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# 黔西北彝族美术

那史·彝文古籍插图

ART OF THE YI PEOPLE IN  
NORTHWEST GUIZHOU

ILLUSTRATIONS FROM NASHI AND  
THE ANCIENT DOCUMENTS IN YI LANGUAGE



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源遠流長的历史文化  
独成体系的艺术风格

龙志毅  
九二春

何转华

当传后人  
起来逐步整理出版  
山野的珍贵资料搜集  
要尽快将散藏于民间和  
不可缺少的组成部分  
中华民族文化中的一个  
少数民族古代美术是

The ancient fine art of the Yi Nationality is an indispensable component part of the Chinese culture. It is imperative that the precious materials scattered among the people and in the wild mountainous areas be collected as soon as possible, and be collated and published gradually in order to hand down to the posterity.

—inscribed by Wu Jin—hua

A historic culture of ancient origin and long development; an artistic style of independent system.

—inscribed by Long Zhi—yi  
Spring, 1992

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毛泽东主席在《论十大关系·汉族和少数民族的关系》一文中说：“各个少数民族对中国的历史都作过贡献。汉族人口多，也是长期内许多民族混血形成的。”这样说来，汉族的文化组合中也当然有少数民族文化的成分了。难怪古语云：“中国失礼，求之四夷。”因为中国上古史上的科学文化是来源于汉族产生之前的夷、戎、蛮、狄等“四夷”。

彝族有悠久的历史，丰富的文化。用古老的彝文写成的卷帙浩繁的文献典籍，内容涉及哲学、社会科学、自然科学等方方面面的问题，形成彝族的具有特色的文化体系。彝族文化是祖国宝贵文化遗产的一部分。

中共中央在十一届三中全会以后，进一步落实党的民族政策。国务院于1984年发出的第30号文件，要求抢救、整理少数民族古籍。贵州省毕节地区同全国各地一样，积极贯彻执行国务院的指示，整理翻译了一批彝文古籍，如《西南彝志》《彝族源流》《物始纪略》《彝文金石图录》等等，受到各方的好评，也引起了外国彝学专家的高度重视，许多学者在撰写有关文章时，都引用了我们地区出版的彝文翻译本。这种现象使我们不禁想到晋人常璩在《华阳国志·卷四·南中志》的一句话。他说：“论议好譬喻物，谓之‘夷经’。今南人言论，虽学者亦半引‘夷经’。”由此可见，彝文古籍的宝贵价值不是始自今日，远在千年前就被一些有识之士所认识和接受了。惜乎，世事沧桑，中间相当长的一段历史时间，由于各种的社会原因，人们看不到彝文古籍的面貌了。星移斗转，物换星移几度春秋，换了人间。中国人民在中国共产党的领导下，经过28年艰苦卓绝的斗争，迎来新中国成立的伟大胜利。各族人民获得了新生，少数民族古籍得以重见天日。彝文古籍自不例外。尽管如此，仍有美中不足。已翻译出版的彝文古籍仅限于哲学、社会科学和自然科学等方面的专辑出版。有鉴于此，贵州省毕节地区彝文翻译组在毕节民委的直接领导下，组成了编委会，经过同志们多年的努力，《黔西北彝族古代美术》一书即将付梓，填补了这方面的空白，使读者能看到彝族古代美术的面貌，为研究彝族古代美术提供了依据，也丰富了祖国的艺术宝库。这是一件很有意义的事。

彝族的古代美术蕴藏着丰厚的内涵，它既有祖先崇拜、自然崇拜、图腾崇拜原始朴素的唯物宇宙观的深层涵义，又有古代原始艺术的美。我们应该多角度、多层次地去看待这些作品。以画中所表现的图腾崇拜来说，探讨古代美学思想的发端，应从图腾入手；研究历史也需要研究图腾层次。在我国，要从有关三皇五帝、夏、商、周的图腾记载来区分他们的图腾层次，已经不可能了。从彝族的图腾记载中，倒可以看出彝族的众多图腾是有层次的，有原生形态、衍生形态和再衍生形态图腾，从而可以区分出夏、商、周的图腾和图腾层次。仅此一例即可表明彝族古代美术的价值了。

不同时代、不同区域、不同的民族有不同的审美观点，尽管美学价值观念有所不同，但是人类有史以来的各个阶段，各民族在不同的时间，不同的空间所创造的各种风格和各种流派的艺术之间，并不存在先进与落后之分，只有文化观念的不同和由此而形成的美学价值观念的区别。

