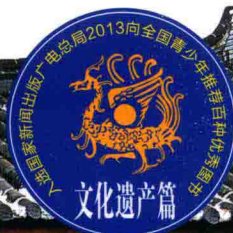


Chinese Dyeing and Weaving | 中国染织

童芸 编著





国家出版基金项目
NATIONAL PUBLICATION FOUNDATION

CHINESE RED
中国红

中国染织

Chinese Dyeing and Weaving

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

中国染织：汉英对照 / 童芸编著. --合肥：黄山书社，2014.6

（中国红·文化遗产篇）

ISBN 978-7-5461-4546-4

I. ①中… II. ①童… III. ①染织—工艺美术—中国—汉、英 IV.
①J523

中国版本图书馆CIP数据核字(2014)第114348号

中国染织

童 芸 编著

出 版 人：任耕耘
策 划：任耕耘 蒋一谈
责任编辑：范丽娜

特约编辑：朱昌爱
责任印制：戚 帅 李 磊

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>）

官方直营书店网址（<http://hssbook.taobao.com>）

营销部电话：0551—63533762 63533768

（合肥市政务文化新区翡翠路1118号出版传媒广场7层 邮编：230071）

经 销：新华书店
印 刷：安徽国文彩印有限公司

开本：710×875 1/16

印张：10.25

字数：131千字

版次：2014年6月第1版

印次：2014年6月第1次印刷

书号：ISBN 978-7-5461-4546-4

定价：17.80元

版权所有 侵权必究

（本版图书凡印刷、装订错误可及时向黄山书社印制科调换 联系电话：0551—63533725）

“中国红”系列图书是对中国优秀传统文化进行的全景式记录和梳理，以中英文图文对照的形式介绍中国文化。其所关注的100个文化专题，有着悠久的历史 and 丰厚的文化底蕴，不但博大精深，而且极富中国特色。它们表现了特定的历史文化、风俗习惯和中国文化特有的价值观、审美观，具有浓厚的生活气息和独特的艺术风格。本系列图书以实用简明的图文形式，提供了一个令人愉悦的阅读空间，让四海宾朋走进中国文化的殿堂，品味中国文化之美。

The Chinese-English bilingual version *Chinese Red* series of books is dedicated to introducing the Chinese culture through a panoramic review and combed presentation of the outstanding traditional Chinese culture. The one hundred special topics contained in this series are featured by their long history, rich cultural heritage and distinct Chinese characteristics. Bearing a strong flavor of life and a unique artistic style, the topics represent specific aspects of the history, customs, as well as values and aesthetics of the Chinese culture. Rendered in a text and graphic combined form, the series offers a pleasant reading experience for readers from all over the world and enables them to enter the hall of Chinese culture to savor its unique beauty.

“染织”是染和织的合称，染是指织物的染色和印花，织即是指织造。染织工艺的出现，是人类进入文明阶段的标志之一。

中国的染织技术起源很早，在新石器时代晚期，中国就已经出现了染织过的麻、葛、毛等制品；蚕桑的发现应用和丝织技术的发展，更给人类文明带来了深刻的影响。在五千年的历史长河中，中国的染织工艺不断发展、演变、

Dyeing and weaving, combined under the term “*ranzhi*” in Chinese, refer to two different processes. The former is to apply colors and patterns to fabrics while the latter is a process of fabric production. The advent of dyeing and weaving is one of the hallmarks of civilization.

Dyeing and weaving in China can be traced back to the remote past. As early as in the late Neolithic Age, people had colors added to ramie, kudzu and wool fabrics. The



丰富，形成了具有民族特色的独特体系，有着辉煌的成就。

本书将分别对染织的历史、品种、工艺进行介绍，以此向读者展现出中国染织工艺的丰富多彩。

invention of silkworm breeding, mulberry growing and silk weaving had a particularly profound impact on human civilization. Dyeing and weaving techniques in China have kept evolving and diversifying in the past 5,000 years, forming a full-fledged and amazing system of its own characteristics.

This book intends to, through a detailed description of the history, varieties and techniques of dyeing and weaving, introduce to readers the breathtaking glamour of Chinese dyeing and weaving.





