



苏州博物馆

藏

瓷 器

Porcelain Collected by Suzhou
Museum

苏州博物馆

编著



文物出版社

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苏州博物馆系列丛书总序

一位学者说：“苏州，是一座用文化打造起来的的城市，唯有用文化才能使她挺直腰杆。”一位官员说：“文化，是苏州最大的魅力；文化，是苏州最强的竞争力。”

江南水乡、人间天堂的苏州，地处长江三角洲的核心地带，扼守太湖水网和京杭大运河的要津，风物清嘉，人文荟萃，是中华文明的重要发祥地之一。

悠久的历史积淀和传承，赋予了古城苏州独特的整体文化景观。刻于公元1229年的宋《平江图》碑，是当今世界所能看到最早的城市平面图。古城苏州“水陆并行双棋盘格局”至今仍然存在，以小桥流水、粉墙黛瓦为特征的古城风貌，使人在这古今和谐的东方水城空间环境中，处处感受到一种纤巧秀美的柔性文化魅力，感受到一种宁静婉约的优雅文化氛围。

丰厚的吴地文化遗产精华，秀外慧中，包容了千年古城、水乡古镇、园林胜迹、街坊民居等丰富多彩的物化形态，也体现在昆曲、苏剧、评弹、桃花坞木刻、吴门书画、丝绸、刺绣、工艺珍品等门类齐全的艺术形态，更表现于苏州人才辈出、群星灿烂的文脉传承。人文资源的博大、文化底蕴的深厚、文化心理的成熟和文化氛围的浓重，使苏州成为活着的文化遗产，也使苏州成为享誉中国乃至世界的魅力城市。

博物馆是展示城市魅力和竞争力的重要舞台。苏州博物馆是展示苏州地方历史文化的综合性博物馆，作为一座地域性政府主导体制下的公益性的重要文化场所，它依托全国重点文物保护单位——太平天国忠王府作为博物馆文化遗产保护和发展的基础，在苏州地区各类博物馆中，建馆最早、综合实力最强，具有举足轻重的地位。苏州博物馆现藏各类文物约三万余件，以出土文物、明清书画和古代工艺品见长，不少器物从质地到器形，既有本地特色，又有与周边文化交流的痕迹。

作为收藏、保护、研究、展示人类文化遗产的公共文化设施，博物馆体现的是一个城市和地区的文明风貌和个性，是对文明记忆的一种汇聚、凝练与传承，反映一个城市的品味、内在风格和历史文脉。当今，博物馆已经成为各国、各地区一种普遍性的文化表达方式，为社会和社会发展服务是其宗旨。在现代化和全球化背景下，博物馆和文化遗产的重要性日益凸显，它不仅担负着文化传承、文化认同的重任，是现代人高素质的精神和美感生活不可或缺的组成部分，同时也日益成为国家和地区的文化、经济与社会发展的重要支撑点。

在苏州建城2520年之际，著名建筑大师贝聿铭担纲设计苏州博物馆新馆。新馆以其大胆和意味深长的精准选址、体现继承和创新“中而新，苏而新”的设计理念、追求和谐适度的“不高不大不突出”的设计原则、精益求精的高标准建设，成为一座既有苏州传统园林建筑特色、又有现代建筑艺术利落的几何造型、精巧的布局结构，以及完善的设施功能，并且在各个细节上都体现出丰富人文内涵的现代化综合性博物馆。新馆建筑充分利用空间资源来倡导文化，充满着古今文化传承、艺术表现以及科技进步的和谐美感和传神意韵，具有不朽和传世的经典意义，她和毗邻的拙政园、忠王府、狮子林等传统园林建筑珠联璧合，交相辉映，形成了一条丰富多彩的历史文化长廊。苏州博物馆新馆是贝聿铭先生建筑生涯中的封刀之作，它不仅

是当今苏州的一个标志性公共建筑，更是中国建筑文化从传统通向未来的一座桥梁，成为中国建筑发展创新的一个标记。同时，它把古城苏州的文化遗产保护事业推上了一个新的平台，也为苏州博物馆翻开了一页。

