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THE COMPLETE COLLECTION OF
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JIANGSU SHANGHAI

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江苏、上海地区出土玉器概述

殷志强

江苏、上海是“长三角”地区的重要组成部分，地处长江下游、黄海之滨，平原辽阔，山峦起伏，水网密布，湖泊众多。古老的大运河纵贯南北，沟通了长江、淮河、黄河东西走向的水系，使这一地区经济、文化的发展，不仅受江海之惠，得东西之利，更获南北之益，使这一地区成为中国东南部最适合经济、文化发展以及最适宜人类居住的地区。

江苏、上海地区的新石器时代文化，经过五十多年特别是近一二十年的发掘研究，以太湖为中心的新石器时代文化编年已基本搞清，早、中、晚期依次为马家浜文化、崧泽文化、良渚文化。

崧泽文化玉器，主要出土于江苏省吴县草鞋山遗址以及海安县青墩遗址中文化层墓葬¹，出土的玉器有环、璜、钺等。青墩出土的双孔玉联环，为东南地区所罕见，而类似的玉器，多见于海岱地区和辽河流域。璜的形式较多，有桥形、半环形、扁条形、动物形等。草鞋山遗址中文化层出土的玉钺，是良渚文化玉钺的先驱，也是玉石分界的重要例证。崧泽文化玉器上留下的大量线切割痕迹，见证了我国新石器时代琢玉工艺的发展历程。

良渚文化玉器，主要出自江苏昆山赵陵山77号墓，吴县张陵山4、5号墓，草鞋山198号墓，寺墩1、3、4、5号墓，常熟罗墩8号墓，高淳朝墩头12号墓等。这些良渚文化玉器的发现，首先集中体现了近二三十年长江下游地区良渚文化玉器考古的崭新成果，丰富了良渚文化玉器宝库，加深了对良渚文化玉器的认识。昆山赵陵山遗址的科学发掘²，发现了大量良渚文化遗存。其中M77是一座随葬器物丰富的大墓，是两次发掘中出土器物最多的墓葬。墓主为30岁左右的青年男性，随葬器物160件，以单件计算，玉器共有128件，除了镯、串饰等装饰玉外，还有琮、环等礼仪玉器。特别是方形素面玉琮的发现，找到了良渚文化玉琮的“直系祖先”。赵陵山出土的镂空人兽玉饰与张陵山出土的镂空人形玉饰，无论是图像构成，还是艺术主题，或是琢磨工艺，均有相似之处，表明两者的密切关系。其次是进一步弄清了太湖北部地区良渚方国的分布范围、社会结构、生产水平等情

况。通过对武进寺墩、江阴高城墩的多次发掘表明³，这一地区在良渚文化中晚期，有若干方国建于此，各有其势力范围，经济实力与社会发展水平互有高下。花费大量财力、物力堆积起来的各种“土墩”，是人工营造的良渚方国据点，是权力的中心。尽管经过数千年风风雨雨遭到不同程度的破坏，当年的规模、气势仍可想象。这里曾是良渚文化的重要中心之一。再次是有利于对良渚文化玉器艺术以及文化内涵的进一步认识。尤其是罗墩双龙玉环、寺墩5号墓神人兽面玉琮、朝墩头玉人像、兽面的发现，说明良渚文化玉器不仅有方、圆等形式规矩，具有象征意义的造型，也有能反映当时社会生活与宗教思想的装饰主题，同样也不乏起突、浮雕、线刻等琢玉业必备的高超工艺。

江淮下游（苏中、苏北）地区的新石器时代遗址已发掘多处，主要有北阴阳营文化、青莲岗文化、大汶口文化、良渚文化等。北阴阳营文化虽然发现于20世纪中叶，由于当时可对比的资料较少，发现的玉器没有引起足够的重视。形式多样的玉璜表明，北阴阳营文化与安徽凌家滩遗址存在某些渊源关系，至少可以说明这一地区的新石器时代早中期文化，都以玉器工艺见长，是当时精神生活的重要载体。1987、1989年两次对花厅遗址进行较大规模的发掘⁴，获得了重大考古成果，特别是北区10座大墓的发掘，不仅发现了大量玉器，还发现了大汶口文化与良渚文化共存、交叉、重叠的现象。若从用玉制度、玉器形态以及琢玉工艺观察，花厅北区大墓出土的玉器，具有更多的良渚文化因素。特别是M18、M50出土的神人兽面纹锥形玉饰、玉琮，与福泉山、寺墩遗址出土的同类玉器，几乎完全一致，应是良渚文化遗物。至于其他玉器，琢玉工艺虽较为粗糙，仍不失良渚文化底蕴。鉴此，我们将花厅北区大墓出土玉器，归属良渚文化。

