

故宮寶笈

銅器・文玩

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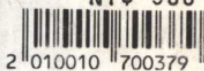
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序

太初生民，茹毛飲血，一身而外，求於器用者甚約。及知埴埴，陶土爲器，以周飲食之需。然已飾以藻繪，時復可觀。及至有史，百工之事漸備。馴且范金琢玉，彫象攻犀，一器之成，心智盡瘁，而棟宇軒冕，往往稱是。至於往聖之心傳言旨，散在方策；雖書體屢更，而商周文字，要仍大體可識，甲骨金文，亦復不難句讀，此則五千年往史，可以繫之一貫者也。甲骨金文，書之起源，繪土范金，畫之萌始者也。書由繁複而漸趨於簡，畫由疏野而漸趨於繁，繁簡遞遷，各因風會。如江水發源，其始裁足濫觴，及其滙於江海，則汪洋浩瀚，不可方物。是猶書契之作，初不過紀祀與戎。及竹木易之以楮帛，柔翰持以代刀筆，則各振一家之傳，暢其餘緒。馴且丸泥刻梓，行世傳後，可大可久。

本院典藏歷代文物，亙五千年，吉金溫玉，丹青翰墨，高文大策，蔚爲巨觀。茲值建院六十週年之盛，爰選收陶、瓷、銅、玉、珍玩、書、畫、圖籍、文獻凡五百事，印成一輯，以珍本秘笈版式，分裝五冊。道統藝術，固如須彌之巍巍，雖納之芥子，則亦仍歷歷可以指數。拔萃擇尤，獻鼎一擲，庶幾攜讀展對，無捆載之勞，懷瑾握瑜，有翫索之樂！

中華民國七十四年十月九日衡山秦孝儀謹序

Preface

Our prehistoric ancestors at first knew little more than hunting, the rudiments of survival. Their needs were few and simple, and the tools and implements they used were limited. With time, life became more settled. Ceramic vessels were formed from clay, and eating and drinking became convenient. Designs were painted on these pots and bowls that today earn our attention and appreciation.

By historic times the various arts and crafts were in practice. Gradually vessels were cast of metals, stone and jade were chiseled and ground, ivory and rhinoceros horn carved --- each art object demanded physical effort and thought, and dwellings, chariots and clothing were all subject to design and adornment. At the same time, the thoughts and sayings of the sages of antiquity were recorded and inscribed. Chinese writing underwent numerous changes over time, but the ancient scripts of the Shang and Chou dynasties can still be read today; the oracle bone writing and bronze inscriptions can be deciphered without excessive difficulty. In this manner, China's five thousand year history presents itself *unbroken to the present day*. Oracle bone writing and bronze inscriptions are the roots of calligraphy, and the designs that decorate the pottery and

bronzes of ancient times are the beginnings of pictorial art and painting.

The Chinese written language began as complex forms and slowly simplified over time. Painting started as coarse, simple images and evolved into detailed forms. The simple and the complex change places for reasons of need, function, time and place. Though the course of history, the changes and developments of the arts multiply and broaden --- the image is like a great river that begins with no more than a cup of water but collects all of the branches and streams, emptying into the vast, limitless, peerless ocean. Similarly for literature; writing began as little more than prayers to the gods and records of battles, but eventually silk and paper replaced wooden plaques and bamboo slats, the brush replaced the scribe's chisel, and writing transmitted the teachings of every school and all of the minor threads of mankind's knowledge. With time, printing was invented and books published. And the wisdom of antiquity is passed down to us thousands of years later. How vast and marvelous!

The National Palace Museum has a collection of cultural relics that spans China's 5,000 year history. Bronzes, jade, paintings, calligraphy, books and documents form an unparalleled overview of Chinese culture. In honor of the

museum's sixtieth anniversary, five hundred of the best ceramics, bronzes, jade, objects d'art, calligraphr, paintings, books and documents have been chosen for publication in five jewel-box sized books. The representative arts of Chinese civilization --- vast like Mt. Sumeru of Buddhist lore, yet contained in books, small like mustard seeds--- can be clearly counted like the fingers of one's hands. The finest works have been selected to provide the reader with a taste of China's cultural richness. Easily held and opened for convenient perusal, we welcome you to enjoy the precious pieces of jade within!

October 9, 1985

壹、銅器

A. BRONZES

概 說

壹、銅器

銅器是商周時代的文化象徵，它們先是取形於新石器時代的陶器，製模塑範，再予冶煉銅錫合金鑄製而成；在商周之世，銅器乃屬王公大臣宗廟裡的祭祀禮器，並也兼供實用。

銅器發展到商代晚期，它的鑄製技藝突飛猛進，其銅質精實，造形奇特，紋飾緻美，可謂登峯造極；到了西周時期，銘文巨幅增長，百字以上乃至五百字長篇，展現器腹之內，使得宗廟彝器儼若文獻寶庫，為商周兩代鑄存許多珍貴的人文史料。

東周的春秋戰國時期，王權不振，雄霸競出，本土文化興起，乃見各國銘文風格多異，內容趨簡，而銅器的鑄製技術尤生變化，如使用模印紋飾取代浮雕刻工，用失臘法鑄製精巧附件，用金銀鑲嵌使紋飾增彩等，蔚為銅器鑄造工藝突破傳統的新成就。

