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## Main Abstracts

### **The Interaction and Variation of *Cai feng* (Folk Literature and Art Collection) and Classification:**

**Focusing on the Discussion of “Faithful Recording and Careful Collation” in Early New China** MAO Qiaohui

The controversy of “faithful recording and careful collation” that emerged in the early period of the PRC can be regarded as profound impacts in the history of Chinese folk literature, but in recent years, it has rarely been mentioned in the reflection on academic history. One of the reasons is that after the 1980s, fieldwork as a scientific method unified “*cai feng*”, “recording” and “classification”. The previous review and consideration of this concept have mostly left the historical context in limbo, reflecting on the basic issues and basic discourse of folk literature in early New China with the theoretical paradigm of fieldwork, and because of the current disciplinary division, the literature in folk literature and academic research are placed in two channels, and the separation between them becomes even greater, and we have not yet articulated and defined “collection” in a disciplinary sense. This suspension and separation have made researchers intentionally or unintentionally ignore the integration of “literature” and “academic” at the emergence of modern folk literature, and the shaping of folk literature by the popularization of literature and art in the 1930s and the popularization practices in the liberated areas in the 1940s. With regard to the debate on the recording and classification of folk literature that emerged at the beginning of the PRC, only by returning it to the historical context of folklore development from the early 20th century to the 1960s, can we understand the inheritance and the transmutation of inner thoughts between *cai feng* and collection, make the discussion on the issue of collection not stagnate at the same point, and also better summarize the local discourse of folklore, and then promote the construction of a folklore discourse system.

**Key words:** *cai feng* (folk literature and art collection); collection; classification; the popularization of literature and art; the popularization practice

### ***Cai feng* (Folk Literature and Art Collection): The Evolution of a Kind of Civilization Formation** ZHU Pengcheng

*Cai feng* (folk literature and art collection) has played a very important role in the history of Chinese culture, and in the history of folk literature and art. In the traditional society, *cai feng* promoted the folk ballads to find themselves in the national culture, and became a powerful means to spread enlightenment, communicate different classes and promote the interaction between etiquette and customs. In the May 4th Movement, people practiced *cai feng* from the standpoint of modernity, attempting to transform folk culture into resources of the construction of modern nation-state. The left-wing intellectuals further refined folk literature and created a “national form” that took into account the national position and modern demands. After the founding of the People’s Republic of China, literary and artistic workers strengthened the “affinity to the people” of folk literature and art, and promoted “folk literature and art” to “people’s literature and art” by folk literature and art collection. Therefore, *cai feng* can be regarded as a civilized production mode rooted in Chinese culture. It transforms folk literature and art into a national culture, and serves the current civilization creation. In contrast, some critics at present only regard *cai feng* as collecting and recording technology, which undoubtedly narrows the meaning of *cai feng*, which is worth more reflection.

**Key words:** *cai feng* (folk literature and art collection); civilization formation; modern transformation; collecting and editing technology

### **A Discussion of the Compilation Issue of *Ancient Proverbs***

WU Juan

*Ancient Proverbs* is the most important collection of ancient ballads and proverbs, but it is not without its shortcomings. An in-depth examination of its text shows that although *Ancient Proverbs* pays attention to using documents from an earlier age, it does not have the conditions to use the early and sophisticated versions of these documents, and most of the versions used are the more corrupted versions in the Ming and Qing Dynasties.

Moreover, when *Ancient Proverbs* was collecting ballads and proverbs, there were cases that they believed in authoritative classics such as *History of Song Dynasty* and ignored the more primitive notes of Song Dynasty. These shortcomings affect the accuracy of the text of *Ancient Proverbs*, and have a negative impact on the understanding of the short and unclear historical facts. When people today study literary collections such as *Ancient Proverbs*, they should pay attention to identifying the accuracy of the text of literary works with the help of early documents, early editions, and early historical materials that are available today.

**Key words:** *Ancient Proverbs*; Du Wenlan; text; version; the literature anthology

#### **A Further Study on the Beginning of Spring Activities in Ancient China:**

##### **Also on the Relationship between Etiquette and Customs**

MA Xin, SHU Xiancai

Although ancient Chinese urban and rural areas shared the same time on the Beginning of Spring, different festival traditions were formed between them. In urban areas, most activities were conducted by governments, and those ceremonies such as laying out clay cattle, lashing spring, sending off spring and enjoying spring were bustling. While in rural areas, the Beginning of Spring activities were spontaneous, simple and sporadic, and activities like laying out clay cattle, lashing spring and other related activities were not really prevalent. The reason was that the Beginning of Spring firstly played the role of royal ritual, the essence of which was promulgating calendar and manifesting orthodoxy. Etiquette was full of monopoly, hierarchy and rituals. Meanwhile, the ritual thought was penetrated while the ritual practice was reserved, and the contradiction between them inevitably strengthened the lower limit and boundary of ritual activities, as well as weakened the effect of transforming etiquette into customs. The difficulty of changing customs fundamentally reflected its determination of quality and tension. It was not only difficult to be eliminated by edification, but also had opportunity to enter edification space and inject new impetus into the development of etiquette.

