



古
樂
新
韻

中國古代青銅樂器

Special Bronze
Treasure
Exhibition:
A New Voice
for Old Instruments

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前言

中國早在青銅時代，音樂文化就已相當昌盛，文獻上有不少關於當時樂曲的記載。可惜年代久遠，古譜早已失傳，我們已經無法聆聽到那些優美的古曲。現在我們對古代音樂的瞭解，只能局限於對古代樂器的瞭解和認識。中國古代樂器有所謂的“八音”，即：金、石、絲、竹、匏、革、土、木，其中絕大多數的材質容易朽蝕，難以保存。然而作為八音之首的“金”，亦即青銅樂器，則在考古發掘中有比較多的發現。考古資料的豐富，極大地推動了對古代音樂史和青銅時代音樂藝術的研究，也使我們得以走近中國古代音樂藝術的殿堂。

爲了弘揚中國青銅時代的文化藝術，上海博物館、上海大劇院和美國百人會文化協會聯合舉辦了青銅文化藝術周，內容除了有“古樂新韻——中國古代青銅樂器展”以外，還有交響音樂會、舞蹈、青銅樂器研討會等。我們試圖多視角、多方位、多層次地向觀眾展示青銅時代的文化藝術。這是一次有益的嘗試，它使博物館的展覽更具文化內涵和跨學科的文化魅力，也使文化活動空間有了延伸和拓展。

本次展覽得到了湖北省博物館和長沙市博物館的熱情幫助，借展了一些具有地方特色的青銅樂器。這些展品在其各自的器類中都具有獨特的意義，令廣大觀眾有機會得以認識和瞭解長江流域地區的青銅樂器。對此我們深表感謝，同時我們對給予本次展覽以關心和支持的湖北省文物局、湖南省文物局和湖南省博物館謹致深切的謝忱。

與此呼應，美國華盛頓佛利爾美術館亦將舉辦中國青銅樂器的展示和學術討論，這將對弘揚中華民族古代文明起到進一步的推動作用。

上海博物館常務副館長

陳燮君



Foreword

As early as the Bronze Age (21st century BC - 221 BC), music had already been flourishing in China. There are a great number of historical documentation on the music at that time, but due to ages, these ancient music compositions no longer exist today, so we are not able to listen to those beautiful melodies. What we know about ancient music is limited to the extant ancient musical instruments. The ancient instruments, called "*Ba Yin*" (eight sounds from instruments made of different materials) refer to the following: *Jin* (metal), *Shi* (stone), *Si* (string), *Zhu* (bamboo), *Pao* (bottle gourd), *Ge* (leather), *Tu* (clay) and *Mu* (wood). Most of the materials are easily to deteriorate and very hard to preserve. But the first of the "*Ba Yin*", *Jin*-the musical instruments made of bronze, have been found in many archeological artifacts. The rich archeological material greatly promoted the research and study of ancient music history and musical art of the Bronze Age. Therefore we are closer to the ancient artistic hall of Chinese music.

In order to promote the culture and art of the Bronze Age, the Shanghai Museum, the Shanghai Grand Theater and the Committee of 100 Cultural Institute collaborated to organize the "Bronze Culture and Art Week". Besides the "Special Bronze Treasure Exhibition: A New Voice for Old Instruments" held by the Shanghai Museum, there are symphony concerts, dances and a symposium on bronze musical instruments. We attempt to reveal the art and culture of the Bronze Age in multiple perspectives, from every aspect or on different levels to appeal to the public. This is a meaningful practice to further develop and extend the cultural events, adding a more cultural flavor to the museum exhibitions.

We would like to extend our sincere thanks to the Hubei Provincial Museum and the Changsha Municipal Museum for their enthusiasm and help for this exhibition. We have loaned some special local style bronze musical instruments for this exhibition. Each object is unique within its own category. This provides an opportunity to understand and study the bronze musical instrument from the Changjiang River. We also like to thank the Hubei Cultural Relics Bureau and Hunan Provincial Cultural Relics Bureau and Hunan Provincial Museum for their support.

In addition to this exhibition, the Freer Art Gallery in Washington DC, United States will organize an exhibition of Chinese Bronze Musical Instrument and a symposium. All these events will further promote the understanding of the Chinese bronze civilization.



