

A Picture Album of Treasure Troves of Cultural Relics
from XMU Anthropology Museum

厦门大学馆藏文物珍品

张其成题



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A Picture Album of Treasure Troves of Cultural Relics from XMU Anthropology Museum



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陈支平

值此厦门大学九十华诞之际，《厦门大学馆藏文物珍品》图集出版发行，尊鼎胜物，钟萃不凡；图文并茂，宜切宜磋；奎壁增色，簧宫联辉；洵一盛事也！

博物馆事业的兴衰，关乎国家、民族文化积淀与传承之大事。厦门大学是一座历史悠久、素负盛名的最高学府，在其办学之初，就十分重视对于历史文物的收藏、保护和研究。1926年学校创办“国学研究院”时，把博物事业列入国学研究院的章程之中。国学研究院下设考古学会，“以调查保存中国过去人类之物质遗迹及遗物为宗旨”。考古学会又下设陈列部，专责古物风俗物品之研究与收藏，“各组物品之陈列及编目得依其性质，与研究部各组并有关系之学会及编辑部干事合同办理之”。我们从鲁迅先生1926年9月至10月的《两地书》中，可以了解到其时学校举办文物展览会的信息。

1929年和1935年，林惠祥教授曾两度跨越海峡，深入台湾高山族村社，开展民族调查和采集民族文物标本，成为我国第一位系统研究高山族的学者。1937年，抗日战争爆发，林先生避难南洋，继续在南洋地区从事民族学、人类学的文物搜集和研究工作。1947年林惠祥教授返校，出任历史社会学系主任。他把十余年来搜集积累的数以千计的文物标本，集中展示，命名为“人类学标本陈列所”，供学校师生们免费参观。1951年，林惠祥先生把这批文物标本捐献给厦门大学，并获得中央教育部批准，于1953年春正式成立了厦门大学人类博物馆。时至今日，厦门大学人类博物馆仍然是国内唯一的一所人类学专业的门类博物馆。

新中国成立以来，党和政府对于博物馆事业倍加重视，社会各界人士亦踊跃捐赠参与，厦门大学人类博物馆的收藏日益丰富。馆内藏品除了从我国旧石器时代迄及民国时期的珍贵汉族历史文物之外，更以收藏中国少数民族文物及东南亚民族文物而闻名于世，曾被联合国教科文组织认定为中国137座著名博物馆之一。人类博物馆在收藏日益丰富的同时，考古学、博物馆学以及民族学、人类学的教学与科研工作，相辅相成，成绩斐然，其所培养出来的专精人才，遍布各地，卓有贡献。随着学校事业的拓展和学科建设的不断进步，厦门大学又先后成立了鲁迅纪念馆、陈嘉庚纪念堂、档案馆、校史展览馆、中共厦门大学党支部暨罗扬才烈士陈列室等，各自从不同的领域收藏、保护和研究相关的文物展品。异彩纷呈，交相辉映，显示出学校深厚的文化学术底蕴。

长期以来，厦门大学秉持着“学术乃天下之公器”的理念，充分地发挥高校博物馆的社会教育职能，学校的博物馆面向社会开放，赢得了社会各界的一致好评，被有关部门命

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名为“社会科学普及教育基地”、“福建省科普教育基地”、“厦门市科普教育基地”。新世纪以来，学校更是斥资千万元，对人类博物馆、鲁迅纪念馆、陈嘉庚纪念堂、校史展览馆等全面的装修与提升，组织学生志愿者队伍提供解说咨询，以备社会各界免费参观研习。

《厦门大学馆藏文物珍品》图集的出版发行，是九十年来学校博物馆事业兴旺的一个结晶，更是厦门大学未来博物馆事业发展的一个新的里程碑。“羲和弭节，驭日中天”，我祝愿厦门大学的博物馆事业蒸蒸日上、方兴未艾，为国家、社会作出更大的贡献。

2011年元旦于厦门大学国学研究院
(作者系厦门大学艺术文化研究中心主任、
厦门大学国学研究院常务副院长、
厦门大学人类博物馆馆长)

Foreword

Chen Zhiping

On the occasion of the 90th anniversary of Xiamen University (XMU), this *Picture Album of Treasure Troves of Cultural Relics from XMU Anthropology Museum* is published. It is indeed, as its name indicates, a treasure trove of quality colored pictures of cultural relics with textual introductions which add to its academic value as well as its artistic value. My heartfelt congratulations on the publication of this album!

Throughout human history museums have always played a crucial role in preserving and developing the cultural heritages of countries and nations. XMU, a prestigious institution of higher learning with a long history, has long since attached great importance to the collection, preservation and study of historical and cultural relics. In 1926, XMU founded “The Institute of Chinese Classics of XMU”, and listed the study of museums in the charter of the Institute. The Archaeological Society established within the Institute set as its aim “the surveying and preserving of Chinese historical sites and cultural relics.” This society had an Exhibition Department which was in charge of research on and collection of ancient Chinese tangible and intangible cultural relics. Today we can learn about how XMU held exhibitions at that time by reading the *Correspondence Between Lu Xun and Xu Guangping* written by Lu Xun from September to October in 1926. He wrote: “The displaying and cataloguing of each group of items were done strictly according to the properties of each item and in cooperation with and collaboration among various research groups within the Institute and relevant societies as well as members of the editorial office.”

