

# 马鞍山文物聚珍

## TREASURE COLLECTION OF CULTURAL RELICS OF MA'ANSHAN

马鞍山市文物管理所·马鞍山市博物馆 编

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# 序



提起马鞍山，人们以前首先想到的是：一座新兴的钢城。然而，在市委、市政府的高度重视和大力支持下，经过历史文化（文物）工作者的长期发掘、整理、保护和研究，如今展现在人们面前的是一个有着悠久历史和丰厚文化的地区。仅就文物来说，马鞍山已成为文物资源大市。

马鞍山的文物遗存分布相当密集，在全市1686平方公里的范围内已发现古墓葬、古建筑和其他名胜古迹140多处，其中国家、省、市、县级文物保护单位43处，将该市的历史上溯至5300年前的新石器时代。古遗址，已发现烟墩山、五担岗、邓家山、卞家山、荒庙墩、戴山、釜山、钓鱼台、船墩山等20多处新石器时代至商周时期的遗址；古城址，有古老的丹阳城遗址和始建于三国时期的姑熟城遗址以及始筑于东晋时期的牛渚城遗址；古建筑遗址，有昭明太子阁、凌云塔、彩虹桥、化城寺、谢公祠、虞公祠等多处；现保存较完整的古建筑，有名列沿江三楼一阁的太白楼建筑群，还有娥眉亭、济美坊、黄山塔、金柱塔、叶家桥、赤乌井、广济寺等多处。此外，还有古窑址以及众多的石刻、碑刻等。值得注意的是，马鞍山历史上因位于六朝古都南京的郊区，山水秀丽，环境幽雅，风水甚佳，所以这一带的六朝古墓相当多。其中重要的如东吴朱然家族墓（全国重点文物保护单位）、东吴宋山墓、东吴佳山墓、西晋霍里纪年墓、东晋谢沈墓、东晋孟府君墓、东晋林里纪年墓，以及其他一系列的古墓群、古墓葬等。更有唐代李白墓名闻遐迩，明代陶安墓、明代花云墓等也颇有价值。

上述墓葬中出土了大量的石器、陶器、瓷器、青铜器、漆木器、书画、玉器等，其中以青瓷和漆木器最为精美。青瓷大多出土于六朝墓葬，器形多样，工艺高超，具有重要的文物价值和历史文化价值。漆木器主要出土于朱然墓（该墓共出土80余件漆器），在全国产生很大影响，其中犀皮黄口羽觞、季札挂剑漆盘、宫闱宴乐图漆案等十分珍贵。这些文物反映的历史文化信息准确，极具研究价值。

从经济发展来看，马鞍山以钢铁生产为龙头的经济发展速度很快，目前已经成为安徽省的排头兵。然而，从文化资源的可持续发展来看，上述文物资源对马鞍山极为珍贵。第一，它以丰富的物质文化遗产的事实正在改变人们心目中对马鞍山钢城的单一形象，该市的文化品位正在得到质的提升。第二，可以结合对文物的利用，通过建设博物馆、文化馆、文化公园、文化广场等营造高雅的文化环境，从而优化城市发展环境，提高招商引资的吸引力，招来更多的投资者建设马鞍山。第三，可逐步将这些文物资源转化为旅游资源和文化产业资源，就是可以利用文物结合当地山水风物发展旅游，



通过一定的创意发展相关的文化产业，从而带动商业、房地产业、文化娱乐业、饮食服务业的发展，从而促使马鞍山的产业结构得到合理调整，确保经济社会全面、协调、可持续发展。

要实现上述目标，就必须要按照文物工作方针，对这些文物真正做到有效保护，合理利用。而做好文物资料的梳理、整合、出版、宣传工作，是一个十分重要的环节，也是实现上述目标必不可少的基础工作。

故此，马鞍山市博物馆的同仁们，顺应时势，扎实工作，在做好文物的鉴定、建帐、建档的基础上，予以认真梳理，整理了大量的资料。再通过分析研究，精挑细选，编辑成书，取名《马鞍山文物聚珍》。

本书共收录了150件文物精品，编者在编选时，力图做到种类丰富、主题突出。细细品味，不难发现，本书具有以下特点：

一是时代跨度较大。既有史前时期先民的文化遗存，如新石器时代的玉人、石钺等，也有商周时期直至明清时期的陶器、瓷器、青铜器、漆木器、玉器等文物精品，从一定程度上可以说是一部图像化了的马鞍山市文明发展史。

二是地域特色鲜明。所选文物中六朝文物占了70%左右，其中尤以六朝青瓷居多，与马鞍山的馆藏情况基本吻合，充分体现了马鞍山市博物馆立足六朝文物的办馆宗旨。

三是充分体现考古发掘成果。所选文物大部分是历年来考古发掘出土的，如漆木器多来自于被誉为八十年代十大考古发现之一的东吴大将军朱然墓，这些文物具有极高的历史、科学和艺术价值。

四是内容翔实，品位高雅。书中以高标准的精美图片配以翔实的文字说明，并以中英文对照的形式展现出来，具有较高的研究价值、收藏价值及艺术观赏价值。

感谢本书的策划者和编辑者奉献出这么好的精神食粮，同时也希望马鞍山的文博工作者在文物的保护和利用方面做出新的成绩，不断开创文物工作的新局面。

李修松

2006年4月24日



# Preface



When Ma'anshan was mentioned in the past, what first came into people's mind was that it was an emerging city of steel, under the great importance attached and vigorous support given by the municipal committee of the Chinese Communist Party and the municipal government through the long-term excavation, arrangement, protection and research done by workers and history and culture(cultural relics), the city has turned into an area boasting a long history and profound culture. Only seen from the viewpoint of cultural relics, it can be named as a city with rich resource of cultural relics.

