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民风·民俗

# 高平民间艺术

安新鲜 编著





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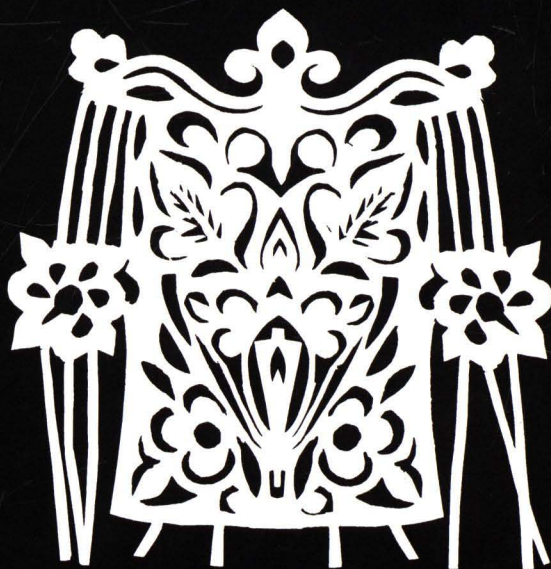
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# 民间艺术



## Folk Arts

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# 高平民间艺术与中国本原哲学

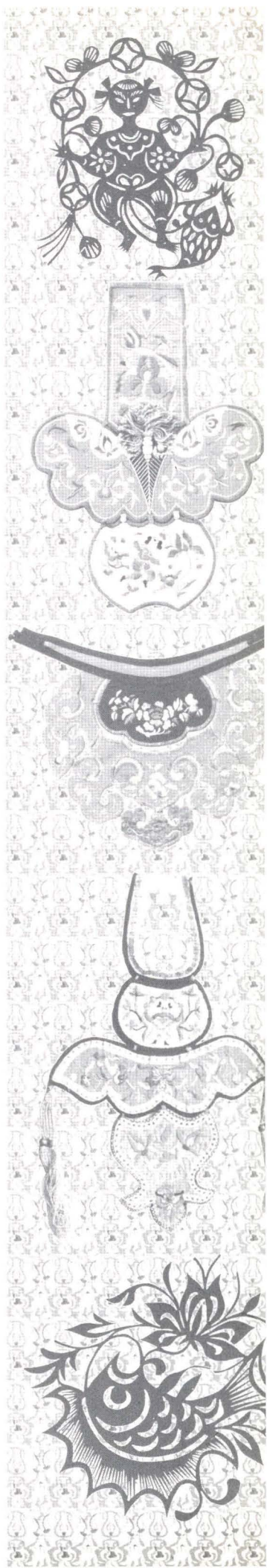
靳之林

(中央美术学院教授、民间美术研究室主任)

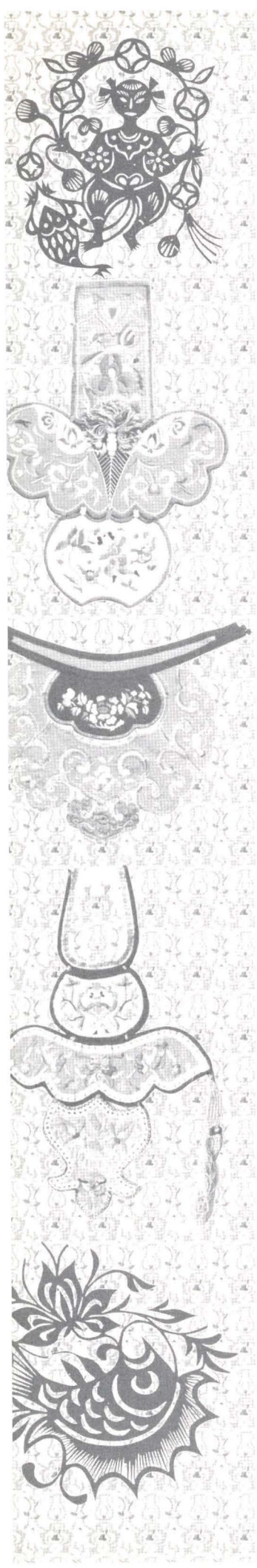
民间艺术是亿万劳动群众为了自身的社会生活需要而创作的群体艺术。它的群体性和与民俗溶为一体的实用性，体现了民族文化群体的文化意识、哲学观念、感情气质心理素质和民族精神，决定了它在民族文化发生发展中的特殊地位，这也正是极其丰富多彩的高平民间艺术的价值定位。