东周时期，吴越两国争霸于长江下游地区，并在与楚、徐、齐、鲁、晋国的不断交战与交融的过程中，创造出独霸于天下的吴越文化。玉器是吴越文化的重要组成部分，近年有二批重要的考古发现。1986年

江苏吴县通安严山出土了一批玉器⁵。这批玉器是当地乡民在炸石开山过程中发现的,大部分玉器是事后文管部门从乡民手中收缴的,因而不能获得这批玉器的全貌,有缺损、断裂甚至烧过的现象。当时将玉器的埋藏性质定为“窖藏”。后根据附近地区考古调查获得的资料,可以认定出土这批玉器的地方,是吴王陵。严山吴王陵出土玉器数量多,收缴的达200余件,情况也比较复杂,里面还有良渚文化玉璧、琮。从一件半琮情况看,良渚古玉早在春秋时已有出土,璧、琮不再作为礼玉使用,而是视为玉料,说明吴人已不清楚良渚璧、琮的确切用途,同时也表明,吴国与良渚时期的礼仪制度已有很大的不同。严山玉器更多的是玉佩,形式多样,有长条扁平形、圆管形、环形、龙形、璜等。其玉器组合关系,由于不是考古现场清理出土,已不能正确复原。还有由双琮构成的显示较高等级的玉覆面。严山吴王玉器,琢磨工艺精细,装饰华丽,以繁缛细密的浅浮雕蟠虺纹为主,明显不同于同时期其他地区的玉器。同时,与吴玉同出的还有越式、楚式、秦式、晋式玉器,这是吴国不断与邻国交战、交往、北上称霸的一个缩影。1994年,考古工作者在离严山不远的真山,发掘了一座编号为D9M1的春秋吴王王大墓。此墓虽严重被盗,仍出土大量随葬品,以单件计,超过万件,玉石器共有11280件。一套8件玉覆面,使我们首次了解了春秋单面雕玉琥的确切用途,象征虎眉。形式多样,结构复杂,色彩缤纷的玉串饰、玉片的大量出土,表明吴国可能实行的“珠襦玉匣”礼仪制度⁶。严山、真山出土的玉器,反映了春秋吴国玉器比较真实的面貌。

2004年发掘的江苏无锡鸿山越国贵族墓,清理了7座五个等级春秋越国贵族墓葬,包括一座长57米的“中”字形特大型贵族墓,首次揭示了越国贵族墓葬在吴地的埋葬制度和等级制度,出土了高等级的越国文物,有成组的仿青铜青瓷礼器,有成组成套的仿青铜青瓷乐器,还有成组的葬玉与礼玉。葬玉有玉覆面等。佩挂的礼玉有龙形佩、双龙佩、龙凤佩、凤鸟佩、龙首珩、璧形佩、龙形觿、环、管等。这些越国玉器的发现,不仅超越了以往越地出土的越玉,同时也显现出越玉形态、装饰、工艺、组合、使用等方面的显著特色,以及与吴玉的密切关系⁷。

这一地区的汉代玉器,主要是近年出土于徐州的楚国、宿迁的泗水国、扬州的广陵国王陵或王室墓、

贵族墓。

出土于徐州周围地区的王陵或亲属墓的西汉楚国玉器,以1994年发掘的狮子山楚王陵出土玉器,数量最多,种类最齐,工艺最精,艺术水平最高⁸。从时间上看,狮子山楚王陵玉器,具有西汉早期玉器的特征,不仅风格上带有浓厚的秦风、楚俗,代表了战国向汉代玉器的过渡风格,同时,墓中还出土部分东周诸侯国玉器,尤其是玉衣片、棺饰玉,多用春秋战国玉器改制。从用途上看,有完备的丧葬玉。金缕玉衣片多达4000余片,是目前出土玉片最多的玉衣,已经修复,形态优美。棺槨上的镶玉,也是目前所见汉代丧葬玉中结构最完备的。墓中出土大量的礼仪玉、日用玉。礼仪玉以多璜玉佩、龙形玉佩为主,日用玉主要是酒具。从形态构成与琢磨工艺看,这批玉器代表了西汉早期玉器工艺的最高水平,尤其是玉龙的形式,在战国“S”形造型的基础上,不断创新,形态更活,形式更新,结构更繁,含义更深。此外,狮子山王陵出土玉器用料,也是特别的讲究,出奇的精美,特别是礼仪玉,大多使用新疆和田白玉,很少带沁泽,光洁如新。

