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——中国古代陶瓷枕

Thousand Years Dream

—Chinese Antiquity Ceramic Pillow

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## 序

枕是人一生中须臾不能离开的寝具，人们日常所用枕头最常见的是用棉布或丝绸缝制的内部填充荞麦皮、药材或其他柔软物质的软枕头。但大凡对中国古陶瓷知识有所了解的人都知道，大约自七八世纪的唐代早、中期以来，在我国曾普遍流行一种硬质的陶瓷枕。其品种丰富，式样繁多，历经唐、五代、辽、宋、金、元、明、清各代，连续烧造长达1000多年，而且各个历史时期烧造的陶瓷枕均具有时代特色，蕴藏着丰富的文化内涵。因此，在世界上，陶瓷枕堪称中华民族独有的一种文化遗产。

古代陶瓷枕主要被用作寝具，同时也被用于辟邪、号脉及随葬等。古人将陶瓷枕用作寝具，盖因其能清凉沁肤，爽身怡神，甚至有“明目益睛，至老可读细书”的作用。所以上至帝王将相，下至平民百姓，无不喜好使用陶瓷枕头。

目前已发现唐代烧造陶瓷枕的窑场有越窑、邢窑、耀州窑、巩县窑、密县窑、长沙窑、寿州窑等。所烧造陶瓷枕的品种有贴面绞胎、三彩、青釉、白釉、黑釉、黄釉、茶叶末釉等。装饰技法有绞泥、刻花、划花、珍珠地划花、印花、剪纸贴花、木叶纹、雕塑等。

唐代陶瓷枕的特点是尺寸大都较小，且多呈四方体形，也有比较少见的犀牛形、虎形、豆形、腰圆形、如意头形等。一般认为最常见的唐代箱形小枕属于脉枕，系医生给病人号脉时供病人垫手腕所用。至于古人将陶瓷枕做成犀牛、老虎等猛兽形，从古代典籍中的有关记载来看，其目的是为了辟邪驱鬼。

五代、辽、宋、金、元时期，陶瓷枕的尺寸加大，造型、品种愈加丰富，烧造陶瓷枕的窑场的数量和产量亦进一步增加。这一时期的陶瓷枕主要用作实用器，也有用来陪葬的。造型有长方形、八方形、如意头形、银锭形、腰圆形、仕女、婴戏及各种动物形等。品种有白釉、青釉、青白釉、黑釉、绿釉、黄釉、三彩、彩绘等。在众多烧造陶瓷枕的窑场中以定窑、耀州窑、磁州窑、钧窑、景德镇窑、吉州窑等窑口的产品最受人称道。

明、清时期，陶瓷枕虽仍在烧造，但无论从产量还是花色品种上，已明显趋于衰落。常见的品种有青花、五彩、素三彩等。青花、五彩瓷枕一般属于寝具，素三彩瓷枕则属于随葬用品。

对古代陶瓷枕进行专门系统研究始于20世纪50年代。1954年故宫博物院研究员、著名古陶瓷研究专家陈万里先生（1892~1969年）编撰的《陶枕》一书，由朝花美术出版社出版发行，开启了有关陶瓷枕专著出版之先河。此后，直到20世纪80年代以来，才又陆续出版了几部专著。今日欣慰地看到这么多全新的陶瓷枕材料集中呈现在世人面前。这批陶瓷枕的品种有三彩、贴面绞胎、珍珠地划花、白釉划花、绿釉划花、白地黑花、白地剔花、白地剔花填黑彩、绿釉剔花填黑彩等，涵盖了唐、宋、金代陶瓷枕中的主要品种，其中不乏稀世珍品，如金代白地剔花填黑彩雏菊纹八方枕、金代三彩刻花子母狮形枕、金代白地剔花填黑“化生童子”八方枕等等。这批陶瓷枕一经面世，立刻引起各方面学界人士的广泛关注。

就这批珍贵材料结集，即将付梓之际，结合自己20多年来对陶瓷枕的研究心得，略缀数语，权且为序。

吕成龙

2007年9月撰于紫禁城



## FOREWORD

The pillow is a bedding which in human life cannot leave for a moment, usually, people use the pillow most common are internal packing buckwheat husk, raw material for medicine or other soft material soft pillow which sews with the cotton fabric or the silk. But generally has the understanding people to the Chinese ancient ceramics knowledge all to know, since seven, eight century, the early, and the intermediate stage of Tang Dynasty, once has been probably common in our country the popular one kind of flinty ceramic pillows. Its variety is rich, the model is many, has been go through Tang, the Five Dynasties, Liao, Song, Jin, Yuan, Ming, and Qing dynasty, the continual fire-makes have a long time amounts to for more than 1000 years, moreover each historical period fire-makes the ceramic pillows have the time characteristic, is containing the rich cultural connotation. Therefore, in the world, the ceramic pillow may be called one cultural heritage which the Chinese nation is in sole possession of.

Ancient time the ceramic pillow mainly used as the bedding, simultaneously also used in exorcising evil spirits, feel the pulse and was buried as a funerary object and so on. The ancient people used ceramic pillow as the bedding, probably because its can ice-cool the skin, relax the body and gladden the heart, even has "clear vision with good eyesight, to old may also read book with the small characters" function. Therefore up to the king, military and political leader, and down to the common people, all like used the ceramic pillow.

At present, it had discovered the kilns which made the ceramic pillow at Tang Dynasty, there're Yue Kiln, Xing Kiln, Yaozhou Kiln, Gong country Kiln, Mi country Kiln, Changsha Kiln, Shouzhou Kiln and so on. Varieties of the ceramic pillow have, covered by twist-clay, the tri-colored glazed, the green glazed, the white glazed, the black glazed, the yellow glazed, the powdered-tea glazed and so on. The decoration techniques have, twist-mire, engraved patterns, scored patterns, scored patterns on the pearl-rings base, stamped patterns, pasted the paper-cut patterns, wood or leaf patterns, sculpture and so on.

