

鄭州博物館 文物精華

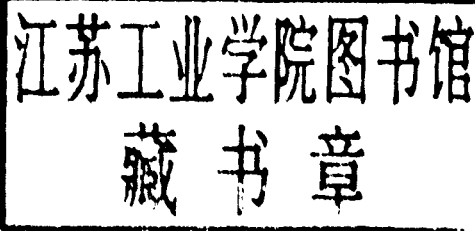
鄭州博物館編

中州古籍出版社

郑州博物馆文物精华

Exquisite Cultural Relics of Zhengzhou Museum

郑 州 博 物 馆 编



中 州 古 籍 出 版 社

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序

Preface

在中国博物馆群中，郑州博物馆是独具底气和特色的，这不仅缘于她所在的这座城市拥有近万年人类开天辟地的创业史，更得益于这座中国最早王都曾经创造出的无与伦比的辉煌。蕴数千年文化之灵秀，藏数千年文明之璀璨，成就郑州博物馆丰富绝伦之藏品。氏族社会之彩陶、三代王权之重器、唐宋盛世之石雕成为该馆藏品的突出特色，且这些藏品多诞生于斯，发掘出土于斯，引郑州博物馆独领风骚。

时光，曾将古老而深厚的历史积淀剪裁成一个个不起眼的片断与碎片。广大文物工作者几十年如一日，风餐露宿，点石成金，他们拭去厚厚的尘埃，揭开神秘的面纱，逐渐把文明的碎片还原为历史的真实。今天，郑州博物馆将此集结成册，把《郑州博物馆文物精华》呈献给读者，这是一件很有意义的事情。此书可以帮助我们领略郑州博物馆丰富之内涵，品味郑州，也品味中华文明千百年来之演变与沧桑。

真诚希望读者在掩卷之后，能够深层次解读郑州历史文化的博大精深与源远流长。也借此机会，对为本书付出艰辛劳动的同志们，表示感谢。

阎铁成

2009年6月19日

前言

Foreword

郑州博物馆是一座地方综合性博物馆，它以展示郑州地域文明、保护传承文化遗产、服务社会大众为主要职责。

郑州雄踞中原腹地，西依嵩岳，北濒黄河，位于中华文明发祥地的核心区域，千百年来，先民们一直在这片土地上生息繁衍，开创奇迹。这里资源丰富，交通便利，在风云变幻、纵横捭阖的历史进程中，郑州始终是兵家必争之地和人文荟萃之地，轩辕黄帝、夏禹、商汤在这里建都立业，子产、韩非、杜甫、李诚等先贤巨匠从这里走向辉煌……高山仰止，润物无声，历史在这里留下了极为丰富的古代文化遗存和难以计数的珍贵文物，它们见证了郑州的沉浮变迁。

文明的丰饶沃土，数千年的历史积淀，为博物馆的发展提供了用之不尽的文化动力。正是植根于郑州深厚的文化沃土之中，郑州博物馆的文物藏品保持了很高的水准，馆藏文物数量目前已30 000余件，藏品涉及青铜器、金银器、陶瓷器、三彩、玉器、石刻、钱币、砚台、书画、画像砖及近现代文物等，门类齐全，特色鲜明，精品荟萃，其中具有代表性的商周青铜器、唐宋石刻在海内外享有盛誉。这些藏品，大多是经考古发掘而得，有明确的出土地点和时代信息，在考古学、历史学等学科的研究探索中，具有非常重要的意义和价值，它们构成了博物馆收藏的主体。此外，博物馆通过开展文物征集活动，进行鉴选收藏，进一步扩展了藏品的类别和品质。

郑州博物馆收藏的青铜器，从时代上看，早至夏商晚迄明清；从类别上看，基本涵盖了青铜器具的各个品类。重要的是这些器物绝大多数是经考古发掘而得，出土地点明确，时代特色鲜明，地域风格显著。商周时代，是中国古代青铜文化的鼎盛期。经过近50年的考古发掘，郑州商城考古取得了举世瞩目的丰硕成果，确认为3600年前早商时代的国都。郑州商城出土的青铜方鼎、铜圆鼎等造型浑重、气势磅礴，彰显着王室重器的品格。入藏郑州博物馆的铜方鼎、牛首尊、羊首罍等，纹饰凝练，铸造精美，光华夺目，作为郑州商城青铜器的代表当之无愧。郑州西北郊洼刘遗址西周早期贵族墓出土的青铜器，不但器类多样，纹饰精绝，展现了西周青铜器的瑰丽风格，还为探索周初三监之一的管国地望提供了宝贵线索。春秋战国时代，郑、韩以今新郑为国都，雄居中原500余年，这一时期青铜器的风格从威严狞厉向平和朴实转变，生活化气息日益浓厚，从郑韩故城以及本域其他地方出土的这一时期的青铜器具上，可以清楚读出这些信息。到了秦汉，青铜时代虽然结束，青铜器具却并未完全退出历史舞台，本馆藏品中的汉代兽纹长颈铜壶、朱雀铜熏炉等，或纹饰美艳，或造型奇丽，从一个侧面生动地再现了过往历史的瞬间。

