

Tian Fu Treasures

The Elite Cultural Relics amongst Collections in the Sichuan Museums

天府藏珍

——四川馆藏文物精华

四川省文化厅 四川省文物管理局 编著

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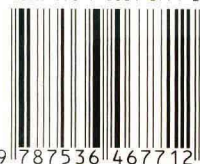
文物是历史变迁的见证
是她默默地记录了中华民族几千年的岁月沧桑与盛衰轮

文物是人类文明的坐标
是她搭建了古今对话的桥梁
是她用隽永的文化力量
不断勾起我们对文明流转的深刻记忆

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英文翻译

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英文校对

Edwin Schmitt 益华翻译



传世典藏的文化召唤

(代序)



天府之国，江山多娇。

蜿蜒密布的河流、丰茂的植被、肥沃的土壤、宜人的气候……如此优越独特的生态环境，最终催生了这片土地数千年的繁荣。

远自万年以前的旧石器时代，古人类活动的痕迹在四川盆地已悄然发端；距今4500年前后，便出现了以新津宝墩遗址为代表的史前城邑聚落，此时的四川，文明的星火渐渐燃起；千年以后，独具特色、高度发达的三星堆和金沙青铜文明在川西平原傲然屹立，为华夏文明的华美篇章写下了光辉的一页；春秋战国时期，巴蜀文化独树一帜；秦统一巴蜀后，蜀文化逐步融入以中原文化为代表的中华文化洪流之中，成为华夏文明的有机组成部分；秦汉期间，四川盆地内的农业和手工业飞速发展，担当起了全国主要粮食供给基地和赋税主要来源的重任；汉魏之际，道教由此发源；延至隋唐五代，文学繁荣昌盛，经济发达，成都更享有“扬一益二”之美誉；宋代，四川经济再现辉煌，出现了我国最早的纸币——交子；明清之时，四川在纷飞战火中负重前行；即使在近现代的保路运动、抗日战争等重大历史事件中，四川同样发挥了极为重要的历史作用，尤其作为全民族抗战的大后方，四川为促进民族复兴、抗战全面胜利做出了卓越贡献。在改革开放浪潮中，今日四川的发展变化更是日新月异，逐步成为我国中西部地区最具活力的省份之一。

悠久的历史 and 丰厚的人文积淀，为四川留下了一大批珍贵的文化遗产，数量和种类在全国位列前茅。迄今为止，四川省共有世界遗产5处；国家级历史文化名城7座；国家级历史文化名镇8座；省级历史文化名城24座；省级历史文化名镇22座；全国重点文物保护单位128处；省级文物保护单位578处。全省现有馆藏文物130余万件，其中国家一级文物近5千件。

无论是风起云涌的历史兴衰，还是绚丽灿烂的文明光辉，都在弥足珍贵的文物中刻下了深深的印记。《蜀王本纪》中描绘得亦真亦幻的古蜀王国，在三星堆青铜神像与金沙黄金面具的交相辉映下呈现出渐渐清晰的模样；汉代的画像砖，将当时四川各个阶层的社会生活串联成完整的画卷；精美绝伦的南北朝及唐代佛教造像，标示出一个时代的信仰选择；宋代瓷器群芳争艳，印证了这一时期四川地区经济的繁荣昌盛。一件件看似普通的文物无不蕴藏着各个历

天府藏珍

四川馆藏文物精华

史时期政治、经济、军事、科学技术、文化艺术等诸多方面的信息，为广大专家、学者研究古代社会的历史风貌提供了珍贵的实物资料。

文物是华夏祖先留给我们后人的宝贵遗产，它们以自身特有的方式，不断向我们发出文化传承的无声召唤，因此，我们应该心怀一颗崇敬和感恩之心，向缔造了五千年中华文明的祖先致敬。如今，越来越多的人开始走进博物馆，纷纷享受文物给予我们的文化体验。可以说，保护文化遗产的良好风尚正在全国范围内广泛兴起，这的确确实让我们深感欣慰。但是，作为文化的传播者，我们既要肩负起保护文物的神圣使命，还要努力强化广大民众文物保护意识，不断普及相关的文物知识，这对弘扬中华民族优秀的传统文化，培养国民的爱国主义情操，以及加强民族团结，都具有重要意义。因此，发掘、保护、传承和利用，我们都责无旁贷。

