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曾宪阳 曾丽 著

苗装

重走·一段百感交集的朝圣之旅

MIAO COSTUME

THE JOURNEY BACK: A PILGRIMAGE WITH ALL SORTS
OF FEELINGS WELLING UP IN MY HEART



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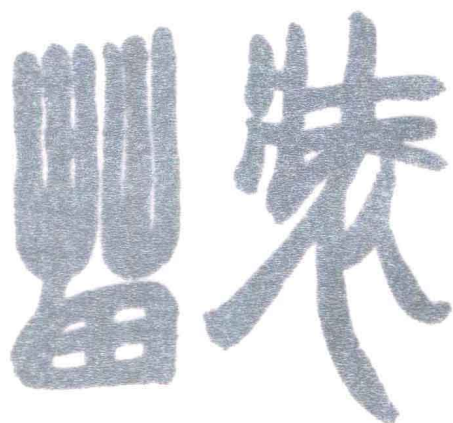
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Feelings Well up In My Heart



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重走：记录新苗装——

一段百感交集的朝圣之旅

The Journey Back Recording New Miao Costume

A Pilgrimage With All Sorts Of Feelings
Welling Up In My Heart

贵州省地图





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丹寨

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平塘

独山

从江

罗甸

荔波

CON

——·陆
遵义篇 ○ 北边改装

162 ZUNYI
The Changed Clothing Miao in the North

——·柒
安顺篇 ○ 半月之美

176 ANSHUN
The Beauty of Half-Moon

——·捌
铜仁篇 ○ 中原梦痕

196 TONGREN
The Dream Marks of Chinese Central Plains

——·玖
毕节篇 ○ 隔绝之美

204 BIJIE
The Beauty of Keeping Away from Others

TENTS 目录

苗装 ⊙ Miao Costume

— · 壹 —
黔东南篇 ⊙ 苗疆腹地的华丽和质朴

24 QIANDONGNAN
The Gorgeous and Naturalness of Miao Area

— · 贰 —
黔西南篇 ⊙ 大山深处的醇唱

76 QIANXINAN
The Pure and Honest Song From Deep Mountains.

— · 叁 —
黔南篇 ⊙ 自然的物语

102 QIANNAN
The Natural Monogari

— · 肆 —
贵阳篇 ⊙ “哦榜”：天下最好

120 GUIYANG
The Best Cross-Stitch in the World

— · 伍 —
六盘水篇 ⊙ 发髻高耸

138 LUPANSHUI
The Hair Whiskers Towering



In Search of Ethnic Cultural Aesthetics

◎ 追寻属于人类的文化之美

从资助曾宪阳先生和他的女儿曾丽女士出版第一本大型画册《苗绣》开始，我就和苗族文化结下了不解缘：一是缘于苗文化无法抗拒的美，二是源于苗文化饱含人类文明起源的深厚内涵。今天，这本姊妹篇《苗装》是这份缘分的延续。

苗族，作为古老的中华民族中悠久灿烂的一支，历经岁月洗礼，一直在族群中滋养和传承着一种文化的唯美，《苗装》带给我们的正是这种感觉。如果说，我们之前的参与是惜缘和履行责任，那么，对于《苗装》的参与，我觉得是发自内心的属于人类文化之美的追寻结果。

有人说文化是一面精神旗帜，也有人说文化是一个民族的灵魂。在我看来都是表述者在历史上各种力量的对撞中，希望重点强调或保存某种精神品质或意象的行为。作为有着千年迁徙史，如今大部分仍然主要生活在偏僻大山的苗族，其精神意象是什么？顽强、坚韧、不屈不挠、希望不绝于缕，哪怕是在弱势与苦难中也热爱美并创造、传承这种美。在世世代代、千针万线纳织的苗绣与苗装中，我们看到，其凝结的是苗族人的精神气质与文化灵魂。

面对这样一种有着灵魂寄托的美，我们还有什么话说？我想，唯一的答案就是努力地去留存这种美。即使是大浪淘沙，留存美，也是人类的共识。美是人类文化的一个核心基因，我们应通过发掘文化基因，把它还原回我们的生活中。因为，文化之美可以帮助我们拥抱未来。

