

79
PREUVES DES ANTIQUITÉS

DE

102169 CHINE

PAR

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PROPRIÉTAIRE DE LA

(2) TA-KOU-TCHAI

達古齋珍藏古物目錄圖說第三集

宗傑霍明志撰著



大銅鼎像

SKBC
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18 / 2

門	無	高	生	鉛	石	遠
內	任	品	物	皮	珂	文
劉	歡	印	宵	玻	羅	新
藍	迎	章	影	璃	版	家
胡	風	景	圖	材	印	庭
同	地	信	案	測	刷	文
七	址	片	鑄	繪	書	化
號	北	如	刻	照	精	社
達	平	蒙	金	像	製	承
文	西	發	玉	房	銅	接
新	安	售	牙	地	錫	鉛
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銅 器 流 源

以銅鑄器始於何時其詳不得而知但按是器(甲)(乙)(丙)之字証之確自黃帝以先久已而即發明矣一因是爵(乙)純係懸針紋刀刻字體與牛骨龜甲之字絲毫不爽而與三代漆書陰文器銘等字迥不相同三代爵盃雖出土者甚夥然皆係陰文終未見有陽文字體者尤且三代爵盃皆係圓底惟是爵(乙)獨平底雖今出土之三代爵盃每年不下數十件然終未見有平底者二因是卣(丙)字體形式鑄法而與三代之卣均不相同按其花紋字體樣式証之知其確為三皇時



黃帝卣銘陽文刀刻字體 高九寸三分價值三千元

北京圖書館藏



ORIGIN OF BRONZE WARES

Author: Poul Hou,

Proprietor: Td Koo Ghai Gurio store,

Although we can hardly ascertain the exact period of manufacturing of Bronze wares, but we keep in our collection a bronze vase, a bronze tankard and a bronze wine cup, by which we can trace the time. The characters carved on them are exactly similar to characters carved on bones and shells and also coin characters in the time of Three Kings and Five Emperors (i.e. beginning of the world). They are different from etymology of the 3rd Generation(三代).

By careful study on the design and form of the above three wares as well as the etymology on them, we can tell that they were wares



漢盃銘刀刻陰文 高二寸五分價值五百元

之器毫無所疑（路史）黃帝採首山之銅鑄三鼎於荆山之陽八月既望鼎成帝崩然當黃帝之時既鑄三鼎絕非鼎彝之始而黃帝以先其他銅器亦必鑄之因按黃帝以先之古幣鑄法參考蓋自伏羲時而即發明鑄器矣惟三皇五帝之器多無花紋縱有一二帶字者而與三代之字又不相同故今之人以爲三皇之時尙未發明銅器致將一切三皇五帝之器率皆認爲秦漢之物故疑爲三代以先絕無銅器亦不察伏羲之時既知鑄幣而獨不知鑄器有是理乎復因我國考古諸家強半皆係清高者流每見一器揮筆弄文假此以爲涵養以書著書毫無辨別真假之眼光更無調察年代之能力至於字體之變遷是否刀刻是否漆書是否古文是否大篆是否與骨甲古幣等字相



黃帝尊銘陽文刀刻字體 高七寸七分價值三千元

manufactured before the 3rd Generation without any doubt:-

Firstly-because this bronze wine cup is not only different from product of the 3rd Generation in etymology, but it is different in design. The bottom of a wine cup of the 3rd Generation is round, but this cup has a flat bottom and the characters were carved with knife and in dotted ripples: this shows the difference clearly.

Secondly - because the etymology and shape of this tankard is quite different from those of the 3rd Generation.

It is doubtless that these 3 bronze wares are products before or after the regime of Huang Ti (Yellow Emperor). According to geographical History Huang Ti Emperor selected brass from Sho Shan mountain, casting 3 Tripods at the sun shine side of Chin Shan mountain and when



夏代末業盃銘陰文 高六寸五分價值二千元

似是否與石刻等字無異概不參考但器上有天干之字者亦不察其花紋樣式鑄色作工即定爲商因有商一代二十八君皆以天干等字命名故器上凡有天干之字者強辭附會即定爲商至於花紋鑄色字體概不研究致將歷代銅器顛倒前後妄定年代更以三皇五帝之器不定爲周即認爲漢故博古諸書總未載有三皇五帝之器復因禹爲銷滅五帝遺意刪改一切字體故自禹以後一切器銘再無陽文刀刻字體者而與三皇五帝之器截然不同又因三皇五帝之器其薄厚偶有與漢器稍似者復因始皇爲銷滅周制改鑄一切字體使三代禮制蓋然無存故自秦而後一切銅



黃帝盃銘陽文刀刻字體 高六寸價值三千元

the tripods were casted on the 15th day of the 8th moon the Emperor died.

It is also stipulated in the history that during the regime of Huang Ti Emperor San Pao tripod (tripod of three values) was manufactured. From this point of view, casting brass wares began at Huang Ti time. Afterwards ordinary wares were made in large quantities during the 3rd Generation. The reason why they have never been mentioned in books of antiquity is because that in China, no attention has ever been paid towards study of antiquity, so from Sun dynasty till now' collectors of ancient articles just regard it as an amusement by writing some records for their



漢罐 高六寸價值二百元

器花紋樣式器銘而與三代之器又截然不同漢初以來胎質已薄花紋已淺故其薄厚偶有與三皇五帝之器稍同者然其鑄色而與三皇五帝之器迥不相同凡三皇五帝之器強半皆帶綠漆古或孔雀石色之硬綠鑄素者雖多但其樣式較比秦漢之器猶為古雅花紋雖淺然與三代秦漢之花紋均不相同凡帶字者皆係刀刻字體花紋皆係饗饗紋尙無蟬雷蟠螭等紋故今之人亦不察鑄色樣式花紋字體竟將三皇五帝之器定為漢代之物本齋存有三皇五帝之器甚夥皆係饗饗紋終未見有他樣花紋者(路史)黃帝創鑄饗饗紋因帝斬蚩尤削其首懸於營門呼為饗饗獸頭



商代方足鼎 高一尺價值一萬五千元

personal fun, paying no heed on the change of etymology, design, and the depth of the carved lines.

The judgement of the writer, is based on the locality of the wares unearthed, and other changes, making the necessary comparison with records and books, so the judgement is quite accurate.

However collectors do not give so much trouble to study. Once the dimensions of the wares are somewhat agreeable with the record in the



唐方尊 高一尺二寸五分價值一千元

故銅器多鑄之以爲貪虐者戒自禹以後始有蟬雷等紋花紋作工字體而與五帝之器截然不同迨至夏初花紋已深作工已精器銘皆係陰文自禹而後無論何器再無陽文刀刻字體矣惟夏初器銘字口皆不平整字文寬而且淺器上亦無通身花紋器銘一二字者居多雖禹鑄九鼎象九州然每鼎之上只有一字曰兗曰冀曰青曰徐曰豫曰荆曰揚曰雍曰梁至成湯二十七年遷鼎於商邑周武王二十七年復遷九鼎於東周孟賁時號勇士欲舉雍字之鼎鼎僅離地半尺目皆流血秦武王因舉鼎斃命由是推之禹之九鼎當在千斤以上秦襄王五十二年復遷九鼎於咸陽其中一鼎落泗水餘八入秦嗣後八鼎遂無可考蓋因劉邦破咸陽火焚阿房宮八鼎爲之所毀當三代之時以九鼎爲傳國寶故其作工尺寸花紋樣式當然而爲諸鼎之冠夏初之器除此九鼎以外而各