人类一要生存，二要繁衍。因此，生命意识与繁衍意识，成为人类的基本文化意识，并从而升华为阴阳相合化生万物与万物生生不息的中国本源哲学，它构成中国民间艺术的基本内涵和民族文化的哲学基础。它作为民族文化的基因，诞生了光辉灿烂的民族历史文化传统，对人类历史文化的发展曾经作出了辉煌的贡献，今天和未来在人类文化更大规模的相互交融中，必将对人类文化的发展作出更加辉煌的贡献。

中国民间艺术的民族文化的群体性、与民俗溶为一体的社会生活的实用性，古老的历史文化传统的传承性、地域民族文化形态的独特性与民族感情气质、心理素质和民族精神，构成中国民间艺术的基本特征。作为中华民族文化发展基因的中国本原哲学阴阳观与生生观，无孔不入地积淀在高平人民群众的衣食住行、人生礼仪、节日风俗和信仰禁忌的由生产劳动到民俗生活的全部社会生活之中，并成为高平民间艺术的主体内涵。中国生俗民俗艺术的主题，总是与人类由浑沌宇宙母体(图腾符号)出生和生生不息茁壮成长的哲学观联系在一起的；中国婚俗民俗艺术的主题，总是与阴阳相合化生万物的阴阳哲学观(阴阳、天地、男女、牡牝相合相交的偶数符号)联系在一起的；中国的丧俗民俗艺术，又总是和人类又回归于浑沌宇宙母体、死者永生的生生不息哲学观联系在一起的(馒头形浑沌宇宙符号与通天通阳的奇数符号，因为通天通阳才能与日月同辉生命永生)。以民以食为天的民间面花为例，生产面粉的小麦，由世界小麦发源地的小亚细亚高原传入中国北方，已经有三、四千年了。地处中国北方黄河流域的高平面花的历史和文化积淀可以说是相当久远而古老的。这里又是中华民族人文始祖炎帝民族文化发展的重要地域。作为中华民族历史传说中的神农氏和太阳神的农耕部落集团的炎帝民族文化，发祥于黄河中上游的渭河流域羌水，它由西向东发展壮大，“初都陈（河南淮阳），后徙鲁（山东）”，晋冀鲁豫边区的晋东南的高平地域正处在炎帝民族文化发展的中心地域，高平的民间艺术和民间面花中，积淀着极其丰富的炎帝图腾文化内涵与中国本原哲学宇宙观。史传炎帝姜姓，姓为姜，族为羌，图腾为羊(以及牛与虎)，羊即阳，是农业部族太阳崇拜的动物图腾符号，以寓生生不息。在高平的娃娃出生的生俗民俗中，娃娃坐于象