做好新馆硬件和软件建设两方面的工作，打造苏州博物馆精品品牌，是发展文化生产力，满足人民群众日益增长的文化需求的客观需要；是建设文明苏州，实现苏州经济社会文化和谐发展的具体实践；是时代赋予我们的历史责任。为了让更多的人了解苏州博物馆的历史与文化的发展，认识苏州博物馆的藏品和展览，提升博物馆的学术水准、社会声望和荣誉地位，充分彰显博物馆的社会价值和社会文化功能，我们将陆续出版一批有关苏州博物馆藏品以及与之相关的保护和研究方面的系列丛书，以满足广大人民群众的需求。

烟雨江南，如诗如画。面对着现代化建设的高歌猛进，古城中那随处可见的古色古香，那丝丝缕缕古意的静谧，清冷而美丽着。坚守文化的精神家园，保护、传承和光大这份弥足珍贵的文化遗产，不仅是博物馆人的工作和义务，更是生活在这片土地上的人们的崇高责任。

汤钰林

2009年5月



Preface

A scholar said that the city of Suzhou is built by the culture and only the culture can straighten her back; an official said the culture of Suzhou is the most charming and competitive.

Suzhou, called the waterside city and the paradise on earth, is located in the core area of the Yangtze River Delta. It holds the network of Taihu Lake and the key post of Grand Canal. The richer land fosters more talents. It is one of the birthplaces of Chinese civilization.

The cultural accumulation and inheritance in a long history endows a unique and integrated cultural landscape to Suzhou. The Stele "Map of Pingjiang" of Song Dynasty, engraved in 1229, now is the earliest city ichnography in the world. The layout of Suzhou "the lands and rivers lying like the double chessboards" does not change greatly up to now. The scene of "the whitewashed wall with dark gray tiles" and "the water flowing under the small bridges" let the people everywhere feel a kind of gentle cultural charm and elegant cultural atmosphere in the space of an oriental waterside city. It is peaceful and harmonious.

The rich heritage of Wu culture, beauty with connotation, not only contains the substantial forms such as the 2,500-year-old waterside city, the classical gardens, the old streets and houses, but also the art forms such as Pingtan Opera, Kun Opera, Su Opera, Taohuawu Woodcut, Calligraphy and Painting of Women School, Silk, Embroidery and Craftwork etc. Suzhou is full of talents from ancient to today. The rich human resource, the profound cultural foundation, the mature cultural mentality and the strong cultural atmosphere let Suzhou become the living cultural heritage and the charming city in China, even in the world.

The museum is an important stage to show the charm and competition capacity of the city. Suzhou Museum, led by the government, is a comprehensive museum concerning the local culture and history. It is the earliest museum and has the strongest comprehensive strength in Suzhou. On the basis of the protection and development of the Residence of Prince Zhong of Taiping Heavenly Kingdom (National Priority Preservative Unit of the Cultural Relics), the status of Suzhou Museum is pivotal as a significant public cultural place. Suzhou Museum collects over 30,000 cultural relics and is expert in the unearthed relics, ancient craftwork, calligraphy and painting of Ming and Qing Dynasty. Some cultural relics, from her texture to shape, not only have the local characteristic, but also have the evidence of the cultural exchange with the surroundings.

As the public cultural establishment for the collection, protection, research and exhibition of the human cultural heritage, the museum reflects the civilization and character of a city, reflects the taste, connotation and history of a city. It is the concentration and inheritance of the civilization memory. Today, the museum already becomes a kind of cultural expression universally in the nations and regions. Its purpose is to serve the society and the social development. With the background of modernization and globalization, the significance of the museum and cultural heritage is highlighted increasingly. It shoulders the important task of the culture Identity and inheriting. And it is indispensable to the modern people for pursuing their high-quality spiritual life. The museum, simultaneously, increasingly becomes the important support to the cultural, economic and social development of the nations and regions.



In the 2520th anniversary of the establishment of Suzhou city, the New Suzhou Museum, designed by Mr. I.M.Pei who is a famous architect, begins to show her new appearance. The innovative design concept is "Chinese style with innovation, Suzhou style with creativity" and the harmonious design principle is "not high, not large and not projecting". Through the bold and meaningful site choice and the high-quality construction, the new museum becomes a modern comprehensive museum with the humanism connotation. It not only has the character of Suzhou classical garden, but also the simple geometric form of modern art, the exquisite structural layout and the complete function. The construction of the new museum makes full use of the space resource to advocate the culture, harmonious with the heritage, art expression and technological development. The new museum is adjacent to the classical gardens such as the Humble Administrator Garden, the Residence of Prince Zhong and The Lion Forest Garden. They enhance each other's beauty and become a varied historical and cultural gallery. The New Suzhou Museum is the last work of Mr. I. M. Pei in his career and will be an immortal and classical construction in the world. The new museum is not only a symbolic public construction in Suzhou, but also becomes an innovative mark, which bridges the Chinese architectural culture from the tradition to the future. The new museum, simultaneously, pushes the career of the cultural heritage of Suzhou to a new stage and turns a new page of Suzhou Museum.

