

南越王墓玉器

Jades from the Tomb of the King of Nanyue



南越王墓玉器

Jades from the Tomb of the King of Nanyue

廣州西漢南越王墓博物館

香港中文大學文物館 • 求知雅集 • 兩木出版社

The Museum of the Western Han Tomb of the Nanyue King, Guangzhou

The Art Gallery, The Chinese University of Hong Kong

The Kau Chi Society of Chinese Art

The Woods Publishing Company

南越王墓玉器

出版：廣州西漢南越王墓博物館

香港中文大學文物館

求知雅集

兩木出版社

督印人：張應流

編輯：林業強

製作：湯時康

攝影：黃錦忠

設計：陳惠芬

經銷發行：大業公司

香港中環利源西街七號3字樓

電話：5250496 5245963 圖文傳真：8453296

台灣經銷：藝源書坊

台灣台北市光復南路98-5號

電話：02-7522703 圖文傳真：02-7415314

一九九一年十二月初版

廣州西漢南越王墓博物館保留所有版權，

不准以任何方式翻印、複製或轉載本書圖

版和文字之一部分或全部。

Jades from the Tomb of the King of Nanyue

Jointly published by
The Museum of the Western Han Tomb of the Nanyue King, Guangzhou,
The Art Gallery, The Chinese University of Hong Kong,
Kau Chi Society of Chinese Art,
The Woods Publishing Company.

Publishing Director: Cheung Yin Lau
Editor: Peter Y.K. Lam
Photographer: Anka K.C. Wong
Production: Tong Sze Hong
Designer: Chan Wai Fun
Distributor: Tai Yip Company
3/F, 7 Li Yuen Street West, Central, Hong Kong.
Tel: 525 0496 524 5963 Fax: 845 3296

©1991, The Museum of the Western Han Tomb of the Nanyue King, Guangzhou.
All rights reserved. No part of this publication may be reproduced or utilized in any
form, or by any means without the written permission of the publisher.

ISBN 962 321 023 X

HK\$580



南越王墓玉器

Jades from the Tomb of the King of Nanyue

廣州西漢南越王墓博物館

香港中文大學文物館 • 求知雅集 • 兩木出版社

The Museum of the Western Han Tomb of the Nanyue King, Guangzhou

The Art Gallery, The Chinese University of Hong Kong

The Kau Chi Society of Chinese Art

The Woods Publishing Company

南越王墓玉器

出版：廣州西漢南越王墓博物館

香港中文大學文物館

求知雅集

兩木出版社

督印人：張應流

編輯：林業強

製作：湯時康

攝影：黃錦忠

設計：陳惠芬

經銷發行：大業公司

香港中環利源西街七號3字樓

電話：5250496 5245963 圖文傳真：8453296

台灣經銷：藝源書坊

台灣台北市光復南路98-5號

電話：02-7522703 圖文傳真：02-7415314

一九九一年十二月初版

廣州西漢南越王墓博物館保留所有版權，

不准以任何方式翻印、複製或轉載本書圖

版和文字之一部分或全部。

Jades from the Tomb of
the King of Nanyue

Jointly published by

The Museum of the Western Han Tomb of the Nanyue King, Guangzhou,

The Art Gallery, The Chinese University of Hong Kong,

Kau Chi Society of Chinese Art,

The Woods Publishing Company.

Publishing Director: Cheung Yin Lau

Editor: Peter Y.K. Lam

Photographer: Anka K.C. Wong

Production: Tong Sze Hong

Designer: Chan Wai Fun

Distributor: Tai Yip Company

3/F, 7 Li Yuen Street West, Central, Hong Kong.

Tel: 525 0496 524 5963 Fax: 845 3296

©1991, The Museum of the Western Han Tomb of the Nanyue King, Guangzhou.

All rights reserved. No part of this publication may be reproduced or utilized in any form, or by any means without the written permission of the publisher.

