

Cultural Relics Collection in

襄樊市博物馆 Xiangfan Museum

馆藏文物

精品图录

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襄樊乃钟灵毓秀之地，自乾坤始奠，襄汉地区便有人类生息和繁衍。她以其“七省通衢”的地理条件，丰腴壮美的自然环境，扼要南北的战略地位，坐镇中原两千年，被誉为“其险足固，其土足食”的“王业之本”。

有关的考古文献资料表明，十几万年以前就有人类在这里定居生活，繁衍生息。在樊城北邓城附近的山湾、太平店军营坡等地发现有旧石器时代的打制石器。在襄阳城西万山、襄城区南王树岗遗址、宜城顾家坡遗址、枣阳市的雕龙碑遗址等也出土了大量新石器时代陶器和精美的磨制石器，进一步表明了人类活动区域的扩大，生产力水平的提高。尤为重要的是，1990年至1994年，在枣阳鹿头镇雕龙碑发掘出一处新石器时代遗址，文化内涵丰富，器物造型独特，汇聚南北文化之精华，独创地方文化之特色，是长江流域发现的最重要的一处彩陶遗址。

商周时期，襄樊地区曾一度成为长江中游的政治、文化中心，其辖境内有卢、彭、濮等部族，有邓、卢、郢、罗、鄢、谷、厉、随、唐等分封诸侯国，继续从事本地的开发与建设。襄阳城西南真武山、樊城北邓城及其外围周岗、余岗和黄家村等两周文化遗址，其丰富的文物类别和文化内涵，无不凝聚着先民的智慧。

襄樊是楚文化的主要发祥地之一，“昔我先王熊绎，辟在荆山”，位于荆山山脉的南漳、保康等地留下了楚国早期开发的印记。春秋战国时期，楚曾一度建都于郢郢（即今宜城郑集），并置襄阳为“北津戍”。襄樊成为连接楚国腹地地区与南阳盆地的重津要邑。在宜城市郑集楚皇城遗址及其附近，不仅分布有众多的楚文化遗址，而且出土了大量具有楚文化特色的器物。樊城北邓城附近的团山、山湾和蔡坡墓地也是楚国重要的墓葬区，在已发掘近百座的古墓中，出土诸多带有铭文青铜器，涉及到楚、邓、蔡、鄂、黄、徐、郢、吴、郑等十余个诸侯国，为研究襄樊历史、楚文化，佐证襄樊历来为兵家必争之地提供了宝贵的资料。楚在襄汉地区由滥觞而鼎盛，从西周时期寓居蛮夷之地的小国，谋就了春秋五霸、战国七雄的大业，奠定了“地方五千里”泱泱大国的雄厚基础。

曾国（随国）是西周“汉阳诸姬”的封国之一，春秋时期成为楚之附庸。在襄樊市博物馆馆藏文物中，引人注目的是一批曾国铭文铜器，如曾子仲觶鼎、曾伯文铜簋、曾中大夫铜簋、曾仲之孙铜戈等都是不可多得的文物珍品。2002年发掘的枣阳郭家庙曾国墓地，是一处重要的考古发现。曾亘嫚非录鼎、幻白佳壶、卫伯须鼎、曾白随铜威钺等铭文铜器，龙、虎、兽和鱼等形态逼真的玉佩饰，以及古朴实用的陶器、纹饰精美的车马器等在埋葬几千年后重见天日，再一次揭开了曾国神秘的面纱，为研究曾国早期历史、探讨中国早期法制制度提供了依据。

两汉三国时期，襄樊历史进入了新的一页，由于北方连年灾害和战乱，全国文化中心和经济中心南移至襄阳。东汉时期，这里经济繁荣，文化兴盛，是士族、名士聚集之地。盛弘之《荆州记》云：“襄阳郡岷首山，南至宜城百余里，其间雕墙峻宇，闾阎填列。汉宣帝末年，其中有卿士、刺史二千

前言

石数十家，朱轩駉辉，华盖连延，掩映于太山庙下，道为冠盖里”。三国时期这里更是豪杰汇聚，人才辈出，三国文化脍炙人口。伴随汉庄园豪强势力的膨胀，与场景配置的模型明器仓、灶、井、圈厕、院落、楼阁及家禽，家畜、俑等大量出现，反映了汉代庄园经济的发展和“事其死如事其生”的天地思想观念。

魏晋南北朝时期是中国历史上政权更迭最频繁的时期，战争频仍，作为“四方凑会”的襄樊，在鼎峙与战乱中却是南北双方经济、贸易、文化往来的“互市”之地，对民族文化和地域文化的交流与融合起着促进作用。1984年，襄阳城西虎头山东北麓贾家冲发现一处南朝时期画像砖墓，内容以神话传说、历史故事、佛教、道教题材为主，也有反映当时社会生活的内容。墓中出土的陶俑采用模制后插合成型的做法与中原文化风格接近，说明襄阳地区是南北文化的融合之地。墓中各类画像砖、花纹砖的画面或模印在砖的平面，或模印在砖的侧面、端面，其雕刻精细，神态逼真，为研究古代的舆服制度、生活方式及南北文化交流提供了重要线索。

