



承 訓 堂 藏 金 Art of the Chinese Goldsmith The Cheng Xun Tang Collection

I

# 寶蘊迎祥:承訓堂藏金

Celestial Creations: Art of the Chinese Goldsmith
The Cheng Xun Tang Collection

I

香港中文大學中國文化研究所文物館
Art Museum, Institute of Chinese Studies,
The Chinese University of Hong Kong
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### 千年巧金 重放光彩

"寶蘊迎祥:中國晚期金飾展覽"於2006年11月9日下午於香港中文大學文物館正式開幕,這為香港市民奉獻了一次欣賞宋至清代長達千年的金飾的良機,同時也為金飾研究界和首飾業提供了富有藝術魅力的第一手資料,確是中國古代金飾文化研究活動的一件大事。

我國金飾起步稍晚,大致出現於夏(公元前2070-1600年),經歷了北方草原遊牧部落金飾文化、黃河長江流域粟稻農作華夏族群金飾文化、西南高原紅土帶農牧群落金飾文化以及中華帝王金飾文化等四大金飾文化板塊的碰撞、交流、整合、創新的運動過程。至宋,出現了供富裕庶民使用的金飾,這是中國金飾文化史上的一次大變革,為其後元、明、清三代民間的與帝王的兩大金飾文化的並行發展開闢了康莊大道,而"寶蘊迎祥:中國晚期金飾展覽"恰好反映了上述中國千年金飾文化發展過程的輝煌面貌。

需要特別注意的是:展出中明、清兩代四百餘件金飾藏品比較完美地表現了明、清金工藝的全面發展和普遍提高,蘊含著匠師們不遺餘力地追求工藝上的精益求精、藝術上的出神入化、裝飾上的珠光寶氣以及風格上的雍容華貴,展示出他們的創造精神及其藝術造詣,看後無不令人嘆為觀止。

此展覽陳列了總共五百餘件不易多得的金飾文物,絕大部分來自莫華釗先生的收藏。莫先生是一位實業家,平生好古,與我相交二十多載。在其繁忙的管理工作之餘,幾乎將全部業餘時間投入到金飾的蒐求上,每當購回一件滿意的金飾之後,必將其洗刷修復,用舊寶石補其原有鑲嵌之缺佚,力爭使其完美,恢復其昔日的本來面貌。這種做法是我國古今收藏家常用的既便於觀賞又利於保存的傳統方法,這種藏品被稱之為"熟坑";另一種不加清整、保存出土狀態的文物,被稱之為"生坑"。我國收藏家多傾向於熟坑,莫先生也是如此,他親自動手,十數年如一日、鍥而不捨的精神令人敬佩。

"寶蘊迎祥:中國晚期金飾展覽"集莫華釗先生金飾藏品之精華,令千年珍寶重放光彩,為了使其發揮更大作用,由香港中文大學文物館林業強館長主持編纂的《寶蘊迎祥:承訓堂藏金》學術圖錄,不久將與廣大讀者見面。圖錄精選莫華釗先生所藏商代至清代之金器文物千餘件,涵蓋北方草原、中原華夏、帝王宮廷、西南邊陲乃至西藏金飾等諸板塊,以朝代為序,分門別類。所選器物以首飾、服飾為主,兼及馬飾、劍飾、器皿等等,集中展示了中國古代金工藝術,特別是金飾藝術的成就。林業強館長邀我為圖錄撰序,作為一名金飾的愛好者與研究者,我責無旁貸、欣然從命,謹以此觀感代之為序。

**楊伯達** 2006年12月20日於北京

### **Foreword**

The exhibition *Celestial Jewellery: Later Chinese Gold Ornaments*, presented by the Art Museum, The Chinese University of Hong Kong, was opened on 9 November 2006. It features gold ornaments of one thousand years, spanning the Song to Qing periods. For the people of Hong Kong, this large-scale exhibition is an excellent opportunity to acquire a comprehensive picture of the development of Chinese gold ornaments over the last millennium, and for scholars and the jewellery trade, the exhibits are important first-hand sources. In a word, this is an exhibition of special significance.

