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中国

的非物质文化遗产

CHINA'S

INTANGIBLE CULTURAL HERITAGE

《中国的非物质文化遗产》编写组 编



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LANGUAGE AND CULTURE
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非物质文化遗产简介

非物质文化遗产，指被各群体、团体、有时为个人视为其文化遗产的各种实践、表演、表现形式、知识和技能及其有关的工具、实物、工艺品和文化场所。它们是人类口耳相传、世代延续的无形文化遗产，鲜活地扎根于民间，主要表现为人们的生活方式和生产方式，因此被誉为历史文化的活化石。非物质文化遗产维系着不同族裔、群体的文化特性和集体记忆，也反映着文化的多样性和人类的创造力。

世界范围内对非物质文化遗产的保护经历了一个不断发展的过程，联合国教科文组织早在1989年便通过了《保护传统文化和民俗的建议》，倡议对那些主要通过模仿或其他方式口头流传的文学作品、音乐舞蹈、仪式、习俗、手工艺品、建筑等艺术进行保护，1998年又进一步制定了《宣布人类口头和非物质遗产代表作条例》，明确了非物质文化遗产的遴选标准和保护方案。2003年，教科文组织在巴黎举行第三十二届会议，大会通过了《保护非物质文化遗产公约》，使得文化遗产逐步从被忽视或者小范围的自发性保护发展到全球性的协作保护，从对“有形”的保护发展到对“无形”的保护，这意味着人类对历代祖先的文化创造正在给予越来越多的尊重。

公约指出，当下的全球化和社会变革进程既带来了物质成果、缩短了人与人之间的时空距离，也同时使得非物质文化遗产面临损坏和消失的严重威胁。保护人类非物质文化遗产是全世界普遍的意愿和共同关心的事项，必须提高人们尤其是年轻一代对非物质文化遗产及其保护的重要意义的认识，国际社会应当本着互助合作的精神共同保护此类遗产作出贡献。

具体而言，非物质文化遗产主要可以分为以下几类：

1. 口头传说和表述，包括作为非物质文化遗产媒介的语言；
2. 表演艺术；
3. 社会风俗、礼仪、节庆；



4. 有关自然界和宇宙的知识和实践；
5. 传统的手工艺技能。

依照《宣布人类口头和非物质文化遗产代表作条例》，入选代表作必须是具有特殊价值的非物质遗产的高度集中，或者从历史、艺术、人种学、社会学、人类学、语言学或文学角度来看是具有特殊价值的民间和传统文化表现形式。具体标准如下：

1. 是否有作为人类创作天才代表作的特殊价值；
2. 是否扎根于有关社区的文化传统或文化史；
3. 是否具有确认各民族和有关文化社区特性之手段的作用，是否具有灵感和文化间交流之源泉以及使各民族和各社区关系接近的重要作用，目前对有关社区是否有文化和社会影响；
4. 是否杰出地运用了专门技能，是否发挥了技术才能；
5. 是否具有作为一种活的文化传统之唯一见证的价值；
6. 是否因缺乏保护和保存手段，或因迅速变革的进程，或因城市化，或因文化适应，而有消失的危险。

从2001年开始，教科文组织每隔一段时间会组织遴选工作，鼓励多国联合申报，迄今为止，已宣布近百个国家和地区的“人类非物质文化遗产代表作”共计213项，另有16项列入“急需保护的非物质文化遗产”。对于那些尽管社区或团体作出了努力但生存仍受到威胁的文化元素，进入急需保护名录将有助于它们接受专项基金提供的财政援助，以便实施更为具体有效的保护计划。

在已经宣布的世界级非物质文化遗产中，中国的昆曲、古琴艺术、新疆维吾尔木卡姆艺术、书法、剪纸、妈祖信俗等共计28项被列入名录。此外，黎族传统纺染织绣技艺、活字印刷术等6项被列入“急需保护的非物质文化遗产”。中国也成为目前世界上拥有世界级非物质文化遗产数量最多的国家。

作为世界四大古文明发源地之一，中国有着悠久的历史和多民族融汇的丰富文化。非物质文化遗产是文化遗产的重要组成部分，是中国历史的见证和中华文化的重要载体，蕴含着中华民族特有的精神价值、思维方式、想象力和文化意识，体现着中华民族的生命力。出于保护并传承发展的迫切愿望，在《保护非物质文化遗产公约》

公布后，中国很快便作出了积极回应，成为最早签署公约的几个国家之一，此后颁布了一系列法律法规，同时开始了国家级非物质文化遗产的遴选工作，对那些具有鲜明的地方特色、出色地运用传统工艺和技能、代表中华民族文化创造力和文化认同感的活的文化传统进行挖掘、整理和保护，防止因社会变革或缺乏保护而使其湮没。