The characteristic of Tang Dynasty ceramic pillow is that the size is mostly small, and most of them are square, also has the quite rare rhinoceros shape, the tiger shape, the bean shape, the waist-circular, the ruyi-head shape and so on. Thought generally, the most Tang Dynasty common box-shape small pillow belongs to the wrist-rest pillow, is doctor for the patient when feels the pulse to rest wrist. As for the ancients made ceramic pillows shape as the beast, like rhinoceros, tiger and so on, from the antiquity ancient books and records, its goal is in order to exorcise and avoid evil.

At the time of the Five Dynasties, Liao, Song, Jin, and Yuan dynasty, the size of ceramic pillow enlarged, model and varieties are rich increasingly, kilns of fired ceramic pillow, the quantity and the output also further increases. Ceramic pillow at this time are mainly used as practicality wares, also are buried along with the dead. The models have rectangle, eight square shape, ruyi-head shape, sycee shape, waist-circular shape, beauty shape, playing children shape, and each kind of animals shape and so on. Varieties have the white glazed, the blue glazed, the white blue glazed, the black glazed, the green glazed, the yellow glazed, the tri-colored glazed, the colored drawing and so on. The multitudinous kilns that fired ceramic pillow, in which fired the best speak approvingly of wares are, Ding Kiln, Yaozhou Kiln, Cizhou Kiln, Jun Kiln, Jingdezhen Kiln, and Jizhou Kiln and so on.

At the times of Ming and Qing dynasty, the ceramic pillows are still made, but both the output and the variety of designs, color, tended to the decline obviously. The common varieties are blue and white, five-colored, simple tri-colored and so on. The porcelain pillows with blue and white, five-colored which are belong to the bedding generally, but the simple tri-colored porcelain pillow is belong to be buried as a funerary object.

Conducted the special system research for the antiquity ceramic porcelain pillow began 1950s. In 1954, the Palace Museum researchers, the famous expert who is engaged in research the ancient ceramics, Mr. Chen Wanli (1892-1969 years) compiled the book "Pottery Pillows", print and publish by Zhaohua Fine Arts Publishing House, has initiated the monograph publication relate to the ceramic pillow that is advocated earlier. Since then, until 1980s, only then has published several monographs one after another. Today, gratified to see so much brand-new ceramic pillow materials centralized present to people. The varieties of this group of ceramic pillow have, the tri-colored glazed, covered by twist-clay, scored patterns on the pearl-rings base, scored patterns and white glazed, scored patterns and green glazed, black patterns on the white base, picked patterns on the white base, picked out patterns on the white base and filled in black color, picked out patterns on the green glazed base and filled in black color and so on, covered in the major varieties ceramic pillows at Tang, Song, and Jin dynasty, in which there are no lack of rarities, like the Jin Dynasty white and black chrysanthemums on white base eight square pillow, the Jin Dynasty tri-colored glazed sculptured female and young lions shape pillow, the Jin Dynasty white base picked patterns and filled in black color "Hua Sheng" boy eight square pillow and so on. As soon as this group of ceramic pillows was published, immediately arouses attentions diffusely at various academias.

Time on this group of precious materials will print and publish, united my own learned from study the ceramic pillow for more than 20 years, write these few words to be the foreword.

Lu Chenglong

September, 2007 write at Forbidden City

## 枕 记



图1 “延年益寿大宜子孙”锦鸡鸣枕

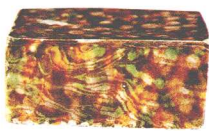


图2 绞胎三彩方枕



图3 三彩戳花方枕

梦从睡中来，而枕则是最重要的睡眠用具之一。汉代许慎《说文解字》：“枕，卧所荐首者。”明确地讲清楚了枕是睡卧时垫头的用具。这也可能就是“枕头”一词从古代动词“枕”于头，转换为今天的名词，成为特定一种用具称谓的缘起。今天已经无法考证第一个将东西放在头颈下当枕的人是谁，同时也无法考证第一件被放在人类头颈下当作枕的是一块木头、石头，还是一块骨头？但无疑从人类开始进化之时，就应有枕物入眠的用具，同时也就有了更多的梦境迭现。

中国文献典籍中自春秋以来，对“枕”就多有记载。《诗经·陈风·泽陂》中，有“辗转伏枕”之句，一个“伏”字非常形象的展示了用枕的动作。《战国策·魏策一》记道：“高枕而卧，国必无忧矣。”由此而有了今天童叟皆知的成语“高枕无忧”。《礼记·丧服传》载：“寝苦枕块”。《论语》录：“曲肱而枕”。后汉张纡《环材枕赋》：“不可殫形，制为方枕。”《三国志·蜀志》中说：“枕石漱流，吟咏袍，偃息于仁义之途，恬淡于浩然之域。”《晋书·刘琨传》中亦有“吾枕戈待旦”的记载。枕隐含了种种时代信息在它的身上。古时的枕多种多样，有布枕、木枕、陶枕、花枕、漆枕、藤枕、竹枕、石枕、玉枕、水晶枕、琥珀枕、兽头枕等等。

