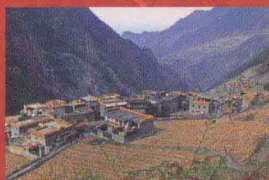
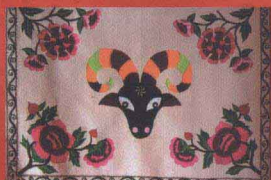
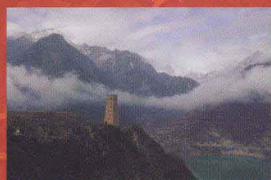




羌碉羌绣羌民居

QIANG-STYLE BULWARKS, 
EMBROIDERY AND FOLK HOUSES



周耀伍 著

四川出版集团 四川美术出版社



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羌碉羌绣羌民居是羌文化中的精品，它们记载了一个民族的历史，
物化了一个民族的风格，传承了一个民族的精神，展现了一个民族的风采。



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序言

□ 王福耀

羌族，中华民族大家庭中一个古老而年轻，勤劳而坚韧，历经磨难而奋发向上的少数民族，曾以其深邃聪慧的才智，创造了灿烂的民族文化，为中华文明作出了积极的贡献。

以“羌”命名的这个少数民族，其族名在数千年前的殷商甲骨文中便有记载，是我国最古老的民族之一。费孝通先生说，羌族是一个向外输血的民族，中华大地上许多民族都流淌着羌族的血液。随着历史的演进和社会的变迁，本为“西戎牧羊人”（《说文·羊部》）居住在中国西北部的羌民族，在迁徙中不断与汉族及其他民族融合，在秦汉时期就集中聚居在四川省境内的岷江上游地区。

羌族现有31万余人，主要聚居在阿坝州的茂县、汶川县、理县、黑水县、松潘县、绵阳市的北川县等地，另外在甘孜州的丹巴县、贵州省铜仁地区的石阡县和江口县也有少量羌族人居住。

羌族自称“尔玛”，大多居住在高半山地区，过着半牧半农的生活，守护着本民族的古老文化及习俗。羌民族悠久的历史，通过世代心口相传，物化凝固，形成了婚丧嫁娶，年节喜庆，歌舞餐饮等众多的非物质文化遗产，也通过建筑、服饰等物化的形态，形成了许多经典的历史文物，它们既是羌民族文化的精华，更是中华民族丰厚文化的一份遗产。

羌碉、羌绣和羌民居，是羌民族文化遗产中最具有本民族特色的文





化载体，能集中体现羌民族文化的特色和魅力，从文史和艺术的角度看，最能代表羌文化的物化经典。

这部《羌碉羌绣羌民居》画册，是摄影家周耀伍先生历经数年，跑遍了羌区村村寨寨，从近万张图片中遴选，按羌碉羌绣羌民居三部分组织选编的。雄伟恢宏的羌碉，鳞次栉比的羌寨，精细艳美的羌绣，展现出羌族人民勤劳聪慧、不畏艰难的民族个性和羌文化深远而厚重的历史。

中华民族大家庭中的每一个民族都有自己丰厚的文化沉淀，都有本民族文化立于世界文化之林的精华。羌碉羌绣羌民居是羌文化中的精品，它们记载了一个民族的历史，物化了一个民族的风格，传承了一个民族的精神，展现了一个民族的风采。用摄影家的镜头记录下的这些瞬间，作品立意恢宏，构思精巧，着点细腻，有诗的意趣和画的美感，真实而又艺术地再现了羌碉羌绣羌民居，为我们感受羌民族文化，欣赏羌民族风情，研究羌民族历史，提供了不可多得和直接的资讯和参考。

王福耀 羌族

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全国政协第十一届委员会委员

四川省第十一届人大常委会委员

四川省人大常委会民族宗教委员会副主任

公元二〇〇九年五月十二日





Preface

By Wang Fuyao

The Qiang nationality is a minority group composing the great Chinese nation. A diligent and fortitudinous nationality, the Qiang nationality has come through hardships and remained industrious as a both old and young ethnic group. As a provident, insightful and intelligent creator of the Qiang culture, the Qiang people contribute positively to the Chinese civilization.

As one of the most time-honored minority groups in China, the Qiang nationality can trace its history far back to millenniums ago, when bone/tortoise shell inscriptions flourished around the Yinshang Dynasty. Prof. Fei Xiaotong once referred to the Qiang nationality as a people “transfusing blood to other nationalities”, i.e. quite a number of Chinese nationalities are partially of a Qiang descent. With social and historical evolutions and transformations, the Qiang tribes, originated in northwestern China as “minority shepherds” (See Character Components ? Yang), intermarried with the Han nationality and other nationalities during their migration. About the Qin Dynasty and the Han Dynasty, they established concentrated settlements along the upper reaches of the Minjiang River in Sichuan.