隋唐时期，襄阳是江汉地区三大藩镇之一，是唐王朝经济命脉的汉江漕运要埠和重要的贡赋区。此时襄樊“往来行舟，夹岸停泊，千帆所聚，万商云集”。此期出土文物更加丰富多彩，从一个侧面体现了当时社会的昌盛、文化的繁荣及民族的大融合。1998年，襄樊市高庄唐墓中出土一批陶俑，体态丰盈，形神兼备，具有较高的艺术观赏价值。

在我馆所藏传世文物中，也有一批价值颇高的珍贵物品，以青铜造像、墓志碑刻拓片和官印为主。青铜造像有100多尊，内容涉及道教和佛教题材，是研究我国明代造像艺术、鎏金技术、铸铜技术和宗教文化的艺术宝库。墓志碑刻中，唐武周时期宰相张柬之的家族墓志铭及王大剑、李景逸、刘密、杨孝贞、毕粹等唐代人物墓志，极大地丰富了地方史志内容。传世元明时期的官印均用九叠篆，篆字篆法自然流畅，布白对称饱满，是研究当时的篆刻工艺、用兵制度和官品制度的重要资料。

缘于历代战火频仍，昔日古老建筑或毁于兵燹，或朽于自然，百不遗一。但那些静静躺在地下的众多文物，宛如一部记载襄汉古老文明的浩瀚文库，无声地述说着她悠扬的岁月和璀璨的文化。在这片人文积淀深厚的土地上，襄樊市博物馆是荟萃文物的载体，浓缩了先人们几千年来不同时期创造的财富和精髓，记载着名城襄樊的历史脉络和文明轨迹，铭刻着先人们的智慧和创造精神。为展示馆藏文物精品之丰采，展示文化遗产之风韵，我们遴选出了135件文物珍品，编纂成这本

《襄樊市博物馆馆藏文物精品图录》，使你时时展读欣赏，加深对襄汉文明传承脉络的认识，并愿起到“觐古今之变迁，验文明之进退”的作用。

潘杰夫



Xiangfan is a place gathering anima and gestating elites, located in the Northwest of Hubei Province, on the banks of the Hanjiang River. Its geographical location has it perfectly placed to both north and south, with a thoroughfare leading to 7 Provinces. Since the beginning of time, humans have populated the region of Xianghan. Boasting a “Base of Undertakings of the Emepror” as “a strategic place for stable ruling. It has commanded central China for over 2 thousand years. With fertile soils producing an abundance of food this combined with a magnificent natural environment .

According to relevant archaeological literature, humans have populated the region of Xiangfan, for over 100 thousand years. People have discovered archaeolithic carved stoneware in Shanwan, and Junyingpo, Taipingdian near Dengcheng in north of Fancheng Distrcit. Fine quality painted pottery and beautiful carved stoneware of the neolithic age have also been unearthed in Xiwan Mountain, Xiangyang, site of Wangshugang in the north of Xiangcheng District, site of Gujiapo, Yicheng, and at the site of Diaolong Stele, Zaoyang etc. It indicates the expansion of human activity in the region these archaeolithical finds also illustrate productivity level of that time. What is worthy to be mentioned here is that a new site of the neolithic age with rich cultural connotations, uniquely shaped wares was unearthed in Diaolong Stele, Lutou, Zaoyang between 1990 and 1994. It gathers the essence of north and south with original creation of local cultures, and is one of the important painted pottery ruins discovered in the Yangtze River reaches.

During the Shang and Zhou Dynasties, Xiangfan was once the political and cultural center of middle reaches of the Yangtze River, which had tribes of Lu, Peng, Pu etc. and leud kingdoms of Deng, Lu, Ruo, Luo, Yan, Gu, Li, Sui, Tang etc. that continued to undertake local development and construction. Rich classifications and cultural connotations of cultural relics in sites of the Western and Eastern Zhou Dynasties such as Zhougang, Yugang and Huangjiacun Village etc. in Zhenwu Mountain in southwest of Xiangyang, Dengguo and its periphery in north of Fancheng gather unique originality and wisdom of our ancestors.

