

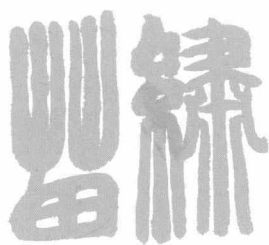
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曾宪阳 曾丽◎著



一本关于苗绣收藏与鉴赏的书

THE ZENG'S COLLECTION AND APPRECIATION
ETHNIC MIAO
EMBROIDERY



曾宪阳 曾丽◎著 邹 蓝◎译

| 一本关于苗绣收藏与鉴赏的书 |

世界上最好的苗绣在中国 / 中国最好的苗绣在贵州

**ETHNIC MIAO
EMBROIDERY**

The zeng's collection and appreciation

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本项目获



CHEN YIDAN Charitable Enterprise Limited 资助
陈一丹公益慈善事业有限公司

能资助支持《苗绣》这一项有意义的文化事业，我感觉非常荣幸和欣喜。

从开始接触这本书稿《苗绣》的选题，我就为从未谋面的曾氏父女的全情努力与真诚奉献所感动。从而进一步了解到，作为一个没有文字的民族中国的苗族，世世代代在苦难的岁月与顽强的生存斗争中同样创造了不可磨灭的文化。但同时，这种文化，在现代化高速发展的今天，也面临着减弱或消失的风险。

《苗绣》作为一本“无字天书”，从一个看似很女性化的角度，再现了一种特色文化的存在。作者花费不少心力，一方面作为一种民族文化的记录，一方面是用心去解读一个民族隐含着的世界观，这都给我们留下了深刻印象与感慨。如今，苗绣已经引起国际人士的逐渐关注，这也说明，越是民族的文化，越具有世界性，文化的内涵和价值都超出了地域的限制。在经济全球化的过程中，处于弱势甚至濒临消失的民族文化，更需要阳光和土壤、空气和水资源。

我们感恩这个时代，感恩改革开放与世界科技进步带来的制度创新和机遇。碰到《苗绣》是缘，参与文化拯救是责任。今天能以资助这种方式，出一点微薄的力量，就能看到《苗绣》的出版和传播，让更多的人所了解和认识苗族文化独特的魅力，我实在感到高兴和

有意义。希望有更多的人，都以各种不同的方式和资源，为保护我们祖国的文化遗产，包括我国少数民族的文化遗产而持续不断的努力！

人类的文明史证明，只有文化的留存才能穿越无情岁月的消融，成为积累文明的重要载体。

或许若干年后，当代、现代都变成了古代，但我们参与发展与努力保

存下来的文化，将会穿透历史的时空，同时成为时代创新的重要资源。

序 缘与责任 Foreword Destiny and Responsibility

陈一丹

陈一丹



CHEN YIDAN Charitable Enterprise Limited
陈一丹公益慈善事业有限公司

I
feel privileged
and honored to be
the patron to Ethnic
Miao Embroidery as a
very meaningful cultural
project.

From the start when I was told
about this project in pipeline, I was
deeply moved by the zeal and the love
of the Zeng family whom I have never
met before, for the ethnic Miao
cultures. I came to know that the
ethnic Miaos, an ethnic group
without their written language,
have been creating too, splendid
cultures in their thousands of
years of odysseys full of
hardships and struggles for
survival. However their culture is
facing threat of distinction in
today's fast changing world.

"Ethnic Miao Embroidery"
as a book, is reflecting the existence
of an original culture, from a very
femenish angle for which the authors
worked pretty hard. The texts and the photos
in the book are records of an ethnic minority
and the world outlook hidden inside these
cultural symbols and emblems. I believe that the
readers will be deeply impressed by the Miao cultures.

Nowadays,

Ethnic Miao embroidery is catching
international connoisseurs' attention. This
manifests the fact the the more the art is
in oringinal style in China, the more it is
appreciated in the world as its value
and significance are beyond the
limits of borders. The cultures of
ethnic minorities which are
being threatened or
endanger

ed in the process of
globalization, need more
sunshine, fertile soil, fresh water and
clean air for sheltering.

We are grateful to this epoc and the
opening and reform, as well as to the
technical progress, which combine to bring about

the institutional innovation and

opportunities. So it is my
destiny to be offered this
opportunity and I think it a
responsibility to help save and
preserve our cultural
heritage. With my humble
effort to fund the
publication of Ethnic
Miao Embroidery, the
ethnic Miao culture
will be more and widely
understood and
appreciated by more people
both at home and abroad.
For this I feel content with
its cultural implications. I
do hope more people will
join forces in one way or
another in preserving China's
tremendous cultural heritages,
including those of the ethnic minorities.

