

# 故宮銅鏡特展圖錄

CATALOGUE OF SPECIAL EXHIBITION OF BRONZE MIRRORS  
IN THE NATIONAL PALACE MUSEUM





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### 故宮銅鏡特展圖錄

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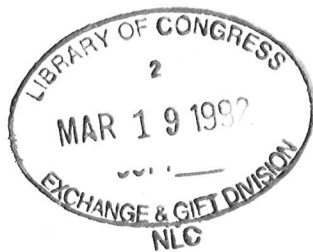
CATALOGUE OF SPECIAL EXHIBITION OF BRONZE MIRRORS  
IN THE NATIONAL PALACE MUSEUM

國立故宮博物院 台北

民國七十五年

NATIONAL PALACE MUSEUM

TAIPEI, 1986



# 序

鏡之起源甚古，而六經惟鑑字。廣雅：鑑之謂鏡也。

軒轅內傳：「帝會王母，鑄鏡十二，隨月用之。」古事邈遠，莫可稽考，存其說而已。惟大戴禮「武王踐阼，於鑑爲銘。」乃始見於經傳載籍，其後鏡鑑文字，率多引申，喻諸人事，家語「明鏡所以察形。」側弁垢顏，無所藏於鑑照，此之謂也。

先民以銅合錫作鏡，取其易范。至於金錯銀華，非民間所有；鐵鏡易銹，則艱於保存，故傳世者，率以銅鑄獨多。或有水心鏡，謂祠之可致甘霖，或有秦皇鏡，面之而見心膽，斯往古之異聞，非物理所能喻。又有透光鏡，形制不殊而映日透影，亦奇物也。

鏡制尚圓而面微凸，凸弧大小，度鏡廣狹反比，以全納人面爲準。鏡之背，中央作鈕，組索所系。圓以紋飾，若流雲、卷草、蒲桃、天馬、以及神仙人物故事。淺鏤深雕，百相紛陳，靡不美好，或加吉語銘文款識之屬。歷代風格屢遷，大凡治世之物精良，紋飾多具創意，亂世之物窳陋，製作亦無可觀。

鏡之大者，高五尺廣三尺二寸，晉仁壽殿前物也；小者或如五銖錢，金索繫臂兼爲飾物，是皆不傳。傳者，今度三至七八寸者夥矣。至若隋煬帝之鏡屏，唐高宗之鏡殿，逸乎常規，乃鏡史之別裁，違鑑形之本旨已。

本院所選歷代銅鏡，自戰國迄於有清，都百六十一面，皆古色斑斕，益以大內錦裏什襲，稀世之珍秘也。爰於乙丑丙寅之交，闢室展覽，併依時代先後，順序陳列，用見紋制之美、詞藻之精、以及其遺變之迹。

此項專題作業，係出器物處研究員高仁俊，編輯朱仁星籌畫，並由朱仁星編寫圖錄；出版組技正林傑人、專員崔學國則爲鏡鑑寫真；甘藻魁、劉怡璋兩君英譯，併志於此，用彰其勞。

中華民國七十五年丙寅衡山秦孝儀序

## Director's Preface

The origin of mirrors dates from ancient times. In the Six Books of the Chinese classics, mirrors were designated by the character *chien* 鑑. This term was synonymous with the more common character *ching* 鏡 in the dictionary *Kuang-ya*, and in the *Hüan-yüan nei chuan* it was recorded, "When the Emperor met the Queen Mother of the West twelve mirrors, one for each month, were cast." Such legends now defy verification, but in the *Ta-tai-li*, a commentary on the *Book of Rites*, it was stated, "On the ascension of the King of Wu (Chou dynasty), mirrors were cast with inscriptions." This represents an early account of this practice as recorded in the classics. The term "mirror" also came to be a metaphor for man and his actions. In the early classic *Chia-yü* this was implied in the remark, "Using a mirror's image one can examine one's true appearance."

