

中国传世玉器全集

CHINESE JADES IN TRADITIONAL COLLECTIONS

1

新石器时代 · 商 · 西周 · 春秋 · 战国

NEOLITHIC PERIOD · SHANG · WESTERN ZHOU · SPRING
AND AUTUMN PERIOD · WARRING STATES PERIOD



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Chinese Jades in Traditional Collections

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Gu Fang

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Neolithic Period Shang

Western Zhou · Spring and Autumn Period · Warring States Period

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前言

从中国玉器发展史来看，所谓“传世玉器”一般是指前朝或更早时期制作并遗留下来的玉器。由于玉器具有坚固耐久的不朽性和材质稀少的珍贵性，这些玉器往往为后世所沿用、改制或珍藏，例如商代晚期的妇好墓中出土有史前红山文化和良渚文化的玉器；汉代诸侯王墓里出土有用春秋战国时期玉器改制的器物等。但这种情形并非普遍现象，因为历史上各朝代的用玉制度各不相同，玉器的造型、纹饰以及组配形式亦有差异，所以很少直接沿用传世玉器。直到宋代之前，传世玉器在玉器发展史上还不是一个主要品类。

从宋代开始，传世玉器逐渐为世人所重视，这同古玩产生以及古玉的收藏密切相关。宋代在文人官僚士大夫中形成一股搜集和考据古器物的风气，民间收藏古玩的习俗便出现了，古玉成为当时为数不多的古玩品种之一。文人在慕古思潮支配下，积极搜集、整理、研究商、周、汉（所谓“三代”）的金石、玉等古物，并编辑成书，公诸于世，广为流传，如赵明诚的《金石录》和《金石学》，欧阳修的《集古录》，王黼的《重修宣和博古图》，洪适的《隶释》、《隶续》等。特别是吕大临的《考古图》和薛尚功的《历代钟鼎彝器款识法帖》，都收录了少量的汉代玉器，这是最早收录传世玉器的著作。古玩的特点之一是商品化，也就是具有交易买卖性，很多传世古玉通过古玩店流入收藏家的手中。北宋时期，东京汴梁（今河南开封）城内经营古玩的店肆已成规模，但此时的古玩店经营范围甚广，更像杂货店。如汴梁东街北“潘家酒店”，“每日自五更市合，买卖衣物、书画、珍玩、犀玉”（见《东京梦华录》）。南宋时，都城临安（今浙江杭州）出现了专营古玉的“七宝社”，出售玉带、玉碗、玉花瓶、玉缘环及玻璃、水晶、宝石等（见《西湖老人繁盛录·诸行市》），还有“七宝考古社”（见《都城纪胜·社会》）和“骨董行”（见《梦粱录》卷十三）等经营中外奇珍异宝的商家。当时还出现了将古玉作为礼物贡奉、馈赠的风气，如大臣张俊进奉宋高宗的宝物中，仅玉器一项就有新旧玉器共42件，可见当时民间所藏传世玉器的数量是很可观的。元代朱德润的《古玉图》是第一部辑录传世古玉的图录，虽然仅刊布41件古玉，但

标志着古玉收藏专业化的形成。至清代，古玉收藏之风炽盛，尤以乾隆帝为甚。受乾隆帝的影响，清中晚期至民国，古玉成为古玩中最重要的品种，也是官宦富贾收藏的对象。清末，吴大澂著《古玉图考》，公布了自己毕生所藏220余件古玉，并详加考证，图文并茂，成为划时代的经典之作，达到了当时民间古玉收藏与研究的最高水平。

真正的古玉毕竟是后世无法再创作的文物，数量很有限，而玩赏者却日益增多，伴随着藏玉的风气日渐浓厚，仿古玉便应运而生了。仿古玉是模仿古代玉器和铜器式样加工琢磨的玉器。民间制作仿古玉的目的，多是为了获取高额利润，欺骗藏家，这从明代高濂的《遵生八笺·燕闲清赏·论古玉器》、清代陈性《玉纪》和民国赵汝珍《古玩指南》中可窥一二。而清宫廷制作坊则是为满足皇族玩赏的需要而制作仿古玉，是当时慕古之风的反映，并非牟利之作，具有较高艺术创作水准。例如乾隆晚年，大发好古之兴，不仅广为搜罗古玉，还命玉匠制作仿古玉。清官旧藏中，有不少古玉与仿古玉同置于一盒内，即为乾隆帝嗜古玩玉之遗留。仿古玉出现于宋而盛行于明清，特别是清代仿古玉的制造、销售、收藏、玩赏等，规模均达到高潮，其数量相当可观。清代仿古玉的制作工艺有两种情况，一种是依古玉造型和纹饰风格进行仿制，目的是为满足人们的爱好，往往有清代玉雕艺术审美特点，这类仿古玉较易识别；另一种不仅在造型、纹饰上与古玉相同，而且通过特殊手段，对器表层颜色进行复杂处理，使之形神逼真，真伪难辨。因而过去留下来的玉器中有不少仿古玉混杂在传世玉器中，其中相当多的仍被当作三代玉器而流传，这也构成了传世玉器的一大特色。

