

苏州博物馆

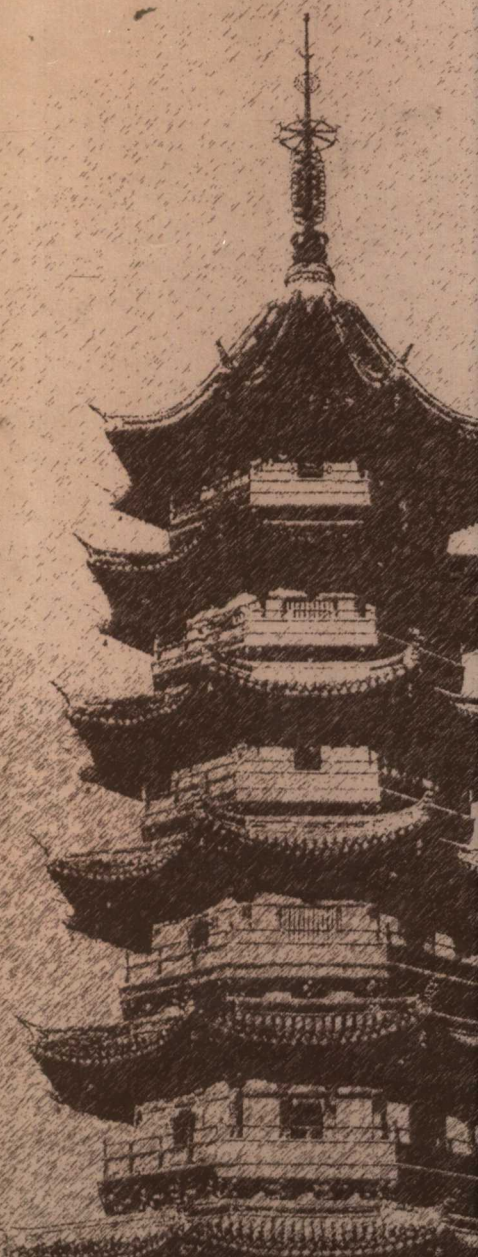
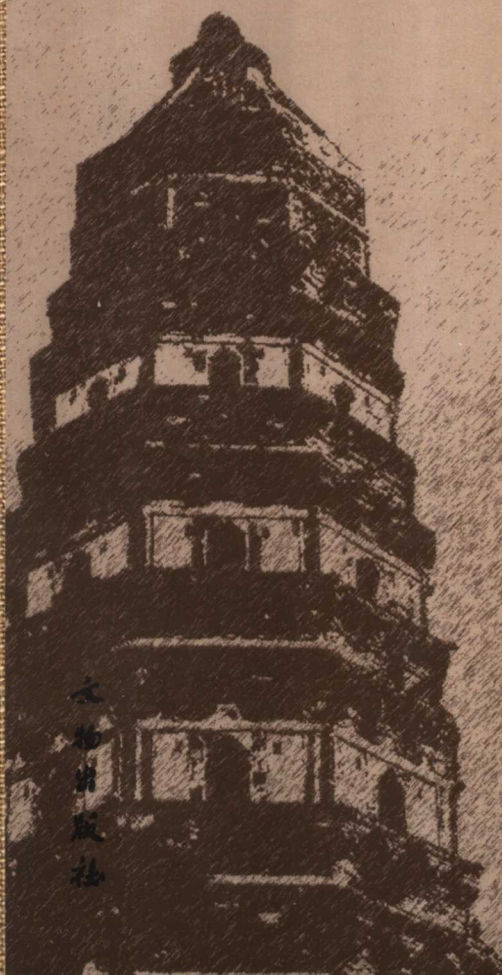
藏

虎丘云岩寺塔  
瑞光寺塔文物

The Cultural Relics of the Pagoda of  
Yunyan Temple and the Pagoda of  
Ruiguang Temple (Tiger Hill, Suzhou),  
Collected by Suzhou Museum