征出生于浑沌宇宙大圆馍和图腾羊生生不息旋转的中央,象征着娃娃由以羊为母体的浑沌宇宙出生,生生不息茁壮成长,其古老的图腾文化内涵与中国本原哲学积淀是极为鲜明的;我们再看高平的婚俗民俗面花,它以象征混沌宇宙母体的花馍面花,一分为二,新娘新郎各分其一,古俗谓之合卺,与瓠瓜即葫芦一分为二又合二而一是一回事。其内涵都是浑沌宇宙含孕阴阳,阴阳相合化生人类万物,人类万物生生不息的中国本原哲学宇宙观,以喻阴阳相合、男女相交、子孙繁衍、万世不殆。高平婚俗其他面花与剪纸、刺绣中“扣碗”以及“鱼戏莲”、“猴吃桃”、“蝴蝶扑瓜”、“喜鹊闹梅”等其内涵相同;我们再看看高平的丧俗民俗面花,人类最终又回归于插满各种动物花鸟大千世界的浑沌宇宙动物图腾母体之中,永生不息,这又是典型的中国本原哲学宇宙观的体现。以上举的是属于人生礼仪中的生俗、婚俗和丧俗的面花礼馍。属于节日风俗中的面花礼馍也是一样。春节一元复始,天地相通,万物萌生,通天通阳,生生不息茁壮成长。春节敬神的枣山大礼馍面塑,以圜天旋转层层通天的五层奇数面环,呈塔形层层通天。天地相通,万物萌生,这就是层层中间象征化生人类万物、人丁兴旺、五谷丰登嵌的大红枣,其中国本原哲学喻意亦极明;我们再看节日风俗中的七月十五蒸的“面羊”面花礼馍,长达一尺半,卧羊拖谷穗的“面羊”和一个大大的圆馍上四边搭两层谷穗,顶端站两个小麻雀的“谷祭”,正是反映了由太阳自然崇拜到动物羊图腾崇拜再发展到神灵崇拜溶而为一的哲学观念,这天人们拿着面羊和谷祭到庄稼地里祭五谷神(财神),祈愿神仙保佑五谷丰登。高平民俗社会生活中的衣食住行、信仰禁忌民俗民间艺术亦此类同,高平民俗民艺如此,神州大地全国各地民俗民艺亦同。

中国民俗艺术创造者群体的主体是广大农村劳动妇女,高平农村妇女就地取材,通过一把剪刀一根针代代相传,以其鬼斧神工的双手和创造性劳动,数千年延续不断,传承发展着中华民族的本原文化传统,对民族文化的传承发展做出了重要的贡献。在人类文明发展史中,古埃及、古巴比伦的历史文明发展都发生文化断裂,只有中国数千年延续不断,至今在民间艺术与民间风俗中仍然保存着原生形态的极其丰富的中国本原文化传统,这是人类文化极其宝贵的财富。它的普查研究和文化传承,对中华民族文化的发展有着极其重要的意义。高平文化馆馆长安新鲜同志,在山西大学艺术系毕业后,扎根故乡建设家乡廿多年,走遍家乡的山寨、沟底,艰苦跋涉,进行高平民俗与民间艺术的普查研究搜集整理,对高平民间艺术的传承发展作出了重要的贡献。我们得以能够从这本出版著作中目睹如此珍贵的研究价值极高的高平民间艺术精华之作,应该衷心感谢安新鲜同志和高平文化馆同志们长期的辛勤努力。

1999年1月20日



# Gaoping Folk Arts and The Chinese Primitive Philosophy

By Jin Zhilin

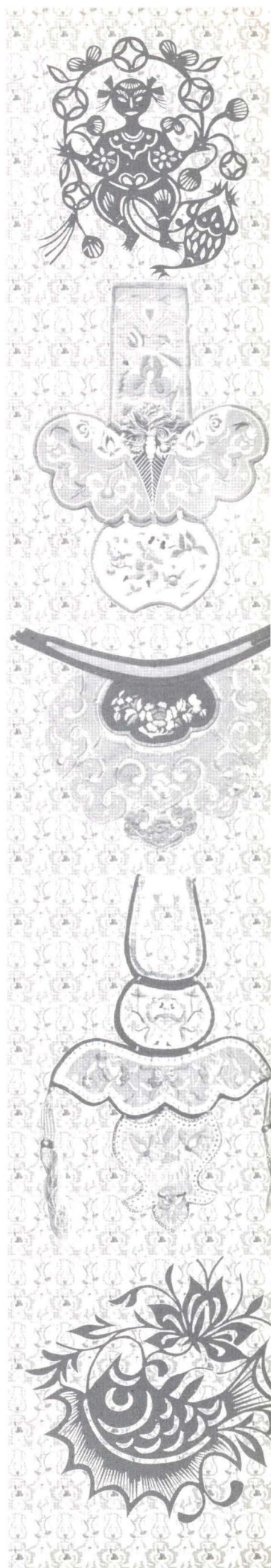
Folk arts, or collective arts, were created by the broad masses of people to meet the needs of social life. Their practical needs in combination with local folklore reflect the cultural consciousness, philosophic concepts, psychological characteristics and the nation's spirit expressed by local communities. All these have, in turn, determined the important role folk arts have played in developing the Chinese culture.

