

The catalogue Treasures
from the Hunan Provincial Museum

湖南省博物館

文物精粹

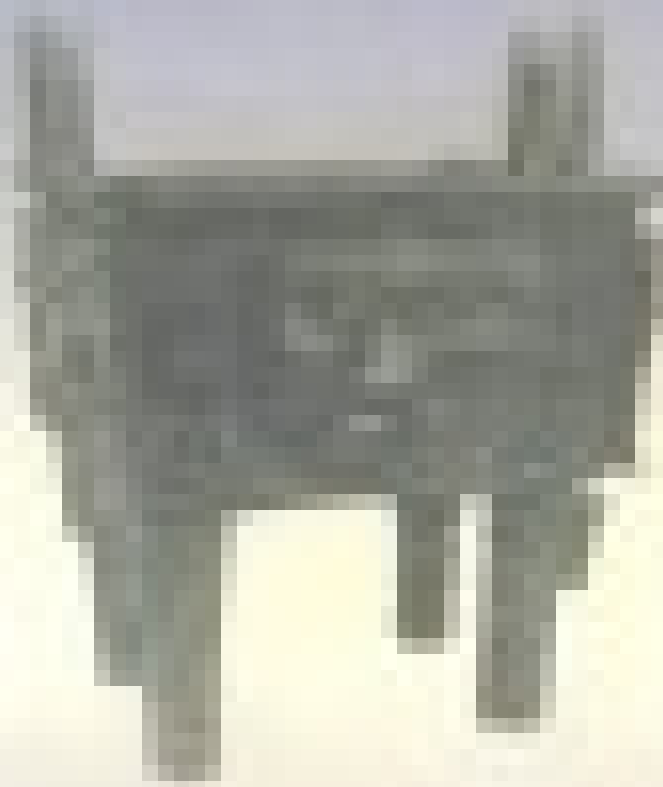


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序

湖南省博物館建館半個世紀、馬王堆漢墓發掘三十周年之際，我館從數萬件藏品中挑選精品，編輯出版了這本圖錄。圖錄中的文物，有的是百看不厭的藝術精品，這次發表，圖像比以前更清晰；有的是近年面世或首次發表的新資料，其中還有許多文化之謎等着我們去破解。我相信，這本印製精美、裝幀大方、內容豐富的圖書，不僅能給熱愛中國古代文化的人帶來視覺愉悅，而且會為專家學者們提供研究上的便利。

湖南省博物館的典藏，得益於這塊土地豐富的出土文物。湖南自古就是長江上下游之間、中原與嶺南之間的中轉站與流通橋梁，各種文化在這裏爭奇鬥艷，留下了大量奇珍異寶。以四羊方尊、人面紋方鼎、青銅大饒為代表的商代青銅文化，顯示出追求獨特風格的文化精神；以帛書、帛畫、漆器等為代表的楚漢文物精品，則把當時湖南人的藝術才華表現得淋漓盡致；以岳州窑、長沙窑為代表的唐代瓷器，又將平民藝術引進高雅殿堂，長沙窑瓷器上的詩與彩繪還獨步瓷史，並因外銷的需要讓中國的瓷藝增添了異國情調。我館的典藏，也得益於這塊土地的杰出人物，以何紹基、齊白石為翹楚的湘籍書畫名家使我館的收藏更具有藝術與人文氣息。我館的典藏更得益於整個中華民族杰出的古代文明，因各種不同的機緣，湖南省博物館成為了其中一些珍寶的守護者，他們有的來自中原，有的來自周邊省份；有的是炎黃子孫的創造，有的來自異國他鄉，因為這些收藏，湖南省博物館的文化含量顯得更為厚重。

《湖南省博物館館藏文物精粹》的出版，只是引導讀者走近湖南省博物館的小小路標，這本圖錄與讀者見面之際，圖錄中文物精品的大部分也在設計新穎的湖南省博物館新陳列大樓與觀眾見面了。湖南省博物館新陳列大樓，外觀充滿湘楚文化、南方文化的古風古韻，內部又最大限度地利用了現代科技成果。老祖先的遺寶為現代科技注入了濃厚的文化基因，現代科技則使祖先的遺寶煥發出青春活力，許多長期深鎖庫房的文物精品因而有了與廣大觀眾見面的條件。我們只有通過不懈的努力，將湖南省博物館的典藏以各種精美的形式回報社會，才不愧於先人的這些偉大創造。

