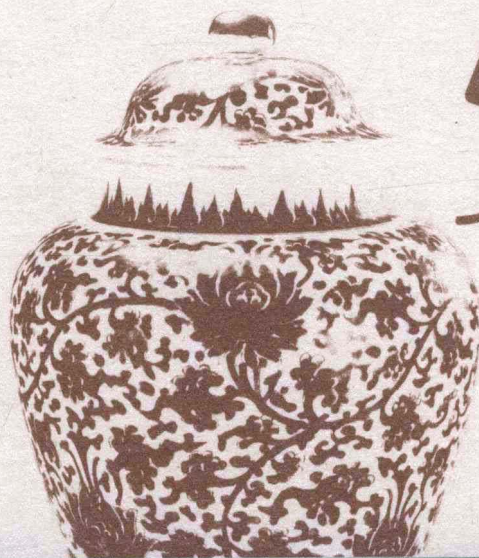


常州博物馆

周年典藏丛书

文物出版社



次瓦哭工





# 常州博物馆

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# 序 言

常州，地处富饶美丽的长江三角洲，是一座具有悠久历史的江南文化名城。

自春秋末吴国季札受封于延陵至今，常州有文字记载的历史已达2500余年。西晋以来，一直是郡、州、府的治所。清代常州府辖八县，故有“中吴要辅、八邑名都”的美誉。常州历代经济发达，科举鼎盛，文化昌盛，名家辈出。特别在清代，涌现了具有全国影响的五大学派：常州画派、常州词派、常州学派、阳湖文派、孟河医派。清代著名思想家龚自珍赞叹常州为“天下名士有部落，东南无与常匹俦”。

常州博物馆创建于1958年，在社会各界人士的支持下，历50个春秋岁月，经几代博物馆人的共同努力，现已发展为一座具有一定规模的地方历史综合性博物馆（含江苏省唯一的一家少儿自然博物馆）。目前馆藏文物2万余件，以良渚文化玉器、春秋原始青瓷器、宋元漆器和明清书画为收藏特色，其中南宋戛金漆奁、宋代影青观音坐像等文物弥足珍贵。

建馆50年来，曾三易馆址。建馆初期，馆址设在红梅公园内的红梅阁，后迁至天宁寺，1983年9月又迁至清凉寺，工作条件十分简陋。为了常州博物馆事业的发展，几代文博工作者艰苦奋斗，征集文物、考古发掘、制作标本、陈列展览、科学研究，取得了可喜的成果，激励着当代文博工作者奋发向前。可以说，常州博物馆的全体人员以崇尚事业、不懈努力、勇于奉献、敢于创新的精神走过了不平凡的、有作为的50年。

常州博物馆新馆于2007年4月28日在常州市委、市政府的关心和支持下全面落成开放。新馆外观新颖、设施齐全、功能先进、富有时代气息。其中博物馆总面积为23095平方米（含共享空间、技术用房），总体建筑分为五层，地上有四层，地下有一层。地上第一至三层为陈列展览区，地下一层和地上第四层为库房和办公区域。展区面积近1万平方米，共有9个展厅，展览主要有：常州历史文化陈列——以常州古代历史为脉络，以常州文物精品为特色，彰显地方文化底蕴；自然陈列——是江苏省综合性博物馆中的特色展览，集知识性、趣味性、互动性于一体；谢稚柳艺术馆——展示谢稚柳先生的艺术生涯及艺术成就；刘国钧捐献红木家具陈列——展示稀有珍贵的晚清整套红木家具；临时展览——承接各种不同类型的展览。新馆开馆一年来，以新颖独特的外观、先进完备的设施、丰富精美的陈列、优质高效的服务迎接着四面八方的游客，受到业内同行和社会各界的认可和好评。

