

·上海高校服务国家重大战略出版工程出版资助·

# 美国费城艺术博物馆藏 丝绸经面研究

A Study of  
the Collection of Sutra Covers  
at the Philadelphia Museum of Art

徐铮 著  
Author Xu Zheng

赵丰 主编  
Chief Editor Zhao Feng

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根本



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Preface

## 序一

从19世纪到20世纪初，纺织业一直是费城经济的支柱产业，因此，早在建馆之初，费城艺术博物馆就成立了服装和纺织品部，成为美国最早开始此项收藏的博物馆之一。经过多年的发展，博物馆的服装和纺织品藏品达到27000多件，对学生和研究者而言，这是一个意义非凡的资源库，这也促使我们担负起机构的教育使命。

同样，在1876年建馆时，费城艺术博物馆就开始了对中国艺术品的收藏和研究，并在当年的费城世博会上展出了部分藏品。1925年，菲斯克·金布尔被任命为馆长，在他任职的30年间，中国艺术品的收藏取得了长足发展。上任后不久，金布尔即对诸多建筑的内部结构采取了保护措施，其中就包括现在正在展出的晚明建筑“兆公府”（即北京原清代理郡王府大殿）。1929年，金布尔又为博物馆收购了辛克诺维奇收藏的中国画。这些举措让博物馆受益良多。

金布尔在费城艺术博物馆的这批丝绸经面，也就是本书研究对象的收藏过程中，同样也起到了举足轻重的作用。1935年，他任命卡尔·舒斯特为中国艺术方向的助理研究员，这样做既是表达对这位年轻的中国纺织研究学者的认可和支持，也是为了帮助他进一步加强中国藏品的收集。5年之后，博物馆购买了舒斯特从中国各地收集来的纺织品，其中就包括这500多件丝绸经面。

舒斯特收藏的这些丝绸经面是一项宝贵的研究资源，然而，非常可惜的是，它们至今仍未被公众所熟知。正是有鉴于此，当杭州的中国丝绸博物馆馆长赵丰博士提议合作出版时，我们欣然同意。尽管两家机构以往的合作并不多，但对于我们这样收藏人类共同文化遗产的机构而言，此次合作是一个全新的尝试，对加强藏品研究、促进机构间交流都具有重要意义。

蒂莫西·鲁布

费城艺术博物馆馆长兼首席执行官

## Preface 1

The Department of Costumes and Textiles at the Philadelphia Museum of Art represents a collecting focus that is as old as the Museum itself. A reflection of one of the great strengths of Philadelphia's economy—the manufacturing of textiles—during the nineteenth and early twentieth centuries, our significant holdings in this field were also developed to support the educational mission of this institution. Comprising more than 27,000 individual items, the Museum's collection of costumes and textiles is one of the oldest of its type in this country and represents an extraordinary resource for students as well as scholars.

Likewise, the Philadelphia Museum of Art's engagement with Chinese art began with its founding in 1876 and the acquisition of a number of objects that were displayed in the great Centennial Exhibition held that year in our city. The growth of this important part of the Museum's collection proceeded episodically, with the greatest amount of activity occurring during the tenure of Fiske Kimball, who was appointed director in 1925 and served in that capacity for three decades. It was Kimball who, shortly after arriving, secured the several great interiors—among them the great Reception Hall from the Palace of Duke Zhao (*Zhaogongfu*), dating to the late Ming Dynasty—that grace our galleries, and Kimball who acquired the Simkhovitch Collection of Chinese paintings in 1929.

Kimball also played a central role in securing for the Philadelphia Museum of Art the collection of sutra covers that is the subject of this publication. His naming of Carl Schuster as the Museum's assistant curator of Chinese art in 1935 represented both an effort to recognize and support the work of this young scholar of Chinese textiles and to enlist his aid in developing the collection. Five years later, the Museum would purchase the collection of textiles, including more than 500 sutra covers, that Schuster had assembled during his research trips to many different parts of China.

Schuster's collection remains an important resource, but one that is still not widely known or fully appreciated. For this reason, we were delighted when asked by Dr. Zhao Feng, the director of the China National Silk Museum in Hangzhou, for permission to publish a catalogue of our sutra covers. Such institutional partnerships are rare, but also most welcome because they provide new and very significant opportunities to foster research and encourage collaboration among institutions, such as ours, that are responsible for the stewardship of our shared cultural heritage.

