

1.

嵌綠松石蟠虺紋金柄鐵劍

春秋晚期

通長 35.2、柄長 12.8 厘米

1992 年寶雞益門村 2 號墓出土

便於近身肉搏的直刃短劍流行於中國西北地區，但本品劍柄蟠虺紋則為中原樣式，故可謂是中原與北方文化交流的產物。從鑄造工藝上說，劍柄正反面紋飾完全一致，相信是同一模具下翻出兩面紋飾範。劍首、劍格紋飾均左右對稱；蟠虺、聯珠紋等不斷重複，體現了東周鑄造業紋飾單元化的特點。而從綠松石脫落部位中的鑄造收縮痕跡來看，鑄成後劍柄表面還經過了大量打磨。

Iron Sword with Gold Hilt Decorated with *Panhui* Patterns and Turquoises

Late Spring-and-Autumn period, 600-500 BC

Total length 35.2 cm, length of the handle 12.8 cm

Unearthed from tomb no. 2 in Yimen village, Baoji in 1992

Short swords (or daggers) with straight blades convenient for close combat were popular in northwest China, yet the snakelike patterns known as *panhui* on the hilt of this object are a design of the Central Plain, and therefore it is a product of the exchanges between the two cultures. The hilt was probably cast with two pieces of a mold made from the same original model, as patterns on both sides of the hilt are identical. Both the sword's pommel and hand guard are symmetrical, and the *panhui* patterns and beaded patterns are repetitive, reflecting the unit-based characteristic of patterns on Eastern Zhou cast objects. There are traces of shrinking caused during casting in the areas where the turquoises have come off, suggesting a large amount of polishing of the surface after casting.



2.

錯金銀管箍

秦

通長 13.95、徑 2.6-2.7 厘米

1980 年西安臨潼區秦始皇陵銅車馬坑出土

西周開始車上設蓋。不過就禮儀或實際用途考慮，車蓋常需取下，並非固定。支撐傘蓋的桿也常分多節，中設銅管箍以為連接，有學者認為這樣是為便於裝卸車蓋之故。戰國到漢代，這個配件在車器中受到相當的重視，往往有繁複的裝飾。

Gold and Silver Inlaid Coupling

Qin dynasty, 221–206 BC

Length 13.95 cm, diameter 2.6–2.7 cm

Unearthed from the pit of bronze chariots and horses of the Mausoleum of the First Qin Emperor in Lingtong district, Xi'an in 1980

From the Western Zhou period onward, a canopy was added over a chariot. For different rituals and occasions, the canopy had to be taken off, and was therefore not fixed to the chariot. The pole used to support the canopy was often made of several sections, connected with bronze couplings. Some believe this approach made it easier to dismantle the canopy. From the Warring States period to the Han dynasty, the coupling was given great attention and usually decorated with an intricate design.



3.

金框寶鈿裙飾

唐

尺寸不一，通高 77 厘米

2002 年西安南郊李倕墓出土

本品主人李倕（712-736 年）是唐高祖李淵五世孫女。她在開元二十四年（736 年）病逝，年僅 25 歲。這套裙飾佩戴法可參考韋十七妹墓石椁線刻圖像。裙飾下載滿墜珍珠。晚唐詩人李賀（790-816 年）曾有詩謂：“金翹峨髻愁暮云，沓颯起舞真珠裙”；寶鈿飾裙則見於晚唐詩人元稹（779-831 年）《夢游春》“紕軟鈿頭裙”句。總之，“真珠裙”、“鈿頭裙”均可指此。

從製作上說，本品代表了唐代珠寶工藝的最高水準：金條作框鑲貼寶石，是所謂的“金框寶鈿”；又滿焊金珠，令人想起晚唐文人溫庭筠（812-870 年）《歸國謠》中“鈿筐交勝金粟”的情景。一些細絲表面有螺旋紋，應是用扭卷法製成；而金珠也不僅僅是裝飾，在鏤空紋飾邊緣往往堆積細珠，或也有加固的作用。

Gold Dress Accessories with Precious Stone Inlays

Tang dynasty, 618-907

Various dimensions, height 77 cm

Unearthed from the tomb of Li Chui in the southern suburb of Xi'an in 2002

The owner of these dress accessories, Li Chui (712-736), is the great-great-granddaughter of Li Yuan, founder of the Tang dynasty. She died of illness at the age of twenty-five. The carved picture might illustrate how these accessories were worn. Descriptions of gorgeous dresses embellished with precious stones can be found in Tang literature. For example, Li He's poem *Eryue* 二月 (February) has a couplet describing the style: "High buns adorned with gold hairpins are like piles of clouds at dusk, pearl dresses make the sound of the wind with the dance", or in Yuan Zhen's *Mengyou chun* 夢游春 (Spring Outing in a Dream) as a "soft-hemmed gold-encrusted jewelry dress".