東周盃 高六寸五分價值一千元

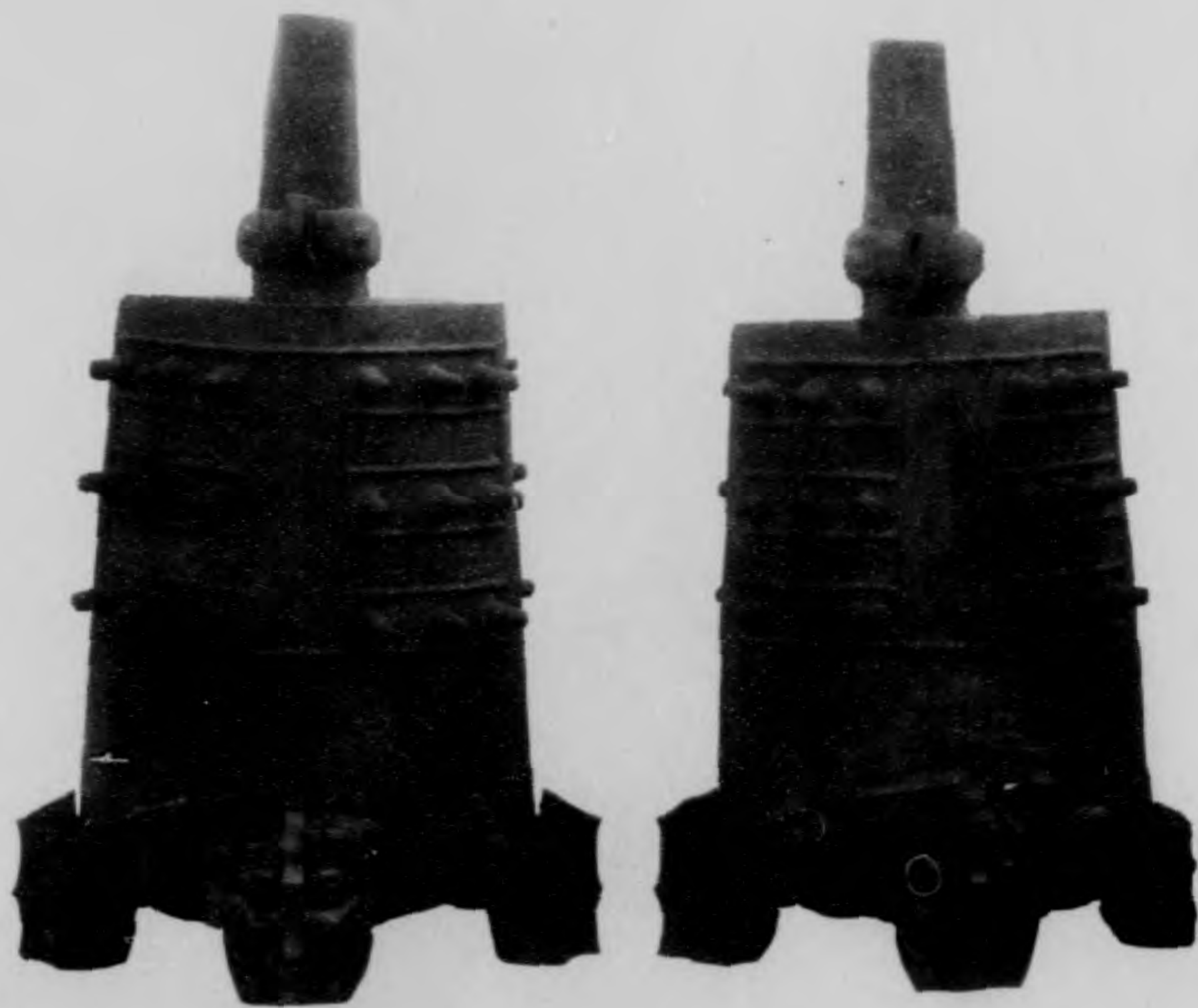
Kao Kung Chi (Record of industry), they rashly judge the ware to be Chow production, regardless the actual period, for instance, wares bearing characters of Tien Kan (Heavenly tributary) are called Shang productions, because during the Shang regime, there were twentyeight Emperors, who were named with the characters of Heavenly, tributary, system. So any ware bearing such characters is said to be a Shang ware.

Owing to ignorance of the etymology and designs of wares of the regime of 'Three Kings and Five Emperors', no record mentions wares



周初鑿一對 高一尺六寸價值一萬五千元

省出土之鼎甚夥惟因我國考古諸書每見夏初之器強半皆認爲商周之物亦不察夏初以來以祀以享無一而不用銅器故今只北五省每年出土之三代銅器不下數百件因三代之時鑄造銅器猶今之陶製磁器一切祭器膳器除玉角竹木之外皆以銅鑄之又兼銅器殉葬而又不易傷損故今出土者而有如是之多也當前清末業有潘祖蔭者欲羅攸周鼎五百件然不及二年竟購七百餘件本齋存一夏初銅壺作工甚精鑄亦甚厚惟其字體而與商初之字迥不相同因商初之器字口平正字道已窄字紋已深字體已精字行已正而與夏代之器實不相同夏初之器其字猶在泥上壓印之狀字口之銅破列凸出字口皆糙字文皆寬而且淺字亦極大迨至夏末字口已平字道已窄惟花紋仍多腰花尙無通體花紋者蓋於商初之時始有粗花壓細花通身滿作花紋者夏



示上圖一對縮影

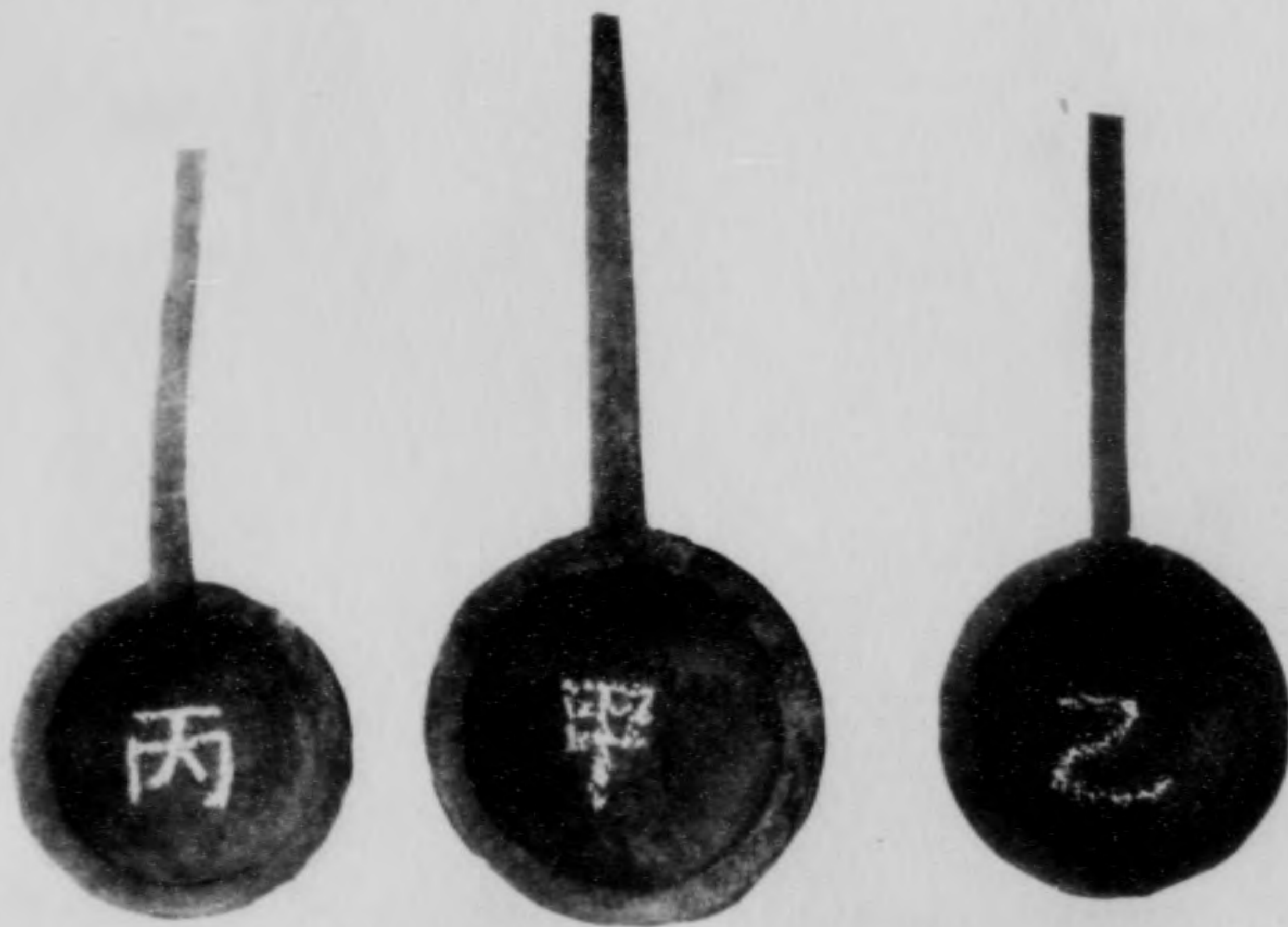
斗自黃帝始(呂氏春秋)黃帝使伶倫造合升斗以井水準其概十黍爲彙(音累)十彙爲銖(音除)十二銖爲黃鐘一龠十龠爲合十合爲升十升爲斗十斗爲斛而量嘉矣由黃帝至秦歷代之斗皆以竹木爲之(周禮)十合爲升升者所謂登合之量也十升爲斗斗者聚升之量也以木爲斗上徑一寸下徑六分深八寸迨至秦時始皇二十六年統一天下度量改鑄銅斗漢代中葉王莽復造瓦斗東漢以來仍鑄銅斗晉代末業復興木斗由隋至今歷代皆用木斗再不復鑄銅斗矣故今所見之斗只有秦漢晉者三代及隋唐之斗終未一遇也茲將古之升斗略圖於後