我也常常想，一个国家的繁荣富强，除了经济的富强，还有文化的繁荣。伟大的民族复兴，必然伴随着伟大的民族文化的复兴。“世界是平的”，但同时“民族的就是世界的”，包括苗族文化在内的中华民族几千年来的优秀文化，已经成为世界文明不可或缺的重要组成部分。在新的历史条件下，中华民族文化的复兴也必将顺应历史的潮流。

然而，离开了传承，复兴也就无从谈起。我一直认为，对文化的弘扬与传承，就是对文化最好的保护。这也是我们面向未来，为复兴的潮流与使命而应肩负的责任。从上世纪70年代开始，曾宪阳先生就倾注了巨大的心力，致力于收藏、拍摄、研究和保护苗族服饰，几乎是以一己之力，奔走于苗族服饰的保护事业。如今曾丽女士继承父志，进行了许多卓有成效的探索与尝试。从家族角度而言，本身就是一种忠诚的认同与传承，而对源远流长的苗

序〔一〕

陈一丹 Chen Yidan

族文化而言，这种传承的精神与行动，在庆幸与感动之余，更值得我们每一个人都转化为更积极、更有效的实际行动。感谢贵州文化薪火乡村发展基金会一丝不苟的精诚合作，画册在资料史实、内容遴选、图文设计及装帧印刷等方面保持高质量的水准，我想，这也是一种对民族文化源自内心的热爱的表达。

在这里，让我们为苗族文化、为中华民族所有的优秀文化，为一切探究人类本源的宝贵文化以及为所有为苗文化的保护与传承做出贡献的志愿者们鼓掌！

2011年1月14日

陈一丹



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Preface ①

In Search of Ethnic Cultural Aesthetics

I have been fascinated by Ethnic Miao cultures since I first aided the publication of “Ethnic Miao Embroidery” by Mr. Zeng Xianyang and his daughter Mrs. Zeng Li. I attribute it for two reasons, the irresistible charm of Ethnic Miao (Hmong) culture and the deep philosophical view about the origin of the world and civilization within it. So this second publication on “Ethnic Miao Costumes” is the continuation of my appreciation of the Ethnic Miao culture.

Ethnic Miaos or Hmongs, as one member in the Chinese ethnicities, with their distinctive ancient traditions, inherits their aesthetic values from forgotten times. Ethnic Miao Costumes brings back to us the ages-long feelings in their aesthetics.

If what we did for Ethnic Miao cultures is out of the duty, this time we do it from the depth of our hearts for the culture's sake only.

Culture is said to be a spiritual banner or the soul of an ethnicity and in my eyes, it is the core values and spiritual characteristics which the relevant people wish to keep and pass down. For the Ethnic Miaos who live in mountainous areas after a long history of incessant migration, what are their spiritual characteristics? Perseverance, resilience, strong-mindedness, undying hope and love for the beauty even in hardships. In the colorful embroideries and costumes of the Ethnic Miaos we see the soul of their culture and their spiritual characteristics.

Beauty in such forms is beyond the description of the speeches. And the only thing we can do is to try our best to preserve this beauty for our future.

I often ponder, without the cultural diversity and prosperity, a nation with only economic strength is not full. The rising of China must be accompanied by the cultural renaissance. The Chinese culture and civilization including the Ethnic Miao culture as part of it, is one important part of the world civilization and culture as a whole.





Renaissance is not possible without inheritance and preservation. So I am in the opinion that the cultural conservation and promotion is based on protection. This is our duty for the future and for the renaissance of Chinese culture.

Mr. Zeng devoted his energy and attention to the preserving of the Ethnic Miao costumes in photographing, collecting and studying them since 1970s and now his daughter Mrs. Zeng carries on her father's will and made some new ways. This is also a family inheritance of the efforts to the protection of Ethnic Miao culture. We are moved into action.

I am grateful for the careful and strict execution and collaboration in this cultural project by the Pensioners for Rural Development Foundation, Guizhou. This picture book is kept at highest professional standards in historical facts check, content selection, image, cover and book designing and printing. These joint efforts also reflect the love for the Ethnic Miao culture direct from the hearts.

