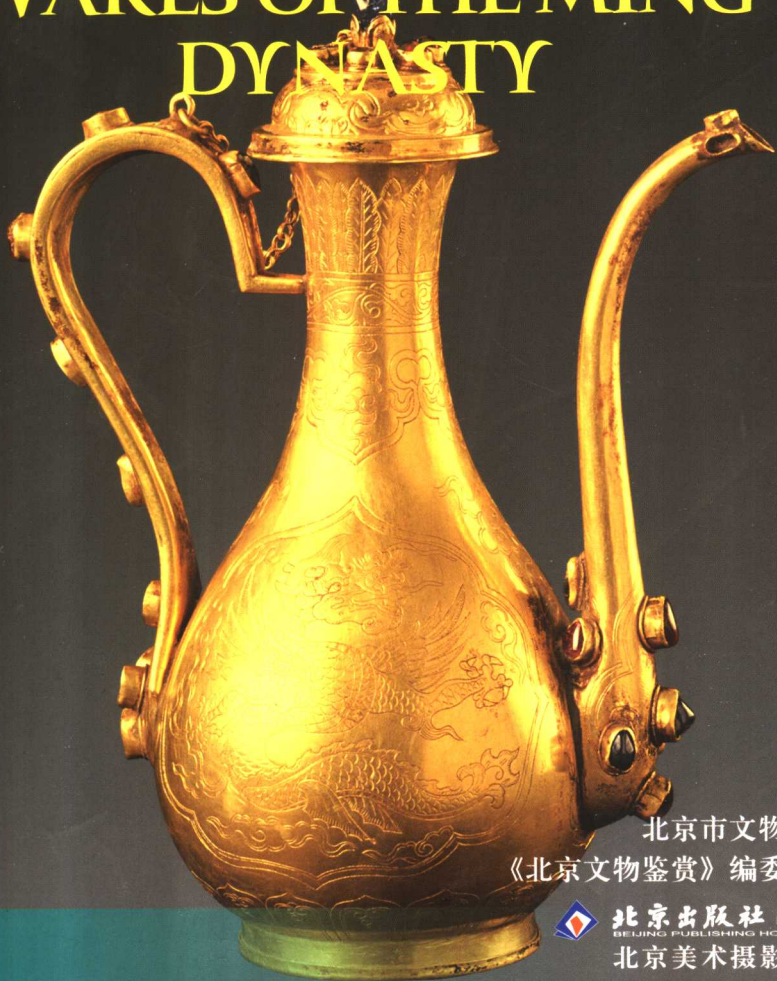


北京文物鉴赏

APPRECIATING BEIJING CULTURAL RELICS

明代金银器

GOLD AND SILVER WARES OF THE MING DYNASTY



北京市文物局 编
《北京文物鉴赏》编委会



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录

CONTENTS

明代金银器 · 10

Gold and Silver Wares of the Ming Dynasty · 12

明永乐至明隆庆

From the reign of Emperor Yongle to Emperor Longqing of the Ming Dynasty · 15

1. 镂空云凤纹金香薰 · 明永乐 Gold Sachet with Openwork Cloud and Phoenix Design, Yongle reign, Ming Dynasty · 16

2. 鑿云凤纹金尊 · 明宣德 Gold Zun Vase with Engraved Cloud and Phoenix Design, Xuande reign, Ming Dynasty · 17

3. 鑿楼阁人物纹八角金盘 · 明成化 Octagonal Gold Dish with an Engraved Procession Passing by a storied Building, Chenghua reign, Ming Dynasty · 18

4. 鑿楼阁人物纹八角金盘(局部一) Detail of the Dish Shown in Photo 3 (1) · 18

5. 鑿人物纹八角金杯 · 明成化 Octagonal Gold Cup with Engraved Human Figures, Chenghua reign, Ming Dynasty · 20

6. 鑿人物纹八角金杯杯内人物

Sculptured Human Figure of the Inner wall of the Cup Shown in Photo 5 · 20

7. 鑿人物纹八角金杯外壁(局部一) Detail of the Outer Wall of the Cup Shown in Photo 5 (1) · 22

8. 鑿人物纹八角金杯外壁(局部二) Detail of the Outer Wall of the Cup Shown in Photo 5 (2) · 22

9. 鑿人物纹八角金杯外壁(局部三) Detail of the Outer Wall of the Cup Shown in Photo 5 (3) · 22

10. 鑿人物纹八角金杯外壁(局部四) Detail of the Outer Wall of the Cup Shown in Photo 5 (4) · 22

