

# 雲南彝族圖案



云南人民出版社

编 者

云南群众艺术馆 云南人民出版社

云南彝族图案

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云南人民出版社出版

昆明7216工厂印装

云南省新华书店发行

1985年5月第一版 1985年5月第一次印刷

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书号 8116·1400 定价 18.00元

# 前 言

黄 寄 萍

云南彝族的历史悠久，人口有三百多万，是云南人口最多的少数民族。他们散居全省各地，以楚雄彝族自治州、红河哈尼族彝族自治州、哀牢山区和滇西北小凉山一带比较集中。

“彝”是彝族统一的自称。但由于方言、地区不同，还有许多不同的自称和他称。自称有诺苏、纳苏、聂苏、密撒、撒尼、阿细、阿哲、密岔等数十种。

解放前，在历代反动统治阶级的压迫与剥削之下，由于居住分散，历史、地理条件不同，彝族社会经济发展不平衡。在云南，绝大部分彝族地区是封建地主制；红河南部、滇东北和武定、禄劝等边缘地区，还残存封建领主制；小凉山——今宁蒗彝族自治县及永胜、华坪等县的山区则为奴隶制。

彝族的文化艺术比较发达。文学、音乐、舞蹈、雕刻、绘画和工艺美术都有一定造诣。这里主要介绍云南彝族民间工艺美术中最为丰富多彩的服饰图案。

彝族的服饰图案有服装（包括帽子、包头、衣裤、背心、裙子、围腰、腰带、兜肚、鞋子）、背布、挎包等，此外还有枕头、被心。服饰图案随着被装饰物的部位和用不同的工艺手段制作（刺绣、挑花、穿花、帖布、镶嵌等），而变化万端，各具匠心，富有感染力。特别是彝族的刺绣图案，题材广泛，人物房舍，鸟兽虫鱼，花草树木，应有尽有。图案基本是自然纹形，生动活泼，富于生活气息。刺绣的方法很多，有平绣、插针绣、缠针、打子、锁扣等。一般用黑布作底，设色繁简不一，繁者十余色，色彩丰富而不乱，主调鲜明，有的典雅庄严，有的鲜艳瑰丽，各有其旋律。挑花和穿花图案的题材，以象形的花鸟虫鱼居多，几何图案次之。大多用二方连续图案（花边），有散点式、波浪式、垂直式和各种结合式。常在白布上挑花，设色也繁简不同。各地区彝族图案的风格各有特色，装饰手段也各有专长。如圭山撒尼精于挑花，结构严谨，设色和谐；龙武聂苏长于平绣，造型粗放，色彩鲜艳；弥勒阿哲喜爱打子和缠针绣，造型优美，制作细腻。

彝族的服饰图案常装饰在服装上容易磨损的部位，如托肩、衣襟、肘部、袖口、下摆、裤脚等处。采用以花补洞的办法，即把刺绣、挑花或贴布图案制作成大小适合的小块，缀在被装饰物上。如刺绣常以剪纸作范本，贴在衬有格襟的布上，绣完后缀在服装上。这样，既美化了服装，又使服装耐穿。这种化整为零的制作方法，还可以随身携带，利用劳动的间隙——工间休息时进行。充分发挥服饰图案的美观、经济、实用的作用。这是彝族民间图案的制作特点。

云南彝族大部分居住在山区，部分居住在高寒山区，少数居住小平坝和河谷地带。因生活环境的差异，而直接影响各地区彝族的服装形式和图案面貌。如永仁金沙江边的彝族，因气候炎热，须经常洗涤，妇女都着麻布单裙，服装上很少装饰。而在挎包等用品上则有很精致的挑花图案。大姚山区彝族则着羊皮背心，故在背心前后连接处加上贴布图案。

形成彝族图案丰富多彩的原因，除上述各自的地理条件不同外，还有各支系的艺术传统、社会经济水平的不同，民族与民族之间的相互影响，更使它能不断吸收其他民族艺术特点，以丰富本民族图案。如武定彝族大多和汉族杂居在一起，因此，彝族的刺绣图案有不少与汉族图案相似，其莲花、牡丹、凤凰、蝙蝠、蝴蝶、寿字图案等，造型几乎与汉族图案相同。刺绣方法也大致相同。只是彝族民间刺绣均用整根丝线绣，取其牢实耐用，适应劳动生活。这些都说明彝汉文化交流的结果。又如圭山彝族（撒尼）居住坝区，经济比较优裕，服饰图案就特别丰富，尤其是挑花图案，多样而优美。