History of civilization shows that culture
has the penetrating power through ruthless erosion
of the long times as it is the vehicle for accumulating the progress of
human cultural achievements. It can be concluded that some long
time later when the present day or contemporary times for us
has long faded into history, the culture we helped to
preserve would penetrate all the time to be among the
sources of innovation for future times.



陳一丹

导言

让我们紧握双手

Introduction

Handshakes and Joining Forces



不论是用何种发行方式，呈现在读者面前的这本《苗绣》，有几个历史性的纪录：它是中国著名创新互联网企业深圳市腾讯计算机系统有限公司的创始人陈一丹先生，以个人收益注册的公益慈善公司资助文化抢救的第一个项目；也是贵州文化薪火乡村发展基金会考察、推荐、执行的第一个保护我国西部少数民族民间非物质文化遗产的项目。它之所以从深圳跨到了贵州，是缘自本书《后记》里真实叙述的那些故事。

我们是在2008年初那场冰雪凝冻中，结识《苗绣》的两位作者曾丽与曾宪阳先生的。春节后，我们利用周末飞到贵阳，汇同史武钢，驱车去黔东南，落实陈一丹先生捐建的十个村级卫生室项目，但还没出城就被“封路”警示阻在贵阳。为了不浪费时间，我们调整日程，按朱枚女士提供的电话联系上了曾丽。又在奚晓青的陪伴下，来到了位于团坡桥的曾府。

这是我们第一次结识曾丽。奚晓青则进内室探视了曾丽的父亲曾宪阳。他们曾经是同事，但此刻已不能自理的曾先生，对老熟人也印象模糊了。

第二天我们就到了白云公园，参观了由曾丽主持，展示着他的父亲毕生收集起来的苗族藏品的博物馆。这是贵州第一家个人的苗族文化博物馆。一切果然是像朱枚推荐的那样，这些苗族珍藏，以一种匪夷所思的力量，给我们打开了一扇大门，让我们看见了历经千百年历史积淀的苗族妇女进而是苗族的精神世界。回到深圳不到一个星期，项目就以NGO的方式进入了推荐的程序之中。然而此时的一个深夜，我们突然接到曾丽报丧的短信，他的父亲在冰雪天气里，带着有人将资助出版他的书的消息走了。他永远地去他为之着迷的那个世界了。确定资助本书，就是这样伴随着一个生命的远行，伴随着我们借唁电向逝者表达的一份尊敬，如此不同寻常地开始的。

中华民族几千年悠久的历史中，无论是主流民族还是少数民族，都创造了丰富灿烂的文化。

根据一些学者的研究，中国的少数民族，比如贵州的苗族，历史上经历过几次丧失家园的惨痛，并进行过悲壮的大迁徙。与古希腊斯巴达克斯与现代史上中国工农红军的长征相比，这其中同样也有许多闻所未闻的故事。中国苗族的历史悲剧，还在于他们在几千年的动荡中，没能留下文字和文字记载的历史。能证明他们从远古走来的“磁带”，一是民间歌师代代口传的古歌；其二就是苗族妇女以针线为工具，用一双巧手与心灵的眼睛，留存下来的苗绣。文化人类学家称苗绣是内涵丰富、意向纷呈的“无字天书”。

这就是我们今天在现代化、全球化进程不可阻挡的时刻，在贵州这个地表被深度切割的高山峻岭遭遇到的又一独特文化。苗族妇女在她们的刺绣技艺与图案中，表达了她们的生命诉求，深藏和描绘了一个民族神圣的宇宙观与世界观。即使退到艺术的领域，苗绣中同样应当有一部历史悠久的《美的历程》，其灵魂深处激荡的，同样也有“发展是为了自由”那样富含哲学意味的美丽音符。这是我们所有人一下子就迷恋上曾氏父女提供的这本苗绣图片集和他们的文字解读的原因。其实曾氏父女也并不是少数民族，但他们以比我们更早进入和真诚付出。他们用更专业的眼光，给我们提供了一个路径，让我们得以打开一个自强且神秘的民族的精神世界。

