

北京文物鉴赏

APPRECIATING BEIJING CULTURAL RELICS

明清 金银首饰

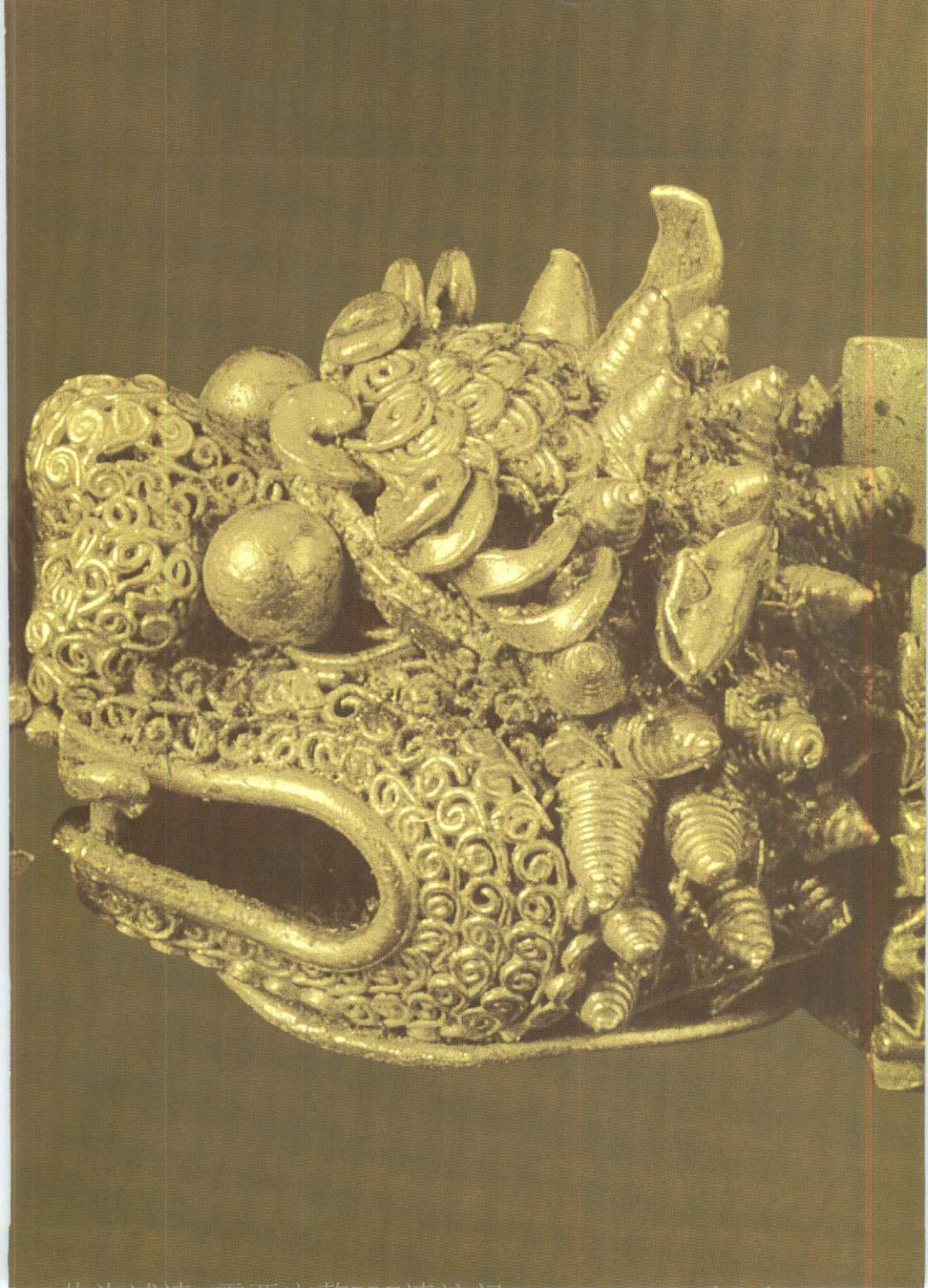
ORNAMENT OF THE MING
AND QING DYNASTIES

《北京文物鉴赏》编委会 编



北京出版社 出版集团
BEIJING PUBLISHING HOUSE (GROUP)
北京美术摄影出版社





目 录

CONTENTS

识金赏饰 · 10

Ornament Appreciating · 12

明代

Ming Dynasty · 14

1. 凤形金簪 · 明永乐 Phoenix-shaped gold hairpins, Yongle reign, Ming Dynasty · 15

2. 凤形金簪 (局部) Detail · 16

3. 凤形金簪铭文 Inscription on the phoenix-shaped gold hairpins · 17

4. 嵌宝石葵花形金簪 · 明成化
Sunflower-shaped gold hairpin studded with gems, Chenghua reign, Ming Dynasty · 18

5. 嵌宝石莲瓣纹梵字金簪 · 明成化
Gold hairpin with gem-inlaid lotus-petal and sanskrit script design, Chenghua reign, Ming Dynasty · 19

6. 十一节金蟠镯 · 明成化 Eleven-

sectioned gold bracelet, Chenghua reign, Ming Dynasty · 20

7. 联珠形金镯 · 明成化 Strung-beads-shaped gold bracelets, Chenghua reign, Ming Dynasty · 22

8. 凤纹金簪 · 明弘治 Gold hairpin with phoenix design, Hongzhi reign, Ming Dynasty · 24

9. 凤纹金簪 (局部) Detail · 25

10. 累丝嵌珠宝龟形金簪 · 明万历
Gold-wire-woven Hairpin studded with a tortoise figure and jewels, Wanli reign, Ming Dynasty · 26

11. 累丝嵌珠宝龟形金簪 (局部) Detail · 27