From early times mirrors were most readily cast as a copper and tin alloy — bronze. Inlaid gold and silver mirrors were also fabricated but due to their inordinate expense never became commonly used. Ferrous mirrors were also cast but were prone to rust and, thus, difficult to preserve. As a result, most surviving mirrors are of bronze. Enigmatic and magical phenomena ascribed to mirrors are related in such old tales and legends as in the accounts of *shui-hsin* mirrors that may have served in rain ceremonies, and *ch'in-huang* mirrors whose reflection, it was said, could be used to judge an individual's moral rectitude. There were also magic *t'ou-kuang* ('transparent') mirrors whose special quality lay not in their shape but in the fact that they reflected the approximate image of the designs on the mirrors back, and thus, in ancient times were mistakenly thought to be transparent.

Most surviving mirrors are circular and possess a slightly convex face. In order to encompass the user's entire face within the scope of the mirror, the degree of convexity was determined in inverse proportion to the dimensions of the mirror face. A pierced knob that could be threaded was usually set in the center of the mirror back. Encircling this knob, diverse decorative designs such as clouds, serpentine foliage, grapevines, lions, scenes of immortals, etc. were often cast in high and low relief patterns. Some mirrors added auspicious sayings as well as other types of inscriptions. Through history, the style of mirrors and their designs have undergone a continual evolution. Excellent mirrors with innovative decorative designs tend to characterize periods of



peace and prosperity, while in times of national turmoil representative mirrors are usually of a coarser quality and their decor is mediocre at best.

The largest mirror was said to have been the mirror in front of the Tsin dynasty Jen-shou tien palace and to have measured 5 x 3.2 *chih*. The smallest mirrors were cast as small coins on one side and as mirrors on the other. Unfortunately both these examples survive in name only. Of the mirrors that have been preserved, most average in size from 0.3 to 0.7 *chih*. As for the recorded description of the mirror-screen belonging to Emperor Y'ang-ti of the Sui dynasty, or the mirror-decorated hall of Emperor Kao-tsung in the T'ang dynasty, both were extravagancies that should not be considered within the historical development of the mirrors discussed in this catalog. The 161 mirrors from the National Palace Museum collection included in this catalog range from the Warring States Period to the Ch'ing dynasty. This catalog was organized in coordination with a public exhibition (1985-1986) of these ancient treasures at the Palace Museum. The mirrors are chronologically arranged in hopes of presenting the historical evolution and development over the ages.

This special exhibition was designed and arranged by Mr. Kao Jen-chün and Mrs. Chu Jen-hsing of the Museum Antiquities Department. This catalog was also written and edited by Mrs. Chu Jen-hsing. Photographs were taken by Mr. Lin Chieh-jen and Mr. Ts'ui Hsüeh-kuo, and English translations of the display materials and catalog text were prepared by Mr. Kenneth Ganza and Mr. Cary Y. Liu, respectively.



# 總目錄

一、總論·····	11
二、結論·····	22
三、圖版目錄·····	23
四、圖錄·····	59



## 壹、總論

我們每天修飾容顏，整飭衣冠，都必定要用到鏡子，它是日常生活中不可少的必需品，而如唐太宗所說的：「夫以銅爲鏡可以正衣冠，以古爲鏡可以知興替，以人爲鏡可以明得失。」（註一）不但說明當時的鏡子多是銅作的，並且將「鏡子」一詞引伸到爲人處事上去了。

除了照容的實際功能外，它還兼有藝術上的價值，因爲銅鏡背面往往鑄有各種精美祥瑞的花紋及銘文，因而常被人們當作禮物來相互饋贈，甚或作爲男女間相悅的信物及表徵。

此外，由於鏡子大多是圓形的，女子出嫁時若攜上一面，不但可以用來梳妝打扮，更可借它的形狀來象徵團圓美滿，夫妻和諧。

比較玄妙的是，一些筆記小說中往往記載了有關鏡子能使妖魔現形而後降服之的故事，也就是所謂的「照妖鏡」，今日看來雖屬無稽，但在往昔確實有不少人相信鏡子是可以避邪的，既使現在也偶然會在一些建築的屋簷下發現懸掛著鏡子，只不過它們不再是銅的，而是玻璃做的了。