TOU A CHINESE MEASURE OF CAPACITY

According to the Lu Shih Ch'un Ch, in, the Yellow Emperor instituted the Tou when he "ordered Liu Lun to fix the measures by making 10 shu = 1 lui; 10 lui = 1 chu; 12 chu = 1 yueh; 10 yueh = 1 ho; 10 ho = sheng; 10 sheng = tou; 10 tou = Hsieh. Thus the measures were perfected".

From the time of Huang Ti until the Ts in dynasty, all Tous were made of wood or bamboo. The Ch'ow Li says: "10 ho = 1 sheng.....The upper diameter of the Tou is one inch, the lower diameter 6 inches, the depth is 8 inches".

When Ts in Shih Huang united China in the 26th year of his reign, he standardized all the measures and made bronze Tous. When the usurper Wang Mang seized the throne during the Han dynasty, he again made bronze Tous which continued to be made until the end of the Chin dynasty. From the Sui dynasty until the present, all Tous have been made of wood. Hence the only ancient Tous that have come down to our time are those of the Ts 'in, Han and Chin dynasties; Below we append pictures of ancient Tous.



漢 銅 斗

代末業字文已字窄道已深惟其銘皆係古文象形尙無大篆萌芽迨至周初器銘始有古文而兼大篆者本齋存一周鼎其銘係古文而兼大篆按其紋形式証之確係西周之物西周以來一切銅器作工尺寸花紋樣式皆與(周禮金人考工記)絲毫不爽迨至宣王以後器銘皆係大篆無論何器再無古文字體矣惟東周之器尺寸花紋樣式而與考工記多不相同因自王師敗鄭諸侯不守周制故東周之器作工已糙花紋已淺器銘已有小篆萌芽器上皆有罅口而與考工記之尺寸花紋樣式遂不相同迨至秦初花紋愈淺作工愈糙一切器銘皆係小篆自秦而後無論何器再無大



周代中業罍 高一尺價值四千元

of that period.

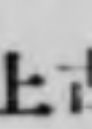
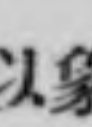
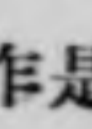
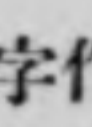









During the regime of Huang Ti Emperor, heavy articles were casted, besides ordinary ones. So the writer has often seen broken fragments of such coarse wares. Only the vase, tankard and wine cup kept in his collection are of nice design and workmanship, the characters engraved on them, are distinct and clear, thus it gives a final proof that they are wares casted in Huang Ti Emperor's time. Characters carved on wares of the regime of the "Three Kings and Five Emperors" are convex and the carved lines are shallow, most of them are so coarse that they bear no fancy ripples untill Hsia dynasty, when ripples were deeper and finer, wide inside, and narrow outside, and the workmanship of carving were so



西周彝 高五寸五分價值一千五百元

篆字體秦漢以來始鑄金銀錫等器本齋存一錫鼎以其花紋鋪色樣式証之確係漢代之物漢代以後無論銅錫等器其花紋作工毫無三代遺義矣

召 伯 彝

案周有召伯又有原伯召伯原伯皆燕君也召伯者即召公奭武王之弟燕君之首原伯者又東周燕之第一君也上古之時召原二字皆作是形  商周以來欲示召原之分別遂將原字上兩道  改作是形  以象水召字仍作是形  故召原二字遂由一體而變為二體焉召者昭也照也上古昭照二字皆作是形  不加日旁火旁下元者  象日上兩道  即日火邊光以表日旭發光而照天下萬物故召字作是形  是象形也然召即號也號召即呼號之義故是形  又象口  上  兩道  即呼號之氣言口上有氣旁出之形  也故變象形而為形聲然召字每遇人名地名則