Gold ornaments probably appeared in China, relatively late, in the Xia dynasty (2070-1600 BCE). The development was bound to four distinct cultural spheres — nomadism in the Northern steppes, agriculture in the Yellow River and the Yangtze River valleys, husbandry in the Southwest laterite highlands, and the later imperial culture of China — and their confrontations, interactions, assimilations and innovations. A far-reaching change happened in the Song period when gold objects and ornaments were deregulated and allowed for the use of wealthy commoners. This led to the remarkable parallel development of provincial and imperial gold ornaments in the Song, Yuan, Ming and Qing periods. This march of Chinese gold ornaments in that millennium is comprehensively represented in *Celestial Jewellery: Later Chinese Gold Ornaments*.

The some 400 pieces of Ming and Qing gold bear witness to the all-round evolution and advances in standards and technology during this period. The Chinese goldsmiths were uncompromising in their pursuit of perfection in technique and design. They manifested their creativity and artistry in these sophisticated and glamorous gold ornaments.

Nearly all of the some 500 artefacts included in the exhibition are selected from the private collection of Mr. Christopher Mok, a businessman and an art connoisseur, with whom I have enjoyed a lasting friendship of more than twenty years. He uses almost all his spare time on building and enhancing his collection of gold ornaments, among other art objects. Every new acquisition will be thoroughly cleaned and repaired. To restore inlays to their former glory, he seeks old gems to substitute the missing ones. This very traditional approach to the caring of antique art objects has been widely adopted by collectors in China, and the restored objects have been known as 'shoukeng' (literally, cooked patina). On the contrary, 'shengkeng' (original patina) refers to unearthed artefacts that are kept in an unaltered state, neither cleaned nor repaired. Mr. Mok is among the majority of classic Chinese collectors, who have a preference for 'shoukeng' objects. He must have derived immense pleasure from doing the cleaning and restoration of the gold ornaments by himself.

Celestial Jewellery: Later Chinese Gold Ornaments offers superb selections from Mr Mok's collection. Shortly after its opening, the Art Museum, The Chinese University of Hong Kong will publish an academic catalogue entitled Celestial Creations: Art of the Chinese Goldsmith, The Cheng Xun Tang Collection, with Peter Y.K. Lam, the Art Museum Director as the chief-editor. With over one thousand pieces of gold from the Shang to Qing periods, this catalogue is richly illustrated with gold pieces belonging to the Northern nomads, the Chinese of the Central Plain, the imperial households, and the border-natives including the Tibetans. The entries, in chronological order and duly categorized, comprise mostly personal ornaments, clothing accessories and headdresses; in addition, there are harness fittings, decorations for swords and some vessels. They speak well for the art of gold in ancient China, especially the attainments of the Chinese goldsmith in the making of personal ornaments. Being an enthusiast for gold ornaments and engaging in scholastic pursuits, I am more than happy to write this preface at the invitation of the Museum Director.

Yang Boda Beijing, 2006 中國古代金器向來為皇室、貴族等少數人所專享,是使用者重要身份和地位的象徵。基於古人節儉的美德及黃金本身之貨值及流通功能,黃金物品、貨幣乃至飾物,都難逃被回收、熔鑄及再造之噩運。因此,出土及傳世的黃金製品如鳳毛麟角,極為罕有。

余收藏中國文物,最初僅限於傳世的文玩及書畫。對金銀器的興趣,始於1970年代,在葉義公(1920-1983) 指導下,初涉收藏。只可惜當時除了幾間主要博物館以及日本的公家收藏之外,可供蒐集、參考的金銀器材料十分稀少。其時最重要的金銀器收藏,首推卡爾·肯培藏品。這批藏品,是1930年代瑞典協助中國修築鐵路時獲得的。金器的難覓,限制本人蒐集收藏的開展。1980年代起,大批藝術品和出土品在香港市場上湧現,品類繁多,精美絕倫,其中便有數十年未見的金器。這再度觸發了本人收藏金器的熱忱。

