

A large, dark terracotta statue of a warrior in profile, facing left, serves as the background for the entire page. The statue is highly detailed, showing facial features, a mustache, and armor with straps and buttons.

秦業流風

秦文化特展

Qin culture exhibition

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Reverberations of Qin Heritage - Qin Culture Exhibition



國立故宮博物院
NATIONAL PALACE MUSEUM

秦業流風：秦文化特展 / 蔡慶良，張志光主編。-- 初版。--

臺北市：故宮，民 105.04

面；公分

ISBN 978-957-562-762-1 (平裝)

1. 古器物 2. 文物展示 3. 博物館特展 4. 先秦史

797.01

105006736

秦業流風

秦文化特展

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參展單位 秦始皇帝陵博物院、陝西歷史博物館、陝西省考古研究院、西安博物院、咸陽博物館、咸陽市文物考古研究所、寶雞青銅器博物院、寶雞市考古工作隊、陳倉區博物館、鳳翔縣博物館、寶雞先秦陵園博物館、岐山縣博物館、隴縣博物館、甘肅省博物館、甘肅省文物考古研究所、甘肅簡牘博物館、天水市博物館、禮縣博物館、張家川回族自治縣博物館、中央研究院歷史語言研究所
- 主編 蔡慶良、張志光
執行編輯 蔡慶良、張志光、蔡純純
編輯助理 葉乃婕
英文翻譯 陳昱宏、廖耕賢、林映希、陳妍希
審稿 中文：董珊、陳昭容 英文：羅慎姮 (Margaret Lo)
文字撰述 總、分說明：蔡慶良
展件說明：王竑、王亞慶、由更新、余兆冰、李夢靜、李恭、馬智全、張梅、張志光、景宏偉、楊宏毅、董珊、劉亦方、劉思哲、蔡慶良、盧一 (按姓名筆劃排序)
專論：史黨社、同楊陽、張天恩、焦南峰、段清波、煜珖 (按姓名筆劃排序)
- 攝影 童閔崧、蕭孟凡
- 出版者 國立故宮博物院
地址 臺北市士林區至善路二段221號
電話 02-2881-2021~4
傳真 02-2882-1440
網址 <http://www.npm.gov.tw>
- 設計印刷 昆毅彩色製版股份有限公司
地址 新北市三重區中正北路430號8樓之6
電話 02-2971-8809
傳真 02-2986-9868
- 總代理 國立故宮博物院故宮文物藝術發展基金
地址 臺北市士林區至善路二段221號
電話 02-2881-2021轉68977
專線 02-2883-6887
傳真 02-2883-8929
郵政劃撥 19606198
電子信箱 service@npmeshop.com
- 出版日期 中華民國105年7月 初版二刷 (修訂)
定價 新臺幣800元

ISBN：9789575627621 (平裝)

GPN：1010500572

版權所有 翻印必究



Reverberations of Qin Heritage - Qin Culture Exhibition

Publisher	Lin Jeng-yi
Organizers	National Palace Museum, Shaanxi Cultural Heritage Promotion Center
Co-organizer	Media Sphere Communications Ltd.
Exhibitors	Emperor Qinshihuang's Mausoleum Site Museum, Shaanxi History Museum, Shaanxi Provincial Institute of Archaeology, Xi'an Museum, Xianyang Museum, Xianyang Municipal Institute of Archaeology and Conservation, Baoji Bronze Ware Museum, Baoji City Archaeological Team, Chencang District Museum of Baoji City, Fengxiang County Museum, Baoji Pre-Qin Mausoleum Museum, Qishan County Museum, Lixian County Museum, Gansu Provincial Museum, Gansu Provincial Institute of Cultural Relics and Archaeology, Gansu Bamboo and Wooden Slips Museum, Tianshui Museum, Lixian County Museum, Museum of Zhangjiachuan Autonomous County, Institute of History and Philology, Academia Sinica
Editors-in-Chief	Tsai Ching-liang, Cheung Chi-gwong
Executive Editors	Tsai Ching-liang, Cheung Chi-gwong, Tsai Chun-chun
Editorial Assistant	Yeh Nai-chieh
English Translators	Bert Yu-Hung Chen, Leo Liao, Stephanie Lin, Yansi Chen
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Essays	Shi Dangshe, Tong Yangyang, Zhang Tianen, Jiao Nanfeng, Duan Qingbo, Yu Yao
Photography	Tung Min Sung, Hsiao Meng Fan
Published by	National Palace Museum
Address	No.221, Sec. 2, Zhishan Rd., Shilin Dist., Taipei City
Tel	02-2881-2021 ~ 4
Fax	02-2882-1440
Website	http://www.npm.gov.tw
Designer and Printer	Kun Yi Color Reproduction Co., Ltd.
Address	8F.-6, No.430, Zhongzheng N. Rd., Sanchong Dist., New Taipei City
Tel	02-2971-8809
Fax	02-2986-9868
General Distributor	National Palace Museum Art Development Fund
Address	No.221, Sec. 2, Zhishan Rd., Shilin Dist., Taipei City
Tel	02-2881-2021 ext.68977
Hotline	02-2883-6887
Fax	02-2883-8929
Postal Giro Account	19606198
Email	service@npmeshop.com
Date of Publication	July 2016 First edition, second impression (revised)
Price	NT\$ 800
ISBN	9789575627621
GPN	1010500572

