Whenever men and women are represented in the pictorial arts—especially whenever their official rank or function is emphasized—their clothes and accessories are an important part of the portrait. As comparatively few textiles and costumes are preserved from late antique and early medieval centuries, their reproductions in sculpture, paintings and other media may be considered as important documents, allowing us to visualize the richness of a material culture that would otherwise be lost. Not in all periods, however, do the pictorial documents mirror the decorative details of the reality, in which they were created, with the same degree of accuracy. Their testimony must, therefore, be checked against the evidence of surviving costume or textile fragments for a fair account of their credibility.

In a brief sketch—and more cannot be given here—it is not possible to give a detailed account of surviving documents and to follow closely the parallels and contrasts between textiles and their pictorial counterparts. Instead, several examples will be presented that demonstrate greater or lesser correspondence between textiles and their representations, indicating chances and risks of a method that might take the one as evidence for the other.

A recent study, published by Prof. Dr. Andreas Schmidt-Colinet, followed in detail the parallels between sculpture and textiles excavated in Palmyra and succeeded in proving that indeed the representations of costume and textiles have their foundation in the fabrics traded and used in the area.

The oasis of Palmyra was, from the 2nd century BC until the 3rd century AD, an important commercial centre trading silk and wool, spices, glass and ceramics between East and West. Remaining politically independent from Rome as well as from Iran, it entertained economically profitable relationships with both ruling powers and practically controlled the exchange of...
Fig. 2. Silver dish with simourgh. London, British Museum, inv.-no. BM 135913.

Fig. 3. Taq-i-Bostan, relief representing a horseman, detail of garment (photo after K. Erdmann, Die Kunst Iranis zur Zeit der Sasaniden, Mainz 1969, fig. 97).

luxury goods between the Mediterranean and the eastern centres of Persia, India and China. Its inhabitants acquired considerable wealth that allowed them to wear costly costumes and to indulge in lavish decorations of their houses and tombs. In the latter, a number of portraits have been preserved that represent their patrons dressed in sumptuous garments decorated with elaborate patterns and finished with ornamental bands. Roman and oriental traditions, together with indications of rank and status, influenced the choice of dress; consequently the deceased might be clad in a Roman toga or in the Sasanian costume consisting of caftan and trousers respectively, in accordance with the image they wished to convey. Roman-style garments were decorated with clavi and ornamental borders, their patterns consisting of a variety of floriated tendrils or roundels filled with geometrically stylized flowers. The decoration of the oriental costume was more elaborate: Seams and hems seem to have been covered with braids showing intricate compositions of garlands and floral rosettes, or having geometrical motifs woven into the borders of the fabrics. Textiles used for mats and cushions were represented with a decorative grid system, the squares filled with star-shaped rosettes (fig. 1).

Silk and wool textiles found during excavations in Palmyra proved that these sculptures may indeed be considered as fairly exact representations of the actual textiles used: Woollen cloth with geometrical patterns in bold, contrasting colours (colour plate XIII, fig. 1), tapestry-woven bands and roundels for the decoration of Roman-style tunics, intricate floral borders adorning the seams of the oriental caftans (colour plate XIII, fig. 2) and Chinese silks, probably used as decorative applications, were all identified in the necropolis of the oasis. Their evidence allows the study of the sculpture as documentary material for the actual costume and decorative detail. It should be mentioned, however, that colour schemes and tactile qualities can be inferred only from the textile finds.

As a second example, textiles and their representations from Sasanian Persia are examined: Long after the art of silk weaving had been mastered in China, first efforts to follow its example were undertaken by its western neighbours in the 3rd and 4th centuries A.D., and by the 5th and 6th centuries there was quite an important silk production in what is now Iran, then the realm of the Parthians and their Sasanian successors. The Sasanians developed a very rich tradition in various arts and techniques (stone sculpture, metalwork and silk weaving featuring prominently among them) that were to have an enormous influence on their neighbours for centuries to come. And in these arts again we find remarkable parallels in the decorative elements, regardless of the material or technique used, and - more to our point - an exact rendering of textile patterns and ornaments in the pictorial representations of costumes.

