



多如無敵中國

精製心國際

製後子品圖

設東一華銅器



參加倫敦中國藝術國際展覽會出品圖說

第一冊 銅器

ILLUSTRATED CATALOGUE OF CHINESE GOVERNMENT
EXHIBITS FOR THE INTERNATIONAL EXHIBITION
OF CHINESE ART IN LONDON

VOLUME I. BRONZE

倫敦中國藝術國際展覽會籌備委員會編輯
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Illustrated Catalogue of Chinese Government
Exhibits for the International Exhibition
of Chinese Art in London

Volume I Bronze

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(本書校對者翁際雲)

序

中華民國二十三年十月國民政府行政院既決定選送本國藝術品於英倫。供國際展覽。目的在使西方人士得見中國藝術之偉美。乃組織籌備委員會掌其事。籌備委員會同人以本會任務莫重於出品之徵選。因選聘藝術專家若干人別組專門委員會司徵選之責。專門委員會自是年十一月成立。徵集研討。歷時數月。中間復與英國專家交換意見。而甄選乃定。用特編輯此冊。附有照片。以備參稽。資考證。此本目錄所由成也。據目錄載出品類別爲銅器、瓷器、書畫、玉器、剔紅、景泰藍、織繡、摺扇、古書等。中國藝術之發展。自上古以迄近世。略具梗概。出品機關爲故宮博物院、古物陳列所、中央研究院、北平圖書館、河南博物館、安徽省立圖書館。而選自故宮博物院、古物陳列所者爲最多。此其大概也。

中華民國二十四年四月倫敦中國藝術國際展覽會籌備委員會

INTRODUCTION

In October, 1934, the Executive Yuan decided that we should send some of our national art treasures to the International Exhibition of Chinese Art to be held in London from November, 1935, till March, 1936. Our sole aim in so doing is to make the West appreciate the beauty of Chinese Art. An Organizing Committee was accordingly set up to carry this aim into effect. And since it is of the utmost importance that a proper selection of exhibits should be made, the Organizing Committee appointed a special Sub-Committee of Experts to take charge of this part of its work. After a friendly exchange of opinions with the members of the English Selection Committee, such a selection has now been completed.

The exhibits selected comprise Bronze, Porcelain, Painting, Calligraphy, Jade, Carvings in Red Lacquer, Cloisonné, etc. The period covered by the exhibits is from the earliest times till 1800 A.D.

The exhibits are from the Palace Museum, the National Museum, the Academia Sinica, the Honan Museum, and the Anhwei Provincial Library. Most of them come from the Palace Museum and the National Museum.

THE CHINESE ORGANIZING COMMITTEE.

NANKING, April, 1935.

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(織繡、玉器、景泰藍、剔紅、摺扇、珍本古
書、傢具文具、考古選例、附私人玉器)

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第 一 册
銅 器

Volume I.
BRONZE

參加倫敦中國藝術國際展覽會

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參加倫敦中國藝術國際展覽會 銅器照片目錄

一 中國青銅器之起原

中國青銅器之發明。最遲當在商初（西紀前一五〇〇年左右）。或尙遠在其前。以我人就現存之商代銅器觀之。其製作之技巧。已極進步矣。

冶金術之起原。與製陶極有影響。故古代銅器之形制。大部與陶器相同。如鬲、甗、豆等在古陶器內極多發見。然銅器之較遲者。或出於他種器物之摹倣。如簠卽仿諸竹製之筐是也。

二 銅器之種類

銅器之種類。自使用上分別之。大致可分爲下列之五類。

- (一) 烹飪器及食器 如鬲、甗、鼎、敦、簠、簋、豆等。
- (二) 容器、溫器及飲器 如壺、壺、卣、盃、角、爵、罍、觚、觶、尊等。
- (三) 尋常用器 如盤、鑑、匜等。
- (四) 樂器 如鐘、罍、鈺、鏡、鈴、鐸等。
- (五) 兵器 如戍、戈、矛、劍等。

註 以上一二三各類。舊時總稱爲禮器。與樂器相偶。實未確當。蓋此三類器及樂器。最初皆爲日用所需。其後遂兼爲祭祀及殉葬之用。卽兵器亦如此。故無論何類銅器。皆含有用器、禮器、明器三種用途。不能以禮器一名包括之也。

