

Talking about Chinese Zodiac by Multicolor Art and Costume Museum



# 五彩黔艺

陈月巧 张春 吴正光 / 著

话生肖



Chen Yueqiao & Zhang Chun  
& Wu Zhengguang



贵州大学出版社  
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# 前言



生肖起源于中国，是华夏先民动物崇拜、图腾崇拜以及早期天文学的结晶。十二生肖的产生至少可以追溯到秦以前的春秋时期。

贵州是多民族集居的省份，各少数民族都有着各自悠久的历史，少数民族文化积淀深厚、特色突出、资源丰富。近年来，我们在研究、整理贵州五彩黔艺民族服饰博物馆收藏的文物、资料时，发现各类文物、标本以及非物质文化遗产中的生肖文化，丰富性、多样性十分突出，极具地方特点和民族特色。博物馆顾问吴正光先生作为长期从事研究贵州各类文物生肖文化的专家，认为很有必要深度挖掘整理。于是，我们以五彩黔艺博物馆收藏的文物、资料为基础，结合陈月巧女士、吴正光先生的研究成果，对贵州省内各地区、各时代、各民族的相关文物和民俗文化，采用图文并茂，闲话十二生肖。文中提到的若干出土文物照片，承蒙梁太鹤先生鼎力相帮，雪中送炭；李葆中、姜清、杨德、陈万红、谢志强、徐美陵、简家奎、刘恩元等还提供了不少照片和岩画临摹件，锦上添花。

本书是五彩黔艺博物馆组织编写的《五彩黔艺集粹》丛书中的一本。

作者

2016年国庆节

.....生肖起源于中国，是华夏先民动物崇拜、图腾崇拜以及早期天文学的结晶.....







# Foreword

Originated in China, Chinese zodiac is the essence of Chinese ancients' worship of animals, totem worship and the early astronomy. Chinese zodiac at least can be traced back to the Spring and Autumn Period before Qin Dynasty.

Guizhou is a province of multi-nationalities with their long history. The culture of ethnic groups is deep rooted, prominently featured and resourceful. Recently, we have found that zodiac culture in various types of cultural relics, specimens and intangible cultural heritage is very rich in contents and full of local and national characteristics when we researched and collected the cultural relics and materials collected by Multicolor Art and Costume Museum.

Mr. Wu Zhengguang, the consultant of Museum, who is the expert in the study of zodiac culture in various types of cultural relics in Guizhou Province, thinks it's necessary to exploit and sort out. Therefore, based on the cultural relics and materials in Multicolor Art and Costume Museum and combined with the research findings by Mr. Wu Zhnegguang and Ms. Chen Yueqiao, we decide to talk about Chinese zodiac with words and pictures in respect of the relevant cultural relics and folk culture of the various regions, times and ethnic group.

Chinese zodiac culture in in Guizhou Province This book is based on, extending to the relevant cultural relics and folk culture of the various regions, times and ethnic group in Guizhou Province, and the book illustrates Chinese zodiac in text with pictures.

Thanks to Mr. Liang Taihe, Li Baozhong, Lou Qing, Yang De, Chen Wanhong, Xie Zhiqiang, Xu Meiling, Jian Jiakui and Liu Enyuan and so on. They provided with some photographs of precious unearthed cultural relics and copies of cliff pictures.

This book is one of the series of books Collections of Multicolor Art and Costume edited by Multicolor Art and Costume Museum.

The Author

On National Day of 2016

十二生肖邮戳  
Chinese Zodiac Postmark







# 序 言

有关生肖的话题，可以说弥漫在中国人一生的时时、处处、事事、物物的生活之中。横向来说，生肖文化涉及到衣食住行用过程中的有形与无形、时间与空间各个方面。纵向而言，宏观层面上，生肖文化传承延续于悠久绵长的历史长河之中；微观层面上，生肖文化涉及到每一个人一生中的时时刻刻。由此可以说，生肖文化，既是中国自古至今、家喻户晓的一种生活习俗与民族文化，也是世界上独一无二的一种民族智慧与民族艺术。

中国的十二生肖文化，是以十二种的动物与十二地支的子、丑、寅、卯、辰、巳、午、未、申、酉、戌、亥相对应、相匹配，以时间为主线、以空间为范畴、以动物为形象，构成了独特、系统的十二生肖文化。即：子鼠，丑牛，寅虎，卯兔，辰龙，巳蛇，午马，未羊，申猴，酉鸡，戌狗，亥猪。随着历史的发展演变，十二生肖文化与五行文化相融合、相映衬，形成了相生相克的民间信仰与习俗观念，并以此用来记录人们出生时的时间、空间、方位，预示着人生的命运与前途，以及未来的婚配方式等。

