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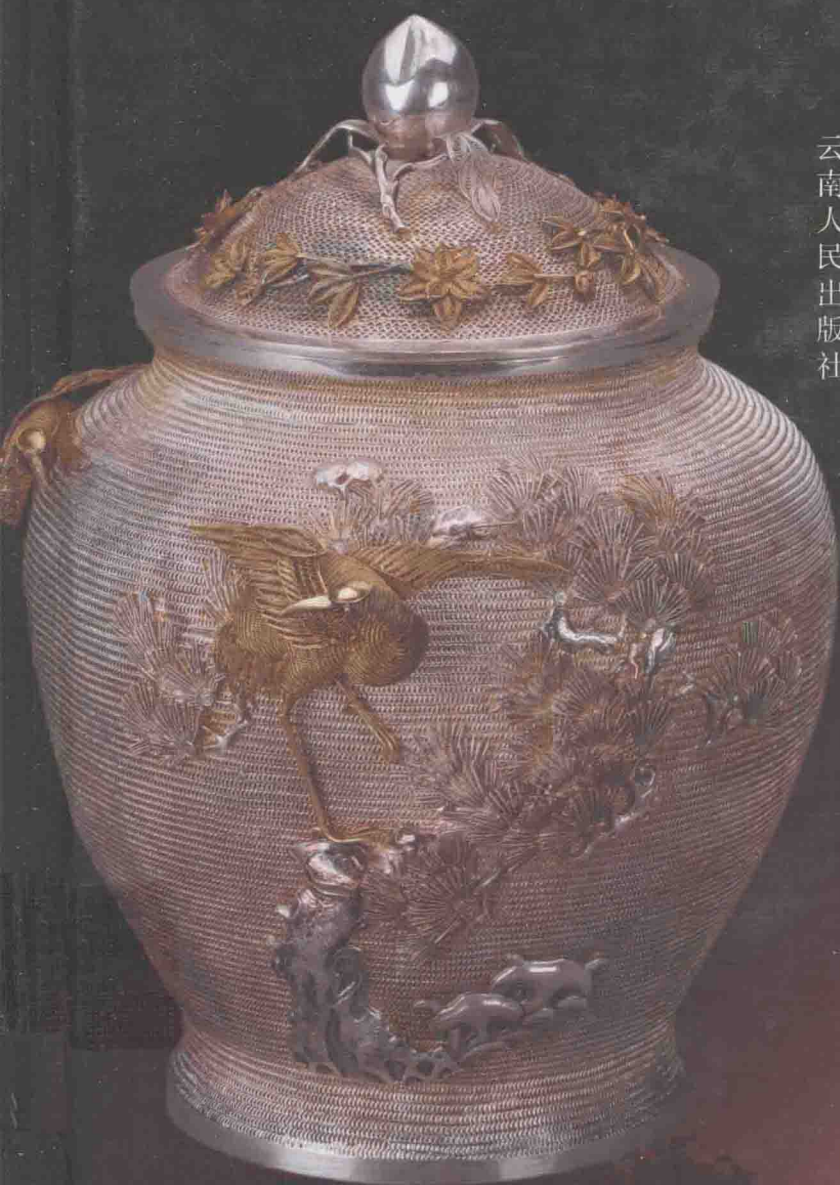
OF YUNNAN PROVINCIAL MUSEUM

工艺品

CRAFTS

云南省博物馆 编

云南出版集团公司
云南人民出版社





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云南省博物馆馆长

马文斗

文物是前人生产生活、社会活动和艺术创作的遗物，是历史发展的主要物证，是一个民族传统文化的重要载体。正是文物的收藏与展示，才使历史得以佐证，各民族优秀的传统文化得以延续和传播。

