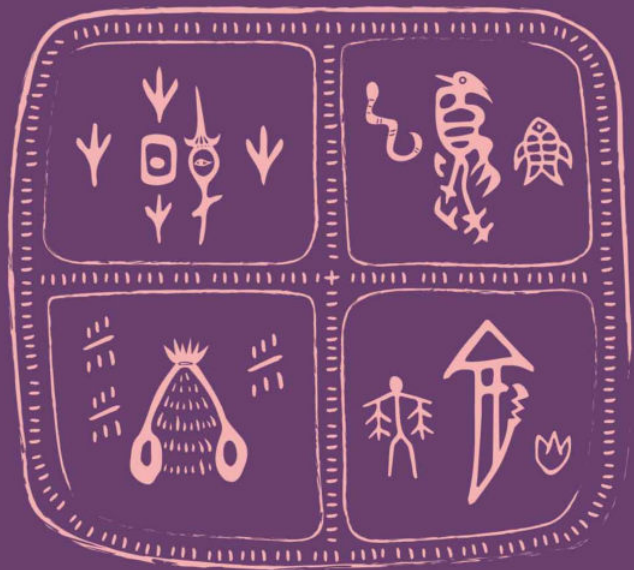


Shanghai Songjiang Folk Customs

上海松江民俗地图

欧粤 著 Ou Yue



同济大学出版社
TONGJI UNIVERSITY PRESS



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序

民俗典籍有图，是中国的传统。这是鉴于图像的优越性，明确地进行相关教育与符号认同。据说最早的青铜图案，便是用来进行教育的。《左传》说：“远方图物，贡金九牧，铸鼎象物，百物而为之备，使民知神奸。”这就是说，世界万物，不是都是吉祥的，碰到不祥的东西要避开。青铜器上面的图画，有的是神物，有的是怪物，要能够区别开，这个青铜鼎图像系列就是一部民俗图像教本。后来赫赫有名的《山海经》，原本也是图和经合在一起的，甚至是先有图，然后文字是解释图像的。屈原的《天问》是一部神话经典，据说也是屈原被流放时，到某个祠堂里发现那里图画了天地祖先神灵的故事，屈原便以问话的形式，把一部史诗一气呵成地记录下来。给中国人带来深刻影响的是伏羲女娲交合图，不仅有文献描述过这样的壁画内容，更有大量的考古图像有伏羲女娲交合图。古人信奉的神话形象之所以得以传承，都得益于图像。民俗图像文献是一种中国民俗传统，是讲述中国故事的图像叙事模式。

民俗图像不是古代的专利，也是现代民俗传播与认同的工具。所以当代民俗读物也有了这么多这样的读本。《上海松江民俗地图》就是这样的一本书。松江是上海文化的发祥地之一。先有松江府，后有上海滩，上海文化是从松江文化中孕育出来的，但是上海后来居上。曾经管辖上海的松江府，而今是上海市下属的松江区。这样一种变化留给松江人什么样的民俗特质呢？在松江，你会听到一些感慨叙事，更有一些自信表达。松江民俗文化是上海文化的重要组成部分。在打响上海文化品牌的背景下，我们发现松江民俗文化具有典型的江南文化特质，无论是饮食文化还是服饰文化，松江文化都是领江南潮流的。比如松江鲈鱼，那可是蜚声天下的江南特产。而黄道婆棉纺织技艺带来的江南服饰文化的变革，则使上海地区从江南的边缘，成为江南传统文化的杰出代表。至于顾绣，来自江南文化，又体现海派文化，凸显了上海城市的创造能力。所以，该书是上海文化品牌建设的一项重要成果，是为上海文化建设探源引流的一件大事。

