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CIRCLE OF FIRE



上海徐汇非物质文化遗产

Intangible Cultural Heritage in Xuhui District, Shanghai

上海文化出版社

SHANGHAI CULTURE PUBLISHING HOUSE



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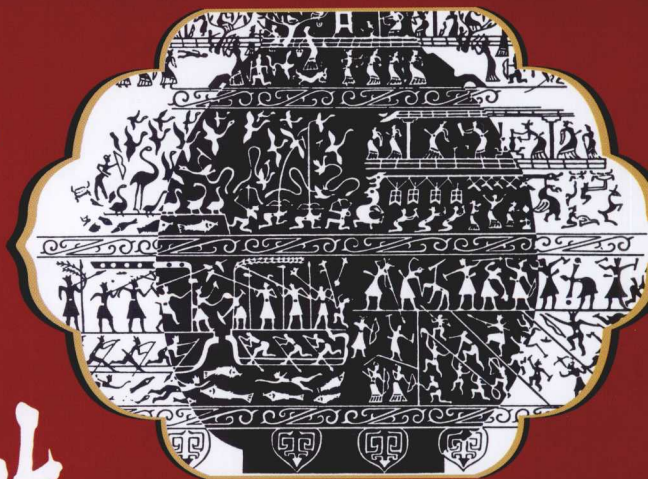
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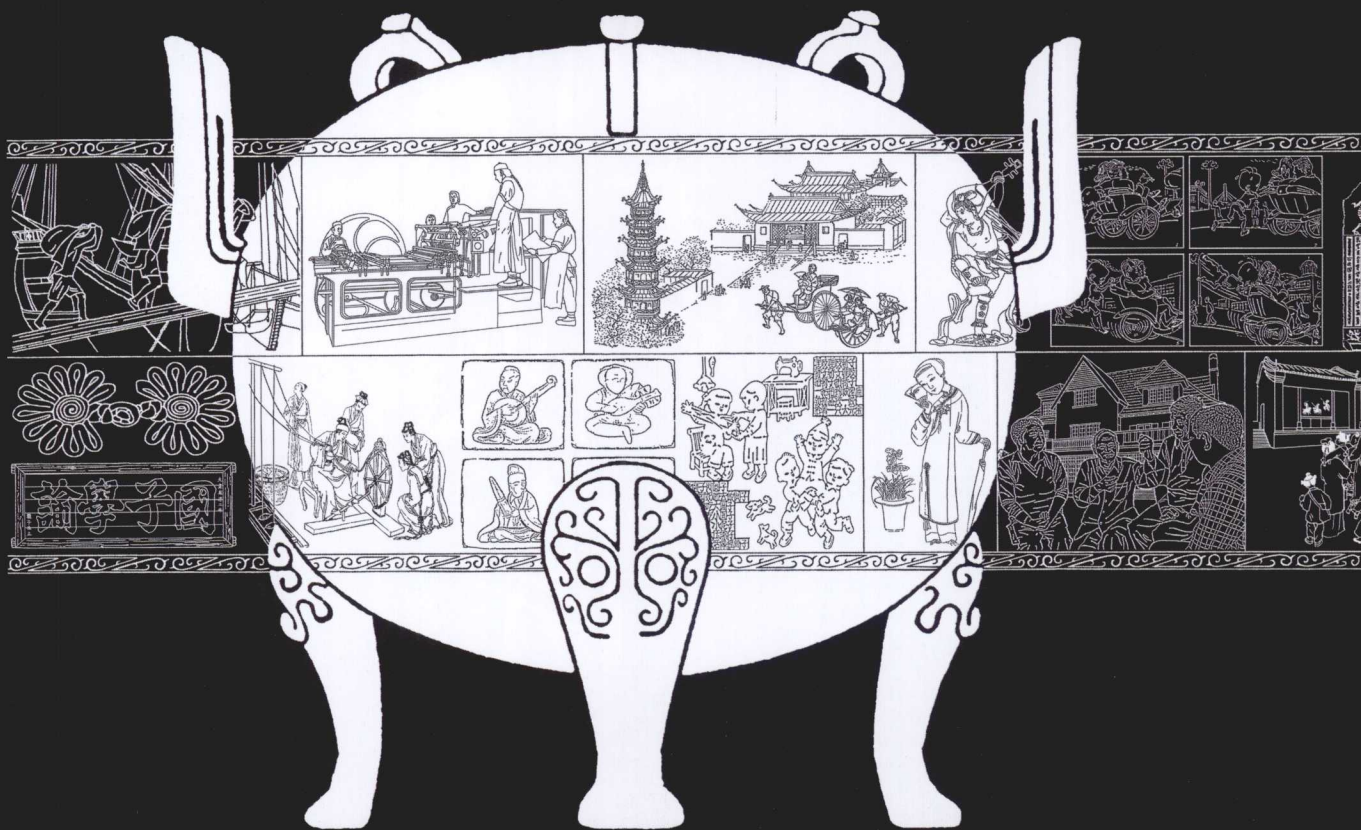
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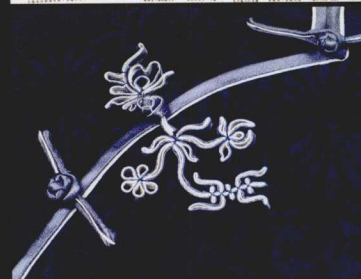
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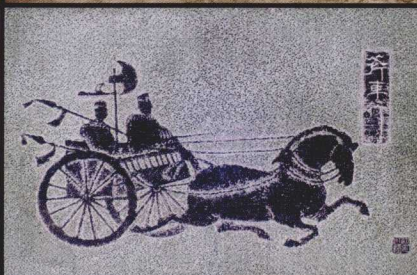
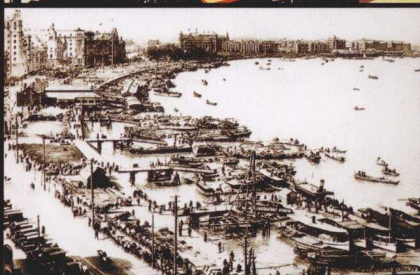