染织渊源

Origins of Dyeing and Weaving 001



染

Dyeing 045

蜡染

Batik 052

扎染

Tie-dye 061

蓝印花布

Blueprint cloth 069

彩印花布

Color-printed cloth 082



织

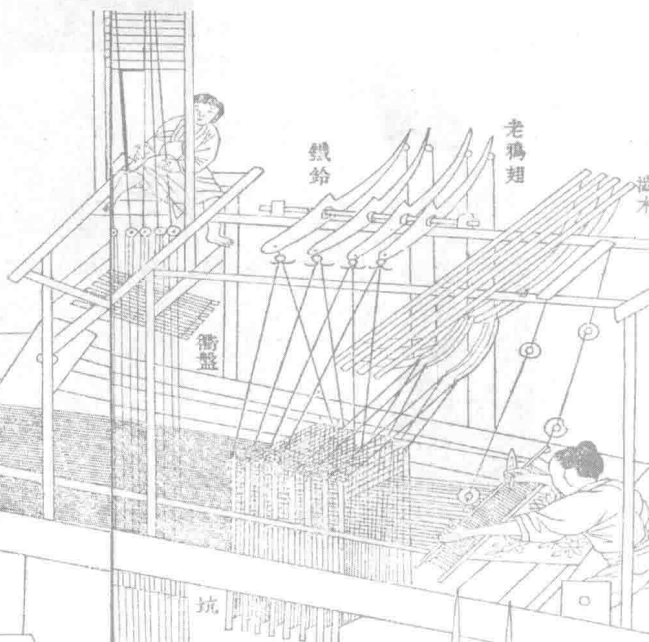
Weaving 091

丝绸

Silk 092

民间纺织品

Folk textiles 119



傳主

木牛眠

坑

染织渊源

Origins of Dyeing and Weaving

染织工艺是印染工艺和纺织工艺的合称。中国的纺织工艺有着悠久的历史，从最初的棉麻纺织到后来的蚕丝纺织，聪明智慧的中国人运用不同的材质，制成了色彩绚丽的各种织物。伴随着纺织工艺一起发展的还有印染工艺，为了将织出的布匹装饰得更为美观，人们发明了染缬、防染等多种方法，染印出了淡雅的蓝印花布、明丽的彩印花布等多种形式的布匹。

Dyeing and weaving are actually two separate techniques. Chinese weaving boasts a long history. From the earliest cotton and linen to silk textiles, the Chinese people have been decorating their life with various gorgeous fabrics. Dyeing and weaving techniques got progressed shoulder to shoulder. The Chinese have created varied cloths, such as blueprint and color-printed cloths, by means of figured dyeing and resist printing and many other dyeing methods.





人类最初是用树叶和兽皮来遮身御寒，旧石器时代晚期，逐渐产生了编结和缝缀技艺。随着新石器时代的到来，人们逐渐以村落的形式定居下来，原始农、牧业相继出现，对衣食的需求也相应增加。

“男耕女织”的原始分工初具形制，渐渐形成了种麻索缕、养羊取毛和育蚕抽丝等手工生产方式。

在旧石器时代晚期和新石器时代的遗址中，出土有大量用于纺纱的纺轮和纺专。距今五千多年的仰韶文化遗址也出土了印有麻布印痕的陶器，这些都表明当时人们已经开始掌握纺织技术。

In the beginning, human beings covered themselves with leaves and hides to keep out the cold. By the late Paleolithic Age, they had got to know how to weave and sew. With the dawn of the Neolithic Age, man began to settle down in villages, learning to farm land and raise stock. The



• 原始社会服饰
Primitive clothing



• 新石器时代的纺织工艺
Weaving techniques in the Neolithic Age

demand for clothing and food increased naturally. As the earliest division of labor took place between men and women, with “men ploughing while women weaving”, people developed such skills as getting thread from ramie, wool from sheep and silk from silkworm cocoons.

Large numbers of whorls and hand spindles have been unearthed from the late Paleolithic and Neolithic sites. The pottery unearthed at the sites of the Yangshao Culture that was thriving more than five thousands years ago has impressions of ramie cloth on it. These archaeological discoveries bear evidence to the existence of weaving by the time.

