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ZE MIRRORS OF CHINA

施萬逸

# 海外 度藏

中國青銅器  
金銀器  
銅鏡  
精品集

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# 序

## 文化的傳承和發展

——丁 孟

文化是人類長期從事經濟生產和精神活動的結晶，也是人類最重要的財富。文化需要一代一代的傳承，更需要不斷的發展。從這個意義上講，各個時代的文物藏品就是人類文化不斷傳承和發展的寫照。

### 一、夏商時期青銅器

考古學者將早期人類文化的發展過程，根據生產工具和武器的材質，區分為石器時代、青銅時代和鐵器時代。

青銅為紅銅與錫的合金，其熔點較紅銅低，硬度較紅銅大，在澆鑄時氣泡少，流動性好，可鑄出銳利的鋒刃及精細的花紋，適于製作堅實的兵器、工具及金光亮麗的容器。

在我國，古史所記『夏鑄九鼎』的傳說，大概是打開青銅時代第一頁的標記。夏文化雖仍在探索中，但以河南偃師二里頭遺址為代表的二里頭文化，即是夏代晚期。有的二里頭青銅爵，從鑄痕看，內外範多達四塊，器壁薄而均勻，其工藝水平已脫離最原始狀態，不能排除我國在夏代前期已掌握冶煉青銅技術的可能。青銅器伴隨着早期國家的確立而出現，自然就成為王權的象徵。傳說夏鼎歷商而周，每當王朝改易，鼎則移于新主。春秋時期，王室衰弱，楚子過周境，問鼎之輕重，則其覬覦王權之心，路人皆知。

二里頭文化以後的商代青銅器，可分為二里崗期和殷墟期兩

大階段。河南鄭州二里崗文化的青銅器是商代前期的代表。其後河北藁城、江西吳城、湖北盤龍城、山東大辛莊、河南偃師等地也相繼出土同期青銅器，表明其分布得相當廣泛。殷墟期即商王盤庚遷殷後的商代後期。商代自盤庚遷殷之後，國力漸強，特別在武丁時期，達到頂峰。為適應其神權統治，需要進行大量繁複的祭祀活動。在這些活動中，青銅祭器是神壇上的重要道具，因而此期青銅器鑄造工藝有了長足的進步，體積厚重，紋飾神秘莊重的青銅器大量涌現，形成了我國青銅文化最繁榮的時期。

商代前期青銅器直接繼承着二里頭文化的若干特點，比如容器都是薄胎的。但與二里頭青銅器相比，商代前期青銅器的器種顯著增多，如食器有鼎、鬲、甗、簋，酒器有爵、角、罍、觚、尊、卣、壺、罍，水器有盤、盂等等。在形制上有不少特徵，容易判別，如鼎多錐足，爵、罍平底，觚體粗矮。

這個時期青銅器的紋飾，還沒有作為圖案襯地的花紋，即所謂地紋。紋飾大多作帶狀，並常見弦紋、獸面紋和夔龍紋。獸面紋的綫條圓轉流動，很有特色。在帶狀獸面紋上下夾以聯珠紋，則是當時流行設計。

銘文也在這個時期出現了，青銅器上開始有了僅幾個字的，以象形為特徵的族名金文。



河南安陽殷墟是商代後期都城所在地，這裏是當時政治、經濟、文化的中心，也是青銅鑄造工藝的中心，解放前後在殷墟發現的青銅器不勝枚舉。

商代後期青銅器，胎壁都較厚，器物種類進一步增多，而且有造型多樣化的特點。紋飾內容豐富，變化更加突出，不但流行通體滿花，絕大多數使用雲雷紋作為地紋，以填充主題紋飾外的空間，而且還出現了在圖案上重疊加花的所謂三層花。于是在青銅器上形成了富麗繁縟之風格。

合範法鑄造工藝，這時達到了很高的水平。迄今發現最大、最重的青銅器就產生于這個時期，它是大家都熟知的后母戊（又稱司母戊）大方鼎，高133厘米，重達875公斤。這件巨大的青銅鼎表現出的不止是商朝後期的發達，而且還有人民的創造力。鼎身的紋飾華麗，在雲雷紋地上有獸面紋，用誇張的手法突出了獸面上最能傳神的眼睛，極富于神秘的色彩。繁縟與神秘，也正是這一時期青銅器藝術的一個突出特點。

商代後期青銅器不僅有發達的禮器，還有眾多的兵器並出現了樂器。青銅兵器包括用于遠射的青銅鏃，扁平凸脊雙翼。用于格鬥的戈，分曲內、鋇內、直內三式。垂直裝秘，可以橫擊、啄擊和鉤殺。矛為刺兵，扁體、中脊、側刃。直體翹首的大刀，單面側刃，是用于劈砍的兵器。鉞多用于刑殺，多有威武生動的紋飾，是權威的象徵物。防護裝具有青銅冑（頭盔），上有獸面形等紋飾。青銅

樂器常見的是一種編鐃，多以三至五個為一組。使用時，口向上，敲擊口沿，奏出高低不同的音響。它被認為是鐘的前身。

此期青銅器紋飾中動物紋樣大大增加，最典型的花紋是具有神秘色彩的饗饗和夔，這兩種并不存在于現實世界的動物紋，此時被普遍應用，這顯然與商人尚鬼的宗教意識有關。獸面形的所謂饗饗紋，是當時巫術宗教儀典中的主要標誌，對該部族具有極為重要的神聖意義和保護功能。《呂氏春秋·先識覽》說，『周鼎著饗饗，有首無身，食人未咽，害及其身。』神話失傳，意已難解。但『吃人』的含義，卻是完全符合凶怪恐怖的饗饗形象的。它一方面是恐怖的化身，另一方面又是保護的神祇。它對異族部落是威懼恐嚇的象徵，對本族部落則又具有保護的神力。所以說，饗饗紋是代表和體現了這個時代精神的青銅藝術。

