

A COLLECTION OF DECORATIVE
PATTERNS OF THE QIANG NATIONALITY, SICHUAN, CHINA

中國四川羌族裝飾圖案集

沈竹題



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Nationality, Sichuan, China.*

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絢麗多彩的羌族圖案藝術

羌族是中華民族大家庭中古老成員之一，源遠流長。自稱“日瑯”、“日麥”、“爾瑯”、“爾麥”，主要聚居於今四川省阿壩藏族羌族自治州的岷江上游，分布在茂縣、汶川、理縣、松潘、黑水及北川等縣部分地區，人口二十余萬。

羌族主要居住在四川西北部，青藏高原東部邊緣，境內山脈疊障，地勢陡峭，山峯林立，直指九曲雲天。黃俞在《岷山》中寫下“翠屏千丈立，險峻嶺摩天”、“俯視群峯山，悠然勢欲仙”的佳句。

古老的羌族文化藝術在不斷的繁衍、發展中日趨完善，羌族的文化藝術，在我國“始祖文化”中佔有重要地位。在數千年後的今天仍然系統地留下了“始前文化”的痕跡。這給我們進一步研究古羌文化藝術留下了佐證。“中國民間藝術是中國五千年文明文化的寶庫”。中國羌族民間挑花、刺繡的圖案裝飾就是數千年來歷史文化的沉澱。

羌族圖案裝飾是羌族文化的重要組成部分。在漫長的歷史歲月中，羌民們目識心記，神與物游，將觀察自然、改造自然及美好願望，構思成一幅幅生動畫面，採用傳統的技藝，用圖案的形式顯現出來，創造了豐富絢麗，寓有淳樸之美的羌族圖案藝術。羌族圖案藝術可謂是羌民族一部美的發現、創造、應用與觀賞多因素于一體的綜合史。整個羌族圖案藝術，蘊含了羌民族的思想觀念、宗教文化、禮義道德的內涵。

羌族圖案是羌文化的一種影跡。羌族的圖案藝術是民族藝術觀念的物化，每個圖案造型、紋樣組合，都是羌族文化發展、演移的折射；是羌族個體與群體智慧的總匯；是形象化的願望和意識，藝術追求及審美觀的綜合反映；也是羌族物質與精神相結合的產物。每個民族都有自己富于意境的風格追求。所以，羌族圖案是羌族一種充滿理想的意識表現。它粗獷、渾厚、稚拙、靈巧、單純、隨意、嚴謹的自然物象和手法，使“紋式”具有高度的裝飾性和藝術概括。

羌族圖案藝術是羌族歷史發展、生活記實、意識物化等的最集中體現，是羌族社會物質與精神的高度濃縮。

羌族圖案裝飾歷史悠久。早在新石器時代，草繩包燒土陶製品留下“繩紋”痕跡，這是我國原始裝飾紋樣的開始，是古羌文化最早的文明記載，也是羌族生活、文化的歷史記實。

古羌人民對“繩”的應用非常廣泛。在原始社會用來“結繩記事”；在生活中用竹索溜橋越溪過澗。在茂縣鳳儀鎮石棺葬出土的春秋戰國時期繩紋陶罐和汶川縣龍溪阿爾寨出土的西周青銅器“鬲”紋樣得到證實，在古羌聚居地，對“繩式”紋樣得到了廣泛應用。

追源溯根，從羌族圖案中證實，到後來的 $\text{—}\text{5}\text{2}\text{5}\text{2}\text{—}$ (回紋)、 $\bigcirc\bigcirc\bigcirc\bigcirc\bigcirc$ (鎖子扣)、 $\text{—}\bigcirc\bigcirc\bigcirc\text{—}$ (鏈子扣)、 $\text{—}\square\square\square\text{—}$ (鏈子扣)、 $\sim\sim\sim\sim$ (水波紋)等是原始的繩紋 $\times\times\times\times$ 的變形、演移和發展。

隨着歷史的進程，工藝裝飾的範圍不斷增多，內容不斷豐富。金屬工藝、車磨工藝、建築工藝、編織工藝等不斷為羌族人民所掌握，用來美化自己的生活，寄托美好的願望。

到了明、清時代，羌族的文化藝術，集中地體現在挑花、刺綉上。那濃郁的地方情調、精湛的手工技藝，已由單純的生活服飾升華為藝術品。在服裝的處理手法上，用色線滾出繩紋圖案，使“繩式”紋樣產生了進一步的變化。