湖南省博物館館長 陳建明

Foreword

by Chen Jianming

Director of the Hunan Provincial Museum

To celebrate the 50th anniversary of the Hunan Provincial Museum and the 30th anniversary of the excavation of the Mawangdui Han Tombs, the Museum staff have selected masterpieces among ten thousand pieces in our collection to be compiled into this catalogue. Among the pieces in this catalogue, some are often-seen items whose pictures come out clearer than before, others are just recent finds as well as those first revealed to the public, which awaits us to solve their mystery. This catalogue, with fine printing, nice cover and rich contents, is sure to not only bring visual pleasure to the lovers of ancient arts, but also provide the specialists and scholars a convenient resort in research.

The Museum's collection comes from this land, Hunan. As a "bridge" connecting upper reaches and lower reaches of the Yangtze River and a relay station between the Central Plains and the South of the Five Ridges, various cultures vie with each other for glamour, with a large quantity of treasures left behind. The Shang bronze culture, exemplified by the Square *zun* (wine vessel) with four rams, the Square *ding* (food vessel) with human face design and the Big *nao* (musical instrument), makes a show of the cultural spirit in seeking a unique style. Moreover, the masterpieces of silk painting and calligraphy as well as the lacquerware display Hunan people's talent of arts to a full extent. The Tang porcelain including Yuezhou Ware and Changsha Ware introduces us a road from the populace art to high-brow art. Changsha Ware not only boasts its poems and colored paintings on it but also features an exotic flavor among exported pieces. The works of famous artists, such as He Shaoji and Qi Baishi who were born in this land, have added an artistic and humanistic flavor to our collection. Therefore, the Museum is very honored to be one of the guards of the treasures of ancient Chinese civilization. Among them, some are from the Central Plains, some from the neighboring provinces, some are creations of the Han people, some are from Chinese ethnic groups, and others even from foreign countries. These treasures add a strong cultural flavor to the Museum collection.

The catalogue Treasures from the Hunan Provincial Museum is just a small road sign that leads readers to the Museum collection. By the time this catalogue is published, most of the pieces included within will have been displayed in our new gallery building. This new building, with a look of Chu Culture, is installed with the newest facilities - the fruits of modern science and technique. The heritage from our ancestors adds a profound cultural gene to modern science and technology, which in return make our heritage full of youthful vigor. Thus, it has been made possible for those masterpieces formerly locked into the storage after so long time to be revealed to the public. Only through continuous work can we repay the society and make our ancestor's creation, now partly collected in the Museum, worthwhile.

前言

湖南省博物館位於省會長沙市烈士公園北隅，創建於二十世紀五十年代初。經過幾十年的發展，文物藏品豐富多彩，陳列展覽層出不窮，科學研究碩果纍纍，他已是一座在國內外有影響的歷史藝術博物館。

湖南省博物館豐富的藏品，主要來源於考古發掘，具有很强的科學性。同時也匯集了湖南各地發現的珍貴歷史文物和古代藝術精品，是人們了解湖南文明進程的一個窗口。

湖南省博物館藏的歷史文物，內容廣泛，按其質地，有以下幾類：

青銅器類：青銅器是凝聚着我國商周文明最偉大的藝術品之一。湖南省是中國南方發現商周青銅器最多的地區之一，而湖南各地發現的青銅器，除精美絕倫的四羊方尊（寧鄉出土，現藏中國歷史博物館），虎食人卣（傳安化出土，現藏日本泉屋博物館）、雙羊尊（長沙出土，現藏英國大英博物館）和子母象尊（現藏美國華盛頓弗利爾美術館）外，其他精品絕大部分均藏於該館之中，如寧鄉出土的人面紋方鼎、龍鳳紋“戈”卣、三羊紋鬲、卧虎獸面紋饒、象紋饒、虎紋饒、雲紋饒、湘潭出土的豕尊、醴陵出土的象尊、華容發現的獸面紋圓尊、常寧發現的獸面紋方形尊、長沙出土的鴟卣、衡東出土的桑蠶紋圓尊等等，它們以獨特的造型、精美的紋飾、精湛的冶鑄，堪稱商周銅器藝術之杰作而蜚聲內外。在館藏的這些商周青銅器中，一部分具有明顯的中原商周青銅器特徵，另一部分則具有濃厚的南方地方青銅文化特徵。除商周青銅器外，還有一大批楚國的青銅器，如青銅鏡，不僅數量多，而且非常精緻，湖南省博物館是珍藏楚鏡最多的博物館。漢代的牛燈、胡人牽馬俑、人形吊燈等也是非常罕見的精品。