殷墟期青銅器普遍出現銘文，書體為『畫中肥而首尾出鋒』的波磔體，有些字體結構尚未脫離圖形文字的形態。故宮博物院藏卣其三卣，銘文記述了帝辛時期的賞賜、祭祀等內容，它們是商代銘文最長的幾件器。此期有銘青銅器的多數銘文都極為簡短，有的僅有一個象形性很強的字，有的由幾個象形的字構成一個短語。這類銘文雖少有文例比附，但多數可以在甲骨文方國名、地名、人名中找到同形字，其中有被學者釋讀的則多是文獻中的古國名或家族名。字數較多的族名，一般是可以分出方國、家族、私名等幾個層次的。此外，也有一小部分這類銘文是表示該銅器的方

位、功能，或是八卦符號等，並不屬於上述內容範圍。族名金文最早出現在商代前期，多數屬商代後期到西周早期，西周中晚期至春秋時期仍有少數殘存。它從一個側面反映了當時社會組織結構的真實狀況。

## 二、西周時期青銅器

商朝的統治最終被在西方興起的周朝所取代。這時，青銅器工藝的中心也隨之轉移到西周建都的陝西關中地區。

西周建國以後，特別重視禮制建設。從金文記載的內容看，大概在穆王前後，一系列祭祀、軍事、饗宴、相見等禮儀制度逐漸形成，並成為當時貴族等級制度的嚴格規範，即後世所謂的『周禮』。由於青銅器在西周諸禮儀中的標示作用，周人形成『藏禮于器』的制度。因而，此時組合有序的青銅容器又名之為『禮器』。

孔子曰：『唯器與名，不可以假人。』青銅器被賦以『銘貴賤、別等列』的作用，其占有狀況已成為貴族身份和地位的象徵。

我們可以把西周青銅器分為早中晚三個時期。早期指武、成、康、昭四王大約六十餘年的時間；中期指穆、恭、懿、孝、夷五王所在的百餘年；晚期指厲王、共和、宣王、幽王等近百年時間。

西周早期青銅器總體上繼承了商代後期凝重典雅的風格，同時在器類和造型設計上又有了新的增損和改進，形成了自己的特色。方座簋、四耳簋、曲壁方彝、刀形寬足爵以及勾戟等是新出現的形制。康昭時期鼎的下腹向外傾垂，最大腹徑不在鼎腹中部，而

在下部。這種形式上的變化，也表現在同時期的尊、卣、簋等類器物上。卣蓋左右兩邊出現直立的『犄角』，盤也在此時出現雙耳。裝飾方面，獸面紋、夔紋、不分尾鳥紋等動物紋飾仍占主導地位。

此期青銅器長篇銘文增多，有的直接記載了武王伐紂、周公東征等重大歷史事件，有的記述了分封諸侯、祭祀祖先以及與殷遺、鬼方、楚荆的戰爭和賞賜臣工等。此期仍應為青銅時代的鼎盛時期。

周穆王力圖擴大王朝影響的行動取得預期效果。此後西周中期的新面貌，在青銅器上也有反映。穆王時期開始，青銅器紋飾漸趨簡樸，帶狀花紋又流行起來。紋飾以大小分尾鳥紋、顧首夔紋、竊曲紋為主。早期常見的蟬紋、蠶紋、象紋等寫實的動物紋樣已經絕迹，複雜的饗餐紋變得渾樸簡小，由器物的主體退居到不矚目的足部。

此期出現盨、簠、匜、編鐘等新器類。同時，許多器物的形制在原本的基礎上有了許多改革。如鼎足的根部發達起來，獸足最為流行；鼎的腹部變得更淺，出現象師趺鬲那樣的新式鬲鼎型。侈口垂腹雙耳簋雖在流行，但多加蓋。同時出現了像豆閉簋那樣的弇口獸首銜環簋，低體寬腹。

酒器的減少也是這時的突出特徵。《尚書·酒誥》記載，周人鑒于商朝統治階層酗酒亡國，對飲酒設立了種種限制，以糾正社會風氣。西周的酒器確比商代少，商代常見的爵、觚、尊、方彝等酒器，西周早期還多，中期後就一起走向了消亡。

此期銘文有的涉及當時土地和法律制度，有的則記載賞賜冊命。銘文字體波磔漸少，結構趨于疏散。

西周晚期，有宣王中興，雖然短暫卻也輝煌。此期青銅器的造型和花紋設計，趨于定型化。鼎的典型式樣是直耳圓底，足呈中間細兩頭粗的馬蹄形，最具代表性的是宣王時期的毛公鼎。簋的形制這時幾乎千篇一律，斂口鼓腹，下承三附足，腹作瓦紋，祇是簋蓋稍有變化而已。鬲多為平檔束頸，口沿平向外折，和足對應的腹壁各有一道扉棱。編鐘增多，出現較普遍，兵器數量增多。戈的援部有的變短，前鋒多呈等腰三角形。據金文記載，西周王室建有駐防西土（周原豐鎬地區）的西六師和駐防東土（成周洛陽、殷都朝歌）的成周八師、殷八師，各諸侯國及大貴族還有自己的家族武裝。戰爭的主要形式是車戰。