ISBN 962 321 023 X

HK\$580

2000. 1. 12
香港中文大學
文物館
贈閱(交換)

2005/04



廣州西漢南越王墓博物館

The Museum of the Western Han Tomb of the Nanyue King, Guangzhou.



墓室修復後加建的玻璃棚保護罩外貌
Glass roof on top of the tomb chamber after restoration.

目次

- 1 序言 (司徒裕、屈桂流、高美慶)
- 2 鳴謝
- 3 南越國大事年表
- 4 南越世系表
- 5 漢玉大觀——象崗南越王墓出土玉器概述 (麥英豪)
- 6 絲縷玉衣和組玉珮 (黃展岳)
- 7 西漢南越王墓玉器的考古地質學研究 (聞廣)
- 8 圖版
- 9 圖版解說 (全洪)
- 10 南越王墓出土玉器登記表
- 11 主要參考書目

Contents

1. Forewords (Situ Yu, Watt Kai Lau, Mayching Kao)
2. Acknowledgement
3. Major Events of the Nanyue Kingdom
4. Genealogy of Nanyue
5. A Panorama of Han Jades—An Introduction to the Jades Excavated from the Tomb of the King of Nanyue in Xianggang (Mai Yinghao)
6. Jade Shroud and Pectorals (Huang Zhauyue)
7. Geological Studies on the Jades from the Tomb of the King of Nanyue (Wen Guang)
8. Plates
9. Notes to Plates (Quan Hong)
10. Concordance of field numbers, shapes and plates
11. Selected Bibliography



修復後的墓室及墓道
Tomb chamber entrance after restoration.

原书缺页

原书缺页

序言

《南越王墓玉器選萃》展覽是由香港求知雅集、香港中文大學文物館和廣州西漢南越王墓博物館三家共同籌辦的。這是繼廣東省博物館、廣州博物館、廣州美術館、廣東民間工藝館和廣州市文物管理委員會與香港中文大學文物館多年來合作舉辦文物展覽的基礎上又一次友好合作的成功範例。展覽由三方聯合舉辦，正好說明穗港兩地文物博物館的合作又有了喜人的發展。這次展出能作為對香港中文大學文物館成立二十周年紀念慶典的祝賀，我們感到非常榮幸。

象崗南越王墓是1983年發現的。墓葬保存完好，未遭盜擾，殊為難得。這是一座國內目前已知年代較早的繪畫石室墓，又是嶺南地區規模最大，出土文物最豐富的漢墓。因為墓中出土的“文帝行璽”金印、“帝印”玉印和“趙昧”名章，可與《史記》、《漢書》中的南越傳記載相印證，確認墓主是南越國第二代王趙昧。這是南越五主的王陵第一次在廣州發現。

南越王墓的出土文物極為豐富多樣，除了數量較多，具有漢、楚、越和北方草原地區四種文化因素的銅器之外，則以玉器最為精彩。墓中出土的玉器不但數量多，而且品類也多，雕鏤工藝的精細更為巧絕天工。其中的“絲縷玉衣”是首次發現，這襲玉衣還是目前國內出土完整的西漢玉衣中年代最早的一例。漢代玉器以裝飾玉為主，屬於器皿類的器件十分罕有，但從南越王墓中就出土了玉製器皿有五件之多，如青玉角形杯、玉盒、銅框鑲玉卮等，可說是稀世之珍。墓中共出組玉珮飾十一套，則又是漢墓出土裝飾玉中最为豐富的一個實例。

廣州市人民政府為了有效地保存、保護和開展系統的研究與展覽這批珍寶，決定就地籌建一座遺址博物館。1988年初，西漢南越王墓博物館的第一期建館工程甫告竣工，即在新建成的綜合陳列樓中展出了一部分出土的珍藏，供中外人士鑑賞。

