



# 广西铜鼓图录





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广西壮族自治区博物馆编

文物出版社



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# 前言

广西历来是少数民族聚居区，壮、瑶、苗、侗及其他民族的先民，世世代代劳动、生息在这块富饶、美丽的土地上，创造了丰富的物质财富和精神财富，给我们留下许多珍贵的文化遗产。铜鼓是这些珍贵文化遗产中最令人敬仰和思慕的伟大杰作，是广西民族文化中最值得骄傲的一宗无价之宝。

广西之有铜鼓，至少可以追溯到公元前二世纪。田东县锅盖岭战国时期墓中出土的铜鼓就是物证。《后汉书·马援列传》说东汉初伏波将军马援南征交趾“得骆越铜鼓”，其事也可能发生在广西境内。自汉代以后，广西铜鼓见于文献记载者，可谓史不绝书。唐人刘恂所著《岭表录异》记载了唐昭宗时，在龚州（今平南县）修葺州城，就有铜鼓出土。宋人周去非在《岭外代答》中更明确地说：“广西土中铜鼓，耕者累得之。”广西铜鼓出土的事还作为“祥瑞”载入《宋史·五行志》。《宋史·蛮夷列传》记载了南丹壮族首领向中央王朝贡献铜鼓的事实。明代以降，正史、野史，笔记小说，诗词歌赋，记载广西铜鼓的史籍不胜枚举。这些史籍，从不同角度记录了铜鼓的发现、使用、流传及其有关风俗民情，展现了广西铜鼓多彩多姿的艺术风貌。

广西古代铜鼓出土后，不断没入官府或置于神祠佛寺之中，有的则随之散失。如明万历四十五年（1618年）端阳日在桂平白石山和铜鼓滩同时各获铜鼓一面，白石山铜鼓被置于浔州府城清风楼，铜鼓滩铜鼓被置于浔州府城文庙。清雍正八年（1730年）秋，在桂平铜鼓滩又捞获一面铜鼓，这面鼓后来被献给广西巡抚金鉉，带到桂林，放置在巡抚院署。到嘉庆四年（1799年），新任巡抚谢启昆还专门盖了一座铜鼓亭存放。民国时期，玉林、北流、平南、容县、陆川、贵港、岑溪、上林、武鸣、隆安、龙州、灵山、合浦、钦州、防城、象州等县的各种祠庙都有铜鼓收藏。本世纪30年代成立的广西省立博物馆也曾收集到铜鼓20多面。

新中国成立后，人民政府高度重视少数民族的文化遗产，不但花财力、物力将散存于民间的铜鼓搜集起来，加以妥善保管，而且组织专家、学者对铜鼓出土地点作细心勘察、记录，对铜鼓资料进行整理、研究，取得了很大成绩。据不完全统计，到目前为止，广西各级文物管理部门收藏铜鼓总数已达610多面，其中广西壮族自治区博物馆344面，桂林博物馆20面，柳州市博物馆18面，百色右江革命文物馆17面，北流县文物管理所26面，灵山县博物馆21面，桂平县博物馆20面，平南县博物馆12面，浦北县博物馆12面，藤县文物管理所10面，陆川县文物管理所8面，博白县文物管理所8面，贵港市文物管理所7面，玉林市博物馆、容县博物馆、钦州市博物馆、武鸣县文物管理所、都安瑶族自治县文物馆、西林县博物馆都各4面以上，梧州市博物馆、苍梧县文物管理所、来宾县文物管理所、宾阳县文物管理所各收藏2面以上，还有横县、崇左、武宣、鹿寨、宜山、河池、田东、田阳、靖西、隆林、乐业、合浦、龙胜、蒙山等县、市文物管理所或博物馆也有铜鼓收藏。广西师范大学文物陈列室3面、广西民族学院文物陈列室4面。地下