铜镜是古代人们整理妆容的用具，历史极为悠久。我国最早的铜镜出土于距今约4000年前的

齐家文化，不过直至战国时期，铜镜的使用才较为普遍。郑州博物馆收藏的铜镜，基本涵盖了铜镜发展史上各个重要的历史时期，极具代表性。战国时期的变形兽纹镜，汉代的龙虎规矩镜、昭明镜，线条流畅、纹饰精美。唐代铜镜尤为引人注目，瑞兽葡萄镜、云龙纹镜、宝相花纹镜等，灼灼其华，气象不凡。此外，宋代的有柄仙人镜、清代的梵文镜也各具特色。不少铜镜之上还铸有铭文，具有丰富的文化内涵。

古代陶瓷器是郑州博物馆藏品的主要组成部分之一，藏品数量丰富，时代延续几乎贯穿了整个中国陶瓷发展史。陶瓷作为中国物质文化的主要载体之一，被誉为土与火的艺术。漫长的历史长河中，郑州地区曾经创造了辉煌灿烂的陶瓷艺术成就。在这里，8000年前裴李岗文化的先民们已烧制出成型的陶器；郑州大河村、青台、西山等遗址出土的仰韶文化彩陶，线条流畅，内涵丰富，魅力永恒；郑州商城出土的原始青瓷，把我国烧造瓷器的历史提前到3600年前；战国、秦汉时期，题材丰富的印模画像砖展现出丰富的题材内容和高超的艺术表现力；唐宋时期，郑州巩义、登封、新密瓷窑生产的白瓷、三彩、彩斑瓷、绞胎瓷占据领先地位，登封曲河窑、新密西关窑创造了白釉珍珠地装饰，近年来的考古发掘还证实，巩义黄冶窑是唐青花的烧制地。郑州博物馆收藏的陶瓷器，大部分是各类遗址、墓葬、窖藏中出土的此类器物的代表，无论是造型、纹饰，还是功能、内涵，都有可观、可思、可究之处。除此之外，通过50多年来的不懈努力，郑州博物馆还广泛征集了很多各类陶瓷精品，如汉代瓦当、唐三彩、明清彩瓷等，这些器物均具有较为突出的艺术价值。

郑州博物馆收藏的古代石刻，包括造像、碑刻、墓志等类别，地域特点鲜明，艺术价值极高，尤以荥阳唐代大海寺遗址和郑州宋代开元寺遗址出土的石刻造像最具特色。大海寺石刻造像多为单体圆雕，其中菩萨造像惟妙惟肖，雕工精湛，艺术成就为海内外学人所瞩目。郑州宋代开元寺遗址塔基地宫出土的石棺，造型精巧，棺壁两侧高浮雕“释迦牟尼涅槃十弟子送葬图”，人物各具情态，栩栩如生，堪称北宋石刻的代表。在这些石刻造像之上，多有造像题记和确切纪年，为了解郑州地区石刻艺术的发展概况提供了珍贵的资料。

通过多年努力，郑州博物馆征集入藏了一批知名书画家的作品，尤以明清和近现代作品最为出色，其中不乏沈周、龚贤、陈鸿寿、康有为、徐悲鸿等名家精品。如沈周的《深山策杖图》，画面草木疏繁有致，笔法朴厚劲健，风格清雅高古，文人气质跃然纸上；龚贤所作《秋山茅舍图》，画面山峦逶迤，曲径迂回，意境深邃恬美；又如徐悲鸿《雄狮图》，巨狮长鬣，傲然生威，笔法泼墨写意，形神兼备，大师风范跃然纸上。