本书选题的确定，经过了一个专家委员会多位学者的鉴定。在本书即将出版之际，请允许我们代表执行此项目的基金会，对这些专家，对陈一丹先生、腾讯公司副总裁郭凯天先生，助理副总裁任立新先生表达感谢！还是2007年秋天，在博林诺夫特酒店的一次饭桌上，我们第一次见到陈一丹先生，于是讨论了我们非常想做的，保护我国少数民族民间非物质文化遗产的工作。一丹先生当即表示他会出资覆盖我们研究、遴选出来的优秀项目。现在呈现出来的《苗绣》，就是我们那次握手的结果。春华秋实，风雨同舟，相信我们还会有更多更有意义、更有内涵更出成果的握手。

让我们紧握双手！感谢曾氏父女，没有他们对苗族文化的热爱与执着奉献，就不可能有这么精彩的一本《苗绣》出版。我们还要感谢本书英文翻译邹蓝先生，他选择了无报酬的志愿者方式，利用“十一”国庆节长假，字斟句酌，完成了难度不小把书稿翻译成英文的工作。他把曾氏父女与我们大家的努力，推升到国际交流的层次。这位曾经在英国著名学府伯明翰大学，用英文为英国的研究生开设中国西部经济课程；在哈佛大学中国经济评论年会讲坛上，用英语报告中国今天的发展的可敬可爱的学人，如今又可以向英文世界的先生们女士们，开讲曾氏父女的故事与中国贵州苗族的“无字天书”了。

贵州文化薪火乡村发展基金会

何文俭 名誉理事长

杨 柏 执行理事长

柯 剑 监事长

2008年11月6日 于深圳景田

The present Ethnic Miao Embroidery in front of you, holds several historical records.

First and foremost it is the first charity project of the co-founder of Tencent Corp PLC Mr. Charles Chen and his personal Charity Foundation based on his personal wealth after IPO.

It is also the first cultural project reviewed, selected, recommended and implemented by the Pensioners for Rural Development Foundation, Guizhou for preserving the non-material cultural heritage of Ethnic Minorities in West China. The story about the book from Guizhou Plateau to coastal Shenzhen is told in the Epilogue of the book and there is no need to repeat here.

We came to know the two authors of the book, Ms Zeng Li and her father Mr. Zeng Xianyang during the Snow and Ice Plague in early 2008. After the Spring Festival, we flew to Guiyang, intending to go the Qiandongnan Prefecture for preliminary work on the ten village level clinics sponsored by Mr. Charles Chen. Prof. Shi Wugang drove us on road. But we had to turn back immediately on the Expressway as much of the roads were frozen. To make up for the time, we instead tried to do other things after readjusting the itineraries. We phoned Zeng Li using the number Ms. Zhu Mei gave us and went to her home accompanied by Mr. Xi Xiaoqing at the agreed time. We first met with Ms Zeng Li. As Mr. Xi was a colleague of Mr. Zeng he went to see Mr. Zeng on sickbed. But Mr. Zeng was too sick to recognize his former colleague.

The following day we went to the Miao Folklore Museum accompanied by Zeng Li as she is the curator of it, based on her father's life collection. It is the very

first museum dedicated to ethnic Miao culture in Guizhou. Exactly as Zhu Mei described, the collection shows the tremendous efforts and genius of the Miao women and before us there are the fantastic spiritual world of the Miao women.

About one week after we returned to Shenzhen, a message from Zeng Li came that Mr. Zeng Xianyang passed away, with the knowledge that someone decided to sponsor the publication of a book on his collection. He was gone forever. So the decision for

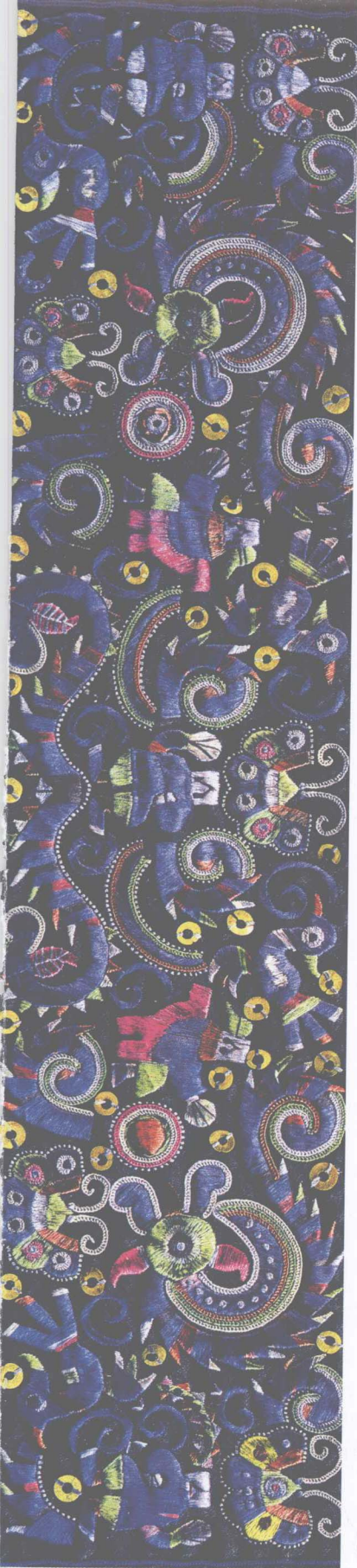
sponsoring the publication of the book was with the passing away of a dedicated folklore collection. This is going to the the respect we pay to him.

