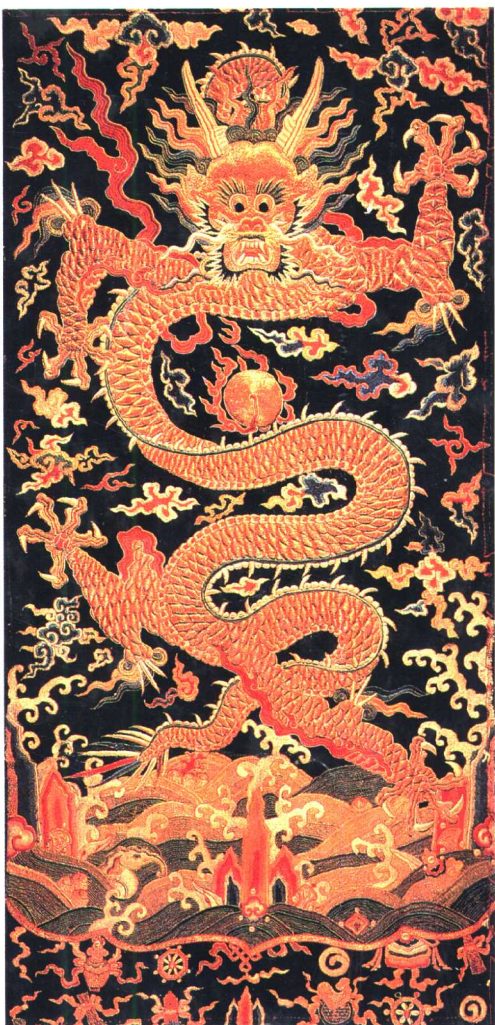


EMBROIDERY

■ SHANGHAI PEOPLE'S FINE ARTS PUBLISHING HOUSE



■ 艺林撷珍丛书

A COLLECTION OF BEST ARTISTIC WORKS
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■ 艺林撷珍丛书上海人民美术出版社

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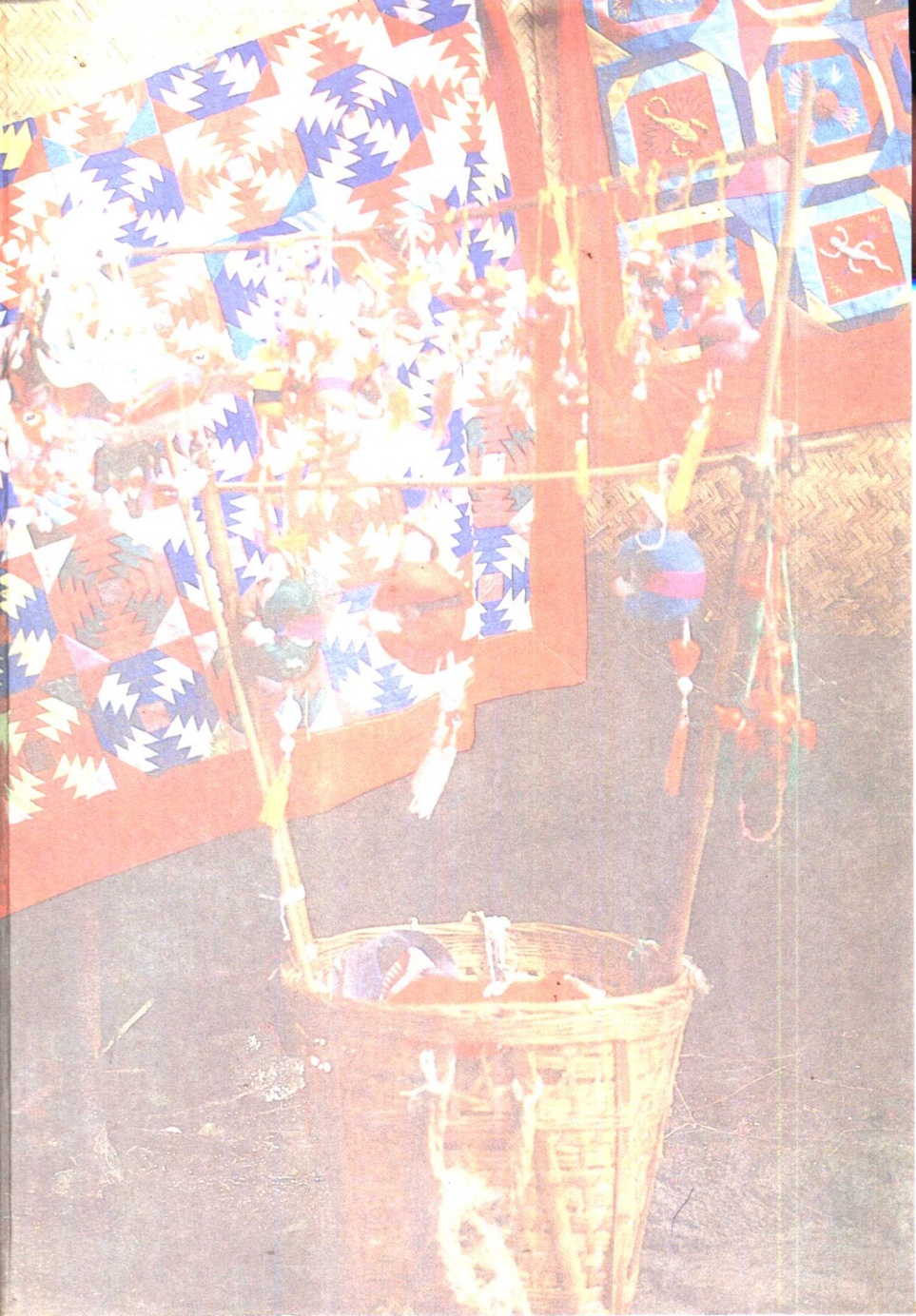
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07/14/02



