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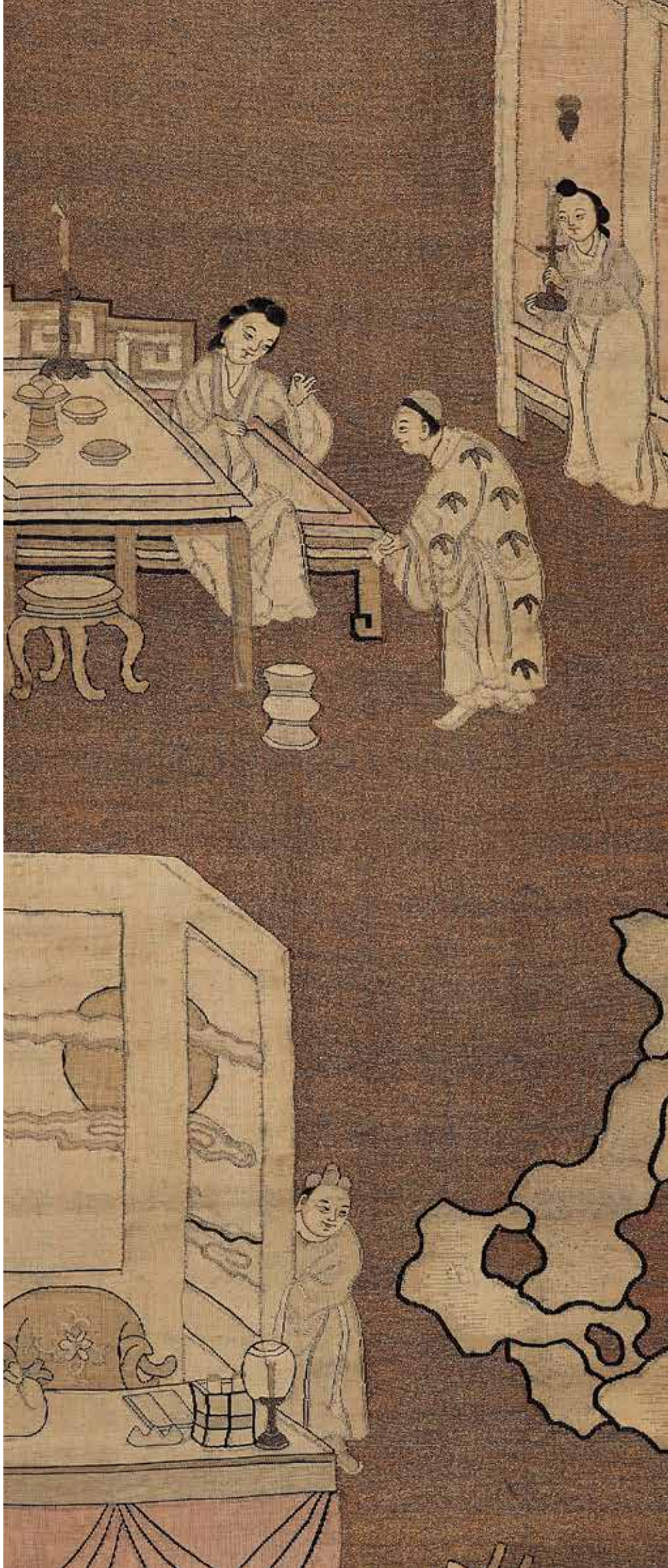
香港大學美術博物館藏中國織物

Pictorial
Silks 畫
如

Chinese Textiles from the UMAG Collection

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Organised by 主辦



香港大學美術博物館
University Museum and Art Gallery
The University of Hong Kong



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Note to the Reader

Textiles illustrated in this volume are from the collection of the University Museum and Art Gallery (UMAG), The University of Hong Kong (HKU), unless otherwise noted. UMAG's textile collection has developed over the past several decades through generous donations by individuals affiliated with the University of Hong Kong and private collectors. Several embroidery pieces were donated by Dr Hui Wai Haan, who taught in HKU's Department of Chemistry for nearly four decades, and the entire silk tapestry collection was donated by Dr Lam Kwok Pun.

The textiles have been dated according to their weaving or embroidery techniques, use of materials, or established information on individual weavers. The comparative discussion of silk tapestry and embroidery is based on the traditional juxtaposition of these two mediums in historical texts, including catalogues of the imperial collection such as *Midian zhulin (The Pearl Forest in the Secret Hall)* (1744), *Shiqu baoji (Catalogue of Painting and Calligraphy in the Qianlong Imperial Collection)* (1745), and the monographs *Qing neifu cang kesi xiuxian shuhua lu (Catalogue of Kesi Silk Tapestry Woven and Silk Embroidered Calligraphy and Painting in the Collection of the Imperial Household Department)* (1930) and *Sixiu biji (Notes on Silk and Embroidery)* (1933).

Throughout the text, dimensions exclude mounts or frames; height precedes width. Chinese names are given in the traditional order, surname first. The transliteration of Chinese names, places and techniques into English follows the Pinyin system of romanisation. Chinese terms are italicised unless commonly used in English.

凡例

除另有說明者，本圖錄所示織物均屬香港大學美術博物館館藏。本館的織物收藏得以建立，實有賴過往數十載與香港大學緊密相關的熱心人士和私人收藏家的慷慨捐贈。其中，部分刺繡珍藏由曾在香港大學化學系執教近四十年的許慧嫻博士惠贈；緯絲精品則全由林國本醫生惠贈。

本書據織物的緯織或刺繡工藝、所選用的物料或有關個別織匠的文獻史料，進行斷代研究。清代宮廷書畫收藏著錄如《秘殿珠林》（1744）、《石渠寶笈》（1745），以及《清內府藏刻絲繡線書畫錄》（1930）、《絲繡筆記》（1933）等相關專書，常將緯絲與刺繡並列討論。本書亦據此傳統，將緯絲與刺繡兩種媒介作一比較分析。

書中織物的尺寸不包括裝池；先列高，後列寬。中文姓名按傳統以姓氏在前、名字在後列出。姓名、地名及工藝名稱的中文音譯以漢語拼音系統為準。除英語常用詞彙，中文詞彙的英文音譯會以斜體標示。

Foreword

Textiles are essential cultural objects that offer insight into an individual society's history of design and manufacturing. The traditions of weaving and embroidering silk textiles in China have been passed on for centuries through discrete decorative motifs and techniques, and Chinese textiles have been treasured on the international market since they were first bartered on the Silk Road. For generations, these luxurious cloths were collected as highly prized artworks, or else imitated and reinterpreted to extend the reach of this exotic material into foreign palaces and princely wardrobes.

Whereas the woven *kesi* and embroidered *cixiu* works represent the pinnacle of detail-oriented manufacturing techniques, the variety of motifs deployed as figurative depictions highlight the broad cultural connotations and symbolic language commonly found in Chinese art. Unlike the finest ink paintings, these textiles represent the pictorial compositions, vivid colours and minute details demonstrating the sophistication of a craft that achieved its highpoint during the Qing Dynasty (1644–1911) and continues to flourish today.

This handsome publication accompanies a special exhibition of the same title at the University Museum and Art Gallery (UMAG). In it, researcher Kikki Lam describes and illustrates textiles from UMAG's collection to document and explain the wide-ranging and long-lasting production of Chinese silk weaving and embroidering. The book also includes a detailed account of textile production techniques and their development over the past 1,000 years.