帛畫、帛書類：古人稱絹、縑平紋織物為帛。湖南為楚國之南土，楚墓分布很多，該館收藏的楚文物非常豐富，如銅鏡、銅兵器、玻璃器、天平砝碼、陶器等，特別是帛畫帛書類文物，除長沙楚墓中出土的楚繒書流失在國外外，該館保存的“人物龍鳳帛畫”和“人物御龍帛畫”，是該館乃至全世界保存年代最久遠，也是最完整的兩幅絹畫藝術上乘品，系為該館之重寶。馬王堆一、三號漢墓中出土的兩幅“T”形彩繪帛畫和“車馬儀仗圖”、“導引圖”、“太一將行圖”（或稱神祇圖）、“喪制圖”等，也是極罕見的古代藝術珍品，其中特別是“T”形彩繪帛畫，不僅保存完整，色彩艷麗，內容豐富，而且構思巧妙，是我國古代浪漫主義與現實主義相結合的藝術杰作，不愧是古代繪畫藝術中的瑰寶。馬王堆三號漢墓

出土的帛書達四十多種，如《老子》甲乙本、《戰國縱橫家書》、《周易》、《春秋事語》、《黃帝四經》、《五星占》、《天文氣象雜占》、《五十二病方》、《相馬經》和地形圖、駐軍圖等等，其中有些帛書屬佚書，它們是研究戰國至西漢初期哲學思想、科學文化、軍事和書法藝術的珍貴實物，該館因此享有“楚漢藝術寶庫”之榮稱。

漆器類：漆器是我國古代先民們對人類文明進步的一項偉大創造。該館珍藏的楚、漢漆木器之多，在全國博物館中是屈指可數的。漆器藏品中，除楚漆器之外，主要珍藏品有馬王堆漢墓中發現的漆木器。馬王堆漢墓中出土的漆木器達八百餘件，有漆鼎、漆方壺、漆圓壺、漆鍾、漆盒、漆圓奩盒、漆方形奩盒、漆盤、漆卮、漆匱、漆具杯盒、漆耳杯、漆勺、匕和兩具彩繪漆棺等。這些漆器保存完好，有的光亮如新，紋飾華麗，製造工藝精緻，堪稱為我國古代髹漆工藝之傑作。

紡織品類：養蠶繅絲是我國古代人民對人類文明的偉大貢獻。在漢代，我國就享有“絲綢之國”的美稱。而該館收藏的馬王堆漢墓中發現的大量色彩絢爛、保存完好的絲織物，就是這一美稱的再現。如藏品中薄如蟬翼的素紗襪衣、彩繪和印花敷彩絲綿袍、朱羅絲綿袍、“乘雲”、“信期”、“長壽”刺繡絲綿袍及絹裙、絹襪、千金縑手套、綉花巾袖、夾衣、絲履、漆縵紗帽等服飾和茱萸紋、“乘雲”、“信期”、“長壽”和雲紋等刺繡以及成幅的絹、紗、羅、綺、錦等紡織物。另外該館還珍藏有戰國時期的紋錦等織物，在國內博物館藏品中是絕無僅有的珍品。這些完整的服飾和紡織物，不僅充分展示了我國古代工匠的高度智慧和創造力，也是研究我國古代服飾文化的珍貴史料，它無疑顯示了該館藏品中的又一大特色。

陶瓷類：該館所藏的陶瓷器，有遠至新石器時代大溪文化中的印紋白陶盤，工藝製作甚精，是人類史前文化中不可多見的陶器藝術珍品。南方的布紋印陶和漢代的綠釉陶器也不少。特別是該館還收藏了唐人陸羽在《茶經》中所記載的當時“六大名窑”之一的岳州窑（湘陰窑）瓷，器形有碟、壺、碗、鉢、盅、硯、俑等，它釉色晶瑩，反映了東漢末年至初唐時，南方陶瓷製造工藝的特點。除此之外，在該館的陶瓷藏品中，唐代長沙窑的釉下彩瓷，也很有特色。長沙窑盡管是一處不見經傳的民間窑，但他却是一處燒造出口東亞、南亞和非洲等地的外銷瓷窑。該館的藏品中，有一大批長沙窑考古發掘出土的珍品，如壺、碗、杯、缸、碟、枕、盤、盞、碾槽和動物玩具等。這些釉下彩瓷，在造型上，古樸淡雅。裝飾手法有釉下彩、塊狀浸釉、潑墨渲染和模印貼花、刻劃、雕塑等，裝飾題材也非常廣泛，除了大量簡易的彩畫花鳥畫外，還有用胡人、騎士、魚、獅、舞者的褐斑貼花裝飾。此外，瓷器外表上還有大量《全唐詩》中未見的詩歌和諺語、廣