2006年，中国确定了第一批国家级非物质文化遗产名录，包括白蛇传传说、京剧、少林功夫、泥塑、龙泉青瓷烧制技艺等518项。2008年颁布第二批国家级非物质文化遗产名录，包括牛郎织女传说、相声、北京评书、庙会等510项，并颁布第一批国家级非物质文化遗产扩展项目名录，共147项。2010年，又有349个项目被纳入第三批推荐名单。这些内容涵盖民间文学、民间音乐、民间舞蹈、传统戏剧、曲艺、杂技与竞技、民间美术、传统手工技艺、传统医药、民俗十个类别，总量仍在不断扩充中。

本书从中国上千种世界级和国家级非物质文化遗产中精心选取了60项颇具影响力的代表作，配以精美的插图，从不同侧面展现了中国非物质文化遗产独特的精神魅力。

注：《保护非物质文化遗产公约》公布后，此前宣布的“人类口头和非物质文化遗产代表作”被统一纳入“人类非物质文化遗产代表作”。



A Brief Introduction to the Intangible Cultural Heritage

The intangible cultural heritage refers to practices, performances, representations, expressions, knowledge and skills recognized by groups, communities and in some cases, individuals as part of their cultural heritage, including the related tools, objects, crafts and cultural places. Having been orally handed down from generation to generation, they are deeply rooted among the people, represented as their lifestyle and mode of production, thereby known as the living fossil of history and culture. The intangible cultural heritage carries the cultural characteristics and collective memories of different ethnicities and groups and reflects the diversity of cultures and the creativity of humankind.

The worldwide protection of the intangible cultural heritage has undergone a continuous development. Back in 1989, UNESCO adopted the *Recommendation on the Safeguarding of Traditional Culture and Folklore*, advocating the protection of literary works, music, dances, rites, customs, handicraft products and architecture among many other arts which have been handed down orally through imitation as well as via various other methods. The year 1998 saw the formulation of the UNESCO *Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity*, which made clear the selection criteria and protection scheme of the intangible cultural heritage. In 2003, the 32nd UNESCO general conference was held in Paris, on which the *Convention for the Safeguarding of the Intangible Cultural Heritage* was approved, promoting the protection of cultural heritages from oblivion or a small range of spontaneous safeguarding activities to a worldwide collaboration and making it cover both “tangible” and “intangible” cultural heritages. As can be clearly seen, more and more respect is being paid to the cultural creations of our ancestors of previous generations.

As said in the Convention, “the processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise to grave threats of deterioration, disappearance and destruction of the intangible cultural heritage”. Since to safeguard the intangible cultural heritage is a “universal will” and a “common concern”, it is necessary for people, especially young people, to enhance their awareness of the significance of protecting the intangible cultural heritage and for the international society to make collaborative efforts in safeguarding them.

The intangible cultural heritage can be classified into the following categories:

(a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;

- (b) performing arts;
- (c) social practices, rituals and festive events;
- (d) knowledge and practices concerning nature and the universe;
- (e) traditional craftsmanship.

According to the *Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity*, a proclaimed masterpiece “will need to demonstrate either a high concentration of outstanding intangible cultural heritage or a popular and traditional cultural expression with outstanding value from a historical, artistic, ethnological, sociological, anthropological, linguistic or literary point of view”. In specific terms, it will need to demonstrate:

- (a) its outstanding value as a masterpiece of the human creative genius;
- (b) its roots in a cultural tradition or the cultural history of the community concerned;
- (c) its role as a means of affirming the cultural identity of the peoples and cultural communities concerned, its importance as a source of inspiration and intercultural exchanges and as a means of bringing peoples and communities closer together, and its contemporary cultural and social role in the community concerned;
- (d) excellence in the application of the skill and technical qualities displayed;
- (e) its value as a unique testimony of a living cultural tradition;
- (f) the risk of its disappearing, due either to the lack of means for safeguarding and protecting it or to processes of rapid change, or to urbanization, or to acculturation.

Since 2001, UNESCO organizes a selection every once in a while and encourages multinational joint declarations. So far, there are altogether 213 items from nearly 100 countries and regions that have been proclaimed UNESCO “masterpieces of the intangible cultural heritage of humanity”. Moreover, another 16 items have been inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding in view of their endangered conditions despite of the efforts made by the communities and organizations concerned, making them eligible for the financial assistance from special funds so that more concrete and effective safeguarding plans can be put into action.

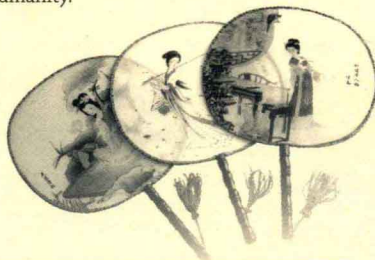
On the list of the proclaimed world masterpieces of the intangible cultural heritage, 28 China’s items are included, such as Kunqu opera, the music of *guqin*, Muqam art of the Xinjiang Uygur ethnic group, Chinese calligraphy, paper cutting, Mazu belief and customs and so on. In addition, another six items, including traditional craftsmanship of the Li ethnic group and movable-type printing, are inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding. China therefore has become the country with the largest number of world-ranking intangible cultural heritages.