时值中华人民共和国六十华诞之际，为纪念共和国波澜壮阔的发展历程和伟大的建设成就，并展示四川省切实贯彻“保护为主，抢救第一，合理利用，加强管理”的文物工作方针，以及在文化遗产保护方面的突出成绩，我们组织四川省内知名博物馆学、考古学、历史学、艺术研究等方面的专家、学者，从四川省馆藏文物和近年重要出土文物中遴选出三百余件各文物收藏单位的镇馆之宝，编辑出版了《天府藏珍——四川馆藏文物精华》一书。

入选本书的文物，年代上起史前，下至现代，内容包括青铜器、玉器、石刻、画像砖、陶器、瓷器、金银器、书画、民族文物、杂项共十大类，基本涵盖了四川省不同历史时期的代表性文物。这些入选文物，不仅具有很高的研究价值，而且还具备丰富的观赏性，集中体现了四川各地区、各民族的聪明才智。

我们殷切期望，本书的出版、发行，不仅能满足广大文博爱好者对文物品鉴的需求，而且还能激发起更多倾心关爱祖国传统文化的人士积极投身到文物保护的行列中来，这样，既可加快我国文博事业的健康发展，也可从另一方面推动我省早日实现从文化资源大省向文化强省的历史性转变。

四川省文化厅厅长

郑晓章



Calling to the Ancient Heritage of Classical Collections

Sichuan is a land of abundance, of charm and beauty.

The unique environment of the area with winding rivers, diverse vegetation, fertile soil and pleasant climate has maintained the prosperity of this land for thousands of years.

Traces of ancient human activity from hundreds of millennia ago, during the Paleolithic Era, have been discovered throughout the Sichuan Basin. Around 4,500 years ago, the Baodun Culture in Xinjin emerged as a pre-historical city cluster. It was at this time in Sichuan that the spark of civilization slowly spread. Thousands of years later, the uniquely advanced bronze civilizations of Sanxingdui and Jinsha appeared in the West Sichuan Plain, adding a brilliant page to this formative chapter of the Chinese civilization. During the Spring and Autumn and the Warring States Periods, Bashu Culture was distinctly separate from the rest of China. When Bashu was consolidated under the Qin Dynasty, the culture was gradually assimilated into and became an integral part of the mixture of cultures that made an ancient Chinese civilization. During the Qin and Han Dynasties, the agriculture and handicraft industry went through a rapid development focusing Sichuan into the main source for grains and taxes in the country. Taoism developed out of Sichuan during the Han-Wei transitional period, and in the Sui, Tang and Five-Dynasty Periods, Sichuan experienced a prosperous culture and economy. The capital, Chengdu, even enjoyed the reputation of "Except Yangzhou, Chengdu is the best". The economy showed another period of growth and splendor in the Song Dynasty by the emergence of China's earliest paper currency "Jiao Zi". However, during the Ming and Qing Dynasties, Sichuan progressed slowly due to constant wars. In modern times, Sichuan played a key role in major historical events such as the Railway Protection Movement and World War II, notably as the final stronghold of nationwide resistance against the Japanese. It contributed much towards the success of the military during the war and afterward the rejuvenation of the nation. Today, motivated by the Reform and Opening Up policy, Sichuan is making constant progress and has become one of the most dynamic provinces in the mid-western part of China.

Sichuan has been left with plenty of valuable cultural heritage; its quantity and variety nationwide rank very high due to its long history and rich culture. There are 5 World Heritage Sites, 7 National Historical cities and 8 townships, 24 Provincial-level Historical cities and 22 townships, 128 National Key Culture Relic Preservation Units and 578 Provincial Level Culture Relic Preservation Units. The current number of cultural relics is over 1.3 million, among which nearly 5 thousands pieces receive the highest level of protection.

Whether it be the turbulent rise and decline of history, or the brilliant achievements refined through civilization, all are eventually etched into the records of these precious cultural relics. The profile of the Kingdom of Ancient Shu, with its mystic-like existence, depicted in the History of the Kings of Shu became vivified in the Sanxingdui bronze statues and Jinsha golden masks. Relief brick sculptures in the Han Dynasty presented a complete chapter of the all social walks of life at that time. The Buddhist sculptures from the Tang Dynasty were delicate and unsurpassed, reflecting the faith of the times. In the Song Dynasty porcelain development

flourished, which verified the local economic prosperity. The cultural relics might look common in appearance, but actually they embody the the political, economical, military, scientific, cultural and artistic conditions of the age, thus they are essential, irreplaceable materials for those who would study ancient society and history.

