

# 中国出土玉器全集

THE COMPLETE COLLECTION OF  
JADES UNEARTHED IN CHINA

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# 湖北、湖南地区出土玉器概述

张昌平 郭伟民

## 一、湖北地区

湖北地区最早出现的玉器为距今6000年左右的新石器时代的大溪文化早期玉器。在松滋桂花树和武穴鼓山出土玉器种类有环、璜、刀等<sup>1</sup>。此期玉器基本为素面，切割、琢制和钻孔技术还略显粗糙。从其形制和技术特征来看，湖北地区大溪文化部分玉器受到了来自长江下游考古学文化的影响。

石家河文化玉器是湖北地区新石器时代玉器发展的一个高潮。玉器的种类以小型的装饰品为主，主要为造型较为抽象的人物和动物形象，如人面形佩、虎（兽面）佩、蝉形佩、龙形佩、鹿形佩等。另外有少量的簪、环、璜等<sup>2</sup>。在制作工艺上，已经较多使用圆雕、透雕、浅浮雕等技术，尤其大量的浅浮雕人面牌形饰给人以深刻印象。湖北地区石家河文化玉器集中发现于天门石家河、钟祥六合<sup>3</sup>、江陵枣林岗等遗址，仅石家河肖家屋脊遗址一个瓮棺葬W6即出土玉器56件<sup>4</sup>。石家河文化玉器还流散于较晚时期如商时期的墓葬中，甚至在海外早期的收藏中，石家河文化的玉器也偶有所见。此外，值得注意的是荆州汪家屋场发现的两件玉璋，考虑到璋形器并非石家河文化传统，这两件器物可能是来自于中原文化的影响。

随着二里头文化的南渐，湖北地区的历史文化嬗变为以中原文化为导向的格局，玉器也是如此。湖北地区目前尚无可明确为二里头文化时期的玉器出土，但属于随后阶段的盘龙城遗址出土玉器在100件以上，是迄今为止二里岗文化时期玉器出土最大的一宗，对于研究商代前期玉器的意义不言而喻。盘龙城遗址出土玉器有戈、柄形器、璇玑形器、璋等礼仪器，以及璧、璜、簪、动物造型饰件等装饰品<sup>5</sup>。除少量戈等器饰平行阴线纹之外，玉器表面多光素。玉器质料则主要为透闪石和蛇纹石玉。作为商王朝经营南方的重镇，盘龙城出土的玉器表现出与王朝中心文化高度一致的面貌。盘龙城玉器以戈、柄形器等礼仪器为主，多见条形片状的玉器造型，在装饰上采用阴线为主的手法，都明显承袭了二里头文化以来的中原传统。在工艺方面，隼形饰、蛇形饰采用浮雕的技术手

法流畅地表现出动物的躯体和器官。数量众多的大型玉戈——特别是长度近一米的巨型玉戈，说明这一时期的治玉工艺如开料技术的长足进步。

殷墟时期中原文化势力范围的北撤，湖北大部分地区在相当长的一段时间内缺乏高等级中心聚落，玉器的发现因此稀少。这一现象一直延续到西周时期周文化的南下才略有改观。西周早中期之间的黄陂鲁台山墓地出土一批玉器<sup>6</sup>，戈、戚等礼仪器反映出鲁台山墓葬较高的社会等级，鱼、象、鸟等动物形及管、串珠等小型装饰品，又折射出西周玉器简约的时代风格。

西周末年诸侯国势力的兴起促进了地方手工业的发展，由此直至战国时期，湖北地区治玉工业达到了一个新的高潮，并形成了两大玉器群体：一是主要承袭周文化传统的曾国玉器，一是个性特征较多的楚国玉器。受当时政治格局的影响，战国时期二者风格明显趋同。

曾国玉器在两周之际及其前后的曾国贵族墓葬中时有发现。枣阳郭家庙、随州均川刘家崖、随州城区义地岗等曾国墓葬常有环、玦、璜、佩、管、玉片等小型饰件，其中玦、长方形或方形玉片为贯穿曾国玉器始末的常见品。因此可知，战国早期之前，曾国玉器基本上一直属于周文化体系。曾侯乙墓出土玉器500余件（组）<sup>7</sup>，是周代玉器最为重要的发现之一。曾侯乙墓玉器玉料以质地较纯的青玉为主，绝大部分玉器饰有细密、繁缛的纹饰。器类有环、璧、玦、璜、佩、多节佩形器、玉梳、剑、琮、镯形器、带钩，以及玲等葬玉。玉璜、佩是数量较多的器类，且常成对出现，其造型多用双首或双身的龙形，并以突出的云状牙扉表现出龙的首、鳍、爪等附件；纹饰则以云纹、谷纹为基本单元，以加强龙的视觉效果；治玉工艺上广泛采用透雕、镂孔技术。这种造型、装饰体现了春秋晚期以来玉器新的风尚。数量较多的双首龙形造型，在稍晚的楚玉中也多有发现。几件多节佩形器以单块玉料解剖成相连的多节，并将分雕连接、透雕、平雕、阴刻等工艺结合于一体，表现出极高的技艺水准，是战国时期玉器工艺水平的代表之作。这种礼仪