Professor Lin Huixiang, the first Chinese scholar to conduct systematic research on the Gaoshan nationality of Taiwan, twice crossed the Taiwan Strait, in 1929 and 1935 respectively, made in-depth surveys of villages of the Gaoshan nationality and collected cultural relics for ethnological studies. The War of Resistance against Japan broke out in 1937, and Mr. Lin took refuge in Southeast Asia but continued devoting himself to the collection and study of cultural relics in ethnology and anthropology. Prof. Lin Huixiang returned to XMU in 1947 and took up the post of Chair of the Department of History and Sociology. He showcased thousands of specimens he had collected and accumulated for over 10 years, and established the “Exhibition Hall of Anthropological Specimens” into which all XMU teachers and students were offered free entry. Prof. Lin Huixiang donated this collection of cultural relics to XMU in 1951. With the approval of the Ministry of Education, XMU Anthropology Museum was established in the spring of 1953. Up to now, XMU Anthropology Museum is still the only specialized anthropology museum in China.

Since Liberation, the central Chinese government and the Party have been attaching more importance to the development of museums and people from all walks of life also have been generous in donating their treasures to XMU Anthropology Museum whose collections grew larger and richer. XMU Anthropology Museum today houses not only precious historical relics of the Han nationality from the Paleolithic Age and Neolithic Age to the period of the Republic of China, but also numerous cultural relics from Chinese minority nationalities and Southeast Asia, which make it world famous and win the honor as one of the 137 famous museums in China awarded by the UNESCO. Along with

the rapid increase in collections of XMU Anthropology Museum, the teaching of and research on archaeology, museums, ethnology and anthropology have flourished producing outstanding research accomplishments and talents who are now pillars of studies and professional practice in those areas. As XMU expanded its capacity for education and its territory of disciplinary development, other museums and institutions were established, such as Lu Xun Museum, Tan Kah Kee Memorial Hall, XMU Archives, the Exhibition Hall of XMU History and the Exhibition Room of Martyr Luo Yangcai and CPC XMU Branch. Each of them actively collects, preserves and studies relics of specific properties from different spheres. Their collections complement each other while retaining their own unique, irreplaceable attraction and value. They bear witness to the solid and profound tradition of cultural studies and academic excellence of XMU.

For a long time, XMU has been adhering to the principle that “knowledge is the public implement for the world”, making sure that XMU museums play an active part in social education. All the museums of XMU are open to the public and have won praises from the society. They are designated by education authorities as the “Base for Education in Popular Social Sciences”, the “Base for Education in Popular Science in Fujian” and the “Base for Education in Popular Science in Xiamen.” Since the beginning of the new century, XMU has invested tens of millions of yuan in the decoration and upgrading of its Anthropology Museum, Lu Xun Museum, Tan Kah Kee Memorial Hall and the Exhibition Hall of XMU History, and has recruited student volunteers to guide visitors with interpretations to help enhance their interest in and comprehension of the exhibitions.

The publication of this *Picture Album of Treasure Troves of Cultural Relics from XMU Anthropology Museum* is like a crystallization showcasing the 90-year development and prosperity of XMU museums. It is an iconic publication directing readers’ attention to more vigorous development of XMU museums in the future. In ancient China, people believed that the Sun was driven by Xi He who liked to stop cracking his whip so that the Sun could stay in the middle of Heaven longer and shinier. Let me conclude this foreword by comparing the development of XMU museums to the Sun. I sincerely hope that it shines more brightly and provides more energy and warmth for China’s socio-cultural development and economic prosperity.

On the New Year’s Day of 2011
at the Institute of Chinese Classics of XMU

(The author is Director of XMU Center for Arts and Cultural Studies, Executive Vice-Director of the Institute of Chinese Classics of XMU and Curator of XMU Anthropology Museum.)

前言

吴诗池

厦门大学人类博物馆，是中国唯一的人类学、考古学、民族学专科性博物馆，是祖国大陆博物馆中收藏台湾文物、高山族和南洋诸国文物最多的博物馆，构成本馆收藏特色。

厦门大学人类博物馆，经中央教育部批准，于1952年成立筹备处筹建，以厦门大学早期建筑博学楼（1923年底始建，1924年落成，建筑面积2496平方米）为馆舍，1953年3月16日正式开馆。

博物馆文物藏品以林惠祥教授捐赠的私人藏品（有的是亲自调查采集，有的是收购所得）为主，辅以华侨、社会名人、社会热心人士、学生的捐赠，尔后增加本馆收购、考古发掘所得和兄弟院校、兄弟博物馆捐赠或调拨。现藏文物8000多件（套），主要是中国文物、也有部分域外文物。文物种类可分石器、蚌器、陶器、青铜器、铁器、瓷器、三彩器、紫砂器、漆器、竹器、木器、藤器等生产、生活用具、文房用品、乐器、兵器、钱币、宗教品、碑刻、墓志、服饰等历史文物、民族文物、民俗文物。本馆陈列分人类的起源和发展、文化的起源和发展、中外民族文物和碑廊四部分。