云南地处中国西南部的温带和亚热带地区，高山险峻，峡谷蜿蜒，因为立体地形带来多种气候和丰饶的自然物产，作为最适宜人生存的地方，是人类最早的起源地之一。在相对阻隔的环境里，人们在这里繁衍生息。又由于民风民俗迥异，形成了典型的文化多样性特色，使云南成为中国少数民族最多的省份，是人类学家和历史学家探索的宝库。

从距今1200万年的开远古猿到距今800万年的禄丰腊玛古猿，再到距今400万年左右的元谋古猿、保山古猿，云南这四个古猿遗址的发现和发掘，成为20世纪全世界古猿标本最重要的发现。

1965年5月1日，在云南元谋县上那蚌村发现了两枚“元谋人”的牙齿化石，形态与“北京人”基本相同，属直立人种元谋新亚种。1971年到1974年，又在相同地点发掘出旧石器、炭屑和烧骨，经科学测试确定年代，使中国境内人类出现的历史提前到170万年前。而在昭通过山洞发现的“昭通人”（中更新世晚期智人）、昆明呈贡龙潭山发现的“昆明人”（晚更新世晚期智人）及丽江、西畴、河口等地遗址发现的化石和旧石器，确证了云南古人类起源和发展的连续性和广阔性，也标志着云南进入了旧石器时代。在考古学的定义里，旧石器是指打制石器和自然的狩猎、采集阶段。

在大约五六千年以前，云南进入了新石器时代，这一时代以农业和制陶的出现、磨制石器为特征。新石器时代遗址遍布整个云南境内，较有代表性的有晋宁石寨山遗址、通海海东贝丘遗址、昭通官寨闸心场遗址、鲁

甸马厂遗址、麻栗坡小河洞遗址、元谋大墩子遗址、永仁菜园子遗址、宾川白羊村遗址、云县忙怀村遗址等。云南新石器类型复杂，反映了云南经济发展的不平衡，也反映了云南民族文化的多样性，而且和周边文化又相互影响和交流。

青铜时代是云南历史辉煌的一页，在数百年的漫长岁月里，生活在滇池周围的滇人和在洱海周边的昆明人，同全省其他地方散居的各少数民族部落一道，在云南的红土地上创造了以滇国为代表的灿烂的历史文化。在古代，云南一直是中国最主要的铜产地，剑川海门口遗址出土的169件石器、15件青铜器和1件浇注青铜的石范表明，在距今3000多年的商代，云南已处于铜石并用时期，标志着云南进入了青铜时代。有专家把云南青铜文化分为5种类型；有的分为4种类型，不论怎样划分都一致认可：这一时期云南最具代表性、最有历史和艺术价值的是滇文化青铜器。滇文化青铜器是指昆明附近以晋宁石寨山、江川李家山、官渡羊甫头为中心的众多墓葬出土的造型、纹饰、类别基本相同的1万多件青铜器，年代从战国到东汉。其文化范围以滇池为中心，东北到曲靖，南到元江，西到禄丰，按用途和造型可分为生产工具、生活用具、兵器、礼乐器、装饰与工艺品，最典型的器物有贮贝器和扣饰。滇文化青铜器虽然受到西北氏羌古民族草原文化的影响，但以造型自然仿生、纹饰写实生动、题材无拘无束而有别于其他文化类型青铜器，形成了鲜明而独特的文化特征，是中华传统文化宝库中的一枝奇葩。

虽然在西汉时期，汉武帝兵临滇国，滇“举国降，请置吏入朝”，汉武帝赐“滇王之印”，设益州郡，命滇王“复长其民”，但汉朝的统治和汉文化并没有真正地深入滇地。直到东汉初期，汉文化才开始成为云南的主体文化，滇文化消失了，云南追随着全国其他地区，进入了铁器时代。这时值得注意的是，云南的文化中心从滇池—洱海东移至滇中—滇东北。四川的巴蜀文化对云南的文化影响也加大了，现在从云南很多墓葬中出土的铁器都来自蜀郡。由于铁器的广泛应用，农业得到进一步发展，引发了社会和经济形态的变革，云南在这时进入了封建社会。

