

Comparison of Patterns in North and South Embroider - Taking Miao Embroidery and Meng Embroidery as an Example

Ruimin Chai^{1*}

¹ CITI University, Ulaanbaatar, Mongolia

Email Address

707408620@qq.com (Ruimin Chai)

*Correspondence: 707408620@qq.com

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Abstract:

As an intangible cultural heritage, Chinese embroidery carries rich historical and cultural connotations and regional characteristics. Due to the differences in geographic environment, national customs and aesthetic orientation, northern and southern embroideries have formed their own distinctive pattern styles. In this paper, we compare and analyse the similarities and differences in pattern design between Miao embroidery and Meng embroidery, which are representative works of the northern and southern embroidery arts, and analyse the unique charms of Miao embroidery and Meng embroidery from the aspects of pattern elements, colour application, and symbolic expression, etc., to reveal the cultural connotations and artistic values behind them, in the hope of better inheriting and developing China's embroidery art, and improving people's understanding of the art. It is hoped that the art of Chinese embroidery can be better inherited and developed, and the cultural inheritance and national self-confidence of the embroidery art can be improved.

Keywords:

North-South Embroidery, Patterns, Miao Embroidery, Meng Embroidery

1. Introduction

Embroidery, as a treasure of Chinese traditional handicrafts, is not only skillful, but also contains a deep cultural heritage and national emotions, in the vast land of China, due to the differences in geographical, ethnic, historical and other factors, the embroidery art presents a diversified style, Miao embroidery and Mongolian embroidery are the outstanding representatives of the embroidery art in the south and the north respectively, and the design of their patterns is distinctive, which fully reflects the profoundness and depth of the art of Chinese embroidery. The designs are unique, fully reflecting the profoundness of Chinese embroidery art [1]. This year, under the leadership of the party and the state, the intangible cultural heritage has been vigorously protected, in which the promulgation and implementation of the Intangible Cultural Heritage Law has provided a legal guarantee for the inheritance and development of the embroidery art, but in the face of the impact of the

modernisation process, how to better excavate and pass on the cultural connotation of the embroidery art, and to promote its innovation and development has become an urgent problem to be solved at present [2].

2. Pattern Characteristics of Northern and Southern Embroidery

The art of Chinese embroidery has a long and profound history, and the different regional cultures, historical backgrounds and aesthetic concepts in the north and south have given birth to distinctive embroidery styles. Southern embroidery is delicate and gentle, with rich colours and complex patterns; northern embroidery is rough and bold, with subdued colours and simple and bright compositions [3].

2.1. Diversity of theme selection and integration of regional cultures

2.1.1. Southern embroidery (Miao embroidery as an example)

With its unique ethnic customs and rich imagination, Miao embroidery shows a high degree of freedom and creativity in the selection of themes. Miao embroidery patterns are based on a wide range of materials, including all living things in nature, such as butterflies, flowers, fish and birds, which symbolise the vitality of life and the harmony of nature, as well as myths, legends and historical stories, which convey the Miao people's aspirations for a better life and respect for their ancestors, for example. For example, the 'Mother Butterfly' pattern is a classic piece of Miao embroidery, which originates from the creation myth in the ancient songs of the Miao people. Butterflies are regarded as the origin of life and the symbol of reproduction, and the butterflies in the pattern are dancing in a variety of colours, which implies the endlessness of life and the mysterious power of nature.

2.1.2. Northern embroidery (take Mongolian embroidery as an example)

Mongolian embroidery is deeply influenced by the nomadic life of the Mongolian people, the pattern subject matter is mostly closely related to the grassland, horses, cattle and sheep, showing the Mongolian people's way of life in harmony with nature, Mongolian embroidery in the 'saddle embroidery' is particularly famous, which is not only a practical decoration of the horse, but also the crystallisation of Mongolian culture and art, saddle embroidery on the patterns The patterns on the saddle embroidery are often dominated by galloping horses, leisurely sheep and cloud patterns symbolizing good luck, with blue, white and green as the main colours, and bold and powerful lines, full of the grandeur and beauty of the steppe, which not only beautify the saddles, but also send the Mongolian people's love for a free life and deep affection for their homeland.

2.2. Differences in the use of colour and aesthetic pursuit

2.2.1. Southern embroidery (take Miao embroidery as an example)

Miao embroidery is bold and rich in the use of colours, pursuing highly saturated colour contrasts to form a strong visual impact. Bright colours such as red, green and blue are common in Miao embroidery, and they create a warm and cheerful atmosphere through clever complementary colour contrasts and neighbouring colour matching. In the 'Fish Playing with Lotus' pattern, red fish are playing among green lotus leaves, the colour contrast is sharp and harmonious, showing the unique colour aesthetics of Miao embroidery. The use of this colour not only enhances the

decorative nature of the pattern, but also reflects the Miao people's desire and pursuit of a better life.