指穷于为薪，火传也，不知其尽也。

——庄子

Kindling Remains While Firewood Is Burned Out.

——Chuang Tzu





Preface

Song Zhaoling

Cultural heritage protection work has been underway in China for more than five years, attaining great achievements and valuable experiences, particularly in the classification and categorization of intangible cultural heritage and the development of cultures. However, some problems remain, like the absence of comprehensive and thorough research methods. Often, too much emphasis is put on application for preservation, while actual protection is ignored. Nonetheless, a great deal of work has been done to protect intangible cultural heritage, especially in Shanghai's Xuhui District, which has been ranked as having one of the best records for cultural heritage preservation.

In order to gather, share and pass down the results of this work, the Xuhui District Culture Bureau selects important examples of intangible culture and compiles the findings into a book that can be used as a reference for future generations as well as a permanent record of cultural history in Xuhui District. There are many categories that pertain to intangible cultural heritage, which can range from the national level, the municipal level and the district level. At first glance, it may seem like the most valuable thing is the information gathered, but behind this is always hard work by people that lead to important questions: What is intangible urban culture? What can we do to protect it? The Xuhui District Culture Bureau has answered these questions by creating a published document in which these findings can be referenced.

It has been found that changes in intangible urban cultures and social transition are far more rapid and diverse than those in rural communities.