求知雅集創會會長楊永德先生一向關心祖國的文物事業，對保護南越王墓的墓室建築和博物館的建設更給予大力支持。楊先生還積極倡議和具體策劃南越王墓出土的玉器到香港作一次公開的展出，俾香港各界人士都有機會了解國內文物保護的成就和廣州這次重大的考古新發現的成果。我們覺得南越王墓的出土文物到海外展出首次在香港舉辦，讓香港同胞先有機會鑑賞這些來自鄉邦的文化珍寶，是一件很有意義的事。這次展覽的籌備事宜進展順利，是因為得到了新華通訊社香港分社、國家文物局和廣東省文化廳、廣州市文化局的大力支持，在展覽經費上更得到求知雅集的大力贊助。對此，我們深表感謝。

為了配合這次展出還編印了《南越王墓玉器》一書，這本圖集收入該墓出土的全部玉器，考慮到這二百多件玉器分別出自墓內的六個室中，我們沒有採用一般圖錄的按形分類的編排方法，而是依照不打亂出土情況這一原則，以墓室為單位，依其不同的出土層位（位置），逐層揭示，這樣有助於說明這批玉器的組合關係及其使用功能，或許會給鑑賞家和研究者以方便。

本圖集的紋飾拓本，繪圖及圖版解說的撰寫等任務是由廣州市文物管理委員會考古隊承擔的，中文大學文物館的同人對圖集的編譯、拍攝，展覽的籌備以至陳列佈展等等事項全力投入，本人借此機會向他們再三表示感謝之忱。

司徒裕

西漢南越王墓博物館館長

FOREWORD

Jointly organized by the Kau Chi Society of Chinese Art, the Art Gallery of the Chinese University of Hong Kong and the Museum of the Western Han Tomb of the Nanyue King, this exhibition of "Jades from the Tomb of the King of Nanyue" is a continuation of years of successful collaboration. It also demonstrates another delightful development of the cooperation between museums and cultural institutions in Hong Kong and Guangzhou. We are in particular honoured that this exhibition coincides with the twentieth anniversary of the Art Gallery, the Chinese University of Hong Kong.

The tomb of the King of Nanyue was discovered in 1983. Prior to excavation, the tomb was well intact and had never been robbed nor disturbed. As far as we know, this is also one of the earliest tombs in China that mural paintings were found inside the tomb chambers. In addition it is the biggest and it has the richest mortuary goods among all the tombs of the Han dynasty so far discovered in the Lingnan region. The main clue for the identification of the tomb was the set of seals unearthed. The most important ones include the gold "administrative" seal of Emperor Wen, the jade seal of the "Emperor" and a personal seal of "Zhao Mo". All these correlate with the records of the Nanyue state in the *Shiji* and *Hanshu*. According to these records, the tomb was determined to be that of the second emperor Zhao Mo of the Nanyue state. This is the first discovery of an imperial Nanyue tomb in Guangzhou.

The funeral goods of the tomb is extremely rich. There are quite a number of bronzes that show cultural influences from the Han, Chu, Yue and Ordos regions. However, it is the jade artifacts that the tomb excels. A massive quantity of jades of superb workmanship have been found. The unique jade shroud sewn with silk thread has never been recorded in history and it also prides itself as one of the earliest complete set to have been excavated. Han jades are mostly decorative items, but from this tomb a total of five jade utensils were found. Included in this exceeding rare group are a greenish rhyton, a covered box, a bronze cup and a beaker both mounted with jade plaques. On top of all these, there are eleven sets of jade pectorals, making this tomb the richest in decorative jades among all other Han tombs in China.

In order to preserve, protect, study and exhibit the cultural relics found from this tomb, the Guangzhou Municipal Government decided to build a museum on this site. In 1988 the first phase of the museum complex was finished and a portion of the finds has been selected for public display in the newly constructed multi-functional galleries.

