

Fancy Art of Shanghai

Selected Works of the Gu's Embroidery

海上锦绣

顾绣珍品特集

上海博物馆
Shanghai Museum



展览主办 上海博物馆
Organiser Shanghai Museum

协办单位 故宫博物院 辽宁省博物馆 南京博物院 苏州博物馆 南通博物院
Lenders The Palace Museum
Liaoning Provincial Museum
Nanjing Museum
Suzhou Museum
Nantong Museum

展览策划 (按姓氏笔画排列)
展览策划 (in alphabetical order)
展览策划 (按姓氏笔画排列)
展览策划 (in alphabetical order)
展览策划 (按姓氏笔画排列)
展览策划 (in alphabetical order)

展览协调 (按姓氏笔画排列)
展览协调 (in alphabetical order)
展览协调 (按姓氏笔画排列)
展览协调 (in alphabetical order)
展览协调 (按姓氏笔画排列)
展览协调 (in alphabetical order)

展览设计 李磊 侯立 张莉娟
Exhibition Design Li Leigang Hou Li Zhang Lijuan

主 编 陈曼君 陈杰伟
Chief Editors Chen Manjun Chen Jiewei

展品摄影 薛皓冰 朱 琳 冯 昊
Photographers Xue Haobing Zhu Lin Feng Hao

图像资料 (故宫博物院) 郭雅玲 周耀军
Image Inspiration (The Palace Museum) Guo Yaling Zhou Yaoyun

中译英 韦 亮 王 佳 冯晓华
Translation from Chinese to English Wei Liang Wang Jia Feng Xiaohua

译文审校 唐 敏
Translation Review Tang Min

责任编辑 吴长青 凌瑞蓉
Executive Editors Wu Changqing Ling Ruirong

装帧设计 谢伟延 汪 超
Catalogue Design Xie Weiyen Wang Chao

图像制作 王凤妮 张伟华
Layout Assistant Wang Fenni Zhang Weihua

技术编辑 王建中 陈 昕
Technical Editors Wang Jianzhong Chen Xin

印刷监制 顾基敏
Print Supervisor Gu Jiamin

图书在版编目 (CIP) 数据

海上锦绣: 顾绣珍品特集 / 上海博物馆编. — 上海: 上海古籍出版社, 2007. 12
ISBN 978-7-5325-4896-5

I. 海… II. 上… III. 刺绣—工艺美术—作品—中国
IV. J523.6

中国版本图书馆CIP数据核字 (2007) 第190487号

海上锦绣

顾绣珍品特集

上海博物馆 编

上海世纪出版股份有限公司 出版、发行
上海古籍出版社

(上海瑞金二路272号 邮政编码: 200020)