Gratitude also goes to the people including volunteers who have contribute to the study, and the preservation of the Ethnic Miao cultures.

Jan 14, 2011

陳一丹



CHEN YIDAN Charitable Foundation Limited
陳一丹公益慈善事業有限公司

序〔二〕

梁黎 Liangli

苗

族的服饰是世界上最美的也是最独特的服饰，是苗族的一种规则和历史的存在，是一种无字的史书，一种无声语言和标志。我不知道世界上还有哪一个民族会用如此独特的方法书写历史。所以我常常会在内心感慨，倘若有文字，苗族人在服饰上的这番长达千年的倾诉之情，一定会汇成一部宏大的史诗。遗憾的是上天没有给苗族这种幸运。像所有没有文字的民族那样，苗族能够做到的，就是将记忆倾泄进与他们灵魂最贴近、始终与他们的身体亲近交流的服装中。

翻阅曾宪阳先生30多年前拍摄的苗装，让人有一种恍若隔世之感。30多年的时间不算长，但是，30多年后的苗寨，一切都已物是人非。当我再翻阅曾先生的女儿曾丽今年重走苗疆新拍的苗装，我却惊讶地发现，那些苗装依旧那么鲜艳，仿佛与时间的流逝、与空间的变化无关，几百年前甚至上千年前如此，几百年后上千年后还是如此。你只是看上一眼，就会发现，这些达数百种之多的苗装千年来几乎未曾改变，苗装上那些穿越千年时空的图案和线条、色彩和表现手法，仍然让现代人的我们心灵颤动……

而今天，这些美丽优雅的苗装正在远离我们，即将变成一种记忆。尽量地记录和留下它们，正是这部新《苗装》的缘起。

新《苗装》画册是曾宪阳、曾丽父女两代分别在30年前后，在相对相同的地点拍摄记录的苗装。画册虽然记录的只是关于苗装变迁的一些小情节、一些零星的片段，以及今天苗族人的变化，很难上升到调查研究的高度，但它却从一个侧面为我们见证和展现了苗装在这30年前后的变迁。怀着对苗族敬仰的心情，在这里，我们将苗装带给我们的每一份惊艳、每一个变化展现给读者，与读者分享。

我始终相信，苗装体现的人类精神和艺术之美，远非今天的文字所能表达。因此，我更愿意将这部画册看作是曾宪阳、曾丽父女两代人对苗族表达敬意的一份礼物、一份献礼！

Preface ② Miao Costume

The traditional clothing of the Miao people is the most beautiful, and most unusual, in the world. It reflects the order of Miao society, and in its symbolism provides a way for them to maintain the knowledge of their history. I haven't seen any other ethnic group in the world that records their history in the same manner. It occurs to me with a tinge of regret that, if over the last few thousand years, the Miao had invested in language the same time and feeling that went into their clothing, it would have produced an enormous epic. However, lamentably, God did not give that fortune to the Miao. Like all nationalities that lack a written language, the Miao strive to keep their memories in a place that is closest to their spirits. The clothing communicates with their bodies.

Thinking about Zeng Xianyang's Miao Costume, I feel the passing of a generation. Although 30 years is not a long time in a Miao village, and some things remained unchanged, the individuals were different. Zeng's daughter returned to the Miao lands to take photos for a new edition of Miao Costume. Looking at it, I found that despite some changes, the Miao style of clothing still shines across the expanse of space and time. They have maintained their heritage across hundreds or perhaps thousands of years. A quick glance will reveal that hundreds of different types of garments haven't changed in a millennium. Across time and space, their patterns, stripes and colors -- as well as the way they are displayed -- still evoke emotion.

Despite all this, this beautiful and graceful clothing is fading into history, becoming a memory. In order to document and preserve this heritage, we offer the new Miao Costume to our readers.

The photos in this album, taken by Zeng Xianyang and Zeng Li, were recorded in the same place as the original work of 30 years earlier. As this book only documents some small episodes and fragments of the changes in Miao Costume, it offers little insight from an investigative or analytical point of view. However, it illuminates and testifies to the changes in Miao dress over three decades.