Currently, China is working to transform itself from an agricultural- to an industrial-based economy, which has made it difficult for many traditional cultures to survive as aging cultural heritage is seen as having

序言

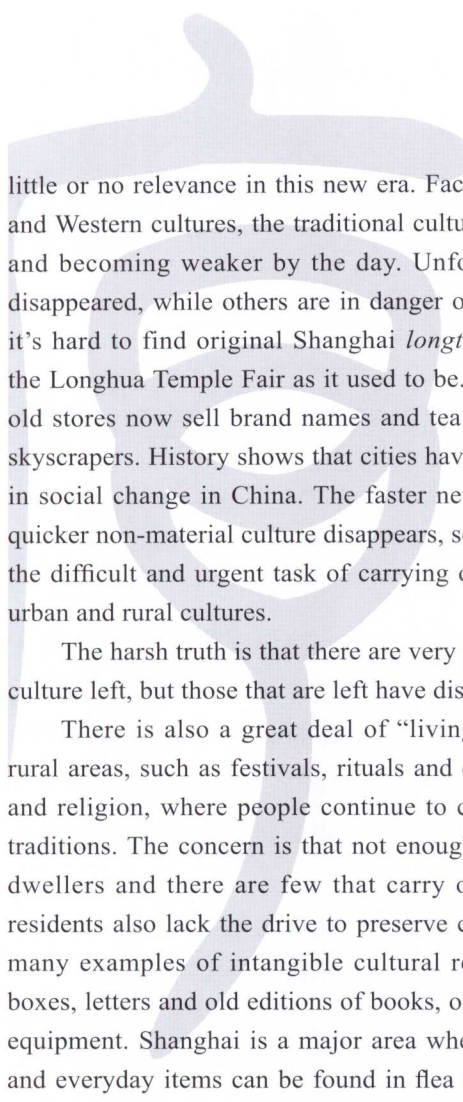
余北麟

我国启动非物质文化遗产保护工作已经六年多了，取得了重大成就，积累了不少经验，尤其在非物质文化遗产名录、文化传承人确定方面。但是也存在一些问题，如普查欠深入，重申报轻保护等。笔者认为上海在非物质文化遗产保护上做了大量工作，成绩突出，其中以徐汇区做得最好，可称为我国城市非物质文化遗产保护的典范，有不少值得各地借鉴的地方。

现在徐汇区文化局将他们重要的非物质文化遗产整理出来，编辑成册，更利于保护和传承工作。在这十四项非物质文化遗产名录中，有国家级的、上海市级的，还有区级保护名录。乍看起来，这些资料是重要的，其实更重要的是他们为此付出了很多辛劳，积累了不少成果经验，它也使我思考一个问题：城市非物质文化遗产有什么特点？怎么抓好城市非物质文化遗产保护工作？徐汇区文化局以自己的行动回答了上述问题。

首先城市非物质文化遗产变化快，社会转型也快，这是一般农村社会所望尘不及的。

目前中国是一个转型社会，正从农耕社会向工业社会转换，许多传统文化已失去社会需要和存在的条件，“皮之不存，毛将焉附？”在现代文化和西方文化的冲击下，传统文化处于弱势，有些已经被淘汰，有些处于濒危状态，如上海的弄堂几乎无存，龙华庙会也不是原来的模样，原来随处可见的七行八作没有了，传统的叫卖声也听不到了，上海的老字号、老茶馆已经被高耸入云的大楼所吞没。历史事实说明，城市历来是中国社会变革的排头兵，它的新旧文化交替极为激烈，非物质文化遗产消失得也最快，因此城市非