In thousands of years of recorded history of China, both the mainstream Han people and the ethnic minorities created splendid cultures and according to the academic researches, ethnic Miaos have gone several odysseys after defeat and defeat. That could be likened to the Spardacus march and the Chinese Red Army's Long March. And there are also untold stories with the Miao Odysseys.

It is a tragedy that over the thousands of years of migrating, the Miaos never left any literay records and history to verify by others their experiences. So the only codes they handed down are the songs sung by so many generations and the embroideries by Miao women. The cultural mysteries of their past are embroidered into the works. So the cultural anthropologists call the Miao embroideries legends without words.

This is the ethnic minority culture we encountered at this critical moment of globalization amongst the rugged terrain in Guizhou. The Miao women embroider their life calls, their perception of the world and of the cosmos in their art creations. The Miao embroidery work is also an odysse of the Miao





people, with pleasant sounds of growth for freedom. This is exactly the reason we are enchanted by their beauties and the Zengs dad and daughter prepare this book. They are not ethnic minority people but they input the affections and enthusiasm no less than the Miao people. With that zeal they have opened us a route to understand a resilient and creative ethnic minority people.

The decision to support the publication of this book is made jointly by a group of experts of various fields. We would like to avail ourselves of this opportunity to express our appreciation and thanks to Mr. Chen Yidan (Charles), CEO of Tencent Corp and Mr. Guo Kaitian (Leon), Senior Vice President of Tencent Corp. and Mr. Ren Lixin (Baal) for their generosity, on behalf of the Pensioners for Rural Development Foundation, Guizhou.

At a dinner party in Fall, 2007, we first met with Charles and talked about the protection of ethnic minority cultures and Charles agreed to sponsor the projects we select in a reasonable way. And this book is the first of the results from that dinner party. Flower in Spring will naturally lead to harvest in Fall and we believe future harvests will be made as a result of that handshake and joining force.

The Zengs dad and daughter have a tremendous zeal and dedication to ethnic Miao cultures and the present book or pictorial in such an exquisite and excellent form and contents will not be possible without their contribution.

Gratitude also goes to Mr Zou Lan who did the translation of the texts of the book into English language, to facilitate the international connoisseurs, readers and lovers of Miao embroidery. Zou Lan lectured for some time on China political and economic issues and on West China poverty to graduate school in University of Birmingham and was a speaker at Harvard China Review in Cambridge, Mass and this time he is speaking on behalf the the Zengs to international community on the Miaos and their artistic creations.

Pensioners for Rural Development Foundation
Guizhou

He Wenjian, Honorary President,

Yang Bai, President, PRDF

Ke Jian, Chief Supervisor, PRDF

16, November, 2008 in Shenzhen, China

专家话语

On Ethnic Miao Embroidery

□邓启耀

中山大学人类学系教授，国家“十一五”重点出版计划《中国民族服饰全集》主编

2000年，昆明举办“中国民族服饰博览会”。全国各族众多服饰精品，让人目不暇接。不过，让我留下了深刻印象的，是曾宪阳先生在云南大学展出的苗族服饰。除了展品的精美超乎想象，更引起我强烈兴趣的，是曾先生对苗族服饰上面蕴含的文化意义的叙述。

苗族历史上迁徙无定，没有自己的文字，印染刺绣在服饰上的图纹，就成为一种随身携带的象形“史记”，彩绣的百科全书，可以和古歌，和民俗，和口述的史事互证，成为族群集体记忆的载体。曾先生敏锐地看到了这样的“无字天书”在文化研究上的重要意义。