1959年新疆民丰尼雅遗址1号东汉墓出土了“延年益寿大宜子孙”鸡鸣枕（图1），外形基本完好，枕由一块“延年益寿大宜子孙”文句锦缝缀，中部是鸡身，两端各有一鸡首。鸡首相背，缝制出了尖嘴、圆眼及冠、细颈等。眼睛由三层圆绢片叠放而成，底为白绢，中上皆为红绢。冠作锯齿状。枕芯为植物茎秆填充。借中国西部特殊地貌气候环境的优势，这件距今2000年的填充织锦枕得以保存。1968年，中国科学院考古研究所和河北省文物工作队在河北省满城县县城西南1.5公里的陵山发掘的西汉中山靖王刘胜及其妻窦绡墓中发掘出土了青铜鎏金镶玉兽头枕，清晰地向我们展示了当时诸侯王生活用器的奢华。这些出土文物让世人看到了距今2000多年前的珍贵睡眠枕具实物。

自唐以后文献记载中提到枕的地方更多了。在生活中除那些布枕、木枕、花枕、漆枕、藤枕、竹枕、石枕、玉枕外，随中国陶瓷科技的进一步发展成熟，一种特殊材质的，经过工匠加工，借窑火神力而催生的陶瓷枕大量出现，并广泛进入人们的生活和睡梦之中。这种现象在后来大量考古发掘中获得了实证。

典型的唐代陶瓷枕具如图（图2、3）所示。这类方枕，因尺寸大小一般多在11—15厘米范围上



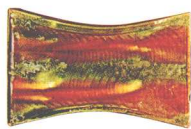


图4 多彩笔划束腰枕



图5 影青童子纹束腰枕

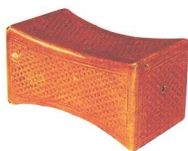


图6 黄釉印钱纹花束腰枕

下，多有学者判断此为医生诊脉搭腕用的“脉枕”。但就已知出土实物尺寸及文献中所描述的使用情况分析，此型小方枕应该不是医生诊脉搭腕用的“脉枕”。北宋末金初人杨万里有“竹床移遍两头冷，瓦枕翻来四面凉”（《杨万里选集》第225页）之句。南宋周密《齐东野语》卷十八曰：“纸屏瓦枕竹方床，手倦抛书午梦长。”南宋赵彦卫《云麓漫钞》记：“介甫（王安石）尝言‘夏日昼睡，方枕为佳’。问其何理，曰：‘久睡气蒸枕热，则转一方冷处。’”就前所录文字记载，可明确地判断：一、这类陶瓷方枕（也就是所谓瓦枕）可四个面翻转，夏日使用时能起到凉颈清爽的效果。二、多为午休使用。就当时的生活状态判断，这种小方枕体小而轻盈，便于携带、安放，以古代人习惯于将白日小憩——时间不长的闭目休息称为“假寐”，能想象这种小方枕的使用再合适不过了。

今日用惯了各种花色及百变材质枕具的人们，总认为柔软的枕头最舒服，想象那些冰凉坚硬有相对固定高度的古代陶瓷枕，其硬且硌，枕躺没有舒适感，因而对这类硬枕的实用效果疑惑多多。那先来判定枕头究竟要多高才合适呢？每个人体态不同，且睡眠姿势有别，具体高度各有不同。科学研究测定，习惯仰卧的人，枕头高度应是颈部生理弯曲的后沿顶点与头和背部连线的距离，也就是人平躺时，床铺平面到颈部生理弯曲后沿顶点的高度。至于习惯侧卧的人，枕头高度应是二分之一肩宽——颈部最小宽度。就此图录中所列器物，这些古代陶瓷枕的高度尺寸主要集中在8—15厘米上下，其中10厘米左右的数量最多，这一尺寸几乎完全符合今天科学研究的最佳枕头高度“二分之一肩宽——颈部最小宽度”。由此足见，近1000年前我们的先人已经非常熟悉人体脊椎解剖原理了，所以才能如此准确地用硬质材料制作出完全符合人体工学原理的枕具。古代陶瓷枕高度既然是最优化的，那么枕卧舒适感如何呢？汉刘熙撰《释名》（卷三·释床帐第十八）记有：“枕，检也，所以检项也。”“检”，约束。“项”，泛指人颈，本义脖子的后部。意思是说：枕，是用来约束和承垫颈项的。又汉代许慎撰《说文解字》：“枕，卧所荐首者。”“荐”，衬垫。“首”，头也。意思是：枕，睡卧时垫头的用具。两人所述也分别体现在遗存所能看到的这些古代陶瓷枕具上。如图2、3的造型当属“荐首”。图4、5、6造型应为“检项”。“荐首”与“检项”的争论应该一直都存在着。今天的人们已经习惯了枕具将整个头颈衬垫包裹的使用方式，很少有人去分辨自己睡觉的

枕，是枕头还是枕颈了。一切事物都是发展的，有些事物的道理我们日日接触，却从来不去注意，这可能就是所谓的熟视无睹吧。一种事物熟悉到不能再熟悉时，我们大家也就不会去注意了，但它的本质我们未必是完全的清楚。不过进化与改变却是默默存在的，一刻都没有停止。枕，到底枕颈还是枕头，从其他资料所示的枕中可以窥测到更多的信息。就图录所列器物中我们可以分辨出一部分是“荐首”，一部分是“检项”，那么除这两者之外呢？就实物图例分析，其他的这些枕具应该是“荐首”与“检项”的结合体，也就是说这些陶瓷枕使用时是放在头下部颈上部的结合点，即所谓“枕骨”的位置。笔者曾留心试枕过部分古代陶瓷枕，这些高度在10厘米左右的硬枕，因枕面微凹形成浅弧面，人的头颈部与其接触时会出现自然包合的现象，枕面可以将人的头颈部包裹支撑，不但没有硬硌的感觉，反而特别地舒适，夏季使用不但凉爽而且睡眠醒后颈椎非常的轻松舒服。同时因为枕是硬材质的，头颈在最初接触枕面时会稍有移动，但妥贴后就不再晃动了，因而睡眠姿势保持得也非常好。我完全相信古代经常使用这些枕具的人应该没有今天流行的高发颈椎疾病。