We would like to thank the author and the editorial team for this comprehensive and extensively illustrated catalogue of a marvellous and highly sought-after artform that exemplifies the refined craftsmanship of China's textile artists. An informative reference volume for years to come, we hope that this volume will give ample access to this celebrated artform and to the textile collections at the University of Hong Kong.

Dr Florian Knothe

Director, University Museum and Art Gallery,
The University of Hong Kong

前言

織物是不可或缺的文化物品。通過織物，人們可以認識到個別社會的設計和製造業歷史。中國絲織與絲繡傳統隨着各具特色的裝飾圖案和工藝技術代代相傳；而中國織物自從沿着絲綢之路遠銷外地後，即成為風靡全球的商品。這種奢華而別具異域風情的紡織品世代代被視為藝術珍藏；各地人民亦會加以仿製和重新詮釋，以配合域外皇宮的格調和皇室貴族的衣飾品味。

巧奪天工的緯絲和刺繡是織造工藝的巔峰之作，其上豐富多樣的花紋構成一幅幅精緻的圖像，展現出中國藝術中常見的文化內涵和象徵語言。有別於精妙的水墨畫，這些紡織品講求圖像佈局、絢麗的色彩和精巧的細節，突顯匠人技藝之精湛。緯絲與刺繡工藝在清代（1644–1911）達至頂峰，至今仍蓬勃發展。

本書是專為配合本館舉辦的《如絲如畫：香港大學美術博物館藏中國織物》專題展覽而編製。研究員林嘉琪通過研究館藏織物，記錄和闡述了歷史悠久而豐富多彩的中國絲綢紡織和刺繡工藝。本書亦收錄一篇詳述千年以來紡織生產技術與發展的導論。

我們衷心感謝作者和編輯團隊的努力，合力編製這本內容詳盡而插圖精美的圖錄，介紹絲綢這令人驚嘆且備受追捧的藝術形式，以及中國紡織藝術家精妙絕倫的手藝。本館盼望讀者通過閱讀這本內容豐富而具參考價值的圖錄，能更深入了解這種名聞遐邇的藝術形式和香港大學的紡織品收藏。

香港大學美術博物館總監
羅諾德博士

Threading Colour: Chinese Silk Textiles from the UMAG Collection

Prized by Chinese and foreign merchants as an essential commodity along a vast trade network, silk served multiple roles throughout the ancient world: as fabric for garments, as a form of currency and method of tax payment, and as a medium and subject for professional artists and the literati class.

The development of sericulture—the cultivation of silkworms for the production of silk—was first documented in China, with archaeological discoveries of sericulture practice dating to as early as five thousand years ago. Half of a silk cocoon¹ was found at a Neolithic site (ca. 10,000–2100 BCE) in Xiyin village, Xia county, Shanxi province, and a plain tabby silk fabric fragment was excavated from a Neolithic site in Qianshanyang, Wuxing county, Zhejiang province. Inscriptions related to silkworms, silk and mulberry trees also have been found on oracle bones from the Shang (1600–1046 BCE) and Zhou dynasties (1046–256 BCE).

Though the precise origins of Chinese sericulture remain unknown, legend traditionally attributes the discovery to Lady Xiling, wife of the Yellow Emperor, in ca. 2700 BCE. Over the centuries, sacrifices at the Altar of Silkworms were routinely performed by the empresses, and as the official head of all women in each successive dynasty, their involvement reinforced the role of women within the realm of sericulture and weaving.

The ancient trade route connecting East and West, known popularly as the Silk Road, originated from the political and military expeditions by the Han dynasty’s (206 BCE–220 CE) Emperor Wu (r. 141–87 BCE), who sent Zhang Qian (?–114 BCE) on two diplomatic missions to the Western Regions (*Xiyu*, present-day Xinjiang and the far western territories of China) to form an alliance against the Xiongnu, a confederation of nomadic tribes from the Steppe. Although these missions ultimately failed, trade routes between China and various states in Central and Western Asia were developed. Exquisite silks first came into vogue among the Roman elite in the first century, when China and the neighbouring countries where the silk was produced came to be known as *Serica* (Land of Seres), a term derived from the Latin word for silk, *sericum*.²

Over the centuries, silk fabrics have remained synonymous with beauty and are entwined throughout Chinese art and literature. The Chinese idiom *ling luo chou duan*, which describes the lustrous and extraordinary clothing worn by the upper class, is an amalgamation of four types of silk fabric: *ling* (damask), *luo* (complex gauze), *chou* (coarse tabby silk) and *duan* (satin). Another idiom *jin shang tian hua*, literally ‘adding blossoms to brocade’, describes the act of perfecting what is already perfect. Silk also has served as a source of inspiration for poets and artists. Silk production, for example, was depicted in

絲彩交織：香港大學美術博物館藏中國絲織物

絲綢在龐大的貿易網絡中，一直是備受中外商旅追捧的商品。它在古代世界所扮演的角色極為豐富——絲綢既是一種紡織原料，亦是一種貨幣和用以賦稅之物，更是藝術家和文人的創作媒介和題材。

中國是世上最早發明養蠶業——即飼養家蠶，取蠶所吐之蠶絲為紡織原料的國家。相關的桑蠶絲織考古發現更可追溯至五千年前，如從山西省夏縣西陰村的新石器時代（約公元前 10,000 年至公元前 2100 年）遺址出土的半顛蠶繭，¹以及從浙江省吳興錢山漾的新石器時代遺址發掘所得的絹片。在商代（公元前 1600 年至公元前 1046 年）和周代（公元前 1046 年至公元前 256 年）的甲骨文上，亦刻有蠶、絲和桑等字。雖然中國養蠶業的起源仍有待考證，但傳統的傳說往往視約公元前二千七百年的黃帝元妃嫫祖為養蠶取絲的發明者。在往後數個世紀裏，歷代皇后都會在供奉嫫祖的先蠶壇上行親蠶禮。由作為女性典範的皇后親自主持祭禮，正正強化了女性在養蠶和紡織上的角色。

貫通東西的古代貿易路線，即被稱為絲綢之路。絲綢之路源自漢（公元前 206 年至公元 220 年）武帝（統治年份為公元前 141 年至公元前 87 年）兩次派遣張騫（？至公元前 114 年）出使西域，欲與西域諸國建立軍事聯盟，以夾擊匈奴。張騫雖未能達成外交使命，卻打通了中國與中亞、西亞等地國家的商貿路線。到了一世紀，當精緻華美的絲綢初次風靡羅馬帝國的貴族時，中國和鄰近地區等出產絲綢的國家被稱為「賽里斯國」（*Serica*，即絲國），*Serica* 一詞則源自拉丁文 *sericum*，即絲綢的意思。²

多個世紀以來，絲綢是美的象徵，它與中國藝術和文學緊密交織。以成語為例，形容上流社會所穿奢華服飾的「綾羅綢緞」，正是由四種不同的絲織品綾、羅、綢、緞組成；另一則比喻事物美上加美的成語「錦上添花」，即指在彩色花紋絲織品上繡花。絲綢亦是詩人和畫家的創作泉源，如唐代（618–907）詩人白居易（722–846）的《繚綾》

Liao Ling (*Twill Weaved Silk*) written by the famous Tang dynasty (618–907 CE) poet Bai Juyi (722–846 CE) and the handscroll *Dao Lian Tu* (*Court Ladies Preparing Newly Woven Silk*) painted by Zhang Xuan (713–55 CE). Silk fabrics such as *juan* (plain tabby silk) and *ling* were also used as a medium for paintings and calligraphy, wrappers and mounting materials.

