From Nomadic to Farming Memory- Qiang Ethnic Minority Dress Pattern of Migration Pick in Embroidery

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Abstract. The Qiang Ethnic Minority history of movement is branded on the Qiang Ethnic Minority people a deep cultural imprint. Qiang Ethnic Minority costumes pick embroidery as the signs and symbols of the unique national culture and, through it can look to the national aesthetic consciousness and cultural history. The Qiang Ethnic Minority people in accordance with its unique way of thinking and aesthetic concept observed trade-offs, refined processing, create many with national characteristics and various forms of pick embroidery patterns, which is full of the distant ancestors recall; of national growth, development, migration of hardship and process to redraw the reproduction; for now farming set Jyu stable life of contentment and happiness of admiration.

Introduction

The Qiang Ethnic Minority nationality is one of the most ancient nationalities in China, can be traced back to four thousand years ago, the ancient Qiang Ethnic Minority ethnic group. About in Qin and Han Dynasties, the ancient Qiang Ethnic Minority people a from Gansu, Qinghai has migrated to the upper reaches of the Minjiang River and its tributaries (Zagunao River, the river Blackwater) alpine valley, reproduce, gradually formed today's Qiang Ethnic Minority. For such an ancient Zhuopu and no text of the nation, in the long historical river of years but still intact retains its own unique national character, thanks in the difficult migration and cultural adaptation process of accumulation and create with distinctive national characteristics and cultural arts played an indelible role. Their clothes pick embroidery patterns in full with a lot of information about history and culture. Therefore, the Qiang Ethnic Minority people known as the "the history to wear on the body" of the nation. Pick embroidery as the external manifestations of the culture of the Qiang Ethnic Minority ethnic form, it with the times, living environment, way of life and customs change constantly develops and changes, constantly in the interpretation of the national growth, development, migration times are hard and change course. In pick embroidery process generation of rich design patterns, with some generation which is inherited basically fixed form, stylized performance of specific content, such as: stria sheep, fire lines, tree pattern, fangruo Qiang Ethnic Minority birthmark, appear most frequently, could be said to constitute the Qiang Ethnic Minority pick embroidery patterns of the main character, is also a difference in other ethnic groups of symbolic signs. The author believes that these patterns of the source and the migration history has a certain relationship.
**Sheep Pattern- The Memory of Distant Ancestors**

Qiang Ethnic Minority dress picked embroidered the most prominent is on behalf of the Qiang Ethnic Minority people miss the distant memory of living space about the sheep the patterns, through continuous inheritance and refining, exquisite, was applied pick in the Qiang Ethnic Minority embroidery aspects. Among them, the "sheep lines" are often used in the Qiang Ethnic Minority people leather vest decoration, no confusion, subjects."Claw pattern" can be seen everywhere in pick embroidery, handed down for thousands of years, extremely attractive."Four sheep Guardian" pattern, a sheephead line stands tall. The ram's horn is a focus on characterization of the site, convolute twisting of the two horns and a pair of gentle eyes, showing the sheep of the nobility and kind, vivid, concise summary. Stria sheep with mountain rural Mrs magpie flowers generated claw pattern, petals curved horns, huge flowers, a five petal shape, a few flowers composed of a beam, often appear in the women's apron, a headband, and a ribbon. it is particularly worth mentioning is the children of the claw Huamao "', patterns with lace or embroidery, colour is gorgeous, exquisite, mapping out the children's naive nature, also showed the parents of their children infinite love and care, affection of the supremacy of a typical manifestation of [1]. Sheep pattern reflects the memory of Qiang Ethnic Minority moved before and at the beginning of the nomadic life, reflects reverence sheep Qiang Ethnic Minority cultural connotation. Qiang Ethnic Minority ancestors is the ancient Xi Rong shepherd, claiming to be "Erma" or "Er baa", similar to the bleating of sheep, the nomadic, nomadic for the industry. According to research, the ancient Qiang Ethnic Minority people successfully domesticated sheep bred ancient plate, the ancient Qiang Ethnic Minorityyang [2].The meek sheep, easy feeding, fresh meat, fur is warm Jiapin, Qiang Ethnic Minority ancestors from sheep get many struggle with nature of power. Therefore Qiang Ethnic Minority in sheep, and gradually sheep into the concept of human specific blood and relatives, sheep were sacred to become the signs and symbols of the Qiang Ethnic Minority people of the clan, and then evolved into unique sheep totem worship. From the "Qiang Ethnic Minority" font can ascertain the close relationship between the sheep and totem worship. The earliest record found in Shang oracle bone inscriptions, which contains the connotation of "sheep" of the original worship.The early inscriptions words like head decorated with horns. Sun Yirang < series Oracle word >"Qiang Ethnic Minority" note: "like this people as sheep head shape, the flag cover of Qiang Ethnic Minority people also [3]. Han scholar research, Qiang Ethnic Minority is actually a combination of the word "sheep" and "people". Folk epic "Qiang Ethnic Minority Ge wars" mentioned that Ababai constitutive Lvzhong migration, because of the campaign in a row, exhausted and asleep the, gods Muni Wei Xi taught classics one not careful fell to the ground, is a white goats eat, eat the scriptures of the sheep tell to Ababai structure: "make me a sheepskin drum, three knocks, classics will be out."Qiang Ethnic Minority to "lead the sheep" [4] signs of religious culture, knocking sheepskin drum, to sheep, cattle as the worship of the holy things, adult rites essentials award wool rope and died by the maternal uncles pull tie the dead, to show respect and expect get its shelter and protect.In daily life, wear sheepskin, wool spinning, the production of clothing to pick embroidery pattern embodies the sheep culture. To sheep for the prototype Qiang Ethnic Minority pick embroidery patterns, recorded Qiang Ethnic Minority of the distant ancestors faintly discernible memories, also includes the Qiang Ethnic Minority people of ancient ancestors and once home sincere and deep worship and miss.
Fire Pattern- The Memory of The Hard Process

