

# 中国古代铜鼓实测·记录资料汇编

中国古代铜鼓研究会 编  
广西民族博物馆



文物出版社

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# Data Compilation of Chinese Ancient Bronze Drum Measurement & Recording

*Compiled by*

Chinese Association for Ancient Bronze Drum Research  
Guangxi Museum of Nationalities

Cultural Relics Press

Beijing • 2014

## 序

承蒙中国古代铜鼓研究会理事长覃溥女士嘱托，让我为《中国古代铜鼓实测、记录资料汇编》写一个序，内心不免有些不安。

参加 20 世纪 70 ~ 80 年代之交调查工作的诸位先生，均是我非常敬重的前辈。他们 30 多年前的卓越工作，在学术界影响至深。1979 年，广西壮族自治区博物馆组成的中国古代铜鼓调查小组，包括王克荣、黄增庆、邱钟仑、张世铨、庄礼伦、蒋廷瑜、王梦祥、魏桂宁诸位先生。在约一年的时间里，他们对国内馆藏的古代铜鼓进行了详细的测量、观察、记录，获取了大量的珍贵信息和数据。正是此次调查工作，使得中国古代铜鼓研究向更为深入的方向发展，包括考古学、民族学、历史学、科技史等在内的许多学科，不断进入铜鼓研究领域。也正是基于这次调查，他们对中国古代铜鼓进行了分类。首次以出土标准器形的地点，来命名中国古代铜鼓的不同类型，提出中国古代铜鼓的八大类型：万家坝型、石寨山型、冷水冲型、遵义型、麻江型、北流型、灵山型和西盟型，基本厘清了各个时期铜鼓的年代序列。这些重要的研究成果，奠定了中国古代铜鼓的研究基础，无疑具有里程碑式的意义。在我看来，伴随铜鼓研究成果的另一个方面，是这一代学者留给后人的宝贵精神财富。他们谦逊的处世风格、扎实的工作作风、严谨的治学态度，堪称那个时代文博工作者的楷模，今天仍然深刻地影响着我们广大的文物博物馆工作者。

2012 年 2 月，中国古代铜鼓研究会在南宁召开了驻邕理事会议，会议推选广西壮族自治区文化厅覃溥女士主持研究会工作。并根据实际情况，决定将秘书处由广西壮族自治区博物馆迁至世界上收藏铜鼓最多（341 面）的单位——广西民族博物馆。同年，新一轮世界铜鼓调查项目，在覃溥理事长大力推动之下也开展起来。为此，广西民族博物馆也成立了一个研究部门（研究三部），专门进行中国古代铜鼓的研究工作，并承担研究会秘书处工作。这个团队由 30 岁左右的年青人构成，包括一位博士、两位硕士和一位本科生，他们的专业包括考古学、历史学、民族学和科技史。成立之初，他们用半年的时间，将历年来中国古代铜鼓研究会的各种文件、资料 and 手稿进行分类整理，创建了研究会的网站，恢复了与各个理事单位和会员的联系，并将 1981 ~ 2004 年出版的《中国古代铜鼓研究通讯》进行扫描，变成电子文档，即将在互联网上共享。

2014 年，广西全区馆藏铜鼓的调查项目再次启动，年过七旬的蒋廷瑜先生亲自带领广西民族博物馆的年青学者，前往广西 57 个县（市）的 62 家文物收藏单位，观察、记录、拍摄了 772 面馆藏铜鼓，采集残件样品近 200 件。王梦祥先生更是老当益壮，拍摄了近万张高质量的铜鼓照片。2014 年 10 月，广西民族博物馆申报的铜鼓研究项目，需要到国家文物局进行答辩，蒋先生毫不犹豫答应下来，亲自带领年青人赴北京答辩，最后项目顺利通过。2014 年夏天里，一幅这样的景象频繁出现在广西许多市县的博物馆（文管所）：两位年过七旬、白发苍苍的长者，带领一群满头青丝的青人，一位耐心观

察、讲述，一位拿着相机，挥汗如雨地拍摄。这个图景，定格在我的脑海，难以忘怀。这是传承，这是希望。几代人对中国古代铜鼓研究进行的不懈努力，可谓居功至伟。

铜鼓从出现到今天，历经数千年，其独特的历史学、考古学、民族学、科技史、艺术史价值，至今依然令人着迷。然而，有关铜鼓的起源、演化、传播、时代序列、文化内涵、时代背景等诸多科学问题，仍然有待进行更为深入的研究。但愿这本《中国古代铜鼓实测、记录资料汇编》的正式出版，能使当年为之付出艰辛和满怀情感的诸位前辈感到欣慰。期望这本书详实的资料及其背后精神，对正在从事铜鼓及相关研究的青年学者有所帮助和激励。

衷心感谢覃溥理事长为此书出版做出的巨大贡献，感谢蒋廷瑜先生提供的珍贵油印本，感谢35年前支持此次调查的国内博物馆及其同仁们，感谢广西民族博物馆的同事们为此书付梓付出的辛勤努力，感谢文物出版社的编辑们为本书的出版付出的耐心和提供的宝贵建议。

广西民族博物馆馆长

王 愿

2014年11月6日

## Preface

Entrusted by Ms Qin Pu, Chairman of the Chinese Association for Ancient Bronze Drum Research, a preface about the book *Data Compilation of Chinese Ancient Bronze Drum Measurement & Recording* is to be written by me, which makes me unavoidably uneasy.