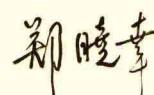
Cultural relics are the treasured inheritance left to us by our ancestors; in their own profound way, they continuously emit a silent call for the preservation of our culture. Thus we should bare a heart of gratitude toward our respected forebearers for their establishment of five thousand years of Chinese civilization. In recent times, more and more people are visiting museums and one after another enjoying the cultural experience these relics provide to them. It can be said that across the country the protection of these artifacts has a vast impact on the public, which surely makes us deeply gratified. Still, as purveyors in culture, we are the bearers of a mission to protect relics as well as strengthening and popularizing preservation consciousness in the public. This mission has an important significance for the wide spread acceptance of traditional culture of China, cultivating patriotic sentiment and solidifying the Chinese nationality.

The 60th anniversary of the People's Republic of China is upon us. In order to commemorate the history of the magnificent growth and great accomplishments of our nation, presenting the policy for protecting cultural relics of "Conservation Primary, Rescue First, Reasonable Usage and Strengthen Management", as well as displaying the success in preserving cultural relics, we have therefore organized renowned experts in Sichuan from the fields of museology , archeology, history and art research to select over 300 of the most priceless relics from the Sichuan Provincial Museum and other local museums for inclusion in this book Tian Fu Treasures – The Elite Cultural Relics amongst the Sichuan Museums, which we have edited and published.

The selected cultural relics in this book vary by time, some dated to the pre-historical period up to the present. Relics include bronzes, jade, pottery, relief brick sculptures, porcelain, stone carvings, gold and silver wares, painting and calligraphy, ethnic cultural relics as well as other fine works, each being representative of a time period in our province. This book not only bears a high importance for research but it also has a rich appreciative value, showing the wisdom throughout Sichuan's many areas.

It is our hope that this book will not only meet the needs of cultural preservationists, but also can draw more attention and concern from patriotic supporters of traditional Chinese culture to the sound development of protecting our cultural relics, thereby promoting Sichuan Province with rich cultural resources which will strengthen it's historical transition of cultural importance.

Director of Sichuan Culture Department (signature):



Zheng Xiaoxing



概述

一、四川馆藏文物概况

地处中国西南的四川盆地，河流众多，平原、丘陵、山地和高原并存。温暖湿润的亚热带季风气候，使四川植被茂盛，物产丰富，为人类的繁衍生息和文明的萌芽创造了有利条件。地理位置上相对独立的盆地状态，又使四川形成了既与中华文化血脉相连，又独具地域风格的历史文化面貌。

四川悠久的历史，为我们留下了众多的地面及地下文物。四川国有文物收藏单位现有馆藏文物130余万件，主要包括历史文物、近现代文物、革命文物、民族民俗文物等，其中以历史文物为主，并收藏有大量恐龙等古生物化石。四川馆藏文物以考古发掘、征集、接受捐赠为主要来源。这些文物特色鲜明，地域风格浓厚。四川境内持续开展的考古工作，是不断丰富四川馆藏文物的重要手段。现今绝大部分四川馆藏文物都来自于考古发掘。

现代意义上的四川考古工作，应追溯到新中国成立前四川大学和华西大学博物馆等进行的一些考古调查和发掘。如1933—1934年华西大学葛维汉、林名均教授在广汉月亮湾进行的首次发掘；1938年起冯汉骥教授等人对岷江上游石棺葬开展的调查与发掘；1940年四川大学师生受中央古物保管委员会的委托，对全省进行文物调查，此次调查，收集了数千件文物标本，全部移交给了四川省博物馆筹备处；1942年冯汉骥等人发掘前蜀皇帝王建墓等等。

新中国成立60年来，四川文物、考古和博物馆等文物保护管理机构日益健全，文博专业队伍逐步壮大，为文物、考古和博物馆事业的发展奠定了必要基础。由于大型工程、农田水利、城市建设等建设工程的增多，考古发现也不断增多。四川省历年的重要考古发掘有：旧石器时代资阳鲤鱼桥遗址、黄鳝溪遗址和汉源富林遗址；新石器时代川东三峡遗址群、川北山丘遗址群、岷江上游遗址群、大渡河中游遗址群，以及成都平原古代城址群；商周时期广汉三星堆遗址、成都金沙遗址、十二桥遗址、彭县竹瓦街铜器窖藏；春秋战国时期新都马家乡大墓、成都商业街大型古蜀船棺墓以及在巴县冬笋坝、昭化宝轮院、荣经同心村、什邡城关、成都市区等地的“船棺葬”和遗址；汉代以后各时期遗址、墓葬和窑址；万佛寺、龙兴寺等佛教寺院遗址；宋代彭州西大街窖藏、遂宁金鱼村窖藏等。这些考古发掘，都出土了大量的文物，其中不乏精品。