埋藏的铜鼓每年都有出土。而壮、瑶、苗、侗、彝等族人民至今仍在使用铜鼓。民间使用的铜鼓还没有作专门调查和统计,据粗略估计,东兰县沿红水河两岸有铜鼓350多面,南丹县当也不止此数,其里湖瑶族乡就有120多面,大化瑶族自治县的板升乡也有106面,巴马、凤山、天峨、田林、西林、都安、融水、那坡等县民间都有不少铜鼓。每当欢度新春,或婚嫁丧祀之日,广西山区的许多村寨都会听到铜鼓声。

广西铜鼓还有一些流传到北京、上海、山东、河南、广东、贵州等地,有的流出海外,成为各地博物馆的珍藏。

如果将出土铜鼓和流传铜鼓的地点填入广西地图,我们即可看到,铜鼓分布面几乎覆盖了整个广西,若以县、市为单位计算,曾经出土或使用过铜鼓的县、市已达74个,占总数83%。宋代以前的铜鼓,以左江—邕江—郁江—浔江两岸及其以南地区最集中,宋代及其以后各个时期的铜鼓,多集中于桂西和桂黔、桂滇交界的大山区,只有桂东北角少数几个县与铜鼓无缘。

广西铜鼓的类型是比较齐全的,如按1980年中国古代铜鼓研究会确定的以铜鼓出土地点命名的原则分类,中国境内的8个类型中,除万家坝类型还未在广西发现之外,其余7个类型广西都有,以收藏的铜鼓计,其中石寨山型10面、冷水冲型99面、遵义型6面、麻江型294面、北流型112面、灵山型58面、西盟型2面。冷水冲型、北流型、灵山型都以广西铜鼓出土地点命名,广西也是这三大类型铜鼓分布的重心。

如果说我国云南中部偏西地区因为出土了大量的时代古老、形态古朴的原始类型铜鼓而被确认为古代铜鼓的发祥地的话,那么,地处五岭之南,连接云贵高原与南海之滨的广西,因其蕴藏铜鼓数量之众多,类型之齐全,而称之为古代铜鼓的大本营,也是当之无愧的。

如此丰富的铜鼓资料,早已引起民族学、考古学方面的重视。明清以来的地方志书,不断记录广西铜鼓出土、流传和使用情况,一些学者还作了专门的研究。清嘉庆年间广西巡抚谢启昆在编修《广西通志》时撰写了《铜鼓考》一章,辑录了许多铜鼓文献,并作了考证。本世纪30年代,徐松石在《粤江流域人民史》一书中专辟了《铜鼓研究》一章,对铜鼓的起源、创始铜鼓的民族、铜鼓的用途、铜鼓的出土情况等作了专题研究。40年代,陈志良发表《铜鼓研究发凡》一文,将当时所见广西各县的铜鼓文献全部抄录,条分缕析,对铜鼓有关问题作了初步探讨。当时在广西省立博物馆工作的唐兆民先生,计划以该馆收藏的铜鼓为基础,编辑出版《广西铜鼓图录》,惜因条件所限,未能实现。60年代初,我馆已入藏铜鼓160多面,并举办过小型的铜鼓展览,又有编辑出版铜鼓图录的动议,1964年初成立了广西铜鼓图录编辑小组,搜集整理了一些资料。70年代中,我馆组织力量完成了《广西古代铜鼓研究》一文的写作,1978年在纪念广西壮族自治区成立20周年前夕,举办了《广西古代铜鼓展览》专题陈列。1979—1980年为筹办全国首次古代铜鼓学术讨论会,我馆又组织力量对全国收藏铜鼓进行了一次全面性的大普查。1980年春,中国古代铜鼓学术讨论会后,文物出版社先后出版了《古代铜鼓学术讨论会论文集》、《中国铜鼓研究会第二次学

