



# 臺灣

The Beauty of Traditional Taiwanese Embroidery

傳統刺繡之美

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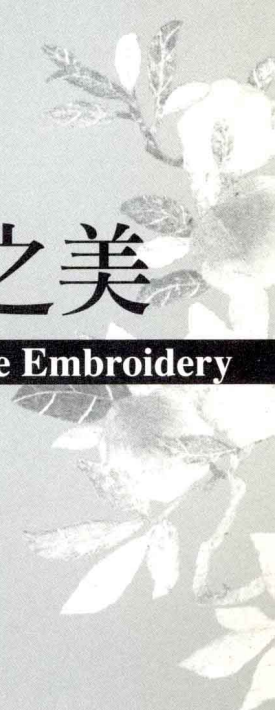
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The Beauty of Traditional Taiwanese Embroidery



國立歷史博物館  
NATIONAL MUSEUM OF HISTORY





## 目次 Contents

- 4 館長序 / 黃永川
- 5 Preface / Huang Yuan-Chuan

### 專文 Essays

- 6 臺灣傳統刺繡概說 / 林淑心
- 7 General Introduction to Taiwanese Embroidery / Lin Shu-Hsin
- 14 文人眼中的台灣服飾 / 粘碧華
- 15 Taiwanese Costume: The Taiwanese Literati Perspective / Zhan Bi-Hua
- 26 十九世紀末至二十世紀初 臺灣刺繡的風格與特色 / 高本莉
- 27 From the End of the 19th Century to the Early 20th Century  
The Style and Characteristics of Taiwanese Embroidery / Kao, Pen-Li
- 36 經典客家刺繡—「苗栗看花」 / 陳盛增
- 37 Miaoli Kanhua: Classical Hakka Embroidery / Chen Sheng-Tseng
- 42 台灣傳統刺繡的美感所在 / 黃春秀
- 43 Aesthetic Locus of Taiwanese Traditional Embroidery / Huang Chun-Hsiu

### 圖版 Plates

- 51 喜慶篇 Joyous Events
- 52 服飾 Costume
- 94 居室用物 Home Decoration
- 141 戲劇篇 Drama
- 142 服裝 Clothes
- 156 舞台用物 Background Setting
- 158 感謝 Acknowledgement

## 序

臺灣最早也最有名的歷史學家連橫在《臺灣通史》的「工藝志」裡提到刺繡，云：「臺灣婦女不事紡織，而善刺繡。刺繡之巧，幾邁蘇杭。名媛相見，競誇女紅。」所以，刺繡是女子的工作，而當時臺灣婦女刺繡的精巧，不遜於蘇州杭州的女子。刺繡是精細工藝，原意為：以絲綢棉麻等為地，在其上穿針引線、佈彩鋪花。後來動詞兼做名詞，意指有刺繡花樣的衣飾帘帳等。衣飾一則是人身從頭至腳所著的帽、衫、雲肩、肚兜、裙、褲、鞋等；另則是人身上的佩飾物，如：荷包、錢袋、扇袋、煙絲袋、眼鏡袋、名片袋等。至於帘帳則指垂掛在廳堂臥室，或遮護桌椅鏡枕的居室用物，如：門帘、掛飾、几面、床帳、帳鉤、枕頭套、墜飾、劍帶等。還有一些則不僅居家，也包含著宗教禮俗及娛樂喜慶的意味，如擺飾於佛案上的看花、纏花，以及八仙彩、橫披、垂幛、桌裙、旌旗、旛旒等。

本館二樓臺灣生活館首檔展出家具，讓人緬懷昔日臺灣人的家居生活風貌，此次接檔便專題展出「臺灣刺繡」，而集中於結婚壽誕和戲劇服飾兩主題，類別大致如上，共約190組件。概為借展自國立傳統藝術中心、宜蘭縣政府文化局台灣戲劇館以及北、中部的私人收藏家。第二梯次所展則以館藏品為主。藉由刺繡文物的展出，使昔日臺灣生活呈現更多層面、更可深思的樣貌。而所稱「昔日」，大約只能回溯到清代晚期。因為早期的臺灣是一個移民社會，移民以男性為多，清廷又厲行「海禁」，不准攜眷，致女子極少。何況她們過的是艱苦備嘗的拓墾生活，既無暇也無能關注到精細的刺繡工作。

雖然時代不能回溯太早，且戲劇服飾這個部分頗多當代歌仔戲演員實際演出時的穿著；但是，刺繡文物絢麗多彩、耀眼生輝的本質畢竟值得深深品味，永遠不會過時，永遠吐露著當時文明的美麗姿影，是當代風尚汲取靈感的主要憑藉。

國立歷史博物館 館長

黃永川 謹識



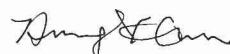
## Preface

The famous historian, Lian Heng, wrote in “Crafts” of *General History of Taiwan*, Taiwanese women seldom do spinning and weaving but are good at doing embroidery. Their level of embroidery art has reached the level of Suzhou and Hangzhou. Fine ladies compliment one another on their needlework.

