

历史的印痕

最后的文面人

撰文 陈瑞金 罗金合
摄影 杨发顺 罗金合

Imprints of History
— The Last Face-
Tattooed Women

中国旅游出版社
CHINA TRAVEL & TOURISM PRESS



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责任编辑: 张 锋
撰 文: 陈瑞金 罗金合
翻 译: 王寓帆
装帧设计: 张 锋
摄 影: 杨发顺 罗金合
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作 者: 杨发顺 罗金合

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撩开文面女神秘的面纱

UNVEILING THE MYSTERY OF FACE-TATTOOED WOMEN

独龙族是我国人口稀少的一个民族，主要居住于云南省贡山县境内的独龙江两岸，部分散居在临近的维西县和察隅等地。

独龙江流域山脉纵横，水急路险，交通极为不便。从内地到独龙江，路途遥远，山路难攀。由于交通闭塞的缘故，过去很少有人深入到独龙江地区。清代以前的文献资料，关于独龙族的记载也就稀少。光绪三十四年(1908年)，阿墩子弹压委员夏瑚赴独龙江巡视，于当年7月至独龙江的学哇当村，带着部属顺江南下直至独龙江的最南端坎底。他考察了独龙江全境，较为详细记述了独龙族的居住环境、生活状况、生产方式以及独龙族的风土人情。在他所著的《怒俅边隘详情》里，记录了独龙江地区女子文面的实情。继夏瑚之后，民国时期，社会和人类学研究者相继深入到独龙江进行考察，作了文字的记录和著说。1949年后，调查研究独龙族社会经济各方面的专家学者逐渐增多，所记录独龙族各方面的材料和著作日臻丰富完备。考察者们不同程度地记述了独龙族文面的见闻。有的研究者还专事摄影，将文面者拍摄下来，保留了永久性文面图像。

文面是独龙族一种独特的风俗文化。妇女有文面的习俗，凡女孩到十二三岁就要行佩刺文，在脸上行刺花纹。文面时，先用选好的竹签或树针蘸调和的锅烟灰在文脸者的脸上描好文型图，到墨迹干后行刺文者左手

拿刺针，右手持拍针棍沿着纹路拍打刺针，每刺一线即把血水拭去，紧接着敷以锅烟灰及蓝色染料拌和的“墨汁”。文印刺好经过几天创口脱痂。此时肉皮上即呈现出黑色和青靛色的斑痕，这斑痕永远留在脸上，便成了面纹。



1. 高黎贡山与担当力卡山之间的独龙江

1. The Dulong River meanders between Gaoligong and Dandanglika Mountains.

在原始氏族社会里，某些氏族或部落，常常把面刺青纹看作是美和区分氏族的象征，独龙族妇女文面，据调查有三种说法：一说是区分氏族的象征；一说是独龙族以文面为美；另一说是怕异族来抢婚，为毁容逃避劫难。对于这三种说法如何理解，现尚无定论。独龙族文面产生于何时，没有较早的文字记载，也无可靠的说法。但我国其他一些少数民族文身习俗的记载较早，我们可

以从我国其他少数民族和国外文身习俗记载进行比较和分析，以此推断独龙族文面习俗的原型。

较早记述我国少数民族各方面情况的书有《礼记》和《汉书》等。《汉书》对西南少数民族文身习俗亦有记载。《汉书·地理志》：“文身断发，以避蛟龙之害”。《后汉书·西南夷传》“种人皆画其身，象龙文”。《汉书·严助传》“越，方外之地，断发文身之民也”。《淮南子·原道训》“九疑之南，陆事寡而水事众，于是人民断发文身，以象鳞虫”。《隋书·琉球国传》有：“以墨黥手为虫、蛇之文。”这些文献皆记载了以龙蛇为高尚，用其形画于身，并刺进肉皮里，让其永远保留在身上，成为黥文的情况。这些是对我国部分少数民族以动物为借助对象，克灾降恶，保其安康做法的记录。这种以图腾崇拜为象征的文身法，产生于原始氏族社会时期。独龙族，史学界研究认为是属于古代氏羌系，他们的祖辈由东方逐渐向西迁徙，经历了民族融合，迁徙流动的漫长时期，后才居住于独龙江流域。《新唐书·南蛮传下》有如下记载：“三濮者，在云南徼外千五百里。有文面濮，俗镂面，以青涅之，赤口濮，裸身而折齿，黥其唇使赤。”有考说“文面濮”是指独龙族。他们进到独龙江地区之前与其他的少数民族相互交往与融合，同属西南夷。独龙族与其周围文身文面的民