Timothy Rub

The George D. Widener Director and Chief Executive Officer

## 序二

很多中国早期丝绸，特别是那些精美的丝织品，能保存到今天，大多都与佛教活动有关，其中最著名的莫过于莫高窟敦煌藏经洞。藏经洞位于中国西北地区，其中曾发现了一批5世纪的刺绣佛像残片，而封存在洞中的唐代（618—907年）佛教经卷，很多也以夹纈或手绘丝绸面料包裹。从9世纪起，佛经装裱以卷轴为主，常在首轴裱纸之后加裱一层丝绸面料，用作包首。到了明代（1368—1644年），印制的佛经多采用经折装，当合拢时，从外观看就是一本书的样子，但我们仍称其为“卷”。佛经的封面和封底通常会用有图案的丝绸制作，10卷经书装为一“函”，这些函套的封面同样以丝绸制成，如佛教的经典总集——《大藏经》就是采用这种装裱方式的。费城艺术博物馆收藏的这批精美装裱面料是从佛经上拆下来的，大部分属于明代万历时期（1573—1620年）。在同类的、可供研究的公共收藏中，这是数量最大的一批，这项研究工作现在由中国丝绸博物馆的徐铮副研究馆员承担，东华大学王乐副教授也参与了部分协助工作。

大约在10世纪时，手抄本佛经逐步被印刷品所代替。明代是佛经印制的巅峰期，这个时期印制的佛经数量远超以往，其中又以万历朝为最盛，甚至超过了永乐时期（1403—1424年）。永乐皇帝是一名虔诚的佛教徒，在位期间，曾先后敕令雕印了两版大藏经，即《永乐南藏》和《永乐北藏》。佛经的大量刊印与当时高度发达的印刷业不无关系，而江南地区繁荣的丝织业则为佛经装裱提供了充足的丝绸面料。当然，最基本的原因是整个国家对宗教的热情。在传入中国1000多年后，明代佛教的发展可分为两个不同的方向：一方面，佛教的某些观点被逐渐吸收到中国传统思想中，特别是哲学思想和文学写作；另一方面，从宫廷到民间，礼佛活动成为日常生活的一部分，在遇难时，人们祈祷佛祖能拯救他们脱离苦海，而平日里则能赐福予他们。捐资刻印佛经是当时最为常见的一种供奉方式，这项活动最大的资助者是万历皇帝的生母孝定李太后（1546—1614年）。万历登基之初，由于年纪尚幼，所以在最初统治的10年里，由李太后与首辅张居正共掌朝政。她笃信佛教，曾耗费巨资在京师内外广建庙宇，又捐献宫廷作坊制作



的银鍍金香炉等贵重法器，并重印续刻《永乐北藏》，颁赐给全国各大寺庙。万历十二年（1584年），《续入藏经》刻竣，在原来《永乐北藏》的6361卷基础上增加了410卷经书。随后，《大藏经》被大量印刷，并以御赐的方式颁行各大名山丛林，或应宫眷、京官或高僧大德的乞请，由寺庙迎奉。

根据记载，在刊刻《永乐北藏》时，永乐皇帝曾钦定经面用“八吉祥湖水褐绫”（八吉祥即佛教八宝，万历时期的八吉祥纹可参见1940-4-26），但由于没有实物保存下来，所以无法证实这种说法。本书所研究的对象多属于万历时期，通过留存下来题签上的千字文编号判断，其中绝大部分属于万历时期重刊的《永乐北藏》，一小部分属于《续入藏经》，极少的一部分年代更晚。

在万历年间，江南是中国手工业生产和贸易最为繁荣的地区，蚕桑丝织业在其中占了主要地位。生丝和绸缎被贩卖到全国各地，并向北和向西出口到明朝以外的疆域。同时，各种丝绸也是海上对外贸易中的重要商品，出口到日本、西班牙统治下的菲律宾等地，并经此由大型帆船转卖到更远的美洲。除了发达的民间作坊，在南京、苏州和杭州等江南主要城市，还设有官营织染局，由朝廷派驻织造官员。早期印制的《大藏经》和由皇室成员捐刻的单行经，其装裱用的材料就来自这些官营作坊，一个重要线索就是有些费城艺术博物馆收藏的经面（如1940-4-197）与明代定陵出土的面料几乎完全一致。然而，到了晚期，可能由于内廷府库不足的缘故，另一些则来自于服装用料，或者由几片零料拼贴而成，它们的年代可能稍晚。