挑花刺綉為羌族婦女所擅長。她們從小就訓練有素，為自己結婚時挑、綉衣物和為男方綉置彩禮。用自己的嫺熟技藝換得世人的稱讚。

羌族圖案紋樣取材廣泛，包羅自然之萬象。樹木花草、瓜果糧食、飛禽走獸、蟲鳥魚龍等等均可入圖。對於諸物在圖案中的應用，無不具有象徵的含意。例如，鳳凰牡丹象徵幸福，瓜果糧食象徵豐收，蟲鳥貓狗象徵歡樂，梅菊花草象徵秀美，魚龍走獸象徵避邪，石榴麒麟象徵多子多福等。當然，這些僅是民間對諸物的屬象歸納，供製作者們在圖案組合中按其所需進行選用。

圖案紋樣的選用，一般按其部位而定。其位置多裝飾在顯眼和易損的地方，起到既美觀又耐用的作用。

頭飾圖案多用牡丹和菊花，以顯示富貴。頭飾圖案的裝飾部位小，做工特別精巧，多以綉花為主或挑綉結合。在用線選擇上多用桃紅、朱紅、大紅、金黃色線，形成暖色調，再以少量藍、綠色相映襯，顯得富貴高雅，華麗大方。頭飾以頭帕、四方頭巾、虎兒帽三部分為主。

頭帕。多為黑色，長270cm，寬36cm，裝飾圖案綉在頭帕兩端，一般由兩組圖案組成(圖1)。

四方頭巾。主要在冬季戴用。長寬均為64cm，圖案裝飾在一角，圖案範圍為15cm×15cm或18cm×18cm，對角邊綉24cm×2.5cm花邊。

虎兒帽。虎兒帽為兒童所戴，大小不一，黑底綉花，圖案裝飾在前額上方、兩耳上方、頭頂、後枕五個部位。兩邊圖案為對稱形。多為團花牡丹紋樣。白色鷄毛為兩耳飾物，帽後繫有小銅錢，耳穗上各繫小鈴一個(圖2)。

圍腰是裝飾的主要部位，多用主題性明確的獨立紋樣。圍腰分半襟和滿襟兩種。

半襟圍腰為上窄下寬，一般比例為上寬66cm，下寬73cm，長70cm。多為黑底，上部有荷包兩個，圖案基本對稱，荷包是半襟圍腰的主要裝飾部位。荷包大小不一，一般為27cm×27cm。圍腰包的圖案紋樣極為豐富。通過腰包的挑、綉製作，可以看出羌家姑娘的聰慧賢淑之美德，心靈手巧之才氣。中間為團花圖案，四周是角花，下面是二方連續花邊貫穿連接兩個腰包，組成美麗大方的腰部飾物(圖3)。

滿襟圍腰。滿襟圍腰是在半襟圍腰的基礎上增加了胸前部分。一般長90cm，底

寬74cm,腰寬64cm,頸部寬為20cm。腰包多數是一個大包,也有不少同半襟圍腰一樣縫上兩個連在一起的小包。滿襟圍腰是羌族挑綉的集中體現。針法多用滿綉、滿挑。圖案中心採用升子印、火盆花(寬邊大方套圓形圖案)。上端掛牙簽子、燈籠須、金瓜連環紋樣,下布大花盆紋樣,升子印四邊用缸鉢邊或連環蝴蝶紋樣切邊兜住,形成四方整體。圖案布滿整個圍腰,色彩艷麗,紋式豐富,造型精巧,獨具特色(圖4)。紋樣針法嚴謹,用色統一,早已馳名中外。

滿襟圍腰裝飾點可分五處:大包為主要裝飾部位,形成中心,兩邊有吊邊呼應,下有通邊圖案兜切,形成了協調完整的整體。

素色(黑白)挑花滿襟圍腰也屬挑花中的精品,格調高雅,針腳講究,布局得當,在羌族挑花領域中具有高度的研究價值。

飄帶。滿襟圍腰和半襟圍腰都要在圍腰的上方兩角配有挑花或綉花飄帶。飄帶長一般為70cm—85cm,寬為6cm—7cm。多數上窄下寬。飄帶紋樣分節組合,一條飄帶一般以3—4單元挑花紋樣組成,單元間留一空隙,用各式花邊相隔。綉花飄帶多為立式獨立紋樣。內容多以喜鵲鬧梅、鳳戲牡丹之類喜慶紋樣。飄帶因男女使用有別,製作形式也不一樣。男為平頭,女為尖頭,男窄女寬,男吊前女吊後(圖5)。

