

湖北省博物館藏品精華展

Ancient Art from Hubei



行政院文化建設委員會

策劃

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台北鴻禧美術館

1997.11.9~1998.1.3

高雄市立美術館

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序

考古文物之發掘與研究，可以直接提供一個民族之歷史發展軌跡，亦是文化累積過程的最佳佐證。因此，各先進國家莫不積極對其博物館暨考古文物，規劃相關展覽和館際交流推廣活動，以作為現代社會不可或缺的文化建設工作之一。

文建會自成立以來，對相關文物之推廣與交流活動即不遺餘力。因為我們深深體認考古文物發掘之難能可貴和其在現代社會生活教育中無可取代的真實地位。因此竭盡所能地透過舉辦各種國際間館際文物交流的機會，讓一般民眾都能更親近瞭解先民長年累積的生活智慧結晶和文化遺產的豐碩，進而拓展國人視野，培養其開闊豁達之胸襟，創造永恆的意義空間。

歷經五千年悠久歷史洗禮的中華文化，所累積的文物資產極為豐富；特別在歷年來所陸續發掘的歷史文物中，可以印證我中華民族過去的高度文明，曾經造就傲世的精緻文化。數千年來，不但影響我國藝術文化的發展，也成為中華文化最具代表性的樣式。

湖北省位於長江中游，洞庭湖之北，境內土地肥沃，資源富饒，水陸交通便利，自古即有《九省通衢》之譽。近年來更經由考古發現，證實早在遠古時代人類即已開始在此活動。再從數以千計的新石器時代遺址的相繼出土，到商周、春秋戰國大量珍貴文物的陸續發掘與研究，更可印證我傳統文化的悠久與偉大。

此次「湖北省博物館藏品精華展」集結博物館歷年考古發掘之商周青銅器、秦漢漆器即戰國時代曾侯乙墓出土重要玉器、金器、漆器、樂器、青銅禮器、兵器、車馬器等。不僅琳琅滿目，而且藝術價值極高。像其中的曾侯乙編鐘、編磬（複製件），為七十年代的重要的考古發掘，其編鐘數量最多，製作極為精美，且保存狀況為迄今所知最完整者。不僅文物本身為絕世之藝術精品，更能演奏音色優美的曲目，深富音樂史論、文物、工藝、美術方面之學術研究價值。

文建會非常感謝鴻禧美術館在籌辦此精華展過程中所作的付出與努力，相信在其專業而精心的策劃下，必能讓所有人都能親炙中華文化藝術之精髓。同時，我們也期待藉助這一次活動的良性示範，促進兩岸文化交流再向前邁進一步。

行政院文化建設委員會主任委員 林澄枝

Message from the Chairwoman, Council for Cultural Affairs

Archaeology provides proof of the development of a people. Every country that has experienced early development emphasizes archaeological research and supports its museums in organizing exhibitions and cultural exchanges. It is an important part of modern cultural life.

From the time of its creation, the Council for Cultural Affairs (CCA) has striven hard to promote culture and cultural exchanges. Obviously excavations present clues to the aspects of a culture, and the material and information they provide are of great value to modern society. With this in mind, we at the CCA do our utmost to encourage exchanges between museums nationally and internationally, to allow people in modern society to appreciate the richness of past cultures and to understand the life and thought of people in the past. In doing this we hope to create a greater and broader vision for the future.

"Ancient Art from Hupei (Hubei)", an exhibition which is now on display until March of 1998, points to a culturally and archaeologically crucial province of mainland China. Hupei province is situated in the middle of the Ch'ang-chiang (Yangzi) basin, north of Lake Tung-t'ing (Dongting). It has fertile soil, rich natural resources and convenient means of transport by water and land. From early times it has been called "the thoroughfare of nine provinces". In recent years archaeology has revealed that man lived there in the very distant past. Neolithic sites have been found which number in thousands. Important objects of the Shang, Chou (Zhou) and Warring States periods have been excavated, further confirming the greatness of ancient Chinese culture.

