

平朔出土文物

CULTURAL RELICS UNEARTHED AT PINGSHUO



山西省考古研究所平朔考古隊編

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平陽出土文物

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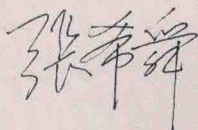
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序 言

山西省文物局局長



《平朔出土文物》圖集的出版，是平朔考古工作的重要成果，它飽含着平朔考古隊同志們的辛勞和汗水，閃爍着參予漢墓群考古發掘工作同志們團結協作之光華。在圖集問世之前我能看到它，感到非常的高興。

《平朔出土文物》圖集，匯集了這一地區古代文化的瑰寶，有些文物尚屬首次披露。這對於研究北方長城地帶古代器物的演變發展序列，對於探討當時政治、經濟、文化、民族關係及工藝水平等等，提供了豐富的資料和歷史文化信息。因而，圖集的面世，必將引起國內外專家的關注。

“欲知大道，必先知史。”把考古發掘的成果，及時地加以整理、研究、總結、傳播，對

于弘揚華夏優秀傳統文化，提高國民文物意識和文化素質，對於加強愛國主義教育和精神文明建設，都有着重要的現實意義和歷史作用。《平朔出土文物》在這方面是很好償試。

當前，我國正處在一個重要的歷史時期，全國上下，各行各業，都在為建設有中國特色的社會主義現代化強國進行着艱苦的努力，中華大地到處掀起了改革開放、發展經濟的滾滾浪潮，這種情勢對文物事業的發展，無疑既提供了新的機遇，同時也帶來了嚴重的挑戰。如何處理好文物保護和基本建設的關係，已成為當前考古工作亟待解決的一個問題。

文物的遞進性和不可再生性，要求我們必須加倍愛護和保護歷經滄桑幸存下來的文化

遺存。尤其是文物部門和考古工作者，在這方面負有特殊的歷史使命，應理直氣壯地以《文物保護法》為武器，堅決貫徹執行“保護為主，搶救第一”的方針。同時，又必須貫徹文物保護與建設工程“兩重兩利”的原則，確立文物考古工作一定要為經濟建設服務的指導思想。平朔考古隊從1983年以來，在長期的工作實踐中，同建設部門、施工單位，密切配合，相互理解，相互支持，在貫徹“兩重兩利”原則方面，積累了許多寶貴的經驗，使社會主義物質文明建設和精神文明建設得到了全面健康的發展，我們應當向他們祝賀，向他們學習！

一九九四年八月二日

前言

山西省朔州市平魯區和朔城區（以下簡稱平朔），地處古老的大同盆地西南緣，南、西、北三面均有高山環繞，中和東部為平川。桑干河從其腹部蜿蜒流去，明長城起伏于周圍的崇山峻嶺之上，雁門、寧武、偏頭三關臂指連絡，構成中原與塞外的交通要冲。

這是一方古老的黃土地。特殊的地理位置，悠久的歷史文化傳統，造就了當地人民豪爽樂觀、勇武不屈的性格和吃苦耐勞、忍辱負重的精神。千百年來，中原農業民族同北方游牧民族之間的戰爭與和平，特別是兩種文化之間的滲透與交融，構成這一地區古代文化的顯著特色。

對平朔地區考古學文化的發掘和研究，起步較晚，過去基本處於零星調查和資料收集階段。峙峪舊石器時代文化遺址，是其中最重要的考古發掘項目。當歷史巨冊翻展到二十世紀八十年代的時候，平朔地區掀起了改革開放、發展經濟的滾滾浪潮。1983年3月，為配合平朔露天煤礦等單位的建設工程，在國家文物局的大力支持下，山西省文物局組織山西省考古研究所、中國歷史博

物館考古部、雁北以及許多地市的考古工作者，成立平朔考古隊，開始進行平朔地區大規模的考古發掘、研究和保護工作。十多年來，發掘清理從戰國至元明時期墓葬約3000座，遺址1000多平方米，出土了數以萬計的重要文物。經過初步考證和研究，基本可以揭示出這一地區的古代文化面貌。

春秋時代以前，平朔為戎狄所居之地。公元前五世紀中葉，韓、趙、魏“三家分晉”，經過趙武靈王“胡服騎射”，開疆拓土，這裡逐漸成為趙國屬地或其勢力範圍。處于山前丘陵地帶的平魯區井坪南梁戰國墓地，排列有序，結構簡單，隨葬品以單耳或雙耳繩紋罐、磨制骨器、串飾等為主。根據文獻記載和考古學分析，這一文化遺存應與游牧的樓煩、林胡等民族有關。而位于平川地帶的露天煤礦生活區戰國墓，時代略晚，顯現出明確的趙國文化特征。

