

中国敦煌历代服饰图案

PATTERNS OF CHINA DUNHUANG
DRESSES AND ADORNMENTS IN
DIFFERENT DYNASTIES

常沙娜 编著

AUTHOR CHANG SHANA



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PATTERNS OF CHINA DUNHUANG
DRESSES AND ADORNMENTS IN
DIFFERENT PERIODS



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DRESSES AND ADORNMENTS IN
DIFFERENT AGES

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内容简介

敦煌是驰名世界的石窟画廊。这里保存了十六国、南北朝时期的北魏、西魏和北周、隋、唐、五代、宋、西夏、元等十个朝代的佛像及壁画、彩塑。内容包括佛教故事和神话故事，并形象地记录了各时期的社会风俗、服饰、山川、交通、生活、建筑、服装、音乐、舞蹈等极为珍贵的艺术和历史资料。

本书对敦煌壁画及彩塑上反映出来的服饰图案作了系统的整理，再现了各朝代服饰图案的原貌。由原中央工艺美术学院院长陈少娜女士及李恩黎先生、黄能波先生收集、描绘、整理精选，资料极为珍贵。是今天从事广告设计、服装设计、室内装潢设计的实用美术工作者不可缺少的工具书。也为研究中国古代染织图案的专能人士及画家们提供了极为丰富的材料和可靠的依据。

Content

Dunhuang is the world-famous grotto gallery, preserving the Buddhist sculptures and murals as well as colored statues over ten dynasties including the Northern Wei, Western Wei and Northern Zhou, Sui, Tang, Five Dynasties, Song, Western Xia, Yuan, etc.. Their content covered Buddhist stories and fairy legends and offered extremely valuable artistic and historical materials recording the social customs, geography, mountains, traffics, daily life, architecture, music and dance in different times.

This book has systematically sorted out the dress patterns obtained from Dunhuang murals and color sculptures and reproduced the original appearance of the dress patterns of different dynasties. The materials collected, described, arranged and selected by the President of the Central Institute of Arts and Crafts Mrs. Chang Shana, Mr. LiMianli and Mr. Huang Nenglu are extremely precious. It is an indispensable reference book for today's artists in advertisement, costume and interior decoration designing and provides very rich and reliable basis for specialists and painters studying the ancient printing and weaving patterns of China.



作者简介

郑尚珊，女，汉族，浙江杭州人，中国美术学院退休教授、中国设计家、教授、国家有突出贡献的专家。1931年出生于法国里昂。1945—1948年在法国波尔多其父著名画家郑雨农先生家中留学。1948年起先后在天津和北京的中国美术学院（1950年改称中央美术学院）实用美术系任教。1952年任教于中央美术学院实用美术系。1956年任中央美术学院染织系任教至今。1983—1998年任中国工艺美术家协会理事、中国染织设计学会理事、中国染织设计学会常务理事、中国染织设计学会副秘书长、中国染织设计学会常务理事、中国染织设计学会常务理事、中国染织设计学会常务理事。

郑尚珊教授是国内著名的染织艺术设计专家。同时又是世界著名的染织艺术设计教育专家和指导者。多年来，她以丰富的创作、设计经验及深厚的学术造诣，为20世纪50年代起，她先后参加了中国共产党青年团徽设计和人民大会堂宴会厅、民族文化馆、首都剧场、首都机场、西山饭店、中国大饭店等重要建筑项目的染织设计创作工作。并参与1985年国庆35周年庆典活动的总体设计和组织工作。1997年，她主持完成了中国政协为纪念香港回归而设计的“永恒盛开的紫荆花”雕塑的设计。其主要作品有《永恒盛开的紫荆花》、《敦煌艺术》、《敦煌艺术》、《敦煌艺术》等。

Introduction of the Author

Chang Shana, a Han minority, is a native of Hangzhou City of Zhejiang Province. As a professor, she is also a well-known art educator and art designer with the title of "Expert with Great Contribution of China". Chang was born in Lyon, France in March of 1931. From 1945 till 1948 she followed her father, a famous artist, and studied traditional mural in Dunhuang Gansu Province. In 1948, she started her study in Fine Arts School of Boston Museum. In 1950, she went back home and served as Assistant Teacher in President Art Teaching and Research Group of Architecture Department in Tsinghua University. In 1952 she taught in Practical Arts Department in the Central Fine Arts College. And from 1956 till now she has been working in the Dyeing and Textile Department of the Central Academy of Arts and Design. From 1983 till January of 1998, she acted as the president and director of Academic Committee of the college. She was elected Representative of the 7th and 8th National People Representative Conference. Now she is the committee member of the Routine Committee of the 9th National People Representative Conference, a member of National People Conference Educational and Scientific Cultural Organization, and vice-president of the Association of Chinese Artists.

Professor Chang is an expert in Dunhuang Art and Art Design research. She is also a creative educator of arts and crafts, and a good leader too. Her many creation, design and publications have gained high rewards. From 1950's she has

participated in the design of badge of Youth League of CCP, decoration design and mural for some big Construction Project such as the banquet hall of the Great Hall, National Cultural Palace, the Capital Theatre, the Capital Airport, Yinying Hotel and China World Hotel. She once engaged herself in the general design and organization of the Activity of 35th Anniversary of China. In 1997, she presided over the design of the Sculpture named "Ever-blossoming Redbud", which was dedicated to Hong Kong to commemorate Hong Kong's Regression. Her main publications include "The Patterns on the Dresses and Accessories of Dunhuang through Dynasties", "Zanling Patterns of Dunhuang" and "Collection of Murals in Dunhuang".

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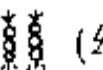
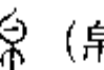
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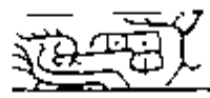
敦煌石窟位于中国甘肃省敦煌市内。自汉武帝元鼎六年(公元前111年)分酒泉而建张掖、敦煌两郡,并于敦煌设置玉门关以后,敦煌地区便成为古代中国通往中亚和欧洲的交通枢纽。西方早就有人称它是中国丝绸出口的名城,“丝绸之路”上的要道。

“丝绸之路”这个美称,代表了古代西方世界对以生产蚕丝而著名的古老国度的憧憬。中国特产的质地轻柔、色彩缤纷、闪闪发光的蚕丝织物在古代被视为人间珍宝。埃及女皇葛洛娥宝黛(Cleopathe)穿上了用中国轻纱制成的透体服装以后,西方世界朝野上下为之大哗,无不羡慕中国丝绸之华丽美观。自此丝绸的应用风靡一时,成为皇宫贵族豪华生活的象征。

轻盈华美的中国丝绸,还以其富有民族风格的图案吸引着西方人士。中国古代丝绸图案在敦煌石窟中的佛像、飞天和供养人的衣饰上都有所反映。就是在佛座、华盖、藻井、朝堂内的幡灯、边饰以及善男信女发愿捐献给佛堂做供养品的织物上,也都保存着完好的图案。这些图案,是研究中国服饰图案和染织工艺历史的宝贵资料。

敦煌石窟中,佛像的服饰、衣冠、缨络佩饰等,各因其塑造或绘制时代的不同以及捐造的善男信女的身份有别而各异。有一部《造像度量经》,上面除规定塑造佛像的比例尺寸外,还规定了佛像的衣着形式和色彩。所以敦煌石窟各时代佛像衣着的彩绘和用色都不一样,在艺术造诣方面的发展也有所不同。特别是佛与人所穿着的衣服与装饰图案,更是随着所处的时代风格、民俗习惯和流行风尚而创作和发展。这就为我们提供了各时代佛像及供养人服饰图案的具体内容。

织物演变的历史,尤其是作为“丝绸之路”上流行的染织图案演变的历史,反映了中国古代人民在织造工艺技术上的智慧和创造。这些织物充分发挥了最优良的原料——蚕丝的作用。蚕丝细长柔软,匀净光滑,富有弹性,是织成薄纱细绸的最理想纤维。《易经》上说:“神农氏没,通其变,使民不倦……黄帝尧舜垂衣裳而天下治,盖取诸乾坤。”(注云:黄帝以上,衣鸟兽之皮,其后人多兽少,事或穷乏,故以丝麻布帛而制衣裳,使民得所宜也。)《蚕经》上也有“西陵氏之女嫫祖为黄元妃”的字句。《通鉴》上又说:“西陵氏之女嫫祖为黄元妃,始教民育蚕,始治茧以供衣服。黄帝造机杼以辅之。”这些文献记载的古代传说,说明中国是最早利用蚕丝织做衣服的国家。自发明养蚕、织丝,至今已四千六七百年了。从考古发掘的文物看,公元前16世纪的商朝甲骨文中就有 (蚕)、 (桑)、 (丝)、 (帛)等古代文字。在公元前一千年商朝的铜器上,就有如下的蚕形装饰纹样:



当时,中国已有由官府经营的丝织手工业和较细的手工业分工,建立了称为“百工”的分工制度。古代文献中所说的“典丝”,是负责监管丝织品生产质量的官吏;“筐人”和“杼人”是负责煮练丝帛的工人;“染色”是负责丝帛染色的工人;“典妇功”是管理纺织生产的官吏。因为当时从事纺织生产的以妇女为主,故称为“妇功”。《诗经》上就有歌咏从西周到春秋时期妇女养蚕织绸的诗篇,在《豳风·七月》中有如下的诗句:

春日载阳，
有鸣仓庚。
女执懿筐，
遵彼微行，
爰求柔桑。

……………

蚕月条桑，
取彼斧戕，
以伐远扬，
猗彼女桑。
七月鸣鸧，
八月载绩。
载玄载黄，
我朱孔阳，
为公子裳。

【译文】春天里来暖洋洋，
黄莺枝头叫得慌，
姑娘拿深筐，
走在小路上，
慢慢采嫩桑。

蚕月一到去剪桑，
抡起斧头轻轻砍，
杂乱树条削得有理有章，
好让新枝嫩芽茁壮成长。
七月伯劳叫不停，
八月开始纺麻忙。
丝麻染得有黑又有黄，
大红色的丝麻最鲜艳，
要替公子们做衣裳。

随着机织丝绸的出现，为了取得更为华丽多彩的效果，出现了一种工艺技术更为复杂的名叫“织锦”的华贵品种。《诗经》里也有不少地方提到“锦”，并加以描述颂扬，如：

萋兮斐兮，
成是贝锦。
——《小雅·巷伯》
角枕粲兮，
锦衾烂兮。
——《唐风·葛生》

【译文】彩丝亮啊花线明啊，
织成贝纹锦。
漆亮的牛角枕啊，
闪光的花锦被。

从以上诗句可知，当时已广泛采用织锦做衣裳和被面，显得非常富丽堂皇。

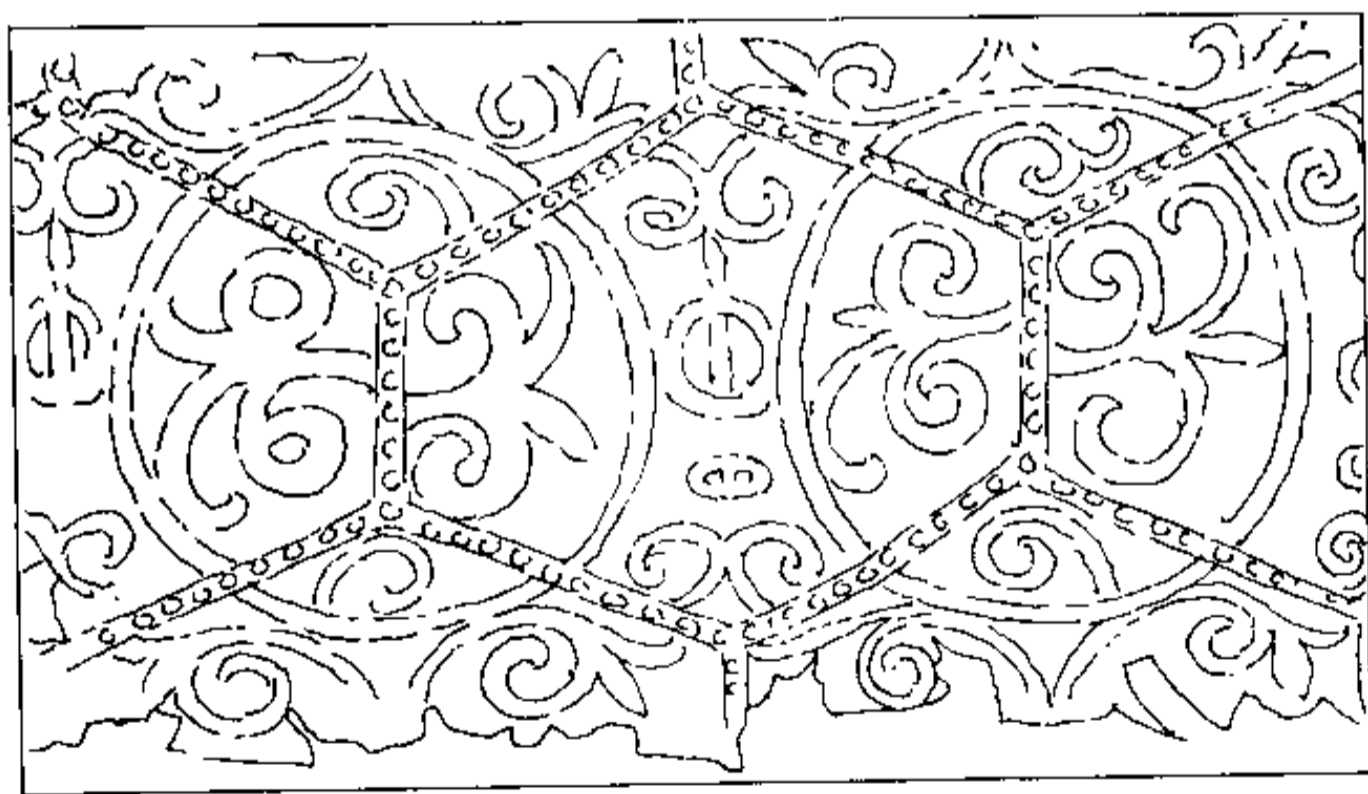
敦煌石窟的壁画和彩塑，为了显示神和人的风采以及中国丝绸的灿烂夺目，故不惜工本地采用了金箔、白银、珠粉、辰砂、翠绿等材料 and 颜料来装点菩萨、天神和供养人的塑像。如五代 98 窟，在塑造窟主——盛产宝石的于阗国的国王“大圣大明天子”时，用翠绿点成数以百计的拇指大的宝石，来装饰国王的衣冠。正是由于这种华丽的装点，鲁迅先生曾推崇“唐代佛画的灿烂”。

中国佛教艺术的光辉灿烂远远超过了欧洲教堂的宗教艺术。1900年在敦煌发现了一个秘藏近一千年的藏经洞，窟中除佛经以外，还藏有大量的佛像画卷轴。这批佛像画，斯坦因、伯希和等都已先后撰文加以论述。随同他们的著述所发表的画卷中，有不少是绣像画，如在斯坦因著述中发表的“北方天王多闻天绣像”、“南方天王广目天绣像”、千手观音及其侍从的绣像、乐师佛绣像以及绣有佛经故事的绢画幡引、千佛洞之古绣像画等等。这些画像虽被称为绣像，实际上有不少仅是画在绢绸上的画，而不是绣。当1963—1966年敦煌莫高窟进行全面修缮时，于南段石窟群第125窟与126窟之间的岩脚石缝间发现“说法图”残片一块，上面绣着“太和十一年(公元487年)四月八日‘广阳王母’、‘息女僧赐’、‘息女灯明’”的字样。这是藏经洞中所未曾见的最古老的绣品。这

幅刺绣采用辫子股锁绣的针法，用红、蓝、黑等各色丝线绣成，字体和图案至今清晰如新。这种刺绣针法，与陕西宝鸡市茹泉庄西周墓出土的绣片上的辫子针法相同。与这块“说法图”刺绣残片同时发现的还有一批北魏边饰图案的绣品，也是用锁针法绣成的。这说明敦煌的装饰图案不仅有绘画图案，而且还有大量丝织物和各种刺绣或印花图案(见附图1)。

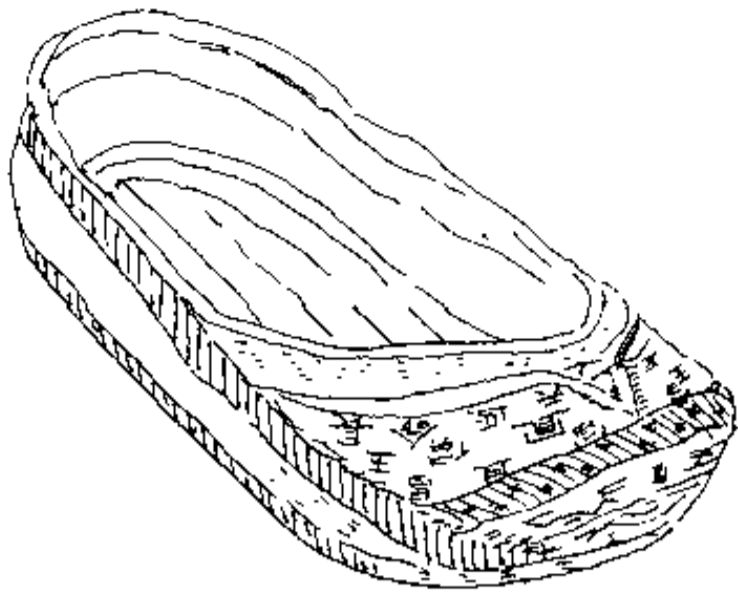


附图1 刺绣“说法图”供养人残片，北魏太和十一年(公元487年)
敦煌莫高窟第125-126窟间发现(1965年发现)



刺绣边饰图案残片，北魏(与以上同年同地发现)

在新疆吐鲁番阿斯塔那北39号墓出土的东晋升平十一年(公元367年)所制的织造鞋头上，绣有清晰鲜艳的波斯联珠和对兽图案，还有“富且昌”、“宜侯王”、“天延命长”等吉祥话(见附图2)。



附图2

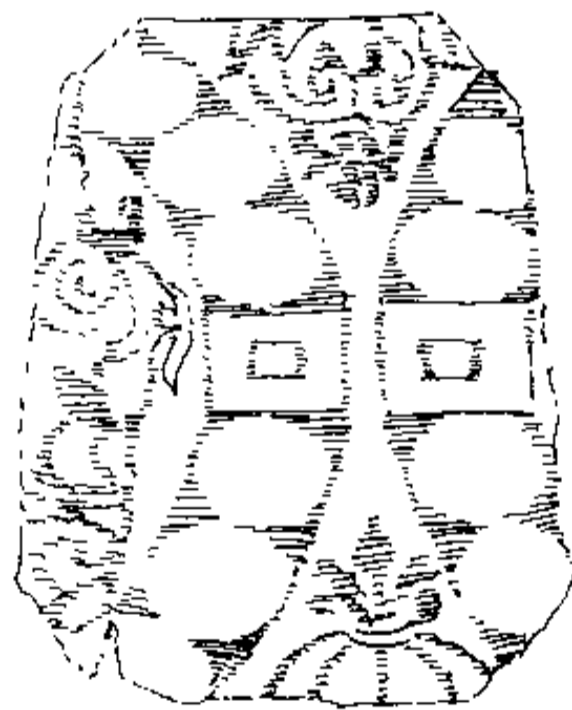
“富日昌”、“宜侯王”、“天延命长” 缀织履

东晋太和二年(公元367年)(新疆吐鲁番阿斯塔那墓出土)

这些波斯联珠纹、对兽纹等带有中亚地区民族风格的装饰图案，也布满在敦煌隋唐石窟的建筑、壁画、彩塑佛像的衣饰、藻井和佛龕的门楣上，使庄严的古老佛教殿堂和神祇显现出金碧辉煌的效果。这些装饰图案反映了中印、中伊文化之间的相互影响。由于丝绸之路沟通了中外文化的交流，所以沿路所经地区的众多民族文化得以传入敦煌。特别是佛教艺术，还吸收了代表希腊文化的斯基泰(Scythian)文化。公元前四世纪中叶，亚历山大大帝的侵略矛头指向东方，他的军队经中亚细亚一直到阿富汗、巴基斯坦和印度，企图建立希腊王国，推行所谓的希腊文明，因而在他所侵略过的白沙瓦犍陀罗等地，形成了以犍陀罗为中心的佛教美术。这个地区就是中国玄奘法师所著《大唐西域记》中提到的梵衍都(即今之阿富汗的巴米扬)。书中记载：“王城东北山，所有立佛石像，高百四五十尺，金色晃耀，宝饰灿烂。东有伽蓝，此国先王之所建也。”就在这个古老的巴米扬地区的石窟中，人们发现了具有希腊文化斯基泰特点的波斯萨珊王朝的联珠纹装饰图案(见附图3)。这些图案通过丝绸之路，越过天山南北两路，直达新疆吐鲁番的阿斯塔那和敦煌莫高窟。



对鸟对羊树纹锦(新疆阿斯塔那出土)



大联珠纹锦(新疆阿斯塔那出土)

附图3

敦煌艺术是以宣扬佛教为目的。在中古时代漫长的“丝绸之路”上，往来着各个国家、各个民族的人民，其中有沟通贸易的商队，有朝拜的僧侣，也有征战的军人。他们来自各个方面，语言文字不通、生活习惯各异。只有通过感染力很强的艺术语言，才能沟通各民族间的宗教与文化。所以早期中国佛教艺术的形成，带有外来民族风格的影响。就从上述阿斯塔那出土的刺绣残片来看，其图案虽然在艺术上继承了汉代的风格，但也有明显带波斯风格的联珠、对兽图案。这类图案，都源于希腊斯基泰装饰图案，在敦煌隋唐石窟的壁画、藻井和彩塑佛像的

衣裙上到处可见。

另外，阿斯塔那墓地出土的绣品中，还有一种猪头纹样和新疆赫色尔联珠对鸭纹样(见附图4)，这是波斯萨珊王朝七世纪的装饰图案。敦煌隋代420窟佛像衣裙上的飞马、驯虎联珠纹等(见图版32号)，就是从这些波斯图案演变而来的。

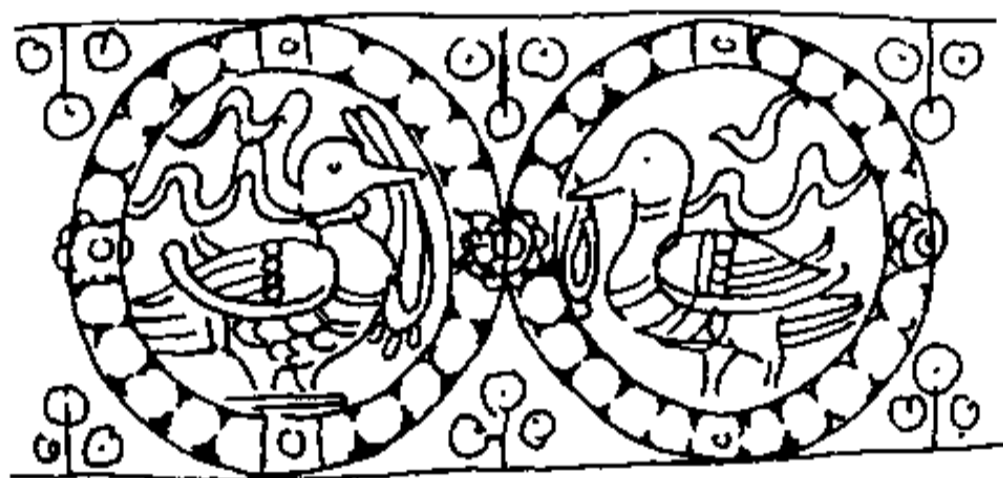
附图4



联珠猪头纹图案(新疆吐鲁番阿斯塔那墓出土)



联珠猪头纹图案(伊朗出土)



联珠对鸭纹图案
(新疆赫色尔壁画图案)

敦煌艺术，不但撷取了外域，特别是印度、波斯和希腊艺术的精华，而且又因唐代文化发展的昌盛，而充分反映了唐代艺术的独特风貌。唐代是中国古代文学艺术高度发展的盛世。当时佛教广为传播，为了用通俗的语言向民众宣讲佛经，创造了一种“变文”文学体裁。最初“变文”只讲解佛教故事，以后才发展到讲一般历史故事。从“变文”的出现到题材内容的改变，说明唐代宗教生活已向世俗化发展。同样，敦煌艺术最初是用具体的艺术形象来宣扬佛经内容的，以后也发展到反映当时的社会生活。在“维摩变”各国王子出行的壁画中，人们可以看到类似吴道子画的历代帝王出行图的画面。其中各国王子的服饰、神韵、动作，无不生动、活泼地表现出来，这已大大超出了佛经的内容，而反映了当时的社会生活。

敦煌艺术，不仅反映了外来文化的影响和隋唐盛世的佛教美术以及当时的社会生活，而且记录了中国历代的装饰图案、色彩运用和工艺技术。从敦煌壁画和彩塑上临摹下来的丰富多彩的图案，实际上就是中国历代服饰和织造、印染工艺的重要历史资料。这也是研究敦煌艺术很重要的一个侧面，但多年来却被人忽略。

值得欣慰的是中央工艺美术学院染织艺术系结合专业的特点对此做了专题工作，又由我的女儿——少女时代就在敦煌临摹学习的常沙娜及其同事李绵璐先生、黄能馥先生亲自到现场进行了认真、细致的收集。他们极尽心力地把重要的服饰图案如实地临摹出来，由中国轻工业出版社和香港万里书店有限公司合作出版，从而使这许

多埋在黑暗洞窟中千百年之久的中华民族文化——历代染织工艺美术的精华得以完美地再现，了却我的生平夙愿。

今天当我执笔来写这篇序言的时候，不能不回想到个人在敦煌悲欢离合的40年，同时也回忆起20年代我刚从浙江工业学校染织科毕业，赴法国里昂勤工俭学，在国立里昂美术专科学校染织图案系攻读时的往事。当时老师告诉我们，是法国著名的机械师茹卡得(Joseph-Marie Jacquard)创造了提花织机。但是，当我1943年到达敦煌，看到金碧辉煌的服饰织物图案时，恍然悟到：这些织物图案是在六世纪左右的隋唐时代绘制的，比茹卡得早一千多年，显然不是用茹卡得的织机制造的。那么，谁是六世纪时中国的茹卡得呢？是我所尊重的中华民族古代的工艺大师们！

今天，经过中国轻工业出版社和万里书店的努力，我们终于能在这本书上，重新看到灿烂辉煌的敦煌历代服饰图案艺术成果，心情无比激动。谨对为此而辛勤工作的朋友们，致以诚挚的谢意。

Foreword

Chang Shuhong
Honorary Director of the Dunhuang
Cultural Relics Institute

The Dunhuang Grottoes located in Dunhuang County, Gansu Province, China. Since the sixth year of the Yuanding period of the Han Emperor Wudi's reign (B.C. 111) when Jiuquan was divided into Zhangye and Dunhuang counties and the Yumen Pass was established in Dunhuang, the Dunhuang area had become a hub of communication between ancient China and Central Asia, Europe. Dunhuang was called a famous city in the export of the Chinese silk and an important pass on the Silk Road long before by Westerners.

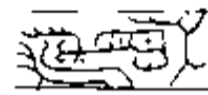
The beautiful term "Silk Road" represents ancient Western countries' admiration for China which was famous for its silk. The soft, colorful and glaring silk fabrics made in China were regarded as precious treasure in ancient times. When the Egyptian Empress Cleopatra wore transparent silk garments made in China, both officials and common people in the West were fascinated, expressing their admiration for the Chinese silk for its beauty. Since then, silk had been widely used in the West and had become a symbol of the luxurious life of nobles and royalties.

The soft and gorgeous Chinese silk also attracted Westerners with its patterns of national styles in ancient times. These patterns could be found in the dresses and adornments of the Buddha figures, flying Apsaras and benefactors in the Dunhuang Grottoes. In addition, the silk patterns in the Buddha's thrones, canopies, caisson ceilings and the lamps and decoration borders of temples as well as the silk fabrics contributed by laymen and women as offerings to Buddhist halls have remained intact. These patterns are precious for the research on the patterns of ancient Chinese dresses and adornments and the history of textile technology in China.

The dresses, adornments, tassels and other trappings of the Buddha figures in the Dunhuang Grottoes vary according to different ages when the figures were created or painted and the diverse social status of the laymen and women the figures would appear as. There was a book, *Figures' Measurement Sutra*, which determined not only the sizes for Buddha figures but also the styles and colors of the clothes of these figures. That was why the clothes of the Buddha figures in the Dunhuang Grottoes made in different ages with different colors and represented different levels of artistic development. What is of particular importance is that the patterns of the clothes and adornments of Buddhas and human beings figures were created and developed all the more in accordance with their age, the popular customs and the prevailing styles. It has provided us with particular patterns of the dresses and adornments of Buddha figures and benefactors of different ages.

The evolution of fabrics, especially the evolution of the textile patterns prevailing on the Silk Road, reflects the wisdom and creativity of ancient Chinese people mastering production and artistic skills. These fabrics gave full play to the role of silk, the best material for clothing. As silk is fine, long, soft, even, smooth and elastic, it is the ideal material for making silk gauze. According to *The Book of Changes*, "Shennong taught people how to farm.... Huangdi and emperors Yao and Shun taught people how to make cloth so that

their states enjoyed peace and stability and were able to annex other kingdoms." (Note: Before the reign of Huangdi, people used just animal skins to make clothes. After that, there were not enough animal skins for people, so they began to make clothes with silk and gunny) The Book of Silkworms says, "Leizu, daughter of Xiling, was the wife of Huangdi." According to History as a Mirror, "Leizu, daughter of Xiling and wife of Huangdi, taught people how to raise silkworms for silk for making clothes. To make it easier to make clothes with silk, Huangdi invented a machine." These ancient records show that China is the first country to make clothes with silk. It has been 4,600-4,700 years since people began to raise silkworms for silk. Cultural relics discovered by archaeologists, such as the bone inscriptions of the Shang Dynasty in the 16th century B.C., contained such ancient characters as 𧈧 (silkworm), 𧈨 (mulberry), 𧈩 (silk) and 𧈪 (cloth). In the bronzes made in the Shang Dynasty in 1000 B.C., the following silkworm-like decorations were inscribed:



At that time, China already had silk handicraft mills operated by officials, and the division of labor in the handicraft industry was minute. A system called "Baigong" was established to divide labor. The "Diansi" in ancient Chinese literature was an official in charge of the supervision of the quality of silk fabrics, and the "Kuangren" and the "Huangren" were workers for processing silk. The "Ranse" was a worker responsible for dyeing silk. The "Dianfugong" (female official) was an official in charge of management of textile production. This term was introduced because most of the people engaged in textile production were women. Some poems in The Book of Songs are about the women raising silkworms and producing silk from the Western Zhou Dynasty to the Spring and Autumn period. Some lines of the " Binfeng - July" read,

In the spring it is really warm,
 Orioles are singing in trees,
 Girls carrying deep boxes,
 Are walking on a narrow path,
 Gently collecting tender mulberry.

....

In the silkworm season, mulberry are collected:
 With axes gently,
 Mulberry branches are cut in good order,
 So that buds can grow strong.
 In July shrikes sing,
 In August people are busy with weaving silk.
 Silk is dyed black and yellow,
 The deep red silk is the brightest of all,
 And is good for making clothes for aristocrats.

Along with the production of silk with machines, in order to make silk more gorgeous and colorful, a kind of luxurious silk called brocade was produced with more complicated handicraft technology. Many poems in The Book of Songs have mentioned "brocade" and described and eulogized it. For example,

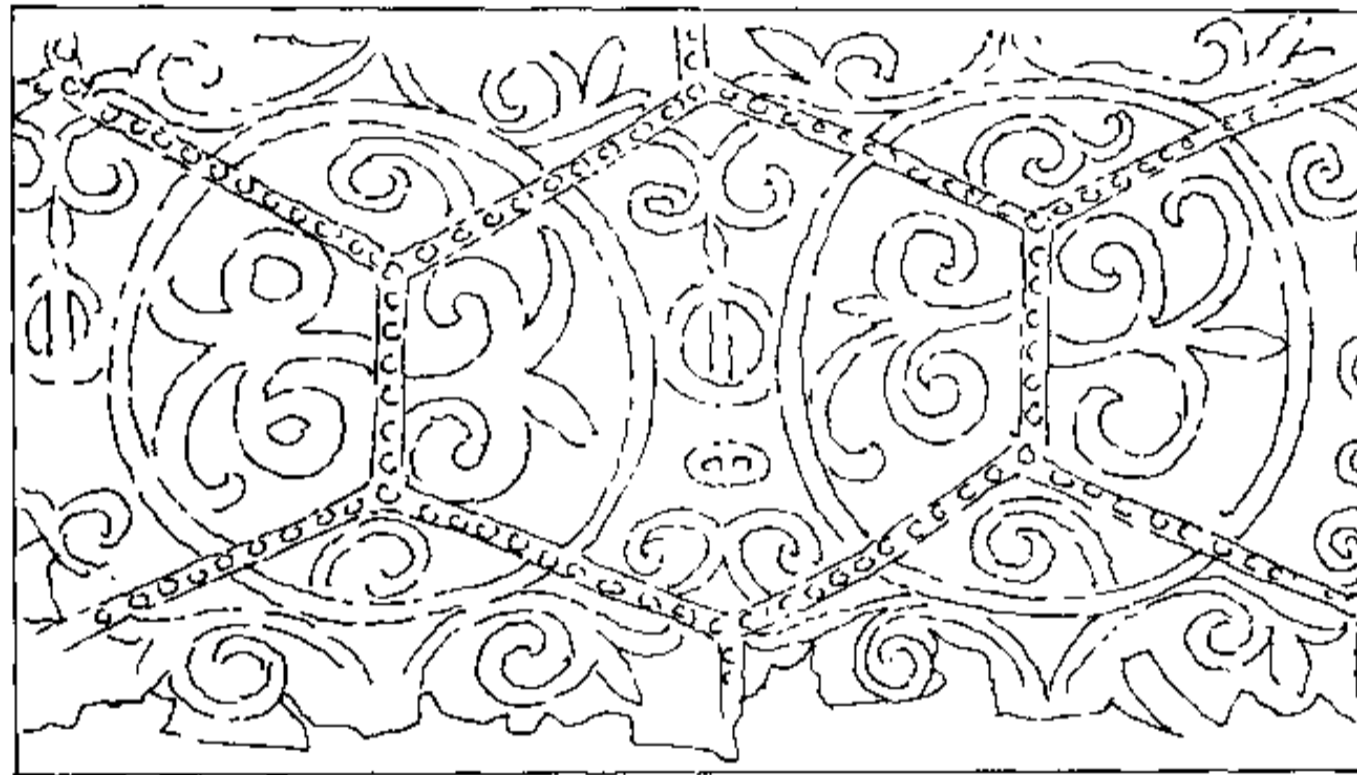
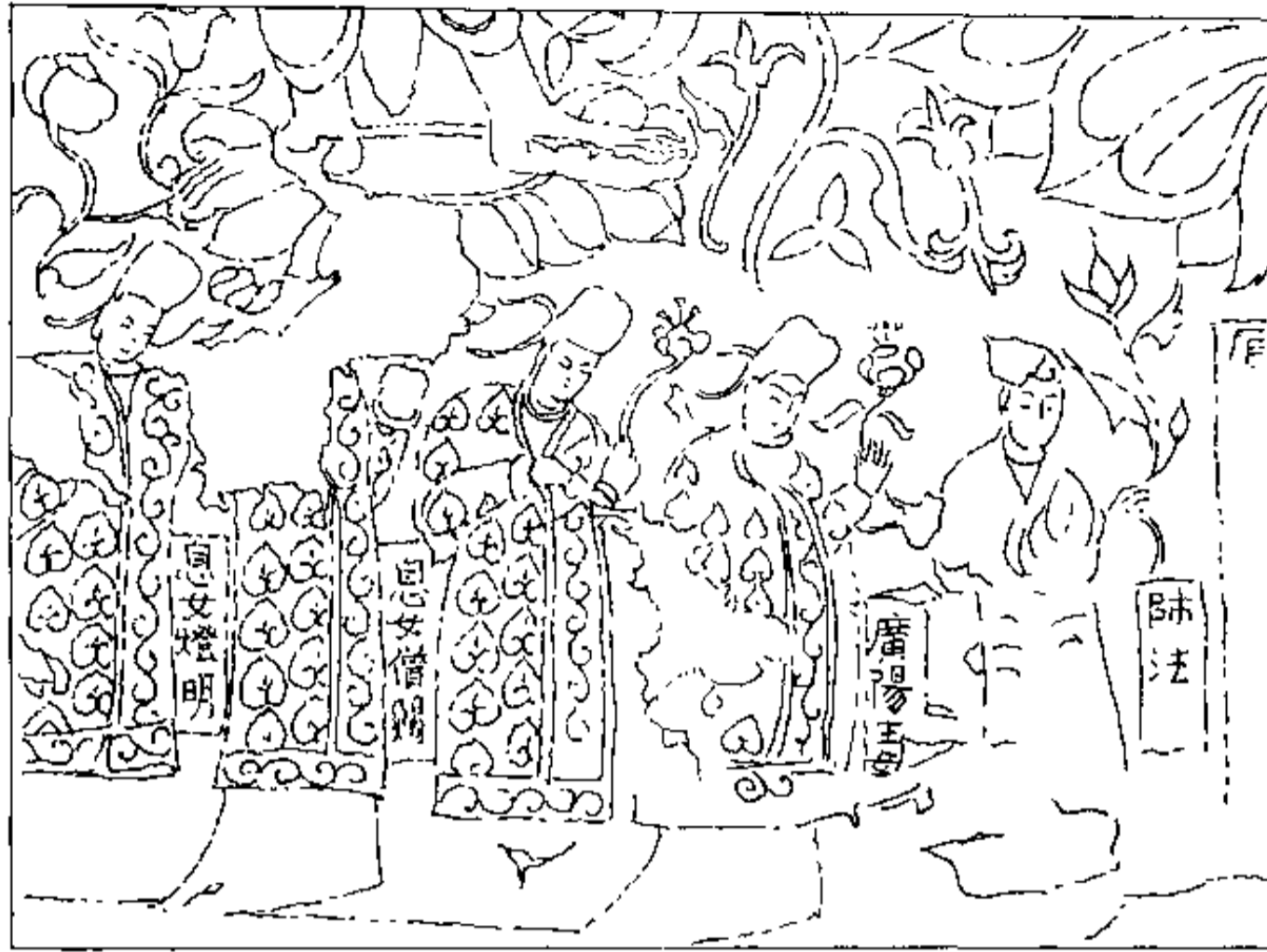
Silk is colorful and threads are bright,
Silk is woven into brocade shell veins.
(Xiaoya - Xiangbo)

The ox-horn-like pillows are bright,
The brocade quilt covers are glaring.
(Tangfeng - Gesheng)

The poems show that at that time brocade was widely used to make clothes and quilt covers, which were beautiful and magnificent.

In order to demonstrate the elegance of Buddhas and human beings and display the glaring Chinese silk, materials such as gold foil, silver, pearl powder, cinnabar and jade-green and pigments were used at all costs to decorate Bodhisattvas, Deva and benefactors in the murals and painted figures in the Dunhuang Grottoes. For example, in working on the image of the King of the Yutian Kingdom (which was rich in gems), the main figure in Grotto 98, the artists made with jade-green into hundreds of gems (each was as big as a thumb) and used them to decorate the hat and clothes of the King. It was because of these gorgeous decorations that Mr. Lu Xun praised the paintings in Dunhuang as "the glaring Buddhist paintings of the Tang Dynasty."

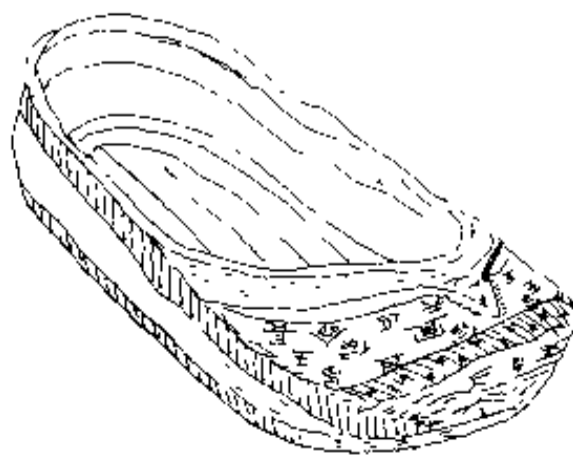
The Buddhist art was far more glorious than the religious art of the churches and temples in Europe. In 1900, a 1000-year-old vault for keeping Buddhist scriptures was discovered in Dunhuang. In addition to Buddhist scriptures, the vault contained a large number of scrolls of Buddha portraits. Aurel Stein, Paul Pelliot and others wrote articles on these portraits. Their articles were published together with many embroidered portraits. For example, the articles of Aurel Stein included Embroidered Portraits of Dhanada, Northern Lokapala, Virudhaka, Southern Lokapala, and Avalokitesvara with a thousand arms, his servants and Bhaisajyagura as well as silk paintings with Buddha Sutra and ancient embroidered portraits of the One-Thousand-Buddha Grotto. These portraits are called embroidered portraits, but many of them are actually paintings on silk. When the Mogao Grottoes were under complete repair from 1963 to 1966, a remnant of the Sakyamuni Preaching Scriptures was discovered between Grottoes 125 and 126 at the southern section of the grottoes. On the remnant, the following Chinese characters were embroidered: April 8 of the 11th year of Emperor Taihe's reign (A.D. 487). Guangyang Lady Queen Mother. Daughter Sengci and Daughter Dengming. This is the oldest embroidery that has not been seen in any other vaults for keeping Buddhist scriptures. The embroidery was made with the locking embroidering method in braids and with red, blue and black silk threads. The characters and figures are still very clear till today. This embroidering method is the same as the method used to make the embroidery discovered in a Western Zhou tomb at Ruquan Village, Baoji, Shaanxi Province. Those that were discovered at the same time as the remnant of the Sakyamuni Preaching Scriptures are embroidered decorative bands of the Northern Wei Dynasty, which were also made with the locking embroidering method. This shows that the decorative patterns of Dunhuang include not only painting patterns but also silk fabrics and all types of embroidered or printed patterns (see Pattern 1).



Pattern 1 Remnant of the Sakyamuni Preaching Scriptures benefactors embroidered in the 11th year of Emperor Taihe's reign (A.D. 487) of the Northern Wei Dynasty and discovered between Grottoes 125 and 126 at the Mogao Grottoes

Remnant of a band embroidered in the Northern Wei Dynasty and discovered at the same place and at the same time as the above pattern .

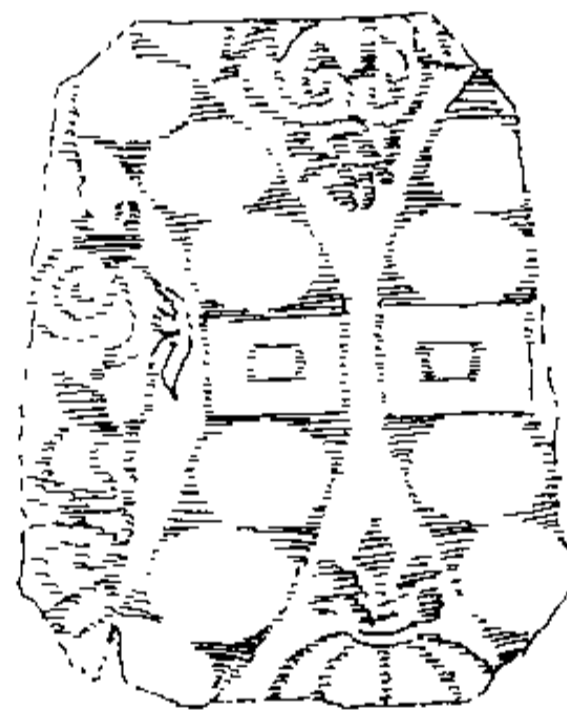
At the toe cap of a silk shoe made in the 11th year of Emperor Shengping (A.D. 367) of the Eastern Jin Dynasty and unearthed in Tomb 39 in Asitana, Turpan, Xinjiang, patterns of Persian pearl-string, pair beasts as well as such lucky words as "Prosperity," "Luck in getting promotions as an official" and "Long life" were embroidered,all of which are clear and bright (see Pattern 2).



Pattern 2

A silk shoe embroidered with the words "Prosperity," "Lucky in getting promotions as official" and "Long life" made in the Second year of Emperor Taihe (A.D. 367) of the Eastern Jin Dynasty and unearthed in Tomb 39 in Asitana, Turpan, Xinjiang.

These decorative patterns, such as Persian (pearl-string), pair beasts, which are in the national styles of Central Asia, can also be found in the grottos, murals, dresses and adornments of the painted Buddha figures, caisson ceilings and the lintels of niches in Dunhuang in the Sui and Tang dynasties. These made the ancient Buddhist buildings and temples magnificent. These decorative patterns reflect the inter-influence between the Chinese and Indian cultures and between the Chinese and Iranian cultures. Because the Silk Road facilitated the exchange of culture between China and foreign countries, the cultures along the road were introduced into Dunhuang. What is of great importance is that the Buddhist art absorbed the Scythian culture which represented the Greek culture. In the middle of the fourth century B.C., King Alexander began to invade the East. His troops invaded Central Asia and then Afghanistan, Pakistan and India in an attempt to establish a Kingdom of Greece and carry out the so-called Greek civilization. Therefore, in the areas Alexander had invaded such as Gandhara, Peshawar, the Buddhist arts took shape with Gandhara as the center. This area was called Fanyandu (the present Bamian in Afghanistan) in the book *The Western Region of the Great Tang Dynasty* written by Xuan Zang, a Buddhist master in China. According to the book, "In the mountains northeast of the capital stand glittering stone Buddha statues which are 40 to 50 chi high. East of the capital there is a Sangharama built by a late King of the country." In the grottoes in the ancient Bamian area, people discovered the decorative patterns of pearl-string made in the Sasanian Dynasty of Persia which had the features of Scythian in the Greek culture (see Pattern 3). These patterns were brought through the Silk Road and the roads north and south of the Tianshan Mountains directly to Asitana in Turpan, Xinjiang and to the Mogao Grottoes in Dunhuang.



Pattern 3

Brocade (with pair) birds and lambs Brocade with pearl-string designs (Unearthed in Asitana, Asitana, Xinjiang)

The Dunhuang art was designed to promote Buddhism. In the long middle ancient times (from the 3rd to the 9th century), the people of different countries travelled along the Silk Road, among which there were merchants, monks, priests and soldiers. They have different backgrounds and did not understand the language of each other. They have different customs and lifestyles. Only through the language of art with great appeal could different people carry out religious and cultural exchanges between nations. Therefore, the Buddhist art in the early stage in China was influenced by the national styles of foreign countries. Taking the embroidered remnants unearthed in Asitana for example, although the patterns carried on the artistic styles of

the Han Dynasty, they obviously had the pearl-string designs, pair beasts of Persian styles. These patterns all fall into the category of Scythian decorative patterns in Greece, and they can be found in the murals, caisson ceilings and the dresses and adornments of painted Buddha figures in the Dunhuang grottoes of the Sui and Tang dynasties.

In addition, among the embroideries unearthed in Asitana, there are pig head patterns and a pattern of Xinjiang Hese'er pearl-string pair ducks (see Pattern 4), which were the decorative patterns of 7th century of Sasanian Dynasty of Persia. The patterns such as pearl-string hunting, training tigers(see pattern 32) on the skirts of the Grottoes 420 of Dunhuang, were developed from these very Persia's patterns.

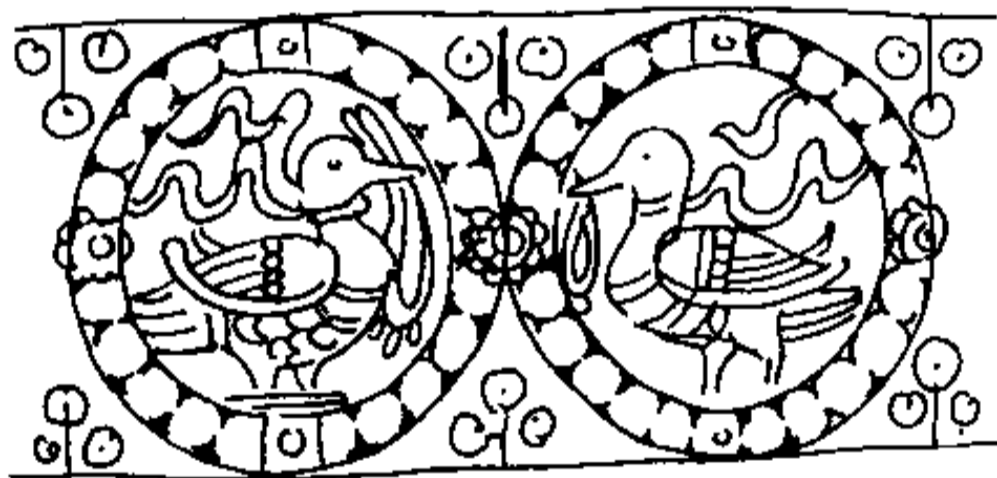
Pattern 4



Pearl-string and Pig Head
in Asitana, Turpan, Xinjiang)



(unearthed Pearl-string and Pig Head
(unearthed in Iran)



Pearl-string designs
and Pair ducks (Hese'er
mural in Xinjiang)

The Dunhuang art not only contained the essence of the art in India, Persia and Greece but also fully reflected the unique features of the art in the Tang Dynasty as a result of the cultural development in the dynasty. In the Tang Dynasty, the ancient Chinese literature and art flourished. At that time, Buddhism was disseminated widely in China. In order to teach the people Buddhist scriptures in simple language, a form of literature called "Bianwen" was created. At first, "Bianwen" contained only Buddhist stories, but later on, it developed and included ordinary historical stories. The formation of "Bianwen" and its development show that religious activities in the Tang Dynasty were becoming popular. Same with the Dunhuang art, at first the Dunhuang art propagated Buddhist scriptures with specific artistic forms, but later on it developed and reflected the social activities of that time. In the murals of the processions of the princes of different countries depicted in the Vimalakirti story, people can see the drawings similar to those of the processions of kings of different ages drawn by Wu Daozi. These drawings vividly portrayed the dresses, adornments, romantic charm and movements of the princes of different countries, and went far beyond Buddhist scrip-

tures to reflect the social activities of that time.

The Dunhuang art not only reflects the influence of foreign cultures, the arts of the Sui and Tang dynasties and the social activities at that time but also records the decorative patterns, the ways of using pigments and artistic skills of different ages in China. The colorful patterns copied from the murals and painted figures in Dunhuang are important historical data concerning the dresses and adornments and weaving, printing and dyeing techniques in different ages in China. It is also a very important aspect of the research on the Dunhuang art, but has been neglected for many years.

Fortunately, in accordance with the features of its specialty, the Textile Design Department of the Central Academy of Arts and Design began to do the research work in this regard. In addition, my daughter Chang Shana, who has been studying and copying the art works of Dunhuang since she was young, and her colleagues Mr. Li Mianlu and Mr. Huang Nengfu travelled to Dunhuang to collect art works meticulously and carefully. They exerted great efforts to accurately copy the important patterns of dresses and adornments in Dunhuang. And the patterns are now presented here jointly by the China Light Industry Press and the Wanli Book Co., Ltd. in Hong Kong. Having been buried in dark grottoes for hundreds of years, these fine textile art works of different ages, which represent the culture of the Chinese nation, have now reappeared perfectly, thus fulfilling my long-cherished wish.

Today when I am writing this foreword, I cannot but recall my 40 years of experience in Dunhuang. In addition, I recall that when I just graduated from the Textile Design Department of Zhejiang Engineering School in the 1920s, depending on a work-study program, I travelled to France and studied in the Textile Pattern Department of Lyon National College of Fine Arts. At that time, my teacher told me that it was Joseph-Marie Jacquard, a famous French machinist, who invented jacquards. However, when I saw the magnificent patterns of dresses and adornments in Dunhuang in 1943, I suddenly realized that these patterns were created in the Sui and Tang dynasties around the 6th century, that is, over 1,000 years earlier than the days of Jacquard. Obviously, they were not manufactured with Jacquard's machine. Then, who was China's Jacquard in the 6th century? They were my reverend ancient handicraftsmen of the Chinese nation!

Today, thanks to the efforts of the China Light Industry Press and the Wanli Book Co., Ltd. in Hong Kong, we are excited to appreciate the glaring and brilliant artistic achievements of the patterns of the dresses and adornments in Dunhuang in different ages contained in this book. We hereby express our sincere thanks to our friends for their hard work on the book.

敦煌历代服饰图案简析

常沙娜

(一)

象征着中西文化交流和友好往来的“丝绸之路”，是古代人民用巨大的智慧创造出来的一条光彩夺目的美丽缎带，而敦煌莫高窟则是镶嵌在这条缎带上的一颗闪闪发光的明珠。


莫高窟俗称“千佛洞”，它的开辟，距今已有一千六百多年。虽然经过千百年来自然和人为的破坏，但至今仍保存着十六国、南北朝(北魏、西魏、北周)、隋、唐、五代、宋、西夏、元等十个朝代(公元366—1368年)的七百多个洞窟，其中有壁画彩塑编号的洞窟492个。窟内壁画四万五千余平方米，塑像两千余身，唐宋时期窟檐木结构建筑五座，是世界上现存最大的佛教艺术宝库。

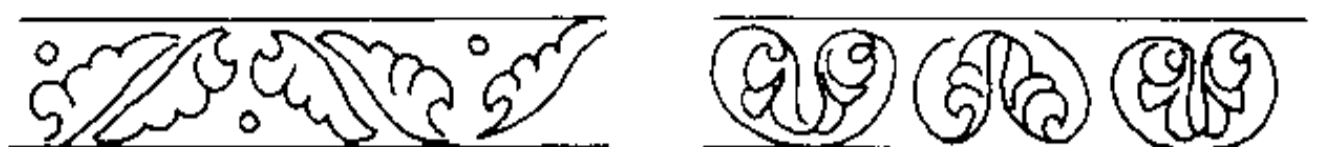
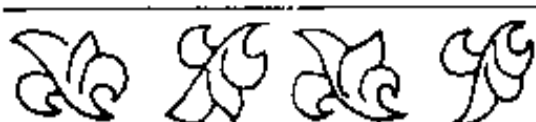
敦煌莫高窟是佛教的产物，窟内丰富精致的壁画和彩塑反映了中国古代艺术在继承民族传统的基础上，接受佛教艺术和其他外来艺术的有益成分，经过千余年来连续不断的努力，创造了具有时代风格和民族特色的卓越艺术珍品。早在十六国、南北朝时期，敦煌的艺术匠师们就把汉代艺术家善于刻画的骑射、狩猎的生活写照，反映在佛教主题的佛本生故事中。同时，还在佛教故事画中加入与佛教无关的中国古代神话传说，如：手执规矩的伏羲女娲，由龙凤驾车的东王公、西王母，还有青龙、白虎、朱雀、玄武四神等题材，由此而丰富了石窟艺术的民族色彩。此外，壁画还直接描绘了古代社会的生产及生活场面，如衣、食、住、行、耕耘、狩猎和娱乐等情景。并形象地记录了各时期社会风俗、地理、山川、交通、生活、建筑、服装、音乐和舞蹈等极为宝贵的艺术和历史资料。从艺术形式上可以清楚地看到历代艺术风格的演变，从艺术内容上可以反映各个时代的社会风貌。

近几十年来，人们对敦煌艺术的研究，多注重在绘画、彩塑艺术风格和历史渊源关系的探讨上，却很少对敦煌的装饰图案作专门系统的考察。然而，装饰图案在敦煌的石窟壁画和彩塑艺术中是一个不可分割的重要组成部分。它们有机地、协调地衬托壁画的主体内容，装扮塑像，使整个石窟艺术更加精彩。这些装饰图案，还突出地反映了一千多年的历程中，中国在染织、服饰、纹织、地毯、缨络佩戴等工艺美术装饰方面演变、发展的成就，也是“丝绸之路”在文化、经济交往中促进工艺美术发展的形象记载。

本书专门对敦煌壁画中的历代服饰图案，按时间顺序加以临摹整理，使读者能看到中国古代服饰图案的特征，以继承和发展中国染织图案。

(二)

“忍冬草”图案，是早期中原各地石窟艺术中常见的一种装饰图案。在敦煌早期石窟装饰图案中普遍运用，其特点多是以三瓣或四瓣叶组成的简洁形象，用其正、反、侧的变化，组成有韵律的变化，呈现北魏早期特有的风格。如：



这种纹样在藻井图案和壁画的边缘作为主要的装饰，运用自如，变化多样。同样在人物的服装上也出现了相应风格的装饰(见图7，北魏254窟)。而以三瓣叶组成的节奏有致的四方连续图案，很可能是以刺绣工艺实现的。

“几何纹”也是敦煌早期石窟装饰图案的一种形式。几何纹的形成与当时提花织造技术的发展有密切关系。从原始的单纹组织到斜纹组织的出现，是织造上的一次飞跃，打破了单纹织物单调重复的格式，进一步发展到可以织出各种菱形(◇)和回形(□)等变化多样的几何花纹。如图16(北周428窟)、图6(西魏285窟)是提花织物的简单几何图案。看起来很简单，但在当时生产工具极其简陋的情况下，这样的图案也要很多综片才能完成。织造工艺的进步相应地丰富了装饰图案的变化形式，如图10(十六国，275窟)、图12(西魏，285窟)，除简单的几何织纹外，也有了简单的提花织物图案，显示了提花织物由简单至复杂的发展过程。

隋、唐时期，国家的统一促进了社会经济、文化的发展，石窟艺术也出现了新的繁荣景象。隋、唐时期的敦煌石窟装饰图案从各个方面都登上了前所未有的精美、富丽的高峰。

隋代“丝绸之路”畅通，西方文化的渗透和染织技术的发展，在装饰图案上有着明显的反映。

在隋代的彩塑服饰上，集中地描绘了当时精美的织锦图案，内容和形式有了很重要的突破，反映出织锦的织造工艺也达到了很高的水平。如图18(隋427窟)和图32(隋420窟)等图案都与新疆境内沿着“丝绸之路”南北两条古道出土的大量丝绸纺织品相吻合。除织造水平很高的锦、绫、绮等不同织纹结构的丝织品以外，还能从图案上清楚地看到和敦煌隋代彩塑服饰上相同的用联珠纹组成的饰有飞禽、走兽的图案。这种图案在波斯萨珊王朝时期曾经非常盛行。图案中的禽兽有凤鸟、猛虎、狮子、飞鸟等等，栩栩如生。骑马狩猎的人物也是西域民族的装束打扮。隋代420窟等彩塑菩萨服饰上的联珠狩猎纹用贴金箔或描金线、白线的手法绘成，达到色彩上协调浑厚、绚丽夺目的效果。这类衣裙服饰图案除新疆以外，还从西安、洛阳的古墓出土文物中得到证实，使我们了解到敦煌服饰图案在当时曾十分流行，而且隋代画师的艺术才能也是卓越的。

唐代的敦煌装饰图案达到了繁花似锦的新阶段。初唐壁画中的菩萨衣着装饰，除沿袭早期的几何形和祥禽瑞兽、联珠纹以外，唐代的“卷草”(又称“唐草”)形成了唐代独特的装饰风格，它把牡丹、莲花、石榴花等各类花卉，以巧妙手法组织成千变万化的装饰图案。色彩上则以石青、石绿、朱砂、土红、黑、金互相搭配，气氛更是富丽堂皇。

菩萨的衣着上，常见的是在几何形的织物图案中穿插疏密有致、犹如柿蒂形的四瓣小花以及相联的小白珠(见图53，初唐220窟)。由图56和图59(初唐第57窟)的菩萨上衣装饰图案，可看出是模仿经线和纬线织纹的图案。浮线比较长，是织造工艺比较复杂的一种织物。

彩塑的服饰上有更加逼真的染织图案，如图75、76、77等。第334窟彩塑观音裙子上的装饰，其风格正显示了唐代宫廷织锦的特征，以金箔为地，用金丝织纬，闪闪发光。绘制的图案则是彩色缠枝卷草纹，凤鸟穿插在花丛中展翅飞翔。正如唐代人对当时织锦的描写：“舞凤翔鸾，重葩叠叶，纷转宛以成文。”金碧辉煌的色彩，把

菩萨的体态衬托得更加娴雅、温柔，打破了神与人的界限；像大家闺秀，似宫中彩女，难怪古代世俗常把善良美丽的女性称为女菩萨。能够织出如此精美的服饰织物，可见唐代的装饰艺术和工艺技术已达到很高水平。

盛唐时期的服饰图案更加充分地反映在彩塑和供养人画像上，表现手法更为写实。不仅描绘了丰富多样的装饰图案，也注重表现服饰材料的质感。如图94(盛唐第199窟)一位佛弟子的袈裟上面用潇洒的笔墨，点染出远处树丛的景象，给人以质地细腻的丝绸印花的效果，还绘着一行行有规律的针脚线，这就更增添了服装的质感。还值得提及的是图84(盛唐，第172窟)的一件袈裟，边缘彩色的装点手法分明是仿照织染的效果。图97(第166窟)中的一件袈裟，则有三种不同色彩的印经线织花效果。

作为盛唐时期的代表洞窟之一——第130窟的供养人群像“都督夫人太原王氏供养图”，为我们提供了身躯较大的权贵画像，既有雍容华贵、体态丰满的人物像，又有详尽的服装资料和服饰图案。图101、102、104、107中具有典型唐代风格的饱满的折枝花和深浅叠晕的花朵，所画的分明是唐代刺绣。

图115、117(盛唐，第66窟)观音菩萨裙饰和披帛有清晰、细致的小束花图案，从其略见透明的效果，可断定是唐代的印花纱。

马王堆出土的印花敷彩纱充分说明了早在二千一百多年前，中国已相当成功地掌握了印染涂料配制技术。唐代的印花纱和绸也曾在新疆等地出土过。《唐语林》还记述了唐玄宗的一个女官的妹妹，曾要求印染工匠为她“镂版为染花像”，染五彩帛“献王皇后”。当时还出现了用镂空版加筛网的印花方法，解决了印制封闭圆圈的难题。

中晚唐的染织图案，比较集中地出现在壁画的供养人或菩萨的服饰上。特别是晚唐女供养人像的衣领、衣裙和披帛上，都形成了与初唐不同的风格。如，贵族妇人供养像的衣裙多以花鸟纹为织锦图案，以小花丛组成的团花，间以朵云和绕花飞舞的小鸟。这种图案与当时的铜镜图案以及日本正仓院(南仓)至今收藏的“藤缬绫”图案相吻合(见图209，晚唐第9窟女供养人服饰)。图208的衣裙图案和正仓院(北仓)收藏的花毡图案也如出一辙，所不同的是图208的图案是四方连续丝绸印花服料，而正仓院的“花毡”图案则是用在毛料上的。图180(晚唐，第138窟)女供养人的衣袖图案为凤鸟衔花，线条婉转流畅。这些图案也与正仓院所藏的著名“红牙拨镂尺”上的衔花飞鸟装饰纹完全相同。这是唐代中日文化交流的历史见证。

还有一幅应该注意的是图167(晚唐，第12窟)。女供养人的服饰证实了当时织染图案的广泛流行。同一窟(图171)的薄纱印花披巾是当时贵妇人考究的装饰物。这些服饰图案的色彩鲜丽，多以朱砂和石绿相衬，用石青、石绿点缀花叶，色彩缤纷、厚重。唐诗《织锦曲》中提到的“红楼葢蕤紫茸软，蝶飞参差花宛转”，道出了晚唐织锦的特色，正是晚唐妇女时装流行于河西的写照。这与张议朝收复河西后，“丝绸之路”再度畅通有关。

唐王朝崩溃以后，中国历史上又出现了短暂的分裂割据局面。由于政治、经济上的变化和“丝绸之路”转向海上，敦煌失去了过去那种重要的地位，敦煌石窟艺术也步入衰退时期。五代、宋初(公元907—979)统治敦煌的曹议金家族，专门设立了画院，培养了一批专门从事石窟艺术制作的工匠。这一时期的洞窟规模大，彩塑和壁画的内容承袭了唐代艺术形式，但突出和发展了供养人画像，每个画像都表示着他们的家庭地位和官衔，有贵族也有侍从。这里有于阗国王在内的回鹘族和曹议金家族的画像。这些画像身上的衣着也反映了当时的装束，面部的花钿装饰刻画得很精致。除因袭了晚唐的服饰形式外，也能看到当时受西域影响的“胡服”式样——翻领，束袖，但其上的装饰仍然采用晚唐的凤鸟衔枝图案(见图268、270)。

五代男供养人和天王衣裤的服饰上明显地出现了单一的土红色调，其上绘以类似木版印花的图案，简单朴素，颇有些民间印花的效果(见图287、281，五代第205、428窟)。

石窟中，宋代的服饰图案趋于单调，原属隋代和初唐的部分洞窟经过重修，服饰图案也被重妆，失去了其原有的面貌，见图 288、289 等。图 299(西夏第 164 窟)的幔帐图案，则颇有宋瓷图案的特征。

西夏、元两代，时间很短，佛教宗派起了变化，留下来的洞窟也少，装饰图案已不如前时期丰富。但是，图 300(西夏第 409 窟)男供养人服装上的团龙图案形式是以前所没有的，而且与 310 窟的西夏团龙藻井的装饰图案相一致。

除以上介绍的历代服饰图案以外，本书还附上一小部分各个时期的地毯图案和幔帐、供桌的桌围图案。如要进行这方面的收集和专题研究，就不难发现，这也是一项资料丰富而有意义的工作。我们可以找到流行于当时各个时代的种种地毯和纺织品上的装饰图案。有的是嵌着毛皮边的地毯，有的是织毯，有的是毡毯，有的是绣出或织出的桌围和幔帐。不论是装饰形式还是工艺品种，都与相应的服饰及其艺术风格融合成一个协调的整体，与整个壁画的内容和艺术形式形成了统一的艺术风格。

总之，这一切，都充分显示了中国古代人民卓越的艺术才能和无穷的智慧。同时也是研究从十六国到元代中国染织图案史重要而形象的资料。

丝绸古道上的重镇——敦煌，作为中西文化交流的枢纽，起了继往开来，承前启后的重要作用。

A GENERAL ANALYSIS OF DRESS PATTERNS IN DUNHUANG THROUGH DYNASTIES

Chang Shana

1

The "Silk Road", a symbol of the cultural exchanges and friendly contacts between the East and the West, is a silk ribbon of dazzling beauty created by the boundless wisdom of the ancient people and the Mogao Grottoes of Dunhuang is a shining pearl embedded in the ribbon.

Known as "A Thousand Buddha Cave", the Mogao Grottoes was constructed over 1,600 years ago. In spite of the natural and human damages over a thousand years, more than 700 caves built over ten dynasties (366-1368A.D.) including the Sixteen Kingdoms, the Northern and Southern Dynasties(Northern Wei, Western Wei and Northern Zhou), the Sui Dynasty, then Tang Dynasty, the five Dynasties , the Song Dynasty, then Western Xia Dynasty, the Yuan Dynasty, etc. are still intact and 492 of them are decorated with numerically registered murals and colored sculptures. With about 45,000 square meters of murals, 2,000 sculptures and five wooden-eaves structures of the Tang and Song Dynasties, it is the biggest Buddhist art treasure house in existence in the world today.

The Dunhuang Grottoes is a creation of Buddhism. Its rich and elegant murals and colored sculptures bear witness to the birth of an outstanding master piece bearing the style and national characteristics of its time made possible with an unremitting effort over a thousand years to inherit our national tradition and draw upon the essence of Buddhist and other exotic art forms. As early as the time of the Sixteen Kingdoms and the Northern and Southern Dynasties, the craftsmen of Dunhuang recorded in Buddhist stories the life of horse-back archery and hunting best portrayed by the Han Dynasty artists who were good at carving paintings. Meanwhile, they also added in the Buddhist story paintings the content and form of ancient Chinese legends such as the gauge-holding Fuxi and Nvwa (the Creator-goddess), the East King and the West Queen on dragon and phoenix chariot, the four gods of the black dragon, the white tiger, the scarlet bird and tortoise encircled by a snake, etc. which added our national flavor to the grotto art. In addition, the murals also directly depicted the scenes of production and daily life of the ancient people through the paintings about their food, clothing, residency, transportation, farming, hunting and entertainment and vividly recorded the social customs , geography, mountains, traffics, daily life, architecture, clothing, music and dance of different times which are extremely precious data of artistic and historical value.

Thus, from the artistic form one can clearly see the evolution of the artistic style over the dynasties and also see the all-inclusive appearances and features of the society of various times from their artistic content.