Pick clothing Qiang Ethnic Minority embroidery in fire patterns of great artistic value and national characteristics. Its form of expression is rich and colorful, which derived from the beautiful streak of flint, Sun Wen, a swastika pattern, flower brazier, cloud fire lines and fire related pick embroidery patterns. The spark generated by the mother of imitation flame "flint" collision "flint pattern" is the most representative. Flaming fire patterns the strong representation of image and color of fire, to supplement the embroidery decoration in the slits of men's clothing, breast, hem and the shoe surface with red tied legs, rough warm is the stigma of the war gods, is the embodiment of Qiang Ethnic Minority masculine beauty. Flint is a tool of the Qiang Ethnic Minority people's fire, Qiang Ethnic Minority men must wear a small flint on the traditional belt, it is Qiang Ethnic Minority clothing for men in important practical accessories.

Huotang "flower is the worship of God and collide with each other, and flint white stone will take out sparks, Qiang Ethnic Minority ancestors that this colorful spark is the sun god's gift, then the sun god Vulcan, white stone juxtaposition, which derived from the sun pattern", "Swastika pattern" and so on. Ribbon is Qiang Ethnic Minority men and women to wear jewelry, above embroidered designs a swastika pattern, is considered to be spirits, to ward off evil. Qiang Ethnic Minority women full Lapel corset, commonly used "brazier" pattern around the center of “Sheng printing pattern, a symbol of honors the ancestors and gods. Qiang Ethnic Minority embroider shoe commonly known as "yunyun shoes, the uppers are embroidered lines and so on, also known as "cloud fire pattern", actually the deformation of fire pattern.

Separate attachment on fire and fire of fire patterns reflect the Qiang Ethnic Minority difficult migration through the baptism of war and remembrance of ancestors of memory reflects the Qiang Ethnic Minority advocating cultural connotation. As decorations, clothing Qiang Ethnic Minority pick embroidery patterns, not naturally occurring substances in the Qiang Ethnic Minority costumes, but has some symbolic meaning in the history of culture reconstruction. The fire to the society the real world and began to friction fire, "human first forced some inanimate forces of nature for his service, and ultimately to the animal kingdom" [5], the fire which has social significance. The Qiang Ethnic Minority ancestors long-distance migratory journey, crossing the heavy snow and cold weather Collision of flint and Gebiva all the hard conditions of fire dependent strong, they believe that fire is a kind of can dispel the dark ghost evil, to bring good luck and peace of God. The legendary ancestors of Qiang Ethnic Minority fire hidden in white stone to earth. And Qiang Ethnic Minority still in use "hit the stone fire", that is, with flint and white stone phase collision, touch a spark can ignite a special wild cotton and fire. The ancient Qiang Ethnic Minority people believe that fire is mysterious, because fire from the sky the sun god, white stone is mysterious, because it will take a spark, it is God's gift, white stone is hidden the fire of mysterious objects. "The Qiang Ethnic Minority Ge wars" folk epic tells the story of the Qiang Ethnic Minority people Always is representative of God so "defeated God Boerle bloody ancestors migrated to the Minjiang River Valley, encountered ferocious Goggin, so "Qiang Ethnic Minority Ge Bu Ba ", the Qiang Ethnic Minority people temporarily difficult to win, we battled to torture ", then" a few stepped forward, issue the Qiang Ethnic Minority people dolomite to Whitehead was weapons "Qiang Ethnic Minority Goggin, happily home,, Qiang Ethnic Minority Bai Shi, Whitehead worship and worship of fire dependent phase. Qiang Ethnic Minority fire, so they in emotional expression reflects fire bold blazing national character. In the great migration, more fire like a nation stretching. Fire by the tribes in the authority of the elders is responsible for carrying and preservation. To
national survival to decision-making is also the elders beside the fire discussion; migratory journey, inevitably experience birth and death, Qiang Ethnic Minority people will be the death of fellow cremation and cremation leave to ashes to move on. Only fire can remember a road lost many people, lost many of their countrymen, because only the fire is never extinguished the fire. And fire victims, deeply imprinted in the Qiang Ethnic Minority costumes patterns, outside of the fire lines, some vigorous, some round are migratory history witness.

