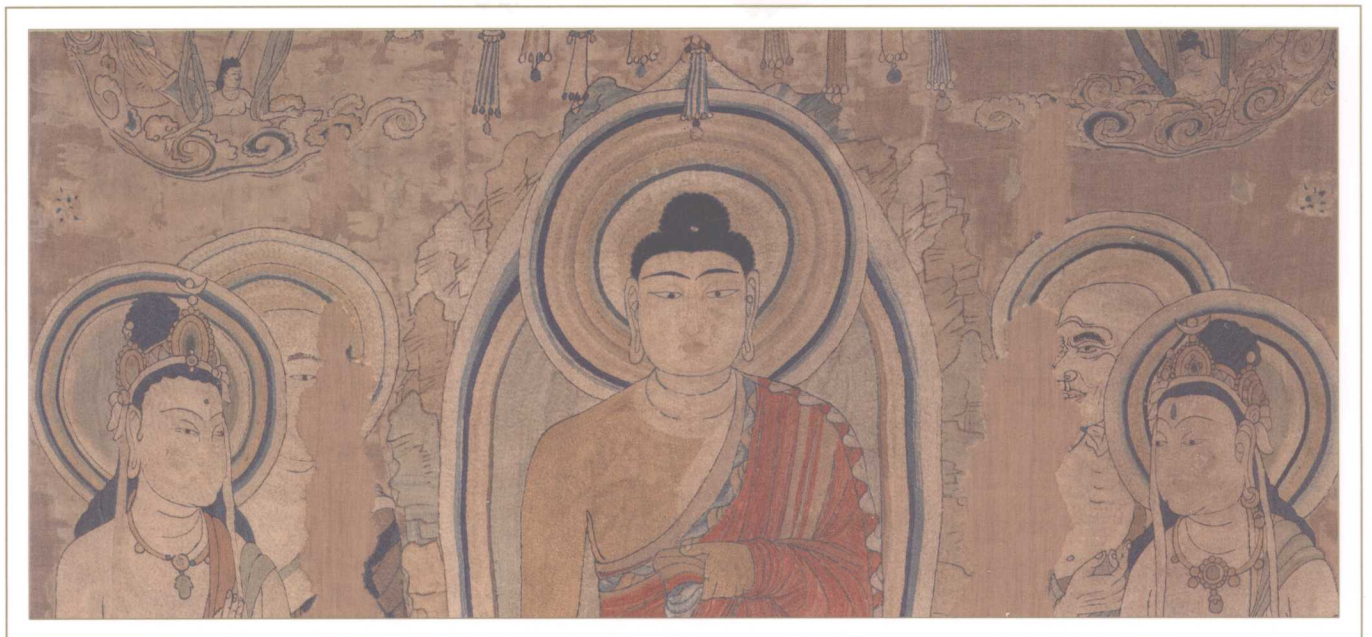


Editor in chief Zhao Feng

TEXTILES FROM DUNHUANG IN UK COLLECTIONS

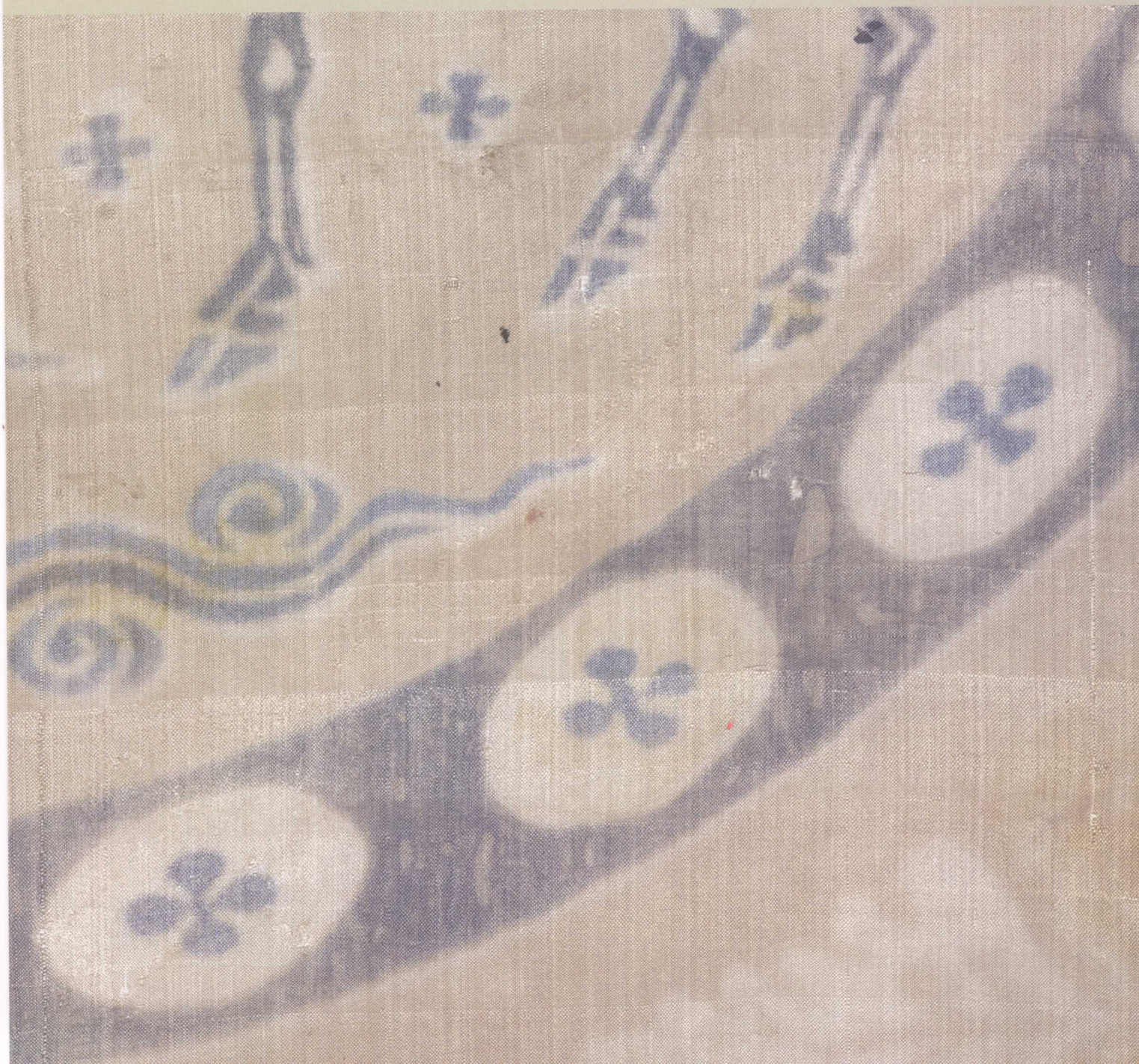


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敦煌丝绸艺术全集

王其香



TEXTILES FROM DUNHUANG

IN UK COLLECTIONS

Editor in chief Zhao Feng
Deputy editors Helen Wang Helen Persson Frances Wood
Assistant editors Wang Le Xu Zheng

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CONTENTS

PART I

Essay

PART II

Catalogue

Zhao Feng Helen Persson
Xu Zheng Wang Le

PART III

Complete List

Xu Zheng Wang Le

PART IV

Appendix

General Preface Xu Mingzhi	6
Preface Neil MacGregor Mark Jones Lynne Brindley	7
Acknowledgements Zhao Feng	8
Dunhuang Textiles in London Helen Wang Helen Persson Frances Wood	12
A Typological and Chronological Study of Dunhuang Textiles Zhao Feng Wang Le Xu Zheng	22
The Use of Textiles as Recorded in the Documents Found at Dunhuang Bao Mingxin Shen Yan	28
1. Canopies	38
2. Banners	58
3. Sutra Covers and Wrappers	94
4. Polychrome Woven Silk	120
5. Monochrome Woven Silk	160
6. Clamp-resist Dyed Silk	192
7. Embroidered Silk	216
The British Museum Collections Xu Zheng Wang Le	234
The Victoria and Albert Museum Collections Xu Zheng Wang Shujuan	267
The British Library Collections Xu Zheng Yu Ying	310
1. Concordance Helen Wang Wang Le	330