Aligned pearl roundels enclosing animals or fabulous creatures belong to the staple motifs of Sasanian art, decorating architecture, sculpture, metalwork and textiles alike. A particular composition, representing a simourgh (a fabulous beast made up of the head and body of a wolf, the claws of a lion, feathered wings and the tail of a peacock) is known from a stucco relief serving as an architectural decoration, a silver-gilt dish (fig. 2), a jug of the same material, and from the decoration of the caftan worn by a horseman in the famous relief of Taq-i-Bostan (fig. 3). The actual fabric of this garment has not been preserved, but there are quite a number of fragments surviving from silks woven in Sogdia in the 8th and the beginning of the 9th century closely following the Sasanian model (colour plate XIII, fig. 3). In other garments represented in the Taq-i-Bostan reliefs we can identify textile patterns featuring pheasants, peacocks and ducks, some in roundels, some without such an individual frame. All the motifs are known from existing Sasanian and Sogdian silk weavings. Here again, we may take the pictorial representations as reliable sources for a study of the contemporary textile decoration.

We must realize, however, that the evidence of the pictures is not always as reliable as the examples given above seem to suggest. A closer look at medieval documents revealed that sculpture, painting and book illumination sometimes at best just hint at the textiles and costumes worn and cannot be trusted as an exact description of material, decoration or usage.
After its impressive beginnings in China and Persia, the art of silk weaving moved farther west, reaching a new climax in Byzantium. From the 8th until the 11th century, we can follow the development of large-scale medallion patterns, heraldic animals of huge proportions in solemn procession, smaller motifs in geometrical arrangement and monochrome incised patterns with floral motifs set into ogival grids (colour plate XIII, fig. 4) respectively. In the contemporary representations of emperors and court officials, holy fathers or saints, we cannot identify any of these decorations. In costumes and furnishings, rendered with care in both wall painting and book illumination, fabrics are almost always given as unpatterned monochromes. If they do show a pattern, we cannot grasp more than an allusion to one of the compositions we know (fig. 8), and in the very rare cases where we recognize a known motif, the established dates for the actual textile and its representation are centuries apart. For Byzantium, it would not be possible to develop a thesaurus of textile patterns from the evidence of their representations in the pictorial arts.

Together with the documents from Palmyra and Sasanian Persia, this last example should be kept in mind as a warning: the pictorial sources may have a life and style of their own, and they may not have been meant to serve as a thesaurus of a reality lost ever since.

Notes


3 Schmidt-Colinet (ed.), Palmyra, op. cit., pp. 57-71 and the resp. figs.
古代晚期及中世纪早期的纺织品和服装以及它们在不同媒介中的表现

摘要

绘画艺术表现男女人物，尤其是要突出他们的地位和权势时。这些人物所着的服装和装饰品就构成肖像的一个重要部分。由于中世纪早期的纺织品和服饰保存下来的寥寥无几，它们在雕刻、绘画和其它媒介中的再现便成为重要的资料，使我们得见否则就会失去的这一部分物质文化。当然，这些资料必须根据残存下来的服饰和纺织品来查证，以其可信程度有正确的认识。

我们先来看巴尔米拉的雕刻和纺织品。从公元前二世纪到公元三世纪，叙利亚的绿洲一直是东、西方之间经营丝绸、毛料、香料、玻璃器皿和陶器的贸易中心。其居民积累下大量财富，其服饰华丽，房屋和陵墓装饰奢华。许多肯像雕刻得以在陵墓中保存下来，它们所表现的是死者的保护神。这些雕像衣着讲究，不仅装饰着复杂的图样，而且点缀着饰带。在巴尔米拉的考古发掘中发现的丝绸和羊毛织品表明，可能确实可以这样看这些雕像，即它们相当精确地表现了现实的纺织品。应当指出的是，它们的色彩只能通过纺织品文献来作出推断。

