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THE COMPLETE COLLECTION OF
JADES UNEARTHED IN CHINA

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主 编：刘 斌

副主编：杜正贤

Edited by Liu Bin and Du Zhengxian

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浙江地区出土玉器概述

刘斌

浙江有着源远流长的用玉文化,从用玉理念和加工技术等方面来看,大致可分为新石器时代、夏商至汉六朝以及隋唐三个大的阶段。浙江地区对古玉的真正认识并获得科学的资料,应该是从20世纪70年代才开始的,其中新石器时代和春秋战国时期的出土玉器较多。新石器时代可分为早、中、晚三段。浙江新石器时代早期主要包括河姆渡文化、跨湖桥文化和马家浜文化,出土玉器的主要地点有:余姚河姆渡、田螺山,象山塔山,萧山跨湖桥,嘉兴马家浜、吴家浜以及余杭梅园里等遗址。出土玉器有玉玦、玦形玉镯、窄条形玉璜及玉管珠等¹。

从这时期玉器的特点来看,钱塘江南北略有差别。钱塘江南岸主要有玉玦、短小的窄条形玉璜、一端有钻孔的玉璜形挂饰以及玉管等。而钱塘江北岸的马家浜文化,早期一般只有玉玦和玦形玉镯,晚期开始出现窄条形玉璜。在玉质上,马家浜文化早期一般只有石英类的玉髓和水晶,马家浜文化晚期开始使用透闪石类的软玉。而钱塘江南岸的河姆渡文化与跨湖桥文化,除玉髓之外更多地使用萤石和叶腊石等材质。在加工技术上,这时期主要采用先打制成坯,进行初步的打磨,然后再钻孔和抛光的工艺,玉玦的缺口一般最后锯出。同时管钻与线切割的技术已经发明。

玉玦是这时期最具代表性的玉器,虽然只是一种耳饰,但却显示了一种普遍的和固定的审美装饰的理念,以及对于玉料本身在矿物和审美价值方面的特殊性的一种认识。

新石器时代中期,在浙江主要是崧泽文化。该时期出土玉器的主要地点有:嘉兴南河浜、安吉安乐、海盐仙坛庙、湖州毗山、余杭石马兜等遗址。出土玉器有玉璜、玉镯、玉钺、圆环形玉饰、圆片形玉饰、梯形玉饰、舌形玉饰、三角形玉饰及玉玦等²。从已知的崧泽文化玉器看,基本为直接附着于身体的装饰用玉,一般单体成件使用。玉璜是这一时期最主要的玉器造型,流行于长江中下游和黄淮地区。在崧泽文化早期,多见窄条形的玉璜,中晚期开始以薄体宽扁的不甚规范的半璧形玉璜为主,璜的上端不甚平直,

下缘尖薄且不规范,平面除半璧形外,也常见凹字形,有的更是因材就势,略成其形。这种不规范形态,构成了崧泽玉璜的时代特征和文化特点,也是崧泽时期解料加工技术不成熟的表现。崧泽文化早期的玉玦,仍然是常见的耳饰,与新石器时代早期的玦相比,形式变得多样化。个别单件出土的玉玦,有的也可能作为胸前的挂饰。崧泽文化的玉镯,均为窄环形,横截面多为扁三角形。可分为联体与分体两种。分体玉镯最初可能是将无意打断的玉镯进行连接的一种技术,后来发展成为有意将完整玉镯锯开,再连接使用的一种时尚,这也许是出于加工方便的目的。玉钺在崧泽文化中发现的较少,目前仅在南河浜遗址和仙坛庙遗址中有出土。玉钺的出土,反映了崧泽文化已开始有非装饰性的象征权力的玉礼器出现,这改变了以往玉器的使用性质,从而使玉器由装饰功能而走向礼制功能。崧泽文化的挂饰主要有圆环形玉饰、圆片形玉饰、梯形玉饰、舌形玉饰、三角形玉饰、龙首形玉饰等小件玉饰品,出土时一般位于墓主人的头部和胸颈部,具有较强的文化和时代特征。

崧泽玉器无论在辨材识矿还是在加工技术方面,都已经进入了一个新的时代。在取材上与本地区前期的马家浜文化、河姆渡文化相比,具有了本质的区别。马家浜文化和河姆渡文化一般使用玉髓、萤石、叶腊石等美石类材质,而崧泽玉器主要采用透闪石类的软玉。以解玉砂为介质的线切割、锯切割、管钻及抛光等加工技术,已经有了进步,从而为以后良渚玉器的辉煌奠定了基础。