性佩玉，不仅是墓主君位权贵的象征，更重要之处在于它们表现了当时“君子比德于玉”的服饰形式。多件金缕玉璜展现了玉器工艺与缕金细工的结合。曾侯乙墓中还出土了一些玉料和半成品，有的玉器如觚形器、圆雕玉龙、玉半琮等系改制产品，这些为了解曾国玉器生产工艺及手工业作坊的管理方式提供了不可多得的资料。不过，曾国玉器工艺水平在战国早期之后迅速衰退，与曾侯乙墓级别相当的擂鼓墩2号墓出土玉器仅有环、璧、璜、料珠等，无论是数量还是用料、工艺都较曾侯乙墓相去甚远。

湖北地区春秋早中期楚国玉器目前仅在当阳一带的楚墓，如唐家巷、姚家港、赵巷等地有少量发现，器类也只见环、璧、琮、虎形器等，其特征明显承袭自中原周文化。此后，伴随楚国国力的膨胀，级别略高的墓葬及随葬伴出的玉器广有发现，楚玉出土地点遍及鄂东的麻城、黄国、鄂城，鄂西的丹江口、襄樊以及三峡地区，而楚国的中心区域沮漳河中下游一带的江陵、荆门、当阳发现玉器更为集中。不过总体看来，楚人在玉器方面的成就远不及其他方面，玉器种类不多且始终以饰品一类占绝大多数。战国中期之前湖北地区发掘楚墓多以中小型墓为主，出土玉器的种类多为环、璧、管、珠之类。不晚于战国中期，在生产力高度发展的条件下楚国玉器工艺有了较大发展，玉器的切割和抛光技术得到明显的提高。一些新的材质如玛瑙、水晶等制作的器类如环、珠等有较大数量的发现，并已开始出现在汉晋六朝多见的滑石制品，绿松石镶嵌工艺得到了普遍的运用。但楚玉在器类、造型、装饰等方面仍然缺乏创新。迄今已发掘的望山、沙冢、包山、天星观等大型楚墓中，出土玉器种类一如小型墓葬，仍然以璧、璜、佩、带钩等常见，出土数量也十分有限。战国中期前后楚玉的纹饰已趋于简化，器物多以阴线勾出素边，纹带则以半浮雕的云纹、谷纹为主。透雕技术广泛地运用于佩类器中，并雕出各种曲体或卷体的龙。望山2号墓是战国楚墓中出土玉器稍多者<sup>8</sup>，其中可见多件玉器出自同一玉料，结合其玉器质料、工艺的统一性，可窥知当时作坊的组织层次。楚玉也间或有外来的影响。位于曾国故地的九连墩楚墓出土玉器略有中原文化的气息，而江陵秦家山2号墓出土的玉覆面可能直接来源于中原地区。

汉代玉器在江陵、云梦、宜昌、随州、襄樊、老

河口、丹江口等地都有出土，其特点多承袭楚风。由于缺乏高等级墓葬的发现，湖北地区两汉玉器数量不多，器类仅限于璧、环、璜等饰件及印、带钩等小型日用品。玉器级别较低的情形一直延续到三国两晋六朝时期，除滑石猪之外，其他类别的玉器发现不多。由于其时长江中游水道作用的大大提升（鄂城甚至一度作为吴国都城），因此玉器出土地点多见于鄂州、武昌、石首、枝江、宜都、宜昌等沿江地带。唐代湖北地区有数处高级贵族墓葬的发现，其中安陆王子山吴王妃杨氏墓出土有金缕玉佩、嵌玉、绿松石饰件以及大量料器<sup>9</sup>。

湖北地区已发现多座明藩王、王妃墓，不过因明初薄葬之风甚浓，出土玉器则只有钟祥梁庄王墓量多质精<sup>10</sup>。梁庄王墓玉器有圭等仿古礼器，佩、腰带等装饰品。这批玉器运用浮雕、镂雕等娴熟技法，人物、花卉等造型圆润，器物多有玲珑剔透之感，展示出走向新的高潮期的明代玉器的工艺水准。

## 二、湖南地区

湖南地区最早出现的玉器也是大溪文化早期，目前已发现的重要分布地域在资江下游的洞庭湖南岸和澧水中游的澧阳平原。益阳地区资水下游的一批史前遗址都出土了约为大溪文化早期的玉器，形态简单，均素面，但磨光技术已显成熟<sup>11</sup>。此后，则是较之时代略晚的澧县城头山出土的玉璜、玉环与玉玦，其技艺较前并没有多大的进步。从器形来看，这里发现的玉器似与洞庭湖南岸玉器在形态上略有不同，其间的文化关系到底是什么尚不清楚，但澧阳平原的玉器形态如璜、玦、环等与江汉地区有许多类似之处，又与长江下游地区史前文化的玉器有某些共同的特征，意味着它们之间存在着某种关联。