2.2.2. Northern embroidery (take Meng embroidery as an example)

In contrast, the use of colours in Meng embroidery is more calm and introverted, and tends to use natural tones such as earthy yellow and blue-grey, creating a peaceful and vast grassland scenery. The colour combination of Meng embroidery pays attention to the sense of hierarchy and transition effect, which makes the pattern more harmonious and unified visually. In the pattern of 'Grassland Scenery', the distant mountains are outlined in elegant blue and purple, the grass near the warm earthy yellow as the main tone, and the sheep and cows are embellished with white and black, the whole picture is harmonious and unified, full of the serenity and beauty of the grassland. The use of colours not only reflects the Mongolian people's reverence for nature, but also demonstrates their unique aesthetic pursuit.

2.3. Compositional Layout Contrasts and Regional Characteristics

2.3.1. Southern embroidery (take Miao embroidery as an example)

The layout of Miao embroidery is often full and dense, with pattern elements layered on top of each other, leaving no gaps, and this way of composition not only demonstrates the Miao people's extreme pursuit of details and confidence in their craftsmanship, but also reflects their love of life and extreme exploration of beauty. In the 'Hundred Birds Dancing Towards the Phoenix' pattern, various birds dance around the phoenix in different postures and colours. The whole picture is complex but not cluttered, and the elements are both independent of each other and closely connected, forming a harmonious and unified whole. The composition and layout not only enhance the ornamental and decorative nature of the pattern, but also imply the Miao people's desire and pursuit of a harmonious society.

2.3.2. Northern embroidery (take Meng embroidery as an example)

The composition of Mongolian embroidery is more simple and clear, focusing on the balance and echo of the whole and local, in the composition, Mongolian embroidery tends to use a large area of colour blocks and simple lines to outline the pattern, giving people a feeling of openness and depth, this composition not only conforms to the Mongolian people's bold and forthright character traits, but also embodies their unique understanding of the natural beauty and expression. In the pattern of 'yurt', the Mongolian embroidery outlines the outline and details of the yurt with simple lines, and at the same time, it uses large white and blue colour blocks to express the appearance of the yurt and the surrounding environment, the whole picture is simple but vivid, full of the charm of the grassland and the unique charms of Mongolian culture, the composition and layout not only shows the artistic characteristics of Mongolian embroidery, but also conveys the unique understanding and expression of the Mongolian people. The layout of the composition not only demonstrates the artistic characteristics of Mongolian embroidery, but also conveys the Mongolian people's deep feelings for their homeland and their reverence for nature.

3. Pattern Characteristics and Significance of North-south Embroidery with Miao Embroidery and Mongolian Embroidery as Examples

When discussing the differences between the northern and southern embroidery arts in China, the pattern characteristics of Miao embroidery and Meng embroidery, as the typical representatives of northern and southern embroidery, not only reflect the uniqueness of the regional culture, but also contain deep cultural connotations and national emotions [4].

3.1. Richness of graphic elements and regional characteristics

3.1.1. Miao Embroidery Pattern Elements

Miao embroidery is known for its complex and varied pattern elements, most of which are taken from nature and myths and are rich in symbolism. For example, 'Mother Butterfly' is not only an important character in the creation myth of the Miao people, but also one of the common patterns of Miao embroidery, with its beautiful and colourful image, the butterflies are often used to decorate clothes and backpacks, etc., which signifies the origin and reproduction of life. It is also one of the common motifs in Miao embroidery. In addition, fish, birds, flowers, grass and other natural elements also occupy an important position in Miao embroidery, through exaggerated deformation, combination of reconstruction and other techniques, to form a unique decorative effect, such as the 'Fish Playing with Lotus' pattern, the fish shuttling between the lotus leaves, which not only expresses the harmony of the natural world and symbiosis, but also sends the Miao people's wishes for the prolongation of the children and grandchildren, these elements not only enrich the Miao embroidery, but also the Miao embroidery. These pattern elements not only enrich the visual effect of Miao embroidery, but also show the Miao people's careful observation and deep understanding of nature.

