

中国少数民族艺术
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黔西北彝族美術

那史·彝文古籍插图

ART OF THE YI PEOPLE IN
NORTHWEST GUIZHOU

ILLUSTRATIONS FROM NASHI AND
THE ANCIENT DOCUMENTS IN YI LANGUAGE



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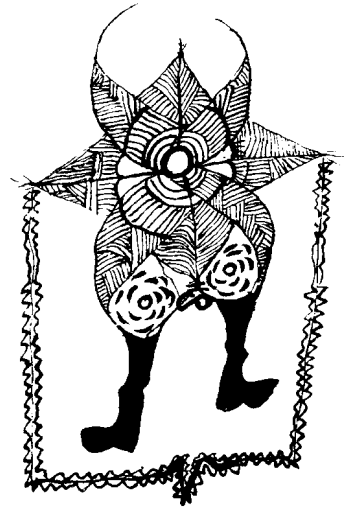
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源遠流長的历史文化
独成体系的艺术风格

龙志毅
九二春

何转华

道傳后人
起来逐步整理出版
山野的珍貴資料搜集
要尽快將散藏于民間和
不可缺少的組成部分
中華民族文化中一個
鮮族古代美術是

The ancient fine art of the Yi Nationality is an indispensable component part of the Chinese culture. It is imperative that the precious materials scattered among the people and in the wild mountainous areas be collected as soon as possible, and be collated and published gradually in order to hand down to the posterity.

—inscribed by Wu Jin—hua

A historic culture of ancient origin and long development; an artistic style of independent system.

—inscribed by Long Zhi—Yi
Spring, 1992

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毛澤東主席在《論十大關係·漢族和少數民族的關係》一文中說：“各個少數民族對中國的歷史都作過貢獻。漢族人口多，也是長期內許多民族混血形成的。”這樣說來，漢族的文化組合中也當然有少數民族文化的成分了。難怪古語云：“中國失禮，求之四夷”。因為中國上古史上的科學文化是來源于漢族產生之前的夷、戎、蠻、狄等“四夷。”

彝族有悠久的歷史，豐富的文化。用古老的彝文寫成的卷帙浩繁的文獻典籍，內容涉及哲學、社會科學，自然科學等方方面面的問題，形成彝族的具有特色的文化體系。彝族文化是祖國寶貴文化遺產的一部份。

中共中央在十一屆三中全會以後，進一步落實黨的民族政策。國務院于1984年發出的第30號文件，要求搶救，整理少數民族古籍。貴州省畢節地區同全國各地一樣，積極貫徹執行國務院的指示，整理翻譯了一批彝文古籍，如《西南志》、《彝族源流》、《物始紀略》、《彝文金石圖錄》等等，受到各方的好評，也引起了外國彝學專家的高度重視，許多學者在撰寫有關文章時，都引用了我們地區出版的彝文翻譯本。這種現象使我們不禁想到晉人常璩在《華陽國志·卷四·南中志》的一句話。他說：“論議好譬喻物，謂之‘夷經’。今南人言論，雖學者亦半引‘夷經’。”由此可見，彝文古籍的寶貴價值不是始自今日，遠在千年前就被一些有識之士所認識和接受了。惜乎，世事滄桑，中間相當長的一段歷史時間，由于各種社會的原因，人們看不到彝文古籍的面貌了。星移斗轉，物換星移幾度春秋，換了人間。中國人民在中國共產黨的領導下，經過二十八年艱苦卓絕的鬥爭，迎來新中國成立的偉大勝利。各族人民獲得了新生，少數民族古籍得以重見天日。彝文古籍自不例外。盡管如此，仍有美中不足。已翻譯出版的彝文古籍僅限于哲學、社會科和自然科等方面的專輯出版。有鑒于此，貴州省畢節地區彝文翻譯組在畢節民委的直接領導下，組成了編委會，經過同志們多年的努力，《黔西北彝族古代美術》一書即將付梓，填補了這方面的空白，使讀者能看到彝族古代美術的面貌，為研究彝族古代美術提供了依據。豐富了祖國的藝術寶庫。這是一件很有意義的事。

