



金与玉

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GONGYUAN 14 - 17 SHIJI ZHONGGUO GUIZU SHOUSHI

公元14—17世纪中国贵族首饰

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富麗堂皇的明代金玉首飾

白 宁

公元十四世纪六十年代至十七世纪四十年代，正是中国封建社会后期，朱元璋推翻元人统治，建立大明王朝，定都南京。着力恢复唐宋之制，稳定局势，发展生产，壮大国力，因此在中国历史上又出现了一个繁盛时期。南京作为明代开国都城，一度成为全国的政治、经济、文化中心。城市的规划和建设，独特的皇城区、卫戍区、商贸居住区，巍峨的宫殿建筑，都显示出皇家气派，折射出大明王朝的历史辉煌。半个多世纪以来，南京市博物馆对南京地区明代遗迹、遗址进行了大量的考古发掘工作，包括对明故宫及城市遗迹的考古、明代城墙遗址考古和明代功臣及其家族墓地的发掘，保护了一批珍贵文物，也获取了重要的历史资料，金玉首饰即是南京明代考古发现的珍贵文物之一。

首饰通常指佩戴在头部及身上的装饰物。中国人自古以来就有用首饰装扮自己的习俗，在中国古代文学作品中，留下了许多对当时人装束的生动描述。汉乐府民歌《陌上桑》中“头上倭堕髻，耳中明月珠，湘绮为下裙，紫绮为上襦”，《孔雀东南飞》中“头上玳瑁光”、“耳着明月珰”，分别描写了采桑姑娘罗敷和敢与封建礼教抗争的刘兰芝的衣着打扮，“明月珠”、“明月珰”应是一种耳饰。唐代杜甫《丽人行》中“绣罗衣裳照暮春，蹙金孔雀银麒麟。头上何所有？翠微匍叶垂鬓唇；背后何所见？珠压腰袂稳称身”，写的是长安贵族妇女的穿戴。白居易《长恨歌》中“云鬓花颜金步摇”、“翠翘金雀玉搔头”，写的是杨玉环的行头。“金步摇”、“玉搔头”为戴在头上的饰件，簪又称“搔头”。宋代司马光《西江月》中“宝髻松松挽就，铅华淡淡妆成，青烟翠雾罩轻盈，飞絮游丝无定”，写的是舞妓的穿着。明代小说《金瓶梅》中，李瓶儿出嫁时身着“大红五彩通袖罗袍，下着金枝线叶沙绿百花裙，腰里束着碧玉女带，腕上笼着金压袖，胸前瓔珞缤纷，裙边环佩玎珰”，把当时女子着装佩戴描写得更是具体翔实。这些对女子着装包括首饰佩戴的描述，显示出中国古代服饰文化的丰富内涵。

明代，首饰品种和工艺在唐宋的基础上有了较大发展，我们除了从明清小说里对人物衣着穿戴的描述中了解外，还可以从传世的明代写真画、仕女画中对明人的装束得到一些间接的感受。南京地区出土的金玉首饰，则让我们直接感受到了明代首饰的精美绝伦。

首饰的样式及其佩戴方式是一个发展变化的过程，它体现了古人的文化习俗及审美心理，也受到封建礼制的约束和传统习俗的影响，同时也与制作工艺和美术设计的进步有关。明代各种技术条件的成熟，促进了金玉首饰工艺的发展，首饰从装饰内容、表现手法和工艺制作各方面都达到了空前发展的水平。

明代的首饰可分为发饰、额饰、耳饰、项饰、腕饰、指饰、腰饰等，从头到脚，蔚为大观。这些首饰的质料或金或银或玉，也有琥珀、玛瑙、水晶。这些优质材料经过精细的加工，色彩斑斓，美不胜收，显示出豪华高贵的气质。



发饰指戴在头发上的装饰物。明代男女仍沿袭束发盘髻的习俗，将长发总束头顶，以笄、簪、钗等将盘起的发髻固定在头上。明代女子的发髻有双髻、平髻、锥髻、高髻、低髻之分，明代杨用晦《冠约》中，有“头有一岁而三易新样者”的记载，“妇人之髻，时样屡易，有金髻、银髻、珠髻、玉髻、发髻、翠髻、字髻等”。各种新颖的发髻，将女子装扮得美丽动人。明代妇人沿袭前代喜作假髻的传统，假髻是用金丝、银丝等金属丝为框架支撑，做出高耸旋卷的发髻曲线，再缠上假发，戴在头上，用簪钗固定。随着假髻的盛行，各种发饰品种逐渐增多。精美的发饰装饰在女子挽起的高髻上，珠光宝气，风姿绰约，充分展示了东方女性婀娜多姿的风韵。

束发冠是束在髻上的发罩，为贵族燕居时的冠戴，男女形制不同。南京江宁殷巷沐昌祚墓出土的金束发冠和南京板仓徐俯夫人墓出土的琥珀束发冠，是典型的男子冠饰，而江宁殷巷沐晟夫妇墓出土的云纹金束发冠则是典型的女子冠饰。

髻髻、特髻、包髻都是和明代贵族妇女假髻有关的装饰物，髻旁缀金珠钗钿，环满髻侧，楚楚动人。簪、钗、栉背、钿等都是女子发髻的重要饰品。首饰中，发饰的品种最丰富，簪钗又是发饰中最多的一类。北京定陵出土的首饰有248件，其中各种发簪就有199件。同样，南京地区出土的明代首饰中，簪钗的数量最多。从出土的簪钗看，有的将装饰纹样放在簪的顶部，有的放在侧面；有的簪针较长，有的较短。这说明明代人在簪钗使用上有较细致的分工，用于发髻正面的为“挑心”，用于发髻顶部的为“顶簪”，用于发髻后面的为“分心”，用于发髻侧面的为“掩鬓”。簪钗是用金、玉、琥珀、玛瑙制成的，有的形如盛开的牡丹，有的似展翅欲飞的凤凰；有戏于花中的童子，有端庄工整的佛像。从设计到工艺都体现了很高的艺术造诣。

栉背是镶包在梳篦背脊上的饰物。出土时木质梳篦多已朽坏，而镶包的金质栉背却完整地保留下来。栉背上多装饰花卉纹饰，亦有镶嵌宝石的。梳篦插入发中，露出花样不同的金银栉背，光彩夺目。