历年的考古发掘，为四川各文物收藏单位提供了大量的历史文物，包括陶、石、玉、青铜、瓷、金、银等质地制品，其中尤以陶器为多，各种铜钱、铁钱也数量庞大。受四川潮湿环境的影响，有机质地的文物出土较少。除考古发掘外，四川文物中，也有部分来源于捐赠、收购、拣选以及海关、公安部门缴获等渠道，但数量远不及出土文物多。

通过不懈努力，到目前为止，四川已基本建立起从旧石器时代到明清时期较为完整的，既有特色，又有重点的文物收藏体系。通过对这些文物的研究，基本理清了四川文明发展史的脉络，为填补乃至重构四川的古代历史做出了巨大贡献，并为探寻中华文明的起源与发展提供了新的重要依据。另外，从四川馆藏文物所折射出的时代特征来看，在我国古代的若干

个重要历史时期，四川的经济、文化几度处于全国领先地位，其对中国西南、西北地区的影响，以至推动整个中华民族的文明演进都起到了积极的作用，显示了四川在中国历史上的突出地位。

四川历史文物的特点，归纳起来主要有以下两点：一是特色鲜明，地域风格浓厚，如古蜀国时期的文物等；二是重点突出，各时期馆藏文物面貌随着历史盛衰而急剧变化，如商周、战国、东汉、南宋等时期的文物就显得比较丰盛，而唐及元、明、清时期的文物则相对匮乏。

各时期最有代表性的文物主要包括旧石器时代的石器、骨器，新石器时代的石器、骨器和陶器；商周时期三星堆文化和十二桥文化（包括广汉三星堆遗址和成都金沙遗址）的各种青铜器、玉器、金器、陶器；春秋战国时期的巴蜀文化青铜容器、兵器、工具和印章；战国秦汉时期的漆器；汉、蜀汉、成汉时期的陶俑、画像砖和其他陶石雕刻艺术品；南朝至唐的佛教石刻造像；汉代至宋代墓葬出土的铜镜；宋代墓葬出土的宋三彩和石刻；宋元时期窖藏出土的瓷器、金银器和玉器；明清墓葬出土的瓷器和金银饰品等。这些文物，加上各时期墓葬和遗址出土的陶质生活用品、各时期的钱币等，构成了四川馆藏历史文物的大宗。

此外，四川还珍藏有大量宋代至近现代的书画作品。这一方面得益于文物收藏单位孜孜不倦地长期收集；另一方面，也得益于众多慷慨人士的热心捐赠。四川书画精品丰富，还有一个重要的历史背景，即抗战时期，四川作为大后方，聚集了全国众多文人学者，历代优秀的书画作品也随之而来，为这一时期和以后的书画收藏提供了便利。

近年来，在国家文物局支持下，成都博物院等单位还致力于对民族民俗文物、传统手工艺品的收集，在皮影、水陆画的收藏上取得了重大成绩。工业遗产、革命文物等近现代文物的征集力度也在不断加强。在四川文物收藏体系日益完善的基础上，四川文物收藏和保护事业的内涵和外延正在不断得到拓展。

二、本书所见的文物精华

选入本书的三百余件馆藏文物，是在广泛收集各地文物信息资料的基础上，经过四川省内考古学、历史学、艺术史学、博物馆学等学科的著名专家反复讨论和磋商，从上百万件馆藏文物中遴选出来的镇馆之宝，绝大多数为馆藏一级文物和近年来出土的重要文物，基本可以代表四川馆藏文物中最为精华的部分。

全书共分为十篇，分别为青铜器、玉器、石刻、画像砖、陶器、瓷器、金银器、书画、民族文物和杂项。文物“精华”遴选坚持三个原则：一是能体现四川的本土文化和特色；二是在全国同类器物中应称得上一流的精品；三是具有较强的视觉效果和较高的观赏价值。按照这三个原则，将以下几方面的文物作为四川文物的“精华”列入本书。

