

# 中国出土玉器全集

THE COMPLETE COLLECTION OF  
JADES UNEARTHED IN CHINA

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科学出版社

Science Press

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### 图书在版编目(CIP)数据

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中国出土玉器全集/古方主编. —北京:科学出版社, 2005  
ISBN 7-03-016009-6

I. 中... II. 古... III. 古玉器 - 中国 - 图录 IV. K876.82

中国版本图书馆CIP数据核字(2005)第084197号

---

责任编辑: 闫向东 / 封面设计: 黄华斌

责任印制: 钱玉芬

科学出版社出版

北京东黄城根北街16号

邮政编码: 100717

<http://www.sciencep.com>

深圳中华商务安全印务股份有限公司印刷

科学出版社发行 各地新华书店经销

\*

2005年10月第一版 开本: 889 × 1194 1/16

2005年10月第一次印刷 印张: 247 1/2

印数: 1-3000 字数: 1280 000

定价: 4980.00元(共十五卷)

(如有印装质量问题, 我社负责调换)

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# 安徽地区出土玉器概述

杨立新

安徽位于华东腹地，襟江带淮，历史悠久，文化积淀深厚，文物古迹众多。早在240万年前，繁昌人字洞已出现人类打制石器。新石器时代以降，安徽一直地处南北文化的交汇要冲，古往今来，朝代更迭，历史变迁，留下大量的文物。历年来安徽地区出土的玉器数量众多，内涵丰富，绚丽多姿，是安徽文物的特色和优势之一。

安徽目前年代最早的出土玉器是濉溪石山孜和定远侯家寨遗址出土的玉璜等<sup>1</sup>，距今约7000年左右。其次为枞阳小北墩、宿松黄鳝嘴等遗址出土的玉璜、玉玦等，器类简单，多为片饰雕件，距今约5500—6000年。

在距今5000—5500年左右，安徽各地出土的玉器较多，分布面较广，是安徽史前玉器最有代表性的时期。根据文化性质和玉器特点，可分为四个文化类型。

潜山县薛家岗遗址是薛家岗文化的命名地，1978—1980年共发掘出土玉器166件。有铲、环、镯、璜、管、珠、琮及玉饰等<sup>2</sup>。管饰类、璜类玉器占多数，富于变化。铲、凿等玉质工具也较常见。玉器造型规整，通体精磨，已使用镂刻、圆雕技术，流行单面钻或两面对钻的钻孔技术，有的孔眼细如针眼。半圆形璜形佩运用镂刻和透雕技术雕刻成对称的花果形图案，具有较高的工艺水平。特别是出土了我国迄今发现较早的两件小玉琮，说明薛家岗先民的原始宗教思想已发展到相当高的程度。同类文化的玉器在望江汪洋庙、黄家堰、潜山天宁寨等遗址均有出土，有璜、环、玦、钺、管等，玉质有透闪石、蛇纹石、玛瑙、石英等，制作精细，表面光亮。

含山凌家滩遗址距今5300—5500年，时代与红山文化相当，而早于良渚文化。1987—2001年经过四次发掘，出土玉器（料）上千件<sup>3</sup>。玉器以装饰品、兵器和工具为主，并有刻纹类和肖生类玉器。玉器有玉人、玉龟、玉板、玉龙、玉鹰、玉猪、玉兔及钺、璜、璧、环、斧、镯、珠、管、坠、勺，以及喇叭形饰、月牙形饰、扣形饰、冠形饰、龙凤璜、多齿环、丫形器、双连环等。玉器器形种类繁多，造型独特，

玉质温润，琢磨精致。总体观察，管饰类装饰品多为玉石废料制作的玉饰挂件，璜类玉器形式富于变化，尤其是一些璜的两端雕刻成鸟、虎、龙等动物首形，为其他文化玉器所罕见。此外还有两节半个璜拼合而成的复合式璜，连接处侧面有供系绳相连的暗槽和穿孔，具有符璜的含义，颇具特色。其他诸如长方形刻图玉板、玉龟、玉鹰、玉龙和玉人等造型新颖，寓意神秘，蕴含着原始八卦及象、数、理的起源、太阳崇拜、原始天文学、原始礼仪，以及巫术、葬俗乃至文明起源等丰富信息。凌家滩玉器质地有透闪石、阳起石、叶蛇纹石、水晶、玛瑙、绿松石等。在制作工艺上采用了阴刻、浮雕、圆雕、透雕等技法，特别是切割、钻孔、打磨技术等都达到了很高的水平，对于研究玉器制作技术十分重要。

萧县金寨是一处大汶口文化中晚期的遗址。1958年该地村民挖水塘时曾发现璧、环、管、球等大批玉器。1986年村民翻地时发现玉器134件<sup>4</sup>，有大型素面玉璧、刀形器、神面纹锥形器、纺轮形器、璜、球、管、珠、坠、玉片、绿松石片等玉器，器物制作精细，工艺水平较高。值得注意的是，其中一些玉器含有良渚玉器的因素，为探索该遗址与良渚文化的关系提供了重要依据。1982年在亳州傅庄遗址大汶口文化墓葬中出土玉器数十件，有小璧、环、镯、坠、锥形饰等。同类文化的玉器在怀远龙王庙、五河申集、濉溪大山、蒙城尉迟寺等遗址均有发现，有管、珠、环、簪、环、镯、坠、斧、刀、玉片等玉器<sup>5</sup>。怀远龙王庙出土的兽面纹玉牌、玉坠等，受良渚玉器的影响，反映了两者的交流关系。

