

The Mask Culture of Tibet Known as the World Roof

世界屋脊的

面具

文化

——我国藏区寺庙神舞及藏戏面具研究



罗布江村 赵心愚 杨嘉铭 著



四川出版集团·四川民族出版社



世界屋脊的 **面具文化**

——我国藏区寺庙神舞及藏戏面具研究



图书在版编目(CIP)数据

世界屋脊的面具文化：罗布江村，赵心愚，杨嘉铭著.
—成都：四川民族出版社，2008.12
ISBN 978 - 7 - 5409 - 4118 - 5

I. 世... II. ①罗... ②赵... ③杨... III. 藏族 - 面具
- 文化 - 中国 IV. J528.3

中国版本图书馆CIP数据核字(2008)第182776号

四川省哲学社会科学学术著作专项资金资助

世界屋脊的面具文化

SHIJIE WUJI DE MIANJU WENHUA

——我国藏区寺庙神舞及藏戏面具研究

罗布江村 赵心愚 杨嘉铭 著

出版人 罗勇
责任编辑 嘎尔玛泽朗
封面设计 邱云松
技术设计 杨庭远
图片提供 罗布江村 杨嘉铭 王达军 刘志群等
英语翻译 张思宇 王向东

出版发行 四川出版集团 四川民族出版社
(成都市三洞桥路12号 邮政编码：610031)

印刷 四川联翔印务有限公司
成品尺寸 250mm × 185mm
印张 12
字数 180千
版次 2008年12月第1版
印次 2008年12月第1次印刷
书号 ISBN 978 - 7 - 5409 - 4118 - 5
定价 48.00元

