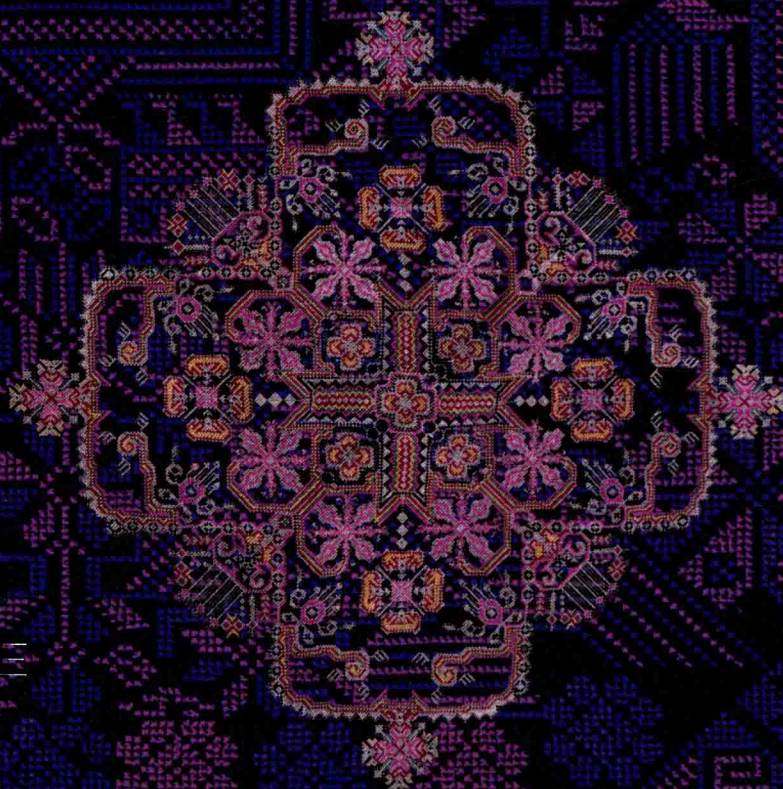


THE COLLECTION SET OF FOLK ART AND CRAFTS IN GUIZHOU CHINA

中國貴州民族民間美術全集

張行題



贵州民族

THE COLLECTION SET OF FOLK ART AND CRAFTS IN GUIZHOU CHINA



# 挑花织锦

CROSS-STITCH & BROCADE

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英文翻译 Bogdan Andrei Prisoschi 郑施施  
责任编辑 张云端 刘向辉  
装帧设计 张世申  
摄 影 黄 翔 刘 雍 胡 军 黄长城 吴位弟 张世申  
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《中国贵州民族民间美术全集》编辑组

张云端 张世申 孔令敏 刘向辉

梁丹 康征宇 程红 刘瑛

# 序

张 行  
邹 文

中国是一个工艺美术十分发达的国家。贵州是中国民间工艺美术尤其发达的省区，大家对这一点似乎都有一定的印象。

负责任地说，这笔遗产是需要保护的。民间工艺美术在历史上比较艰难地生长和延续，从一开始，就命运多舛。有一种东西帮助了它的生长，就是社会的落后。

落后在经济上表现为贫穷，在地理上表现为偏僻，在社会需求上表现为被冷遇。对民间工艺匠来说，这些并不是什么好事。但我们又不得不承认，正是落后才使民间工艺美术获得了天然的生态环境。

封建社会在中国持续时间长，相当发达。最不合理的一点是在这种社会，好的东西，包括好的艺术，总是为少数权贵所优先享用。要纠正封建社会的这一大不公，人民群众能做的只能是把自己认为好的东西留下来，供自己享用。民间艺术就是在这个意义上实现了对封建制度的反抗。他们可以让一些好的艺术创造在底层流传和扩散，皇帝有皇帝的享用品，他们有他们的享用品，这是争取平民的艺术权利的社会体现。

多少代人总结出较好的一种造型、纹样、色彩组成，程式化地固定在不同的刺绣、挑花、陶艺、木雕、漆作、剪纸当中，世代相传，这样的遗产实在万分珍贵。试想，这些东西突然在一个时代中断了，灭失了，将是多么的可惜可悲。封建社会总算结束了。如今，信息的传播，交通的发达，给不同地区的人们提供了共享某一种艺术的机会和权利。这时候，分散在民间各地，为区域性的居民喜闻乐见的历史条件似乎不存在了，算是一件好事，但同时又很让人忧虑：在这样的情景底下，民间工艺最容易被人忽视，因为它的生态环境已然改变。人们有更好的其他的生活用品和生活寄托后，便会忽视它，等到想起了它的珍贵之时，它已经消失了。趁现在这些东西还存在着，趁我们对这个问题还有所认识，应该去做一些抢救性的工作。