术讨论会论文集》和《中国古代铜鼓》专著，使铜鼓研究在80年代形成一个高潮。

随着铜鼓藏品的日益增加，铜鼓研究成果的不断涌现，编辑出版一部高质量的铜鼓图录，不但是社会学术界为进一步推进铜鼓研究的迫切需要，而且在资料和人材准备方面也到了瓜熟蒂落的时候。在自治区人民政府的关怀、指导下，在各兄弟单位的大力支持下，我们把编辑出版《广西铜鼓图录》再次提到议事日程上来，并克服重重困难，促其实现。

铜鼓是铸造和使用铜鼓的民族的综合艺术品，它从各个不同侧面，反映了这些民族历史上在冶金、铸造、音乐、美术、舞蹈、宗教等经济、科技和文化方面的成就，是研究这些民族历史的“百科全书”。

本图录忠实地反映铜鼓的本来面貌，以照片、拓本为主，配以简要的文字说明。所用标本是在广西各级文物部门珍藏的500多面铜鼓中按不同类型、不同时代遴选出来的，这些铜鼓最具有代表性、典型性，集中了广西古代铜鼓的精华。

一九九一年三月十日

# Preface

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Guangxi has always been a region for minorities living side by side. The ancestors of the Zhuang, Yao, Miao, Dong, and other nationalities have been working and living together on this rich and beautiful land generation after generation. Surrounded by abundant natural resources and given to a natural love of the land, the people of Guangxi have a valuable cultural heritage. The bronze drums are the most noteworthy example of this rich cultural heritage. These treasures are the pride of the Guangxi national cultures.

The existence of bronze drums in Guangxi can be traced back to as early as the second century B.C. A bronze drum unearthed in Guogailing, Tiandong County can be considered as a genuine artifact verifying this fact. *«Hou Han Shu, Ma Yuan Le Zhuan»* A History of the East Han Dynasty: A Biography of Ma Yuan states that when the Fu Bo general, Ma Yuan, conquered Jiao Zhi in the south he took bronze drums from the Luo Yue people.

Since the time of the Han Dynasty, the existence of Guangxi's bronze drums has been consistently recorded in various historical documents. *«Ling Biao Lu Yi»* Records of Unusual Findings in Southern China written by Liu Xun during the Tang Dynasty records that in the period of emperor Tang Zhao Zong bronze drums were unearthed in Gongzhou (which is in the area now called Ping Nan County) when the city wall was constructed.

Zhou Qu Fei, who lived during the Song Dynasty, in his book *«Ling Wai Dai Da»* Answers to Questions About Southern China states clearly that "bronze drums unearthed in Guangxi often were found by farmers plowing." The stories about Guangxi's bronze drums were also recorded in *«Song Shi»*.

*«Man Yi Le Zhuan»* A History of the Song Dynasty: A Biography of the Minorities recorded that the leader of the Zhuang in Nandan contributed bronze drums to the central imperial court. From the Ming Dynasty on, both official and unofficial historic accounts, even including poems, made countless references to the bronze drums. These documents offer explanations about the discovery, use, and spread of the drums throughout Guangxi. There are descriptions about the social customs concerning the bronze drums from different perspectives as well as displays of the colorful art features of the drums.

Since their excavation, the ancient bronze drums of Guangxi have continuously been confiscated by local authorities or been placed in temples. Some of them have been scattered. Others have disappeared. For example, on May 5, 1618 during the Ming Dynasty according to the lunar calendar in the forty-fifth year of Wan Li, (the title of the emperor's reign) two bronze drums were discovered on the same day in two different loca-

tions of Guiping County. One was unearthed in Beishishan and placed on the city gate tower of Guiping County called Qingfeng. The other was placed at the county's Confucian temple. In autumn of the eighth year of the reign of Qing Dynasty emperor Yong Zheng (A.C.1730), Jin Hong, the governor of Guangxi received the contribution of a bronze drum which he placed in his official residence. In the fourth year of Jiaqing (A.C. 1799), Xie Qi Kun, the new governor, had a pavilion built especially for the bronze drum. In the period of Min Guo, early in this century, there were bronze drums stored in various kinds of temples in the counties of Yulin, Beiliu, Pingnan, Rongxian, Luchuan, Guigang, Cenxi, Shanglin, Wuming, Longan, Longzhou, Lingshan, Hepu, Qinzhou, Fangcheng, and Xiangzhou. The Guangxi Museum which was founded in the 1930's collected more than twenty bronze drums.