自唐宋以来，世人的财富和丧葬观念以及起居空间发生了很大变化，大量炉、瓶、盒以及山子等实用、陈设器不入土随葬，而是作为家庭或家族财富世代流传下来。特别是清乾隆时期，清政府直接控制了新疆和田地区，大规模组织开发和和田玉，优质和田玉料源源不断输入中原内地，成为宫廷玉器的主要玉料来源。同时，江南地区以苏州和扬州为代表的玉雕业也发展到巅峰水平，制作品种从几百公斤乃至数吨的玉山子摆件，到佩

饰和手把件，无所不包，清宫旧藏的数万件清代宫廷玉器，其精品佳作几乎都是乾隆时期制作的。清道光年间，和田采玉向民间开放，民间用玉之风大盛。赵汝珍《古玩指南》描述了清末北京城里玩玉的盛况：“凡京中之中上等人，无不腰缠累累，丁丁当当者，居则以玉为消遣之品，行则以玉为富厚之征，朋友相见必以所得之玉相夸示，集会谈话必以玉为主要论题。居家无玉，宛如非士夫之宅第。服饰无玉，直同非完整之衣履。身上无玉，似不便与友朋相会。无玉之知识，直不能插入友朋集会之谈话。玉之重要如此，故社会人士无不竭力以求之。”由此可以想象当时民间用玉数量之庞大。因此，清代中晚期的玉器是传世玉器的主体。

综上所述，我们今天看到的传世玉器大体包括三个部分，即以史前时代和商、周、汉时期为代表的“高古玉”，自宋代以来的仿古玉，以及明清时期宫廷和民间作坊制作的各式玉器。存世的数量也依次递增。中国古代玉器的发展，大致可分为两个阶段：第一阶段从史前时代至汉代，其特点是玉器使用的制度化，纹饰充满神秘色彩以及造型上远离世俗。第二阶段从隋唐至明清，玉器风格逐渐摆脱了神秘感，向世俗化发展，体现出浓厚的生活气息，而传世玉器正是反映了这个阶段的特点。

新中国成立后，传世玉器绝大多数集中收藏于国家文博单位，这为系统整理和全面研究传世玉器提供了便利条件。二十世纪九十年代，《中国玉器全集》（六卷）出版，其中收录了大量博物馆藏自史前时代至清代的传世玉器，为深入研究传世玉器奠定了基础。

本书“传世玉器”的概念，指公立博物馆及文博管理部门收藏的非考古发掘出土、无具体出土地点或记录，以及不明来源的古代玉器，亦包括流传有序旧藏或捐赠的古代玉器。有些玉器的时代是清晰的，比如清宫旧藏有年号款识、千字文编号、刻有御制诗文等玉器。虽然从广义上来看，民间私人藏玉也应属于传世玉器的范畴，但是目前民间收藏的传世玉器在统计和鉴定上尚存有困难，故本书未将民间藏玉收录在内。

本书的编纂是一项规模宏大、艰巨复杂的文化工程，也是宋代以来著录传世玉器集大成之作。我们在大量实物标本的分析和辨伪的基础上，基本理清了中国古代传世玉器演变脉络与基本面貌，为进一步研究中国古代玉器发展史和普及玉文化提供了重要参考资料。同时，在鉴定方面也为古玉爱好和收藏者提供了可信的“标准器”。

本书共分八卷，以玉器发展阶段先后为序，即新石器时代、商西周、春秋战国、秦汉魏晋南北朝、隋唐宋辽金元和明清民国。书中以宋代至清代（含民国时期）玉器为主，兼以其它时期玉器为辅。全书共收集了全国绝大多数省、市、自治区博物馆馆藏传世玉器约2000余件（套），其中有80%的传世玉器是首次面世。每卷有玉器彩色图版256幅，配有文字说明，并且全书均为中英文对照。为了保持中国古代玉文化的完整性，本书还收录了一些翡翠、玛瑙、水晶、琉璃、寿山石和绿松石等广义的玉制品。

本书也为研究宋元明清玉器提供了最为翔实的资料。一件传世玉器应是其材质、工艺、美术、文物价值的总和，为了能更好地把深藏于每件传世玉器中的信息表达出来，全书每一件玉器文字描述的作者和每一幅照片的摄影者都付出了极大的努力，力求资料翔实、内容丰富。玉器标本的选择，以造型和纹饰精美、质地优良、雕工细腻、时代风格明显者优先，突出反映各时代玉器的器形纹饰、制玉工艺、玉料特征、审美观念、用玉习俗等，使读者对这一阶段玉器发展史有更加完整和清晰的认识。