11. 鑿人物纹八角金杯外壁(局部五) Detail of the Outer Wall of the Cup Shown in Photo 5 (5) · 23

12. 鑿人物纹八角金杯外壁(局部六) Detail of the Outer Wall of the Cup Shown in Photo 5 (6) · 23

13. 鑿人物纹八角金杯外壁(局部七) Detail of the Outer Wall of the Cup Shown in

Photo 5 (7) · 23

14. 鑿人物纹八角金杯外壁(局部八)

Detail of the Outer Wall of the Cup Shown in Photo 5 (8) · 23

15. 鑿海水瑞兽纹金盘·明成化 Gold Dish with Engraved Seawater and Auspicious Animal Design, Chenghua reign, Ming Dynasty · 24

16. 鑿海水瑞兽纹金盘(局部一)

Detail of the Dish Shown in Photo 15 (1) · 25

17. 鑿海水瑞兽纹金盘(局部二)

Detail of the Dish Shown in Photo 15 (2) · 25

18. 鑿花金饰件·明 Gold Ornament with Engraved Design, Ming Dynasty · 26

19. 鑿花金饰件(局部一)(提头) Detail of the Ornament Shown in Photo 18 (1) (Titou) · 27

20. 鑿花金饰件(局部二)(觶) Detail of the Ornament Shown in Photo 18 (2) (Xi) · 27

21. 鑿花金饰件(局部三)(瓶) Detail of the Ornament Shown in Photo 18 (3) (Bottle) · 27

22. 鑿花金饰件(局部四)(盒) Detail of the Ornament Shown in Photo 18 (4) (Box) · 27

23. 鑿花金饰件(局部五)(罐) Detail of the Ornament Shown in Photo 18 (5) (Pot) · 28

24. 鑿花金饰件(局部六)(剑) Detail of the Ornament Shown in Photo 18 (6) (Sword) · 28

25. 鑿花金饰件(局部七)(囊) Detail of the Ornament Shown in Photo 18 (7) (Sav) · 28

26. 鑿花金饰件(局部八)(剪) Detail of the Ornament Shown in Photo 18 (8) (Scissors) · 28

27. 嵌宝石龙首金带钩·明成化 Dragon-head Gold Belt-hook Studded with Gems, Chenghua reign, Ming Dynasty · 29

28. 嵌宝石龙首金带钩(背面) Reverse of the Belt-hook Shown in Photo 27 · 29

29. 杏叶纹金执壶·明成化 Gold Ewer with Apricot-leaf Design, Cheng-hua reign, Ming Dynasty · 30

30. 嵌宝石鑿花金盘·明成化 Gold Dish Studded with Gems and Engraved Design, Chenghua reign, Ming Dynasty · 31

31. 嵌宝石龙纹金执壶·明成化 Gold Ewer Studded with Gems and Dragon Design, Chenghua reign, Ming Dynasty · 32

32. 嵌宝石龙纹金执壶(局部) Detail of the Ewer Shown in Photo 31 · 32

33. 嵌红宝石狮柄金杯·明成化 Lion-handle Gold Cup Studded with Ruby, Chenghua reign, Ming Dynasty · 34

34. 嵌红宝石狮柄金杯(局部) Detail of the Gold Cup Shown in Photo 33 · 34

35. 嵌宝石桃形金杯·明成化 Peach-shaped Gold Cup Studded with Gems, Chenghua reign, Ming Dynasty · 36

36. 嵌宝石桃形金杯(背面) Reverse of the Cup Shown in Photo 35 · 37

37. 金汤敦·明弘治 Gold Soup-vessel, Hongzhi reign, Ming Dynasty · 38

38. 金汤敦打开式 Soup-vessel Shown in Photo 37: Opened · 39

39. 金汤敦铭文 Inscription on the Soup-vessel Shown in Photo 37 · 39

40. 金口盂·明弘治 Gold Gargle-vessel, Hongzhi reign, Ming Dynasty · 40

41. 金口盂铭文 Inscription on the Gargle-vessel Shown in Photo 40 · 40

42. 镂空云凤纹金香薰·明弘治 Gold Sachet with Openwork Cloud and Phoenix Design, Hongzhi reign, Ming Dynasty · 41

