
Glossary of Textile Terminology (Based on the Documents from Dunhuang and Turfan)

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This glossary presents 80 items of textile terminology that are found in the Chinese documents from Dunhuang and Turfan, or in historical texts. Some of these terms can be identified with actual textiles found at sites in north-western China. Readers should be aware that there are variations in textile terminology in this international field of research: for example, we have used “plain weave” where other textile specialists might prefer “tabby”; and “damask” where others might prefer “twill”.

The terms are presented in categories in order to show the links between textiles of similar types. Each textile term has its own entry, giving a definition in Chinese, a definition in English, bibliographic references, a list of the documents from Dunhuang or Turfan in which that term is found and an illustration of example of that type of textile when possible.

- A. Silk – general terms (*bo, si, zeng*)
- B. Silk – plain weave (*juan, lian, ge zhi, gua, jian, man, shi*)
- C. Silk – damask (*ling, qi, qi zheng*)
- D. Silk – gauze (*luo, sha*)
- E. Silk – polychrome compound weave (*jin, zhuang hua*)
- F. Silk – with resist-dyed design (*xie, lu tai*)
- G. Silk – other (*cai, hu, jian*)
- H. Silk – embroidery (*xiu*)
 - I. Hemp/ramie/flax (*bu, chi*)
 - J. Cotton (*li ji, die* and *xie*)
- K. Wool (*he, qu shu, zhan*)
- L. Loom technology (*lou ji, tiao wen, zao yi*)
- M. Weights and measurements (*duan, pi, zhang, li, tun, xuan*)

A. SILK — GENERAL TERMS

A.1 *Bo* 帛 — a general term for silk

魏之前,对平纹素织物的通称。在当时,除了帛以外,另一个通名是缙。

Definition: *Bo* was a general term for plain weave silk before the Wei dynasty, as was the term *zeng* 缙.

Documents: 63TAM2:1 (437 CE), DX1377 (925 CE). Note: In Dunhuang documents, sometimes *bo* 帛 refers to *bai* 白 meaning “white”; see S.1942, S.1774.

A.2 *Si* 丝 — silk, the filament produced by the silkworm

蚕吐出的象线一样的纤维,是织造丝织品的原材料。

丝,蚕所吐也。——《说文》

Definition: *Si* refers both to the filament produced by the silkworm and to textiles woven in silk.

Documents: 64TAM23:16 (605 CE), S.1947IV (863 CE), S.2472V, S.5509, DX1377 (925 CE)

B. SILK — PLAIN WEAVE

B.3 *Juan* 绢 — Plain weave silk

对平纹素织物的通称。不过,绢成为通称是较迟的事,早期对平纹素织物还有许多通称。最早的称呼是帛,另一个通名是缙。约在魏唐之际,绢才成为一般平纹类素织物的通称。

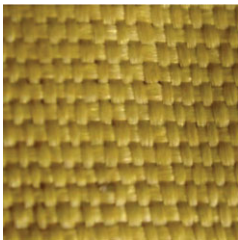
绢,缙如麦绢者。从糸,冑声。谓粗厚之丝为之。——《说文》

治丝麻,搠布绢,以为民衣。——《墨子·辞过》

Definition: At some time between the Wei and Tang dynasties *juan* became the general term for plain weave silk.

Documents: 《前秦建元廿二年刘弘妃随葬衣物疏》 (386 CE), 72TAM170:9 (543 CE), 72TAM169:32 (558 CE), P.2049(V) (925 CE), S.86 (991 CE), S.1642 (942 CE)

Example (colour online):



B.3: Loan: Stein.342 – Plain weave silk in yellow (detail).

B.4 *Sheng juan* 生绢 — Raw/undegummed plain weave silk

丝织物在精炼之前称为生货或生织物。生绢就是未经过精炼的绢织物。

生绢可以用作画绢,《画史》中记载:“古画至唐,初皆生绢,至吴生、周昉、韩干,后来皆以热汤半熟入粉搥如银板,故作人物,精彩入笔”。

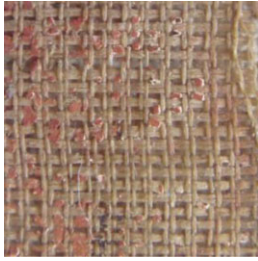
Definition: *Sheng juan* (literally, “raw *juan*”) refers to undegummed plain weave silk. Untreated silk fabrics were referred to as “raw goods” (*sheng huo* 生货 or *sheng zhi wu* 生织物), thus *sheng juan* refers to “raw”, i.e. undegummed, plain weave silk. *The History of*

Painting (Hua shi), written in the Song dynasty, recorded that undegummed plain weave silk had been used for painting since ancient times.

Refs: Mi Fu 米芾, *Hua shi* 画史, in Zhu Yi'an 朱易安 et al. (ed.), *Quan song biji* 全宋笔记 (Zhengzhou, 2006), p. 283.

Documents: P.3348V (745 CE), P.3453 (941 CE), S.766V (982 CE), S.4609 (984 CE), DX1377 (925 CE)

Example (colour online):



B.4: Hir.14Octo4/3.1 — Undegummed plain weave silk used for painting (detail).

B.5 *Lian* 练 — degummed plain weave silk /scoured silk

是由生丝织造并煮熟脱胶后的平纹织物的通称。练未经染色,柔软而洁白。

练,漉缯也。——《说文》

练,烂也,煮使委烂也。——《释名》

Definition: *Lian* refers to degummed plain weave silk. Generally, *lian* is undyed, soft and white.

Documents: 59TAM305:8 (384 CE), 63TAM1:11 (418 CE), 72TAM170:77 (548 CE), P.3348V (745 CE), P.3440 (996 CE)

Example (colour online):



B.5: Loan: Stein.343 — White *lian* (detail).

B.6 *Da lian* 大练 — degummed silk with a wider loom width

由生丝织造并煮熟脱胶后的平纹织物。唐代“布帛皆阔尺八寸,长四丈为疋,布五丈为端” [ref. 1]。敦煌文书P.4093记载:“贷帛练壹疋,长叁仗捌尺,福阙(阔)贰尺一寸”。可见练的幅宽有宽窄之分。吐鲁番文书《唐开元十六年(728年)庭州轮台县钱帛计会

稿》中记载大练一匹为400文、小练一匹为320文，一匹大练和小练之间差价为80文 [ref. 2]。可以推测，相对于小练来说，大练幅宽较唐制标准宽，而小练幅宽较大练窄。

Definition: *Da lian* (literally, “large *lian*”) refers to a kind of degummed plain weave silk. According to the *Tongdian* [Encyclopaedic history of institutions], written in the Tang dynasty, all textiles in the Tang dynasty were 1 *chi* 8 *cu* in width but could be different in length: for example, the standard bolt (*pi*) of silk (*bo*) was 4 *zhang* in length, while the standard bolt (*duan*) of hemp (*bu*) was 5 *zhang* in length [ref. 1]. However, the Dunhuang document P.4093 records that a bolt of silk (*bo lian* 帛练) as being 3 *zhang* 8 *chi* in length with a loom width of 2 *chi* 1 *cun*, thus confirming that there were variations in loom width. The Turfan document “Accounting Document of Money and Silk of Luntai, Tingzhou Made in the Year of 728” records a length of *da lian* worth 400 coins (*wen* 文) and a length of *xiao lian* 小练 worth 320 coins [ref. 2]. Thus, it can be inferred that the terms *da lian* (literally, “large *lian*”) and *xiao lian* (literally, “small *lian*”) refer to degummed silk woven with loom widths that were wider or narrower, respectively, than the standard loom width of the Tang dynasty.

Refs: [1] Du You 杜佑, *Tongdian* 通典, Vol. 6 (Beijing, 1988), p. 108. [2] Ikeda On, translated by Gong Zexian, *Zhongguo gudai jizhang yangjiu* 中国古代籍帐研究 (Beijing, 1984), p. 211.

Documents: 72TAM170:77 (548 CE), P.3348V (745 CE), P.2862

B.7 *Xiao lian* 小练 — degummed silk with a narrower loom width

由生丝织造并煮熟脱胶后的平纹织物。相对于大练来说，小练幅宽较窄。

Definition: *Xiao lian* (literally, “small *lian*”) is a kind of degummed plain weave silk, woven on a narrower loom width than the standard Tang dynasty loom width. See also the discussion for *da lian*.

Documents: P.3841V (735? CE)

B.8 *Gezhi* 隔织 – thin ribbed plain weave silk

“隔织”一词偶见于敦煌文书的的记载：“又传白罗捌疋，花隔织两疋，楼绫肆疋，定绫贰疋”(P.4518(28))，此处的隔织，应是指隔织纱。莫高窟第130窟曾出土过一件编号为(K130:1)的团花灰缣纱，采用平纹组织，纬线有两组，一组单根排列，另一组三根排列，每组连续投两梭并交替织造。吐鲁番也出土过类似的纱织物，如黄地花树对鸟纹纱和原色地白花纱等，都是由两组纬线各织两梭交换而成，一组单根，一组双根。

Definition: *Ge zhi* (literally, “gap weave”) refers to a thin-ribbed plain weave silk woven with two alternating wefts of different thickness that produced the ribbed effect. This term appears in the Dunhuang document P.4518(28). A piece of thin plain weave silk with ash-resist-dyed floral roundels (K130:1), excavated in Cave 130 at the Mogao Grottoes, Dunhuang, has alternating weft picks, the first having a single thread, the second having three threads, thus producing a ribbed effect. Similar examples have been found in Turfan: for example, a fragment with paired birds and trees, and a fragment with white flowers. Both fragments have alternating weft picks, the first having one thread, the second having two threads.

Refs: Zhao Feng 赵丰 (ed.), *Zhongguo sichou tongshi* 中国丝绸通史 (Suzhou, 2005), p. 226.

Documents: P.4518(28)

Example (colour online):



B.8: K130:1 — Thin-ribbed plain weave silk.

B.9 *Gua* 絺 — coarse spun silk in plain weave

粗糙的平纹织物,经纬线油茧滓抽丝后加捻制成。

絺, 茧滓絺头也。——《说文》

絺, 紬也。——《广雅》

绛缙絺紬丝絮绵。——《急就篇》。颜注:“紬之尤粗者曰絺。茧滓所抽也”。

Definition: *Gua* is coarse spun silk in plain weave. It is woven with spun silk, made of short filaments from either damaged cocoons or the remains of reeled cocoons.

Documents: 59TMA305:8 (384 CE), 59TMA305:17 (384 CE), 75TKM99:7 (491–501 CE)

B.10 *Jian* 縑 — warp-ribbed plain weave

通常指经重平、纬重平或方平组织的丝织物。不过,縑并不完全是重平织物。新疆尼雅遗址曾出土一件縑织物,其上有墨书:“河内修若东乡杨平縑一匹”。但其组织是明显的平纹组织,与一般较为平整、致密的绢也没有什么特别的不同。

縑, 并丝縑也。——《说文》

縑之言兼之, 并丝而织, 其【糸致】密也。——颜师古注《急就篇》

Definition: Generally, *jian* refers to silk in a rib weave or basket weave; however, it sometimes refers to other types of silk. See, for example, a fragment excavated at Niya, Xinjiang, which has an ink-written inscription describing it as “1 bolt of *jian* from Yang Ping, of Xiuruodong xiang, Henei”, which is in plain weave and very similar to the most common plain weave silk (*juan*).