(1) 网址: www.guji.com.cn

(2) E-mail: guji1@guji.com.cn

上海贝贝埃艺术设计有限公司设计制作

上海中华商务联合印刷有限公司印刷

2007年12月第1版 第1次印刷

开本: 1/8 (635×940毫米) 印张: 31

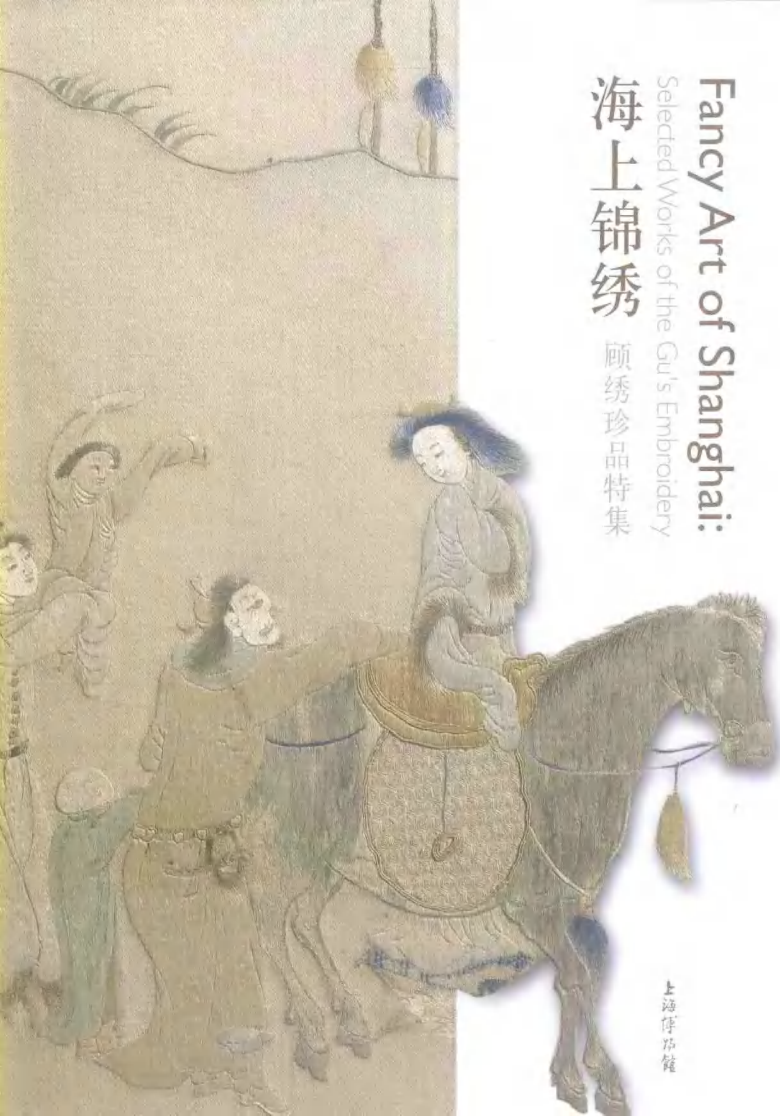
印数: 1-2,000

ISBN 978-7-5325-4896-5

k-1084 定价: 180.00元

Fancy Art of Shanghai:
Selected Works of the Gu's Embroidery
海上锦绣
顾绣珍品特集

上海博物馆



目录

CONTENTS

- 6 前言 上海博物馆馆长 陈燮君
- 8 Preface *Chen Xiejun* Director of the Shanghai Museum
- 9 致辞 故宫博物院院长 郑秋森
- 11 Message *Zheng Ximiao* Director of the Palace Museum
- 12 致辞 辽宁省博物馆馆长 马宝杰
- 14 Message *Ma Baojie* Director of the Liaoning Provincial Museum
- 15 顾绣综述 上海博物馆 工艺研究部
- 20 Introduction *Dept. of Arts and Crafts* the Shanghai Museum

25 顾绣图版
Plates

- 26  摹绣名迹
Copies of Classical Works

- 62  神仙释道
Taoism and Buddhism

- 94  花卉翎毛
Flora and Fauna

- 154  人物故事
Narrative Themes

201 附录
Appendix

- 202 附录一 辅助展品 Appendix I: Auxiliary Exhibits
- 207 附录二 顾绣技法一览 Appendix II: Stitch Drawings
- 215 附录三 顾绣技法中英文对照 Appendix III: Terms of Stitches
- 216 附录四 顾绣款识一览 Appendix IV: Embroidered Seals
- 230 附录五 索引 Appendix V: Index



前言

上海博物馆馆长 陈燮君

Preface Chen Xiejun Director of the Shanghai Museum



顾绣

是诞生于上海而享誉全国的艺术奇葩，得名于晚明上海顾氏家族，由顾明世家族中的缪氏、韩希孟、顾兰玉等女眷首创并发展，逐渐成为纯欣赏性的画绣。顾绣具有选材独特、亦绣亦绘、顾绣结合、针法多变等工艺特点。其取绘书画，格调高雅，画法自然，意趣清新，对清代形成的苏、粤、湘、蜀四大艺术绣影响深远。

顾绣制作的盛期为十七世纪，乾隆以降，渐趋经典，不绝如缕，绵延至今。顾绣真迹，存世作品甚少，且多入于公家，以故世人多惟闻其名而不知其实。值国务院将顾绣工艺列入国家级非物质文化遗产保护项目之际，在上海博物馆举办顾绣专题展览，以增进人们对顾绣的全面了解，促使顾绣的研究工作与其历史地位相匹配。