中国的生肖文化，是中华民族传统的“天人合一”哲学观念、思想认知的具体体现。其内容与形式涉及到人与自然的自然观、人与社会的世界观、人与身心的和谐观，因此，中国的生肖文化不仅蕴含无形的思想观念、思维方式、审美品质，而且还系统反映出有形的、多姿多彩风俗习惯之中与多元多样的物化造物之态。同时，生肖文化又密切联系着有形的形象物态，系统的体现在生活中可视、可触、可用的衣食住行用





的物质形象载体之上。具体而言，每个人一出生，就与生肖紧密相伴。子丑寅卯何时出生？出生年月属相为何？其前途命运，出生时的生肖似乎早已注定或早有预示。每个家庭合婚大喜之时，男女之间的生肖关系极为重要，是相生还是相克，二人的属相与生辰八字似乎决定着婚姻的幸福与未来的发展。概而言之，生活中的红白大事、择地建房、重要事件、出门远行等等诸事，都与时空融合为一的生肖紧密相关相连、福祸与共。

中国的生肖文化习俗，不仅仅在汉族生活中大行其道，在少数民族生活习俗中更是别具一格，只是由于人们了解甚少而感觉似乎并不存在。其实，有的少数民族族群所使用生肖文化的习俗不仅比汉族还要多，而且更具个性与特色。如在中国白裤瑶族群生活中，建房动工、择日娶媳，必须选吉日良辰，普遍喜欢选用龙日、牛日、鸡日。他们认为，龙是统管天地的，是生灵存在、万物生长的救世主，是吉祥的象征；牛，最诚实，乐于奉献，从不计较得失，品德最为高尚；对鸡的信奉更神秘，功劳更高。白裤瑶的送葬砍牛仪式，都选其吉日下午的龙时、鸡时、猴时进行。白裤瑶赶圩日（集市），还分为狗圩日、猴圩日、鸡圩日等等。可见，所选择的吉日、吉时、吉物、吉事，都与生肖文化密切相关、形影不离。

由陈月巧、张春、吴正光合著的《五彩黔艺话生肖》一书，以“生肖”文化角度为切入点，以五彩黔艺博物馆馆藏品为重点，呈现出贵州少数民族生活中生肖文化习俗、行为方式与审美形象，可谓其角度新颖、结构独特、重点突出；以“话说”的漫谈方式为形式，来解读贵州少数民族文化中丰富多样的生肖艺术，可赞其形式活泼、手法随意、可读可赏。不管是漫谈也好、解读也罢，全书似乎努力以深入浅出的语言、厚积薄发的方式，力求达到系统的、深入的、轻松活泼的呈现出少数民族生活中的“生肖文化”的独特性、“生肖艺术”的丰富性、“生肖审美”的多样性。

《五彩黔艺话生肖》一书，其生肖文化的“话说”方式上，既多样也多变。其“话说”之“话”的内容与形式，不仅可长可短、可旧可新、可深可浅，而且有可当代、可历史般的穿越，也有可宏观、可微观的解读，还有可有形、可无形的解析。总而言之，不管是话里话外、话长话短，还是言内之意、言外之意，都力求尽显少数民族生肖文化的个





性风貌与独特魅力。该著作行文图文并茂，内容充实饱满，为社会、为后世、为国内外文化交流与学术研究，作了一件很有意义、很有价值、很有远见的工作，在此表示衷心的祝贺，是为序。

贾京生

清华大学教授、博士生导师





## Preface

The topic of Chinese zodiac permeates into Chinese life at every moment and at every place. Horizontally speaking, the culture of Chinese zodiac is closely related to every aspects of everyday life. Vertically speaking, it inherits and continues in the long history. At a micro level, it is involved in a person's everyday life. Therefore, the culture of Chinese zodiac is both a household living customs and national culture from ancient times to the present and a unique national wisdom and national art in the world.

Chinese zodiac culture is a special and systematic culture in which the twelve animals, rat, ox, tiger, rabbit, dragon, snake, horse, goat, monkey, rooster, dog and pig are matched with the Twelve Earthly Branches. With the development and evolution of history, the culture of Chinese zodiac is amalgamated with the culture of Five Elements and forms the folk belief and customs conception, that is, they are mutually generated and restricted. In addition, the relationship between Chinese zodiac culture and the Five Elements culture is used to record the birth time, space, orientation, fortune and future marriage match.

Chinese zodiac culture is the specific representation of Chinese traditional and philosophical view of unity of heaven and mankind and cognition. The contents and forms are related with the view of nature on human and nature, the world view on human and society, and the view of harmony on human and his mind and body. Therefore, Chinese zodiac culture







not only contains formless conception, mode of thinking and aesthetic quality, but also reflects different and diversified social customs, habits and objects. Specifically speaking, everyone is correlated with Chinese zodiac since birth, like at which period of the day and in which year of animal he is born. And his fortune seems to be destined at that time. In China, the happiness and development of marriage are closely related with the couple's birth year and time which mutually affect. In short, marriage and death, building location selection and house building, important events, trip and so on are related with Chinese zodiac and share thick and thin together.