告語。該館所藏的褐彩人物貼花壺、褐釉瓷壺、藍彩瓷壺、褐釉“張”字貼花壺、綠釉塔形紋瓷壺、褐彩詩文枕以及各種款式詩文壺等，不僅是研究當時中外文化交流的見證，也是長沙窑釉下彩瓷的代表作。該館珍藏的元代青花雙魚盤、玉壺春瓶等也是我國古代瓷器中非常罕見的珍品。

書法繪畫類：在該館的藏品中，還收藏有一大批歷代名人的書畫作品。唐代臨摹的《蘭亭序》是該館收藏最早的書法藝術珍品，從中可品味到唐人書法藝術的風貌。宋代以後的書畫作品有：明代吳偉的《松下凝思圖》、沈周的《君山度曲圖》、仇英的《溪江垂釣圖》、張成龍的《峨嵋積雪圖》、董其昌的《雲山晚翠圖》和《自書詩卷》、陳憲章的《梅花推篷圖》、祝允明的《岳陽樓記》草書、文徵明的《琵琶行》行書、清人朱耷的《松鹿圖》、禹之鼎的《春耕草堂圖》、華嵒的《梅鵲竹石圖》、邊壽民的《蘆雁圖》、金農的《墨竹圖》、鄭板橋的《竹石圖》、何紹基的《行書軸》、趙之謙的《隸書聯》等等。湖南是近現代名人輩出之地，該館還收藏有王夫之、陶澍、曾國藩、左宗棠、齊白石等名人的手迹和書畫。

藏品中除以上諸類文物外，商周時期的龍、豬、佩、璜等玉器，楚國的銅質璽印，如“中戡室鈐”，楚國各種琉璃珠管、天平砝碼、劍、戈、矛，我國兵器中的“越王州勾”銅劍、兩漢時的金飾件、滑石獸面、房屋建築陶模型、玻璃矛、宋代的綾羅絲織物和元明時的各種金銀器皿，也都具有特色。

文物是人類文明進步的歷史見證，是人類優秀的文化遺產。該館所珍藏的各類文物，真實地記載和反映了中華民族悠久的燦爛歷史文化。爲了更好地使這些珍貴文物發揮它應有的作用，讓人們得以欣賞、研究，從中吸取中華民族文化的精髓，發展我們燦爛的民族文化，我們特按文物的類別選擇部分文物精品，編輯出版《湖南省博物館文物精粹》以饗國內外讀者。

湖南省博物館研究員 熊傳薪

Introduction

by Xiong Chuanxin

Research fellow, the Hunan Provincial Museum

Located at the northwest corner of the Changsha Martyr Park of the Hunan Province, the Hunan Provincial Museum was established in the fifties of 20th century. In recent decades, the Museum's collection has been developing into a more colorful, richer one with various exhibitions and fruits of scientific research. It has achieved a fame from both home and abroad as an institution of history and art.

The Museum's rich collection is mainly derived from archaeological excavations, so it inevitably carries scientific characteristics. It includes precious historical relics as well as masterpieces of ancient arts all over Hunan thus enable us to open a window to the public revealing the progress of the civilization in Hunan.

The Museum's collection can be divided into several categories as follows:

