

Tujia Costume Pattern

土家族服饰图案

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第一章 土家族服饰图案的历史意义

Chapter One: The Historical Significance of Tujia Costume Patterns

中国传统的土家族服饰不仅有着自己独特的民族特色，还有着精彩纷呈的服饰图案，将其运用在现代服饰设计中，既能够宣扬中国传统服饰文化，又能够促进现代服装设计向前发展。

Traditional Chinese Tujia costumes not only have their own unique national characteristics, but also have splendid costume patterns. Using them in modern costume design cannot only promote traditional Chinese costume culture, but also promote the development of modern costume design.

I. 土家族传统服饰的起源

I. The origin of the traditional costumes of Tujia

土家族是原生态的民族，他们群居山寨，性格豪放、待人真诚，除了有独特的吊脚楼和独自の语种土家语，还有精心绣制的土家服饰。

Tujia is an original nationality that lives in groups in the mountains and has a bold and sincere character, with unique stilted building and a unique language called Tujia, as well as elaborately embroidered Tujia costumes.

据历史记载，土家族在五代时期就有了存在的痕迹，但从古老的土家族“茅古斯”舞蹈可以推断出土家族存在的时间可能会在原始时期。由于当时的舞者穿着的都是稻草和茅草所制成的衣服，还没有出现像现在布料所做成的衣服，所以，野兽的皮毛和茅草是这个民族服饰的雏形。

According to historical records, Tujia has existed since the Five Dynasties, but from the ancient Tujia "Mao Gus" dance, it can be inferred that Tujia may have existed in the primitive period. Since the dancers at that time wore clothes made of straw and thatch, and there were no clothes made of fabric like those nowadays, the fur of wild animals and thatch were the prototypes of this ethnic costume.

II. 土家族传统服饰的变迁

II. The change of the traditional costumes of Tujia

(I) 土司时期

(I) Tusi Period

土家族传统服饰形成于秦到唐宋时期，随着社会的发展，土家族先民逐渐掌握了纺织技术，后至五代开平年间，被任命为溪州刺史의彭蠡给土家族地区带来大量的工匠和先进的生产技术与工具，由此开始了土家族祖先用土布做服饰的历史，在这个时期，土家族祖先不仅会织素布，还会织“西兰卡普”，五彩斑斓的服饰特点非常突出。

The traditional costumes of Tujia were formed from the Qin to the Tang and Song dynasties. With the development of society, the ancestors of Tujia gradually mastered the weaving technology, and later, during the Kaiping period of the Fifth Dynasties, Peng Xiao, who was appointed as the prefectural governor of Xizhou, brought a large number of artisans and advanced production technology and tools to the Tujia region, thus began the history of Tujia ancestors making costume with native cloth, during this period, the ancestors of Tujia not only wove plain cloth, but also wove "Xilankapu", and the colorful costumes were very prominent.

发展阶段的土家族服饰是在土司时期，土司时期是在元末明初至清初。土家族服饰在这个时期经历了相对独立的发展阶段。也就是说，除了土司上层受中国汉族文化的影响，大多数底层土家族人民的穿着基本上不会受到汉文化的影响。

《永顺府志》记载：“土司时服饰不分男女，皆为一式，头裹刺花帕，衣群尽绣花边。”由此形成男性和女性拥有特色鲜明的统一类型的衣服。据文献资料显示，土家族服饰在土司时期的基本特征可以概括为“男女一式”“短衣”“跣足”“以布勒头”“喜华丽的衣服色彩”等。土司时期是土家族服饰演变过程中的一块里程碑。

The development stage of Tujia costume was during the Tusi period, which was from the late Yuan and early Ming dynasties to the early Qing dynasty. Tujia costumes went through relatively independent development stages during this period. That is to say, except for the upper layers of the Tujia people who were influenced by Chinese Han culture, the dressing of most of the bottom layers of the Tujia people basically

did not be influenced by Han culture. According to the "Yongshun House Records", "the costumes of the Tusi, regardless of gender, were all of the same type, with the head wrapped in a stitched-handkerchief and the clothing fully embroidered with lace." The result is that men and women have distinctive and uniform types of costume. According to literature, the basic characteristics of Tujia costumes in the Tusi period can be summarized as "one style for men and women", "short clothes", "bare feet", "cloth to wrap the head", "like gorgeous colors of clothes" and so on. The Tusi period is a milestone in the evolution of Tujia costume.

(II) “改土归流” 时期

(II) The stage of “the bureaucratization of native officers”

到清朝雍正时期，雍正皇帝为了巩固皇权，加强中央集权，加强对少数民族的统治，实行“改土归流”政策，废除了土司制度，长达八百多年的土司统治从此戛然而止，退出了历史舞台。

During the Yongzheng period of the Qing Dynasty, in order to consolidate imperial power, strengthen centralized power and enhance the rule of ethnic minorities, the Yongzheng Emperor implemented the policy of "The bureaucratization of native officers" and abolished the Tusi system, which had been ruled by the Tusi for more than 800 years, and withdrew from the stage of history.

“改土归流”后，因受到政令的影响，土家族服饰被迫强制转型，逐步改变，改变主要体现在两个方面：一是男女着装款式不再单一，差异逐渐越来越大，款式的风格也慢慢增多，由此形成了一个完整的土家族传统服饰体系。男子以穿蜈蚣扣的对襟上衣和宽松的裤子为主，花板带缠腰；大多数女子以穿右襟衬衫和八幅罗裙、百褶裙、直筒的裙子和大脚的绣着花的直筒裤子为主，并随着年龄的增长更加多元化和丰富化。无论是服装的款式和配饰，或者衣物的种类，变得更加系统化。二是土家族的经济在这个时期得到了飞速发展，不少汉族手工业者也进入了土家族的聚居地，给土家族地区带来了大量的先进技术，土司时期的“自安朴陋，因鲜外人踪迹”的状况已经被完全打破，甚至达到了“一切匠作，莫有不会”的程度。手工纺织业进入空前鼎盛时期。

After the "The bureaucratization of native officers", due to the influence of the government order, the Tujia costume was forced to transform and gradually change,

mainly in two aspects: First, the style of men's and women's dress is no longer single, the differences are gradually increasing, and the style is slowly increasing, thus forming a complete traditional Tujia costume system. Men mainly wear lapel tops with centipede buttons and loose pants, with flowered board belts wrapped around the waist; most women wear right lapel shirts and eight panels of skirts, pleated skirts, straight skirts and straight pants with flowers embroidered on big feet, and become more diversified and richer as they grow older. Both the styles and accessories of costume and the types of costume become more systematic. Secondly, the economy of Tujia developed rapidly during this period, and many Han craftsmen also entered the Tujia settlement, bringing a large number of advanced technologies to the Tujia area. The situation, "self-security and simplicity, because there are few outsiders" in the Tusi period, has been completely broken, and even reached the level of "all craftsmanship, no one will not". Handmade textile industry entered an unprecedented period of prosperity.

鸦片战争爆发以后，中国沦为半殖民地半封建国家，全国人民都处于水深火热之中，经济遭到严重破坏，土家族人民也变得贫困不堪，此时的土家族服饰一度倒退回了土司时期前的状况。《来凤县志》记载：“男女头缠长巾，喜为黑白色，四季不离。”是当时土家族服饰最真实的写照。

After the outbreak of the Opium War, China was reduced to a semi-colonial and semi-feudal country, the people of the whole country were in deep water, the economy was severely damaged, the Tujia people also became impoverished, at this time the Tujia costume was once back to the situation before the period of the Tusi. The "Laifeng County Chronicle" records: ""Men and women wear long scarves around their heads, preferring in black and white, without separation around four seasons." This is the most realistic depiction of the Tujia costumes at that time.

(III) 社会主义新时期

(III) New Socialism Period

新中国建立后，以汉族为主的中国大量的党政干部进入土家族地区，由此彻底改变了土家族地区的结构，所以，中国汉族的服装在土家族地区成为更加明显

的主流服装，土家族服饰更加日益边缘化而变得少有人穿着。改革开放以来，随着土家族与外部世界的接触和交往逐渐增多，土家族人民开始穿着越来越多的时装。

After the establishment of New China, a large number of Chinese party and government cadres, mainly Han Chinese, entered the Tujia region, thus completely changing the structure of the Tujia region, so that Chinese Han costume became more obviously mainstream costume in the Tujia region, and Tujia costume became more and more marginalized and became less worn. Since the reform and opening up, as the contact and interaction between the Tujia and the outside world gradually increased, the Tujia people began to wear more and more fashions.

从 20 世纪 90 年代到现在，土家族服饰已进入创新的阶段。由于土家族民族意识的觉醒，土家族人民决心要增强文化意识，开始崇尚创新土家族服饰，掀起了一股创新土家族服装的流行趋势。一方面，该地区的各级政府从土家族民族文化和民族旅游发展的角度出发，积极推进土家族人民穿戴土家族传统服饰，要求有关部门和厂商开发制作具有当今时代特色的适合现代土家族人民穿着的现代土家族服饰，在另一方面，土家族人民在传统服饰上面以与时俱进的扬弃的态度，既希望这些土家族人民不会坚持穿保守老旧的土家族服装款式，在服装款式和色彩上更多的符合现代人的审美，是顺应当今时代的要求传统的土家族民族服装；他们又希望能够保留土家族民族的基本特征和能反映出土家族民族历史传承的部分，创新的主要元素来源于传统保守的土家族服饰。由于政府和民间在土家族民族服饰创新上的推动，生产的专家、学者和厂商都加紧了土家族这个民族服装特色的发展，这也是当今时代土家族服饰的特点，因此，这个阶段逐渐成为了土家族服饰的创新阶段。

From the 1990s to the present, Tujia costumes have entered a stage of innovation. Due to the awakening of the Tujia national consciousness, the Tujia people are determined to enhance their cultural awareness and have begun to revere innovative Tujia costumes, setting off a popular trend of innovative Tujia costumes. On one hand, the governments at all levels in the region actively promote the wearing of traditional Tujia costumes by the Tujia people from the perspective of Tujia ethnic culture and ethnic tourism development, and request the relevant departments and manufacturers

to develop and produce modern Tujia costumes suitable for modern Tujia people with the characteristics of today's times; on the other hand, the Tujia people take the attitude of keeping up with the times and abandoning traditional costumes, and traditional Tujia costume that meets the requirements of today's times; they also hope to retain the basic characteristics of Tujia and reflect the historical heritage of Tujia, and the main elements of innovation come from the traditional conservative Tujia costume. Due to the promotion of the innovation of Tujia national costumes by the government and the people, the production experts, scholars and manufacturers have stepped up the development of the characteristics of Tujia national costumes, which are also the characteristics of Tujia costumes in the current era. Therefore, this stage gradually becomes the innovative stage of Tujia costume.

III. 土家族服饰图案的历史意义

III. The Historical Significance of Tujia Costume Patterns

土家族主要分布在现今湖南、湖北、重庆、贵州的交界地带。其民族在形成过程中,先后融合了古巴人、湘西北的土著先民、贵州乌蛮及其他少数民族和汉族。土家族服饰经过长期的发展与变迁,从五代之前的稻草、兽皮裹身,发展为明清前的服饰不分男女、衣裙尽绣花边,再后来“改土归流”后服饰出现男女之分、汉化,直至今天逐渐退出日常穿戴。

Tujia is mainly distributed in the junction of Hunan, Hubei, Chongqing and Guizhou now. In the process of its formation, its ethnic group has successively integrated the Cubans, the indigenous ancestors of northwestern Hunan, the Wuman of Guizhou and other ethnic minorities and the Han nationality. After a long period of development and changes, the Tujia costumes developed from straw and animal skins before the Five Dynasties, to Dresses regardless of gender before the Ming and Qing Dynasties, with embroidered lace on dresses and skirts, and then after the "bureaucratization of native officers", the dresses were differentiated between men and women and Han Chinese, until today they are gradually withdrawn from daily wear.

虽然土家族服饰在材质和造型上不断改变,而土家族传统服饰图案至今保

存。服饰图案是指服装和配饰(鞋、帽、头巾、围裙、盖裙、鞋、鞋垫、荷包和手帕等)的造型、结构、色彩、肌理及装饰纹样所进行的构造或方案设计。土家族服饰图案不仅是服饰外观的视觉装饰,更重要的是记载着民族的文化与历史。

Although the material and shape of Tujia costumes are constantly changing, the traditional Tujia costume patterns are still preserved. Costume pattern refers to the construction or scheme design of the shape, structure, color, texture and decorative pattern of costume and accessories (shoes, hats, headscarves, aprons, cover skirts, shoes, insoles, purses, handkerchiefs, etc.). Tujia costume patterns are not only the visual decoration of the costume appearance, but more importantly, they record the culture and history of the nation.

土家族没有自己的文字,其历史和文化遗产除了靠语言、舞蹈等形式外,还依靠服饰图案这一有形的载体。传统土家族服饰图案,例如虎图案(台台花、虎脚迹等)、蛇图案(大蛇花等)、鸟的图案(阳雀花等),反映了土家族的神话传说、民族信仰、祖先崇拜、民间风俗等,不是简单地模拟对象形体,而是民族文化的视觉反映,是携带着大量的信息与意义的视觉符号。这些视觉符号是土家族族别的标志特征,是土家族精神的外在表现,其所指、能指和意指的统一构成了土家族文化的视觉主体。

Since the Tujia does not have their own writing, their history and culture are transmitted not only by language and dance, but also by the tangible carrier of costume patterns. Traditional Tujia costume patterns, such as tiger patterns (Taitai flowers, tiger foot traces, etc.), snake patterns (large snake flowers, etc.), and bird patterns (Yangque flowers, etc.), reflect Tujia myths and legends, national beliefs, ancestor worship, folk customs, etc. They are not simply simulated object forms, but are visual reflections of national culture, and are visual symbols carrying a lot of information and meaning. These visual symbols are the symbolic features of the Tujia ethnic group and the external expression of the spirit of Tujia. The unity of the signified, the signifier and the signification constitutes the visual subject of Tujia culture.

第二章 土家族服饰图案文化价值及内涵

Chapter Two: Cultural Values and Connotations of Tujia Costume

Patterns

I. 文化价值

I. Cultural Values

土家族是众多少数民族中的成员之一，不仅有着自己独特的民族特色，更是在悠久的历史历程中，依靠人民的勤劳智慧，设计出了精彩纷呈，同时又兼具土家族人民的生活、信仰及民俗的各种服饰图案。这些服饰图案在历史的洗礼和时代的磨砺中，被打磨成了璀璨的艺术珍宝，蕴含着极高的艺术价值，是土家族文化最直观、最具代表性的文化符号。

Tujia is one of the members of many ethnic minorities. It not only has its own unique national characteristics, but also relies on the diligence and wisdom of the people in the long history of development, and has designed a wonderful. At the same time, it also has various costume patterns of life, beliefs and folk customs of the Tujia people. These costume patterns have been polished into brilliant artistic treasures through the baptism of history and the sharpening of the times, and contain great artistic value, which are the most intuitive and representative cultural symbols of the Tujia culture.

