

E mbroidery | 刺绣

童芸◎编著





国家出版基金项目
NATIONAL PUBLICATION FOUNDATION

CHINESE RED
中国红

刺绣

Embroidery

童芸◎编著



全国百佳图书出版单位



时代出版传媒股份有限公司
黄山书社

图书在版编目(CIP)数据

刺绣: 汉英对照 / 童芸编著. ——合肥: 黄山书社,
2012.3
(中国红)
ISBN 978-7-5461-2718-7

I. ①刺… II. ①童… III. ①刺绣—民间工艺—中国—汉、英 IV. ①J523.6

中国版本图书馆CIP数据核字(2012)第033736号

刺 绣

CI XIU

童 芸 编著

出 版 人: 任耕耘
责任编辑: 侯 雷
责任印制: 戚 帅 李 磊

特约编辑: 朱昌爱
装帧设计: 商子庄

出版发行: 时代出版传媒股份有限公司 (<http://www.press-mart.com>)

黄山书社 (<http://www.hsbook.cn>)

(合肥市蜀山区翡翠路1118号出版传媒广场7层 邮编: 230071)

经 销: 新华书店

营销电话: 0551-3533762 3533768

印 刷: 合肥精艺印刷有限公司

电 话: 0551-4859368

开 本: 710×875 1/16

印张: 12

字数: 153千字

版 次: 2012年7月第1版

2012年7月第1次印刷

书 号: ISBN 978-7-5461-2718-7

定价: 59.00元

版权所有 侵权必究

(本版图书凡印刷、装订错误可及时向承印厂调换)

锦绣中华，衣被天下。刺绣是以针穿线，使用各种针法和绣法，在不同的纤维织物上，绣制图案纹样的一种中国传统手工技艺。

刺绣的历史悠久，技艺精湛，绣品的纹样装饰性强，色彩浓郁鲜艳，具有独特的艺术风格和特色。历代的刺绣艺术和绚丽多姿的刺绣纹样，是中国古代

China is a splendid country famous for its clothing while embroidery is the traditional Chinese craftsmanship of designing patterns on different fabrics by threading the needle as well as using a variety of stitches and embroidery methods.

The embroidery has a very long history and the craftsmanship is superb. The patterns of the embroidery works are highly



文化艺术中的瑰宝与重要组成部分。

刺绣是一个地域广泛的手工技艺，地域环境对刺绣的形成和发展起着很大的作用。本书将就刺绣的历史、各地刺绣名品的特点，以及刺绣的工艺技法和一些主要的刺绣图案，以图文并茂的形式向读者加以介绍，希望能使读者从中对中国的刺绣艺术获得一些了解。


decorative and colorful with a unique artistic style and feature. The art of embroidery and colorful patterns throughout the ages are treasures and important parts of ancient Chinese culture and arts.

As it is a handicraft having a wide geographical spread, the formation and development of embroidery have been greatly influenced by the geographical environment. This book is to introduce the history of embroidery, regional features, some embroidery techniques and major patterns with vivid illustrations, so as to give an insight into Chinese embroidery.