Xiangfan is one of the main source regions of Chu culture, “Our ancestor King Xiongyi once lived in Jinshan Mountain” , which maintains the traces of earlier development of Chu State in Nanzhang, Baokang etc. in Jinshan Mountain in the northwest. During the Spring and Autumn and the Warring States Periods, Chu State always established its capital in Yanying (presently Zhengji, Yicheng), and had Xiangyang as “North Jinxu.” An important city strategically placed that connected hinterland of Chu State with Nanyang Basin. In the outskirts of the imperial city of South Chu and around in Yicheng, at various sites of Chu culture quality scattered wares were unearthed. Tuanshan, Shanwan and Caipo graveyard (tombs) near Dengcheng are also important tomb areas of Chu State. In over 100 ancient tombs were discovered here, inscripted bronze sculptures were unearthed, from over 10 leud states such as Chu, Deng, Cai, E, Huang, Xu, Ruo, Wu and Zheng etc., providing valuable materials for research on Xiangfan history, Chu culture and evidence that Xiangfan has always been a key military base. After continuous development in Xianghan region from its origin to the height of power and splendor, Chu created the great undertaking of Five Powerful Chiefs of the Spring and Autumn period and the Seven Strong States in the epoch of the Warring States and placed the strong base for a vast country “as large as 5 thousand li” .

Zeng State (Sui State) was one of (leud) states of “Hanyang Zhuji” of Western Zhou, and became a part of Chu in the Spring and Autumn period. Among all cultural relics collected in Xiangfan Museum, a group of bronze sculptures with the inscriptions of Zeng State are very attractive. Zengzi Zhonghui Bronze Tripod, Zeng Bowen Bronze Gui, Zengzhong Dafu Bronze Gui, Zeng Zhong’ s Grandson’ Bronze Ge etc. are culturally significant priceless artifacts. The tomb of Zeng State unearthed in Guojiamiao, Zaoyang in 2002 is a very important archaeological discovery. Bronze sculptures with inscriptions such as Zeng Gen Man Fei Lu Tripod, Hua Bai Jia Pot, Wei Boxu Tripod, Zeng Baiqi Bronze Qi and Yue etc. , vivid shaped jade baldric of dragon, tiger, beast and fish, plain pottery wares of primitive simplicity, horse gears with beautiful ornamentations were unearthed after being buried for several thousand years unveiled the mysterious Zeng State to the world and provide evidence for us to research earlier history of Zeng State and discuss Chinese early legal system.

During the Western and Eastern Han and the Three Kingdoms periods, Xiangfan entered into a new historical stage. The north

Preface

was suffering from disaster and chaos caused by war in successive years, it was moved to Xiangyang this was the central place for policy, science, economy and culture for the entire state. In the Eastern Han period, it had a booming economy and flourishing culture as a place for scholars and celebrities. According to Jinzhou Ji by Sheng Hong, there were (tens or ten) of Qinshi, Cishi, Erqianshi in Xiangyang and Yicheng, red (lofties) and brilliant boxcars, extending baldachins set off the Taishan Temple in Guangaili". During the Three Kingdom period, many heroes and talents gathered here. The culture of the Three Kingdoms won universal praise. With expansion of manor powers of the Han Dynasty, qualities of models of storehouse of funerary wares, oven, well, toilet, courtyard, pavilion, poultry, livestock and tomb figures collocated with the situation emerged, reflecting development of manor economy of the Han Dynasty and life conception of "regarding the death as the alive".

The period of the Wei, Jin, Northern and Southern Dynasties were the most turbulent as wars were frequent and conquering regions struggled to hold power and rule. Being the place where the reports to the thrones were gathered, Xiangfan played a role as the intercourse plat of the economy, trade, the culture between the north and the south was disturbed due to confrontation and the chaos caused by war during this period. All these gave an impetus to communication and fusion of national and regional cultures. In 1984, a brick tomb, with a great deal of drawings of the stories concerning myth, Buddhism Taoism and some subjects reflecting social life, were discovered in Jiajiachong at the northeastern foot of Hutou Mountain in the west of Xiangyang, which illustrates the technique to insert and splice mouldings to make pottery figurines etc. is close to the mode of Central China, showing that Xiangyang region was one of the most important points where the culture of both the North and the South melted here. Images of various drawing bricks were modeled on the plane face, side face or end face in the tomb, they are both elaborate and vivid, providing important clues for research on official dressing system and life styles of ancient times and cultural communications between Southern and Northern Dynasties.

Between the Sui and Tang Dynasties, Xiangyang was one of three largest military governors in Jiangnan region, it was crucial water transporting port on the Hanjiang River and the important tributes & taxes district, which was the economic lifeline of the Tang dynasty. During this time, numerous boats berthed on its bank, and tens of thousands of merchants gather in Xiangfan. Cultural relics unearthed during this period are more abundant and colorful, reflecting social prosperity, cultural boom and national unification of the time. A group of pottery figurines unearthed from a tomb of the Tang Dynasty in Gaozhuang, Xiangfan look plump in shape and vivid in image and expression, which have high artistic value.