12. 累丝嵌宝石叶形金簪 · 明 Leaf-shaped gold-wire-woven hairpins studded with gems, Ming Dynasty · 28

13. 累丝嵌宝石叶形金簪 (背面) Reverse

of the hairpin shown in photo 12 · 30

14. 嵌宝石花瓣纹金簪·明 Gold hairpins studded with gems and petal design, Ming Dynasty · 32

15. 嵌宝石花瓣纹金簪(背面) Reverse of the hairpin shown in photo 14 · 34

16. 累丝嵌宝石人物纹金簪·明 Gold-wire-woven hairpins studded with gems and a human figure, Ming Dynasty · 36

17. 累丝嵌宝石人物纹金簪(背面) Reverses of the hairpins shown in photo 16 · 37

18. 累丝嵌宝石人物纹金簪(局部) Details of · 38

19. 累丝凤形金簪·明 Phoenix-shaped gold-wire-woven hairpins, Ming Dynasty · 40

20. 累丝凤形金簪(局部) Detail · 42

21. 嵌宝石凤形金簪·明 Phoenix-shaped gold hairpin studded with gems, Ming Dynasty · 44

22. 嵌宝石凤形金簪(局部) Detail · 45

23. 累丝嵌宝石金凤簪·明 Phoenix-shaped gold-wire-woven hairpin studded with gems, Ming Dynasty · 46

24. 累丝嵌宝石金凤簪(局部) Detail · 47

25. 累丝嵌宝衔珠金凤簪·明 Gold-wire-woven hairpins in the shape of a phoenix holding a string of pearls in the mouth and studded with gems in the eyes, Ming Dynasty · 48

26. 金镶玉花卉纹镯·明 Jade-inlaid gold bracelets with flower design, Ming Dynasty · 50

清代
Qing Dynasty · 51

27. 累丝联珠纹金镯·清 Gold-wire-woven bracelets with strung-beads design, Qing Dynasty · 52

