

璀璨銀彩

館藏金工及飾品文物賞析

Dazzling Silver Collection of Metalwork and
Fashion Accessories of Kaohsiung Museum of History



典藏專輯

璀璨銀彩

Dazzling Silver

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Collection of Metalwork and Fashion Accessories of Kaohsiung Museum of History

高雄市立歷史博物館

編印



高雄市立歷史博物館

KAOSIUNG
MUSEUM
OF
HISTORY

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館藏金工及飾品文物賞析

57 髮飾類

123 耳飾類

131 項飾類

137 手飾類

163 其他

188 館藏金工及飾品文物索引

編輯說明

- 一、本書為本館館藏分類目錄系列專輯，目的在使民衆能認識本館的相關館藏，並了解典藏文物的歷史背景及意義。
- 二、本館自民國 87年開館至今蒐藏金工及飾品文物計179項，其年代由清末至民初，本專輯內容係於99年委請蘇世雄教授及蘇小夢老師以館藏飾品種類、圖案紋飾、技法、材質及其應用等進行分析研究，本館予以整理後編印出版。
- 三、本書精選館藏金工及飾品文物 126 項，將其內容分為髮飾類、耳飾類、項飾類、手飾類及其他等五類詳細介紹。
- 四、本書內頁藏品資料包含：藏品圖片、名稱、登錄號、尺寸、藏品簡述及文物索引。
- 五、本書專文「傳統金工及飾品文物之美」附有英文翻譯。



序



局長序

妝點高雄美麗與幸福

金工飾品包羅萬象、琳瑯滿目，與常民生活關係密切，足以展現一時一地之工藝技術與文化內涵。過去台灣工藝產品難以突破發展空間，主因是民眾以尋求溫飽為首務，缺少對生活品味的追求與認知。但隨著經濟發展，民生富裕、國人需求日增，台灣民眾終於有時間、有能力講究生活品質，此現象可從坊間談飾品、設計、收藏、品牌等雜誌書籍如雨後春筍般出現略見端倪。雖然愈來愈多表現品牌個性及創意為訴求的文具、禮品、飾品專門店，但國人習以國外產品、西方元素為追求指標，未能自傳統美感及在地氛圍裡汲取養分來開發文化創意產品，殊為可惜。

高雄市立歷史博物館典藏豐富之金、銀、銅、鐵、玉石、玳瑁、珍珠、珊瑚、琉璃、琥珀、塑料等飾品文物，為進行研究推廣，特於99年委託蘇世雄教授進行詮釋研究；蘇教授為國內頂尖工藝美術專家，同年度更獲得行政院文化建設委員會「國家工藝成就獎」殊榮，表彰其對工藝產業之特殊貢獻，深信透過蘇教授豐富之學養與創作經歷，必能引領讀者感受金工飾品藝術之美。

本市近年來大力提倡設計及文化創意產業，逐漸積累相當的成果與口碑，而工藝是政府推動文化創意產業發展之重要一環，藉由傳統飾品文物研究，將為工藝推廣注入一股活水，使高雄不僅在硬體建設上變得更美麗，民眾幸福認同感亦能大幅提昇。

高雄市政府文化局 局長



館長序

創意生活化的金工飾品

早期先民渡海來臺，開墾拓荒以務農維生，當時生活艱苦，粗衣糲食，無法顧及自身的修飾。清中期以後，工商業逐漸發達，與大陸之間的貿易日漸密切，經濟稍為富裕，金銀器飾開始傳入臺灣。而後，隨著社會經濟繁榮，民間對各項飾品的需求益多，閩粵地區的金銀匠師也隨之渡海而來。其後至清末的一百餘年間，因金銀匠師的巧思與創意，臺灣金工飾品的製作日益精巧，色彩璀璨斑斕，各項精緻的飾品在燭光中、月光下，閃爍的光芒如輕盈飛舞的精靈，令人驚嘆不已。惜因近代生活方式深受西方影響，遂使傳統精美的銀飾工藝日漸式微。

現今臺灣雖有不少座與工藝美術相關的博物館，然而少有專館專櫃存展，本館有鑑於此，近年來積極蒐集昔日各類金工飾物約兩百件。去年首度將所蒐藏之金工文物委由蘇世雄及蘇小夢兩位學有專精之老師專案研究，將館藏品詳加檢視並分析材質、圖案文飾與應用，建立完整檔案，作為展覽、推廣教育與有興趣者研究之用。

本專輯承續兩位蘇老師之研究，將館藏金工飾物分為髮飾、耳飾、手飾、項飾及其他等五類。其中髮飾類文物最多，此外，如垂墜的耳飾、文飾多樣的手飾及各式佩飾，手工皆極盡精緻華麗。本館將此批研究資料予以出版，希能讓大眾欣賞往昔金工風華，進而推陳出新，融入創意、融入生活，使金工飾物能再現新生命。

高雄市立歷史博物館 館長



璀璨銀彩

館藏金工及飾品文物賞析

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專文

金工及飾品文物研究



傳統金工及飾品文物之美

蘇世雄

一、前言

臺灣早期移民大都來自閩粵等地，初時移民務農維生，生活艱苦，無法顧及身上的裝飾。清中期以後，工商業逐漸發達，經濟較為富裕，與大陸之間，隨著商業貿易往來密切，金銀器飾開始傳入臺灣（高雄市立歷史博物館典藏品中有大陸地區商號註記之銀飾）。隨著經濟逐漸繁榮，民間對各項飾品的需求日多，閩粵地區的金銀匠師也隨之渡海而來。直至清末百餘年來，臺灣金工飾品之製作變化繁多，與人民生活關係密切，其工藝表現之精美與深厚文化內涵，在中國工藝文化上亦有相當價值。可惜近代生活方式的改變、西風的影響，傳統精美的銀飾工藝日漸式微。高雄市立歷史博物館（以下簡稱高博館）有鑑於此，近年來積極蒐集金工、飾品，完整建檔，並委託本人研究，提供作為出版、展覽、教育推廣及有興趣者研究之依據。未來並可發展金銀器相關之文化創意產業，具有完善基礎資料庫之效益。

二、研究方法

高雄市立歷史博物館的金工及飾品文物典藏品約有 200 件，藏品豐富，且涵蓋範圍甚廣、具有相當歷史，本案以館藏飾品種類、圖案紋飾、技法、材質及其應用等進行分析研究。

三、館藏文物之調查研究

「飾物」不只具有「裝飾」或美化的功用，還包含身分地位、權力、信仰的象徵。

（一）典藏飾品文物的材質分析

1、金

黃金擁有特殊的金黃色光澤，柔軟且延展性極佳。黃金為貴重金屬，高博館藏品極少，目前僅有一對手鐲。(KH2001.037.033 足金鑲藤蝴蝶花卉紋鐲)

2、銀

純銀的延展性僅次於黃金，在金屬中色彩最白，質地軟，易加工打造成飾品，是工藝中最普遍的金屬材料，館藏品中數量最多。(KH2001.037.001 銀鑿花葉紋扁方)

3、銅

銅的價格較金銀低廉多，所以用此種材料製作的飾品亦多，大多用鑲金法或加鋅與鎳熔成合金（俗稱白料或白料銅）予以美化，並提昇裝飾效果。(KH2004.005.022-3 銅素面手鐲)

4、鐵

純鐵是一種有光澤的純白色金屬，在所有金屬材料中具有高度的強度與硬度，但鐵的耐蝕力差，極易與水和空氣反應產生鏽蝕。(KH2001.038.002-1 鐵線編織頂針)

5、玉石

指各類硬玉、軟玉、水晶、碧璽、瑪瑙……等，通常用來鑲嵌飾物裝飾之用。(KH2001.038.010-5 玉蝴蝶紋簪)

6、玳瑁

為一種海龜，其背殼有黃、褐、黑色的斑紋，可以製作鐲、梳、戒指等飾品，現在已被列為保育類動物。(KH2001.038.001-2 玳瑁梳)



足金鑲藤蝴蝶花卉紋鐲



銀鑿花葉紋扁方



銅素面手鐲



鐵線編織頂針



玉蝴蝶紋簪



玳瑁梳

7、珍珠

有養殖珠、天然珠，舊飾物皆用天然珠，用以鑲嵌或串珠。(KH2007.001.034 銀珍珠珠花簪)

8、珊瑚

珊瑚有紅、粉紅、白、黑等亮麗色彩，可雕刻、琢圓，用以鑲嵌飾物或串珠。(KH2004.005.023 盒裝紅珊瑚)

9、琉璃

玻璃工藝在清代製作甚發達。用於飾品器物鑲嵌的玻璃大多為仿寶玉的色質。(KH1997.001.001 玻璃鐲)



銀珍珠珠花簪

盒裝紅珊瑚

玻璃鐲

10、琥珀(蜜蜡)

琥珀為松柏類植物之枝幹流出的汁液，松脂經多年演化成塊狀，經雕刻研磨後色澤金紅亮麗，透光溫潤，可用來製作小件飾品或鑲嵌之用。

(KH2004.006.006-2 紙板點翠珠花蝴蝶簪)

11、塑料

現代高分子聚合物科技發達，可製成擬仿寶石、各類玉石，用為飾品替代材料。

(KH2007.001.033 鋁塑料珠花簪)



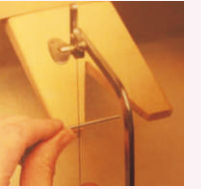
紙板點翠珠花蝴蝶簪

鋁塑料珠花簪

(二) 典藏飾品文物的金屬飾品製作工法

1、鋸切

運用適當的鋸弓，安裝鋸絲切開金屬的技術。鋸絲為材質好的工具鋼所製，細薄且脆，容易斷裂。切鋸薄的金屬，必須使用細的鋸絲。切鋸厚的金屬或線條，可選擇較粗的鋸絲（越細越易斷裂）。作品中有極細微之處，可將鋸工鋸絲當作銼刀修整細部。



2、銼修

以銼刀削修金屬材料，使其合乎所需要的形狀。



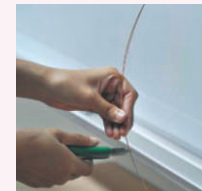
3、焊接

以焊藥將金屬相結合（焊藥即含有與焊接金屬相同成份之金屬）焊接需保持金屬焊接面潔淨且要緊密接合，使用助焊劑幫助焊藥溶解並佈滿細縫，助焊劑亦可防止火紋的產生。



4、抽線

抽線又稱拔絲或拉絲，將金銀絲線通過堅硬的拔絲板之上錐形細孔，將金銀擠壓入內，從另一面小孔中將絲抽出，而改變金屬線粗細的方法。



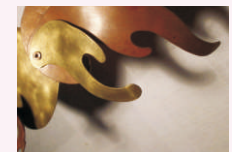
5、拋光

金銀器經由切削整形處理後，欲呈現其亮麗之光澤，須以機械或手工打磨，將金屬物件表面磨光至所需之質感。



6、鉚接

用於結合金屬與金屬，或金屬與非金屬間，鉚釘甚至可成為裝飾設計的一部份。



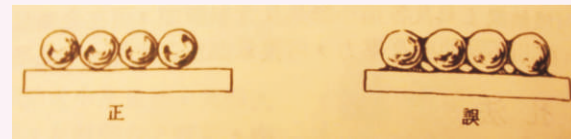
7、金銀線細工（纜絲）

金銀線細工是以金銀細線雙股絞扭成線，再用鉗子摺折出龍鳳、蝴蝶、花卉、枝葉…等吉祥紋飾，焊接於薄金屬片，使圖案外緣有細的金屬鑲邊，切鋸鏤空敲打成形，而後將各單元托高焊接於各種金屬造型上的技術稱為金銀線細工。



8、金銀粒細工

金銀粒細工又稱焊綴法，即將金銀珠焊接於器物上之法。



9、敲花

於一塊金屬板上描繪圖案，以鑿刀、鐵錘、松膠臺，將金屬板內、外面敲打出凹凸之形狀，而浮現出設計的花紋。



10、雕金（挑花）

雕金又稱挑花或鑿刻，使用鑿刀雕刻於金屬上之技術，主要用於器物紋飾的製作。利用鑿刀與鐵錘在金屬板上雕鑿出線條稱為「細刻」，利用傾斜鑿刀打出的線條稱為「單刻」，與利用雕刻造成斷面或消除斷面的「削刻」等技術。



11、鑄造

將金、銀熔化成液態，採用模範澆鑄而製成器物的方法。



（三）典藏飾品文物的裝飾技法分析

1、鑲金

鑲金是將金箔剪成碎片，放入坩鍋內加熱，以一比七之比例加入水銀，即熔化成為液體，稱為「金泥」，蘸以鹽、礬等物塗於器表上經加熱溫烤，使水銀蒸發，即固著於金屬器表上，稱為鑲金或火鍍金。銀銅飾物上常用此法增添美觀及價值。

(KH2001.037.002 銀鑲金福祿壽紋扁方)

2、魚子紋

又稱珍珠地紋，以凹圓形銅鑿在銅、銀、金等金屬板材上敲鑿出細小圓形紋飾，整齊排列，形成地紋，一般作為花鳥、動物或人物紋樣之底紋。

(KH2008.014.001 銀動物紋煙絲盒)

3、點翠

現存髮簪中，「點翠」髮簪堪稱最為精美。「點翠」又稱「翠羽簪」，是用名為「鳩天狗」之鳥類羽毛作為裝飾的髮簪。這種鳥體型酷似杜鵑鳥，頭部有青綠色斑紋，背部毛色青綠，此青似翠。此種製作技法很複雜，先將金、銀材料製作成簪子骨架，簪頭造型骨架周圍以金屬單線或雙股扭成之麻花線作成高出的一圈裝飾，中間凹陷的部份，則黏貼上已修剪成形之羽毛。(KH2007.001.044 銀鑲金點翠蝴蝶紋簪)

4、珫瑯

珫瑯，又稱景泰藍。基本成分為石英、長石、硼砂和氧化物，與陶瓷釉、琉璃、玻璃（料）同屬硅酸鹽類物質。金屬胎珫瑯器則依製作過程中加工工藝之異，分為掐絲珫瑯、鑿胎珫瑯、畫珫瑯與內填珫瑯等。(KH2001.037.027 銀珫瑯如意鹿紋鎖)

5、鑲嵌

鑲嵌是在飾物上嵌飾其他物質材料。如玉石、寶石、珍珠、玻璃…等，使其更為華麗。(KH2009.004.048 銀珫瑯鑲珠蝙蝠紋帶鉤)

6、包金、銀

包金、銀法又稱平脫法，將較貴重之金屬薄皮包裹於較低廉之金屬飾品外層，而後打磨平滑或雕刻圖案紋樣，以增加價值；如金包銀，銀包銅。

(KH2001.037.032 銀鑲藤蝴蝶紋鐲)



銀鑲金福祿壽紋扁方



銀動物紋煙絲盒



銀鑲金點翠蝴蝶紋簪



銀珫瑯如意鹿紋鎖



銀珫瑯鑲珠蝙蝠紋帶鉤



銀鑲藤蝴蝶紋鐲

(四) 典藏飾品文物的裝飾圖案分析

裝飾圖案之呈現方法有多種，有抽象意念之具象化，或具象事物之抽象化。

1、圖案之多層意義

(1) 象徵

以事物之型態、色彩或生態習性以表現一定含義。如蓮花表示純潔，鴛鴦為恩愛，牡丹表示富貴華麗。

(2) 寓意

借物以托意，如蜘蛛表示喜從天降，松鶴為長壽。

(3) 諧音

借字的同音或近音以表示某種含意，如葫蘆取諧音為福祿，蝙蝠為福。

(4) 表號

用象徵性符號表示意義，即一種標記、標幟。如赤烏表示日，白兔表示月，魚為餘，錢為富有。

(5) 文字

直接用文字表示意義，如福、壽、喜、吉祥…等。

2、圖案的分類

(1) 植物類

- A.松、竹、梅：「歲寒三友」與梅、蘭、竹、菊「四君子」，文人常藉這幾種植物之象徵意義反映其人格理想。(KH2001.037.031 銀鑲藤花卉紋鐲)
- B.松：是長春喬木，能與嚴冬對抗，象徵堅毅不屈。(KH2007.001.030 銀包鑲翠玉帶扣)
- C.菊：代表悠閒。松、菊也是長壽象徵，因此有「松菊延年」、「松菊猶存」的吉祥畫。
- D.竹：是隱士清風高節的象徵。「竹」諧音「祝」，有祝頌之意。
- E.梅：冬天開花，有對抗寒冬之毅力，也象徵隱士。若竹、梅一起，喻夫妻，竹指男，梅指女，此亦所謂「青梅竹馬」，賀婚之吉祥圖案有「竹梅雙喜」。
- F.蘭：代表貞節，也有「王者香」之稱，喻優美資質。(KH2007.001.046 銀鑲金點翠蘭花釵)
- G.柏：配上柿子、如意為「百事如意」，與松並稱，象徵長壽。「柏」與「百」諧音，在吉祥圖中配上柿子、如意，視為「百事如意」，加橘、桔，是為「百事大吉」。
- H.靈芝：為瑞草代表，常用於祝壽題材，與蘭花合稱芝蘭，喻君子之交。靈芝造型類似如意、雲朵，在吉祥圖案裡有互通之處，於是出現「靈芝雲」、「靈芝如意」等。(KH2001.037.013-2 銀鑲金如意紋簪)



銀鑲藤花卉紋鐲



銀包鑲翠玉帶扣



銀鑲金點翠蘭花釵



銀鑲金如意紋簪

I.卷草紋(文)：又稱蔓草或稱忍冬紋，以波狀、蔓延、曲捲為特色。卷草圖案因其蔓延之特性，引喻生命繁殖之意。(KH2005.012.025 銀雕花葉紋粉餅盒)

J.纏枝紋：又名卷草紋、萬壽藤。有纏枝蓮、纏枝牡丹、纏枝菊、纏枝石榴、纏枝寶相花等多種式樣。因其連綿不斷，而寓「生生不息」、「子孫綿延」之意。

K.葫蘆：取諧音為「福祿」，底部都會配以壽字，合為福祿壽。同時葫蘆為藤本植物，藤蔓綿延，種籽繁多，表示瓜瓞綿綿、子孫萬代。(KH2007.001.031 銀葫蘆形鼻煙壺)



銀雕花葉紋粉餅盒



銀葫蘆形鼻煙壺

L.四季花：與梅、蘭、菊、荷、山茶花、百合花、桂花、水仙、南天竹等，都可以畫在一起，達到「花團錦簇」的目的。(KH2007.002.008 螺鈿鑲嵌漆器梳)

M.牡丹：有「花王」、「富貴花」之稱，象徵吉祥、富貴。牡丹配白頭翁是為「白頭富貴」，配壽石、桃花等是為「長命富貴」，配水仙是為「神仙富貴」，配十個古錢是為「十全富貴」，牡丹與花籃組成圖案，稱「富貴花籃」。(KH2001.037.012 銀點翠花卉紋簪)



螺鈿鑲嵌漆器梳



銀點翠花卉紋簪

N.萱草：傳說有助孕婦生男孩，故為宜男象徵，也以它比喻母親。

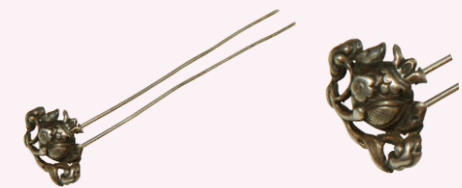
O.雞冠：與加冠音近似，為晉祿之兆。雞冠花常與公雞搭配，是為「官上加官」或「加官錦上花」。

P.蓮：即荷，諧音有「連」、「年」、「和」、「合」等，有「連生貴子」「連連高升」的期盼，也寓意「吉祥」。(KH2001.037.021 銀鑲金連生童子紋耳墜)

Q.石榴：多種籽的特點，被視為多子多福氣的吉祥象徵。(KH2007.001.037 銀石榴如意紋釵)



銀鑲金連生童子紋耳墜



銀石榴如意紋釵

R.佛手柑：形狀如人手，卷曲如手掌，故稱佛手，又因「佛」、「福」諧音，通常為「三多」之一。(KH2009.004.040 銀「福」「祿」飾片)



銀「福」「祿」飾片

S.棗、栗、荔枝、桂圓、花生、瓜子：

這類乾果或水果都象徵生子，是婚禮常用的吉祥果。「棗」、「早」，「桂」、「貴」，「荔」、「立」同聲同音，於是棗子配桂圓為「早生貴子」，棗子配栗子是為「早立子」。(KH2009.004.037 銀魚躍龍門腰佩)

T.葡萄：寓意綿延和繁殖成長。吉祥圖案的葡萄象徵「多子」。

U.桃：表長壽、子福、辟邪，「麻姑獻壽」、「東方朔盜桃」都表示祝壽。

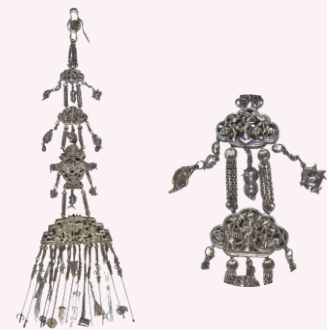
V.橘、桔：代表「吉」，臺灣嫁娶中的吉利果。

W.鳳梨：臺語謂「旺來」，吉祥之至。

X.瓜：寓意多子，所謂「種瓜得瓜」代表一種喜悅，又以瓜類蔓藤的特點，象徵繁衍。

Y.柿子：表事事如意。

Z.菱角：比喻聰明伶俐。



銀魚躍龍門腰佩

(2) 動物類

A.獅：獅子圖樣功能在辟邪、招祥納福。大小二獅的圖樣寓意「太師少師」。圖案有獅子、繡球，民間認為繡球為祥瑞之物，以其為母體的圖案稱「繡球錦」或「繡球紋」。「獅」與「師」同音，「球」與「求」同音，故「獅子繡球」象徵官品與權貴。(KH2001.037.014 銀獅鈕花籃紋腰掛)

B.虎：獸性、人性、神性的混合，具鎮邪驅煞的意義。虎是保生大帝、土地公的屬下，也是小孩的守護神，所以小孩的虎頭帽、虎頭鞋、虎頭枕，有期望健康成長之意。

C.兔：代表月亮，因其柔順、機智靈活，有些地區以之象徵多產、長壽、財富。



銀獅鈕花籃紋腰掛

D.鹿：「鹿」與「祿」同音，喻為「祿」。鹿為長壽仙獸，與蝙蝠則合為「福祿雙全」、「福祿長久」，一百頭鹿稱為「百祿」，又因「鹿」、「路」同音，所以兩頭鹿代表「路路順利」。(KH2001.037.027 銀珙瑯如意鹿紋鎖)

E.大象：以諧音為吉祥圖案的，如小孩騎象為「吉祥」，小孩騎象持如意是為「吉祥如意」，大象背負花瓶為「太平有象」。臺灣廟宇斗拱間常見「象座」雕刻，象口含牡丹花，表示「富貴吉祥」。

F.猴：與「侯」同音，表示加官晉爵，且被視為辟邪動物。猴騎馬為「馬上封侯」，大猴背小猴則是「輩輩封侯」。小說裡吃蟠桃可增壽，因此又象徵長壽。(KH2008.014.001 銀動物紋煙絲盒)

G.羊：古字「祥」通「羊」，「吉祥」即「吉羊」，圖案中最常出現的當屬「三陽開泰」、「九陽開泰」，表示易經裡吉運之兆。

H.馬：生命力旺盛，裝飾圖案如奔馬的題材，表示「馬上封侯」「馬上平安」，又代表「春風得意」。(KH2008.014.002 銀馬紋項鍊)