彝族的古代美術蘊藏着豐厚的內涵，它既有祖先崇拜、自然崇拜、

圖騰崇拜原始樸素的唯物宇宙觀的深層涵義，又有古代原始藝術的美。我們應該多角度、多層次地去看這些作品。以畫中所表現的圖騰崇拜來說，探討古代美學思想的發端，應從圖騰入手；研究歷史也需要研究圖騰層次。在我國，要從有關三皇五帝、夏、商、周的圖騰記載來區分他們的圖騰層次，已經不可能了。從彝族的圖騰記載中，倒可以看出彝族的衆多圖騰是有層次的，有原生形態、衍生形態和再衍生形態圖騰，從而可以區分出夏、商、周的圖騰和圖騰層次。僅此一例即可表明彝族古代美術的價值了。

不同時代，不同區域，不同的民族有不同的審美觀點，盡管美學價值觀念有所不同，但是人類有史以來的各個階段，各民族在不同的時間，不同的空間所創造的各種風格和各種流派的藝術之間，並不存在先進與落后之分，只有文化觀念的不同和由此而形成的美學價值觀念的區別。

作為觀念形態的美術作品，都是一定的社會生活在作家頭腦中的反映的產物。社會生活有着極其豐富、生動的內容。生活就是美，但彝族先民還不以此為滿足，他們還求一種更帶有普遍性的美，於是運用有效的方法，有表現力的色彩，創作出了作品，籍以表達自己對大自然的理解，表達自己強烈的感情和願望。這就是彝族的古代美術。

《黔西北彝族古代美術》編成之後，編委會向我通報了情況，並要我說幾句話。我看了稿件之後，寫下了自己的感受，謹以之為序。

祿文斌

一九九二年十月

（作者原系畢節地委書記，現任貴州省人大副主任）

PREFACE

When talking about the relationship between the Han nationality and the minorities in his work "On the Ten Major Relationships", Chairman Mao Zedong said, "Each minority group has made its contribution to Chinese history. Though the majority in China, the Han nationality is still formed from a mixture of many minorities." As a result of this, the culture composition of the Han people naturally bears culture components of other minorities. No wonder the saying is often quoted that "When the Confucian ethical code became ineffective, the Middle Kingdom copiously quoted external cultures." This was because the science and culture of ancient Chinese history originated from four peripheral nationalities that had existed before the Han nationality was formed. They were the "Yi" (a nationality in the east), the "Rong" (in the west), "Man" (in the south), and "Di" (in the north).

The Yi nationality has a long-standing history and a wealth of culture. The treasury of ancient books and records written in the old Yi language give wide coverage to philosophy, social science, and natural science, and show the evolution of an independent culture-system with the distinctive national features of the Yi people. This is surely one important element in the treasure-house of the cultural heritage of our motherland.

After the third session of the eleventh congress of the Chinese Communist Party, the Central Committee further developed the nationality policies of the Party. In 1984, the State Council issued Document No. 30 dictating that the ancient books and records of the minority nationalities should be saved and collated. In accord with other parts of the country, the Bijie Prefecture of Guizhou Province has taken very vigorous action to implement the instructions of the State Council to have collated, translated, and published many of the ancient

Yi books, for example, "The History of Yi People In Southwest Cuizhou", "The Origin and Development of the Yi Nationality", "The Outlined Record of the Origin of Nature", and "The Ancient Inscriptions of the Yi Nationality", All these have been well received by readers and highly valued by foreign experts in Yi study. Many scholars have quoted the translation of these Yi books published by our prefecture when writing articles. This reminds us of what Chang Ou — a scholar in the Jin Dynasty said in "The History of the South Middle Kingdom" — the fourth volume of "The History of the Hua Yang Kingdom", "When arguing and commenting, people like to use analogy from 'external classics'. At present, when people from the south talk and argue, even scholars usually quote 'external classics'. This proves that the ancient books written in Yi language are not only valuable today, but were also recognized and received by some scholars with breadth of vision thousands of years ago. Time brings great changes to the world. It is really a pity that people could not see the value of the books written in Yi language for a long historical period owing to various social changes. With the change of the seasons, under the leadership of the Chinese Communist Party, the Chinese people have been able to see the great victory of the foundation of the new China after twenty-eight years' arduous struggle. In this victory, every nationality gains a new life. Thus the books of minorities are being delivered from neglect, and the ancient books of the Yi language are no exception to this. Even so, there is still work to do. The already-published translations of Yi ancient books are confined to some special collections such as those of philosophy, social science and natural science. In view of this, under the leadership of the Minority Affairs Committee of the Bijie prefecture Government, an editing committee has been formed by the Yi language translation group of Bijie Prefec-

ture of Guizhou Province. After years of effort, the book of the "Art of the Yi People in Northwest Guizhou" will now be sent to the printers, thus filling the blanks in this area of study, letting the readers see the features of the ancient art of the Yi people, and providing a basis for the study of the art. This will enrich the art treasure house of our motherland and the book is thus a very meaningful work.