Chen Xiejun
Executive Director
Shanghai Museum

致辭

新年之初，上海市隆重舉辦“青銅文化藝術周”，展現我國上古文明的輝煌，謹表示衷心祝賀。

我館珍藏的商代銅鼓於1977年6月出土於湖北省崇陽縣汪家咀，是迄今僅見的兩件商代銅鼓之一。銅鼓鼓身橫置，鼓面呈橢圓形，鼓冠似屋脊的兩面坡，鼓座作中空長方體。鼓面仿牛皮鼓面，光素無飾。沿鼓腔兩端邊緣各飾三周乳釘紋，為模仿木鼓蒙鼓面所用的釘。鼓身及鼓足飾獸面紋。

在銅鼓出土地點未發現墓葬或窖藏，也未發現與之相關的文化層或遺物，銅鼓流落至此，可能與戰事有關。從銅鼓造型凝重，紋飾簡樸等形制特徵來推斷，當為商代後期遺物，較之日本泉屋博古館收藏的雙鳥饕餮紋銅鼓更為古樸。

鼓在新石器時代晚期的文化遺址中已經出現，甲骨文中已有鼓字，鼓的歷史十分悠久，鼓的用途也非常廣泛。崇陽出土的商代銅鼓，彌足珍貴。

湖北省博物館館長



Preface

In the beginning of the lunar new year, the Bronze Culture and Art Week is being held in Shanghai to exhibit the glory of the ancient Chinese civilization.

The Shang bronze *Gu* (drum), a treasure from our museum, unearthed in 1977 from Wangjiazui, Chongyang county, Hubei province, is one of the only two extant Shang bronze *Gus* ever found. This *Gu* is placed horizontally and has an oval shape surface. The ornamental piece on the top is shaped like a sloped roof. The rectangular drum base is hollow. The surface, a copy of an ox-skinned drum surface, is smooth and has no decoration. On both ends of the drum body, there are three bands of bosses imitating the nails for a wooden-framed skin drum. The body and base are decorated with cloud patterns. The excavation site where this drum was found revealed no other burial tombs or hoards and no related relics or cultural stratigraphic layering. The drum that some how drifted to this place, may be related to battles. From the shape, patterns on the body and features of its style, we presume this is a relic of the late Shang period. Compared with the "Bronze *Gu* with Birds and Animal Mask Designs", in the collection of Sen-oku Hakuko Kan in Kyoto, Japan, this piece is much simpler and more unsophisticated.

Gu has a long history in China. It has been found in the cultural sites as early as the late Neolithic period and even the character "Gu" appeared in oracle bone inscriptions. *Gu* was used in many ways. This bronze *Gu* from the Shang, unearthed from Chongyang, is very rare and precious.

Chen Zhongxing
Director
Hubei Provincial Museum



致辭


上海市為迎接新千年的到來舉辦青銅文化藝術周，使長沙出土的商代青銅樂器——鏡，能在上海博物館向上海人民展示，這千年一遇的機會，是長沙也是湖南的榮幸。

青銅大鏡，是我國長江流域以南地區出土的商周樂器，總數有80多件，多半出於湖南，而長沙僅寧鄉一縣就有24件之多。特別是本次展出的象紋大鏡，重221.5公斤，為商代青銅樂器之王；9件一組的編鏡則可稱為我國時代最早能成編演奏的樂器。

鏡在古代既可用於軍旅，也可用於祭祀或宴享。寧鄉編鏡比湖北曾侯墓編鐘早近一千年，研究者一般認為鐘為鏡發展演變而成。編鐘較編鏡數量增多，由口朝上固定豎立的敲擊變為倒懸演奏，是我國古代樂器發展進步的物證。希望觀眾通過參觀本展覽能感受到中華民族古代文明的精深博大。

祝上海青銅文化藝術周和本次中國古代青銅樂器展覽圓滿成功，願長沙銅鏡奏響上海新千年騰飛的樂聲。

長沙市博物館館長



Preface

To mark the beginning of the new millennium, the city of Shanghai is organizing the Bronze Culture and Art Week. The *Nao*, a Shang bronze musical instrument unearthed from Changsha, is exhibited in the Shanghai Museum for the citizens of Shanghai. This is a rare opportunity that comes once in a thousand years and is a great honor for the city of Changsha and Hunan province.