28. 累丝联珠纹金镯(局部) Detail · 54

29. 鑿花卉纹金指甲套·清 Gold fingernail-covers with engraved flower design, Qing Dynasty · 56

30. 鑿花卉纹金指甲套(背面) Reverses of the fingernail-covers shown in photo 29 · 57

31. 鑿盘肠纹金指甲套·清 Gold fingernail-covers with engraved knotted-cord design, Qing Dynasty · 58

32. 鑿盘肠纹金指甲套(背面) Reverses

of the fingernail-covers shown in photo 31 · 59

33. 鑿福寿纹金镯·清 Gold bracelets with engraved happiness-and-longevity-implying design, Qing Dynasty · 60

34. 鑿福寿纹金镯 (局部) Detail · 60

35. 鑿福寿纹金镯铭文之一 Inscription on a bracelet shown in photo 33 (1) · 61

36. 累丝嵌宝石菊花纹金簪·清 Gold-wire-woven hairpin studded with a gem and chrysanthemum design, Qing Dynasty · 62

37. 累丝嵌玉双龙戏珠金项圈·清 Jade-inlaid gold-wire-woven necklace in the shape of double dragons playing with pearls, Qing Dynasty · 64

38. 累丝嵌玉双龙戏珠金项圈 (局部) Detail · 66

39. 累丝嵌玉双龙戏珠金项圈 (局部) Detail · 68

40. 累丝嵌玉双龙戏珠金项圈 (背面) Reverse of the necklace shown in photo 38 · 70

41. 累丝凤鸟纹金簪·清 Gold-wire-woven hairpin with phoenix design, Qing Dynasty · 72

42. 累丝龙形金簪·清 Dragon-shaped

gold-wire-woven hairpin, Qing Dynasty · 73

43. 累丝龙形金簪 (局部) Detail · 74

44. 吉祥花卉纹金镯·清 Gold bracelets with auspicious flower design, Qing Dynasty · 76

45. 吉祥花卉纹金镯 (局部) Detail · 78

46. 鑿花寿字金指甲套·清 Gold fingernail-covers with engraved design and the character "Shou" (寿, longevity), Qing Dynasty · 80

47. 鑿花寿字金指甲套 (背面) Reverse of the fingernail-covers shown in photo 47 · 80

48. 百子如意纹金镯·清 Gold bracelets with figures of one hundred children and the character "Ruyi" (如意, satisfaction), Qing Dynasty · 81

49. 百子如意纹金镯 (局部) Detail · 82

50. 镂雕梅花金镯·清 Gold bracelets with openwork plum blossom design, Qing Dynasty · 84

51. 嵌翠云蝠纹金耳环·清 Jadeite-inlaid gold ear-drops with bat design, Qing Dynasty · 85

52. “伏牛望月”金钗·清 Gold hairpin with a wire-woven ox turning its head back and looking at the moon, Qing Dynasty · 86

53. “伏牛望月”金钗(局部) Detail · 87

54. 累丝宫灯形金耳坠·清 Palace-lantern-shaped gold-wire-woven ear-drops, Qing Dynasty · 88

55. 累丝宫灯形金耳坠(局部) Detail · 89

56. 累丝梅竹纹金簪·清 Gold-wire-woven hairpin with plum blossom and bamboo design, Qing Dynasty · 90

57. 累丝梅竹纹金簪(局部) Detail · 91

58. 莲花形金钗·清 Lotus-flower-shaped gold hairpin, Qing Dynasty · 92

59. 累丝嵌珠宝虾形金饰·清 Shrimp-shaped gold-wire-woven ornament studded with jewels, Qing Dynasty · 94

60. 累丝嵌珠宝蜘蛛金饰·清 Spider-shaped gold-wire-woven ornament studded with jewels, Qing Dynasty · 95

61. 点翠凤形银簪·清 Phoenix-shaped green-enamel-dotted silver hairpin, Qing Dynasty · 96

