

苗族传统蜡染

The Traditional Miao Wax Printing

杨文斌 杨策 著
By Yang Wenbing Yang Ce

贵州民族出版社

苗族传统蜡染

The Traditional Miao Wax Printing

杨文斌 杨策 著
By Yang Wenbing Yang Ce

贵州民族出版社

J523.2-64

P



作者简介 The Authors

杨文斌 男 苗族 1942年生于贵州雷山控拜苗族银匠世家。1964年贵州大学艺术系美术专科毕业,1986年从事少数民族工艺品设计、开发,创作有《苗家龙》《苗女》等作品;论文有《黔东南苗族服饰纹样初探》《贵州黎平锦屏四十八寨花苗服饰纹样探析》等。1994年受聘于北京服装学院民族服饰博物馆名誉研究员, 现为中国民间美术学会会员。

Yang Wenbing, born in 1942 in a silversmith family in Kongbai, Leishan County, graduated in 1964 from an art speciality class, the Arts Department, Guizhou University, began to be engaged in the design and development of ethnic handicraft since 1986 and has finished creation of *The Miao Dragon*, *A Miao Girl*, etc. and theses such as *An Approach to the Miao Ethnic Costume Patterns in Southeast Guizhou*, *An Approach to the Miao Ethnic Costume Patterns of the 48 Miao Villages in Liping and Jinping Counties etc.*, employed in 1994 as a researcher of the national costume museum of Beijing Costume College; member of China Folk Arts Association.

杨策 女 苗族 大专文化, 生于1979年。1995年开始从事苗族服饰传统技艺研究, 对苗族传统蜡染、刺绣研究有一定的建树; 2000年为国际苗族服饰研讨会表演苗族蜡染技法和在黔东南举办个人服饰设计展演。

Yang Ce, born in 1979, of the Miao ethnic origin, graduated from a college speciality class, began her research of the traditional Miao costume skills and has gained some success in the study of the traditional Miao wax printing and embroidery: made an exhibition of the Miao wax printing skills for the international forum of the Miao ethnic costumes and another exhibition of her own personal costume design.







前 言

苗族是个古老的民族，大多居住在中国，在老挝、越南、泰国、美国等有部分居住。据1990年统计，中国境内苗族人口有7,383,622人，主要分部在贵州、云南、湖南、四川、湖北、广西和海南等地。

早在秦汉时期，生活在荆楚地区的苗、瑶民族先民，就广泛使用防染工艺，具有相当高的水平。他们自耕而食、自织而衣，终年勤劳。由于历史的原因，苗族自觉地保持了使用制作蜡染艺术的传统，代代相传，延续至今，形成了独具特色和丰富多彩的苗族文化。

苗族传统蜡染具有丰富的历史内涵，隐含着世代相传的文化符号，其核心是以祖宗崇拜为主要内容的传统文化符号。在造型艺术中富于想象，具有高度的概括性、抽象性、完美性、象征性和变形夸张为特点。同时，具有独立的观赏艺术和精湛的技艺，为世人瞩目，深受国内外学者的喜爱，是中华文明的一朵奇葩。

本书以大量的珍贵图片，形象地展现苗族传统蜡染文化风采，以简练的文字说明，反映了苗族社会历史，以及苗族传统文化内涵。为进一步系统地研究苗族传统蜡染艺术，本书将作者16年来考察采集居住在贵州、云南、四川、广西、海南苗族传统蜡染分为五个类型：粗线型、中线型、细线型、彩色型和刺绣型。在采集苗族传统蜡染标本过程中，得到了各地苗胞的支持和帮助。在拍摄图片中，得到张刚先生的帮助，特别是杨培德先生对本书的审定，付出大量心血。在此，致以深深的谢意。

本书难免有错，衷心期望各界人士指教。希望本书出版能对了解苗族蜡染艺术有所助益。

作者

2002年5月于凯里

Foreword

The Miao ethnic group is an old and suffering one in history with its great majority living in China, and also Laos, Vietnam, Thailand, U. S. A, etc.. According to the statistics of 1990, the Miao population in China scatter mainly in Guizhou, Yunnan, Hunan, Sichuan, Hubei provinces and Guangxi Autonomous Region and the mountainous regions of Hainan Province. The Miao people have been striving to keep their rich and varied tradition of the wax printing generation after generation, till today. The traditional Miao wax printing has great historical significance of which the central theme is the worship of ancestors with the cultural symbols of a primitive multi-god religion. The art of form is highly generalised, symbolic, refined and abstract, changeable and exaggerative, characteristic of independent format and exquisite skill, attractive to and a favourite of the admirers both at home and abroad, as a representative of the Chinese civilization.