新石器时代晚期,在浙江主要是良渚文化及其后续相当于龙山时代的文化遗存。良渚文化是史前用玉的高峰,玉器的使用具有相当的普遍性和等级性,除大型墓葬中随葬玉器之外,在一般的小墓中也往往随葬管珠等小件装饰品。

从1978年至1986年,浙江省文物考古研究所先后在海宁千金角、徐步桥、三官墩,平湖平丘墩,余杭吴家埠,嘉兴雀幕桥等地,发掘清理了80余座良渚文化的小墓。主要出土有玉冠状饰、玉锥形器以及管珠等小件玉器。

1986年,浙江省文物考古研究所在余杭县长命乡反山首次发掘到了良渚文化的大墓。共清理出了排有序的11座墓葬,出土了数以千计的精美玉器。琮、璧、钺等大件玉礼器,在浙江首次经考古发掘出土。通过反山的发掘,对良渚玉器的种类、组合与功能等的研究都有了许多新的认识,从而开辟了良渚玉器研究的一个新阶段。以往作为兽面认识的良渚玉器上的图案,由于反山出土了它的完整的人神与兽面结合的图像,从而在解释这一图像的内涵上,有了完全不同的角度,将其认作是良渚人崇拜的神徽,成为学者们的共识。反山14号墓出土了整个柄上镶嵌玉粒的玉钺,从而复原了玉钺的安柄形式,认识到原来高等级钺柄的两端都镶嵌有玉饰,将以往称作“觚形器”的玉件,恢复到了钺柄的前端,并提出了作为军事权杖功能的认识。三叉形器、玉鸟、玉龟、玉鱼等玉器,也都是首次发现,大大丰富了良渚文化玉器的内涵。对良渚玉器从单一的认识,扩展到了对包括琮、璧、钺、三叉形器、冠状饰、玉璜等的完备的玉礼器系统的探讨³。

继反山发掘之后,又陆续发掘到了多处良渚文化的高等级墓地。1987年在余杭安溪瑶山发掘了12座与反山相类似的良渚文化大墓,并揭露出一座在平面上呈内外三重土色结构,边缘砌有石头护坡的覆斗形的祭坛遗迹。不仅又一次获得了大量的精美玉器,而且也为良渚文化增加了一项新的内容——祭坛,从而使研究者们开始注意到良渚大墓与祭祀址、良渚玉器与祭祀的密切关系⁴。

1991年,在反山西面仅2公里的瓶窑镇汇观山上,又发掘到了一座与瑶山相类似的祭坛,并在祭坛上清理了4座良渚文化的大墓。出土有琮、璧、钺、三叉形器、冠状饰等玉器100余件组⁵。

1993年,余杭县文物管理委员会在余杭星桥横山,清理了2座良渚文化的大墓,出土有玉琮、璧、钺、三叉形器、冠状饰、玉璜等玉器100余件组⁶。

2004年,浙江省文物考古研究所与桐乡博物馆,在桐乡姚家山遗址,发掘清理了7座良渚文化的大型墓葬,出土有琮、璧、钺、三叉形器、冠状饰、玉璜等玉器100余件,并第一次发掘到了良渚文化的玉耘田器、玉镰刀等礼仪性生产工具⁷。

除了这些高等级的大墓之外,自1988年以来,也发掘了大量的良渚文化中等级的墓葬和小墓。在钱塘

江以北地区,主要有嘉兴大坟、高墩,海宁荷叶地、余墩庙、达泽庙、大坟墩、邵家岭、金石墩,海盐龙潭港、周家浜、仙坛庙,桐乡普安桥、新地里、徐家浜、叭喇浜,平湖庄桥坟、戴墓墩,余杭钵衣山、梅园里、上口山、庙前、文家山、卞家山、横圩里、后头山等。发掘清理良渚文化墓葬数百座,出土玉器数以千计,主要是一般的管珠、玉镯、玉坠等装饰品,在少数墓葬中也出土有琮、璧、钺、三叉形器、冠状饰、玉璜等玉礼器。在钱塘江以南地区,主要有奉化名山后、浦江阔塘山背等遗址,主要出土有管珠、玉锥形器等小件装饰品⁸。

良渚玉器无论在数量、体量、品类以及雕琢工艺上,较先前的崧泽文化都有了很大的发展。除佩戴于身体的装饰用玉之外,玉礼器成为良渚玉器的主流。主要的礼器以及与礼仪相关的装饰及实用品有:玉琮、钺、璧、冠状饰、三叉形器、锥形器、璜、镯、牌饰以及管珠等。与礼仪系统相对应的,是对主题纹样的表现。在良渚文化,不仅许多玉器上雕刻有纹饰,而且琮、冠状饰、钺冠饰等许多玉礼器的构形都与表现神人兽面神徽这一主题有着直接的关系⁹。