除此之外，郑州博物馆收藏的钱币、金银器、玉器、带钩、铜造像等文物，也各具特色，精彩纷呈。其中既有类似唐代金银平脱银饰片，可以反映一个时代杰出工艺成就的文物，也有类似大明通行宝钞这样具有重要历史价值的藏品，这里不再一一赘述。

藏品是博物馆工作的基础和实现社会职能的载体。得益于郑州深厚的历史文化积淀，通过半个多世纪的努力，郑州博物馆文物藏品不但在数量上可观，质量上也有着自身的区位优势，在国内博物馆界具有一定的影响力。

为了展示郑州博物馆丰富的馆藏，促进本地区文物文化的研究，我们遴选出具有代表性的文物，编辑成册。本书收入了郑州博物馆收藏的青铜器、陶瓷器、铜镜、石刻、钱币、书画等文物精品，基本囊括了各类精华。书中每件文物都有简要的介绍，对于重点文物还作了知识性的解读，以利于读者对这些藏品有更为深入的认识。

我们希望通过本书，使人们对郑州博物馆的收藏乃至对郑州出土文物的概况有所了解，能够从中领略先民的伟大创造，感悟华夏物质文明的博雅、深邃。

FOREWORD

Zhengzhou Museum is a local comprehensive museum. Its mission lies in showing the local civilization of Zhengzhou, protecting as well as passing on the cultural heritage, and serving the public.

With Mount Songshan standing to the west and the Yellow River lying to the north, Zhengzhou situates in the central plains of China, a heart of the place where Chinese civilization originates. For thousands of years, the ancestors had been living, multiplying and creating miracles in this land of rich resources and convenient transportation. In the historic process, Zhengzhou has always been of vital importance. Every military force would fight for this land considering its important geographical location and its abundant resources. It is in this area that the Yellow Emperor, Xia Yu and Shang Tang founded capitals and started careers. It is also in this area that many great historical figures, such as Zi Chan, Han Fei, Du Fu and Li Jie, fulfilled their splendid achievements. History gifts us with extremely rich ancient civilization and uncountable cultural relics, witnessing the ups and downs of Zhengzhou.

The fertile soil nurtures thousand years of history and Civilization, thus providing inexhaustible cultural motive for the Museum's development. Rooted in the fertile soil and profound civilization of Zhengzhou, the Museum preserves the cultural relics in high standard. It keeps more than 30,000 pieces of collections involving bronze wares, gold and silver wares, ceramics, tri-colored glazed pottery, jade articles, carved stones, coins, ink-stones, painting and calligraphy works, portrait bricks and modern cultural relics etc. The collection is complete in diversity and distinct in characteristics. A lot of high-quality cultural relics such as bronze ware of the Shang and Zhou dynasties and stone inscription of the Tang and Song dynasties enjoy great fame at home and overseas. Most of these relics found in archaeological excavation have their time and excavation position clearly recorded, thus constitute the main part of the Museum's collections and bear

great values and significance to facilitate the researches into archaeology, history and other disciplines. In addition, the Museum further expands the category and improves the quality of its collection through the initiation of cultural relic collecting activities.

With regard to time, the bronze wares in Zhengzhou Museum range from the Xia and Shang to Ming and Qing dynasties; With regard to category, they almost cover every kind of bronze ware. A very important point is that most of these relics are found in archaeological excavation, so they outstand with clear record of time and excavation place as well as distinctive regional characteristics. In the period of Shang and Zhou dynasties bronze wares gained their prevalence and prosperity. After 50 years of archaeological excavation, glorious fruit has been harvested that the Site of Zhengzhou Shang City was identified as the ancient capital of the Shang Dynasty which existed 3600 years ago. Square Ding, Round Ding and other bronze wares excavated at the Site of Shang City in Zhengzhou, with their weightiness, solemnity and majesty, demonstrate the features and styles of royal wares used for significant ritual purposes. Ding is an ancient cooking vessel used principally in ritual or sacrificial circumstances. The Square bronze Ding, Ox-head shaped Zun, Sheep-head shaped Lei, featured with succinct lines, delicate structure and dazzling splendor, surely compose typical representatives of bronze wares from the Shang City Site of Zhengzhou. The bronze wares excavated in aristocrats' mausoleum of the early Western Zhou Dynasty at Waliu Site in the northwest of Zhengzhou enjoy diversified types and delicate decorations, showing the magnificence of bronze wares of the Western Zhou Dynasty and providing essential clues to study the ancient feudal kingdom of Guan in the early Western Zhou Dynasty. In the Spring and Autumn Period and the Warring States Period, today's Xinzheng became the capital city of the Zheng and Han states reigning the central China for about five hundred years during which the appearance and style of bronze wares start to be more placid and simplistic than solemn and severe they'd used to be. The inclination to approach life is manifested by the bronze wares of the period excavated at the Site of Ancient Zheng and Han States as well as other spots in the region. The era of bronze ware ended in the Qin and Han dynasties, yet the wares never completely disappear on the historic stage. The collections of the Museum such as the lengthy-necked bronze pot decorated with beast design and the bronze censer decorated with scarlet bird design in the Han Dynasty appear gorgeous in design and rare in style, providing a certain perspective for us to peer at the history of a period.