當秦漢王朝建立之時，北方草原上也出現了一個力量足以相當的游牧帝國——匈奴。匈奴世居草原，逐水草而遷徙，精于騎射，是一支能夠迅速移動于長城南北的勁旅。漢與匈

寧立新

奴的矛盾持續了數百年，最終將地區性的衝突演變成影響世界的戰爭。對匈反擊第一戰“馬邑之伏”即發生在朔州。為保證軍需，漢政權在北邊郡縣屯駐大量人口和軍隊，晉北因此成為重要的集結地之一。“向日金戈鐵馬之所馳，聚青燐白骨之沉埋。”如今，許多城址和墓塚已被歲月的風沙漸漸夷為平地，但幸存的一部分依然挺立在茫茫原野上，宛若一座座無字的豐碑，向后人述說着當年邊塞的戰火和風情。

平朔出土文物以秦漢時代最為豐富和珍貴。在發掘的2000余座漢墓中，有豎穴土坑墓、豎穴土坑木槨墓、小型土洞墓、大型洞室木槨墓、磚室墓等，前期多單人葬，后期常見夫妻同穴合葬。從隨葬品組合和私人印信看出，死者身份多為平民或中下級官吏，並已形成如“王”、“秦”等大姓為主的家族墓地。

在出土文物中，有炊具、酒具、兵器、貨幣、印章、生產工具、裝飾品、文具、糧食、絲織品和其它生活用品。陶器數量比例較大，主要有壺、罐、甗、鼎、盒、盤、碗、燈、熏爐、釜、案、甗、耳杯、槨、井等，其中

部分為彩繪陶器和釉陶器。銅器種類較多，數量僅次于陶器，主要有鼎、釜、壺、洗、盤、勺、釜、甗、博山爐、鏡、弩機、劍、戈、戟、帶鉤、燈、鎮、鈴、貨幣、偶車馬器及其它飾件，其中彩繪雁魚燈、“宋子”三孔布、“成山宮”行燈、四神染爐、俳優銅鎮、嵌貝銅龜鎮等，造型華美，工藝考究，是十分難得的珍品。另外，裝飾水波紋的陶器、動物形牌飾、樺樹皮容器、骨器、裝飾品等，反映出匈奴與鮮卑文化的傳播與影響。

平朔漢墓的發掘和研究，從一個側面勾畫出馬邑城在秦漢四百年間的興衰，使我們有理由斷定馬邑城就在今朔城區城關，北齊朔州土城即在秦漢馬邑城址上擴建、加固而成。同時，通過對近萬件出土器物演變發展關係的分析和排比，還可為北方長城地帶秦漢器物樹立一個可靠的斷代標尺。

北朝和遼、金、元時期，平朔長期處於北方少數民族政權的統治之下，許多文化遺迹和出土文物，表現了兩種文化因素兼容并蓄的風格。北朝畫像磚上人物出行、狩獵、舞伎、瑞獸等內容，構圖簡練，栩栩如

生。唐代紋胎瓷枕世所罕見，十多方墓志是研究唐史和朔州地方史的重要資料。遼、金、元盛行火葬，也有多人同穴叢葬，這也許正是北方游牧民族舊俗的遺留。元代器物中，紋胎碗、紋釉瓶亦極珍貴，不少瓷器的造型和釉色仿自鈞窯、定窯產品，進一步證明山西燒瓷技術在當時已達到相當高的水平。

平朔地區的古代文化，悠久而輝煌，豐富而獨具特色，隨着考古發掘工作的繼續進行，文物精品定會層出不窮，其所蘊藏的文化內涵和歷史信息，遠不是片言只語可以概括和盡述的。《平朔出土文物》圖集，僅就平朔考古隊十年考古發掘的一部分成果，遴選成冊，獻諸廣大文物工作者和各界朋友，給大家提供一批新的欣賞和研究資料，為弘揚祖國傳統文化和建設社會主義精神文明貢獻我們的一份力量。

本書編撰過程中，得到山西省文物局、山西省考古研究所、朔州市文物工作站、崇福寺文物管理所等單位的大力支持和協助，張領先生、楊富斗先生給予多方面指導，孫學瑞同志做了許多基礎資料工作，在此，謹致以我們衷心的謝忱。

FOREWORD

Zhang Xishun

(Director of Cultural Relics Bureau of Shanxi Province)

I'm extremely pleased to see the catalogue entitled " Cultural Relics Unearthed At Pingshuo " before its publication. Attributed to their hard-working and sweat, shining brightly the radiance of unity and cooperation, the catalogue represents the brilliant achievements made by all of the archaeological workers of Pingshuo Archaeological Team (PAT) in the past ten years.