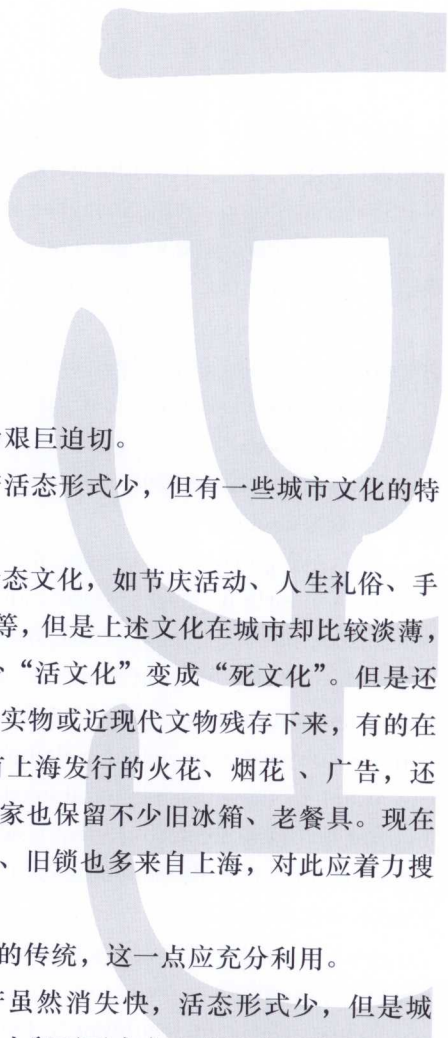
little or no relevance in this new era. Faced with influence from modern and Western cultures, the traditional cultures are in a precarious position and becoming weaker by the day. Unfortunately, some have already disappeared, while others are in danger of or close to being lost. Today, it's hard to find original Shanghai *longtang* (Shanghai alleyways) and the Longhua Temple Fair as it used to be. The street stands are gone and old stores now sell brand names and tea houses have been replaced by skyscrapers. History shows that cities have always played a catalytic role in social change in China. The faster new cultures replace the old, the quicker non-material culture disappears, so it is important that we take on the difficult and urgent task of carrying out the protection of intangible urban and rural cultures.

The harsh truth is that there are very few “living” forms of intangible culture left, but those that are left have distinct urban characteristics.

There is also a great deal of “living” culture that is preserved in rural areas, such as festivals, rituals and customs, hand-crafts, local arts and religion, where people continue to congregate, work and continue traditions. The concern is that not enough attention is paid to non-rural dwellers and there are few that carry on the traditions; many urban residents also lack the drive to preserve cultural traditions. Nonetheless, many examples of intangible cultural remain - a collection of match boxes, letters and old editions of books, old home appliances and kitchen equipment. Shanghai is a major area where examples of old recordings and everyday items can be found in flea markets. Effort must be put on searching for items that simply can't be found in rural areas.

We must also recognize and feel lucky that there are well-educated people in cities that can pass down cultural heritage on to the next generation.

While intangible culture disappears very quickly and there are few in their “living” form, there is a great deal of cultural awareness in urban areas, which is good for preservation. There are many images in books, magazines and official records. These include magazines published at the end of the Qing Dynasty and a book called “A Collection of Paintings by Wu Youru”, which contains many images of old Shanghai while old magazines have old reports on all aspects of life at the time. There is also a long scroll painting that depicts life and fairs at a temple at Beijing's Miaofeng Shan as well as the painting “The Tianjin Royal Fair”, which vividly records what flower fairs looked like in the past in Tianjin and Northeast China. I was once asked if it was possible to find information



物质文化遗产的保护任务最为艰巨迫切。

其次城市非物质文化遗产活态形式少，但有一些城市文化的特点。

在广大农村还保留不少活态文化，如节庆活动、人生礼俗、手工工艺、民间美术、民间信仰等，但是上述文化在城市却比较淡薄，有关文化传承人也少，使不少“活文化”变成“死文化”。但是还有不少城市非物质文化遗产的实物或近现代文物残存下来，有的在博物馆，如不少博物馆收藏有上海发行的火花、烟花、广告，还有上海出版的旧书。有些收藏家也保留不少旧冰箱、老餐具。现在各地旧货市场上出售的老唱片、旧锁也多来自上海，对此应着力搜集，这也是农村没有的现象。

此外城市有文人传承文化的传统，这一点应充分利用。

中国城市非物质文化遗产虽然消失快，活态形式少，但是城市文化水平高，有不少文人雅士留下不少文本或话本形式的记录，如清末民初各地都有不少画报发行，《吴有如画宝》中就有不少老上海的形象，当地出版的刊物上，也系统地刊登过老上海的三百六十行，此外如北京妙峰山庙会就有不少画家留下长卷。《天津皇会图》就有上百幅绘画，把天津或华北的花会如实地记录下来。有一次我问一位同志上海可否找到有关资料，他似乎答不出来。但是上海博物馆、图书馆、档案馆中有不少老上海的资料，仅上海建委档案馆就有数千件商业档案，在这方面是不可忽视的。

