



中国非物质文化遗产  
CHINA INTANGIBLE CULTURAL HERITAGE

# 羌绣

Qiang  
embroidery

精品图样集 / 作者 / 王天华

四川出版集团 四川美术出版社

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## 羌 绣 精品图样集

Qiangxiu Jingpin Tuyangji

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## 作者简介



### 作者简介 / Brief Introduction of the Author

王天华 女 羌族 四川省阿坝藏族羌族自治州汶川县威州布瓦村人，自幼热爱羌绣，心灵手巧之间充溢着对羌绣的无限挚爱之情。本着对羌民族羌绣艺术的执着追求，作者对羌绣艺术大胆整理、创新，意在抛砖引玉，让羌绣这一中华民族的艺术瑰宝作为原生态的文化遗产发扬光大。

Wang Tianhua, a female and Qiang Nationality, comes from Weizhoubuwa village, Wenchuan County, Aba Tibetan and Qiang autonomous prefecture, Sichuan province. She loves Qiang Embroidery since the time of being a child. Her delicate heart and skilful hands fully show her limitless love for Qiang Embroidery. With the persistent seeking toward Qiang Embroidery art of Qiang Nationality, the author makes the brave settlement and innovation for Qiang Embroidery art, which means to throw a brick to catch a jade piece and allows Qiang Embroidery, an originally ecological culture heritage for being the art treasure of Chinese Nation, to develop and flourish.



# 六十岁的花季

谷运龙

这是一本关于画的书；

也是一本关于花的书；

更是一本关于一个民族艺术的书。

六十岁的天华老师临水而浴，迎风而飘，沐雨而放，让一颗热爱生命的心充盈着原生态的美，让一腔热爱艺术的热血喷涌着一个古老民族永远的向往。她让这些艺术的花开出她的多情多彩，她让这些花的色彩放射出这个艺术民族不竭的光芒。

羌族是从天山脚下，羌塘高原一路走来的一个十分久远的民族，这个民族有太多的骄傲和太多的遗憾，有太多的腐朽和太多的芬芳。在漫长的历史长河中，在漫长的惨烈迁徙中，他们忘却了许多，连同他们的历史，他们异变了许多，连同他们的兄弟姐妹。一个几乎失忆的民族，忘记了自己那么多金戈铁马、气吞万里如虎的故事，忘记了自己一路悲壮、青山处处弃骨肉的故事，只本能地从那些草原深处、大山深处、峡谷深处的一路花香中，只铭心地从那些同胞的血液中、泪水中、悲天泣地中记忆了这些瑰丽的色彩，以涟涟的泪之线，以缤纷的色之彩让这个民族记住自己，也让别人记住自己。

艺术的生命总是与创造艺术的群体结伴而生，羌族的生命就是羌绣的生命；因而我说不清楚现在的蜀绣、湘绣、苏绣等等是否与羌绣有着“本是同根生”的渊源。

艺术的走向总是与一个民族的文明走向一致。羌族人总是把虹裹在头上，把云拴在腰间，把彩穿在脚上，让自己总生活在鲜花之中，白云之上，彩虹之间。

天华老师的这本天花让我沉重了许多天。

天华老师的这朵心花让我期盼了许多年。

其实，对羌绣我有太多的爱；

但是，对羌绣我也有太多的恨；

因而，对天华老师我也有更多的寄托。

2008年春 都江堰



It is a book about drawing;

It is also a book about flower;

It even is a book about national art.

Tian Hua, a sixty-year-old teacher, has a bath just in front of the water, allows her heart to float in the wind and relaxes in the rain. She allows her heart with the passion for life to be full of the beauty of original ecology and allows her blood with the enthusiasm for art to spew out her yearn toward an old nation. Thus, she allows those artistic flowers to fully show her colorful beauty and allows the colors of those flowers to emit the unexhausted rays of this artistic nation.

Qiang Nationality is a nationality with long history coming from the foot of Tianshan Mountain and Qiangtang Plateau. This nation has too much pride, too much regret, too much rancidness and too much fragrance. In the long history and in the process of cruel migration, they have forgotten too many things together with their history and they have changed too much together with their brothers and sisters. A nation with the nearly lost memory has forgot their so many heroic

## **B**looming season of sixty-year-old

Preface

Gu Yunlong



war stories and has forgot their solemn and stirring stories with the abandoned corpses at everywhere of the mountain, they just remember those magnificent colors from fragrance of those deep grasslands, deep mountains, deep canyons and from the blood, tears and cries of their brethrens. They just make this nation to remember them and allow others to remember themselves with their tears and the magnificent colors.