除神人兽面的神徽之外,龙首纹作为从崧泽文化继承发展的一种主题,只在良渚文化的早期存留了一段时期,并且处于十分次要的地位,发现数量较少,目前仅在余杭反山、瑶山、梅园里等遗址有所发现。龙首形纹饰主要施刻于圆牌形玉饰、管、柱形器、镯以及璜等玉器上。

在玉质上,良渚文化时期主要为透闪石类的软玉,也有少数的叶腊石、萤石和玛瑙等。在高等级的墓葬中,一般只见软玉,而在中等级的墓葬中往往有叶腊石等其他材质的制品,反映出在用料上的等级区别。由于土质和埋藏深度等的差异,各地出土玉器的受沁程度往往也不同。在接近山地地区,一般受沁较严重,多呈鸡骨白色;而在浙江东部的平原地区,则多见未受沁的碧绿色玉器。

良渚文化玉器的制作工艺,较前代有了很大的改进,除了线切割、锯切割、管钻、抛光等技术进一步沿用发展之外,在对神徽的表现中良渚人还发明了阴刻、浮雕和镂空透雕等各种技术手段,这些表现手法往往在一件玉器上同时使用,使神徽达到了若隐若现、神秘莫测的效果。

对于良渚玉器的后续发展,由于在太湖流域没有

发现良渚文化之后的大型墓葬，所以知道的较少。目前仅在浙江南部的遂昌好川和温州老鼠山发现有相当于龙山文化时期的随葬玉器的墓葬。出土玉器的种类主要有弧形镶嵌玉片、玉锥形器和玉钺等，其中以阶梯状台形玉片和方形玉锥形器等，具有明显的时代特征和文化属性¹⁰。对研究良渚文化后续玉器的发展，提供了珍贵的资料。

夏商周时代是中国考古学上的青铜时代。由于青铜技术的发明，使社会生产力水平有了很大的提高。随着新技术的产生，玉器的制作技术得到了很大的发展，品种和数量进一步丰富。用玉的理念和玉器的功能，被重新规定和系统化。从全国的发现看，这时期的玉器，在文化特征上逐渐走向于一体化。良渚文化系统的琮、璧、钺、璜等被继承和发展，同时又产生了圭、璋、琥、戈等许多新的玉礼器。圭、璋成为这时期具有代表性的器物，在标志身份中有着十分重要的地位。

在浙江发现的商周时期的墓葬中，出土玉器比较少，主要有1976年安吉县递铺镇三官村周家湾出土的商墓和2003年在温州瓯海仙岩镇穗丰村杨府山发掘的西周时期的土墩墓。另外在湖州毗山遗址也发现有商代玉琮和有领玉璧的残片，其风格与同时代其他地区所出土的琮、璧完全一致。

浙江乃古吴越之地，在春秋战国时代，逐渐成为军事与经济的强国。自20世纪80年代以来，先后发现和发掘了一些春秋战国时代的大型墓葬，使我们对这一时期的玉器有所了解。到目前为止，经考古发掘的玉器资料，主要有1982年发掘的绍兴306号墓¹¹，1992年发掘的余姚老虎山一号土墩墓¹²，1996—1998年发掘的绍兴印山越王陵¹³，1990、1999年发掘的杭州半山石塘镇战国墓¹⁴，2004年发掘的浙江安吉龙山战国墓，2002年发掘的安吉递铺镇垅坝村战国墓¹⁵，2004年发掘的长兴鼻子山战国墓，2003年发掘的东阳派园春秋墓等。出土的玉器主要有玉璧、玉璜、玉龙、玉琥、玉觿、玉镯、玉玦、玉剑饰以及玉管珠等。杭州半山石塘镇战国墓出土的水晶杯和玉剑鞘等玉器，为少见的珍品。玉质种类以透闪石类的软玉为主，另外有水晶、玛瑙、叶腊石、绿松石、滑石等。玉器纹饰，一般以阴线或浮雕的手法，施满蟠螭纹、谷纹或勾云纹等装饰。浮雕一般较浅，过渡平缓，蟠螭纹与谷纹等卷曲布局随意自然，具有吴越玉器的装

饰风格。绞丝纹玉环、玉镯，边缘做出扉牙的小玉璧、玉璜以及扁方玉管等，也具有吴越玉器的风格。玉剑饰是较为多见的玉器，在剑格上刻兽面纹或“越王之王”等鸟篆书，更为越玉所特有。