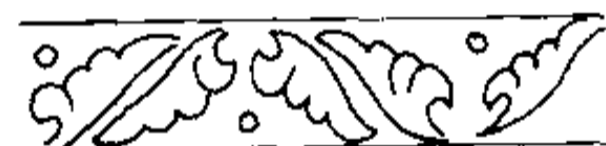
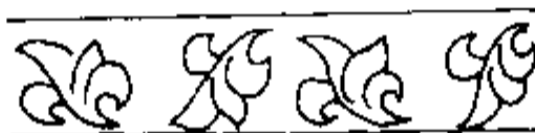
Over the past decades, the research on Dunhuang art has tended to focus on the relation between the evolution of artistic styles of the paintings and colored sculptures over the ages and their historical origins

and little systematic investigation has been devoted to the decorative patterns of Dunhuang which form an integral part of the mural and sculpture art of the grottoes. By dynamically and harmoniously setting out the theme of the murals and decorating the sculptures, they have added splendor to the grotto art as a whole. The decorative patterns have given prominence to the evolution, development and achievement in the Chinese printing, weaving, dress adornment, decorative textile, carpet, ornamental tassels and other art and craft articles over more than 1,000 years, vividly recording the contribution of the "Silk Road" in promoting art and craft development through cultural and economic exchanges.

This book contains dress patterns of different dynasties copied from Dunhuang murals and sorted out in a chronological order to enable the people today to see the features of the patterns with a view to inherit and develop the printing and weaving patterns of China.

II

The "honeysuckle" pattern was very common in the early grotto art in many parts of Central China and widely used in the decorative patterns of the early Dunhuang Grottoes. Characterized by a simple 3 or 4 petal leaf and constructing rhythmic variations by alternately using the front, the back and the side view of the flower, honeysuckle formed a unique style of the early Northern Wei Dynasty. For instance:



were mainly used as peripheral decorations of the caisson ceilings and murals, applied freely and assuming multiple forms. Similar decorations also appeared on people's clothes (see Photo 7, in Cave 254 of the Northern Wei Dynasty). The rhythmic squared sequence formed with 3 petal design may have been the embroidery dress patterns.

The "geometric design" was another form of dress decoration of the early Dunhuang Grottoes. The formation of geometric design was closely related to the development of jacquard weaving techniques at the time. The transition from the primitive plain weave to oblique weave marked a huge leap forward in weaving technology, breaking the monotonous repetition of the plain weave and increasing the geometric pattern choices such as rhombus (◇) and rectangular (□) spirals. The following drawings shown in Photo 16 (in Cave 428 of the Northern Zhou Dynasty) and Photo 6 (in Cave 285 of the Western Wei Dynasty) were the simple geometric patterns found on jacquard weave. They may look simple, but at that time when the means of production was extremely primitive and crude, such patterns would have required a lot of coir chips to complete. The advances in weaving techniques accordingly enriched the varieties of decorative patterns. Apart from the simple geometric designs, for example Photo 1 (in Cave 275 of the Sixteen Kingdoms) and Photo 12 (in Cave 285 of Western Wei) there was simple jacquard decoration which demonstrated a development path from simplicity to sophistication.

The unification of the country in the Sui and Tang Dynasties promoted socio-economic and culture development and brought new prosperity to grotto art, escalating the Sui and Tang dress patterns to the pinnacle of elegance and beauty in all aspects.

The dress patterns clearly reflected the penetration of the western culture and the progress in decorating techniques as a result of unimpeded exchanges along the Silk Road.

The dress decorations on the sculptures of the Sui Dynasty fully demonstrated the exquisite brocade patterns showing major breakthroughs in content and form and high attainment in brocade weaving techniques. The patterns found in Photos 18(in Cave 427 of the Sui Dynasty) and 32(in Cave 420 of the Sui Dynasty) all tallied with those on the huge amount of silk textiles unearthed along the north and south sections of the Silk Road. In addition to the brocade, damask and silk products of different patterns and high techniques, one can explicitly discover the patterns are identical to those on the sculpture dresses of Sui Dynasty for they all had pearl-string designs and figures of birds and beasts. Such patters were extremely popular during the time of Persian Sasannidae. The pattern vividly depicted phoenixes, tigers, lions, birds, etc.. The hunters on horsebacks were clothes specific to nationalities in the West of China. The pearl-string designs hunting scene on the dresses of the Avalokitesvara sculpture in Cave 420 of the Sui Dynasty was done with gold foil and traced with gold and white lines to achieve coordinated and vigorous colors and bright and gorgeous effect. Apart from Xinjiang, such patterns on clothes and aprons were also discovered in unearthed relics from ancient tombs in Xi'an and Luoyang, which have enabled us to gain an insight into the popularity of the Dunhung dress patterns and the outstanding artistic achievements of the painters in the Sui Dynasty.

By the Tang Dynasty, the Dunhuang decorative patterns entered a new period of prosperity. On top of the geometric figures, lucky birds and animals and pearl-string grains, among the cloth decorations of Bodhisattva in the early Tang murals appeared "curly grass"(also known as "Tang grass") to form a characteristic of the Tang Dynasty. Cleverly, peony, lotus flower, pomegranated flower, etc. were arranged in ever-changing patterns. Colors such as azurite blue, malachite green, cinnabar, burnt sienna, black and gold were integrated to create a more majestic splendor.

On Bodhisattva clothes, one often finds the geometric patterns evenly surrounded by 4-petal figures resembling persimmon bases and small white beads threaded together(see Photo 53, in Cave 220 of the early Tang Dynasty). From the clothes on the Buddha sculptures in Photos 56 and 59 of the Cave57, one can see patterns in imitation of longitude and woof texture with fairly long floating thread which is of rather sophisticated weaving techniques.

On the clothes of the colored sculptures were more lifelike printing and weaving patterns as can be seen in Photo75, 76, 77,etc.. Truly representing the features of the imperial embroidery in the Tang Dynasty, the ornaments on the skirt of the Avalokitesvara sculpture glistened with gold thread weaving on the gold foil background. The patterns included colored curly grass and flying birds amidst the flowers, just as what was said about the silk embroidery by the people in the Tang Dynasty" . "Phoenixes dancing and flying among clusters of flowers and leaves, numerous and dynamic are the patterns". Against these brilliant colors, the shape of the Avalokitesvara was given more elegance and gentleness to look like a girl from a royal family or a dancing girl in the royal palace, thus breaking the line standing between divinity and humankind. No wonder that the kind and beautiful woman was often referred by the ancient people as a female Avalokitesvara. Apparently, such exquisite decorations and ornaments on the dresses represented the very high decorative art and techniques in the Tang Dynasty.

At the height of the Tang Dynasty, the dress decorations of the colored sculptures and the paintings of donors were more realistically expressed not only with a rich array of decorative patterns, but also with more stress on the feel of the texture. By unrestrained strokes, the cassock of a Buddhist disciple in Photo 94 (in Cave 199 of the Height of Tang Dynasty) was painted with the scenery of groves in the distance to produce the effect of a piece of fine quality printed silk and added realness of the dress with lines of neat stitches. What is worth mentioning is the obvious imitation of the patterned silk printing in the halo on the edges of a cassock in Photo 84 (in Cave 172). A cassock in Photo 97 (in Cave 166) presented the effect of tri-colored longitude embroidery.

The donor group painting "The painting of Donors of a Governor's Wife Mrs. Wang in Taiyuan City" in Cave 130 built at the height of the Tang Dynasty provided us with a picture of a larger-sized bigwig, showing both graceful and plump figures and detailed data on costumes and decorative patterns. It is quite obvious that the Photos 101, 102, 104 and 107 presented the Tang embroidery bearing plump floral sprays with the play of light and shadow characteristic of the Tang Dynasty.

On the skirts and shawls of the Avalokitesvara in Caves 115 and 117 were clear and fine patterns of small flower bunches with a sense of transparency, from which we may conclude that it is the printed gauze of the Tang Dynasty.

The printed color gauze unearthed from the Mawangdui Tomb has fully demonstrated that China had fairly successfully mastered the technique of print making. The printed gauze and silk of the Tang Dynasty were also discovered in Xinjiang and other areas. According to the book "Tang Yu Lin", the younger sister of a female official under the Emperor Tang Xuan Zong asked the printing and dyeing artisans to produce 5-colored clothes by "reticulated plate" to "present to the Empress". At the time, the printing method using reticulated plate and sieve net was adopted at solving the problem of closing the circle in printing.

The printing and weaving patterns of the middle and late Tang Dynasty mainly appeared on the costume decorations of the donors or bodhisattvas in murals. The patterns on the collars, skirts and shawls of late Tang female donors represented a different style from that of the early Tang. For example, the dresses of the noble female donors were mainly in bird and flower designs on embroidery. There were posy design made up of small flower bunches and dotted with cloud patterns and birds hovering above the flowers. They were identical to the patterns on the bronze mirrors and that on silk fabric kept in a Japanese museum, Zhengcang (the south part) (see Photo 209, the decoration on the dresses of the female donors in Cave 9 of the late Tang Dynasty). The dress patterns in Photo 208 were also identical to that on the colored blanket kept in Zhengcang (the north part) of Japan, with the difference that the patterns shown in Photo 208 were done on dress materials with continuous squares while the "colored blanket" patterns were used on woolen materials. The designs on the sleeves of the female donors depicted phoenixes carrying flowers in their bills, all done with gentle and smooth lines. These patterns were exactly the same as the flower-carrying bird design kept in Zhengcang of Japan, serving as a historical proof to the cultural and artistic exchanges between China and Japan.

The Photo 167 (in Cave 12 of the late Tang Dynasty) also deserves attention. The dresses of the female donors showed that silk printing was popular at the time and the printed satin shawl of the Photo 171 (in the same Cave) became the fine decoration of the noble ladies. These brightly colored patterns were set off with cinnabar and malachite green, while azurite blue and malachite green were used at interspersing the flower petals to bring about a rich and heavy expression. A Tang poem "The song of Brocade" describes the features of the late Tang brocade with the words "Lush and downy, grass surrounds the red chamber; High and low,

butterflies dance above graceful flowers", a portraiture of the lady's fashions in late Tang Dynasty gaining popularity in areas to the west of the Yellow River in Gansu Province. This was the result of the reopening of the Silk Road after Zhang Yichao recovered the Northwestern Gansu.

Following the collapse of the Tang Dynasty was a short period of division and separation in the history of China. Due to the political and economic changes and the shift of communications from the Silk Road to the sea, Dunhuang started to lose its former position of strategic importance and its grotto art entered a period of decline. The Cao Yijin Family that ruled Dunhuang during the Five Dynasties and the early Song Dynasty (907-979AD) set up a special painting institute and trained a number of artisans specialized in grotto art manufacturing. The caves built during the time were huge in size and the content of their sculptures and murals was based on the artistic style of the Tang Dynasty. Emphasis was given to the improvement of donor paintings with each painting showing their family positions and official ranks from nobles to attendants. Included were paintings of the King of Ouigour Nationality and the members of Cao Yijin's Family. From these paintings, one can see the dressing and head ornaments popular at the time, even the exquisitely painted facial ornaments. Apart from the dresses and fashions inherited from the late Tang Dynasty, we can also see the dresses which were influenced in style by the Hu nationalities in the North and West part of China and featured turndown collars and narrow sleeves, but the dresses still kept the patterns of the flower-carrying phoenixes of the late Tang Dynasty (see Photos 268 and 270).

A single cinnabar color clearly appeared on the dresses of the male donors and the heavenly kings in the paintings of the Five Dynasties. Similar to block printing and simple in style, it resembled folk printing to a considerable extent (see Photos 287 and 281 in Caves 205 and 428 of the Five Dynasties).

The dress patterns of the Song Dynasty later on tended to be dull. Since many of the caves built originally in the Sui and early Tang Dynasties were rebuilt in the Song Dynasty, thus losing their former appearances (see Photo 288, 289 and etc.). The patterns on curtains in Photo 299 (in Cave 164 of the Western Xia Dynasty) demonstrated the design features on the porcelain of the Song Dynasty.

During the Western Xia and Yuan Dynasties which did not last long, changes occurred in the Buddhist sects. Very few caves were left from this time and the dress patterns were not as abundant as before. However, the curled-up dragon design on the costumes of male donors in Photo 300 (in Cave 409 of the Western Xia Dynasty) was not seen before and identical to the curled-up dragon pattern on the caisson ceiling of the Cave 310 of the Western Xia Dynasty.

In addition to the overview of the dress patterns over the ages, also attached to this book are a small number of patterns used on carpets, curtains and altars of different times. The people engaged in pattern collection and monographic study will have no difficulty in finding that it is also an important work based on rich data. We are able to discover all kinds of carpets, textile table covers, curtains and other decorations popular at different times, including carpets with fur edges, woven and felt carpets, embroidery and woven table covers and curtains. Both the decorative styles and artistic varieties merged into an integrated and coordinated whole with the relevant dress patterns and artistic styles to produce a unified artistic style to match the overall content and art form of the murals.

In short, all these have fully demonstrated the outstanding artistic talent and boundless wisdom of the ancient Chinese people and also provided vivid historical data for the study on the Chinese history of pattern printing and weaving from the Sixteen Kingdoms to the Yuan Dynasty.

As the cultural exchange center between the East and the West, Dunhuang, a city of strategic importance on the Silk Road has played a vital role of a bridge linking the past with the present and opening a way

to the future.

Content

Dunhuang is the world-famous grotto gallery, preserving the Buddhist sculptures and murals as well as colored statues over ten dynasties including the Northern Wei, Western Wei and Northern Zhou, Sui, Tang, five Dynasties, Song, Western Xia, Yuan, etc.. Their content covered Buddhist stories and fairy legends and offered extremely valuable artistic and historical materials recording the social customs, geography, traffics, daily life, architecture, music and dance in different times.

This book has systematically sorted out the dress patterns obtained from Dunhuang murals and color sculptures and reproduced the original appearance of the dress patterns of different dynasties. The materials collected, described, arranged and selected by the President of the Central Institute of Arts and Crafts Mrs. Chang Shana, Mr. LiMianlu and Mr. Huang Nengfu are extremely precious. It is an indispensable reference book for today's artists in advertising, costume and interior design and provides very rich and reliable basis for specialists and painters studying the ancient printing and weaving patterns of China.

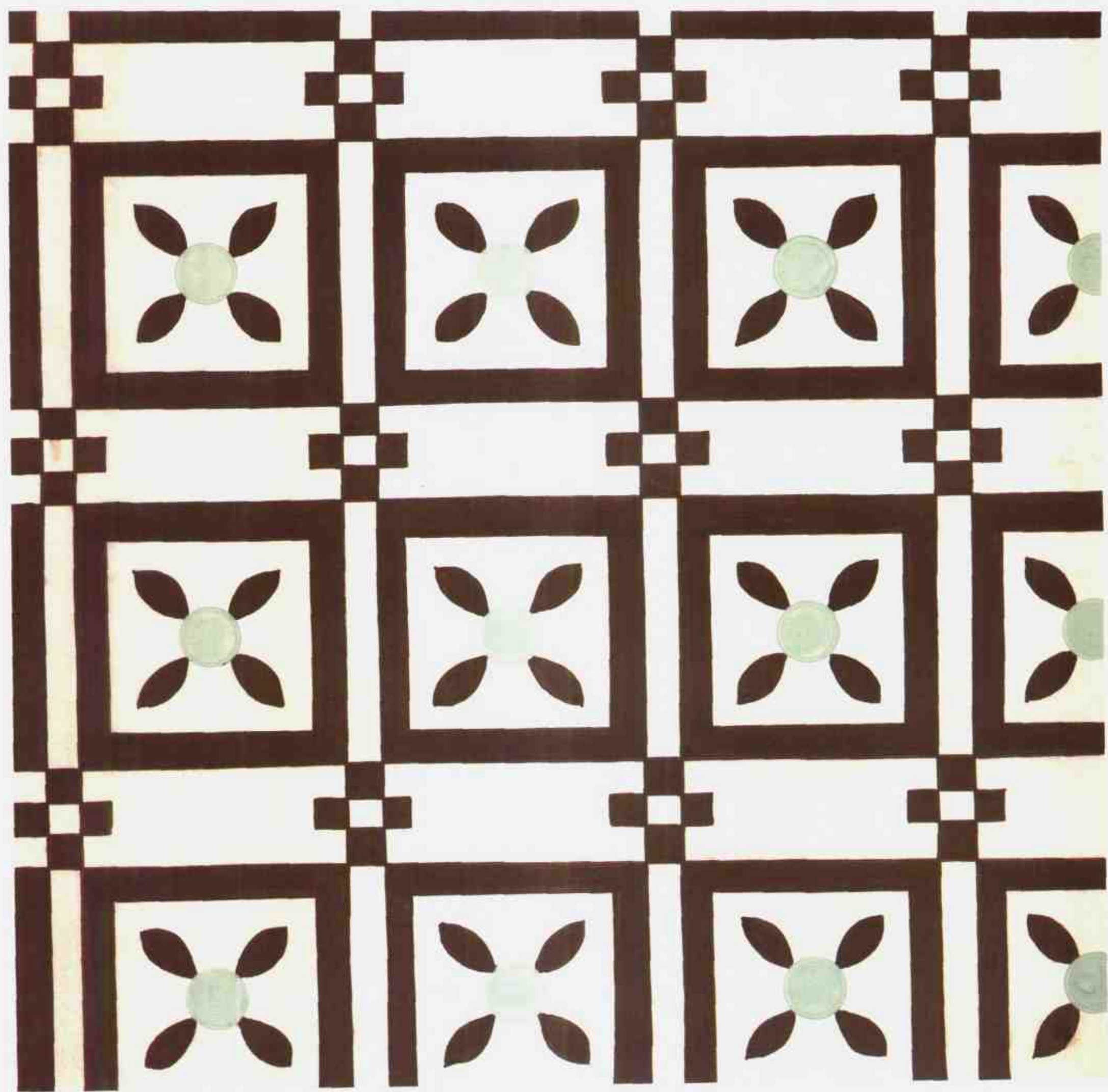


十六国、北魏、西魏

Sixteen Kingdoms, Northern Wei Dynasty and
Western Wei Dynasty

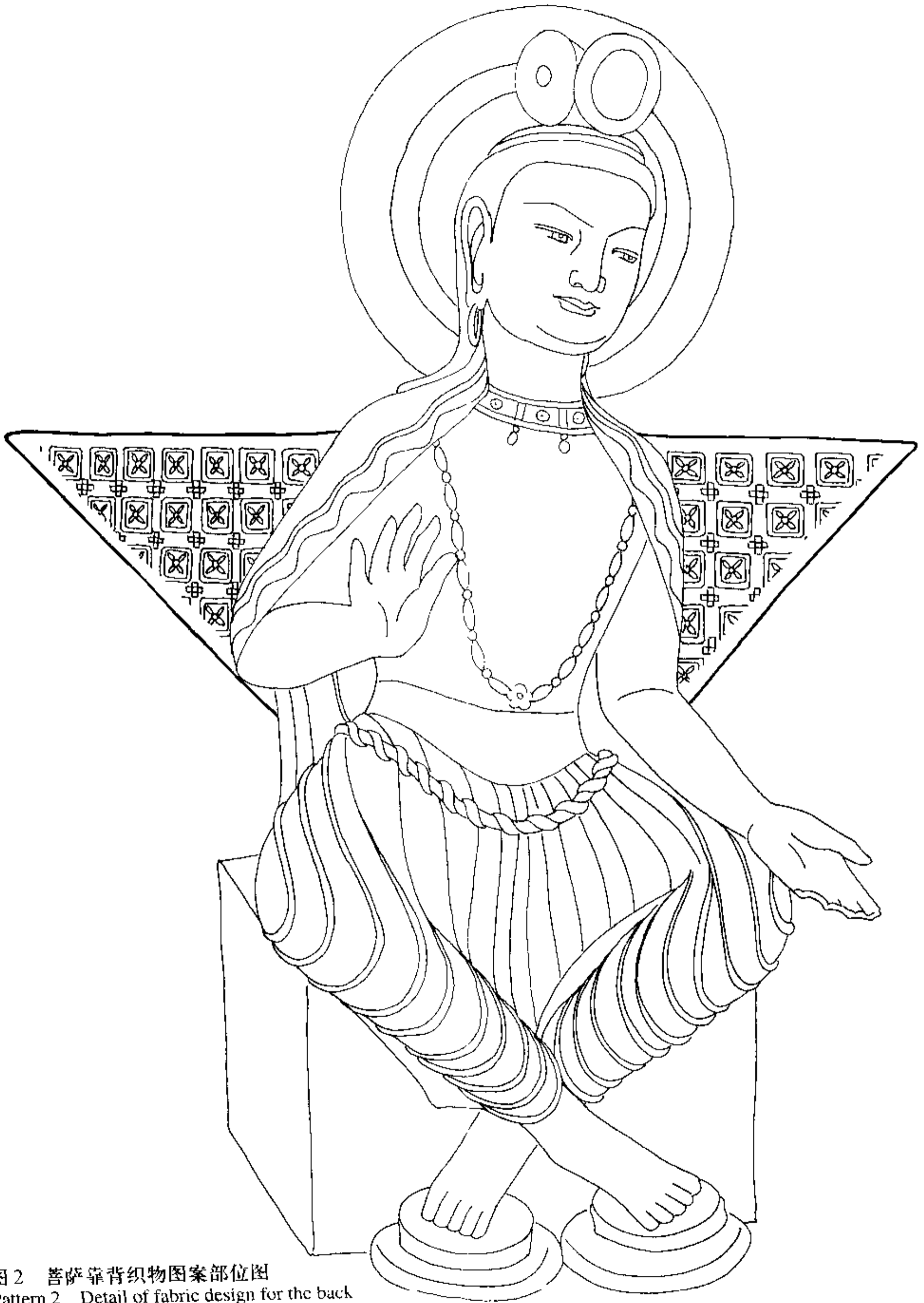
(公元三六六——五八〇)

(A.D. 366-580)

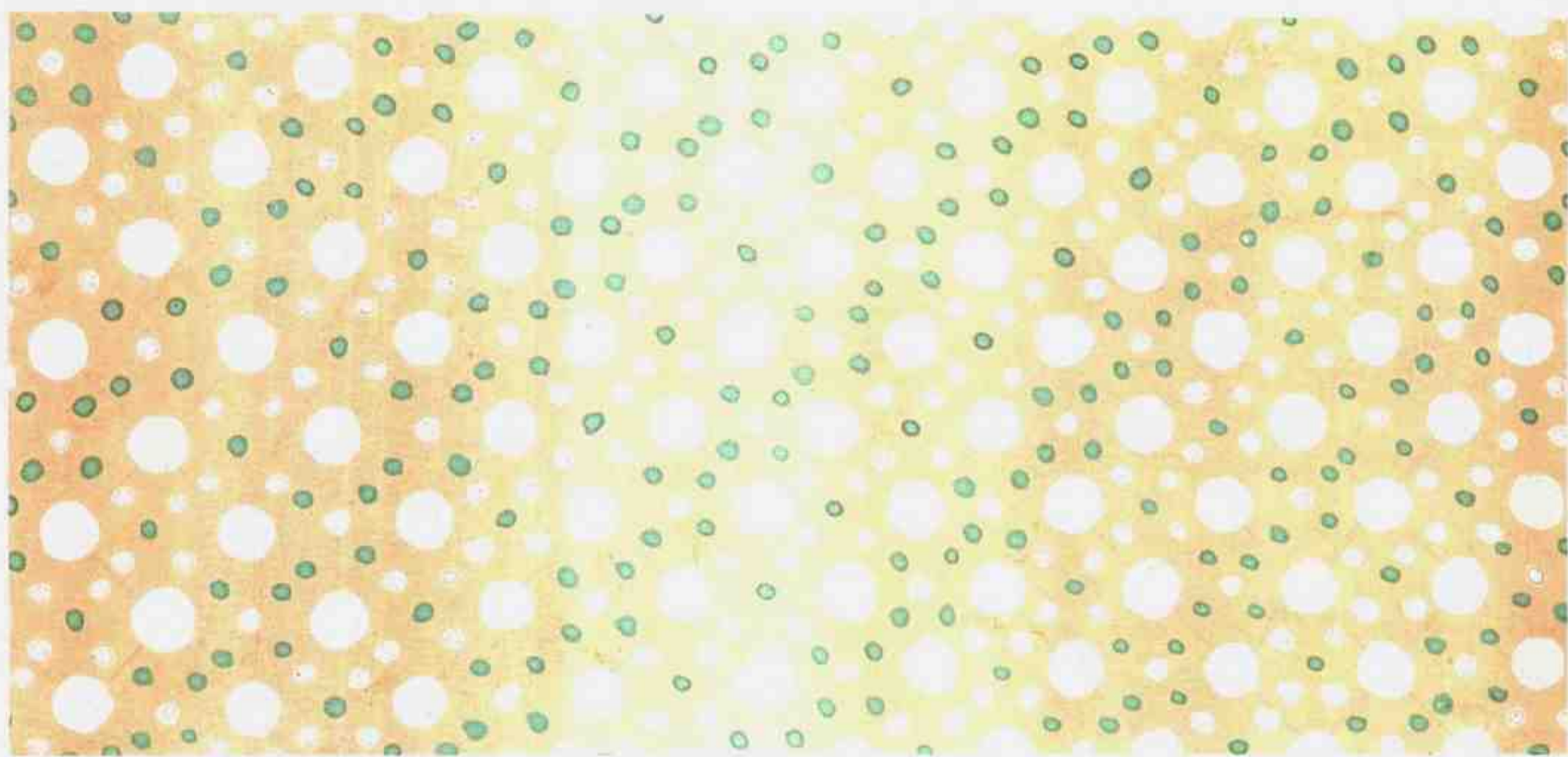


▲图1 菩萨靠背方巾织物图案(彩塑菩萨背后墙上)

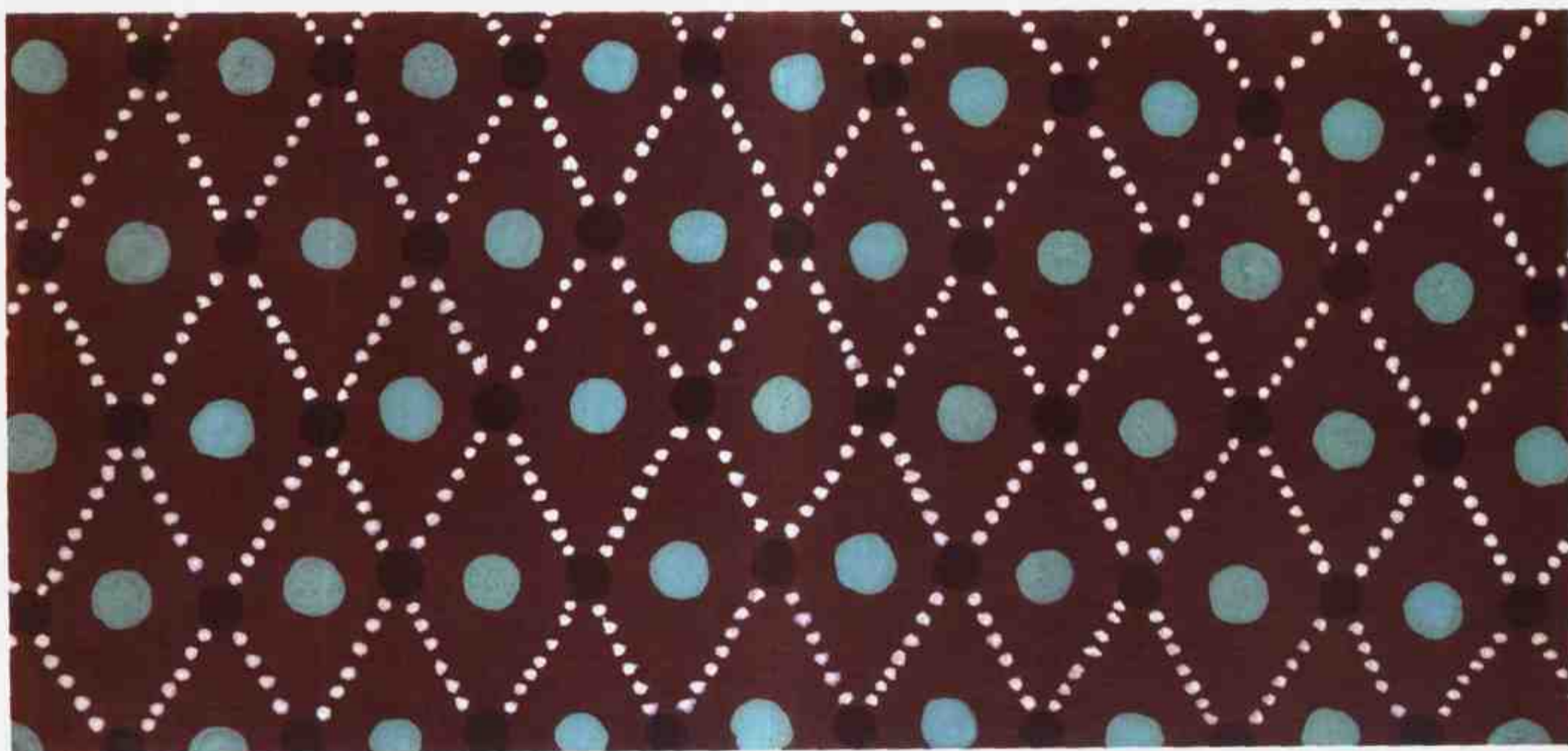
Pattern 1 Design of square fabric cloth for the back of the seat of Bodhisattva (on the wall behind the painted Bodhisattva)



▲图2 菩萨靠背织物图案部位图
Pattern 2 Detail of fabric design for the back
of the seat of Bodhisattva



▲图3 人物印花服饰(上衣)
Pattern 3 Printed jacket of a figure

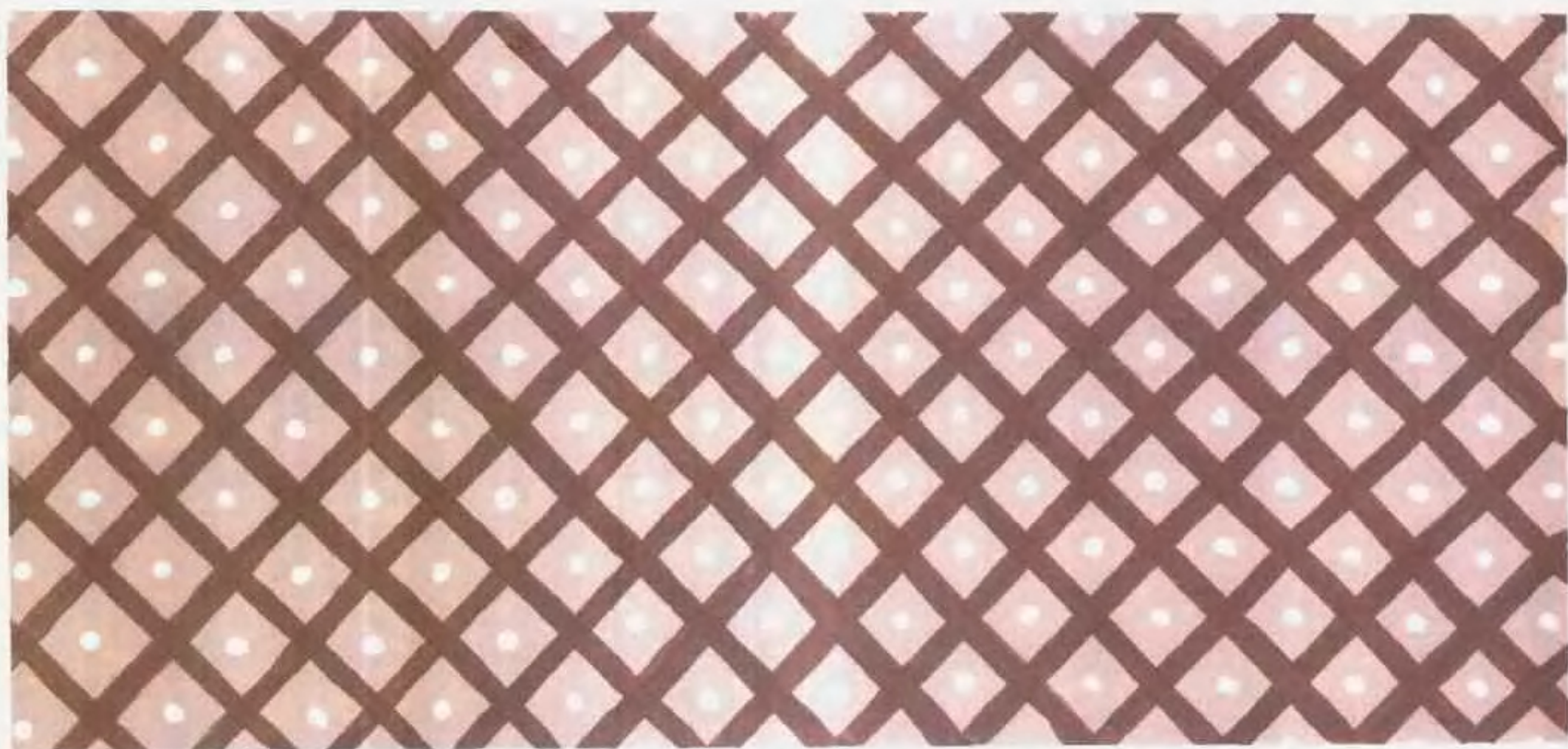


▲图4 尸毗王坐垫织物图案
Pattern 4 Design of cushion fabric of King Sivi



▲图5 尸毗王坐垫织物图案部位图

Pattern 5 Detail of the design of cushion fabric of King Sivi



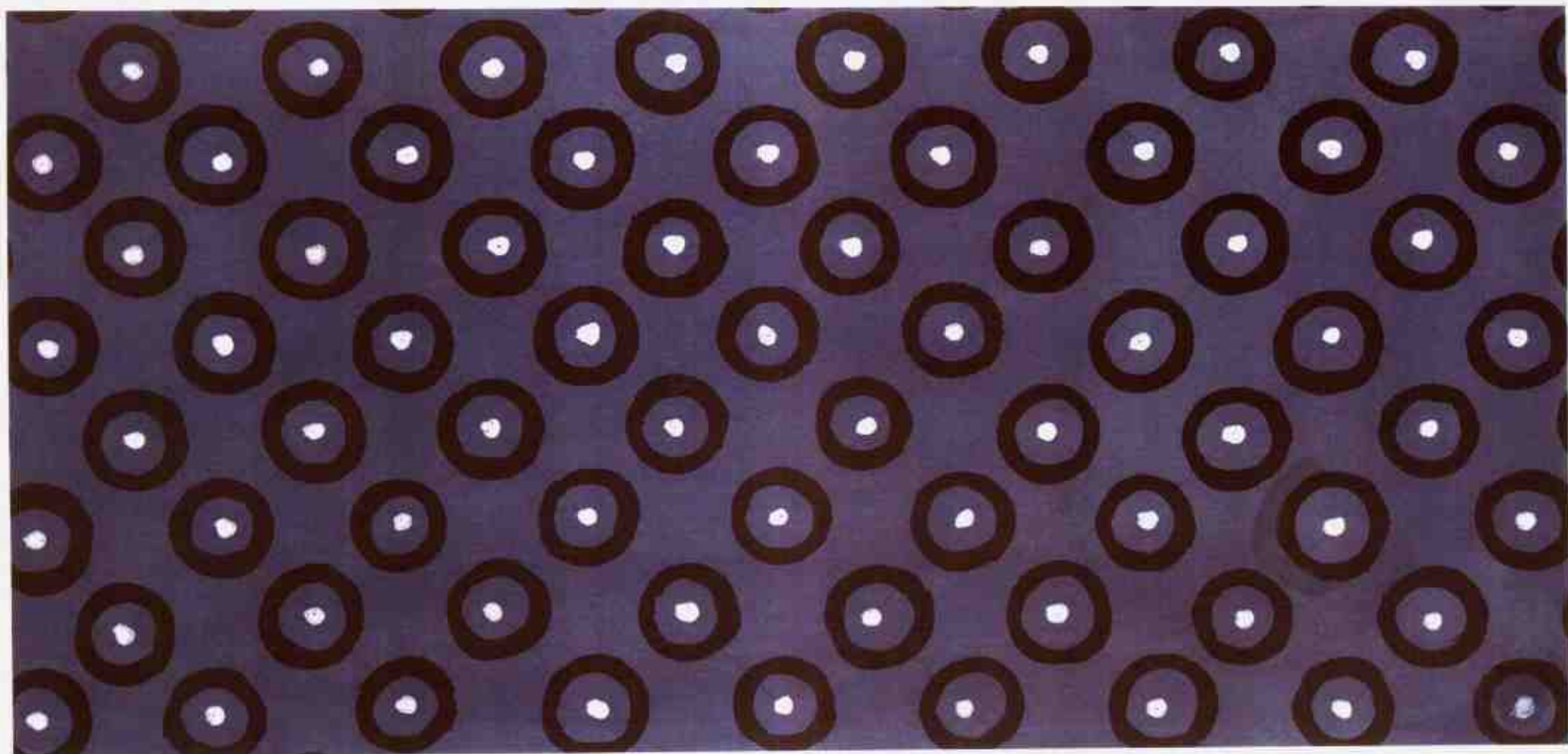
▲图6 天王织花上衣腹部图案
Pattern 6 Design on belly of Lokapala's woven jacket



▲图7 人物印花服饰(佩巾)
Pattern 7 Printed trappings of a figure

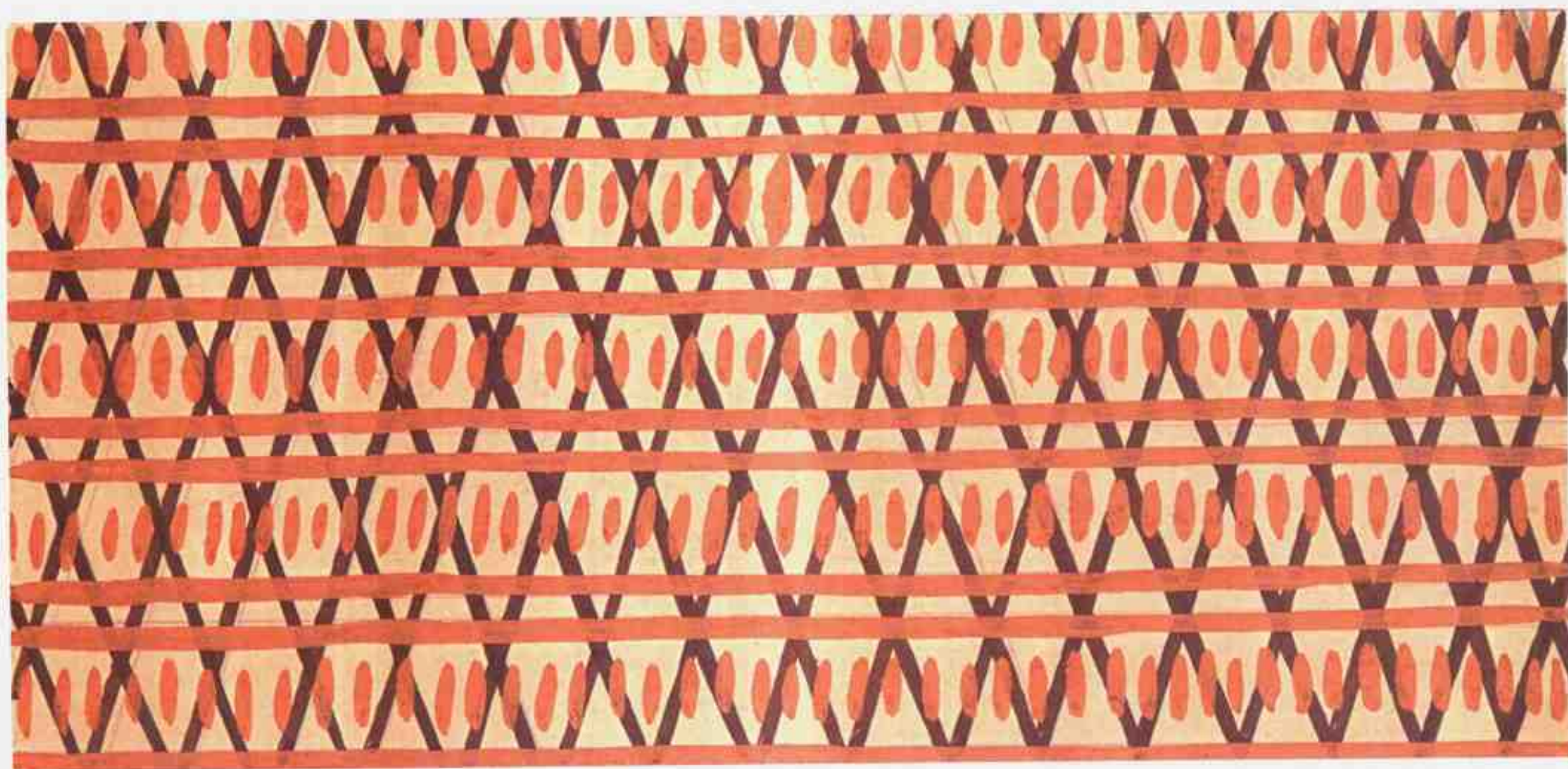


▲图8 天王织花上衣图案部位图
Pattern 8 Detail of the design on woven
jacket of Lokapala



▲图9 天王织花上衣胸前图案

Pattern 9 Design on chest of Lokapala's woven jacket

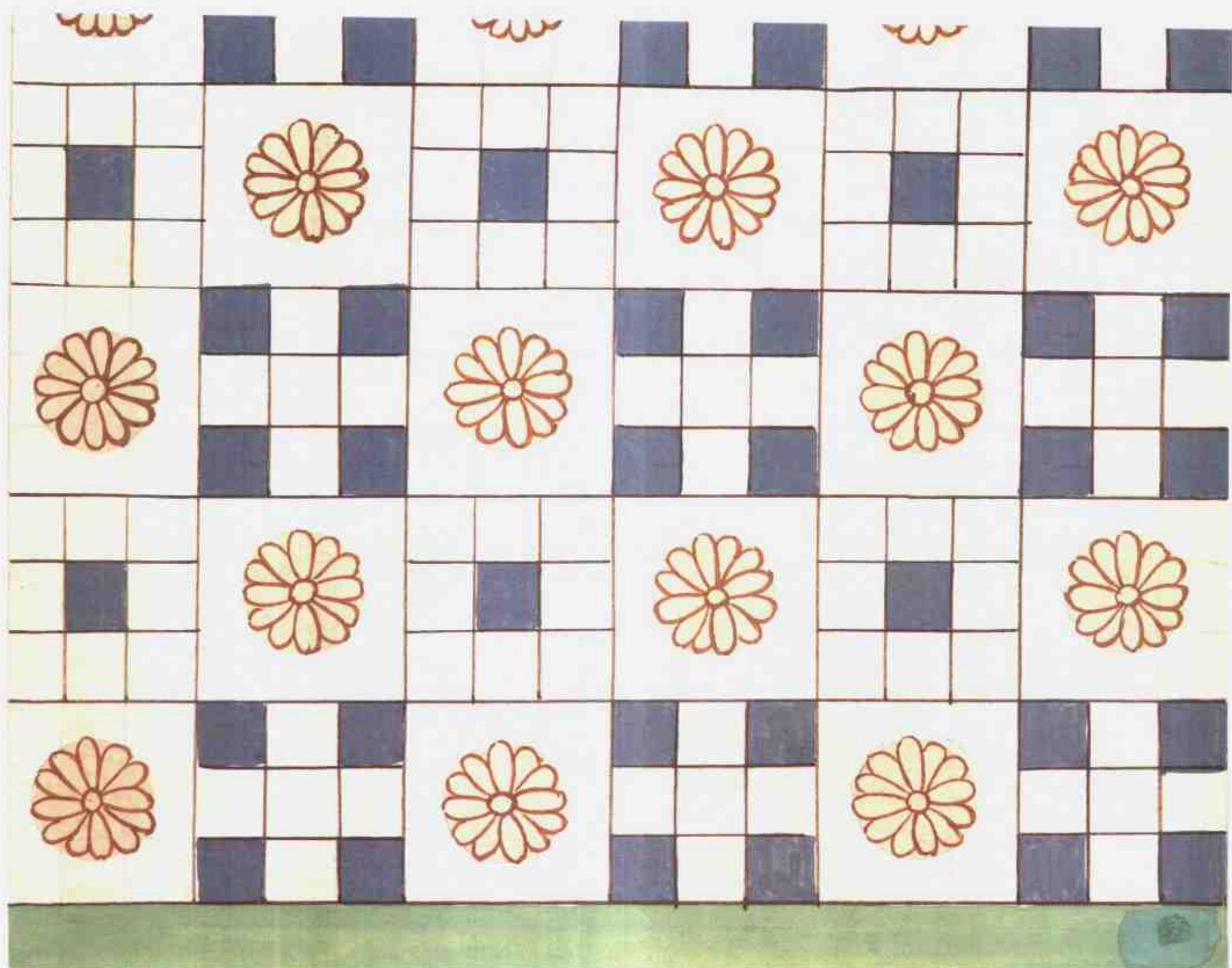


▲图10 观音菩萨织花腰带图案

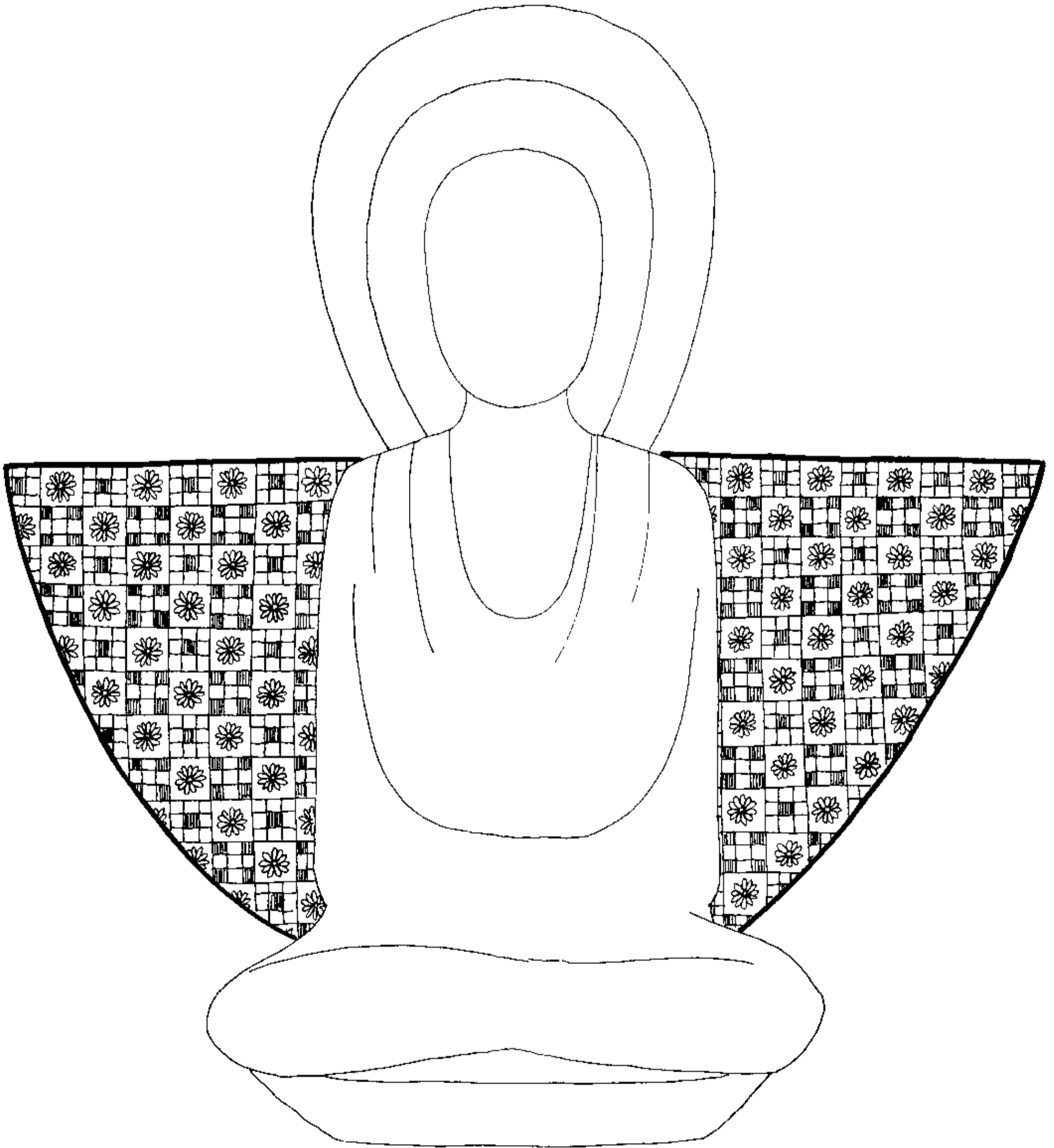
Pattern 10 Design on woven belt of Avalokitesvara



▲图 11 天王织花上衣服饰图案部位图
Pattern 11 Detail of the design of Lokapala's
woven jacket



▲图12 佛座背后壁挂方巾织物图案
Pattern 12 Design of square fabric wall hanging behind the Buddha's seat



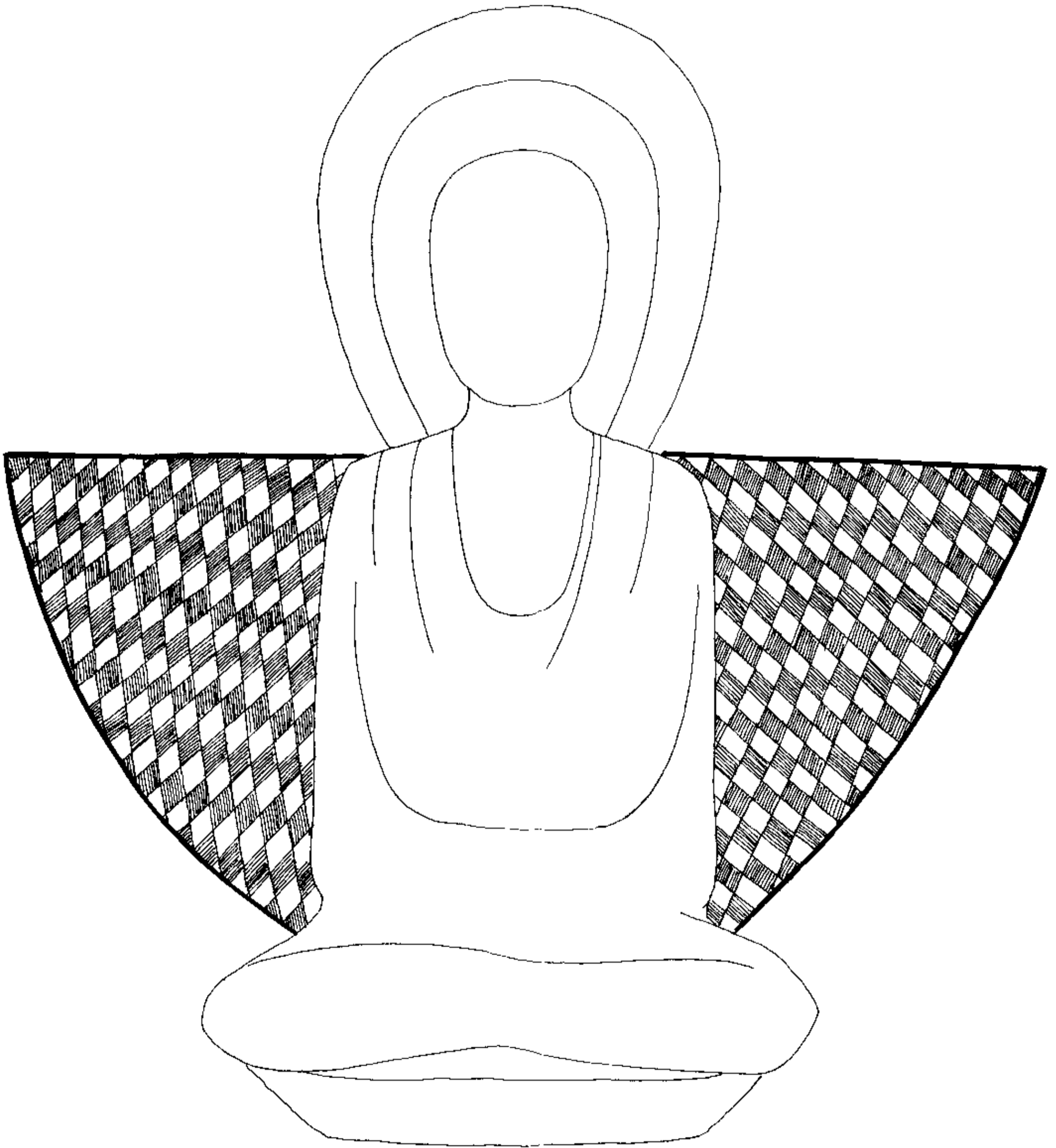
▲图 13 佛座背后织物图案部位图

Pattern 13 Detail of the design of fabric behind the Buddha's seat



▲图 14 佛座背后织花壁挂方巾(正面)

Pattern 14 Obverse side of a woven square wall hanging behind the Buddha seat



▲图 15 佛座背后织物图案部位图

Pattern 15 Detail of the design of fabric wall hanging behind the Buddha seat



▲图 16 天王回纹织花上衣图案

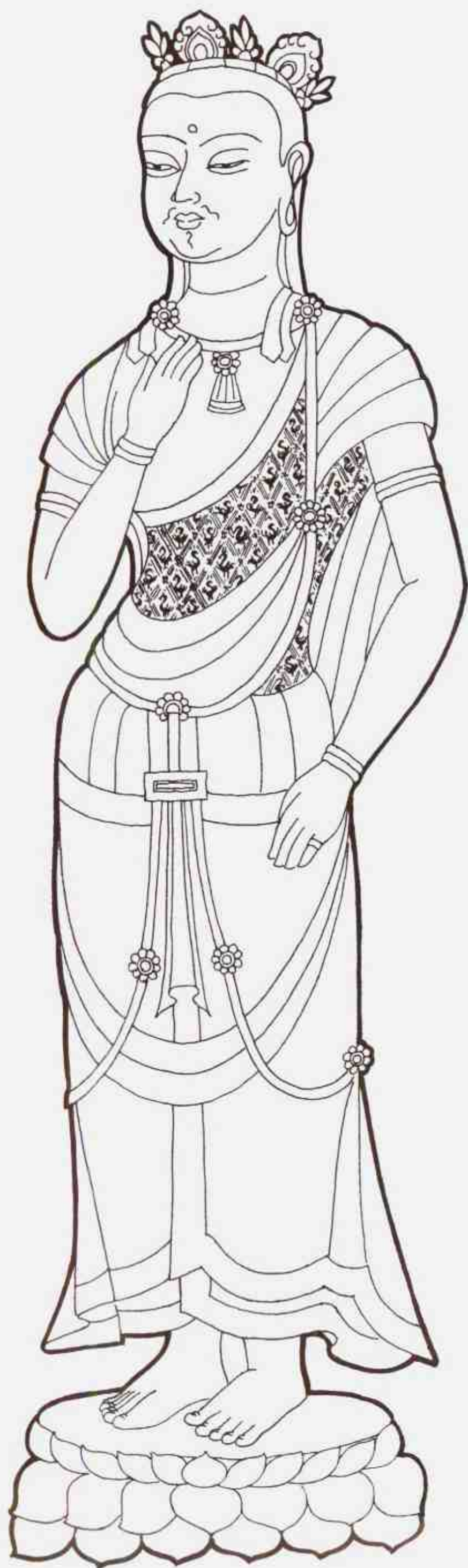
Pattern 16 Rectangular spiral design of Lokapala's woven jacket



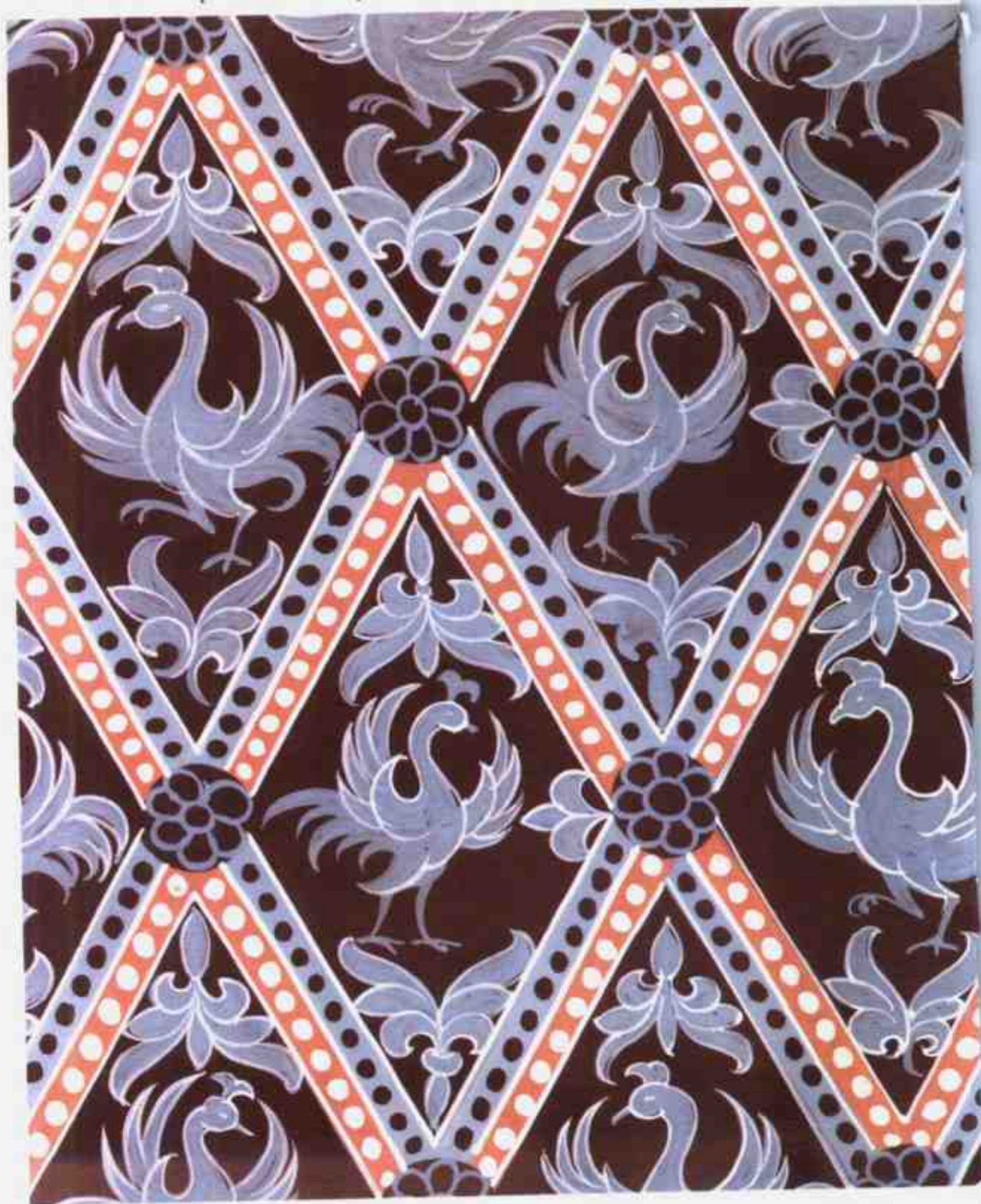
(公元五八——六一七)

(A.D. 581-618)

◀ 图 17 彩塑菩萨凤鸟联珠纹锦上衣部位图
Pattern 17 Detail of the design on painted Bodhisattva's jacket printed with phoenixes and pearls.

