

殷虛青銅器



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目次

前 言.....	1
图版目录.....	7
测绘图及拓片目录.....	17
殷墟青铜器的分期与年代	郑振香 陈志达 27
殷代青铜器礼器的分期与组合	杨锡璋 杨宝成 79
殷墟青铜器的装饰艺术	张孝光 103
图 版	127
测绘图及拓片.....	345
图版说明	陈志达 杨宝成 439
编后记.....	483

CONTENTS

Foreword	1
List of Plates	7
List of line drawings and rubbings	17
Treatises	
Zheng Zhenxiang and Chen Zhida: Periodization and Dates of Bronze Vessels from Yin Xu	27
Yang Xizhang and Yang Baocheng: The Periodization of Yin Bronze Vessels and the Formation of Vessels into Sets	79
Zhang Xiaoguang: Ornamental Art of Bronze Vessels from Yin Xu	103
Plates	
Line drawings and Rubbings	
Chen Zhida and Yang Baocheng: Plate explanations	439
Prologue	483

前 言

殷墟是我国商王朝后期的都城，位于今河南省安阳市西北郊，以洹河南岸小屯村殷代宫殿宗庙遗址为中心，横跨洹河两岸近二十个自然村。根据考古钻探、发掘，得知其范围已超过二十四平方公里。据文献记载和近人的研究，自盘庚迁殷至纣之亡(约自公元前十四世纪末至公元前十一世纪)，前后二百七十三年，殷王朝均建都于此。这是有文献依据并为甲骨文所证实的我国最早的都城，它以其高度发展的文化而闻名于世。

1899年甲骨文被发现，后经调查得知出土于安阳小屯村，而小屯村的地望又恰与《史记·项羽本纪》“洹水南殷虚上”的记载相合；甲骨卜辞中祭祀祖先的称谓也证明这里为盘庚迁殷后的都城。殷墟的发现震动了当时学术界，发掘殷墟成为当时具有先进学术思想的人们的迫切要求。经过较长时间的酝酿和准备，前中央研究院历史语言研究所考古组，于1928年至1937年，在殷墟进行了十五次发掘。在小屯村东北地发掘了殷代的宫殿宗庙遗址，在侯家庄西北冈发掘了殷代的王陵区，这两处的发掘均获得大量珍贵文化遗物。这些遗迹、遗物是研究殷代政治、经济、历史和文化的重要资料。其所展现的文化面貌，不但文献中没有记载，也是在甲骨文中看不到的。殷墟的发掘引起当时国内外学者对考古学这一新兴学科的普遍重视。

新中国成立后，1950年春季，恢复了中断多年的殷墟发掘工作。1958年，中国科学院考古研究所成立了安阳考古工作队，随后建立了工作站。1961年殷墟被国务院列为第一批全国重点文物保护单位。通过三十多年来的工作，积累了丰富的考古资料，取得了不少新成果，从而使人们对殷墟文化的面貌有了更为全面深入的认识。

殷墟青铜器，是殷墟文化的瑰宝，在中国青铜器发展史上占有重要地位。殷墟出土青铜器的历史可追溯到宋代，但那时出土量极少。抗日战争前

十年间经科学发掘出土的青铜礼器有一百七十多件，自此时起，人们对殷代青铜器的种类、形制、铸造技术及合金成分等开始逐步有了比较全面的认识。

截至1982年，建国三十多年来，殷墟出土的青铜礼器，据不完全统计，总数近六百件，其中绝大多数是近几年发掘出土的。将近年出土的这批青铜器加以整理编排，向学术界作一系统介绍，供考古学家、历史学家和美术史学家进行研究，是我们从事殷墟发掘工作的人们的迫切愿望。本书所收录的是自1958年安阳考古队建立至1982年止所发掘的一部分比较重要的资料，共二百多件。其出土地点包括洹河北岸的武官村、三家庄、大司空村，洹河南岸的小屯村、苗圃北地以及孝民屯周围的殷墟西区墓葬群。以小屯村和殷墟西区墓葬所出铜器为数最多。有些墓葬内铜礼器与陶器共存，墓葬分期比较清楚，为铜器的分期提供了依据。

