

Masks | 面具

孙欣◎编著





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中国的面具文化已有约4000年的历史，流传地域广泛、内容丰富、品类多样，具有独特的文化内涵和造型特点。在面具文化形成和发展的漫长岁月里，其与原始乐舞、巫术、图腾

The culture of masks in China has existed for over 4000 years. Masks have been widely seen, diversified in form, containing much cultural message and unique features. They have developed over thousands of years along with other forms like primitive



崇拜，以及民间歌舞、戏曲等相互融合、相互依存、相互渗透，从一个角度形象而鲜明地反映了中华民族的观念信仰、风俗习惯、生活理想与审美趣味，并在一定程度上体现了中华民族的心理特质和精神追求。

本书介绍了中国面具产生和发展演变的历史，以及各地面具的特色，同时配有精美的实物图片，全面展示了中国面具艺术的风采，让读者轻松地走进中国的国粹艺术大门。

music and dances, sorcery, totem worship, folk songs and theatrical operas. These forms have benefited from another in progress. In a way, masks show Chinese beliefs, customs, hopes and values—in short, the mindset and spiritual pursuit of the nation.

By briefing their origin, progress, styles and regional features, and with the help of beautiful illustrations, this booklet tries to usher readers into Chinese treasure trove of art for a pleasant tour.





面具概说

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面具概说

General Information of Masks

中国的面具古称“象”、“俱头”、“假面”、“大面”、“鬼脸”等，产生于民间，发展于民间，是最地道的民间艺术、最珍贵的文化遗产，也是最本原的民间文化的缩影。

Masks had other names in ancient China, *xiang*, *qi tou*, *jia mian* (fake face), *gui lian* (ghost face) being a few. Masks came from lower society as a form of folk art. They are cultural heritage, also an epitome of folk culture.





> 面具的起源与历史演变

考古学和文化人类研究表明，世界上绝大多数民族在摇篮时期都产生过面具。早期的面具一般用于丧葬与驱邪仪式或原始乐



> Origin and Progress of Masks

By archeological, cultural and anthropological studies, most peoples in the world had masks in their early years, used on funerals, ceremonies to expel an evil spirit or in dances of primitive form. As a universal form from ancient times, masks have aroused much interest from scholars.

As a nation with the longest mask history and diversified forms, Chinese people documented masks in ancient books. Masks are among archeological finds. Many are still used, circulated and made in society. They are seen in many areas and used by many ethnic groups

• 悬挂面具
Hanging Mask



• 西藏护法神面具
Tibetan Mask for Dharma Protector



• 云南关索戏面具
Mask Used in Guansuo Performance,
Yunnan

舞之中，它作为一种世界性的、古老的文化现象，受到了学术界的广泛重视。

中国是世界上面具历史最悠久、品类最丰富的国家之一。在古代典籍中，有许多关于面具的记载。在考古发掘中，也时有面具出土。现在民间仍有大量面具流传，遍及全国大多数民族和地区。

一些西方民族学家和人类学家

across the country.

To Western scholars, masks came from primitive sorcery, funerals or worship of souls after death. By a German scholar, masks came from “worship of death and skulls and developed as the symbol of soul, supernatural spirits and devils” (*The Origin of Things*, by Julius E. Lips, Chinese edition, Sichuan Nationality Publishing House, 1982). On an ancient funeral in China, the mask





• 贵州侗堂戏面具
Masks for Nuotang Opera, Guizho

认为，面具起源于原始巫术、丧葬和灵魂崇拜。德国学者利普斯说：

“从死人崇拜和头骨崇拜，发展出面具崇拜及其舞蹈和表演。刻成的面具，象征着灵魂、精灵和魔鬼。”（[德]利普斯：《事物的起源》，四川民族出版社1982年版）在中国古代丧葬中，掩盖死者面目的面具就与这种头颅崇拜的观念有关。古人认为，人的灵魂常以

used to cover up the dead person's face was related to this skull worship. To ancient people, the soul dwelled in the skull and so long the face was covered the soul was kept there, unable to escape and to make trouble in the human world. A mask, when a soul was attached to it, possessed a super natural power able to subdue evils.