金钿，《说文·金部》释为金花，是用金银制作的花朵形饰件的总称。明代金钿有大有小，大的多在10厘米以上，小的仅2—3厘米。金钿有花卉、蝴蝶、飞天等，南京尧化门明墓出土的蝴蝶形金饰件，仅2厘米大小，然而蝴蝶的每个部位都制作精致，意趣盎然。南京邓府山墓出土的镶金托双龙戏珠纹琥珀饰件，背面有一细长的插孔，显然是用于插小钗将其固定在发髻上的，金质的双龙戏珠纹衬着血色琥珀，是一件精美的装饰物。

额饰指佩在额前的装饰物，明代妇女流行在头上戴一块巾帕，叫“包头”，亦叫“额帕”。包头在使用中逐渐简化，变成一种新饰物，以金银珠翠做成两头略尖的长条形饰物，束于女子的额部。南京郊区出土的花鸟形金饰件、如意云纹金饰件、双凤牡丹纹金饰件，均为女子的额饰。

耳饰指戴在耳部的装饰物，主要有耳坠、耳环。明代耳坠的设计重于写实，精雕细作。南京板仓徐达家族墓出土的药神形金耳坠，细致地塑造了一个头梳高髻，身着长裙，荷锄背篓的女子形象；亭阁形金耳坠用金丝编制成一个重檐翘角、门窗可启的亭阁建筑样式；



宫灯形金耳坠玲珑清秀，葫芦形金耳坠造型逼真，表现了明代耳饰重于写实的典型风格。

项饰指戴在颈部的装饰物，主要有项链、璎珞等，但南京地区出土物较少，有待今后的考古收获。

腕饰指手臂及手腕上的装饰物，有钏、镯。钏又称条脱、跳托。以金、银制成，通常戴在女子手腕上。最早见于唐代，明代较流行。南京板仓徐俯夫人墓出土的牡丹莲纹金钏，盘成七圈，用金丝相连并调节松紧，金钏的一端浅刻牡丹、夏莲、秋菊、冬梅等四季花卉，富丽堂皇，雍容华贵。江宁殷巷沐胤墓出土的嵌宝石双龙纹金镯，镯头做龙首，镯上镶嵌红、蓝宝石，精美异常。

指饰指戴在手指上的饰物，主要是戒指。明代的戒指有金、玉、银等质地，或镶嵌宝石，或浅刻纹饰，在方寸之间突出表现其华贵俊美。鞞原为射箭时勾弦的工具，明代已成为男子指饰的一种，多套在拇指上，沐胤墓出土的玉鞞即为此类。

腰饰指佩在腰间的装饰物，有佩饰、挂件、金银珠玉，种类较多。徐达家族墓出土的嵌宝石镶玉金佩，形制同玉佩，但珩、琚、璜等佩件的做法均有创新，各佩件均用金质材料镶包并做成不同的纹饰，佩件之间以金链连接，头尾的佩件一面嵌玉，一面嵌宝石，做工精细，小巧玲珑，尽显金与玉的华美。南京郊区出土的螭衔灵芝纹玉璧、螭虎纹龙首玉带钩，做工粗犷，表现出“粗大明”的琢玉风格。

自唐宋以迄明代，用玉带板、金带板装饰的革带，是历代官员官阶等级的重要标志，同时又具有极高的装饰作用与审美价值。朝廷把腰带的使用纳入官服制度中，不同品级使用不同质地的腰带。据《明史·舆服志》载，一品以上官员使用玉带，三品用金带，皇后、皇妃着常服时可用金带。南京张家洼汪兴祖墓出土的镶金托云龙纹玉带，用最好的和阗玉、最高规格的五爪龙和最完美的工艺制成，堪称明代玉带中的精品。南京板仓出土的云龙纹金带，蟒龙穿云图案十分精致，为明代考古发现的最精美的一副金带。

小巧玲珑的金扣虽不在首饰之列，但受金玉首饰工艺的影响，不仅制作工艺相同，纹饰风格也相近。

从明代王公贵族墓葬出土的各种首饰，反映出明代金玉首饰的装饰题材、造型设计及工艺技法等已经达到相当完美的程度。

其一，装饰纹样集历代之大成，形成丰富的装饰主题。

明代首饰的装饰题材，在前代的基础上有所发展，既传承了前代的传统，又有所发展，形成了丰富的装饰主题。早期的金玉首饰明显受到服饰等级制度的影响，中晚期时出现世俗化和商品化的倾向。唐宋时常见的龙凤题材在明代首饰中仍占有重要的位置，南京出土龙凤纹首饰的，大多为豪门望族的墓葬，可见龙凤是作为官员品级和贵族身份的标志。到了明晚期，随着封建制度的衰落，龙凤纹样才被民间广泛使用。

明代首饰中，模仿植物、动物的纹样较前代明显增多。植物以花卉枝叶为多，如南京戚家山俞通源墓出土的牡丹形金簪，以锤鏢的两重金叶构成舒展的牡丹花瓣，四周以叶相



扶，栩栩如生。也有梅、兰、竹、菊等象征君子清雅高洁的花卉，不仅用于首饰的装饰，也用于瓷器、漆器、玉器及丝绸的装饰。江宁殷巷沐叡墓出土的梅花竹节纹碧玉簪，玉质莹润，色泽鲜亮，在竹节形的簪上琢刻梅花，十分雅致。南京中华门外明墓出土的梅花形金饰件、江宁龙都明墓出土的菊花形金耳环，均属这一类。

动物纹样常见龙、凤、麒麟、螭、龟等祥瑞之兽，也有民间喜见的鸳鸯、鹦鹉等。如江宁殷巷出土的鸳鸯纹金佩饰，一面为麒麟逐绣球，另一面为鸳鸯戏波。从佩饰上端的一小孔和下端的三小孔可以推测，这是一件穿绳佩在腰间的金饰件，或许只是一组佩件中的一件。

