

Late Antique and Early Medieval Textiles and Costume and their Representations in Various Media

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-Colinet¹, 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. 1. Lid of a sarcophagus, found in temple tomb no. 176, Palmyra (photo after A. Schmidt-Colinet, ed., Palmyra, Antike Welt 26/1995, fig. 50).

图 1. 棺盖，在巴尔米拉神庙发现，176号墓(取自 A. 施密特-科利内编：巴尔米拉，载《古典世界》26/1995，图 50)。





Fig. 2. Silver dish with simorgh, London, British Museum, inv.-no. BM 135913.

图 2. 神兽银盘, 伦敦不列颠博物馆, 编号 BM 135913。

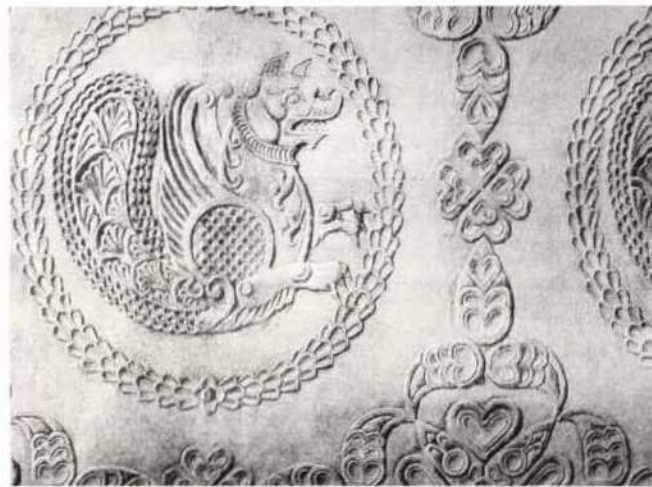


Fig. 3. Taq-i-Bostan, relief representing a horseman, detail of garment (photo after K. Erdmann, *Die Kunst Irans zur Zeit der Sasaniden*, Mainz 1969, fig. 97).

图 3. 园窟(Taq-i-Bostan), 浮雕表现一位骑手, 衣着局部(取自 K. 埃德曼:《伊朗萨桑王朝艺术》, 美因茨, 1969 年, 图 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 bands². 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 oasis³. 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 alike⁴. A particular composition, representing a simorgh (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 decoration⁵, a silver-gilt dish⁶ (fig. 2), a jug of the same material⁷, and from the decoration of the caftan worn by a horseman in the famous relief of Taq-i-Bostan⁸ (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 model⁹ (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 frame¹⁰. All the motifs are known from existing Sasanian and Sogdian silk weavings¹¹. 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) respectively¹². 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 apart¹³. 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

- 1 Andreas Schmidt-Colinet (ed.), *Palmyra. Kulturbegegnung im Grenzbereich* (Antike Welt. Zeitschrift für Archäologie und Kulturgeschichte, Jg. 26, Sondernummer 1995) with detailed analyses of textiles and their representations by A. Schmidt-Colinet, Khaled al-Ḍs'ad and Annemarie Stauffer. Zu den Textilien seither auch: A. Schmidt-Colinet, A. Stauffer, Kh. Al-As'ad, *Die Textilien aus Palmyra*, Mainz 2000.
- 2 Schmidt-Colinet (ed.), *Palmyra*, op. cit., pp. 40-42 and figs. 48-51; pp. 44-52 and figs. 64-79.
- 3 Schmidt-Colinet (ed.), *Palmyra*, op. cit., pp. 57-71 and the resp. figs.

Fig. 4. Menologion Basileios' II., Rome, Biblioteca Apostolica Vaticana, Cod. gr. 1613.