当常州博物馆新馆开馆周年正值50华诞之际，我们编辑出版了这套典藏丛书（5册）奉献给读者。典藏丛书集馆藏书法、绘画、瓷器、漆木·金银器、玉器·画像砖等文物精品近500件。我们编纂此书的目的是希望广大读者能领略到常州博物馆文物藏品的风采和独特魅力，以展示常州的悠久历史和地方特色，激发人们热爱祖国、热爱家乡的情怀。同样，典藏丛书的出版能更好地展示常州和谐、持续发展的独特资源优势，是增强城市文化软实力、科学发展实践和运用的体现，也是常州博物馆的全体人员为常州经济、文化发展所做出的贡献。

常州博物馆馆长  
2008年10月

陈丽华



## PREFACE

Changzhou lies in the beautiful and richly endowed Yangtze River Delta. It is a famous cultural city with age-long history in South China.

Since the late Spring-and-Autumn period when Ji Zha of the Wu State was enfeoffed in Yanling, the literally recorded history of Changzhou has lasted for over 2,500 years. From the Western Jin Dynasty, Changzhou was all along the seat of a prefecture or a district. In the Qing period, Changzhou Prefecture administrated eight counties, so it was praised as "an important area in the Wu land and a famous center with eight counties." For several successive dynasties Changzhou flourished economically and culturally, winning a good name in imperial examinations and brought up people of talent generation after generation. Especially in the Qing period, there appeared five nationally-influential schools, i.e. Changzhou painting school, Changzhou *ci* poetic school, Changzhou school of the Confucian classics in the Han period version, Yanghu literary school and Menghe medical school. It is completely reasonable that Gong Zizhen, a celebrated thinker of the Qing period, commended the city with admiration in his poetic sentences "People with literary reputation under heaven come largely from certain regions, yet those from Changzhou are matchless in number throughout Southeast China."

The Changzhou Museum was found in 1958. Through 50 years of development and with the joint efforts of generations of its workers and the generous support from various social circles, today it has become a considerable-scale integrated museum of regional history (including its children's museum of nature, the only one in Jiangsu Province). Its collections have exceeded 20,000 cultural relics with the Liangzhu Culture jades, the Spring-and-Autumn period proto-celadon, the Song and Yuan lacquer-ware and the Ming and Qing calligraphy and paintings as their characteristics, among which are a number of extremely valuable objects, such as the Southern Song period lacquered toilet boxes with gilt incised design, the Song period shadowy blue seated Avalokitesvara and other national-grade treasures.

In the 50-year course since the Museum's founding, it changed its site three times. In the early period it was located in the Hongmei Pavilion of Hongmei Park. From there it was moved to the Tianning Temple a little later and again to the Qingliang Temple in September 1983, but the condition of work was always rather poor. Nevertheless, for the development of the Museum's cause, generations of our antiquarian workers made steadfast and assiduous efforts and obtained gratifying achievements in cultural relics collection, archaeological excavation, exhibits preparation and organization, and scientific research, which impelled greatly our antiquaries' fervor of striving

for success. Indeed, the Changzhou Museum people went through an extraordinary yet fruitful 50-year course with the spirit of loyalty to the cause, unremittingly exerting themselves, willing to dedication and being bold in making innovations.

With care and support from the Party committee and government of Changzhou City, the Museum's new site was completed and began to open to the public on 28 April 2007. It is novel in appearance, complete in equipment, advanced in function and full of flavor of the times. It has a total area of 23,095 sq m (including the communal space and technical rooms). The whole building consists of five floors: four on the ground and one under it. The first to third floors are for exhibition, and the underground and fourth ones are storerooms and offices. The exhibition space measures approximately 10,000 sq m and comprises nine halls, which service mainly to the following subjects. 1) The exhibition of Changzhou history and culture. It is organized according to the developmental line of the city's ancient history, displays select Changzhou cultural relics and reflects the basic cultural contents of the present region. 2) The exhibition of natural environments. This is a characteristic feature of our institution as a provincial integrated museum. It combines knowledge with interest and the expression of mutual actions. 3) The Xie Zhiliu art gallery. It exhibits Mr. Xie's art career and accomplishments. 4) The exhibition of the mahogany furniture Liu Guojun presented, a complete set of rare and invaluable mahogany articles handed down from the late Qing period. 5) The organization of various exhibitions in times of need. For over a year since the opening of the new building, our Museum, with its novel and unique appearance, advanced and perfect facilities, rich and fine exhibitions and excellent and effective service, have welcomed numerous visitors from all directions and won positive remarks and favorable comments from the antiquarian and museological profession and people in all walks of life.