我们认为，贵州人民出版社就是在做这样的工作。

贵州这地方，其生态环境符合我们所说的民间工艺美术的生态环境的评判标准，民间工艺相对来说保存得比较完整。很多先进的文化成果会随着更先进的文明的排挤或顶替而消亡。这一文化现象在地图上的反映是向边缘和落后的地区迁移。商周青铜工艺一度构成人类文明的辉煌，但随着社会进步，它作为社会主流成果不复存在了。历史上曾经有过许多类似的辉煌，却都在画了一条高高的阳线以后滑落下去。但另有一种现象又值得庆幸，某种文明可能会从发达地区向偏远地区迁移，获得它再生、复兴的机会和空间。商周的青铜工艺从中原地区式微后，到了云南地区，又一度制造了新高峰，成为滇文化重要的成就。中国的边缘地区保留着许多古代文明的辉煌。主流工艺文化变成民间工艺文化，其实并非是折损，而是以移位、变性为条件实现继承与保护。这是应该引起研究者重视的。

贵州就是这样一个保存着相当多的中国古老文明的地区。在这里，我们能看到原始的建筑工艺、汉代的制陶工艺、唐代的蜡缬工艺、宋代的雕刻工艺、清代的服饰工艺，还能看到被称为戏曲活化石的面具工艺。为什么这些工艺美术的源发地，现在都很难找到其踪迹了呢？这样一想，实在应该庆幸贵州拥有这么一种保护中国工艺美术的天然生态环境。现在，是到我们做出抉择的时候了。我们真的需要这些传统或民间工艺吗？如果需要，我们就应该将其保护起来；如果不需要，我们就应该听任它们的消亡。每一个有智识和责任感的人，无疑都会做出加以保护的选择。

保护的第一步，就是要把美宣传出来，引起大家的重视。贵州人民出版社令人感佩地开始了这项工作。这是一项庞大的艺术工程，必须有责任感、有眼光、有经验才能做到；否则，纵使财政上有拨款，也不见得人人都有这样的认识和劲头。

贵州在我们的印象中，山地较多，民族构成也很复杂，开展中国民间工艺美术的保护和研究，贵州属首当其冲的省区之一。不做，将有愧于历史，有负于民族；做了，就会获得中国文化英灵无限的激赏。我们

要首先表达这种心情。

当两千多件作品的照片放在面前时，我们感到了沉甸甸的责任，也很欣慰。总算又有人开始做这项系统工作了。接下来，不同地区的人就可能看见这些精美的工艺品。想想它们都是出自那些名不见经传的劳动者之手，都是出自那些从来没上过学堂受过正规教育的民间艺人之手，却又是那样的精美，那样经得起任何审美法则和尺度的挑剔，我们都会心存感动。祝贺《中国贵州民族民间美术全集》的出版，感谢参与编辑出版这套书的海内外学者和有识之士。

我们并不满足于仅仅是贵州做这项工作，尽管民间工艺美术方面的集子，零零星星也有不少出版，但我们还是冀望每个省区都组织人马，对属于责任范围的民间工艺美术加以大面积、全方位的采集整理，在条件成熟的时候，也出版这样一套全集。这样，中国濒临灭绝的民间工艺美术品，将会借助出版物的传播，赢得几何级成倍增长的欣赏者和同情者。这是争取政策支持和社会力量参与保护行动的起码的一步。

我们建议，贵州民间工艺美术的宣传，要和贵州整体的文化宣传结合起来，使其成为贵州区域形象的一大亮点。旨在保护的原则和前提下，把贵州绝无仅有的民间工艺美术的宣传纳入旅游经济的规划设计之中，可使民间工艺美术自身的经济资源，有限度地释放和体现，服务于社会和时代，又赚取回报，依靠自身的价值求生存发展。配合这套全集出版，应该举行隆重的首发式、研讨会和巡回展，在北京展，在上海展，到香港展，到纽约展，让世人都来领略它的魅力。贵州的文化部门应该着手准备，向联合国教科文组织申报“贵州民间艺术品”为人类文化遗产项目——可以同贵州若干著名景观申报人类自然遗产的工作合并进行。有关的艺术院校和研究机构，可以考虑在贵州等民间工艺美术发达地区，设立永久观察站，由课题负责人不定期轮值，以激活话题，深入研究。

谨以如上心情，表达我们对贵州民间工艺美术的关心。是为序。

# Preface

Zhang Ding and Zou Wen

China is a country which possesses various resources of folk arts and crafts. Specifically Guizhou which is a valuable province with imprints on well-developed folk arts.

