

《生如錦繡：印尼群島的伊卡絨織》

Fibres of Life: Ikat Textiles of the Indonesian Archipelago

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Images 圖片	Captions 說明
	<p>Borneo (Sarawak) Iban people <i>Pua</i>, ritual blanket Warp ikat in medium hand-spun cotton 1880–1920</p> <p>婆羅洲（沙撈越） 伊班人 普阿，慶典用毯 中等手工經絨織棉 1880年至1920年</p>
<p>(Image 38) Intimately interwoven with the ethos of headhunting, this design features large spirit figures (<i>antu</i>) with skull-like heads. Their scaled torsos are probably the weaver's interpretation of the fish-scale reinforced jackets of Iban warriors. Iban weavers see themselves as operating at the interface of the physical and spiritual worlds. In the process of spiritually empowering textiles, they risk interference from supernatural entities. The figures on the bottom row of this cloth, depicted with one crocodilian and one human hand, probably signal that the weaver was struggling with the spiritual power of the crocodile. Only a weaver of great technical skill and mental prowess could have produced a <i>pua</i> of such size and subject matter.</p> <p>(圖 38) 同獵頭的主題緊密交織在一起，此作品描繪了大型的神明“安圖”有著骷髏似的頭顱。他們覆蓋鱗片的身軀大約是來自織工對於伊班武士身上所披魚鱗戰袍的解讀。伊班的織工們認為自己是在塵世和靈界的交界線上作工。他們冒險介入靈體，將屬靈能力注入織物。這件作品底行上的形象有著兩顆分別是鱷魚和人類的頭顱，大概是預示著該織工正在同鱷魚的靈力進行角斗。只有一位有著偉大技藝和超凡精神勇力的織工，才有可能製作出如此大尺寸和這個主題的“普阿”。</p>	



Borneo (Sarawak)
Iban people
Pua, ritual blanket
Warp ikat in hand-spun cotton
1925–1945

婆羅洲（沙撈越）
伊班人
普阿，慶典用毯
中等手工經緝織棉
1925 年至 1945 年

(Image 74) Patterned in red, cream and rare indigo, the figures on this *pua* represent Gajah Meram, the 'Broody Elephant' of Ibanic folklore. Powerful and rare in the lexicography of Iban designs, Gajah Meram is a metaphor for any great warrior that the weaver wishes to pay homage to. His head is always exaggerated to indicate that he returned from battle with his head secured firmly to his body—in direct contrast to a decapitated head, which is always shown as a tiny seed on a torso. Outlines in white and blue have been used to lend the figure a heightened sense of mystery and power.

(圖 74) 這件“普阿”以紅色，奶白色，以及少見的靛藍為圖案，描繪了“噶加梅仁”，伊班民間傳說中的“沉思大象”。“噶加梅仁”在伊班設計語彙辭典中是強大而稀少的，他是織工向所有偉大戰士致以敬意所採用的隱喻。他頭顱的尺寸通常被誇大，用來指代他從戰場中歸來卻毫髮無傷，作為強烈對比，一顆被斬首的頭顱通常被描繪成為軀體上的一粒微小的種子。以白色和藍色勾勒的輪廓使得這一形象添加了不少神秘和能力無邊的意味。



Borneo (Sarawak)
Iban people
Pua, ritual blanket
Warp ikat in medium hand-spun cotton
1935–1950

婆羅洲（沙撈越）
伊班人
普阿，慶典用毯
中等手工經緝織棉
1935 年至 1950 年

(Image 75) This large *pua* is adorned with several distinct figural types. The most prominent have large, labyrinthine faces, and represent giant, ghostly creatures of power encountered in dreams. Such creatures are often associated with deities or ancestral spirits. The smaller female figures on the bottom row have elaborate headdresses and hold human skulls, with other heads lying at their feet. Like Gajaj Meram (the 'Broody Elephant'), they are shown with larger than normal heads, and may be the weaver's interpretation of that popular design.

