

Primitive Religious Paintings of YI Nationality

彝族原始宗教绘画

(上) (Volume one)



云南民族民间宗教图像丛书

Yunnan Nationalities Folk Religious Pictures Series

普学旺 龙江莉 编著
玉罕娇 梁红

云南民族出版社

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《云南民族民间宗教图像丛书》

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编者的话

云南少数民族文化源远流长，熠熠生辉，并涵养和濡染着生活在这块神秘土地上的各族人民。但受制于各种因素，众多璀璨的民族文化宝藏至今还散落在民间，亟待人们去发掘。少数民族宗教图像即是深藏在民间的瑰宝之一。为此，我们决定编辑出版《云南民族民间宗教图像丛书》。

本《丛书》拟出版以下数种：《彝族原始宗教绘画》（上下）、《白族本主图像录》（上下）、《纳西族东巴教绘画》（上下）、《瑶族宗教

绘画》、《藏族宗教绘画》、《傣族宗教绘画》等，以本真、新颖、丰富为特色，力图从一种更直观的角度真实展示云南少数民族的宗教传统文化。既为民族文化大省和先进文化建设提供鲜为人知的资料，更为抢救民族文化遗产尽绵薄之力。

云南省少数民族古籍整理出版规划办公室

《云南民族民间宗教图像丛书》编纂委员会

Editor's Words

The culture of the Yunnan Minority nationalities goes back to ancient times. Its splendor has been affecting the ethnic people living in this mysterious land. Nevertheless, restricting by many factors, lots of precious ethnic items are still scattered among the people, waiting to be explored. The folk and religious pictures of minority nationalities are precious. For this reason, we decided to edit and publish the Yunnan Nationalities Folk and Religious Pictures Series.

These series include the following books: Primitive Religious Paintings of the Yi Nationality (two volumes), Pictures of Benzhu of the Bai Nationality (two volumes), Dongba Religious Paintings of the Naxi Nationality (two volumes), Tibetan Religious Paintings, Religious

Paintings of the Dai Nationality, etc. With the characteristics of originality, newness and richness, these books truly display the traditional religious cultures of the Yunnan minority nationalities. By doing this project, we hope we can provide some materials, which were only known to a few, dedicated to the advancement of cultural research of our great province, and try our efforts to rescue and protect the cultural heritage of our nationalities.

Department for Collecting, Publishing and Planning Ancient Documents of Yunnan Ethnic Groups, Yunnan Province

Editing Committee for the Yunnan Nationalities Folk and Religious Pictures Series

前言

在此奉献给读者的是一批长期由彝族民间祭司传承和珍藏，有数百年历史（传承历史已达千年以上）却鲜为人知，濒临消亡却无人继承，内涵庞富却无人问津的彝族原始宗教绘画作品。

彝族是我国西南地区分布较广、人口较多的一个少数民族，历史悠久，文化积淀丰厚，以其长达数千年历史并自成系统的彝文和遗存至今的用这种文字书写的上万卷历史文献典籍而独具历史文化特色。但由于彝文文献大多散藏于民间，主要由彝族祭司毕摩所掌握使用，因此，我们对这份文化遗产的认识确实是很有限的，姑且不说内涵，就是数量和种类至今我们也未能弄清楚。收入此书的彝族原始宗教绘画，就是我们近两三年深入彝族民间调查了解和抢救彝文古籍时发现的珍品。

彝族原始宗教绘画主要保存在彝族祭司毕摩使用的各种经籍之中，尤以《百乐书》（签书）中较具系统性。彝族毕摩在古代彝族“君、臣、师”的政权结构中担任着“师”的角色，精通各种彝文史籍，

是彝族社会中的知识分子，同时他们又是彝族原始宗教各种礼仪的主持者和继承者，并通晓天文、医药、择日、占卜、问卦等民间常用的各种知识。因此，有影响的彝族祭司毕摩一般都有一部供族人求签问卦的《百乐书》，尤以滇南地区较普遍。

《百乐书》一般设签线 32 至 60 根不等，具体多少无特别规定。民间传说有的书签线达 70 根以上，但至今尚未发现。每一签由一幅彩色签画和一段文字（多数为 1 页）构成。签画主要供求签者看图判断签象，文字部分是签卦内容，由祭司毕摩负责讲解。从内容看，部分《百乐书》有相互影响的迹象，但其各自特色亦较明显。从具体某一本《百乐书》中的签画看，不同签画之间没有更多的直接联系，每一幅签画都独自反映一个完整的内容。签画与签卦文字之间的联系亦不太紧密，签卦文字大多涉及近期宜做什么事，而不能做什么事，寿岁多少等，甚至注有求签者抽到此签要支付多少银元才给予解答的内容。签

画则是供求签者看的，它要反映求签者直接能看懂并与其生活紧密相关的涉及生产、婚姻、家庭、仕途等方面的内容，作为签画作者祭司毕摩则又因其在民间充当着人与神、人与鬼的中介，他们对神、鬼比任何人都熟知和了解，并熟悉民族历史文化。这样，毕摩所了解的各种知识也就自然而然地融进了签画之中。因此，签画内容既全面反映了祭司毕摩对天堂（神界）、人间（人界）、地狱（鬼界）的认识及精神世界，又反映了民族的历史和祭司毕摩所生活的那个时代的社会的各个方面。正因如此，签画虽源于“占卜”，但经过漫长的历史发展后，她终于在“占卜”的土壤上绽放出一朵艳丽的奇葩——彝族原始宗教绘画艺术。