纺轮与纺专

纺轮与纺专是原始社会的两种纺织工具，纺轮主要用以纺纱，而纺专则用于把细纱并合、施捻合股成线。

纺轮一般呈扁圆形，中间穿有一个直径0.5厘米左右的圆孔。使用时用一根带倒钩的木棍或竹枝，将其无倒钩的一端穿入纺轮中间的圆孔并加以固定，使用时将所纺的麻及纤维品等捋好挂在倒钩上，然后用手拨动纺轮，利用其自然垂力和圆心轴旋转，来带动麻拧成线或绳。

纺专是陶质或石质的圆盘，盘中间有一孔，孔中插有一杆，即专杆。纺纱时，先把要纺的纤维（如麻等）捻一段缠绕在专杆上，然后一手提杆一手转动圆盘，并

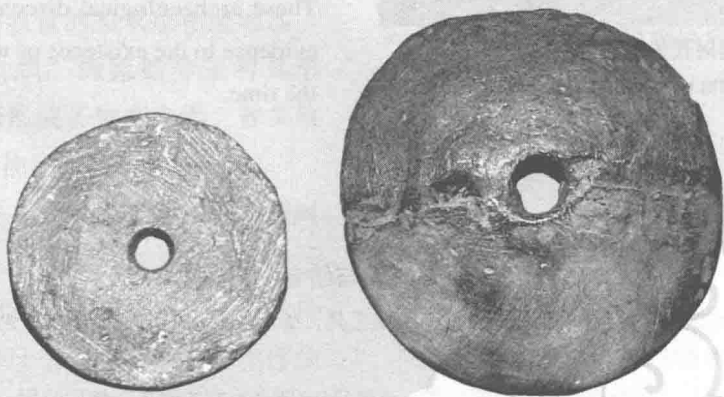
不断添加纤维，这样就可以使纤维牵伸成纱；待纺到一定长度后，把已纺好的纱缠绕到专杆上，如此反复直到纺专上绕满纱为止。

Whorls and hand spindles

Whorls and hand spindles were two spinning tools in primitive society, the former used for spinning fabrics and the latter for twisting fine threads to create yarn.

A whorl is a flat disc, usually with a 0.5 cm hole in the center. It is used in combination with a wooden or bamboo stick with a hook. The hookless end is inserted into the hole and fastened securely to the whorl. With ramie or other fibers smoothed out and fastened to the hook, the spinner twirls the whorl to twist the yarn.

A hand spindle consists of a pottery or stone disc with a hole in the center, and a rod inserted in the hole. Unspun fibers (ramie etc.) are twisted around the rod. The spinner holds the rod in one hand and gives the disc a twirl with another hand. With more of them added, the fibers are drawn out and the yarn is wound onto the rod. The process is repeated over and over until the rod is full of yarn.



• 新石器时代的陶纺轮

Pottery whorls of the Neolithic Age

仰韶文化

仰韶文化是距今约7000-5000年的中国新石器时代的一种文化。由于最早是在河南省三门峡市渑池县仰韶村发现的，故命名为“仰韶文化”。

仰韶文化的基本特征是：生产工具以磨制石器为主，常见的有刀、斧、镑、凿、箭头、纺织用的石纺轮等；有较发达的农业，作物为粟和黍；饲养家畜主要是猪，也有狗；各种日用陶器以细泥红陶和夹砂红褐陶为主。仰韶文化的最明显特征是红陶器上常有彩绘的几何形图案或动物形花纹，故也称彩陶文化。

Yangshao Culture

The Yangshao Culture dates back to the Neolithic age roughly 7,000 to 5,000 years ago. It is named after Yangshao Village (in Mianchi County of Sanmenxia City, Henan Province) where the archaeological remains were first unearthed.

The Yangshao Culture has the following features: people used polished stone tools such as knives, axes, adzes, chisels, arrowheads and whorls to make a living; farming was fairly developed, with millet and broomcorn millet planted; people raised mainly pigs and dogs. The most distinguished hallmark of the culture is red pottery utensils which were made of fine clay or sandy clay and usually painted with geometric or animal designs. Therefore, the Yangshao Culture is also known as the culture of painted pottery.



• 仰韶文化时期的彩陶盆

Painted pottery basin of the Yangshao Culture (5000 B.C.-3000B.C.)