本次展览，汇集了存世顾绣的代表之作，展品来自故宫博物院、辽宁省博物馆、南京博物院、南通博物院、苏州博物馆和上海博物馆，是迄今为止对于顾绣最为集中、最为完整和最具水平的展示，其中不乏精品杰作。

现藏于故宫博物院的《韩希孟绣宋元名迹》册和上海博物馆的《韩希孟绣花卉虫鱼》册，同出韩希孟之手，是顾绣艺术的巅峰之作。匠心绝品，两作完美地体现了顾绣的艺术风格、美学境界和工艺水平。董其昌的亲笔题跋昭示今人，说明这些丝绣奇珍在带着绝世的风华出现于韩媛之纤纤素手之中时，就已深深打动了一代艺术宗匠那鉴别过无数人间瑰宝的卓然心胆。在这里，又一次让我们感受到真正艺术所具有的穿越时空的力量。

辽宁省博物馆提供的藏品，曾为近代织绣鉴赏家、有丝绣收藏甲天下之誉的朱启铃所有，著录于《存素堂丝绣录》，并收入《纂组英华》一书中，久已名动中外。其中《七襄楼发绣人物》轴和《弥勒佛像》镜片更是别具风采的稀世之宝。

南京博物院和苏州博物馆提供的展品充分展现了顾绣在缪、韩之后所达到的艺术高度。这个时期，“露香园顾绣”或“露香园绣”已经成为顾绣的通名，因此在作品上多有“露香园”朱线绣印。除原有的手卷、册页外，以镜片、条轴为形制的绣品逐渐增多，体现了顾绣从早期满足案头观赏到后来用于居室装潢的功能变化，亦折射出顾绣市场的扩大趋向。

南通博物院收藏的《董其昌行书昼锦堂记》屏是目前所知尺幅最大的顾绣作品，也是本次展览唯一的一件书法绣作。通过此作可以清晰地了解到顾绣在绣制书法时，有按运笔方向行针走线的特点，与其它绣种迥然相异。值得一提的是，这件作品曾为近代刺绣大师沈君慈眼所识，因而更显珍贵。

作为顾绣故乡的博物馆，本馆在顾绣的收藏和研究方面始终不遗余力，孜孜以求。上海博物馆的藏品包括了顾绣不同时期的典型作品，形成比较完整的序列。精妙之作除前述《韩希孟绣花卉虫鱼》册外，尚有顾绣始祖缪氏所绣《竹石人物花鸟》合册和迄今所知传世顾绣中纪年最早的作品《东山图》卷，还有《十六应真图》册。《钟馗像》轴等明代顾绣力作，从中可以窥见顾绣从初创臻于成熟的脉络。清代顾绣作品以人物故事图屏与花鸟图屏为代表，多为一堂数屏，技艺娴熟，配色鲜艳，寓意吉祥，具有鲜明的时代特色。这次展出的作品多为首次面世，相信将较好地满足广大观众和学界的期待。

依托各兄弟院馆的热情支持，此次顾绣的回归展示之旅尽显华彩和完美。三四百年前的顾氏女眷以斑斓的丝线在上海这块土地上创制出锦绣图画，为我们留下了宝贵的文化遗产。当我们欣赏这些禀精运巧、寝寐经营的杰作时，不得不惊叹于当年那些艺术家的天分和执着。顾绣凭着丰富的色彩，缜密精巧的针法，典雅灵动的布局在后人以丰富艺术享受的同时，也为人们探悉中国古代刺绣艺术的奥秘开启了思路。

The Gu's embroidery was created by the ladies of Gu Mingshi family in Shanghai during the late Ming dynasty. These ladies include Mm. Miao, Han Ximeng, Gu Lanyu, and etc. With their efforts, the Gu's embroidery grew into a highbrow art created only for appreciation. This art boasts unique themes, perfect combination of painting and embroidery, remarkable resemblance to its renowned painting and calligraphy prototypes, and various stitches. It has exerted a far-reach influence upon the later four renowned embroideries respectively produced in Suzhou, Guangdong, Hunan and Sichuan during the Qing dynasty in various aspects, such as elegant conception, copying nature, and original ideas.