1. 商周时期古蜀王国（古蜀都邑）的器物。主要是广汉三星堆遗址和成都金沙遗址出土

的文物。如青铜神树、立人像、人头像、人面具、太阳神鸟金饰、金面具、玉琮、玉璋、玉戈及各种动物形器等。它们既有极高的观赏价值，又体现出独特的文化面貌。

2. 西周至战国时期的巴蜀文化器物。如彭县竹瓦街出土的青铜器、新都马家乡大墓以及各地巴蜀墓葬出土的青铜兵器、工具和印章等。它们形制独特，纹饰和“巴蜀符号”都体现出浓郁的地方特色。

3. 汉代陶石艺术品。由于汉代盛行厚葬之风，致使四川汉墓出土的陶石艺术品数量很大，包括各种陶俑、石俑、各种动物俑、各种陶石模型、摇钱树座、画像砖以及画像石棺等。它们或生动活泼，或惟妙惟肖，题材非常丰富，表现手法也多种多样。其高超的艺术水平，堪称全国同类文物的典范。

4. 南朝佛教石刻。相对于北朝石刻来说，南朝石刻的存世量极小。因此，成都万佛寺遗址以及汶川等地出土的南朝石刻等，就显得异常重要。

5. 宋代窖藏文物和宋墓石刻。在宋蒙战争的特殊背景下，四川宋代窖藏众多。以遂宁金鱼村窖藏、彭州西大街窖藏、广汉和兴公社窖藏为代表的四川宋代窖藏文物，代表了同时代瓷器、金银器和玉器的最高水平；同时，宋蒙战争中坚持到最后的神臂城——泸州发现的浮雕宋墓石刻，题材丰富，雕刻精美，同样引人入胜。

6. 四川地方窑口烧造的瓷器。如广元窑的黑釉玳瑁盏和兔毫盏碗，磁峰窑（金城窑）的白瓷碗，以及邛窑的省油灯、执壶和玩具等，都极具地方特色，是四川本土文化的杰出代表。

7. 汉代以后重要墓葬出土文物。如帝王陵墓——前蜀王建墓、华蓥安丙家族墓等出土的精美随葬品，都具有极高的艺术价值。

8. 民族文物。四川是多民族聚居地，有14个世居少数民族，是全国唯一的羌族聚居区、最大的彝族聚居区和第二大藏区。我们选择了藏族的唐卡、火镰，彝族的鹰爪酒杯、皮铠甲，羌族的银饰和羌绣等作为代表予以介绍。

9. 其他文物。新石器时代的器物，我们选择了时代稍早，并具有较强的观赏性的大溪文化人面玉雕饰和一件较完整的彩陶瓶作为代表。其他比较重要的文物，如金沙遗址出土的木棺、绵阳市出土的人体经脉漆木俑，以及四川博物院收藏的蜀锦、七弦琴和犀角杯等，归入其他类予以介绍。此外，本书还选入了各个时期最为精美的数面铜镜。

10. 书画作品。主要选择了四川博物院收藏的从宋代到现代，包括赵佶、刘松年、唐棣、张路、文徵明、唐寅、赵左、祝允明、徐渭、张瑞图、齐白石、张大千、徐悲鸿等在内的名家名作。特别值得一提的是，本书还收录了稀世孤本《宋拓潭帖》，以及宜宾市博物馆珍藏的唐代敦煌写本《妙法莲花经》残卷。

限于篇幅，本书主要收录历史文物和个别近代艺术类文物，革命文物以及我省新近大量收藏的皮影和水陆画等暂未选入。

为了增强本书的知识性和可读性，除邀请专家撰写各章节简介文字外，有关的发掘单位和博物馆还对重要文物的背景知识作了简要介绍，如广汉三星堆遗址、成都金沙遗址、遂宁金鱼村窖藏等，可以让读者能够从中了解到这些珍贵文物的历史文化背景信息、发掘过程以及有关的研究情况。

编者
2009年6月

Introduction

I General Situation of Cultural Relics in Sichuan Collection

Situated in the southwest of China, Sichuan Basin possesses many rivers, plains, hills, mountains and highlands. Due to the warm and humid subtropical monsoon climate, Sichuan has luxurious vegetation and is enriched with products, providing excellent conditions for the thriving of mankind and civilization. With its centralized geological location, Sichuan is at the heart of Chinese culture and has its own local historical and cultural features.