Example (colour online):



B.10 — Silk in plain weave excavated at Niya.

B.11 Man 纁 — monochrome plain weave silk

没有彩色花纹的平纹丝织品。
纁无文也。——《说文》

Definition: *Man* refers to a kind of monochrome plain weave silk.

Documents: P.3348V (745 CE), P.3410, 73TAM206:42

B.12 Shi 纁 — weft-ribbed plain weave silk

以交梭工艺织造的厚重丝织物,是用不同粗细的经纬线织成的平纹织物。

【糸(尔/玉)】,粗绪也。——《说文》

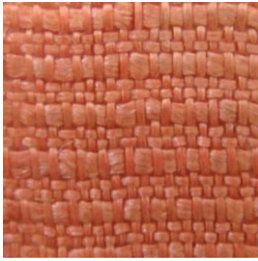
【糸(尔/玉)】,纁似布,俗作纁。——《文韵》

纁,经纬粗细经纬不同者。——《宋本玉篇》

Definition: *Shi* is a thick plain weave silk with a ribbed effect, created by using threads of varying thickness.

Documents: 69TAM138:2, P.2049V (925 CE), P.2613 (873 CE), P.3348V (745 CE), S.964

Example (colour online):



B.12: MAS.951 — Ribbed weave in red silk.

C. SILK — DAMASK**C.13 Ling 綾 — damask on plain weave or on twill**

綾是一种斜纹织物,敦煌吐鲁番文书中的“綾”同时包括平纹地斜纹显花和斜纹地上斜纹显花的丝织物。从明确发现的考古实物来看,直至唐代,才出现真正的斜纹綾。其中以暗花綾最为常见。所谓暗花綾是指用同色经纬线织成一种斜纹地上起斜纹花的丝织物,通过经纬组织枚数、斜向、浮面其中的一个或多个要素的不同来显花。綾约在魏晋时期开始流行。至唐代,綾织物进入全盛时期。

綾,东齐谓布帛之细者曰綾。——《说文》

綾,凌也。其文望之如冰凌之理也。——《释名·释采帛》

Definition: Generally, *ling* refers to twill damask. But from the Wei and Jin dynasties to the Tang dynasty, *ling* was used for both damask (twill for pattern) on plain weave and damask on twill, as seen in the Dunhuang and Turfan documents. *Ling* became popular in the Wei and Jin dynasties and reached its heyday in the Tang dynasty. Archaeological finds show that real twill damask (twill for pattern on twill ground) did not appear until the Tang dynasty. The most common twill damask is self-patterned, and is woven with wefts and warps in the

same colour. The pattern could be altered by changing one or more of these three factors: end, twill direction and float.

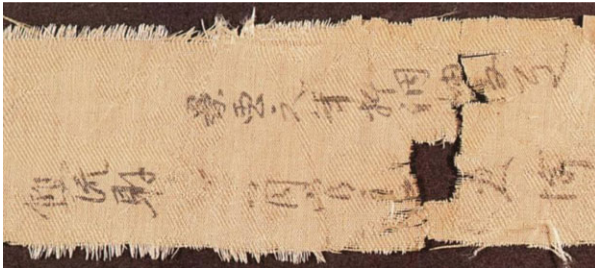
Refs: Wang Binghua 王炳华, “Tulufan chutu Tangdai zuyongdiao bu yanjiu” 吐鲁番出土庸调布研究, in *Wenwu* 文物 (1981) No. 1, p. 58 (illustrated here). This article has been translated and published in this special issue.

Documents: 72TAM170:9 (543 CE), 64TAM23:16 (605 CE), 73TAM193:15(b) (749–756 CE), P.2049V (931 CE), S.86 (991 CE)

Example (colour online):



C.13(1): EO.3662 — Damask with a pattern of knots (detail).



C.13(2): Damask on plain weave excavated from Turfan with ink-written inscription *jing yun yuan nian shuang liu xian zhe diao xi ling yi pi* 景云元年双流县折调细绦一匹 (Wang Binghua, 1981).

C.14 Bai tuo ling 白驼绦 — white damask with a camel pattern

驼即骆驼, 白驼绦指以白色的骆驼为图案的绦织物。骆驼图案常见于新疆吐鲁番和青海都兰发现的魏晋南北朝至唐代的丝织品上, 也曾出现在敦煌发现的唐代铺地砖上, 但却没有作为织物纹样出现在敦煌的丝织品和壁画中。

Definition: *Bai tuo ling* (literally, “white camel *ling*”) refers to white damask with a camel pattern. Camels often feature in the designs on silks of the Wei and Tang dynasties found at Turfan and Dulan (Qinghai), and on floor tiles of the Tang dynasty found at Dunhuang. However, there are no camels on the silks found at Dunhuang, and no camels are seen in the murals at the Mogao Grottoes, Dunhuang.

Documents: P.2680

C.15 *Da ling* 大绫 — damask woven with a wider loom width

平纹地斜纹显花或斜纹地上斜纹显花的丝织物。相对于小绫来说,幅宽较宽,大于唐制一尺八寸。

Definition: *Da ling* (literally, “large *ling*”), refers to damask woven on a loom that was wider than the standard loom width (1 *chi* 8 *cun*) of the Tang dynasty.

Documents: 73TAM210:136/1 (Tang dynasty), 64TAM23:16 (605 CE), 73TAM193:15(b) (749–756 CE), P.2049V (931 CE), S.86 (991 CE)

C.16 *Ding ling* 定绫 — *ling* produced in Dingzhou

据《通典》记载,唐天宝年间北海郡、汝南郡、鲁郡、博陵郡、广陵郡、江陵郡、会稽郡等16个郡均上贡绫织物,遍布全国各产丝区,其中又以河北定州、河南蔡州及江南一带为绫的主要产区。定绫应该就是河北定州生产的绫织物。

Definition: *Ding ling* (literally, “*ling* of Ding”) refers to *ling* produced in Dingzhou. According to the *Tongdian*, which lists 16 regions as presenting *ling*-textiles as tribute during the Tianbao period (742–756), Dingzhou (Hebei), Caizhou (Henan) and Jiangnan (south of the Yangzi) were the main regions that produced *ling*.

Refs: Du You 杜佑, *Tongdian* 通典, Vol. 6, pp. 112–131.

Documents: P.4518(28)

C.17 *Du ke ling* 独窠绫 — Damask with one medallion in the selvedge width

绫织物的一种,其图案为团窠,排列方式为在一匹幅宽内只出现一个完整团窠,即团窠直径与匹宽相当,约为50–55cm。从图案循环来看,独窠绫的织造使用的是花楼机。博陵郡贡:细绫千二百七十疋、两窠细绫十五疋、瑞绫二百五十五疋、大独窠绫二十五疋、独窠绫十疋,今定州”。——杜佑《通典》卷6《食货六》。

Definition: *Du ke ling* (literally, “single medallion *ling*”) refers to damask which has been woven with a single medallion filling the loom width. The diameter of the medallion is about 50–55 cm, and the large size of the unit suggests that this kind of damask was woven on a draw loom. The *Tongdian* records that *du ke ling* was listed as being among the tribute from Boling County.

Refs: Du You 杜佑, *Tongdian* 通典, Vol. 6, pp. 112–131.

Documents: P.2704 (933–934 CE), P.3250

Example:



C.17: EO.3652 — Pattern reconstruction of damask with medallions.

C.18 *Erse ling* 二/貳/两色绫 — damask woven with warp and weft in different colours

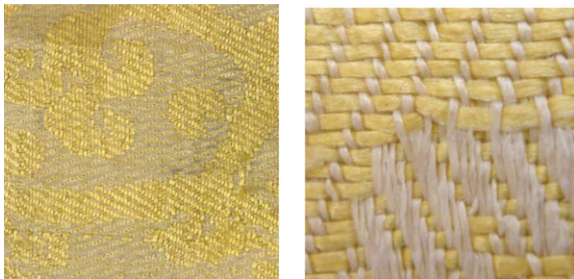
在敦煌发现的纺织品中,有一批经纬异色的丝织物,斜纹地斜纹花,是一种采用不同色彩的经纬线交织后得到的单层色织物,由于花地异色,因此图案的表现效果好于普通的单色绫,结合敦煌文书和唐代史料的记载,我们在此把它们称作二色绫。《安禄山事迹》中记录的唐玄宗赏赐给安禄山的物品中也有“二色绫缠八领”。“二色绫袍”还被作为赏赐南诏官员的物品刻入《南诏德化碑》。

Definition: *Erse ling* (literally, “two-colour *ling*”) refers to damasks woven in two different colours. Some damasks from Dunhuang were woven with the warp threads in one colour and the weft threads in the other colour. Having the pattern and ground in different colours produced a more dramatic visual effect than monochrome woven damask. The documents from Dunhuang and other historical materials confirm that these textiles were called *erse ling*. According to *The Stories of An Lushan (An Lushan shiji)*, the Tang emperor Xuanzong bestowed eight bedcovers made of *erse ling* on An Lushan. And an inscription on a stone stele records that robes made of *erse ling* were presented as imperial awards to the officers from Nanzhao.

Refs: Yao Runeng 姚汝能, *An Lushan shiji 安禄山事迹* (Shanghai, 1983), p. 6.

Documents: 64TAM29:44 (672 CE), P.2613 (873 CE), P.3250

Example (colour online):



C.18(a) and C.18(b): MAS.933 — *Erse ling* with floral scroll (with detail).

C.19 *Guibei ling* 龟背绫 — damask with a hexagonal pattern

以龟背为主题图案或骨架的绫织物。龟背是指一种六边形的几何图案,因其形似龟甲纹而得名。龟背骨架的构成以直线为多,但也见以弧线和其他几何形共同构成。虽然龟背绫未见于吐鲁番文书,但阿斯塔纳170墓中也出土了一件黄色龟背纹暗花织物(TAM170:99),它以平纹为地,以并丝织法织成的变化斜纹显花。织物以正六边形的联珠或直线作骨架,在六边形的骨架中置以龟背、朵花等其它几何花纹。类似图案的织物在正仓院也有收藏。

Definition: *Guibei ling* (literally, “turtle back *ling*”) refers to damask with a hexagonal, or hexagonal grid, pattern. It is a later name for this geometrical pattern, and has been used to describe a fragment of yellow silk with a hexagonal pattern found in Tomb 170 at Astana ((TAM170:99), although this type of silk has not been identified in the burial inventory found in that tomb. It was woven in the G-G method, with pattern in twill on a plain

weave ground. The pattern is a hexagonal grid enclosing small hexagons, florets and other geometrical flowers. There are similar examples in the Shōsō-in collection.

Documents: P.2613 (873 CE)

Example (colour online):



C.19(a) and C.19(b): TAM170:99 — Yellow damask with hexagons (with pattern drawing).