The seventeenth century saw the prime of the Gu's embroidery. The art declined after the Jiaqing reign of the Qing dynasty, although it comes down today. The Gu's works were always cherished by private collectors in the past and were known very little over a long period of time because of very few left extant. At the time of the Gu's embroidery being recognized as the intangible cultural heritage by the State Council, the Shanghai Museum is glad to stage the exhibition *Fancy Art of Shanghai: Selected Works of the Gu's Embroidery* to its visitors, in the hope of providing a full view of this art to enhance people's knowledge and upgrade the academic study. Hereby, I would like to extend my heartfelt gratitude to the Palace Museum, the Liaoning Provincial Museum, the Nanjing Museum, the Nantong Museum and the Suzhou Museum, for their kind support of lending the works to this exhibition. The famous works on display in this exhibition include Mm. Han Ximeng's *Copies of Song and Yuan classical paintings* and *Miscellaneous album* in the collection of the Palace Museum, the *Human figures* and the *Maitreya* in the collection of the Liaoning Provincial Museum, *Zhou jin lang ji* (Essay on the Zhoujin Hall) in the collection of the Nantong Museum, and other excellent works done in the name of Lu Xiang Yuan by artists other than Mms. Miao and Han Ximeng in the collection of the Nanjing Museum and the Suzhou Museum.

Besides the above-mentioned works, the exhibition distinguished itself by several other works, such as the *Miscellaneous album* by Mm. Miao, the first embroiderer of the Gu's family, *Victory report* (the earliest Gu's work), and masterpieces including the *Sixteen Arhats* and *Zhong Kui*. The Gu's embroidery produced in the Qing dynasty normally takes narrative themes and subject of flora and fauna, which were all mounted in a set of vertical scrolls.

The colorful, fancy works created by the Gu's family three to four hundred years ago have left us priceless legacy. At seeing these marvelous, time-consuming works, one must be amazed at the talents and persistence of these lady artists. The Gu's embroidery, through its rich colors, various stitches and flexible compositions, not only brings viewers an aesthetic joy, but also points out for people a way of exploring the secret of ancient Chinese embroideries.

郑欣淼 故宫博物院院长

致辞

Zheng Xinmiao Director of the Palace Museum Message



备受瞩目的“海上锦绣——顾绣珍品特展”，在上海博物馆诸位同仁的精心策划下，已经盛大开幕。一幅幅精美绝伦的珍品，迎来了众多识珍的慧眼；一件件“丝情”画意的佳作，引领了无数赏奇的雅士。作为合作伙伴，我们为之感到的高兴！

顾绣作为非物质文化遗产，从明代松江府上海县露香园起步，已享誉达三百余年。顾绣突破了刺绣工艺以装饰实用为主的传统，成为中国历史上刺绣种类走上纯艺术道路成功的典范。

顾绣起源于明代松江顾名世之家，是由民间刺绣发展而来的闺阁艺术绣，从其诞生即蕴涵了浓厚的艺术魅力。究其原因，一方面顾家女眷擅长绘画，深晓画理，具有深厚的艺术底蕴；另一方面，运用高超的刺绣技艺将实用刺绣升华，把对事物的精微观察融入刺绣艺术的创作中，同时以松江画派为营养源泉，借鉴吸收文人画的风格，因而成就了别具一格的“画绣”刺绣欣赏艺术。

顾绣作品，绣线丰富多彩，配色古朴典雅，晕染自然，深浅浓淡恰到好处，具有浓彩渲染的艺术魅力，针法复杂，变化多样，随物而变，视所绣物象巧施不同针法，各具神韵，惟妙惟肖；劈丝细如毫发，针脚缜密无痕，使得绣品细腻精致，自然传神，富于真实感；绣绘结合，两者相得益彰，形象生动，给人以不似绘画胜似绘画的艺术美感。

顾绣实现了绣与画的完美结合，是绘画艺术的再加工，其艺术造诣已深得绘画艺术意趣，促进了欣赏性刺绣艺术的进一步发展。它作为一种文化传承，对促进其它绣派向多元化艺术的发展产生了深远影响。正因如此，传世顾绣绣品被故宫博物院、辽宁省博物馆、上海博物馆、台北故宫博物院等各大博物馆所珍藏，使顾绣艺术品得以流传有绪，虽时过数百年，依然焕发出耀眼的光彩。