近年的文化读本，偏重非物质文化遗产，那是对的，因为“非遗”本是民俗中最有代表性的作品。但是“非遗”成长的土壤，本来就是文化形式独特的民俗文化，往往容易被忽视。一个社区，可能没有一个项目是在“非遗”名录中的，那么这个社区是不是还要传承自己的文化传统呢？答案是肯定的。所以，松江的民俗图典便十分珍贵。书中的很多内容，并不是“非遗”项目，但是确是实实在在的松江文化传统，比如李待问的叙事、白龙潭的龙舟、西林寺的腊八粥，书中都有珍贵的记载，而这些图片，或者是照片，或者是绘画，或者是剪纸，都很完好地呈现了松江的民俗特质。作者欧粤是知名的松江民俗专家，编撰这样一本珍贵的民俗图像文献，这是对松江民俗文化遗产、上海文化品牌建设的贡献，非常了不起！

希望有更多的民俗图像文献问世，把这一重要的传统民俗传承形式传承下去。今天，民俗地图在大上海有了新的功能，那就是上海的城市人文行走行动。成千上万的市民步入各区县，开始了认识自我、感知上海传统的进程。图书出版与

文化活动联手，凸显了当今出版社的观念变革。图书编辑者是文化传承的推手，民俗研究者是文化的建构者，在这本精美的图书里，我们感受到了城市精神别样的律动。上海人正在通过人文行走行动来与一个伟大的传统亲和，建立城市人的自信，而推动这一行动的民俗图典起到了指南之功。相信这个“城市行走”系列，会成为城市传统传承、城市人文建设的宝典。



2018年7月21日
于海上南园

Foreword

It is a long-standing tradition in China that books on folk customs include many pictures. This is because the image has more advantages to educate and to provide symbol recognition than text. It is said that the earliest bronze patterns were used for education. As said in *Zuo Zhuan*, everything in the world is not auspicious, and it is necessary to avoid some things that are ominous. Some of the images on the bronzes, *Ding*, depict immortals, while others are monsters. It would be of great educational value if they were classified. Later, the well-known masterpiece *Shan Hai Jing* was also originally a combination of images and texts. In the works, the images are granted a superior position while the texts are merely explanatory. Qu Yuan's *Tian Wen* is a classic of Chinese myth. It is said that during his exile, Qu Yuan once discovered several murals of the mythical ancestors in an ancestral temple and proceeded to complete the epics. The unearthing of the ancient painting of the emperor-god Fuxi and the mother goddess Nüwa has greatly contributed to our understanding of traditional Chinese culture. Their figures were depicted not only in literature but also in a large number of archaeological murals and

silk paintings. Because of the reliance on images, the prevailing mythology of the time was passed down from generation to generation. Therefore, books with folk images are essential to Chinese folk customs as a way to transmit important Chinese narratives.

Folk images are not exclusive to ancient times but are also a tool for the dissemination and identification of modern folklore. There is an increasing number of books with precious folk images on the market, and *Shanghai Songjiang Folk Customs* is one of them. Songjiang is one of the birthplaces of Shanghai culture. Songjiang, which once governed Shanghai, is now a district of Shanghai. What kind of folk traits does this change leave to the Songjiang people? Songjiang folk culture is an important part of Shanghai culture. Associated with the Shanghai cultural identity, we found that Songjiang folk culture contains many cultural characteristics typical of Jiangnan. Whether the culinary offerings or traditional attire, Songjiang culture seems to dominate Jiangnan. For example, the four-gilled perch is a Jiangnan specialty that enjoys tremendous popularity around the world. The transformation of Jiangnan clothing brought by Huang Daopo's cotton textile technology made Shanghai into the center of Jiangnan traditional

culture. Gu embroidery also derives from Jiangnan culture and reflects Shanghai culture and highlights the city's creative ability. Therefore, the book is an important achievement in the establishment of Shanghai cultural identity and stands as a significant achievement for the perseverance and advancement of its proud and rich culture.

