

慈溪 贵珍

慈溪市博物馆典藏选集

Relics of Cixi
Cixi Museum's
Well-selected Collection

上海辞书出版社



图书在版编目 (CIP) 数据

慈溪遗珍: 慈溪市博物馆典藏选集 / 慈溪市博物馆编

上海: 上海辞书出版社, 2008. 6

I. 慈… II. 慈… III. 文物-简介-慈溪市 IV. K872. 553

中国版本图书馆CIP数据核字 (2008) 第056477号

慈溪遗珍
慈溪市博物馆典藏选集
Relics of Cixi
Cixi Museum's
Well-selected Collection

监 制

张晓敏

统 筹

王圣良

责任编辑

薄铁炼

特约编辑

整体设计

樊 琳

世纪出版集团

出版发行 上海辞书出版社

上海陕西北路457号 邮政编码200040

易文网网址: WWW.ewen.cc

上海辞书出版社网址: WWW.cihai.com.cn

经 销 新华书店上海发行所

印 刷 上海美雅延中印刷有限公司

版 次 2008年6月上海第一版 2008年6月上海第一次印刷

开 本 889×1194毫米 1/16 10印张

书 号 ISBN 978-7-5326-2495-9 / K · 518

定 价 198.00元

如有质量问题, 请与印刷厂联系

慈溪 贵珍

慈溪市博物馆典藏选集

Relics of
Cixi Museum's
Well-selected Collection

上海辞书出版社



上林湖鸟瞰



序

馆藏品作为慈溪市博物馆特有的文化资源，承载着慈溪这一滨海之城千百年的记忆，是先民智慧和情感的具体体现，是地方历史脉络的物化展示，也是博物馆独特的吸引力之所在。

慈溪历史悠久，文化源远流长。勤劳勇敢、富有开拓精神的慈溪人民，经过数千年漫长岁月的耕耘、积淀和发展，形成了颇具地方特色的青瓷文化、围垦文化和移民文化，造就了一个又一个令人瞩目的人间奇迹，留下了一件又一件巧夺天工的稀世珍宝。

慈溪市博物馆典藏，首先得益于慈溪当地的出土文物。南部沿山一带出土的新石器时代的石器陶器，展示了原始稻作文化时期先民的生产生活状况；以上林湖越窑遗址为中心的越窑遗址群出土的大量青瓷器物，完整展现了越窑青瓷从萌芽、成长、繁盛直至衰落的整个历史轨迹；境内星罗棋布的古墓葬出土的随葬品，集金属器、玉器、陶瓷、杂件等多个门类，均为手工业精品，展现了各个历史时期慈溪的社会风尚和人们的审美观念。其次，博物馆典藏得益于这块土地上迁徙往来、代代相继的杰出人物，他们或墨宝遗香，或文献传世，为博物馆的收藏增添了艺术和人文气息。此外，博物馆典藏还得益于慈溪开放进取、兼容并蓄的商业文化氛围。许多文物几经周转，因不同的机缘，成为馆藏珍品，使博物馆的收藏更为丰富厚重。

博物馆是文化遗产保护机构中唯一的永久性机构，是文物最好的也是最后的归宿地。“盛世藏宝”，近年来慈溪民间收藏的兴盛，为博物馆收藏储备了一支强大的后备军。值此慈溪市博物馆成立十周年之际，出版一本慈溪市博物馆藏品精粹，既是对过去十年积累的总结，也是对未来前景的展望。期待着这本装帧精美、内容丰富的藏品集粹，不但能给读者带来艺术的享受，而且还能成为引领读者探索慈溪历史文化脉络的指南。

是为序。

慈溪市人民政府副市长 戴南璋

2007年11月1日

Preface

As a peculiar cultural resource of Cixi Museum, the museum's collection bears in memory the age-old coastal city of Cixi. It is the embodiment of the wisdom and cultural emotion of our ancestors, the materialization of the local historical skeleton, as well as the unique attraction of the museum.

Cixi has a long history and a culture of long standing. Over long years of cultivation, accumulation and development, the industrious and enterprising Cixi people have given rise to local celadon culture, inning culture and migration culture, created one miracle after another which has attracted people's attention, and left behind one treasure after another with exquisite workmanship.

