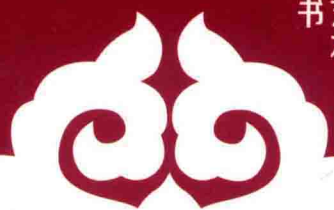




大型蒙古族艺术  
典藏系列丛书

德力格尔  
金双龙 / 编著  
苏日娜



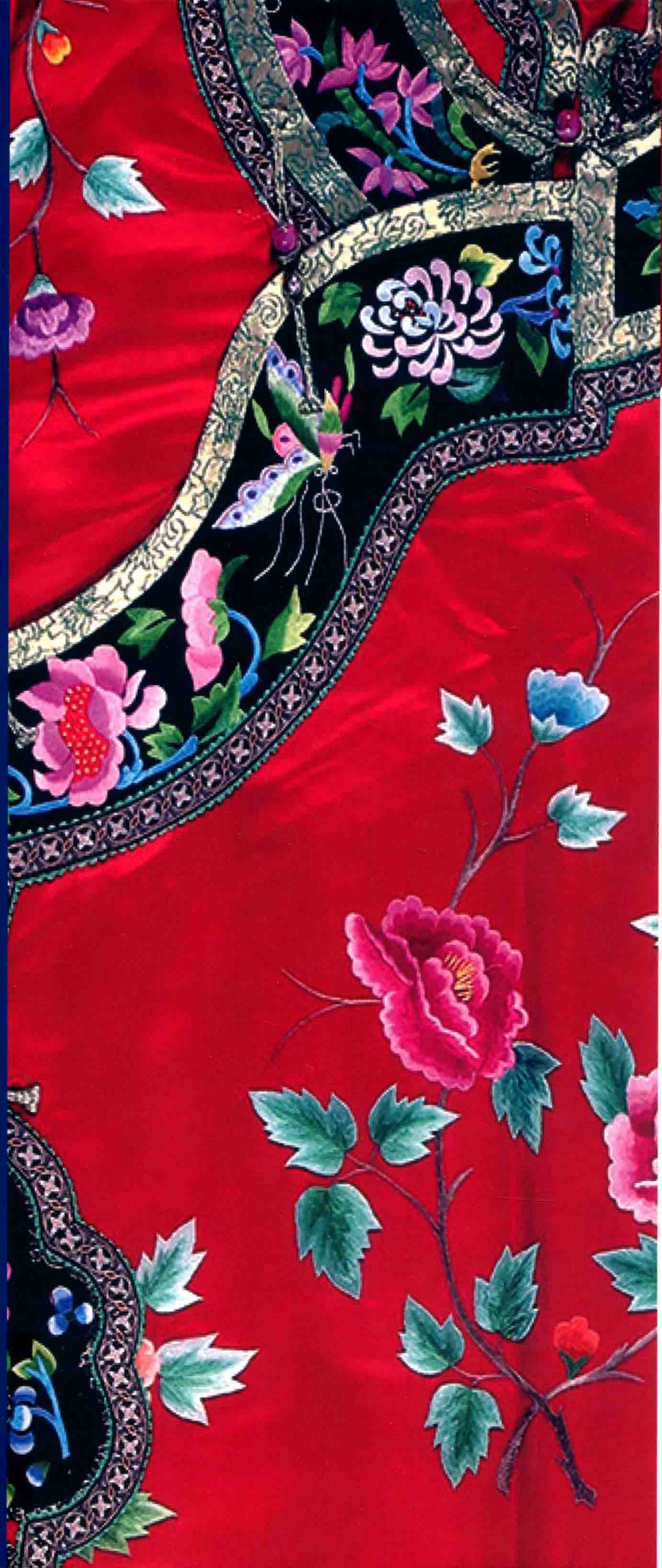
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蒙古族刺绣

EMBROIDERY OF THE MONGOLIANS

辽宁民族出版社





西拉沐沦流域文化研究院成果丛书

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Embroidery of the Mongolians  
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General Preface

耀世典藏，千年积淀。集蒙古族民间艺术之大成，汇马背民族思想情感与艺术审美于一体；具有艺术性、史料性、交流性的特色，采用蒙古、汉、英三种文字加以注释——《大型蒙古族艺术典藏》系列丛书（9本）（以下简称系列丛书）是国家“十三五”少数民族语言文字出版项目，其中6本选自蒙古国，3本国内组稿，是以图片为主、图文并茂的大型蒙古族艺术典藏鉴赏类工具书。属于跨国跨地域蒙古文化交流互鉴的一项民族文化工程。