故宫博物院收藏有数十件顾绣作品，可谓件件华美、幅幅传神，充分体现了顾绣的艺术特征。在顾绣作品中，以我所藏《韩希孟绣宋元名迹》册最为著名，代表了顾绣的最高艺术造诣。韩希孟为顾名世孙媳，工花卉，精刺绣，深通六法，融画理于绣技中，往往刺绣一件作品，不惜费数年之心力。她的作品多以临摹宋元名画为能事，极力追求绘画效果，所绣人物、山水、花鸟均能达到静中有动、动态传神、神韵逼真，故能绣出如此绝世佳品。与绘画几可乱真，将顾绣艺术推向了极致。明代文学家陈子龙誉之为“天孙织锦手出现人间”，而明代画家董其昌则惊叹“非人力也”、“技至此乎”！技压群雄的《韩希孟绣宋元名迹》册，即在本次展览中呈现给广大的观众。

故宫博物院应上海博物馆之邀，以包括《韩希孟绣宋元名迹》册在内的一批顾绣珍品参展。其襄其盛。我相信，这个精心打造的展览，一定会获得巨大成功！

尽管直面展览，时间短暂，但琳琅荟萃的展品，却给我们留下了美好记忆；而每当展开这本图录，将更有助于保持记忆的永恒，这应该是本次展览的又一收获吧。

The exhibition *Fancy Art of Shanghai: Selected Works of the Gu's Embroidery* is finally open to the public, depending on the elaborate planning and great efforts of the colleagues in the Shanghai Museum. On display are such a number of the Gu's embroidery works, containing the charm of paintings by silk threads, which attract numerous visitors. As one of the lenders of this wonderful show, we feel really pleased and excited.

As one of the intangible cultural heritages, the Gu's embroidery got a start from the Luxiang Garden of Shanghai county in Songjiang prefecture in the Ming dynasty, whose history has lasted over three hundred years. The Gu's embroidery broke the tradition of silk embroidery which had focused on decoration and practical uses, and became a successful model in the art history of China that made the embroidery be one of pure arts.

The Gu's embroidery was originated in Gu Mingshi's family. It is a kind of boudoir art embroidery developing from folk embroidery of the Ming dynasty. Since its birth, it has accumulated much artistic charm, the reason for which lies in two aspects. On the one hand, the ladies in the Gu family were adept in painting and understood the connotations of paintings very well; on the other hand, they upgraded the applied embroidery art through excellent technique, mixed their accurate observations into the creation of the embroidery art, and got inspirations from literati's paintings of Songjiang painting school for reference. Thus, a unique embroidery art style, called painting embroidery, was formed.

There are some dozens of works of the Gu's embroidery in the collection of the Palace Museum. The most famous one is *Copies of Song and Yuan Classical Paintings* by Han Ximeng, which represents the highest art attainment of the Gu's embroidery. Han Ximeng, a granddaughter-in-law of Gu Mingshi, was proficient in flower painting. She always spent quite a few years on one piece of embroidery work. Her works were characterized by copying classical paintings of the Song and Yuan dynasties, and could be compared with real paintings, which made the art of Gu's embroidery achieve its highest level.

On invitation of the Shanghai Museum, the Palace Museum has brought some works of Gu's embroidery, including the great piece by Han Ximeng mentioned above, to join this exhibition. I believe this show is going to have a great success.

The exhibition, only lasting a short period of time, is sure to leave a good memory to everyone who has seen it. But this catalogue will serve to make the show remain fresh in our memory whenever it is opened.

致 辞

辽宁省博物馆馆长 马宝杰

Message Ma Baojie Director of the Liaoning Provincial Museum



刺绣

是中华民族古老的工艺品类，源远流长，绵延不绝。在制作工艺上，其不同于弹丝与织锦之处，乃是先将所绣纹样用墨线勾描于织物之上，再以穿上各色丝线的绣针绣出色彩缤纷的图案与画面。较之弹丝与织锦，刺绣更具艺术创造性与表现力。与其它工艺品类似，刺绣也经历了由实用品到艺术品的演变。五代以前，刺绣整体上处于实用品范畴，多用于服饰与器物。宋代以后，伴随着经济社会的发展与绘画艺术的传播，一部分绣品逐步转化为具有独立审美价值的艺术品。明清以降，刺绣更是以艺术品的定位而扩展了社会的参与和认知，并以地域性为特征形成了众多刺绣流派，如鲁绣、苏绣、湘绣等。其中以发源于上海的顾绣最具特色和影响。

