

福建閩江下游幾何印紋陶 文化遺存研究述評

郭素秋*

本文以幾何形印紋陶為著眼點，縱時限地檢討有關福建閩江下游地區自新石器時代、青銅時代到鐵器時代初期的考古學研究，透過對閩江下游各個時期的幾何形印紋陶（包括器型、紋飾及出土脈絡）在遺址系絡（context）中的消長、變化情形之檢討，初步得到以下的理解：

閩江下游地區幾何形印紋陶最早出現於新石器時代晚期的曇石山文化，而其興盛是在後來的庄邊山上層類型時期，庄邊山上層類型是基於曇石山文化發展而成的考古文化，保留有相當多曇石山文化以來的文化要素，不過在庄邊山上層類型的時期，開始出現以彩繪的方式表現與印紋陶類似的幾何形紋飾的現象，並新出現雲雷印紋和雲雷彩紋。雖然有少量的新要素之出現和刺激，但基本上閩江下游地區庄邊山上層類型的幾何形印紋陶和彩陶的興盛，是基於當地固有的考古文化（即曇石山文化）基礎上發展而成的。

到了其後的黃土侖類型時期，曇石山文化、庄邊山上層類型以來的部分陶器器型雖然仍被沿用，但是傳統的器型和幾何形紋飾所占的比重有明顯降低的趨勢；另一方面，方格印紋和新出現的繁體雲雷印紋，則成為黃土侖類型的主要紋飾。黃土侖類型的時期，傳統的幾何形印紋明顯減弱的現象，應是伴隨曇石山文化、庄邊山上層類型以來固有文化的衰微而產生。

到了其後的閩越文化時期，曇石山文化、庄邊山上層類型以來的要素更是稀薄，紋飾以方格印紋為主，雲雷印紋則幾乎不見，此時固有文化的主體已被外來文化所取代。

長久以來「幾何印紋陶」被視為「百越文化」的表徵，但是，如本文的檢討所指出，遠在「百越文化」出現之前已出現幾何印紋陶，這些幾何印紋陶從新石器時代開

* 中央研究院歷史語言研究所

郭素秋

始，經青銅到鐵器時代初期，不僅在器型、印紋紋飾、陶器組成、各類器型和紋飾所占比例等有明顯差異，不同時期的印紋陶實際上已發生了明顯的「質」的變化，尤其是發展愈後，東周、秦漢的印紋陶已失去了閩江下游新石器時代以來既有的特徵，轉變為當時廣泛分布於東南地區的常見器型，而不具地域的特殊性。

關鍵詞：幾何形印紋陶 閩江下游 傳承 變遷 閩越文化

郭素秋

A Study on the Cultural Origins of Geometrical Impressed Pottery along the Lower Reaches of the Min River in Fujian Province

Su-chiu Kuo

Institute of History and Philology, Academia Sinica

Using geometrical impressed pottery as a center for discussion, this paper re-examines archaeological research done on cultural relics found along the lower reaches of the Min River in Fujian Province which date from the Neolithic Age, Bronze Age, and the initial stage of the Iron Age. The geometrical impressed pottery of each period evinces clear stylistic changes, especially in the type of pottery as well as the decorations impressed upon it. As a cultural relic, the geometrical impressed pottery of the lower reaches of the Min River signifies the growth, change, and decline of various cultures. More research is needed to verify the validity of archaeological research on geometrical impressed pottery, but the following observations may be made:

The origin of geometrical impressed pottery along the downstream regions of the Min River can be traced back to the *Tan-shih-shan* cultural period of the Neolithic Age. Geometrical impressed pottery flourished in the ensuing period known as the *Chuang-bien-shan upper strata* cultural period. The stylistic components of pottery from the *Chuang-bien-shan upper strata* period actually emerged from the foundations laid by the *Tan-shih-shan* period and noticeably retained many cultural elements of the latter. However, during the *Chuang-bien-shan upper strata* cultural period, painted decorations extremely similar to the geometrical impressed decorations began to appear on pottery, and the cloud-thunder impressed decoration emerged as a novel stylistic form. While a few examples point to the introduction of new stylistic elements and foreign stimuli, the geometrical impressed pottery and painted pottery of the *Chuang-bien-shan upper strata* cultural period found along the downstream regions of the Min River mainly evolved from the native *Tan-shih-shan* culture.

In the ensuing *Huang-tu-lung period*, some pottery styles of the *Tan-shih-shan* culture and *Chuang-bien-shan upper strata* culture were still being produced; however, a noticeable reduction in the proportion of pottery displaying the traditional pottery style and

geometrical impressed decorations could be detected. During the *Huang-tu-lung* period, the grid decorations and the newly emerging complex cloud-thunder impressed decorations evolved to become the main stylistic form. During the *Huang-tu-lung* period, the traditional geometrical impressed decoration became less common, which may be interpreted as a visible sign of native cultural decline since the *Tan-shih-shan* and *Chuang-bien-shan upper strata* periods.

In the following *Min-viet* culture period, the key stylistic elements of the *Tan-shih-shan* and *Chuang-bien-shan upper strata* culture virtually vanished away, and the grid impressed decoration emerged as the main form of decoration. The cloud thunder impressed decoration as a style nearly disappeared, and the native culture was increasingly replaced by foreign cultural elements. Although the grid impressed decoration continued to appear on pottery from the *Tan-shih-shan* period to the Han Dynasty, it is important to note that the grid impressed decorations themselves varied throughout different periods. Considerable differences may be observed in the size of the grid, the thickness of the grid lines, and the depth of the grid impressed decorations, depending on the period in which the piece of pottery was made. Moreover, grid impressed decorations on pottery are found in virtually every province in southeast China. All of this archaeological evidence points to the uncertainty of the cultural origins of the grid impressed decorations found on the pottery of the Eastern Zhou and Han Dynasties along the lower reaches of the Min River. Further research is necessary to ascertain whether the grid impressed decorations on the pottery of the Eastern Zhou and Han Dynasties originated from the *Tan-shih-shan* culture, or instead constituted a new element introduced by a foreign culture.

**Keywords: geometrical impressed pottery, the lower reaches of the Min River,
Min-viet culture**