Since liberation, the people's government has paid significant attention to the cultural heritage of the minorities not only with monetary backing, but also with manpower to collect the scattered bronze drums and to store them properly. They have organized experts and scholars to explore sites of the unearthing of the bronze drums and to systematize and research material on the drums. A lot of achievements have been made.

Although statistics are as yet incomplete, so far the total number of bronze drums stored in cultural relics departments at all levels is more than 610. There are 344 in the Guangxi Museum, twenty in the Guilin Museum, eighteen in the city museum of Liuzhou, seventeen in the Youjiang Revolutionary Relics Museum of Baise city, 26 in Beiliu County, 21 in Lingshan County, twenty in Guiping County, twelve in Pingnan County, twelve in Pubei County, ten in Tengxian County, eight in Luchuan County, eight in Bobai County, seven in Guigang city, more than four in Yulin city, Rongxian County, Qinzhou County, Wuming County, Du'an County, Xilin County, and more than two in Wuzhou city, Cangwu County, Laibin County, and the Binyang County Museum. Bronze drums are also stored in Hengxian, Chongzuo, Wuxuan, Luzhai, Yishan, Hechi, Tiandong, Tianyang, Jingxi, Longlin, Leye, Hepu, Longsheng, and Mengshan county or city museums. There are bronze drum display rooms at Guangxi Teachers' University and four drums displayed in the Guangxi Institute for Nationalities. Some of the bronze drums buried in the earth are still being unearthed every year. The Zhuang, Yao, Miao, Dong, and Yi peoples have used bronze drums from ancient times continuing until now. The bronze drums used in folk customs have not particularly been investigated and statistized, but according to rough estimates there are more than 350 bronze drums along the banks of Hongshui River in Donglan County and more than this number in Nandan County. In the Lihu area of Nandan County alone, which is the Yao autonomous countryside there are more than 120. There are also more than 106 in the Bansheng countryside of Du'an County. There are many bronze



drums also in Bama, Fengshan, Tian'e, Xilin, Tianlin, Du'an, Rongshui, and Napo counties. The sound of bronze drums is heard whenever Spring Festival is celebrated, as well as on wedding days or funeral days.

Some bronze drums from Guangxi have spread to Beijing, Shanghai, Shandong, Henan, Guangdong, and Guizhou. Some are now abroad, having become a part of the collections of museums in different places.

The area where bronze drums exist includes almost the entire region of Guangxi. If one marked the sites on a map of Guangxi where bronze drums have been unearthed the number of counties or cities is as many as 74, accounting for 83 percent of the total area. The bronze drums dating prior to the Song Dynasty were concentrated mostly along the banks of the Zuojiang, Yongjiang, Xunjiang, and Yujiang rivers including their southern areas. The bronze drums dating after the Song Dynasty were mainly concentrated in western Guangxi and its border with Guizhou and Yunnan provinces. There are only a few counties in northeast Guangxi in which no bronze drums have ever been discovered.

According to the classification concept decided in 1980 by the Chinese Association for Study of Ancient Bronze Drums, the types found in Guangxi are quite extensive including seven of the eight classifications. Among the eight types in China only the Wanjiaba type has not been discovered in Guangxi.

The association also decided that the bronze drums were to be named after the place where they were unearthed. Among the stored bronze drums, these types exist: ten Shizhaishan bronze drums, 99 Lengshuichong, six Zunyi, 294 Majiang, 112 Beiliu, 58 Lingshan, and two Ximeng. The Lengshuichong, Beiliu, and Lingshan types are all named after the places in Guangxi where the bronze drums were unearthed. Guangxi is also the primary place for distributing these three types.

