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THE COMPLETE COLLECTION OF
JADES UNEARTHED IN CHINA

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陕西地区出土玉器概述

刘云辉

迄今陕西发现玉器最早的时代为老官台文化时期。此期玉器数量少、形体小，品种单调。目前已发现的仰韶文化时期的玉器分布范围主要在关中和陕南地区。南郑龙岗寺遗址发现的玉器数量较多，最有代表性的玉器是带有中脊的钻孔玉刀，以及凹字形的绿松石璜¹。另外陕西仰韶文化时期极富地方特色的玉器是“T”形墨玉笄。

陕西出土的龙山文化玉器主要分布在陕北地区，如神木石峁和新华、延安芦山峁等遗址²，其次是关中地区。此期玉器中最有特点的器类是玉牙璋和大玉刀。陇县王马嘴遗址出土的五孔大玉刀³，宽大厚重，侧刃长77.5厘米，首端宽32.5厘米，厚1厘米。芦山峁遗址出土的七孔玉刀，一侧扉棱为东夷式戴帽女子的侧面形象。神木石峁和神木新华两个遗址出土的部分玉器，形体非常薄，显示了当时治玉工艺之高超。

在陕西的古文化遗址和墓葬中相继发现了史前诸文化的玉器，如凤翔春秋战国墓葬中出土了红山文化的玉鸮和玉猪龙，芦山峁遗址发现了良渚式的玉琮和具有陕西龙山文化、良渚文化和东夷文化特征相结合的玉琮。发现的石家河文化风格的玉器最多，如石峁遗址发现的石家河文化的鹰形玉笄，芦山峁遗址发现的镂空凤纹玉笄，周原凤雏遗址和长安西周墓葬中发现了石家河文化的神人兽面形玉佩。

陕西出土的商代玉器较少，主要集中在西安东郊老牛坡一带⁴，代表性的玉器有大玉戈、玉琮、玉鸮，扶风刘家丰姬墓出土的一对鸚鵡形玉佩，也是商代晚期的玉器。

陕西发现的西周玉器约3000件。主要来自三个地区，即扶风和岐山两县之间的周原⁵，宝鸡市的强国墓地⁶，长安县的丰镐地区⁷。

陕西出土的西周玉器的数量和质量与墓葬的大小、等级有直接关系。玉器种类齐全，可分为玉礼器、装饰品、实用器、葬玉四大类。玉礼器中，大玉戈具有玉圭之功能，如岐山出土的太保玉戈⁸，张家坡井叔墓出土的龙纹玉戈，无疑都是礼器。玉璧多数为素面，少量玉璧上刻有龙纹。张家坡西周墓出土的方孔

玉琮和凤鸟纹玉琮，都较为特别。西周时的玉璜以回首双龙纹最为典型，玉组佩中玉璜的多少与墓主人生前的身份地位也有密切关系。装饰品可分为神话性动物和具有神性的人物，肖生类的动物和单纯的人物，还有象器类等。神话性的动物主要是各种造型的玉龙佩，以及周人崇拜的凤鸟形玉佩，还包括各种造型的龙凤合雕玉器。神性的人物，如人龙合雕玉器、人龙凤合雕玉器等。单纯的人物，有蹲踞状的玉人、三角形的玉人、侧身玉人等。肖生类的动物，有玉鹿、玉虎、玉猪、玉兔、玉蛇、玉龟、玉鱼、玉蚕、玉蝉、凤鸟之外的各种玉鸟等。象器类指玉玦、玉镯、玉觶、束绢形佩、盾形佩等。实用器有玉掏耳勺、玉搅拌器、玉牒等。葬玉有玉覆面、玉琕、玉握等。另外棺饰玉也属葬玉，主要是玉鱼、玉贝。

陕西发现的西周玉雕，扁平体的占绝大多数，立体圆雕数量较少。扁平体玉雕多采用侧面剪影式的表现手法。即以准确的外轮廓线表现人物和动物的主要特征，再以少量阴线表现细部。如茹家庄1号墓出土的7件扁平体的玉鹿，均采用正面剪影的表现手法进行雕刻，几乎没有装饰纹样，仅在眼、鼻、吻、蹄上肢部阴刻极简练的线条，使玉鹿造型个个栩栩如生；圆雕作品形体也较小，雕琢也比较成功。有些玉器是采用立体圆雕与线雕相结合的手法，如竹园沟9号墓出土的玉牛首佩，取牛正视形象，为较厚的扁平体，但牛双角、鼻、嘴均是按面部起伏关系雕成立体形；扶风黄堆25号墓出土的龙首形冠的玉人佩，也是圆雕与线雕结合。无论何种玉雕造型，均比例合适，风格写实。