秦文化特展

Qin Culture Exhibition

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國立故宮博物院
NATIONAL PALACE MUSEUM

主辦單位

國立故宮博物院
陝西省文物交流中心

Organizers

National Palace Museum
Shaanxi Cultural Heritage Promotion Center

共同主辦單位

時藝多媒體

Co-Organizer

Media Sphere Communications Ltd.

參展單位

秦始皇帝陵博物院
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Emperor Qinshihuang's Mausoleum Site Museum
Shaanxi History Museum
Shaanxi Provincial Institute of Archaeology
Xi'an Museum
Xianyang Museum
Xianyang Municipal Institute of Archaeology and Conservation
Baoji Bronze Ware Museum
Baoji City Archaeological Team
Chencang District Museum of Baoji City
Fengxiang County Museum
Baoji Pre-Qin Mausoleum Museum
Qishan County Museum
Longxian County Museum
Gansu Provincial Museum
Gansu Provincial Institute of Cultural Relics and Archaeology
Gansu Bamboo and Wooden Slips Museum
Tianshui Museum
Lixian County Museum
Museum of Zhangjiachuan Autonomous County
Institute of History and Philology, Academia Sinica

序

2012年10月至2013年1月，國立故宮博物院與陝西省文物交流協會合作推出「赫赫宗周—西周文化特展」，集合了陝西省九座博物館及考古研究所典藏文物176組件一同展出，盛況空前，該展被英國〈藝術報〉評選為2013年世界最受歡迎的十大展覽之首。在展覽開幕晚會中，九位館長及文物交流協會趙榮會長齊聚一堂，認為聚集如此多且分屬不同博物館館藏的展覽，即便在大陸亦屬不易之事，更讚嘆本院的策展手法，賦予古老出土文物當代設計，既印證了「郁郁乎文哉」西周文明的昌盛，更彰顯了銅、玉、陶等工藝之美，以及中華製作科技的進程，十分有意義，當下趙榮會長及各館館長都期盼未來再有機緣合作，這便是「秦·俑—秦文化與兵馬俑特展」的由來。

在華人世界裏，幾乎沒有人不知道秦始皇。1974年座落在陝西臨潼縣秦始皇陵東側的兵馬俑坑被發現，1987年陵墓及兵馬俑被聯合國教科文組織認定為世界文化遺產，各國元首先後到訪，觀光客競相謁陵，在各大博物館邀約下，巡迴五大洲，曾在兩百多個博物館展出，秦始皇已成為世界級人物；但他所締造的龐大帝國、與西周的關係、與戎狄的融合，以及埋藏地底的兵馬俑大軍，迄今仍是史學工作者努力探究的課題。國立故宮博物院器物處策展人蔡慶良博士，致力於中國上古史及藝術史研究，繼「赫赫宗周—西周文化特展」之後，再度策劃「秦·俑—秦文化與兵馬俑特展」，以最新的考古出土文物為臺灣觀眾解惑，揭示秦自西周中期開始，先受周文化影響，再吸收戎人文化，歷經七百多年浮沉圖治，終成帝業，開創中國歷史上第一個帝制皇朝。雖匆匆十五載，傳承兩世而亡，但對中國歷史發展影響深遠，後世的種種制度如官僚、郡縣、爵等、宗教、文字、度量衡、法律等，無不受秦文化影響。

展覽分：秦與周戎、東進稱霸、變法革新、秦始皇帝、漢承秦制等五單元十五小節，以銅器、金銀器、玉石器、陶器、陶俑、錢幣、金石、簡牘、漆器、車馬器、兵器等189組件文物，完整地鋪陳秦人自西周初期至秦帝國七百年歷史發展脈絡，及對漢代及後世的重大影響。展件分別借自陝西與甘肅兩省共十九個文物典藏單位及中央研究院歷史語言研究所，一級文物比例更創有史