扬州两汉时期属广陵国,是江南地区的大都会,经济文化特别发达,尤其是用上百立方米楠木营造的地下陵寝,在全国也是极为罕见。广陵国玉器虽没有楚王那样集中,特色却十分明显。一是用玉制度是广陵国重要的礼仪制度,一定级别的墓葬,都有玉器出土,玉器中必有礼仪玉。二是时兴佩玉,尤其是流行小巧玲珑的佩玉,不同质地、不同色泽、不同形状的玉成串佩服。三是表明墓主身份的玉器较多,玉具剑、玉印章较多,表明广陵国文、武官员辈出,宾客盈门。四是琢玉水平较高,尤其是邗江甘泉老虎墩墓出土的玉壶、玉璧、玉环,是东汉玉器的代表作⁹。

南京是六朝都城,南京周围地区留下了丰富的六朝文化遗存。1998年南京市东郊仙鹤门外仙鹤山发现了3座东晋高崧家族墓,出土各类玉器30余件。形状有心形佩、带钩、珩、璜、猪、剑饰等¹⁰。用途主要为服饰与剑饰,应与当时流行朝服葬制有关。东晋高崧家族墓以及南京附近地区出土其他六朝玉器,其精致程度虽无法与汉代玉器相比,其优美的构图,正确的造型,流畅的线条,也独树一帜于中国玉器之林。玉器反映出的六朝艺术风华,也见证于著名的南朝陵墓石刻以及“竹林七贤”模印砖画艺术,彼此相互

印证。

唐宋元明清时期，江苏、上海地区的经济、文化，经过六朝时期与中原的大交流、大融合，得到了飞速发展，进一步确立了在全国经济、文化重心的地位，文化更具包容性与多样性。大运河的凿通，不仅从政治上密切了与中央政府的联系，也为文化的发展提供了许多便利条件，许多江南生产的工艺美术品，包括扬州生产的大玉山子、苏州玉作，就是通过大运河源源不断运往京城，进入官中。沿海城镇的兴起，使这一地区与海外交流十分频繁，既向外输出了大批精美工艺美术品，同时，海外的许多名贵工艺材料，包括珍稀红绿宝石、海生宝石及红木，通过海港不断输入内地，极大地丰富和发展了中国传统工艺美术。作为文化发展“晴雨表”的玉器，这一时期得到进一步发展，并深深地打上时代的烙印，呈现出以下几个特点：

一是北方玉器不断流入。唐宋元明清时期，由于南方、北方地域文化的差异，作为文化重要组成部分的玉器，同样也有南北之分。这一时期有不少北方风格的玉器在南方墓葬、寺院出土，如本书收录的上海嘉定区法华塔出土的辽金玉舞人、元代玛瑙羊距骨，无锡元代钱裕墓出土的元代“春水”玉带饰、上海松江区西林塔出土的元“秋山”玉饰、“秋山”炉顶，都是典型的北方题材、北方工艺玉器。这些玉器在南方出土，表明这一时期南北方人员、文化上的交流更加密切。

二是玉器大量流进寺院。以玉器供奉寺院，是这一时期这一地区玉器使用方面出现的新情况，已有不少发现。1992年修缮上海松江区西林塔时在地宫内发现玉器200余件，1995年修缮上海松江区李塔时在地官出土玉器26件，1996年上海嘉定区法华塔石函内发现玉器29件¹¹。寺院地官出土的玉器年代跨度较大，上自良渚文化，下止明代，本是民间用品、藏品，成为当地士庶商贾礼佛时对寺院的虔诚奉献。佛教寺院供奉大量玉器，表明唐宋以后逐渐世俗化的玉器再次神圣化，视玉为神物礼佛，同时也是中国儒释道传统文化在玉器上的反映。

三是王公贵族用玉惊人。由于玉器珍贵、稀有，内涵丰富，自古以来一直与高贵、富有结合在一起。唐宋元明清时期，由于江南地区的富裕，加上人文精神炽盛，王公贵族大量使用玉器。元代任明墓发现一