目前在湖南地区石家河文化的遗存中，陆续有零星玉器出土。但最集中的出土地是澧阳平原的孙家岗墓地，这里出土玉器26件<sup>12</sup>，分别出自7座墓中。质料均为高岭玉，有不同程度的沁蚀。颜色以乳白色为主，种类有璧、璜、佩、笄、坠、祖和纺轮等。其工艺已有很发达的透雕技术，突出的表现是龙、凤形佩。其中龙形佩呈片状镂雕，龙体盘曲，头顶及后部为高耸的角状装饰，凤形佩整体采用镂空片状镂雕技术琢成，凤鸟头顶羽状冠饰，曲颈长喙，展翅卷尾，形神兼备。凤身两面均有细刻划线条作辅助装饰。雕



刻线条流畅，构图巧妙。

相当于中原二里头文化时期，湖南发现的遗址甚少，玉器也极少有发现。商周时期的玉器主要出土于石门与宁乡。石门皂市桅岗出土了相当于商代前期的玉璋，而宁乡则出土商代晚期到西周早期的玉管、玉珠、玉环、玉玦。玉质多以高岭玉为主，其风格也反映出湖南本土的特点<sup>13</sup>。

东周时期的玉器在湖南大多数地区都已发现，一般多在墓葬中出土。春秋时期玉器主要集中于湘江流域的中上游，文化属性多属越文化系统，当然也有较少楚文化墓葬的出土玉器。多以白玉或灰白玉为质料，质地较软。多素面，纹饰有刻云纹、阴刻弧线。制作较为粗糙。主要器形有玉璧、琮、璜、玦、环、佩等。从整体形态来看，多与中原风格一致，只个别为本地所出，可知其绝大部分由中原输入。

战国时期湖南大部为楚之疆域，玉器出土地点非常广泛，玉器形态种类较多，属于楚文化系统。战国时期的楚国玉器可以分为三个阶段。第一阶段是战国早期，这个时期出土玉器较少，仅在为数不多的墓葬中出有璧、环、蝉等几种器形。玉器的质料以白玉或灰白玉为多，装饰手法是在器表阴刻卷云纹，玉璧则多谷纹；第二阶段是战国中期，楚国对江南的开发即在这个时期，楚文化在南楚之地迅速发展壮大。因此，湖南各地也发现了很多的楚文化遗存，而尤以墓葬为盛。在墓葬的出土物中，玉器的发现也较普遍。在临澧县九里乡一带，有很多特大型楚墓。至今发掘了两座大型墓和数十座中小型墓，出土了一批玉器。特别是1987年发掘的双峰包南包大墓，此墓虽已被盗，但仍出土了一批精美的玉器，共计玉俑1件、玉龟1件、玉佩4件、玉环1件、双联珠1件、玉条1件、玉柱1件、残片1件<sup>14</sup>。此外，还在长沙、常德、湘潭、湘西、怀化、衡阳等地区发现玉器。这一阶段的玉器总的特点是：种类主要为璧、环、璜、瑗、觿、佩、剑饰和串饰等。玉料以白或灰白玉为主，也出现了青玉。纹饰多为谷纹，也有卷云纹和涡纹；第三阶段是战国晚期，这个阶段楚文化在湖南获得更大发展，一大批墓葬被发掘，出土了不少玉器。较为重要的有长沙五里牌、益阳赫山庙等墓葬中所出玉器。最有特点的是在澧县新洲一号大墓发现的15件玉器，有佩、环、璜、管、条形饰等<sup>15</sup>。这批玉器多为青玉，另有白玉和茶色玉。造型图案以龙的形态为主体，流

行凸起涡纹，装饰线条采用减地、阴线刻划、透雕、镂孔等加工技术，充分体现了楚国强盛时期的艺术风格。其他地区的出土玉器器形有璧、环、剑饰、带钩、印章等。纹饰与第二阶段基本一致，惟细部风格略有变化。

在楚墓中发现的玉佩，均有着相当精美的外观，其品种多、琢磨精、纹饰华丽，有很高的审美价值，也反映了人们把玉之美、玉之德赋予儒学道德观的内涵这样一种美学取向。佩玉与葬玉一起共存，说明已经形成较为完整的一套具有礼仪性的制度，成为楚国精神文化的重要组成部分。

秦王朝统治的历史较短，湖南地区已发掘过一批这一时期的墓葬，长沙地区勾连谷纹玉剑璜、玉剑首、云纹玉璧的出土也堪称这个时期的玉器精品。

汉代玉器在湖南地区出土不少，出土地点分布于长沙、岳阳、衡阳、邵阳、益阳、零陵、大庸、湘乡、永州、常德、资兴等地，其中以西汉长沙国都城所在地——长沙地区最多。从已发现的汉代玉器来看，按其用途，大体可分为仪礼用玉、装饰用玉、丧葬用玉和日常用玉等几种，与春秋战国相比，玉器的使用范围又大大拓宽了。