3.1.2. Mongolian Embroidery Pattern Elements

The pattern elements of Mongolian embroidery reflect the characteristics of nomadic life of the Mongolian people. Animals such as horses, sheep, cows, camels and so on are indispensable elements in Mongolian embroidery, which are not only the important reliance of the Mongolian people's production life, but also the important objects of Mongolian embroidery art. In the 'saddle embroidery', the galloping horses, leisurely sheep and other motifs are vivid, showing the Mongolian people's deep affection for the horseback and love for the grassland life. Natural elements such as cloud patterns and water ripples are also common decorative motifs in Mongolian embroidery, which outline the vastness and beauty of the grassland with simple and smooth lines, reflecting the Mongolian people's reverence for and praise of nature.

3.2. Profoundness of symbolism and national sentiment

3.2.1. Symbolism of Miao embroidery

Each element in the Miao embroidery pattern carries a profound symbolism, they are not only decorative, but also the trust of the Miao people's feelings and beliefs, for example, 'Mother Butterfly' not only represents the origin of life, but also symbolises

the greatness and selflessness of mother's love; 'Fish Playing with Lotus' signifies the harmony and beauty of family life and the beautiful vision of the prosperity of children and grandchildren. The 'Fish Playing with Lotus' signifies a harmonious and fulfilling family life and a beautiful vision of the prosperity of children and grandchildren. The pattern conveys the Miao people's love of life, reverence for nature and longing for the future through the visual language, reflecting the unique charm of the Miao culture.

3.2.2. Symbolism of Meng embroidery

Mongolian embroidery patterns are also rich in symbolism, which are closely related to the history, beliefs and lifestyle of the Mongolian people. Horse, as a sacred object in the heart of Mongolian people, symbolises bravery, strength and freedom in Mongolian embroidery. In Mongolian culture, horse is not only a means of transport, but also a symbol of Mongolian people's spiritual world. Therefore, the steed pattern in 'Saddle Embroidery' not only shows the exquisite skills of Mongolian people, but also conveys their deep feelings for horses and their desire for a free life. In addition, the natural elements such as cloud pattern and water ripples have special symbolic significance in Mongolian embroidery, which represent the vastness and mystery of the grassland, and inspire Mongolian people's awe and praise for nature. They represent the vastness and mystery of the steppe and inspire the Mongolian people's reverence and praise for nature.

3.3. Superbness and innovation of technical performance

3.3.1. Miao embroidery's technical performance

Miao embroidery is famous for its exquisite skills, with a variety of stitches, rich colours and complicated compositions. In terms of technical performance, Miao embroidery pays attention to the smoothness of the lines and the harmony of the colours, and creates layered and three-dimensional patterns through the flexible use of various stitches such as flat embroidery, lock stitching and seeding embroidery. For example, in the 'Mother Butterfly' pattern, the embroiderer uses delicate lines to outline the outline and texture of the butterfly, and at the same time uses a variety of colours to fill in and embellish the butterfly, making the butterfly image lifelike and full of vitality, and the exquisite technique not only shows the wisdom and creativity of the Miao people, but also enhances the artistic value of the Miao embroidery [5].

3.3.2. Mongolian embroidery skills performance

Mongolian embroidery in the performance of technology is more focused on practicality and rugged beauty, Mongolian people in the long-term nomadic life formed a unique embroidery style, they are good at using a large area of colour blocks and simple lines to outline the pattern, so that the Mongolian embroidery works not only has a strong national characteristics, but also meet the practical needs of nomadic life. In the 'saddle embroidery', the embroiderer uses rough and powerful lines to outline the heroic posture of the steed, and at the same time uses blue, white, green and other natural tones to fill and embellish, so that the whole pattern is not only simple and bright, but also vivid, and the performance of the technique not only reflects the Mongolian people's bold character and a deep understanding of nature, but also shows the unique charm of the art of Mongolian embroidery. It also demonstrates the unique charm of the art of Mongolian embroidery [6].

3.4. Importance and contemporary value of cultural heritage

3.4.1. Cultural inheritance of Miao embroidery

Miao embroidery is an important part of Miao culture, carrying rich historical and cultural information and national memories. Through the embroidery techniques and pattern elements passed down from generation to generation, Miao people have not only inherited their own cultural traditions, but also continuously innovated and developed the art of Miao embroidery [7]. In today's society, Miao embroidery has become a bridge connecting the past and the future, which not only provides spiritual support and cultural identity for the Miao people, but also contributes to the world's cultural diversity. With the acceleration of globalisation and the increase of cultural exchanges, Miao embroidery is gradually stepping out of the mountains and going to the world stage, becoming an important window to show the cultures of China's ethnic minorities.