这些古代陶瓷枕不单单实用舒适，而且因不同制作工艺和技法的使用，使得种类花色多变，体现出极高的艺术气息。陶瓷枕在古代文献中多有记载，但真正被世人所认识了解还要从20世纪20年代前后河北省邢台地区巨鹿古城的发掘说起。回溯公元1918年，直隶省巨鹿县遭遇百年罕见的大旱，赤地炎炎，河床龟裂，顽强的巨鹿人掘深井以自救，在这过程中意外挖出了被淹埋在地下达810年之久的宋代城邑——巨鹿古城。那是公元1108年，北宋徽宗大观二年，巨鹿邑被漳河洪水吞没，一夜之间神秘消失。在掘井农民的锹、镐之下深埋了800多年的大批陶瓷遗物，源源不断地暴露在世人面前，所发现的陶瓷器数量之大，器物之精美，令人瞠目。特别是古城遗址内屋舍之中发现的大量陶磁枕，令世界为之震惊。这些屋舍中发现的陶瓷枕一改人们对这类器物是古代墓葬冥器的陋见，而明确判定在800余年前它们是城镇市民日常生活的实用器，且使用非常广泛。但那个年代社会动荡繁乱，这些在农民锹镐下发现的珍贵遗物，很快就引来各种各样的掠夺者，随之而来的就是破坏和抢掠，这些珍宝被扫荡一空，甚至北京琉璃厂古玩街亦出现了专售“巨鹿遗物”的专营店。这其中许多重要珍贵遗物流失海外，其中有相当数量的为日本研究者及收藏家所获。1923年天津博物院根据调查整理汇编了《巨鹿宋代故城发掘记略》，使世界对这一珍贵宋代遗存有了更广泛的了





图7 陈万里《陶枕》



图8 《陶枕》鱼纹枕



图9 杨永德《枕》



图10 杨永德藏鱼藻纹枕



图11a 杨永德藏鱼藻纹枕侧位图



图11b 杨永德藏鱼藻纹枕侧位图

解，同时也使许多研究学者开始关注在古城屋舍内出土的陶瓷枕。

1954年朝花美术出版社出版了陈万里编著的《陶枕》一书（图7），书前有陈氏撰写的《宋代陶枕和它的美术价值》一文。此书收入陶枕作品40件，其中有彩色图版的2件。除有彩色图版2件标记为“唐代”以外，其他的作者都标注为“宋代”，根据今天的研究成果和新出土的考古发掘纪年器，可以确认陈氏书中所录这些陶瓷枕并非都是宋代的，其中有一部分应该是“金代”甚至“元代”的。特别是书中“图录三十一：宋白地赭色鱼藻纹枕”（图8），鱼纹、水藻划刻得不自然，枕外墙一圈的花叶纹特别僵硬，应是民国间的仿品。但这些问题和疏漏仅是白璧微瑕，绝不掩盖陈万里先生这本《陶枕》成为此类研究开山之作的功绩。《陶枕》是第一部较系统论述中国古代陶瓷枕的专著，它对海内外中国古陶瓷研究产生重大影响。

1993年香港杨永德先生捐赠一批200余件古代陶瓷枕给广州西汉南越王墓博物馆永久陈列，同年出版大型彩色图册《枕》（图9）。这批收藏是杨永德先生20多年间，透过无数友人在日本、香港、欧美等世界各地的拍卖会、古董店、收藏家处搜集到的，倾注了巨大的心血。在广州西汉南越王墓博物馆辟专馆永久陈列的杨氏珍藏，是目前已知世界范围内最大的一组中国古代陶瓷枕专陈，备受瞩目。1984—1985年间这批陶瓷枕，先后在日本东京根津美术馆、热海MOA美术馆、大阪市立东洋陶瓷美术馆以及台北国立历史博物馆展出，引起海外学术、收藏界的广泛关注，这一展出及全新材料的公布，使中国古代陶瓷枕的研究跨上一个新的高度。杨氏所藏汇编而成的《枕》一书，在窑口及产地分区研究上多有创见，特别是于山西窑场制品和以前笼统的“磁州窑系”制品的分解厘清，对古陶瓷研究有着特殊的参考价值。《枕》中编号110号的“白地黑花鱼藻纹元宝形枕”（图10），和前揭陈氏《陶枕》一书“图录三十一：宋白地赭色鱼藻纹枕”（图8）的鱼纹、水藻纹非常相似，但《枕》中所示较之《陶枕》器物更显笨拙，器表多龟裂缩釉，且支烧点离奇的出现在枕面四角（图11a、图11b）。杨氏所藏“白地黑花鱼藻纹元宝形枕”的侧枕墙所绘芦雁纹又与日本安宅公司珍藏民国间得自大陆的“泰和元年（1201年）款红绿彩芦雁纹碗”（图12）如出一辙，但线条笔触有非常明显的描摹感，因此可以确认杨氏所藏比《陶枕》所录年代相对要晚，且有多器物图案纹样拼合使用的可能。



图12 日本安宅收藏红绿彩“芦雁纹”碗



图13 大卫德基金会藏枕



图14 郭良蕙藏“至和三年”枕



图15 大英博物馆藏“家国永安”枕

因为中国元代以前的陶瓷器烧造不像明代以后那么注重款记和标识，所以有年款及书铭者甚少，因而个别有纪年款的器物就备受学术界关注，其中陶瓷枕有明确纪年款记的更少。就今天所见和已发表的材料，有三件北宋纪年款陶瓷枕广受关注，且多被引用来作为年代排比的标尺。因而对这三件北宋纪年器的详究，就显得非常重要了。