Chinese zodiac culture and customs are not only widely accepted and practiced in Han people's life, but are very unique in ethnic groups' life as well. For example, Chinese Yao people in white pants generally prefer to start building house and get married on day of dragon, ox or rooster. They hold the idea that dragon, the Savior of everything, taking charge of the heaven and the earth, is the symbol of good luck; ox, honest, dignified in moral and devoted, never minds gain and loss; rooster is mysterious and gains more respect. Funeral and ox-cutting ceremony of Yao people is usually arranged at the hours of dragon, rooster or monkey on lucky days. Fair day of Yao people is classified into dog day, monkey day and rooster day. Therefore, it can be easily found that the selected fortunate day, time, objects and events are all related with Chinese zodiac culture.

The collections in Multicolor Art and Costume Museum as main studying objects, Talking about Chinese Zodiac by Multicolor Art and Costume Museum co-authored by Chen Yueqiao, Zhang Chun and Wu Zhengguang presents Chinese Zodiac culture and customs, behavior and aesthetic images of the life of ethnic groups in Guizhou province from the angle of Chinese Zodiac Culture. This book illustrates the diverse Chinese zodiac art of Guizhou ethnic groups' culture in the form of "talking about", which is relaxing and casual. No matter it is in forms of "talking" or "illustrating", this book manages to present the specialty of Chinese zodiac culture, abundance of Chinese zodiac art and diversity of Chinese zodiac aesthetic appreciation of ethnic groups' life systematically and cheerfully by





explaining profound theories in simple language with profound accumulation.

The form “Talking” of this book is very flexible, which can be long or short, old or new, deep or shallow, contemporary or historical, macroscopical or microscopical and visible or invisible. In a word, no matter in which approach, this book manages to present the special styles, features and glamour of Chinese zodiac culture of ethnic groups. This book is a valuable work for the cultural communication and academic research both at home and abroad. I express my heartfelt congratulations by writing the preface for the book.

Jia Jingsheng

Professor, Ph.D. Supervisor of Tsinghua University





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按:

**陈月巧** 1980 年生, 毕业于西南大学, 旅游管理专业, 硕士研究生。现任贵州民族大学非物质文化遗产博物馆馆员。创办非盈利公益的贵州五彩黔艺民族服饰博物馆。长期深入民族地区参与民族文化调研工作, 发表有《浅析布依族“纸染绣”工艺》、《浅析贵州的耕牛崇拜文化》等论文。

Chen Yueqiao, born in 1980 and graduated from Southwest University, is a librarian of Museum of Intangible Cultural Heritage of Guizhou Minzu University. She founded a non-profitable museum for commonweal: Multicolor Art and National Costume Museum of Guizhou. She has been devoting herself into the research of national culture in minority concentrated regions. Her representative works are “A study on Paper Dyed Embroidery Technique of Buyi Nationality” and “A Study on Worship Culture of Cattle in Guizhou” .

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**张 春** 1979 年生, 毕业于贵州师范大学外国语学院, 语言学及应用语言学专业, 硕士研究生, 现任贵州财经大学外语学院英语系主任。曾在美国加州州立大学访学、新加坡南洋理工大学进修。一直从事高等学校英语语言与文化教学与研究, 发表十余篇论文, 参编专著两本, 主持和参与多项课题研究。

Zhang Chun, dean of English Department of SFL of Guizhou University of Finance and Economics, born in 1979, graduated from Guizhou Normal University. She has been to California State University of USA as a visiting scholar and studied in Nanyang Technological University of Singapore. Interested in teaching and researching of English language and cultures, she has published over ten papers in journals, co-authored two books, taken charge of and participated in several subject researches.

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吴正光 研究员，湖南凤凰苗族人。1963年毕业于中央民族学院历史系。历任贵州省文化厅文物处处长，省博物馆馆长。主要著作有：《贵州的桥》《郎德上寨的苗文化》《青岩镇的建筑文化》《沃野耕耘——贵州民族文化遗产研究》《屋里屋外话苗家》《十进侗寨》《喝喜酒》《中华遗产·乡土建筑·镇远》《中华古村落大系·贵州卷》等。

Wu Zhengguang, a researcher, Miao nationality in Fenghuang, Hunan Province. He graduated from History Department of Zhongyang Minzu College in 1963. He has ever served as the director of Guizhou Provincial Cultural Relics Bureau and the curator of Guizhou Provincial Museum. His representative works are “ Bridges in Guizhou ” , “ Miao Culture in Langdeshangzhai ” , “ Architectural Culture in Qingyan Ancient Town ” , “ Cultivation in Field---A Study on Guizhou National Cultural Heritage ” , “ A Study on Culture and Customs of Miao Nationality ” , “ Ten Times Visiting Impressions upon Dong Village ” , “ Customs of Guizhou National Wedding Ceremony ” , “ Zhenyuan · Country Architecture · Chinese Heritage ” and “ Guizhou Volume · Chinese Ancient Villages ” etc..

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