Sichuan's profound history has endowed the province with a multitude of cultural relics found either in situ or underground. Collections now surpass 1.3 million pieces in Sichuan State Owned Cultural Relics Preservation Units, including historical relics, modern artworks (primarily paintings and calligraphy), revolutionary relics, ethnic or folk relics, with a main focus on historical relics, including many dinosaurs and other fossil specimens. The cultural relics in Sichuan museum collections mainly come from archeological excavations, public collection and donations, which are distinctive and heavy in local style. The ongoing archeological work within the province is the main source for the cultural relics in the museum collections, and up to now, the majority of the relics discovered in Sichuan were found through archeological excavation.

Modern archeological work dates back to surveys and excavations by Sichuan University Museum and West China Union University Museum before the foundation of the People's Republic of China. In 1933-1934 David Crockett Graham and Lin Mingjun from Huaxi University implemented the first excavation at Yueliang Wan, Guanghan. From the year 1938, Feng Hanji and some other fellows carried out the survey and excavation of Stone Coffin Tombs in the upper reaches of Minjiang River. In 1940, entrusted by the Central Commission for the Preservation of Antiquities, teachers and students from Sichuan University performed a provincial wide survey regarding cultural relics, collecting thousands of specimens and transferring all to the Arrangement Office of Sichuan Provincial Museum. In 1943, Feng Hanji and some other fellows also excavated the Tomb of Wang Jian, King of the Former Shu Kingdom.

Over the past 60 years since the foundation of the People's Republic of China, Sichuan Cultural Relics Archeology and Protection Administration has gradually increased the size of a professional team of cultural relic preservationists and laying a solid foundation for the development of cultural relic archeological activities. With the increasing number of construction projects, such as large engineering projects, agricultural irrigation works, and urban expansion, archeological findings are also continuously increasing. Here are some of the major discoveries in recent years: the Liyuqiao and Huangshanxi in Ziyang, the Fulin in Hanyuan Paleolithic sites. Neolithic sites have been excavated at the Three Gorges Site Cluster in Eastern Sichuan, Hills Site Cluster in North Sichuan, Site Clusters along the upper reaches of the Minjiang River, Site Clusters along the middle reaches of the Dadu River as well as the Ancient City Clusters in Chengdu Plain. Shang and Zhou Periods sites include Sanxingdui Site at Guanghan, Jinsha Site in Chengdu, Shi'erqiao Site, Zhuwa Street Copper Hoard in Pengxian. As for the Spring and Autumn and the Warring States Periods, an excavation of the Large Tomb at Majia Village in Xindu has begun, as well as the Large Boat-shaped Coffin Tomb of Ancient Shu on Shangye Street in Chengdu, the Dongsunba at Baxian County, Baolun Yuan at Zhaohua, Tongxin Village at Yingjing, the Chengguan at Shifang, as well as boat-coffin burials and other sites within Chengdu. There are temple sites, such as Wanfo Temple and Longxing Temple. For the Song Dynasty, there is Xidajie Hoard at Pengzhou, Jinyucun Hoard at Suining, and other sites, tombs and kiln sites dated after the Han Dynasty. All these archeological excavations have unearthed a large number of cultural relics, some of which are elaborate works.

Many of the historical relics discovered in recent years through archeological excavations by the Cultural Relics Collection Units in Sichuan include products made of pottery, stone, jade, and bronze with pottery being the main artifact found in each period. The various copper coins and iron coins also account for a large portion, whereas organic relics are very rare due to the humid environment of Sichuan. Other than archeological excavation, historical relics also have other sources, such as donations, purchases, selection, as well as relics recovered by Customs and the Public Security Departments. However, these methods are dwarfed by the number of relics which have been unearthed.

Through persevering hard work, Sichuan has, at present, essentially already established a complete collection system of unique and key historical relics from the Paleolithic Era to the Ming and Qing Dynasties. Through historical relic research, a basic outline of Sichuanese civilization's developmental history has been established providing a great contribution to filling in the gaps of Sichuan ancient history, and also providing a new basis for the origin of Chinese civilization. Additionally, from these relics we find that, during several im-

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portant historical periods, Sichuan took the lead in the national economy and culture, having a significant impact on the Northwest and Southwest. Sichuan even played an active part in developing the nation as a whole, thus further highlighting the importance of Sichuan in Chinese history.