萨珊和早期波斯王朝的资料可拿来做对应的研究。萨珊王朝的统治者和军人的画像显示，他们的的衣着明显地具有地方特色。其式样和图案均有明确的规定。保存在教堂珍宝室的不全的纺织品和在考古发掘中发现的衣物(值得注意的是摩萨克瓦亚巴尔卡的考古发现，曾经于1996/97年在巴伐利亚州国家博物馆展出)表明，这些肖像可以作为创建了这一地区重要传统的萨珊王室人员华丽服饰的参考资料。

无论我们如何得承认，画像作证据并不总是象上面所引的、看来有揭示作用的实例那么可靠。对中世纪的(更准确地说是拜占庭的)资料作一番仔细的审视表明，雕刻、绘画和古书细密画至多只暗示用过的纺织品和服饰，而不能看作是对材料和衣着习惯的准确描述。不管怎样，我们要想到这些实例，不把它们当作此后失去的真实的精确的类属词典。

（英译中：陈钢林）
1: Cracks and flacks of polychromed terracotta, arisen in open room after excavation. – 2: Polychromed face of a terracotta in pit No. 3. The polychrome was painted with brush. – 3: Polychromed robe of a terracotta in pit No. 2. The terracotta was at first undercoated with putty, then with lacquer. – 4: A few samples with polychromy, after treatment with PEG and electronic-beam.

1: 彩绘出土后，在放开环境下，出现的碎裂、起翘情况。 2: 三号坑一俑面部彩绘涂层。从照片上可以清晰地看出：彩绘是用毛刷刷涂的。 3: 二号坑一俑袍部的彩绘涂层。从照片可见：该俑在涂生漆底层之前，先用腻子在陶上进行打底处理。 4: 用 PEG 法和电子束法保护处理后的一些彩绘陶片。
1: 秦俑彩绘涂层干燥过程剧烈收缩，从陶体上脱离。 2: 涂(底)层失水收缩，导致整个彩绘层(涂底层，颜料层)脱落。 3: 残片F-003/96经PEG200逐步处理，两年以后的状态。 4: 残片F-005a经PEG200逐步处理，两年以后的状态。 5: 残片F-002/96经保护处理，两年以后的状态。 6: 陶片F-006/96经保护处理，两年以后的状态。 7: 陶片F-008/96保护处理前。
1: The lacquer layer with polychromy of the terracotta shrank drastically during the drying process and has peeled off from the terracotta. - 2: The lacquer undercoat shrank through loss of water, leading to the breaking off of the whole polychromed layers (lacquer undercoat and pigment layers). - 3: The phase of the sample F-003/96, two years after treatment with PEG200, step by step. - 4: The phase of the sample F-003/96, two years after treatment with PEG200, step by step. - 5: The phase of the sample F-006/96, two years after conservation treatment. - 6: The phase of the sample F-006/96, two years after conservation treatment. - 7: Sample F-008/96, before conservation treatment. - 8: Sample F-008/96, after conservation treatment. - 9: Sample F-007/98, four months after treatment. - 10: Sample F-003/98, four months after treatment, after optimised method. - 11: Sample F-012/98, four months after treatment, after optimised method. - 12: Sample F-013/98, four months after treatment, after optimised method. - 13: Polychromed samples of the terracotta army of Qin Shihuang, after treatment, soaked first with monomer, then consolidated with electronic-beam. The result was good.

8: 陶片 F-008/96 保护处理后。9: 陶片 F-007/98 经保护处理，四个月后的状态。10: 陶片 F-003/98 经优化后的保护方法处理，四个月后的状态。11: 陶片 F-012/98 经优化后的保护方法处理，四个月后的状态。12: 陶片 F-013/98 经优化后的保护方法处理，四个月后的状态。13: 采用单体渗透、电子束辐射(EB)固化方法保护的秦俑带彩陶片。达到了理想的保护效果。
1: Mural painting, Tang Dynasty; Mogao grotto, Dunhuang.  
2: Mural painting, Tang Dynasty; Mogao grotto, Dunhuang.  
3: Ming-Statue, Wofosi temple in Xiangshan, Beijing; azurite, with goldleaf, detail.  
4, a, b: Two Bodhisattvas, mural painting, Tang Dynasty; Mogao grotto, Dunhuang.  
5: Jiang Caiping, Old banana, traditional mineral pigment, 170 x 96 cm.