Survival and multiplication have been the two principles for the humankind. Thus, the consciousness on life and propagation constitute the basic human culture, which further developed into the *yin* and *yang* concept, the combination of *yin* and *yang* created all things on the earth. This is a primitive philosophy in China: All things are full of life and grow forever. This philosophy serves as the basis of the Chinese culture and a basic connotation of folk arts. The birth of the splendid traditional Chinese culture has made a great contribution to the Chinese civilization, and will contribute more to the integration of ancient and modern civilization.


The primitive philosophy of *yin* and *yang*, and of continuous reproduction permeates through everything in local people's social life and in their practical production. It is in food, clothing, housing, transportation, etiquette, holiday celebrations and religious belief. The main connotation of Gaoping folk arts and the themes of the Chinese folklore are closely related to the universe which is regarded as the female parent (the totem symbol) of all things on the earth.

The artistic themes about wedding customs are always related to the *yin* and *yang* philosophy (the union of heaven with earth, men with women, and male with female). Artistic themes about funeral customs tell that the dead persons are on their way to the original universe where they had come from.

Food is the first necessity of people. Wheat was introduced to North China from the Lesser Asian Plateau more than four thousand years ago. Gaoping people have ever since made steamed bread pieces for big events and as sacrificial offerings. Gaoping is located on the middle reaches of the Yellow River, the birthplace of the ancient civilization of China. A legend about the Yan Emperor (also known as Shennong, the Divine Farmer) and the God of Sun tells that the Yan Emperor's clan good at farming originated from the Weihe and Qiangshui rivers, tributaries of the Yellow River on the upper reaches. Later their farming skills spread to Ducheng (now in Henan Province's Huaiyang), and then to today's Shandong Province. Right located in the border area of the Shanxi, Shandong,







Hebei and Henan provinces, Gaoping has been a central place in reflecting the cultural connotation of Yan Emperor's clan, and the primitive philosophy with its folk arts and cooking ways.

Historical records indicate that Yan Emperor came from the Jiang family of the Qiang tribe. The tribe's totem was a sheep (somewhere cow or tiger) as sheep has the same pronunciation as *yang* and the metaphorical meaning of continuous reproduction. By local custom, people would make an extremely big round piece of bread to represent the universe with the sheep as totem at the center, symbolizing the birth of new baby.

The flower-shaped steamed bread has another meaning: the flower on the top means the bride and the bottom part of the bread means the bridegroom. Marriage means the union of the two, or a union of *yin* and *yang* to carry on reproduction. This tradition of making flower bread has the same connotation as making papercuts and embroideries in the patterns of "Fish Playing with Lotus Flowers," "Monkeys Eating Peaches," "Butterflies Chasing to Honey Melons," "Magpies Chirping on Plums," etc. Local people also use the flower-shaped bread in funeral ceremony to show that the dead person has returned to the original universe which keeps reproduction in an endless succession.

During traditional Chinese holidays, locals make a lot of steamed bread. Spring Festival, or the Chinese New Year, signals the arrival of spring when all things come to life and begin growing. To worship the gods, local people specially prepare mountain-shaped bread decorated with dates, and consisted of five layers like a pagoda. The dates symbolize bumper harvests and flourishing population, and the five layers represent all things on the earth.

