

**MASKS** ■ SHANGHAI PEOPLE'S FINE ARTS PUBLISHING HOUSE



■ 艺林撷珍丛书

A COLLECTION OF BEST ARTISTIC WORKS  
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# 【面具】





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陈逸民

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## **A Brief Introduction to the Mysterious Masks**

China's mask arts originated from the ancient exorcising ceremony aimed at driving away devils and pestilence. In ancient times, our ancestor felt perplexed and frightened at the diseases, pestilence and death facing the mankind. They thought devils were stirring up trouble in human bodies, so they put on horrified masks and danced violent and frantic dances to expel devils and plague. The god to drive away demons and pestilence with a mask was called Fang Xiangshi. Nowadays, his image dressed in black can be still seen in the funeral procession in China's remote areas. Fang Xiangshi used to sound "Nuo, Nuo" when he drove away devils. That's the reason why the ceremony was called "Nuo" which means exorcising.

In ancient times, primitive forefather couldn't imagine the shape of demons and compared them to the ugly, horribleness and cruelty. Masks were more fierce and cruel than demons, but featured naivete.

The exorcising ceremony was common in ancient China but very solemn. In the Han and Tang dynasties, the ceremony had some amusement and it turned to opera when it was influenced by the poetic drama set to music in the Song Dynasty. Then the ceremony died away in Ming and Qing dynasties. China had various kinds of exorcising ceremonies which could be

divided into "Townsmen Nuo," "Palace Nuo" and "Army Nuo." Each used masks when it was held.

There were many masks, but the most popular was Tunkou, a tiger-head mask with a sword in the mouth. It was hung above the front gate to tranquilize the house. Kaishañ with two horns on the head and a harelip was said a general under a mythological warrior and liked to eat devils. "Nuogong" and "Nuopo" bridged the mankind and fairyland and played an important role in the exorcising ceremony. Qintong was the most favourable among the various types of masks. He was charmingly naive and funny but an indispensable part in the "Huanyuannuo."

With advance of times, the exorcising ceremony has developed from simple dances to complicated operas. Dozens of mask operas featuring the exorcising ceremony have appeared in China to be performed in the fixed time. They include Anshun Di Opera and Dejiang Nuotang Opera in Guizhou Province, Nanfeng Nuo Opera in Jiangxi Province, Cengjiangguan Suo Opera and Zhaotong Duangong Opera in Yunnan Province, Nuotang Opera in Hubei Province, Xinhuang Nuotang Opera played by the Tong Nationality in Hunan Province, Guichi Nuo Opera in the Guangxi Zhuang Autonomous Region, Nantong Children Opera in Jiangsu Province, Qu'ao Fan and Drum Nuo Opera and San Opera in Shanxi Province, Lushan Qingtan Opera and Hejiang Shidao Opera in Sichuan Province, Duangong Opera in Shaanxi Province, Shigong Opera in Guangdong Province, San Opera in Hebei



Province, Qiangmu in Xizang Autonomous Region, Zhuangjiahui in Qinghai Province and Samai in Northeast China. The memorial mask opera used to be performed in the Winter Solstice and the Lantern Festival. When it was over, masks were put in the box. When they were taken out, performers would hold a grand ceremony. Wearing masks, performers were meant to have become gods with magical strength. In performances, players and audience were permeated with fervour to drive devils and pestilence together. None of other operas could have such a result. Mask operas today have retained a lot of ancient culture's marrow.

The exorcising ceremony has been in vogue for several thousand years and the centuries-old mask opera has created many colourful masks and sculptures. China's masks rank first in the world in kinds and in kinds and in exquisite carving. They are made of bronze, jade, pottery, wood, stone, porcelain, leather, cloth, palm, mud bamboo and paper. The technique is very complicated. For example, the good-looking masks in Xizang Opera are inlaid with figured satin. The face, eyes, nose and mouth are made up of lucky patterns. The face is inlaid with shells, agates and calaite. On the forehead are the Sun and the moon and two ears are hung with tassels. The whole mask is dazzlingly brilliant. Generally speaking, masks used for the exorcising ceremony or the memorial ceremony are sculptured at a stretch, but some masks have movable eyes and lower jaws to reach the strong dramatic result. Some have only a half face without the lower

part.

Carving masks is a very sacred matter and the technique is passed on from generation to generation. Carving has special demand on the process, colour and shape. Folk artists carve masks with their hearts instead of hands and the masks they create are the sacred images for people to worship and the super-natural objects for people to respect. The masks are imbued with religious ardour. Though they have their own ways to carve masks, they all try to exaggerate their works and let believers keep a psychological distance with gods and devils so that they can have a sense of revere. Artists believe that gods exist in the masks and what they do is to let them show up. The artistic and uninhibited style shown in the mask carving has resulted in the modern arts. This is the valuable wealth China's folk arts have contributed to.

The exorcising ceremony has nearly died away in China, but its wish to drive away devils and pestilence has settled in our blood and hearts. Nowadays, masks have become decorations of modern families and children's toys. But its derivative, a demon-detector, still can be seen in the real life.

The book aims to provide plentiful materials for people to dissect the colourful cultural connotation of the masks.

