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SHU BROCADE CHENGDU OF CHINA



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织锦的诞生

The Birth of Weaving

中国是丝绸的发源地，根据考古科学的资料，证明中国在距今大约7000年前，即在新石器时期的中早期，就发明了蚕桑丝织的技术。到距今3000多年前的西周时期，桑树在山地、坂地、宅地及成片的桑园和桑田种植。青年男女在桑林中采桑、唱歌、跳舞，谈情说爱。王宫里定出了王后亲蚕的制度，每年夏历二月，后妃们要带领宫中能干的妇女，到王家的公桑蚕室去洗浴蚕种，把蚕子的卵面弄清洁，夏历三月初一，开始养蚕，把采摘的桑叶水洗干净，待桑叶风干拿去喂蚕。周朝政府对纺织生产进行统制，在“天官”下属设有“典妇功”、“典丝”、“典泉”、“染人”等职官；在“地官”下属设“掌葛”、“掌染草”等职官；管理纺织原料、染料、纺织、练、漂、染色、服装制作等业务。就在这个时期，一种用先经练漂染色的熟丝作经纬原料，运用复杂的双重平纹变化组织使经纬丝显现出缤纷绚丽的花纹的珍贵丝织品种——锦诞生了。锦的诞生，显示了中华民族祖先的聪明才智，丰富了人们的物质生活和精神生活，对中国文学、诗歌、服饰文化、礼仪以至国际交往都产生了深远的影响。人们对锦的喜爱情怀，立刻在西周民歌

China is known as the birthplace of mulberry silk. Archeological findings indicate that the rise of sericulture dates back to the early Neolithic Period (about 7,000 years ago). As early as 3,000 years ago, in the Western Zhou Dynasty, mulberry trees were planted on the hillsides, mountain slopes, croplands and even dwelling places, under which young people were found picking leaves, singing, dancing and courting. Each year, during the second lunar month, imperial concubines would organize those capable women in the palace to clean silkworm eggs. From the first day of the third lunar month, the season of silkworm cultivation began. What came next for them was to wash picked leaves and then air-dry them as feedstuff to silkworms. Officials of various titles were appointed to supervise the process of sericulture, from raw material, pigments, cloth spinning, fabric dyeing to clothes making. It was this period that witnessed the birth of brocade (or polychrome woven silk), one of the most precious fabrics with complicated patterns in a riot of gorgeous colors. The intelligence and wisdom of ancient Chinese brought forth the advent of brocade, which then immensely enriched people's material and spiritual life and exerted far-reaching influence on literature, poetry, costume, rituals and even international exchanges. During the

中反映出来，例如：

《诗经·小雅·巷伯》：

“姜兮斐兮，成是贝锦。”

（多么的鲜美明亮啊，这幅织成的贝锦！）

《诗经·唐风·葛生》：

“角枕粲兮，锦衾烂兮。”

（牛角枕头多漂亮，织锦的衾被多华贵！）

《诗经·郑风·丰》：

“衣锦绉（jiǒng）衣，裳锦绸裳”。

（锦衣外面罩麻衣，锦裳外面罩麻裳。）

从诗句显示，西周时锦已用来制作衾被、上衣和下裳，但由于锦的珍贵，所以在穿锦衣锦裳的时候，还要罩上麻衣麻裳作保护。锦的价值那么珍贵，所以锦字用“金”字和“帛”字组合而成。在人们的日常用语中，锦还用来比喻美好的事物和愿望，如“锦衣玉食”、“锦绣山河”、“前程似锦”等等。

Western Zhou Dynasty, people's favor of brocade was extensively represented in folk songs. For instance,

Classic of Poetry · Court Hymns · Court-ymn:

How resplendent and colorful is the just finished shell-patterned brocade.

Classic of Poetry · Tang Ballad · Fabric Man:
Brilliance is to the pillow made of ox horn, brightness is to the quilt of brocade.

Classic of Poetry · Zheng Ballad · Harvest:
Over brocade skirt is linen garment, over brocade pants is linen trousers.

These poems indicate that brocade was already used to make quilts, garments and pants during the Western Zhou Dynasty, but due to its priceless value, linen was used as shelter. This also well explains well why Chinese character Jin (brocade) consists of Jin (gold) and Bo (fabrics), namely an inch of brocade is as dear as an inch of gold. Later, the word, Jin, together with other words, was employed in idioms to denote good things.