All together eighty large *Naos* have been discovered from the southern regions of the Changjiang River. Most of them were found in Hunan province. Just in Ningxiang county near Changsha alone, there have been twenty-four pieces found. The "*Nao* with Elephant Design", weighing 221.5 kg is the largest of the Shang bronze musical instruments. This set of nine piece chime *Naos* can be regarded as the earliest musical instrument which can compose and play music pieces.

Nao was not only used for military purposes but also for ritual ceremonies and at banquets. This group of chime *Naos* from Ningxiang is dated one thousand years earlier than the chime Bells from the tomb of Zenghouyi in Hubei province. Experts agree that the bell is developed from the *Nao*. The number of the chime bells is much more than that of the chime *Naos*. It proves the advance and evolution of our ancient musical instruments that the *Naos*, which once performed with the small end down fixing on something, developed into hanging bells. We hope every visitor to this exhibition will be able to experience the greatness and excellency of the ancient Chinese civilization.

We hope that this special exhibition of Chinese bronze instruments and the Shanghai Bronze Art Week is a complete success. May the *Nao* from Changsha play triumphantly for Shanghai's new millennium chapter.





長江中下游地區的青銅鼓、鐃及其他

周 亞

中國自古被稱之為禮樂之邦，在商周時期，禮的物質載體就是青銅禮器，作為樂的載體則除了石、陶、骨、竹、木等材質外，青銅也是最為普遍的。古代禮制不僅有比較詳細的文字記載，而且陸續出土的文物資料正不斷地佐證和補充它們，我們現在已經可以比較從容地對其作研究和闡述。但古代的樂制，由於文字記載的語焉不詳，其詳情已難以確知。古譜的失傳，更使我們無法真正瞭解和研究古代音樂文化，孔子聞《韶》可三月不知肉滋味，如今我們已不可能再聞此音。現在對古代音樂文化的瞭解，只能局限於對古代樂器的認識，只有盡可能多地深入瞭解古代樂器，及其形制對樂器的發音和音階的組成等關係，以及各種樂器間的相互作用，我們才能更接近於古代的音乐藝術。

長期的考古發掘，出土了不少商周時期的樂器，特別是青銅樂器的發現尤其引人注目。成套成編的青銅樂器，如鐘、甬、鐃等，以及鐃、鐃、鼓等樂器的出土，使我們對古代的樂器及其使用有了比較多的認識。經過學術界的多年努力，對這些樂器的發聲原理有了正確的認識，對音階的組成也有了較科學的瞭解。從目前的考古資料來看，在商周時期，青銅樂器大體存在有兩大體系，一是以黃河流域為主的中原地區青銅樂器體系，一是以長江流域為主的青銅樂器體系。它們的樂器種類比較相似，均以鐘、甬、鐃等樂器為主，區別僅在於形制、紋飾上的地域特徵，表現出兩大區域的青銅樂器既互相融合而又各具特色。相對而言，人們對中原地區青銅樂器的瞭解和認識比較多一些，對以長江流域為主的南方地區青銅樂器的瞭解要少一些。這次上海博物館從湖北、湖南兩地借展來一些青銅樂器，目的就是企盼人們對南方地區的青銅樂器有一個深入瞭解的機會，從而對商周時期中華民族的青銅樂器有一個比較全面的認識。

一、鼓

鼓在古代是主要樂器之一，《詩經·周頌·執競》中有“鐘鼓嗶嗶，磬筦將將”的記載，描寫了鼓與鐘、磬一起演奏的情景，這是鼓在祭祀、宴樂時奏樂所用。據記載鼓在演奏中具有和樂，也即擊出節奏以指揮其他樂器起止的作用，《禮記·學記》謂：“鼓無當於五聲，五聲弗得不和。”孔穎達《疏》云：“鼓之為聲，不宮不商，故言無當於五聲。而宮、商等之五聲，不得鼓則無諧和之節，故云弗得不和也。”由此可見鼓在古代樂器中的重要性。鼓也是古代主要的軍樂器之一，《詩經·邶風·擊鼓》：“擊