作为观念形态的美术作品，都是一定的社会生活在作家头脑中反映的产物。社会生活有着极其丰富、生动的内容。生活就是美，但彝族先民还不以此为满足，他们还求一种更带有普遍性的美，于是运用有效的方法，有表现力的色彩，创作出了作品，藉以表达自己对大自然的理解，表达自己强烈的感情和愿望。这就是彝族的古代美术。

《黔西北彝族古代美术》编成之后，编委会向我通报了情况，并要我说几句话。我看了稿件之后，写下了自己的感受，谨以之为序。

禄文斌

一九九二年十月

(作者原系毕节地委书记，贵州省人大副主任)



# PREFACE

When talking about the relationship between the Han nationality and the minorities in his work *On the Ten Major Relationship(s)*, Chairman Mao Zedong said, “Each minority group has made its contribution to Chinese history. Though the majority in China, the Han nationality is still formed from a mixture of many minorities.” As a result of this, the culture composition of the Han people naturally bears culture components of other minorities. No wonder the saying is often quoted that, “When the Confucian ethical code became ineffective, the Middle Kingdom, copiously quoted external cultures.” This was because the science and culture of ancient Chinese history originated from four peripheral nationalities that had existed before the Han nationality was formed. They were the “Yi” (a nationality in the east), the “Rong” (in the west), “Man” (in the south), and “Di” (in the north).

The Yi nationality has a long—standing history and a wealth of culture. The treasury of ancient books and records written in the old Yi language gives wide coverage to philosophy, social science, and natural science, and shows the evolution of an independent—a culturesystem with the distinctive, national features of the Yi people. This is surely one important element in the treasure—house of the cultural heritage of our motherland.

After the third session of the eleventh congress of the Chinese Communist Party, the Central Committee further developed the Nationality policies of the Party. In 1984, the State Council issued Document No. 30 dictating that the ancient books and records of the minority nationalities should be saved and collated? In accordance with other parts of the country, the Bijie Prefecture of Guizhou Province has taken very vigorous action to implement the instructions of the State Council to have collated, translated and

published many of the ancient Yi books, for example, *The History of Yi People In Southwest Guizhou*, *The Origin and Development of the Yi Nationality*, *The Outlined Record of the Origin of Nature*, and *The Ancient Inscriptions of the Yi Nationality*. All these have been well received by readers and highly valued by foreign experts in Yi study. Many scholars have quoted the translation of these Yi books published by our prefecture when writing articles. This reminds us of what Chang Ou—a scholar in the Jin Dynasty said in *The History of the South Middle Kingdom—the fourth volume of The History of the Hua Yang Kingdom*, “When arguing and commenting, people like to use analogy from ‘external classics’ . At present, when people from the south talk and argue, even scholars usually quote ‘external classics’ .” This proves that the ancient books written in Yi language are not only valuable today, but were also recognized and received by some scholars with breadth of vision thousands of years ago. Time brings great changes to the world. It is really a pity that people could not see the value of the books written in Yi language for a long historical period owing to various social changes. With the change of the seasons, under the leadership of the Chinese Communist Party, the Chinese people have been able to see the great victory of the foundation of the new China after twenty-eight years of arduous struggle. In this victory, every nationality gains a new life. Thus the books of minorities are being delivered from neglect, and the ancient books of the Yi language are no exception to this. Even so, there is still work to do. The already—published translations of Yi ancient books are confined to some special collections such as those of philosophy, social science and natural science. In view of this, under the leadership of the Minority Affairs Committee of the Bijie prefecture Government, an editing committee has been formed

by the Yi language translation group of Bijie Prefecture of Guizhou Province. After years of effort, the book of the *Art of the Yi People in Northwest Guizhou* will now be sent to the printers, thus filling the blanks in this area of study, letting the readers see the features of the ancient art of the Yi people, and providing a basis for the study of the art. This will enrich the art treasure house of our motherland and the book is thus a very meaningful work.

The ancient art of the Yi people has great riches to offer. It shows the meanings of worship for ancestor tor and nature totemism and primitive views of the universe, as well as showing the primitive artistic beauty of ancient times. We should look upon these works from different angles and levels. Take for example the totemism expressed in the painting. To explore the beginning of ancient aesthetical idea, one should start with totems. To study history, one needs to study the classification of totems. In our country, it is impossible to distinguish the difference of totem development from the records of totems for the respective periods of the Three Emperors and the Five Supreme Beings, the Xia, the Shang and the Zhou Dynasty. While it is possible to understand the classification of the totems of the Yi people. From their records of totems, we are able to distinguish prototypical, evolved, and regenerated classes development. By itself, this example is enough to make clear the value of the ancient art of the Yi nationality.