件时代特征、地方特色明显、用途明确的玉炉顶。南京郊区的明中山王徐达家属墓就出土大量金银玉宝，仅徐达五世孙徐辅夫妇墓出土20块雕花白玉带1副、20块金镶碧玉带1副、20块白玉带1副、琥珀束发冠1件，还有嵌红、绿宝石金玉首饰多副、多对¹²。葬于南京市江宁区将军山的明太祖朱元璋养子、开国功臣沐英及其世代家属墓，近年不断有金银玉宝出土¹³。葬于上海浦东陆家嘴，官至明通议大夫詹事府詹事兼翰林院学士、赠礼部右侍郎陆深夫妇之墓，出土玉器近60件。明太医院御医顾东川之墓玉器出土也有60件。清乾隆庚辰科状元毕沅及妻妾墓出土玉器26件¹⁴。这些王公贵族墓出土的玉器，既有上朝佩服的玉带、玉冠，也有日常使用的首饰、佩饰、器具，相当部分是由皇帝、皇室赏赐的，也不乏祖上传家宝或自己收集的古玉。

四是再次成为琢玉中心。考古与地质调查表明，长江下游地区是贫玉矿地区，却一直是玉器加工的中心地区。经过先秦、汉魏时期琢玉高峰后，元明清中国玉器的重心又回江南，再次成为中国琢玉的中心，成为培养玉器工艺人才的摇篮，成为向外输出玉器人才的基地。“良玉虽集京师，工巧则推苏郡”，形象地反映出江苏、上海地区玉器加工的艺术成就。这一时期其他地区的出土玉器，包括京城、皇室使用的玉器，多数精品是这一地区的产品，或是这一地区玉匠的杰作。

注释

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Jades Unearthed from Jiangsu and Shanghai

Yin Zhiqiang

Jiangsu and Shanghai form a long rectangular area in the lower valley of the Yangtze River, bordered on the east by Yellow Sea, and encompassing a vast plain, with rising mountains, criss-crossing rivers, and many lakes and ponds. The ancient Great Canal that once ran through this area, linking the Yangtze, Huai and Yellow Rivers from east to west and traffic from north to south, stimulated both economy and culture, benefiting all areas, north and south, east and west, in addition to coastal and riverine areas. Jiangsu and Shanghai became the most opportune economy in southeast China and developed into one of the most thriving and comfortable of cultures and residences.

The Neolithic in Shanghai and Jiangsu areas has been known archeologically since the first two decades of the 20th century. Lake Tai served as the cultural center of a Neolithic that encompasses three phases: early, middle and late periods, incorporating Majiabang Culture, Songze Culture and Liangzhu Culture, respectively.

Jades representing the Songze Culture derive primarily from remains at Caoxieshan, Wuxian County, and from stratified tombs at Qingdun site remains in Haian¹. Types found include ring (*huan*), arc-shaped pendant (*huang*) and axe (*yue*). The discovery of a double perforated linked *huan* jade type, although rare in the southeast, is similar to types well-known in the Haidai and Liao River valley areas of the northeast. *Huang* shapes are numerous varying from bridge, half-ring, flat and thin, to animal shapes. The *yue* from stratified levels at Caoxieshan are the precursor of the jade *yue* of the Liangzhu Culture, and serve as an important marker of this era's jade and stone distribution. Many string cut marks remain on jades of Songze Culture date, which aids in providing data to document the evolution of jade-working during the Neolithic period.

The most important Liangzhu Culture jades come from Tomb No.77 at Zhaolingshan in Kunshan; Tombs No. 4 and 5 at Zhanglingshan, Tomb No.198 at Caoxieshan and Tombs No.1, 3, 4, and 5 at Sidun, Wuxian County; Tomb No.8 at Luodun, Changshu; and Tomb No.12 at Chaoduntou, Gaochun. The discovery and concentration of Liangzhu jades expand considerably upon what was known in the first two decades, enriching the treasure house of Liangzhu jades as well as adding to our knowledge about this period. Abundant Liangzhu Culture remains were discovered at Zhaolingshan in Kunshan, and the most numerous jades were discovered in Tomb No.77 after two seasons of excavation². One-hundred and twenty-eight jades out of 160 funeral objects were found in a tomb belonging to an approximately 30 year old male. Besides of bracelets and ornamental types, ritual and insignia types include *huan* and *cong*. A plain *cong* without animal mask decoration was discovered and may represent the "first ancestor of a direct line," according to certain scholarly theories. Two figural images, one is an openwork pendant of a human plus animal shape from Zhaolingshan and another is an openwork human figurine from Zhanglingshan, in composition, artistry and working technique are intimately related.