除上述三类文化外，在江淮、皖南一些史前文化遗址中曾出土过崧泽文化和良渚文化的玉器。在江淮区的定远山根许、肥东刘岗等遗址中曾出土大玉璧、多节琮、玉坠、玉猪头饰等，与良渚玉器风格相同。2003年马鞍山市烟墩山遗址出土有玉人首饰片、玉璜、玉坠饰、玉镯等玉器，具有崧泽晚期和良渚早期的文化特点<sup>6</sup>。在皖南的繁昌红灯、泾县瑶庄、黄山蒋家山等遗址也出土过良渚式玉器，有单节琮、铲、管、半筒形镯、环等，反映了皖南地区的史前玉

器深受良渚文化的影响。

安徽的商代玉器发现较少，有1987年临泉县周桥乡出土的钻孔玉斧、玉璜，1980年太湖县墩上遗址出土的弓形玉璜<sup>7</sup>。另外在临泉周楼老邵庄、凤台大孤堆、南陵邬村等遗址中也零星出土过戈、璜、单节素面琮、圭等商周时期玉器。

1955年寿县西门内春秋时期蔡昭侯墓曾出土一批玉器，有玉璧、玉璜、玉环、玉觿、长方形片饰、管形饰、环形饰、圈形饰、龙形饰、柱形饰、长方条形饰、蚕形饰、玉珠、水晶珠、绿松石珠等<sup>8</sup>。其中玉龙佩、青玉蚕形饰较为珍贵，采用减地、浅浮雕技术，造型新颖，是春秋晚期的标准玉器。舒城九里墩、河口、怀宁杨家牌等春秋墓为群舒方国墓葬，出土有玛瑙玦、玉玦等。此外，在屯溪土墩墓、淮南赵家孤堆蔡声侯墓、亳州西观稼台也曾出土玦、璜饰等玉器。

战国时期安徽为楚国重点经营地区，尤其是战国晚期楚迁都寿春后而成为楚政治、经济、文化中心。战国时期玉器在亳州、淮南、长丰、寿县、六安、潜山、枞阳、舒城等地均有出土，其中以寿县及周围地区发现较多。20世纪30年代，原寿县李三孤堆楚王墓出土不少玉器，计有圭、璧、玦、环、佩等，惜已散失<sup>9</sup>。1977—1981年长丰杨公楚墓群经过四次发掘，出土大量玉器，大部分玉质为和田玉，质地温润莹泽<sup>10</sup>。其中2号墓出土玉器50余件，有玉璧等如鱼鳞般覆盖在尸身上。战国玉器有璧、环、珩、璜、佩、圭、觿、管饰等器型，形式多变，想象丰富，构图巧妙。如龙、夔龙、龙凤等神兽性动物造型屈曲自如，富于变化，奇巧多姿。图案装饰流行几字形身双首龙造型，张口露齿，其他有蒲纹、谷纹、绳索纹等。玉器制作中运用了透雕、减地、浅浮雕等技艺，雕技更为娴熟灵巧。其中龙凤佩、双龙双凤佩等采用写实夸张手法，运用透雕和浮雕技艺，造型新颖，布局匀称，线条流畅，刚劲有力，将龙凤的神态表现得栩栩如生，精美绝伦，代表了楚国制玉工艺的最高水平。

1954年寿县治淮工地出土一件碧玉俑<sup>11</sup>，造型独特，用阴线勾勒出简单的人物形状，反映了秦代玉器的风格。

安徽出土的西汉时期玉器十分丰富。1991年天长三角圩西汉墓群出土90件精美玉器<sup>12</sup>，有璧、璇玑、环、璜、龙形佩、凤形佩、兽形佩、玉舞人、带钩、

剑玦、剑格、剑璜、七窍玉塞、玉印章等，品类繁多，造型优美，琢磨精细。如龙形环、白玉带钩、玉兽面蒲纹璧等都是不可多得的珍品。尤其是龙形白玉佩、龙形白玉环、龙形鱼纹璜等构图精奇，生动活现。1996年巢湖市放王岗西汉墓出土玉器17件<sup>13</sup>，主要器型有璧、璜、环、带钩、珩、龙形环、虎形环、耳鼻塞、觿、印章、玛瑙珠及水晶玦等。1997年巢湖市北山头西汉墓出土玉器39件，种类有璧、璜、环、佩、卮、带钩、粉盒、贝、印章及管、珠等。这三处墓葬出土玉器包括礼器、兵器、葬器、佩饰、生活用具、文房用具等，各具特色，综合再现了汉代社会生活习俗及用玉制度，具有楚文化的遗风。这批玉器大部分为新疆和田白玉、青白玉，玉质精细，温润细腻，质地上乘，不乏精品。其中北山头1号墓出土的玉器，无论是造型还是雕技都最为精致。如朱雀踏虎衔环玉卮，在手法上使用了透雕、高浮雕、浅浮雕、镂雕、平雕、阴线刻等多种技法，纹饰繁缛，线条流畅，层次清晰，立体感强。特别是朱雀喙部及其活动环的巧妙装饰，更增添了器物的生机与灵动，在造型设计、雕琢技法上，均达到了当时最高水平。此外，该墓出土的嵌玉漆壶和镶玉铜熏炉，巧妙地将玉雕镶嵌技艺融合运用到漆器、铜器铸造制作上，器物整体华美艳丽，工艺水平极高。1996年马鞍山寺门口棺槨墓出土的兽面云纹玉璜、玉剑格，玉质洁白无瑕，工艺精湛，线条流畅，反映了典型的汉玉风格。此外芜湖贺家园、怀远唐集、淮南双古堆、涡阳石弓以及亳州、临泉、淮南、寿县、六安等地也都曾出土有较为精美的西汉时期的玉器。