出土玉器与传世玉器共同构成了中国玉器史的研究基础。前者是以考古科学发掘出土玉器为主，时代集中于史前时期至唐代，基本资料见于《中国出土玉器全集》（15卷）；后者以文博部门所藏传世玉器为主，时代集中于宋代至清代，基本资料见于本书。因此，这两部巨著为将来建立完整的中国玉器史奠定了坚实的基础，也更加丰富和完善了国内外学者和玉器爱好者对中国玉文化的认识。

编者
2010年1月

Preface

In the study of Chinese jades, the so-called "jades in traditional collections" refer to those that were not recovered through archaeology but collected and handed down from past generations. Made of an extremely durable and precious material, jades were often collected, used or modified in later times. Jades of the Hongshan and Liangzhu prehistoric cultures, for example, were found in the tomb of Fu Hao of the Shang dynasty, and many modified Eastern Zhou jades were found in the tombs of Han dynasty princes. However, these are rare rather than common cases. Because the official rules and general practice regarding the use of jades varied from dynasty to dynasty and the styles and associations of jade types also changed in the course of time, many jades from earlier periods were not used in the same way in later times.

Starting from the Song dynasty, jades in traditional collections began to be recognized. This largely resulted from the emergence of the antique business and jade collecting. During the Song dynasty, many scholar officials became interested in the study of antiquities, which led to antique collecting among themselves and the general public. Jades from ancient times were one category of the collectible antiques. With the rise of antiquarianism, scholar officials enthusiastically sought and studied bronzes, stone inscriptions, jades and other artifacts of the Shang, Zhou and Han dynasties (the so-called "Three Dynasties" in antique business). They cataloged and published their findings. Their most well-known works were *Jinshi Lu* 金石录 (Notes on Bronzes and Stone Inscriptions) and *Jinshi Xue* 金石学 (Epigraphy) by Zhao Mingcheng (1081-1129), *Ji Gu Lu* 集古录 (Collection of Ancient Inscriptions) by Ouyang Xiu (1004-1072), *Chongxiu Xuanhe Bogu Tu* 重修宣和博古图 (Revised Illustrated Catalogue of Antiques Collected in the Xuanhe Era) by Wang Fu (1079-1126), and *Li Shi* 隶释 (Annotations of Han Clerical Writings) and *Li Xu* 隶续 (Addendum to Annotations of Han Clerical Writings) by Hong Kuo (1117-1184), *Kaogu Tu* 考古图 (An Illustrated Catalogue of Antiques) by Lü Dalin (1044-1091) and *Lidai Zhong Ding Yiqi Kuanzhi Fatie* 历代钟鼎彝器款识法帖 (Inscriptions on Bells and Ritual Vessels of Ancient Dynasties) by Xue Shangong (active 1144), the last two including jades of the Han dynasty and being the earliest records of jades in traditional collections. Antiques had by this time become common commodities, which could be sold and traded. Many jades handed down from earlier times flowed into private collections through antique dealerships. During the Northern Song dynasty, the antique business boomed in the capital city Bianliang (present-day Kaifeng, Henan). However, the antiques shops were more like general stores that carried a wide variety of goods in addition to antiques. For example, the Pan's Wine Shop on the northern side of Eastern Street in Bianliang "opened at dawn and sold clothes, calligraphy and paintings, antiques, rhinoceros horns and jade carvings (see *Dongjing Menghua Lu* 东京梦华录 [The Eastern Capital: Dream of Past Splendors] by Meng Yuanlao, active 1147)." During the Southern Song dynasty, Qibao She 七宝社 (Store of Seven Treasures), a dealership specializing in jades, opened in the capital city Lin'an (present-day Hangzhou, Zhejiang) and sold belts with jade plaques, jade bowls, vases and rings, and also glassworks, crystals and gems (see *Xihu Laoren Fansheng Lu* 西湖老人繁盛录 [The Records of Prosperity of Lin'an] by Xihu Laoren). There were also antique