Mr. Yeung Wing-tak, founding chairman of the Kau Chi Society of Chinese Art has always been an enthusiastic patron of Chinese arts. He has also given eager and generous support to the restoration and construction of the tomb chambers and the museum complex. Mr. Yeung further suggested that an exhibition should be held in Hong Kong, so that the people of Hong Kong can also have a chance to see the finds from this important archaeological discovery in Guangzhou before they travel abroad. This suggestion has been given our wholehearted support. This exhibition would never be made possible without the support of the New China News Agency, Hong Kong Branch, the State Bureau of Cultural Relics, and the Guangdong and Guangzhou Cultural Bureaus. We would also like to express our gratitude to the Kau Chi Society of Chinese Art for their financial support in the exhibition.

To coincide with the exhibition a fully illustrated catalogue of all the two hundred pieces of jades has been published. In the catalogue, we have not followed the usual classification of jade according to shape and form. Having considered that these jades came from six different chambers we have, instead adopted the archaeological sequence in presenting these pieces. By grouping the jades according to their original placement and strata in the six chambers, we hope that our readers will understand better the inter-relationship and original functions of the jades. It is also our wish that jade collectors and students will find this arrangement useful, logical and convenient.

The archaeological team of the Guangzhou Committee for the Protection of Ancient Monuments wrote the descriptive entries and made rubbings as well as line drawings for the catalogue. The staff of the Art Gallery, the Chinese University of Hong Kong is responsible for the editing and photographing of the catalogue. They also designed and mounted the exhibition. For their unreserved devotion and dedication we express our heartfelt thanks.

Situ Yu

Curator, Museum of the Western Han Tomb of the Nanyue King.

序言

玉乃美石，因其質地細密堅緻而溫潤有光，素為人們所珍視。東方人，尤其中國人對玉之鍾愛更有着悠久的歷史傳統。在七至八千年前的新石器早期，人們已琢玉為飾；其後出現的某些器型如璧、琮、璜等，作為神聖的禮器用以“禮天地四方”。良渚文化玉琮上的神人圖像，除了顯示其對某種神祇崇拜的原始宗教信念之外，琢玉工藝之精絕實在令人讚嘆。河南省殷墟婦好墓的玉器，出現有大批像生器形，給人耳目一新。傳世的和考古發掘出土的東周玉與漢玉，佩飾十分發達。由於漢墓被盜者多，使許多漢玉失去其組合關係，遂致研究價值為之減色。嶺南地區過去一直被認為開發較晚，古代文物相對貧乏，一九八三年在廣州象崗發現南越國第二代王的陵墓，出土玉器達二百餘件，有如一聲驚雷，引起各方的注目，這批玉器不僅品類多，而且數量也大，其中如青玉角杯、鑲玉卮、承盤高足杯等，堪稱稀世之珍；還有作殮服的“絲縷玉衣”，從現有資料得知，在已出土的完整玉衣中屬於年代最早的一襲，而玉衣用“絲縷”卻未見諸文獻記載，或許此乃南越特色。

南越王墓發掘後已就地建立一座博物館，以展出該墓出土的珍藏。我求知雅集創會會長楊永德先生深知這批嶺南文物所具之國寶重價，積極與各方聯繫，爭取得該墓的玉器珍品到香港作首次展出。回顧求知雅集自一九七九年成立迄今，不覺已逾十載，會員達三十多人，本會除每月有文物研討外，先後還舉辦《中國古陶瓷展》，《近代中國書畫》的專題性展覽，並出版圖錄，以期把一些私人所藏公諸於世，俾可與社會人士共同鑑研欣賞。

桂流自參與雅集以來，獲隨諸會友及各地同好，切磋聆教，識見日增，且承推愛，委以會務，益自勉。是次《南越王墓玉器選萃》展覽，商定由西漢南越王墓博物館，中文大學文物館及本會聯合籌辦，我會同仁咸感有此盛會能將嶺南古代瑰寶介紹與香港和海外人士，亦藉以弘揚我中華民族之古老文化，正符合我會成立之要旨，同表大力支持；同時又鑑於南越王墓墓主身份之高，墓葬年代準確，且深藏地下歷二千餘年仍得保存完好，亦未遭受任何擾亂，至為難得，現經三方商定編印《南越王墓玉器》一書，收入該墓所出全部玉器，務求鑑藏家可以欣賞比較，而研究者亦得考索之方便。