I.鼠：繁殖力旺盛，喻多子多孫。因家鼠令人厭，故作松鼠，而錢鼠因喻錢財，也可接受。

J.蝙蝠：「蝠」、「福」同音，五隻蝙蝠是為「五福」，四隻蝙蝠是為「賜福」。蝙蝠與花卉、蓮花，喻意福到人間、清廉高潔之意。蝙蝠與壽字，喻意「賜福壽」。蝙蝠與雙錢紋，喻意「福在眼前」。(KH2009.004.028 銀鑲金點翠鑲玉福在眼前簪)

K.十二生肖，中國最早的一種紀年方法，用十二種動物分配十二支，稱為十二屬。分別為鼠、牛、虎、兔、龍、蛇、馬、羊、猴、雞、狗、豬。民間認為這十二種動物能給人帶來吉祥、富貴與平安。(KH2009.004.047 銀十二生肖項鍊)



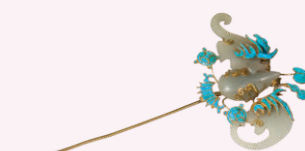
銀珙瑯如意鹿紋鎖



銀動物紋煙絲盒



銀馬紋項鍊



銀鑲金點翠鑲玉福在眼前簪



銀十二生肖項鍊

(3) 飛禽類

A. 鶴：代表長壽，圖案中又多與龜、鹿、松、桃、牡丹、桐等配合，如龜齡鶴算、龜鶴延年、鹿賀同春、六合同春、松鶴長春等，不勝枚舉。(KH2007.002.012 銀鑲金鶴紋釵)



銀鑲金鶴紋釵

B. 喜鵲：喜鵲被視為喜鳥、吉鳥，喻吉祥、功名、幸福。圖案裡兩隻喜鵲相對，表示「雙喜」、「喜相逢」，配上梅為「喜鵲鬧梅」、「喜上眉梢」，配上銅錢為「喜在眼前」。(KH2004.006.007-4 銀鑲金喜上眉梢戒)(KH2009.004.007 銀鑲花福壽手鐲)



銀鑲金喜上眉梢戒



銀鑲花福壽手鐲

C. 雞：公雞驍勇，有辟邪作用。「冠」、「官」同音，以大公雞（頭上有雞冠）配雞冠花，為「官上加官」。(KH2008.014.001 銀動物紋煙絲盒)



銀動物紋煙絲盒

D. 「燕」、「宴」同音，又表「賜宴」，與桃柳配合，是為「桃柳賜宴」。

E. 鸞：為水鳥。「鸞」、「路」同聲同音，配上芙蓉花是為「一路榮華」，配牡丹為「一路富貴」等。

F. 鴛鴦：雌雄形影不離，象徵婚姻幸福美滿，鴛鴦配蓮花，為「鴛鴦臥蓮」、「鴛鴦戲荷」等。

G. 孔雀：自古被視為品德高尚的瑞鳥。「孔雀開屏」喻祥瑞。孔雀尾翎光彩鮮豔，有錢形、金色圓紋，或叫「眼」，清代以孔雀花翎作為官員冠飾，所以吉祥圖中出現花瓶插孔雀花翎，即「翎頂輝煌」、「紅頂花翎」，取意官運亨通、加官晉爵之意。

H. 白頭翁：此鳥象徵長壽，兩隻白頭翁或配上壽星，是為「白頭偕老」，配上牡丹是為「白頭富貴」。

(4) 昆蟲類

A. 蝴蝶：喻富貴。民間視蝴蝶為吉祥之物，喻美滿姻緣。「蝶」音「臺」，八十歲以上老者稱為臺，有長壽之寓意。(KH2009.004.046 銀珙蝶形鎖)

B. 蟋蟀：中國民間視蟋蟀為吉祥之物，由於「蟋蟀」與「哥哥」諧音，意在祈求多生男孩；蟋蟀善跳，且「蟋」與「官」諧音，寓意升遷快，仕途發達。

C. 蜘蛛：又名「喜蛛」、「喜子」、「喜母」在吉祥圖案中，喜蛛墜絲而降，寓意喜從天降。(KH2009.004.017 銀鑲金喜從天降簪)

D. 蟬：隱喻再生，知了代表智慧。(KH2009.004.041 銀蟬形鉤飾)



銀珙蝶形鎖



銀鑲金喜從天降簪



銀蟬形鉤飾

(5) 水生生物類

A. 龜：象徵長壽，龜甲紋是常見的吉祥圖案。

B. 金蟾：指蟾蜍。民間流傳的三足金蟾，象徵財富。

C. 蛙紋：人類的始祖為女媧，「蛙」與「媧」、「娃」諧音。蛙是益蟲，民間視其為神靈之物，避邪鎮宅，還能賜子。蛙與蓮組合構圖，稱「蛙戲蓮」，有生殖崇拜之寓意。(KH2009.004.010 銀珙蛙紋戒)

D. 「鰲」：是「鼈」的俗字。一般叫「鰲魚」又稱「魚龍」，龍頭魚身或龍頭龜身，傳說鯉魚跳龍門，跳到一半，即變成這種此形狀。鰲象徵「獨占鰲頭」，狀元及第之意。(KH2008.014.005 銀鑲金鰲魚釵)

E. 鯉魚：「魚」、「餘」同音，表示「有餘」。魚的圖像，鯉魚出現最多，「鯉」，「利」諧音，表示獲利，如「家家得利」、「漁翁得利」、「鯉躍龍門」等。

F. 金魚：有「水中牡丹」之稱。「金魚」與「金玉」諧音，因此「金玉滿堂」的吉祥圖，常畫許多金魚或配上貴婦、孩子。(KH2009.004.012 銀珙連科如意戒)

G. 鯢魚：「鯢」、「年」諧音，象徵「連年有餘」。

H. 蝦：腰呈鉞形，能自由彎曲，跳動力大，寓意時來運轉，食器上常見蝦的圖案，表示「有魚有蝦」之富裕生活願望。

I. 蟹：蟹有甲，寓意科甲功名。(KH2001.038.004-1 銀鑲金螃蟹花葉紋髮簪)



銀珙蛙紋戒



銀鑲金鰲魚釵



銀珙連科如意戒



銀鑲金螃蟹花葉紋髮簪

(6) 神靈類

- A.龍、鳳、龜、麒麟：乃是四靈，麒麟其性含仁懷義；故麒麟送子，隱喻上天派麒麟，送下一位重仁重義的童子。多條龍與寶珠組合之構圖稱「群龍戲珠」。民間傳說龍能吐珠，稱為龍珠。龍與龍珠均為吉祥物，能辟水火。
(KH2009.004.042 銀鑲金麒麟送子墜飾) (KH2007.001.041 銀鑲金點翠龍紋耳掏簪)
- B.鳳：為傳說中的瑞鳥，鳳凰牡丹、鳳穿牡丹、鳳麟呈祥，都是臺灣吉祥圖案較常見的主題。
(KH2006.011.014 銀鑲金鳳凰紋頭飾)
- C.八仙：呂洞賓、何仙姑、韓湘子、曹國舅、漢鍾離、張果老、李鐵拐、藍采和，或加上壽星、福祿壽三星或甚至劉海。八仙人物稱「明八仙」或「表八仙」如八仙手持之物，稱「暗八仙」或「裏八仙」，分別為寶劍、蓮花、玉笛、響板、扇子、魚鼓、葫蘆、花籃等。
(KH2004.006.004 銀鑲金八仙慶壽帽花組)



銀鑲金麒麟送子墜飾



銀鑲金點翠龍紋耳掏簪



銀鑲金鳳凰紋頭飾



銀鑲金八仙慶壽帽花組

- D.福祿壽三星：傳說福星、祿星、壽星為主管人間福、祿、壽的三位神仙。福星司禍福，祿星司富貴貧賤，壽星司生死壽考。此圖案寓意三星在戶，合家幸福、富裕、長壽。
(KH2001.037.002 銀鑲金福祿壽紋扁方)
- E.福神：非特定神祇。
- F.道教有天官、地官、水官三官，主宰人間禍福。
- G.壽星：吉祥物中之壽星即南極仙翁，福祿壽合稱三星，或稱財子壽三仙，有時與八仙相配。
(KH2004.006.004-5 銀鑲金八仙慶壽帽花)
- H.祿星：吉祥畫中有「張仙送子」，故福祿壽圖案中祿星常抱一子。
- I.和合二仙：一人持荷一人捧盒，隱喻喜神來到好事近。



銀鑲金福祿壽紋扁方



銀鑲金八仙慶壽帽花

(7) 器物類

- A.四季平安：「瓶」、「平」同音。圖案常用插在瓶子裡的梅花、牡丹、荷花、菊花、或水仙代表四季平安。
(KH2008.014.009 銀鑲金鳳鳥瓶花釵)

- B.富貴平安：以牡丹、花瓶組成圖案，又稱「平安富貴」。
(KH2009.004.036 銀琺瑯瓶花針筒)
- C.八吉祥：道教把八仙手持八種器物作為八寶符號，佛教則採用八吉祥。八吉祥指寶輪（法輪）、寶螺（法螺）、勝利幢（寶傘）、傘蓋（白蓋）、蓮花、寶瓶、雙魚（金魚）吉祥結（盤長），或簡稱為輪、螺、傘、蓋、花、罐、魚、腸，又叫「八寶」，表現佛教吉祥觀。
- D.盤長：又稱為綿長字，源自腸形，佛教八吉祥之一。盤長盤曲連接，綿綿不斷，引申為吉祥永續之意，是最普遍的吉祥符號。
(KH2001.037.022 銀盤長紋耳墜)



銀鑲金鳳鳥瓶花釵



銀琺瑯瓶花針筒



銀盤長紋耳墜

- E.暗八仙：八仙手持之八件寶物。分別為漢鍾離之蕉葉扇、張果老之魚鼓、韓湘子之玉簫、李鐵拐之寶葫蘆、呂洞賓之寶劍、曹國舅之玉版、藍采和之花籃、何仙姑之荷花。傳說八仙的寶物各有神通，民間常以暗八仙為護身符，祈求八仙護佑。
(KH2001.037.011 銀鑲金暗八仙紋扁方)
- F.琴棋書畫：是為四藝，又稱為文房四玩，民衆視為吉祥物，常用於器物裝飾。
(KH2007.001.038 銀鑲金人物花卉紋簪)
- G.旗、球、戟、磬：「祈求吉慶」由這四種器物表示，皆取其諧音，戟代表吉，磬代表慶。
(KH2001.037.015 銀葫蘆紋腰佩)



銀鑲金暗八仙紋扁方



銀鑲金人物花卉紋簪



銀葫蘆紋腰佩

- H.香爐：象徵香火不斷。與花瓶一起出現，構成「博古圖」的主要部份。
(KH2001.037.019 銀葫蘆香爐紋腰佩)
- I.花瓶：在吉祥圖案中出現的機會不亞於香爐，佛教八吉祥中有寶瓶，道教有甘露瓶，都寓意吉祥。「瓶」、「平」同音，表示「平安」，如花瓶插如意是為「平安如意」。
- J.元寶：財寶的代名詞，古錢、銀錠、元寶都是財寶的代表，「元」還有功名之意，三個元寶疊在一起，是為「三元及第」。
- K.古錢：最直接的財富象徵，是民衆喜愛的吉祥圖案，可單獨成圖案，也可幾個銅錢串成「連錢」，十個稱「十全」，兩個叫「雙全」。
(KH2008.014.003 銀福在眼前項鍊)



銀葫蘆香爐紋腰佩



銀福在眼前項鍊

- L.壽石：是石頭的雅稱，以其恆久不壞，暗示與天地山林同壽。與其他事物搭配，帶有長壽之意。
- M.博古紋：由銅爐、瓷瓶、如意、金磬、書籍、字畫等組合構圖，有時以花卉、果品等裝飾。北宋時期，復古風氣盛行，宋徽宗命大臣王黼等編繪宣和殿所藏古器，修成《宣和博古圖》三十卷。後世把銅、瓷、玉石等古器皿的圖案稱為「博古紋」。「博古紋」有博古通今，崇尚儒雅之寓意，常用於書香門第或官宦人家的宅第裝飾。
(KH2001.038.006-1 銀鑲金點翠荷花香爐紋簪)
- N.鼎：國家重器，用於祝頌之意。三鼎爐，隱喻三元及第（解元、會元、狀元）。
(KH2009.004.044 銀鑲金三元及第飾片)
- O.爵：爵本為古代飲酒之器，又指爵位、爵祿。手捧帽冠、銅爵表示「加官晉爵」。
- P.鼓型鈴鐺：隱喻鼓勵。
- Q.壺：有「福滿溢」之意。



銀鑲金點翠荷花香爐紋簪



銀鑲金三元及第飾片

(8) 圖像、文字、天像及其他類

- A.福：可說是吉祥的總代表，《尚書》〈洪範〉說：「五福：一曰壽，二曰富，三曰康寧，四曰攸好德，五曰考終命。」說明五種福分。《韓非子》〈解老〉說：「全壽富貴之謂福。」民間又指五福為福、祿、壽、喜、財。(KH2009.004.043 銀「福」「壽」飾片)
- B.壽：有人把長壽置於「福」之首。壽字有各種變體，瘦長稱「長壽」，圓形稱「團壽」，變形的壽字都有特定的吉祥寓意。(KH2001.038.007-3 銀鑲金點翠福壽雙全紋簪)
- C.福、壽：此二字因其筆劃、結構造型有多種變化，所以華人喜歡在家中裝飾寫有一百個字形互異的福或壽的字幅、屏風，象徵「百福」、「百壽」。
- D.祿：求取功名，升官發財。(KH2009.004.040 銀「福」「祿」飾片)



銀「福」「壽」飾片



銀鑲金點翠福壽雙全紋簪



銀「福」「祿」飾片

- E.雙喜「囍」：有時特指結婚喜事，但喜所代表之歡樂範圍很廣，有的民宅於窗戶、牆面以彩繪、磚雕、泥塑等技法刻畫「囍」字，即希望喜事永遠存在。
(KH2007.002.011 銀鑲金點翠囍字簪)

- F.百家姓：在長命鎖的配件上，鏤刻上多種姓氏，寓意有一百個家族在護佑孩子健康成長。

- G.卍：佛教符號，有庇祐、虔誠之意。卍形是人類古老的圖紋，被認為是太陽或火的標誌，中國史前彩陶便不乏卍字紋，梵文卍意為「胸前的吉祥標誌」、「吉祥海雲相」。
(KH2001.037.013-2 銀鑲金如意紋簪)
- H.如意：最能代表民衆祈求吉祥之期待，為滿意、如願之意。民間美術中的如意造型為S形曲柄，柄端為雲頭或靈芝造型，寓意吉祥。(KH2001.037.028 銀如意紋鐲)



銀鑲金點翠卍字簪



銀鑲金如意紋簪



銀如意紋鐲

- I.日：比喻富貴、帝王、吉祥，與海、石、雲則為「旭日東昇」。月，比喻圓滿，與牡丹搭配比喻「花好月圓」。(KH2009.004.037 銀魚躍龍門腰佩)
- J.雲：重要的祥瑞圖案，又稱慶雲，象徵好運，與蝙蝠結合稱為福運降臨。祥雲、瑞雲、慶雲、青雲，皆吉祥之兆。(KH2009.004.025 銀龍紋簪)
- K.雷：雷雨滋潤萬物，故寓意吉祥、連綿不斷。雷紋象徵雷，又稱回紋，有雲雷紋、三角雷紋等。(KH2004.005.020 銀鑲金回紋耳環)
- L.太極、八卦：表現陰陽及天、地、風、雷、水、火、山、澤八種自然現象，是為生命萬物萬象的根源，也成為辟邪納福之吉祥圖案。(KH2006.007.005 銀鑲金道教寶劍簪)



銀魚躍龍門腰佩



銀龍紋簪



銀鑲金回紋耳環



銀鑲金道教寶劍簪

(五) 典藏飾品文物使用功能分析

1、髮飾

原始時代的髮飾源於實用，古代婦女將頭髮挽成髻鬢，再以簪釵固定，以免散落。「笄禮」源於周代，封建時代插笄被視為成年的人生大事，需舉行儀式。

(1) 笄

最初的髮笄是細竹木棍子，所以「笄」字是竹字頭。宋《事林廣記》追溯說女媧之女用竹笄，堯用銅笄，舜使用象牙、玳瑁之類製笄，漢代時已使用玉製笄。笄在商、周時代使用較多。由出土文物得知，製作髮笄的素材有骨、玉、石、竹、木、金、銅…等。

(2) 簪

簪是中國古代男女最常使用的首飾之一，髮簪的前身是髮笄，兩個名稱的交替時期大約在戰國後，漢代前。秦漢以後笄稱為簪，是身分地位的象徵，作工與材質的要求愈趨複雜。簪一般分為「簪首」與「挺」兩部分，插入髮內的細長部分稱為「挺」，單挺為簪，雙挺以上為釵。(KH2001.038.005-1 銀鑲金蝴蝶花卉紋簪)

(3) 釵

髮釵的用途與髮簪相同，皆是固定髮髻用。商代已出現髮釵，是雙股（或雙挺）的簪子，和今日的髮夾功能相似，因為分叉而得名。秦漢時期髮釵形制較簡單，多以金銀絲線將兩端捶尖，於中間二段等長部位彎折，形成等寬並列的雙股（如圖）。隋唐之後釵首的形式開始因使用目的不同而多變化。成對的髮釵一般多為圖案相同，方向相反，配戴時一左一右成對。(KH2001.038.005-3 銀鑲金龍鳳呈祥釵)



銀鑲金蝴蝶花卉紋簪



銀鑲金龍鳳呈祥釵

(4) 步搖

步搖是從簪、釵的基礎上發展而成的。步搖的底座通常為簪或釵，簪釵上裝飾有活動的立體花卉或蝴蝶、花鳥紋飾，這些紋飾隨著佩戴者的行走而會搖曳晃動，故名「步搖」。(KH2001.038.007-3 銀鑲金點翠福壽雙全紋簪)

(5) 梳

櫛是古代理髮的工具，其中包括梳篦。梳篦的區分主要在於齒部，一般來說，梳齒粗而稀，篦齒細而密。因此使用上也有所區分：梳理頭髮用梳，清除頭髮污垢為篦。從資料來看，四千年前就已出現髮髻上插梳的習慣，宋朝時梳子的形狀一般多作成半月形，明清時期的梳篦，基本上還是保持宋朝時的形制。(KH2001.038.001 鑿花銀梳、玳瑁梳)



銀鑲金點翠福壽雙全紋簪



鑿花銀梳



玳瑁梳

(6) 金鈿

金鈿又稱簪花，也是一種假花。是以金屬製成花狀的裝飾，在金屬製作的花飾底部焊接簪柄或釵柄，使用時直接插於髮髻。(KH2001.037.005 銀點翠鑲碧璽花卉蝴蝶紋鈿花)

(7) 扁方

「扁方」是清朝特有的頭飾，也稱「大簪」，為滿族婦女梳「兩把頭」時使用的特殊髮飾之一，臺灣婦女在清末及日據時代早期梳「大頭髻」時多插襯扁方，以為固定之用。扁方顧名思義其形式是扁方形的；有扁尺形、縮腰寬瓣形、縮腰夾葉形、縮腰兩端尖葉形等。扁方一面多裝飾有吉祥圖案，取其祝福之意。(KH2001.037.011 銀鑲金暗八仙紋扁方)

(8) 冠飾

如釘縫於童帽前面的吉祥圖案，八仙神像或八卦、福祿壽等帽花或繫於飄帶之鈴鐺等物。(KH2004.006.004 銀鑲金八仙慶壽帽花組)



銀點翠鑲碧璽花卉蝴蝶紋鈿花



銀鑲金暗八仙紋扁方



銀鑲金八仙慶壽帽花組

2、耳飾

在新石器時代紅山文化的遺址中發現有「玦」，可能是最早的耳飾物品。早期耳飾有流蘇者為耳墜，無者為耳環。多用銀、銅製造，外以鑲金，樣式繁多。

(KH2001.037.021 銀鑲金連生童子紋耳墜)



銀鑲金連生童子紋耳墜

3、項飾

(1) 項鍊

早期頸飾、胸佩、銀鎖，今日通稱項鍊。佩掛項鍊飾品自古有之，頸飾是恰好圈住脖子的短項鍊，胸佩是掛有墜飾的較長項鍊，墜飾有各樣珠玉寶石。

(KH2009.004.046 銀珙瑯蝶形鎖)

(2) 鎖形項飾（銀鎖）

銀鎖是胸佩墜子的一種，因形如鎖而得名，外型繁多，有圓形、八角形、四方形、花形、元寶形及最常見的鎖形，主要為祛災辟邪。許多孩童自幼即配戴長命鎖，其多由項圈與鎖形墜飾物組成，鎖體與項圈間以長鍊連綴。鎖體造型多樣，鎖面多雕刻「福」、「長命富貴」、「吉祥如意」等吉語文字，並輔以各式吉祥紋樣。

(KH2001.038.013 銀木魚紋飾項飾)



銀珙瑯蝶形鎖



銀木魚紋飾項飾

4、手飾

裝飾於手指、手腕、手臂之飾品。

(1) 戒指

戒指除作裝飾與辟邪之外，也寓意圓滿，後演變為婚姻之信物，象徵愛情幸福美滿。

(KH2009.004.013 銀珙瑯福在眼前戒)

(2) 手鐲

裝飾於手腕部位，亦稱手環。現存之手鐲大致為婦女及小孩使用，形式與裝飾圖案甚為多樣。

(KH2001.037.030 銀牡丹花紋鐲)



銀珙瑯福在眼前戒



銀牡丹花紋鐲

(3) 釧環

形式與手環相似，環形佩帶於上臂者謂之釧。

(4) 手鍊

手鍊多戴於手腕，為鍊狀可動，且多附有小鎖片或小鈴鐺。

5、其他

(1) 掛飾、腰佩

垂懸掛於腰帶上之飾物，種類多樣，有象徵吉祥、裝飾或實用的（如繫有耳掏、小夾子、小刀、小錐子等多種小器物）。(KH2001.037.016 銀玉荷葉錢紋腰佩)

(2) 針筒

是女子習作女紅放置針線之用。(KH2009.004.039 銀人物針筒)

(3) 肚兜鍊

「肚兜」是一種貼身的內衣，為近似菱形的布片，穿時以金屬細鍊製成肚兜鍊，繫於頸間與腰際，裹著胸部和腹部。

(4) 帶扣、帶飾

為繫腰帶的扣頭及釘縫於腰帶上的飾片。(KH2001.035.003 銀敲花雙魚紋帶扣)



銀玉荷葉錢紋腰佩



銀人物針筒



銀敲花雙魚紋帶扣

(六) 典藏文物商品化的歷史紀錄

館藏典藏之文物年代為清朝至民初，其中許多文物有店家商號的印記。金銀器嬌貴，自古即為權貴皇族特享的奢侈品，唐代金銀器普遍進入民間。宋代金銀器開始商品化，民營金銀器製作業往往將行名、匠名及產地打印在金銀器上，有類似標榜品牌產品之意味。如四川德陽出土之銀器，雕有或書寫「周家造」、「孝泉周家打造」、「龐家造洛陽子昌」等。在館藏文物中可發現許多商品化的紀錄，器物表面常有金屬打印上店號之字樣，如「九華增」、「合盛」、「春源」…等。也有紀錄金屬材質、成色的字樣，如「足金」、「紋銀」、「足銀」…等。

四、結論

高博館蒐藏之金工飾品種類繁多，技法圓熟、雕工精美之物件甚多，充分展現出工藝技術的進步，呈現在工藝文化上有相當的價值。未來對於出版、教育推廣及有興趣者之皆有莫大之助益，並可發展相關之文化創意產業，使其蒐藏之價值可發揮最大之效益。

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The Beauty of Traditional Metal Crafts and Accessories

Su Shi-Hsiung

I.Foreword

The early migrants to Taiwan were mostly from the Fujian and Guangdong regions of China. They settled as farmers and led a hard life; therefore, decorative luxuries were the last thing in their list of necessities. From the mid-Qing Dynasty, the development of industries and commerce brought wealth, and luxury items such as gold and silverware began to be imported through active cross-strait trade (some collections in the Museum bear marks of Chinese makers). Prosperity created the need for fashion accessories and crafters began to migrate to Taiwan along the newfound opportunities. For a century, intriguing varieties in metal crafts were developed, catering to the need for everyday living, and an expression of the rich cultural content gave this category of creative works a significant stance in the history of Chinese craft culture. Unfortunately, the recent prominence of Western culture has veiled the glow of traditional silver craft. In view of which, the Kaohsiung Museum of History (KMH) has been actively seeking out valuable collections for the aim to establish a significant archive. I have also been commissioned to conduct relevant research and provide the findings for publications, exhibitions, education, and further studies. Through our efforts, a database will also be established to provide comprehensive reference for the development of the cultural and creative Industry.