43. 金执壶·明弘治 Gold Ewer, Hongzhi reign, Ming Dynasty · 42

44. 金执壶铭文 Inscription on the Ewer Shown in Photo 43 · 42

45. 金盆·明弘治 Gold Basin, Hongzhi

reign, Ming Dynasty · 43

46. 金盆铭文 Inscription on the Basin Shown in Photo 45 · 43

47. 金錠·明嘉靖 Gold Ingot, Jiajing reign, Ming Dynasty · 44

48. 金錠铭文 Inscription on the Ingot Shown in Photo 47 · 45

49. 累丝龙纹玉盂金盒·明隆庆 Jade Vessel in a Gold-wire-woven Case with Dragon Design, Longqing reign, Ming Dynasty · 46

50. 累丝龙纹玉盂金盒盒盖 Cover of the Case Shown in Photo 49 · 48

明万历 The reign of Emperor Wanli of the Ming Dynasty · 49

51. 金翼善冠·明万历 Imperial Gold Crown, Wanli reign, Ming Dynasty · 50

52. 金翼善冠(局部) Detail of the Crown Shown in Photo 51 · 50

53. 盪云龙纹金盏、金托·明万历 Gold Cup and Saucer with Engraved Cloud and Dragon Design, Wanli reign, Ming Dynasty · 53

54. 云龙纹金酒注·明万历 Gold Wine-pot with Cloud and Dragon Design, Wanli

reign, Ming Dynasty · 54

55. 云龙纹金酒注(局部) Detail of the Wine-pot Shown in Photo 54 · 55

56. 螭云龙纹金漱盂·明万历 Gold Gargle-vessel with Engraved Cloud and Dragon Design, Wanli reign, Ming Dynasty · 56

57. 螭云龙纹金漱盂内底龙纹 Dragon Design on the Inner Bottom of the Gargle-vessel Shown in Photo 56 · 57

58. 螭凤纹金瓶、金铲、金箸·明万历 Gold Vase with Engraved Phoenix Design, Spade and Chopsticks, Wanli reign, Ming Dynasty · 58

59. “吉祥如意”金钱·明万历 Gold Coin with the Legend “Jixiang Ruyi” (吉祥如意, happiness and satisfaction), Wanli reign, Ming Dynasty · 59

60. 累丝龙纹金盖、金托盘、玉碗·明万历 Jade Bowl with the Gold-wire-woven Cover and Saucer Bearing Dragon Design, Wanli reign, Ming Dynasty · 61

61. 金錠·明万历 Gold Ingot, Wanli reign, Ming Dynasty · 62

62. 金錠铭文 Inscription on the Ingot Shown in Photo 61 · 63

63. 螭云龙纹筒形金盒·明万历 Cylindrical

Gold Box with Engraved Cloud and Dragon Design, Wanli reign, Ming Dynasty · 65

64. 螭云龙纹筒形金盒铭文 Inscription on the Box Shown in Photo 63 · 65

65. 嵌珠宝龙纹金托、金爵·明万历 Gold Jue Tripod and Saucer with Dragon Design and Inlaid Jewels, Wanli reign, Ming Dynasty · 67

66. 金尊·明万历 Gold Zun Vase, Wanli reign, Ming Dynasty · 68

67. 螭云龙纹八棱形金粉盒·明万历 Octagonal Gold Powder-box with Engraved Cloud and Dragon Design, Wanli reign, Ming Dynasty · 69

68. 螭云龙纹八棱形金粉盒打开式 Powder-box Shown in Photo 67: Opened · 70

69. 累丝嵌珠宝云头形金带饰·明万历 Cloud-cluster-shaped Gold-wire-woven Belt-plaque Studded with Gems, Wanli reign, Ming Dynasty · 72

70. 金药罐·明万历 Gold Pot for Decocting Herbal Medicine, Wanli reign, Ming Dynasty · 73

71. 金药罐铭文 Inscription on the Pot Shown in Photo 70 · 73

72. 累丝嵌珠宝方胜形金带饰·明万历 Rhomboid Gold-wire-woven Belt-plaque

Studded with Jewels, Wanli reign, Ming Dynasty · 75

73. 银错金双凤纹盆 · 明万历 Silver Basin with Gold-inlaid Double-phoenix Design, Wanli reign, Ming Dynasty · 76