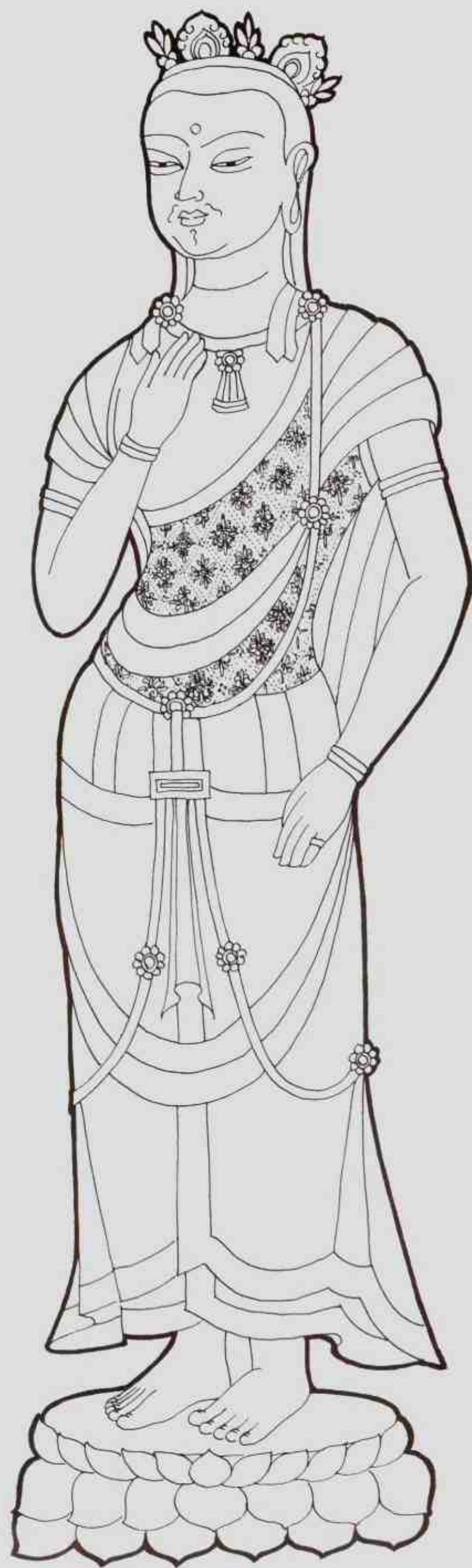


▼ 图 18 彩塑菩萨凤鸟联珠纹锦上衣图案
Pattern 18 Design on painted Bodhisattva's jacket printed with phoenixes and pearls

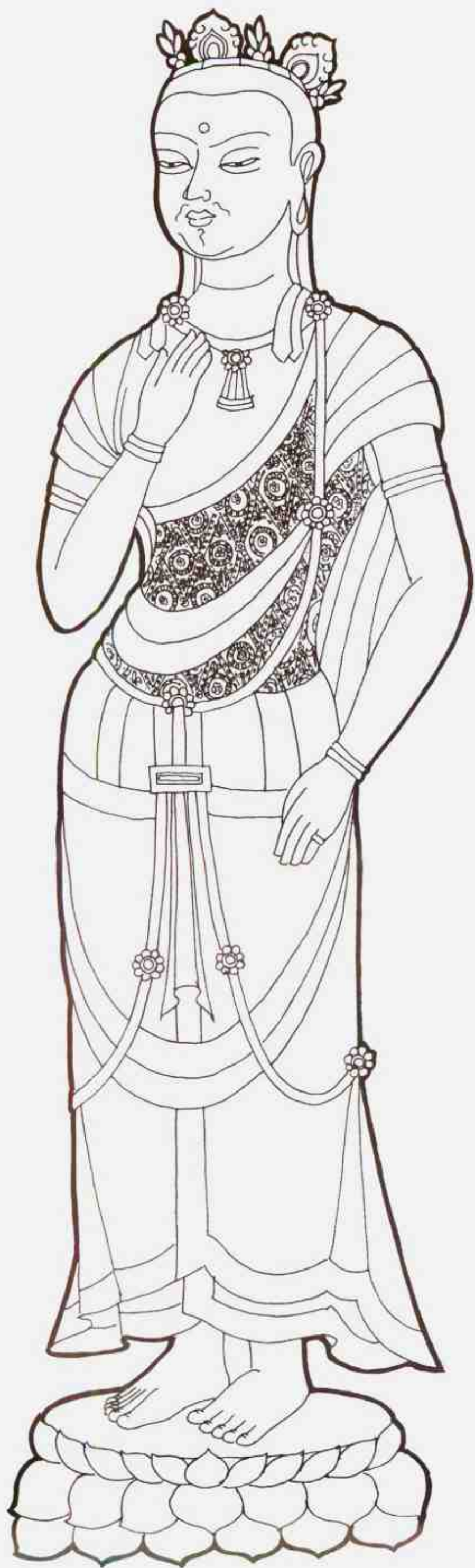




▲图 19 彩塑菩萨联珠菱花纹锦上衣图案
Pattern 19 Design of painted Bodhisattva's
jacket printed with pearls and
water chestnut blossoms



►图 20 彩塑菩萨联珠菱花纹锦上衣图案部位图
Pattern 20 Detail of the design of painted Bodhisattva's
jacket printed with pearls and water chestnut
blossoms



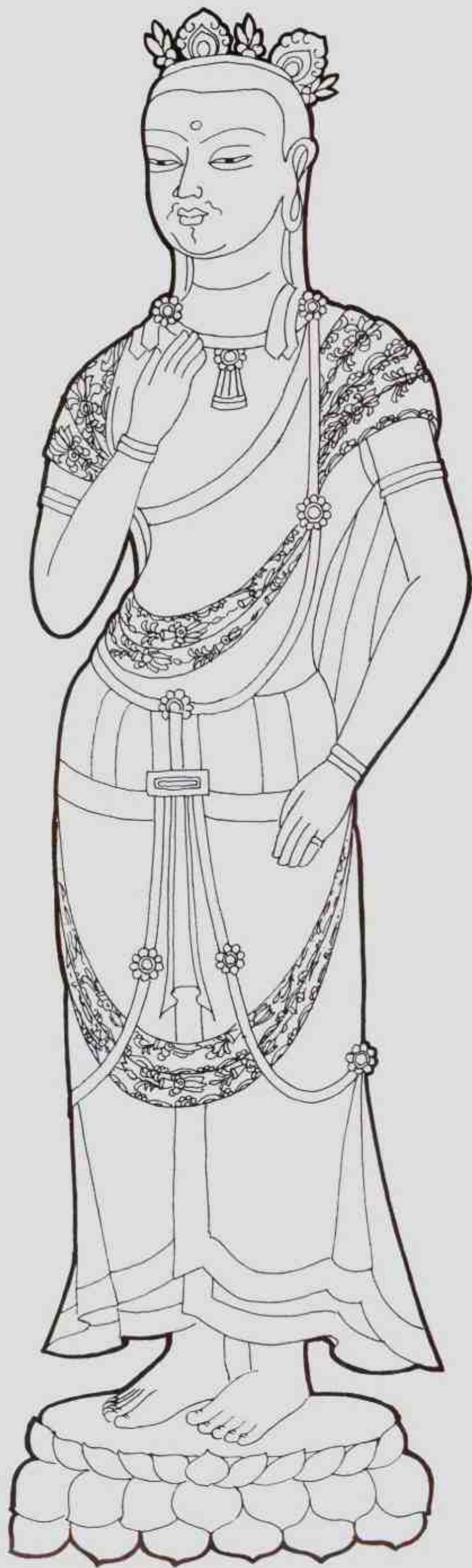
▲图 22 彩塑菩萨联珠菱花纹锦上衣图案

Pattern 22 Design of painted Bodhisattva's jacket printed with pearls and water chestnut blossoms

◀图 21 彩塑菩萨菱花纹锦上衣图案部位图

Pattern 21 Detail of the design of painted Bodhisattva's jacket printed with water chestnut blossoms

► 图 24 彩塑菩萨彩经织锦佩带图案部位图
 Pattern 24 Detail of the design of painted Bodhisattva's
 brocade trappings with color thread



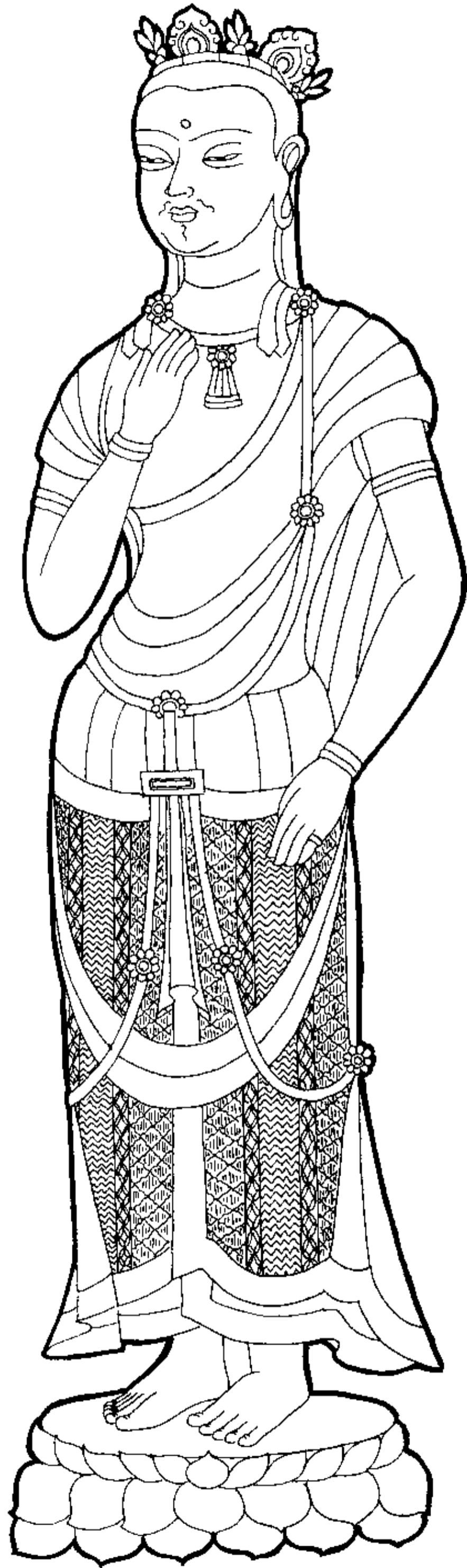
▼ 图 23 彩塑菩萨彩经织锦佩带图案
 Pattern 23 Design on painted Bodhisattva's brocade
 trappings with color thread

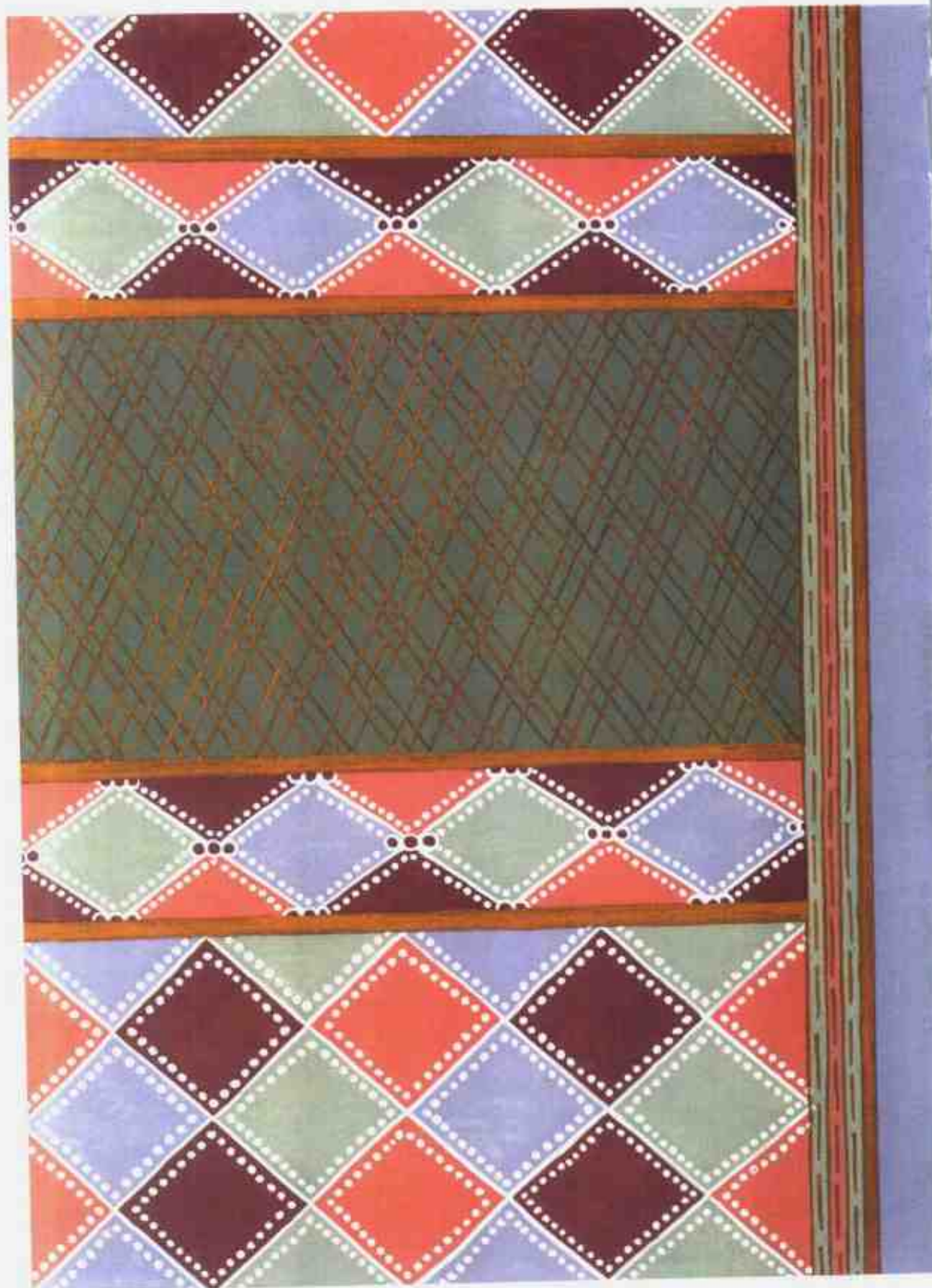
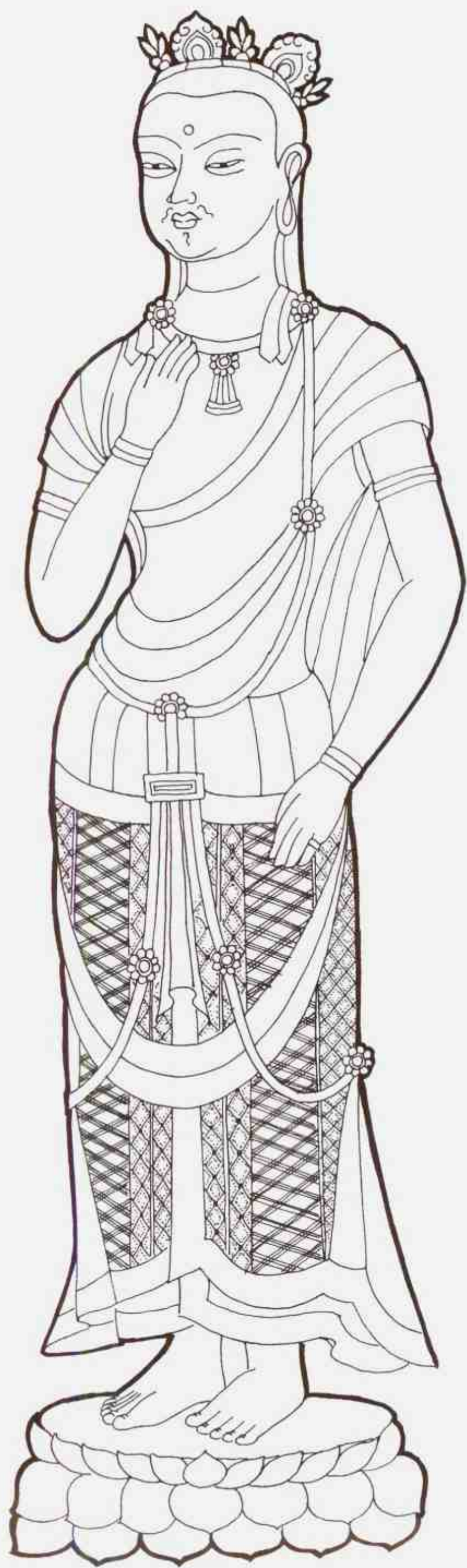




▲图25 彩塑菩萨织锦缎裙子图案
Pattern 25 Design of brocade satin skirt of painted Bodhisattva

► 图 26 彩塑菩萨织锦缎裙饰图案部位图
 Pattern 26 Detail of the design of painted
 Bodhisattva's brocade furbelow



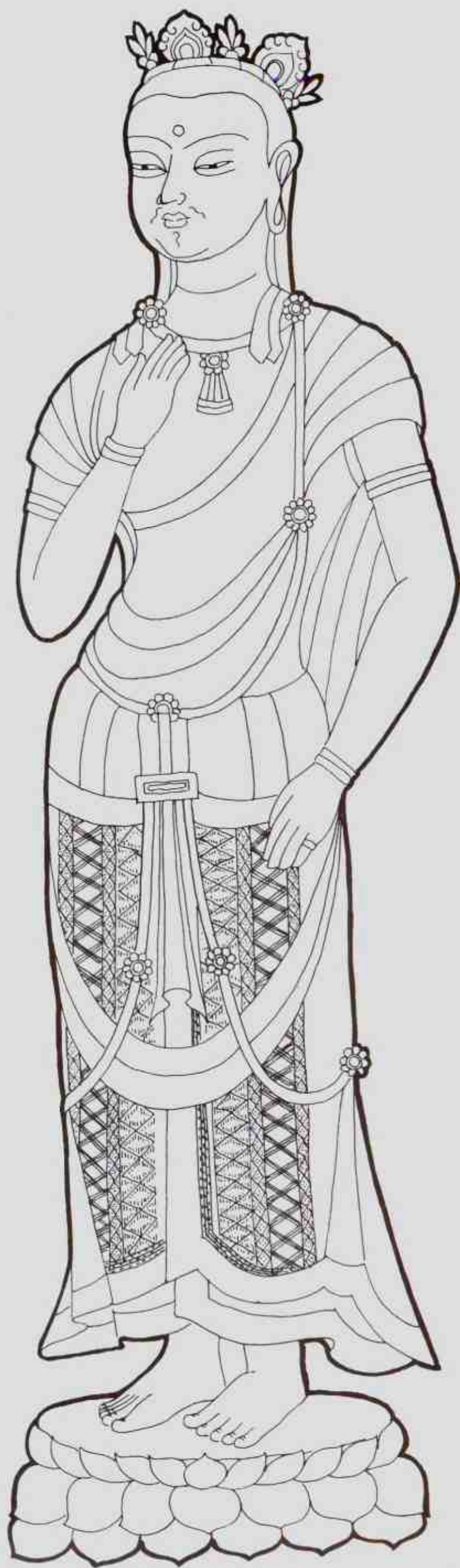


▲图 28 彩塑菩萨织锦缎裙饰图案
Pattern 28 Design of painted Bodhisattva's
brocade furbelow

◀图 27 彩塑菩萨织锦缎裙饰图案部位图
Pattern 27 Detail of the design of painted
Bodhisattva's brocade furbelow

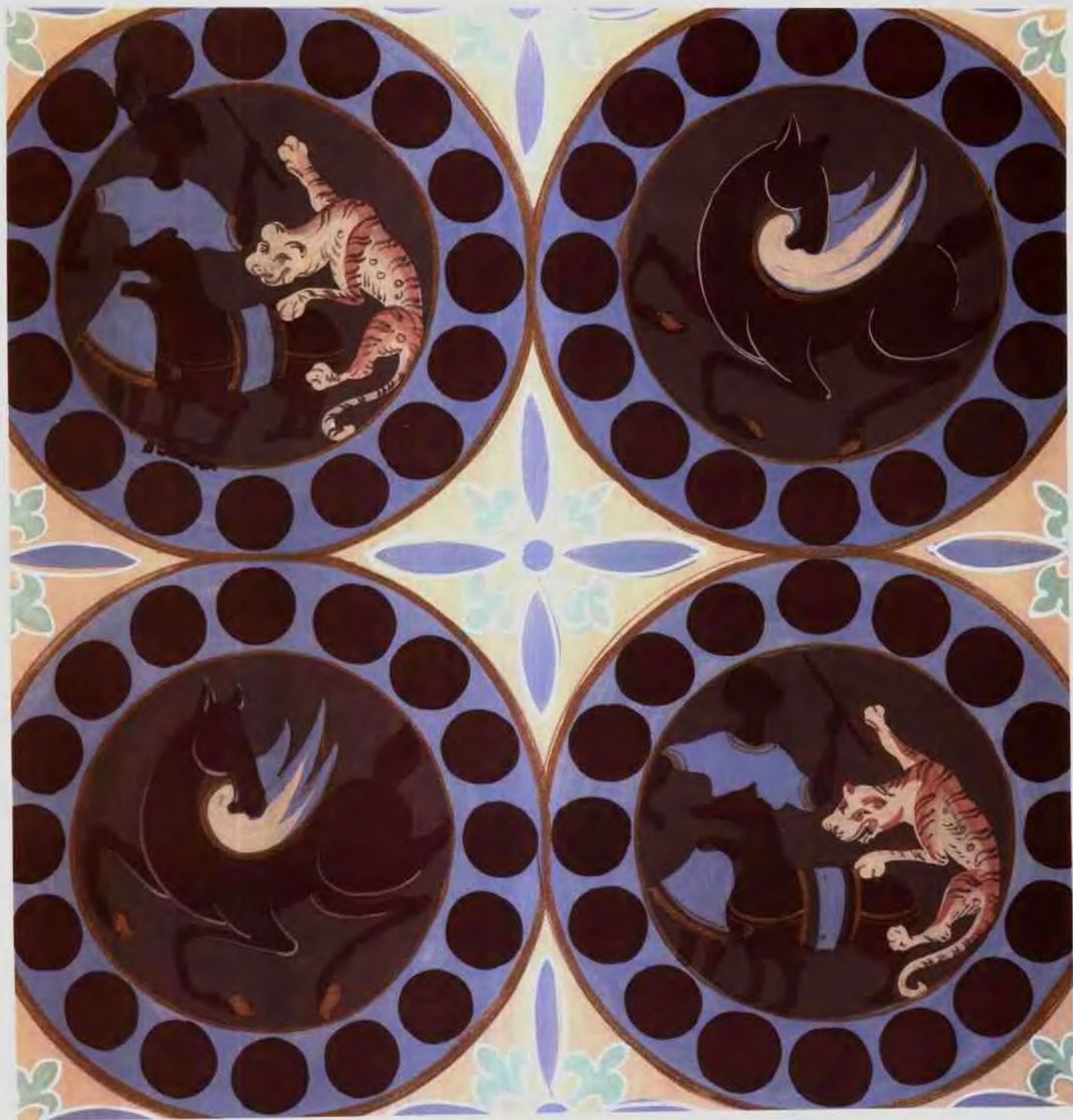
► 图 30 彩塑菩萨织锦缎裙饰图案部位图
 Pattern 30 Detail of the design of painted
 Bodhisattva's brocade furbelow

▼ 图 29 彩塑菩萨织锦缎裙饰图案
 Pattern 29 Design of painted Bodhisattva's
 brocade furbelow

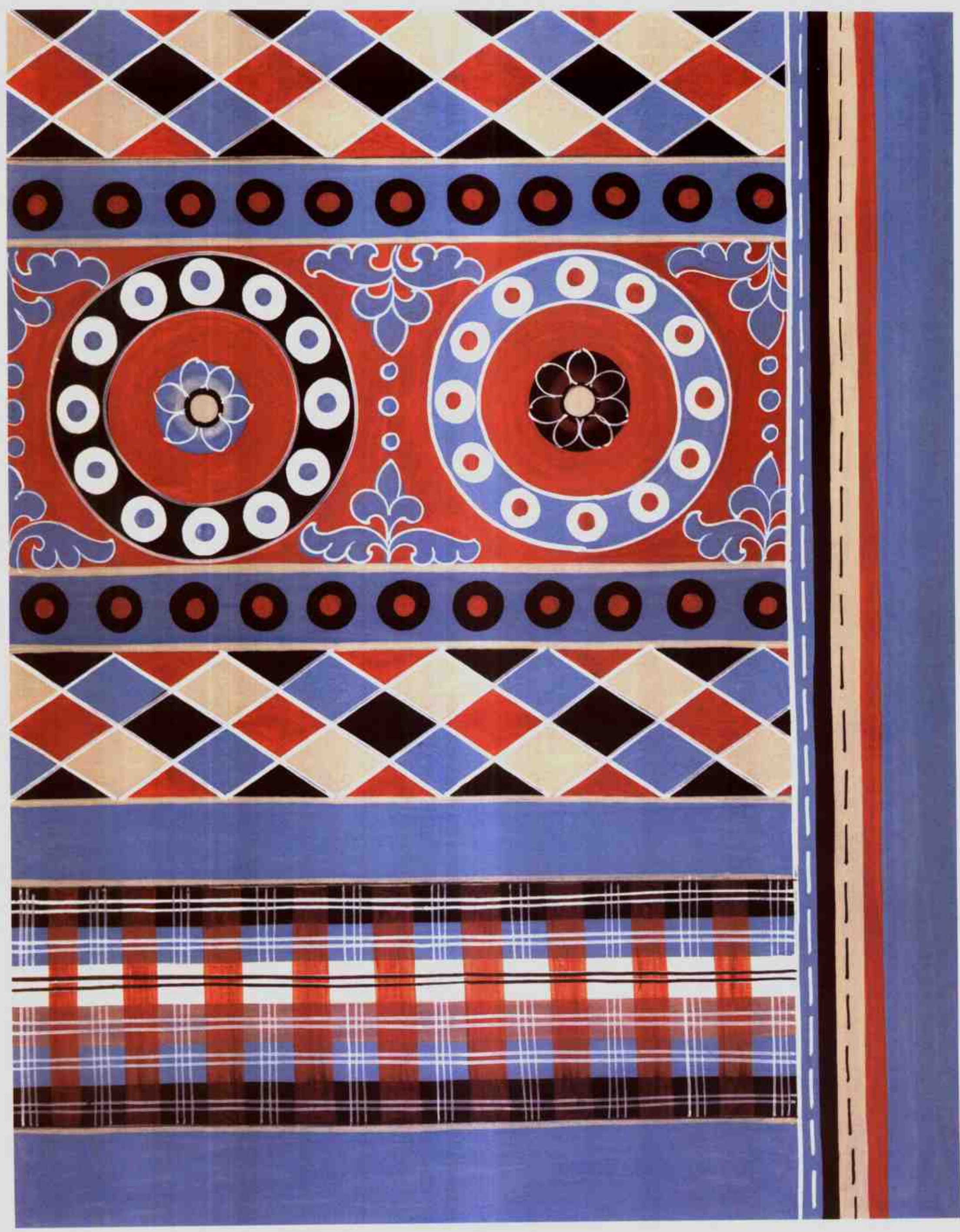




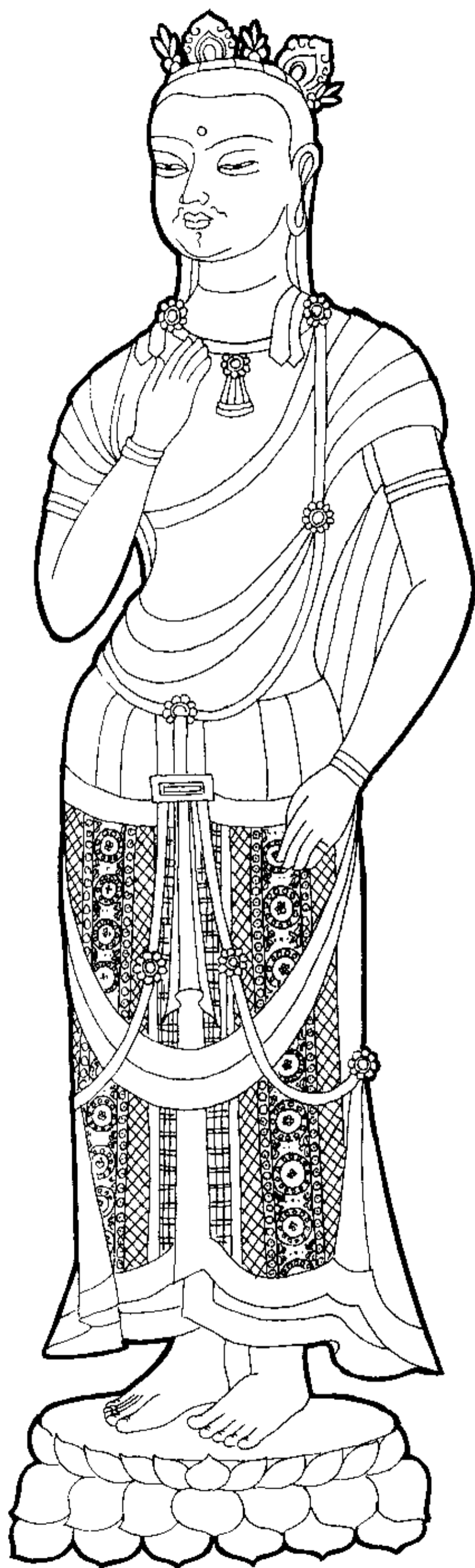
◀ 图 31 彩塑菩萨 飞马驯虎联珠纹锦裙饰图案部位图
Pattern 31 Detail of the design of painted Bodhisattva's
furbelow printed with flying horses, tame tigers
and pearls

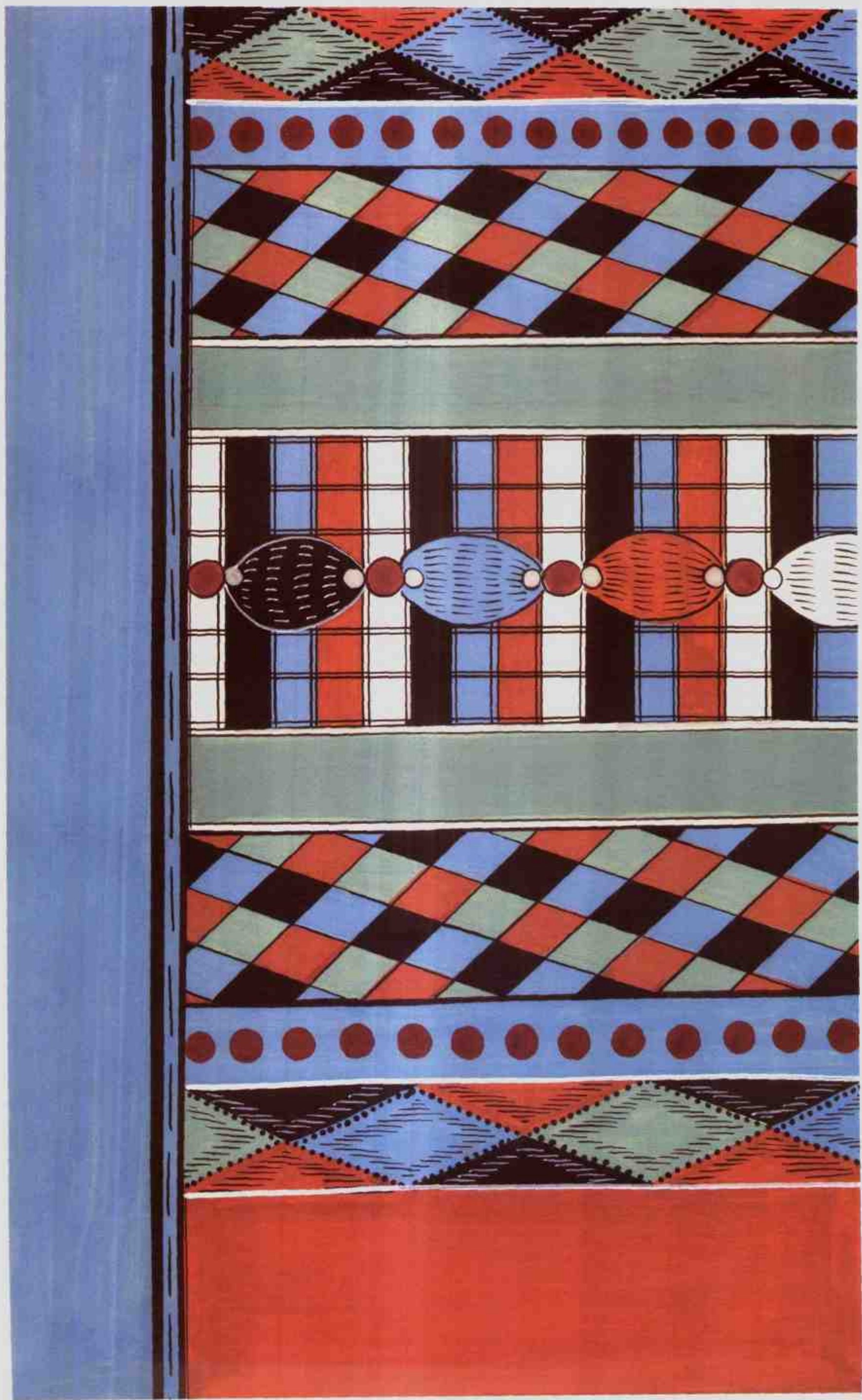


▲图 32 彩塑菩萨飞马驯虎联珠纹锦裙饰图案
 Pattern 32 Design of painted Bodhisattva's furbelow
 printed with flying horses, tame tigers
 and pearls

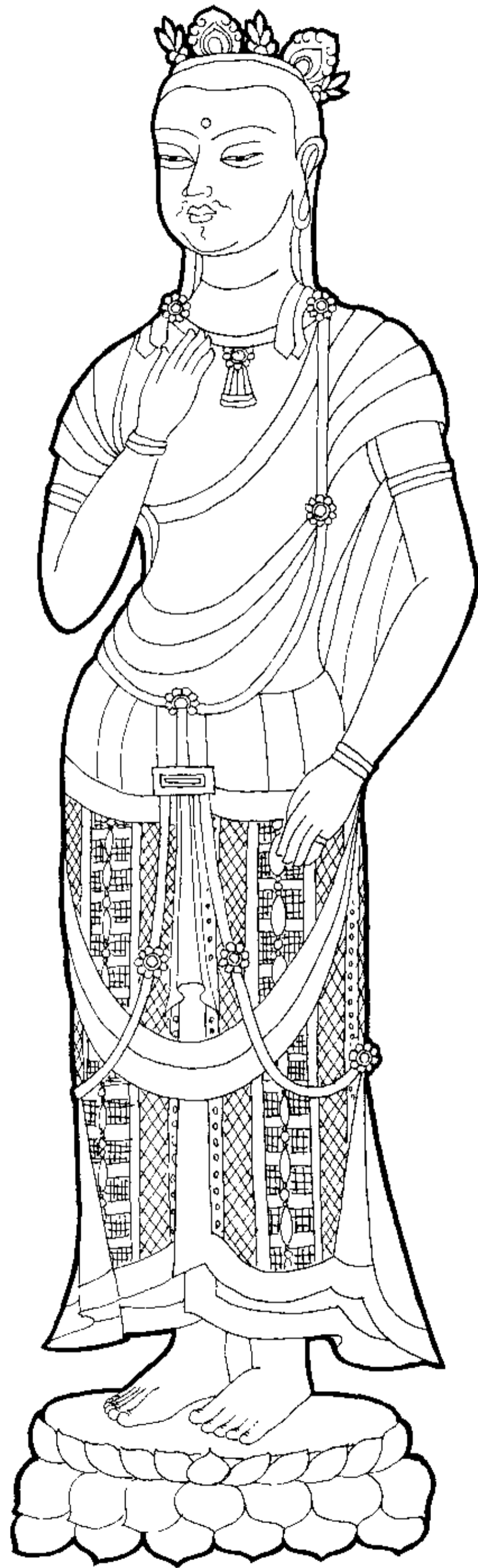


- ◀ 图 33 彩塑菩萨织锦缎裙饰图案
Pattern 33 Design of painted Bodhisattva's
brocade skirt
- ▶ 图 34 彩塑菩萨织锦缎裙饰图案部位图
Pattern 34 Detail of the design of painted
Bodhisattva's brocade skirt





- ◀ 图 35 彩塑菩萨织锦缎裙饰图案
Pattern 35 Design of painted Bodhisattva's
brocade skirt
- ▶ 图 36 彩塑菩萨织锦缎裙饰图案部位图
Pattern 36 Detail of the design of painted
Bodhisattva's brocade skirt

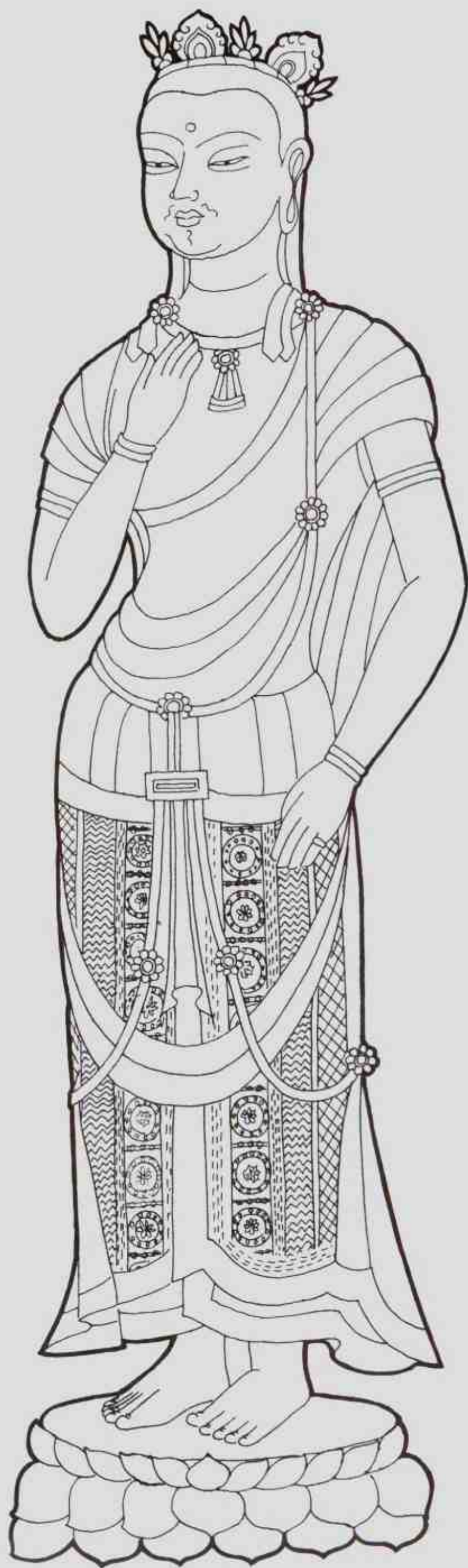
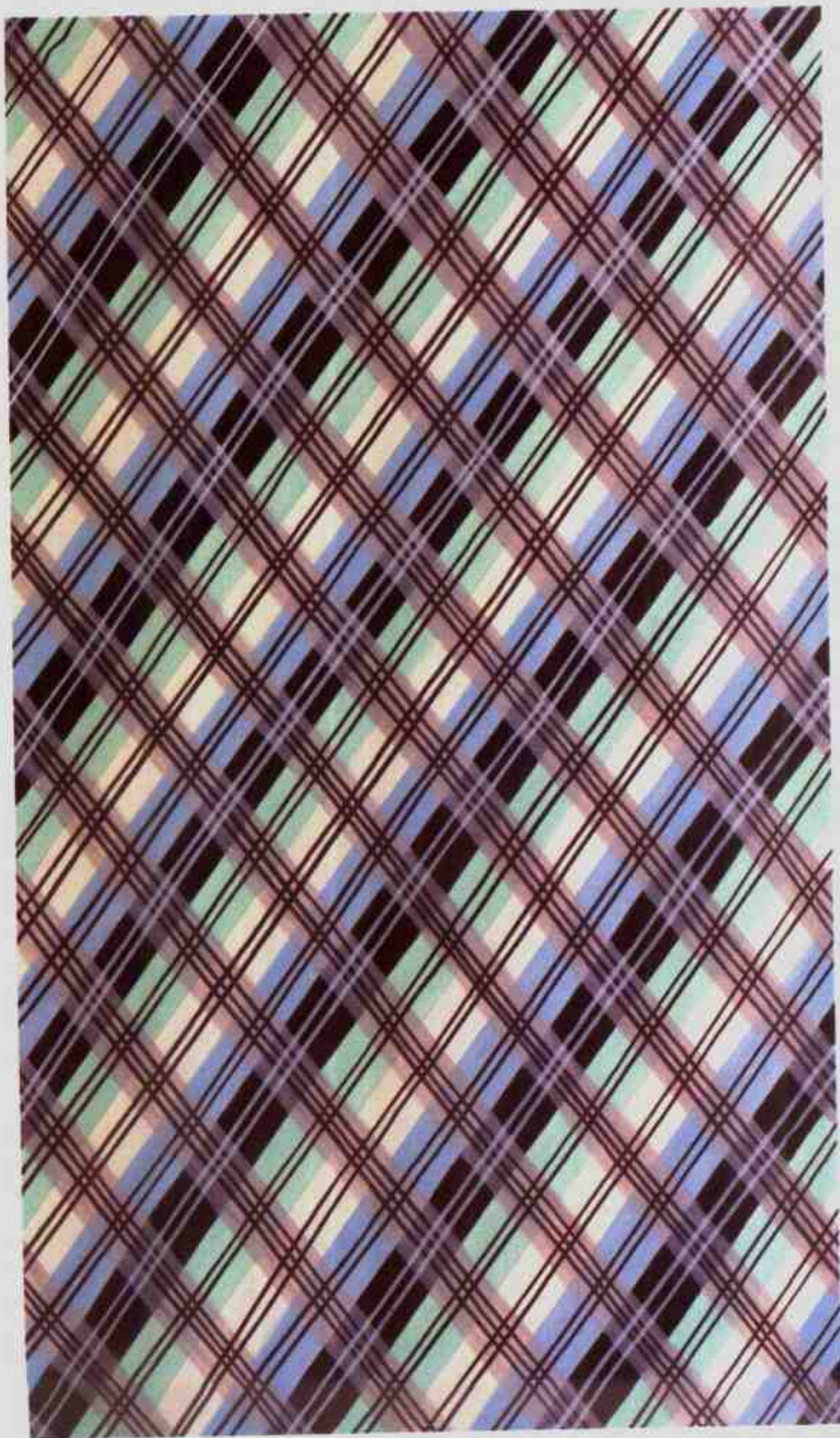




▲图 37 彩塑菩萨织锦缎裙饰图案
Pattern 37 Design of painted Bodhisattva's brocade skirt

► 图 39 彩塑菩萨织锦缎裙饰图案部位图
 Pattern 39 Detail of the design of painted
 Bodhisattva's brocade furbelow

▼ 图 38 彩塑菩萨彩条织花锦裙带图案
 Pattern 38 Design of painted Bodhisattva's
 with color stripes woven skirt ribbons





▲图 40 彩塑菩萨彩经织锦天衣佩带图案

Pattern 40 Design of trappings of painted Bodhisattva's brocade heavenly robe with color thread



▲图 41 壁龛彩塑佛上内衣联珠纹锦图案

Pattern 41 Design of painted Buddha's upper underwear printed with pearls in a niche

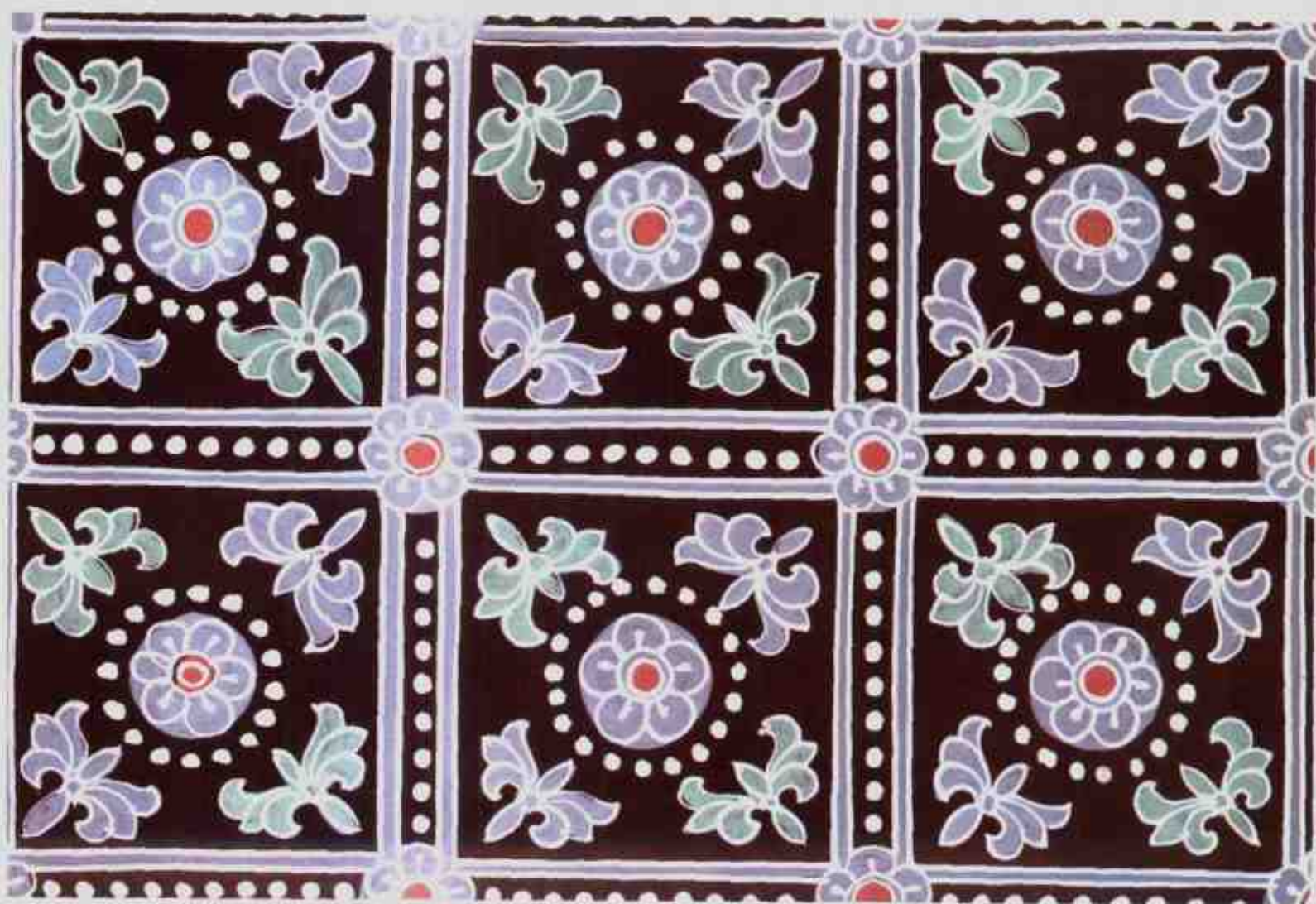


▲图 42 彩塑菩萨彩经织锦佩带图案
Pattern 42 Design of painted Bodhisattva's brocade trappings with color thread



◀ 图 43 壁龛彩塑佛上衣
联珠纹锦图案

Pattern 43 Design of niche
painted Buddha's upper
underwear printed with
pearls in a niche



▶ 图 44 壁龛彩塑佛上衣
联珠纹锦图案

Pattern 44 Design of niche
painted Buddha's
jacket printed with
pearls in a niche

► 图 45 彩塑菩萨联珠纹花锦
裙饰图案

Pattern 45 Design of painted Bodhisattva's
furbelow printed with pearls



◀ 图 46 彩塑菩萨上衣菱花联
珠纹锦图案

Pattern 46 Design of painted
Bodhisattva's jacket
printed with pearls and
water chestnut blossoms



- ▲图 47 菩萨织锦佩带图案
Pattern 47 Design of brocade trappings
of Bodhisattva
- ◀图 48 彩塑菩萨凤鸟俊貌纹锦内
衣图案
Pattern 48 Design of painted
Bodhisattva's brocade
underwear printed with
phoenixes and Suan Ni

▶图 49 彩塑菩萨织锦裙饰图案
 Pattern 49 Design of painted
 Bodhisattva's brocade
 furbelow

▼图 50 菩萨织锦佩带图案
 Pattern 50 Design of brocade
 trappings of painted
 Bodhisattva





▲图 51 彩塑菩萨织锦缎裙饰图案
Pattern 51 Design of painted Bodhisattva's brocade furbelow

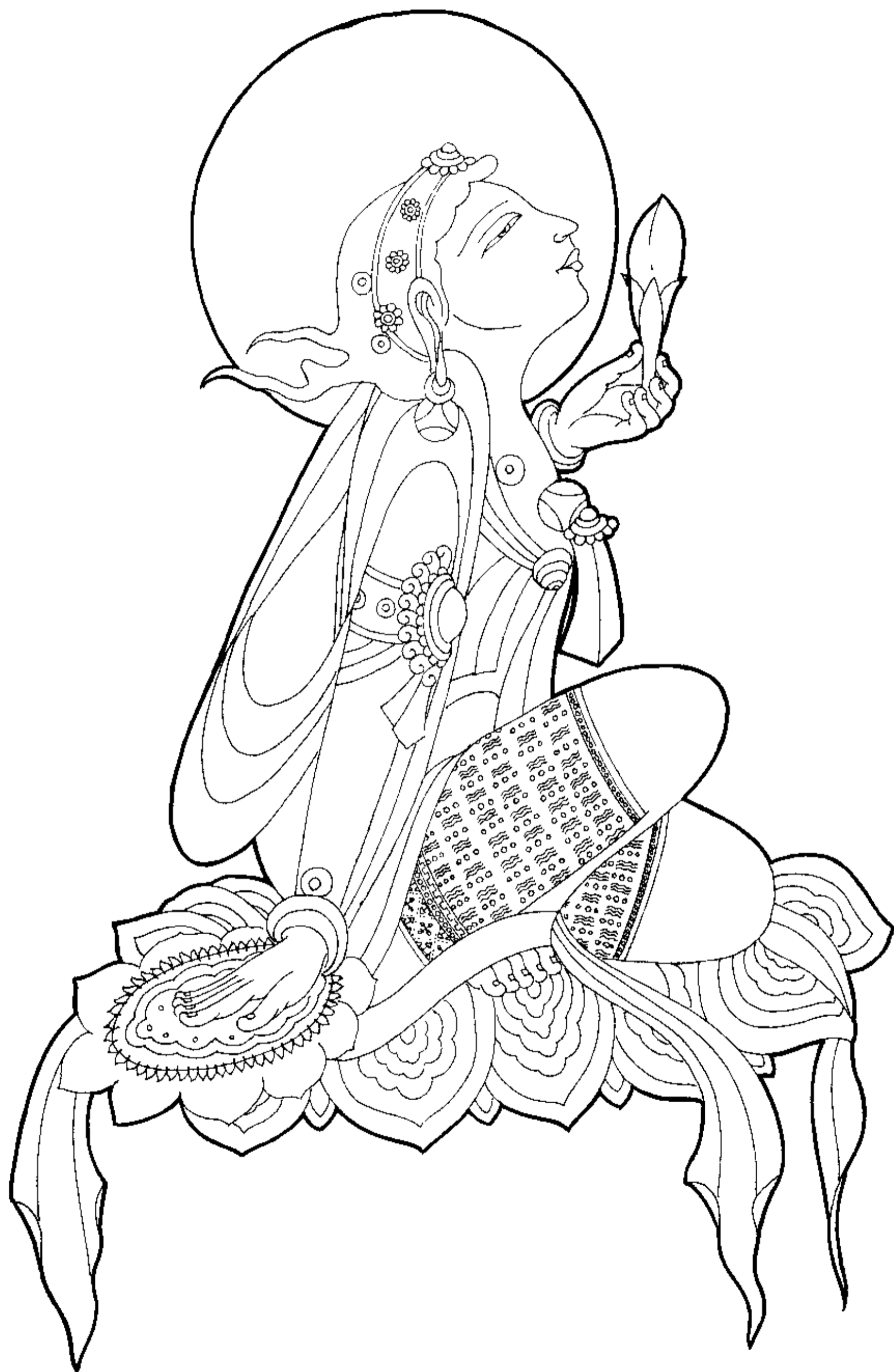


初唐

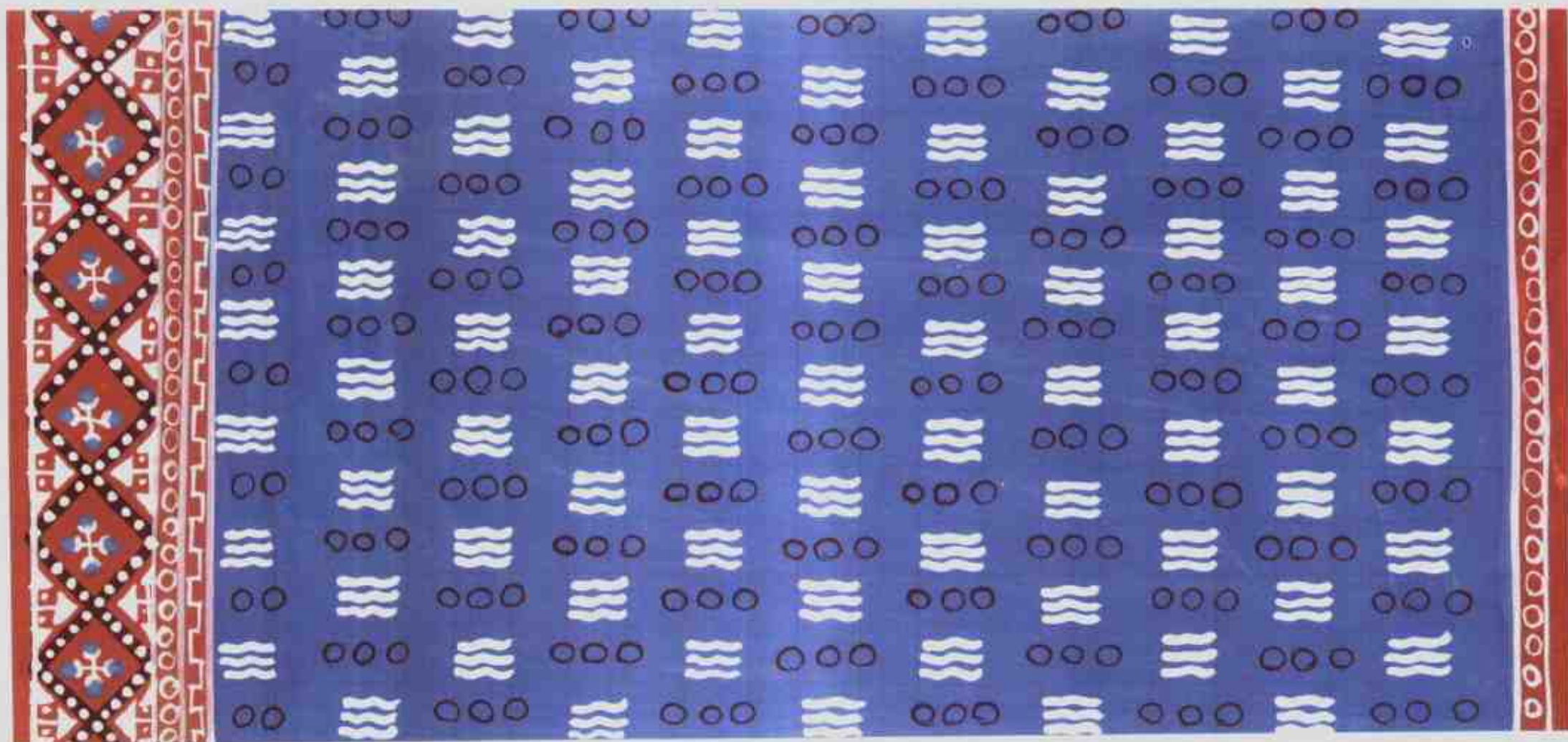
Early Tang Dynasty

(公元六一八——七一二)

(A.D. 618-712)

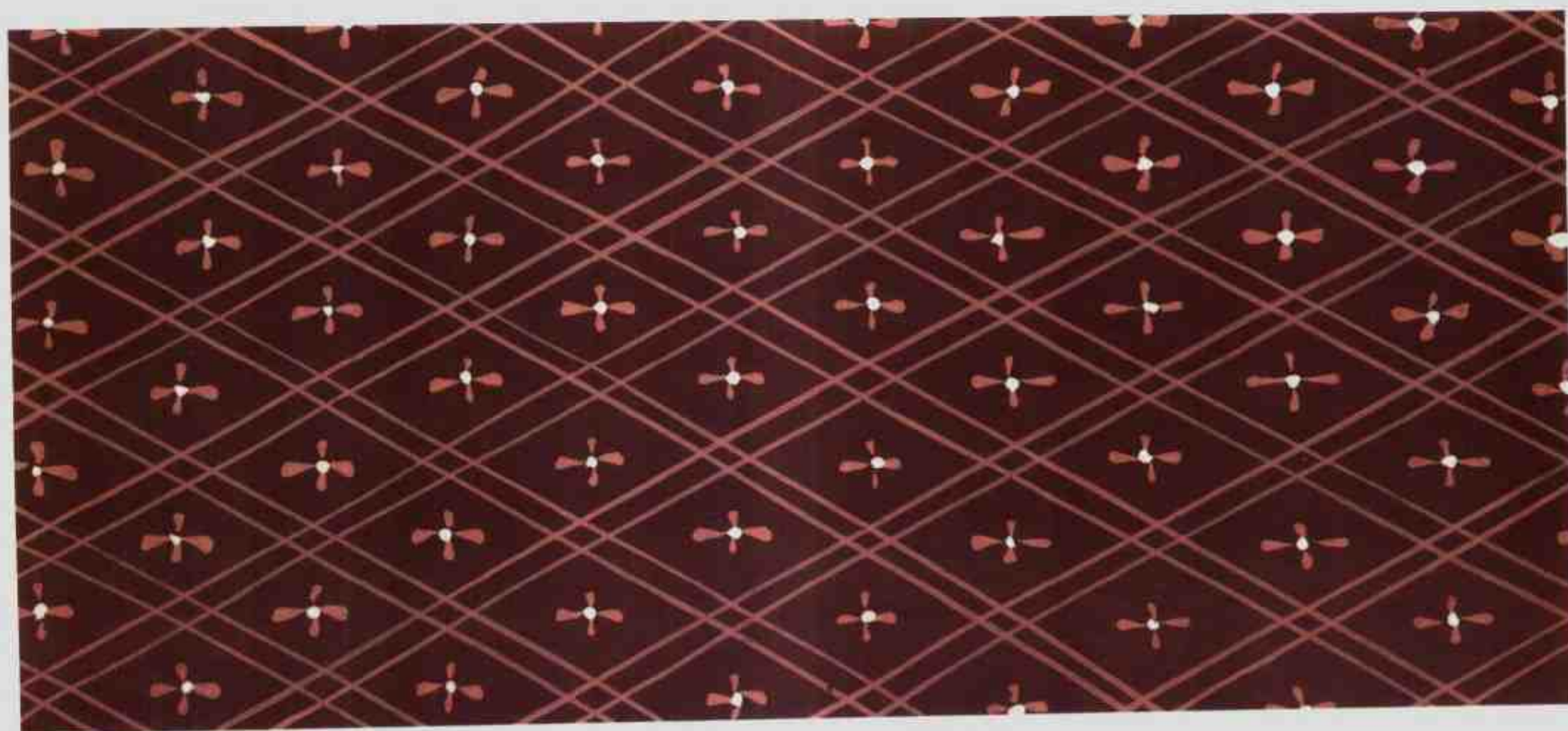


▲图 52 供养菩萨织花服饰图案部位图
Pattern 52 Detail of design of offering Bodhisattva's woven dress and adornments



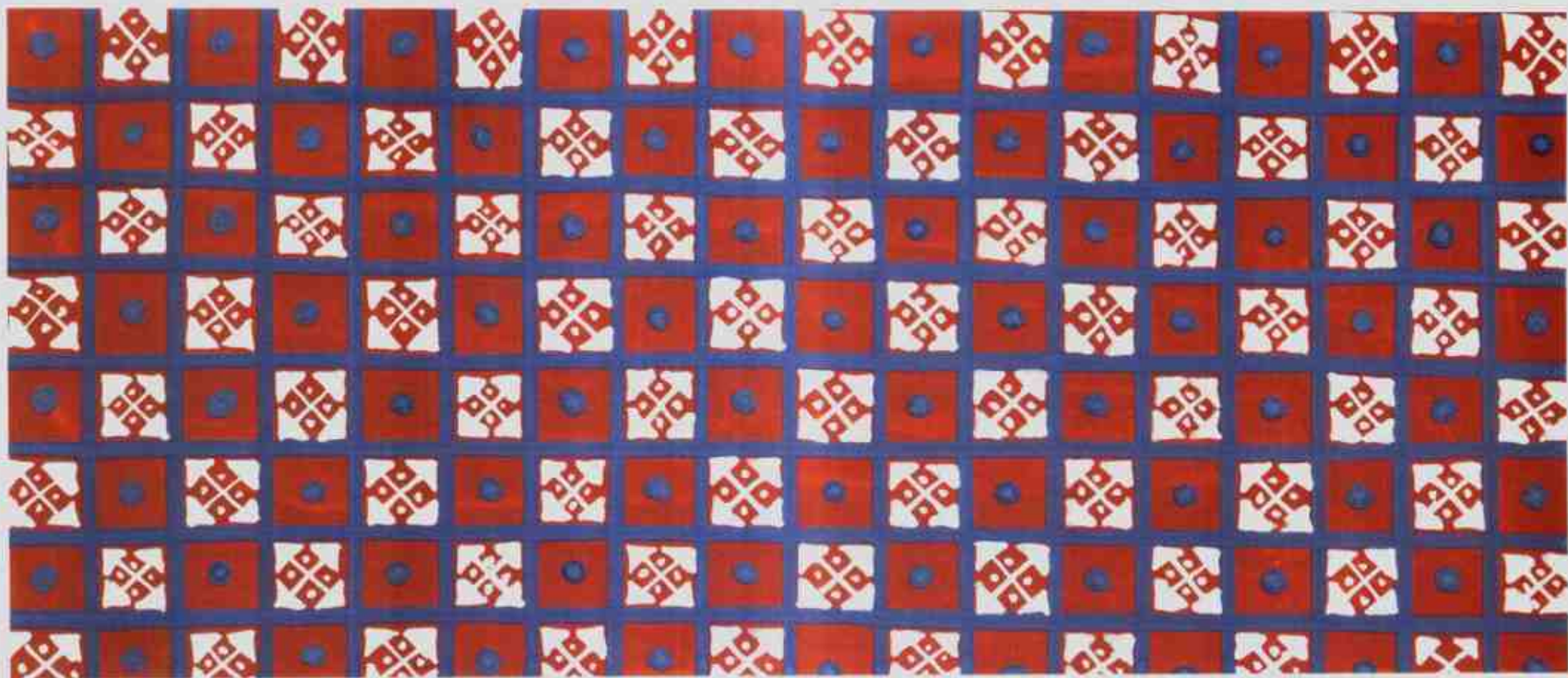
▲图 53 经变中之供养菩萨织花服饰图案

Pattern 53 Design of woven dress and adornments of the offering Bodhisattva in the sutra story



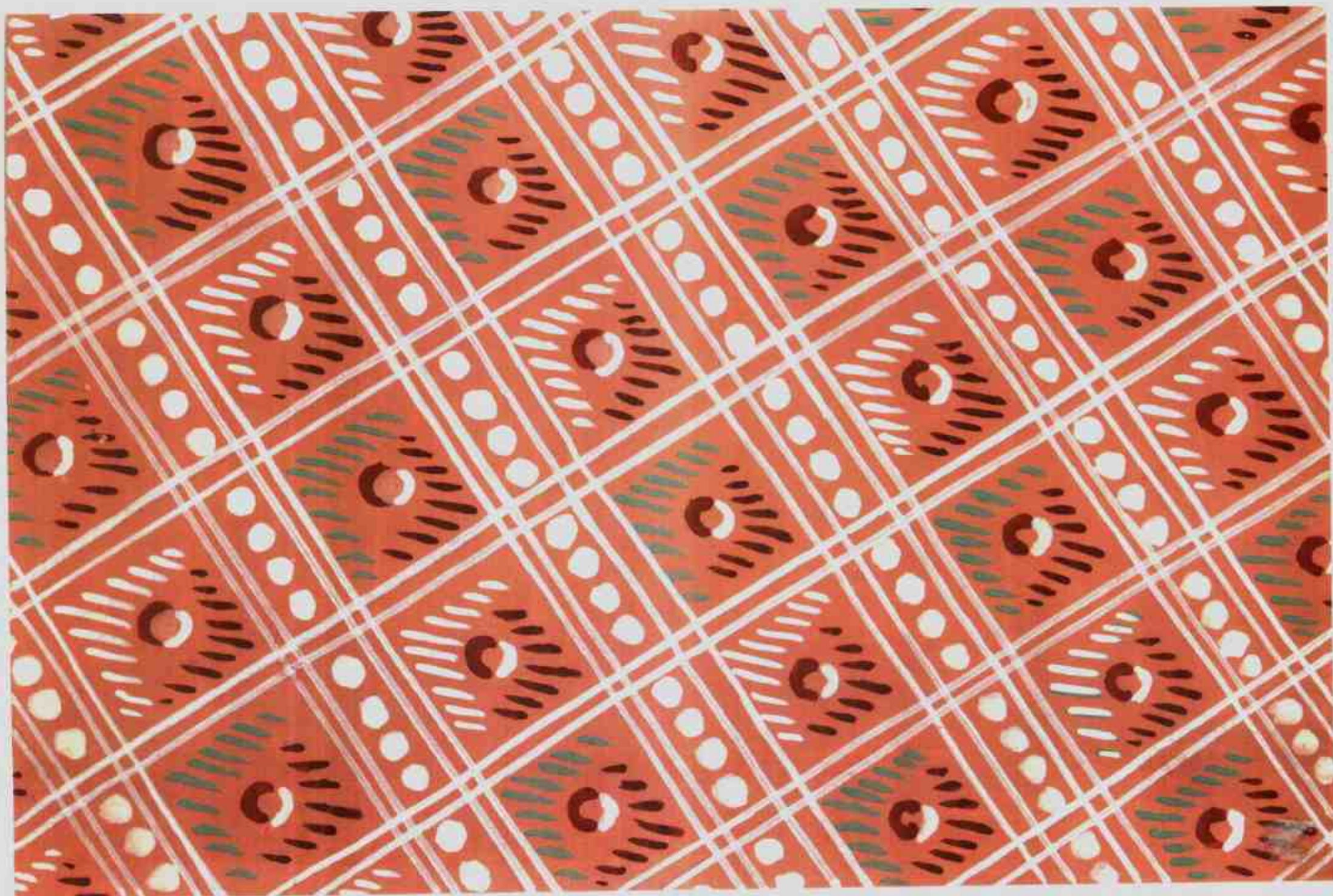
▲图 54 经变中之供养菩萨织花衣饰图案

Pattern 54 Design of woven clothes of the offering Bodhisattva in the sutra story



▲图 55 经变中之供养菩萨及伎乐人织锦服饰图案

Pattern 55 Design of brocade dresses and adornments of the offering Bodhisattva and deva-musicians in the sutra story



▲图 56 菩萨内衣织花图案

Pattern 56 Design of Bodhisattva's woven underwear

▼ 图 57 供养菩萨及伎乐人织锦服饰图案部位图

Pattern 57 Detail of design of brocade dresses and adornments of the offering Bodhisattva and deva-musicians



◀ 图 58 菩萨织锦服饰图案部位图
Pattern 58 Detail of design of brocade dresses and
adornments of Bodhisattva



▲ 图 59 观音菩萨织锦服饰图案
Pattern 59 Design of brocade dresses and adornments
of Avalokitesvara

►图 61 菩萨织锦服饰图案部位图

Pattern 61 Detail of design of brocade dresses and
adornments of Avalokitesvara



▲图 60 观音菩萨织锦服饰图案

Pattern 60 Design of brocade dresses and adornments
of Avalokitesvara



▲图 62 壁画菩萨腰部及胸前彩绸织花图案
Pattern 62 Design of colored silk blossoms in
the waist and chest of the Bodhisattva
in a mural

▼图 63 说法图中观音织花围腰图案
Pattern 63 Design of woven apron of the
Avalokitesvara in the Sakyamuni
Preaching Scriptures





▲图 64 佛龛壁画菩萨织锦衣饰图案

Pattern 64 Design of dress and adornments of the Bodhisattva in a niche mural

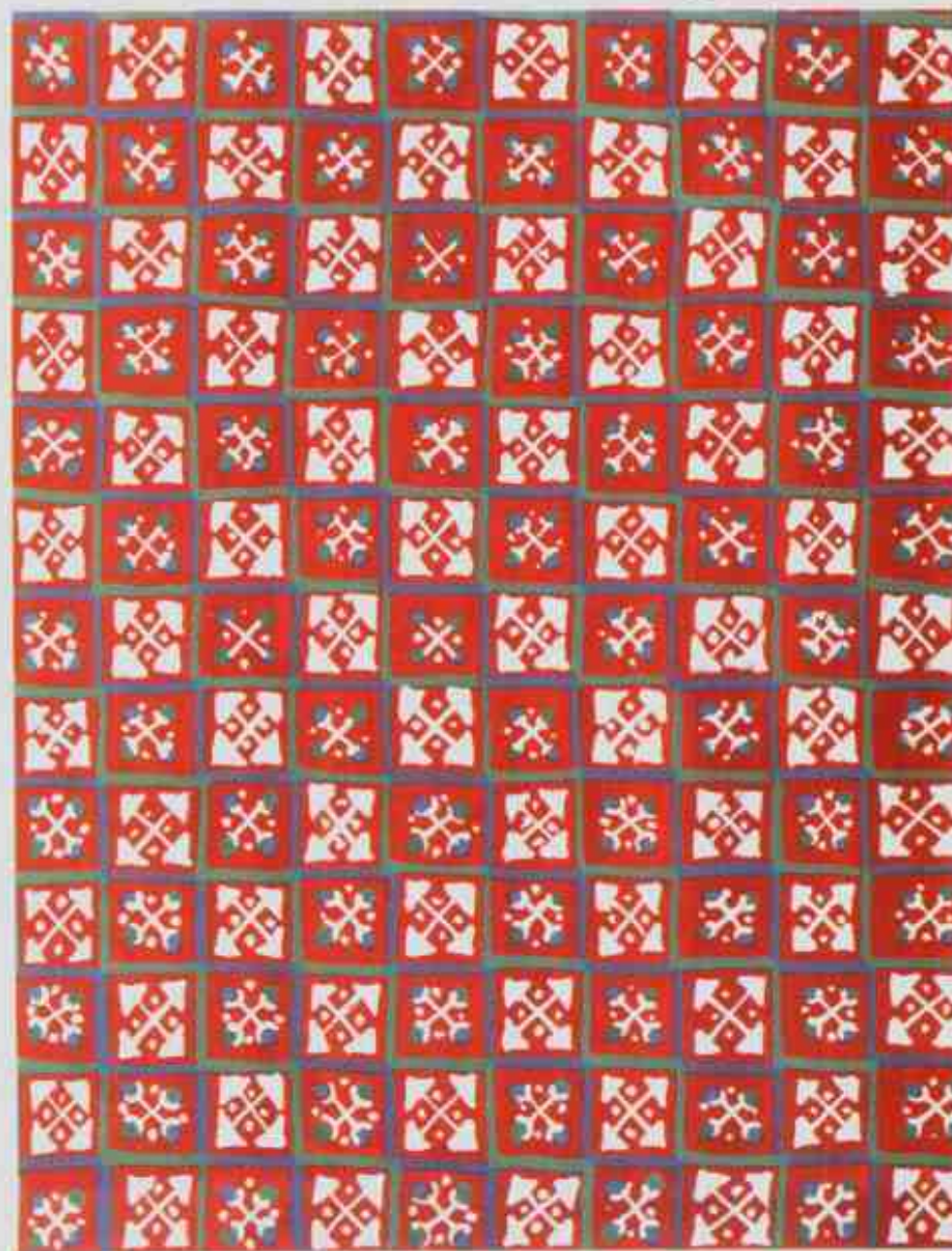
▼图 65 观音菩萨彩绸织花佩带图案

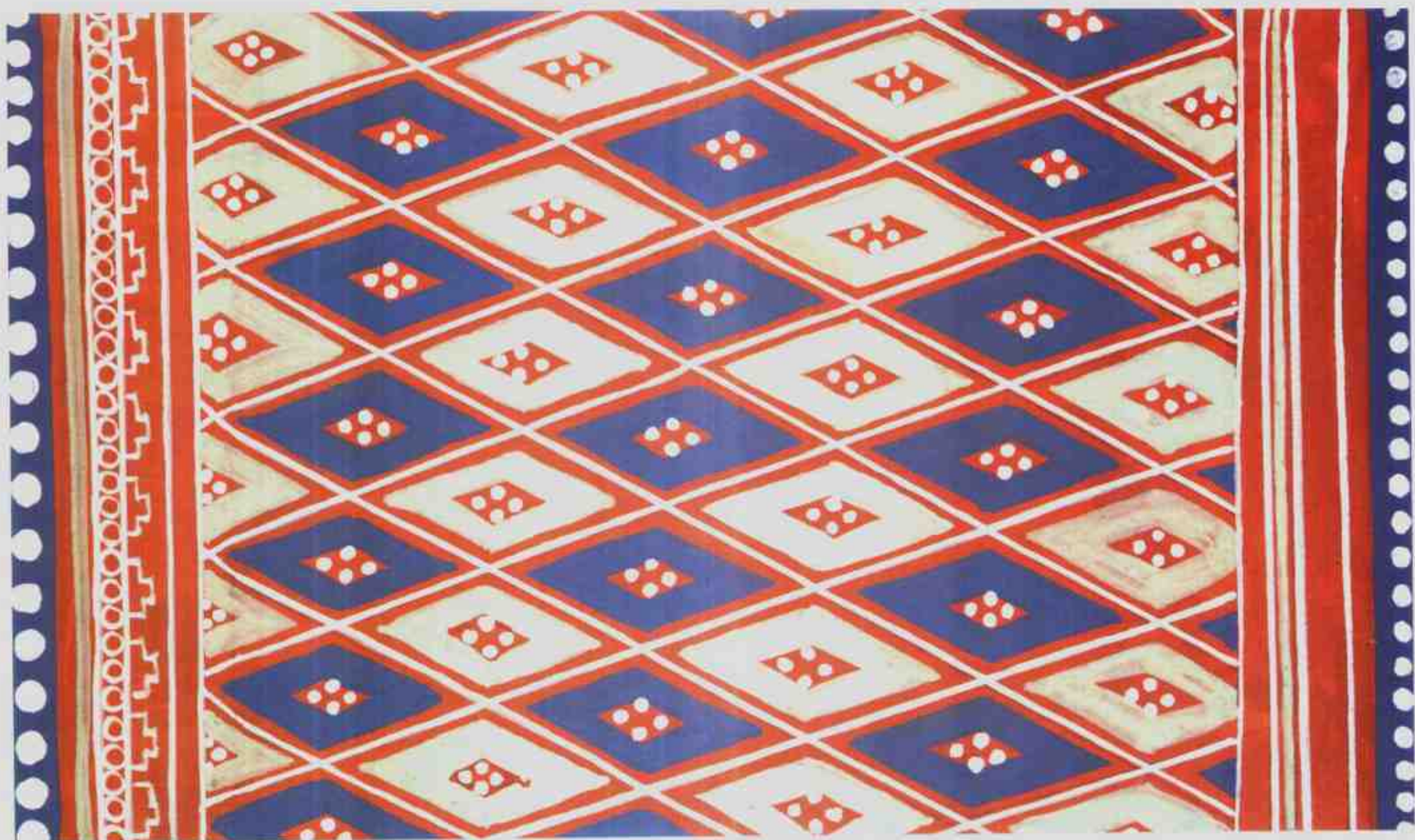
Pattern 65 Design of Avalokitesvara's color woven silk trappings



▼图 66 观音菩萨织锦佩带图案

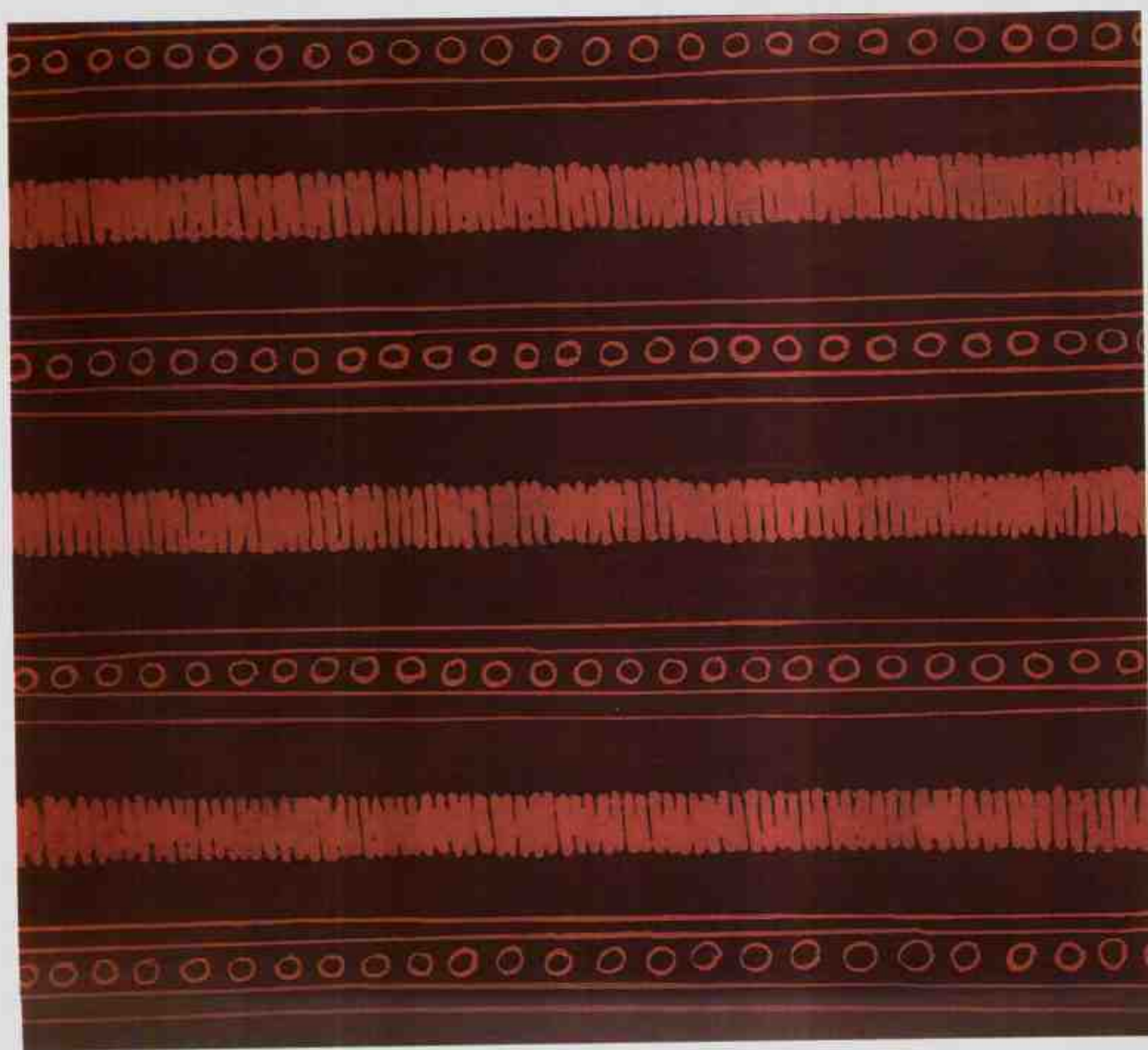
Pattern 66 Design of Avalokitesvara's brocade trappings