Embroidery was the exclusive domain of Taiwanese women, and the exquisite craftsmanship of Taiwanese embroidery at that time was comparable with that of Suzhou and Hangzhou. Embroidery is a sophisticated craft and the original meaning of the word is to use the cloth of silk, cotton, or linen as the base and then use a needle and threads to arrange colors and patterns. Originally, the word “embroidery” is used as a verb but it can also be a noun, meaning specific clothes and curtains with embroidered patterns. Clothes are anything worn from head to toe, such as caps, shirts, cloud shoulders, halter tops, skirts, pants, shoes, and the like. Some accessories are also included in the category of clothes, such as wallets, money pouches, fan bags, tobacco bags, eye glass bags, and name card bags, etc. Curtains are the items which hang in the living room and bedrooms or some items used to protect or cover tables, chairs, mirrors and pillows, such as door curtains, hanging decorations, tablecloths, bed nets, net hooks, pillow cloths, pendants, sword strips, and the like. There are also some of the hanging items used as home decorations and for some religious ceremonies and joyous events, such as *kanhua* on the worship table, coiled flowers, eight immortals cloth (*baxiacai*), horizontal wall inscriptions, hanging sheets of silk, table skirts, flags, silk pennants, and so on.

The theme of our first exhibition on the second floor of Taiwanese Cultural Relics is furniture, which should make people recall and cherish the way of life in Taiwan’s early period. The topic of the following exhibition is Taiwanese embroidery which focuses on the occasions and costumes of weddings and birthdays. In total, there are about 190 items on display. Most of the displayed items are from Traditional Art Center in Yilang and Yilang Cultural Bureau, and private collectors in northern and central Taiwan. The exhibition of embroidery artifacts reveals more dimensions for people to contemplate the way of life of Taiwan’s early period. Actually, the so-called “early period” is only as far back as the late Qing Dynasty. In the early period, Taiwan was an immigrant society, and most of the immigrants were males. The government at that time implemented the “Sea Restriction” law, which prohibited immigrants from taking their families with them. Accordingly, there were few women. Besides, the life they led was full of hardship, so they didn’t have time or energy left to pay attention to sophisticated embroidery work.

It is true that we cannot trace embroidery back to the distant past, and that most of the costumes are borrowed from the contemporary Taiwanese Opera (*gezaxi*). However, the gorgeous, colorful, and shiny embroidery artifacts deserve our attention, and will never be outmoded, constantly revealing beauty and always inspiring modern fashion.



Huang Yuan-Chuan  
Director  
National Museum of History



# 臺灣傳統刺繡概說

林淑心

## 一、前言

臺灣自明鄭建臺以來，約有三百餘年歷史，是一個以移民所形成的社會。其中以閩籍和粵籍兩大族群為主，加上原有的原住民構成臺灣主要的社群，因特殊的歷史因素的影響發展較遲。移居人民佔多數，形成以漢人為中心的社會與文化。先民輩路藍縷的拓墾生活，初期極為困苦艱辛，社會亦因械鬥、叛亂等種種因素而顯得十分動亂不安，因此初期移民仍以男性為主，「海禁」政策又嚴禁攜帶家眷來臺，男女的比例顯得特別懸殊的現象。有「男耕女不織」的社會習俗，一直到安定的家庭社會形成，刺繡才真正成為「女紅」的一部分。所以最早期的臺灣刺繡工藝，因來臺女性人數極少，只有零星純家庭式的工藝，數量不多。又因民間有將往生者的服飾刺繡衣物等，隨同焚化的習俗，使刺繡文物更加難以保存下來。今日存世的傳統刺繡文物，大都屬於十九世紀後半以後之物，約當清代晚期至光復前後這段時期，只百餘年之久。而臺灣原住民從古代原始社會自行發展，文化自成獨立系統，一般界定臺灣傳統刺繡，並未將其涵蓋於內，而客家生活因較為簡樸，婦女又從事田稼耕種的工作，較少致力裝飾性的女紅之作，少數作品亦與漢人風格近似，並未形成獨特風格，因此一般所謂傳統臺灣刺繡，實即明清以來漢人的刺繡傳統為其特徵，且與中國閩粵地區的刺繡工藝息息相關，表現了中國數千年以來，刺繡技藝所累積的良好傳統。

## 二、分期

臺灣刺繡工藝的發展與臺灣移民人數的增多，社會經濟的提昇有不可分的關係，隨著人口的增加經濟的發展，臺灣聚落、城市逐步形成，社交生活活動趨於頻仍，刺繡品既是日常生活用品，又是最佳的應酬餽贈禮品，需求量隨其增多，乃自然的經濟供需法則。台灣的移民既自閩粵地區移入為主，其生活方式、習尚風俗實乃內地生活的延續。根據歷史資料記載，臺灣約在雍正乾隆年間，開放海禁以後人口始大量增加，尤其咸豐八年（1858年）天津條約中，開放五口通商口岸，將淡水港開放貿易通商，於是外國商人、傳教士陸續來臺，貿易經濟因而興起，臺灣才真正形成定居生活的社會。

從相關文獻史料的分析，臺灣傳統刺繡的發展，初期幾乎完全承襲來自大陸刺繡的技法，後來融會貫通吸取新知，加以創新，才逐步呈現一種既富於傳統，又能表現相當具區域性特色的台灣民俗工藝。根據「臺灣通史」記云：「……刺繡之巧，幾邁蘇杭，名媛相見，競誇女紅，衣裳裁縫，亦多自製，綠窗女以此為生。」由此可知臺灣刺繡工藝作品，大都出於女性之手，以表現濃郁的民間性取勝。現從其工藝發展的脈絡，分成早、中、晚三個時期略加說明如下：