一、英国大维德中国艺术基金会藏褐釉划凤纹叶形枕（图13），底部分别戳印“至和三年”（1056年）、“张家造”款记。二、台湾郭良蕙藏白地剔花叶形枕（图14），底部分别戳印“至和三年”（1056年）、“张家造”款记。三、英国伦敦大英博物馆藏珍珠地双勾“家国永安”剔花枕（图15），枕面左边题刻“元本冶底赵家枕永记”、右边刻“熙宁四年三月十九日画”，熙宁四年为公元1071年。首先第一和第二件的造型相似，同属叶形枕，而款记是完全相同的“至和三年”、“张家造”戳印，但两件器物又是完全不同的装饰技法，种种令人生疑。此类叶形枕就所有已经发表的考古材料和重要馆藏器物及标本研判，都是前枕墙叶型边棱刮胎无釉，这种处理应该是为了便于烧造，在窑室匣具内竖立摆放，提高空间使用率和防止叶边变形。另这类叶形枕的底墩都是倭圆五边形，顶部呈三角状。而英国大维德中国艺术基金会藏褐釉划凤纹叶形枕和台湾郭良蕙藏白地剔花叶形枕两者都是器面满釉，前枕墙叶型边棱无刮修露胎现象，且两者底墩都是五边直三角形，这些现象都完全悖于同类年代可靠的标准器物。加之英国大维德中国艺术基金会藏褐釉划凤纹叶形枕的枕面凤纹处理，头、身组合不伦不类，看不出凤鸟的整体效果；至于台湾郭良蕙藏白地剔花叶形枕的外枕墙满划卷草纹，此种装饰在其他的叶形枕上从来没有出现过，完全不符合艺术装饰的视觉效果原则。另外英国大维德中国艺术基金会藏褐釉划凤纹叶形枕和台湾郭良蕙藏白地剔花叶形枕的“至和三年”、“张家造”戳印都是分开戳印于两处不同的位置，这也不符合已经发现器物的戳印规律。综上可以客观地确定这两件年款完全相同、但烧造工艺却完全不符合当时实际烧造技法的纪年枕，同属于赝品。关于“至和三年张家造”七字款问题，在陈氏《陶枕》书中有记载，文中提示款记是在枕侧墙上，但遗憾陈氏没有给出图像和收藏地，不知此文所指是哪一件。

第三件英国伦敦大英博物馆藏珍珠地双勾“家国永安”剔花枕，枕面左边题刻“元本冶底赵家枕永记”、右边刻“熙宁四年三月十九日画”，这是一件非常重要的珍珠地剔刻花纪年器，多被研





图16 “元本赵家”款标本



图17 “冶底”古清化一大道遗址

究者引用。其中特别是“元本赵家”的刻划款在河南省平顶山市鲁山县段店地区窑场的遗存标本中多有发现，叶喆民先生在做窑址调查时在鲁山县段店地区也采集到过划刻“元本赵家”款（图16）的珍珠地梅瓶标本。因而可以确认大英博物馆所藏枕为河南鲁山段店窑制品，其他同类型及装饰风格的器物，时间断代大致都可以排到北宋神宗前后。但此枕右侧划刻款“元本冶底赵家枕永记”非常耐人寻味，书“元本赵家”者在鲁山县段店地区窑场的遗存标本中多见，但有“冶底”者，仅见大英博物馆所存。就文字学解释，“元本”同“原本”，如果顺此思路考虑，那款记的意思就非常明确了，“原本冶底赵家枕永记”是它的标准意义。那“冶底”又是什么呢？会不会是地名呢？后查文献确认“冶底”是山西晋城地区的一个地名，并且是古代晋陕豫驿路“清化大道”上非常重要的一个驿站。晋城是山西的东南门户，山西自古有八条峡谷状车马道路通往华北平原及中原腹地，人称“太行八陉”。其中南部三条陉道就分布在晋城市境内，即阳城至河南济源的轵关陉、泽州通往河南沁阳的太行陉和陵川通河南辉县的白陉。贯通沁水、阳城、泽州并通往河南博爱（古称清化）的就是清化一大道、清化二大道。“冶底”就处在清化一大道的中段，今山西晋城泽州县西南10公里处的山坳里，北枕高岗岭，南沿冶底河，东依晋普山，西接清化古道，自古被称为“晋豫陕通衢之地”。古时的“清化一大道”是西通陕西，连接洛阳、长安，东经清化（今河南博爱），沟通东京汴梁的重要驿道，是古代晋、豫、陕各省官、兵、商、豪和百姓运输物资的必经之地，又是重要的驿站、兵站和商号。交通便利，加之水、煤资源丰沛，因而当地打铁、制陶等手工业十分发达。冶底村至今仍遗存着两条完整的老街和多处古店铺，村西北还保留有数里长青石铺就的古清化一大道遗址（图17），从古道上坑凹的蹄印辙痕，可以想见当年的驿路繁忙，物流如水。冶底的岱庙也非常有名，自宋大中祥符五年（1012年），东岳之神被封为天齐仁圣帝后，冶底岱庙就开始兴土动工。宋元丰三年（公元1080年），村人捐银纳粮维修岱庙。金正隆二年（1157年）前后，岱庙部分建筑再次维修（图18），并加固庙中舞楼（图19）。以后历代均有修葺，遂成今日保留之规模。从岱庙建设的情况可以确定，自宋及金时冶底都非常繁荣发达。自冶底经清化一大道可以直达河南博爱（古清化），也就是宋金时期另一个巨大的陶瓷烧造地——焦作，此地就是闻名遐尔的当阳峪窑核心区域。由此可以确认两地的陶业有着千丝万缕的必然联系，包括学习与借鉴，甚至技术工匠和人员的交流。