顾绣，因明代上海文人顾名世长子顾仁海之妾所创而得名，又依顾氏所居园林而称“露香园绣”。明代的松江，交通便利，物产丰饶，手工业与商业发达，为刺绣的商品化创造了条件。就顾绣而言，顾名世去世后的家道中落，使原来作为士大夫阶层玩赏品的家中女眷的“闺阁艺术”，因生活所需而走出闺房，进入市场流通领域，成为特色的艺术商品。顾绣由此声名远播。在顾绣的众多名手中，当以韩希孟最具代表性。

韩希孟，武陵（今湖南）人，为顾名世次孙顾寿潜之妻。受精通诗文书画的丈夫影响，临习书画，曾师从董其昌学画山水，亦能画人物与花卉，熟谙绘画六法并融入刺绣创作。因而其刺绣作品达到了为文人士大夫阶层所认可的心手相应的艺术境界。董其昌评韩氏所绣《韩希孟绣花卉虫鱼》册“其靈活之气，倍不逊于男子。观此册，有过于黄筌父子之写生，望之为书画，当行家道察之。乃知为女红者。人巧极，天工错。奇绝，奇矣！”

以韩希孟为代表的早期顾绣，具有多方面的特色。一是在技巧层面，既能继承前人针法，又有独到的创新。其绣品采用了齐针、撒针、旋针等多达几十种针法，并善于因物施针，使绣品齐平、细密、光亮、匀顺，《弥勒佛像》镜片（辽宁省博物馆藏），多用单套针和双套针。在不同的部位运用自如，肉身用平针和斜平针刺之，并依肌理部分绣出；百衲花纹及圆形蒲团则用单双套针、正反梭针、环针等针法组织；乳头用环针及芥子绣，人物肩部用眉针以发绫绣以定之。针法复杂多变，绣线色泽自然而厚重，层次丰富和谐。

二是在艺术表现方法上，善于借色补色，达到绣与绘的完美结合。当时松江画坛的“云间派”画风对顾绣影响较大，韩氏的许多绣品均采用绣绘结合，以绣代绘，大胆创新，使人不解为画为绣。

三是在色彩的运用上，创造性地利用了中间色的表现力。为展现各类题材的色彩效果，以仿自然的色彩配色，以景物色泽的老嫩、深浅、浓淡等多种色彩的中间色调进行补色染色，充分表现原物的本色，使画面达到阴阳以求光，显潜以传神的艺术效果。

四是在作品主体的表现上，善于抓住所绣对象的灵活之气，以表现物象的神韵。韩希孟以艺术家的敏锐，注重观察自然景象，注重生活体验，以求创作上的以形写神。其夫顾寿潜为韩氏所绣《韩希孟绣宋元名迹》册题跋中写到：“寒暑易移，风冥雨晦时，弗敢从事，往往天晴日霁，鸟悦花妍，攫取眼前灵动之气，刺入吴线。”

五是在顾绣材料的选择上，敢于突破前人窠臼，在作品中使用了马尾、真草、遛罗斗鸡尾毛、薄切金等材料，并“近绍唐宋发绣之真传”，劈发为丝，以发代线，运针如笔，以发绣完成绘画之表现，堪称世界染织史上的创举，一丝尚不及一根男人头发的三分之一，可见其劈发技术之高超。传世的《七贤绣发绣人物》轴是展现神奇发绣艺术的唯一实物例证，弥足珍贵。

丝绣是辽宁省博物馆的特色藏品，其中的顾绣作品源于朱启铃先生收藏。朱启铃（1872—1964），贵州紫江（今开阳）人，曾任北洋政府代理国务总理，后经营山东峰县中煤矿公司，同时创办中国营造学社，从事古代建筑及工艺美术的研究，解放后曾任中英文史馆馆员。朱启铃自幼喜欢丝绣品的收藏，历经多年搜求，使清内府旧藏及明代项子京、潘安、梁清标等人藏品的一部分纳入收藏。有丝绣收藏甲天下之誉。其中对所藏的韩希孟刺绣尤为看重。朱启铃先生所藏的顾绣精品在天津、北京、沈阳等地历经周折，辗转流传。新中国成立后，由故宫博物院拨交辽宁省博物馆前身北博物馆收藏。

