



云南物质文化

THE MATERIAL CULTURE OF YUNNAN

纺织卷

Spinning and Weaving

罗钰钟秋/著

Luo Yu Zhong Qiu

云南教育出版社

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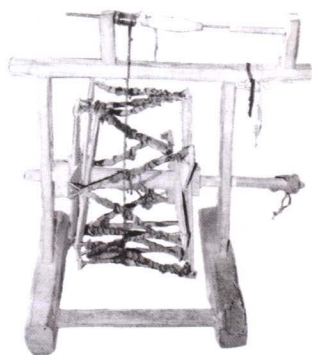
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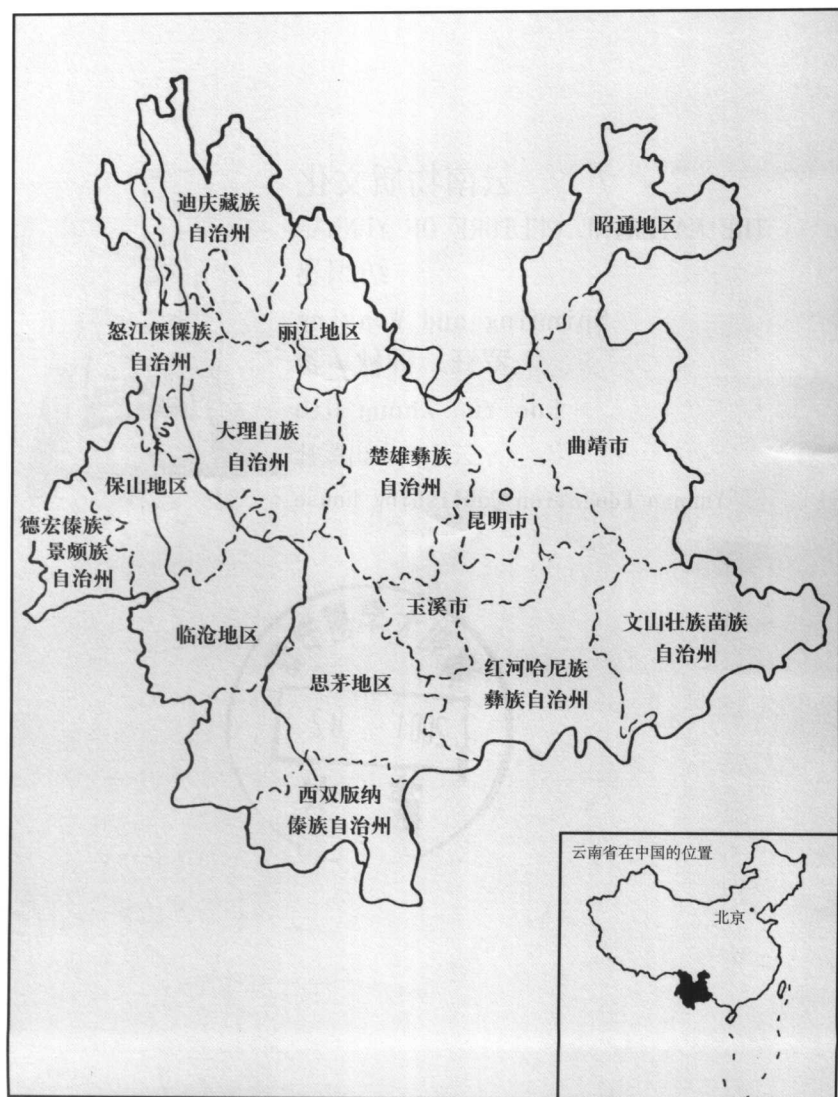
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编者的话

我们选编《云南物质文化》，系缘于以下几个因素。

近年来，学术著作的出版可谓百花齐放、兴旺繁荣，然而有关物质文化的研究却不多，其内容比较充实的作品就更为少见，所以选编一点这方面的好书，是很有必要的。其次，从我国乃至从世界当代的情况来看，云南的确可称之为一座物质文化的“博物馆”。文化遗存如此丰富的地方，早就应该有相应的著作问世了。再次，随着现代化进程的加快，各民族的传统文化正在以前所未有的速度发生着变化，而在现代科学技术的冲击之下，物质文化的变迁和消亡更显迅速。及时“抢救”尚存的文化遗产，也应是当务之急。再一点，虽说需要“抢救”，然而文化研究毕竟不可能是一蹴而就的。所幸的是，我们遇上了几位早有准备、富于积累的学人。他们在物质文化的园地中已耕耘有年，而且都在云南花去了很多田野调查的时间。正是占了天、地、人之利，我们这才有可能把这套书奉献给读者。