（一）早期（明鄭—清初）：基本上以農漁業為生，從大陸傳統刺繡工藝直接傳入，以閩繡、粵繡技法為範本從事，仍是民間家庭農餘副業性的女紅製作，大都提供自家使用，尚



清 童帽 私人收藏  
Child's Hat



# General Introduction to Taiwanese Embroidery

Lin Shu Hsin

## 1. Preface

In the 300 years since Zheng Cheng-Gong came to Taiwan and established a kingdom during the Ming Dynasty, Taiwan became a society formed by immigrants. The two main groups from Fujian and Guangdong, as well as Aborigines, who developed later due to special historical factors, constituted the leading communities in Taiwan. The immigrants accounted for most of the population, forming an ethnic Chinese-centered society and culture. In the tough days of the early development, chaos and unrest were rife due to fights, revolts, and the like. So in the beginning, most of the immigrants were males. The Sea Restriction Policy forbade men to take their families to Taiwan. The number of men was out of proportion with that of women. At that time, the prevailing custom was that women farmed, but they didn't weave. Until a stable society was formed, embroidery was one of women's needlework duties. Because few women came to Taiwan, therefore, there are few Taiwanese embroidery works from the earliest era, and only sporadic family-styled works can be seen. In addition, it was a local custom to burn the embroidered clothes of the deceased, so it was even harder to preserve embroidered artifacts. Any remaining traditional embroidered artifacts are from the latter part of the 19th century, the period from the late Qing Dynasty to the time when Taiwan reclaimed its sovereignty, a period of more than 100 years. Aborigines developed from primitive societies and formed their own culture, so by definition, Aboriginal culture is not included in Taiwanese traditional embroidery. Besides, the life of a Hakka settler was simpler. Women engaged in farming and seldom devoted themselves to decorative needlework. Some of their works were similar in style to those of the ethnic Chinese, so no distinctive style was formed. So-called Taiwanese traditional embroidery therefore actually has the features of ethnic Chinese embroidery from the Ming and Qing Dynasties and was influenced by the embroidery of the Fujian and Guangdong areas, showing a fine heritage accumulated for thousands of years.

## 2. Different stages

The development of Taiwanese embroidery and the increasing

number of Taiwanese immigrants was closely related to the improvement of society and the economy. With the population increasing, the economy developing, Taiwanese villages and cities forming, and social activities expanding, embroidered goods became not only daily goods but also luxury gifts. The demand for embroidery therefore increased, demonstrating the natural principle of supply and demand. As most of the Taiwanese immigrants were from Fujian and Guangdong, the lifestyles and customs were extensions of those in China. According to historical records, the population increased greatly after the Sea Restriction Policy was relaxed, around the time of the Yongzheng and Qianlong eras. Especially in the eighth year of Xianfeng (1858), the Tianjing Provision opened five commercial ports, which opened the commerce of Tamsui Port. As a result, foreign businessmen and missionaries came to Taiwan one after another, trade and the economy boomed, and Taiwan became a stable society.

From the analysis of relevant historical records, the early Taiwanese traditional embroidery inherited most of its techniques from China. Later, it combined others and absorbed new techniques to innovate. Gradually, it represented a unique traditional Taiwanese folk craft. The *General History of Taiwan states*:

*... The standard of the art of embroidery is comparable to those of places like Suzhou and Hangzhou. Fine ladies compliment one another on their needle work. They make most of their clothes themselves. Poor women make a living by doing embroidery.*

From this, we can see that most Taiwanese embroidery artifacts were made by women and represent strong local styles. The following are the three periods that we divided by the development of the artifacts: the early, middle and late periods.

(1) The early period (the Ming-Zheng era to the early Qing Dynasty):

Basically, people depended on agriculture and fishing for their livelihoods. Chinese traditional embroidery was directly imported to Taiwan. At that time women did



未商品化，官宦士紳家庭大宗需求品，仍依賴自大陸內地進口。

- (二) 中期（清中期—日據早期）：乾嘉年間臺灣移民人數大增，經濟貿易活動漸趨活絡，各地紛紛建立寺廟，廟會活動亦日趨頻繁，生活內容亦較多元豐富，除一般生活用的繡品，宗教性儀式時，所使用的刺繡品需求日多，各地廟宇附近，紛紛出現專業性的作坊—繡莊，家庭副業式的刺繡亦有商品化的傾向，兩者同時並進，刺繡業相當興盛。
- (三) 晚期（日據中期以後—光復初期）：受到日本文化和西風東漸的影響，生活服飾有極明顯的變化，日據中期推動皇民化運動，禁止傳統廟會活動，鼓勵人們日式化生活，日本衣飾逐漸成為主流，刺繡工藝傳入西方的「十字繡」、「貼繡」，光復後因機器繡、亂針繡興起，傳統刺繡純手工的工藝無法與其競爭，逐漸式微，終於沒落，只少數轉向純藝術性繡藝創作發展。

### 三、品類

臺灣刺繡品的類別，基本上可分為裝飾性繡品與實用性繡品兩大系統，前者以掛飾用的壁飾、鏡片為主，是社交應酬、親友往來相互饋贈等禮俗用品，以喜、壽帳最為常見，其他則以宗教性的裝飾繡品為多。後者種類繁多，可說是繡品的主流，其運用的範圍相當廣泛，顯示刺繡在生活中的普及化。主要繡品約可分為下列類別：