系列丛书分为《蒙古族游牧人的物质文化》《蒙古族马具》《蒙古族传统铁艺》《蒙古族泥塑》《蒙古族瓷器》《蒙古族纹饰》《蒙古族皮艺》《蒙古族服饰》《蒙古族刺绣》等九大类，所用图片数千幅。所收典藏艺术品，以其历史发展脉络为主线，从历代艺术品的种类、形制、纹饰、工艺等方面，集中反映了蒙古人在不同历史时期的艺术、审美、风情等民俗历史风貌，涵盖了不同地域的蒙古族艺术，全面系统地展示蒙古族的艺术发展轨迹，以及同时代、不同地域的民族工艺特色及内涵。从品类、用途和制作工艺等各方面进行具体呈现，通过时代的纵向比较和地域的横向比较，揭示出蒙古族文化艺术发展中的异枝与同脉。

留存艺术精品，图示文化传承。系列丛书所展示的艺术品，大多是蒙古人自己制作生产、自己享有的艺术品，具有造型别致、制作精巧、自成体系的特征。每一类艺术品的展示，均以“概述”领篇；每一件艺术品，皆配一幅或数幅图片，以三种文字加以注释，并从艺术品的材质、造型、工艺、装饰，再到用途、流传等方面，加以简要介绍和赏析，让读者在领略蒙古族悠久历史和灿烂文化的同时，深切感受其无穷智慧和创造精神。

承载人类文明，反映社会习俗。蒙古族古老而神秘，蒙古族文化是集蒙古民族形成之前中国北方诸多游牧民族文化之大成发展而来的。蒙古帝国时期到元代是蒙古族集北方民族文化之大成、形成自己民族特色和风格的特殊时期。当她的疆域扩展到欧洲各地、拥有世界近三分之一版图时，欧亚地区不同国度的民族文化得到了广泛的交流与融合。蒙古族工艺典藏，在传承原草原民族传统制作技术与工艺特点的同时，吸收了欧洲工艺品的精雕细刻、庄重华贵的艺术手法，以及中原地区华丽润妍、丰满端庄的工艺特点，使蒙古族工艺种类增多，集不同地域以及各民族工艺之特长，逐步形成了蒙古民族自己的特点。其艺术典藏形体往往硕大而庄重，装饰精湛而细微，鲜明地体现出了蒙古民族豪放、宽容、剽悍、富丽的个性和审美追求。蒙古族艺术典藏，是马背民族先人留下来的艺术佳作，是中华文化之瑰宝的重要组成部分，是最生动、最具有说服力的历史教材。蒙古族工匠创造的境界引人入胜，不同的艺术造型，各种天人合一自然美的生动形态，使人获得不同的审美感受，在赞叹之余感到回味无穷。

民心相通，文化相融。系列丛书开跨国艺术典藏鉴赏图文书之先河，具有政治、经济、军事、科学、艺术、民俗等历史文化价值，展现了蒙古族文化的博大精深和多姿多彩，形成了蒙古民族民间文化的基因仓和标本库，为中华民族文化遗产乃至世界文化遗产增添了重要内容。

传承文化，欣赏美感，感叹创造。在艺术发展史上，典藏与创作一样，是审美活动的主要形态之一，也是艺术发挥并实现其价值、功能的重要环节。系列丛书使蒙古民族的典藏艺术品得以集中呈现，能促使我们更加坚定文化自信，充满美学期待；能够使广大读者于闲适愉悦之中赏析蒙古族巧夺天工的耀世典藏艺术，领略拥有历经数千年积淀的草原文化，品鉴艺术惊世之美，感悟天地之造化。而这正是我们的愿望与初衷。

是为序。

萨仁图娅  
2017年5月

萨仁图娅 国家一级作家，中国少数民族文学骏马奖获得者，现任中国蒙古文学学会副会长、沈阳师范大学兼职教授、辽宁社科院特邀研究员等。

An Eye Catching Collection Showcasing the Brilliance of A Thousand Years. Compiled and annotated in Mongolian, Chinese, and English, this *Mongolian Art and Craft Collection* series (nine books in total) presents to readers a large scale collection of artifacts which embodies the sentiments, feelings, outlook, and aesthetic values of the nomadic Mongolians, acquiring for itself artistic, historical, and communicative values. With pictures, photos, introductions, and annotations being the major media, this series set a precedent for importing copyright series from Mongolia into China. Specifically speaking, six of the series are selected from Mongolia, and three works were compiled in China.

*Mongolian Art and Craft Collection* series is composed of *Material Culture of the Nomadic Mongolians*, *Horse Gear of the Mongolians*, *Traditional Steel and Iron Craft of the Mongolians*, *Clay Artifacts of the Mongolians*, *Mongolian Porcelains*, *Decorative Art of the Mongolians*, *Leather Craft of the Mongolians*, *Mongolian Costume*, and *The Art of Embroidery of the Mongolians*. The artworks introduced in this series are compiled in accordance with the historical stages, and the varieties, the shapes and designs, the decorative patterns, and the craft and techniques are vivid representation of the artistic preference, aesthetic values, and folk customs of the Mongolian people throughout history. Moreover, the collection covers a wide range of geographical area, in an attempt to trace the developing pattern of Mongolian art and craft in a systematic way, and to represent the characteristics and implications of art traditions of different areas over the same historical period. By introducing various types, functions, and the techniques, and carrying out both longitudinal and horizontal comparisons, this project intends to discover the lineage as well as the divergence of the Mongolian art traditions.