2. Chinese Glossary Kuang Yanghua	341
3. Bibliography Helen Wang Kuang Yanghua	343
4. Exhibitions of Dunhuang Textiles in London	349
5. List of Dunhuang Documents	350
6. Chronology of Chinese History	353
7. Index	354
8. Credits	356

General Preface

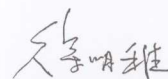
The Silk Road is a truly remarkable achievement in the history of mankind, with silk creating a path that links the cultures of east and west. Dunhuang, a pearl on the Silk Road, is a world cultural heritage site. In 1900, the Daoist Wang Yuanlu chanced upon the hidden cave (Cave 17), which contained a great number of documents and Buddhist paintings, as well as very many textile remains, and silks in particular. News of this discovery spread and foreign expeditions soon made their way to Dunhuang: Aurel Stein (Britain), Paul Pelliot (France), Sergei Oldenberg (Russia), Otani (Japan) among them. They acquired very many of the antiquities from Cave 17, including the precious silks, and took them overseas. After the founding of the People's Republic of China in 1949, the new government took appropriate measures to protect Dunhuang, and established the Dunhuang Academy to oversee the scientific preservation of the Mogao Grottoes. As a result of their work, silk textiles dating from the Northern Wei to the Yuan dynasty have also come to light at Dunhuang.