To contemporary Chinese scholars, masks came from dances in ancient



骨骸或头颅为藏身之处，只要遮住死者的面孔，便能防止亡灵逃出并到人间作祟。而当死者的灵魂依附在面具上时，这个面具也就获得了巫术的力量，成为禳邪祛恶仪式中的法器。

中国当代一些学者认为，面具起源于远古时期的乐舞。从人类文化史发展的先后关系来看，巫术和宗教的发生要晚于原始乐舞的出现，因而面具的出现与原始乐舞的关系更为直接。从《尚书》记载的“凤凰来仪”、“百兽率舞”中，也似乎透露出使用面具的迹象。

随着巫术和宗教的发生，原始乐舞中的傩舞便成为一种以驱鬼逐疫和祀神酬神为基本内容、以面具模拟表演为主要形式的傩祭。早期的傩祭，传说是以模仿动物跳舞来驱逐疫鬼的。新石器时代晚期，用于古老巫术活动的面具变得日益狰狞而恐怖，从当时文化遗址的兽面纹造型中可见一斑。

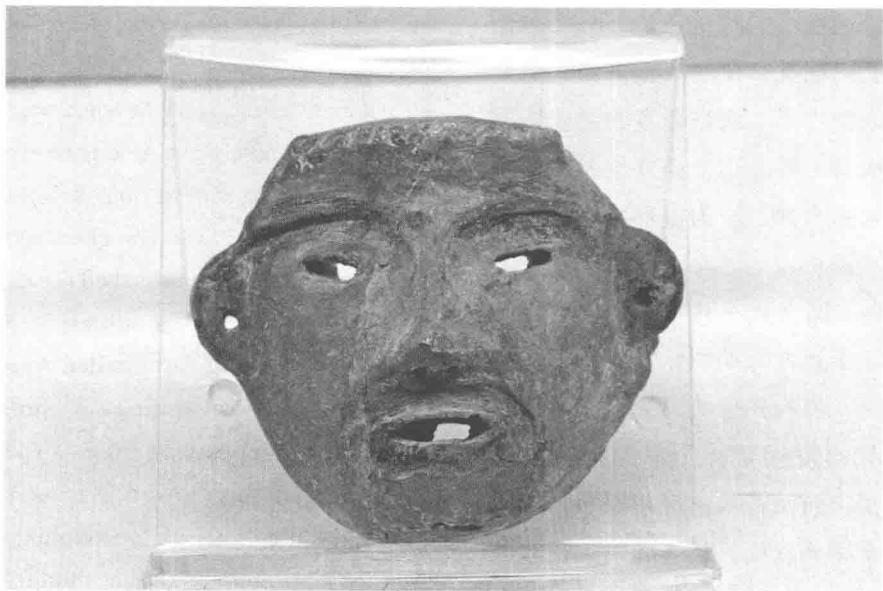
antiquity. From the perspective of cultural development, sorcery and religion came after primitive dances. So the appearance of masks was closely related to primitive dances. By the description from classical book *shang shu*, or *collection of ancient writings*, dances then already used masks.

With the coming of sorcery and religion, a dancing form called *Nuo* aimed to dispel evil spirits was born, done by people wearing masks. The earliest of this form is said to mimic the moves of animals. In late Neolithic Age, the looks of masks used in a sorcery ceremony became fearful, and scaring and this was shown in the then popular decorative pattern found in relics.