Bronze

Bronze vessels are among the greatest art forms that epitomize the Chinese Shang and Zhou civilization. As one of the places in southern China where most Shang and Zhou bronzes are found, many excellent pieces are excavated in Hunan. Among them are the Square *zun* (wine vessel) with four rams (unearthed in Ningxiang, now in the collection of the China History Museum), *You* (wine vessel) with the design of a tiger eating a man (attributed to be unearthed in Anhua, now in the collection of Sen-Oku Hakuko Kan in Japan), *Zun* (wine vessel) with two rams (unearthed in Changsha, now in the collection of the British Museum) and *Zun* (wine vessel) in the shape of a mother elephant with its baby (now in the collection of the Freer Art Gallery, Washington, USA). Except for above-mentioned pieces, the rest mainly belong to the Hunan Museum, such as pieces from the Ningxiang excavation (Square *ding* with human face design, *You* with dragon and phoenix design, *Li* with three rams design, *Nao* with a sitting tiger and animal mask design, *Naos* with elephant design, or tiger design or cloud pattern), from the Xiangtan excavation (Pig *zun*), from the Liling excavation (Elephant *zun*), from Huarong (Round *zun* with animal mask design), from Changning (Square *zun* with animal mask design), from Changsha excavation (Owl-shaped *you*), and from Hengdong excavation (Round *zun* with leaves and silkworm design) as well. Each of them enjoys a world-wide fame for its unique shape, exquisite pattern, and sophisticated casting. Some pieces in the Museum's collection have the typical character of the Central Plains while others possess a rich flavor of southern China. Besides the bronze vessels, there are also a large number of bronze objects of the Chu State, such as mirrors with exquisite design, and this makes the Hunan Provincial Museum ranked the No.1 institution in China that has the largest bronze mirror collection. Among these objects are rarely seen pieces, including Lamp with an ox design, Horse with a groom and Human-shaped pendant lamp.

Silk paintings and silk books

Bo is a type of plain weave *juan* or *jian* (silk). As Hunan province is the southern territory of the Chu State, there are many Chu tombs located in this area. This explains the rich collection in the Hunan Provincial Museum, including bronze mirror, weapon, glasswares, weights, pottery as well as silk paintings and books. The silk paintings *A man, dragon and phoenix* and *A man, driving a dragon* are deemed as the oldest and the most complete silk paintings that have ever been kept. The oldest and the most complete, that is, not counting the silk book from a Changsha Chu tomb, which is now in a foreign collection. Also among the silk paintings are precious gems of ancient art, such as the two T-shaped colored paintings excavated from M1 and M3 of Mawangdui Han tombs, paintings named *Guards of honor*, *Daoyin*, *Taiyi Jiang Xing* (another name Gods) and *Funeral system*, etc. Especially the T-shaped colored paintings, they were well kept not only in bright color and with a rich content, but also with an ingenious conception, no wonder they are considered a unique example of perfect combination of the romanticism and realism in ancient China. Silk books unearthed from the M3 of Mawangdui tomb amount to more than 40 types, which include two copies of *Laozi*, *Political strategists in the Warring States*, *Zhou Yi*, *Anecdotes and speeches in the Spring and Autumn period*, *Huangdi*, *Divination by five planets*, *Miscellaneous divination by astrology or meteorology*, *52 Prescriptions*, *Physiognomy of Horses*, and *Topographic Map*, and *Garrison Map*. Some of these books have no author's name, however, they are precious concrete proofs to the research on the philosophy from Warring States through Early Western Han, science and culture, military affairs and calligraphy as well. For this reason, the Museum is renowned as the Treasure House for Chu and Han arts.

Lacquerware

Lacquerware is a great innovation that our ancestors contributed to the human civilization. The Museum is among the several institutions in China that have collected a huge number of lacquerwares dated Chu and Han period. Besides those from Chu tombs, the Museum mainly collects the lacquerwares excavated from the Mawangdui tombs, which amount to over 800 pieces. They are *ding*, square *hu* (wine vessel), round *hu*, *zhong*, box, round toilet box, square toilet box, *pan* (plate), *zhi* (cup), *yi* (water vessel), cup box, ear cup, ladle, dagger, and two painted coffins. All of them were preserved very well and some of them are bright as new, with elaborate patterns and fine craftsmanship.

Textile

Silkworm breeding and silk reeling is a great contribution to the human civilization by ancient Chinese. Early in the Han dynasty, China won the fame of the Country of Silk. The Museum's collection includes a large quantity of colorful, well-preserved silk textiles found in the Mawangdui Han tombs. Among them are clothes, such as Plain gauze garment, Painted silk floss robe with print pattern, Red gauze robe with silk floss, Silk floss robe with designs of riding on cloud or migrant bird or longevity embroidery, *juan* skirt, *juan* socks, *qianjintao* mitts, wrapping cloth with embroidery, wadded clothes, silk shoes, and silk hats. Embroideries with dogwood pattern, *riding on cloud* pattern, *migrant bird* pattern, and cloud pattern as well as wide pieces of silk textiles including *juan*, gauze, *luo*, *qi* and brocade are also found in this collection. The Warring States patterned brocade is the only extant one in the collections of Chinese museums. All these clothes and textiles not only epitomize the intelligence and creativity of ancient Chinese craftsman, but also provide us precious historical documents on ancient Chinese costume culture. No doubt textiles is another characteristic of the Museum's collection.