This exhibition comprises Shang and Chou bronze ritual vessels, Ch'in (Qin) and Han lacquer, and important Warring States objects from the tomb of Tseng-hou I (Zenghou Yi), which include jade, gold, lacquer musical instruments, bronze vessels, weapons, horse and chariot fittings. The exhibits are not only splendid, but have great artistic and historical value as well. The bells and stone chimes of the tomb of Tseng-hou I are represented by replicas.

The CCA is grateful to the Chang Foundation for the efforts it has made to stage this exhibition and is confident that it will allow visitors to appreciate the beauty and essence of early Chinese art. At the same time we hope it marks a further advance in cultural exchanges across the Taiwan Strait.

Helen Chen-chi Lin

Chairwoman

Council for Cultural Affairs, Executive Yuan, R.O.C.

序

《湖北省博物館藏品精華展》經過一年多的籌備，在台灣鴻禧美術館隆重開幕了。在此，我謹向鴻禧美術館，向支持和幫助籌辦這次展覽的各界人士表示衷心的感謝！

湖北素有“九省通衢”之稱，是長江流域最重要的文化發祥地，二十世紀五十年代以來，這裡相繼發現了郢縣、郢西猿人化石和早期智人長陽人的化石。新石器時代的重要文化遺存分佈廣泛、序列清楚，先後有城背溪文化（距今7500-5000）、大溪文化（距今6400-5300）、屈家嶺文化（距今5000-4600）、石家河文化（距今4600-4000），這些文化儘管有時間的早晚，考古學類型上的差別，但都有著稻作農業發達、漁獵經濟始終保持一定比例的共同點。“飯稻羹魚”、“火耕水耨”是其生產生活方式的準確寫照。新石時代晚期，其便利的交通條件加速了當地文化與周邊文化尤其是中原文化的交流。文明的一些重要標誌如城市、文字、儀式性的藝術品也初顯端倪。

從商代中期開始，商人勢力漸次南進，先後抵達長江北岸、江漢平原一帶。西周時期，中原文化的影響經由隨（州）棗（陽）走廊，從漢水東邊逐漸擴展到整個江漢地區。當地文化呈現出以中原文化為主的面貌，這在禮制、文字、青銅器作風方面表現得最為明顯。兩周之際，楚國在荊山、古沮漳河（今南漳蠻河流域）一帶興起，向漢水以東地區蠶食，在春秋中葉已開始形成獨有的文化風貌。到春秋晚期，湖北地區已完全成為楚文化的勢力範圍。1978年在隨州發掘了一座戰國早期的諸侯大墓，墓主曾侯乙是與周人同姓（姬姓）的曾國的國君。墓中的出土文物已有著明顯的楚文化色彩就是一個重要的證據。

楚文化從源流上看是中原文化的一個支流，這在人種誌、語言文字、宗法制度上有大量證據，它的興盛是中原文化與江漢地區原有土著文化有機結合的結果。考古材料則顯示出春秋中期以前的楚器風格基本與中原一致，以後地方特色就逐漸明顯。戰國時期的楚文化以它崇巫重道的哲學思想、信巫好鬼的多神崇拜、奇譎浪漫的楚辭文學、繁複綺麗的青銅文化、明艷多彩的漆器和絲織品藝術成為中國南方文化的代表。秦漢統一之後，湖北地區在物質文明上與中原文化日趨一致，但生活情態和精神風貌仍保持原有的楚風。

湖北省博物館成立於1953年，曾是全省考古發掘、文物收藏研究的中心。目前館藏文物已近十萬件，其藏品以反映湖北地區先秦時代的文明發展，尤其是楚文化的成長最有特色。本次展覽的展品就基本上反映了館藏文物的這一特點，其文物類型有青銅禮樂器、車馬兵器、金玉器和漆木器，包括了湖北最重要的一些考古發現如商代黃陂盤龍城遺址、兩周之際的京山蘇家壩曾國早期墓地、春秋時期的襄陽蔡坡楚墓、戰國時期的江陵望山、荊門包山楚墓、以及秦漢時期雲夢睡虎地、江陵毛家園出土的文物，其中以戰國早期曾侯乙墓出土的文物數量最多、也最為重要。這些文物不僅向人們展示了商周秦漢各個歷史時期湖北地方文化的發展面貌，而且也為中華文明的最終形成是多元融合的結果提供了證據。