This album is a vivid exhibition of the lustre of the traditional Miao wax printing with lots of precious pictures and a concise representation of the social history, the traditional and primitive religion and the culture associated with the worship

of ancestors with adequate explanations in words. It is also a rather detailed document of the classification, the areas in concern and the traditional skills of the traditional Miao wax printing. With the purpose of further systematic study of the traditional Miao wax printing, I put the traditional Miao wax printing skills into five categories: the thick line type, the medium line type, the thin live type, the coloured type and the embroidered type. In the 16 years of my investigation and collection I benefited from the support and help of the Miao people everywhere, Mr. Zhang Gang's help in photography and especially Mr. Yang Peide's examination and proof reading of the album. I wish to thank all of them heart and soul.

I sincerely hope to benefit from the criticism and advice of the professionals and experts of various circles. I will be very much satisfied if the album can be of any help for those who want to have some understanding of the traditional Miao wax printing.

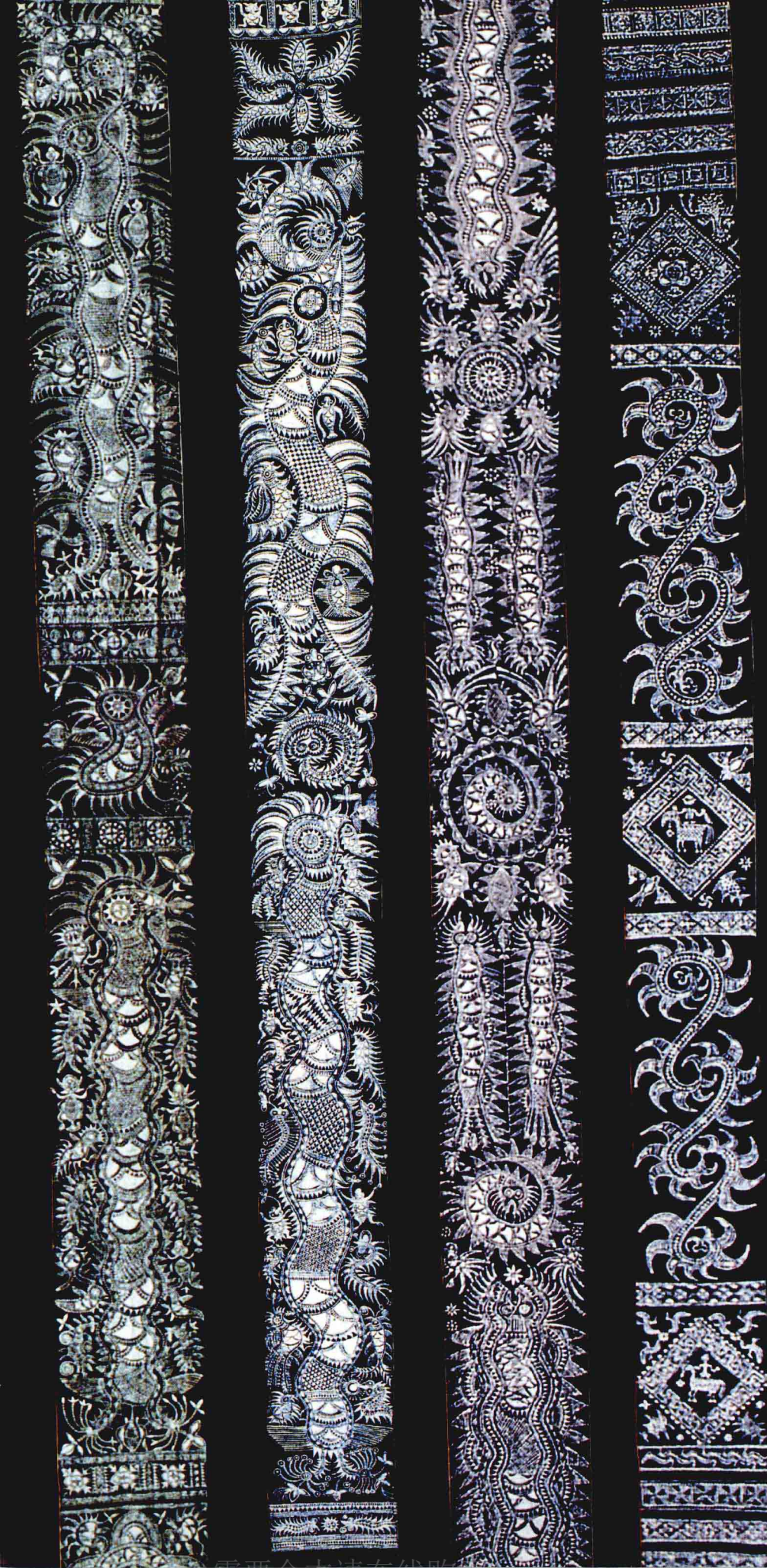
By the authors in Kaili
City, May 2002

粗线型

THE THICK LINE TYPE







1-10图：贵州榕江高排、摆贝每隔十二年举行一次的祭祖“鼓社祭”蜡染幡旗和男子头帕。

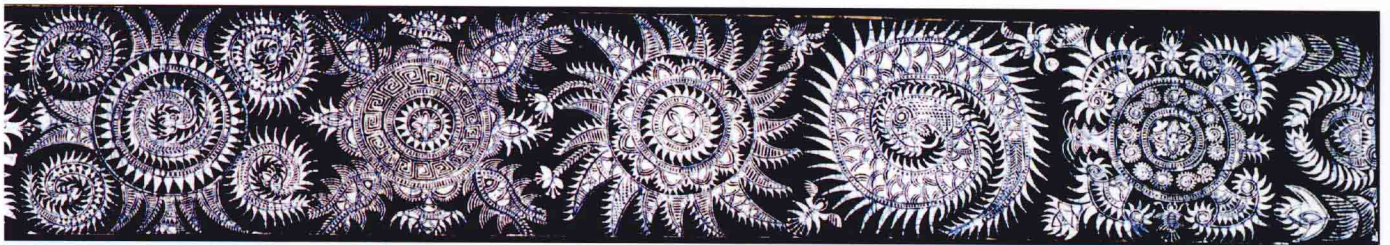
Figure 1-10 Wax printing banners and men's head scarfs during the Guogujie Festival held every twelve years in Gaopai, Boibei, Rongjiang county, Guizhou province.



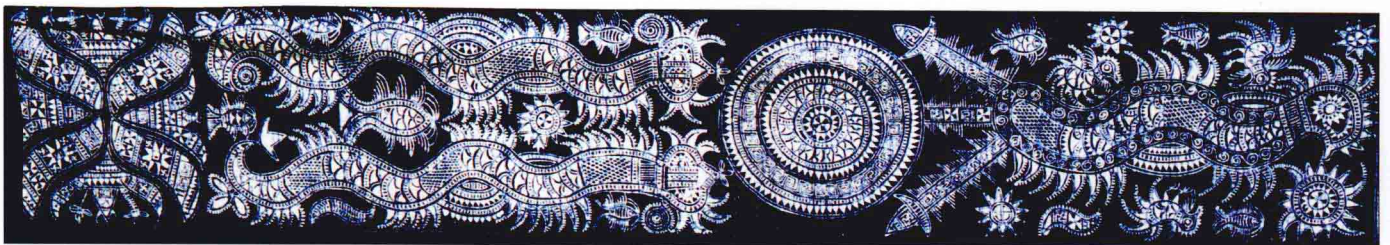
11

11图：幡旗中的蝶纹，传说蝴蝶从枫树心出来，与水泡成家，生下十二个蛋，其中一蛋孵出了苗族始祖姜央。这是苗族传统宗教祖先崇拜的纹样。

Figure 11 Patterns of butterflies As the story goes, the butterfly comes out of the maple trees and marries the water bubble, giving birth to twelve eggs out of which the ancestor of the Miao ethnic group *Jiangyang* is hatched. This is the traditional pattern of ancestor worship of the Miao people.