The immovable cultural relics of Ma'anshan are densely distributed. Within the 1,686 square kilometers area of the city, more than one hundred and forty ancient tombs, ancient architectural structures, and other scenic spots and historical sites have been discovered. Among these, forty-three are units of cultural relic preservation at state, province, city and country level, which trace the city's history back to the New Stone Age of 5,300 years ago. In terms of ancient sites, over twenty sites belonging to the New Stone Age and the Period of Shang and Zhou Dynasties have been discovered, including the Mount Yandun, the Hummock Wudan, the Mount Dengjia, the Mount Bianjia, the Mound Huangmiao, the Mount Dai, the Mount Fu, the DiaoYu Tai, the Mount Chuandun, etc. In terms of ancient city sites, there are the age-old site of Danyang City, the site of Gushu City which was first established in the period of Three Kingdoms, and the site of Niuzhu City which was first built in the period of Eastern Jin Dynasty. In terms of sites of ancient architectural structures, there are many ones including the Zhaoming Pavilion for Crown Prince, the Lingyun Tower, the Caihong Bridge, the Huacheng Temple, the Xiegong Ancestral Temple, the Yugong Ancestral Temple, etc. In terms of ancient architectural structures, there is the architectural complex of Tower of Li Bai which ranks first among the three towers and one pavilion along the Yangtze River, and there are also the Emei Pavilion, the Jimei Archway, the Huangshan Tower, the Jinzhu Tower, the Yeji Bridge, the Chiwu Well, the Guangji Temple and so on. Besides, there are ancient kiln sites which are of rich contents, and there are numerous stone inscriptions and inscribed stone tablets. It is a remarkable fact that for in the history Ma'anshan used to located in the suburb of Nanjing, the ancient capital of Six Dynasties, which is endowed with beautiful hills and waters, elegant and quiet environment, and a good geomantic omen, there are quite a few ancient tombs of Six Dynasties in this area. Among these tombs, Tombs of Zhu Ran Family (National key cultural relic preservation unit), the Songshan Tomb of Eastern Wu Dynasty, the Jiashan Tomb of Eastern Wu Dynasty, the Huoli Tomb with specific building year of Western Jin Dynasty, the Xieshen Tomb, the Mengfujun Tomb, the Linli Tomb with specific building year of Eastern Jin Dynasty and other series of ancient burial sites and ancient tombs. Furthermore, the Li Bai Tomb is renowned all over the world, and the Tao'an Tomb and the Huayun Tomb are also quite valuable.

What directly related to the above-mentioned ancient sites and burial sites are a great number of stone implements, potteries, bronzes, lacquer and wooden wares, paintings and calligraphies, jade wares and so on which have been unearthed therefrom. Among these, celadon and lacquer and wooden wares are most noticeable. Mostly unearthed in tombs of Six Dynasties, the celadon, which has various shapes and superb workmanship, has significant value of cultural relics and historical and cultural value. Lacquer wares are mainly unearthed from Zhu Ran Tomb (more than eighty lacquer wares have been excavated here), which deeply impress the whole country. Among these lacquer wares, the Eared Lacquer Cup with Rhinoceros Leather Body, the Lacquer Tray painted with Ji Zha Hanging Sword, and the Lacquer Table painted with a Banquet Screen are very precious. For these cultural relics are all unearthed in this city, the historical and cultural information that they reflect is accurate and has great research value.

With regard to economic development, the economy of Ma'anshan, led by steel production, has been experiencing rapid development, and has been among the tops in Anhui



Province. However, in the respect of sustainable development, the above-mentioned resource of Ma'anshan relics is extremely valuable to the city. Firstly, it is changing the single image of Ma'anshan as a steel city in people's eyes with the fact of abundant cultural heritages, and it is elevating the cultural taste of the city qualitatively. Secondly, combined with the utilization of cultural relics, it can create a elegant cultural environment by building museums, cultural centers, cultural parks, cultural plazas and so forth, optimize the city's development, increase its attraction for investments, and invite more investors to construct the city. Thirdly, the resource of cultural relics can be gradually transformed into tourism resource and cultural industry resource, i.e. it can combine cultural relics with local landscapes to develop tourism and develop relevant cultural industries with certain originality. Thereby the development of commerce, real estate industry, cultural and entertainment industry, food and beverage service industry can be promoted. The industrial structure of Ma'anshan can consequently be properly adjusted and it can make the full, harmonious and sustainable development of the city's economy and society be ensured.