由于还没有在浙江发现秦汉时期的大型墓葬，所以出土玉器很少。只在安吉良朋、湖州杨家埠等地发掘的汉墓中出土有玉剑饰等；在湖州杨家埠的汉墓和杭州出土的汉代朱乐昌墓中，还出土有良渚文化的冠状饰等玉器，显然是墓主人生前的珍藏，这也是浙江出土良渚文化玉器最早的实物证据。两晋和六朝时期出土玉器更是少见，目前仅在上虞蒿坝镇董村东晋墓等少数墓葬中出土有滑石猪等。

隋唐以后，用玉的理念发生了很大改变，玉在礼仪与灵性方面的概念逐渐被淡化，而只作为珍贵与美丽的材质，广受人们的喜爱。除了皇家仍然使用圭、璧等玉礼器之外。一般的玉器制作则走向世俗生活化，以写实的艺术手法表现现实生活和当时的社会思潮。龙、凤、牡丹、缠枝鸳鸯等吉祥图案和“吉庆有余”、“五子登科”、“福禄长寿”等固定题材成为玉雕中常见的内容。佛像、观音、罗汉以及文玩等也是唐宋以来的常见题材，并形成了如唐代的玉飞天、宋代的龟巢荷叶和玉童子、金元的春水玉和秋山玉等不同时代的代表作品。

浙江自古繁华，为人文汇聚之地，但自唐以后墓葬破坏严重，所以考古发掘的玉器数量并不多。目前所见玉器发掘品，主要有五代钱氏家族墓、杭州雷锋塔（五代）、海宁智标塔（五代）、宁波天封塔（宋）¹⁶、衢州柯城南宋墓¹⁷、苍南南宋黄石墓、海盐镇海塔（元代）、安吉鄞吴景坞明代吴麟夫妇墓¹⁸、嵊州甘霖镇香主庙清墓等出土的玉器。1989年杭州发掘的元代鲜于枢墓，虽然为元代墓葬，但墓中所出玉器却应是墓主人生前收藏的古代玉器¹⁹。

钱氏家族墓、衢州柯城南宋墓、吴麟夫妇墓以及诸佛塔地官中所出的玉器，代表了自五代以来浙江玉器之精华，虽然在时代上和玉器种类上，不能涵盖全面，但足以使我们对唐宋以来浙江玉器之面貌略见一斑。

注释

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18. 同注15。

19. 同注14。

Jades Unearthed from Zhejiang

Liu Bin

Zhejiang has a long history of jade-working. From conceptual and artistic points of view this history is divisible into three periods, including the Neolithic, next the Xia and Shang through Han and Six Dynasties and finally the Sui through Tang periods. It was not until the 1970's that the jade culture of Zhejiang was scientifically recognized, through finds primarily of the Neolithic, Spring and Autumn, and Warring States periods. Zhejiang's Neolithic consists of three phases: early, middle and late. The early period incorporates the Hemudu, Kuahuqiao and Majiabang cultures. Primary sites are Hemudu and Tianluoshan in Yuyao, Tashan in Xiangshan, Kuahuqiao in Xiaoshan, Majiabang and Wujiaobang in Jiaxing and Meiyuanli in Yuhang. Types of jades unearthed consist of slit rings (*yue*), slit ring-shaped bracelets, thin and narrow *huang* (arc-shaped pendant) and beads¹.

The special characteristic of the early period is the difference between jade cultures located on north and south banks of the Qiantang River in Zhejiang. On the south bank one finds jade beads, slit rings and thin and narrow *huang* with one end pierced for suspension. On the north bank, during the early phase of the Majiabang Culture, one finds only jade slit rings and slit ring-shaped bracelets yet during the late phase thin and narrow *huang* begin to appear. In terms of jade material (jade is used in the Chinese sense to mean beautiful stone), during the early phase agate and crystal are the major hard stones worked into ornaments and during the late phase tremolite nephrite begins to be used. At many sites on the south bank of the Qiantang River representing the Hemudu and Kuahuqiao Cultures fluorite and pyrophyllite, in addition to agate are worked. The technique of working these stones is mostly through knocking and chipping, some grinding, succeeded by piercing and polishing, and finally sawing to create the slit ring ornament. Tubular drills and abrading techniques have been discovered.

Although the jade slit ring is the most ubiquitous type of jade art work of this period, and only decorates the ears, it is representative of a widespread interest in aesthetics. Jade stone was appreciated for its intrinsic geologic value.

