

湖北出土戰國秦漢



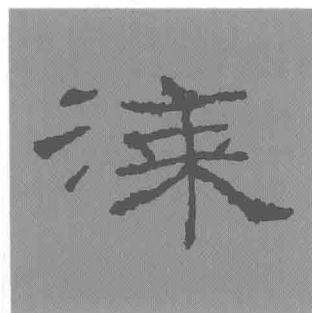
器

LACQUERWARE

FROM THE WARRING STATES TO THE HAN PERIODS
EXCAVATED IN HUBEI PROVINCE



湖北出土戰國秦漢



器

LACQUERWARE

FROM THE WARRING STATES TO THE HAN PERIODS
EXCAVATED IN HUBEI PROVINCE

湖北省博物館・香港中文大學文物館

Hubei Provincial Museum

Art Gallery, The Chinese University of Hong Kong

1994

鳴謝

本圖錄承林炳炎基金會贈資出版印行，謹此致謝。

Acknowledgement

The publication of this catalogue was made possible by a grant from the B.Y. Lam Foundation.

展品著錄：唐剛卯 楊定愛 陳逢新

攝影：郝勤建

編輯：林業強 游學華

英譯：林業強 莫家良

設計：梁超權

承印：灝彩製作有限公司

Catalogue Entries: Tang Gangmao, Yang Dingai, Chen Fengxin

Photography: Hao Qinjian

Editing: Peter Lam, Yau Hok Wa

Translation: Peter Lam, Harold Mok

Design: Leung Chiu Kuen

Printer: Colormedia Production Co. Ltd.

湖北出土戰國秦漢漆器

出版：湖北省博物館

香港中文大學文物館

一九九四年初版

湖北省博物館保留所有版權

國際統一書號：962-7101-18-4

Lacquerware from the Warring States to the Han Periods Excavated in Hubei Province

Jointly published by Hubei Provincial Museum and The Art Gallery, The Chinese University of Hong Kong

Copyright © 1994 by Hubei Provincial Museum

All rights reserved

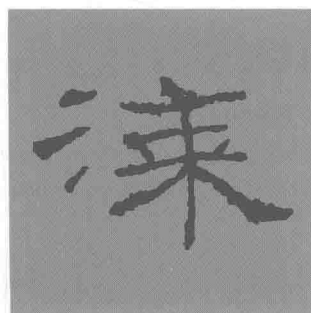
ISBN: 962-7101-18-4

目錄

前言 舒之梅 高美慶	4
年表	12
地圖	13
綜論湖北戰國秦漢漆器 陳振裕	14
漆苑樂器 馮光生	37
漢代至宋代鎗金漆器，兼論攢犀 胡世昌	42
出土飽水漆木器文物的保護 陳中行	51
圖版及說明	60

Contents

Forewords Shu Zhimei Mayching Kao	6
Chronology	12
Maps	13
A General Discussion of the Warring States, Qin and Western Han Lacquer Ware in Hubei Chen Zhenyu	30
Musical Instruments in Lacquer Feng Guangsheng	40
<i>Qiangjin</i> Lacquers of the Han to the Song Dynasties, with a Note on <i>Zanxi</i> Hu Shih-chang	49
Conservation of Waterlogged Lacquered Wood from Archaeological Excavations Chen Zhongxing	56
Catalogue Entries	60



湖北出土戰國秦漢

器

LACQUERWARE

FROM THE WARRING STATES TO THE HAN PERIODS
EXCAVATED IN HUBEI PROVINCE

湖北省博物館・香港中文大學文物館

Hubei Provincial Museum

Art Gallery, The Chinese University of Hong Kong

1994

鳴謝

本圖錄承林炳炎基金會贈資出版印行，謹此致謝。

Acknowledgement

The publication of this catalogue was made possible by a grant from the B.Y. Lam Foundation.

展品著錄：唐剛卯 楊定愛 陳逢新

攝影：郝勤建

編輯：林業強 游學華

英譯：林業強 莫家良

設計：梁超權

承印：灝彩製作有限公司

Catalogue Entries: Tang Gangmao, Yang Dingai, Chen Fengxin

Photography: Hao Qinjian

Editing: Peter Lam, Yau Hok Wa

Translation: Peter Lam, Harold Mok

Design: Leung Chiu Kuen

Printer: Colormedia Production Co. Ltd.