一别8年，期间我到贵州做田野考察，几次联系曾先生，可惜未得。今年我到夏威夷大学参加一个以“针笔线墨”为主题的中国西南民族服饰展览和学术研讨会，见到贵州来的学者，又打听曾先生消息，才知先生已经过世，不禁黯然，惋惜又一座博物馆的消失。友人告知，先生的女儿已继父志，在政府支持下，办起了民族服饰专题博物馆，深得各方赞许。听到这个消息，总算有了些许安慰。更令人高兴的是，理科出身的曾丽女士，不仅善于管理博物馆，而且做了许多很有价值的研究工作。这本书，就是一个很好的起点！承蒙曾丽女士专程送阅，欣然写下这些字，愿为引玉之砖。

□韦荣慧

中国民族博物馆副馆长、著名民族服饰专家

可以说，苗族的刺绣艺术，是苗族历史文化中特有的表现形式之一，是苗族妇女勤劳智慧的结晶，它显示了苗族妇女高精的工艺水平。近年来，随着苗族服饰收藏热的兴起，苗绣已享誉海内外，成为观赏、收藏的艺术精品。著名苗族服饰收藏家曾宪阳之女曾丽的《苗绣》恰逢其时，此书不仅对苗绣工艺的介绍作了比较详细的介绍，还记录了其父与苗绣有关的收藏轶事，我相信，它不仅是一本关于苗绣收藏与鉴赏的通俗读物，同时也能唤起人们对苗绣这一珍贵的文化遗产的珍藏和保护的意识。

□梁黎

《中国民族》杂志资深编辑、记者

第一次看到苗绣珍品，我被深深震撼了：世界上有哪一个民族能够用如此繁杂而又细密精湛的技艺把几千年的历史绣在衣服上，在几千年中又由女性世代传承，历经岁月沧桑，将它带到了今天？苗绣，蕴意着的是神秘悠远的历史篇章……但今天，我也痛心地看到：现代文明的发达使苗绣艺人的数量日渐减少，苗绣的传统技艺流失加快，苗绣技艺正遭遇着消失的危机。让人感到欣慰的是，2006年5月20日，苗绣经国务院批准，列入第一批国家级非物质文化遗产名录。曾丽的这本《苗绣》以其父的收藏亲历为主线，比较生动详细地讲述了苗绣的价值和其精湛工艺的形成。我相信，无论是对苗绣文化爱好者还是收藏者、以及普通读者，都能从这本书中获得很多有益的知识。

□杨培德

贵州省文联研究员、贵州大学客座教授、贵州省苗学会常务副会长

苗绣历史悠久，汉族文献《后汉书·南蛮西南夷列传》就有关于苗族先民“绩木皮，染以草实，好五色衣服”的记载。宋代郭若虚在《图画见闻志》上载有唐代东蛮苗谢元深觐见唐太宗时就身着“卉服鸟章”的苗衣。

创作并世代传承发展苗绣艺术的是苗族妇女，因而可以说苗绣是一种女性艺术。苗族妇女并不因为生活的艰辛而沉郁，而是执着地创造苗绣来歌颂生命的美丽，她们将自己毕生的智慧与才华展现在苗绣里。为了美丽，她们身着由瑰丽苗绣组合而成的苗装，把自己也把别人引入了一个梦幻神奇的审美世界。

收藏家曾宪阳和其女儿曾丽被苗绣的美迷住了，他俩在美哉苗绣的世界里流连忘返。当全球化时髦的审美之风吹遍神州大地时，这父女俩仍对苗绣痴心不改，坚持走进乡野山寨，寻觅深藏在大山里的苗绣艺术珍宝。他俩义无反顾地加入了苗族妇女的行列，用收藏的方式，留住了苗绣这一梦幻神奇的审美世界，也为了人类留住了多样性的文化。为此，我衷心地感谢曾宪阳和曾丽！

□朱玫

北京林登顾问
有限公司总裁

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北京师范大学
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衷心希望世界更多地了解和保护我
故乡的苗族文化，我愿为此尽一份力。