图 4. 巴西尔二世的圣徒节日历。罗马，梵蒂冈使徒图书馆，Cod. gr. 1613。



- 4 Cf. Splendeur des Sassanides. L'empire perse entre Rome et la Chine (224-642). Catalogue de l'exposition aux Musées royaux d'Art et d'Histoire, Bruxelles 1993.
- 5 London, British Museum, inv.-no. BM 135913 (ill. in: Cat. Splendeur des Sassanides, op. cit., no. 11, with reference to related plaques).
- 6 London, British Museum, inv.-no. BM 124095 (ill. in: Cat. Splendeur des Sassanides, op. cit., no. 71).
- 7 St. Petersburg, Hermitage Museum, inv.-no. S-61 (ill. in: Cat. Splendeur des Sassanides, op. cit., no. 96).
- 8 Kurt Erdmann, Die Kunst Irans zur Zeit der Sasaniden, Mainz 1969, fig. 97.
- 9 The most prominent example is the fabric of the caftan from Mošče-vaja Balka (ill. in: Cat. Von China nach Byzanz, Munich 1996, no. 1).
- 10 Cf. Splendeur des Sassanides, op. cit., figs. 98-101.
- 11 Cf. Entlang der Seidenstrasse. Frühmittelalterliche Kunst zwischen Persien und China (Riggisberger Berichte 6), Riggisberg 1998.
- 12 Cf. Leonie von Wilckens, Die textilen Künste von der Spätantike bis um 1500, Munich 1991, pp. 50-63. – Rom & Byzanz. Schatzkammerstücke aus bayerischen Sammlungen. Katalog zur Ausstellung im Bayerischen Nationalmuseum, Munich 1998, nos. 65-73.
- 13 Cf. Birgitt Borkopp, Perlen, Rosetten und Blütenranken. Zur Ornamentik byzantinischer Seidengewebe, in: Lithostroton. Studien zur byzantinischen Kunst und Geschichte. Festschrift für Marcell Restle, Stuttgart 2000, p. 33.

博尔科普

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，以对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。其居民积攒下大量财富，其服饰华丽，房屋和陵墓装饰奢华。许多肖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案，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。

萨桑和早期波斯王朝的资料可拿来做对应的研究。萨桑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(值得注意的是摩斯采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桑王室人员豪华服饰的参考资料。

无论如何我们得承认，画像作证据并不总是象上面所引的、看来有提示作用的实例那么可靠。对中世纪的(更准确地说是拜占廷的)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现实的精确的类属词典。

(英译中：陈钢林)



△ 2

3 ▽



1: Cracks and flakes 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，在敞开环境下，出现的破裂、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。

4





△ 1 2 ▽



5 △



△ 3 4 ▽



△ 3 4 ▽



△ 6 7 ▽



1: 秦俑彩绘漆层干燥过程剧烈收缩, 从陶体上脱离。2: 漆(底)层失水收缩, 导致整个彩绘层(漆底层, 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。



△ 8



11 △

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-005a, two years after treatment with PEG200, step by step. – 5: The phase of the sample F-002/96, 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。



△ 9

10 ▽



△ 12

13 ▽





△ 1



△ 2



△ 3



△ 4

1: Lintong, pit No. 2, fragment 005/2000. Green collar with red ties; malachite and cinnabar. – 2: Lintong, pit No. 3, fragment 002/1996: malachite. – 3: Lintong, pit No. 2, fragment 009/1998: Mixture of han-purple and azurite. – 4: Lintong, pit No. 2, fragment 009/1998, violet collar with red ties: han-purple and azurite, cinnabar. – 5-7: Lintong, Terracotta-museum, reconstruction of the original polychromy. 5, 7: Pink = mixture of caolin, cinnabar red and brown ironoxide; Red: cinnabar; Green: malachite. – 6: Red-brown = cinnabar and red-brown ironoxide; Red: cinnabar. (Drawings: Bayerisches Landesamt für Denkmalpflege, Catharina Blänsdorf, 2000; Photos: Bayerisches Landesamt für Denkmalpflege, Catharina Blänsdorf and Cristina Thieme.)

1: 临潼(二号坑), 陶片 005/2000: 绿衣领, 红带: 孔雀石和朱砂; 2: 临潼(三号坑), 陶片 002/1996: 孔雀石; 3: 临潼(二号坑), 陶片 009/1998: 汉紫和石青的混合; 4: 临潼(二号坑), 陶片 009/1998: 紫衣领, 红带: 汉紫和石青, 朱砂(摄影: 巴州文保局, 布伦斯多福/蒂美); 5-7: 临潼秦俑馆; 原始彩绘复原。5, 7: 粉色, 由高岭土、朱砂和红与褐色的氧化铁混合; 红色: 朱砂; 绿色: 孔雀石; 6: 红褐色: 朱砂和红褐色的氧化铁; 红色: 朱砂(绘图: 巴州文保局, 布伦斯多福, 2000)。



△ 5



△ 6



△ 7



△ 1 2 ▽



△ 4a



△ 4b



▽ 3



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, 蒋采蘋

▽ 5





△ 1

1: Bishamonten, Kaidan'in, detail of trousers; Tôdaiji, Nara, 9th century (Repro from: YOSHITAKA). – 2: Guanyin, 11th-13th centuries, front; Amsterdam, Rijksmuseum. – 3: Weituo Tian, Southern Song dynasty (1127-1278), detail of the sleeve with hemp-leaf-decoration; Chôryuji temple, Gifu province (Repro from: YOSHITAKA). – 4: Guanyin, detail of leg and skirt; Amsterdam, Rijksmuseum. – 5: Tôji Kannon, 1232, detail of upper garment, (Repro from: YOSHITAKA)