In order to the above goal, the city must truly and effectively preserve and reasonably use these cultural relics in accordance to the work policies of cultural relics, good arrangement, integration, publication and propaganda of the documents of cultural relics are not only a significant link but also a fundamental work which is indispensable to achieve the above goal.

Therefore, staffs of museum in Ma'anshan work in a down-to earth way in tune with the times. On the basis of well identifying, setting up accounts and filling the cultural relics, they have carefully arranged them and sorted out a great deal of data. Then they carefully selected, edited and published a book named "Treasure Collection of Cultural Relics of Ma'anshan".

One hundred and fifty elaborate works of cultural relics are included in this book. The editors tried hard to achieve rich variety and prominent theme while selecting and editing. If we carefully taste it, we will easily find the following characteristics of the book:

First, it has a long span of time. It not only has treasures left over by ancient people of prehistoric times such as jade human figures and the stone battle-axes of the New Stone Age, but also has fine works of potteries, porcelains, bronze wares, lacquer wares and jade wares from Shang and Zhou period to Ming and Qing period. To some extent, the book can be considered as a picturized cultural development history of Ma'anshan City.

Second, it has distinctive regional feature. Seventy percent of the cultural relics selected belong to Six Dynasties and among these celadon of Six Dynasties is predominant particularly. It generally tallies with the situation of collection of Ma'anshan museum and fully represents the purpose for establishing the museum based upon cultural relics of Six Dynasties.

Third, it fully demonstrates the harvest of archaeological excavation. For example, most lacquer wares are from the tomb of Zhu Ran, a great general in Eastern Wu Dynasty, which is reputed as one of the ten great archaeological finds in the 1980s. These cultural relics are all of extremely high historical, scientific and artistic value.

Fourth, the book has full accurate contents, and has refined taste. In the book, high-standard exquisite pictures are combined with word explanation, represented both in Chinese and in English. It has relatively high value of research, collection and artistic appreciation.

We appreciate the designers and editors for offering us such excellent mental pabulum, and at the time we hope that workers of cultural relics and museum in Ma'anshan will make new achievements in protection and utilization of cultural relics and continuously open up new prospects in work concerning cultural relics.

Li Xiusong  
April 24th, 2006



# 序



安徽省马鞍山市从1956年正式立市迄今正好50年，是中国最年轻的城市之一，但正如我国绝大多数城市一样，她同样有着历史悠久的区域开发史和文化积淀过程，而这一过程在传统文献中很难获得把握，现代考古学和文博工作恰恰填补了这个空白。打开马鞍山市考古文博工作者编写的这部文物图录，我们立即就会发现，具体而形象的实物资料证明，马鞍山市至少已经拥有5000年以上的历史，这块土地上的先民曾创造过骄人的区域文化，而且这种创造又通过当代博物馆的收藏、研究、展示和不同形式的信息传播，在现代城市文明的创新发展过程中继续发挥着不可替代的作用。

文物是人类文化的载体和见证，通过本书收录的资料，我们可以从一个侧面领略马鞍山古代文化的某些重要的特征。

一是具有较为鲜明的地域性。无论是新石器时代的玉器、商周时期的青铜器，还是三国两晋南北朝时期及此后的陶瓷器和铜器，我们都能发现诸多具有一定个性的器物造型，如烟墩山遗址出土的玉人、经济技术开发区出土的商代青铜铙、五担岗遗址出土的绳纹陶双系罐和陶甗、新桥乡塔桥村出土的三足承盘铜香熏、电磁线厂出土的东吴“丙午”铭错金银铜带钩、寺门口东吴墓出土的陶厕圈和青瓷鸡首罐、太白乡出土的东吴青瓷镇墓兽、东吴朱然家族墓出土的兽首人身镇墓兽、二钢厂东晋墓出土的青瓷狮形插座（烛台）等。这些器物虽然未必皆是本地制作，但由本地人使用所表现出的文化选择仍然凸显出地域的文化构成和文化倾向，在一定程度上印证了马鞍山地区在古代不同时期人们的生产水平、社会面貌、生活结构和精神需求。

其次是反映了马鞍山古代文化的位置和体系。马鞍山市地处长江南岸，特定的地缘和交通线路决定了她的本土文化与长江流域特别是长江中下游文化有着天然的联系。烟墩山出土的半镯形和半璧形两类玉璜与太湖流域和宁镇地区的崧泽遗址（上海）、南河浜遗址（浙江嘉兴）、草鞋山遗址（苏州）、营盘山遗址（南京）等出土的崧泽文化时期的同类玉器较为接近；五担岗遗址及博望等地出土的印纹陶器同属于长江下游地区的“湖熟文化”系统；六朝时期的青瓷器大多数为典型的（浙江）越窑产品，有的具有（江西）丰城窑（如东苑小区晋墓出土青瓷点彩钵及博物馆在本地征集的南朝青瓷六系盘口壶等）或（浙江）婺窑（如八亩塘晋墓出土的青瓷束口罐等）的特点。还有的遗物造型如东吴朱然墓出土青瓷香熏、佳山乡东吴墓出土的青瓷镇墓兽等与湖北鄂州东吴墓出土的同类器相当接近，而类似于佳山乡印山村出土的青瓷“白毫相”俑在湖北武汉和湖南长沙吴、晋时期的墓葬中也有发现；东吴时期朱然墓出土的部分漆器甚至来自于长江上游的蜀地。即使是唐宋时代的器物，如书中收录的唐代长沙窑黄釉条褐彩双系罐、黄釉褐彩注子、查湾出土吉州窑瓷枕以及一批具有北宋繁昌窑特点的青白瓷器等，也无不是产自长江流域的著名窑口。