关于殷墟文化层与墓葬的分期，我们的意见比较一致，即将殷墟文化层分为四期，墓葬的分期与遗址相对应。各期的年代大致为：第一期，约相当盘庚迁殷至武丁早期；第二期，约相当武丁晚期至祖甲；第三期，约相当于廩辛、康丁、武乙、文丁时期；第四期，约相当帝乙、帝辛时期。本书所选录的铜器，属于第一期的有墓葬两座，灰坑一座；第二期的有墓葬六座，祭祀坑一座；属于第三期的有墓葬六座；第四期的有墓葬十七座，祭祀坑和房基各一座。总计三十五个单位。其中十一座墓尚未发表，选录了铜器五十余件，约占收录铜器总数的四分之一。已发表过的铜器中，有不少经过进一步精心修整，花纹、铭文较前更为清晰。除铜礼器外，少数墓葬还收录了兵器和工具等。在这批铜器中，各个时期均有典型单位，器类比较齐全，为研究殷墟铜器的发展变化，不同时期不同身份的人们享用礼器的差别，提供了比较丰富的资料。其中不少铜礼器造型奇巧，纹饰精美，对于美术史研究具有重要价值。

本书以分期为纲，按地点以墓葬或坑为单位编排。同一座墓（如妇好墓）出土的铭文相同的器物尽量编排在一起，以便观察器群的特点。为便于研究，大部分比较重要的器物均绘制了墨线图，并制作了纹饰和铭文拓片。凡已发表的资料均注明参考书目和期刊，凡未发表的均系中国社会科学院考古研究所安阳工作队的发掘资料。

本书收录论文三篇。郑振香、陈志达的《殷墟青铜器的分期与年代》一

文，阐述了殷墟铜器的渊源和分期的依据，各期铜器的不同特点与年代推断，殷墟青铜器的两个重要转变阶段，以及殷墟铜器分期的意义。杨锡璋、杨宝成的《殷代青铜礼器的分期与组合》一文，按照分期详细介绍了墓葬内随葬铜礼器组合的内涵及其演变规律，探讨了殷代晚期明器化铜礼器出现的社会原因，论述了殷代晚期和西周早期铜器之间的联系与区别。张孝光的《殷墟青铜器的装饰艺术》一文，对殷墟出土青铜器纹饰的题材内容、纹样的构成及其表现手法，做了较概括的分析，从美术的角度论述了商代晚期青铜器的装饰特点。

参与本书编写的几位同志，对殷墟墓葬分期、铜器的发展序列看法比较一致，但对殷墟铜器的分期尚存在认识不一致之处。根据百家争鸣的方针，在各自的文章中保留了不同的意见。我们相信，随着考古事业的发展，对于殷墟青铜器的研究将会不断走向深入。

FOREWORD

On Yin Xu (Ruins of Yin), northwest suburb of Anyang City, Henan Province, once stood the capital of the late Shang Dynasty. Palaces and ancestral temples of Yin rulers formed the core of the former capital which is in present day Xiao Tun village on the southern bank of the River Huan. The capital spreads over an area occupied by 20 villages astride the river. Based on archaeological exploration and survey it is known that the area exceeds 24 square kilometers. Ancient literature and study by modern man reveal that the site served as the capital of the dynasty for 273 years — from the end of 14th century B.C. to 11th century B.C., since Pan Geng moved his capital here to the downfall of Zhou, the last king of the dynasty. The fact that the site is the earliest capital of China is based on documental records and has been proved by oracle bone inscriptions. It is known throughout the world for its high development of culture.

