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THE COMPLETE COLLECTION OF
JADES UNEARTHED IN CHINA

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SICHUAN CHONGQING

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四川、重庆地区出土玉器概述

江章华 邹后曦

四川、重庆地区最早的玉器主要出在四川盆地东部峡江地区的大溪文化遗存和盆地西北部的茂县营盘山新石器文化遗存中。自20世纪50年代开始,在巫山大溪遗址和墓葬中,就相继有一些玉器出土。2001年至2003年对该遗址的发掘,又出土了一批玉器,玉器的种类主要有玉璜、玦、璧、环、穿孔刀、人面形玉佩、玉圆雕人物、动物等。璜的形态主要有弧形、折角形、半璧形;玦的形制则较为简单,有扁平形和桃形两类,个别玦的断裂处两侧有补缀的穿孔。就玉器形制而言,重庆峡江地区大溪文化玉器与长江中游大溪文化的玉器是基本一致的,同时与长江下游的崧泽文化、薛家岗文化、良渚文化玉器有某些相似之处,整体风格简率粗朴。值得注意的是人面形玉佩、轮形器、玉龟、玉背人等很有特色。这些玉雕作品造型古拙生动,雕塑手法写实简约,极富生活情趣,应是中国玉雕工艺中极为重要的作品。在四川茂县发掘的营盘山新石器文化遗存中,出土了穿孔玉刀、玉凿、玉铤、镯形玉器等¹,工艺技术上体现出原始粗放的风格,其工具类玉器还没有从实用的石工具中分离出来。

1997年,在四川广汉三星堆遗址仁胜村约相当于宝墩文化晚期(距今约4000年)的土坑墓中出土了一批玉器,是目前成都平原出土时代最早的一批玉石器²。玉器种类有涡旋状器、泡形器、璧形器、锥形器、凿、矛、斧、斧形器等,其中涡旋状器与二里头文化第二期的斗笠状白陶器、成都南郊十街坊宝墩文化晚期遗址出土的圆形骨器相似,锥形器则与良渚文化的玉锥形器相似。这批玉器形制较为特殊,在成都平原商周玉器中不见踪影,是研究成都平原玉器来源的重要实物材料。

自20世纪20年代始,广汉三星堆遗址中就陆续

出土过一些玉器³。1986年,三星堆遗址发掘的两个器物坑中,出土了玉器600余件⁴。玉器的种类有璋、戈、璧、琮、刀、矛、凿、铤、斧、铲、匕、戚形佩、坠饰、环、串珠、管等,造型丰富多样,制玉工艺呈现出空前繁荣发达的景象。玉材经鉴定的主要有透闪石软玉、汉白玉和透辉石玉。玉器种类以几何形玉器为主,缺少动物形玉雕作品。三星堆玉器具有从开料、片切割、线切割、钻孔、刻纹、镂雕等多种娴熟的制玉工艺,装饰上流行在璋、戈等器物阑部外凸起繁复的扉牙饰。从三星堆文化的大量玉器特征追索其渊源,大多是受到中原夏商文化影响的结果,在此基础上也发展出一些具有地方特点的玉器。如斜凹弧首璋与二里头文化的玉璋较为接近,部分玉戈也与二里头玉戈形制相近,璧环形器及大量的玉戈与中原殷商文化的同类玉器相同或相类;数量较多的玉斧、铤、凿等小型工具类玉器则明显区别于中原商文化的玉礼器组合。三星堆文化时期,是四川盆地玉文化发展的第一个高峰,为巴蜀玉文化传统奠定了基础,其玉器的种类与基本风格为后继文化长期继承,这从金沙遗址出土的大量商代晚期至西周时期的玉器上明显体现出来。