The catalogue collected the gems of the ancient cultures around Ping-shuo area and some of them are made public for the first time. It is wished that the catalogue will offer abundant materials and historical & cultural information for the study of the transformation and development sequence of the ancient artifacts created by the peoples lived in the region around the Great Walls of northern China as well as the politics, economy, culture, industry and the multilateral relationships among peoples here.

As the Chinese saying goes " You'd better know the history before you know the road ". Being of its realistic and historic importance, the catalogue has set up a perfect example in terms of clearing up, research, summing up and disseminating the fruits of the archaeological excavations in time so as to glory the splendid traditional Chinese culture, encourage each and every Chinese people to concern himself with the national cultural relics, improve their cultural quality and enhance the education of patriotism and the construction of spiritual civilization.

At present, China has entered an important historical period. People of all ranks and all trades are striving to build up a strong

socialist country of Chinese characteristics. With the policy of reform and opening to the outside world, waves of developing economy are surging forward throughout China. At this critical moment, the cause of cultural relics not only has met a new opportunity but also has to face the serious challenge. It's very important for all archaeological workers to cope properly with the relationship between the conservation of cultural relics and the national capital construction.

The features of progressive increase and non-regeneration of cultural relics demand us to take good care of them and protect the cultural remains left over by history. The archaeological workers in the field of cultural relics should shoulder the historical mission and resolutely carry out the principle " Conserve principally and rescue first " armed with the law of cultural relics protection. At the same time, we should implement the principle " Double stresses and double benefits " in dealing with the relationship between the conservation of cultural relics and the capital construction project and establish the guideline that cultural relics and archaeological work should serve the economic construction. In the long-term practice, the PAT has properly cooperated with the construction department and construction units concerned based on mutual understanding and mutual support and became well-experienced in this respect. Here we should congratulate on its success and we'd follow its example in the future.

August 2, 1994

PREFACE

Ning Lixin

Pinglu district and Shuocheng district, jointly called "Pingshuo" for short, are located at Shuozhou, Shanxi province. With a plain at its center and in the east and surrounded with high mountains to its north, south and west, Pingshuo is situated on the southwestern Datong Basin. Sanggan river zigzags northward across its abdominal area. The Great Walls created in the Ming dynasty snake forward on the mountains with Yanmen, Ningwu and Piantou three passes. Pingshuo serves as the key to the communication between the Central Plains and Saiwai (note: outside the fortifications in northern China).

Here is a vast loess land. Endowed with a unique geographical environment and bathed in the cultural tradition of long history, people here are straightforward, valiant and hardworking. The outstanding characteristics of the ancient cultures in this area originated from the war and peace between the agricultural people in the Central Plains and the nomadic people in the northern prairie, especially the osmosis and convergence between these two cultures.

The excavation and study of the archaeological cultures at Pingshuo started late with sporadic surveys and data collections only. The excavation of Shiyu site of palaeolithics was one of the most important ones. A new upsurge of reform and opening to the outside world, and developing economy was started at Pingshuo when the history was unfolding to the 1980's. Pingshuo Archaeological Team (PAT), made up of the archaeological workers of Shanxi Institute of Archaeology; Archaeology Department, the National Museum of Chinese History; Yanbei and some other prefectures, was organized by Cultural Relics Bureau of Shanxi Province in the March of 1983

Xiongnu migrated for water and grass all the year round. They came and went with amazing swiftness around the north and south of the Great Walls. The regional conflict between the Han government and Xiongnu for centuries eventually led to the war affecting the world. The first battle against Xiongnu took place at present-day Shuozhou. The Han government stationed troops and huge population at some Jun and Xian along the northern borders, therefore, the northwestern Shanxi became one of the most important military places in the Han dynasty. The battlefield used to be scattered with bodies here and there in the war-ridden years. Many city sites and mounds have been razed to the ground by sand-laden wind for years. Only a few of mounds remain there today as if numerous monuments without inscriptions narrating the native natural conditions, social customs and warfares of that period.

Among the cultural relics of the Qin and the Han dynasties, those unearthed at Pingshuo are rated as the most abundant and precious. The 2000 tombs of the Han dynasty excavated vary greatly in terms of the structure: shaft earth tomb, shaft earth tomb with wooden chamber, small earth cave-tomb, large cave-tomb with wooden chamber, brick-chambered tomb and so on. The single burial prevailed in the early tombs but the joint burials of the couples within one pit were common knowledge in the late period. Judging from the composition of the funerary objects associated with the personal letters and seals, most of the occupants are believed to be the ordinary people and middle or lower-class officials. At that time, the grand families of the family names like "Qin" or "Wang" came to form their own clan cemetery.