Oracle bone inscriptions were first discovered in China in 1899. After research it was revealed that they had been unearthed in Xiao Tun Village, Anyang City. The topography of Xiao Tun corresponds to description of Yin Xu, south of River Huan as contained in the Biography on Xiang Yu in Shi Ji or Records of the Historian. Names of ancestors found in oracle bone inscription also prove that the site was the capital of Shang dynasty after Pan Geng moved his capital from elsewhere. The discovery of Yin Xu caused a great stir among scholars at the time. It became an urgent demand by learned scholars to excavate the site. After a rather lengthy period of discussion and preparation the Archaeology Section of the Institute of History and Philosophy of the former Academia Sinica carried out excavations for fifteen seasons from 1928 to 1937. Ruins of Shang Dynasty imperial palaces and ancestral temples were found northeast of Xiao Tun village. Mausoleumns of kings were discovered in Xi Bei Gang, Hou Jia Zhuang. In the course of the excavation a large number of valuable antiquities was unearthed. The ruins and relics were important historical and cultural reference materials for the study of politics and economics of the Shang Dynasty. Cultural features found in the site were those not written in documents or oracle bone inscriptions. At the time they attracted the universal attention of scholars at home and abroad to the new and developing discipline — archaeology.

After the founding of the People's Republic of China excavation work, disrupted for many years, was resumed at Yin Xu in spring 1950. The Anyang Archaeology Work Team was set up by the Archaeology Institute of the Chinese Academy of Science (now the Chinese Academy of Social Sciences) in 1958. Thereafter a station was set up. In 1961 Yin Xu was listed by the State Council as among the first batch of key cultural units which enjoy state protection. As a result of over 30

years of work rich reference materials have been accumulated and new achievements made at the site. This in turn has led to a deeper and more comprehensive understanding of the cultural features of Yin Xu.

Bronze vessels from Yin Xu are the most valuable part of the Yin culture. They occupy an important position in the history of the development of Chinese bronze vessels. The excavation of Yin bronze vessels can be traced as early as the Song Dynasty. However, what were unearthed then reached a very insignificant number. In the decade preceding the Chinese War of Resistance against Japanese aggression only about 170 items were unearthed by scientific excavations. From then on a comparatively comprehensive knowledge of the shape of vessels, bronze casting technology and alloying element was gradually obtained.

From 1949 when new China came into existence to 1982 — a span of some 30 years, over 600 bronze ritual vessels have been unearthed at the site, according to incomplete data. Most of the vessels have been unearthed during the past several years. It is the urgent wish on the part of those who have participated in excavation work to sort out, edit and make a systematic introduction of bronze vessels to the academic world in order to enable archaeologists, historians and scholars of the history of art to study the subject.

What have been collected and listed in this book are part of important referene materials excavated by the Anyang Archaeology Work Team from 1958 to 1982. They total over 200 items. The villages where the items were unearthed include Wu Guan, San Jia Zhuang, Da Si Kong on the northern bank of the River Huan and Xiao Tun, Miao Pu Bei Di on the southern bank of the river as well as the tomb complex in the west area of Yin Xu surrounding Xiao Min Tun. Bronze vessels unearthed in Xiao Tun Village and from tombs in the same area reach the greatest number. In some tombs bronze ritual vessels have been found side by side with pottery ware. The periodization of tombs becomes rather clear. This has laid the basis for the periodization of bronze vessels.

In regard to the periodization of cultural strata and tombs at the Yin ruins our opinions tend to be rather unanimous. We have divided cultural strata of Yin ruins into four periods. The periodization of tombs corresponds to the sites of ruins. The date of each period is roughly as follows:

First Period corresponds to the time when Pan Geng moved his capital to Yin Xu down to the early phase of Wu Ding's reign.

Second Period roughly corresponds to the late years of Wu Ding to the reign of Zu Jia.

Third Period corresponds to the era of Lin Xin, Kang Ding, Wu Yi and Wen Ding.

Fourth Period is roughly about the time of Di Yi and Di Xin.

Bronze vessels of the First Period chosen by this book belong to two tombs and one ash pit. Those of the Second Period are from six tombs and one sacrificial pit. Those of the Third Period are from six tombs. Those of the Fourth Period are from 17 tombs and one sacrificial pit and one building foundation. They make up a total of 35 units. Of these eleven tombs have hitherto not been publish-

ed. From these we have chosen over 50 bronze vessels or a quarter of the whole lot.

Among vessels already published many have undergone careful repair and clearing to make patterns and inscriptions more discernible. Weaponry and tools have been collected from a few tombs beside bronze ritual vessels.