12



13

12、13图：幡旗有抽象和具象的乌龙、蜈蚣龙、鱼、蛙、鸟和铜鼓纹样。

Figure 12 、 13 On the banners are wax printing patterns of abstract or concrete image of the dragons turned from birds and centipedes ,fish, frogs, birds and bronze drums.



14

14图：每隔十二年举行一次的祭祖“鼓社祭”中的悲壮祭典，扛着招魂幡旗恭迎祖宗圣灵。

Figure 14 The solemn and stirring sacrificial offering during the Guogujie Festival of ancestor worship held every twelve years with people carrying banners for summoning the spirits to greet the holy spirits of their ancestors.



15



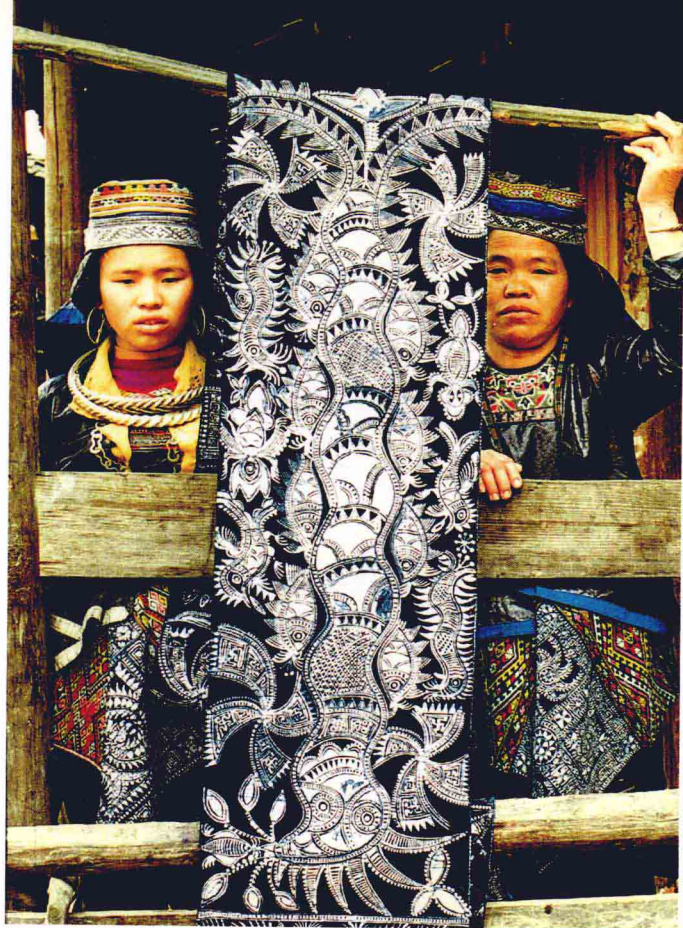
15图：幡旗中的鸟龙周边的鸟纹，大胆舍弃鸟脚和翅膀，强化了鸟头和鸟身。

Figure 15 The patterns of birds, without legs and wings but with emphasis laid on heads and bodies.

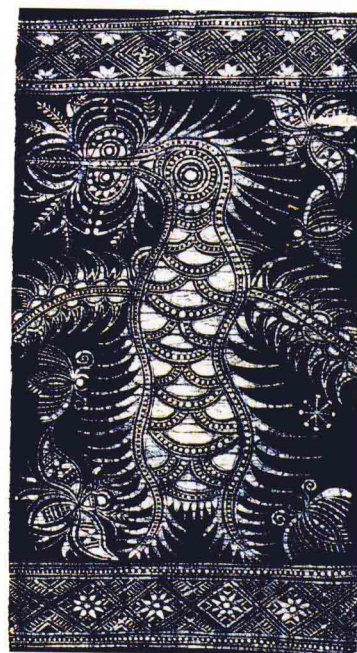
16图：《苗族古歌》里，由枫香树枝变成鹞字鸟替蝴蝶孵蛋，孵了十二年才孵出了龙、雷公、水牛、蛇、大象、蜈蚣、蛙、人等。幡旗中枫树和鹞字鸟是苗族的图腾。把吉祥、幸福的龙和鹞字鸟融合为鸟龙；幡中还有人类始祖姜央等。