上述城市非物质文化遗产的特点，决定了城市非物质文化遗产保护工作的努力方面，我认为有几点要特别注意：

第一应该在更宽泛的范围内进行科学普查。

城市非物质文化遗产普查，也应该走街串巷，寻找知情人，进行跟踪调查，弄清一个弄堂的变迁，一个商业老字号的来龙去脉，某些节日的演变。但是，城市是离不开外地的，如各种商铺、七

like this about Shanghai. Fortunately, there is a lot of information about old Shanghai stored in the Shanghai Museum's library and archives as well as several thousand business records that are held in the archives of the Shanghai Construction Committee.

There are several areas that require special attention in the preservation of intangible culture as mentioned above.

First, research should be carried out in a larger scale with visit being made to individual streets by people on the ground who will be able to find clues to the historical timeline of *longtang* (Shanghai alleyways), stores and festivals.

The development in cities and the surrounding rural areas is closely linked. All sorts of stores, stands and performance arts come from other areas, like the popular Zhongshan suit and the Chinese traditional medicine industry, both of which originated in the Ningbo area. The former spurred the development of Shanghai's textile industry, while the latter even went further, opening Beijing's famous Tong Ren Tang. These two examples show that a cultural timeline is very important. Shanghai is a centre that incorporates different types of culture from both China and areas abroad, while also having global influence, so a global perspective is necessary for this work.

Second, oral histories that have been transcribed from older people need to be protected as well.

While it may be troubling to know that intangible urban culture are endangered, the fact is that space for them is shrinking and related activities are all but gone. However, we should feel lucky that those who are a part of these cultural activities are still with us and have clear memories, skills and even objects that are very culturally important. These people are the key to protection, including aging scholars, artists, actors and actresses, artisans, and shop assistants. There is a high concentration of these people living in Tushanwan and the Xuhui District Culture Bureau will work to take down oral histories and publish in books. This is vital to ensure the success of protection work.

The third measure is to collect objects of cultural importance and, if possible, establish museums for them.

Sadly, many feel that protection work done for intangible culture should focus on artistic skills, not objects, but this is not the case. As defined in *the convention on safeguarding intangible cultural heritage*, "intangible cultural heritage practices, representations, expressions, knowledge, skills, as well as the instruments, objects, artifacts and

行八作、文艺演出，多半是外地来的，所以对此调查不要受城墙的限制，要在更大范围进行调查。如上海的裁缝很有名，而且是中山装、西服的推行者，但是上海裁缝基本上来自宁波，必须弄清宁波红帮历史才能真正理解上海裁缝的崛起。中医药行业，也是从宁波传入上海的，还在北京开办了同仁堂。中国的唱片、相机及其有关技艺，根本也在上海。同时又涉及开放化对中国的影响，这样调查又要涉及西方的有关文化史，因此上海的非物质文化遗产保护也涉及国外，因此普查也要有世界眼光。