东汉时期的玉器也多有发现。1974年亳州市董园村1号汉墓出土了银缕玉衣，玉衣复原后体长188厘米，由大小不等、形状不一的2464片玉片组成<sup>14</sup>。此外，董园村2号墓、淮北市体育场汉墓以及萧县、濉溪等地也都出土过铜缕玉衣或玉衣残片。制作玉衣要经过选料、开片、钻孔、磨制、抛光、编号、拉丝成缕以至编缀成衣等严密繁难的工序，反映了东汉时高水平的制玉和连缀技术。1972年亳州凤凰台1号汉墓出土玉刚卯1对、玉司南佩1件和玉猪<sup>15</sup>，其中玉刚卯为汉代流行的辟邪饰件，考古中罕见，对研究汉代社会风俗具有重要价值。1973年全椒石庄东汉墓出土璧、男女俑、马等玉器。其中俑为白玉质，圆雕技法简洁，风格古朴。此外合肥新华学院、固镇、



霍邱、寿县马家古堆、五河县孙平村、唐湾等地东汉墓中也曾出土过桃形玉饰、玉环、料管、玉璧、玛瑙珠、琥珀饰等。

六朝至唐代的玉器亦有发现。如1951年在芜湖市出土的六朝时期的青玉耳杯,是比较少见的玉器类型。1986年宿州市夹沟镇尖山土有六朝时期的玉蝉、玉鼻塞,带有东汉遗风。2003年当涂青山六朝墓出土一批玉器,有白玉佩、白玉璜、青玉猪、凤鸟形玉带钩、玛瑙珠、琥珀辟邪等<sup>16</sup>。其中佩、璜、带钩等为白玉质地,线刻青龙、白虎、玄武、卷云、缠枝等图案,线条流畅,雕技精湛,堪为珍品。1979年合肥省粮校工地出土有胡人托盏玉带板、菩提双鹿纹带板等玉器,采用隐起浮雕和阴刻技法,勾勒出人物与动物的安祥静谧神态,为认识唐代玉器风格和工艺提供了实物资料。

安徽出土的宋元时期玉器虽然不多,但玉质精美,工艺精湛,器形规整,为研究宋元玉器提供了科学依据,也是研究和鉴定宋元玉器不可多得的标准器。全椒西王、青阳滕子京家族墓、合肥包绶等北宋墓出土的水晶兔、水晶佩饰等,晶莹剔透,十分精致。1952年休宁南宋朱晞颜夫妇合葬墓出土玛瑙耳杯、青玉杯、兽面玉卣等,材质精细,工艺精湛,造型优美,具有宫廷玉器风格。来安县相官出土的金扣玛瑙碗、肥西范岗出土的鸟首青玉匱等,质地上乘,雕技精细,雍容华贵,均为难得珍品。安庆棋盘山元代范文虎夫妇合葬墓出土的白玉绞丝环、白玉贯耳盖瓶等<sup>17</sup>,系用上乘的和田白玉精雕细琢,浑厚古朴,反映了典型的元代风格。

安徽出土的明代玉器在全国具有较大影响。1973年蚌埠市东郊东瓯王汤和墓出土玉组佩、玉带佩饰、琥珀珠等<sup>18</sup>。1990年凤阳余庄严端玉墓出土完整玉带板一套,共有玉板18块,由桃形、长方形的铎尾、铎、辅弼、带头等组成,有的包有金边。1993年歙县黄山仪表厂明墓出土一批玉器,有玉带板、玉组佩、玉圭等,均为和田玉质,运用线刻描金技法,饰以展翅飞翔的凤鸟纹,工整细巧,富丽华贵<sup>19</sup>。1969年明光市板桥乡明代陇西恭献王李贞夫妇合葬墓出土一批玉器,有白玉凤鸟佩、白玉童子、玉鸚鵡等,采用圆雕、镂空、阴刻等技法,纹饰疏密有致,线条刚劲有力,亦堪称珍品。1984年东至县平原乡莲花村出土2组龙纹玉带板,共33块<sup>20</sup>,有镂空、减地两种,碾工精巧

细腻,蟠龙遒劲生动,立体感强,十分珍贵。此外,灵璧高楼乡一窖藏中出土一批明代玉器,有玉杯、玉山子、玛瑙仕女、玉盃、玉觚、玉壶等,多为陈设件,用料讲究,做工精致,具有浓郁的生活和拟古气息,是研究和鉴定明代玉器的重要实物。

