

織綉珍品

TREASURES IN

SILK

AN ILLUSTRATED HISTORY OF CHINESE TEXTILES

图 说 中 国 丝 绸 艺 术 史

織 绣 珍 品

TREASURES IN

SILK

赵 丰 著

F E N G Z H A O

艺 纱 堂 · 服 饰 出 版

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书
缺
页

百 日 织 彩 丝

一 朝 停 机 杼

机 中 有 双 凤

化 作 天 边 衣

唐·鲍溶

I wove for a hundred days
with threads of many colours
When I stopped weaving
a pair of phoenixes on my loom
became a garment of the sky

by Bao Rong, Tang dynasty

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序

在地球的自然景观中，那些云雾缭绕的高山和渺茫无际的大海，曾引起人们的无限遐想和探索天地奥秘的愿望；在人文活动中，自古以来的东方文化，又是另一种高峰和深海，培育着人类一种独特的智慧和真善美的追求。这座大山层峦叠嶂，这个大海碧浪连天，万千珍异，潜藏其中。如就历史上曾对西方世界直观地发生最普遍的羡慕而言，中国的丝织品和瓷器最为突出，以至西方世界曾用丝绸或瓷器来称呼中国。正因为这二者在中国文化的历史中占有如此独特的地位，阐述中国丝绸和瓷器的发生和发展过程，就是当代中国人的一种责任。

但古代的丝织品难以传世至今，所以，宋辽金元及其以前的丝织品，主要通过考古发掘而得到。正因材料稀少，最初自然缺乏研究者。但情况毕竟在变化，至本世纪时，特别是五十年代以来，新发现的古代丝织品逐渐增加，一些具有近代纺织科学知识的人员也更多地投入到古代丝织品的研究之中。到了八十年代，更建立起浙江杭州的中国丝绸博物馆和江苏苏州的苏州丝绸博物馆。这两个专门博物馆的出现，标志着我国古代丝绸的研究，已开始有了自己的系统。与此同时，一个专门研究的队伍，那怕还是很小的，也已经形成了。

在近二三十年中成长起来的这个队伍中，本书作者不是年长者，但却最引人注目。这是因为他先从学习当代科技中的丝绸工艺开始，以后又师从朱新予和周启澄两位导师学习丝绸史和纺织史，先后取得了硕士和博士学位，并一直从事纺织文物的研究。他的努力程度令人敬佩，在近十多年中，他抓紧一切机缘，一方面曾仔细观察和分析青海都兰吐蕃统治下的吐谷浑墓和内蒙古赤峰辽代耶律羽之墓等遗存中出土的众多丝织品，又远赴欧美，在许多地点考察中国古代的纺织品，前后竟达数千件之多；另外，他又撰写了《丝绸艺术史》和《唐代丝绸与丝绸之路》以及大量论文。有了这样一些实物考察和综合研究的基础，虽然还在壮年，却已成为研究中国古代丝织品的带头学者。所以，近年来凡逢一些出版社组织编撰文物、考古系列书籍时，如有关于纺织文物的内容时，就首先想请他来负责。

Preface

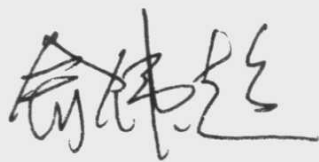
Among the natural scenery of the world, cloud-capped peaks and boundless oceans have inspired endless imagination and the urge to explore. In the realm of humanities, Oriental culture has always been regarded as another kind of unreachable heights and fathomless depths, nurturing a unique wisdom and the quest for idealism. Within these endless ranges and wide oceans are a vast amount of treasure. Chinese silk and ceramics are the two most notable creations which won Western admiration, to the extent that these two terms were used directly to denote China in some periods in history. Since these two types of artefacts play such an important role in Chinese cultural history, it is our express responsibility to explain to the world their origins and development.

Preservation of textiles is highly difficult, and the scarcity of examples earlier than the Song dynasty even in excavated material had led to a lack of study. This situation has changed in the twentieth century, especially over the last fifty years, due to the increase of excavated examples. Ancient textiles has attracted the attention of scholars equipped with knowledge of modern textile technology. In the 1980s, two specialized museums were founded. One is the China National Silk Museum in Hangzhou, Zhejiang, and the other is the Suzhou Silk Museum in Jiangsu. The establishment of these two museums signified the maturation of systematic research in ancient textiles. It also signified that a special team of researchers, though small in number, has been formed.