All the elder men who had participated in the survey work during 1970s and 1980s are my respected predecessors, whose outstanding work 30 years ago have exerted profound effect in academic fields. In 1979, the Chinese ancient bronze drum survey group was formed in the Museum of Guangxi Zhuang Autonomous Region and contained members like Wang Kerong, Huang Zengqing, Qiu Zhonglun, Zhang Shiquan, Zhuang Lilun, Jiang Tingyu, Wang Mengxiang and Wei Guining. In around one year's time, they did detailed measurement, observation and recording, and obtained abundant precious information and data. It is the survey work that makes the research trend of Chinese ancient bronze drum develop toward in-depth direction and many other disciplines like archaeology, ethnology, history and science constantly get into this field. It is based on this survey that the predecessors have classified the Chinese ancient bronze drums. For the first time the different types of them had been named by the unearthed place. It has been proposed that there are eight types according to the classification standard: Wanjiaba type, Shizhaishan type, Lengshuichong type, Zunyi type, Majiang type, Beiliu type, Lingshan type and Ximeng type, basically each having definite chronological sequence. These important research fruits have no doubt set a milestone and laid the foundation for the study of Chinese ancient bronze drums. As far as I am concerned, besides being the research fruits of bronze drums, they are the valuable spiritual fortune left to the future by the scholars of that time. Their modesty, diligence and conscientiousness which could be regarded as the model for museum workers of that time still have deep influences to the present museum workers.

In February 2012, the Chinese Association for Ancient Bronze Drum Research held a council meeting in Nanning and elected Ms Qin Pu of Guangxi Culture Department as the chairman. According to the actual situation, it was decided that the secretary was moved from the Museum of Guangxi Zhuang Autonomous Region to the unit having the largest collection (341) of bronze drums in the world—Guangxi Museum of Nationalities (GXMN). The same year, another round of world bronze drum survey project was launched under the great initiation of Chairman Qin Pu. For the sake of it, GXMN set up research department (Branch 3 of Research Department) to do professional research work of the Chinese ancient bronze drum and to undertake the work of the secretary. This team is made up of young people around 30s, including one



doctor, two graduates and one undergraduate with their respective major in archaeology, history, ethnology and history of science and technology. At the beginning of the establishment, they spent half a year in arranging the documents, material and manuscripts of the Chinese Association for Ancient Bronze Drum Research according to classification, setting up the website of the association, recovering its contacts with each units and members and scanning *Contacts of Chinese Ancient Bronze Drum Study* published in 1981 – 2004 and changed it into digital version and to be shard on the internet.

In 2014, the project of museum bronze drum collection survey of Guangxi was launched again. Mr. Jiang Tingyu led the young scholars of GXMN by himself to 62 cultural relic collection units of 57 counties (cities). They observed, recorded and photographed 772 pieces of collected bronze drums and collected nearly 200 pieces of incomplete samples. Mr. Wang Mengxiang was even hale and hearty and shot nearly 10000 pieces of bronze drum photos of high quality. In October 2014, the bronze drum research project applied by GXMN needed to face defense of State Administration of Cultural Heritage. Mr Jiang, without any hesitation, promised to lead the young people to Beijing for defense. And finally the project smoothly passed. In the summer of 2014, a scene frequently appeared in many county museums (or cultural relics units) of Guangxi: Two elder men (over 70) with white hair were leading a group of youngsters with black hair. One elder was patiently observing and narrating while the other was taking photos with the sweat coming down like raindrops. I was deeply impressed by this unforgettable scene. This is inheritance. This is hope. The unremitting efforts of many generations to the research of Chinese ancient bronze drums are immeasurable.

Since its appearance to now, the history of bronze drums have lasted for thousands of years. But its special value in history, archaeology, ethnology, history of science and technology and artistic value are still obsessed by people. However, many of its scientific issues like the origin, change, dissemination, time sequence, cultural connotation and historical background still need further researches. And I hope the formal publication of this book *Data Compilation of Chinese Ancient Bronze Drum Measurement & Recording* will comfort the predecessors who had paid arduous efforts and full affections to it. I hope the detailed material and its background spirit can help and encourage the young scholars who are doing research on bronze drums and its relevant studies.

I sincerely give my gratitude to Chairman Ms Qin Pu for her great contributions to the publication work, to Mr. Jiang Tingyu for providing the cherished stencil printing version, to domestic museums and colleagues which had provided support for the survey 35 years ago, to co-workers of GXMN who have done hard work for it and to the editors of Cultural Relics Press who have been patient and provided invaluable suggestions for the publication.