三 銅器之時代

中國銅器之有銘文者。常可藉以證明一確定之時代。就目前所知者。大體可分爲六期。

- (一) 商器 (約西紀前一七六六至一一二二年)
- (二) 西周器 (約西紀前一一二二至七六九年)
- (三) 春秋器 (約西紀前七二二至四八一年)

CHINESE BRONZE

I. BEGINNING OF THE CHINESE BRONZE

The use of bronze articles in China began, at the latest, in the beginning of the Shang Dynasty (circa 1500 B.C.). It is more than probable that their first appearance may be dated at a much earlier period, as we find that in the extant specimens of the Shang Dynasty, both the craftsmanship and the decorative designs evidence an advanced state of development.

As the potter's art exercised a good deal of influence on metal works in the early days, so we find that ancient bronze vessels were often modelled after earthenwares. For example, such forms as li (鬲), yen (甗), and tou (豆) are found in great numbers in ancient pottery, although they are best known in bronze. At a later date bronzes were modelled after objects of other make, as in the case of fu (簠) which derived its form from that of bamboo make.

II. TYPES OF THE CHINESE BRONZE

Bronze vessels classified according to their various uses may roughly be divided into five categories:

1. Cooking utensils and food vessels, such as li (鬲), yen (甗), ting (鼎), tui (敦), kwei (簠), fu (簠), tou (豆), etc.
2. Containers, heating and drinking vessels, such as lei (罍), hu (壺), yu (卣), ho (盃), chio (角), chueh (爵), chia (斝), ku (觚), chih (觶), tsun (尊), etc.
3. Vessels for ordinary use, such as p'an (盤), chien (鑑), yi (匜), etc.
4. Musical instruments, such as chung (鐘), po (罇), cheng (鉦), nao (鐃), ling (鈴), to (鐸), etc.
5. Weapons, such as yueh (戣), ko (戈), mao (矛), chien (劍), etc.

Note: The practice formerly to include all bronzes in Classes (1), (2), and (3), under the term "Ceremonial Bronzes," in contradistinction with musical bronze instruments, is rather misleading. Originally, all bronzes in Classes (1), (2), and (3), together with musical bronze instruments, were articles of daily use. It was only later on that they were used for sacrificial and funeral purposes; and this is also true of military bronze weapons. Indeed, it may be said that all bronzes, no matter of what kind, have been used for daily, sacrificial and funeral purposes. The use of the term "Ceremonial Bronzes" is therefore inadequate for classificatory purposes.

III. DATING

Chinese bronze articles that have inscriptions can usually be given definite dates on the evidence of such writing. From our present knowledge, these articles may roughly be assigned to six periods as follows:

1. The Shang Dynasty (circa 1766-1122 B.C.)
2. The West Chou period (circa 1122-769 B.C.)
3. The Ch'un Ch'iu period, or that covered by the "Spring and Autumn Annals" (circa 722-481 B.C.)

(四) 戰國器 (約西紀前四八一至二二一年)

(五) 漢器 (約西紀前二〇六至西紀二二〇年)

(六) 漢以後器

商、西周、春秋三時期。爲銅器時代中最主要者。其間變化較少。然樂器在商時尙未甚發達。鐘、鐃一類。當起於西周時。食器之盃。亦西周末年始發見。故單就銅器之進化。有時亦可判別其時代也。

春秋末年及戰國時。銅器之形式、花紋、文字各方面。均有劇烈之變化。其主要原因。則以春秋以前。製銅器者。盡屬於王所居之都會。而春秋以後。各國均有製器。地方特性之發展。遂有各種歧異也。近時有稱此爲『秦式』者誤矣。

漢代銅器歸於素樸簡質。合於實用。漢以後則爲衰落時期。無特殊之風格矣。

四 銅器之地域

除時代不同外。苟銅器之製作地點不同。則其所表現之風格迥異。此種情況。春秋以前。尙未顯著。春秋時齊、秦、晉、楚等國之文化。在銅器中灼然可辨。如烹飪器中之敦。卽盡爲齊器。卽其顯證。戰國時器變化之繁夥。亦正以銅器產地之推廣耳。