人类起源与发展陈列室，陈列了从猿到人发展路线全景，有各阶段古人类模型、古人类和动物化石及复原像等等；文化的起源与发展陈列室陈列中国旧石器时代的生产工具，新石器时代的生产工具、生活用具、历史时期的生产工具、生活用具、宗教用品、人体饰品、服饰、雕塑品、兵器、乐器、文具、书籍、书画、古地图、钱币、墓志；中外民族文物陈列室陈列满族、畚族、高山族、纳西族文物及南洋、印度、日本、澳大利亚民族文物；碑廊陈列有泉州发现的完整的伊斯兰教石墓一座，刻有阿拉伯文、波斯文、八思巴文、汉文等文字的伊斯兰教、景教的墓碑石及毁于元末的雕有花卉图案和印度神话故事的婆罗门教寺青石建筑构件等。

为迎接90周年校庆，在校党委书记朱之文、校长朱崇实的推动下，学校决定编辑出版《厦门大学馆藏文物珍品》图集，从厦门大学人类博物馆所藏8000多件（套）藏品中遴选近160件（套）珍品作简要介绍予以出版。其种类：有生产工具，从旧石器时代到新石器时代的石器；有生活用具中的陶器皿、青铜器皿、瓷器皿、紫砂器皿、灯具、枕具；有雕塑品中的石雕、玉雕、骨雕、陶塑、瓷塑、瓷雕；还有文具、服饰、兵器、乐器等类；有民族文物中的畚族文物、高山族文物、纳西族文物，有民俗文物的宗教用品、傩戏面具；有南洋的铜铸象生器皿，石雕神像，铜雕神像；印度的生殖崇拜石雕像、铜雕神像、贝叶经等文物。其中石器、陶器、青铜器、瓷器、玉器、俑等文物最能反映人类、社

会、文化的产生、发展脉络，民族文物、宗教用品最能反映民族特色和宗教信仰的异同。

石器 系指选择岩石为原料制成的工具。石器是人类最早制作的工具，是“人猿相揖别”的标志。据石器的制作工艺，分打制石器和磨制石器，这又是人类早期社会——原始社会划分为旧石器时代和新石器时代的依据。石器是人类创造和使用时间最长的工具，自第一件石器诞生（也是人类与动物别离之际），石器遂从旧石器时代（三百多万年前或更早至一万年前），至新石器时代（一万年前至四五千年前），到青铜器时代（公元前 21 世纪至公元前 476 年，辅以青铜工具，仍以石器为主），历代沿用，直至铁器时代方被铁器所替代。旧石器时代的石器，以打制而成为特征，这类生产工具制作简单，种类少，这与旧石器时代人类智商低相一致，也与他们过着居无定所的采集和渔猎生活相适应。新石器时代人类已过着定居生活，学会了建筑房屋，发明了种植作物和饲养家畜。石器制作以磨制为主，并发明了穿孔术。石器种类增多，且用途已有一定的分工，不仅有手工业工具（如斧、铤、锯、钻、凿、小石铤……），而且有农业工具（如斧、铤、铲、镢、镰、刀），有渔猎工具（兼作武器）的镞、矛等。还有生活用具中的刀，有医用的砭石等。迄今发现年代最早的石器首推山西西侯度文化发现的刮削器、砍砸器、三棱尖状器等，距今 180 万年。域外发现年代最早的石器首推非洲坦桑尼亚的奥杜韦文化发现的砾石砍斫器，距今 175 万年。本书收录的北京猿人制作和使用的石锤距今约 70 万年。从器形和用途看，打制石器中的砍砸器、砍斫器、石锤、刮削器、尖状器等是旧石器时代的主要生产工具，其用途分工尚不明显；选录发现于印尼苏门答腊南部的石铤坯，可从中了解新石器时代居民制作石器的工艺流程：先打坯，后琢制，再磨光。选录的穿孔石斧、穿孔石铲、穿孔石锄、穿孔石刀、有段石铤等，未收录的还有镞、矛、凿、网坠、纺轮等。表明斧、铲、锄、铤、刀、镞、矛、凿、纺轮等是新石器时代居民使用的主要工具，其用途已有较明显的分工。如斧、铤、凿等属砍伐、木作工具；斧、铲、锄、大石铤、刀、镰等属农耕工具；镞、矛、网坠等属渔猎工具；镞、矛属武器。纵观世界各地发现的属生产工具的石器，其制作工艺不断进步，种类不断增多，为我们探讨世界各地的生产特点和生产力发展水平提供了实物资料。