△ 3

4▽

1: 毘沙门, 裤子局部; 东大寺, 奈良, 9世纪(取自: 义孝有贺);
2: 观音, 11-13世纪, 正面, 阿姆斯特丹皇家博物馆; 3: 韦驮天将, 南宋, 带大麻叶装饰的袖子局部; 岐阜县长涌寺(Choryuji)(取自: 义孝有贺); 4: 观音, 大腿和裙子局部; 阿姆斯特丹皇家博物馆; 5: 东寺观音, 1232, 下衣局部(Choryuji)(取自: 义孝有贺)。



5▽

▽ 2

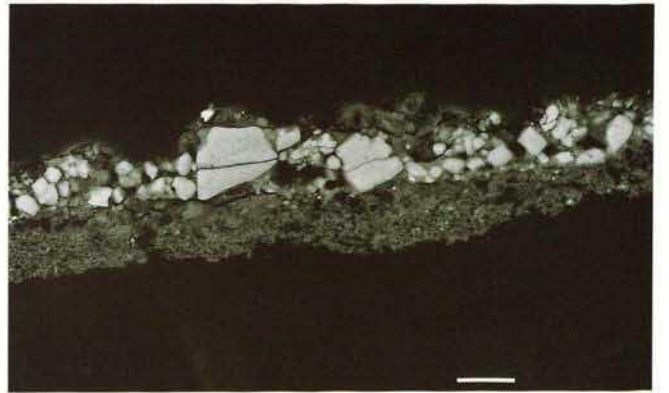




1: Inside of Henem's coffin: the yellow pattern is painted with pigments from the "jarosite minerals group" (Louvre AF 9757). © S. Joigneau, M. Louis.



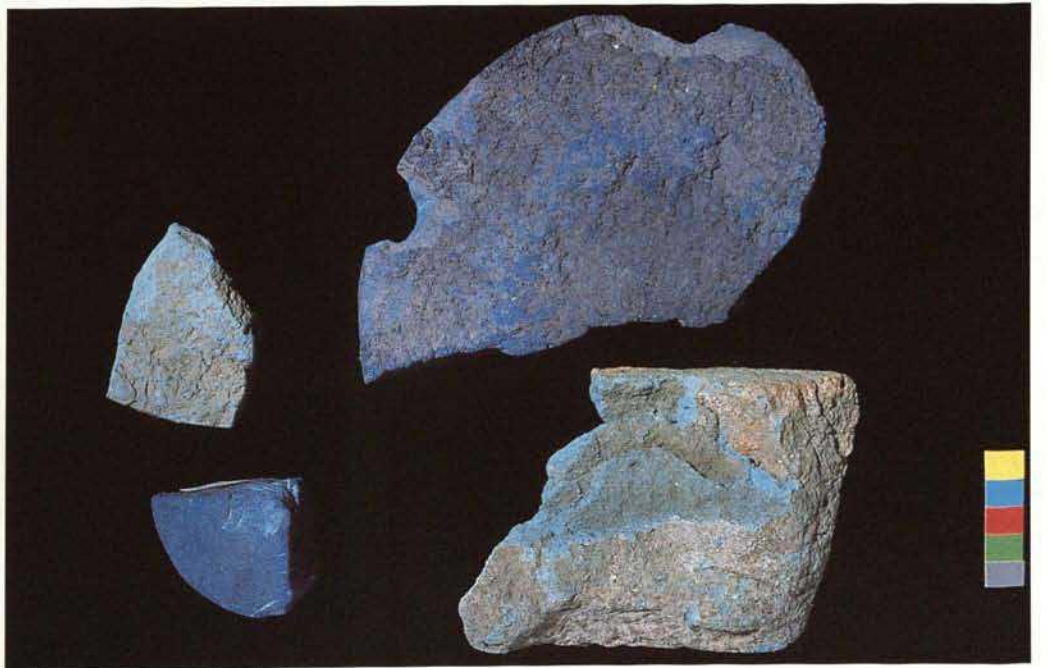
2: Cross section of a woman's carnation sampled from the *Akhetetep's mastaba* (Louvre E 10958): 1-stone, 2-ground layer made of calcium sulphate, 3-yellow layer composed of pigments from the "jarosite minerals group", 4-copper chloride and calcium sulphate, © LRMF, S. Colinart.