鼓其鐃，踴躍用兵”。是以擊鼓指揮軍隊的進攻，所謂“一鼓作氣”，其本意也即指此。

鼓是古代所謂的八音之一，屬革類，即以皮革發音的樂器，鼓字或作鼓，即其意。河南安陽侯家莊1217號大墓中就發現有商代晚期的蟒皮鼓及鼓架的痕跡：“鼓橫置，鼓腹桶狀，雙面蟒皮，鼓身可看出清晰的蟒皮面。鼓架也有大型蟒皮作為裝飾”^①。這是我國目前所知木腔皮鼓最早的遺迹，可惜蟒皮和可能是木質的鼓身、鼓架均已朽蝕，現在只存一些痕迹而已。

我們現在能夠看到的這類鼓的遺存，只有兩件，均是銅制仿木腔皮鼓的式樣。一件雙鳥神人紋鼓，現藏日本京都的泉屋博古館，據湖南省的考古人員介紹，他們經過調查，瞭解到這件鼓相傳出土在湖南安化縣。雙鳥神人紋鼓為橫置鼓身，兩鼓面作仿蟒皮的形式，鼓身兩端各有乳釘三列，猶如固定皮鼓面之用。鼓頂踞相背的兩鳥作冠，鼓身兩側頸頭上有角的神人形象，鼓下有四個外撇的短足。依據紋飾的特徵，這件鼓的時代應相當於商代晚期。

另一件獸面紋鼓，也就是本次展覽特地從湖北省博物館借展的一件銅鼓，1977年6月在湖北崇陽縣白霓鄉大市河邊的汪家咀出土。大市河屬於陸水支流，這一帶河道彎曲，水流

湍急，河床經常變遷，水土流失十分嚴重。據湖北省考古工作人員的勘察，銅鼓出土於河流轉折處，在出土地點未發現其他文物，據此他們認為該銅鼓可能是出自上游，經河水搬運至此地¹¹。這件銅鼓由冠、身、座三部分組成，其造型與甲骨、金文中鼓字作“𦔁”之形相同（圖1）。冠作兩端翹起的枕形，下方有一個前後相通的圓孔（圖1-4），似可穿繩或棍，以供搬運時用。或以為這是供懸掛時搭鉤索之用，但此鼓有長方形圈足，使用時應為置於地上，不必懸挂。又以為此是固定羽葆飾物之用，在青銅器的畫像紋以及漢代的畫像石上，確有鼓上飾羽葆類飾物的圖案，但此鼓為仿制木腔皮鼓的式樣，其象徵意義恐怕要大於其實用性，何況其冠本身就具有仿制鼓上飾物的意思，似無必要再飾羽葆。殷墟侯家莊1217號墓發現的漆皮鼓上，也未見有鼓冠痕迹的報道，可見當時的木腔皮鼓上本無冠，現在崇陽鼓和泉屋博古館鼓上的冠正是為了表現鼓上飾物而設置的。鼓身也是橫置，上略寬下略窄，鼓面傾斜。鼓身上部鑄有兩塊長方形覆蓋物，一大一小，四邊有凸起的乳釘，似為固定之用。泉屋博古館的鼓上也有此類覆蓋物，估計當時的木腔皮鼓上有類似的紡織品或獸皮類的覆蓋物。西周孝王時的大克鼎銘文中，鼓字的偏旁作“𦔁”，冠下也有一片覆蓋物。鼓面作橢圓形，光素無紋飾，應是當時以牛皮蒙鼓的仿制。鼓身兩端各有三列乳釘，酷似固定牛皮鼓面的銅泡釘。鼓座為長方形，四角略向外撇，座內中空與鼓腔相通。這件鼓通體飾有多個以陰紋單線勾勒的獸面紋，鼓

冠飾多個小獸面紋；鼓身上一塊小的覆蓋物上飾斜角雲紋；一塊大的覆蓋物上飾獸面紋，四邊飾斜角雲紋（圖1-1）；鼓身兩面飾曲折角的大獸面紋，獸目巨大，雙睛突出（圖1-2）；鼓座四角各飾一個獸面紋（圖1-3）。這種以陰紋單線勾勒的獸面紋，常見於介於二里岡和殷墟之間的商代中期青銅器上，如陝西漢中地區的城固、湖北黃陂盤龍城，以及河南鄭州等地出土的商代中期青銅器上都有類似的紋飾。這件鼓應該也是屬於商代中期的青銅鑄品。它的時代應該略早於泉屋博古館的雙鳥神人紋鼓。