站在现代的视角上，我们可以说古代马鞍山地区的文化始终是一个开放的体系，同时又带有强烈的长江流域的文化特色和本地区文化创造的印记。

三是昭示了马鞍山文化传承发展的连续性以及它与周边城市的密切关系。



本书收录的材料从5000多年前新石器时代的玉石器一直到明清时期的青花和彩瓷器，年代跨度大，种类多，但由于这些文物绝大多数都是本地出土，因而从时间序列上反映了该地区文化面貌从简单到复杂的发展脉络和不同时期前后承转起落的关系。如果把马鞍山市出土文物所体现出的文化发展阶段及其面貌放到全国的大背景下观察，它大体上符合中国大多数地区物质文化演变的一般规律，但是由于马鞍山市又具有特殊的地理位置和资源优势，它在文化传承方面还表现出不平凡的一面，特别是它与附近的南京在历史上形成了一种非同一般的联动关系，这在三国两晋南北朝时期的文物上表现得尤为明显。文献资料证实，马鞍山市区最早兴起的城邑是位于今采石矶及翠螺山一带的“牛渚（屯）”，早在东汉末年，孙策就在这里击败扬州刺史刘繇的势力，从而由此打开了在江东地区的决胜局面，直到西晋灭吴战役中，东吴丞相张悌、丹阳太守沈莹等也是以此为抵抗晋军的关键城垒。实际上，历史上南京一旦作为都城，马鞍山的地位就会立即上升，东吴时期著名将领周瑜、陆逊，东晋镇西将军谢尚等均曾在此镇守，保卫都城；隋将韩擒虎由此过江进兵灭陈；北宋大将曹彬攻克采石后灭南唐；元末朱元璋攻打集庆（今南京）也是从这一带过江北上。正因为此，马鞍山市与历史上的南京的关系可谓唇齿相依，休戚与共。翻检此书收录的诸多三国两晋南北朝时期的文物，它们在器类、造型、纹饰等包括精美程度方面，与南京出土的同类文物几乎是不分彼此，这在南京附近其他城市是较难见到的现象。这种现象也可以从南朝诗人谢朓与唐代诗人李白在南京与马鞍山和当涂一带活动的过程及形成的文化传承关系，乃至对后来产生的一系列历史影响上看出这两座城市之间深远的文化联系。它充分说明，马鞍山市的发展与周边城市特别是与南京的互动具有战略性和持久性的文化意义。

本书收录的文物荟萃了马鞍山市出土历代文物的精华，其多方面的学术价值有待各方面的专家进行研究。主持这本书编写的马鞍山市博物馆馆长和马鞍山市文物管理所所长王俊同志是位富有学养的文物考古学者，多年来她一直工作在文博第一线，发表过多篇文物考古方面的文章，对马鞍山地区出土的古代墓葬、铜器、瓷器、墓志等做过系统的研究。十多年前，我在南京博物院考古部及《东南文化》编辑部时，她就是我们学术上的合作者。这本书虽然以图为主，但选择的文物、阐述的文字等综合反映了王俊同志和马鞍山市博物馆其他同志多年来田野工作的成果和研究水平，凝聚着许多人的汗水。同时，通过这本书也让我们感受到马鞍山市有关领导多年来对文博事业的重视和大力支持！

保护文物不仅是为了保存历史，更是为了传承文化，这本图录用数千年的遗存见证着马鞍山本地曾经有过的文化业绩和长江下游区域不同城市与地区间文化的持续和共生共荣的关系，愿我们从历史的启迪中分享智慧和创造，为着共同美好的未来做好我们当前的事业。

贺云翱

2006年4月20日

于南京大学文化与自然遗产研究所



# Preface



Ma'anshan city of Anhui province has been for 50 years so far since it was officially founded in 1956, probably it is one of the youngest cities in China, but just as most of the cities in our country, she also bears the centuries-old region development history and the process of cultural accumulation and sedimentation that is rather difficult to grasp in traditional literature, while modern archaeology and cultural museum work just fill up the blank. Open up the catalogue of cultural relic compiled by archaeological and cultural museum workers in Ma'anshan city, we immediately find that the concrete and vivid materials in kind prove Ma'anshan city at least has a history of more than 5,000 years. The ancestors on this land used to create proud region culture, and this creation continually plays an irreplaceable role in the creative development process of modern urban civilization through the collection, demonstration and information spread in indifferent ways by contemporary museums.

Culture is the only creation by human beings, and the cultural relic is the carrier and witness of human civilization. With the information collected and recorded in this book, we can get some idea of certain important characteristics of ancient culture of Ma'anshan from one side.