另外,還有一種寬邊尖角帶,羌語叫“司吾子”(意思是花帶子),掛在婦女後面左手邊。

通帶。通帶多為彩色。一般長為165cm,寬為17cm。兩頭為90度尖角,以尖角為邊,挑綉正方形的圖案裝飾。然後對折為雙層,中間是空心通帶,內裝錢物,捆於腰間,在背後打結,兩頭吊於背後,多為男子使用。

肚兜(鼓肚子),多為黑底彩線綉花,正面為三角形或對稱梯形(圖6)。

雲雲鞋(即在鞋面綉有彩色雲紋)。這是羌民族獨具特色的鞋式。雲雲鞋是對羌族鞋子的統稱,實際上分類很細。婦女穿的有圓頭花鞋(朝鞋)、尖尖鞋、雲雲鞋;男子穿的有包包鞋、雲雲鞋(獐皮鼻樑)、鑲邊鞋、扣扣鞋、空心鞋等。鞋底很厚,以適應走山路的需要。一般為3層、5層,有的多到7層,形成了羌族鞋式的獨特風格(圖7)。

袖套。袖套罩在衣袖上,以保護衣袖不易磨損和髒污。袖套也是服飾品之一。長為40cm左右,圖案綉在前臂、肘、腕關節之間,除袖口綉有花邊外,還綉有兩組團花適合紋樣(圖8、圖9、圖10)。

除以上裝飾品外,還有涼鞋、鞋墊、鑰匙套、香包、手巾、枕巾、單帘等物品的裝飾,也都各具特色,十分別緻。詳見本書圖案。

羌族的挑、綉經過長期製作實踐,已經形成了許多固定的造型格式。例如:“石榴送子圖”、“四羊護寶圖”、“鳳穿牡丹圖”、“二狗守花圖”、“金瓜向陽圖”、“金瓜連環圖”、“八瓣團花圖”、“圍城十八層”、“藤圍牡丹圖”、“藤穿牡丹圖”、“尖菊團花圖”、“盆花麥蝶圖”、“四羊護菊圖”、“十二生肖圖”、“四羊護瓜圖”、“八瓣方圍圖”、“杉枝圓菊圖”、“彩蝶朝陽圖”、“夜鷹石榴圖”等等。這些圖飾均具濃厚的生活氣息和鄉土味。造型生動別緻,是對自然物的高度提煉、高度誇張、高度概括,很有特色。

在羌族挑、綉的針法處理上，可分：挑花、挑綉、扎綉、扎花、彩扎、彩挑、素挑、彩扎綉、彩挑綉、勾綉（滾邊、串花）等。一般概括為挑、綉、扎三種。

“挑花”。在民間傳統手法中叫架花，又稱“十字針法”，按經緯紗子數線。雙紗線為細針，三紗線為粗針，逐布眼扣挑十字。

“綉花”。俗稱“闊花”，平針法。嚴格按布紋的經緯線和圖案結構布線。可雙紗平綉，也可重針綉出厚度。主要看所綉對象和處理手法的需要。

“勾花”，俗稱“串花”。用“鏈子扣”針法。在民間，先用麥面加水稀釋，再用火柴棍沾其液在深色底布上描繪，待水分乾後，按留下的白色劃痕繪製圖案。一般用白線或彩線勾花。“勾花”的特點是構圖隨意自如，充滿整個圍腰，形成滿鋪圖飾。“勾花”多用於滿襟圍腰。

“拼花”。用現成的各種花邊拼縫在衣服的托肩、衣襟、領口、袖口、吊邊、杈子等處。

“納花”。是厚形布料上採用的裝飾手法。如：納鞋底，納鞋墊，納鞋幫，納襪底等。

“提花”。這是編織帶子時用的提紗法。嚴格地扣數經緯線，織出不同紋樣的方塊圖案。可織出單色窄帶，也可織出加邊寬帶。一般織帶在24個單元圖案以上，也有40幾、60幾個單元圖案以上的（圖11）。據說，這種紋樣是前人不同含意的記事符號。羌家婦女把織多少紋樣稱為織多少“字”。可見這些符號有它固定意思，代表了某個內容，可惜現在無一人識得。我們根據這些圖式紋樣作出一種推測，這些“符號”是古羌“結繩記事”的沿革和發展。