- (一) 服飾類：包括上衣、裙子、鞋子、帽子及附飾品，官服章補等，上衣的領緣、襟邊、袖端，裙子的馬面、劍帶、緞邊，鞋面，帽飾，附飾品以女性的霞帔、雲肩、肚兜、荷包、手帕等。男性的帽飾、扇袋、荷包、煙袋、眼鏡袋等均為刺繡的重點。
- (二) 寢具用品：被面、床單、枕頂、帳前飾等。
- (三) 家具飾品：門帘、床前飾、桌巾、桌墊、桌圍、椅披、椅墊、靠墊、杯墊、茶壺套等。
- (四) 禮俗飾品：婚壽節慶飾品有八仙彩、神桌飾、喜帳、壽帳、壁飾、柱飾等。
- (五) 宗教飾品：神輿繡帳、旗旌、儀仗服飾、儀仗用品飾件等多種。

### 四、技法

臺灣傳統的刺繡基本技藝，從現今存世的繡品文物觀察，明顯呈現繼承中國南方閩粵繡藝的基本特點，用色喜愛對比強烈的色調，以正紅或黑色為地，施以五彩或金彩色絲，表現濃豔的色調感覺。圖案布局相當繁縟，常見神話傳說等民俗性的題材，一般以祥瑞辟邪寓意的主題最普遍，亦有表現生活意趣的山水、花草、詩句等紋飾。其主要技法及步驟略說明如下：

- (一) 選料：最基本的作業方式，必需視繡品的品類，選擇合適的布料作地，以其用途選適用的質材，一般以絹、綾、紗、綢、緞等為主，亦有使用棉料的情形。其次選其合用的色彩，裁出必要的大小尺寸，始作為繡件的繡地用料。
- (二) 描稿：自古以來傳統刺繡圖樣，傳世留下各類繡譜之中，繡工為方便常從中選擇自己喜愛的圖樣，直接描繪使用，亦有繡工自行創作新花樣。畫繡稿時，一般使用紙質為多，亦有技藝高超的熟練繡匠，用粉餅或墨直接在綢緞繡地用料上描摹，名曰「勒角」。生手為避免失敗，常使用油紙或透明的薄紙，放在繡譜或畫稿上，依樣描繪出圖樣，再用粉餅或墨勾勒清楚，即可成為刺繡的輪廓線。
- (三) 繡繡：一般分為大型及小型兩種形制，自用或家庭式的作業，大都使用小型的



embroidery using techniques from Fujian and Guangdong and as a side-job when they had finished their farming duties. The embroidered goods were made for domestic use and not commercialized yet. The great bulk of family necessities for government officials and gentry were imported from China.

**(2) The middle period (the middle Qing Dynasty to the early era of Japanese rule):**

During the period between the Qianlong and Jiaqing eras, the number of immigrants increased greatly and economic and trade activities flourished. Temples were established everywhere, making religious festivals more frequent and daily life more diverse. Besides daily embroidered products, the demand for embroidered goods increased. More professional embroidery workshops were established around temples at different places. Family embroidery was more commercialized. The embroidery industry was very prosperous.

**(3) The late period (the middle era of Japanese rule to the early period after Taiwan reclaimed its sovereignty):**

Under the influence of Japanese and Western cultures, the costume underwent an apparent change. During the middle era of Japanese rule, the “Kominka Movement” forbade traditional religious activities and promoted a Japanese lifestyle, so Japanese clothes gradually became the mainstream. Western-style “cross stitch” and “appliqué” were imported, and machine and random embroidery emerged after Taiwan reclaimed its sovereignty. Hand-made traditional embroidery could not compete with them, so it gradually decreased and finally declined. Only a few workshops were engaged in pure art embroidery creations.

### 3. Types

The types of Taiwanese embroidery can be categorized into two groups: decorative embroidery and practical embroidery. The primary goods from the former are wall decorations and mirrors, which are gifts for relatives and friends to present at social events. The embroidered nets are widely seen at joyous events or birthday parties and religious decorative goods are the next most popular. The latter, so-called mainstream embroidery, has great variety. Its range is very wide, showing its popularity in daily life. Primary embroidered goods can be categorized into the following groups:

- (1) **Costumes:** Top shirts, skirts, shoes, hats, accessories, official costumes, emblems, the fringes of collars and lapels, the ends of sleeves, the front parts of skirts, sword strips, fringes, the faces of shoes, women’s hat accessories, shawls, halter tops, purses, handkerchiefs, men’s hat accessories, fan sachets, wallets, tobacco sachets, and glasses sachets.
- (2) **Bedding Products:** covers, sheets, pillows, and decorations for nets.
- (3) **Home Decorations:** Curtains, tablecloth, table skirts, coasters, chair covers, cushions, tea pot covers, etc.
- (4) **Festival Decorations:** eight immortals cloths (ba-xian-cai), decorations for worship tables, nets for joyful events and birthday party, wall decorations, column decorations, etc.
- (5) **Religious Decoration:** embroidered net for palanquins, flags, clothes and accessories for the honor guards at funerals, etc.

### 4. Techniques

From the existing embroidery artifacts, Taiwanese traditional embroidery skill clearly inherited basic features from the Fujian and Guangdong embroidery of southern China. Strong and contrasting colors are widely used, such as pure red or black as a base with colored or gold-colored threads. The arrangement of patterns is very complicated and detailed. The themes of mythology, folklore, parables regarding auspiciousness, or shunning evil are very common. Landscapes, flowers, plants, and poems are also commonly seen.

The following are the main techniques and steps.