Curator of Guangxi Museum of Nationalities

Wang Wei

Nov 6, 2014



# 代前言

## 搜集铜鼓资料的那些日子

1979年4月，我随广西壮族自治区文物工作队队长王克荣，赴西安参加“中国考古学会成立大会暨中国社会科学考古学规划会议”。会议期间，国家文物局召集西南几省代表开会，决定于当年冬季在广西南宁召开一次全国铜鼓学术讨论会，会议由当时收藏铜鼓最多的广西壮族自治区博物馆来承办（现在收藏铜鼓最多的是广西民族博物馆）。为做好讨论会的筹备，王克荣和我便向国家文物局谢辰生、金仲及请教。他们的建议是：广西先要多做资料工作。于是决定：一是搜集近现代铜鼓著作；二是搜集全国馆藏铜鼓资料，作《资料汇编》。

说干就干，回到南宁，马上组建了由王克荣挂帅的铜鼓资料搜集组，成员有邱钟仑、张世铨、庄礼伦、黄增庆、蒋廷瑜、王梦祥、魏桂宁。搜集工作从1979年6月开始，到1980年3月，全国收藏有铜鼓的主要博物馆的铜鼓资料基本搜集完毕，后来编成《中国古代铜鼓实测、记录资料汇编》一书，1980年8月刻蜡板油印。同时编印了《古代铜鼓历史资料》和《铜鼓文章目录》。

出省搜集资料分四次完成，第一次是广东广州、佛山；第二次是云南、四川、重庆、贵州；第三次是湖南、湖北、江苏、浙江、上海；第四次是北京。我参加了第一次、第二次和第四次的一部分。当时对每一面铜鼓都要进行测量，对纹饰、立体装饰要做记录，要拍照片，对纹饰清晰或有代表者还要制作拓片。

第一次是广东广州、佛山。调查人员包括王克荣、邱钟仑、张世铨、黄增庆、蒋廷瑜、魏桂宁。1979年6月5日到达广州，被安排住在离工作地点较近的流花宾馆。

广东省博物馆收藏铜鼓122面，绝大部分存放在广东省博物馆设在光孝寺里的临时库房，另有两面在陈列室展出。广东省博物馆莫稚先生已全部拓印了这些铜鼓，并制作了文物卡片。我们把这些材料接收过来，再拍摄照片就可将信息搜集全。在光孝寺库房，我们看到了广西灵山县绿水村铜鼓、帽岭铜鼓、那昌山铜鼓和合浦、钦州出土的铜鼓。1964年以前，灵山、合浦、钦州尚属广东省，铜鼓出土后被广东省博物馆征集，所以广东省博物馆收藏了不少广西出土的铜鼓。那面绿水村铜鼓后来成为灵山型铜鼓的标准器。

广州市博物馆收藏铜鼓54面。除了在越秀山五层楼展出的以外，绝大部分收藏在广州市美术馆和六榕寺的临时库房。在广州市博物馆，留给我们很深印象的是3-280号鼓，这是一面冷水冲型铜鼓，鼓面除逆时针环列的四蛙外，每蛙间都有立体装饰，两方为单乘骑，一方是双乘骑，另一方是敲奏铜鼓的造型。敲奏铜鼓的造型塑造了一张长方形的高台，在高台上一字形并列四面侧置的铜鼓，一人站在台前，执槌依次敲奏。在六榕寺我们看到了当时所知世界上排名第三大的南海神庙

铜鼓。

广州中山大学考古教研室也收藏4面铜鼓，我和魏桂宁前往调查。其中169-2号鼓是比较特殊的冷水冲型铜鼓，鼓面有四蛙一蟹塑像，蛙逆时针环列，蟹向鼓心。其他三面鼓都是麻江型，其中一面是十二生肖纹铜鼓，带一个精美木架，木架上刻“吉金长寿，清娱室”双钩铭文。此鼓已在闻宥《古铜鼓图录》著录，即该书铜鼓第十八。闻宥说，此鼓为中山大学陈竺同教授所藏，据说得自广西。

广东省博物馆曾广乙陪同我们前往佛山考察。佛山市博物馆设在祖庙内，收藏8面铜鼓，都是麻江型铜鼓，其中新34号鼓，腰间凸棱上铸有“成化十五年”五字铭文。年款铭文铸在鼓身这是仅见的一例。

第二次是云南、四川、重庆、贵州。同去的是王克荣、黄增庆、邱钟仑、张世铨、王梦祥。1979年6月28日到达昆明。云南省博物馆莫耀宗馆长带群工部主任到机场迎接，因互不认识，他们拉了一个条幅“欢迎广西博物馆同志”，然后将我们安排到云南省博物馆斜对面的云南饭店住下。莫馆长是广西南宁亭子人，来云南工作已三十年。第二天，我们与云南省博物馆的工作人员座谈，云南参加会议的有熊瑛、孙太初、张增祺、李伟卿、王大道、阚勇。李伟卿年满六十，已退休，熊瑛是文物工作队队长，孙太初是云南省考古界的元老，张增祺是1963年北京大学考古学专业的毕业生，王大道、阚勇都是1964年四川大学考古专业的毕业生，后来我们进行了很好的合作。