陶器 系指用泥土或高岭土和水加工成陶土，尔后采用手制或手制兼轮制、或手制兼模制、抑或轮制、模制各种器皿坯胎晾干焙烧而成的器皿的总称。陶器，不是自然界恩赐给人类的，是人工烧造而成的。是人类在经历漫长的社会实践，通过长期观察，不断积累经验 and 知识，掌握了用火技术及定居（有居屋、饲养家畜、种植作物及烹饪、饮食有需求）的条件下创造的第一种新物质。因而陶器的发明是人类首次征服水、火和泥土的标志物。即通过泥土和水调成陶土制成陶坯，经火焙烧改变了物质的自然形态而成为坚固的器皿。故陶器是科技产品，是人类为适应生活之需的产物。从中国和外国发掘的新石器时代遗址，大多发现大宗陶器、陶片，这表明陶器是新石器时代居民的发明。这从中国和外国已发掘的旧石器时代遗址、地点均未发现陶器或陶片可作佐证。这一发明具有划时代意义，是人类社会从旧石器时代步入新石器时代的标志物之一。陶器是新石器时代最丰富的文化遗存。不同考古学文化都有各具特色的陶器群，不同文化系统中的遗存，传承关系表

现最明显的也是陶器。反映同一时代，不同考古学文化间的文化交流，表现也突出。这主要表现在陶器的种类、造型和装饰三方面。从我们选录部分大汶口文化陶器，其种类之多、造型之规整及装饰与造型和谐美，可以窥见中国新石器时代中期始制陶工艺发达之一斑。如煮水器鬻（后来也兼作温酒或盛酒器），是中国新石器时代陶器中具有实用性和审美价值相结合的典型代表器物之一，也是反映中国新石器时代诸文化大系几个考古学文化之间进行文化交流（直接或间接，纵向或横向）的典型代表器物之一。不同时代，不同考古学文化，乃至同一考古学文化不同时期或同一时期所见鬻的造型，都表现出时代特征、文化特色和地方特点。鬻的造型呈复杂多样，鬻，有长有短，腹有圆腹、扁腹或颈腹不分之别；盃，有单盃、双盃之分；足，有实足、袋足（又有瘦、硕不同）之异。又如选录的鼎、豆、壶是大汶口文化、龙山文化常见的陶器皿，至龙山时代还传入中原。鼎、豆、壶组合还传入历史时期。再如大汶口文化的典型代表器物之一的觚、盃，不仅可以在二里头文化中找到踪迹，而且被发展为成套礼器、酒器。正如北京大学李伯谦教授在论《二里头类型的文化特征与族属问题》一文中所指出的“二里头常见的觚、鬻、盃等器物，在大汶口文化中早已出现，论渊源由大汶口文化传至中原是可以肯定的”，综观新石器时代居民创制和使用的各类陶器，堪称陶器融生活美、艺术美和科学美于一体。而历史时期虽也烧制陶器，但因青铜器，瓷器的发明与使用已占居主导地位，所以陶器的制作处于不断退化的状态。

青铜器 系指用红铜（纯铜）与锡或铅的合金铸造的器物。依用途可分工具、兵器、器皿、日常用具、乐器、车马器、人体饰品、艺术品。考古资料表明，伊朗南部、土耳其和美索不太米亚地区的居民早在公元前 4000 年左右即已发明铸造和使用青铜器。中国先民铸造使用青铜器皿和兵器始见于公元前 21 世纪的二里头文化时期，这是中国由新石器时代步入青铜时代的标志物。也是社会形态由原始社会向奴隶制社会发展的表现之一。其后至公元前 5 世纪，青铜时代始步入铁器时代。期间，历经文献中所载夏、商、周和春秋时期。青铜器常见鼎、豆、壶组合和常饰饕餮纹、夔纹、凤纹而独具特色。在青铜器的演变发展过程中，商代晚期达到高峰，除继承早期成套礼器外，器物种类趋多样化，铸造精致，器物端庄厚重，花纹繁缛华丽，铭文较前加长是其标志。西周青铜器，早期继承商代传统。晚期至春秋中期风格趋向简化，装饰多为粗线条的几何纹，但长铭文较前增多。春秋晚期至战国时期发明了分铸法和失腊法先进铸造技术，流行错金银、鎏金、镶嵌、线刻等装饰工艺。这一时期，青铜兵器铸造多为精良。此外，还大量铸造青铜币。青铜器皿精美而轻巧，至战国晚期，日用青铜器皿增多，且趋向规格化并具有朴素风格，但种类较前少。本书选录部分商、周、春秋、战国青铜器皿、兵器、乐器和钱币等。汉唐以后青铜器皿几近退出历史舞台，但梳妆照面用的铜镜数量明显增多，本书选录了两件唐代铜镜。钱币，本书只选录布币、刀币二种，而钱币中的圆钱，始见于秦，汉始流行，一直沿用至清，民国仍可见，但各代的币种有别（如秦半两、汉五铢……）。