For the characteristics of Sichuan's historical relics, two points can be induced. Firstly, they have distinctive features and heavy regional flavor, such as cultural relics from the Ancient Shu Kingdom period; and secondly, it is focus-oriented. The relics vary greatly from different periods with the rise and fall of history. We can see the cultural advancement in relics from the Shang, Zhou and the Warring States Periods, as well as the Eastern Han and Southern Song Dynasties; while in comparison cultural degeneration can be seen in relics from the Tang, Yuan, Ming and Qing Dynasties.

The most typical cultural relics of all periods mainly include stone and bone artifacts in the Paleolithic Era; stone, bone, pottery in the Neolithic Era; bronze, jade, gold and pottery of the Sanxingdui and Shi'erqiao Culture (Guanghan Sanxingdui Site and Chengdu Jinsha Site inclusive) during the Shang and Zhou Periods; bronze containers, weaponry, tools and seals of the Bashu Culture during the Spring and Autumn and the Warring States Periods; lacquer during the Warring States Period and the Qin and Han Dynasties; pottery figurines, relief brick sculptures and other pottery and stone carvings during the Han, Shuhan and Chenghan Periods; stone statues from Southern Dynasty to Tang Dynasty; copper mirror from tombs of Han Dynasty-Song Dynasty; Polycrome wares and stone carvings from tombs of the Song Dynasty; porcelain, gold and silver wares and jade from the Song and Yuan Dynasties; as well as porcelain and gold decoration from Ming and Qing Dynasties Tombs. These cultural relics, along with the pottery and living goods unearthed from tombs and other sites, as well as currency from all of the periods make up a major part of historical relics in Sichuan museums.

Apart from the historical relics, Sichuan also has a large of collection of paintings and calligraphy from the Song Dynasty to the modern times. These collections have benefited from long-term consistent collecting by Cultural Relics Collection Units and donations from many generous people. The existence of so many masterpieces of paintings and calligraphy from Sichuan has a historical background. During World War II, Sichuan served as the final stronghold against the Japanese and the entire nation's scholars gathered here with their excellent paintings and calligraphy, providing convenient means for collection at that time and afterwards.

In recent years, supported by the State Administration of Cultural Heritage, the Chengdu Museum and other units are also engaged in the collection of ethnic or folk artifacts and traditional handicrafts, and have made achievements in collecting shadow figures and folk religious paintings. More efforts have been made at the collection of such modern cultural relics as the industrial heritage and the revolutionary relics. With the increasing improvement of the collection system, it has expanded the connotation and spectrum of the cultural relics collection and the preservation cause.

II Cultural Relics Selected in This Book

The 300-odd pieces of cultural relics selected in this book were determined based upon the extensive collection of materials from various institutions and through repeated consultation and discussion with renowned experts from the fields of archeology, history, art history, and museology. They are the most priceless relics chosen from millions of pieces in current collections, most have received the first grade level of preservation and are major artifacts excavated within recent years. These basically represent the elite of all the cultural relics in Sichuan museums.

The book is divided into 10 chapters, namely, bronze, jade, pottery, brick relief, porcelain, stone carving, gold and silver wares, painting and calligraphy, ethnic cultural relics and miscellaneous. The selection of the best cultural relics follows three principles. First, the cultural relics reflect Sichuan local culture and its features; second, they rank top even among the same variety of wares nationwide; third, they bear strong visual impact and high appreciation value. Based upon these three principles, the following have been designated the "Elite" of Sichuan cultural relics, and thereby entered into these pages.

(A) Wares from the Ancient Shu Kingdom (cities in Ancient Shu), which are mainly cultural relics unearthed from Guanghan Sanxingdui Site and Chengdu Jinsha Site, such as the bronze sacred tree, statue in standing posture, statue of human head, human mask, the sun and immortal bird gold foil ornament, gold mask, jade Cong, jade Zhang, jade Ge, and other various animal-shaped wares. They not only have a high appreciation value, but also reflect the unique local culture.

(B) Wares from Western Zhou Period to the Warring States Period, such as the bronze artifacts unearthed in Zhuwa Street in Pengx-

ian, the large tomb at Majia Village in Xindu, bronze weapon, tools and seals unearthed from Bashu tombs in Sichuan. All these are special in shape and pattern and the "Bashu Symbol" are a rich native specialty.