74. 银错金双凤纹盆铭文 Inscription on the Basin Shown in Photo 73 · 76

75. 银错金双凤纹盆内底纹饰 Phoenix Design on the Inner Bottom of the Basin Shown in Photo 73 · 77

76. 银鎏金瑞兽纹盘 · 明万历 Gilt Silver Dish with Auspicious Animal Design, Wanli reign, Ming Dynasty · 78

77. 银提梁罐 · 明万历 Swing-handled Silver Pot, Wanli reign, Ming Dynasty · 79

78. 金箸 · 明万历 Gold Chopsticks, Wanli reign, Ming Dynasty · 80

79. 银鎏金花蝶纹勺 · 明万历 Gilt Silver Ladle with Flower and Butterfly Design, Wanli reign, Ming Dynasty · 80

80. 金镶花梨木碗 · 明万历 Gold Bowl with Wooden Outer Wall, Wanli reign, Ming Dynasty · 81

81. 金镶花梨木碗铭文 Inscription on the Bowl Shown in Photo 80 · 81

82. 金香盒打开式 · 明万历 Gold Perfume-

box: Opened, Wanli reign, Ming Dynasty · 82

83. 金香盒铭文 Inscription on the Perfume-box Shown in Photo 82 · 82

84. 金皂盒打开式 Gold Soap-box Opened · 83

85. 镂空人物纹金帽花 · 明 Gold Hat-ornament with Openwork Human Figures, Ming Dynasty · 84

86. 镂空人物纹金帽花 · 明 Gold Hat-ornament with Openwork Human Figures, Ming Dynasty · 85

87. 银镀金花卉纹三节粉盒 · 明 Three-sectioned Gilt Silver Powder-box with Flower Design, Ming Dynasty · 86

88. 银镀金花卉纹三节粉盒打开式 Powder-box Shown in Photo 87: Opened · 87

89. 银镀金花卉纹三节粉盒盒盖 Cover of the Powder-box Shown in Photo 87 · 87

90. 银镀金嵌宝石帽饰 · 明 Gilt Silver Hat-ornament Studded with Gems, Ming Dynasty · 88

91. 累丝嵌宝石镶玉八卦金杯(侧面一) · 明 Side of a Gold-wire-woven Cup Studded with Gems, Jade pieces and the Eight Trigrams Design (1), Ming Dynasty · 89

92. 累丝嵌宝石镶玉八卦金杯(侧面二)
Side of the Cup Shown in Photo 91 (2) · 90

93. 累丝嵌宝石镶玉八卦金杯(侧面三)
Side of the Cup Shown in Photo 91 (3) · 91

94. 银鎏金人物像 · 明 Gilt Silver Human
Figures, Ming Dynasty · 92

95. 银鎏金人物像之一 A Human Figure
Shown in Photo 94 (1) · 94

96. 银鎏金龙首带钩 · 明 Dragon-head Gilt
Silver Belt-hook, Ming Dynasty · 95

97. 银鎏金龙首带钩(背面) Reverse of the
Belt-hook Shown in Photo 96 · 95

98. 银鎏金龙首带钩(局部) Detail of the
Belt-hook Shown in Photo 96 · 96

99. 金杯 · 明 Gold Cup, Ming Dynasty · 97

100. 鑿仙人捧“禄”金饰 · 明 Gold Ornament

with an Engraved Human Figure Holding a
Deer (鹿, implying its homonym 禄,
handsome emolument) in Both Hands, Ming
Dynasty · 98

101. 鑿仙人捧“官”金饰 · 明 Gold Ornament
with an Engraved Human Figure Holding a
Crown (冠, implying its homonym 官, i.e.
high official position) in Both Hands, Ming
Dynasty · 99

102. 鑿莲花纹金带饰 · 明 Gold Belt-
ornament with Engraved Lotus-flower
Design, Ming Dynasty · 100

103. 莲瓣纹银托、银盏 · 明 Silver Cup
and Saucer with Lotus-petal Design, Ming
Dynasty · 101