The middle period of the Neolithic is represented in Zhejiang by the Songze Culture, including sites at Nanhebang in Jiaxing, Anle in Anji, Xiantanmiao in Haiyan, Pishan in Huzhou and Shimadou in Yuhang. Types of jades excavated include *huang*, bracelets, axes (*yue*), ring (*huan*), circle-shaped ornaments, trapezoidal-shaped ornaments, tongue-shaped ornaments, triangular-shaped ornaments and slit rings². Songze Culture jades consist primarily of ornaments that used individually to decorate the body. The most popular jade is the *huang*, which is found throughout the lower reaches of the Yangtze River valley and in the area of the Yellow and Huai River valleys. During the early phase of the Songze Culture the thin and narrow *huang* is popular. By the middle and late phases the *huang* appears irregular and broad in shape. The upper ends are not flat and the lower lip may be pointed. Another commonly seen shape takes the form of 凹-shape. Some of the jades are just roughly worked and take the original shapes of the materials. The latter types of irregularly shaped *huang* serve as the hallmark of this era and the Songze Culture, and underscore the initial level that jade-working reached. The slit ring earring is also frequent in appearance during the early phase of the Songze Culture. Compared with the early period slit ring, the shapes of the Songze Culture slit ring are variable. It is likely that certain of the latter excavated slit ring functioned as suspended chest ornaments. Songze "bracelets" are mostly thin circles, and their cross-sections are triangular in shape. These "bracelet types" appear either linked or individually. It is probable that the technique of linking flat circular jade shapes evolved accidentally. Jade *yue* are rare in the Songze Culture and currently are only known to have been excavated from Nanhebang and Xiantanmiao sites. The appearance of this axe type suggests nonetheless that the peoples of the Songze Culture had begun to work non-ornamental, ritually significant jade shapes. This signifies a change in the use of the material and in the usage of jade for a ritual purpose. Small-scale suspended ornament types representing the Songze Culture include the circular disk, flat circle, trapezoidal shape, tongue shape, triangular shape and dragon head shape. Most of the latter ornament types when excavated were discovered near the corpse's head or chest.

Based on the fact that the geological source of nephrite jade is known and based on working methods, a new

phase of jade-working begins during the Songze Culture period. The material worked differs from that worked by those of the earlier Majiabang and Hemudu Cultures. The latter exploit agate, fluorite and pyrophyllite whereas Songze peoples exploit tremolite nephrite. Techniques of lacerating, sawing, drilling and polishing are advanced at this point, and serve as the foundation for the brilliant era of jade-working that peaked with the Liangzhu Culture.

The late period of the Neolithic in Zhejiang belongs to the Liangzhu Culture and its successor, the Longshan. The Liangzhu Culture represents the height of jade-working in Zhejiang. Jade is the most popular material during this era and a signifier of status. Not only are large-scale tombs replete with numerous and various jades, even the smallest tomb has a small jade bead or ornament.

From 1978 through 1986, Zhejiang Provincial Institute of Cultural Relics and Archeology excavated and over 80 small-scale Liangzhu period burials at Qianjinjiao, Xubuqiao and Sanguandun in Haining, Pingqiudun in Pinghu, Wujiabu in Yuhang and Quemuqiao in Jiaxing. Small-scale jade ornaments from these tombs include the crown-shaped comb, the awl-shape ornament and beads.

In 1986 Zhejiang Provincial Institute of Cultural Relics and Archeology excavated for the first time a large Liangzhu period burial, in this case at Fanshan in Changming Township, Yuhang County. For the first time in the history of Zhejiang archaeological excavations, over 1000 large and ritual jade types consisting of tubes (*cong*), disks (*bi*) and *yue*, were unearthed from 11 burials arranged in rows. This discovery at Fanshan inaugurated a new stage in Liangzhu jade research, not only for understanding types of Liangzhu jades, but for understanding how they combine and how they function. In addition, the representation of the theme featuring a human spirit in combination with the animal face is perfectly preserved on these jades. This type of image gave rise to various interpretations and theories, with the result that it is now generally understood to represent the major religious symbol of the Liangzhu Culture. Another significant discovery from Tomb No.14 at Fanshan is the large-scale jade *yue* that because it was found intact with jade inlay pieces, it could be reconstructed in its entirety with haft and wooden pole. This find, now popularly labeled the "warship-shaped jade" is recognized as a major military symbol and implement. Another discovery amidst the rich jade assemblages of Fanshan include the appearance for the first time of the three-prong shape, as well as bird, tortoise and fish images. The appearance of these latter jades not only stimulated analysis but increases the ritual jade repertoire that typically includes the *cong*, *bi*, *yue*, three-prong shape, crown shape and *huang*³.

After excavation at Fanshan, archeological work continued to discover other high status Liangzhu burials. In 1987, for example, 12 tombs that are comparable in size and type to those at Fanshan were excavated at Yaoshan in Anxi, Yuhang. These excavations also exposed an earthen construction of three different layers that was framed at its edges by stones that formed a sacrificial altar. Not only were a large number of beautiful jades obtained but a sacrificial altar was discovered, signifying a new facet of Liangzhu belief and practice. The latter find has allowed for an assessment of the relationship between not only Liangzhu jades and sacrifice, but between Liangzhu large-scale burials and sacrificial altar sites⁴.