銅並不是唯一用來製作鏡子的金屬，金、銀都是光亮耀眼的好材料，但是過於昂貴，非一般人所能享用。鐵是常用的另一種金屬，但鐵的銹蝕較快，因此傳世的鐵鏡不多。而只用銅也不能鑄鏡，因爲純銅太軟，容易變形，同時其融點高達攝氏一〇八三度，若是在銅中加入適量的錫以後，不但可以增加其硬度以鑄出精細的花紋來，並且可以降低銅的融點，使操作便利，也節省了許多燃料，這種銅與錫的合金就是青銅，我國早在殷商時代即已有了充份的認識，並逐步發展出輝煌璀璨、傲視環宇的青銅工藝。由長期累積的經驗中了解到青銅中錫含量的多寡，直接影響到鑄成品的硬度、色澤及反光性等，因而不同用途的器皿所採用的銅錫比例也不一樣，銅鏡以照容爲主，因此錫的含量常較其他器皿爲高，最高可達百分之二十五至三十左右。

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### 註釋

- 一、唐〔貞觀政要〕「論任賢篇」，魏徵條。



早年由於出土證據之缺乏，使世人誤以為我國銅鏡的製作自漢代才開始，而後由於新資料的不斷出現，我國銅鏡開始製作的年代也逐漸推前，終於在民國二十三年，中央研究院首先在河南省安陽縣侯家莊西北岡的一〇〇五號墓中發掘出一面殷代的銅鏡（註一），隨後于民國六十五年在安陽殷墟五號（婦好）墓中又發現了四面銅鏡（註二），次年又在青海省貴南縣尕馬台的齊家文化墓葬中也發現了一面銅鏡（註三），其形制、紋飾及製作時代均與安陽所出的幾面十分相近。這幾面銅鏡是目前我們所知時代最早的銅鏡，數量雖然不多，但至少肯定了遠在殷代我國已開始製作銅鏡，自然也推翻了早先認定銅鏡是由盛水或盛冰的鑑演變而來的說法（註四），在銅鏡的發展史上這是極大的改變與進展。

本院藏鏡自戰國至清初共三九三面，此次特選展其中之精品及具有代表性者共一六一面，是歷來展出最多的一次。以往展出時多以鏡背向外，以顯示其背面之華麗紋飾，但也往往使觀眾產生混淆，不知銅鏡何以照人，此次特地改變展出方式，將部份展品之光滑面朝向觀眾，以期觀眾能了解銅鏡照容的情形。

此外不論銅鏡之外形如何，通常其照人的一面太多微微的有些凸起，如此才能將全部的面影納入鏡中，否則就只能照見局部。宋代的沈括就曾明白的指出：「古人鑄鑑，鑑大則平，鑑小則凸，凡鑑洼則照人面大，凸則照人面小，小鑑不能全觀人面，故令微凸，收人面令小，則鑑雖小而能全納人面，仍復量鑑之小大，增損高下，常令人面與鑑大小相等。」（註五）此處所謂的「鑑」就是「鏡」，「鏡」、「鑑」二字常常連用或互換（註六）。因此一般而言，鏡子愈小，其鏡面凸起的弧度就愈大，反之，一些大型的鏡子，其鏡面也就較平。而每一時代，因其流行紋飾之不同變化，鏡邊也各有不同，有寬有窄，有高有低，現在擇要以其剖面圖作一簡略的說明（見附圖）。

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一、高去尋：「殷代的一面銅鏡及其相關之問題」，〔史語所集刊〕第二十九本下，民國四十七年，頁六五八～七一九。

二、「安陽殷墟五號墓的發掘」，〔考古學報〕一九七七年二期，頁七二，圖版壹貳，2、3。

三、李虎侯：「齊家文化的非破壞鑒定—快中子放射化分析法」，〔考古〕一九八〇年四期，頁三六五，圖一。又安志敏：「中國早期銅器的幾個問題」，〔考古學報〕一九八一年三期，頁二七八～二八二，圖二，10。