The ancient art of the Yi people has great riches to offer. It shows the meanings of ancestor worship, nature worship, totemism and primitive views of the universe, as well as showing the primitive artistic beauty of ancient times. We should look upon these works from different angles and levels. Take for example the totemism expressed in the painting. To explore the beginning of ancient aesthetical idea, one should start with totems. To study history, one needs to study the classification of totems. In our country, it is impossible to distinguish the different of totem development from the records of totems for the respective periods of the Three Emperors and the Five Supreme Beings, the Xia Dynasty, the Shang Dynasty, and the Zhou Dynasty while it is possible to understand the classification of the totems of the Yi people. From their records of totems, we are able to distinguish prototypical, evolved, and regenerated classes development. By itself, this example is enough to make clear the value of the ancient art of the Yi nationality.

Different nationalities of different regions in different times bear different aesthetic standards. However, there is no advancement and backwardness of the arts of different schools and styles created in different places and times by different nationalities during the vast experience of human history, but for the differences conceptions of culture and consequently of aesthetic standards.

Being forms of ideology, works of art are reproductions of the so-

cial environment of their creators. Each social environment is very rich and vivid in its contents. Life is beauty itself. However, the Yi ancestors were not satisfied with this. They still wanted to seek a more universal beauty, and so, they created artistic works to express their understanding of nature and their intense feelings and strong hopes by perfecting ways of using colours that could express strength. This was the thought behind the ancient art of the Yi nationality.

After the compilation of the "Ancient Art of Yi People in Northwest Guizhou", the editing committee circulated a report and asked me to say a few words. After reading the manuscript, I am writing down my own impressions as a preface to this book.

Lu Wen—bin

Note: Mr. Lu Wen—bin was the former general Party Secretary of the Bijie Prefectural Committee, and is now the deputy director of the Peoples' Congress of Guizhou Province.

前言



彝族有古老的文字。彝族先民在用自己創造的文字記錄認識世界、改造世界的歷史，留下卷帙浩繁的文獻典籍的同時，還留下了絢麗多彩的古代美術。它同樣是中華民族文化藝術遺產寶庫的重要組成部分。隨着彝文古籍的大量整理出版發行，人們逐漸認識到彝族歷史文獻的重要價值，彝族先民留下的許多珍貴的美術作品，卻鮮為世人所知。

畢節地區彝文翻譯組經過長期的探索，決定搜集出版《黔西北彝族美術》畫冊。分為《那史·彝文古籍插圖》、《石木雕刻》、《工藝作品》三卷，計劃于 1995 年前分別出版。

作為第一卷出版的《那史·彝文古籍插圖》卷經過我區彝文工作者艱辛的努力，在搜集全區幸存的 4000 多冊彝文古籍資料中，進行整理工作時整理的部分彝文古籍插圖和那史。由陳長友、王繼超、楊介宇等同志于一九九一年起開始組織拍攝了一千多幅插圖和那史照片，再從中精選 489 幅匯編成冊的，今天已同讀者見面了。

僅從我們搜集整理的這些美術資料來看，作為藝術視覺符號，作為形象載體的各類美術作品，無不充分展現彝族的古老文化藝術風貌，展現彝族美術獨具特色的基本藝術形態，積極進取，富于開拓的民族群體精神，全民族性的審美理想追求。

彝族的美術創作，以健康、飽滿、實在的形式，以廣泛的題材，豐富的內容，反映彝族世代代認識自然，改造自然的活動。作者以明確的目的，成功地運用直覺和視覺繪畫藝術創作出思想內涵極其深刻，反映豐富多彩生活的作品，至今仍有重要借鑒作用。