It is worthy to consider the distribution, social structure and production level of the Liangzhu Culture, concentrated in the area north of Lake Tai. Two sites excavated over many seasons, Sidun at Wujing and Gaochengdun at Jiangyin³ represent middle and late period Liangzhu sites, and probably forms of city-states (*fangguo*), each with their own power bases and realm of control, and each with their own economic force and social level. There is evidence of large-scale labor and wealth, in addition to accumulated material exploited in creating these "earthen mounds" or city-states that characterize Liangzhu sites. These remains, despite years of weathering and degeneration represent major centers of power and signify a cradle of eastern civilization. More is now understood about the artistic and cultural content of Liangzhu Culture. Jades, such as the double dragons jade ring from Luodun, the mythic human and animal face jade *cong* from Tomb No.5 at Sidun, the human with animal face figurine from Chaoduntou, help illuminate not only the various means of sculpting jade, the use of bas-relief and incised decoration on a high level, but also help explain social and religious meanings of these images.

Major cultures of the lower valley of the Yangtze and Huai Rivers (middle and north Jiangsu) with excavated Neolithic remains include Beiyinyangying, Qingliangang, Dawenkou and Liangzhu. Beiyinyangying Culture was discovered in the middle years of the 20th century yet jade and cultural finds are relatively few and jade-working at that time was not recognized as significant in scholarly circles. Jade *huang* types take many different shapes and compare well with those preserved at the site of Lingjiatan in Anhui, thus indicating that during the

early and middle periods of the Neolithic, jade-working served as a catalyst for cultural development. In 1987 and 1989, large-scale excavations were carried out at Huating⁴, Xinyi, with major results, especially with the excavation of ten large tombs in the northern portion of the site. The latter not only provide a large number of jades but Dawenkou and Liangzhu Culture types are preserved together, indicating interaction and a stratigraphic relationship that gave rise to various, different scholarly interpretations. Based on jade-working techniques, jade shapes and quality of jade, jades from these large tombs at Huating are clearly Liangzhu Culture types. Particularly representative are the semi-human awl-shaped figurines and *cong* from Tombs No. 18 and 50 that compare easily with those from Fuquanshan and Sidun sites. Other jades from the Huating site, although some are crudely worked, still remain part of the repertoire of the Liangzhu Culture. The jades from the large tombs in northern Huating, thus belong squarely within mainstream Liangzhu Culture.

During the Eastern Zhou period, the States Wu and Yue battled for hegemony over the lower Yangtze River valley. States Chu, Xu, Qi, Lu and Jin also continuously fought against and amidst each other, with the result that a Wu Yue Culture stands out amidst the various Eastern Zhou cultures. Jades are a major art form of the Wu Yue Culture, and three major archeological finds have been recently documented, including the 1986 discovery of jades at Yanshan in Wuxian County⁵. The latter were discovered at the time local workers were cutting through mountainous terrain, thus many were collected from workers after construction by the local bureau of cultural relics. The group was not complete and some pieces were broken, nonetheless it became clear that these jades represented a storage burial belonging to the Mausoleum of King of State Wu. Jades from the imperial mausoleum of Wu at Yanshan include over 200 examples, with some *cong* and *bi* deriving from the earlier Liangzhu Culture. Based on the remains of a reworked half *cong*, it is clear that during the Spring and Autumn period Liangzhu jade *bi* and *cong* had changed in function; they did not serve as ritual objects but rather were regarded as valuable jade material to be reworked. Most other jades from the Yanshan storage pit are pendants of multiple shapes, long and thin flat pieces, round tubes, rings, dragons and *huang*. It is likely these jades were interrelated in forming pendant sets but because of the lack of context their original form cannot be reconstructed. Two amber stones of extremely high quality are evidently part of a face cover. Most of the jades show high quality workmanship, refined decoration, with densely detailed, bas-relief coiled dragon images the most popular. It is evident that some of the jades come from different sources, although of the same date. Evidence of State Wu interaction and feuding with neighboring states, as well as being labeled a small-scale reflection of a hegemony, is the presence of a variety of very different style jades, including Yue, Chu, Qin and Jin ones. In 1994 a Spring and Autumn period large-scale tomb of a King of Wu, D9M1 was excavated not far from Yanshan at Zhenshan, however it was seriously plundered, with remains exceeding 10,000 items, and jades and precious stones numbering 11,280. A set of eight jades comprise a face cover, and a pair of jade tiger types was found forming the eyebrows, which demonstrate, for the first time, how this profile feline form was used in the construction of a face cover. The numerous other sets of jades and precious stones form complex and colorful compositions, and indicate that the State Wu probably followed the ritual practice of using the beaded shroud for burial⁶.