The cultural relics unearthed here include a variety of types like cooking utensils, wine vessels, weapons, currency, seals, production implements, ornaments, stationery, cereals, silk goods and

backed up by National Bureau of Cultural Relics in order to cooperate with Pingshuo Opencut Coal Mine in accomplishing its construction project. A large-scale archaeological excavation, research and conservation set going soon after that. For more than ten years, about 3000 tombs and 1000m² sites of from the Warring States period to the Yuan and Ming dynasties have been excavated with thousands upon thousands of important cultural relics unearthed. The panorama of the ancient cultures in this area displayed before our eyes based on the preliminary study.

Pingshuo used to be settled by Rongdi people before the Spring and Autumn period. In the middle 5th century B.C. Jin was partitioned by Han, Zhao and Wei three states. In the reign of King Wuling of Zhao state, people were urged to be dressed in Hu garment and to be proficient at horsemanship and archery. With the expansion of territory, this area became the dependency of Zhao state or came under its sphere of influence.

Located at Jingping Nanliang in the hilly Pinglu district at the foot of the mountains was the cemetery of the Warring and States period with simple tombs arranged in good order. Most of the funerary objects are jars with cord pattern and single ear or double ears, polished bone implements, string ornaments and etc. The cultural remains here have something to do with the nomadic peoples like Loufan and Linhu based on the historical documents and archaeological study; nevertheless, relatively late than the former, the cemetery of the Warring and States period at the present-day residential quarter of the opencut coal mine clearly demonstrated the characteristics of the culture of Zhao state.

During the Qin and the Han dynasties, a powerful nomadic empire — Xiongnu emerged in the northern prairie. Resided in the prairie for generations and well-skilled in horsemanship and archery,

some other articles for daily use. A large number of pottery varying in type are Hu (pot), Guan (jar), Zhao (cooking stove), Ding (tripod), He (case), Pan (plate), Wan (bowl), Deng (lamp), Xunlu (incense burner), Fu (cooking vessel), An (table), Kui (spoon-like vessel), Erbei (cup with double ears), Ke (wine vessel), Jing (well), and etc. and a few of them are painted or glazed. The varieties of bronzes stand next to pottery in terms of number, mainly including Ding (tripod-cooking vessel), Fang (measure), Hu (pot), Xi (basin), Pan (plate), Shao (spoon), Fu (cooking vessel), Zeng (cooking vessel), Bo-shan Lu (censer), Jing (mirror), Nuji (crossbow), Jian (sword), Ge (dagger), Ji (halberd), Daigou (garment hook), Deng (lamp), Zhen (paperweight), Ling (bell), Huobi (currency), Chemaqi (fittings of chariots and harnesses) and some other ornaments. The painted lamp in a shape of a goose holding a fish in its mouth, Bu with three sockets and inscriptions " Songzi ", walking lamp with inscriptions " Chengshan palace ", stove decorated with four auspicious birds and animals, bronze paperweight in a shape of a funny-looking acrobat and bronze tortoise-shaped paperweight inlaid with mother-of-pearl are distinguished for beautiful shape and delicate craftsmanship. In addition, pottery decorated with ripple patterns, animal-shaped ornaments, birch-bulk container, bone implements and ornaments all suggest the spread and influence of Xiongnu and Xianbei cultures.

The excavations and study of the tombs of the Han dynasty at Pingshuo reveal the rise and decline of Mayi city under the 400 years' rule of the Qin and the Han dynasties. We affirm that Mayi city must have been located in today's Shuocheng district and also the earth city of Shuozhou of the Northern Qi dynasty must have been enlarged and consolidated on the Mayi city site of the Qin and the Han dynasties. We're able to set up a reliable criterion for

dating the artifacts of this period around the Great Walls in northern China based on the comparative study of the archaeologically attested artifacts unearthed here.

Pingshuo ruled by the northern peoples from the Northern dynasty to the Liao, Jin, Yuan dynasties, many cultural remains and cultural relics of this period manifest the style consisting of the elements of two kinds of cultures. The tomb bricks engraved with procession, hunting, dancing and auspicious beasts are compact and vivid. The ceramic pillow of polychrome clay of the Tang dynasty are rarely seen. More than 10 epitaphs are very important for the study of the Tang history and the local chronicles of Shuozhou. Cremation prevailed in the Liao, Jin, Yuan dynasties in accompanying with few multi-person joint burials as the remnant customs left over by the northern nomadic peoples. The bowl of polychrome clay and the polychrome glazed flask of the Yuan dynasty are very precious, some ceramics are imitated the products of Junyao and Dingyao in terms of shape and glaze which indicate the highly advanced technique in the ceramic production in Shanxi at that time.