陕西出土的春秋战国时期的玉器大约1500件左右，主要出土于凤翔县秦都雍城遗址⁹、秦景公墓¹⁰、宝鸡益门二号墓¹¹，咸阳城遗址¹²、旬邑转角村秦国墓葬¹³、西安北郊联志村和卢家村秦代祭祀坑¹⁴等。

在陕西出土的春秋玉器中，绝大多数是秦式玉器，也有相当数量的楚式玉器，如益门2号墓出土的浅浮雕蟠虺纹玉璧、玉璜、蟠虺纹蛇首形玉带钩。各种类型的蟠虺纹玉佩，如蟠虺纹虎形玉佩、斧形玉佩、管形玉佩等都是楚式玉雕。尤其是该墓出土的一

件玉璜，两面纹样风格完全不同，一面阴刻秦式龙首纹，另一面是楚式风格的浅浮雕蟠虺纹，这些都是当时文化传播交流的结果。萌芽于春秋早期，成长于春秋中期，成熟于春秋晚期的秦式玉器，其主要特征有三个方面：一是极富特色的器物造型：如长方形突齿镂空玉牌、宫灯形镂空玉佩、半月形玉佩、马鞍形玉佩、凿形玉佩、长条折角形玉佩、尖顶双足形玉佩、工字形玉佩、盾形玉佩、亚字形玉佩、亚字形镂空玉佩、三角形镂空玉佩、“U”形玉佩、玉钟形佩、玉马头、圆头鸟首形玉带钩、长条突齿斜角形玉器等。其造型绝大多数不见或罕见于春秋时其他国玉器中。二是独特的器物纹样，秦式玉器纹样的特色，就是在器物表面阴刻方折回转的几何形状 of 龙纹，其龙纹表现形式不尽相同，有的为完整的形象，如龙头、龙角、毛发、眼睛、龙鼻、口唇部、獠牙、身、尾样样俱全，有的略去身尾，仅具有头部，即所谓龙首纹。有的龙形甚至被简化为“S”纹，此种龙纹被称之为秦式龙纹。三是别具一格的雕琢制作工艺，秦式玉器首先是只有细线阴刻，没有浮雕，圆雕作品极为罕见。其次是镂空工艺比较特殊，所镂之孔计有方折的勾连线状云纹孔、“山”字形孔、“八”字形孔、“L”形孔、“工”字形孔、“T”形孔、双足相连形孔。再其次是在玉器上钻隧孔现象较为普遍且形式多样，有些隧孔在背面，有些是在侧面与背面之间，还有些是在两个侧面相交之处，有些玉器上同时出现几种不同的隧孔。还有片状玉器的切边棱工艺，应用也较为广泛。

战国时期具有代表性的玉器主要有秦式龙纹“工”字形玉饰和秦式龙纹凿形玉饰，这两件玉器是秦式风格在战国时期仍有延续的实物证据。旬邑县转角村秦墓发现的玉组佩，是目前所见战国时形体最大的玉组佩。秦咸阳城遗址出土的龙凤纹玉佩，也是典型的楚式玉器。西安西郊车张村发现的勾连云纹高足盘玉杯，是战国晚期制作最为精美的玉杯。西安北郊两处秦祭祀坑发现的祭祀类玉器数量多达300余件，但多数造型简单，制作粗糙，其中的男女玉人具有特色。另外，将雕纹玉璧改制成玉猪的现象，是迄今所见的孤例¹⁵。