Zhao Feng, the author of this book, is a member of this growing team in these recent twenty to thirty years. He is not among the oldest, but he is the most noted. He has begun his study with modern textile technology, and progressed to the history of textiles and the history of weaving technology under the direction of Zhu Xinyu and Zhou Qicheng. While obtaining the master and doctor degrees in these two respective fields, Zhao has persisted in the study of first-hand material. He has on one hand made close examination and technical analysis of excavated textiles from the tombs in Dulan, Qinghai, which was then under Tibetan sovereignty, as well as textiles from the tomb of Yelu Yuzhi of Liao dynasty in Chifeng, Inner Mongolia etc. On the other hand, he has travelled to study Chinese textiles in European and American collections. He is also most prolific in

但他却觉得世界上的许多国家，对我国古代丝绸工艺的光辉成就，其实很不了解，应该作出系统的介绍。所以他就先推掉了一些出版社之约，费了很大心血，精选历代典型的丝织品一百件，逐件叙述，并邀香港的同行译成英文，前后统观即是一部图文并茂的中国丝绸史。为能及早问世，他还以自己微薄的积蓄，自费出版。这种精神，实在令我感动。

我对丝织品的研究，当然是外行。但我知道，中国汉代的织锦，曾令罗马人倾倒；我自己也曾在马王堆汉墓和马山战国楚墓的丝织品前，为两千年前中国艺术的超凡华采而同样倾倒。我完全认识到中国古代的丝绸工艺，曾在人类文化史上矗立起一块魅力无穷的丰碑。以我对本书作者的了解，我相信，这本书虽然篇幅不大，却能反映出当前我国研究古代丝绸的第一流水平。皇天是不负有心人的，有此中英文对照之书，必能大大提高西文世界对中国古代丝绸工艺伟大成就的了解。



1999年8月17日晚于北京

output, having written many articles besides the two books *Sichou yishu shi* (A History of Silk Art) and *Tangdai sichou yu sichou zhilu* (Silk and the Silk Road of the Tang dynasty). His study combines direct observation and systematic research, hence he has become the leading scholar in the study of ancient Chinese textiles. Publishers are eager to invite him to compile volumes on archaeological study of textiles.

He believes that many readers do not yet have a thorough understanding of the achievements of Chinese textiles. In order to produce a systematic publication on this topic, he turned down the offers of many publishers. He makes a choice selection of 100 representative pieces, gives detailed introduction to each item, provides English translation with aid of colleagues from Hong Kong, and supplements his text with copious illustrations. Despite his meagre earnings, he digs into his own pocket to facilitate the publishing.

Although an amateur in the field of textiles, I do know that *jin*-silks of the Han dynasty have inspired wonderment from the Romans. I have also experienced the same awe and fascination when I beheld textiles two thousand years old from Mawangdui, Changsha, and from Chu culture tombs in Mashan during the Warring States period. It is recognized that Chinese textiles have contributed to human culture in an important way. I am confident that the author provides research material of the highest quality in this book of modest size. The bilingual format will undoubtedly benefit Western readers to comprehend this topic and to enjoy this book.

YU Weichao
17 August 1999
Beijing

鸣谢

乘着近年在国外游学的机会，我不仅到处寻访博物馆或私人收藏中的中国纺织品，同时也与各地的古代纺织品学者进行了接触和交流。在交流中我得到了一种强烈的意识：关于中国纺织品的出版物过于缺乏，远远满足不了他们对此的浓厚兴趣，即使是现有的几种读物也是资料陈旧，或是翻译古怪，难以理解。以我从事丝绸文物研究近二十年的经历以及对中英纺织词汇的一定了解，他们觉得我应该可以完成一本反映中国最新考古成果的、东西方学者都能看懂的中国丝绸史著作。

毋庸讳言，要达到这一目标决非易事，也许我穷毕生精力也无法完成，但我不得不接受挑战。当我于1998年夏末秋初路经香港之时，目睹香港在中外文化交流中的特殊贡献和特殊方式，忽然得悟：就我目前的学识和能力，或可以先做一部以图版为主的中国丝绸艺术史著作，就如同在博物馆里举办一个专题陈列，我可以从艺术和技术的角度出发选择100幅历代最有代表性的丝织品作主要展品，再配以若干辅助资料，然后主要按艺术风格、同时也考虑历史年代将这些展品分成十个单元进行陈列，通过它们来介绍中国丝绸艺术的发展过程和主要特点。以此计告于我的朋友，他们都欣然赞同，并愿意竭力相助。