104. 莲瓣纹银托 Saucer of the Tea Set
Shown in Photo 103 · 101

小辞典
Small Thesaurus · 102

明代金银器

崔学谔

建国以后北京地区出土的明代金银器极为丰富，无论是数量之多，还是工艺之精美都是空前的。其所以如此，北京城市地位的递升和发展是根本原因。明代的北京不仅是对汉族与北方少数民族文化的双重继承，而且还有许多新的创造，从而步入了北京史上最辉煌灿烂的阶段。政治中心地位的确立和加强，经济和商业的发展，文化艺术的繁荣和兴盛，社会生活的变化和日趋丰富，在把北京推向首都发展史顶峰的同时，也为皇室、皇族、外戚、宦官和达官贵人、富商巨贾敛财聚富、穷奢极欲提供了条件。北京地区出土的明代金银器，从一个侧面真实地反映了这一事实。

这些金银器，绝大多数出自帝、后、妃、嫔和外戚的墓葬。明定陵出土的金银器即是最为突出的代表。定陵共出土金银器560件，还不包括各类金银首饰。这些金银器多为墓主生前使用的实用品，有酒注、爵、尊、执壶、提梁罐、盆、盒、肥皂盒、匙、箸、枕顶、金锭、金饼及金钱等。金银器绝大部分为锤揲制成，较为复杂者如器物的颈、腹、底、圈足、把、流等，则先分部件打制，然后再焊接起来。器身大部分饰云龙纹，少数为花凤纹，主体纹饰部分采用锤成凸纹法，主体细部采用雕刻法。部分器物刻有铭文，内容包括制作年代、制作机构、器物名称、金的成色及重量，有的还刻有经营官和工匠的姓名。

自元代以来，帝王贵族所用金银器，都广泛地应用金掐丝镶嵌宝石工艺。像定陵帝后墓出土的大量金银器，都有嵌宝石的大量实例，在金属器物上镶嵌其他材质，始于战国时代铜器上嵌金银丝，但在金银器上广泛应用珠宝镶嵌则始自元而盛于明。从单质金银器

到“附丽”型镶嵌，再到“对比”型组合成器，金银工艺在设计构思上是又一进步。

除定陵之外，明代嫔妃墓葬和外戚墓葬中也出土了一批金银器，为我们更全面地了解明代宫廷金银器制作工艺补充了新的资料。

纵观北京地区金银器制作和使用的历史及成就，可以看出，从最早的刘家河墓葬时期金器的个别发现，到明代金银器工艺的高超绝伦和辉煌成就，北京地区金银器制作和使用的发展轨迹，大体与北京历史的发展相契合。金银器从其开始出现，即主要是社会上层，特别是朝廷和皇族享用的高档物品，是其地位和财富的象征；同时，又作为对外交往和对内赏赐的重器，有其特殊的地位与价值。作为一种特殊工艺，金银器的雕饰与加工，既和上流时尚审美意趣密切相关，也是皇家和贵族需求的反映。同时，由于上流时尚的引导和渗透，及金银器固有的精美，使其在民间也深受喜爱与珍藏。其生动的造型和精湛的工艺，体现了能工巧匠丰富的想象力和创造力。无数巧夺天工的杰作，为北京这座历史文化名城增光添彩。



Gold and Silver Wares of the Ming Dynasty

Cui Xuean


After the establishment of the People's Republic of China, a variety of gold and silver wares belonging to the Ming Dynasty have been unearthed in Beijing area, unprecedented in both the amount and the delicacy of art. The underlying reason is the increasingly ascending and developing of Beijing city's status. It is not only a double inheritance of Han and northern minorities' cultures, but also containing many creative elements, Beijing city of the Ming Dynasty entered into the most splendid phase in its history. The establishment and reinforcement of its status as political center, the development of economy and commerce, the prosperity of culture and art, and the ever-changing and increasingly colorful social life not only pushed Beijing city towards its summit but also provide opportunities for the royal family, royal relatives on the distaff side, eunuchs, high officials and notables, and plutocrats to accumulate wealth and live a life of wanton extravagance. The gold and silver wares belonging to the Ming Dynasty unearthed in Beijing area reflect this phenomenon from a side aspect.