自西汉以来，中央王朝对云南一直实行“羁縻”政策，即利用当地的土酋君长统治当地的百姓。汉王朝先后在云南地区册封了滇王、哀牢王等，并时有赏赐，而地方王侯也定期朝贡。三国两晋南北朝时期，云南地区的统治者一直是“大姓”和“夷帅”，其中最有代表性的是三国时建宁太守李恢、东晋后势力极大的地方大姓爨氏。在文化遗存方面，云南基本等同于巴蜀，以在滇东北广泛出土的“蜀郡铁锤”、“朱提堂狼洗”较为典型。

唐宋时，南诏和大理国先后在大理地区兴起，逐步控制了云南和四川、贵州的部分地区，并接受唐宋王朝的封号，建立了相对独立的地方王国。南诏（唐）和大理国（宋）都以佛教为国教，将佛教和当地的民族宗教融合，

形成了独特而灿烂的佛教文化，为后世留下了众多宏伟的佛教建筑和精美的佛教艺术品，至今遍布云南境内的佛塔和传世的几百尊佛像就是其代表。

元、明、清时期，中央王朝在云南建立行省并推行“土司制度”，对有部分经济和军事实力的民族头领授予世袭职位，统领地方并对中央纳贡，从而将地方的政治、军事权力纳入了中央政权的行政体系。这时云南的主体文化基本和全国其他地方相同，只有在部分少数民族聚居的地区还保留着民族特色，现在成为云南多元传统文化的亮点。

云南省博物馆成立于1951年，在20世纪90年代以前，一直是云南省唯一的国有文物考古、研究和收藏单位。90年代以后，博物馆考古队扩编单列为云南省文物考古研究所，全省相继成立了40多个博物馆，直到目前，云南省博物馆仍是全省最主要的文物收藏部门。云南省国有文物收藏约30万件，云南省博物馆就藏有19.3万件，其中收藏的国家三级以上珍贵文物约占全省的90%。收藏内容几乎涵盖了云南历史的所有时期，收藏文物的主要种类有古人类化石、旧石器和新石器、战国到西汉的滇文化青铜器、南诏大理国时期的佛教文物以及极富特色的云南少数民族文物。当然，中华民族传统文化中具有代表性的陶瓷、书画、各种质地的雕刻艺术品以及金银器、文书档案和近现代文物也在全国的国有收藏中占有很重要的位置。

从20世纪50~90年代，云南省博物馆在云南省内进行了数百次考古发掘和民族调查，对云南地方历史的研究起到了发现、印证和增补作用，其中较有影响的有：1975~1981年禄丰腊玛古猿的发掘；1987~1990年“元谋人”的发掘；20世纪50~80年代晋宁石寨山5次发掘共出土各类文物1300多件，确立了滇文化的类型并证明了滇国的存在；1975~1976年在楚雄万家坝发掘79座古墓，出土文物1000多件，其中最为重要的是出土了5件春秋时期的铜鼓，这也是迄今为止世界上发现的最早的铜鼓，被学术界命名为“万家坝型铜鼓”；1977~1982年连续7次对曲靖珠街八塔台古墓群进行了发掘，年代为东周到明代，成为研究云南地方历史的重要资料；在昆明及大理地区发掘南诏到明代的火葬墓，摸清了从唐代到明代云南的火葬风俗等等。

文物展览是博物馆的主要工作之一。50多年来，云南省博物馆利用丰富的藏品，举办过各种不同内容的文物展览数百个，全面系统地展示了云南的历史文化和少数民族风俗，为社会各界特别是青少年提供了历史、艺术、民族等方面的实物教育，得到社会各界的普遍赞誉。目前，云南省博物馆的固定陈列有“滇国——云南青铜文明陈列”、“南诏与大理——佛光普照的国度”云南宗教文物陈列、“金玉满堂——云南省博物馆藏珍宝陈列”，三个固定展览以创意新颖、制作精细、展出文物档次极高而受到全社会关注，其中“滇国——云南青铜文明陈列”以后现代的美术观念设计，采用环保节能灯具，强调以人为本的展览理念，并辅以优质的服务体系，荣获第七届全国