瓷器 系指以瓷土为原料，经过配料、成型、晾坯、挂釉、干烧、焙烧等工艺流程，又经摄氏 1300 度以上高温烧成的器物。瓷器是中国先民对人类做出伟大贡献的一项重大

发明。瓷器发端于商代，成熟于东汉，至南北朝时期，瓷业迅速发展，到唐代业已空前繁荣。此前青瓷一统天下的格局已被白瓷的出现所打破，“南青北白”并行发展。同时，还出现黑釉瓷、黄釉瓷及绞胎瓷，绞釉瓷等。本书收录的绞釉瓷瓶是弥足珍贵的唐代遗存。唐瓷装饰始创以诗文为题材作装饰，开瓷器装饰与文学艺术相结合之先河。宋代瓷器得到进一步发展，不仅窑口林立，还出现了汝、官、哥、钧、定五大名窑。瓷器装饰方面创造了釉上彩技艺。青花瓷发端于唐，中经宋至元代已进入青花瓷生产的成熟阶段，元代还新创烧釉下彩、釉里红瓷器。明清时期制瓷业已更加繁荣。制瓷工艺有所改革和创新，出现了脱胎，半脱胎及釉上彩与釉下彩相结合的新装饰技艺，器形种类、装饰技法、装饰题材、釉色皆呈多样化。明代德化白瓷独具特点，其釉色纯白，有的隐现出粉红或乳白，光润明亮似凝脂，被誉称“象牙白”、“鹅绒白”或“猪油白”。德化窑烧造的白瓷观音尤负盛名。本书选录多件德化窑产的白瓷及钧瓷、哥瓷以供读者鉴赏。清代康熙年间，釉下彩得到进一步发展，并开创烧造青花、釉里红、豆青釉相结合的釉下三彩新工艺。釉上彩于明代已很发达，至清代早期釉上彩又有许多创新。烧制出釉上蓝彩、墨彩，五彩、金彩、粉彩、珐琅彩、素三彩及各种单色釉色。期间，瓷器装饰关注彩绘，釉色并重，使瓷器造型与装饰和谐美。至此，制瓷工艺已进入顶峰时期。中国瓷器，融合实用、审美、科技于一体，即有实用价值，又有观赏价值，还有收藏价值，所以中国瓷器不仅国人用。早在宋元时期即已大量销往国外，外国许多博物馆及私人都有收藏大量中国瓷器，就是明证，水下考古发掘沉船获大量外销瓷器亦可佐证。本书选录的“国姓瓶”就是外销产品之一。

玉器 系指以角闪石软玉（其硬度高约莫氏5度以上）和辉石硬玉（其硬度高约莫氏7度以上）为材料琢治而成的器物。中国先民认为玉包括的范围较宽泛，把蛇纹岩、绿松石、玛瑙、水晶也归玉类。玉器，是中国古代文明的要素之一，并构成中国传统文化不可或缺的重要组成部分。从考古发现及传世品中的玉器相延时间之长，数量之多，器类之众，用途之广，工艺之精可窥见中国玉雕艺术发达之一斑。自距今约8000年前兴隆洼人（兴隆洼文化创造者）、查海人（查海文化创造者）始创雕琢和使用玉器以来，迄今相延已8000年，器类数量不断增多，用途逐渐广泛，治玉工艺水平逐步提高，其承袭、演变、发展轨迹明显。如本书选录的历史时期人体装饰品中的玦、珮和璋、璜等玉器的造型皆与新石器时代的同类器雷同或近似。玉玦，自8000年前查海人创作和使用以来，直达进入文明时代三代（夏、商、周），其造型为一边有缺口的环形，始终如一。又如本书选录的礼器中的琮、璧，除饰纹有所不同外，其造型也与新石器时代同类器雷同。从治玉工艺看，三代的治玉技艺也是承袭新石器时代的，即同是经过选料、构图、画样、锯料、琢坯、打钻、雕刻、抛光等工艺流程。从装饰艺术的表现手法看，三代采用的减底平雕、透雕、线雕、浮雕、圆雕等技法亦与新石器时代一脉相承。从用途看，三代也同新石器时代一样，多用作装饰品。自新石器时代晚期始，同见用作“葬玉”和礼器，并具有财富和权力的象征意义。到商代，玉礼器已发展成为与铜礼器并重的地位。西周玉礼器大增。本书选录的琮、璧、圭、璋等，被视为“六瑞”的观念，即萌生于此时。至春秋战国之际，玉器已发展达如《礼记·玉藻》所载“君子无故，玉不去身，君子于玉比德焉”的地步。其后如殷

志强先生所总结的，汉代玉器在战国玉器基础上推陈出新。汉皇室与诸侯王的玉琢业各具千秋，共同繁荣。丧葬用的玉豚、玉衣及用于装饰的玉剑饰、玉蝉等是汉代使用最广的玉器。本书选录的玉豚、玉璫都是汉代玉器的代表作之一。隋唐时期的玉雕工艺再度复兴，礼玉、丧葬玉渐退出历史舞台，装饰玉、陈设玉、实用器大放异彩。宋、辽、金、元，是中国玉雕史上南北融合，东西互补时期，汉族与睦邻少数民族共同描绘中国玉器文化的新篇章。至明清之际，是中国玉器的鼎盛时期。在玉材选用，琢玉规模等方面都是前所未有的。总之，中国玉器之所以如此发达的原因及应用之所以如此广泛，正如杨伯达先生所指出的：“玉在中国一直被奉若神明，深得统治阶级的珍爱，他们把玉本身的特性加以道德观念的比附延伸，使它在政治、经济、文化、思想、伦理、宗教等各个领域充当着特殊的角色，发挥着其他工艺美术品所不能取代的作用。”因之玉器是构成中国古代文明的要素之一，是构成中国传统文化的重要组成部分，毋庸置疑。这是世界其他国家所没有的。