2001年发现的金沙村遗址,是继三星堆文化之后的十二桥文化阶段的中心聚落。现已在遗址内的祭祀遗存中出土了2000余件玉器,种类有琮、璋、璧、戈、钺、圭、矛、剑、斧、铤、凿、凹刃凿、神人面像、贝形佩饰、镯、环、箍形器、绿松石珠、管、片、镂空饰件、椭圆形器、梯形刻槽玉器、球形器等⁵,器类极其丰富,制作较为精细。在器形上仍以几何形玉器为主,较少动物形玉雕作品;玉质以透闪石软玉为主,还有少量的阳起石、透辉石、斜长石、闪长石、滑石、大理石、绿泥石、叶腊石、绿松石、玛瑙和含

水磷酸盐、碳酸盐的多金属矿物,反映出当时玉料种类极其广泛;玉质多数呈半透明或不透明状态,但器物表面则多色泽艳丽,呈现出红、紫、褐、黑、白等丰富多彩的颜色,极富层次变化。金沙村玉器的加工技术精湛娴熟,可以明显地观察到有锯切割、片切割、线切割、钻孔、阴刻、减地、镂空、透雕、打磨、抛光等多种制玉工艺。打磨极其细腻规整,表面异常光洁。玉器的装饰讲究光素、简单、质朴的风格。纹饰有平行直线纹、网格纹、菱形纹、兽面纹、人面纹、昆虫纹等。金沙玉器与三星堆玉器有着紧密的传承关系,其中的大部分器类均是从三星堆继承而来。从金沙部分玉器形态特征与装饰风格看,仍然带有中原夏、商文化的某些玉器的风格特征,如玉璋、两侧边有齿牙饰的玉钺、出廓四牙璧璇玑、多孔玉刀、光素低矮的玉琮、平首玉圭、凿、斧、铤、铲等器类,以及网格纹、菱形纹、交叉纹等装饰风格都与中原夏、商时期的同类玉器有着明显的相似特征。不过,商文化多动物形装饰品,周代以圭璧组合为主,流行组玉佩、玦、璜等装饰类器物及玉瞑目等,金沙遗址玉器的器类组合与之相比,还是有着明显的差异。金沙村还有少量玉器保留了长江中下游早期玉器的某些风格特征,如十节青玉琮完全是良渚文化晚期玉琮的风格,玉箍形器、玉镯、玉环、玉玦等器类也带有良渚文化、石家河文化同类玉器的特征。椭圆形玉饰、梯形刻槽玉器、镂空玉饰件、玉镯、多边形器、瓶形器等目前仅见于金沙村遗址,可能是金沙村遗址的特色器物。还有一些玉器在三星堆文化中少见,而在金沙村遗址中却非常盛行,如玉琮、凹刃凿等。

春秋战国时期,四川盆地内出土玉器数量锐减。在成都平原现已发掘的大量战国墓葬中,大型墓葬多被盗严重,出土玉器极少,三星堆文化与十二桥文化中丰富多彩的玉器此时已不见踪影。在战国晚期的茂县牟托一号石棺墓中发现了一批玉器⁶,器类有斧、铤、凿、刀等玉工具,器形均较小,制作也较为粗糙。

凉山彝族自治州的安宁河谷发掘的从战国至西汉的大石墓中,常常出土少量的玉珠、玉管等小型装饰品⁷。在盐源双河乡毛家坝老龙头墓葬中除珠、管外,还出土一件玉玦。在绵阳市发掘的战国土坑木椁墓中出土了玉剑璜。在重庆市涪陵小田溪墓群中发现了一些玉器⁸。特别是2002年的发掘,出土玉器最为丰富,仅12号墓和22号墓就出土玉器43件⁹,种类有龙形佩、觿、龙形璜、璧、环、剑首、剑格、剑璜、剑玦、玉饰件、鸟形饰件等。小田溪出土玉器中装饰形玉器占了主导地位,纹饰以龙纹最为多见,此外还有少量的乳丁纹、涡纹、四角星纹及横向“山”形纹等。这批玉器玉质温润,选材精良,制作工艺也较为细致。

