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THE COMPLETE COLLECTION OF  
JADES UNEARTHED IN CHINA

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# 甘肃、青海、宁夏、新疆地区出土玉器概述

叶茂林

甘肃、青海、宁夏地区地处中国西部，在地貌环境上比较相似，气候也比较接近。虽然甘肃东部和宁夏已经属于黄河中游流域范围，但是我们从区域地理上一般还习惯把甘肃、青海、宁夏作为黄河上游的一个文化区板块看待，统称黄河上游地区。

新疆地处中国的最西北方，虽然新疆本地出现玉器比较晚，玉器文化也不发达，但著名的新疆和田玉是中国也是世界上最优质的透闪石玉矿资源之一，成为中国古代玉器的主要玉料来源地。

## 一、甘肃、青海、宁夏地区

本区的出土玉器最早见于甘肃秦安大地湾遗址的仰韶文化中，出土玉器只有绿松石饰和汉白玉坠，可以说是本地区玉器的初起<sup>1</sup>。仰韶文化晚期以后，玉器没有明显的发展，包括马家窑文化及相关诸文化的玉器都是少量的装饰品和工具类型，未见其他特殊的类型和礼器类型，玉器文化发展始终是停留在原始阶段。

到了齐家文化时期，该区域的玉器文化发展才进入了一个新阶段。各地的齐家文化出土玉器的数量之大，资料之丰富，引人瞩目。

甘肃武威皇娘娘台遗址使用大批玉石器随葬，不过玉石器中大部分是石制品，但也有不少是属于软玉的，主要有玉斧、玉铎、玉铲、绿松石饰<sup>2</sup>。后来在武威的海藏寺公园发现的玉器加工场遗址，使人们开始认识了齐家玉器的制造技术和制作工艺，并思考齐家文化玉器生产和流通的问题。

天水市师赵村遗址出土的一批玉器，是首次通过考古发掘出土10余件透闪石软玉的齐家文化玉器。器形有玉琮、玉璧、玉璜、玉环等<sup>3</sup>。对于正确认识齐家文化玉器起了重要作用，使齐家文化玉器考古学研究开始起步。1999年以来，青海民和喇家遗址发掘出土了大批齐家文化玉器资料，包括一些残片、碎屑、玉料和半成品等<sup>4</sup>，表明喇家遗址也可能是制作玉器的地方。由于制作和使用玉器并存的现象，以及墓葬和居址都广泛发现玉器的现象，齐家文化玉器的

研究变得复杂化了，与此同时对各种现象的观察、分析和思考，促进了对齐家文化玉器研究的深入。

青海同德宗日遗址出土的玉器，虽然数量不多，但很重要，尤其所处黄河上游农牧交错的僻远地带，就更为人关注。宗日遗址出土玉器，皆出自200号墓，一次共出土5件玉器，计有玉刀3件，玉璧1件，另1件可能是玉刀的半成品<sup>5</sup>。这是比较少见的情况，可能代表了该墓葬的特殊地位。

与静宁县及其周边的六盘山一带，包括甘肃和宁夏的部分地区，也是出土齐家文化玉器的一个比较重要的区域。从宁夏的固原地区所属县市，到甘肃的会宁、静宁、庄浪、镇原等地，均出土了不少齐家文化玉器。而甘肃定西市出土齐家文化玉器也非常丰富，可归入六盘山的周围地区。定西至临夏、武威、天水等区域，有可能是齐家文化重要的中心区域。其中定西至临夏，即洮河流域及周围地区，可能是齐家文化最重要的分布地带，包括了喇家、齐家坪、新庄坪等重要遗址。