仪礼用玉仍以玉璧为主，最多为谷纹璧。谷纹的装饰手法略有不同，一般为璧面琢磨出排列有序的凸起乳丁；另外就是在璧两面以蒲纹和谷纹为主体，再配以网纹、云纹等。另有复合纹璧，即璧表面用同心圆绳纹分内外区，内区饰蒲、谷纹，外区饰龙纹、凤鸟纹或兽面龙凤纹等。长沙西汉曹嫫墓出土的一件玉璧，内区为蒲纹，外区为双线阴刻三凤纹，是典型的凤鸟纹蒲璧<sup>16</sup>。在湖南出土的汉代玉璧中，长沙望城坡“渔阳”墓出土的一件较为独特，此璧遍体经高温烤灼，璧体上发现鎏金，属于特殊的工艺<sup>17</sup>。

装饰用玉代表着身份等级，湖南出土的汉代装饰玉，按其用途可以分为人身上佩戴的装饰品，如璜、环、佩、带钩、玉贝等；器物上的装饰品，仅见剑饰。玉材有青玉、白玉。造型和工艺较有特点，透雕、浮雕技艺非常娴熟。纹饰有蒲纹、阴刻双线凤纹、凸起的谷纹或透雕龙凤纹、蟠螭纹等。

丧葬用玉则有玉衣片、玉珎、玉握等。1958年长沙杨家山铁路工地1号墓出土了玉衣片共计57片，推测是缀玉葬服上的玉片。玉珎则为死者口中用玉，多蝉形玉珎，用阴线刻出头、双翼和腹部。玉握为死者

手中所握之玉，最常见的是玉猪。

日常用玉包括玉容器(如玉卮)以及各式各样的玉制日常生活用品，出土最多的则是玉印章，大部分为私印。玉印一般多为正方形、覆斗钮，印文一般阴刻篆体或鸟篆体，多数无边栏和纵格。

湖南地区出土的汉代玉器可以反映出本地玉器发展的脉络，清晰地显示出楚文化的传统和影响。尤其在长沙地区，西汉墓葬明显表现出楚文化的特色。西汉初年出土的谷纹、涡纹玉璧与同类楚器极为相似。楚玉中常见的品种、造型、纹饰在湖南汉代玉器中比比皆是。可能是湖南出土的汉代玉器受楚文化影响较深，应是在楚地生产制作的。

湖南地区三国两晋南朝时期的墓葬也发现较多，在长沙、汨罗、衡阳、常德都发现了这个时期的墓葬，出土了一批玉器。其中最为重要的是安乡西晋刘弘墓。该墓等级较高，出土的玉器有印、樽、卮、谷纹璧、镂雕龙纹璧、佩、璜、饰件、猪、带钩等，既有东汉玉器风格，又有新出现的器形，是认识西晋玉器面貌的珍贵资料<sup>18</sup>。

在此以后，湖南地区考古出土的玉器已很零碎，考古发掘工作进行的也较少，玉器发展的面貌有待将来新的考古发现去认识。

## 注释

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# Jades Unearthed from Hubei and Hunan

Zhang Changping and Guo Weimin

The earliest known jades unearthed in Hubei province date to ca.4000 BC of the Daxi Culture of the Neolithic period. The Daxi Culture is distributed mostly along the shores surrounding Dongting Lake. Typical jade types, as represented from Guihuashu, Songzi<sup>1</sup> and Gushan, Wuxue include production tools and ornaments, such as rings (*huan*), arc-shaped pendant (*huang*) and knife. Jades of this period are mostly unornamented pieces that have been simply worked by means of boring, abrading and incising. From typological and artistic points of view, Daxi cultural jades of Hubei reflect influences of other Neolithic cultures within the lower reaches of the Yangtze River.

The Shijiahe Culture represents the first peak in jade working during the Neolithic in Hubei province. Small-scale jade ornaments predominate and most are abstractions of humans and animals, as represented by pendants in the shapes of human faces, tigers, cicadas, dragons and deer, in addition to a small number of hairpins, *huan* and *huang*<sup>2</sup>. New in terms of working technique is sculpting in the round, through deep undercutting and low relief, as revealed in the number of jades featuring the human face. Most discoveries of the Shijiahe Culture are concentrated in Shijiahe in Tianmen, Liuhe in Zhongxiang<sup>3</sup>, Zaolingang in Jiangling and Xiaojiawuji. Fifty-six jade ornaments were discovered in an urn-burial, W6 at Xiaojiawuji<sup>4</sup>. Other jade types of ritual function include a *zhang* (insignia) blade from Wangjiawuchang, Jingzhou. As the earliest example of this type in the Jiang-Han Plain area, it probably originated in the agricultural tool popular in the lower reaches of the Long River. The type is related to the notched scepter (*yazhang*) of the Longshan Culture and is the prototype for the evolution of this form from the Late Neolithic through the Shang and Zhou eras.