两汉至唐时期,本地区由于发现的高品级墓葬极少,发掘的墓葬又多损毁严重,很少有玉器出土。仅在四川绵阳市永兴双包山二号墓中出土了八块银缕玉衣残片¹⁰,玉片有方形和梯形两种,四角均有穿孔,部分穿孔内还留有银丝,银缕玉衣片的出土,说明了该墓葬具有较高的等级。在绵阳市新华农场六中队发掘的隋代墓葬中出土了两件玉猪,玉材含杂质较多,但器物造型显得质朴简练,体现了隋代玉雕作品的一些风格。

成都市的五代前蜀王建永陵出土了玉大带、玉溢宝、玉册等玉器¹¹。玉大带上的龙纹均采用浅浮雕加饰阴刻的手法,婉转流畅,生动精美,充分体现出五代时期的龙纹特色,是研究这一时期龙纹发展及演变的珍贵资料。从铤尾上所刻的铭文可知,玉料在永平五年(公元915年)曾经火焚,后被前蜀皇帝王建发现并命工匠制成玉带。该玉带为了解五代时期玉带的形制提供了实物依据,也是中国目前唯一有确切纪年的玉带。溢宝印面阴文篆刻“高祖神武圣文孝德明惠皇帝溢宝”14字,其造型与王建的属相有关,这是在我国帝王陵墓中发现的仅有的几方溢宝之一,非常珍贵。

宋元时期的玉器,有四川蓬安县锦屏镇西拱桥

村南宋墓葬出土的三螭纹玉璧、葵花玉饰、花鸟纹玉饰¹²；广汉市和兴乡南宋窖藏出土的龟游荷花带饰、螭纹带饰、缠枝莲花玉饰、婴戏玉坠、双鹅纹玉饰、玉鱼、童子玉坠¹³；华莹县南宋安丙墓出土的玉围棋子、玉童坠饰¹⁴；成都营门口花照村六队利民巷元代窖藏中出土的镂空莲鹭纹炉顶、天鹅纹带扣、持莲童子、镂空玉佩；绵阳市郊的宋墓中出土的玉带钩、玉簪。从上述出土玉器可以看出，此时期的玉器趋于世俗化，流行花鸟佩、荷鱼佩、童子坠、带扣、镯、钗、“春水”玉、“秋山”玉、炉顶等装饰品，还有观赏性的兔、鹿、人、鱼、龟等饰件。纹饰有鸟纹（雁、鹤、孔雀）、老人、童子、花卉（花朵、荷莲、樱桃、牵牛花、瓜果）、灵芝、云龙纹、蟠螭纹、兽面纹、鹿纹、凤纹等。整体风格上生活气息浓厚，花卉、鸟兽贴近自然，雕刻手法简洁明快。这一大批玉质精美、雕琢细腻的玉器，无论是种类上，还是装饰纹样方面都充分体现出了这一时期鲜明的时代特征，成为了解与研究宋至元玉器题材、造型特点、雕琢手法、演变规律的重要实物资料。

四川地区虽发掘了较多明代的侯王、王妃墓葬，但大多因被盗严重，出土玉器数量较少。在成都市龙泉石灵公社明宣德二年罗江王妃墓、成都凤凰山明墓等相继出土了圭、镂空玉佩等玉器。在平武县清理的明代龙州宣抚司僉事王玺家族墓葬¹⁵和枕流村明墓中也出土了一批做工精细的玉器，种类以装饰品为主，有玉带饰、玉簪、玉珠、玉钗、玉佩、玉贴饰等。此为研究明朝时期中央与地方玉器制作的不同特点、相互关系、级别差异等提供了参考。