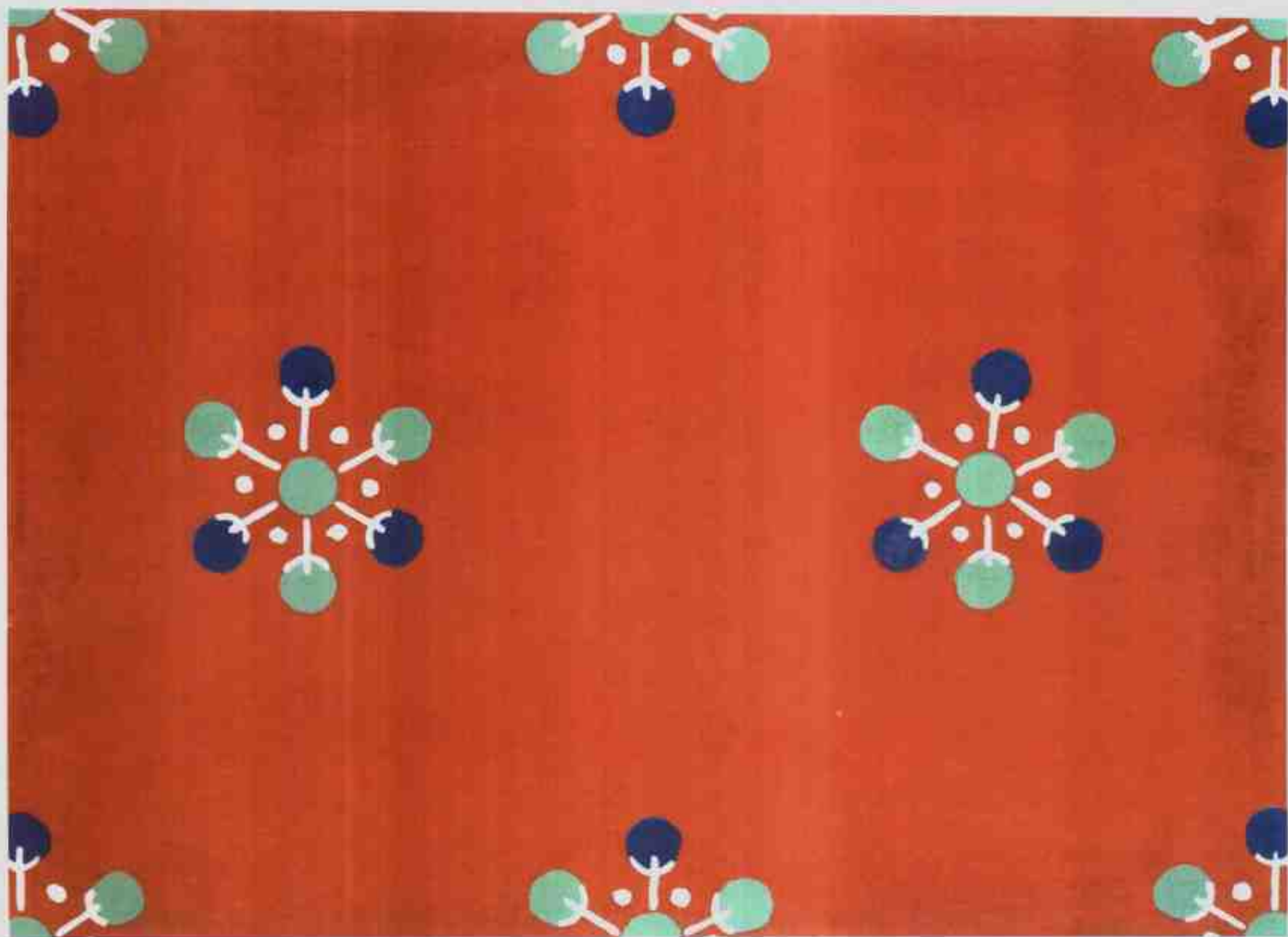
▲图 67 佛龛壁画菩萨织锦衣饰图案

Pattern 67 Design of brocade dress and adornments of the Avalokitesvara in a niche mural



◀图 68 西壁观音裙子图案

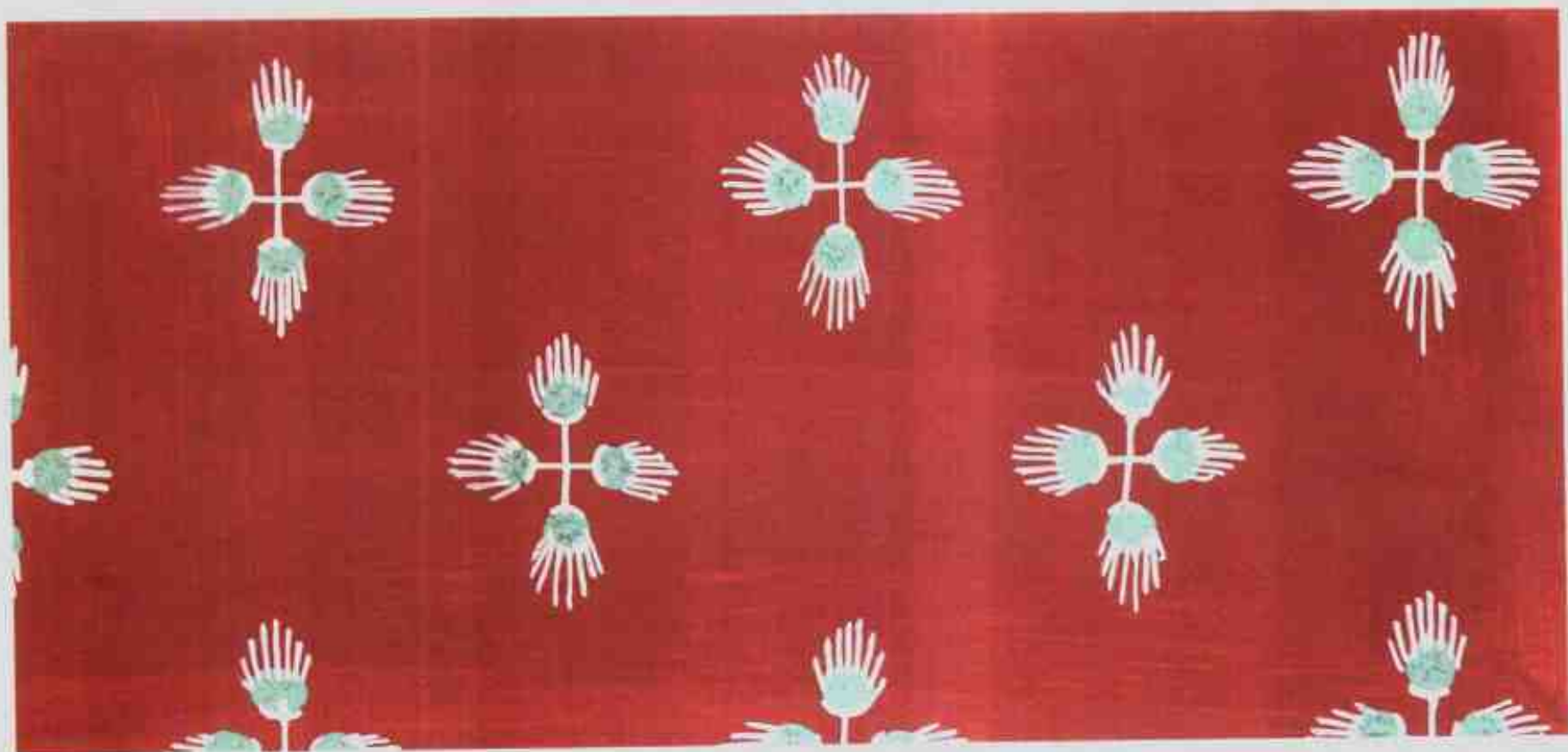
Pattern 68 Design of skirt of west wall Avalokitesvara



▲图 69 观音菩萨印花纱裙图案
Pattern 69 Design of Avalokitesvara's printed gauze skirt

▼图 70 观音织花服饰图案
Pattern 70 Design of Avalokitesvara's woven dress and adornments





▲图 71 观音印花佩带图案

Pattern 71 Design of Avalokitesvara's printed trappings

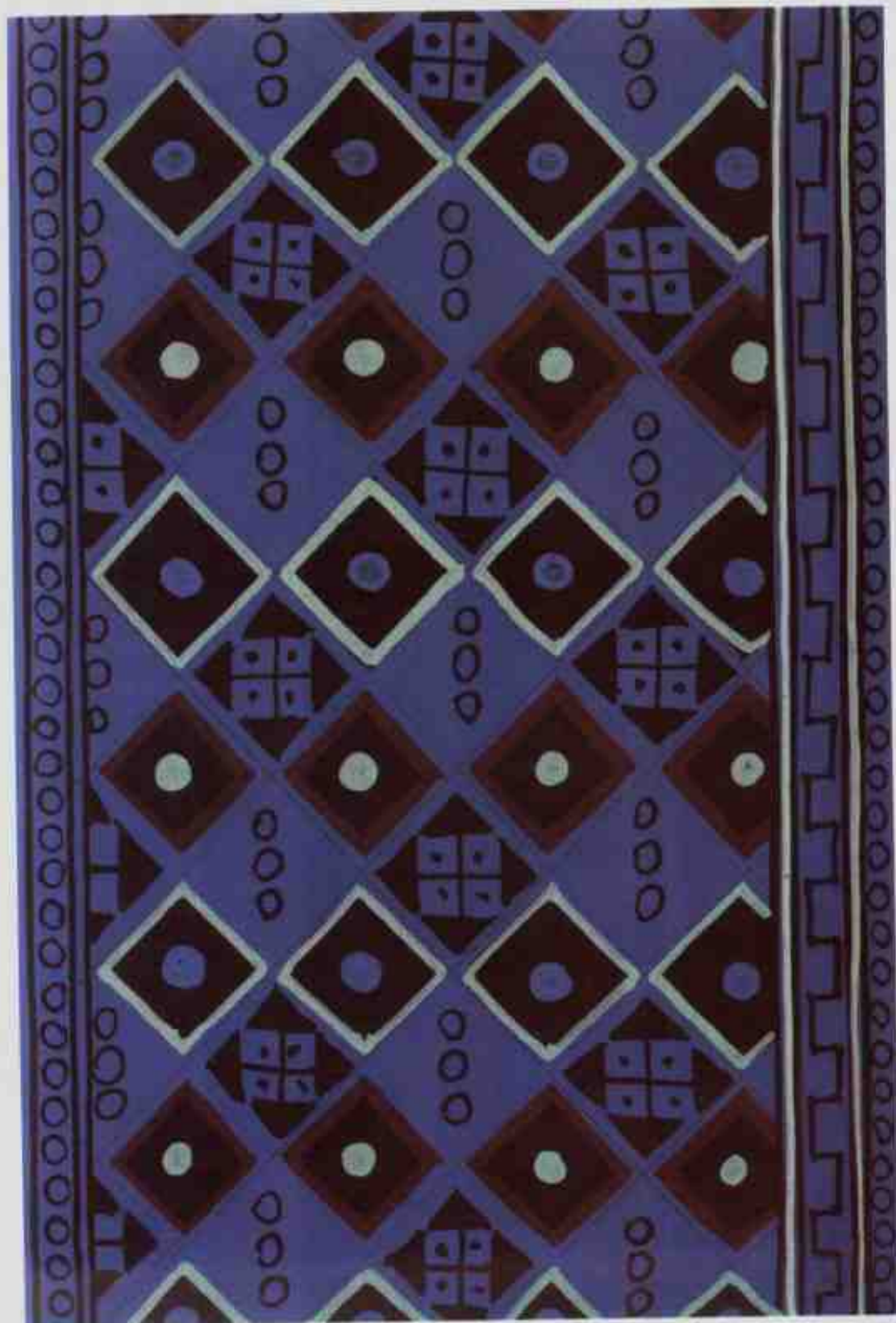
▼图 72 经变中之地毯图案

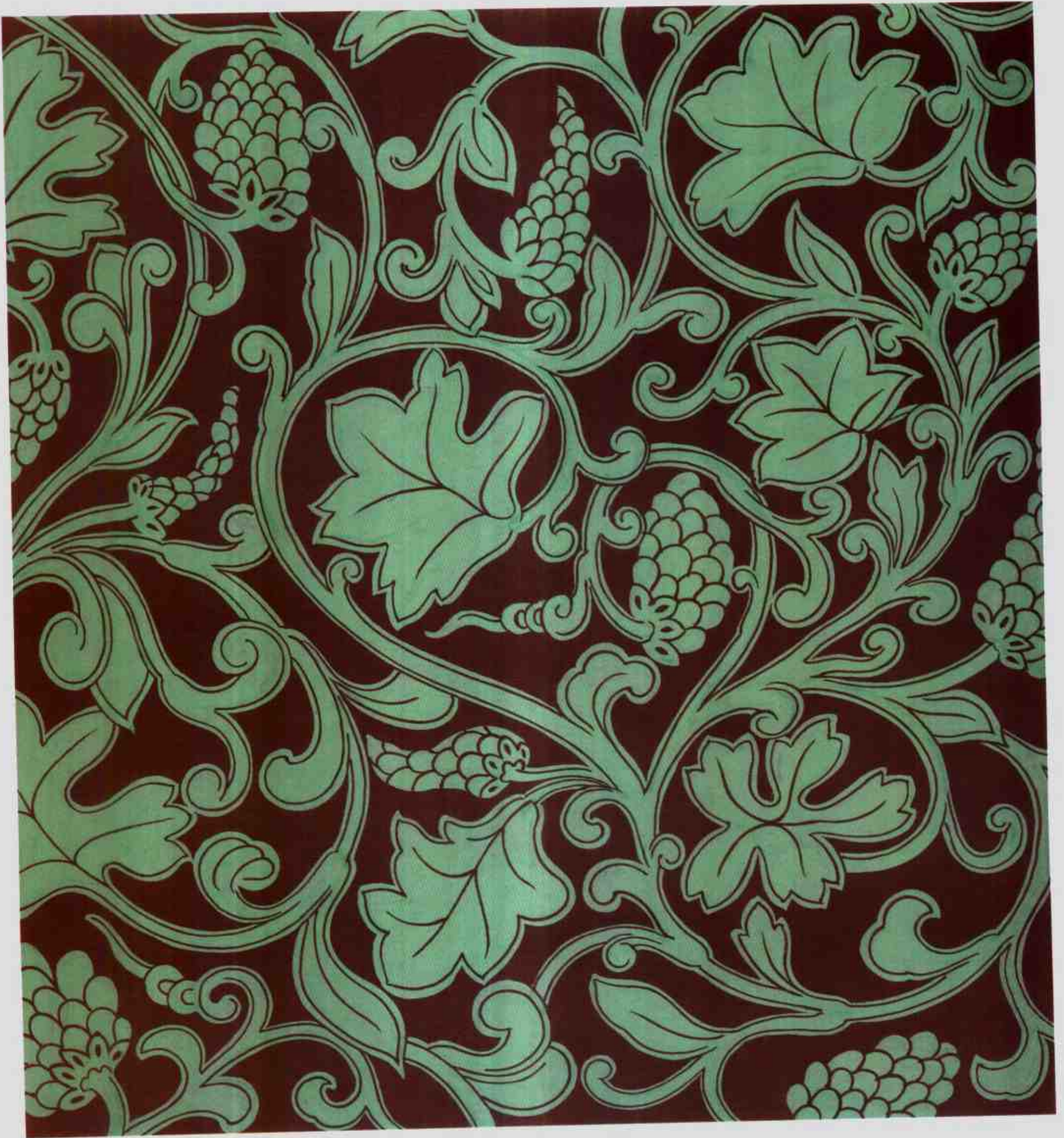
Pattern 72 Design of carpet depicted in the sutra story



▼图 73 观音织锦服饰图案

Pattern 73 Design of Avalokitesvara's brocade dress and adornments

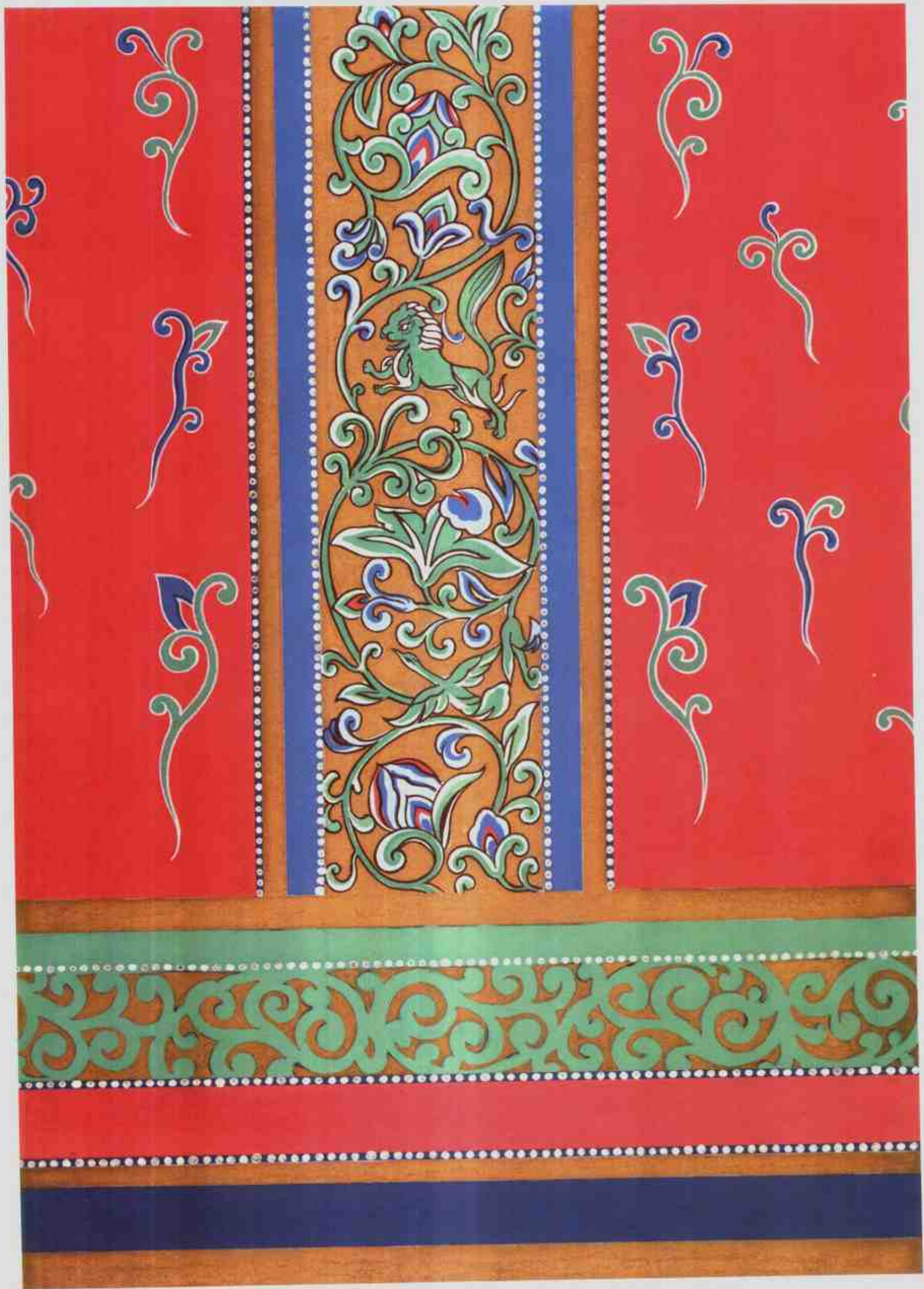




▲图 74 彩塑佛弟子织锦袍服图案
Pattern 74 Design of brocade robe of a painted Buddhist disciple



▲图 75 彩塑菩萨织锦缎裙子图案
Pattern 75 Design of painted Bodhisattva's satin skirt



▲图 76 彩塑菩萨织锦缎裙子图案
Pattern 76 Design of painted Bodhisattva's satin skirt

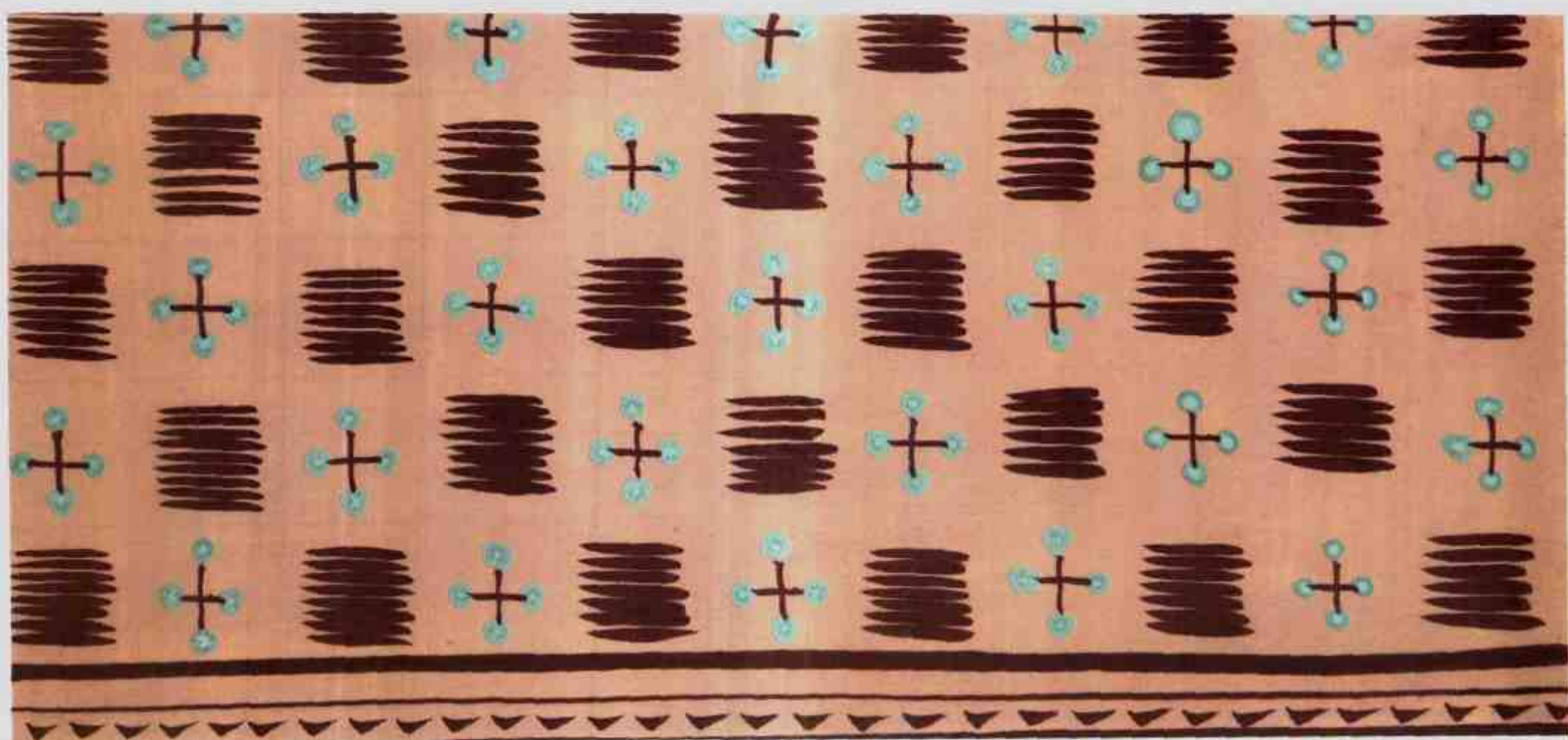


▲图 77 彩塑菩萨织锦缎裙子图案
Pattern 77 Design of painted Bodhisattva's satin skirt



► 图 78 彩塑菩萨织锦缎裙子
下边花饰

Pattern 78 Design of bands of painted
Bodhisattva's brocade skirt



▲图 79 维摩诘侍从织花裤子图案
Pattern 79 Design of pants of Vimalakirti's servant



▲图 80 净土变观音菩萨印花裙子图案
Pattern 80 Design of printed skirt of the Avalokitesvara in the Pure Land storys

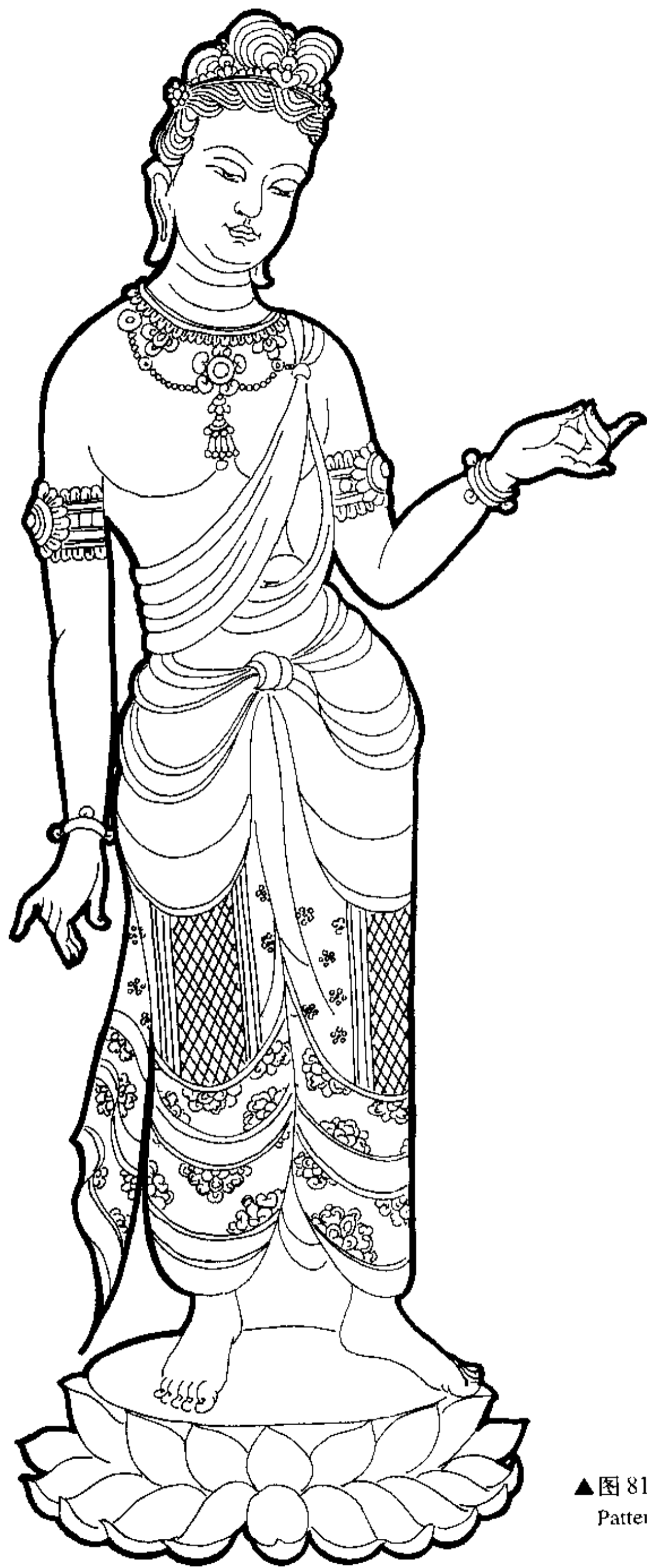


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Tang Dynasty in the period of great prosperity
and Mid-Tang Dynasty

(公元七一三——八一二)

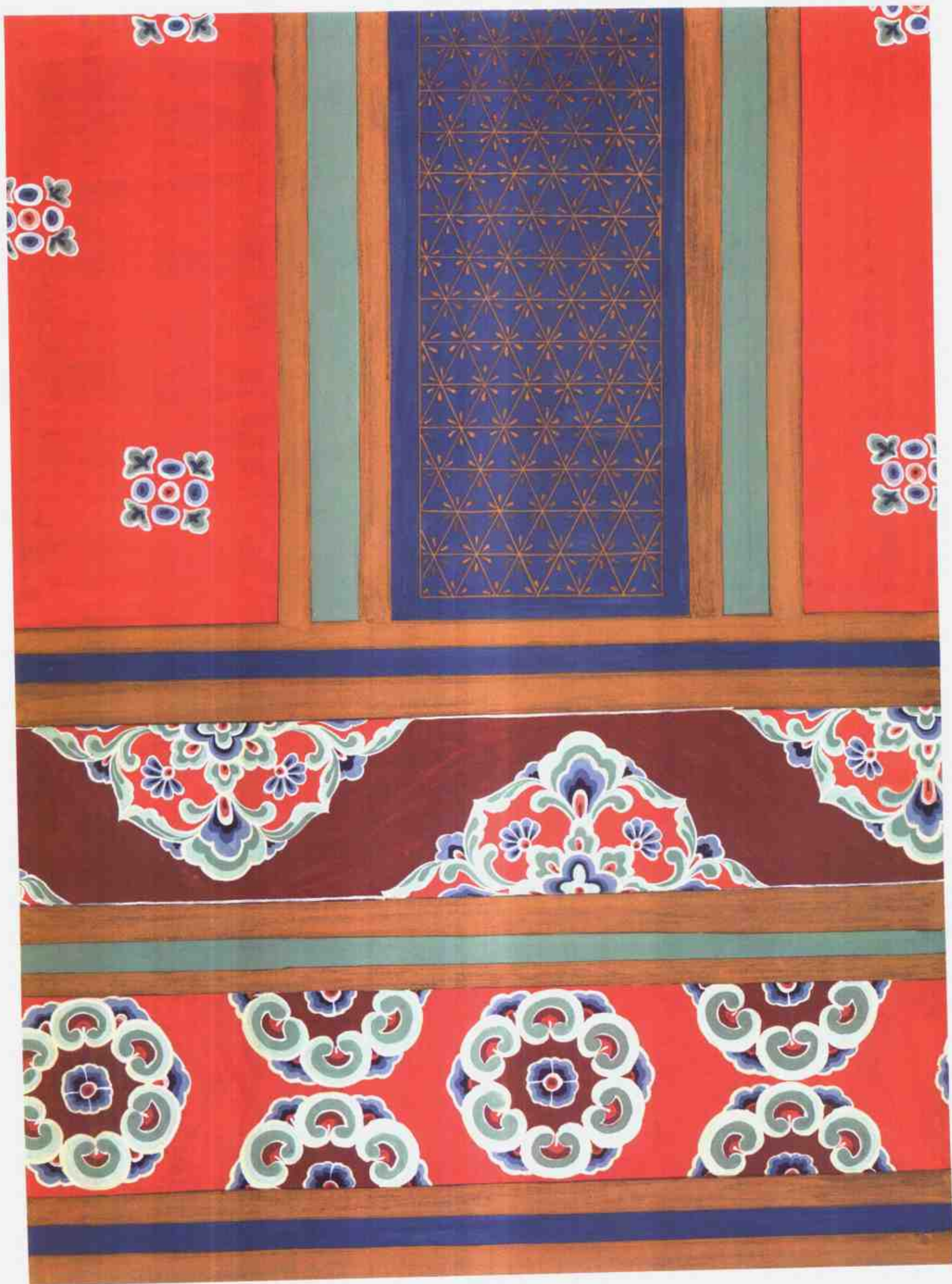
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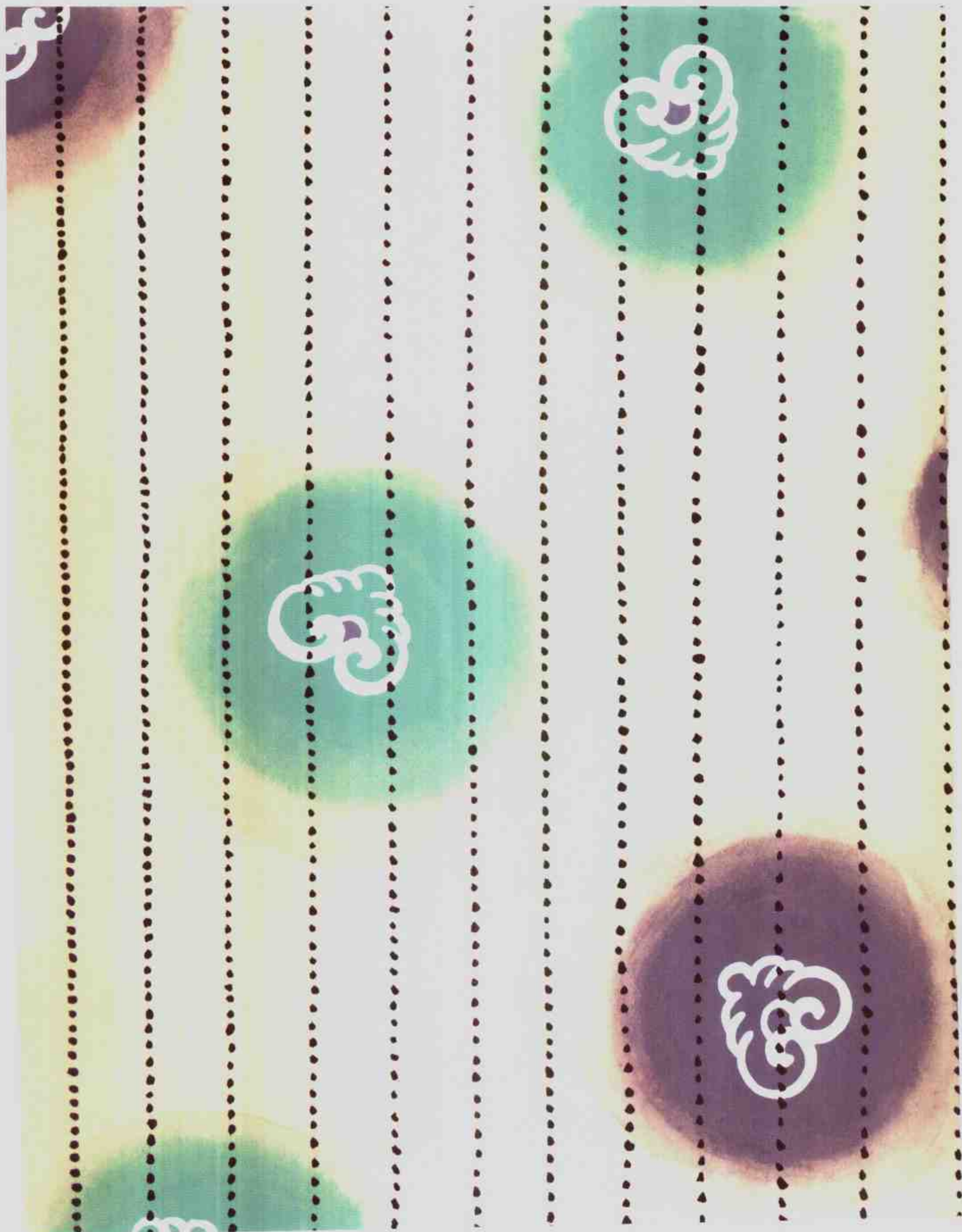
▲图 81 彩塑菩萨裙饰织锦图案部位图
Pattern 81 Detail of the design of painted
Bodhisattva's brocade furbelow



▲图 82 彩塑菩萨裙饰织锦图案
Pattern 82 Design of painted Bodhisattva's brocade furbelow



▲图 83 彩塑菩萨裙饰织锦图案
Pattern 83 Design of painted Bodhisattva's brocade furbelow



▲图 84 佛弟子袈装缬染图案
Pattern 84 Design of dyed cassock of Buddhist disciples



▲图 85 彩塑菩萨裙饰织锦图案部位图
Pattern 85 Detail of the design of painted
Bodhisattva's brocade furbelow



▲图 86 彩塑菩萨裙饰织锦图案
Pattern 86 Design of painted Bodhisattva's brocade furbelow

◀ 图 87 菩萨裙饰图案部位图
Pattern 87 Detail of the design of
Bodhisattva's furbelow





▲图 88 佛裙饰图案
Pattern 88 Design of furbelow of a Buddha



◀图 89 菩萨裙饰缣丝印花图案部位图
Pattern 89 Detail of design of Bodhisattva's
furbelow woven in fine silks and
gold thread

▶图 90 彩塑菩萨裙饰缣丝印花图案
Pattern 90 Design of painted Bodhisattva's
furbelow woven in fine silks and
gold thread

▶图 91 彩塑菩萨裙子图案
Pattern 91 Design of skirt of
painted Bodhisattva





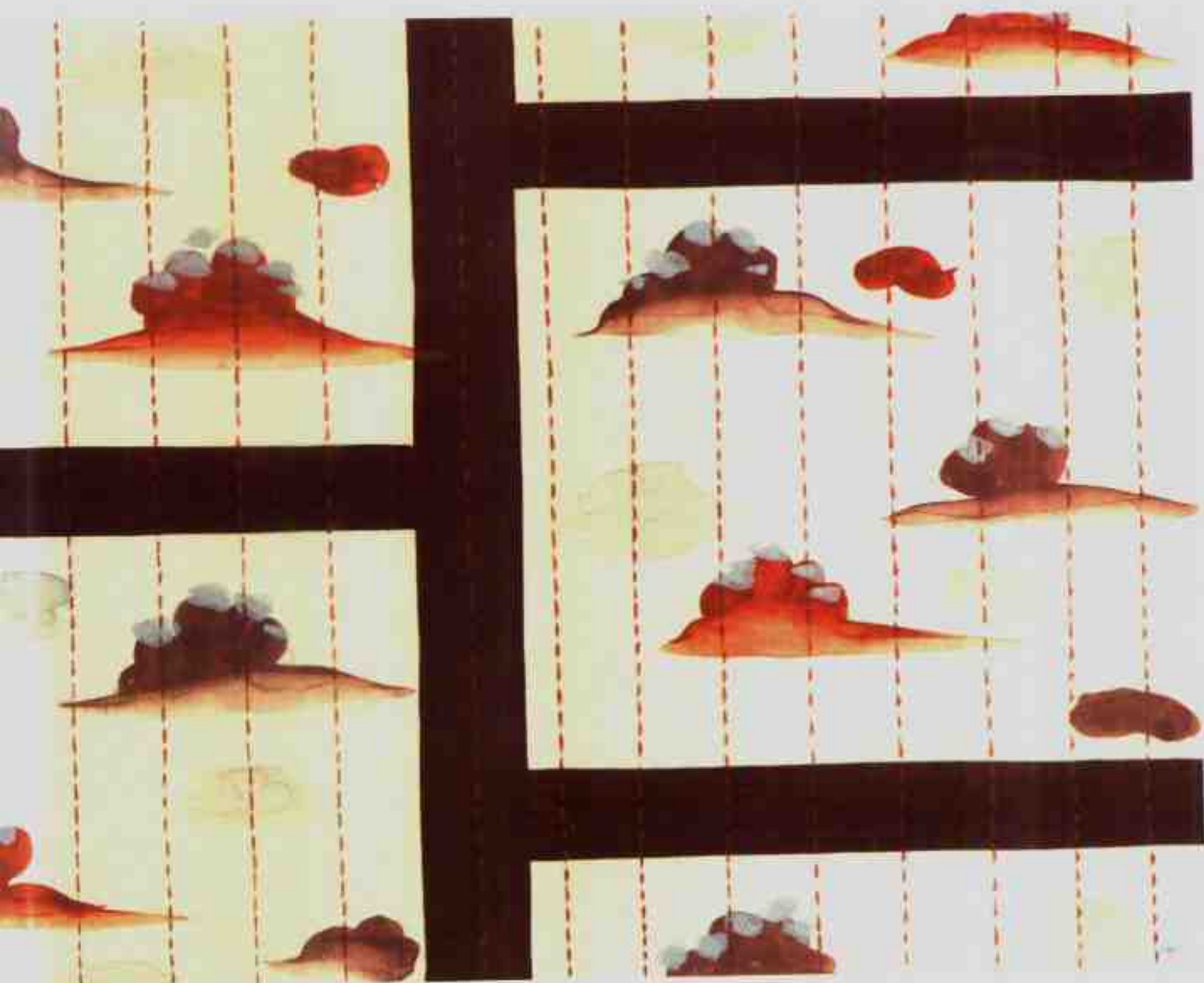
◀图 92 彩塑弟子袈裟丝织印花图案部位图

Pattern 92 Detail of design of a painted disciple's printed silk cassock

▼图 93 彩塑菩萨弟子袈裟丝织印花图案

Pattern 93 Design of a painted Bodhisattva disciple's printed silk cassock





- ▲图94 佛弟子袈裟印花绸图案
Pattern 94 Design of a Buddhist
disciple's printed silk cassock
- ▶图95 佛弟子袈裟印花图案部位图
Pattern 95 Detail of design of a Buddhist
disciple's printed cassock

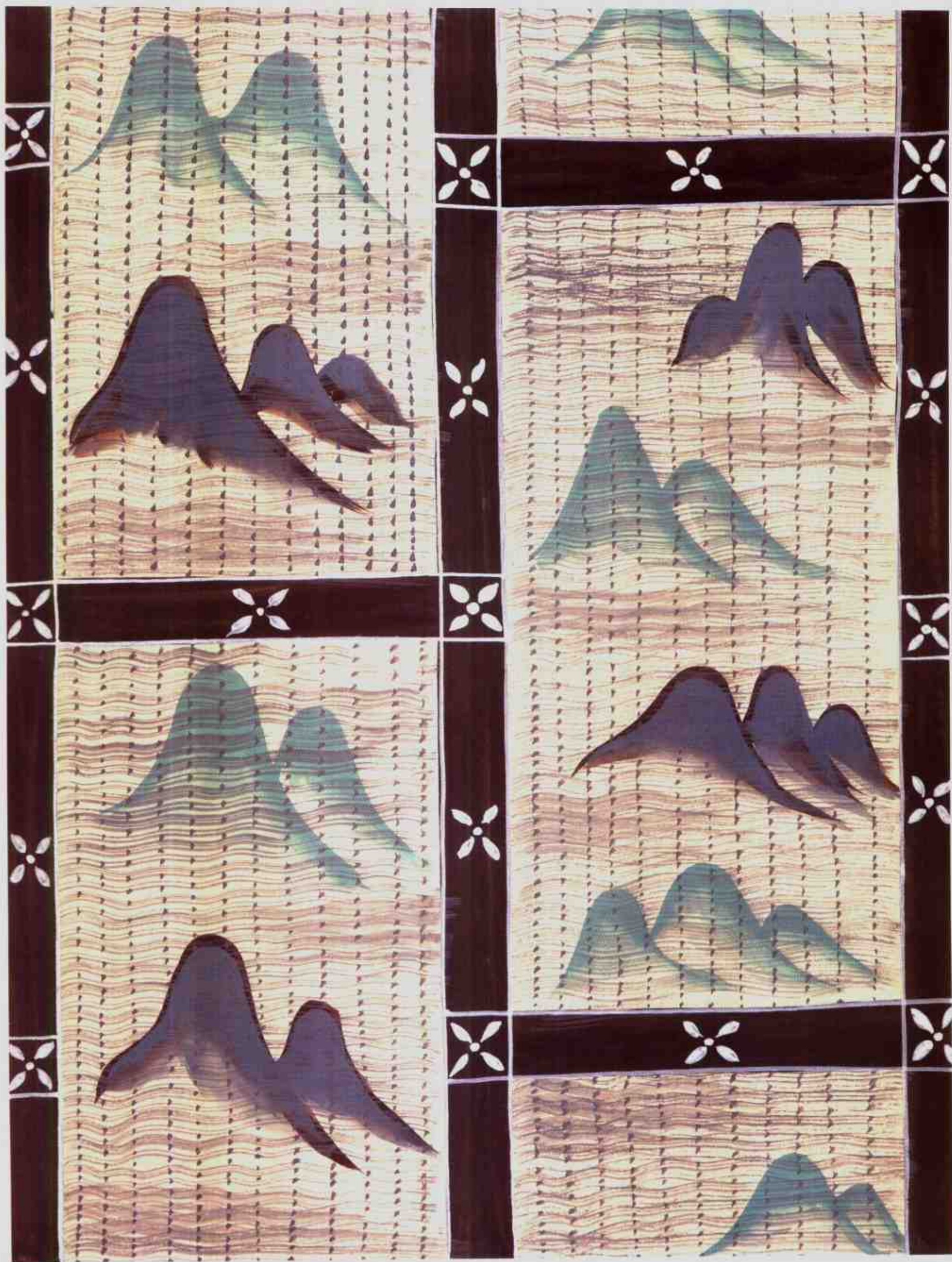


▲图97 贤劫千佛袈裟印经织物图案

Pattern 97 Design of Xianjie thousand-Buddha's fabric cassock printed with sutra

◀图96 袈裟印经图案部位图

Pattern 96 Detail of cassock printed with sutra



▲ 图 98 佛弟子(彩塑)麻布袈裟印花图案
Pattern 98 Design of a painted disciple's printed gunny cassock

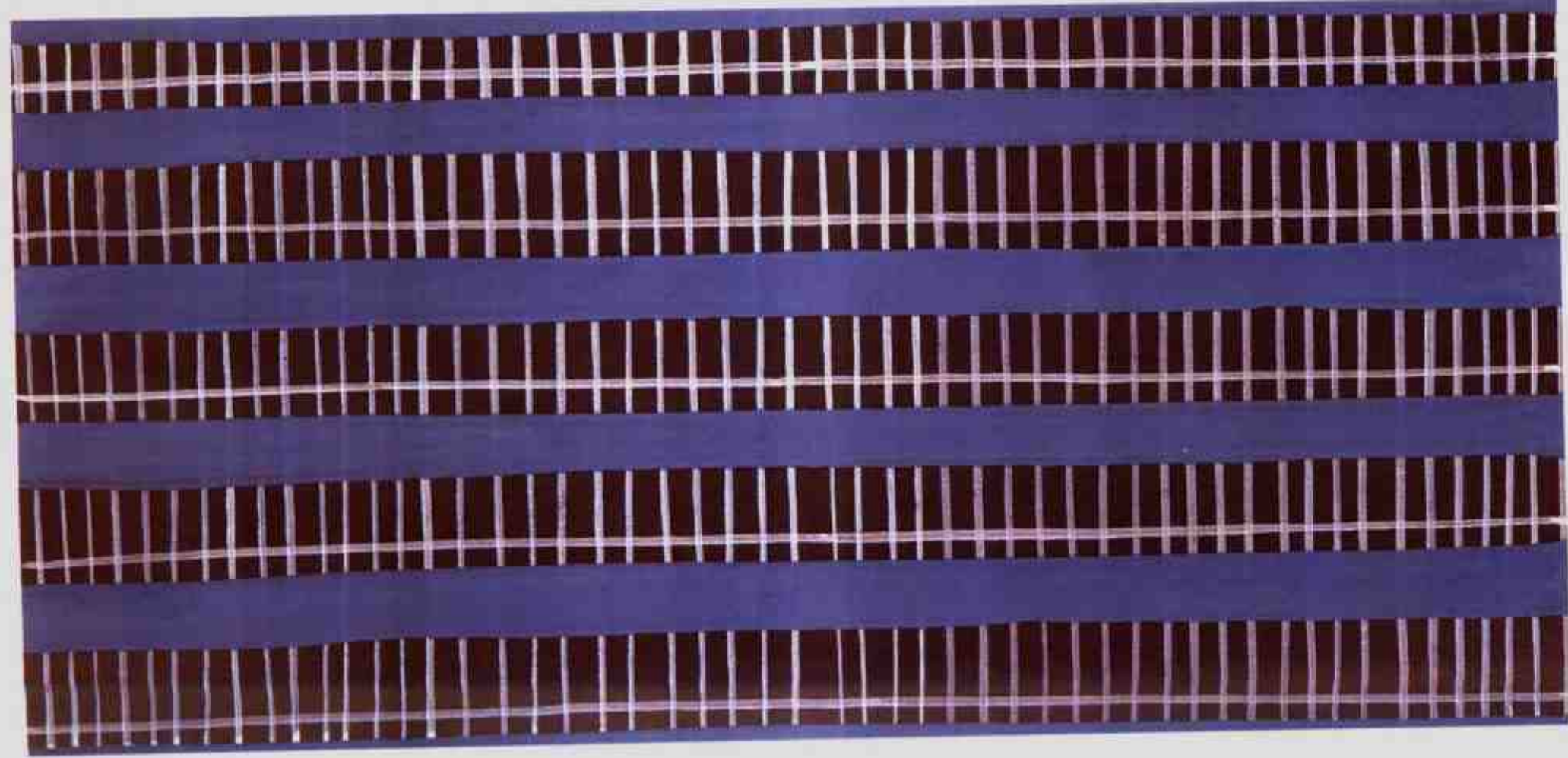


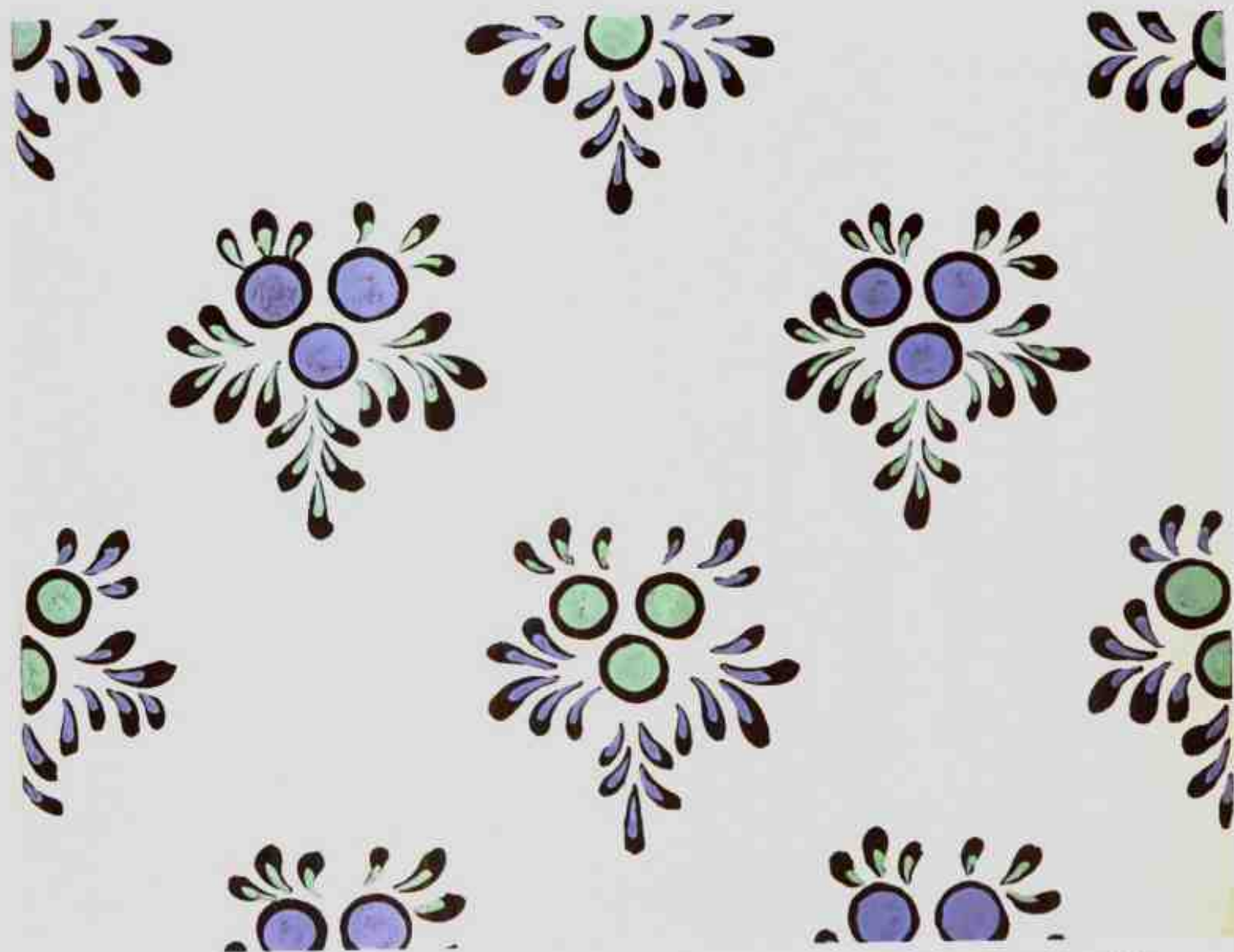
▲图 99 佛龛壁上之弟子袈裟印花图案

Pattern 99 Design of printed cassock of a disciple on the wall of the Buddhist niche

▼图 100 说法图之天王盔甲图案

Pattern 100 Design of the armor of Lokapala in the Sakyamuni Preaching Scriptures





▲图 101 都督夫人太原王氏侍者印花服饰图案
Pattern 101 Design of dress and adornments of a servant
of Taiyuan Governor's wife Wang

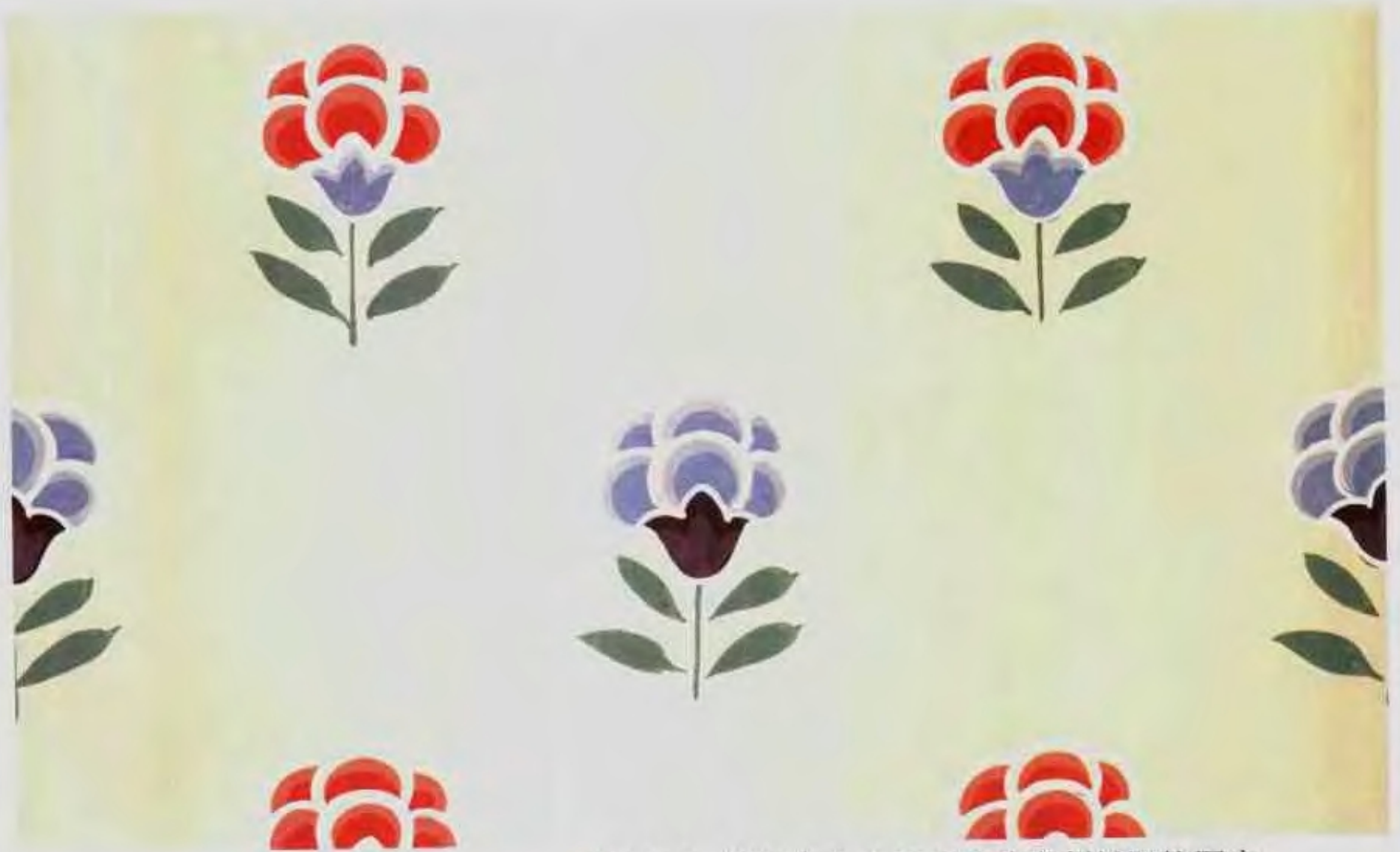


◀图 102 都督夫人太原王氏提花
锦地刺绣披肩图案
Pattern 102 Design of Jacquard
background embroidery
brocade shawl of Taiyuan
Governor's wife Wang

◀ 图 103 都督夫人太原王氏刺绣
上衣图案部位图

Pattern 103 Detail of design of
embroidered jacket of
Taiyuan Governor's wife
Wang





▲图 104 都督夫人太原王氏侍者刺绣服饰图案
 Pattern 104 Design of embroidered dress and adornments of
 a servant of Taiyuan Governor's wife Wang



◀图 105 都督(朝议大夫使持节
 都督晋昌郡诸军事守
 晋昌太守兼墨雒军赐
 紫金鱼袋上柱国乐庭
 瑰)夫人太原王氏上衣
 刺绣图案

Pattern 105 Design of embroidered
 jacket of Taiyuan
 Governor's wife
 Wang

◀ 图 106 都督夫人太原王氏侍者裙饰
刺绣图案部位图

Pattern 106 Detail of design of embroidered
furbelow of a servant of Taiyuan
Governor's wife Wang





▲图 107 都督夫人太原王氏侍者裙饰刺绣图案
Pattern 107 Design of embroidered furbelow of a servant
of Taiyuan Governor's wife Wang

▼图 108 观音菩萨印花绸衣裙图案
Pattern 108 Design of Avalokitesvara's printed silk skirt





▲图 109 菩萨内衣织锦图案

Pattern 109 Design of Bodhisattva's brocade underwear



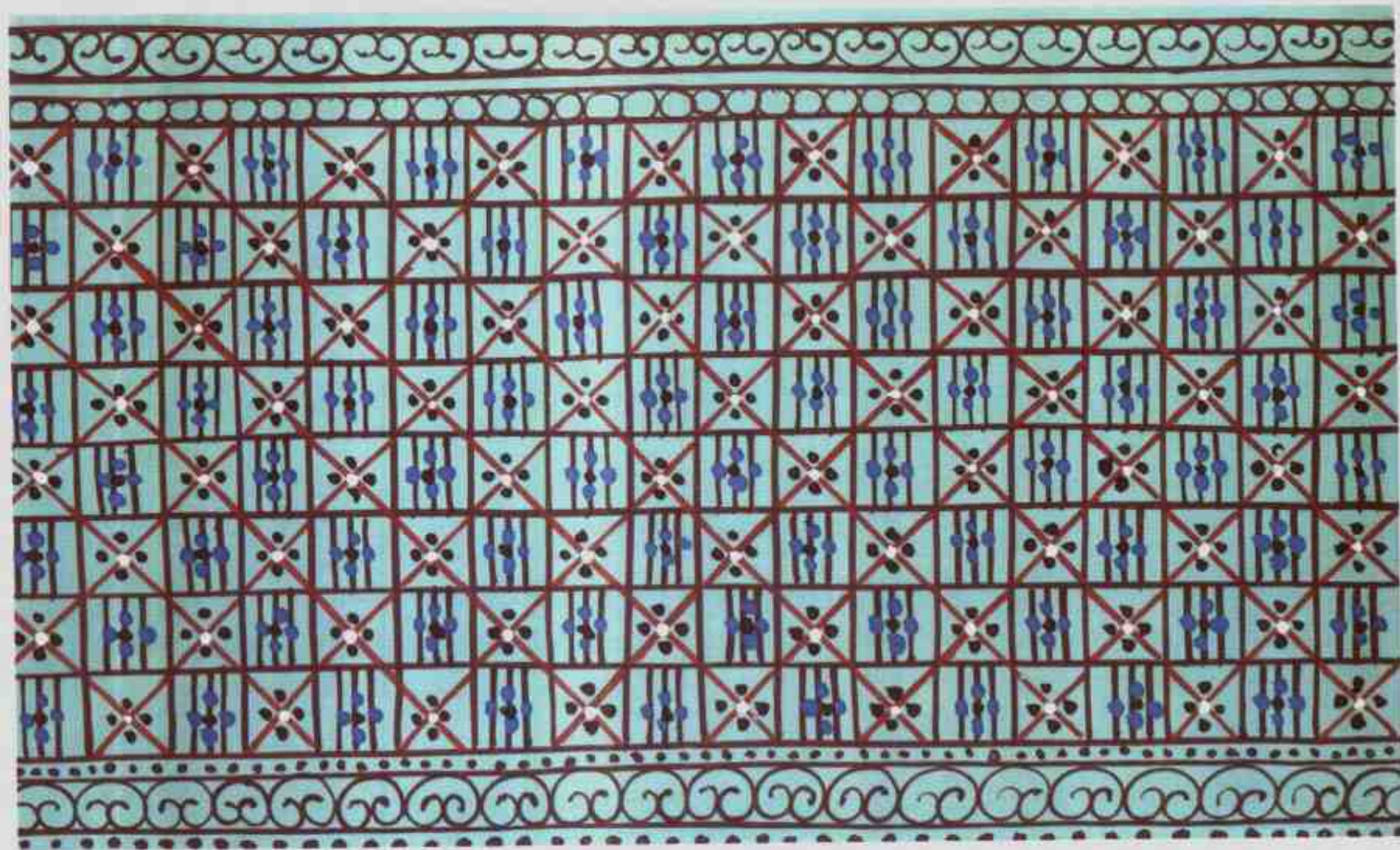
▲图 110 菩萨织锦裙饰图案

Pattern 110 Design of Bodhisattva's brocade furbelows





▲图 112 说法图供养菩萨刺绣裙饰花纹
Pattern 112 Design of embroidered furbelow of
the offering Bodhisattva in the Sakyamuni



▲图 113 观音菩萨印花衣裙图案
Pattern 113 Design of Avalokitesvara's printed skirt

◀图 111 观音菩萨印花衣裙图案
Pattern 111 Design of Avalokitesvara's printed skirt

◀ 图 114 菩萨薄纱印花裙饰图案部位图
Pattern 114 Detail of design of Bodhisattva's
printed gauze furbelow



▼ 图 115 观音菩萨薄纱印花裙饰图案
Pattern 115 Design of Avalokitesvara's
printed gauze furbelow





▲图 116 观音印花裙饰图案
Pattern 116 Design of Avalokitesvara's
printed furbelow



▲图 117 观音菩萨印花纱披带图案
Pattern 117 Design of Avalokitesvara's
printed gauze shawl

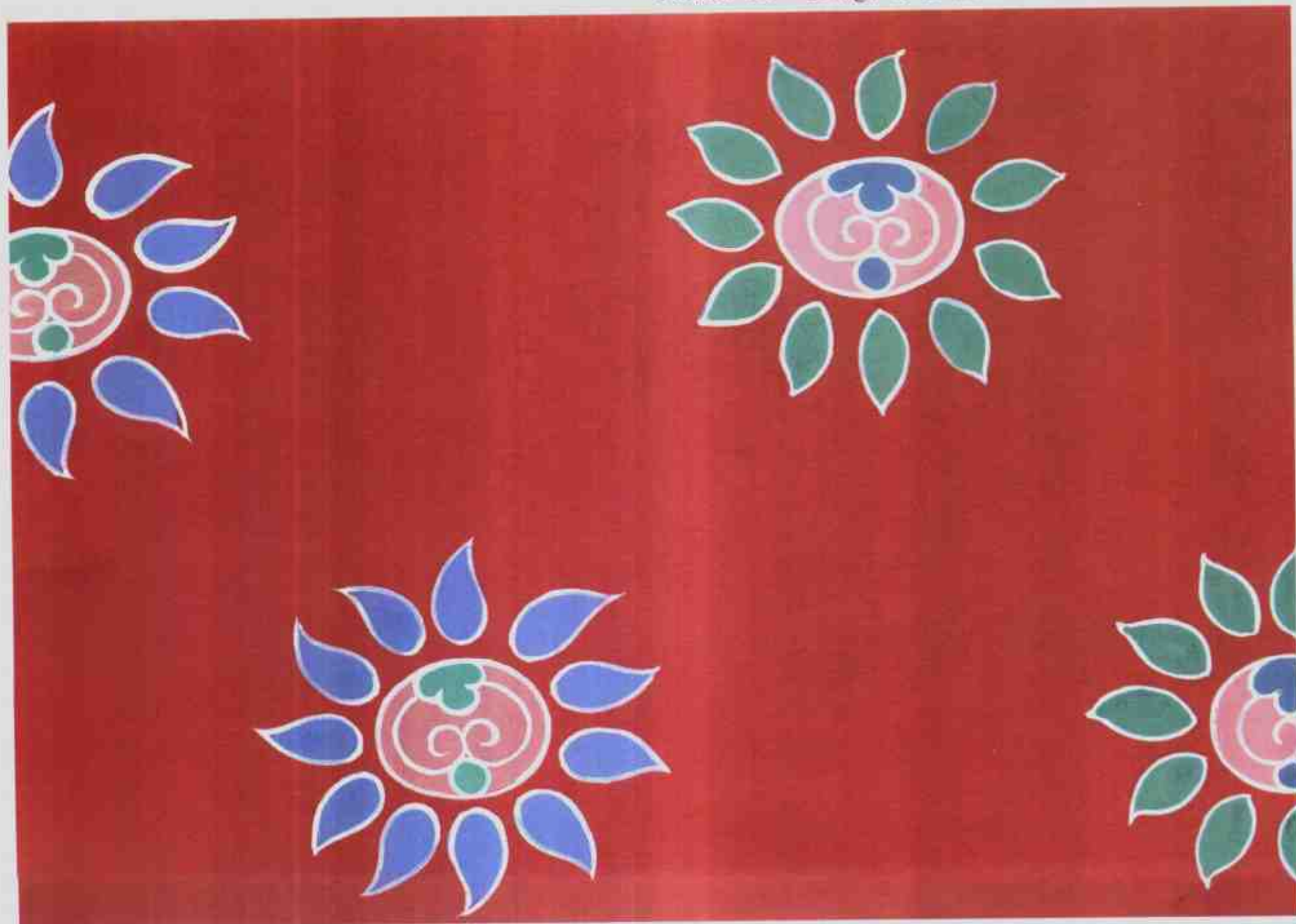


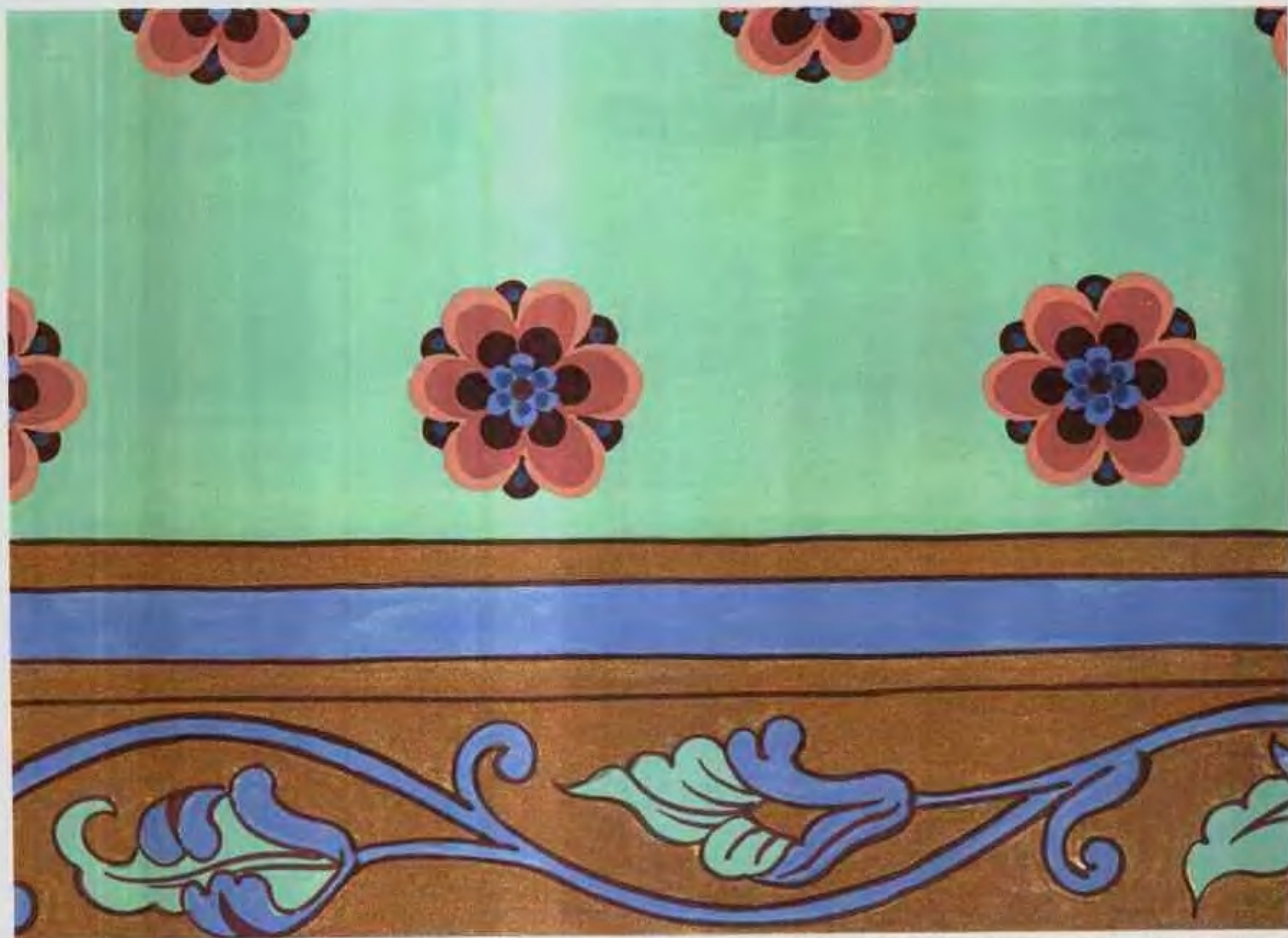
▲图 118 佛弟子印花绸服饰图案

Pattern 118 Design of a Buddhist disciple's printed silk dress and adornments

▼图 119 观音刺绣裙子图案

Pattern 119 Design of Avalokitesvara's embroidered skirt





▲图 120 彩塑弟子织锦衣服(迦叶衣服)图案
 Pattern 120 Design of a painted disciple's brocade clothes (Kasyapa clothes)