小辞典

Small Thesaurus · 98

识金赏饰

明清金银首饰概述

薛 婕

首饰原本通指男女头上的饰物，俗称“头面”。以后又成为全身装饰品的总称。古代首饰已有发饰、颈饰、冠饰、佩饰等。我国早在商代就已经制作出套、组金首饰。1977年，北京平谷县刘家河商墓出土的金笄、金耳坠、金臂钏就是采用铸造、锤揲技法制成的，它的造型朴拙浑厚，含金量已达到85%。首饰是随时代的不同、人们生活习惯和服饰的变化而发展的。唐代是我国金银饰品制作和使用的鼎盛时期，那种把金、银、珍珠、宝石相互搭配，发挥不同材料的特点，充分展示出饰品绚丽多姿、豪华精美的风采，这种独具匠心的设计制作对以后的金银细作有着深厚的影响。当时著名诗人白居易的《长恨歌》中：“云鬓花颜金步摇”及诗人杜甫的《人日》中：“胜里金花巧耐寒”等描述，都是对贵妇人头戴金饰的真实写照。

北京是元、明、清三朝的都城，制作金银器有它独特的地域优势。明代是中国黄金制造史上的又一个鼎盛时期，有着更加完善的管理体系。对金银矿的开采、熔炼实行严格的控制，专门设立宫廷内府银作局监管，供帝王、后妃们需要的金银器的制作。这些从全国各地抽调上来的工匠，都是制金工艺的高手，他们把各自的智慧和特长相互融合，制作出许多绝世精品。所以明代的金银饰品极为丰富，其数量之多、工艺之精美，都是空前的。在出土的这些皇亲外戚墓中又以明宪宗成化帝的宠妃万贵妃之父万贵夫妇合葬墓出土的金银饰品最为丰富精美。万贵墓中出土的一对鍐花金凤簪，簪柄扁尖，簪头一只凤立于祥云之上，伸展双翅，凤尾细长向后飘拂，上面镌刻细密的麦穗纹。簪柄上细刻“银作局永乐贰拾贰年拾月内成造玖成色金壹两贰钱伍分外焊伍厘”铭文(1424年)。另一

件嵌宝石葵花型金簪，分三层纹饰，采用锤、拉丝、盘烧、镌刻、镶嵌、焊接等多道工艺技法制成；花瓣是用纤细如发的金丝盘绕而成，均匀厚重，中心镶嵌的黄色碧玺晶莹剔透，周围环绕着16颗红蓝宝石，三色宝石交相辉映，更展示出金簪的华丽富贵。这些金饰都是宫廷银作局所作，原本为后妃用品却成了万贵妃之父死后的葬品。明代金银饰品追求纤细、豪华、实用的风格与当时宫廷内后妃们的服装、发饰有着密不可分的联系。

清代的制金工艺在继承明代传统技法上又有了新的发展，出现了“点蓝”、“点翠”新工艺。“点蓝”是把一种矿物质釉料点烧在饰物上，成为一种玻璃状的蓝色釉，这种蓝色釉和黄金、白银相辉映，显得清丽华贵。“点翠”是把翠鸟的羽毛依设计要求剪裁备用，把剪裁好的羽毛用胶粘于金、银饰品上，要求贴得平整均匀不露地子，色泽效果极佳。内文图中点翠凤形银簪，采用拉丝、累丝、镌刻、镶嵌、焊接等技法外，凤鸟的羽毛采用的就是点翠工艺，蓝白相间，素雅相宜。由于羽毛是粘贴的不易保存，所以留存的较少。

Ornament Appreciating

Description of the Ornament in the Ming and Qing Dynasties

XueJie

Originally, ornament refers to the adornment on the head, can also be called "toumian" in proverb. afterwards, it refers to adornment from head to foot, contains headgear, collapsible, hat-ornament and baldric. As early as Shang dynasty, our ancestor have created gold ornament in set or group. in 1977, gold ear-drop, gold hairpin and gold armlets were yielded from a Shang tomb at Liujiahe of Pinggu, Beijing. Their making processes include molding and hammering. The shape are austere and simple. Gold content attains 85%. Ornament is developed along with the change of age, habit and dress style. Tang period is the vigorous period of making and using gold and silver ornament. They matched the usage of gold, silver, pearl and precious stone, the characteristics of different materials made the ornament looks florid and luxury. This technique had a great influence on the later ornament manufacturing craft. Famous Chinese poets Baijuyi and Dufu described and glorified noblewoman's headgear in their poems.

