

中華民俗文物

張其昀題

CHINESE FOLK ART



中華民國國立歷史博物館印行

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THE REPUBLIC OF CHINA

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發行者：何浩天

出版者：中華民國國立歷史博物館

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製版印刷：中華彩色印刷股份有限公司

臺北縣新店市寶橋路二二九號

電話：9150123

版權所有
翻印必究

中華民國六十九年二月 初版

中華民國七十三年八月 再版

序

我國向有文化大國的美譽，承受先民豐盈的文化遺產，文物浩瀚，博大無比。其中民俗文物一項，溯源尤古，代代相傳，難以估計，祇因時代久遠多遭損沒，存留至今的歷史民俗文物，已屬罕見。近年國人鑑於民間藝術之研究，孕涵民族歷史發展之意義甚鉅，競相探討，蔚成風氣，社會人士掀起維護及保存民俗文物的熱潮，實為可喜的現象。

民俗文物的範疇甚為廣泛，包含民俗傳統與民間信仰和民間禮俗等精神意義在內，甚至涉歷民族思想、哲學、宗教、文學、美學、神話傳說等形而上的抽象觀念背景在內，成為民族學專家探討民族特質的重要索引，所以一部民俗文物史，不啻是一部活生生的民族生活史。

國立歷史博物館鑒於倡導民俗藝術，喚起社會大眾對民俗文物的體認與重視，藉此加強國人自尊自信的愛國情操，特於民國六十八年春節，盛大舉辦「中華民俗文物特展」。展覽的主要內容，包括十大項目，即：民間禮俗、樂器、繪畫、雕刻、文房用具、宗教文物、民俗遊藝、古代家具、日用器皿、服飾刺繡等。展品出諸館藏，並得有關機關及各收藏家的全力協助提供，該一展覽的展品計達二千餘件之多，盛況空前。在佈置方面，採取一種系統的陳列方式，介紹我國數十或數百年前的生活概貌；另以「生態方式」將民初婚嫁種種喜氣洋溢的景象，莊嚴而華麗、和諧而典雅的實況，重現在千萬觀眾眼前，尤為中外人士所矚目。

造型古樸、渾厚、充滿民族特色的先民生活用品，代表着五千年以來一脈相承，綿延不絕的中華民族文化，可以讓我們重溫往昔充滿情趣的農業社會，體會到純樸、淳厚的民情風俗。看到一針一線精心繡製的龍鳳花雀圖案的服飾，生動自然，配色妍麗，令人愛不忍釋。一條一絲細密編織的竹籐器物，表達我國各地就地取材、巧手熟練的工藝智慧。又如造形多端的各種碗盤器皿，加上多彩多姿的圖繪，無不有風格常新之感，充分顯示民間大眾創作的逸趣。小巧玲瓏的紫砂茶器、老祖母們常用的炊具、敬天祀神的香爐燭台、琳琅滿目的婦女飾物，在在流露着國人閒雅的生活藝術。林林總總數不盡的民俗器物，飽含濃郁的內在民族情感，使我們有說不出的親切眷戀與息息相關的感受。

鑑於中華民俗文物特展的展品，具有高度水準與藝術造詣，是為難得徵集的珍品，乃精選其中具有代表性，或具有特色的一五〇餘件，分成六大類別，並加解說，精印成冊，以廣介紹。一則提供雅好人士鑑賞，一則以為學者專家研究參考。付梓前夕，爰綴數言以代序，並向所有協助的有關機關與

國立歷史博物館 謹啟

中華民國六十九年二月一日於臺北市南海學園

PREFACE

Our country is reputed to be a great nation of culture, which has inherited an abundant cultural heritage from our forefathers. Among them the folk arts can be traced back to the most ancient times, having been handed down generation by generation. Through the passing of years, most of them were damaged, and the few objects left today are very rare.

Over recent years, my countrymen have realized that the study of folk art is of great significance in preserving Chinese historical and cultural objects. Thus a widespread movement of protecting and preserving the folk arts has been stirred up among the people.

Folk art covers a broad range; it includes folk tradition, folk belief and folk rituals. Furthermore it involves the spiritual aspects of a nation, such as thought, philosophy, religion, literature, esthetics and myth. It becomes an important index for the ethnologist to do research on the ethos of a nation. The history of folk art can be regarded as a vivid history of a nation.

Since the promotion of folk art can arouse the people's attention and appreciation of cultural objects, and thereby enhance their dignity, self-confidence, and patriotism, the National Museum of History held a special exhibition on Chinese Folk Arts during Chinese New Year festival of 1979. The contents of that exhibition were classified into ten categories, namely, folk rituals, musical instruments, paintings, sculpture, Chinese writing utensils, religious objects, folk entertainment, ancient furniture, vessels of daily use, and embroidery. The exhibits were provided partly by our museum, partly from some organizations concerned as well as private collectors. This exhibition with a total of more than two thousand exhibits achieved an unprecedented success.

In arranging the exhibits, we have adopted a systematic form of display in order to introduce the general life style of China both in recent decades and in past centuries. We have also made an "ecological" approach in reproducing the blissful atmosphere, at the same time, solemn, beautiful, and harmonious, of a traditional Chinese wedding ceremony before our audience, thus attracting the attention of people both at home and abroad.

The ancient form of the early people's daily utensils are of design, simple and bold, characteristic of the Chinese people. They represent an unbroken tradition, stretching over five thousand years. Through them we can imagine the simple pleasures of an agricultural society in the past days, and sense the simplicity and purity of its folk customs. On seeing the delicately embroidered clothings with vivid and colorful dragon and phoenix designs, one finds it difficult to tear oneself away.

The carefully woven bamboo utensils show the Chinese people's ability to adapt to their needs whatever materials are at hand and their skillful craftsmanship. The diversity of cooking vessels, decorated with colorful paintings or designs, is timeless in its appeal to us, thoroughly revealing the common people's creative spirit. Those tiny, exquisite things, such as, purple sand tea pots, cooking utensils, incense burners, candle sticks, and women's jewelry, all reveal the leisure and grace of Chinese people's living arts. The countless folk objects contain the rich innate feelings of the people and cause us to feel a sense of closeness with those who made and used them.

In view of the high level of artistic attainment in the exhibition on display and the difficulty in putting them together, we have selected one hundred and fifty of the most representative or characteristic pieces and classified them into six categories, adding explanations, and finally putting them into book form, to make them available to a wider audience. On one hand this provides those who enjoy art with a chance to appreciate it and on the other hand it can serve as a reference book for scholars and experts engaged in research. As this book is going to press, I would like to extend my sincere gratitude to the organizations and collectors who have assisted us in assembling it.

Ho Hao-tien
Director
National Museum of History
February, 1980

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