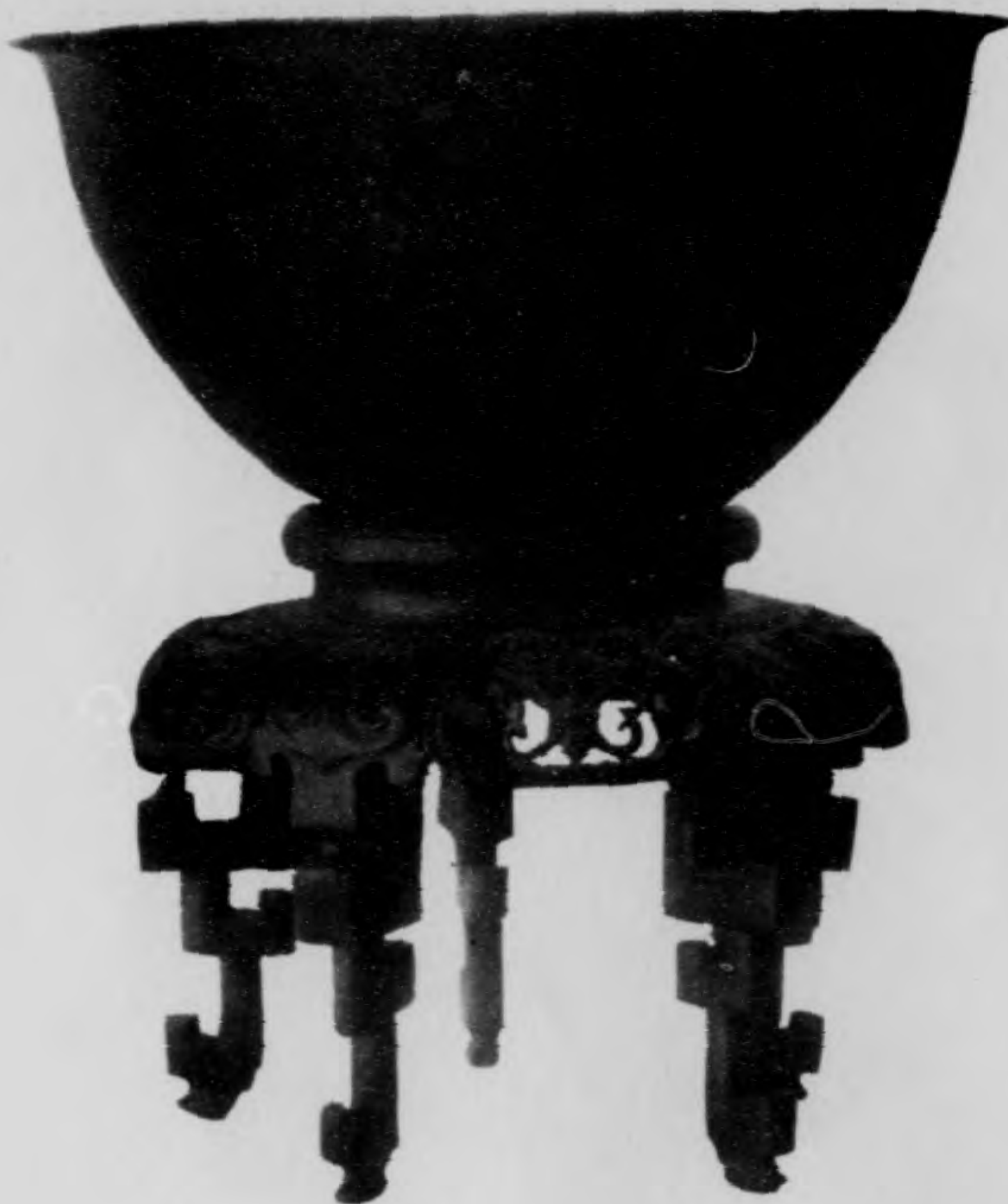


周代中業罍 高一尺價值四千元

magnificent that it was supposed to be pasted separately on the ware. In fact, it is quite different from ripple work in the time of the "Three Kings and Five Emperors".

Most of the wares at the beginning of Hsia regime, bore the carving of the "Greedy Monster".

According to the investigation of the writer on such wares it proves that manufactures begun from Five Emperors time, but by books, they begun from Huang Ti time, because Huang Ti Emperor, finding the rebel Chih Yn to be too greedy, called him the Greedy Monster and beheaded him in Chu



漢銅碗 高三寸五分價值二百元

呼爲郤是形聲○又變爲聲惟郤聲之由來古誼幾茫不可辨矣而原字又與源沿竟同體皆作是形○而源沿二字古亦無水旁上體作是形ㄥ以象水此ㄥ即水也下元者○即山口象水由山口分出之形此○即由象形變爲形聲於是古原源沿竟皆作是形○原竟二字本肥土之義而又與源沿同體者○皆因原竟與源沿係聲音之轉故是字由象形變爲形聲由形聲又變爲轉注假借因原字厂(音漢即岸也)從泉即源沿之義是爲轉注而原竟二字又皆係沃土原即竟也因水善



宋鳩尊 高八寸五分價值八千元

Lu district, and the head was called the head of the Greedy Monster. so most of the bronze wares in the time of 'Five Kings' and 3rd Generation, bore such greedy monster design with a view to warn greedy fellows (see geographical history 24 clauses of volume 4), while carved ripples of other design are seldom seen, but only the characters being carved in concave form. From Hsia to Chin, no convex etymology have ever been carved on brass wares. Moreover, workmanship of character carving in Hsia regime was rough and the cutting edges were not even, and the handwriting were



周獻陰文銘 高一尺七寸價值二千元

利萬物土肥亦水所致故原竟源沿皆從是形𠃉而原竟源沿又是聲音之轉故是形𠃉之字即形聲變爲轉注假借而召照昭皆作是形𠃉原源沿竟又皆作是形𠃉而是器之銘其上兩道 Ⅱ 直而不灣其爲召伯不爲原伯不待贅言矣况其花紋確係商器花紋周初以後皆係粗花壓細花絕無此等花紋其鑄色已兼四分之一綠漆古故案其花紋字體鑄色証之知其確爲召伯之物而不爲東周原伯之物無疑矣

宋 仿

古之銅器後世仿者多矣惟宋宣和(即徽宗)仿者爲最美因徽宗雅好古玩每得一器則必令良工仿製之故宋仿之物花紋鑄色與真者幾無以別較之明仿及乾隆所仿者勝強百倍矣惟仔細觀之終覺與古者有異因凡古器之鑄皆堅而且潤其色亦澤而且沉其地皆均而且平其花



周鬲 高三寸五分價值五百元

shallowly cut, and on every ware, there were mostly no longer descriptions than one or two carved words, At the beginning of Hsia dynasty, nine tripods were valueables of the empire and each tripod had one character viz.; Chung (兗), Chi (冀) Ching (青), Hsü (徐), Yü (豫), Ching (荆). Yang (揚), Yung (雍), Liang (梁).

On the 27th year of Cheng Tong dynasty, these nine tripods were removed to Shang Yi Town, and were again removed to Tung Tu Captta on the 27 th year of Emperor wu of Chow dynasty.

During the East Chow regime, Hero Meng Fun of Gh'in Kingdom lifted



商彝 高四寸五分價值一千元

紋雖繁而不亂皆係內寬外窄種種方面均非後人所能仿宋仿之物其鏽糠而且乾其色浮而且淺花紋寬窄內外皆同地子亦不甚平以視三代之器蓋迥不同矣

宋仿僞鏽

宋仿僞鏽其綠者係用銅綠攪於漆內抹於器上抹畢再將孔雀石疙疸向漆上嵌之其藍者



周鼎 高六寸七分價值六百元

the Yung character tripod half foot high from the ground, but his eyes bled.

Emperor wu of Ch'in kingdom died in lifting a tripod. From this point of view each tripod weighed more than 1000 catties.

on the 52th year of king Siang of Ch'in kingdom, the tripods were again removed to Hsian Yang (Shensi), one of them fell into the Sze river, and the remaining eight tripods were brought to Ch'in kingdom, after this, the whereabouts of these tripods could not be traced, because when Liu Pang conquered Chi'n kingdom, he burnt the Ah Fang Palace and the tripods were simultaneously destroyed.

At the time of 3rd Generation, these tripods were considered as national valueables for inheritance.



周鬲 高七寸價值四百元

係用藍色調漆先抹數空再用青金石(以沒白色者為最好)小塊鑲於藍漆之上其紅者或將紅土調於漆內或將鉄屑(鉄屑已鋪用之方好)調於漆內或將二者同調於漆內均無不可按以上諸法惟以加開水刷之其鋪即落矣

東洋仿

東洋所仿銅器其地其文其鋪遽觀之下皆與古者不甚差別惟其黑漆古地係用黑泥勾以電鍍於器上其色比真者略暗其花紋係用刀刻與古器模鑄之內寬外窄花紋不無少異至於五色鋪其色雖亦可觀然係後貼之物終覺鬆而且浮若以加開水刷其鋪仍然墜落矣

山東仿

山東所仿率多漢器無花紋(按漢器多無花紋而所有之鋪又與偽鋪略同故人多仿之)間



周彝 高六寸五分價值二百元

The designs on bronze wares of the pre Hsia period are composed of shallow and uneven lines and the engraved convex characters are similar to those found on ox bones or tortoise shells. During the Hsia dynasty wares bearing concave characters and designs were cast. The latter are composed of thin and regular lines which widen out inward in the metal, thus giving an elegant appearance to the wares. They suggest the bodies of the wares were cast first and shells bearing inscriptions were afterwards superposed over them. Towards the end of the Hsia dynasty, the lines composing the characters had the same perfect workmanship as those of the designs. The imitation makers of later age have never been able to duplicate those lines which are so wonderfully regular, whose width increases as they sink deeper into the metal and whose beds show a perfect evenness. Moreover the imitations can never stand a bath of carbonate of soda which will invariably betray their false patina. Hence all the efforts of the imitation makers of the Hsuan Ho period of the Sung Dynasty ended in failure. The



秦肅 高九寸價值八百元

有帶字款者大抵皆是印章之字其鏽係用鉄屑銅屑硝強水鹽鹵四者爲之抹於物上埋於地中經三伏而後挖出於是銅鉄之屑即變成鏽而與物凝結如一但其紅綠二色皆散漫不成片段且綠亦近白大抵係鹽鹵強水所致與淡綠色之真鏽終有不同其中亦無玻璃綠與孔雀石綠其鏽雖與物體凝結如一然以舌尖舐之鹽鹵之味即出矣

曆代銅器花紋字體之變遷約分三時一由三皇至夏初花紋皆淺而且糙器銘皆係刀刻陽文字體而與牛骨龜甲之字絲毫不爽夏初以來始鑄陰文花紋亦細作工已精花紋皆內寬外窄



周壺 高九寸五分價值四百元

best engraved bronze wares of the Santai period belong undoubtedly to the Shang Dynasty.