On the occasion of the 50th anniversary of the founding of the Changzhou Museum as well as the first anniversary of the opening of its new building, we compile and publish the present series of classic books (five volumes) for offering to readers. This series shows 449 select cultural relics collected in our Museum, which fall into the classes of calligraphy, paintings, porcelain, lacquer-, gold- and silver-ware, and jades and pictorial bricks. It is our purpose that the broad readers, through these volumes, will see and appreciate the elegant appearance and distinctive charm of the Museum-collected cultural relics, get more knowledge of Changzhou's age-long history and local characteristics, and raise their feelings of loving our motherland and hometown. Meanwhile, the publication of the series will show the harmonious and sustained development of Changzhou, as well as the superiority of its unique resources. We hope that this set of books will be helpful to strengthen the city's soft cultural force and to practicing and applying the concept of scientific development, which will be also a bit of contribution of our Changzhou Museum colleagues to the city's economic and social development.

Director of Changzhou Museum    Chen Lihua  
October 2008





# 前言

...邵建伟

中国是一个瓷器的国度。在我国的文物收藏中，瓷器无疑是一方最芬芳绚丽的百花园。中国瓷器发展的历史在前进中曲折多变，但大体而言，其造型变化从古朴雍容到千姿百态；其品种门类从相对单调到生活万象；其装饰风格从纯净深沉到繁缛富丽；其釉色追求从冰肌玉骨到姹紫嫣红。而且可以说在所有的文物门类里，没有一种像瓷器那样把中华文明演绎得如此多彩、如此深沉，而让人回味、让人兴叹。

瓷器是我国人民的伟大创造。在其出现后便因其坚固耐用、清洁美观、造价低廉，从而成为人们世俗的日常生活用具首选，对人们的生活产生了巨大影响，这种宏大影响至今仍延续着。中国瓷器留存的数量可以用庞大来表示，其范畴是十分复杂的，即使对其分门别类，也难以简而言之描述清楚。但是我们可以说瓷器既是世俗的又是优雅的。无论早期是作为青铜礼器的替代品，还是今天我们将其分为茶具、餐具、酒具、文具、玩具、乐器、陈设装饰瓷、瓶罐等实用器，其意义除实用价值外，不单单是审美价值、工艺价值、科技价值，因为瓷器生产时在不同时代、不同层面、不同角度都和现实生活接触、交流、融合，更是生活方式、观念思想、精神形态的统一体，其意义还有历史价值、文化价值等。瓷器的本质及其生产的大发展还注定其在我国古代的国际、国内商品贸易的舞台上一一定是扮演主要角色。常州不是产瓷区，常州博物馆的藏瓷多是发掘出土的，其中不乏名窑珍品、民窑精品，这些名瓷贵器何以在这里汇集，这是常州独特的地理位置所决定的，也取决于古代常州发达的商贸经济。

大约在公元前16世纪的商代中期，中国就出现了以高岭土为原料的高温釉陶为标志的瓷器。经过西周、春秋战国到秦汉，历经千余年的发展，由不成熟逐步到成熟，虽明显具有瓷器的基本特征，但被人们称为“青釉器”。它们的质地较陶器细腻坚硬，胎色以灰白色