云南省博物馆所藏铜鼓此前已经出书，名《云南省博物馆铜鼓图录》，1959年云南人民出版社出版。该馆收藏铜鼓70多面，著录了其中40面。但是这些铜鼓我们大都没有见过，这次还得目验、检测、照相、记录。

7月2日下午，到云南省博物馆文物库房察看铜鼓，7月3日开始拍摄铜鼓照片。我充当搬运工，与各面铜鼓都有亲密接触。印象最深的是广南鼓，此鼓大而沉，两三个人才能抬动。此鼓通体完好，制作精良，是云南现存铜鼓中最大的一面，也是纹饰最漂亮的一面，在国内铜鼓中赫赫有名。其他都是小鼓，一人可以抱走。

7月4日，将云南省博物馆库房中的铜鼓调查完毕。下午去云南省文物商店仓库。文物商店仓库设在云南省博物馆的三楼，有九面铜鼓，其中三面是出土的，有一面鼓属缅甸式即西盟佤族铜鼓。

结束昆明工作后，王克荣、黄增庆回南宁。

我与邱钟仑、张世铨、王梦祥继续前行。1979年7月7日上午从昆明飞抵成都。四川省博物馆（2009年更名为四川博物院。本书皆依原馆名。编者注）安排我们住半边桥北街19号四川省文化局招待所。

四川省博物馆有22面铜鼓。7月8日，我们进到四川省博物馆文物库房调查。其中会理九莲寺铜鼓是1976年从会理县文化馆调来的，鼓面有两圈细线双勾阴刻铭文，第十二晕较宽，刻铭文二十字：“大清嘉庆戊寅年十月吉日九莲寺住持道本真立”；第八晕原有纹饰被铲平，另刻上铭文四十字：“此鼓因咸丰庚申年州城失守为乡练所得，至同治庚午年同知丁曜南捐银叁两赎回，仍敬献九莲寺”。这些铭文都是后刻的，书体相同，虽然两圈铭文的年号前后相隔五十二年，但出自同一人手笔和同一刻匠，应是同治庚午年（1870年）一次追刻的。这是我们首次发现铜鼓上最长的两段铭文。铭文反映了咸丰年间回民起义军攻占会理州城的史实，有重要的史料价值。

7月10日上午到四川大学。四川大学历史系历史博物馆有16面铜鼓，其中三面是冷水冲型铜鼓。

有一面铜鼓足部铸有铭文，铭文为阳文：“大汉昭烈贰年长沙太宰永嘉德风吉金万寿置造”。经仔细观察，我们发现，鼓足有铭文的那一部分是后加的，焊嵌痕迹十分明显。

7月11日到成都武侯祠。武侯祠藏有4面铜鼓，其中一面大铜鼓属灵山型，铜鼓平放在一个木架上，鼓架上刻着汉字：“咸丰辛酉年清和月中浣吉旦蓉城弟子张瑞龄率子应星置”。由此可知，这面铜鼓在清代已出土，张瑞龄把它移置于诸葛亮神像前。我们将它拿出来拍了照。另两面铜鼓因有铁链锁着，无法拍照。还有一面是放在陈列室新添置的西盟型铜鼓。

7月13日，我们从成都坐火车到重庆，被安排住在博物馆内。重庆市博物馆（2005年更名为重庆中国三峡博物馆暨重庆市博物馆。本书仍依原馆名。编者注）有铜鼓9面。张世铨同学庄燕禾领我们进陈列室，看到5面铜鼓，其余4面在库房。下午，博物馆派古史部董其祥先生带我们到陈列室和库房看铜鼓，约定第二天拍照。14日上午到陈列室工作，下午到文物库房工作，一天时间记录、照相完毕。

7月18日，我们坐火车到贵阳。贵州省博物馆安排我们住在离博物馆只一箭之地的北京路地质局招待所。但是房间有十三个床位，是通铺大房，与别的旅客混杂在一起，为安全起见，行李只好寄存在博物馆李衍垣办公室。

贵州省博物馆馆藏铜鼓88面，我们在出土文物陈列室看到杨粲夫妇墓出土的铜鼓。杨粲妻墓出土铜鼓，面径49.5厘米，腰足曲度不明显，纹饰简略且模糊。后来以此墓出土的铜鼓为代表，被命名为遵义型铜鼓。

7月19日下午，我们获准进入文物库房。库房有80面铜鼓，其中有一面冷水冲型大铜鼓，是贵州大学李俦元教授捐献的。李俦元教授是贵阳人，早年留学日本，毕生从事教育工作，他的祖父李守和在清代光绪年间曾到广西思恩县（今环江县）做官，这面铜鼓是李守和于光绪十八年（1892年）从思恩县带回贵阳的，在他家经历了祖孙三代，保存了整整九十年。其他铜鼓都是麻江型铜鼓，如谷峒鼓，是在贵州省麻江县谷峒火车站一座明代墓中出土的，麻江型铜鼓以此得名。