The life of art always comes into being together with the groups who have created the art. The life of Qiang Nationality is the life of Qiang Embroidery. Therefore, I do not know whether the current Shu Embroidery, Xiang Embroidery and Su Embroidery have the origin of "same root" with Qiang Embroidery or not.

The direction of art is always in consistent with the direction of a nation. The people of Qiang Nationality always have rainbow wrapped around their head, have the cloud tied around their waists and have the colors worn in their feet. They always allow themselves to live in the flowers, above the clouds and among the rainbows.



## 一个生活在云朵上的民族对



## 的追求

—— 羌族女儿王天华和她的手绘羌绣艺术图谱

高洪波

这是一本精美的刺绣艺术集，绽放着一个古老民族的美丽。

王天华，一个秀外慧中、心灵手巧的羌族女儿，用百余幅祥云缭绕百花齐放的羌绣艺术画卷，向我们展示了自殷代甲骨文就有记载的一个古老民族对美的追求。

吹着羌笛，唱着山歌，舞着莎朗，饮着青稞酒；日出而作，日落而息，勤劳勇敢，质朴又善良。因为祖祖辈辈生活在海拔三千米的大山上，从远古走来的羌族被喻为云朵上的民族。王天华自幼生长于阿坝藏族羌族自治州汶川县的一个古老羌寨——布瓦寨。这是一个典型的羌寨。爱美是寨子里羌人的天性。姑娘的套装绣满花朵，小伙的鞋上也绣着云彩和花草；房屋的墙上有手绘的图画，插着五颜六色的锦鸡的羽毛。

王天华从小生活在这样充满着浓厚民族艺术的氛围中，耳闻目染，深受熏陶，使她最终成长为酷爱、钻研、继承、开发羌族刺绣艺术的民族艺术家。是神奇的羌山水土滋养了她向往的力量，是古老的民族文化启迪了她追逐的灵感，是淳朴的羌寨风情铺陈了她与羌绣艺术的一世情缘。从幼小的时候起，天华就是村寨里有名的羌姑。除了上山打柴、下地劳动、整理家务样样能干以外，最让同龄人羡慕的，就是她从祖母和母亲那里学来的一手好羌绣。飞针走线，绣出的山花仿佛香气扑鼻；心灵手巧，刺出的青草好像滴着露珠。而且，对家乡的热爱，对大自然的赞美，又让她总能把即使很平常的生活用羌绣装点得异常美丽。她们这一代人，历经磨难。但无论多大的磨难，都没有磨掉王天华对羌族传统刺绣艺术的执着追求。哪怕是山雨欲来飞沙走石天昏地暗，她心中都在绣着一片百花芬芳百鸟歌唱的艳阳天！将对美的

追求与希望深藏心底。后来，王天华走出山寨，参加了工作。

外面的世界开阔了她的眼界，同时也更让她感到羌族古朴的刺绣艺术的弥足珍贵和不可缺少。一但回家，王天华总要到村寨走走看看，随时了解比对羌绣艺术的发展与变化。她精心把羌寨中最美丽的、最动人的、最刻骨铭心的画面，一张张手绘出来，一张张珍藏起来，日积月累，水滴石穿。前后用了数十年的时间，终于，王天华作为生活在云朵上的民族中的一员，把自己毕生对羌绣艺术的热爱与追求汇集成册，以特有的方式完成了对羌族优秀民族文

化艺术的继承；而她，一个热爱羌山羌水羌寨的羌族女儿，也通过对羌绣艺术的创作整理，使自己变成了民族艺术奇葩的一个美丽符号。



现在，王天华的《羌绣精品图样集》将要出版了。这是她多年心血和智慧的结晶。是情趣使然，更是对羌族文化艺术传承的责任；是个人艺术禀赋的有效舒展，更是她特殊成长经历的一次浓缩。对她而言，要出一本书，实非易事。但她硬是凭着对羌绣的热爱和强烈的传承责任感，在以往实际刺绣和潜心研究的基础上，以数十年时间，做成了一件以前没有想（或者不敢想），现在却不仅想了，而且还做成了的事情。这是她的荣幸，也是羌绣艺术传承与发展的幸事。作为羌族的女儿，王天华在被本民族文化艺术深深吸引的同时，也不断地理解和