与四川相关的蚕桑丝织起源的 故事和遗迹

Tales and Ruins about the Origin of Sericulture in Sichuan

关于蚕桑丝织起源的故事，中国古代史籍中，流传着许多神话传说，神话传说不是信史，却是现实生活的缩影。上古时没有文字，口口相传，十口为“古”，母系氏族社会时期，人们只知其母而不知其父。到父系社会才有固定的家庭亲属关系，从此神话传说便能世代地传下来。这时人们依然相信自然力的强大，而把关系到人民福祉的发明创造归功于神的恩赐，父系社会那些杰出的部族领袖，就被看成神的代表或化身。这是我国上古神话故事止始于三皇五帝的历史阶段，而很少溯及原始母系社会的原因。我国先民发明蚕桑丝织的功绩，于是就归功于黄帝元妃嫫祖西陵氏，青衣神蚕丛氏等，而四川流传的蚕神马头娘故事，更具有神秘性。

一、有关嫫祖的故事。《经史》卷五引《黄帝内传》说：“黄帝斩蚩尤，蚕神献丝，乃称织维之功。”《史记·五帝本纪》说：“（黄帝）时播百谷草木，淳化鸟兽虫蛾。”这两个文献把养蚕归功于黄帝时代，但还没有提到嫫祖。《隋书·礼仪志二》记公元577年至公元581年的北周时期，“以太牢祭蚕，进奠先蚕西陵氏神”。又《路史后纪·五》记载：“（黄帝）元妃西陵氏曰嫫

In the time immemorial, words were not invented yet. However, the origin of sericulture was reflected, to some extent, in many myths and legends. During matrilineal society, people had no idea about who was their own fathers, so it was hardly possible for a story to be passed down. It was until patrilineal society when things changed with the establishment of solid family relations. To the knowledge of humans of remote antiquity, any invention for their benefit was attributed to the bounty of nature, and their chieftains were regarded as divine incarnations. As a result, our ancestors attributed the invention of sericulture to Lei Zu, Yellow Emperor's wife, and Cancong. Other than that, the tale about Matouniang, the goddess of sericulture, was widely told in Sichuan.

1. Tales of Lei Zu: The chapter five of *History of Silk Reeling* quotes the *Inside Biography of Huangdi* (also named Yellow Emperor, one of legendary ancestors of the Chinese nation) that after Huangdi beheaded Chiyou, the goddess of sericulture devoted silk to Huangdi who later was praised for the introduction of silk. According to *History of the Five Emperors from The Records of History* (by Sima Qian of the Han Dynasty), Huangdi grew grains and sew plants timely, with which he fed the creatures. These two documents state that sericulture started from the reign of



碑祖墓
Lei Zu's Tomb



黄祖墓
Lei Zu's Tomb

图1. 嫫祖陵及随后的嫫祖墓
位于四川成都彭亨县金鸡镇嫫祖村。
Fig1. Lei Zu's Tomb at Jizu Village in Jinji Town, Yaning County, Sichuan.

祖，以其始蚕，故又祀先蚕。”元朝初年金履祥《通鉴纲目》前编，更明确记载，蚕蚕是来自四川一带的嫫祖发明的：“西陵氏之女嫫祖为黄帝元妃，始教民育蚕，治丝茧以供衣服，而天下无斃稼之患，后世祀为先蚕。”从上述各种文献的记载来看，可见关于嫫祖的故事，也是随着时代而不断充实丰富的。另据四川成都彭亨县文化馆介绍，嫫祖生于古西陵（今四川彭亨县金鸡镇嫫祖村），原名王凤，以善蚕织被举为西陵酋长，其伯父岐伯以尧进献黄帝，黄帝慕名来访，促成了黄嫫联姻，嫫祖死后归葬于彭亨。我国古代以丰富的牺牲供奉蚕神的历史事实，已从商代的甲骨文得到证明，据甲骨文记载，祭祀蚕神用三对雕雄羊或三头牛作牺牲，有时还用羌（即奴隶）作牺牲（如图1）。

二、关于青衣神蚕丛氏的传说和三星堆考古发现的青铜人像服饰。据《文选·蜀都赋》注：“蜀之先民蚕丛、柏灌、蒲泽，开明。是时，人尚椎髻左衽，木讷文字，未有礼乐。从开明上