In 2004, five aristocratic tombs out of seven belonging to State Yue elite were cleared at Hongshan, Wuxi in Jiangsu, and the largest tomb was 中-shaped and measured 57 m long. This is the first time that high level State Yue artifacts have been discovered, and may be interpreted to reflect Yue elite burial practice and status on Wu land. Groups of porcelain ritual vessels imitating bronzes, groups of celadon musical items imitating bronze, and groups of burial jades were unearthed, including a jade face cover. Ritual jade pendant shapes include dragon, double dragons, dragon and phoenix, phoenix, end clasps (*heng*) in the form of a dragon head, *bi*, small pointed pendants (*xi*) in dragon form, rings and tubes. The discovery of these jades demonstrates the intimate relationship between Wu and Yue. Not only are Yue jades unearthed from Wu land and belong to Yue elite, but the jades are Wu in shape, composition, working technique, grouping and use⁷.

Han Dynasty jades from this area are represented by recent excavation of elite and imperial burials belonging to the Chu at Xuzhou, the Sishui at Suqian and the Mausoleum of Prince of Guangling at Yangzhou. In 1994, Western Han period Chu jades were unearthed from a mausoleum of either a king or close relation. Jades from this tomb, the imperial mausoleum of Chu at Shizishan are numerous in number and type, refined in workmanship and represent the highest quality of art⁸. Jades vary in style, showing characteristics of early Western Han, not only expressed in the mode of Qin and Chu but representing transitional modes between Warring States and Western Han styles. A portion of the jades also include Eastern Zhou feudal state jades, particularly the

jade shroud pieces, and the jade ornaments decorating the coffin that mostly were reworked Spring and Autumn and Warring States pieces. Jade was used to create a complete burial suit, with over 4,000 pieces strung together with gold thread, the most belonging to any jade suit or shroud. The jade pieces for inlay on the coffin are also the best preserved example of the type. In addition a large number of ritual insignia and daily used type jades were unearthed, with multiple *huang* pendants dominated by the dragon shape and vessels, such as liquor containers, representing daily used objects. From working techniques, forms and compositions, these jades are the highest quality jades representing early Western Han. Particularly noteworthy are the dragon shapes based on the S-shape of Warring States design. These dragon plaques continue to be novel, full of life and vigor, complicated in composition and profound in meaning. The jade material used at Shizishan is particularly refined, and in large part is Hetian jade from Xinjiang, with the majority of examples translucent white without alteration, with a shine that suggests the jades are brand new.

The largest find representing the two Han periods in southern Jiangsu belong to the Guangling State Mausoleum. The economy of this era is particularly advanced, as corroborated by the use of over 100 sq m of mahogany wood to create underground chambers of the tomb, a phenomenon rarely witnessed. Jades from this mausoleum, most imperial Chu in type, are spectacular. Jades reflect a ritual system documenting status, and all jades appear to be insignia. Second, a special type of pendant is the popular and exquisite, ingeniously and delicately wrought stones, of different colors and shapes that are strung into chains of adornment. Third, the large numbers of jades which reflect status of the tomb owner include sets of sword fittings and a large number of seals with imperial State Guang script, recording official status and lineage, and numerous visiting guests. Four, working techniques are extremely elevated, particularly in the jade forms of ewers, *bi* and *huan* from the tomb at Laohudun, Ganquan in Hanjiang⁹, truly representative of Han jade-working.

Nanjing is the capital of the Six Dynasties and a rich number of cultural remains have been excavated in the environs. In 1998, three burials of Eastern Jin Gaosong clan were unearthed at Xianheshan, Xianhemen, in the eastern suburbs of Nanjing. Over 30 different types of jades were identified, including heart shapes, belt buckles, pendant clasps, *huang*, pigs and sword fittings¹⁰. They reflect the popular taste of burial goods at this time. The latter and other Six Dynasty jades unearthed elsewhere in the Nanjing vicinity, although it is impossible to compare with the quality of workmanship of Han date, the jades are pretty in composition, direct in expression, lively in linear detail and serve as one tree in the forest of Chinese jades. These jades along with the brick impressed tomb tiles featuring "Seven Sages of the Bamboo Grove," represent Six Dynasties' artistic taste and style.