A population of around 310,000 so far, the Qiang residents are primarily concentrated in Maoxian, Wenchuan County, Lixian, Heishui County, Songpan County (all five are counties under the administration of Aba Prefecture) and Beichuan (Mianyang). Also, a few Qiang settlements are reported in Danba (Ganzi), Shiqian (Tongren, Guizhou) and Jiangkou (Tongren, Guizhou).

Calling themselves “erma”, the Qiang people are mostly inhabiting the Gaobanshan region as herdsmen and peasants. They are the guardians their time-honored customs and cultures. Their time-honored history is passed down from generation to generation until it solidifies as countless intangible cultural heritages, e.g. wedding & burial ceremonies, annual fests & celebrations and cuisine cultures. There are also many classical cultural relics in the form of architectures and ethnic garments, known as the quintessence of an ethnic culture and the cultural heritages of the Chinese nation.





The most characteristic cultural carriers of the Qiang cultural heritages are the bulwarks, the embroidery and the folk houses. They incorporate the major features and charm of the minority group and embody the ethnic culture in terms of history, culture and art.

The album, entitled Qiang-style Bulwarks, Embroidery and Folk Houses, is the masterpiece of the photographer Zhou Yaowu. Zhou has spent years in the Qiang regions shooting tens of thousands of photos of villages and hamlets. The album incorporates the best photos and classifies them into three categories —— bulwarks, embroidery and folk houses. The majestic bulwarks, assorted villages and exquisite embroidery testify to the industry, intelligence and perseverance of the Qiang nationality and the time-honored history of the Qiang culture.

Each nationality composing the Chinese nation has its own time-honored cultural assets that deserve the title of a quintessence element of the world culture. At the core of the Qiang culture are the bulwarks, embroidery and folk houses, which record the annals, solidify ethnic features, carry forward ethnic philosophies and represent the grace of a nationality. These momentary shots are elaborately combined with inspiration, careful depiction, poetic beauty and pictorial grace. They are a real but artistic representation of the bulwarks, embroidery and folk houses, providing invaluable first-hand information on the ethnic culture, folk custom and history of the Qiang nationality.

WangFuyao, Qiang Nationality

Deputy Director on the Ethnic Religion Commission of the Sichuan People ' s Congress

Director on the Standing Committee of the Aba People ' s Congress

Member on the Standing Committee of the 11th CPPCC

Member on the Standing Committee of the Sichuan People ' s Congress

May 12th, 2009 A.D.



羌 碉

当你穿行于羌区崇山峻岭，沟谷关隘之间，感叹大山雄奇伟岸的同时，不时映入你眼帘的那些雄浑挺拔、直冲云霄的羌碉，总会让你感到神奇和惊讶吧！

Qiang-style Bulwarks

When trekking through the lofty mountains, gullies and passes in Qiang-inhabited regions, you might wonder at the sky-scraping Qiang-style bulwarks, which, with their awe-inspiring and mighty steeples, pierce the sky and pop into your view from time to time.



茂县曲谷残碉

The Relics of a Bulwark in Qugu, Maoxian



汶川西羌第一碉

The Greatest Qiang Bulwark of Wenchuan



汶川萝卜寨祭坛
A Sacrificial Altar in Luobo, Wenchuan





茂县叠溪海新羌碉

The New Bulwark on the Shore of Diexi Lake, Maoxian





汶川龙溪阿尔寨古碉

The Ancient Bulwark in A'er, Longxi, Wenchuan



汶川萝卜寨山门碉楼

The Gate Bulwark in Luobo, Wenchuan



羌碉，羌民族建筑艺术的精品，羌民族智慧和技艺的完美体现。在羌区的许多地方，或集中或分散，你总能看到形式独特而多样，有四角、六角、八角和十二角的一座座羌碉。一座羌碉就是一部迁徙史、一部战争史。秦末汉初，羌人由西北来到岷江上游开垦土地，从游牧而转向定居。他们抛弃了游牧时的帐篷，在高山深谷中取石为材建碉楼。《后汉书·西南夷传》写道：依山居止，垒石为屋，高者至十余丈，为“邛笼”。这些高达十余丈的建筑，其意显然并不仅仅是为了居住，而是为了用于战时的防御以及表现主人的地位和财富。《隋书·附国传》中记载：“无城栅，近川谷、傍山险，俗好复仇，故垒石为巢为居以避患，其巢高至十余丈，下至五六丈，每级丈余，以木隔之。基方三四步，石巢上方二三步，状似浮图。于下级开小门，从内上通，夜必关闭，以防贼盗”。北宋《寰宇记》进一步称：“高二三丈者谓之鸡笼（即邛笼），十余丈者谓之碉”。



破损的碉顶

The Damaged Top of a Bulwark