清代玉器在安庆、岳西、庐江、青阳、休宁、灵璧、繁昌、望江、黄山等地都有出土。器形有玉如意、璧饰、玉杯、带钩、簪饰、扳指、玉镯、肖生、瑞兽、玉钱及各类牌饰等,陈设件、佩饰件占多数。内容多反映吉祥、仿古等题材。工艺上多借鉴绘画、雕刻工艺成就,吸收传统的阴线、阳线、采凸、起凸、隐起、镂空、俏色等工艺,具有鲜明的时代特点。另外也出土不少扳指、环镯、朝珠、片饰等翡翠制品,晶莹润泽。如青阳王懿修墓出土的翡翠灵芝形如意和庐江荣树出土的青玉如意,质地细腻,造型美观,雕技精细,为上乘作品。此外望江的玉吹箫童子生动逼真,憨态可爱,安庆的玉卧牛和岳西的玉猫神态悠然自得,栩栩如生。这些作品多采用圆雕技艺,贴近生活,而具有世俗特征。

总之,安徽出土玉器时代跨度长、数量大、品种繁多、珍品丰富,在全国具有相当重要的地位。在鉴赏、研究等方面也具有重要的价值。

## 注释

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# Jades Unearthed from Anhui

Yang Lixin

Anhui, located in the belly of Huadong and crossed by the Yangtze and Huai Rivers, has a long and rich cultural history and a wealth of archeological material. Stone tools, discovered in Renzidong, Fanchang, for example, date 2,400,000 years ago. During the Neolithic and later ages, cultural exchange from north to south and south to north waxed and waned, time passed, dynasties transpired, history evolved, and civilization flourished in the large riverine basins of the Yangtze and Huai Rivers, leaving posterity with rich deposits of cultural relics. One of Anhui's major cultural beauties is the large body of jades excavated over the last several decades, rich in subject matter and varied in form.

The earliest jades currently known from Anhui are arc-shaped pendant (*huang*), unearthed at Shisanzi in Suixi and at Houjiazhai in Dingyuan, and date to approximately 5,000 BCE<sup>1</sup>. The second earliest jades, also *huang* in addition to slit rings, simple in shape and type, come from Huangshanzui in Susong, and date to approximately 4000-3500 BC. Jades of numerous types representing the phase of ca.3500-3000BC are widely distributed in Anhui, and currently serve as the most representative phase of Neolithic jade-working in Anhui. Four cultural phases define jades from this era.

Xuejiagang, the well-known culture and site located in Qianshan County, was excavated from 1978-1980. One-hundred and sixty-six jades were unearthed, including spades, rings (*huan*), *huang*, tubes, beads, tube (*cong*) and ornaments<sup>2</sup>. Tubes and *huang* ornaments are the most numerous and richly varied in type. Spades, axe (*yue*) and chisels are also fairly common tool types. Jade shapes are formalized, entirely worked, and often characterized by open-work motifs, as well as sculptural forms, and these are usually pierced from one side but sometimes from both sides, with eyes holes small and refined, like an eye of a needle. Many of the half-circle-shaped *huang* pendants are perforated with a decorative openwork pattern of matching floral and fruit motifs. The level of jade-working is high. The discovery of two small *cong* indicates that the Xuejiagang Culture had reached a sophisticated level of religious belief. Similarly dated sites belonging to the Xuejiagang Culture include Wangyangmiao in Wangjiang, Huangjiayan and Tianningzhai in Qianshan. Jade types include *huang*, *huan*, slit rings, *yue* and tubes. Jade and stones include tremolite nephrite, serpentine, agate and quartz. All are finely worked and polished to sheen.

Site remains at Lingjiatan in Hanshan date to 3500-3000BC, equivalent to the Hongshan Culture and earlier than the Liangzhu Culture<sup>3</sup>. Four seasons of excavation lasting from 1987 to 2001 uncovered over 1000 individual jades of three types: ornamental, tool and weapon ones. Some are decorated with lively imagery. Weapons include *yue*. Tools include axe. By far the most varied in type are ornaments, including human figurines, tortoises, planks, dragons, eagles, pigs, rabbits, *huang*, *bi*, *huan*, bracelets, beads, tubes, pendants, ladles and *huan* with outer serrations, in addition to many ornamental shapes, in the form of Y, trumpets, crescent-shaped objects, buttons, circles, long and dragon-shaped *huang*, and double linked *huan*. The jade in quality is warm and translucent and working techniques are refined. It may be observed that many left over pieces of jade were reworked into tube beads for suspension. Many *huang* also vary in form, and especially noteworthy and rare elsewhere are the *huang* with ends forming either bird, tiger or dragon heads. Another unusual example of *huang* are the two half disks linked by means of grooved eyelets and perforations as if to create a full-sized *huang*. Other novel types include the long rectangular planks with intaglio decoration, in addition to the tortoises, eagles, dragons and human figurines. The latter are significant in suggesting in assessing various beliefs, including the eight trigrams (*bagua*) and related symbols, numbers and numerical theory, but also sun worship, astrology, ritual, shamanism and burial practices. Lingjiatan jade and stone matrixes include tremolite, actinolite, sericite, crystal, agate and turquoise. Intaglio, bas-relief, sculpture in the round and open-work techniques, as well as cutting, piercing and abrading reach a high level and are a significant context for understanding jade-working at this early stage.