清代玉器，有在成都市中心四川宾馆清理的晚清窖藏中出土的100余件玉器，大多为日常生活用器，种类有玉扳指、鼻烟瓶、鼻烟壶、烟嘴、烟管等。玉质以翡翠、白玉、青玉、黄玉、玛瑙、水晶为主，雕琢细腻，抛光考究。玉器上大多残留有使用痕迹。此外在成都近郊、四川绵阳等地的一些清代墓中还

出土了大量玉镯、玉戒指、玉耳坠、玉带钩、玉带扣等日常装饰用品，为清末与民国间玉器的断代提供了依据。

注释

1. 陈剑：《营盘山遗址群再现岷江上游五千年前辉煌》，《中国文物报》2004年12月22日；陈剑、陈学志：《营盘山遗址面面观》，《中国文物报》2004年12月22日。
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Jades Unearthed from Sichuan and Chongqing

Jiang Zhanghua and Zou Houxi

The earliest jades known in Sichuan and Chongqing derive from the Daxi Culture in the eastern part of the Sichuan Basin and from other Neolithic remains in the northwest at Yingpanshan, Maoxian County. During the 1950's and more recently, from 2001-2003 jades were unearthed from Daxi site remains and tombs at Wushan. Types include arc-shaped pendant (*huang*), slit rings (*jue*), disk (*bi*), ring (*huan*), pierced knives, human face pendants, human sculptures and animals. Three shapes of *huang* include those that are arched, half *bi* in shape and those with bent corners. The *jue* are simply designed: some are flat and others angular, and some are partially broken and repaired by means of provision of linking perforations. Jades from the Three Gorges and Yangtze River of Chongqing area are identical in type to those from the middle valley of the Yangtze River, and have certain features in common with the Songze, Xuejiagang and Liangzhu Cultures of the lower Yangtze River valley. Technically, the Daxi jades are simple and rough, with an expression that is both descriptive and lively. Unusual types include the human face pendant, tortoise, wheel shape and backside of a carrier human figurine. Jade types unearthed from the Neolithic site at Yingpanshan include a knife with perforated holes, chisel, adze, and bracelet-shaped object¹. Working techniques are again primitive and simple.

In 1997, the earliest known jades from the Chengdu Plain were discovered in an earthen pit at Sanxingdui, Guanghan. These jade finds date to approximately 4000 years ago and belong to the late Baodun Culture². Types include whorl, button, *bi*, and awl-shaped objects, in addition to chisels, spear heads, axes, and axe-shaped objects. The whorl shape is similar in type to the pointed white pottery conical shapes of the Second stage of Erlitou Culture and to the pointed circular-shaped bone objects from the late Baodun Culture site at Shijiefang in the southern suburbs of Chengdu. The awl-shaped object, on the other hand, is similar to the type known from the Liangzhu Culture. The latter jade types do not appear amongst jades from later Shang and Zhou periods in the Chengdu Plain, and thus are significant for understanding the origin of jade-working in Sichuan.

Since the 1920's jades have been found at Sanxingdui in Guanghan³. In 1986 over 600 jades were unearthed from two pits at Sanxingdui⁴. The types are rich and unprecedented in variation, including scepters (*zhang*), dagger-axes (*ge*), *bi*, *cong* (tubes), knives, spear heads, chisels, adzes, axes, spades, spatulas, serrated axe-shaped pendants, pendants, *huan*, beads of a string and tubes. The raw material consists primarily of tremolite nephrite, marble and gemstone. The bulk is geometric shapes, with a few sculptures of animals. Working techniques include cutting and chopping the original material, string cutting, drilling, carving and perforating. *Zhang* and *ge* are usually decorated and their outer edges distinguished by protruding tooth type serrations. Stylistically, Sanxingdui jades are influenced by the Central Plains traditions of Xia and Shang, although the jades also have idiosyncratic, local characteristics. *Zhang* with arched and indented points are close in type to *zhang* of the Erlitou Culture. A few *ge* are also close in type to that of Erlitou. *Bi*-shaped *huan* and a large number of *ge*, on the other hand approximate Shang Culture types. A large number of axes, adzes, chisels and smaller tool types, nonetheless, differ radically from Central Plains styles. The Sanxingdui Culture represents a peak in jade-working in the Sichuan Basin and sets a precedent for jade-working of the Ba-Shu Culture, as witnessed by jade finds at the site of Jinsha, dating to the late Shang through Western Zhou eras.