商周銅器無不為當世權貴光宗耀祖、永傳子孫而作，可是他們死後，却多身擁大量寶器殉葬，同埋地下；或因兵燹遷徙，祕藏山林地窖，故至秦始皇統一天下，曾經炫耀一千五百年之久的商周銅器，竟然隱失於世，使得秦漢的銅器鑄造工藝趨於式微。

商周銅器以禮器為主，計含食器、酒器、水器、樂器四大類，重要者約如鼎、爵、盤、鐘等達五十種之多；（兵器另列），其他還有銅鏡及鈹印等，當禮器土封之後，日常生活使用的銅鏡及

鈇印，却仍盛傳未墜，漢印唐鏡尤稱專美。北宋以來，商周銅器漸多出土，但後世仿鑄，已大失古貌，至明初宣宗勅鑄“大明宣德鑪”，方爲銅器新創奇葩，自此而後，銅器鑄造技術沒落，世間唯以出土商周古器爲寶了。

本冊選印院藏各代銅器，有食器之鬲、鼎、簋、甗、鋪，酒器之爵、觚、尊、盃、卣、壺、罍、壺、釭、鍾、樽，水器之盤、匜、鑑，樂器之鐘，雜器之鈇印、鏡、鑪等二十三種，其中大部份在陳列室展出，有助觀衆持圖與原器比照研究。（張光遠）

Introduction

A. BRONZE VESSELS

The achievements of the bronze age in Chinese civilization were symbolized in the bronze vessels produced during the Shang and Chou dynasties. The earliest bronzes imitated the shapes of ceramic wares developed during the Neolithic period, and were formed by casting smelted copper and tin into clay molds. In the Shang and Chou periods, bronzes not only served as sacrificial ritual objects placed in the ancestral temples of kings and the nobility, but these vessels often also served a practical function.

In the late Shang dynasty the technique for casting bronzes underwent remarkable improvement. The quality of the cast bronze metal was especially fine and tangibly solid, unique designs and shapes were developed, and the surface decoration was finely detailed and beautiful. The bronzes of this era can be considered the highpoint of Chinese bronze ware. The Western Chou period saw an increase in the length of engraved inscriptions on bronze vessels--from one hundred up to five hundred characters. These inscriptions were almost always incised on the interior cavity of the vessel, and attached to these ritual vessels an historical significance preserving and recording first-hand knowledge from the early periods of the Shang and Chou dynasties.

During the Spring and Autumn, and Warring States periods of the Eastern Chou dynasty the weakened central authority of the Chou kings was unable to contain the fighting between rival warlords. Because of the resulting isolation between rival states, cultural development also tended to develop separately. In each state the engraving of bronze inscriptions adapted individual styles and characteristics, and, in general, their recorded content tended to be fairly simple. These developments were accompanied by further changes in bronze casting techniques, such as the substitution of hand-carved relief decoration on the clay molds by stamped decoration, the use of the lost-wax casting technique for the manufacture of exquisite vessel appendages and ornaments, and the inlay of gold and silver to produce color variations on the vessel surface. All these new production techniques helped craftsmen to break away from former ingrained bronze traditions and establish a new direction.

Bronze vessels in the Shang and Chou dynasties were made to serve as lasting memorials glorifying the forebears of the noble class; however, despite this intention they were often interred with their owners upon death. In addition, during times of war, bronzes were frequently removed by their owners and hidden in

caches in wilderness areas. As a result, by the time of the unification of China under the Ch'in dynasty, after one thousand five hundred years of development, Shang and Chou bronzes had disappeared. Concurrently, the vessels produced in the Ch'in and Han dynasties proceeded to show a decline in craftsmanship and skill.

The bronzes produced in the Shang and Chou dynasties were mostly ritual vessels, which can be classified into four categories: food vessels, wine vessels, water vessels and musical instruments. Not including military implements, these vessels took on over fifty different standard vessel shapes, such as *ting*, *ch'üeh*, *p'an* and *chung* varieties. Besides ritual vessels, mirrors and bronze seals were also cast. After the disappearance of Shang and Chou ritual vessels, practical items of daily use such as mirrors and bronze seals remained in popular use. Moreover, the bronze seals from the Han period and T'ang mirrors were also particularly beautiful. Starting with the Northern Sung period, bronze vessels began to be excavated in increasing numbers, but the contemporary imitations of these vessels failed to recapture their ancient appearance and aura of the originals. The emperor Hsüan-te in the early Ming period ordered the casting of

the famous Hsüan-te censer, which marked a new stylistic flowering; however, after this period bronze casting techniques declined in quality, leaving only newly unearthed Shang and Chou period vessels to add to the world's collection of bronze treasures.

This volume includes selections of bronze vessels of various periods from the collection of the Palace Museum. Represented are twenty-three kinds of vessel-types ranging from varieties of food vessels, wine vessels, water vessels, musical instruments and miscellaneous vessels including bronze seals, mirrors, and censers. Most of these pieces are on display in the exhibition halls at the Museum, and we hope this publication will be helpful in a side by side comparison with the original artifacts.

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