II.Methodology

Currently, there are approximately 200 items in the collection of the Kaohsiung Museum of History (KMH). This is a sizeable collection and covers an extensive scope of varieties, as well as history. This project is set to study the classifications, totems, techniques, materials, and applications of metal crafts and accessories.

III.A survey on the collection of the KMH

"Accessories" are not only objects of decorative means but also symbols of prestige, power, and, beliefs.

(I) Collection Analysis- materials

1.Gold

Gold has a rather unique luster. It is a precious metal, characterized by softness and high malleability. Currently, there is only one item in the collection, a pair of bangles, as shown below. (KH2001.037.033Rattan Bangles Decorated with Repousse Butterfly and Floral Patterns in Pure Gold)

2.Silver

Silver has malleability next to that of gold and the whitest color tone among all other metals. It is soft and easy to work with ; therefore, it became the most commonly used metal for craft making. In the collection of the KMH, silver also takes up the majority of the jewelry items. (KH2001.037.001 Silver Rectangular Hairpin Repoussed with Floral Patterns)

3.Copper

Copper is far less expensive than gold and silver and has also been widely used for accessories. But mostly, copper is alloyed with zinc or nickel (known as the white copper) or gilded with other metal to enhance its Decorative value. (KH2004.005.022-3 Undecorated Copper Bangle)

4.Iron

Pure iron is a lustrous white metal and has the highest density and hardness among the materials used for craft. However, iron is highly vulnerable to corrosion and rusts easily when coming into contact with water and air. (KH2001.038.002-1 Woven Iron Thimble)

5.Precious Stones

A wide range of precious stones, including hard jade, soft jade, crystals, tourmalines, agates, etc., Are often set on bases of metal works. (KH2001.038.010 -5 Jade Butterfly Hairpin)

6.Tortoise Shell

This is the shell of the Hawksbill tortoise, which is characterized by yellow, brown, and black patterns. It is generally used to make bangles, combs, rings, and other fashion accessories. The Hawksbill tortoise is now classified as an endangered species. (KH2001.038.001-2 Tortoise Shell Comb)



KH2001.037.033



KH2001.037.001



KH2004.005.022-3



KH2001.038.010 -5



(KH2001.038.002-1



KH2001.038.001-2

7.Pearls

Pearls come in two categories- cultured and natural pearls. Pearls found on vintage jewelry are mostly natural pearls set on metal or strung into patterns. (KH2007.001.034 Hairpin with Strung Pearls)

8.Corals

Coral come in several bright colors, including red, pink, white, and black. Generally, coral is carved or shaped into decorative pieces and set on metal bases or strung into patterns. (KH2004.005.023 Red Coral Stored in Boxes)

9.Glass Art

Glass art was highly developed in the Qing Dynasty. Glass pieces used for fashion accessories were mostly made to mimic gemstones. (KH1997.001.001 Glass Bangle)



KH2007.001.034



KH2004.005.023



KH1997.001.001

10.Amber (Honey Amber)

Amber is fossilized crystal of pine or cypress sap. After grinding and polishing, the hardened organic deposits turn into crystal-like stones, glowing in a bright golden-red color. Polished Amber pieces were generally carved into ornaments or set on metal bases. (KH2004.006.006 -2 Paper Mache Butterfly Hairpin with Amber Granules and Motmot Feather)

11.Plastics

Modern technology of polymer compounds provides a good basis for the development of faux gemstones and jade. A variety of manmade compounds now replaces natural materials. (KH2007.001.033 Aluminum Plastic Faux Pearl Hairpin)



KH2004.006.006 -2

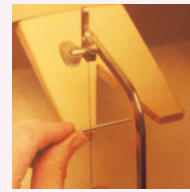


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(II) Craft Techniques

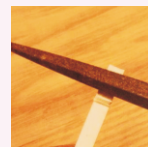
1. Piercing

Piercing involves using a saw frame fitted with a blade to cut open metal. A saw blade is often made from high quality tool steel, but it is thin and brittle and therefore breaks easily. A fine blade is required when cutting thin metal and a rougher blade for thicker metals or less refined lines (the thinner, the easier to break). Saw blade may also be used to refine the minute details of a design.



2. Filing

A wide range of files may be used to shape the metals into the desired results.



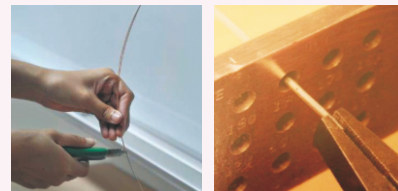
3. Soldering

This is a process to join metal parts through the application of solder (solder is another metal with similar composition as craft metal). Cleanliness and closeness of the surfaces to be joined by soldering is very important and a flux is applied to achieve two goals- help the solder to melt down and flow evenly into the gaps. Flux can also prevent the formation of fire scales.



4. Drawing Wire

This is a process to turn a metal rod into wire or a thicker wire into finer wire. The process involves drawing a gold or silver wire through a hole on a draw plate (the hole is larger on one side and smaller on the other) to change the thickness of a wire.



5. Polishing and Buffing

A gold and silver piece pierced or cut into shape must be polished by hand grinding or machine buffing to reveal its natural sheen. Hand tools or buffing machines are used to polish the metal surface into the desired results.



6. Riveting

This is another method to join two separate metal parts or between metal and non-metal parts. Rivets are sometimes integrated into the overall design of a jewelry piece.



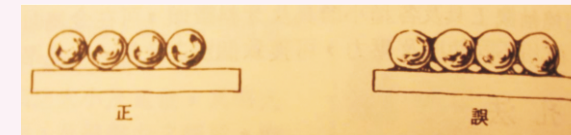
7. Wirework (Filigree)

Wirework or filigree involves shaping double-strand gold or silver wires into auspicious totems, such as dragon, phoenix, butterfly, and floral patterns, and soldering the wire piece onto a thin sheet metal. The fringe of the totem is often trimmed and the contour pierced into shape. This process turns the wireworks into independent units, and the units are then soldered on other metal backings to achieve integrated designs.



8. Granulation

Granulation is fusing silver or gold granules onto a metal object.



9. Chasing and Repousse

Chasing and Repousse involve punching patterns on a sheet metal set on a pitch bowl with gravers and hammer. A piece of sheet is laid on a bowl filled with pitch and gravers are used to define patterns that have been traced on the sheet metal before the work begins.



10. Engraving

Engraving is a metal carving art. A craftsman uses a chisel to carve the surface of metal into decorative patterns. Several different techniques have been developed, including using a chisel and hammer to hammer out fine lines, holding a chisel in a slanting angle to cut a line, or chiseling the surface of the metal into broken sections.



11. Casting

Casting involves pouring liquefied gold or silver into a predesigned mould.



(III) Surface Treatment

1. Gilding

The Chinese technique of gilding is achieved by cutting gold foil into fine pieces and heating the gold pieces in a crucible. A ratio of one part gold and seven parts mercury is mixed in the crucible and melted down into a “gold pulp”. The “gold pulp” is then spread on the surface of a metal ware and heated up to evaporate the mercury. After the mercury is fully evaporated, the gold is permanently fused to the metal. This process is called gilding or fire plating. This technique is often used to give silver or copperware better prices and higher aesthetic value.

(KH2001.037.002 Gilded Silver Rectangular Hairpin with Auspicious Totems)

2. Fish Roe Pattern

The fish roe pattern is also called the pearl background. The small granule pattern is created through chasing on metals like copper, silver, and gold by a round-headed graver and often used as the background of designs with auspicious patterns of flowers, birds, animals, or human figures. (KH2008.014.001 Silver Tobacco Box with Animal Totems)

3. Diancui- Motmot Feather

Among the hairpin pieces found today, the "Diancui" is the most intriguing design. "Diancui" is also called a "feather hairpin" because the surfaces of some metal pieces are finished with feather of a bird called the "motmot". The "motmot" has a figure highly similar to the cuckoo, but with blue green patterns on the head and green feathers on the back. This green is reminiscent of green jade. The diancui is a design of complex techniques. Gold or silver is cut into shape to create the basic forms of the hairpin piece, and single or double strand (twisted) wires are then used to create a wall around the forms. The notches within the walls are then laid with feathers that have been cut into the desired shapes.

(KH2007.001.044 Gold Gilded Silver Hairpin with Motmot Feather and Butterfly Patterns)

4. Enamel

Enamel is a technique of applying color on a metal piece. It is a mixture of silicate compounds, including quartz, feldspar, borax, and oxidizes, similar to the compounds of ceramic enamel, colored glaze, and glass. The metal base enamel comes in four categories classified based on the different craft techniques, including cloisonne, champleve, enamel painting, and plique-a-jour.

(KH2001.037.027 Silver Locket with Enamel Finish and Ruyi Deer Patterns)

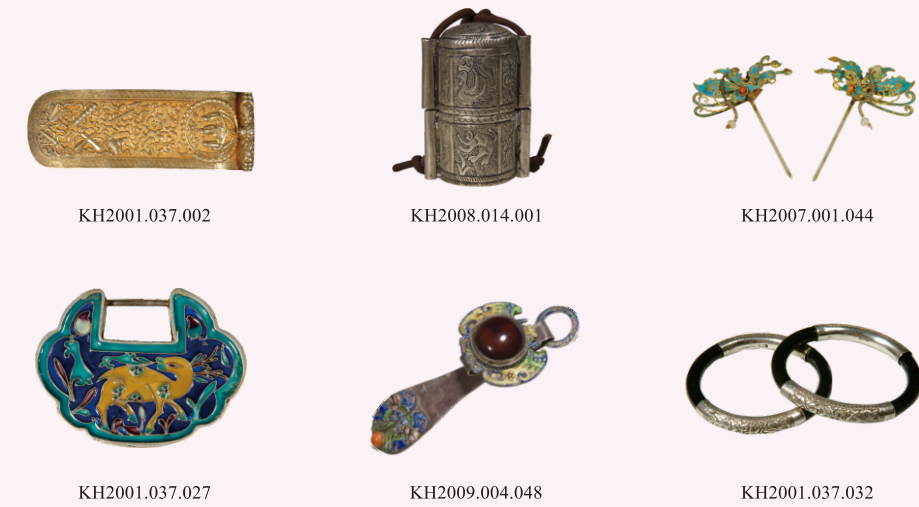
5. Stone Setting

Stone setting involves setting other jewelry materials on a metal base for enhanced beauty. Many materials, including jade, gemstones, pearls, glass, etc. have been used for setting.

(KH2009.004.048 Silver Belt Buckle with Enamel Finish, Gemstone, and Bat Totems)

6. Gold and Silver Filling

Gold and silver filling is also known as “rolled gold” or “rolled silver”. It is a technique used to wrap precious metal onto a base of cheaper metal. The wrapped metal is polished or carved with patterns to enhance its value. Gold filled on silver or silver filled on copper-based metal have been widely used. (KH2001.037.032 Silver-filled Rattan Bangle with Butterfly Patterns)



(IV) Decorative Totems

Decorative totems present a wide range of imageries, include concrete images of abstract concepts or abstract images of tangible objects.

1. Expression of Multiple Meanings

(1) Metaphor

Forms, colors, or habits of certain things are used to imply a certain meaning. For examples, the lotus represents “purity”; mandarin ducks, “love”; and the peony, “prestige”.

(2) Allegory

Things are used to represent certain auspicious meanings. For examples, the spider symbolizes “luck falling from the sky” and pine/crane symbolizes longevity.

(3) Homophones

Homophones are often used to indicate auspicious meanings. For examples, the gourd, “hu lu”, carries close homophones to fortune (fu) and prosperity (lu) and the bat, “bian fu” to fortune (fu).

(4) Symbols

Certain symbols have been used in the Chinese culture to indicate certain meanings. For examples, The Chi Wu bird symbolizes the sun and hare symbolizes the moon, fish (pronounced “yu”) symbolizes abundance, and coins symbolize wealth.

(5) Characters

Chinese characters, such as 福 (fortune), 壽 (longevity), 喜 (happiness), and 吉祥 (auspiciousness) are often used directly as decorative totems.

2. Classification of Totems

(1) Flora

A. Pine, bamboo, plum blossom: These three plants are collectively called the “Three Friends of the Cold Weather”, echoing the “Four Gentlemen” - plum blossom, orchid, bamboo, and chrysanthemum. Scholars often use these four plants as analogy to the ideal attributes of men. (KH 2001.037.031 Silver and Rattan Inlay Flora Pattern Bangle)

B.The pine is an evergreen arbor that fights against the bitter winter ; therefore, it symbolizes unwavering will. (KH2007.001.030 Jade Set in Silver Belt Buckle)

C.The chrysanthemum represents “leisure” . Both the pine and chrysanthemum also symbolize “longevity” ; therefore, they often appear in propitious paintings.

D.The bamboo represents “dignity” . Bamboo (pronounced “zhu”) is also an approximate homophone to “zhu” , meaning good wishes.

E.The plum blossom blooms in bitter winter; therefore, it represents “perseverance” , as well as a recluse leading an ascetic life. The bamboo and plum blossom are also paired to refer to a husband and wife. Bamboo refers to the male and plum blossom to the female. Some idioms have also been formed from this analogy, like the “Green plum blossom and bamboo horse (a couple grew up together)” and “Bamboo and plum blossom wish for double happiness” .

F. The orchid represents “virtue” or “chastity” . It is also known as the “fragrance of the virtuous” , referring to a pure and esteemed quality. (KH2007.001.046 Gilt Silver Orchid Hairpin)

G.The cypress has a homophone meaning of “All wishes come true” if mentioned with the persimmon and a metaphor for longevity if mentioned with the pine. The cypress, pronounced as “bo” , is a close homophone of “hundred” , pronounced as “bai” ; therefore, when mentioned with a persimmon, pronounced as “shi” (things), the combination forms an analogy for “Hundred things as wished” . It is sometimes mentioned with a “citrus” , which is pronounced as “ji” and means “luck” , to mean “Much luck” .

H.The Lingzhi is the representative of auspicious grass. It is often used in birthday celebrations, as well as “pure friendship” when mentioned with the orchid. The shape of the Lingzhi resembles the forms of the ruyi and clouds; therefore, “Lingzhi cloud” and “Lingzhi ruyi” often appear in auspicious totems. (KH2001.037.013-2 Gilt Silver Ruyi Pattern Hairpin)



I.Vines: The most commonly seen vine patterns are Briony and Lonicera. The patterns are characterized by wavy, extending, and curling lines. Vine patterns are used to symbolize regenerating life (offspring) because of its extending and outreaching motion. (KH2005.012.025 Silver Repousse Floral Pattern Powder Box)

J.Vines climbing up Branches: There is a wide variety of patterns, mainly vines climbing up a lotus, peony, chrysanthemum, pomegranate, and composite bouquet designs. And all of them symbolize “Regenerative life” or “Endless expansion of offspring” .

K.Bottle Gourd: The Bottle Gourd, pronounced “hu lu” , is a close homophone to the words “fortune” (fu) and “prosperity” (lu). The bottom of a bottle gourd shape is often decorated with the character of “shou” - longevity, to form a combination of three good wishes- “fortune” , “prosperity” , and “longevity” . The bottle gourd or “hu lu” is also a plant with creeping leaves and abundant seeds; therefore, it is also used to symbolize the endless extension of the family line and countless offspring. (KH2007.001.031 Silver Gourd Shape Snuff Bottle)



L.Flowers for all seasons: Many different flowers, plum blossom, orchid, lotus, camellia, lily, osmanthus, narcissus, and nandin, are also seen arranged in combination to achieve the feel of lush bouquet. (KH2007.002.008 Lacquered Comb with Shell Inlay)

M.The Peony is also known as the “King of Flowers” or the “Flower of Fortune” ; therefore, it symbolizes prestige and wealth. The peony represents “Eternal love with wealth” when it appears with the Chinese bulbul bird; “Longevity and wealth” when it appears with the “longevity stone” and the peach blossom; “Happy couple enjoying wealth” when it appears with the narcissus; and “full fortune and wealth” when it appears with ten coins. It is often made into combination with a basket of other flowers to form a “Bouquet of Fortune” . (KH2001.037.012 Silver with Feather Inlay Floral Pattern Hairpin)



N.The Day Lily is said to be a blessing for male child. It is also a symbol for “mother” .

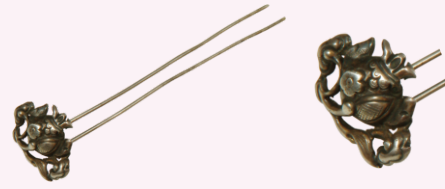
O.The Cockscomb symbolizes “crowning” ; therefore, it is a blessing for success. The cockscomb is also mentioned with a rooster to express the meaning of “Soaring to the top of career” or “Success in both career and wealth” .

P. The Lotus, pronounced as “lian” , "nian" or “he” , is a word often used to express the connotation of “continuousness” , “year” , “harmony” , and “togetherness” . Commonly used idioms often express the meanings of “High fertility” (multiple seeds), “Serial promotion” (standing out), and occasionally “Auspiciousness” . (KH2001.037.021 Gilt Silver Lotus and Boys' Ear Dangles)

Q.The Pomegranate is seen in Chinese culture as a symbol for high fertility because of the abundant seeds inside of the fruit. (KH2007.001.037 Silver Pomegranate and Ruyi Pattern Hairpin)



KH2001.037.021



KH2007.001.037

R.The Bergamot has a shape like the palms of a human; therefore, it is called the “Buddha Hand” citrus in Chinese. Because of this association, images of the Bergamot are often used to expressions of the “Three wishes” - fortune, prosperity, and longevity. (KH2009.004.040 Silver Ornament Pieces with “Fu” and “Lu” Characters)

S.The Date, Chestnut, Lychee, dried Longgan, Peanut, and Melon Seed are common items in the assorted dried fruits often used in weddings. Since most of the items are fruits and seeds, they are commonly used to symbolize fertility. Most of the auspicious analogies in this category have been derived from the homophones. Commonly seen idioms include “May you be blessed with a son soon” (“dates” pronounced as “zao” - a homophone for “early” and dried Longgan pronounced as “gui” - a homophone to “precious”). Dates (pronounced as “zao”), a homophone to “early” , and chestnut (pronounced as “li”), a homophone to “bring on” , express the meaning of “Bringing a child soon” . (KH2009.004.037 Silver “Carp Jumps Over the Dragon Gate” Pattern Waist Ornament)



KH2009.004.040



KH2009.004.037

T.Grapes mean an extended and regenerative life. Auspicious totems of grapes often refer to “fertility” .

U.The Peach is the symbol for longevity and blessing for sons. It is also an emblem for warding off the evil spirits. It is a magical fruit that appeared in the birthday celebrations of the old fairy ories.

V.The orange and citrus represents “auspiciousness” and related totems are often used in auspicious events, such as weddings. The association comes from homophones.

W.The word for pineapple (pronounced as “wong lai”) is a homophone for “Good fortune coming” in the Hokkien language. It is a widely symbol for auspicious blessing in Taiwan.

X.Melons, especially melons with creeping leaves, are used to symbolize extension of life. A harvest of melons represent “joy” .

Y.Persimmons (pronounced as “shi”) are often used to express good luck in everything (shi shi ru yi).

Z.Water Chestnuts are used to express “cleverness” .

(2) Beasts

A.The Lion is a commonly seen totem used as an emblem for warding off evil spirits and a symbol of propitious blessings. Images of two lions, a larger and a smaller, refer to “Passing down good values” . Most totems bearing images of lions and lion balls are generally recognized as good luck charms. Especially, the image of the lion ball has been turned into abstract patterns, and referred to as the “Lion ball silk” or “Lion ball pattern” . The word for lion (“shi”) is also a homophone to teacher, and ball (“qiu”) a homophone to a quest; therefore, image of a lion with a ball represents success and prestige. (KH2001.037.014 Silver Lion Button and Basket Pattern Waist Ornament)

B.The Tiger is seen to have the combined nature of a beast, humanity, and divinity; therefore, totems of tigers are often used as an emblem for warding off evil spirits. The Tiger God is an accompanying deity to the God of Medicine and the God of Land, as well as a guardian over the children. Therefore, images of tigers are often found on children's attires, like a tiger hat, tiger shoes, and tiger pillow. These represent good wishes for health.

C.The Hare represents the “moon” in Chinese culture and related images often portray its gentle temper and agility. In some areas, it represents high fertility longevity, and wealth.



KH2001.037.014

D.The word for deer (“lu”) is a homophone with “prosperity” . In Chinese mythology, the deer is often portrayed as a fairy beast with long life. Images of a deer with a bat means “Fortune and prosperity” and one hundred deer means “Endless prosperity” . The word for deer is also pronounced the same as for “road” ; therefore, two deer means “Bon Voyage” . (KH2001.037.027 Enameled Silver Ruyi and Deer Pattern Lock)

E.The word for elephant (pronounced as “xiang”) is a homophone to “auspiciousness” (“ji xiang”). A child riding on an elephant and holding a “ruyi” means “Good fortune as wished” . An elephant carrying a vase (pronounced as “ping” - a homophone to “peace”) means “Revealing the phenomenon of peace and prosperity” . In the temple architecture of Taiwan, images of elephants are often carved on the base of bracket sets (dougong). And elephants holding peony flowers in their mouth express the meaning of “Wealth and fortune” .

F.The Monkey (pronounced “hou”) is a homophone to “marquise” or “high rank imperial official” . It is also seen as an auspicious beast. A monkey on a horse means “Immediate success” and older monkeys carrying younger monkeys means “Success for generations” . A monkey eating a divine peach expresses the meaning of longevity; this analogy came from plots in popular novels. (KH2008.014.001 Silver Animal Pattern Tobacco Can)

G.Goat (pronounced “ yang”) is a close homophone to auspiciousness(“ xiang”). Therefore, images of goats are often used to express the meaning of auspicious wishes. The most commonly seen images are “three goats” meaning “Auspicious beginning of a year” and “nine goats” meaning “Spring brings full prosperity” . These terms came from the auspicious omens stated in the Book of Changes.

H.The Horse is seen as a beast with vigor. Decorative totems with racing horses often express the Good wishes of “ Immediate success” , “ Constant peace” , and “ Riding in the crest of success” (KH2008.014.002 Silver Horse Pattern Necklace)

I.The Squirrel is used to wish someone to have many offspring from its high fertility. In general, it refers to all rodents, but the house rats are usually not considered as pleasant creatures; therefore, the squirrel is more commonly used. Moles are also acceptable because it is considered these rodentsbring money home.