**Tree Pattern- The Memory of Farming Settlements**

To the corset exhibit respected. Qiang Ethnic Minority Qiang Ethnic Minority Qiang Ethnic Minority costumes pick embroidery in the tree pattern is prolonged does not fade the theme. In particular, fir tree pattern "and" Cedar grain ", often appear in the dress waist decoration by pick embroidery process, the performance of a solid form of cedar and cypress" life of God. Cedar grain, highlighting the needles, lines from long to short, very neat, symmetrical and orderly arrangement of the fir tree leaves are rich in beauty of rhythm characteristics as hem on the second party continuous pattern, lace, have a strong sense of rhythm, cypress pattern, emphasizing the tree and sturdy upright, with eight petalled flowers are arranged alternately is a classic combination for corset ribbon pick embroidery. These tree pattern shape almost invariably focus on foliage or staggered or pinnate layers stacked on a, simple and natural. At the same time, tree pattern always and other designs to accompany composed with certain connotations of the image, such as with lion patterns together, sense of form is very strong, has a strong decorative means.

"Touches God to worship the ancient Qiang Ethnic Minority the memory of tree pattern reflects the Qiang Ethnic Minority eventually settled in the upper reaches of Minjiang River and began farming, a reflection of tree worship culture connotation. In the widely circulated in the forest", "heaven, earth, God of the woods". In the forest grass, when residents are not arbitrary, otherwise considered will be reminders of the disaster, or "crops Feng", or "human and animal not flourishing". Feuerbach once said: "nature is not only a religion of the original, the original object, and it is consistent, is it though the latent reservoir however, lasting background. Qiang Ethnic Minority ancestors initially migrating settled in alpine and gorge Fear and reside in upper reaches of Minjiang River, the mountain forest, if to say that all things of the spirit, the ghastly howls of the jungle have terrible spirit undoubtedly. Dense forest and their production and life is so closely linked, as they provide a natural home, to maintain the life of fruit trees, hunting the best tools as well as the fight against alien infestation of the powerful weapon. In all things spiritual concept of domination, the Qiang Ethnic Minority ancestors to their survival interests of the tree, the deified and worship worship, is naturally within reasonable. At the same time, the settlement environment adaptation, the upper reaches of the Minjiang River and its tributaries Valley fringe mountain waterfront, both suitable for farming and appropriate Animal husbandry. Migration of the Qiang Ethnic Minority people in Han Chinese influence and help, are gradually settled agricultural and pastoral life, agricultural production gradually occupies the first place. Food sources more rely on the land, the original tree worship and sacrifices and the land cleverly combined together, its form of expression, although still in a tree for the incarnation, but its connotation is the transformation of the. Understanding of the image and meaning of the trees themselves, indomitable spirit, the movers and shakers, strong life, reproductive quickly, sturdy trunk, flourish and so on characteristics is the symbol of
vitality, enough to become the matter of the Qiang Ethnic Minority stockade, livestock, people pray for the survival and development of good wishes.

Conclusion
Application of combination of art based on the fusion of a pick in ethnic Qiang Ethnic Minority Nationality in history is a long in the migration process, migration not only caused the Qiang Ethnic Minority and many other national way of life very different, but also shape their distinctive national character and a rich and diverse ethnic culture. Clothing Qiang Ethnic Minority embroidery, as Qiang Ethnic Minority Nationality culture vestiges, Qiang Ethnic Minority's individual and collective wisdom, is the image of desire and consciousness, artistic pursuit and aesthetic view of the comprehensive reflection, is a female perspective, people stand history brand means. Each pattern corresponds to a different meaning of the symbols is Qiang Ethnic Minority culture development and evolution of the refraction. Qiang Ethnic Minority costumes pick embroidery Sheep pattern, fire patterns, tree pattern Yun carrying profound and unique historical and cultural connotations, apparently, they do not lie in the stressed to an independent art themes into decoration field, whose purpose is not decorated, but of Qiang Ethnic Minority nationality give family migration of a kind of ideographic. Revealing clothing Qiang Ethnic Minority pick embroidery patterns and migratory history of deep relationship, we’re understanding and in-depth study of no text of marginal ethnic groups with history and culture, this paper offers a new perspective, the research on national pattern arts become the national history and culture research of the important evidence and special breakthrough.

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