Remains of middle and late period Dawenkou Culture sites are known at Jinzhai in Xiaoxian. In 1958, locals while digging a pond uncovered a large group of jades, including *bi*, *huan*, tubes and spheres. In 1986, while locals were tilling fields 134 jades were discovered<sup>4</sup>, including a large undecorated *bi*, knife shapes, awl shapes with imagery, spindle whorls, *huang*, beads, tubes, spheres, suspended ornaments and pieces, in addition to

turquoise pieces. All of these jades are finely worked at a fairly high level of expertise. A few of the latter jades show Liangzhu Culture influences. Comparison between the two demonstrates interchange. In 1982, ten jades, including small *bi*, *huan*, bracelets, suspended ornaments and awl-shaped ornaments were unearthed from Dawenkou Culture tombs at Fuzhuang in Bozhou. Similar cultural jades have been found in the environs at Longwangmiao in Huaiyuan, Shenji in Wuhe, Dashan in Sui and Yuchisi in Mengcheng. Jade types include tubes, beads, *huan*, adzes, bracelets, suspended ornaments, axes, knives and slices of jade<sup>5</sup>. Clear evidence for Liangzhu Culture influence indicates interaction between the two cultures and can be corroborated by the animal face plaque type from Longwangmiao.

Outside of the above three cultural types are several other Neolithic culture remains, from Jianghuai and southern Anhui areas with jades of Songze and Liangzhu Cultures. Types include a large *bi*, multiple level *cong* with décor, hanging ornaments and pig head ornaments that in large part are identical to Liangzhu jades unearthed at Shangexu, Dingyuan in Jianghuai area and Liugang in Feidong. In 2003, a jade human-headed ornamental piece, a *huang*, a suspension ornament, and bracelets with characteristics of late Songze and early Liangzhu were unearthed at Yandunshan in Maanshan Municipality<sup>6</sup>. Liangzhu style jades, including single level *cong*, spades, tubes, half-tube-shaped bracelets, and *huan* have been unearthed at sites including Hongdeng in Fanchang, Yaozhuang in Jingxian, and Jiangjiashan in Huangshan. The latter jades reflect rather profound cultural influences of the Liangzhu Culture in the Wannan area of Neolithic Anhui.

The few Shang period jades discovered in Anhui include a jade perforated axe and *huang*, found in 1987 at Zhouqiao Township in Linquan County and a bow-shaped *huang* unearthed in 1980 from remains at Dunshang, Taihu County<sup>7</sup>. In addition, piecemeal finds of dagger-axe (*ge*), *huang*, multi-level plain face *cong* and tablets (*gui*) of Shang and Zhou period have been uncovered at neighboring Laoshaozhuang in Linquan, Dagudui in Fengtai and Wucun in Nanling.

In 1955, a batch of Spring and Autumn period jades were unearthed from a tomb in Shouxian, belonging to Marquis Zhao of Cai. Types consist of *bi*, *huang*, *huan*, *xi*, long rectangular ornaments, tubes, *huan*-shaped ornaments, circular ornaments, dragon-shaped ornaments, and pillar-shaped ornaments, silkworm-shaped ornaments, in addition to jade, crystal and turquoise beads<sup>8</sup>. Amongst the latter, the dragon pendants and light green silkworm-shaped ornaments are novel forms created through deep undercutting and bas-relief, and represent the major art works of the late Spring and Autumn period. *Fangguo* burials with agate and jade pieces of Spring and Autumn period are located at Jiulidun and Hekou in Shucheng and at Yangjiapai in Huaining. Outside of the latter, pieces and ornaments in jade have been unearthed from Xiguanjiatai in Bozhou, from the tomb of Marquis Sheng of Cai at Zhaojiagudui in Huainanzhao and at Tudun in Tunxi.

During the Warring States period, Anhui was the administrative center of the State Chu. During the late Warring States period the Chu capital was moved to Shouchun, thereafter becoming the administrative, economic and cultural center of Chu. Warring States jades have been unearthed in Bozhou, Huainan, Changfeng, Shouxian, Liu'an, Qianshan, Zongyang and Shucheng, with the most numerous from Shouxian and environs. During the 1930's, a large number of jades were unearthed from the royal Chu tomb at Lisangudui in Shouxian but these have been dispersed<sup>9</sup>. From 1977-1981 four seasons were spent excavating the group of Chu tombs at Yanggong in Changfeng. The majority of jades are Hetian, with a brilliant sheen and translucency<sup>10</sup>. The 50 jades from Tomb No.2 include *bi* placed on the corpse of the deceased like scales of a fish. Warring States jades are represented by *bi*, *huan*, *heng*, *huang*, suspension ornaments, *gui*, small pointed implements (*xi*), and tube ornaments. Shapes change and vary, imaginary likenesses are rich and compositions are exquisite. Dragon types, including the *kui* type dragon and phoenix combined with dragon change in form and writhe in different directions. The most popular images are the half-circular shaped dragon bodies with double heads, and wide open mouths with exposed teeth. Other themes include cattail motifs, grain patterns, rope and twisted silk textures. Techniques comprise openwork, deep carving and shallow relief in a richly varied textural display. The expression of the double dragon and double phoenix pendants, and dragon phoenix pendant types is descriptive, taking advantage of the openwork and bas-relief in creating novel, lively, lyrical forms, exquisitely beautiful in representing the highest level of jade-working under State Chu control.

In 1954, a dark green jade figurine of a human<sup>11</sup>, defined through a simple intaglio hooked line, was discovered in Shouxian and reflects a Qin style jade-working.