J.Bat (pronounced as “ bian fu”) is a homophone to the word “ fortune” or “ happiness” . “Five bats” means “Five fortunes” and “four bats” means “God endowing fortune” .(賜福, ci fu) Bat portrayed in combination with flowers means “Bringing fortune to the world” and “virtue” when appeared with lotus. Bats appearing with the character of “longevity (“ 壽, shou”)” means “ Fortune and longevity” . And bats appearing with the “ double coin patterns” means “Fortune is arriving” . (KH2009.004.028 Gilt Silver Hairpin Inlaid with Feather and Jade)

K.The Twelve Zodiac Animals is the earliest form of calendar in Chinese culture. Twelve animals are used to represent 12 months or twelve years; they are rat, ox, tiger, hare, dragon, snake, horse, goat, monkey, rooster, dog, and hog. In folk culture, people generally think these twelve animals are auspicious beasts that bring fortune, wealth, and peace. (KH2009.004.047 Silver Zodiac Animal Necklace)



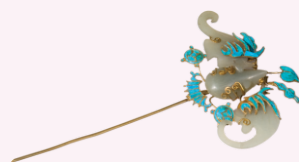
KH2001.037.027



KH2008.014.001



KH2008.014.002



KH2009.004.028



KH2009.004.047

(3) Birds

A.The Crane is a symbol of longevity and often appears with images of a turtle, deer, pine, peach, peony, and the Tung tree to express the auspicious meanings of “Long life as turtle and crane” , “Turtle and crane bless for longevity” , “Deer and crane announces the arrival of spring” , “Auspicious signs of spring” , and “Pine and crane bless for eternal youth” . (KH2007.002.012 Gilt Silver Crane Pattern Hairpin)



KH2007.002.012

B.The Magpie is a bird of good omen; therefore, it is often used to symbolize luck, good luck in career, and happiness. A couple of magpies portrayed face to face means “Double happiness” or “Happy greetings” , “Auspicious bird bringing the message of spring” and “Happiness twinkling in the eyes” when portrayed with plum blossom, and “Arrival of happiness” when Silver Repousse Bangle with “Fu” and “Shou” Characters) portrayed with coins. (KH 2004.006.007-4 Gilt Silver “Joy in the Eyes” Ring · KH2009.004.007 Silver Repousse Bangle with “Fu” and “Shou” Characters)



KH 2004.006.007-4



KH2009.004.007

C.The Rooster is a symbol of courage and often used as an emblem to ward off evil spirits. The cockscomb is pronounced as “ guan” , which is a homophone to “official ranks” ; therefore, the image of a rooster accompanied by a cockscomb flower means “ Quick promotion” . (KH2008.014.001 Silver Animal Pattern Tobacco Can)



KH2008.014.001

D.The Swallow (pronounced as “ yan”) is a homophone to “ feast” . When portrayed with the Peach and willow, the image expresses the connotation of “ Emperor's banquet” , which is a metaphor for success in the imperial court.

E.The egret is a water bird and a homophone (鷺 pronounced as “ lu”) to “ road” . An image of An egret portrayed with a hibiscus means “Fortune all the way” and “Wealth all the way” when portrayed with the peony.

F.The Mandarin Ducks are famous for being “monogamous” ; therefore, they represent a happy marriage. Images of mandarin ducks are often portrayed with lotus and most compositions express the meaning of loving couples.

G.The Peacock has been seen as an auspicious bird with virtue. The image of a peacock opening its beautiful tail is an auspicious omen. The coin or golden circles on the dazzling tail of a peacock are called the “eyes” . In the Qing Dynasty, the feather of peacock tail was used to indicate the rank of imperial officials. Therefore, most auspicious paintings portraying a peacock feather in a vase express the meaning of “success” , especially in career.

H.The Chinese Bulbul has a Chinese name that can be translated as “A man with silver hair” ; therefore, the image of this bird is often used to express blessings for longevity. A pair of bulbul portrayed with the Fairy of Longevity express the meaning of “A happy marriage lasting for eternity” and convey the connotation of “Fortune in a happy and lasting marriage” when portrayed with a peony.

(4) Insects

A.The Butterfly is an auspicious totem, which often refers to a happy marriage. Butterfly (pronounced “die”) is also a homophone to “elderly over 80” ; therefore, it also carries the connotation for “longevity” . (KH2009.004.046 Enameled Silver Butterfly Lock)

B.The Cricket has been seen as an auspicious insect in Chinese folk culture. The folk name of the cricket is pronounced “guo guo” , which is a close homophone to “ge ge” , meaning “brother” . Therefore, it is often used to express the wish to have more male children. The hopping cricket also refers to “hopping promotion” ; therefore, it is often portrayed in paintings that express blessings for “success” .

C.The Spider means “Joy falling from the sky” . It is often portrayed as an “auspicious omens” in the propitious totems. (KH2009.004.017 Gilt Silver “Joy from Heaven” Hairpin)

D.The Cicada is a symbol for rebirth and wisdom. (KH2009.004.041 Silver Cicada Ornament)



KH2009.004.046



KH2009.004.017



KH2009.004.041

(5) Aquatic Creatures

A.The Turtle is a symbol for longevity. The turtle shell patterns are common designs in propitious totems.

B.The Golden Toad patters refers to the patterns of toads. The mystical creature of three-legged golden toad represents wealth.

C.Frog patterns: In Chinese mythology, Nuwa was the creator of humanity. The frog (pronounced “wa”) is a homophone to Nuwa. The frog is considered a beneficial creature and deemed as a mystical being with magic power in folklore. Therefore, it is often portrayed as a creature that blesses the households and sometime brings offspring. An image portraying a frog with a lotus presents the imagery of “Frog courting a lotus” , meaning fertility. (KH2009.004.010 Enameled Silver Frog Pattern Ring)

D.The Tortoise is also called the dragon fish, since it is deemed to be a dragon head on the body of a fish or a turtle. In the “Carp jumping over the dragon gate” legend, the carps turned into this shape halfway over the dragon gate. The tortoise also symbolizes “Winning by the head” and is often used to wish for success in imperial exams. (KH2008.014.005 Gilt Silver Sea Tortoise Hairpin)

E.Carp: Fish (pronounced as “yu”) is a homophone to “surplus (餘)” . Therefore, the image of a fish appears in auspicious totems in high frequency. And among the different fishes, the carp (“li”) is the most commonly seen image, since it is a homophone to “profit” . Many idioms have been used quite frequently, such as "prosperity in every home", "the fisherman gains from the fight of the snipe and the clam", and "carp jumping over the dragon gate".

F.Goldfish are also called “peony in water” . Goldfish (pronounced as “jin yu”) is a closehomophone to “treasure” ; therefore, in paintings of the “Treasure Filled the House” theme, goldfish are often portrayed alongside ladies and children of nobility. (KH2009.004.012 Enameled Silver Tadpole and Ruyi Ring)

G.Catfish (pronounced as “nian”) is a homophone to “year” and often used to symbolize “Surplus (fish “yu” year after year” . H. Prawns are seen to have bouncing energy and agility and often used to mean “Turning of luck” . Images of fish and prawns are common totems used on dining utensils to express the wish for “abundance” .

I. Crab: An auspicious meaning is derived from the crab shell (甲, “jia”), which means “ace” . (KH2001.038.004-1 Gilt Silver Crab and Floral Pattern Hairpin)



KH2009.004.010



KH2008.014.005



KH2009.004.012



KH2001.038.004-1

(6) Mystical Figures

A.The dragon, phoenix, turtle, and kylin are the four auspicious beasts. The kylin is seen as a symbol for mercy and righteousness; therefore, paintings of “Kylin sending child” theme express the meaning of “God sending kylin to deliver a child of mercy and justice” . Totems of dragons are often portrayed in the theme of multiple dragons playing with treasure balls. The folklore portrays that dragons spit out treasure balls and these balls are called dragon balls. Both dragons and dragon balls are considered auspicious objects that prevent flood and fire disasters. (KH2009.004.042 Gilt Silver Kirin Pendant · KH2007. 001.041 Gilt Silver with Feather Inlay Ear-pick Hairpin)

B.The phoenix is a legendary auspicious bird. The image of phoenix is often portrayed with the peony And kylin. Such themes are auspicious themes commonly seen in Taiwan. (KH2006.011.014 Gilt Silver Phoenix Pattern Hair Ornament)

C.The Eight Fairies: The eight fairies refer to the mystical figures, include Lu Dong-Bin, He Xian-Gu, Han Xiang-Zi, Cao Guo-Jiu, Han Zhong-Li, Li Tie-Guai, Lan Cai-He, and the God of Longevity, Three Stars of Fortune, Prosperity, and Longevity, or the person named Liu Hai. The eight figures are called the “representing eight fairies” and the objects in their hands are called the “Hidden magic of eight fairies” . These objects include sword, lotus, jade flute, clappers, fan, fish drum, bottle gourd, and flower basket. (KH2004.006.004 Gilt Silver “Eight Fairies” Birthday Celebration Hat Ornament Set)



KH2009.004.042



KH2007.001.041



KH2006.011.014



KH2004.006.004

D.The Three Stars of Fortune, Prosperity, and Longevity: These three fairies are said to be in control of the fortune, prosperity, and longevity in the secular world. The Star of Fortune administers the wellbeing of a person, the Star of Prosperity the wealth, and the Star of Longevity life and death. Images of all three stars are frequently seen in the halls of households, blessing over the family for happiness, wealth, and longevity. (KH2001.037.002 Gilt Silver “Fu” , “Lu” , and “Shou” Hairpin)

E.The God of Fortune is not referred to any specific deity.

F. In Taoism, three heavenly officials, the official of heaven, earth, and water, administer the fortunes and misfortunes in the secular world.

G.Star of Longevity: In auspicious paintings, the Star of Longevity is the Fairy of the South Pole. Together with the Stars of Fortune and Prosperity, the combination is called the Three Auspicious Stars. They are also seen portrayed alongside the Eight Fairies. (KH2004.006.004-5 Gilt Silver “Eight Fairies” Birthday Celebration Hat Ornament)



KH2001.037.002



KH2004.006.004-5

H.Star of Prosperity: “Fairy Delivering Child” is a common theme for auspicious paintings. Therefore, in the paintings of the Three Auspicious Stars, the Star of Prosperity is often seen holding a baby.

I.The Two Fairies of Auspiciousness: Each fairy is holding a lotus and a box, expressing the metaphor of “Coming of auspicious events” (both lotus and box are pronounced “he” and “he he” means togetherness).

(7) Manmade Articles

A.Peace and safety in the four seasons: Vase (pronounced as “ping”) is a homophone to “peace” . Therefore, the flowers of four seasons, plum blossom, peony, lotus, chrysanthemum, or narcissus, placed in a vase means “peace” in all seasons. (KH2008.014.009 Gilt Silver Phoenix, Bird, and Case Hairpin)

B.Wealth and Peace are often portrayed with a combination of peony and vase. The peony symbolizes Wealth and the vase represents peace. (KH2009.004.036 Enameled Silver Needle Bottle with Vase and Flower Patterns)

C.Eight Blessings: The Taoist called the eight objects held in the hands of the Eight Fairies the Eight Magic. In Buddhism, the eight symbols are called the Eight Blessings, which include the wheel of scripture, the conch, the holy parasol, holy canopy, lotus, holy vase, double fish (gold fish), and the auspicious knot. These eight objects represent the Buddhist view of auspiciousness.

D.Auspicious Knot: One of the Eight Blessings in Buddhism, is also called “a stroke without end” . The shape was adopted from the shape of intestines. The intertwining endless curves form a symbol of endless auspice. It is one of the most commonly seen symbol in Chinese culture. (KH2001.037.022 Silver Auspicious Totem Ear Dangles)



KH2008.014.009



KH2009.004.036



KH2001.037.022

E.The Eight Magic refers to the magical objects used by the Eight Fairies. They include the banana leave fan of Han Zhong-Li, fish drum of Zhang Guo-Lao, jade flute of Han Xiang-Zi, bottle gourd of Li Tie-Guai, sword of Lu Dong-Bin, jade clappers of Cao Guo-Jiu, flower basket of Lan Cai-He, and lotus of He Xian-Gu. In the folklore legend, each of the Eight Magic has a unique magic power and people in the old times often carried the magical instruments as emblems to protect themselves from evil. (KH2001.037.011 Gilt Silver “Eight Fairies’ Magic” Hairpin)

F. Music, Chess, Calligraphy, and Painting are called the four arts, and are called the four curios of the study room. People see them as auspicious objects and often wear miniatures of these objects for auspicious blessings. (KH2007.001.038 Gilt Silver Figure and Floral Pattern Hairpin)

G. The Flag, Ball, Halberd, and Rock are the four objects used in prayer for harvest. Most of the objects were adopted for their homophones. For examples, Halberd (pronounced as “ji”) symbolizes “luck” and Rock (pronounced as “qing”) means celebration. (KH2001.037.015 Silver Gourd Pattern Waist Ornament)



H. The Incense Burner symbolizes endless offspring. It becomes a component of “Antiquity pattern painting” when it appears with a vase. (KH2001.037.019 Silver Gourd and Incense Burner Pattern Waist Ornament)

I. The Vase is one of the most frequently appeared image in auspicious paintings. The vase appears in both Buddhism (the Eight Blessings) and Taoism with auspicious meanings. The vase (pronounced as “ping”) is a homophone to “peace”; therefore, a painting portraying a ruyi inside of a vase express the meaning of “Peace and luck”.

J. The Gold Nugget is a synonym for “wealth” in Chinese culture. Images of ancient coins, silver nuggets, and gold nuggets all express the meaning of “wealth”. Golden nugget (pronounced as “yuan bao”) also refers to “ace” in imperial exam because “yuan” means the first place in Chinese. Three gold nuggets stacked together mean “Ace in all three levels of imperial exams”.

K. Ancient Coins are most direct symbolism for “wealth”. It is an auspicious totem loved throughout time. It can be used as a standalone totem or strung up into a string of two coins (double success) or ten coins (all success). (KH2008.014.003 Silver “Fortune is Coming” Necklace)



L. The Longevity Stone is a more elegant name for a general rock. It symbolizes eternity and implies immortality comparable to heaven, earth, mountain, and forest. It is often portrayed alongside with other compositions and carries the blessing for “longevity”.

M. Antiquity Patterns are patterns adopted from antique bronze burners, porcelain vases, ruyi, golden bases, books, calligraphy, and paintings. Sometimes, they are also composed with decorative patterns of flowers and fruits. In the Northern Song Dynasty, Emperor Hui-Zong ordered a team of imperial officers, led by Wang Fu, to draw all patterns on the antiques in the imperial palace and compiled the patterns into 30 volumes of books, named the “Xuanhe Patterns of Antiquity”. In the later times, the term “Antiquity Patterns” referred to all patterns adopted from antique bronze, porcelain, jade, etc. Patterns of antiquity were seen to carry the elegance of intelligence and often used as house decorations by the families of scholars or imperial officials. (KH2001.038.006-1 Gilt Silver with Feather Inlay Lotus and Incense Burner Pattern Hairpin)

N. The Ding, a three-legged cooking utensil used in the major imperial events, is a symbol for celebrations. The three legs also express the connotation of “Ace in all three levels of imperial exams”. (KH2009.004.044 Gilt Silver “Success” Ornament)

O. The Jue is an ancient wine cup, also refers to the rank of nobility. An image portrayed as a person holding a hat of imperial official or a brass Jue expresses the meaning of “promotion” in the official ranks.

P. A drum shape bell expressing the meaning of encouragement.

Q. A kettle means “Over-brimming with fortune”.



(8) Totems, Characters, Natural Phenomena, and Others

A. Fu (Fortune) is the sum of all auspicious wishes. In the Chapter of Hong Fan, Shang Shu, there are five fortunes: the first is longevity, the second is wealth, the third is peace, the fourth is reputation, and the fifth is happy ending. In Han Fei-Zi's Interpretation of Lao-Zi, wealth complemented with longevity is called fortune. In folk customs, the five fortunes refer to luck, prosperity, longevity, happiness, and wealth. (KH2009.004.003 Silver “Fu” and “Shou” Ornaments)

B. Shou (Longevity): Some people list “shou (longevity)” as the first among the five fortunes. There is a variety of calligraphy styles for the character “壽 - Longevity”. The slim and long calligraphy style expresses the meaning of “long life” and the rounded ones express the meaning of “full life”. The character “shou” is distorted to an array of varied styles to express different auspicious meanings associated with longevity. (KH2001.038.007-3 Gilt Silver with Feather Inlay “Fu” and “Shou” Pattern Hairpin)

C. Fu and Shou: Varied styles of these two characters or combinations of these two characters have been developed into versatile art forms. Therefore, many Chinese families like to hang calligraphy of one hundred varied styles of “fu” or “shou” on the wall and printed on screens. One hundred characters of “fu” or “shou” means endless fortune and life.

D. Lu (Prosperity) expresses the meanings of success, promotion, and wealth. (KH2009.004.040 Gilt Silver “Fu” and “Lu” Ornaments)



E. Double “xi” (Double Happiness) is mostly used in weddings, but the scope of “happiness” covers a relatively wide range of events. In the older times, people carved, painted, or sculpted the character of “double happiness” on windows, walls, bricks, and sculptures of the house to wish that happiness stays forever. (KH2007.002.011 Gilt Silver with Feather Inlay “Happiness” Character Hairpin)

F. One Hundred Surnames: Characters of the one-hundred surnames were made into lockets for the children, which meant one hundred families are giving blessings to the child wearing the locket.

G. ☯: This is a Buddhist symbol for blessings, as well as devotion. The totem ☯ has been used throughout history in Chinese culture and has been recognized as a symbol for the sun or fire. This symbol has been found widely used on prehistoric potteries. In Sanskrit, the symbol ☯ means “Auspiciousness carried on the chest” and “Cloud of the auspicious sea”. (KH2001.037.013-2 Gilt Silver Ruyi Pattern Hairpin)

H. The Ruyi is the most representative icon among the Chinese auspicious totems. It is a symbol for “contentment” and “wishes fulfilled”. In folk craft, the ruyi is made into an “S” shape stick with a head designed in cloud or Lingzhi shape to express auspicious wishes. (KH2001.037.028 Silver Ruyi Pattern Bangles)



I. The Sun is used to symbolize prestige, royalty, auspiciousness. When portrayed with the sea, rocks, and clouds, it infers the meaning of a “Rising sun”. The moon is an analogy for “fullness”. When the moon is portrayed with a peony, it infers the meaning of conjugal bliss. (KH2009.004.037 Silver “Carp Jumps over the Dragon Gate” Waist Ornament)

J. The Cloud is a significant totem in the Chinese icons. The totem of a cloud symbolizes good luck or turning of luck. When portrayed with a bat (pronounced as “fu” meaning good fortune), it expresses the meaning of “Arriving fortune”. The cloud has been designed into different iconic symbols, including the auspicious clouds, clouds of good omen, celebration clouds, and azure clouds, and all of them symbolize auspicious signs. (KH2009.004.025 Silver Dragon Pattern Hairpin)

K. Thunder brings rain and rain nourishes things. It represents an auspicious omen, as well as regenerative life. The thunder pattern is presented in a spiral shape and has been developed into the thunder and cloud totem or triangular thunder totem. (KH2004.005.020 Gilt Silver Swirl Pattern Ear-rings)

L. Taichi and the Trigrams symbolize the eight natural phenomena, sky, earth, wind, thunder, water, fire, mountain, and lake. They express the root of all life and things in the universe; therefore, a range of totems expressing auspicious meanings or used as guarding emblems have been developed. (KH2006.007.005 Gilt Silver Taoist Sword Pattern Hairpin)



(V) Functions

1. Hair Accessories

Hair accessories originated from practical purposes. In ancient times, women put their hair into knots and chignons, which were fixed in place with hairpins. The rite of adulthood for women was characterized by a ritual of putting a hairpin in the hair. This ritual originated in the Chou Dynasty and, during the time, wearing a hairpin symbolizes entrance into adulthood.

(1) Ji- Bamboo Hairpin

The original hairpin was in the form of a thin bamboo stick. The Vast Records of Varied Matters (Shi Lin Guang Ji) written in the Song Dynasty traced that Nuwa (female mystical figure recognized as the creator of the universe) used a bamboo “Ji”; Yao (legendary king of Ancient China) used a brass “Ji”; Shun (sage king) used ivory and tortoise shell “Ji”, and the jade “Ji” has been used since the Han Dynasty. Records of “Ji” mostly appears with association to Shang and Chou Dynasties. From the relics unearthed from archeological sites, “Ji” have been made in a variety of materials, including bones, jade, stone, bamboo, wood, gold, brass, and more.

(2) Zan- Hairpin

The Zan is an accessory most widely used by both men and women in Chinese history. The predecessor of the “Zan” is the “Ji”. The time of the two names falls approximately in the Era of the Warring States before the Han Dynasty. After the Chin and Han Dynasties, the “Ji” became widely called by the name “Zan” and the demand for fine craftsmanship and material became higher and higher. A “Zan” is composed of two parts, the head and the needle, and the “needle” part goes into the hair. Hairpins with single needle are called “Zan” and hairpins with twin needles are called “Chai”. (KH2001.038.005-1 Gold Gilded Silver Hairpin with Butterfly and Floral Patterns)

(3) Chai- Hairpin

The purpose of “Chai” is similar to “Zan” . Both are designed to fix hair in place. “Chai” has appeared as early as the Shang Dynasty but recognized as double-needle “Zan” and its function is similar to today's hair clasps. In the Chin and Han Dynasties, the design of “Chai” was simpler. Many pieces found today are made in the shape of a simple silver or gold wire with forged ends and bent into half to form a double-legged hairpin in bilateral formation (as shown in the photo below). After the Sui and Tang Dynasties, variation of Chai began to appear. They were made in different designs and for varies purposes. A set of paired Chai often carries mirror images of identical design and is worn as a pair to the left and right sides of the hair in respective orientation. (KH2001.038.005-3 Gold Gilded Silver Hairpin with Dragon and Phoenix Designs)



KH2001.038.005-1



KH2001.038.005-3

(4) Bu Yao (Swaying Hairpin)

Bu Yao was developed from the basis of Zan and Chai. The base of a Bu Yao is identical to a Zan or Chai, but the head of the piece is decorated with moving parts. These moving parts were often three-dimensional sculptures of flowers and butterflies or decorative totems. The moving parts sway and shake when a wearer moves and that is why this hair ornament is called the “swaying hairpin” . (KH2001.038.007-3 Gold Gilded Silver Swaying Hairpin with Motmot Feather and “Fu” 'Shou” Characters)

(5)Combs

“Jie” refers to the ancient hair combing tools, including “Shu” and “Bi” . The difference in “Shu” and “Bi” lies in the teeth. In general, “Shu” has larger and wider spaced teeth and “Bi” has finer and tightly spaced teeth. The different designs catered to different functions. “Shu” was used to smooth over hair and “Bi” to clean the hair. From the available information, the habit of pinning a comb on the hair knot has been developed four thousand years ago. In the Song Dynasty, the combs were mostly designed in a crescent moon shape and this style remained all the way to the Ming Dynasty. (KH2001.038.001 Repoussed Silver Comb (Shu and Bi))



KH2001.038.007-3



KH2001.038.001-1



KH2001.038.001-2

(6) Jin Dian

Jin Dian is also called the hair flowers. It is a hair ornament made from metal and mimics the images of flowers. A piece of Jin Dian is soldered onto a Zan or Chai and used in the same fashion as a hairpin. (KH2001.037.005 Silver Jin Dian with Motmot Feather and Tourmaline Designed with Flower and Butterfly Patterns)

(7) Bian Fang (Rectangular Hairpin)

“Bian Fang” was an ornament fashioned specifically in the Qing Dynasty. It is also called the “Large Zan” . Bian Fang was a special hair ornament of the Manchurian women used to pin up the “two-sided hair” . In the late Qing Dynasty and Japanese Colonial Period, women in Taiwan also used it to pin up the “high hair” style. “Bian Fang” in Chinese means “flat” “rectangular” . The original shape is a piece of flat metal, but varieties have also been developed. The commonly seen shapes include the regular “ruler” like rectangular shape, “broad two-leaf” shape which has a “waist” in the middle, “narrow two-leaf” shape which is similar to the preceding design but with smaller leaves, and pointing end “two-leaf” design which has pointing leaves. The flat face of a Bian Fang is often decorated with auspicious totems for good wishes. (KH2001.037.011 Gold Gilded Silver Rectangular Hairpin with the Eight Magic Totems)

(8)Hat Ornaments

Ornaments designed with auspicious totems, for examples, totems of the Eight Fairies, Eight Trigrams, and “Fu” -” Lu” -” Shou” were often sewn on the children's hats or hung on the belt in the form of bells. (KH2004.006.004 Gold Gilded Silver Hat Ornaments with Eight Fairies)



KH2001.037.005



KH2001.037.011



KH2004.006.004

2.Ear Ornaments

“Que” found in the remains of the Neolithic Age Hongshan Culture may be the earliest form of ear ornaments. In ancient times, ear ornaments with dangles were called the ear dangles and those without were called the earrings. Most of the earrings were made from silver and copper-based alloy and a variety of designs have been found, including pieces applied with gold gilt. (KH2001.037.021 Gold Gilded Silver Ear Dangles with Lotus and Children Totems)



KH2001.037.021

3. Neck Ornaments

(1) Necklace

The neck ornaments were classified into necklace, chest pendant, and silver locket; they are collectively called necklaces today. Neck ornaments have been found since antiquity. In classification, a necklace refers to a short chain that fit around the neck and chest pendant refers to long chains with pendants that fall over the chest. The pendants are often set with gems or semi-precious stones. (KH2009.004.046 Enameled Silver Locket with Butterfly Totem)

(2) Locket (Silver Locket)

The Locket is a type of chest pendant and gained its name from its lock-shape. A wide variety of shapes have been designed; round, octagonal, square, floral, and gold nugget patterns are most commonly seen. Lockets were designed as emblems to ward off evil spirits; therefore, most of them were designed for children as the “lock for long life”. A locket is composed of a long chain and a lock-shape pendant and decorated with auspicious totems, such as “fortune”, “longevity”, “peace and luck”, etc., and decorative patterns. (KH2001.038.013 Silver Chest Pendant with Wooden Fish Design)



KH2009.004.046



KH2001.038.013

4. Finger, Wrist and Arm Ornaments

This category consists of ornaments worn on the fingers, wrists, and arms.