	刺绣溯源 Origin of Embroidery	001
---	---	-----

	地方名绣 Famous Embroideries	053
---	--	-----

顾绣	Gu Embroidery	054
----	---------------------	-----

苏绣	Su Embroidery	061
----	---------------------	-----

湘绣	Xiang Embroidery	067
----	------------------------	-----

粤绣	Yue Embroidery	072
----	----------------------	-----

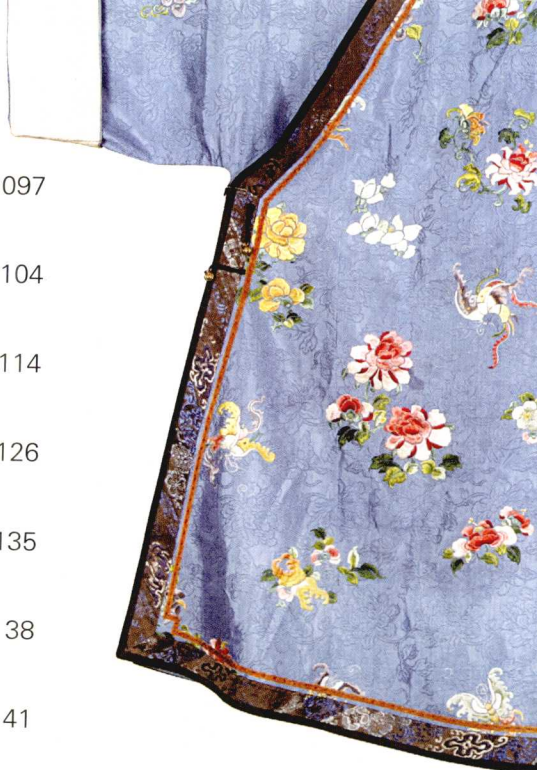
蜀绣	Shu Embroidery	078
----	----------------------	-----

汴绣	Bian Embroidery	084
----	-----------------------	-----

陇绣	Long Embroidery	088
----	-----------------------	-----



山西民间刺绣	
Shanxi Folk Embroidery	097
河南灵宝刺绣	
Henan Lingbao Folk Embroidery	104
青海刺绣	
Qinghai Embroidery	114
苗族刺绣	
Miao Embroidery	126
瑶族刺绣	
Yao Embroidery	135
侗族刺绣	
Dong Embroidery	138
水族马尾绣	
Horsetail Embroidery of Shui Ethnic Group	141
黄梅挑花	
Huangmei Tiaohua Stitch	145



刺绣图案

Embroidery Patterns	147
团龙纹	
Circled Dragon Pattern	148
龙凤呈祥	
The Rejoicing Dragon and the Phoenix	150
凤穿牡丹	
Phoenixes Flying through Peonies	152
八仙庆寿	
The Eight Immortals Celebrating the Birthday	155



八仙过海

The Eight Immortals Crossing the Sea..... 156

明暗八仙

The Eight Immortals and Their Treasures..... 157

百子图

Picture of One Hundred Children 159

麒麟送子

Kylin Delivering a Child 160

连生贵子

The Boy, Sheng Instrument and Lotus..... 162

一路连科

The Egret, Lotus and Reeds 163

耄耋富贵

Cats, Butterflies and Peonies 164

平安富贵

Peace and Prosperity..... 166

鱼跃龙门

Carp Leaping over Dragon Gate 167

松鹤延年

Pine and Crane 168

喜鹊登梅

Magpie Standing on the
Plum Blossom Tree 169

瓜瓞绵绵

Large and Small Melons 170

狮子滚绣球

Lions Rolling Balls of Silk Strips..... 171

福在眼前

Blessings Before the Eyes 172



福寿三多

Good Fortune, Prosperous Descendants
and Longevity 173

吉祥八宝

The Eight Auspicious Treasures 174

琴棋书画

Music, Chess, Calligraphy and Painting 175

牛郎织女

The Cowherd and the Weaving Maid 176



刺绣溯源

Origin of Embroidery

刺绣，又名“针绣”，俗称“绣花”，古代称“黹”、“针黹”，即按照设计的花样，用绣针穿引彩线（丝线、绒线、棉线），在织物（丝绸、布帛）上运针刺缀，以绣迹构成纹样或文字。

Embroidery, also called “needlework”, is commonly known as *Xiuhua*. It was called *Zhi* (meaning “sewing”) or *Zhenzhi* (meaning “needlework”) in the ancient times. Namely, embroidery is to pull colored threads (including silk thread, wool thread and cotton thread) with embroidery needles to stitch patterns or characters that have been previously designed on the fabric (such as silk or cotton cloth).





在原始社会，人们用纹身、纹面来进行装饰。自从有了麻布、毛纺织品、丝织品做的服装后，人们发现衣服虽然保暖，却遮盖了纹在身上的花纹，就想到把纹在身上的花纹转移到衣服上来，于是开始在衣服上刺绣图腾等各式纹样。



• 原始社会的服装
Clothes of the Primitive Society

In primitive societies, people used body and facial tattoos for decoration. Since they had clothes made of linen, wool, and silk, they found that the tattoos had been covered although the clothes kept them warm. So they came up with the idea of transferring the pattern from the body to the clothes. This gave rise to embroidering all kinds of patterns on clothes.