(圖 75) 這件大型“普阿”裝飾好幾套與眾不同的造型圖案。最突出的是一種有著迷宮式巨型臉部的圖案，代表著夢中才會見到的神出鬼沒且法術高強的巨大生物。此類生物通常與神明或祖先神靈聯繫在一起。在織物底行的較小的女性形象有著繁複的頭飾，手中握有人類頭骨，腳邊滾落其他頭骨。如同“噶加梅仁”（沉思大象）一樣，她們也有著不同尋常的大頭，也許這是來自織工對於那個流行圖案的理解。



Flores (Ndona)
Endenese people
Semba, men's wrap
Warp ikat in fine hand-spun
cotton
1930–1945

花島（恩多納）
英德人
森巴，男用披肩
精良手工經緝織棉
1930 年至 1945 年

(Image 84) The main body of this cloth is decorated with a star-like *jilamprang* motif. In the borders, three strips of *tumpal* (triangular) patterns interrupt the main design. Lateral borders of this type fell out of favour in neighbouring Ende by around 1930, but remained in use in Ndona, where textile designs were more conservative.

(圖 84) 這件披肩的主體被星星狀的“吉藍普朗”裝飾，其間點綴著被稱為“唐帕爾”的三角形飾帶。1930 年左右，衣角邊緣的設計在鄰近的英德人看來已經過時，但是在織物花紋依然較為保守的恩多納地區得以繼續使用。



Flores (Lio)
Nggela people
Lawo, sarong
Warp ikat in fine hand-spun
cotton
1920–1930

花島（愛妮島）
弗羅里達群島人
拉沃，圍裙
精良手工經緝織棉
1920 年至 1930 年

(Image 99) Made for families of high standing, sarongs of this type are sometimes called *lawo keli mara*—probably after the large mountain-shaped motifs in the borders that resemble Keli Mara on Flores. But the motifs may be more ancient, perhaps derived from designs on *patola* or other cloths imported from India. It is common for Southeast Asian weavers to incorporate borrowed motifs into their designs, some of which become associated with features of the local landscape over time. Known as *chhabdi bhat* or basket patterns in Gujarat, the star-like *jilamprang* designs and *tumpal* (triangular) patterns are further elements drawn from Indian prototypes.

(圖 99) 為德高望重的家族而織造的這種圍裙有時候也被稱為“拉沃克里馬拉”，其命名可能是來源於織物邊緣描繪的大型山脈狀圖形，很像是花島的克里馬拉山。但這些圖形可能更為古老，有可能是起源於“派多拉”織物或其他從印度進口織物上的圖案。南亞的織工藝術家將外來的圖形融會貫通至他們自己的設計中，甚至有些同本地風景結合在一起，這是司空見慣的。被稱為“吉藍普朗”的星星形狀的圖形和被稱為“唐帕爾”的三角形狀，正是從印度的原型中脫胎而出，此原型既古吉拉特織物上被稱為“查布蒂巴特”或者花籃圖形的花紋。



Flores (probably Palue)
Palue people
Tama, sarong
Warp ikat in medium hand-spun
cotton
19th or early 20th c.

花島（有可能是帕魯艾）
帕魯艾人
塔瑪，圍裙
中等手工經緝織棉
19 世紀或者 20 世紀早期

(Image 209) Textiles from Palue in East Flores often feature individual motifs built up using dots and separated by narrow vertical stripes, particularly sarongs. The diamond-shaped lozenges on this example may represent similar hook and rhomb designs in lozenges called ‘kaif’ that are used in various regions on Timor. The large X-shaped designs in the end borders appear to be angular emulations of *jilamprang* (star) motifs from Indian *patola*. The indigo accent stripes were probably done in silk coloured with Perkin's mauve and methyl violet—early chemical dyes that were developed in 1854 and occasionally used in the archipelago.