(1) Rings

Rings have been used as an ornament, as well as an auspicious emblem. The continuous circle of a ring implies “regenerative cycle” and “fullness”; therefore, it became a token of matrimonial commitment and a symbol for endless happiness. (KH2009.004.013 Enameled Silver “Fortune in Front of the Eyes” Ring)

(2) Bangles

Bangles are worn around the wrists. Bangles found today are mostly for women and children, and a variety of designs have been applied. (KH2001.037.030 Silver Bangles with Peony Patterns)



KH2009.004.013



KH2001.037.030

(3) Armlets

Armlets are similar to the wrist bangles, only they are worn on the arms.

(4) Bracelets

Bracelets are mostly worn over the wrists. They are made from chains and often attached with a small locket pieces or bells.

5. Others

(1) Waist Ornaments

Waist ornaments are accessories hanging from the waist belt. They come in a wide variety of designs and carry pendants of auspicious meanings or practical functions (e.g. ear pick, small tweezers, small blades, or small awl). (KH2001.037.016 Silver Waist Ornament Designed with Lotus and Coin Patterns)

(2) Needle Holder is designed for ladies as a handy container for sewing needles.

(KH2009.004.039 Silver Needle Holder with Human Figures)

(3) Undergarment Chain

“Du Dou” is a type of lady's undergarment made from a diamond shape fabric. Fine metal chains are used to hold the corners of this diamond-shape fabric to the neck and waist, so that it fits perfectly over the chest and abdominal areas.

(4) Belt Buckles or Ornaments

Ornamental pieces with or without practical functions are sewn to the belt. (KH2001.035.003 Silver Repoussed Belt Buckle with Double Fish Patterns)



KH2001.037.016



KH2009.004.039



KH2001.035.003

(VI) Historic Records of Commercialization

The collection of the KMH ranges from the Qing Dynasty to the early period of the Republican Era. Many of the pieces bear marks of the makers. Gold and silverware has been deemed as luxuries for the royalty and prestige since the ancient times. During the Tang Dynasty, this luxury enjoyment was made available to the civilians. In the Song Dynasty, commercialization of gold and silverware began and many private makers began to stamp their marks on the merchandises. This is similar to the practice of "brand management" in the modern days. For example, silverware unearthed from the Deyang site in Sichuan bear the marks of "Chou Family Workshop", "Chou Family of Xiaoquan", or "Workshop of Pang Family, Zichang of Luoyang".

Evidence of commercialization can also be found from the collection of the KMH. Many pieces were stamped with the name of the maker (Jiuhuaceng, Hesheng, Chunyuan, etc.) or certification of the merchandise (pure gold, sterling, or pure silver).

IV Conclusion

The Kaohsiung Museum of History has a comprehensive collection of metal craft and many of them are representative of intricate craftsmanship, as well as advanced craft technology. This precious collection provides substantial resources to the studies of craft, art, and culture and will serve as valuable references to publishing and education industries, as well as the enthusiasts. It is a valuable asset that will serve as a solid foundation for the development of a cultural and creative industry unique to Taiwan.

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璀璨銀彩

館藏金工及飾品文物賞析

Dazzling Silver Collection of Metalwork and
Fashion Accessories of Kaohsiung Museum of History

髮飾類





銀鍍金雙如意紋簪

KH2001.035.001

長12×寬7.4×高1.1公分

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銀內填瑠璃蝴蝶紋簪

KH2001.037.003

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KH2001.037.013

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KH2001.038.003-2

長17.1×寬4×高1.2公分

此件簪面為多層次鏤空蝴蝶、花卉、枝葉造型。蝶身以白、綠、粉紅色琉璃製作，搭配多層次之蝶翅。簪頭中心處以一朵填燒藍色琺瑯之花朵紋飾鑲綠色琉璃，上方兩側飾有玉雕「佛手柑」。簪頭與簪柄連接處以螺旋狀似彈簧之結構連結，佩帶走動時有動態感。整體作工細緻，表現蝴蝶飛舞、花果並茂之態樣。



銀鍍金螃蟹花葉紋髮簪

KH2001.038.004

長11.8×寬7×高2公分

此組件為一對髮簪，簪頭有螃蟹、花卉、佛手柑、葉片等紋飾，左右對稱。簪頭主體為螃蟹紋，花葉紋上鑲有琉璃珠，蟹眼、蟹螯與蟹腳皆製作精巧。「蟹甲」寓意「科甲」有功名如意之意。



銀鍍金蝴蝶花卉紋簪

KH2001.038.005-1

長18.9×寬5.4×高2.4公分

此件為多層次鏤空蝴蝶、花卉、枝葉造型。簪頭蝴蝶紋飾左右對稱，釵面鑲有琉璃珠。銀胎平面處點黏翠鳥羽毛，已掉落甚多，後人以綠色漆料塗飾代之。



銀鍍金蝴蝶花卉紋簪

KH2001.038.005-2

長19×寬4.7×高2.5公分

此簪為多層次鏤空蝴蝶、花卉、枝葉造型。簪頭蝴蝶紋飾左右對稱，並鑲嵌有琉璃珠。簪面銀胎平面處點黏翠鳥羽毛，大部分已遺落，後人以綠色漆料塗飾。



銀鍍金點翠福壽雙全紋簪

KH2001.038.007-3

長12.4×寬8.1×高1.6公分

本件為多層次鏤空之蝴蝶、花卉及壽字紋造型。簪面為三對蝴蝶搭配三壽字組成，銀胎平面處點黏翠鳥羽毛。簪頭連接七條銀鍊，分別垂墜一片小葉形飾物。民間視蝴蝶為美好吉祥的象徵，「蝶」諧音「耄」，寓意長壽。



銀鍍金鑲琉璃蓮座簪

KH2001.038-008-3

長18.2×寬1.5×高1.5公分

本簪形制簡單，是清代臺灣民間流行的式樣之一。簪頭飾有蓮花座，中間穿鑲一寶藍色琉璃珠，簪頂則以較小之花座鑲嵌一白色琉璃珠。簪柄上部為六角柱狀，並飾有多層圓環與線條紋樣。底部為圓柱錐狀，便於固定髮髻上。



銀鍍金花卉紋簪

KH2001.038.008-4

長18.1×寬3.2×高1.6公分

本簪為多層次鏤空花卉紋造型。簪頭有多樣花卉紋，飾以各色琉璃珠，簪柄雕有紋飾。



銀鍍金點翠牡丹花葉紋簪

KH2001.038.011

長10.8×寬6.2×高0.7公分

此對髮簪為多層次鏤空牡丹花葉紋造型。簪面飾以高低不同層次之花朵，中間以銀線製成花蕊，花瓣貼滿藍綠色羽毛，甚為華麗。簪頭與簪柄以螺旋狀似彈簧之結構連結，佩帶走動時有動態感。



紙板點翠珠花簪

KH2004.006.006-1

長12×寬11.4×高2.8公分

本簪為多層次鏤空花卉珊瑚造型。簪頭為寬板彎弧形，簪面飾有兩枝珊瑚與兩片花形玉片。並以金屬線串接紅色珊瑚珠粒，再以紅色絲線纏繞金屬線彎折成花瓣。簪面點翠部份為牡丹花葉型，上黏翠鳥羽毛。簪柄雕有牡丹花葉紋飾。



紙板點翠珠花蝴蝶簪

KH2004.006.006-2

長15.5×寬6.5×高2.4公分

本簪為多層次鏤空花卉蝴蝶造型。簪面為蝴蝶、花卉紋飾，以金屬線串接紅色珊瑚珠粒，並於金屬線外纏繞紅色絲線，再彎折成如花瓣底紋之簪面。蝶身以綠色琉璃塑成，另有四片雕有紋飾之蜜蠟。觸鬚以金屬線穿串琉璃珠而成，作工細緻華麗。



鋁塑料珠花簪

KH2007.001.033

長8.6×寬4.3×高1.9公分

此件文物是民國以後以廉價之仿製珍珠所製成之珠花簪。簪頭以鐵絲與絲線將各式塑膠珍珠穿串成花卉式樣，簪柄以鋁材電鍍成金色。因材質不佳，不易保存，此類文物留存並不多，故此簪為研究常民生活之重要參考文物。



銀珍珠珠花簪

KH2007.001.034

長9×寬4.5×高2公分

此件銀珍珠珠花簪，係以銀絲將各式珍珠穿串成花卉圖案，簪柄以銀材製成。中國婦女髮簪所使用之材料有金、銀、銅、珠玉、寶石等。大抵富貴人家多用金、銀飾以珠玉，因珍珠較為珍貴，得來不易，因此串成圖案之珠簪並不多。此類型之飾物常被後人拆解，故此類簪釵留存下來者不多。



銀點翠雙魚花瓶紋簪

KH2007.001.035

長19.8×寬8.4×高2.4公分

本件為銀材質鏤空雙魚、瓶花造型。簪頭由一對鯉魚、瓶花與蝴蝶等紋飾組成，再於銀胎平面處點黏翠鳥羽毛。魚象徵「有餘」，因此以雙魚代表吉祥圖案。「瓶」、「平」同音，寓意「平安」。



銀鍍金點翠編織花卉紋簪

KH2007.001.039

長15×寬2.5×高1.5公分

本簪為多層次鏤空花卉、珊瑚、葫蘆紋造型。簪體以細銀線編織而成，飾有花卉、葫蘆及書冊紋，並鑲嵌紅色珊瑚枝段作為裝飾，上下有如意紋飾。簪體以點翠技法貼滿藍綠色羽毛，非常華麗。葫蘆於民間常作為神仙手持之物，為「暗八仙」之一，音近「福祿」，是普遍受歡迎之造型，在民衆生活裡主要為除病、辟邪之用。葫蘆為藤本植物，種籽繁多，象徵瓜瓞綿綿、子孫萬代。簪柄背面處打印有「益美□」店號字樣，第三字無法辨識。



銀鍍金點翠龍紋簪

KH2007.001.040

長13.2×寬2.8×高1.4公分

本簪為多層次鏤空龍紋造型。整條龍紋呈騰雲狀，龍頭以銀板焊接銀線細工所製。龍身敲印上魚子紋產生龍鱗之紋飾。簪柄飾有一銀點翠鳳鳥，貼有藍綠色羽毛，另塗有紅、紫色之色彩。



銀鍍金點翠龍紋耳掏簪

KH2007.001.041

長16×寬2.2×高0.9公分

本件簪頭呈龍紋狀，龍頭以銀線細工掐成，銀胎平面處點黏翠鳥羽毛(部分羽飾已遺落)，再編織銀線呈現龍身及龍紋。簪柄上方以包鑲焊接方式連接龍尾。簪頂做龍吐水之姿，所吐之水紋設計成耳掏，為結合實用與裝飾之髮飾。



銀鍍金點翠蝴蝶紋簪

KH2007.001.044

長6.4×寬4.9×高1.2公分

本對髮簪為多層次鏤空蝴蝶紋造型。簪頭蝶面鑲有琉璃珠，蝶身運用點翠技法貼滿藍綠色羽毛。「蝶」音同「耄」，寓意有長壽。蝶翅上有古錢紋飾，寓意「福在眼前」。



銀鍍金點翠雙鳳蝴蝶紋簪

KH2007.001.048

長17.9×寬6.5×高1.6公分

本件為多層次鏤空雙鳳、蝴蝶、花卉造型。簪頭以點翠技法貼滿藍綠色羽毛，蝶身原飾有寶石現已遺失，蝶翅飾有古錢紋飾，花卉紋上裝飾瑪瑙、琉璃珠。簪頭與簪柄以螺旋狀似彈簧之結構連接，佩帶走動時有動態感。



銀珮瑯蝴蝶花卉簪

KH2007.002.010

中間長14.5×寬9.8×高2.5公分 / 兩側一對長9.4×寬6.6×高1.8公分

此組髮簪有三支，均為多層次鏤空蝴蝶、花卉造型。有一支主簪與一對裝飾髮髻兩側較小之髮簪。主簪由一對蝴蝶與花卉紋組成，上填燒不同深淺之藍色珮瑯。簪面中間花卉紋鑲有蛋面橢圓形淺藍色琉璃，兩側飾有蝴蝶紋飾。另一對較小髮簪則以花葉紋飾為主要圖樣，分層填燒藍、紅、綠、黃等各色珮瑯。簪頭與簪柄以螺旋狀似彈簧之結構連結。

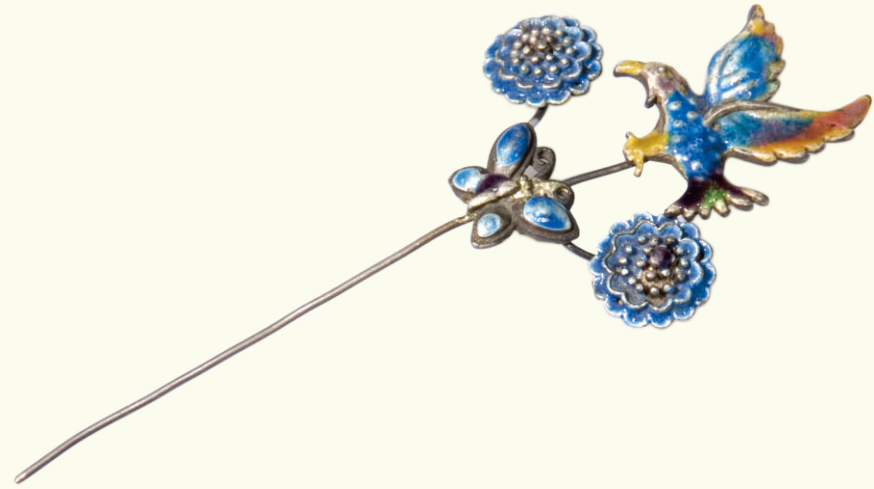


銀鍍金喜從天降簪

KH2009.004.017

長14.7×寬3.4×高1.6公分

本簪之簪頭為蜘蛛造型。蜘蛛又名「喜蛛」、「喜子」、「喜母」，於吉祥圖案中，喜蛛脫巢墜絲而降，寓意喜事即將降臨。此簪材質為銀，蛛腹空心，腹部以金屬打造出顆粒狀質感。蛛眼鑲嵌綠色琉璃珠與珍珠。簪底為一圓盤造型，壓模鏤空成六瓣花形狀，甚為獨特。



銀珐瑯老鷹紋簪

KH2009.004.019

長8.4×寬3.4×高0.5公分

此件髮簪材質為銀，簪面雕有蝴蝶、花卉、老鷹等紋飾，再填燒藍、綠、黃等各色珐瑯。民間視蝴蝶為美好吉祥之象徵，常喻以美滿姻緣與長壽。老鷹紋飾做展翅狀，英姿剽悍，有辟邪之意。



銀鍍金蝴蝶花卉紋簪

KH2009.004.020

長9.8×寬2.2×高4.2公分

本件為多層次鏤空蝴蝶、花卉造型。簪頭為雙層蝴蝶紋，蝴蝶紋上端以九金珠連結成長條裝飾，頂端飾有如意紋，蝶翅展開有二條花葉紋垂飾。



銀鍍金點翠鑲瑪瑙鳳紋簪

KH2009.004.022

長30.9×寬11.8×高1.6公分

本件為多層次鏤空鳳鳥花卉造型。簪頭設計成扇形，簪面有鳳鳥紋、花卉紋…等吉祥紋飾，貼滿藍綠色羽毛，並以銀線鑲飾瑪瑙珠。簪頂以細線穿接空心琉璃珠做成流蘇垂飾，共有九條，尾端各繫一小顆紅色琉璃。