除了龙凤、动植物，还有表现吉祥如意等民间传统习俗的题材。南京蒋王庙出土的婴戏莲纹金钗，童子在莲池中捧叶戏莲，神情愉悦，寓意“连生贵子”。南京郊区出土的双凤纹金云板，双凤展翅翩翩起舞，“双凤和鸣”寓意荣华富贵，盛世吉祥。

也有佛教题材的饰品，南京板仓徐膺绪墓出土的佛像形金簪，簪顶就是一尊结跏趺坐的佛像。沐晟墓出土的“佛”字金簪，簪顶装饰一书写的“佛”字。沐叡墓出土的玉饰件，亦为佛像纹饰。此外还有较多的文字形首饰，如汪兴祖墓出土的云托“日”字纹金饰件，徐俯墓出土的云托“日”、“月”字纹银饰件。

这些内容丰富的纹饰，有些是前代没有出现过的，它从一个侧面反映了当时社会的流行时尚。

其二，造型设计集历代之大成，表现出独特的审美情趣。

明代金玉首饰较之前代有着强烈的个性色彩。就明代墓葬出土的金玉首饰看，形状完全相同的数量不多，这和金玉首饰的手工制作有很大关系，同时也反映了首饰设计追求个性色彩的趋向。同样是凤凰造型的金簪、插饰，总体风格虽基本一致，但在具体细节的处理上仍有差异。如徐膺绪墓出土的云凤作“S”形盘绕，徐俯夫人墓出土的凤凰形金簪，凤尾则翻卷上扬，而南京郊区出土的凤凰形金簪，凤尾向后飘逸似云状。南京市博物馆藏莲花形金饰件，与沐叡墓出土的嵌宝石莲花形金饰件形状基本相似，轮廓清晰，花叶舒展，但花叶的处理完全不同。沐昌祚墓出土的牡丹花形金饰件，将金叶打制成大朵的牡丹花和摇曳的枝叶，花瓣丰满，叶脉纹饰凸起。同墓出土的其他牡丹花形金饰件，花瓣较碎，叶脉纹饰用阴线勾出。它们都从不同角度展示了花繁叶茂、花枝招展的效果。突出个性色彩，尽力彰显美的内涵，是明代首饰突出的亮点。

首饰的造型与工匠的设计构思及当时人们的审美情趣密切相关。南京邓府山墓出土的明晚期嵌宝石蜘蛛形金簪，充分体现出设计者巧妙的艺术构思。蜘蛛在簪的侧面，蜘蛛的身体是用蓝宝石做成，头为红宝石，用金丝缠绕宝石做出蜘蛛的小爪，再以金珠点出眼睛，仅以两颗宝石的色彩，表现了金簪的华美。以蜘蛛为饰，与民间以喜蛛寓意吉祥的习俗有关。沐叡墓出土的金链琥珀坠，利用琥珀内自然生成的气泡状物，简笔勾画出两个仙桃，配上枝叶，自题“瑶池春熟”，天然成趣，文雅精致。同墓出土的金多宝串也是一件构思奇巧之物，它将日常用的耳挖、牙签、镊子、勺子用金链串起，装入圆筒内随身携带，使用



方便。这种多宝串在明代较为流行，有金质，也有银、铜、木、牙质的。有的一串三件，有的一串四件，称为“金三事”、“金事件”。令人称奇的是装小件的圆筒，仅8厘米长，上面浅刻一幅山水人物图，布局舒展，很有绘画中线描的韵味，小巧玲珑，令人爱不释手。

明代首饰的构思设计新颖别致，即使是传统题材，也表现出特有的艺术魅力，许多作品在今天看来，风韵依旧不减。

其三，工艺技术集历代之大成，尽显首饰富丽堂皇的风格。

明代首饰，特别是金首饰的工艺较前代有很大的发展。金首饰工艺有锤髹、鑿花、拉丝、垒丝、掐丝、炸珠、镂空、焊接、范铸等，大部分工艺是前代流传下来的，是传统工艺。但明代对锤髹、鑿花、垒丝、掐丝、镶嵌工艺的发挥超过了前代，制作出很多首饰精品。

明代首饰擅长用锤髹工艺，将金叶在鑿花胶板上锤打出浮雕的图案花纹，制作较前代更精细，纹样趋向复杂化、多层化，通过重重叠叠的装饰显示雍容华贵的风韵。南京板仓出土的云龙纹金带，将正面的游龙、升龙、团龙打制得栩栩如生，细密的云纹作地，衬托出龙的威风，是锤髹工艺的经典之作。

用金丝层层垒叠出花纹的垒丝工艺，或用金丝盘绕出花纹轮廓的掐丝工艺，熔金为珠（即将熔融的金液滴入温水中，使之结成大小不等的金珠），再将细珠点焊连缀成造型或纹样的炸珠工艺，这些虽都是前代工艺，但明代的精细程度超过了前代。出土于徐俯夫人墓中的凤凰形金簪，是一件典型的综合多种工艺的饰品。一对凤凰立于云端，展翅欲飞，凤凰的首和爪用炸珠工艺，状若谷粒的金珠交错排列，做成凤首和凤爪。凤的羽毛用两股细如发丝的金丝拧成一股，弯曲成羽毛状，层层叠压。凤尾与凤翅用掐丝工艺，在1毫米宽的金丝上做出极细的形状大小相同的镂空纹饰，凤眼、凤喙则以锤髹方法加工，最后焊接成精美的凤凰，精细程度令人叹为观止，可与北京定陵出土的金首饰媲美，代表了明代精湛的工艺水平。

明代首饰流行镶嵌珠宝，名贵的宝石以其艳丽的色彩与黄金交相辉映，显得富丽华贵。从南京地区出土的首饰看，镶嵌之物有红蓝宝石、猫睛石、绿松石、玛瑙、水晶等，种类较多，其中以红、蓝宝石为多。徐俯夫人墓出土的嵌宝石叶形金冠饰，在三片长叶上作若干个金托，内嵌红蓝宝石、绿松石、茶晶石，若加上失去的珍珠，在同一件饰品上，以宝石红、黄、蓝、绿、白色的艳丽色彩，配上金质的缠枝花叶，既有雍容之气，又有耀目之色。这样的镶嵌首饰数量大大超过了前代。