7月20日，用一整天时间观察、测量、描述、制卡、拍照，一口气把贵州博物馆馆藏铜鼓资料做完，并为贵州省博物馆拍了一套照片。下午临下班的时候，我们从陈列室搬出杨粲墓鼓和马家湾鼓测量、拍照，并仔细观察了典型的石寨山型鼓——1957年赫章辅处铜鼓。

第三次是长江中下游的湖南、湖北、江苏、浙江、上海。是张世铨、庄礼伦、王梦祥等人去的，我没有参加。

第四次是北京，1979年10月我和魏桂宁两人去的。为节省经费，我们住在广渠门外马圈电力电容器厂。北京铜鼓收藏情况比较复杂，用的时间较多，只完成了中国历史博物馆（2003年，与中国革命博物馆合并重组，更名为中国国家博物馆。本书仍依原名。编者注）、北京大学两家。故宫博物院、首都博物馆、中央民族学院、中国音乐研究所、民族文化宫五家，没来得及调查。

中国历史博物馆因熟人多，关系易通。保管部的李鸿庆先生下放到广西壮族自治区博物馆十多年，他为我们说了很多话；陈列部的雷从云是我大学同班同学，也愿意研究铜鼓，主动出来帮忙。所以，我们对中国历史博物馆收藏的近20面铜鼓全部做了卡片、拍了照片。北京大学是我的母校，考古教研室管文物的老师是我的授课老师高明先生，经得同意，我们把铜鼓从库房里搬出来放在露天拍照。

故宫博物院较正规，没有国家文物局的书面通知不接待。但经反复说明，并同国家文物局通了电话，我们在一间很破旧的屋子里看到了22面铜鼓，他们要搬走，无法让我们照相和登记。首都博物馆有铜鼓11面，我们在北海后门北京市文物工作队看到这些铜鼓，但正在打包，拟搬到国子监去，半个

月之内不能去照相登记。中国音乐研究所大楼正在维修，周围都搭着脚手架，该所一位姓文的女同志带我们上楼，在一间堆放旧乐器的房间见到18面铜鼓，全是麻江型，但要等维修结束后才能进去工作。中央民族学院管文物的老师被抽调去弄民族五套丛书，约了几次，没有见到面。这几个单位的铜鼓到同年12月由庄礼伦、陈左眉等同志去完成，彭书琳出席“北京猿人第一头盖骨发现五十周年纪念会”，也参加了北京部分铜鼓的调查。

广西境内各市县收藏的铜鼓，多是利用零星时间分头调查，有的是制好表格后直接寄给市县工作人员填报。其中河池南丹县的铜鼓是我和魏桂宁去调查的。我馆丁连城下放在南丹县文化馆，对我们帮助很大。南丹县文化馆当时收藏14面铜鼓，放在楼梯底下的贮藏室。我们对其进行了一一测量、登记、照相。这些铜鼓大部分是“文革”时“破四旧”没收来的，“文革”结束后，拨乱反正，搞了一次“铜鼓还家”，有主的铜鼓都被主人认领了，相关数据还留在我们这里。其他二十多个市县收藏的铜鼓，是开车逐市、逐县去进行登记、拍照、拓片的。

我随调查组到各省市，还有搜集铜鼓文献资料的任务。在广州期间，专程到中山大学图书馆和东南亚研究所图书资料室借回图书，利用晚上的时间阅读、摘抄，重要文献还拍成胶片，冲洗出来慢慢阅读；对外文资料，采取看图识字的办法，见到有铜鼓图像的就记下来，找懂外语的人帮忙把题目翻译出来。在昆明期间，我从云南省历史研究所蔡华那里借到法文的《远东博古学院学报》，其中有巴门特尔《古代青铜鼓》论文；向梁红奋借到越文《历史研究》1971年合订本。在贵阳，李衍垣带我到贵州省图书馆查找到1943年桂林出版的《旅行杂志》，上面有陈志良《铜鼓研究发凡——广西古代文化探讨之一》一文，我花了两个小时阅读、摘抄。在北京，通过师兄徐自强在北京图书馆（今国家图书馆）金石组，查到罗振玉《金石泥屑》和《俑庐日记》，抄录铜鼓文献。到中国社会科学院考古研究所图书室采访了铜鼓外文资料。越文翻译范全迎向我介绍了已经译成中文的几篇论文。翻译组负责人莫润先说有两篇论文已经收入《考古学参考资料》第二辑，出版后可以送给我们。