羌家的挑花、刺綉，按照經緯線的機理，讓變形後的點、線、面得到合理應用，使“十字”針法得到相對變化，靈活巧妙地表現抽象化後的圖案形象。

羌族的挑花、刺綉在色變中有着鮮明的地域特點和民族風格。在四川民族工藝中素有“南彝北羌”的說法，這說明已經自成體系。

在羌族挑花、刺綉的色彩運用上，主要特點表現在：其一，在強烈的局部對比中求得整體的協調。其二，黑色的底布是統一各種色調的關鍵。其三，黃色是羌族圖案的中心色，也是富貴色，不可多用。其四，白色在整個圖案中，尤如氣眼，起着換氣作用。有氣則活，使畫面變得明快、響亮。

在羌族圖案裝飾中，有許多是單純的白色紋樣組成的。這種圖案多以黑、藍色為底，主要用於半襟和滿襟圍腰上的裝飾。這種圖案在紋樣組合上十分講究，要求黑、白、灰處理得當，形成一個主調，在畫面上產生生動、和諧的旋律節奏。主次分明，有高雅之感。

羌族人民經過幾千秋的艱辛徵程，給我們留下一筆寶貴的文化藝術遺產，它將為中華民族的文化藝術的繁榮與發展作出新的貢獻。

THE GORGEOUS PATTERN ARTS OF THE QIANG NATIONALITY

The Qiang nationality is one of the ancient members in the big family of the Chinese nation. The source is distant and the stream long. The Qiang people call themselves "Rima", "Rimai", "Erma", "Ermai", live mainly in the upper reaches of the Minjiang River, the Aba Zang (Tibe tan) and Qiang Autonomous Prefecture, Sichuan Province, distributing over counties of Maoxian, Wenchuan, Lixian, Songpan, Heishui, and Beichuan, etc., with a population of over 200,000 people.

The Qiang nationality live mainly in northwest Sichuan, on the border of the Qinghai-Xizang Plateau. In this mountainous area there are numerous cliffs and peaks reaching to the sky. The poet Huang Yu wrote about this in his poem "Mt. Minshan".

"The green screens tower lofty, The perilous peaks reach to the sky."

"Looking down at mountains and peaks, Carefree immortal I would like to be."

The ancient culture and arts of the Qiang nationality are being perfected in unceasing spreading and developing. The culture and arts of the Qiang nationality holds an important position in Chinese "First ancestor culture". Today, thousands years after that time, there is still trace of "prehistoric culture", which provides us evidence for our further research into the ancient Qiang culture. "Chinese folk arts are a treasure-house of five thousand years' civilization and culture of China". Chinese Qiang folk hand-stitching work and decorative patterns of embroidery are a sediment of historical culture in the past thousands years.






The pattern decoration of the Qiang nationality is an important part of the Qiang culture. In the long historical period, the Qiang people, on the basis of their experience in their life and imagination, their observation of Nature and desire to remake Nature, worked out numerous vivid pictures. Adopting traditional techniques and pattern forms, they created colourful pattern arts with beauty of simplicity of the Qiang nationality. It may be said, the pattern arts of the Qiang nationality are a comprehensive history of multiple factors: discovery, creation, application and appreciation of the beauty of the Qiang nationality. The whole pattern arts of the Qiang nationality contain the connotation of the nationality's thinking sense, religious culture, ethics and morality.

The patterns of the Qiang nationality are a trace of the nationality's culture. The pattern arts of the Qiang nationality are the materialization of the connotation of the national arts. Every pattern shape and vein composition is a reflection of development and change of Qiang culture, concourse of individual and social wisdom, imagined desire and ideology, comprehensive reflection of artistic pursuence and aesthetic standards, outcome of combination of material and spirit of the Qiang nationality. Every nationality has its own pursuit of style with rich artistic conception. The patterns of the Qiang nationality are a consciousness expression filled with ideal of the Qiang nationality. Their straitforward, simple, honest, ingenious, pure, casual rigorous natural images and techniques enable the grain patterns to possess a high degree of decorativeness and artistic condensation.