青銅器花紋經歷了西周中期劇烈的變形過程，到晚期流行的花紋以重環、瓦紋、環帶紋為主，其次是弦紋、鱗紋、蟠龍紋和進一步簡化和變形的竊曲紋。

西周晚期銘文在百字以上者屢見不鮮，有的可達近五百字，多記載對淮夷和玁狁的戰爭，土地糾紛、法律訴訟和賞賜冊命等，其內容多可與《詩經》、《尚書》等古文獻相比附。銘文行款整齊，筆劃勻稱。宣王時的毛公鼎銘文，是西周晚期最具代表性的書體。

西周青銅器的珍貴價值，突出表現在銘文上。西周是金文的最盛期，金文成為史料的關鍵，首在要明確其時代，對於西周金文

的斷代問題，王國維在考釋通簋時指出：『此敦稱穆王者三，余謂即周昭王之子穆王滿也。』何以生稱穆王？曰：『周初諸王，若文武成康昭穆皆號而非謚也。』學者稱其斷代原則為『時王生稱說』。郭沫若用此原則先定出若干『標準器』，然後將與其人名、事件有關，形制、紋飾相近諸器串聯起來，構成一個時代相近的器組，此法被稱為『標準器斷代法』。在《兩周金文辭大系》中串聯西周銘文250件，取得很大成功。唐蘭先生著名的《西周銅器斷代中》的『康宮』問題和《周昭王時期的青銅器銘刻》，也討論了西周金文斷代問題，他提出金文中的『康宮』即康王之廟，凡記有『康宮』的銅器應定為康王身後之器。根據這一原則，金文中所記『康宮』中的『夷宮』、『厲宮』，應為夷王、厲王之廟，金文中凡記有夷、厲二宮之器，自應是夷王、厲王身後之器。他的這些分析，到目前為止，尚未發現與考古發掘的器物相矛盾者，並不斷被新出土的銅器銘文所肯定。因而，他的『康宮原則』也逐漸為多數學者所接受。

西周金文中有『初吉』、『既生霸』、『既望』、『既死霸』等記時詞語，王國維作《生霸死霸考》，認為西周金文記時，是由上述四個月相詞語四分一月的。這類記時詞語，商代和春秋以後的古文字資料中都沒有，它反映出西周人在制定歷法時的改革與創新。

### 三、春秋戰國青銅器

周平王東遷，西周終結。政治上出現王室衰弱，諸侯割據的局面。社會的變革，也影響到青銅鑄造業。進入東周，列國器增多，

這樣青銅器地域性特徵突現，形成了多種風格爭奇鬥妍的局面。

春秋早期青銅器的形制，花紋和銘文還較多的是西周晚期的延續。青銅器的明顯變化，起于春秋中期。

春秋中晚期缶、鑒、帶蓋豆相繼出現。鼎分為有蓋和無蓋兩種，無蓋鼎都作淺腹，鼎耳立于口沿之上，或附于口沿之下，鼎腿都比較瘦長，鼎足全作馬蹄形。簋的形制出現了蓋冠作蓮瓣形的方座簋。有的匱作成封口式，還有的注水匱平底無足。樂器除編鐘外，還出現了編磬。吳、越等國在祭祀或宴饗時使用樂器句鑼。此期兵器空前的增加，遠射矢鏃出現錐體三棱形，三側刃前聚成鋒，穿透力極強。戈仍以圭鋒、中胡二至三穿為主。車戰用戈，秘有加長到三米以上者。戟盛行矛、戈分鑄聯秘的形式。劍身修長，中脊、兩側刃、前聚成鋒，有的劍身還有錯金篆銘，成為重要的近戰兵器。吳越工匠製作的兵器尤以精良著稱，當時名聞天下。

在裝飾方面，這時代表一種新的趣味、觀念、標準和理想的青銅藝術在勃興。構圖細密，成網狀布局的蟠螭紋和蟠虺紋的產生，則是新潮流的一種標誌。螭，一些古籍中說它屬龍。所謂蟠螭紋，指以兩條或更多小螭龍相對糾結。虺，《國語·吳語》說『為虺弗摧，為蛇將若何』。青銅器上的蟠虺紋，則是許多小蛇狀的動物相互纏繞。它們都是作為花紋單位重複出現的一類紋飾。蟠螭紋和蟠虺紋是由神話動物構成的，但它僅是圖案，一種供人欣賞的裝飾，不再有神秘的意味。

此時，青銅器銘文多作在顯著部位，除書史性質外，也注重了裝飾。文體多用韻文，書體呈各種風格，晉、衛、虢、鄭端莊秀勁，秦銘規整，吳越銘文修長，並加以禽鳥形的飾筆，極富藝術色彩。

在工藝上，由于分鑄法的廣泛應用和失蠟法鑄造的出現，製造出了很多造型優美，結構複雜的青銅器物。

戰國早期的青銅器繼續沿用春秋晚期的形制，但對紋飾進行了革新改造，除蟠螭紋外，流行鈎連雷紋、貝紋、淘紋，同時大量出現方塊形或三角形雲紋。貴重器物往往采用生產工序最為繁複，形式最為華麗的錯金、錯銀、嵌錯紅銅、松石和細綫刻鏤等先進的工藝技術。一些嵌錯着描寫當時貴族宴飲、征戰、格鬥、樂舞、射獵等現實生活圖像的器物，斑駁陸離，多姿多姿。宴樂漁獵攻戰圖壺、嵌松石蟠螭紋豆、螭梁盃，都是這個時期青銅器工藝的代表作品。