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: 赫尼姆棺的内部: 黄色图案系用“黄钾铁矾矿物组”的颜料所绘(卢浮宫 AF 9757), ©S. 茹瓦尼奥, M. 路易; 2: 阿克赫泰普的墓室中所取女子肉色的截面(卢浮宫 E 10958): 1-石头, 2- 底层由硫酸钙组成, 3- 黄色层由“黄钾铁矾矿物组”的颜料组成, 4- 氯化铜和硫酸钙, ©LRMF, S. 科利纳; 3: 相同截面上一个部位的反向散射电子成像展现了其矿石晶粒的不同大小和形状, ©LRMF, S. 科利纳; 4: 卢浮宫博物馆埃及古董店里的颜料块。绿松石色属于埃及绿。©LRMF, D. 维热拉。





△ 1



3 △

1: Attributed to Jacques-Louis David, *A. Ch. Quatremère de Quincy*, 1779; oil on canvas; private collection. – 2: Reconstruction of the Hera statue at Argos; coloured lithograph from A. Ch. Quatremère de Quincy, *Le Jupiter olympien*, Paris, 1815, plate XX; Bayerische Staatsbibliothek, Munich, Res. Arch. 218m. – 3: Reconstruction of the 'Olympic Jupiter'; coloured lithograph from A. Ch. Quatremère de Quincy, *Le Jupiter olympien*, Paris, 1815, endpaper; Bayerische Staatsbibliothek, Munich, Res. Arch. 218m. – 4: Reconstruction of the Temple of Empedocles at Selinunte; colour lithograph from Jacques-Ignace Hittorff, *Restitution du Temple d'Empédocle à Sélinonte*, Paris, 1851, plate II; Bayerische Staatsbibliothek, Munich, 2 Arch. 128°.

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, 衬页 / 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°。

▽ 2



4 ▽



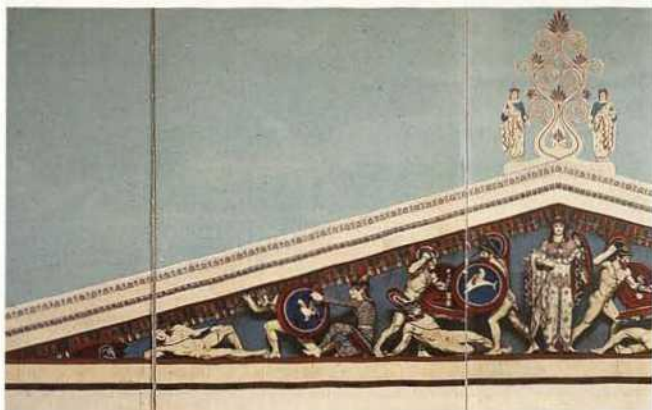


△ 1

1: Greek terracotta figure, height 19.4 cm, c. 260 BC, Staatliche Antikensammlungen Munich (NI 727). – 2: Colour reconstruction of the West pediment of the Aphaia Temple (from: A. Furtwängler, Aegina. Das Heiligtum der Aphaia [1906], plate 104). – 3: Archer from the West pediment of the Aphaia Temple (WXI), detail of the right hip and the right thigh, ultra-violet reflex shot. – 4: Marble figure of an Archer (“Paris”) from the West pediment of the Aphaia Temple in Aegina (WXI), height 97 cm, c. 490 BC, Glyptothek Munich. – 5: Detail of fig. 3: Archer (WXI). – 6: Marble mould copy of the Archer from the West pediment of the Aphaia Temple (WXI), photo of the colour reconstruction (ochre tones not yet applied).



4 △



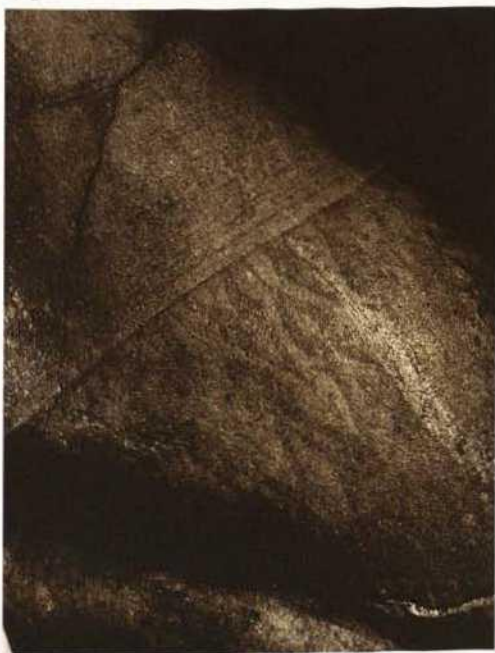
△ 2



△ 5

1: 希腊陶俑，高 19.4 厘米，约公元前 260 年，慕尼黑国立古希腊罗马艺术收藏馆(NI 727)。2: 阿菲亚神庙西面三角板的彩色复原(取自 A. 富特文勒:《埃吉那岛。阿菲亚神庙》，1906 年，图 104)。