图18 “冶底”金大定五年（1165年）重修的天齐殿正门



图19 “冶底”元代舞楼

当年的行人过博爱，转沁阳，走济源，很方便就可以经孟津渡黄河，直入京畿腹地。按这条路线行进可以发现，自山西泽州的冶底到河南鲁山的段店，是非常顺畅的一条通路。那么，在河南鲁山段店窑器物上出现的“元本冶底赵家枕永记”款识也就没有什么稀奇的了。它可能是当年——宋神宗年间自山西泽州冶底迁徙到河南鲁山段店的赵姓陶瓷商户，特意为了表明窑场商号和来源而写的标记，意思是“原本冶底赵家烧造的磁枕，永记为念”。后逐步发展为仅书“元本赵家”的简化标记，而不再标明“冶底”了。期待考古工作者早日对山西晋城泽州冶底附近的窑场遗迹进行调查发掘，以取得更多资料信息与河南鲁山段店的资料进行比对，这将有可能厘清许多问题，包括河南焦作当阳峪窑群在陕西与河南，山西与河南，华北地区南与北、东与西窑业交流和传播中所起到重要作用的重新判定。

陶瓷枕在生活中的广泛使用，必然带来其艺术装饰上的百花齐放。中国古代陶瓷装饰技法就研究文献显示其主要分为“胎装饰”和“釉装饰”两大类。“胎装饰”主要指陶瓷器皿的图案花饰是依靠对胎体本身的贴、塑、剔、刻、划、印、绞泥、镶嵌等工艺处理来完成，其主要出现在元代以前。“釉装饰”主要是指陶瓷器表上的图案花饰是依靠釉及彩的使用来完成装饰，如青釉、黑釉、黄釉、绿釉、三彩、影青、官釉、钧釉（乳浊釉）、红绿彩、哥釉、青花、五彩、粉彩、珐琅彩等等，多见于宋金以后。另在“胎装饰”、“釉装饰”之外还有一种陶瓷装饰技法——“粉装饰”，从工艺现象讲，“粉装饰”也就是“化妆土装饰”，它以土粉的不同使用状态及技法组合而演变出许多别具特色的装饰效果，这一装饰现象值得关注。“胎装饰”、“釉装饰”、“粉装饰”，不同装饰技法的独立及组合使用最终呈现了中国陶瓷艺术大花园中的姹紫嫣红，流光溢彩，也为整个人类艺术世界留下了最最宝贵的财富之一。这使得世界上任何一个角落的人们只要提到中国，都会想到如黄金、宝石般珍贵的中国陶瓷。就目前对所有中国古代陶瓷器皿的研究，可以发现陶瓷枕无疑是花色纹样、装饰技法最多变的品种之一，几乎所有已知的陶瓷工艺装饰技法在陶瓷枕上都有体现。因而对古代陶瓷枕的深入研究就有了更特殊的意义和价值。

图录所示器物即包含了相当的品种，就此图录可窥见陶瓷装饰技法百变之一斑，其中有些装饰工艺及图案纹样较为特殊，值得留意。





图20 磁州窑白地黑刷荷花枕



图21 美国史密森尼机构藏



图22 淋粉虎形枕



图23 焦作博物馆收藏



图24 印花双狮枕淋粉面（绞釉）



图25 印花双狮虎枕纹胎面

宋代磁州窑区域窑场剔划工艺最具特色，其中白地黑花属典型工艺，多制作贵重的花瓶和罐子等立器，制作枕头者较少。这件磁州窑黑刷荷花枕（图20）呈元宝形，胎质细腻呈青灰色，平底无釉中心偏左处有一小气孔。器体除底外，遍施白色化妆土，枕面白色化妆土上又涂一层黑色土粉，然后以刀具勾划轮廓，将多余部分的黑粉剔去，露出白粉，反衬轮廓线内的黑色荷花、慈菇纹，再施透明釉烧成。花瓣与枝叶饱满绽放，黑白对比反差强烈，艺术感浓郁，是磁州区域窑场的精绝之作。此枕纹样同美国史密森尼机构收藏的一件卷唇长颈瓶（图21）一致，可以确认两者烧造地应同为一处。

虎枕是陶瓷枕造型中的一个重要品种。这件金黄釉黑花淋粉虎形枕（图22），却和常见的虎枕造型有较大的差别。此枕呈卧虎状，模制成形，砖红胎，通体遍施化妆土，虎身上黑花勾绘轮廓、眉眼、尾巴，形象逼真，写实传神，额头的“王”字符号明显。后脊制成略带弧度的枕面，尤其特殊的是枕面用黑彩淋绘出云水效果，抽象而有韵味。就已知存世材料，河南省焦作市博物馆藏有一件出土于当地的虎枕（图23）与此相类。就当地窑址调查，焦作城西柏山地区窑址出土有和此完全相同的标本，因而可以确认此类制品是焦作柏山窑烧造。

在存世馆藏陶瓷枕中很少有同窑同模者，而下面这四件两组就属于同窑同模器。

酱黄绞釉双狮形枕（图24）和黄釉绞胎双狮形枕（图25），两枕造型、模制风格及尺寸近乎一致，当属于同一窑场制品，唯一区别的是釉色和枕面装饰，前者酱黄釉枕面绞釉（就工艺角度判断是化妆土装饰变化，并非是釉的变化），后者黄釉枕面绞胎。同窑烧造同模纹样，但不同装饰效果的器物能成组保存至今者甚为罕见，对工艺研究有重要价值。