以來秦文化展紀錄，如蒲姑卜甲、子車戈、西戎貴族墓葬及戎王馬車等，皆是大陸近年來重大考古發現，更是第一次跨海來臺展出。策展團隊以最新的考古發現，向觀眾介紹近年來學術界有關秦文化的熱門議題，如秦族起源、秦戎關係、西戎文化輝煌成就，以及令人好奇的秦始皇身世等等。由於展件眾多，圖錄依展覽鋪陳分上下兩冊，上冊《嬴秦溯源》，下冊《秦業流風》，由策展人蔡慶良博士以圖文並茂方式，依序介紹秦與周戎、東進稱霸、雍城三百年、益門寶藏、變法革新、郡縣制度、戶籍政策、始皇身世、秦滅六國、地下國度、漢承秦制、宗教祭祀、藝術美感等十多節，為觀眾娓娓細說秦國的發展，以及秦文化的輝煌成就。

最後要特別感謝陝西省文物交流協會會長趙榮及甘肅省文物管理委員會辦公室主任馬玉萍，在你們大力組織與協助下，才可能匯聚兩省包括：秦始皇帝陵博物院、陝西歷史博物館、陝西省考古研究院、西安博物院、咸陽博物館、咸陽市文物考古研究所、寶雞青銅器博物院、寶雞市考古工作隊、陳倉區博物館、鳳翔縣博物館、寶雞先秦陵園博物館、岐山縣博物館、隴縣博物館、甘肅省博物館、甘肅省文物考古研究所、甘肅簡牘博物館、天水市博物館、禮縣博物館、張家川回族自治縣博物館等十九館文物，共聚於國立故宮博物院展出。感謝中央研究院歷史語言研究所陳昭容研究員給予本展的指導，及借出六幅拓片，更豐富了展覽。感謝器物處處長蔡玫芬退休前對展覽付出大量心血，以及余佩瑾處長及吳曉筠科長所帶領的策展團隊。時藝多媒體總經理林宜標先生對「秦·俑—秦文化與兵馬俑特展」高度肯定並充滿信心，不惜投下重金，引進展覽，希望踵繼2000年「兵馬俑·秦文化特展」之盛況，再度掀起臺灣觀眾對秦文化展之熱情。

國立故宮博物院院長

馮明珠

中華民國105年4月10日

PREFACE

From October 2012 to January 2013, the National Palace Museum hosted the exhibition, *The Cultural Grandeur of the Western Zhou Dynasty*, in collaboration with the Shaanxi Provincial Cultural Relics Exchange Association. The exhibition brought together 176 invaluable cultural antiquities from nine museums and archaeological institutes in Shaanxi Province, and was subsequently ranked the best-attended exhibition of 2013 by *The Art Newspaper* of the United Kingdom. On the opening night of the exhibition, President Zhao Rong of the Exchange Association and the nine directors of the participating museums and institutes noted the difficulty of bringing together so many priceless items from the collections of different institutions to this exhibition, which would be quite a challenging feat even if hosted in Mainland China. President Zhao and the directors also expressed their admiration for the deft fusion of modern design with ancient artifacts at the exhibition, which not only helped to bring out the richness and splendor of Western Zhou civilization, but also highlighted the beautiful craftsmanship and technological progress of the bronze, jade, and pottery artifacts on display. At the time, President Zhao and the participating curators expressed interest in future collaboration, which eventually led to the planning and launch of *Qin • Yong: Special Exhibition of Qin Culture and the Terracotta Warriors*.

Among the Chinese community, there are few indeed who do not know of the First Emperor, Qinshihuang. With the discovery of the underground terracotta army on the east side of Qinshihuang's Mausoleum in Lintong County of Shaanxi in 1974, followed by UNESCO recognition of the area as a World Heritage site in 1987, world leaders and tourists have flocked to the site. In addition, the excavated relics and terracotta warriors have toured more than 200 museums across five continents, allowing Qinshihuang to achieve world renown. However, the massive empire built by the First Emperor, as well as its relations with Western Zhou, its intermingling with the Rong and Di tribes, and the impressive terracotta army that it gave rise to, all remain the subject of intense study by historians. The curator of this special exhibition, Dr. Tsai Ching-liang of the Department of Antiquities at the National Palace Museum, is a dedicated scholar of ancient Chinese history and art. Following his success as the curator of *The Cultural Grandeur of the Western Zhou Dynasty* exhibition, Dr. Tsai again brings his expertise to the *Qin • Yong: Special Exhibition of Qin Culture and the Terracotta Warriors*. In this showcase of the latest archaeological findings pertaining to Qin, Dr. Tsai seeks to present the Taiwanese public with a comprehensive understanding of the rise of Qin. Starting from the middle Western Zhou Period, Qin first came under the influence of Zhou culture, then assimilated the culture of the Rong tribes, and after going through a turbulent period of over 700 years, finally reached its peak as an empire. The impact of Qin goes beyond its transient sovereignty of 15 years under two emperors, with influences on Chinese civil administration, regional governance, social ranking, religion, writing, weights and measures, and laws.