中国是蚕桑技术的发源地，丝织的起源可以追溯到新石器时代晚期。考古人员在距今约5500年的河南郑州青台遗址发现了现存最早的丝帛遗物；在距今5000年左右的良渚文化遗址也出土有丝织品残片，由此可以看出中国原始社会时期的丝织技术已具有相当高的水平。

China is the birthplace of silkworm breeding and mulberry growing. Silk weaving can be dated back to the late Neolithic Age. Archaeologists found at the Qingtai Site in Zhengzhou, Henan Province the silk relics that date back 5,500 years, the earliest ever discovered. The silk fragments unearthed from some sites of the Liangzhu Culture 5,000 years ago show that the silk weaving skills had been at a high level at that time.

良渚文化

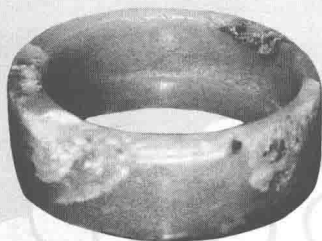
良渚文化，距今约5300—4000年，是中国新石器时代长江流域重要的考古文化，因发现于浙江省杭州市良渚镇而得名。

良渚文化的特点是：犁耕的稻作农业；分工精细而发达的手工业；大规模的经营工程；复杂的社会结构；完备的礼仪制度；以玉器、漆器、黑陶为代表的卓越的艺术成就。

Liangzhu Culture

The Liangzhu Culture was an important Neolithic culture that existed extensively along the Yangtze River in China about 5,300 to 4,000 years ago. It is named after the Liangzhu Town of Hangzhou City, Zhejiang Province where the relics were first discovered.

The Liangzhu Culture has been known for: ploughing and paddy rice growing; well-developed and specialized handicraft; large-scale construction; complicated social structure; complete ritual system; and remarkable achievements in jades, lacquer ware, and black pottery.



• 良渚文化时期的玉饰
Jade ornament of the Liangzhu Culture



新石器时代，当中原地区开始利用植物纤维进行纺纱织布的时候，边疆牧区的少数民族人民，也已开始使用纺专加工羊毛或其他兽毛进行纺织。在青海省诺木洪的新石器遗址中，发现了三千多年前的毛织物，以及研磨颜料的石臼。

商周时期（前16世纪-前221年），已经有了关于桑蚕丝织生产较为详尽的文字记载。《诗经》中记载：“妇无公事，休其蚕织”，意思是说：妇女不参与公共事务的管理，只负责在家养蚕织布。这说明男耕女织已是当时社会生产的主要形式。《考工记》中记载了周代关于丝帛精练的工艺、用媒染剂（即一种有助于染料附着到织物上的制剂）对织物进行浸染和套染的技术，还总结出丝帛染练的时间，以及用于装饰服装与丝织物的手工画绘方法。

During the Neolithic Age, as habitants in the Central Plains spun and wove with plant fibers, the ethnic people living in the border pastureland began to process wool or animal hair with hand spindles. Woolen fabrics and stone mortars for grinding dyestuff dating back to over three thousand years ago have been found in Qinghai's Nuomuhong Neolithic sites.

Historical sources from the Shang and Zhou dynasties (c. 16 century B.C.-221B.C.) contain comprehensive records about silkworm breeding, mulberry growing and weaving. It is recorded in *Book of Poetry (Shi Jing)* that “Women do not partake in the public affairs. What women do is only breeding silkworm and weaving at home.” These words indicate a clear division of labor characterizing productive activities then, with men ploughing and women weaving. *Book of Diverse Crafts (Kao Gong Ji)* makes detailed descriptions of silk processing, techniques of dip-dyeing and overdyeing with mordants (a substance used to bind dyes to fabrics), time required for silk dyeing, as well as skills of hand-painting clothes and silk fabrics.



《诗经》、《考工记》

《诗经》汉代以前称为“诗”，汉代以后，儒家将其奉为经典，故称《诗经》。它是中国第一部诗歌总集，收入自西周初年至春秋中叶（约前1100-前600）近五百年的诗歌305篇。《诗经》全面地展示了中国周代的社会生活，真实地反映了中国奴隶社会从兴盛到衰败时期的历史面貌。其内容分为《风》、《雅》、《颂》三部分，其中《风》是指出自各地的民歌，这其中有对爱情、劳动等美好事物的吟唱，也有怀故土、思征人的怨叹及对压迫、欺凌的愤怒。《雅》多为贵族祭祀的诗歌，内容多是祈求风调雨顺、歌颂先祖的功德。《颂》则为宗庙祭祀时演唱的诗歌。