在追尋這黃金夢之際,余與友人不約而同地各分時代收集、研究。沐文堂以研究我國早期文化見稱,主力針對商至漢代之器物;夢蝶軒以漢六朝至遼代為主題,而承訓堂則專研宋至清代器物。吾人互相交換考古及市場資料,定期進行交流、切磋、觀摩,並在海內外舉辦個展及聯展,出版圖錄,不亦樂乎。

中國古代金器的歷史,可上溯至四千多年前的青銅時代。古代金器,簡潔有力,以青銅器冶金技巧為基礎,加上金匠精巧創新的工藝及西域傳入的技術,中國的黃金工藝獲得初步的發展。至唐,金器融匯異域因素而形成自己獨特的風格,取得輝煌的成就。及至宋代,金器造型和紋飾進一步中土化,為後人訂定了中國黃金工藝的傳統。晚期中國黃金工藝,兼承唐、宋兩代的雍容華貴、富麗堂皇,融會貫通北方草原文化的自然奔放及中亞、西亞異域文化的巧技奇器,配合元代引進寶石工藝的知識和技術,在明、清兩朝歷久的經濟繁榮、文化興盛,及皇室、貴族奢華生活方式的推動下,金匠工藝的創意和造詣,被推到了歷史的高峰。他們精美絕倫的作品和卓越的藝術成就,備受後人矚目和賞識。

> 丙戌孟冬 **莫華釗識**

### **Foreword**

In ancient China, the usage of gold was prohibited to commoners and was strictly reserved for the use of the emperor and the aristocracy as an important symbol of power and status. This policy was only deregulated in the Song dynasty when the ownership and usage of gold was open to all. The extreme rarity of gold artifacts is due to the thrifty nature of the Chinese, and their early realization of the rarity, monetary and intrinsic value of this precious metal and that accordingly any gold objects, bullion or even ornaments are ceaselessly recycled and recirculated even to the present date.

My interest in Chinese Art was previously restricted to scholars' objects, paintings and calligraphy, which are handed down from generation to generation. My attention to Chinese gold dates back to the 1970's when I started collecting under the tutelage of the late Dr. Ip Yee (1920-1983). Unfortunately, other than major museums and Japanese collections, there was only very limited supply of collectable items or reference materials. At that time, the single most important collection was probably the Carl Kempe collection from the 1930's when Sweden helped build Chinese railroads. Their limited access and extreme rarity had then discouraged me from starting a serious collection. However, since the 1980's fabulous art and archaeological objects, seldom encountered before, began to appear in the Hong Kong market; and their variety and quality is extraordinary. For the first time in many decades, there were some objects of gold. This rekindled my interest in Chinese gold.

In the pursuit of this elusive gold, my fellow collectors and I decided at the outset that we would each focus on different time periods, Muwen Tang in the early period up to the Han dynasty, Mengdiexuan in the first millennium to the Song dynasty, and Cheng Xun Tang from the Song to the Qing dynasty. We would share research data, cross refer sources, and meet regularly to review and discuss each others' finds. This worked very well and we have strengthened our friendships and derived much pleasure from each others' scholarship and diligence and have published catalogues, and mounted popular joint and solo exhibitions both at home and abroad.

The history of Chinese gold dates back some four thousand years to the Bronze Age. In the early period, gold artifacts were simple and powerful; and over time, by integrating the advanced metallurgical techniques of bronze casting and finishing, with the innovations and exquisite workmanship of the goldsmith, and the incorporation of technology and designs from Central and Western Asia, Chinese gold emerged with its own distinctive style and tradition during the Tang dynasty which came to full blossom during the Song dynasty. In the second millennium, the Chinese goldsmith had inherited the opulent and elegant styles of the Tang and Song dynasties, absorbed the bold and naturalistic designs of the Northern nomads and assimilated the delicate and wondrous forms from the West. The Mongols brought with them detailed knowledge and techniques of gemology and during the Ming and Qing dynasties, prolonged economic prosperity, appreciation of arts and culture, and lavish lifestyles of the imperial household and the aristocracy, all helped drive the creativity and achievements of the Chinese goldsmith to an unprecedented zenith. Their magnificent creations and supreme artistic attainments truly deserve our acknowledgement and appreciation.