至1980年初，我们搜集了北京、上海、江苏、浙江、湖北、湖南、广东、广西、四川、贵州、云南十一个省（市、自治区）所藏1383面铜鼓的实测资料。

资料搜集到手后，如何编辑是个问题。经过反复协商，决定由广西壮族自治区博物馆承担组织工作，西南几省各出一人，集中到南宁办公。各省来的人是：广东省何纪生、云南省王大道、贵州省李衍垣、四川省湛友芳，广西是张世铨、庄礼伦，王克荣任主编。首先是确定编辑方案，第一是铜鼓的分类，第二是铜鼓各种纹饰的名称。铜鼓的分类参照黑格尔分类法，主要用铜鼓学术讨论会确定的以出土地点命名的分类法，即把中国境内的铜鼓分成万家坝型、石寨山型、冷水冲型、遵义型、麻江型、北流型、灵山型、西盟型等八大类型。为让各种纹饰有一个统一的叫法，我馆美术工作者黄文德、吴崇基、曾从运、陈锡安编出铜鼓花纹、贴图成册，作为文字描述的依据。达成共识后，各省分头编辑、负责本省部分。1980年7月，王克荣、张世铨、王大道、李衍垣、何纪生、湛友芳集中再次讨论修改，最后由张世铨汇总。1980年8月交王克荣审定，将资料册名为《中国古代铜鼓实测、记录资料汇编》，刻蜡板油印。

到各地搜集铜鼓资料是我一生中难忘的岁月，它改变了我对铜鼓文化的错误认识，以前以为铜鼓是传世文物，不值一提，在考古学中没有地位，经过一番调查，发现铜鼓确是一部无字的民族百科全书，信息量极为丰富，学问很大。从此我开始关注铜鼓，研究铜鼓，而且一发不可收拾，改变了我的学术轨迹。

通过回忆，也想起了当年的艰苦岁月。为了节约经费，多次住大平房，时值酷暑，住的招待所连电风扇都没有，打开窗户睡觉，又有蚊虫叮咬；同去的黄增庆老先生鼾声如雷，张世铨抽烟，影响睡眠；工作地点不是博物馆的陈列室，就是文物仓库，闷热难熬。但我们还是白天工作，晚上加班加点，冲晒照片，整理资料。尽管如此，工作还是愉快的，整个团队合作友好，配合默契，工作进展顺利。还有一条更为重要，我们的工作得到了同行的理解和支持，各地藏馆不但打开文物库房大门，让我们任意观察、拍照、记录，还增派人员主动协助我们，湖南省博物馆高至喜馆长甚至亲自为我们搬运铜鼓。

通过那次调查，基本摸清了全国馆藏铜鼓的家底，事实说明，中国铜鼓使用的时间最长、历史文献最丰富、馆藏铜鼓数量最多，有许多绝世珍品，这增强了我们研究铜鼓文化的自信心，为以后的研究工作打下了坚实的基础。

蒋廷瑜

2014年5月29日

# Foreword

## Memory of Collecting Bronze Drum Data

In April 1979, I went to Xi'an to attend "the inaugural meeting of The Institute of Archaeology & Planning Session of China Social Science Archaeology" with Wang Kerong, leader of Guangxi work team of cultural relics. During that time, the State Administration of Cultural Heritage convened a meeting of the representatives of southwest provinces. And a national seminar on bronze drum was decided to be held in that winter in Nanning of Guangxi undertaken by then the largest collector, the Museum of the Guangxi Zhuang Autonomous Region (Now Guangxi Museum of Nationalities is the largest collector). To prepare for the conference, Wang Kerong and I asked for instructions from Xie Chensheng and Jing Zhongji of the State Administration of Cultural Heritage. Their suggestion was that Guangxi needed to do data collection work. Thus we decided to search the books on modern bronze drums and data of bronze drums collected by museums of China to edit them into *Data Compilation*.

As soon as we got back to Nanning, a group of bronze drum data collection was formed under the leadership of Wang Kerong. The members were Qiu Zhonglun, Zhang Shiquan, Zhuang Lilun, Huang Zengqing, Jiang Tingyu, Wang Mengxiang and Wei Guining. The collection work began from June 1979. Till March 1980, the data of bronze drums of the main museums of China had been collected and edited into a book *Data Compilation of Chinese Ancient Bronze Drum Measurement & Recording*, which was published by stencil printing in August 1980. Meanwhile, another two books *Historical Material on Ancient Bronze Drums* and *Catalog of Bronze Drum Papers* were printed.

Collection work outside Guangxi was divided into four periods. The first was Guangzhou and Foshan of Guangdong. The second was Yunnan, Sichuan, Chongqing and Guizhou. The third was Hunan, Hubei, Jiangsu, Zhejiang and Shanghai. The last was Beijing. I participated in the first, second and fourth. We measured every bronze drum, recorded the patterns and the stereo decorations and made rubbings for the clear and typical patterns.

The first time was Guangzhou and Foshan. The investigators were Wang Kerong, Qiu Zhonglun, Zhang Shiquan, Huang Zengqing, Jiang Tingyu and Wei Guining. They arrived in Guangzhou on Jun 5, 1979 and were accommodated in Liuhua Hotel, near the workplace.