万历时期是中国装饰艺术发展的一个重要历史阶段，此批数量众多的精美丝绸对研究当时的织造技艺颇有裨益，同时，也为探讨这个年代的生活和经济情况提供了虽然间接但十分丰富的资料。

屈志仁

纽约大都会艺术博物馆



## Preface 2

Most of early Chinese silks, especially those of finer quality, that have survived to this day are associated with Buddhist practice. In the Buddhist caves in Dunhuang in northwest China are found fragments of embroideries of Buddhist images dating from the fifth century, CE. Also in Dunhuang are found scrolls of sutra (Buddhist scriptures) of the Tang dynasty (618-907) wrapped in silks decorated with painting or resist-dyed patterns. From the ninth century onwards, an individual scroll, backed with thick paper, would have a piece of silk mounted on the back of the opening section that would serve as the wrapper when the scroll is rolled up. By the Ming dynasty (1368-1644) printed sutras were mounted in continuous accordion folds, and the “scroll” would look like a book when it is closed, and it is still called a scroll. The front and back of such a volume would have patterned silk covers, and groups of ten such books would be boxed in fitted cases, also covered with silk. In the case of the Tripitaka (the canon of Buddhist scriptures), the complete set would number thousands of books and hundreds of cases. The collection of sutra covers in the Philadelphia Museum of Art are pieces of luxury silks removed from the covers of sutras, mostly dating from the Wanli era (1573-1620) of the Ming dynasty. It is the largest collection of its kind in a public collection and accessible for study. This study has now been completed by Xu Zheng and Wang Le, curators from the China National Silk Museum in Hangzhou.

There were more printing of Buddhist sutras in the Ming dynasty than any other time since the 10th century when sutras began to be printed instead of hand copied. And there were more printings in the Wanli era than any other reign periods in the Ming dynasty, including that of Yongle (1403-1424). The Yongle emperor himself was a devout Buddhist, and had two sets of the Tripitaka printed during his reign. This was made possible by the highly developed printing industry and, for the sutra covers, a thriving silk industry in the Jiangnan region in southeast China. The basic cause was, of course, religious fervour. In over a thousand years since its introduction into China, Buddhism in the Ming had developed in two almost separate directions. Buddhist concepts became progressively absorbed into Chinese thought, manifested in philosophical and literary writings; while Buddhist practices became integrated into daily life, from the imperial palace to the countryside. People prayed for deliverance in times of need and disaster, and for blessing in times of peace. A common form of supplication to the gods was donating to the printing of sutras. The greatest patron in this activity was the Dowager Empress Li (1546-1614), mother of the Wanli emperor. In the first ten years of the Wanli reign, when the emperor was still a minor, she ran the government with the extremely able prime minister Zhang Juzheng. She immediately initiated a massive program of benefaction on all Buddhist activities, including the building of temples, donating precious ritual implements, such as silver gilt incense burners produced in Palace workshops, and the reprinting of the *Northern Yongle Tripitaka* (the second of the Yongle editions, printed in Beijing) for distribution to major temples in all parts of the country. In the twelfth year of Wanli (1584), she ordered another reprint of the *Yongle Tripitaka*, this time with an addition of 410 books to the original 6361. There were more reprints

subsequently, either by imperial decree for distribution to major temples or a single set printed at the request of a temple through the intercession of a senior court or palace official, or a prominent monk.

According to one account, the covers for the original set were woven to the specification of the Yongle emperor – light blue damask with a pattern of the Eight Auspicious symbols (also known as the "eight treasures" in Buddhist iconography. For a version of this pattern in the Wanli period, see 1940-4-26). As there is no known surviving example of the original *Northern Yongle Tripitaka*, this cannot be verified. What we do have are the covers from the several reprints in the Wanli era, with a variety of types of woven silks as represented in the Philadelphia collection. That the great majority of the covers in this collection are from the Wanli reprints can be deduced from the serial numbering system of the Tripitaka seen on the labels attached to the covers. A small number are from the Wanli addendum, and also a few from later periods.