1: 敦煌莫高窟唐代壁画; 2: 敦煌莫高窟唐代壁画; 3: 北京香山卧佛寺明代塑像，石色，贴金箔，局部; 4, a, b: 两菩萨，敦煌莫高窟唐代壁画; 5: 老芭蕉，传统矿石颜料，170 x 96cm，蒋采频
1: Inside of Henem’s coffin: the yellow pattern is painted with pigments from the “jarosite minerals group” (Louvre AF 9757), © S. Joigneau, M. Louis.

2: Cross section of a woman’s carnation sampled from the Akhethebes’ mastaba (Louvre E 10958): 1-stone, 2-ground layer made of calcium sulphate, 3-yellow layer composed of pigments from the “jarosite minerals group”, 4-copper chloride and calcium sulphate, © LRMF, S. Colinart.

3: Backscattered electron image of a part of the same cross section revealing the shapes and their heterogeneous size of the mineral grains, © LRMF, S. Colinart.

4: Pigments cakes stored in the Department of Egyptian Antiquities of the Louvre Museum. The turquoise colour belong to the Egyptian green. © LRMF, D. Vigears.

1: 被看作大卫所画: 卡特勒梅尔·德·坎西, 1779 年, 画布油画, 私人收藏。2/3: 奥林匹斯的朱庇特的复原像 / 阿尔戈斯的赫拉的复原像, 卡特勒梅尔·德·坎西: 《奥林匹斯的朱庇特像》, 巴黎, 1815 年, 补页 / 图版 XX, 彩色版画, 慕尼黑巴伐利亚州国家图书馆, Res. Arch. 218m。4: 塞利农特的“恩培多克勒神庙的复原图”, 希托夫: 《塞利农特的恩培多克勒神庙的复原》, 巴黎, 1851 年, 图版 II, 慕尼黑巴伐利亚州国家图书馆, 2 Arch. 128°。
1: Tiger in black and red check, Warring States (475 BC-221 BC), embroidery with patterns of dragon, phoenix and tiger, excavated from grave No. 1 of Mashan in Jiangling, Hubei. - 2: Tiger in black and grey check, Warring States (475 BC-221 BC), embroidery with patterns of dragon, phoenix and tiger, excavated from grave No. 1 of Mashan in Jiangling, Hubei. - 3: With cinnabar dyed clod, Western Zhou Dynasty (about 11th century BC-771 BC), excavated from graves of Earl Yu. - 4: A strip of silk with patterns of hunting, Warring States (475 BC-221 BC), excavated from grave No. 1 of Mashan in Jiangling, Hubei. - 5: Mirror cloth, tough silk, with stripe in black and yellow check (brocade), Warring States (475 BC-221 BC), excavated from grave No. 1 of Mashan in Jiangling, Hubei.
1: Embroidered silk quilt with pattern of coiling dragons and flying phoenix (detail), Warring States (475-221 BC); excavated in 1982 from grave No. 1 at Mashan in Jiangling, Hubei. – 2: Embroidered silk robe edge, with pattern of coiling phoenix and tow dragons (detail), Warring States (475-221 BC); excavated in 1982 from grave No. 1 at Mashan in Jiangling, Hubei. – 3: Embroidered silk robe (so called Longevity Embroidery, detail), Western Han (206 BC-24 AD); excavated in 1972 from grave No. 1 at Mawangdui, near Changsha, Hunan. – 4: Embroidered silk robe (so called Riding Clouds Embroidery, detail), Western Han (206 BC-24 AD); excavated in 1972 from grave No. 1 at Mawangdui, near Changsha, Hunan. – 5: Silk gauze robe with printed and painted pattern (detail), Western Han (206 BC-24 AD); excavated in 1972 from grave No. 1 at Mawangdui, near Changsha, Hunan.
1: Five directions (wufang: north, south, east, west and middle). Five Elements (wuxing: metal, wood, water, fire and earth) and five colours (wucai: blue, yellow, red, white and black). 2: Brocade with inscription "chang bao zi sun" (Preserve a flourishing growth of descendants), Han Dynasty, excavated in Loulan, Xinjiang. 3: Brocade, Han Dynasty. 4: Brocade with inscription "wu xing chu dong fang li zhong guo" (appearance of the Five Stars in the East is favourable to China), Wei and Jin Dynasty (220-420), excavated in Niya ruins, Minfeng county, Xinjiang.