湖北出土戰國秦漢漆器

出版：湖北省博物館

香港中文大學文物館

一九九四年初版

湖北省博物館保留所有版權

國際統一書號：962-7101-18-4

Lacquerware from the Warring States to the Han Periods Excavated in Hubei Province

Jointly published by Hubei Provincial Museum and The Art Gallery, The Chinese University of Hong Kong

Copyright © 1994 by Hubei Provincial Museum

All rights reserved

ISBN: 962-7101-18-4

目錄

前言 舒之梅 高美慶	4
年表	12
地圖	13
綜論湖北戰國秦漢漆器 陳振裕	14
漆苑樂器 馮光生	37
漢代至宋代鎗金漆器，兼論攢犀 胡世昌	42
出土飽水漆木器文物的保護 陳中行	51
圖版及說明	60

Contents

Forewords Shu Zhimei Mayching Kao	6
Chronology	12
Maps	13
A General Discussion of the Warring States, Qin and Western Han Lacquer Ware in Hubei Chen Zhenyu	30
Musical Instruments in Lacquer Feng Guangsheng	40
<i>Qiangjin</i> Lacquers of the Han to the Song Dynasties, with a Note on <i>Zanxi</i> Hu Shih-chang	49
Conservation of Waterlogged Lacquered Wood from Archaeological Excavations Chen Zhongxing	56
Catalogue Entries	60

前言

《湖北出土戰國秦漢漆器》展覽經過一年多的籌備，現於香港中文大學文物館隆重開幕了。在此，謹向中文大學文物館，向支持、幫助我們籌備這次展出的各界人士表示衷心的感謝！

漆器生產是我國優秀的傳統工藝，具有悠久的歷史。近三十年來，隨着中國考古事業的蓬勃發展，各地相繼出土了不少古代漆器。經研究確認，早在七千年前的新石器時代，我國已開始製造與使用漆器。其往後發展所展示的精湛的工藝、絢麗的色彩、華美的紋飾，令人嘆為觀止。

湖北省位於長江中游地區，屬亞熱帶氣候，適於漆樹的生長，為中國生漆的主要產地。湖北境內出土的古代漆器，其年代目前可追溯至商代早期。黃陂盤龍城李家嘴2號墓饕餮紋雕花槨板內側的朱漆痕迹，表明長江中游地區至少在商代已開始使用漆器。兩周時期漆器在湖北也有出土。春秋戰國時期，湖北居於古代楚國的中心區域，考古學家在湖北境內發掘了數千座楚墓。由於楚墓大都為土坑豎穴墓，葬具為木質棺槨，槨室周圍又往往填充白膏泥或青灰泥密封，加之地下水位較高，為漆木器的保存提供了非常有利的保護環境，因此在楚墓中出土了豐富的、保存完好如新的漆木器，從生活用具、樂器、兵器到喪葬用具，應有盡有。秦漢漆木器在湖北境內也有大量出土，主要出自雲夢睡虎地秦漢墓、江陵西漢墓、光化西漢墓等，總數量也在千件以上。上述出土的戰國秦漢漆器，製作精、器類全、數量多、保存好，在全國佔有重要地位。

湖北省博物館是國家興辦的湖北省文物收藏與研究中心，古代漆器是湖北省博物館富有特色的重要收藏之一。由於漆木器在出土時大都處於飽水狀態，如果任其自然乾燥，必然會產生強烈收縮，使之開裂、變形，終至毀壞。如讓其保持飽水狀態，天長日久也會腐朽無存。如何保存這批珍貴的古代遺產，成為文物保護技術的重大課題。十餘年來，我館文物保護技術研究室的專家潛心於古代漆木器脫水保護的研究，經過不懈努力，他們首創的乙二醛脫水、加固、定型方法，取得了豐碩成果。所以，我們今天能舉辦這樣的展覽，讓廣大觀眾看到數量如此多、保存如此好的古代漆器。