This catalogue would not have been possible without the personal guidance of Professor Peter Lam and the patience and tireless effort of the research, curatorial and technical staff teams of the Art Museum, The Chinese University of Hong Kong, to whom I owe my deepest gratitude. As the publication has been completed in record time, it must be rife with errors and omissions and it would be an honour to the publisher and Cheng Xun Tang should scholars and collectors favour us with their learned comments and criticism.

Christopher W. Mok Hong Kong, 2006 金在遠古時代已被人發現。在自然界中,金往往以單質狀態存在,在許多河流的砂床上,它和砂粒混合在一起;在岩石中,它和岩礦摻雜。所以明代李時珍《本草綱目》説:"金有山金、沙金二種,其色七青、八黃、九紫、十赤,以赤為足色。"黃金在所有元素中,延展性最強,硬度不大,容易打成各式器具及飾物。金的化學性質不活潑,不易氧化,也不易溶於一般的化學溶劑中。黃金天然的黃色光澤,成色華美,柔韌難得,是其他金屬無法比擬的;黃金也是一種貴重金屬,並兼通貨功能。中國古代金器的起源,可追溯到距今4000年左右的青銅器時代早期,經歷代發展,金工技法不斷推陳出新,有錘鍱、模鑄、焊珠、鏨刻、雕鏤、纍絲、鑲嵌、點翠等,還吸收外來技法,加以創新運用,成為中國古代金屬工藝史上的奇葩。

蒐集中國文物傳統,源遠流長,但是古代金飾器物的收藏,限於條件和供應,難成氣候。直至二十餘年前,大量新近出土黃金器在坊間出現,香港藏家獨具慧眼,淘沙見金,建立了沐文堂、夢蝶軒、承訓堂三家重要的黃金藏品。三家主人各自按時代劃分重點蒐集,互通訊息,定期交流,各不競爭,造就香港成為世界最重要的中國古代黃金飾物器物收藏的重鎮。香港中文大學文物館亦得以借用三家藏品舉辦專題展覽、召開國際學術研討會,進行校外審核撥款資助的立項研究計劃等,以實踐文物館的一貫使命——以學術科研為主體,以文物會友,文化交流,藝遊古今。二零零零年文物館籌辦香港有史以來的首個中國古代黃金飾物專題展覽,即借自承訓堂、沐文堂及夢蝶軒三家的珍藏。二零零六年文物館慶祝建館三十五周年,而文物館館友會則成立二十五周年,文物館再有"中國晚期金飾展覽"為誌慶活動之一,展覽的大部分展品,亦由承訓堂所提供,輔以另外兩家的精品。

本冊所載黃金飾物器物均為莫氏承訓堂歷年收藏品之一部分。莫氏是香港世家,祖籍廣東香山。承訓堂主人莫華釗先生,幼承庭訓,熱心公益,自一九八二年即出任本館管理委員會委員,多年來對本館工作支持指導,不遺餘力。承訓堂藏品多樣,自書畫金石、文房雅玩、金玉竹木,莫不具備。本校藝術系研究院課程成立之初,莫先生即將其藏明清書畫扇面逾千項長期寄存本館,以為教學、研究、展覽之資;又歷年捐贈文物多項,足見其對文物館的關愛和支持。

承訓堂藏品種類繁多,文物館前已於一九九六年出版其扇面書畫專集,現再將其藏金逾千種整理,出版《寶蘊迎祥:承訓堂藏金》一函兩冊,將是文物界的盛事。二零零六年文物館配合"中國晚期金飾展覽",舉辦"中國金工藝術研討會",論文十四篇將編集整理,於稍後出版。《論文集》版面開本與本集相同,將為本集實物的欣賞,提供學術基礎。本集付梓出版,是本人主持中國金飾立項研究計劃的一部分,項目的完成有賴承訓堂慷慨借出珍藏、指導工作並且贊助和協助籌募經費,本館同人得益良多。本館先後參加本集工作者多人:研究助理楊秀麗女士為金飾進行科學測試鑑定,博士後研究員許曉東女士連同研究助理歐陽慧娜女士編寫藏品介紹文字,助理主任陳娟安女士英譯,莫禮遜先生、顏亦謙先生亦參與編輯工作,耑此一併致謝。