銀鍍金鑲玉蝴蝶花卉紋飾簪

KH2009.004.023

長19.8×寬7.8×高2.3公分

本件為多層次鏤空蝴蝶花卉造型。簪面為薄銀片製成之扇形，飾以蝴蝶花卉紋，並鑲有綠色玉片與琉璃，周圍飾有較小花葉紋。簪頂串接十一銀鍊並綴有磬型玉片。

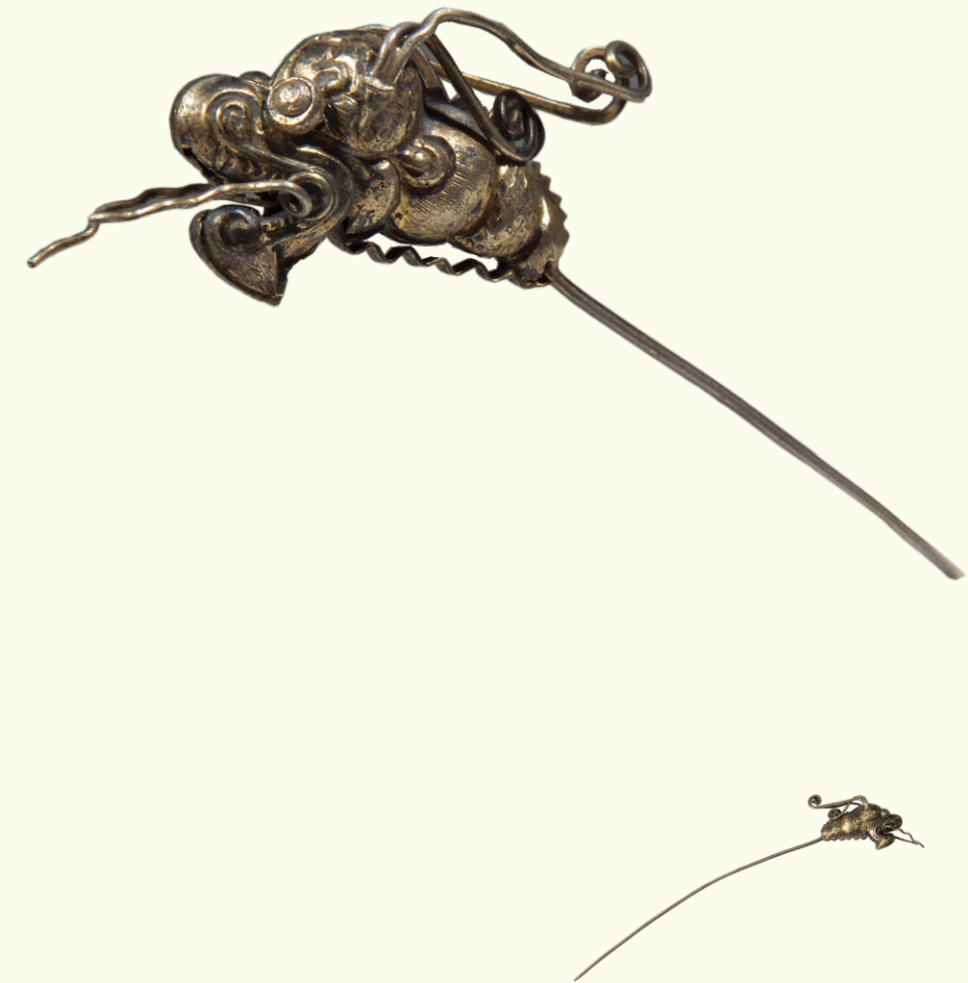


銀龍紋簪

KH2009.004.025

長14.4×寬1.1×高3.5公分

本件簪頭所雕之龍如騰空而飛之姿，龍紋細部以金屬打印，龍鬚呈螺旋狀，並穿接兩顆琉璃珠。民間傳說龍能吐珠，稱為龍珠。龍與龍珠均為吉祥之物，能辟水火。

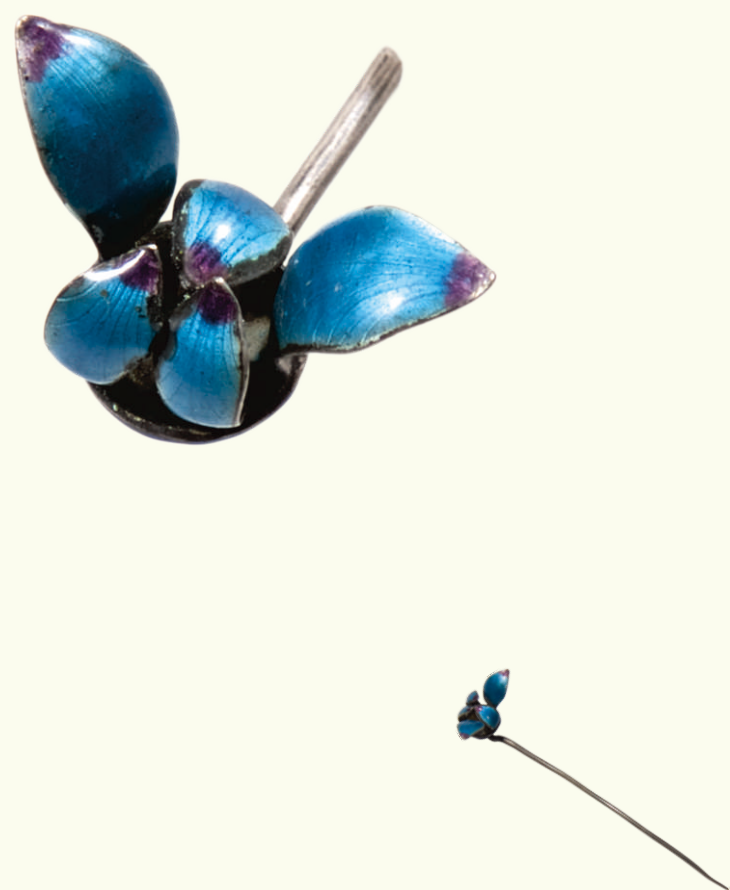


銀鍍金龍頭紋簪

KH2009.004.031

長16.3×寬1.3×高5.2公分

本件簪頭為龍頭造型，以銀板雕飾龍頭，龍頭紋飾以金屬打印，再與簪柄焊接連結。民間傳說龍能吐珠，稱之為龍珠。龍與龍珠均為吉祥之物，能辟水火。

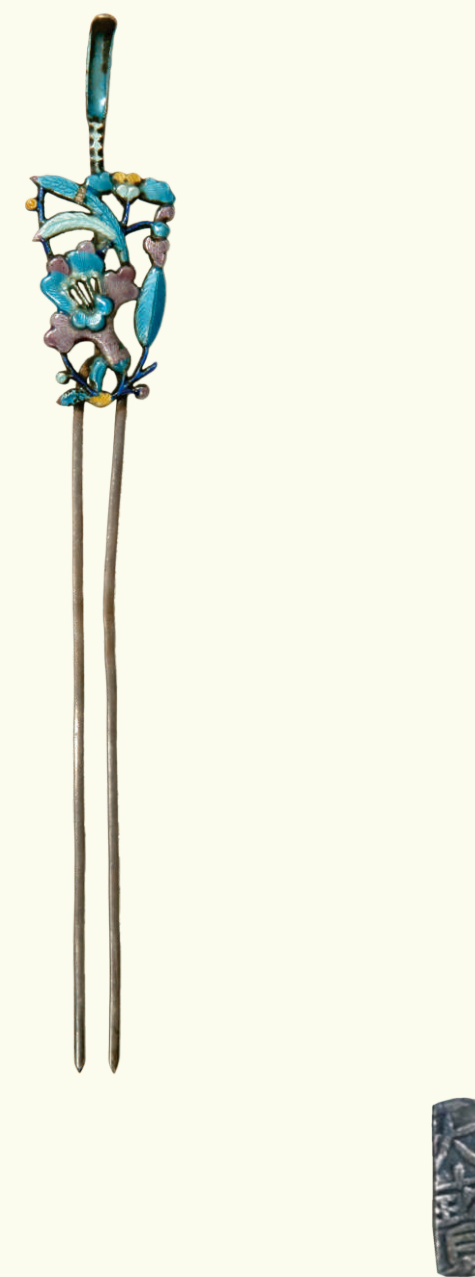


銀珙瑯蘭花簪

KH2009.004.032

長11.6×寬2.5×高2.6公分

本件簪頭為蘭花花朵造型。花瓣雕有線條紋飾，並填燒藍、紫色珙瑯。中間花心部分則填燒黃色珙瑯。蘭有「王者香」之稱，喻資質優美。

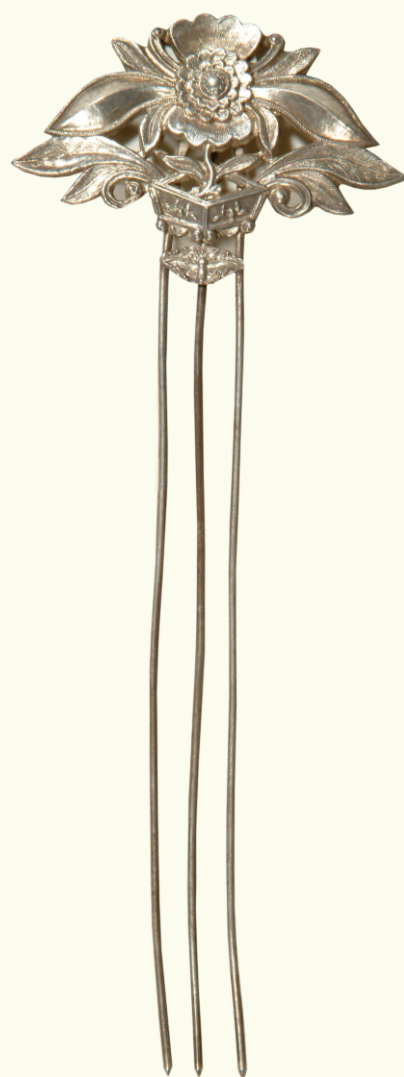


銀珙瑯花卉紋耳掏釵

KH2001.037.004

長17.8×寬2.5×高1公分

本件髮釵之釵頭為鏤空花葉紋造型。上燒有藍、紫、黃色珙瑯，釵頂為耳掏，係結合實用與裝飾之髮飾。背面打印有「天寶」店號字樣。



銀盆花蝴蝶紋釵

KH2001.037.006

長14.6×寬5.5×高0.4公分

此件銀飾為三股髮釵，主體以薄銀板材製成，雕有花葉、花盆紋飾，花盆下方飾有一隻展翅蝴蝶，有「福到平安」之意。



銀鑲玉石蝙蝠紋步搖釵

KH2001.037.008

長15.1×寬0.9×高8.8公分

此組為二件一組之銀製髮釵，有花卉紋與蝙蝠紋飾。釵頭各鑲有橢圓蛋面玉石，下方垂墜有十六條銀鍊並各連接錐形銀墜，佩戴走動時會產生晃動與聲響效果。



銀鍍金鳳凰蝙蝠紋釵

KH2001.038.003-4

長16.2×寬3.1×高1.5公分

此件為多層次鏤空鳳凰、蝙蝠造型。釵頭裝飾之鳳凰為立體狀，鳳尾鑲琉璃珠與玉石。釵頭與釵柄連接處有蝙蝠紋飾，並以螺旋狀似彈簧之結構連結，佩帶走動時有動態感。



銀鍍金龍鳳呈祥釵

KH2001.038.005-3

長13.2×寬6.6×高3.4公分

此件為多層次鏤空龍頭、雙鳳、花卉造型。釵面鑲有多顆琉璃珠，雙側飾有一對鳳鳥，龍頭紋飾左右對稱，龍鬚以細銀線纏繞穿琉璃珠製成。龍頭紋飾銀胎平面處點黏翠鳥羽毛，大部分點翠已遺落。



銀鍍金點翠蝴蝶花卉紋釵

KH2001.038.007-2

長15.4×寬5×高1.4公分

本件為多層次鏤空蝴蝶花卉紋造型。釵面以雙蝴蝶與花卉紋飾構成，花朵中心鑲嵌一蛋面圓形紅寶石，另飾有較小顆之琉璃珠。由釵體背面觀察此髮釵，似乎由二件髮釵焊接成一件。



銀鍍金鑲珊瑚釵

KH2001.038.008-1

長15.7×寬1.8×高0.8公分

本件髮釵為珊瑚、花葉紋造型。釵頭以五朵小花鑲嵌紅珊瑚，以螺旋狀似彈簧之結構連結釵頭與釵柄，佩帶走動時有動態感。釵柄有折枝花與小鳥紋飾，上鑲飾一塊玉片與紅色琉璃珠。並打印有「金鑑芳」店號字樣。



銀錢幣釵

KH2004.006.005-1
長9.3×寬1.9×高0.7公分

民間的簪或釵有些製作較為簡單，有時會就地取材。此件銀錢幣釵以日本「明治二十八年 20sen」的錢幣作為釵頭，下焊接六支釵股製成。



銀鍍金鶴紋釵

KH2007.002.012
長21.8×寬9.8×高6公分

本件為多層次鏤空鶴紋造型。釵頭有一精緻之花盆，鑲有如意邊，上方以螺旋狀似彈簧之結構連結八隻鶴鳥。鶴，代表長壽，「瓶」象徵「平安」。

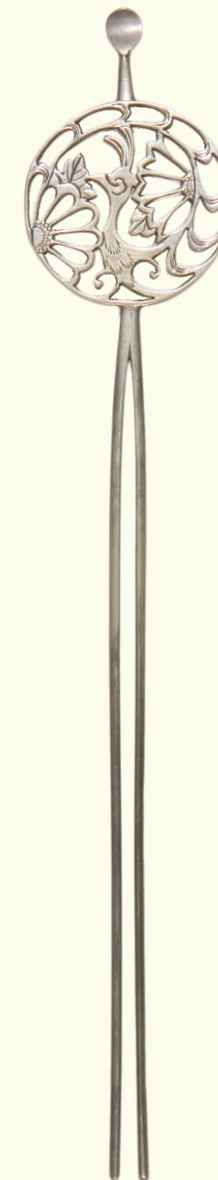


銀鑲金鰲魚釵

KH2008.014.005

長15.5×寬3.4×高5.3公分

此件釵頭為鰲魚紋飾，眼、嘴、角、鱗、尾均以銀線細工鑲製，如鼓鱗前進般，神態生動。鰲頭、鰲身、鰲鱗皆以銀絲與銀片分段打造後加以鑲接，所以是可活動的。「鰲魚」為中國風俗中特有之神物，鯉魚躍龍門即化為龍，初時龍首魚身，名之曰「鰲」。獨占鰲頭即狀元及第，為求吉祥，民間常把鰲魚製成簪頭或釵頭。



銀鳳紋耳掏釵

KH2008.014.006

長18.9×寬3.3×高0.3公分

本髮釵是標準日式髮釵之形制。釵頭為圓盤鏤空鳳鳥、菊花紋造型，釵頭下接雙股釵柄。釵頭為耳掏，結合裝飾與實用。

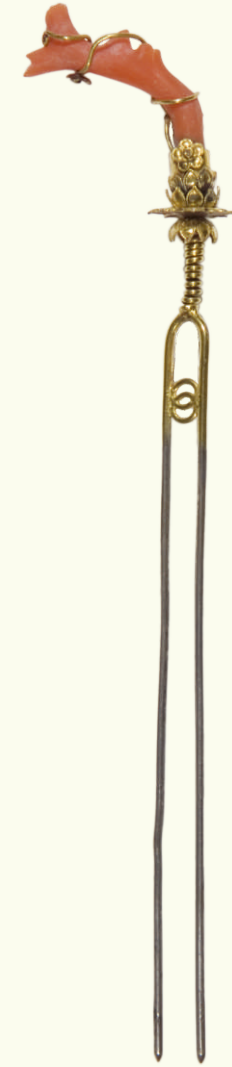


銀錢幣釵

KH2008.014.007

長12.3×寬2.4×高1.1公分

一般民間使用的簪或釵製作較為簡單，經常就地取材。此件銀錢幣釵以日本「明治四十三年 大日本 10SEN」之錢幣焊接一圈銀扭花包鑲作為釵頭，下接六支釵股，錢幣頂端雕有一隻手握一圓環，環上原應連接一串鍊子與一支夾子，用來夾髮或夾花，但已遺失。



銀鍍金鑲珊瑚釵

KH2008.014.008

長17.2×寬3.6×高1.4公分

此釵為蓮花座型，釵頭以焊接有五朵小花之銀線包鑲紅珊瑚。釵柄有雙錢紋飾。中間有螺旋狀似彈簧之結構，連結釵頭與釵柄，佩帶走動時有動態感。



銀鍍金鳳鳥瓶花釵

KH2008.014.009

長15.4×寬5.5×高2.6公分

本釵為多層次鏤空花鳥造型。釵面有鳳鳥、花卉、枝葉、花盆等紋飾，並鑲嵌有琉璃珠及玉片。釵頂飾有一玉石製之稻穗。釵面與釵頂間以螺旋狀似彈簧之結構連結，佩帶走動時有動態感。整體呈現鳳鳥飛舞、花果豐茂之富饒狀。



銀琺瑯鑲瑪瑙花卉紋耳掏釵

KH2009.004.018

長13.2×寬2.3×高0.7公分

本件髮釵，材質為銀，有三朵花卉紋飾，上下花卉紋飾以銀胎填燒藍色琺瑯，中間夾鑲一片雕成花卉紋之瑪瑙片。此釵最上端為耳掏造型，結合實用與裝飾之髮釵。



銀鍍金珙瑯鑲瑪瑙蝴蝶紋簪

KH2009.004.021

長14.2×寬4.5×高1.2公分

本簪為多層次鏤空蝴蝶花卉造型。簪頭填燒藍、綠色珙瑯之蝴蝶、花卉紋。蝴蝶紋鑲有兩顆桃形瑪瑙。「蝶」有長壽之意，「桃」為吉祥果，寓意長壽、子福、辟邪。



銀珙瑯花卉紋釵

KH2009.004.024

長12.3×寬6.5×高2.3公分

本釵材質為銀，釵頭飾以四朵盛開花卉與三個花苞，上填燒藍、綠、粉紅等各色珙瑯，釵頭與釵面之紋飾以螺旋狀似彈簧之結構連結。



銀珐瑯瓶花蛙紋耳掏釵

KH2009.004.026

長19.5×寬2.4×高0.5公分

本釵之釵頭打造有花盆及花座，上有盛開之荷花、蓮蓬、荷葉，荷葉上端坐一隻青蛙，各飾物填燒藍、綠、紅色等珐瑯。蛙是益蟲，民間視其為神靈之物，能辟邪鎮宅。蛙與蓮組合構圖，稱「蛙戲蓮」，有「連生胖娃」之寓意。釵頂為耳掏，作小勺形，為結合裝飾與實用之物。



銀點翠鑲碧璽花卉蝴蝶紋鈿花

KH2001.037.005

長11×寬9.5×高2.5公分

本件頭飾為多層次鏤空花卉、蝴蝶、鳥羽等紋飾造型。銀胎平面處點黏翠鳥羽毛，三顆蛋面型碧璽以包鑲方式固定。花朵與蝴蝶層次分明，佩戴走動時鈿花會晃動產生動態感。「鈿花」又稱作「簪仔花」，亦有稱「面簪仔」，有別於簪或釵的髮飾，是直接固定於髮髻上的飾物。



銀鑲金點翠八仙髮飾

KH2009.004.015

長17×寬18.3×高1.7公分

本件為多層次鏤空暗八仙造型。簪面飾有暗八仙、火焰寶珠、獅子及花卉紋飾，各紋飾以點翠技法貼滿藍綠色羽毛。中心火焰寶珠部份以瑪瑙裝飾，另鑲嵌以瑪瑙雕刻之四尊小佛像，下連結串接琉璃珠之流蘇。八仙手持之八件寶物稱暗八仙，傳說八仙的寶物各有神通，民間常以暗八仙為護身符，祈求護佑。「火焰寶珠紋飾」民間傳說龍能吐珠，稱之為龍珠。龍與龍珠均為吉祥之物，能辟水火。獅子紋飾能辟邪，大小二獅圖樣則寓意「太師少師」。



銀鑿花葉紋扁方

KH2001.037.001

長15×寬8.5×高1.2公分

扁方為清朝特有形制之髮飾，因其外形方扁而得名。此件為扁尺型扁方，造型圓滿。以絞繩紋飾將圖面區分為裡外兩層，皆飾有花葉紋，外圈另有魚子紋之小圓圈底紋。背面打印有「慈增金店」店號字樣。



銀鑲金福祿壽紋扁方

KH2001.037.002

長10.8×寬3.7×高0.7公分

本件扁方材質為銀胎鑲金，飾有福祿壽三仙翁松下對奕圖及暗八仙，頂端飾有蝴蝶圖案，外圈環繞盤長紋樣，作工精緻、紋樣佈局精巧。背面打印有「九華珍」店號及「獅」字樣。



銀琺瑯壽字紋扁方

KH2001.037.009

長9.5×寬1.4×高1.3公分

此件銀製扁方構圖對稱，外圈圖案為幾何形三角紋飾，內鑿雕壽字紋與花葉紋，底圖有魚子紋，圖案上釉燒藍色透明琺瑯。背面打印「復□」店號字樣，其中一字無法辨識。



銀花卉紋扁方

KH2001.037.010

長11.2×寬2×高0.7公分

此件銀製扁方構圖對稱，外圈圖案為幾何形三角紋飾，內鑿雕花葉紋與幾何紋，底圖有魚子紋，圖案上釉燒有藍色透明瑛瑯。背面打印有「敬勝」店號字樣。



銀鍍金點翠如意紋扁方

KH2001.038.010-3

長10.6×寬3×高1.5公分

扁方為清朝特有形制之髮飾，因其型態又扁又方而得名。本件簪頭為如意造型，鑲有一寶石，上有蝴蝶及雙龍紋飾，中間下方有一火焰寶珠，有雙龍搶珠之意。背面底板飾有花卉與雙錢紋飾。簪柄飾有花卉紋與富、祿、壽、囍四字，空白處填滿魚子紋，外圈有回紋紋飾。



銀鍍金福祿壽喜扁方

KH2001.038.010-4

長10.4×寬2.6×高1公分

本件扁方簪頭上方飾有一隻蝴蝶，中間鑲嵌一粉紅色寶石，外圈環繞雲氣與花卉紋飾，背面底板壓印有蝙蝠、葫蘆、花卉與鏤空雙錢等紋飾。簪柄外圈有花卉紋，中間分佈花卉紋與福、祿、壽、喜四字，空白處填滿魚子紋。背面打印有「順」店號字樣。



銀鍍金點翠鳳凰冠

KH2001.038.012

長20×寬20×高7公分

此件為多層次鏤空鳳凰冠型頭飾，造型較為特殊。冠帶上之十八隻鳳鳥以螺旋狀似彈簧之結構連結，佩帶走動時有動態感。冠飾中間飾有火焰寶珠，兩側有寶螺、魚、青蛙、花卉等紋飾。



銀鍍金鳳凰、麒麟、蝙蝠紋頭飾

KH2006.011.014

長55×寬30×高5公分

此件為多層次鏤空鳳凰、麒麟、蝙蝠紋頭飾，形制較為特殊。以銀版壓模、敲花方式先個別製作出花卉紋頭冠、鳳凰、麒麟、蝙蝠等，再依不同層次焊合，另飾以彩球與琉璃珠。中間鳳凰下方垂墜之二條銀鍊串接一銀製葉片與一玉片，冠飾兩端亦串接石榴及綠色絲線流蘇。



銀鍍金點翠鑲玉髮飾

KH2009.004.016

長15.5×寬14.5×高3.5公分

本件為多層次鏤空鑲玉造型。飾面有蝴蝶紋、鳳鳥紋、花卉紋，以點翠技法貼滿藍綠色羽毛。髮飾中心鑲有一橢圓形蛋面玉石，並有雙蝶與牡丹花卉紋飾，兩側有八組玉雕梅花與喜鵲。喜鵲被視為吉祥之鳥，搭配梅花有「喜鵲鬧梅」、「喜上眉梢」之意。髮飾兩側尾端各有一小孔用於穿繩固定，背面打印有「玉成」店號字樣。



鑿花銀梳

KH2001.038.001-1

梳長 長9.4×寬4×高0.4公分 / 鍊長 長27.6公分

本件銀梳以鑿花工藝成型，空心、雙面皆有圖案，飾有牡丹花紋、梅花紋與鳳鳥紋。底紋鋪滿珍珠地，由銀鍊連接銀針作為固定之用。梳齒有打印文字，惜無法辨識。



玳瑁梳

KH2001.038.001-2

長8.7×寬7×高1.2公分

本件梳子為玳瑁材質，係標準日本式形制，外圍邊緣以薄黃銅金屬片包邊處理，以增加梳子堅固度。



螺鈿鑲嵌漆器梳

KH2007.002.008

盒長12.5×寬6.8×高2.2公分 / 梳子長9.6×寬4.8×高0.4公分

此件螺鈿鑲嵌漆器梳為木料材質，為標準日式形制。梳齒外型保存完整，梳面以螺鈿及金屬線所製之水仙、紫藤、菊花及梅花等紋飾鑲嵌，甚為華麗。外盒為包布紙盒，保存完整。



竹福紋梳

KH2007.002.009

長9.5×寬2.7×高0.9公分

此梳材質為竹子，飾有福字與回紋，梳齒有六支，應是裝飾用竹梳。梳是古代梳理頭髮工具之一。宋朝時梳子的形狀一般多作成半月形，明清時期的梳子，大致仍保持宋朝之形制。



銀珐瑯半月形梳

KH2009.004.030

長8.6×寬3×高0.4公分

本件梳體材質為銀，為半月形髮梳，梳柄框內鑲有花葉紋飾，並填燒紅、黃、藍三色珐瑯，色彩鮮豔，具裝飾與梳理頭髮之功能。

璀璨銀彩

館藏金工及飾品文物賞析

Dazzling Silver Collection of Metalwork and
Fashion Accessories of Kaohsiung Museum of History

耳飾類





銀鑲金連生童子紋耳墜

KH2001.037.021

長6.1×寬3.2×高1.7公分

此對耳墜以銀為材質，以鑲金使整件耳墜呈金色。環身正面以累絲製作蓮花、蓮蓬、童子等紋飾，童子臉部表情以雕金技術製成。「蓮花、蓮蓬」與「童子」寓意「連生童子」。耳墜垂掛五條以銀線製成墜飾之流蘇。背面雕有「永和」店號字樣。



銀盤長紋耳墜

KH2001.037.022

長7×寬3.2×高1.3公分

本對耳墜以銀為材質，主要紋飾為盤長紋與葉紋。「盤長」又稱為綿長字，源自腸形，原為佛教八吉祥之一。圖案本身盤曲連結，綿綿不斷，引申為吉祥永續之意。



銀龍紋耳環

KH2001.037.023

長7.4×寬0.7×高3.3公分

此對耳環之環頭與環身，係以銀線鑲絲製作成龍頭與龍身，龍頭張口吐水，所吐之水紋則製成耳鉤。龍身以銀線纏繞，呈半圓弧狀，龍背垂墜有蝴蝶、壽字、錢紋等飾物，垂蘇尖端綴以小鐘型，邊緣均鑲細線花邊。「蝴蝶」、「壽字」與「錢紋」有「福祿壽」之意。



銀珙瑯魚紋耳環

KH2001.037.024

長5×寬2.7×高0.6公分

此對耳環為魚紋與葉紋造型，魚張口吐水，水紋飾成耳鉤。魚身呈半圓弧狀，魚鱗以魚子紋呈現，魚尾、魚鰭雕有線條紋飾，葉紋雕有花卉紋與葉脈紋飾。魚紋與葉紋各填燒深藍、淺藍與金黃色珙瑯。



銀蝴蝶紋耳環

KH2001.037.025

長6.6×寬3.4×高0.3公分

此對銀蝴蝶紋耳環以銀板打成蝴蝶，蝴蝶的觸鬚、蝶身、蝶翅以刀雕鑿出細部紋飾。蝴蝶下方有七條流蘇，其中一條吊有一小蝴蝶飾物，各流蘇尖端垂有葉子造型墜飾。



銀鍍金回紋耳環

KH2004.005.020

長4×寬1.7×高3.8公分

本對耳環環頭為一朵牡丹花造型。以銀線製作四層花瓣，花心以玉珠裝飾。環身呈半圓環，以銀線扭絲折成回紋焊接於環身，環身尾端以如意雲紋做為裝飾。耳環輕巧作工精緻，背面以金屬打印「春源」店號字樣。



銀鑲金福壽耳環

KH2004.006.007

長5.3×寬5×高1.2公分

此對耳環之彎鉤環頭裝飾一空心牡丹花卉，環身呈半圓環，兩側以銀線鑲框。環身另鑲花飾及壽字紋與蝙蝠紋飾。環身尾端以回紋做為裝飾，耳環輕巧作工精緻。「牡丹」、「壽」紋與「蝙蝠」寓意「富貴福壽綿長」。

璀璨銀彩

館藏金工及飾品文物賞析

Dazzling Silver Collection of Metalwork and
Fashion Accessories of Kaohsiung Museum of History