Different nationalities of different regions in different times bear different aesthetic standards. However there is no advancement and backwardness of the arts of different schools and styles created in different places and times by different nationalities during the vast experience of human history, but for the different conceptions of culture and consequently of aesthetic standards.

Being forms of ideology, works of art are reproductions of the social environment of their creators. Each social environment is very rich and vivid in its contents. Life is beauty itself. However, the Yi ancestors were not satisfied with this. They still wanted to seek a more universal beauty, and so, they created artistic works to express their understanding of nature and their intense feelings and strong hopes by perfecting ways of using colours that could express strength. This was the thought behind the ancient art of the Yi nationality.

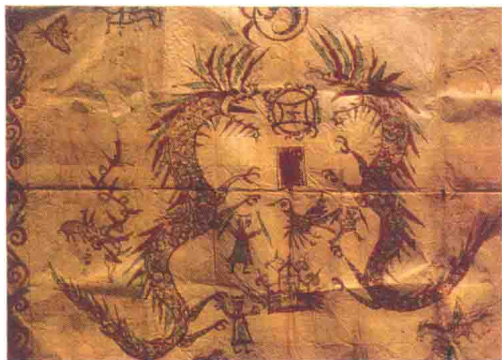
After the compilation of the *Ancient Art of Yi People in Northwest Guizhou*, the editing committee circulated a report and asked me to say a few words. After reading the manuscript, I am writing down my own impressions as a preface to this book.

Lu Wenbin

Note: Mr. Lu Wen—bin was the former general Party Secretary of the Bijie Prefectural Committee, and is now the deputy director of the People's Congress of Guizhou Province.



# 前言



彝族有古老的文字。彝族先民在用自己创造的文字记录认识世界、改造世界的历史，留下卷帙浩繁的文献典籍的同时，还留下了绚丽多彩的古代美术。它同样是中华民族文化艺术遗产宝库的重要组成部分。随着彝文古籍的大量整理出版发行，人们逐渐认识到彝族历史文献的重要价值，但彝族先民留下的许多珍贵的美术作品，却鲜为世人所知。

毕节地区彝文翻译组经过长期的探索，决定搜集整理出版《黔西北彝族美术》画册。此画册分为《那史·彝文古籍插图》《石木雕刻》《工艺作品》三卷，计划于1995年前分别出版。

作为第一卷出版的《那史·彝文古籍插图》卷，经过我区彝文工作者艰辛的努力，在搜集全区幸存的4000多册彝文古籍资料中，整理出部分彝文古籍插图和那史，由陈长友、王继超、杨介宇等同志于1991年起开始组织拍摄了1000多幅照片，再从中精选489幅汇编成册，今天同读者见面了。

仅从我们搜集整理的这些美术资料来看，作为艺术视觉符号，作为形象载体的各类美术作品，无不充分展现彝族的古老文化艺术风貌，展现彝族美术独具特色的基本艺术形态，积极进取、富于开拓的民族群体精神，全民族性的审美理想追求。

彝族的美术创作，以健康、饱满、实在的形式，以广泛的题材、丰富的内容，反映彝族世代认识自然、改造自然的活动。作者以明确的目的，成功地运用直觉和视觉绘画艺术创作出思想内涵极其深刻、反映丰富多彩生活的作品，至今仍有重要借鉴作用。

艺术地再现传统的文化内涵，是彝族古代美术的又一特色。神秘的远古传说，五彩缤纷的大自然，人在自然界的生产生活活动，社会各

阶层人物的精神风貌，无一不是作品反映的主题。作品写实传意，大胆的探索，无拘无束的艺术创作，艺术语言的自如运用，随心所欲地创造“第二自然”，使作品有较强的生命力和永久性的审美魅力。彝族古代美术创作中表现出来的积极向上、勇于探索、勇于开拓的精神，对于我们今天的社会主义物质文明和精神文明建设、繁荣社会主义文艺创作仍然十分必要。

由于客观和历史的原因，彝族美术的一些表现形式，如绘画，没能得到进一步的发展，但其大量的那史、书籍插图，却独成体系，具有自己风格的特点。它无论用色(黑、白、蓝、红、黄——漆画用色特点)、用线、构图，还是主题内容，在具有强烈的东方艺术特点的同时，完整地保持了自己独特的艺术体系。

彝族古代美术的创作，其思路和表现形式与现代绘画艺术，在某些方面有着惊人的雷同，从这个意义上说，《黔西北彝族美术》的出版，对进一步发掘、发展一两个画种，抢救一些具有地方和民族特色的传统工艺，其前景大为可观。它不仅有着重要的艺术价值，还有着不可忽视的经济价值。