齐家文化玉器的重要性在于出现大量礼器性质的器物，似乎是突然间就涌现出来了，研究者都认为这是受东部地区玉器文化的强烈影响而产生的。固然，在此前的文化中，从仰韶文化开始就早已存在玉器现象，不能说完全没有玉器发展的根源，不过，作为玉器文化特征的礼玉在齐家文化中大量涌现，在早期文化中还找不到渊源，只可能是外来影响的结果。从诸多文化现象分析，齐家文化玉器是接受中下游黄河流域的直接影响而来的，良渚文化的影响是间接的。那种认为齐家文化玉器直接来源于良渚文化的观点，至少现在还缺乏说服力。相反，齐家文化玉器已经发生了一系列内涵上和形式上的改变，例如重璧轻琮，形态简化的粗陋素面，制作上的原始粗工，新出现的三璜合璧器物形态，缺乏雕刻工艺，选料上的本地玉料多源并广泛存在和田玉料的现象，在使用上缺乏严格的规范，礼玉与工具等并存的现象等，这些都说明是与良渚文化玉器明显不同，反映出各自不一样的文化特征和面貌，以及玉器使用观念形态的不同。齐家文化的玉器现象是玉器观念发

生变化以后，并且又有所发展的结果。所以，齐家文化玉器不是直接来源于良渚文化的，而同东部黄河流域各龙山时期文化比较，齐家文化与其关系较之良渚文化自然更加密切。

齐家文化玉器最盛行的是玉璧（包括璧、环类），有多种变化的形式；玉琮相比之下呈现出消退的趋势，但数量还是不算少，然而远不如玉璧的数量多；扇面形玉璜是最具特征的类型，其中合璧的玉璜，反映了璜与璧是相关的玉器形式，应可归到玉璧类型中；长条形穿孔玉刀也是特征性器形，长条形和窄长条形的玉铲（包括端刃的其他礼器）类似平首圭；斧斨凿工具类玉器也颇具特色，形如纺轮的玉器，应该是一种小璧或装饰品，而不是纺轮；装饰品玉管也是比较重要的类型；在齐家文化中，有些玉料和废弃料，也成为随葬用玉，其含义需要研究。齐家文化玉器的玉料来源，也是值得进一步探索研究的。目前观察看来，和田玉在齐家文化中比较多见，有研究者认为，齐家文化玉器有沟通和田玉产地与中原及东部地区玉文化交流的特殊作用和意义。

在齐家文化之后，后续的诸文化进入到了商周时期，在这些后续文化中，还没有发现有如齐家文化这样广泛盛行玉器的现象。但玉器并没有完全绝迹，一些文化中还偶有出现。例如四坝文化的玉器就在一定程度上还有保留，不过已经大大衰退，有如早期玉器的面貌。礼玉的现象在其他文化中已几乎无存。在装饰品类玉文化方面，本地区几乎是一脉相承地发展下来，直至近代，在一些少数民族中，玉石装饰品至今长盛不衰。进入夏商周时期以后，其他文化的发展只不过是一种类似少数民族的少数文化现象了。

甘肃是周秦文化的发祥地之一，某些史前文化有可能与周秦文化有关。主要遗址有甘肃灵台、平凉庙庄、甘谷毛家坪，宁夏固原石喇叭村、中卫狼窝子坑、西吉新营，青海都兰诺木洪塔里他里哈等遗址。具有代表性的是甘肃灵台白草坡西周墓，墓葬规格等级比较高，是有特殊地位的贵族墓葬。该墓出土玉器40余件，主要有玉人、玉璧、玉璜、玉琮、玉柄形器、玉板、玉戚、玉戈、玉笄、玉鱼、玉蝉、玉兽等<sup>6</sup>，代表了西周玉器的典型风格。其中也有一些具有早期特征的标本。如扇面形的玉璜，就是齐家文化扇面形玉璜的延续，反映出齐家文化玉器与晚期玉器之间的密切联系和发展关系。甘肃礼县发现的秦代遗址和墓

葬，出土的玉器体现了这个时期的特征和面貌。从新发现的材料看，秦式玉器具有承前启后的意义，具有典型标本的作用。新发现的宁夏出土龙形玉佩（玉龙），是难得的精品，系出自汉墓，颇具秦式玉器的风格。