In 1991, four large-scale Liangzhu burials within a sacrificial altar, similar to that at Yaoshan, were cleared at Huiguanshan in Pingyao, just 2 km west of Fanshan. Over 100 jades comprising *cong*, *bi*, *yue*, three-prong shapes, and crown shapes were unearthed⁵. In 1993, a similar number and types of jades were unearthed from two large-scale Liangzhu tombs at Hengshan, Xingqiao in Yuhang by the Yuhang Committee for Preservation of Ancient Monuments⁶ and in 2004, seven large-scale Liangzhu burials with similarly rich numbers and types of jades were also excavated at Yaojiashan, Tongxiang by the Tongxiang Museum and Zhejiang Provincial Institute of Cultural Relics and Archeology. In addition, for the first time production tools, hoes and sickles made of jade, were excavated⁷.

From 1988 to the present, numerous medium and small-scale tombs have been excavated. In the area north of the Qiantang River those sites include Dafen and Gaodun in Jiaxing, Heyedi, Shedunmiao, Dazemiao, Dafendun, Gaojialing and Jinshidun in Haining, Longtangang, Zhoujiabang, and Xiantanmiao in Haiyan, Pu'anqiao, Xindili, Xujiabang and Balabang in Tongxiang, Zhuangqiaofen and Daimudun in Pinghu and Boyishan, Meiyuanli, Shangkoushan, Miaoqian, Wenjiashan, Bianjiashan, Hengweili and Houtoushan in Yuhang. Hundreds of Liangzhu burials were excavated and over 1000 jades discovered, the most important of which are beads, bracelets and baubles, although in a small number of tombs ritual *cong*, *bi*, *yue*, three-prong shapes, crown shapes and *huang* were also unearthed. In the area south of the Qiantang River excavated sites include Mingshanhou in Fenghua, Kuotangshanbei in Pujiang and jade types include beads and small scale

ornaments, such as awl-shape pendants⁸.

In terms of numbers, style, type and working techniques, Liangzhu jades far surpass their predecessor culture, Songze. Outside of the ornamental jade types decorating the body, ritual forms of jades become popular. The most significant ritual and insignia jade types include *cong*, *yue*, *bi*, crown shapes, three-prong shapes, awl shapes, *huang*, bracelets, plaques and beads. Major imagery is represented on ritual and insignia jade types. Ritual and insignia types including the *cong*, *yue*, crown shape and three-prong shape, bear the symbolic symbol of the human deity in combination with the animal face⁹.

Outside of the religious symbol of human deity in combination with animal face is the image of the dragon head, inherited from the Songze Culture. This image however only appears in the early Liangzhu Culture and is secondary since it is only found on a few jades, such as plaques, beads, pillar shapes, and bracelets from Fanshan, Yaoshan and Meiyuanli in Yuhang County.

The material worked by Liangzhu jade crafts people is primarily tremolite nephrite. In most of the richer, highest-ranking burials one finds tremolite nephrite yet in medium-scale burials the stone material is frequently pyrophyllite, indicating that the type of stone used differentiates status. Due to differences of depth and quality of the earth in which the jade stone is found, the color of stains of the jade differs from each area. In jade-rich areas lying near mountainous regions, jades are heavily stained and the major result is a chicken bone white color whereas in flat valley areas of eastern Zhejiang most jades have not been stained and retain their original dark green color.

Jade-working techniques of the Liangzhu Culture greatly advance beyond those of Songze. Outside of lacerating with taut gut, sawing, drilling and polishing, Liangzhu crafts people have worked religious imagery out of incised lines, relief surfaces and into openwork designs. The latter are frequently found within one image, indicating that religious symbols had reached certain standardization while achieving a mysterious expression of representation.

Based on the fact that no large-scale tombs have been found in the Lake Tai region, the last phase of the Liangzhu Culture is not well understood. Currently Longshan Culture burials with jades have been discovered in southern Zhejiang at Haochuan in Suichang and Laoshushan in Wenzhou. These jade finds include various-shaped pieces for inlay, including triangles, stepped shapes, rectangles, etc., in addition to *yue*, knives and awl-shaped points. These unusual types of jades clearly identify a specialized expression¹⁰ and help in understanding the last phase of the Liangzhu Culture.