▽ 3



3: 阿菲亚神庙西面三角板上弓箭手(WXI)，右髋和右上腿局部，紫外线反光照相。

4: 埃吉那岛阿菲亚神庙西面山墙弓箭手大理石像(巴黎)(WXI)，高 97 厘米，约公元前 490 年，慕尼黑古希腊罗马雕塑馆。

5: 彩图 2 的局部: 弓箭手(WXI)。

6: 阿菲亚神庙西面山墙弓箭手的人造大理石铸像(WXI)，彩色复原的工作照。(尚缺赭石色调，待施)。



6 ▽



△ 1

2 ▽



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 patters 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.?



△ 3

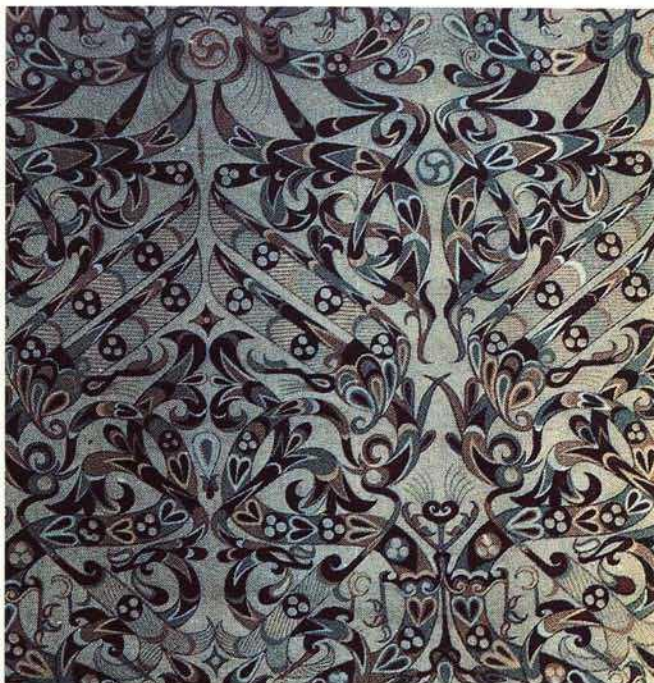
4 ▽



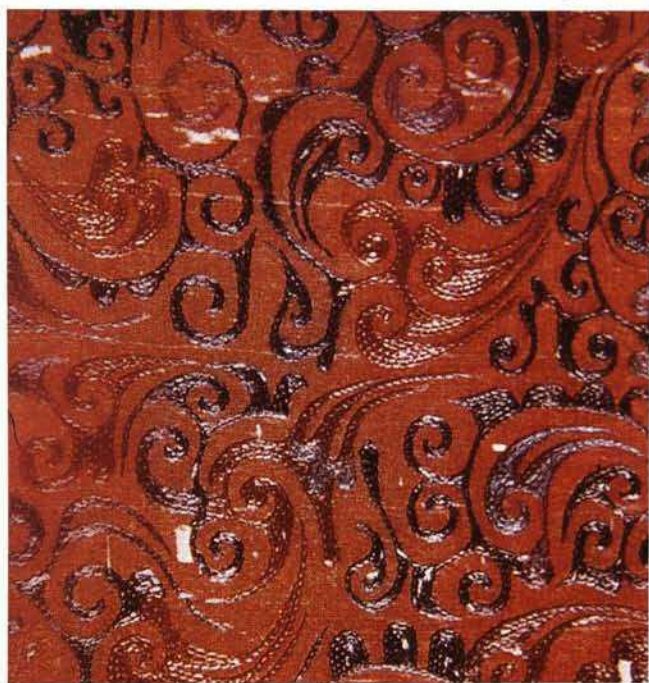
1: 江陵马山一号墓龙凤虎纹绣中黑、红相间的老虎; 2: 江陵马山一号墓龙凤虎纹绣中黑、灰相间的老虎; 3: 西周雅伯墓群中染有朱砂的土块; 4: 江陵马山一号出土的田猎纹条; 5: 江陵马山一号墓出土的黑、黄相间的条纹锦镜衣。