这本画册选自十四个彝族支系，共有服饰图案一百五十二幅，大多用毛笔描绘，基本上保留原物图案纹样和色彩。

今天，这本云南彝族图案之能够出版问世，是由于党对各民族艺术的重视关怀，和各有关单位如云南省博物馆、云南省历史研究所、云南省民族研究所的热情协助支持。在此，致以衷心的感谢。

# FOREWORD

By Huang Jiping

The Yi nationality with a population of more than three million and a very long historical background is the biggest minority nationality in Yunnan Province. The Yi people inhabit Chuxiong Yi Autonomous Prefecture, Honghe (Red River) Hani and Yi Autonomous Prefecture, the Ailao Mountains and the Minor Liangshan Mountains in the northwestern part of Yunnan in more compact communities, and the rest of them scatter all over the province.

"Yi" is their unified way of addressing themselves. However, due to the different dialects they speak and different areas they inhabit, they are addressed by themselves and other people as well in various ways. In fact, there are dozens of ways for the Yi people to address themselves, such as Nuosu, Nasu, Niesu, Misa, Sani, Axi, Azhe, Micha and so on.

Before liberation, under the oppression and exploitation inflicted by the reactionary ruling classes in history, owing to the sporadic areas they inhabited and various historical and geographical conditions, the social and economic development of the Yi people was uneven. In Yunnan, the social structure of most of the Yi areas belonged to feudal landlordism; in the south of Honghe, the northeast of Yunnan and the border areas between Wuding and Luquan Counties, remnants of feudal serfdom could be found, the slave owning system prevailed in the Minor Liangshan Mountains—the present Ninglang Yi Autonomous County and the mountainous areas of Yongsheng and Huaping Counties.

The culture and art of the Yi people measure up to a relatively high standard of development. Definite achievements have been made in literature, music, dancing, sculpture, painting and handicraft art. The present book is chiefly aimed at giving an introduction to one of Yi's most varied and colourful folk art handiwork—decorative patterns for their costume and other things.

The costume and other things referred to above include their dresses or parts of them (bonnets, turbans, coats, trousers, vests, skirts, aprons, waist bands, belly bands, shoes), baby carriers, satchels and, in addition, pillows and the central designs of quilt covers. The decorative patterns differ in boundless variety with either the parts adorned or the handicraft techniques employed (embroidery, the cross stitch,

warp embroidery, appliqué, inlaid needlework, and so on). Each of them displays brilliantly the ingenious, original craftsmanship and is of wonderful fascination. Their embroidery designs in particular cover a very wide range of subjects including human figures, houses, birds, animals, insects and fishes, flowers, grass, trees and almost anything else that can be expected. Realistic and vivid, they suggest a rich flavour of life. The methods employed in their needlework are various, namely, the flat stitch work, multi-coloured overlapping embroidery, the twisted knot stitch, eyelet embroidery of single or double knots, the lockstitch, and so on. Generally speaking, black cloth is used as background, but the colours chosen all depend. Occasionally, a variety of more than ten colours can be achieved. However, the variety of colours never goes to the length of giving any sense of confusion, because the main theme of the pattern is distinctly presented. Some of them are graceful and elegant, while some others are gay and beautiful, chanting different melodies. Patterns for the cross stitch and warp embroidery primarily deal with flowers, birds, insects and fishes, and geometrical figures as well. Usually, two patterns are laid one after another in a sequence for marginal ornament with the result that the designs in both patterns appear in either separate groups, waving curves, vertical outlines, or other combinations. Colours used in embroidery or needlework on white cloth vary from impressive simplicity to picturesque diversity. Yi designs of different areas manifest different characteristics distinguished by different decorative techniques. The Sani people in Guishan area are particularly good at the cross stitch with a neat and compact structure of delightfully harmonious colouring. The Niesu people in Longwu are exceedingly strong in the flat stitch work remarkable for its straightforward shaping and brilliant colour. The Azhe people in Mile are fond of the twisted knot stitch and eyelet embroidery with graceful shaping and exquisite handiwork.