陕西出土的汉代玉器约为300多件，主要出自西安周围的汉墓¹⁶和咸阳塬上西汉帝陵陵园¹⁷。

长陵附近出土的“皇后之玺”，是目前发现的汉代等级最高的玉器，从发现的地点和书写风格等研

判，很可能是汉初吕后曾使用过的玉玺。茂陵陵园发现的饕餮四灵纹玉铺首，形体较大，四灵形象完整生动，可作为标准器的玉铺首。汉元帝渭陵建筑遗址出土的玉仙人骑天马，是西汉帝王求仙升天观念的艺术反映，是价值连城的玉雕瑰宝。该遗址出土的玉鹰、玉熊和两件玉辟邪，都是汉代帝王所使用的玉器，选用和田美玉雕琢，造型活泼生动，创作手法写实，突破了先秦玉器图案化的风格，是汉代玉雕的珍品。两件玉辟邪，体形虽小，但所表现的气魄足以和汉魏六朝陵墓前的大型石刻辟邪相媲美。该遗址出土的戴冠玉俑头也是汉代玉器中的珍品。

西安北郊汉墓出土的螭虎熊纹玉剑首，其造型之独特，雕琢动物之多，布局构思之巧，令人叹为观止。咸阳西郊汉墓出土的螭虎凤首纹玉剑首，顶部和底部均雕琢纹饰。南郑龙岗寺汉墓出土的鹰形玉剑首，是目前所见的孤品。建章宫遗址出土的弦纹铁芯玉带钩，集兽头、螭、兔等动物于一身，其玉质细腻坚硬，造型精美，工艺精湛，是西汉玉带钩中的精品。西汉窦氏夫妇墓出土了两套结构复杂且完整的玉组佩，其中首次发现的有双猴纹鞞形玉佩、猴纹熊纹变形龙纹镂空玉环、镂空凤鸟形佩、戴冠玉舞人。汉长安武库遗址出土的一件圆形玉片，阴刻独角带翼的山羊形象，这是目前仅见的一例¹⁸。蒲城县贾曲村发现的圆雕玉牛，是迄今所见的西汉时形体较大的俏色玉牛。西安市山门口汉墓出土的一对圆雕玉猪，风格写实，是造型生动、体形硕大的玉猪。西安市未央区范南村陈请士墓出土的水晶印，是迄今发现时代最早，汉代唯一的水晶印。宝鸡东汉墓出土的玉辟邪，造型生动，形象凶猛，虽然有部分残失，但仍古意盎然，是迄今所见东汉时形体最大，造型生动，工艺精湛的珍品。

陕西发现的汉代玉器突出特点是玉璧数量多、种类齐全。计有涡纹玉璧、谷纹玉璧、蒲纹玉璧、双身兽面纹玉璧、凤纹玉璧、夔凤纹玉璧、双鹰纹玉璧、镂空绳索纹玉璧、乳丁纹玉璧、螭虎纹刻字出廓玉璧等。其中双鹰纹玉璧、镂空绳索纹玉璧，不见于其他地区。凤纹玉璧共雕琢六组花纹，从内外两圈圆首尖钩纹分析，它应是楚式风格的玉器。该器也是迄今发现的西汉时形体最大的雕纹玉璧，玉璧侧面阴刻“六百六十一”五个字，应是当时玉器的编号，说明汉代玉器生产的规模是惊人的。

北周、隋都建都陕西长安。虽然这两个政权都是短命王朝，当时玉器的制作和使用也处于低潮，但仍有少量精品出现，如1988年5月在咸阳发掘的北周骠骑大将军若干云墓中出土的一副八环蹀躞玉带，形制规整，抛光打磨工艺极为精湛，是迄今考古发现的年代最早且结构最完整的玉带¹⁹。1957年，在西安市玉祥门外梁家庄发掘了隋代李静训墓，出土的金扣白玉杯、玉钗、玉兽形佩，玉质工艺均为上乘，可视其为隋代玉器代表作。

唐王朝是中国历史上一个强盛的大帝国，经济兴盛发达，国际交流频繁，促进了当时制玉技术的快速恢复和发展。近半个世纪以来，在唐长安及其周围地区出土了100多件造型特征突出、风格迥异的玉器。

1970年10月在西安市南郊的何家村发现两陶瓮及一提梁罐唐代窖藏文物，除了发现270件唐代金银器皿之外，发现的玉器、宝石等是迄今为止发现的唐代玉器数量最多、品位最高的一批，计有玉带10副，分别是九环蹀躞带、碾狮纹白玉带、斑玉带、白玉有孔带、碾伎乐狮纹白玉带、更白玉带、白玉纯方铐带、骨咄玉带、深斑玉带、白玛瑙铰具。容器5件，分别是羚羊首玛瑙杯、白玉碾琢忍冬纹八曲长杯、水晶八曲长杯、玛瑙长杯、玛瑙白。另外出土的还有玉杵、方玉、水晶饰、蓝宝石7枚、绿玉6枚、紫晶2枚、黄晶1块。玉臂环4件，分别属镶金嵌宝石的玉臂环、镶金玉臂环。