Beginning in the Song dynasty (960–1279) and flourishing into the Qing (1644–1911), craftsmen took up shuttles and needles as their brushes and silk threads as their pigments for creating woven and embroidered pictorial and calligraphic works. In the hands of weavers and embroiderers, the weft-woven silk tapestry (*kesi*) and embroidery (*cixiu*) evolved into an art form—a beautiful combination of painting, calligraphy and hand weaving or embroidering. These works were created for aesthetic appreciation, beyond their traditional role as clothing and decorative items. Unlike traditional Chinese painting and calligraphy which emphasize *yijing* (‘artistic conception’)—the expression of an artist’s ideals and values—pictorial and calligraphic silk tapestry and embroidery rely on the vivid and life-like depiction of images and text through a range of weaving and embroidery techniques. Together, their interdisciplinary nature offers these silk works a unique and unbroken place in Chinese visual culture.

Silk tapestry and embroidery: techniques and origins

Silk refers to the long filament produced by silkworms that are fed exclusively on mulberry leaves. The material is lustrous, elastic, soft and thin, with a diameter of only 0.018 millimetres. Up to 1,000 metres of silk can be reeled from a single cocoon. The natural gaps in the filament mean that silk is well-ventilated and absorbent, making it a perfect material for clothing.³ Silk has been used historically in a diverse range of fabrics that can be classified according to structure (plain weave, twill-weave, satin-weave, gauze and *rong* [velvet]), surface pattern, colour and origin.

Woven on small looms,⁴ Chinese silk tapestry is a type of handwoven textile that employs a technique known as tongjing *duanwei* (‘continuous warp and broken weft’).⁵ Small shuttles carrying polychrome wefts move back and forth across the warp threads within a defined pattern.⁶ Unlike other woven textiles created in a plain weave, weft threads in a silk tapestry do not run across the entirety of the fabric. The use of coloured weft threads and patterns woven in other silk fabrics, such as brocade, are relatively limited, or else are repeated through the continuous run of weft threads. Silk tapestry weavers could easily and freely employ an endless number of coloured weft threads to create individual patterned segments, resulting in a saw-toothed split between the adjacently coloured weft patterns. From a distance, such splits create a visual effect similar to carving; in fact, Chinese silk tapestry was first known as *kesi* (‘carved silk’), while another homophonic variant for the character *ke* (‘weft-

和畫家張萱（713–55）的〈搗練圖〉皆以絲綢生產過程為題。絹、綾等絲織物也是書畫的創作媒介、包首和裝裱物料等。

自宋代（960–1279）起至清代（1644–1911），工匠以梭子和針為筆、以絲線為彩，創作織繡書畫。織工和繡工的巧手將緯絲和刺繡幻化成一種集繪畫、書法、手工梭織或刺繡之美於一身的藝術形式。這些緯繡書畫主要是欣賞性藝術品，超越了緯絲和刺繡作為服飾和裝飾工藝品的傳統功能。有別於傳統中國書畫追求意境——作者的思想情感，緯繡書畫是以豐富多變的緯織和刺繡技巧，逼真生動地表現圖像和文字。正是這種跨媒介特質，使緯繡書畫在中國視覺文化中持續享有獨特的地位。

緯絲與刺繡：工藝與起源

蠶絲是指蠶所吐的長纖維，而蠶是專以桑葉為食的。蠶絲具有天然的光澤和良好的彈性，質地柔軟而纖細，其直徑僅為零點零一八毫米。一隻蠶繭可繅出約一千米長的蠶絲。蠶絲有天然的透孔，透氣性高，亦易着色，是優質的紡織物料。³ 以蠶絲製成的絲織品種類繁多，可按其組織（即平紋、斜紋、緞紋、紗羅和起絨）、圖案花紋、色彩和產地等加以區分。

緯絲是一種在較簡單的織機⁴上、以通經斷緯的方式手工梭織而成的織物。⁵ 織匠先將彩色緯線繞在小梭子內，再依照圖案所需，局部挖織花紋。⁶ 緯絲的組織不像其他平紋織物般通經通緯；換言之，它的緯線並不貫穿全幅織物。通緯的組織結構使錦等絲織物在使用色緯和梭織圖案上受到較多的限制、或呈重複式排列；相較之下，緯絲的斷緯結構讓織匠能更自由靈活地緯織圖案。由於不同色緯互不相聯，色塊與色塊之間存有形如刀刻的鋸齒狀斷痕，故緯絲起初被稱作「刻絲」。及至明代（1368–1644），學者始用同音字「緯」（即織緯的意思），以突顯緯絲用緯線顯花的梭織特色。⁷（圖 1）

雖然緯絲的織造原理相對簡單，但製作過程卻極耗心力。緯絲以生絲為經，⁸ 熟絲為緯。織匠先將



Fig. 1 The saw-toothed split between adjacently coloured weft patterns can be seen in areas near the grey hair of Shoulao, and in the staircases and children’s robes.

Detail from *Gathering of immortals*, 18th century, Qing dynasty (1644–1911), China. Silk tapestry with metallic threads, 124.8 x 61.5 cm. HKU.T.2008.1671. Gift of Dr Lam Kwok Pun, UMAG.

圖 1 在壽老灰白色的頭髮、樓梯和童子的袍服等位置可見色緯之間呈鋸齒狀的斷痕。

〈群仙會〉細部，中國，清代（1644–1911），十八世紀。緯絲、金屬線，124.8 x 61.5 厘米。HKU.T.2008.1671。香港大學美術博物館，林國本醫生惠贈。

woven’) was adopted by scholars in the Ming dynasty (1368–1644) so as to highlight this characteristic weaving technique.⁷ (Fig. 1)

Though the principle of the silk tapestry weave is relatively simple, the production process is extremely time-consuming. Warp threads in raw silk are first stretched onto a wooden loom.⁸ Weavers then place a *fenben* (‘cartoon’) beneath the warps and use a brush to outline the patterns on the warp threads. Dyed weft threads are inserted into individual small boat-like shuttles, which are then meticulously handwoven into the warp threads to create a polychrome composition. Developed by generations of weavers, the primary techniques include *gou* (‘outlining’) for defining the silhouette of patterns, along with *guan* (‘flinging’), *jie* (‘connecting’) and *qiang* (‘propping’). Each technique employs similar tones of polychrome wefts to achieve a gradation of colours. (Figs. 2 & 3) To prevent the slits between the adjacent weft patterns from becoming too large, weavers also employ the *dasuo* (‘shuttle joining’) technique to reduce the spacing. Weft threads of the adjacent patterns are interwoven once with the warp threads of the opposite coloured blocks, and within a set distance based on the size of the slits as a way to stabilise the weaving structure.⁹

Unlike *kesi* silk tapestry, in which warp and weft threads are used to complete a new piece of fabric, embroidery uses needle and thread to decorate a ground fabric, or another medium that can be pierced. The embroidered patterns are raised above the ground fabric, while the weft-woven areas of the silk tapestry lay horizontally in relation to

經線整理在機架上，再將粉本襯墊在經線下面，用毛筆在經線上描繪圖案輪廓；然後將各色緯線繞在不同的舟形小梭子內，一絲不苟地引梭來回緯織圖案。歷代的緯絲匠運用不同技法來表現圖案，勾、結、攢、戗是四種基本緯法：勾緯用於勾勒圖案輪廓，結、攢、戗緯則運用色相相鄰的色緯來表現色階變化。（圖 2 及圖 3）為免花紋之間的斷痕過大，形成缺口，織匠又會用搭梭技法，即每隔一定距離，將雙方的色緯互相搭繞對方色緯區內的一根經線來鞏固結構。⁹

有別於緯絲用經線緯線交織出一幅新的織物；刺繡乃是以針引線，在織物或其他可穿透的物料上穿繞成裝飾圖案。刺繡圖案在織物地上具微微隆起的效果，而緯絲以彩緯挖織的圖案則為平面。織造緯絲時，織匠一般會由下而上縱向緯織圖案；繡匠則可按照圖案所需，在織物上隨意施針繡製花紋。

針、線、剪刀和繡繭是刺繡的四種主要工具。繡工會先將繡地固定於木製或竹製的繡繭上，再用

the ground. While silk tapestry follows the principle of weaving the pictorial composition from bottom to top, embroiderers can freely apply stitches in any orientation, according to the defined pattern.