Embroidery in China

Embroidery is one of inventions China has made over the past 5,000 years, which demonstrates the great intelligence of the people. Embroidery was developed with the discovery and use of silk and has become part of people's daily lives.

Silk is a liquid silkworms produce in the process of spinning cocoons. Silk has high resilience and tensile strength. A silkworm can produce some 1,000 metres of silk. Ancient women used to raise silkworms, reel silk and do embroidery at home to support their families. China began to produce silk fabrics in the Liangzhu Culture Period of the New Stone Age. The industry flourished in the Yin and Shang dynasties and became mature in the Han and Tang dynasties. Between the Han Dynasty and Tang Dynasty, large amounts of silk were sold to the Western countries. The channel to the West was called by overseas and Chinese historians "the Silk Road." Fabrics are varied because they are weaved in different looms and ways. Silk is the general name for all fabrics. Patterns for silk fabrics are colourful and have found favour with the people. Early silk fabrics were tasteful, but they were outshone by the brocade. Silk

fabrics developed fast in the process of developing cotton fabrics. China's earliest cotton textiles and print were discovered in Xinjiang, which were produced between the Eastern Han and the Southern and Northern dynasties. China developed the textile industry in the Song Dynasty and Songjiang in Shanghai became a national textile centre in the Ming Dynasty. Meanwhile, minority nationalities also produced many kinds of brocade.

Embroidery was developed on the sewing basis. Sewing clothes was also a civilization of the mankind. More than 18,000 years ago, China's Upper Cave Man in the Old Stone Age began to sew animal skins with stone needles and girls were required to learn how to spin cotton into yarn and weave yarn into cloth when they were very young. All this promoted the embroidery business. There is a folk song called "Embroider a Small Bag", which is in vogue nationwide. The song reflects the love and yearning of a young woman for her husband and it sounds very beautiful.

There are three kinds of embroidery in technique, which include braid embroidery, knit embroidery and hair embroidery. Embroidery also can be divided into Suzhou Embroidery, Henan Embroidery, Sichuan Embroidery and Gu Embroidery according to

regions. Gus' embroidery in Shanghai, also called "Luxiang Garden Embroidery", was well-known abroad. Shen Shou, a Suzhou embroidery specialist, exerted great effect on China's painting embroidery and created many outstanding embroidery works.