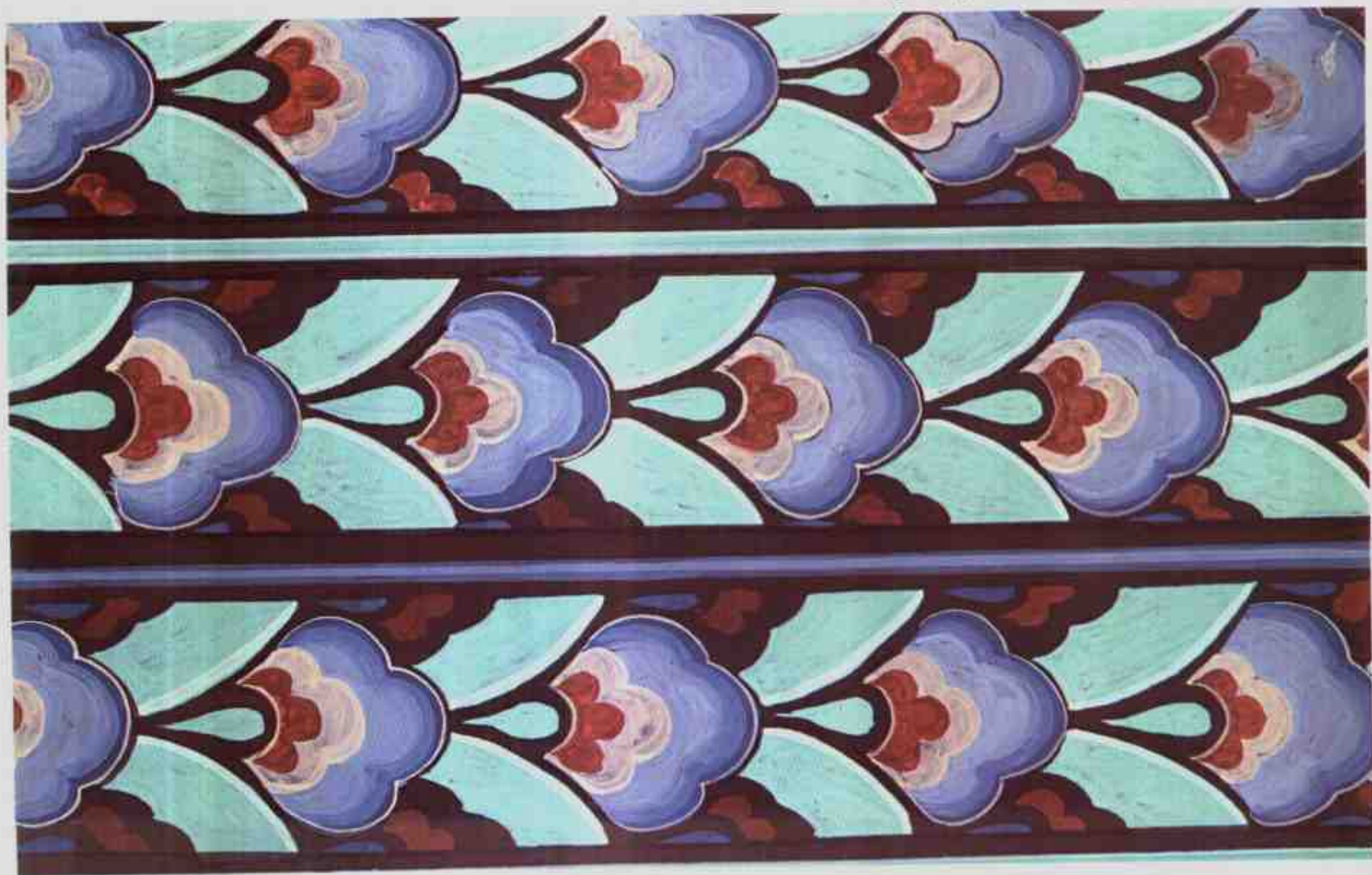
▼图 121 说法图供养菩萨刺绣裙饰图案
 Pattern 121 Design of embroidered furbelow of the offering Bodhisattva in the Sakyamuni Preaching Scriptures





▲图 122 彩塑天王像印花裤子图案
Pattern 122 Design of painted Lokapala's printed pants

▼图 123 彩塑天王绑腿(靴筒)图案
Pattern 123 Design of painted Lokapala's leg wrappings





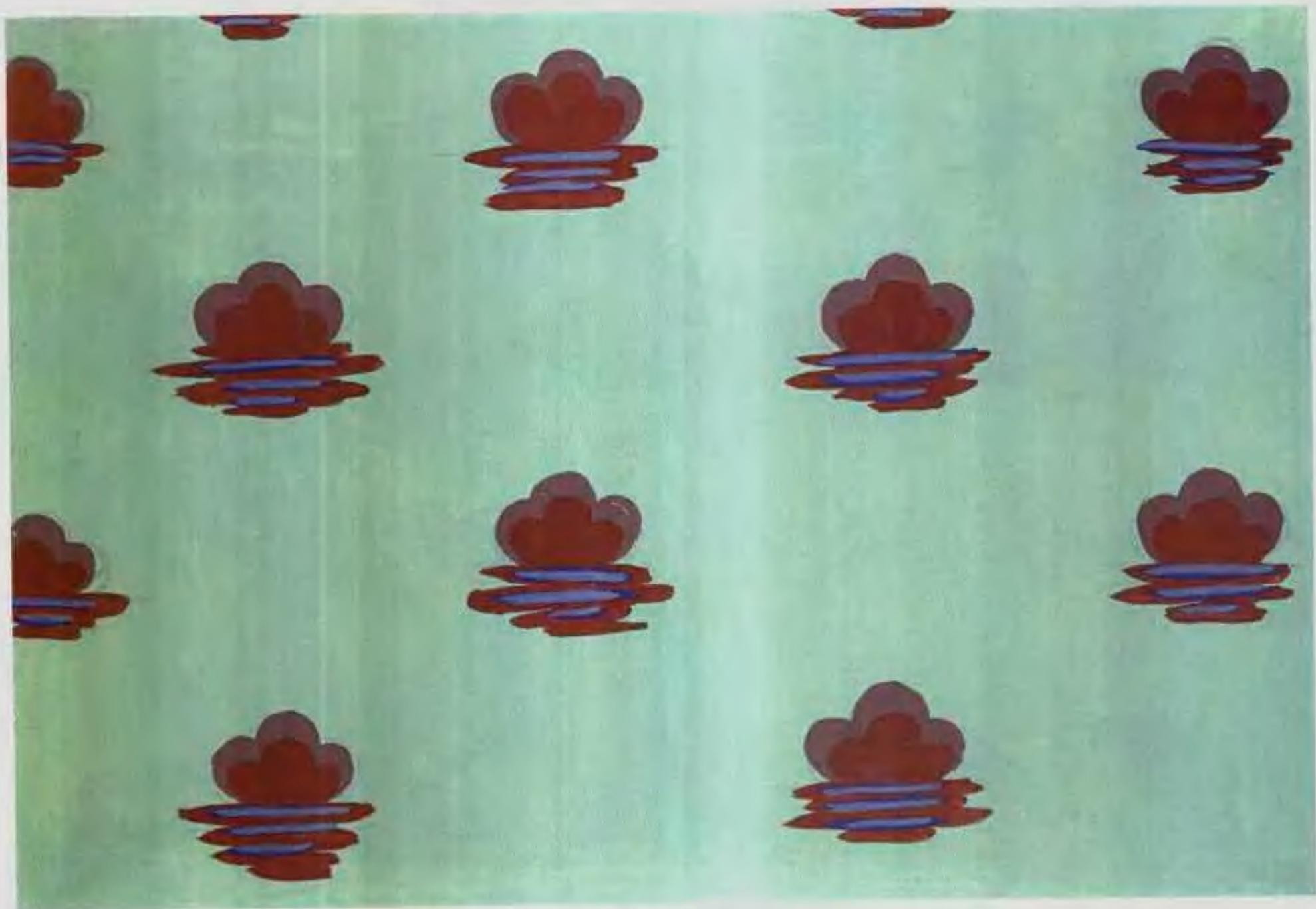
▲图 124 佛弟子织物服饰图案

Pattern 124 Design of a Buddhist disciple's fabric dress and adornments

▼图 125 彩塑天王裤腿印花图案

Pattern 125 Design of printed pants of painted Lokapala





▲图 126 文殊菩萨前拿供品的番人短裙织花图案
Pattern 126 Design of woven short skirt of a foreigner
holding offerings in front of Manjusri

▼图 127 佛弟子印花服饰(西夏妆)图案
Pattern 127 Design of a Buddhist disciple's printed dress
and adornments (Western Xia style)





▲图 128 药师佛袈裟印花图案

Pattern 128 Design of Bhaisajyaguru's printed cassock

▼图 129 佛龛下方弟子织花服饰图案

Pattern 129 Design of woven dress and adornments of the disciple below the Buddhist niche





▲图 130 女供养人印花裙饰图案
Pattern 130 Design of a female benefactor's printed furbelow



▲图 131 卢舍那佛印花衣饰图案
Pattern 131 Design of Losana's printed dress and adornments



▲图 132 彩塑观音裙饰织锦图案
Pattern 132 Design of painted Avalokitesvara's brocade furbelow



▲图 133 迦叶底裙印花图案
Pattern 133 Design of Kasyapa printed under-skirt



▲图 134 彩塑天王像盔甲图案
Pattern 134 Design of painted Lokapala's armor



▶图 135 彩塑天王铠甲图案
Pattern 135 Design of painted Lokapala's armor

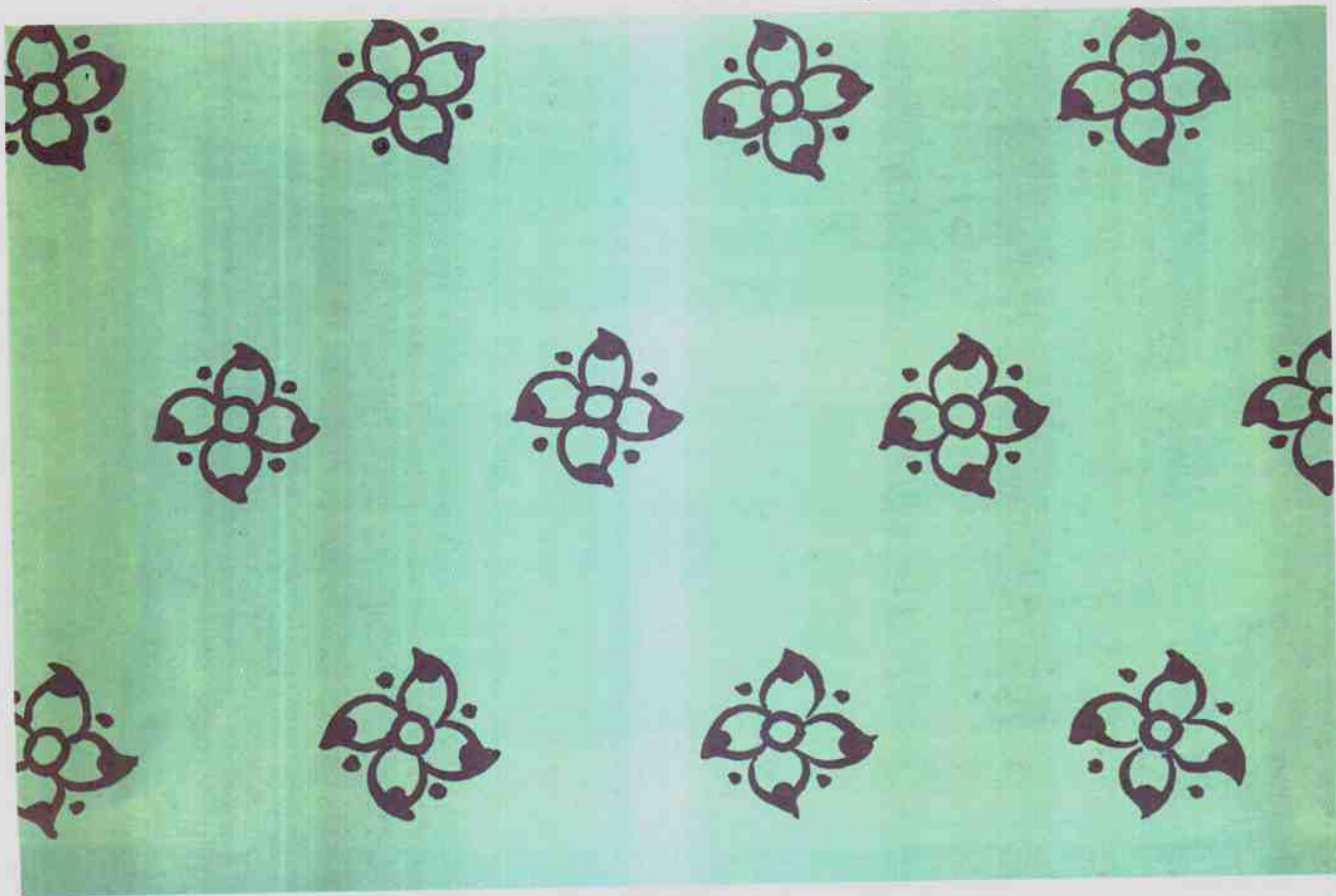
► 图 136 彩塑天王铠甲图案部位图
Pattern 136 Detail of design of painted Lokapala's armor





▲图 137 供桌毯印花图案
Pattern 137 Design of printed altar tablecloth

▼图 138 弟子衣服印花(宋妆)图案
Pattern 138 Design of a disciple's printed clothes (Song style)





▼图 139 西方净土变供桌刺绣围帘图案
Pattern 139 Design of embroidered altar tablecloth
depicted in the Pure Land story of the West





▲图 140 东方药师变桌围印经织花图案
Pattern 140 Design of woven tablecloth printed
with sutra depicted in the Bhaiṣajyaguru
story of the East

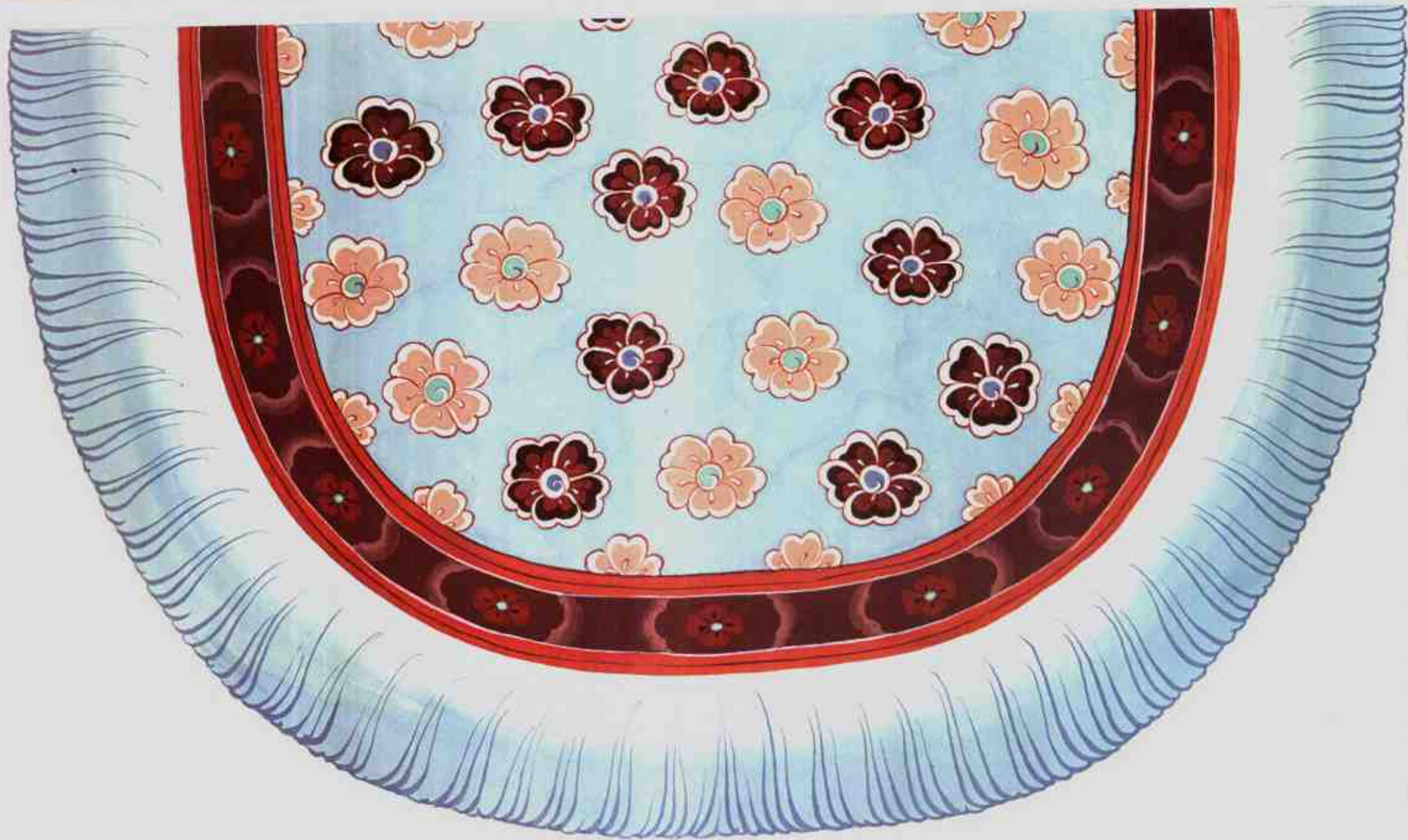
▼图 141 南壁西方净土变地毯图案
Pattern 141 Design of blanket depicted Pure
Land story of the West on the
southern wall





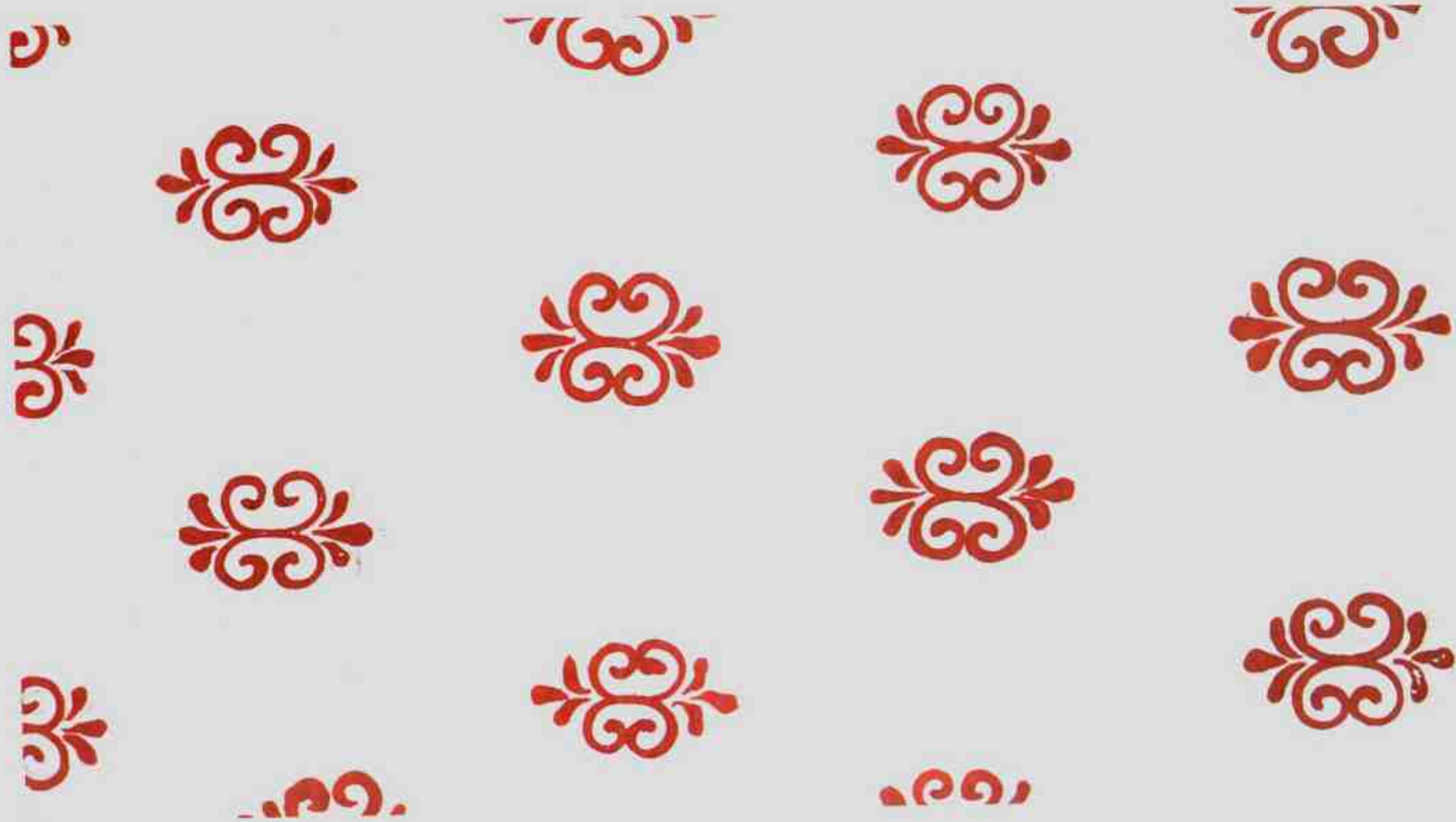
▲图 142 西方净土变舞蹈人地毯图案

Pattern 142 Design of blanket of a dancer depicted in the Pure Land story of the West



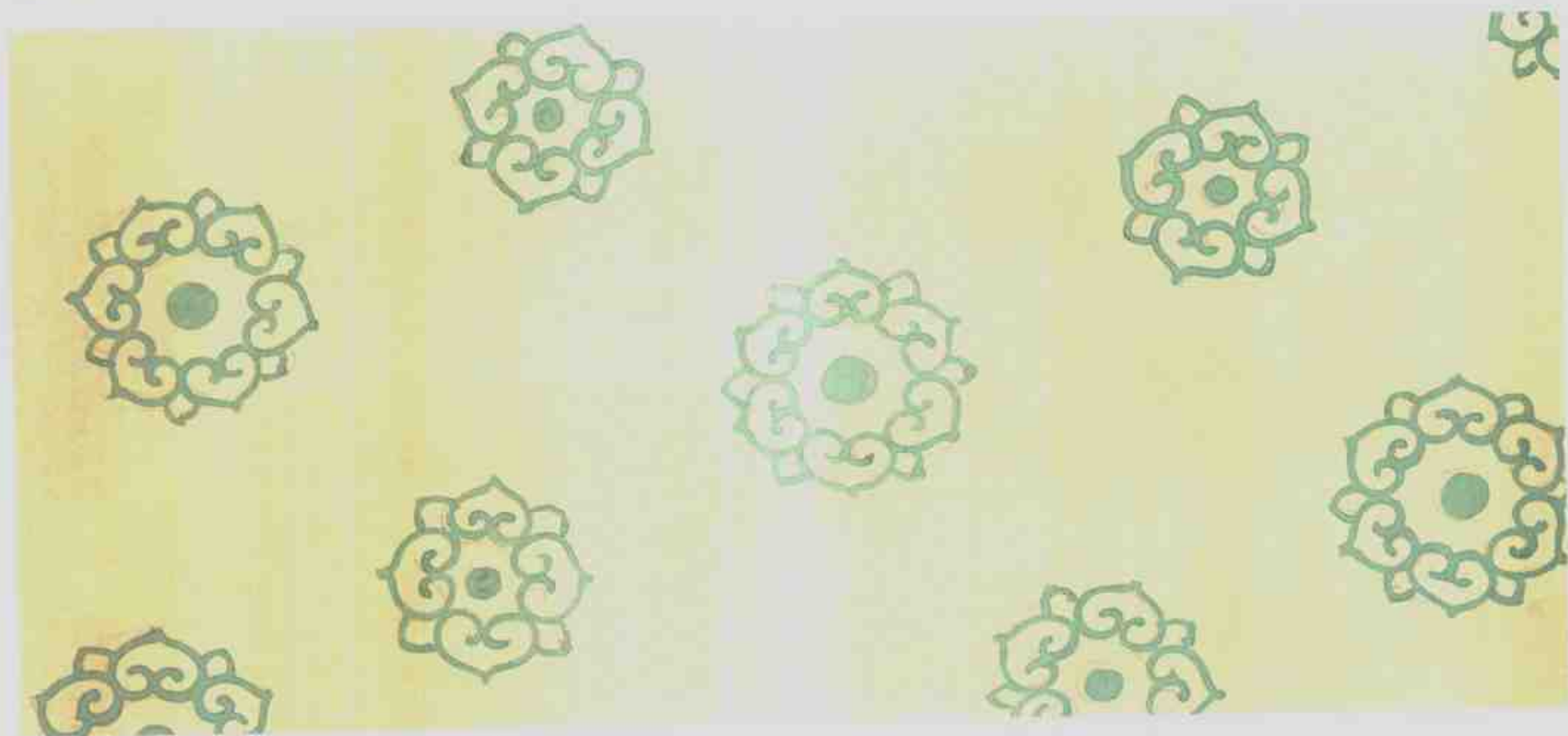
▲图 143 东壁经变故事鞍垫刺绣缬染图案
Pattern 143 Design of embroidered and dyed saddle depicted in the sutra story on the eastern wall

▼图 144 女供养人内衣印花绸图案
Pattern 144 Design of a female benefactor's printed silk underwear



► 图 145 女供养人内衣图案部位图
Pattern 145 Detail of design of a female
benefactor's silk underwear



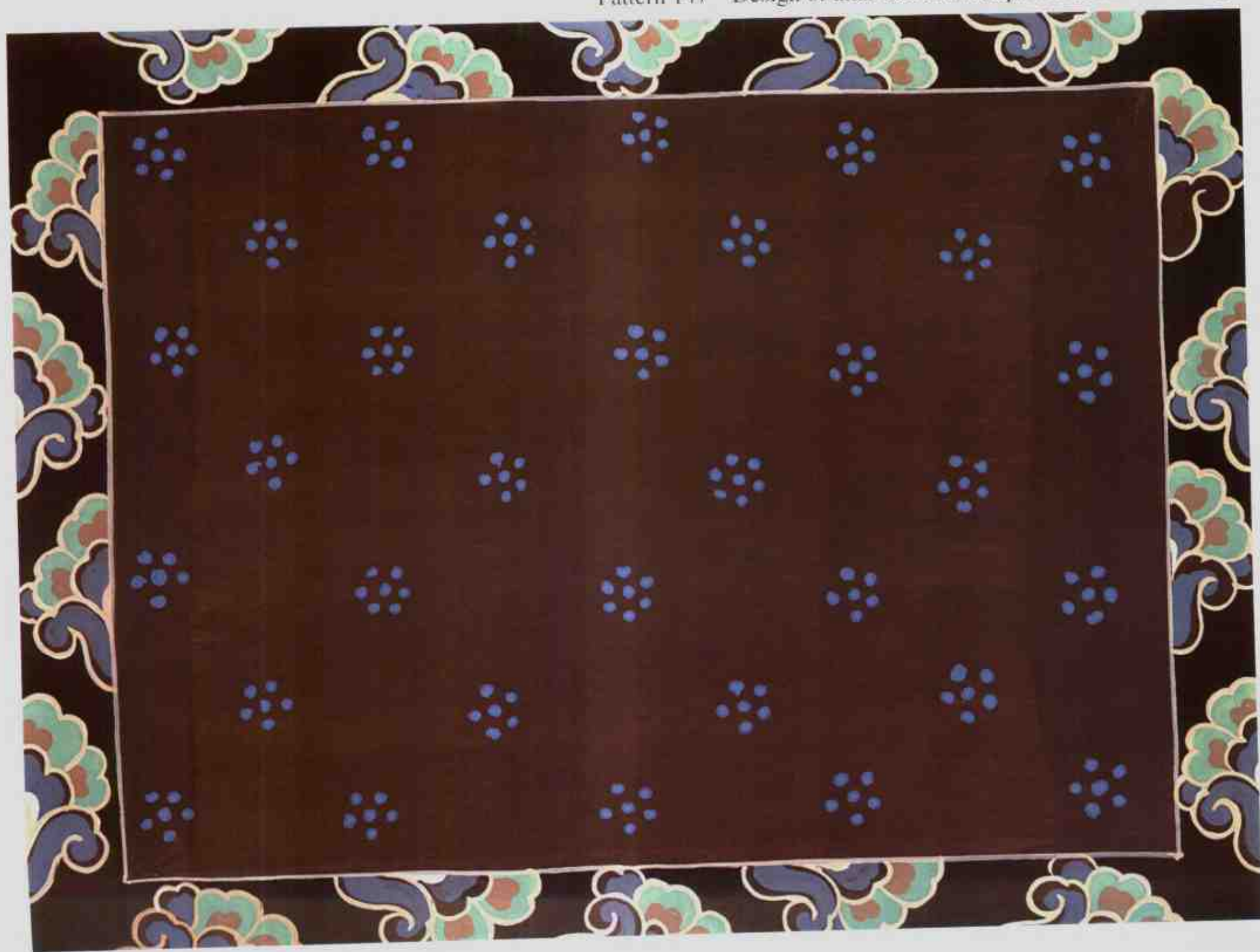


▲图 146 女供养人内衣印花绸图案

Pattern 146 Design of a female benefactor's printed silk underwear

▼图 147 经变中供桌毯图案

Pattern 147 Design of altar tablecloth depicted in the sutra story



►图 148 女供养人内衣图案部位图
Pattern 148 Detail of design of a female
benefactor's silk underwear





▲图 149 彩塑观音菩萨印花绸上衣图案

Pattern 149 Design of painted Avalokitesvara's printed silk jacket

▼图 150 观音菩萨印花腰带图案

Pattern 150 Design of Avalokitesvara's printed belt's

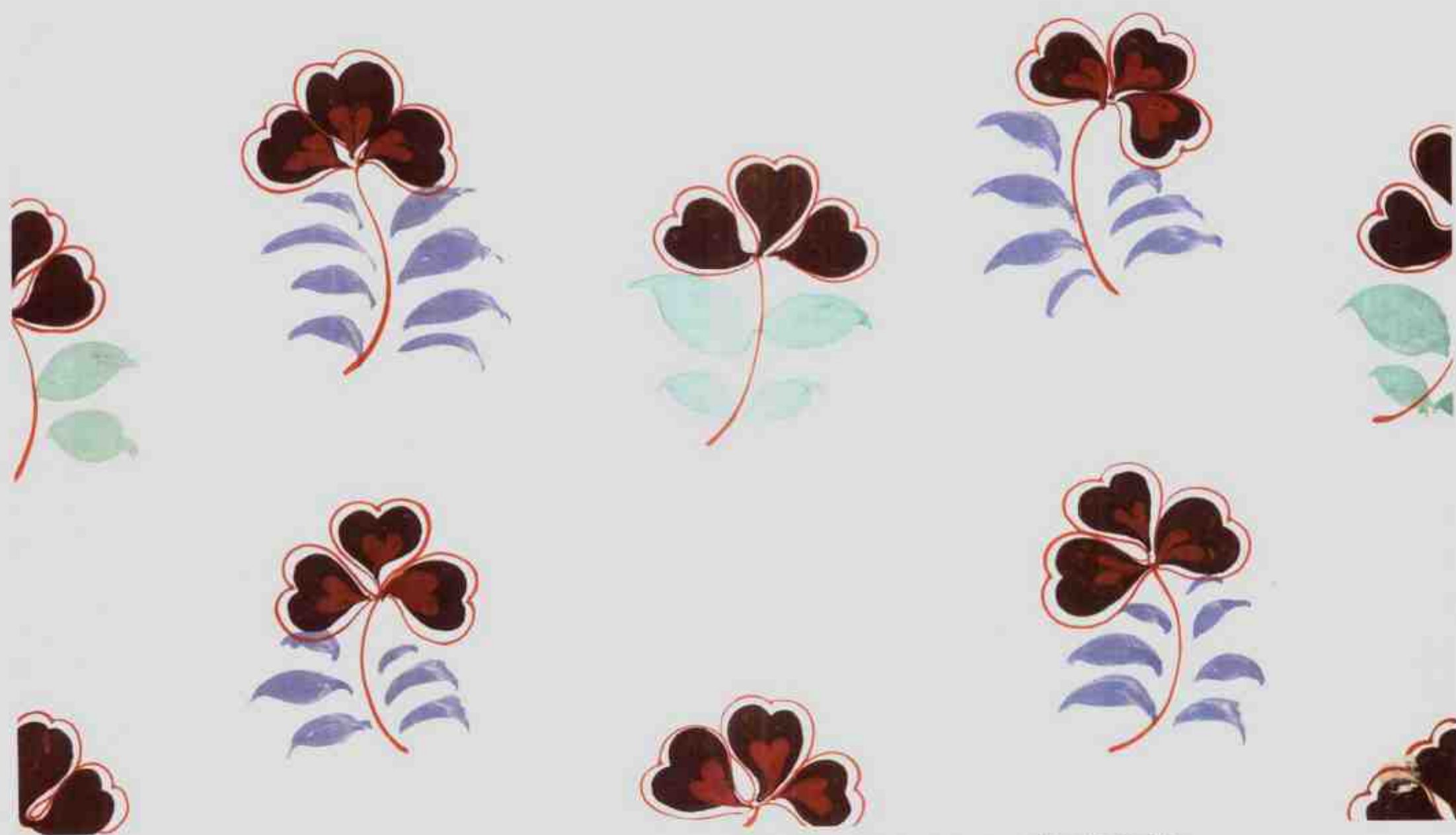


► 图 151 彩塑菩萨上衣印花绸图案部位图
Pattern 151 Detail of design of painted Bodhisattva's
printed silk jacket





◀ 图 152 彩塑菩萨上衣印花绸图案部位图
Pattern 152 Detail of design of painted Bodhisattva's
printed silk jacket



▲图 153 彩塑天王像印花裤料图案

Pattern 153 Design of painted Lokapala's printed pants cloth

▼图 154 彩塑菩萨印花绸上衣图案

Pattern 154 Design of painted Bodhisattva's printed silk jacket s

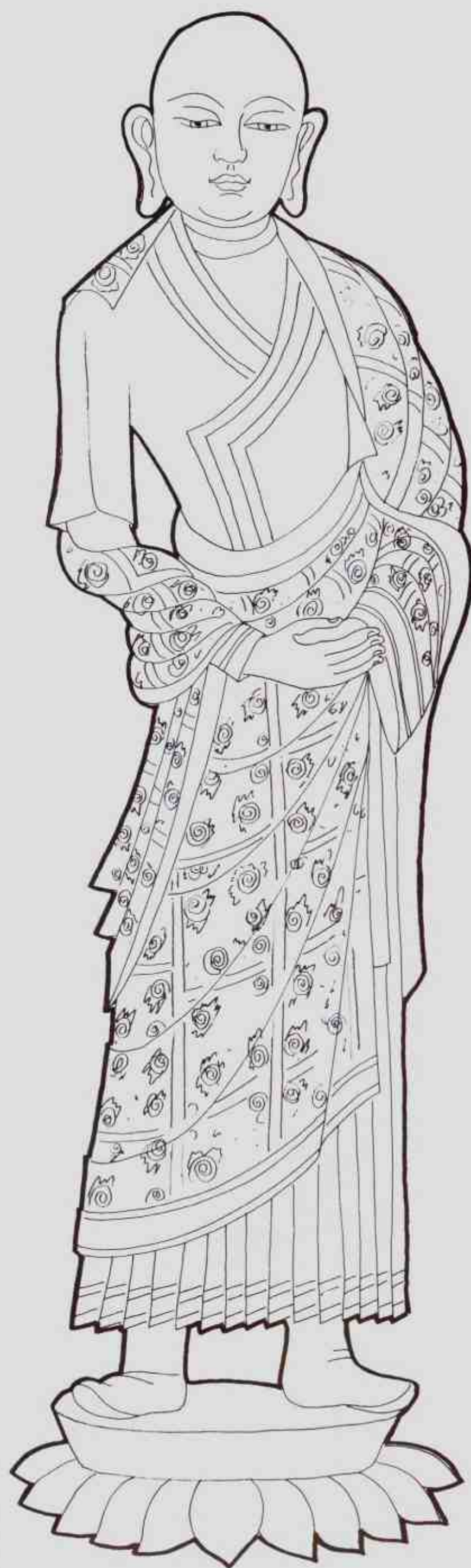


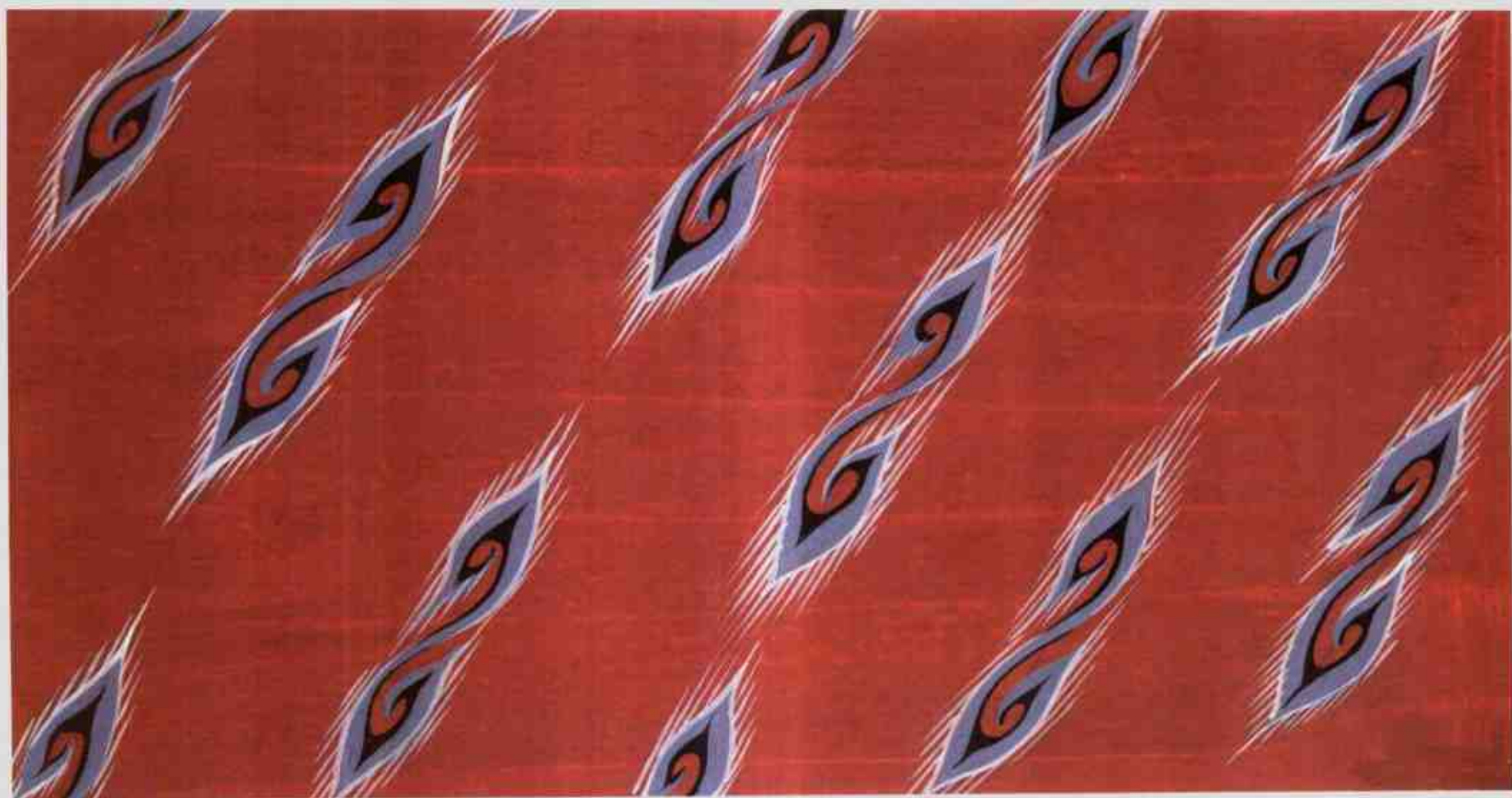


▲图 155 彩塑主佛内衣腿部露出部分印花图案
Pattern 155 Design of painted main Buddha's visible printed underwear on legs

► 图 157 佛弟子袈裟图案部位图
Pattern 157 Detail of design of a Buddhist
disciple's cassocks

▼ 图 156 佛龛佛弟子袈裟缬染图案
Pattern 156 Design of dyed cassock of a
Buddhist disciple in the
Buddhist niche



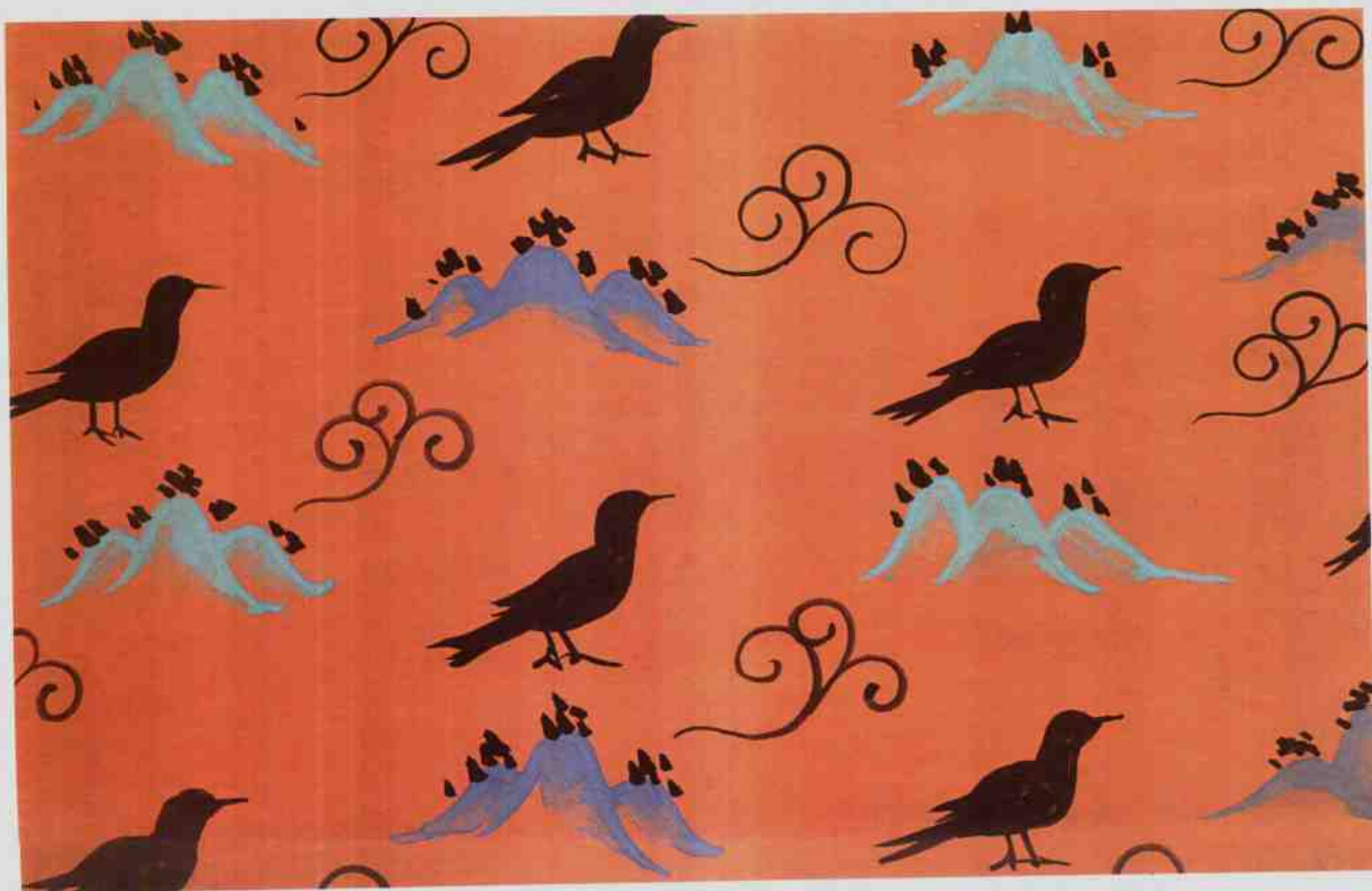


▲图 158 文殊像率狮人衣裤织物图案

Pattern 158 Design of fabric clothes of the man leading a lion in the Manjusri picture

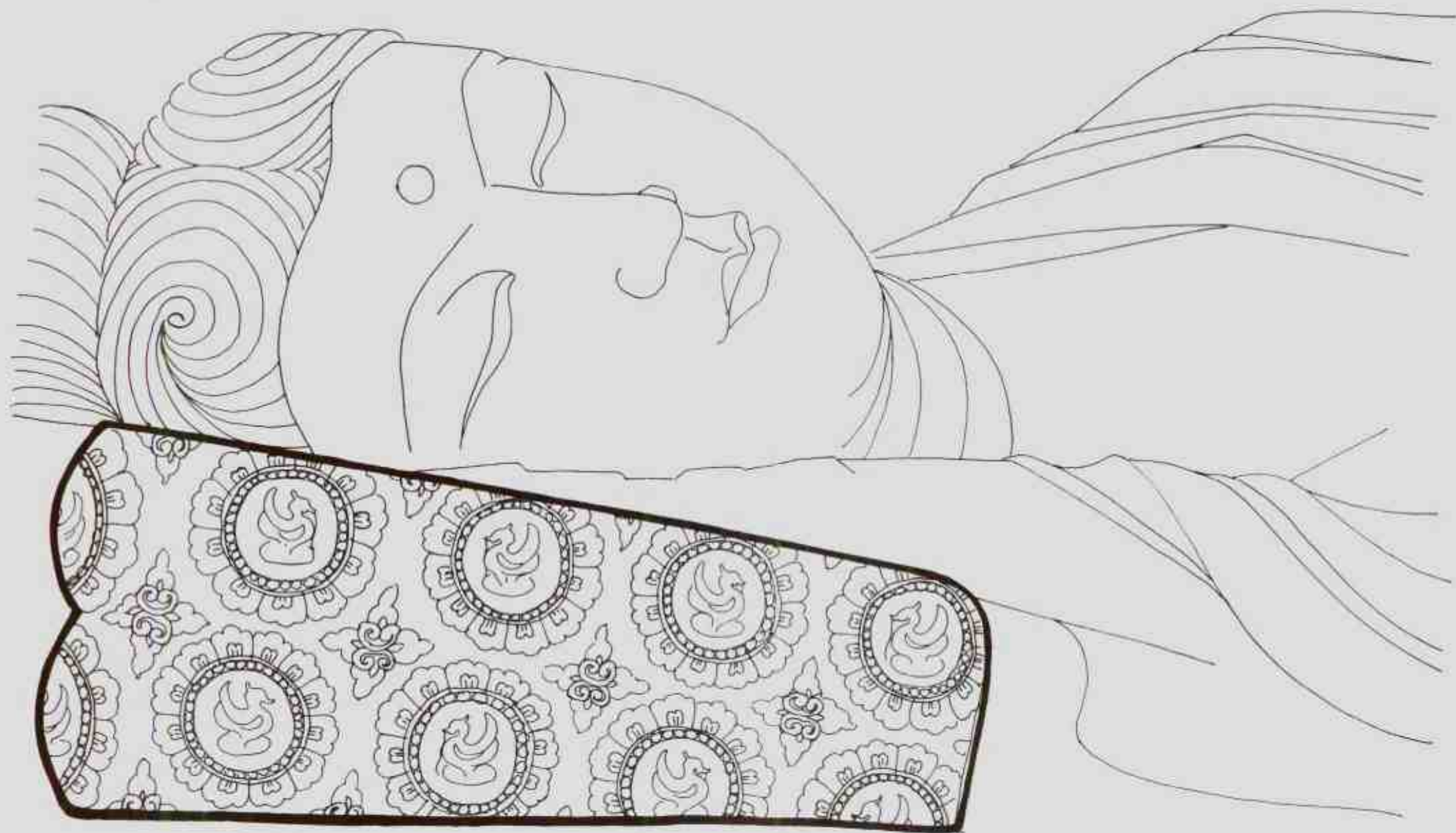
▼图 159 佛龛下方女供养人印花绸服饰图案

Pattern 159 Design of printed silk dress and adornments of the female benefactor below the Buddhist niche



► 图 160 率狮人衣裤织物图案部位图
Pattern 160 Detail of design of fabric pants
cloth of the man leading a lion





◀图 162 卧佛枕头印花
图案(单位之一)
Pattern 162 Detail of design
of the reclining
Buddha's
printed pillow

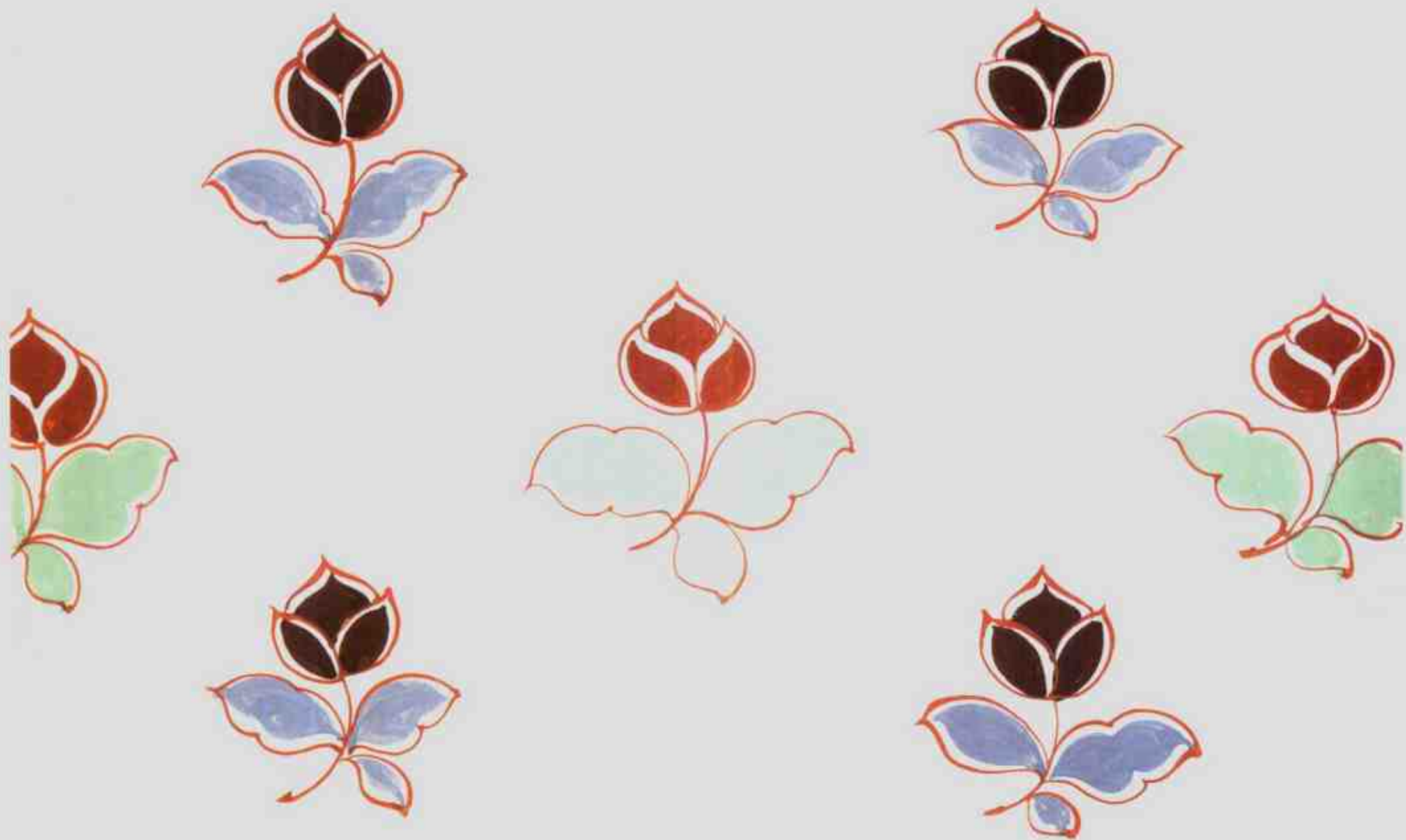
◀图 161 卧佛枕头印花图案部位图

Pattern 161 Detail of design of the reclining Buddha's printed pillow

▼图 163 天王彩塑披风印花图案

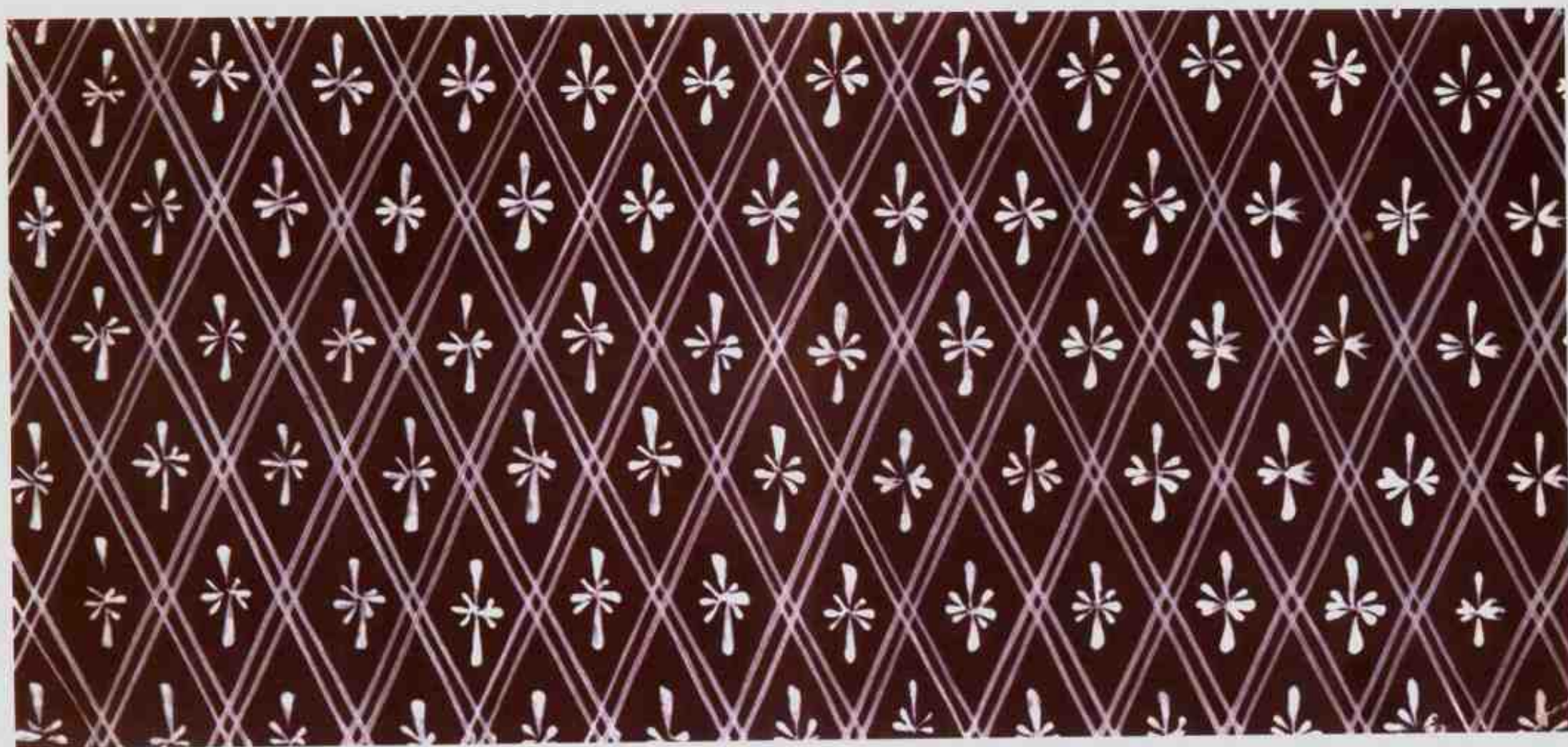
Pattern 163 Design of Lokapala's painted and printed cloak





▲图 164 彩塑天王像印花裤料图案

Pattern 164 Design of painted Lokapala's printed pants cloth



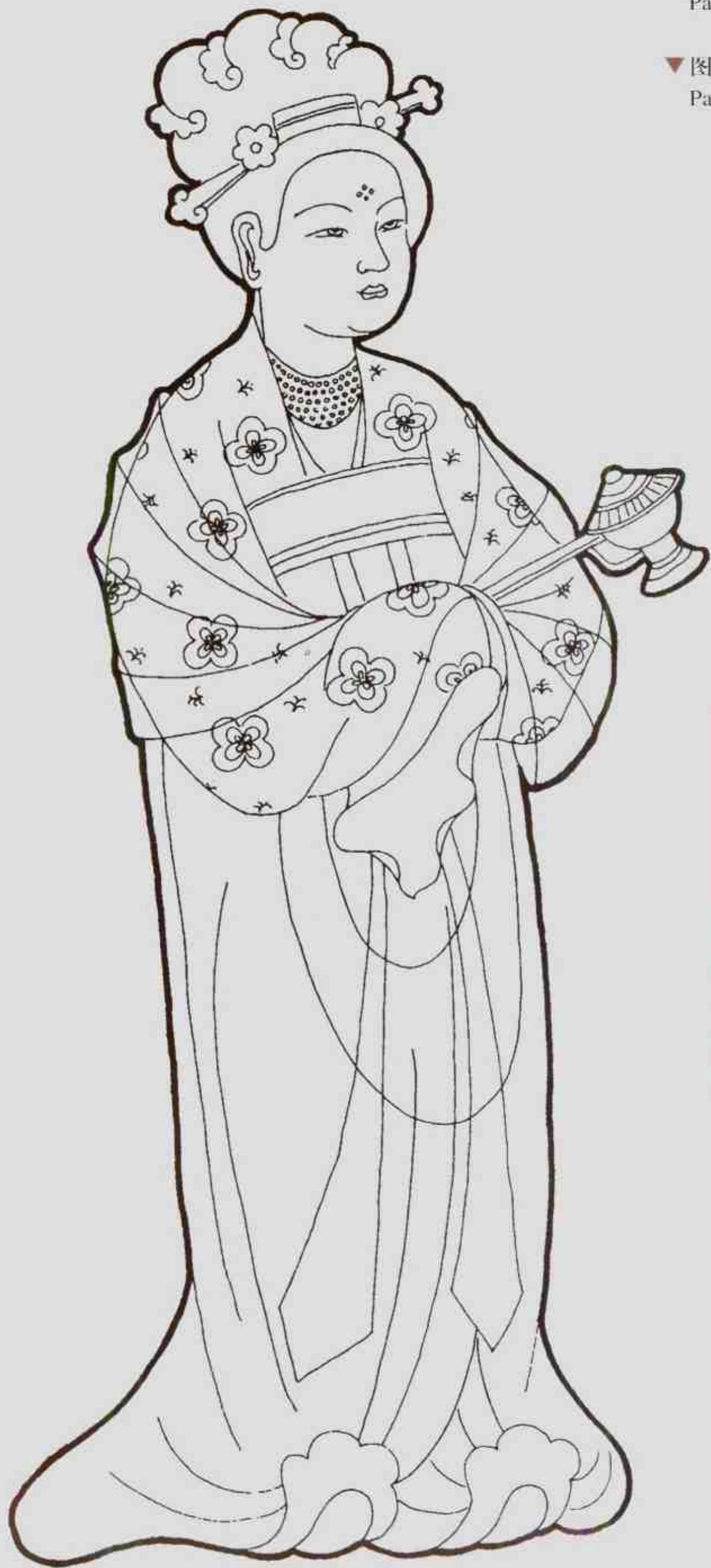
▲图 165 观音印花裙饰图案

Pattern 165 Design of Avalokitesvara's printed furbelow



(公元八一三——九〇七)

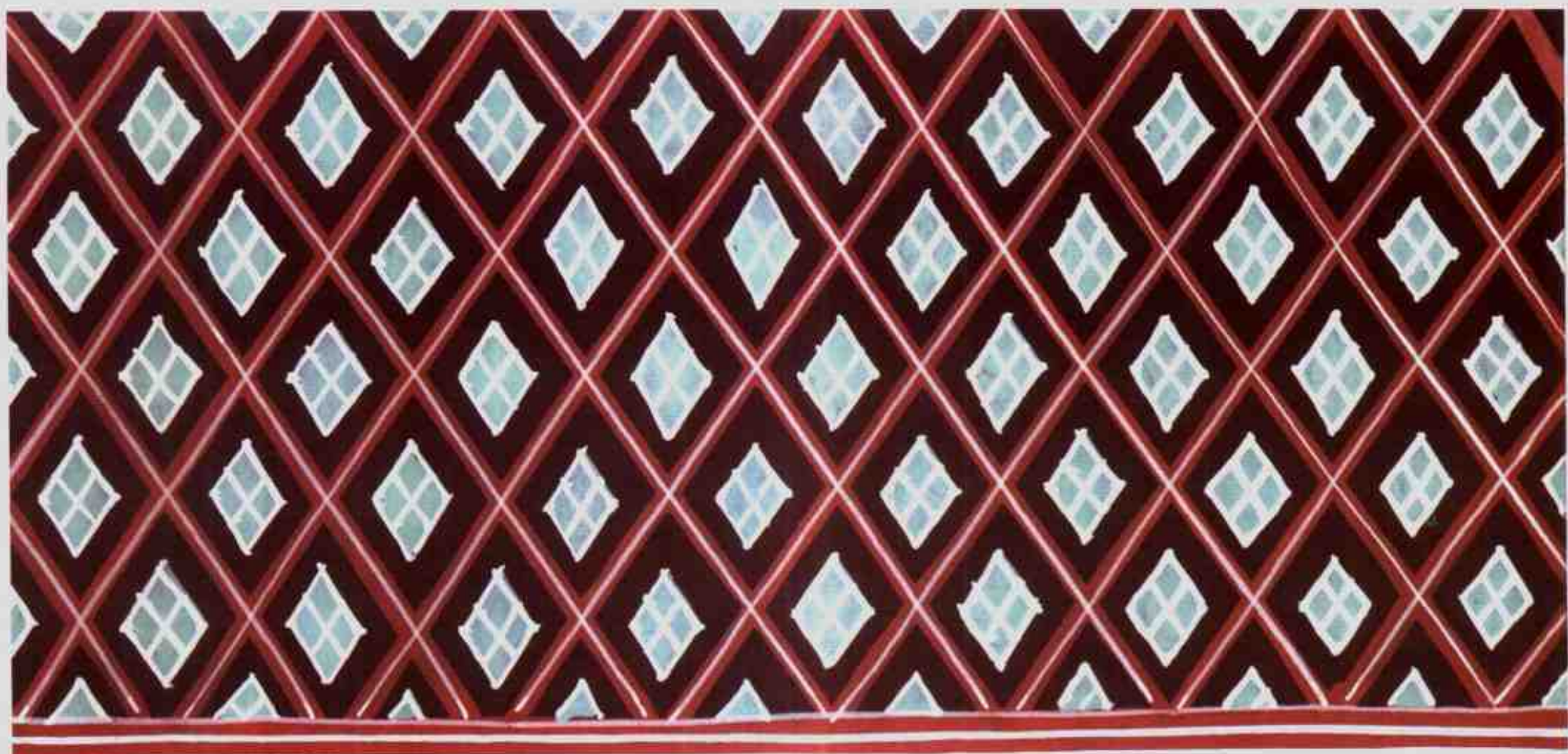
(A.D. 813-907)



◀ 图 166 女养供人缬染印花上衣服饰图案部位图
Pattern 166 Detail of design of a female benefactor's
printed and dyed jacket and adornments

▼ 图 167 女供养人缬染印花衣饰图案
Pattern 167 Design of a female benefactor's printed
and dyed dress and adornments





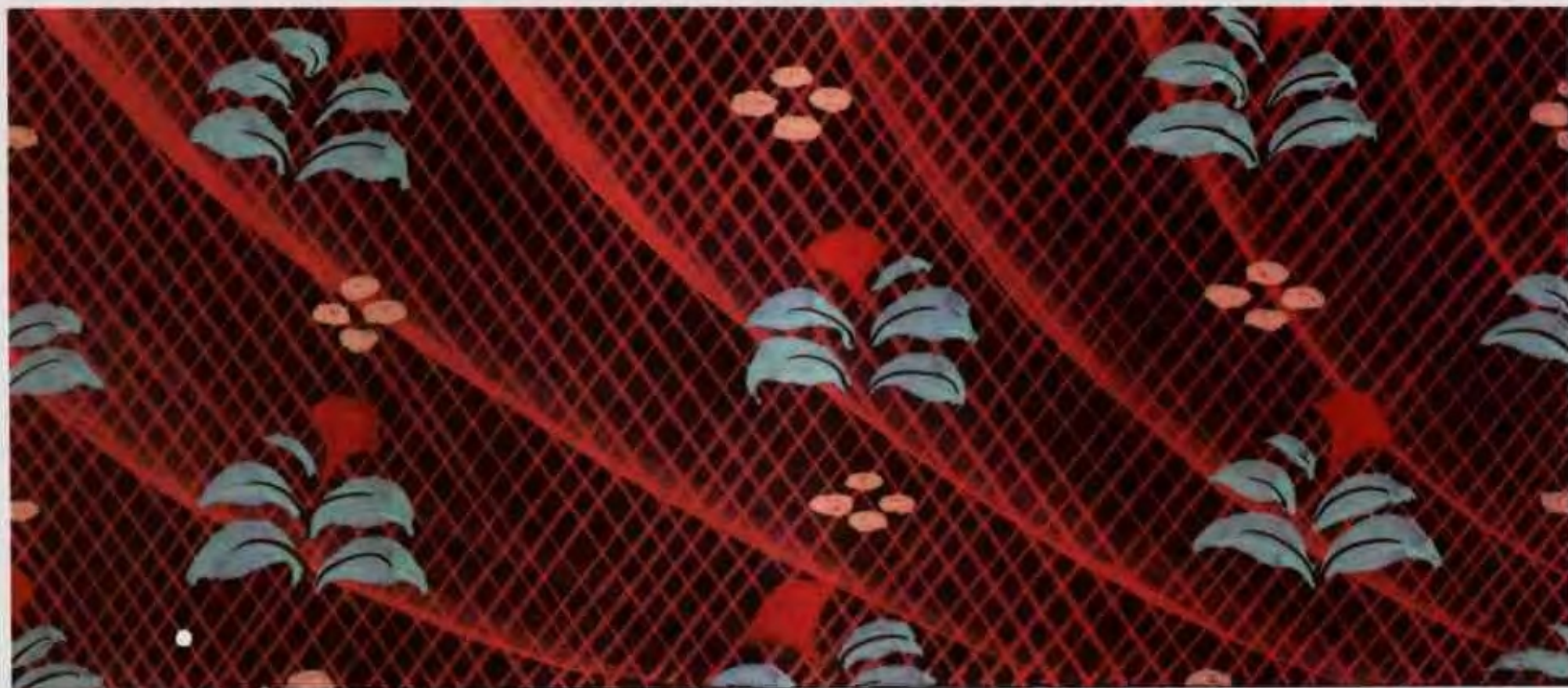
▲图 168 文殊菩萨侍从织物裤子图案
Pattern 168 Design of fabric pants of a servant of Manjusri