Firstly, it has comparatively distinct regionality. No matter the jade articles in the New Stone Age and bronze articles in the period of Shang and Zhou Dynasties, or chinaware and bronze wares in the period of Three Kingdoms, Western and Eastern Jin, and Southern and Northern Dynasties and succedent dynasties, we can all discover lots of article shapes with certain individuality, for instance, the jade figure unearthed in the site of the Mount Yangdun, the bronze cymbals in Shang Dynasty unearthed in economic and technological development zone of Ma'anshan, the pottery jar with cord markings decoration, double ties and the ceramic steamer unearthed in the site of the Hummock Wudan, the bronze incense burner with a tray and three legs unearthed in the Taqiao village of Xinqiao countryside, the bronze belt hook with gold-silver inlay and inscription “丙午” (“bing wu”) of Eastern Wu Dynasty unearthed in the electromagnetic line factory, the pottery hog pen and the celadon chicken-head pot unearthed in the Simenkou tomb of Eastern Wu Dynasty, the celadon beast guarding for guarding tomb of Eastern Wu Dynasty unearthed in the Taibai countryside, the celadon beast for guarding tomb with beast head and human body unearthed in Zhu Ran family grave of Eastern Wu Dynasty and the celadon lion-shape jack (candleholder) unearthed in the tomb of Eastern Jin Dynasty in the second steel factory, etc. Although not all these utensils are made in the local places, the displayed culture choice by the using of local people still reflect the regional cultural structure and tendency, and to some extent reveal and prove the living level, the social appearance, the living structure and the spiritual demand of people in different ancient times of Ma'anshan area.

Secondly, it reflects the position and system of Ma'anshan ancient culture. Ma'anshan city is situated at the south bank by Yangtze River, and the special geographic and transport line determines the natural connection between her native culture and that of Yangtze River drainage area, especially the middle and lower reaches of Yangtze River. Unearthed semi-bracelet and semi-annular shaped jade pendants in the site of Mount Yangdun are close to the jade articles of the same category unearthed in the Songze site (Shanghai), the Nanhebin site (Jiaxing, Zhejiang province), the Caoxieshan site (Suzhou), the Yingpanshan site (Nanjing), etc. in Taihu Lake drainage area and Ningzhen area of Songze Culture period; the printed-line pottery unearthed in the site of the Hummock Wudan and Bowang, etc. belongs to the “Hushu Culture” system of lower reaches of Yangtze River; most of the celadon stoneware in six-dynasty period are typical (Zhejiang province) Yue kiln productions, some of which have the characteristics of (Jiangxi province) Fengcheng kiln (for example, point-colored celadon earthen bowl unearthed in a tomb of Jin Dynasty in Dongyuan residential area and the celadon pot with dish-shaped mouth and six loop handle rings of Southern Dynasty collected in local place by museum, etc.) or (Zhejiang province) Wu kiln (for instance, the celadon jar contracted mouth in the tomb of Jin Dynasty in Bamutang, etc.). Other relic shapes such as the celadon incense burner unearthed in Zhu Ran tomb of Eastern Wu Dynasty and the celadon beast for guarding tomb unearthed in the tomb of Eastern Wu Dynasty in the Jiashan countryside, etc. are rather similar to the articles of the same type unearthed in a tomb of Eastern Wu Dynasty in Ezhou, Hubei province, and there's also some discovery of the celadon “Baihaoxiang” figureine in the tomb of Wu and Jin periods in Wuhan, Hubei province and Changsha, Hunan province, which is similar to that unearthed in the Yinshan village, Jiashan countryside; parts of the lacquers unearthed in Zhu Ran tomb of Eastern Wu Dynasty are even from Shu place in the upper researches of Yangtze river. Even though the articles belong to Tang and Song Dynasties, none of them is not produced in famous kilns of the drainage area by Yangtze River, for example, the yellow-glazed jar with two loop handle rings and brown stripe design by Changsha kiln in Tang Dynasty and the yellow-glazed water dropper with decoration in brown, the porcelain pillow by Jizhou kiln unearthed in Zhawan and a batch of blue and white stoneware with characteristics of Fanchang kiln in Northern Song Dynasty, etc., all of which are collected in this book.

Standing on the modern angle of view, we can say that the culture of ancient Ma'anshan area is always an open system, and meanwhile brings along strong cultural features of the drainage area by Yangtze River and



impression of the creation of local culture.