Collection of Classic Cultural Relics Exquisitely designed, skillfully crafted, and self-sufficient, most of the artifacts displayed in this series have been created and utilized by the Mongolians. Each type of the artifacts are compiled into one book that constitutes the series according to its classification, and each compilation starts with introductory passages, and displays the art and craft through one or more photos for each one, together with annotations done in Chinese, Mongolian, and English. Through such a display of artworks, the series helps readers to better understand the colorful history and the fantastic culture of this nomadic people, better appreciate the wisdom and creative talent of the Mongolians by familiarizing themselves with the artworks in terms of their materials, designs, crafting, decorative effects, functions, and the lineage of the various crafts.

Material Carriers of Human Civilization, and a Mirror of Social Traditions The Mongolians, a mysterious people with a long history, molded and developed their culture on the basis of the various ethnic cultures that had existed in Northern China before them. The period between the rising of the Mongol Empire and the end of Yuan Dynasty was a time that saw the shaping and flourishing of Mongolian culture, which was built upon the best parts of the cultures of various northern peoples. As the territory of the Mongol Empire expanded to Europe and spanned over a third of the entire world, the intercultural communications and exchanges among the Eurasian countries and peoples strengthened. As a result, while retaining the nomadic Mongolian characteristics and traditions, Mongolian crafting absorbed various European traits as well, such as the exquisiteness, solemnity and the luxurious elegance, together with the typical Central Chinese characteristics of demure smoothness and fullness. Such a combination of the best qualities of art traditions of other cultures enriched the varieties of Mongolian artifacts, and in the course of absorbing the traits and elements of different cultures, the Mongolians succeeded in cultivating their own unique artistic expression. The freedom, generosity, fierceness, and the richness of inner world of the Mongolian people and their aesthetic preference found vivid reflection in the artifacts that are elegantly huge, and exquisitely elaborate.

*Mongolian Art and Craft Collection* series is not only a great heritage handed down to us from the forefathers of this nomadic people, but is an important constituent of the art treasure house of Chinese people, and therefore, is the most vivid and eloquent teaching materials for the learning of history. These artworks give readers a wide range of aesthetic experience, and make one wonder at the excellence of the skills of the Mongolian craftsmen in creating shapes and designs with such a degree of natural beauty.

Cultural Excellence for Sharing *Mongolian Art and Craft Collection* series set a precedent for publication intended for cross cultural exchange and appreciation of artwork collections, in a form of pictures and annotations. With its political, economic, military, scientific, aesthetic, and historical values, this work represents a rich and colorful culture, and provides for us a specimen of Mongolian folk custom, while contributing to the cultural heritage treasure house of both China and the world at the same time.

Aesthetic Appreciation of Cultural Heritage Inspires the feeling of Wonder at the Creative Power of the Mongolian People In the course of artistic development, the collection, or in other words, the recording of artworks and handicrafts, plays as important a role in the realization of the artistic and practical values of the artifacts as the creation itself, and can be seen as a major form of aesthetic activity of mankind.

The collection of artworks and handicrafts helps us consolidate cultural confidence, and stimulates our aesthetic expectations. It is our hope in compiling this series that through our project, the readers might better appreciate the excellent craftsmanship of the Mongolians, and have a taste for the nomadic grassland culture with thousands of years of history, while feasting on the breathtaking artistic expressions and creations.

Sarantuya  
2017 May

Sarantuya, first-rank national writer, winner of the "Horse Award" in ethnic minority literature, vice president of National Society of Mongolian Literature, guest researcher at Liaoning Academy of Social Sciences



蒙古族刺绣工艺是从新石器时代北方诸文化玉器、陶器及青铜器纹饰中获取艺术营养，经北方民族完善的手工艺。当前蒙古族刺绣虽然在鄂尔多斯、锡林郭勒、呼伦贝尔的蒙古族当中有所传承，但传承得最为系统并使其繁荣发展的，当属西拉沐沦流域三盟十二旗。

西拉沐沦，自古以来适于人类与动植物繁衍生息。这里人杰地灵，是红山诸文化发祥地，中国北方民族的摇篮，是东胡、乌桓、鲜卑、室韦、女真、契丹的故地。清初以来是昭乌达、哲里木以及后来的兴安三盟蒙古族的生存之地，又是其红山文化形成、发展之地。

西拉沐沦流域蒙古族传承了红山诸文化艺术、匈奴毡绣、刺绣艺术，奇迹般地使其发展成为独一无二的蒙古族刺绣艺术。它既是一笔耀眼的财富象征，又是一幅绚丽的江山图，形成了南有苏绣等，北有西拉沐沦蒙古族刺绣的格局。它们属于国宝，也是宝贵的世界文化遗产。