诠释着自己的民族文化艺术。在羌绣针法处理和羌绣制作形式的研究上，她既继承了“挑”、“绣”、“扎”三种主要针法和制作形式（“挑花”也即“架花”，又叫“十字针法”，是按经纬纱子数线，逐眼扣挑十字；“绣花”俗称“辟花”，平针法，是按布纹经纬和图案结构布线；“扎花”是指按一定的图样在布料上用五色彩线填扎出所需要的图形），又对“扎花”的图样进行了大胆的梳理和创新。因为按照传统羌绣目识心记、代代相传的传承方式，“扎花”与“挑花”、“绣花”相比，其图样是传承的难点。“扎花”的图样设计既有创作空间大的优点，但也存在着创作随意性大的缺点，它会因时因人不同而发生较大的差异。因此，《羌绣精品图样集》这本书在提供一些羌绣“扎花”图样的精品范例的同时，又不忘提醒人们进行再创作的可能性和重要性。如果说《羌绣精品图样集》是一部艺术原创作品，那么，这就是一个重要的原因。

对王天华而言，要出一本书，尤其是关于羌绣图样方面的书，她具备了足够的禀赋和独特的成长生活经历。聪颖的天资使她能做到从幼年时候起就对羌绣传统技法过目不忘；原始羌寨的成长历程使她吸取了羌绣艺术的最基本因子；后来参加工作生活经历又培育了她大胆创新和不断提升羌绣艺术品质的精神。回顾羌绣发展的历程，羌绣本身就是民族生活的有机组成部分，它与羌民族的现实生活息息相关。在今天这样一个文化大开放、大发展的时代，羌绣艺术将以怎样的姿态出现在人们的面前？这个问题，其实就是《羌绣精品图样集》所要给人们的又一个启迪：继承的是民族文化的精髓，保持的是传统艺

的基本风格。但我们必须要有足够的胆量和勇气，使民族文化艺术不断融入现代生活的崭新内容。可以说，王天华所做的工作，不仅在于继承，更是在于发展。通过这本书，王天华不仅实现了个人艺术生涯的一次重要提升，也对羌绣艺术的传承与发展做了一次大胆的探索和尝试。

《羌绣精品图样集》以精美的图画的形式出现，汇集了王天华精心创作的羌绣图样共一百余幅，不仅给人以美的享受，还可以让爱好者按图绣制，从而得到艺术再创造的启发。由于羌绣艺术的载体广泛，不同的载体对羌绣艺术所要选取的题材、表现的内容、表达的寓意等方面都存在着要求上的差异性，因此，书中按照既展示全貌，又体现系统的思想，具体梳理出了头饰、衣边、袖边、鼓肚、通带、飘带、围腰、鞋尖、鞋垫、香包、床边花、各类包饰等图样。

就在这本书编辑定稿中，发生了震惊世界的“5·12”汶川大地震。山崩地陷，万众悲恸。5月19日，我带领由何建明、黄亚洲等著名作家组成的中国作家代表团一行19人赶往灾区，亲眼看到了地震给羌族父老乡亲带来的巨大灾难。北川旅游局长林川告诉我们，四十多位羌族文化传承人不幸罹难，众多羌族文物永远深埋地下。抢救民族文化遗产刻不容缓。就在这样负有历史使命的时刻，王天华的《羌绣精品图样集》出版了，这无疑对抢救、保护、挖掘、光大羌民族文化起到不小的作用。随着历史的不断发展，相信其意义和价值会越来越超过书的本身。

让我们祝贺羌族女儿王天华！

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高洪波简介

高洪波，著名作家。中国作家协会副主席，中华文学基金会理事长。全国第九届少数民族文学创作《骏马奖》评委会主任。



# B Beauty-seeking Of Nationality Living Beyond Cloud

— Daughter of the Qiang Nationality Wang Tianhua and her art atlas on handmade Qiang embroidery

Gao Hongbo

This is a fancy collection of embroidery art, which glints beauty of an ancient nationality.