5 ▽





△ 1

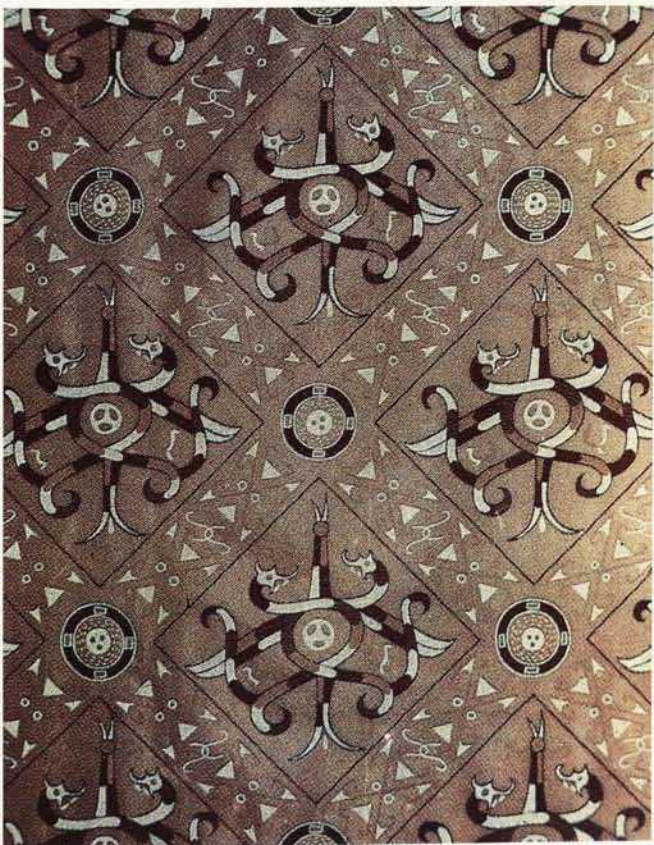


3 △

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 two 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: 江陵马山一号楚墓出土的蟠龙飞凤纹绣衾 (局部); 2: 江陵马山一号楚墓出土的一凤二龙相蟠纹绣锦袍缘 (局部); 3: 长沙马王堆一号汉墓出土长寿绣锦袍 (局部); 4: 长沙马王堆一号汉墓出土乘云绣锦袍 (局部); 5: 长沙马王堆一号汉墓出土印花敷彩纱锦袍 (局部)。

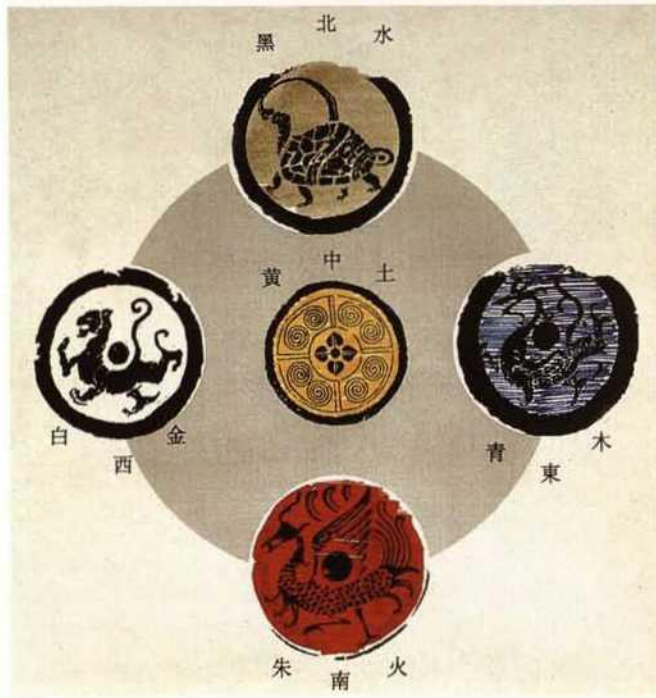
▽ 2



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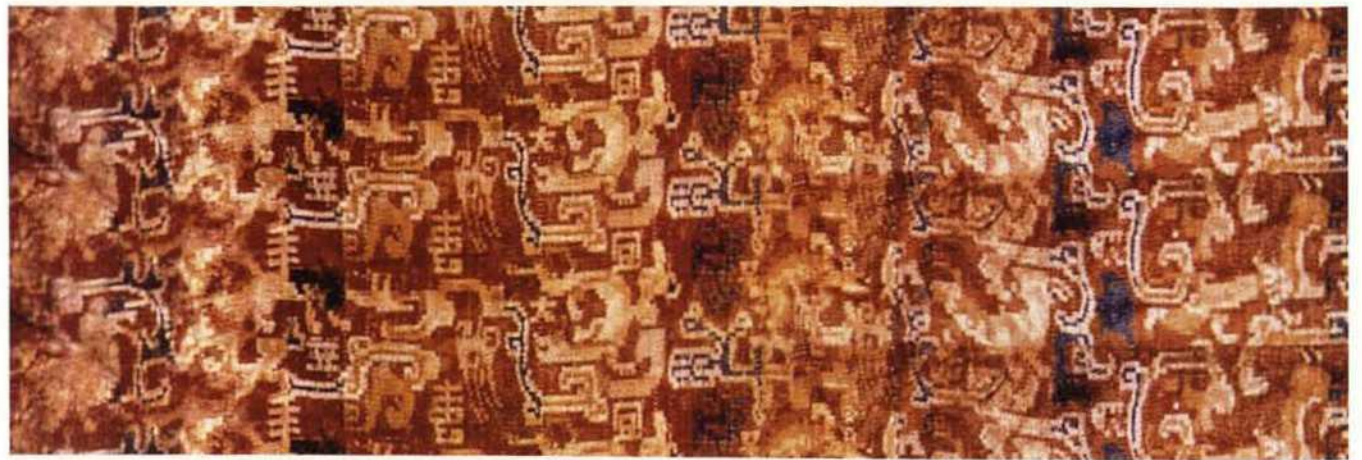