土家族服饰图案传达情感和文化的视觉符号，这些视觉符号是土家族族别的标志特征，是土家族精神的外在表现。土家族服饰图案包含有观念、想象、民族标识的成分在内，它是积淀了社会内容的形式。

Tujia costume patterns convey emotional and cultural visual symbols, these visual symbols are the symbolic characteristics of the Tujia ethnic group, and are the external expression of the Tujia spirit. Tujia costume patterns contain concepts, imagination and national identity components, and they are forms that have accumulated social content.

土家族服饰图案是土家族文化的精髓之一，也是土家族文化的重要载体。土家族虽然人数不少，但没有自己的文字，所以其历史和文化遗产除了靠土家的语言、舞蹈等形式外，还依靠服饰图案这一有形的载体。土家族服饰图案不仅承载了土家族人的宗教文化与民族文化，还反映了土家族人的审美情趣，因此具有独

特的文化和艺术价值。

Tujia costume patterns are one of the essences of Tujia culture and an important carrier of Tujia culture. Although Tujia has a large number of people, it does not have its own script, so its history and culture are transmitted not only by language and dance, but also by the tangible carrier of costume patterns. Tujia costume patterns not only carry the religious and ethnic culture of Tujia people, but also reflect the aesthetic interests of Tujia people, so they have unique cultural and artistic values.

II. 文化内涵

II. Cultural Connotation

(I) 土家族服饰图案是“民族信仰”的体现

(I) The Tujia costume pattern is the embodiment of "national belief"

土家族是一个多灾多难的民族,历史上其民族发生多次迁徙和整合。土家族人长期期盼得到神与强大力量的保护,因此在其服饰图案中存在大量“民族信仰”的文化符号。

Tujia is a disaster-prone people who has migrated and integrated many times throughout its history. The Tujia people have long hoped to be protected by gods and powerful forces, so there are many cultural symbols of "ethnic beliefs" in their costume patterns.

沿河的土家族会在帽子上用彩线绣“虎”的图案,小儿帽后缀有虎爪。其“能指”就虎的形态,其“所指”便是白虎的强大力量,希望能够借助白虎的力量来趋吉避凶。土家族有先祖八部大神的传说,《梯玛歌》记载:八部大神之母因吃了神赐的八颗仙丹,怀孕三年六个月才生产,其父以为是怪物,弃之于深山,得母虎的哺乳迅速成长为巨人,后来带领土家族人民征战,在湘西建立家园。鹤峰县流传的《锦鸡和巴西》中就有描写土家族人过洗神节,家家户户挂白虎神像,拜白虎神。由于虎的强大,先民极其自然地“虎”这样的神秘力量产生崇拜,通过安抚与祭祀化异己力量为自身力量。服饰中“虎”的图案,在心理上能使土家族人获得力量与保护。

The Tujia people along the river embroider "tiger" designs on their hats with colored threads, and children's hats are decorated with tiger claws. Its "signifier" is in the form of a tiger, and its "signified" is the powerful power of the white tiger, hoping

to use the power of the white tiger to seek good luck and avoid evil. There is a legend of the ancestors of the Eight Great God in Tujia. "Tima Song" records: The mother of the Eight Great God ate the eight elixir bestowed by the gods, and was pregnant for three years and six months before giving birth. His father thought he was a monster and abandoned him in remote mountains; he quickly grew into a giant under the breastfeeding of a tigress. Later, he led the Tujia people to fight and established a homeland in western Hunan. In the "Golden Pheasant and Brazil" circulated in Hefeng County, it is described that the Tujia people celebrate the festival of washing the gods, and every household hangs the statue of the white tiger god and worships the white tiger god. Because of the power of the tiger, the ancestors naturally worshiped the mysterious power of the tiger, and turned the alien power into their own power through appeasement and sacrifice. The pattern of "tiger" in the costume can psychologically give the Tujia people strength and protection.

除了“虎”外,土家族人还信仰“蛇”“牛”等,因此土家族服饰上有“大蛇花”“牛牙齿”等图案。《山海经·海内经》中记载“有巴遂山,澠水出焉。又有朱卷国,有黑蛇,青首,食象”。神话中巴蛇凶猛,能够吞食掉大象,足见土家族祖先对蛇的敬畏和对蛇的力量崇拜。蛇的形象自然也是神秘力量的象征。鄂西地区传说古代土家族人与外族发生战争,土家族人因势单力薄被赶到水边无路可逃。这时,河中冒出一条牛,把土家族祖先们驮过河。因此才有了后来土家族人的发展与壮大。土家族民间有“神牛”的传说:土家族祖先经常受饥挨饿,就去大山深处的天湖盗取仙谷,一批又一批人葬身湖底。一头神牛被土家族人舍命渡湖的精神感动,它偷渡天湖,把几十粒仙谷藏在耳朵里、鼻孔中,送回给土家族人种植。神牛却因受伤死去,土家族人就把神牛死的这天(各地土家族时间不同)定为“牛王节”。“牛”的形象也成为土家族对神秘力量祈求保护的象征。

In addition to the "tiger", the Tujia people also believe in "snake" and "bull", so there are "big snake flowers" and "bull teeth" on the Tujia costumes. In the "Shanhaijing - Haineijing", it is written that "there is Ba Sui Mountain, and the Mian River flows out. There is also the Zhujuan kingdom, with black snakes, green heads, and eating elephants." In the myth, the snake is so fierce that it can swallow an elephant, which shows that the ancestors of Tujia were in awe of the snake and

worshipped the power of the snake. The image of snake is naturally a symbol of mysterious power. It is said in western Hubei that there was a war between ancient Tujia people and foreigners, and the Tujia people were driven to the waterside due to their lack of power and no way to escape. At that time, a bull emerged from the river and carried the ancestors of Tujia across the river. Hence there are the development and growth of the Tujia people later. There is a legend of the "sacred cow" in the folklore of Tujia: when the ancestors of Tujia were often starving, they went to the Tianhu Lake deep in the mountains to steal immortal grains, and one after another people were buried at the bottom of the lake. A sacred cow was moved by the Tujia people's spirit of sacrificing their lives to cross the lake, so it stole across the lake and hid dozens of grains of immortal grain in its ears and nostrils and sent them back to the Tujia people for planting. But the sacred cow died of injuries, and the Tujia people set the day of the death of the sacred cow (the time varies from Tujia to Tujia) as the "Cow King Festival". The image of the "bull" has become a symbol of the Tujia people's prayer for protection from mysterious powers.

土家族服饰图案的所指和能指之间连接是没有必然联系的,二者能联系起来,完全是因为“社会契约”及社会的约定俗成,也就是土家族的传统文化与信仰。同一文化群体成员拥有“共同性”,使人们对许多符号所代表的意义产生一致的领会。虎、蛇、牛等服饰图案的象征意义,是历史的积累,也是时势的产物。它们在历史的进程中,成为同一文化背景中所有成员共同感受的知识与经验,这种感受是在大家共同遵守的契约中被认可的。因此,土家族文化背景确认了“民族信仰”符号的能指与所指关系。

There is no necessary connection between the signified and the signifier of Tujia costume patterns, the two can be connected entirely because of the "social contract" and social conventions, that is, the traditional culture and belief of Tujia. Members of the same cultural group have "commonality", which enables people to have a consistent understanding of the meanings represented by many symbols. The symbolic meaning of costume patterns such as tigers, snakes, and oxen is the accumulation of history and the product of the times. In the course of history, they become the knowledge and experience shared by all members of the same cultural

background, and this feeling is recognized in the contract that everyone abides by. Therefore, the cultural background of Tujia confirms the relationship between the signifier and the signified of the symbol of "national belief".

(II) 土家族服饰图案是“民俗民风”的体现

(II) The Tujia costume patterns are the embodiment of "local customs"

土家族服饰图案这一视觉符号的所指是丰富的,可以是一个自然力量,反映民族信仰与情感;还有可以是一些生活场景,能反映历史上的民风民俗。一张清代的土家族手帕,上面描绘了土家族迎亲的场面,各种人物形象生动,人物定位明确:新娘边哭边拜别众亲族,然后由兄弟背上花轿;迎亲队伍前面是唢呐手,提灯笼和打包包锣的迎亲人,一路上锣鼓喇叭齐鸣;迎亲队伍中有抬嫁妆的送亲人,土家族的嫁妆多是被褥、衣服、桌子、箱子等生活用品,多达 24 种(也有称 24 杠)。这张手帕图案是对土家婚嫁风俗最直观的叙述。迎亲图案中有一些可以辨认的指示性符号,这一系列的指示符号(轿子、骑马的人、演奏的人等)在土家族文化语境下,共同构成了迎亲场景的“所指”。图像之所以在人们眼里成为图像,是因观者自身在一块纷乱的色彩组合中将希望看见的事物描绘出来,这也是“所指”的观念再现。土家族服饰图案,以多符号形式描绘的对象,以多数土家族人的生活经验为依据,其“所指”的组合意义能在大多数人那里呈现出来,从而记载着其民族的民俗民风。

The visual symbols of Tujia costume patterns are rich in reference, they can be a natural force, reflecting national beliefs and emotions; they can also be some life scenes, which can reflect the local customs in history. A Tujia handkerchief from the Qing Dynasty depicts the scene of the Tujia people welcoming a bride. Various characters are vivid and the characters are clearly positioned: the bride is crying while paying her respects to the relatives, and then the brothers carry the sedan chair; in front of the welcoming party are Suona players, lanterns and gong packers, with gongs and drums and horns blaring along the way. Tujia dowries are mostly quilts, clothes, tables, boxes and other daily necessities, as many as 24 kinds (also known as 24 bars). This handkerchief pattern is the most intuitive description of Tujia marriage customs. There are some identifiable indicative symbols in the greeting pattern, and this series of indicative symbols (the sedan chair, the person on horseback, the person

playing, etc.) together constitute the "signified" of the welcoming scene in the context of Tujia culture. The reason why an image becomes an image in people's eyes is that the viewer himself paints what he wants to see in a chaotic combination of colors, which is also the representation of the concept of "represented". Tujia costume patterns, the objects depicted in the form of multi-symbols, are based on the life experience of most Tujia people, and the combined meaning of its "pointing" can be presented in most people, thus recording the local customs of their nation.

第三章 土家族服饰图案的特点

Chapter Three Characteristics of Costume Patterns of Tujia

土家族是居住在中国内陆腹地的主要少数民族，多聚居在湘、鄂、渝、川、黔等省市交界的武陵山区。在传承和发展过程中，土家族形成了独具特色的民族文化，服饰文化便是其中最为璀璨的代表。土家族服饰常配有荷花、石榴花、蝴蝶戏花、喜鹊闹梅、八仙过海、百花朝凤等图案，这些图案包含着土家族的风俗与文化，有着具有鲜明的民族特征。

Tujia is a major ethnic minority living in China's inland hinterland, mostly in the Wuling Mountains at the junction of Hunan, Hubei, Chongqing, Sichuan and Guizhou provinces and cities. In the process of inheritance and development, Tujia has formed a unique national culture, of which the costume culture is the most splendid representative. Tujia costumes are often equipped with patterns such as lotus, pomegranate flowers, butterflies playing with flowers, magpies playing with plums, eight immortals crossing the sea, and hundreds of flowers facing the phoenix. These patterns contain the customs and culture of Tujia and have distinct national characteristics.

首先，刚直的线条。土家族服饰图案多与土家族的传统思想与风俗习惯紧密相连，受此影响，其所采用的线条极少有柔曲的设计，更多的是刚直特点。无论是连续交叉形状还是简单的几何图形，统统隐含着民族的思想，寄托着土家人平安吉祥、连绵不断的美好愿望。其次，夸张的艺术处理。在土家族服饰图案的造型处理上，土家人并不依赖于自然和社会，无论是动物、植物还是人物，只要运用到服饰上便会进行一定的夸张处理。比如，百鸟朝凤、喜鹊闹春等图案同样采

用了夸张的手法，更富想象和诗意。再次，灵活多变的构图。为了增强动律，给人清新悦目之感，土家人多会对服饰图案进行丰富，以灵活多变的纹样和色彩充实原本呆板的单一连续纹样。比如，土家族女性上衣的衣襟和袖口多镶有宽青边和三条五色梅花边，而胸襟处又多采用彩线绣花，这种多变的色彩和丰富的形态，总是能够吸引人们的目光，使人忍不住赞叹。

First, the straight lines. Most of the Tujia costume patterns are closely related to the traditional ideas and customs of Tujia. Affected by this, the lines used are rarely soft and curved, and more rigid. Whether it is a continuous cross shape or a simple geometric figure, all of them imply the thoughts of the nation and entrust the good wishes of the Tujia people to be safe, auspicious and continuous. Second, exaggerated artistic processing. The Tujia people do not depend on nature and society when it comes to the modeling and processing of Tujia costume patterns. Whether it is animals, plants or characters, as long as they are applied to costume, they will be exaggerated to a certain extent. For example, patterns such as a hundred birds facing a phoenix and magpies in spring also use exaggerated techniques, which are more imaginative and poetic. Again, flexible composition. In order to enhance the rhythm and give people a fresh and pleasing feeling, the Tujia people often enrich the costume patterns, enriching the original rigid single continuous pattern with flexible patterns and colors. For example, the placket and cuffs of Tujia women's tops are often inlaid with wide blue borders and three five-color plum lace borders, and the chest is often embroidered with colored threads. This variety of colors and rich shapes can always attract people's attention, people cannot help but admire.

I. 图形符号具有抽象性

I. Graphic Symbols are Abstract

土家族服饰图案的呈现形式有其民族特有的表达方式，但也借鉴和采用其他民族的图形。“改土归流”后，土家族服饰汉化，服饰图案受汉文化影响，出现大量汉文化题材的图案，例如“凤穿牡丹”“福禄寿”花等；但同时也保留了其民族传统图案符号，例如大蛇花、四十八勾花、桌子花、椅子花、大白梅、岩墙花、猴子手、猫脚迹等图案。这些传统民族图案都是提炼、概括生活中物象的特征，

以抽象的变形再次呈现,多是方形、菱形等几何图形,具有浓厚的地方特色,是土家族典型服饰图案的代表。

The presentation form of Tujia costume patterns has its own ethnic expression, but it also draws on and adopts the graphics of other ethnic groups. After the "bureaucratization of native officers", the Tujia costumes were sinicized, and the costume patterns were influenced by the Han culture, and a large number of patterns of the Han culture appeared, such as "Phoenix Wearing Peony" and "longevity" flowers. But at the same time, it also preserves its traditional national pattern symbols, such as big snake flowers, forty-eight hook flowers, table flowers, chair flowers, big white plums, rock wall flowers, monkey hands, cat footprints. These traditional ethnic patterns are all refined and generalized the characteristics of objects in life, and presented again in abstract deformation, mostly square, rhombus and other geometric figures, with strong local characteristics, are the representative of typical Tujia costume patterns.