西拉沐沦蒙古族刺绣，是指该地区三盟十二旗蒙古族所传承与发展的、主要绣于传统服饰与现代旅游纪念品上的北方民族针线手工艺。它包括刺绣、盘绣、刻绣、贴绣、抠绣、纳绣等类型，有全绣和部位绣之分。刺绣的用品主要有女子长袍、坎肩、男袍、靴子、鞋、护耳、帽子、烟荷包、褡裢、枕头头儿、儿童肚兜儿、针线包以及旅游纪念品等。

西拉沐沦蒙古族刺绣图案与内容的特点表现如下：

一是用途专一。这体现在蒙古族传统刺绣主要绣在蒙古袍、靴子、鞋与褡裢等服饰及物品上。

二是图案内容的崇拜特点。蒙古人对与之共同生存的动植物有特殊感情，认为它们象征上天降下的吉祥物，因而把有些动植物作为自己民族的图腾，并通过将其设计成图案纹样，展示在刺绣图纹上的方式表现出来。

三是图案造型的藤蔓化。动植物或花鸟的多种造型图案被概括成高度写意、高度统一、主次分明的一体化、藤蔓化造型，从而更强化了其艺术表现力与源远流长的深层寓意。

四是多元组合。蒙古族刺绣图案纹样多采用源于多元化传统的纹样，使之通过均衡、对称的不同形式，体现出一种多变而又规范、极具程式化的造型风格。

五是色彩清淡高雅。蒙古族传统刺绣图案常以黑色或墨绿色面料为基础，多用绿叶、紫藤、蓝白相间或粉白相间的花瓣、橙黄花蕊等淡雅色彩进行相互搭配，把大自然的诸多色彩运用到了极致，从而显得非常高雅。

在本书编写过程中，编著小组走访了原昭乌达盟巴林右旗道尔吉嘎瓦、乌云格日乐，巴林左旗阿拉坦其木格，阿鲁科尔沁旗嘎巴拉玛、斯琴、斯琴胡，翁牛特旗娜仁其其格，原敖汉旗八月；原哲里木盟奈曼旗吉木申高娃，扎鲁特旗五月、斯日吉玛、桑吉德玛、吉木申花、斯琴高娃，科尔沁左翼中旗包哈萨尔玛，科尔沁左翼后旗七月，科尔沁区斯琴高娃、胡日查；兴安盟科尔沁右翼中旗白晶莹、王孟根胡，科尔沁右翼前旗扎赉玛、江西腊、德力海其其格、乌仁其其格、秀云，扎赉特旗包金荣等三盟十二旗的刺绣艺人，拍摄其刺绣作品，引用书中，得到了他（她）们热情的支持，在此一并表示深深的谢意！

Getting the art essence from the stripe patterns on the jade objects, pottery ware and bronze ware of Hongshan culture, the Mongolian embroidery is perfected and completed by the Northern nationalities. Although the Mongolian embroidery is also inherited and produced in the regions including Erdos, Shilin Gol and Hulunbeir, the Mongolian people living in the twelve banners of the three leagues along the Shar-moron River most systematically and prosperously develop and inherit this craft.

The Shar-moron River valley since ancient times has been suitable for mankind and other animals to live, and produced a variety of Hongshan cultures. As a land of abundance and with outstanding people, the Shar-moron River valley was the cradle of the ancient north China's nationalities including Donghu, Wuhuan, Xianbei, Shiwei, Jurchen and Khitan, etc. Since the early Qing Dynasty, this region has been the living place of the Mongolians of Zhao-wuda, Jirem and Hinggan areas, producing and developing Hongshan culture.

The Mongolians on the Shar-moron River valley have inherited and developed Hongshan cultures, the blanket embroidery of Huns nationality and the embroidery art developing a unique and integrated Mongolian embroidery art. In the south areas of China, there are Su embroidery namely Suzhou style embroidery, while in northern China, there is Mongolian embroideries of the Shar-moron River valley, which are both a treasure of China and a splendid cultural heritage of the world.

The Mongolian embroidery along the Shar-moron River valley is a needle craftwork mainly used on the traditional dress of the northern nationality and modern tourist souvenirs, which is inherited and developed in the twelve banners of the three leagues. It includes stabbing embroidery, winding embroidery, carving embroidery, pasting embroidery, cutting out embroidery, stitching embroidery, etc. There're wholly embroidery and part embroidery. The embroidery craft is mainly used on these things: women's robes, waistcoats, men's robes, boots, earflaps, hats, tobacco pouches, Dailians, pillow ends, children's bellybands, sewing kits and tourist souvenirs, etc.

The characteristics of the patterns and contents of Mongolian embroidery along the Shar-moron River valley are as following.