戰國中晚期，青銅器的製作則趨于輕靈奇巧，簡易實用，除禮樂器外，還有大量生活用品問世。銘文除個別長篇外，多為『物勒工名』。

戰國時期，七雄並起，爭戰不已，兵器製造業得到迅速發展。遠射的三棱矢鏃，此時改成鐵鋌。戈均為長胡多穿，援瘦長。矛呈錐體，由稜綫上伸出的側刃前聚成鋒。

此期青銅樂器已發展到了相當高的水平，有的數十枚甬鐘、鈕鐘配以低音的鑄組成編鐘樂隊，經測音，已構成複雜的音律體系，

有的還載有完整的樂律銘文。

能反映這一時期工藝水平的還有銅鏡與帶鉤。最早的銅鏡出土于齊家文化墓葬（約公元前2000年），商、西周、春秋亦代有出土，但直至戰國時期才大量出現，尤以南方楚國墓葬出土居多。鏡多為圓形，質輕體薄，弦紋鈕，紋飾多幾何圖形、人物圖形和動物形。

帶鉤又名犀比，它既是服具又是裝飾物，因此做工十分考究，有鑲金、錯金銀、嵌玉等工藝。形制則有琵琶形、獸形等。

實際從戰國始，青銅器流入民間，脫去神秘的外衣，以日常生活用品和工藝品的身份，留存在社會生活裏。但是，隨着禮制傳統的延續，作為藏禮工具的青銅禮器，在其後歷代禮儀制度中，仍保留着它不可替代的地位。

#### 四、秦漢時期青銅器

秦始皇兼併了東方六國，建立起中央集權的政權，青銅器也開始出現了新局面。在秦漢時代的四百四十年中，中國古代青銅藝術渡過了最後的輝煌。鐵器時代的到來，使秦漢時期的青銅器已處在秦漢文化總體中的次要位置，但在藝術成就方面，秦漢青銅器卻是十分突出的，尤其是青銅雕像的造型藝術所表現出樸素的風采和含蓄的魅力。與三代青銅器相比，秦漢銅器已沒有從前那種居于文化中心的地位，但它卻開始形成了一種新的寫實傳統。

1、秦朝國祚短促，歷時僅十五年，留下的青銅器不多，但卻出現了新的特點。

秦不僅統一文字，又通過政令統一度量衡，因而有始皇和二世詔的度量衡器成了此時多見的物品。此外，秦文化追求浩大氣勢的傳統，在統一六國後，因國力強大，而被進一步表現出來了。在青銅器方面，造出了形體很大的器物。一九八〇年在陝西臨潼始皇陵西側外藏坑內發現的兩輛大型銅車馬，這兩件銅車馬的大小約為實際車馬的一半。一號銅車馬為駟馬立乘的兵車，車廂上立傘蓋，御人一身佩長劍，立乘挽轡，通車馬長225厘米，高152厘米。二號銅車馬是駟馬輜車，車廂四周封閉，其門在後，頂蓋作四柱式傘狀，御人一人坐乘持纜。

銅車馬高大的形體和藝術創作的現實主義風格，可以說是表現出了秦代青銅藝術的兩大歷史的特點。

秦國青銅器的形態從戰國起就深受三晉中魏器影響，因此秦代銅器和戰國魏器在形制上也就存在着共性。如青銅鼎，迅速從原來的淺腹、無蓋、立耳、肥足，變為深腹、半圓蓋、附耳、中足的形態。銅壺此時也從方腹變為圓腹。

公元前四世紀秦滅巴蜀後，長江流域的文化也滲入到秦文化，如長江流域以釜炊器的傳統，很快就影響為秦器中釜的出現和流行。秦器中幾乎同時出現的蒜頭壺，也是受其它文化的影響而產生的。這些器物成為判斷是否為歸入秦版圖以後遺存的重要根據。

2、漢代青銅器的發展可歸納成三個階段：西漢初期（高祖至景帝），此時銅器基本為素面。其鼎主要承自秦式，但一般三足



更矮。敦作盒形。壺有大小二型並存，大型壺腹下部略呈收縮之狀，腹比秦壺要鼓；小型壺的腹部較瘦長，經常鑄出變形螭紋。銅鈎此時更流行，有的做得很講究，通腹有鑲嵌綠松石的三角雲紋。銅甌皆為釜甌合體。釜和蒜頭壺繼續流行。日用器皿中，高燈多見，豆式熏爐盛行，帶鈎顯琵琶形、棒形、琴形，講究的多做成鎏金、錯金銀、鑲玉或綠松石。青銅兵器中，劍、戈、矛、鏃等仍存在。