Yi decorative patterns are often patched on those parts of their clothes more susceptible to wear and tear, such as shoulders, elbows, sleeves, the margin of a jacket, and the bottom of trouser legs. The general practice is to patch up the worn-out part with a decorative pattern of the cross stitch, embroidery, or appliqué proportionate in size. In embroidering, a paper-cut model is first sewn onto a piece of material lined with pasted cloth. The accomplished piece is then sewn on the clothes. So the purposes of beautifying and strengthening the dresses are attained at once. This technique of "breaking up the whole into parts" is very convenient, and all the things needed are carried along on the person so that they can be used at almost any moment including breaks from work. Herein lies the most important characteristic of Yi folk art in designing which synthesizes the beautifying, economizing, and practical functions.

Most of the Yi people in Yunnan live in mountainous areas, a part of them in mountainous areas of high altitude and cold climate, and only a small number of them in the plains and valleys. The environmental discrepancy affects the forms of their dresses including the ornamental designs. Yi women in Yongren County along the Goldsand River, for instance, wear unlined linen skirts with much less or very little decoration for the convenience of frequent washing. But their satchels are consummately decorated with patterns of the cross stitch. The Yi people in the mountainous areas of Dayao County like to wear vests of goat's fur which they decorate with patterns of appliqué between the front piece and the back.

Apart from the environmental causes which contributed to the richness and variety of Yi patterns as mentioned above, other factors can be found in the different art traditions of various branches of the Yi nationality, the standards of their social and economic development, and mutual influence of nationalities upon one another, including the possibilities of drawing upon the special features of the art of other people. For instance, the Yi people in Wuding County generally live together with the Han people there. Great similarities exist in Yi and Han patterns of lotus, tree peony, phoenix, bat, butterfly, the Chinese character meaning longevity, etc. Their methods of embroidering are roughly the same. The only difference is that Yi embroidery applies entire silk threads with a view to the well lasting quality of the piece to suit the need of their work and life. This can be attributed to the cultural intercourse between the Yi and Han people. Further, living affluently in the plains, the Yi people in Guishan area (Sani) have exceedingly rich decorative patterns for their dresses. Their pattern of the cross stitch in particular are invitingly beautiful.

The present collection covers fourteen branches (subdivisions) of the Yi nationality in 152 pictures copied with the Chinese brush. The patterns and colours of the original objects are in the main retained.

The publication of this collection of Yi decorative patterns should be attributed to the profound concern of the Party for the art of minority nationalities.

Acknowledgement is also due to departments concerned, such as the Museum of Yunnan Province, the Historical Research Institute of Yunnan Province, and the Research Institute of Nationalities of Yunnan Province for their enthusiastic assistance and support.

(Translated by Li Xiwen)