- (1) **Materials:** This is the most basic part. The right cloth has to be chosen according to the types and functions of the embroidered goods. Generally speaking, silk, damask, lace, satin, and brocade were the most common, but sometimes cotton was used, too. Next, appropriate colors and the right sizes were selected and cut.
- (2) **Copied Patterns:** From ancient times, traditional embroidery patterns were passed down by various embroidery pattern books. For the sake of convenience, embroiderers often chose their favorite patterns to copy directly, but some embroiderers created new patterns by themselves. Paper was often used when an embroidery pattern was drawn. Some high-skilled embroiderers directly depicted patterns on the satin or brocade cloth.

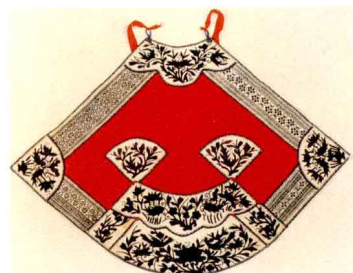




清 雲肩 私人收藏  
Woman's Collar



清 刺繡團花女褂 國立歷史博物館藏  
Woman's Coat in Han Style



清 朱紅地繡花草紋肚兜  
私人收藏  
Woman's Camisole

繡綳，方便作業時可隨時移動，這種繡綳呈方形或圓形。繡坊則使用長方形的條綳或彩綳，可多人同時進行作業。當繡料上架綳緊後，繡工即可開始施針刺繡。

(四) 針法：主要的針法可分為五種；即鎖針、平針、洽針、錯針、參針、滾針等，鎖針又稱套針，是最古老的針法，運針時將線繞於針上，針針相套扣形成輪廓線。平針又稱鋪針，常用在大塊的範圍內，從輪廓線的一端至另一端，用長針一根一根的將絲線平鋪施繡。洽針是用短針，絲線根根排列，可呈直線排列，亦可呈弧形排列，常運用於花葉根莖等部位。錯針又稱搶針，長、短針交互運用，使其產生交錯，繡線的色彩可由淺色漸漸至深色，一層一層施繡，最適合用於表現鳥獸的羽毛部位。參針可用於放射狀的範圍內，一般是用短針平行呈弧形排列，另一種用錯針的針法亦作放射形排列，常運用於小草或針葉等。滾針是沿著輪廓線一針針作斜線順延，沿紋樣的曲直弧度，作長、短針的靈活運用，勾勒出鮮明的輪廓，常使用於衣服的折痕、葉子的筋脈等。其他還有納紗、提花、挑花、貼花、平金、盤金等多種技法，有的還加襯棉花於圖案內增添立體感，端看紋飾所需，作靈活的運用，每件繡品都使用多種針法始能完成。

## 五、紋飾

臺灣刺繡工藝，早期觀賞性的繡品，大都從內地進口，主要以鏡片、掛飾為主，其主題內容，依其實際用途而異。例如祝壽用的題材，常見的紋飾有壽翁、福祿壽三星、麻姑獻壽、西王母獻壽、八仙祝壽、蟠桃獻壽、百壽圖、神佛人物等。書齋文房的掛飾，以繪畫性的內容為主，大都以表現清雅情趣，勵志寓意的書畫繡品為主，如夏日清趣圖、蘭竹、梅石、名家繪畫、名人墨蹟等掛屏、對聯之類的繡品為主。閨房寢室則以麒麟送子、花鳥、花蝶慶春等題材的繡屏較多。客廳大堂一般以吉祥寓意的內容，例如三陽開泰、鹿鶴同春、神佛人物、山水掛屏、菩薩大士像等最為常見。

宗教性繡品的紋樣題材，可分一般通用性及特殊主題性兩類，同時根據其使用的目的而呈現不同的內容。例如神佛衣裳必須根據神譜系統的位階，其服飾冠章繡飾等均要嚴格區分，神桌祭案的桌圍桌墊配合主神作適當的選擇。通用性的紋飾以龍鳳最基本，具威儀避邪意涵的含劍獸頭亦常作為主題。出巡儀仗的旌旗、樂隊、人員服飾，依各地廟宇的性質特色，紋飾主飾的內容或繁簡各有規定，相當考究。家庭使用的宗教性繡品，以八仙彩，上有八仙圖案，繡有龍鳳或吉祥紋飾的桌圍最普遍。

實用性繡品，包括衣裙鞋帽、被褥椅披、桌圍鏡套、枕頂茶墊、荷包扇套、煙袋香囊及邊花緣飾等多種。圖案構圖以團花、開光等方式，運用圓、方、多邊形、葫蘆形的輪廓圖形，留出適當的裝飾空間，在其中填以花鳥、山水、人物等，呈現具故事性及吉祥寓意的諧音、喻意的圖案，而緣邊或長條形如劍帶等類，採取分層式的方式呈現圖案。亦有以萬花錦、滿地嬌或幾何組織的流水、卍字、鎖字、勾連回紋、番蓮紋、四季花卉等作緣飾花邊或作地紋填滿的工法。一般絲綢質地的節慶



女褂 國立歷史博物館藏  
Woman's Coat

Inexperienced embroiderers often put oil paper and transparent thin paper on the sample book or drawing sketch to imitate the patterns, and then used ink or compact powder to draw the contour.