The art of patterns of the Qiang nationality is the most centralized imbodiment of historical development, life record, materialization of consciousness of the nationality and a high degree of concentration of social material and spirit of the Qiang nationality.

As early as in the New Stone Age, the decorative patterns of the Qiang nationality remained the trace of "grain" in the rope—wrapped burned earthenware. It's the beginning of the primitive decorative grain pattern in our country, the earliest civilization record of the ancient Qiang people's life and culture.

The ancient Qiang people widely used cords in their everyday life. In the primitive society they kept records by tying knots, in everyday life they crossed the streams with bamboo rope bridges. The cord—grain pottery jars of the Spring and Autumn Period and the Warring States period, unearthed from the stone coffin burial in Fengyi town, Maoxian County, and the grain pattern of the bronze ware "Taotie" (a mythical ferocious animal) design of the Western Zhou Dynasty, unearthed in Longxi Ar zhai, Wenchuan county, proved that in regions where the ancient Qiang people lived in compact communities, the "cord pattern" designs were widely applied.

To trace to its source, the later  (round grain),  (lock knot),  (chain knot),  (wave grain) are the deformation, change and development of the primitive cord grain.  The patterns of the Qiang nationality have proved this point.

With the progress of history, technological decoration unceasingly enlarges its scope and enriches its contents. Qiang people learn and master the technology of metal—work, lathe—milling, building, knitting, with which they beautify their life and express their desire.

Up till the Ming and Qing dynasties, the culture and arts of the Qiang nationality embodied in the hand—stitching work and embroidery. The strong native sentiment and exquisite craftsmanship have risen from pure costumes in everyday life onto artistic works. In the method of dealing with costumes, they adopted colour thread in—embroiding cord grain patterns, and thus changed the "cord type" grain patterns further.

Qiang women are good at hand—stitching work and embroidery. They begin the training from their childhood in order to stitch and embroid dresses for their wedding, and to embroid betrothal gifts for bridegrooms. Their perfect craftsmanship wins praise from the common people.

The pattern designs of the Qiang nationality draw wide—ranging materials, including every thing in Nature. Trees, flowers, grass, melons, fruit, cereal crops, birds, animals, insects, fish, dragon, etc., can be drawn into patterns. Everything applied in patterns has its symbolic meaning. For example, phoenix and peony symbolize happiness; melons, fruit and cereal symbolize bumper harvest; insects, birds, cats and dogs symbolize joy; plum, chrysanthemum, flower and grass symbolize elegance and beauty; fish, dragon and animals symbolize preventing evil; pomegranate and kylin symbolize that the more sons one has, the happier he is, etc. Of course, this is only an induction of everything's Earthly Branches among the people, the makers can choose what they need in designing patterns.

Choice of grain patterns depends on the position of use. Most positions of use are chosen on conspicuous and damageable places, which are both beautiful and durable.

Peony and chrysanthemum are applied very often in the patterns for head ornaments to show the wealth and honour. The decorative part of the head ornament is small, but ingeniously done. Embroidered mainly or in combination of embroidery and hand—stitching work. Concerning threads, mainly pink, bright red, scarlet, golden yellow colours are applied, to form warm tones, then a few blue and green colour set each other off, thus look rich and elegant, beautiful and generous. The head ornaments mainly are hood, kerchief, Huer hat.

Hood. Most of hoods are black, length 270cm, width 36cm. The decorative patterns are embroidered on

the two edges of the hood, composed mainly of two groups of patterns. (Figure 1.)

Kerchief. Kerchiefs are worn mainly in winter, both length and width are 64cm. The pattern is put on an angle, ranging 15cm × 15cm or 18cm × 18cm, with a 24cm × 2.5cm lace on the diagonal edge.

Huer hat. It is for children, has various sizes, embroidered on the black ground. The patterns are put on five positions: upper forehead, above ears, the top of the head and the back of the head. The patterns on both sides are symmetry. Most of these patterns are composed of peony group flowers. The two ears are decorated with white chicken feather, small copper coins are tied on the back of the hat, a small bell is tied on every ear tassel. (Figure 2.)

The waistband is the main decorative part. Most of waistbands adopt independent grain patterns with definite theme. Waistband is divided into two kinds: semi-front and full-front.