Huangdi, however, with no notion of Lei Zu. *Records of Rituals II, History of the Shu Dynasty* records that from 557 to 581, during the Northern Zhou Dynasty, People held a memorial ceremony for Xiling, the goddess of sericulture, with bull, goat and hog as oblations. According to *Letter Records of Liu History V*, Lei Zu was respected as the goddess of sericulture for her initiation of silkworm culture. Besides, *Compendium of Chronicles* by Jin Lvxiang in the early Yuan Dynasty elaborates that Lei Zu from Sichuan invented the craft of mulberry silk. Based on above historical records, we can conclude that the tales about Lei Zu and sericulture were gradually enriched as time went by. In addition, according to historical records in the Culture Museum of Yaning County, Lei Zu was born in ancient Xiling (present Lei Zu Village, Jinji town, Yaning County, Sichuan Province). Originally named Wang Feng, she was elected head of Xiling for her proficiency in sericulture and weaving. Her uncle, Cibo, presented silk to Yellow Emperor, who later visited Lei Zu out of admiration and married her. Lei Zu was buried in Yaning after death. The facts that ancient Chinese offered bountiful sacrifices to the goddess of sericulture were well proved with the inscription on bones or tortoise shells of the Shang Dynasty, which shows that the oblations were three-couples of goats, three hulls, or occasionally slaves. (Fig.1)

2. Tales of Cancong and Archeological Discoveries in Sanxingdui Ruins. According to *Selection of Articles Ode to Shu's Capital*, The Shu area was consecutively ruled by Cancong, Boguan, Fuze, Kaiming. During their reigns stretching over 34,000 years, no history and rituals were written down. The Chapter. 166 of *Taijing Imperial Encyclopaedia*

到蚕丛，积三万四千岁。”《太平御览》卷一六六记载：“蜀之先称王者曰蚕丛、柏灌、鱼凫，开明。是时，椎髻左衽，不晓文字，未有礼乐。从开明上至蚕丛，凡四千年。”同书卷八八八记载：“蜀王之先名蚕丛，后代名柏灌，后者曰鱼凫。此三代各数百岁，神化不死，其民亦随王化去。”历史上蜀是居住在四川中部偏西的一个山清水秀，风光靓丽，桑麻遍野，鸟飞鱼游的地方的少数民族，在夏、商时期蜀和中原就有交往，如甲骨文记载，商王朝曾向蜀抽调射手三百，武丁时商王曾征伐蜀。西周武王伐商，会师于孟津，诸侯八百，蜀和庸、羌、鬲、微、卢、彭、濮等西南、西北、江汉的边陲少数民族排在一起。蜀使到洛阳参加周王的盟会，被安排在司令台两边的外邦席上。东晋常璩《华阳国志·蜀志》说蜀起源于三皇五帝中的人皇至黄帝时代，黄帝之子昌意娶蜀山氏之女，生子高阳，即颛顼帝，封其支庶于蜀，世为侯伯。蜀后来有蚕丛、柏灌、鱼凫、杜宇（蒲泽）、开明等建立过王朝，开明氏统治蜀国前后传位十二世，开明十二世周慎王五年，秦惠文王更元九年（公元前316年），秦灭巴蜀的战争中，开明十二世蜀王扈于葭萌（今四川广元昭化）拒之，败走武阳（今四川彭山），为秦军所害。其相、傅及太子退至蓬乡，死于白鹿山，开明氏遂亡。以后蜀文化逐渐被融合于汉文化中。蜀国的国名“蜀”字，是作蚕之蚕的象形字，《说文》把“蜀”字释为“葵中蚕”。《释文》和《玉篇》说“蜀”就是“桑