族，来自同一祖先，较为突出的是怒族。乾隆《丽江府志略》上卷《官师略·附种人》载：“怒人，居怒江边，与澜沧江相近。男女十年后，皆面刺龙凤花纹。”几种先辈参错而居，相互有着渊源的关系，各种生活习性相承沿袭，往后随着时间的推移和自然环境的改变才发展成为不同的民族。独龙族妇女文面习俗的起源，应该为其先祖迁到独龙江地区定居之前就有之，它是因受其先辈的影响而保留下来文俗的变异发展，其文面习俗与其他少数民族文身习俗的产生和演变有着相同的脉络，历史悠久，非现代才有。独龙族妇女文面也应是属于显示美观和区分民族的象征范畴，是民族风俗文化积淀而形成的。夏瑚在《怒俅边隘详情》里，记录了独龙江妇女文面图形的不同。“上江女子头面鼻梁两颧上下唇，均刺花纹，取青草汁和锅烟，揉擦入内，成黑蓝色，洗之不去；下江一带妇女，则惟刺上下唇。”又说狄子江“女子面文，只鼻尖刺一圈，下唇刺二三路不等”；脱落江“惟女子面文，只刺下唇一二路”。独龙族所居住的独龙江地域广，现在还能看到的文面老人的文脸，独龙江上游妇女全脸花纹图案，图形好像是飞翔的蝴蝶，以鼻梁为轴心，头须形状明显，两边为展开的花蝶翅膀；下游下游妇女全脸图形逐渐淡化，只刺鼻尖或下唇一二路的。按其氏族居住不同地域表现出的文面图形的区别，可以印证独龙族妇女文面有区分氏族特征的作用。

人类社会不断地向前发展，对自然界的认识不断加深，由对自然现象的不理解到理

2. 最古老的溜索

2. An age-old sliding chain.

解，由屈服于自然到改变自然的过程，人们的崇拜信仰也发生了变化，由原始氏族初期的图腾崇拜发展到祖先崇拜。人类从屈服自然到改变自然的历史进程中，图腾的内容也随之产生了变化，以图腾崇拜为象征的文身也逐渐转化为以文身来表现美的特征。所文者不仅文于身上，还文于面部和手脚等部位了。图形已由原来单纯崇拜高尚动物龙蛇到各种花纹图形，以更加鲜明美丽的特征显现感情的美、装饰的美。文身习俗在少数民族中的普遍性和文身习俗产生、发展、变化与人类生活经济和环境有着紧密的关系。唐代及以后的历史文献记载中我们可以看到，文身文面的转化以及以文面为美的文字更加明朗。元代李京《云南志略》：“金裹两齿，谓之金齿蛮；漆其齿者，谓之漆齿蛮；文其面者，谓之绣面蛮；绣其足者，谓之花脚蛮；彩缯分撮其发者，谓之花角蛮。”从这些文字中，我们可以窥见到云南少数民族文身文面的变化情况。

