，构成了世界性，对于民族性来说，越是人民的，越是民族的。人民几千年口传身授传承创造的活态文化传统，对中华文明的持久性同样做出了伟大的贡献，今天，人民传承着的活态文化仍在守护着我们这个时代最具民族特色的文化底线和情感底线，也是人类文化在时代中一个古老而又真实的存

在。中国民间剪纸即是人类非物质文化遗产中最具普遍性和多民族社区传承以及文化积淀古老深厚、民族社区文化空间创造多样丰富、民俗生活使用广泛的活态文化传统之一。以中国民间劳动妇女为主体的民间剪纸传承创造了群体，在漫长的农耕文化时代，以口传身授的民间剪纸传承，记忆了久远的民族文化内涵，并以吉祥喜庆、驱邪纳福、生命兴旺企盼祝福的文化象征，为民间生存的习俗信仰和日常生活注入了鲜活的生命色彩，并起到了慰藉民众生存心灵的文化意义。民间剪纸作为一种古老的民间文化习俗传统，遍布于中国不同的民族社区，其中山西省即是黄河流域著名的民间剪纸传承地之一。山西境内，黄河畔的柳林更是山花烂漫的民间剪纸艺术之乡。

地处黄土高原腹地的山西柳林，遍布着仰韶、龙山、商周文化以及汉代墓葬、画像石刻等文化遗迹。这里不仅是黄河古文明的发祥地之一，也是秦汉文化的鼎盛之地。由于唐朝以后中国政治中心南移，黄土高原水土流失等天灾人祸，柳林所之地日渐闭塞，但这里较少受到封建社会的没落时期文化的冲击，较多的体现了民族文化上升时期秦汉文化的品性，因此，在民俗文化和民间艺术上反映出秦汉文化纯朴向上、古朴大气的文化的气质。在民间剪纸的地域风格中，柳林县金家庄乡曹家崖村已故的王继汝（1914-1988）是这一社区天才传承者的代表人物。

However, it was less stricken by the culture of the declining years of the feudal society, thus the nature of the culture of the Qin Dynasty and the Han Dynasty when the national culture was in its growing stage was materialized more. Therefore, in the folk culture and folk art, the cultural habitude of unsophistication, progressiveness, primitive simplicity and magnanimousness of the culture of the Qin Dynasty and the Han Dynasty were well reflected. In regional style of folk paper-cut, the late Lady Wang Jiru (1914-1988) of Caojiaya Village, Diaojinjiashuang Township, Liulin County, is considered the representative figure of this community genius.

Wang Jiru's works of paper-cut accumulated the inside information and cultural symbolization of the culture of the Qin Dynasty and the Han Dynasty in the Yellow River drainage area. They are not only as simple, boorish and forthright as the portrait and stone inscription of the Han Dynasty, but also pure and honest and of primitive simplicity in regional style of Liulin traditional paper-cuts. In her late years, Wang Jiru's works of paper-cut show more of her childishness, clumsiness, lenience and the frugal cleverness. Wang Jiru was fostered with the folk life of primitive simplicity and profoundness of the hinterland of the Yellow River, the Loess Mountains, the atmosphere of the great river as well as the toil and tribulation of life, and that also trained her talented art of paper-cut. Wang Jiru is the representative figure of talented heritress in China's application for China folk paper-cut to be listed as a UNESCO project of immaterial cultural relics. Her paper-cuts are representatives of the narrative character of primitive simplicity, unsophistication, closeness to life and the inheritance of regional culture and traditions. Wang Jiru's art of paper-cut is of miraculous imagination. The space is flexible and intelligent, and the model is of primitive simplicity and simplicity, while the temperament is full of childlike innocence and bluntness. That is a supreme aesthetic ambit of unsophisticated humanity, revealing the artistic luster magnificence of cultural feature of the people as well as her genius creation. In the book "A Selection of Artworks of Folk Paper-cut in Liulin, Shanxi, China" recently edited by Liulin Culture Bureau, over forty wonderful works composed by Lady Wang Jiru in her late years were selected. Paper-cuts by other clipping and carving mistresses or the young generation of Liulin were also adopted in this selection. Themes are of abundant subjects, and the styles are naive, which shows that the folk paper-cut is still existent with tough vitality in Liulin and it is well favored by the folks. In the Spring Festival of 2003, when we went to Liulin for filming of folk paper-cut for the application of immaterial cultural relics, the important role of custom that folk paper-cut played in creation of the Spring Festival ambience was still seen.

In fact, Liulin, Lishi and the Lvliang mountainous area are all where I often visited or passed by during my investigation of folk art of the Yellow River drainage area in the past ten years. Hereby, the folk culture and folk art are rich and colorful, which I had realized long ago, but I regret all my life that I failed to pay a visit to Lady Wang Jiru. Maybe I was predestined that I have only a psychic luck to meet Wang Jiru in my dream, for just in 1988 when I was a graduate student visiting North Shaanxi, by way of Lishi I planned to visit Wang Jiru but in fact she had died. However, she is living in my dream and I have been looking forward to a chance to visit her.

