

قرغزەلەن ویۇچەن نوکتورۇنون جىناق

A COLLECTION OF THE KHALKHAS FOLK DESIGNS

柯尔克孜民间图案集

شىنجاڭ ەل باسمى رەدكسىيالاى

Edited by the Xinjiang People's Publishing House

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الغى سوز

شەنجاڭداقى قىرغىز ۇلۇتۇ ۇزۇن تارىقتا جانا شان شوكتىكو، مادانىياتقا مە بايىرقى ۇلۇت. قىرغىز ۇلۇتو ك-ۇجۇرمون، اقبل - ويلۇۇ بااتىر رۇحۇ ارقىلۇۇ، ۇلۇۇ مەكەنەبىزدەكى ارقايسى ۇلۇتتار مەنەن بىرگە ۇزۇندان بەرى تۇرمۇشتا، مەگەكتە، كۇروشمىتو اجىرالغىس دوستۇق ورنوتۇپ، مەكەنەبىزدىن تارىجى جانا مادانىياتىنىن وركوندوشۇنو زور سالمدارىن قوشقون.

ووز ادابىيات، قووز-ونور، بولۇپتاعى ويمو — چىيمە ورنوكتورۇ جاعىنان قىرغىز ۇلۇتۇ مول بولغون كورۇنۇكتۇ مىرازداردى قالىتيرعان. بۇل قىمباتتۇۇ ۇلۇتتۇق مىرازدار جوڭعۇا ۇلۇتۇنۇن شان - شوكتوتۇۇ مادانىياتىنىن بىر بولۇگۇ بولۇپ، قۇنىت قويۇپ ئزىلدىووگو جانا بالوووعو تىپەشەلۇ. ال ۇزۇن تارىجى دوور بارشىندا مول بولغون قويۇ تۇرمۇشتۇق سالتقا جانا كۇچتۇۇ ۇلۇتتۇق تۇرگۇ مە يولو تۇرغان ەلدىك ويۇۇ — چىيمە تۇرلورۇن جاراتقان. وشونۇ مەنەن الار سالت جورولگو جاعىنان وزۇنۇن تۇردۇۇ جابدىق ويمو — چىيمەلەرى ارقىلۇۇ، وز تۇرمۇشۇن قووزدوپ بارعان. بۇل سياقتۇۇ قىرغىز ۇلۇتۇنۇن ويمو — چىيمەلەرى مول مازمۇونعا، البان تۇرگۇ مە بولۇپ، تۇرۇنۇن كوركوم بولۇشۇ مەنەن ەلدىك قووز-ونوردۇن قاسىيەتىن تولۇق بەينەلەپ، قىرغىز ەلىنىن اقبل — ويۇن جانا كوركومدۇككە بولغون نىتىلۇۇسۇن چاعىلدىرعان.

بۇل ويمو — چىيمە ماتىرىيالدارىنىن كۇچلۇگۇ، شەنجاڭدىن اچىپ، ۇلۇچات اقتوو، ارتىش رايۇندارىنان جىيىنالىدى. بۇلاردى سىزۇۇ قىزماتى ۇچۇن ەكى جىل ۇباقىت كەتتى. انتكەنى وقشوبوعون رايوندىردوقۇ تۇركۇن مۇنوزدو، وكۇل قارەكتىردۇ ويمو — چىيمەلەرى 200 قىلدىن اشۇن بولۇپ، كىيىم - كەچەك، قازان - اياق، ۇي جابدىعى، ات جابدىعى قاتارلۇۇ تۇرلورۇ بويۇنچا رەداكتور جاعىنان بولۇمدورگو بولۇندۇ.

بۇل وگدۇ ويمو — چىيمە ورنوكتور قىرغىز ۇلۇتۇنۇن مول بولغون تۇركۇم — تۇزدوكۇ تۇرمۇشتۇق مۇنوزۇنو مە بولۇپ جانا كوركوم ونور كورۇنۇشتورۇن جاندۇۇ تۇردو جاراتقان. بۇل ماتىرىيال قارەكتىرلۇۇ ورنوكتور جىيىنالىندا نەگىزىنەن پۇتۇندوي شەنجاڭ قىرغىز دارىنىن ەلدىك كورۇنۇكتۇۇ ورنوكتورۇ تالانىشتىرىلغان بولۇپ بۇلار قىرغىز ۇلۇتۇنۇن قووز ونورۇ جاعىنان گۇلدونگون كوركوم ونورۇنۇن وڭچوي قاسىيەتىن ەلستەتەت، بۇل ورنوكتوردۇ جىيىناش مەنەن بىرگە ئزىلدىوو الپ بارۇۇ، تۇرگو، ايرۇۇ، باسماعا بەرۇۇ بارشىندا بەلگىلۇۇ بىلىمگە مە بولدۇق.