十大文物陈列展览精品奖。

除本馆展览外，云南省博物馆还通过对外交流不断扩大影响，先后在国内的北京、广州、杭州、香港等城市及日本、瑞士、奥地利、德国、意大利、美国等国家举办了与云南文化有关的各类展览数十次，每次展览都在当地引起轰动，取得了极大的成功。这些展览宣传了云南鲜为人知的古代文明，弘扬了祖国悠久的历史文化，增强了中华民族的民族自豪感。

为了更好地收藏、保护和展示云南先民的优秀文化遗产，云南省博物馆从建馆以来就非常重视文物研究工作，先后出版了《云南铜鼓图录》、《云南晋宁石寨山古墓群发掘报告》、《云南青铜器论丛》、《担当书画全集》、《云南省博物馆藏画集》等学术著作，并创办云南省博物馆馆刊《云南文物》，至今已坚持了30多年，出版刊物近百期，编发了大量考古发掘报告和学术论文，为学术界提供了大量第一手资料，取得了丰硕的成果。在文物保护方面，先后成立了青铜器保护实验室、书画装裱室，2005年成立云南省文物保护修复中心，对馆藏的青铜器、书画等有机质文物，全省的古建筑等进行维护保护。目前，云南省文物保护修复中心已经成为国家定点的西南地区文物保护修复平台，是云南省唯一的文物保护修复部门。

《云南省博物馆馆藏精品全集》从云南省博物馆收藏的20余万多件文物中精选了一批文物，并附录了少量省内其他文博单位所藏精品。力图高层次地反映云南文物的收藏现状，涵盖云南国有文物收藏的基本品种。每件文物都是云南省国有文物收藏的精华，我们希望将这些珍贵文物较为完整地展示给读者，进一步激发云南广大人民群众爱家乡、爱云南的热情。通过这些艺术珍品，希望读者在爱上云南山水美景的同时，更爱上云南的古代文明，爱上云南的博物馆，让云南古代的文化艺术瑰宝绽放更加璀璨的光芒。

2011年10月

FOREWORD

Ma Wendou

Director, Yunnan Provincial Museum

As objects created by our ancestors in their material production and social activities, and important carriers of our traditional cultures, cultural relics witness historical developments. Yunnan is situated in the temperate and subtropical zone in the southwestern part of China. Its three-dimensional and varied topography brings to Yunnan various kinds of climates and abundant products, making Yunnan one of the earliest regions for human being to origin, a suitable place for mankind to live. Fossils of Kaiyuanensis of 12 million years found in Kaiyuan, Lufengpithecus Lufengensis of 8 million years found in Lufeng, Yuanmouensis of 4 million years found in Yuanmou and Baoshan, are the most significant findings of the 20th century in the world.

On May 1, 1965, two hominid fossil teeth were found by scientists in Shangnabang Village in Yuanmou County. The shape of the teeth is basically as same as that of the Beijing Man, suggesting a new species. Thus, scientists think the hominid represented by the teeth should be man and named it *Homo erectus yuanmouensis* Hu. Archaeological diggings conducted continuously from 1971 to 1974 found stone tools, charcoal remains and burnt bones at the location of the fossil teeth, proving once again that the history of human emerging in China can be dated back to 1.7 million years ago. Finding of Zhaotong Man, Kunming Man, homo fossils and stone artifacts found in Lijiang, Xichou and Hekou, indicates the continuity and broadness of human origin and evolution, simultaneously marking Yunnan has stepped into Palaeolithic Age. In Archaeological view, Palaeolithic Age is such a stage when hunting and gathering are the major methods for human to make a life.