The ancient cultures in Pingshuo area, rich and splendid, are of unique style and a long history. More and more cultural relics will be brought to light in the wake of the future archaeological excavation. Both the historical and cultural significance are beyond description in reality. We dedicate the catalogue " Cultural Relics Unearthed At Pingshuo " as the representations of the archaeological achievements made by the PAT in the past decade to the colleagues both at home and abroad working in the field of cultural relics and archaeology as well as the friends from all fronts interested in ancient Chinese art. It is hoped to provide with new materials for appreciation and research and to glory the traditional Chinese culture and to make greater contributions to the construction of the socialist spiritual civilization.

The catalogue was compiled under the auspices of Shanxi Institute of Archaeology, Cultural Relics Bureau of Shanxi Province, Cultural Relics Administrative Office of Chongfu Monastery. We're grateful to all organizations and peoples who have greatly helped us in the production of the catalogue. We're especially grateful for the directions and support of Professor Zhanghan and Professor Yang Fudou, and for the excellent and efficient preparations of the fundamental data to be covered in the catalogue.

July 28, 1994

LIST OF PLATES

THE WARRING STATES PERIOD

1. Pottery Dou— vessel
2. Pottery Guan— jar
3. Bone implement
4. Bronze Huang
5. String ornaments
6. Bone string ornaments
7. Bronze mirror decorated with four mountain—shaped motifs
8. Bubi— bronze currency
9. Bu with three sockets and inscriptions " Songzi " — bronze currency

THE WESTERN HAN DYNASTY

10. Pottery Guan— jar
11. Pottery Guan— jar
12. Painted pottery Hu— pot
13. Painted pottery Hu— pot
14. Painted pottery He— case
15. Painted pottery Hu— pot
16. Painted pottery Hu— pot
17. Painted pottery Ding— tripod
18. Painted pottery Yan— vessel
19. Pottery Hu with inscriptions " Mayishi "
20. Pottery incense burner
21. Bronze lamp in a shape of a goose holding a fish in its mouth
22. Walking lamp with inscriptions " Chengshan palace "
23. Bronze incense burner
24. Bronze high lamp
25. Bronze goose—foot—shaped lamp
26. Bronze walking lamp
27. Bronze high lamp
28. Bronze Boshan censer in a shape of a crane standing on a tortoise
29. Bronze duck—shaped incense burner
30. Bronze incense burner

31. Bronze incense burner
32. Bronze incense burner
33. Bronze Boshan censer
34. Bronze walking stove
35. Bronze dagger
36. Bronze Fang— measure
37. Bronze Fang with inscriptions " Gaonu temple " — measure
38. Bronze Hu— pot
39. Bronze Hu— pot
40. Bronze Jiaozun— vessel
41. Bronze Jiao— vessel
42. Bronze flask
43. Bronze Ding— tripod, cooking vessel
44. Bronze Ding— tripod, cooking vessel
45. Bronze Ding— tripod, cooking vessel
46. Bronze stove decorated with four auspicious birds and animals
47. Bronze cooking stove
48. Bronze Yan— cooking vessel
49. Bronze cylinder—shaped vessel
50. Bronze Zun— wine vessel
51. Bronze Shao— spoon
52. Bronze Yi— water vessel
53. Bronze Xuan— big and deep basin
54. Bronze mirror decorated with star—and—cloud patterns
55. Bronze mirror decorated with four nipples and dragon—and—tiger patterns
56. Bronze mirror decorated with seven nipples and bird—and—beast patterns
57. Bronze mirror decorated with eight nipples and chessboard patterns
58. Bronze paperweight in a shape of a funny—looking acrobat

59. Bronze tortoise—shaped paperweight inlaid with mother—of—pearl
60. Bronze leopard—shaped paperweight
61. Bronze leopard—shaped paperweight
62. Bronze tiger—shaped paperweight
63. Bronze paperweight in a shape of a human figure
64. Bronze tiger—shaped paperweight
65. Bronze mandarin—duck—shaped paperweight
66. Bronze garment hook inlaid with gold—and—silver
67. Gilded bronze garment hook
68. Gilded bronze garment hook with animal face
69. Bronze sheep—shaped garment hook
70. Silver— inlaid bronze fittings of An (table) with dragon patterns
71. Bronze parts for holding the curtains
72. Bronze parts for holding the curtains
73. Bronze handle of a brush
74. Bronze bird—shaped fittings
75. Foot of a bronze vessel
76. Bronze crossbow
77. Stone tiger—shaped paperweight
78. Stone tiger—shaped paperweight
79. Stone bear—shaped paperweight
80. Stone pig—shaped paperweight
81. Seal
82. Jade Bi
83. Agate Bi
84. Jade Gui
85. Jade Zhang
86. Jade Huang
87. Jade Bi