于是我朝着这一阶段性目标开始努力。好在这些年来，我在纺织考古界做了不少工作，特别是唐辽宋元时期的纺织考古，积累了大量的资料，同时也已发表大量的论文和心得。因此在写作时，大多取材于第一手的研究。同时，我在世界各地博物馆及纺织品收藏界的浏览，也大大丰富了我的资料库。在此，我首先要感谢他们对我研究及摄影过程中的支持和协助，并允许我研究和发表他们的收藏品，还有不少机构和个人提供了极为精美的图片（另见照片提供清单）。在此，我将这一名单挂一漏万地罗列于下（按其藏品在本书中出现为序，为避免错误，省略各位的职务），以表达我极为衷心的感谢：

中国：故宫博物院，北京：朱诚如、杨新、单国强、苑洪琪等；荆州地区博物馆，江陵：彭浩、戴升平；中国历史博物馆，北京：孔祥星、祝大震等；湖南省博物馆，长沙：熊传薪、陈国安；连云港博物馆，连云港：周锦屏、陈志娟、项剑云；新疆考古研究所，乌鲁木齐：王炳华、伊弟利斯、张玉忠、于志勇、李文瑛；新疆维吾尔自治区博物馆，乌鲁木齐：杜根成、伊斯拉菲尔、武敏、贾应逸、王明芳；南通纺织博物馆，南通：徐国华；青海省考古研究所，西宁：许新国、汤惠生、崔兆年；甘肃省博物馆，兰州：初师宾、张朋川、林健等；法门寺博物馆，陕西扶风：韩金科、任新来；内蒙古文物考古研究所，呼和浩特：刘来学、魏坚、塔拉、孙建华及齐晓光；内蒙古博物馆，呼和浩特：邵清隆、黄雪寅、夏荷秀、葛丽敏、其木格；阿鲁科尔沁博物馆，赤峰天山：丛艳双；巴林右旗博物馆，赤峰大板：韩仁信、计连成等；宁夏博物馆，银川：钟侃、刘建安、董宏征、李彤；宁夏文物考古研究所：李进增、孙昌盛；黑龙江省博物馆，哈尔滨：孙长庆、刘晓东、赵评春；辽宁省博物馆，沈阳：徐秉琨、马宝杰、杨桁；德安县博物馆，江西

ACKNOWLEDGEMENT

In my recent travels to visit both public and private collections to view Chinese textiles, overseas scholars expressed to me that there were too few publications on this topic, and that existing ones face the danger of outdated information, and the translated terminology is awkward. They suggest that I might be able to produce a work which includes the newest archaeological finds for both English and Chinese readers, as I have an understanding of the terminology, as well as access to the most recent findings.

Although this is a very difficult goal to achieve, I took up the challenge. When I passed by Hong Kong in 1998, I found inspiration from the unique way in which this city contributes to east-west exchanges. I imagine myself planning an exhibition on the theme of history of Chinese textiles. I select one hundred items of textiles which are representative in artistic and in technical excellence. Supplementary exhibits are provided where possible. Then I grouped them into ten sections according to artistic style and chronology. I use this display to illustrate the development and characteristics of Chinese textiles. This proposal met with approval from my friends, who are happy to assist.