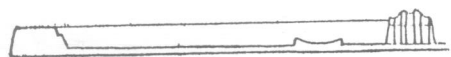
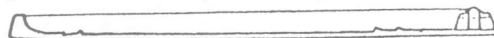
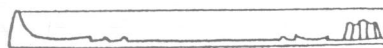
四、拙著「鏡與鑑」，〔故宮文物月刊〕一卷六期，頁四～一一。

五、宋，沈括：〔夢溪筆談〕三二七條。

六、同註四。

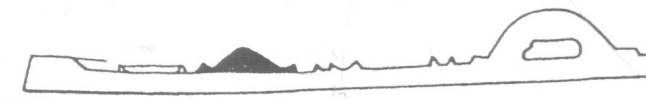
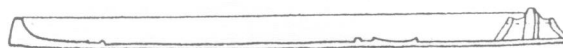
戰國

(Warring States Period)



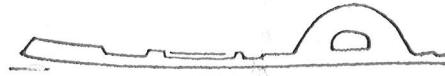
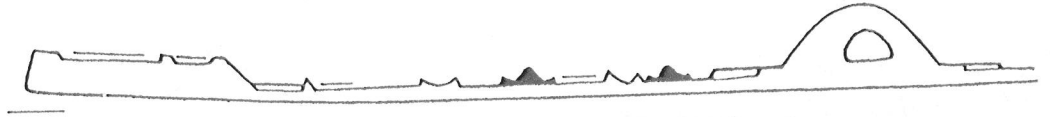
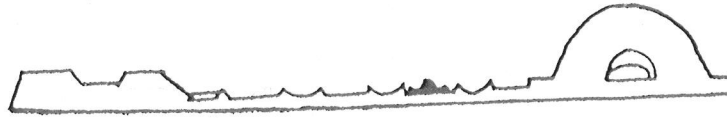
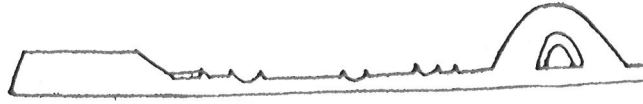
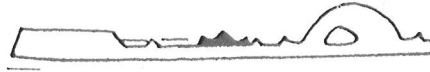
漢

(Han Dynasty)

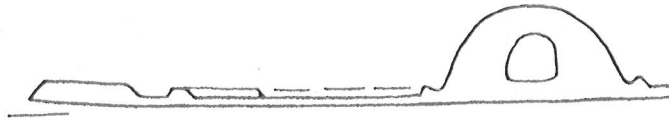
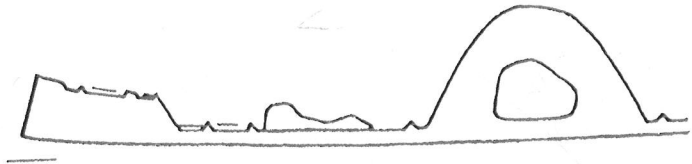


銅鏡剖面示意圖

Bronze Mirror Cross Section Illustrations



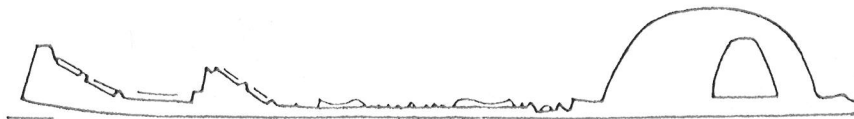
三國  
(Three Kingdoms)



六朝  
(Six Dynasties)

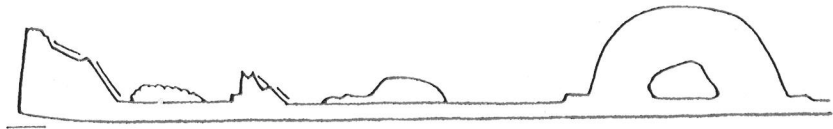
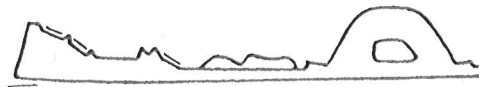


隋  
(Sui Dynasty)



隋末唐初

(Late Sui and Early T'ang Dynasties)



唐

(T'ang Dynasty)