在政府失灵和市场失灵的境遇之
下，全人类都面临着非物质文化遗产如
何更好保护的问题。而根据2003年联合
国教科文组织通过的《保护非物质文化
遗产公约》（第九条和第十一条），世
界各国非政府组织（non-governmental
organizations，NGO）都开始在保护非
物质文化遗产以及满足多元文化诉求领
域里进行探索。在今天的现代化与全球
化进程中，如何让我国广袤土地上的非
物质文化遗产保护项目得到可持续发展？
我们的研究表明，因资金、理念方面
的制约，我国的NGO组织对此还极少
涉足。但我今天看到，陈一丹公益慈善
事业有限公司与贵州文化薪火乡村发展
基金会借助《苗绣》这本书走进了这一
领域。这说明我国公民社会的建设中，
NGO将成为有价值的文化的积极建设者。

在“传统”渐行渐远的今天，很多
非物质文化遗产日益脱离了原有的功能
定位而仅仅成为艺术的一部分。因此，
NGO常采取的一种保护思路是从“物”
的角度切入，即资助音像书籍的出版以
及相关博物馆的建立。这是纯公益的、
非市场化的路径，也是物化定格的保护
方式。另外一种思路则主要从“人”的
角度切入。即：希望掌握传统技术者通
过附带文化价值的商品致富，再带动鲜
活的非物质文化的再生产，从而达到一
石双鸟的效果。这是市场化色彩较浓的
路径。为了真正达到保护、传播、发扬
光大非物质文化遗产的目的，就有必要
借助市场化手段和非市场化的手段把它
变成一种可持续的资源。这也是最近出
现的NGO和市场化相结合的社会企业模
式。也许，从这个角度出发，我们将来
能做的事情会更多。

□王路

中国艺术研究
院非物质文化
遗产数据库管
理中心主任

《苗绣》为我们展现出一个精美奇
妙的世界，更告诉了我们一个一代代苗
家人用心传承民族文化的美丽故事。捧
起这本《苗绣》，不由得会联想到她的
作者曾氏父女。曾宪阳先生为苗绣所
动，数十年风雨历程，拍摄和搜集了大
量资料，积劳成疾，不幸辞世。女儿曾
丽承接父业，将这些宝贵的藏品公之于
世。我们可以体会到他们父女的心血，
感悟到他们两代人所为之努力的漫长历
程。这更是一个民族团结的动人故事。

今天，我们的非物质文化遗产也是
走着这样一条漫长的道路。千百年来，
无数人在传承守护着中华民族传统与文
化的珍宝，正是他们世代代的心口相
传，才能够让生活在现代化今天的我
们，看到祖先丰富多彩的传统与文化。
这种遗产是要靠心传承，靠心呵护，靠
心感悟的。愿更多的人士能像曾氏父女
一样、能像陈一丹先生与文化薪火基金
会一样，加入到非物质文化遗产保护的
行列中来。



自序

起笔苗绣

Foreword On Ethnic Miao Embroidery

□ 曾丽 2008-8-29



从起念到真正要做这本书，已经过去整整5年了。这5年里发生了很多很多的事情，如果5年前这本书能够顺利地做出来的话，主编的署名一定会是我的父亲曾宪阳——一个被誉为“中国苗族服饰收藏第一人”的人；一个走遍了贵州村村寨寨的专业摄影师；一个专业的出版人；一个优秀的漫画家……可惜，发生了很多“可惜”的事情。2008年那场冰雪灾害的一天（1月25日）父亲走了，没能等到他67岁的生日。而这之前的5年里，他因脑溢血瘫痪，几乎都是躺在病床上。

父亲走了，他那些即使在世界一流的博物馆里也不多见的苗绣藏品全部留给了我，他

30多年摄影生涯的那些珍贵的图片留给了我，还有他的研究心得手稿也全部留给了我，他研究、发掘、解读的那些关于苗乡的秘密和故事也留给了我……我知道，父亲留给了我一笔巨大的文化财富，也留给了我一门繁重的功课和一份沉甸甸的责任。

有人说如果把我父亲留下来的东西整理出书的话，这些书堆砌起来能超过我的身高。这个说法一点都不夸张。我的心愿是想把这项事业尽快完成，毕竟贵州的大山已经挡不住互联网时代的到来；全球经济一体化，让人类不少民族民间文化遗产都在经受濒临消失的考验。我也知道，无论我怎样努力，我手上的这些珍



我的苗绣藏品就是这样一张张、一件件从苗乡搜集而来的。2008年5月12日，汶川大地震发生的那会儿，我正在黔东南台江县的施洞苗寨里，和一群“苗姨妈”兴奋地欣赏这些美丽的绣片，对那场劫难丝毫没有察觉。

My Miao embroidery collection is based on one and another found on many Miao country trips and on 12 of May 2008 when the big earthquake surprised the whole world, I was in Shidong Miao village in Taijiang County appreciating the beauties of the Miao embroidery pieces with the Miao ladies, not sensing a bit about the big disaster.