俑 系指古代为陪葬而雕塑的偶人。随葬俑始见于春秋晚期，当时是用以象征殉葬的奴隶，以取代殉葬真人（奴隶），这一举措是社会的进步。常见陶质或木质，偶见用石、瓷或金属者。随葬俑，秦汉至隋唐始盛行。期间除秦代可见陶俑（如西安秦俑坑）大小与真人真马相若外，汉唐俑皆较小，除奴隶俑不复见外，种类明显增多，计有奴仆俑、乐舞百戏俑、说书俑、乐伎俑、妇人俑、武士俑、天王俑、官吏俑、仪仗俑、马夫俑、驼夫俑、骑马俑、骑驼俑、马俑、骆驼俑和镇墓兽俑等。并常见附有鞍马、牛车、工具、兵器、包厨用具和家畜等模型。其中种类以唐代为最多，除陶俑外，还有三彩俑。从本书选录的唐代女俑、驼夫俑及天王俑、武士俑、镇墓兽俑等可窥见唐代俑的种类之多和姿态生动所表现的雕塑技艺高超之一斑。至宋代纸冥器逐渐流行，用俑也即逐渐减少。至元明时，俑已几近退出历史舞台，但明代可见木雕仪仗俑。俑，是模拟各种人物、动物塑造而成，是当时人物、动物和仪仗的真实写照，这为研究不同时代的生活习俗、舆服制度、宗教信仰、礼仪、文化交流和畜牧业及雕塑艺术提供了弥足珍贵的实物资料。

民族文物 系指人们在原始社会向阶级社会过渡时，在以血缘关系为纽带的氏族、部落被破坏之际，在部落联盟的基础上按语言（共同语言）、地域（共同地域）、经济（共同经济生活）、政治（某些政治）、文化（某些特点）、心理（共同心理素质，包括民族的精神、气质及价值观、行为标准）诸多因素联系起来而逐步形成的民族所创造的物质文化遗产。民族文物，包括生产工具、生活用具、武器、乐器、文化用品、宗教用品、雕塑艺术品、服饰和族谱等。目前，本馆收藏的民族文物主要有畚族、高山族、满族、纳西族的文物。本书选录了畚族祖图、祖杖、服饰等，选录了高山族的生活用具、武器、宗教用具和雕塑品等；选录了纳西族的东巴文书籍。今后我们将力求把我国 56 个民族的文物都有所收藏。

域外文物 系指世界各国（不含中国）的文物。目前本馆收藏的外国文物主要有南洋诸国、印度、日本和澳大利亚等国的文物。计有生产工具、生活用具、宗教用具、武器、乐器和货币、邮票等。今后拟将收藏更多国家的文物，希望侨居海外的校友捐赠所在侨居国的文物。因篇幅关系，本书只选录印度、马来亚、印尼等国的部分文物，其中有印尼的

石锛坯（未磨），马来亚的石斧，有印度的石雕神猴、生殖崇拜和雕像、铜雕象头神……

本书的出版，具有三重纪念意义，首先是纪念中国共产党建党 90 周年，在中国共产党的正确领导下，博物馆事业、文物考古事业同其他文化事业一样得以蓬勃发展，厦门大学人类博物馆的发展从一个侧面表明了这一点；其次是纪念厦门大学建校 90 周年，厦门大学是由著名华侨领袖陈嘉庚先生于 1921 年创建的，在 90 年的发展历程中，陈嘉庚的爱国爱教精神始终鼓舞着厦大的师生。厦门大学人类博物馆是随着学校的发展而发展的，本书的出版是 90 周年校庆活动的组成部分；再次是纪念著名人类学家林惠祥教授，厦门大学人类博物馆是他创建的，而且把他毕生收藏的数千件珍贵文物（含大陆、台湾和域外的出土文物和民族文物及图书，曾有外国人出高价要购买他的藏品和图书，但他毅然予以拒绝）全部无偿捐献给厦门大学人类博物馆。他热爱祖国、热爱文物，对博物馆事业无私奉献的精神很值得我们学习和弘扬。

此外，本书选录台湾圆山新石器时代遗址出土的有段石锛，其造型与福建新石器时代遗址出土的有段石锛雷同，未选录的有肩石斧的造型也雷同。林惠祥教授在《台湾石器时代遗物的研究》一文即从闽台两地共见有段石锛、有肩石斧、印纹硬陶器作比较研究，而明确指出：“台湾的新石器时代文化虽有一点地方特征，但从大体上看，却是属于祖国大陆东南一带的系统。”这些文化遗存是台湾自古以来就是中国不可分割的领土的实物证据。

本书的出版，可让我们漫步于人类社会和文化不断发展的时空长廊，通过鉴赏文物珍品的历史价值、科学价值和艺术价值，激发我们爱家乡、爱祖国的热情，也将增强我们收藏、保护、宣传和研究历史文物、民族文物、民俗文物的责任感和使命感，同时加深对“文物是全人类共有的文化遗产”的认识，强化对域外文物的收藏、保护、研究和宣传意识。同时认识，文物是全人类共有的文化遗产，所以域外文物也应收藏、保护、研究和宣传。

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Preface

Wu Shichi

XMU Anthropology Museum is the only specialized museum of anthropology, archeology and ethnography in China. It is the museum in Chinese mainland that has the largest collection of cultural relics from Taiwan, the Gaoshan Nationality and Southeast Asian countries, which constitutes its unique characteristics.

Approved by the Ministry of Education, XMU Anthropology Museum set up its Preparations Office in 1952. It was located inside in Boxue Building – one of the early buildings of XMU, the construction of which began at the end of 1923 and was completed in 1924. With a floorage of 2,496 square meters, the museum was officially opened on March 16, 1953.

The cultural relics in the museum were mostly from the private collection donated by Professor Lin Huixiang. Some pieces were collected by him and some were purchased by him. The museum collection was supplemented by the donations from overseas Chinese, social celebrities, enthusiasts and students, and later enriched by pieces purchased by the museum, found through archaeological excavations, and donated and allocated from other universities and museums. The present collection consists of more than 8,000 pieces or sets, most of which are Chinese cultural relics and some are overseas relics. There are articles for production and living, such as stone artifacts, mussel ware, earthenware, bronze ware, iron ware, porcelain, tricolor products, violet arenaceous ware, lacquer ware, bamboo ware, wood ware, rattan ware and so on. There are also historical relics, ethnological relics and folk relics, such as implements for study, musical instruments, weapons, coins, religious articles, tablet inscriptions, epitaphs, costumes, and so on. The displays are divided into four sections: The Origin and Evolution of Human Beings, The Origin and Development of Culture, The National Relics at Home and Abroad, and The Corridor of Steles.

The exhibition rooms for the section of The Origin and Evolution of Human Beings display the full picture of the evolution of apes into human beings. There are models of ancient people at different periods, the fossils and restored statues of the ancient people and animals, etc. The exhibition rooms for the section of The Origin and Development of Culture display the production tools of China in the Paleolithic Age and the production tools and living utensils in the Neolithic Age, and the production tools, living utensils, religious articles, body ornaments, costumes, sculptures, weapons, musical instruments, stationary, books, paintings, ancient maps, coins, and epitaphs in different historical periods. The exhibition rooms for the section of The National Relics at Home and Abroad display the cultural relics of the Man nationality, the She nationality, the Gaoshan nationality and the Naxi nationality. There are also national relics from Southeast Asian countries, India, Japan, and Australia. The Corridor of Steles displays an Islam stone tomb discovered in Quanzhou, and some Islam and Nestorian gravestones with writings in Arabian, Persian, Phags-pa, Chinese and other languages. There are also components of the stone architectures of the Brahman church with carvings of flowers and Indian fairy tales, which had been destroyed at the end of the Yuan Dynasty.

To celebrate the 90th anniversary of XMU and with the help of Zhu Zhiwen, Secretary of the Party Committee of CPC at XMU, and Zhu Chongshi, President of XMU, the university decided to publish this *Picture Album of Treasure Troves of Cultural Relics from XMU Anthropology Museum*. This album selects pictures of nearly 160 pieces (sets) from the 8,000 pieces (sets) collected in XMU Anthropology Museum. It includes pictures of production tools, stone artifacts from the Paleolithic Age to the Neolithic Age, utensils of earthenware, bronze ware, porcelain, violet arenaceous ware, lamps and pillows. There are also sculptures such as stone sculptures, jade sculptures, bone sculptures, earth sculpture and ceramic sculptures. There are stationary, costumes, weapons, musical instruments and so on. National relics include those of the She nationality, the Gaoshan nationality, the Naxi nationality. There are folk relics such as religious articles and Nan Opera masks. In addition, there are bronze cast elephant ware, religious stone statues, religious bronze statues from Southeast Asian countries, and Indian cultural relics such as the stone sculptures of Adoration, religious bronze sculptures, and Pattra-leaf Buddhist Scriptures. Among these cultural relics, the stone artifacts, pottery ware, bronze ware, porcelain, jade ware, the figures and so on can best reflect the emergence and development of mankind, societies and cultures while the national relics and the religious articles can best reflect national characteristics and differences of religious beliefs.

Stone artifacts refer to the tools made of rocks. They are not only the earliest tools made by human beings but also a mark that differentiates apes from humans. According to their manufacturing techniques, they can be classified into chipped stone artifacts and ground stone artifacts. These are the evidence to divide the primitive society into the Paleolithic Age and the Neolithic Age. The stone artifacts are the tools created and used for the longest time by human beings. Since the birth of the first stone artifact (this was the time when human beings differed themselves from animals), stone artifacts were used from the Paleolithic Age (10,000 to 3,000,000 years ago) to the Neolithic Age (about 5,000 to 10,000 years ago), then to the Bronze Age (from the 21st century BC to 476 BC, when stone artifacts were supplemented by bronze ones), until replaced by iron tools in the Iron Age. The stone artifacts in the Paleolithic Age, featured by chipping, are simple in style and few in varieties. This is related to the low IQ of the human beings at that time and to the collecting and hunting life with no fixed residence. In the Neolithic Age, people had led a sedentary life, learned how to build houses, and invented the cultivation of crops and reared livestock. The making of stone artifacts was featured by grounding and the skill perforating was invented. They were more in variety and different types were used for different purpose. There were handicraft tools (such as axes, adzes, saws, drills, chisels, small stone adzes, etc.), agricultural tools (such as axes, adzes, shovels, qus, sickles, knives), and hunting tools (also used as weapons) — arrowheads, spears, etc. There are also knives used in everyday life, and Bian-stone in clinical use. So far, the earliest stone artifacts should be the 1,800,000-year-old scrapers, choppers, triangle-edged devices discovered in Xihoudu Culture in Shanxi Province while the earliest stone artifacts outside China should be the 1,750,000-year-old gravel chop devices discovered in Oldowan Culture, Tanzania, Africa. The stone hammer collected in this book was made and used by the Peking apes about 700,000 years ago. From its shape and function, choppers, cutters, stone hammers, scrapers, pointed devices are the main production tools in the Paleolithic Age, but their use and functions are not clearly-cut. The selected stone adze adobe, which was discovered in the south Selatan, Indonesia, can serve as a clue to the manufacturing process of making stone tools in the Neolithic Age: firstly making adobe, then carving carefully, and lastly polishing. Selected in this album are the perforated stone axes, the perforated stone shovels, the perforated stone hoes,

the perforated stone knives, the sectioned stone adzes and so on. Not selected in the album are the arrowheads, the spears, the chisels, the net sinkers, the spinning wheels and so on. All these show that axes, shovels, hoes, adzes, knives, arrowheads, spears, chisels, spinning wheels, etc. are the main tools used by people in the Neolithic Age and their functions were relatively clear. For example, the ax, the adze, the chisel, etc. are tools for felling trees and making furniture. The ax, the shovel, the hoe, the big stone adze, the knife, the sickle, etc. are agricultural tools. The arrowhead, the spear, the net sinkers, etc. are fishing tools while the arrowhead and the spear are weapons. Looking at the stone production tools in the world, we find that their making techniques were improving and more varied. All this will provide us with material sources to discuss the production characteristics and development of productive force in different parts of the world.

Pottery is the general term for vessels made by mixing clay or kaolin and water and making clay into bases for different vessels by hand, hand and wheel, hand and mould, wheel or mould, and then by air drying, and lastly by baking. Pottery is not the gift of nature but hand made. It is the first kind of new material created by human beings after long-term social practices and observation when they had accumulated their experience and knowledge, and mastered the technique of using fire and settling down (i.e. they had houses, raised livestock, planted crops and had demands for cooking, eating and drinking). Therefore, the invention of pottery is a mark of human beings conquering water, fire and clay. Clay and water were mixed as figuline and made into bases, and then fire roasting was used to make the solid vessels, thus changing the natural forms of materials. Therefore, pottery is the product of science and technology and the outcome of human beings adapted to their life. The bulk of potteries and pottery pieces were found in most sites of the Neolithic Age in China and foreign countries, which indicates that pottery was the invention of residents in the Neolithic Age. This can be proved by the fact that no potteries or pottery pieces were excavated from Paleolithic sites or locations in China and foreign countries. This epoch-making invention is one of the marks of human beings moving from the Paleolithic Age to the Neolithic Age. The pottery has the most rich cultural relics of the Neolithic Age. Different archaeological cultures have their own characteristic pottery groups. The traces and inheritance of different cultural systems can best be seen in pottery. Pottery can best reflect the cultural exchanges among different archaeological cultures in the same age. This can mostly be found in three aspects: the variety, the shape and the decorations. We can detect from the potteries of Dawenkou Culture selected in this album one aspect of the well-developed Chinese Neolithic pottery-making techniques in terms of the variety, the uniform modeling and the harmony of decoration and shape. For instance, Ge, the water boiler (later used as a liquor heater and container), is one of the representative potteries in the Chinese Neolithic Age that have practical usage and aesthetic values. It is also one of the representatives that reflect the cultural exchanges (direct or indirect, vertical or horizontal) among several archaeological cultures of the large cultural families in the Chinese Neolithic Age. The designs of Ge in different times, different archaeological cultures, and even in different or same periods within one archaeological culture reflect the features of different times, cultures and places. Ge was complex in design and rich in shape. There were long or short Lius with round or flat abdomens or neck and abdomen in one shape. Pans can be divided into single and double ones. Zus are classified into thin Zus or bag Zus (which can be further divided into small and big ones). Moreover, the Tripod, Dou and Pot selected in this album were common pottery vessels in the Dawenkou Culture and the Longshan Culture. They were introduced to the Central Plains in Longshan Period. Tripod, Dou and Pot were also introduced to historical periods. Gu and He, the representatives