本着严谨扎实、宁缺勿滥的原则，本套书仅选编了涉及采集渔猎、农耕、纺织、生活技术等内容的几个卷本。它们虽然不能涵盖

云南物质文化的全部，然而这些最基本的文化领域，却是前人开拓不多的“荒地”，有的还是从未挖掘过的“处女地”。一般而言，偶尔涉猎一个新的题材而称“学术空白”，并不是一件难事，难就难在长期深入系统地调查研究。本套书作者们的研究成果，不仅具有学术领域的开创性，而且用力很深，可以说每一卷都是各自领域专题研究的代表性力作。其资料的价值和学术研究的意义，将随着岁月的流逝而日益显著。

本套书既名为物质文化，便应有物质文化的特殊而规范的研究和写作方法。物质是有形的，因此，其表现便不能空泛含糊、抽象玄虚，而必须直观形象、具体实在。有鉴于此，本套书特别强调图片资料的应用。图文结合，重在图示，细致剖析，纵横比较，构成了它的鲜明特色。

著述有特色之书，需要有特色的作者。本套书的作者，确有两点值得一提。其一是专业构成。作者们大多是供职于博物馆的学者和从事科技史研究的专家，他们在物质文化方面的优势显然是无可置疑的。其二是国籍构成。作者中既有中国学者，也有外国专家，国际联袂，相互切磋，共图文业，亦可谓学界新事，意义自是不同寻常了。

相信《云南物质文化》的问世，将为姹紫嫣红的学术园地增添一簇清香的花朵。

云南昆明

1996.1

EDITOR'S NOTE

We have compiled this series, which is entitled "The Material Culture of Yunnan", in consideration of the following factors.

Firstly, despite the fact that in recent years the publication of academic works has been described as the growing and flourishing of hundreds of flowers, little research has been conducted into the culture of material objects, not to mention works with rather substantial content which are regrettably less readily available. So there is clearly a need for good works on this subject. Secondly, seen in the contemporary context of China or even the world, Yunnan is indeed a "museum" of traditional material culture. Relevant works should have been published in such a unique place as Yunnan which has so many cultural survivals. Thirdly, with the acceleration of the modernization process, the traditional culture among ethnic peoples is under going changes at faster rates than ever before in the past, and the material culture, under the impact of modern science and technology, is disappearing and changing at an ever increasing pace. It is a task of top priority at present to rescue the existing cultural heritage in time.

Lastly, even though we recognize the need to rescue it, research into culture cannot be expected to be accomplished in move. Fortunately, we have found some scholars who have devoted themselves to the study of this subject for years and have conducted much fieldwork in Yunnan. It is with above-mentioned opportunities, geographical advantages of Yunnan and the support of the scholars that we are able to offer this series of books to our readers.

On the principle of a rigorous scholarship, a down-to-earth manner and an approach of putting quality before quantity, this series includes volumes only on hunting, gathering, fishing, farming, spinning, weaving and technology in life. Although it has not been possible to cover all the dimensions of material culture in Yunnan, these most basic fields are the "wastelands" seldom developed by their predecessors, and some of them are even the "virgin lands" handed down from past generations. Generally speaking, it is easy to get involved occasionally in a new subject or "an academic vacuum" as it is called otherwise. What is most difficult is to conduct a deep and systematic research over a long period. The authors of this series not only have opened up new frontiers in their respective fields, but also have gone deeply into them, making all the volumes of this series the representative works of their own fields, and it is certain that more and more of its documentary value and academic significance will be felt with the passage of time.

Since it is entitled "The Material Culture of Yunnan", this series should feature both the peculiar and the normal in material culture. Material culture differs considerably from spiritual culture in that it is visible. So the volumes in this series are not vague, general nor abstract, but are visual, concrete and substantial. In view of that, special emphasis is placed on the selection of illus

trations in this series, which features substantial texts, abundant illustrations, detailed analyses and extensive comparisons from all angles as well.

Distinctive writers are needed to compose distinctive works. As far as the authors of this series are concerned, two aspects deserve to be mentioned. Firstly, most of the authors are scholars working in museums and are specialists in the historical studies of science and technology. Undoubtedly, all of them are in a better position to make the study of material culture; and secondly, foreigners as well as the "natives" of Yunnan are included among the authors. It is one of the newly emerging trends and is of special significance to cooperate worldwide in a bid to promote the development of humanistic studies.

We believe the publication of this series of books is like a precious addition of a delicately fragrant bouquet of flowers to the academic fields already in a riot of colours.

Kunming, Yunnan
January 1996

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