C.20 *Heli da ling* 合蠡大绫 — damask of wider loom width, with *heli* pattern

平纹地斜纹显花或斜纹地上斜纹显花的丝织物。蠡的本义是虫在木头中咬木。许慎《说文解字》：“蠡，虫啮木中也。”但从同墓出土的合蠡纹锦袴上的图案中很难找到与蠡字相对应的纹样。蠡又通分、通离。吴震认为：合蠡纹即“合离纹”，指纹样的组合排列，而不是指纹样的形态 [ref. 1]。

Definition: *Heli da ling* (literally, “*heli* large *ling*”) refers to a damask of wider loom width with a *heli* pattern. *He* can mean “coming together”. *Li* has various meanings. Although Xu Shen (in *Shuowen jiezi*) defines *li* as “insect-biting wood”; the scholar Wu Zhen prefers to use its other meaning of “departure”. Thus, Wu believes that *heli* refers to the arrangement of pattern and not to the motif. In this way, he believes that the *heli* pattern should be one that repeatedly comes together then separates.

Refs: Wu Zhen 吴震, “Tulufan chutu wenshu zhong de sizhiwu kaobian” 吐鲁番出土文书中的丝织物考辨 [A study of the woven silks that appear in documents unearthed in Turfan], in Xinjiang Uygur Autonomous Region Museum and Research Center for Silk Roadology, Nara (ed.), *Tulufan Basin and Paleo Silk Textile* (Nara, 2000), p. 96.

Documents: 72TAM170:9 (543 CE)

C.21 *Kongque ling* 孔雀绫 — damask with a peacock pattern

以孔雀为图案的绫织物。敦煌实物中有一件孔雀衔绶纹二色绫。其图案虽然已残，但保留下来的一只孔雀口衔绶带，长有华丽的尾羽，可以由此推测原来的纹样应该是两只相对而立的孔雀双喙共衔一绶带的形式(MAS.889)。这种双孔雀衔绶带的图案应该是唐代的正式官服之图案。唐文宗即位时(827年)规定了官服图案：“袍袄之制：三品以上服绫，以鹞衔瑞草，雁衔绶带及双孔雀”。

Definition: *Kongque ling* (literally, “peacock *ling*”) refers to damask with a pattern of peacocks. An example of *kongque ling* from Dunhuang is a fragment of damask woven with weft and warp in different colours, showing a peacock holding a knot in its beak (MAS. 889). The original pattern would have been symmetrical, showing two peacocks, face to face, holding one knot in their beaks. According to the *New Tang History*, paired peacocks became a pattern used on official robes in 827, when the emperor Wenzong came to the throne.

Refs: Ouyang Xiu 欧阳修 and Song Qi 宋祁, *Xin Tangshu* 新唐书, Vol. 24 (Beijing, 1975), p. 531.

Documents: P.2680

Example (colour online):



C.21(a) and C.21(b): MAS.889 — Damask with peacock holding ribbon (with reconstructed pattern).

C.22 Lou ling / louji ling 楼绶 / 楼机绶 — damask woven on a draw loom

楼机绶是指一种使用楼机(也可称为花楼机)织造的斜纹暗花织物。从敦煌发现的绶实物看来,楼机绶应是一类图案复杂的大循环绶织物,斜纹地上以斜纹显花,经向循环的纬线数多在400纬以上。此类绶的织造都远远超过了片综提花机的提花限度,只能使用束综提花机,也就是楼机。按照所需耳子线的数目,使用多付花本的小花楼机即可。通常,此类绶也被称作楼机绶或楼绶。

Definition: *Louji ling* (literally, “draw loom *ling*”) refers to damask woven on a draw loom. The textiles found at Dunhuang show that *louji ling* was a kind of damask with a complicated pattern in large units, requiring over 400 weft threads per unit. This kind of damask could not have been made on a multiheddle patterning loom; it could only have been made on a draw loom.

Documents: P.2638 (936 CE), P. 3440 (996 CE), S.1946 (991 CE), S.4609 (984 CE), 北图生字25号(975 CE)

Example (colour online):



C.22(a) and C.22(b): EO.3662 — Brown damask with knots (with reconstructed pattern).

C.23 *Mian ling* 绵绫 — damask made of spun silk

绵线是由茧丝抽取的丝絮加捻后纺成, 绵绫则是由绵线织造的斜纹丝织物。

绉纒絀絲絮綿。——《急就篇》。颜注:“漬茧擘之, 精者为绵, 粗者为絮。今则谓新者为绵, 故者为絮”。

Definition: *Mian ling* (literally, “silk-floss *ling*”) refers to damask woven with threads of spun silk floss. *Mian* refers to silk floss, as used in padding for clothes; *mian xian* 绵线 (literally, “silk-floss threads”) refers to silk threads spun from discontinuous filaments from cocoons, as in cotton and wool spinning.

Documents: P.2638 (936 CE), P.2916, P.4975, S.1642 (942 CE), S.1776 (958 CE)

Example (colour online):



C.23: MAS.938 — Yellow spun silk with diamond pattern.

C.24 *Panlong ling* 盘龙绫 — damask with a scrolled dragon pattern

以盘龙为图案的绫织物。龙作为一种特殊的题材也可以计入动物纹样之列, 敦煌文书中也多次提到绣盘龙(S.1776)或绣盘龙伞(S.1642, S.1774), 应该就是一种刺绣的盘龙纹样。盘龙纹虽然在敦煌丝织品中没有发现, 但在莫高窟第409窟中的回鹘供养人身上却穿着一件盘龙纹的长袍。

Definition: *Panlong ling* (literally, “scrolled dragon *ling*”) refers to damask with a pattern featuring a scrolled dragon. Although no examples of silk with a scrolled dragon pattern have been found in Dunhuang, there is a mural in Cave 409 at the Mogao Grottoes, Dunhuang, which features a Uighur donor wearing a robe with a scrolled dragon pattern. Recorded in the documents from Dunhuang are two terms which may refer to an embroidered scrolled dragon pattern: *xiu pan long* 绣盘龙 (literally, “embroidered scrolled dragon”) (S.1776) and *xiu panlong san* 绣盘龙伞 (literally, “embroidered scrolled dragon parasol”) (S.1642, S.1774).

Documents: P.2704 (933–934 CE), (942 CE), S.1774 (942 CE)

C.25 *Shizhu xiao ling* 石柱小绫 — *Xiao ling* with “column” pattern

《高昌章和十三年(543年)孝姿随葬衣物疏》中记载:“故石柱小绫十匹”。同墓出土一件黄色联珠石柱纹绮(TAM170:25), 1/1平纹地₃/1SZ斜纹显花。此绮的图案在狭长的柱状的框架内连续排列多处联珠, 与楼堞图案中作为柱子的部分十分接近, 也与唐代初期团窠双珠对龙纹绮中间的石柱十分接近, 因此, 我们推测这很有可能就是孝姿衣物疏中提到的“石柱小绫”。

Definition: *Shizhu xiao ling* translates literally as “stone column small *ling*”. “Small” probably refers to the size of the loom width, see *xiao ling*). The term *shizhu xiao ling* appears in a burial inventory dated 543 found in Tomb no. 170 at Astana, near Turfan. Also found in the tomb was a piece of yellow damask (TAM170:25), with 3/1SZ twill for pattern on 1/1 plain weave. The pattern shows linked pearls within columns, similar to stone pillars in an arch-shaped grid, and also similar to the stone pillar between dragons in a damask fragment of the early Tang dynasty. For these reasons, we believe this is the textile described as *shizhu xiao ling* in the burial inventory.

Refs: Zhao Feng 赵丰 et al., “TAM170 chutu sizhipin de fenxi yu yanjiu” TAM170 出土丝织品的分析与研究 [Analysis and research of silk items unearthed in TAM170], in Academia Turfanica (ed.) *Journal of the Turfan Studies: Essays on the Third International Conference on Turfan Studies – the Origins and Migrations of Eurasian Nomadic Peoples* (Shanghai, 2010), pp. 241–267.

Documents: 72TAM170:9 (543 CE)

Example (colour online):



C.25(a) and C.25(b): TAM170:25 — Yellow damask with columns (with reconstructed pattern).

C.26 *Shuxian ling* 熟线绶 — degummed damask

丝织物在精练(脱胶)之前称为生货或生织物,精练(脱胶)后便称为熟货或熟织物。熟线绶应指用脱胶过丝线织造的的斜纹丝织物。

Definition: *Shuxian ling* (literally, “cooked thread *ling*”) refers to damask that has been degummed. Undegummed silk fabrics were regarded as “raw goods” (*sheng huo* 生货 or *sheng zhiwu* 生织物); degummed silk fabrics were called “cooked goods” (*shu huo* 熟货 or *shu zhiwu* 熟织物).

Documents: P.3547

Example (colour online):



C.26: MAS.895 — Blue damask with a pattern of hexagons.

C.27 *Wu ling* 吴绫 — damask produced in the Wu region

吴绫之名无疑源自吴地。吴地主要是指江浙两省交界处的沿太湖一带的地区,如江苏苏州和浙江吴兴等地,吴绫顾名思义也应该是放在这里生产的绫织物。吴绫之名最早见于盛唐,天宝初年,水陆运使韦坚在广运潭中安置了小斛舟三百艘,每舟署某郡并以所产暴陈其上,其中会稽郡(今浙江绍兴)则罗、吴绫、绛纱 [ref. 1]。安史乱后,南方的丝织业得到了更大的发展,丝绸产品的花色品种质量亦同样得到提高,在全国的知名度也越来越大。以丝织业发展迅速的两浙地区为例,浙东观察使坐镇的越州在唐前期仅上贡少量丝织品,但自贞元(785年)以后,在常贡之外又另加“异文吴绫及花鼓歇单丝吴绫、吴朱纱等纤丽之物数十品” [ref. 2],种类大增。《新唐书》卷45《地理志》载:“明州余姚郡,上。开元二十六年,采访使齐浣奏以越州之鄞县置,以境有四明山为名。土贡:吴绫、交梭绫、海味、署预、附子” [ref. 3]。吴绫因为是一种品名,可以是各种纹样,我们相信在敦煌发现的绫织物中有相当一部分应该属于吴绫,但无法明确地证明。不过,在藏经洞发现织物中有一种柿蒂花纹者,正可以与白居易《杭州春望》诗中的描写相对应:“红袖织绫夸柿蒂,青旗沽酒趁梨花”。比较之下,我们可以推测这种柿蒂花纹的绫很有可能来自当时的余杭郡(今浙江杭州)。此外,敦煌莫高窟南区第130窟中也发现了类似的织物,如K130:14的绮、绢幡,其中的黄色和绿色两段都是四瓣小花,可以归入柿蒂纹绫之类。

Definition: *Wu ling* (literally, “*ling* of Wu”) refers to *ling* made in the Wu area, around the Taihu Lake on the border of Zhejiang and Jiangsu, and including the cities of Suzhou and Wuxing. *Wu ling* first appeared in the High Tang: in 742, products from Huiji county (modern Shaoxing, Zhejiang) included gauze, *wu ling* and other types. After the An Lushan Rebellion, the silk weaving industry in the south of China developed rapidly, as did the quality and variety of silk products, and this area became increasingly famous for its silk products. *Wu ling* refers only to the geographical origins of the textiles, and not to its patterns, of which there was a variety. It seems likely that a considerable amount of damask found in Dunhuang may have come from the Wu area, but this is hard to prove. One example of damask with a four-petal rosette design (*shidi* 柿蒂) matches a description in the Tang dynasty poem *Hangzhou chun wang* 杭州春望 (about Hangzhou in the spring) by Bai Zhuyi. Thus we believe that this type of damask may have come from Yuhang (modern Hangzhou). Similar examples have also been found in Cave 130 at the Mogao Grottoes: for example, the yellow and green pieces on the banner K130:14 have four-petal rosette designs on them.