Cixi Museum's collection benefits firstly from the local unearthed cultural relics of Cixi. The stoneware and pottery excavated along the mountains in the south reveal the working and living conditions of the ancestors in the primitive rice-producing cultural period; the large amount of celadon ware unearthed in the Yue Kiln site complex centered in Shanglin Lake Yue Kiln site fully displays the whole historical track of germination, pullulation, bloom, and decline of Yue Kiln celadon; the funerary objects excavated in the ancient tombs which could be found everywhere in Cixi, falling into categories of metal ware, jade articles, ceramics and miscellaneous pieces etc., all being exquisite handicraft, exhibit the social fashion and aesthetic notion of various historical periods of Cixi. Secondly, the museum's collection benefits from the worthies who are in close contact with this tract for generations. Handing down their precious calligraphy or literature, they lend a tinge of art and humanity to the museum's collection. Moreover, the museum's collection also profits from the open and enterprising, compatible and all-inclusive commercial and cultural atmosphere of Cixi. Lots of cultural relics have been turned over for several times and ultimately for different lucky chances end up successively being rarities of the museum, which further enriches the museum's collection.

Museum is the only permanent institution in the setups for the protection of cultural heritage. It is the best as well as the last end-result for cultural relics. "Collecting antiques in flourishing age", Cixi's prosperous folk collection in recent years has stored up a strong reserve for the museum's collection. On the occasion of the tenth anniversary of the founding of Cixi

Museum, the publication of Cixi Museum's well-selected collection is the summing-up of the accumulation of the past ten years, and the expectation for future prospect as well. This book of extracted collections is beautifully designed and bound, and rich in content. We hope it is not only an artistic treat to readers, but also a guide for the readers to explore the historical and cultural skeleton of Cixi.

Vice Mayor of Cixi City, Zhejiang Province

Dai Nanzhang

Nov. 1st, 2007



慈溪市博物馆

前言

慈溪地处浙江北部，杭州湾南岸，东临大海，西接姚江平原，南为东北至西南走向的丘陵，北与上海一衣带水，山海之间是广袤的冲积平原，由平地、滩涂和水域构成。新石器时代晚期，气候变暖导致大规模海侵，慈溪境内除山丘之外，均沦为沧海。而今天的广袤平原，于海退开始后逐渐形成。其中南部近山地带成陆较早，北部原为近陆浅海，由于钱塘江入海口北移，泥沙沉积，渐成浅滩，宋代以来，历代居民内卫田庐，外御潮汐，围垦成陆，故有“秦海唐涂宋地”之说。

慈溪，春秋时属越，秦代为“句章”县所辖。至唐开元二十六年（公元738年）始建慈溪县，县治在今宁波慈城。据《延祐四明志》载：“汉句章董黯，母尝婴疾，喜大隐溪水，不以时得。于是筑室溪旁，以便日汲。溪在今县南一舍。故以慈名溪，又以溪名县。”其后县境屡经变更。1954年为建设商品棉基地，以慈溪、镇海、余姚三县北部为辖区，遂成今日慈溪境域，俗称“三北”。

早在六七千年前，慈溪境内已有先民繁衍生息。考古调查表明，位于慈溪市横河镇童家岙村东北2公里的童家岙遗址，属河姆渡第三、第四期文化层，距今约6500~6000年，是迄今慈溪发现最早的人类活动遗迹。随着海侵的深入，河姆渡文化时期的先民也随之隐迹，然而零星出土于慈溪丘陵地带的新石器时代的器物及标本，却向我们展示了海退以后境内人类文明发展的脉络。其中的三角形石犁、半月形石刀和有段石锛等石器，以及夹砂陶鼎足、陶纺轮和印纹硬陶等物件，具有马家浜文化及良渚文化特征，证明河姆渡文化消失后，慈溪曾是以浙北及苏南太湖流域为中心的古文化辐射区，先民从事稻作犁耕农业，制陶等手工业也有所发展。