五 中國銅器在藝術上之價值

由藝術眼光以研究中國銅器可分爲四點：

(一) 色劑 由製造銅器之原料不同。則其所發之色澤及斑銹。亦因之不同。考工記言『金有六齊』。其別如下：

六分其金而錫居一。謂之鐘鼎之齊。

五分其金而錫居一。謂之斧斤之齊。

四分其金而錫居一。謂之戈戟之齊。

三分其金而錫居一。謂之大刃之齊。

4. The period of the "Warring States" (circa 481–221 B.C.)
5. The Han Dynasty (circa 206 B.C.–220 A.D.)
6. Post-Han period

The periods covered by the Shang and the West Chou Dynasty and the "Spring and Autumn Annals" are by far the most important of the Bronze Age in China. Bronze works of these periods maintain a more or less uniform tradition. But there are certain typological changes; musical instruments, for instance, were not much developed during the Shang Dynasty, but those of the chung and po type (both clapperless bells) began to appear in the West Chou period. The hsu (盨) type of food vessels did not appear until the end of that period. Therefore, the dating of bronze may sometimes be determined by their typology.

During the latter part of the period of the "Spring and Autumn Annals" and during the time of the "Warring States," the form, decoration, and style of writing of bronzes all underwent violent changes. The principal reason for such changes was that prior to the period of the "Spring and Autumn Annals," workers in bronze all congregated in the metropolis where the Emperor resided; but after that time, they were dispersed throughout the feudal principalities. Thus local variation of every sort was brought about; and each followed a different line of development. The result is that bronze articles of this period are richer in form and show more local colour. To call bronzes of this period "Ch'in bronzes" as some do, is clearly a mistake.

Bronze wares of the Han Dynasty are usually simple and devoid of rich ornament. They are mostly for practical use. The period after the Han Dynasty is one of decline, and is devoid of any particular characteristics.

IV. PROVENANCE

Besides the difference in time, articles manufactured in different localities, assume features mutually distinct. Such a condition was not apparent before the period of the "Spring and Autumn Annals," but during that period, the states of Ch'i (齊), Ch'in (秦), Chin (晉), and Chu (楚), each had its individual production. The fact that the tui (敦) among cooking utensils were almost all Ch'i wares may be cited as a typical example of local production. The various changes stamped on the bronze works of the period of the "Warring States," were essentially due to the extension of centres of local manufacture.

V. ARTISTIC VALUE OF THE CHINESE BRONZE

Chinese bronzes studied in their technical aspect may be grouped under the following four points:

1. Patination and Composition.—The difference in the constituents of the bronze, usually results in a variety of patina or mottles of rust. "K'ao Kung Chi" (考工記) states that there are six proportions for the making of this alloy which are as follows:

Five parts of copper, and one part of tin. This is known as the alloy for making chung (a kind of clapperless bells) and ting (caldrons).

Four parts of copper, and one part of tin. This is known as the alloy for making fu-chin (axes).

Three parts of copper, and one part of tin. This is known as the alloy for making ko and chi (military weapons).

Two parts of copper, and one part of tin. This is known as the alloy for making great swords.

五分其金而錫居二。謂之削殺矢之齊。

金錫半。謂之鑿燧之齊。

考工記爲戰國時書。古人製器不盡如記中所述之劃一。近來收藏家認爲色澤之不同。乃由於原料成分之不一。然尤爲重要者。蓋爲火候之優劣。同一原料。所得結果亦有不同也。

(二) 形式 銅器繼石、陶、竹、木等器而發達。所摹仿之範圍甚廣。因而其形式甚繁。且每一類器。必有其主要之形式。而其餘則時有變化。如圓形之器每變爲方形。圈足之器每於足下加以方几。圓柱形之足變成鳥獸形或人形。蓋頂及鑿飾以鳥獸形。器身上飾以牙狀之稜等。故雖同類之器。形式多不相同。