Refs: [1] Liu Xu 刘煦, *Jiu Tangshu* 旧唐书, vol. 105 (Beijing, 1975), p. 3222. [2] Li Jifu 李吉甫, *Yuanhe junxian tuzhi* 元和郡县图志, vol. 26 (Beijing, 2005), p. 618. [3] Ouyang Xiu 欧阳修 and Song Qi 宋祁, *Xin Tangshu* 新唐书, Vol. 41 (Beijing, 1975), p. 1061.

Documents: P.2613 (873 CE)

Example (colour online):



C.27: K130:14 — Damask with four-petal rosettes.

C.28 *Xiao ling* 小绫 — damask woven with a narrower loom width

平纹地斜纹显花或斜纹地上斜纹显花的丝织物。相对于大绫来说,幅宽较窄。

Definition: *Xiao ling* (literally, “small *ling*”) refers to damask on plain weave or damask on twill, woven with a loom width narrower than that of *da ling* (“large *ling*”).

Documents: 73TAM210:136/1 (Tang dynasty), P.2638 (936 CE), P.2982 (957 CE), P.3440 (996 CE)

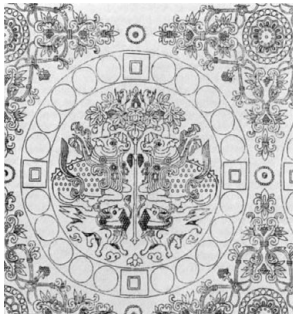
C.29 *Xiniu ling* 犀牛绫 — damask with a rhinoceros pattern

以犀牛为图案的绫织物。但犀牛作为织物的主题纹样在唐代考古发掘中尚无发现,倒是日本正仓院收藏的唐代丝织品中有一件茶色地联珠犀牛纹锦残片,可以推测,敦煌文书中提到的犀牛绫中的犀牛造型应该与正仓院收藏的犀牛纹锦相似。

Definition: *Xiniu ling* (literally, “rhinoceros *ling*”) refers to damask with a rhinoceros pattern. Although no such examples have been found, there is a brown textile fragment from the Tang dynasty with confronting rhinoceros enclosed within a circle of pearls, in the collection of Shōsō-in, Nara, Japan. It can be inferred that *xiniu ling* as recorded in documents from Dunhuang might be similar to that on the fragment in the Shōsō-in collection.

Refs: Matsumoto Haneo, *Jodai-gire: 7th and 8th century Textiles in Japan from Shoso-in and Horyu-ji* (Kyoto, 1984), p. 229.

Documents: P.2040V, P.2680

Example:

C.29: Reconstructed pattern of the fragment in the Shōsō-in collection.

C.30 *Qi* 绮 — damask on plain weave

绮作为丝织品种名称在中国历史上出现很早,战国秦汉时期的文献已经有记载。但当时绮的含义很广,几乎包括了除锦以外的显花织物。绫盛于唐,包括平纹地和斜纹地的暗花丝织物。不过在现代考古学中往往把平纹地斜纹花的织物称为绮,而把斜纹地斜纹花的织物称为绫,日本学者则将前者称为平地绫。为了尊重考古学上的惯例,我们在此还是将平纹地的绫织物称为绮。那么,唐代史料中的绮指的又是何种织物呢?唐代慧琳和尚在《一切经音义》中对绮的解释为:“以二色彩丝织为纹花,出吴越,次于锦也”。从这段定义中我们可以得出,当时的绮应指以二色彩丝织成的丝织物,产自吴越地区,类似于锦却品质不及锦。

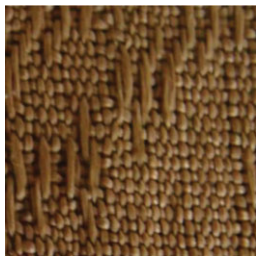
绮,文缯也。——《说文》
织作冰纨绮绣纯丽之物。——《汉书·地理志》

Definition: *Qi* appears quite early as a term for silk, and is recorded in historical records relating to the Warring States, Qin and Han dynasties. At that time, *qi* referred to many kinds of silks, covering almost all patterned silks except compound weave silks. Damask became popular in the Tang dynasty, and included subtly patterned silk with twill for pattern on plain weave or twill. Modern archaeology distinguishes between these two types, using *qi* for silk with twill for pattern on plain weave, and *ling* for silk with twill for pattern on twill. Some Japanese scholars have named the former *pingdi ling* 平地绫 (literally, “flat ground *ling*”), but we prefer to follow the archaeological convention and call it *qi*. Huilin gave a definition of *qi* in his *Yiqie jing yin yi*, indicating that in the Tang dynasty *qi* was silk woven with threads in two colours, that it was produced in the Wu and Yue areas, and that it was similar, but inferior, to compound weave silk.

Refs: Huilin 慧琳, *Yiqie jing yinyi* 一切经音义 (Shanghai, Shanghai Chinese Classics Publishing House, 1986), p. 163.

Documents: 75TKM99:7 (491–501 CE), 72TAM169:32 (558 CE), 66TAM48:3 (617 CE), P.4518(28), S.4609 (984 CE)

Example (colour online):



C.30: 72TAM170:59 — *Qi* damask on plain weave.

C.31 *Qizheng* 绮正 — damask with warp and weft threads in different colours

敦煌文书中已经有绮正的记载,但更多的绮正出现在宋代的史料中。对于绮正确切是指何类织物,现在还没有明确。绮有斜的意思,不同于经纬向;正,意指不偏斜,顺延经纬向。绮正可能是指一种既有平纹又有斜纹的丝织物。敦煌文书中对绮正的记载有:绮正绫(S.4609)、黄黑花绮正、白黑花绮正(P.4518(28))等,这说明绮正有时也被称作绫类织物,织物有时明显有两种颜色,或许我们可以推测,绮正是指一种二色斜纹丝织物,可能是唐代史料中记载的二色绮。

Definition: Although *qizheng* 绮正 was recorded in the documents from Dunhuang, it is difficult to define *qizheng*. *Qi* means “slanting” while *zheng* means “not slanting”. Therefore *qizheng* probably refers to a kind of silk with both twill and plain weave. *Qizheng* is recorded in documents from Dunhuang: *qizheng ling* (S.4609), black-and-yellow-patterned *qizheng* and white-and-black-patterned *qizheng* (P.4518(28)). These terms suggest that *qizheng* was

considered as a twill damask (*ling*), and that *qizheng* may have been the same, or similar to, the *erse qi* (literally, “two-colour *qi*”) recorded in historical materials of the Tang dynasty.

Refs: Song Minqiu 宋敏求, *Tang dazhao lingji* 唐大诏令集, Vol. 108 (Beijing, 1979), p.563.

Documents: P.4518(28), S.4609 (984 CE)

D. SILK — GAUZE

D.32 *Luo* 罗 — gauze

中国古代对绞经织物的统称。敦煌发现的罗织物主要为链式罗, 又称通绞罗, 其中又以四经绞罗最为常见。既包括四经绞的素罗, 也包括以四经绞和二经绞互为花地的暗花罗, 图案以几何纹为多, 但也已经出现大花纹的罗。

Definition: *Luo* was a general term for monochrome textiles woven with a twisted warp. Gauzes found in Dunhuang are mainly complex gauze, woven without a fixed relationship between the crossing end and fixed end, the most common of these being 4-end complex gauze. Complex gauze may be patterned or non-patterned. Patterned gauze usually has a lozenge design, but there are also some gauzes with larger decorative patterns.

Documents: 72TAM170:9 (543 CE), 72TAM169:32 (558 CE), P.2567V (793 CE), P.2613 (873 CE), S.4609 (984 CE)

Example (colour online):



D.32: Loan:Stein.378 — Yellow-brown gauze with lozenge pattern (detail).

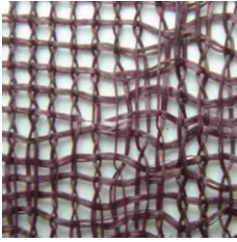
D.33 *Sha* 纱 — simple thin gauze

纱, 一种轻薄的丝织物, 既包括稀疏的平纹织物, 也包括两根经丝相互绞转而形成的方孔纱。纱这个名词出现得很早, 周代已有以纱制作王后和命妇服饰的记载。古时, “纱”亦作“沙”。

《汉书》卷56《江充传》:“充衣纱縠禅衣。”【注】师古曰:纱縠, 纺丝而织之也, 轻者为纱, 绌者为縠。古通沙

Definition: *Sha* refers to thin silk, including thin plain weave silk and plain gauze, which is formed by one doup end and one fixed end, fully crossed after each shuttle movement. The term *sha* appeared early in history: it was recorded that in the Zhou dynasty *sha* was used for making garments for women of high position.

Documents: P.2613 (873 CE), P.3410, P.3841V, P.4518 (28)

Example (colour online):

D.33: MAS.901 — Simple gauze with linked pearls and swastikas (detail).

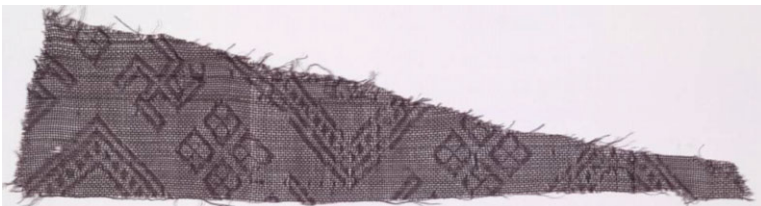
D.34 *Tianjing sha* 天净纱/沙 — a monochrome patterned gauze

文书中出现了“天净纱/沙”(P.4518(28))的记载,天净纱也屡见于唐代的其它文献。《太平广记》中代李文敏的儿子身着“天净纱汗衫半臂”;崔致远在《谢正段状》也记录了包括“紫天净纱、紫平纱、黄平纱”等在内的丝织物。所谓天净纱,据明代杨循吉所纂《吴邑志》称:“纱有数等,暗花为贵,其纹疏者曰天净纱”。因此天净纱当是一种暗花纱织物,其密度较疏。

Definition: *Tianjing sha* (literally, “heaven pure *sha*”) was recorded in the Dunhuang document P.4518(28) and frequently appears in historical materials from the Tang dynasty. For example, the *Taiping guangji* recorded the son of Li Wenmin wearing a garment made of *tianjing sha*; and purple *tianjing sha* was recorded in Cui Zhiyuan’s *Xiepi duanzhuang*. According to *Wu yi zhi*, edited by Yang Xunji in the Ming dynasty, *tianjing sha* refers to a kind of monochrome woven patterned gauze.

Refs: Li Fang 李昉 et al. (ed.), *Taiping guangji* 太平广记, Vol. 128 (Shanghai, 1990), p. 705; Lu Xinyuan 陆心源 (ed.), *Tangwen shiyi* 唐文拾遗, Vol. 42, in *Quan Tang wen, di wu ce* 全唐文第五册 (Shanghai, 1990), p. 214.

Documents: P.4518(28)

Example (colour online):

D.34: MAS.901 — Purple gauze with swastikas.