88. Jade Zi
89. Jade cup with single ear
90. Jade plugs and jade face—guard
91. Lacquer Zhi— wine vessel

THE EASTERN HAN DYNASTY

92. Painted pottery Hu— pot
93. Painted pottery Hu— pot
94. Painted pottery Hu— pot
95. Painted pottery Hu— pot
96. Painted pottery Hu— pot
97. Celadon Hu— pot
98. Green—glazed pottery Hu— pot
99. Glazed pottery cover of Hu
100. Glazed pottery cover of Hu
101. White pottery incense burner
102. Green—glazed owl
103. Pottery hen and cock
104. Pottery incense burner
105. Pottery duck—shaped incense burner
106. Glazed pottery cooking stove
107. Pottery incense burner
108. Pottery well
109. Pottery Fu— cooking pot
110. Gold—foiled ornamental fragments
111. Bronze Guan with single ear— jar
112. Bronze Fu with double ears— cooking pot
113. Bronze ornaments
114. Bone ruler

THE NORTHERN DYNASTY

115. Tomb—brick engraved with patterns in bas relief

THE SUI DYNASTY

116. Celadon bottle with four loop handles

THE TANG DYNASTY

117. Ceramic pillow of poly—porcelain clay
118. Bronze mirror decorated with double phoenix and
auspicious beasts patterns
119. Bronze mirror decorated with grapes
and auspicious beasts patterns
120. Bronze Buddha
121. Bronze Bodhisattva
122. Epitaph of Madam Qu
123. Epitaph of Huakuo
124. Epitaph of Li Xingman

THE JIN DYNASTY

125. Pottery coffin
126. Tri—colored bottle
127. White—glazed plate with stamped floral designs
128. White—glazed saucer with stamped floral designs
129. White—glazed Yuhuchun bottle— literally jade—pot—spring bottle
130. Black—glazed jar with incised floral designs
131. Black—glazed bowl
132. White—glazed vase
133. White—glazed Arhan
134. Stone—carved Bodhidharma
135. Bronze mirror decorated with plantain— and—crane designs
136. Bronze mirror with inscriptions " rich and safe and sound "

THE YUAN DYNASTY

137. Ceramic bowl of poly—porcelain clay
 138. Small bowl with the imitated Jun— glaze
 139. Plate with the imitated Jun—glaze
 140. Small celadon bowl
 141. White—glazed vase with painted designs
 142. Holly—glazed bowl with incised floral designs
 143. Small celadon tray
 144. Blue— and—white high—stem cup
 145. White—glazed high—stem cup
 146. Celadon plate with stamped floral designs
 147. Celadon plate with floral lip
 148. Celadon bowl with incised floral designs
 149. White—glazed lotus— leaf— covered jar
 150. Bowl with the imitated Jun—glaze
 151. Bowl with the imitated Jun—glaze
 152. Bowl with the imitated Jun—glaze
 153. Yellow— and—green—glazed stove
 154. Black—glaze bowl
 155. Black—glazed bottle
 156. White—glazed high—stem cup
 157. White—glazed plate
 158. Poly—glazed Yuhuchun bottle— literally jade—pot—spring bottle
 159. Gold ornaments
 160. Gold cup
- #### THE MING DYNASTY
161. Fahua sculpture

圖版目錄

戰國時期

1. 陶豆
2. 雙耳陶罐
3. 骨器
4. 銅璜
5. 串飾
6. 骨串飾
7. “四山”紋銅鏡
8. 布幣
9. “宋子”三孔布

西漢

10. 陶罐
11. 陶罐
12. 彩繪陶壺
13. 彩繪陶壺
14. 彩繪陶盒
15. 彩繪陶壺
16. 彩繪陶壺
17. 彩繪陶鼎
18. 彩繪陶甗
19. “馬邑市”陶壺
20. 陶熏爐
21. 銅雁魚燈
22. “成山宮”行燈
23. 銅熏爐
24. 銅高燈
25. 銅雁足燈
26. 銅行燈
27. 銅高柄燈
28. 銅龜鶴博山爐
29. 銅鴨形熏爐
30. 銅熏爐
31. 銅熏爐
32. 銅熏爐
33. 銅博山爐
34. 銅行爐
35. 銅戈
36. 銅鈇
37. “高奴廟”銅鈇