**Key words:** ancient China; the Beginning of Spring; the relationship between etiquette and customs

#### **From Suppressing Gods and Ghosts to Fengshui Blessings: A Study on the Evolution of the**

##### **Connotation of Land Deed (*Maidiquan*)**

HUANG Jingchun

As a kind of religious funeral document, the basic appeal of the land deed (*maidiquan*) in the Eastern Han Dynasty was to give the departed souls a place to stay in the netherworld, and for this reason, the gods in the netherworld, and other departed souls were dominated, and the communication between the living and the dead was cut off. In the Wei and Jin Dynasties, the land deed still emphasized that the tomb dwelling belonged to the owner of the tomb, and other souls were not allowed to encroach. Reformed by the New Tianshi Taoism in the Southern Dynasties, the land deed had rich Taoist color, and its writing style had changed while its basic demands remained the same. In the Sui and Tang Dynasties, the land deed began to describe the fengshui of the tomb, and in the Song Dynasty, more words appeared in the land deed representing the geographical situation of the tomb and praying for fengshui blessings and protections, and the writing style of the land deed changed greatly. Behind the change in writing style is a huge shift in the concept of funeral. The popularity of fengshui beliefs, the enhanced self-protection consciousness of the helpers for funeral rituals and the fengshui masters' rationalization of funeral rituals were the main driving forces for the evolution of land deed connotation.

**Key words:** land deed; suppressing gods and ghosts; fengshui blessings; the evolution of the connotation

#### **Custom Paintings in the Paper Media of the Republic of China: Several Historical References to and**

##### **Analysis of Chen Shizeng's "Beijing Custom Paintings" Album Serialized by *Beiyang Pictorial***

LIU Zhuo

Beginning from the 39th issue in 1926, and for two years until the 250th issue, *Beiyang Pictorial* continuously published all the works of Chen Shizeng's "Beijing Custom Paintings" Album. With the help of *Beiyang Pictorial*, these works brought a wide range of influence in North China in the 1920s and 1930s. In view of the lack of domestic research, this article organizes and presents its original historical appearance and

published text, and focuses on analyzing Chen's creative motivation, the cultural ideal of the founder of *Beiyang Pictorial*, the original intention of the editor's choice, the distribution scope of the *Pictorial*, and the feedback of the audience. In this way, the possible range of readers of Chen's works is outlined. Then, through the change of art works published in *Beiyang Pictorial* in the late 1920s, it is revealed that the value of researching this topic is that, precisely because of the intervention of new media, the mode of dissemination of the demonstration role of his works had undergone a modern transformation, and this change had played a strong role in promoting the trend of "going to the people" in the art circle to create figure paintings in the 1920s and 1930s. In addition, *Beiyang Pictorial* also fulfilled the role of the enlightenment of public aesthetic education.

**Key words:** Chen Shizeng; *Beiyang Pictorial*; Beijing custom painting; ideological enlightenment

#### **Rural Irrigation System in North China under the Perspective of Commons:**

**A Case of Xingtai Based on Survey of Customs of Chinese Rural Villages Vol. 6**

ZHAO Yanmin

From the Ming and Qing Dynasties to the Republic of China, the sluice associations in Xingtai, Hebei Province, were organized by landowners who shared the common water resources. The associations had multi-layered and interwoven relationships with individuals, villages and sacrificial circles. The framework formed by the relationships was the base for the water resources used collectively, having the traits of "non-community commons" and was characterized by its flexibility, fluidity and changeability, not confined by territorial boundaries. It provides key mediative function between "the public" and "the private".

**Key words:** common resources; mantetsu surveys; villages in North China; irrigative organization; system

#### **Public Practice of Folk Culture of the Tourist Towns with Local Characteristics from the Perspective of Cultural Space**

HUANG Longguang, YANG Hui

Since the 1980s, folk tourism research has exhibited three characteristics: concept definition based on axiology, folk anti-counterfeiting criticism and cultural intervention functional theory. A characteristic tourism town is a multi-dimensional cultural space with the characteristics of daily life and tourism, tradition and modernity, self-concept and other concept, introversion and extroversion, disenchantment and enchantment, inheritance and communication. The foundation of folk culture and the situational nature of folk tourism produce the intersection of time and space due to the superposition of internal and external needs. The public practice of folk culture in characteristic tourism towns is based on the locality and surpasses the locality. It has typical cross-border, public, practical and other attributes. Only by adhering to the folk position and the disciplinary tradition of reflexive criticism, immersing into the folk tourism field and personally participating in the public practice of folk tourism culture, avoiding cultural objectification, and summarizing the deep laws of folk culture inheritance and communication, can the cultural confidence of residents in characteristic tourism towns be improved and construction of their cultural homes be promoted.

**Key words:** cultural space; tourist towns with local characteristics; folk tourism; folk anti-counterfeiting; objectification

#### **New-style Furniture Going to the Countryside: Variations of Family Life and Reconstruction of**

**Spatial Order since the Reform and Opening Up**

SUN Xiaofei

Life revolution has taken place under the background of high-speed economic growth, social reform and urbanization since the reform and opening up. With the urban lifestyle as the core, life revolution promotes the change of daily lifestyle in such dimension as clothing, food, housing, transportation and so on, which is an important perspective of rural transformation. Rural residents' behaviors reshape the rural landscape and living space, and actively adjust the rural culture in the process of national modernization and urban civilization. This paper takes new-style furniture as an example to investigate the variations of family life and spatial order, so as to reflect the autonomy of rural culture.

**Key words:** rural culture; spatial order; life revolution