(C) Pottery and stone art created in the Han Dynasty. Thanks to the emergence of lavish funerals, a large number of pottery and stone artworks have been unearthed from Han Tombs in Sichuan, including pottery figurines, stone figurines, animal figurines, various pottery and stone models, pedestals of coin shedding trees, relief brick sculptures, relief stone coffins, etc. Some seem to come to life in their vividness; while others are quite imaginative, embodying some kind of mystery. They have diverse subjects with various means of expression, and this advanced level of artwork is representative of similar cultural relics throughout the whole country.

(D) Buddhist stone carvings from the Southern Dynasty. Compared with the stone carving in the Northern Dynasty, the stone carving in the Southern Dynasty is rarely seen today. Thus the Southern Dynasty stone carving unearthed from Wanfo Temple and Wenchuan certainly are extraordinarily important.

(E) Cultural relics from the Song Dynasty hoards and stone inscriptions from the Song Dynasty tombs. Considering the special background of the Song-Mongol War, Sichuan has many hoards from the Song Dynasty. The representative sites include Jinyu Village Hoard at Suining, Xida Street Hoard at Pengzhou, Hexinggongshe Hoard at Guanghan, which represent the highest level in the contemporary porcelain, gold and silver wares, and jade. During that time, in Shenbi City, present day called Luzhou and one of the last cities to hold out against the Mongolians, was found a relief sculpture of Song Dynasty tomb stone inscription, which captures one's eye with its various subjects and choice carving.

(F) Porcelain produced from native Sichuan kilns. The include the tortoise-shell shallow bowl and hare's fur shallow bowl from the Guanyuan Kiln, the white porcelain bowl from Cifeng Kiln and oil efficient lamp, kettle and toy from the Qiong Kiln. All possess native distinction and are representative of the culture.

(G) Important cultural relics unearthed from post-Han Dynasty graves. The exquisite funeral objects excavated from tomb of Wang Jian, king of the Former Shu and Huaying Anbing's family tombs have an extremely high artistic value.

(H) Ethnic Relics. Sichuan is a multi-ethnic home to 14 ethnic minorities as well as the only habitat of the Qiang people, the biggest Yi people habitat and the second largest habitat of Tibetans in China. Some representative cultural relics are selected out for presentation, including the Tibetan Thangka, Mongolian knives, the Yi people's eagle claw cups and fur amours, and the Qiang people's silver ornaments and Qiang embroidery, to name just a few.

(I) Other historical relics. For wares from the Neolithic Era, we select the Daxi Culture human face-shaped jade pendant and a relatively complete decorated pottery vase, both having a long history and stark admirability, to represent this age. We introduce other key cultural relics in the miscellaneous section, including wooden agricultural tools excavated from the Jinsha Site, lacquer wood figurines of the human vascular system excavated from Mianyang, as well as Sichuan brocade, seven string zithers and the rhinoceros horn cups. Outside of these, we also chose to include a few of the most exquisite copper mirrors from various time periods.

(J) Paintings and calligraphy. We have mainly selected masterpieces collected in Sichuan Museum since the Song Dynasty. The artists include Zhao Ji, Liu Songnian, Tang Di, Zhang Lu, Wen Zhengming, Tang Yin, Zhao Zuo, Zhu Yunming, Xu Wei, Zhang Ruitu, Qi Baishi and Zhang Daqian. What also deserves mention, is that this book also contains the valuable and rare rubbings from the Southern Song Dynasty named Tan Tie and Tang Dynasty Dunhuang Manuscript Saddharma-pundarika-sutra remains collected from Yibin Municipal Museum.

Due to limited space, the revolutionary relics, shadow figures and folk religious paintings, newly collected by provincial units, are not listed here.

In order to increase the knowledge and readability of this book, we invited related experts to write the texts. In particular, the related excavation units and museums have provided a brief introduction and background information for key cultural relics sites, such as Guanghan Sanxingdui Site, Chengdu Jinsha Site, Suining Jinyu Village Hoard, thus allowing the readers to understand the cultural and historical background, the excavation process and relevant research conditions of these treasures.

Editor
June 2009

铜锡合金，铸而成器

华夏文明从此有了金属的坚实与硬朗

透过青铜厚重的底色

穿越历史苍茫的时光

我们仿佛看到了久逝的美丽与哀愁、光荣与梦想、苦难与悲壮……



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