Needles, thread, scissors and frames are the four major tools for creating an embroidery. The ground fabric is first stretched onto a frame, often made of wood or bamboo, known as a *xiubeng* ('embroidery frame') to stabilise the cloth. Artisans then use both hands, with one hand placed above the cloth and the other below to manage the meticulous process of handling the needles and myriad stitches. A variety of embroidery stitches were developed over the generations for outlining patterns (*qizhen* 'straight stitch' and *dingxian xiu* 'couching stitch'); shading colours (*qiangzhen* 'encroaching satin stitch' and *taozhen* 'long and short stitch'); adding three-dimensionality (*tiehua* 'applique embroidery' and *gaoxiu* 'high embroidery'); and for representing surface textures (*kelinzhen* 'carved scale embroidery' and *wangxiu* 'net embroidery'). (Figs. 4–7)

The use of embroidered decorative items in China has a longer history than silk tapestry. The *Shangshu (Book of History)* is the earliest known written record of Chinese embroidery, compiled during the Western Zhou period (1046–771 BCE). This canonical text describes the regulations concerning design and embroidery patterns as they relate to garments from nearly 4,000 years ago.¹⁰ Moreover, significant quantities of embroidered objects have been identified from the Spring and Autumn (771–476 BCE) and Warring States (475–221 BCE) periods,¹¹ nearly a thousand years before the earliest surviving examples of silk tapestry in China.¹² Embroidered costumes with birds, dragons and geometric patterns in *suozhen* ('chain stitch') from a Chu Kingdom (1030–223 BCE) tomb were discovered in Mashan Tomb No. 1, in Jiangling, Hubei province,¹³ and embroidered garments continued to flourish in later dynasties. Distinctive examples are a group of extraordinarily well-preserved embroidered silk fabrics and robes excavated from the Han tombs at Mawangdui in Changsha, Hunan province.¹⁴ Embroidered religious images emerged when Buddhism arrived in China during the Eastern Han (25–220 CE) dynasty. In the Sui (581–618 CE) and Tang, producing and commissioning embroidered Buddhist hangings and banners became a popular way to demonstrate a believer's devotion. The embroidered silk Buddha image (dated 487 CE) from the Mogao Grottoes at Dunhuang is considered to be the earliest Buddhist pictorial embroidery known in China.¹⁵

Beginning with the woollen tapestries of the Mediterranean,¹⁶ the technique of *tongjing duanwei* was most likely transmitted to northwest China via Central Asia, where *kemao* ('carved wool tapestry') objects were produced along the Silk Road between the Han and Wei (386–556 CE) dynasties. The history of local Chinese artisans using silk threads rather than wool to create tapestries or articles of clothing can be traced back to as early as the Tang

雙手，即一隻手置在繡地上，另一隻放在繡地下來回穿針引線、繡製圖案。歷代繡匠創造了一系列豐富多變的針法，以勾勒輪廓（如齊針和釘線繡）、表現色彩變化（如搶針和套針）、增加繡品的立體效果（如貼花和高繡）、以及突顯質地紋理（如刻鱗針和網繡）。（圖 4 至圖 7）

在中國，刺繡的歷史比緯絲的更為悠久。有關刺繡的記載最早見於西周（公元前 1046 年至公元前 771 年）的《尚書》，該書描述了近四千年前帝舜時代的人以刺繡裝飾服飾的制度。¹⁰ 春秋（公元前 771 年至公元前 476 年）戰國時代（公元前 475 年至公元前 221 年）的刺繡文物亦有大量出土，¹¹ 較傳世最早的緯絲早了接近一千年；¹² 如湖北江陵馬山一號楚（公元前 1030 年至公元前 223 年）墓出土、以鎖針繡製且非常精緻的鳥紋、龍紋和幾何紋服飾。¹³ 而湖南長沙馬王堆一號漢墓內保存完好的刺繡袍服和絲織品，反映出刺繡服飾在隨後各朝依然風靡社會。¹⁴ 刺繡佛像則隨著佛教在東漢（25–220）傳入中國而逐漸興起。到了隋（581–618）、唐年間，佛教信徒流行委託繡工繡製或親自刺繡佛像、佛幡，以修積功德。而從敦煌莫高窟發現的絲繡佛像（487 年），則屬中國已知最早的佛教圖像刺繡品。¹⁵

中國的緯絲源自地中海的緯毛織物。¹⁶ 此通經斷緯的織造工藝或在漢、魏（386–556）年間，沿着絲綢之路從出產緯毛織物的中亞傳入中國西北地區。早自唐代，本地織匠已採用絲線、而非毛線來緯織服飾。一九七三年，位於吐魯番阿斯塔那（今新疆）的高昌左衛大將軍張雄（584–633）和妻子麴氏（607–88）合葬的唐墓（688 年）中，發掘到一條繫於隨葬木製女俑身上的彩色緯絲腰帶，顯示唐代的緯絲主要作服飾用。緯絲工藝逐漸從中國西北傳播到東部和中原地區，但確實的傳播路線仍有待研究。基於北宋（960–1127）和中亞東部地區相類的緯絲裝飾風格（兩者常以花卉地獸紋為裝飾），以及「刻絲」一詞源自波斯文 *qazz* 之回鶻語音譯的推論，¹⁷ 學者普遍認為約十世紀的回鶻人在緯絲工藝交流上扮演傳播者的角色。¹⁸ 新疆喀什曾出土一件以緯絲織造邊飾的宋代長袍，這件長袍很可能由回鶻人織造，或能成為上述論點的



Fig. 2 Cloud motifs are woven in the *jie* ('knotting') technique, robes of the immortals are outlined in the *gou* ('outlining') technique and the coloured gradation of the ocean waves and rocks are achieved with the *qiang* ('propping') technique. Detail from *Gathering of immortals*, 18th century, Qing dynasty (1644–1911), China. Silk tapestry with metallic threads, 124.8 x 61.5 cm. HKU.T.2008.1671. Gift of Dr Lam Kwok Pun, UMAG.

圖 2 雲紋以結技法織造，仙人的袍服以勾緯技法織造，波浪紋和石紋的色彩變化則以戗技法織造。
〈群仙會〉細部，中國，清代（1644–1911），十八世紀。緯絲、金屬線，124.8 x 61.5 厘米。
HKU.T.2008.1671。香港大學美術博物館，林國本醫生惠贈。



Fig. 3 Brownish feathers of the golden pheasant are woven in the *guan* ('flinging') technique. Detail from *Golden pheasant on a loquat tree*, 18th century, Qing dynasty (1644–1911), China, silk tapestry, 96 x 50 cm. HKU.T.2008.1673. Gift of Dr Lam Kwok Pun, UMAG.

