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# 剪纸

## Paper Cutting

茅翊◎编著



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“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.

在普普通通的一张纸上，靠一把剪刀或刻刀，就能镂空剪刻成各种奇巧的、丰富多彩的图案和花样，这就是在中国十分流行的民间艺术——剪纸。

中国剪纸源远流长，是千百年来人民群众共同创造和培育起来的



By a graver or a pair of scissors, a piece of ordinary paper can turn to an artifact with various and colorful patterns and designs. This is a very popular folk art in Chinese called paper cutting.

The history of paper cutting can date back to thousands of years ago. It is one of the ancient folk arts created and nurtured by Chinese people, and has become a significant part of Chinese folk culture. Although it is not exclusive to China, like the custom of “cutting mascot” in Japan, the silhouette performances in the street of Britain and Germany, even the Danish famous writer, Hans Andersen, also left many paper cutting works, yet, because of its distinguished national style, pristine local flavor and profound connotation, Chinese paper cutting as an image

古老的民间美术之一，其与中国的民俗文化融为了一体。虽然，剪纸并非中国独有，如在日本有“剪福神”的习俗，在英国、德国的街头常有剪影的艺人献艺，丹麦的著名作家安徒生也曾经创作过许多剪纸作品……但是，中国的剪纸却是一枝独秀的，因为它有着浓郁的民族风格、淳朴的乡土气息和深刻的内涵，是中国民俗文化的形象载体。

本书通过剪纸的溯源、民间剪纸的艺术形式、剪纸与民间习俗的关系，以及剪纸在实用领域的一些应用，向读者全方位介绍中国的剪纸。希望读者能够通过本书，对中国的民间艺术及民俗文化有一个初步的了解。

carrier of Chinese folk art outshines others throughout the world.

By presenting its origin, artistic forms, relationship with folk customs and its applied usages in many areas, this book introduces Chinese paper cutting from several perspectives to give the readers a preliminary knowledge of Chinese folk arts and customs.





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# 剪纸的来历

## The Origin of Paper Cutting

中国的剪纸艺术与其他民间艺术一样，很难在浩繁的古籍之中找到与其起源与发展相关的详尽而系统的介绍，仅能从古代一些记述当时民间风俗、反映社会生活的札记或笔谈中找到只言片语的记载。

Like other folk arts, the thorough and systematic transcripts about the origin and development of Chinese paper cutting are really rare. Just a few words of records can be found in some reading notes about ancient folk custom and social life.

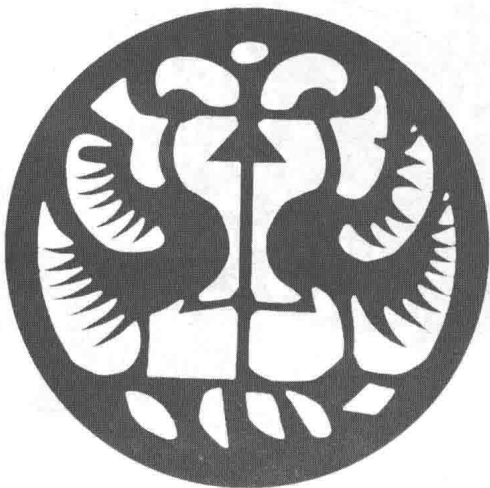




## > 镂金作胜 剪彩为人

剪纸，顾名思义，就是要用纸剪制出来。那么，在纸还没有被发明出来前，有没有与剪纸类似的艺术形式出现呢？

1955年，在河南省郑州市出土了一件公元前16至公元前11世纪商代的金质薄片，原来可能是嵌在什么器物上的。薄片上镂有夔凤纹，这既是中



## > Carving Gold Foil As Sheng; Cutting Colorful Silk As Human Figures

Paper cutting, just as its name implies, is made of paper. In that way, were there any similar artistic forms before the paper invented?