From the time the Erlitou Culture expanded south and thereafter, there were many periods within which jade-working was influenced by the precedent emanating from the Central Plains. Presently, there is no evidence for jades of Erlitou type in the Hubei area. Over 100 jades were excavated from the site of Panlongcheng in Hubei<sup>5</sup>, the largest number available for studying the Erligang Culture of Early Shang date. Types represented include the dagger-axe (*ge*), a handle-shaped object, a disk with notches (so-called *xuanji*), and *zhang*, in addition to ornamental types including disks (*bi*), *huang*, hairpins, and animal shapes. Outside of a few *ge* with incised line décor, most of the jades are undecorated and most are created out of nephrite or serpentine. Because Panlongcheng served as a royal administrative center in the south, jades from this site reflect the style and taste of the royal house. *Ge* and handle-shaped object are the most numerous of the ritual implements and they are worked as flat pieces whose ornament of incised lines reflects the Central Plains tradition of the Erlitou Culture. From artistic point of view, ornaments in the form of owls and snakes are mostly decorated through incised lines in shaping the details of the animal body and organs. The presence of large-scale jade *ge*, particularly the one almost as long as one meter, points to not only an ability to acquire large pieces of jade material but indicates that jade working at this time period reached a new level of expertise.

During the Yinxu period, the northern Central Plains was the cultural center. At this time most of Hubei lacked significant centers of civilization and few jades have been discovered. This condition characterizes the Western Zhou era until the time of the southern campaign of the Zhou. The Early and Middle Zhou periods are represented by jades from tombs at Lutaishan in Huangpi<sup>6</sup>. Types include ritual *ge* and *qi*, in addition to small-scale animals, such as fish, elephants, birds, and ornamental beads and tubes. The presence of weapons signifies the high social status of the occupant and the working of jades reflects the simple style of the Zhou period jade craftsmanship.

The rise of feudal states at the end of the Western Zhou period stimulated the development of handicrafts which production lasted through the Warring States period. A new peak in jade-working is expressed in two groups of jades: 1) State Zeng jades which show inheritance of the Zhou cultural tradition and 2) state Chu jades with unique characteristics. Due to the influence of various governmental changes and conditions, during the Warring States period these two major jade styles merge. State Zeng jades come from aristocratic tombs that date to the transition between Western and Eastern Zhou periods. Representative sites include Guojiamiao in Zaoyang, Liujiaya in Junchuan and Yidigang in Suizhou. Types from these tombs include *huan*, slit rings, *huang*, pendants, and tubular beads. Amidst the latter, slit rings and flat, long and rectangular-shaped jades are the

most popular. State Zeng jades reflect the style of the Zhou before the beginning of the Warring States period. The most important Zeng discovery is the over 500 jades in the tomb of Zeng Hou Yi<sup>7</sup>. The primary jade material was the highly valued, translucent light green jade. Decorative treatment includes primarily dense and refined, multi-faceted motifs and types include *bi*, slit rings, *huang*, in addition to pendants, combs, sword fittings, *cong*, bracelets, buckles and mortuary *han* mouth plugs. The most numerous and popular types are *huang* and pendants that come in pairs. Compositions frequently feature double head or double body dragon shapes or hooked clouds with emerging dragon heads and attachments in the form of fins and claws. The simplest decorative motifs comprise cloud scrolls and grain patterns. The jade working methods used at this time primarily involve deep undercutting and perforation. The latter reflect a new style and peak in jade-working that climaxed at the end of the Spring and Autumn through the Warring States periods. The jade compositions featuring a double-headed dragon are amply represented in Chu works of art. The type of jade ornament that has multiple levels, that may be created out of a single slit ring that interlinks with other large and small suspended parts -all of which are worked with a rich program of motifs, deeply undercut, slightly raised bas-relief, or incised in a masterful display- signifies the height to which the art of jade-working peaked during these overlapping phases. The latter type of ritual jade signified not only the aristocratic status of the owner but represented "*junzi bi de yu yu*" or "one's integrity is comparable to jade." Other examples of this elaborate jade form include décor in gold in combination with jade. Partially worked jade, represented by bracelet shapes, sculptural dragon forms and half pieces of *cong*, excavated from the tomb of Zeng Hou Yi, are also valuable for illustrating how jade may be reworked and jade-working coordinated. After the height in jade-working, represented by the early phase of the Zeng Hou Yi, jade-working declines. The latter is apparent in the different grade of jades, such as *huan*, *bi*, *huang* and beads from Leigudun Tomb No.2.

State Chu jades in Hubei of the Spring and Autumn period currently are only known by a few finds in the area of Dangyang, at Tangjiaxiang, Yaojiagang and Zhaoxiang. The few types represented, including *huan*, *bi*, *cong* and tiger shapes inherit the style of the Central Plains of Zhou. Later, as the power of State Chu increases, jades appear plentifully in various upper-class tombs and accompanying burials from the areas of Macheng, State Huang, and Echeng of eastern Hubei; from Danjiangkou and Xiangfan of western Hubei, and from the Three Gorges area. The bulk of jades come from the center of State Chu, at Dangyang, Jingmen and Jiangling in the lower valley of the Juzhang River. In general, the achievement of Chu jade-working does not equal other arts; jade types are not numerous and ornaments are probably the most common. The majority of Chu tombs from before the Middle period of the Warring States in Hubei are medium and small-scale tombs, with jade types, such as *huan*, *bi*, and tubular and round beads. During the Middle period, Chu jade-working reaches a new level in jade-working, and this is particularly evident in carving and polishing techniques. New materials, such as glass, agate and crystal were used to create *huan* and beads.