崇陽出土的獸面紋鼓，以及相傳出土於湖南安化的雙鳥神人紋鼓，都是在長江以南地區發現的，這類銅鼓尚未見於中原地區，但在殷墟卻發現了此類銅鼓的母本——木腔皮鼓的遺痕，兩者之間究竟存在着一種什麼關係，是一個非常值得探討的問題。過去學術界一般認為是中原文化影響了南方地區，如今有不少學者正在探索南方地區青銅文化的發展形成過程以及和中原文化相互間的影響關係，加強對這兩件銅鼓的研究應該有助於問題的解決。從目前的考古資料來看，崇陽地處湖北黃陂盤龍城和江西清江吳城兩處商代中期遺址之間，這一區域也是商代中期青銅文化比較發達的地區之一，在此地發現商代中期的銅鼓，對於探討長江流域地區的商代青銅文化具有積極的意義。

二、鏡

鏡是中國最早使用的青銅打擊樂器。其器腔似合瓦形，橫截面有如葉形，口內凹，或平，平底，有中空與器腔相通的圓管形柄。使用時用槌擊打其口下正中的部位，即正鼓部，故此處多作長方形或梯形突出。據文獻記載，鏡是使用於軍旅的樂器，其用途是在行軍作戰時擊之以止鼓，以示退軍。《說文解字》謂：“鏡，小鉦也，軍法，卒長執鏡”。但考古發現有三個、五個或九個成編的鏡，其形制、紋飾相同，大小相次，屬於編鏡。據實測，有的編鏡已經可以組成較合理的音階，故鏡應該可以用於奏樂，其作用當不局限於軍旅。中原地區的鏡多出土於墓葬，南方地區的鏡則較多的出土於山頂、山坡和山麓，故一般認為南方地區的鏡很可能是當時在祭祀山川、湖泊、風雨、星辰等場合中使用的¹²。

就目前的考古資料來看，鏡有大小兩種形式。小鏡的高度一般在25厘米以下，器腔的寬度多大於長度，紋飾以獸面紋為主，均無枚。小鏡通常發現在中原地區，多為三或五個一組。大鏡的高度一般在30厘米以上，器腔厚重，柄較粗大。紋飾的結構和風格與小鏡截然不同，多作線條為圓弧形凸起的變形獸面紋或陰刻的雲紋，有些鏡有枚。大鏡都發現於湖南、安徽、江蘇、江西、浙江等長江流域地區以及南方數省如福建、廣西，其中以湖南出土最多。大鏡的出土以單個居多，僅在湖南寧鄉就發現過五件一組和九件一組的編鏡兩例。

對於鏡或大小兩種形式鏡的定名，目前尚有較大的爭議。我們現在稱



之為鈃的這種樂器，都沒有自銘為鈃的，是因其形制特徵與文獻所記載的鈃之特徵相仿而命名的。有的學者根據其使用方式稱為“執鈃”^[4]，或據其他文獻記載而稱為“鐸”或“鐸”^[5]，但現在考古文物界還是通行以鈃名之。對於大小兩種形式的鈃，有的通稱為鈃；也有根據《說文解字》對“鈃”與“鉦”的解釋，將小型的稱為鈃，將大型的稱為鉦，我們比較傾向於這種解釋；近年也有學者根據甲骨文中卜辭的記載與文獻結合考證，將小型的稱為“庸”，而將大型的稱為“鐸”^[6]。總之由於缺乏確鑿的出土資料佐證，討論仍將進行下去。本文為了尊重文物界的習慣名稱，仍以鈃通稱之。

對於中原地區出土小型鈃的時代，由於考古資料的充分，一般沒有爭議，均認為是流行於商代晚期至西周早期的青銅樂器。但對於長江以南地區出土大型鈃的時代，尚有較大的爭議。湖南等地考古工作者認為大型鈃主要發現於湖南出土商代晚期青銅器較多的地方，而且大型鈃的紋飾與中原地區商代晚期和西周早期青銅器上的紋飾相仿，所以應該是商代晚期到西周早期之物。並且認為西周甬鈃是由南方出土的有枚鈃發展而來的^[7]。但也有一些學者認為，湖南的大型鈃出土時一般沒有可證明其屬於商代晚期的伴隨物，也缺乏地層關係，難以據此判斷其時代。它們的紋飾與商代晚期和西周早期的中原青銅器紋飾有着較大區別，相反它們與春秋時期的越族青銅器紋飾有相似處，都是既有本地區文化特色，又模仿中原青銅器紋飾而予以強烈變形的一種地域性紋飾。而且在浙江等地出土的鈃，有與東周陶片以及典型越族青銅器共出的例子，所以南方出土的鈃應該是春秋時期越族青銅文化的遺物^[8]。