保护与弘扬中华民族优秀传统文化是博物馆的神圣职责。整合文物资源，举办主题鲜明、内涵丰富、形式多样的各类专题展览是博物馆的中心工作。以顾绣为专题，举办特展，当属上海博物馆的首创，选题独特，立意新颖，意义非凡。辽宁省博物馆顾绣藏品系列其中，颇感欣喜。祝本次展览取得圆满成功。

Embroidery is a traditional handicraft of China with a long history. Comparing with silk tapestry and brocade, embroidery is more creative and expressive. The embroidery pattern is first delineated in ink on the fabric, and then embroidered with silk threads of different colors. Like other kinds of handicraft, it has also experienced a role change from practical use to pure art. Before the Five Dynasties, embroidery was mainly applied as ornaments for clothes and objects. After the Song dynasty, a part of embroidery works turned into art works with completely aesthetic value, due to the development of economy and the spreading of painting art. By the Ming and Qing periods, embroidery became more popular, and it had developed various styles according to producing regions, such as Lu (abbr. for Shandong) embroidery, Su (abbr. for Suzhou) embroidery and Xiang (abbr. for Hunan) embroidery and so forth, among which the Gu's embroidery originated in Songjiang, Shanghai was the most influential and characterful.

The Gu's embroidery was invented by the concubine of Gu Huihai, the eldest son of Gu Mingshi, a famous literatus in Shanghai in late Ming dynasty, and hence the name. It was also known as Luxiang Garden's embroidery named after the garden where the Gu family lived in. The Gu's embroidery was originally a kind of "boudoir art" only appreciated and collected by literati, but then came to be a characteristic art product sold in market due to the declining financial situation of the Gu family after Gu Mingshi's death. Thus, the Gu's embroidery became renowned.

The Liaoning Provincial Museum has important collections of silk embroidery among which the Gu's embroidery comes from the old collection of Mr. Zhu Qiqian (1872-1964). Born in Zijiang (now Kaiyang) of Guizhou province, Mr. Zhu assumed office as the acting premier of the Northern Warlords Government, and then ran the Zhongxing Colliery Corporation in Fengxian county, Shandong province. At the same time, he also established China Society of Architecture and took up researches on ancient architecture and craft arts. After the People's Republic of China was found, he was appointed as a researcher in the Central Institute of Literature and History. Mr. Zhu began to collect works of silk embroidery when he was young. After many years' seeking, he set up one of the best embroidery collections in China, which includes many pieces from the original collection of the Qing imperial court, the collection of Xiang Zijing of the Ming dynasty, as well as those of An Qi and Liang Qingbiao of the Qing period. This collection had been located in Tianjin, Beijing and Shenyang successively. After the founding of People's Republic of China, the Palace Museum allocated it to the Liaoning Provincial Museum.

To preserve and carry forward splendid traditional culture of China is museums' sacred duty. To make good use of rich cultural relics and organize exhibitions of various themes is museums' central task. Shanghai Museum is the first to organize a special exhibition on the theme of the Gu's embroidery. The idea is brand-new and the show is quite meaningful. It is such an honor for the Liaoning Provincial Museum to loan a part of our collection. Sincerely wish this exhibition a great success!