《百夷传》：“其首皆髡，胫皆黥。不髡者杀之，不黥者众叱笑，比之妇人……车里亦谓小百夷，其俗刺额、黑齿、剪发，状如头蛇。”台湾高山族姑娘出嫁前要文面，两颊用针刺为网状型，叫刺嘴箍，不刺男子不娶。日本阿努族妇女以口涂锅底灰为美，女子在结婚前，进行三次涂锅底灰的手术，用小刀在唇上割一道道口子，擦干血水后涂上锅底灰，刀伤愈后就永不脱色，以此为美。这些民族以文面为美，是为美感的享受。文者不是个别的，而是普遍性，“不黥者众叱笑”或不被男子娶嫁。樊绰《蛮书》中记载：“绣面蛮，初生后出月，以针刺面，以青黛涂之，如绣状。”小孩满月就得行文黥，如刺刺绣般好看。

以上文面民族所使用的文法和原料，与独龙族妇女的文面基本相似，文于面部者，颜色选取锅底灰。两相对照，独龙族妇女的文面习俗也是出自文身习俗转型后的产物，已从图腾崇拜象征转向以美为需要表露的女人文面习俗。独龙族妇女文面如今尚有，2003年7—8月间，罗金合先生深入到独龙江地区，在当地向导的带领下，把尚有的女人文面老人

3. 独龙族妇女

3. A mother of the Dulong ethnic group.



全部进行拍照，留下了珍贵的资料。从现今仍还活着的65位独龙族女人文面者，保留在脸上的花纹图形可以看出纹路细腻清晰，图形规则有序，以鼻梁为轴，两边形成对称均匀的美丽图案，犹如绣花般细致认真，用弧形、曲线、点有机组合布在脸上，而成美容式的装点，不是胡乱无规则地文于面部。此类面纹是不会让人产生畏惧或厌恶反感，



4. 文面的场景

4. A scene of face-tattooing.

而是一种美的感觉。独龙族妇女文面的年龄选择，恰好是她们处于爱美时期。从生理学来看，女孩在十二三岁时，正是她们心理发生变化，萌发美感，爱美的突发阶段。这时，她们需要美的表露，美的装饰，以求美的享

受。她们以文面显示爱，正是爱美的一种特殊表露，不应该把独龙妇女文面的美，理解为一种破相形的丑态。《永昌府文征》：“各江女子多有刺面部或上下唇成黑蓝花纹以为美者，不论男女头部均喜系砗磲烧料为饰，此则俅夷之风土人情也。”《云南边地问题研究》：“女子头面鼻梁两颧及上下唇均刺制花纹。”又说：“见妇女面上黥刺花纹之

事，乃今始于曲中得见之，夫装饰身体，此助美饰。”《滇缅北段未定界境内之现状》：“自高黎贡山以西，女子脸皆以刺刺小孔，涂黑色，使成花纹以为美观，否则必然人所笑耳。”

考察独龙江妇女，所得的第一手资料，是真实的直观的见闻，客观地反映了独龙江

族妇女文面是为了表现美。纵观独龙江族妇女文面文献记载，是从清代末期开始至民国年间，逐渐丰富完整。尚未发现文面是为了逃避异族抢掳的文字，而这一说法是解放后才出现的解释，是受阶级斗争论的影响而产生的“文面逃避异族抢婚”说法，本身缺少依据，是不可取的。民俗文化作为人类的社会文化事象，与人类生产、生活的关系极为密切，是客观物质生活的精神反映。独龙族妇女的文面有其产生、发展、变异直至逐渐消亡的过程，是经历了漫长的历史演变。独龙族社会发展缓慢，经济滞后，解放前生活还处于半原始状态。物质条件的限制，无法追求物质装饰的美，独龙族妇女便选择在自己身体上，用有限的条件去文刺以表现美。

综上所述，独龙族妇女文面的产生、形成、发展、变化直至逐渐消亡，经历了漫长的历史时期。是人类处于原始氏族时期图腾崇拜的产物，由图腾崇拜转为美的装饰的文面习俗，是具有区分氏族特征和妇女美的象征标志。

The Dulong ethnic group is one of the smallest ethnic groups of China, mainly inhabiting the Dulong River Valley in the Gongshan Dulong and Nu Autonomous County in northwestern Yunnan Province. There are also a small number of them distributed in Weixi, Chayu, and other nearby counties.