Figure 16 In *The Ancient Miao Folk Songs*, the maple twigs become a wagtail to hatch eggs for the butterfly for twelve years. Then out of the eggs come out dragons, Thunder God, water buffloes, snakes, elephants, centipedes, frogs and human beings. The bird-dragon is turned from the wagtail and the dragon, which is a symbol of luck and happiness. On the banners there are also the image of the ancestor of the human beings, *Jiangyang*.

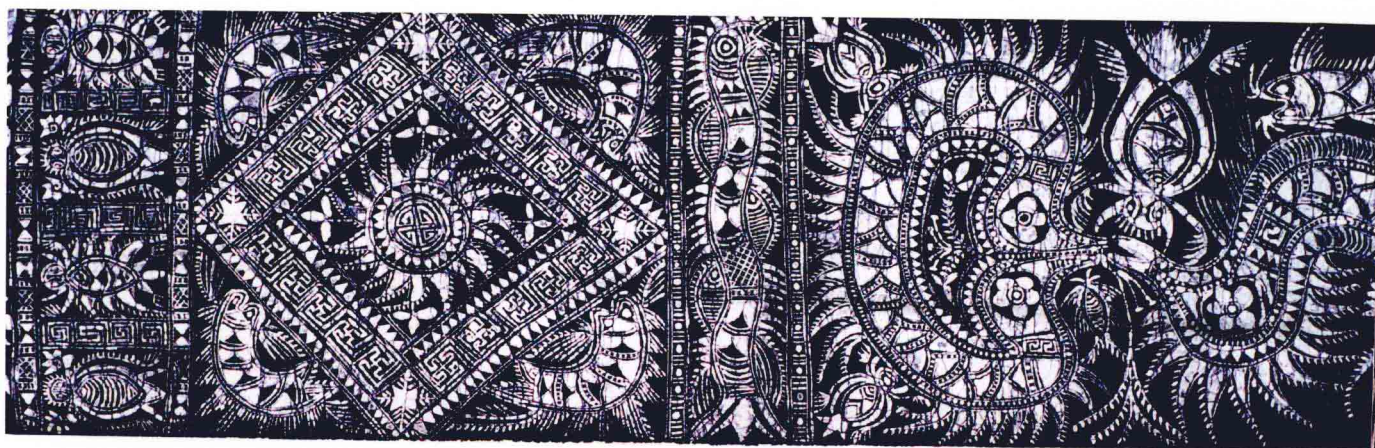
16



17



18



19

17、22图：榕江幡旗从侧面能见到鸟龙的双眼，是苗族民间审美视角的完整性造型。

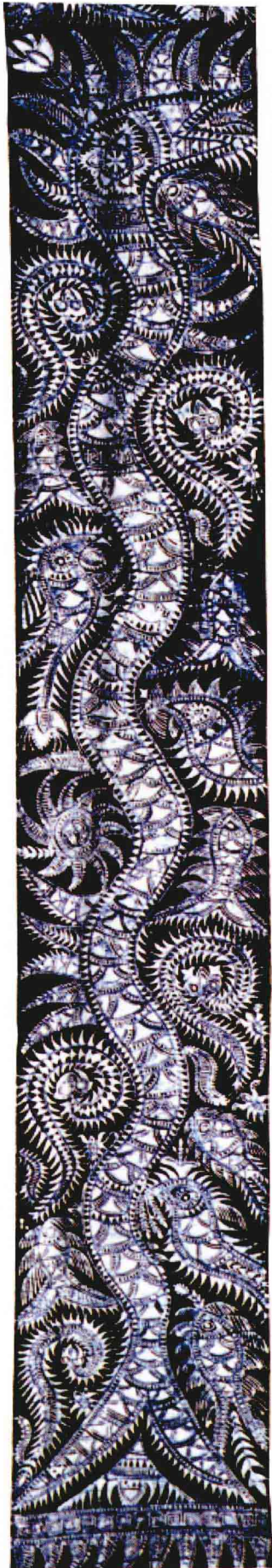
Figure 17 22 On the banners in Rongjiang County can be seen the profile of the bird-dragons with two eyes, a complete image created by the Miao people with their particular artistic viewpoint.