- (3) **Embroidery Frames:** There were big- and small-sized frames. Domestic operations often used small-sized embroidery frames, which were easy to move at any time. The shapes of this kind were square or circular. The embroidery workshops used rectangular frames, which could be used by many people at the same time. When the cloth was fixed firmly to the frame, embroiderers could start to stitch and embroider.
- (4) **Stitching Methods:** The main stitching techniques were chain stitching, satin stitching, mixed straight stitching and rolling stitching. "Chain stitching" is also called close-knit stitching, the oldest stitching method. When stitching, the thread was coiled onto the needle and needles were clutched to form contours. "Satin stitching," commonly used for a larger scope, is also called spreading stitching. From one end to the other end of the contour, a long needle was used to spread the threads and then stitch. Another stitch, commonly used in roots or stems of flowers or leaves, used a short needle to arrange the threads, which could make threads in linear or curve order. "Wrong stitching" is also called "layered short-straight stitching." Long and short needles were used in turn, making the stitch intertwined, and the color of the threads could change from light to dark, one layer after another. It was very suitable for the feathered parts of birds or beasts. "Mixed straight stitching" could be used in a radial scope. Generally, a short needle was used for parallel shapes and representing a curve order. Another "wrong stitch" is used in a radial scope, and often used in grass or needle leaves. "Rolling stitching," often

used in the folds and veins of leaves uses slant threads with long and short needles to flexibly contour a clear shape. Other stitching methods include picking patterns, appliqué, couching of gold thread, gold filling, etc. Some would add cotton to the pictures to add the sense of embossment. Every embroidered product required the use of multiple stitching methods before it could be completed.

## 5. Patterns

The early Taiwanese ornamental embroidered goods were imported from China. Most of them were mirrors and hanging decorations, and the themes would vary according to the functions. For example, in the patterns of the embroidered goods at a birthday party, we would see an old birthday sage, three celestials of happiness, prosperity and longevity, immortal Ma Gu presenting the peaches, a birthday party for Mother Queen of the West, eight immortals celebrating the birthday, a peach of immortality presented in a birthday party, one hundred characters of longevity in Chinese, god or Buddha figures, etc. Most of the hanging decorations in the study are embroidered writings or paintings, showing elegance, grace, hope, or confidence, such as the hanging pictures or couplets of pure delight in summer, orchids, bamboos, plum stones, famous writings or paintings, and the like. Most of the embroidered goods for the boudoir are embroidered screens with patterns such as a Chinese unicorn transporting a baby, flowers, birds, or birds and butterflies celebrating spring, etc. Decorations for living rooms and halls are related auspicious parables, like auspicious omens for New Year, deer and cranes in spring time, god and Buddha figures, landscape, Buddhist idols, etc.

There are two types of pictures and themes among religious embroidered goods: the General and the Specific; the content varied with the purpose. For example, the clothes and embroidered accessories for god or Buddha had to be strictly distinguished according to the ranks of genealogy. The patterns for the worship table skirts and cloth had to be chosen properly according to the chosen god. General patterns were dragons and phoenixes. The auspicious beast head which bites the sword is very common, too. The content and complexity of the patterns for the flags, the bands, the clothes for honor guards, would be chosen according to the rules and the features and natures of the temples at different places. As for family religious embroidery, the most common were the table skirts with ba-xian-cai, on which you could see eight immortals, and dragons and phoenixes.





女裙 國立歷史博物館藏  
Woman's Skirt



繡花鞋 私人收藏  
Embroidery Shoes

佳日所著用的服飾，官服才加以繡飾，婦女的雲肩霞帔、正式禮服的襟邊袖端、裙緣馬面、肚兜、勒帶、鞋面、荷包、香囊等繡飾最多。男性則扇袋、荷包、眼鏡袋、煙袋等為主。兒童衣飾、帽飾常見祈福辟邪的圖案，以兒帽為例，以虎頭、步步高昇、狀元及第等充滿祝福與期待的紋飾為主。其他家居繡品飾物，大都以花、鳥、草、蟲生活周邊自然界隨意可見的題材入繡，祥瑞圖案更受到喜愛。特別是婦女自家使用的衣物肚兜等，紋飾圖案隨其喜好繡工而繡製，以不拘形式自由自在的呈現方式表現其藝術的天賦，更是多彩多姿，反映民間生活意趣。

## 六、小結

綜合百餘年的台灣刺繡工藝，早期刺繡只是家庭式的女紅，繡製時各自發揮，並未形成明顯的特色或系統，其藝術的表現風格較為簡素質樸，充滿濃濃的庶民性意趣。中期臺灣社會基本形態逐漸形成，因臺灣地位日漸重要，「茶」栽培成功，糖業貿易鼎盛，郊商貿易來往日益頻仍，形成仕紳階級，經商致富的新貴及其家族，追求光鮮的衣飾，家居佈置趨於豪華，用以顯示富貴。加以各地廟宇寺觀林立，各擁宗教社團的樂隊陣頭，祭祀風氣鼎盛，廟會上演野台戲的風氣形成，宗教裝飾用品及戲服的繡製需求量日增，促進各地大小城鎮繡莊、繡坊紛紛成立，業務興盛無比，這時期正是臺灣刺繡工藝的鼎盛期。臺灣繡品特有的民俗風格已隱然成形，吉慶節日喜紅崇紅的禮俗，亦表現於繡品工藝，形成臺灣刺繡色彩審美觀念的一個特色。而宗教性繡品，除普遍使用以紅色為地之外，更是

大量使用金銀線，採取盤金、平金內以棉花堆墊的手法，呈現閃亮光燦的特殊風格，從文化心理學的角度分析，這種美學觀念，可能與移民社會早期生活的困苦、壓抑性生活方式，形成的潛意識有關。