Stitchwork a kind of embroidery, is also called "Tiao Embroidery", but it is different from others. Stitchwork is generally woven with cotton cloth or cotton threads instead of silk. The element of stitchwork is the interweaved cross stitch. Innumerable stitches constitute the patterns of stitchwork. Hence stitchwork is also called "Cross Embroidery". In the Han nationality regions, people used to weave blue flowers on white clothes and vice versa. Stitchwork is very popular and can be seen everywhere. Tiaohua is made by hand, which is pregnant with women's yearning for beautiful future. Though rural women don't treat their works as artists do, they also reflect their own ideals and aspirations. They said, "A beautiful flower can give off a sweet scent dozens of years."

China's silk fabrics and embroidery have a brilliant history of several thousand years. They have greatly enriched the civilization of the Chinese nation. Many handmade embroidery works have been developed in modern times such as imitations of silk

embroidery, double-faced embroidery and double-faced embroidery with different colours. People will continue to use their wisdom for more artistic works. It is certain that China's embroidery will, as always, go ahead.

--the end

中国织绣

● 丝

锦绣中华

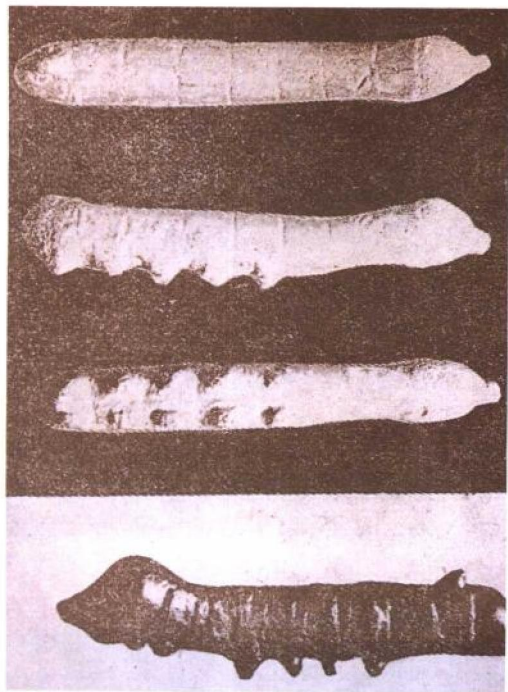
在中华民族五千年的文明史上，一项项闪耀着人类智慧之光的发明创造，犹如串串宝石，获得了全世界的赞美。其中居于前列的便有织绣，它是基于“丝”的发现和利用而发展起来的，有丝织、刺绣和缂丝、挑花等。这些美妙的艺术，不仅充实和丰富着人们的物质生活，也是一种高层次的精神享受。

丝是蚕在结茧时所吐出的一种液体，由丝蛋白和丝胶组成，经空气而凝固成丝缕。《说文》曰：“蚕，任丝虫也。”一个“任”字，点得很微妙；清代段玉裁注释说：“任与蚕以此事，美之也。”丝的性能优良，韧性大而弹性好；一条蚕可吐丝1000米长左右。养蚕缂丝，丝织刺绣，成为古代妇女的主要劳动。一条小小的虫儿竟在中国人的生活中起了那么大的作用，并引起全世界的震动。至今“蚕桑”一词还用作农业的代称。《新唐书·韩思彦传》所附韩琬上言：“一夫耕，一妇蚕，衣食百人。”可见养蚕对于民生的重要。人们将“锦绣”比作最美好的事物，如“锦绣山河”、“锦绣前程”，我们的国家便称为“锦绣中华”。

养蚕缂丝

说到丝，首先想到的是蚕。古代人发现了蚕，并由野蚕饲养成家蚕，有一个很长的过程。1926年在山西夏县西阴村的仰韶文化遗址，曾发现一个切割开的蚕茧，但有的考古家认为是个“孤证”，存在不少疑问。1978年在浙江余姚河姆渡出土的象牙盅上，周边刻着四条像是蠕动的虫纹，很像蚕的样子，其年代距今已6000多年。传说黄帝元妃螺祖（西陵氏的女儿）开始教民育蚕，但这传说出现较晚。宋代罗泌《路史》引《淮南王蚕经》说：“西陵氏劝蚕稼，亲蚕始此。”不过此书系北宋初年伪托的书，与汉代的淮南王无关。殷商时期的青铜器上，已经出现了用作装饰的蚕纹，并且有立体的玉蚕，在河