历经夏商周三代，至春秋战国时期，慈溪境内的农业、制陶、造船、冶炼、航运等各行业均有长足发展，社会生活展现繁荣之势，古越文化日渐成型。1982年，考古工作者对分布在慈溪南缘丘陵北麓的墓葬进行了一次专题调查，共发现石室墓一百多座，其形制与同时期的古越石室墓相仿，随葬品有印纹陶罐及碗、盅等原始青瓷器，青铜锛、青铜斧等金属器，以及陶璧、陶镇、陶铎等礼器。这些器物，无论是器形还是纹饰，都具有显著的越文化传统特色，印证了古越文明在三北大地上的源流。

“九秋风露越窑开，夺得千峰翠色来。”越窑青瓷作为越文化的重要内容之一，是慈溪地域文化中不可或缺的组成部分。慈溪上林湖集我国青瓷发祥地、“唐宋瓷都”、“海上陶瓷之路”始发地和“秘色瓷”中心产区于一身，在东汉晚期至南宋早期的一千多年烧造史中，历经越窑青瓷创烧、发展、鼎盛和衰落的全过程，在中国陶瓷史上具有极为崇高的地位，2006年入

选《中国世界文化遗产预备名单》。慈溪境内密集分布的窑址及墓葬中出土的越窑青瓷器，不但展示了越窑在各个历史时期的工艺技术成就，更蕴含着丰富的历史文化内涵。

东汉晚期，在越窑窑炉里成功地烧制出了青瓷器，率先完成从原始瓷到青瓷的过渡，堪称陶瓷发展史上的一个里程碑。这一时期的青瓷产品在成型、烧制工艺上与原始瓷一脉相承，器形、装饰上多有仿铜器、漆器之作，造型简单，古拙朴实。此时的越窑青瓷生产中心虽在上虞曹娥江一带，但凭借优越的地理条件，慈溪的瓷业生产持续发展，至三国西晋时期达到第一个发展高峰，产品种类丰富，尤以冥器居多，装饰题材和技法也多种多样，动物题材最为普遍突出。东晋南朝时期，其他地区的青瓷窑场虽已趋于萎缩，但慈溪的青瓷制造业仍有所发展，尤其是匣钵装烧技术的发明，为上林湖日后的辉煌奠定了基础。褐色点彩和莲瓣纹是这一时期最主要的装饰手法，体现了佛教文化对当时社会的影响。至晚唐时期，慈溪上林湖的青瓷烧造业达登峰造极之境，瓷窑数量骤增，烧造工艺和质量也大大改善，成为这一时期中国瓷业的杰出代表、越窑青瓷的中心产地。产品造型丰满圆润，纹饰洒脱清逸，釉色晶莹滋润，质地细腻坚实，更出现了如冰似玉的青瓷极品——秘色瓷，享誉中外，代相颂仰。五代时期，上林湖瓷业仍独步天下，在继承唐代风格的同时，器形趋于多变，造型更加轻巧优美，折射出以釉色和造型取胜的时代风尚。上林湖生产的“秘色瓷”成为吴越王室向