dealerships Qibao Kaogu She 七宝考古社 (Store of Seven-Treasure and Antiquities, see *Shehui* 社会 [Societies and Associations] in *Ducheng Jisheng* 都城纪胜 [Records of the Spectacles in the Capital] by Naideweng) and "antique trade" (see Chapter 13 of *Meng Liang Lu* 梦粱录 [Records of Dreams of Grandeur] by Wu Zimu) that specialized in antiques and exotic goods. During this time, the custom of submitting archaic jades as tributes or giving them as gifts began. For example, Zhang Jun, a Southern Song official, submitted a set of antiques to Emperor Gaozong, among which were 42 new and old jades. This suggests that there was a considerable quantity of archaic jades in private collections. During the Yuan dynasty, Zhu Derun (1294-1365) compiled *Guyu Tu* 古玉图 (Illustrated Catalogue of Ancient Jades) which was the first illustrated catalogue of jades in traditional collections. Although it included only 41 pieces, *Guyu Tu* symbolized the beginning of collections exclusively composed of archaic jades. The enthusiasm in archaic jades collecting had arrived at an unprecedented height by the Qing dynasty, with Emperor Qianlong being the most passionate fan. Under the emperor's influence, archaic jades became the most important category of antiques and most sought-after items of government officials and wealthy merchants from the middle of the Qing dynasty through the Republic era (Minguo). At the end of the Qing dynasty, Wu Dacheng (1835-1902) examined in detail more than 220 ancient jades that he had collected during his lifetime and published them in his *Guyu Tukao* 古玉图考 (Illustrated Catalogue and Study of Ancient Jades). His work was a classic in jade study and his collection the most prestigious private one of the time.

While archaic jades were not reproducible and therefore in limited supply, the number of their collectors and fans constantly grew. Along with the rush for archaic jades, imitations of archaic jades began to be made to meet the demand. Imitations of archaic jades were after the shapes and decorations of ancient jades and bronzes. They were mostly made to fool collectors in order to gain high profit, as was pointed out by Gao Lian (1573-1620) of the Ming dynasty in the Chapter *Lun Gu Yuqi* 论古玉器 (On Archaic Jades) -- *Treatise Yanxian Qingshang* 燕闲清赏 (On Pure Enjoyment of Cultured Pastime) -- *Zun Sheng Ba Jian* 遵生八笺 (Eight Treatises on the Nurturing of Life), and by Chen Xing of the Qing dynasty in his *Yu Ji* 玉纪 (Notes on Jade, completed in 1839) and by Zhao Ruzhen of the Republic Era in his *Guwan Zhinan* 古玩指南 (Antique Guide, published in 1942). However, imitations of archaic jades made by the imperial workshops were for the interest of the imperial family members rather than for profit. They demonstrate superb workmanship and reflect the antiquarian interest of the time. In his later years, Emperor Qianlong, being an ardent fan, not only extensively searched for archaic jades but also ordered imitations to be made. In the old collection of the Qing court, many imitations were placed together with genuine archaic jades in the same cases, revealing Emperor Qianlong's antiquarian interest. Imitations of archaic jades first appeared in the Song dynasty. They arrived at a florescence in the Ming and Qing dynasties, when their production, marketing, collecting and authentication were all at an unprecedented height. There were two types of imitations of archaic jades in the Qing. One type was made to meet the taste of contemporary collectors; while these imitations followed the designs and decorations of the archaic jades, they also demonstrate the aesthetic values of their own

time, making it easy to distinguish them from the originals. The other type of imitations were not only close copies of archaic jades, both in their designs and decorations, but also treated by special techniques to simulate the originals in colors and surface effect, making them especially difficult to authenticate. Many samples of the second type are now among the jades in traditional collections and still regarded as genuine pieces from the Three Dynasties. This is an interesting aspect about jades in traditional collections.

From the Tang to the Song dynasty, people's views of wealth, life and death, as well as their lifestyles significantly changed. Many practical jade utensils and ornaments such as censers, vases, cases and landscape scenes were no longer buried with the dead as tomb offerings but handed down as heirlooms or family properties. During the Qianlong reign, the Qing court gained direct control of the Hotan region and organized large-scale quarries of local jade mines. Large amounts of high-quality jade were shipped to cities on the eastern coast, providing abundant raw material for the imperial workshops. Meanwhile, the jade carving in the Yangtze River Delta, represented by the shops in Suzhou and Yangzhou, arrived at a peak of their development. The extensive variety of works made in these cities ranged from enormous boulders of landscape weighing hundreds or thousands of kilograms to small pendants and ornaments. Among the thousands of jades made by the imperial workshops, the finest were almost all made in the Qianlong reign. Beginning from the Daoguang reign (1821-1850), Hotan jade material became available for commoners. This immediately started a rush for jade among the general public. The enthusiasm for jade during the late Qing dynasty was described by Zhao Ruzhen in his *Guwan Zhinan* -- "Generally, no one among the middle and upper classes in Beijing would not wear jades around his waist or jingle around; when staying at home, jade is the pastime; when traveling, jade is the symbol of wealth; when friends meet, they are bound to show and boast about the jades they collected; at times of gatherings and conversations, jades are bound to be the central topic. A house without jades is not for the social elite and clothes without jade ornament are incomplete. Without jade adornment, one feels unsuitable to meet friends; without knowledge about jades, one cannot join in the conversation at gatherings. Jades are so important that people all strive to acquire them." This vivid description helps illustrate the enormous amount of the jades in private collections. It also demonstrates that jades made in the middle and late Qing dynasty constitute the majority of the jades in traditional collections.