In this group of bronze items each period has a typical unit, with practically all kinds of items represented. This provides rich reference materials for a study of the changes in the development of bronze vessels from Yin Xu and of the use of different ritual vessels by people of different status at various times. The shape of many of the vessels is ingenious and exquisite while the pattern very intricate. They are very valuable to the study of the history of art.

This book uses periodization as the key link and is edited according to location and tomb as unit. As far as possible we have put into one group all vessels having similar inscriptions unearthed from the same tomb—for instance, the Fu Hao Tomb, to enable readers to observe their characteristics. In order to facilitate study, line drawings have been made of most of the important vessels. Ink rubbings from patterns and inscriptions have been made as well. A bibliography is provided for vessels already published. Vessels that are as yet unpublished belong to those unearthed by the Anyang work team of the Institute of Archaeology, CASS.

Included in this book are three theses. The first is entitled “Periodization and Dates of Bronze Vessels from Yin Xu” by Zheng Zhenxiang and Chen Zhida. Based on the result of the periodization the article looks at different characteristics of bronze vessels in different periods and the inferences drawn as to dates, two major transitional periods of Yin Xu bronze vessels and, finally, the significance of the division of periodization of Yin Xu bronze vessels.

The second is “Periodization of Yin Bronze Vessels and Formation of Vessels into Sets” by Yang Xizhang and Yang Baocheng. It takes a detailed look at the connotation of sets and law of change, based on the result of periodization.

It gives the social causes for the appearance of bronze ritual vessels that became funeral objects towards the late period of the Yin dynasty. The article also expounds on the link of and difference between bronze vessels of the late Yin Dynasty and those of the early West Zhou Dynasty.

The last article “Ornamental Art of Bronze Vessels of Yin Xu” by Zhang Xiaoguang gives a rather general analysis of the themes of patterns on bronze vessels of Yin Xu, composition of patterns, and method of expression. The article looks at the features of ornamentation of bronze vessels of the late Shang Dynasty from the artistic point of view.

Those who have taken part in editing this book have reached a rather consensus of opinion regarding the periodization of tombs and the order of development of bronze vessels. However, we have not as yet reached unanimity of view about the periodization of bronze vessels from Yin Xu. In conformity with the policy of “let a hundred schools of thought contend” we have reserved our different opinions in our articles. It is believed that following the development of the work of archaeology the study of bronze vessels of Yin Xu will continue to deepen.

图版目录

彩色图版

- 一 蝉纹鼎 (59武官M1 : 3)
- 二 饕餮纹斝 (59武官M1 : 4)
- 三 司母辛大方鼎 (M5 : 789)
- 四 司母辛四足觥 (M5 : 803)
- 五 司母辛四足觥 (M5 : 803) 局部
- 六 妇好长方扁足鼎 (M5 : 813)
- 七 妇好长方扁足鼎 (M5 : 813) 局部
- 八 妇好中型圆鼎 (M5 : 762)
- 九 妇好中型圆鼎 (M5 : 761)
- 一〇 妇好小型圆鼎 (M5 : 816)
- 一一 妇好小型鼓腹鼎 (M5 : 835)
- 一二 妇好小圆鼎 (M5 : 775)
- 一三 妇好鸟足鼎 (M5 : 1150)
- 一四 鼓腹簋 (M5 : 833)
- 一五 妇好小型簋 (M5 : 750)
- 一六 直腹簋 (M5 : 848)
- 一七 直腹簋 (M5 : 848) 局部
- 一八 妇好大方尊 (M5 : 792)
- 一九 妇好大方尊 (M5 : 792) 局部
- 二〇 妇好无盖方彝 (M5 : 849)