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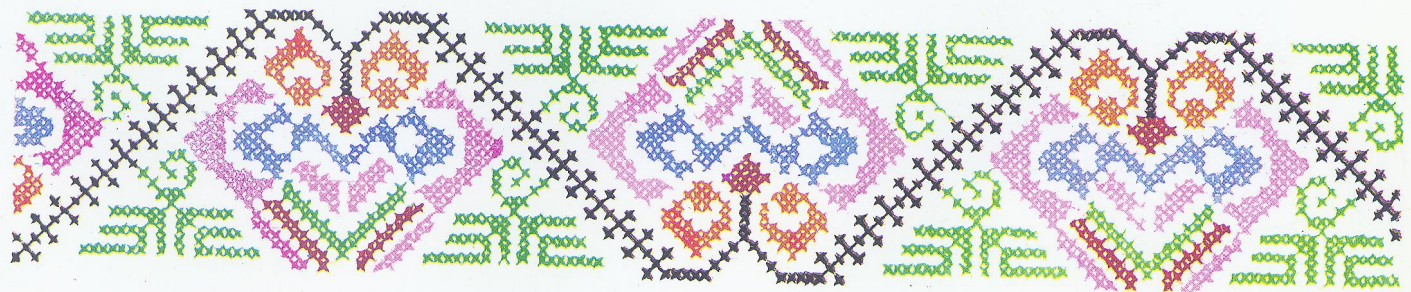
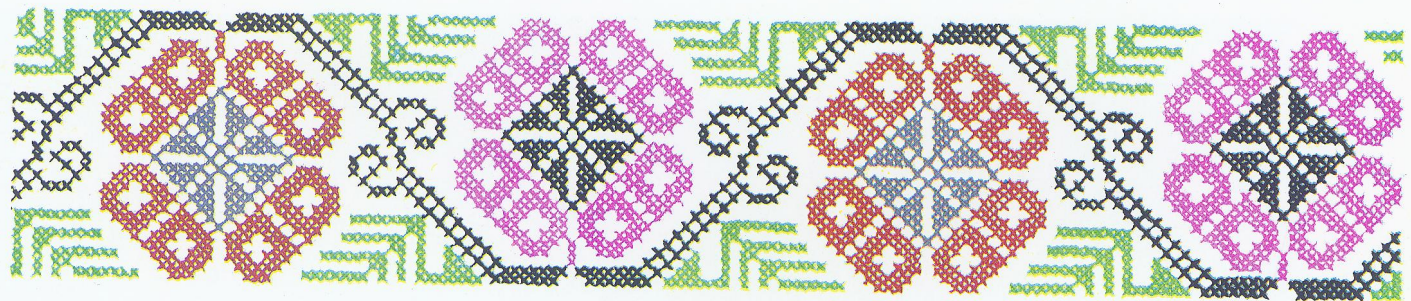
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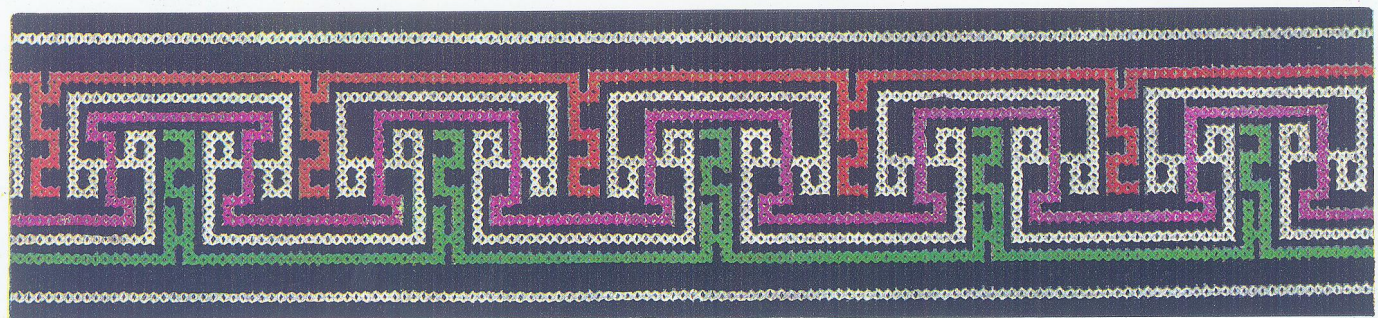