Jades in traditional collections consist of largely three categories, which are the "high archaic jades" represented by jades of the prehistoric and Shang, Zhou and Han dynasties, imitations of archaic jades that began from the Song dynasty and the various jades made by imperial and private workshops during the Ming and Qing dynasties. Their quantities are in accordance with their dates, the later the date, the larger the quantity. The development of Chinese jades can be divided into two stages, the first ranging from prehistoric to the Han dynasty and the second from the Sui-Tang to the Ming-Qing dynasties. Jades of the first stage are characterized by their ritual usage, mysterious symbolism and fantastic designs and decorations. Jades of the second stage are more associated with the life and taste of the populace, which is also the salient feature of jades in traditional collections.

Since the founding of the People's Republic, most of the jades in traditional collections have entered the collections of the state funded museums and institutions. Their concentration in public institutions has been particularly beneficial to the study of jades in traditional collections. *Zhongguo Yuqi Quanji* 中国玉器全集 (Jade Treasures from China, in six volumes), published in the 1990s, documented

numerous jades of prehistoric and historic periods in museum collections and laid a solid foundation for the further research on jades in traditional collections.

The "jades in traditional collections" in this book are defined as those in the collections of public museums and institutions that are not recovered through archaeology, without clear provenance or documentation. They also include jades that were in old collections, such as those in the Qing imperial collection that have inscribed imperial reign dates, sequential numbers arranged in accordance with the Thousand Character Essay (*Qian Zi Wen*) and inscriptions of imperial writings. In a broad sense, jades in private collections also belong to the category of jades in traditional collections. They are not included in this publication since they have yet to be identified and studied.

This book is the most comprehensive work of its kind since the Song dynasty. Its compilation has been an exceptionally large and complicated project. Through detailed analyses and authentication of individual samples, this book presents clear developmental sequences and provides important reference for the study of the history of Chinese jades as well as "standard samples" for the authentication of archaic jades for both serious collectors and general fans.

This book consists of eight volumes, arranged in a chronological order, which include the Prehistoric, Shang and Western Zhou, Spring-Autumn and Warring States, Qin, Han, Wei, Jin and Southern and Northern dynasties, Sui, Tang, Song, Liao, Jin and Yuan, Ming and Qing, and the Republic (Minguo) periods. Jades of the Song through Qing dynasties (including those of the Republic era) form the bulk of the book. A total of 2000 or so jades in traditional collections from museums and institutions in almost all provinces, municipalities and autonomous regions are documented, about 80% of which are published for the first time. Each volume has 256 color plates with bilingual captions of Chinese and English. Adopting the traditional Chinese definition of jade as "beautiful stones," this book also includes carvings made of other hard stones, such as jadeite, agate, crystal, turquoise, malachite and lardite (known as *shoushan* in Chinese) and some glass.

This book provides the most comprehensive and reliable materials for the study of the jades of the Song, Yuan, Ming and Qing dynasties. The authors and photographers of this book made tremendous effort to present the complete information of each single object. They believe that jades in traditional collections are a union of material, craftsmanship, artistic sophistication and cultural significance. The samples were chosen for their superior designs and decorations, excellent material, refined workmanship, and pronounced character of period styles, so as to give the reader a clear and full representation of the decorative styles, techniques, material supply, aesthetic values and social practice of each historic period.

Jades excavated scientifically and jades in traditional collections together form the essential material for the study of the history of Chinese jades. The former are jades recovered through archaeology, whose dates are largely from the prehistoric to the Tang dynasty. The majority were published in *Zhongguo Chutu Yuqi Quanji* 中国出土玉器全集 (Complete Collection of Unearthed Jades in China, in 15 volumes). The latter are jades collected by museums and cultural institutions, whose dates are largely from the Song to the Qing dynasty. The majority are included in this book. These two sets of books are aimed to lay a firm foundation for the complete reconstruction of the history of Chinese jades as well as enrich the knowledge and understanding of Chinese jade culture for scholars and amateurs alike.

The Editors
January, 2010

中国历代年表

Chronology of China

新石器时代 (距今约8000-3000年)

- 兴隆洼文化 (距今约8000—7000年)
- 河姆渡文化 (距今约7000—5300年)
- 仰韶文化 (距今约6800—4700年)
- 马家浜—崧泽文化 (距今约6300—5200年)
- 大汶口文化 (距今约6300—4500年)
- 红山文化 (距今约6000—5000年)
- 小珠山文化 (距今约6000—5000年)
- 大溪文化 (距今约5900—4600年)
- 良渚文化 (距今约5300—4200年)
- 马家窑文化 (距今约5100—4000年)
- 薛家岗文化 (距今约5000年)
- 石峡文化 (距今约5000—4000年)
- 卡若文化 (距今约5000—4000年)
- 屈家岭文化 (距今约4900—4600年)
- 陶寺文化 (距今约4600—4000)
- 石家河文化 (距今约4700—4400年)
- 山东龙山文化 (距今约4500—4000年)
- 陕北龙山文化 (距今约4200—1800年)
- 齐家文化 (距今约4100—1600年)
- 曲贡文化 (距今约3700—3500年)
- 卑南文化 (距今约3400—2800年)