Semi-front waistband, the upper part is narrow, the lower part is wide. Generally the proportion is: upper 66cm wide, lower 73cm wide, 70cm long. It has a black bottom, two pouches on the upper part. The pattern is symmetry basically. The pouch is the main decorative position of the semi-front waistband. The size of the pouch is various, 27cm × 27cm in general. The grain pattern of the pouch is very rich and colourful. Through the embroidery and the hand-stitching work on the pouch, one can see intelligence and virtue of the Qiang girls. There are group flowers in the middle, angle flowers all around, in the lower part two continuous floral borders connecting two packets, which compose beautiful and generous waist ornament.

The full-front waistband. It added the chest part on the base of the semi-front waistband, 90cm long, 74cm wide, waist width 64cm, neck width 20cm in general. Most of the waist pockets are only one big pocket, also a few have two connected pouches like those of the semi-front waistband. The full-front waistband is a good embodiment of the hand-stitching work of the Qiang nationality. The needling adopts full embroidery and full stitching. The pattern center adopts Shengzi yin and Huopen flowers (a big square with wide borders covers with a round pattern). The linking patterns of lantern beads, toothpicks and golden melons hang on the upper edge, the big vase patterns are in the lower edge. The four borders of the center are covered with the grain patterns of jar borders or linked butterflies, to form an entirety. The patterns spread the whole waistband, it is colourful and beautiful. The grain patterns enjoy a high reputation at home and abroad.

The decorative point of the full-front waistband may be divided into five parts: the big pocket is the main position and the center; two edges have hanging borders in concert with each other; the lower part is covered with circular pattern to form an entirety.

Plain colour (black and white) stitched full-front waistband also belongs to the cream of the hand-stitching work, it is elegant in the tone, exquisite in needling, proper in layout, has a high degree of research value in the field of hand-stitching work of the Qiang nationality.

Girdle. The full-front and semi-front waistbands must be accompanied by stitched and embroidered girdles on their upper edges. The girdle is 70cm – 85cm long, 6cm – 7cm wide in general. Most of girdles have a narrow upper part and a wide lower part. Its grain patterns are divided into some sections. A girdle is composed of 3 or 4 sections of hand-stitching work, between sections there is a gap with some laces. Most embroidered girdles are vertical independent grain patterns with joyful contents such as magpie and plum, phoenix and peony. The girdles for men or for women are different in form. The girdles for men have a flat head, narrow, and hang in front; girdles for women have a pointed head, wide, hang in the back. (Figure 5)

Besides, there is a wide-border pointed angle girdle, called in Qiang dialect "Siwuzi" (means colour-

ful girdle), which hangs on woman's back on left hand.

Hollow band. Most of hollow bands are colourful, generally 165cm long, 17cm wide. Two edges are 90° sharp angles. Taking the angles as the border lines, a square pattern is embroidered there. Then fold up the band into a hollow band to keep money and things in it, bound on the waist, with knots on the back, two edges hang on the back. It is for man's use usually.

Abdominal band. Usually, it is colour thread embroidery on the black bottom. Its front is a triangle or symmetry trapezium. (Figure 6.)

Yunyun shoes. (Colourful cloud grain pattern shoes). It is a shoe type with characteristics of the Qiang nationality. Yunyun shoe is a general designation of all shoes of the Qiang nationality, factually, it is classified. There are round-head colourful shoes (Chao shoes), Jianjian shoes, Yunyun shoes for women; Baobao shoes, Yunyun shoes (with river-deer-skin nose), lace-edged shoes, Koukou shoes, hollow shoes, etc. The sole is very thick in order to walk on the mountain path. The sole usually has 3 layers, 5 layers, even 7 layers, which form the unique style of the Qiang shoes.

Oversleeve. The oversleeve covers the sleeve to prevent it from damage and dirt, it is one of the costume ornaments. It is about 40cm long. The patterns are embroidered on the forearm, elbow and carpal joint. Besides the lace embroidered on the edge, there are two groups of flowers on the oversleeve. (Figures 8, 9, 10)

Besides the above mentioned ornaments, there are decorations for sandals, shoe-pads, key holders, aromatic bags, towels, pillow towels, covers, creens etc., with distinctive features. For details, see patterns in this book.