甘肃、青海、宁夏的汉代墓葬及魏晋墓葬发现非常多，出土玉器也不少。主要有甘肃兰州东岗镇汉墓、酒泉下和清汉墓、武威磨嘴子汉墓、武威雷台汉墓、永登南关汉墓、秦安上袁家汉墓，宁夏盐池张家场汉墓、吴忠关马湖汉墓、还原下胡湾汉墓、灵武横城汉墓、固原汉墓，青海大通上孙家寨汉墓、西宁砖瓦厂汉墓等。但这些墓葬一般出土玉器种类较少，以玉璧和玉珪为常见，其中青海西宁出土的白玉透雕饰件非常精美<sup>7</sup>。发现魏晋墓葬最集中的地区是宁夏固原，如北周李贤夫妇墓出土玉器较多，有玉璜、玉佩、琥珀蝉、琥珀珠、青金石戒指等<sup>8</sup>。

隋唐玉器以宁夏固原南郊一批唐墓出土的玉器较具代表性。固原是丝绸之路上的一个重要地点，玉石之路与丝绸之路汇合并流，本地区的晚期玉文化变得绮丽多彩。如固原南郊隋唐墓出土的水晶饰品、宝石印章等，都带有域外的风格。而固原原州隋唐墓出土的白玉钗则是本土风格。宋元以降，本地区出土玉器较少，代表性的有甘肃漳县元代汪世显家族墓，出土玉器有玉带钩、耳环等<sup>9</sup>；甘肃上西园明代墓葬，如彭泽墓出土玉器有白玉坠饰、玉佩饰、玉带饰等<sup>10</sup>。

## 二、新疆地区

新疆的出土玉器，年代可以肯定的最早不过距今3000多年前。位于若羌的小河墓地，发现的装饰品玉珠，可能是现在所能够知道的年代比较早的新疆玉器制品之一，被认定为距今3800年左右。属于这个年代的发现资料，还有不少。其实在罗布泊周围地区，距今3800年前已经进入青铜时代。这里的青铜时代墓地和同时期的史前遗址，早已发现过不少这个时期的玉器。如1979年发现的孔雀河下游的古墓沟墓地，较普遍发现有玉饰，都为管状玉珠<sup>11</sup>。在罗布泊和楼兰故城地区，考古调查大范围采集到的玉斧和玉饰等，累计数量比较多<sup>12</sup>。时代有属于新石器时代的，也有属于青铜时代的。有研究者认为，该地处于新疆与甘肃、青海相接的地理位置，在史前时期是绿洲环境，显然与东部的中原文化有着紧密和频



繁的交流与往来联系。

新疆出土的玉器基本都是和田玉,尽管是有和田玉之便,但玉器文化并不是在新疆起源和产生的,而是从东部的黄河文化传播过来的。新疆出土玉器表明,本地文化采用玉石作为制作工具的原料,也作为装饰品原料,一直到距今3000年前左右。新疆的史前文化或青铜文化遗址里发现的玉器,也还是缺乏礼器的痕迹,主要都是些玉质的工具,或者是小型的玉制装饰品。初步观察,许多玉质工具大多制作不够精细,选料也未必上乘,几乎不能代表和田玉的品质。应该说,新疆地区似乎就从来没有存在一个以礼器为核心的玉器文化与思想观念。

新疆是跨入中亚地区的中国边疆区域,从考古发现的情况反映出,这里的史前文化发生并不太早。而现在所能够看到的情况还表明,这个区域的文化具有颇为明显的融合性。其中早期的影响以华北细石器传统和黄河彩陶文化的作用最为强烈,后来新疆地区的人种有大量的流动性,其文化也带有这种流动的特点。从玉器文化来看,新疆玉器与东部黄河流域的影响较为显著。在个别地方,也还可以看到某些其他地域文化的一定影响。例如,于田县流水墓地出土的一件扁体圆形装饰品玉器,其纵剖式穿孔的方法,可能表现了印度河流域哈拉帕文化的一种彩色石珠穿孔工艺的风格,似不能排除从青藏高原西南境外而来的某种影响的可能性。