《考工记》是中国春秋战国时期（公元前770-公元前221）记述官营手工业各工种规范和制造工艺的文献。该书保留了当时木工、金工、皮革、染色、刮磨、陶瓷等六大类30个工种的手工业生产技术、工艺美术资料。此外它还对数学、地理学、力学、声学、建筑学等多方面的知识和经验进行了总结。

Book of Poetry, Book of Diverse Crafts

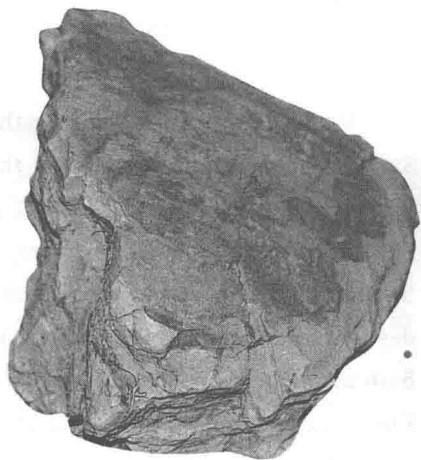
Book of Poetry had been known as *The Odes* before the official adoption of Confucianism as the guiding principles of society in the Han Dynasty (206B.C.-220A.D.). The earliest poem collection in China, *Book of Poetry* comprises 305 poems or songs dating back to a period from the early Western Zhou Dynasty to the mid-Spring and Autumn Period (c. 11 century B.C.-600 B.C.). The collected pieces depict a full picture of the social life of the Zhou Dynasty, and truly reflect the rise and fall of the slave society. The poems or songs are arranged in three categories, namely *Feng*, *Ya* and *Song*. *Feng* or *Airs of the States* comprises folk songs which celebrate love, hard work and other virtues, expressing homesickness and yearning for family members sent on expedition, or voicing anger toward social oppression. *Ya* or *Odes of the Kingdom* is the collection of songs sung at aristocrats' sacrificial rituals, either praying for favorable weather or praising ancestors' merits and virtues. *Song* or *Odes of the Temple and Altar* contains hymns or eulogies sung at a royal family's sacrificial rituals.

Book of Diverse Crafts is about standards and specifications for various government-run handicrafts in the Spring and Autumn Period and the Warring States Period (770B.C.-221B.C.). The book contains information on 30 types of crafts in six categories, namely woodwork, metalwork, leatherwork, dyeing, scraping and grinding, and porcelain. Besides, the book also makes review on the knowledge and experience in the fields of mathematics, geography, mechanics, acoustics and architecture.



商周时代的丝织物虽然没有完整地保留下来，但附着在青铜器上的印痕，证明那时的丝织已经织出花纹，而且品种日益增加。据《太平广记》记载：周成王时期，在距离京城九万里的地方，有一个因祗国，因祗国人曾经进献给成王有：云昆锦，花纹好像彩云从山岳中飘飘而出；列堞锦，图案有如云霞飘浮在城墙上；杂珠锦，图纹有如一串串珍珠；篆文锦，纹形像大篆文字；列明锦，锦上的花纹像排列的烛灯。这说明周代就已经出现了织锦。虽然此时的织锦刚刚起步，但已成型，并为后代丝绸技术的发展奠定了基础。

Despite the fact that no silk fabrics of the Shang and Zhou dynasties survive today, the impressions on the bronzes from that time are the evidence that the silk fabrics then had increasingly diversified patterns on them. According to *Extensive Records of the Taiping Era* (*Taiping Guangji*), Yinzhi, a state 45,000 kilometers away from the capital city paid tributes to King Cheng of Zhou (reign 1042B.C.-1021B.C.), including *Yunkun* brocade with cloud-among-hills pattern, *Liedie* brocade with pattern of clouds hanging over battlements, *Zazhu* brocade with bead pattern, *Zhuanwen* brocade with pattern of big seal characters, as well as *Lieming* brocade with pattern of candle lines. The record indicates that Zhou had already produced brocade in its initial form, which laid a foundation for silk processing later.



• 西周中期的丝绸印痕
Impression of silk fabrics from the mid-Western Zhou