苏州博物馆

编著





苏州博物馆藏  
虎丘云岩寺塔、瑞光寺塔文物

苏州博物馆 编著

文物出版社

2006.10

封面设计：程星涛  
装帧设计：张有文  
责任印制：梁秋卉  
责任编辑：张小舟

**图书在版编目(CIP)数据**

苏州博物馆藏虎丘云岩寺塔、瑞光寺塔文物 / 苏州博物馆  
编著. — 北京：文物出版社，2006.10  
ISBN 7-5010-1983-5

I.苏... II.苏... III.①博物馆—收藏—佛教—历史文物—  
苏州市—五代十国时期②博物馆—收藏—佛教—历史文物—  
苏州市—宋代 IV.K872.533

中国版本图书馆 CIP 数据核字 (2006) 第 097741 号

苏州博物馆藏  
**虎丘云岩寺塔、瑞光寺塔文物**  
苏州博物馆 编著

**文物出版社出版发行**

北京东直门内北小街 2 号楼

<http://www.wenwu.com>

E-mail: [web@wenwu.com](mailto:web@wenwu.com)

北京圣彩虹制版印刷技术有限公司制版印刷

2006 年 10 月第一版 2006 年 10 月第一次印刷

889 × 1194 1/16 印张：12.5

ISBN 7-5010-1983-5/K · 1053

定价：220 元

**The Cultural Relics of the Pagoda of  
Yunyan Temple and the Pagoda of  
Ruiguang Temple (Tiger Hill, Suzhou),  
Collected by Suzhou Museum**

Suzhou Museum Redact

Cultural Relics Publishing House  
Beijing 2006



## 《苏州博物馆馆藏文物系列丛书》编辑委员会

主任委员

高福民

副主任委员

吴国良 陆凯 成从武

陈嵘 朱水南 周矩敏

主 编

张欣

副主编

(以下按姓氏笔画为序)

王润元 吕曼 张照根

茅艳 姜捷 钱公麟

策 划

尹占群 陈军 潘国英 杨振彬

编务统筹

苏州博物馆学术委员会

执行编辑

姜捷

撰 稿

丁金龙 马艳 王凡 吕曼

朱晋诤 朱慧玲 朱剑琳 严建蔚

杨文涛 张照根 茅艳 郁颖莹

唐建初 陶启匀

翻 译

金迪 陆军

摄 影

郑华 周祖贻 吴万一

# 目 录

苏州博物馆系列丛书总序 ..... 10

前言 ..... 14

## 苏州虎丘云岩寺塔文物

虎丘云岩寺塔 ..... 20

浮雕佛像石函 ..... 24

鍍金鏤花包边楠木经箱 ..... 30

五节石函 ..... 34

铁函 ..... 35

铁铸金涂舍利塔 ..... 36

小木塔 ..... 42

小玉幢 ..... 43

秘色瓷莲花碗 ..... 44

铜十一面观音立像(2尊) ..... 48

铜佛坐像 ..... 50

铜一佛二菩萨像 ..... 52

铁莲瓣形佛龕 ..... 54

檀香木雕三连式佛龕(檀龕宝相) ..... 55

残石造像(3件) ..... 56

石造像龕 ..... 57

铜镜(3件) ..... 58

残锦包竹帘经帙 ..... 61

残裹经绢绣袱 ..... 62

残裹经印花绢袱(数件) ..... 64

陶碗形香炉 ..... 68

砖铭 ..... 69

## 苏州瑞光寺塔文物

瑞光寺塔 ..... 72

真珠舍利宝幢 ..... 76

须弥座 ..... 80

牙脚 .....	82
小银狮 .....	84
堆漆供养人 .....	86
小木狮 .....	102
大海、宝山 .....	106
九头蟠龙 .....	110
祥云、天神 .....	112
殿柱 .....	120
殿基、水晶柱础 .....	121
殿外护法八天 .....	124
八棱柱状经幢 .....	135
幢顶金银龕及祖师造像 .....	136
殿顶、宝花璎珞幡铎 .....	138
漆木龕、宝瓶 .....	141
刹柱 .....	143
华盖、天龙 .....	144
刹幡流苏、银链 .....	146
水晶摩尼宝珠 .....	147
盛真珠舍利宝幢内木函 .....	148
雕版印刷《大隋求陀罗尼》经咒 .....	156
碧纸金书《妙法莲华经》 .....	159
雕版印刷《妙法莲华经》 .....	164
嵌螺钿经箱 .....	168
铜如来佛坐像（6尊） .....	170
铜观音坐像（2尊） .....	182
铜地藏菩萨坐像 .....	184
彩绘描金泥质观音立像（2尊） .....	186
小木塔 .....	187
铜大金涂塔 .....	188
琥珀印章 .....	197
铜小金涂塔 .....	198
木经箱 .....	200