明代首饰工艺虽然继承了前代技法，但精工细作，使得明代首饰富丽堂皇，熠熠生辉，达到炉火纯青的境界。

南京市博物馆收藏的明代金玉首饰，从一个侧面反映了当时的工艺水平，其中不乏经典之作。金与玉是品质高贵的象征，富丽堂皇的金玉首饰，也是大明王朝兴盛的见证。

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Splendid Gold and Jade Jewelry of Ming Dynasty

By Bai Ning

The later period of Chinese feudalism covers 1360s through 1640s when Zhu Yuanzhang overthrew the Yuan dynasty and established Ming dynasty with its capital in Nanjing. During this period, he laid an emphasis on restoring the social system of Tang and Song dynasties, stabilizing the society, developing production and strengthening the national economy thus to lead a flourishing era in the Chinese history. As the original capital of Ming dynasty, Nanjing then became the center of national politics, economy and culture. Its planning and construction, including the Forbidden City, defending district, commercial and residential area and majestic palaces, all reflected the royal splendor of Ming dynasty. In the past fifty years, staff in the Nanjing Municipal Museum has made a great devotion to the Ming dynasty archaeological site in Nanjing, including Ming Forbidden City, the site of Nanjing, the Ming city wall and the tombs and family tombs of the Ming meritorious statesmen as well. Through their work, a number of precious cultural heritages have been protected with some important historical material discovered, among which are gold and jade aristocratic jewelry.

Jewelry normally refers to the ornaments on one's head and body. Chinese has a long-lasting practice in using jewelry to beautify one's own looking as many vivid descriptions were left in Chinese ancient literature. In the Han-dynasty folk song Moshang Sang, there was a description about the costumes of Luo Fu, a mulberry-leaf picking girl; in the narrative poem Kongque Dongnan Fei (the Peacock Flying to the Southeast) was a description of the dresses of Liu Lanzhi, a lady who fought against the feudal ethics. Mingyue Zhu and Mingyue Dang were mentioned in these two literatures, which we know they are kind of earrings. In Liren Xing (Walking Beauty), written by Tang-dynasty poet Du Fu, we can find the jewelry and costumes of aristocratic ladies in Chang'an, while in Changhen Ge (Song of Long Wining) by Bai Juyi, Yang Yuhuan's headdress was described. We know from these two poems that Jin Buyao and Yu Saotou are the jewelry worn on lady's head. In Xijiang Yue, a poem written by Sima Guang of Song dynasty, the apparel of a dancing girl was included. And the Ming-dynasty novel Jin Ping Mei presented us a detailed introduction of the jewelry worn by Li Ping'er in her wedding. All the above-mentioned descriptions about women's jewelry have reflected the rich connotation of Chinese Culture of ancient costumes.

In Ming dynasty, the types and techniques of jewelry were achieved to a fairly good level following the Tang and Song dynasties. Besides the descriptions in Ming and Qing literatures, the realistic paintings and figure paintings also conveys the way how Ming people were dressed, while the gold and jade jewelry unearthed in Nanjing provides us a direct experience in enjoying the gorgeous jewelry of that time.

The design and wearing fashion of jewelry also saw a long-term development, which not only reflects the ancient culture and aesthetic psychology, but also is restricted by feudal protocol and traditional customs, and closely associated with sophisticated producing techniques and artistic design. With the maturity of various techniques in Ming dynasty, the gold and jade jewelry experience a highlighted development leading the decoration content, way of expression and producing techniques to an unprecedented high level.

Jewelry of the Ming dynasty goes into a number of categories, including ornaments for hair, forehead, ear, neck, wrist, finger and waist, etc. Materials for these jewelry can be gold, silver, jade,



amber, agate, and crystal as well. These fine materials, with meticulous craftsmanship, looks colourful and marvelous.

Hair ornaments refer to the jewelry worn in hair. Ming people were accustomed to tie their hair up into a bun, which was fixed up by various hair pins. The hair styles of Ming women include double buns, flat bun, pointed bun, high bun and low bun. In *Guan Yue (Rules for Hairstyles)* by the Ming scholar Yang Yonghui, it was recorded that "some women have their hairstyles changed three times just in one year" and "women's buns styles can be classified as gold bun, silver bun, pearl bun, jade bun, hair bun, jadeite bun, etc." Ming women, like their counterparts in former dynasties, also loved to wear man-made buns, who used metal threads (e.g. gold or silver) as a frame to form high and curly hair line covered by hairpiece and fastened by hairpins. With man-made buns in vogue, the hair ornaments increased both in number and types. Fine hair ornaments pinned on the high buns brought women an eye-catching charm of oriental flavor.

Hair clasp is a cover fastened on hair-bun, a casual ornament worn by ancient aristocrats with difference between men's and women's. The gold hair clasp unearthed from the Tomb of Mu Changzuo in Yingxiang, Jiangning of Nanjing, and the amber hair clasp found in the Tomb of Xu Fu's wife in Bancang, Nanjing, were typical men's ornaments. For women's ornament,¹ the gold hair clasp with cloud pattern unearthed from the Tomb of Mr. And Mrs. Mu Sheng in Yingxiang, Jiangning, is a typical example.

Ming dynasty ladies liked to decorate their hair buns with gold ornaments, such as hairpins, comb backs, and gold flowers. Among various pieces of jewelry, hair ornaments boast the most types, of which hairpins were most often seen. Among the 248 pieces of jewelry found in Dingling (Ming Royal Tomb), 199 pieces were hairpins of various styles. We found the same feature in the Ming jewelry buried in Nanjing. These unearthed hairpins display different design: some with the pattern on the top, some on the shaft, some longer and some shorter. This shows each hairpin has its own function, which is slightly different from other hairpins. For example, some were called tiaoxin (tick from the center) for they were used in the front of the bun; some called dingzan (top pin) for they were pierced into the bun's top; some called fengxin (divide the center) as used into the back of a bun; still others called yanbin (cover the temples) as they were used in the place of the lady's temples. These hairpins were made of various materials —— gold, jade, amber, and agate —— and with different designs, such as blossoming peony, flying phoenix, children in the flowers, and sedate buddhas. All of them demonstrated a high level of artistic achievement, whether in design or in craftsmanship.