圖 3 錦雞的褐色羽毛以擯技法織造。
〈枇杷錦雞〉細部，中國，清代（1644–1911），十八世紀。緯絲，96 x 50 厘米。
HKU.T.2008.1673。香港大學美術博物館，林國本醫生惠贈。

dynasty. In 1973, a fragment of a fine polychrome silk tapestry belt wrapped around a wooden figurine was excavated from the Tang dynasty tomb (dated 688) of General Zhang Xiong (584–633 CE) and his wife Qu (607–688 CE) in Astana, Turfan (now Xinjiang province). This belt illustrates the utilitarian nature of silk tapestry from that era. The silk tapestry weaving technique was gradually transmitted from northwest China to eastern and central China, though the exact route remains unknown. Based on the similarity of the Northern Song (960–1127) and eastern Central Asian silk tapestries, which both represent animals against a floral ground pattern, and the hypothesis that the Chinese term for silk tapestry, *kesi*, is likely a Uyghur phonetic transliteration from the Persian *qazz*,¹⁷ scholars generally believe that silk tapestry weaving was brought to eastern and central China by the Uyghers in the tenth century.¹⁸ A Song dynasty robe with silk tapestry border is one piece of evidence supporting this view.¹⁹ Excavated from a tomb in the Kashgar region of Xinjiang, the robe was probably made by a local Uyghur weaver. This practical function continues into the early Song dynasty (960–1279), when silk tapestry began to be manufactured in Dingzhou, Hebei province as luxurious clothing and Buddhist statue wrappers. According to *Jilei Bian* (*Chicken Ribs*) (1133)—one of the earliest written records on Chinese silk tapestry by the Northern Song scholar Zhuang Chuo (ca. 1079–?)—a single woman’s garment could take weavers an entire year to complete due to the complex production process.²⁰

Pictorial and calligraphic silk tapestry and embroidery from the Song to the Ming dynasty

While functional items in silk tapestry and embroidery had been made in China for millennia, the practice of producing woven and embroidered paintings and calligraphy purely for aesthetic appreciation did not emerge until the Song dynasty. In the Northern Song, landscape and bird-and-flower paintings were popular, and artworks from the Six Dynasties (220–589) and Tang era were favoured by connoisseurs of the Song court. Paintings and calligraphy were mounted on precious silk fabrics, most notably on silk tapestries.²¹ The Song dynasty scholar Zhou Mi’s (1232–1308) *Qidong Yeyu* (*Wild Talk in Qidong*) and Ming dynasty scholar Tao Zongyi’s (ca. 1316–1402) *Chuo Geng Lu* (*Nancun’s Records Taken While Halting Field Work*) record the use of silk tapestry as colourful mountings for handscrolls with floral arrangements, birds and landscapes.²² These mountings may have served as prototypes for later pictorial and calligraphic silk tapestry works. (Fig. 8)

In the Southern Song (1127–1279), the Gaozong Emperor’s (r. 1127–1162) fondness for paintings and calligraphy compelled artisans to use court paintings, particularly bird-and-flower scenes, as blueprints for textiles.²³ Woven or embroidered as album leaves and handscrolls, the life-like quality of these reproductions were highly

佐證。¹⁹ 直到宋代（960–1279）初年，緯絲仍主要是實用性織物，如河北定州曾出產奢華的緯絲服飾和包裹佛像用的緯絲織物。據北宋學者莊綽（約1079年至？）《雞肋編》（1133）——最早記載中國緯絲的文獻之一所載，一件婦人的衣裳需時一年才能完成，可見緯絲織造過程之複雜。²⁰

宋代至明代的緯繡書畫

中國實用性緯絲和刺繡的歷史悠久，但欣賞性緯絲和刺繡書畫藝術到了宋代才逐漸興盛。北宋時期，山水畫與花鳥畫極為流行；宋室亦喜愛鑒賞和收藏六朝（220–589）和唐代的藝術品，更會採用珍貴的絲織品，尤其是緯絲來裝裱書畫珍藏。²¹ 宋代學者周密（1232–1308）《齊東野語》和明代學者陶宗儀（約1316–1402）《輟耕錄》均記載了以色彩斑斕的花鳥紋或山水樓閣紋緯絲織物來裝裱書畫。²² 這些裝裱用緯絲或許是日後緯絲書畫的原型。（圖8）

南宋（1127–1279）高宗（統治年份為1127年至1162年）對書畫的熱愛，鼓勵了工匠以宮廷書畫，尤其是花鳥畫為藍本，緯織和刺繡書畫作品。²³ 這些緯繡書畫冊頁和卷軸上的圖像栩栩如生，深受宋室和上流社會喜愛。²⁴ 著名的織者如朱克柔（活躍於高宗年間）和沈子蕃（生卒年不詳）等²⁵ 擅長以巧奪天工的緯織技藝，逼真生動地再現寫實花鳥畫；他們甚至能夠如赫赫有名的畫家在畫作上落款署名般，將自己的名字織在緯絲書畫上。²⁶ 而從明代鑒賞家高濂（1573–1620）《遵生八箋》的記載可見，宋代的刺繡書畫亦廣為流行。²⁷

到了元代（1271–1368），緯絲和刺繡主要作為袍服、扇子和靴套等實用性服飾，但圖像織物仍有生產。元宮廷喜愛用緯絲織造皇室人員的肖像，先帝先后的織御容則會安放在影堂或神御殿中作供奉。²⁸ 當時的緯絲匠受流行的納石失（又稱織金錦）啟發，²⁹ 採用金線織造緯絲。³⁰（圖9）元代的刺繡文字作品則以詔書和佛經為主。³¹

緯繡書畫在明代的發展更為興盛。君主對藝術的支持——如宣德皇帝（統治年份為1426年至1435年）曾重設內造司製作緯絲書畫，加上文人博古



Fig. 4 The silhouette of Magu is outlined in gold threads using *dingxian xiu* (‘couching stitch’) and her face is embroidered in *qizhen* (‘straight stitch’). Detail from *Longevity banner commemorating the 70th birthday of Xu Yingkui*, 1900, Qing dynasty (1644–1911), China. Silk with metallic threads, 293.5 x 145.5 cm. HKU.T.2004.1922. Gift of Dr Hui Wai Haan, UMAG.

圖4 麻姑的輪廓以金線和釘線繡製，其臉龐以齊針繡製。〈許應駉七十大壽賀壽幛〉細部，中國，清代（1644–1911），一九零零年。絲、金屬線，293.5 x 145.5 厘米。HKU.T.2004.1922。香港大學美術博物館，許慧嫻博士惠贈。



Fig. 5 Shading of the green coloured bat wings is done in *qiangzhen* (‘encroaching satin stitch’). Detail from *Longevity banner commemorating the 70th birthday of Xu Yingkui*, 1900, Qing dynasty (1644–1911), China. Silk with metallic threads, 293.5 x 145.5 cm. HKU.T.2004.1922. Gift of Dr Hui Wai Haan, UMAG.