藝術地再現傳統的文化內涵，是彝族古代美術的又一特色。神秘的遠古傳說，五彩繽紛的大自然，人在自然界的生產生活活動，社會各階層人物的精神風貌，無一不是作品反映的主題。作品寫實傳意，大膽的探索，無拘無束的藝術創作，藝術語言的自如運用，隨心所欲地創造“第二自然”，使作品有較強的生命力和永久性的審美魅力。彝族古代美術創作中表現出來的積極向上、勇于探索、勇于開拓的精神，對於我們今天的社會主義物質文明和精神文明建設，繁榮社會主義文藝創作仍然十分必要。

由于客觀和歷史的原因，彝族美術的一些表現形式，如繪畫，沒能得到進一步的發展，但就其大量的那史，書籍插圖，卻不失獨成體系，具有自己風格的特點。它無論用色（黑、白、蘭、紅、黃——漆畫用色特點）、用綫、構圖，還是主題內容，在具有強烈的東方藝術特點的同時，完整地保持了自己獨特的藝術體系。

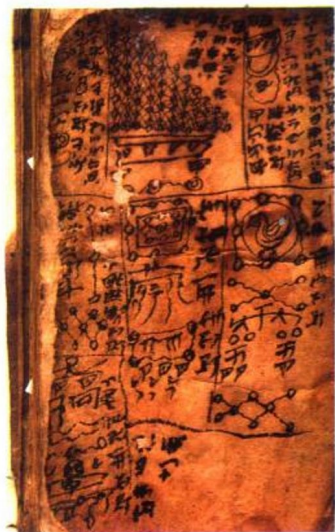
彝族古代美術的創作，其思路和表現形式與現代繪畫藝術，在某些方面有着驚人的雷同，從這個意義上說，通過《黔西北彝族美術》的出版，加之進一步發掘、發展一兩個畫種，搶救一些具有地方和民族特色的傳統工藝，其前景大為可觀。不僅有着重要的藝術價值，還有着不可忽視的經濟價值。

《黔西北彝族美術》的出版，是一項開拓性的工作，在我國還是第一次，它理直氣壯地填補了中國美術史，特別是彝族美術史上的空白。正因為如此，我們在出版時，漢譯彝文題目和簡介加上了英譯，意在向中外系統介紹彝族古代的藝術成就，進一步弘揚中華民族的傳統文化藝術。

《那史·彝文古籍插圖》是由貴州人民出版社美術部出版發行的。國家民委副主任伍精華，中共貴州省委副書記龍志毅，貴州省人大副主任祿文斌分別題詞作。畢節地區彝文翻譯組王子國參加了部分稿件的搜集和翻譯工作。王運權、王仁舉、馬昌達等同志參加審稿。畢節師專東人達同志、吳學軍同志（英語主譯）主持并參加了有羅浪激、唐雲、張義君、任光照同志參加的英語翻譯工作。

此書的介紹及編排，不足之處在所難免，熱忱希望有關行家不吝賜教。

《黔西北彝族美術·那史·彝文古籍插圖》編委
一九九二年十二月



FOREWORD



The Yi people have their own written language for thousands of years. Their ancestors used the language to record how they recognized and changed the world. While leaving us a great deal of ancient documents and records, they also passed down rich and colourful ancient artistic works, which is surely one important element in the Chinese people's treasure — house of the cultural and artistic heritage. With the collations and publications of more and more ancient documents in Yi language, people are getting to know the important values of the Yi people's history. However, a lot of valuable fine art works left by the Yi ancestors are still little known to the world. After a long and arduous explorations and arrangements, Bijie Prefectural Yi Language Translation Group decided to publish this picture book titled as "Art of The Yi People In Northwest Guizhou", which will be printed in three volumes named "Illustrations From Nashi And The Ancient Documents In Yi Language", "Works of Art and Crafts", and "Wood And Stone Carvings". They will come off the press around 1995.

The first volume "Illustrations From Nashi And The Ancient Documents In Yi Language" is part of the illustrations among the ancient documents and Nashi, which are arranged by Bijie Prefectural Yi language scholars who worked with arduous efforts in more than 4,000 of the Yi language ancient documents and materials which fortunately remained in the whole prefecture.

Since 1991, Mr Chen Zhangyou, Mr Wang Jicao and Mr Yang Jieyu took more than 1,000 pictures from Nashi and the illustrations in the ancient books. Among these pictures, we meticulously selected 489 and compiled into this book.

Just taking a look at the artistic materials which are used as artistic visual symbols and image carriers of various artistic works, we