(三) 花紋 銅器雖間有素樸而無花紋者。然花紋實爲銅器藝術之重要部分。

商周銅器之花紋中。以回紋爲最重要。此種花紋。在中國古雕刻品內最爲普遍。且古代回字正作回形以象其狀。舊時稱爲雷紋者。雷卽回也。回紋亦有時用以填補別種主要花紋之隙處。

鳥紋、獸紋、龍紋（卽所謂蟠夔紋）、饕餮紋、蟬紋等。均此時代所習見之主要花紋也。

戰國時器。類多蟠螭、蟠虺等紋。且好嵌石類。與商代之刻骨同。其錯金銀爲花紋者。尤爲美觀。

除圖案化之花紋外。在銅器中亦有作鳥獸之圖形者。春秋以後。頗爲習見。

(四) 書法 銅器之銘文中。不乏優美之書法。且可窺見中國書法之源。其較古者。甚近於圖畫。有時以文字組合類似圖畫。有時以文字錯雜於花紋之內。幾不能辨。戰國時則作鳥蟲書。以鳥或蟲形配合於文字。使類於花紋。

六 中國銅器在史料上之價值

中國銅器。不僅在藝術及考古學方面。佔重要之位置。其有關於歷

Three parts of copper, and two parts of tin. This is known as the alloy for making knives and arrow-heads.

One half of copper, and the other half of tin. This is known as the alloy for making mirrors. "K'ao Kung Chi" (考工記) is a book probably written in the time of the "Warring States;" bronzes of an earlier period were not always made in strict conformity with the formulæ prescribed in that work. Differences of colour in bronzes result from slight differences in their make-up. But what is particularly important is the proper or improper mode of firing, for the same proportion in the materials used may have different results.

2. Shapes and Forms.—Since bronze objects were often modelled after those made of stone, pottery, bamboo, wood, etc., they have, therefore, assumed in the very beginning innumerable shapes or forms. In addition, every kind of object had a combination of features, of which some kept on changing in the course of time, while others remained more or less true to their prototype. For instance a round-shaped ware may become rectangular; cylindrical legs may assume the form of a bird, an animal or a human being; the same is true with the knob of a cover or the handle or even the complete article itself. Such changes are often gradual. In some cases, it is almost possible to trace back the different stages of such changes, and group them into typological series.

3. Ornamental Patterns.—Bronze works are sometimes found plain and devoid of any ornament, but it is the decorative patterns that have attracted the greatest amount of attention from collectors.

Of the decorative patterns found on the bronze works of the Shang and Chou periods, the "hui-pattern" (回紋, i.e. rectangular spirals) is the most important. This pattern is probably the most common of all the ancient Chinese decorative features. It is a modified form of the Chinese character 回, signifying "revolving." Formerly it was called "thunder-pattern" because the ancient character for thunder was 回. On bronze vessels, the "hui-pattern" was frequently used to fill up the intervening spaces of other patterns. Patterns of birds, animals, dragons (the so-called "p'an-kuei-wen"), ogremasks, and cicadas are the principal ones prevailing in these periods.

Bronze works assigned to the period of the "Warring States" are, in a large number, adorned with the patterns of p'an-chih (蟠螭, coiled lizard) and p'an-hui (蟠虺, coiled serpent). Occasionally we meet with vessels inlaid with turquoise in the same way as the incised bones of the Shang Dynasty; frequently gold and silver were used for inlaying purposes. Besides this, very often after the period of the "Spring and Autumn Annals," we come across figures of birds and animals in bronzes.

4. Styles of Writing.—The inscriptions on bronze vessels are written in different styles of writing, and many of them show fine calligraphy. As time went on, changes were made in the style of writing. Some characters in the inscriptions of an earlier date are written in pictorial writing; sometimes the characters are so disposed as to form pictures; and sometimes they are so closely mixed up with the patterns that it is difficult to discern them. A kind of script known as the script of birds and insects was in vogue, during the period of the "Warring States;" it is formed by blending the characters with the figures of birds and insects. By means of the inscriptions on bronzes then, we are able to trace Chinese writing to its origin.

VI. THE HISTORICAL VALUE OF CHINESE BRONZES IN CHINESE CULTURE

Chinese bronzes are not only important from the artistic and archæological point of view, but are also highly esteemed by scholars because of their great bearing on Chinese history and