In recent years, culturally-significant readings have understandably focused on the intangible cultural heritage (ICH) due to its ability to correctly reflect the greatest achievements of folk customs. Such a focus, however, often overlooks cultural achievements that are not intangible. For example, if a community lacks a project on the ICH list can we say that the community is inheriting its own cultural traditions? The answer is obviously yes. *Shanghai Songjiang Folk Customs* is a treasure trove of folk culture even if much of the content is not ICH projects. For example, the story of Li Daiwen, the dragon boat race in Bailong Pond, and the distribution of laba congee in the Xilin Temple are all of these in this book. In addition, the images, photos, paintings, and paper-cuttings are all excellent examples of the folk customs of Songjiang. The author, Ou Yue, is a well-known Songjiang folklore expert and has compiled this precious book as a great contribution

to the inheritance of Songjiang folk culture as well as the establishment of the Shanghai cultural identity. It is remarkable indeed!

I hope that more books on folk customs will continue to come out, and that traditional folk customs will be passed down by this important means. Today, influenced by the theme of the *CityWalk* Series, this book has brought Shanghai people new perspectives in which to explore urban cultures. Thousands of citizens have begun their journey of educating themselves to better understand Shanghai's rich traditions. The combination of book publishing and cultural activities highlights the conceptual changes in today's publishing industries. Editors are the driving force of cultural inheritance, while folklore researchers are its curators. By reading this beautiful book, we can feel the rhythm of folk culture. Shanghai people are building a close relationship with the traditions by participating in *CityWalk* activities, and this book will guide and promote such activities. I believe that the *CityWalk* Series will become a valuable collection of urban traditions and cultures.

July 21, 2018

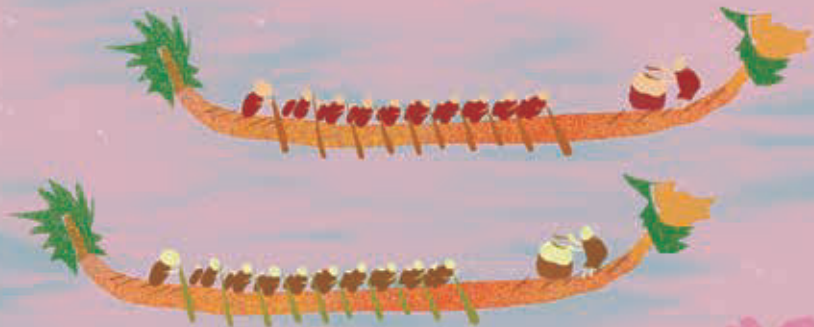
Tian Zhaoyuan

At Hai Shang Nan Yuan

佘山
Sheshan Hill



华亭湖
Huating Lake



松江市民广场
Songjiang Public Square



方塔园
Fangta Park

松江工人文化宫
Songjiang Workers' Club



醉白池
Zuibaichi Park



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请先阅读

松江，古称华亭，位于长江三角洲前缘、太湖尾间、上海市西南。境内黄浦江横贯东西，千余条大小河道交织成网。

约6000年前，松江的先民来到九峰一带，在滨海河沼之间的高地上开拓荒原，建立家园。在渔猎采集的同时，种植水稻，饲养家畜、家禽。唐代中期，华亭县成为江淮漕粮的重要供给地。宋代起，松江的水稻栽培技术、单位面积产量名列全国前茅。

在工业化以前，水稻生产是松江地区最基本、最重要的生产活动，在人民生活中起到决定性作用，水稻收成是松江人维生的主要来源。水稻生产对松江民间生活的重要影响，涉及社会生活的一切方面，并构造了种种以它为中心的文化形态、生活习俗。松江民间文化大部分属于稻作文化，人们的生活方式、风俗习惯、信仰形态和约定俗成的乡规民约等，都是以水稻生产为基础而生发。