Improving the hardware and software, and creating the cultural brand of Suzhou Museum is the need of developing the cultural productivity and satisfying the increasing cultural requirement of the people; it is the concrete practice of the civilization construction and the realization of the harmonious development of the economy and culture in Suzhou; It is also the historical duty endowed by time. We will successively publish a series of books about the collections of Suzhou Museum, their protection and research. Let more people know the collections, exhibitions, and historical and cultural development of Suzhou Museum. It also can promote the academic research, exalt the social reputation and status, and fully embody the social value and cultural function of Suzhou Museum.

Suzhou in misty rain likes a painting or a poem. Under the background of the modernization, the antiquity still can be seen everywhere in the ancient city. It is quiet, clear and beautiful. Not only the people of the museum, but also the people living in the land have the duty to hold the spiritual homeland of the culture and have the responsibility to protect, inherit and spread the valuable cultural heritage.

Tang Yulin
2009.5

前 言

中国瓷器是可以和四大发明相媲美的又一发明，是中国古代劳动人民对人类文明的独特贡献。中国瓷器集造型、书法绘画、雕塑艺术于一身，是中华民族传统文化的结晶，是古代中国的象征。智慧的中国人民用最廉价原料，采用最简单的工艺，制造出了既美观又实用的“透明陶器”，直到九世纪中叶的一位阿拉伯商人还曾感叹道：“中国人能用一种优质的陶土制成花瓶，花瓶竟能像玻璃一样透明，花瓶里的水从瓶外都能看见，但它竟然是用泥土制成的”（苏莱曼，《印度中国见闻记》，851年）。令外国人为之倾倒的瓷器在中国唐代已是“无论贵贱，天下通用之”，因此瓷器最初并没有成为收藏的对象，“玩好之物以古为贵”，这里的“古”，主要是指“夏商周三代”，到了明朝初年这种局面才得以改观，“永乐剔红，宣德之铜，成化之窑器，其价遂与古敌”，温润如玉的瓷器开始跻身于收藏家追捧的行列。苏州自唐末五代以来，号称东南首邑，财赋甲区，“人无贵贱，往往皆有常产”。优越的自然环境，发达的社会经济，吸引了众多的文人墨客、商贾达宦来此定居。经过风雅文人的推崇，逐利商人的贩卖，遂使得“江南收藏甲天下”。流风所及，瓷器收藏也蔚然成风，藏家辈出，精品不绝。

苏州博物馆的瓷器收藏，开始于解放初期，当时的苏南文物管理委员会就借地利之便收集了大量瓷器珍品。1953年，苏州文管会收藏的文物划归设于无锡的苏南文管会，此后江苏省政府将原中央博物馆、江苏博物馆、苏南文管会合并，成立南京博物院，苏州文管会大部分精品划归南京博物院收藏。1960年，在苏州文管会和苏州地志博物馆的基础上苏州博物馆正式成立。经过我馆几代人几十余年不懈的努力，社会各界热心人士鼎力襄助，筚路蓝缕，涓滴不弃，目前瓷器类藏品已达3000余件组。概而言之，馆藏瓷器有如下特点：1.时代齐全，上自春秋战国，下至民国时期的瓷器，均有收藏（唐以前瓷器均为出土品，另集出版）；2.南方窑口产品相对齐全，有如景德镇窑、吉州窑、建窑、龙泉窑、石湾窑、德化窑等；3.官窑器多，并且集中在中国制瓷业最为发达的时期，如明代永乐宣德时期、清代康熙乾隆三朝；4.品种繁多，造型丰富。从用途上讲，有日用器、祭器、装饰瓷、赏玩瓷。从造型上讲，既有常见的碗盘壶罐瓶，也有造型别致的象生器，如