Western Han period jades are richly represented in Anhui excavations. In 1991, a group of Western Han tombs at Sanjiaowei, Tianchang were unearthed in the number of 90 beautifully worked jades<sup>12</sup>, including *bi*,

disks with serrated edges (so-called *xuanji*), *huan*, *huang*, dragon-shaped pendants, phoenix-shaped pendants, animal-shaped pendants, dancing figurines, belt buckles, sword fittings, the seven orifice plugs, and seals. The dragon-shaped *huan*, the white jade belt hook, the jade *bi* with animal face and cattail décor are unequalled in quality. Particularly lively and superbly executed are the dragon-shaped fish decorated *huang* and white jade *huan* in dragon shape, in addition to the white jade pendant in dragon shape. In 1996, 17 jades were discovered in a Western Han tomb in Fangwanggang, Chaohu<sup>13</sup> and the most important are the *bi*, *huang*, *huan*, belt buckles, mouth stopper, dragon-shaped *huan*, tiger-shaped *huan*, ear and nose plugs, small *xi*, seal, and agate beads, in addition to crystal slit rings. In 1997, 40 jades were unearthed from the Western Han tomb at Beishantou in Chaohu and include *bi*, *huang*, *huan*, pendants, cups, belt buckles, cosmetic boxes, cowries, seals, tubes and beads. These three groups of jades belong to ritual types, weapons, burial types, pendant ornaments, daily used implements, and stationery. All of the latter are Chu in cultural expression and represent the special characteristics of jade types at this time, and reflect Han society, life and how jades were used. Most of the jades are Hetian white jade and light green white jade from Xinjiang, of beautiful quality, translucent and dense, first class and unequalled. The jades from Tomb No.1 at Beishantou are exquisite whether one considers form or technique. The jade cup with red bird alighting on a tiger and holding a ring, in craftsmanship, is spectacular, using openwork, deep and shallow carving, hollowed out carving and flat surface working, in addition to various intaglio techniques. The décor is rich, the line lively and multiple levels stand out, in creating an image that is moving and powerful. Outside of the latter jades, the jade inlaid lacquer *hu* warming vessel and inlaid jade bronze incense burner from the same tomb is also a marvel of artistry in terms of the skill with which jade is inlaid into lacquer and bronze materials. The animal face and cloud decorated jade sword guard, pommel and hilt excavated in 1996 from the coffin and chamber tomb at Simenkou, Maanshan are also of exquisite workmanship and carved out of the highest quality white jade. The latter are quintessential Han style art. Other sites with exquisite Han jades include Hejiayuan in Wuhu, Tangji in Huaiyuan, Shuanggudui in Huainan and Shigong in Guoyang, in addition to Bozhou, Linquan, Huainan, Shouxian and Liu'an areas.

Eastern Han period jades are also numerous in excavated contexts. In 1974, the Han Tomb No.1 at Dongyuancun south of Bozhou was discovered to have a silver threaded jade suit, which was restored to a length of 188 cm with 2,464 jade pieces strung together<sup>14</sup>. Outside of these, bronze threaded jade suits and jade pieces of suits were unearthed from Han tombs at Tiychang in Huaibei Municipality, Tomb 2 at Dongyuancun, and Suixi and Xiaoxian areas. Jade working during this period evidently was at a peak, as is corroborated by the workmanship used and quality reached in creating these suits. Initially the material is selected, pieces cut, holes bored, and surfaces abraded, polished and numbered. Thread is spun and finally the suit is sewed, a considerable undertaking and feat of craftsmanship. In 1972, a set of jade *gangmao*, a jade pendant in *sinan* shape, and hand-held pigs were unearthed from Tomb No.1 at Fenghuangtai in Bozhou<sup>15</sup>. The jade *gangmao* serves an evil averting purpose and is rarely seen in excavated finds. The latter finds are thus significant in understanding Han social practice. In 1973, a pig, male and female figurines, and horse sculptures were unearthed from an Eastern Han tomb at Shizhuang in Quanjiao. The figurines are carved out of white jade as sculptures in the round, simple and humble in expression. Outside of the latter, other jades, including peach-shaped ornaments, *huan*, tubes, *bi*, in addition to agate and amber ornaments have been unearthed from Eastern Han tombs at Tangwan and Sunpingcun in Wuhe County, Majiagudui in Shouxian and Huoqiu, Guzheng and Xinhua Academy in Hefei.

Six Dynasties through Tang period jades have also been discovered. In 1951, light green jade *huan* earrings were unearthed from a Six Dynasties tomb in Wuhu Municipality. In 1986, a Six Dynasties jade cicada and nose plug in Eastern Han style were unearthed from Jianshantu in Jiagou Township, Suzhou Municipality. In 2003, a batch of jades including a white jade pendant, a white jade *huang*, a light green jade pig, phoenix-shaped belt buckle, in addition to agate beads, and a amber *bixie* (evil averting winged lion) sculpture were unearthed at Qingshan in Dangtu<sup>16</sup>. Amidst these, motifs, those worked through intaglio, including a green dragon, white tiger, black tortoise, curling cloud scrolls, and tendrils, are lively and exquisite in design, representing artistic masterpieces of this era. In 1979, a jade belt featuring foreigners holding cups and another belt with bodhi trees and double deer motifs was unearthed at the work site of Shengliangxiao in Hefei. What makes these latter jades Tang dynasty in style and workmanship are the use of relief and intaglio carving, in addition to the outlining of humans and animals that compare with those jades from Jingmin in Anxiang.