八十年代末期以來，海峽兩岸文物博物館界的交流與合作日漸頻繁，彼此之間也增進了了解和友誼。1996年，台灣鴻禧美術館與湖北省博物館經過友好協商，決定在台北、高雄兩地舉辦“湖北省博物館藏品精華展”，以向台灣民眾介紹湖北地區的古代文化。在中國國家文物局、湖北省文化廳和台灣有關方面的大力支持下，展覽得以如期舉辦。我殷切地希望能通過這次展覽使廣大的觀眾進一步增進對湖北地區古代文化的了解，並為促進兩岸的文化交流、弘揚中國傳統文化作出貢獻。

湖北省博物館館長 舒之梅

Foreword

This exhibition "Ancient Art from Hubei" at the Chang Foundation has been in preparation for more than a year. I express my heartfelt thanks, not only to the Chang Foundation, but to all those whose help and support have made the exhibition possible.

Hubei has been called "the thoroughfare of nine provinces". In terms of cultural development, it is the most important region in the Yangzi basin. In the 1950s fossils of *Quxi Yuanren*, a type of *homo erectus*, were discovered in Qu County, and in the same decade fossils of Changyang man, an early *homo sapiens*, were also found. Important neolithic discoveries include the Chengbeixi culture (circa 5500 - 3000 B.C.), Daxi culture (circa 4400 - 3300 B.C.), Qujialing culture (circa 3000 - 2600 B.C.) and Shijiahe culture (circa 2600 - 2000 B.C.). Although archaeological evidence shows differences between these cultures (and within them over time), they are all based on rice cultivation and fishing. In the late neolithic period faster communications brought about cultural exchanges with neighbouring regions, especially with the Central Plains culture. In this period there are signs of new developments, the building of towns, the beginning of writing and the creation of ritual objects.

In the middle Shang period Shang people gradually penetrated southwards to reach the north bank of the Yangzi River and the plain around the confluence of the Yangzi and Hanshui Rivers. In the Western Zhou period the influence of the Central Plains culture came via the Suizhou and Zaoyang corridors to the area east of the Hanshui River and gradually spread from there over the Yangzi basin. The local culture took on the main features of the Central Plains culture, most obviously in its forms of ritual, calligraphy and bronze vessels.

In the eighth century B.C. the Chu State arose in the region of Jingshan and the ancient Juzhang River (the modern Nanzhangman basin). It encroached on the Hanshui River basin and areas east of it. In the seventh and sixth centuries B.C. the Chu State developed its distinct cultural traits. By the fifth century B.C. its cultural influence extended throughout Hubei. In 1978 a large early Warring States tomb was excavated at Suizhou. It proved to be that of Zenghou Yi (Marquess Yi, ruler of Zeng State), whose family name, *Ji*, was the same as that of the Zhou Dynasty. Chu influence was very obvious in the contents of the tomb.

Chu culture is a branch of Central Plains culture. Proof of this lies in the similarities of race, language, family and clan structure. Chu culture flourished as a result of the fusion of the Central Plains culture with local culture of the Yangzi and Hanshui River areas. Archaeological evidence shows that before the middle of the Spring and Autumn period (late seventh century B.C.) Chu articles were basically similar to those of the Central Plains. After this local Chu characteristics gradually became more obvious. In the Warring States period Chu culture is representative of South China in its worship of spirits, its strange and moving literature, its beautiful and complex bronzes and its splendid lacquer and silk. From the Qin and Han dynasties onwards Hubei culture became more uniform with that of the Central Plains, but it still retained some of the Chu spirit.

The Hubei Provincial Museum was established in 1953 as the provincial centre for archaeology and for collecting and studying cultural material. At present the museum has about 100,000 objects. Its collection reflects cultural developments in Hubei up to the Qin Dynasty, with special emphasis on the Chu Dynasty.

This exhibition basically reflects the Hubei Provincial Museum's collection. It includes ritual bronzes, musical instruments, horse and chariot fittings, weapons, gold, jade and lacquer. Hubei's most important archaeological discoveries are represented, from Shang to Western Han, including the sites at Panlongcheng (Huangpo), Sujialong (Jingshan), Caipo (Xiangyang), Wangshan (Jiangling), Baoshan (Jingmen), Shuihudi (Yunmeng) and Maojiayuan (Jiangling).