Among cultural relics collected by our museum, there are also some valuable ones, mainly including bronze statue, rubbings of tomb steles and official stamps. There are over 100 bronze statues involved in Taoism and Buddhism subjects as an artistry mine for research on statue art, gold-plating art, copper casting technique, and religion and culture of the Ming Dynasty. Among tomb steles, family tomb stele of Zhang Jianzhi, the prime minister during Wuzhou period of the Tang Dynasty, and those of Wang Dajian, Li Jingyi, Liu Mi, Yang Xiaozhen, Bi Cui etc. of the Tang Dynasty greatly enrich contents of local history records. All official stamps of the Ming Dynasty discovered now adopt nine-layered script technique, being natural, fluent, symmetric and plump as important materials for research on inscription technique, army system and official classification system of the time.

As a result of frequent wars, old architectures were destroyed in wars or decayed naturally, with only about 1 percent left. While these cultural relics buried under earth silently are just a vast library on ancient culture of Xiangnan region, narrating its long years and brilliant culture in silence. On this land with deep human cultural information, Xiangfan Museum is the carrier to collect cultural relics, concentrate wealth and essence created by our ancestors during thousands of years in different periods, record historical and cultural traces of the famous city of Xiangfan and inscribe their wisdom and creation spirits. To show elegant demeanor and connotations of cultural relics collected here, 135 pieces of cultural relics have been selected for this Cultural Relics Collection in Xiangfan Museum in order that we gain a better understanding of Xiangnan's culture, and we hope it can help us to "look over vicissitudes of history and examine improvement and retrogression of civilization".



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Bronze Mores

青銅器





“夙父戊”铜爵

“夙 Fu Wu” Bronze Jue

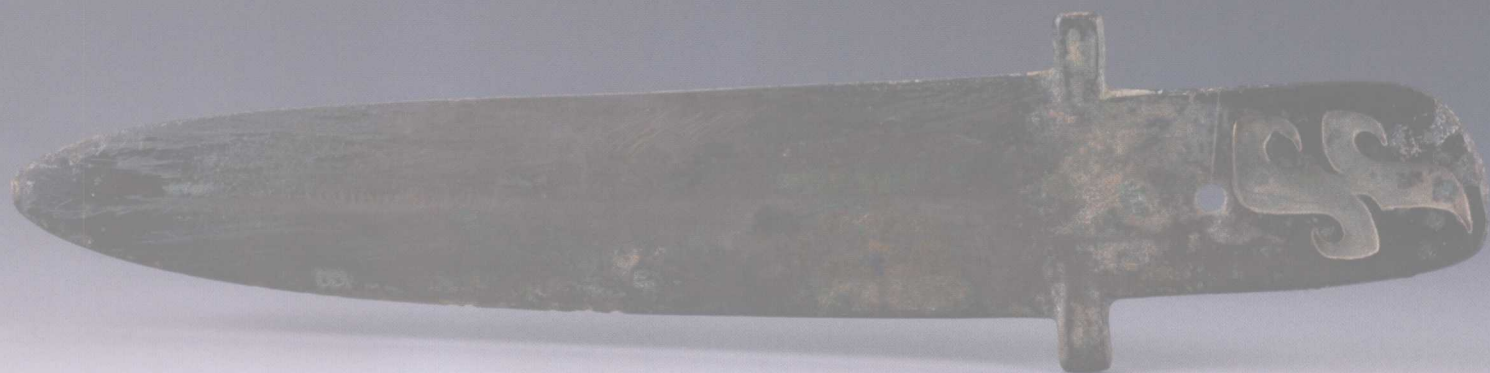
商代晚期

Late Period of the Shang Dynasty

通高20厘米。1979年襄樊市征集。

长流，尖尾，菌形柱，圆腹，圈底，
带状饕，三棱形锥足。腹饰饕饕纹。器内
腹上铸有铭文三字“夙父戊”。





直内铜戈

Inner-square Bronze Ge

商代晚期

Late Period of the Shang Dynasty

通长32厘米，宽8厘米。1977年随县淅河出土。

直内式，锋尖锐，援肥厚，脊微凸起。内中部有一圆穿，后缘呈弧形，尾端两面饰凹进的双S纹。



噩侯弟戾季铜尊

Brother of Leud E Li Ji's Bronze Zun

西周早期

Early Period of the Western Zhou Dynasty

高19.8厘米，口径18×17厘米。

1975年随县安居出土。

体近椭圆形。喇叭状大口，长颈，下腹稍鼓，圈足。腹侧有一龙形兽首饕。腹饰四周凸弦纹，圈足饰一周凸弦纹。器内底铸铭文二列八字“噩侯弟戾季乍旅彝”。