香港中文大學文物館館長 林業強

### Director's Preface

Gold may have been the first metal used by humans and has since been valued for ornamentation and rituals. It occurs naturally in its simple substance form and can be found either mixed with sand grains on river beds (placer or alluvial gold) or mingled as gold veins with other minerals. This is precisely what Li Shizhen (1518-1593) wrote in his materia medica, *Bencao gangmu*, "There are two types of gold, namely mountain and alluvial gold. Their colours vary according to their purity, from blue to yellow, purple and red, and red is the purest." Gold is malleable and ductile and can hence be easily beaten and shaped into vessels and ornaments. It does not react with most chemicals, neither does it oxidize nor can it be dissolved easily. Its lustrous colour and exceptional properties are hardly found in other metals. As a rare and precious metal, gold keeps its value and forms the basis for world monetary standards.

Myriads of extant art and archaeological objects testify to the long-history of Chinese culture; but forming comprehensive collections of ancient Chinese gold ornaments had always been limited by the availability of collectible items. With the influx of newly unearthed objects in the 1980's, the masters of Muwen Tang, Mengdiexuan and Cheng Xun Tang have seized that unique opportunity to assemble probably the most prestigious Chinese gold collections in the world. They have also generously entrusted the Art Museum with their collections for exhibitions, conferences, teaching and research. This has helped the Art Museum fulfil its mission — taking an active role in conducting academic research, facilitating cultural exchange, and providing a platform for and promoting the appreciation of Chinese art and heritage. In 2000 the first exhibition of gold ornaments of ancient China in Hong Kong was staged by the Art Museum with exhibits selected from these collections. The year 2006 marked the 35<sup>th</sup> anniversary of the Art Museum and the 25<sup>th</sup> anniversary of the Friends of the Art Museum and Celestial Jewellery: Later Chinese Gold Ornaments was organized as a highlight exhibition in the festive programme. The majority of the exhibits were selected from the Cheng Xun Tang Collection, as supplemented by artefacts from the other two collections.

All the gold ornaments and objects featured in this catalogue are selected from the Cheng Xun Tang collection. Mr. Christopher Mok, master of the collection, is a generous benefactor and patron to the Art Museum. He has served on the Art Museum Management Committee since 1982 and has offered unswerving support and guidance to the Museum.

From the great variety of art and historical objects in the Cheng Xun Tang Collection, the Art Museum first published a catalogue on the collection of fan paintings and calligraphy in 1996. The present two-volume catalogue entitled *Celestial Creations: Art of the Chinese Goldsmith, The Cheng Xun Tang Collection,* a sequel to the former, features over one thousand items of Chinese gold. The opening of the *Celestial Jewellery* exhibition in 2006 was accompanied by an international conference on the art of the Chinese goldsmith. To be published later this year will be the conference proceedings with fourteen scholarly papers which aims to provide the academic perspectives that reinforce the appreciation of the gold objects in this catalogue. The publication of this gold catalogue is part of the research outputs of an earmarked grant research project on Chinese gold conducted at the Art Museum. The staff members of the Art Museum have worked diligently on the project and the catalogue. My thanks go to my colleagues, both former and serving, in particular, Miss Yeung Sau Lai, Research Assistant, who did scientific tests on the gold ornaments; Dr. Xu Xiaodong, Postdoctoral Fellow, and Miss Au Yeung Wai-na, Research Assistant, who shared the work of writing the descriptive entries and Miss Chan Kuen On, Assistant Curator, who provided the English translation. In addition Mr. Charles Mok and Mr. Ngan Yik Him, summer intern from the Fine Arts Department also took part in the compilation of these two volumes.