Among the exhibits, those from the aforementioned early Warring States tomb of Zenghou Yi are the most numerous and most important. Not only do they reflect the distinct cultural development of Hubei, they also illustrate the way different influences early combined to form Chinese culture as a whole.

Since the late 1980s cooperation between museums on the two sides of the Taiwan Straits has steadily increased. Along with this has come greater mutual understanding and friendship. In 1996 the Chang Foundation of Taiwan and the Hubei Provincial Museum agreed to put on this exhibition of "Ancient Art from Hubei" in Taipei and Kaohsiung, to introduce the ancient culture of Hubei to the people of Taiwan. With strong support from the Chinese State Bureau of Cultural Relics, the Hubei Provincial Bureau of Cultural Affairs and all those involved in Taiwan, this exhibition has been organised on time. I earnestly hope that it will give visitors a greater understanding of ancient civilisation in Hubei, that it will enhance cooperation across the Taiwan Straits and that it will make a contribution to the advancement of Chinese culture.

Shu Zhimei

Director

Hubei Provincial Museum

序

華夏文化淵源於黃河及長江兩大流域，由於自然環境的形成和景觀條件的相互影響，創造了璀璨的古文明和豐富的遺址及文物。就長江流域的文化發展而言，其中游地區以湖北為範圍，中心則是由長江及漢水沖積而成的江漢平原。平原區域廣大，地理環境優越，北濱洞庭湖，區內河湖分佈密，水源充足，氣候溫暖，交通發達，農漁經濟富庶。因此，在五十萬年前，人類即據此活動。

多年來，湖北地區的考古發掘成果相當豐碩，舊石器時代早晚時期遺址與化石的發現，新石器時代各區文化遺址及文化分期如屈家嶺文化、大溪文化等實例一一發掘而出，均以事實佐證湖北文化的沿續與發展。爾後繼起的城市文明，發現了殷商古城垣、宮殿和西周、春秋戰國、秦漢時期大型的諸侯王冢墓葬，衆多製作精美，極具價值的歷史文物，源源而出。不僅讓世人驚艷，也提供考古、歷史及工藝科學珍貴的研究史料和題材。

湖北省博物館為湖北地區文物保護和研究的重鎮，建館於一九五六年，四十年來參與或實際主持此區域內重大的考古發掘工作，成果斐然。由於考古工作的支持，其豐富的館藏，為考古界及博物館界爭相研究探討。而最令人矚目的是，其館藏數量多且富地方特色、文化價值和歷史意義。舉例以青銅禮器的出土而言，有黃陂盤龍城的殷商時期；襄陽、江陵、漢陽、大冶一帶的西周、春秋時期；隨縣擂鼓墩的戰國早期等，對於後起學界研究青銅器儀制規範及斷代分期、銘文考釋、鑄造工藝等有十足的裨益。此外，青銅樂器其完整無缺的出土狀況不禁令人驚嘆它的高超工藝，也揭開中國音樂樂律的奧秘，同時深入了解戰國時代貴冑生活狀況、宴樂禮儀制度。戰國時代群雄紛爭，楚國以湖北為據地，其故城遺址則散佈在江陵、大冶、宣城、襄陽等地，其區域內的楚墓經過發掘幾近三千座，出土為數甚多的竹簡、漆器、絲織品。如雲夢一帶出土之秦簡、江陵鳳凰山之漢簡，記載相關的法律條文、經濟實況，提供秦漢歷史研究的最佳資料。而同地已出之秦漢漆器，工藝精巧細緻，主要承續楚國漆器製作並加以研究改良，品種多、紋飾精美而鮮麗。其髹漆技藝，表現出中國歷史上漆工藝發展的分期面貌，同時反映當時王室貴族實際生活的情景。