本展覽分為戰國漆器、秦代漆器、西漢漆器三個按時代循序漸進的部分，展出古代漆器實物共八十二件（套）。展覽力圖比較全面地反映戰國秦漢漆器的製作技藝、裝飾風格。展品包括了木胎、夾紵胎、竹胎、金屬胎的各種器類。其製作技藝，就木胎而言有捲製、挖製、鑲製、雕製等；髹飾上有彩漆，也有素漆。一些展品，如彩漆木雕小座屏、彩漆牛馬圖扁壺、鎗金龍鳳紋卮等是戰國秦漢漆器中的珍品，也是中國古代漆器的代表作品；瑟、排簫、鼓、五弦琴、十弦琴等既是漆器，又是難得的先秦樂器，反映了中國古代

繁榮的音樂文化；曾侯乙墓出土的二十八宿圖衣箱是我國已發現的時代最早的天文文物之一，在研究中國古代天文學方面具有重要意義。同時展出的戰國楚簡、雲夢秦簡不僅在古史研究方面有重要價值，而且與所展出的其它漆木器上保存的針刻文字、烙印文字、漆書文字一樣，在古文字學與書法藝術上具有重要意義。

展出如此豐富和精美的戰國秦漢漆器，在國內外均屬首次。籌展期間，在遴選展品和審訂展品著錄工作中，我們得到了湖北省文物考古研究所的大力支持，力求使展覽具有較高的藝術性和學術性。我們謹希望，此展覽有助於海內外學者對中國古代漆器的研究，有助於廣大觀眾對中國古代漆器藝術和中國古代文明的了解。

舒之梅

湖北省博物館館長

FOREWORD

The exhibition, *Lacquerware from the Warring States to the Han Periods Excavated in Hubei Province*, after over one year's preparation, is formally open to the public at the Art Gallery, the Chinese University of Hong Kong. To the Art Gallery, and to all those who supported and assisted in the preparation work, we would like to extend our heartfelt thanks.

Lacquerware has been one of the most representative traditional artcrafts in China and it has a long history. In the last three decades, large quantities of lacquerwares have been found in various parts of China through archaeological excavations. Archaeological evidence also confirms that the manufacture and use of lacquer already started in China in the Neolithic period, some seven millennia ago. The long development thereafter truned the making of these lacquer articles into a highly sophisticated craft, with fine workmanship, brilliant colours and elaborate decorative designs.

Hubei province, located in the middle region of the Yangtze River, has subtropical climate, making it favourable for the growth of lacquer tree, and Hubei is the main centre for the supply of raw lacquer in China. At present, the earliest ancient lacquerwares excavated in Hubei can be dated back to the early Shang period. The fragments of red lacquer found on the interior of the coffin board with carved *taotie* design, excavated from No.2 tomb in Lijiazui, Panlongcheng, Huangpi, provides evidence for the use of lacquer in Hubei during the Shang period, if not earlier. Lacquerwares of the Zhou period have also been excavated in this province.

During the Spring and Autumn period as well as the Warring States period, Hubei was the heart of the Chu State and archaeological investigations have located several thousand Chu tombs. These tombs are mostly vertical shaft pits with wooden coffins sealed off by white or greyish clay and the groundwater level is normally fairly high. All these factors contribute to the extremely good state of preservation of the lacquerwares. As a result a massive quantity of perfect pieces of chu lacquerwares have been found in Hubei, ranging from daily utensils and musical instruments to weapons and burial objects.

A great many lacquerwares of the Qin and Han periods are also found in Hubei. They are mainly recovered from the Qin and Han tombs in Shuihudi, Yunmeng, and from the Western Han tombs in Jiangling and Guanghua. Well over one thousand pieces of lacquerware of this period have been excavated so far. In workmanship, varieties, quantity and the state of preservation, these groups of lacquerware from Hubei occupy an important position in the history of Chinese lacquerware.

The Hubei Provincial Museum is a national institute specialized in the collection and research of the cultural relics of Hubei province, and ancient lacquerware is one of the important and representative collections of the Museum. The lacquerwares are mostly waterlogged when found, and will shrink, crack, distort or even disintegrate if they are dried naturally. Even if they are kept in the waterlogged state, they will like wisely perish sooner or later. The conservation for these valuable legacy remains a major research topic. For more than a decade the experts of the Conservation Technology Department of the Museum have studied to devise a proper dehydration process for the lacquerware. After numerous experiments, they have succeeded in

employing glyoxal for dehydration, reinforcement and consolidation. Without their efforts, this exhibition of such a large amount of well preserved ancient lacquerware would never be feasible.