As far as the Shang and Zhou dynasties 3,000 years ago, China had already created the magnificent shadow silk and colorful embroidery. The Shang Dynasty embroidery work discovered in Henan province proves to be the earliest embroidery handicraft in China. This embroidery pattern consists of diamond-shaped patterns and angular wavy patterns. Strand-twisted silk threads were also used on the edge of those patterns, indicating that the technique had reached a very high level. In Baoji City



• 原始人使用的骨针

Bone Needles Used by Primitive People

远在3000多年前的殷周时代，中国就已有华美的暗花绸和多彩刺绣。在河南发现的商代刺绣实物，是中国现存最早的刺绣工艺品。这种刺绣花纹为菱形纹和折角波浪纹，在花纹线条的边缘使用了加绞拈的丝线，工艺达到了相当高的水平。在陕西宝鸡的西周墓出土过一件染过色的丝绸残片，黄丝线绣出的纹样采用的是辫子绣针法，线条舒卷自如，针脚也相当均匀齐整，说明当时刺绣技巧的熟练。这种刺绣方法至今还在采用。纹样上还有以黄、褐、棕、红四色绘的彩绘。绣与画相结合的方法尚属于刺绣的初创阶段。

据《尚书》载，周代的章服制度规定了“衣画而裳绣”。周代皇帝所穿的冕服上，有日、月、星

of Shaanxi province, a piece of dyed silk relic belonging to a tomb of the Western Zhou Dynasty had been excavated. The pattern was embroidered by yellow silk with *Bianzi* Stitch. The lines are smooth and natural while the stitches are even and neat, reflecting the embroidery skills at that time. This method of embroidery is still being used right now. And there are colorful drawings in yellow, red brown, brown and red. The method of combining embroidery and painting at that time still belongs to the start-up phase of embroidery.

According to the *Book of History*, the hierarchical dressing system of the Zhou Dynasty provides that “clothes should be painted and embroidered”. There are twelve patterns on the Mianfu (official costume) worn by emperors of the Zhou Dynasty, which are the sun, the moon, stars, mountains, the dragon, the ringed pheasant, ritual vessels, algae, fire, rice, axes and two back-to-back beasts respectively. All those patterns are either painted or embroidered. There are records in the documents of pre-Qin Dynasty that people used vermilion to dye threads and embroidered scarlet patterns on pure white clothes, and this is how the phrases such as “scarlet embroidery on white





辰、山、龙、华虫、宗彝、藻、火、粉米、黼、黻等十二章花纹，皆用画或绣的方法制成。在先秦文献中有用朱砂涂染丝线，在素白的衣服上刺绣朱红花纹的记载，以及所谓“素衣朱绣”、“袞衣绣裳”、“黻衣绣裳”之说。在当时既有绣画并用，也有先绣纹形后填彩的刺绣做法。

clothes”, “dragon embroidery on imperial robes ” and “black and blue-green embroidery on officials’ robes” came into being. At that time, some of the clothes were embroidered and painted together while others are embroidered first and then filled with color.

十二章纹

十二章纹是中国古代帝王和贵族礼服上的十二种图案，画或绣有章纹的礼服称为“章服”。十二章纹题材早在史前社会就已出现，应用于原始彩陶的纹饰中。

十二章纹的每一章都有其象征意义。日、月、星辰，取其明，是光明的象征；山，取其为人所仰，具有能兴雷雨的意义；龙，取其变，象征变化多端；华虫，取其纹理，象征文采昭著；宗彝，取其忠孝，象征忠诚和孝顺的美德；藻，即水草，取其洁，象征冰清玉洁的品行；火，取其光明，象征光明磊落；粉米，取其滋养，象征以农为本；黼，斧形，取其断，象征干练果断的做事风格；黻，为两“己”相背，有背恶向善之意，象征明辨是非、知错能改的美德。

Twelve Patterns

Twelve patterns refer to those appearing on the official dress of ancient Chinese emperors and nobles, and the dress painted or embroidered with the twelve patterns is called “the hierarchical dress”. The subject of the twelve patterns had appeared as early as in pre-historical society and been applied to decorate the original pottery.