Xia, Shang and Zhou periods represent the Bronze Age of China. With the discovery of bronze and its uses, social production levels greatly advance. Accompanying this technical development, jade working reaches a new level in terms of typology and numbers. A new system and standard for using jade and creating jade works of art appears. Jade-working throughout China gradually becomes culturally unified. Liangzhu types, such as *cong*, *bi*, *yue* and *huang* are inherited and continue to evolve at the same time new ritual jade types, including tablets (*gui*), scepters (*zhang*) blades, tiger shapes and dagger-axes (*ge*), appear. *Gui* and *zhang* at this time are symbolic, signifying high social status and position.

Jade works from Shang and Zhou tombs in Zhejiang are few. In 1976, a Shang tomb was unearthed at Zhoujiawan in Sanguancun, Dipu Township in Anji County and in 2003 a Western Zhou earthen mound burial was dug at Yangfushan, Huifeng and Ouhai in Wenzhou. In addition, a jade *cong* and the protruding rim of a *bi* fragment of Shang period were discovered within site remains at Pishan in Huzhou. Similar style *cong* and *bi* have been unearthed at other sites in Zhejiang.

The states of Wu and Yue in Zhejiang during the Spring and Autumn and Warring States periods gradually strengthen in military and economic power. During the 1980's several large-scale burials were discovered and gradually excavated, creating a new opportunity to understand jades of these eras. Up to the present day, the most important tomb discoveries include Tomb No.306 at Shaoxing excavated in 1982¹¹, the earthen mound of Tomb No.1 at Laohushan, Yuyao in 1992¹², the mausoleum of King of State Yue in Yinshan, Shaoxing in 1996-1998¹³, the Warring States burials at Shitang in Banshan, Hangzhou in 1990 and 1999¹⁴, the Warring States burial at Longshan, Anji in 2004, the Warring States burial at Longba, Dipu, Anji in 2002¹⁵, the Warring States burial at Bizishan, Changxing in 2004 and the Spring and Autumn burial at Paiyuan, Dongyang in 2004. The types of jades from the above burials vary amidst *bi*, *huang*, dragons, tiger-shape *xi*, bracelets, slit rings, sword fittings and beads. Rare are the crystal cup and jade sword sheath from the Warring States burial at Shitang in Banshan, Hangzhou. Most of the latter jades are created out of tremolite nephrite. Other worked stones include crystal,

agate, glass, pyrophyllite, turquoise and talc. Imagery is mostly executed through intaglio line and relief into a composition of densely coiled dragons, grain and hooked scroll patterns. Relief carving is usually shallow, transitions even, in creating a naturally undulating surface typical of Wu and Yue jade-working. Gauze silk patterns decorating jade cups, bracelets, small disks with serrated edges, *huang* and flat rectangular tubes also reflect Wu and Yue jade types. Other typical Yue jades include sword fittings, such as the popular sword guard carved in the shape of an animal face or carved in bird seal script reading "Yue King King King."

Since no Qin or Han period large tombs have been found in Zhejiang, jades are few. Jade sword ornaments and glass *bi* have been unearthed from Han tombs at Liangpeng in Anji and at Yangjiabu in Huzhou. In the latter tomb of Zhu Lechang, Liangzhu Culture jades of the crown shape were discovered, evidently signifying a precious treasure saved by the owner while alive. The latter is the earliest actual evidence of Liangzhu Culture jades unearthed in Zhejiang. Jades from the two Jin and Six Dynasties are infrequently seen. A few talc pigs have been unearthed amongst medium-size burials of Eastern Jin at Dongcun in Haoba, Shangyu.

After the Sui and Tang periods, the attitude toward working jade gradually changes from one in which jade was revered as ritually significant and spiritually powerful to one favoring jade primarily as a rich and beautiful material, enjoyable for its own sake. Although the royal house continues to use *gui* blades and *bi* as ritual implements, in general, the tendency in jade-working moves towards tastes that are related to current interests. Lucky charms are created in the shapes of dragons, spirit birds, peonies and Mandarin ducks. Other jades feature representations reflecting specific rebuses on phrases, such as "auspiciousness and plenty (*jiqing youyu*)", "may one's five sons succeed in civil examinations and become high officials (*wuzi dengke*)" "wealth and long life (*fulu changshou*)."¹ Other frequently represented themes during the Tang and Song periods include jade images of Buddha, Guanyin and Arhat. The apsara in jade is also popular during the Tang. Tortoises nestled within lotuses and children are other popular jade themes featured during the Song Dynasty. During the Jin and Yuan dynastic periods, popular jade images feature spring waters and autumn mountain landscapes.