Many fixed forms of modelling have been formed in the long-term stitching and embroidery practice of the Qiang nationality. For example, "Sending son with pomegranate", "Four goats protect treasure", "Phoenix passes through peony", "Two dogs safeguard flowers", "Golden melon toward the sun", "Golden melon and train link", "Eight-petal group flowers", "Eighteen-ring surrounding the town", "Vines enclose peony", "Vines pass through peony", "Pointed chrysanthemum group flowers", "Potted flower, wheat and butterflies", "Four goats safeguard chrysanthemum", "The twelve animals, representing Earthly Branches", "Four goats protect melons", "Eight-petal square enclosure", "Fir branch and round chrysanthemum", "Colourful butterflies toward the sun", "The night eagle and pomegranate", etc. All the patterns have the rich flavour of life and native soil. The vivid images with distinctive features are based on a high degree of refinement, exaggeration and generality of natural things.

The needling techniques of stitching and embroiding of the Qiang nationality can be divided into: hand-stitching, embroiding, embossing, flower-embossing, colour-embossing, plain-stitching, colour-embossing-stitching, colour-stitching-embossing, hand crochet (rolling), etc.. To sum up, three techniques: hand-stitching, embroidery and embossing. Hand-stitching. It is called among the people "Jia hua", or "cross-needling". The yarn is counted according to the warp and weft. Double-yarn thread is called thin needling, three-yarn thread is called thick needling, stitched cross eye by eye of cloth.

Embroidery. It is also called "Pihua", plain needling. The thread must be spread according to the warp and weft of cloth and the pattern structure. It may be embroidered with double-yarn or embroidered thick by double-needling. It depends on the embroidery object and requirement of technique. "Hand crochet", it is also called "string together", using the needling of "train linking". Among the people, they dilute wheat flour with water, then dip in the glue with matchpick and draw on the deep-colour cloth, when cloth is

dry, paint patterns on the base of the white trace. Generally, to crochet with white or colourful threads. The feature of crochet is that the pattern structure can be done at will, spread over the whole waistband. Hand crochet is applied usually in the full-front waistband.

"Piecing together". To piece together various ready-made floral borders onto the shoulder, front, collarband, cuff, hanging border, vent of the dress.

"Sew close stitches". It is a decorative method used on the thick cloth material. For example, stitching soles, stitching shoe pads, stitching shoe uppers and socks soles, etc..

"Jacquard". It is the jacquard method in band wearing. Strictly counting the warp and weft, to weave square patterns of various grains. Single-coloured narrow bands and bands with wide borders can be woven out. Ordinary woven bands have more than 24 unit patterns, some have more than 40 or 60 unit patterns. (Fig. 11) It is said, these grain patterns were the symbols for recording things. The Qiang women call the number of woven grain pattern the number of woven "word". It is clear that these symbols have their fixed meanings, represent a certain content. It's a pity no one knows them now. On the basis of these grain patterns, we infer that these "symbols" are the evolution and development of "keeping record by tying knots" of the ancient Qiang nationality.

Hand stitching and embroidery of the Qiang nationality, according to the mechanism of the warp and weft, makes proper use of deformed points, lines, and planes, enable the "cross needling" to change relatively, express flexibly the abstracted pattern images.

In the colour-changing, hand-stitching and embroidery of the Qiang nationality are characterized by a distinctive local flavour and a national style. There is always a saying of Sichuan national arts and crafts: "The Yi nationality in the south, and the Qiang in the north." This shows clearly that it has a system of its own.

In the colour application of hand-stitching and embroidery of the Qiang nationality, the main characteristics are shown as follows: 1, gain coordination of entirety through a sharp contrast between parts. 2, The black bottom cloth is the key of the unity of various colour tones. 3, The yellow colour is the central colour in the patterns of the Qiang nationality, it is also the colour of wealth and rank, mustn't use the colour too much. 4, In a whole pattern, the white colour is just as an air hole, plays a role to change the air. There is life where is air. It enables the picture to become bright and sound.

A number of the pattern decorations of the Qiang nationality are composed of pure white grain patterns. This kind of pattern is usually based on the black and blue bottom, mainly used in decoration of the semi-front and full-front waistbands. This kind of pattern is particular about the composition of the grain patterns. The black, white, grey must be properly dealt with, to form a main tone and to produce a vivid and harmonious melody rhythm, to be distinct between primary and secondary with a feeling of elegance.

The Qiang people left us a valuable cultural and artistic heritage, which they created in progress of thousands years. The Qiang people will make new contribution to the flourish and development of culture and arts of the Chinese nation.



羌寨 The Qiang stockaded village.





金秋 Golden Autumn.



(圖2)



(圖3)