## Catalogue

Preface .....	12
Foreword .....	16

### The Cultural Relics of the Pagoda of Yunyan Temple in Tiger Hill, Suzhou

The Pagoda of Yunyan Temple in Tiger Hill .....	20
Stone Case with the Relief Statues of Buddha .....	24
Gold-plating Sutra Case Carved Design in Openwork .....	30
Stone Case .....	34
Iron Case .....	35
Iron Gilded <i>Dagoba</i> .....	36
Small Wooden Pagoda .....	42
Small Jade <i>Dhvaja</i> .....	43
Olive Green Lotus-flower-shaped Bowl .....	44
Two Bronze Eleven-faced Standing Statues of <i>Avalokitesvara</i> .....	48
Bronze Seated Statue of Buddha .....	50
Bronze Statue of One Buddha and Two Bodhisattvas .....	52
Iron Lotus-petal-shape Shrine .....	54
Sandalwood-carving Triplet Shrine .....	55
Stone Statue (Incomplete) .....	56
Stone Statue Shrine .....	57
Bronze Mirrors .....	58
Brocade with Bamboo Strips inside for Sutra Wrapping (Remnant) .....	61
Embroidered Sutra-wrapper (Remnant) .....	62
Silk Sutra-wrapper with Stamped Decoration (Remnant) .....	64
Pottery Bowl-shaped Incense Censer .....	68
The Inscriptions on Bricks .....	69

### The Cultural Relics of the Pagoda of Ruiguang Temple in Suzhou

The Pagoda of Ruiguang Temple .....	72
Pearl Pillar of the Buddhist Shrine .....	76
The Buddhist Mount <i>Sumeru</i> .....	80
Tooth-like Feet .....	82

Small Silver Lions .....	84
Embossed Lacquer Worshipers .....	86
Small Wooden Lions .....	102
Sea and Treasure Mountain .....	106
Coiled Dragon with Nine Heads .....	110
Auspicious Clouds and <i>Devas</i> .....	112
Palace Pillars .....	120
Palace Base and Crystal Plinths .....	121
The Eight Tutelaries outside the Palace .....	124
Octagonal Sutra Pillars .....	135
Golden and Silver Shrine on the Top of <i>Dhvaja</i> and the Statue of Patriarch .....	136
The Top of the Palace, Rosette Design, Jeweled Necklaces and Strings of Ornaments, Long Narrow Flag and Hand-bells with Clappers .....	138
Lacquer Wooden Shrine and <i>Amṛta-kalasa</i> .....	141
Temple Pillars .....	143
Buddha's Canopy and Celestial Dragons .....	144
Temple Tassels and Silver Chains .....	146
Crystal <i>Mani</i> Pearl .....	147
The Inside Wooden Case of the Pearl Pillar of the Buddhist Shrine .....	148
Engraved Printing " <i>Mantras of the Dharani Sutra</i> " .....	156
" <i>Saddharma-pundarika-sutra</i> " written with Golden Dust on <i>Ciqing</i> Paper .....	159
Engraved Printing " <i>Saddharma-pundarika-sutra</i> " .....	164
Mother-of-pearl Inlaid Sutra Case .....	168
Six Bronze Seated Statues of <i>Tathāgata</i> .....	170
Two Bronze Standing Statues of <i>Avalokitesvara</i> .....	182
Bronze Seated Statue of <i>Kṣitigarbha</i> .....	184
Two Standing Clay Statues of <i>Avalokitesvara</i> Painted with Gold Lines .....	186
Small Wooden Pagoda .....	187
Large Bronze Gilded Pagoda .....	188
Amber Seal .....	197
Small Bronze Gilded Pagoda .....	198
Wooden Sutra Case .....	200