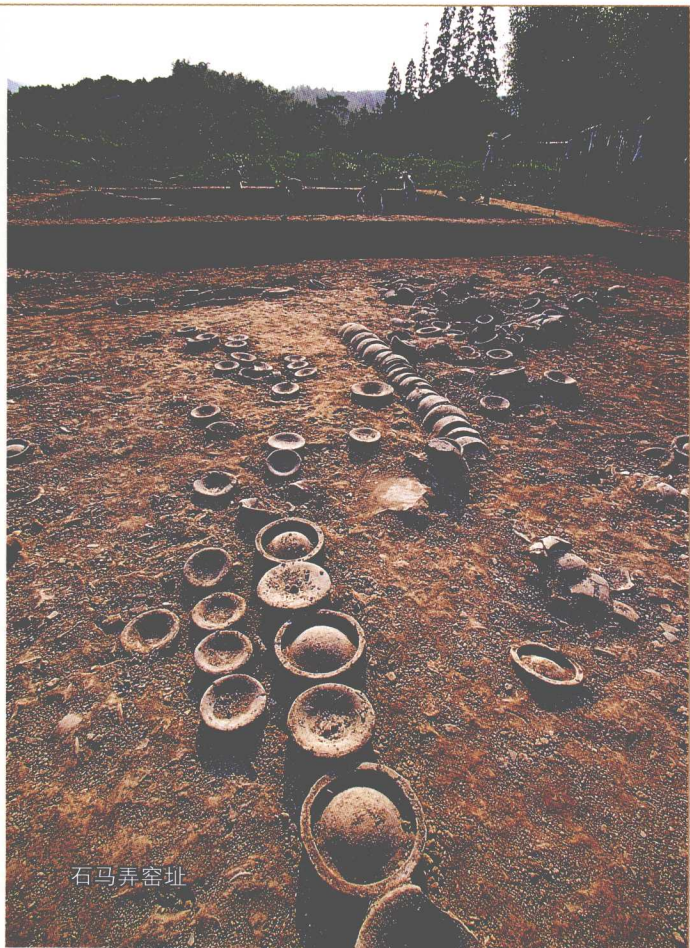
上林湖荷花芯窑址

中原王朝称臣纳贡的主要贡品之一。北宋早期，上林湖越窑达到了新的艺术境界。器物造型精巧秀丽，划花装饰技法娴熟、生动逼真，尤其是出土于匡堰寺龙口的“三足蟾蜍砚滴”，为青瓷器中的稀世珍品。

三面临海、一面靠山的开放式地理环境，使慈溪本土越文化在逐步发展的同时，也融合了南来北往的多元文化色彩。秦代发配至越地的囚徒战俘，汉晋时期“避乱江南”迁入慈溪的南下居民，给慈溪注入了中原文化元素。20世纪80年代，考古工作者在慈溪横河镇陈山南的低丘山脊上发现了一个汉代墓葬群，对其中的四座古墓进行发掘后，共出土随葬器物百余件，有高温釉陶、印纹硬陶、泥质红陶以及铜镜、铜矛、铜印、五铢钱等物件。出土陶瓷器体量大、器形规整、装饰简洁、气势恢弘，铜镜装饰细密且层次分明，均展现出中原汉文化遗风。此外，在各地出土的青瓷器物上堆塑的胡俑和佛像铺首，展示出外来文化元素的影响。

开放多元的社会环境，也使慈溪成为商贸及人文交流的热土。慈溪与日本等国的商贸往来，自秦汉时已有记载。从中唐开始，慈溪上林湖生产的越窑青瓷远销亚洲、非洲和欧洲的二十多个国家，为我国最早的大宗外销商品，其外销历史历经晚唐、五代至北宋早期，长达两个多世纪。商贸往来促进了文化技术领域的交往。秦代有徐福东渡，为日本注入中华文化之说，随着陶瓷外销，上林湖越窑对9至11世纪的朝鲜半岛和日本列岛，乃至埃及与波斯地区的陶瓷制作产生过显著影响。至明代，又有日本画僧雪舟随遣明船从宁波进入中国，一度在天童寺参禅习画，留下墨宝。悠久的商贸传统推动了商人群体的兴起，慈溪人作为近代“宁波商帮”的主力军之一，其往来交通，使各地的手工艺精品辗转来到慈溪，成为研究慈溪对外交流史的实物资料。

“三北”地处海疆，既是对外交流的窗口，也是海防要地。明清时期，倭寇屡犯，在捍海、抗倭、御侮中形成了强悍的“三北”民风。抗日战争时期，三北成为全国十九个抗日根据地之一，在抗战史上写下了辉煌的一页，根据地发行的抗币，更是反映当时社会发展状况的载体。



石马弄窑址

博物馆汇集了诸多历史文化珍品，是展现地方文化脉络、保护地方文物精粹的前沿重镇。慈溪市博物馆建馆十年来，秉承独特的地域文化传统和兼容并蓄的人文精神，共积累藏品3600余件，其中三级以上珍贵文物400余件。藏品以青瓷为大宗，涵盖陶瓷、石器、金属器、玉器、书画、古籍珍本等多个门类，涉及慈溪历史发展的各个阶段。慈溪市博物馆不但是印证慈溪地域文化发展历史、展现社会演进过程、传承文明成果的重要场所，同时还作为展示越窑青瓷文化的窗口，吸引大量的海内外专家、学者、游客慕名而来。