The main collections of textiles from Dunhuang are in the UK, India, France, Russia and China. There have been very few publications on the Dunhuang textiles in overseas collections. A systematic and scholarly publication on this material was long overdue, to match the great progress that has been made in other areas of Dunhuang studies. It was with this aim that Donghua University initiated the project 'A Comprehensive Study of Dunhuang Textiles'. It is also one of the key publication projects in China's Eleventh Five Year Plan.

The majority of the textiles from Dunhuang are silk, with a smaller number of other fabrics. This book focuses on those textiles that were created as woven, dyed or embroidered objects. Although it includes some textiles with painted decoration, it does not include the silk paintings and banners with Buddhist images.

In the early 1980s, the China Textile University (now Donghua University) began a detailed programme of study on the history of Chinese weaving technology. This has not only yielded very fruitful results, it has also enabled us to develop a strong team of experienced specialists. In 2000, together with the Dunhuang Academy, we founded the Dunhuang Costume Research Centre, with the aim of undertaking systematic research in this field. We are now collaborating with academic institutions in China, the UK, France, India and Russia, to bring together all the Dunhuang textiles that are scattered in collections around the world, to analyse the weaving technology and artistry, to make detailed records and to publish them. Our aim is to fill the gap in the field of Dunhuang textiles and to write a new chapter in the fields of Silk Road studies, cultural exchange between east and west, and the history of textiles and costume.

I express my sincere thanks to all our partners in this project, who have assisted us by providing information and photographs, and by lending their support in many other ways. It is our hope that this book, as part of the 'Comprehensive Study of Dunhuang Textiles', will make a significant contribution to Dunhuang studies, and that the splendour of Chinese history and culture will continue to flourish harmoniously with the international world on a new Silk Road.



Xu Mingzhi

President, Donghua University

Preface

For centuries Dunhuang was the westernmost of the Chinese towns on the Silk Road. Those travelling from China towards the west would fortify themselves there before setting out for the Tarim Basin and the treacherous Taklamakan Desert; those travelling from the west towards China would look forward to relief after their long journey and to the facilities on offer in Dunhuang. Many would go to pray and reflect at Qianfodong, the Caves of the Thousand Buddhas, just southeast of Dunhuang. It was there, early in the eleventh century, that many thousands of manuscript scrolls, hundreds of paintings, textiles and other objects were deposited and sealed away in what is now known as Cave 17. Early in the twentieth century, the Daoist priest Wang Yuanlu resolved to restore the cave-shrines, and in his endeavours came across the sealed library chamber. He would eventually exchange part of the contents in return for contributions towards the renovations of the temples and better lodgings for visiting pilgrims.

Aurel Stein first visited Dunhuang in May 1907, almost nine hundred years after the deposit had been made. He obtained a large number of the manuscripts and textiles from Wang Yuanlu and sent them to London to be studied, and, most importantly of all, to be preserved, recorded and published. His 'scientific report' *Serindia* (1921) contained contributions from the leading scholars of the day; it remains one of the key references for studying the early history and archaeology of Eastern Central Asia.

The contents of Cave 17 revolutionised the various fields of oriental studies. The manuscripts threw new light on ancient languages and scripts; the paintings on silk, combined with those painted on the walls of the caves, represented an unbroken Buddhist painting tradition from the fourth century onwards. The textiles, also a thousand or more years old, showed elements of both eastern and western traditions. However, although there has been much interest in the textiles, it is the manuscripts and paintings that have attracted the greatest attention. We were therefore very pleased to welcome Professor Zhao Feng and his assistants, Wang Le and Xu Zheng from the Donghua University, Shanghai, and the China National Silk Museum, Hangzhou, to London in the summer of 2006, to study the Dunhuang textiles that are in the British Museum, the Victoria and Albert Museum, and the British Library. The project has also seen a very successful collaboration between staff in the UK institutions.

May 2007 is approximately one thousand years since the library chamber was sealed off from the world. It is exactly one hundred years since Stein's first visit to Dunhuang. We are delighted to mark these anniversaries with this publication - a joint effort from both Chinese and British scholars. We are confident that the future of Dunhuang studies lies in further international collaborations.

Neil MacGregor
Director
British Museum

Mark Jones
Director
Victoria and Albert Museum

Lynne Brindley
Chief Executive
British Library

Acknowledgements

2006 was a very important year for research on Dunhuang textiles, with three important projects coming together to create a unique opportunity. First, I was invited by the British Museum to visit London to work on the textiles collected by Sir Aurel Stein, and to complete the scholarly entries for this material on the British Museum's collections database. This visit, financed by the British Academy, allowed me to spend five months in London (18 April-20 September) studying and analysing all the textiles collected by Stein that are now in London.