Peter Y.K. Lam
Director, Art Museum,
The Chinese University of Hong Kong

## 年 表·Chronology

新石器時代 Neolithic Period	c10000-2000 BCE
夏 Xia	2070-1600 BCE
商 Shang	1600-1046 BCE
西周 Western Zhou	1046-771 BCE
東周 Eastern Zhou	770-221 BCE
春秋 Spring and Autumn 770-476	BCE
戰國 Warring States 475-221	BCE
秦 Qin	221-206 BCE
西漢 Western Han	206 BCE - 25 CE
東漢 Eastern Han	25-220
三國 Three Kingdoms	220-265
西晉 Western Jin	265-316
東晉 Eastern Jin	317-420
南朝 Southern Dynasties	420-589
北朝 Northern Dynasties	386-581
隋 Sui	581-618
唐 Tang	618-907
五代 Five Dynasties	907-960
北宋 Northern Song	960-1126
南宋 Southern Song	1127-1279
遼 Liao	916-1125
金 Jin	1115-1234
元 Yuan	1271-1368

明 Ming			1368-1644
	洪武 Hongwu	1368-1398	
	建文 Jianwen	1399-1402	
	永樂 Yongle	1403-1424	
	洪熙 Hongxi	1425	
	宣德 Xuande	1426-1435	
	正統 Zhengtong	1436-1449	
	景泰 Jingtai	1450-1456	
	天順 Tianshun	1457-1464	
	成化 Chenghua	1465-1487	
	弘治 Hongzhi	1488-1505	
	正德 Zhengde	1506-1521	
	嘉靖 Jiajing	1522-1566	
	隆慶 Longqing	1567-1572	
	萬曆 Wangli	1573-1619	
	泰昌 Taichang	1620	
	天啟 Tianqi	1621-1627	
	崇禎 Chongzhen	1628-1644	
清 Qing			1644-1911
	順治 Shunzhi	1644-1661	
	康熙 Kangxi	1662-1722	
	雍正 Yongzheng	1723-1735	
	乾隆 Qianlong	1736-1795	
	嘉慶 Jiaqing	1796-1820	
	道光 Daoguang	1821-1850	
	咸豐 Xianfeng	1851-1861	
	同治 Tongzhi	1862-1874	
	光緒 Guangxu	1875-1908	
	宣統 Xuantong	1909-1911	



A

商 – 戰國 Shang – Warring States

### A01 弓形飾

#### Bow-shaped ornament

商· Shang

D 27.5 cm, Wt 55 g

打製而成,光素無紋。兩端各有一穿孔。山西保德商墓曾出土兩件與本品形制完全相同的金弓形飾,發現時疊放於死者胸部。1據此推測本品曾用作項飾。

<sup>1</sup> 吳振錄 (1972),頁66,圖16。

Made from beaten and knife-cut gold sheet, this bow-shaped ornament is plain on both sides and is perforated at both ends. From a Shang tomb in Baode, Shanxi two similar ornaments were recovered, being placed one on the top of the other against the chest of the deceased. This piece could have been worn round the neck as an ornament.

### A02 玦形飾

#### Jue-shaped ring

商代晚期至西周早期·Late Shang to early Western Zhou D 5.5 cm, Wt 5.6 g

打製而成。環形,開口,兩端略呈扁平三角形。

同類飾物多見出土於遼寧、河北兩省的商、周墓葬之中,中原地區尚未有發現,應屬北方少數民族飾物。 出土的玦形飾,大小不一,大者直徑達12厘米左右,小的在4、5厘米之間。其中天津薊縣張家園西周早期墓 出土的兩對,出土時位於頭骨兩側。其用途,較有可能是耳飾,亦有可能為冠飾。1

1 北京市文物管理處(1977),頁6,圖13;天津市歷史博物館考古部(1993),頁321,圖14-3;遼寧省昭烏達盟文物工作站(1973),圖版5-5;關善明、孫機(2003),頁136。

This beaten gold ring has a slit in the middle and the flattened ends are trumpet-shaped.

Similar artefacts were recovered primarily from tombs of the Shang and Zhou periods in Liaoning and Hebei, but not in central China. These gold slit-rings were ornaments worn by the minorities to the north. Of different sizes, the diameter ranges from 4 to 12 cm. Two pairs of *jue*-shaped rings were found at the sides of the skull in a Western Zhou tomb at Zhangjiayuan in Jixian, Tianjin. They might be used as earrings or headdress ornaments.