Most of the gold and silver wares are unearthed from the tombs of kings, queens, concubines and royal relatives, among which the gold and silver wares unearthed from Dingling Mausoleum are the most representative ones. There are 560 pieces of gold and silver wares in all unearthed from Dingling Mausoleum, not including all kinds of gold and silver fineries. The gold and silver wares are mainly articles for practical use of the owner of the tomb, such as wine-pots, Zun vases, Jue tripods, ewers, swing-handled pots, basins, boxes, soap boxes, spoons, chopsticks, pillow-ornaments, gold ingots, gold cakes and gold coins, etc. Most of the gold

and silver wares are made by hammering and folding. More complicated parts of the wares, like neck, belly, bottom, quanzu, handle and liu, are hammered after they are divided and then get welded. Most of the wares are with cloud and dragon design, while a few are with flower and phoenix design. The main part of the design is hammered and made protruding; the details are engraved on the wares. Some of the wares are engraved with inscriptions, stating the date, institution, name of the ware, and the purity and weight of gold. Some inscriptions also contain names of operators and craftsmen.

The technology of gold-wire-waving and gems stemming have been widely applied to the gold and silver wares used by the royalty and nobles since the Yuan Dynasty. There are a large number of gold and silver wares stemmed with gems unearthed from Dingling Mausoleum. Metal wares stemmed with other material can be traced back to the bronze wares of the Warring States Period stemmed with gold and silver wires. However, stemming gold and silver wires with gems started from the Yuan Dynasty and became popular in the Ming Dynasty. The craft of gold and silver wares has made important progress in design as it develops from wares of a single metal to wares engraved with other materials and finally to assembled wares in the “comparison style”.

Beside Dingling Mausoleum, a batch of gold and silver wares are also unearthed from the tombs of royal relatives and concubines of the Ming Dynasty. It provides new material for us to get a more overall comprehension of the manufacturing craft of the gold and silver wares in the Ming



imperial court.

Surveying the history and achievements of the manufacturing and using of the gold and silver wares unearthed in Beijing area, we can find that from the occasional discoveries of the gold and silver wares belonging to Liujiahe Tomb Period to the unsurpassed and splendid achievements reached by the gold and silver wares of the Ming Dynasty, the manufacturing and using of gold and silver wares unearthed in Beijing area has a developmental history parallel to the development of Beijing city's history. Only the upper circles, especially the imperial court and royal family can enjoy the use of gold and silver wares—a kind of high-class articles symbolizing their status and wealth. At the same time, gold and silver wares have their special status and value as important articles for being on friendly terms with foreign countries and they can also be bestowed to citizens as rewards. As a special craft, the engraving and manufacturing of gold and silver wares is closely related to the fashion and aesthetics of upper circles, reflecting the requirements of the royal family and nobles. Meanwhile, the guidance and permeation of the upper circles' fashion and the intrinsic delicacy of gold and silver wares also make them adored and treasured among the people. The vivid shape and brilliant craft embody the great imaginative and creative power of skilled craftsmen. Innumerable masterpieces surpassing nature add glamour to the famous historical and cultural Beijing city.

明永乐至明隆庆

(1403-1573)

From the reign of Emperor Yongle to Emperor Longqing of the Ming Dynasty

明永乐皇帝定都北京，使这座城市成为全国的政治、经济和文化中心。政治的稳定、经济的发展促使社会生活日趋丰富，文化艺术繁荣发展，北京从而步入了历史上最辉煌的阶段。

金银器作为一种特殊工艺，在明代的北京也得到空前发展。由于上流社会的时尚引导，促使明代的金银工艺在元代的基础上创新发展，从而达到历史顶峰。

Emperor Yongle made Beijing the capital of the country, then Beijing became the center of politics, economic and Culture, with the development of the economic, Beijing entered its most splendid time.

As a special craft, the engraving and manufacturing of gold and silver wares is both a reflection of the requirements of the royal family and nobles and the guidance and permeation of the upper circles' fashion. These gold and silver wares are brilliant representatives of the manufacturing art of the Ming Dynasty, fully presenting the finery of the manufacturing art of Ming's gold and silver wares and its splendor in history.



1. 镂空云凤纹金香薰 · 明永乐 Gold Sachet with Openwork Cloud and Phoenix Design, Yongle reign, Ming Dynasty 通长22厘米, 宽7.2厘米, 重71.5克。北京艺术博物馆藏。



2. 鎏云凤纹金尊·明宣德 Gold Zun Vase with Engraved Cloud and Phoenix Design, Xuande reign, Ming Dynasty 高13厘米, 口径4.7厘米, 底径8.9厘米。北京市海淀区青龙桥董四墓村明墓出土。首都博物馆藏。