这一批原始宗教绘画均属首次发现。对这样一个陌生的领域我们实不敢妄加更多的“整理”和评说，留待有关学科学贤探讨。基于这样一种态度，我们不给绘画取名，用第1签画、第2签画的序号代之。

搜集这一批原始宗教绘画是艰辛的，因祭司毕摩把它作为其祖师们传下的圣物，外人不得随便翻阅。有的毕摩甚至要求我们杀鸡祭献并用酒洗手、洗脸，才准翻看这些古书。因而，许多朋友都为之付出了辛勤的汗水，尤其得到普家学、李金德、白家顺、李亮文、孔令斌、卢朝贵、李正林、普璋开、李增华、普建云、禹学亮、杨六金、张纯德等亲朋好友的帮助，谨致谢意。

编著者

2004年8月10日

Preface

The primitive religious paintings of the Yi nationality that we are presenting to the readers are known by only a few people, even though they are rich in connotation and already have hundreds of years of history. Now they are in danger because there is no successor.

The Yi nationality is an ethnic group with a large population living in the southwest of China. They have a long history and an abundant culture. More than ten thousands volumes of historical documents and ancient books are written in the Yi writing system, which has thousands years of history. A lot of the Yi documents were collected by the Yi people and were mainly used by the Yi priest, 'Bi Mo'. For this reason, our knowledge about this cultural heritage is very limited. Not speaking of the connotation, even the numbers and types of the documents are not very clear. The paintings we collected in this book are those we found in recent years when we researched into the Yi ancient documents.

The primitive religious paintings of the Yi nationality were mainly found in various scriptures used by the Yi priests.

The paintings in the divining book *Bai Le Shu* are more systematic and typical. In the ancient Yi society, the Yi priests played the role of "teacher" in the political power structure of monarch, teacher and subject. Being proficient in Yi historical documents, the 'Bi Mo's' are the intellectuals of Yi society. They have a good knowledge of astronomy, medicine, divination etc, which were practiced widely used by people in their daily lives. At the same time, they are hosts and successors of different kinds of rites of the Yi primitive religion. That's why each Yi priest usually has a divining book *Bai Le Shu*, especially in the south of Yunnan province.

The divining book *Bai Le Shu* usually has 32 to 60 lots. It is said that some *Bai Le Shu* has more than 70 lots, but it was not found till now. Each lot is composed of a colorful picture and a paragraph of writing (usually a page). People who draw the lot make judgment by the picture. The 'Bi Mo' is responsible for explaining the writing contents. From the contents we can find that some divining books *Bai Le Shu* are affected with each other, though each book has its own features. Comparing the lot pictures in one book, we found there is little relation

among them. Each lot picture reflects a complete content. The picture and the writing content of each lot have no relation either. The writing content tells what kind of things you can do and what you cannot, how long you will live, etc. Some writing content even tells how much the lot drawer should pay to get the explanation. The picture is for the lot drawers to look and understand directly. It is about the production, the marriage, the family and the official career, etc, which relating to people's life. The priest Bi Mo, who is the painter of the pictures, is the middleman for the spirit, human and the ghost at the same time. They know the spirits and the ghosts more than any other person. They know the history and culture of the nationality quite well. Their knowledge is integrated into the pictures naturally. So the lot pictures show the Bi Mo's understanding of the heaven (the spirit world), the earth (the human world) and the hell (the ghost world) in a holistic way. Also, the pictures reflect the history of the nationality and all aspects of the society in which the Bi Mo live. Therefore, though the lot pictures were originated from "divining", it became a gorgeous flower blossoming on the soil

of divination after the long history. And the flower is the primitive religious paintings of the Yi nationality.

The primitive religious paintings in this book are all discovered for the first time. To such an unfamiliar field, we dare not dress them or comment on them, but leave it for scholars to study. Based on such a thought, we didn't name the paintings we used ordinal numbers to label them.

It was hard to collect these paintings. The Yi priest regarded them as sacred objects passed down from their ancestors and would not let others see them casually. Some Yi Priests even asked us to kill a chicken as sacrifice, wash our faces and hands before we looked at these ancient books. Lots of friends put in a lot of hard work to collect these paintings. Special thanks go to Mr. Pu Jiaxue, Mr. Li Jinde, Mr. Bai Jiashun, Mr. Li Liangwen, Mr. Ku Lingbing, Mr. Lu Chaogui, Mr. Li Zheng hua, Mr. Pu Jianyun, Mr. Yu Xueliang, Mr. Yang Liuqing, and Mr. Zhang Chunde.

The editors
August 10, 2004

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一、元阳彝族原始宗教绘画之一

书名《百乐书》，意为签书。纵 30cm，横 45cm。按从左至右顺序单页为文，双页为画。共有签画 32 幅，无画名，每幅画上方拴有一签线，供求签者抽用。已有 200 余年历史。前后及边沿残损。由普学旺从云南省元阳县一彝族祭司家征集。今藏云南省少数民族古籍整理出版规划办公室。





元 阳 彝 族 原 始 宗 教 绘 画 之 一



第 1 签 画





第2 签画

第3 签画

第4 签画





元 阳 彝 族 原 始 宗 教 绘 画 之 一



第 5 签画





第6签画
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