△ 1 2▷

1: Five directions (wufang: north; south, east, west and middle). Five Elements (wuxing: metal, wood, water, fire and earth) and five colours (wucan: 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: 五方、五行及五色图示; 2: 新疆楼兰出土汉代《长葆子孙》铭文锦; 3: 汉代织锦; 4: 1995年新疆民丰尼雅遗址出土魏晋《五星出东方利中国》铭文锦。



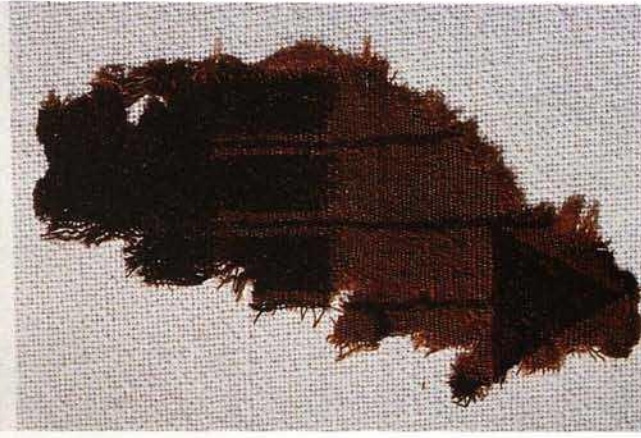
△ 3

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△ 1



▽ 2



▽ 3



4 ▽



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 Moščevaja 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: 雕刻和毛织物的局部，在巴尔米拉 186 号和 46 号墓发现(取自 A. 施密特-科利内: 巴尔米拉, 载《古典世界》26/1995, 图 69 和 70); 2: 花毯织物的残部, 在巴尔米拉基托墓发现(取自 A. 施密特-科利内: 巴尔米拉, 载《古典世界》26/1995, 图 94); 3: 在莫斯切瓦亚巴尔卡发现的土耳其长袍, 带神兽图案的六股丝缎锦, 局部; 4: 大主教维利基斯(975-1011 在位)的十字褙, 单色六股丝缎锦, 局部; 慕尼黑巴伐利亚州国家博物馆, 藏品号: T11/170。



△ 1



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△ 2

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. 鸳鸯形漆盒：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. 彩绘黑地漆棺漆画(局部)，汉，湖南长沙马王堆1号墓出土；4. 描金漆器，清