In the Yellow River drainage area there are many talented scissors ladies like Wang Jiru, and they became my torchbearer teachers. It was they who opened the gate of soul of humanity in my growth of art. It is just the track toward the soul of the nation to learn from the people. For China with cultures handed down for generations, countless years and months passed, but the people are still on this land, taking care of the ancient cultural root of this nation.

Wish the tree of the culture of Liulin folk paper-cut green forever.

Qiao Xiaoguang
January 1st, 2004, "Youth Cultural Heritage Day", Beijing

王继汝的剪纸积淀了黄河流域秦汉文化的底蕴和文化象征，具有汉画像石刻艺术的简括粗犷和豪放，也有柳林传统剪纸地域风格中的淳厚古朴。王继汝晚年的剪纸作品更显示出其天性中的稚拙宽厚和朴素的灵动。黄河腹地深邃古朴的民俗生活，黄土大山、大河的自然之气以及人生的辛劳与磨难哺育了王继汝，也造就了她天才的剪纸艺术。王继汝是中国民间剪纸申报联合国教科文非物质文化遗产项目中民间剪纸天才传承者的代表人物。她的剪纸代表了黄河流域北方剪纸艺术中古朴、淳厚、直面生活和承继地域文化传统的叙事特征，王继汝的剪纸艺术想象神奇、空间自由灵动、造型古朴简约、心性充满童心般的率真，这是一个很高的人性淳朴的美学境界，显示了文化人民性的艺术光彩和天才创造。柳林文化局新编的《中国山西柳林民间剪纸选集》即选取了四十多幅王继汝老人晚年的精彩之作。这本画集中还选编了柳林其他剪纸婆婆及年轻人的剪纸。题材丰富，风格朴素，反映出民间剪纸在柳林仍然以顽强的生命力传承着并深受人民的喜爱。2003年春节，我们去柳林拍摄民间剪纸非物质文化遗产申报录像片时，仍然看到民间剪纸在创造春节文化空间中的重要民俗作用。

其实，柳林、离石、吕梁山区是我十多年黄河流域民间艺术考察中常去也常路过的地方。这里民俗文化、民间艺术的丰富多彩，我早已领略，但未能拜访柳林的王继汝老人，是我终身的遗憾。或许命里注定我只能选择一个心灵上的缘分，1988年我读研究生时赴陕北考察，途经离石就梦想着去探访王继汝，但实际上那年她已经故去了，但她在我的梦想里活着，我一直在等待着机会去看望她。

黄河流域许多像王继汝这样天才的剪花娘子，成为我读生活之书的启蒙教师，是她们开启了我艺术成长中人性的心灵之门。向人民学习，正是朝向民族心灵的路，对于文化传承生生不息的中国，无数的岁月逝去了，人民依然在土地上守护着我们民族最古老的文化之根。祝愿柳林民间剪纸的文化之树永远常青。

乔晓光

2004年1月1日

“青年文化遗产日”于北京

Brief Introduction about Wang Jiru

Madam Wang Jiru was born in a village named Chao Ja Ya Di of Liulin county, Shanxi province, China in 1916. She died in 1995. Many times, her works of scissor-cut were chosen to exhibit in "Works of Scissor-cut Exhibition of Luliang District", "Folk Scissor-cut Exhibition of Shan Xi Province" and "The Art Exhibition of Chinese Art Festival" and were paid close attention by many experts and scholars. Her 34 works, such as "Back Home Safely", "Wu Yun Took the Birthday Gifts Wisely" and so on have been published in the magazine "Folk Art" in Shanghai and have been stored by Chinese Art Gallery. Her works are bold and unconstrained as well as classical and elegant. She was the only author who can represent the style of portraits and statues in Han dynasty. In 2000, she was chosen as folk scissor-cut art master and has been reported to the Education and Science and Culture Organization of UN.



王继汝简介

王继汝，女，山西省柳林县金家庄乡曹家崖底村人，生于一九一六年，卒于一九九五年。十五岁开始剪花弄样，绣鞋扎帽。赢得了“好人品、好心人、巧媳妇、巧手婆”的美名。她的作品多次参加“吕梁地区剪纸作品展”、“山西省民间剪纸展”、“中国艺术节美术展”，受到专家、学者的广泛关注。她的作品《薛平贵回家》、《吴用智取生辰纲》等34件作品发表在上海《民间美术》刊物，并被中国美术馆全部收藏。她的作品粗犷豪放，古朴典雅，是山西唯一能代表汉代画像石风格的一位剪纸大师。2000年，她被评为中国民间剪纸艺术大师，并报联合国教科文组织。





王继汝·射鸟

Wang Jiru' Shooting at bird



王继汝·打蛇

Wang Jiru' Beating snake



抬轿

Carrying Sedan chair



王继汝·两口子

Wang Jiru' Husband and wife



王继汝·猴窜桃林

Wang Jiru' Monkey scurrying in peach forest



王继汝·养鸡户

Wang Jiru' Shooting at ird



王继汝·西天取经

Wang Jiru' Acquiring scriptures from the Western Heaven



王继汝·三头六臂

Wang Jiru' Superhuman with three heads and six arms