Wang Tianhua, a beautiful, wise, clever and skilled Qiang woman shows us the longing for beauty of the ancient nationality that has civilization record by oracle bone inscriptions since Yin Dynasty through a Qiang Embroidery art volume, which has about one hundred embroideries with lucky wreath of clouds and blooming flowers.

Whistle Qiang flute, sing folk song, dance Sharon (a kind of folk dance) and drink Chang; work after sunrise and rest when sundown, hardworking and brave, modest and kind. Due to living on the big mountains with



altitude over 3000 meters from generation to generation, the Qiang Nationality from old times has compared as a nationality living beyond cloud. Wang

Tianhua has been living in Buwa Stronghold, an ancient Qiang stronghold in Wenchuan County of Aba Zangzu Qiangzu Autonomous Prefecture. It is a typical Qiang stronghold. The love of beauty is the nature of Qiang people in the stronghold. Girl suits are full of flowers and boy shoes have embroidered with cloud, flower and grass; on the house walls there are handmade pictures that have inserted with colorful feathers of golden pheasant.

Children are what mothers are. This kind of atmosphere filled with rich folk arts since childhood time

Makes Wang Tianhua finally a folk artist who wrapped in, dig into, inherits and develops Qiang embroidery art. It is the water and land in Qiang area that nourishes her strength, the ancient folk culture that edifies her inspiration and the unsophisticated mores in Qiang stronghold makes her life-long



destiny linking with Qiang Embroidery art. Tianhua has been a famous girl in the Qiang stronghold since childhood. Besides being good at chopping firewood in the mountain, working in the field and clearing up the housework, what the peers admire her mostly is her skilled Qiang embroidery learned from grandmother and mother. It seems like that the mountain flowers in the embroidery that make you smell perfume and green grasses are falling dewdrop after she finishes needle and thread work. What's more, loving to the hometown and appreciating to the nature makes her decorate those very common Qiang life embroideries thundering beautiful. Although being experienced much suffering, whatever suffering cannot eliminate Wang Tianhua's persevering seeking of additional Qiang Embroidery art. Even under hard life environment or social environment, she has been always embroidering the Qiang Embroidery with a sunny heart. During the catastrophe of Cultural Revolution (a Chinese social turmoil from 1966 to 1976), she still thinks about the Qiang embroider, sometimes, even embroiders secretly, and





Always cherishes of her heart. Afterward, Wang Tianhua goes out of the mountain stronghold and engages in other jobs. The outside world widens her sight, at the same time, lets her feel the rarity and indispensability of the old and unsophisticated Qiang Embroidery. Once backing home, Wang Tianhua will take a walk around the stronghold trying to find out and compare development and change of Qiang Embroidery art. She draws by hand and treasures up one by one those most beautiful, affecting and most never-forgotten scenes. After accumulating through decade, at last, Wang Tianhua, as a member of the nationality living beyond cloud, finished her special inheriting of the excellent Qiang folk culture and art by collecting highlights of her loving and seeking of Qiang Embroidery; to her, as a daughter of the Qiang, loving Qiang mountain and water, makes herself as a beautiful symbol of folk art by neatening the production of Qiang Embroider.

Now, Wang Tianhua's "Qiang Embroidery Excellent Drawing Collection" is to be printed. This is her fruit of many years' painstaking effort and wisdom. It is her sentiment and even responsibility to inherit Qiang culture and art that makes her do this; it is not only a efficient stretch of her individual art gift but also a concentration of her special growing up experience. To her, it is not easy to publish a book. However, depending on the loving of Qiang Embroidery and strong

Responsibility of inheriting, based on the past practical embroidering and dedicated research, she finishes the great thing after tens of years, which she did not think (or dare not think) about before, but now she is capable of thinking and successfully finishes. It is her honor. It is also a honorable thing to inherit Qiang Embroidery art. As a Qiang daughter, while being deeply attracted by the folk culture and art, Wang Tianhua also continuously understands and annotates the Qiang culture and art. During the research in Qiang Embroidery stitch handling and making method, she not only inherits the three main types of stitches and making methods of "picking", "embroidering" and "pricking" ("picking flower" is just to frame flower, and also called "cross-stitch method", in which cross-stitch is picked one cross-knit after another according to the warp and weft thread; "embroidering flower" is commonly named as "breaking flower", plain stitch, in which the thread is placed according to linen finish and pattern structure; "pricking flower" refers to filling up the needed graphics according to certain drawing), but also boldly summarizes and innovates the "pricking flower" drawings. According to the inheriting method of Qiang Embroidery by remembering the procedure after seeing from generation to generation, comparing with "picking flower" and "embroidering flower", the drawing of "pricking flower" is difficult to inherit. Therefore, in



