

承訓堂藏金 Art of the Chinese Goldsmith The Cheng Xun Tang Collection

II

# 寶蘊迎祥:承訓堂藏金

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

II

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
2007

本書之編撰為香港研究資助撥款委員會(RGC)資助之研究項目 (編號:CUHK4101/03H)。

The work described in this publication was supported by a grant from the Research Grants Council, Hong Kong Special Administrative Region, China (Ref. No. CUHK4101/03H).

本圖錄承承訓堂協助籌募印刷經費,謹此致謝。

The Art Museum is grateful to Cheng Xun Tang for soliciting support for the publication of this catalogue.

主編:林業強

圖錄説明撰寫:許曉東 歐陽慧娜

英文翻譯:陳娟安攝影:鄧明亮

繪圖:歐陽慧娜 莫禮遜 製作:香港中文大學文物館 印刷:深圳寶峰印刷有限公司 2007年·香港中文大學文物館

版權所有 不得翻印

國際統一書碼: 978-962-7101-82-6

Editor: Peter Y. K. Lam

Entries: Xu Xiaodong and Au Yeung Wai-na

English Translation: Chan Kuen-on Photography: Tang Ming-leung

Line drawing: Au Yeung Wai-na and Charles Mok

Production: Art Museum, The Chinese University of Hong Kong

Printer: Shenzhen Bofung Printing Co. Ltd.

Copyright © 2007 by the Art Museum, Institute of Chinese Studies,

The Chinese University of Hong Kong

All rights reserved

ISBN: 978-962-7101-82-6



# 目 錄·CONTENTS

下冊	Second	Volume
----	--------	--------

圖版及説明 Entries and plates	
G 明 Ming	339
H 清 Qing	527
徵引書目	
Reference Cited	682
主要參考書目	
Selected References	702



G

明·Ming

# G01 纍絲冠

# Filigree bun-net

明·Ming

D 11.7 cm, H 11 cm, Wt 132.4 g

由前屋、後山兩部份構成。其製作方法是先做出木模,然後以極細的金絲編織成片,再以粗金絲編的辮形長條金線壓縫及包口沿,並加金絲固定。本品與北京定陵出土的金翼善冠l的製作方法、形制均相類,惟無冠後之折角。

1 楊伯達 (2004), 冊三, 頁131, 圖版246。

This bun-net comprises two parts, the front (*qianwu*) and the rear (*houshan*). It is netted with very fine gold wires and trimmed with gold plaited wires, and made in a similar way to a gold headdress with a slightly different rear part from the Ding Mausoleum in Beijing.





#### 

#### Bun-net

明·Ming

冠 Crow: D 6.7 cm, H 3.6 cm, Wt 21.9 g 簪 Hairpin: L 13.3-13.5 cm, Wt 11.1-12.2 g

錘鍱而成。近下沿有一周凸弦紋將鬏髻表面分為兩個紋飾帶,紋飾帶內滿飾各式花卉以及雀鳥。冠身側面各有兩個穿孔。四枚花首金簪即可插於孔內用於固定。冠內裡光素無紋飾。

同類的髮髻可見於江蘇南京中華門外鄧府山明墓出土的一件,形制略有差異,表面的裝飾圖案也不相同。<sup>1</sup>

1 南京市博物館(2000),頁54。

Made from beaten gold, this bun-net is decorated with birds and flowers. Above its ribbed edge are four holes for the four pins with flower heads. The interior is plain.

From a Ming tomb in Nanjing, Jiangsu is another bun-net of the same type, however, the style and decoration are different.



復原範例 Restoration of a Ming headdress



明·雜寶紋金包譽 江蘇南京鄧府山出土 (南京2000,頁54) Gold bun-net, Ming From Dengfushan, Nanjing, Jiangsu (Nanjing 2000, p. 54)





#### 

#### Bun-net

明·Ming

D 8 cm, H 6.4 cm, Wt 109 g

錘鍱、鏨刻、焊接製成。鬏髻主體下沿焊接一條金片,金片表面略鼓且稍外撇,其上正面刻劃一朵盛開的蓮花,後面刻劃對稱的兩朵蓮花。金片之上,鬏髻正面焊接一凹形金片,雙尖拱,金片表面鏨刻淺浮雕雙魚、雙水鳥,戳點紋底;背面則焊接對稱的兩個連續三拱形金片飾,雙弦紋邊,表面裝飾草一束。鬏髻主體半圓球形表面作五棱分隔,頂部三條裝飾帶鏨刻纏枝蓮花;兩側圓形裝飾帶內飾花鳥,皆以戳點紋為地。金冠兩側各有二孔,以插金簪。簪頭作蘑菇形,表面裝飾蓮花紋,每瓣花葉近瓣尖處裝飾四聯珠。金冠裡面光素。