▲图 169 女供养人夹板印花裙饰图案
Pattern 169 Design of a female benefactor's printed splint furbelow

◀图 170 女供养人印花纱佩巾图案部位图
Pattern 170 Detail of design of a female benefactor's
printed silk gauze shawl





▲图 171 女供养人印花纱佩巾图案
Pattern 171 Design of a female benefactor's printed silk gauze shawl



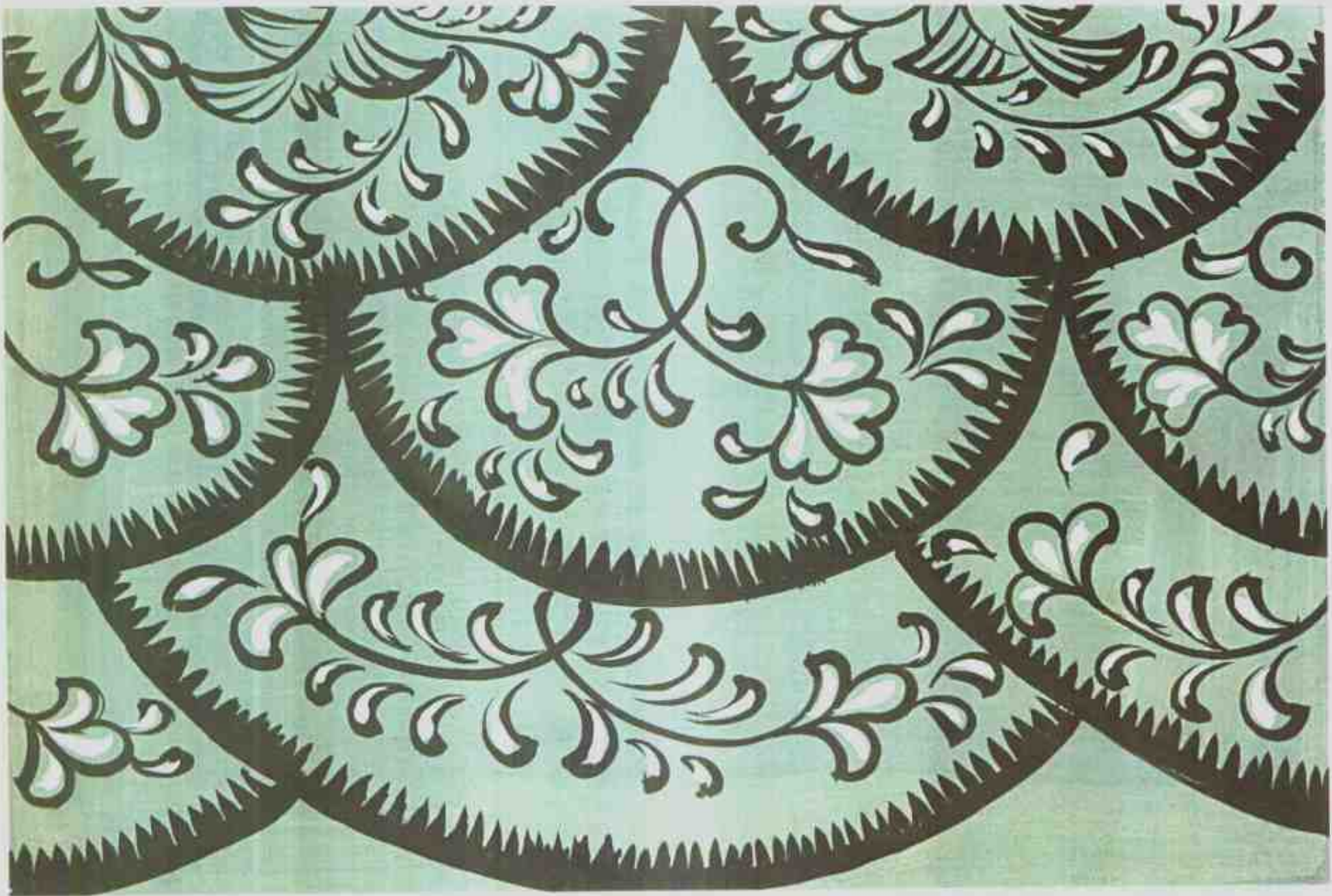
▲图 172 观音菩萨印花纱裙图案
Pattern 172 Design of Avalokitesvara's printed silk skirt



▲图 173 普贤菩萨侍从(女)衣裙印花图案
Pattern 173 Design of printed dress of a girl servant of Samantabhadra

◀图 174 供养人丝绸印花上衣及腰饰图案部位图
Pattern 174 Detail of design of printed silk jacket and
swaist adornments of a benefactor





▲图 175 女供养人刺绣裙饰图案

Pattern 175 Design of embroidered furbelow of a female benefactor



▲图 176 女供养人丝绸印花衣饰及裙边饰图案

Pattern 176 Design of dress, adornments and skirt bands of a female benefactor





▲图 177 女供养人丝绸印花上衣图案
Pattern 177 Design of printed silk jacket of a female benefactor



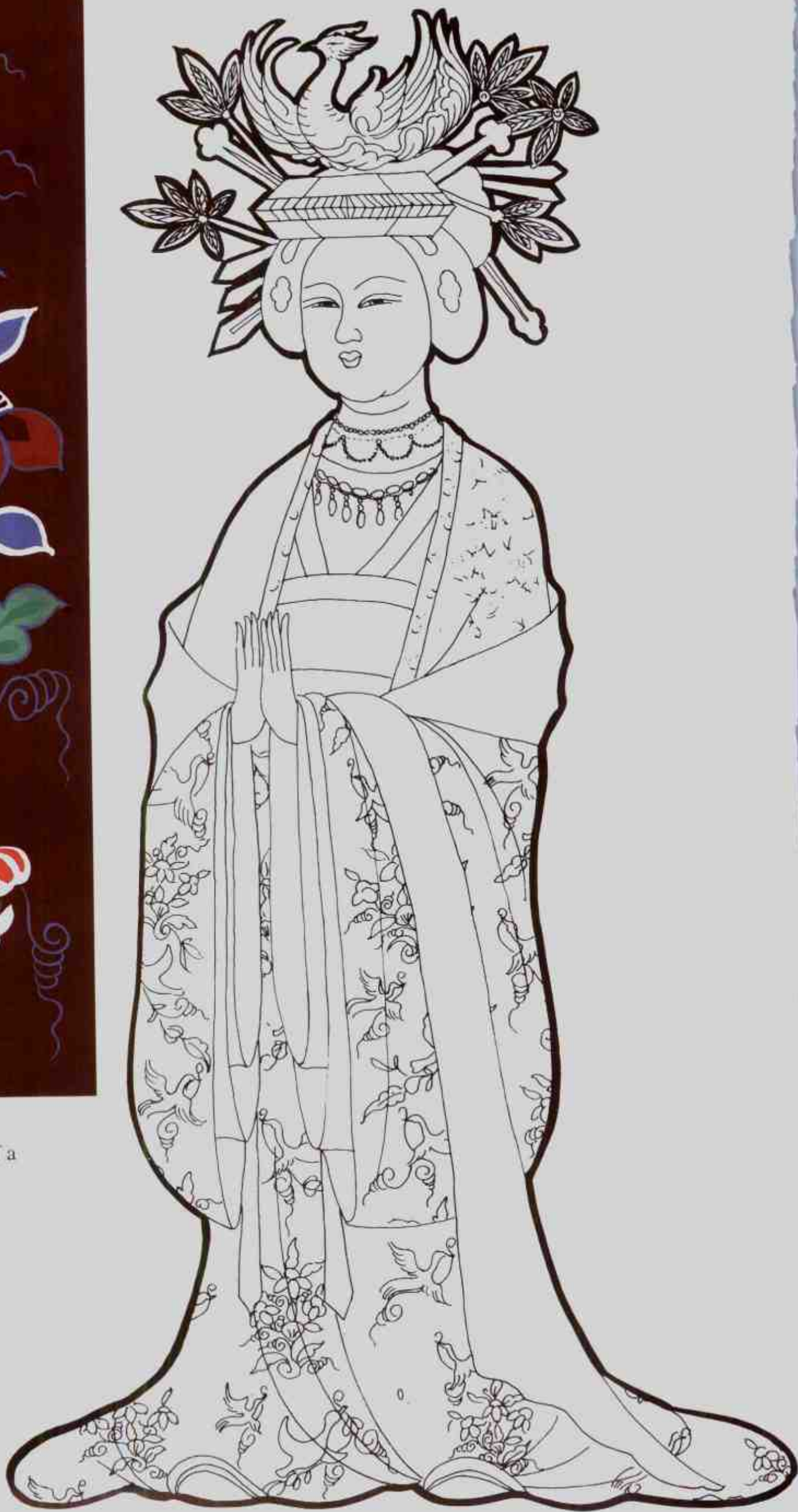
▲图 179 女供养人袖口及缬染刺绣佩带图案
 Pattern 179 Design of sleeve cuffs and dyed and embroidered trappings of a female benefactor

◀图 178 供养人丝绸印花上衣服饰
 图案部位图
 Pattern 178 Detail of design of printed silk jacket and adornments of a benefactor



▲图 180 女供养人丝绸印花衣袖图案
Pattern 180 Design of printed silk sleeves of a female benefactor

▶图 181 供养人丝绸印花衣袖服饰图案部位图
Pattern 181 Detail of design of adornments on the printed silk sleeves of a benefactor





▲图 182 女供养人印花上衣图案
Pattern 182 Design of printed jacket
of a female benefactor



▲图 183 北壁供养人丝绸印花衣袖图案

Pattern 183 Design of printed silk sleeves of the northern wall benefactor



▲图 185 壁画帝王织锦服饰图案
 Pattern 185 Design of brocade dress and adornments of the monarch depicted in a mural

◀图 184 供养人丝绸印花上衣服饰图案部位图
 Pattern 184 Detail of design of adornments in the printed silk jacket of a benefactor

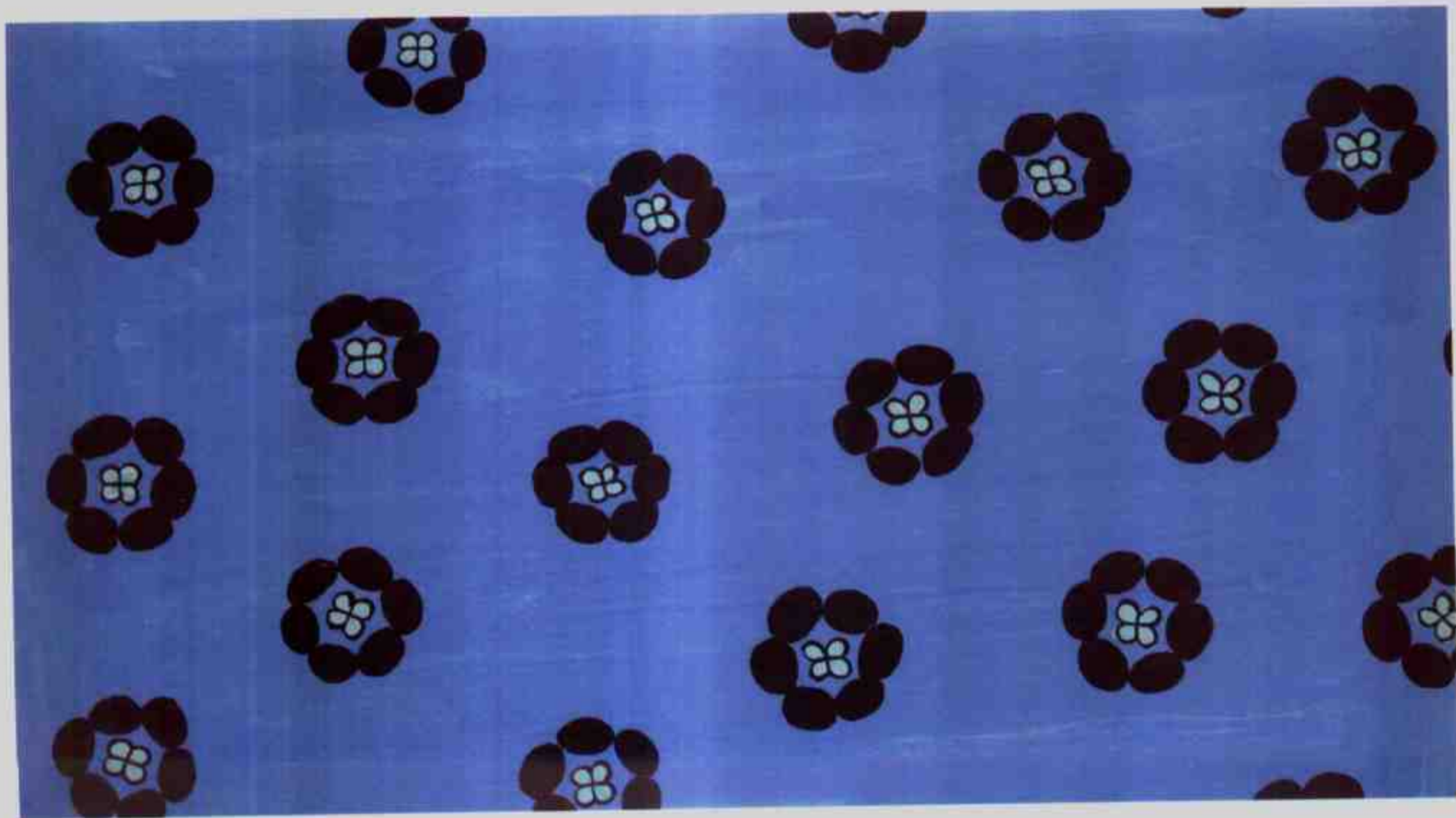


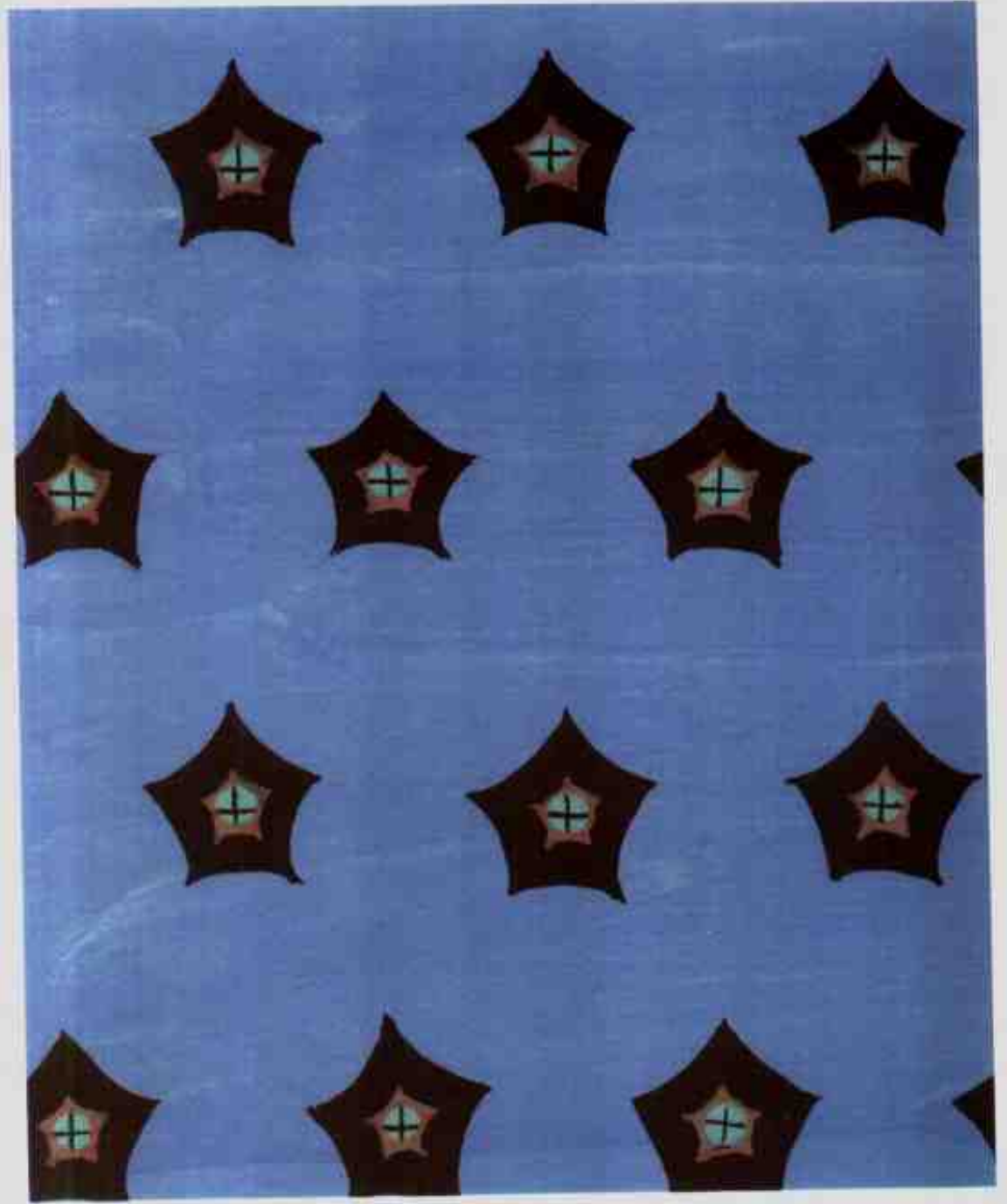
▲图 186 供养人丝绸印花裙料图案

Pattern 186 Design of printed silk skirting of a female benefactor

▼图 187 张议朝出行图侍从服饰 旗手织花长袍图案

Pattern 187 Design of dresses and adornments of the servants in the Zhang Yizhao Procession; woven robe of the banner-bearer riding a horse





▲图 189 张议朝出行图侍从服饰 乐队乐师长袍织花图案
 Pattern 189 Design of dresses and adornments of the servants in the Zhang Yizhao Procession; woven robe of the band musician



◀图 188 供养人丝绸印花裙饰 图案部位图
 Pattern 188 Detail of design of printed silk furbelow of a benefactor

◀ 图 190 乐队人物织花服饰图案部位图
Pattern 190 Detail of design of dresses and
adornments of the figures in the
band



▲ 图 191 宋国河内郡夫人宋氏出行图人物服饰
男乐队织花服饰图案
Pattern 191 Dresses and adornments in the Procession
of Madam Song of the Henei County
Magistrate of the Song Kingdom: Design
of woven dresses and adornments of the
male band

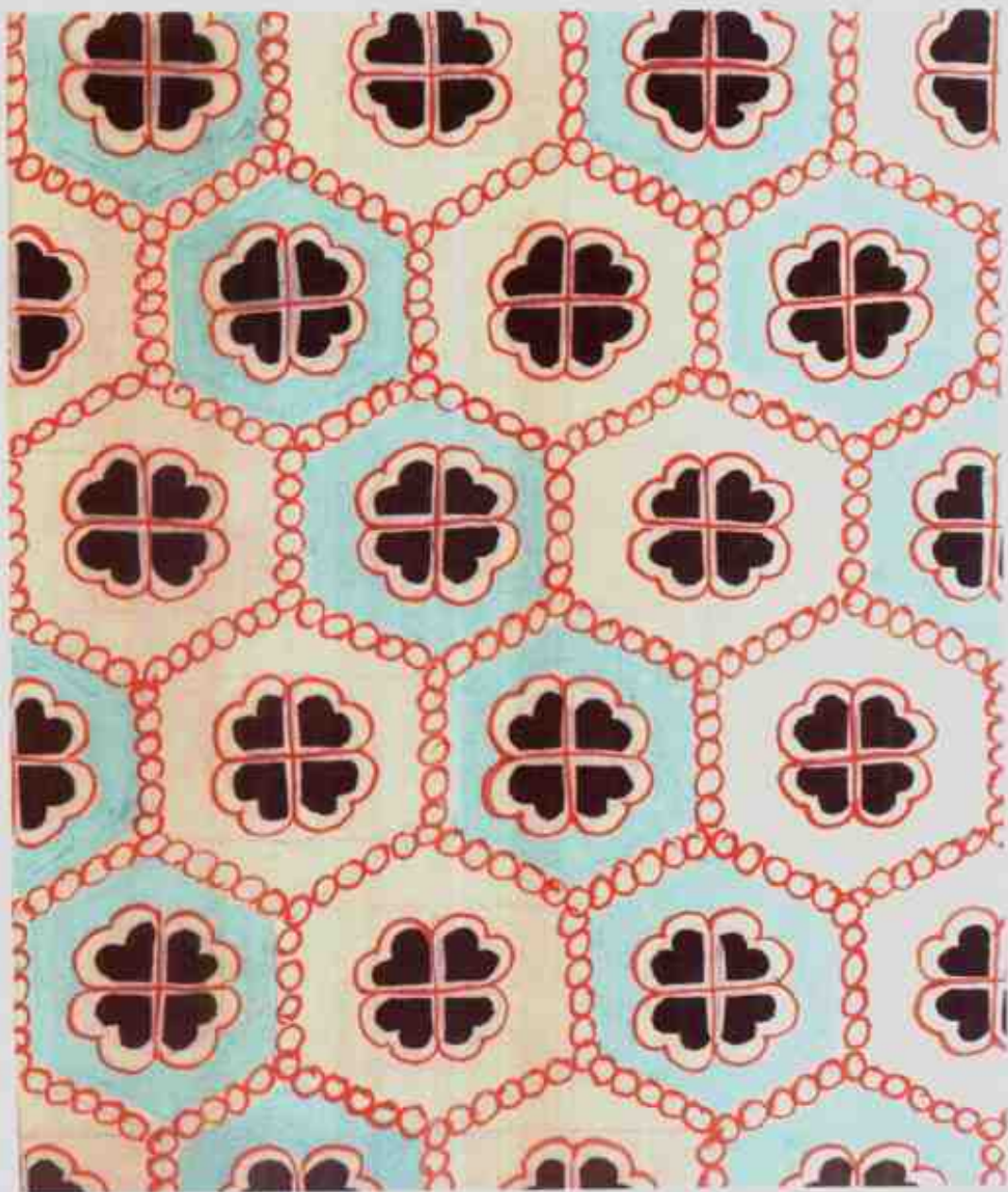


▲图 192 维摩诘下列帝王出行图侍从织花服饰图案

Pattern 192 Design of woven dresses and adornments of the servants in the Vimalakirti King Procession

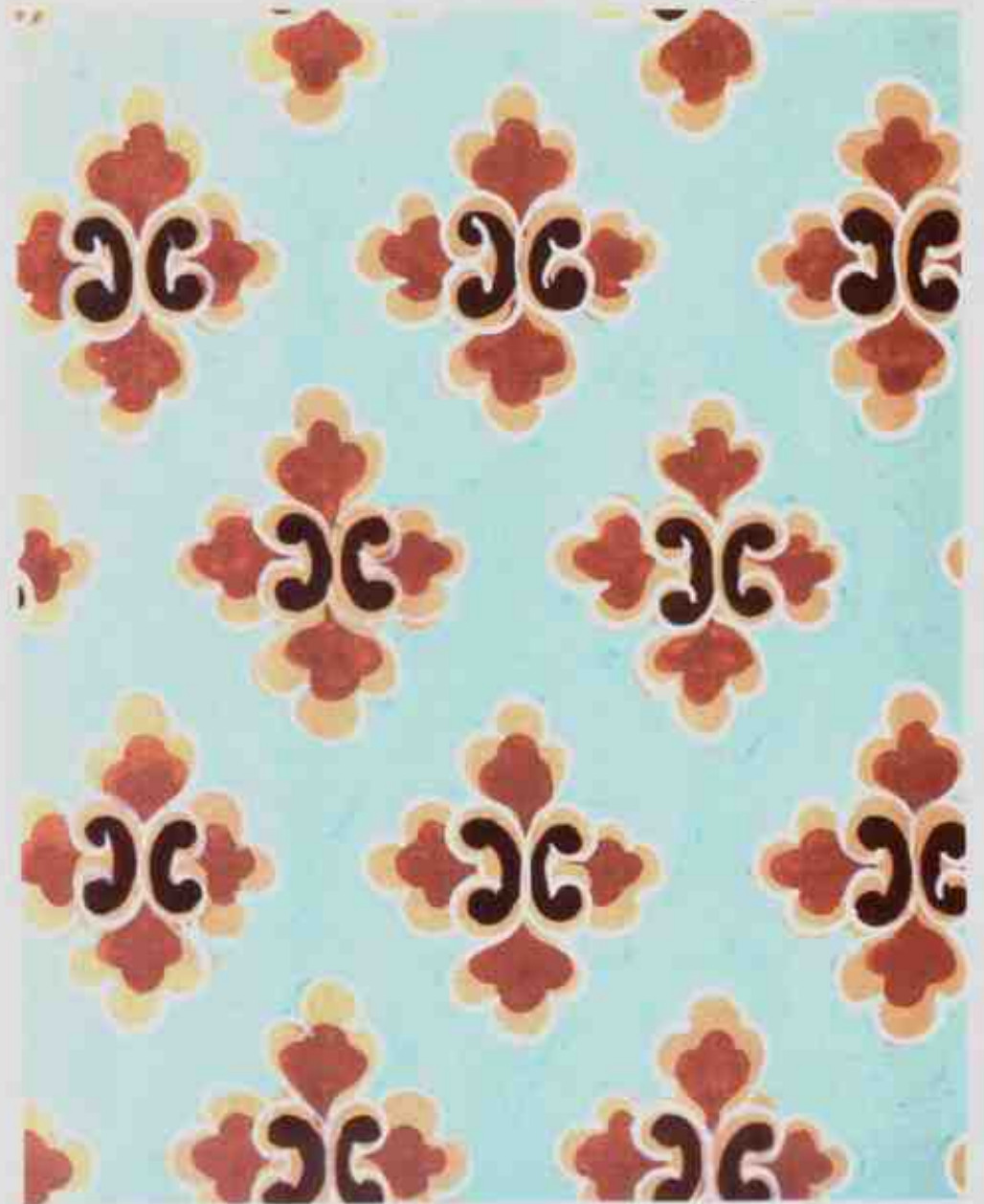
▼图 193 帝王织花服饰图案

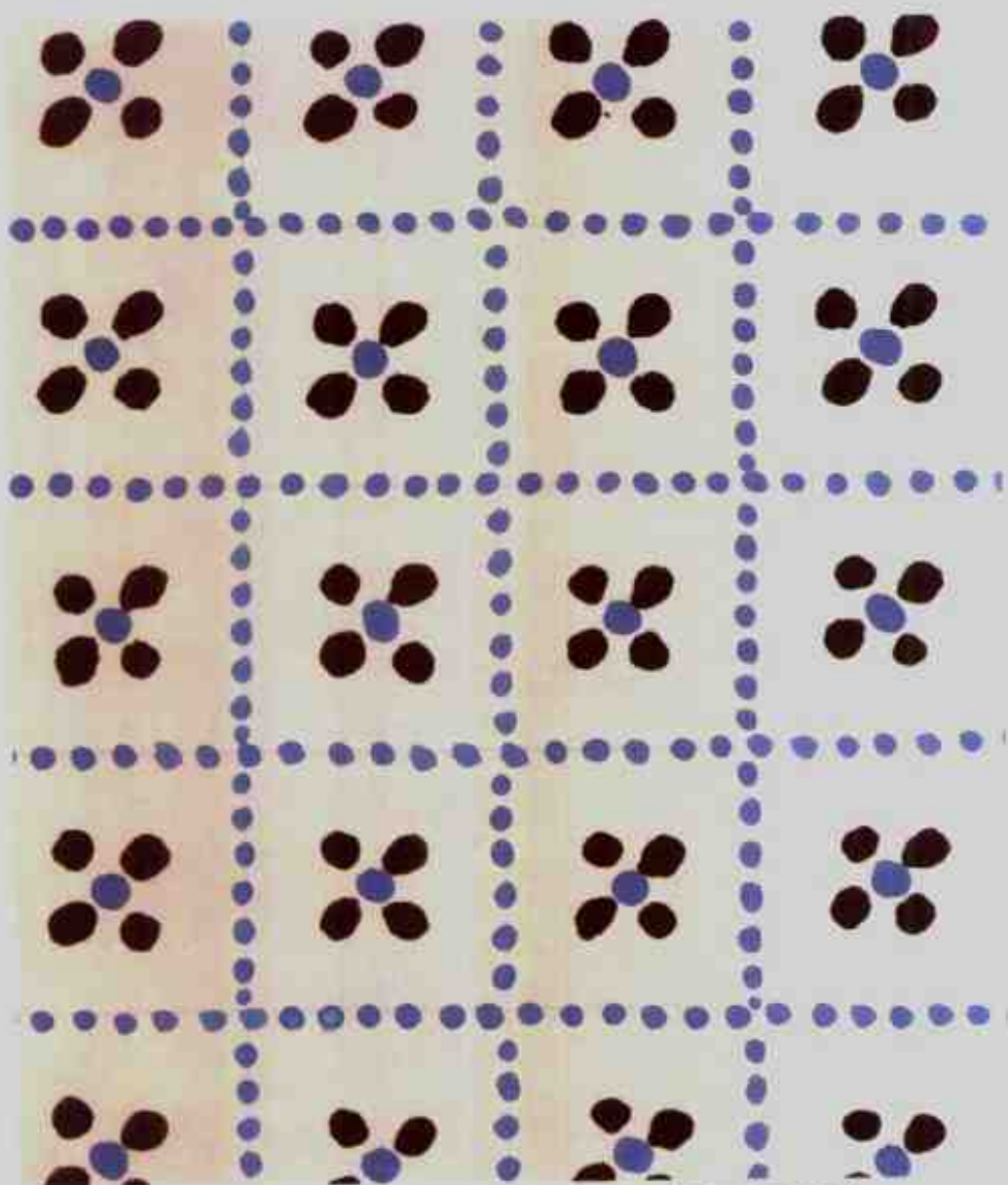
Pattern 193 Design of the King's woven dress and adornments



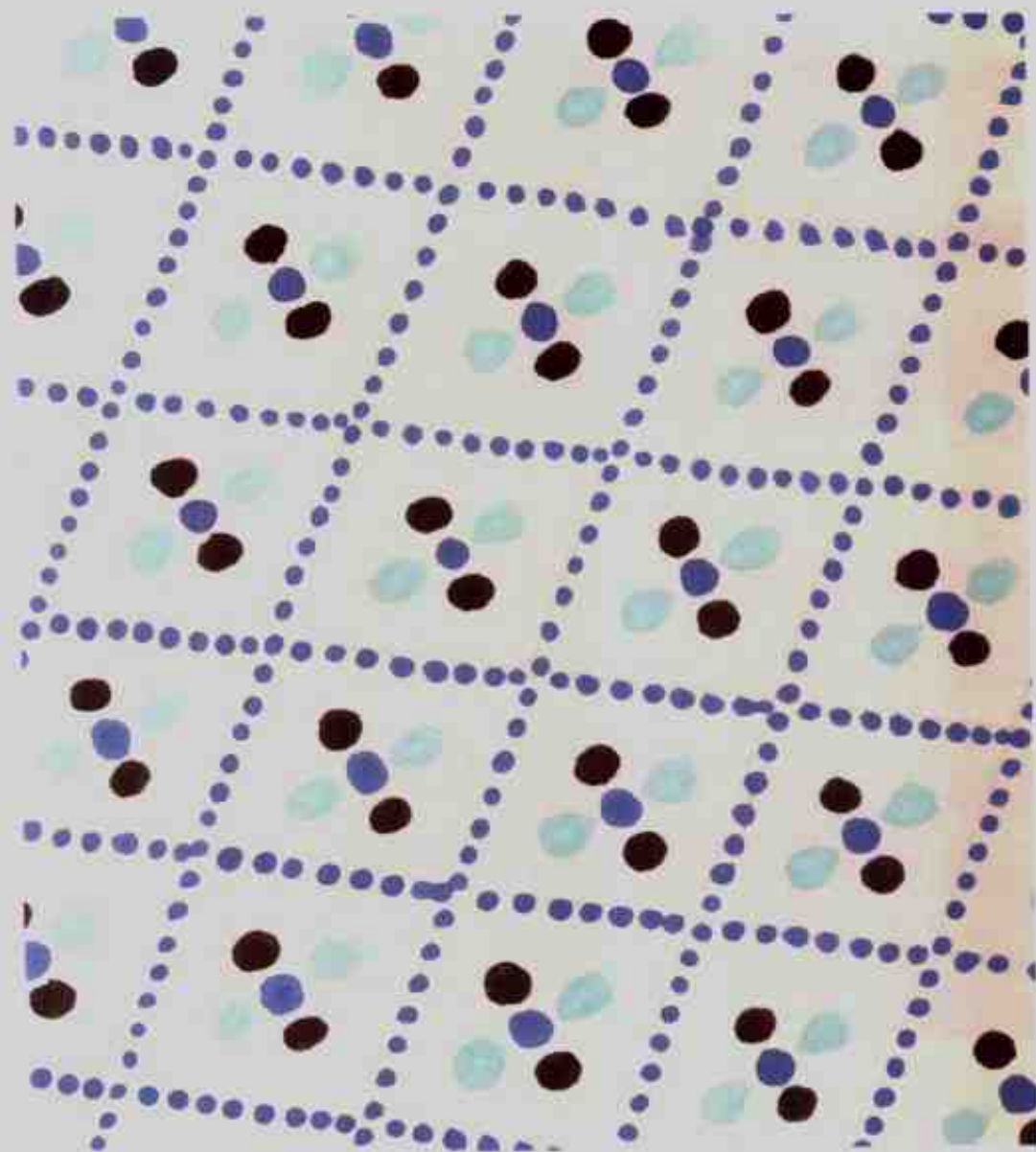
▼图 194 维摩诘下列帝王出行图侍从织花服饰图案

Pattern 194 Design of woven dresses and adornments of the servants in Vimalakirti King Procession.





▲图 195 张议朝出行图仪仗队织花帽子图案
Pattern 195 Design of woven hats of the guards of honor
in the Zhang Yizhao Procession



▲图 196 张议朝出行图仪仗队织花帽子图案
Pattern 196 Design of woven hats of the guards of honor
in the Zhang Yizhao Procession



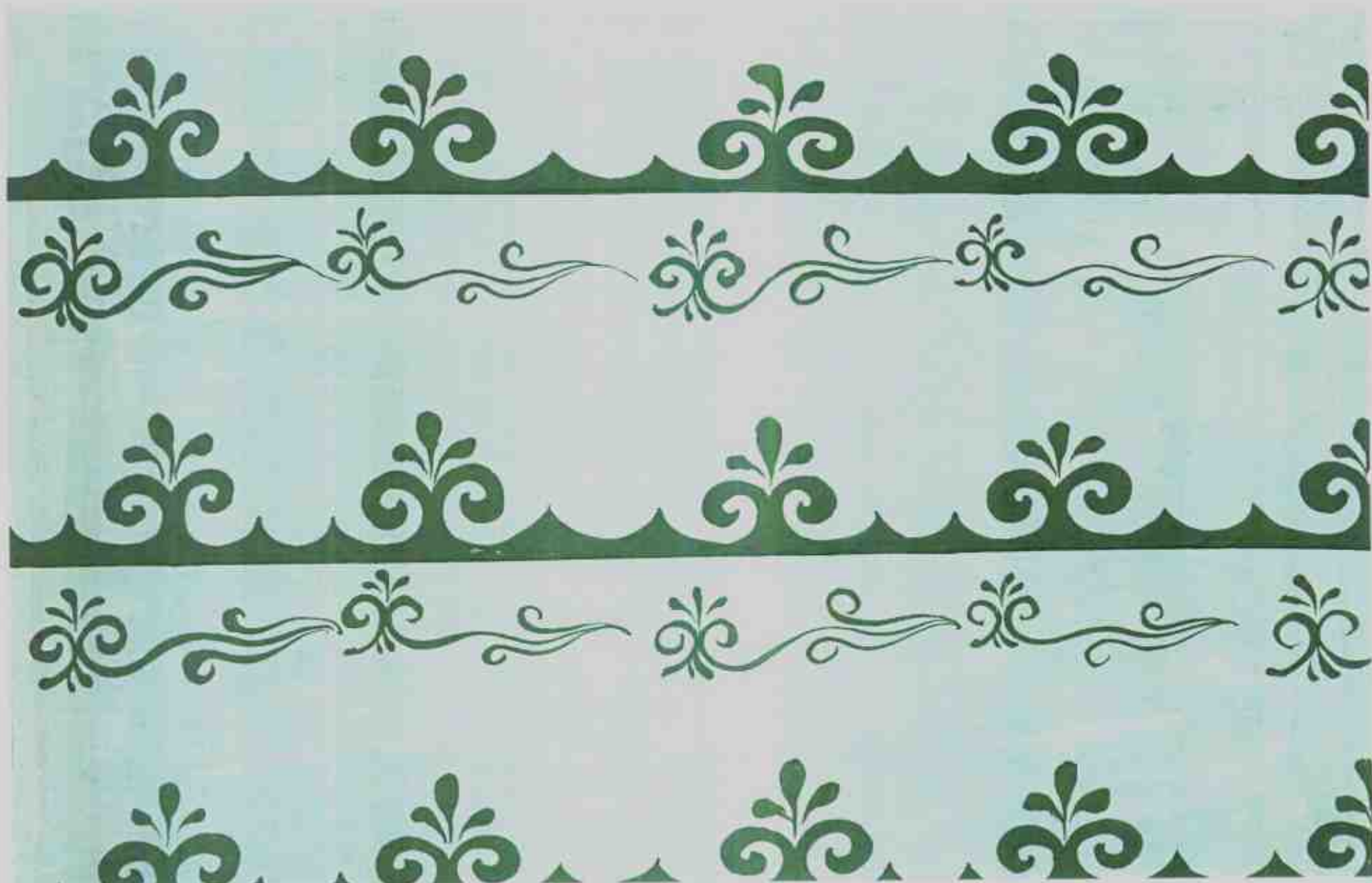
▲图 197 女供养人丝绸印花裙饰图案
Pattern 197 Design of printed silk furbelow of a female benefactor



▲图 198 女供养人丝绸印花裙饰图案
Pattern 198 Design of printed silk furbelow of a female benefactor



▲图 199 女供养人丝绸印花裙子图案
Pattern 199 Design of printed silk skirt of a female benefactor

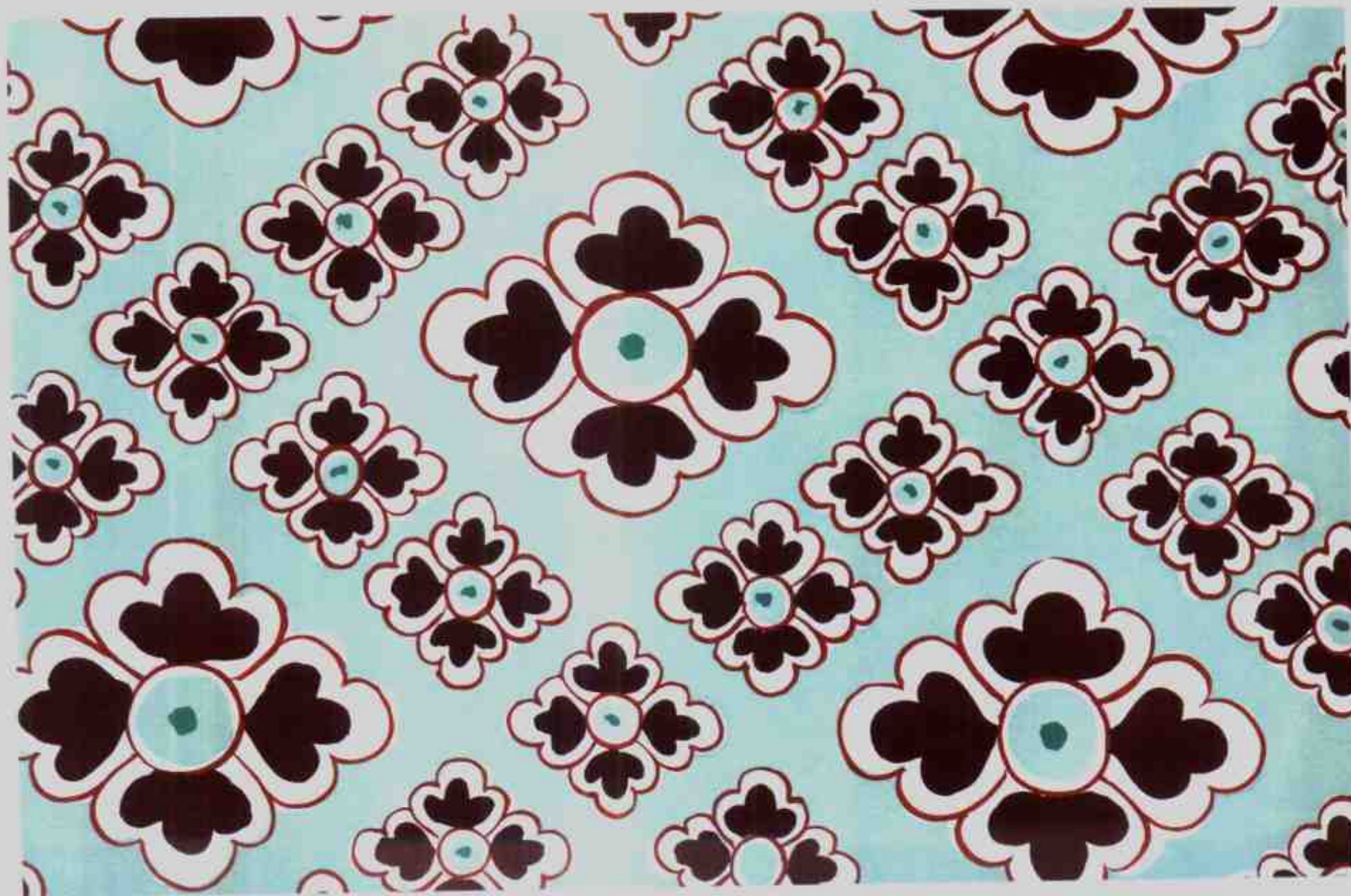


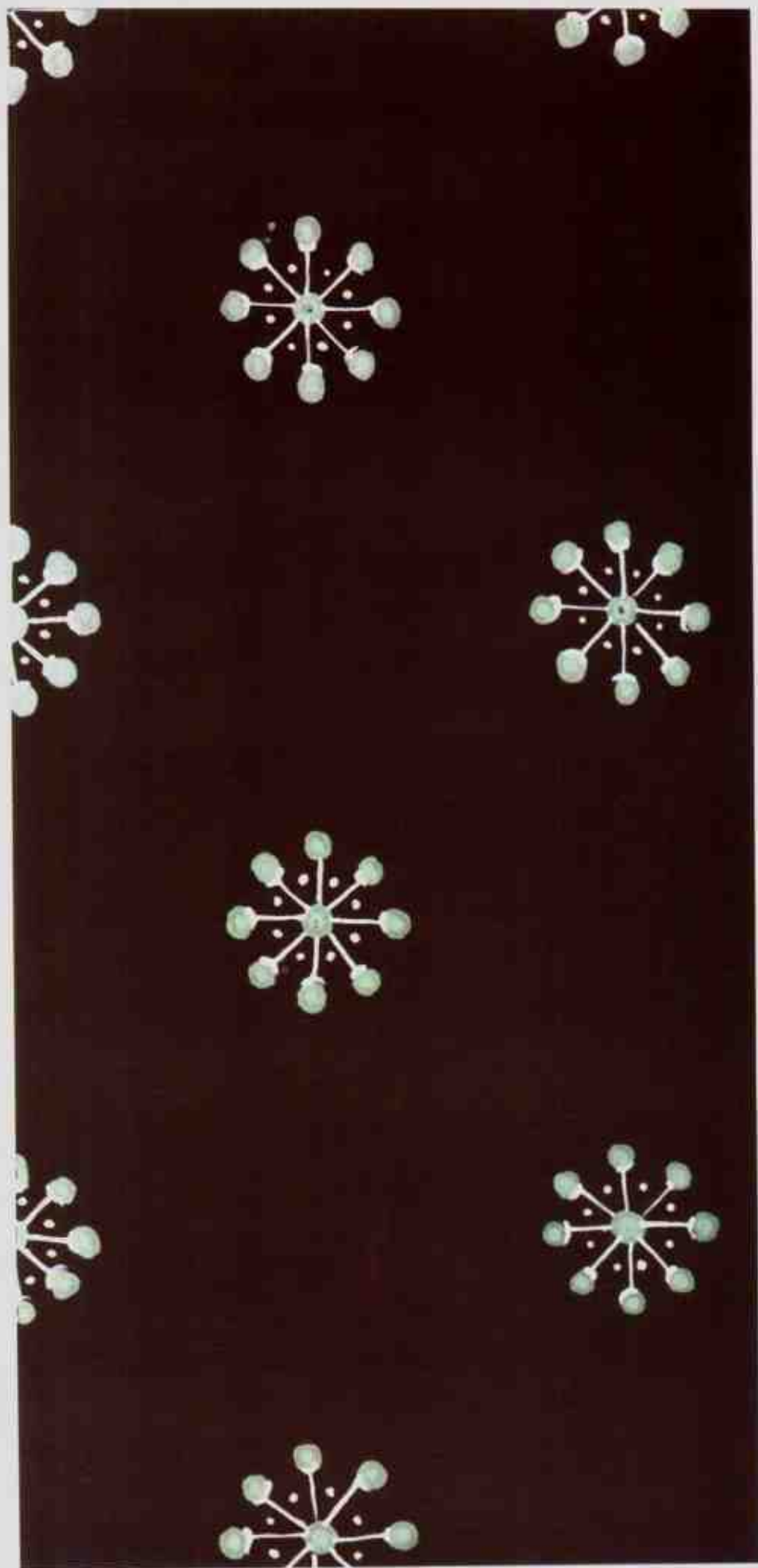
▲图 200 壁画女供养人丝绸印花裙子图案

Pattern 200 Design of printed silk skirt of a female benefactor in the mural

▼图 201 北壁供养人少年织花束腰图案

Pattern 201 Design of woven belt of the young northern wall benefactor





▲图 203 劳度叉斗圣变中织花男裤图案
 Pattern 203 Design of men's woven pants depicted in the Laoducha Dousheng story

◀图 202 供养人丝绸印花裙饰图案部位图
 Pattern 202 Detail of design of printed silk furbelow of a benefactor



▲图 204 劳度叉斗圣变中弟子织花上衣图案

Pattern 204 Design of woven jacket of a disciple depicted in the Laoducha Dousheng story



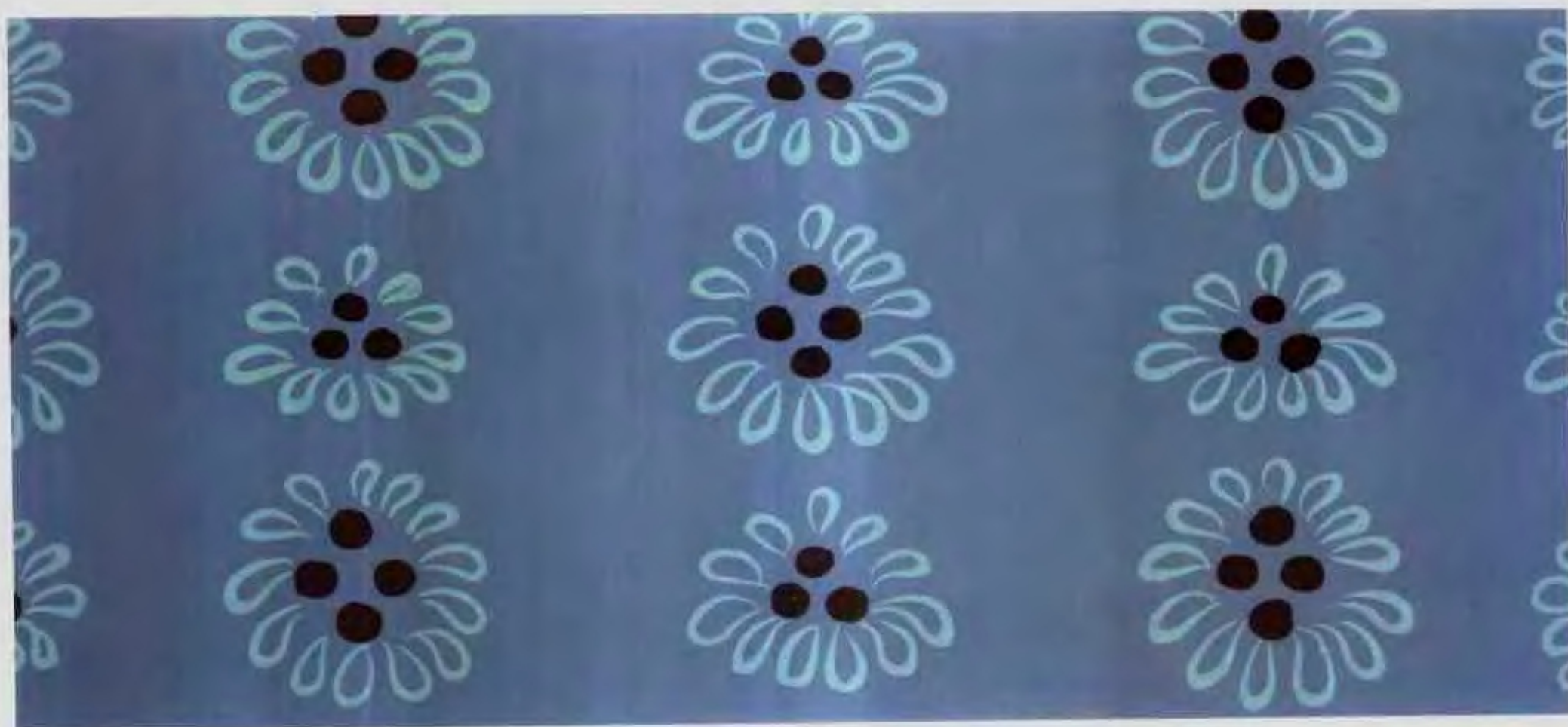
▲图 205 劳度叉斗圣变中男裤织花图案

Pattern 205 Design of men's silk pants depicted in the Laoducha Dousheng story



▲图 206 劳度叉斗圣变中人物织花裙子图案

Pattern 206 Design of woven skirts of figures depicted in the Laoducha Dousheng story



▲图 207 女供养人织花衣饰图案

Pattern 207 Design of woven dress and adornments of a female benefactor

▼图 208 女供养人丝绸裙料图案

Pattern 208 Design of silk skirting of a female benefactor





▲图 209 女供养人丝绸印花衣饰图案

Pattern 209 Design of printed silk dress and adornments of a female benefactor



▲图 210 劳度叉斗圣变中“文殊”织花衣饰图案

Pattern 210 Design of woven silk dress and adornments of Manjusri depicted in the Laoducha Dousheng story



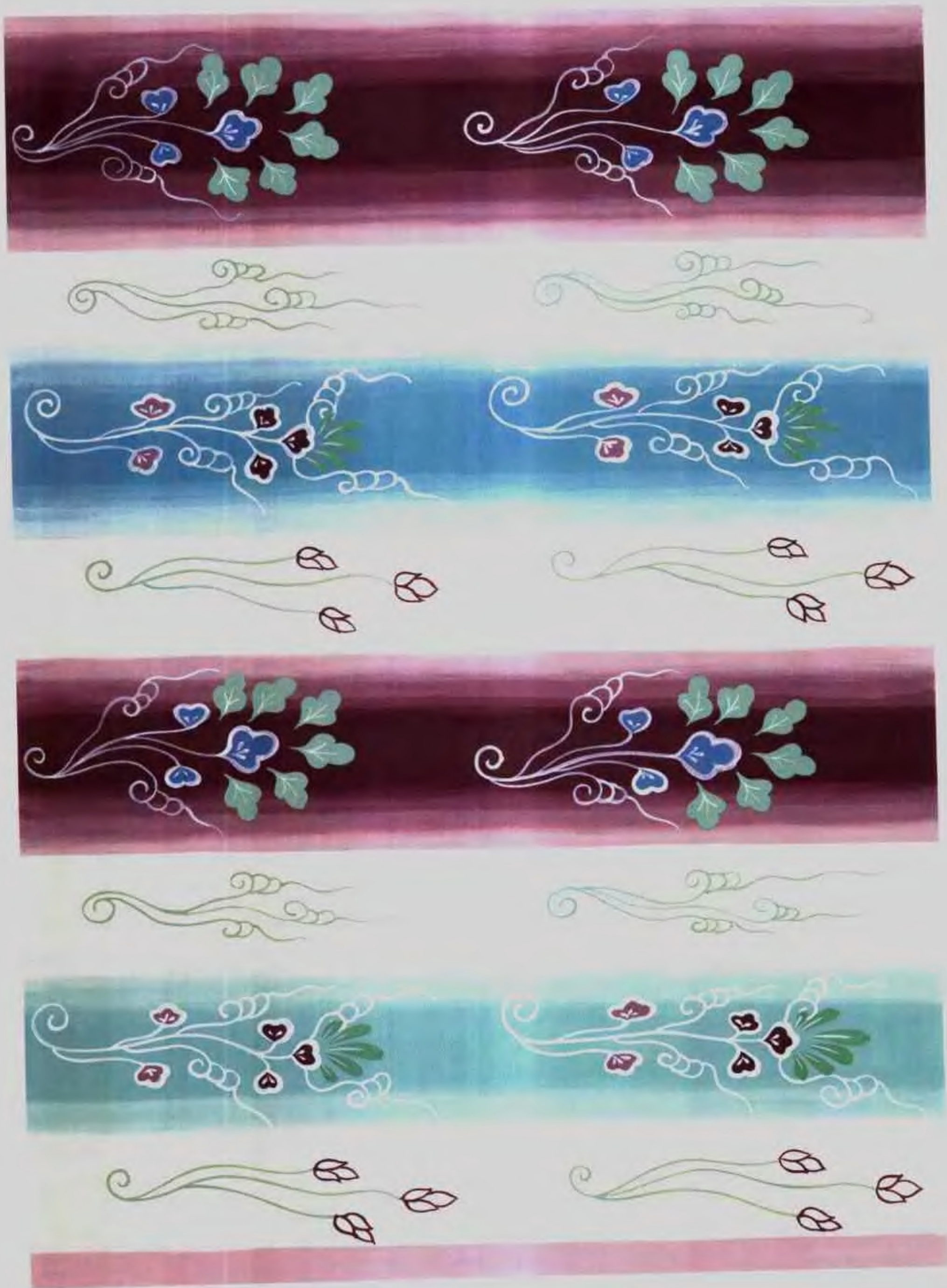
▲图 211 女供养人印花衣饰图案

Pattern 211 Design of printed silk dress and adornments of a female benefactor



▲图 212 普贤侍从织花裤子图案

Pattern 212 Design of woven pants of a servant of Samantabhadra



▲图 213 女供养人纬锦印花披肩巾(天衣佩带)图案
Pattern 213 Design of printed wool brocade shawl (trappings of a heavenly dress) of a female benefactor



▲图 214 女供养人丝绸蜡染裙饰图案

Pattern 214 Design of wax-printed silk furbelow of a female benefactor



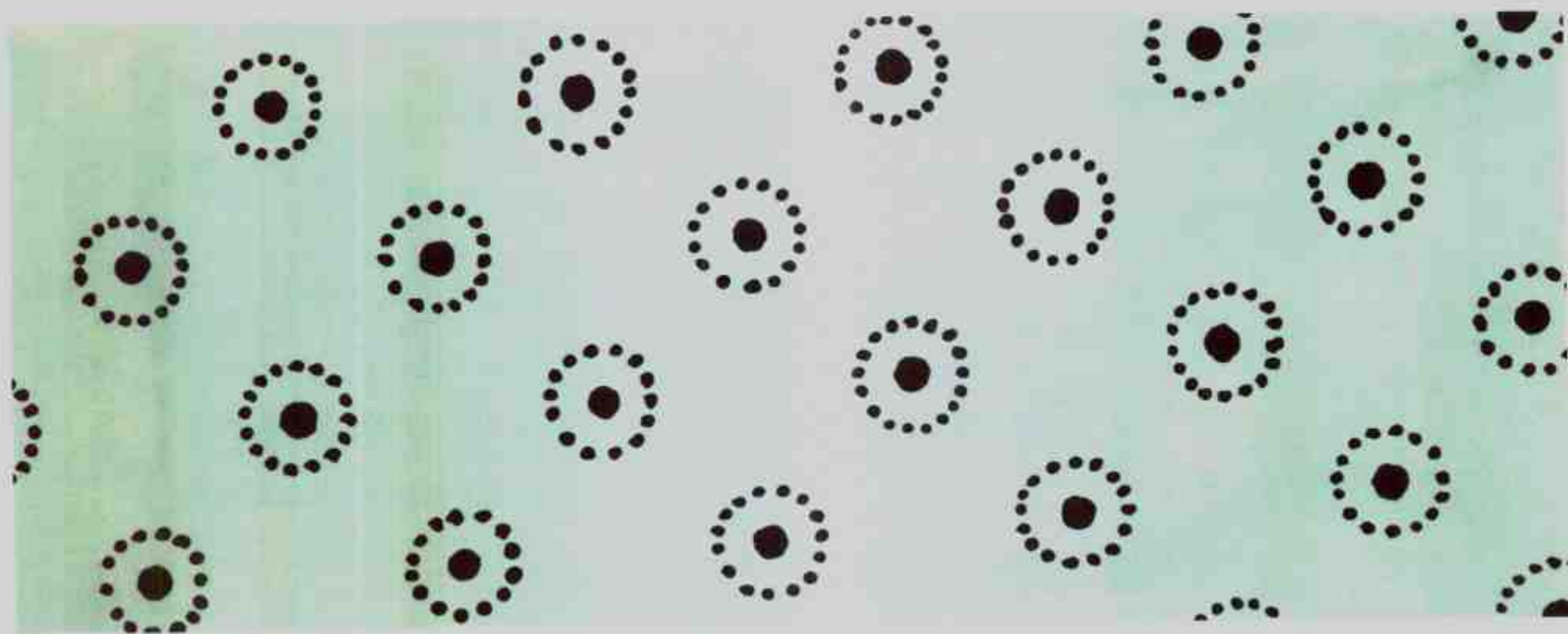
▲图 215 劳度叉斗圣变中人物印花服饰图案

Pattern 215 Design of printed dresses and adornments of the figures depicted in the Laoducha Dousheng story



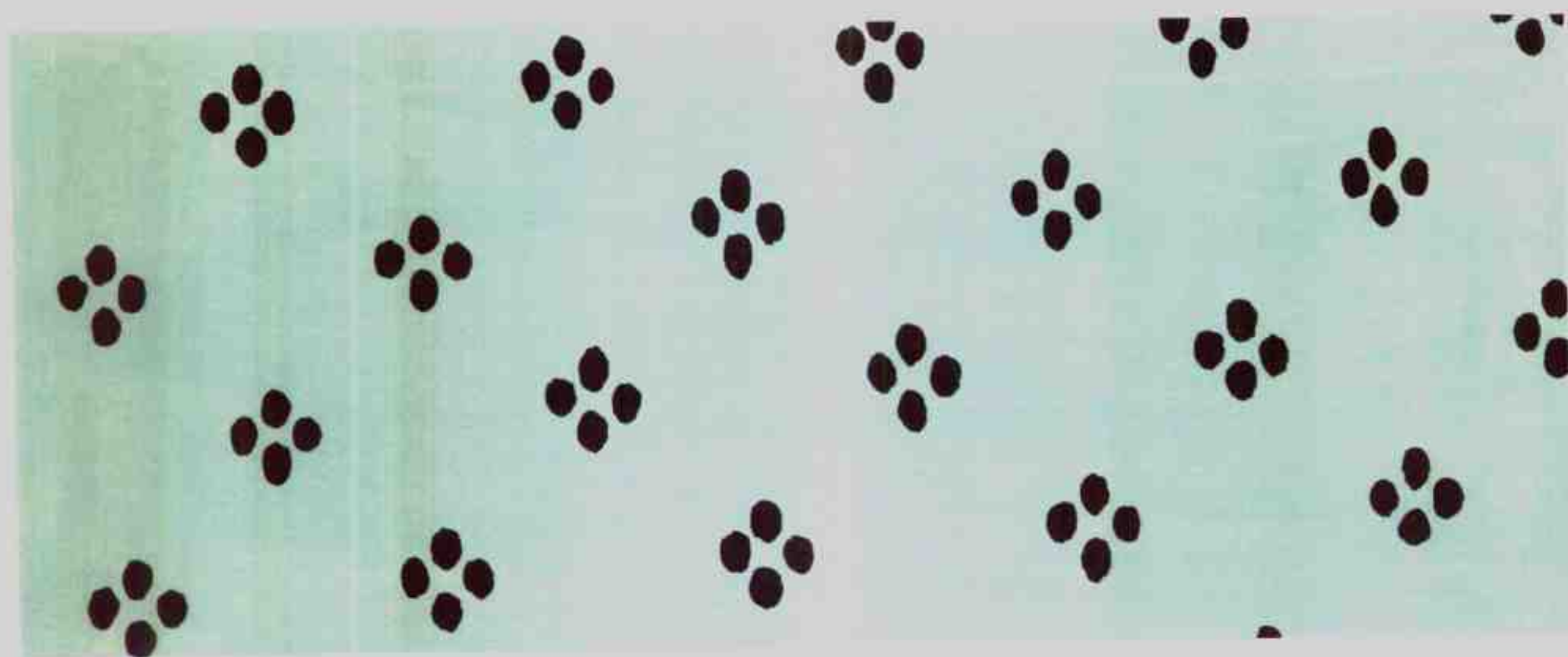
▲图 216 劳度叉斗圣变中人物印花裙子图案

Pattern 216 Design of printed skirts of the figures depicted in the Laoducha Dousheng stor



▲图 217 劳度叉斗圣变中人物印花裙饰图案

Pattern 217 Design of printed furbelow of the figures depicted in the Laoducha Dousheng story



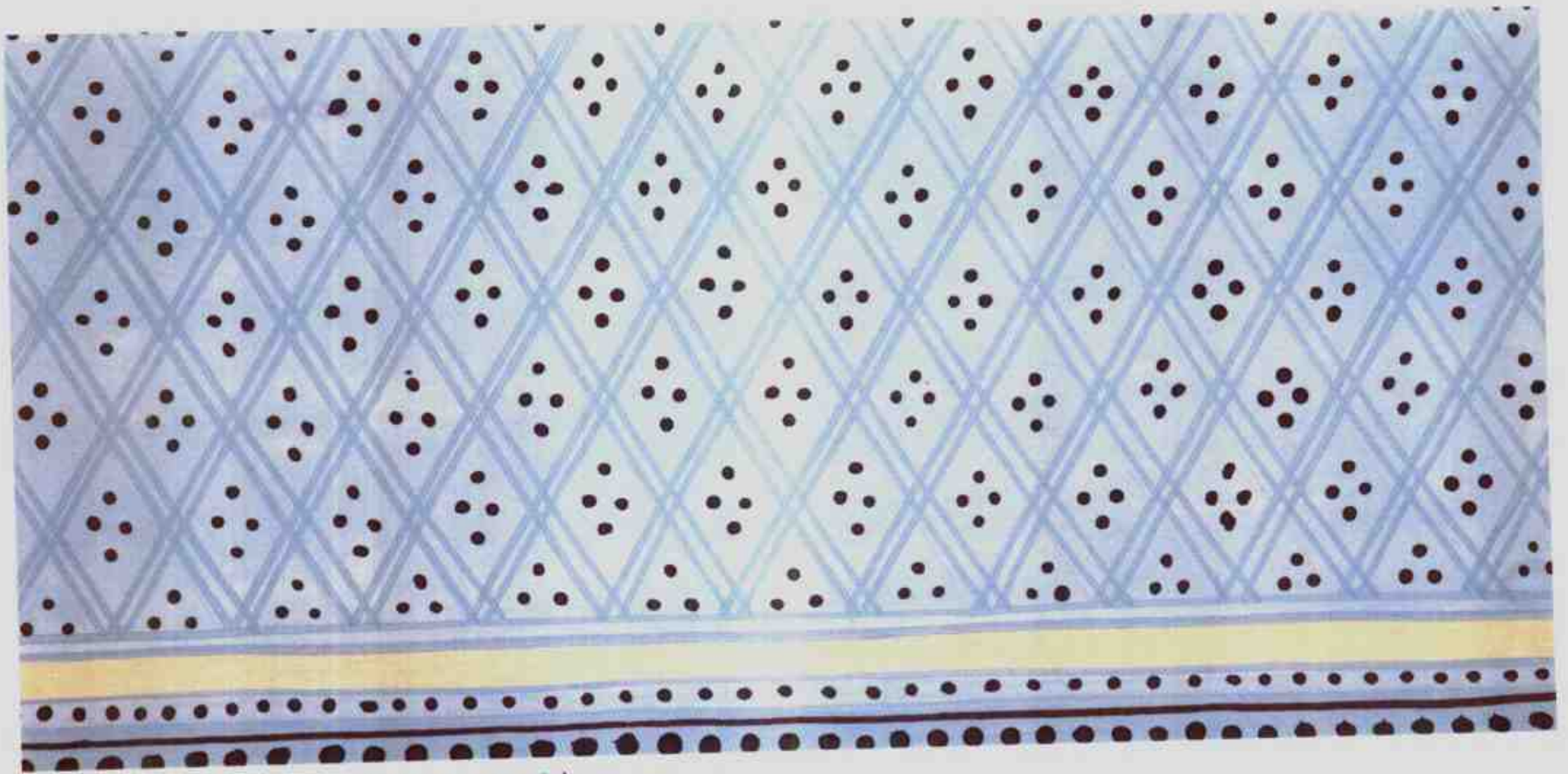
▲图 218 劳度叉斗圣变中人物印花图案

Pattern 218 Design of printed figures in the Laoducha Dousheng story



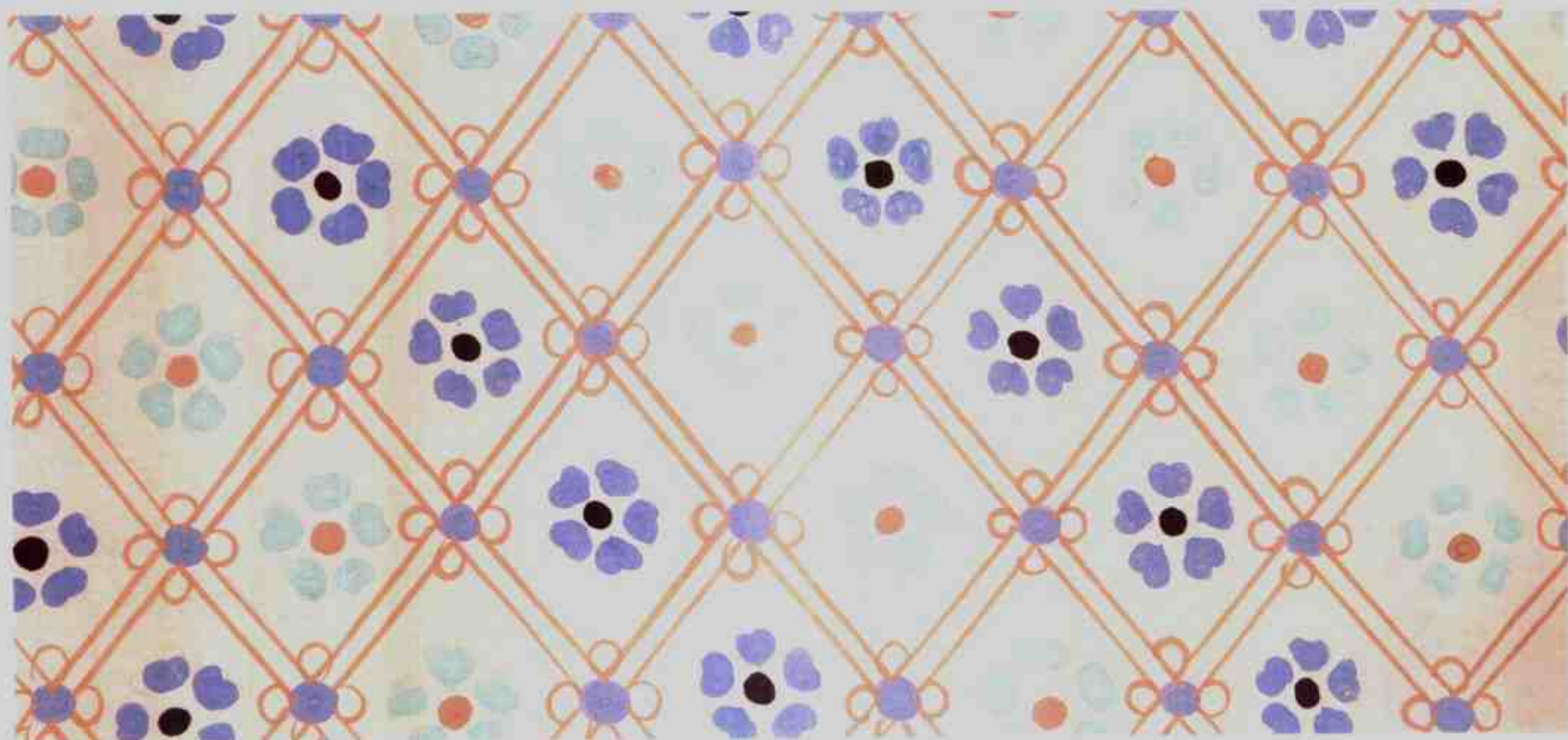
▲图 219 劳度叉斗圣变中男裤织花图案

Pattern 219 Design of men's woven pants depicted in the Laoducha Dousheng story



▲图 220 劳度叉斗圣变中织花男裤图案

Pattern 220 Design of men's woven pants depicted in the Laoducha Dousheng story



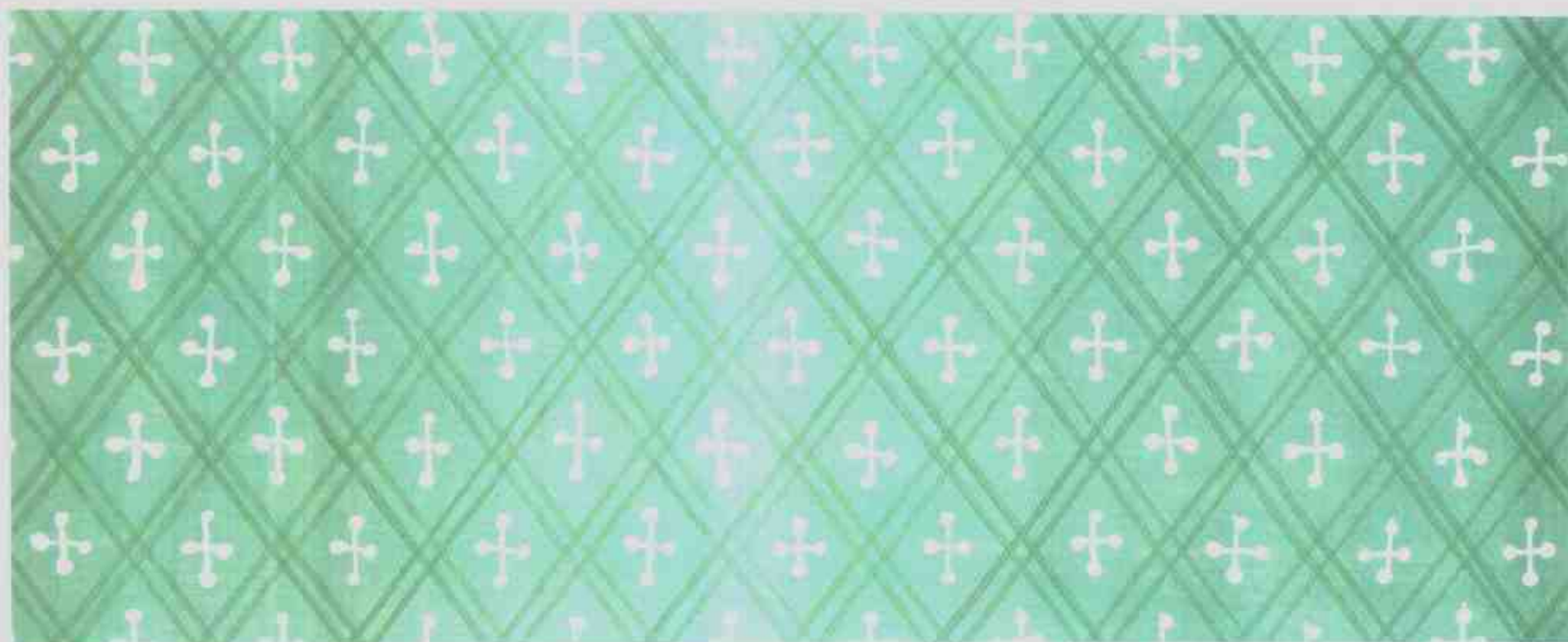
▲图 221 劳度叉斗圣变中织花女裙图案

Pattern 221 Design of women's woven skirt depicted in the Laoducha Dousheng story