38. 銅壺
39. 銅壺
40. 銅鍤尊
41. 銅鍤
42. 銅扁壺
43. 銅鼎
44. 銅鼎
45. 銅鼎
46. 銅四神染爐
47. 銅竈
48. 銅甗
49. 銅筒形器
50. 銅尊
51. 銅勺
52. 銅匜
53. 銅銷
54. 星云紋鏡
55. 四乳龙虎鏡
56. 七乳禽兽鏡
57. 八乳博局紋鏡
58. 銅俳优鎮
59. 嵌貝銅龟鎮
60. 銅豹鎮
61. 銅豹鎮
62. 銅虎鎮
63. 銅人形鎮
64. 銅虎鎮
65. 銅鴛鴦鎮
66. 銅錯金銀帶鉤
67. 銅鑲金帶鉤
68. 銅鑲金兽面帶鉤
69. 銅羊形帶鉤
70. 銅鑲銀龍紋案角
71. 銅帳構
72. 銅帳構
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74. 銅鳥形飾件
75. 銅器足
76. 銅弩机

77. 石虎镇
78. 石虎镇
79. 石熊镇
80. 石猪镇
81. 印章
82. 玉璧
83. 玛瑙璧
84. 玉圭
85. 玉璋
86. 玉璜
87. 玉珮
88. 玉璫
89. 玉单耳杯
90. 玉窍塞与覆面
91. 漆卮

東漢

92. 彩繪陶壺
93. 彩繪陶壺
94. 彩繪陶壺
95. 彩繪陶壺
96. 彩繪陶壺
97. 青釉壺
98. 綠釉陶壺
99. 釉陶壺蓋
100. 釉陶壺蓋
101. 白陶熏爐
102. 綠釉鴟鴞
103. 陶鷄
104. 陶熏爐
105. 鴨形陶熏爐
106. 釉陶甕
107. 陶熏爐
108. 陶井
109. 陶釜
110. 金箔飾片
111. 銅單耳罐
112. 銅雙耳鍔
113. 銅牌飾
114. 骨尺

北朝

115. 畫像磚

隋

116. 青釉四系瓶

唐

117. 絞胎瓷枕
118. 雙鸞瑞獸雲紋銅鏡

119. 瑞獸葡萄鏡
120. 銅佛像
121. 銅菩薩像
122. 魏夫人墓志
123. 華廓墓志
124. 李行滿墓志

金

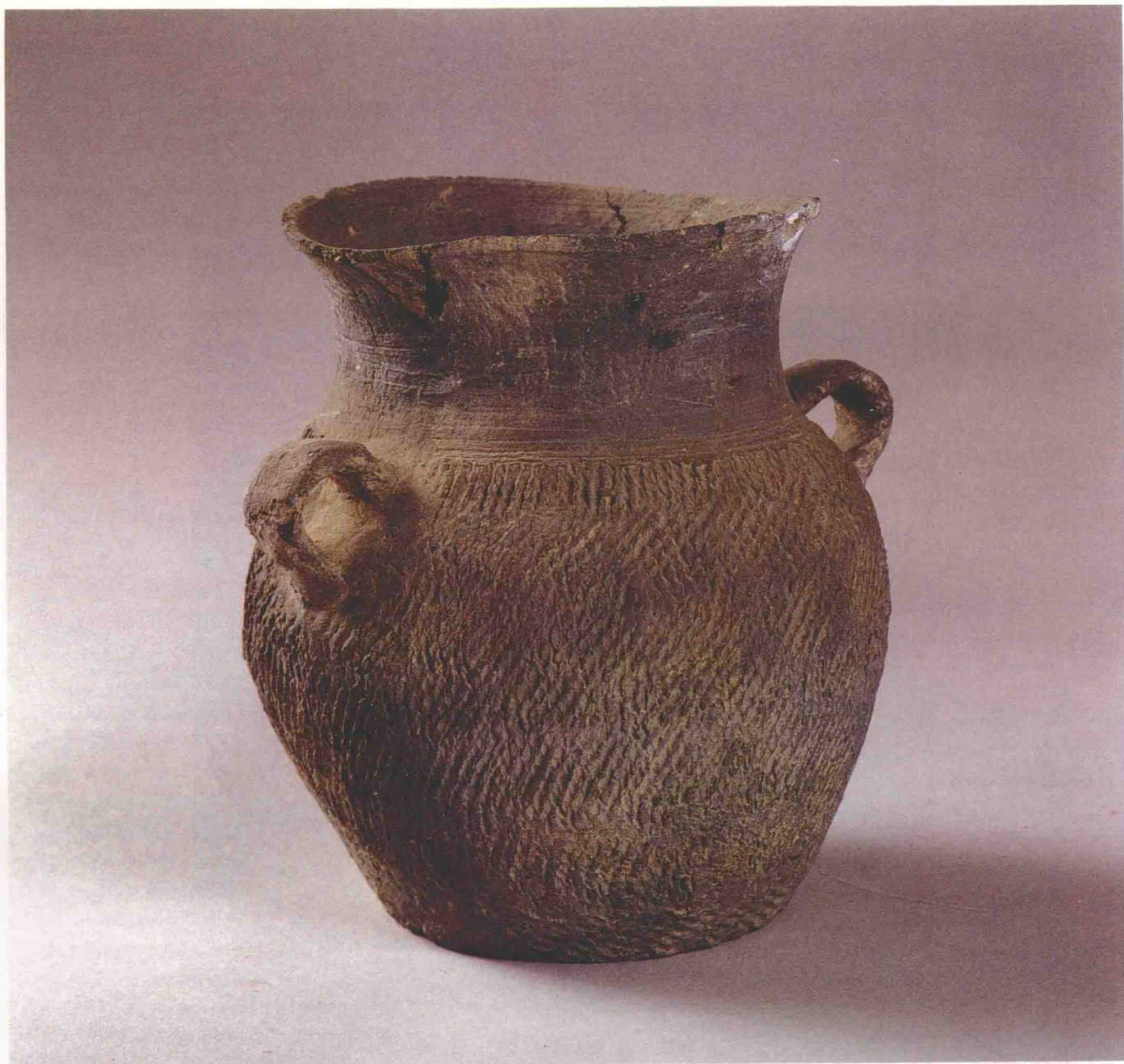
125. 陶棺
126. 三彩瓶
127. 白釉印花盤
128. 白釉印花碟
129. 白釉玉壺春瓶
130. 黑釉劃花罐
131. 黑釉碗
132. 白釉梅瓶
133. 白釉羅漢像
134. 石雕達摩像
135. 芭蕉仙鶴銅鏡
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元