In 2001, Jinsha site was discovered and was identified as the center of the Shierqiao Culture that succeeds

Sanxingdui. Jades and related artifacts found within sacrificial remains at the site are extremely rich and refined in quality, totaling over 2000 in number. The latter comprise jade *cong*, *zhang*, *bi*, *ge*, *yue*, *gui*, spear heads, swords, axes, chisels, adzes, convex pointed blade chisels, human spirit images, cowrie-shaped ornaments, bracelets, *huan*, tube-shape objects, and turquoise beads, tubes, pieces, openwork ornaments, oval-shaped objects, stepped and grooved-shape objects, and globular objects⁵. The bulk of these jades and stones are geometric in shape, and a small number are worked into animal shapes. The raw material used is primarily tremolite nephrite, with a small number of materials that are actinolite nephrite, gemstone, plagioclase, diorite, talc, marble, chlorite, pyrophyllite, turquoise, agate, and multiple types of mined metals of aqueous carbonate. The jades are mostly partially translucent or opaque with highly burnished surfaces, and vary in shades of color from red, purple, brown, black and white, and show rich layering of natural alteration. Jades from Jinsha also reveal evidence of working techniques, including sawing, slicing, string cutting, drilling, incision, relief, piercing, hollowing out, perforating, abrading and polishing. Abrading with a fine slurry allows for the creation of regularized form and polished surfaces. Most surfaces are carefully polished and plain, simple and modest in stylistic expression. Decoration varies from string lines, net patterns, diamond patterns, animal faces, human faces, and insect motifs. Jinsha jades are intimately related with Sanxingdui ones, as corroborated by the fact most types are inherited. Certain characteristics and forms of decoration of Jinsha jades reflect the continued influence of the Central Plains Xia and Shang Cultures. The tooth serration type of decoration on sides of *zhang* reflects, for example, that used to decorate flanking sides of *yue* in the Central Plains. Other forms and decoration, such as the *bi* with four notches, the knife type with multiple holes, the short undecorated *cong*, the flat-headed *gui*, chisel, axe, adze and spade types, in addition to decorative motifs, including net, diamond, and interlocking fork motifs also reflect Central Plains prototypes. The grouping of jades at Jinsha reflects Shang practice rather than Zhou which favors *gui* and *bi* jade groups, long strings of different pendant types, and jade shrouds. A few jades from Jinsha preserve stylistic characteristics of earlier, middle and lower Yangtze River valley jade-working, as represented by the jade *cong* with ten layers of decoration reflecting late Liangzhu period styles, and by the tube-shaped object, bracelet, *huan* and *jue* types, also reflecting Liangzhu and Shijiahe Cultures. What are strictly Jinsha in styles, on the other hand, include certain *huan*, multiple-sided objects and gourd shapes. Other types not commonly found at Sanxingdui but common at Jinsha include *cong* and convex-blade chisels.