The Mask Culture
on The Roof of the
World

J528.3
L932

罗布江村
赵心愚
杨嘉铭

著

◎

四川出版集团
四川民族出版社

世界屋脊的 面具文化

——我国藏区寺庙神舞及藏戏面具研究

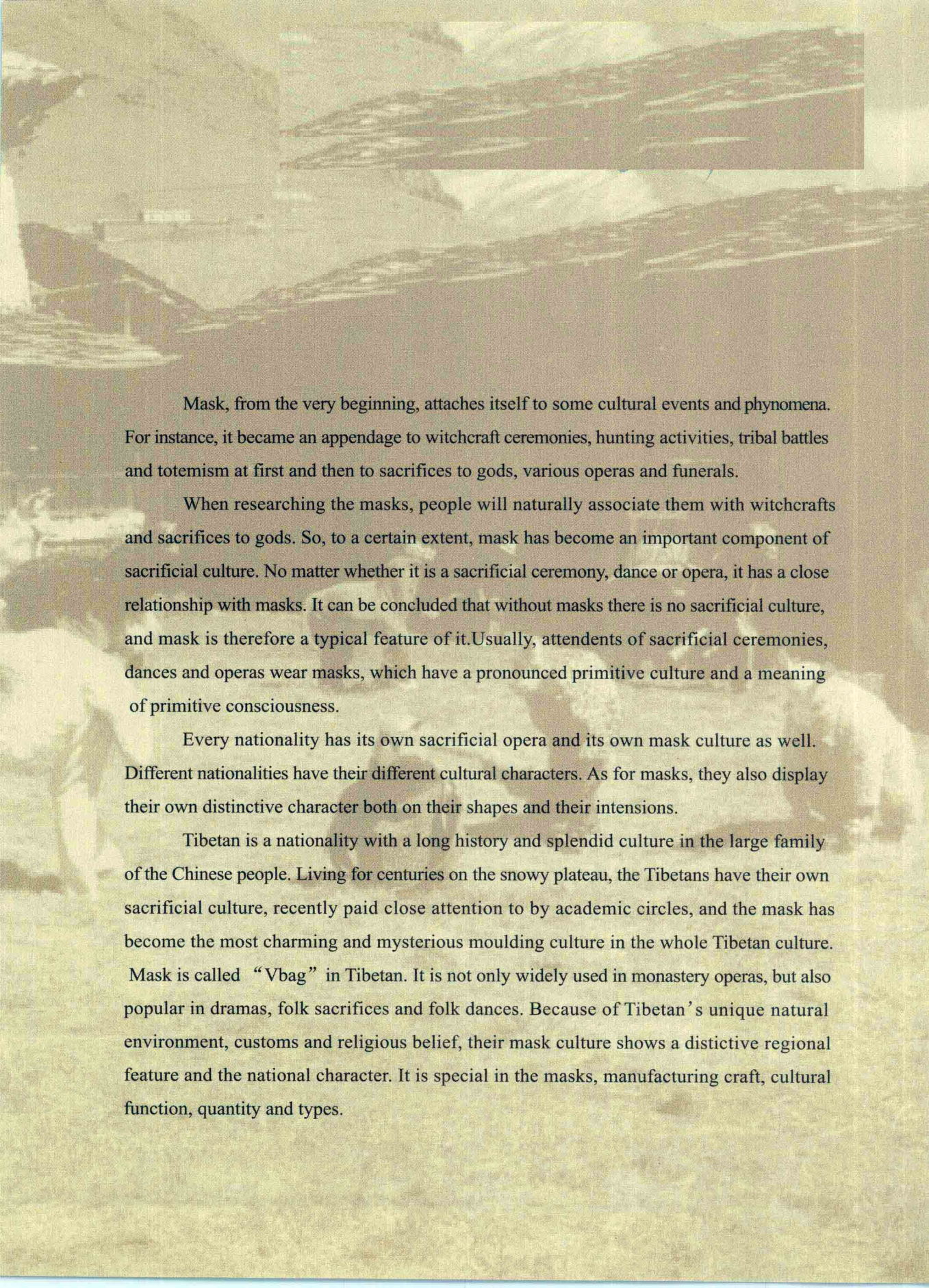


Synopsis

Mask is a worldwide plastic culture and an intergrowing phenomenon of the human culture. It is a symbol with special meanings. As an outcome of the combination of material and spiritual cultures, mask has been widely used in hunting, battling, sacrificing, ghost-expelling, god-welcoming, funeral, house-guarding, dance and opera.

Mask has a long history in the world. Its origin may date from the old Stone Age and no doubt from the New Stone Age. And it develops with the human history. Following the emergence of nationalities, different masks have possessed the feature of different nationalities and become colorful under the mutual influence of different cultures.

China, with a long history, is one of the four civilized ancient countries in the world. The Chinese mask culture originated very early and has occupied an important position. In remote antiquity of our country, mask was widely used in people's hunting activities, totemism, tribal battles and witchcraft ceremonies. At that time, the most popular masks were artificial heads made of animal fur. By inference, there were two types. One was remade from animal head which was worn over one's head or on top of his head. The other was actually a makeup by wrapping oneself around with an entire animal fur. Artificial face is one kind of the masks which is frequently used. It is made roughly of sackcloth, plant fibre, bamboo, wood, leather, clay, plaited straw, tortoise-shell or the outer covering of bamboo shoot. The appearance of bronze masks has not only promoted the mask culture, but also made the masks develop with the history.



Mask, from the very beginning, attaches itself to some cultural events and phenomena. For instance, it became an appendage to witchcraft ceremonies, hunting activities, tribal battles and totemism at first and then to sacrifices to gods, various operas and funerals.

When researching the masks, people will naturally associate them with witchcrafts and sacrifices to gods. So, to a certain extent, mask has become an important component of sacrificial culture. No matter whether it is a sacrificial ceremony, dance or opera, it has a close relationship with masks. It can be concluded that without masks there is no sacrificial culture, and mask is therefore a typical feature of it. Usually, attendants of sacrificial ceremonies, dances and operas wear masks, which have a pronounced primitive culture and a meaning of primitive consciousness.

Every nationality has its own sacrificial opera and its own mask culture as well. Different nationalities have their different cultural characters. As for masks, they also display their own distinctive character both on their shapes and their intensions.

Tibetan is a nationality with a long history and splendid culture in the large family of the Chinese people. Living for centuries on the snowy plateau, the Tibetans have their own sacrificial culture, recently paid close attention to by academic circles, and the mask has become the most charming and mysterious moulding culture in the whole Tibetan culture. Mask is called “Vbag” in Tibetan. It is not only widely used in monastery operas, but also popular in dramas, folk sacrifices and folk dances. Because of Tibetan’s unique natural environment, customs and religious belief, their mask culture shows a distinctive regional feature and the national character. It is special in the masks, manufacturing craft, cultural function, quantity and types.