In the beginning of the Ts' in dynasty, the bronze wares were made which were inlaid with pearls, gold and silver threads, and other precious materials. Inlaid wares were also made during the subsequent dynasties but they are not comparable to those of the Ts'in-Han period, for the wares then made were so perfect that the inlaid materials display the greatest regularity and fineness and appear to be an integral part of the wares themselves. Those made during the Sui-T'ang period have wide engraved lines, thin inlaid gold or silver threads, and rough workmanship. During the Sung dynasty, Emperor Hui-Tsung's fondness on curios gave a great impetus to the manufacture of imitations. The latter, though appearing to be wares of the Ts'in Han period at a casual glance, would betray their true character under close scrutiny; for the engraved lines lack regularity of width and the inlaid materials do not



漢背壺 高八寸五分價值四百元

剔透玲瓏猶先將銅胎鑄成然後鏤刻花紋嵌於其上者然毫無長短不齊寬窄不一之狀夏代末業字道亦內寬外窄而與花紋之作工無異若夫古器而後刻字者非徒不能內寬外窄而且字道內絕不平正字口亦不齊整再以城水刷之其字之內外鏽色地子截然不同故宋宣和雖盡力摹仿終不能使字道花紋如古器之內寬外窄然三代花紋惟商器為最精迨至秦初始在器上鑲嵌珍珠金銀絲片及孔雀石寶石等物自秦而後此等鑲嵌銅器曆代皆製之惟其作工前後迥不相同秦漢鑲嵌無論嵌絲嵌片其邊口皆非常齊整而器與鑲嵌無絲毫長短不齊或粗細不直之狀若夫隋唐以後花紋已粗絲片已薄作工已糙其嵌法而與秦漢之鑲嵌迥不相同迨至宋徽宗雅好古玩摹仿秦漢鑲嵌但其絲片驟觀之下頗似秦漢鑲嵌然仔細觀之其絲片或凸或凹或寬或窄而不能使絲片與地子平整如一有識者不難一望而知也元明以來嵌法愈粗作工愈糙花紋樣式毫無秦漢之遺義故今造偽者流無論如何細心利器終不能使絲片與地子平整如一此所以秦漢鑲嵌之難能而可貴也漢代初業始發明鍍金故今出土之漢代銅器其上帶有鍍金者屢



周末鼎：高一尺六寸價值一萬元

present perfect evenness with the bodies of the wares. The imitations of later times show even worse workmanship than those of the Sung dynasty and there is little difficulty in discerning them from the genuine wares of the 'Ts'in Han period.

Excavated articles show that gold gilding was invented at the beginning of the Han dynasty. The popular belief that this art was known even during the Santai period is entirely erroneous. This belief is based on the fact that many objects of the Santai period display a golden lustre which is known as "Liu Chin" or flowing gold. Our researches have shown that "Liu Chin" only appear on objects made of highly refined metal without "knots" or "warts", and which had been polished and buried underground for a considerable time. Hence Liu Chin (so called because it seems to have "flowed" out of the objects) is a natural phenomenon and not artificial. Moreover the fact that the so called gold would quickly disappear after a few days exposure to sunlight or under slight friction, confirms our statement and precludes the possibility of its being artificial gild. Chemical analysis shows that the gilded gold on



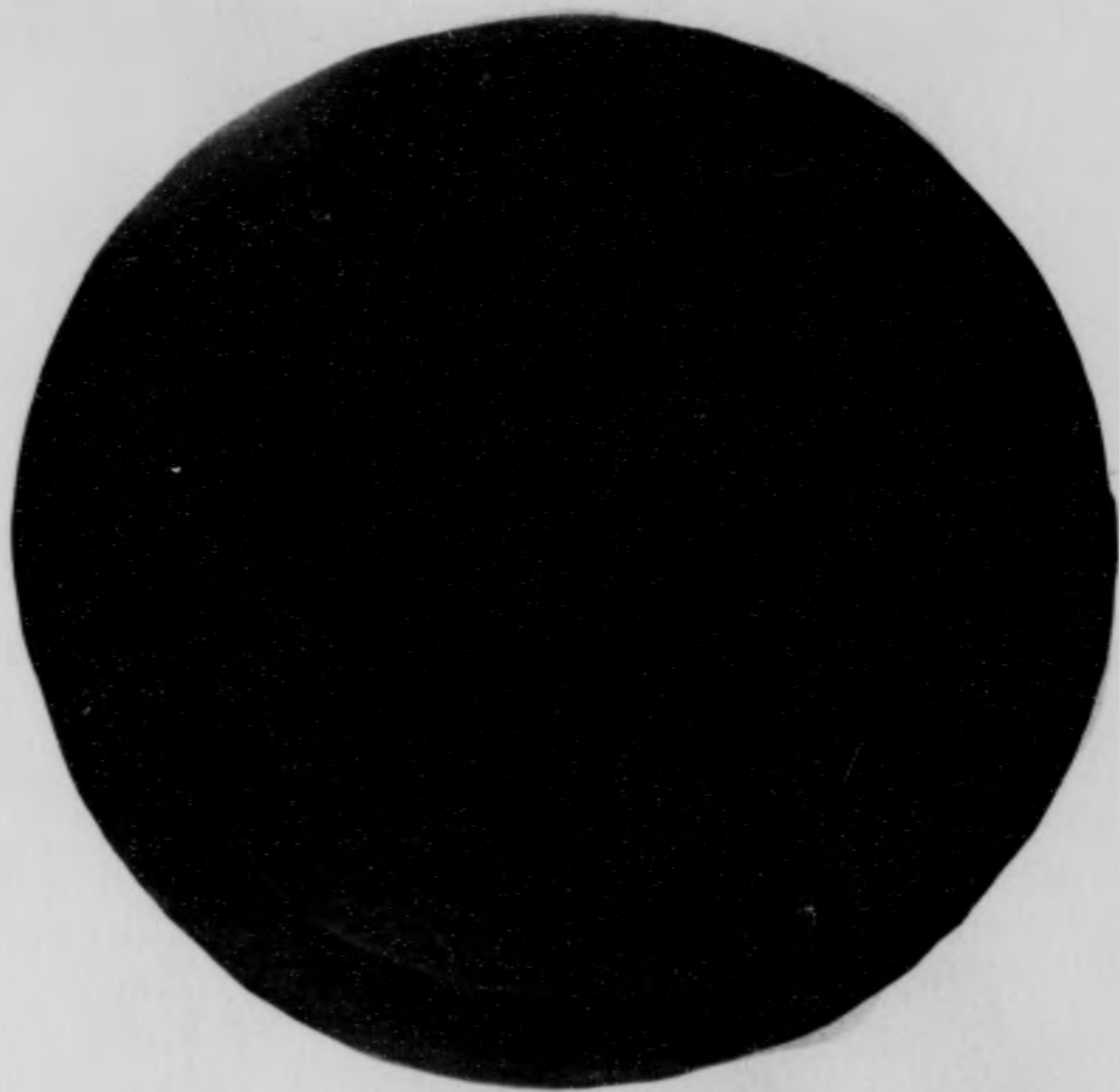
漢梁 高三寸價值三百元

見而不一見三代之器終未見有鍍金者惟今人不知以爲漢代鍍金即係流金故見漢晉鍍金之物輒以流金呼之誤矣夫流金一色係器在土中深日久地氣所沁而致非係人工所造故凡帶流金之色者多係夏商之器東周者絕少因宣王以前一切銅器作工精細地子極平銅質極堅花紋楞角猶造成而未用過者然毫無棕眼故易生流金之色其理與黑漆古水銀沁同故帶有流金之色者必兼有黑漆古水銀沁皆因地子平亮銅質堅硬毫無棕眼所致按流金一色驟視似金細視非金其狀態似由銅中流出者然故名曰流金本齋曾幾經研究深知是色確係地氣所致天然