陕西长安县南里王村的唐上柱国左卫府中郎将窦璇墓（贞观元年，公元627年）中出土了一副完整的“玉梁金筐宝钿真珠装蹀躞带”和1枚水晶猪形坠。玉梁金筐宝钿珍珠装蹀躞带，形制独特，制作考究，装饰豪华富丽，迄今仍是孤品。西安丈八沟唐代窖藏中发现了三副完整的饮宴伎乐纹玉带²⁰。西安孙家湾村出土的嵌金丝白玉佩。由于金丝图案具有中亚和西亚的风格，因此，该器被认为是外来物，后被中国玉工所改制。

1987年发掘的扶风法门寺地宫，出土玉器主要有：两枚玉质佛指舍利，供养佛指舍利的玉棺、水晶椁、水晶枕、水晶花蕾、水晶球、珉珠石函金筐宝钿真珠装、纯金宝函金筐宝钿真珠装、汉白玉阿育王塔、汉白玉双檐灵帐。法门寺地宫出土的水晶椁，造型考究，工艺精湛，外黏宝石和金花，水晶椁内再装

壶门座玉棺，玉棺内放置佛真身灵骨。

陕西出土的宋金时期的玉器虽屈指可数，但仍有精品发现。如西安市未央区徐家寨出土的宋代圆雕玉人，形象自然，风格写实。西安市雁塔区出土的鸚鵡衔花玉佩，构思匠心独具，镂空透雕，阴刻线条粗细搭配，层次分明，动态感强。螭龙穿花缘环，玉质细腻，采用多层镂空透雕，高浮雕和线刻技法相结合，螭龙活灵活现，花叶丰满柔和。西安交通大学出土的龟鹿鹤纹玉佩，外轮廓优美，采用多种技法雕琢，松竹灵芝布局有序，吉祥物栩栩如生。长安县元墓中出土的金代玉器，如回首展翅玉凤，无论从玉质、造型、纹饰、雕工看均为上乘，很可能是元灭金时掠夺的战利品。

陕西出土的元代玉器主要有：户县贺胜墓出土的梅花透光圆形玉佩，玉质细腻，外缘由竹节绕成圆环状，内镂雕竹叶和梅花，从题材和雕工研判，具有宋代玉器的某些特征；松鹿透空桃形玉佩，其题材大体与宋金相同，但雕工远不如金代那样精细；玉带钩，形体较小，钩首龙头较为抽象。西安市刘逵墓出土的玉带钩，钩首龙头风格写实，钩身上高浮雕螭龙衔灵芝。西安市东何家村出土的4只白玉雁佩，形体虽小，但件件是精品；童子牧牛玉坠，整体风格粗犷，构思奇妙，以大量的圆孔来表现牛眼、牛鼻的手法较为特别。西安市雁塔区瓦胡同村出土的螭龙玉带钩，形体较大，钩首螭龙风格写实，钩纽为长方形孔。

陕西出土的明清玉器数量不多，主要为玉带。西安交通大学出土的双层镂空龙纹方形带铐，刀法粗犷有力，雕琢十分精细，是明代的典型器物。南廓门出土的桃形镂孔龙纹玉带铐，将玉带铐嵌入铜壳之中，铜壳后设制了扣身和扣舌，革带能穿入其中。清代的典型玉器有西安市东何家村出土的螭纹心形玉佩，玉质上乘，雕琢精细，唯螭之造型远不如汉代之生动。西安市三爻村出土的玉童子，形象可爱，充满了稚趣，又是很好的俏色作品；刘海戏金蟾玉坠，将蝙蝠、葫芦等物结合在一起，寓意吉祥。

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Jades Unearthed from Shaanxi

Liu Yunhui

The earliest jades known in Shaanxi, small in number and type, and simple in shape and working technique, belong to the Laoguantai Culture¹. The distribution of jades belonging to the Yangshao Culture currently is primarily in Guanzhong and southern Shaanxi. The largest number of jades was discovered at the site of Longgangsi, Nanzheng. Representative types include the jade knife with drilled holes and middle spine, and a turquoise arc-shaped pendant (*huang*) taking the shape of the “卍” graph. In addition the T-shaped black jade hairpin is another widely distributed type associated with the Yangshao Culture.