About 5000 to 6000 years ago, Yunnan got into Neolithic Age which usually features invention of agriculture, emergence of pottery and use of ground stone tools. Sites of Neolithic Age scatter everywhere in Yunnan, the most representative ones are Shizhaishan Site in Jinning, Haidong Site in Tonghai, Zhaxinchang Site in Zhaotong, Machang Site in Ludian, Xiaohedong Site in Malipo, Dadunzi Site in Yuanmou, Caiyuanzi Site in Yongren, Baiyangcun site in Binchuan, Manhuai Site in Yunxian and such. The complexity of Yunnan Neolithic culture does not only reflect the difference of economic development, but also the variety of ethnic groups in Yunnan. The complexity also tells us the interaction and exchange between Yunnan and its vicinity.

Bronze Age in Yunnan is the most glorious period. In this period, the Dian in Dianchi Lake area, the Kunming in Erhai Lake area and the other tribes created splendid culture which is usually represented by the Dian Kingdom in history. In ancient times, Yunnan had been the major origin of copper all along. The 169 stone tools, 15 bronzes and one stone mould for bronze casting excavated at Haimenkou Site in Jianchuan County show that as early as 3,000 years ago, Yunnan had reached the stage in which copper and stone tools are used together. Some experts divide Yunnan bronze culture into five types, the other divide into four. No matter how many types there are, one point is agreeable, that is Dian bronze culture is the most representative and historically value .Dian culture boasts Dianchi Lake area as its core, extends as far as to Qujing in the northeast, Yuanjiang in the south and Lufeng in the west. Dian bronzes mainly cover those which have been found in the excavation at Shizhaishan Graveyard in Jinning, Lijiashan Graveyard in Jiangchuan and Yangfutou Graveyard in Guandu, they share basically the same shapes, decoration style and pattern, can be divided into five categories including production tools, daily utensils, weapons, musical instruments and decoration artifacts, amounting over 100,000 pieces among which cowrie container and button-shaped ornament are the most typical items. Though influenced by Di's and Qiang's culture from the Northwest of China, Dian bronzes uniquely differ from the others because of their bionics shape, realistic decoration pattern and free decoration theme, making it a distinctive part in the treasure house of traditional Chinese culture.

The Dian Kingdom submits itself to the rule of the imperial court during Western Han Dynasty, but Han culture does not penetrate Yunnan completely. In early Eastern Han, Han culture begins to become the main stream of Yunnan culture, Dian culture begins to dim and gradually disappear. Following the other parts of China, Yunnan enters into the Iron Age in Eastern Han Dynasty. It is noteworthy that the cultural center then moves to the central-eastern part of Yunnan from Dianchi Lake-Erhai Lake area, and Bashu culture in today's Sichuan Province begins to increase its impact on Yunnan (This can be proved by the Bashu iron tools unearthed from Yunann's ancient tombs at that time). With the application of iron tools, agriculture in Yunnan develops greatly, resulting in the change of local society and economy. Yunnan enters into the period of feudal society then. Since Western Han Dynasty, the imperial governments have ruled Yunnan through chiefs of the aboriginal tribes. The Han imperial court conferred a title upon chiefs of the Dian, the Ailao and such, and granted them rewards frequently. The chiefs presented tribute to the imperial court regularly.

In Tang and Song Dynasties, Nanzhao and Dali Kingdoms rose in Dali and gradually took control of Yunnan and parts of Sichuan and Guizhou. They accepted the title conferred by Tang and Song imperial court, becoming relatively independent local powers. Praised highly by the royal court, Buddhism became popular in Nanzhao and Dali Kingdoms. Buddhism and local religions co-existed harmoniously, formed a unique and splendid Buddhist culture, leaving us many

magnificent Buddhist buildings and the exquisite Buddhist art works such as Buddhist temples and sculptures.