جىيىنالغان ماتىرىيالدىن چەكتۇۇلۇگۇ مەنەن ئرەتتوو، ئزىلدىوو، تۇرگو ايرىشتا بىزدىن قىزماتىبىز چۇڭقۇر ئىتەلبەگەندىكتەن، بىر بولۇم تۇردۇ — تۇزدوكۇ ويۇۇ — چىيمە ورنوكتوردۇ پۇتۇندوي كىرگىزۇگۇ مۇمكىنچۇلۇك بولبىدۇ. وشول ۇچۇن كورورموندىردۇن بۇل جىيىناقتا تۇرتۇۇ پىكىرىڭىزدەردى بەرۇۇگۇ سۇنۇش — قىلابىز.

رەداكتوردان

PREFACE

The Khalkhas in Xinjiang is an ancient nation with a long history and a brilliant culture. Having long lived and worked together in fast friendship with the people of other nationalities in our great motherland, these industrious, simple, intelligent and courageous people have made great contributions to the development of culture in the history of our country.

In the oral form of art and literature, and in the industrial arts, especially in the art of designs, the Khalkhas have a rich and remarkable heritage which, being a part of our national culture, is worth studying, borrowing from and preserving. In their long history, these beauty-loving and aesthetically capable people have created lifelike folk designs with a strong national flavour. By using these various designs, they decorate themselves.

In the district where the Khalkhas live, one can find a bright and colourful garden of designs whether in a yurt in the valley or a house in a village. Within, many of the utensils and tools are decorated with beautiful designs, giving the rooms a splendour that dazzles the eye. Every object in the room is simply a fine piece of handicraft that gives pleasure to people. Having originated from among the people, the designs have varied contents, unique motifs, vivid forms and rich colours, which add artistic glamour to the industrial arts and, also, embody the wisdom and aesthetic interest of the Khalkhas people. Many traditional designs have long been popular and it is the diligent and clever Khalkhas women who have created and made them. Indeed, it is a rare Khalkhas woman who cannot embroider. Designs and motifs, and also the craftsmanship have been handed down from generation to generation. Articles made by the Khalkhas women for daily use such as handkerchiefs, pouches, shawls, pillows, sashes, aprons, felt hats, woollen socks, collars, cuffs, front pieces of jackets, trouserlegs, quilt covers, mattresses, bed covers, curtains, tapestries, wall bands, blankets, straw curtains, saddle cloth, and horse blan-

kets are all decorated with suitable motifs in different colours, accordingly, whereas the Khalkhas workmen are usually skilled in the decoration of such articles as saddles, harness, metal tools, lacquerware, storage cases for bowls, bedside cabinets, musical instruments, rings, earrings, bracelets, and hair ornaments. Truly, these people are real folk artists.

Mainly engaged in animal husbandry, the Khalkhas have always lived in the highlands. Therefore, mountains, clouds, flowers, birds, animals as well as musical instruments and weapons have all become raw materials for their designs. By changing the colours and shapes of these natural things, they turn them into various delicate designs. The craftsmanship is usually comprised of the following: embroidery, applique, plait, lacquer painting, carving, filigree, inlay, and dieing.

Most of the materials for this book are collected in Artux, Wuqia, Akqi, Aktu and other places in Xinjiang, and it has taken more than twenty years to do all the copying. Now about two hundred designs representing different styles in different districts have been selected and edited in the order of clothing, food, shelter and transportation. Though they are only a very small part of the great number of folk designs that exist, they, like crystal water drops shining upon the great world of the Khalkhas arts, reveal the colourful life, aesthetic interest and originality of this nation. As this collection concentrates on the Khalkhas folk designs, it may serve as a reference to the study and borrowing of the Khalkhas design art so as to promote the development of the industrial arts.

It is difficult to include all designs and styles in one book, for the materials collected are as yet limited and the work of studying them is presently not very thorough. Therefore, we sincerely hope our readers will point out any mistakes or shortcomings.