To offer sacrifices to the God of Five-Grain Crops (God of Wealth) on the fifteenth day of the seventh lunar month, each family makes a half-meter-long piece of bread in the pattern of a sleeping sheep with millet ears in mouth. The huge bread is decorated with two-layer millet ears around and two little sparrows standing on the top. Early in the morning that day, they take the sacrificial offerings to the field and pray for rich harvests. This shows that people have already accepted the philosophical concept of worshipping the sun together with the totem and gods. This folk observation is not only popular in Gaoping but also in other parts of China in a similar way.

The Chinese women in the vast rural areas are the backbone in the creation of Chinese folk arts. Over the past centuries, women in the rural area of Gaoping have developed the local culture by a pair of scissors or a needle in their deft hands. They have made great contributions to inheriting and advancing the primitive traditional culture of the Chinese nation.

In the long process of human history, cultural fractions happened in ancient Egypt and Babylon, but not in China. The Chinese folk arts and folklore representing the traditional Chinese culture and civilization have been handed down from generation to generation, and become the most valuable wealth of the humankind. Further popularization and study is of great significance to raise the traditional Chinese culture to a higher level.

Here we extend our sincere thanks to Ms. An Xinxian for her sustained efforts in collecting so much valuable Gaoping folk arts which we put them into this album.

January 20, 1999



# 寄语

范崇熾(中央文化部社文司司长)

民间美术是最有血有肉、最带有生活气息与浓厚感情色彩的艺术。它之所以能够在民间长期而广泛地流传并在人民群众中拥有深厚的基础,其根本的原因在于它同民俗生活密不可分,是由人民群众自己创作的,或者说是由那些平凡而又伟大的母亲们创作的。创作者凭着对生活、对亲人的挚爱,直抒胸臆,尽情地表达自己的意趣。她们的创作劳动既娱人也是一种自娱,既继承前人的艺术,也为后人留下艺术。一顶顶狮形帽、一件件兜肚、一双双虎头鞋、一只只布玩具,其设计之巧妙,做工之精细无不袒露出母亲们的聪明才智。那针针线线中倾注的是母亲深深的爱。

民间美术品,特别是玩具,是婴儿们读的第一部形象启蒙书,它给儿童带来无穷的乐趣,使他们在游戏中潜移默化地得到美的熏陶,并从此开始认识事物,辨别颜色,区分声音。这些玩具点燃着孩童的智慧之火,也浇灌着一朵朵未来的艺术之花。

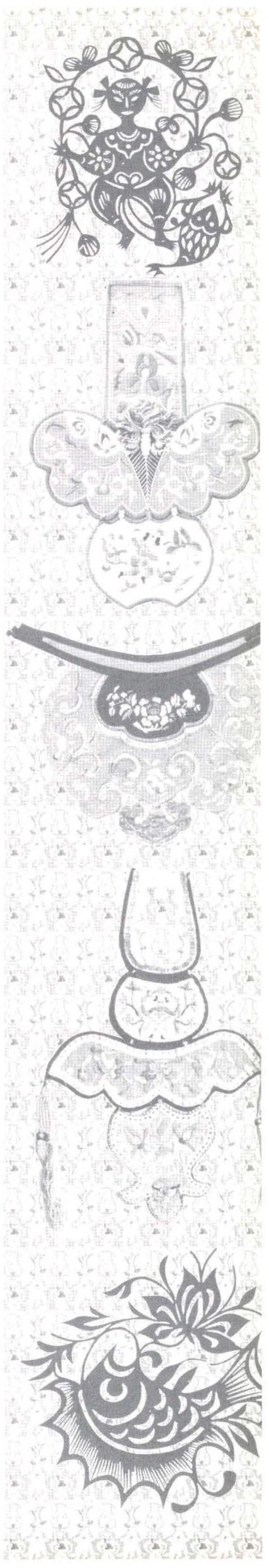
优秀的民间美术品还是古今艺术家创作灵感的源泉,在它们朴素乃至稚拙的形态里蕴涵的是千百年里劳动人民对生活,对美的理解,灌注在其中的是他们对亲人无比的热爱和浓得化不开的乡情。