《黔西北彝族美术》的出版，是一项开拓性的工作，在我国还是第一次，它理直气壮地填补了中国美术史，特别是彝族美术史上的空白。正因为如此，我们在出版时，汉译彝文题目和简介加上了英译，意在向中外系统介绍彝族古代的艺术成就，进一步弘扬中华民族的传统文化艺术。

此书的介绍及编排，不足之处在所难免，热忱希望有关行家不吝赐教。

《黔西北彝族美术·那史·彝文古籍插图》编委  
一九九二年十二月





# FOREWORD



The Yi people have their own written language for thousands of years. Their ancestors used the language to record how they recognized and changed the world. While leaving us a great deal of ancient documents and records, they also passed down rich and colourful ancient artistic works, which is surely one important element in the Chinese people's treasure-house of the cultural and artistic heritage. With the collations and publications of more and more ancient documents in Yi language, people are getting to know the important values of the Yi people's history. However, a lot of valuable fine art works left by the Yi ancestors are still little known to the world.

After a long and arduous explorations and arrangements, Bijie Prefectural Yi Language Translation Group decided to publish this picture book titled as *Art of The Yi People In Northwest Guizhou*, which will be printed in three volumes named *Illustrations From Nashi And The Ancient Documents In Yi Language*, *Works of Art and Crafts*, and *Wood And Stone Carvings*. They will come off the press around 1995.

The first volume *Illustrations From Nashi And The Ancient Documents In Yi Language* is part of the illustrations among the ancient documents and Nashi, which are arranged by Bijie Prefectural Yi language scholars who worked with arduous efforts in more than 4,000 of the Yi language ancient documents and materials which fortunately remained in the whole prefecture.

Since 1991, Mr Chen Zhangyou, Mr Wang Jicao and Mr Yang Jieyu took more than 1,000 pictures from Nashi and the illustrations in the ancient books. Among these pictures, we meticulously selected 489 and compiled them into this book.

Just taking a look at the artistic materials which are used as

artistic visual symbols and image carriers of various artistic works, we can fully see the ancient cultural artistic styles and features of the Yi people and the exceptionally featured basic artistic patterns of the Yi people's fine arts. Through the material, we also see the national collective spirits of initiation, enterprise and explorations, and the whole national ideal aesthetic pursue.

The Yi people's fine art creations contain healthy, full and honest forms, a vast variety of themes, and rich contents. They reflect the activities of the Yi people's understanding of the nature as well as their effort of changing their environment. With clear aims, the authors of the illustrations successfully made use of the direct perceptual and visual drawing techniques to create the works which reflect the cultural life and have the deep-thoughted connotations. Even at present, the works still have the important value of references.

It is another characteristics of the ancient Yi People's fine arts to artistically reproduce the traditional cultural connotations. Mysterious ancient legends, colourful nature, people's life and work in the world and all people's spiritual styles and features in the society are all reflected in the fine arts and ancient documents of the Yi people. The fine arts and the ancient documents have also the following characteristics, that is, painting realistically and conveying the meaning of exploring boldly, creating freely, skillfully making use of artistic language, and creating the "second nature" with their pens freely. Their characteristics give the ancient artistic works of the Yi people very strong vitality and the forever aesthetic charm. In the ancient Yi people's fine art creations, one can see their positivity, their courage and adventurous spirit. These spirits are very needed in our today's socialist material, spiritual civilization constructions

and the socialist artistic creation flourish.

From an objective and historical perspective, despite of the under-developed and form, such as painting, Yi's rich Nashi and book illustrations formed its own distinctive style. No matter it is the use of colours (for example, the use of black, white, green, red and yellow especially used in lacquer painting), the use of lines, the compositions or the contents of themes completely keep its own exceptional artistic system while bearing the strong oriental artistic characteristics.

In the creations of the Yi people's fine arts, the ways of thought and the forms of expression, in some aspects, have surprisingly similarities with those of modern painting arts. In this sense, through the publication of this book out of which one or two kinds of paintings can be explored and developed, we could save some local and traditional crafts with national characteristics which will have a bright future. It does not only have an important artistic value, but also have an unneglectable economic value.

The publication of this book is an open-up work, which is the first time in the P.R. of China. It does add something to the Chinese fine arts history. It is because of this reason that the subjects and the introduction of the book are translated into English by which we hope the Yi people's ancient arts could be introduced systematically to the outside world and the Chinese traditional culture and arts could be more expanded.

The book is printed by the Art Section of Guizhou People's Publishing House. Mr Wu Jinghua, vice-director of the National Nationalities Committee of the People's Republic of China, Mr Long Zhiyi, vice secretary of Guizhou Provincial Committee of the Chinese Communist Party and Mr Lu Wenbin, vice director of