贵的苗族服饰藏品，200年之后仍旧会变成一堆堆粉化物。当下，我能做的就是尽快把这些资料 and 知识整理出来，记录下它们的制作方法和工艺流程。毕竟它们是人类重要的一份文化遗产，是人类文明的结晶，也许当有一天人类重温这些手工知识和技能时，会感慨原来祖先给我们留下了这么多财富！

在我看来，既然是苗绣收藏第一人，那一定是要做《苗绣》的！那么，这个叙述就从这本《苗绣》开始吧！

翻开5年前写的书稿，发现那时候自己只是想做一本符合人类学记录要求的画册，只是想将每一种苗绣技法和针法说透，只是想做成一本关于苗绣工艺的工具书。如今，5年过去，我发现苗绣收藏市场价格

飙升了几十倍。对此，我很欣慰，这说明人们越来越关注到了苗绣的文化和工艺价值，至少这些来自苗家的珍宝被人们珍藏起来了，而且被作为一种文化收藏。那么，怎样去甄别苗绣的良莠？对于初入门的苗绣爱好者，又怎样多一些自信跨入这个大门呢？我把笔触轻轻移了移，想把自己好多好多年的收藏经验和大家一起分享。这一移，才发现原来的文稿几乎不能用，只好重新写。好在，这些经验和故事早就存于心底了！

Five years have passed since I got the idea to prepare for this book. Five years is a big time span in which many things could occur. If the book came out 5 years earlier, my late dad Zeng Xianyang would be the editor in chief as he was acclaimed as the best Miao costume collector. He also was professional photographer who had visited so many villages in Guizhou, a professional publisher and a talented cartoonist. It is a pity and many pities that he left this world on January 25, 2008 during the Icy Rain and Snowstorm disaster in Southern and Southwestern China. It was days before his 67th birthday. And in the previous five years, he lay almost all the time on sick bed in paralysis.

Dad is gone and left me the Miao embroidery collections that are rare seen even in the top museums in the world. With that are also the photo collections reflecting his career life over 3 decades. He also handed down to me his research notes, and so many stories about Miao countries and secrets. I know what is left to me by my dad is a wealth in culture, but also a difficult textbook and a heavy duty.

Some one said that the books would pile up to the roof if all dad left is compiled and I think this is no exaggeration. My wish is also to finish the compilation as soon as possible. Endless mountain ranges in Guizhou could not stop the infiltration of the Internet times and in the Earth Village in a globalized time, charms of discovery and rediscovery are quickly waning for mankind. The ethnic minority folklore is undergoing the challenge of retreating to backstage.

How hard I work, I know after two hundred years, the exquisite collection of Miao costumes will inevitably become ashes and fibers in disorder. But for now it is my duty to compile the information and data and the studies into a book, to keep a record of how they are made with the relevant technologies and skills. Maybe in the future people would be interested in reviving these handicraft beauties and technology when they feel pleased and wonder, how our ancestors made such brilliant treasures in the past.

OK, let the work begin with this book "Ethnic Miao Embroidery: the Zeng's Collection and Appreciation". Being the best collector of Miao embroidery, Zeng naturally likes to do a book on Miao embroidery.

Reading the manuscripts of five years and then what I wanted was a book in conformity with the anthropological norms of all the skills and technologies so that Miao embroidery will be explained in full detail. Or to be more exact, that would be a textbook or manual for Ethnic Miao embroidery. Five years later now, on the collectors market, the top Miao embroidery works are traded at prices dozens of times higher. I am pleased, at least it is a indicator of the value of the Ethnic Miao embroidery and more people will care about their cultural values and values in folk art. So the pieces of Ethnic Miao art direct from Miao villages are cherished and collected as products of culture.

Then the problem arises as how to distinguish the quality of the Ethnic Miao embroidery for the beginners. This is exactly the reason why I wish to share my experiences with you. The shift of the focus of attention in mind is easy, but in reality it is very hard as this makes the original manuscripts unfit for the new theme and I have to rewrite all over again.

Anyhow I am not afraid of doing so, because all the needed knowledge and information are stored in my mind for a long time.

Zengli

29, August, 2008

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