As one of the world's four ancient civilizations, China has a long history and a rich repertoire of multiethnic cultures. The intangible cultural heritage is an important component of the cultural heritage. As the witness of the Chinese history and an important vehicle for the Chinese culture, it embodies Chinese people's unique spiritual values, ways of thinking, imaginative faculty and cultural awareness, highlighting the vitality of the Chinese nation. Out of an urgent will to safeguard, inherit and develop the heritage, China made a prompt and positive response to the *Convention*, placing itself among the first few countries in signing it. Besides the formulation of a series of relevant laws and regulations, China has embarked on the selection of its national intangible cultural heritages, exploring, collecting and protecting the living cultural traditions which display distinctive regional features, outstanding traditional craftsmanship and cultural creativity and identity characteristic of the Chinese nation so as to prevent them from extinction due to social transformation or lack of protection.

In 2006, China released its first national intangible cultural heritage list, with a total of 518 items inscribed on it, including the legend of the white snake, Beijing opera, Shaolin kung fu, clay sculpture and the traditional firing technology of Longquan celadon. In 2008, the legend of the cow herder and the weaver girl, Chinese crosstalk, Beijing storytelling, temple fair and other 506 items were incorporated into the second list, with another 147 items forming up the extension of the first list of the national intangible cultural heritage. In 2010, a third list of 349 items had been submitted. The items, still growing in number, can be classified into ten categories, namely folk literature, folk music, folk dances, traditional operas, folk vocal art forms, acrobatics and folk sports, folk arts, traditional craftsmanship, traditional medicine, and folk customs.

In this book, 60 influential masterpieces are carefully selected from China's over a thousand world and national intangible cultural heritage items and illustrated by beautiful pictures, reflecting the unique spiritual glamour of China's intangible cultural heritage from different aspects.

Note: After the *Convention for the Safeguarding of the Intangible Cultural Heritage* was announced, all the previous UNESCO Masterpieces of the Oral and Intangible Heritage of Humanity were put on the Representative List of the Intangible Cultural Heritage of Humanity.



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民间文学



FOLK LITERATURE



牛郎织女传说

Legend of the Cow Herder and the Weaver Girl



牛郎织女传说是中国最早的关于星的故事。

在晴朗的夏夜，银河两岸的天鹰座与天琴座中有两颗星格外耀眼，这就是牵牛星和织女星，它们好像是一对恋人隔河相望。

相传，牵牛星本是地上一个叫牛郎的小伙子。他从小失去了父母，与哥嫂住在一起。长大后，哥哥与他分了家，他仅得到家中一头又老又病的牛。牛郎与老牛相依为命。突然有一天，老牛开口说话，告诉他将有仙女下凡来附近的湖中洗澡，其中一个叫织女的仙女将会成为他的妻子。牛郎按照老牛的指点，在湖边找到了织女，并得到了她的爱慕，最终织女嫁给了牛郎。

织女本是天上织锦裁衣的仙女，不仅美貌，

The legend of the cow herder and the weaver girl is the earliest star tale in China.

On clear summer nights, two bright stars can be seen shining in Aquila and Lyra on the banks of the Milky Way. They are the Altair and Vega, which seem like a pair of lovers separated by a river.

Legend has it that Altair was originally a boy called Niu Lang, the cow herder, who lost his parents at a very young age and lived with his elder brother and sister-in-law. When he grew up, his brother separated him from the family and gave him nothing but an old, sick cow. The cow herder and the cow had only each other to depend on. Then one day, the cow suddenly opened its mouth and told the cow herder that some fairy maidens were going to bathe in the lake nearby and one of them, who was named Zhi Nu, the weaver girl, would become his wife. Following the cow's directions, the cow herder found the weaver girl by the lake, who fell in love with him and was later married to him.

The weaver girl was a beautiful, smart and neat-handed fairy in charge of weaving brocade and making clothes in Heaven. After their marriage, she lived a quiet rural life with the cow herder and gave birth to a son and a daughter.