夏代 (公元前20-前16世纪)

- 二里头文化 (约公元前1900—前1500年)
- 夏家店下层文化 (约公元前2000—前1400年)

商 (公元前16—前12世纪)

西周 (公元前12—前771年)

东周 (公元前770—前256年)

- 春秋 (公元前770—前476年)
- 战国 (公元前475—前221年)

秦 (公元前221—前206年)

汉 (公元前206—220年)

- 西汉 (公元前206—8年)
- 新王莽 (公元9—23年)
- 东汉 (公元25—220年)

三国 (公元220—265年)

- 魏 (公元220—265年)
- 蜀汉 (公元221—263年)
- 吴 (公元222—263年)

Neolithic Period (ca.6000-1000B.C.)

- Xinglongwa Culture (ca.6000-5000B.C.)
- Hemudu Culture (ca.5000-5300B.C.)
- Yangshao Culture (ca.4800-2700B.C.)
- Majiabang-Songze Culture (ca.4300-3200B.C.)
- Dawenkou Culture (ca.4300-2500B.C.)
- Hongshan Culture (ca.4000-3000B.C.)
- Xiaozhushan Culture (ca.4000-3000B.C.)
- Daxi Culture (ca.3900-4600B.C.)
- Liangzhu Culture (ca.3300-2200 B.C.)
- Majiayao Culture (ca.3100-2000B.C.)
- Xuejiagang Culture (ca.3000B.C.)
- Shixia Culture (ca.3000-2000B.C.)
- Karuo Culture (ca.3000-2000B.C.)
- Qujialing Culture (ca.2900-2600B.C.)
- Taosi Culture (ca.2600-2000)
- Shijiahe Culture (ca.2500-2200B.C.)
- Shandong Longshan Culture (ca.2500-2000B.C.)
- Shanbei Longshan Culture (ca.)
- Qijia Culture (ca.2100—1600B.C.)
- Qugong Culture (ca.1700-1500B.C.)
- Beinan Culture (ca.1400-800B.C.)

Xia Dynasty (ca.2100-1600 B.C.)

- Erlitou Culture (ca.1900-1500B.C.)
- Xiajiadianxiaceng Culture (ca.2000-1400B.C.)

Shang Dynasty (1600-1100B.C.)

Western Zhou (1100-771B.C.)

Eastern Zhou (770-256B.C.)

- Spring and Autumn Period (770-476B.C.)
- Warring States Period (475-221B.C.)

Qin Dynasty (221-206 B.C.)

Han Dynasty (206B.C.-AD 220)

- Western Han (206B.C.-AD 8)
- Xin (Wang Mang Interregnum) (AD 9-23)
- Eastern Han (AD 25-220)

Three Kingdoms (AD 220-265)

- Wei (AD 220-265)
- Shu Han (AD 221-263)
- Wu (AD 222-263)

晋 (公元265—420年)
西晋 (公元265—317年)
十六国 (公元304—439年)
东晋 (公元317—420年)
南朝
刘宋 (公元420—479年)
南齐 (公元479—502年)
梁 (公元502—557年)
陈 (公元557—589年)
北朝
北魏 (公元386—534年)
东魏 (公元534—550年)
西魏 (公元535—556年)
北齐 (公元550—577年)
北周 (公元557—581年)
隋 (公元581—618年)
唐 (公元618—907年)
五代 (公元907—960年)
后梁 (公元907—923年)
后唐 (公元923—936年)
后晋 (公元936—946年)
后汉 (公元947—950年)
后周 (公元951—960年)
辽 (公元907—1125年)
宋 (公元960—1279年)
北宋 (公元960—1127年)
南宋 (公元1127—1279年)
金 (公元1115—1234年)
元 (公元1279—1368年)
明 (公元1368—1644年)
清 (公元1644—1911年)
顺治 (公元1644-1662年)
康熙 (公元1662-1723年)
雍正 (公元1723-1736年)
乾隆 (公元1736-1796年)
嘉庆 (公元1796-1821年)
道光 (公元1821-1851年)
咸丰 (公元1851-1862年)
同治 (公元1862-1875年)
光绪 (公元1875-1909年)
宣统 (公元1909-1911年)