圖5 蝙蝠的綠色翅膀以搶針繡製。〈許應駉七十大壽賀壽幛〉細部，中國，清代（1644–1911），一九零零年。絲、金屬線，293.5 x 145.5 厘米。HKU.T.2004.1922。香港大學美術博物館，許慧嫻博士惠贈。

valued by the Song court and upper-classes.²⁴ The most celebrated artisans were able to master and reproduce realistic paintings in silk tapestries by employing a variety of painting and weaving techniques in polychrome silk threads. One such master was Zhu Kerou (active during the reign of Gaozong) and Shen Zifang (dates unknown).²⁵ Their names were woven into their artworks in the same way that renowned painters would sign works with seals.²⁶ Embroidered paintings were also popular in the Song dynasty, as remarked on by the Ming dynasty connoisseur Gao Lian (1573–1620) in his *Zun Sheng Bajian* (*Eight Discourses on the Art of Living*).²⁷

In the Yuan dynasty (1271–1368), silk tapestry and embroidery were used principally for functional items such as robes, imperial fans and boot covers, but also for painting-like textiles. The Yuan court also favoured silk tapestry as a medium for producing imperial portraits of deceased imperial family members, known as *zhi yurong* (‘woven imperial portraits’).²⁸ These were displayed in imperial ancestral halls and portrait halls for worship and rituals. Inspired by the highly prized *nashishi* or *zhijin jin* (gold brocade) silk fabrics,²⁹ weavers also employed gold threads when producing silk tapestries.³⁰ (Fig. 9) Yuan embroidered works containing written texts were predominately imperial edicts and reproductions of Buddhist scripts.³¹

The tradition of pictorial and calligraphic silk tapestry and embroidery expanded further during the Ming dynasty. With the patronage of the Xuande Emperor (r. 1426–35), who established the imperial silk tapestry workshops and the popularity of connoisseurship among the literati, a significant number of silk tapestries were made that reproduced famous paintings and works of calligraphy, many depicting birds, flowers and natural landscapes.³² Weavers often employed gold threads and peacock feathers, and introduced the new practice of painting certain areas of the tapestry with a brush. Southern China, particularly the Jiangnan region, was famous for producing *huaxiu* (‘embroidery painting’). (Fig. 10) Works produced by *Guxiu* (Gu Embroidery), also known as *Luxiangyuan xiu* (‘Dew Fragrance Garden Embroidery’) in Shanghai, were the most well-known type of decorative embroidery.³³ Characterised by sophisticated craftsmanship, *Guxiu* works were produced by the elite females of the Gu family who had mastered both painting and embroidery. *Song Yuan mingji fangce* (*Gu Embroideries of Song and Yuan Masterpieces*) (1634), an embroidered painting volume published by Han Ximeng (dates unknown), the granddaughter-in-law of Gu Mingshi (dates unknown) was a particularly popular reference work among the elite. The famed artist Dong Qichang (1555–1636) also wrote poems in the volume complementing the artworks.³⁴ *Guxiu*’s style and techniques were subsequently inherited by *Suxiu* (Suzhou School of Embroidery) artisans in the Qing dynasty.³⁵

賞玩之風興盛，造就大量摹刻著名書畫、展現花鳥與山水景色的絳絲作品出現。³² 明代織匠常以金線和孔雀羽毛來織造絳絲，又開創用畫筆來描繪織物細部的技法。當時南方，尤其是江南地區更以織造「畫繡」聞名。(圖 10) 上海的顧繡，又稱為露香園繡，是當時欣賞性刺繡的佼佼者。³³ 顧繡精湛的刺繡工藝享負盛名，其繡品主要由知書達禮且精於繪畫和刺繡的顧氏女性創作。顧名世（生卒年不詳）的孫媳韓希孟（生卒年不詳）的繡品集《宋元名跡方冊》（1634）深受當時的文人精英歡迎，著名的書畫家董其昌（1555–1636）更於冊上題贊。³⁴ 及後清代的蘇繡亦繼承了顧繡的風格與工藝。³⁵

清代發展

清代，尤其是乾隆年間（1736–95），絳繡書畫發展蓬勃。工匠持續從宋、元、明或當代書畫汲取靈感，創作絳繡書畫。³⁶ 清廷鍾愛這些作品，更將之收錄於《秘殿珠林》（1744）和《石渠寶笈》（1745）等乾隆皇帝的宮廷書畫收藏著錄中。³⁷ 乾隆皇帝亦曾下令工匠以絳絲和刺繡來摹刻自己的詩文書畫。

清代絲綢業發達，為絳繡書畫的發展奠定基礎。穩定的政局、繁榮的經濟，以及康熙（1662–1722）、雍正（1722–35）和乾隆年間宮廷對藝術的贊助，使興旺的絲綢業獲得進一步發展。³⁸ 清初的農桑業因清廷壓制明遺民叛亂和八旗圈地而備受摧殘。為了重整與鼓勵農桑，康熙皇帝在一六九六年下令宮廷畫家焦秉貞（生卒年不詳）繪製《御製耕織圖》，他本人更親自為四十六幅圖題詩。³⁹ 隨後各朝亦有重刊此書，反映清廷對農桑業這中國社會之本和清代重要的國庫收入來源的重視。(圖 11a 及 11b)

清廷建立了規模龐大的絲綢和絲織品生產中心，在北京設有由內務府主理的內織染局，在江寧（南京）、蘇州和杭州三地則置織造局，經營官營織造作坊，合稱江南三織造。⁴⁰ 據《大清會典》（1732）記載，各織造局分工明確，每年需生產一定數量的絲織品供宮廷和官員所用。⁴¹ 而北京內



Fig. 6 Dragon scales are embroidered in *dielinzhen* (‘stacked scale embroidery’), one type of *kelinzhen* (‘carved scale embroidery’). The bluish colouration of each scale is decorated in *taozhen* (‘long and short stitch’). Detail from *Longevity banner commemorating the 70th birthday of Xu Yingkui*, 1900, Qing dynasty (1644–1911), China. Silk with metallic threads, 293.5 x 145.5 cm. HKU.T.2004.1922. Gift of Dr Hui Wai Haan, UMAG.

圖 6 龍鱗以疊鱗針繡製，疊鱗針是刻鱗針的一種。藍色鱗片的色階變化以套針表現。
〈許應駱七十大壽賀壽幛〉細部，中國，清代（1644–1911），一九零零年。絲、金屬線，293.5 x 145.5 厘米。
HKU.T.2004.1922。香港大學美術博物館，許慧嫻博士惠贈。



Fig. 7 Facial features of Shoulao are embroidered in *gaoxiu* (‘high embroidery’), and the colourful octagonal pattern on his robe is embroidered in *wangxiu* (‘net embroidery’). All of the auspicious motifs, including the Shoulao, monkey, bats and cranes have been stitched onto the red satin ground with the *tiehua* (‘applique embroidery’) technique. Detail from *Longevity banner to commemorate the 73rd birthday of Xu Yingkui*, 1903, Qing dynasty (1644–1911), China. Silk with metallic threads, 304 x 147 cm. HKU.T.2004.1923. Gift of Dr Hui Wai Haan, UMAG.