With the greatest respect for the Miao people, I intend to show the reader the changes in Miao dress, and to share with them every delightful surprise we found. I have always believed that Miao Costume represents the spirit of humanity and the beauty of art, and that their expression has become more distant in recent years. I see this book as a gift and an offering to the Miao -- showing the respect felt for them by Zeng Xianyang, the father, and Zeng Li, the daughter.





Preface ③

Recording Beauty

◎ 铭记美丽

千百年来，苗族人民一直按自己的生活美学和价值诉求造就苗装的华美。他们用精湛的纺织、剪裁、刺绣、蜡染、拼缝技艺，精制巧饰自己的衣裳，并以这些充溢劳动尊严和华彩的穿戴，美丽而自得地生活在山水之间。于装束上表现的非凡生活智慧和精神气质，折射出一个民族的文化灵魂，让苗装有一种震撼心灵的大美。款型别致、色彩绚烂、纹饰瑰丽的苗装，凝聚着苗族民众的人生理想和审美情感，其寓意深长的丰富符号形式更是记志着苗族先民的奋斗历史和族群认同的核心价值，是承载和传递苗族文化的卓然载体。

今天，大山深处的苗人生活世界，感应时代的脉动而日趋现代化。曾经弥漫苗乡村寨的那份朴素的华美，正随苗装不断淡出苗人的日常生活而渐渐流失，如此情势不免让人惋惜。像所有受现代化冲击的传统文化表现形式一样，苗装如今已成为世人所关注的非物质文化遗

序〔三〕 吕品田 Lv pintian

产保护对象。以影像方式对存续至今的非物质文化遗产加以记录、整理和存档，是非物质文化遗产保护工作的一项重要内容。人们希望借助现代影像技术，铭记生活的美好及其文化信息，使之成为赓续不断的人类文化记忆。

在陈一丹公益慈善事业有限公司、贵州文化薪火乡村发展基金会和贵州人民出版社的襄助和支持下，作者曾丽继承其父曾宪阳先生的遗志，不辞跋山涉水的艰辛，继续以摄影镜头拍摄记录、研究整理苗族服饰，于今推出堪与其父之作相銜媲美的《苗装》。这部新作记录了女性视角的美丽发现，也透露了今日苗人的价值态度和文化选择，别有价值铭记，于宣传和保护非物质文化遗产亦有积极意义。

（中国艺术研究院研究员、国家非物质文化遗产保护工作专家委员会委员）

2011年7月28日

For thousands of years the ethnic Miao people have been creating beautiful costumes according to their aesthetics in daily life and values. The costumes are thus weaved, tailored, embroidered, wax-dyes and sewn in skillful ways and put on in their daily life and work amongst the mountains and by the creeks in shining beauty.

So the extraordinary wisdom and characteristics displayed by the costumes reflect the cultural soul of an ethnic group, with a touching charm. Stylish and colorful the Miao costumes are the embodiment of their

history and their values, their aspirations and aesthetics, which are the vehicles for passing down the Ethnic Miao cultures from generation to generation.

Nowadays the previously almost isolated ethnic Miao communities hidden amongst mountains are changing with the modernization process outside. So the simple beauty of the Miao villages is phasing out, together with the Miao costumes, from their daily life, regrettably, just like all other traditional cultural forms vis a vis the impact of modernization.

Miao costumes are on the list of protection of non-material cultural heritage in China. Recording, classifying and registration in the archive, in the video and photo forms is important for the protection, which may add to the human cultural memories.

With the patron and support by Chen Yidan Charitable Enterprise Ltd, Pensioners for Rural Development Foundation, Guizhou and Guizhou People's Press, Zeng Li implemented her father's will in hard travels recorded the Miao costumes and their research. This is the Ethnic Miao Costumes, which is an equally excellent work in comparison to her father's.

This book has the beauty discoveries in a female angle of view, and also the current values and cultures of the ethnic Miao today. This is good for promoting and protecting of the non-material cultural heritages.

(Research Fellow National Academy of Art Member, Experts Committee of National Committee of Non-Material Cultural Heritage Protection)

July 28, 2011