Guangdong Museum had a collection of 122 bronze drums, most of which were put in the temporary storehouse of Guangxiao Temple and two were displayed in the exhibition hall. Mr. Mo Zhi (from Guangdong

Museum) had done rubbings and relic cards for all the bronze drums. We took over these data and photographed for the bronze drums, which meant we could easily finish the survey work. In the storehouse of Guangxiao Temple, we found bronze drums unearthed from Lvshui village, Maoling, Nachangshan of Lingshan, and Hepu and Qinzhou of Guangxi. Before 1964, Lingshan, Hepu and Qinzhou were still under the administration of Guangdong province. These bronze drums had been collected by Guangdong Museum after unearthing. Thus there were many bronze drums unearthed in Guangxi collected by Guangdong Museum. Afterwards, that Lvshui village bronze drum became the standard of Lingshan type.

Guangzhou Museum had a collection of 54 bronze drums. Except those displayed in the five-floor building in Yuexiu Mountain, most of them were collected by Guangzhou Museum of Art and temporary storehouse of Liurong Temple. In Guangzhou Museum, the most impressive was 3 – 280 bronze drum, which belonged to Lengshuichong type. The drum face had four frogs lined anticlockwise in a circle, between every two frogs were stereo decorations, two sides single riders, one side double riders while the other beating bronze drum model. The beating bronze drum model had a rectangular high platform, on which were four bronze drums in a line. One person stood in front of the platform, beating the bronze drums one by one with a hammer. In Liurong Temple, we saw then the 3rd largest Nanhai God Temple bronze drum in the world.

The archaeological department of Sun Yat-Sen University also collected four bronze drums. Wei Guining and I went to survey them. Among them, no. 169 – 2 was a special bronze drum of Lengshuichong type. Its drum face had four frogs and one crab, the four frogs lining anticlockwise in a circle and the crab facing the drum center. The other three all belonged to Majiang type. One had patterns of Chinese Zodiac and an exquisite wooden shelf which was carved double inscriptions of “吉金长寿, 清娱室 (longevity and happiness)” . This drum had been recorded in *Ancient Bronze Drum Catalog* by Wen You, the 18<sup>th</sup> bronze drum in that book. Wen You wrote that the bronze drum was collected by Pro. Chen Zhutong of Sun Yat-Sen University and was believed to have come from Guangxi.

Zeng Guangyi from Guangdong Museum accompanied us to survey in Foshan. Foshan Museum was inside the ancestral temple and had eight bronze drums, all belonging to Majiang type. Among them, no. Xin 34 bronze drum had inscriptions of “成化十五年 (1479, Ming Dynasty)” in the protruding edge of the drum waist. This was the only one having inscriptions of date casted on the drum.

The second time was Yunnan, Sichuan, Chongqing and Guizhou. The companions were Wang Kerong, Huang Zengqing, Qiu Zhonglun, Zhang Shiquan and Wang Mengxiang. They arrived in Kunming on Jun 28, 1979. Mo Yaozong, Curator of Yunnan Provincial Museum and the dean of People's Working Dpt. met us in the airport with a banner writing “Welcome members from the Museum of the Guangxi Zhuang Autonomous Region” as we did not know each other. We lived in Yunnan Hotel, diagonally opposite Yunnan Provincial Museum. Curator Mo was from Tingzi, Nanning of Guangxi and had worked in Yunnan for more than 30 years. The second day we held talks with staff of Yunnan Provincial Museum, whose attendees were Xiong Ying, Sun Taichu, Zhang Zengqi, Li Weiqing, Wang Dadao, Kan Yong. Li Weiqing was over 60 and had retired. Xiong Ying was the leader of cultural relics administration. Sun Taichu was an elder member of archaeological field in Yunnan. Zhang Zengqi graduated from Peking University in archaeology major



in 1963. Both Wang Dadao and Que Yong graduated from Sichuan University in archaeology major in 1964. We had good cooperations.

Yunnan Provincial Museum had published a book on its collected bronze drums with the name *Catalog of Bronze Drum in Yunnan Provincial Museum* in 1959 by Yunnan People's Publishing House. The museum had a collection of over 79 bronze drums, 40 of which had been written in the book. As we had never seen these bronze drums before, it was necessary for us to see, measure, take pictures and record by ourselves.

On the afternoon of July 2, we went into the storehouse to see the bronze drums. On July 3 we began to take pictures. I also worked as a porter and had close contacts with each bronze drum. The most impressive one was Guanganan drum, which was big and heavy and could not moved without three persons. This drum was well preserved and exquisitely made. It was the largest bronze drum of Yunnan, had the most beautiful patterns and renowned in and out of China. The others were small enough for one person to take it away.

The survey work in the storehouse of Yunnan Provincial Museum was completed on Jul 4. The storehouse was on the 3rd floor of the museum and had 9 bronze drums, 3 of which were unearthed, one belonging to Mymmar style, i. e. Ximeng Wa.

After Kunming's work, Wang Kerong and Huang Zengqing went back to Nanning.