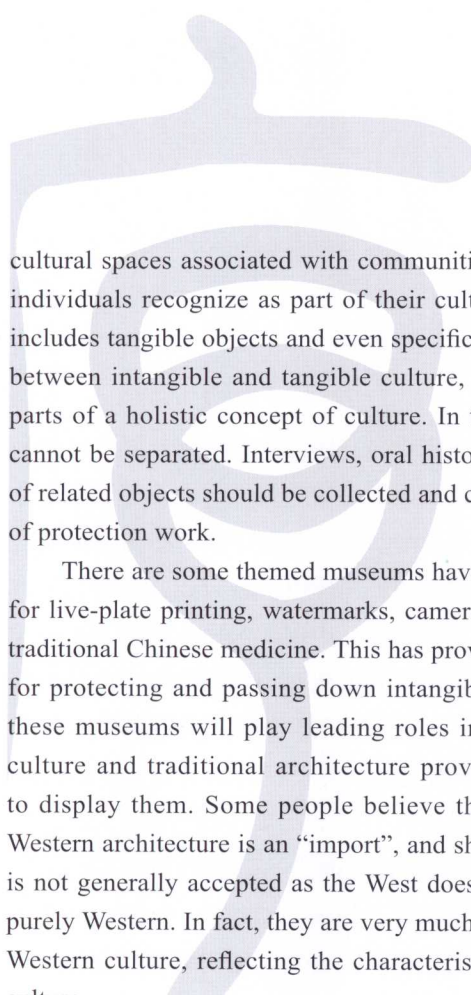
第二要做好老艺人的口述史。

尽管城市非物质文化遗产空间日趋缩小，多处于濒危状态，有关活动基本停止，但非物质文化遗产最核心的是人，即传统文化的传承人。事实上，不少有关文化传承人还在，他们有不少记忆，掌握各种工艺技能，还有一定的实物。这些人是老学者、老艺人、老演员、老工匠、老店员。像上海土山湾还有不少老人，徐汇区文化局将他们的口述史记录下来，出版成书，这是保护非物质文化遗产的重大举措。

第三搜集实物，有条件的可以筹建博物馆。

现在有一种说法，提出非物质文化遗产保护，兴扬技艺，不搜实物，实际上并不尽然。联合国教科文组织在《保护非物质文化遗产公约》中说：“非物质文化遗产是指各族人民世代相承的、与群众生活密切相关的各种传统文化表现形式和文化空间。包括民俗活动、表演艺术、传统知识和技能，以及与之相关的器具、实物、手工制品等等。”其中就包括许多物质文化。确切地说，非物质文化遗产是通过物质文化而存在的，两者是相互依存的，你中有我，我中有你，是一种文化的两个方面。排斥物质文化进行非物质文化遗产保护是难以想象的。

在城市非物质文化遗产保护中，不仅要编写调查报告、出版口



cultural spaces associated with communities, groups and, in some cases, individuals recognize as part of their cultural heritage.” This definition includes tangible objects and even specifically notes the close connection between intangible and tangible culture, which are intrinsically linked parts of a holistic concept of culture. In this sense, these two concepts cannot be separated. Interviews, oral histories, videos, and vast numbers of related objects should be collected and compiled throughout the course of protection work.

There are some themed museums have been opened, including those for live-plate printing, watermarks, cameras, textiles, “red women”, and traditional Chinese medicine. This has proven to be an effective approach for protecting and passing down intangible cultural heritage. As such, these museums will play leading roles in preserving intangible urban culture and traditional architecture provides the perfect environment to display them. Some people believe that the Shanghai’s traditional Western architecture is an “import”, and should not be protected, but this is not generally accepted as the West does not regard these buildings as purely Western. In fact, they are very much a combination of Chinese and Western culture, reflecting the characteristics of modern Chinese urban culture.

The founding of themed museums and galleries, regardless of their size should be encouraged. There is no need to compete with the massive scale of national level museums, but integration and cooperation in terms of collection, research, exhibition, and development with other institutions is an important consideration. In this spirit, an exhibit on Xuhui’s Huang Daopo would be an important step and could be developed as a center for Chinese textiles, promoting collection, exhibition of objects as well as demonstration of printing and dyeing techniques, just as the Tushanwan Museum has done. This is very important for the passing on and promoting of traditional Chinese culture.

The work done in Xuhui District is at the forefront of cultural protection and its success can be attributed to the visionary leadership and the tireless efforts of local people. Currently, efforts have shifted from applying for the protection of heritage to passing on and protecting that heritage. We hope that the Xuhui District Culture Bureau will initiate a proactive protection program that will become a model of success for other cities in China.