日據中期以後因推行皇民化運動，受政治性的干預，生活服飾日本化，民俗廟會活動亦禁止舉行，在全面性的政策影響下，傳統刺繡工藝因不被重視而趨於式微，只部分繡坊慘澹經營承製戲服、錦旗等業務，得以勉強維持生計，這是臺灣刺繡的衰落期。光復以後隨著大陸來臺人口的大增，京戲興起，戲服的製作、繡宮燈、繡鞋、繡被、繡枕套再度流行，使刺繡業又有一線生機，但西式機器刺繡的傳入，產生「亂針繡」等新繡法，其他西方流行的「十字繡」、「貼繡」亦隨其興起，刺繡工藝逐漸偏離傳統，另樹一格，使費時費工純手工的傳統刺繡工藝，步入衰途，少數有心之士，轉向純藝術性創作發展。

所謂「凡一民族之生存，必有獨立之文化，而語言、文字、藝術、風俗、則文化之要素也，是故文化在，則民族精神不泯，且有發揚光大之日。」（連雅堂 雅言），總言之，民俗工藝實為民族歷史文化的重要積淀，傳統刺繡工藝，乃技藝文化極重要的文化遺產之一項，不能任其中斷滅絕，尤其在面臨全球化文化浪潮的衝擊下，更應重視此一文化議題。



Practical embroidery includes clothes, skirts, shoes, hats, covers, chair clothes, table skirts, mirror covers, pillows, coasters, purses, fan sachets, tobacco sachets, and fringes. The patterns are groups of flowers and light openings, etc. The shapes are round, square, polygonal, and calabash, leaving appropriate decorative space for embroidered flowers, birds, mountains, and people. Some patterns from folk tales, auspicious homonyms or parables can be seen, too. And the borders or long strips, such as swords strips, would be represented in layered patterns. Only official dresses and general satin clothes for joyful occasions or festivals would have embroidery. We can often see embroidered accessories in women's shawls, the fringes and sleeve ends of formal dresses, skirt fringes and fronts, haltered tops, purses, and perfume sachets. Primarily, men's embroidery is fan sachets, wallets, and glasses and tobacco bags. As for children's embroidery, pictures which depict the pursuit of auspiciousness and the evasion of evil are common. Take children's hats, for example. You can see tiger heads, promotions of officials, and top-ranking scholars in the patterns. In other home decorations, patterns incorporating flowers, birds, grass, bugs, or other natural things were used as themes. Auspicious patterns were also very popular. Especially in women's clothes and halter tops, patterns were sewn in accordance with preference, showing artistic talent in a free style. All of them are very colorful and reflect the joy of daily life.

## 6. Conclusion

Taiwanese embroidery craft has a history of more than a hundred years. In the beginning, embroidery was just needlework adopting the styles of the individual families which produced it.

There were no distinct, uniform features or systems. Styles were simple and primitive, full of folk joy. In the middle era, however, a new society was formed in Taiwan. Because of Taiwan's improved status, successful tea plants, prosperous sugar trade, and growing businesses, a gentry class was formed. Many newly rich merchants and their families valued bright clothes and lavish home decorations to show off their wealth. In addition, temples were set up everywhere, which had their own music bands. Worship flourished, and as the festival dramas boomed, the demand for religious decoration and costumes increased. All of these made the embroidery workshops thrive. This was the heyday of Taiwanese embroidery art, forming its unique local features. The color red was widely used in embroidered goods for joyous events or

holidays. And religious embroidered goods abundantly used gold and silver threads, gold embroidery, and couching of gold threads to represent their shiny and lustrous styles. From the cultural perspective, the reason this aesthetic was established probably lay in the hardships and oppressed lifestyles of the early immigrant society.

During Japanese colonial rule, due to the "Kominka Movement" and political oppression, clothes were more Japanese and folk religion worship festivals were forbidden. Traditional embroidery craft declined, and only a few workshops struggled to keep their business by producing costumes and colorful flags to support themselves. After more people came from China following Taiwan's retrocession to Chinese sovereignty, Peking opera prospered, and the production of costumes, embroidered shoes, covers, and pillows was popular again, giving the embroidery industry hope of revitalization. However, the introduction of Western machine embroidery created random stitching, and the popularity of other Western stitches, such as "cross-stitching" and "appliqué," increased. Gradually, embroidery craft departed from the old-fashioned forms and formed its own styles. Embroidery, which required much time and work, gradually declined. Only a few people turned to pure artistic creation.

The *Elegant Speech* by Liang yatang states:

*If a nation wants to survive, it should have its own independent culture. Languages, words, art and customs are elements of a culture. Hence, as long as the culture exists, the spirit of a nation won't die and will also develop and prosper.*

To sum up, folk art is an important accumulation of historical culture for a nation. Since traditional embroidery art is one of the most important crafts of our cultural heritage, we cannot let it end. Especially as we face the challenge of globalization, we should view this cultural issue more seriously.