First, the usage is single. Traditional Mongolian embroidery is mainly used on the costumes such as Mongolian robes, boots, shoes and Dalian.

Second, the contents belong to the worshipped targets. Mongolian people have special affection to the animals and plants around them, taking them as the mascots given by God. They usually regard these animals and plants as their national totems, designing them in patterns and showing them on their embroidery products.

Third, the patterns are made in cirrus shape, which distinctively generalizes and abstracts the shapes of animals, birds, plants and flowers, with the high freehand, high unity, clear priority and the integration, intensifying their artistic expressiveness and the implied meaning of longevity.

Fourth, the patterns are made in multi-combination. The patterns of Mongolian embroidery mainly adopt traditional multi-combination, which are normalized with differently balanced and symmetrical patterns, symbolizing a changeable but regular molding style.

Fifth, the embroidery colors belong to loftily light ones. Mongolian embroidery is usually made on black or dark green shell fabric. The embroidery patterns are usually blue and white or pink and white petals with orange pistil, green leaves and purple stems, excellently employing the colors of nature.

In the process of compiling this book, the editors have visited the embroidery craftsmen living in the twelve banners of the three leagues. Among them, the craftsmen from former Zoon Oda League include Dao-erjigawa and Oyon Gerel from Bairin Right Banner, Altan Chimeg from Bairin Left Banner, Gabalma, Sichin and Sichinhu from Ar Horchin Banner, Naran Chichig from Ongnood Banner, Bayue from former Aohan Banner; the craftsmen from jirem League include Zimsen Gaowa from Naiman Banner, Wuyue, Serzima, Sangzidma, Zimsen Howar and Sichin Gaowa from Zaruud Banner, Bao Hasarma from Horchin Left Wing Middle Banner, Qiuyue from Horchin Left Wing Rear Banner, and Sichin Gaowa and Horcha from Horchin District; the craftsmen from Hinggan League include Bai Jingying and Wang Munggenhu from Horchin Right Wing Middle Banner, Zaraima, Zangshilai, Delhei Chichig, Oran Chichig and Xiu Yun from Horchin Right Wing Front Banner, and Bao Jin rong from Zalaid Banner. From these craftsmen, we have taken photos of the embroidery works and cited their books. Here, we would like to extend our deep gratitude to them for their friendly support.



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## 一、蒙古高原的古代文化与手工艺

在蒙古高原上发现的旧石器文化有河套文化。就中石器文化而言，西部有呼和浩特南水泉文化，东部有呼伦贝尔市扎赉诺尔文化等，在这些文化遗址上都发现了各种石器。蒙古高原中石器时代的居民制作了适合森林生活的袍子、皮靴、毛皮帽子。

从约一万年前的新石器时代起，人类进入了新石器时代。在蒙古国巴彦扎克的和宗海口罕乌拉发现了新石器时代人类的住所以及所用的劈刀、刮具、箭头等。

在大兴安岭阳坡、西拉沐沦河与老哈河流域的这块益于人与动植物繁衍生息的土地上，相继出现了距今9000年的小河西文化、距今8000年前的兴隆洼文化、距今7200年的赵宝沟文化、其后期的富河沟文化，以及距今6600—5500年的红山文化、随后出现的小河沿文化、距今4200—3500年的夏家店下层文化与3100—2700年间的夏家店上层文化等新石器文化。考古界称它们为红山诸文化。先人们随着气候与雨水的变化，以采集与狩猎经济形态，或者以采集与耕作经济形态生存，留下了丰富多彩的打磨石器、雕琢玉器（图1），精美陶器、青铜器与岩画。而进入畜牧经济形态的夏家店上层文化，史学界认为是东胡人的创举。

匈奴是有史籍记载以来蒙古高原最早的游牧民族，公元前3世纪至公元前1世纪是匈奴帝国统治时期，他们彪悍善骑，以尚武驰名于欧亚。匈奴属于阿尔泰语系，蒙古语族。匈奴与其他欧亚草原游牧民族创造了共同的草原民族文化。匈奴的编织物中的怪物争斗、动物追逐、云纹、头饰、造型等反映了匈奴文化与远古红山诸文化的传承关系。把匈奴头饰复原后，可以发现与现代蒙古族妇女的头饰基本一致。匈奴手工艺品里有蒙古国诺彦乌拉出土的匈奴毡绣（希日特格）（图2），所绣狼鹿纹样与其崇拜习俗非常吻合。

东胡居住在蒙古高原东部，和匈奴同种同源。早在春秋战国时代，东胡就活动在蒙古高原东部一带。他们以崇拜鹿、并“尚玉”而传承了红山文化。崇拜狼图腾的匈奴和崇拜鹿图腾的东胡人相互融合。乌桓、鲜卑是东胡的两个分支。