无论是春播夏耘时祈求丰收的仪式，还是秋收冬藏时希冀安康的习俗，松江的传统节日几乎都围绕着水稻生产展开。松江人的一日三餐、休

闲娱乐、民间文艺等，绝大部分的民俗现象几乎都与水稻生产相关联。

随着工业化的飞速发展，松江人的生活习惯也发生了变化。农耕时代渐行渐远，建立在水稻生产基础上的许多风俗习惯逐渐消失。然而，松江人的血管中流淌的毕竟是祖先的热血，传统文化以其顽强的生命力影响着人们的价值观和生活情趣，护卫着他们的精神家园。在当代松江人的生活中，或多或少仍然保留着传统节日的精彩，民间技艺的精髓，乡土歌舞的精华。

松江的人文景观如同松江的山水风光，一年四季呈现出不同的美景。喜欢探寻各地风土人情的朋友们，可以跟随着生活的“年轮”，游览松江风俗民情的四季变化，感悟春的盎然、夏的热烈、秋的丰硕、冬的深沉。

希望本书能成为一本松江民俗的微词典。通过本书，旅游者在松江期间，可以更便捷地熟悉松江的人文环境，感受松江的文化形态，触摸松江多姿多彩的社会生活；能品尝到心仪的特色美食，领略到各类节庆不同的氛围，欣赏到精彩的民间艺术。读者由此喜欢上松江这片美丽的土地，喜欢上淳朴的松江人，那是对编者最好的奖赏。

Preface

What was once called Hauting during ancient times, the modern district of Songjiang is located in the southeast of the Yangtze River Delta, and at the tail-end of Taihu Lake southwest of Shanghai. The Huangpu River runs through the district from east to west as more than a thousand area riverways intertwine into a network.

About 6 000 years ago, the ancestors of Songjiang arrived at the Nine Peaks area, opening up the wasteland above the rivers and lakes, and established their homeland. While fishing and hunting, they also planted rice, raised livestock and poultry. In the middle of the Tang dynasty, Huating County became an important supplier of grain in the Yangtze-Huaihe River area. Since the Song dynasty, rice cultivation techniques and yields in Songjiang have been among the highest in the nation.

Prior to industrialization, rice production was the most basic and important

economic activity in the Songjiang region, and played a decisive role in lives and culture of the community. Harvesting rice was the the main support for Songjiang people's livelihood. Rice production has an important influence on their daily lives and involved in all aspects of social life, featuring prominently in their cultural forms and customs. Rice culture, as the basis for much of the folk culture of Songjiang, has heavily influenced the people's life style, customs, beliefs and conventions.

Whether it is the ceremony of praying for the harvest during spring and summer, or the custom of rest and recuperation during autumn and winter, almost all traditional festivals in Songjiang revolve in some manner around rice production. Meals, recreation, folk art, and more, the vast majority of Songjiang folk customs are associated with this all important crop.

With the rapid development of industrialization, Songjiang people's liv-

ing habits have also changed. With the era of farming drifting away, many of the customs based on the production of rice are gradually disappearing as well. Despite these changes, the spirit of the ancestors lives on. Traditional cultural forms and customs persist with a tenacious vitality which continue to guide the people's values and interests while also guarding their spiritual home. The lives of the Songjiang people are still filled with the wonderfulness of traditional festivals, the virtuosity of folk art, and the essence of local songs and dance.

Similar to the natural landscape which supports them, the charm of the cultural landscape of Songjiang also varies across the seasons. Those eager to understand the local folk culture begin by exploring the changes in folk customs of Songjiang across the four seasons.

I hope this book will serve as a mini-encyclopedia of folk customs of Songjiang. By reading this book, it is my

sincere wish that visitors might easily become familiar with the humanistic environment of the region and experience the culture and colorful social life in Songjiang. In addition, they can taste typical local food, enjoy a variety of festivals with different atmospheres, appreciate the wonderful folk art, which in turn will make them fall in love with this beautiful land and the honest people of Songjiang. Having the reader appreciate these elements will be the best reward for the author.