- 二一 双耳簋 (M5 : 851)
- 二二 妇好有盖方彝 (M5 : 825)
- 二三 妇好扁圆壶 (M5 : 863)
- 二四 妇好扁圆壶 (M5 : 863) 局部
- 二五 虺钮圈足觥 (M5 : 327)
- 二六 妇好鸱尊 (M5 : 784)
- 二七 妇好鸱尊 (M5 : 784) 局部
- 二八 妇好鸱尊 (M5 : 784) 局部
- 二九 妇好三联甗 (甗架M5 : 790; 甗M5 : 768、769、770)
- 三〇 妇好甗 (M5 : 830)
- 三一 妇好方罍 (M5 : 866)
- 三二 小方缶 (M5 : 805)
- 三三 妇好大方罍 (M5 : 752)
- 三四 妇好封口盃 (M5 : 859)
- 三五 妇好封口盃 (M5 : 859) 局部
- 三六 三足提梁卣 (M5 : 824)
- 三七 四瓣花纹觥 (M5 : 783)
- 三八 妇好大型爵 (M5 : 1579)
- 三九 妇好大型爵 (M5 : 1579) 局部
- 四〇 妇好平底爵 (M5 : 664)
- 四一 妇好盘 (M5 : 777)
- 四二 妇好盘 (M5 : 777) 内底蟠龙纹
- 四三 司母癸大方尊 (M5 : 806)
- 四四 司母大方壶 (M5 : 807)
- 四五 司母大方壶 (M5 : 807) 局部
- 四六 司母大方壶 (M5 : 807) 局部
- 四七 司母大圆尊 (M5 : 867)
- 四八 司母觚 (M5 : 625)
- 四九 司母大圆罍 (M5 : 857)
- 五〇 司母大圆罍 (M5 : 857) 局部

- 五一 司魯母爵 (M5 : 661)
- 五二 其大圓罍 (M5 : 861)
- 五三 亞其觚 (M5 : 637)
- 五四 亞其爵 (M5 : 682)
- 五五 銅鏡 (M5 : 75)
- 五六 曲內歧冠式戈 (上: M5 : 1165; 下: M5 : 1620)
- 五七 屮侯簋 (M18 : 5)
- 五八 饗饗紋尊 (M18 : 4)
- 五九 子漁尊 (M18 : 13)
- 六〇 子漁尊 (M18 : 13) 局部
- 六一 亞罍 (SM539 : 35)
- 六二 鴟卣 (SM539 : 32) 正視
- 六三 鴟卣 (SM539 : 32) 側視
- 六四 子韦鼎 (GM2508 : 1)
- 六五 子韦觚 (GM2508 : 3)
- 六六 子韦爵 (GM2508 : 4)
- 六七 亞盥卣 (PNM172 : 3)
- 六八 饗饗紋鼎 (GM875 : 3)
- 六九 饗饗紋爵 (GM875 : 2)
- 七〇 父己罍 (GM198 : 6)
- 七一 父己罍 (GM198 : 6) 鑿部
- 七二 共鼎 (GM907 : 3)
- 七三 饗饗紋罍 (GM907 : 4)
- 七四 瓦紋觶 (GM907 : 6)
- 七五 日辛共爵 (GM907 : 2)
- 七六 祖辛父辛爵 (GM874 : 9)
- 七七 父己觚 (GM856 : 1)
- 七八 貞爵 (GM1572 : 2)
- 七九 京鼎 (GM2065 : 1)
- 八〇 父乙鼎 (GM1573 : 1)

- 八一 母己簋 (GM1573 : 2)
- 八二 母乙觶 (SM53 : 27)
- 八三 戌嗣子鼎 (HGH10 : 5)
- 八四 父壬圆鼎 (小屯82M1 : 11)

单色图版

- 八五 弦纹鼎 (SjM3 : 2)
- 八六 饗饗纹罍 (SjM3 : 3)
- 八七 饗饗纹觚 (SjM3 : 7)
- 八八 饗饗纹爵 (SjM3 : 1)
- 八九 目雷纹鼎 (SNH13 : 7)
- 九〇 对角雷纹鼎 (59武官M1 : 2)
- 九一 饗饗纹甗 (59武官M1 : 1)
- 九二 钩连雷纹甗 (59武官M1 : 5)
- 九三 饗饗纹觚 (59武官M1 : 7)
- 九四 饗饗纹觚 (59武官M1 : 8)
- 九五 饗饗纹爵 (59武官M1 : 6)
- 九六 刀 (59武官M1 : 9)
- 九七 直内戈 (59武官M1 : 13)
- 九八 直内夔纹戈 (59武官M1 : 11)
- 九九 司母辛四足觥 (M5 : 803) 局部
- 一〇〇 司母辛四足觥 (M5 : 803) 局部
- 一〇一 司母辛四足觥 (M5 : 803)
- 一〇二 妇好小方鼎 (M5 : 834)
- 一〇三 妇好中型圆鼎 (M5 : 755)
- 一〇四 妇好中型圆鼎 (M5 : 757)
- 一〇五 妇好中型圆鼎 (M5 : 754)
- 一〇六 好小型圆鼎 (M5 : 819)
- 一〇七 妇好小圆鼎 (M5 : 831)