新疆昆仑山脉出产的和田玉,大概从距今6000—5000年前就开始有零星地传播到黄河上游地区甚至长江汉水流域等某些地方。在甘肃秦安大地湾和陕西临潼姜寨的仰韶文化遗址中发现过和田玉的踪迹,然而是怎样远距离传到这些地方的,是怎样的交流方式,我们还不得而知。还有在陕西汉中的南郑龙岗寺仰韶文化遗址里也发现过可能是和田玉的玉器<sup>15</sup>。这个地方已经属于长江中游流域,比之大地湾又远了许多。在大约距今4000年前,和田玉已经比较多地流传于中国西部地区的黄河上游流域大片地方,这个时期的齐家文化玉器,发现了数量不少的和田玉。然而,关于和田玉的采集和传输过程及与齐家文化交流的细节,我们仍然很不清楚。

距今3000年前以来,和田玉开始大量输入中原,商周王朝的墓葬中发现的玉器里,西部出产的玉料,特别是新疆和田玉料,使用得相当广泛。从此中国历

代王朝显贵及官宦,都视和田美玉为玉之至尊至贵的上品,不惜工本采掘和运输和田玉,精工制作,生产符合特殊含义的规范、神圣、高等级的玉器。自此以后,和田玉的采掘输送等已经有了某些记录。和田玉传播流向中原的所谓玉石之路,虽然至今还是有待深入研究的课题,然而这种流向已经成为学术界不争的共识。

新疆的出土玉器历史,以距今3000年前为一个坐标。此后的玉器出土反而减少。从考古发现的遗址和墓葬出土玉器看,主要是库尔勒市上户乡、帕米尔高原等墓葬出土春秋战国时期的玛瑙、水晶珠串,民丰北大沙漠东汉墓、和田买力克阿瓦提遗址、吉木萨尔大龙口汉墓、于田喀拉墩遗址、石河子南山汉墓等出土的汉代玉饰、玛瑙珠、玛瑙项饰、珊瑚等饰品。宋元乃至明清,出土玉器仍然只是装饰品的风格。在吉木萨尔县的高昌回鹘寺院遗址出土24件玉石装饰品,主要有圭形饰、桃形饰、璜形饰、珠形饰、环形饰、凸形饰、亚字形饰<sup>14</sup>,可以说是晚期新疆出土玉器的代表。这些玉饰,玉质颇佳,加工精致,器形较小,有的可能是带上的饰物或配件,反映了这个时代的西域地方接受汉文化的一些现象和表现。清代的玉器,如和田博物馆收藏的玉雕猴,反映新疆地区也有以玉玩为特征的玉雕工艺。目前,新疆玉器的发现,看来还是不够的,尤其是关于和田玉的采掘和流传问题,是今后应该给予特别注意考察和研究的重要课题。

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# Jades Unearthed from the Areas of Gansu, Qinghai, Ningxia and Xinjiang

Ye Maolin

Gansu, Qinghai, and Ningxia, located in the west part of China, have similar terrain and climate. Although the eastern part of Gansu and Ningxia are usually identified with the middle valley of the Yellow River, reflexively from a geographical point of view Gansu, Qinghai, Ningxia are viewed as a single cultural entity belonging to the upper reaches of the Yellow River and collectively are called areas of the upper Yellow River valley.

Xinjiang occupies the northwestern most part of China, and is an area with one of the most advanced jade types. Although jades have only belatedly been unearthed in Xinjiang, the area is the single most important source for the finest and purest quality jade, known as Hetian *yu*, a tremolite nephrite of translucent white.

## I. Areas of Gansu, Qinghai and Ningxia

The earliest jades (jade is equivalent in meaning to beautiful stone) in this area of northwest China are turquoise and marble pendants, unearthed at the Yangshao Culture site of Dadiwan in Qin'an, Gansu<sup>1</sup>. During the Late Yangshao Period and afterwards jade working remains are at a lull, with no clear advance and still primitive level. Jades are small in number, ornamental and tool types, without any special characteristics or ritual shapes, as represented in the remains of Majiayao and related Cultures.