Longshan period jades are primarily distributed in northern Shaanxi, as represented by Shimao and Xinhua in Shenmu, and Lushanmao in Yan'an², and secondarily are distributed in the Guanzhong area. The most popular jade types of this era are the jade *yazhang* (*zhang* scepter with flaking edge serrations) and large knife³. Exemplary is the largest and widest knife blade, measuring 77.5 cm long, 32.5 cm wide at the top and 1cm. thick, with five perforated holes, from the site of Wangmazui, Long County. The seven holes knife blade, trapezoidal in shape, unearthed in the remains at Lushanmao is characterized by flanking side small flange Decor whose profile suggests the shape of a female wearing an Eastern Yi style hat. The height of jade working is reflected by the extremely thin jades unearthed from two sites, Shimao and Xinhua in Shenmu County.

Various prehistoric cultural jades continue to appear in later dated tombs and sites in Shaanxi, as represented, for example by the Hongshan Culture jade owl pendant and jade “pig-dragon” (or coiled dragon) unearthed from the Spring and Autumn, Warring States tomb at Fengxiang and by the Liangzhu Culture jade tube (*cong*) found amidst remains of the Longshan site, Lushanmao. In addition, is the *cong* type from the latter site that is characterized by a mixture of cultural influences, the Shaanxi Longshan, Liangzhu and Eastern Yi. Another major and the most substantial influence is the Shijiahe Culture, as reflected in the eagle-shaped jade hairpin from Shimao, by the openwork phoenix decorated hairpin from Lushanmao, and the semi-human spirit-shaped pendants from Western Zhou tombs in Chang'an and Fengchu, Zhouyuan.

The few Shang jades that have been discovered in Shaanxi are mostly concentrated in the eastern suburbs of Xi'an at Laoniupo⁴ and the Fengji tomb at Liujiia, Fufeng. A large jade dagger-axe (*ge*), jade *cong*, and jade owl pendant were unearthed from the first site and a pair of late Shang period parrots was unearthed from the latter tomb.

Approximately 3,000 jades are known to have been unearthed from Western Zhou tombs in Shaanxi, and these come primarily from three areas, including Zhouyuan between Fufeng and Qishan⁵, State Yu cemetery at Baoji Municipality⁶, and Fenghao area in Chang'an⁷. The number and quality of jades, and size of the tomb directly reflect the status of the deceased during Western Zhou times. Types are fairly standardized, in consisting of four categories: ritual, ornamental, utilitarian and burial jades. Those most likely belonging to the ritual category include large jade *ge* and jade tablet (*gui* insignia), as represented by the *Taibao* jade *ge* from Qishan⁸ and the dragon decorated jade *ge* from Jingshu burial at Zhangjiapo. The *cong* during the Western Zhou period is ritual in function. The square-hole jade *cong* and phoenix decorated *cong* from the Western Zhou tomb at Zhangjiapo are quite distinctive. The most representative *huang* during the Western Zhou era is the type decorated with a pair of dragons with reverted heads. The number of jade *huang* per jade pendant set is intimately connected with the rank of the deceased while alive. Ornaments are divisible into mythical animal types, mythical semi-humans, living animal types, single human figurines, and ornamental types for daily use. Mythical animal jade types primarily include dragon pendants, phoenix pendants, and a combination of dragon and phoenix-decorated and shaped pendants. Mythical semi-human jade images frequently combine with human and dragon or human, dragon and bird parts. Figurines in jade are rendered in crouched position, in triangular shape and in profile. Real animal types include the deer, tiger, pig, rabbit, snake, tortoise, fish, silkworm, cicada, phoenix and variations of the bird. Ornamental types include the slit ring, wrist bracelet, *xi*, twisted silk or rope-shaped pendant, and shield-shaped pendant. Utilitarian types in jade include the ear pick, a bar used for stunning and thumb ring. Burial jades include the face cover, mouth plug and hand-held object. In addition, burial jades decorating the coffin include fish and cowries.