19图：幡旗中的连体双头鸟龙，除了寓意阴阳结合外，还与蛙、鱼共同表现其之间的和谐。

Figure 19 The bird-dragons with their bodies joined together on the wax printing banners in free combination of the symbols of *yin* and *yang* to express harmony of will with other images such as frogs fish, etc..

18图：榕江高排苗族男子头帕的鸟龙嘴又增添了蜈蚣龙头，具有神秘性和随意性。

Figure 18 On the wax printing men's head scarfs in Gaopai, Rongjiang County there are centipede-dragons in the mouths of the bird-dragons, looking rather mystic and free at will.



21

21图：幡旗中的鸟龙，夸张了鸟嘴和眼，突出了鸟龙神韵。

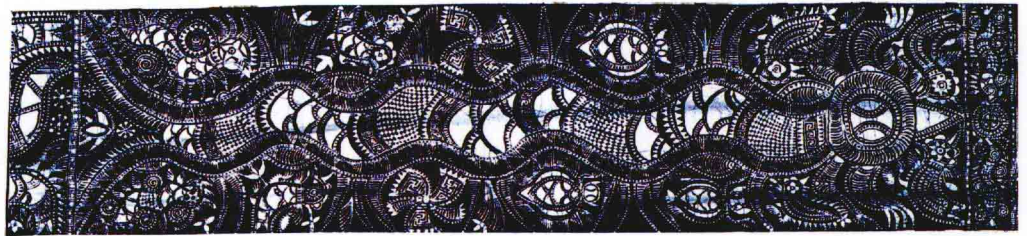
Figure 21 The bird-dragon on the banners, with exaggerated beak and eyes to express a romantic charm.

20图：幡旗中用猴鹰鸟头和蛇身组合的鸟龙，潜藏着对鸟崇拜和渴望幸福、吉祥的追求。

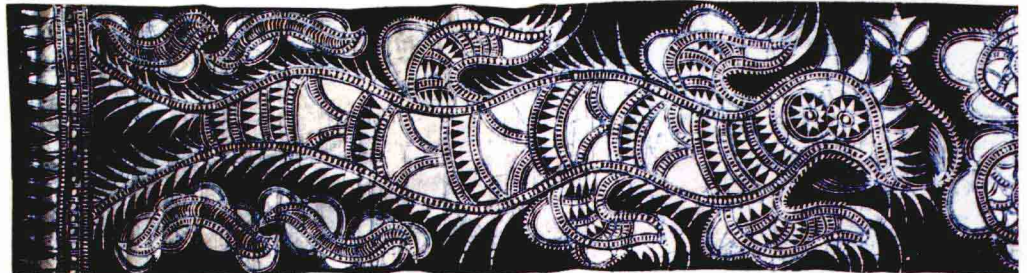
Figure 20 The bird-dragon made of the combination of monkey, eagle, bird's head and the body of a snake, implying the worship of birds and the hunger and seeking for luck and happiness.

23图：幡旗中的蛙和蜈蚣龙，用旋涡纹符号作为双眼，月亮山地区苗族常用此种独特的纹样。

Figure 23 The frog and the centipede-dragon with the signs of vortices as eyes, popular among the Miao people around Yueliangshan area.