三彩刻花子母狮形枕，两枕（图26、图27）枕身都模制子母狮，子母狮腿部有刀扎开孔，胎色灰黄，小狮的淘气可爱与母狮的慈爱之态刻画生动，整体形象逼真、目光传神、呼应有序、娇俏可爱，工艺极为精湛。两者的不同是器表釉彩组合的变幻以及枕面纹饰图样的差异。一个枕面划刻团花卷草纹，比较常见，另一个枕面上划刻童子执球（图28），球为古钱花纹有长帛带。此童子一首三身，可分别组合成正坐童子、右侧伏童子、左侧伏童子，帛带、身体各有转换，互不影响，又相互补充，整体纹样俏皮有趣，在已经发表的古代陶瓷装饰纹样中未曾出现过。这种造型采用的是适形



图26 三彩子母狮枕刻花卉纹



图27 三彩子母狮枕刻一首三身童子纹



图28 一头三身童子

造型中的共用形，它是用几何中的形与形的部分重合和借用来造型的。此造型早在原始彩陶艺术中就有使用，如商周青铜器纹饰中两只夔龙共用一个身体，敦煌藻井中隋代创作的“三兔共耳”图案都属于这种造型。自宋元以后流行的“四喜人”更是此类造型纹样的典型传承，但一首三身者极为罕见。另就这两件子母狮枕的模制局部及造型、胎色观察，基本可判定它们属于同一窑场，甚至同一批次的制品。

“枕”的种类千变万化，对这些枕的细致研读将会让我们获得更多的信息与认识。

望 野

丁亥冬月记于京华



## PILLOW NOTE

千年梦华

Thousand Years Dream

中国古代陶瓷枕

— Chinese Antiquity Ceramic Pillow

019

Dream comes from sleep, and the pillow is one of the most important utensils for sleep. Xu Shen who's the people of Han wrote SHUOWEN JIEZI says "pillow, to rest head for lie". Spell out definitely that the pillow is a utensil of rest head for sleep. This maybe the origin that the word "pillow" from a verb "pillow" one's head in ancient times to a noun, and become the particular appellation. Today, we couldn't textual research that who's the first one puts anything under the head as the pillow, or textual research that the first thing which be used as a pillow is a piece of wood, stone, or bone. However, beginning at the evolution of human, there should have utensils as the pillow for sleep, and have more dreamlands.

There are many recordations about "pillow" since the Spring and Autumn Period in Chinese literatures, ancient books and records. SHI JING CHEN FENG ZE BEI which book has one sentence "toss about in pillow", setting out how to pillow very visually. ZHANGUO CE WEI CE ONE says "lay with a high pillow, state must be security". Thereout, there are the idiom "Gao Zhen Wu You" as everyone knows. LI JI MOURNING APPAREL BIOGRAPHY says "lay with cogongrass covering, rest head on lump of earth". LUN YU says "bend humerus as the pillow". HUAN CAI ZHEN FU which book is written by Zhang Hong the Eastern Han Dynasty, in which says "can't exhaust, made the cube pillow". THE ANNALS OF THE THREE KINGDOMS THE ANNALS OF SHU says "pillow on stone, rinse with running water, intone robe, rest at kindheartedness and justice road, indifferent to fame or benefit at the vast land". And in JIN SHU LIUKUN BIOGRAPHY, also has the words "I pillow on dagger-axe wait the daybreak". A variety of times communications on the pillow. There are many kinds of pillows in ancient times, for example, the cloth pillow, the wood pillow, the pottery pillow, the flower pillow, the lacquer pillow, the bine pillow, the bamboo pillow, the stone pillow, the jade pillow, the crystal pillow, the amber pillow, the beast-head form pillow etc.

In 1959, there were unearthed the chook-form pillow with Chinese words "Yan Nian Yi Shou Da Yi Zi Sun" in the tomb of East Han No.1 Niya Site at Minfeng Xinjiang (picture one), external form in good condition basically, pillow is sewed with a piece of brocade which with the Chinese words "Yan Nian Yi Shou Da Yi Zi Sun", middle of it is the body of chook, each of the two ends is chook head. Chook heads are back to back, with pointed mouth, round eyes, cockscomb, and thin neck etc. Eyes are sewed with three round-piece silks, bottom is white silk, middle and top are red silks. Cockscombs are serration. Core of pillow is filled in haulms. Cause predominance of the especial physiognomy, that the weather and circumstance at west of China, this brocade pillow with filled at 2000 years ago which is saved. In 1968, Archaeology Graduate School of CAS and Cultural Relic Work-group of Hebei Province excavated the beast-head-form bronze pillow with gold-plating and mosaicked with jades at the tomb of Jing King Zhongshan and his wife Douwan of West Han at Ling hill which outside 1.5 kilometers southwest Mancheng country Hebei province, show to us clearly that how opulent the utensils about the life of the feudal princes at that time. From these unearthed relics, we can see the rare material objects of pillows which are made 2000 years ago.

Since Tang, there are more recordations in documents about pillow. In living, except those cloth

pillow, wood pillow, flower pillow, lacquer pillow, bane pillow, bamboo pillow, stone pillow, and jade pillow, followed development about the science and technology of Chinese ceramics to ripe, a kind of ceramic pillows which have especial material, worked by craftsman, made by fire in kiln with extraordinary power appeared abundantly, to people's life and sleep comprehensively. These kinds of phenomena are substantiated with engage in archaeological studies and disinterment afterward.