The majority of Western Zhou jades are carved into flat pieces that emphasize a cut-out type of profile, and three-dimensional figurines are rarely seen. Circumscribing outlines usually define major characteristics of

animals and humans, and then a small number of incised lines are used to create details. For example, the seven jade deer unearthed from Tomb No.1 at Rujiashuang are lively, carved into cut-out shapes of the animal almost without any *décor* or detail, except for major features that are incised with a single line, to highlight eyes, ears, snouts and hooves. A few examples of jades carved in the round with incised details include the ox head pendant from Tomb 9 at Rujiashuang. The head faces frontward as a rather thick vertically oriented short stalk with details of two horns, a nose and a mouth, simply rendered on another wide frontal face. Another example of the simple sculptural type is the human wearing a dragon headed crown from Tomb No.25 at Huangdui, Fufeng. In style, both jade types are simple and descriptive.

Approximately 1,500 jades have been unearthed from Spring and Autumn and Warring States tombs in Shaanxi, primarily from remains at Yongcheng, one of the Qin capitals, Fengxiang County⁹, Duke Jingong of Qin burial¹⁰, Tomb No.2 at Yimen, Baoji¹¹, remains at Xianyangcheng¹², State Qin burials at Zhuanjiaocun, Xunyi¹³, and Qin Dynasty sacrificial pits at Lujiakoucun and Lianzhicun in the northern suburbs of Xi'an¹⁴.

In Shaanxi, Spring and Autumn period jades are primarily Qin in style yet a sizeable number are also Chu in style, as represented, for example, by the jade disk (*bi*), *huang* and belt buckle from Tomb No.2 at Yimen. In addition to other pendant ornaments, including small axe shapes, tubes and tiger shapes, all are decorated with bas-relief images of interlaced dragons (*kui*), the hallmark of Chu style. One jade *huang* from the same tomb is particularly notable since on one side it is decorated with an incised Qin style dragon head motif and on the other with a Chu style bas-relief carving of interlaced dragons, a clear sign of interchange between cultural types. Qin style jade-working emerges during the early period of the Spring and Autumn, develops during the middle period, and matures during the late period. Three major aspects of these jades help in defining their character. First, typologically Spring and Autumn jades are rich in number of shapes, including long and rectangular plaques with serrated edges and openwork *décor*, palace lantern-shaped openwork pendants, crescent-shaped pendants, horse bridle-shaped pendants, chisel-shaped pendants, 亞-shaped pendants, openwork 亞-shaped pendants, triangular-shaped openwork pendants, long bent corner-shaped pendants, pointed double feet-shaped pendants, 工-shaped pendants, shield-shaped pendants, U-shaped pendants, bell-shaped pendants, horse head pendants, bird head-shaped belt buckles, and long serrated obliquely angled-shaped ornaments. Most of these jade shapes are not witnessed elsewhere in Spring and Autumn burials.

Second, motifs decorating Spring and Autumn period jades in Shaanxi in the Qin style include incised variations of the dragon with reverted body parts in a rectangular shape, and multiple variations of this dragon type which may feature complete representation of the dragon head, horns, whiskers, eyes, nose, mouth, fangs, body and tail, and simplifications of the latter features, especially those formed without a body or tail, featuring only the head, namely, the so-called dragon head motif. Some of the dragon patterns are reduced to S-motifs, the so-called Qin style dragon motif. Third, carving techniques reflecting the Qin style are primarily limited to fine incised line, with few examples featuring low relief or sculpting in the round. Openwork is next in popularity. Most openwork edges are square and form openings in the form of interlinking cloud motifs, 山-shapes, 八-shapes, L-shapes, I-shapes, T-shapes and double interlocked feet. The perforated holes designed for attachment on these jades are common and take various shapes, executed, for example, from the back side only, some pierced at an angle from the back side, others forming two interlinked perforations, and still others with several different types of holes. The working technique exhibiting how perforated edges are cut on a jade piece also commonly appears visible to the eye in Qin jade-working.