The popular material talc and turquoise of the Han though Jin and Six Dynasties began to be used as inlay in jade production at this time period. Chu jade-working nonetheless continues without much creativity and no new forms appear. Large-scale Chu tombs excavated at Wangshan, Shazhong, Baoshan and Tianxingguan reveal limited jade types that commonly appear in small-scale tombs, such as *bi*, *huang*, pendants and buckles. Decorative motifs on jades of the Middle period are simplified, incised linear hooks with cloud scrolls in half-relief, in addition to grain motifs. Deep undercutting techniques are used to create curvilinear, dragon-shape pendants. As represented by the rich collection of jades excavated from Warring States Chu Tomb No.2 at Wangshan<sup>8</sup>, jades are of similar quality and workmanship, underscoring the organizational skills of the jade workshop at this time in history. Chu jade art appears to have been influenced by Central Plains styles, as evident in the jades unearthed from the Chu tomb of Warring States period at Jiuliandun and in the jade mask unearthed from Tomb No.2 at Qinjiashan, Jiangling.

Han period jades continue styles of their Chu predecessors, as represented by jades unearthed from sites at Jiangling, Yunmeng, Yichang, Suizhou, Xiangfan, Laohekou and Danjiangkou. Because few aristocratic burials have been discovered, Hubei jades of the two Han periods are few in number and limited in type to *bi*, *huan*, and hand-held mortuary jades, in addition to seals, buckles and small-scale, everyday items. This low level of jade production continues through the Three Kingdoms, Jin and Six Dynasties periods. With the exception of mortuary hand-held pigs made out of talc, stone works of art are rare. Due to large-scale traffic along the river ways of the middle reaches of the Yangtze River (Echeng once made the capital of the Wu State), jades appear at river sites, such as Yichang, Yidu, Zhijiang, Shishou, Wuchang and Ezhou.

Aristocratic tombs with Tang jades in Hubei are represented from the tomb of Prince Wu's consort, Yangshi, at Wangzishan, Anlu, by gold perforated jade pendants and by inlaid jade and turquoise ornaments<sup>9</sup>.

There are several areas in Hubei with burials belonging to members of the Ming royal house<sup>10</sup>. However, because burials at the beginning of the Ming were customarily shallow, the only high quality jades that have survived belong to those from the royal burial of Prince Zhuang of Liang. Jades from this tomb include *gui* blades that imitate ancient ritual types, pendants and buckles. Jades of this period may be carved in relief, with perforated décor and other methods into various figural and floral figures. Many examples are profoundly unctuous and display a new advance of this ancient craft as late as the Ming dynasty.

The earliest jades excavated in Hunan area derive from the early period of the Daxi Culture. Presently, this culture is distributed along the southern shores of Dongting Lake, along the lower reaches of the Zi River, and in the plain of Liyang along the middle reaches of the Li River. Early period prehistoric jades of the Daxi Culture have been unearthed along the lower reaches of the Zi River in the area of Yiyang. The latter are simple shapes with plain surfaces yet with a sophisticated polish<sup>11</sup>. Considerably later in this era, jade *huang*, *huan*, and slit rings appear in burials at Chengtoushan in Lixian. The working of the latter jades is comparable in technique with that of the Daxi Culture. Jade shapes however differ from those found on the southern shore of Lake Tongting, and thus indicate that their cultural relationship differs, although just how is not clear. Jade *huang*, slit rings, and *huan* from the Liyang Plain, on the other hand are similar to those from the Jiang Han River area and to those prehistoric jades from the lower valley of the Yangtze River, signifying that these cultures were interrelated.

Recently there have been many stray finds of Shijiahe Culture jades in Hunan. The richest discovery is from the Sunjiagang tomb in Liyang Plain, amounting to 26 jades from seven tombs<sup>12</sup>. The quality of the jade is high, with variation in the degree of the jade's material density. Milk white is the predominant color of the jade, and types include *bi*, *huang*, attachments, pendants, hairpins, and spindle whorls. The technique of working the surface is advanced, and phoenix and dragon shapes stand out. The flat dragon jades are often perforated and take the form of a coil with a head ending in tall pointed horns. The phoenix bird type jade may also be worked into a perforated composition, with a head ending in a feather-shaped crown, a neck that is curved, a beak that is long, tail feathers that are furled, and an expression that is mythical. The two faces of the latter jade type are worked with fine linear detail that is joyous yet refined in mood.

Compared with finds of Erlitou period date from the Central Plains, Hunan sites are few and jades small in number. Shang and Zhou period jades derive primarily from Shimen and Ningxiang. A jade *zhang* of early Shang date was unearthed at Zaoshi, Weigang in Shimen and a late Shang to early Western Zhou jade collection of jade tubes, beads, rings and slit rings was found in Ningxiang. The jade material is high in quality, and consistent with native Hunan jade characteristics<sup>13</sup>.

Many sites, mostly tombs, with jades of the Eastern Zhou period have been discovered in Hunan. Spring and Autumn period jades are concentrated along the upper valley of the Xiang River and most are associated with the Yue Culture, although a few belong to the Chu Culture. The material is mostly white or grayish white, and are very soft in texture and composition. Decoration is mostly plain, although incised cloud scrolls and arc motifs also appear. Technically crude, these jades take the form of *bi*, *cong*, *huang*, slit rings, *huan* and attachments. In style the latter jades reflect Central Plains standards, suggesting that most were imports to this area.