Responsibly, folk arts are cultural treasures which need to be protected. However, folk arts and crafts suffered rough environmental changes during the growth and development in history.

Geographical remote is the factor that caused the backward economy of the minority society. The demands of folk crafts are not popular, in which case, these artisans are not being motivated by the market. Nevertheless, it must be admitted that the creation of folk arts is inspired by the natural environment and the backward economy.

Feudal society lasted a very long time in China. In this way, upper class had the priority to enjoy novelties and luxury. To fight against the unfair situation, the masses were trying to create some other crafts which could be accessible by the larger part of the population. Folk arts represent the manifests of masses that complained about the feudal hierarchy. Therefore, folk arts and crafts spread among the grassroot classes.

The good type, pattern and chromatics have been summarised and applied in various embroidery, cross-stitch work, pottery, wood carving, painting and paper cutting, arts that were taught from generation to generation. Thus, these crafts become very precious heritage for culture. It is hard to assume how pity would be if these crafts were destroyed or lost. With the development of information communication, technology and transportation, people in different districts have more opportunities, being able to enjoy and share their arts together. It is good to encourage folk arts to develop, at the same time, we are concerned that folk crafts may be neglected as the original environment also changed. People are busy improving their quality of life, and, if they don't pay enough attention to protect folk crafts, these might disappear. Thus, as soon as we realized the issues, we should take actions to protect these heritages.

The aim of Guizhou People's Publishing House is trying to record information from original folk arts, and raise awareness regarding the importance of history and its impact on today's cultures, trends and lifestyles.

The ecological environment of Guizhou matches up with the standard environment for folk creations. Moreover, there are plenty of folk crafts preserved in Guizhou, which are facing the risk to be damaged and replaced while new and advanced culture that may gradually squeeze them out from the modern society. Bronze arts in Shang and Zhou Dynasty are one of the greatest glories of human civilization, however, the social progress has changed the main social trend of cultural achievements. The reflection of this cultural phenomenon on the map is the migration to the marginal and backward areas. A lot of art innovations appeared and then disappeared, and their triumphs drew a parabola in the history line. Furthermore, the immigration of some civilizations from developed to remote areas could bring potential chances and space to renew the culture. Since Bronze art in Shang and Zhou Dynasty faded away from the Central Plains area of China, Yunnan District (Dian) became the main area where Bronze art had further development and successes. Until now, the remote areas in China keep plenty of gifts from ancient intelligence. In other words, the mainstream craft culture transferred to folk arts has experienced a very long time, in which, their displacements are for exploring suitable environment to be inherited and protected. Current researchers

should pay more attention to folk arts.

Guizhou is a place where a lot of ancient Chinese civilizations have been kept: the original building technology, Han Dynasty Pottery crafts, Tang Dynasty wax process, Song Dynasty carving skills, Qing apparel handicraft and masks for local operas. These technologies and skills can hardly be found in their cradle, but in Guizhou. Why did this happen? The answer is that Guizhou has natural ecological environment which can protect the sustainability of traditional folk arts and crafts. And there is no doubt that our duty is to protect these precious arts and crafts instead of regretting their extinction.

First step to protect them is to attract more attention on folk arts. Guizhou People's Publishing House is respectfully working on advertising. The huge tasks require responsibility, experienced professionals to attend, otherwise, even though there is enough money to support this mission, not everyone can undertake it.

Guizhou is a place surrounded by mountains and hills, and has complex structure of minority groups. Guizhou stands in the breach to start the works for protecting and researching Chinese folk arts. Besides, we are grateful that it provided us this worthwhile opportunity to record and collect folk arts and crafts for history.

When over 2,000 photos of these crafts have been shown in front of staffs, we feel strongly obligated and excited to do the work. Finally, they could be sorted organisationally and systemically. Once we realised that these photos will be showed to different people, different places, we were so moved. These crafts are all from unknown folk artists who may have never ever go to study for art or other education, but their ability is so exquisite, and they are able to be measured with any aesthetic rules and scales of criticism. Therefore, we congratulate the publication of *The Collection Set of Folk Arts in Guizhou, China* and appreciate all the staff members who attended in editing this set of books.

It is not enough that only Guizhou is doing the work. Even though some collections of folk crafts have been published in the past, we are looking forward more people attending to collect and manage for folk arts. To expand the range of researching folk arts, we hope every district can organize a team to deal with their folk crafts and publish a set of books like this in the future. In this way, these endangered folk crafts could be broadcast via pictures, in which more people will learn from it. To achieve this goal, we need the support from the society and government as well.