Comb back is the ornament that covers the back of combs. The wooden combs were usually rotten when unearthed while the gold back were preserved completely. Floral design was seen on most comb backs, with some also inlaid with precious stones. When worn on hair, the comb looks really gorgeous in the shine of gold and silver.

Gold flower is a general term for flower-themed gold or silver ornaments. Gold flower made in the Ming dynasty covers 2-3 cm to 10 cm in diameter. The design can be flower, butterfly and flying Apsaras, etc. The butterfly-shaped gold ornament, unearthed in a Ming tomb at Yaohuamen, Nanjing, is only 2 cm long. However, it was finely made to every detail. The gold and amber crown ornament set with the design of two dragons playing with a giant pearl, unearthed at Dengfu Hill, Nanjing, has a minute hole in its back, which obviously tells us it was for the pin to fix the ornament on hair bun. It is an exquisite ornament, with gold dragons and a piece of red amber in the center.



Forehead ornament refers to the decorative jewelry worn by Ming women on forehead, which was originally derived from baotou (covering head) or e'pa (forehead kerchief). Baotou gradually evolved into a new decorative ornament, which was made of gold, silver and jewelry, in the shape of a strip and with two ends slightly narrow, but still worn on women's forehead. The women forehead ornaments unearthed in the suburbs of Nanjing include a gold ornament with the design of birds and flower, a gold ornament with the design of ru yi-shaped cloud, and a gold ornament with the design of paired phoenixes and peony.

Ear ornament refers to the decorative jewelry worn on ears, including ear drops and hoops. Ming eardrops featured realistic style and fine craftsmanship. The gold eardrops in the shape of a herbal goddess, found in the Cemetery of Xu Da family at Bancang of Nanjing, boasts its fine figure of a high-bun, long dress lady carry a hoe and a basket on back. The gold eardrop in the shape of a pavilion features a gold pavilion model with multi-eaves and movable door and window. Even the gold eardrops in the shape of a lantern and the gourd-shaped gold earrings were made close to life, which illustrate the realistic style of Ming-dynasty earrings.

Neck ornament refers to the jewelry worn on one's neck, including plain necklace and necklace with jade and pearls, which were rarely seen in the Ming tombs of Nanjing.

Wrist ornament refers to the jewelry worn around one's wrists or arms, including connected bangles and single bangle. The connected bangles, either called chuan or tiaotuo, was made of gold or silver and worn on women's wrists. It was first seen in the Tang dynasty and then became popular in the Ming dynasty. The gold connected bangles with the design of peony and lotus, unearthed from the Tomb of Xu Fu's wife at Bancang of Nanjing, coiled in seven circles, were connected by gold wires and can be adjusted to wrists. At one end of the bangles were engraved patterns of four-season flowers including peony, lotus, chrysanthemum and plum blossom. The gems-inlaid gold bangles with the design of double dragons, unearthed from the Tomb of Mu Rui at Yinxiang, Jiangning County, were inlaid with ruby and sapphire and with one end in the shape of a dragon, appealing to our eyes.

Finger ornament refers to rings, which, in the Ming dynasty, were made of gold, jade and silver, either inlaid with stones or engraved with patterns. Although small, it looks grand and luxurious. Die was originally a tool used to fix the bow's string, but became ring in the Ming dynasty, and in most cases, it was put around thumb. The jade thumb ring, unearthed from the Tomb of Mu Rui, was the typical example in this category.

Waist ornament refers to the ornaments around one's waist, including pendants made of gold, silver, jade and pearls. The gold pendant inlaid with gems and jade, unearthed from the Cemetery of Xu Da family, although was arranged in the same way as the jade pendants, the making techniques were created by new ideas: all the pendants were set in gold with various patterns; gold chains were made to connect each piece; the pendants right at the top and the bottom have jade inlaid in one face and gem in the other, with a small and exquisite look and the grandeur of gold and jade. However, the jade disk with the design of a hornless dragon holding a magic fungus in mouth and the jade belt hook with hornless dragon design, both unearthed in the suburbs of Nanjing, display the rough and bold style of Ming jade craftsmanship.

An important rank mark for officials from the Tang dynasty to the Ming dynasty, is the leather belt decorated with jade or gold plaques, which possesses both decorative function and aesthetic value. The



Ming court included waist belt into the costume system, mandating officials of different ranks using belts made of different materials. It was recorded in *Yufu Zhi, Ming Shi (Record of Costumes, History of Ming Dynasty)* that jade belt for first rank and gold belt for third rank; the emperor's wives, including empress and concubines, can wear gold belts as daily attire. The white jade belt set in gold with a cloud-dragon pattern, unearthed from the Tomb of Wang Xingzu, Zhangjia Wa of Nanjing, as a masterpiece of Ming jade belts, was made of hetian white quality jade, with the design of five-claw dragon, the highest ranked dragon, and finished by perfect craftsmanship. The gold belt with a cloud-dragon pattern, found in Bancang Village of Nanjing, features exquisite design of a dragon flying through clouds thus to be deemed as the finest gold belt in the Ming-dynasty archaeological finds.

Gold buttons, though not belong to jewelries, also adopted the techniques of gold and jade jewelry so that their styles and techniques were very much alike.

Various kinds of jewelries, found in the aristocratic tombs of the Ming dynasty, reflect that the decorative motif, shape and design, as well as making techniques, have reached a fairly perfect level at that time.

First, the decorative motif has epitomized its various counterparts thus to form its rich contents.

The decorative motif of jewelry in the Ming dynasty not only carried the tradition of former dynasties, but also experienced a development upon that. Early gold and jade jewelry was obviously influenced by the costume system while middle and late jewelry carried a tint of secularity and commodity. The dragon-and-phoenix motif, often seen in the Tang and Song dynasties, still occupied an important place in the Ming dynasty. The tombs with such-motif jewelry unearthed in Nanjing mainly belong to rich and powerful families, from which we conclude that dragon-and-phoenix design is the identity mark for officials and aristocrats. It was not until the late Ming dynasty that such motif was widely used by common people with the decline of feudal system.