南安阳和山东益都苏埠屯的殷墓中都有出土。西周和春秋的墓葬中也出土过玉蚕。汉魏南北朝时期,还有金蚕(或铜镀金)、银蚕入葬;反映在文学上,六朝诗中就有“金蚕不可织,玉树何时蕊”的感叹。这说明,在当时养蚕已成为美好的事物,并且被视为一种财富。荀子在《蚕赋》中说:“有物于此,倮倮兮其状,屢化如神,功被天下,为万世文。……功立而身废,事成而家败。……食桑而吐丝,前乱而后治……”意思是说:有这样的一种小动物,光裸着身子没有羽毛,但它变化如神,其功劳遍及天下,给万世增添文采。它不居功自恃,功立而废了自己,事成而毁了全家。它吃的是桑,吐的是丝;茧中的丝乱在前,煮茧缂丝后就有了条理,可谓先乱而后治。真不失为思想家的语言。



1 铜质镀金蚕·汉
A gilded copper
silkworm (Han)

2 采桑图·战国
Picking mulberry
(Warring States)



3 采桑图·汉
Picking mulberry
(Han)

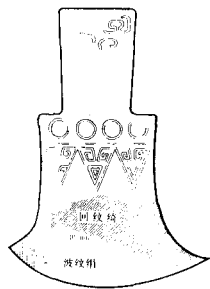
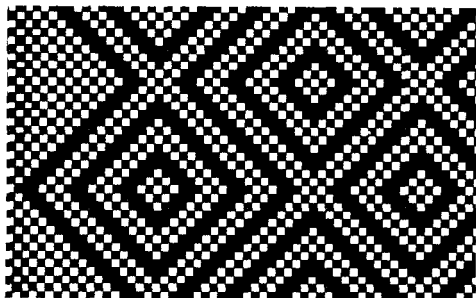
养蚕靠桑。桑叶是蚕的饲料，桑椹可以救荒。为了养好蚕，到汉代时除了树桑(桑树)之外，还培育了可与粮食合种的“地桑”。西汉后期的著作《汜胜之书》说：“每亩以黍、椹子各三升，合种之。”北魏时期的《齐民要术》也提到这种方法，可收“益桑”之效。有趣的是，由于采桑养蚕已发展成一项重要的农业劳动，也就成为艺术所乐于表现的题材。在战国时期的青铜器上，与那种生动的狩猎纹同时出现的也有采桑纹的画面。可以清楚地看出，妇女们爬在树上，拉着枝条采摘桑叶。山东嘉祥武氏祠汉画像石上，有一幅《秋胡戏妻》的烈女故事画，描写鲁国秋胡新婚不久即离家外出，数年后做了大官，还乡省亲时已互不认识。秋胡在路旁见一妇人采桑，便以黄金相戏，原来是他的妻子(也有说是他故意试探的)；妇人感

到蒙辱，投河而死。元代以后，曾改编成戏曲上演，有的戏曲叫《桑园会》。汉画中的秋胡之妻正在采桑，桑树比人略高，便是枝嫩叶阔、易于饲蚕的“地桑”。

在战国和两汉时代，中国的养蚕方法已经非常讲究，因此所缫出的家蚕丝质量很高。其纤维之细，汉代时所达到的水平，可与近代相媲美。1972年湖南长沙马王堆西汉墓出土了大量的丝织品。其织锦的经纬线，每根纱由4—5根丝线组成，而每根丝线又由10—14根丝纤维组成；这样，每根纱就有54根左右的丝纤维。在同墓出土的乐器上，瑟上的丝弦，是由16多根丝纤维捻成的丝线。在弹拨乐器上，靠了若干根光洁的丝弦，便能奏出优美的乐章，那是多么美妙！

丝织的出现

中国的丝织物是什么时候出现的呢？根据考古发掘的资料证明，开始于东南地区新石器时代的良渚文化。1958年在浙江吴兴县钱山漾遗址中，出土了一批盛在竹筐中的丝织品，包括绢片、丝带和丝线等。虽已碳化，其经纬组织和色调仍能分辨出来，绢片出土时呈黄褐色，绸面光滑，丝缕平整。