“ Qiang Embroidery Excellent Drawing Collection” provide some Qiang embroidery “ breaking flower” excellent example of design at the same time, also did not forget to remind people the possibility of re-creation and importance. If you say, “ Qiang Embroidery Excellent Drawing Collection ” is a mass art works of the original, then this is an important reason.

Wang Tianhua, in order to publish this book, especially on the Qiang embroidery drawing books, she has enough talent and unique life experiences to grow. Because of her prodigious memory, she did not forget Qiang embroidery traditional techniques from her early age; original Qiang Stockaded Village growing experience let she learned the art of Qiang embroidery basic factor; to participate in the work of later life experiences, she also cultivated a bold innovation and continuously upgrade the quality of Qiang embroidery art spirit. Recalling the history of the development of Qiang embroidery, Qiang embroidery itself is an integral part of life, it has closely relation to real life. Today, in such a generation, which with culture large opening and great development, How Qiang embroidery art will be popping up in front of people? This problem, in fact, is the "Qiang Embroidery Excellent Drawing Collection" by the people to give another inspiration: the succession is the essence of national culture and maintaining the basic style of traditional arts. However, we must have enough guts and courage to make art into the culture of the new content of modern life. As it were, Wang Tianhua work lies not only in succession, but also in develop. Through this book, Wang Tianhua is not only a personal achievement of an important artistic career enhancing, but also the art of Qiang embroidery Inheritance and the development of a bold attempt to explore and.

“ Qiang Embroidery Excellent Drawing Collection” appears finely form of pictures and collected a total of one hundred Qiang embroidery pattern which created meticulously by Wang Tianhua, not only gives enjoyment

In beauty, but also let fans to embroidery allow the plans, which has been art inspired re-creation. Because Qiang embroidery art has a wide range of carriers and different carriers has different requirement which in select the subjects, the performance of the content, presentation, etc. Therefore, in accordance with both the book show the whole picture, but also reflect the system idea of list out the specific headdress, clothing edge, sleeve edges, bulging, band, ribbon, pinafore, shoes-toe, shoes-pads, sachet, sachet, all kinds of ornaments, such as package design.

This book is in the final editing took place that shocked the world "5 12" Wenchuan earthquake. Landslides, land subsidence, much grief. May 19, I lead by He Jianming, Huang Yazhou and other famous writers, composed of 19 Chinese writers delegation rushed to the disaster area, and see the earthquake bring how huge the disaster were to people. Lin Chuan, Tourism Bureau in Bei Chuan tells us that more than 40 cultural heritage Qiang people died, unfortunately, many Qiang cultural relics buried deeply under the ground forever. Rescue the national cultural heritage to be of great urgency. Has a historical mission in this time, Wang Tianhua's "Qiang Embroidery Excellent Drawing collection" been published, which is no doubt to play the important role to rescue, protection, excavation, ever bright Qiang culture. With the continuous development of history, I believe its meaning and value will become more than the book itself.

Let us congratulate the daughter of the Qiang--Wang Tianhua!

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Profile of Gao Hongbo

Gao Hongbo, a famous writer, is vice president of Chinese Writers Association and president of Chinese Literature Foundation. He is the Judging Panel Director of the ninth China Minority Literature Production "Courser Award"



# 目录

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## 作者简介



### 作者简介 / Brief Introduction of the Author

王天华 女 羌族 四川省阿坝藏族羌族自治州汶川县威州布瓦村人，自幼热爱羌绣，心灵手巧之间充溢着对羌绣的无限挚爱之情。本着对羌民族羌绣艺术的执着追求，作者对羌绣艺术大胆整理、创新，意在抛砖引玉，让羌绣这一中华民族的艺术瑰宝作为原生态的文化遗产发扬光大。

Wang Tianhua, a female and Qiang Nationality, comes from Weizhoubuwa village, Wenchuan County, Aba Tibetan and Qiang autonomous prefecture, Sichuan province. She loves Qiang Embroidery since the time of being a child. Her delicate heart and skilful hands fully show her limitless love for Qiang Embroidery. With the persistent seeking toward Qiang Embroidery art of Qiang Nationality, the author makes the brave settlement and innovation for Qiang Embroidery art, which means to throw a brick to catch a jade piece and allows Qiang Embroidery, an originally ecological culture heritage for being the art treasure of Chinese Nation, to develop and flourish.