nates the state of Shu was under the reigns of Cancong, Boguan, Yufu and Kaiming successively, which lasted 4,000 years without recorded history or rituals. Besides, Chapter 888 records that Cancong, Boguan and Yufu respectively became immortals after hundreds of years on the earth. So did their people. Historically, the Shu tribe was a minority ethnic group living in the picturesque western and central Sichuan, with mulberry trees and flax covering the land. Communications with central China began in Xia and Shang Period, as recorded with the inscriptions on bones and tortoise shells of the Shang Dynasty that 300 archers had been selected by the Shang court, but the king of the Shang Dynasty, Wuding, later had sent an expeditionary force to attack Shu. It was said in *Historical Records of Huayang-Shu Records* by Chang Qu of the Eastern Jin Dynasty that the Shu kingdom was established when Emperor Zhuanxu or Gaoyang, grandson of the Yellow Emperor, granted Shu to his collateral relatives. However, Shu was conquered by the Qin state, with the death of Zhou Shenliang, the 12th king of the Kaiming Dynasty in Wuyang present Pengshan County, Sichuan Province. His prime minister escorted his son, the prince, to Wuyang, but the prince was killed in Bailu Hill, marking the end of the Kaiming Dynasty. Gradually, Shu and Han cultures melted with each other. As a pictographic character, Shu resembles a silkworm weaving cocoons. According to such classics as *Study of Composition of Characters*, *Explanation of Writing and Jade Study*, Shu is explained as a silkworm on the sunflowers or on mulberry trees. The chief of the Shu was named Cancong, which derived from silkworm. *Historical*

中蚕”。蜀的首领称蚕丛氏，就因桑树丛生和以桑育蚕而得名。清代著名汉学家段玉裁所编《荣县志》说：“蚕以蜀之盛，故蜀曰蚕丛，蜀亦蚕也。”蚕丛氏领导人民从事蚕桑，造福人类，就被人民专奉为蚕神——“青衣神”。《游史》记载：在南齐永明二年（公元484年），肖覬作益州刺史，治园江南，发现一座石墓，有椁无棺，得“铜器数千种，玉尘三斗，金蚕鲍数万”。石上有篆书“蚕丛氏之墓”。肖覬命重修墓，上塑神像，穿青衣，称青衣神。在成都西南的“圣寿寺侧，金花桥东”，古有蚕丛祠。附近郫县、双流一带也有蚕丛祠，川南的青神县，境内有青衣水，据说也因纪念蚕丛氏穿青衣劝农桑而得名。南齐肖覬发现蚕丛氏之墓距今已有1522年，墓中出土了一些什么文物，今天已无从得知。但蚕丛氏后代的鱼凫（或杜宇）时的历史文物，则于1986年七八月间在四川广汉市以西约7公里处的三星堆遗址的考古发掘中，获得了重大的收获。广汉市西郊南兴村月亮湾与马牧河隔河相望的三星堆，当地人传说是玉皇大帝撒下的三把土，落在马牧河的南岸，变成了三颗星，故名“三星堆”。有“三星伴月”的美称，视为是神圣不可侵犯的风水宝地。1929年春，这里因发现了三四百件玉石器，其中也包括玉璋、玉琮、玉璧、玉钺、玉圭、玉斧、石璧而扬名国内外。1980年5月，对三星堆遗址开始了面积1200平方米的大规模考古发掘，首次在川西平原发现龙山时代（距今4000至5000年）至夏商时期（距今3000至4000年）的房

Records of Rongxian County by Duan Yucal, a renowned scholar in the Qing Dynasty, says that Shu abounded in silkworm cultivation. So the Shu area was also named Cancong (place where silkworms concentrate). The king, Cancong, was regarded as the god of sericulture—Qingyi. In southwestern Chengdu, beside the Shengshou Temple, to the east Jinhua bridge was temple of Cancong in ancient times. Some temples can also be found near Pixian, Shuangliu of Chengdu. There is a town named Qingshen in southern Sichuan, through which runs a Qingyi river. In the second year of the reign of Yongming in Southern Qi Dynasty (A.D.484), the tomb of Cancong was discovered accidentally. From it a considerable number of cultural relics were unearthed according to some documents, yet none of them survived. Fortunately, a great many significant findings from the reign of Yufu were gained in the excavation of Sanxingdui Ruins, approximate 7 kilometers to the west of Guanghan city, Sichuan during July and August in 1986 Legend has that Sanxingdui was three handfuls of soil thrown down by the Jade Emperor on the south bank of Muma River, which later turned into three stars, namely the holy Sanxingdui (Three-Star Mound). In the spring of 1929, over three hundred pieces of precious stone and jade ware were unearthed here, winning the site fame both at home and abroad. An area of 1,200 square meters was put under excavation at Sanxingdui Ruins in May 1980. It was the first time ever in the Western Sichuan Plain that so many house foundations, tombs, earthen wares, stone wares, jade ware from the Long Shan Era (around 4,000 to 5,000 years ago) in the Xia and Shang Dynasties (around 3,000 to