The midwest area of Yunnan, China was considered the birthplace of ancient bronze drums because many age-old, simple and unsophisticated primitive bronze drums were unearthed there. Located in the south of Wu Ling (Five Regions across the borders between Hunan and Jiangxi with Guangdong on one hand and Guangxi on the other), linking the Yun-Gui plateau and seashore of the Nanhai (South Sea), Guangxi is regarded as the supreme headquarters of ancient bronze drums. She is surely worthy of the title.

Ethnologists and archaeologists' attention has long been captured as a result of the abundant information available about the bronze drums. Since the Ming and Qing dynasties, the annals of localities have continuously recorded cases about the unearthing, distribution and use of bronze drums. Some scholars have made them their research speciality. During the period of Jiaqing in the Qing Dynasty, the governor of

Guangxi named Xie Qikun wrote a chapter in his annal called "A Study of Bronze Drums" in which he extracted from many documents on bronze drums and made textual research. In the 1930's Xu Songshi in his book *The People's History in the Valley of the Yuejiang River* also included a chapter "A Study of Bronze Drums", specifically noting research on the origin of bronze drums, on the nationalities that created bronze drums, and on the use of bronze drums. In the 1940's Chen Zhiliang published his article "The First Study of Bronze Drums" recording all documents on bronze drums in every county of Guangxi in that time. He analyzed section after section, completing primary research on bronze drums.

Mr. Tang Zhaomin who was working in Guangxi Museum at that time began a study on the collection of bronze drums in that museum. He put forward a plan to edit and publish *The Picture Collection of Bronze Drums in Guangxi*. Unfortunately, the conditions were too limited to realize his plan.

In the early of 1960's the museum had already stored more than 160 bronze drums and held displays of bronze drums on a small scale. Again, the proposal to edit and publish the book was raised. In 1964 the editorial group of the book was appointed and some materials were collected and arranged.

During the 1970's the museum wrote an article "The Study of Ancient Bronze Drums in Guangxi". In 1978 on the twentieth anniversary of the Guangxi Zhuang Autonomous Region, the museum held an exhibition on ancient bronze drums in Guangxi. From 1979 to 1980, to prepare for the first conference on ancient bronze drums of the whole country, the museum organized manpower to make a large-scale investigation of bronze drums stored throughout the country.

In the spring of 1980, after the conference on ancient bronze drums for the whole country the Cultural Relics Publishing House published the *Thesis Collection of the Conference on Ancient Bronze Drums*, the *Thesis Collection of the Second Conference of the Chinese Association for the Study of Ancient Bronze Drums*, and *The Chinese Ancient Bronze Drums*, respectively. These pushed the study of bronze drums to new dimensions in the 1980's.

The collection of bronze drums increases all the time, and the research results continuously emerge in large numbers. Therefore, to edit and publish a high quality picture collection of bronze drums is not only an urgent request for promoting the study of bronze drums in academic circles, but also a key opportunity now that conditions are suitable and circumstances have improved. Under the support and direction of the Guangxi Zhuang Autonomous Region, and in order to encourage unity, we raise the plan to edit and publish this work once more. We have decided to try to overcome any difficult and to realize the aim.

The bronze drum is a comprehensive work of art of the nationalities that cast and used them. The drums

reflect the economic, scientific, technical and cultural achievements of the nationalities as well as their skills, abilities and preferences in metallurgy, casting, music, fine art, dancing, and religion. The bronze drum is an invaluable tool for studying the history of many nationalities.

This book faithfully reflects the original features of bronze drums. It consists mainly of photographs, pictures, and printed rubbings from drums' faces and includes simple words of explanation. The samples used here are the finest of the ancient bronze drums in Guangxi and were selected from more than 500 bronze drums on the basis of type and era. They are representative and typical of the Guangxi collection.