1: Details of sculpture and woollen textile, found in tombs no. 186 and 46, Palmyra (photos after A. Schmidt-Colinet, ed., Palmyra, Antike Welt 26/1995, fig. 69 and 70).

2: Fragment of a tapestry-woven textile, found in the tomb of Kitot, Palmyra (photo after A. Schmidt-Colinet, ed., Palmyra, Antike Welt 26/1995, fig. 94).

3: Taq-i-Bostan, relief representing a horseman, detail of garment (photo after K. Erdmann, Die Kunst Irans zur Zeit der Sasaniden, Mainz 1969, fig. 97).

4: Caftan found in Moscevaja Balka, weft-faced compound twill with simourgh pattern, detail; St. Petersburg, State Hermitage, inv-no. Kz 6584. Chasuble of the archbishop Willigis (reg. 975-1011), monochrome weft-faced compound twill, detail; Munich, Bayerisches Nationalmuseum, inv-no. T 11/170.
1: Lacquer box in the shape of a mandarin duck with scenes of dance and music. Warring States. Excavated from the grave of Marquis Yi of the Feudal State of Zeng in the district town of Suizhou, Province of Hubei. – 2: Bowl with two handles in the shape of a butterfly, painted. Warring States. Excavated from grave No. 2 in Wangshan near the district town of Jiangling, Province of Hubei. – 3: Decoration on the black ground of a lacquer coffin, detail. Han. Excavated from grave No. 1 in Mawangdui near Changsha, Province of Hunan. – 4: Lacquer ware with gold leaf or gold powder. Qing Dynasty.

1. 彩绘铜鸳鸯盒: 彩绘乐舞图, 战国, 湖北随州曾侯乙墓出土; 2. 彩绘蝶形漆耳杯: 战国, 湖北江陵望山2号墓出土; 3. 彩绘黑地漆棺涂彩(局部), 汉, 湖南长沙马王堆1号墓出土; 4. 漆金漆器, 清
1: Amulet Bes (for description see text). - 2: The octagonal Freer Gallery stick (diameter 8.5 mm). - 3: Microscopic picture of single crystals of Chinese Blue, Ba-CuSi₄O₁₀. - 4: Microscopic photograph of the pigment layer of sample 1 of the Terracotta Army. These pigments are Chinese Purple and Cinnabar. Reprint with permission from Thieme, 1995. - 5: From left to right: Barium-Copper-Oxalate, BaCu(C₂O₄); product of the reaction of Chinese Purple with oxalic acid; mixture of Chinese Blue and Purple; Chinese Purple. - 6: Photograph of the cylindrical seal (for description see text). - 7, 8: Growth of lichens. The central ring was mixed with Egyptian Blue (above) and Chinese Blue (below). No growth is seen in the central areas confirming the fungicidal effect of these pigments.