Jin Dyansty (AD 265-420)
Western Jin (AD 265-317)
Sixteen Kingdoms (AD 304-439)
Eastern Jin (AD 317-420)
Southern Dynasties (AD 420-589)
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Southern Qi (AD 479-502)
Liang (AD 502-557)
Chen (AD 557-589)
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Northern Wei (AD 386-534)
Eastern Wei (AD 534-550)
Western Wei (AD 535-556)
Northern Qi (AD 550-577)
Northern Zhou (AD 557-581)
Sui Dynasty (AD 581-618)
Tang Dynasty (AD 618-907)
Five Dynasties (AD 907-960)
Later Liang (AD 907-923)
Later Tang (AD 923-936)
Later Jin (AD 936-946)
Later Han (AD 947-950)
Later Zhou (AD 951-960)
Liao Dynasty (AD 907-1125)
Northern Song (AD 960-1127)
Northern Song (AD 960-1127)
Southern Song (AD 1127-1279)
Jin Dynasty (AD 1115-1234)
Yuan Dynasty (AD 1279-1368)
Ming Dynasty (AD 1368-1644)
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Jue Slit Earring
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Tubular Pendant
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Seated-immortal-shaped Pendant
Pendant with an Animal Mask and Notches
Cloud-shaped Pendant
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Pendant in the Shape of a Coiled Dragon
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Cong Prismatic Cylinder with Human Faces
Cong Prismatic Cylinder with Human Faces
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| 47 玉圭 | <i>Gui</i> Scepter |
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92 铜柄玉戈	<i>Ge</i> Dagger-axe with a Bronze Finial
93 玉斧	Axe
94 铜柄玉斧	Axe with a Bronze Handle
95 玉钺	<i>Yue</i> Axe
96 玉钺	<i>Yue</i> Axe
97 兽面纹玉戚	<i>Qi</i> Axe with Animal Masks
98 玉戚	<i>Qi</i> Axe
99 玉戚	<i>Qi</i> Axe
100 玉刀	Blade
101 兽面纹玉鞞	Archer's Thumb Ring with Animal Masks
102 玉柄形器	Handle-shaped Object
103 弦纹柄形玉器	Handle-shaped Object with Raised Lines
104 花瓣纹玉柄形器	Handle-shaped Object with Flower Petals
105 龙首玉觿	<i>Xi</i> Pointed Pendant with a Dragon Head
106 龙首形玉觿	<i>Xi</i> Pointed Pendant with a Dragon Head
107 人首形玉饰	Human-head-shaped Ornament
108 玉人面饰	Human-face-shaped Ornament
109 兽面纹玉饰	Plaque with an Animal Mask
110 人首形玉饰	Human-head-shaped Ornament
111 羽冠人形玉饰	Ornament with a Human with a Feather Crown
112 人形玉饰	Human-shaped Ornament
113 龙形玉佩	Pendant in the Shape of a Coiled Dragon
114 龙形玉玦	<i>Jue</i> Slit Earring
115 龙纹玉饰	Ornament with a Dragon
116 虎形玉佩	Tiger-shaped Pendant
117 虎形玉佩	Tiger-shaped Pendant
118 象形玉佩	Elephant-shaped Pendant
119 牛首形玉饰	Ox-head-shaped Ornament
120 鸮形玉佩	Owl-shaped Pendant
121 凤形玉佩	Phoenix-shaped Pendant
122 鸚鵡形玉佩	Parrot-shaped Pendant
123 刻铭鸟形玉佩	Parrot-shaped Pendant with Inscriptions
124 高冠鸟形玉佩	Bird-shaped Pendant
125 戈状冠凤形玉饰	Ornament with a Phoenix with a Dagger-shaped Crown
126 凤形玉佩	Phoenix-shaped Pendant

127	鸟形玉佩	Bird-shaped Pendant
128	鸟形玉佩	Bird-shaped Pendant
129	鸟形玉佩	Bird-shaped Pendant
130	鸟形玉佩	Bird-shaped Pendant
131	鸟形玉佩	Bird-shaped Pendant
132	螳螂形玉佩	Mantis-shaped Pendant
133	螳螂形玉佩	Mantis-shaped Pendant
134	玉蛙	Frog-shaped Pendant
135	蜥蜴形玉佩	Lizard-shaped Pendant
136	蜥蜴形玉佩	Lizard-shaped Pendant
137	鱼形玉佩 (3件)	Fish-shaped Pendant (3 Pieces)
138	兽形玉饰	Beast-shaped Ornament
139	鱼形玉佩	Fish-shaped Pendant
140	弧形玉佩	Arc-shaped Pendant
141	龟腹形玉版	Turtle-plastron-shaped Plate
142	甲子表玉残版	Piece of Plate for Table of a Cycle of Sixty Years