(translated by Li Shihong, Lynn McCracken, and Wan Fubin)

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# 北流型铜鼓

Beiliu Type Bronze Drums



以广西北流县出土的铜鼓为代表。其特点是，体形厚重硕大，面径最大者达165厘米，小的也超过50多厘米，而以70—100厘米的居多。鼓面伸出鼓颈外，大于鼓胸，部分鼓的面沿下折形成“垂檐”。鼓胸微凸，最大径偏下，略显斜直。鼓腰呈反弧形，胸腰之际以一道槽分界，附以环耳两对，少数鼓附扁耳，或在两对大环耳之外另加两个小环耳。鼓足外侈，腰足分界处凸起棱角。面沿多环立小蛙塑像4只，少数鼓6只，蛙体多无纹饰。太阳纹多为8芒，光体圆凸。以三弦分晕，鼓面晕宽，鼓身晕窄，皆饰以云雷纹或云雷填线纹，部分鼓间有钱纹、席纹、水波纹等。其流行年代为西汉至唐。主要分布于桂东南和粤西南地区，以北流、信宜一带为中心。铸造和使用此类铜鼓的民族是古代的乌浒、俚人等。

The bronze drums unearthed in Beiliu County are representatives of this type. Their characteristics are that the shape of their body is thick, heavy and large. The largest diameter of the drum face is as large as 165 centimeters. The smallest one is about 50 centimeters. The diameter of most Beiliu type drums is between 70 and 100 centimeters. The face of the drum stretches out of the neck of drum. Its face is larger than its chest. The face's end of the drums folds down, forming eaves. The chest of the drum is slightly convex and looks like a slant. The waist appears concave. Between the chest and the waist there is a shallow slot like a border with two pairs of handles attached here. A few drums have flat handles. Besides the two pairs of circular handles, some drums have two added handles. The foot of the drum tilts toward the outside. The border between the waist and the foot protrudes and forms an edge. Four small frog statues stand along the face with a few drums having six frogs. The body of most frogs has no pattern. Most of the sun designs have eight rays. The body of the sun is circular and protrudes. A Beiliu type drum is divided into haloes by three circular fine lines. The haloes on the face are wide while the ones on the body are narrow. Both haloes on the face and on the body are decorated with cloud-thunder patterns. Some drums have coin patterns, mat patterns, and wave patterns. The common time frame for the Beiliu type was from the west Han Dynasty through the Tang Dynasty. The drums were distributed mainly in southeast Guangxi and southwest Guangdong, with Beiliu, Xinyi and nearby regions as their center. The nationalities that used and cast such type drums were ancient Wuhu and Li peoples.





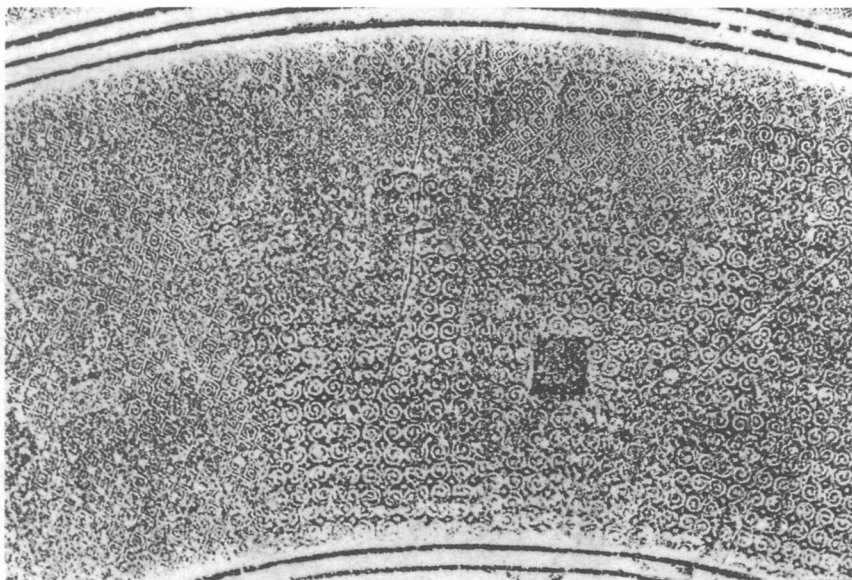
101号鼓 1955年征集于北流县。原存大清河边水埭庵。面径165厘米，足残，是目前所知世界现存最大的一面铜鼓。鼓面太阳纹八芒，遍施云纹。鼓身施云纹和雷纹。有缠丝纹环耳两对，耳根有歧爪纹。