Although few jades have been recovered from Song and Yuan period tombs in Anhui, those that do survive

are high in quality, beauty and workmanship, and serve as excellent scientific data for research on and authentication of jades from these eras. The crystal rabbit and related ornaments, in addition to being translucent, brilliant and sparkling, are exquisite specimens of this era, unearthed from Northern Song clan tombs of Bao Shou in Quanjiao and the clan tombs of Teng Zijing in Qingyang. In 1952, agate *huan* earrings, a light green jade cup and a jade *you* swing-handle vessel decorated with animal faces, of high quality and craftsmanship, in addition to royal manufacture, were unearthed from the husband and wife joint burial of Zhu Xiyan of Southern Song date in Xiuning. Other finds of top-notch quality, carving technique and aristocratic demeanor are the gold buckle with agate encasement bowl from Xiangguan at Lai'an County and a bird headed green jade ewer from Fangang at Feixi. A white jade *huan* with interlocking threads and a white jade eared and lidded vase were unearthed from the joint husband and wife burial of Fan Wenhui of Yuan Dynasty at Qipanshan in Anqing<sup>17</sup>. The latter are also of first rate quality, made out of Hetian white jade with light green shades, abraded and carved with detail, profound and dignified in reflecting the style of Yuan.

Ming Dynasty jades unearthed from Anhui have had a major impact on the entire country. In 1973, a set of jade pendants, jade belt ornaments and amber beads were unearthed from the tomb of Tang He, the Lord of Dong'ou in the eastern suburbs of Bengbu Municipality<sup>18</sup>. In 1990 a group of intact, perfectly preserved belt plaques were unearthed from the tomb of Yan Duanyu, Yuzhuang in Fengyang. The 18 plaques were mostly peach in shape, with a long rectangular latch, plaque, ring attachment, and belt topped with gold edges. In 1993 a batch of jades, including a jade belt, set of jade pendants and jade *gui*, all made out of Hetian jade were unearthed in the Ming tomb at Yibiaochang, Huangshan in Shexian. The intaglio line of gold that vividly describes flying bird motifs is outstanding in workmanship and richly aristocratic in demeanor<sup>19</sup>. In 1969, a batch of jades, including a white jade phoenix pendant, a white jade child and a jade parrot were excavated from the joint burial of Li Zhen, the Lord of Longxi, and his wife at Banqiao Township in Mingguang Municipality. All of these latter works are technically masterpieces, using three dimensional carving, hollowing out, and intaglio. In 1984, two sets of jade plaques, totaling 33, were unearthed at Lianhuacun in Pingyuan Township, Dongzhi County. The treasure is decorated through openwork and reducing ground, of highly remarkable workmanship in carving the lively dragons<sup>20</sup>. The linear décor is descriptive and powerful, and makes these works gems of the Ming period. Other outstanding pieces come from a Ming Dynasty storage pit at Gaolou Township in Lingbi. Most of the jades are display items, carefully and masterfully worked, represented by cups, washers, *gu* beakers, and jade *hu* (handled ewer type) vessels. The latter are valuable tools for research and authentication of Ming period jades.

Qing Dynasty jades have been unearthed from various places, including Huangshan, Wangjiang, Fanchang, Lingbi, Xiuning, Qingyang, Lujiang, Yuexi and Anqing. Types include *ruyi*, *bi* ornaments, cups, belt buckles, hairpins and finger rings. Subject matter includes auspicious symbols and animals, in addition to imitations of antiquities. Most of the art of this period depends upon painting and sculpture, and is influenced by the traditional techniques of intaglio, raised line, raised and convex motifs, relief, openwork and realistic arts and are executed with clarity and crispness. In addition, a large number of rings and ring bracelets, dynastic beads and pieces of ornaments are made out of jadeite, with high transparency. For example, a light green jade *ruyi* of high and fine quality, expert workmanship and carved detail was unearthed from Rongshu in Lujiang and a jadeite *lingzhi* (magical fungus)-shaped *ruyi* was unearthed from the Wang Yixiu tomb at Qingyang. The naturalistic rendering of a whistle blowing child from Wangjiang is moving and loveable. Others, including a recumbent ox from Anqing and a cat from Yuexi are in spirit natural and bubbling with life. These are hallmark examples of Ming dynasty style, exploiting sculpture in the round in creating worldly symbols.

In summary, jades unearthed from Anhui cover many dynasties and periods, are numerous in number and type, and are richly varied. The value of Anhui jades in the larger scheme of China is in providing a data base of archaeologically excavated jades that may be used for research and in authentication.

#### Endnotes:

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Translated by Elizabeth Childs-Johnson