In Yuan, Ming and Qing Dynasties, the central government established provincial government in Yunnan and implemented the "Headman System". Headman system is such a system of appointing the ethnic hereditary headmen to administrate the ethnic areas. Headmen accepted the imperial's title, ruled the local and presented tribute to the royal court. The main elements of Yunnan culture are basically as same as the ones in the other parts of the country, but the ethnic groups' traditions in the ethnic areas remain and last till the present time, becoming the highlights of multi-traditional cultures in Yunnan today.

Yunnan Provincial Museum was founded in 1951. Till 1990s, the Museum had been the only state-owned institution for conducting archaeological fieldwork, archaeological research and cultural relic collection. There are 250,000 pieces of cultural relics in Yunnan, and Yunnan Provincial Museum boasts 156,000, accounting for 90% of the total. Its collection almost covers all items in different periods. The most distinctive ones are hominid fossils, stone tools of Palaeolithic and Neolithic Ages, bronzes of Dian Kingdom, Buddhist artifacts and the national minority's objects. Besides, collection of ceramics, calligraphy, traditional Chinese paintings, which are believed to reflect the most traditional Chinese culture, occupies a very important position even in the national collection circle.

From 1950s to 1990s, Yunnan Provincial Museum organized hundreds of archaeological excavation and minority survey in Yunnan. These works contributed a lot to Yunnan's museum development, and played an important role in historical research. The most significant diggings are excavation of Lufengpithecus fossil site in Lufeng County in 1975 through 1981, excavation of Yuanmou Man fossil site in 1987 through 1990, excavations of Shizhaishan Graveyard in Jinning County (obtaining over 1,300 relics to prove the existence of Dian Kingdom), excavation of 79 tombs in Wanjiaba of Chuxiong City in 1975 through 1976 (obtaining over 1,000 relics among which five bronze drums are the earliest ones in the world), excavations of Batatai Graveyard in Zhujie of Qujing City in 1977 through 1982 (providing important materials to the research into Yunnan local history), excavations of cremation tombs in Dali and Kunming (exposing the cremation customs in Yunnan from Tang to Ming Dynasties), and so on.

Exhibiting cultural relics is one of museum's major tasks. In the past 50 years, Yunnan Provincial Museum utilized its rich collections to hold exhibition, and several hundreds of exhibition have been held so far. These exhibitions show Yunnan history, culture and the ethnic folk arts completely, provide to the public quality educational occasions in history, art and culture, gaining a warm applause of the society. Currently, shown permanently in the museum are "Dian Kingdom: Yunnan Bronze Civilization", "Buddhist Arts of Nanzhao and Dali Kingdoms", "Treasure of Gold and Jade". These three exhibitions are highly praised by visitors due to brand-new concept, exquisite craftsmanship and appearance of high-grade cultural relics. Among of them, "Dian Kingdom: Yunnan Bronze Civilization"

was chosen one of “the Top Ten of the Best Exhibitions” in the seventh national comparison held by the State Administration of Cultural Heritage.

In addition to held exhibition in home, Yunnan Provincial Museum made great efforts to exhibit its treasures in the other cities of China such as Beijing, Guangzhou, Hangzhou, Hong Kong and foreign countries including Japan, Switzerland, Austria, Germany, Italy, USA and such. Each time, its exhibition won a complete success. These exhibitions successfully publicized the unknown civilization of Yunnan and the long Chinese history, and strengthened Chinese national pride.

In order to get a better collection, conservation and display of our ancestor's cultural heritage, Yunnan Provincial Museum has paid much more attention to research on its collections. So far, the Museum has compiled and published Pictures of Yunnan Bronze Drums, Report of Excavation at Shizhaishan Graveyard in Jinning, Collected Papers on Yunnan Bronzes, The Complete Calligraphy and Painting Works of Monk Dandang, Painting Collection of Yunnan Provincial Museum and such. Nearly Yunnan Cultural Relics (an academic journal run by the Museum) started publication 30 years ago, and has released 100 issues so far. The journal provides a good platform for archaeological researchers to exchange their views and has made contributions in training young archaeologists. As for heritage conservation, the Museum set up successively bronze-conserving laboratory and calligraphy and painting mounting room, and established Cultural Relics Conserving Center in 2005. As the sole laboratory to conserve cultural relics, the Center has now become a national laboratory based in Yunnan Provincial Museum but facing the southwest of China.