Working towards this goal, I am fortunate to have accumulated much first-hand material from the archaeological study of textiles from the Tang, Liao, Song and Yuan dynasties, and from my own writings over the years. My archive is also enriched by the study of overseas collections. I take this opportunity to express my gratitude to all those who have generously assisted me in my research and photography, and who have granted permission for me to publish their collections. Many institutions and individuals have lent me the use of high quality transparencies (listed in the Photo Credits). My heartfelt thanks goes to every one of the listed members (arranged in order of the appearance of their collection in this book): China: Palace Museum, Beijing: Zhu Chengru; Yang Xin; Shan Guoqiang; Yuan Hongqi; Jingzhou Museum, Jiangling: Peng Hao, Dai Shengping; China History Museum, Beijing: Kong Xiangxing; Zhu Dazhen; Hunan Provincial Museum, Changsha: Xiong Chuanxin, Chen Guo'an; Lianyungang Museum, Lianyungang: Zhou Jinping, Cheng Zhijuan, Xiang Jianyun; Xinjiang Institute of Archaeology, Urumqi: Wang Binghua, Yidilisi; Zhang Yuzhong, Yu Zhiyong, Li Wenying; Xinjiang Museum, Urumqi: Du Gencheng, Slafer, Wu Min, Jia Yinyi, Wang Mingfang; Nantong Textile Museum, Nantong: Xu Guohua; Qinghai Institute of Archaeology, Xining: Xu Xinguo, Tang Huisheng, Cui Zaonian; Gansu Provincial Museum, Lanzhou: Chu Shibin, Zhang Pengchuan, Ling Jian; Famen Temple Museum, Fufeng: Han Jinke, Ren Xinlai; Inner Mongolia Institute of Archaeology, Huhhot: Liu Laixue, Weijian, Tala, Shun Jianhua, Qi Xiaoguang; Inner Mongolia Museum, Huhhot: Shao Qinglong, Huang Xueyin, Xia Hexiu, Ge Liming, Qi Muge; Arukelqinqi Museum, Tianshan, Chifeng: Cong Yanshuang; Balingyouqi Museum, Daban, Chifeng: Han Renxin, Ji Lianchen; Ningxia Museum, Yinchuan: Zhong Kai, Liu Jian'an, Dong Hongzheng, Li Tong; Ningxia Institute of Archaeology, Yinchuan: Li Jingzen, Shun Changsheng; Liaoning Provincial Museum, Shenyang: Xu Bingkun, Ma Baojie, Yang Heng; De'an

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国外：史密森学院国立设计博物馆，纽约：密尔顿·桑迪、芭芭拉·杜干；国立爱米塔什博物馆，圣彼得堡：陆柏；阿贝格基金会，列杰斯堡：多米尼克·凯勒、汉斯·克里斯朵夫·阿克曼、卡尔·奥塔夫斯基、莱古拉·绍塔、凯瑟琳·默勒；香港：贺祈思；天主教圣遗物馆和教皇图书馆，梵帝冈：乔瓦尼·梅内诺；吉美博物馆，巴黎：尚波·德斯罗彻；大英博物馆，伦敦：龙安妮、卡罗·迈克逊；维多利亚和爱尔伯特博物馆，伦敦：卫尔逊；阿城大教堂，德国阿城：乔治·明肯堡、莫尼卡·帕雷迪丝·冯；尚思大教堂尚思博物馆，尚思：丽德温·沙妮-培奴、西丽维·芭雷斯特；辉伊大教堂遗物馆；莱门尼；纽约：乔治·海克舒；亚洲纺织品研究中心，巴黎：克利希娜·里布、玛丽-海伦妮·盖顿等；克利夫兰艺术博物馆，克利夫兰：华安娜、路易丝·迈基、周汝式、克利斯汀·斯塔克曼；大都会艺术博物馆，纽约：方文、屈志仁、梶谷宣子、乔丝·旦妮、叶惠玲及东方部、拉迪纺织品中心和纺织品保护中心的各位同仁；万玉堂，香港：麦史镛；纺织品画廊，伦敦：迈克·弗郎西斯、尼克·沃特豪斯；斯宾克公司，伦敦：安东妮亚·托赞；罗斯罗斯公司，伦敦：安娜·玛丽亚·罗斯；费城艺术博物馆，费城：迪列丝·勃拉姆；德国纺织博物馆，克莱费德：卡尔-沃尔夫冈·舒曼；德国工艺博物馆，柏林：芭芭拉·蒙特；旧金山亚洲艺术馆，旧金山：谢瑞华、贺利等。

几乎所有的人都承认，丝绸艺术史不同于一般艺术史之处是前者需要更多的技术内涵。在这一点上，我在浙江丝绸工学院（现为浙江工程学院）和中国纺织大学（现为东华大学）的学历为我的纺织史研究打下了较好的基础，因此，我首先要感谢我在硕士研究生时的导师朱新予和蒋猷龙教授、博士研究生时的导师周启澄教授，是他们带领我进入纺织史研究的大门，并授予我知识和方法。