是次玉器展覽與編印圖集得以順利進行，首先要感謝國家文物局的特別批准及廣州市文化局的鼎力支持，還有香港中文大學文物館同仁在展覽佈置、圖集編譯、攝影等方面全力以赴，本人在此表示萬分深切的謝意。

屈桂流

香港求知雅集會長

FOREWORD

THE beauty of jade has always been deeply appreciated because of its refined and lustrous quality. The passion for jade in oriental people, Chinese in particular, is a historical heritage of traditions. Back in the early Neolithic period of seven to eight millennia ago, people had already used jade for decoration. Later, jade was fashioned into different shapes such as disc, cong and segment, which were used as ritual objects for offerings to the heaven and earth. The finely incised anthropomorphic design on the cong of the Liangzhu culture of the Neolithic period, demonstrates not only the religious beliefs of the people at that time, it also exemplifies their exquisite techniques in jade carving. There are also the refreshing discovery of the massive quantity of jades from the Fuhao tomb in Anyang, Henan province. In the Eastern Zhou and Han period, decorative jades and jade assemblages prevailed. Unfortunately most of the Han tombs had been robbed and disturbed, as a result there is a lack of coherence in the study of the jade items as a group. This has also diminished the academic value of the finds of that period.

One of the turning points in the archaeology of Han tombs in China came in 1983 with the discovery of the tomb of the second emperor of Nanyue in Xianggang, Guangzhou. All along archaeological discoveries in the Lingnan region had been relatively limited. The some two hundred pieces of jades from this tomb came as a thunder storm, which alerted attention from all parts of the archaeological world. These jades are rich in both quantity and variety. Among them there are unique and exquisite pieces. The rhyton cup of greenish-white jade, the bronze mounted jade cup and the beaker with bronze basin stand are some of them. In particular, the jade and silk shroud is the earliest complete jade suit discovered so far from Han tombs. In addition, it has never be recorded in history about the use of silk threads and ribbons in the making of jade shrouds. We presume that this might have been a special provincial feature of the Nanyue state.

A museum was built on the site of the tomb shortly after the discovery in order to exhibit and preserve the excavated treasure. Knowing the importance of these national treasures, Mr Yeung Wing-tak, founding chairman of The Kau Chi Society of Chinese Art, has been enthusiastically involved in bringing this exhibition to Hong Kong for the first time. The Kau Chi Society of Chinese Art was formed in 1979. Our present membership has amounted to more than thirty. In addition to the monthly gathering with specific themes for discussion; we have also organized various exhibitions including "Modern Chinese Painting And Calligraphy" and "Ancient Chinese Ceramic". To coincide with these exhibitions, we have published fully illustrated catalogues so as to share our collection and experience with the public.

Since my joining of the Society, I have learned a great deal from my fellow members. I am also deeply appreciative of their support, encouragement and thoughtful advice when I was asked to chair the Society. This exhibition of "Jades from the Tomb of the King of Nanyue" has been undertaken jointly with the Museum of the Western Han Tomb of the Nanyue King, the Art Gallery of the Chinese University of Hong Kong and our Society, as we reckoned that this exhibition is in the aim of our society to promote the ancient culture of China. In addition, the tomb of the King of Nanyue is one of high archaeological statue as its dating is precise and it has been very well-preserved after being hidden underground for more than two thousands years without being robbed or disturbed. Published jointly by the three parties, the exhibition catalogue includes all of the jade finds from the tomb. It is hoped that this catalogue would become a reference for connoisseurs and scholars.

Lastly, special vote of thanks are due to the State Bureau of Cultural Relics for granting us special permission for this exhibition, the Guangzhou Culture Bureau for its support on the project, and the Art Gallery of the Chinese University of Hong Kong for the installation of the exhibition, photographing the jades and editing the catalogue. Without their unfailing support and untiring efforts, this exhibition would not have been possible.