屋基址、墓葬、陶器、石器、玉器，证知蜀文化在此从五千年前到商末周初，绵延不断发展2000年。紧接着在1982年、1984年至1986年连续五次对三星堆、西泉坎等地重要遗存进行发掘。在1986年7月和8月的发掘中发现了三星堆1号祭祀坑和2号祭祀坑。1号坑出土有金杖（金杖上刻有鸟纹、鱼纹和人头纹，鸟负两支射中鱼纹的箭，可能是鱼凫或杜宇的标志）、金面罩、金箔虎形器、金料块；青铜人头像及龙夔柱形器、龙形饰、虎形器、龙虎尊、甗、盘、戈、璋等各种青铜器；玉石器有璋、戈、剑、戚形佩、酋、斧、斤、璋、璧等，陶器有尖底盏、盘等，还有海贝、十余枚象牙、烧骨渣（如图2）。2号坑出土了许多青铜头像、青铜面具、玉璋、玉戈、青铜立人像、青铜神树、青铜跪坐人像、太阳形器、神坛、神殿、眼形器、铜铃、铜戈、铜璋、铜盘、金面罩、金箔饰等文物1300余件，其中有三件双目突出的巨大纵目青铜面具，和《华阳国志》有“其纵目，始称王”的蜀人祖先蚕丛氏可以对应（如图3）。而那尊高达2.61米，重180多公斤的青铜立人，头戴皇冠，粗眉、大眼、高鼻、阔口、丰耳、细腰修身，身穿三件套龙纹长衣，最外一件左肩为背心式吊袖，右手为短袖、右衽，长仅及膝，其前后襟左侧各绣两条龙纹，作“巳”字状分上下两列排列，前后襟龙尾相对。龙纹靠右侧有一直条纹区隔，再右侧为小方格填变体鸟纹相间区隔。在左肩后背，有一条夔龙纹为饰。此外有一条很醒目的手工编织丝带，由后背绕过

4,000 years from now) were unveiled in front of people. The archeological findings prove that the Shu culture had been flourishing for 2,000 years before the Zhou Dynasty. From 1982 to 1986, the Sanxingdui Ruins and Xiquankan Site approximately went through five excavation programs. The findings in No.1 Pit included a golden mask, fish-shaped gold decorations, and a gold pole (carved with patterns of birds, fish and human heads, as well as birds carrying fish with arrows, possibly the emblems of Yufu or Duyu) (Fig.2). Found in the No.2 Pit were bronze heads, bronze masks, bronze statues, bronze divine trees and so forth, amounting to 1,300 items, among which were three bronze masks with their eyes projecting outward. Intriguingly, as recorded in *Historical Records of Huayang*, "Those with their eyes projecting outward will ascend the throne," which coincides with these masks surprisingly. (Fig.3) To one's surprise, a bronze figure unearthed there, 2.61 meters in height and over 180 kilograms in weight, wears a crown, under which are thick eyebrows, big eyes, high nose bridge, large mouth, long ears, a slender waist and a slim body in three narrow-sleeved ceremonial robes with dragon patterns. The outside robe has no buttons or straps, merely long enough to cover the knees. Thus it needs to be slipped over. Two dragons are symmetrically embroidered on the left of the front and rear parts of the robe. To the east of the dragons is separation with vertical stripes. Besides, an eye-striking silk belt goes across the right shoulder and left side with a knot on the figure's back to hold the dresses and add luster. Under the robe is a shirt with narrow sleeves and a V-shaped collar. The most inside is a much longer robe, with its front part reaching the



图2 商代中陶 鱼鸟纹金杖

三星堆遗址1号祭祀坑出土，长143厘米，直径2.3厘米，重463克。

系用纯金皮包裹而成。其上端有46厘米长的平雕纹饰图案，内容有人物、鸟和箭等。图案分三组：最下一组为前后两对称的人头，人头上戴冠，耳饰有三角形耳坠。前后人头上各有两周连续纹，人头间用双钩形纹饰相隔。上端的两组图案相同，下方为两背相对的鸟，上方为两背相对的鱼，在鱼的头部和鸟的颈部上压有一支箭，似表现鸟驮负着被箭射中的鱼飞翔而来。该金杖可能是蜀王鱼凫氏的权杖。

Fig.2 The staff was excavated at No.1 Cave of Sanxingdui Ruins in Guanghan, Sichuan in 1986, which dates back to the Mid-Shang Dynasty. Length: 143cm; Diameter: 2.3cm; Weight: 463g.