In 1955, a gold foil of Shang Dynasty, between 16th and 11th century Before Christ, was unearthed in Zhengzhou of Henan Province, which might had been embedded in some vessels. The foil was hollowed out with Kui-phoenix (Kui, one-legged monster in ancient fable) pattern. It is not only evidence that people once made gold into artifact in ancient China but also the origin of paper cutting.

- 对凤纹金饰片的图案（魏晋南北朝时期）  
Pattern of Gold Tracing Double-Phoenix Ornament Piece (Wei, Jin, Southern and Northern Dynasties, 220-581)



国古代就把黄金制作成工艺品的例证，也是剪纸艺术的源头。

河南省的辉县也出土过一件战国的银箱饰片，饰片成花弧形，从工艺上看，已具有和后来剪纸相同的制作方法和艺术特点。

An ornament piece of a silver case was excavated in Huixian of Henan Province, which is in arc shape and technically possesses the same making-method and artistic style with the later paper cutting.



• 西汉双人盘舞透雕饰件

Accessory with Two Twisted Dancing Figures in Openwork (Western Han Dynasty, 206 B.C.-25 A.D. )

### 晋国鞋

相传2500多年前的春秋时期，诸侯争霸，晋国称雄，并吞诸国。晋献公为了炫耀自己兼并诸国的丰功伟绩，在他大婚之际，特命晋国的能工巧匠用金箔剪成十种果子的纹样，这代表了向晋国纳贡的十个诸侯国。他让皇后姜氏将这些金箔制的果子纹样用丝线缀在婚礼穿的鞋上。穿上这种鞋，皇后显得光彩夺目、雍容华贵。后来，绣有果子纹样的绣花鞋成为民间老百姓嫁女的必备之物。女子出嫁时，都在红绣鞋上用金色的丝线绣上十种果子纹样，俗称“十果鞋”、“金果鞋”，又由于

是从古代晋国皇宫传下来的，亦称“晋国鞋”。十果纹样包括：石榴、桃、佛手、枣、桂圆、柿子、葡萄、白果、荔枝、香瓜等等，根据地区的不同，果子的种类也有变化。在民间，石榴象征多子多孙，佛手按谐音象征福寿，柿子寓意事事如意，葡萄象征丝丝相连，枣和桂圆象征早生贵子，白果寓意白头到老等等。

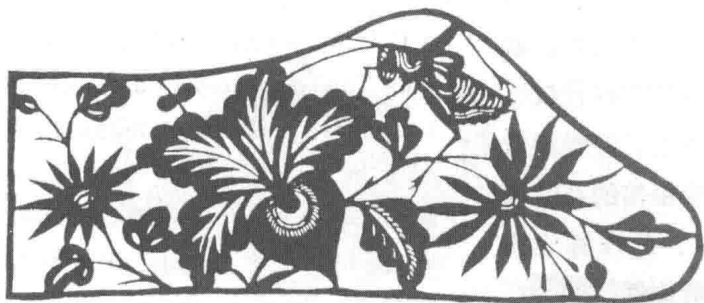
### The Jin State Shoes

It is said that 2,500 years ago, in the Spring and Autumn Period (770 B.C.-476 B.C.), the princes vied for supremacy, the Jin State ruled the roost and annexed others. The king, Jin Xiangong, in order to flaunt his great achievement, ordered nationwide skillful craftsmen to make him a ten-fruit pattern of gold foil, representing all the ten tributaries right before his wedding. He let the queen Jiangshi sew the gold foil pattern to her wedding shoes with silk thread. With the shoes on, the queen appeared extremely glittery and elegant. Afterwards, the fruit pattern embroidered shoes became one of the necessities when people marring their daughters. They embroidered ten-fruit pattern on red shoes with golden silk thread, also called "ten-fruit shoes", "golden fruits shoes" and "Jin state shoes" as it was passed down from the palace of Jin State. The ten-fruit pattern includes pomegranate, peach, fingered citron, Chinese date, longan, persimmon, grape, ginkgo, litchi, muskmelon, etc. It varies according to the variety of the areas. Among the people, the pomegranate represents having many offspring; the fingered citron represents good fortune and longevity by its pronunciation; the persimmon means everything coming off satisfactorily; the grape represents tight connection; the Chinese date and longan represents having a son as soon as possible; the ginkgo represents growing old together.