In this exhibition, 82 items (sets) of ancient lacquerwares are grouped into three periods, namely the Warring States, the Qin and the Western Han, and displayed according to historical sequence. The exhibition aims to illustrate comprehensively production techniques and decorative styles of lacquerwares of these periods. Therefore, included are exhibits with cores made from various materials such as wood, fabric, bamboo and metal. For the wooden cores the shaping process ranges from coiling and hollowing, to lathing and carving. The lacquer coating is either plain or with additional painted details.

The highlights of the exhibition include the painted openwork screen (Exhibit 1), the painted flat flask (Exhibit 46) and the incised and gilt cup (Exhibit 65). Some exhibits, such as the *se-zither* (Exhibit 10), the panpipes (Exhibit 13), the drum stand (Exhibit 2), the five string zither (Exhibit 12) and the ten string zither (Exhibit 11) are also exceedingly rare musical instruments of the pre-Qin period. They reflect the flourishing state of music in ancient China. The suitcase (Exhibit 15) decorated with the names of the twenty-eight constellations unearthed from the tomb of Zenghou Yi is one of the earliest astronomical artefacts found in China, and it is of immense significance for the study of ancient Chinese astronomy. Displayed alongside the lacquerwares are two groups of bamboo slips excavated in Jiangling and Yunmeng. Dating from the Warring States and the Qin periods respectively, they are important documents for the study of ancient history. Together with incised, fire-branded and lacquer-written marks found on the lacquerwares, these slips are also valuable specimens of palaeography and calligraphic art.

This is the first major exhibition of lacquerwares from the Warring States to the Han periods ever held in China or abroad. We are pleased to have received strong support from the Hubei Provincial Institute of Archaeology in the selection of the exhibits and writing of the catalogue entries, enabling us to maintain the artistic as well as the academic standard of the exhibition. We sincerely hope that this exhibition will promote further studies on Chinese lacquerware and generate public interest and appreciation of ancient Chinese lacquerware.

Shu Zhimei

Curator

Hubei Provincial Museum

前言

中國漆器有悠久的歷史，早在新石器時代，先民已懂得割取漆樹的脂液，塗飾木器，既可保護器物免受滲漏腐蝕，更可收美化裝飾的效果。任何物料，一經以漆塗飾，即為漆器，是以品類繁多，成為中國工藝美術重要的一環。

漆器經過商周兩代的發展，至戰國秦漢而進入繁榮昌盛的時期，在漆器工藝史上佔重要位置。而湖北省盛產漆樹，正是當時漆器的主要生產中心之一。近年的考古發掘，出土了大量精美的漆器，成為湖北省博物館富有特色的收藏。是次與香港中文大學文物館聯合主辦《湖北出土戰國秦漢漆器》展覽，在香港隆重展出，自是特具意義。展品八十二項，精選自湖北江陵、隨縣、雲夢、光化等地的戰國秦漢墓葬，是一個全屬科學發掘的古代漆器的專題展覽，在海內外均為創舉。同時，這些造型優美、色彩瑰麗、紋飾絢爛的漆器，不僅充分反映此時期漆器工藝精湛的製作技巧與華美的裝飾風格，更可作系統性的學術研究，加深對這時期的歷史、文化、思想和生活的瞭解。此外，因漆器出土後不易保存，現今展出的完好如新的古代漆器，顯示了湖北省考古發掘工作和文物修復技術的豐碩成果。文物館得以參與其事，深感榮幸。

由戰國以迄秦漢的漆器昌盛期，主要因為鐵製手工業工具的普遍使用，擺脫了木工、青銅工藝在器物造型、圖案紋飾等方面的影響，形成一個能充分發揮髹漆工藝特點的獨立手工業部門。由於漆器光澤經久不變，具有較好的保護功能，彩繪又絢麗美觀，所以使用漆器成為當時上層社會的風尚，漆器被廣泛應用到生活的各個層面，並且取代了不少青銅器。

戰國漆器工藝的發展，不僅表現在漆器的廣泛應用和器形品種的豐富多姿上，而且突出表現於胎骨處理、造型設計與裝飾技法。戰國漆器以木胎（包括厚木胎與薄板胎）為主，也有少量竹胎、皮胎和夾紵胎。製作工藝依原料與器形的不同而各異，如木胎的製法即有挖製、捲製、鑲製、雕製等技法。而在裝飾手法方面，除塗飾色彩艷麗的圖案花紋外，有些還繪有以人物、鳥獸、花草等為題材的畫。漆畫數量雖不多，卻是研究中國古代繪畫藝術的珍貴資料，值得重視。