Wrapped with pure gold foil, the staff bears a 46cm-long carved pattern composed of three parts. At the bottom are heads

wearing crowns and triangular earrings. The upper part shows two pairs of birds and two pairs of fish stabler by arrows. It seems that the birds are carrying the fish. The staff is supposed to belong to Yulu, the King of the Shu Kingdom.

右肩和前胸、经左腋下回绕至后背打襟收结。第二件为V形领短袖短衣，第三件前襟长至小腿中部，后襟两摆角延长呈尖三角形，可掩踝部，前后襟下摆均绣有兽面横条纹和倒三尖齿变体鸟纹为饰，并在袖部用贴绣法绣变体云纹。此铜人衣服上面的装饰纹样均用细线条单线勾勒，线型匀称规矩，横平竖直、纹样复杂、单位甚大，不可能是当时能用织花法或手绘法所能生产，而和陕西宝鸡茹家庄西周虢伯墓出土的刺绣纹样的表现方法有可比性，由此推断，三星堆2号祭坑出土的青铜立人像，穿的龙纹礼衣，应当是织地纬了股锁绣法和贴绣法绣制而成（如图4）。由于丝织品受潮很快就会腐朽，三星堆祭祀坑又经过火烧，纺织品难以保存下来，但青铜立人像的服装和服饰纹样，却石破天惊，给我们带来了蜀国4000年前已有成熟丝织刺绣的间接物证。由此也证明蚕氏的名号 and 蜀国国名及蚕桑丝绸确实有内在的关系。

三、蚕神马头娘的故事。

《搜神记》卷一四记载着这样一个故事：“旧说太古之时，有夫人远征，家惟一女，牡马一

middle of the figure's calves and its hind part touching the heels. At the lower part of the robe are patterns of beasts' heads and reverse triangles, while on the sleeves are embroidered with some distorted clouds. These complicated patterns in large scale are all embroidered with fine threads. These patterns are unlikely to be done by drawing or weaving at the time. Instead, they show some similarity with embroidered patterns on fabrics unearthed in the Yubu Tomb of Western Zhou Dynasty in Rujia Village of Baoji City, Shaanxi Province. Therefore, the robes could have been embroidered on a tabby ground. (Fig.4) Though many textiles housed at the Sanxingdui Ruins didn't survive humidity and fire, the earthshaking findings of the bronze figure and its costumes indirectly support the inference that the Shu Kingdom had developed mature and delicate fabric weaving and embroidery crafts 4,000 years ago. The internal association between Cancong, Shu and sericulture also becomes clearer and more reasonable.

3. Tale of Matouniang, the goddess of sericulture: A legend goes like this in *Records of Deities*: In remote antiquity, a military official went out for an expedition, leaving his daughter and a male horse at home. Soon, the girl sank into deep nostalgia of her father and teased to the horse that she would marry him if he could bring her father back. Without hesitation, the horse wrenched himself free from the reins, rushed to her father's camp and kept howling. In no time, her father rode the horse back. The girl didn't keep her promise, and the horse stopped eating to protest. The girl was then forced to tell her father the truth. The father shot the horse and skinned it before he left for battle. One day, the horse skin hung in the room

图3. 纵目青铜面具

四川广汉市三星堆遗址2号祭坑出土。《华阳国志》称蚕丛氏“其纵目，始称王”。此铜面具可能与蚕蜀人祖先有关。

Fig3. Bronze mask with projecting eyes from No.2 Cave of Sanxingdui Ruins in Guanghan, Sichuan. According to the *Historical Records of Huayang*, Cancong had projecting eyes and thus took throne. The bronze mask may have been associated with ancestor worshipping ceremony of the Shu people.