## 文人眼中的台灣服飾

粘碧華

台灣在明鄭時期、滿清王朝與日據時代，三個階段的服裝制度，全然不同，因此其服飾的討論，至少應該分下列三個時期討論：

- (一)「明鄭時期」，從明末到康熙22年為第一期；
- (二)「滿清時期」，從康熙22年至甲午戰爭為第二期；
- (三)「日據時代」，從甲午戰後清廷割台到民國34年台灣光復為第三期。

但台灣人的服飾，概分為漢人和原住民兩大類別，含括太廣，故此文只做漢人服飾的整體回顧。文章的焦點以及所使用的材料，主要是竹枝詞中文人的紀錄，如遇有其他詩文、雜詠、及有關於服飾的描述，亦將一併收入，以便讀者參考。

### 一、明鄭時期—從明末到康熙22年

#### (一) 長命縷與香包

明末鄭成功經略閩、粵，而後闢地東都，自成格局；時至明清之際，滿清南下，中土淪陷，隨其東渡來台的文人，據連雅堂的統計，約有八百餘人。<sup>1</sup> 這些遺民志士，乃恭奉明朝為正朔，竭盡心力，企圖恢復大業。然而士人離鄉背井，水土難調，連生計都艱困萬分，又何暇時時顧及反攻大事，蹉跎日久，胸中實在常懷有志難伸之苦，筆下亦不時流露置之死地而含冤之浩歎。

這個時期文人所創作的竹枝詞，內容泰半慷慨悲壯，充滿了挫折感與失落感。筆墨之中，多憂愁之音，少歡愉之詞。例如曾任明福王扈從的沈光文，於順治6年（公元1649年）乘船抵金門，而後輾轉流亡來台。他在詩中曾提到了台灣端午節，家家佩戴「長命縷」的習俗。雖然其詩文的主旨，是在抒發文人四處飄流的末世之苦，而不在紀錄台灣的服飾習俗如何如何。然而，從文化的傳承與發揚來看，這些詩文中，保存有大量的文字史料，對重建台灣過去的生活與文化，幫助甚大，功不可沒。茲錄其作「癸卯端午」如下：

年年此日有新詩，總屬傷心羈旅時，  
卻恨餓來還不死，欲添長命縷何為。



圖1 台灣的香包  
Taiwanese Fragrance Bag



圖2 紅采縷  
Red-colored Threads



# Taiwanese Costume: The Taiwanese Literati Perspective

Zhan Bihua

The costume systems that developed in Taiwan went through three totally different periods: the Ming-Zheng Period, the Manchu Qing Dynasty, and the Japanese Rule Period. If we want to discuss Taiwanese costume, therefore, we have to use the following three periods in our discussion:

1. The Ming-Zheng Period, from the end of the Ming Dynasty to Kangxi year 22 (approx. 1644 – 1682).
2. The Manchu Qing Dynasty, from Kangxi year 22 to the Sino-Japanese War (approx. 1683 – 1894).
3. The Japanese Rule Period, from the Qing cession of Taiwan to Japan in 1895 to its retrocession to China in 1945.

Generally, Taiwanese costume can be divided into two categories: One is Han Chinese and the other is Aboriginal, which is too widely varied. Therefore in this article we will only focus on Han Chinese costume. The main focus of the article and its information sources are from Zhuzhi poetry recorded by the literati. If we find other descriptions about clothes in other poems and arias, we will also include them in this article.

## 1. Ming-Zheng Period, from the end of the Ming Dynasty to Kangxi year 22 (1644-1682)

### (1) Longevity Threads and Fragrance Bags

In the later years of the Ming Dynasty, Chenggong Zheng developed the East Capital after successfully planning and governing Fujian and Guangdong. According to the statistics from Yatang Lian, about 800 literati migrated to Taiwan when the Manchu Qing government moved southward and consolidated its hold over most of continental China.<sup>1</sup> These people of high aspiration, who regarded the former Ming Dynasty as the legitimate empire, tried their best to reestablish that dynasty. However, these literati had left their hometowns and couldn't adapt to their new surroundings. Sometimes they couldn't even make a living, so it was understandable that they couldn't find the time to think about the great undertaking of reclaiming sovereignty. Once things kept being put off, they would always harbor bitterness. As a result, a sense of grievance

could often be perceived in their writings.

The contents of Zhuzhi poetry created in this period by the literati are usually vehement and mournful, full of a sense of frustration and loss. Reading between the lines, we sense sorrow rather than joy. For instance, Guangwen Shen, an aide to Mingfu King, took a boat to Kinmen in 1649, and then was exiled to Taiwan. In one of his poems, he mentioned that it was customary for Taiwanese to wear “Longevity Threads” during the Dragon-Boat Festival. Though the topic of that poem was about the hardship which the literati suffered when they drifted around during the last years of a dynasty rather than about Taiwanese costume, those poems still store a great amount of historical information, which can play a leading role in helping pass down and glorify the culture and restore the past life and culture of Taiwan. The following is the poem, *Kui Mao Dragon Boat Festival*.

*There are always new poems at this time of every year, When I stay long and sadly in a strange place. I just hate that I am still alive instead of starving to death, Why should I wear “Longevity Threads?”*

“Longevity Threads” are made of red or five-colored threads. According to *A Tour of Duty in the Taiwan Sea* by Shujing Huang, kids would wear five-colored threads during the Dragon Boat Festival; boys would wear the so-called “God Chain”<sup>2</sup> on their left wrists and girls on their right. The *General History of Taiwan*, written by Heng Lien, states:

*On the 5<sup>th</sup> of May, women would wear fragrance bags, on which five-colored threads are used to produce something like birds, animals, flowers and fruits. Kids also wear them to shun evil.*<sup>3</sup>

From this record, we can understand that this custom still lasted until the end of the Qing Dynasty. Even today, Taiwan still retains this old custom of wearing “Fragrance Bags” during the Dragon Boat Festival.

Picture 1 is the fragrance bag which we can often see in Taiwan.