戰國漆器出土地點廣泛，但主要集中於楚國疆域內，即現今的湖北、湖南、河南等省，而楚國故都紀南（郢都）即在湖北江陵境內，是以較多大型楚墓。展品中江陵望山一號墓出土的彩漆木雕小座屏、隨縣曾侯乙墓出土的彩漆木雕蓋豆、江陵雨台山十八號墓出土的彩漆木雕雙頭鎮墓獸等，胎質堅緻，花紋細膩，色彩艷麗，堪稱這一時期的代表作。

秦漢時期的漆器工藝基本上繼承了戰國的風格，但也有新的發展，如產地分佈更廣，生產規模更大，技藝分工更細等。夾紵胎漆器增多，技法有進一步提高，更加精美輕巧。

當時新興的裝飾技法有針劃填金的鎗金和用稠厚物質堆寫成花紋的堆漆等，其中鎗金技法對日本、朝鮮等地也有深遠的影響。

秦漢漆器製作精巧，線條流暢，紋飾艷麗，光澤如新。這時期可說是中國漆器工藝史上的黃金時代。展品中雲夢睡虎地四十四號墓出土的彩漆牛馬圖扁壺、光化五座墳三號墓出土的鎗金龍鳳紋卮等，不但是難得的秦漢藝術珍品，也是中國古代漆器的代表作。

是次展覽的籌備工作，由兩館共同負擔。荷蒙湖北省博物館舒之梅館長親自策劃，該館專家學者精選珍藏，並負責展品的拍攝及著錄等工作。復蒙湖北省文物考古研究所陳振裕所長、湖北省博物館陳中行先生、馮光生先生及本港文物鑑藏家胡世昌醫生惠撰專文，為觀眾欣賞展品提供指引。本館同寅則負責展覽設計及專刊的編印與英譯工作。

此次展覽得以順利進行，耑賴中國文化部文物局、湖北省文化廳及湖北省博物館鼎力支持，新華通訊社香港分社惠助聯絡。中國文化研究所陳方正所長及文物館管理委員會主席利榮森先生指導工作，林炳炎基金會慷慨贊助展覽專刊的印刷經費，耑此謹致謝忱。

高美慶

香港中文大學文物館館長

FOREWORD

Lacquerware has a long tradition in China. As far back as in the Neolithic period, our ancestors had the knowledge of coating wooden articles with the sap of the lacquer tree for protection against leakage and corrosion, as well as for decorative purposes. Lacquerware can be made from any material with the application of lacquer. The great variety thus produced contribute to the importance of lacquerware among Chinese minor arts.

Having undergone evolution in the Shang and Zhou dynasties, lacquerware reached its high period during the Warring States, the Qin and the Han periods, thus marking an important stage of development in the history of lacquerware. As lacquer trees grow abundantly in Hubei, this province became one of the major production centres of lacquerware at that time. Consequent to archaeological excavations in the recent years, a large quantity of exquisite lacquerware has been unearthed which constitutes a characteristic collection of the Hubei Provincial Museum. It is naturally of special significance that the exhibition "*Lacquerware from the Warring States to the Han Periods Excavated in Hubei Province*", jointly organized by the Museum and the Chinese University Art Gallery, is presented in Hong Kong. With eighty-two exhibits specially selected from tombs of the Warring States, the Qin and the Han periods at Jiangling, Suixian, Yunmeng and Guanghua, this exhibition of ancient lacquerware unearthed entirely by scientific means is the first of its kind all over the world. Moreover, these elegantly formed, brightly coloured and elaborately decorated lacquer artefacts not only manifest superb craftsmanship and sumptuous decorative styles, but also facilitate systematic researches which will shed more light on the history and culture of the period. Besides, considering the difficulties in preserving unearthed lacquerware, the perfect condition of the exhibits testify to the remarkable achievement of the Hubei archaeological team in excavation and conservation. The Art Gallery is indeed honoured to have the opportunity to be involved in putting together the exhibition.