西漢中期至東漢早期（西漢武帝至東漢章帝）是西漢青銅器最發達的時期，也是漢代青銅器新風格最終形成的時期。這時期最常見的青銅用器是鼎、壺、鈎、銅、釜、甌、尊、勺、耳杯、盤、鏃斗、燈、爐、熨斗、鎮、帶鈎、銅鏡等。其中甌常為分體的釜和甌。尊大多為奩形，三足半圓蓋，少量是三足盆形，個別做成犀牛等禽獸形。燈的造型很多，主要有豆式高燈、雁足燈（柄部作雁足形）、行燈（有柄可手持行走）、橢盒狀轆轤燈、卮燈、釭燈（人物形、牛形、羊形、雁形）等。博山式熏爐，將熏爐多做成想像中的仙山狀，山巒重疊、禽獸飛騰。在裝飾工藝方面，此時鎏金和錯金銀技術的應用，更為普遍。

東漢中晚期（和帝至獻帝）青銅器又有了新的變化。此時使用較多的銅器日用品有：鐘、扁壺、盆、釜、甌、鏃斗、燈、博山爐、爐、熨斗、尊、耳杯、虎子、車馬器、帶鈎、銅鏡、璽印等。此時銅器的特點是比以前輕薄，錯金銀技術在銅器裝飾中幾乎消失，鎏金仍多，鎏金器上也出現了細綫陰刻雲紋。東漢晚期，流行一種新

出現的青銅錢樹。一般是在陶座上立有高約一米多的銅樹，枝葉蔓延，頂端常有西王母像，並懸挂着許多銅錢和夾雜着仙人、珍禽異獸和環璧等物，有時還有佛像。甘肅武威雷臺的漢末之墓，出土了一種銅奔馬，馬作奔跑態，腳踩飛鳥，其雄姿和所展示的超凡意境，堪稱為最優秀的漢代青銅雕像。

## 五、唐代金銀器及銅鏡

唐代是我國封建歷史發展的高峰，工藝美術得到全面的發展。按材質，唐代的金屬器可分金、銀、銅、鐵四類。其中，金銀器最得統治集團愛重，銅器次之，對鐵器也會偶爾關心，但那祇是出于經濟上的考慮了。

唐代使用金銀風氣之盛曠古未有，帝王之家的豪華奢靡，特別是金銀器之多，不斷令異域人士錯愕、驚嘆，一再成為他們描述來華見聞的重點。此時金銀器製作華美，大膽採用了西方流行的器皿式樣，模仿佳花瑞果也成了器物造型的重要潮流，常見的杯、碗、盤、盒的口、身等造型因素仿梅花、蓮花、菊花、葵花、荷葉，器物有的形象單純，有的雅潔。有些造型還十分別致，有變化，有對比，有呼應，頗新穎而又極嚴謹。從唐代始，金銀器的大量出現，器物中造型及裝飾的新潮流總是由金銀器引導的。

金銀器的使用也有貴賤尊卑的界限，政府仍始終有把持金屬工藝的願望，因為，金銀器物畢竟不僅是器皿、飾件，還包括了印信、符牌，那是絕對不准僭越的。



在唐代的日用銅器中，有些器物頗為精彩，其形制之多、做工之精、圖案之美都很有時代特色。銅鏡最為突出，由于社會風尚的推動，創造了多種多樣精巧裝飾的品種，也形成我國銅鏡發展史上自戰國漢代以後的第三次高潮。

## 六、結束語

漢代以前的青銅器和唐代金銀器及銅鏡，歷史上就一直深受世人的喜愛。僅北宋皇家收藏，在徽宗年間即已達二萬五千件之多，特建宣和殿加以存放。這時的私家收藏者，多為士大夫階層，如文彥博、冠准、劉敞、李公麟，均『好古博學，聞一妙品，雖捐千金不惜』（《宋史》）。而當時私人收藏銅器最豐者為榮咨道，家有百餘器。

元代，著名的收藏家有姚遂。姚遂官至翰林學士承旨，晚年嗜好收藏商周古銅器，得則喜而忘寐，平時出入居處，隨之左右，時時把玩。而官至三司史掾的鮮于樞，閑暇時也與古銅為伍，他發現并收藏了赫赫有名的傳世重寶西周兮甲盤。

清代，張廷濟、劉喜海、吳式芬、陳介祺、潘祖蔭、吳大澂、端方等都是著名的收藏家，也是金石學家。這其中陳介祺是最大的，甚至可以說是古今最大的私人金石收藏家。

另外，清代皇家也把銅器作為重要收藏，在乾隆年間即已達數千件之多，并著錄于《西清古鑒》、《寧壽鑒古》、《西清續鑒甲編》、《西清續鑒乙編》四書中。現在這些器物，除一部分在一九四九年

遷至臺灣，一部分流失外，一部分仍保留在故宮。

民國時期，據《三代秦漢金文著錄表》中統計，凡公家收藏之家，私人收藏187人，銅器5780件。古文字學家于省吾先生，就是當時知名的收藏家，他收藏的先秦青銅器精品中有吳王夫差劍和少虞錯金劍。

現在，一方面漢代以前青銅器和唐代金銀器及銅鏡仍然受到藏家鍾愛，而另一方面，這些器物的仿製也開始增多，并且造假十分猖獗。本來作藝術品銷售的仿古作品，也會被商販冒充真品牟利，造假的目的就是來蒙騙收藏者，所仿器物取自名品，形制紋飾方面稍加更改，給人以出奇離譜的感覺。

嗜古敏求，不獨可以陶冶性情，更可從中領略到不少書本上所缺乏之實際知識。古文物經歷千載朝代更迭與興衰，欣賞之餘，也感到人生造化，可使個人對於成敗得失，處之泰然。此外，要成為一位快樂的文物鑒賞家，更須具有深厚涵養、敏銳的觀察力和分析力，才能明辨真偽，詳考文物之歷史源流。