137. 絞胎瓷碗
138. 仿鈞釉小碗
139. 仿鈞釉盤
140. 青釉小碗
141. 白釉畫花瓶
142. 冬青釉劃花碗
143. 青釉小碟
144. 青花高足杯
145. 白釉高足杯
146. 青釉印花盤
147. 青釉花口盤
148. 青釉劃花碗
149. 白釉荷葉蓋罐
150. 仿鈞釉碗
151. 仿鈞釉碗
152. 仿鈞釉碗
153. 黃綠釉爐
154. 黑釉碗
155. 黑釉瓶
156. 白釉高足杯
157. 白釉盤
158. 絞釉玉壺春瓶
159. 金飾
160. 金杯
明
161. 瑤華塑



1 陶豆/戰國(公元前 475 年——公元前 221 年),通高 21.2 厘米,1987 年平魯區井坪南梁出土,平朔考古隊藏。豆盤深腹有蓋,細高柄,喇叭形底座。泥質灰陶,輪制,火候較高,形體穩重大方。蓋與腹部均飾瓦紋。



2 雙耳陶罐／戰國（公元前 475 年——公元前 221 年），高 17 厘米，1987 年平魯區井坪南梁出土，平朔考古隊藏。夾砂灰陶，手制成形，火候較低，侈口外撇，束頸，鼓腹，平底，肩部置雙環耳，腹飾交錯繩紋。



4 銅瑱/戰國(公元前 475 年——公元前 221 年)，上 長 9.2 厘米，下 長 9.6 厘米，1987 年平魯區井坪南梁出土，平朔考古隊藏。兩器均狀若拱橋，周邊有郭。兩端對稱，中部置一小孔，顯系佩戴懸挂之用。上式龍形，下式樸素無紋。



3 骨器/戰國(公元前 475 年——公元前 221 年)，上 長 47.2 厘米，下 長 50 厘米，1987 年平魯區井坪南梁出土，平朔考古隊藏。以動物骨骼磨制而成，體細長，一端有垂直的餅狀首。該器隨葬于死者身旁，用途不詳，具有濃厚的北方游牧民族風格。



6 骨串飾/戰國(公元前 475 年——公元前 221 年), 1987 年平魯區井坪南梁出土, 平朔考古隊藏。用 480 節管狀鳥骨磨制而成, 通長約 1440 厘米, 出土時位于死者胸前, 為古代游牧民族裝飾品。

5 串飾/戰國(公元前 475 年——公元前 221 年), 1987 年平魯區井坪南梁出土, 平朔考古隊藏。以綠松石小珠為主, 雜以瑪瑙及銅飾件組成, 珠體色彩紛呈, 形式各異, 有的在表面裝飾圓圈紋, 頗具匠心。