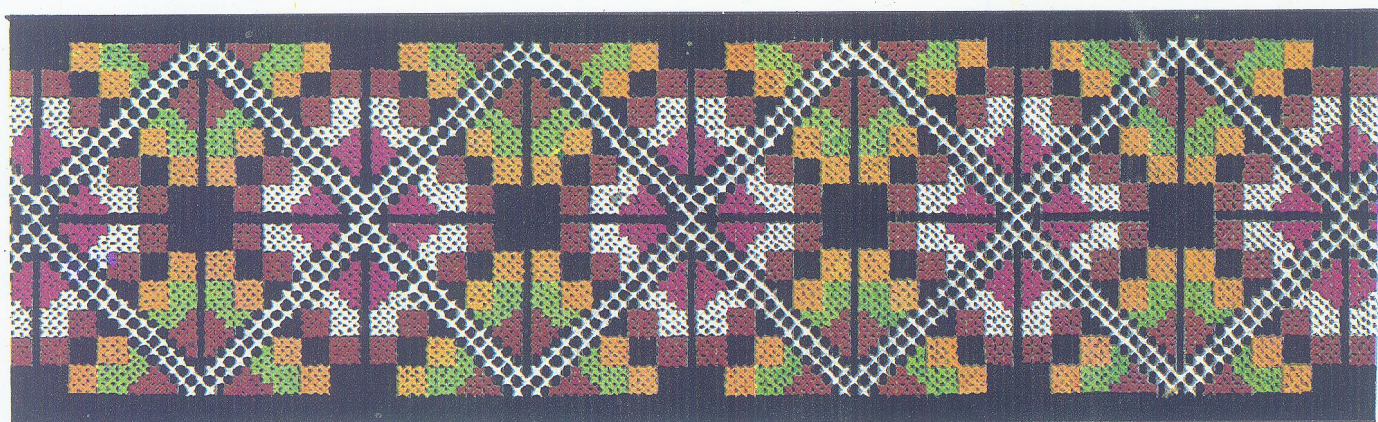
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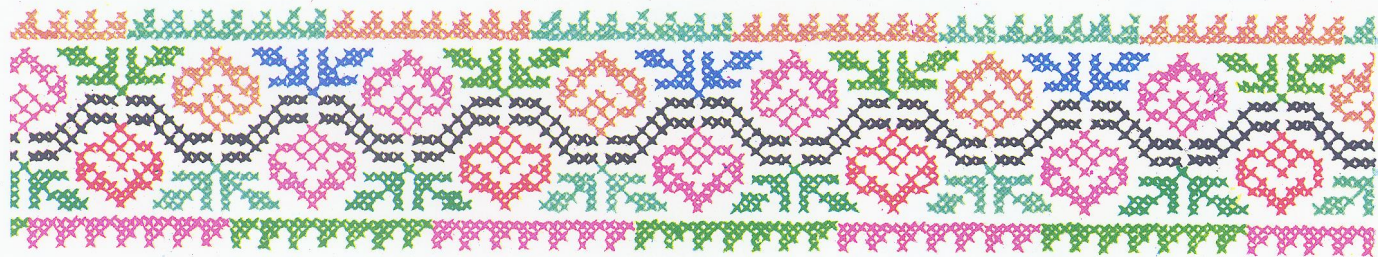
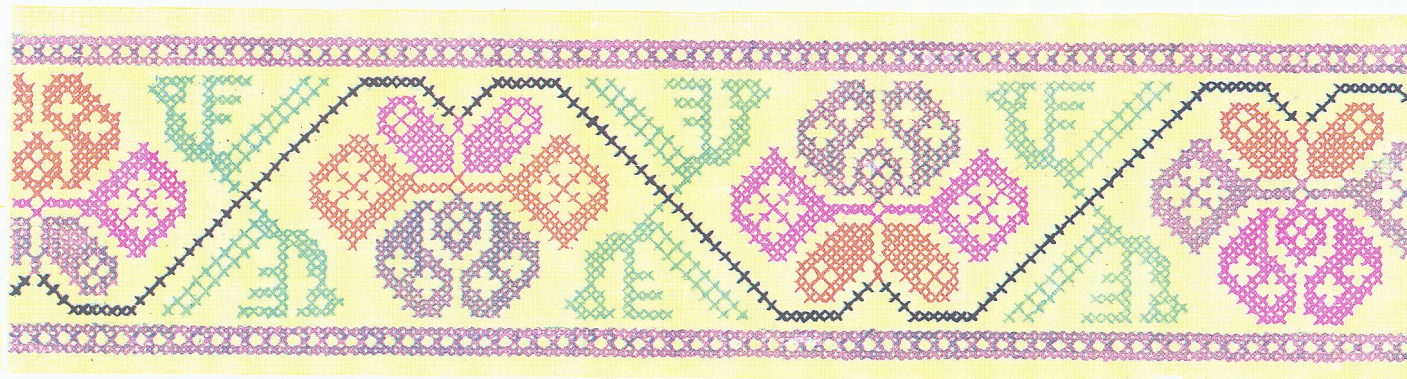
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路南圭山彝族（撒尼）包头挑花