周甬 高寸價值五六百元

上古之鏡即大盆也其名曰監(說文)監可取水於明月因見其可以照形故用以爲鏡然三皇五帝時之監皆以瓦爲之故古監字概無金旁迨至商初始鑄銅鑑商周以來監字始有金旁(國語)申胥練夫差曰王盍亦鑑於人無鑑於水然三代之時雖有銅鑑而瓦鑑仍兼用之(書酒誥)人無於水監當於民監迨至秦時始鑄銅鏡自秦而後再不用水爲鏡矣秦漢以來鏡有金銀銅鐵者四種惟銅鏡而居多數其間亦有鍍金銀者亦有背面色金銀或嵌金銀絲者隋唐以來復有代柄及四方鏡花紋百數不可盡名惟有一種透光鏡雖經本齋三復研究終不能知其真象因是鏡以日光晒之其背面之花盡存影中或云此係先以濁銅鑄地再以清銅鑄花故以日光相射而清濁之影分然經本齋參考毫不盡然因本齋曾將破爛透光鏡碰而驗之其鑄法確係渾然一氣毫無分鑄之痕迹更無清濁之別况此等古鏡凡正面水銀沁黑漆古較厚者而背面之花愈清往往由影中射出之字猶能辨識况水銀沁黑漆古乃係一層古銹縱使其花有清濁之別而隔此一層古銹其銅之清濁當然不能辨識况且日光所晒者前面也而花紋均在後面以前面之影而射背面之花真乃莫明之理本齋雖於十七年之久無論如何研究終不能知其梗概近因以鮮微



鏡察考古畫無意中照看透光鏡始知其影透花之所以然凡透花鏡皆黑漆古或水銀沁否則不能透花因有花之處銅厚前面黑漆古鑄即薄棕眼亦密無花之處銅薄而前面之處即脣鬆眼大若以千倍顯微鏡照之前面水銀沁中之花紋與後面無異茲將歷代古銅鏡圖附後

漢銅鏡 徑長一尺二寸五分

In the remote antiquity, the function of the looking-glass was performed by a kind of large basin called Chien. The Shu Wen says: "Chiens could hold water and, under the moon, reflect images, hence they were used in the place of mirrors". During the pre-Santai period, only Chiens made of clay were known. It was not until the Shang dynasty that bronze Chiens came into existence. In the Kuo Yu we read: "Shen Hsu, giving counsel to king Fu Cha, said 'Why does not your majesty see its reflection in other people as well as in water?'. During the Santai period both bronze and clay Chiens were used. The Shu Chiu Kao says: 'One should not only look at water to see one's reflection but also at other people'".

The first bronze mirrors were made during the Ts'in dynasty which gradually but completely replaced the old water Chiens. During the Ts'in-Han period, gold, silver, bronze and iron were all used for the making of mirrors but those of bronze predominated. Some had inlaid or plated gold or silver on the reverse side. During the Sui-T'ang period, were made mirrors with a handle or square shaped and they presented several hundred of varieties in regard to ornamental designs.

There is a kind of mirror known as the "transparent reflector mirror" which has hitherto completely defied our repeated attempts to discover its true nature, because, when exposed to the sun-light all the designs on the reverse side preserve their shadows. Some people say that the body of this kind of mirrors is made of heavy bronze whilst the ornamental designs are made of light bronze, hence the action of the sun light is able to reveal the difference between the heavy and the light metal. This, however, in no way agrees with the



a heavy layer of rust and even admitting the composition of heavy and light bronze, this film of rust is sufficiently opaque to permit their clear differentiation. Bearing in mind that the rays of the sun shine on the disk side and that shadows of designs are projected from the reverse side, we must admit it is still a mystery to us, especially since we have already spent 17 years in the search of a solution to this enigma. Below we append the pictures of various antique mirrors.



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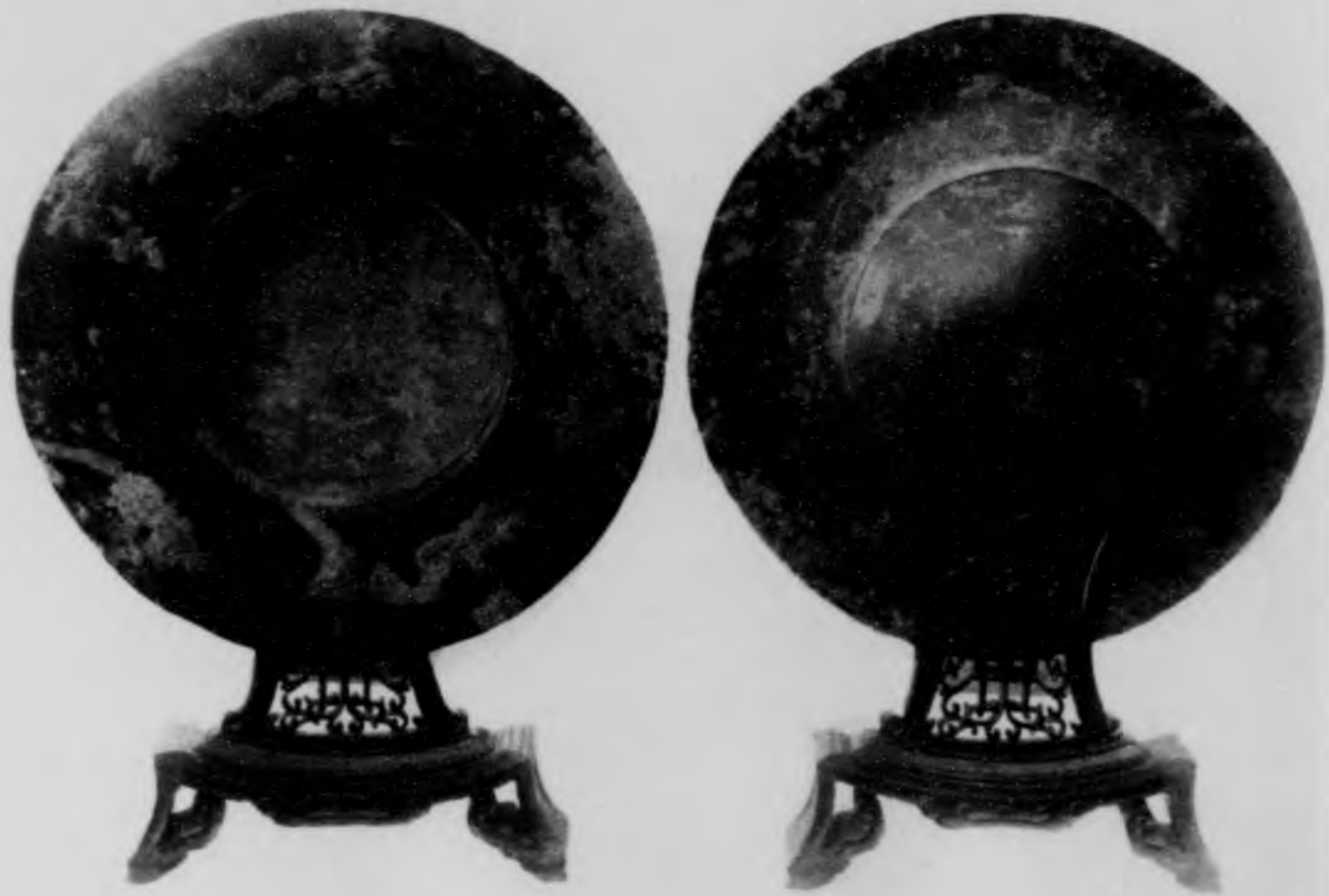
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秦漢隋唐歷代銅鏡 大小共計一百万 共價值三千元

wares of the Han Chin period is pure and it is usually very thick. The goldgilded objects of the Hansung period have a blackish but brilliant patina, reminding one of wrought iron. The gold on recently Made imitations is always superficial and reddish and the Japanese in making imitations of Liu Ch'ao images have never been able to impart the blackish lustre of the genuine articles.