Since antiquity, Zhejiang has been an area of great human settlement. Nonetheless since the Tang period and later, burials have been largely destroyed, leaving little evidence for the use of jade. Presently the most important excavated jades are those from the Qian family cemetery of Five Dynasties in Leifeng Pagoda in Hangzhou and Zhibiao Pagoda in Haining. Song period jades are known at Tianfeng Pagoda in Ningbo¹⁶ and Southern Song jades are known from the tomb at Kecheng, Quzhou¹⁷ and the tomb of Huang Shi at Cangnan. Yuan dynasty jades derive from the Zhenhai Pagoda in Haiyan and Ming jades come from the Wu Lin husband and wife burial at Jingwu, Anji County¹⁸. Qing jades have been unearthed in the Xiangzhumiao at Ganlin in Shengzhou. Although a Yuan Dynasty burial was excavated in Hangzhou in 1989, the jades discovered are all antique ones from earlier dynasties¹⁹.

The jades unearthed from several Buddhist pagodas and cellars, the burial of Wu Lin and his wife, the Southern Song tomb at Kecheng in Quzhou and cemetery of the Qian clan represent exquisite jade-working since Five Dynasties period to Qing Dynasty. Although various later periods and jade types cannot be completely represented through archaeological finds, it may be observed that jades generally at these times are moderate in quality by comparison with the Tang and Song eras.

Endnotes:

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- ¹⁸ See note 15.
- ¹⁹ See note 14.

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)
跨湖桥文化 (约公元前 6000 – 前 5000 年)	Kuahuqiao Culture (ca. 6000 – 5000 BC)
河姆渡文化 (约公元前 5000 – 前 3300 年)	Hemudu Culture (ca. 5000 – 3300 BC)
马家浜文化 (约公元前 5000 – 前 4000 年)	Majiabang Culture (ca. 5000 – 4000 BC)
崧泽文化 (约公元前 3900 – 前 3300 年)	Songze Culture (ca. 3900 – 3300 BC)
良渚文化 (约公元前 3200 – 前 2200 年)	Liangzhu Culture (ca. 3200 – 2200 BC)
好川文化 (约公元前 2200 – 前 2000 年)	Haochuan Culture (ca. 2200 – 2000 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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X 本卷年表 Chronology

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| 1 璜形玉饰 | Arc-shaped Pendants |
| 2 玉玦、玉管 | Slit Rings (<i>jue</i>) and Beads |
| 3 璜形玉饰 | Three Arc-shaped Pendants |
| 4 玉玦、玉管珠半成品 | Slit Ring (<i>jue</i>) and Unfinished Tubular Beads |
| 5 玛瑙玦、玦形玛瑙镯 | Slit Rings (<i>jue</i>) and Slit Ring-shaped Bracelets |
| 6 玛瑙玦、玛瑙璜 | Slit Ring (<i>jue</i>) and Arc-shaped Pendant (<i>huang</i>) |
| 7 玉璜 | Arc-shaped Pendant (<i>huang</i>) |
| 8 玉璜 | Arc-shaped Pendant (<i>huang</i>) |
| 9 玉钺 | Axe (<i>yue</i>) |
| 10 玉镯 | Bracelet |
| 11 玉镯 | Bracelet |
| 12 玉镯 | Bracelet |
| 13 玉坠 | Four Pendants |
| 14 玉玦、玛瑙璜形佩 | Slit Ring (<i>jue</i>) and Arc-shaped Pendant |
| 15 玉璜 | Arc-shaped Pendant (<i>huang</i>) |
| 16 玉玦 | Pair of Slit Rings (<i>jue</i>) |
| 17 玉璜 | Arc-shaped Pendant (<i>huang</i>) |
| 18 玉璜 | Arc-shaped Pendant (<i>huang</i>) |
| 19 璜形玉佩 | Arc-shaped Pendant |
| 20 玉头饰、玉耳饰、玉璜 | Head Ornaments, Earrings and Arc-shaped Pendant (<i>huang</i>) |
| 21 玛瑙玦、玉璜 | Slit Rings (<i>jue</i>) and Arc-shaped Pendants (<i>huang</i>) |
| 22 玉璜、玉管珠 | Arc-shaped Pendant (<i>huang</i>) and Beads |
| 23 玛瑙玦、玛瑙管 | Slit Rings (<i>jue</i>) and Tube |
| 24 玉镯 | Bracelet |
| 25 玉钺 | Axe (<i>yue</i>) |
| 26 龙形玉饰 | Pendant in the Shape of a Dragon |
| 27 龙首形饰 | Pendant in the Shape of a Dragon Head |
| 28 琮式玉管 | Cong-shaped Tube |
| 29 玉镯 | Bracelet |
| 30 冠状玉梳背 | Two Comb Spines in the Shape of Crests |
| 31 玉镯 | Bracelet |
| 32 玉琮 | Tube (<i>cong</i>) |
| 33 玉琮 | Tube (<i>cong</i>) |