However, the marriage between a fairy maiden





而且心灵手巧。她与牛郎结婚后，两人过上了平静的男耕女织的生活，并有了一双儿女。

天上最高的女性统治者王母娘娘不允许天上的仙女与凡人成婚，她得知此事后，盛怒之下命天兵天将下界捉回了织女。

牛郎回到家中无法找到织女，此时，相依为命的老牛也即将死去。在弥留之际，老牛告诉他织女已经被押回天上，还告诉他只要剥下自己的皮披在身上，就可以上天追赶织女。牛郎含泪剥下牛皮，披在身上，用扁担挑起一双儿女向天上追去。

就在牛郎快要追上织女时，王母娘娘施展法术，在他们之间变出了一条波涛汹涌的银河，于是牛郎和织女被永远地隔在了河的两岸。

牛郎和织女并没有因此而放弃对命运的抗争，他们终日隔河相望，不离不弃。这种对爱情的执著，终于感动了王母娘娘，最终允许他们每年农历的七月初七见一次面。每到这一



and a mortal man was not allowed by the Queen of Heaven, who flew into a rage at the news and ordered the heavenly soldiers to take the weaver girl back to Heaven.

When the cow herder arrived home, the weaver girl was not there any more, and the old cow, his close companion, was dying. The cow told him that the weaver girl had been taken back to Heaven and that he could run after her if only dressed in its skin. Crying bitterly, the cow herder took off the cow's skin, put it on and flew up to Heaven carrying his two children in baskets.

Just as the cow herder was about to catch up with the weaver girl, the Queen conjured the roaring Milky Way between them, separating the two lovers forever.

However, the cow herder and the weaver girl didn't give in to fate. Day after day, they stayed there looking at each other across the river and never thought of giving up on each other. Moved by their persistence to love, the Queen finally allowed them to meet each other once a year on the seventh day of the seventh lunar month. Every year on this day, hundreds of thousands of magpies gather together and make up a bridge for the cow herder and the weaver girl to cross the Milky Way. Today, Chinese people still use "meeting on the magpie bridge" to talk

about the reunion with one's spouse or lover after a long separation.

Because of the legend of

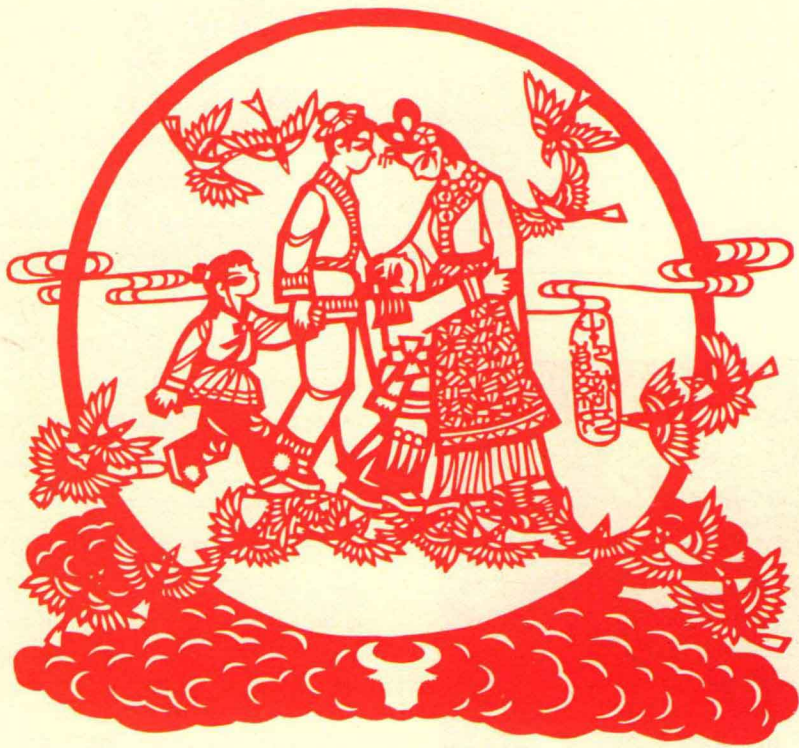


天，便会有千万只喜鹊在银河间搭成鹊桥，让牛郎织女走上鹊桥相会。直到今天，中国人仍会用“鹊桥相会”来比喻夫妻或情人久别重逢。农历七月初七也因为牛郎织女的传说而逐渐演变成为中国的传统节日——七夕节。

2008年，牛郎织女传说被列入中国国家级非物质文化遗产名录。

the cow herder and the weaver girl, the seventh day of the seventh lunar month has gradually evolved into a traditional Chinese festival—the Double Seventh Festival, or what is commonly known as Chinese Valentine's Day.

In 2008, the legend of the cow herder and the weaver girl was added to the list of China's National Intangible Cultural Heritage.



TIPS | Double Seventh Festival The Double Seventh Festival, originating in the Han Dynasty, is the most romantic traditional festival in China. Legend has it that it is the day for the cow herder and the weaver girl to meet each other. On the evening, young girls offer melons and other fruit to the moon, make small and exquisite needle works and pray to the weaver girl for wisdom, ingeniousness and a happy marriage. Therefore, the festival is also called the "Girls' Festival" or the "Festival to Plead for Ingeniousness". (See also *Traditional Festivals*)