Thirdly, it makes clear to all that the transferring, inheriting and developing continuity of Ma'anshan culture and its close relationship with the surrounding cities. The materials collected and recorded in this book range from the jade and stone articles in the New Stone Age more than 5,000 years ago to the blue painting and colorful porcelains in Ming and Qing Dynasties, with a great span of years and various categories. But because most of these cultural relics are unearthed in local place, therefore, they reflect the local cultural appearance, the developing venation from simple to complicated and the relationship of ups and downs either forward or backward in different periods by time sequence. If the cultural developing period and its appearance revealed by the unearthed cultural relics of Ma'anshan city are put to observe under the big background of the entire country, it complies with the general evolutive rule of substantial culture in most of the Chinese area in principle; however, owing to the special geographic position and resource advantage of Ma'anshan city, it gives an outstanding performance in the aspect of transferring and inheriting culture, and especially it forms an unusual link with neighboring Nanjing in history, which is obviously displayed by the cultural relics in the period of Three Kingdoms, Eastern and Western Jin and Southern and Northern Dynasties. Literature materials prove that the earliest arisen city in Ma'anshan downtown area is located in the "Niuzhu(dun)" of Caishiji and Cuiluo mountain area. Early in the late years of Eastern Han Dynasty, Sun Ce triumphed over the force of Liu You here, feudal governor of Yangzhou, and from then on opened up the victory-deciding phase in East area of Yangtze River, until the battle that Western Jin annihilated Wu, the prime minister Zhang Ti and Danyang satrap Shen Ying of Eastern Wu Dynasty also took it as the crucial rampart to resist Jin army. In fact, once Nanjing is as the capital in history, the status of Ma'anshan would rise immediately. In the period of Eastern Wu Dynasty famous general Zhou Yu, Lu Xun, and west-town general Xie Shang of Eastern Jin Dynasty, all of whom used to guard here to protect the capital; Han Qinhu, general of Sui Dynasty, extinguished Chen by crossing the river from here; Cao Bin, general of Northern Song Dynasty, took up Caishi and then annihilated Southern Tang; at the end of Yuan Dynasty Zhu Yuanzhang attacked Jiqing (now Nanjing) also passed the river to the north from this area. Owing to that, the relationship between Ma'anshan city and Nanjing in history is well-nigh considered as close as lips and teeth and sharing weal and woe. Thumb through the culture relics in the period of Three Kingdoms, Eastern and Western Jin and Southern and Northern Dynasties collected and recorded in this book, they are almost as same as that unearthed in Nanjing in the aspects of article categories, shapes, line ornaments and the porcelain degree, which is a phenomenon that is seldom seen in the near and other cities. This kind of phenomenon can also be observed from the activity process and formed cultural transferring and inheriting relationship of the pots Xie Tiao of Southern Dynasty and Li Bai of Tang Dynasty in Nanjing, Ma'anshan and Dangtu area, and even realize the far-deep cultural connection between the two cities from the later a series of historical influences. It fully illuminates that development of Ma'anshan city and interaction with the neighboring cities especially Nanjing has strategic and constant cultural meaning.

The cultural relics collected and recorded in this book assemble the elite of the unearthed cultural relics for generations, and the multiphase academic value waits for the research by the expert of various aspects. Wang Jun comrade, the curator of Ma'anshan Museum and superintendent of Ma'anshan cultural relic management institute, who presides over the compilation of this book is a scholar of cultural relic archaeology with excellent academic culture. In many years she always works in the front of cultural museum, and has published many articles about archaeological cultural relic, as well as carries out systematic research of the unearthed ancient tomb funeral, bronze article, stoneware and tomb epitaph. More than ten years ago, when I worked in the archaeological department of Nanjing Museum and editing department of the magazine "the Southeast Culture". She was our academic partner. Although this book focusing on the picture, the selected cultural relic and interpretation character, etc. comprehensively reflect the result and research level of field working by Wang Jun comrade and other comrades of Ma'anshan Museum in so many years and embody the effort of many people. Meanwhile, through this book we can also feel the great support and recognition of the accomplishment of cultural museum by the concerned leaders of Ma'anshan city in these years.

Protecting cultural relics is not only for the preservation of history, but also to transfer and inherit culture. By the relics of thousand-year old, this catalog witnesses the past cultural achievement of the local place of Ma'anshan and culture persistence and relationship of mutual living and prosperity of different cities and regions in the lower reaches of Yangtze River. Wish we share the wisdom and creation from the enlightenment of history and do well of our current career for the mutual good future.

He Yun 'ao

April 20th, 2006

Research Institute of Cultural and Natural Heritage of Nanjing University



# 绪言



王 俊

马鞍山位于长江下游南岸，安徽省东部，与六朝古都南京为邻。在1600平方公里的土地上，分布着新石器中晚期至商周古文化遗址29处。全国、省、市、县重点文物保护单位43处。众多名胜古迹展示着城市悠久的历史 and 丰厚的文化底蕴。

烟墩山遗址的发掘表明，5300年前先民们就在此生息、繁衍、劳作，并创造了早期文明。在已发掘的950平方米的面积中，发现了一批新石器时代晚期至西周时期的重要文化遗址，出土有新石器时代的玉器、陶器、石器和西周时期的陶器、石器、青铜器、原始瓷器等各类文物近400件。除豆、簋、鬲等实用器外，有相当一部分为礼器，如石钺、玉璜等。其中一座新石器时代晚期的墓葬中出土玉人，立状侧面、戴冠、圆目、吻部突出、短颈、挺胸，背部有一方形缺口，玉人上下各对钻一小孔。整个玉人造型抽象与写实相结合。同时相伴出土的玉镯、玉项饰也十分精美，非一般人所使用。这批较高规格的新石器时代礼器的发现，进一步证明了马鞍山地区在当时便具有重要的宗教、政治地位。出土的生活用品在器形和纹饰上也反映出多种文化因素的影响，为我们探索马鞍山地区史前时期的文化交流传播提供了新的重要实物资料。