With crisscrossed mountains and rapid, torrential currents, the Dulong River Valley has an inconvenient transportation, and the access from inland areas to the Dulong River is far and difficult. Due to the closed communications, this area was rarely visited by outsiders in the past. Very few historical records before the Qing Dynasty (1644 - 1911) have

been found regarding this ethnic group. In July 1908, the 34th year during the reign of Qing Emperor Guangxu, an official named Xia Hu paid an inspection visit to the Dulong River. He visited the entire territory of the river valley, including Xuewadang Village and Kandi, the southernmost tip of the Dulong River. Based on his investigations, he wrote a book, giving a detailed account of the residential environment, living conditions, production modes, and folk customs of the Dulong people. Also recorded in the book were face-tattooed women in this area. Following Xia Hu, sociologists and anthropologists during the period of the Republic of China (1912-1949) conducted investigations along the Dulong River, leaving written records and books in this regard. After New China was founded in 1949, an increasing number of experts and scholars have been engaged in the investigation and research on the social and economic situations of the Dulong ethnic group, and records and documents on the Dulong people have been enriched. The researchers devoted much of their work to the face-tattooing phenomenon of this ethnic group, and some have taken photos for face-tattooed women, leaving a perpetual image for this mysterious feature.

Face-tattooing was a historic custom unique to the Dulong ethnic group. When a girl reached the age of twelve or thirteen, she had her face tattooed. Firstly, the practitioner would use a bamboo stick or pine needle to dip the mixed burning ash and sketch out the design on the face of the girl. When the ink is dried, the practitioner would hold a needle in left hand and use a stick in right hand to clap the needle. After every line of the design was finished, he or she immediately cleared away the blood and applied a kind of "ink," which was a mixture of burning ash and blue dyestuff, to the wounds. After wound decrustation several days later, black and dark-blue scars were left on the skin, becoming an inerasable tattoo design.

During the Primitive Society, some communes or tribes used to view tattooed face as a symbol of beauty of a mark of tribe. According to investigations, the proven implications of face-tattooing of the Dulong people fall into three possibilities: a mark for distinguishing a tribe from others, a symbol of beauty, and a disfigurement attempt to escape from being plundered by exotic tribes for marriage. So far, no historical written documents or reliable reasons can

According to the narration in the book, "customs of tattooing body and cutting hair were attempts to avoid the invasion of the mythical flood dragon." Some other historical documents also give accounts of the fact that some of the Chinese minorities tend to tattoo their bodies with the design of animals as a token of warding off disasters and ensuring a peaceful life. Such a tattoo custom symbolized by totem worship derives from the Primitive Society. The Dulong ethnic group



5. 迪政当的文面妇女

5. Face-tattooed women in Dizhengdang.

explain the origin of the Dulong face-tattooing custom, but we can compare and analyze the records of tattoo history of other Chinese minorities and foreign tattoo customs, so as to determine the origin of this custom of the Dulong people.

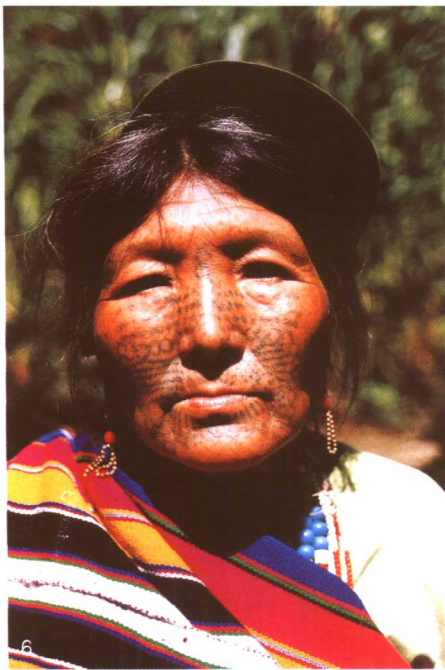
The History of the Han Dynasty, an earlier book on Chinese ethnic minorities, has records on the tattoo customs of the minorities in southwestern China.