Among various motifs, the number of foliage and animal motifs saw more than that of former dynasties. The foliage motif features floral spray as illustrated by the Peony-shaped gold hairpin, unearthed from the Tomb of Yu Tongyuan in Qijiashan of Nanjing. Besides that, there was also the motif of plum blossom, orchid, bamboo and chrysanthemum, symbolizing nobility and elegance, seen not only on jewelry, but on porcelain, lacquer wares, jade, and silk as well. The Jasper hairpin with the design of plum blossoms and bamboo joints, unearthed from the Tomb of Mu Rui at Yinxiang, Jiangning County, boasts its elegance by engraved plum blossoms on the bamboo joint-shaped hairpin. Other examples include the gold ornament in the shape of plum blossoms spray, unearthed outside Zhonghua Gate of Nanjing, and the gold earring with the design of chrysanthemum, unearthed at Longdu, Jiangning County.

The animal motif includes auspicious animals such as dragon, phoenix, kylin, hornless dragon, and turtle. People also love motifs of mandarin ducks and parrots. The gold pendant with the design of mandarin ducks and lotus, unearthed in Yinxiang, Jiangning County, was cleverly designed with kylin playing with a ball in one face and mandarin ducks swimming in the other. This pendant has one hole at the top and three holes at the bottom, from which we may conclude that this is a gold ornament using string to hang around one's waist, or maybe it was just part of a set of pendants.

Besides the aforementioned motifs, there are also motifs of auspicious customs such as the pattern of "everything realized as one wishes". For instance, the gold hairpin with the design of a baby playing



with a lotus, unearthed at Jiangwangmiao of Nanjing, symbolizes to have baby boys continuously; and the gold cloud-shaped plaque with the design of two phoenixes, unearthed in the suburbs of Nanjing, means a high post, great wealth and a flourishing era as well.

There are also Buddhist-themed jewelry as exemplified by the Buddha-shaped gold hairpin, unearthed from the Tomb of Xu Yingxu at Bancang of Nanjing, which shows a sitting Buddha at the top of the hairpin. Another two examples are the gold hairpin with the character "佛", unearthed from the Tomb of Mu Sheng, and the Buddha-shaped jade ornament discovered from the Tomb of Mu Rui. There are also many jewelry with Chinese characters, for instance, the gold head ornament with the design of the character "日" in the sun above clouds, found in the Tomb of Wang Xingzu, and the silver ornaments with the design of the character "日" or "月" in the sun above clouds, unearthed from the Tomb of Xu Fu.

Some of these motifs, which didn't appear until the Ming dynasty, reflect the fashion of that time in one respect.

Second, the design has epitomized its various counterparts through all dynasties thus to convey a unique taste of aesthetics.

The Ming gold and jade jewelry carries a much stronger individuality than its former counterparts. This can be concluded from the non-identical shapes of Ming jewelry, which have close association with the hand-made techniques and the tendency of seeking individuality in design. For instance, the design of phoenix for hairpins, although their styles were generally the same, difference still exists concerning how to process the details: the gold hairpin with the design of clouds and a phoenix, unearthed from the Tomb of Xu Yingxu, has the phoenix's tail turned in S-shape, while the phoenix-shaped gold hairpin from the Tomb of Xu Fu's wife has the tail curling upwards, and the phoenix-shaped gold hairpin found in the suburbs of Nanjing, features a cloud-like tail tilting backwards. The lotus-shaped gold ornament collected by the Nanjing Municipal Museum shares the general shape with the lotus-shaped gold crown ornament inlaid with gems, unearthed from the Tomb of Mu Rui, but still differs in lotus petals. The peony-shaped gold ornament found in the Tomb of Mu Changzuo, features big peony petals and swaying spray made of gold foil, with veins protruding on leaves. For comparison, the other peony-shaped gold ornaments, unearthed from this tomb see smaller petals with intaglio veins. These two styles both display a drawing effect of flourishing flowers, which is the highlight of Ming jewelry.

The shape of gold and jade jewelries is closely related to the artists' designing idea and people's aesthetic taste. The spider-shaped gold hairpin inlaid with gems, unearthed from Dengfu Hill of Nanjing, was the typical example of late Ming jewelries which illustrate ingenious ideas of the artist. The spider lies at the side of the hairpin inlaid with sapphire as body and rubby as head. Its feet are made of gold threads and eyes gold beads. Just with two pieces of precious stones, the artist brings out the grandeur of a gold hairpin. Besides that, spider also conveys auspice in China. The other example will be the amber pendant with a gold chain, found in the Tomb of Mu Rui. The bubbles inside the amber were cleverly made to the shape of two peaches, which goes with the theme perfectly "Mature in Spring at Yaochi". From the same tomb there was unearthed the gold gadgets held by a tube. Such kind of tube normally holds an earpick, a toothpick, tweezers and a scoop, each connected to gold chains, thus to make it portable. The tube, only 8 cm long, is engraved with a landscape painting. Such gadgets were very popular in the Ming dynasty, made of various materials including gold, silver, copper, wood or ivory. It was called in Chinese Jin Sanshi or Jin Shijian, and usually holds three or four gadgets within.



The Ming gold and jade jewelries are so original and unique that even the traditional motif is rendered with chic artistic charm, which by modern standard still looks marvelous.

Third, the techniques have epitomized its various counterparts through all dynasties thus to display a magnificent style.

The making techniques of gold jewelries have achieved a rapid development in the Ming dynasty. These techniques include hammering, chiseling, wiredrawing, wirepiling, filigree, dot-welding, openwork, welding and casting. Most of these techniques were traditional techniques passed on by ancestors, however the techniques of hammering, chiseling, wirepiling, filigree and setting were improved much better than former dynasties. As a result, many jewelry masterpieces were successfully made.

Hammering is often used on Ming jewelry. The artisan first covered a board of chiseled patterns by gold leaf, then hammered the leaf to produce relief pattern, which with refining the technique, became more intricate multi-layered. On the gold belt with a cloud-dragon pattern unearthed from Bancang Village of Nanjing, the dragons, whether swimming, or flying up, or coiled, were hammered to life against a fine background of cloud pattern. No wonder it is deemed a classic example for the hammering technique.