# Inheritance and development of culture

*Culture is the essence of human being's long-term economic and spiritual activities and the most important fortune of the humankind. Culture requires the inheritance of generations after generations, and the continuous development furthermore. From this point of view, cultural collections in different times are the reflection of the continuous succession and development of human being's culture.*

## **I . Bronze ware of the Xia (c.2100 BC-c. 1600 BC) and Shang(c.1600 BC-c. 1100 BC) dynasties**

*Archaeologists divide the human being's early cultural evolution history into the Stone Age, Bronze Age and Iron Age according to the material of production instruments and weapons.*

*Bronze, an alloy of copper and stannum with a lower melting point and higher rigidity than copper, is a suitable material for making solid and sharp weapons, golden and lustrous tools and vessels with fine patterns thanks to its good fluidity and less blisters during the casting process.*

*In China, the legend of "Nine Ding Cast in the Xia Dynasty" recorded in ancient history unveils the first page of the Bronze Age. Yanshi Erlitou Culture discovered in the Erlitou Relics, Yanshi, Henan Province represents the culture of the late period of the Xia Dynasty. Bronze Jue (a wine vessel) unearthed in this site, applying four inner and outer moulds during the casting, boasts thin and uniform walls and a technical process much higher than the primitive practice. So, it is possible that people has mastered the bronze smelting technology in early period of the Xia Dynasty. Bronze ware, coming forth along with the establishment of the early countries, becomes the symbol of the imperial power naturally. It is said that the Ding were transferred to the new ruler whenever the dynastic changes occurred from the Shang to the Zhou Dynasty (c.1100 BC-256 BC). In the Spring and Autumn Period (770 BC-476 BC), Chuqi asked the weight of Ding when passing by the territory of Zhou, a declining country then, exposing his ambition for the imperial power to the public.*

*After the Erlitou Culture period, the Erligang and Yin Ruins periods compose the culmination of the Shang's bronze ware. Bronze ware unearthed in Erligang Cultural Site, Zhengzhou, Henan are the masterpieces of the early Shang Dynasty. Bronze ware made in this period were successively unearthed in Gaocheng of Hebei, Wucheng of Jiangxi, Panlongcheng of Hubei, Daxinzhuang of Shandong and Yanshi of Henan, showing a quite wide spread. Yin Ruins Period refers to the late Shang Dynasty after Pangeng relocated the capital in Yin. Shang's national power gradually rose after the capital relocation and reached its climax in the period under the reign of Wuding. A great number of complicated sacrifices were held to*

consolidate the sovereign of deity regime. Bronze sacrificial utensils are chief properties on the altar. Thus, the bronze ware casting technology made great progresses. Grand and heavy bronze ware with solemn and mysterious patterns appeared, marking a period with the most prosperous bronze culture in Chinese history.

Bronze ware in early Shang Dynasty inherited the characteristics of those discovered in the Erlitou site. For example, all vessels have thin walls. Comparing with the bronze articles unearthed in Erlitou, the varieties of bronze ware in the early Shang Dynasty obviously increased, such as food vessels including ding, li, yan and gui, wine vessels including jue, jiao, jia, gu, zun, you, hu and lei and water vessels including pan and yu. It is easy to identify since their shapes have distinct features. For example, ding often have cone-shaped legs, jue and jia have flat bottom while gu has a stout shape.

In this period, bronze ware had no backdrop patterns. Ribbon patterns were quite popular, and string, beast face and kuilong (a one-legged monster) patterns were also frequently employed. Beast face pattern, having round and flowing lines, was fairly impressive. A ribbon beast face pattern sandwiched in between bead patterns were the vogue design at that time.

This period also witnessed the appearance of inscriptions. People started to inscribe several hieroglyphic characters on bronze ware to indicate the family name.

Today's Yin Ruins in Anyang, Henan is the place of the capital in the late Shang Dynasty. It was the center of politics, economy and culture as well as bronze ware casting. Numerous bronze articles were unearthed here around 1949.

Bronze ware in the late Shang Dynasty has thick walls. The varieties and shapes were further diversified. The contents of patterns were enriched and the changes were more eye-catching. Complete pattern with clouds as the background pattern to fill the vacancy of the keynote design were popular in this period. Moreover, three-layer pattern with superposed design was applied, resulting in the noble and elaborate style of bronze ware.

Multi-mould casting reached a pretty high level in the period. The largest and heaviest bronze ware to date, the well-known Simuwu Square Ding measuring 133cm in height and 875kg in weight, was cast in the period. The enormous bronze ding represents the prosperity in the late Shang and the creativity of the people. The ding boasts gorgeous patterns. The beast face pattern against the cloud backdrop highlights the vivid eyes, the most impressive part, showcasing the mysterious and sophisticated design, an obvious characteristics of the bronze ware art in that period.

In the late Shang, numerous bronze weapons and musical instruments were made in addition to the sophisticated ritual articles. Bronze weapons include the flat, ridgy and two-winged arrowheads for long shot, three types of dagger-axes with vertical handles applied in tussles, the flat, ridgy spears with side edges, the straight single-edged slashing sword, the battle-axe for execution with mighty and vivid pattern as a symbol of power, and the helmet with beast face pattern for protection.