is considered by historians as a clan of the ancient Diqiang people. Their ancestors migrated from east to west, and after a long period of ethnic amalgamation and migration, they finally settled down in the Dulong River Valley. According to the records on the *New Book of the Tang Dynasty*, a face-tattooing tribe

moved in from hundreds of kilometers away from Yunnan. And this face-tattooing tribe was later proven to be the Dulong people. The Dulong people shared the same ancestors with other tattooing ethnic groups, most famous of which was the Nu ethnic group. According to the "Annals of Lijiang Prefecture" dating to the reign of Qing Emperor Qianlong, both men and women of the Nu people, inhabiting the banks of the Nujiang River, tattooed their faces with dragon and phoenix designs when they turned 10. Along with the passage of time and changes in natural environments, the ancestors of these ethnic groups gradually developed into different peoples. The face-tattooing custom of the Dulong women originated prior to the time when their ancestors migrated to the Dulong River Valley and its development shares the common process with that of other tattooing minorities. And this custom should be attributed to an intention of demonstrating beauty and distinguishing from other tribes, resulting from the deposit of ethnic cultures. In Xia Hu's book, there are clear descriptions of the varying face-tattoo designs of the Dulong people. "The upper-stream women have tattoos on both sides of their nose bridges and on their lips, while the lower-stream women only have tattoos on their lips; the women living by the Dizi River have a circle of tattoo on nose tips and a few lines on the lower lips, while those living by the Tuoluo River only tattoo their lower lips with a line or two." The Dulong River Valley, where the Dulong people inhabit, has a vast territory, and even today, we can still find face-tattooed senior women. The women living in the upper reaches of the Dulong River usually have tattoos all across their faces, in the shape of a flying butterfly, with wings spreading around nose-bridge as the axis. Those living in the lower reaches of the river have much less tattoos. The fact that women of different clans have different tattoo designs can testify that face-tattooing custom of the Dulong people plays a role in dis-

tinguishing different clans.

As human society evolves, people have constantly deepened their understanding of nature as well as natural phenomena. They have experienced a process from succumbing nature to altering nature, and their faiths have also changes, from primitive totem



6. 文面妇女

6. A face-tattooed woman.

worship to ancestor worship. People's outlook of the world has changed from naturalism, characterized by a submission to nature, to socialism, characterized by a will of changing nature. The tattoo custom symbolized by totem worship has gradually turned to showcase beauty through tattoo. In addition to body, tattoo designs are also found on faces, hands, and feet. The designs have been expanded from the previous

auspicious, noble animals to various flowers, so as to better display the affective beauty and decorative beauty. The birth, development, and changes of the tattoo custom were closely associated with the living, economy, and environment of human beings. Historical documents of and after the Tang Dynasty show more detailed accounts of the development of body-tattooing and face-tattooing. In his *Chronicle of Yunnan*, Li Jing of the Yuan Dynasty wrote, "People with two gilded teeth are called Gold-Teeth Minority; those having their teeth lacquered are called Lacquer-Teeth Minority; those having their faces tattooed are called Face-Tattooed Minority; those having their feet embroidered are called Flowery-Foot Minority; and those having their hair dyed are called Flowery-Horn Minority."

Before being married, women of the Gaoshan ethnic group in Taiwan had their cheeks tattooed, otherwise men would not marry them. Women of the Anu ethnic group in Japan took the application of pan-bottom ash on lips as beauty. Before marriage, they would take three times of operation. Their lips were cut by small knives, and pan-bottom ash was then applied on the wounds after the blood was wiped out. The dark color would never fade. Similarly, men would not marry a woman who was not tattooed. For some minorities, as they were a month old, babies were tattooed on face, and the designs were thought to be as beautiful as embroideries.