图1 鼓形 图2 鼓面立观  
图3、4 鼓面拓片（局部）  
图5 鼓身拓片（局部）图6 鼓双耳

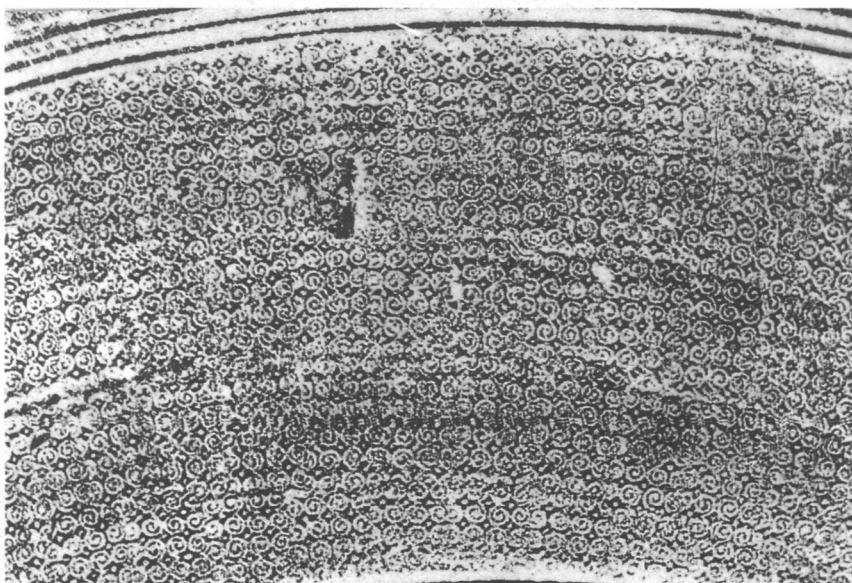




1



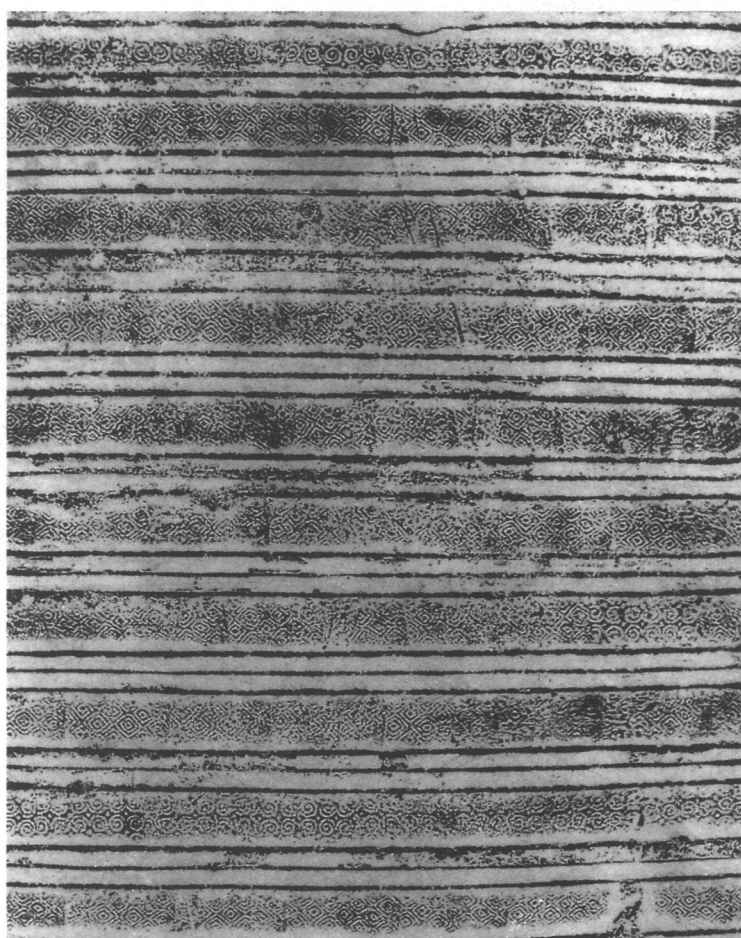
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4