With the Qijia Culture, jade-working enters a new stage of development. Jade works of art representing this phase are large, rich in quality and amazing. Stone and jade artifacts, accompanying burials from the site of Huangniangniangtai in Wuwei, Gansu not only include a large amount of stone worked types but also other materials, such as marble, with only a few *ruanyu* or nephrite jade pieces. Jade axes, jade adzes, jade spades and turquoise ornaments are represented<sup>2</sup>. Later in time, remains of a jade workshop were discovered at Haizangsi Park in Wuwei, allowing for an understanding of jade-working methods of the Qijia Culture, in addition to questions about production and practice.

The first tremolite nephrite pieces of the Qijia Culture formally archeologically excavated include ten examples, represented by tube (*cong*), disk (*bi*), arc-shaped pendant (*huang*) and ring (*huan*) from the site at Shizhaocun in Tianshui Municipality<sup>3</sup>. With the recognition that the Qijia Culture was important, archeological research began to progress. In 1999, what is probably a jade workshop site is represented by Qijia Culture remains at Lajia in Qinghai that include several worked slices and their fragments, remains from worked materials, and raw material worked partially into shapes<sup>4</sup>. This phenomenon, witnessing jade working and use of jades, in addition to the widespread discovery of burials and habitation remains indicates that study of the Qijia Culture and its jades has reached a new point of complexity, stimulating further analysis and research.

Another very significant discovery with a few jade remains comes from Zongri, Tongde, Qinghai, located at a distant area where farmers and herders interacted on the upper reaches of the Yellow River. These jades from Tomb No.200, total five in number and include three jade knives, one jade *bi* and one partially worked jade knife<sup>5</sup>. Since this find is rare, it probably represents a special burial.

The area of Liupanshan and Jingning County, plus the eastern part of Gansu and Ningxia is another important center for jade finds belonging to the Qijia Culture. A rather large amount of Qijia Culture jades have also been unearthed or collected from the municipality and county areas of Guyuan in Ningxia and as far as Huining, Jingning, Zhuanglang and Zhenyuan in Gansu. These finds indicate that the Qijia Culture of Liupanshan area are worth watching and following. The jades unearthed from Dingxi city in Gansu are extremely rich and may be identified as within the realm of Liupanshan. It is probable that a center of the Qijia Culture is located in the area that extends from Dingxi to Linxia, Wuwei, and Tianshui. Probably the most significant concentration of the Qijia Culture is located in the environs of the Tao River Valley and surroundings, at Dingxi to Linxia, including Lajia, Qijiaping and Xinzhuangping site remains.

As if all of a sudden of interest to scholars is that Qijia Culture remains have a large number of important ritual jade types that show major influences from eastern cultures. Of course, in earlier cultural contexts, such as Yangshao, jades appear, but not on the scale and in the form of ritual types that are represented within the Qijia Culture, suggesting their origin is probably from outside the Yangshao and Qijia. On the basis of many analyses, Qijia Culture is said to be influenced by middle and lower valley cultures of the Yellow River, and not directly by the Liangzhu Culture. The view that the jades of Qijia Culture develops directly from the Liangzhu Culture lacks force, yet on the contrary it is evident that Qijia Culture jades emphasize the *bi* jade and deemphasize the *cong* jade type. These shapes nonetheless are simple and plain in form, and are worked with primitive techniques. What is new in the jade repertoire is the *bi* composed of three *huang* that in working technique is also primitive. Forms and shapes are not standardized yet ritual types and tool types are preserved and the original material out of which these jades are worked is Hetian jade that is locally quarried. Qijia jades while influenced by Liangzhu Culture jade-working are unique to Qijia, developing their own characteristics and evolving their own form and style, although certain jades may remain generally similar to Liangzhu in certain forms. The origin of Qijia Culture jades is not directly connected with Liangzhu, although as with the Longshan Culture of the eastern river valleys of the Yellow River, it is intimately connected with the Liangzhu Culture.