例如：“椅子花”的变形处理就是把立体的椅子平面化、块面化,椅脚转化为折线,椅背为几何花纹组合。土家族人将内心的感受通过图案符号表示出来,有表征抽象的特点,并且其图案题材广泛,多为土家族人日常生活的所见,例如动物、植物、生活场景、生产工具、生活用品等。这些图案符号的抽象表达,可以认为是原始文字的雏形,记录着土家族人对生活的认识与感受。土家族服饰图案的抽象化特征,是基于土家族人抽象思维的创造,也是为了更好地记录其民族的历史与文化。

For example, the deformation treatment of "chair flowers" is to flatten and block the three-dimensional chair, the chair feet is converted into a polyline, and the back of the chair is a geometric pattern combination. The Tujia people express their inner feelings through the pattern symbols with the characteristics of abstract representation. Its patterns have a wide range of themes, mostly seen in the daily life of Tujia people, such as animals, plants, life scenes, production tools, daily necessities, etc. The abstract expressions of these patterns and symbols can be regarded as the prototype of the original characters, recording the Tujia people's understanding and feeling of life. The abstract features of Tujia costume patterns are based on the creation of Tujia

people's abstract thinking, and also to better record their national history and culture.

II. 图案元素具有叙事性

II. Pattern Elements are Narrative

土家族是没有正式文字的民族,土家族人利用服饰图案这一图形符号手段来记录和传递其民族的思维与信息。其中一些土家族服饰图案的画面元素较多,具有较强的叙事性,因而能较完整记录一个故事或一段历史,使其在时间和空间中得到传播和保存。图案中元素之间的关联程度决定了叙事性的强弱,并且诸元素之间的关系决定了叙事主题。例如常用在妇女花围裙上的土家族最具特色的“阳雀花”图案,鸟形纹样和菱形的花果纹样共同叙述着为一个动人的故事。传说中,土家族的西兰姑娘发明创造了西兰卡普工艺及大量的织锦图案,为了创作“白果花”这一图案,被父亲打死在白果树下,死后的西兰姑娘化成一只“阳雀”。“阳雀花”图案的所指为“西兰姑娘”及其神话传说,是民间西兰卡普产生和发展的历史记录。

Tujia is a nation without official characters, and the Tujia people use the graphic symbols of costume patterns to record and transmit their national thinking and information. Some of the Tujia costume patterns have more picture elements and have stronger narrativity, so they can record a story or a piece of history more completely, so that it can be spread and preserved in time and space. The degree of correlation between the elements in the pattern determines the strength of the narrativity, and the relationship between the elements determines the narrative theme. For example, the most characteristic "Franchet peashrub flower" pattern of Tujia, which is commonly used on women's flower aprons, is narrated as a moving story with bird-shaped patterns and rhombus-shaped flower and fruit patterns. Legend has it that the Xila girl of Tujia invented and created the Xilankapu process and a large number of brocade patterns, in order to create the "ginkgo flowers" pattern, she was killed by her father under the ginkgo tree, and after death, the Xila girl turned into a "yang bird". The "Franchet peashrub flower" pattern refers to the "Xila girl" and her mythology, which is the historical record creating and developing the folk Xilankapu.

图案中元素越充分,符号所指的叙事性就越强。例如土家族服饰图案中的“台

台花”，是土家族服饰中最具特色的一个图案，是其他民族没有的独特图形。它由三部分组成：一个是“船船花”（土语补毕伙），一个是水波纹（土语泽哦里），还有一个是似头部的面形纹。这三个部分组合在一起才算是“台台花”，主要出现在土家族的小孩盖裙上，也有出现在妇女花围裙上，还有出现在土司祭祀祖先神灵时的服装上。这个图案中的“船”“水”“面纹”符号共同组成一段土家族历史：

《后汉书·南蛮西南夷列传》中记载“巴郡南郡蛮，本有五姓：巴氏、樊氏、暉氏、相氏、郑氏。皆出于武落钟离山。其山有赤黑二穴，巴氏之子生于赤穴，四姓之子皆生黑穴。未有君长，俱事鬼神。乃共掷剑于石穴，约能中者奉以为君。巴氏子务相乃独中之，众皆叹。又命各乘土船，约能浮者，当以为君。余姓悉沉，唯务相独浮，因共立之，是为廩君。……廩君死，魂魄世为白虎”。“台台花”中面形纹符号为廩君化的白虎，除记录历史故事外，还表达着土家族人对白虎的崇拜，传递着土家族的“白虎文化”，延伸出了土家族的信仰。

The more elements in the pattern, the stronger the narrativity of the symbol. For example, the "Taitai Flower" in the Tujia costume patterns is one of the most distinctive patterns in the Tujia costume, and it is a unique pattern that other ethnic groups do not have. It consists of three parts: one is "Boat flowers", the other is water ripples, and the last one is a facial stripe that resembles the head. The combination of these three parts can be regarded as "Taitai Flower", which mainly appears on the Tujia children's skirts, or on the women's flower aprons, and also on costumes when worshipping Tusi ancestral gods. The symbols of "boat", "water" and "face pattern" in this pattern together form a period of Tujia history: The Book of the Later Han Dynasty - Southwest Barbarians - contains: "The barbarians in the southern county of Ba County originally had five surnames: Ba, Fan, Shen, Xiang, and Zheng. They all came from the Wuluo Zhongli Mountain. The mountain had red and black caves, the son of Ba was born in the red cave, and the son of the four surnames was born in the black cave. There was no ruler, and they all served the ghosts and gods, so they threw their swords at the stone cave, and the one who could win was dedicated as the ruler. Ba's son Wuxiang was the only one to win, the crowd all sighed. He also ordered everyone to ride on earth boats, and the one who could float should be considered as the king. The remaining surnames all sank, but only Wuxiang floated alone. For the

common establishment Wuxiang is taken as Lin King. When Linjun died, his soul became a white tiger.” The symbol of the face pattern in "Taitai Flower" is the white tiger of Lijun. In addition to recording historical stories, it also expresses the Tujia people's worship to the white tiger, conveys the "white tiger culture" of Tujia, and extends the Tujia's belief.

土家族服饰图案的叙事性依靠人对其图形符号的解释,“解释”不是遗传的,而是通过每代人口口相传,在人际社会交往中形成的。因此,土家族人图案叙述其民族的历史文化。

The narrativity of Tujia costume patterns depends on people's interpretation to their graphic symbols. The "interpretation" is not hereditary, but is formed in interpersonal social communication through oral transmission from generation to generation. Therefore, Tujia people's patterns describe the history and culture of their nation.

III. 图案意指具有不固定性

III. Pattern Means Indeterminacy

土家族服饰图案历经千年,图案符号的意义在历史中存在与发展,其图形符号的意指关系是不固定的。就土家族图案形式而言,意义总是在历史的瞬间保留过,然后在历史的更迭中被部分移植。罗兰·巴特认为:“意象的意义从来都不是固定的。语言抛弃了这种自由,同时也丢掉了不确定性。”土家族服饰图案的意指关系的固化依靠土家族的语言,以口耳相传的形式传承。由于土家族没有文字,在长期的历史发展中,由于时间与地域差异导致口述语言的不断变化,符号的意指关系呈现多样的解释,甚至在一些地区失传了,出现只有图案而无解释的现象。

After thousands of years of Tujia costume patterns, the signification of pattern symbols exists and develops in history, and the signifying relationship of its graphic symbols is not fixed. In the case of Tujia pattern form, the signification is always preserved at the moment of history, and then partially transplanted in the change of history. Roland Barthes said: "The signification of images is never fixed. Language throws away this freedom and uncertainty at the same time." The solidification of the signifying relationship of the Tujia costume patterns relies on the language of Tujia, which is passed down by word of mouth. Since Tujia does not have written characters,

in the long-term historical development, due to time and geographical differences, the oral language has changed constantly, and the signifying relationship of symbols has shown various interpretations, and even lost in some areas, and there is a phenomenon of only patterns but no explanations.

土家族最具代表性的传统纹饰图案“四十八勾”，以八勾花为基础花样，用几何图形(六边形)分多层逐层散开，可构成“十二勾”“二十四勾”和“四十八勾”等图案。土家族中流传着一句民谣——“四十八勾”名堂大。这句民谣，表明了“四十八勾”图案的意指关系呈多样性。

The most representative traditional decorative pattern of Tujia is "forty eight hooks". It is based on eight hook flowers, and uses geometric figures (hexagons) to spread out layer by layer, which can form "twelve hooks" and "twenty four hooks" and "forty eight hooks" and other patterns. There is a folk song circulating among Tujia - famous "forty eight hooks". This folk song shows that the signification of the "forty eight hooks" pattern is diverse.

土家族民间艺人叶玉翠口述从上辈人传承的“八勾”及其演变的“十二勾”“四十八勾”的解释，认为“勾”，就是倒勾藤演化而来。“八勾花”分四个组，每组的两个勾都相互照应，分别代表新婚夫妇、天象、地物、祖先神灵。八勾的基础上增加了四勾，变成了十二勾，分别代表天、地、人、神、物、社会。经过历代的土家族人不断增加，就形成“四十八勾”，每层勾都相通，代表人生需要的各方面条件都相一致，寓意事事顺心、大发大旺。“四十八勾”图案的产生是历时的，经过长时间的再发展、再创新。其每个变化，所指不同；每个时期，符号的意指关系也不同。

Ye Yucui, a Tujia folk artist, gave an oral explanation of the "eight hooks" inherited from the previous generation and the "twelve hooks" and "forty eight hooks" that evolved from them. The "eight hook flowers" are divided into four groups, and the two hooks in each group correspond to each other, representing the newlyweds, celestial phenomena, earth objects, and ancestors and spirits. On the basis of the eight hooks, four hooks have been added to become twelve hooks, which represent heaven, earth, people, gods, things, and society. After the continuous increase of Tujia people in the past dynasties, "forty eight hooks" have been formed. Each layer of hooks is

connected, representing the same conditions in all aspects of life, which means that everything is smooth and great prosperity. The pattern of "forty eight hooks" was created over time, after a long period of redevelopment and innovation. Each change has a different signification; in each period, the signifying relationship of the symbols is also different.

“四十八勾”图案由于外形与蜘蛛形似,也有认为其所指为蜘蛛。土家族语中“卜尺”为“灵魂”,还有一种含义就是“蜘蛛”。湘西有一种习俗,死者下葬后三天,到死者的坟地捉一些细小的红蜘蛛,认为这些蜘蛛就是死者的灵魂,并将红蜘蛛装在竹筒内供在家中神龛上,表示死者的灵魂与祖先在一起。土家族在跳“摆手舞”祭祖之前,在“家先”(“天地君亲师”和本家历代祖先)前安放桌椅,上面搭“四十八勾”图案的织锦,这里的“四十八勾”图案与祖先联系在一起。

“四十八勾”图案在历史的进程中,或当下的社会里,成为土家族文化背景中所有成员共同感受的知识与经验,它允许同一群体每个成员认识的深浅和感知的差别。因此,所指为“蜘蛛”的意指关系也是成立的。

Because the appearance of the "forty eight hooks" is similar to that of a spider, some people think that it refers to a spider. "Bu Chi" in Tujia language means "soul" and another signification is "spider". There is a custom in western Hunan. Three days after the deceased is buried, they go to the cemetery of the deceased to catch some tiny red spiders, thinking that these spiders are together with the souls of the deceased. Before dancing the "hand waving dance", Tujia places tables and chairs in front of the "family first" ("heaven and earth, the king, relatives and teachers" and the ancestors of the family), on which the "forty-eight hooks" pattern of brocade is placed, and here the "forty-eight hooks" pattern is associated with the ancestors. In the process of history or in the current society, the pattern of "forty-eight hooks" has become the knowledge and experience shared by all members of the Tujia cultural background, allowing for differences in the depth of knowledge and perception of each member of the same group. Therefore, the signifying relation of the signified as "spider" is also established.

太阳崇拜是原始信仰最主要的内容之一,大多数民族都存在原始的太阳崇拜,

土家族也不例外。“四十八勾”图案的“勾”也有认为是由一组变形的“”符号组合而成的,中心的棱块代表太阳,多层扩散的勾纹代表光芒四射。“四十八勾”符号的所指太阳,太阳崇拜又延伸出生殖崇拜(母性崇拜)和祖先崇拜等。鄂西土家族中流传着创世的神话:兄妹俩成婚造出土家族后代后,哥哥变成了月亮,妹妹变成了太阳。神话与“四十八勾”的图案结合,在含蓄意指层次上,图形符号的所指移位。即符号能指与所指(太阳)的第一个关系确定后,以第一层符号外延的意义为基础,并将另一层意义(生殖崇拜或祖先崇拜)附加其上,构成另一个所指。

Sun worship is one of the main contents of primitive beliefs, and most ethnic groups have primitive sun worship, and Tujia is no exception. The "hook" of the "forty-eight hooks" pattern is also considered to be composed of a set of deformed "symbols". The ridge in the center represents the sun, and the multi-layered diffused outlines represent radiate brilliant light. The symbol of "forty eight hooks" refers to the sun, and sun worship extends to reproductive worship (motherhood worship) and ancestor worship. There is a myth of creation among Tujia in western Hubei: after the brother and sister got married and created the descendants of Tujia, the elder brother became the moon, and the younger sister became the sun. The combination of mythology and the pattern of "forty eight hooks", on the level of implicit signification, shifts the signified of the graphic symbols, that is, after the first relationship between the signifier and the signified (the sun) is determined, the meaning of the first layer of symbolic extension is used as the basis, and another layer of meaning (reproductive worship or ancestor worship) is attached to it to form another symbolic meaning.