当然，文物考古的或是艺术史的研究还是有别于纯粹的科学史，为此，我经常求教于文物界的师长们，如宿白、俞伟超、徐苹芳、徐秉琨、牟永抗及纽约大都会博物馆的屈志仁、伦敦大学韦陀教授等诸先生给予我考古学、文物研究和艺术史方面的教导，王 予、陈娟娟、黄能馥、高汉玉、武敏、李英华老师，还有在国外的许多师长如维亚尔先生、里布夫人、华安娜女士、密尔顿·桑迪、梶谷宣子、乌拉博士、闵吉子和希罗·泰勒女士等给予我许多纺织文物研究的具体指点。我在文博界、纺织界的不少学长和朋友们也时常与我进行交流，如沈莲玉、包铭新、徐国华、杨玲及故宫织绣组的同行们，我在其中得益不少。我所在博物馆的两任领导凌人才和徐德明一直理解和支持我的工作，我的同事们特别是薛雁、陈锦才、黄俐君、汪自强、杜晓帆、金琳、程勤、周也印、何荣花、王舟新等也对此作出各种帮助。

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Museum, De'an: Zhou Diren; Yuanling Museum, Yuanling: Chen Yong; Wuxi Museum, Wuxi: Yang Tianmin, Feng Puren, Yuan, Zhao Xiangrun; Wujing Museum, Wujing: Ling Zhifang, Xia Xingnan; Nanjing Museum, Nanjing: Xu Huping, Xi Shancai; Hong Kong Museum of Art, Hong Kong: Rose Wing Chong Lee; Beijing, Zhao Wei.

Overseas: Cooper Hewitt National Design Museum, Smithsonian Institute, New York: Milton Sondag, Barbara T. Duggan; The State Hermitage Museum, Saint Petersburg: Lubo-Lesnichenko; Abegg Stiftung, Riggisberg: Dominik Keller, Hans Christoph Ackermann, Karel Otavsky, Regula Schorta, Katharina Müller; British Museum, London: Anne Farrer, Carol Michaelson; Victoria & Albert, London: Verity Wilson; Chris Hall Collection Trust, Hong Kong; Museo Sacro della Biblioteca Apostolica, Vaticana: Giovanni Morello; Musée de Guimet, Paris: Jean-Paul Desroches; Domschatzkammer, Aachen: Georg Minkenberg, Monica Paredis Vroon; Musées de Sens, Sens, Lydwine Saulnier-Pernuit, Sylvie Ballester; Trésor de la Collégiale de Huy, Huy: A. Lemennier; The Cleveland Museum of Art, Anne Wardwell, Louise W. Mackie, Ju-hsi Chou, Christine D. Starkman; Hecksher Collection: George Hecksher; New York; the Metropolitan Museum of Art, New York: Wen Fong, James Watt, Nobuko Kajitani, Joecy Denny, Hwai-Ling Yeh-Lewis and all the colleagues at Department of Asian Art, Ratti Textile Centre and the Textile Conservation Centre; AEDTA, Paris: Krishna Riboud, Marie-Hélène Guelton; Plum Blossoms (International) Ltd, Hong Kong: Stephen McGuinness; Spink & Son Ltd, London: Antonia Tozer; Rossi & Rossi, London: Anna Maria Rossi; Textile Gallery, London: Michael Franses, Nick Waterhouse; Deutsches Textilmuseum Krefeld, Krefeld: Carl-Wolfgang Schumann; Kunstgewerbemuseum, Berlin: Barbara Mundt; Philadelphia Museum of Art, Philadelphia: Dilys E. Blum; Asian Art Museum of San Francisco, San Francisco: Terese Tse Bartholomew, Li He.

It is generally recognized that the history of textiles involves much more technical content than art history in general. My studies in the Zhejiang Institute of Silk Textile (present day Zhejiang Engineering Institute) and the China Textile University (present day East China university) has provided a foundation for me. I am most grateful to my teachers, Professor Zhu Xinyu and Professor Jiang Youlong who supervised my master degree, and Professor Zhou Qicheng who supervised my doctor degree. They have provided me with knowledge and methodology to study the history of textile technology.

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其次，我要感谢中国考古界的前辈宿白先生为本书题写书名，俞伟超先生为本书作序，这不仅为拙著增色，而且是对我加倍努力学习和工作的鼓励。

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笔者在学习纺织史的过程中特别敬仰王予先生，他为中国丝绸文物保护和研究献出了毕生的精力。在先生生命的最后阶段，笔者也有幸时常聆听先生的教诲，受益匪浅。谨以此书献给先生。



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