Excellent Collection of Yunnan Provincial Museum introduces some pieces of cultural relics chosen carefully among 190,000 collected in Yunnan Provincial Museum and small part of cultural relics from other museums of Yunnan. These pieces almost cover all items of the basic kinds in museum's collection and each of them is the treasure of the treasure. I hope this book would stimulate the reader's patriotism and love to the ancient civilization and the museums in Yunnan.

October, 2007

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概 述

工艺品是对一组价值艺术品的总称，它包括的种类很多，有漆器、陶器、瓷器、民间工艺、工艺美术等。工艺品来源于生活，却又创造了高于生活的价值。它是人类智慧的结晶，充分体现了人类的创造性和艺术性，是人类文化遗产的无价之宝。

中国工艺品涉猎门类广泛，品种繁多，产生的历史更是悠久。中国是世界上最早使用漆器的国家，最早的漆器可追溯到距今7000年前的新石器时代早期，并应用到人们的生活中。在战国、两汉及明清时期出现了三次制作高潮。竹木牙角雕刻最早也可追溯到新石器时代，经过漫长的发展，到明清时期成为一门独特的工艺。中国更是世界上最早养蚕，并发明缫丝、织绸、印染和刺绣工艺的国家。中国的织绣工艺以先进、复杂的技术，精致优良的性能，丰富多彩的花色品种而著称于世界，被誉为“丝国”。金属珐琅器虽然出现较晚，而且是自国外传入，但自它诞生那天起，就成为皇家贵族的专用品，在皇家的支持下迅猛发展，与中国传统艺术结合，成为中国文化吸收外来文化精髓变为已用的有力证明。

云南省博物馆收藏有各种工艺品6000余件，涉及年代久远、门类众多。我们分别按金银铜铁器；竹木牙角雕；宝玉石类；漆器；织绣及各种杂项类分别介绍，让大家对我馆的收藏有一个初步的认识。

中国人历来推金崇银，视金银为财富和地位的象征，吉利和高尚的瑞符，拥有金、银，并以金银制作出流光溢彩的首饰、装饰品以寄托人们美好的心愿，因而使之蕴藏丰富的艺术欣赏价值和文化价值，而成为今天我们启智蒙慧的艺术珍品。云南是有名的金属王国，早在春秋战国时期，就有了许多华美秀丽，色泽灿然的金饰品。云南省博物馆收藏的金器以晋宁石寨山、江川李家山等反映西汉滇国的墓葬出土器物为最多，有金首饰、金饰片、金剑饰等；大理三塔出土的南诏大理国金银佛像及器物最为知名；呈贡王家营出土的明代金冠最为独特；此外还有清末民国初期云南少数民族的各类金银饰品美不胜收。

云南素有“有色金属王国”之称，据记载，西汉时，堂琅（今东川市）就以产铜而闻名全国。云南的民间艺人利用优越的自然资源条件，创制出具有浓郁地方特色的斑铜工艺品，云南省博物馆收藏有自民国至当代的斑铜工艺品。

乌铜走银是云南独有的工艺品，在清代康熙、雍正时期初创，制作时在铜的表面先镂刻出精美的纹饰图案，然后在阴刻的纹饰内镀上银，庄重深沉的黑底上衬托着银光闪闪的灿烂饰纹，呈现出黑白分明的装饰效果，器物显得雍容华贵、瑰丽多姿。乌铜走银制作名家岳应的作品，我馆收藏有多件。

竹木牙角雕刻，是中国一门独特工艺美术，历史悠久，最早可以追溯到距今数千年前的新石器