*Serial cymbals, normally 3-5 cymbals forming a set, are familiar bronze instruments and give out tones of different pitches when striking the mouth edge, which are deemed as the predecessor of the serial bells.*

*Beast patterns are greatly enriched in the period. The mysterious taotie (a mythical ferocious animal) and kui (a one-legged monster in fable) patterns are typical designs and widely employed. Obviously, it is related with the Shang people's religious consciousness of ghost respect. The taotie pattern was a main icon in mediumistic and religious rites in that period, having significant divine and protective functions to the tribes. According to the Views of the Late Sage of the Lu's Spring and Autumn Annals, taotie, engraved in Zhou's ding, has a head but no body and dies before it swallows persons. The myth perhaps refers to the retribution. However, taotie, the horrible monster, is both a symbol to terrify the hostile clans and tribes and a divinity to protect those worshipping it. So, the taotie pattern is a sort of bronze art representing the spirit of the times.*

*Inscriptions are pervasive on the bronze ware unearthed in the Yin Ruins. The chirography applies the Bozhe style with a round middle part and pointed ends for the characters. Some characters are still graphical ones. The inscriptions on the three you (a wine vessel) collected in the Palace Museum record the largess and sacrifice in the period under the reign of Emperor Xin. They are the articles with the longest inscriptions of all Shang's bronze ware whose inscriptions mostly were quite short or even only one hieroglyph or a phrase with several hieroglyphic characters. The homomorphous ones of most characters in the inscriptions are available in the names of states, places and people written in Jiagguwen (the inscriptions on bones or tortoise shells of the Shang Dynasty) and some were interpreted as names of ancient states or families by scholars. The name of a family worshiping several religions consists of the name of state, family and individual. In addition, some inscriptions indicate the position and function of the bronze articles or symbols of the Eight Diagrams (bagua). Family name inscriptions first appeared in the early Shang, became popular in the late Shang and early Western Zhou and declined to the minority in the middle and late Western Zhou and the Spring and Autumn Period, reflecting the real status of the social structure in those periods.*

## **II . Bronze ware of the Western Zhou Dynasty (c.1100 BC-c.771 BC)**

*The sovereign of the Shang Dynasty was finally replaced by the Zhou Dynasty rising in the western regions. Then, the center for bronze ware technology moved to the Guangzhong area accordingly where Zhou's capital was established.*

*The Western Zhou attached great importance to the development of ritual systems upon its establishment. Inscriptions on bronze say that a series of ritual systems on sacrifice, military affairs, banquets and meeting gradually formed in the period under the reign of Emperor Muwang and became a stringent code for the aristocratic, hierarchical system, known as Zhou's Ritual System in later generations. The Zhou Dynasty set up the concept of "containing the rites in the bronze ware use" due*

to the bronze ware's indication function in the ritual system. Thus, the bronze vessel series in an orderly combination is also called "articles of rites". Confucius said: "All the things except articles of rites and peerage cannot be lent to others". Bronze ware is endowed the function of "defining the noble and base, differentiating the hierarchies". The ownership of bronze ware becomes the symbol of peerage and their social position.

The Western Zhou may be divided into three periods for the bronze ware development, namely, the early period of about 60 years under the reign of emperors of Wuwang, Chengwang, Kangwang and Zhaowang, the middle period of 100-odd years under the reign of Muwang, Gongwang, Yiwang, Xiaowang and Yiwang, and the late period of nearly 100 years under the reign of Liwang, Gonghe, Xuanwang and Youwang.

In early Western Zhou, the grand and elegant style of bronze ware in the late Shang was inherited. Meanwhile, improvements of varieties and shapes were made, resulting in distinct features. New varieties like square-seat gui, four-ear gui, square curve-wall yi (a wine vessel), knife-shaped and wide-leg jue and hooked halberds came into being. In the period under the reign of Kangwang and Zhaowang, the belly of ding went downward with the maximum belly diameter in the lower part, and the zun, you, gui and other articles experienced similar evolution in the shape. Moreover, erective snugs were built on both sides of the you's lid. Two ears were added to bronze plates. As for decoration, patterns with beast faces, kui and birds with constrictive tail were still dominant in this period.

In addition, the number of long inscriptions increased, recording historic events like Emperor Wuwang's crusade against Emperor Zhouwang of the Shang and Zhougong's eastward crusade, activities of leud enfeoffment, sacrifice of ancestors, wars against Yinyi, Guifang and Chujing and largess to ministers and subjects. It is still the heyday of bronze ware.

Emperor Muwang's effort to enlarge the influence of the Zhou's court achieved expected results. The new look of the society in the middle period of the Western Zhou also was also reflected by the bronze ware. From the period under the reign of Emperor Muwang, the pattern on bronze ware tended to simplicity. Ribbon pattern came into vogue again. Patterns with loose-tail big and small bird, back-looking kui and curves were popular. The realistic patterns with cicadas, silkworms and elephants predominant in the early period came to extinction. Sophisticated taotie pattern was simplified and retreated to decorate legs of bronze articles.

New varieties such as Xu (a food vessel), Fu (a food vessel), Yi (a wine vessel) and serial bells also came forth. Meanwhile, shapes and dimensions of many articles made great improvement. For instance, the upper part of ding's leg was enriched, and beast legs pervaded. The ding's belly became shallower, and ge-type ding appeared. Two-year gui with a wide mouth and downward belly were still popular and mostly added with a lid. Doubi Gui, a lid-covered gui with a beast head

holding a ring in the mouth, had a low height and wide belly, coming forth in this period.