# 六十岁的花季

谷运龙

这是一本关于画的书；

也是一本关于花的书；

更是一本关于一个民族艺术的书。

六十岁的天华老师临水而浴，迎风而飘，沐雨而放，让一颗热爱生命的心充盈着原生态的美，让一腔热爱艺术的热血喷涌着一个古老民族永远的向往。她让这些艺术的花开出她的多情多彩，她让这些花的色彩放射出这个艺术民族不竭的光芒。

羌族是从天山脚下，羌塘高原一路走来的一个十分久远的民族，这个民族有太多的骄傲和太多的遗憾，有太多的腐朽和太多的芬芳。在漫长的历史长河中，在漫长的惨烈迁徙中，他们忘却了许多，连同他们的历史，他们异变了许多，连同他们的兄弟姐妹。一个几乎失忆的民族，忘记了自己那么多金戈铁马、气吞万里如虎的故事，忘记了自己一路悲壮、青山处处弃骨肉的故事，只本能地从那些草原深处、大山深处、峡谷深处的一路花香中，只铭心地从那些同胞的血液中、泪水中、悲天泣地中记忆了这些瑰丽的色彩，以涟涟的泪之线，以缤纷的色之彩让这个民族记住自己，也让别人记住自己。

艺术的生命总是与创造艺术的群体结伴而生，羌族的生命就是羌绣的生命；因而我说不清楚现在的蜀绣、湘绣、苏绣等等是否与羌绣有着“本是同根生”的渊源。

艺术的走向总是与一个民族的文明走向一致。羌族人总是把虹裹在头上，把云拴在腰间，把彩穿在脚上，让自己总生活在鲜花之中，白云之上，彩虹之间。

天华老师的这本天花让我沉重了许多天。

天华老师的这朵心花让我期盼了许多年。

其实，对羌绣我有太多的爱；

但是，对羌绣我也有太多的恨；

因而，对天华老师我也有更多的寄托。

2008年春 都江堰



It is a book about drawing;  
It is also a book about flower;  
It even is a book about national art.

Tian Hua, a sixty-year-old teacher, has a bath just in front of the water, allows her heart to float in the wind and relaxes in the rain. She allows her heart with the passion for life to be full of the beauty of original ecology and allows her blood with the enthusiasm for art to spew out her yearn toward an old nation. Thus, she allows those artistic flowers to fully show her colorful beauty and allows the colors of those flowers to emit the unexhausted rays of this artistic nation.

Qiang Nationality is a nationality with long history coming from the foot of Tianshan Mountain and Qiangtang Plateau. This nation has too much pride, too much regret, too much rancidness and too much fragrance. In the long history and in the process of cruel migration, they have forgotten too many things together with their history and they have changed too much together with their brothers and sisters. A nation with the nearly lost memory has forgot their so many heroic

## **B**looming season of sixty-year-old

Preface

Gu Yunlong



war stories and has forgot their solemn and stirring stories with the abandoned corpses at everywhere of the mountain, they just remember those magnificent colors from fragrance of those deep grasslands, deep mountains, deep canyons and from the blood, tears and cries of their brethrens. They just make this nation to remember them and allow others to remember themselves with their tears and the magnificent colors.

The life of art always comes into being together with the groups who have created the art. The life of Qiang Nationality is the life of Qiang Embroidery. Therefore, I do not know whether the current Shu Embroidery, Xiang Embroidery and Su Embroidery have the origin of "same root" with Qiang Embroidery or not.

The direction of art is always in consistent with the direction of a nation. The people of Qiang Nationality always have rainbow wrapped around their head, have the cloud tied around their waists and have the colors worn in their feet. They always allow themselves to live in the flowers, above the clouds and among the rainbows.