土家族的“台台花”中面形纹,除了上节所述其所指为廪君化的白虎外,“台台花”中面形纹符号的所指还有认为是“人头”,代表土家族的祖先。土家族的舍巴歌中有关于土家族起源的传说:远古洪水泛滥,人类就剩下兄妹俩躲进葫芦船中得以幸存,兄妹俩成亲后繁衍出土家、苗家、客家。“台台花”中的船纹所指为洪水中的葫芦,水波纹所指为洪水,面形纹所指为土家的祖先兄妹俩。整个图案的符号解释为创世神话的记录,表达对祖先的崇拜。“台台花”用在盖裙上,就能借助祖先的力量来保佑幼儿,还能有驱赶白虎、保生灵平安的功能。“台台花”的符号对象是有争议的,争议集中在土家族“白虎文化”具有二重性(“敬白

虎”与“赶白虎”共存)。如清江流域的“撒尔嗬”唱词《十梦》中就有“三梦白虎当堂坐,白虎来哒是场祸”和“三梦白虎当堂坐,坐堂白虎是财神”两种对白虎截然相反的态度。但在符号解释过程中,这种民族的矛盾心理正好展现了土家族的历史文化发展过程:巴人敬虎,秦灭巴后,秦号召灭虎,后来土家族多有“驱虎”风俗。土家族人需要从“白虎神”得到力量时就“敬”;当面对真实的害人之虎时就“赶”。土家族人为了传承本民族的历史,以象征图形符号来表现其观念。不同的符号解释产生碰撞,使得土家族传统民俗、信仰、历史等等得到传播和交流,也许还能产生新的所指和符号意义的延伸。

In the "Taitai Flowers" of Tujia, in addition to the white tigers of Lijun as mentioned in the previous section, the symbol of the face pattern in "Taitai Flower" is also considered to be "human heads", representing the ancestors of Tujia. There is a legend about the origin of Tujia in the Sheba song of Tujia: the ancient floods flooded, and the brother and sister were left to survive in the gourd boats. After the brother and sister got married, they reproduced Tujia, Miao and Hakka. The boat pattern in "Taitai Flower" refers to the gourd in the flood, the water ripple refers to the flood, and the face pattern refers to the ancestors' brother and sister of Tujia. The symbols of the whole pattern are interpreted as records of the creation myth, expressing the worship to ancestors. "Taitai Flower" used on the cover skirt can use the power of ancestors to bless young children, and also have the function of driving away white tigers and keeping living beings safe. The symbolic object of "Taitai Flowers" is controversial, and the controversy centers on the duality of Tujia "white tiger culture" ("respecting the white tiger" and "chasing the white tiger" coexist). For example, in the lyric "Ten Dreams" by "Sa'erhe" in the Qingjiang River Basin, there are two kinds of dialogs with the white tiger with diametrically opposed attitude: "Three dreams of the white tiger sitting in the hall, the white tiger coming is a disaster" and "Three dreams of the white tiger sitting in the hall, the white tiger sitting in the hall is the god of wealth". But in the process of symbol interpretation, this kind of national ambivalence just shows the historical and cultural development process of Tujia: Ba people respect tigers, after Qin destroyed Ba; Qin called for the eradication of tigers. Later, Tujia had the custom of "driving away the tiger". Tujia people "respect" when they need

strength from the "white tiger god"; they "catch up" when faced with a real tiger that kills people. In order to inherit the history of their own nation, the Tujia people express their ideas with symbolic symbols. Different symbolic interpretations collide, making Tujia traditional folk customs, beliefs, history, etc. spread and communicate, and may also generate new signifier and extensions of symbolic meanings.

第四章 土家族服饰图案的分类及图例

Chapter Four Classification and Legend of Tujia Costume Patterns

土家族服饰分盛装和常装(便装)。常装的制作较为简单,装饰较少。而盛装就大不一样,除了质地讲究、制作精细以外,其部位的装饰十分突出。纹饰图案部位有衣袖、套袖、盘肩、衣襟、衣摆、云肩、围裙、裤脚及裤膝、头帕、鞋面等。传统纹饰图案有 200 多种,主要由西兰卡普构成。西兰卡普又被称为“土家织锦”,是土家族纺织技术的最高成就。土家族把婚嫁看得十分重要,土家族女儿从小就要在家开始学习织西兰卡普,以出嫁时能织出复杂美丽的西兰卡普为荣,婆家也会以西兰卡普的精细程度来评论土家族女儿的能力。西兰卡普的图案变化层出不穷,婚嫁图案纹样一般都是“荷花鸳鸯”、“喜鹊闹梅”、“凤穿肚兜”等,另外,还在袖边和裤脚织出一些几何形的图案花边。

Tujia costumes are divided into splendid attire and day dress (leisure suit). The production of day dress is relatively simple and has less decoration. The splendid attire is very different. In addition to the exquisite texture and fine production, the decoration of their parts is very prominent. The decorative pattern parts include sleeves, raglan sleeves, shoulders, fronts, hem, cloud shoulders, apron, trouser legs and trouser knees, headbands, shoe uppers, etc. There are more than 200 kinds of traditional decorative patterns, mainly composed of Xilankapu. Xilankapu, also known as "Tujia brocade", is the highest achievement of Tujia textile technology. The Tujia people take marriage very seriously. The daughters of Tujia will start learning to weave Xilankapu at home from a young age. They are proud of being able to weave complex and beautiful Xilankapu when they get married. The in-laws will also comment on the ability of the Tujia daughter based on the finesse of Xilankapu. The patterns of Xilankapu emerge in endlessly. The wedding patterns are generally "lotus

with mandarin ducks", "magpies with plums", "phoenix wearing apron", etc. In addition, some geometric pattern lace is woven on the sleeves and trouser legs.

根据题材的不同可以将土家族服饰图案分为动植物纹、生活器物纹、几何纹、文字雏形纹、民俗类五种主要的纹样类型。不同的纹饰图案类型都有这对应的寓意来源及意义，是土家族人愿望、崇拜、喜好、以及社会地位等信息的表现，亦是主观的情感需求表达。

According to the different themes, Tujia costume patterns can be divided into five main patterns: animal and plant patterns, living utensils patterns, geometric patterns, text prototype patterns, and folk custom patterns. Different types of decorative patterns have their corresponding source of meaning and meaning, which is the expression of the wishes, worship, preferences, and social status of the Tujia people, as well as the expression of subjective emotional needs.

I. 动植物纹样

I. The Patterns of Animals and Plants

动植物纹样的出现，与土家人早期生活的地理环境有关，古时土家先民过着捕鱼、狩猎、农耕并重的多重生活方式，动植物纹样的出现，是对自然万物的模拟与再现。例如韭菜花是一种植物，又是一种食物，韭菜花纹样是对植物韭菜的形象进行模拟，表现出韭菜的形象特征。韭菜具有产量高，抗旱抗寒、生命力顽强，营养丰富等特点，是土家族家常菜肴之一，有多福多寿，多子多孙的语义内涵。又如岩墙花纹样，岩墙花生活在绝壁上，生命力顽强，这种纹样表达土家人对顽强生命力的崇敬之情。

The appearance of animal and plant patterns is related to the geographical environment in which the Tujia people lived in the early days. In ancient times, the ancestors of Tujia lived a multiple life style of fishing, hunting and farming. The appearance of animal and plant patterns is a simulation and reproduction of all things in nature. For example, leek flower is a kind of plant and food. The leek flower pattern simulates the image of the plant leek, showing the image characteristics of leek. Leek has the characteristics of high yield, drought resistance and cold resistance, tenacious vitality, and rich nutrition. It is one of the home-made dishes of Tujia. It has the semantic connotation of many blessings and many lives, many children and many

grandchildren. Another example is the rock wall pattern. The rock wall flower lives on the cliff and has tenacious vitality. This pattern expresses Tujia's reverence for the tenacious vitality.

(I) 植物纹样

(I) The patterns of plants

土家族服饰中关于植物的花纹十分繁多，除了上面的韭菜花和岩墙花，比较常见的还有如莲花、九朵梅、牡丹花、藤藤花、小莲蓬、双白梅、梭罗树、梭罗丫、八瓣花藤、葫芦花等。

There are many patterns of plants in Tujia costumes. In addition to the leek flowers and rock wall flowers above, the more common ones are lotus flowers, nine plums, peony flowers, rattan flowers, small lotus pods, double white plums, reevesia, thoreau Ya, eight-petaled vines, gourd flowers, etc.

1. 莲花 Lotus flowers

莲花，喻指多子多福和对爱情的祝福，与土家山歌中的“十八哥哥我的乖，妹是莲藕未抽苔，有朝一日春风到，风吹莲花自然开”相吻合。主体纹是菱形的花形，节节相连，用色丰富又不失质朴，整体色块丰盈，有如风动的荷池。

The lotus flowers symbolize the blessing of many children and love, which is consistent with the "18th brother, my good boy, my sister is the lotus root, and one day the spring breeze will come, and the wind will blow the lotus naturally. The main pattern is a rhombus-shaped flower shape, which is connected to each other. The colors are rich and simple, and the overall color blocks are abundant, like a wind-moving lotus pond.

2. 九朵梅 Nine plums

九朵梅，核心图案与四朵梅核心图案近似，在布局上以九朵花菱形排列为主要构图方式，其色彩交替相错，稳重古朴，菱形布局连续而至，外围以狗牙齿纹相饰，使每一组花型更加突出，预示着吉祥安康。

"Nine plums" are based on the rhombus arrangement of nine flowers as the main composition method on the layout, its color alternating staggered, stable and simple, the rhombus-shaped layout is continuous, and the periphery is decorated with dog

teeth, making each group of flowers more prominent, indicating auspicious and healthy.

3. 牡丹花 Peony flowers

牡丹花，所表现出的富贵、吉祥深受汉文化的影响，主纹是六朵花瓣组成的牡丹花形，花朵两侧均有枝干，用色繁复，高贵大气，主纹与红底相应，呈现出层次感。

The richness and auspiciousness of peony flowers are deeply influenced by the Han culture. The main pattern is a peony flower shape composed of six petals. There are branches on both sides of the flower. The colors are complex and noble. The main pattern corresponds to the red background, showing a sense of hierarchy.

4. 藤藤花①Rattan flowers ①

藤藤花，来源于土家族人生活环境中的植物。其花朵以井字格排列，藤枝连接紧密，无一断开，中间以万字纹点缀。整体颜色鲜艳亮丽，生动活泼，展现了土家族人热爱自然、崇尚自然的情怀。

The rattan flowers come from the plants in the living environment of the Tujia people. The flowers are arranged in a checked spun antung, the rattan branches are closely connected without any disconnection, and the middle is embellished with "Wan" character patterns. The overall color is bright and lively, showing the feelings of the Tujia people who love nature and advocating nature.

5. 藤藤花②Rattan flowers ②

此纹亦是“藤藤花”，由于传承人的自身理解不同，编织理念不同，纹样也稍有变化。藤藤花是土家锦中别具风格的一种，是织造工艺与自然形象的综合体。整体图案藤藤相连、无始无终，表现了并蒂莲的繁茂花朵，预示生机勃勃。该锦面素朴脱俗，沉着庄重。

This pattern is also "rattan flowers". Due to the different understandings of the inheritors and different weaving concepts, the pattern has also changed slightly. Rattan flower is a unique style of Tujia brocade, which is a combination of weaving craftsmanship and natural image. The overall pattern of rattans is connected, without beginning and end, showing the lush flowers of twin lotus flowers on one stalk,

indicating that it is full of vitality. The brocade is simple and refined, calm and solemn.

6. 小莲蓬①Small seed-case of lotus ①

“小莲蓬”，俗称“香莲”，是生长在水边的常年青植物，叶青而长，开小花。土家人以它表现吉祥平安，辟邪扶正。主纹图案为几何化的香莲，交错相排，规整有序，颜色粉紫相衬，明艳悦目。

"Small seed-case of lotus", commonly known as "fragrant lotus", is a perennial green plant growing by the water, with green and long leaves and small flowers. Tujia people use it to express auspiciousness and peace, and to ward off evil and help righteousness. The main pattern is geometric fragrant lotus, which is staggered and arranged in a regular and orderly manner. The color is pink and purple, bright and pleasing to the eye.

7. 小莲蓬②Small seed-case of lotus ②

此纹亦是“小莲蓬花”，由于传承人的自身理解不同，编织理念不同，纹样也稍有变化。主体纹样几何化更加突出，设色浓郁，核心图案四角及两侧均为小莲蓬花单独纹样装饰，由于莲蓬花的象征意义，土家族人以它表现了对子孙满堂的美好生活的期盼。

This pattern is also "small seed-case of lotus flowers". Due to the different understandings of the inheritors and different weaving concepts, the pattern has also changed slightly. The geometry of the main pattern is more protruding and the coloring is strong. The four corners and both sides of the core pattern are decorated with small seed-case of lotus flowers alone. Due to the symbolic meaning of the seed-case of lotus flowers, the Tujia people use it to express their expectations for a better life for their descendants.

8. 双白梅 Double white plums

“双白梅”，是井字构图，主体纹饰以万字纹、韭菜花纹点缀，底色为淡雅的绿色与褐色相衬，简洁脱俗。表达了土家族人质朴淳的性格，以及对生活安逸的满足感。

"Double White Plums" is a composition in a checked spun antung. The main body pattern is decorated with "Wan" character patterns and leek patterns. The

background color is light green and brown, which is simple and refined. It expresses the simple and honest character of the Tujia people, as well as their satisfaction with the ease of life.

9. 梭罗树 Reevesia

此纹为“梭罗树”，梭罗树在土家民间意指月亮中的树纹花，民间常有“梭罗花，梭罗丫，梭罗树下开桂花”的口语。这与嫦娥奔月故事中描述的桂花树相吻合。梭罗花的织盘中有四朵花，梭罗丫中的花形有八朵花，而梭罗树中有九朵花。此床被面带有黑布被套，主体纹饰中另装有曲花、万字纹、龙牙齿和“亚独界”小花，褐色基调，颜色古朴，织造精良。

This pattern is "Reevesia", which in Tujia folk means the tree pattern in the moon, and there is often a colloquial expression of "Reevesia flowers, thoreau Ya, sweet-scented osmanthus bloom under the Reevesia". This matches the osmanthus tree described in the story of Chang'e flying to the moon. There are four flowers in the weaving plate of the Reevesia flowers, eight flowers in the flower shape of the Thoreau ya, and nine flowers in the Reevesia. This bedcover is covered with a black cloth cover, and the main pattern is also equipped with curved flowers, "Wan" character patterns, dragon teeth and small flowers of "Yadujie" with brown tone, quaint color and well-woven.

10. 梭罗丫 Horeau Ya

此纹为“梭罗丫”，是梭罗花的一种变种纹。梭罗丫意指月亮中梭罗树的小枝丫花，近似一种童话般的想象，表现出月色明媚的光辉下，土家人的无限遐想和美好情怀。该锦面颜色绚丽，构图工整，效果极佳。

This pattern is "Horeau Ya", which is a variant pattern of the Reevesia flowers. Horeau Ya refers to the small branches and flowers of the Reevesia in the moon, which is similar to a fairy tale imagination, showing the infinite reverie and beautiful feelings of the Tujia people under the bright moonlight. The brocade surface is gorgeous in color, neat in composition and excellent in effect.

11. 八瓣花藤 Eight-petaled vine

此纹为“八瓣花藤”，是八瓣山花的几何描绘图案，主色调采用红色，表现了山花的生气蓬勃，白色的藤蔓上接种着蓝、紫、黑色的八瓣山花，一根根藤蔓纵向排列，使整个锦面极富有层次感，韵味十足。

This pattern is "eight-petal flower vine", which is a geometric depiction drawing of the eight-petal mountain flower. The main color is red, which expresses the vitality of the mountain flower. The white vines are inoculated with blue, purple and black eight-petal mountain flowers. The vertical arrangement makes the whole brocade very layered and full of flavor.