本次展覽向長沙市博物館借展了一些比較典型的大鈃，其中一件是1983年6月出土於湖南寧鄉縣月山鋪轉耳畝的象紋大鈃（圖2）。該鈃高103.5厘米，重221公斤，是迄今發現的最大青銅鈃^[9]。鈃體主紋為凸起的圓弧形粗線條組成的變形大獸面紋，獸口為螺旋形塊狀，飾有雷紋。鈃體四周飾雷紋，鼓部飾相對而立的舉鼻象紋（圖2-2）。甬飾雲雷紋，旋飾一首雙身的龍紋（圖2-1）。這件鈃器壁厚重，形制巨大，氣勢雄偉，且單獨出土於山坡，很可能就是當時祭祀山川後的埋存之物。

1993年6月在湖南寧鄉縣老糧倉師古寨山出土的九件雲紋鈃（圖3），是目前所知數量最多的一組編鈃^[10]。這九件鈃形制相同，鈃體有枚，前八件大小依次遞減，但差別不大，一般高度差距在0.5到2厘米之間，唯最後一件尺寸較小，與前一件的高度差距有近11厘米。此外這一件鈃的紋飾與其他八件略有差異，前八件鈃均滿飾雲紋，正鼓部飾略凸起的獸面紋，甬旋以獸目紋為主，個別的飾C形耳紋，而第九件鈃則僅在鈃體的四周飾雲紋，甬與旋無紋飾。這是一個值得注意的現象，究竟是兩者間有缺環，還是最後一件是後補的。如果是這九件鈃中還有缺環，表明當時編鈃的實際使用數還要多，依前八件高度差距在0.5到2厘米之間計算，一套

完整的編鈃至少還應該有五件。另外在這組編鈃中，第三件鈃的鼓部兩側飾有一個突出的虎紋（圖3-1），其他幾件鈃上均無此紋飾。據研究，西周中晚期的編鈃，有些鈃的鼓側飾有一個鸞鳥紋或龍紋，表明該鈃的側鼓音使用於整套編鈃的音階中，反之則不使用該鈃的側鼓音。這件鈃上鼓側的虎紋是否也具有類似作用，應該是可以研究的。這套編鈃經過測音，證實它們每一件都能發出兩個音，可以組成一個四聲音階。這與西周中晚期的編鈃以四聲音階結構為主是基本一致的。與商代晚期中原地區編鈃以三聲為主的音階結構相比，已有較大的發展。

與這九件雲紋編鈃一起出土的還有一件獸面紋鈃（圖4）^[11]。鈃的鼓部飾獸面紋，兩側飾鸞喙翹尾的鳥紋；鈃體以大獸面紋為主，獸角上有一對龍紋；鈃的兩邊和底邊有十三個圓突的火紋（圖4-2）；甬飾以雙目為主的變形獸面紋，旋飾C形紋（圖4-1）。通體有雲雷紋為地紋。它的紋飾繁密縝麗，是南方出土的獸面紋大鈃中紋飾最為精美的一件。這件鈃的紋飾結構與中原地區商代晚期青銅器的紋飾結構相仿，但其風格却具有強烈的地方特徵。它們與同為寧鄉出土的商代晚期青銅器，如四羊方尊等相比，也有較大的區別。這種區別顯然不是簡單的以制作方法不同為由可以解釋的，它們究竟是兩個不同族屬的制品，還是不同時期的遺存，有必要給以深入的研究。