This special exhibition consists of five main sections: "Qin, Zhou, and Rong," "Eastward to Hegemony," "Reform and Change," "Qinshihuang—The First Emperor," and "Han: Continuing In the Footsteps of Qin." Altogether, 189 items and sets, including bronzes, gold and silver artifacts, jades, pottery, pottery figurines, coins, stone rubbings, bamboo and wooden slips, lacquerware, chariots, and weapons will be displayed across 15 subsections, which trace 700 years of Qin development from the early Western Zhou Period to the Qin Dynasty, as well as the influence of Qin on the Han Dynasty and beyond. Importantly, among the exhibits loaned from 19 archaeological institutes and museums

in Shaanxi and Gansu Provinces and the Institute of History and Philology, Academia Sinica, the proportion of Grade One cultural relics is unprecedented for exhibitions of Qin culture, and major finds such as the “Pugu” oracle bone, *ge* dagger-axe of Ziche, grave goods of Western Rong nobles, and the reconstructed chariot of a Rong noble, will be on display. These artifacts rank among the most important archaeological discoveries of recent years, and this exhibition marks their first journey over the sea to Taiwan. The curatorial team will introduce the audience to widely-debated topics on Qin culture in academia through these latest archaeological discoveries, such as the origins of the Qin people, the relationship between Qin and Rong, the notable achievement of Rong culture, and the curious family background of Qinshihuang. The catalogue for this exhibition has been divided into two volumes due to the large number of exhibits, *Tracing the Roots of Ying Qin*, and *Reverberations of Qin Heritage*. In 15 chapters of exquisite images and insightful text, Dr. Tsai presents the origins of the Qin people, the emulation of Zhou by Qin, the servitude of the Rong tribes to Qin, the official investiture of Qin, the formative 300 years at the Qin Capital of Yongcheng, the treasure of Yimen, the internal management, commandery-county system, and household registration policies of Qin, the birth and background of Qinshihuang, the conquest of the six states, the underground mausoleum of the First Emperor, and the continuation of Qin systems, religious worship, and aesthetic sense by the Han Dynasty.

Finally, I would like to express my sincerest gratitude to President Zhao Rong of the Shaanxi Provincial Cultural Relics Exchange Association and Director Ma Yu-Ping of the Cultural Relics Administrative Committee of Gansu Province, who were crucial to the gathering of artifacts from 19 institutes, including the Emperor Qinshihuang’s Mausoleum Site Museum, Shaanxi History Museum, Shaanxi Provincial Institute of Archaeology, Xi’an Museum, Xianyang Museum, Xianyang Municipal Institute of Archaeology and Conservation, Baoji Bronze Ware Museum, Baoji City Archaeological Team, Chencang District Museum of Baoji City, Fengxiang County Museum, Baoji Pre-Qin Mausoleum Museum, Qishan County Museum, Longxian County Museum, Gansu Provincial Museum, Gansu Provincial Institute of Cultural Relics and Archaeology, Gansu Bamboo and Wooden Slips Museum, Tianshui Museum, Lixian County Museum, and the Museum of Zhangjiachuan Autonomous County. My appreciation also goes to Researcher Chen Chao-jung of the Institute of History and Philology at the Academia Sinica, for her advice and loan of six rubbings. Special thanks go to Tsai Mei-fen, former Chief Curator of the Department of Antiquities, for the effort invested in this exhibition prior to her retirement, and to the exhibition planning team led by Chief Curator Yu Pei-chin and Section Chief Wu Hsiao-yun. The sponsor, General Manager Bill Lin of Media Sphere Communications, has spared no expense in the organization process, and is confident in the success of the exhibition. I deeply hope that attendance at the *Qin • Yong: Special Exhibition of Qin Culture and the Terracotta Warriors* will surpass the *Terracotta Warriors: Special Exhibition of Qin Culture* hosted in 2000, and once again provoke interest in Qin culture among the Taiwanese public.

Fung Ming-chu

Director of the National Palace Museum
April 10, 2016