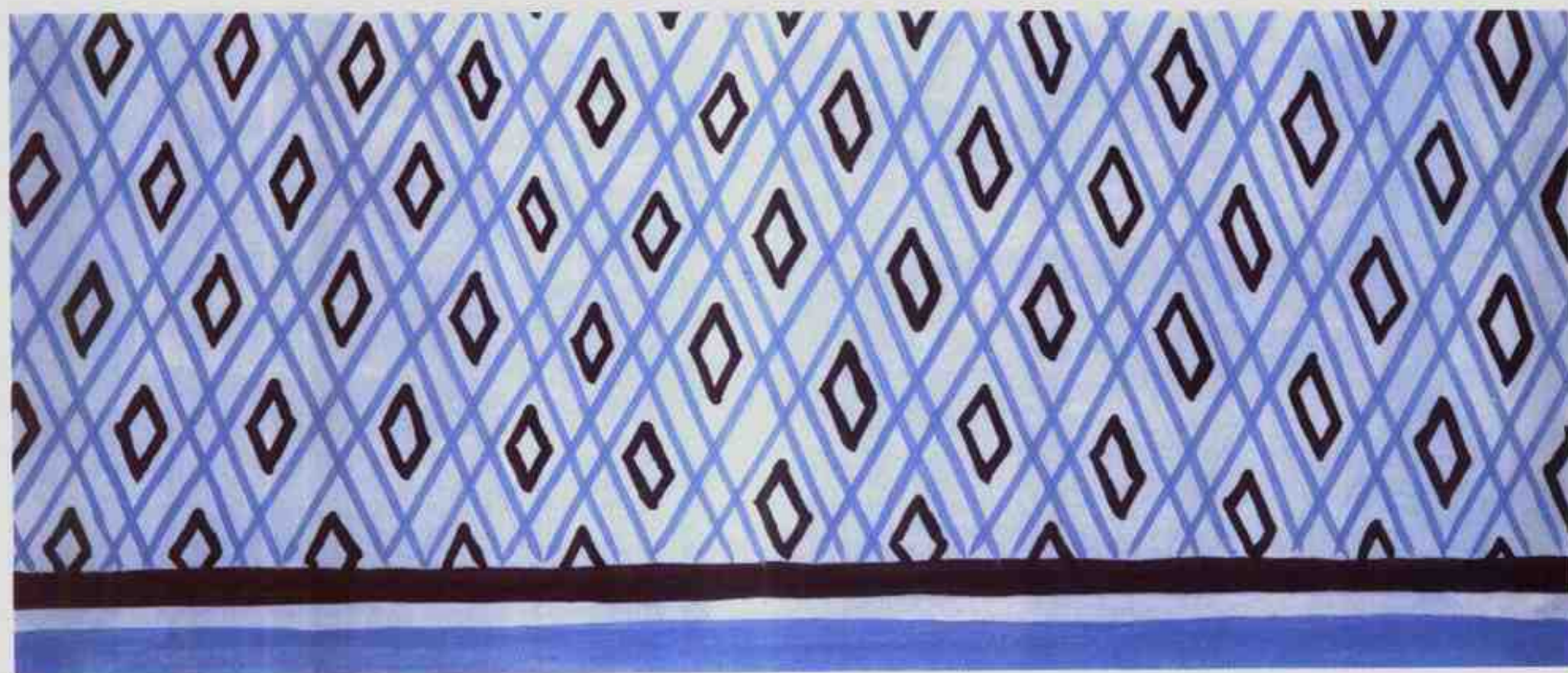
▲图 222 劳度叉斗圣变中织花男裤图案

Pattern 222 Design of men's woven pants depicted in the Laoducha Dousheng story



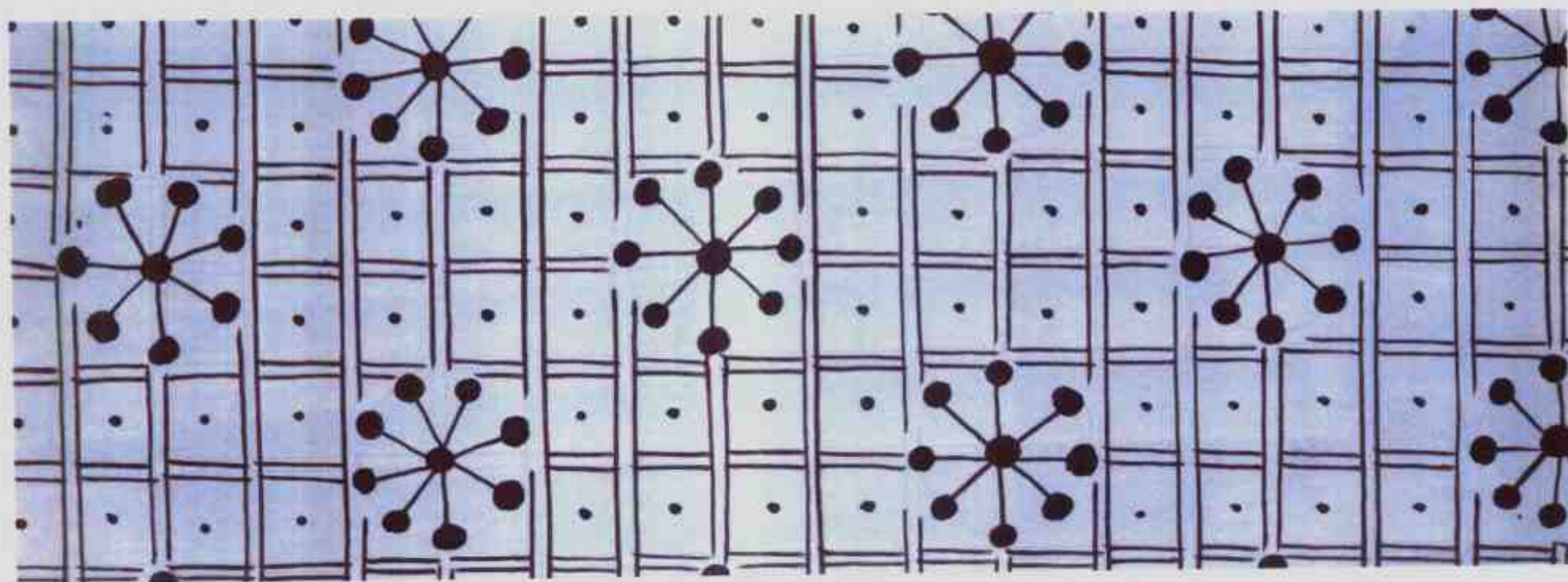
▲图 223 劳度叉斗圣变中织花男裤图案

Pattern 223 Design of men's woven pants depicted in the Laoducha Dousheng story



▲图 224 劳度叉斗圣变中织花男裤图案

Pattern 224 Design of men's woven pants depicted in the Laoducha Dousheng story



▲图 225 劳度叉斗圣变中织花男裤图案

Pattern 225 Design of men's woven pants depicted in the Laoducha Dousheng stories



▲图 226 经变故事中天王织锦服饰图案

Pattern 226 Design of brocade dress and adornments of the Lokapala in the sutra story



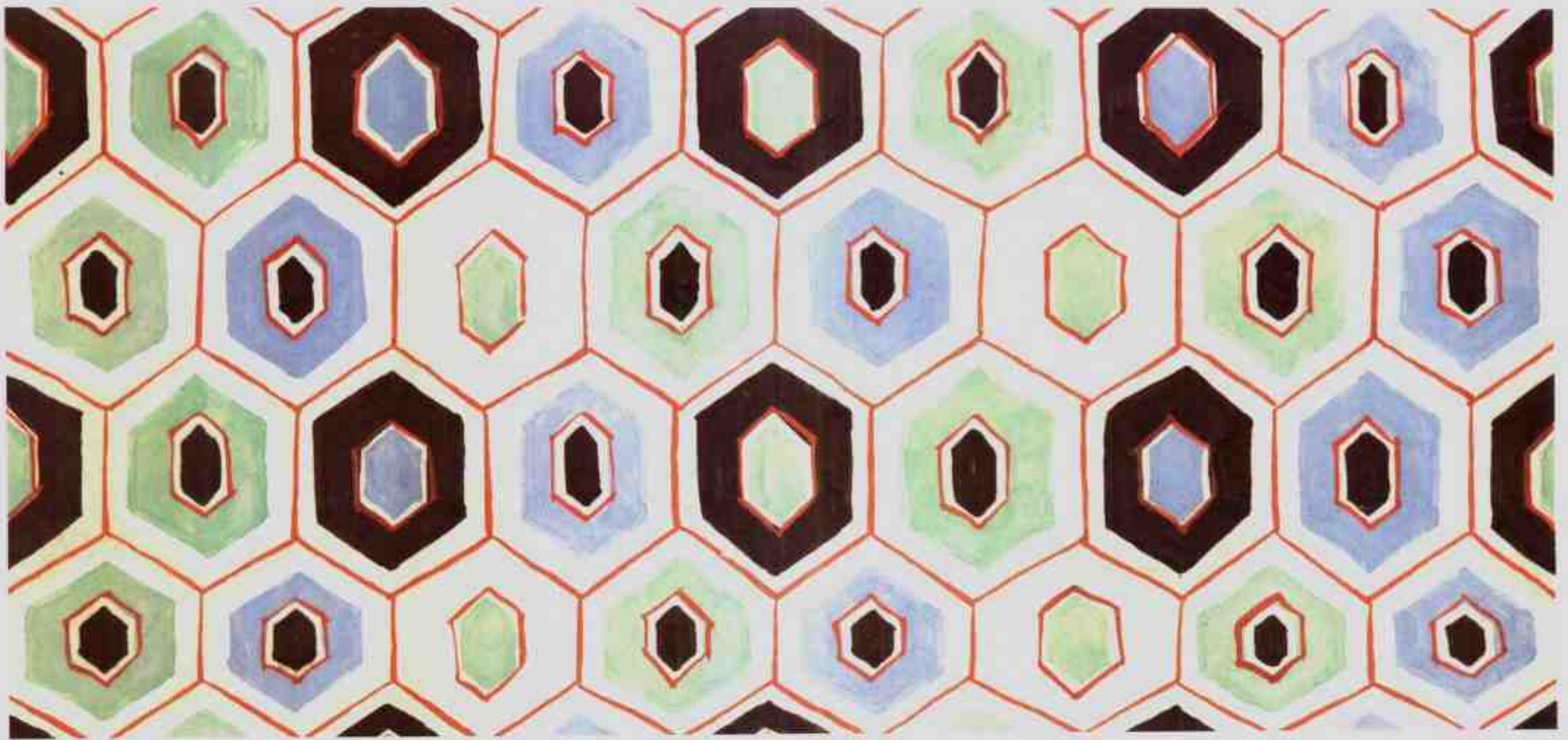
▲图 227 经变故事中天王织锦服饰图案

Pattern 227 Design of brocade dress and adornments of the Lokapala in the sutra story



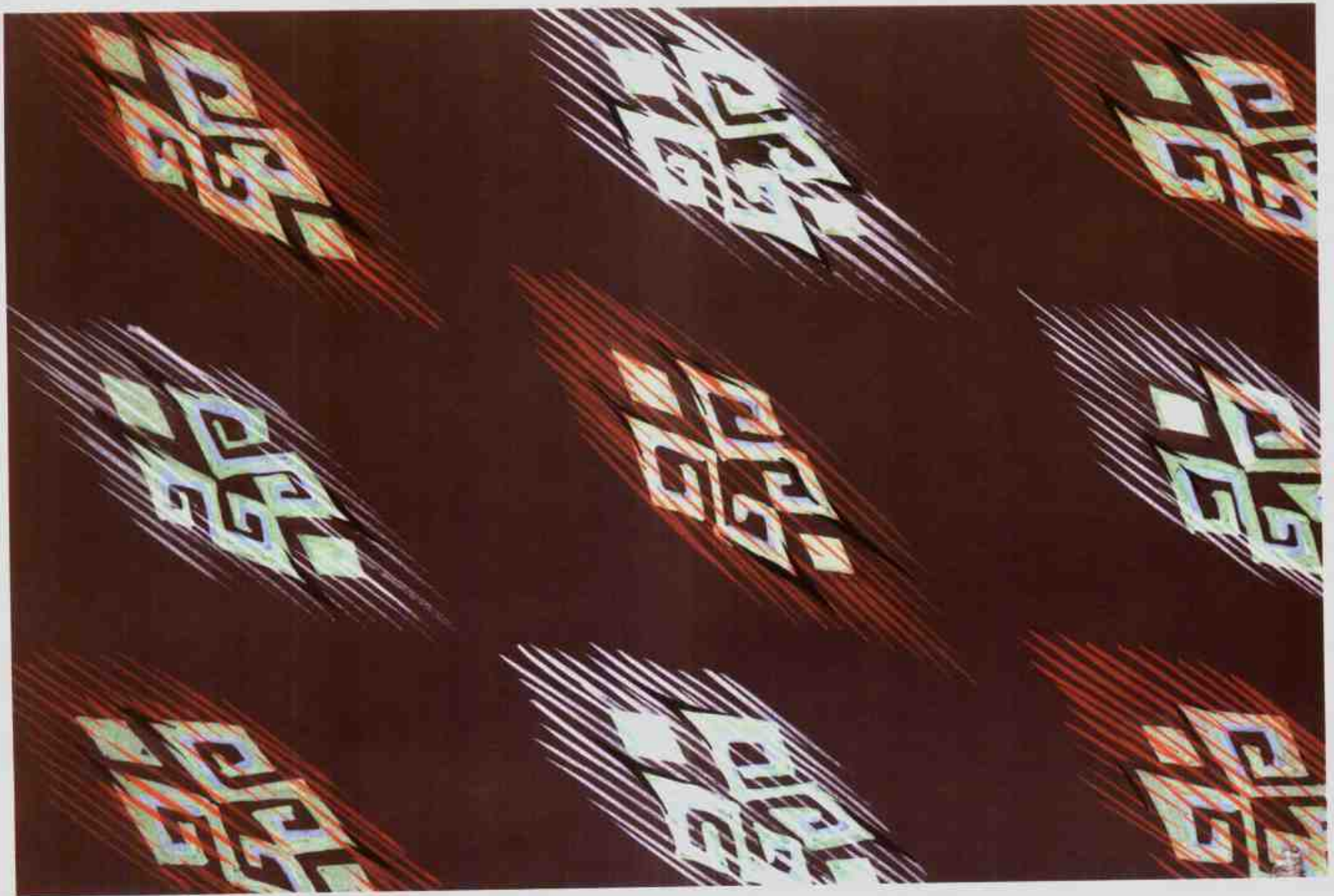
▲图 228 普贤菩萨中天王铠甲图案

Pattern 228 Design of Lokapala's armor of Samantabhadra



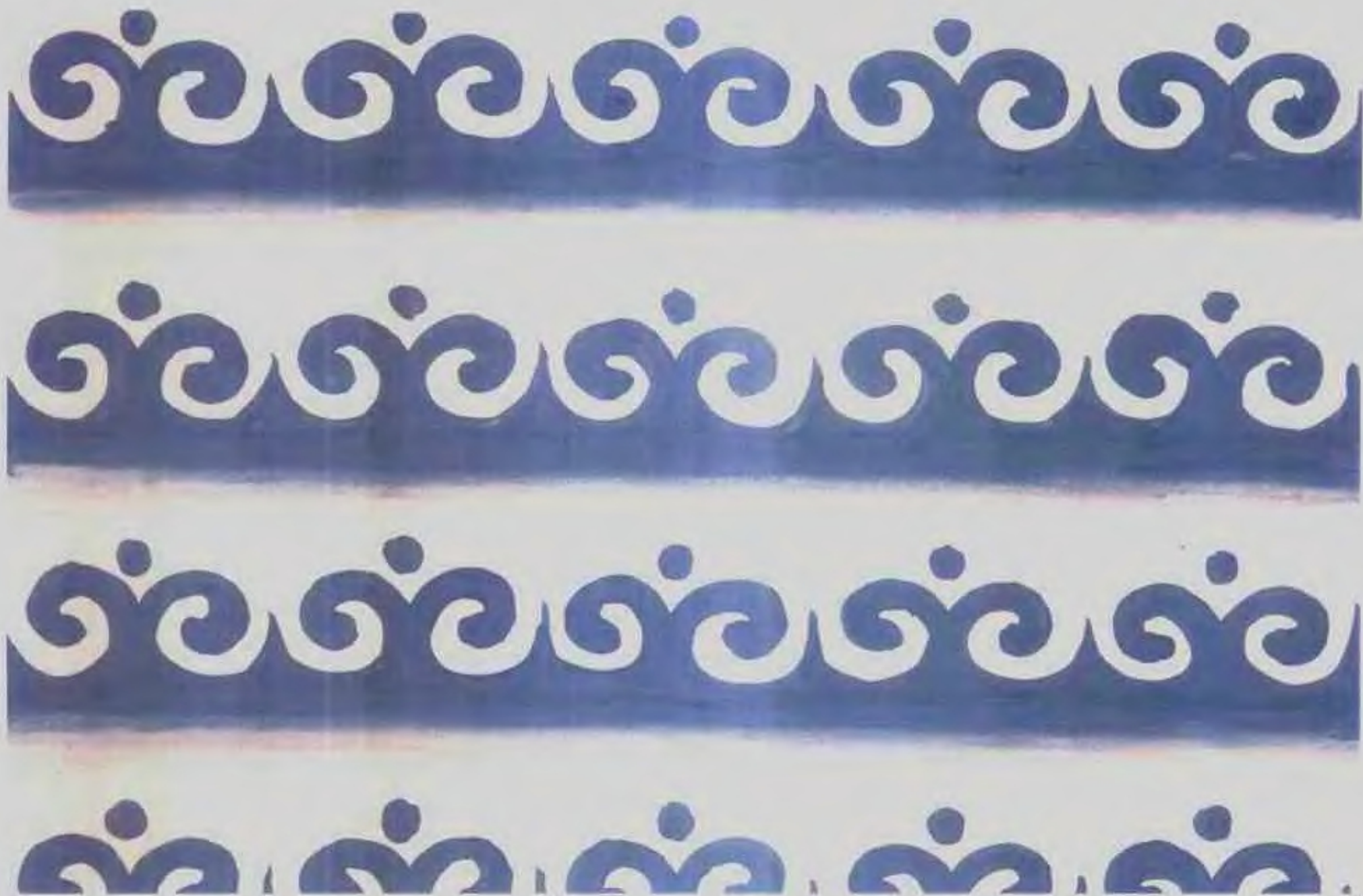
▲图 229 经变故事中天王织锦服饰图案

Pattern 229 Design of brocade dress and adornments of the Lokapala's in the sutra story



▲图 230 普贤菩萨持象者印经织物裤子图案

Pattern 230 Design of fabric pants printed with sutra of the elephant rider of Samantabhadra



▲图 231 剃度夹板印花围帐图案
Pattern 231 Design of printed tonsure splint curtain



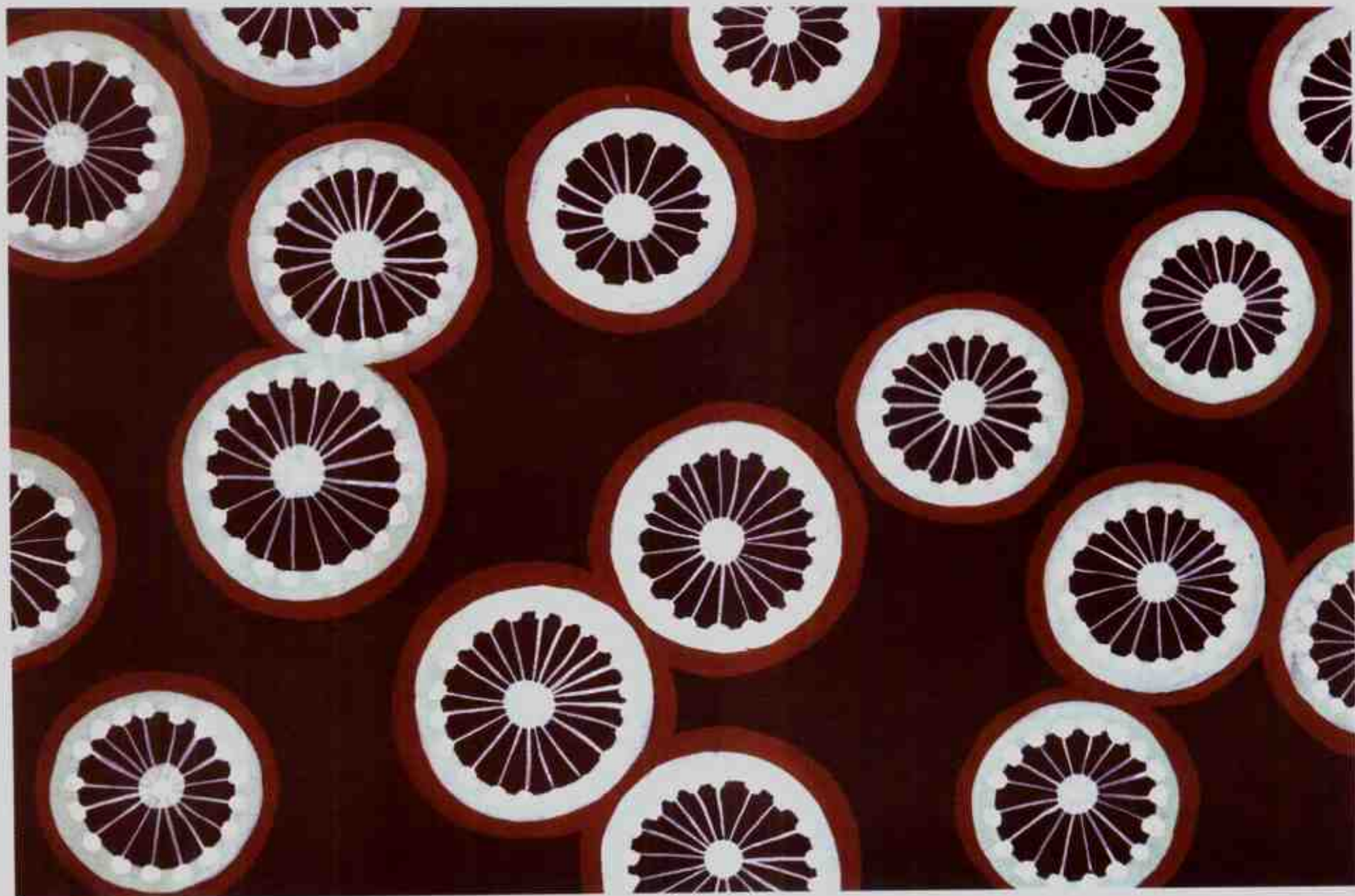
▲图 232 剃度夹板印花围帐图案
Pattern 232 Design of printed tonsure splint curtain



▲图 233 舞乐伎上衣图案
Pattern 233 Design of jacket
of a deva-dancer

▼图 234 维摩诘侍从(男)印经织花佩带图案
Pattern 234 Design of trappings printed with sutra
of a male servant of Vimalakirti





▲图 235 舞乐伎上衣图案

Pattern 235 Design of jacket of a deva-dancer



▲图 236 经变故事人物印花服饰图案

Pattern 236 Design of printed dresses and adornments of the figures in the sutra story

◀ 图 237 舞乐伎上衣纹样部位图
Pattern 237 Detail of design of jacket
of a deva-dancer



▼ 图 238 西壁经变故事人物衣饰图案
Pattern 238 Design of dresses and
adornments of the figures in
the sutra story on western wall



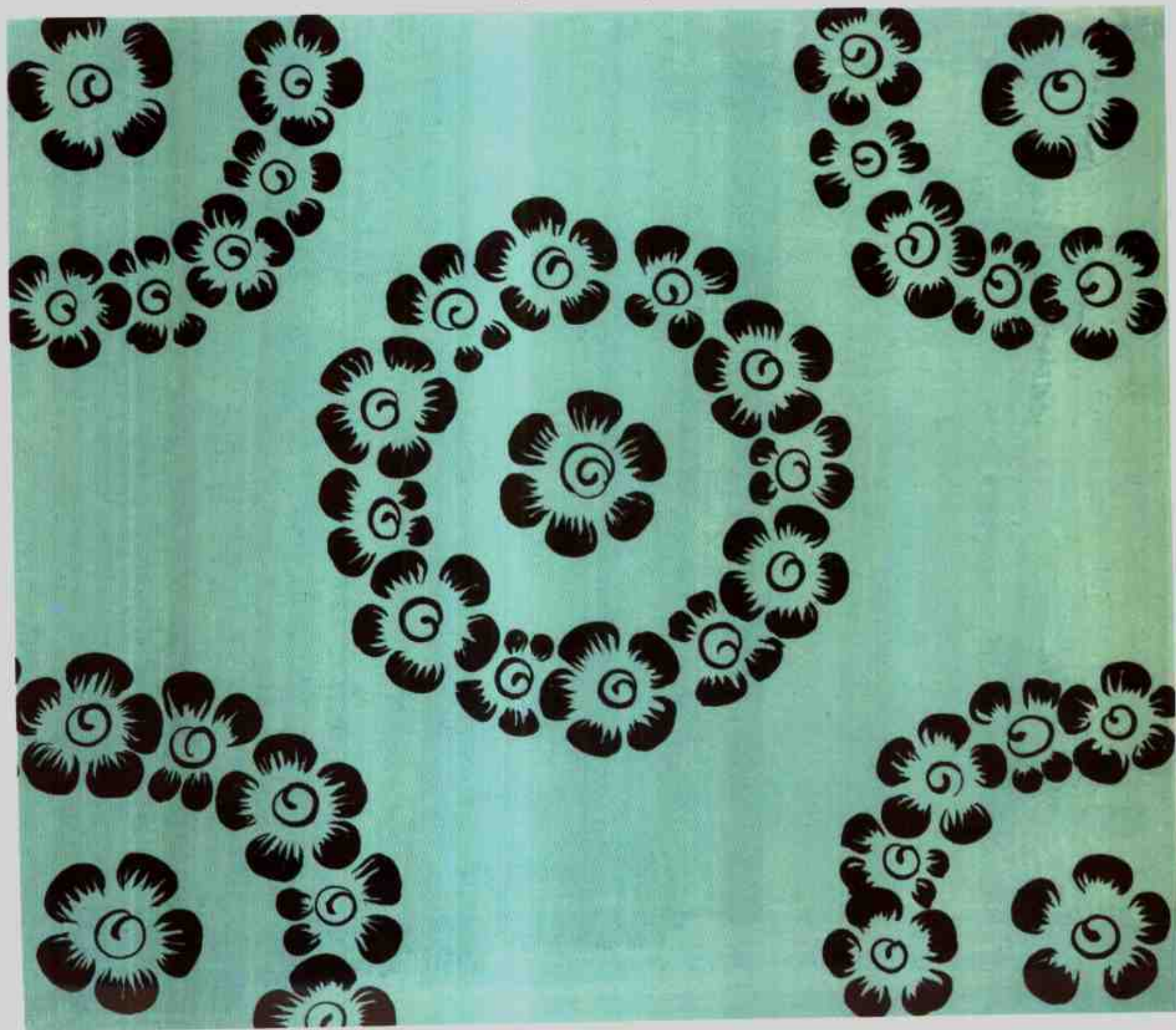


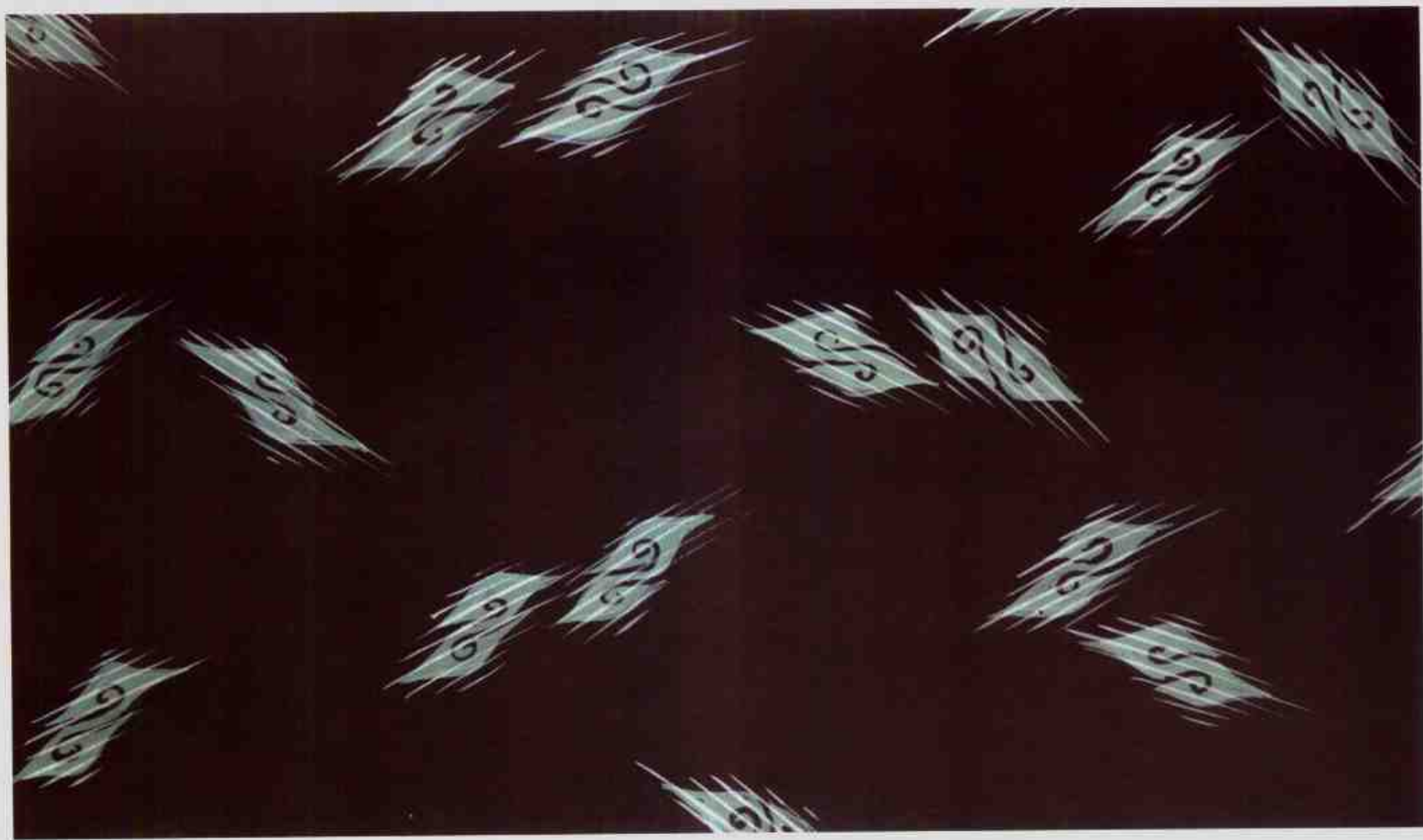
▲图 239 维摩诘经变吐鲁番女王出行图侍从丝绸印花服饰图案

Pattern 239 Design of printed silk dresses and adornments of the servants in the Turpan Queen's Procession in the Vimalakirtinirdesasutra story

▼图 240 男供养人木版印花服饰图案

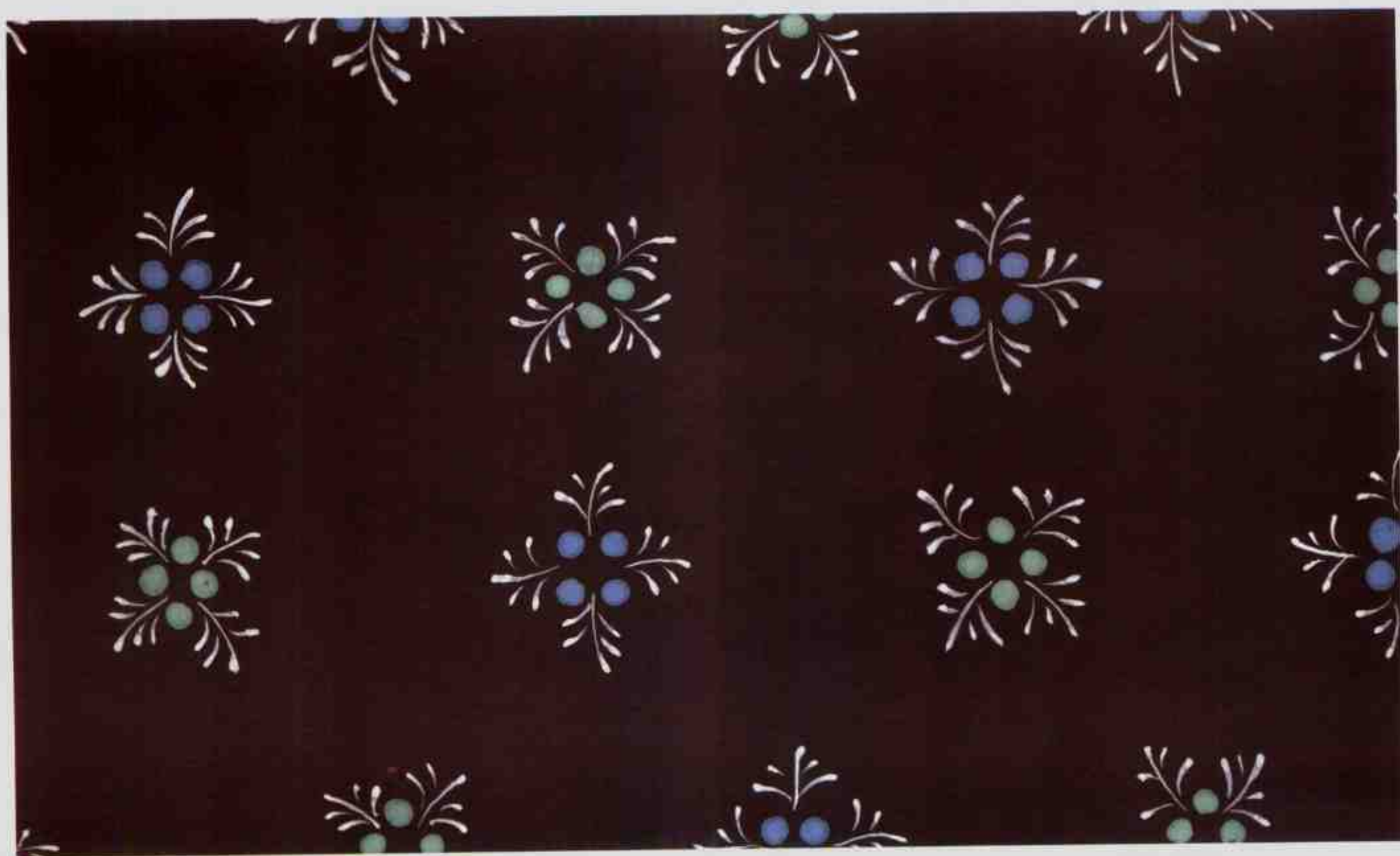
Pattern 240 Design of block printed dress and adornments of a male benefactor





▲图 241 观音印经织物衣饰图案

Pattern 241 Design of Avalokitesvara's fabric dress and adornments printed with sutra



▲图 242 文殊印花衣饰图案

Pattern 242 Design of Manjusri's printed dress and adornments



▲图 243 印花供桌围图案
Pattern 243 Design of printed altar tablecloth

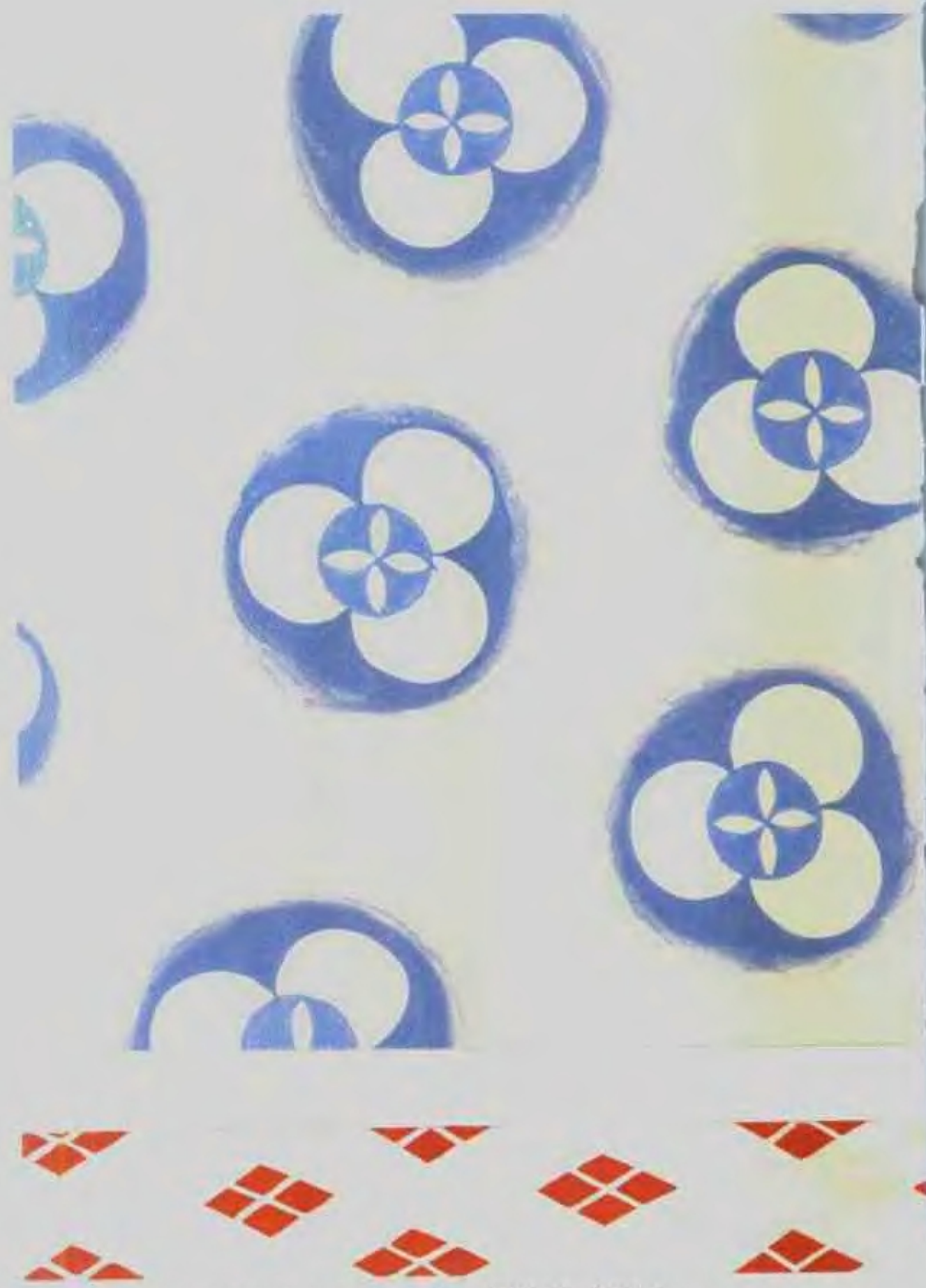


◀图 244 佛弟子彩塑印花衣饰图案
Pattern 244 Design of painted and printed dress and adornments of a Buddhist disciple



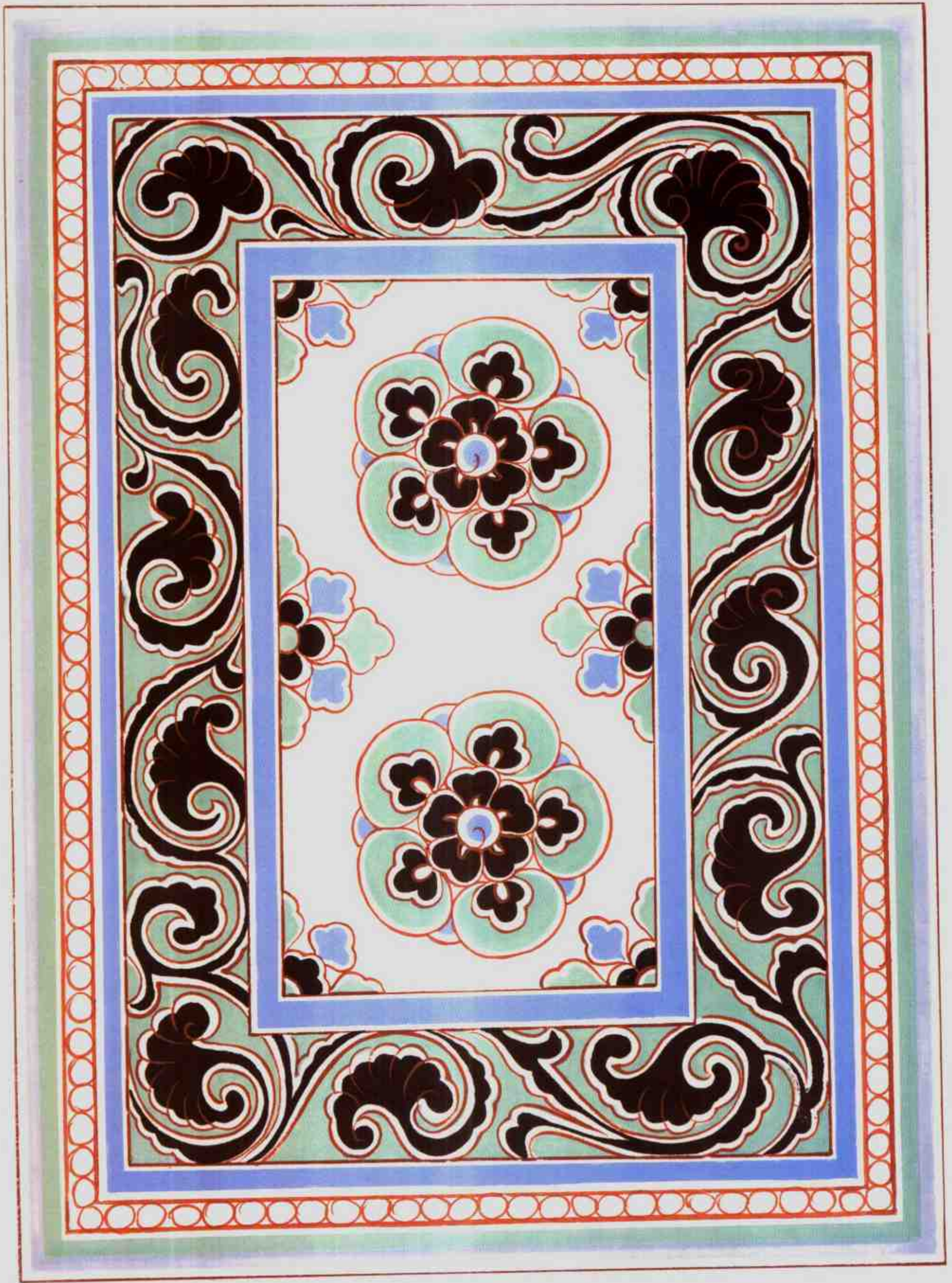
▲图 245 西方净土变中蜡染刺绣供桌毯图案

Pattern 245 Design of wax-printed and embroidered altar tablecloth depicted in the Pure Land story of the West



▲图 247 南壁供养人上衣及袖口缬染边花图案
Pattern 247 Design of jacket and painted bands of sleeve cuffs
of a southern wall benefactor

◀图 246 维摩诘说法宝座蜡染幔子图案
Pattern 246 Design of wax-printed curtain on the throne in the
Vimalakirti Preaching Scriptures



▲图 248 西方净土变乐舞人下地毯图案
Pattern 248 Design of blanket under a dancer depicted in the Pure Land story of the West



◀图 249 维摩诘说法蜡染刺绣
供桌毯图案

Pattern 249 Design of wax-printed
and embroidered altar
tablecloth in the
Vimalakirti Preaching
Scriptures



◀ 图 250 经变印花供桌
毯图案

Pattern 250 Design of printed
altar tablecloth in
the sutra story

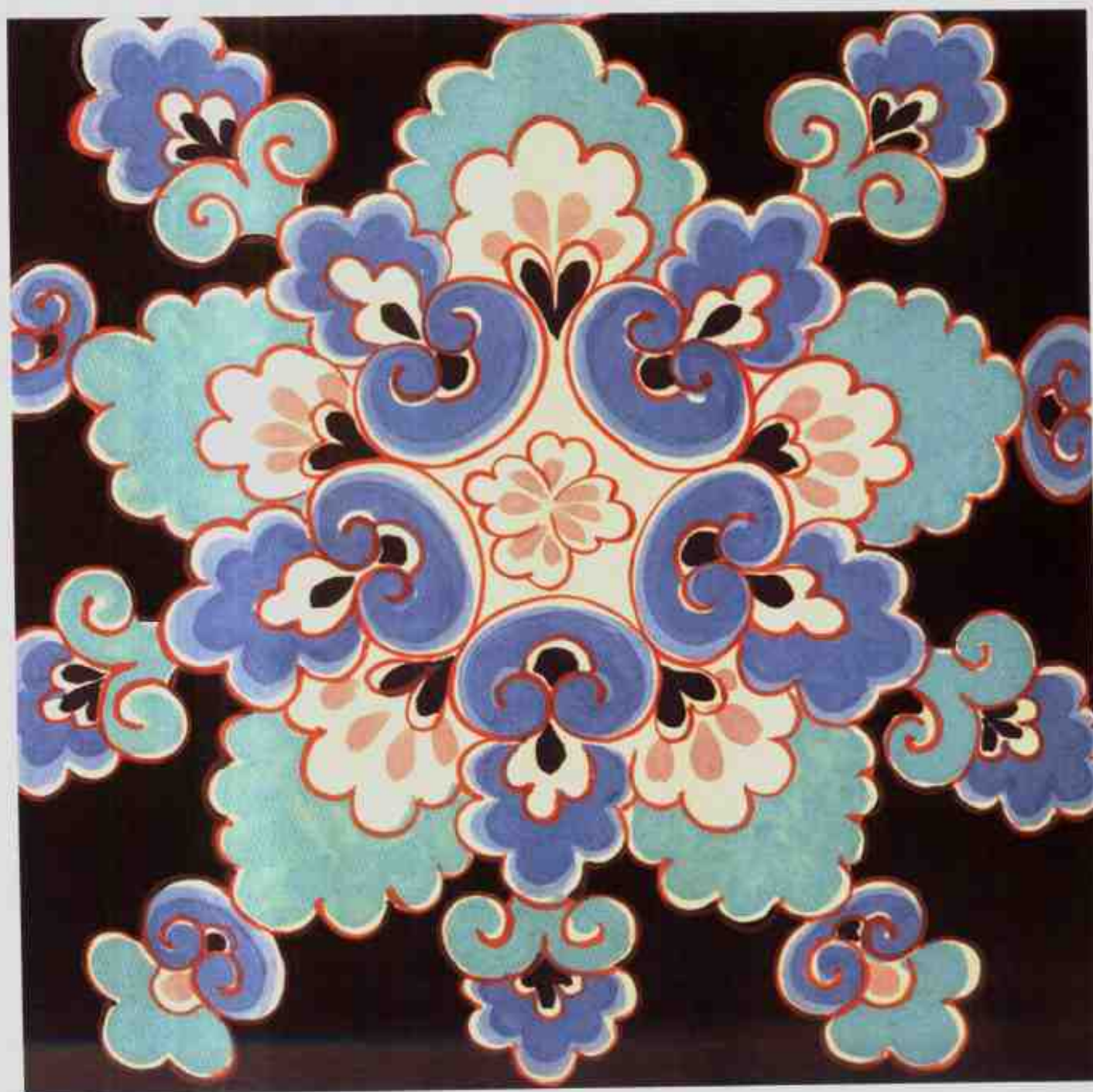


◀ 图 252 维摩诘经变飞来的
织锦宝座图案

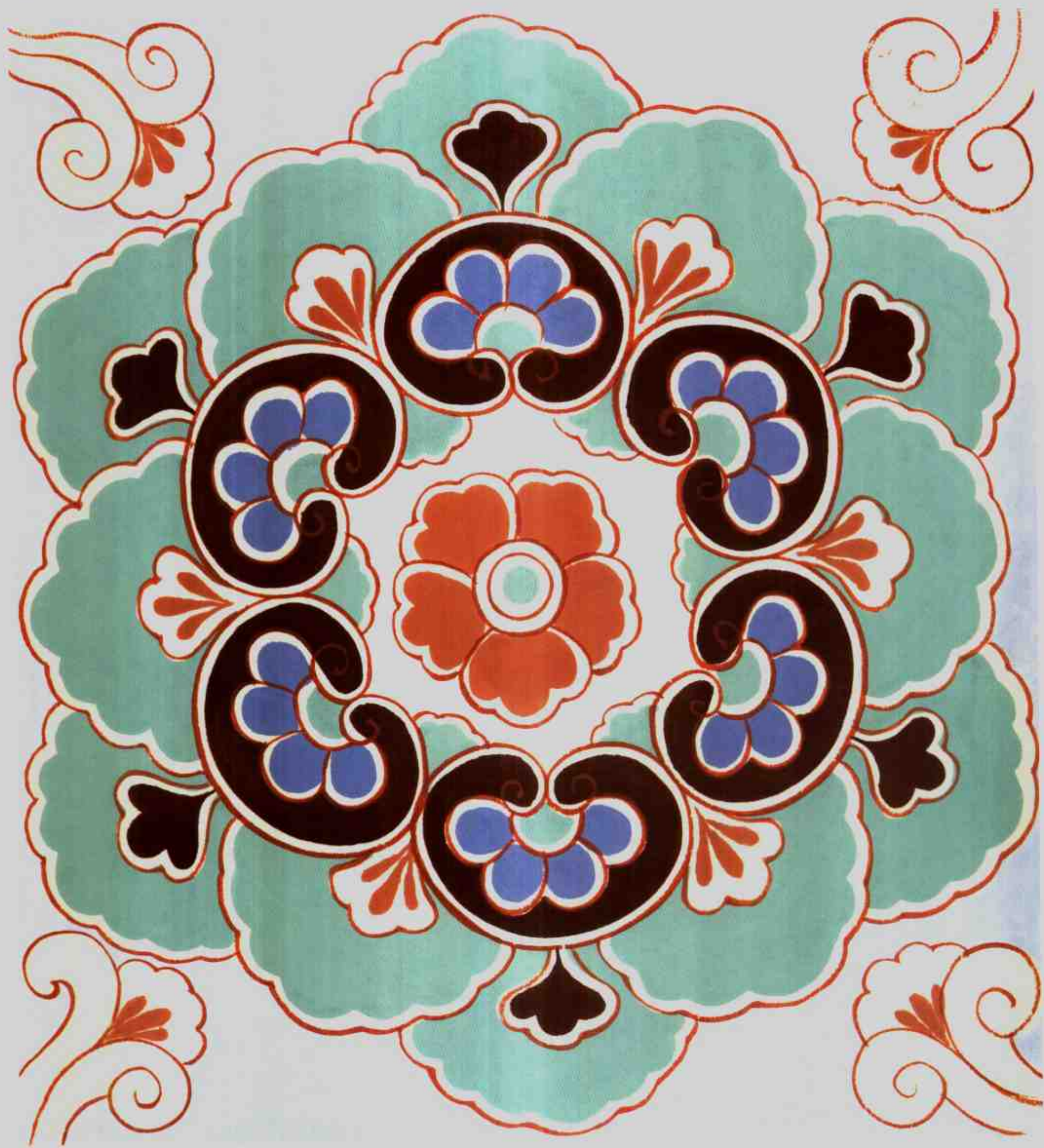
Pattern 252 Design of brocade throne
coming via air in the
Vimalakirtinirdesasutra
story



◀ 图 251 维摩诘宝座蜡染刺绣垂帘图案
Pattern 251 Design of wax-printed and embroidered curtain on the throne of Vimalakirti

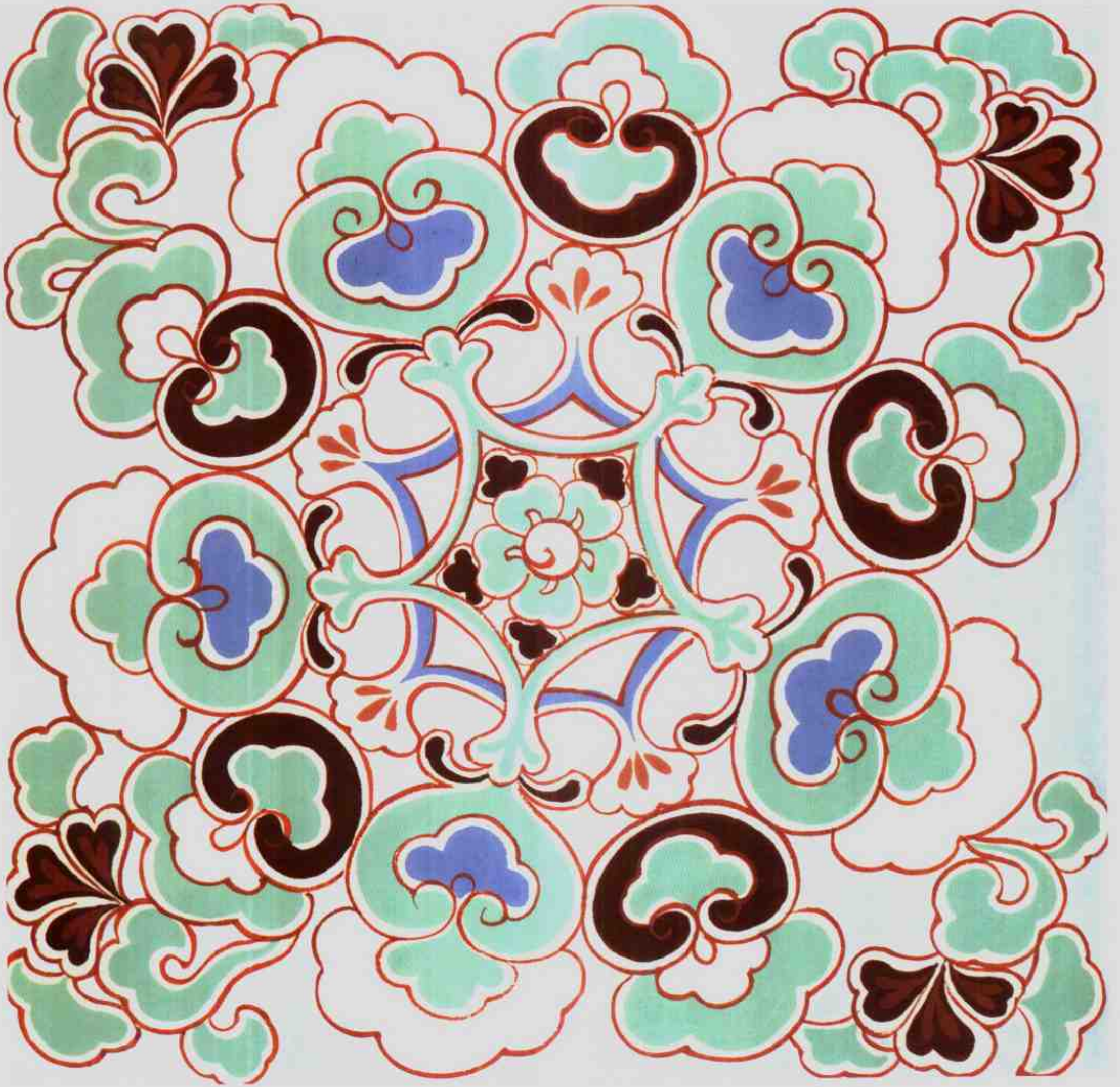


▶ 图 253 维摩诘经变飞来的
织锦宝座图案
Pattern 253 Design of brocade throne
coming via air in the
Vimalakirtinirdesasutra
story

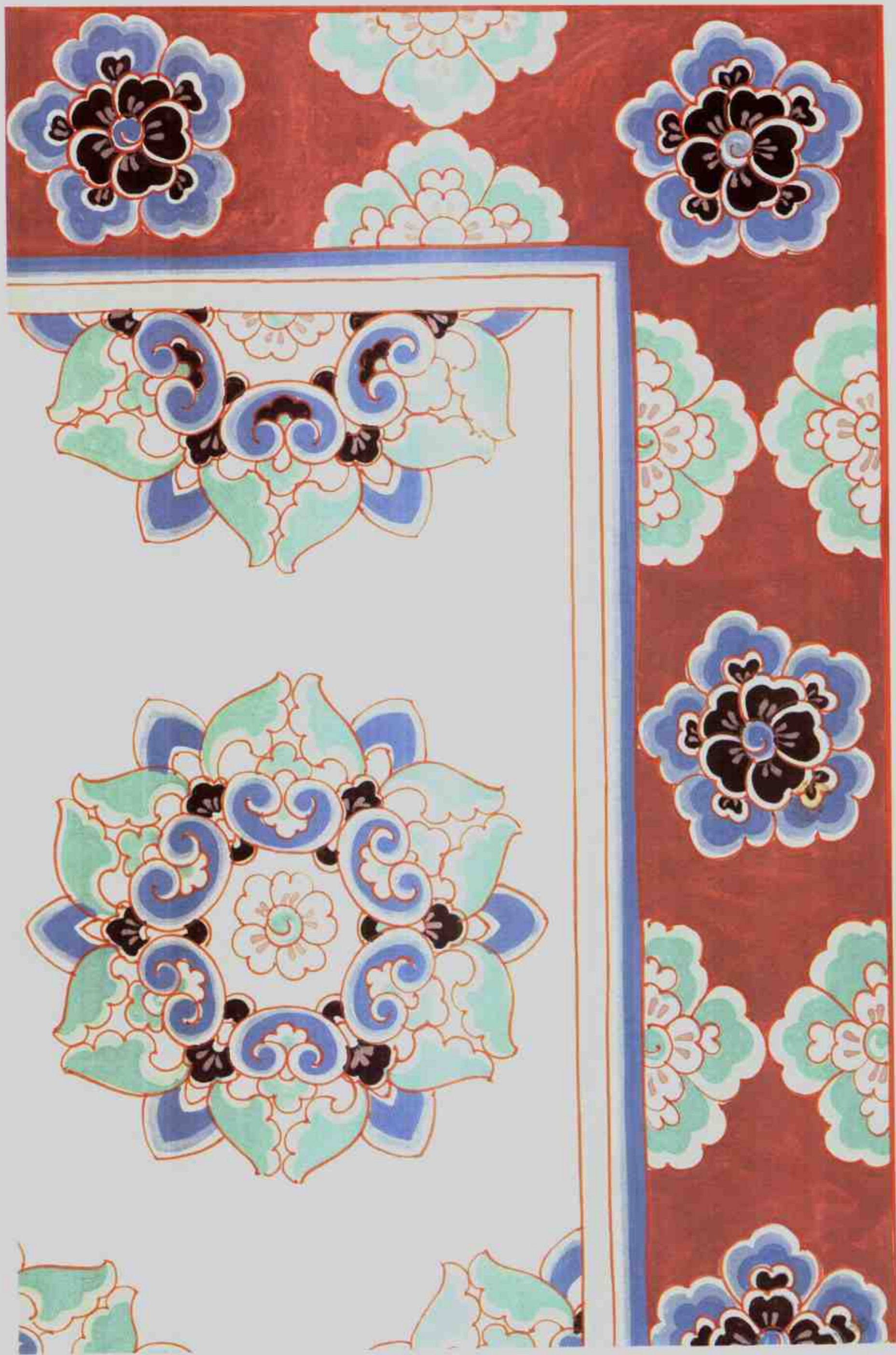


▲图 254 维摩诘织锦坐垫图案(部分)

Pattern 254 Design of brocade cushion of Vimalakirti(part)

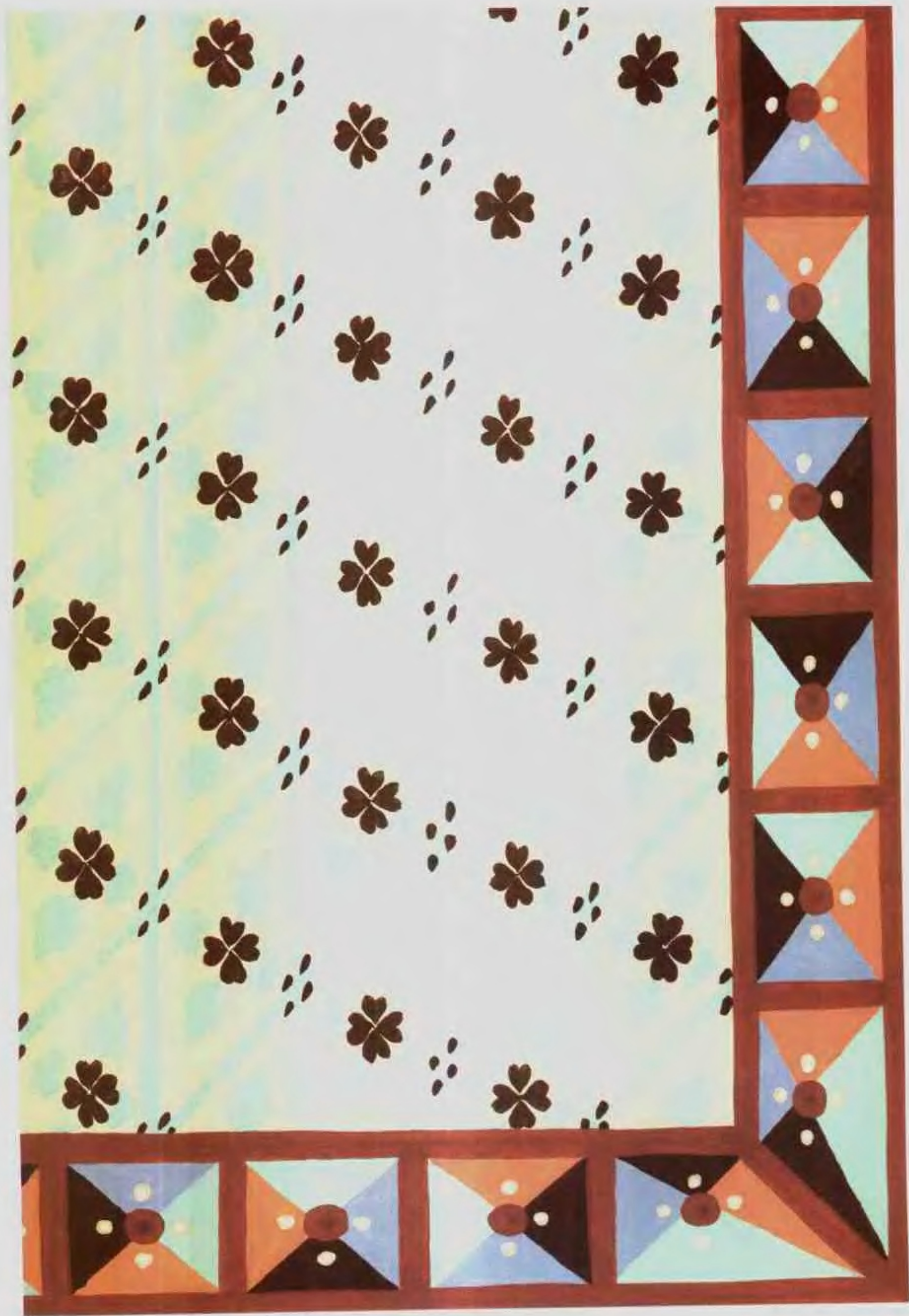


▲图 255 维摩诘织锦坐垫图案(部分)
Pattern 255 Design of brocade cushion of Vimalakirti(part)



▲图 256 维摩诘经变文殊菩萨之地毯图案

Pattern 256 Design of blanket of Manjusri in the Vimalakirtinirdesasutra story



▲图 257 维摩诘经变中地毯图案
Pattern 257 Design of blanket in the Vimalakirtinirdesasutra story