居多，胎质基本烧结，吸水性较弱，器表施有一层石灰釉。因为它们与瓷器还不完全相同，其无论在胎体上，还是在釉层的烧制工艺上都尚显粗糙，烧制温度也较低，表现出原始性和过渡性，所以一般也称其为“原始瓷”或“原始青瓷”。常州出土的原始青瓷时代早的为西周中晚期，这些原始青瓷已经历了初始发展阶段，用料摆脱了早期粗糙不精的状态，制造工艺开始采用泥条盘筑慢轮修整，瓷釉呈色稳定。器形有豆、碗、盘、罐及大型的瓮等。早期原始青瓷的造型与风格受到中原青铜文化的影响，但本土化的倾向十分明显，成为具有浓郁地方色彩的作品。在纹饰方面，锥点纹、剔刺纹、堆塑纹都是中原所没有的。水波纹和水涡纹，更是江南水乡特色的反映。春秋时期，制造工艺进一步提高，出土的器物，器形更加规整，造型优美，并采用多种堆塑、贴塑、剔刺等工艺，施釉采用浸釉法，釉层厚而均匀，器形样式更多。至春秋战国之际，这里的原始青瓷的瓷胎更加纯净、细腻，呈灰白色或土黄色，成型工艺由原先的泥条盘筑轮转修坯改为拉坯成型，胎体致密坚硬，厚薄均匀，击之铿锵声响，但器形与纹饰都趋向单纯。



东汉时期，制瓷工艺首先在江浙地区取得全面突破。瓷器的加工精细，胎质坚硬，不吸水，烧制温度也提高了，表面施有一层青色玻璃质釉，这种高水平的制瓷技术标志着中国瓷器生产已进入成熟期，并在相当长的一段时间里，这种青瓷独盛，历久绵延。从常州出土的瓷器看多为青瓷。青瓷器已取代陶器、金属器、漆木器，成为人们日常生活中重要而普遍的生活用具，如罐、瓶、虎子等，同时青瓷被大量运用到文具中，如笔筒、水盂、砚等。如水盂的造型很丰富，有蛙形、鸟形、兔形、牛形等样式。常州出土的这一时期的青瓷正是浙江越窑（绍兴、上虞、余姚等地）和江苏宜兴一带的产品。因为常州得近水楼台之便，越窑所在的绍兴地区和常州在先秦同属吴越地区、秦汉均属会稽郡，隔太湖相望，当时江南水乡水上交通便利，故左思《吴都赋》中说“戈船掩乎江湖”。宜兴在常州左近，更是便利。这种靠近青瓷主产区的地理优势在后代的常州发现的墓葬中也时有表现。

历史发展到唐代，不仅瓷器的使用更为广泛，“天下无贵贱通用之”，而且瓷器的制作技术和艺术创作已达到高度成熟。如萌发于南北朝的白釉瓷器，到了隋朝，已经发展到成熟阶段。至唐代更有新的发展，瓷器的烧成温度达到 $1200^{\circ}\text{C}$ ，瓷的白度也达到了70%以上，接近现代高级细瓷的标准。这一成就为釉下彩和釉上彩瓷器的发展打下了基础。宋代制瓷业蓬勃发展，名窑涌现，在胎质、釉料和制作技术等方面又有了新的提高，烧瓷技术达到完全成熟的程度。在工艺技术上有了明确



的分工，是我国瓷器发展的一个重要阶段。唐宋时期闻名中外的窑口很多，耀州窑、磁州窑、长沙窑、景德镇窑、吉州窑、龙泉窑、越窑、建窑、德化窑等都有其独特的风格，常州博物馆收藏有这些窑口的产品，而宋代五大名窑中官窑、钧窑、定窑的精品也曾在常州出土。全国各地名瓷的汇集，是因为大运河开通以来，常州所在的江左地区从唐代开始成为封建国家的粮仓和税赋重地，更是“贡赋必由之路”，成为重要的交通枢纽的常州，有“襟带控三吴，舟车会百越”，“自苏松到两浙七闽数十州，往来南北二京者，无不由此途出”之称。在传统农业经济高度发达的基础上，优越的交通条件推动了唐宋时期常州商业贸易的繁华，这些来自全国著名窑口的瓷器正是这段历史的重要物证。