During the Tang, Song, Yuan, Ming and Qing periods, Jiangsu and Shanghai areas quickly developed economically and culturally, having experienced trade and interaction with the Central Plains during the Six Dynasties period. These areas become established centers of cultural and economic advances and activities, absorbing and evolving with a multitude of influences and characteristics. The chiseled route of the Great Canal not only allowed for an intimate relationship between the Central Government and local governments, it also allowed for various high-level benefits and advantageous circumstances. Many artistic works were produced in Jiangnan area, including the large jade carving with various motifs, scenes and events executed in shallow relief, of Yangzhou production. Suzhou jade-working witnessed continuous back and forth exchange and movement of goods through the capital of Nanjing and to the imperial palaces. At the same time, many special and famous artistic materials were shipped overseas. The rise of many cities and towns along the coast stimulated a profound and complex system of trade between sea and coast, with the result that a large number of art works were exported, including rare gems and stones, ocean pearls and other precious stones, and padauk wood. Ports bustled as centers for exports inland and for foreign consumers outside China's sea. This area becomes a center for rich traders and producers of traditional Chinese arts. Jiangsu and Shanghai succeed in becoming an area branded as the center for the educated and elite, worldly and pragmatic, the cultural center of jade production and the forecasting board of rain or shine or the symbol of cultural achievement.

Firstly, northern jades continuously enter Shanghai and Jiangsu sites. During the Tang, Song, Yuan, Ming and Qing periods, north and south areas differ in cultural expression, and in preferences of jade groups, north and south also differ. There are many northern style jades found in southern tombs and in Buddhist temples during these periods, as represented by the Liao and Jin dancing figurines and the agate jade in the shape of a spur bone of a sheep, of Yuan date, unearthed from the Fahua Pagoda at Jiading area of Shanghai; the jade belt ornamented with "Spring Water" themes of Yuan period unearthed from the Yuan date tomb of Qian Yu at

Wuxi; the incense burner jade lids with themes of "Autumn Mountains" and a jade belt with ornaments featuring "Autumn Mountains" from the Xilin Pagoda in the Songjiang area of Shanghai. These standard northern style jades demonstrate that cultural contact and communication between north and south was intense and close.

Secondly, a large number of jades were popularly offered to Buddhist temples, which is a new use for jade during these later periods. Over 200 jades were discovered in the cellar of Xilin Pagoda in the Songjiang area of Shanghai at the time the buildings were undergoing restoration. Restoration in 1995 of the Li Pagoda led to the discovery of another 26 jades, unearthed from the same area. In 1996, 29 jades were discovered in a stone case at Fahua Pagoda, Jiading, Shanghai¹¹. Jades discovered at these Buddhist sites derive from various eras, including the Liangzhu Culture through Ming Dynasty. Some are daily used types, some burials types but all represent a form of Buddhist ritual when jade offerings were given in honor of a temple. After becoming worldly items during the Tang and Song eras, values changed, and a large number of the jades were given as Buddhist offerings, becoming again spiritualized and sacred. Jade changed in being regarded as a spiritual object for use in Buddhist rites, at the same time jade continued to reflect traditional Confucian, Taoist and Buddhist values that revered jade.