Second, work began on the multi-volume series 'A Comprehensive Study of Textiles from Dunhuang' to be published by the Donghua University Publishing House. This is one of the key publication projects included in China's Eleventh Five Year Plan. The first volume in the series focuses on the textiles from Dunhuang that are in collections in the UK. In preparation for this, the Donghua University and the China National Silk Museum provided me with two assistants, Wang Le and Xu Zheng. They worked with me in London (15 June-12 August), at the British Museum, British Library and Victoria and Albert Museum (V&A), thereby completing the research and analysis of the Dunhuang textiles at these three institutions, 511 items in total, including 159 pieces from the British Museum, 211 from the V&A and 141 from the British Library.

Third, on behalf of the Donghua University, the Dunhuang Academy and the China National Silk Museum, I coordinated an application to the State Social Science Program for 2006. We were fortunate to receive funding for our project entitled 'Dunhuang Silks and the Silk Road: a Comprehensive Study of History, Technology and Art'. This has enabled us to deepen our knowledge of the subject.

We can now see the first outcome of these three inter-related projects: the publication of this book *Textiles from Dunhuang in UK Collections*.

First and foremost, we would like to thank the British Museum, the V&A and the British Library for all their support, for enabling us to carry out structural analysis and research on the textiles, for supplying photographs of the Dunhuang collections and for their permission to publish them free of charge. The images of the Stein loan textile collection in the V&A are copyright of the Government of India. I would particularly like to thank Carol Michaelson, who specially invited me to the UK to study the textiles in the Stein collection at the British Museum. She is in charge of the digitization of the Stein collection and is keen for the records to be accurate and complete. Her invitation can be regarded as the beginning of the Dunhuang Textiles Project. Carol also introduced us to her colleagues at the British Museum, V&A and British Library, thereby creating a team which could work together on the Project. Although she has not written anything for this book, her role has been of the utmost importance. I am also grateful to Beth McKillop, Keeper of the Asian Department at the V&A, for her wholehearted support of the Project.

We would like to thank Donghua University and the China National Silk Museum, for their generous support in terms of staff and financial resources. Li Keling, Dean of the Fashion Institute of Design, Zhang Jiayu, Dean of the Graduate School, and Professor Bao Mingxin have worked to establish and maintain the Project at Donghua University, and have played a special role in securing funds. Yu Zhida, Director of the China National Silk Museum, and Xu Deming, Deputy Director, have shown a great understanding of this project and have generously offered staff resources in support.

We are extremely grateful to the team of people who have brought this book together. Helen Wang (British Museum), Helen Persson (V&A) and Frances Wood (British Library) were our chief liaisons

at the three institutions in London, and have co-authored an essay in the book. Helen Persson also supplied the catalogue entries for the textiles from the V&A. Wang Le (Donghua University) and Xu Zheng (China National Silk Museum) have worked on the project from the beginning. They have also written an essay and supplied the catalogue entries for the textiles in the British Museum and British Library. Professor Bao Mingxin and Shen Yan, both of Donghua University, have contributed a valuable article. Kuang Yanghua translated the English texts into Chinese and vice versa.

In addition to the authors, we would also like to thank those who contributed to the book in other ways. The photographs were taken by Kevin Lovelock (British Museum), Colin Maitland and Ian Thomas (V&A), Rachel Roberts (British Library), and Wang Le and Xu Zheng (detailed photographs of the weave structure). The drawings were made by Wang Le, Wan Fang, Feng Hui, Liu Keyan, Gu Chunhua and Tan Wenjia etc. The technical analysis was done mostly by Xu Zheng and Wang Le, with assistance from Wang Shujuan and Yu Ying. Wang Yi, Liu Yinzhi and Liu Hui also helped with translation. The conservators Monique Pullan (Conservation Centre, British Museum), Lynda Hillyer and Thordis Baldursdottir (V&A), Mark Barnard (British Library) and their colleagues worked hard so that we could examine the Dunhuang textiles closely and take detailed photographs of them. The Museum Assistants at the British Museum worked tirelessly so that we could study the Dunhuang textiles there at our convenience.

We would also like to express our thanks to the staff at Donghua University Publishing House. Sun Fuliang, President, has supported the publication of this book in every respect. Ma Wenjuan has been responsible for the editing throughout, Peng Bo has designed the book with artistic flair, and Xue Xiaobo has worked hard on the layout.

We extend our thanks to the many specialists who have offered their assistance in so many different ways, with helpful suggestions and by providing relevant materials. In China, they include Ji Xianglin, Fan Jinshi, Hao Chunwen, Chai Jianhong, Meng Fanren, Rong Xinjiang, Shang Gang, Wu Xinhua, Yang Zhishui, Guo Wu and Fu Xianzhan. In the UK, they include Roderick Whitfield (SOAS); Tanya Szrajber, Cecilia Braghin, Teresa Francis, Louise Fletcher, Mary Ginsberg, Qiu Jinxian (British Museum); Susan Whitfield and Alastair Morrison (British Library); and Verity Wilson, Chang Hongxing, Ming Wilson and Gigi Chang (V&A).