項飾類





銀珐瑯如意鹿紋鎖

KH2001.037.027

長5.7×寬4.2×高1.2公分

本件鎖型配飾又稱「長命鎖」或「百家鎖」，多為孩童佩飾，有辟邪祈福之意，是頸飾的一種。外型為如意雲型，鎖面以銀線累絲招製鹿紋與花草紋，並填燒黃、青、藍、紫等色。另一面以銀線累絲招製葫蘆、雲氣與「文王火」紋。「葫蘆」有「福祿」之意。銀鎖一側有錢紋，另一側有一小方孔。



銀珐瑯蝶形鎖

KH2009.004.046

長28×寬14×高1.2公分

本件蝴蝶形鎖由前後二層珐瑯銀片組成，雕有蓮花紋、牡丹紋、與「囍」、「榮華富貴」、「吉祥如意」等文字，填燒青、藍色珐瑯。蝶翅佈滿魚子紋，鎖型配飾又稱「長命鎖」或「百家鎖」，有辟邪祈福之意，屬胸飾之一種。「蓮花紋」，蓮即荷，諧音有「連」、「年」、「和」、「合」等，有多產、潔淨等意。「牡丹紋」有「富貴」之意。鎖型之橫桿可以抽出，橫桿接頭處有一雕花獅頭造型，小巧可愛。項鍊鍊條由銀質粗圓圈相交接而成兩條，兩頭掛鉤有如意雲紋上雕牡丹圖紋形。本件蝶形鎖造型碩大，極為罕見。鎖飾側邊打印有「鴻興」店號與標示材質「足銀」等字樣。



銀馬紋項鍊

KH2008.014.002

長38.5×寬11×高2.4公分

本項鍊以雙面浮雕銀片壓雕打造成一匹馬，為吉祥圖案之佩飾。馬形佩飾有「馬到成功」之意，馬腳下懸掛有四件魚形垂飾，有「年年有餘」之意。



銀福在眼前項鍊

KH2008.014.003

長45.5×寬10×高0.3公分

本條項鍊以蝙蝠叨銅錢之紋飾為造型。一隻蝙蝠叨二枚銅錢意為「福在眼前」或「福壽雙全」。二枚銅錢又各雕有「連生貴子」與「長命百歲」文字，為吉祥圖案之佩飾，蝙蝠紋飾下方垂有五條垂飾，各接有魚紋墜飾，有「年年有餘」之意。



銀木魚紋飾項飾

KH2001.038.013

長38.5×寬4.9×高2.5公分

此件項飾為木魚造型，形制較少見。木魚鼓起之圓腹處雕有水波紋與三條線組成之90度直角，線條間隔處刻有雲彩紋飾，90度框格內刻有荷花與水波紋。木魚把柄處為「雙魚搶珠」紋飾，製有二條立體鰲魚造型。木魚腹部中空處內置有一滾動之銀珠，佩帶時會有聲響。

璀璨銀彩

館藏金工及飾品文物賞析

Dazzling Silver Collection of Metalwork and
Fashion Accessories of Kaohsiung Museum of History

手飾類





銀如意紋鐲

KH2001.037.028

長6.6×寬5.6×高2.1公分

此對手鐲之鐲身為雙層對稱波浪型，彎曲處裝飾半圓銀珠。鐲面鑲製如意紋，紋飾上雕有「卍」字紋與花卉紋，各紋飾處鋪滿魚子紋。手鐲於開合處設計有荷葉與細鍊，以防水環開啓時不慎掉落。



銀福祿壽紋鐲

KH2001.037.029

長6.5×寬6.5×高1.9公分

此對手鐲以整條銀板鑿刻技術製作，鐲身飾滿吉祥花卉圖案，紋飾精美細緻。環面有一對花鹿對望，周圍裝飾花草紋及一對蝙蝠圖案，手鐲接口處兩側飾吉祥壽字紋，鐲身邊緣雕鑲花邊紋飾，「蝙蝠、鹿、壽字」之組合為「福、祿、壽」之意。手鐲內側打印「天興」店號與標示材質「紋銀」等字樣。



銀牡丹花紋鐲

KH2001.037.030
長7.6×寬7×高1.4公分

此對手環之環面作二幅開光，內雕牡丹花葉圖紋，紋飾底紋佈滿魚子紋，圖案秀逸。環緣有連續山形珠紋飾，環面中間鋪滿六角花卉紋。手鐲接口處兩側裝飾有吉祥團形壽字紋與雙蝠紋圖樣，「壽與雙蝠」有「福壽雙全」之意。手鐲內側打印有「慶和」店號字樣。



銀鑲藤花卉紋鐲

KH2001.037.031
長7.6×寬7.6×高0.7公分

本對手鐲以藤製成，接口處用白銀包鑲，色彩與質地粗細微妙搭配，人工雕刻與自然紋理組合，甚為巧妙。銀面鑿刻有蘭花、牡丹、梅花、菊花四種花卉紋飾，皆是富貴吉祥之象徵。



銀鑲藤蝴蝶紋鐲

KH2001.037.032

長6.8×寬6.5×高0.8公分

本對手鐲以黑藤繞成，接口處以金屬白銀包鑲。此組手鐲皆有二處銀包鑲，銀面鑿刻有蝴蝶、花卉、寶劍、寶扇紋飾，充分展示鑿花技術。手鐲內側打印有「恆茂」店號字樣。



足金鑲藤蝴蝶花卉紋鐲

KH2001.037.033

長7×寬7×高0.7公分

此對手鐲為館藏金屬文物中唯一一組黃金飾品。以黑藤繞成圈，接口處以黃金包鑲並用鉚釘固定，色彩與質地搭配甚為出色，人工雕刻巧妙與自然紋理組合。此對手鐲皆有三處黃金包鑲，金屬面上開光鑿刻有蝴蝶、花卉紋飾。手鐲內側打印有「西盛」店號與標示材質之「足金」字樣。



銀雕花雙蝶牡丹紋鐲

KH2004.005.021

長6.5×寬6.5×高1.2公分

此對銀雕花雙蝶牡丹紋鐲，臺灣民間俗稱「菜瓜鬚環」，係以平板金屬兩端鍛打成細條狀，圈成環形後，將兩端細條如菜瓜鬚般相對繞捲環身，手環可依配戴者腕部大小伸縮。環面中間雕有牡丹花葉紋，兩側各雕有一隻展翅蝴蝶，紋樣線條流暢、細緻，底紋以金屬印打印佈滿魚子紋。



銅素面手鐲

KH2004.005.022-1

長8.9×寬8.9×高0.7公分

此件手鐲亦為臺灣民間俗稱之「菜瓜鬚環」。係以平板金屬兩端鍛打成細條狀，圈成環形後，將兩端細條如菜瓜鬚般相對繞捲環身，手環可依配戴者腕部大小伸縮。此件手鐲較特殊之處，為其較粗之主體是以銅板圈繞焊接而成，再鉚接兩端細條部份，如菜瓜鬚相對繞捲環身，所以手鐲為空心，尾端為實心金屬線。環身呈圓形素面、無花紋，造型簡潔有力。



銀牡丹手鐲

KH2009.004.001

長7.2×寬6.8×高0.7公分

本件為臺灣民間俗稱「菜瓜鬚環」之手鐲，係以平板金屬兩端鍛打成細條狀，圈成環形後，將兩端細條如菜瓜鬚般相對繞捲環身，手環可依配戴者腕部大小伸縮。鐲面打造成銀板，中間雕細框，框中雕牡丹花葉紋飾，以細魚子紋填底，凸顯牡丹紋樣。環身兩側裝飾雙層菱形紋飾，上雕有吉祥花卉紋。



銀鍍金雙層花卉紋手鐲

KH2009.004.002

長5.8×寬5.5×高0.9公分

此對手鐲之鐲面雕有蝴蝶、石榴、牡丹花葉、蓮花、蓮蓬等紋飾，開合之處有回紋。背面打印有「天成」店號與「足色」字樣。



銀鑲金鑲嵌人物手鐲

KH2009.004.003

長7.5×寬7.3×高1.2公分

此對手鐲之鐲面中間雕凹方框，再鑲嵌人物。此種造型之銀板手鐲，民間俗稱「明朝環仔」。手鐲環面鑲嵌之人物間情圖，型態各異。手鐲開口處兩側鑲有福祿壽三翁圖形紋。



銀雙龍搶珠手鐲

KH2009.004.004

長7.8×寬7.7×高0.9公分

此對手鐲為明清時代通用之造型，兩端雕雙龍首對銜珠球狀，形成雙龍戲珠。龍首呈方形，環身為圓管環節狀。背面打印有「大昌」店號字樣。



銀編織龍紋手鐲

KH2009.004.005

長8×寬7×高1.6公分

此對手鐲以銀線穿套編織成柱狀鍊，可活動彎曲。兩端雕雙龍首相對銜珠，呈雙龍戲珠。龍首以壓花與雕金製成，雙龍所銜之火焰寶珠可轉動，上雕有花卉紋飾。



銀鑿花如意手鐲

KH2009.004.006

長6.7×寬6.3×高2.2公分

此對手鐲造型特殊，鐲面以雙如意形構成，如意雲頭雕有花卉紋，如意柄處雕有一童子，手持蓮花，圖案底層佈滿魚子紋，寓意「連生童子」。鐲面中間以團壽紋與雙蝠紋組成，寓意「福壽吉祥」。整件器物作工精緻、線條柔暢。



銀鑿花福壽手鐲

KH2009.004.007

長6.5×寬6.5×高2.5公分

此對手鐲之鐲面較寬，接口處雕有雙童子，面帶微笑，表情生動。鐲面中間開光雕一團壽紋與雙蝠紋，寓意「福壽吉祥」。兩側雕有喜鵲，停歇於梅樹上，取「喜上眉梢」之意。紋飾底部打印佈滿魚子紋。



鐵線編織頂針

KH2001.038.002

長2×寬2×高3.7公分

頂針亦為戒指的一種，一般此種戒指指面會密佈有凹點，外觀可做裝飾花紋，縫製衣物時，若布料較厚實，入針或出針以此戒面凹點處頂住針頭做為助力。此組頂針是以九條細鐵線編織成一小型簍狀之指套，藉由「鐵」的硬度頂住針頭，作為縫製布料用之頂針戒。



銀花卉紋戒

KH2004.006.007-2

長2.2×寬2.5×高1.8公分

此戒為花卉紋造型。戒面六角型，中間鑿雕有花卉紋，以雕金技法雕鑿細部紋飾。戒圍不固定，可依配戴者手指調整。



銀獅紋戒

KH2004.006.007-3

長1.8×寬2.6×高2.1公分

此戒紋飾為獅子造型，以雕金技法雕鑿細部紋飾。戒面為長方角型，中間鑿雕有獅子紋，上下裝飾扭線繩紋紋飾。戒圍為不固定環形，可依配戴者手指調整。



銅九龍紋扳指

KH2009.004.008

長3×寬3×高2.7公分

以前弓箭手都會戴拇指環，防止拇指被弓弦線割傷，由此演變成扳指，其後成為男性手部飾物之一，材質有金、銀、銅、玉石、獸骨或獸角。此件扳指，分內外層可轉動，內圈以銀片製成，外圈為銅質，戒面鏤空雕刻金龍盤繞戒圈，動態生動，作工精細。



銀貓蝶紋戒

KH2009.004.009

長2×寬2.2×高1.5公分

此戒紋飾浮雕一隻蹲伏之貓與蝴蝶，造型特別。「貓」與「耄」音近，「蝶」與「耄」音同，寓意長壽。此種紋飾又稱「貓蝶相戲」。戒面上另有狐狸、茶壺、鼎等紋飾，戒圍為不固定環形，可依配戴者手指尺寸調整。



銀珫瑯蛙紋戒

KH2009.004.010

長1.8×寬2.2×高2公分

此戒為青蛙紋飾造型，上填燒藍色珫瑯。戒面以魚子紋鋪底，雕有喜鵲飛上梅樹枝頭之紋飾，寓意「喜上眉梢」。戒圍不固定可予調整。



銀珫瑯連科如意戒

KH2009.004.012

長2.2×寬2.2×高2.4公分

此戒表面以鑿花技術製作金魚與蓮花，並打印有魚子紋，上填燒藍色珫瑯，「金魚」比喻活潑如意，「蓮科」寓意連科，金魚與蓮寓意「連科如意」。戒圈為不固定環形，可予調整。





銀珙瑯福在眼前戒

KH2009.004.013

長2.2×寬3×高2公分

此戒為純銀材質製作，戒面紋飾為蝴蝶與古錢紋，上填燒藍色珙瑯。戒圈不固定，可予調整。蝴蝶與古錢紋組合寓意「福在眼前」。此戒蝴蝶紋上綴有三條銀鍊墜飾，增加飾物之動感與音聲，又稱「步搖戒」。



銀蝴蝶紋飾戒

KH2009.004.014

長2.1×寬1.8×高6公分

此戒以雙蝶飛舞與花卉做為戒面紋飾，紋飾以薄銀片壓模方式製作，戒圈為不固定環形，可調整戒圍。「蝶」諧音「耄」，八十歲年紀稱為耄，故此有長壽之寓意。



銅素面手鐲

KH2004.005.022-3

長8.9×寬8.9×高0.7公分

此件亦屬「菜瓜鬚環」之手鐲，環身呈圓型素面、無花紋，造型簡單有力。金屬表面有綠斑鏽蝕痕跡。

璀璨銀彩

館藏金工及飾品文物賞析

Dazzling Silver Collection of Metalwork and
Fashion Accessories of Kaohsiung Museum of History

其他





銀敲花雙魚紋帶扣

KH2001.035.003

長7×寬5.8×高0.7公分

本件文物係用於織物上扣接用之扣頭，為雙層中空結構、二件一組。銀板表面有花朵與雙魚造型，再鑿出魚鱗、花瓣等紋飾。四邊有圓形小孔洞，便於織物上縫製。扣接部分以銀線圈繞焊接，加強洞口牢固度，另一邊敲打成凹杓狀作為連結固定處。



銅琺瑯壽紋鎖

KH2001.037.026

長7.5×寬5.5×高0.8公分

銅琺瑯壽紋鎖為銅合金材質，在金屬上雕鑿出凹槽，而後填入各色琺瑯燒製、打磨而成。此件銅鎖雙面皆有圖案，雙面皆有兩個填燒藍色琺瑯團形壽字紋。另一面雕有書生、庭園假山、荷花池，填燒綠、黃、藍等色琺瑯。銅鎖可開合，可作為器物開合固定上鎖之用。



銀葫蘆紋腰佩

KH2001.037.015

長47.6×寬3.5×高1.7公分

此件腰佩為三層，上層帶勾處為如意造型，雕有花朵如意紋飾並燒製藍色珙瑯，如意型掛勾以單圈銀圓環串接下方墜飾。第二層為磬型墜飾，下雕有雙魚造型，寓意「慶有餘」，兩側以單圈銀圓環各串接一空心桃型墜飾。第三層銀製立體雕刻葫蘆，葫蘆身花卉圖案與梅、蘭、竹、菊紋飾，底部雕有古壽字，葫蘆意為「福祿」搭配「壽」字合為「福祿壽」之意。葫蘆中空製作成為瓶子，瓶蓋以葫蘆蒂頭處為鈕可旋轉開啓，內可填裝藥丸或藥粉之物，此型制之腰掛又稱「藥囊佩」。葫蘆下接連一磬型墜飾，磬下綴三條配件：分別為剔針、夾子與耳掏，是實用與裝飾兼具的腰佩。



銀玉荷葉錢紋腰佩

KH2001.037.016

長40×寬5.4×高1.3公分

此件腰佩為三層，上層仿手環之形狀，係用於繫在腰帶上的掛環。下方以銀鍊連接一塊蓮葉型玉片，葉片兩端垂墜兩件空心桃形配飾，第三層為蓮花造型之玉佩。花下綴有耳掏、關刀、剔針、鉤子、尖刀五件配件。套環處打造成拳頭形握住小環，把柄處裝飾為幾何紋樣。此件腰掛由錢形鍊與玉蓮花、蓮葉所組成，寓有「連連有錢」之意。



銀蝴蝶龍船紋腰佩

KH2001.037.017

長43×寬5.4×高0.7公分

此件腰佩為三層，上層係用於繫在腰帶上的掛環。第二層以魚骨型銀鍊連接立體蝴蝶紋佩飾，第三層佩頭為一艘龍船，船上有三層樓房造型，龍頭、船身周圍雕有紋飾，製作精緻。下綴有耳掏、寶劍、夾子、關刀、剔針五件配件。墜飾中之寶劍刀面雕有北斗七星紋樣。把柄處飾有雲龍紋、萬字紋…等吉祥紋樣。



銀天赦富貴紋腰佩

KH2001.037.018

長36.5×寬13×高1公分

此件腰佩為三層，上層係用於繫在腰帶上的掛環。第二層以魚骨型銀鍊連接立體蝴蝶紋佩飾。下方以銀鍊串接雙龍紋飾佩頭，雙面雕有「天赦」「富貴」字樣，文字以雙線雕刻製成外框，字體佈滿魚子紋(或稱珍珠紋)。佩頭雙龍盤繞，飾有一火焰寶珠，排列成「雙龍搶珠」紋樣。下方垂墜有五條銀鍊，各別鑲綴有狗、獅、鴨、牛、雞小銀墜。



銀葫蘆香爐紋腰佩

KH2001.037.019

長35.7×寬3.8×高1.1公分

此件腰佩為三層，上層帶為長方形，鑿刻「囍」字。下方以銀鍊連接第二層立體雕刻葫蘆佩飾，葫蘆身雕有牡丹花朵紋飾，葫蘆寓意「福祿」。第三層佩飾為銀製香爐造型，有驅邪、香火不斷之意。香爐中空，瓶內可填裝如藥丸或藥粉之類物品，此形制之腰佩又稱「藥囊佩」。香爐佩飾下墜有剔針、夾子與耳掏三件配飾，是實用與裝飾兼具的腰佩。



銀魚紋針筒腰佩

KH2008.014.004

長44.8×寬4.8×高0.8公分

本件腰佩係結合針筒與腰佩之飾物。上層單銀圈連接銀鍊與二個桃形吊飾，銀桃呈小盒狀可開啓。第二層接有二個魚形吊飾與放置繡針的針筒，下層為一空心魚形佩飾，以銀鍊串接五件掛飾，象徵鎮邪避災、福保平安，兼具實用與裝飾。



銀珐瑯石榴花籃腰佩

KH2009.004.035

長33.7×寬6.2×高0.4公分

此件腰佩為石榴花籃造型。上層為掛環，下方以銀鍊串接立體雙面雕刻石榴花籃紋樣佩飾。花籃雕有花卉紋與編織紋，籃身與石榴紋飾上填燒藍色、綠色、紫色等珐瑯。「石榴」為多子多福氣的吉祥象徵。腰佩最下層垂掛關刀、剔針、夾子、耳掏與寶劍五件掛飾。是實用與裝飾兼具的腰佩。



銀魚躍龍門腰佩

KH2009.004.037

長39×寬8.4×高1.2公分

此件腰佩為四層，帶鉤以銀線盤繞而成，第一層佩飾雙面雕嫦娥與月兔，左上角雕一「月」字，內含「嫦娥奔月」的故事，寓意「長生不老」。下方以銀鍊銜接石榴、花生、魚三件飾物，「石榴」象徵多子多福氣、「花生」俗稱「長生果」有「長生不老」之意，又音近「發」與「升」，故常隱喻為「升官發財」、「魚」寓意「餘」。第二層佩飾鏤空雙面雕仕女、童子與鹿。「鹿」、「祿」同音，代表富貴之意。下方以銀鍊銜接一對寶瓶與魚三件飾物。「瓶」與「平」同音，有「平安」之意。第三層佩飾為鏤空雙面雕花籃，飾有石榴、菊花、佛手柑、盤長紋等。「雞」、「吉」音近。「菊花」又稱「長壽花」。「佛手柑」代表「福」、「圓滿」。「盤長」又稱「綿長字」，是佛教八吉祥之一。第四層為「魚躍龍門」，亦為本件腰佩主要飾物，雙龍中間為火焰寶珠，飾有一對葫蘆、麒麟與盤長紋、雙魚等。下方垂掛各式裝飾共十六件，有象徵鎮鬼避災、福保平安的刀、叉、錘、鎚、斧、劍等兵器外，亦有實用功能的耳掏子與剔針及胡琴。是實用與裝飾兼具的腰佩。



銀壓花壽字紋珠

KH2004.006.003

長17.4×寬1.1×高1.1公分

此串珠有十五顆，每顆皆有雙壽、雙囍、雙花等紋飾，以薄銀片壓模製成，雙花紋處有圓孔作為穿繩之用，應是用於飾物之配件。



銀雕花葉紋粉餅盒

KH2005.012.025

長8×寬8.2×高0.7公分

粉餅盒為東方婦女受西方文化影響後的產物。本件盒體以銀材製成，盒蓋有花葉紋飾，圓形團花構圖可看出受西方文化美感的影響。盒蓋內側為玻璃鏡子，鏡面已有水銀化現象。銀盒內部底側打印有標示材質的「SILVER」與「950」字樣。「SILVER」是銀的英文，「950」標示銀合金百分比，表示此件銀盒銀含量為千分之九百五十之意。此種合金應是為了能保持銀的白亮色，又能增加銀盒硬度。



銀葫蘆形鼻煙壺

KH2007.001.031

長3.5×寬2.2×高6.8公分

鼻煙是把優質的煙草研磨成細粉，加入麝香等名貴藥材，或用花卉等提煉製作。鼻煙傳入中國後，中國人先用傳統藥瓶盛放鼻煙，後用瑪瑙、陶瓷或象牙等材質製作，這種盛具稱為鼻煙壺。此件鼻煙壺，壺蓋包鑲蛋面圓形玉石，蓋底焊接一小勺用於吞鼻菸之用。壺身雕有團壽紋、荷花紋及一對金魚紋。「團壽」有祝壽之意，「金魚」喻活潑如意，「荷花」又稱「蓮花」有連科之意，「金魚與荷花」寓意「連科如意」。



銀動物紋煙絲盒

KH2008.014.001

長6×寬4.5×高8.5公分

在男性配飾中煙絲盒或菸草袋佔很重要地位。此件煙絲盒材質為銀，分二層開合，盒蓋與盒身以繫繩連結。雕有石榴、雞、猴、馬、龍、蝙蝠等紋飾。「石榴」多種籽，被視為多子多福氣之吉祥象徵。大公雞有雞冠，「冠」音同「官」、「蝠」音同「福」、「猴」與「侯」同音，表示加官晉爵，「馬」有「馬上封侯」、「馬到成功」之意。「龍」民間傳說龍能吐珠，龍與龍珠均為吉祥之物。



銀琺瑯瓶花針筒

KH2009.004.036

長15×寬2.4×高1公分

本件銀製針筒為花瓶造型。上層帶鉤為如意紋造型，下接針筒，分內筒與外筒，外筒套於內筒外緣，外筒刻有紋飾，內筒則為素面。「瓶」、「平」同音，有「平安」之意。花瓶為雙面雕刻，並填燒藍、綠色琺瑯，兩面刻有牡丹花卉、蓮花與鶴之紋飾，花瓶下方垂墜有一圓形瑪瑙珠飾。「牡丹」寓意「富貴」、「蓮花」有「連生」、「潔淨」之意，「鶴」象徵「長壽」。此件腰佩有「連年平安、富貴如意」之意。



銀人物針筒

KH2009.004.039

長19.2×寬1.2×高1.2公分

此件圓形針筒分蓋與筒身，筒蓋套於筒身上緣，上有四層雕花，筒蓋與筒身各雕二層人物紋飾。每層紋飾分別雕刻室內人物、彈琴或舞蹈，以日常生活型態為對象，呈現民間親切、純樸之風土人情。筒身繫繩自筒蓋頂端出口，串連玉石與琉璃珠套掛腰帶。筒身打印「□成」店號字樣，其中第一字已無法辨識。