During the Warring States period the majority of Hunan belonged to the domain of Chu. Excavated sites are widespread and jade shapes numerous. Chu jades of this period may be divided into three stages. The first is early Warring States in date, with few excavated examples represented by tomb finds of *bi*, *huan*, and cicada shapes. The jade material is white or grayish white, with decoration in the form of incised curling cloud scrolls. *Bi* are usually decorated with the grain motif. The second stage dates to the middle Warring States period at the time Chu expanded south along the Yangtze River to become a dominant and leading cultural force. Many tombs with jades date to this period of Chu expansion. Particularly large-scale and high status tombs are found in the area of Jiulixiang in Lixian County. At present two of these large-scale tombs and ten medium and small-scale tombs have been excavated, and abundant number of jades have been discovered. Although heavily looted, the large tomb at the southern mound of the Shuangfengbao, excavated in 1987, contained a few remaining, spectacular jades, including one figurine, a tortoise, four attachments, a *huan*, a double linked bead,

and scattered long, flat and broken pieces<sup>14</sup>. Outside of Jiuli County, jades have also been found at sites, such as Changsha, Changde, Xiangtan, Xiangxi, Huaihua and Hengyang. This stage of jade production is characterized by types including *bi*, *huan*, *huang*, *xi*, pendants, and sword fittings, in addition to hanging ornaments. The jade matrix is white or grayish white, with a few examples of light green. Decoration includes the grain pattern, the curling cloud scroll and whorl. The third stage dates to the late Warring States period, at the time Chu is the predominant cultural influence in Hunan. A large number of tombs have been excavated and a considerable number of jades discovered. Significant finds include those from Wulipai in Changsha and Heshanmiao in Yiyang. Distinctive are the 15 jades from the large-scale Tomb No.1 at Xinzhou in Lixian County. The jades comprise pendants, *huan*, *huang*, tubular and other ornamental types, predominantly of light green color, with some white and other tea in color<sup>15</sup>. Dragon-shapes are popular and the decorative treatment favors protruding whorls and a shallow surface decoration of rich linear motifs. Techniques comprise abrasion, incision, deep undercutting, perforation—all of which reflect the strength of the Chu artistic style.

Jade ornaments from these Chu tombs in Hunan reflect a sophisticated height of artistry. Types are many, techniques are refined, ornament is rich, and the aesthetic is profound. This is the time during which jade reflected man's virtue and beauty, due to the Confucian emphasis on correct cultivation and training. From the various jade ornaments and jade burial objects representing this period, it is evident that a standardized set of ritual paraphernalia was created and that this was a major part of the Chu cultural experience.

The brief historical period of Qin unification is represented by a group of jades from burials excavated in the Changsha area of Hunan. The most refined jades comprise mostly sword hilts and pommels with linked grain motifs and *bi* decorated with scrolls.

Many Han jades have been unearthed in Hunan, with the majority from the Western Han site of Changsha, but with others from Yueyang, Hengyang, Shaoyang, Yiyang, Lingling, Dayong, Xiangxiang, Yongzhou, Changde and Zixing. Jades from these sites may be identified according to use, with the majority insignia, others ornamental, burial or daily used jades, as characterized the Spring and Autumn through Warring States periods, although usage has greatly expanded in time and space.

Insignia jades include primarily *bi* decorated with the grain pattern. There are variations in working this grain pattern. For example, most front and back *bi* surfaces have orderly rows of protruding nodules. Others may be decorated with orderly cattail and grain patterns, linked by a net background or scroll design. In addition, the multiple pattern composition comprises an inner area of cattail and grain patterns, and an outer circle of dragon, phoenix, or animal mask with dragon and bird decoration. One example of a jade *bi* from the Western Han tomb of Cao Xun in Changsha is classic in featuring an inner circle of cattail motifs and an outer circle of three birds with double engraved line décor<sup>16</sup>. A unique example of Han date from Hunan is the jade *bi* from the "Yuyang" tomb at Wangchengpo in Changsha. The latter was apparently fired with a surface covering of gold leaf, a special feature and technique not commonly found<sup>17</sup>.

Jade ornament was used to represent status. For example, jades decorating the human body include *huang*, *huan*, pendants, buckles and cowries. Jade parts of swords, such as pommels and guards, are also known at this time period. The jade material is predominantly light green and sometimes translucent white. Techniques of working jade at this time are particularly sophisticated in featuring deep undercutting and relief. Motifs include cattail motifs, incised double line bird images, protruding grain motifs and deeply undercut dragon and bird figures, in addition to coils of snakes.

Burial jades include clothing, mouth plugs, and objects to be clasped within the hands. In 1958, 57 pieces of jade clothing were unearthed from Tomb No.1 at Railway Station in Yangjiashan, Changsha. It was surmised that these pieces belonged to a jade shroud. A jade plug in the shape of a cicada was found in the mouth of the deceased and a pair of jades in the shape of a pig was found in the hands of the deceased. Cicada and pigs are the most common shapes used for these two types of burial jades. Details of the cicada insect were carved through incised line in forming a head, wings and a belly.