3.4.2. Mongolian embroidery cultural heritage

Mongolian embroidery also carries the historical memories and cultural feelings of Mongolian people, and is one of the representatives of Mongolian nomadic culture. Mongolian embroidery inherits the lifestyle, belief concepts and aesthetic orientation of Mongolian people through pattern elements and technical performance. In today's social transition, Mongolian embroidery is facing the impact and challenge of modernisation, but its unique artistic charm and cultural value still attracts people's attention. By strengthening cultural protection and inheritance, Mongolian embroidery has been given new vitality and vigour in the context of the new era, which not only provides Mongolian people with a spiritual home and cultural self-confidence, but also makes positive contribution to promoting national cultural diversity and cultural exchanges and mutual understanding. It not only provides a spiritual home and cultural confidence for the Mongolian people, but also makes a positive contribution to the promotion of national cultural diversity and cultural exchange and mutual understanding.

4. The Significance of Comparing the Patterns of North-South Embroidery

After an in-depth discussion of the characteristics of the patterns of Miao embroidery and Mongolian embroidery, a comparison of the patterns of North-South embroidery not only helps us to understand the similarities and differences between the two embroidery arts in a deeper way, but also contains a wealth of significance at the cultural, artistic and social levels [8].

4.1. Deepening and expanding cultural heritage

Through the comparison of northern and southern embroidery patterns, people can see more clearly the influence of regional culture on embroidery art, and then recognise the uniqueness and diversity of the cultures of different ethnic groups and regions, which will help us better protect and pass on the cultural heritage of various ethnic groups, and avoid the loss of their own cultural characteristics amidst the wave of globalisation. For example, the rich elements of myths and legends in Miao embroidery and the motifs reflecting nomadic life in Mongolian embroidery are important parts of their respective national cultures, and through comparative learning,

more people can be inspired to show interest in and respect for these traditional cultures, so as to promote the living inheritance of culture.

4.2. Finding sources of inspiration for artistic innovation

Comparison of northern and southern embroidery patterns also provides a rich source of inspiration for artistic innovation. In the context of globalisation, artistic innovation has become an important driving force for cultural development, and through comparative study, artists can draw on the essence of different embroidery arts and incorporate them into their own creations to form new works with the characteristics of the times. For example, modern designers can draw inspiration from the complicated patterns and bright colours of Miao embroidery, and combine them with the rough lines and natural elements of Meng embroidery to create embroidery artworks with national characteristics without losing the sense of modernity, and this kind of cross-cultural artistic fusion not only enriches the forms of artistic expression, but also promotes the exchange and dissemination of culture.

4.3. Popularisation and enhancement of aesthetic education

The comparison of northern and southern embroidery patterns is of great significance to the popularisation and enhancement of aesthetic education. In aesthetic education, guiding students to appreciate different styles of embroidery art can broaden their aesthetic horizons and improve their aesthetic appreciation, and by comparing the pattern characteristics of Miao embroidery and Mongolian embroidery, students can more intuitively feel the unique charm of different regional cultures, and learn to look at and understand the works of art from a different perspective, which can help to cultivate diversified aesthetic education. Diversified aesthetic education helps to cultivate students' cross-cultural communication ability and creative consciousness, and lays a solid foundation for their future growth and development.

4.4. Bridges and links of cultural exchange

Comparison of northern and southern embroidery patterns is a bridge and link for cultural exchange. In today's era, cultural exchange has become an important way to enhance mutual understanding and friendship among people of different countries. As an important part of Chinese traditional culture, North-South embroidery has attracted the attention of many international friends with its unique pattern design and exquisite craftsmanship. By displaying and introducing the pattern characteristics of North-South embroidery and the cultural connotation behind it, it can promote the communication and dialogue between people of different cultural backgrounds, enhance mutual understanding and respect, and provide a broader platform and opportunity for the art of embroidery to go global. Opportunities.

5. Conclusions

To sum up, by comparing the pattern characteristics of Miao embroidery and Meng embroidery, this paper not only shows the unique charm and rich connotation of northern and southern embroidery art, but also reveals the value of cultural inheritance and artistic innovation behind them. As the treasures of traditional Chinese embroidery art, Miao embroidery and Meng embroidery not only carry the historical memories and cultural emotions of their respective peoples, but also show vitality and vigour in modern society. Therefore, through this detailed comparison, people can more deeply understand the importance of preserving and inheriting intangible

cultural heritage and its unique role in promoting cultural exchange and aesthetic education. In the next cultural inheritance, it is hoped that there will be more research and exploration on North-South embroidery and even the whole Chinese embroidery art, so as to jointly promote this ancient and radiant art form to shine with new lustre in the new era, and to jointly forge the cultural self-confidence of the Chinese nation.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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