Jades decrease in number and type in Sichuan Basin burials during the Spring and Autumn and Warring States periods, although a large number of jades were recently unearthed from Warring States tombs in the Chengdu Basin. Although most large-scale tombs were plundered, the few jades discovered elsewhere show no influence of earlier Sanxingdui or Shierqiao jade types. A group from the stone coffin Tomb No.1 at Moutuo, Maoxian County⁶ include tool types, such as axes, adzes, chisels and knives, yet shapes are quite small and working techniques crude. A small number of ornamental jade types, such as tubes and beads are frequently found in the large stone burials of Warring States through Western Han periods in the valleys of the Anning River in the Yi Autonomous Prefecture of Liangshan⁷. One jade slit ring and a few beads and tube ornaments were also unearthed from a burial at Laolongtou, Maojiaba, Shuanghe Township in Yanyuan. A jade scabbard slide was unearthed from the wood chamber pit burial of Warring States period at Mianyang. Several jades were also unearthed from tombs at Xiaotianxi, Fuling in Chongqing⁸. The wealthiest find occurred in 2002 with the excavation of Tomb Nos 12 and 22 at Xiaotianxi, where 43 jades, including dragon-shape pendants, small pointed pendants (*xi*), dragon-shaped *huang*, *bi*, *huan*, sword pommels, sword guards, sword chapes, scabbard

slides, ornaments and bird-shape pieces were unearthed⁹. The most popular jade types are ornaments and the most popular motif is the dragon. Other motifs on Xiaotianxi jades include the nipple, whorl, four-prong star, and sideways positioned “Ss” motifs. These jades are refined and exquisite, testifying to high quality workmanship.

Only a few high quality tombs have been discovered dating to the Han through Tang periods. Excavated tombs have been severely damaged and few jades survived. Eight pieces of a silver threaded jade shroud survive from Tomb No.2 at Shuangbaoshan, Yongxing, Mianyang¹⁰. The jade pieces are rectangular or stepped in shape, pierced at the four corners, and some preserve their silver thread, suggesting that this tomb belonged to a wealthy individual. Two jade pigs and a large number of miscellaneous jade pieces were also unearthed from a Sui period tomb at Xinhua Farm in Mianyang, and reflect the simple and robust yet plain style of Sui.

Jades excavated from the mausoleum of Wang Jian, Emperor of Early Shu of Five Dynasties, in Chengdu, include a large belt, jade tablet with inscription conferring auspicious and posthumous titles (*shibao*), and tablets¹¹. A bas-relief composition of writhing and convoluted dragons, vigorous and energetic, with incised internal decoration, decorate the belt and are significant in reflecting Five Dynasty style. Based on the inscription carved in gold on the jade belt chape, the jade had been burned in A.D. 915, 5th year of the Yongping reign period, and was discovered by the Early Shu Emperor Wang Jian, who commissioned it to be made into a jade belt. This jade belt is valuable for understanding Five Dynasties belt types and is currently the only jade excavated and inscribed with a date from this period. The *shibao* or memorial jade tablet is inscribed with 14 characters, reading “The Imperial *Shibao* of the High Ancestor, the Valiant, Sacred, Cultivated, Filial, Virtuous, Bright and Gifted.” This *shibao* is also extremely valuable as a singular example of the type from an imperial tomb.

Discovery of jades of Song and Yuan periods are as follows: a three feline dragons decorated *bi*, mallow flower ornaments, and bird decorated ornaments from a Southern Song tomb at Xigongqiao Village, Jinping Township, Peng’an County¹²; belt ornaments with tortoises and lotus flowers, a belt with feline dragon motifs, a belt with tendril and lotus flowers, a pendant with frolicking children, a belt hook decorated with a pair of geese, fish, and pendants of children from a Southern Song storage pit at Hexing Township in Guanghan¹³; a *weiqi* chess game set and pendants of children from a Southern Song tomb of An Bing at Huaying County¹⁴; a knob of an incense burner lid with hollowed out lotuses and egrets, a belt hook with heavenly geese motif, children holding lotuses, and other hollowed out pendants from a Yuan Dynasty storage pit at Liminxiang, Huazhao Village, Yingmenkou in Chengdu; and a jade belt hook and hairpins from a Southern Song tomb from the suburbs of Mianyang. Based on the latter finds, it is evident that taste changed in becoming more worldly, as represented by the following jade types: flower and bird pendants, tendril and fish pendants, pendants of children, belt hooks, bracelets, forked hairpins, jades featuring propitious landscape themes of “Spring Waters” and “Autumn Mountains”, incense burner lids, in addition to ornamental rabbits, deer, human figurines, fish and tortoises. Motifs include birds (wild goose, pheasant and peacock), old people, children, flowers and plants (blossoms, lotuses, cherry, morning glory, and fruit), fungus, scroll and dragon motifs, coiled *kui* dragons, animal masks, deer and phoenixes. Stylistically, Ming Period expression is lively, spirited, and profound, with floral, animal and bird motifs naturalistic, crisp and sublime. This large group of jades is refined in quality, and detailed and sophisticated in working technique. Whatever the subject, all interpretations are characterized by a freshness and spontaneity.