The wire-piling technique is to pile up gold wires into patterns; the filigree technique is to coil gold wires to outline the pattern; and the dot-welding technique is to weld gold beads to specific shape or pattern. All these three techniques were passed on from the former dynasties, but much finer than before. A typical example adopting these three techniques is the phoenix-shaped gold hairpin found in the Tomb of Xu Fu's wife. Dot-welding was used for the phoenix's head and feet, wire-piling for its feather, filigree for the phoenix's tail and wings, and hammering for its beak and eyes. At last all these parts were connected together by welding. It is stunning that the fine craftsmanship can even match that of the gold jewelry found in Dingling, Beijing, as it really exemplifies the top level of workmanship in the Ming dynasty.

Jewelries inlaid with gems were very popular in the Ming dynasty for precious stones set a strong contrast against gold by their bright colors. As to the unearthed pieces in Nanjing, the inlaid stones include ruby, sapphire, opal, turquoise, agate, and crystal, etc. with ruby and sapphire in most cases. In the leaf-shaped gold crown ornament inlaid with gems are set ruby, sapphire, citrine, and pearls (which were lost). Such an inlaid technique makes the whole piece look both colorful and majestic against the gold color. For this reason, the number of this kind of inlaid jewelries was more in the Ming dynasty than the Yuan dynasty.

Ming artisans not only carried on the techniques of former dynasties to make gold and jade jewelries, but also made them even finer to a very sophisticated level.

The gold and jade jewelries collected in the Nanjing Municipal Museum exemplified the techniques of that time in certain extent, with some masterpieces left upon. As gold and jade symbolized merit and nobility, jewelries made of these materials witnessed the prosperity of the Great Ming Dynasty.

Completed in Chaotian Palace of Jinling in December, 2003



華麗なる明代金玉装身具

白 寧

紀元14世紀60年代から紀元17世紀40年代は、中国封建社会後期に相当する時期である。この時期朱元璋は、元人支配を覆し大明王朝を打ちたて、南京に都を定めた。唐宋制度の復興に力をいれ、国内情勢を安定化し、生産を発展させ、強大な国力を蓄えた。だからこそ再び中国史上の繁栄の一時代を築くことができたのである。南京は明代開国の都となり、一時期全国の政治・経済・文化の中心となった。計画にもとづき建設された都は、独特の皇城區、衛兵區、商業貿易居住區に分かれ、雄壯たる宮殿建築は皇家の風格を呈し、大明王朝の輝かしい歴史をうつしだすかのである。南京市博物館は、半世紀強にわたり南京地區明代遺構・遺跡に対し多くの考古学的発掘調査を行ってきた。明故宮及び都市遺構の考古、明代城壁遺跡考古、及び明代功臣や一族墓地の発掘などの調査を通じ、貴重な文物を保護するとともに、重要な歴史資料も得ることができた。金玉装身具は、そのような明代考古学発見の貴重な文物の一つである。

現代中国語の「首飾」とは一般に頭部や身体につける装身具、いわゆるアクセサリーをさす。中国には古よりこれら装身具によって身を着飾る風習があり、中国古代文学作品の中にも、当時の人々の装飾について生き生きとした様子を描いているものが少なくない。漢樂府民歌『陌上桑』には、「頭上倭墮鬢、耳中明月珠、湘綺為上裙、紫綺為上襦」の記述があり、『孔雀東南飛』には、「頭上玳瑁光」、「耳着明月瑯」の記載がみえる。前者は桑をつむ娘ロシフカン、後者は封建礼教抗争の劉蘭芝の衣装装飾を描写したもので、「明月珠」「明月瑯」とは、一種の耳飾のことである。唐代杜甫『麗人行』には、「綉羅衣裳照暮春、蹙金孔雀銀麒麟。頭上何所有？翠微鬋叶垂鬢唇。背後何所見？珠压腰褱穩称身」とあり、長安貴族女性の着飾りようを書いている。白居易の『長恨歌』では、「雲鬢花顏金步搖」、「翠翹金雀玉搔頭」がみえ、楊珠環のアクセサリーを描きだしている。「金步搖」・「玉搔頭」は頭を飾る装身具であり、簪または、「搔頭」と呼ばれた。宋代司馬光の『西江月』にみえる「宝鬢松松挽就、鉛華淡淡妝成、青煙翠霧罩輕盈、飛絮游絲無定」も、舞妓の衣装を書いたものである。明代小説の『金瓶梅』には、李瓶児の花嫁衣裳を「大紅五彩通袖羅袍、下着金枝線葉沙綠百花裙、腰里束着碧玉女帶、腕上笼着金压袖、胸前瓔珞繽紛、裙邊環佩玳瑁」と描写し、当時の女性の衣装装飾を具体的かつ詳細に表現している。装身具を含むこれら女性の衣装装飾の描写は、中国古代服飾文化の豊富な内容を表しているともいえるだろう。

明代は、装身具の種類や工芸面において唐宋代の基礎の上に比較的大きな発展を迎えた。私たちは、明清小説における人物の服装描写のほかにも、明代写実画、仕女画の伝世品からも、明代人の服飾について間接的に鑑賞することができる。その意味でいえば、南京地区出土の金玉装身具は、今日の私たちが直接明代装身具の美を感じ取る事ができる最高の手段



ともいえるだろう。

装身具の様式及びその着け方は、不断に変化発展していくものである。それは、古代人の文化風俗や美的観念を体現するものであり、封建礼制の束縛と伝統風俗の影響もうけつつ、同時に制作工芸と美術設計の発展段階とも密接に関わってくる。明代における各種技術条件はかなり成熟しており、金玉装身具工芸の発展を促し、装飾内容や表現手法、工芸制作などすべての面において、空前の発展レベルに達していた。

明代の装身具は髪飾、額飾、耳飾、首飾、腕飾、指飾、腰飾りなどに分類され、頭から足の先まで多種多様でまことに盛観である。材質としては、金か銀か或いは玉、中には琥珀、瑪瑙、水晶もある。これらの良質な材料に精緻な加工を施し、色彩鮮やかで、美しい、豪華かつ高貴な気品が生み出されるのである。