Daily used jades include vessels (e.g., cups) and various other utensils. The most common jade is the seal with identifying emblem, and most identify individual owners. Most seals are square or rectangular with the top forming a loop for suspension or attachment, The imprinted surface usually carries an incised emblem, sometimes executed in bird script. The majority do not have edges and do not have a column orientation.

Han dynasty jades from Hunan reflect local characteristics, based on Chu tradition and influence. This is characteristic of the Changsha area where jades of Western Han date are Chu in style. Early Han *bi* with grain

and whorl patterns are identical in style to Chu versions elsewhere. Types of jades, style of décor and technique of working Han period jades in Hunan are all typical of Chu, and thus are probably Chu in origin of workmanship.

Excavated tombs with jades in Hunan from the Three Kingdoms and two Jin and Southern dynastic periods are plentiful. Examples come from Changsha, Miluo, Hengyang, and Changde. The most important jades come from the tomb of Liu Hong of the Western Jin period at Anxiang. Jades unearthed from this aristocratic tomb include seals, beakers, cups, grain pattern *bi*, perforated dragon decorated *bi*, pendants, *huang*, ornaments, pings, and buckles. The latter are characterized by an Eastern Han style and new shapes<sup>18</sup>, indicating that the Western Jin material is valuable data for the study of jade of post-Han periods in Hunan.

Although jades discoveries from Hunan are rather piecemeal and sporadic due to few archaeological excavations, no doubt new discoveries will be revealed through future archaeological endeavor.

#### Endnotes:

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- <sup>16</sup> Cultural Relics Group of Changsha Bureau of Culture 1979, "The Western Han Tomb of Cao Xun at Xianjiahu, Changsha," *Wenwu* 1979.3.
- <sup>17</sup> Cao Yannong and Song Shaohua 1993, "Excavations of Western Han Royal Tombs at Changsha," *Zhongguo Cultural Relics News* 1993.8.22.
- <sup>18</sup> Anxiang Office of Preservation of Cultural Heritage 1993, "The Western Jin Tomb of Liu Hong at Anxiang, Hunan," *Wenwu* 1993.11.

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)
石家河文化 (约公元前 2500 – 前 2200 年)	Shijiahe Culture (ca. 2500 – 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)



# 目 录

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I 湖北、湖南地区出土玉器概述

V Jades Unearthed from Hubei and Hunan

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- |           |  |
|-----------|--|
| 1 玉刀      | Blade  |
| 2 人面形玉牌饰  | Ornament in the Shape of a Human Head            |
| 3 人面形玉牌饰  | Ornament in the Shape of a Human Head            |
| 4 人面形玉牌饰  | Ornament in the Shape of a Human Head            |
| 5 人面形玉牌饰  | Ornament in the Shape of a Human Head            |
| 6 人头形玉饰   | Ornament in the Shape of a Human Head            |
| 7 虎面形玉饰   | Pair of Ornaments in the Shape of Tiger Faces    |
| 8 虎面形玉饰   | Ornament in the Shape of a Tiger Face            |
| 9 虎面形玉饰   | Ornament in the Shape of a Tiger Face            |
| 10 虎面形玉饰  | Ornament in the Shape of a Tiger Head            |
| 11 虎头形玉饰  | Ornament in the Shape of a Simplified Tiger Head |
| 12 虎头形玉饰  | Ornament in the Shape of a Tiger Head            |
| 13 龙形玉饰   | Pendant in the Shape of a Dragon                 |
| 14 滑石鹿头形饰 | Ornament in the Shape of a Deer Head             |
| 15 鹰形玉饰   | Ornament in the Shape of an Eagle                |
| 16 蝉形玉饰   | Pendant in the Shape of a Cicada                 |
| 17 蝉形玉饰   | Ornament in the Shape of a Cicada                |
| 18 蝉形玉饰   | Ornament in the Shape of a Cicada                |
| 19 蝉形玉饰   | Three Ornaments in the Shape of Cicadas          |
| 20 玉柄形器   | Object in the Shape of a Handle                  |
| 21 鹰形玉笄   | Hairpin in the Shape of a Hawk                   |
| 22 玉管     | Two Tubes  |
| 23 玉璜     | Arc-shaped Pendant ( <i>huang</i> )              |
| 24 圆形玉饰   | Ornament   |
| 25 玉璧     | Disc ( <i>bi</i> )                               |
| 26 玉管     | Two Tubes  |
| 27 人头形玉坠饰 | Pendant in the Shape of a Human Head             |
| 28 人面形玉牌饰 | Ornament in the Shape of a Human Head            |
| 29 人面形玉牌饰 | Ornament in the Shape of a Human Head            |
| 30 人面形玉牌饰 | Ornament in the Shape of a Human Head            |
| 31 凤形玉环   | Ring in the Shape of a Phoenix                   |
| 32 蝉形玉饰   | Pendant in the Shape of a Cicada                 |
| 33 人面形玉牌饰 | Ornament in the Shape of a Human Head            |