Although many Ming burials belonging to royalty and aristocrats have been excavated in Sichuan, most have

been seriously plundered and few jade examples remain. The tomb of the wife of Prince Luojiang, dating to the 2nd year of Xuande reign period, located at Shiling Township, Longquan, Chengdu, and a Ming tomb at Fenghuangshan continue to reveal jade types, such as scepters (*gui*) and openwork ornaments. A group of refined jades are also known from the Ming Dynasty clan cemetery of a local official named Wang Xi in Pingwu County¹⁵ and a Ming tomb at Zhenliu Village. The jade types are primarily ornamental, including belt ornaments, hairpins, beads, forked hairpins and pendants. The latter jades are important data for research on Ming period regional and capital styles and their relationships.

Qing period jades include the 100 examples discovered in a storage pit of late Qing Dynasty in the center of Chengdu at the Sichuan Hotel. Most are daily used jades, including rings, snuff vases, snuff bottles, snuff pipes and related snuff utensils. Carving is elegant and polished surfaces brilliant and shiny. All show remains of use. A large amount of daily used jades, including bracelets, rings, earrings, belt buckles, and belt hooks were also unearthed from Qing tombs at Mianyang and in the suburbs of Chengdu, providing further data for understanding jade-working dating to late Qing and early Republic periods.

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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)
大溪文化 (约公元前 4400 – 前 3300 年)	Daxi Culture (ca. 4400 – 3300 BC)
宝墩文化 (约公元前 2700 – 前 1700 年)	Baodun Culture (ca. 2700 – 1700 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 Sichuan and Chongqing

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1 玉刀	Blade
2 玉刀	Blade
3 玉铤	Adze
4 玉铤	Adze
5 玉铤	Adze
6 玉环	Ring
7 玉璧	Disc (<i>bi</i>)
8 玉璧	Disc (<i>bi</i>)
9 玉璧	Disc (<i>bi</i>)
10 玉璧	Disc (<i>bi</i>)
11 玉矛	Spear Head
12 玉凿	Chisel
13 玉锥形器	Object in the Shape of an Awl
14 玉斧	Axe
15 玉斧	Axe
16 玉璋	Scepter (<i>zhang</i>)
17 玉璋	Scepter (<i>zhang</i>)
18 玉璋	Scepter (<i>zhang</i>)
19 玉璋	Scepter (<i>zhang</i>)
20 玉戈	Dagger-axe (<i>ge</i>)
21 玉戈	Dagger-axe (<i>ge</i>)
22 玉戈	Dagger-axe (<i>ge</i>)
23 玉戈	Dagger-axe (<i>ge</i>)
24 戚形玉璧	Disc (<i>bi</i>) in the Shape of an Axe (<i>qi</i>)
25 戚形玉器	Axe-shaped Object
26 有领玉璧	Collared Disc (<i>bi</i>)
27 玉剑	Sword
28 玉璋	Scepter (<i>zhang</i>)
29 玉璋	Scepter (<i>zhang</i>)
30 玉璋	Scepter (<i>zhang</i>)
31 玉璋	Scepter (<i>zhang</i>)
32 玉戈	Dagger-axe (<i>ge</i>)
33 玉戈	Dagger-axe (<i>ge</i>)