▲图 258 男供养人下的地毯图案
Pattern 258 Design of blanket under a male benefactor



▲图 259 壁画维摩诘经变故事维摩诘宝座地毯图案

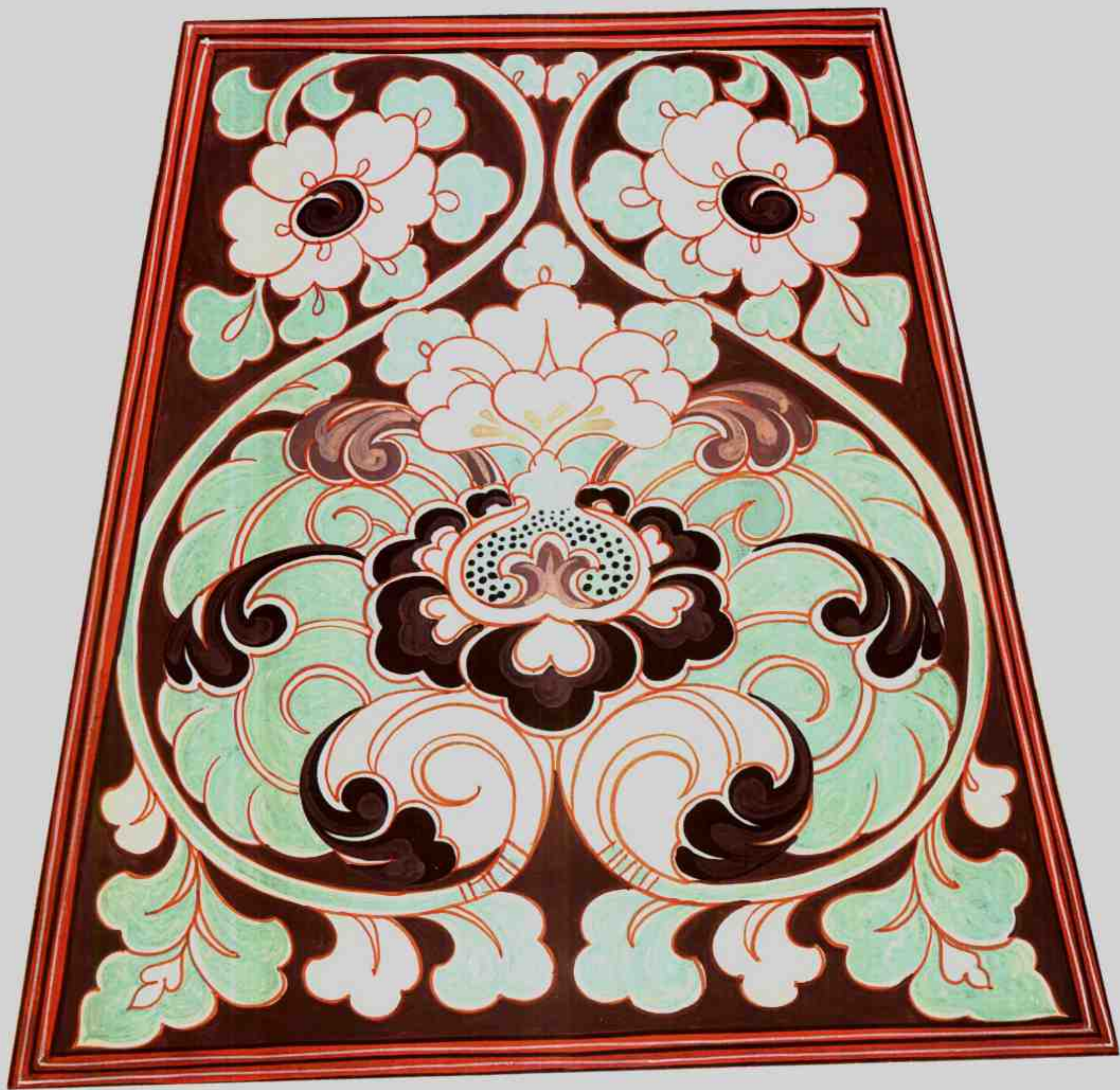
Pattern 259 Design of blanket on Vimalakirti's throne in a mural of the Vimalakirtinirdesasutra story



▲图 260 劳度叉斗圣变中地毯图案
Pattern 260 Design of blanket in the Laoducha Dousheng story



▲图 261 维摩诘经变地毯图案
Pattern 261 Design of blanket in the Vimalakirtinirdesasutra story



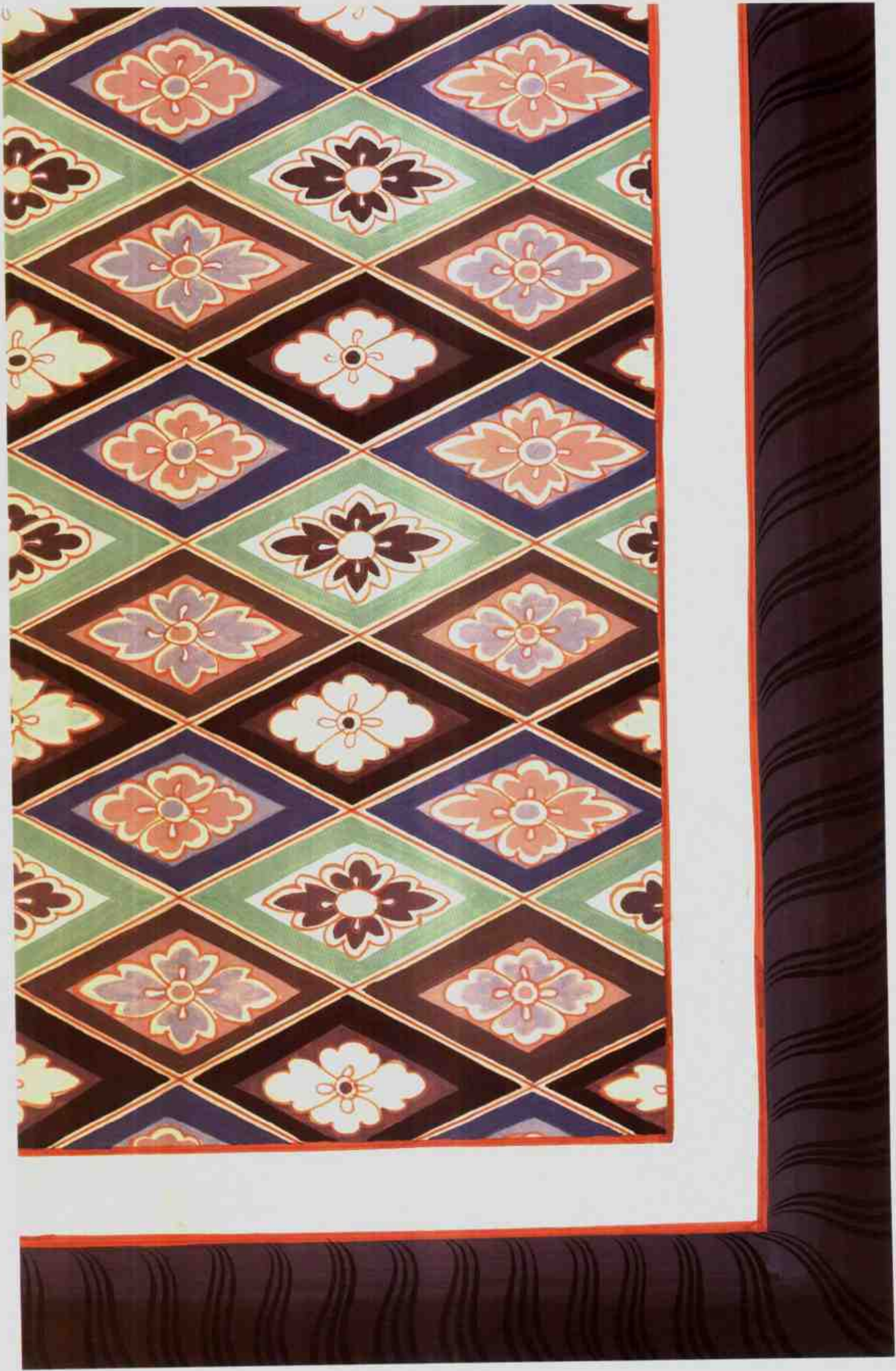
▲图 262 壁画经变故事中台阶图案
Pattern 262 Design of steps in a mural of the sutra story

▼图 263 经变中台阶面的图案
Pattern 263 Design of steps' obverse in
the sutra story





▲图 264 经变故事中台阶图案
Pattern 264 Design of steps in the sutra story



▲图 265 乐舞人地毯图案
Pattern 265 Design of blanket of a dancer



▲图 266 进门南壁壁画供养人地毯图案

Pattern 266 Design of a benefactor's blanket at the entrance to the southern wall mural

五代、宋、西夏、元

Five Dynasties (A.D. 907-960), Song Dynasty (A.D.960-1279),
Western Xia Regime (A.D.1032-1227)
and Yuan Dynasty (A.D.1279-1368)

(公元九〇七——一三六八)

◀图 267 女供养人(于阗国王及曹议金家族)缬染刺绣服装披带图案
Pattern 267 Design of dyed and embroidered clothes and trappings of a female benefactor (the King of the Yutian Kingdom and the family of Cao Yijin)





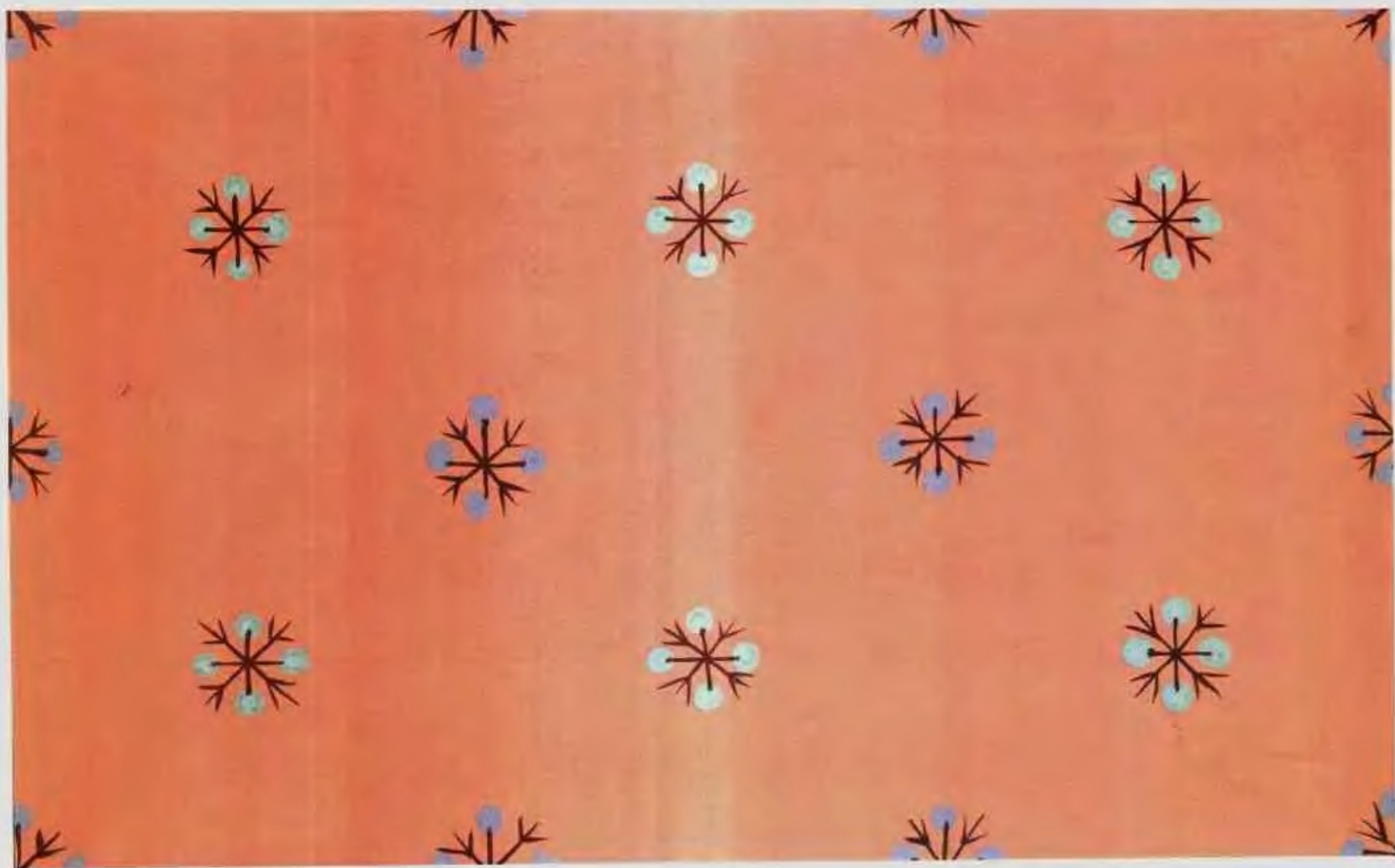
▲图 269 劳度叉门圣经变劳度叉印经织花衣服图案
 Pattern 269 Design of woven clothes printed with sutra
 of Laoducha in the Laoducha Dousheng story



◀图 268 女供养人缬染刺绣披带部位图
 Pattern 268 Detail of design of dyed and embroidered
 trappings of a female benefactor

▶图 270 女供养人(于阗国王及曹议金家族)服饰披带图案
 Pattern 270 Design of dress, adornments and trappings of a female
 benefactor (the King of the Yutian Kingdom and the
 family of Cao Yijin)





▲图 272 劳度叉经变中人物织花服装图案

Pattern 272 Design of woven clothes of the figures depicted in the LaoduchaDousheng story

◀图 271 入口处曹议金夫妇供养像(女)刺绣衣领袖口图案

Pattern 271 Design of embroidered collar and sleeve cuffs of the woman in the benefactor picture of Cao Yijin and his wife at the entrance



▲图 273 维摩诘经变故事帝王刺绣印花服饰图案
Pattern 273 Design of embroidered and printed dress and adornments of the King depicted in the Vimalakirtinirdesasutra story

► 图 274 帝王刺绣印花服饰图案部位图

Pattern 274 Detail of design of embroidered and printed dress and adornments of the King





▲图 275 曹议金女供养人刺绣前补子图案

Pattern 275 Design of embroidered front patch of a female benefactor of Cao Yijin



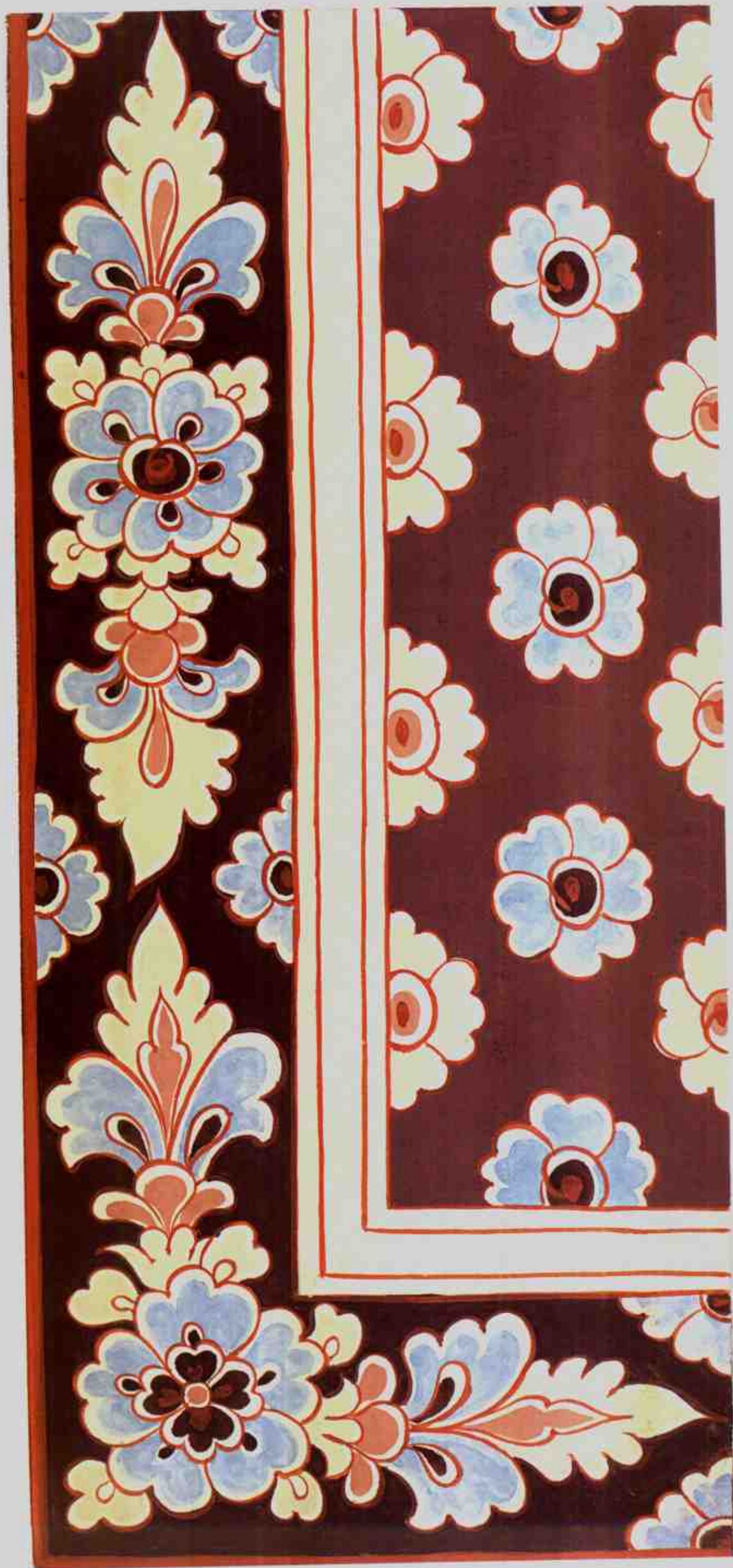
▲图 276 女供养人刺绣服饰图案
Pattern 276 Design of embroidered clothes of a female benefactor



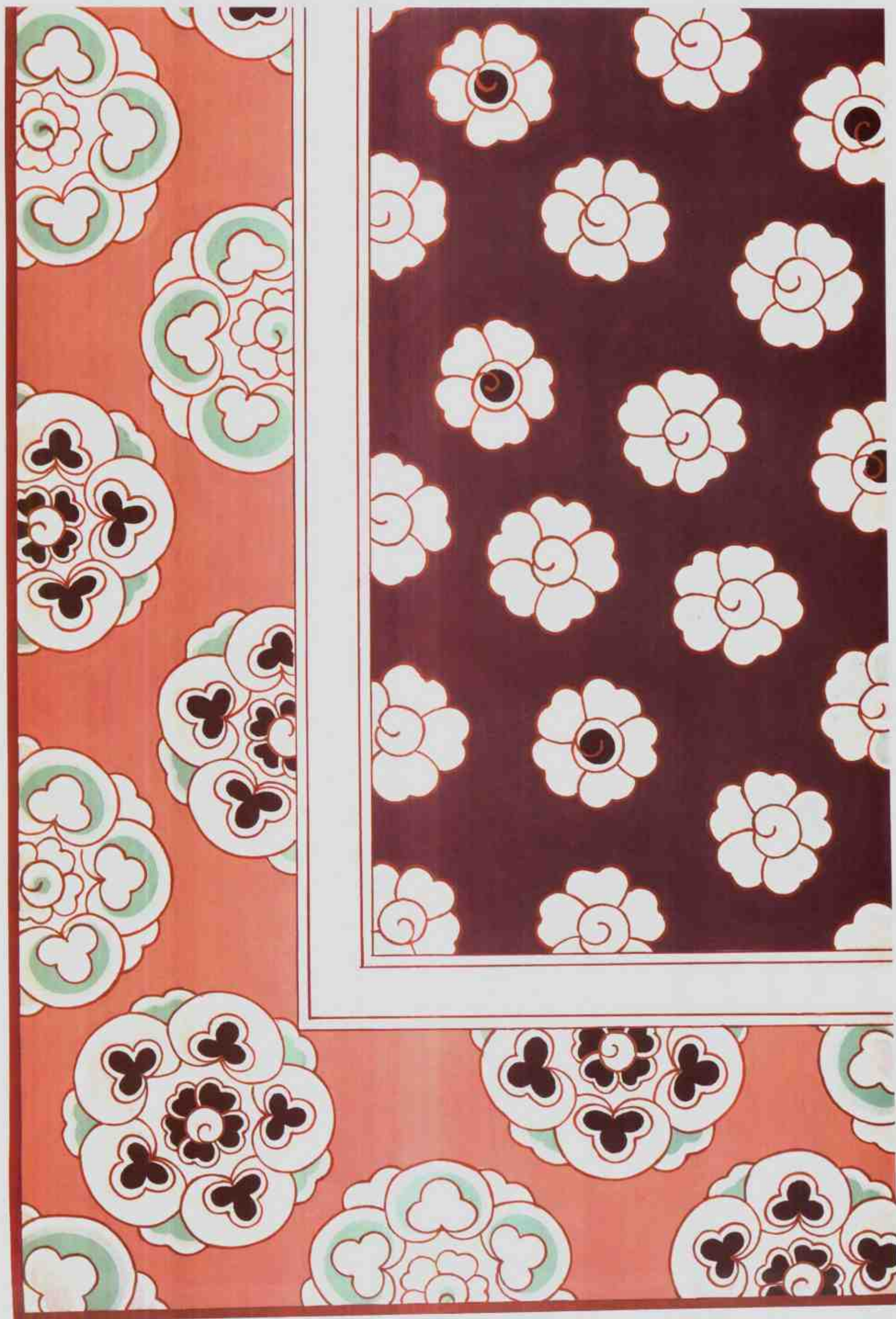
◀图 277 男供养人下地毯四分之一
Pattern 277 A quarter of the blanket
under a male benefactor



▲图 278 外檐刺绣供桌毯图案
Pattern 278 Design of embroidered altar
tablecloth for outer eaves



- ◀ 图 279 供养人下地毯图案
Pattern 279 Blanket under a benefactor
- ▶ 图 280 男供养人立足地毯图案
Pattern 280 Blanket on which a male
benefactor stands







◀ 图 281 入口前室壁画天王木版印花裤子图案
Pattern 281 Design of block printed pants of the Lokapala
in the mural in the front room at the entrance

▲ 图 282 维摩诘经变中帝王袍前刺绣图案
Pattern 282 Front embroidered design of robe of
the King depicted in the
Vimalakirtinirdesasutra story



▲图 283 女供养人刺绣领口及袖口图案
Pattern 283 Design of embroidered collar
and sleeve cuffs of a female
benefactor

►图 284 女供养人刺绣领口及袖口图案部位图
Pattern 284 Detail of design of embroidered collar
and sleeve cuffs of a female benefactor





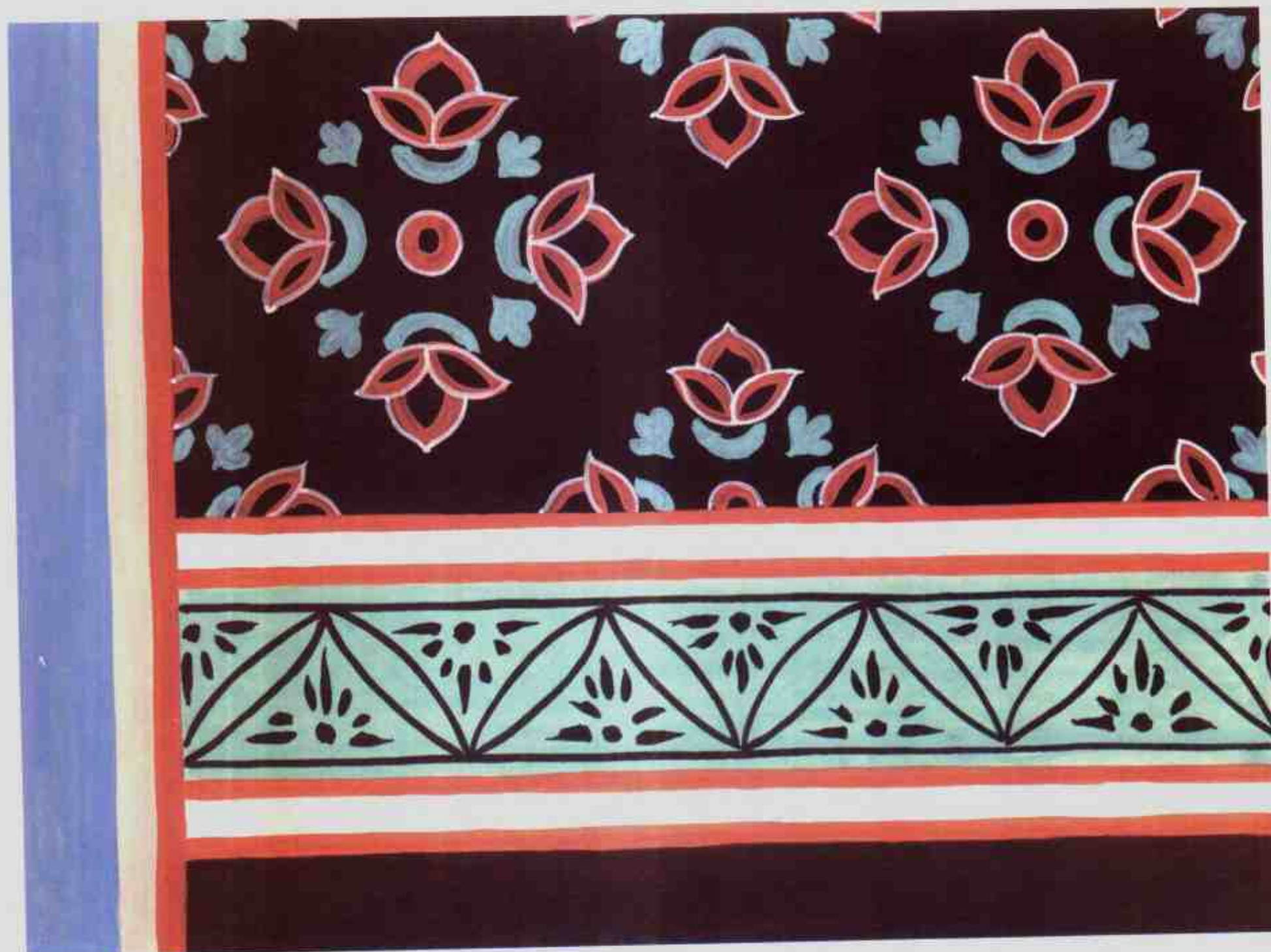
▲图 285 彩塑观音织锦衣裙图案
Pattern 285 Design of brocade skirt of painted Avalokitesvara



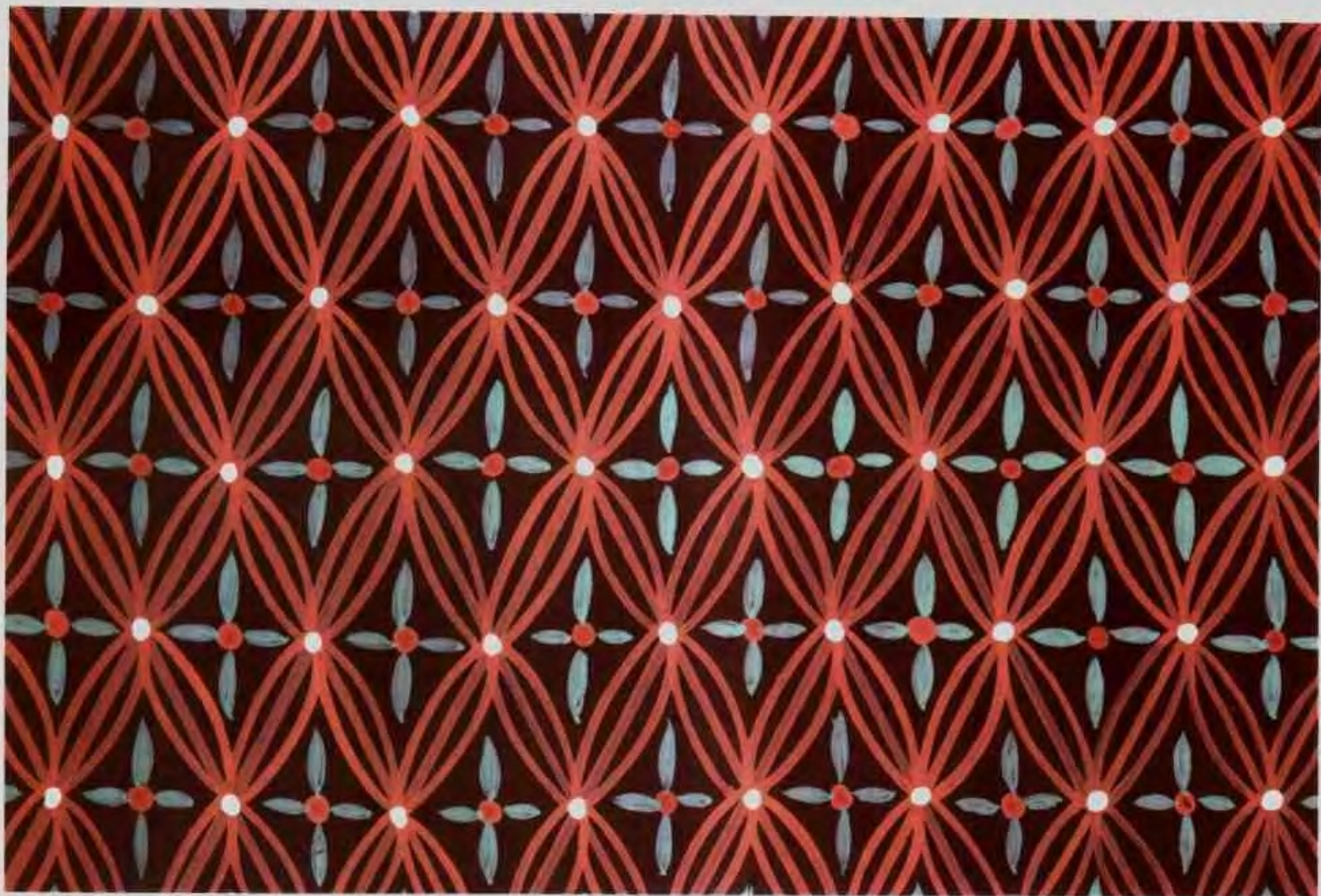
▲图 286 彩塑观音织锦衣裙图案
Pattern 286 Design of brocade skirt of painted Avalokitesvara



▲图 287 男供养人木版印花服装图案
Pattern 287 Design of printed block printed clothes of a male benefactor



▲图 288 彩塑菩萨织锦裙子图案
Pattern 288 Design of painted Bodhisattva's woven skirt



▲图 289 彩塑内衣织锦图案

Pattern 289 Design of brocade painted underwear

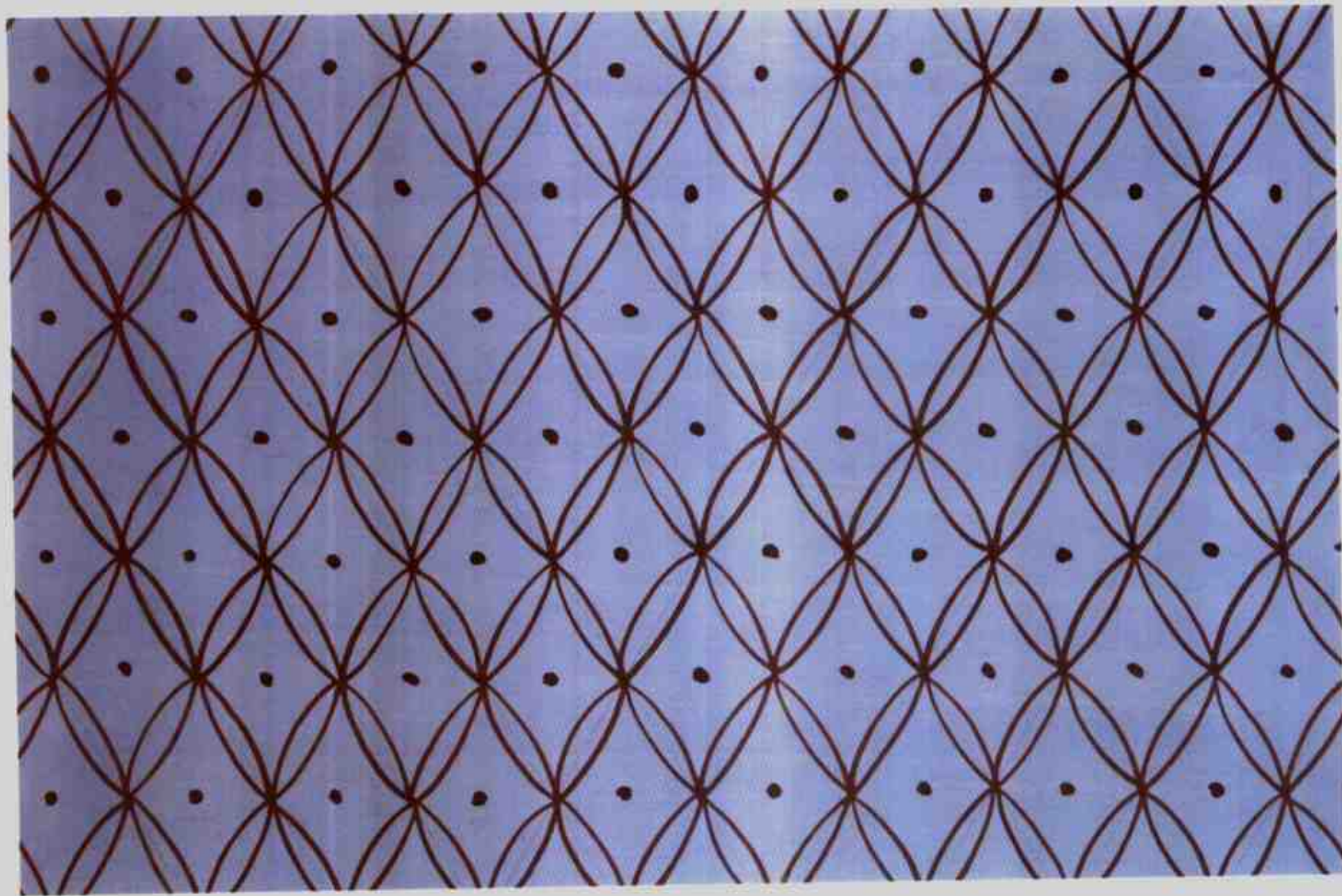


▲图 290 彩塑内衣织锦图案

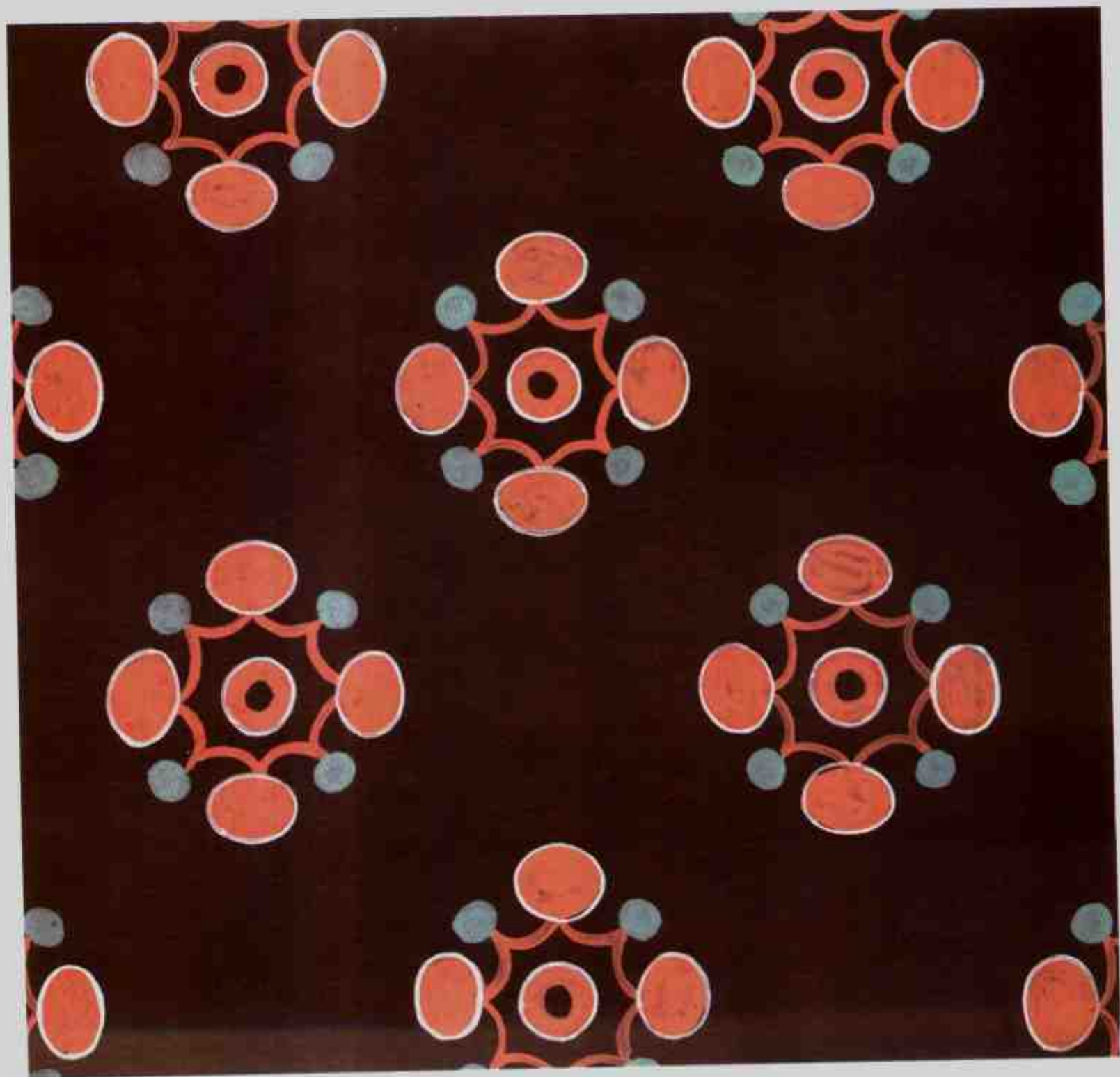
Pattern 290 Design of brocade painted underwear



▲图 291 隋塑宋妆菩萨织锦裙子图案
Pattern 291 Design of Bodhisattva's brocade skirt of Sui and Song styles



▲图 292 彩塑内衣织锦图案
Pattern 292 Design of brocade painted underwear



►图 293 彩塑菩萨小裙子
织锦图案
Pattern 293 Design of tiny
brocade skirt
of painted
Bodhisattva



▲图 294 佛织锦上衣图案
Pattern 294 Design of brocade jacket of Buddha

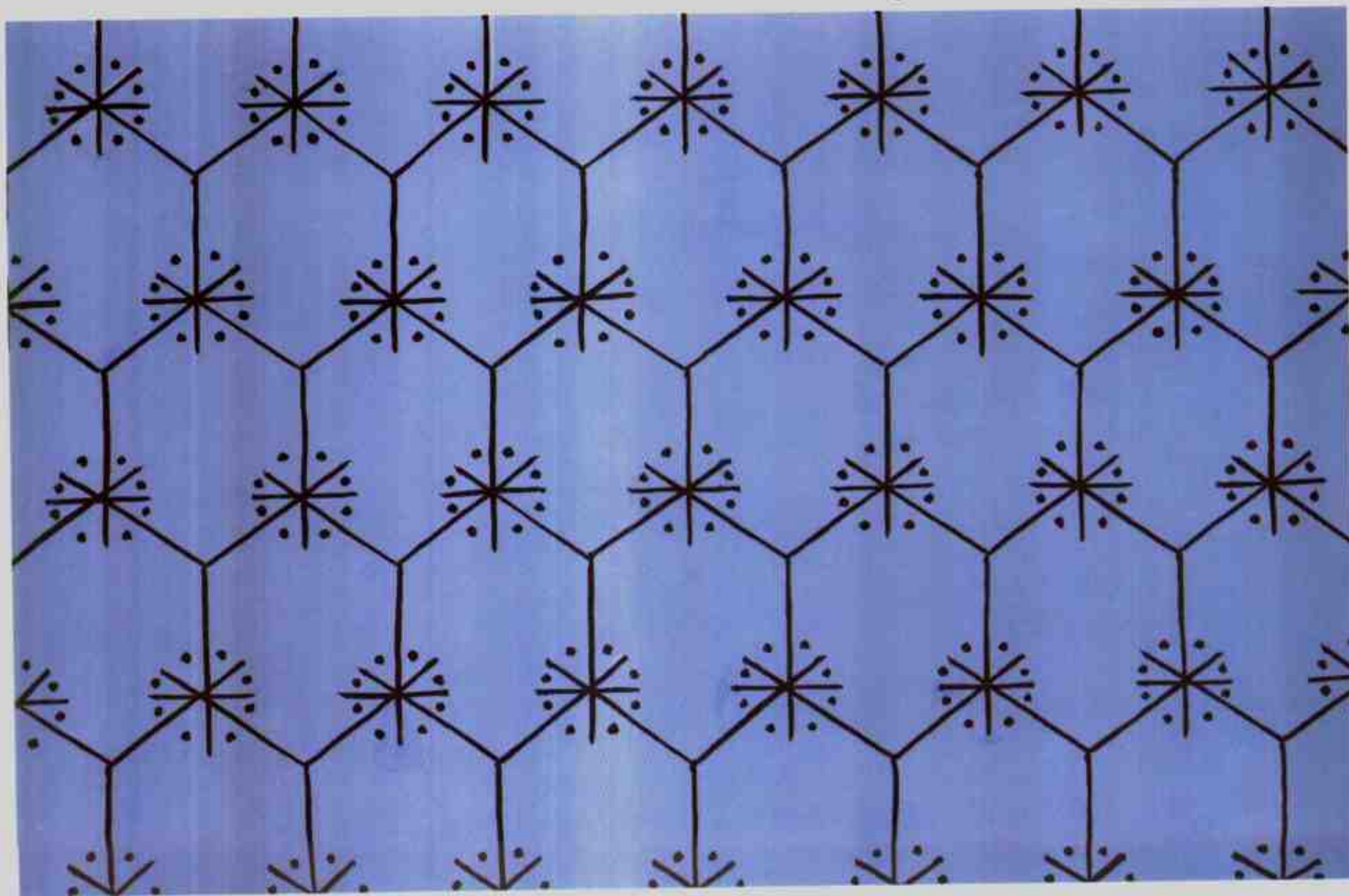


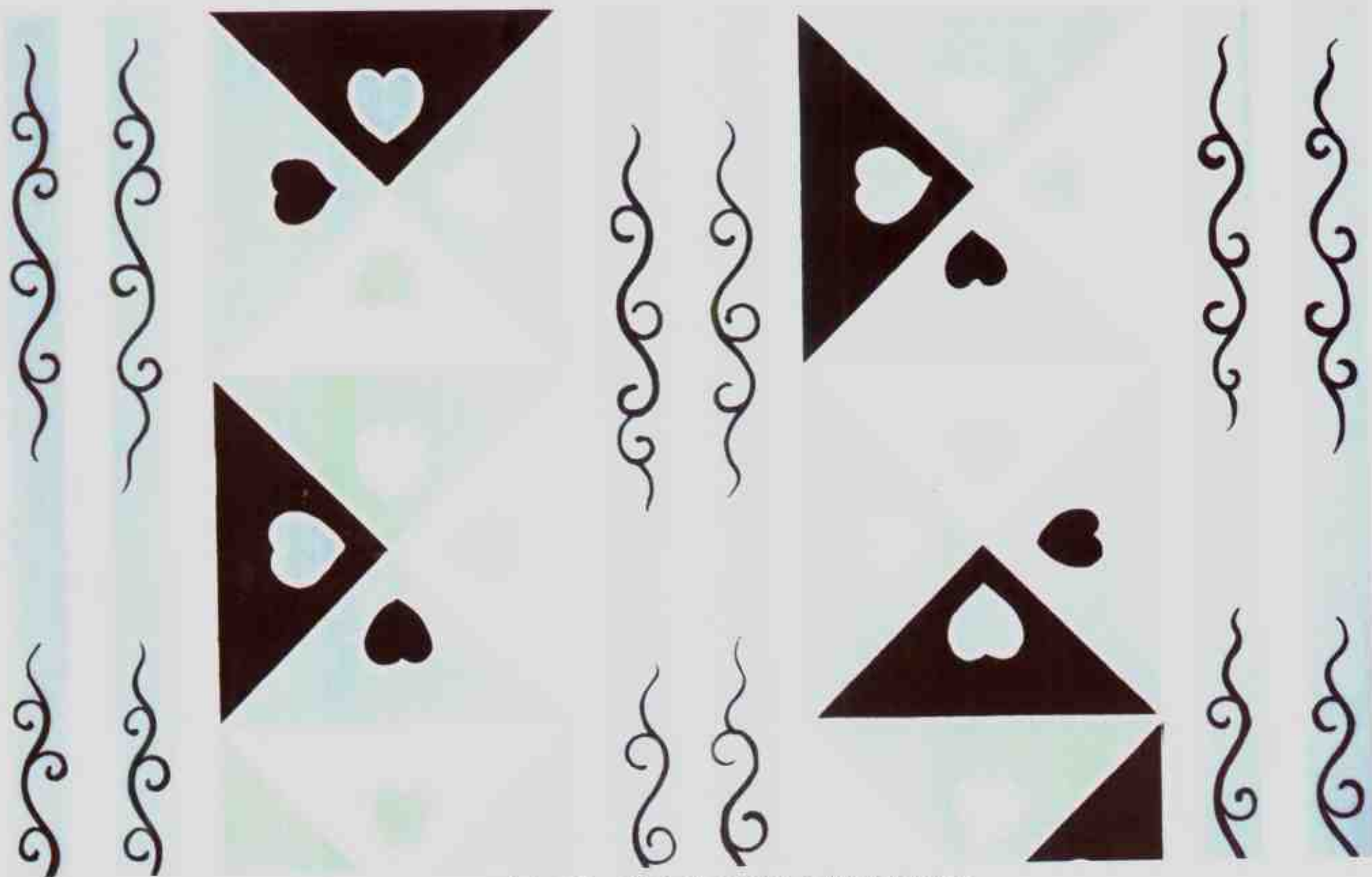
▲图 295 彩塑织锦裙子图案

Pattern 295 Design of brocade skirt of a painted sculpture

▼图 296 彩塑织花裙子图案

Pattern 296 Design of woven skirt of a painted sculpture



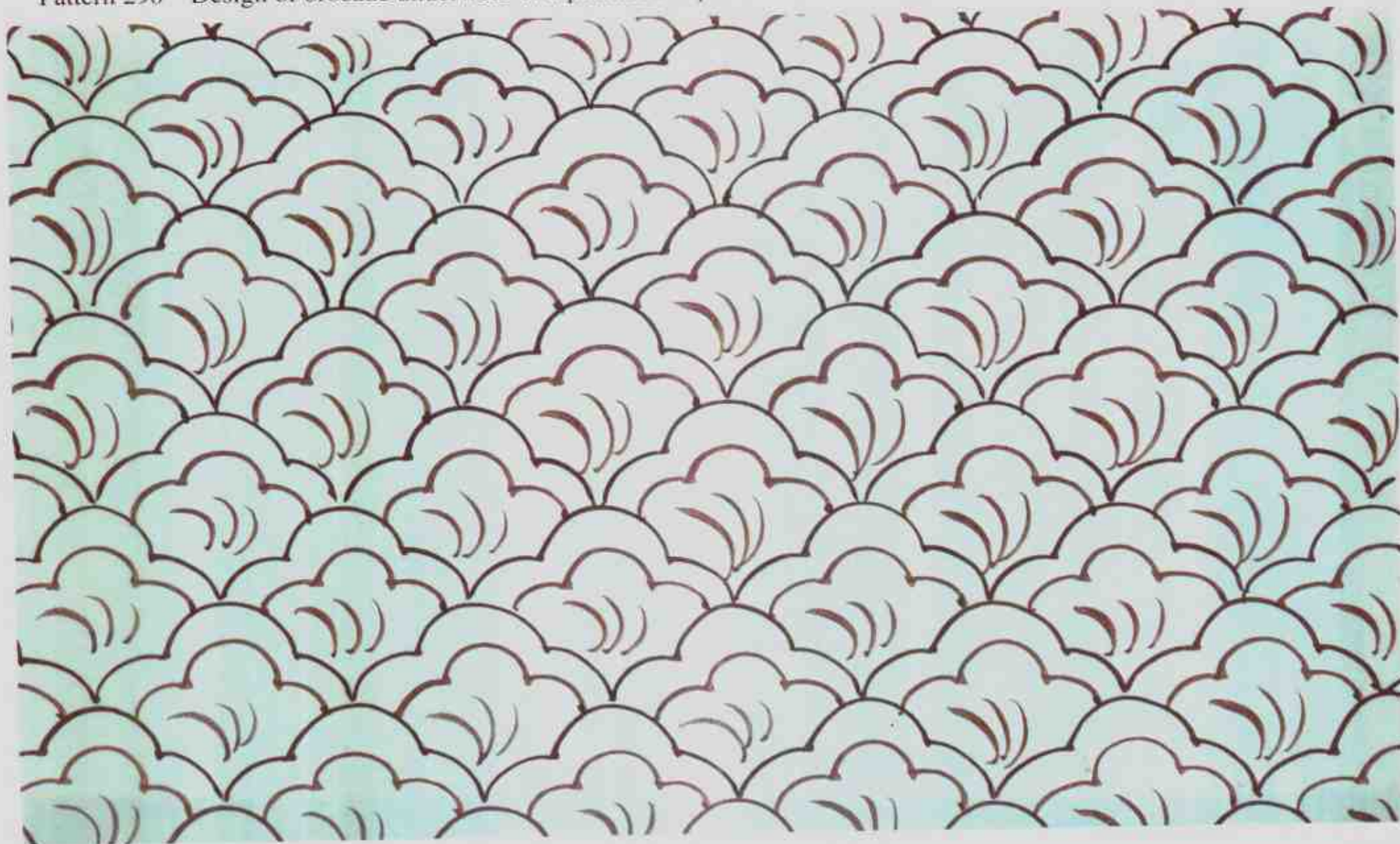


▲图 297 佛龛补花刺绣布幔方格图案

Pattern 297 Pane design of applique embroidered curtain for a Buddhist niche

▼图 298 彩塑内衣织锦图案

Pattern 298 Design of brocade underwear of a painted sculpture





▲图 299 经变中织花幔帐图案

Pattern 299 Design of woven curtain in sutra story



▶图 300 壁画男供养人印花衣服图案

Pattern 300 Design of printed clothes of a male benefactor in the mural

►图 301 供养人印花衣服图案部位图

Pattern 301 Detail of design of printed dress
and adornments of a benefactor



◀ 图 302 供养人执扇者(2)印花衣服图案部位图

Pattern 302 Detail of design of printed dresses and adornments of the two benefactors holding fans



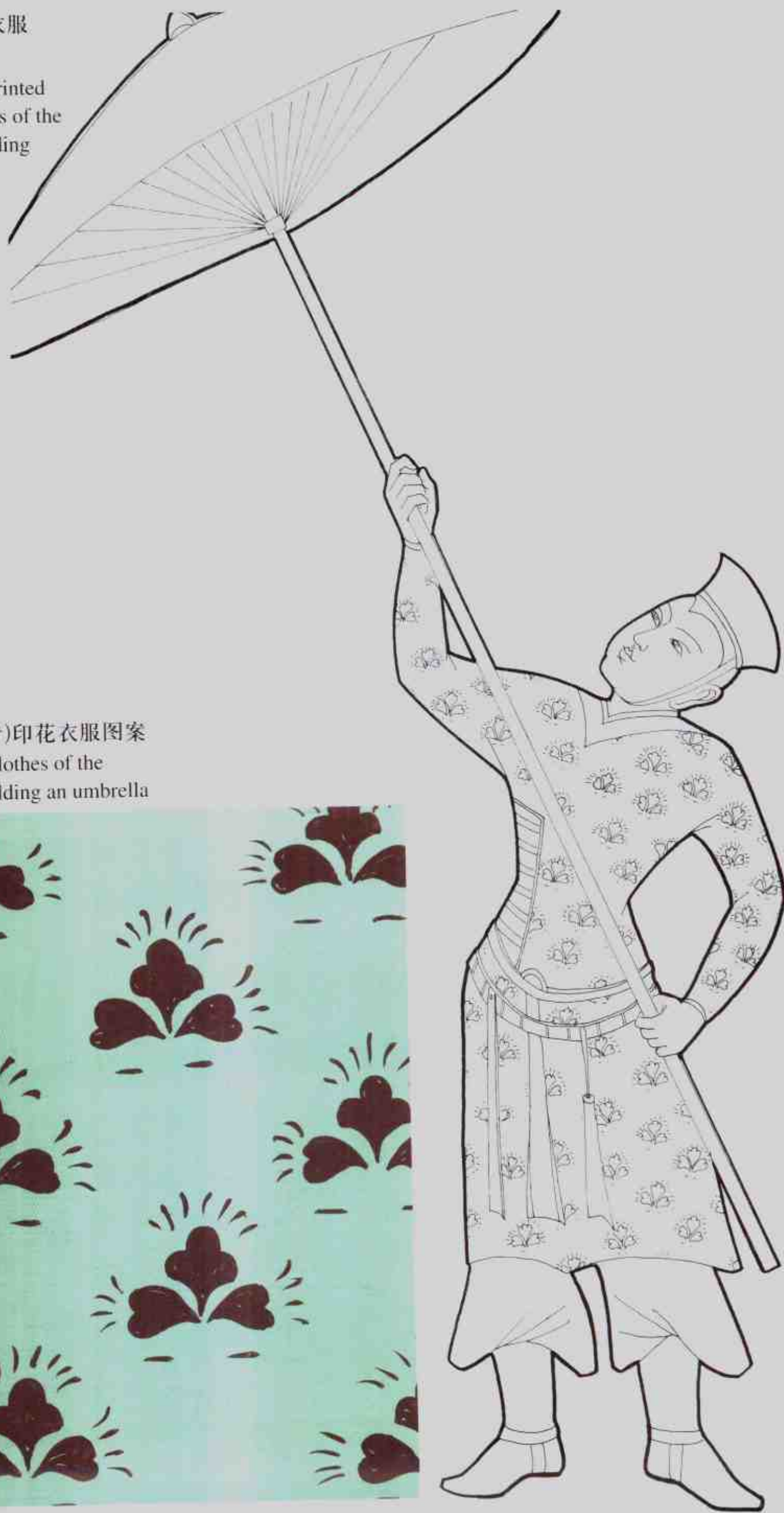
▼ 图 303 供养人中男执事(执扇者)印花衣服图案

Pattern 303 Design of printed clothes of the male benefactor holding a fan



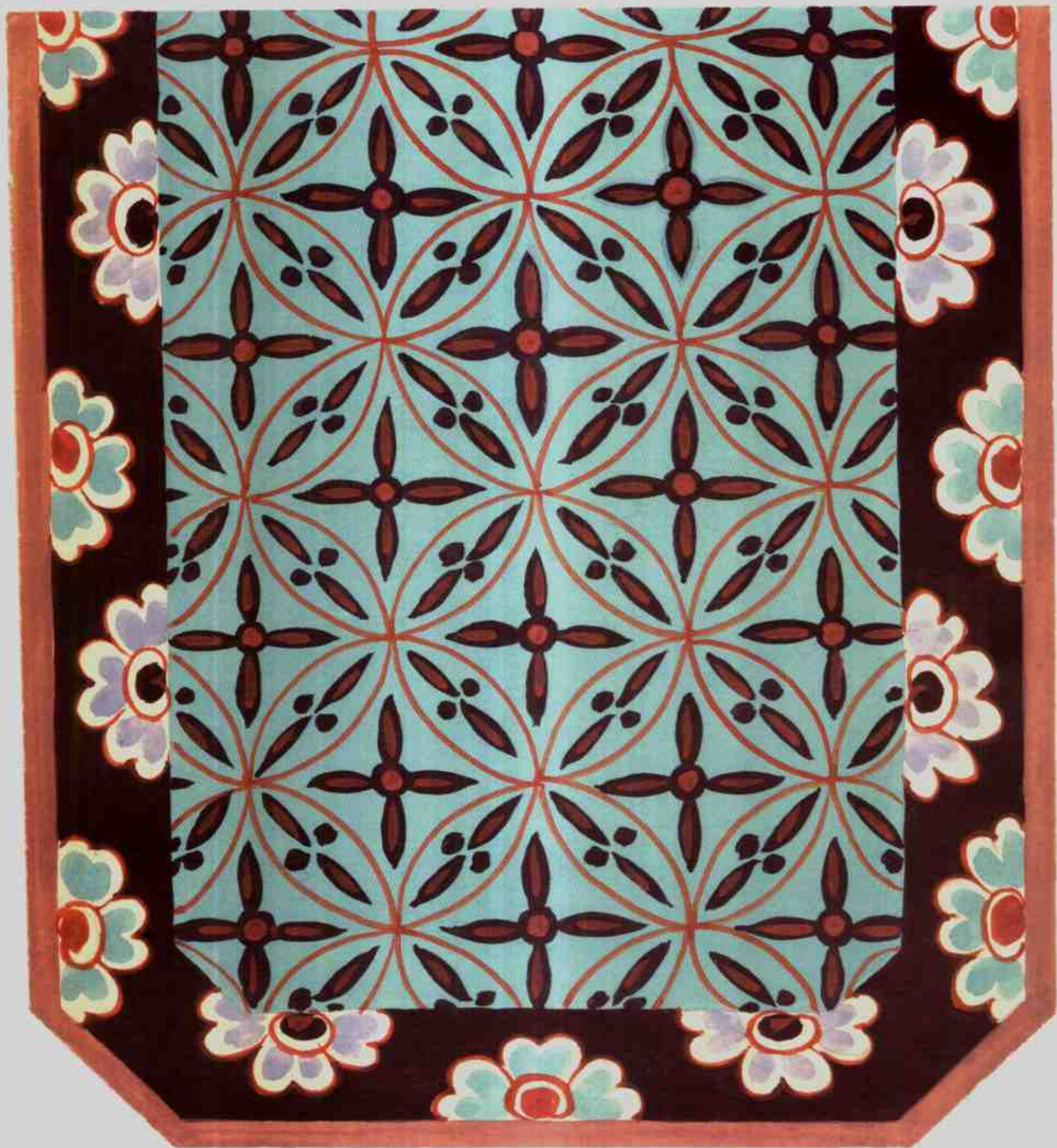
►图 305 供养人男执伞者印花衣服
图案部位图

Pattern 305 Detail of design of printed
dress and adornments of the
male benefactor holding
an umbrella



▼图 304 供养人男执事(执伞者)印花衣服图案
Pattern 304 Design of printed clothes of the
male benefactor holding an umbrella





▲图 306 织花供桌毯图案
Pattern 306 Design of woven altar tablecloth



▲图 307 北壁织花桌围图案
Pattern 307 Design of woven northern wall altar tablecloth



▲图 308 西夏供养人之地毯图案
Pattern 308 Design of blanket of a Western Xia benefactor

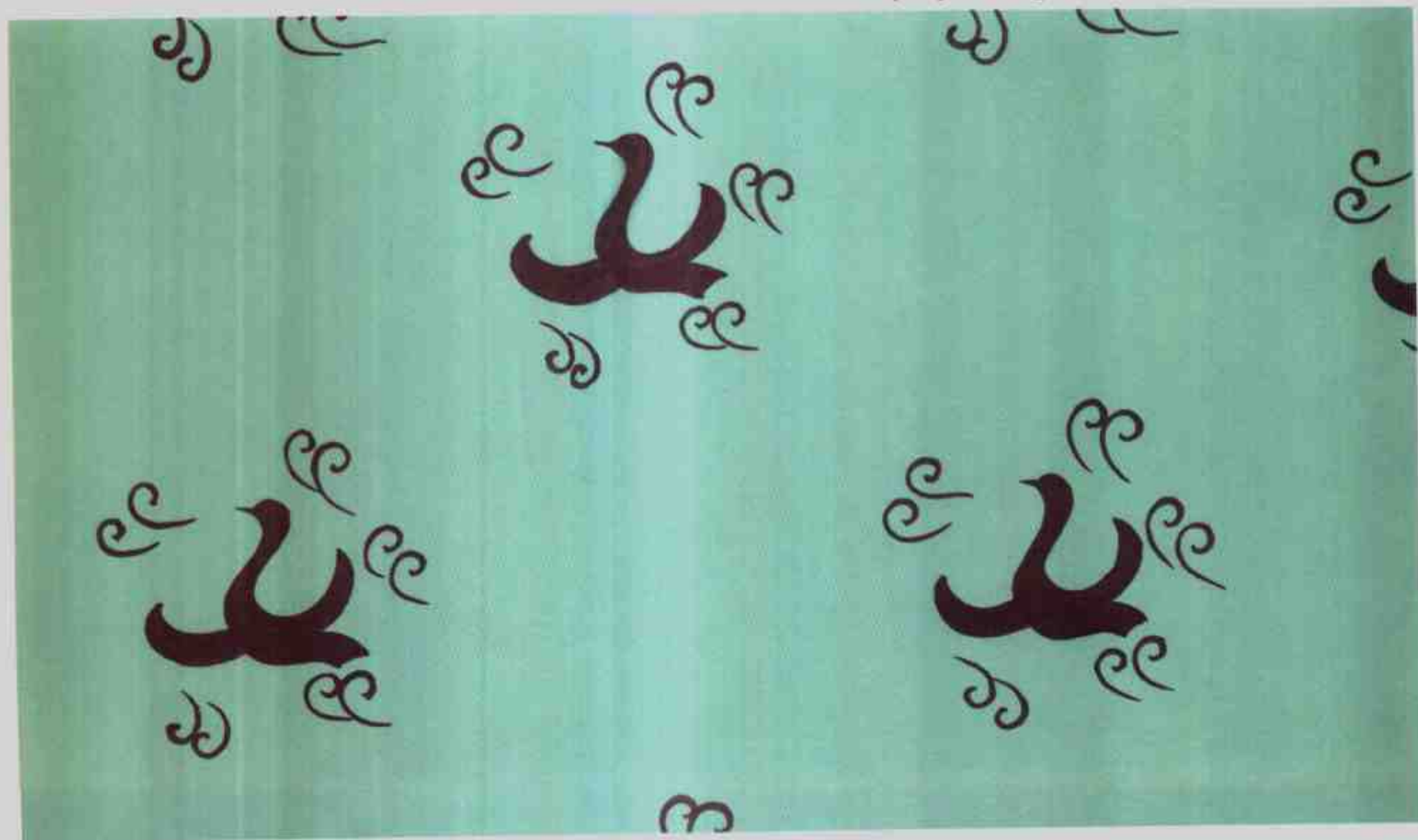


▲图 309 经变印花供桌毯图案

Pattern 309 Design of printed altar tablecloth in the sutra story

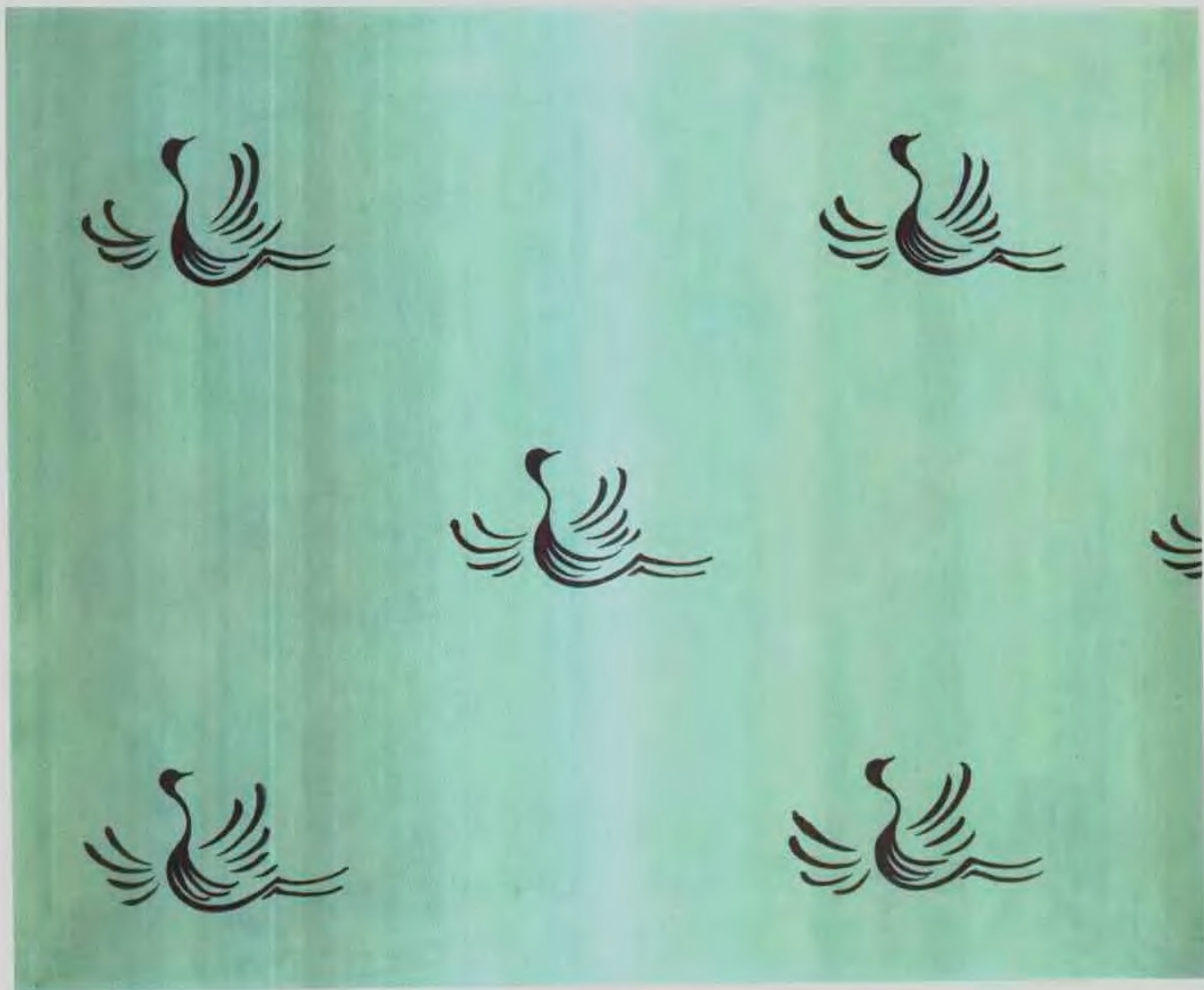
▼图 310 窟檐画天王赴会桌围供毯图案

Pattern 310 Design of altar tablecloth for the Lokapala's party in the grotto eaves picture





► 图 311 人物印花衣服图案
Pattern 311 Design of printed
clothes of figures



▲图 312 人物印花衣服图案
Pattern 312 Design of printed clothes of figures



历代服饰部分
效果图

Patterns of Dresses and Adornments in
Different Ages



▲图1 供养人服饰效果图
Pattern 1 Dresses and adornments of benefactors

► 图2 隋供养人服饰效果图
Pattern 2 Dresses and adornments of
benefactors in the Sui Dynasty



◀图3 盛唐130窟供养人服饰效果图
Pattern 3 Dresses and adornments of
benefactors in Grotto 130 of
the High-Tang Dynasty





◀图4 隋427窟彩塑菩萨服饰效果图
Pattern 4 Painted Bodhisattva's dresses and
adornments in Grotto 427 of the Sui
Dynasty

◀ 图5 盛唐45窟彩塑菩萨服饰效果图
Pattern 5 Painted Bodhisattva's dresses
and adornments in Grotto 45 of
the High-Tang Dynasty



◀图6 盛唐328窟佛弟子袈裟服饰效果图
Pattern 6 cassock of the Buddhist disciples in
the Grotto 328 of the Tang Dynasty
in a period of great prosperity





图7 中唐159吐蕃王供养图服饰效果图
Pattern 7 Dresses and adornments in the Tufan's
King Offering Picture in Grotto 159 of
the mid-Tang Dynasty

◀ 图8 中唐159窟供养人服饰效果图
Pattern 8 Dresses and adornments of
benefactors in Grotto 159 of
the mid-Tang Dynasty



◀图9 晚唐12窟供养人服饰效果图
Pattern 9 Dresses and adornments of
benefactors in Grotto 12 of
the late Tang Dynasty



◀图10 晚唐9窟供养人服饰效果图
Pattern 10 Dresses and adornments
of benefactors in Grotto 9
of the late Tang Dynasty



◀图 11 五代 98 窟于阗王李圣天皇后曹氏
服饰效果图

Pattern 11 Dress and adornments of Empress
Cao, wife of Yutian King Li
Shengtian, in Grotto 98 of the
Five Dynasties



◀ 图12 五代98窟曹议金(于阗国王皇后)家族供养人服饰效果图

Pattern 12 Dress and adornments of a benefactor of the Cao Yijin family (Empress of the Yutian Kingdom), in Grotto 98 of the Five Dynasties





◀图13 五代执弓囊侍从服饰效果图
Pattern 13 Dress and adornments of a
servant holding a quiver of
the Five Dynasties

► 图 14 五代 98 窟于阗王李圣天服饰效果图

Pattern 14 Dress and adornments of Yutian King Li Shengtian in Grotto 98 of the Five Dynasties



◀ 图 15 西夏 409 窟供养人服饰效果图
Pattern 15 Dress and adornments of a
benefactor in Grotto 409 of the
Western Xia Dynasty



►图 16 宋 61 窟供养人服饰效果图
Pattern 16 Dress and adornments of
a benefactor in Grotto 61
of the Song Dynasty



[G e n e r a l I n f o r m a t i o n]

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