The bronze mirror, used for making up in ancient times, has a very long history. The earliest bronze mirror in China was unearthed from the Site of Qijia Culture, about 4000 years from today. However, bronze mirrors were not widely used until the Warring States Period. The Bronze mirrors that Zhengzhou Museum collects almost cover all the bronze mirrors of each important history period. These collections are typical representatives of their kind, such as the mirror with the deformed beast design of the Warring States Period, the quadrate mirror with the dragon and tiger design of the Han

Dynasty, the mirror with the inscription of Zhao-Ming, which have fluent lines and exquisite decorations. The bronze mirrors of the Tang Dynasty are particularly unique and impressively remarkable, such as the mirror with the decorations of auspicious beasts and grapes, the mirror with cloud and dragon designs, and the mirror with designs of composite flowers, etc. Besides, the fairy mirror with a handle of the Song Dynasty as well as the mirror with Sanskrit inscription of the Qing Dynasty also has particularly distinctive features. Many bronze mirrors are cast with an epigraph, having rich cultural connotation.

As a very important part of collection, ancient ceramic in Zhengzhou Museum enjoys large number and profound history almost spanning over the entire development of Chinese ceramics. Ceramic, as one of major carrier of China's material culture, is considered as the art of soil and fire. Across the long history, excellent pieces of potteries and porcelains came into place in Zhengzhou. Since 8000 years ago, potteries of Peiligang Cultures had been molded with fire by ancestors. Colored potteries of Yangshao Cultures excavated from the sites of Dahecun, Qingtai, and Xishan are featured with smooth lines, rich meaning and lasting charm. Primitive celadon porcelains excavated at the Site of Shang City gives direct evidence of Chinese 3600 year history of producing porcelain. Figure stamped bricks of the Warring States Period, the Qin Dynasty and the Han Dynasty represent diversified themes and superb artistic expressiveness. In the Tang and Song dynasties, the white porcelain, tri-colored glazed pottery, variegated porcelain and body-twisting porcelain produced in the kilns of Gongyi, Dengfeng and Xinmi counties of Zhengzhou city used to take a lead in the period; the ways of decoration with rings of white ceramic glaze were originally created in Qühe Kiln, Dengfeng and Xiguan Kiln, Xinmi; up-to-date archeological excavations finds out evidence to support that it is in the Huangye Kiln of Gongyi that the blue and white porcelain are made in the Tang Dynasty. Most of the potteries and porcelains collected in Zhengzhou Museum are typical examples of the aforementioned wares excavated from various sites, mausoleums and pits. Their pattern, decoration, function and meaning endow them with significant values for us to learn, reflect upon and research into. Besides, though 50 years of unremitting efforts, the Museum widely collects a variety of ceramic delicacies such as eaves tiles of the Han Dynasty, tri-colored glazed pottery of the Tang Dynasty, colored porcelains of the Ming and Qing dynasties, all bearing outstanding aesthetic values.

The Museum also collected stone statues, stele inscriptions, mausoleum inscriptions, and other ancient stone carvings of distinct regional features and high aesthetic values. Especially the stone statues excavated at the Site of Dahai Temple (Tang Dynasty) in Xingyang and the Site of Kaiyuan Temple (Song Dynasty) in Zhengzhou are of great distinctiveness. The stone statues in Dahai Temple are circular carvings such as the statue of Bodhisattva which is subtle and vivid. The carving techniques being fine and delicate, the artistic achievement draws attention from across the whole world. The stone coffin in Kaiyuan Temple is exquisite and delicate. Both sides are decorated with high

reliefs of Ten Disciples Crying for Sakyamuni at the Funeral. The carved characters are diversified yet vivid, making the coffin a typical example of the stone carvings in the Northern Song Dynasty. Carved on the statues are notes and dates providing precious data recording the development of stone carvings in Zhengzhou area.