Editors

前 言

新疆的柯尔克孜族，是一个有着悠久历史和灿烂文化的古老民族。这个民族勤劳、朴实、智慧、勇敢，长期以来和伟大祖国的各族人民在一起生活、劳动、战斗，彼此结下了牢固的友谊，为我国的历史和文化的发展作出了巨大的贡献。

在口头文学、工艺美术尤其在图案艺术方面，柯尔克孜有着丰富的优秀的遗产，这些宝贵的民族遗产是中华民族灿烂文化的一个组成部分，是值得认真研究借鉴并继承发扬的。柯尔克孜是一个非常爱美，具有高度审美能力的民族，在漫长的历史进程中，他们创造了富有浓郁的生活气息和强烈的民族特色的民间图案。他们习惯并善于运用各种装饰图案来美化自己的生活。

在柯尔克孜民族集聚的地区，每当你走进山谷里的毡房或是城镇间的住宅都如同进入一个个色彩斑斓、绚丽夺目的用图案装饰起来的百花园地。所有的用品、家什几乎都被五彩缤纷、繁花似锦的图案纹样装潢起来。整个房间琳琅满目、光彩耀人，每件东西堪称为精美的工艺品，处处给人以美的享受。这些产生于柯尔克孜民间的图案，内容丰富、纹样别致、形象生动、色彩艳丽，充分发挥了工艺美术的艺术魅力，体现了柯尔克孜人民的聪明才智和审美情趣。许多传统图案长期以来在民间广为流传，这些图案的创作与制作工艺大都出自于勤劳、颖慧的柯尔克孜妇女的灵指巧手，在柯族妇女中几乎没有不会绣花的。图案纹样的沿袭、制作工艺的继承，代代相传。许多日用品，如：手帕、荷包、头巾、枕头、腰巾、围裙、毡帽、毛袜、领口、袖头、衣襟、裤角、被面、垫褥、罩单、帷帘、壁挂、壁围、花毡、织毯、草帘、编带、马褥、披肩等，都以各种不同的用途施以非常恰当的纹样和色彩，加以装饰美化。另一些用具，如：马鞍、套具、铁器、刀具、漆器、碗盆、床柜、乐器以及耳坠、戒指手镯、发饰等的美化装饰和制做，则是柯族男子所擅长的。他们才都是真正的民间艺术家。

柯尔克孜是一个以从事畜牧业为主的游牧民族，常年生活在高山草原地区。因而，山峰、水波、云浪、花草、鹰鸟、牛羊、马驼、狗兔以及乐器、兵械的造型都成为创作图案的素材，他们将这些自然形态予以变形变色而创作出极其丰富精美的图案。其制做方法多为刺绣、缝纳、补贴、编织、漆画、雕刻、镶嵌、烤印等。

此图案集的资料大部分搜集于新疆阿图什、乌恰、阿合奇、阿克陶等地区。摹绘工作先后经历了二十多年的时间，现精选出不同地区各种风格中具有代表性的图案二百余幅，按衣、食、住、行的顺序分类编辑成册。编入的这部分图案只是柯族浩如烟海的民间图案的极少部分，但它们都好似一滴滴晶莹透剔，光彩夺目的水珠，映照出柯尔克孜民族人民生活的大千世界。这些图案展现了这个民族丰富多彩的生活情态、艺术情趣和创作才能。这本资料性的图案集较集中地介绍了新疆柯尔克孜民间的优秀图案，这对了解、研究、借鉴和学习柯尔克孜图案艺术，对繁荣工艺美术创作，望能具有一定的参考价值。

由于搜集的资料有限，整理研究鉴别工作均欠精细，对各种风格特点的图案难以全部辑入。疏陋或错误之处，恳望读者不吝指正。

编 者



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99	帷帘饰纹	(刺绣)	149	花毡饰纹	(补纳)
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115	枕头饰纹	(刺绣)	165	花毡饰纹	(毛织)
116	枕头饰纹	(刺绣)	166	花毡饰纹	(毛织)
117	枕头饰纹	(贴绣)	167	花毡饰纹	(毛织)
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122	梳妆袋饰纹	(刺绣)	172	乐器饰纹	(木雕、骨嵌)
123	梳妆袋饰纹	(刺绣)	173	乐器饰纹	(木雕、骨嵌)
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129	衣物袋饰纹	(贴绣)	179	马鞍饰纹	(木漆画)
130	衣物袋饰纹	(刺绣)	180	马鞍饰纹	(木漆画)
131	衣物袋饰纹	(刺绣)	181	马鞍饰纹	(木漆画)
132	衣物袋饰纹	(刺绣)	182	马褥饰纹	(皮贴绣)
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