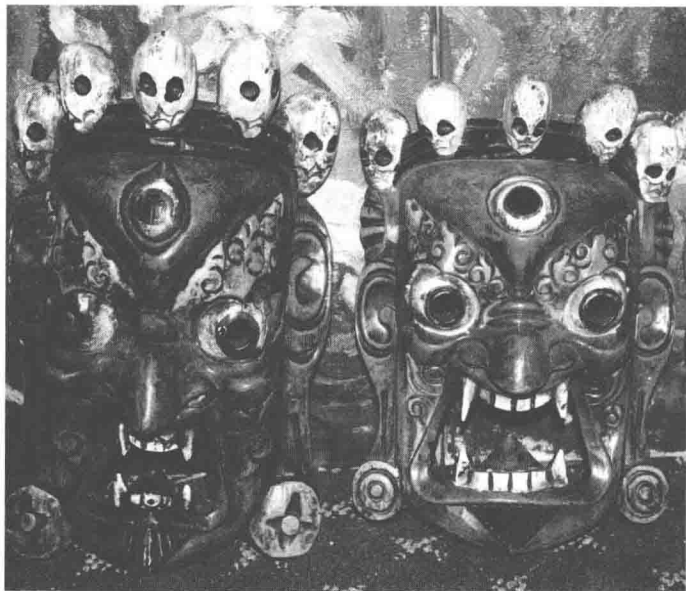


• 新石器时代的兽面纹陶壶

Pottery Pot with Animal Mask Pattern, Neolithic Age



• 新石器时代的陶制人面具 (图片提供: FOTOE)
Pottery Human Mask, Neolithic Age



• 面目狰狞的面具
Frightening Masks



商周时代（前1600—前256），祭祀成风，雩祭活动盛行于世。从帝王到百姓都十分重视雩祭，而且规模很大，庄严隆重。当时大的雩祭每年举行三次，时间在春季、秋季和冬季。前两次只有天子和贵族才能参加，称为“国雩”和“天子雩”，最后一次才下及百姓，称为“乡人雩”。古代雩祭时的中心人物叫“方相氏”，他在驱逐疫鬼时要佩戴闪亮发光的金属面具，双手蒙上熊皮，样貌狰狞，神秘可畏。除了方相氏佩戴的黄金四目面具外，商周时期还有一种两目面具，称为“魍（xi ā o）头”。在商



• 青铜人面具（商）

Bronze Mask of Human Face (Shang Dynasty)

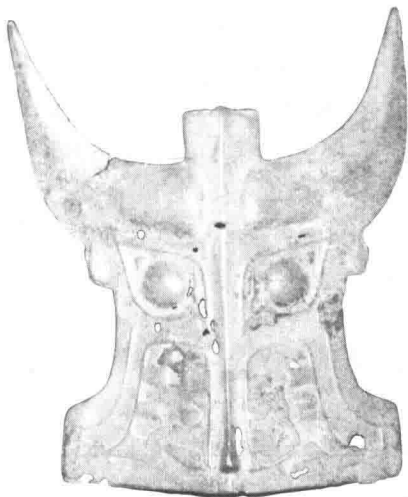
Memorial ceremonies were popular during the Shang Dynasty (1600 B.C.-256 B.C.), so was the Nuo operas, which were much valued by rulers and commoners alike. Usually, such an opera was very ceremonial, often held three times a year, in spring, autumn and winter. The first two usually had rulers or high society people present and because of their participation, these two were called “state ceremonies” or “ruler’s ceremony”. The winter one was called “the ceremony of lower society”, and it was for commoners. The key figure in the ceremony was called *fang xiang shi*, who wore a shining metal mask and bear-hide gloves, looking very mysterious and frightening. The mask he wore might be gold with four eyes or only two, a form popular during both the Shang and Zhou dynasties. These masks were called *xiao tou*. One character was found in the inscription on bones or turtle shells, resembling a masked person at dance. The mask he wore was pointed on top, with hanging stuff from ears, and square holes to reveal eyes. To some people, this character was the earliest documentation of masks. In a museum of Seattle and of Chicago, a bronze mask from possibly the late Shang or the early Zhou is kept.