In the Wanli era, the region of Jiangnan was the most prosperous area in China, where trade and industry flourished. A central role in the prosperity was the part played by the production of silk and silk weaving. Silk and woven silks were traded to all parts of the country, and beyond to areas to the north and west of Ming China. Silk of different types was also an important commodity in overseas trade to Japan and to the Spanish in the Philippines – to be carried further by galleons to America. Apart from private enterprises, there were official silk weaving and dyeing workshops in Nanjing, Suzhou and Hangzhou, the main cities in Jiangnan, under the supervision of Palace officials. The covers for the earlier printings of the Tripitaka, and individual sutras commissioned by members of the imperial family, were likely products from these workshops. A hint of this is provided by one of the covers in the Philadelphia collection (acc. no. 1940-4-197), which matches exactly a piece of silk found in the tomb of the Wanli emperor. However, other covers in the collection have been put together from scraps of clothes for garment and other purposes. These may be from one of the later printings, when the palace store-rooms began to empty.

The survival of large quantities of luxury silks from the Wanli era provides us with comprehensive examples for the study of the art of silk weaving at a time that was a great period for all the decorative arts in China. It also provides a vivid, albeit indirect, testimony to the social and economic conditions of a particular time in Chinese history.

James C. Y. Watt  
The Metropolitan Museum of Art

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从19世纪到20世纪初，纺织业一直是费城经济的支柱行业，因此，早在建馆之初，费城艺术博物馆就成立了服装和纺织品部，成为美国最早开始此项收藏的博物馆之一。经过多年的发展，博物馆的服装和纺织品藏品达到27000多件，对学生和研究者而言，这是一个意义非凡的资源库，这也促使我们担负起机构的教育使命。

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舒斯特收藏的这些丝绸经面是一项宝贵的研究资源，然而，非常可惜的是，它们至今仍未被公众所熟知。正是有鉴于此，当杭州的中国丝绸博物馆馆长赵丰博士提议合作出版时，我们欣然同意。尽管两家机构以往的合作并不多，但对于我们这样收藏人类共同文化遗产的机构而言，此次合作是一个全新的尝试，对加强藏品研究、促进机构间交流都具有重要意义。

蒂莫西·鲁布

费城艺术博物馆馆长兼首席执行官



## Preface 1

The Department of Costumes and Textiles at the Philadelphia Museum of Art represents a collecting focus that is as old as the Museum itself. A reflection of one of the great strengths of Philadelphia's economy—the manufacturing of textiles—during the nineteenth and early twentieth centuries, our significant holdings in this field were also developed to support the educational mission of this institution. Comprising more than 27,000 individual items, the Museum's collection of costumes and textiles is one of the oldest of its type in this country and represents an extraordinary resource for students as well as scholars.

Likewise, the Philadelphia Museum of Art's engagement with Chinese art began with its founding in 1876 and the acquisition of a number of objects that were displayed in the great Centennial Exhibition held that year in our city. The growth of this important part of the Museum's collection proceeded episodically, with the greatest amount of activity occurring during the tenure of Fiske Kimball, who was appointed director in 1925 and served in that capacity for three decades. It was Kimball who, shortly after arriving, secured the several great interiors—among them the great Reception Hall from the Palace of Duke Zhao (*Zhaogongfu*), dating to the late Ming Dynasty—that grace our galleries, and Kimball who acquired the Simkhovitch Collection of Chinese paintings in 1929.

Kimball also played a central role in securing for the Philadelphia Museum of Art the collection of sutra covers that is the subject of this publication. His naming of Carl Schuster as the Museum's assistant curator of Chinese art in 1935 represented both an effort to recognize and support the work of this young scholar of Chinese textiles and to enlist his aid in developing the collection. Five years later, the Museum would purchase the collection of textiles, including more than 500 sutra covers, that Schuster had assembled during his research trips to many different parts of China.

Schuster's collection remains an important resource, but one that is still not widely known or fully appreciated. For this reason, we were delighted when asked by Dr. Zhao Feng, the director of the China National Silk Museum in Hangzhou, for permission to publish a catalogue of our sutra covers. Such institutional partnerships are rare, but also most welcome because they provide new and very significant opportunities to foster research and encourage collaboration among institutions, such as ours, that are responsible for the stewardship of our shared cultural heritage.