The most popular Qijia Culture jade type is the *bi* (includes both *bi* and *huang* types) of many forms. The *cong* gradually disappears, and although in number they are substantial they are not in comparison with the *bi*. Fan-shaped *huang* are most unusual and characteristic, and some are linked with *bi*, indicating that *huang* and *bi* are similar shapes and belong to the same typological category of *bi*. Other types include long pierced jade knives and long thin jade spades (including other ritual types with blade forms) that are similar to flat-topped *gui* (insignia type) blades. Distinctive are the axe, adze and chisel jade tool types. Jades suggesting spindle whorls are probably small *bi* or ornaments and not spindle whorls. Ornament types of jade tubes are an important category. Some jade materials and remains left over from worked materials found in burials need to be studied in order to identify their significance. The same concerns the jade sources of Qijia. Currently, scholarly consensus maintains that the bulk of Qijia Culture jade is Hetian jade, that the geological source of Hetian jade was known, and this phenomenon is significant in studying Qijia Culture trade and contact with the Central Plains and eastern jade cultures.

No flourishing jade culture on par with that of Qijia is known after the Qijia Culture, during the Shang and Zhou eras. Occasional jade finds are known, as represented by jade artifacts from the Siba Culture. The latter do not preserve the high quality of Qijia but show rather degeneration on the level of the earliest known jades in this area. Few ritual types appear. In terms of ornamental types, there appears to be little difference between this era to the present, with a few types represented amidst minority cultures. After the Xia, Shang Zhou Dynasties, cultures of this area and their development belong primarily to several different types of minorities.

One of the highlights of Zhou and Qin Period sites is in Gansu, and belongs to several prehistoric cultures related with Zhou and Qin. The most important sites include Lingtai, Miaozhuang in Pingliang, Maojiaping in Gangu; Shilacun in Guyuan, Langwozikeng in Zhongwei, Xinying in Xiji, Ningxia; and Taliha, Ruomu Hongtali in Doulan, Qinghai. The type site of the Western Zhou period is Baicaoopo in Lingtai, Gansu, where tombs belong to elite social members. Forty jades were unearthed and include human figurines, *bi*, *huang*, *cong*, handle-shaped objects, planks, axe (*qi*), dagger axe (*ge*), hairpins, fish, cicadas and animals<sup>6</sup>. Although most of the latter reflect standard Western Zhou style, a few reflect earlier characteristics, as represented by the fan-shaped *huang* that continues Qijia Culture types. The latter phenomenon indicates that Qijia Culture influences continued into the Zhou eras. Qin style jades, unearthed from remains and burials at Lixian in Gansu, also carry on earlier and later traditions, with formalized types well represented. A recent discovery from a Han tomb but of Qin style is a jade dragon-shaped pendant of exquisite workmanship from Ningxia.

A large number of Han through Wei Jin period tombs yet with few jades have been discovered in the upper reaches of the Yellow River valley in Gansu, Qinghai and Ningxia. Significant sites include Han tombs at Donggangzhen, Lanzhou, Gansu; Xiaheqing, Jiuquan; Mozuizi and Leitai, Wuwei; Nanguan, Yongdeng;



Shangyuanjia, Qin'an, in Gansu; Zhangjiachang, Yanchi; Guanmahu, Wuzhong; Xiahuwan, Haiyuan; Hengcheng, Lingwu; and Guyuan in Ningxia; and Zhuanwachang, Xining; and Shangsunjiazhai, Datong in Qinghai. Jade *bi* and mouth plugs are often the few types witnessed in the above tombs. The only extremely finely worked jade ornaments of white translucency were unearthed in Xining, Qinghai<sup>7</sup>. The largest concentration of Wei and Jin tombs with jades are in Guyuan, Ningxia, as represented by jade *huang*, pendants, amber cicadas and beads, in addition to bronze and laurite finger rings from the husband and wife burial of Li Xian of the Northern Zhou<sup>8</sup>.