類似的金鬏髻,見於江蘇南京中華門外鄧府山明墓中。「鬏髻最初只是假髮。明代鬏髻就裝飾意義而言,直接來源於包髻。包髻本為頭飾,大約在宋代開始具有了禮制的含義,與特髻同為禮服。鬏髻是明朝首飾插戴方式產生種種變化的關鍵所在。各式簪、釵皆可周環而帶,因此成為盛妝之際的「簪首飾之具」。明代鬏髻只是罩髮,並不覆首,所以尺寸一般不大,底部口徑多在十厘米內。出土的明代鬏髻以金、銀絲編製的居多,也有如本品以金片錘鍱的。鬏髻裡外可以襯帛、覆紗。2

- 1 南京市博物館(2000),頁54。
- 2 揚之水 (2004), 冊一, 頁 163, 圖 9-3:4。

It is soldered with a slightly splayed brim with lotuses, a foliated panel with paired fish and waterfowls in the front, and two three-lobed panels with double-rib and tufts of grass at the back. The crown is divided into five decorative bands and the three registers in the middle are chased with lotus scrolls. The side registers with birds and flowers on a ring-matted ground have altogether four holes for two pins, which have mushroom-shaped heads of a lotus design with beadings. The interior is plain.

Similar examples are known from a Ming tomb in Nanjing, Jiangsu. This type of hair ornament, known as *diji* in Chinese, was derived from *baoji*, which started from the Song dynasty onwards was an essential accessory for full dress, and *teji* likewise. During the Ming hairpins were used around a bun-net as the coiffure for formal occasions. The diameter of bun-nets seldom exceeds 10 cm as they were used only for covering hair in a bun but not the head. The majority of the unearthed artefacts are of gold- and silver-wire netting or beaten gold. They are sometimes lined with silk or overlaid with gauze.







A

В

C





## G04 頭面一組

### Hairpin set

明·Ming

A: L 8.6 cm, W 5.8 cm, Wt 18 g

B: L 11.7 cm, H 4.9 cm, Wt 41.8 g

C: L 12 cm, Wt 10.4 g

D: L 6.2, 5.9 cm, W 4.8, 4.7 cm, Wt 20, 20.7 g

明代頭面中各具特色的簪釵,均以金片錘鍱而成,簪身俱失。A為頂簪簪首。心形,表面一人騎馬橫刀,似是關羽。又有一人挽弓追隨馬後。人物背後為一城池,旁植大樹。簪首邊緣作火焰形。

B為滿冠,略呈山形。表面正中一列六人,情態各異,手持不同之物,其後是兩層城樓及松樹。人物兩側分別有一鶴一鹿。冠飾兩端裝飾花卉及城樓,其中左側樓內有一人探頭張望。背面中心焊接扁管。這是插戴在鬏髻前後的一種特殊形制的簪,俗稱分心。據明《三才圖會》:「滿冠不過以首飾副滿於冠上,故有名耳。」書中所繪滿冠,形制與本品類似。類似滿冠,見於江蘇江陰、四川平武王璽家族墓所出,圖案多以仙佛人物為主,配以樓臺庭閣,龜鹿仙鶴。」

C為箍兒,兩端稍尖。表面有9個金托,內間飾珍珠和紅寶石。背面焊接兩個扁管,原應用於固定簪身。箍兒是用於正面佩戴的髮飾。此式彎弧長條形簪宋代已經出現,如浙江永嘉窖藏出土的三件銀簪。明代沿用,且無太大改變。江蘇江陰青陽鄒氏墓、甘肅蘭州西上園彭澤夫婦墓均出土有類似的髮飾,前者表面焊接九朵金花,花心鑲嵌紅、藍寶石,與本品更為接近。後者則裝飾九朵團花。此類髮飾若背面不焊接簪腳,而兩端作出扁長的鼻兒,則成了戴在髮髻之下的髮箍或花鈿、鈿兒,例見江蘇無錫黃鉞夫婦、華復誠夫婦以及廣東普寧等明墓所出。