• 面具表演 (图片提供: 全景正片)
Masked Performance

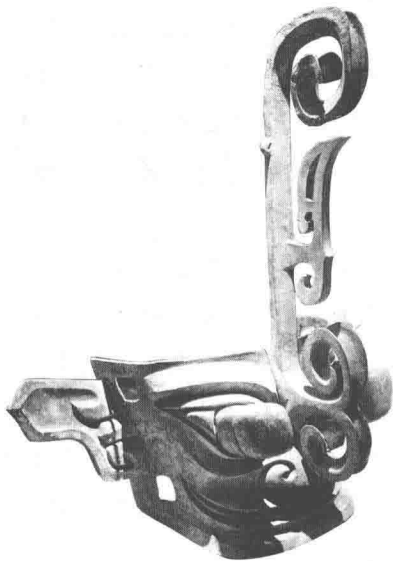
代的甲骨文中有一字，似一人头戴面具跳舞，其面具为尖额头，两耳垂有饰物，眼部有方孔以供窥视，有人认为这是关于面具最早的文字记录。在美国西雅图美术馆和芝加哥艺术学院各藏有一面商末周初的青铜面具，前者为虎形，大小与人面相似。陕西汉中地区也曾出土一批商代青铜面具，共有两种类型。一为鬼面，脸呈椭圆，面目凶煞，眼中有通孔，可供舞者窥视；耳有穿，鼻有孔，五官位置与人面相

The Seattle one looks like a tiger, about the same size as a human face. A batch of masks in two types was unearthed from Hanzhong area of Shaanxi. One type was an oval frightening ghost face, having two holes for the eyes of the dancer. Their ears and noses had holes, very much like those of human being's. Obviously, it was a Nuo style mask convenient for the wearer to use. The other type were animal faces, like the face of ox, having holes on ears and the corners of mouth, also in the size of a human face, also



• 青铜兽面具（商）

Bronze Mask of Animal Face (Shang Dynasty)



• 凸目青铜面具（商）

Bronze Mask with Protruding Eyes (Shang Dynasty)



近，显然为系佩之傩面。另一类为兽面，形似牛首，双耳和嘴角有穿，大小接近人面，可戴在脸上，也可作为饰物。1986年，四川省广汉三星堆商代祭祀坑的发现震动了考古界。在大批出土的文物中，精美的面具引人注目。出土面具有两种，一种为纯金模压制成的金面具，另一种为青铜面具，且分为人面、兽面两类。二者均比人脸窄小，大概是模仿面具制作的避邪灵物。从以上出土的商周时期的面具来看，其艺术表现手法及铸造、雕刻工艺已具有较高水平，这对后来丰富多彩的歌舞、社戏面具，以及戏曲脸谱都有极大的影响，表现了中国面具与脸谱艺术源远流长的造型传统。

随着封建王朝的繁荣，从汉代（前206—公元220）到唐代（618—907），宫廷的傩祭场面越来越宏大，舞蹈的形式也变得更加多样，但仍由掌蒙熊皮、头戴黄金四目面具的方相氏主持。据《后汉书·礼仪志》记载，汉代傩祭舞蹈中，除了增加由120名贵族少年子弟组成的舞队外，还出现了“方相舞”、

convenient to wear. This type could also serve as a decorative item. In 1986, the world's eye was caught by the discovery made in Shang-dynasty remains in Sanxingdui, Guanghan, Sichuan. Among the finds were very eye-catching masks, one type being gold made by mould pressing, the other, bronze. The bronze type was also in two types, one of human face, the other, of animals. Both types of the masks were smaller than a human face, possibly, as evil-dispelling objectives. The way they were cast and the skill with which they were made were superb. These masks left a huge impact on the masks used in dances or operas by later generations, also in operas. They made a tangible proof of the long history of masks in China.

With the prosperity of feudal dynasties that ensued, from the Han Dynasty (206 B.C.-220 A.D.) to the Tang Dynasty (618-907), palatial Nuo operas were getting grander and more spectacular, with a diversified forms of dancing, yet the key person, *fang xiang shi*, wearing bear hide and a gold mask was still there. By *History of the Late Han Dynasty: Etiquettes*, the Han-dynasty Nuo operas had something new: 120 dancing people from noble families