匈奴国瓦解后，属于东胡部落的拓跋鲜卑入主中原，建立起了北魏政权。北魏的陶艺继承匈奴、东胡传统之外，还有赶车、牵马、羊、骆驼、龙纹、云纹的陶器，金属工艺达到了极高水平。

契丹属于东胡族系，是鲜卑族的一支。在临潢府城内，除了布帛绫锦等纺织业及金属冶炼外，还有弓箭、马具、渔具、造车、制革、陶瓷、马鞍制造等手工业。契丹织绣业极具民族特色。上京产印染、刺绣品，著名的有内蒙古赤峰出土的刻刺花罗、红罗金银线刺绣等。辽宁法库叶茂台辽墓出土的丝织品中，绣花棉袍、袍带等均为桑蚕丝织品。辽代丝绣图案有云龙、梅竹，契丹人的骑射图、海东青纹饰。其丝织品主要用途为服饰、幔帐、装饰等，其技术种类有织、绣、染、印、描、缂等。

### 二、蒙古族与蒙古刺绣

12世纪初，蒙古部在合不勒汗（成吉思汗曾祖父）的统治下壮大起来，蒙古各部落经济迅速发展。专业手工匠已从牧民中分工出来，开始制造大车、帐幕木架、家具、枪矛、刀剑等。铁木真于1189年被蒙古部贵族推举为蒙古部首领，1206年被推举为成吉思汗，建立了蒙古帝国。

忽必烈建立的元朝实现了历史上规模空前的

## I. The ancient culture and handicrafts of the Mongolian plateau

On the Mongolian plateau, the uncovered ancient cultural remains include Hetao culture in the Paleolithic Age, and the Mesolithic cultures including South Shuiquan culture in western Huhhot and Zalainor culture in eastern Hulunbeir. Different kinds of stone implements were found from these ancient cultural relics. The residents of Mongolian plateau in the Mesolithic Age made robes, leather boots and fur hats which accustomed them to the life in forest.

About ten thousand years ago, the mankind entered the Neolithic Age. In Hezonghaiou Han Ool of Bayanzag in Mongolia, the house remains, cutting knives, scraping tools and arrow heads were uncovered. (1)

The tableland among the sunny slope of the Great Hingan Mountains and the Sharmoron and Laoha Rivers Valley basins is a region suitable for mankind as well as other animals and plants to live. In this region, there were Xiaohexi culture about 9000 years ago, Xinglongwa culture about 8000 years ago, Zhaobaogou culture about 7200 years ago and its later Fuhegou culture, Hongshan culture about 5500 to 6600 years ago and its later Xiaoheyuan culture, Xiajiadian Lower Stratum culture about 3500 to 4200 years ago and Xiajiadian Upper Stratum culture about 2700 to 3100 years ago. These cultures have been named Hongshan cultures by archaeologists because the ancient human beings here lived on collecting and hunting, or on collecting and farming according to the changing of climate and rainfall, leaving a large amount of cultural relics including polished stone implements and jade implements (Picture 1), exquisite pottery, bronze ware and cliff paintings. Xiajiadian Upper Stratum culture, which belonged to animal husbandry economic form, has been believed by historiographers to be left by ancient Donghu nationality.

Hun, an ancient nationality in China, whose language belonged to Mongolian language branch of Altaic language family, was the earliest recorded nationality living in the Mongolian plateau. They were famous in Europe and Asia because of their strong bodies, adept skills in riding and fighting. As early as 3rd century B. C. to 1st century B.C., the Hun Empire governed the Mongolian plateau and created the grassland national culture together with other prairie nomads from Europe and Asia. The patterns on the braided fabrics reflect the inherent relationship between Hun culture and ancient Hongshan cultures, which include fight of monsters, chasing animals, clouds patters, and headwear and so on. The recovered headwear of Huns is basically similar to that of the modern Mongolians. The wolves and deer patterns (Picture 2) on the Huns' blanket embroidery unearthed in the Noyin Mountain of Mongolia indicate they had the same worship custom with Mongolians.

Donghu, a nationality living in the east of the Mongolian plateau during the Warring States period, had the same ancestor with Hun nationality. They worshiped deer and loved jade, inheriting Hongshan cultures. Afterwards, Huns worshipping wolf totems integrated with Donghu worshipping deer totems. Wuhuan and Xianbei were two branches of Donghu.

After the collapse of the Hun Empire, Tuoba Xianbei, a branch of Donghu tribe, moved to live in the Central Plains and established the Northern Wei Dynasty (368A. D. - 534A. D. ). The ceramic craft of Northern Wei inherited that of Hun and Donghu, and further developed and produced pottery with wagon driving, horse leading, sheep, camels, dragons and clouds patterns. In addition, their iron craft was highly developed.