20



22



23



24



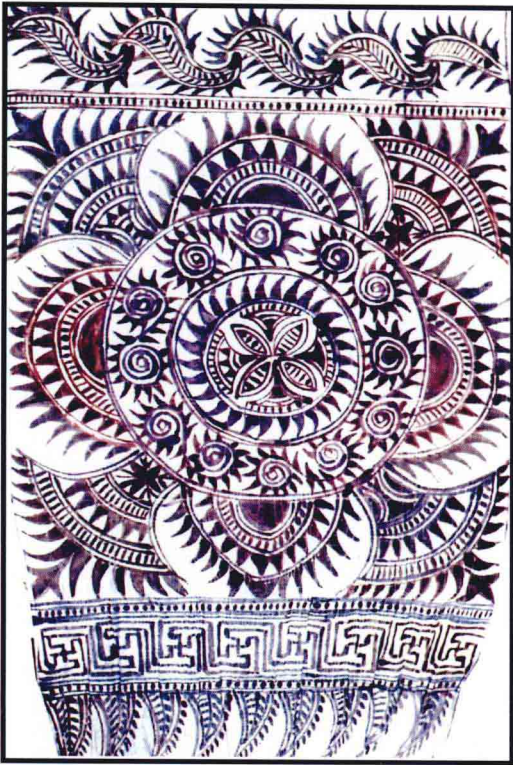
25

25图：幡旗中的祖宗圣灵。

Figure 25 The holy spirits of the ancetors on the wax printing banners.

24图：幡旗鸟龙，其身画面饱满，在龙身的空白处，添上龙骨和符号，表达了苗族独特的审美意识。

Figure 24 The bird-dragon on the banner, with full expression of details, even in the blanks of the body are bones and signs, to show the particular artistic sense of the Miao people.



26图：幡旗有“卍”纹、鸟纹、鱼纹、铜鼓纹、龙纹布满了画面。
Figure 26 On the banners are full of the patterns of swastika, bird, fish, bronze drum and dragon.

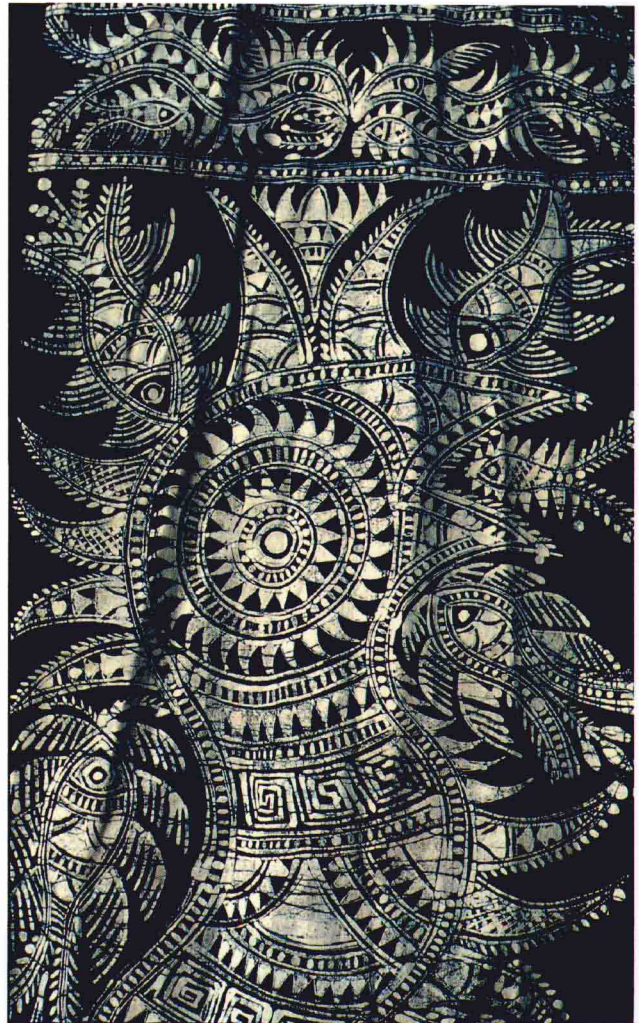
27图：幡旗中的抽象龙纹、鱼纹组成的龙图案，这种复合型的程式性，是经过无数代人的高度概括。
Figure 27 The pattern of dragons made of the abstract dragon images and fish images, this serial artistic formation is a highly-generalised conception improved generation after generation.

28图：幡旗鸟龙的眼和嘴由铜鼓纹和卷龙组成，这种夸张眼和嘴的鸟龙，使主题更突出。
Figure 28 The eyes and mouths of the bird-dragons are made of the patterns of bronze drums and rolling dragons. This exaggerated image of dragon is a stress of the ideas on the theme.

27



26



28