## 苏州博物馆系列丛书总序

一位学者说：苏州，是一座用文化打造起来的城市，唯有用文化才能使她挺直腰杆。一位官员说：文化，是苏州最大的魅力；文化，是苏州最强的竞争力。

江南水乡、人间天堂的苏州，地处长江三角洲的核心地带，扼守太湖水网和京杭大运河的要津，风物清嘉，人文荟萃，是中华文明的重要发祥地之一。

悠久的历史积淀和传承，赋予了古城苏州独特的整体文化景观。刻于公元1229年的宋《平江图》碑，是当今世界所能看到最早的城市平面图。古城苏州“水陆并行双棋盘格局”至今仍然存在，以小桥流水、粉墙黛瓦为特征的古城风貌，使人在这古今和谐的东方水城空间环境中，处处感受到一种纤巧秀美的柔性文化魅力，感受到一种宁静婉约的优雅文化氛围。

丰厚的吴地文化遗产精华，秀外慧中，包容了千年古城、水乡古镇、园林胜迹、街坊民居等丰富多彩的物化形态，也体现在昆曲、苏剧、评弹、桃花坞木刻、吴门书画、丝绸、刺绣、工艺珍品等门类齐全的艺术形态，更表现于苏州人才辈出，群星灿烂的文脉传承。人文资源的博大、文化底蕴的深厚、文化心理的成熟和文化氛围的浓重，使苏州成为活着的文化遗产，也使苏州成为享誉中国乃至世界的魅力城市。

博物馆是展示城市魅力和竞争力的重要舞台。苏州博物馆是苏州地方历史文化的综合性博物馆，作为一座地域性政府主导体制下的公益性的重要文化场所，它依托全国重点文物保护单位——太平天国忠王府作为博物馆文化遗产保护和发展的基础，在苏州地区各类博物馆中，建馆最早、综合实力最强，具有举足轻重的地位。

苏州博物馆藏各类文物约30000余件，以出土文物、明清书画和古代工艺品见长，不少器物从质地到器形，既有本地特色，又有与周边文化交流的痕迹。

作为收藏、保护、研究、展示人类文化遗产的公共文化设施，博物馆体现的是一个城市和地区的文明风貌和个性，是对文明记忆的一种汇聚、凝练与传承，反映一个城市的品味、内在风格和历史文脉。当今，博物馆已经成为各国、各地区一种普遍性的文化表达方式，为社会和社会发展服务是其宗旨。在现代化和全球化背景下，博物馆和文化遗产的重要性日益凸显，它不仅担负着文化传承、文化认同的重任，是现代高素质的精神和美感生活不可或缺的组成部分，同时也日益成为国家和地区的文化、经济与社会发展的重要支撑点。

在苏州建城2520年之际，由著名建筑大师贝聿铭担纲设计的苏州博物馆新馆，已经露出了崭新的雄姿。新馆以其大胆和意味深长的精准选址、体现继承和创新的“中而新，苏而新”的设计理念、追求和谐适度的“不高不大不突出”的设计原则、精益求精的高标准建设，成为一座既有苏州传统园林建筑特色，又有现代建筑艺术利落的几何造型、精巧的布局结构，以及完善的设施功能，并且在各个细节上都体现出丰富人文内涵的现代化综合性博物馆。新馆建筑充分利用空间资源来倡导文化，充满着古今文化传承、艺术表现以及科技进步的和谐美感和传神意韵，具有不朽和传世的经典意义，她和毗邻的拙政园、忠王府、狮子林等传统园林建筑珠联璧合，交相辉映，形成了一条丰富多彩的历史文化长廊。苏州博物馆新馆是贝聿铭先生建筑生涯中的封刀之作，

它不仅是当今苏州的一个标志性公共建筑，更是中国建筑文化从传统通向未来的一座桥梁，成为中国建筑发展创新的一个标记。同时，它把古城苏州的文化遗产保护事业推上了一个新的平台，也为苏州博物馆翻开了一页。

做好新馆硬件和软件建设两方面的工作，打造苏州博物馆精品品牌，是发展文化生产力，满足人民群众日益增长的文化需求的客观需要；是建设文明苏州，实现苏州经济社会文化和谐发展的具体实践；是时代赋予我们的历史责任。为了让更多的人了解苏州博物馆的历史与文化的发展，认识苏州博物馆的藏品和展览，提升博物馆的学术水准、社会声望和荣誉地位，充分彰显博物馆的社会价值和社会文化功能，我们将陆续出版一批有关苏州博物馆藏品以及与之相关的保护和研究方面的系列丛书，以满足广大人民群众的需求。