马鞍山作为六朝的京畿之地，濒临长江，地势险要，故有“六朝京畿天然屏障”之称。随着东吴政权的建立和此后东晋时期政治中心的南迁，北方士族大量南下，带来了先进的技术和充足的劳动力，马鞍山地区经济得到了进一步发展。据北宋《太平御览》卷一七〇，引《金陵记》记载：“姑孰之南，淮曲之阳置南豫州，六代英雄选居于此，以斯为上地也”。这里也成为世家大族的魂栖之所。近二十年来马鞍山先后发掘六朝墓葬近百座，其中不乏高规格墓葬，如东吴朱然墓、宋山东吴墓等。

20世纪80年代初发掘的东吴大将朱然墓，是目前所知三国墓葬考古中唯一与《三国志·吴书》相印证的重要历史人物的墓葬遗存。朱然墓以其出土文物之珍贵，墓主身份之高，而成为80年代初中国十大考古收获之一。朱然墓穹窿顶的砌法已十分成熟，采用从四壁基墙的中部起，由两端向上斜砌，形成倒人字形壁面，至顶部合成方锥形。从力学角度观察，“四隅券进式”穹窿顶更为科学，它将墓顶上封土的重量均匀地传向四壁，有效提高了抗压能力。朱然墓成为长江下游吴墓中较早采用“四隅券进式”穹窿顶的实例。宋山东吴墓是目前长江下游已发掘的吴墓中规模最大的一座，长17.86米，结构复杂，由墓道、甬道、左右侧室、横前室、过道和单后室组成。营造相当讲究，前室与横室、横室与过道之间有四道石门，门把雕成辟邪式。它与朱然



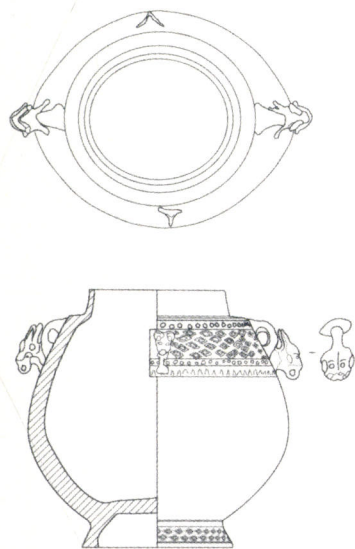
墓、朱然家族墓、东吴寺门口墓等构成了马鞍山东吴系列墓，为这一时间墓葬文化研究提供了重要资料。

马鞍山地区的文物具有鲜明的地域特点，六朝文物尤其是六朝青瓷占据了主流，也成为马鞍山市博物馆的一大特色。这些文物多为墓葬中出土的随葬品，器形多样，工艺精湛，具有极高的历史、艺术价值。以青瓷器为例，几乎包括了这一历史时期常见的所有品种。如鸡首罐（壶）、盘口壶、唾壶、虎子、香熏、水盂、狮形烛台、盘、碗、钵、盏等日常生活用具，以及品种丰富的各类明器，如磨、灶、牛车、厕圈、禽舍、镇墓兽、青瓷堆塑罐等。其中不乏一些造型优美、纹饰精细、釉色匀润的器物。如朱然墓出土的青瓷卣形壶，朱然家族墓出土的青瓷羊，造型独特、典雅，纹饰精美。东苑小区东吴墓出土的虎子，构思巧妙，整体造型追求与虎形相似，犹如一只仰天咆哮的猛虎，写实生动，栩栩如生，凸显了东吴时期制瓷工艺的精湛。这一时期青瓷装饰风格的一个显著变化就是在器物上贴塑一些图案，其中以铺首最为常见。青瓷三足樽、青瓷奩均在肩部或腹部对称贴塑三个衔环铺首，青瓷卣形壶，肩部对称贴塑四个铺首，其中一对羊形铺首有两角，另一对铺首较小，紧贴在壶壁上，甚为独特。

从随葬的青瓷器所占比重变化中，我们可以看出，三国两晋时期，质朴、明洁的青瓷器逐步取代了汉代流行的漆木器、青铜器。但部分青瓷器在造型、纹饰上仍然承袭了汉代风格，如卣形壶、三足樽、青瓷奩，基本是汉代铜器的式样。制瓷工艺虽难以达到象铜器那样精密的雕刻效果，但上述几件青瓷器式样优美、装饰复杂、釉色莹润，胎釉结合致密，具有独特的美感，反映了越窑在三国两晋时期已具有相当高的烧成技术及制瓷工艺。

鸡首罐作为盛酒（水）器，是三国两晋时期瓷器的一种新产品。考古界此前一直认为吴、西晋的鸡首罐（壶），鸡首不能倾注，只是一种装饰。而宋山东吴墓出土的两件青瓷鸡首罐，鸡有雌雄之分，鸡首与腹相通，充当流的作用，应是实用器。西晋时有一种鸡首壶，鸡首仅仅作作为装饰，似无实用价值，应视为明器。鸡首罐（壶）发展到东晋，已形成鸡首有颈，与鸡首相对称的鸡尾也发展成为与盘口交接，从造型上更趋于美观。马鞍山地区历年来出土了大量六朝时期的鸡首罐（壶），它们形制多样，构思巧妙，演绎出不同时期实物造型的发展序列。