圖 7 壽老的五官以高繡繡製，其色彩斑斕的長袍上的八角圖案以網繡繡製。所有吉祥圖案，包括壽老、猴子、蝙蝠和鶴皆用貼花技術繡於紅緞上。
〈許應駱七十大壽賀壽幛〉細部，中國，清代（1644–1911），一九零三年。絲、金屬線，304 x 147 厘米。
HKU.T.2004.1923。香港大學美術博物館，許慧嫻博士惠贈。

Qing dynasty developments

Pictorial and calligraphic silk tapestry and embroidery thrived in the Qing dynasty, particularly during the Qianlong period (1736–95). Artisans continued to seek inspiration from paintings and calligraphy in the Song, Yuan and Ming dynasties, or from contemporary works as subjects for woven or embroidered textiles.³⁶ Treasured by the imperial court, these textiles were included in catalogues of the Qianlong Emperor’s collections of paintings and calligraphy, such as *Midian zhulin* (*The Pearl Forest in the Secret Hall*, compiled in 1744) and *Shiqu baoji* (*Catalogue of Painting and Calligraphy in the Qianlong Imperial Collection*, compiled in 1745).³⁷ The Qianlong Emperor himself also commissioned artisans to reproduce his poems and paintings in silk tapestry and embroidery.

The flourishing silk industry in the Qing dynasty laid a solid foundation for the development of pictorial and calligraphic silk textiles. Political and economic stability, as well as imperial patronage during the reign of the Kangxi (1662–1722), Yongzheng (1722–35) and Qianlong Emperors contributed to an already thriving silk industry.³⁸ To revive the state’s agriculture and sericulture sectors, which were interrupted by the suppression of Ming supporters and the pasturing of the Eight Banners’ army horses on farmlands and mulberry fields, the Kangxi Emperor commissioned the court painter Jiao Bingzhen (dates unknown) to publish the *Yuzhi gengzhi tu* (*Imperially Commissioned Illustrations of Tilling and Weaving*) in 1696; the Emperor himself wrote a poem for each of the forty-six illustrations.³⁹ The volume was reproduced in successive dynasties and demonstrated imperial recognition for the importance of agriculture and sericulture, which were two of the most important revenue streams for the empire, as well as pillars of Chinese society. (Fig. 11a, 11b)

Large-scale manufacturing centres for silk and silk products were founded by the Qing government. Imperial weaving workshops were established within the *nei zhiran ju* (Imperial Weaving and Dyeing Service) in Beijing under the oversight of the *neiwu fu* (Imperial Household Department), as well as in regional cities such as Jiangning (Nanjing), Suzhou and Hangzhou, which came to be known collectively as the *Jiangnan san zhizao* (Three Southern Textile Workshops).⁴⁰ According to *Da Qing huidian* (*Collected Statutes of the Qing Dynasty*, compiled in 1732), each workshop was responsible for manufacturing a specific type and certain amount of silk fabrics annually for imperial members and court officials.⁴¹ Among the more than 800 artisans and labourers employed by the Imperial Weaving and Dyeing Service in Beijing, more than 300 of them were *zhixiu jiang* (‘weavers and embroiders’).⁴² Throughout the Qing dynasty, nearly all silk tapestries created for court use—consisting of robes, decorative panels and hangings—were manufactured at the Suzhou Textile Workshop. *Gongtingxiu* (‘court embroideries’) such as dragon

織染局的逾八百名工匠中，超過三百名是織繡匠。⁴² 清代幾乎所有的宮廷用緯絲品，包括龍袍、裝飾用掛屏和幔帳等，皆由蘇州織造局生產。而王公貴族用的龍袍和奢華服飾等宮廷繡品，則由江寧、蘇州和杭州的官營繡坊生產。⁴³ 香港大學美術博物館收藏的龍袍，是在喜慶節日或御宴時穿的納紗吉服袍。龍袍有窄幅，袖口為馬蹄袖，別具滿洲游牧民族特色；紗地輕薄透風，顯示它們是夏季服飾（圖版 16）。

與此同時，民營織造業，特別是江寧、蘇州和杭州三地的民營作坊也極為興盛。清廷廢除了明代匠籍制度，⁴⁴ 改為計工受值，提高了織匠和繡匠在不同作坊之間的流動性，⁴⁵ 促進了民營作坊和紡織商品經濟的發展。康熙皇帝亦廢除了民間作坊不得擁有超過一百張織機的規定。到了清中葉，江寧、蘇州和杭州三地民營作坊的規模擴大，擁有逾一千張織機、聘用超過三千名織匠，⁴⁶ 以競逐本地和海外市場。絲綢與茶葉、瓷器一同成為最重要的外銷貨品，風靡歐亞。當時蠶絲和絲織品佔了中日之間外銷貿易貨品數量約七成，直到十八世紀初日本發展本地絲綢業後，日本對中國絲綢的需求才逐漸減少。⁴⁷ 十八世紀中葉，約超過兩萬件絲綢商品自廣州遠銷至歐美，迎合英國、法國、荷蘭和美國等地顧客的龐大需求。⁴⁸

題材與工藝發展

緯繡書畫的題材豐富多元，如歷史人物、山水、花鳥、宗教人物和經文、吉慶祥瑞等，可迎合不同的品味愛好，是深受宮廷和上流社會喜愛的贈禮和奢華陳設品。⁴⁹ 民國時期（1912–49）的緯絲刺繡鑒賞家朱啟鈐（1871–1964）所著《清內府藏緯絲繡線書畫錄》（1930），詳盡地記錄清代最流行的緯繡書畫題材，分別是法書、釋道圖像、花鳥、花卉、翎毛、人物和山水。⁵⁰

香港大學美術博物館所藏清代至二十世紀中葉的絲織品，包括立軸、掛屏、幡及袍服等，形式多樣，內容豐富，涵蓋了朱啟鈐著作所論的主題。取材自著名書畫的館藏包括摹刻宋畫的〈桃花鴛鴦〉（圖版 14）和清官翁同龢（1830–1904）的刺繡書法

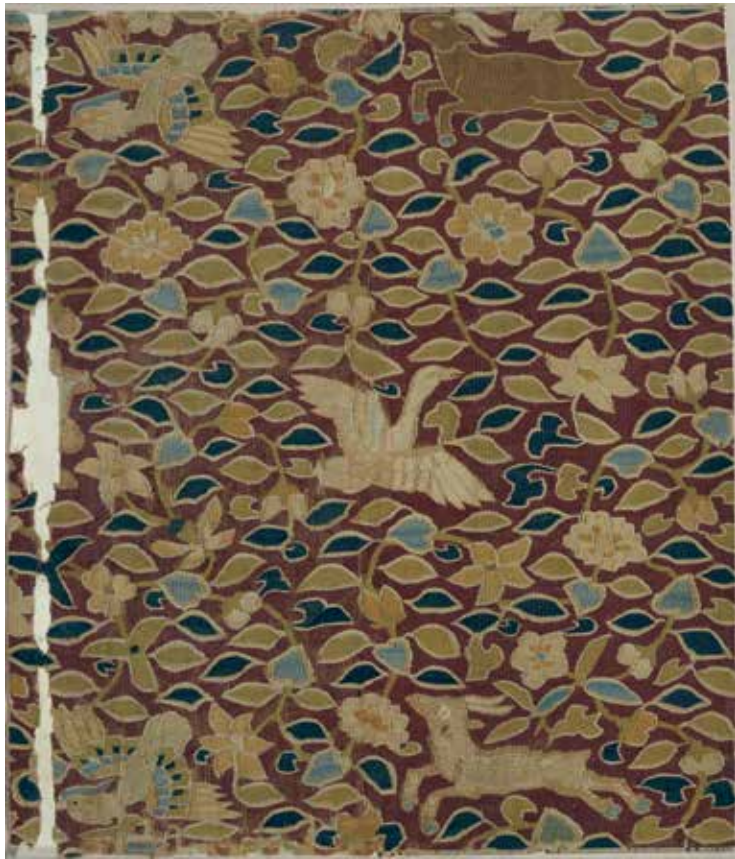


Fig. 8 *Scroll Cover with Animals, Birds, and Flowers*. 11th–12th centuries, Song dynasty (960–1279). China. *Kesi* silk tapestry, 36.2 x 31.8 cm. Accession no. 1983.1983.105. Gift of John M. Crawford Jr., The Metropolitan Museum of Art, New York.