12. 葫芦花 Gourd flowers

此纹为“葫芦花”，来自远古对葫芦的崇拜，这在土家族的民间神话中也体现出来。锦面构图形似连接的葫芦，颜色浓重沉稳，此锦象征如意吉祥，具有后代繁衍的寓意，土家人以此表达对家族兴旺的期盼。

This pattern is "gourd flowers", which comes from the worship of the gourd in ancient times, which is also reflected in the folk myths of Tujia. The composition of the brocade is like a connected gourd, and the color is strong and steady. This brocade symbolizes felicity and luck, and has the implication of the reproduction of future generations. Tujia people express their expectations for the prosperity of the family.

（二）动物纹样

(II) The patterns of animals

动物花纹中我们可以拿蜂子花和阳雀花为例，蜂子花是描述蜜蜂的一种纹样，蜜蜂以勤劳著称，对于蜂子花的喜爱，表现出土家人热爱劳动的本质属性。再如阳雀花，土家语中阳雀指代的是太阳，在宇宙观尚未明确的早期时代，太阳就是万物之神，掌管世间一切，对于太阳神的崇拜，表现出土家族人们对于美好生活的向往。此外，还有狗牙齿花、蛇花、燕子花、虎皮花、小马花、猫脚迹花、狗脚迹花、虎皮花、蜘蛛花、螃蟹花、台台虎等。

Among the animal patterns, we can take the bee flower and the sunflower as an example. The bee flower is a pattern that describes the bees. The bees are known for their industriousness. The love for bee flowers shows the essential attribute of the Tujia people's passion for labor. Another example is franchet peashrub flower. In the Tujia language, the franchet peashrub refers to the sun. In the early era when the

cosmology was not yet clear, the sun was the god of all things and was in charge of everything in the world. The worship of the sun god showed the Tujia people's yearning for a better life. In addition, there are dog tooth flower, snake flower, swallow flower, tiger skin flower, pony flower, cat footprint flower, dog footprint flower, tiger skin flower, spider flower, crab flower, Taitai tiger and so on.

1、狗牙齿花

1. Dog tooth flower

“狗牙齿花”，是土家族人民以一种象征性的手法创造而来。狗牙齿花整齐地排列在曲折的曲线色块当中，形成了正负形，富有艺术感，耐人寻味。狗牙齿花也多做辅助纹样，运用广泛。颜色丰富，调合统一。

"Dog tooth flower" was created by the Tujia people in a symbolic way. Dog tooth flowers are neatly arranged in the zigzag curve color blocks, forming a positive and negative shape, which is artistic and intriguing. Dog tooth flowers also have auxiliary patterns, which are widely used. The colors are rich and harmonious.

2、蛇花

2. Snake flowers

“蛇花”，由主体纹样大蛇花配以适合主纹样的单边勾纹、“万”字流水纹相辅相成，展现了蛇的蜷曲之态。主纹样以蛇弯曲的造型以及菱形块状的排列，生动再现了蛇的体态特征以及斑驳的皮肤。织锦档头配以简化寿纹，横竖排列协调统一。整幅织锦色彩舒适和谐，富于变化，颜色从明快到朴实，主体纹样再以白线强调，突出了蛇扭动的光芒，展示出土家族人朴实的本性以及对大自然细致入微的观察。

"Snake flowers", the main pattern is a large snake flower with a unilateral hook pattern suitable for the main pattern, and the "Wan" character flowing water pattern complements each other, showing the snake's curled state. The main pattern is the curved shape of the snake and the arrangement of rhombus blocks, which vividly reproduces the physical characteristics of the snake and the mottled skin. The brocade stall head is equipped with simplified longevity patterns, and the horizontal and vertical arrangements are coordinated and unified. The color of the whole brocade is comfortable, harmonious and changeable, the colors range from bright to simple, and

the main pattern is emphasized with white lines, highlighting the light of the twisting snake, showing the simple nature of the Tujia people and their meticulous observation of nature.

3、燕子花

3. Swallow flowers

“燕子花”，这幅织锦所织的花纹因纹样酷似燕子尾而得名。整幅织锦纹样重复，仅以颜色的变化区别开来，颜色质朴，色彩变化丰富，更形成了一种视觉上的动感，具有独特的艺术效果。

"Swallow Flowers", the pattern woven in this brocade gets its name because it resembles a swallow's tail. The pattern of the whole brocade is repeated, and it is only distinguished by the change of color. The color is simple, the color change is rich, and it has formed a visual dynamic and has a unique artistic effect.

4、虎皮花

4. Tiger skin flowers

“虎皮花”，其纹样形似老虎皮的花纹。整幅织锦中，在形象的主纹样虎皮花中，穿插在每个菱形的边饰中有连心“万”字纹，纹样有序排列。在一些土家织锦中，会在虎皮花的中间织上代表吉祥的“万”字纹，以求吉祥、永恒。颜色丰富，和谐统一。

"Tiger Skin Flowers", its pattern is similar to the pattern of tiger skin. In the whole brocade, the main pattern of tiger skin flower is interspersed with the "Wan" character pattern in each rhombus shape, and the patterns are arranged in an orderly manner. In some Tujia brocades, the "Wan" character pattern representing auspiciousness is woven in the middle of the tiger skin flowers, in order to seek auspiciousness and eternity. The colors are rich, harmonious and unified.

5、小马花

5. Pony flowers

“小马花”，以马的造型为主纹样，马背上的鬃毛迎风舞动，整个纹样展现出骏马奔腾的生动景象。空当处再饰以韭菜花、吉祥的“万”字纹等副纹样，体现了整个织锦的丰富层次，并增加了完整性。颜色沉稳，对比强烈，色彩多样。

"Pony Flower", the main pattern is the shape of a pony. The mane on the horse's back dances in the wind, and the whole pattern shows a vivid scene of a galloping horse. The empty space is decorated with leek flowers, auspicious "Wan" character patterns and other auxiliary patterns, which reflect the rich layers of the whole brocade and increase the integrity. Its colors are steady, contrasting, and colorful.

6、猫足迹花

6. Cat footprint flowers

“猫足迹花”，猫足迹花在猫脚花的基础上有了些变化。主纹样六边形内，嵌有七朵六边形点花，其中每朵中又含有一个六边形，酷似猫的脚印，表达形式抽象，但形态逼真。空当处再饰以花纹，整体和谐。配色以红、黄、蓝、紫、土黄为主，朴素自然。

"Cat Footprint Flowers", the cat footprint flowers have some changes on the basis of the cat foot flowers. In the hexagon of the main pattern, there are seven hexagonal dot flowers embedded, each of which contains a hexagon, which resembles the footprints of a cat. The expression is abstract, but the shape is realistic. The empty space is then decorated with patterns, and the overall is harmony. The color matching is mainly red, yellow, blue, purple, and earthy yellow, which is simple and natural.

7、狗足迹花

7. Dog footprint flowers

“狗足迹花”，以“狗脚迹”这一富有特征的形式，创作出。以六边形的主体纹样做纵向排列，主纹样内含有7个六边形，形似狗脚迹。主纹样之间以田字纹作为装饰，构成富有象征意义、结构完整，颜色绚丽。

"Dog Footprint Flower" is created in the characteristic form of "Dog Footprint". The main pattern of the hexagon is arranged vertically, and the main pattern contains 7 hexagons, which is look like dog footprints. The main pattern is decorated with a field character pattern, which is full of symbolism, complete structure, and brilliant color.

8、虎皮花

8. Tiger skin flowers

“虎皮花”，其纹样形似老虎皮的花纹。在形象的主纹样虎皮花中，穿插在每个菱形的边饰中有连心“万”字纹，纹样有序排列。在一些土家织锦中，会在虎皮花的中间织上代表吉祥的“万”字纹，以求吉祥、永恒。

"Tiger Skin Flowers", its pattern is similar to the pattern of tiger skin. The main pattern of tiger skin flower is interspersed with the "Wan" character pattern in each rhombus shape, and the patterns are arranged in an orderly manner. In some Tujia brocades, the "Wan" character pattern representing auspiciousness is woven in the middle of the tiger skin flowers, in order to seek auspiciousness and eternity.

9、蜘蛛花①

9.Spider flowers ①

“蜘蛛花”，核心图案是近似蜘蛛的几何抽象图形，生动灵活。整幅锦面由三只蜘蛛纵向排列而成，颜色各不相同，层次分明，深蓝色为背景，周围配以碎花点缀，给人一种稳重典雅之感。

"Spider Flowers", the core pattern is a geometric abstract figure similar to a spider, which is vivid and flexible. The entire brocade is composed of three spiders arranged vertically, with different colors and distinct layers. The dark blue background is decorated with broken flowers, giving a sense of stability and elegance.

10、蜘蛛花②

10.Spider flowers ②

“蜘蛛花”，由于传承人的自身理解不同，编织理念不同，纹样也稍有变化。这幅织锦以蜘蛛的形态为主纹样，形象生动，主纹样中的锯齿花纹展示了蜘蛛富有绒毛的体态，象征性符号非常具有代表性，体现了土家族人的智慧。空当处饰以吉祥纹样“万”字纹，丰富和谐。整个画面颜色多变，色彩斑斓。

Spider flowers, due to the different understandings of the inheritors and different weaving concepts, the pattern has also changed slightly. The main pattern of this brocade is the shape of a spider, which is vivid. The zigzag pattern in the main pattern shows the spider's fluffy body. The symbolic symbols are very representative and reflect the wisdom of the Tujia people. The empty space is decorated with auspicious patterns "Wan" character, which is rich and harmonious. The whole picture is changeable and colorful.

11、螃蟹花

11. Crab flowers

此纹为“螃蟹花”，以象征性的手法，描绘出了螃蟹的生动形象。主纹样造型稚拙，几何化明显，富有抽象的艺术性。饰以代表吉祥的“万”字纹，体现出祥和的寓意。色彩古朴，对比强烈，体现了土家族人民浓厚的生活气息。

This pattern is "crab flower", which depicts the vivid image of crab in a symbolic way. The main pattern is clumsy in shape, obvious in geometry, and full of abstract artistry. It is decorated with the "Wan" character pattern representing auspiciousness, reflecting the meaning of peace and harmony. The colors are simple and the contrast is strong, reflecting the strong life atmosphere of the Tujia people.

12、台台虎

12. Taitai Tiger

“台台虎”，其图案的中心纹样形似老虎虎头的正面造型，形态端正，颇具威严之感。主纹样为二方连续的重复图案，辅以副纹样，搭配得当，色彩明快，造型稚拙。这种纹样专用于小孩的窝窝被上，这与土家族人的白虎图腾崇拜有关。寓意保佑子嗣健康成长，一生平安。

"Taitai Tiger", the central pattern of its pattern resembles the frontal shape of a tiger's head, with a correct shape and a sense of majesty. The main pattern is a continuous repeating pattern of two sides, supplemented by auxiliary patterns, which are properly matched, with bright colors and naive shapes. This pattern is specially used on children's quilts, which is related to the white tiger totem worship of the Tujia people. It means to bless the children with healthy growth and a safe life.

二、生活器物类纹样

II. Patterns of Living Utensils

生活器物类的纹样可以简单如桌子花、椅子花，土家人崇尚俭朴，因为生活条件的制约，不能像苗族妇女般穿金戴银。简单的生活器物是土家人财富的重要组成部分。从露富心理上来看，这种器物花纹，可以从心理上给土家人一种安定感，同时也是对美好生活的追求。此外，还有耙耙架纹、船船花、背篓花、棋盘

花、灯笼花、铜钱花、玉章盖等，这类纹样是土家人热爱生活的表现，纹样朴实无华，却具有与生俱来的土家情节。

The patterns of life utensils can be as simple as table flowers and chair flowers. Tujia people advocate frugality. Due to the restriction of living conditions, they cannot wear gold and silver like Miao women. Simple life utensils are an important part of the Tujia people's wealth. From the psychological point of view of showing wealth, this kind of artifact pattern can psychologically give the Tujia people a sense of stability, but also the pursuit of a better life. In addition, there are rake frame patterns, boat boat flowers, back basket flowers, chessboard flowers, lantern flowers, copper money flowers, jade seal covers, etc. These patterns are the expression of the Tujia people's love of life. The pattern is simple and unpretentious, but it has an innate Tujia plot.

1、桌子花

1. Table flowers

“桌子花”，纹样主体纹“桌面”为六边形斜向、纵向连续排列，主纹样中心以菱形装饰。每个“桌面”上下以八个“万”字纹有序排列装饰。土家族人宴请时，以每桌八人为习俗，“万”字纹象征吉祥，以此表现喜庆的氛围。每个主体纹的上下左右以方形箱子纹装饰。此锦面颜色光鲜，对比强烈，又不失庄重

"Table flower", the main pattern "desktop" is a hexagonal oblique and vertical continuous arrangement, and the center of the main pattern is decorated with a rhombus. Each "desktop" is decorated in an orderly arrangement with eight "wan" characters patterns. When the Tujia people have a banquet, it is customary to have eight people per table, and the "Wan" character pattern symbolizes auspiciousness and expresses a festive atmosphere. The top, bottom, left and right sides of each main pattern are decorated with square box patterns. This brocade is bright in color, strong in contrast, and dignified.

2、椅子花①

2. Chair flowers ①

“椅子花”，椅子花是器物纹饰中最难织造的，故民间有“四十八勾名堂大，最难岩墙椅子花”之说。核心纹样形似民间木雕镂空的太师椅，以“井”字格形式排列，以每四个为一组的俯视角度观看，中间为一个变形的“万”字格。每四把椅子中间的图形形似 f 火炉，火炉是土家人生活中的重要物品，整个气氛如同一家人围在一起烤火，温馨幸福。整幅锦面以深蓝色为底，主纹与副纹之间以小花填空，紧密细致，层次丰富。

"Chair flowers", the chair flower is the most difficult to weave in the decoration of the utensils, so there is a folk saying that "the forty eight hooks are famous and the most difficult rock wall is chair flower". The core pattern resembles a folk wood carving hollowed armchair, arranged in the form of a "well" lattice, with a deformed "wan" lattice in the middle when viewed from the top angle of every group of four. The figure in the middle of each of the four chairs is shaped like a fire stove. The stove is an important item in the life of the Tujia people. The whole atmosphere is like a family surrounded by a fire, warm and happy. The whole brocade is based on dark blue, and the gaps between the main pattern and the auxiliary pattern are filled with small flowers, which are dense and meticulous with rich layers.