Watt Kai Lau

Chairman
The Kau Chi Society of Chinese Art

序言

《南越王墓玉器選萃》展覽由廣州西漢南越王墓博物館、香港求知雅集與本館合辦。廣東文博機構與本館的合作，始於一九八一年，先後舉辦了十次展覽，時代遍及新石器時代至清末，專題包括出土文物、書畫、陶瓷、工藝等，合作的機構則有廣東省博物館、廣州市美術館、廣州博物館、廣州市文物管理委員會和廣東民間工藝美術館。如所周知，南越王墓的發現，是最近十年來嶺南考古大放異彩的成就，在本館歡慶成立二十周年之際，得以展出此批稀世奇珍，標誌著港穗交流合作更進一層，不勝榮藉之至。另一方面，回顧本館二十年來得以日漸擴展，實賴本港愛好文物的專家賢達在物質資源和學術研究上的鼎力支持。香港求知雅集與本館的合作，建基於十年前該會創會會長楊永德先生策劃的《中國古陶瓷》展覽。此次三個機構的合作，正足顯示穗港文博機構和香港社會賢達共同促進鄉梓文化的豐碩成果。

秦將趙佗乘秦亡擁兵據嶺南，自建南越國，以今廣州為都城，國傳五主，共歷九十三年（公元前二〇三至一一一年），是嶺南古代史的重要時期。由於正史記載偏於政治，對當時社會的經濟、文化等狀況甚少涉及。隨著五十年代考古工作的展開，數百座南越墓葬的發掘，為此段歷史的研究，提供了大量珍貴的實物資料，然而南越諸王的陵墓，雖被廣州考古隊列為重點調查對象，經歷三十多年尚未能發現。古代傳說南越王的墓是“奧秘神密”的。第一代王趙佗死後出殯，便故佈疑陣，有四個靈柩從四邊城門同時運出。其後幾代，也是鑿山為墓，外表不露痕迹。三國吳王孫權“聞（趙）佗墓多以異寶為殉，乃發卒數千人掘其冢，竟不可得。”

一九八三年秋季在廣州象崗發現的墓葬，正是鑿石為洞，穿山為藏的豎井石室墓，是現今所知嶺南地區僅有的一座。從墓中出土的“文帝行璽”金印、“越昧”玉印和“文帝九年樂府工造”銅句鑊，證明墓主就是僭稱“文帝”的第二代王。這是嶺南地區首次發現墓主立傳於《史記》、《漢書》且有絕對年代可稽查的西漢大墓。更重要的是此墓深埋二千餘年，未經盜竊，其中大量精美的陪葬品，未受干擾，保存了研究當時手工藝、社會生產、思想意識以至風俗習尚的第一手資料。而其中在漢墓首次發現的實物，更為學者提供了大量的研究課題。這個文物寶庫的發現，不僅是廣東考古界的盛事，在全國考古工作中也佔有重要地位，更備受國際學術界的重視。

南越王墓出土各類文物千餘件套，其中玉器獨佔二百餘，至為大宗，且品類繁多，工藝精美，又保存原來組合關係，是研究西漢玉器的重要資料。在中國玉雕史上，兩漢時期承接戰國的巔峰期而仍有多姿多采的發展，並因應時代的需要而就玉器的種類及其組合作出調整。先秦時期的禮儀玉器的“六瑞”、“六器”，此時只餘璧圭，政治作用大為減弱，但專為死者製作的喪葬玉器及日常生活中的裝飾玉器卻大為流行。前者是由於漢人相信玉可以招祥除惡，更可以保持屍體不腐，而後者不但誇耀財富、身分，亦以之作為品德的表徵，甚且帶有辟邪護符的作用。喪葬玉中以將死者全身包住的玉衣最令人矚目，迄今在華北華中已發現有十餘套，南越王的絲纒玉衣，是嶺南首次出土，而年代卻是最