Thirdly, royal house and aristocrat elite used jade for friendship purposes. Jades were regarded as gems, as rare, as rich in content, and as something for elite that derived from antiquity. During the Tang, Song, Yuan, Ming and Qing eras, the area of Jiangnan was wealthy, literary pursuits thrived, and imperial and elite clans used jade. The Ming tomb type, inherited from Yuan times, represented by the finds unearthed from the tomb of Ren Ming, a Yuan period local governor of Gan area, had a special jade incense burner lid that was clear as to how it was used. A large number of gold and silver, and precious stone treasures unearthed from the Ming period Zhongshan Lord Xu Da Family Tombs include various jades, represented by the treasures found in the tomb of Xu Fu (the fifth-generation grandchild of Xu Da) and his wife: a 20 piece decorated white jade belt, a 20 piece white jade belt, a 20 piece gold inlaid jasper belt, plus one amber hair ornament, inlaid jades, and many sets of head ornaments of green gemstones and gold, multiple pairs of jades¹². Recently there has been continuous discovery of gold, silver and precious gems unearthed from tombs of generations of families of famous officials and heroes dating to the beginning of the Ming, and from the family tombs of Zhu Muying, the adopted son of Zhu Yuanzhang at the Jiangjunshan in Jiangning area of Nanjing¹³. Sixty jades were uncovered from a joint burial, belonging to a senior local official Lu Shen and his wife, buried at the corner of the Pudong Airport in Shanghai. Sixty jades were also uncovered from the Ming tomb of Gu Dongchuan, the personal doctor of the royal family. Twenty-six jades were unearthed from the joint burials of Bi Yuan and his consorts, and date to the year of Gengchen, 1760, when Bi Yuan passed the imperial examination and received the title of Zhuangyuan (No.1 Scholar, first in the highest imperial examination), during the Qianlong era, Qing Dynasty¹⁴. The latter imperial and aristocratic jades include court worn belts and crown ornaments, in addition to daily used head ornaments, pendants, implements, in addition to those jades awarded by imperial gift, to those jades traditionally inherited and collected from ancient eras.

Fourthly, this is the second time the area serves as the center of jade-working. The lower valley area of the Yangtze River, based on archeological and geological data had vast resources of jade, thus making it suitable as a center. After the eras of Pre-Qin through Han and Wei periods when jade reached a peak in development, a second peak was reached during the Yuan, Ming and Qing eras. The area of Jiangnan again became a center for jade production, an artistic cradle for jade art, and an area for talented crafts to be exported. The saying, "The beauty of jade although concentrated in the capital and major cities, talent, artistry and craftsmanship can only be witnessed in Su Commandery," indicates that the Jiangsu and Shanghai areas were artistically successful in jade-working. Other excavated jades from other areas, such as the capital city and imperial house are multitudinous in type and also exquisite in workmanship.

Endnotes:

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本卷年表

Chronology

新石器时代 (约公元前 8000 – 前 2000 年)	Neolithic Period (ca. 8000 – 2000 BC)
北阴阳营文化 (约公元前 4000 – 前 3000 年)	Beiyinyangying Culture (ca. 4000 – 3000 BC)
崧泽文化 (约公元前 4000 – 前 3100 年)	Songze Culture (ca. 4000 – 3100 BC)
良渚文化 (约公元前 3200 – 前 2200 年)	Liangzhu Culture (ca. 3200 – 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 Jiangsu and Shanghai

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- | | |
|------------|--|
| 1 玉玦 | Slit Ring (<i>jue</i>) |
| 2 玉玦 | Slit Ring (<i>jue</i>) |
| 3 玉璜 | Arc-shaped Pendant (<i>huang</i>) |
| 4 玛瑙璜 | Arc-shaped Pendant (<i>huang</i>) |
| 5 玉璜 | Arc-shaped Pendant (<i>huang</i>) |
| 6 玉璜 | 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 玉璜 | Arc-shaped Pendant (<i>huang</i>) |
| 10 玉环 | Ring |
| 11 双联玉璧 | Object Composed of Two Connected Discs (<i>bi</i>) |
| 12 玉环 | Ring |
| 13 玉环 | Ring |
| 14 玉钺 | Axe (<i>yue</i>) |
| 15 玉钺 | Axe (<i>yue</i>) |
| 16 人兽形玉饰 | Ornament in the Shape of a Human and an Animal |
| 17 人形玉饰 | Ornament in the Shape of a Human |
| 18 蛙形玉饰 | Ornament in the Shape of a Frog |
| 19 玉人像 | Standing Human Figure |
| 20 龙形玉环 | Ring in the Shape of Two Dragons |
| 21 猪首形玉饰 | Ring in the Shape of a Pig Head |
| 22 竹节状玉坠 | Pendant in the Shape of a Bamboo Stem |
| 23 玉梳背 | Comb Spine |
| 24 兽面形玉饰 | Ornament with Animal Mask Decoration |
| 25 玉环 | Ring |
| 26 玉镯 | Bracelet |
| 27 玉镯 | Bracelet |
| 28 玉镯 | Bracelet |
| 29 玉镯 | Bracelet |
| 30 玉镯 | Bracelet |
| 31 玉琮 | Tube (<i>cong</i>) |
| 32 兽面纹玉琮 | Tube (<i>cong</i>) with Animal Mask Decoration |
| 33 神人兽面纹玉琮 | Tube (<i>cong</i>) with Human and Animal Mask Decoration |