世界屋脊的**面具文化**

——我国藏区寺庙神舞及藏戏面具研究



格萨尔藏戏中的岭国将领朱呷德曲雄北朗
Zhuxiade Quxiongbeilang, a general of Tribe Ling in the Tibetan opera *King Gesar*



寺庙冬季法会中的“羌姆”表演场景

A scene of “Vcham” performance during the religious gathering among the monasteries in winter





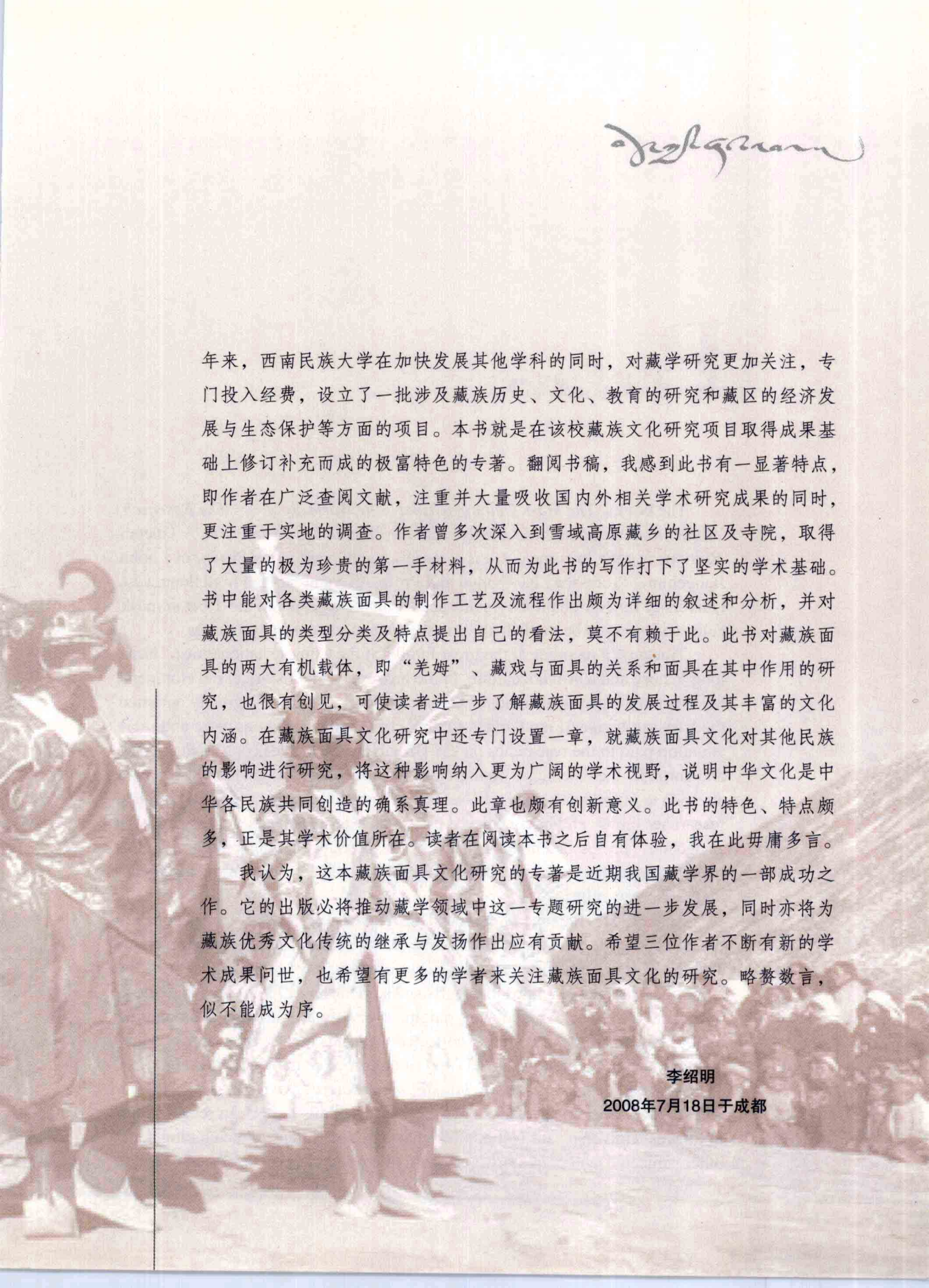
X UYAN

序言

西南民族大学罗布江村、赵心愚、杨嘉铭三位教授的研究成果——《世界屋脊的面具文化——我国藏区寺庙神舞及藏戏面具研究》一书就要出版了。在这本藏族面具文化研究专著即将问世之际，我首先表示衷心祝贺。