Finally, it is our pleasure to thank Professor Xu Mingzhi, President of Donghua University for his preface; and Neil MacGregor, director of the British Museum, Mark Jones, director of the V&A, and Lynne Brindley, chief executive of the British Library for theirs. The calligraphy for the title is by Feng Qiyong.

Zhao Feng



ESSAY PART I



Fig. 1 Cave 17 photographed by Stein



Fig. 2 sutras found in Cave 17

Dunhuang Textiles in London

Helen Wang Helen Persson Frances Wood

*We can satisfactorily tackle only finite things in this world, - and a study of Chinese textile art would at present belong to the infinite category if taken up as a whole!*¹

Sir Aurel Stein (1862-1943) visited Dunhuang in 1907 and 1914. Here, at Qianfodong, the Caves of the Thousand Buddhas, the Chinese monk Wang Yuanlu revealed to him the hidden library in Cave 17, which had been sealed at the beginning of the eleventh century. The contents of that library are well-known: in particular, the paper documents in various languages and scripts, and the exquisite paintings on silks.² Less attention has been paid to the textiles, and it was therefore with great pleasure that we welcomed Professor Zhao Feng and his assistants Wang Le and Xu Zheng to work on the collections of Dunhuang textiles in London in the summer of 2006.

Our introduction aims to explain some of the background to the textiles from Dunhuang that are now in London. First, we offer a concise history of the three institutions in which those textiles are now housed: the British Museum, the British Library (which includes the India Office Library) and the Victoria and Albert Museum. Second, we offer an outline history of the Stein Collection. Stein made four Central Asian Expeditions, visiting Dunhuang on the Second and Third Expeditions.³ Although the Dunhuang textiles in London are from the Second Expedition only, we have prepared a concise history of the finds from the first three expeditions for the sake of clarity. Third, we offer a survey of the work that has been done on the textiles in the three institutions subsequent to their publication by Stein.

1. The British Museum, the British Library, the India Office and the V&A

The British Museum

The British Museum has its origins in the vast collections of Sir Hans Sloane (1660-1753). When Sloane died, a parliamentary act (the British Museum Act of 1753) was passed to purchase his private collection of 80,000 objects and select a board of trustees who would be responsible for preserving it and making it publicly accessible. Other important collections were added to the Sloane collection, including the library of the family of Sir Robert Bruce Cotton. The Museum was open to the public, and a reading room was provided in which scholars could consult the library. For over 200 years the library of printed books and manuscripts was a major department within the Museum (with a sub-department of oriental manuscripts). In 1972, the British Library Act was passed by Parliament, bringing the Library into operation from July 1973, and the British Museum's library became part of the newly formed British Library. Non-textual material remained in the British Museum. The Museum's collection of Asian antiquities was first housed in the Department of Antiquities, and as the collection grew a Sub-Department of Oriental Antiquities was established in 1921. There was also a Sub-Department of Oriental Prints and Drawings (created in 1912) within the Department of Prints and Drawings. In 1933 these two sub-departments were brought together to form the Department of Oriental Antiquities. With some reconfigurations, this was renamed in 2003 as the Department of Asia.

1. Letter from Stein to F. H. Andrews, 8 Dec 1912, Bodleian Library, Stein MSS 40/173.

2. See, for example, <http://idp.bl.uk> [the website of the International Dunhuang Project at the British Library] and <http://www.thebritishmuseum.net/thesilkroad> [featuring specimens from the collections of Sir Aurel Stein at the British Museum].

3. Stein was forced to abort his Fourth Expedition, and all finds were left in China.



Fig. 3 the British Museum



Fig. 4 the Victoria and Albert Museum



Fig. 5 the British Library

The British Library

The British Library was created in 1972 from several institutions with the most significant being the British Museum's printed books and manuscript departments. In this way, the manuscript material (including the Chinese scrolls, with their silk attachments) collected by Sir Aurel Stein was transferred from the British Museum to the British Library. In 1982, the India Office Library and Records were also deposited with the British Library, bringing the Stein collection of Tibetan and Khotanese documents in to join the Chinese manuscripts from Dunhuang. The new department was first named the Oriental and India Office Collections (OIOC). Thus, the Stein collection that is now in the British Library has been moved several times: from the Stein Collection (British Museum) to the Oriental and India Office Collections (British Library). OIOC has had three addresses since 1982: Store Street, London WC1 (1982-1990), Orbit House, Blackfriars, London SE1 (1991-1998), and St Pancras, Euston Road, London NW1 (1998-present day). OIOC has just been re-named Asia, Pacific and Africa Collections (APAC).