Representative of the Sui and Tang eras are jades from several Tang tombs in the southern suburbs of Guyuan in Ningxia. Guyuan is an important center along the Silk Road. The trade route of jade is the same as the Silk Road, but major changes are witnessed in new types and multiple guises of jades during these later periods. Representative are the crystal ornaments and precious stone seals featuring with foreign style, discovered from the Sui to Tang period burials at the southern suburbs of Guyuan. A white jade forked hairpin of local style was unearthed from a Sui to Tang tomb in Yuanzhou, Guyuan. Few jades are known from tombs of Song, Yuan and later periods. Representative are the jade belt hooks and earrings from the Wang Shixian family tombs of Yuan date at Zhang County, Gansu<sup>9</sup> and white jade pendants, other jade pendant ornaments and belt hooks from the burial of Peng Ze of Ming Dynasty at Shangxiyuan, Gansu<sup>10</sup>.

## II. Area of Xinjiang

Jades from Xinjiang in large part do not predate 3000 years ago. Ornamental jade beads are probably the earliest type known, and may date approximately 3800 years ago, as represented from burials at Xiaohe, Ruoqiang. The same excavated data is not less from this period; it is clear from jades in prehistoric remains and tombs in the high plateau area of Luobupo that this area had entered the Bronze Age. Rather common are jade tube and bead ornaments from tombs at Gumugou in the lower reaches of the Kongque River, discovered in 1979<sup>11</sup>. Jade axes and ornaments in substantial numbers have also been collected in the area archeologically investigated at Loulan Ancient City and Luobupo<sup>12</sup>. These sites are both Neolithic and Bronze Age in date. Scholarly research suggests that this area along with Xinjiang, Gansu and Qinghai were geographically related and in histories once constituted an oasis environment, and with the eastern Central Plain cultures had an intimate and flourishing interchange and relationship.

Xinjiang jades are primarily Hetian jade yet despite this plentiful source, this area did not serve as the origin of a jade culture. Rather jade cultures of the eastern part of the Yellow River valley influenced this area's production. Xinjiang jades from prehistoric and Bronze Age Culture sites consist primarily of jade tools or small-scale ornaments. Preliminary examination shows the workmanship is not high in quality nor is the jade of particularly high quality, as if to suggest that the value of Hetian jade had not been realized. No jade culture or center producing ritual jade types appear presented in Xinjiang.

Xinjiang overlaps with Central Asia area along China's border. From archeological discovery it appears that Xinjiang entered the Neolithic rather belatedly and with the appearance of a mixed character. The Neolithic traditions of North China and the Painted Pottery culture of the Yellow River were the most influential and stimulated later cultural evolution. From a jade culture point of view, jade working was primarily influenced by the eastern Yellow River valley cultures. Other areas also appear to be influential. For example, a flat circular jade ornament with a hole perforated at an angle probably represents the style of working colored beads with perforations that is associated with the Harrapa Culture and river valleys of India, and possibly with the influence emanating beyond the high plains southwest in Qinghai and Tibet.

The Hetian jade mined in the mountain veins of Kunlun Mountains in Xinjiang in large part begin to appear transmitted piecemeal to certain areas along the upper river valley of the Yellow River and even as far as the Yangtze and Han River valleys in 6000-5000 BP. Remains of Hetian jade appear in the Yangshao Culture of Jiangzhai, Lintong in Shaanxi and Daidiwan in Qin'an, Gansu, giving rise to questions concerning the possibility of such long distance trade and how this could have happened. It is also probably Hetian jade that characterizes the jade artifacts from Yangshao Culture site remains at Longgangsi, Nanzheng at Hanzhong, Shaanxi<sup>13</sup>.

The latter area is already known to have interacted with the Yangtze River valley cultures, which are considerably further away than Dadiwan. Approximately 4000 years ago Hetian jade appears to have been transmitted to a large swathe along the upper reaches of the Yellow River in western China that belongs to Qijia Culture. We are unclear about the details of how Qijia Culture interacted with the Xinjiang area and how Hetian jade was exchanged and transported. We hope to carry out scientific analyses in order to have data to use to clarify and answer these types of questions.

Hetian jade began to be transported to Shang and Zhou Cultures in the Central Plains 3000 years ago since jades from tombs are identifiable as this type of material. From this time on in successive Chinese historical dynastic periods, Hetian jade identified the elite and aristocratic. It was regarded as the highest ranking quality of jade, collected and excavated, then transported to be worked into exquisite items of special use and mysterious significance. There are some preserved records of the jade route for transporting Hetian jade to the Central Plain and beyond, and this remains to be researched, with the promise of a wealth of new results and understanding of Xinjiang's role as a jade source and jade culture.