烟雨江南，如诗如画。面对着现代化建设的高歌猛进，古城中那随处可见的古色古香，那丝丝缕缕古意的静谧，清冷而美丽着。坚守文化的精神家园，保护、传承和光大这份弥足珍贵的文化遗产，不仅是博物馆人的工作和义务，更是生活在这片土地上人们的崇高责任。

高福民  
2006年10月

## Preface

A scholar said that the city of Suzhou is built by the culture and only the culture can straighten her back; an official said the culture of Suzhou is the most charming and competitive.

Suzhou, called the waterside city and the paradise on earth, is located in the core area of the Yangtze River Delta. It holds the network of Taihu Lake and the key post of Grand Canal. The richer land fosters more talents. It is one of the birthplaces of Chinese civilization.

The cultural accumulation and inheritance in a long history endows a unique and integrated cultural landscape to Suzhou. The Stele "*Map of Pingjiang*" of Song Dynasty, engraved in 1229, now is the earliest city ichnography in the world. The layout of Suzhou "the lands and rivers lying like the double chessboards" does not change greatly up to now. The scene of "the whitewashed wall with dark gray tiles" and "the water flowing under the small bridges" let the people everywhere feel a kind of gentle cultural charm and elegant cultural atmosphere in the space of an oriental waterside city. It is peaceful and harmonious.

The rich heritage of Wu culture, beauty with connotation, not only contains the substantial forms such as the 2,500-year-old waterside city, the classical gardens, the old streets and houses, but also the art forms such as Pingtan Opera, Kun Opera, Su Opera, Taohuawu Woodcut, Calligraphy and Painting of Women School, Silk, Embroidery and Craftwork etc. Suzhou is full of talents from ancient to today. The rich human resource, the profound cultural foundation, the mature cultural mentality and the strong cultural atmosphere let Suzhou become the living cultural heritage and the charming city in China, even in the world.

The museum is an important stage to show the charm and competition capacity of the city. Suzhou Museum, led by the government, is a comprehensive museum concerning the local culture and history. It is the earliest museum and has the strongest comprehensive strength in Suzhou. On the basis of the protection and development of the Residence of Prince Zhong of Taiping Heavenly Kingdom (National Priority Preservative Unit of the Cultural Relics), the status of Suzhou Museum is pivotal as a

significant public cultural place. Suzhou Museum collects over 30,000 cultural relics and is expert in the unearthed relics, ancient craftwork, calligraphy and painting of Ming and Qing Dynasty. Some cultural relics, from her texture to shape, not only have the local characteristic, but also have the evidence of the cultural exchange with the surroundings.

As the public cultural establishment for the collection, protection, research and exhibition of the human cultural heritage, the museum reflects the civilization and character of a city, reflects the taste, connotation and history of a city. It is the concentration and inheritance of the civilization memory. Today, the museum already becomes a kind of cultural expression universally in the nations and regions. Its purpose is to serve the society and the social development. With the background of modernization and globalization, the significance of the museum and cultural heritage is highlighted increasingly. It shoulders the important task of the culture Identity and inheriting. And it is indispensable to the modern people for pursuing their high-quality spiritual life. The museum, simultaneously, increasingly becomes the important support to the cultural, economic and social development of the nations and regions.

In the 2520th anniversary of the establishment of Suzhou city, the New Suzhou Museum, designed by Mr. I.M.Pei who is a famous architect, begins to show her new appearance. The innovative design concept is "Chinese style with innovation, Suzhou style with creativity" and the harmonious design principle is "not high, not large and not projecting". Through the bold and meaningful site choice and the high-quality construction, the new museum becomes a modern comprehensive museum with the humanism connotation. It not only has the character of Suzhou classical garden, but also the simple geometric form of modern art, the exquisite structural layout and the complete function. The construction of the new museum makes full use of the space resource to advocate the culture, harmonious with the heritage, art expression and technological development. The new museum is adjacent to the

classical gardens such as the Humble Administrator Garden, the Residence of Prince Zhong and The Lion Forest Garden. They enhance each other's beauty and become a varied historical and cultural gallery. The New Suzhou Museum is the last work of Mr. I. M. Pei in his career and will be an immortal and classical construction in the world. The new museum is not only a symbolic public construction in Suzhou, but also becomes an innovative mark, which bridges the Chinese architectural culture from the tradition to the future. The new museum, simultaneously, pushes the career of the cultural heritage of Suzhou to a new stage and turns a new page of Suzhou Museum.