The India Office

The India Office was the successor of the East India Company (founded in 1599). In 1858, after the Mutiny, the East India Company was transferred to the Crown (Her Majesty's Government), under the name of the India Office. The India Office functioned like the Foreign and Colonial Office, handling Indian affairs in the UK for the Government of India. After Indian independence in 1947 the India Office was subsumed into the Foreign and Colonial Office. The India Office Library together with its manuscript and archive collections was incorporated into the British Library in 1982.

The Victoria and Albert Museum

The Victoria and Albert Museum has its origins in the Great Exhibition of 1851. Profits from the Exhibition were used to found the Museum of Manufactures, and to purchase some of its exhibits to form the basis of the new Museum's collections. Its founding principles were to make works of art available to all, to educate working people and to inspire British designers and manufacturers. The Museum moved to its present site in 1857 and was renamed the South Kensington Museum. Its collections (including textiles) expanded rapidly, and new buildings were constructed as semi-permanent exhibition halls, as necessary. In 1880, the holdings of the India Museum were also formally transferred to the South Kensington Museum. In 1899 Queen Victoria laid the foundation stone of a new building designed to give the Museum a grand façade and main entrance. To mark the occasion, it was renamed the Victoria and Albert Museum, in memory of the enthusiastic support Prince Albert had given to its foundation.

2. Outline history of the Stein Collection

Having studied Sanskrit, Old Persian, Indology, and philology at the universities of Vienna, Leipzig, and Tübingen (1879-1884), and map-making as part of his military service in Budapest, Aurel Stein had set out for a career in India. His formal positions were as registrar of Punjab University and principal of the Oriental College, Lahore (1888-1899), and principal of the Calcutta Madrasah (1899-1900). But his real interest lay in the 'archaeological exploration' of Central Asia, China, India, Iran, Iraq and Jordan.⁴

Stein's Central Asian Expeditions were funded by various institutions for which he promised to collect archaeological and textual artefacts. The intention was that the finds would eventually be allocated proportionately to the funders. Stein's First Expedition (1900-1901) was funded by the Government of India and the Governments of Punjab and Bengal,⁵ and it was agreed that the finds should be studied in London and allocated to specific museums later. His visits to Dunhuang occurred on his Second (1906-1908) and Third Expeditions (1913-1916). The Second Expedition was funded 60% by the Government of India and 40% by the British Museum, and the finds were to be allocated accordingly. The Third Expedition was funded entirely by the Government of India. The intention was that the majority of finds from this expedition should go to a new museum in New Delhi, and that representative specimens and 'literary remains' should be presented to the British Museum.⁶

However, before any 'division' of finds took place, every attempt was made to keep them together so that they could be studied, catalogued, photographed and published. This often took many years, involved representatives from different institutions, and some decisions had to be deferred owing to the Second World War.⁷

Stein's aim was to publish fairly quickly his own 'personal narrative' of the latest expedition. These were based on his personal diaries and published as *Sand-buried Ruins of Khotan* (1903) and *Ruins of Desert Cathay* (1912).⁸ Then, after extensive study and cataloguing of the finds, he would publish a more scholarly 'scientific report' which also included work by specialists in different disciplines. These are the well-known titles: *Ancient Khotan* (1907), *Serindia* (1921) and *Innermost Asia* (1928). For both types of publication, he needed a base for the collection and for those managing and working on the collection.⁹ The British Museum provided such facilities from the time of Stein's First Expedition. His assistant, Fred Andrews, worked on the finds from all three Expeditions, in London and in Kashmir, thereby providing a steady continuity to Stein's work.

It is often assumed that the finds from Stein's three Central Asian Expeditions came to London in their entirety, and that they were worked on at the British Museum, as part of the British Museum collection. As this is not an accurate assumption, we have tried to outline the history of the collection below. It is important to understand that although the Stein Collection occupied part of the British Museum premises in Bloomsbury, it was not part of the British Museum's collection until specific pieces had been formally acquired by the Museum, usually after lengthy negotiation with the India Office. Until the formal division of finds was made, the Stein Collection was merely based at the British Museum, and Stein allowed pieces to be removed for study purposes to different people in different locations. His assistants at the Stein Collection kept records of which pieces were removed, so that they could collect them back in later.

Finds from the First Expedition

The finds from Stein's First Expedition (1900-01) were sent to London, where Stein worked on them in a room lent by the Museum's Indian Antiquities section. The Government of India then recommended that Dr Rudolf Hoernle, together with the British Museum, should determine the distribution of the finds.¹⁰

4. Mirsky, 1977; Walker, 1995.

5. Stein, 1907: vi.

6. Stein, 1928: xvi.

7. See for example, Wood, 1996; Wood, 2004 and Wang, 2002.

8. Stein did not publish a 'personal narrative' of the Third Expedition.

9. For lists of the correspondence, see Diamond and Rogers 1983; Falconer et al, 2002 and Wang, 2002.

10. British Museum Central Archives, Stein Papers, CE32/23/5.

Finds from the Second Expedition

The finds from Stein's Second Expedition (1906-1908) were also sent to London. They were initially stored at the Natural History Museum (then part of the British Museum) in January 1909,¹¹ until facilities for the 'Stein Collection' on the British Museum site in Bloomsbury were ready. Stein was disappointed with these facilities, and asked if the Collection might remain at the Natural History Museum, or if there might be alternative accommodation available at the Indian Museum (under the aegis of the V&A).¹² Although investigations were made, his request was turned down, chiefly because of the major transformations that the South Kensington museums were undergoing at that time.¹³