虎子是六朝时期富于变化的主要器形之一。马鞍山三国两晋墓中，出土了一些形状不同的虎子。三国时的青瓷虎子多似蚕茧形，但个别东吴墓中也出土了一些呈圆球平底状虎子，口部只有装饰简单的耳、鼻。有关虎子的用



朱然墓出土的青瓷卣形壶



途应根据其形制、出土位置的不同来综合分析，其用途也应各异，不能简单地认为它只是溺器。

青瓷堆塑罐是三国两晋时期特有的一种产品。马鞍山出土的两件青瓷堆塑罐，腹部交错贴附麒麟、仙人骑马、羽人乘龙、佛像以及游鱼等水生动物。罐体上堆塑着复杂的楼宇、人物、动物形象。显示了烧造技术的成熟完善。同时也反映了汉末三国乃至西晋传入吴地的佛教，基本上依赖于中国传统文化的方术而生存，人们也将外来的佛视为神仙的方术之一。从民俗的角度上看，人们认为“事死如事生”，将生前居住的庄园——堆塑在青瓷罐上，罐体贴塑的鱼、螃蟹、泥鳅等水生动物，更体现了江南水乡的特色，反映了这一时期贵族阶层的思想意识和他们的物质生活形态。

明器中用于辟邪的镇墓兽，在马鞍山六朝早期墓中也有发现。佳山东吴墓和朱然家族墓各出土一件。其中朱然家族墓出土的镇墓兽，兽面人身，两眼外凸，双耳居头顶，舌尖长至脚尖。据目前掌握的考古资料，长江中下游还未发现这一时期相同造型的器物，应是六朝早期难得的青瓷珍品。

漆木器是马鞍山市博物馆馆藏的一大亮点。东吴大将朱然墓出土的近80件漆器，品种繁多，包括案、凭几等家具，盒、壶等盛储器和碗、盘、耳杯等饮食器，以及妆奁器用、起居器用和文具。胎质有木胎、篾胎、皮胎，装饰工艺有描漆、戗金锥刻、雕刻镶嵌等。漆案上的绘画，内容丰富、题材广泛，对人物和动物的刻画，简率生动、布局饱满，如季札挂剑图漆盘，生动再现了《史记·吴太伯世家》所载的季札挂剑还愿、不失诚信的故事。宫闱宴乐图漆案，将帝王宴请诸侯王及其夫人观赏百戏的场面，形象地展示在案上，具有很强的艺术感染力。此外贵族生活图漆盘、童子对棍图漆盘、漆榻等均为三国漆器的经典之作。犀皮黄口羽觞，是饮酒用具，采用了由不同颜色的漆层构成天然流动图案的髹漆工艺。据文献记载，这种犀皮漆工艺可能发明于唐代，而朱然墓犀皮黄口羽觞的发现，将犀皮漆工艺的出现年代向前推进了近500年。这批漆器为研究魏晋时期美术史和漆工艺史提供了极其珍贵的实物资料。

青铜器数量不多，但馆藏的商周、汉晋等时代的青铜器质地优良，纹饰精美，具有浓郁的地域文化特色。马鞍山市经济开发区出土的一件商代青铜大铙，气势恢弘，纹饰精美，堪称镇馆之宝。铙的正鼓部饰勾连云纹和卷云纹组成的兽面纹等，与众不同的是，青铜铙除外壁布满纹饰外，在其腔内也同样铸有精美的勾连云纹饰。纹饰的主要作用是装饰，器内壁铸出如此精美的纹饰，显然具有一定的意义和作用。这件青铜铙是迄今为止我国所发现



朱然墓出土的程孝故事图漆盘



朱然墓出土的百里奚会故妻图漆盘



的唯一一件腔内有纹饰的青铜大铙，这为商周时期南方青铜铙的研究增添了新的内容，也为探讨我国南方早期青铜铙的年代、性质和功能增添了新的依据。

马鞍山馆藏的汉末至三国时期青铜器如三足承盘式香熏、错金银铜带钩、铜水注等制作精细，反映了当时的生活观念和艺术理念。

三足承盘式香熏，将神人、凤鸟和莲蕊装饰在一件器物上，有背光的造像，神人额中凸起的圈点，反映了东汉时期早期佛教对中国造像艺术所产生的影响。这两件香熏，造型优美、工艺精湛、使用方便，既是熏香除秽、净化空气的实用器，又是具有观赏价值的工艺品；错金银铜带钩，构思奇特巧妙，带钩俯视呈S形，一端似鹅头，弯曲作钩状，腹部雕刻成人抱鱼的形状，与“口含珠、手抱鱼、大吉”铭文相吻合。上述作品技法娴熟、雕刻精美，展示了三国时期青铜器的精湛工艺。

由于篇幅所限，马鞍山的文物不能一一介绍，我们希望通过这些有代表性的馆藏文物，让人们从中了解到马鞍山文物的地域特征，感受到马鞍山历史文化的魅力。