Qiu Zhonglun, Zhang Shiquan, Wang Mengxiang and I continued the work and flied to Chengdu on the morning of Jul 7, 1979. We arrived at Sichuan Museum and lived in the Sichuan Culture Bureau Hostel, no. 19 of Banbian North Street.

Sichuan Museum had 22 bronze drums. On Jul 8 we entered its storehouse for survey. Among the bronze drums, Huili Jiulian Temple bronze drum was transferred from Huili County Cultural Center in 1976. Its drum face had two circles of double inscriptions (20 Chinese characters) in strings. The 12<sup>th</sup> ring was relatively wide. The original pattern of the 8<sup>th</sup> ring was rubbed and carved with another 40 characters. These inscriptions were carved later, in the same style, in spite of their date having 52 years' gap. They were written by the same person and carved by the same carver, which might be carved in 1870. These were the longest two inscriptions we had ever found. The inscriptions reflected the historical truth that Hui people insurgents attacked and occupied Huili between 1850 and 1861, providing essential historical material.

On the morning of Jul 10, we arrived at Sichuan University. Its Historical Museum had 16 bronze drums. Three of them belonged to Lengshuichong type. One had inscriptions on the drum feet. After careful observations, we found that the inscriptions were additionally carved as the traces of welding and engraving were very obvious.

On Jul 11, we came to Wuhouci of Chengdu, which had four bronze drums. One was large and belonged to Lingshan type. It was put on a wooden shelf, which was carved with Chinese characters. From the characters we knew that it was unearthed in Qing Dynasty, Zhang Ruiling moved it to the front of Zhuge Liang ( a person of great wisdom and resourcefulness) statue. We took it out for photography. The other two were locked by chains and could not be photographed. The fourth one was a new acquisition in the exhibition hall, belonging to Ximeng type.

On Jul 13, we came to Chongqing from Chengdu by train, accommodated in the museum. Chongqing

Museum had nine bronze drums. The classmate of Zhang Shiquan, Zhuang Yanhe led us to the exhibition room and we saw five bronze drums. The remaining four were in the storehouse. That afternoon Mr Dong Qixiang of the museum took us to the storehouse and exhibition room for the bronze drum. We appointed for the next day for pictures. On the morning of Jul 14, we entered the storehouse for work. And that afternoon, we worked in the storehouse. All the recording and picture work had been completed that day.

On Jul 18, we traveled to Guiyang by train. Guizhou Museum arranged us to live in the Geology Bureau of Beijing Road, about 100 meters from the museum. But there were only 13 beds in the hostel room, which meant that we had to share the room with other guests. For safety, our luggage had to be deposited in the office of Li Yanyuan, staff of the museum.

Guizhou Museum had a collection of 88 bronze drums. We saw the bronze drum unearthed from the tomb of Yang Can couple. With a diameter of 49cm, it had unclear feet curve, its patterns were simple and obscure. And the bronze drum of this tomb was called Zunyi type thereafter.

On the afternoon of Jul 19, we were allowed to the storehouse, which stored 80 bronze drums. One was large Lengshuichong type donated by Pro. Li Chuyuan of Guizhou University, who was born in Guiyang, studied abroad in Japan and did education work for his whole life, whose grandfather Li Shouhe had served as an official in Si'eng County (Huanjiang) of Guangxi during Guangxu period (from 1871 and 1908) of Qing dynasty. This bronze drum was taken from Si'eng to Guiyang by Li Shouhe in 1892. After three generations, it had been preserved for 90 years. Other bronze drums belonged to Majiang type, like Gudong bronze drum, which was unearthed from a Ming tomb in Gudong train station of Majiang of Guizhou, which was then known as Majiang type.

On Jul 20, we spent a whole day in observing, measuring, describing, making cards and taking pictures. The survey work for the collected bronze drums of Guizhou Museum had been finished and we gave a whole set of pictures to the museum as well. On the afternoon we also moved out the bronze drums of Yang Can tomb and Majiangwan for measurement and pictures. We carefully observed the typical Shizhaishan type—the bronze drum from He Zhangfu in 1957.

The third time was going to the middle or lower reaches of the Yangtse River: Hunan, Hubei, Jiangsu, Zhejiang and Shanghai by Zhang Shiquan, Zhuang Lilun, Wang Mengxiang and other people, without me.

The fourth time was going to Beijing by Wei Guining and me in October 1979. To save expenditure, we lived in the Maquan Power Capacitor Factory outside of Guangqu Gat. As the situation of Beijing was very complicated, we spent much time but only finished two sites: History Museum of China (In 2003, with the merger of China Revolution Museum, it renamed the National Museum of China) and Peking University. We went to the five units like the Palace Museum, Capital Museum, China, Minzu University of China, Chinese National Academy of Music and the Cultural Palace of Nationalities but could not do any survey work.

Thanks to the friends, our work in History Museum of China became very smooth. Mr. Li Hongqing of Storage Dept., who had been devolved to Guangxi Museum for more than ten years, helped us a lot. Lei Congyun was my college classmate and was willing to study bronze drums and provide positive help. There-