Improving the hardware and software, and creating the cultural brand of Suzhou Museum is the need of developing the cultural productivity and satisfying the increasing cultural requirement of the people; it is the concrete practice of the civilization construction and the realization of the harmonious development of the economy and culture in Suzhou; It is also the historical duty endowed by time. We will successively publish a series of books about the collections of Suzhou Museum, their protection and research. Let more people know the collections, exhibitions, and historical and cultural development of Suzhou Museum. It also can promote the academic research, exalt the social reputation and status, and fully embody the social value and cultural function of Suzhou Museum.

Suzhou in misty rain likes a painting or a poem. Under the background of the modernization, the antiquity still can be seen everywhere in the ancient city. It is quiet, clear and beautiful. Not only the people of the museum, but also the people living in the land have the duty to hold the spiritual homeland of the culture and have the responsibility to protect, inherit and spread the valuable cultural heritage.

Gao Fumin  
2006.10



## 前 言

在苏州现存古塔中，虎丘塔和瑞光塔因分别在塔中发现一批佛教文物而更加声名显赫。

虎丘塔坐落于虎丘山顶，全称虎丘云岩寺塔，始建于五代周显德六年（959年），竣工于宋建隆二年（961年），是苏州现存最早的古塔。其建筑风格与杭州西湖雷峰塔为同一类型。历史上，虎丘塔曾七次被焚，木构塔檐尽毁，但砖砌塔身却昂然挺立。至迟从明末开始，塔身渐渐向西北倾斜。1956年起着手虎丘塔的维修工作。根据修旧如旧的方针，采取了加箍喷浆的方法整修，使虎丘塔至今巍然矗立，古朴苍凉。

虎丘塔中的佛教文物便是在这次维修中发现的。1957年3月30日，维修工人在第二层塔正西门口向砖隙中浇浆。因屡灌而不满，于是揭开部分砖块，发现有一孔道，钻得进去，在第二层塔心有一个砖砌的交叉处是一暗穴（天官），其中有经箱等文物。后来在第三、第四层塔心窖穴（天官）中又发现了一批珍贵文物。至于塔底，在挖到2.25米深处仍未发现有地官。

虎丘塔天官发现的这批文物有经箱和经箱外石函、经卷、刺绣经帙、开元通宝和乾元重宝等钱币、铁铸金涂舍利塔和石函、绢绣袱、秘色瓷莲花碗、铜佛像、檀木雕三连佛龕等，现藏苏州博物馆，其中原置于铁铸金涂塔内的舍利金瓶在发现当年即被重新安置供奉于塔内。

瑞光塔屹立在苏州城西南隅，重建于北宋景德元年（1004年），为一座七级八面砖木结构的楼阁式宝塔，也是苏州现存的几座宋塔之一。它原本是江南名刹瑞光禅寺的一个组成部分。千余年间，寺塔被战火焚烧过11

次,历经毁修。清咸丰十年(1860年)至同治二年(1863年),太平天国战火起,寺院被毁殆尽,仅一塔孑然独立。在长期的风雨飘零中,它的木制腰檐、平座全部脱落,而且裂隙纵横,野草丛生,鸟雀筑巢其中。