On 5 August 1909 the finds from the Second Expedition were eventually delivered to the Stein Collection, British Museum. The 'Stein Collection' was kept separate from the Museum's permanent collections, and had its own lock and key, as well as its own staff, of whom Fred Andrews and Miss F. M. G. Lorimer were the most important. Although they worked more or less independently on the Stein Collection, they consulted with both Museum staff and with specialists outside the Museum.

After the cataloguing work had been completed, in preparation for the publication of *Serindia* (1921), came the negotiations over the division of finds. Those pieces allocated to the British Museum were formally transferred from the Stein Collection to the British Museum collection in 1917 and 1919 (see below). The finds allocated to the Government of India were removed from the British Museum on 12 February 1919, and sent to the India Office (London), prior to shipment to India.

However, it appears that the finds were not shipped to India immediately, and that they remained in the India Store Depot in London. The publication of Fred Andrews' article 'Ancient Chinese figured silks' (1920) and Stein's *Serindia* and *The Thousand Buddhas* (both 1921) must have prompted a re-opening of the discussion over the finds, for in March 1923 they were back on the British Museum premises, and were transferred in summer 1923 to facilities at the V&A, where Fred Andrews was 'absorbed wholly by the examination, division and re-packing of the antiquities forming the Indian Government's share of the finds' from the Second Expedition.¹⁴ The finds were then repacked, and the majority of crates were sent back to the India Store Depot in October 1923. It would seem that the textiles from the Second Expedition were removed from the rest of the finds at this stage. The V&A applied to the Government of India for a loan of the textiles, and this was approved in December 1923. Three cases, said to contain paintings on silk, were temporarily stored in the bomb-proof store at the V&A, and were removed to the British Museum facilities in September 1924, presumably for comparison with finds from the Third Expedition, some of which were sent from Kashmir to London in 1924.¹⁵

Finds from the Third Expedition

The finds from the Third Expedition (1913-1916) were sent to Srinagar, Kashmir. Fred Andrews and Miss Lorimer moved to Srinagar, and worked on the Stein Collection in a specially built annexe at the Andrews' house there (the wall paintings were housed separately at Lahore).¹⁶ In December 1919 the Government of India agreed that the manuscripts should be transferred to London for study purposes. The India Office, London, was the appropriate location, but there were queries over lack of working space there, and they were probably transferred to the British Museum for examination and cataloguing.¹⁷

In 1924, some other groups of objects, including textiles, were also transferred from Kashmir to London for the preparation of the plates for the volume *Innermost Asia*. Fred Andrews returned to London to do this work, with the assistance of Joan Joshua. Here, in facilities again provided by the British Museum, 'he directed and supervised the proper treatment and illustration of hundreds of specimens of ancient

11. British Museum Central Archives, Stein Papers, CE32/231. The Natural History Museum was founded in South Kensington in 1881, and became the new location for the British Museum's natural history collections. The Natural History Museum remained under the Board of the British Museum Trustees until the British Museum Act (1963), when the Natural History Museum became fully independent.

12. British Museum Central Archives, Stein Papers, CE32/23/23/2.

13. Conforti, 1997: 45.

14. V&A Stein Archives, letter from Stein to C. H. Smith, 19 February 1923; also a note from A. F. Kendrick, dated 14 March 1923. Kendrick was Keeper of Textiles at the V&A.

15. V&A Stein Archives, Memo, 3 October 1923.

16. Walker, 1995: 234.

17. Stein, 1928: xv.

18. Stein, 1928: xv-xvi.

19. Stein, 1928: xvi.

20. V&A Stein Archives, letter from Stein to A. J. B. Wace, 18 May 1925. Wace was Deputy Keeper of Textiles, V&A, 1924-34. See also Stein, 1928: xix.

21. V&A Stein Archives, receipt of loan of textiles from the Government of India, 14 June 1932.

22. V&A Stein Archives, letter from the Office of the High Commissioner for India to the Board of Education, 20 April 1933; also signed loan agreement, 4 May 1933.

23. For examples of slips written by Miss Lorimer and/or an unidentified person on textiles see Bodleian Stein MSS 62/154-160.

24. There are samples of fabrics in the Stein archive at the Bodleian [Stein MSS 39/17 and 39/23], and comments on them; see letter from Stein to Lorimer, 16 March 1910 [Bodleian Stein MSS 38/18].