3、椅子花②

3. Chair flowers ②

此纹亦是“椅子花”，由于传承人的自身理解不同，编织理念不同，纹样也稍有变化。此纹将火炉与椅子依次排列，整体更显工整，每列主纹之间以韭菜花纵向排列。整体选用暖色调，淡雅脱俗。

This pattern is also “chair flowers”. Due to the different understandings of the inheritors and different weaving concepts, the pattern has also changed slightly. This pattern arranges the stove and the chair in turn, making the whole neater. The main pattern in each row is arranged vertically with leek flowers. The overall uses warm colors, elegant and refined.

4、耙耙架纹

4. Rake frame patterns

“耙耙架纹”，纹样取材于土家族人打制糯米耙耙所用的器具。打制糯米耙耙是土家族的民俗节庆日中的一种重要活动，因此，土家族人也将耙耙架创作为织锦中的纹样。主体纹样是两个梭子合成的几何图形，每个几何图形中有四个小梭形，主体纹样纵向排为四列，每列之间形成的菱形与主体纹样小梭形中心的菱形交相呼应，使整幅锦面规整稳重，图形色调采用深红、深紫、浅蓝、深蓝，并配以深褐色的底，沉稳脱俗。

"Rake frame patterns", the pattern is taken from the utensils used by the Tujia people to make glutinous rice rakes. Making glutinous rice and raking is an important activity in the folk festivals of Tujia. Therefore, the Tujia people also create the raking frame as a pattern in the brocade. The main pattern is a geometric figure composed of two shuttles. Each geometric figure has four small shuttles. The main pattern is longitudinally arranged in four columns. The rhombus formed between each column echoes the rhombus in the center of the small shuttle of the main pattern, so that the whole brocade is regular and stable, and the graphic tones are dark red, dark purple, light blue, dark blue, and matched with a dark brown bottom, which is calm and refined.

5、船船花

5. Boat boat flowers

“船船花”，图形来源于水运行船。船在交通闭塞的农耕时代，是沅水上游的“五溪”地区最重要的交通工具。主纹样为两只船左右相依在一起，意为船船结合。中心为菱形点缀，旁边的白色线表示水波。画面颜色丰富淡雅，生动活泼，富有简洁明快的几何纹风格。The “boat boat flower” comes from the water transportation boats. Boats were the most important means of transportation in the "Five Streams" area in the upper reaches of Yuanshui River in the farming era when traffic was blocked. The main pattern is that two boats are attached to each other on the left and right, meaning the combination of boats and boats. The center is dotted with rhombus, and the white lines next to it represent water waves. The color of the picture is rich and elegant, lively, full of simple and bright geometric pattern style.

6、背篓花

6. Back basket flowers

“背篓花”，取材于土家人盛物的背篓，纹样与竹蔑背篓的花纹相同。在土家人的世代生活中，一生离不开背篓。土家姑娘出嫁，有“洗衣背篓”做陪嫁；女儿生孩子，娘家要送一个“儿背篓”，专门用来背孩子。主体纹样为六边形，以弯曲的结构有序排列，颜色从浅至深，层次分明，中间掺以白色活跃画面，整体和谐统一，炫彩夺目。

"Back basket flowers", based on the back basket of the Tujia people, has the same pattern as the bamboo basket. In the life of the Tujia people, they cannot live without carrying a basket. When a Tujia girl gets married, she has a "washing basket" as a dowry; when a daughter gives birth to a child, her parents will give a "children's basket", which is specially used to carry the child. The main pattern is hexagonal, arranged in an orderly manner in a curved structure, the colors are from light to dark, with distinct layers, with white active pictures in the middle, the overall harmony is unified and dazzling.

7、棋盘花

7. Chessboard flowers

“棋盘花”，以花朵纹样为主体，四瓣花瓣构成一朵花朵纹样，并以两种颜色斜向排列构成骨架，辅以“万”字纹交叉斜向排列装饰。土家民间以花朵寓意美好，“万”字寓意吉祥，寓意美好吉祥的氛围。

"Chessboard flowers", with flower pattern as the main body, four petals form a flower pattern, and two colors are arranged diagonally to form a skeleton, supplemented by "Wan" character patterns crossed and diagonally arranged for decoration. In Tujia folk, flowers are used to symbolize beauty, and the "Wan" character means auspiciousness and auspicious atmosphere.

8、灯笼花

8. Lantern flowers

“灯笼花”，主体纹样以梭子形为主，向内依次为刺花图形、灯笼图形，每个主纹样之间以箱子花装饰，纵向排列，空隙处以大小不一的“万”字纹点缀，配色暖艳丰富，绚丽悦目，层次分明。

"Lantern flowers", the main pattern is mainly in the shape of a shuttle, Inward, there are thorn flower shapes, lantern shapes, and each main pattern is decorated with

box flowers, arranged vertically, and the gaps are embellished with "Wan" character patterns of different sizes, and the colors are warm and rich, gorgeous and pleasant, and the layers are clear.

9、铜钱花

9. Copper money flowers

“铜钱花”，取材于民间圆形方眼铜币。主体纹样是铜币几何形联结排列在一起的花形，造型的独特之处是采用了“共用形”的手法，体现出民间艺人的巧妙技艺，纹样中六个图形为一组点缀为红、蓝两色交错排列，与白色黑点背景图形相衬，对比强烈，层次分明。

"Copper money flower", is based on the folk round square eye copper coin. The main pattern is a flower shape in which the geometric shapes of copper coins are arranged together. The uniqueness of the shape is that it adopts the technique of "shared shape", which reflects the ingenious skills of the folk artists. The six figures in the pattern are a group of red and blue colors interlaced, which are matched with the white and black dot background figures, white black background graphics, strong contrast, clear layers.

10、玉章盖

10. Jade seal cover

“玉章盖”，以玉质印章图案为创作源泉。规整的几何纹纵向交错排列，形成规矩的曲形结构，每个主体纹样是连接组合的。此画面只选用两种颜色，深蓝色主纹样和淡雅的背景相映生辉，突显了传统的艺术效果，并以此寓意吉祥安康。

"Jade seal cover", is based on the jade seal pattern as the source of creation. Regular geometric patterns are staggered longitudinally to form a regular curved structure, and each main pattern is connected and combined. Only two colors are used in this picture.

The dark blue main pattern and the elegant background complement each other, highlighting the traditional artistic effect and implying auspiciousness and well-being.

三、几何纹样

III. Geometric Patterns

土家族的几何纹主要以勾花为主，勾花纹样是土家族典型且极具民族特色的

纹样，如几何纹中的四十八勾，四十八勾的勾手，相传是土家人对生活在公共环境的猴手的抽象。猴子机灵好动，深得土家人喜爱，土家人于是编造出上下左右对称的四十八勾几何纹样，勾纹越多，编织的难度越大，反之亦是对编织者水平的考验，在这个纹样里面，猴手台勾纹，猴子和编织者有着前后对应的关系. 反映了一种前因后果的关系。表达了一种智慧的语义内涵。除了四十八勾，土家人加工演变出了“十二勾”纹样，勾手较少，因为属于新式花纹，同样是智慧的象征。在后来，“十二勾”演变成“八勾”、“础”字和“十”字图形，均是这种语义的延续。

The geometric pattern of Tujia is mainly based on hooks, and the hook pattern is a typical pattern of Tujia with great national characteristics, such as the forty-eight hooks in the geometric pattern, and the hook hand of the forty-eight hooks is said to be the abstraction of the Tujia people for the monkey hand living in the public environment. Monkeys are clever and active, and are deeply loved by the Tujia people. Tujia people made up a geometric pattern of forty eight hooks symmetrical up and down, the more hooks, the more difficult it is to weave, and vice versa, it is also a test of the weaver's level, in this pattern, the monkey hand platform hook, monkey and weaver have a corresponding relationship before and after, reflecting a relationship between cause and effect. It expresses the semantic connotation of a kind of wisdom. In addition to the forty eight hooks, the Tujia people have processed and evolved the "twelve hooks" patterns, because they are new patterns, and they are also a symbol of wisdom. Later, "twelve hooks" evolved into "eight hooks", "chu" characters and "shi" characters patterns, all of which are the continuation of this semantics.

1、单八勾①

1. Single eight hooks①

“单八勾”，以粗线和细线勾勒而成，造型简洁，主副纹搭配得当。勾状形态由粗线和细线相互组合，形成了不同的块面。主体纹样由各色线勾边，强调了勾纹的形态。色彩质朴高雅，鲜艳明亮，变化丰富，色彩的组合有斜向排列相同，也有其他变化。

"Single eight hooks", which are outlined with thick and thin lines, are simple in shape and the main and auxiliary patterns are properly matched. The hook-shaped

form is composed of thick and thin lines, forming different block surfaces. The main pattern is outlined by lines of various colors, which emphasizes the shape of the outline. The colors are simple and elegant, bright and changeable. The combination of colors has the same oblique arrangement and other changes.

2、单八勾②

2. Single eight hooks ②

此纹亦是“单八勾”，由于传承人的自身理解不同，编织理念不同，纹样也稍有变化。其做工更加细腻，图案的形态更加考究细致，核心图案交错排列，黄、红相应生辉，整体厚重素雅。

This pattern is also “single eight hooks”. Due to the different understandings of the inheritors and different weaving concepts, the pattern has also changed slightly. Its workmanship is more delicate, the shape of the pattern is more exquisite and meticulous, the core pattern is staggered, the yellow and red are correspondingly brilliant, and the overall is thick and elegant.

3、单八勾③

3. Single eight hooks ③

此纹亦是“单八勾”，由于传承人的自身理解不同，编织理念不同，纹样也稍有变化。此纹以菱形格布局，单八勾图形紧密有致。此画面的配色与土家族人的喜好更加接近，浓厚庄重，辅助图形以菱形点缀。

This pattern is also “single eight hooks”. Due to the different understandings of the inheritors and different weaving concepts, the pattern has also changed slightly. This pattern is laid out in a rhombus grid, and the single-eight hook pattern is closely and consistent. The color scheme of this picture is closer to the preferences of the Tujia people, it is strong and solemn, and the auxiliary graphics are embellished with rhombus.

4、双八勾

4. Double eight hooks

“双八勾”，是土家族人最喜爱的一种勾纹。其形态与单八勾有所区别。勾纹置于六边形中，六边形纵向重复，列间相错，中间缀以细小的副纹样。整幅织

锦富有层次感，颜色五彩斑斓，对比鲜明。

"Double eight hooks", the favorite hook pattern of the Tujia people. Its shape is different from the single eight hooks. The hook pattern is placed in a hexagon, the hexagon is repeated vertically, the columns are staggered, and the middle is interspersed with small auxiliary patterns. The whole brocade is rich in layers, with colorful and contrasting colors.

5、十二勾花

5. Twelve hook flowers

十二勾花，是由八勾花发展而来。在八勾的基础上增加了四勾。主纹样中的勾纹有不规则变化，空当处饰以菱形副纹样，相互呼应，和谐统一。颜色以红绿对比色为主，使其调合得当，协调自然。

The twelve hook flowers are developed from the eight hook flowers. Four ticks have been added to the eight ticks. The hook pattern in the main pattern has irregular changes, and the empty space is decorated with rhombus sub-patterns, which echo each other and are harmonious and unified. The color is dominated by red and green contrasting colors, so that it can be properly blended and coordinated naturally.

6、二十四勾花

6. Twenty four hook flowers

“二十四勾花”，是在八勾花的基础上增加了一层十六勾花，再在两头织以万字纹，构成了完整的六边形纹样。主纹样排列有序，以菱形相隔开来，再点缀万字纹，突出主题，层次丰富。颜色以不同深度的灰色调为主，低调朴素，雅致和谐。两档头为猴子手纹装饰。

"Twenty four hook flowers", is to add a layer of sixteen hook flowers on the basis of the eight hook flowers, and then weave a "Wan" character pattern at both ends, forming a complete hexagonal pattern. The main pattern is arranged in an orderly manner, separated by rhombus, and then embellished with "Wan" character patterns, highlighting the theme with rich layers. The color is dominated by gray tones of different depths, low-key and simple, elegant and harmonious. The two heads are decorated with monkey hand patterns.

7、四十八勾花纹①

7. Forty eight hook flowers①

“四十八勾花”，是土家族最具有代表性的古老的抽象纹样，呈多层扩散状，由此引申变化出系列勾纹，中心部位由近似菱形及八个勾组成，以此对称地向外缘逐渐推移递进，勾勾相连，层层色变，从而形成一种强大的向外张力，十分壮观。关于四十八勾的来源，一直众说纷纭，有植物说、蜘蛛说、蛙纹说等。四十八勾有驱秽避邪、消灾纳吉、祈子求昌、兴旺种族的含义。

"Forty eight hook flowers", the most representative ancient abstract pattern of Tujia. It is multi-layered and diffused, and a series of hook patterns are derived from this. The central part is composed of an approximate rhombus shape and eight hooks. The outer edge gradually progresses, the hooks are connected, and the colors change layer by layer, thus forming a strong outward tension, which is very spectacular. There have been various theories about the origin of the forty eight hooks, such as plants, spiders, and frog patterns. Forty eight hooks have the signification of exorcising evil, eliminating disasters, praying for prosperity, and prospering the race.

8、四十八勾花②

8. Forty eight hook flowers ②

“四十八勾花”，由于传承人的自身理解不同，编织理念不同，纹样也稍有变化。颜色上更加厚重古朴，黄与紫灰和谐相应，核心图案的布局更加紧密有致，整体端庄雅致，稳重素朴。“Forty eight hook flowers”，due to the different understandings of the inheritors and different weaving concepts, the pattern has also changed slightly. The color is thicker and simpler, the yellow and purple gray is in harmony, the layout of the core pattern is more compact and elegant, the overall is dignified and elegant, stable and simple.

四、文字雏形纹

IV. Characters Prototype Patterns

土家族人还习惯具有指向性寓意的文字作为主体纹样图案运用在土家族服饰以及土家织锦中。文字雏形方面，例如，以土家人叫“洒注格”的“𡗗”纹为例，在土家语中，这种纹样有“万福吉祥”的意思。相传早期是在佛教中得以引

用，武则天时期才被定音为“Wan”。这种文字具有吉祥的语义内涵，佛教本身印是祈福求平安的最佳寄托。这种纹样的出现，是土家浓郁生活文化的积淀。表达了土家人积极乐观的生活情操。除此之外还有寿字格、文字花、福、禄、寿、喜、长命富贵、一品当朝等文字，表达吉祥、美好等寓意。

Tujia people are also accustomed to using text with directional meaning as the main pattern in Tujia costumes and Tujia brocade. In terms of the prototype of the characters, for example, take the "swastika" pattern called "Sazhuge" by the Tujia people as an example. In the Tujia language, this pattern has the meaning of "Blessings and good fortune". According to legend, it was quoted in Buddhism in the early days, and it was only pronounced as "Wan" during the Wu Zetian period. This type of characters has auspicious semantic connotations, and the Buddhist seal itself is the best sustenance for praying for blessings and peace. The appearance of this pattern is the accumulation of the rich Tujia culture. It expresses the positive and optimistic sentiments of the Tujia people. In addition, there are characters such as longevity, character flower, blessing, fortune, longevity, joy, longevity and wealth, and a first-rank court official, that expresses auspiciousness and beauty.