本着弘扬祖国优秀历史文化、推进慈溪文化大市建设的宗旨，我们特选三级以上珍贵藏品编印成册，以此见证慈溪市博物馆成立十年来走过的足迹和慈溪文博人默默奉献的情怀。当然，我们更愿把它作为一份特殊的礼物献给所有支持慈溪文博事业的人们，以感谢你们长久的关心和支持，这对我们来说是弥足珍贵的。

慈溪市文广局局长 张伯传

2007年11月1日



慈溪市博物馆展厅

Foreword

Cixi is situated in the north of Zhejiang Province, on the southern bank of Hangzhou Bay. Facing the sea in the east, adjoining Yaojiang Plain in the west, the hills running from northeast to southwest in the south, the city is separated from Shanghai by a narrow strip of water in the north. Between hills and sea lies length and breadth of alluvial plain, made up of flat, shoal and water area. In the late Neolithic Age, the climate warming resulted in the large-scale invasion of sea, and all the land within Cixi was turned into the sea except massifs. The vast expanse of plain now was gradually formed after the recession of the sea. Among them, the southern zone adjacent to the mountain was formed earlier. The northern area originally being shallow epicontinental sea, it gradually became shoal due to the northward movement of the Qiantang River estuary and the silt deposition. Residents of past dynasties ever since the Song Dynasty, had resisted the tides to protect their farmland and homes, and reclaimed land from marshes, thus there was the saying “sea in Qin Dynasty shoal in Tang Dynasty and land in Song Dynasty”.

Cixi belonged to Yue during the Spring and Autumn Period and was under the jurisdiction of “Gouzhang” County in the Qin Dynasty. In the 26th year of Kaiyuan Reign of the Tang Dynasty (A.D. 738), Cixi County was set up, and the county seat was located in present Cicheng. According to the account of “Siming Annals during Yanyou Reign”, “Dong An was a local in Gouzhang. Once his mother was ill. She was fond of the water in Dayin Brook, but she could not often drink it. Then Dong An made their abode beside the stream so that he could draw water every day. The brook is now located in the south of the county. Therefore, the brook is named Ci, meaning benevolence, and the county is named Xi, meaning brook.” Thereafter, the area of the county was repeatedly changed. In 1954, to build the commercial cotton base, the north of the three counties of Cixi, Zhenhai and Yuyao was put under its jurisdiction, thus becoming the present area of Cixi, popularly known as “three north”.

As early as six to seven millenniums ago, there were already ancestors living and multiplying within the boundaries of Cixi. Archaeological research indicates that, the Tongjia’ao Ruin, located two kilometers northeast of Tongjia’ao Village Henghe Town Cixi, belonging to the third and the fourth strata of Hemudu Culture, about 6500 to 6000 years ago, is the earliest vestige of human activity ever discovered within Cixi up to now. Along with the



章家巷遗址

further invasion of the sea, the ancestors of the Hemudu Cultural Period retired, however, the Neolithic relics unearthed in the foothills of Cixi reveals the skeleton of human civilization development after the

recession of the sea. Stone implement such as triangular stone plough, crescent-shaped stone knife, Stepped adze, and things like sandy pottery tripod foot, pottery spinning wheel, stamped hard pottery, bear characteristics of Majiabang and the successive Liangzuo Culture, testifying that after the vanishing of Hemudu Culture, Cixi was once the radiation zone of ancient culture which centered in the north of Zhejiang Province and Taihu Lake basin in the south of Jiangsu Province, and the ancestors were engaged in rice-cropping and ploughing agriculture, while the handicraft industry like pottery-making also somewhat developed.

Having gone through three dynasties of Xia, Shang and Zhou, to the Spring and Autumn Period and the Warring States Period, all industries within Cixi such as agriculture, pottery-making, ship-building, smelting and shipping made remarkable progress, social life tended to be prosperous, and the ancient Yue Culture gradually took shape. In 1982, archaeologists carried on a special investigation into the tombs distributed in the northern foothills along the southern fringe of Cixi, and discovered altogether more than 100 stone-chambered tombs, with their shapes similar to the contemporaneous ancient Yue stone-chambered tombs. The funerary objects range from primitive celadon ware such as stamped pottery jar, bowl, handleless cup, through metalware like bronze adze, bronze ax, to sacrificial vessels such as round flat piece of pottery with a hole in the centre, pottery weight, pottery chime. These utensils, whether in terms of shape, or decorative design, bear remarkable traditional features of Yue Culture, verifying the headstream of ancient Yue civilization in the three north area.