Through years of efforts Zhengzhou Museum now have collected and stored excellent works by noted calligraphists and painters, especially works of the Ming and Qing Dynasties as well as modern times, involving fine works of Shen Zhou, Gong Xian, Chen Hongshou, Kang Youwei, and Xu Beihong. Taking Shen Zhou's *The Staff-bearing Wanderer* for example, the grass and woods in the picture finely arranged, the painting techniques simple yet powerful, it sends out elegant quietness and lofty antiquity, reflecting the painter's character as literati. In *Cottage in Autumn Mountain* painted by Gong Xian, the winding mountainous ridges present a profoundly and tranquilly artistic conception. In Xu Beihong's *Lion*, a giant lion with long bristles looks arrogant and mighty. The drawing is in a free style of splash-ink, portraying not only the physical body but the spiritual soul, representing the painter's prominence as a great master.

In addition, other relics in Zhengzhou Museum are unique and colorful as well, such as coins, gold and silver wares, jades, belt hooks, bronze statues and so on. Among them, there is not only silver ornament with gold and silver inlay of the Tang Dynasty, reflecting the outstanding achievements of an era, but also banknote of the Great Ming Treasury, which has significant historical values. Just name a few.

Collections are the basis of Museum's work and the carrier of social functions. Thanks to the long history and profound culture, through efforts of more than half a century, Zhengzhou Museum's collections not only outstand by considerable number, but also excel by high quality, imposing certain influence in Chinese museum field.

In order to show the rich collections of Zhengzhou Museum and promote the study of the cultural relics in this region, we selected representative cultural relics and compiled this book. Exquisite items of every kind are basically included in the book, covering bronzes, ceramics, bronze mirrors, stone inscription, coins, painting and calligraphy, and other culture relics stored in Zhengzhou Museum. Every piece of relics is given a brief introduction and especially the key relics are added with supplementary explanations to facilitate the readers' deep understanding of these collections.

We sincerely hope that readers of this book could have an overview of the collections in Zhengzhou Museum as well as cultural relics unearthed in Zhengzhou area. We would feel encouraged if the readers could appreciate the great creativity of ancestors and sense the extensiveness and profundity of Chinese material civilization.

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铜器

Bronze

乳钉纹铜罍

夏代晚期

征集

通高20.5厘米 口径13.1厘米 重1.0公斤

喇叭口，颈部外侈，鼓腹突出；腹部正视为扁圆状，俯视图呈三角圆形；圜底，其下承三尖锥形足，中空；口沿置一对钮柱，颈腹一侧置折弧形鋬，颈下饰两道凸弦纹和带状乳钉纹；装饰乳钉不甚规整，明显存在早期青铜器的铸造特征。此件乳钉纹铜罍为征集所得，形制古朴简洁，属夏代晚期之器。

罍（jiǎ）：盛酒器，兼做温酒。研究表明，罍是与爵配套的酒器，专门向爵内注酒。



兽面纹铜方鼎

商代

郑州向阳回族食品厂出土

高81.0厘米 口长55.0厘米 口宽53.0厘米 重75.0公斤

直口，深腹，平折沿，方唇，口沿上对称拱形双耳；腹呈方斗状，向下微收；平底，下承四柱足，上粗下细，其内中空，且直通腹部；鼎腹四外壁纹饰相同，均饰有排列整齐的乳钉纹；腹上部饰兽面纹，呈带状贯穿两侧乳钉纹，兽面纹饰由宽线条勾曲回环组成，每组均以浅扉棱或鼎腹棱为轴，左右对称，双目圆凸；腹壁和底、柱足表面部分有烟炱痕。此件青铜方鼎1982年出土于郑州市向阳回族食品厂商代青铜器窖藏坑，整器铸造精湛，纹饰严谨，形制雄浑大气，古朴凝重，极具神秘威严之感，昭然是商王国家权力的象征。

鼎：青铜器的重要器类，是用以烹煮肉和盛贮肉类的器具。最早的鼎是黏土烧制的陶鼎，后来发展到青铜铸造的鼎。传说夏禹曾收九牧之金铸九鼎，以象征九州，自此以后，铜鼎就从一般的炊器转化为传国重器。所谓“宗庙将废，九鼎将迁”，铜鼎成为国家政权的象征。