1、寿字格

1. Longevity character grid

“寿字格”，是“寿”字的几何变形纹样，它是一个古老而又神秘多变的异形单字，代表福寿寓意。主体纹样以线为主，纵向斜向排列，以黄色变线分割，更加突出主体“寿”字，四种配色交错分布，沉着和谐，突显了整个锦面的富贵之气。"Longevity character grid" is the geometric deformation pattern of the word "longevity", which is an ancient, mysterious and changeable alien word, representing the meaning of happiness and longevity. The main pattern is dominated by lines, arranged vertically and obliquely, and are divided by yellow changing lines, highlighting the character "longevity" of the main body. The four colors are staggered and distributed, calm and harmonious, highlighting wealth and rank of the entire brocade.

2、文字花

2. Character flowers

文字花即“文云”，有“万”“中”“早”“昔”“王”“革”“苗”“井”等异形文字，因工艺及构图的面积限制形成了不同的形态。构成画配色活跃多变，文字穿插得当，整体优雅稳重，表现了大富大贵之意。

The character flower is "Wen Yun", which has special-shaped characters such as "Wan", "Zhong", "Zao", "Xi", "Wang", "Ge", "Miao" and "Jing". Due to the area limitation of the process and composition, different forms are formed. The color scheme of the composition painting is active and changeable, the characters are interspersed properly, and the whole is elegant and stable, expressing the meaning of great wealth and honor.

3、“喜”字纹

3. "Xi" patterns

“喜”字，表现婚嫁喜庆的场面。“喜”字置于中心位置，配色为红，并以四只蝴蝶纹样填在喜字四周，寓意成双成对。外围方框包围，小花装饰，颜色丰富多样，构图规整，醇厚朴实。两头形似灯笼的纹样更增添了整个锦面的喜庆氛围。

The word "Xi" represents the festive scene of marriage. The word "Xi" is placed in the center, the color scheme is red, and four butterfly patterns are filled around the word "Xi", which means pairing. The outer frame is surrounded by small flowers, the colors are rich and varied, and the composition is regular, honest and simple. The lantern-like patterns on both ends add to the festive atmosphere of the whole brocade.

4、福禄寿喜

4. Good fortune and longevity

“福禄寿喜”，以汉字为主体纹样，突显了民族之间文化艺术的交流与互通。“福”字、“禄”字、“寿”字、“喜”字，交错横向纵向排列，以吉祥的万字纹做点缀，整幅锦面配色厚重儒雅，寓意吉祥安康、福财两进。

"Good fortune and longevity", with Chinese characters as the main pattern, highlights the exchange and interflow of culture and art between ethnic groups. The characters "Fu", "Lu", "Shou" and "Xi" are staggered horizontally and vertically arranged, decorated with auspicious swastika patterns. The color of the whole brocade is thick and elegant, which means auspicious health and good fortune.

5、长命富贵

5. Long life and wealth

“长命富贵”，表现土家族人对福气富贵以及长寿的不断追求与期盼，是土家族人心理愿望的写照。主体纹样以“长命富贵”四字置于方形图形中构图，旁边以形似灯笼的纹样装饰，突显了喜庆的氛围。配色浓郁典雅，醇厚朴素。

"Long life and wealth" expresses the continuous pursuit and expectation of the Tujia people for luck, wealth and longevity, and is a portrayal of the psychological wishes of the Tujia people. The main pattern is composed of the four characters "long life and wealth" in a square shape, and the side is decorated with patterns similar to lanterns, highlighting the festive atmosphere. The color scheme is rich and elegant, honest and simple.

6、一品当朝

6. A first-rank court official

“一品当朝”描绘了对生活美满的祈求，“一品当朝”、“松柏同年”、“长生不老”、“寿比南山”、“福如东海”、“金玉满堂”、“富贵双全”的汉字纹样直接出现，并以碎花、花灯点缀，配色厚重，层次分明，喜气洋洋，寓意升官发财、福禄永驻。

"A first-rank court official" depicts the prayer for a happy life. The patterns of Chinese characters appear directly such as "a first-rank court official", "Same year of pine and cypress", "Immortal Life", "live as long as the southern", "Fortune like the east sea", "Golden and jade full house", "Rich and precious", and are embellished with broken flowers and lanterns. The color scheme is thick, the layers are clear, and the mood is cheerful, which means that the promotion of officials and fortune and the eternal residence of happiness.

五、民俗类纹样

V. Folk Patterns

土家族地区人民在长期的生产生活实践和社会生活中逐渐形成的代代相传个民间风俗习惯，并以美好的寓意丰富了土家族居民的生产生活。如：二龙抢宝、凤穿牡丹、老鼠嫁女、鲤鱼跳龙门、龙凤呈祥、狮子绣球、喜鹊闹梅等。

The folk customs and habits of the people in the Tujia area have been gradually

passed down from generation to generation in the long-term production and life practice and social life, and enriched the production and life of the Tujia residents with beautiful meanings. Such as: two dragons robbing treasures, phoenix wearing peony, mouse marrying a daughter, carp jumping over the dragon gate, dragon and phoenix showing auspiciousness, lion hydrangea, magpie making plum and so on.

1、二龙抢宝

1. Two dragons robbing treasures

“二龙抢宝”，取材于象征高贵的龙，主体纹样为双龙腾云相对，龙的造型细腻，表情庄严肃静，彰显了龙的崇高形象，中间绘一珠宝，预示吉祥如意、锦上添花。深蓝底色配以颜色绚丽的龙，层次分明，整体淳朴淡雅，庄重威严。

"Two dragons robbing treasures", taken from the symbol of noble dragons, the main pattern for the two dragons prancing clouds opposite each other, the delicate shape of the dragon, solemn and solemn expression, highlighting the sublime image of dragons, painted in the middle of a jewelry, foreshadowing the auspiciousness, icing on the cake. The dark blue background is matched with the colorful dragons, with distinct layers; the overall is simple and elegant, solemn and majestic.

2、凤穿牡丹

2. Phoenix wearing peony

“凤穿牡丹”，源于近代民俗吉祥纹，土家民间艺人根据自己的理解做了变形和重新组合。凤凰位于此锦中心位置，两侧以带枝牡丹装饰。凤凰的几何化造型简洁灵动，生动地呈现了凤凰翩翩起舞的动态，周围牡丹相绕，形似凤凰穿越牡丹花丛中的一瞬。黑色铺底，纹样选用艳丽的红、黄、粉等织成，整体色彩浓重丰富。

"Phoenix wearing peony", originated from the auspicious pattern of modern folk customs, and Tujia folk artists made deformation and recombination according to their own understanding. The phoenix is at the center of this brocade, and the two sides are decorated with branched peonies. The geometric shape of the phoenix is simple and agile, vividly presenting the dynamic of the phoenix flying, surrounded by peonies, like the moment when the phoenix passes through the peony flowers. The bottom is black, and the patterns are woven in bright red, yellow, and

pink, and the overall color is rich and strong.

3、老鼠嫁女

3. Mouse marrying a daughter

“老鼠嫁女”，取材于广泛流传于民间的故事。以拟人化的侧影表现老鼠的形象，生动活泼，抬轿、运礼、打鼓、举灯、奏乐等都表现得淋漓尽致，横列式的行进方向左右交替，突显了队伍的庞大，盛大的场面凸显了喜庆的动感。中间还有猫儿当道，取其正面形象，使故事表现得更加诙谐幽默。

"Mouse marrying a daughter" is based on a story that has been widely circulated among the people. The anthropomorphic silhouette is used to express the image of the mouse, which is lively and vivid. Lifting the car, transporting the ceremony, playing the drum, raising the lamp, playing music, etc. are all vividly expressed, and the horizontal column of the direction of travel alternates left and right, highlighting the huge size of the team, and the grand scene highlights the festive dynamics. There is also a cat in the middle, taking its positive image to make the story more humorous.

4、鲤鱼跳龙门

4. Carp jumping over the dragon gate

“鲤鱼跳龙门”，寓意望子成龙、门第升腾，是土家族人最喜欢的传统纹样之一。两组主体纹样纵向排列，中间配以花束点缀。主纹样左侧为弯曲的龙形，龙身以小花点缀表现龙鳞，中间是龙门的形态，右侧为扭动的鱼形。主体纹样底部的白线表示水波，生动和谐。

"Carp jumping over the dragon gate", which means that children will have a bright future, is one of the favorite traditional patterns of the Tujia people. The two main patterns are arranged vertically, with bouquets in the middle. The left side of the main pattern is a curved dragon shape, the dragon body is decorated with small flowers to represent the dragon scales, the middle is the shape of a dragon gate, and the right side is a twisting fish shape. The white lines at the bottom of the main pattern represent water waves, which are vivid and harmonious.

5、龙凤呈祥

5. Dragon and phoenix showing auspiciousness

“龙凤呈祥”，取材于龙与凤，龙凤形象象征永恒的生命力，也寓意着美好的爱情。龙在空中腾云，凤在牡丹花丛中穿越，凤头有吉祥的坠饰相配，表现灵动。褚红色做底，配以黄、粉红、白等色，绚丽夺目，寓意家庭和谐，爱情美满。"Dragon and phoenix showing auspiciousness", which is based on dragon and phoenix. The image of dragon and phoenix symbolizes eternal vitality, and also implies beautiful love. The dragon is flying in the sky, the phoenix is passing through the peony bushes, and the crested head is matched with auspicious pendants, showing agility. Brown red, taken as the base, equipped with yellow, pink, white and other colors, is dazzling, implying family harmony and happy love.

6、鹭鸶踩莲

6. Heron stepping on lotus

“鹭鸶踩莲”，取材于民间爱情故事，古代有“鹭鸶相逐成胎”之说。主体纹样为两只鹭鸶相对，顾盼生情，表现对爱情的向往。构图饱满，配色浓郁优雅。鹭鸶踩莲与民间鱼戏莲、鱼串莲含义相近，都寓意爱情的美满。“Heron stepping on lotus" is based on a folk love story. In ancient times, there was a saying that "the heron and the duck became a fetus one by one". The main pattern is two egrets facing each other, looking forward to love, expressing yearning for love. The composition is full and the color is rich and elegant. Heron stepping on lotus has similar meanings to folk fish playing lotus and fish string lotus, both implying the happiness of love.

7、狮子绣球

7. Lion hydrangea

“狮子绣球”，主体纹样狮子与绣球描绘生动，细节勾勒淋漓尽致，整幅锦面表现了热闹的民俗活动，渲染了欢乐、喜庆的氛围。锦面颜色浓淡相宜、富有变化，四边以藤藤花纹装饰，更加突显了主体纹样的视觉效果，层次分明。

"Lion hydrangea", the main pattern of lion and hydrangea is vividly depicted, and the details are vividly outlined. The whole piece of brocade shows lively folk activities and renders a joyful and festive atmosphere. The color of the brocade is suitable and varied, and the four sides are decorated with rattan patterns, which further highlight the visual effect of the main pattern, with distinct layers.

8、喜鹊闹梅

8. Magpie making plum blossoms

“喜鹊闹梅”，以八只喜鹊围绕梅花作为主体纹样，喜鹊造型描绘细腻得当，梅花造型生动，两者配合相映生辉，寓意喜事降临、大富大贵整幅锦面颜色浓厚，彰显了喜庆的氛围。

“Magpie making plum blossoms”, with eight magpies surrounding plum blossoms as the main pattern, the magpies are depicted delicately and the plum blossoms are vivid, and the two complement each other, implying the arrival of happy events and great wealth and honor. The color of the whole brocade is thick and highlights the festive atmosphere.

随着时代的发展，土家族服饰也在发生着变化。一些传统的服饰图案纹样已经不适合现在的装饰，所以，图案纹样也发生了一些变化。土家族服饰图案纹样已经没有以前那么复杂和古韵十足，随着时代的变化，融入了一些如今时代的审美。人们把西兰卡普的几何图案与现代服饰结合起来，在衣袖裤脚处用，西兰卡普的几何图案稍加点缀，显得既时髦又具有独特的民族风味，而且更能与时代结合，紧跟潮流，符合现代人们的审美。如今的图案纹样做了简化，虽还保留着一些吉祥图案，但已经很少再大面积地用到传统服饰上。土家族服饰本就质朴简单，如今更是愈发的简单大方。

With the development of the times, Tujia costumes are also changing. Some traditional costume patterns are no longer suitable for current decoration, so the patterns have also undergone some changes. The drawings and patterns of Tujia costumes are not as complex and full of ancient charm as before. With the changes of the times, some aesthetics of today's times have been integrated. People combine the geometric pattern of Xilankapu with modern costume and use it on the sleeves and trouser legs. The geometrical pattern of Xilankapu is slightly embellished, which is fashionable and has a unique national flavor, and can be more integrated with the times, keep up with the trend, and meet the aesthetics of modern people. Today's patterns have been simplified, and although some auspicious patterns are still retained, they are rarely used in traditional costumes on a large scale. Tujia costumes are rustic and simple, but now they are simpler and more generous.

土家族人民用自己许多优秀精美的图案纹样，给人们带来以美的享受，给中国民族文化增添了浓墨重彩的智慧创作的一笔，是文化和艺术的瑰宝。

The Tujia people use their many excellent and exquisite patterns to bring people the enjoyment of beauty and add a touch of wisdom to the Chinese national culture. It is a treasure of culture and art.

第五章 土家族服饰图案的设计应用

Chapter Five Design and Application of Tujia Costume Patterns

一、土家族传统服饰图案的运用表现

I. The Application of Traditional Tujia Costume Patterns

土家族人民自古就将生活中的动物、植物、人物等图案运用到了服饰上，如“蝴蝶戏花”、“喜鹊闹梅”、“荷花”、“石榴花”、“八仙过海”、“百花朝凤”等。这些图案构图朴实大方，造型生动优美，不拘泥于临摹自然，多采用变形夸张的手法，使各种图案都富于想象和诗意，具有浓郁的生活气息和古朴的民族特色。如土家族女子盛装服饰中“百花朝凤”图案、花纹细腻灵巧，讲究对称，构图饱满，给人一种清晰质朴，洗练庄重的感觉。

Tujia people have applied the motifs of animals, plants and figures in their lives to their costumes since a long time ago, such as "butterflies playing with flowers", "magpies playing with plums", "lotus flowers", "pomegranate flowers", "eight immortals crossing the sea" and "hundred flowers facing phoenix". These patterns are simple and generous in composition, vivid and beautiful in shape, and are not bound to copy nature, but mostly use the technique of deformation and exaggeration, making various patterns rich in imagination and poetry, with a strong atmosphere of life and simple national characteristics. For example, the pattern of Tujia women in costumes "Hundred Flowers Facing Phoenix" is delicate and dexterous, with symmetry and full composition, giving people a clear and simple, refined and solemn feeling.