E. SILK — POLYCHROME COMPOUND WEAVE**E.35 *Jin* 锦 — compound weave silk**

锦是一种重组织结构熟织,丝线先染后织,通过织物结构的变化,呈现变化的色彩和图案。从敦煌和吐鲁番发现的实物来看,当时的锦主要可以分为经锦(平纹经锦、斜纹经锦)和纬锦(平纹纬锦、斜纹纬锦)。

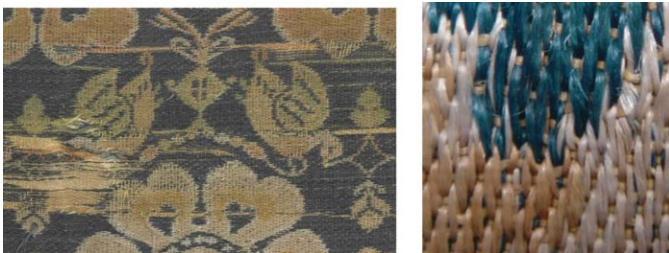
Definition: *Jin* refers to compound weave silk, in which the warp and weft threads have been before weaving. Its complex weave structure allows the creation of various patterns. From the examples found at Dunhuang and Turfan, we know that compound weave silk at that time mainly included warp-faced compound plain weave and warp-faced compound twill (known as *jin*) and weft-faced compound plain weave (known as taqueté) and weft-faced compound twill (known as samite).

Documents: 75TKM88:1(b) (490 CE), 72TAM170:77 (548 CE), 66TAM48:3 (617 CE), S.4609 (984 CE), P.2567V (793 CE)

Examples (colour online):



E.35(1a) and E.35(1b): MAS.926 — Warp-faced compound plain weave (*jin*), with dragons and phoenixes in an arch-shaped grid.



E.35(2a) and E.35(2b): MAS.921 — Warp-faced compound twill (*jin*) with flowers and birds holding jewellery.



E.35(3a) and E.35(3b): Loan:Stein.324 — Weft-faced compound plain weave (taqueté).



E.35(4a) and E.35(4b): MAS.922 — Weft-faced compound twill (samite) with heart-shaped flowers.

E.36 *Bei jin* 被锦 — compound weave silk, the size of a bedcover

吐鲁番文书中记载的被锦以“张”为单位,我们可以推测被锦是一种中亚系统织锦或者是新疆当地生产的模仿中亚系统的织锦,其尺寸约长2米,宽1米,与被子的大小相当。

Documents: *Bei jin* translates literally as “bedcover *jin*”. The Turfan documents record that *bei jin* was measured by the piece/sheet (*zhang* 张), suggesting that it refers to a kind of silk produced according to a Central Asian system, or perhaps a local product of Xinjiang modelled on a Central Asian system. The size of a *bei jin* was about 2 m long and 1 m wide, similar in size to a bedcover.

Documents: 66TAM48:2 (596 CE), 73TAM517:24 (597 CE), 73TAM116:19 (621 CE), 86TAM386:28 (637 CE)

E.37 *Bosi jin* 钵(波)斯锦 — compound weave silk of Persian style

高昌地产锦,具有波斯地区的装饰风格,很可能是为了销往西方而织造。

Definition: *Bosi jin* (literally, “Persian *jin*”) was a compound weave silk produced in Gaochang, also known as Chotscho (modern Turfan), in “the Persian style”. It may have been made for export to the West.

Refs: Wu Zhen 吴震, “Tulufan chutu wenshu zhong de sizhiwu kaobian” 吐鲁番出土文书中的丝织物考辨 [A study of the woven silks mentioned in the documents unearthed in Turfan], in Xinjiang Uygur Autonomous Region Museum and Research Center for Silk Roadology, Nara (eds) *Tiulufan Basin and Paleo Silk Textile*, Nara 2000, p. 101.

Documents: 72TAM170:9 (543 CE), 72TAM173:1(633 CE), 64TAM15:6

E.38 *Da jin* 大锦 — compound weave of a larger size

大锦一词既出现在吐鲁番文书中,也出现在敦煌文书中。不同的是,吐鲁番文书中大锦的单位是“张”,而敦煌文书中大锦的单位则是“疋/匹”。可见敦煌和吐鲁番文书中的大锦指的可能不是同一类锦,但可以推测大锦的尺寸应该大于普通的锦。从吐鲁番文书中对中锦尺寸的描述,我们可以推测,吐鲁番文书中大锦的尺寸应大于230×110cm。

Definition: *Da jin* (literally, “big *jin*”) appears in documents from both Dunhuang and Turfan. However, in the Dunhuang documents it is measured by the *pi* 匹/匹 (i.e. by length), and in the Turfan documents it is measured by the *zhang* 张 (i.e. by the piece/sheet). This suggests that *da jin* probably referred to different kinds of compound weave silks. From the name, it can be inferred that the large size of *da jin* differentiated it from other compound weave silks. The Turfan documents indicate that *zhong jin* (another type of *jin*) measured 230 × 110 cm, which would suggest that *da jin* was larger than this.

Documents: 72TAM170:77 (548 CE), 72TAM169:32 (558 CE), S.4252V

E.39 *Fan jin* 番锦 — compound weave silk produced in Central Asia

西域地区生产的织锦。敦煌文书中出现的番锦以“张”为单位,故推断番锦应该是与粟特锦等相类似的中亚系统织锦。

Definition: *Fan jin* (literally, “foreign *jin*”) is generally considered to be a compound weave silk that was produced in the Western Regions (modern Xinjiang). In the Dunhuang documents, *fan jin* was measured by the piece/sheet (*zhang* 张). Both the name and the unit of measurement associate *fan jin* with a Central Asian origin or system, thereby linking it to Sogdian and Central Asian compound weave silks.

Documents: P.2613 (873 CE), P.3432, S.6276

Example (colour online):



E.39: MAS.862 — Samite with confronting ibexes and birds.

E.40 *Gaoli jin* 高丽/梨锦 — compound weave silk produced in Korea

在正仓院保存下来的织锦中,有一镜盒上就写着高丽锦,虽然从其织物和图案来分析,这镜盒上的织锦应该是从中国出口经过新罗到达日本的宝花锦,但日本人已把它称为高丽锦,说明当时“高丽锦”也已经非常有名。此外,成书于11世纪的《源氏物语》中也提到了高丽锦。但高丽锦一名在中国正史上却不见记载,敦煌文书中的记载正好补正史之不足。

Definition: *Gaoli jin* (literally, “Korean *jin*”) is found in an inscription on a mirror box in the Shōsō-in collection. Although the weave structure and pattern suggest that this textile

was exported from China, via Korea, to Japan, the inscription indicates that this type of silk was already well known and was firmly associated with Korea. Furthermore, *Gaoli jin* was also mentioned in *The Tale of the Genji*, written in Japan in the eleventh century. However, *Gaoli jin* was not recorded in the historical materials of China, and the records of *Gaoli jin* in the Dunhuang documents therefore fill a gap in the Chinese historical materials.

Refs: Murasaki Shikibu, translated by Feng Zikai 丰子恺, *Yuanshi wuyu* 源氏物语 [Tale of Genji], Vol.34, (Beijing, 1982), p. 726.

Documents: P.2613 (873 CE), P.3432

E.41 *Han jin* 汉锦 — compound weave silk produced in central China

敦煌文书P.2613中对一制作红绡大幡额的纺织品描述如下：“番锦腰杂汉锦夹纈者舌”。即此幡额的用番锦制作腰而用汉锦和夹纈制作者舌。此处的汉锦应当理解为与番锦相对的意思。番锦是中亚系统织锦，故汉锦应为中原地区生产的织锦。

Definition: *Han jin* (literally, “Han/Chinese *jin*”) would appear to refer to compound weave silk produced in central China, as contrasted with *fan jin* (“foreign *jin*”) produced in the Western Regions (modern Xinjiang). In the Dunhuang document P.2613 there is a description of a valance, which has a waist made of *fan jin* and its triangular decorative piece (*zhe she*) made of clamp-resist dyed fabric and *Han jin*.

Documents: P.2613 (873 CE)

Example (colour online):



E.41: Loan: Stein.593 — *Jin* silk with medallion pattern.

E.42 *Heli wen jin* 合蠡文(纹)锦 — compound weave silk with *heli* pattern

吐鲁番阿斯塔纳170号墓中出土的《孝姿随葬衣物疏》中记载了一件“合蠡文锦袴”，同墓出土了一件红地锦袴。通过对实物和文书的比对，此件红地锦袴当是文书中合蠡纹锦袴。锦的图案为在圆角方形骨架内排列直发人面、对虎、对鹿、对鸟、双耳罐、花瓶等图案。其中除了立发人面纹为间行排列，其余纹样的排列并无规律。从此件锦的图案可推测，合蠡纹可能是对一种图案形式，而不是对图案内容的解释。它所指的应是在闭合的圆角方形骨架内重复排列着小的纹样的形式，一种类似虫子巢穴的骨架。

Definition: *Heli wen jin* (literally, “*heli* pattern *jin*”) refers to weft compound plain weave silk, with a *heli* pattern. For details of the *heli* pattern, see the discussion on

heli wen ling. Examination of the finds from Tomb 170 at Astana, Turfan, has thrown new light on *heli wen jin*. The tomb yielded a burial list (72TAM170:9), dated 543 CE, which records a pair of trousers in *heli wen jin*. The tomb also yielded a pair of red trousers which we believe matches this description. The pattern on the trousers consists of rectangular grids filled with faces, paired tigers, paired deer, paired birds, a vessel with two ears and a vase. The faces appear in alternate rows, but the arrangement of the other motifs is irregular. As suggested for the *heli wen ling*, the *heli* appears to refer not to a particular motif but to the arrangement of the pattern which encloses small motifs.

Refs: Wang Le 王乐, “Heli wen jin ku fuyuan baogao” 合蠡纹锦袴复原报告 [Report on the reconstruction of the trousers made in *heli*-pattern *jin*-silk], in Bao Mingxin (ed.), *Xiyu yifu: sichou zhi lu chutu gudai fushi fuyuan yanjiu* 西域异服—丝绸之路出土古代服饰复原研究 [Different clothes of the Western Regions: Studies in reconstructing ancient clothing unearthed on the Silk Road] (Shanghai, 2007), pp. 110–115.

Documents: 72TAM170:9 (543 CE)

Example (colour online):



E.42: 72 TAM170:60 — compound weave silk with *heli* pattern.

E.43 *Hu jin* 胡锦 — compound weave silk imitating Central Asian silk

与番锦相类, 胡锦也是西域地区生产的织锦。与番锦不同的是, 敦煌文书中的胡锦以“疋”为单位, 所以, 胡锦很可能并不是在胡地生产的织锦, 而可能是西北地区模仿西方题材或是有着某些西方风格的织锦而已。

Definition: *Hu jin* (literally, “*hu*-people *jin*”) refers to compound weave silk produced in the Western Regions (modern Xinjiang). The Dunhuang documents record that *hu jin* was measured by the bolt (*pi* 疋), indicating that *hu jin* differed from *fan jin* (“foreign *jin*”), which was measured by piece/sheet (*zhang*). For this reason, *hu jin* was probably not produced in the Western Regions but in north-west China, copying the motifs and style of textiles produced further to the west.

Documents: P.4908, P.4975V, S.4215

Example (colour online):

E.43: 66TAM48:6 — Compound weave silk with character *gui* 贵 and pearl roundels enclosing peacocks.