D為鬢釵之屬,稱掩鬢。表面裝飾樓閣人物。人物有置身樓閣中者,也有騎馬出行者。局部以戳點蔓草紋裝飾。明代金髮飾種類繁多,掩鬢即其中極富特色者,常用於髮髻兩側。其插戴方式與正面的挑心一樣,多是自下向上的「倒插形式」。掩鬢簪腳大多扁平單股,有時也作釵式的兩股。²掩鬢在明墓中出土較多,重慶渝北區大石鄉五雲村的金樓閣人物掩鬢³、江西南昌青雲譜老龍窩的金雲頭雙鳳掩鬢⁴,均為其例。組成明代頭面的除卻上述各類簪釵外,尚有鬏髻、各式短簪,或稱挑心等。

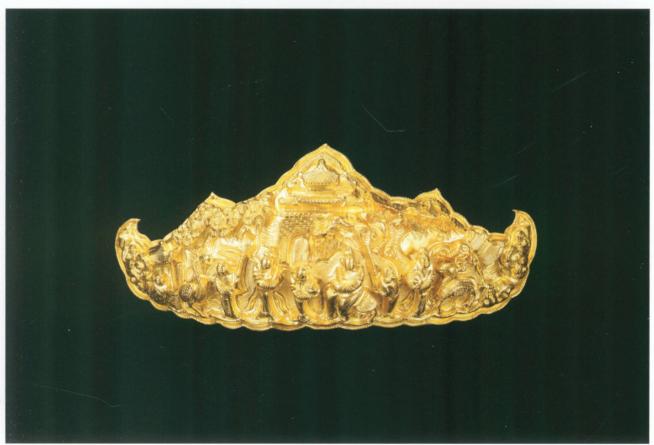
 $<sup>^{1}</sup>$  a 唐漢章、翁雪花 (2001),頁 37-47; b 四川省文管會等 (1989),頁 1-42; c 揚之水 (2004),冊一,頁 187, 圖 9-23: 3。

<sup>2</sup> 同上c,頁180-181。

<sup>3</sup> 楊伯達 (2004), 冊三, 頁143, 圖版265。

<sup>4</sup> 同上,頁103,圖版202。





В

Hairpin sets of the Ming period, known as *toumian*, consist of a variety of components. All these hairpin heads are of beaten gold, but the pins are lost. In the shape of a flame, A is the topmost hairpin (*dingzan*). The riding figure with a sword, being followed by an archer, is probably General Guan Yu.

B is a diadem (manguan) in mountain shape. It has six standing figures with a crane and a deer in the foreground and behind them is a fort with pine trees. A tubular receptacle is soldered to the back. Such a diadem was worn in the front or at the rear of a bun-net. Examples are known from Jiangyin, Jiangsu and Pingwu, Sichuan, which have in general figures of immortals with tortoises, deer and cranes and also pavilions as backdrop.

With pointed ends and nine cells inlaid with pearls and red jewels, C is a frontal head-band (*gu'er*). At the rear are two tubular receptacles for attaching a pin. Band-like hairpins appeared in the Song period and three examples in silver are known from Yongjia, Zhejiang. The tradition continued in the Ming. From Jiangyin, Jiangsu are artefacts soldered with nine gold flowers, of which the domed receptacles are inlaid with red and blue jewels; whereas those unearthed from a tomb in Lanzhou, Gansu have simply nine floral medallions. Instead of having an attached pin, the ends of such a head-band were extended into two flat pins and it was used as a chignon ornament. Examples have been unearthed from Ming tombs in Jiangsu and Guangdong.

D is a side hairpin (*yanbin*). There are many figures, some are in a pavilion and others are riding on horses. As a unique kind of hair ornament among numerous Ming variations, they were often worn by the sides of a chignon. They are mostly attached to a flat pin, but sometimes the pin is two-pronged. Many examples have been recovered from tombs, for instance, those in Chongqing and Nanchang, Jiangxi.



明·玉頭面 浙江安吉吳麟墓出土 (揚之水2004,冊1,圖9-33) Jade hairpin set, Ming From the tomb of Wu Lin in Anji, Zhejiang (Yang Zhishui 2004, vol.1, fig. 9-33)