--the end

## ● 面具的奥秘

在僻村的庙会上，人们会戴着形形色色怪异的面具在街巷田头傩舞聚戏；在都市的喜庆日子里，人们又会套上大头娃娃击起腰鼓手舞足蹈，当节日中的俊男倩女用各种各样狰狞可怖或者憨态可掬的面具，遮住自己充满青春活力的脸庞时，他们是否想过，是什么奇异的力量要他们隐蔽真实的面貌呢？

人们把面具作为玩具或者道具来使用，把它戴上摘下，就像戴手套一样自由方便，但根本没想到戴上它以前要举行什么仪式，也没有人想到摘下它要虔诚地加以保存。现代都市的高节奏反而使人漫不经心不受拘束。倒退一百年，不！即使在今天，从上海往西 1500 公里，在贵州安顺的屯堡地区，你把面具随便扔扔试试看，不被全村人赶出村去才怪呢！时空转换，面具如同自身的变幻一样，也在人们的心目中发生着由神圣到寻常的转换。

人类已经拥抱和亲吻了面具几千年，我们在书中要告诉读者的是：面具是我们人类的朋友，尽管它绝大多数形象丑陋、凶残，甚至狰狞可怖，但它确确实实是人类忠实的朋友。

## ● 源远流长的面具艺术

说起面具，不得不向读者介绍一个十分冷僻的汉字“傩”。由于现代都市文明和原始传统文化的历史距离，许多人将“傩”读成了“难”或“滩”，其它，“傩”读作“nuó”，有去除之意。

在远古时代，我们先民们对于人类自身的疾病、瘟疫和死亡充满着迷惑和畏惧，以为是厉鬼侵入人体在兴妖作祟，所以需要举行威武宏大的仪式，戴着可怖的面具，跳着凶猛

激烈的舞蹈向妖魔鬼怪发起反击，从而达到驱鬼逐疫之目的。戴着面具驱鬼逐疫的神被称为方相氏，至今在偏远地区的送葬队伍中，我们还能看到他披麻戴孝的形象。方相氏驱鬼时往往嘴中发出“傩”“傩”的声音，这种仪式就称之为“傩”。在古时，原始先民们不能想象鬼怪的形状，只能天真地把它们与丑陋、可怖、凶狠等同起来，而面具要起到威吓阻退鬼怪的作用，就只能比鬼怪更凶残更狰狞。所以，几乎所有的面具都集幼稚和凶残的特点于一身。不管是明清遗存，还是现代制作；不管是汉族面具，还是少数民族面具，无不在狰狞之余透露出人类童年的稚趣，使人们在惊悸之中不时发出会心的一笑。



1 陕西社火面具 鼠怪  
Shaanxi shehuo mask  
Mouse Demon



2 陕西社火面具 巨灵神  
Shaanxi shehuo mask Julin God



不要小看这种带着面具驱鬼的仪式，它虽然带有人类童年的幼稚，却绝不是小孩的游戏，孔子就绝对把它当作一件大事。儒家经典《论语》中有这样的记载：“乡人傩，朝服而立于阼阶。”翻成现代话，就是乡人举傩时，孔子穿着干干净净的衣服恭恭敬敬地站在门外的台阶上迎接。孔圣人讲究的是“非礼勿视，非礼勿听，非礼勿言，非礼勿动”。傩在孔子那个时代，是祭祀生命驱逐死亡的重要礼仪，至于傩最终演变成大头娃娃舞，这是孔夫子始料不及的。

从原始社会走出来的傩仪，戴着凶残可怖的面具，踏着狰狞阴沉的步伐，在人们的心头沉甸甸地走过了几千年。同样的队伍，同样的轨迹，浸染了数千年风风雨雨，吸收沉淀了古代民间的歌舞伎艺，庞大了，异化了，再也不能沿着老路走下去了。



3 贵州地戏面具 老将  
Guizhou dixi mask  
Old general

4 贵州地戏面具 天将  
Guizhou dixi mask  
Heaven General



机会终于来了，泱泱汉唐，以它的博大胸怀包容一切，改变一切，使傩仪开始了从祀祭向娱乐的转化。正史《续汉书·礼仪志》详细描述西汉宫廷大傩的宏伟壮观。

时值除夕之夜，大内禁中，文武百官聚集一起，等候着皇帝出席大傩仪式，宫中禁军把守，宫外骑兵待命，维持着大傩的秩序。一百二十个十岁至十二岁的贵族子弟，人人头扎红巾，身穿黑衣，手持一柄拨浪鼓，列队等候。方相氏头戴黄金四目的面具，身蒙熊皮，赤裙黑衣，右手执戈，左手扬盾，威风凛凛地充当驱疫的主帅。当一切准备停当，皇帝就乘舆来到前殿，中黄门（宦官）请示：“童子们等候在此，请开始逐疫。”只听一声令下，中黄门开始领唱，一百多童子齐声应和。在一片“傩”“傩”声中，方相氏跳入场内，率领驱疫的队伍向厉鬼发起猛烈的攻击，他们在宫内来回搜索三

遍，然后手持火炬把疫鬼赶出端门。宫外的骑兵高举火把充作接应，热腾腾，闹哄哄，奔司马阙门，直至洛水，最后将火炬投入水中，以示葬疫鬼于九泉之下。



5 贵州傩戏面具

Guizhou exorcising drama mask



6 贵州傩戏面具 龙王

Guizhou exorcising drama mask The Dragon King