1: Amulet Bes照片(说明见报告); 2: 弗里尔画廊样品的八角形平板(直径为8.5 mm); 3: 中国蓝的单晶体的显微镜照片, BaCuSi₄O₁₀; 4: 兵马俑一号样颜料层的显微镜照片。颜料为中国紫和朱砂。重印经蒂美允许, 1995; 5: 从左至右: 草酸铜, BaCu(C₂O₄); 中国紫与草酸反应的产物; 中国蓝和紫的混合物; 中国紫; 6: 椭圆形图章照片(说明见报告); 7, 8: 地衣的生长。中圈与埃及蓝(上图)和中国蓝(下图)混合。中心区未见生长，证实这些颜料所具有的杀真菌功能。
1: Buddhist statues, polychromed clay, Tang Dynasty, Dunhuang, cave 460. The figure on the left was damaged, it shows its wood brace and splendid achnatherum. – 2: Buddha, polychromed clay, Northern Wei (386-534), Dunhuang, cave 254. The upper limbs are broken. You can see the inner stone body. – 3: Bodhisattva, polychromed clay, Dunhuang, cave 45 (Tang Dynasty). Rich polychromy and gilded parts on the dress. – 4: Buddha, polychromed clay, Northern Liang (397-439), Dunhuang, cave 275. Thrifty and simple polychrome. – 5: Bodhisattva, polychromed clay, Tang Dynasty, Dunhuang. On the altar in cave 205. The minium is changed. – 6: Buddhist statues, polychromed clay, Dunhuang, cave 335. The figures were painted in Qing Dynasty.
1: Painted decoration, Gate of Martial Spirit (Shenwumen), Forbidden City, Beijing. - 2: Painted decoration with dragon and phoenix pattern at ceiling, Palace of Longevity and Good Health (Shoukanggong), Forbidden City, Beijing. - 3: Painted decoration, two dragons playing with a pearl, Hall of Pleasurable Old Age (Leshougong), Forbidden City, Beijing. - 4: Painted decoration, Meridian Gate (Wumen), Forbidden City, Beijing. - 5: Caisson ceiling with golden dragon, Hall of Imperial Supremacy (Huangjiedian), Forbidden City, Beijing. - 6: Painted ceiling with round cranes, Palace of Great Happiness (Jingfugong), Forbidden City, Beijing. - 7: Painted ceiling with frontal dragons, Hall of Preserving Harmony (Baohedian), Forbidden City, Beijing.

1: 神武门彩画; 2: 寿康宫龙风天花; 3: 乐寿堂双龙戏珠彩画; 4: 午门彩画; 5: 皇极殿辉金蟠龙藻井; 6: 景福宫团鹤天花; 7: 保和殿正间龙天花。
△ 8
8: Painted ceiling, mantra with six characters, Buddha niche, Hall of Comprehensive Correspondence (Xianruoguan), Forbidden City, Beijing. 

△ 9
9: Painted decoration with haiman pattern (cloud, flowers and plants), Study of Jiangxue (Jiangxuexuan), Forbidden City, Beijing.

△ 10
10: Painted ceiling with haiman pattern (Chinese wistaria), Study of Tiredness with Diligence (Juanqinzhai), Forbidden City, Beijing.

△ 11
11: Painted decoration, Hall of Mental Cultivation (Yangxindian), Forbidden City, Beijing.

△ 12
12: Painted decoration, Palace of Gathering Excellence (Chuxiugong), Forbidden City, Beijing.

△ 13
13: Painted decoration, Study of rinsing of fragrant (Shufangzhai), Forbidden City, Beijing.

△ 14
14: Painted decoration, Study of rinsing of fragrant (Shufangzhai), Forbidden City, Beijing.

15: Vase, painted pottery, Neolithic Age. - 16: Guardian Warrior, painted earthenware, covered with gold leaf, Sui Dynasty. - 17: Court Maid, painted clay, Qing Dynasty. - 18: Avalokitesvara, wood, Ming Dynasty. - 19: Arhat, painted clay, Ming Dynasty. - 20: Buddha, painted clay, Tibet, Qing Dynasty. - 21: Avalokitesvara, stone, Eastern Wei (534-550), painted in Song Dynasty.