• 清代绣花鞋样

Embroidered Shoes Patterns of  
Qing Dynasty (1644-1911)

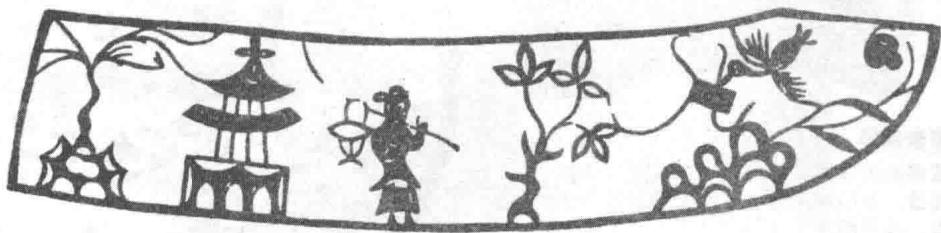


#### • 绣花鞋样

纹样由蚂蚱、萝卜和花草组成。

Embroidered Shoes Pattern

The pattern includes grasshopper, radish and flowers.



#### • 绣花鞋样“鸿雁传书”（清）

大雁每年从北方飞往南方，长途跋涉。人们希望大雁能作为信使，为自己在远方的亲人传递书信。

Embroidered Shoes Pattern of "A Letter From Afar" (Qing Dynasty, 1644-1911)

Every year, the wild goose migrates southwards, flying thousands of miles to hibernate. People hope the goose can become messengers to deliver letters to their families.

在汉代，有一种用来装饰漆器或铜镜的“金银平脱”手工艺，就是将金箔、银箔刻成镂空的花纹，贴在器物素胎的表面上，经髹漆数重后再进行打磨，金银箔的花纹便平行地嵌于漆层中，此法称之为“平脱”。这种经剪刻镂空的装饰工艺，不仅使器物显得精美华贵，而且纹饰多样，常见纹饰有人物、飞鸟、走兽和花卉植物等等。



#### • 填嵌漆器

填嵌类的漆器范围比较广，凡在起漆面上刻花纹，然后用漆或金、银、螺钿等物填嵌进去，或用稠漆在漆面做高低不平的地子，然后用漆填入，再磨平的，都列入这一门类。

#### Filling-In Lacquerware

The filling-in lacquerware has a wide extent, which covers all the wares with their paintcoat carved out patterns and then inlaid with gold, silver and mother-of-pearl, or covered with thick paint to make the ground rugged and then inlaid with paint and get burnished.

In the Han Dynasty (206 B.C.-220 A.D.), the handicraft of “gold-silver Ping Tuo” appeared to decorate the lacquerware or the bronze mirror, which is carving the gold foil and silver foil into hollowed out patterns, and sticking them to the surface of vessels’ plain body, through painting and polishing, the gold and silver patterns finally inlaying into the paintcoat. This decoration craft makes the ware more exquisite and luxury, with complicated patterns including figures, birds, beasts and flowers, etc.



#### • 银平脱器的花纹图案（五代）

Patterns of Silver Ping Tuo (Five Dynasties and Ten States, 907-960)



### • 金漆器

工匠们在器物上先涂糙漆，叫作“打金脚”，然后在漆干湿度适当时，再在其上满贴金箔，罩透明漆，使器物光彩夺目，富丽堂皇。

#### Gold Lacquerware

The craftsmen apply the rough paint on the ware, called "hitting the gold base", and then stick the gold foil to it when the paint is in propitiate humidity, finally cover the ware with a layer of plain paint to make it glossy and gorgeous.



### • 戗金盒

戗金工艺也和平脱工艺一样，是在器物的朱色或黑色漆地上，用针尖或刀锋镂划出纤细花纹，然后将金箔或银箔粘上去，成为金色或银色的花纹。

#### Inlaying Gold Box

The craft of inlaying gold is same with the Ping Tuo, first, carving out slender patterns on the ware's red or black paintcoat, then sticking gold foil or silver foil to it to highlight the design.