4 回纹绮(摹纹)·商

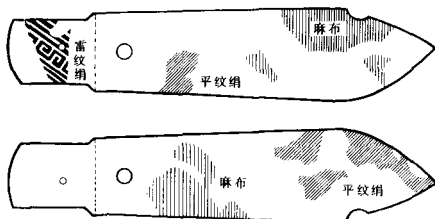
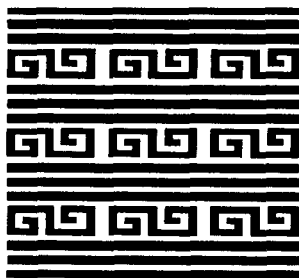
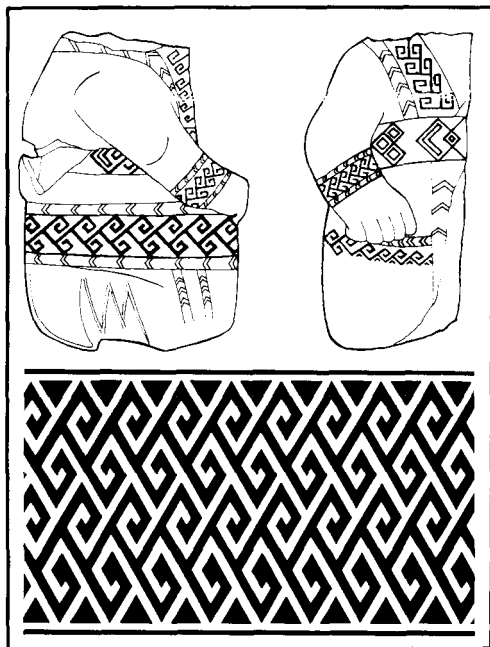
Damask with circular pattern (facsimile) (Shang)

经过鉴定,都是以家蚕丝为原料,绸片是平纹组织,经纬密度是每厘米48—53根。其年代约在公元前2735—2175年。须要说明的是,浙江地区在这一时期的文化性质虽然属于新石器时代,但在中原地区已进入到奴隶社会。因此,真正促进中国丝织繁荣的是在殷商时代。

中国历史的夏商周三代,夏代是否存在至今还不是太清楚。商代曾经多次迁都,到盘庚迁至殷(今河南安阳),才有了可以肯定的确切位置,在这之前还很模糊。因此整个商代也称殷商,约在公元前16世纪至前11世纪。这一时期的丝织已很发达,遗憾的是丝织物不易保存,能够看到的東西不多。当时的殉葬之风很重,人们相信在那幽冥的地方还有一个社会,死后都要到那边去,所以在生时的东西也都要带走,凶狠的大奴隶主们甚至将奴隶殉葬。这时期的殉葬品大都是实物,不像后代做假的“明(冥)器”。在殷墟出土的一件青铜钺上,因为用丝织物包裹,经过三千多年之后没有烂光,便粘附在青铜器上,留下了美丽的花纹。经测绘临摹,是一种斜方格的连续纹,通常称“回纹”,其织法是种斜纹起花的绸,在丝织物的分类上称作“绮”,因此,这件作品也就叫“回纹绮”。另一件是粘附在故宫博物院所藏玉戈上的,作平行排列的云雷纹,叫“云雷纹绢”。这类几何形图案,在殷商时代的装饰中非常普遍,并且多用在青铜器上,可能因为便于刻模(陶范)的缘故,又多采用直线和斜线,丝织物也是如此。在河南安阳侯家庄西北岗的商墓中出土的一件白石人像,头部已毁,但全身的服饰刻得非常清楚,那种“勾连纹”的结构,便是在“云雷纹”的基础上发展的。

《易经·系辞》说:“黄帝尧舜垂衣裳而天下治。”意思是说,远古时人们穿兽皮,衣服短小而不成样子,到了黄帝和尧舜时用丝麻布帛做成长大的衣裳,“煌煌山龙”,光彩焕发。它标志着文明的升华和国家的进步。此后的两千多年,丝织确实达到了辉煌的地步。特别在汉唐时期,中国的丝织已完全成熟。

5 石雕像(摹纹)·商
A stone carving figure
(facsimile) (Shang)



6 云雷纹绢(摹纹)·商
Silk fabrics with cloud-and-thunder design (facsimile) (Shang)