The few jades that are known from periods after about 3000 years ago are represented by site and tomb remains. These include agate and crystal beads in chains from tombs at Shanghuxiang in Kuerle and Spring and Autumn through Warring States in Pamier Plateau; Eastern Han tombs at Beidashamo, Minfeng, Han period remains at Mailikeawati, Hetian; Han period tombs at Dalongkou, Jimsar; Han period remains at Keladui, Yutian; and jade ornaments, agate beads, amber necklaces, and coral from a Han tomb at Nanshan, Shihezi. Ornamental style jades have been unearthed from Song, Yuan through Ming and Qing tombs. Twenty-four jade and stone ornaments, including tablets (*gui*), and peach, *huang*, bead, *huan*, 凸-, and 亞-shapes are representative of late Xinjiang jade types, found at Huihu temple site, Gaochang in Jimsar County<sup>14</sup>. The latter jades, mostly of high quality, refined workmanship, although small were probably designed as girdle ornaments or pendants that reflect cultural standards of the Han Culture. The jade monkey in the Hetian Museum collection reflects the high quality and workmanship characterizing bauble types of jade from Xinjiang of the Qing Period. Currently, although excavations are still inadequate, particularly in understanding the traditional question of obtaining and excavating Hetian jade, we are left with important questions to pursue and research.

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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)   |
| 马家窑文化 (约公元前 3100 – 前 2000 年) | Majiayao Culture (ca. 3100 – 2000 BC)   |
| 菜园文化 (约公元前 2800 – 前 2000 年)  | Caiyuan Culture (ca. 2800 – 2000 BC)    |
| 齐家文化 (约公元前 2100 – 前 1600 年)  | Qijia Culture (ca. 2100 – 1600 BC)      |
| 四坝文化 (约公元前 1700 – 前 1500 年)  | Siba Culture (ca. 1700 – 1500 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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|         |                                     |
|---------|-------------------------------------|
| 1 玉璧    | Disc ( <i>bi</i> )                  |
| 2 玉璧    | Disc ( <i>bi</i> )                  |
| 3 玉璧    | Disc ( <i>bi</i> )                  |
| 4 玉璧    | Disc ( <i>bi</i> )                  |
| 5 玉璧    | Disc ( <i>bi</i> )                  |
| 6 玉璧    | Disc ( <i>bi</i> )                  |
| 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 玉璧   | Disc ( <i>bi</i> )                  |
| 12 玉璧   | Ring ( <i>bi</i> )                  |
| 13 玉璧   | Disc ( <i>bi</i> )                  |
| 14 玉环   | Ring                                |
| 15 玉环   | Ring                                |
| 16 玉环   | Ring                                |
| 17 玉环   | Ring                                |
| 18 玉环   | Ring                                |
| 19 玉环   | Ring                                |
| 20 玉环   | Ring                                |
| 21 玉环   | Ring                                |
| 22 玉璧   | Disc ( <i>bi</i> )                  |
| 23 联璜玉璧 | Set of Three Arc-shaped Pendants    |
| 24 联璜玉璧 | Set of Three Arc-shaped Pendants    |
| 25 玉璜   | Arc-shaped Pendant ( <i>huang</i> ) |
| 26 玉璜   | Arc-shaped Pendant ( <i>huang</i> ) |
| 27 玉璜   | Arc-shaped Pendant ( <i>huang</i> ) |
| 28 玉琮   | Tube ( <i>cong</i> )                |
| 29 玉琮   | Tube ( <i>cong</i> )                |
| 30 玉琮   | Tube ( <i>cong</i> )                |
| 31 玉琮   | Tube ( <i>cong</i> )                |
| 32 玉琮   | Tube ( <i>cong</i> )                |
| 33 玉琮   | Tube ( <i>cong</i> )                |