The methods and materials used for face-tattooing of the above-mentioned ethnic groups are similar to those of the Dulong people. In addition, the face-tattoo custom of the Dulong women was also a product of the transition of tattooing custom from totem worship to beauty demonstration. Some of the face-tattooed women of the Dulong ethnic group are still alive today. In July and August 2003, Luo Jinhe visited the depth of the Dulong River Valley. Thanks to the introduction of local guide, Luo took photos for all the 65 existing face-tattooed women. The tattoo de-

signs feature clear, exquisite lines and symmetrical patterns on both sides of the bridges of noses. A delicate blending of arcs, curves, and dots, the designs look like embroidered flowers adorning the faces. Instead of fear or aversion, these designs give viewers a feeling of beauty. The age of the Dulong women to have their faces tattooed, 12 or 13, coincided with the stage in which they became aware of the aesthetics and began to pursue beauty. They need a display of beauty and beautiful decorations, so as to seek an enjoyment of beauty. Face-tattooing thus became their special way of pursuing and showing beauty. Therefore, the tattooed faces of the Dulong women should not be misunderstood to be

marred, ugly images. As the book *Study of Yunnan Frontier Issues* stated, "The tattoos on the women's faces are actually adornments that add beauty to them." As *The Current Situations of the Undetermined Frontier between Yunnan and Burma* stated, "Women west of Gaoligong Mountain all have tattoos on their faces, which are black designs as decorations. Otherwise they will be ridiculed."

The first-hand materials obtained by the investigators to the Dulong River area proved that the reason of Dulong women's face-tattooing was demonstrating beauty, with no evidence of escaping from being plundered by exotic tribes for marriage. The rumor that Dulong women's face-



tattooing was an attempt to escape from being plundered by exotic tribes for marriage actually resulted from the influence of the "class struggle theory," and no written document can support it. So, this is a fallacy. As a phenomenon of human society, folk culture is closely associated with the living and production of human beings and is an objective spiritual reflection of the material life. The face-

tattooing culture of the Dulong women experienced a long period of evolution, from birth to development, variation, and extermination. The Dulong ethnic group saw a slow social development and an undeveloped economy. Before liberation, the Dulong people lived in a half-primitive

status. Due to the restriction of their economic conditions, the Dulong women were unable to pursue the beauty brought by material decorations. So they chose their own bodies and display beauty by tattoos.

In general, the Dulong women's face-tattooing, which experienced a long history, was a product of totem worship during the primitive age, a tattooing

custom that transformed from totem worship to beauty decoration, and a symbol for distinguishing different clans and demonstrating beauty.