The art of silver gilding was invented towards the end of the Han dynasty. We have in our possession several silvergilded figures of animals whose form and patina prove them to be Han articles.

The art of gold-plating and silver-plating was known towards the end of the Han dynasty. Among the articles that have come down to our time, however, none but the bronze mirrors of that time are gold-plated or silver-plated. The method of plating was to fix the sheet of gold or silver on an article on which characters or designs had already been engraved. Though the sheet is usually thick, yet it forms a perfect whole with the object, so that the designs appear as if engraved on gold or silver. This characteristic,



六朝銅鏡一對 徑長一尺價值二千元

而生絕非人工所造故帶流之金器或因出土日久或因拭拂過甚其金色即渙然無存本齋曾將此等破爛流金銅器刮而驗之其中毫金質若漢晉鍍金其金甚厚刮而驗之確係足金由漢至宋曆代鍍金之色皆青而且亮猶鐵壓機壓過者然故今所仿之鍍金無論若何肖似然其金色終紅而且浮雖東洋所仿之六朝造像亦不能如古色之磁而且亮黃中透青漢代中業始發明鍍銀本齋存有銀小獸數件按其鏽色樣式証之確係漢代之物漢代末業始發明包金包銀惟據今所見之物皆係銅鏡若鼎彝等而帶包金銀終未一遇也漢晉包金其作法係將金銀等殼包於花紋之上但其殼雖甚厚尤能與鏡上所鑄之花紋無絲毫凹凸不齊之處故今仿造之金銀殼雖包與古鏡之上然其花紋終不能與鏡上之花紋合而為一况金銀上之土鏽等據皆係偽造而以舌尖舐之其鹽鹵等味不難立見漢代初業始發明畫漆而在器上添畫各種花紋惟今所見之畫漆銅器



周彝碗 高五寸價值五百元

which shows the highest artistic accomplishment, is simply beyond the efforts of the imitation-makers to impart to their wares, which, moreover, always betray a salty taste when the tip of the tongue is applied to them.

The art of painting wares with lacquer over which designs are drawn was discovered at the beginning of the Han dynasty. Of the bronze Han articles that have come down to our days, only the round flat pots known as Su Fang pien Yuan Hu are lacquerpainted. Those imitations made in Honan bearing designs of the "Greely Monster", etc show rude and irregular designs which are quite inartistic. The reason is that the painting and designs have to be made on old wares whose surface, consequently, lacks smoothness on account of rust. Hence the drawn lines lack regularity both in length and breadth. Moreover the imitations are wanting in that thin clay film which characterise the genuine wares and which would withstand any ablation.

The carving of designs or concave characters which are in the script known as



漢梁 高四寸價值三百元

多係漢素方扁圓等壺故今河南造偽者流每於漢素圓壺之上添畫饕餮等紋但其畫法糙而不亦不工正若夫真正漢晉漆畫其花紋與三代銅器之花紋絲毫不爽仿作之花因銅鏽所托花紋長短不齊寬窄不一况漆花皆在鏽上漆上絕無土鏽若再以城水刷之其漆之後畫不難立見漢代中葉始以刀雕刻花紋及陰文刀刻字體隋唐以來銅器之花紋字體毫無三代之遺義宋徽宗始發明在器上點燒藍釉爲仿古銅藍鏽明景泰又在器上鐳絲作花燒五色料釉因景泰年發明故又名景泰藍萬曆以後即不復作蓋因此等物品工料皆貴而又不甚美麗觀民間不易暢銷故



漢蒸 高四寸價值二百元

"knife-carved", was an art originating during the mid-Han period.

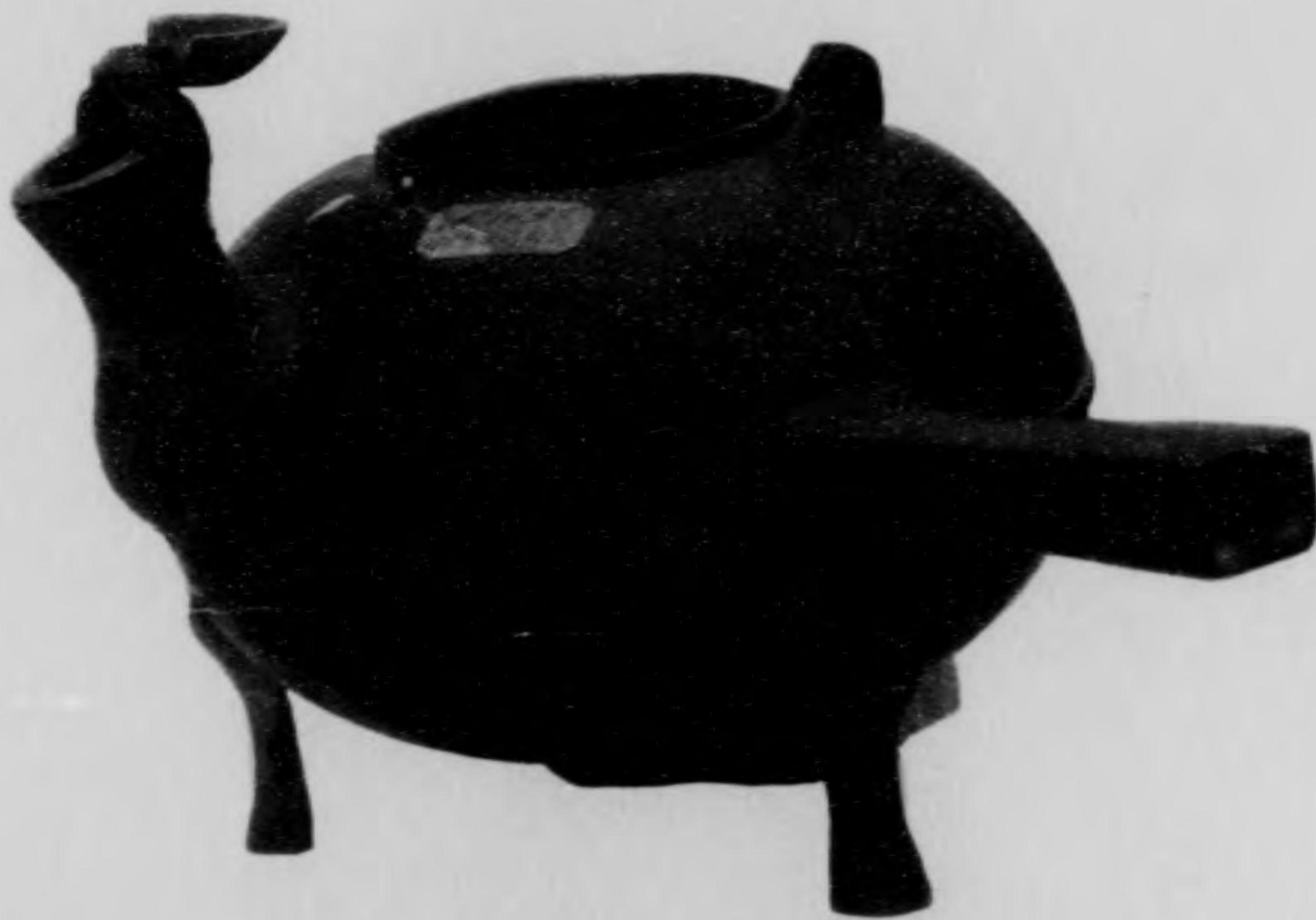
Since the Sui dynasty, the designs and characters on bronze wares no longer have the least resemblance to those of the Santai period.