Another obvious characteristic of this period is the fall of wine vessels. According to *Imperial Admonition on Drink*, *Book of History*, the Zhou court learned the Shang's lesson of bibulosity and set up various restrictions on drink to curb the social ethos. The wine vessels in the Western Zhou were less than those in the Shang. The popular Shang's jue, gu, zun, square li and other wine vessels were prevalent in the early Western Zhou and then diminished after the middle Western Zhou.

Inscriptions in this period described the land and legal systems, largess and appointment. Bozhe style inscriptions gradually declined with a more and more scattered structure.

The late Western Zhou witnessed a short but brilliant resurgence under the reign of Xuanwang. The shape and pattern of bronze ware tended to be fixed. A typical ding, with the Maogong Ding cast under the reign of Xuanwang as a masterwork, has erective ears, round bottom and hoof-shaped feet. Gui, having a lid-covered mouth, a bulged belly, three legs and tile-pattern in the belly, are all the same in general except slight variations in the lid. Ge is bottle-necked, flat-bottomed and has flat edge bending outward and ridges on the belly wall corresponding to legs. The number of serial bells and weapons rose up. The handle of dagger-axe was shortened, and the blade was in the isosceles triangle shape. According to inscriptions, the Western Zhou court established the No. 6 West Troop stationed in the Western Region (Fenghao of Zhouyuan), No. 8 Chengzhou Troop and No. 8 Yin Troop stationed in the Eastern Region (Luoyang of Chengzhou, Chaoge, capital of the Shang Dynasty). The vassal kingdoms and aristocrats had their own forces. Chariots were widely applied in wars.

Having experienced the dramatic changes in the middle period of the Western Zhou, the predominant patterns in the late period include superposition, title and ribbon design. String, scale and dragon patterns as well as simplified and deformed curve pattern were also applied.

Inscriptions in the late period of Western Zhou often had a length with more than 100 characters and even close to 500 characters, recording the wars against Huaiyi and Xianyun, the territory disputes, lawsuits, largess, appointments and other contents with references available in the *Classic of Poetry*, the *Book of History* and other ancient literatures. Inscriptions were orderly engraved with even strokes. Inscriptions on Maogong Ding cast in the period under the reign of Xuanwang applied the most representative calligraphy in the late period of the Western Zhou Dynasty.

Inscriptions represent the outstanding value of the bronze ware of the Western Zhou. Inscriptions experienced the heyday in this period and became an important historical record for the later generation. Identification to the times is of first importance for researching inscription. When studying yu gui, Wang Guowei pointed out: "The inscriptions in the dui (a food vessel) say there were several Muwang. I believe it refers to Man, titled Muwang and son of Emperor Zhaowang".



Why was he titled Muwang alive? Wang explained: "In early Zhou, Wenwang, Wuwang, Chengwang, Kangwang, Zhaowang and Muwang were honorific titles instead of posthumous titles". Scholars regard his identification principle as Wang's theory. Guo Moruo followed the theory and defined some "benchmark bronze articles" to connect related names, events, shapes and patterns to compose of a set of articles of similar times. This method was called "dating times via benchmark bronze articles". A total of 250 pieces of inscriptions are linked in the *Series of Inscriptions on Bronze of the Western and Eastern Zhou Dynasties*, marking an iconic success. In his noted paper of *The Kanggong Issue in the Study of the Inscriptions on the Bronze of the Western Zhou Dynasty and the Inscriptions on the Bronze in the Period under the Reign of Emperor Zhaowang*, Tang Lan discussed the dating of the inscriptions on the bronze of the Western Zhou. He advanced that "Kanggong" in inscriptions referred to the temple of Kangwang. Bronze ware inscribed Konggong should be the vessels buried with the deceased Kangwang. Similarly, Yigong and Ligong referred to the temple of Yiwang and Liwang and were of the same meaning. To date, Tang's analysis has been correct and proved by inscriptions on newly unearthed bronze ware. His Kanggong Principle is gradually accepted by most scholars.

Some time words, such as "first auspiciousness", "after the growing brightness", "after the full moon" and "after the dying brightness", often appeared in the inscriptions in the Western Zhou. In his *Research on Growing and Dying Brightness*, Wang Guowei argued that the Western Zhou applied the lunar-quarter theory in calendar. These words, never appearing in the Shang Dynasty and after the Spring and Autumn Period, indicate the Western Zhou's reform and innovation in calendar development.

### III . *Bronze ware of the Spring and Autumn Period (770 BC-476 BC) and the Warring States Period (475 BC-221 BC)*

Emperor Pingwang's westward movement announced the end of the Western Zhou. A situation of a declining court and vassals with enfeoffments came into being. The social vicissitude also influenced the bronze casting. With the increase of bronze ware made by the states in the Eastern Zhou, the regional features became eye-catching, showcasing a variety of gorgeous styles.

In the early Spring and Autumn Period, the pattern and inscription continued the style of the Western Zhou. Obvious change of bronze ware started in the middle of the Spring and Autumn Period when fou, jian and lid-covered dou successively came forth.

There were lid-covered and lidless Ding. Lidless ding have shallow belly, ears on or below the edge, thin legs and hoof-shaped feet. Square-seat gui with lotus flower-shaped lid came forth. Some of the Yi (a water vessel) were sealed, some were flat-bottomed or legless. In addition to serial bells, serial bo (a musical instrument) also appeared. Goudiao, an instrument