We suggest, the advertisement of Guizhou folk arts should combine into the promotion of the culture in Guizhou. Based on protection principles for folk arts, the plan of Guizhou tourist economy assists the unique Guizhou folk arts and crafts to be popularized in public. These folk crafts can be used in business, which gradually will explore an economic way for sustainability. To promote folk arts in Guizhou, this set of books was published, and to bring the folk arts into international stage, further exhibitions and shows are suggested. The culture department in Guizhou council should prepare to apply "Folk Arts in Guizhou" to the United Nations Educational Scientific and Cultural Organisation to gain more support and better protection. Thereby more research and further works by colleges and institutions can be invested in the preservation of folk arts.

With the caring of folk arts, we have a bright prospect for the further development.



# 贵州民间 传统挑花和织锦

马正荣 胡维汉

贵州的挑花和织锦，都是独具特色的民间传统工艺，在苗、布依、侗、水、土家、回等少数民族中盛行。由于贵州地处大山之中，环境封闭，历史上与外部接触较少，且各少数民族的民间工艺又有世代传承的习惯，所以挑花和织锦大都保留着原生态的特点，在制作方法、纹样图案、使用功能等方面，蕴含着丰富的民族历史、文化、宗教信息，不仅有很高的审美价值，还有多学科的研究价值和经济价值。自古以来，贵州少数民族挑花和织锦与贵州其他独具特色的民间传统工艺一起，寄托着制作者的精神向往和民族记忆，美化了他们的服饰和环境，成为他们生活中不可或缺的组成部分。随着经济的发展，大山撩开了神秘的面纱，贵州少数民族挑花和织锦声名远扬，受到海内外人士的关注和喜爱。

现据已掌握的概况，将贵州少数民族的挑花和织锦分别介绍如下。

## 挑 花

挑花是因技法特殊而从刺绣中分离出来的一种工艺。

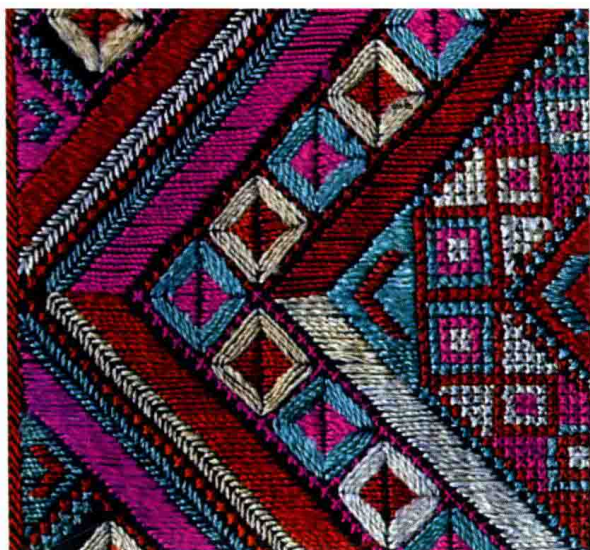
中国刺绣的历史已有四千多年。《尚书·益稷》载，虞舜时代：“……黼黻絺绣，以五采彰施于五色，作服……”《周礼·考工记》载：“画绩之事，杂五色……五彩备谓之绣。”《诗经》“唐风”“秦风”“豳风”中分别载有“素衣朱绣”“黻衣绣裳”“衮衣绣裳”。殷墟妇好墓出土的铜觶上依稀可见黏附有菱形绣花纹的残迹，其绣纹组织结构为锁绣针法，外观呈辫子形，俗称“辫子股针”。陕西宝鸡茹家庄西周墓中出土的衣物上，可见

到在染过色的丝帛上用黄线绣出的辫子股花纹轮廓，出土时无法与泥土分离，但色彩却仍很鲜明。

《中国大百科全书·轻工卷·挑花》载：“因挑花的针法呈斜十字形，故又称十字绣……挑花严格按照底布的经纬纹理数丝而绣，其针法以十字挑针为主，每针拉一对角线，两针架成一个斜‘十’字，组成基本单位，并以此组合各种纹样。”挑花的制作不像一般刺绣那样需要底样，而是凭制作者的记忆和想象，按底布的经纬线进行挑制，与之工艺相近的还有戳纱绣、纳纱绣等，民间称谓较多，现统称挑花。