西周

143	虎纹玉璧	Disk with Tigers
144	玉琮	<i>Cong</i> Prismatic Cylinder
145	玉琮	<i>Cong</i> Prismatic Cylinder
146	玉琮 (3件)	<i>Cong</i> Prismatic Cylinder (3 Pieces)
147	玉琮	<i>Cong</i> Prismatic Cylinder
148	玉戈	<i>Ge</i> Dagger-axe
149	玉戈	<i>Ge</i> Dagger-axe
150	玉戚	<i>Qi</i> Axe
151	人龙合体纹玉璜	<i>Huang</i> Arc-shaped Pendant with Humans and Dragons
152	龙纹玉佩	<i>Huang</i> Arc-shaped Pendant with Dragons
153	龙形玉佩	<i>Huang</i> Arc-shaped Pendant with Dragons
154	凤纹玉璜	<i>Huang</i> Arc-shaped Pendant with Phoenixes
155	龙纹玉玦	<i>Jue</i> Slit Earring with Dragons
156	鳞纹玉玦	<i>Jue</i> Slit Earring with Scales
157	人龙合体形玉佩	Pendant with a Connected Human and Dragon
158	人龙合体形玉佩	Pendant with a Connected Human and Dragon
159	人形玉佩	Human-shaped Pendant
160	龙形玉佩	Dragon-shaped Pendant
161	龙形玉饰	Ornament in the Shape of a Coiled Dragon
162	龙形玉佩	Dragon-shaped Pendant
163	双凤纹玉佩	Pendant with Double Phoenixes
164	凤纹玉佩	Pendant with a Phoenix
165	兽形玉佩	Beast-shaped Pendant
166	龟甲形玉佩	Turtle-shell-shaped Pendant
167	鱼形玉佩	Fish-shaped Pendant
168	鱼形玉佩 (1对)	Pair of Fish-shaped Pendants
169	鱼形玉佩	Fish-shaped Pendant
170	龙凤纹玉柄形器	Handle-shaped Object with a Dragon and a Phoenix

171	羽鳞纹玉柄形器	Handle-shaped Object with Feathers
172	人龙合体纹玉柄形器	Handle-shaped Object with a Connected Human and Dragon
173	玉柄形器	Handle-shaped Object
174	齿牙形玉饰	Ornament with Notches
175	兽首玉饰	Animal Head-shaped Ornament
176	兽面纹玉饰	Ornament with Animal Masks
177	蝉纹玉勒子	Tubular Pendant with Cicadas
178	水晶珠 (2件)	Beads (2 Pieces)
179	玉璜	<i>Huang</i> Arc-shaped Pendant

春秋

180	龙纹玉璜	<i>Huang</i> Arc-shaped Pendant with Dragons
181	双龙首玉璜	<i>Huang</i> Arc-shaped Pendant with Double Dragon Heads
182	龙纹玉璜	<i>Huang</i> Arc-shaped Pendant with Dragons
183	云纹龙首形玉璜	<i>Huang</i> Arc-shaped Pendant with Dragon Heads and Clouds
184	蟠虺纹玉环	Ring with Small Dragons
185	龙纹玉玦	<i>Jue</i> Slit Earring with Dragons
186	蟠虺纹玉玦	<i>Jue</i> Slit Earring with Small Dragons
187	云纹扁勒子	Flatted Bead with Clouds
188	蟠虺纹玉管 (2件)	Two Tubular Pendants with Small Dragons
189	蟠虺纹玉扁管	Tubular Pendant with Small Dragons
190	蟠虺纹玉镯	Bracelet with Small Dragons
191	龙纹玉觚	<i>Xi</i> Pointed Pendant with Dragons
192	蟠虺纹玉鞞	Archer's Thumb Ring with Small Dragons
193	龙纹玉器柄	Handle with Dragons
194	蟠虺纹玉饰	Pendant with Small Dragons
195	蟠虺纹玉饰	Ornament with Small Dragons
196	兽面纹玉饰	Plaque with Animal Masks
197	兽面形玉饰	Plaque with an Animal Mask
198	兽面纹玉饰	Plaque with Animal Masks
199	蟠虺纹玉玦	<i>Jue</i> Slit Earring with Small Dragons

战国

200	谷纹玉璧	<i>Bi</i> Disk with Grains
201	云纹玉环	Ring with Clouds
202	谷纹玉璧	<i>Bi</i> Disk with Grains
203	人首形玉饰	Plaque in the Shape of a Human Head
204	龙形玉佩	Pendant in the Shape of a Coiled Dragon
205	龙形玉佩	Pendant in the Shape of a Coiled Dragon
206	龙形玉佩	Pendant in the Shape of a Coiled Dragon
207	谷纹玉璧	<i>Bi</i> Disk with Grains
208	谷纹玉璧	<i>Bi</i> Disk with Grains
209	谷纹玉璧	<i>Bi</i> Disk with Grains
210	谷纹玉璧	<i>Bi</i> Disk with Grains
211	谷纹玉璧	<i>Bi</i> Disk with Grains
212	谷纹玉璧	<i>Bi</i> Disk with Grains