25. For Miss Winter see letter from Stein to Lorimer 16 March 1910 [Bodleian Stein MSS 38/18]; for Mr Goodchild see letter from Stein to Andrews, 13 April 1910 [Bodleian Stein MSS 39/26]; for Mr Littlejohn see letter from Andrews to Stein, 28 Feb 1913 [Bodleian Stein MSS 41/56].

26. For references to Prof von Wiesner and Hanausek see Stein, 1907: xiii, 135, 307, 571, 426; Stein, 1921b: xix, 673. For Prof. Summerville see letter from Stein to Andrews 17 March 1911 [Bodleian Stein MSS 39/44].

27. Stein, 1921b: 902, n.2.

28. Letter from Andrews to Stein, 21 June 1912 [Bodleian Stein MSS 40/39].

29. Stein, 1921b: 908; also Chartraire, 1911.

30. Stein, 1921b: 908; also Falke, 1913.

31. Letter from Stein to Andrews, 26 Sept 1909 [Bodleian Stein MSS 37/196].

32. Letter from Stein to Andrews, 9 April 1910 [Bodleian Stein MSS 39]; letter from Stein to Andrews 15 Dec 1911 [Bodleian Stein MSS 39/64]; letter from Stein to Andrews, 18 Nov 1912 [Bodleian Stein MSS 40/148].

textiles'.¹⁸ In his Introduction to *Innermost Asia*, Stein wrote 'If the many extremely delicate and fragile objects recovered from the desert sands and ruined sites of the most arid parts of Asia survive in future the effect of wholly different climatic conditions, it will be largely due to the special treatment it was possible to secure at the British Museum'.¹⁹

The textiles were temporarily removed from the British Museum facilities prior to publication, and in May 1925 Stein wrote that the 'ancient textiles which are reproduced in my *Innermost Asia* are still at Banbury [near Oxford] with the blockmakers [Messrs Henry Stone and Son]'.²⁰

In June 1932 the V&A received some textiles (from Astana and Loulan) from the Stein Collection (then at the BM facilities), on loan from the Government of India.²¹

It would seem that the rest of the textiles were sent to India, and that in May 1933 a further group of textiles (from Astana, Kharakhoto and Karakhoja) were brought from India to London on formal loan from the Government of India to the V&A.²²

Who worked on the Dunhuang textiles from the Second Expedition?

Fred Andrews and Miss F M G Lorimer were the key people working at the Stein Collection on the finds from the Second Expedition. Andrews was employed to work on the Stein Collection on a part-time basis, and had to manage this alongside his main employment as Director of the Art Department, Battersea Polytechnic (London) and subsequently as Director of Industrial Art Education (Kashmir). Miss Lorimer was employed on a full-time basis. They were in regular contact with the staff working on the Museum's permanent collections, and with other specialists outside of the Museum.

For the textiles, in addition to writing out the 'slips' (slips of paper on which they wrote detailed notes in preparation for the catalogue entries in *Serindia*),²³ other tasks included conservation of the textiles, including finding suitable silk fabric as backing, and finding appropriate dyes for the task.²⁴ For these tasks, Andrews and Lorimer consulted with the Museum's staff: Miss Winter (repairs to textiles), Mr Goodchild (working on silk), Mr Littlejohn (paintings conservator).²⁵ Specialists from outside the Museum were also consulted: Julius von Wiesner (1838-1916) of Vienna, expert on Persian textiles and Central Asian paper, and his student T. F. Hanausek (1852-1918), who worked on microscopical analysis of characteristic fabric specimens from different sites, the results of which were included in the Descriptive Lists in *Serindia*, and Prof. Summerville.²⁶ Josef Strzygowski (1862-1941) advised on the influence of textile products from Iran.²⁷ Raphael Petrucci (1872-1917) was also consulted over the selection of objects for illustration in *Serindia*.²⁸ Andrews, Lorimer and Stein sought out publications that might be relevant to the textiles from Dunhuang. These included Eugène Chartraire's comparison of a silk piece in the V&A with a piece in the Cathedral at Sens (Burgundy, France) that had links with textiles from Dunhuang;²⁹ and Otto von Falke's study of the influence of designs from Khorasan or the Oxus region on Persian figured silks.³⁰

At that time, Fred Andrews' main employment was at the Battersea Polytechnic. When he found it difficult to combine this with his preferred work on the Stein Collection, Stein arranged for him to select materials from the Stein Collection at the British Museum and take them to the Polytechnic to work on them there.³¹ Although his chief task was to examine the textiles and write up the 'slips', Stein also encouraged Andrews to make drawings of the fabrics, insisting that he was the ideal person to do this.³² From the correspondence between Stein and Andrews, it is clear that he enjoyed this work, discovering the intricate details, patterns and techniques of the woven silks:

With regard to the drawings of textiles, these are progressing as quickly as possible, and