藏族是中华民族大家庭的一员，具有悠久的历史 and 灿烂的文化。在历史发展进程中，藏族人民创造了自己的民族文化，丰富了中华民族的文化宝库。近几十年来，随着藏文化研究在国内外越来越受到人们重视，藏族面具文化的研究也逐渐引起人们关注。目前，国内外一些学者都对此进行了深入研究，并已取得一批成果。罗布江村、赵心愚、杨嘉铭三位教授合著的这本专著，就是这方面研究的一个可喜的新成果。

西南民族大学自1951年建校以来，就一直重视藏族历史文化的调查研究。早在建校之初，就组织一批专家和学生到四川藏区各地开展社会调查，取得了一批很有价值的调查材料，其中就有不少藏族文化方面的材料。比如《草地藏族调查材料》、《嘉绒藏族调查材料》等就是这方面的代表之作。近几



李绍明

年来，西南民族大学在加快发展其他学科的同时，对藏学研究更加关注，专门投入经费，设立了一批涉及藏族历史、文化、教育的研究和藏区的经济发展与生态保护等方面的项目。本书就是在该校藏族文化研究项目取得成果基础上修订补充而成的极富特色的专著。翻阅书稿，我感到此书有一显著特点，即作者在广泛查阅文献，注重并大量吸收国内外相关学术研究成果的同时，更侧重于实地的调查。作者曾多次深入到雪域高原藏乡的社区及寺院，取得了大量的极为珍贵的第一手材料，从而为此书的写作打下了坚实的学术基础。书中能对各类藏族面具的制作工艺及流程作出颇为详细的叙述和分析，并对藏族面具的类型分类及特点提出自己的看法，莫不有赖于此。此书对藏族面具的两大有机载体，即“羌姆”、藏戏与面具的关系和面具在其中作用的研究，也很有创见，可使读者进一步了解藏族面具的发展过程及其丰富的文化内涵。在藏族面具文化研究中还专门设置一章，就藏族面具文化对其他民族的影响进行研究，将这种影响纳入更为广阔的学术视野，说明中华文化是中华各民族共同创造的确系真理。此章也颇有创新意义。此书的特色、特点颇多，正是其学术价值所在。读者在阅读本书之后自有体验，我在此毋庸多言。

我认为，这本藏族面具文化研究的专著是近期我国藏学界的一部成功之作。它的出版必将推动藏学领域中这一专题研究的进一步发展，同时亦将为藏族优秀文化传统的继承与发扬作出应有贡献。希望三位作者不断有新的学术成果问世，也希望有更多的学者来关注藏族面具文化的研究。略赘数言，似不能成为序。

李绍明

2008年7月18日于成都



Preface

The book, *The Mask Culture of Tibet, the World Roof—The Research of the Monastery Religious Dances and the Tibetan Masks in China's Tibetan Regions* is going to come out. It is a research achievement by Professor Luobu Jiangchun, Professor Zhao Xinyu and Professor Yang Jiaming from Southwest University for Nationalities. As this academic monograph on the Tibetan mask culture is going to be published, I firstly extend my cordial greetings.

Tibetan, a member of the great family of the Chinese nationalities, has a long history and a brilliant culture. In the process of the historical development, the Tibetan people have created their own culture, which has greatly enriched the treasure-house of the Chinese cultures. In recent decades, as more and more attention paid to the researches on the Tibetan culture by the people both at home and abroad, the researches on the Tibetan mask culture has gradually been paid attention to. At present, some scholars both at home and abroad have made profound researches on it, and have achieved considerable achievements. Professor Luobu Jiangchun, Professor Zhao Xinyu and Professor Yang Jiaming jointly wrote this monograph which is one of the new and gratifying achievements of the researches on the Tibetan culture.