E.44 *Lianhua jin* 莲花锦 — compound weave silk with lotus motif

莲花是唐代十分常见的纹样, 常见于敦煌壁画和彩塑艺术上, 敦煌发现的丝织品中有不少宝花纹样的织锦均可称作是莲花锦。但实物中与莲花图案较为接近的是维多利亚阿伯特博物馆收藏的四鸟绕花纹锦缘幡头(Loan.Stein:299), 其主题纹样是正面的八瓣莲花, 与另一团四鸟绕花纹样组成团窠排列。

Definition: *Lianhua jin* (literally, “lotus *jin*”) refers to a compound weave silk with a lotus motif. The lotus is a common motif in artistic works of the Tang dynasty, and appears in the murals and on the painted sculptures at Dunhuang. Many compound weave silks with medallions from Dunhuang can be considered as *lianhua jin*, but the closest match to this description is found in the borders of a banner (Loan.Stein:299). The motif comprises an eight-petalled lotus, alternately arranged with medallions consisting of four birds around a flower.

Documents: P.2032V, P.2040V

Examples (colour online):

E.44(a) and E.44(b): Loan.Stein:299 — Compound weave silk with lotus (with reconstructed pattern).

E.45 *Qiuci (zhong) jin* 丘慈 (中)锦 — compound weave silk in the Kucha style

从字面意思来看, 丘慈锦似乎应该是产自丘慈(龟兹)的织锦。但文书75TKM88:1(b)中的记载为:“高昌所作丘慈中锦一张”, 这又说明此张锦产自高昌。据史料和文书的记

载, 阚氏高昌时期, 高昌的丝织业已经很普遍, 文书中的丘慈锦是高昌地产锦, 具有龟兹地区的装饰风格, 很可能是为了销往西方而织造。

Definition: *Qiuci jin* (literally, “*jin* of Qiuci”) is a compound weave associated with Qiuci (modern Kucha). However, the Turfan document 75TKM88:1(b) records “1 *zhang* of *Qiuci zhong jin* made in Gaochang”, clearly stating that this piece was not made in Qiuci at all but in Gaochang/Chotscho (Turfan). According to historical records and documents, during the rule of the Kan family at Gaochang, Gaochang’s silk industry was already well developed. The *Qiuci (zhong) jin* may have been made in Gaochang for export further west.

Refs: Wu Zhen 吴震, “Tulufan chutu wenshu zhong de sizhiwu kaobian” 吐鲁番出土文书中的丝织物考辨 [A study of the woven silk items mentioned in the documents unearthed at Turfan], in Xinjiang Uygur Autonomous Region Museum and Research Center for Silk Roadology, Nara (eds), *Tulufan Basin and Paleo Silk Textile* (Nara, 2000), p. 101.

Documents: 75TKM88:1(b) (506 CE), 75TKM99:6(a) (509 CE)

E.46 *Shashana jin* 沙沙那锦 — compound weave silk associated with Zandana

敦煌文书中的沙沙那锦是以“张”为单位, 应该是属于番锦之属。我们认为“沙沙那”可能是一处地名, 很可能是“赞丹那”的对音(Zandana)。赞丹那是粟特地区布哈拉北的一个城市名, 历来以生产织锦著称。可推测沙沙那锦就是中亚系统的粟特锦。

Definition: *Shashana jin* (literally, “*jin* of Shashana”) is a compound weave silk that may be associated with Zandana, a city in the Sogdian area north of Bukhara that was famous for its silk production. *Shashana jin* is recorded in a Dunhuang document (S.4609) dated 984, with the piece/sheet (*zhang*) as the unit, which immediately suggests that it was a Central Asian type, or belonged to a Central Asian system.

Documents: S.4609 (984 CE)

E.47 *Shule jin* 疏勒锦 — compound weave silk associated with Kashgar

高昌地产锦, 具有疏勒地区的装饰风格, 很可能是为了销往西方而织造。

Definition: *Shule jin* (literally, “*jin* of Shule”) refers to a compound weave silk associated with Shule (modern Kashgar). Like the *Qiuci (zhong) jin*, it was produced in Gaochang/Chotscho (Turfan), in the Kashgar-style, possibly for export further west.

Refs: Wu Zhen 吴震, “Tulufan chutu wenshu zhong de sizhiwu kaobian” 吐鲁番出土文书中的丝织物考辨 [A study of the woven silk items mentioned in the documents unearthed at Turfan], in Xinjiang Uygur Autonomous Region Museum and Research Center for Silk Roadology, Nara (eds), *Tulufan Basin and Paleo Silk Textile* (Nara, 2000), p. 101.

Documents: 75TKM90:20(a)

E.48 *Shuye jin* 树叶锦 — a compound weave silk with a leaf motif

树叶锦在吐鲁番阿斯塔纳170号墓中出土最多, 目前所见有覆面锦心、缠绕握木、手套、裙和绢裤缘边。树叶纹是西域地区以及西方较为常见的装饰题材, 在埃及

安丁诺曾发现属于四至六世纪的波斯织物,其中有不少选用植物叶子作主题纹样的情况。吐鲁番文书中也屡屡出现树叶锦的记载,其中还有特指明为“柏树叶锦(60TAM326:01/4)”或“大树叶(锦)(59TAM303:01)”,说明此类织锦甚多。而且,此处的树叶则明显带上了西域风格的影响,尤其是叶柄上的绶带更是证据。

Definition: *Shuye jin* (literally, “tree leaf *jin*”) describes a compound weave silk with a leaf pattern. Among the textiles found in Tomb 170 at Astana were numerous items made from *shuye jin*: a face cover; the silk wrapped around the wooden burial cylinder; gloves. It was also used for the edging on skirts and bedcovers, matching the leaf-patterned textiles that are mentioned in the burial inventory from this tomb. The Turfan documents also record leaf-patterned textiles, sometimes quite specifically: for example, *baishuye jin* (“cypress leaf *jin*”) (60TAM326:01/4) and *dashuye[jin]* (“large leaf [*jin*]”) (59TAM303:01). These varieties indicate the popularity of leaf-patterned textiles in Turfan at that time. The leaf pattern was a common motif both in the Western Regions (Xinjiang) and further west. A considerable number of Persian textiles from the fourth to sixth centuries found in Antinoe, Egypt have a leaf motif. The leaf motifs used at Turfan show an obvious influence from the West in style: for example, in the knots tied to the leaf stalks.

Refs: Zhao Feng 赵丰 et al., “TAM170 chutu sizhipin de fenxi yu yanjiu” TAM170 出土丝织品的分析与研究 [Analysis and research on the silk items unearthed in TAM170], in Academia Turfanica (eds). *Journal of the Turfan Studies: Essays on the Third International Conference on Turfan Studies: the Origins and Migrations of Eurasian Nomadic Peoples*, (Shanghai, 2010), pp. 241–267.

Documents: 72TAM170:9 (543 CE), 72TAM170:77 (548 CE), 60TAM313:07/2 (548 CE)

Example (colour online):



E.48: 72TAM170:45 — Compound weave silk with leaves.

E.49 *Sima jin* 司马锦 — a type of compound weave silk (to be identified)

司马锦多次出现在敦煌文书中。司马是既可以指中国古代的官名,也可以是复姓。但司马锦到底指何种锦,至今未可知。

Definition: The term *Sima jin* appears many times in the Dunhuang documents, but is not yet understood. It is possible that *Sima* was an official title, or that it was a family name. At present, we do not know to which kind of silk *Sima jin* refers.

Documents: P.2613 (873 CE), S.1642 (942 CE), S.1776 (958 CE)

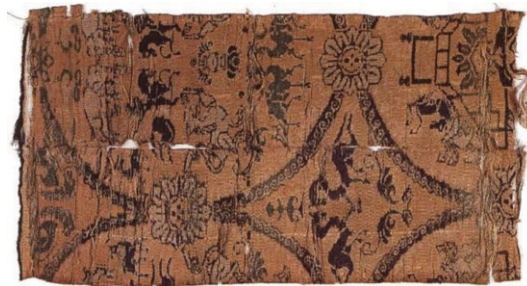
E.50 *Tipo jin* 提婆锦 — compound weave silk with “Deva” pattern

“提婆”是梵文Deva的音译,其义为“天”。据吴震考证,提婆锦是一类以天神为主题纹样的织锦,青海都兰出土的红地云珠吉昌太阳神锦和吐鲁番阿斯塔纳出土的盘绕骑士狩猎纹锦(68TAM101:5)都可能属于提婆锦。

Definition: *Tipo jin* (literally “Deva *jin*”) is a compound weave silk associated with the heavens, in which *tipo* 提婆 is a transliteration of Sanskrit *Deva*, meaning “heaven”. According to Wu Zhen, *tipo jin* 提婆锦 refers to compound weave silk with a motif of gods. Thus, the fragment with Helios enclosed in a cloud-pearl roundel found in Dulan (Qinghai) and the fragment with a hunting scene excavated at Astana (68TAM101:5) can probably be identified as *tipo jin*.

Documents: 67TAM84:20

Example (colour online):



E.50: 68TAM101:5 — Compound weave silk with hunting scene.

E.51 *Wei jin* 魏锦 — compound weave silk associated with the Wei area

泛指来自内地并具有魏地特色的织锦,很可能是魏地(今河北河南之间)生产的织锦。

Definition: *Wei jin* (literally, “*jin* of Wei”) was a compound weave silk associated with the Wei region (between modern Hebei and Henan). This name was used generally to refer to compound weaves of the “Wei-style” made anywhere in China.

Refs: Wu Zhen 吴震, “Tulufan chutu wenshu zhong de sizhiwu kaobian” 吐鲁番出土文书中的丝织物考辨 [A study of the woven silk items mentioned in the documents unearthed at Turfan], in Xinjiang Uygur Autonomous Region Museum and Research Center for Silk Roadology, Nara (eds) *Tulufan Basin and Paleo Silk Textile* (Nara, 2000), p. 94.

Documents: 72TAM170:9 (543 CE)

E.52 *Yang (yang) shu jin* 阳(羊)树锦 — compound weave silk with goat and tree design

以羊和树作为主题纹样的织锦。吐鲁番阿斯塔纳I51号墓出土过一件蓝地对鸟对羊树纹锦(72TAM151:21),树下卧有一对大角羊,此件织锦应类似于文书中提到的羊树锦。

Definition: *Yang shu jin* (literally, “goat tree *jin*”) refers to compound weave silk with a motif of goats and trees. This type of silk is recorded in documents, and a piece of blue compound weave silk, with the design featuring a pair of goats under a tree, excavated in Tomb 151 at Astana, Turfan, appears to fit this description.

Documents: 60TAM313:07/2 (548 CE)

Example (colour online):



E.52: 72TAM151:21 — Compound weave silk with paired goats and birds.