Pillows of picture two and three are all the typical Tang's ceramic pillows. These kinds of cube-pillows, because the measurements are almost 11 to 15 centimeter, so that many scholars judge these pillows are the "pulse-pillow" which for lay wrist when herbalist doctor feel a patient's pulse. But from the excavated material objects which are known, to analyse the measurements and used circumstances, this kind of little cube-pillow shouldn't be the "pulse-pillow" which for lay wrist when herbalist doctor feel a patient's pulse. Yang Wanli who is the people at last years of North Song, wrote the book YANG WANLI ANTHOLOGY, in which says "both ends of the bamboo-bed are all cold, four sides of the earthenware pillow are all cool" on page 225. QI DONG YE YU written by Zhou Mi at the time of South Song, in which says "paper screen, earthenware pillow, and bamboo bed, too tired to throw the book has a long noon dream" on volume eighteen. YUN LU MAN CHAO written by Zhao Yanwei at the time of South Song, in which says "Jie Pu (who is Wang Anshi) once says 'sleep away the daytime in summer, the cube pillow is good'. Ask why, he says 'pillow will be hot when rest on it for a long time, but turn it to another side, it's just cold'." Judge from aforementioned recordations with clearly, first, this kind of ceramic cube pillows which is the earthenware pillow can be turned four sides, it's nice and cool used in summer. Second, it is used at the time of mid-day rest always. Judge from the condition of living at that time, this kind of little cube pillows is toy and light, carried or placed expediently, as the people of antiquity is accustomed to call the rest with short time is "dogsleep" which the short time rest at daytime, so we can imagine that this kind of little cube pillows is the most suitable. It's not only to satisfy the people's need that it can be pillowed for a little rest which is not a long time rest not to fool away times, and also can placed it in book cabinet, in bag, and on a small table, totes it expediently. This kind of pillows is designed practically, it serves to show the transcendence wisdom of the ancients of China.

Today, peoples who are accustomed to all kind of pillows which material with hundreds of changes, and always think that the soft pillow is the best comfy, just imagine that the antiquity ceramic pillow which is petrous and cool and with correspondingly aptotic height, is stone-cold and press against, rest on it without comfortably, hasn't the practicability, they still have more disbelieves about this kind of pillow. So what is the right height for the pillow? Everyone's body is different, and everybody has dissimilar position of sleep, so it's different about the height. It's mensurated with science study, people who is accustomed that lies on his back, the height of pillow should be the distance between the plane of bed and the top of neck's bend when people lies low. People who is accustomed that lies on his side, the height of pillow should be a half of shoulder's width which is the least width of the neck. These wares which in this antique catalog,



heights of these antiquity ceramic pillows are almost 8 to 15 centimeter, in which there are most of heights about 10 centimeter, this dimension is almost accord with the best pillow's height with science which is "a half of shoulder's width which is the least width of the neck". thus it can be seen that forefathers at 1000 years ago who are already very familiar with the dissection principium about human body's spondyle, so that they can make the pillows with horny material which are conformed to the principium of human body's by rule and line. Since the height of antiquity ceramic pillows is the best optimized, then how about the comfortable that rests on this pillow? EXPLAIN THE NAME VOLUME THREE (EXPLANIN THE BED AND CANOPY EIGHTEENTH) written by Liu Xi at Han dynasty, in which says "pillow, restrain, to be restrained the neck". "Restrain" which means hold. "Neck" which means the part of the body joining the head to the shoulders. This sentence means, the pillow which is used to hold the neck. SHUOWEN JIEZI which book is written by Xu Shen at Han dynasty, and also in which says "pillow, rest head on it". The Chinese word "Jian" which means rest. "Shou", that means the head. This sentence means, the pillow is used to rest the head on. It is embodied in these antiquity ceramic pillows about each of the two sentences say. The model of the picture two or three which is "rest head". Model of picture four, five, or six should be "restrained neck". There always have the controversies about "rest head" or "restrained neck". People today have been used to rest head and neck in pillow, but not to differentiate that if rest head or neck. All of things are developmental, some things are contacted with us day and day, but not be noticed, this may be the means that turn a blind eye. Something is familiarized to make known, we'll not to notice it, but we may not understand the hypostases about it yet. The evolvement and change still go on, without stop. The pillow, pillowed neck or head, we can spy out more information from more about others antique catalogs. From the wares which in this antique catalogs, we can differentiate that which one is "rest head", which one is "hold neck", but what about the others that besides these two kinds of pillows? Analyse these material objects, other of those pillows should be the combinableness of "rest head" and "hold neck", which are pillowed that rest "occipital" on it. The writer had pillowed parts of the antiquity ceramic pillows, these stone-cold pillows which height are about 10 centimeter, the surface of pillow is concave, so that when people's neck rest on, it can be folded, comfortable without press feeling, pillowed in summer, it's very cool, and it'll be a great feeling till wake up, moreover, because these kind of pillow is rocklike, so that the head and neck will be hold in, keep the pose of sleep. I believe absolutely that antiquity forefathers who used this kind of pillows usually haven't the prevalent and popular vertebra illness at today.

These antiquity ceramic pillows not only practicable and comfortable, but also have many kinds of varieties of designs, colors, that because the different arts and crafts, embody higher art style. The ceramic pillows are always recorded in many documents and literatures, but it is understood and known really by scholars and peoples, just at the time around 1920's when excavated at ancient-city Julu Xingtai Hebei province. Remount to a.d. 1918, the infrequent drought befall Julu country, dry land, ramous riverbed, stalwart people of Julu dug the deep-well to save themselves, and then dug the ancient-city Julu accidentally, the ancient-city Julu which is the city of Song