上海博物馆 工艺研究所

顾绣综述

Dept. of Arts and Crafts the Shanghai Museum Introduction



一 顾绣之缘起

顾绣为中国刺绣的一项。刺绣又称“绣花”或“女红”，是用丝线、绒线、棉线、金银线、发丝等，在绸缎、市帛等纺织品上穿针引线绣成花纹、图像或文字。

刺绣工艺是中国古老的手工艺，是中华民族艺术宝库中重要的组成部分。刺绣的出现从文献记载上可追溯到尧舜时期。1974年在陕西宝鸡茹家庄西周墓窖的淤泥中出土了我国迄今发现最早的锁绣残痕，显示了中国刺绣的早期成就。战国秦汉时期楚墓出土的刺绣品不仅图案装饰美观且色泽鲜艳绝美、纹样清晰，说明刺绣技艺已达到相当水平。唐代因佛教兴盛，刺绣品大多与宗教信仰有关。宋代，随着书画艺术的发展和皇室对织绣的重视，出现了画与绣结合的画绣，刺绣遂分为纯欣赏性的画绣和实用性刺绣两大类，至此，中国的刺绣突破了实用范围，逐渐走上独立发展之路。宋代设置了完备的生产管理机构。北宋徽宗崇宁年前设文绣院，集中绣工三百余人，又从全国各地挑选绣艺出众的绣匠为工师，传授技术，画绣迅速成为一种结合工艺技法艺术品。元代刺绣的观赏性制作虽远不及宋代，但也继承了宋代写实的绣理风格。明代刺绣技术精良，从业者多且分布地区广，发展出不同流派。宫廷有“绣作”，地方上分为南北两大系统，分别以顾绣和鲁绣为代表，绣制地欣赏用的刺绣书画，以卷、轴、册为装裱样式，供同好者观赏。

顾绣为明代南方刺绣之翘楚，得名于上海顾氏家族。顾绣形成于明代万历年间，由顾名世家族中的女眷首创，以后逐渐发展，成为一门纯艺术性的闺阁绣。顾名世字莘夫，号龙海，嘉靖三十八年（1559）进士，官尚宝司丞，晚年暂在上海县城西北隅（今黄浦区露香园路地区）筑一处江南园林，据乾隆《上海县志》说，在筑园时“穿池得石，有‘露香池’字，为赵文敏迹，遂名”。在这个精致的园林里，顾氏家族以书画诗词交友，结识了许多当时江南有名的达官显贵和文人墨客。顾氏女眷也参与其间，用她们自己擅长的刺绣技艺，临摹开重新诠释宋元名画的意境，与同好共赏。名世死后，子孙承袭先人余荫，豪华成习，遂致家道中落，不得不靠族中女眷出售绣品维持家计。顾绣乃从大家闺秀自娱自赏的纯艺术绣向满足一定市场需求的商品绣转变，但气格犹自未失。此后，随着针法的外传，顾绣从豪门走向民间，逐渐失去了其原有的艺术风格。

顾绣作品绝大部分均有绣印，传世真迹很少。据不完全统计，全部传世品不足两百件，多为故宫博物院、辽宁省博物馆、上海博物馆和南京博物院等单位收藏。顾绣早期作品以佛画，摹古名迹，写生花鸟为主，其后为满足社会广泛需要，题材转为寓意吉祥之花鸟以及大众耳熟能详的历史故事、人物图画。其形制亦由早期欣赏性闺阁绣之册页、手卷、条屏等雅作，发展为后期以挂屏和条轴为主的礼品绣。

现存顾绣名家代表作的绣制年代主要为明末清初。顾绣代表人物首推韩希孟，为顾名世次孙顾寿潜之夫人。精通书画，曾广泛收集唐宋名画加以临摹，深得内中之精妙，所以在绣制名人书画时，能够心领神会，做到运针如运笔，神似原作而有过之。其代表作品主要有：现藏于故宫博物院的《韩希孟绣宋元名迹》册和上海博物馆的《韩希孟绣花卉虫鱼》册等。

顾绣名家还有：顾名世长子顾正海之妾缪氏，据其所绣作品“顾眉老少各不同，笑语嫣然非超忽”，“人物、山水、花卉大有生趣”。上海博物馆收藏的《竹石人物花鸟》合册，首开《稻木竹石》有“缪氏端云”绣印，故旧题作“缪端云绣人物花鸟合册”。其线条细过毫发，针脚匀密，人物具腴腴生动之情，花鸟具婉约凄婉之态，竹石有苍笔磊落之趣，与所载吻合，当为缪氏之精品。顾名世曾孙女顾兰玉，乾隆《上海县志》，嘉庆《松江府志》有载，为清初才女，早年丧夫，守节抚孤之余因家贫，以“针黹营食”，“设幔授徒”，为顾绣的推广和传播作出了重要贡献。相传她的绣品精细程度不在韩氏之下。

二 顾绣与时代

顾绣产生于明代晚期的上海（松江府）有特定的社会背景。