3 ▽





△ 1



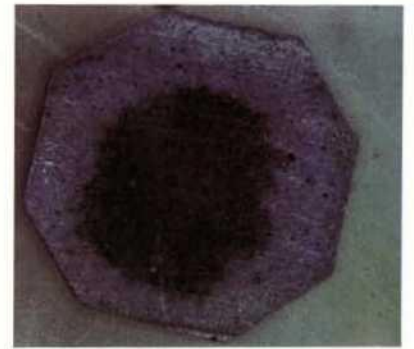
△ 2



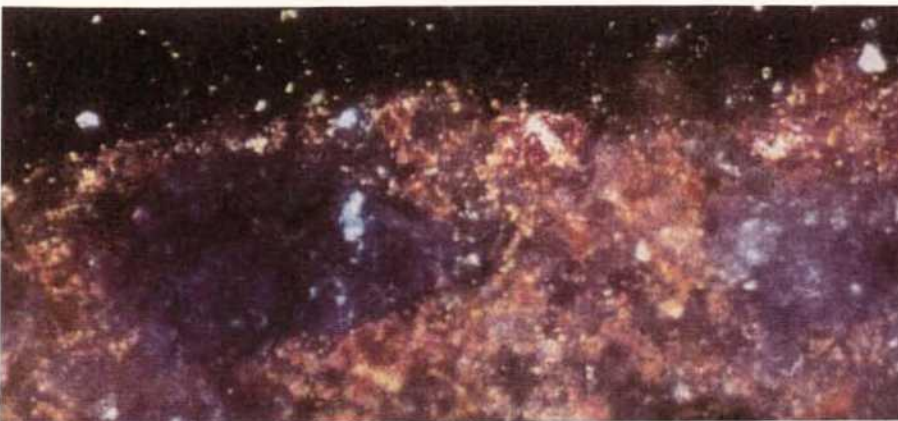
△ 3

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, $BaCuSi_4O_{10}$. – 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, $BaCu(C_2O_4)_2$; 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, $BaCuSi_4O_{10}$; 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: 草酸铜钡, $BaCu(C_2O_4)_2$; 中国紫与草酸反应的产物; 中国蓝和紫的混合物; 中国蓝; 中国紫; 6: 圆柱形图章照片(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。



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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.



△ 5

▽ 4



1: 莫高窟第460窟唐代彩塑，左侧塑像已损坏，露出木骨架和芨芨草；

2: 莫高窟第254窟北魏彩绘佛像，上肢断裂，露出石胎岩体；

3: 莫高窟第45窟唐代洞窟中彩绘富丽并服饰上装金的菩萨塑像；

4: 莫高窟第275窟北凉洞窟中，彩绘简朴的佛像；

5: 莫高窟第205窟佛台上，铅丹已变色的唐代菩萨塑像；

6: 莫高窟第335窟中，被清代重塑和重绘的彩塑。



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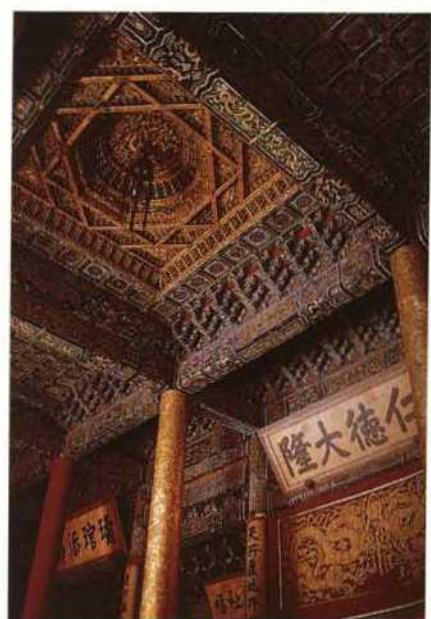


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1: Painted decoration, Gate of Martial Spirit (Shenwumen), Forbidden City, Beijing. - 2: Painted decoration with dragon and phoenix pattern at ceiling, Palace of Longevity and Good Health (Shoukanggong), Forbidden City, Beijing. - 3: Painted decoration, 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 (Huangjidian), 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: 寿康宫龙凤天花; 3: 乐寿堂双龙戏珠彩画; 4: 午门彩画; 5: 皇极殿浑金蟠龙藻井; 6: 景福宫团鹤天花; 7: 保和殿正面龙天花。

7 ▽





△ 8

8: Painted ceiling, mantra with six characters, Buddha niche, Hall of Comprehensive Correspondence (Xianruoguan), Forbidden City, Beijing. - 9: Painted decoration with haiman pattern (cloud, flowers and plants), Study of Jiangxue (Jiangxuexuan), Forbidden City, Beijing. - 10: Painted ceiling with haiman pattern (Chinese wistaria), Study of Tiredness with Diligence (Juanqinzhai), Forbidden City, Beijing. - 11: Painted decoration, Hall of Mental Cultivation (Yangxindian), Forbidden City, Beijing. - 12: Painted decoration, Palace of Gathering Excellence (Chuxiugong), Forbidden City, Beijing. - 13: Painted decoration, Study of rinsing of fragrant (Shufangzhai), Forbidden City, Beijing. 14: Painted decoration, Study of rinsing of fragrant (Shufangzhai), Forbidden City, Beijing.

8: 咸若馆佛龕六字真言天花; 9: 絳雪軒海墁彩画; 10: 倦勤斋彩绘藤萝海墁天花; 11: 养性殿彩画; 12: 儲秀宮彩画; 13: 漱芳齋彩画; 14: 漱芳齋彩画。



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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.



17 ▽



20 ▽



15: 新石器时代彩陶罐；16: 隋画彩贴
 金武士俑；17: 清代彩塑仕女；18: 明
 代木雕观音菩萨像；19: 明代彩塑罗汉
 像；20: 清代藏传佛教泥佛像；21: 北
 魏石雕观音(宋加彩)。



21 ▽