As the capital of Yuan, Ming and Qing, Beijing has special advantage of making ornament. Ming is a vigorous period for gold manufacturing in modern history, the country had more perfect management system. The exploitation and melting of the gold and silver mines were strictly controlled, the emperor set a special bureau to take charge of it. Past masters from all over the country were converged to the bureau, they syncretized each technique, make ornament for the emperors and their wives, they made a lot priceless elaborate works at that time. Ming period gold and silver ornaments have been unearthed in a massive amount from Beijing area, the finds are unprecedented not only in number, but

also in technological exquisiteness. The joint burial of Wangui and his wife contains rich funeral objects, including gold and silver articles with distinct features. One of them is a pair of gold hairpin with engraved design, the handle of the hairpin is flat and sharp-pointed with inscription on it, at the head of the hairpin, there is a phoenix flying in the propitious cloud, the wings are outspread, the tail is slim with thick ear-of-wheat veins on it. Another is a sun-flower-shaped hairpin studded with jewels, its making processes include hammering, wire-twisting, inlay, weave, engraving and welding. the petal is twisted by spun gold slim as hair, the yellow seal in the centre surrounded by 16 jewels, is glittering and translucent, this makes the hairpin more magnificence. Slim, luxury, practicable characteristics of the Ming ornament have relation to the dress and hair style at that time.

During the Qing period, gold and silver working technology was further developed on the basis of Ming achievements. The new techniques "dotting in blue enamel", "dotting by jade green" made their first appearances. "dotting in blue enamel" means dot a material on the ornament, burn it to get a blue enamel, the radiance of gold, silver and enamel makes the ornament sumptuous. "dotting by jade green" means cut kingfisher's feather into request shape, then stick them to the ornament. Phoenix-shaped silver hairpin doted by jade green was made by wire-twisting, inlay, engraving and melding, the feather of the phoenix was made by dotting by jade green, because it's hard to preserve the kingfisher's feather, ornament made by this technique is hardly found now.

明代

Ming Dynasty

建国以后北京地区出土的明代金银首饰极为丰富，充分体现了明代金银首饰制作工艺的最高水平，无论是数量之多，还是工艺之精美，都是空前的。

Ming period gold and silver ornaments have been unearthed in a massive amount from Beijing area since the founding of New China. The finds are unprecedented not only in number, but also in technological exquisiteness.



1. 凤形金簪·明永乐 Phoenix-shaped gold hairpins,
Yongle reign, Ming Dynasty 通长21.2厘米, 重46.7克。
北京右安门外明墓出土。首都博物馆藏。



2. 凤形金簪(局部) Detail

3. 凤形金簪铭文
Inscription on the
phoenix-shaped
gold hairpins

永樂貳拾貳年拾月內成造玖成色金壹兩貳錢伍分外焊伍厘



4. 嵌宝石葵花形金簪·明成化 Sunflower-shaped gold hairpin studded with gems, Chenghua reign, Ming Dynasty 通长13.5厘米, 重76.8克。北京右安门外明墓出土。首都博物馆藏。

5. 嵌宝石莲瓣纹梵字金簪·明成化 Gold hairpin with gem-inlaid lotus-petal and sanskrit script design, Chenghua reign, Ming Dynasty 通长12.5厘米, 宽9.6厘米, 重102.6克。
北京右安门外明墓出土。首都博物馆藏。