Khitans, a branch of Xianbei, belonged to Donghu nationality family. In Linhuang Prefecture city, besides textile industry and metal smelting industry, there were other handicrafts of bows and arrows, harnesses, fishing gears, wagon production, leather making, ceramics and saddle making. Weaving and embroidery industries were the specialty industries of Khitan. Shangjing produced dyeing textiles and embroidery products. The well-known ones are the embroidered colored floral and red floral embroidered with gold and silver threads, which were unearthed in Chifeng, Inner Mongolia. Among the silk fabrics unearthed from the tombs of the Liao Dynasty in Fakuyemaotai of Liaoning province, the robes and robe bands embroidered with flowers were made of silk fabrics. The patterns of the embroidered silk fabrics in the Liao Dynasty had clouds and dragons, plums and bamboos, riding and shooting of the Khitan and birds named Haidongqing. The silk fabrics were mainly used to make costumes, curtains and ornaments, which were made with the techniques named weaving, imprinting, dyeing, embroidering, depicting and carving etc.

## II. Mongolian and Mongolian embroidery

In the early 12th century, leading by Heburu Han, grandfather of Genghis Khan, the Mongolia tribes became more and more powerful. Mongolian tribes developed rapidly in economy and the professional handicraftsmen were divided from herdsmen to produce big wagons, tents and wooden supports, furniture, and weapons such as spears, warring knives and swords, etc. In 1189, Temuzin was elected as the chieftain of Mongolian, and



大统一，促进了各民族间的交流与发展。忽必烈建立了全国的行政机构，经济得到了恢复，元大都（今北京）、哈拉和林（在蒙古国境内）、元上都（锡林郭勒盟正蓝旗）是主要城市，城市内许多华丽宫殿等建筑物壁画上绘有鸟兽花木图案，还有精巧的雕刻。

### （一）蒙古帝国初期的社会和服饰

蒙古帝国时期，各项制度简单。大规模的军事征战，占据了很多时间，文治处于次要地位。同时国家物质资源短缺，丝织、棉织、织绣印染技术相对落后。蒙古帝国中心在漠北，草原空旷辽阔的自然环境，造就了蒙古统治者崇尚自由淳朴，不受繁文缛节约束的风俗。这种不讲究身份地位的心理，延缓了突出身份的服饰制度的形成。1253年，蒙哥汗时期前来蒙古草原的鲁不鲁乞指出，“姑娘们的服装同男人的服装没有什么不同，只是略长一些”<sup>[2]</sup>。

### （二）蒙古帝国末期和元代的服饰制度形成

元太祖忽必烈即位之初便着手建立一套服饰制度，因为他深受中原传统的文物典章制度即儒家的“三纲五常”“君臣有别”“尊卑有序”等观念和理论的影响。利用服饰的标饰功能，彰显等级，勘定尊卑的封建统治制度。元代南北统一，社会政治稳定，官营手工业、对外贸易发展；满足了宫廷服饰制度对各类服饰用品的需求。

元中央政府设工部，“掌天下营造百工之政令”<sup>[3]</sup>。其中与服饰制作有关的机构也不少，属下绣局“掌绣造诸王百官帷匹”<sup>[4]</sup>。全国设许多司，从事纳石失、皮毛、织染等方面的生产。元代手工业生产的宫廷服饰所用的面料有缎、罗、纱、绫、绢、锦等。其中纳石失是一种非常贵重的织金锦缎，是元廷制作宫服的重要面料。

刺绣在元代占有重要地位，有专门进行刺绣织造的手工业局院绣局、异样纹绣提举司。地方有福州、杭州纹绣局<sup>[5]</sup>。宫廷有刺绣亭，专门考量绣工刺绣技艺。元代刺绣织造水平在前代基础上又有长足的发展。从河北省隆化县鸽子洞发现的彩线绣花的翘头鞋、护膝、腰带、针扎、镜衣、枕顶等珍贵文物，是元代刺绣工艺品中的佳作<sup>[6]</sup>。（图3、4）

元朝时期的皇帝都鼓励和保护商业，有四通八达的驿路交通，从而充实元宫廷制作服饰所需的多种物料。各民族杂居融合，多元文化交融影响了元宫廷服饰的材质、工艺。草原、中原、中西亚伊斯兰文化彼此交融，使元宫廷服饰在质料、纹饰、造型、装饰等方面愈益丰富。

蒙古统治者在西征过程中接触到精美华丽的阿拉伯世界工艺品，其惊艳的华丽纹饰、质料吸引了蒙古人，故蒙古统治者掠夺中亚众多的阿拉伯工匠，从事制作皇宫贵族、官僚阶层衣饰用品。这些用品制作技术精良，仅丝织品就有“纳石失”“撒答刺钦”等，故元宫廷服饰在纹样造型上吸收了不少阿拉伯特色对称的异兽纹等。

质孙服是元代宫廷最具特色的预宴礼服，是蒙古语“jisun”的音译，意为“颜、色”。质孙服是皇帝赏赐的同色不同制，有等级差异，出席皇帝即位、寿辰、册立皇后及太子、臣王庆典等内廷大宴时，统一穿着的礼服。预宴时服色须保持与大汗一致，每天换一种颜色，有冬夏装之分，而每季又多等次。皇帝的冬夏季质孙服共分为26等次。皇妃的服饰里有罽罽冠，宫廷后妃及大臣正室之妻所独有的冠饰，其他身份的人只能戴皮

in 1206, he was elected as Chinggis Haan and the Mongol Empire was established.