三、新莽無射律管

律管是古代的定音器，據記載律

管最初是用竹制，也用玉管，到漢代始用銅制。這與考古發現及傳世文物是相符的。迄今我國僅發現有兩例竹律，一是1986年湖北江陵雨台山戰國中期楚墓中發現的兩支有銘文的殘律以及一些殘片和碎片；二是1972年湖南長沙馬王堆一號漢墓出土的十二支律管。經學者研究，前者是楚律，完整的應該有十二支，與其同時出土的有瑟一張，故其可能是用於調瑟之律^②。後者經實測，其尺寸與測音結果都與漢制不符，所以應該是明器，同出一件明器管，兩者可能是一套明器，律管用於調音^③。銅律迄今未見出土，唯一一件傳世銅律，現藏上海博物館（圖5）。此律曾由《貞松堂集古遺文補遺》著錄，其出土應該已有時日。該

律殘長7.76厘米，刻有銘文兩行“無射，始建國元年（正月）癸酉朔日制”（圖5-1）。年字下半殘缺，“正月”兩字是依據宋代薛尚功《歷代鐘鼎彝器款識法帖》著錄的新莽大呂律管刻銘補的，除律名外，其刻銘與無射律管相同。大呂律管現已不知其下落，新莽銅律僅無射律管存世，故其彌足珍貴。經過上海博物館馬承源和潘建明兩位學者的悉心研究，並依據銘文的排列距離、孔徑和頻率的數據等推算出了無射律管的確切長度，還據此復原了所有十二管。這一研究成果證實了漢代黃鐘的音高為G₄-21的可信^④，也證實了黃鐘作為十二律的基準對度量存在着校量關係，由此可以確認新莽律管是當時政府頒發的法定音高標準器^⑤。

本次展覽還展出了上海博物館館藏文物中的部分青銅樂器，有與大克鼎同時出土，且為同一器主的克鐘（圖6）。有屬於齊魯之地的蟠龍紋鐘（圖7），以及同處山東半島的諸侯小國的郟公輕鐘（圖10）和郟公鈞鐘（圖11）。具有春秋時期晉國青銅器風格的龍紋鐘（圖8）和南方越國的者汭鐘（圖9）以不同的藝術形式表現了當時較為流行的龍紋這一裝飾題材；雲紋句鑊（圖12）和虎鈕鐙于（圖13）則是春秋以後在長江流域地區使用較多的青銅樂器。

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Bronze *Gu*, *Nao* and Other Objects

from the Middle and Lower Reaches of the Changjiang River

Zhou Ya

From the archeological evidence of the Shang and Zhou periods that we have found so far, there are two cultures of musical instruments: the instruments from Central Plains, around the Yellow River valley and the instruments from the Changjiang River valley. Both cultures have similar instruments: mainly the *Zhong*, *Nao* and *Bo*. Only the shapes and decorative patterns on the bronze instruments are different. These differences indicate similarities and special characters of two different kinds of bronze instruments from two different areas. Many people are more familiar with the bronze musical instruments from the Central Plains than the instruments from the southern area along the Changjiang River. The Shanghai Museum specially organized this exhibition with some of the pieces on loan from Hubei and Hunan provinces. The purpose of this exhibition is to give people an opportunity for a deeper understanding and study of the musical instruments from southern area, so that they will have a more complete picture of Chinese bronze musical instruments of the Shang and Zhou periods.

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1. *Gu* (drum)

Gu, one of the main instruments from the ancient times, was mentioned in the *Book of Songs* which described the scene of playing the *Gu* with *Zhong* (bell) and *Qing* (chime stone) in ritual ceremonies and for banquet music. Some documents mentioned the *Gu* was played in harmony with other instruments. In other words the *Gu* set the rhythm leading other instruments in playing. The *Gu* was also an ancient army instrument.

The *Gu*, a musical instrument, was originally made from leather. Traces of a serpent-skin drum and drum rack of the Shang were found in Tomb #1217 at Houjia Village, Anyang, Henan province. This is the earliest wooden-framed leather drum ever found in China. Unfortunately, the serpent skin, wooden frame and drum rack were all badly rotten, with only some traces left. We can see such drums extant today from two bronze copies. One of them is the "*Gu* with Birds and Deity Designs", in the collection of Sen-oku Hakuko Kan in Kyoto, Japan. The other one is the "*Gu* with Animal Mask Pattern" which is on display here, loaned from Hubei Provincial Museum. Both of them were found in the southern area of the Changjiang River. The former was said to have been unearthed from Anhua county, Hunan province and the latter was discovered in Chongyang county, Hubei province. This kind of bronze drums has not been found in the Central Plains area but the origin of this bronze drum was found at Yingxu. The relation between the drums from the two areas remains to be a topic worthy of further discussion.