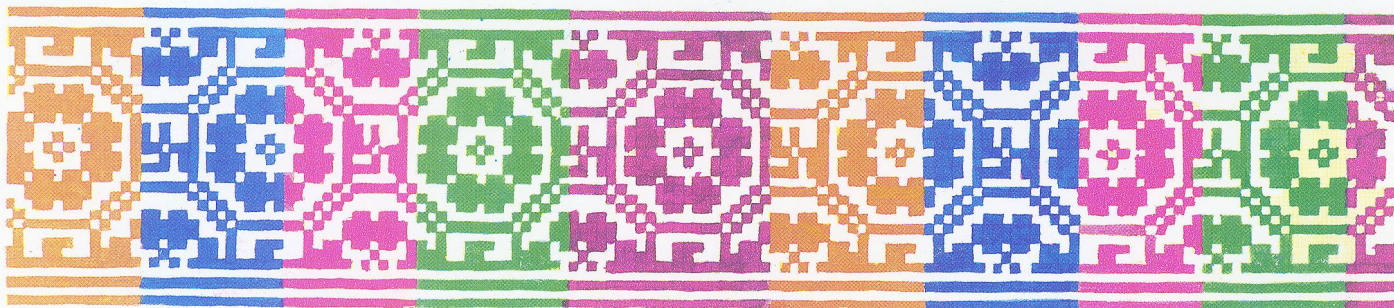
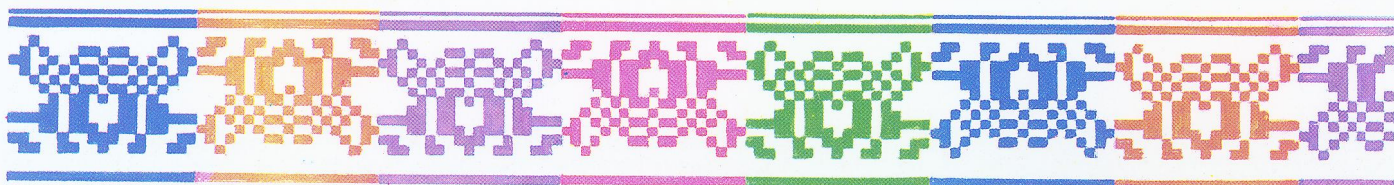
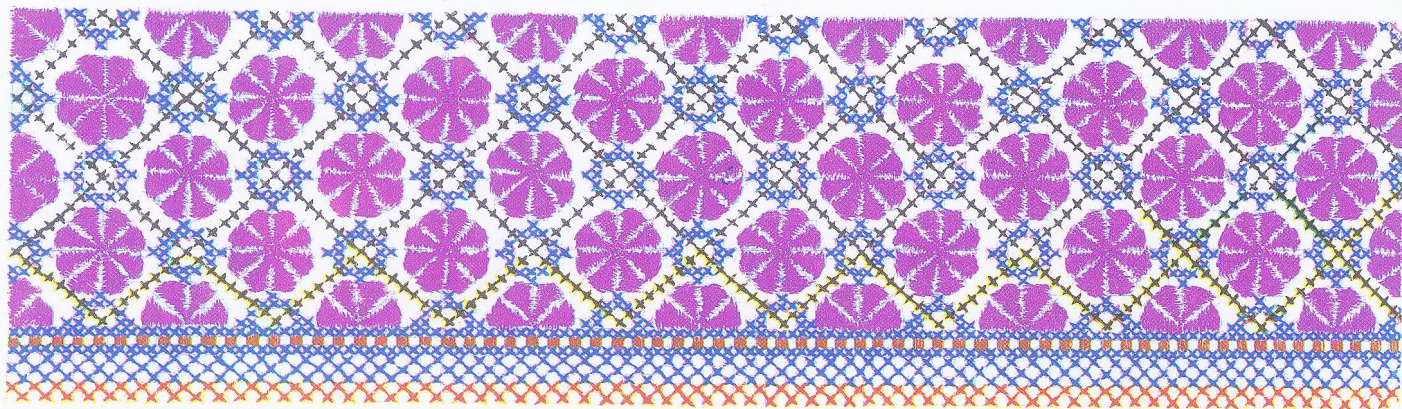


路南圭山彝族（撒尼）包头挑花



路南圭山彝族（撒尼）包头挑花





路南圭山彝族（撒尼）包头挑花、穿花