圖 8 〈飛鳥走獸紋包首〉，中國，宋代（960–1279），十一世紀至十二世紀。緯絲，36.2 x 31.8 厘米，館藏編號 1983.1983.105。紐約大都會藝術博物館，John M. Crawford Jr. 惠贈。



Fig. 9 *Flowers and Garden Rock*. 14th century, Yuan dynasty (1271–1368) or Ming dynasty (1368–1644). China. *Kesi* silk tapestry and metallic-thread tapestry, 40.6 x 38.7 cm. Accession no. 13.100.24. John Stewart Kennedy Fund, The Metropolitan Museum of Art, New York.

圖 9 〈花卉與假山〉，中國，元代（1271–1368）或明代（1368–1644）。緯絲、金屬線，40.6 x 38.7 厘米，館藏編號 13.100.24。紐約大都會藝術博物館，John Stewart Kennedy Fund。

robes and luxurious garments worn by the imperial family were produced in *xiufang* (‘embroidery workshops’) in Jiangning, Suzhou and Hangzhou.⁴³ The dragon robes in the UMAG collection are *jifu* (‘semi-formal robes’ or ‘auspicious robes’), which were embroidered in *nashaxiu* (‘counted stitch’) on silk gauze. The narrow sleeves with horse-hoof cuff design reflects the Manchu’s nomadic style, and the use of well-ventilated transparent silk gauze suggests they were worn in summer. *Jifu* like these were worn on festive occasions such as imperial banquets. (Plate 16)

Private weaving workshops also blossomed, particularly in Jiangning, Suzhou and Hangzhou. The abolition of the Ming dynasty *jiangyi* (‘artisan corvée’) system⁴⁴ fostered the development of private workshops and the economy of textile commodities, as weavers and embroiderers could now enjoy the freedom of earning a fairer wage, along with the ability to move to different workshops.⁴⁵ A regulation restricting private commercial weaving workshops from owning more than one hundred looms per workshop was also abandoned by the Kangxi Emperor. By the mid-Qing dynasty, private workshops in Jiangning, Suzhou and Hangzhou quickly expanded until they housed more than 1,000 looms and employed over 3,000 weavers,⁴⁶ which subsequently allowed them to compete with the local and overseas markets. As one of the most important export goods (along with tea and ceramics), silk products were exported to markets across Asia and Europe. Raw silk and silk products amounted to approximately seventy percent of the total export trade between Japan and China; and the Japanese demand for Chinese silks only declined after Japan developed its own silk industry in the early eighteenth century.⁴⁷ Approximately 20,000 silk products, including raw silk and silk textiles, were exported to Europe and America via Canton (Guangzhou) in the mid-eighteenth century, destined for consumers in England, France, the Netherlands, the Americas and elsewhere.⁴⁸

Subjects and technical development

Favoured by members of the court and the upper class as gifts of exchange and luxurious furnishings,⁴⁹ pictorial and calligraphic textiles embraced a diverse range of subjects, including historical figures, landscapes, birds and flowers, religious figures and scriptures, as well as auspicious symbols to suit various tastes and audiences. Zhu Qiqian (1871–1964), a connoisseur of silk tapestry and embroidery works from the Republican period (1912–49), compiled *Qing neifu cang kesi xiuxian shuhua lu* (*Catalogue of Kesi Silk Tapestry Woven and Silk Embroidered Calligraphy and Painting in the Collection of the Imperial Household Department* (1930) in order to provide a detailed description of the most popular subjects of pictorial textiles in the Qing dynasty. These included *fashu* (calligraphy), *shidao tuxiang* (Buddhist and Daoist images), *huaniao* (birds and flowers), *huahui* (flowers and plants), *lingmao* (birds and animals), *renwu* (figures) and *shanshui* (landscapes).⁵⁰

對聯（圖版 18）；描繪和合二仙（圖版 2）和壽老（圖版 19）等寓意吉祥的道教人物之緯繡作品也為數不少。約四之分一的藏品刻劃了花鳥美景（圖版 8），另有恬靜的山水人物圖像（圖版 1 及圖版 17）。

清代緯絲的流行和對逼真生動地再現書畫的追求，促進了緯織工藝的創新與突破。緯絲匠鑽研出雙面透緯技法，緯織裝飾性極高的雙面緯絲品（圖版 3；圖版 4），用來製作插屏、掛屏和扇子等深受歡迎的觀賞陳設品。織匠又會將兩種或以上顏色相類的線合捻成合花線，來緯織圖案的色階和質感變化（圖版 11）。⁵¹ 而三色金技法則運用赤圓金線、淡圓金線和銀線來加強圖案的立體感（圖版 7）。⁵²

在西洋畫影響下，清中葉至清末的本地緯絲匠開始運用三藍緯絲和水墨緯絲等技法來緯織富立體感的作品。前者使用深藍、品藍和月白三種藍色線來緯織退暈效果，後者則用黑色、深灰色和淺灰色線緯織圖案，配合使用金線或銀線勾勒輪廓。⁵³

清織匠更別具創意地採用其他物料或媒介來緯織，提升作品的藝術效果。清中葉宮廷用的掛屏和插屏常以緯絲毛技法製造，即以絲線緯織地紋，再用毛線緯織花紋。⁵⁴ 當遇上較難緯織的微細部分，織匠又會運用畫筆作點綴，是為緯畫。（圖 12）為了令緯絲品的畫面更加豐富亮麗，織匠又會在緯織地紋和特定圖案後，再加繡其他複雜花紋。⁵⁵

清代刺繡工藝發展更趨成熟，在針法技巧上亦有所創新。手藝嫺熟的繡工開創出雙面繡技法，能繡出正反兩面相同的繡品；就像雙面透緯一樣，雙面繡主要用於裝飾服飾、插屏和屏風。而三藍繡，也是運用深藍、品藍和月白三種深淺不同的藍色線來表現暈色效果。⁵⁶（圖 13）另外，蘇州的蘇繡亦發展出納紗繡技法，在紗地上刺繡圖案，屬龍袍等宮廷服飾常用的刺繡技巧（圖版 16）。⁵⁷

清代熾熱的刺繡商業市場和多元化的生產中心，促成多個別樹一幟的地方刺繡系統出現，包括著名的四大名繡——蘇州的蘇繡、廣東的粵繡、四川的蜀繡和湖南的湘繡。⁵⁸ 官營繡坊的繡品需以如意館內宮廷畫家繪製的畫稿為藍本；相比之下，



Fig. 10 *Welcoming Spring*. 15th century, Ming dynasty (1368–1644). China. Silk embroidery, 213.4 x 63.5 cm. Accession no. 1981.410. Purchase, The Dillon Fund Gift, The Metropolitan Museum of Art, New York.

圖 10 〈開泰圖〉，中國，明代 (1368–1644)，十五世紀。絲繡，213.4 x 63.5 厘米，館藏編號 1981.410。紐約大都會藝術博物館，The Dillon Fund Gift 購藏。