到了唐代，开始流行一种“镂金作胜”的风俗。所谓“镂金作胜”，就是把金箔刻成花样，在“人日”那天互相赠送。古人把农历的正月初七定为“人日”，俗称“人辰”即“人”的节日。人日在中国古代是一个隆重的迎春庆典，到了这一天，家家剪彩戴胜、登高宴饮，以求人丁兴旺，全年安康。南朝（梁）（502-557）宗懔在其所著《荆楚岁时记》中载：“正月七日为人日，以七种菜为羹，剪彩为人，或镂金箔为人，以贴屏风，亦戴之头鬓……又造华胜以相遗。”到了这一天，人们剪了各种“胜”，作为节日礼物互相赠送，或将“胜”戴在头发的鬓角处，或挂在花草树木之上，或贴在室内的屏风上。而剪彩为人，就是用丝织品剪成人形，系在人身上的，称为“人胜”；系在花草上的，称为“华（花）胜”；花样为套方几何形的称为“方胜”。唐代大诗人杜甫在《人日》一诗中吟道：“此日此时人共得，一谈一笑俗相看。尊前柏叶休随酒，胜里金花巧耐寒。”另外，除了在人日剪彩为人以外，还有立春之日“剪春蝶、春

Not until the Tang Dynasty (618-907), a custom called “carving gold foil as Sheng” started to prevail, which is carving the gold foil into several patterns and giving out as a gift on the “Man-day”. The ancient people made the seventh day of the first month of lunar calendar as “Man-day”, also called “Man-time” as the festival of human being. It was a grand ceremony for people to greet the spring at that time. When the day is coming, everyone would cut colorful silk and wear Sheng to celebrate, as well as climbing mountains and holding banquets to pray for the happiness in the coming New Year. Zong Lin of the Liang Dynasty (502-557) in the Southern Dynasty (420-589) once wrote in his *Jing Chu Sui Shi Ji* (a book described ancient festivals and folk customs): “the seventh day of the first month of lunar calendar is the ‘Man-day’, making seven vegetables as thick soup, cutting colorful silk as human figures, or carving gold foil as human figures, sticking them to the screen, or also wearing them in the hair...and making flower Sheng to give out as presents.” On this day, people cut all kinds of Sheng to give each other as gifts, or wear the Sheng at temples, or hang on the flowers and trees, or stick to



#### • 剪纸报春图

从“金银平脱”到“镂金作胜”，一脉相承的剪纸的出现就是顺理成章的了。因为当时能够使用像金银、丝帛这些珍贵材料的毕竟是高高在上的统治阶级，而随着纸张的出现，平民百姓便也可以利用纸来剪彩戴胜了。也许可以这样说，镂刻金箔的大众化演变便是剪纸。

#### Paper-Cut of Spring Greeting

From the gold-silver Ping Tuo to carving gold foil as Sheng, the emergence of the originally interconnected paper cutting is well-reasoned. Because the gold, silver and silk only could be used by the supremacy and ruling class, after the invention of paper, the common people could also use them to celebrate. To say the least, the popularity form of carving gold foil is the paper cutting.

the indoor screens. As to “cutting colorful silk as human figures”, it indicates the custom of cutting the silk fabric into human figures. The one tied to the human body is called “Man Sheng”, the one tied to the flowers is called “Flower Sheng”, the one with square shapes is called “Square Sheng”. The famous poet of Tang Dynasty, Du Fu, wrote in the poem *Man-day*: “Today people getting together to celebrate, chattering and laughing, the cypress leaves in front of the cup do not go with the wine, the gold flower of Sheng can resist the freezing cold in winter.” In addition, except for the cutting colorful silk as human figures on the Man-day, there is another custom of “cutting spring butterfly, spring money, spring Sheng for play” (from Duan Chengshi, *The Book You Yang Za Zu*, Tang Dynasty). Also Zong Lin recorded in his *Jing Chu Sui Shi Ji*: