



中國文物精華

GEMS OF CHINA'S CULTURAL RELICS

1992

《中國文物精華》編輯委員會編

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前言

Foreword

張德勤

Zhang Deqin

數千年的中國文明史，留下了極為豐富的文物遺存，地上、地下，奇珍異品不可勝數。任何形式、任何方法，也無法將先人們創造的文化寶藏盡數展現給今人。持續不斷地把傳世的瑰寶和出土的珍品介紹給熱愛中國文物的人們，這是我們舉辦中國文物精華展的初衷。

1990年5月至1991年11月的第一屆中國文物精華展，獲得的效應超出了我們的意想；國內外的同胞和朋友，從國家元首到普通公眾，無不為燦爛的中華傳統文化而感嘆、折服。為了滿足國內外觀眾的要求，國家文物局決定舉辦第二屆中國文物精華展；從二十五個省、市、自治區選調文物二百餘件(套)，在故宮博物院永壽宮展出。這冊《中國文物精華(1992)》即由此屆展品遴選而成。

此屆展覽保持着文物精華所必具的特色，新穎、獨特、精美、稀珍，採取按類排列和集中展現重要遺址出土文物的陳列方法，以“少而精”體現豐富與輝煌。

集中展現的幾處遺址，都是近兩年來的重大考古發現，許多文物尚未公諸于世，有的發掘現場至今還在清理中，但其重要價值已使中外矚目。

江西省新幹縣商代大墓出土青銅器四百八十餘件，數量之多、造型之奇、品類之全、紋飾之美，在我國南方地區首屈一指。銅兵器和生產工具中，有不少器類是前所未見的，如單翼鏃形器、裁製刀、半圓鏃等。展出的重器中，口徑61厘米、通高114厘米的銅甗，體型之巨堪稱同類器中之最。雙尾卧虎的脊背上蹲一卧鳥，也是前所未見的。至于鬲、甕、虎耳方鼎、提梁卣等，造型精美、紋飾華麗，皆足以代表商代晚期青銅器的藝術水平。隨葬的玉器，可與銅器媲美；奇特的玉羽

人、精細的蟬紋玉琮等，都是商代裝飾工藝品中難得一見的。新幹文物證實，古代贛江——鄱陽湖流域曾有過與中原商王朝同樣高度發達的青銅文化。

河南省三門峽市虢國墓地的發掘，取得了五十年代上村嶺虢國墓地發掘之後的新成果。這次發掘了六座墓葬，三座車馬坑和一座馬坑，初步統計出土文物已達一萬五千餘件，僅青銅器就有七千餘件，各類器物中均有精品。其中的鑲玉銅柄鐵劍，將玉、銅、鐵三種質料合製成劍，人工冶鐵的起始年代由此可從春秋上遡到西周晚期，并可了解早期鐵製品的工藝化趨向，其重要意義不可低估。大量精美的玉器中，玉面罩最稱奇絕。諸多玉片琢磨成印堂、眉、目、鼻、口、耳、下頰及鬚鬚，用絲織物觀地聯綴，形成一個完整的面罩，覆蓋在死者的臉上，這是東周殮葬制度中所謂的“瞑目”，也可看作是漢代“玉衣”的濫觴。還有許多小玉飾作動物造型，簡練誇張、生動傳神。許多成組配套的青銅重器，顯示出墓主人的高貴身份。其中八枚一套的甬編鐘，分四個高音、四個低音，每個鐘均鑄有銘文。它們是目前發現西周時期唯一完整的一套甬編鐘。另有大小不同的七件套銅列鼎、形制相同的八件套銅鬲和四件套銅盃，都是罕見的西周晚期成組禮器。據判斷，墓主人是西周晚期虢國的一代君王。這一發掘成果，有助於學術界深入研究虢國的始建年代、所轄地域及周代諸侯國的喪葬制度等問題。

陝西省咸陽市漢陵出土彩繪陶俑，是近年美術考古的一大收穫。1990年陝西省考古研究所在西漢景帝劉啓與王皇后合葬的陽陵的南區，發現一組大型從葬坑，已出土為數眾多的各類冥器，其中以彩繪裸體陶俑群最引人注目。陶俑作男性。另有茂陵陵區出土的女性俑。這些陶俑原來都穿有麻織品的衣服，後來織物腐朽，消失，只剩下赤裸的人體造型。陶俑比例適度、五官端正，男女特徵明顯；原裝有木製雙臂，可以活動，出土時都已朽爛脫落，遂成無臂人像。立姿男女裸體彩繪俑像，在中國古代誠屬罕見，實為雕塑史上別具異趣的奇葩。

各地送展的玉器精品，有江蘇省常熟市出土的良渚文化玉琮，高六節，飾一組神人獸面紋，形象神秘而可怖。浙江省餘杭縣出土的琮式環，牙白色的玉質，晶潤細膩，有着明亮的光澤，十分珍貴。安徽省蕭縣出土的玉刀，中間雕空，製成握柄，令人驚嘆原始先民的智慧和創造才能。

陶瓷展品猶如自新石器時代至明清數千年發展史上的點點閃光。大汶口文化的彩陶豆、馬家窑文化的人頭像壺和龍山文化的黑陶鏤孔高柄杯，都是新石器

時代著名文化類型中的典型器。鰲形陶壺、獸形鬶、蚌形響器、牛角形號等，別致的器物造型，反映了原始民族豐富的想象力。漢魏兩晉時代，陶、瓷並重發展。河南省靈寶縣發現的漢代陶坐俑，太原市北齊婁叡墓出土的陶女官俑，手法寫實、形象生動，具有重要的歷史和藝術價值。作為早期瓷器的重要品種青瓷，在魏晉時製作技藝已趨純熟，且品種繁多，如常熟市出土的成組器物中，有日用品鏃斗、火盆、提梁熏等，也有再現生活的寫真之作，如豬圈、鷄籠等。唐以後的展品，如唐代的羽人瓦當、西夏的剔花牡丹紋瓷罐、元代的青花船形水注、明代的青花人物紋蓋瓶、清代的青花滕王閣圖缸，雖不屬名窑產品，却給人耳目一新之感。

青銅製品中，號稱“青銅時代”的商周兩代屢見重器。商代的鸛鳴卣，形狀奇特而精巧。西周的猳簋，是周厲王時的祭器，因器形宏偉已有“簋中之王”的美譽。西周晉侯的冒鼎，鑄刻長篇銘文，是目前僅見的帶銘晉器。戰國的鏤空蟠螭紋鼎，則是用失蠟法製作的晉國銅器，亦屬罕見。西漢以降，青銅鑄造技術多體現於精巧的日常生活用品，例如西漢的彩繪銅鏡，形制大而施彩繪，十分少見；鎏金銅溫酒樽在簡單的圓筒式造型上附加鳳首紐、鋪首銜環及熊形足，顯得豐富多變，其外壁浮雕動物、內壁朱漆墨繪，更見華美，極富觀賞價值。

金銀器和其它工藝品，唐、宋、元、明、清各代都有受人矚目的展品。宋代鸞鳥紋蠟染褶裙，是首次發現的宋代彩色蠟染織物，色彩斑斕，獨具地方民族特色。陝西省扶風縣法門寺地宮出土的唐代鎏金鴛鴦團花紋銀盆和盞頂金函，福建省福州市南宋許峻墓出土的鎏金銀盞、鎏金銀執壺、鎏金瓜形銀髮冠、鎏金雙鳳紋葵瓣式銀盒和捲雲紋銀粉盒，都是造型優美、鑿刻精湛的藝術品，為當時皇族和達官貴人所專用。金代的荷花鑲金邊銀盞、金佩鈴、銅坐龍等，表現出濃鬱的女真族風格。元代的銀鏡架，既可架立，亦能拼合，製作之精細，可謂巧奪天工。明代顧從義石鼓文硯，保留了古老的石鼓文字，在硯石工藝中也是少見的。

我國古代文明悠久、燦爛，歷史文物中的佳作、精品層出不窮。通過觀賞文物，激發着我國各族人民的自尊、自豪、自信，以更大的勇氣去創造繁榮昌盛的未來。

behind extremely abundant archaeological monuments and remains both ground and underground and countless rare treasures as well. No one can resort to any form or any way to exhibit all the cultural treasures created by our ancestors in any place. Therefore, to introduce constantly the gems that have been handed down from ancient times and the rare treasures that have been brought to light to those people who have an ardent love for Chinese cultural relics is our original intention to conduct exhibitions of the cream of Chinese cultural relics.

The first Exhibition of the Gems of Chinese Cultural Relics held from May, 1990 to November, 1991 was well received beyond our expectation. All the visitors, — our overseas compatriots or foreign friends including heads of nations and average people, showed their wonder at and admiration for the splendid traditional Chinese culture. In order to satisfy the demands of the viewers both at home and abroad, the State Bureau of Cultural Property has decided to hold the second Exhibition of the Gem of Chinese Cultural Relics in Yongshou Palace of Palace Museum in Beijing, at which over 200 pieces (or sets) of cultural relics selected and transferred from 25 provinces (or autonomous regions) and cities will be on display. This volume of *Gems of China's Cultural Relics* (1992) contains the choice exhibits from the exhibition.

This exhibition embodies the distinct features of the cream of cultural relics — novelty, uniqueness, elegance and rarity, employing categorical arrangement and exhibiting method of stressing on objects unearthed from major sites and the principle of “fewer but better” in order to display its abundance and brilliance.

The sites that are displayed concentratedly constitute the major archaeological discoveries made in the past two years. Many cultural relics remain to be made public. Some sites of excavation are still being cleared up, but its important value has made a stir both at home and abroad.

A large Shang tomb at Xingan in Jiangxi Province has yielded over 480 bronzes, which come first in south China in terms of large quantities, grotesque shaping, complete variety and beautiful designs. Among the bronze weapons and production tools, quite a few types of bronzes have just made first appearance. For instance, the instrument in form of mono-winged arrowhead, the cutter and semi-cylindrical chisel and others. The bronze helmet is decorated with animal mask in high relief. The animal mask has protruding eyes, curved eyebrows and big ears, the exaggerated and peculiar form suggesting valour and deterence. Among the heavy bronzes, the bronze *yan*-steamer, 61 cm in diameter and 114 cm in height, is rated as the largest of its kinds the double-tailed crouching tiger with a bird perched on its back is also a rare find. That has never turned up before. In terms of *li*-tripod, *nao*-bell with hollow handle, square *ding*-vessel with tiger-shaped handles, *yao*-vessel with swing handle, the elegant forms and gorgeous decoration are good enough to represent the artistic level of the late Shang bronzes. The funeral jades can be compared favourably with the bronzes. The pe-

culiar winged figurine, the delicate *cong* with cicada design and the valuable set of rock crystal rings, all are rare discoveries in ornamental handicrafts of the Shang Dynasty. The cultural relics unearthed at Xingan have provided ample evidence for the existence of a highly-developed bronze culture in the Ganjiang-Boyang Lake Valley as that of the Shang Dynasty on the Central Plains.

The re-excavation of the State Guo cemetery in Sanmenxia City, Henan Province has obtained new gains since the excavation of State Guo cemetery at Shangcunling in 1950s. This re-excavation has brought to light six tombs, three pits of chariots and horses and one pit of horses. According to a rough estimation, the cultural relics unearthed total over 15,000 pieces, of which, the bronzes alone amount to 7,000 and every kind has rare treasures. For example, the bronze-cored iron sword with jade hilt is made of bronze, iron and jade, thus pushing the date of manual iron-smelting back to the late Western Zhou Dynasty and being able to understand the technological tendency of iron products. Of all the elegant jades, the jade mask is the most peculiar and intriguing. Many jade plaques were cut and polished into eyebrows, eyes, nose, ears, mouth, jaws and beard and then were joined together with thread on silk lining cloth, forming a whole face-guard that covers the face of the dead —— which is the so-called “mingmu” or “closing the eyes” of the burial system in the Eastern Zhou Dynasty and can also be regarded as the source of the “jade clothes” in the Han Dynasty. In addition, there are many small jade ornaments in the shapes of animals, simple and yet exaggerated and vivid. The many sets of heavy bronzes demonstrate the high status of the tomb owner. For instance, the set of eight *yongbianzhong* (a chime of bells) with cylindrical handle on top, four of high-pitch and four of low-pitch, each bearing inscription, constitute the only complete set of *yongbianzhong* (a chime of bells) in China. The sets of ritual vessels of the late Western Zhou Dynasty also include a set of seven bronze *ding*-tripods of varying size, a set of eight bronze *li*-tripods of the same shape and a set of four bronze *xu*-vessels, all are rare finds. Judging from treasure trove, the tomb owner is the king of late State Guo. The gains from this excavation help the academic circles to deepen the study of the establishment and the jurisdictional area of State Guo and the burial system of the kingdoms during the Western Zhou Dynasty.

The painted pottery figures of Han Dynasty, unearthed from Han tombs in Xi'an Yang City, Shaanxi Province constitute a great harvest in archaeological work in recent years. In 1990, the Institute of Archaeology of Shaanxi Province found a group of large-scale accessory funeral pits at the southern district of Yangling cemetery of the joint burial of Emperor Jing, Liu Qi and Empress Wang of the Western Han Dynasty. The excavation has brought to light many *mingqi* or funerary objects, of which the painted nude pottery figures are the most conspicuous. The pottery figures are male sex. But some pottery figures of female all dressed in clothes, later the fabrics became decayed and disappeared, remaining of nude human bodies. The terracotta figures are

modelled in proper proportion and have regular features and obvious traits, originally set with movable wooden arms, which had got rotten and became armless figures when unearthed. It is worth noting that the standing painted pottery nudes of men and women, which were indeed rarely seen in ancient China, represent an unusual flower of different interest and taste in the history of sculpture in ancient China.

The elegant jadewares on display include jade *cong* of Liangzhu culture, decorated with mask motif of man, deity and animal, the form being mythical and horrifying; the *cong*-like jade ring (unearthed at Yuhang County, Zhejiang), ivory in colour and lustrous, is very valuable. The jade knife (unearthed at Xiaoxian County, Anhui) with openwork grip-handle displays the wisdom and ability to create of our primitive people.

The pottery and porcelain exhibits appear like flashes of light in the history of development of thousands of years started from the Neolithic Age through the Ming and Qing dynasties. The painted *dou*-vessels, Dawenkou culture; the pot with human head decoration, Majiayao culture and the black pottery stemmed cup in openwork, Longshan culture, all are typical vessels of the famous cultural types in the Neolithic Age. It is apparent that the pottery pot in shape of turtle, the animal-shaped pottery *gui*-pitcher, the clam-shaped pottery rattler, the ox-horn-shaped bugle, reflect rich imagination of the primitive tribes. It is interesting to note that pottery and porcelain developed side by side during the dynasties of Han, Wei and Western Jin and Eastern Jin. The pottery seated figurine of Eastern Han discovered in Lingbao County, the pottery figurine of female official of Northern Qi, unearthed from Tomb of Lou Rui in Taiyuan City, all executed realistically, forms vivid, are of great historical and artistic value. The celadon as one of the important variety of early porcelain, tended to be advanced in making technique during the Wei and Jin dynasties and had a good assortment. For instance, the sets of vessels of daily use unearthed in Changshu include a handled brazier, an incense-burner with a swing handle and objects to reproduce life such as pigsty and chicken-coop. The exhibits of the Tang and subsequent dynasties such as the tile-end with winged figure (Tang Dynasty), porcelain jar with carved peony pattern (Western Xia), the blue and white boat-shaped water dropper (Yuan Dynasty), the covered *hu*-vase with the human figure design (Ming Dynasty) and the blue and white jar with scene of Teng Wangge Pavilion (Qing Dynasty) are not products of famous kilns though, they give viewers a feeling of refreshness and newness.

Among the bronze objects, it is worth noting that the heavy bronzes were commonly seen in the Shang and Zhou dynasties known as "Bronze Age." For example, the *you*-vessel with owl design dating from the Shang Dynasty, is grotesque and delicate in form. The Western Zhou bronze *gui*-vessel marked "Fu" is a ritual vessel of the day of King Liwang of Zhou, which has won good reputation of "king of *gui*-vessels" for its enormous size. The bronze *ding*-tripod marked "Mu" of a Jin marquis during the West-

ern Zhou Dynasty, with long inscription is the only inscribed vessel of the Jin. The bronze *ding*-tripod with openwork interlaced hydra design of the Warring States Period, is a State Jin bronze made in “wax-lost” technique, belonging to a rare. After Western Han Dynasty, the bronze casting techniques are embodied in making exquisite articles for daily use. For instance, the Western Han bronze mirror with painted design and of big size, is really seldom seen; the bronze-gilt *zun*-vessel (wine container) in simple shape of cylinder applied with phoenix-head knobs and knocker holding a ring, bear-shaped feet, the outer wall decorated with animals decoration in relief and inner wall painted in red ink, appear to be magnificent and enjoyable.

In terms of gold and silver vessels and other handicrafts, the dynasties of Song, Yuan, Ming and Qing, all have attractive exhibits to boast. The Song pleated skirt with egret design made of “wax-resist” dyed fabrics and in bright colour, is of local distinct national features. The gilded silver basin with mandarin ducks and posy design and gold casket unearthed from the underground storeroom of Famensi Temple at Fufeng County, Shaanxi Province; the gilt silver mallow-petal cup with stand, gilt silver pitcher, gilded silver gourd-shaped hair cover, gilded silver box with mallow-petal mouth, decorated with double phoenixes and floral design and the silver powder case with “scrolling cloud” design, unearthed from tomb of Xu Jun of the Song Dynasty, in Fuzhou City, Fujian Province, all are gracefully shaped exquisite works of art, which were exclusively made for royal kinsmen, high-ranking officials and noble lords of the day. The gold-trimmed *zhan*-cup with lotus design, gold pendant bells and bronze seated dragon, dating from the Jin Dynasty, strongly display the characteristic style of Nuzhen nationality. The Yuan silver mirror stand, elegantly made, which can be erected and also put together, is of wonderful workmanship indeed. It is interesting to note that the Ming drum-shaped inkstone with inscription copied by Gu Congyi retaining the ancient Stone Drum script is also a rare among the handicrafts of inkstones.

As the Chinese civilization has a long history and is splendid, masterpieces of the ancient cultural relics have been emerging in endless stream, which constantly arouse the sense of pride and self-confidence of the Chinese people and also symbolize a bright future for China.

長江流域的古代青銅王國

——記江西新幹商代大墓

An Ancient Bronze Kingdom at the Valley of the Changjiang River

——An account of a large tomb of the Shang Dynasty unearthed
at Xingan County, Jiangxi Province

1989年冬，在江西省新幹縣大洋洲鄉發掘了一座大型商代晚期墓葬，出土文物極為豐富，計有青銅器四百八十餘件，玉器一百五十餘件，陶器和原始瓷器三百五十餘件，其中尤以青銅器更引人矚目。其數量之多、造型之奇、品類之全、紋飾之美、鑄工之精，為我國南方地區所僅見，曾被譽為1986—1990年期間全國十項重大考古發現之一。

墓中出土青銅器，禮器、樂器、工具、兵器和生活用器諸類中，兵器和生產工具數量最多，這是隨葬品的一大特色。兵器有鉞、戈、矛、刀、鏃、匕首、短劍、勾戟、冑以及鐔、鐏等計二百五十餘件。農具和手工業工具有鏟、犁、耒、耜、耨、鐮和鐮、斧、鑿、錐、鑽、刻刀、靴形器、半圓鑿等計一百二十餘件。禮樂“重器”有鼎、鬲、甗、簋、甬、卣、壺、豆、甗、瓚以及鈞、鏡等計五十餘件，其中鼎就達三十一件之多。

青銅重器中，大者氣魄恢弘。高達114厘米、重87公斤的大鬲，兩豎耳上各立一雄性幼鹿，回眸相顧，引人遐思。通高95厘米的大方鼎，柱狀腿上飾有羊角饕餮紋，將吉羊的馴善與怪獸的猙獰巧妙地結合在一起，高聳的雙豎耳上又各伏一虎，顯得奇特、威嚴。小者如高僅10—13.5厘米的雙豎耳鬲、假腹豆和扁獸足方鼎等，紋飾瑰麗，精美絕倫。此外，尚有奇特的雙人面神器、雙尾立鳥卧虎和大鉞等。雙尾虎長62.5、高23.5厘米，前露獠牙，後垂雙尾，背部立一鳥，形似立鳥虎尊，但下腹部又不合封。人面神器，雙面五官俱備，方臉、凸目、豎耳、齟牙咧嘴，頭飾雙羊角，下裝方器可以安柄，頂中有圓管可插飾物。巨型大鉞，高、寬均達39厘米，中部偏上鏤空處，上下飾兩排虎牙。此雙人面神器和大鉞可能都是權杖上端的飾物，是“神權”與“王權”的象徵。

堪與青銅器媲美的是精雕細琢的各種玉製品，如琮、璧、玦、環、瑗、戈、璜、璽、蟬、蛙、神人獸面飾、套環側身羽人飾和玉串圈、管以及水晶套環、綠松石飾件等。這些玉器飾品幾乎全集中出于棺內。

陶器有泥質陶、夾砂陶和釉陶、原始瓷以及幾何印紋硬陶等，器形有鬲、罐、釜、甗、鼎、尊、盆、盤、豆、鉢、瓮、罈、壺、簋及器蓋等，而以分襠鬲和小口折肩罐為大宗。裝飾花紋主要盛行圈

點紋帶，此外尚有弦紋、方格紋、網結紋、細繩紋、雲雷紋、曲折紋、附加堆紋、篛點紋等。一些器物的肩部刻劃着一些特殊的文字與符號。

從出土文物分析，少數青銅器如錐足鼎、一號大方鼎、三足提梁卣等，明顯具有商代中期作風；也有部分青銅器，如二號、四號方鼎和獸面紋鬲、假腹豆、瓚等，屬二里岡期到殷墟早期之間的過渡期；絕大多數青銅器則與殷墟前期墓葬出土的相似，諸如立鹿大鬲、方腹卣、四羊壺、圓腹鼎以及矛、刀、鏃等。特別是陶瓷器，無一不表現出與鄰近的清江縣（現已改為樟樹市）吳城遺址第二期文化出土物相同。為此，新幹商墓的年代大體與吳城文化二期相同，即相當於中原商代晚期的前期。碳十四測定數據也與此推論基本相合。

綜觀新幹商墓出土的全部文物，使人明顯感到，一方面，某些青銅器，尤其是禮器，還有部分玉器和陶器，在造型和裝飾作風上較強烈地表現出與中原殷商文化相同或相似，說明它與中原關係密切，曾受到中原高度發展的青銅文化的強烈影響和浸潤；另一方面，從很多器物的造型、紋飾和鑄造工藝看，又表現出濃鬱的地方特色。特別是一些兵器和生產工具，不僅數量多、品類全，且有不少前所未見的器類，諸如犁鏵、手斧、短劍、單翼鏃形器、靴形器、裁製刀、半圓鏃等等。青銅禮器組合中沒有中原常見的爵、觚、斚、觶和角等酒器；紋樣和裝飾附件上盛行虎的形象以及特有的帶狀燕尾紋等，凡此足以證明，這些青銅器基本都是本地鑄造的。

新幹商墓大批青銅器的發現，再次以無可辯駁的事實證明，遠在三千多年以前，贛江——鄱陽湖流域已有高度發達的青銅文明，有着與中原商殷王朝并存發展着的另一奴隸主政權。從該墓規模之大，出土青銅器數量之多、氣魄之宏偉來看，墓主人有可能是南方這一地區某一方國的最高統治者或其家族。

江西，地處長江中游南岸。新幹位居贛江中游。這裏的古代文明歷史悠久，源遠流長。新幹商代青銅王國的空前發現，不僅是中國南方考古的重大突破，而且將為我國青銅文明的研究譜寫新的篇章。

A large tomb of the late Shang Dynasty was unearthed at Dayang Township in Xingan County, Jiangxi Province in the winter of 1989, yielding very rich archaeological finds, which are estimated to include 480 bronzes, over 150 jades, 350 pottery and proto porcelain. Of all the objects unearthed, the bronzes are far more spectacular — its large quantities, novel shapes, complete variety, beautiful designs and elegant casting, all this has shown first appearance in the areas of South China, which is rated as one of the Ten Major Archaeological Discoveries (1986-1990) in China.

Among the bronzes unearthed from the Shang tomb — the ritual vessels, musical instruments, weapons and utensils of daily use, the weapons and production tools are the most numerous, which feature the funeral objects. The weapons include *yue*-axe, *ge*-halberd, *mao*-spear, knife, arrowheads, stilets, dagger, *gouji* (a combination of hook and halberd) and helmet, totalling over 250 pieces. The ritual and musical "heavy bronzes" consist of *ding*-tripod, *yan*-steamer, *li*-tripod, *lei*-vessel, *you*-vessel, *hu*-vase, *bu*-

vessel, *dou*-vessel, *bo*-bell and *zan*-ladle, totalling over 50 pieces, of which *ding*-tripods amount to 31 pieces. The farm tools and handicraft instruments include spade, plough, *leisi* (a kind of plough), sickle and axe, adze, chisel, awl, drill, burin, knife and semi-cylindrical chisel, totalling over 120 pieces.

Of the “heavy” bronzes, the big ones are bulky. For instance, the large *yan*-steamer, 114 cm high and 87 kilograms in weight has two upright handles decorated with a young deer each. The large square *ding*-vessel, 95 cm high, is cast with cylinder-shaped legs decorated with ram-horned *taotie* or ogre-mask motif — an ingenious combination of ram’s docility with monster’s hideousness, the two upright handles adorned with a tiger lying prostrate, appearing intriguing and dignified. The small ones are 10-13.5 cm high. For example, the *li*-tripod with upright handles, *dou*-vessel with false belly and square *ding*-vessel with monster-shaped flat legs, all are decorated with elegant designs. In addition, the unearthed bronzes include grotesque double-faced divine vessel, crouching double-tailed tiger with a perched bird and large *que*-axe. The double-tailed tiger, 52 cm in length, 26 cm in height, is baring its protruding teeth, with a bird perched on the back, double tails drooping. This tiger resembles the tiger-shaped *zun*-vase with a perched bird. The human-faced divine vessel has double faces with regular features, square face with protruding eyes, upright ears, bared teeth, the head decorated with two ram-horns. At the bottom is a square *qiong*-socket for a handle and at the top is a round tube for ornaments. The huge *que*-axe is 39 cm in both height and width. The openwork section in upper middle is decorated with two rows of canine teeth. This double-faced divine vessel and the huge *que*-axe are probably ornaments on the top of *quanzhang* or sceptre, symbol of “divine power” or “royal power.”

What can compare favourably with the bronzes are the elegant jades, including *cong*, *bi*, *huan*, *guan*, *ge*, *ben*, *zan*, cicada, frog, immortal’s animal mask, rings and tuber, ornaments of turquoise and a set of connected rings of rock crystal. These jade ornaments were almost concentrated in the coffin when unearthed.

In terms of pottery wares, they are of pottery mixed with fine clay, pottery mixed with sand, glazed pottery, proto-porcelain and stamped hard pottery with geometric design. The pottery shapes include *li*-tripod, *guan*-vase, *fu*-cauldron, *jia*-tripod, *ding*-tripod, *zun*-vase, *pen*-basin, *pan*-plate, *dou*-vessel, *bo*-bowl, *weng*-vase, *hu*-vase, *gui*-vessel, and cover, of which, the *li*-tripod and *guan*-vase with small mouth and angular profile have turned up in large quantities. The prevalent motif is dotted ribbon pattern. Besides, the decoration includes bow-string pattern, impressed checker pattern, net-knot pattern, thin cord pattern, “cloud-and-thunder” pattern, zigzag pattern, applied designs and comb impression. The shoulders of some vessels are incised with scripts and symbols.

An analysis of the objects unearthed indicates that a few bronzes such as the *ding*-tripod with coned legs, the No. 1 large square *ding*-vessel and *you*-vessel or ewer with a loop handle obviously bear a style of the middle Shang Dynasty. Some bronzes such as No. 2 and No. 4 square *ding*-vessel, *li*-tripod with animal mask, *dou*-vessel with false belly and *zan* or jade ladle, belong to the transitional period from Erligang Phase to early Yinxu Phase. Most of the bronzes resemble those unearthed from tombs of the early Yinxu period, for example, the large *yan*-tripod with deer decoration, ewer with square belly, *lei*-vessel with rams, *ding*-tripod with round belly and *mao*-spear, knife, arrowheads. It is interesting to note that pottery and porcelain bear a striking resemblance in comparison with those unearthed from Wucheng site (Phase II culture) in Qingjiang County (now renamed Zhangshu City). It is thus safe to conclude that the date of the Shang tomb in Xingan is largely similar to Phase II culture of Wucheng or corresponding to the first half of late Shang Dynasty on the Central Plains, which also basically tallies with that done by C-14 dating technique.

An overview of all the archaeological objects brought to light from the Shang tomb in Xingan suggests evidently that on the one hand, some bronzes, especially the ritual ones and some jades of pottery, show in a strong sense the sameness or similarity to the Yin-Shang culture on the Central Plains in shaping and decorating style, displaying its close relationship with the Central Plains, that is, a strong influence by the highly developed bronze culture on the Central Plains; on the other hand, viewed from the forms, decoration and casting techniques of many objects, a strong distinct local feature is felt, especially some weapons and production tools, which are not only numerous in quantity but also complete in variety, and quite a few have never been seen before, such as plough-shares, hand-axe, dagger, mono-winged arrowheads, boot-shaped object, tailor's cutter and semi-cylindrical chisel. But in the composite sets of bronzes, one can not see the commonly encountered wine vessels and food containers such as *jue*-cup, *gu*-beaker, *jia*-tripod, *zhi*-goblet. The motif and ornamental parts include the prevalent tiger-design and the unique ribbon-shaped swallow tail pattern. All this is enough to prove that this batch of bronzes are basically of local make.

The treasure trove of bronzes unearthed from the Shang tomb in Xingan proves with irrefutable facts that the Gangjiang-Boyang Lake areas enjoyed a highly developed bronze civilization as early as 3000 BP and there existed another slave-owners' regime that co-existed with the Shang-Yin Dynasty on the Central Plains. Judging from the large scale of the tomb, large quantities of the bronzes unearthed, the tomb occupant might be the supreme ruler or his family member of a *fangguo* or vassal state in this area.

Jiangxi lies on the south bank of the middle reaches of the Changjiang River while Xingan is located at the middle reaches of the Ganjiang River. The ancient civilization here has a long history and is of long standing and well-established. The unprecedented discovery of this kingdom of bronzes in the Shang Dynasty at Xingan is not only a major breakthrough in south China's archaeological work but also will help to write a new chapter in the study of the bronze civilization.