

方圓天地：麥氏贈鏡

Universe within Inches: Bronze Mirrors Donated by Prof. MARK Kai-keung

精選展品 Exhibit Highlights

1.

雙魚鏡

金，12-13 世紀

直徑19.4 厘米，緣高0.75 厘米，重1508 克

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金代雙魚鏡非常有名，設計、工藝、地域特色都值得一談。此鏡鏡緣闊大，內裏用淺浮雕的方法展示了兩條鯉魚。水波紋包圍魚的四週。鯉魚鱗片非常清晰。水波紋與鱗片紋都要求鏡模製作工匠具備異常精細的雕刻工藝。鯉魚的形態極具動感。我們只看到魚頭與大截魚身的一邊，但魚身在近尾部位反轉，讓我們看到魚身的另一邊，活像鯉魚在江河裏翻波逐浪，騰躍嬉戲。鏡體面積闊大、非常厚重，雖然有鏡鈕可供穿繩提起銅鏡，但提起時仍覺厚重，此鏡可能需要放在鏡架上，不太適合用雙手捧持旋轉。此鏡亦未必是供人們日常照看，反而可能是作為一珍貴藝術陳列品展示。雖然類似銅鏡在中國各地都有收藏，但有明確記載的出土地點都在中國東北吉林、黑龍江等地，反映此類鏡在金國起源地的受歡迎程度。

Mirror with a double-fish pattern

Jin, 12th-13th cent.

Diam. 19.4 cm, rim h. 0.75 cm, w. 1508 g

Art Museum Collection

Gift of Prof. MARK Kai-keung

Mirrors with the double-fish pattern dating to the Jin period were very popular, and their designs, production techniques, and regional features all merit discussion. This mirror has a wide rim; within the circular rim there are two carp-like fish. The wave patterns surrounding the carp and the scales of the carp are carefully carved. This required sophisticated and extremely fine carving skills. We can see their heads and major parts of one side of their bodies. Also, their bodies twist at



the end of their tails, and this allows us to see the other sides of their bodies. The fish are vividly represented on the mirror and look like they are playing in the river. The mirror is large, thick, and extremely heavy. It is uncomfortable to hold the mirror by grasping a silk fabric threaded through its loop. Thus, it might have been placed on a stand and is not suitable for a user to hold with two hands to rotate. The mirror might not be a daily reflective object for its users but rather a precious item primarily for display. Similar mirrors have been collected by many museums in China, but clear records of provenance are pointing to the Jilin and Heilongjiang areas. This reflects the popularity of the mirrors in these areas, which fell within the territories of the Jin state.

2.
「湖州石家念二叔」反文花鳥鏡
宋，11-13 世紀
最寬處12.97 厘米，緣高0.38 厘米，重290 克
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宋代菱花形銅鏡非常流行，此鏡鏡緣在八角形上另加菱花的花尖形，乃創新之處。鏡緣內飾有一對仙鶴，左的含頸佇立，右的展翅起舞。仙鶴旁飾有竹樹，仙鶴腳下是石頭、坡岸，再下面是水波。仙鶴象徵長壽，竹樹象徵節氣，石頭象徵堅毅長久，都是吉祥祝願的文化符號。鏡鈕上方有「湖州石家念二叔照子」之反文。「湖州石家念二叔」乃作坊的鑄鏡記號。觀之其他「念二叔」作坊記號均無反文，此鏡非常特別。因要配合仙鶴的淺浮雕效果，鏡匠可能先造鏡模，以察看浮雕的呈現。若然如此，銘文可能是用印章印上去的。平常印章上的文字是反文，印出來就成正文。此鏡銘文的印章可能是正文，在鏡模上印出的就是反文。此鏡銘文留待進一步探索。

Mirror with patterns of cranes, vegetation, rock, and inscription

Song, 11th-13th cent.

Widest width (wid.) 12.97 cm, rim h. 0.38 cm, w. 290 g

Art Museum Collection

Gift of Prof. MARK Kai-keung

Eight-lobed mirrors were popular in the Song period. Elaboration from the octagonal to the



eight-lobed shape is one of the innovations illustrated by this mirror. There is a pair of cranes next to the bamboo on the mirror; the left one is standing with its head lowered down and the right one is dancing with its somewhat farfetched wings. Rocks, river banks, and water waves decorate the bottom part of the mirror's surface. The cranes are symbols of longevity, the bamboo representations of integrity, and the rocks signs of eternity and endurance, and all of these are representations of auspicious blessings. A mirror-reversed inscription of the workshop mark has been placed above the loop. The workshop was in the Huzhou area in today's Zhejiang province, and its name indicates that the workshop owner might be Nianershu with the "Shi" surname. But this could be simply a common appellation of workshops of a similar nature. Interestingly, other mirrors inscribed with the name "Nianershu" do not contain mirror-reversed inscriptions; thus, the mirror-reversed inscription is an unusual feature. To execute the low-relief crane motifs, the mirror producers had to create a decorated model to test the representation of the low-relief structures. In this regard, its inscriptions might have been stamped. Inscriptions on stamps were usually mirror-reversed so that the pressed inscriptions appear positive. The stamp used on the mirror might, however, contain positive inscriptions, thus the pressed inscriptions on the model would have appeared negative. This issue awaits further exploration.

3.

星辰後天八卦鏡

晚唐至宋，10-14 世紀

直徑21.9 厘米，緣高0.29 厘米，重625 克

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此鏡糅合後天八卦與星象紋，值得研究。鈕座有八個乳釘，加上鏡鈕共九個，外面一層排列後天八卦，最外則是一些星象，這些星象並非我們熟知的廿八宿，有可能是失傳道教支派的一些神秘星象。

Mirror with patterns of the eight trigrams and unknown constellations

Late Tang to Song, 10th-14th cent.

Diam. 21.9 cm, rim h. 0.29 cm, w. 625 g

Art Museum Collection

Gift of Prof. MARK Kai-keung

Mark's mirror has integrated the patterns of the *houtian* eight trigrams and constellations, in a manner that invites further investigation. There are eight knobs on the knob seat, plus a ninth one that is actually the loop of the mirror. The outer rim contains the *houtian* eight trigrams, while the outermost rim houses some unknown constellations, which are not the twenty-eight constellations we are familiar with. They are probably mysterious constellations constructed in some Daoist apocrypha.



4.

日本帶柄「天下一」銘文花鳥鏡

江戸時代，17-19 世紀

圓鏡直徑10.64 厘米，緣高0.43 厘米，連柄長19.7 厘米，重246 克

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此鏡紋飾只有鏡下方的花鳥，一鳥立於枝上，留白之處極多，甚具宋畫意味。左下角有「天下一」三字銘文。此鏡仍然泛着銀白色，可能是錫含量較高之故，但未經檢測，不敢遽下判斷。

Mirror with patterns of vegetation, bird, and inscription, from Japan

Edo period, 17th-19th cent.

Diameter of the circular mirror 10.64 cm, rim h. 0.43 cm, l.19.7 cm, w. 246 g

Art Museum Collection

Gift of Prof. MARK Kai-keung

The patterns of this mirror are not centered on the mirror. A bird is standing on top of a flowering branch and much space is left empty in a manner resembling the style of the imagery in some Song paintings. Three characters, “tenka ichi,” are at the bottom left of the circular mirror surface. The mirror is still silvery white. Perhaps it contains a high amount of tin, but we cannot reach a definite answer without conducting a metallurgical composition test.