2. *Nao* (bell)

Nao is an earliest bronze percussion instrument in China. According to historical documentation, *Nao* was used to signal the army to retreat in battle. Archeological discoveries revealed that they come in groups of three, five or nine. These are chime *Naos*. Testing indicates that some of chime *Naos* formed simple music scale. Therefore the *Nao* could have been used in playing music, not only for military purpose.

Based on the current archeological discoveries, the *Nao* has two sizes: large or small. The small-sized *Naos*, unearthed from the Central Plains, can be definitely dated because of the sufficient archeological material.

They were all bronze musical instruments popular during the late Shang to early Western Zhou periods. Large *Naos* are all found in the southern area of the Changjiang River. The dates of these bells have been quite controversial. Archeologists from Hunan are sure these large *Naos* should date from the late Shang to early Western Zhou periods. But other scholars consider it difficult to date because there were no other companion objects found together with the *Naos* and lack of evidence of stratigraphic layering. Their decorative patterns are quite different from that of the late Shang and early Western Zhou bronzes from the Central Plains. But they are quite similar to the decorative patterns on the Yue bronzes of the Spring and Autumn period. As well as copying the patterns on bronzes from the Central Plains they combine local cultural characteristics with a strong transformation into a kind of localized style of decoration. The *Nao*, unearthed from Zhejiang province, has a similar decoration with patterns of the Eastern Zhou pottery wares and typical Yue bronzes. In conclusion, the *Nao* from the southern region should be regarded as a relic of the Spring and Autumn period and belonging to the Yue bronze culture.

For this exhibition we borrowed some typical large *Nao* from Changsha Municipal Museum. One of them is the "Nao with Elephant Pattern", unearthed from Ningxiang county, Hunan province in July 1983. This *Nao*, 103.5 cm in height and 221.5 kg in weight, is the largest bronze *Nao* ever found. With thick walls and a colossal size, this *Nao* is grand and powerful and is the only piece unearthed from a mountain slope. Therefore it was probably buried after offering sacrifices to mountains and rivers.

In June, 1993 at Ningxiang county, Hunan province, a group of nine chime *Naos* with cloud pattern was discovered, which is the largest set of chime *Naos*. These nine pieces are symmetrical in making with bosses on the body. The first eight pieces decrease gradually in size. Their height difference is from 0.5 to 2 cm. The last one is very small in size. Compared with the previous one, the size difference is nearly 11 cm. Furthermore the decorative pattern is not the same with the other eight pieces. This is worthy to note whether there might be some missing bells in between or the last one was a replacement. If between the nine bells there were some missing ones, then this indicates that there were many more chime *Naos* in use at that time.

Another *Nao* with animal mask patterns was unearthed together with these nine *Naos*. This is the most exquisitely decorated *Nao* with animal mask patterns ever discovered in the southern region. The structure of its decorative patterns is similar to the patterns on the bronzes of the Shang from the Central Plains, but its style definitely shows the local characteristics. It is quite different from the bronzes of the late Shang unearthed from Ningxiang county such as the "Square Zun with Four Rams". These differences can not be explained. So the question whether they belong to two totally different categories from different periods or not still needs to be further explored.

3. *Wu Yi Lu Guan* (tuner)

Lu Guan is an ancient music tuner. Based on written documents, the original *Lu Guan* was made of either bamboo or Jade. In the Han dynasty bronze *Lu Guan* appeared. Until now there has been no bronze *Lu Guan* unearthed. The only extant piece is in the collection of the Shanghai Museum. After years of careful research, Mr. Ma Chengyuan and Mr. Pan Jianmin have worked out the actual musical range of this *Wu Yi Lu Guan* according to the arrangement of inscribed characters and its diameter and frequency. Their research resulted in a group of twelve copies being made. These research results reliably proved that the frequency for *Huang Zhong* (tuner) of the Han dynasty is G_4-21 . It also confirmed that the *Huang Zhong*, one of the twelve musical scales of music tones, used for measuring and tuning of the instruments. Therefore it is confirmed that the *Lu Guan* of the Xin Meng period was the standard for the musical notes issued by the government at that time.



1-1



1-2



1-3



1-4