Each of the twelve patterns has its symbolic meaning. The sun, the moon and stars are symbols of brightness; mountains are revered and have the significance of bringing thunderstorm; the dragon is chosen as a symbol of flexibility; the ringed pheasant represents impeccable literary talent; the ritual vessels symbolize loyalty and filial piety; the algae is the aquatic plant, representing cleanness as the symbol of pure and noble behaviors; fire is selected for its

significance of honesty and openness; rice is chosen for its nourishment with agriculture as the base; the axe is taken as a symbol of a capable and resolute style of doing things; the pattern of two back-to-back beasts means keeping away from evil and learning from good deeds, symbolizing the virtue of distinguishing right from wrong and rectifying wrong behaviors.



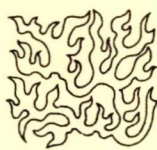
1



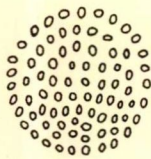
2



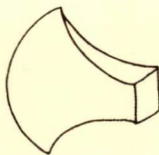
3



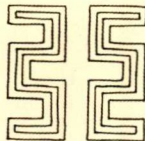
4



5



6



7

• 清代绘画：十二章纹图【局部】

1.2为宗彝（一种祭祀礼器），代表忠孝；3为藻（水草），代表洁净；4为火，代表光明；5为粉米（即白米），代表滋养；6为黼（斧形），代表决断；7为黻（常作亚形或两兽相背形），代表明辨。

Painting of the Qing Dynasty: Twelve Patterns [part]

Paintings 1 and 2 are ritual vessels, representing loyalty and filial piety; painting 3 is algae (aquatic plant), representing cleanness; painting 4 is fire, representing brightness; painting 5 is rice, representing nourishment; painting 6 is axe, representing resolution; painting 7 is the pattern of two back-to-back beasts, representing discernment.





从周代至魏晋，绣品已普及于朝野上下。战国时期的刺绣已很精美，这时期的刺绣用的都是辫子绣针法。湖北江陵马山砖厂一号战国楚墓出土的绣品，有对凤、对龙纹绣、飞凤纹绣、龙凤虎纹绣禅衣等，都是用辫子股施绣而成，并且不加画填彩，这标志着此时的刺绣工艺已发展到成熟阶段。这些绣品在图案的结构上非常严谨，有明确的几何布局，大量运用了花草纹、

From the Zhou Dynasty to the Wei and Jin dynasties, embroidery works had become popular among both the ruling class and common people. The embroidery of the Warring States Period was exquisite, and *Bianzixiu* (chain stitch) dominated. For example, the embroidery works unearthed from the Chu tomb No. 1 of the Warring States Period at Mashan Brick Factory of Jiangling, Hubei province, have patterns of paired phoenixes, paired dragons, and



• 凤鸟纹绢地刺绣（战国）

凤鸟纹绢地刺绣，绣地为红棕色绢，针法为锁绣，绣线有红棕、金黄、浅灰、绿黄色。花纹为菱形，内有一只双翅张开，尾后拽的凤鸟。制作工艺精美绝伦，文采灿烂缤纷，充分展现了中国丝绸织绣工艺在先秦时期所达到的高超水平。

Embroidery of Phoenix Pattern on Silk (Warring States Period, 475 B.C.-221 B.C.)

The phoenix pattern is embroidered with red-brown, golden yellow, light gray and greenish yellow threads on a piece of red-brown silk by using *Suoxiu* Stitch. The patterns are in the shape of diamonds with a phoenix opening its wings and pulling its tail inside. The skill is exquisite and the colors are brilliant and gorgeous. It fully shows China's superb silk embroidery skills during the Pre-Qin Period.