- 一〇八 小型分档鼎 (M5 : 838)
- 一〇九 饕饕纹夔纹圆鼎 (M5 : 753)
- 一一〇 好分体甗 (M5 : 864、767)
- 一一一 好分体甗 (M5 : 864、767) 分置
- 一一二 好汽柱甗形器 (M5 : 764)
- 一一三 妇好偶方彝 (M5 : 791)
- 一一四 妇好偶方彝 (M5 : 791) 局部
- 一一五 妇好有盖方彝 (M5 : 828)
- 一一六 妇好鸱尊 (M5 : 784) 背视
- 一一七 妇好鸱尊 (M5 : 784) 正视
- 一一八 妇好圈足觥 (M5 : 779)
- 一一九 妇好圈足觥 (M5 : 779) 局部
- 一二〇 虺钮圈足觥 (M5 : 327) 正视
- 一二一 虺钮圈足觥 (M5 : 327) 背视
- 一二二 龙头提梁卣 (M5 : 765)
- 一二三 龙头提梁卣 (M5 : 765) 局部
- 一二四 有盖小方罍 (M5 : 845)
- 一二五 妇好镂空觚 (M5 : 605)
- 一二六 妇好四棱觚 (M5 : 639)
- 一二七 妇好高体觚 (M5 : 650)
- 一二八 妇好高体觚 (M5 : 827)
- 一二九 妇好平底爵 (M5 : 657)
- 一三〇 妇好方孔斗 (M5 : 745)
- 一三一 妇好圆孔斗 (M5 : 742)
- 一三二 妇好罐 (M5 : 852)
- 一三三 司母癸大方尊 (M5 : 868)
- 一三四 咸扁足鼎 (M5 : 1173)
- 一三五 亚其爵 (M5 : 674)
- 一三六 子束泉觚 (M5 : 610)
- 一三七 束泉爵 (M5 : 667)

- 一三八 官鬲爵 (M5 : 670)
- 一三九 翘尖直柄刀 (M5 : 1171)
- 一四〇 卷角直柄铲 (M5 : 1153)
- 一四一 长方形铲 (M5 : 713、718)
- 一四二 妇好大型钺 (M5 : 799)
- 一四三 直内式戈 (M5 : 10)
- 一四四 釜内式戈 (M5 : 9)
- 一四五 磬折曲内式戈 (M5 : 740)
- 一四六 弓形器 (上: M5 : 1123; 下: M5 : 70)
- 一四七 弓形器 (M5 : 70) 局部
- 一四八 圆涡纹鼎 (M18 : 30)
- 一四九 圆泡纹鼎 (M18 : 12)
- 一五〇 扁足圆鼎 (M18 : 52)
- 一五一 毚甗 (M18 : 32)
- 一五二 饗饗纹甗 (M18 : 31)
- 一五三 蛇头提梁卣 (M18 : 10)
- 一五四 圆罍 (M18 : 37)
- 一五五 饗饗纹罍 (M18 : 15)
- 一五六 子渔罍 (M18 : 17)
- 一五七 琖觚 (M18 : 8)
- 一五八 琖觚 (M18 : 18)
- 一五九 子卣母爵 (M18 : 11)
- 一六〇 蟠龙纹盘 (M18 : 14)
- 一六一 蟠龙纹盘 (M18 : 14) 内底
- 一六二 直内式戈 (M18 : 44、45)
- 一六三 曲内歧冠式戈 (M18 : 40、42)
- 一六四 丙鼎 (M17 : 4)
- 一六五 兕爵 (M17 : 6)
- 一六六 卫觚 (M17 : 5)
- 一六七 饗饗纹鼎 (SM539 : 38)