土家族传统服饰图案中，常用的表现手法有：连续性菱形表现、连续式交叉表现、几何形的运用等。如“大刺花”、“狗牙齿”、“单边勾”、“梳齿状”等都是连续性菱形的表现，多用“乐”字或二方连续、四方连续，有吉祥如意、连绵不断的意思。连续式交叉主要是在交叉的菱形格局中，填充主体纹样，灵活运

用主体纹样色彩的变化，增强动律感受，使呆板的单一连续纹样丰富起来，给人以清新悦目的享受。早在秦汉时代，土家族民族服饰已有了浓郁的民族特征。南宋时期，由于织锦业的发展，出现了五彩斑斓的织锦，土家族服饰逐渐出现了多种装饰纹样，其中二方连续纹样是运用最多、最广的装饰。二方连续纹样有一种程式化的美感，使人看着爽心悦目。下面以二方连续纹样在土家族服饰中的运用为例：

In Tujia traditional costume pattern, commonly used expression techniques include: the use of continuous rhombus expression, continuous cross expression, and geometric shapes. For example, "big prickly flower", "dog teeth", "single-sided hook", "comb tooth", etc. are all continuous rhombus expressions, mostly using swastika or two-sided continuous, four-sided continuous, with the meaning of auspiciousness and continuity. Continuous cross is mainly in the crossed rhombus pattern, filling the main pattern, flexible use of the main pattern color changes, and enhancing the dynamic feeling; so that the dull single continuous pattern is rich, giving people a fresh and pleasant enjoyment. As early as the Qin and Han dynasties, the Tujia national costumes had strong national characteristics. During the Southern Song Dynasty, due to the development of the brocade industry, colorful brocades appeared, and a variety of decorative patterns gradually appeared in Tujia costumes, among which the two-sided continuous pattern was the most widely used decoration. The two-sided continuous pattern has a stylized beauty, which makes people refresh to the heart and please to the eye. The following is an example of the application of two-sided continuous patterns in Tujia costumes:

（一）二方连续纹样在服饰中的装饰部位

(I) The decorative parts of the two-sided continuous pattern in the costume

在土家族服饰中，男子穿琵琶襟、上衣缠青丝头帕，妇女穿左襟大褂，滚几道花边，下面均穿镶边筒裤，或者八幅罗裙，其中二方连续的装饰占了很大比重，起着举足轻重的作用。正是有了二方连续纹样的装饰，才让土家族服饰更加具有民族性，装饰性，突出了土家族服饰的典型特征。从整体上来说，土家族服饰中的围裙，采取的整块图案是由二方连续纹样构成，形成了一种重复的美感；

其次从局部上来说，如在衣服的领、袖口、肩、门襟、下摆、裤腿等部位都是二方连续纹样容易出现的地方。特别是舞台服饰中，这些部位的装饰更加凸显了舞台效果。土家族男子服饰中前襟处的二方连续纹样，更加体现了男性的大气，刚直不阿，土家族女性服装中领口袖口以及下摆的二方连续纹样装饰，更加体现了女性的善良，婀娜多姿。

In Tujia costumes, men wear a biwa collar with a blue silk headkerchief wrapped around their tops; women wear a coat with a left placket, rolled with a few laces, and bottom trousers with borders, or eight panels of skirts, of which the two-sided continuous decoration on both sides accounts for a lot proportion, plays a pivotal role. It is the decoration of the two-sided continuous consecutive patterns that makes Tujia costumes more ethnic and decorative, highlighting the typical characteristics of Tujia costumes. On the whole, the apron in Tujia costumes is composed of two-sided continuous patterns, forming a repetitive beauty. Secondly, from a local point of view, the two-sided continuous patterns are easy to appear in the collar, cuffs, shoulders, placket, hem, pant legs and other parts of the clothes. Especially in stage costumes, the decoration of these parts further highlights the stage effect. The two-sided continuous pattern on the front of the Tujia men's costume further reflects the masculine, upright and outspoken stalwart characteristics. The two-sided continuous pattern decoration on the neckline, cuffs and hem of the Tujia women's costume further reflects the kindness and gracefulness of women.

（二）土家族服饰中二方连续纹样的装饰方法

(II) The decorative methods of the two-sided continuous patterns in Tujia costumes

首先，在规格上，二方连续纹样在土家族服饰的装饰中有一定的规格。如二方连续纹样的宽窄，大小。在土家族服饰中，男装上衣多为对胸衣，胸前安布扣，沿布扣镶花边（即二方连续纹样）约 3 至 4 厘米宽。裤子是白布裤腰，裤腿处镶边，多为 10 至 16 厘米宽。女装左襟镶 10 至 15 厘米宽边，衣大袖宽，袖口镶 16.5 厘米宽边，裤腿处的镶边为 15 至 16 厘米宽，有时为多个二方连续纹样的排列，形成组合花纹。

First of all, in terms of specifications, the two-sided continuous pattern has

certain specifications in the decoration of Tujia costumes. Such as the width and size of the two-sided continuous patterns. In Tujia costumes, men's tops are mostly paired corsage, with a cloth button on the chest, and lace along the cloth button (that is, two-sided continuous patterns) about 3 to 4 cm wide. The trousers are white cloth waistbands with borders at the trouser legs, mostly 10 to 16 cm wide. Women's clothing has a 10 to 15 cm wide hem on the left front, wide sleeves, and 16.5 cm wide hem on the cuffs. The hem on the trouser legs is 15 to 16 cm wide, sometimes with multiple two-sided continuous patterns on both sides, forming a combined pattern.

其次，在组织形式上。二方连续纹样在土家族服饰中的组织形式多样。如女装左襟处的二方连续纹样为横式和斜式的结合。男装对襟衫上胸前的花纹装饰为纵式。袖口、裤腿处均为边缘连环式。

Second, in the form of organization. The two-sided continuous pattern is organized in various forms in the Tujia costume. For example, the two-sided continuous pattern on the left front of women's clothing is a combination of horizontal and oblique patterns. Men's cardigan has a longitudinal pattern on the chest. The cuffs and trouser legs are edged in a chain.

再次，在变化上。二方连续纹样在土家族民族服饰中遵循了二方连续纹样的基本形式，但从单位纹样的个数和外观形态上推陈出新。单位纹样由一个到几个的变化，多为二到三个。如以花卉为单独纹样设计，就会有花的不同姿态，正面姿态，侧面姿态，以及绿叶同时，在外观形态上也存在变化，如女装上衣袖与裤腿图案采用挑花法，也就是在布上用针刺上连贯的“小十字”，使之连成线条或方块，再组合成花卉草虫图案。

Again, on change. The two-sided continuous pattern follows the basic form of the two-sided continuous pattern in the Tujia national costumes, but it is innovative in the number and appearance of the unit pattern. Unit patterns vary from one to several, mostly two to three. If the flower is used as a separate pattern design, there will be different postures of the flower, front posture, side posture, and green leaves. At the same time, there are also changes in the appearance. For example, the pattern of the sleeves and trouser legs of women's clothes adopts the cross-stitching method, that is, to use a needle to pierce a coherent "small cross" on the cloth, so that it is connected

into lines or squares, and then combined into a floral grass insect pattern.

最后，是二方连续纹样的重复、条理、节奏、韵律感在土家族服饰中的体现。重复是同一图案形象的重复出现。条理能把复杂纷纭的自然形组织成有条理的装饰性图案形象，甚至可以达到“程式化”高度，重复与条理使图案显示出整齐的美。在土家族服饰上，让人感觉整齐、干净利落。节奏是借用音乐的术语，图案的节奏是视线在时间上所作的有次序的运动。韵律是使用诗词的术语，图案的韵律是指在节奏中所表现的像诗歌一样的抑扬顿挫的优美情调。而这些方方面面在土家族服饰中二方连续纹样上得到了充分体现，让服装的形式美感更强。

Finally, it is the repetition, organization, rhythm and rhythmical image of the two-sided continuous pattern in the embodiment of the Tujia costumes. Repetition is the repeated appearance of the same pattern image. Order can organize complex and varied natural shapes into orderly decorative pattern images, and even reach the height of "stylization", repetition and order make patterns show neat beauty. In Tujia costumes, it makes people feel neat and clean. Rhythm is a term borrowed from music, and the rhythm of a pattern is the orderly movement of the sight in time. Rhythm is a term used in poetry, and the rhythm of a pattern refers to the rhythm-like cadence of a poem. These aspects are fully reflected in the two-sided continuous patterns in the Tujia costumes, making the costume more aesthetic.

（三）二方连续纹样的色彩在土家族服饰中的体现

(III) The color of the two-sided continuous pattern is reflected in the Tujia costume

土家族服饰中二方连续纹样的色彩以衣服的色彩为依据，有统一、相近、对比三种形式。衣服多以青色为主，那么衣服上的漂亮花边就成了人们追逐的目标，首先花边在色彩上与衣服底色要统一，然后花边与衣服底色形成了对比色，如在蓝色衣服上镶黄色花边。一般来说，强烈的对比色在舞台服装中出现的比较多。正是因为花边的色彩多样化让土家族服饰更加精美绝伦，绚丽生姿。

The color of the two-sided continuous patterns in Tujia costumes is based on the color of the costumes, and there are three forms of unity, similarity and contrast. The clothes are mostly blue, so the beautiful lace on the clothes has become the target of people's pursuit. First, the color of the lace should be unified with the background

color of the clothes, and then the lace and the background color of the clothes form a contrasting color, such as yellow lace on blue clothes. Generally speaking, strong contrasting colors appear more in stage costumes. It is because the color diversity of lace makes the Tujia costumes more exquisite and gorgeous.

二、在现代服装设计中的应用

II. Application in Modern Costume Design

(一) 图案样式的应用

(I) Application of pattern styles

土家族服饰图案样式可以说是土家族服饰的最亮点,也是最吸引视线和令人心动的。土家人从很早以前就把生活中的动物、植物、人物等图案运用到了服饰上,图案多采用变形夸张的手法。在土家族织锦、挑花和牵花中图案都“刚”、“直”的线条来表现,这也是土家图案的特点。在对土家族服饰图案样式的运用中,可以采用两种方式:一是土家族服饰图案的原样运用;二是将服饰图案打散重构。例如,直接把土家的绣花图案用在礼服的上半部分,并配以相应的土家风格花边,这样既能够保持土家图案的原汁原味,又能够体现现代女性柔中带刚的自信美。还可以在花边图案的设计上用了打散重构,土家织锦多用直线、几何形等,先用打散的方式从整个面料中选择其中的一个小图案,再融入现代的设计理念,把它通过大小变化、位置变化、色彩变化等进行再设计。这样虽然图案的形式组织有了一定的变化,但图案的风格依然有着土家族的味道,这种方式比直接运用要灵活一些,设计也会更生动,实现了民族性和时尚型的统一。

Tujia costume pattern styles can be said to be the brightest point of Tujia costumes, as well as the most eye-catching and exciting. The Tujia people have applied the patterns of animals, plants and figures in their lives to their costumes from a long time ago, and the patterns are mostly deformed and exaggerated. In Tujia brocades, cross-stitched flowers and morning flowers, the patterns are all represented by "rigid" and "straight" lines, which are also the characteristics of Tujia patterns. In the application of Tujia costume patterns, two methods can be adopted: First, the original use of Tujia costume patterns; the second is to break up and reconstruct the costume patterns. For example, the Tujia embroidery pattern is directly used on the upper part of the dress and matched with the corresponding Tujia style lace, which

can not only maintain the original flavor of the Tujia pattern, but also reflect the self-confidence and beauty of modern women with softness and rigidity. It is also possible to use break-up and reconstruction in the design of lace patterns. Tujia brocade mostly uses straight lines, geometric shapes, etc. First, a small pattern is selected from the entire fabric by breaking up, and then modern design concepts are integrated into it, and then redesign them by size change, position change, color change, etc. In this way, although the form of the pattern has changed to a certain extent, the style of the pattern still has the taste of Tujia. This method is more flexible than the direct application, and the design will be more vivid, realizing the unity of nationality and fashion.

（二）图案色彩的应用

(II) Application of pattern colors

土家族服饰在色彩上有着自身独特的风格，用色主要有蓝、黑、红、白，配以绿、黄等色。红色是土家族人们喜欢的颜色，在一件衣服或裙子就可见好几种不同的红色，如果是在绣花或者花边的运用上，那红色更是丰富多彩，变化微妙。同一图案的花边可以用多种套色配色，既统一又富有变化。将民族服饰色彩应用到现代服装设计中，主要有直接套用法和间接套用法两种。直接套用法就是在熟悉了民族服饰色彩的基础上，直接套用其原始的色彩在现代服装配色中；间接套用法不仅要求对民族服饰色彩熟悉，还要吸取其文化精髓，在原始的色彩特征中去探索出适合现代时尚美的新形式色彩。以包含了众多土家族服饰元素的巴渝盛装为例，它在色彩的选择上更多地使用了间接套用法，以蓝(普蓝、青蓝)、红(中国红)、白(象牙白、乳白)为主色，另搭配有宝石绿和孔雀蓝，一共 5 种颜色。象牙白、青蓝、普蓝为土家族布衣的广泛用色；红即朱砂红，也属中国传统文化主流色彩；白色象征纯洁和真诚，在高纯度和高明度的彩色中起到了很好的调和作用，体现出了民族性、实用性与时尚性的结合。

Tujia costumes have their own unique style in terms of color, mainly blue, black, red, white, and equipped with green, yellow and other colors. Red is the favorite color of the Tujia people. There are several different reds in a dress or skirt. If it is used in embroidery or lace, the red is more colorful and subtle. The same pattern of lace can be used in a variety of color matching, which is both unified and varied. The

application of national costume colors to modern costume design mainly includes direct application and indirect application. The direct application method is to directly apply the original colors in the color matching of modern clothing on the basis of being familiar with the colors of national costumes; the indirect application method not only requires familiarity with the colors of ethnic costumes, but also absorbs the essence of its culture, and explores new forms of color suitable for modern fashion beauty. Taking the Bayu costume, which contains many Tujia costume elements as an example, it uses more indirect methods in the selection of colors, with blue (plain blue, cyanine), red (Chinese red), white (ivory white, milky white) as the main color, with sapphire green and peacock blue, there are a total of 5 colors. Ivory white, cyanine and plain blue are widely used colors for Tujia commoners; red is cinnabar red, which is also the mainstream color of traditional Chinese culture; white symbolizes purity and sincerity. It plays a good role in the harmony of high purity and high brightness of the color, reflecting the combination of nationality, practicality and fashion.