明清时代的瓷器从制坯、装饰、施釉到烧成，技术上更是超过前代。我国古代陶瓷器釉彩的发展，是从无釉到有釉，又由单色釉到多色釉，然后再由釉下彩到釉上彩，并逐步发展成釉下与釉上合绘的五彩、斗彩。明清时期的青花、釉里红、颜色釉、彩瓷等，精彩纷呈。但这一时期由于官府直接经营御器厂设立窑场，其产品为宫廷所垄断，因此常州博物馆发掘收藏的明清瓷器以民窑产品为主，一些官窑器多是近些年征购得来。

本书所收常州博物馆的瓷器，上起先秦，下迄清代，从时代上贯穿了中国古代瓷器发展史。但作为常州博物馆典藏丛书之一、藏瓷的精华选本，仍不足以对中国瓷器史作全景式的介绍，编纂此书只是让大家对常州博物馆50年的藏瓷有一个粗略、完整、清晰的了解。





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次  
瓦

哭  
器





### 原始青瓷罐

Proto-celadon Jar

春秋（前770～前475年）

Spring-and-Autumn period (770BC-475BC)

高17.1厘米 口径13.5厘米 腹径22厘米 底径19厘米

◎口沿外折，直颈，鼓腹，平底。内外施茶黄色釉，底部无釉，胎体较坚致。颈部饰一周凸棱纹和数周锯齿形刻划纹，肩部对称饰两个鉴耳，腹部拍印双线勾连纹。





### 原始青瓷簋

Proto-celadon *Gui* Food Container

春秋（前770～前475年）

Spring-and-Autumn period (770BC-475BC)

高12厘米 口径20.5厘米 底径25厘米

1972年江苏常州武进区淹城遗址出土

◎侈口，束颈，浅腹圆鼓，圈足。胎体厚重坚致，内外施青黄色釉，器底无釉。肩部堆贴不等距分布的五只小鸟和一对绹纹耳，耳两旁附加“S”形堆纹，腹部用剔刺法制成细密的锥刺纹，腹面两侧各堆贴一道扉棱。施釉均匀，造型规整。







### 原始青瓷尊

Proto-celadon Zun Vase

春秋（前770～前475年）

Spring-and-Autumn period (770BC-475BC)

高30.7厘米 口径23.8厘米 腹径28.4厘米 底径19.5厘米

◎口微外撇，束颈，斜折肩，椭圆筒形腹，平底。内外施茶黄色釉，底部露胎。器身拍印圈、线结合的几何纹，由肩至底共11重，肩部贴有一对陶纹耳。胎质坚硬。





### 原始青瓷盒

Proto-celadon Box

春秋（前770～前475年）

Spring-and-Autumn period (770BC-475BC)

高7.5厘米 口径10.5厘米 底径8厘米

◎釉色灰青，釉面部分剥落。肩部饰一周“人”字刻纹，并饰一对绺系及“S”形堆塑。



### 原始青瓷鼎

Proto-celadon Ding Tripod

春秋（前770～前475年）

Spring-and-Autumn period (770BC-475BC)

高9.8厘米 口径17.9厘米 腹径18.8厘米 底径7.9厘米

◎侈口，束颈，浅圆腹，三个粗矮足。胎体坚致，釉色茶黄。腹部饰四周锥刺纹，并堆塑三条竖向扉棱与三足相连，扉棱顶端各饰一“S”形堆塑纹，鼎内壁有不规则螺旋纹。







原始青瓷罐

Proto-celadon Jar

春秋（前770～前475年）

Spring-and-Autumn period (770BC-475BC)

高7.7厘米 口径7.3厘米 底径6.5厘米

◎胎质坚致，釉色青黄。口沿外侈，丰肩，圆腹，卧足内凹。肩部饰三周弦纹，间以两组内凹式锥刺纹，左右饰小绺系各一，系两侧再饰“S”形堆塑各一。造型规整，釉色莹泽。



瓷器