湖北省博物館的考古發掘成果享有盛名，在學術研究、調查報告整理、刊物編輯和文化交流亦有可觀的成績。此外，成立音樂研究室，專門研究中國古代音樂的發展。一九七八年隨縣擂鼓墩曾侯乙墓出土鑄造工藝精湛的青銅器及大型而完整的編鐘樂器，一舉震撼全球。館藏古文物和編鐘樂器共同巡展表演於日本、香港、新加坡、德國、盧森堡等國，其豐富的文化風采、精雅的編鐘古樂，所到之處無不風靡。

「湖北省博物館藏品精華展」文物內容有商周青銅器、秦漢漆器和曾侯乙墓出土之金玉器、青銅禮器、兵器、漆器等，總攬了湖北省博物館多年來考古發掘的成果精粹。如此富有文化意義的展覽，一方面促進兩岸文化交流，一方面讓我們更真切的了解古文明及商周戰國時期科技工藝的概況，並且探討楚國的人文思想和生活儀制。

鴻禧美術館董事長 張秀政

Foreword

Under favourable environmental and climatic conditions, Chinese culture originated, developed and flourished in the regions of the Yellow and Yangzi Rivers. Modern Hubei province occupies the middle region of the Yangzi basin, north of the large Dongting Lake. It includes a large flat area around the Yangzi and Hanshui Rivers and their confluence. This warm fertile region has a profusion of rivers and lakes which provide an adequate water supply, rich resources of fish and convenient means of transport and communication. About 500,000 years ago man's forerunners lived there.

In recent decades archaeology has yielded bountiful results in Hubei, including early and late paleolithic remains, fossils and diverse neolithic cultures, such as the Qujialing and the Daxi, all of which emphasise the continuity of early development in Hubei. City walls and palace buildings of the Shang dynasty have been discovered. Aristocratic tombs of the Zhou, Warring States, Qin and Han dynasties have provided objects which are not only superb and beautiful, but have great historical and archaeological value.

The Hubei Provincial Museum, which opened formally in 1956, is the provincial centre for preserving and studying cultural relics. For more than forty years it has directed, or been involved in, important and successful archaeological excavations in Hubei. As a result of this, the museum's collection is both rich and large, especially in material with local characteristics. Bronze ritual vessels are an example of this. There are Shang vessels from Panlongcheng (Huangpo) and later vessels from Xiangyang, Jiangling, Hanyang and Daye, as well as from the early Warring States tomb at Leigudun (Suixian). The shapes of these vessels, their casting techniques and their inscriptions are all of great value in studying the development of bronze in the south. The discovery of bronze musical instruments has not only led to our understanding the principles of Warring States period music, but has also given us insights into the nature and purpose of the feasts and ceremonies that were part of aristocratic life at that time.

In the Warring States period Hubei was the core of the State of Chu. Sites of Chu cities include Jiangling, Daye, Xuancheng and Xiangyang. About 3,000 Chu tombs have been discovered in city sites. Their contents include inscribed bamboo strips, lacquer and silk. Inscribed bamboo strips of the Qin period have been found in the region of Yunmeng, and those of the Han period at Fenghuangshan (Jiangling). On these bamboo strips is written information on laws, regulations and economic conditions. They are important in the study of Qin and Han history. In the same places superb lacquer objects have been excavated. They display a refinement of the Chu heritage. Along with technical advances in lacquer making, they show a trend towards lightness and practicality, which reflects the life of the nobility at that time.

The Hubei Provincial Museum's achievements in archaeology and research are well known. Furthermore, a department has been created specifically for the study of ancient music. The discovery in 1978 of Zenghou Yi's tomb, with its rich contents and a complete chime of bells, astonished the world. Since then exhibitions have been held in Japan, Hong Kong, Singapore, Germany, Luxembourg and elsewhere. On these occasions the Hubei musicians have also given performances of ancient music.

This exhibition "Ancient Art from Hubei" includes Shang and Zhou ritual bronzes, Qin and Han lacquer. Much of it is from the tomb of Zenghou Yi, his gold, jade, bronze vessels, weapons and lacquer. Together it represents many years of archaeological effort by the Hubei Provincial Museum. It is hoped that this exhibition will enhance cultural exchange across the Taiwan Straits, and will give us greater understanding of cultural development in ancient times, especially of the Chu period in Hubei.

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