应该说每件民间美术品都关联着一个故事,关联着我们民族的传统文化,关联着民俗风情与美好的祈愿。它在人们的精神生活与物质生活中起着直接作用,有着极强的渗透力。

然而随着时代的发展,人民生活的不断丰富和更新,以及人民群众审美情趣的变化,许多古老的民俗习惯都正在改变或被打破着,许多因循旧习俗而生,植根于特定心理和创作条件的民间艺术正在衰退,一些优秀传统民间艺术甚至正濒临失传。这就使得我们保护、抢救民间艺术和民间艺术品的任务日渐迫切。

目前,国家虽已采用了种种行之有效的办法,但仍不足以制止大量民间艺术和民间艺术品的消失,在此,我们需要感谢许多在基层文化部门工作的文化人,他们出于历史责任感,自觉地克服种种困难,收集、整理、研究着各类民间艺术并将其编辑成册,保存下不少珍贵的历史资料,其事意义之深远,功德之无量不可言表。

高平文化馆安新鲜同志长期在基层工作,凭着对文化事业的执着追求,爱岗敬业,潜心于高平民间艺术的研究整理,工作是颇有成效的。《高平民间艺术》一书的问世,为研究民族民间文化工作做了有益的贡献,是一件值得庆贺的事情。







# Congratulatory Message

By *Fan Chongyan*

Fine folk arts are arts of blood and flesh. They have the richest flavor of life and are full of strong feelings. They spread widely and take deep roots among the people because they are closely linked to people's lives and are created by the people, especially those ordinary yet great mothers. The creators love life and their kins, and express their feelings through artistic creation. Their creation is also a kind of self-entertainment; they inherit artistic legacy from the older generation and leave it to their descendants. Lion caps, abdomen covers, home-spun cloth, tiger-head shoes and cloth toys show the cleverness and wisdom of mothers, and each stitch is permeated with profound love of mothers.

Folk art works, especially toys, are a primer for young children to know images, bringing endless pleasure to children. They exert imperceptible influence on children's sense of beauty. Children get to know things, tell colors and differentiate sounds through toys. Toys light the fire of wisdom for children, and nurture the promising flowers of art.

Excellent folk art works have been a source of inspiration for ancient and contemporary artists. These works are pregnant with the laboring people's understanding about life and beauty through the ages, and are filled with people's love for their kins.

We should say that behind each folk art work there is a story associated with traditional Chinese culture, folk customs and beautiful blessing. It links people's spiritual and material life and has a strong penetrating power.

Following the development of the times and the improvement of people's living standards, people's aesthetic standards are changing, too. Many folk arts out of specific psychology and conditions are declining, and some excellent traditional folk arts are in the danger of extinction. Our task of protecting and rescuing folk arts and folk art works is becoming more and more imperative.

Although the state has adopted various effective methods, still a large amount of folk arts and folk art works are disappearing. Here we would like to thank those who work in the grass-roots cultural departments. Out of a sense of historic responsibility, they have overcome various difficulties to collect, sort out, and conduct research on folk arts and have compiled albums, and have preserved a lot of precious historical relics. This is of far-reaching significance.

An Xinxian of the Gaoping Cultural Center has worked in the grass-roots for many years. She pursues cultural undertakings persistently, applying herself to the research on and sorting out Gaoping's folk arts with great concentration, and her work is quite effective. The publishing of Gaoping's *Folk Arts* is a helpful contribution to national folk arts, an event worth congratulating.