(圖 209) 來自花島東部帕魯艾的織物，特別是圍裙，常常以原點繪製個體圖形，並以細長垂直的線條作為間隔。這件作品上的鑽石形狀菱格，應該是代表了在帝汶被廣泛使用的，被稱為“卡伊芙”的由彎鉤和斜方形組成的菱格圖案。在衣角尾端的大型 X 形狀的設計，應是效仿印度“派多拉”織物上被稱為“吉藍普朗”的三角形圖樣，將其變成多角形。顯眼的靛藍條紋可能是絲綢，有著苯胺紫和龍膽紫的色澤，該色澤來源於 1854 年發展出來，並偶然於群島區域被使用的初期化學染料。



Flores (Ende)
Endenese people
Luka semba, men's wrap
Warp ikat in fine hand-spun
cotton
19th or early 20th c.

花島（英德區）
英德人
盧卡森巴，男用披肩
精良手工經緝織棉
19 世紀或者 20 世紀初

(Image 238) Luxury textiles imported from India were a valuable commodity in Southeast Asia from at least as early as the 14th century. They had a profound impact on local designs. The layout and distinct *tumpal* (triangular pattern) borders on this *luka semba*—a cloth worn by male members of the nobility—were inspired by double-ikat cloths from Gujarat called *patola*. In keeping with the treatment of valuable Indian textiles, the considerable age and fine condition of the wrap indicates that it was probably stored away as a *pusaka*, an heirloom, for many years.

(圖 238) 在南亞地區，從印度進口的奢侈織物早自 14 世紀起就已是價格不菲的商品。他們對於本地設計產生了深淵影響。此件“盧卡森巴”，也就是男性貴族專用的披肩，其上的佈局及被稱為“唐帕爾”的三角形圖案邊框，靈感就來自於古吉拉特邦被稱為“派多拉”的經緯緝織織物。這件作品以對待珍貴的印度織物的方式加以保存，其久遠的年代和優良的保存狀況，都意味著這件披肩應是以傳家寶，既“普撒卡”的形式流傳多年。



Flores (Ende)
Endenese people
Luka semba, men's wrap
Warp ikat in fine hand-spun
cotton
1910–1930

花島（英德區）
英德人
盧卡森巴，男用披肩
精良手工經緝織棉
1910年至1930年

(Image 246) At first glance, this *luka semba* appears to be dyed in two tones, morinda red and a near-black maroon. Closer inspection reveals the use of yellow for accents—most lavishly in the borders. Yellow dye, made using turmeric, is very rarely seen in Ende *semba*. In the Lesser Sundas (except Timor) it is reserved for the highest levels of society. The influence of Indian textiles on Ende weaving is seen in the *patola*-inspired array of floral lozenges on the main design and the triangle-shaped *tumpal* patterns in the borders.

(圖 246) 第一眼會以為這件“盧卡森巴”曾被染成巴戟天紅和接近黑色的褐紅兩種顏色。靠近觀察發現特別是邊線上有黃色的重墨。來自薑黃的黃色染料在英德的“森巴”中非常少見。在小巽他群島（除了帝汶）地區它們只服務於社會最高階層。印度織物對於英德織造的影響可見於主圖上的花樣菱形紋列排，以及邊線上被稱為“唐帕爾”的三角形紋飾，他們都受啟於“派多拉”織物。



Flores (Ende)
Endenese people
Zawo, sarong
Warp ikat in medium hand-spun
cotton
1910–1930

花島（英德區）
英德人
扎沃，圍裙
中等手工經緝織棉
1910年至1930年

(Image 259) Worn wrapped around the waist by both sexes, sarongs from Ende come in many designs. Those in which the whole cloth is divided into a multitude of small bands, such as this, are called *zawo mangga*. They are usually filled with geometric designs in indigo, but this unusual example includes two bands of red horses. It may be an amalgamation of *zawo mangga* and predominantly red sarongs with similar designs called *zawo jara* ('horse sarongs').



(圖 259) 來自英德的圍裙有著豐富的設計，無論男女都將其圍在腰間。被稱為“紮沃芒噶”的一類，比如這一件，整片圍裙由許多小片組成。通常他們都充滿了靛藍色的幾何圖案，但這一件比較特別，它還包括了兩條飾有紅色馬兒的布料。它可能是來自“紮沃芒噶”跟更為流行的紅色圍裙的組合，這種紅色圍裙同此件設計類似，被稱為“紮沃加拉”，也就是“馬兒圍裙”的意思。