1978年4月12日,三个孩童登上垂危的古塔掏鸟蛋,无意中在第三层塔心一堆干草中发现两尊泥质彩色观音像,如唐代仕女般丰满端庄,色彩依然鲜艳。在塔心扒净干草后,眼前竟出现一块活动的石板,一个很深的窖穴暴露于眼前,穴内还藏有宝物。三孩童将精美的宝物胡乱装入麻袋,欲带往家中,被发现后,遂将文物交到苏州博物馆。苏州博物馆当即派考古部的工作人员到现场再次搜寻,并测量、绘图、研究、修复。在宗教界、工艺界人士的帮助下,才基本恢复了它们的本来面目。这些文物主要有楠木黑漆嵌螺钿经箱、碧纸金书《妙法莲华经》、刻本《妙法莲华经》、雕版经咒、墨书经卷、铜佛像、铜质金涂塔、彩绘泥质观音像、龟纽琥珀“与贞私印”、真珠舍利宝幢和它的内外木函,质地之贵重、制作之精湛,实为前所未见,令人感慨万千。这批弥足珍贵的文物现藏苏州博物馆。

根据宝幢下面一块垫板上的题记和刻本《妙法莲华经》卷一引首的两则题记,可以断定,这批文物入瑞光寺塔第三层天官之时间当在北宋天禧元年(1017年)九月十五日。垫板题记云:“寓迹僧子端,幸值诸上善人建第三层浮图,安置诸佛圣贤遗身舍利宝幢,藏盒之次,特舍此木于底,少贵载荷,永假缘结。”经首题记云:“天禧元年九月十五日,雍熙寺僧永宗转妙法莲华经一部七卷,入瑞光院新建多宝佛塔相轮珠内……”可以想象,

公元11世纪第17个年头的这一天,瑞光禅寺的僧众和信徒很可能举行了一个隆重的佛教仪式,以庆祝瑞光寺塔第三层竣工。

两塔文物的次第发现,为研究当时苏州地区的生产力发展程度,造纸、印刷、漆器、金银花丝以及丝织、刺绣等手工业生产技术,提供了实物资料,为今天继承民族文化传统、研究和发 展当今的工艺品提供了借鉴。同时,这两批文物大部分与佛教的密宗(即真言宗)有关,对研究佛教及密宗、特别是“东密”在五代南方的传播,以及对北宋初期的影响等,颇具重要参考价值。

苏州博物馆学术委员会  
2006年10月

## Foreword

Among the existing ancient pagodas in Suzhou, the Ruiguang Pagoda and the Huqiu (Tiger Hill) Pagoda have the higher reputation for their Buddhist relics.

The Huqiu Pagoda, fully called the Pagoda of Yunyan Temple (Tiger Hill, Suzhou), is located on the peak of Huqiu mountain. It began to build in the sixth year of the Xiande reign of Later Zhou of Five Dynasties (959) and finished in the 2nd year of the Jiangle reign of Song Dynasty (961). It is the earliest ancient pagoda in Suzhou now, and its architectural style is the same as the Leifeng Pagoda located by the Xihu Lake in Hangzhou city. In long history, the Huqiu Pagoda was burned up seven times. The wooden eaves were all destroyed, but the brick body still erected upright. From the late Ming Dynasty, the body of the pagoda began inclining to the west-north. From 1956, the Huqiu Pagoda started to be maintained. In accordance with the principal of "Repair the old to be old" in relic protection, the way of hooping and filling with mortar was used. Now the Huqiu Pagoda, with its own primitive simplicity, still stands loftily and firmly.

The Buddhist relics in the Huqiu Pagoda were found this time. On March 30th, 1957, the workers filled the mortar into the interstices in the west door of the second floor. For be unfillable, they uncovered some bricks and found a narrow pass. Through it, they found a brick hidden cave (Palace of Devas) in the center of the second floor and there were some Buddhist relics such as Sutra Case etc. Then other precious relics were found in the center (Palace of Devas) of the third and fourth floor. But nothing was found in the 2.25 meters under the bottom of pagoda.

The cultural relics found in the Palace of Devas such as Sutra, Sutra Case, Stone Case, Embroidered Sutra-wrapper, Iron Gilded *Dagoba*, Ancient coins, Stone Case, Silk Sutra-wrapper, Olive Green Lotus-flower-shaped Bowl, Bronz now are collected by Suzhou Museum. A Golden *Sarira* Bottle in the Iron Gilded *Dagoba* was placed back to the pagoda in that year.

The Ruiguang Pagoda, located in the west-south of Suzhou, was rebuilt in the 1st year of the Jingde reign of North Song Dynasty