6

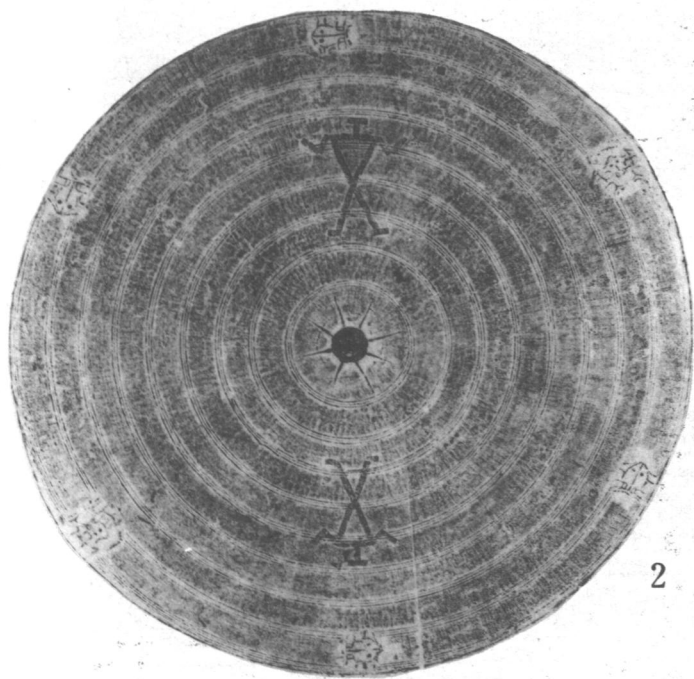


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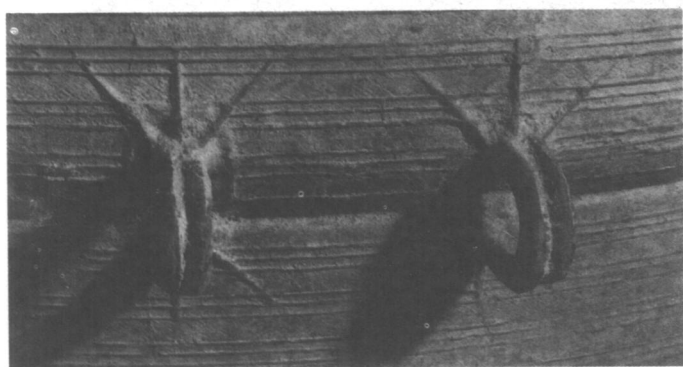




1



2



3



4

316号鼓 1976年陆川县何莫村出土。面径106.0、身高55.2厘米。面有蛙像六处,其中对称的二处为累蹲蛙。鼓面第三—六晕间印有对称的“文”形铭文两个。合身环耳两对,耳根有歧爪纹。图1 鼓形 图2 鼓面拓片 图3 鼓双耳 图4 鼓面(局部)