Ceramics

Ceramics in the Museum's collection starts early in the Neolithic Age, when Daxi Culture's White pottery *pan* with pressed pattern displays a fine craftsmanship as one of the rarely seen pottery objects in the prehistoric culture. Besides that, there are also plenty of southern pottery with pressed cloth pattern and Han dynasty green-glazed pottery. Moreover, the Museum also collects Yue Ware (another name Xiangyin Ware) that was mentioned by Lu Yu in his Tea Canon as one of the six

famous wares. The shapes of Yue Ware include dish, pot, bowl, alms bowl, wine cup, ink stone and figurines. Its translucent glaze reflects the technique of southern China porcelain. Apart from this, the Museum also collects Tang dynasty Changsha Ware. Although Changsha Ware were made by folk kilns, its products were exported to East and South Asia as well as Africa. The Museum's Changsha Ware includes pieces from archaeological excavations, such as pot, bowl, cup, jar, dish, pillow, plate, wine cup, rolling sink and animal-shaped toys. With a simple shape, Changsha Ware is decorated by various methods, such as under glaze, soaked glaze patches, sprinkled ink, molding and applique, carving and sculpting. Its decoration also involves various sorts of themes like bird and flower, ethnic group people, horse riders, fish, lion, dancer, all with applied patches of brown glaze. Meanwhile, on the object surface are written a large quantity of poems, sayings and advertisements, which are not included in the book *All poems of Tang dynasty*. Some of them are not only the typical examples of painted underglaze, but also rarely seen priceless pieces among Chinese ancient porcelains, which are as follows: Pot with figure and brown applique, Pot with brown glaze, Pot with blue glaze, Pot applied with brown character "張", Pot with green glazed pagoda pattern, Pillow with poems in brown glaze as well as other poem pillows.

Painting and Calligraphy

A large number of painting and calligraphy works by masters through the history are also collected by the Museum. Lanting Xu copied by a Tang artist is the earliest calligraphy work in this collection, from which viewers can savor Tang people's art. There are more works after the Song dynasty. Ming dynasty works include Contemplating under a pine tree by Wu Wei, Playing a flute in Junshan by Shen Zhou, Angling at a stream by Qiu Ying, Snowy E'mei Mountain by Zhang Chenglong, Evening green in a misty mountain and Self-composed poems by Dong Qichang, Mei Hua Tui Peng by Chen Xianzhang, cursive script Yueyanglou Ji by Zhu Yunming, and running script Pipa Xing by Wen Zhengming. Qing dynasty works include Pine tree and deer by Zhu Da, Plowing in spring near a thatched house by Yu Zhiding, Plum blossoms, magpie, bamboo and rock by Hua Yan, Wild geese by Bian Shouming, Bamboo in ink by Jin Nong, Bamboo and rock by Zheng Banqiao, Running script by He Shaoji, and Official script couplet by Zhao Zhiqian. Works by celebrities in Hunan, such as Wang Fuzhi, Tao Shu, Zeng Guofan, Zuo Zongtang and Qi Baishi, are also included in this collection.

Apart from all those categories mentioned above, there are a lot more categories in the Museum's collection: Shang and Zhou period jade, in the shape of a dragon, pig, pendent or *huang* (disk section); Chu State objects such as the bronze seal "中戡室鉢", glassware, beads, tubes, weights, sword, dagger, spear, and the famous bronze sword Yue Wang Zhou Gou; Han dynasty objects such as gold ornaments, talc animal mask, pottery model of architecture, and glass spear; Song dynasty silk textiles; and various Yuan and Ming gold and silver wares.

Cultural relics and antiques, as a precious legacy left by our ancestor, have witnessed the progress of human civilization. The various categories in the Hunan Museum's collection have truly recorded and realistically reflected the long history and wonderful culture of ancient Chinese people. To further make use of these precious treasures in the Museum's collection, the Hunan Museum has selected plenty of masterpieces from different categories and compiled these art works into a book named Treasures from the Hunan Provincial Museum, for readers both home and abroad to appreciate.

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青銅器