• 蟠龙飞凤纹绣浅黄绢面衾（战国）

蟠龙飞凤纹绣衾，针法为锁绣。整幅画面中，拙朴的线和结实的面，稀疏的点和色彩的明度、色相形成了不同层次关系，充分体现了奔放、飘逸、舒卷、神奇的战国时期纹饰特征。

Thin Yellow Silk Coverlet with Patterns of Coiled Dragons and Flying Phoenixes (Warring States Period, 475 B.C.-221 B.C.)

The silk coverlet with patterns of coiled dragons and flying phoenixes was embroidered with *Suoxiu* Stitch. On the whole, the flexible curves, solid surface, sparse points and diversified colors form different layers of patterns, illustrating the elegant, smooth and amazing features of the emblazonry of the Warring States Period.

鸟纹、龙纹、兽纹，并且浪漫地将动植物形象结合在一起，手法上写实与抽象并用，穿插蟠叠，刺绣形象细长清晰，留白较多，体现了春秋战国时期刺绣纹样的重要特征。

现存最早的刺绣，为战国时期湖南长沙楚墓中出土的两件绣品。观其针法，完全用辫子股针法（即锁绣）绣成于帛和罗上，针脚整齐，配色清雅，线条流畅，将图案游龙舞凤、猛虎瑞兽，表现得自然生动，活泼有力，充分显示出楚国刺绣艺术之成就。自春秋战国时代起，人们便把丝织品中的“锦”与“绣”二字连称，以形容美好的事物。

tigers made with such stitches. They didn't need painted patterns or filled-in colors, showing that the skills at that time had become mature. The patterns of the works are precise in structure with clear geometric layout and extensive use of flowers, plants, birds, dragons and beasts. The images of plants and animals were romantically put together. Realistic and abstract techniques were both adopted so that the images are slender and clear with much space, an important feature of the embroidery patterns of the Spring and Autumn and Warring States periods.

The earliest embroidery works so far extant in the world are the two works unearthed in the Chu tomb of the Warring States Period in Changsha,



• 对凤对龙纹绣浅绢面衾（战国）

对凤对龙纹绣浅绢面衾为长方形。衾面是对凤对龙纹绣浅黄绢，共五幅，各幅花纹错位排列，各幅拼接处镶有横向连接组织线。花纹由八组左右对称的龙凤组成。

Thin Silk Coverlet with Patterns of Phoenixes and Dragons (Warring States Period, 475 B.C.-221 B.C.)

The rectangular coverlet with patterns of phoenixes and dragons consists of five pieces of thin yellow silk with patterns of phoenixes and dragons. The patterns of the five pieces, made up of eight pairs of dragons and phoenixes in bilateral symmetry, are alternatively arranged and the edge joints are patched by horizontal connecting sashes.

到了秦汉时期，刺绣已发展到了较高的水平。根据古墓出土的帛画和刺绣品等实物可推知，刺绣工艺在当时已经非常发达，绣品也成为对外输出的主要商品。

特别是汉代经济繁荣，百业兴盛，丝织造业尤其发达。当时社会富豪频起而形成新消费阶层，刺绣

Hunan province. They were completely embroidered with *Bianzigu* (i.e., *Suoxiu*) on silk and gauze. The stitches are even, the colors are elegant, and the lines are smooth. The patterns of flying dragons and phoenixes, tigers and auspicious beasts are vividly and lively displayed, fully demonstrating the achievements of Chu's embroidery art. Since the Spring and Autumn and Warring States periods, people started to connect the words *Jin* ("brocade") and *Xiu* ("embroidery") to describe good things.

During the Qin and Han dynasties, embroidery had developed to a higher level. It can be inferred from the silk paintings and embroidery works unearthed from ancient tombs that the embroidery skill at that time was highly developed and embroidery works had also become major export products.

In the Han Dynasty, all industries were thriving due to the economic prosperity, and the silk weaving industry was particularly developed. The emerging rich class formed a new consumer class and the demand and supply of embroidery was becoming huge. Embroidery not only became popular in a wide range of clothes but also moved towards specialization. The skills, in particular,