These objects exemplify the highest achievement of jewelry-making techniques in the Tang dynasty. Precious stones inlaid on the frames made with gold strips (the so-called *Jinkuang Baodian* in Chinese) often come up with granulation, as mentioned in Wen Tingyun's *Guiguo yao* 歸國謠 (Ballad of Returning to China), where "Inlays shine the gold grains, and vice versa." There are spiral patterns on some thin wires, suggesting they were made with the twisting technique. Gold granules are more than just decorations. They are often piled around the edges of openwork design, probably helping to fasten the design.



4.

銀鑲金龜形銀盒

唐

高 13、長 28.3、寬 15 厘米，

重 820.5 克

1987 年扶風縣法門寺塔基地宮後室出土

《衣物帳》稱本品為“龜”，為僖宗的供養物。或認為它是盛放茶末的容器。不過據龜口通孔推測，應是熏香器。龜吐霧的形象亦可見於法門寺出土的一件鑲金銀熏爐上。1990 年山西繁峙縣唐代銀器窖藏出土的一件龜盒，用途或亦相同。製作方法則為軀體錘鑠成形後，焊接頭尾部件。

Gilt Silver Case in the Shape of a Tortoise

Tang dynasty, 618–907

Height 13 cm, length 28.3 cm, width 15 cm, weight 820.5 g

Unearthed from the back chamber of the underground palace of Famensi pagoda in Fufeng county in 1987

This object is an offering made by Emperor Xizong and is simply referred to as the “tortoise” in *Yiwuzhang* (the inventory) . Some believe it is a container for tea powders. However, the hole at the mouth of the tortoise suggests it is probably an incense burner. The image of smoke coming out of the mouth of a tortoise is found on a incense burner also unearthed from Famensi. In 1990, a tortoise case was found among the Tang-dynasty silver hoard in Fanzhi county, Shanxi province, which probably has a similar function. The body of the tortoise is hammered and connected to the head and tail by welding.



5.

銀鑲金花鳥紋香囊

唐

鏈長 17.7、口徑 5.8 厘米，

重 92.2 克

1987 年扶風縣法門寺塔基地宮後室出土

《衣物帳》稱本品為“香囊”，為僖宗的供養物。囊內打造萬向支架，使得中心焚香盃總是保持水平，晃動時香料因此不會灑出。吊鏈則使用了 8 字型的開放式連環扣編結。這種設計的香囊最早見於漢晉《西京雜記》的記載，《宋史》、《金史》和《元史》中的宮廷香球亦應指此，明代田芝蘅的《留青日札》仍有提及。現存實物則以唐代出土為多。

Gilt Silver Sachet with Flower and Bird Patterns

Tang dynasty, 618-907

Length of the chain 17.7 cm,

diameter of the mouth 5.8 cm, weight 92.2 g

Unearthed from the back chamber of the underground palace of Famensi pagoda in Fufeng county in 1987

This is an offering made by Emperor Xizong and referred to as a “sachet” in *Yiwuzhang* (the inventory). There is a system of Cardan’s suspension set up in the sachet, keeping the perfume holder constantly horizontal and preventing the powder from spilling when the sachet moves with the wearer. The chain is made of open-ended rings linked together. This kind of sachet was first documented in *Xijing zaji* 西京雜記 (Miscellaneous Records of the Western Capital), written between the Han and Jin dynasty. Later, a type of perfume ball used in the court is mentioned in *Songshi*, *Jinshi*, and *Yuanshi*, which is likely something similar to this sachet. These are still mentioned during the Ming dynasty, such as in Tian Yiheng’s *Liuqing rizha* 留青日札 (Liuqing’s Daily Jottings). Existing objects are mostly archaeological findings dated to the Tang dynasty.