匹。女思念其父，戏马曰：‘尔能为我迎得父还，吾将嫁汝。’马乃脱缰而去，径至父所，悲鸣不已，父亟乘以归；为畜生有非常之情，故厚加刍养。马不肯食，每见女出入，辄喜奋蹄击；父怪问女，女具以告。父于是伏弩射杀之，暴皮于庭。父行，女与邻女子皮所戏，马皮蹶然而起，卷女以行。数日后，得于大树枝间，女及马皮尽化为蚕，而镜于树上，因名其树为桑。桑者，丧也。”宋代臧棣在《鼠璞蚕马同本》中云：“蜀中寄观多塑女人披马皮，谓马头娘，以祈蚕，俗谓蚕神为马明菩萨，以此。”清朝黄勤业在《蜀游日记》中写道：“三月三十日（农历），曙色初开的时候，我从蚕市经过，听到鼓乐声由远而近传来，土人告诉我说：‘这是祭马头娘。’”蚕桑纺织，自古就是女子的劳动，蚕神马头娘的故事天真朴实地叙述了一位少女化蚕为美化人民生活而献身的感人事迹，激励着千千万万人民的心，所以今天成都锦竹、什邡、德阳等地的马头娘庙，依然香火不断（如图5）。

wrapped the girl and disappeared when she was making fun with her neighbor. In the following days, the girl wrapped by horse skin was found on a big tree, but she had been converted into a silkworm cocoon. Thus the tree was named Sang (mulberry tree), the homophone of mourn in Chinese.

As described in *Shu Pu-Silkworm Originates from Horse* by Daizhi of the Song Dynasty, “sculptured woman figures wrapped with horse skin are frequently seen in temples of the Shu area, with which local people pray for high yield of silkworms. The woman is called Matunniang or Buddha Maming, respected as the goddess of sericulture.” *Notes of Traveling in Sichuan*, by Huang Qingye of the Qing Dynasty, recorded that one year, on the 30th day of the third lunar month, when he was bypassing a silkworm market in the rays of morning sun, he heard drumbeats from afar. Local people told him a memorial ceremony was being held in honor of the Horse Head Lady. Sericulture and weaving had been women’s jobs since ancient times. And the tale of the Horse Head Lady has encouraged millions of people to erect temples to worship for prosperity of sericulture (Fig.5)



青桐立像
Bronze Statue

图4 商 青桐立像及其服饰纹样

1986年四川广汉市三星堆遗址2号祭坛出土。铜立像通高261厘米，底座高90厘米，人像高172厘米。

Fig4. The bronze statue bearing costume patterns was excavated from No.2 Cave of Sanxingdui Ruins in Guanghan, Sichuan. Total height: 261cm, Base height: 90cm, figure height: 172cm.

- 青铜立像左手衣袖用黏土铸成的立体云纹。
The embroidered with some distorted clouds on the sleeves.



- ▼ 此图可看出青铜立像最外面的一件龙纹外衣右方为卸袖，前后衣襟古倒开袂，但靠腋下部位前后襟相连，相连处没有带扣，穿时需要过头穿。
The outside robe has a short sleeves and an opening on the right, but not the upper part. So it needs to be slipped over.



- ▲ 青铜立像左手可看出最外面的一件龙纹外衣左肩为开式吊袖，其结构像背心一样穿过肩部，衣服左面不开袂。
No opening is on the left of the outside robe.

- ◆ 此图可看清青铜立像的第二件衣服是短袖的，也是右衽开袂，需套头穿。
The second robe is short-sleeved with an opening on the right, also to be slipped over.

- ▼ 此图可看清青铜立像的第二件衣服比第一件龙纹外衣短，第三件内衣最长，但前片比后片短，后片的两角呈三角形下垂。
The first robe is longer than the second one, but shorter than the third one, the front part of which is not so long as the back in triangular shape.

- 此图可看清青铜立像的最外面一件龙纹外衣上，穿着一条编织带，能起到装饰作用和使外衣平贴作用。
The knitted belt for decoration and to hold the garment.

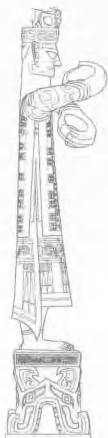




青海立人左側線描
 图 Drawing on the left of
 the bronze statue.



青海立人右側線描
 图 Drawing on the right
 of the bronze statue.



青海立人之側線描
 图 Drawing on the right
 of the bronze statue.



青海立人正面線描
 图 Drawing on the right
 of the bronze statue.