The Yuan Dynasty founded by Kublai got greater scale unification than ever before, promoting the communication and development among different nationalities. Kublai established national administrative machinery, and the economy got recovered. The main cities of the Yuan Dynasty had Great Capital (today's Beijing), Harhorom (in Mongolia), Yuan Upper Capital (Zhenglan Banner, Xilin Gol League) and so on, where there were a lot of magnificent palaces with beautiful wall paintings, patterns of birds, animals, flowers and trees, and exquisite decorations.

### 2.1 The society and costume in the earlier stage of the Mongol Empire

The social systems of the Mongol Empire were rather simple. The cultural construction was in a secondary place because the large scale military expanding occupied too much time. The natural resources were in short supply and the techniques of silk and cotton weaving, embroidery, and printing and dyeing was comparatively backward. In addition, the center of the Mongol Empire was located on the North Desert, the vast and extensive natural environment of grassland making Mongolian rulers advocate free, simple and unsophisticated custom, which further formed the costume system weakening highlighting identities. When Guillaume de Rubru-quis (about 1215—1270), a French missionary, entered Mongolian grassland in the Monghe Haan reign period in 1253, he pointed out, “No difference should exist between Mongolian women's costumes and men's costumes except the former are a little longer” (2).

### 2.2 The formation of the costume system in the late stage of the Mongol Empire and the Yuan Dynasty

After Kublai, the creator of the Yuan Dynasty, succeeded to the throne, he established a costume system which was deeply influenced by the cultural ancient laws and regulations of central China, that is, the concept and theory of Confucianism including the three cardinal guides and the five constant virtues, the difference between the emperor and the officials, and the hierarchy of the respected and the humble. The decorations of the costume were used to manifest the rank, the respected and the humble of the feudalism. In the Yuan Dynasty, the unification of the south and the north, the stabilization of the society, the handicraft industry run by the government and the development of foreign trade, these satisfied the varied costume supplies needed by royal court system.

Central Yuan Government set industrial ministry, administering construction and other industrial affairs (3). Institutions related with costume including Embroidery Bureau administered officials' costume production and embroidery (4). In addition, the Mongol Empire also set a lot of departments in charge of the production of Nasich, animals' skin with fur, weaving and dyeing. The fabrics of Mongolian royal court costumes were divided into damask, satin, silk, gauze, thin silk, brocade etc. As an important fabric of the royal court costume, Nasich was a kind of valuable brocade embroidered with gold threads.

Embroidery played an important role in the Yuan Dynasty. The specialized institution engaged in embroidery and weaving included Embroidery Bureau of Official Handicraft Institution, and Special Style Embroidery Department. The regional institutions were Fuzhou and Hangzhou Embroidery Bureau (5). In the royal court, there was Embroidery Pavilion, which professionally evaluated the crafts of the embroidery workers. The skill level of the embroidering and weaving in the Yuan Dynasty had made a further development. The valuable color-embroidered shoes with upward toe caps, kneecaps, waistband, needlework bags, mirror covers, pillow ends unearthed in the Pigeon Hole of Longhua County, Hebei Province, are the excellent embroidery handicrafts of the Yuan Dynasty (6). (Picture 3,4)

The emperors of the Yuan Dynasty all advocated and protected commercial development. The convenience of courier stations transportation made it available to supply various raw materials of costumes for the Yuan royal court. With different ethnic groups living together, the multicultural communication influenced the texture and craft of the Yuan royal court costumes. The mingling of different cultures of grassland, central China and Islam culture of West Asia made the Yuan royal court costumes more and more colorful in quality, pattern, style and ornament.

During the process of conquering the western world, the gorgeous pattern and the excellent quality of the Arabic handicrafts attracted the Mongolian rulers, who, therefore, captured a great number of Arabian craftsmen back to the grassland to produce the costume and daily supplies for the royal nobles and officials. These supplies were made in good quality and technique, and as far as silk fabric concerned, it could be classified into Nasich and Sadaschin. Therefore, the styles and patterns of the Yuan court costume absorbed some symmetric animal patterns with Arabic feature.

Zisum costumes were the most characteristic formal dress worn in a banquet in the Yuan Dynasty, which was transliterated from the Mongolian language “jisun”, meaning color. Zisum costumes were awarded by the emperor with the same color but different ranks, and were uniformly worn while attending some important banquets, including cere-