During the reign of Hui Tsung of the Sung dynasty, the art of coating bronze wares with a layer of blue glaze was invented in imitation of the blue rust on ancient bronze wares. cloisonne (Header) During the Ching-T'ai period of the Ming dynasty the famous "cloisonne" wares were first made. But they disappeared during the Wanli period. The reason, we think, was because their manufacture was costly in comparison with other wares which often surpassed them in beauty. All the cloisonne works of the Ching T'ai period bear a date inscription because they were made exclusively for the



漢盃 高四寸五分價值二百元

大明景泰藍皆帶年款蓋內庭陳設之物至乾隆時而又復興雖偶有一二康熙款者皆係乾隆年所造非真正康熙年之物也因其料色作工絲胎金色皆與帶乾隆款者絲毫不爽至嘉慶中業又不復作同治五年始又復興因英法進京以後有洋人得景泰藍獸一件頭部已傷無法修理遂向楊梅竹斜街德潤齋頂戴舖問之該舖主人賈德潤專鐸頂托遂以鐸頂托之絲插鐸之再以首飾之藍吹燒之厥後洋人謝以重資賈因見是物能獲厚利遂搜求舊物研究作法經數月之久插絲配料而與舊者無異於是景泰藍而又復興惟大明景泰藍其白色猶纔出肚之香脂油其孔雀藍



漢盃 高五寸價值二百元

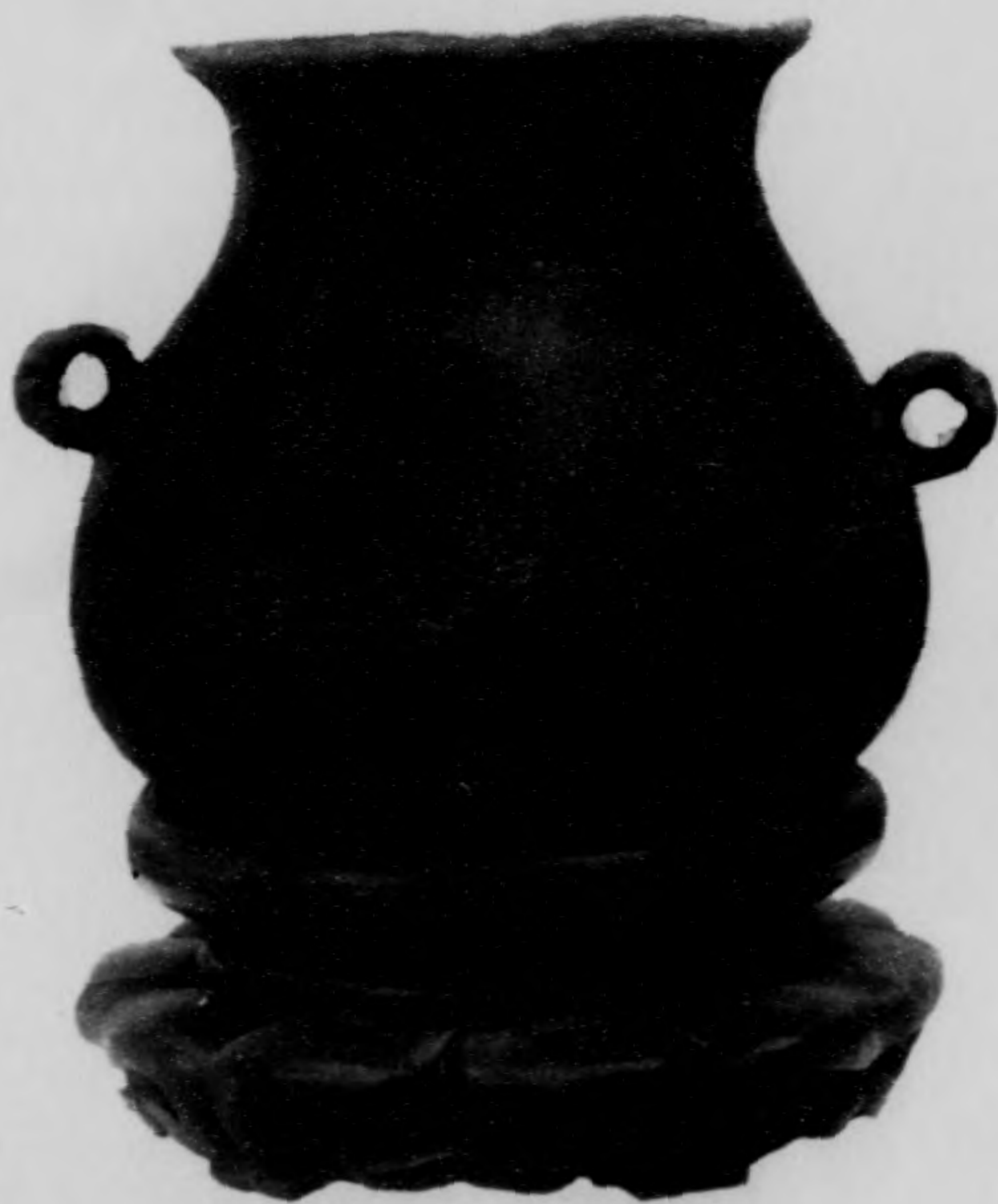
court. This art was revived for some time during the Ch'ien Lung period of the Manchu dynasty. Though we have many wares bearing the date of the K'ang Hsi period, the study of their shape, colour, glaze etc shows clear evidence that they were made during the Ch'ien Lung period. This art disappeared a second time during the Chia Ch'ing period. When the Anglo-French forces captured Peking, some Foreigner got hold of a damaged cloisonne animal figure. In order to repair his loot before taking it back to his country, he went to consult a hat-button maker named Chia Te-Jun, who was the owner of a store called Te-Jun Chai in Yang Mei Chu Street. When Chia had repaired the damaged animal to the Foreigner's satisfaction, he conceived the notion of reviving the art of cloisonne as he had perceived the great attraction exercised by cloisonne wares on For-



周鞞 高五寸價值二百元

與孔雀石之藍絲毫不爽造偽者無論如何研究終不能仿造乾隆景泰藍其黃色與煮熟之雞子黃無異若仿造者其黃或發紅或稍發綠終不能如乾隆年之乾黃以上三色無論如何研究終不能仿造其餘紅綠等色均能仿之也

總之凡銅器無論何法仿造若將銅器架在開水鍋上以加開城水刷之將浮土刷去若真正古物其鏽愈綠其色愈深仿造之物無論用何法造成一經加開城水刷之其鏽色白而且鬆不難辨別惟綠漆古萬不可使城水刷之



漢 銅 罐

eigners. Such is the origin of the second revival of this craft. On the genuine Ching T'ai wares, the white resembles that of the fat taken from the inside of some freshly disembowelled animal, and the blue has the exact shade of the pea-cook stone. These tints defy the craft of imitation makers. The yellow on the Ch'ien Lung wares is similar to that of yolk of a boiled egg, whereas the imitations are either reddish-yellow or greenish-yellow. The imitation-makers, however, are able to duplicate the red and green of the genuine articles.



漢銅鍋銅勺



漢洗 高一尺一寸五分價值五百元

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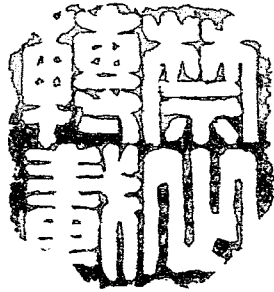
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