春秋以前，贵州为荆州西南裔，属“荆楚”“南蛮”的一部分。春秋时境内部族林立，著名的有牂牁国、夜郎国。汉初今贵州大部仍为古夜郎国。汉武帝元鼎六年（公元前111年）灭且兰、伐夜郎，建立牂牁郡，地跨黔、滇东及桂西北。此后列朝，贵州地域一直分属于毗邻的各郡、各道、各路，直至明朝永乐十一年（公元1413年）建省。在这个境域内居住的少数民族多是不同时期迁徙而来，挑花应是在各民族文化交融的过程中于此地生根和发展起来的，其历史也很久远，苗族、布依族的古歌中都有“绣花”的内容世代传唱。汉文古籍中也不乏相关记载。对此地少数民族的装束，南朝宋文帝元嘉九年（公元432—445年）成书的《后汉书·南蛮西南夷列传》记载，武陵蛮：“织绩木皮，染以草实，好五色衣服……衣裳斑斓……”北宋太平兴国三年（公元978年）成书的《太平广记·卷第二百一十一·画二·阎立德》记载：“唐贞观三年，东蛮谢元深入朝……卉服鸟章……”这些记述使我们得知，那时贵州少数民族的服装上布满了各种花鸟图案，工艺之复杂令人炫目。明嘉靖年《贵州通志·平伐司》及明万历年郭子章《黔记·卷五十九》均载有：贵阳苗族喜用彩线挑绣“土锦”“织花布条”“绣花衣裙”。这些描述虽不具体，想必挑花应在其内。不过，丝、棉制品不易保存，古代的挑花如凤毛麟角，很少有发现。

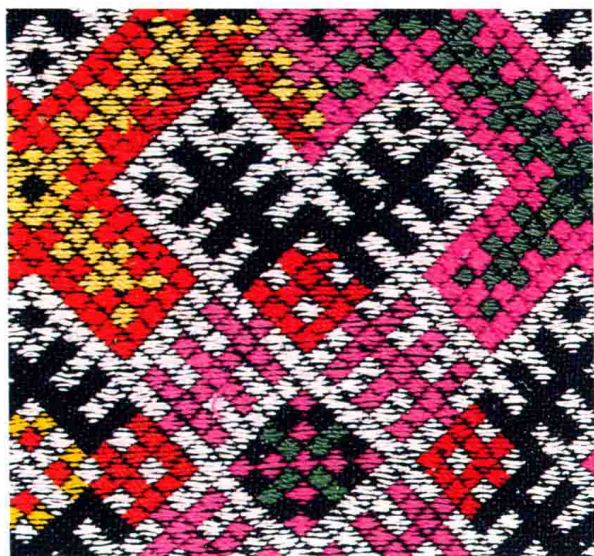
随着时代的发展，贵州少数民族的挑花也有变异和



平挑（一字纹）



十字纹




逗花针

创新,但万变不离其宗,在其长辈的口传身授下,古老挑花工艺的基本特征,仍然得到了传承。这些特征表现在以下几个方面:

一是精细巧妙的制作技法。

贵州少数民族的挑花过去是以家织土布为底布,现在逐渐为机器布代替,家织的底布或经漂白或经染色,一定要经纬分明,因为要数纱操作,用线是染色或不染色的棉线及彩色丝线,或混合使用,或单独使用。挑花的步骤是先用白棉线挑出主题纹样的轮廓,再依次加入各种色线填充,由点扩展到线,由线扩展到面。

关键是针法,对针法是否能熟练巧妙地运用,是衡量制作者技艺高低的重要标尺。贵州的少数民族挑花继承和发展了古代十字绣、戳纱绣、纳纱绣的针法,一般常用的是十字针法,即以两短针交叉挑制,形成“十”字形状;再就是“一”字针法,即以单针顺底布经纬线或对角线数纱挑制,又称平挑;还有一种针法叫逗花针法,即在小方格中间挑一长针,两边针渐短,这种针法使用较少。这些是基本针法,还有别的针法。

挑花一般是正面显花,反面只见针脚。独贵阳市花溪一带有一种绝妙的“背挑”技法,即从纹样背面挑制而成。原来,妇女们常在田间劳作的休息时间制作挑花,为避免绣面被污染,便聪敏地以纸覆盖,从背面挑戳,纹样于正面显现以保持绣片正面干净美观。花溪苗族挑花爱选用自织的经纬分明的土布来作底布,其基本针法有三种:一是“一字纹”即“平挑”,二是“十字纹”即两短针相交成“×”形,三是“逗花针”纹样为“”形。绣出来的图案均匀对称。

铜仁市松桃一带的苗族有一种回复针法,先在底布的一面挑出纹样雏形,再从另一面沿脚反复挑戳,绣线正好覆盖剩余空间,两面呈现相同纹样,有“两面花”之称。

黔东南黎平四十八寨一带的苗族创造了一种独一无二的“跳针”技法。制作时,先在底布上挑出纹样轮