7. 相亲路上

7. On the way to a blind date.

遥远的独龙江

THE MIRACULOUS DULONG RIVER

在云南西北部高黎贡山西边，有一块鲜为人知的净土，在莽莽的森林里，丝丝云雾与袅袅的炊烟交织在一起，鸡犬的叫声与鸟

儿的歌唱共同形成了一个恬静的境界，在这个令人魂牵梦萦的峡谷里，滔滔江水翻卷着白里透绿的浪花，两岸居住着我国人口较少

的民族——独龙族。独龙族人民用虔诚的心呵护着这里的一山一水，一草一木，守护着他们美丽的家园。



发源于西藏自治区察隅县的独龙江，从两省区交界处进入云南贡山独龙族自治县独龙江乡，在我国境内总长178.6公里，从马库村钦朗当社出境流入缅甸，独龙江乡因独龙江纵贯其间而得名，它的东岸是巍峨峻秀的高黎贡山，西岸是逶迤雄伟的担当力卡山。两山南北逶迤，绵延起伏，山峦巍峨，林海浩瀚。从山脚到山顶相对高差3804米，气候类型多样，从河谷到山顶，可以划分出从南亚热带到高山亚寒带的7个垂直气候带，相应形成了明显的植物垂直带谱景观，是我国古老、珍稀动植物的集萃地之一，也是我国目前常绿阔叶林保存最完好、最完整、森林类型组合最丰富、结构功能相对最稳定的地区之一。由于大多数支流谷地内植被覆盖较好，所以独龙江一年四季河水清澈，如缎似玉。上游湍急，河谷狭长，两岸峰陡岭峻，中段河谷底部比上段和下段略宽，下段坡陡、滩多，水势汹涌湍急，远望江水，如同水从天降。江边飞瀑林立，花草如茵，野果遍地，群兽嬉戏，山雀欢歌……。

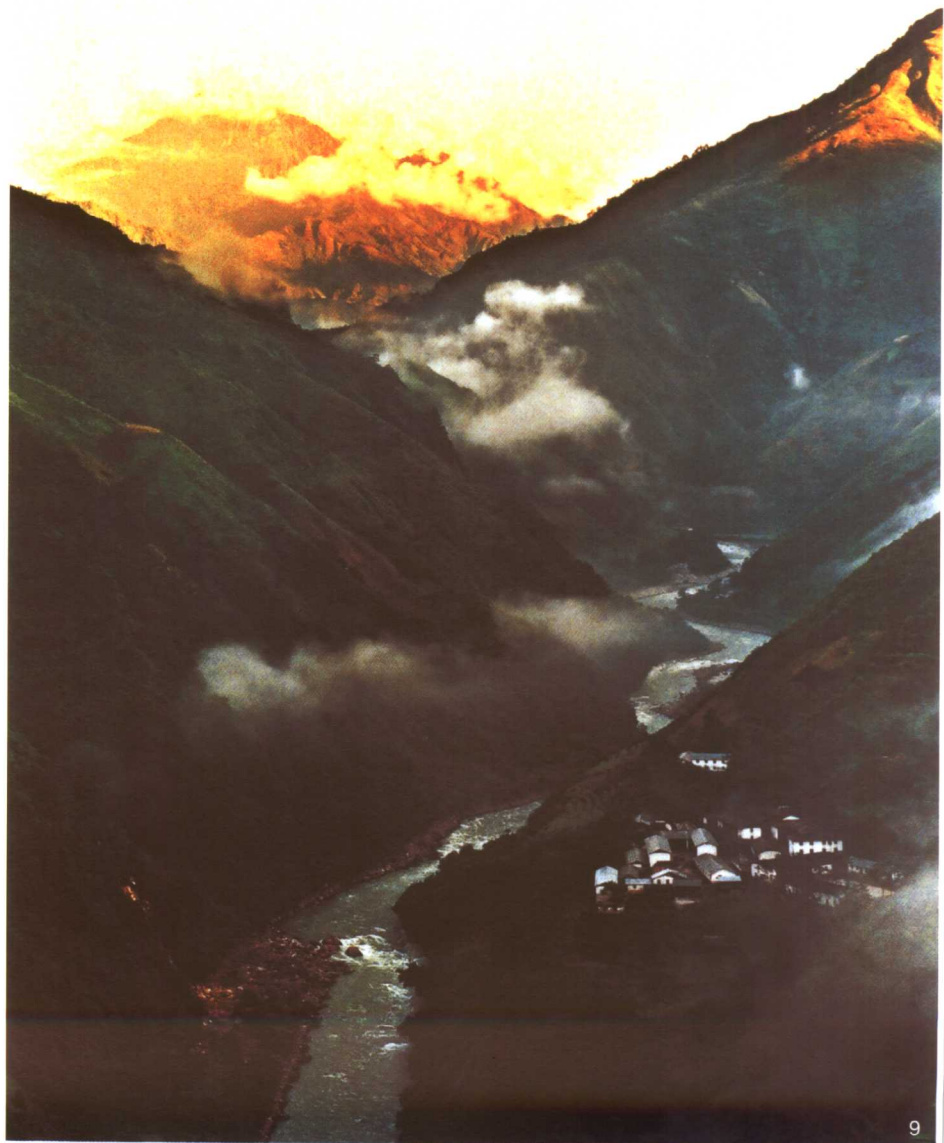
世代居住在独龙江畔的独龙族，长年与河谷、大山和野生动植物相伴，保持着原始古朴的生活习俗。其打猎的弩弓是用黄桑木做成，住的房子是用竹子和茅草盖的，披的独龙毯是用野生麻类织成的，董棕粉和野果是用来充饥的。几百年来，勤劳勇敢、正直善良的独龙族同胞在独龙江两岸与大自然顽强拼搏，代代生息在独龙江，形成了如文面、