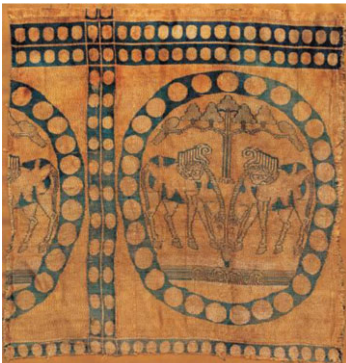
E.53 *Yin shui ma jin* 饮水马锦 — compound weave silk with design featuring horses drinking water

以饮水的马为主题纹样的织锦。吐鲁番阿斯塔纳墓地出土过好几件联珠对马纹锦,其主题纹样大多是在联珠圈内对立两只昂首站立或低头吃草饮水的的翼马。但一件私人收藏的唐代织锦是在联珠团窠中立一对低头饮水的翼马,池水从地下涌出,冒着水泡。

Definition: *Yin shui ma jin* (literally, “drinking water horse *jin*”) refers to a compound weave silk with a motif of horses drinking water. Several fragments with paired horses enclosed within pearl roundels were found in Astana, some raise their heads while others bow their heads, possibly eating grass or drinking water. However, a piece of compound weave silk from the Tang dynasty in a private collection may match the description of *yin shui ma jin*. It shows two facing winged horses within pearl roundels, lowering their heads to drink water from a bubbling source.

Documents: 72TAM151:51 (620 CE)

Example (colour online):



E.53: Compound weave silk with the motif of horses drinking water.

E.54 *Zhaoxia jin* 朝霞锦 — a kind of ikat weave, probably made in Korea

以朝霞为名的织物多见于史料,《新唐书》和《旧唐书》中都有记载,其中的朝霞是一种在东南亚地区的产品。《唐会要》中则记载开元12年新罗遣使献朝霞紬,同样的事在《三国史记》中也有记载。查朝鲜史料,朝霞紬确是当地的产品,朝霞锦和朝霞紬的名称说明这种朝霞织物的风格介于织锦和织紬之间,而专门的朝霞房则说明了它的生产工艺也有着独到之处。因此,我们推测,这种朝霞锦很有可能就是一种扎经染色织物,其色彩多用红色,犹如云霞绚烂。这种织物在日本正仓院保存的实物中多称为“广东裂”或“秘锦”,在青海都兰吐蕃墓中也有类似的出土物发现。

Definition: *Zhaoxia jin* (literally, “dawn glow *jin*”) may refer to a red ikat textile produced in Korea. *Zhaoxia* appears frequently in the historical texts. In the *Old Tang History* and *New Tang History*. It refers to a textile produced in South-east Asia. The *Tang huiyao* records that in 724 (Kaiyuan 12), Xinluo 新罗 (modern Korea) sent ambassadors to present *zhaoxia* silk (*zhao xia zhou* 朝霞紬) to the emperor of China; and this event is also recorded in the Korean work *Sanguo shiji* 三国史记 [Historical records of the Three Kingdoms]. Historical documents from Korea confirm that *zhaoxia chou* was indeed a Korean product. The terms *zhaoxia chou* and *zhaoxia jin* indicate that *zhaoxia* could be associated with both simple weave silks (*chou*) and compound weave silks (*jin*). We believe that *zhaoxia jin* may refer to a kind of warp ikat in silk, probably red in colour, to match the description of “dawn glow”. Similar examples in the Shōsō-in collection are known as *Guangdong lie* 广东裂 (literally, “Guangdong split”) and *Mi jin* 秘锦 (literally, “secret? *jin*”). *Zhaoxia jin* has also been found in Dulan (Qinghai).

Refs: Ouyang Xiu 欧阳修 and Song Qi 宋祁, *Xin Tangshu* 新唐书, Vol. 222 (Beijing, 1975), p. 6276; Liu Xu 刘煦, *Jiu Tangshu* 旧唐书, Vol. 197 (Beijing, 1975), p. 5269; Wang Pu 王溥, *Tang huiyao* 唐会要, Vol. 95 (Shanghai, 2006), p. 2028.

Documents: P.2567V (793 CE)

Example (colour online):



E.54: Silk ikat excavated from Dulan (Qinghai).

E.55 *Zhong jin* 中锦 — compound weave silk of medium size

吐鲁番文书75TKM88:1(b)对中锦记载为:“黄地丘慈中锦一张,绵经绵纬,长九尺五寸,广四尺五寸”。可以看出,高昌时期吐鲁番中锦每张长九尺五寸,宽四尺五寸。我们可以推测,吐鲁番地区中锦的尺寸为约230×110cm。

Definition: *Zhong jin* (literally, “middle *jin*”) probably refers to compound weave silk of medium size. The Turfan document 75TKM88:1(b) records that 1 piece/sheet (*zhang*) of *zhong jin* from Kucha was 9 *chi* 5 *cun* in length and 4 *chi* 5 *cun* in width. Thus, it can be inferred that *zhong jin* in the Gaochang kingdom (Turfan) was 230 × 110 cm in size.

Refs: Wu Zhen 吴震, “Tulufan chutu wenshu zhong de sizhiwu kaobian” 吐鲁番出土文书中的丝织物考辨 [A study of the woven silk items mentioned in the document unearthed at Turfan], in Xinjiang Uygur Autonomous Region Museum and Research Center for Silk Roadology, Nara (ed.), *Tulufan Basin and Paleo Silk Textile* (Nara, 2000), p. 101.

Documents: 75TKM88:1(b) (506 CE), 75TKM99:6(b) (514 CE)

E.56 *Zhuang hua* 妆花 — brocade

妆花一词并没有出现在敦煌、吐鲁番文书中,但敦煌发现的彩色重组织织物中却包括不少妆花织物。这些妆花织物的地组织是素斜纹或暗花绫;花部采用通经回纬的方法进行显花,其组织大多也采用斜纹。妆花这一名称直到明清时期才出现,敦煌发现的妆花在文书中,很可能也被称作彩色织物锦。不过由于这些妆花的地组织都是绫,而且都是二色织物,所以也有被称作二色绫的可能性。

Definition: *Zhuang hua* (the two characters refer to decorative features) refers to brocade, and appeared for the first time in the Ming dynasty. Thus, the term does not appear in the documents from Dunhuang and Turfan, but there is a considerable amount of brocade found in Dunhuang. The foundation weave is twill damask with or without pattern. Discontinuous supplementary weft threads were woven into the foundation weave in specific areas to form the pattern. The pattern is mostly also in twill. These brocades were probably recorded in the Dunhuang documents as coloured *jin* (compound weave silk), but because they were produced on a *ling* foundation, they may also have been called *erse ling* (“two-colour *ling*”).

Example (colour online):



E.56(a) and E.56(b): EO.1193/D — Brocade with butterfly roundel (front and back).

F. SILK — WITH RESIST-DYED DESIGN

F.57 *Xie* 纈 — a general term for resist-dyed silks

中国古代防染印花的统称。敦煌、吐鲁番文书中有不少“纈”的相关记载,同时还有专指某种染纈的用词如“夹纈”、“甲纈”、“【纈夹页】纈”、“袞纈”,这种特指的染

缬应该都是指夹缬,其它未明确说明的“缬”,可能是指夹缬,也可能是指灰缬或绞缬。

Definition: *Xie* was a general term for resist-dyed silks in ancient China, and appears frequently in the Dunhuang and Turfan documents. Sometimes specific methods of resist-dyeing are recorded: for example, *jia xie* (“clamp-resist dyeing”), *hui xie* (“ash resist-dyeing”) and *jiao xie* (tie-dyeing”).

Documents: 73TAM206:42, P.4957:10.5, S.2607(1-4v)

F.58 *Hui xie* 灰缬 — ash-paste resist-dyed silk

敦煌、吐鲁番文书中并没有出现灰缬一词,但在敦煌和吐鲁番却发现了不少灰缬丝织物。灰缬是指使用碱剂作为防染剂进行印花的工艺及产品。唐代的碱剂以草木灰或石灰为主。

Definition: *Hui xie* (literally, “ash resist-dye”) refers to a technique of creating a pattern through resist-dyeing. Although this term does not appear in the documents from Dunhuang and Turfan, many paste-resist dyed silks were found in these two areas. Paste-resist dyeing uses an alkaline material mixed with starch as the resist agent. The alkaline material used in the Tang dynasty was mainly plant ash (*cao mu hui* 草木灰) or alkaline lime (*shi hui* 石灰).

Example (colour online):



F.58: K130:1 — Banner panel with paste-resist dyed pattern.

F.59 *Jia xie* 夹(【纟夹页】、甲)缬() — clamp resist-dyed silk

指一种防染印花的工艺及其产品。操作时,使用两块木制花版夹持织物而进行染色。

Definition: *Jia xie* (literally, “clamp resist-dye”) refers both to the resist-dyeing technique and to a fabric made by this technique. Two symmetrically carved blocks were clamped around the fabric, which was then dyed. The areas where the blocks met resisted the dye, thus creating the pattern.

Documents: 73TAM193:15(b), P.2567V (793 CE), P.2613 (873 CE), P.4975V, S.5509

Example (colour online):

F.59: MAS.878 — Silk plain weave with clamp resist-dyed florets and leaves.

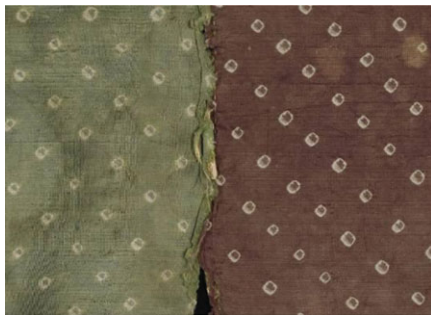
F.60 *Jiao xie* 绞纈 — tie-dyed silk

即今日所谓的扎染,是指按照一定规律用缝、扎等方法绞结丝织品,染色后再解去缝线或扎线以得出花纹的一种防染印花工艺及产品。慧琳在《一切经音义》中对纈的解释是:“以丝缚纈染之,解丝成文曰纈”,此处的纈指的就应该是绞纈。

Definition: *Jiao xie* (literally, “knot resist-dye”) refers to the technique of tie-dyeing. A series of knots was made, or stitched, in the textile. The dye could not penetrate the knotted (or stitched) areas, thus creating the pattern.

Refs: Huilin 慧琳, *Yiqie jing yinyi* 一切经音义 (Shanghai, 1986), pp. 1996–1997.

Documents: S.5463(2)

Example (colour online):

F.60: KI30:1 — Tie-dyed banner face.

F.61 *Lu tai* 鹿胎 — tie-dyed silk with white marks on a coloured ground

指一种红地或紫地白花的绞纈,因其图案似鹿斑而得名。

Definition: *Lu tai* (literally, “deer foetus”) refers to a pattern of white dots on a red or purple ground, similar to the markings on a deer.

Documents: P.4518(28)

Example (colour online):



F.61: EO.I196bis/B — Imitation of tie-dye.

G. SILK — OTHER

G.62 Cai 綵 — colourful silk

彩色丝织品。

Definition: *Cai* 綵 was a general term for colourful silk.

Documents: 《前秦建元廿二年刘弘妃随葬衣物疏》 (386 CE), P.3547, S.2575 (929 CE)

G.63 Hu 縠 — crepe silk

通过加捻丝线的使用,织成平纹织物,并经精练使其起绉。这种质地轻薄、经缕纤细并表面起绉的平纹丝织物,古代称为縠。《唐六典》卷3《尚书户部》
绉纱曰縠,纺丝而织之。——《增韵》

Definition: *Hu* refers to a kind of thin plain weave silk, made with warp and weft threads that have been degummed and twisted, thus giving the surface its crepe effect.