“Embracing vicissitudes for nine hundred years, capturing emerald greens of thousand peaks.” As one of the important contents of Yue Culture, Yue Kiln celadon is the indispensable component of the regional culture of Cixi. The Shanglin Lake in Cixi combines cradle of celadon in our country, “Porcelain City of Tang and Song Dynasties”, starting place of “Marine Ceramic Route” and producing center of “Olive Green Porcelain” in one. During more than 1000 years of the firing history from late Eastern Han Dynasty to early Southern Song Dynasty, the Shanglin Lake went through the entire process of initial firing, development, florescence and decline of Yue Kiln celadon, enjoying extremely lofty status in Chinese

Ceramic history, and was therefore elected onto the “Preparatory List of China’s World Cultural Heritage” in 2006. The densely distributed kiln sites within Cixi and the Yue Kiln celadon ware unearthed in tombs, not only bring forth the processing technological achievements of various historical periods, but also implicate rich historical and cultural connotation.

In the late Eastern Han Dynasty, Yue Kiln successfully fired celadon ware in its furnace, and took the lead in accomplishing the transition from protoporcelain to celadon, which might be called the milestone in the development of ceramic history. The celadon products of this time came down in one continuous line with protoporcelain in molding and firing craft, a lot of them imitating copperware, lacquerware in shape and decoration, simple in modeling, age-old, plain and unadorned. At that time, although the producing center of Yue Kiln celadon was located along the Cao'e River in Shangyu, by virtue of superior geographical condition, Cixi's porcelain industry developed continuously, and to the Three Kingdoms Period and the Western Jin Dynasty, reached the first development peak, with various types of products, especially the funerary objects, and with a variety of decorative themes and techniques, most prominently animal themes. During Eastern Jin Dynasty and Southern Dynasty, celadon kilns in other areas tended to shrink, but celadon manufacturing in Cixi still made some progress, in particular, the invention of the technique of placing the roughcast in the earthen bowl and firing over a slow fire, laid the foundation for future resplendence of the Shanglin Lake. Brown-dotted color and lotus petal pattern were the dominating decorative approach at that time, reflecting the influence of Buddhist culture on the society then. To late Tang Dynasty, the celadon firing industry in the Shanglin Lake in Cixi reached the peak of perfection. The number of porcelain kilns increased tremendously, and the firing craft and quality also improved greatly, thus becoming the outstanding representative of Chinese porcelain industry at that time, and the central producing area of Yue Kiln celadon. The products were full and mellow in modeling, free and easy in decorative design, crystal-clear and glossy in glaze, delicate and solid in texture, and furthermore, the icy and jady celadon masterwork — olive green porcelain appeared, enjoying a high reputation both at home and abroad, eulogized and admired by future generations. During Five Dynasties, the porcelain industry in Shanglin Lake was still unparalleled in the world. While inheriting the style of the Tang Dynasty, the shape tended to be changeable, and the modeling more compact and graceful, reflecting the prevailing vogue of winning by means of glaze and modeling. The “olive green porcelain” produced in the Shanglin Lake became one of the main tributes Wu and Yue households offered to the royal court in Central Plain. In the early Northern Song Dynasty, Yue Kiln in the Shanglin Lake reached a new artistic realm. The utensils were exquisite and beautiful in

modeling, and the scored floral patterns were skilled in decorative technique, vivid and lifelike in expression. In particular, the “Three-Footed Toad-shaped Jug for Storing Water to Prepare Ink” unearthed in Longkou, Kuangyan Temple, was the rare treasure among celadon utensils.