8. 独龙江西岸的担当力卡山

8. Mt. Dandanglika towering on the western bank of the Dulong River.

9. 独龙江峡谷巴坡地段

9. The Bapo Section of the Dulong River Gorge.





10

剽牛祭天等独特的文化和风俗，独龙江峡谷被披上了一层神秘的面纱，被外界人称为“化外之地”。

In the west of Gaoligong Mountain in northwestern Yunnan Province, there is a little-known land of

peace. In the vast forests, mists, clouds, and smokes from kitchen chimneys mingle together, with the accompaniment of the barks of dogs and singing of birds. Torrential waves surge in the deep valley of the Dulong River, which nurtures the Dulong people, one of the ethnic groups with the smallest population in China. With all their heart and soul, the Dulong people

preserve and protect every mountain, river, grass, and tree in their beautiful homeland.

Originating from Chayu County, the Tibet Autonomous Region, the Dulong River enters Yunnan Province from Dulongjiang Township in the Gongshan Dulong Autonomous County. It measures 178.6 kilometers in Chinese territory and flows into

Myanmar after exiting China. On the east bank of the river is the beautiful Gaoligong Mountain, and on the west bank, the majestic Dandanglika Mountain. These two mountains encompass range upon range of peaks and boundless seas of forests. Because of a relative drop from the summit to the foot being 3,804 meters, the weather from river valley to the mountain summit falls into seven vertical zones of climate, from southern subtropical zone to alpine subfrigid zone, and distinct band-spectrum floral landscapes form accordingly. This is one of the places in China that congregate ancient and rare plants and animals and one of the places with the best-preserved, most complete evergreen broad-leaf forests, the richest forest types, and the most stable functions. Most of the tributary valleys of the river are covered with exuberant plants, therefore, the river is jade-like clear all the year round. The upper reaches feature rapid currents, long and narrow valley, and precipitous peaks on both banks. The middle section has a comparably broader bottom. And the lower reaches feature a steep slope, a large number of shoals, and surging tides. Viewed from afar, the river looks like water running down from the sky. On the riversides are flying waterfalls, blooming flowers, numerous wild fruits, flocks of animals, and singing birds....

The Dulong people inhabit the river banks generation after generation, amongst the river valleys, mountains, and wildlife. Today, they still retain primitive, simple lifestyles and customs. Their bows and arrows for hunting are made of mulberry wood; their



10. 独龙江峡谷龙原地段

11. 独龙江两岸森林茂密，环境十分秀美

10. The Longyuan Section of the Dulong River Gorge.

11. Both banks of the Dulong River present enchanting scenery featuring exuberant forests.

houses are constructed with bamboo and thatched grass; their carpets are woven with wild gunny; and they pick wild fruit to allay their hunger. For hun-

dreds of years, the diligent and brave Dulong people have struggled with nature and developed their own culture and customs, such as face-tattooing and sac-

rificing ox for worshipping the heaven, which cover the Dulong River Valley with a mysterious veil.



12. 独龙江河谷（龙元地段）
12. The Dulong River Gorge (Longyuan Section).



13

13. 原始森林中的野生独龙牛

13. Wild Dulong Ox inhabiting a primitive forest.