The development of lacquerware in the Warring States period manifested itself not only in its popularity and diversity but also, more remarkably, in the treatment of the body, the design of form, and the technique of decoration. Lacquerware of this period was mainly constructed with wooden cores (both thick and thin) although bamboo, leather or fabric cores were sometimes used. The manufacturing technique varies with the material and shapes. For instance, hollowing, coiling, lathing and carving were used for wooden cores. With regard to decorative techniques, painting of different motifs such as human figures, animals and plants can be found in addition to patterns in bright colours. Though small in number, lacquer painting should not be overlooked since it serves as valuable materials for the study of ancient Chinese painting.

Lacquerwares of the Warring States period have been unearthed over an extensive area, particularly within the territory of the ancient state of Chu, or the present Hubei, Hunan and Henan provinces. Since Jiangling of Hubei was where the Chu capital Jinan (Yingdu) was situated, more Chu tombs of larger scale were found. In this exhibition, the painted openwork screen (Exhibit 1) from tomb No.1 at Wangshan, Jiangling, the painted covered stem-cup (Exhibit 9) from the tomb of Zenghou Yi at Suixian, and the painted two-headed tomb guardian

(Exhibit 23) from tomb No.18 at Yutaishan, Jiangling, with strong bodies, meticulous designs and bright colours, are all masterpieces of the period.

Stylistically speaking, lacquerware of the Qin and Han was basically a continuation of that of the Warring States period. Yet, new advances were evident in the wider distribution of production centres, larger scale of manufacture and more sophisticated division of labour. With more common use of fabric cores, coupled with improved techniques, lacquer artefacts became lighter and more delicate. Decorative techniques introduced in this period include "incision and gilding" (*qiangjin*) and "impasto" (*duiqi*). The *qiangjin* technique, in particular, had far-reaching influences on Japan and Korea.

In view of the exquisite workmanship, fluent delineation, beautiful decoration and lustre of the lacquerware produced, the Qin and Han periods can be regarded as the heyday of Chinese lacquercraft. Exhibits which merit our special attention include the flat flask painted with a cow and a horse (Exhibit 46) from tomb No.44 at Shuihude, Yunmeng, and the cup decorated with incised and gilt dragons and phoenixes (Exhibit 65) from tomb No.3 at Wuzuofen, Guanghua.

The exhibition is jointly presented by the Hubei Provincial Museum and the Art Gallery. Mr. Shu Zhimei, Curator of the Hubei Provincial Museum attended personally to the planning of the exhibition. The experts and scholars of the Museum took great care in selecting, photographing and cataloguing the exhibits. Mr. Chen Zhenyu, Head of the Hubei Provincial Institute of Archaeology, Mr. Chen Zhongxing and Mr. Feng Guangsheng of the Hubei Provincial Museum, and Dr. S.C. Hu, a connoisseur and collector in Hong Kong, contributed scholarly essays and explanatory notes to the exhibition catalogue. The staff of the Chinese University Art Gallery is responsible for the lay-out of the exhibition and the preparation and English translation of the catalogue.

Special thanks are due to the Administrative Bureau of Museums and Archaeological Data of the Ministry of Culture of China, the department of Culture of Hubei Province, and the Hubei Provincial Museum for their strong support. We are most grateful to the Hong Kong Branch of Xinhua News Agency for its assistance in liaison work. We are also indebted to Dr. F.C. Chen, Director of the Institute of Chinese Studies, and Mr. J.S. Lee, Chairman of the Art Gallery Management Committee, for their advice. To the B.Y. Lam Foundation which sponsored the publication of the catalogue, we offer our heartfelt gratitude.

Mayching Kao
Curator, Art Gallery
The Chinese University of Hong Kong

年表 Chronology

戰國 Warring States	475~221 B.C.
吳 Wu	~474 B.C.
蔡 Cai	~447 B.C.
晉 Jin	~376 B.C.
鄭 Zheng	~375 B.C.
越 Yue	~356 B.C.
宋 Song	~286 B.C.
魯 Lu	~249 B.C.
韓 Han	403~230 B.C.
魏 Wei	403~225 B.C.
楚 Chu	~223 B.C.
趙 Zhao	403~222 B.C.
燕 Yan	~222 B.C.
齊 Qi	~221 B.C.

秦 Qin	221~206 B.C.
-------	--------------

西漢 Western Han	206 B.C.~A.D. 25
----------------	------------------