Overlooking the sea on three sides and leaning against the hill on one side, the open geographical environment of Cixi, enables the native Yue Culture to develop gradually, while merging the multi-cultural flavors of the bustling crowd. The convicts and prisoners of war exiled to Yue in the Qin Dynasty, and the residents going down to the south of the Yangtze River to evade chaos and settling in Cixi, have injected the cultural elements of the Central Plains into Cixi. In 1980s, archaeologists discovered a Han Dynasty tomb complex on the hill ridge of Chenshannan, Henghe Town, Cixi, and excavated four of the ancient tombs. Altogether more than 100 funerary objects were unearthed, including high temperature glazed pottery, stamped hard pottery, pure clay terra-cotta, as well as bronze mirror, bronze spear, bronze seal, Wuzhu coin. The unearthed ceramics were bulky in size, regular in shape, succinct in decoration and imposing in vigor, and the bronze mirror was close-grained and clearly demarcated in decoration, all of them unfolding the relique of Han Culture in Central Plains. Besides, the tomb figures of Hu people on the burial celadon utensils and the knockers with Buddha statues unearthed in various places, revealed the influence of foreign cultural elements.

The open and pluralistic social environment also makes Cixi the charming land for commercial trade and humanistic exchange. Business dealings between Cixi and Japan and other countries, had been recorded ever since Qin and Han Dynasties. Beginning from Middle Tang Dynasty, the Yue Kiln celadon ware produced in the Shanglin Lake, Cixi, was exported to more than 20 countries in Europe, Asia and Africa, being the earliest large-volume export commodity of our country. Its history of export sales had lasted for more than two centuries, from late Tang Dynasty, through Five Dynasties, to early Northern Song Dynasty. Business dealings had promoted cultural and technological exchanges. Xu Fu's eastward sailing in the Qin Dynasty, had injected the saying of Chinese culture into Japan. Along with the foreign sale of ceramics, Yue Kiln in the Shanglin Lake had exerted remarkable influence on the ceramic manufacturing in Egypt and Persian area, Korean peninsula and Japanese islands, from the 9th century to the 11th century. To the Ming Dynasty, the Japanese monk painter Xue Zhou came to China via Ningbo on a ship for the Ming Dynasty. He meditated and painted in Tiantong Temple for a time, and left his precious paintings. The age-old business tradition also motivated the growth of the merchant group. As one of the main forces of “Ningbo Commercial Group”, the communications of Cixi people had enabled the elaborate handicraft works of different places to pass through many places and finally arrive in Cixi, thus becoming

the tangible data for the study of the foreign exchange history of Cixi.

The “Three North” is located in the coastal territory; it is the window for foreign exchange, as well as the important place of coast defense. In the period of Ming and Qing Dynasties, as a result of repeated Japanese invasion, valiant “Three North” folkway came into being in the process of defending the sea, repelling Japanese invaders and resisting foreign aggression. During the Anti-Japanese War, the “Three North” was one of the 19 Anti-Japanese Base Areas in our country, writing down a glorious page in Anti-Japanese history. Furthermore, the banknotes for Anti-Japanese War issued by the base areas were the carriers reflecting the social development condition at that time.

The museum has gathered a multitude of historical and cultural treasures, being in a key position to unfold local cultural tradition and protect local extracted cultural relics. Adhering to the unique regional cultural tradition and the compatible and all-inclusive humanistic spirit, Cixi Museum has altogether collected more than 3600 pieces ever since it was founded 10 years age, among which 400-odd pieces were rarities of 3rd grade and above. The collections, with celadon making up a large portion, cover various categories of earthenware, stone implement, metal ware, jade articles, calligraphy and painting, ancient books, rare books and so on, involving various stages of historical development in Cixi. The museum is not only the important locale to verify the regional cultural development history of Cixi, to display the social evolution process, to inherit and pass on the civilization achievements, but also the window to show the celadon culture of Yue Kiln, attracting a host of experts, scholars and visitors both at home and abroad by its reputation.

Aiming at carrying forward the excellent history and culture of our motherland, and facilitating the construction of Cixi cultural big city, we especially select the rare collections of the 3rd grade and above, and compile and print the book, to testify to the footprints left over by Cixi Museum for a decade and the feelings of the devoted museum staff of Cixi. Of course, we prefer to present it, as a special gift, to all the people supporting the cultural relics and museum enterprise of Cixi, Thanks for your long-time concern and support that is extremely precious to us.

Director General of Cixi Culture and Broadcast Bureau

Zhang Bochuan

Nov. 1st, 2007