髪飾は髪の毛につける装飾品を指す。明代は男女ともしきたりに従い髪を束ね髷を結う習俗があり、長い髪は常に頭の頂にて束ね、笄（こうがい）、簪（かんざし）、釵（かんざし）などで束ねあげた髷を頭上に固定した。明代女性の髷は双髷・平髷・錐髷・高髷・低髷の区別があり、明代楊用晦の『冠約』には、「頭有一歳而三易新様者」、「婦人之髷、時様屢易、有金髷、銀髷、珠髷、玉髷、髮髷、翠髷、字髷等」の記載がみられる。各種の斬新な髪髷は、女性を美しくあでやかに着飾った。明代婦人は前代のしきたりに従い、にせ髷を作る伝統もあり、にせ髷は金糸、銀糸などの金属を糸状にしたものを骨組みとして支え、高く湾曲した髪髷の曲線を作り出し、その上ににせ髪をのせ頭上につけ、簪・釵などで固定した。にせ髷の流行にともない、各種の髪飾りも次第に増えていった。精美な髪飾り装飾は女性の結い上げた高髷の上で、あでやかに輝き、しとやかな容姿を整え、東洋女性の美しさを引き立てたことであろう。

束髪冠は髷を髪罩の上に束ねたもので、貴族燕居のための冠であり、男性用と女性用は異なった形をしている。南京江寧殷巷沐昌祚出土の金束髪冠と南京板倉徐備夫人墓出土の琥珀束髪冠は、典型的な男性用冠飾であり、江寧殷巷沐晟夫婦墓出土の雲紋金束髪冠は典型的な女性用冠飾である。

髻髷、特髷、包髷はみな明代貴族女性のにせ髷を利用した装飾品であり、髷の傍らに金珠釵鈿をさし、髷全体飾り上げる姿は清楚で人の心を動かすものがある。簪・釵・櫛背・鈿などは、みな女性が髷を結う重要な飾り物である。装身具、髪飾の品種が最も豊富で、同時に簪・釵は髪飾中最も数の多い種類でもある。例えば北京定陵出土の装身具は248個あるが、そのうち髪簪は199個にもものぼる。南京でも同じ現象がみられ、南京地区出土の明代装身具中、簪釵の数量は最も多い。出土した簪釵には、装飾文様を簪の頂部におくものと、側面におくものがある。簪針は長いのもあれば、短いものもある。これは明代人が簪釵を使用する上で、かなり細緻にわたり分類したことを示している。つまり、髷の正面に用いるものを「挑心」、髷の頂部分に用いるものを「頂簪」、髷の後ろには「分心」、髷の側面には「掩髻」といった具合である。簪釵は金・玉・琥珀・瑪瑙などが用いられ、牡丹がまさに咲き誇って



いるものや、鳳凰が飛びたんと翼を広げる様子を表したもの、花の中に童子がたわむれるものや、端正な仏像もある。デザインをみても制作技術をみても、ともに芸術的造詣の高さを表すものである。

櫛背は櫛の背の峰部分を飾る飾り物である。出土時には大半の木製の櫛部分が朽ちてしまっており、背を包む金製の櫛背のみが完璧な形で残っているものが多い。櫛背には花卉紋飾りが多くつかわれ、宝石をはめ込んだものもある。櫛を髪の中に差し込んだ際には、多様な金銀櫛背が浮かび上がり、目を奪ったことであろう。

金鈿とは、『説文・金部』には「金花」との説明もあり、すなわち、金銀製の花卉形装飾品の総称である。明代金鈿は大きいものから小さいものまであり、大きいものは10cm以上、小さいものは2～3cmである。金鈿には花卉、蝴蝶、飛天などがあり、南京の尧化門明墓出土の金蝴蝶形飾などは、2cmほどにしかすぎない。しかし蝶の細かな部分まで精緻に作られており、意匠をこらしたものとなっている。南京鄧府山墓出土の金嵌琥珀双龍戲珠紋冠飾は裏側に細長い穴があいており、明らかに小さめの釵を挿して髻の上に固定したものである。金製の双龍戲珠紋に鮮血の琥珀を添え、精美な装飾品となっている。

額飾は額の前につける装飾品である。明代女性の間では頭上に布をつけることが流行したが、これらは「包頭」あるいは「額帕」とよばれた。この包頭がだんだん簡略化し、一種の新しい装飾品となり、金銀珠翡翠でつくられる二つのややとがった先端をもつ長方形の飾り物と化し、女性の額に置かれるようになったのである。南京郊外出土の花鳥形金飾、如意雲紋金飾、双鳳牡丹紋金飾は、みな女性専用の額飾といえる。

耳飾は耳につける装飾品で、主には「耳墜（耳飾り）」と耳輪がある。明代耳墜のデザインは写実性に重きをおき、かなり精緻なつくりである。南京板倉徐達家族墓出土の金葉神形耳墜は、髻を高く結び、身には長裙をまとい、鋤を背負った女性の姿を精緻にわたって塑像している。金亭閣形金耳墜は、金線を亭閣の建築様式に編みこんだものである。金宮灯形耳墜は清らかで愛くるしく、金葫芦形耳墜の造詣は真に迫るものがあり、明代耳飾が写実性を重んじた典型的風格をしめすものである。

首飾（「項飾」）は首部分につける装飾品をさし、主には「項鎖」「瓔珞」などがあるが、南京地区における出土は比較的少ない。今後の考古学的収穫が期待される場所である。

腕飾りは手首や腕につける装飾品をさし、「釧」と「鐲」がある。「釧」は「条脱」或いは「跳託」ともいわれ、金・銀で制作し、通常は女性の手首につけるものである。早くは唐代からあり、明代に比較的流行した。南京板倉徐備夫人墓出土の金牡丹蓮紋釧は、七つの輪で構成され、結合部に金糸を用い、腕輪の太さの調節ができるものである。金釧の端には牡丹、夏蓮、秋菊、冬梅など四季の花弁が浅く彫られ、華麗かつ気高い。江寧殷巷沐輦墓出土の金嵌宝石双龍紋鐲は、鐲の頭に龍頭をつけ、紅藍の宝石を嵌め込み、格別な精美さをうかがわせるものである。

指飾りは指の上のせる装飾品であり、主なものは指輪である。明代の指輪には金、玉、