G.64 Jian — silk with shading pattern or coloured stripes

一种锦的图案。主体部分由不同的色彩的条纹间色而成,象彩虹一样。
锦文也。唐有大綱锦。——《类篇》

Definition: *Jian* refers to silk with a kind of shading pattern or coloured stripes, mainly in compound weave but sometimes in twill weave.

Documents: 73TAM506:4/11 (731 CE)

Example (colour online):



G.64: Loan: Stein.602 — Fragment with striped pattern.

H. SILK — EMBROIDERY

H.65 *Xiu* 绣 *xiu* — embroidery

绣,即刺绣,是用针引线在织物上穿绕形成图案的一种装饰方法。敦煌、吐鲁番发现的刺绣品种包括锁绣、劈针绣、平绣和钉绣,但在文书中都采用“绣”的称呼。

Definition: *Xiu* 绣 refers to embroidery, where the pattern is created by stitching colourful threads with a needle. Examples of embroidery found in Dunhuang and Turfan include a range of different stitches – chain stitch, split stitch, satin stitch and couching stitch – however, these are not differentiated in the Dunhuang and Turfan documents, and the designs are simply listed as “embroidered” (*xiu*).

Documents: 72TAM170:9 (543 CE), 60TAM313:07/2 (548 CE), P.2567V (793 CE), P.2613 (873 CE), S.86 (991 CE)

Examples (colour online):



Front



Back

H.65(1a) and H.65(1b): MAS.778 — Chain stitch (from Dunhuang, T.xiv, 1st – 3rd c.).



H.65(2a) and H.65(2b): Loan:Stein.559 — Split stitch (with detail).



H.65(3) and H.65(4): MAS.912 — Satin stitch MAS.857 — Couching stitch

I. HEMP / RAMIE / FLAX

I.66 *Bu* 布 — hemp and ramie textiles

麻织物的统称,包括大麻、苧麻。

Definition: *Bu* is a general term for hemp and ramie textiles.

Documents: 75TKM88:1(b) (447 CE?), 60TAM335:10 (592 CE), P.2567V (793 CE), S.86 (991 CE), S.1642 (942 CE)

Example (colour online):



I.66: MG.23082 — Sutra wrapper (detail).

I.67 *Chi* 絺 — fine *ge*-hemp cloth

细葛布。

絺,细葛也。——《说文》

葛之精者曰絺。——《小尔雅》

Definition: Fine cloth made from a plant known as *ge*-hemp.

Documents: Hedin 15, Hedin 16

J. COTTON

J.68 *Li ji* 立机 — vertical loom

织机的一种。敦煌文书中出现的“立机”有时也指用立机织造的棉织物。

Definition: *Li ji* (literally, “upright loom”) refers to the vertical loom, and in the Dunhuang documents to cotton textiles woven on vertical looms.

Documents: P.2032V, P.2040V, S.4504, S.6417V

J.69 *Die* and *xie* — *xie* (also *die* 叠 /) — a woven cotton textile

中国古代指棉织物。

【疊毛】,西国草花布也。或作縹,又作【罽毛】,古字也。——《一切经音义》

Definition: *Xie* 縹 and *die* 叠(【疊毛】 / 罽) both referred to cotton textiles in ancient China. *Xie* is also transliterated as *die*; for details on the transliteration of these terms, see Eric Trombert’s article in this issue.

Refs: Huilin, *Yiqie jing yinyi*.

Documents: *Xie* 縹 P.2613 (873 CE), P.2638 (936 CE), P.3432, P.4046 (942 CE), P.5588(2) // *die* 疊 (【疊毛】 / 疊) 60TAM335:10 (592 CE), 64TAM31:12 (620 CE), 60TAM310:031

Example (colour online):



J.69: MG.17790 — Cotton banner infill (detail).

K. WOOL

K.70 *He* 褐 — a thick woollen textile

厚毛织物。

无衣无褐，何以卒岁。——《诗·邶风·七月》。郑玄笺：“褐，毛布也。”

Definition: *He* is a thick woollen textile.

Documents: S.4120 (962–964 CE), S.4445IV, P.2567V (793 CE), P.2613 (873 CE), P.3274V

Example (colour online):



K.70: MAS.539 — Wool textile with stripes in brown and yellow (from Niya, third–fourth c.).

K.71 *Qu shu* 黻 — colourful woollen (or wool/cotton blend) textile

有花纹的彩色毛织物，或毛与棉等其他材料混织的织物。

Definition: *Qu shu* refers to colourful woollen or wool/cotton blended textiles, woven with patterns.

Documents: S.1947IV (863 CE), P.2613 (873 CE), P.2706, P.4908, S.4215

K.72 Zhan 氈/毡 — felt

不通过纺和织,借助外力将羊毛或其他动物毛压紧而成的块片状材料。氈,撚毛也。或曰撚,執也,蹂也。蹂毛成片,故謂之氈。——《說文》

Definition: *Zhan* refers to felt, a textile made by pressing together (not weaving) the wool or hair fibres of animals.

Documents: 72TAM169:42 (576 CE)

Example (colour online):



K.79: MAS.615 — Felt purse (from Miran M.I.0084, eighth–ninth c.).

L. LOOM TECHNOLOGY

L.73 Lou ji 楼机 — draw loom

楼机即束综提花机,是以线制花本为特征的提花机,大约应该出现在初唐。织造时需要两人合作,织工在下负责投梭打纬织造,拉花者坐在花楼之上,按花本逐一提花,所以该织机也被称为楼机或花楼机。

Definition: *Lou ji* (literally, “stepped loom”) refers to the draw loom, which characteristically has a system of cords to raise the threads which create the pattern. Two people are needed to operate this loom: the weaver below, and a person controlling the draw cords up above. The draw loom appeared in the early Tang dynasty, and was also known as a *hua lou ji* 花楼机 (literally, “patterning stepped loom”).

Refs: Zhao Feng 赵丰, *Zhongguo sichou yishu shi* 中国丝绸艺术史 (Beijing, 2005), p. 24.

Definition: P.2638 (936 CE), S.3565(I), S.4609 (984 CE)

Example (colour online):



L.73: Draw loom in the painting *Sericulture and Silk Weaving* (Song dynasty).

L.74 Tiao wen 挑文 — to weave the pattern on a patterning loom

在织机上用花综或花本控制织造出织物纹样或图案。

Definition: *Tiao wen* (literally, “to pick pattern”) describes the action of weaving a pattern through raising the shafts or figure harness on a patterning loom.

Documents: S.4673 (705–706 CE)

L.75 Zaoyi 造意 — to design the pattern

设计织物纹样或图案。

Definition: *Zao yi* (literally, “to create the intention”) refers to the action of designing the pattern for textiles.

Documents: S.4673 (705–706 CE)

M. WEIGHTS AND MEASUREMENTS OF TEXTILES**M.76 Duan 端 — a measurement for textiles, especially hemp**

中国古代计算布帛长度的单位。在唐代，布五丈为端。

Definition: *Duan* 端 was a unit of measurement for textiles. In the Tang dynasty, one *duan* of woven hemp measured 5 *zhang* 丈 in length.

Refs: [1] Du You 杜佑, *Tongdian* 通典, Vol. 6 (Beijing, 1988). [2] Tang liudian 唐六典, Vol. 3.

M.77 Pi 匹/疋 — a measurement for textiles, especially silk

中国古代计量布帛长度的单位，四丈为匹/疋。

匹，四丈也。——《说文》

倍两谓之匹。二丈为两，倍两四丈也。——《小尔雅》

Definition: *Pi* refers to a unit for textiles in ancient China, measuring 4 *zhang* 丈 in length. It is usually translated as a “bolt” or a “roll”.

Documents: 《前秦建元廿二年刘弘妃随葬衣物疏》(386 CE), 63TAM2:I (437 CE), 72TAM170:9 (543 CE), P.3348V (745 CE), P.3440 (996 CE)

M.78 Zhang 张 — a unit of size for compound weave silk

敦煌吐鲁番文书中记载的锦的尺寸除了有“匹/疋”以外，还有“张”。其中有两件文书详细记载了“张”的尺寸：中锦长九尺五寸、宽四尺五寸(75TKM88:1(b))；西向白地锦长八尺，宽四尺(75TKM99:6(b))。故可知，高昌时期吐鲁番地区一张中锦的尺寸为约230 × 110cm，另一种尺寸略小，约195 × 98cm的锦或许可以称为小锦。

Definition: The measure-word *zhang* 张 translates as a “piece” or “sheet”, and immediately identifies a textile that is reckoned by the unit rather than by its length. It measured approximately 200 cm in length and 100 cm in width. It is often the case that textiles reckoned by the *zhang* were made in the Western Regions (modern Xinjiang) or are associated with a

Central Asian system of textile production and use. There are several references to *zhang* in the documents from Dunhuang and Turfan, including two documents which record the size of *zhang*: a *zhang* of *zhong jin* 中锦 (*jin* of medium size) measured 9 *chi* 5 *cun* in length and 4 *chi* 5 *cun* in width (75TKM88:1[b]); and a *zhang* of *baidi jin* (*jin* with a white ground) was 4 *chi* in length and 4 *chi* in width (75TKM99:6[b]). These tell us that in the Gaochang kingdom (Turfan), one *zhang* of medium size *jin* measured 230 × 110 cm. The *zhang* of *baidi jin* measured about 195 × 98 cm, and might fit the description of *jin* in the small size (*xiao jin* 小锦).

Refs: Wu Zhen 吴震, “Tulufan chutu wenshu zhong de sizhiwu kaobian” 吐鲁番出土文书中的丝织物考辨 [A study of the woven silk items mentioned in the documents unearthed at Turfan], in Xinjiang Uygur Autonomous Region Museum and Research Center for Silk Roadology, Nara (eds), *Tiulufan Basin and Paleo Silk Textile* (Nara, 2000), p. 101.

Documents: 75TKM88:1(b) (506 CE), 75TKM99:6(b) (514 CE), 72TAM170:9 (543 CE), P.2613 (873 CE), S.4609 (984 CE)

M.79 *Li* 緡 — weight unit for hemp

中国唐宋时期计量麻重量的单位。在唐代,麻三斤为緡。

Definition: *Li* refers to a unit of weight for hemp in the Tang and Song dynasties. In the Tang dynasty 1 *li* of hemp weighed 3 *jin* 斤.

Refs: [1] Du You 杜佑, *Tongdian* 通典, Vol. 6 (Beijing, 1988). [2] *Tang liudian* 唐六典, Vol. 3.

M.80 *Tun* 屯 — a weight unit for silk floss

中国古代计量丝绵重量的单位。在唐代,绵六两为屯。

Definition: *Tun* was a weight unit for silk floss in ancient China. In the Tang dynasty 1 *tun* of silk floss weighed 6 *liang* 两.

Refs: [1] Du You 杜佑, *Tongdian* 通典, Vol. 6 (Beijing, 1988). [2] *Tang liudian* 唐六典, Vol. 3.

M.81 *Xuan* 绚 — a weight unit for silk filament

中国古代计量丝重量的单位。在唐代,丝五两为绚。

Definition: *Xuan* was a weight unit for silk filament in ancient China. In the Tang dynasty one *xuan* of silk filament weighed five *liang* 两.

Refs: [1] Du You 杜佑, *Tongdian* 通典, Vol. 6 (Beijing, 1988). [2] *Tang liudian* 唐六典, Vol. 3.

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