Timothy Rub

The George D. Widener Director and Chief Executive Officer

## 序二

很多中国早期丝绸，特别是那些精美的丝织品，能保存到今天，大多都与佛教活动有关，其中最著名的莫过于莫高窟敦煌藏经洞。藏经洞位于中国西北地区，其中曾发现了一批5世纪的刺绣佛像残片，而封存在洞中的唐代（618—907年）佛教经卷，很多也以夹缬或手绘丝绸面料包裹。从9世纪起，佛经装裱以卷轴为主，常在首轴裱纸之后加裱一层丝绸面料，用作包首。到了明代（1368—1644年），印制的佛经多采用经折装，当合拢时，从外观看就是一本书的样子，但我们仍称其为“卷”。佛经的封面和封底通常会用有图案的丝绸制作，10卷经书装为一“函”，这些函套的封面同样以丝绸制成，如佛教的经典总集——《大藏经》就是采用这种装裱方式的。费城艺术博物馆收藏的这批精美装裱面料是从佛经上拆下来的，大部分属于明代万历时期（1573—1620年）。在同类的、可供研究的公共收藏中，这是数量最大的一批，这项研究工作现在由中国丝绸博物馆的徐铮副研究馆员承担，东华大学王乐副教授也参与了部分协助工作。

大约在10世纪时，手抄本佛经逐步被印刷品所代替。明代是佛经印制的巅峰期，这个时期印制的佛经数量远超以往，其中又以万历朝为最盛，甚至超过了永乐时期（1403—1424年）。永乐皇帝是一名虔诚的佛教徒，在位期间，曾先后敕令雕印了两版大藏经，即《永乐南藏》和《永乐北藏》。佛经的大量刊印与当时高度发达的印刷业不无关系，而江南地区繁荣的丝织业则为佛经装裱提供了充足的丝绸面料。当然，最基本的原因是整个国家对宗教的热情。在传入中国1000多年后，明代佛教的发展可分为两个不同的方向：一方面，佛教的某些观点被逐渐吸收到中国传统思想中，特别是哲学思想和文学写作；另一方面，从宫廷到民间，礼佛活动成为日常生活的一部分，在遇难时，人们祈祷佛祖能拯救他们脱离苦海，而平日里则能赐福予他们。捐资刻印佛经是当时最为常见的一种供奉方式，这项活动最大的资助者是万历皇帝的生母孝定李太后（1546—1614年）。万历登基之初，由于年纪尚幼，所以在最初统治的10年里，由李太后与首辅张居正共掌朝政。她笃信佛教，曾耗费巨资在京师内外广建庙宇，又捐献宫廷作坊制作

的银鍍金香炉等贵重法器,并重印续刻《永乐北藏》,颁赐给全国各大寺庙。万历十二年(1584年),《续入藏经》刻竣,在原来《永乐北藏》的6361卷基础上增加了410卷经书。随后,《大藏经》被大量印刷,并以御赐的方式颁行各大名山丛林,或应宫眷、京官或高僧大德的乞请,由寺庙迎奉。

根据记载,在刊刻《永乐北藏》时,永乐皇帝曾钦定经面用“八吉祥湖水褐绂”(八吉祥即佛教八宝,万历时期的八吉祥纹可参见1940-4-26),但由于没有实物保存下来,所以无法证实这种说法。本书所研究的对象多属于万历时期,通过留存下来题签上的千字文编号判断,其中绝大部分属于万历时期重刊的《永乐北藏》,一小部分属于《续入藏经》,极少的一部分年代更晚。

在万历年间,江南是中国手工业生产和贸易最为繁荣的地区,蚕桑丝织业在其中占了主要地位。生丝和绸缎被贩卖到全国各地,并向北和向西出口到明朝以外的疆域。同时,各种丝绸也是海上对外贸易中的重要商品,出口到日本、西班牙统治下的菲律宾等地,并经由大型帆船转卖到更远的美洲。除了发达的民间作坊,在南京、苏州和杭州等江南主要城市,还设有官营织染局,由朝廷派驻织造官员。早期印制的《大藏经》和由皇室成员捐刻的单行经,其装裱用的材料就来自这些官营作坊,一个重要线索就是有些费城艺术博物馆收藏的经面(如1940-4-197)与明代定陵出土的面料几乎完全一致。然而,到了晚期,可能由于内廷府库不足的缘故,另一些则来自于服装用料,或者由几片零料拼贴而成,它们的年代可能稍晚。

万历时期是中国装饰艺术发展的一个重要历史阶段,此批数量众多的精美丝绸对研究当时的织造技艺颇有裨益,同时,也为探讨这个年代的生活和经济情况提供了虽然间接但十分丰富的资料。

屈志仁

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