## 本卷年表

### Chronology

新石器时代 (约公元前 8000 – 前 2000 年)	Neolithic Period (ca. 8000 – 2000 BC)
凌家滩文化 (约公元前 4300 – 前 3200 年)	Lingjiatan Culture (ca. 4300 – 3200 BC)
薛家岗文化 (约公元前 3000 年)	Xuejiagang Culture (ca. 3000 BC)
大汶口文化 (约公元前 4300 – 前 2500 年)	Dawenkou Culture (ca. 4300 – 2500 BC)
良渚文化 (约公元前 3300 – 前 2200 年)	Liangzhu Culture (ca. 3300 – 2200 BC)
夏代 (公元前 20 – 前 16 世纪)	Xia Dynasty (ca. 2000 – 1600 BC)
商代 (公元前 16 – 前 11 世纪)	Shang Dynasty (ca. 1600 – 1100 BC)
西周 (公元前 11 世纪 – 前 771 年)	Western Zhou (ca. 1100 – 771 BC)
东周 (公元前 770 – 前 256 年)	Eastern Zhou (770 – 256 BC)
春秋 (公元前 770 – 前 476 年)	Spring and Autumn Period (770 – 476 BC)
战国 (公元前 475 – 前 221 年)	Warring States Period (475 – 221 BC)
秦代 (公元前 221 – 前 207 年)	Qin Dynasty (221 – 207 BC)
汉代 (公元前 206 – 公元 220 年)	Han Dynasty (206 BC – AD 220)
西汉 (公元前 206 – 公元 8 年)	Western Han (206 BC – AD 8)
新莽 (公元 9 – 23 年)	Xin (Wang Mang Usurpation)(9 – 23)
东汉 (公元 25 – 220 年)	Eastern Han (25 – 220)
三国 (公元 220 – 265 年)	Three Kingdoms (220 – 265)
魏 (公元 220 – 265 年)	Wei (220 – 265)
蜀汉 (公元 221 – 263 年)	Shu Han (221 – 263)
吴 (公元 222 – 280 年)	Wu (222 – 280)
晋 (公元 265 – 420 年)	Jin Dynasty (265 – 420)
西晋 (公元 265 – 316 年)	Western Jin (265 – 316)
十六国 (公元 304 – 439 年)	Sixteen Kingdoms (304 – 439)
东晋 (公元 317 – 420 年)	Eastern Jin (317 – 420)
南朝 (公元 420 – 589 年)	Southern Dynasties (420 – 589)
北朝 (公元 386 – 581 年)	Northern Dynasties (386 – 581)
隋代 (公元 581 – 618 年)	Sui Dynasty (581 – 618)
唐代 (公元 618 – 907 年)	Tang Dynasty (618 – 907)
五代十国 (公元 907 – 960 年)	Five Dynasties (907 – 960)
辽代 (公元 907 – 1125 年)	Liao Dynasty (907 – 1125)
宋代 (公元 960 – 1279 年)	Song Dynasty (960 – 1279)
北宋 (公元 960 – 1127 年)	Northern Song (960 – 1127)
南宋 (公元 1127 – 1279 年)	Southern Song (1127 – 1279)
西夏 (公元 1032 – 1234 年)	Western Xia (1032 – 1234)
金代 (公元 1115 – 1234 年)	Jin Dynasty (1115 – 1234)
元代 (公元 1279 – 1368 年)	Yuan Dynasty (1279 – 1368)
明代 (公元 1368 – 1644 年)	Ming Dynasty (1368 – 1644)
清代 (公元 1644 – 1911 年)	Qing Dynasty (1644 – 1911)



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### V Jades Unearthed from Anhui

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|-----------|--|
| 1 龙形玉佩    | Pendant in the Shape of a Dragon                               |
| 2 玉龟      | Turtle   |
| 3 长方形刻纹玉版 | Rectangular Plaque with Incised Pattern                        |
| 4 鹰形玉佩    | Pendant in the Shape of an Eagle                               |
| 5 三角形刻纹玉片 | Triangular Plaque  |
| 6 冠形玉饰    | Ornament in the Shape a Crest                                  |
| 7 直立玉人    | Pendant in the Shape of a Human                                |
| 8 直立玉人    | Pendant in the Shape of a Human                                |
| 9 人头形玉饰   | Pendant in the Shape of a Human Head                           |
| 10 玉钺     | Axe( <i>yue</i> )  |
| 11 玛瑙钺    | Axe ( <i>yue</i> )   |
| 12 玉斧     | Axe  |
| 13 玉璜     | Arc-shaped Pendant ( <i>huang</i> )                            |
| 14 虎首玉璜   | Arc-shaped Pendant ( <i>huang</i> ) with Tiger Head Decoration |
| 15 虎首玉佩   | Pendant with Tiger Head Decoration                             |
| 16 齿边玉璜   | Arc-shaped Pendant ( <i>huang</i> ) with Toothed Edge          |
| 17 玉璜     | Arc-shaped Pendant ( <i>huang</i> )                            |
| 18 齿边玉璜   | Arc-shaped Pendant ( <i>huang</i> ) with Toothed Edge          |
| 19 玉璜     | Arc-shaped Pendant ( <i>huang</i> )                            |
| 20 玉璜     | Arc-shaped Pendant ( <i>huang</i> )                            |
| 21 玉璜     | Arc-shaped Pendant ( <i>huang</i> )                            |
| 22 玛瑙璜    | Arc-shaped Pendant ( <i>huang</i> )                            |
| 23 玉镯     | Bracelet   |
| 24 箍形玉饰   | Tube-shaped Ornament   |
| 25 齿边玉环   | Ring with Toothed Edge   |
| 26 玛瑙环    | Ring   |
| 27 玉环     | Ring   |
| 28 三孔玉环   | Ring with Three Perforations                                   |
| 29 双联玉环   | Two Connected Rings  |
| 30 玛瑙璧    | Disc ( <i>bi</i> )   |
| 31 六孔玉璧   | Disc ( <i>bi</i> ) with Six Perforations                       |
| 32 玉璧     | Disc ( <i>bi</i> )   |
| 33 玉块     | Slit Ring ( <i>jue</i> )                                       |