Since 1951, the time of the founding of Southwest University for Nationalities, the university has paid much attention to the investigations and researches on the Tibetan history and culture. In the early founding days of the university, the authorities dispatched groups of experts and students to different Tibetan regions in Sichuan Province to make wide-ranging social investigations, and obtained a lot of valuable materials. In the collected materials there were a large quantity of materials connected with the Tibetan culture. For instance, *Investigation Materials on Tibetan Grassland*, *Investigation Materials on Rgyal-rong Tibetan* and so, were the representatives of the materials of this respect. In recent years, Southwest University for Nationalities has quickened steps in developing some other subjects, and paid more attention to the researches on the Tibetan culture



Li Shaoming

as well. They invested some funds in the projects of the researches on the Tibetan history, culture and education, the economic development and the ecological protection of the Tibetan regions. This book is based on the scientific researches by the university, which have become a monograph with distinguishing feature after being revised and replenished. When reading the manuscript, I found an extraordinary character. That is, the authors had consulted historic documents in wide range, emphasized and absorbed academic research fruits concerned both at home and abroad, meanwhile especially focused on the on-the-spot investigations. Many times the authors had been deep into the Tibetan villeges and monasteries on the snowy plateau, gained a plenty of valuable first-hand materials, in such a way, they have laid a very solid foundation for composing this academic book. Owing to this, the authors can elaborate and analyze the manufacturing crafts and processes of the Tibetan masks of different kinds, and give their own views on different classifications, types and characteristics of the Tibetan masks. The book has provided researches with original idea on the relationship between the Tibetan masks Vcham (the religious dances of monasteries) and their two carriers, the Tibetan opera, and the roles of the masks played in Vcham and the Tibetan opera. Reading the book, the readers can further comprehend the developing processes and the rich cultural connotations of the Tibetan masks. In the research on the mask culture of the Tibetan nationality, one chapter is especially designed to study the influence of the mask culture on other nationalities, and bring this influence into an even higher academic vision. Hence it proves the truth that the Chinese culture is commonly created by all of the Chinese nationalities. In this monograph there are numerous special characteristics and features, which show its academic values. I quite believe that after reading this book, the readers will acquire their own experience. So I needn't say too much about it.

I am confident that this monograph of the research on the Tibetan mask culture is a successful work in the field of the Tibetan science in China. The publication of this monograph will surely promote the researches on the special subject in the filed of the Tibetan science, and also make a considerable contributions to inheritance and development of the splendid traditions of the Tibetan culture. I do wish the three authors of the monograph reap more academic fruits in succession, and wish more scholars pay attention to the researches on the Tibetan mask culture. That is so much for the preface.

Li Shaoming
July 18, 2008, in Chengdu



M 目 录 ULU

序 言 / 10

引 言 / 18

第一章 藏族面具文化历史探源 / 26

- 一、藏族面具的起源时间 / 28
- 二、藏族面具至今仍然存活并不断发展的原因 / 38

第二章 藏族面具的类型 / 42

- 一、我国面具分类的几种类型分法 / 44
- 二、藏族面具的基本分类 / 46

第三章 藏族面具的制作工艺及其流程 / 62

- 一、贴布脱胎面具制作的传统工艺流程与技法 / 64
- 二、木质面具的制作工艺及其流程 / 75
- 三、金属铜质镀金面具制作工艺及其流程 / 77

2012

第四章 藏族面具的基本特点 / 82

- 一、藏族面具的色彩美 / 84
- 二、藏族面具的造型美 / 89
- 三、藏族面具的宗教性 / 94
- 四、藏族面具的丰富多样性 / 95

第五章 藏区寺庙“羌姆”与面具 / 98

- 一、寺庙“羌姆”的起源 / 101
- 二、寺庙“羌姆”的形成与流派及各教派面具 / 102

第六章 藏戏与面具 / 126

- 一、藏戏的起源与形成 / 128
- 二、藏戏剧种、流派和剧目 / 133
- 三、藏戏面具 / 139

第七章 藏族面具文化对我国西南地区部分少数民族的影响 / 154

- 一、我国西南少数民族地区藏族面具的分布 / 158
- 二、藏族面具文化对西南地区部分少数民族的影响 / 168

参考文献 / 182

后 记 / 189