銀「福」「祿」飾片

KH2009.004.040

長5.5×寬5.5×高0.4公分

本組「福」「祿」飾片是古人縫製於帽上、眉勒或衣物之飾物，除裝飾外，尚有辟邪、祈福、賀壽之意。飾片飾有文字「福」「祿」，外圍有花卉及三多(石榴、桃和佛手)等紋飾。桃象徵「壽」，佛手象徵「福」，石榴象徵子孫昌盛，寓意多福、多壽、多子。



銀鍍金八仙慶壽帽花組

KH2004.006.004

長4.2×寬1.8×高1.3公分

本組件含「八仙」與「壽翁」共九件佩飾，是古人縫製於帽子或眉勒上之裝飾物，以神仙紋樣為帽花裝飾，並有辟邪、祈福、賀壽之意。每件文物有六個孔洞，用於固定布料上。背面打印有「姓記」店號與標示材質之「紋銀」字樣。「八仙慶壽」是常見的圖案，造型變化亦多。八仙紋飾有「明八仙」與「暗八仙」之分。「明八仙」即是將八仙人物完整表現。「暗八仙」則呈現八仙所持之法器圖案，而無神像。



銀「福」「壽」飾片

KH2009.004.043
長5.8×寬5.8×高2公分

本組「福」「壽」飾片為銀製，是古人縫製於帽子、眉勒或衣物上之飾物，此外尚有辟邪、祈福、賀壽之意。此對飾片有「福」「壽」二字，外圍飾有花卉與四隻蝙蝠紋飾。四隻蝙蝠是為「賜福」，寓意吉祥。



銀鍍金三元及第飾片

KH2009.004.044
044-1、-3 長7.4×寬3.8×高2公分 / 044-2 長6.9×寬5.5×高1.4公分

此組飾片有三片，分別飾有一童子立於頂爐中與一對龍紋。自古「鼎」即代表國家重器，用於祝頌。童子站立於三頂爐中之造型，係祈求孩童可以「三元及第」，即高中解元、會元、狀元之意。民間傳說龍能吐珠，稱為龍珠。龍與龍珠均為吉祥之物，能辟水火。銀製飾片，是古人縫製於帽子、眉勒或衣物上之裝飾物，除裝飾目的外尚有辟邪、祈福、賀壽之意。



銀蟬形鉤飾

KH2009.004.041

長4.5×寬2.3×高1.5公分

本件配飾為蟬形鉤飾，蟬腹空心，蟬翼可開合。蟬紋為吉祥飾品，有一脈相承之意，為生意人喜愛配帶之飾品，寓意「腰纏萬貫」。



銀鍍金麒麟送子墜飾

KH2009.004.042

長7×寬9×高1.8公分

本組墜飾亦稱「麒麟鎖」，為「麒麟送子」之造型。中國民俗認為「麒麟」是四靈之一。麒麟背上乘著一位童子，童子相傳是天上文曲星或武曲星，頭戴太子金冠、身穿鶴紋玉帶錦袍，童子一手持毛筆，一手持帶板。「麒麟送子」的胸佩通常是給新婚婦人佩帶的，等孩子稍長，有的也會給小孩佩帶，祈求孩童賢德仁厚、富有文才。此對呈現左右對稱形制的「麒麟送子」佩飾現在較為少見。



銀古錢紋配飾

KH2009.004.045

長8×寬4.2×高1.2公分

此組配飾是古人縫製於衣物上之飾物，除裝飾外尚有辟邪、祈福、賀壽之意。此組以古錢紋為主體，下垂掛飾有花卉紋與太極紋五條銀鍊。古錢，代表財富，可單獨構成圖案，亦可數個銅錢穿串成「連錢」，十個叫「十全」，兩個叫「雙全」。



銀珐瑯鑲珠蝙蝠紋帶鉤

KH2009.004.048

長15.5×寬6.7×高3公分

本件帶鉤飾以三隻蝴蝶，上鑲嵌一蛋面圓形珠，於蝴蝶紋飾上填燒黃、紅、藍、綠等各色珐瑯。帶鉤原本用途係固定衣帶用，相當於現代之腰帶扣。但此件帶鉤強調裝飾與祈福之用。「蝠」、「福」同音，帶鉤背面打印「福增」與標示材質之「紋銀」字樣。

璀璨銀彩

館藏金工及飾品文物賞析

Dazzling Silver Collection of Metalwork and
Fashion Accessories of Kaohsiung Museum of History

索引

髮飾類
耳飾類
項飾類
手飾類
其他

髮飾類



銀鑲金雙如意紋簪
KH2001.035.001
長12×寬7.4×高1.1公分



銀鑲金鑲珍珠簪
KH2001.035.002
長17.5×寬1×高1公分



銀鑲花葉紋扁方
KH2001.037.001
長15×寬8.5×高1.2公分



銀鑲金福祿壽紋扁方
KH2001.037.002
長10.8×寬3.7×高0.7公分



銀內填瑠珈蝴蝶紋簪
KH2001.037.003
長11.6×寬2.5×高0.9公分



銀瑠珈花卉紋耳掏釵
KH2001.037.004
長17.8×寬2.5×高1公分



銀點翠鑲碧璽花卉蝴蝶紋鈿花
KH2001.037.005
長11×寬9.5×高2.5公分



銀盆花蝴蝶紋釵
KH2001.037.006
長14.6×寬5.5×高0.4公分



銀蝴蝶花卉紋耳掏釵
KH2001.037.007
長19.1×寬5.6×高0.5公分



銀鑲玉石蝙蝠紋步搖釵
KH2001.037.008
長15.1×寬0.9×高8.8公分



銀瑠珈壽字紋扁方
KH2001.037.009
長9.5×寬1.4×高1.3公分



銀花卉紋扁方
KH2001.037.010
長11.2×寬2×高0.7公分

髮飾類



銀鍍金暗八仙紋扁方
KH2001.037.011
長10.9×寬2.7×高0.6公分



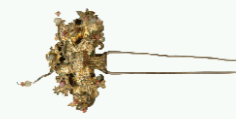
銀點翠花卉紋簪
KH2001.037.012
長10.8×寬8.8×高2公分



銀鍍金如意紋簪
KH2001.037.013
長11.3×寬6.3×高0.3公分



銀鍍金蝴蝶花卉紋簪
KH2001.038.005-2
長19×寬4.7×高2.5公分



銀鍍金龍鳳呈祥釵
KH2001.038.005-3
長13.2×寬6.6×高3.4公分



銀鍍金點翠荷花香爐紋簪
KH2001.038.006-1
長17.3×寬11.5×高1.6公分



鑿花銀梳
KH2001.038.001-1
梳長9.4×寬4×高0.4公分
鍊長27.6公分



玳瑁梳
KH2001.038.001-2
長8.7×寬7×高1.2公分



銀鍍金鑲玉蝴蝶紋簪
KH2001.038.003-1
長18.8×寬5×高0.8公分



銀鍍金雙鳳牡丹紋釵
KH2001.038.006-2
長15.2×寬8×高2.2公分



銀鍍金點翠龍紋耳掏釵
KH2001.038.007-1
長19.7×寬3.4×高2.1公分



銀鍍金點翠蝴蝶花卉紋釵
KH2001.038.007-2
長15.4×寬5×高1.4公分



銀鍍金瑱瑯蝴蝶花卉紋簪
KH2001.038.003-2
長17.1×寬4×高1.2公分



銀鍍金蝴蝶石榴花卉紋耳掏簪
KH2001.038.003-3
長19×寬2.3×高1公分



銀鍍金鳳凰蝙蝠紋釵
KH2001.038.003-4
長16.2×寬3.1×高1.5公分



銀鍍金點翠福壽雙全紋簪
KH2001.038.007-3
長12.4×寬8.1×高1.6公分



銀鍍金鑲珊瑚釵
KH2001.038.008-1
長15.7×寬1.8×高0.8公分



銀鍍金鑲玉蝴蝶紋簪
KH2001.038.008-2
長16.8×寬1.7×高0.8公分



銀鍍金點翠蝴蝶花卉紋簪
KH2001.038.003-5
長24×寬5×高0.8公分



銀鍍金螃蟹花葉紋髮簪
KH2001.038.004
長11.8×寬7×高2公分



銀鍍金蝴蝶花卉紋簪
KH2001.038.005-1
長18.9×寬5.4×高2.4公分



銀鍍金鑲琉璃蓮座簪
KH2001.038.008-3
長18.2×寬1.5×高1.5公分



銀鍍金花卉紋簪
KH2001.038.008-4
長18.1×寬3.2×高1.6公分



銀鍍金花卉蝴蝶紋簪
KH2001.038.010-1
長10.8×寬4×高2.5公分

髮飾類



銀鑲金花卉蝴蝶簪
KH2001.038.010-2
長12×寬3.3×高1.2公分



銀鑲金點翠如意紋扁方
KH2001.038.010-3
長10.6×寬3×高1.5公分



銀鑲金福祿壽喜扁方
KH2001.038.010-4
長10.4×寬2.6×高1公分



紙板點翠珠花蝴蝶簪
KH2004.006.006-2
長15.5×寬6.5×高2.4公分



銀鑲金太極簪
KH2006.007.005
長19.8×寬3.6×高1.2公分



銀鑲金道教寶劍簪
KH2006.007.006
長22.7×寬1.4×高0.15公分



玉蝴蝶紋簪
KH2001.038.010-5
長5.1×寬3.8×高0.9公分



銀鑲金壽字紋簪
KH2001.038.010-6
長7.3×寬2.5×高1.4公分



銀鑲金點翠牡丹花葉紋簪
KH2001.038.011
長10.8×寬6.2×高0.7公分



銀鑲金鳳凰紋頭飾
KH2006.011.014
長55×寬30×高5公分



銅鑲金花卉紋簪
KH2007.001.032
長13.8×寬2.8×高2公分



鋁塑料珠花簪
KH2007.001.033
長8.6×寬4.3×高1.9公分



銀鑲金點翠鳳凰冠
KH2001.038.012
長20×寬20×高7公分



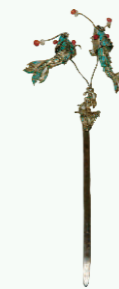
銀錢幣釵
KH2004.006.005-1
長9.3×寬1.9×高0.7公分



銀鑲金花卉紋簪
KH2004.006.005-2
KH2004.006.005-4
長9.5×寬2.2×高2公分



銀珍珠花簪
KH2007.001.034
長9×寬4.5×高2公分



銀點翠雙魚花瓶紋簪
KH2007.001.035
長19.8×寬8.4×高2.4公分



銀鑲金花卉紋簪
KH2007.001.036
長14.5×寬1.5×高1.1公分



銀花葉紋簪
KH2004.006.005-3
長9.5×寬1.7×高1.6公分



銀鑲塑料蓮蓬紋簪
KH2004.006.005-5
長7.3×寬3.3×高0.8公分



紙板點翠珠花簪
KH2004.006.006-1
長12×寬11.4×高2.8公分



銀石榴如意紋釵
KH2007.001.037
長10.5×寬2.6×高2公分



銀鑲金人物花卉紋簪
KH2007.001.038
長2.8×寬3×高1.3公分



銀鑲金點翠編織花卉紋簪
KH2007.001.039
長15×寬2.5×高1.5公分

髮飾類



銀鑲金點翠龍紋簪
KH2007.001.040
長13.2×寬2.8×高1.4公分



銀鑲金點翠龍紋耳掏簪
KH2007.001.041
長16×寬2.2×高0.9公分



銀鑲金鑲珊瑚蓮座簪
KH2007.001.042
長14.8×寬0.7×高0.7公分



銀鑲金點翠囍字簪
KH2007.002.011
長13×寬4.5×高2.7公分



銀鑲金鶴紋釵
KH2007.002.012
長21.8×寬9.8×高6公分



銀鑲金蝴蝶紋耳掏釵
KH2007.002.013
長15.8×寬3.6×高2.4公分



銀多角珠簪
KH2007.001.043
長12.1×寬2.4×高0.6公分



銀鑲金點翠蝴蝶紋簪
KH2007.001.044
長6.4×寬4.9×高1.2公分



銀鑲珍珠蝙蝠簪
KH2007.001.045
長7×寬1.7×高1.2公分



銀鑲金點翠龍紋釵
KH2007.002.014
長17.2×寬4.4×高2.4公分



銀鑲金鰲魚釵
KH2008.014.005
長15.5×寬3.4×高5.3公分



銀鳳紋耳掏釵
KH2008.014.006
長18.9×寬3.3×高0.3公分



銀鑲金點翠蘭花釵
KH2007.001.046
長15.5×寬2.8×高1.6公分



銀鑲金鑲玉蝴蝶花卉簪
KH2007.001.047
長15.7×寬1.7×高1.2公分



銀鑲金點翠雙鳳蝴蝶紋簪
KH2007.001.048
長17.9×寬6.5×高1.6公分



銀錢幣釵
KH2008.014.007
長12.3×寬2.4×高1.1公分



銀鑲金鑲珊瑚釵
KH2008.014.008
長17.2×寬3.6×高1.4公分



銀鑲金鳳鳥瓶花釵
KH2008.014.009
長15.4×寬5.5×高2.6公分



螺鈿鑲嵌漆器梳
KH2007.002.008
盒長12.5×寬6.8×高2.2公分
梳子長9.6×寬4.8×高0.4公分



竹福紋梳
KH2007.002.009
長9.5×寬2.7×高0.9公分



銀珧珊瑚蝴蝶花卉簪
KH2007.002.010
中間長14.5×寬9.8×高2.5公分
兩側一對長9.4×寬6.6×高1.8公分



銀鑲金點翠八仙髮飾
KH2009.004.015
長17×寬18.3×高1.7公分



銀鑲金點翠鑲玉髮飾
KH2009.004.016
長15.5×寬14.5×高3.5公分

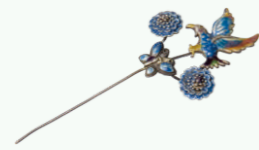


銀鑲金喜從天降簪
KH2009.004.017
長14.7×寬3.4×高1.6公分

髮飾類



銀珐瑯鑲瑪瑙花卉紋耳掏釵
KH2009.004.018
長13.2×寬2.3×高0.7公分



銀珐瑯老鷹紋簪
KH2009.004.019
長8.4×寬3.4×高0.5公分



銀鑲金蝴蝶花卉紋簪
KH2009.004.020
長9.8×寬2.2×高4.2公分



銀珐瑯半月形梳
KH2009.004.030
長8.6×寬3×高0.4公分



銀鑲金龍頭紋簪
KH2009.004.031
長16.3×寬1.3×高5.2公分



銀珐瑯蘭花簪
KH2009.004.032
長11.6×寬2.5×高2.6公分



銀鑲金珐瑯鑲瑪瑙蝴蝶紋簪
KH2009.004.021
長14.2×寬4.5×高1.2公分



銀鑲金點翠鑲瑪瑙鳳紋簪
KH2009.004.022
長30.9×寬11.8×高1.6公分



銀鑲金鑲玉蝴蝶花卉紋飾簪
KH2009.004.023
長19.8×寬7.8×高2.3公分



銀珐瑯福紋簪
KH2009.004.033
長16.2×寬2.3×高0.5公分



銀鑲金蝴蝶花卉紋簪
KH2009.004.034
長16×寬7.2×高2公分



銀珐瑯花卉紋釵
KH2009.004.024
長12.3×寬6.5×高2.3公分



銀龍紋簪
KH2009.004.025
長14.4×寬1.1×高3.5公分



銀珐瑯瓶花蛙紋耳掏釵
KH2009.004.026
長19.5×寬2.4×高0.5公分



銀鑲金珐瑯太極簪
KH2009.004.027
長15.5×寬7.6×高0.3公分



銀鑲金點翠鑲玉福在眼前簪
KH2009.004.028
長14.8×寬8.2×高1.1公分



銀鑲金鑲琉璃鳳紋簪
KH2009.004.029
長16.8×寬4.4×高1.8公分

耳飾類

頂飾類



銀鑲金連生童子紋耳墜
KH2001.037.021
長6.1×寬3.2×高1.7公分



銀盤長紋耳墜
KH2001.037.022
長7×寬3.2×高1.3公分



銀龍紋耳環
KH2001.037.023
長7.4×寬0.7×高3.3公分



銀珞珈如意鹿紋鎖
KH2001.037.027
長5.7×寬4.2×高1.2公分



銀木魚紋飾項飾
KH2001.038.013
長38.5×寬4.9×高2.5公分



銀馬紋項鍊
KH2008.014.002
長38.5×寬11×高2.4公分



銀珞珈魚紋耳環
KH2001.037.024
長5×寬2.7×高0.6公分



銀蝴蝶紋耳環
KH2001.037.025
長6.6×寬3.4×高0.3公分



銀鑲金耳飾
KH2001.038.009
直徑2.5×高8.4公分



銀福在眼前項鍊
KH2008.014.003
長45.5×寬10×高0.3公分



銀珞珈蝶形鎖
KH2009.004.046
長28×寬14×高1.2公分



銀十二生肖項鍊
KH2009.004.047
長50×寬0.8×高0.8公分



銀鑲金回紋耳環
KH2004.005.020
長4×寬1.7×高3.8公分



銀鑲金福壽耳環
KH2004.006.007
長5.3×寬5×高1.2公分

手飾類



玻璃鐲
KH1997.001.001
長8×寬8×高0.9公分



玉鐲
KH1997.001.002
長7.3×寬7.3×高1.1公分



玉鐲
KH1997.001.003
長7.2×寬7.2×高1公分



銅素面手鐲
KH2004.005.022-1
長8.9×寬8.9×高0.7公分



銅條紋鐲
KH2004.005.022-2
長8.9×寬8.9×高0.7公分



銅素面手鐲
KH2004.005.022-3
長8.9×寬8.9×高0.7公分



銀如意紋鐲
KH2001.037.028
長6.6×寬5.6×高2.1公分



銀福祿壽紋鐲
KH2001.037.029
長6.5×寬6.5×高1.9公分



銀牡丹花紋鐲
KH2001.037.030
長7.6×寬7×高1.4公分



銀花卉紋戒
KH2004.006.007-2
長2.2×寬2.5×高1.8公分



銀獅紋戒
KH2004.006.007-3
長1.8×寬2.6×高2.1公分



銀鑲金喜上眉梢戒
KH2004.006.007-4
長1.7×寬1.5×高1.8公分



銀鑲藤花卉紋鐲
KH2001.037.031
長7.6×寬7.6×高0.7公分



銀鑲藤蝴蝶紋鐲
KH2001.037.032
長6.8×寬6.5×高0.8公分



足金鑲藤蝴蝶花卉鐲
KH2001.037.033
長7×寬7×高0.7公分



銀牡丹手鐲
KH2009.004.001
長7.2×寬6.8×高0.7公分



銀鑲金雙層花卉紋手鐲
KH2009.004.002
長5.8×寬5.5×高0.9公分



銀鑲金鑲嵌人物手鐲
KH2009.004.003
長7.5×寬7.3×高1.2公分



鐵線編織頂針
KH2001.038.002
長2×寬2×高3.7公分



玉鐲
KH2003.003.005
長6.7×寬6.7×高1公分



銀雕花雙蝶牡丹紋鐲
KH2004.005.021
長6.5×寬6.5×高1.2公分



銀雙龍搶珠手鐲
KH2009.004.004
長7.8×寬7.7×高0.9公分



銀編織龍紋手鐲
KH2009.004.005
長8×寬7×高1.6公分



銀鑿花如意手鐲
KH2009.004.006
長6.7×寬6.3×高2.2公分

手飾類

其他類



銀鑿花福壽手鐲
KH2009.004.007
長6.5×寬6.5×高2.5公分



銅九龍紋扳指
KH2009.004.008
長3×寬3×高2.7公分



銀貓蝶紋戒
KH2009.004.009
長2×寬2.2×高1.5公分



銀敲花雙魚紋帶扣
KH2001.035.003
長7×寬5.8×高0.7公分



銀獅鈕花籃紋腰掛
KH2001.037.014
長45.3×寬3.5×高1.7公分



銀葫蘆紋腰佩
KH2001.037.015
長47.6×寬3.5×高1.7公分



銀珞珈蛙紋戒
KH2009.004.010
長1.8×寬2.2×高2公分



銀四連環雙蝶花卉紋戒
KH2009.004.011
長2.2×寬1.3×高1.5公分



銀珞珈連科如意戒
KH2009.004.012
長2.2×寬2.2×高2.4公分



銀玉荷葉錢紋腰佩
KH2001.037.016
長40×寬5.4×高1.3公分



銀蝴蝶龍船紋腰佩
KH2001.037.017
長43×寬5.4×高0.7公分



銀天祿富貴紋腰佩
KH2001.037.018
長36.5×寬13×高1公分



銀珞珈福在眼前戒
KH2009.004.013
長2.2×寬3×高2公分



銀蝴蝶紋飾戒
KH2009.004.014
長2.1×寬1.8×高6公分



銀葫蘆香爐紋腰佩
KH2001.037.019
長35.7×寬3.8×高1.1公分



銀鏤空香囊紋腰佩
KH2001.037.020
長34×寬3.4×高1.4公分



銅珞珈壽紋鎖
KH2001.037.026
長7.5×寬5.5×高0.8公分



盒裝紅珊瑚
KH2004.005.023
盒長13.5×寬9.8×高3公分
珊瑚每支約長9×寬0.5×高0.5公分



銀鑲金鈕扣
KH2004.006.001
長1.2×寬1.2×高1.5公分



銅鑲琉璃鈕扣
KH2004.006.002
長0.8×寬0.8×高1.3公分

其他類



銀壓花壽字紋珠
KH2004.006.003
長17.4×寬1.1×高1.1公分



銀鑲金八仙慶壽帽花組
KH2004.006.004
長17.4×寬1.1×高1.1公分



銀雕花葉紋粉餅盒
KH2005.012.025
長8×寬8.2×高0.7公分



銀人物針筒
KH2009.004.039
長19.2×寬1.2×高1.2公分



銀「福」「祿」飾片
KH2009.004.040
長5.5×寬5.5×高0.4公分



銀蟬形鉤飾
KH2009.004.041
長4.5×寬2.3×高1.5公分



賽璐璐製化妝用具
KH2005.012.026
盒長12.4×寬8.2×高3.3公分
梳長10.8×寬3×高0.3公分
粉撲長4.8×寬4.8×高1.2公分



銀包鑲翠玉帶扣
KH2007.001.030
長5.6×寬4.1×高1.3公分



銀葫蘆形鼻煙壺
KH2007.001.031
長3.5×寬2.2×高6.8公分



銀鑲金麒麟送子墜飾
KH2009.004.042
長7×寬9×高1.8公分



銀「福」「壽」飾片
KH2009.004.043
長5.8×寬5.8×高2公分



銀鑲金三元及第飾片
KH2009.004.044
長7.4×寬3.8×高2公分
長6.9×寬5.5×高1.4公分



銀動物紋煙絲盒
KH2008.014.001
長6×寬4.5×高8.5公分



銀魚紋針筒腰佩
KH2008.014.004
長44.8×寬4.8×高0.8公分



銀珞珈石榴花籃腰佩
KH2009.004.035
長33.7×寬6.2×高0.4公分



銀古錢紋配飾
KH2009.004.045
長8×寬4.2×高1.2公分



銀珞珈鑲珠蝙蝠紋帶鉤
KH2009.004.048
長15.5×寬6.7×高3公分



銀珞珈瓶花針筒
KH2009.004.036
長15×寬2.4×高1公分



銀魚躍龍門腰佩
KH2009.004.037
長39×寬8.4×高1.2公分



銀六角形蝙蝠針筒
KH2009.004.038
長7.8×寬1.2×高1.2公分
鍊長23.8×寬1.2×高1.2公分

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