Qin style jades during the Warring States period are represented by two types, which are the hallmark of Qin style throughout the Warring States period. The two popular types include *huan* ornaments with Qin style dragons in 工-shapes in interlocking rings and chisel-shaped ornaments with Qin style dragon motifs and animal faces. A set of jade pendants discovered in the Qin burial at Zhuanjiaocun, Xunyi County is presently the largest set known during the Warring States period. Sets of pendants in Chu style are usually decorated with dragon and phoenix motifs, as represented by jades unearthed at Xianyangcheng of Qin. The largest medium-size jade cup, of exquisite workmanship, dating to the late Warring States period, is the example on a tall stem standing in saucer and decorated with hooks of interlocking cloud and grain motifs, discovered at Chezhangcun, in the western suburbs of Xi'an. The largest amount of Warring States Qin jades, totaling 300 sacrificial types, was discovered in the sacrificial Qin pits from two areas in the northern suburbs of Xi'an. Most are simple shapes, crudely worked, representing male and female figurines, but there is also a singular example of a *bi* reworked into a pig shape¹⁵.

Over 300 jades of Han period have been excavated in Shaanxi, with the most important coming from the surroundings of Xi'an¹⁶ and from the Western Han Imperial Mausoleum in Yuanshang, Xianyang¹⁷. The highest ranking jade of Han period yet discovered is the "The Imperial Seal of the Empress" unearthed in the vicinity of the Changing Mausoleum. On the basis of the script style and location of the discovery, it is likely that this jade seal was used by the early Han Empress Lu. Currently the largest Western Han jade and the most exquisite and naturalistic representative of this era is the "ring knocker (*pushou*)" with four *taotie* animal heads, discovered in the environs of the Maoling Mausoleum. A gem of jade-working that reflects Western Han imperial belief in immortality is the jade heavenly horse with immortal equestrian found in the foundation remains of the Weiling Mausoleum of Han Emperor Yuan. Other outstanding pieces of the highest quality jade-working during the Han Dynasty are those from the same site representing an eagle, a bear and two *bixie* (an imaginary beast sometimes translated as winged lion). The latter jade is worked out of Hetian nephrite into lively and expressive forms that are descriptive and representational and in terms of quality break new ground, superceding pre-Qin jade-working styles. Although the two jade *bixie* are small, in terms of beauty they outrank the large-scale stone *bixie* that flank the spirit way in front of the Han, Wei and Six Dynasties mausoleums. Another rare work of Han jade art, from Changling Mausoleum, is represented by a male head, 10.2 cm tall, with elaborate head-dress decoration.

There are many unusual and rare types of jade works of art from the Han period. An unusual jade sword pommel decorated with a pointed mouth animal composed of part dragon, tiger and bear was unearthed from a Han tomb in the northern suburbs of Xi'an. The skill with which multiple animals are carved and the ideology and thought provoked by the image cause a feeling of exhilaration. The sword pommel with an elaborate design of grain nodules and feline dragon motifs, tiger and phoenix head motifs, unearthed from the Han tomb in the western suburbs of Xianyang, is defined on top and bottom by further rich array of ornamental motifs. The eagle-shaped sword pommel in jade from the Han tomb at Longgangsi, Nanzheng is currently one of a kind. Another gem in terms of high quality workmanship and refinement of form for Western Han jade belt buckles is represented by the fine and hard jade complex of many animals, including rabbit, feline dragon, and animal head in combination with an inner iron core decorated with linear patterns, unearthed from the palace remains of Jianzhang. Two sets of interlocking and complex yet complete sets of jade pendants were unearthed from the tomb of a husband and wife pair of the Dou clan of Western Han. A double-monkey decorated thumb ring-shaped pendant, a deformed monkey and bear decorated ring, an openwork phoenix decorated pendant, a crowned human-shaped pendant and a dancing figurine are all witnessed for the first time. Also witnessed for the first time in Han is the image of a goat with single horn and tines worked in a circular flat shape, unearthed from the remains of the arsenal at Chang'an¹⁸. A sculpture of handsome color, unearthed at Jiaqucun, Pucheng County, is the largest known jade ox carved in the round of Western Han period. A large pair of lively and stylistically descriptive pig sculptures was excavated from a Han tomb at Shanmenkou, Xi'an Municipality. The earliest crystal seal and the only one known thus far in Han times was unearthed from the burial of Chen Qingshi in Nancun, the Weiyang area of Xi'an. Although partially broken the jade *bixie* unearthed in Baoji is currently the largest known example from Eastern Han times, and is purposely exuberant, full of life and ferocious demeanor.

One of the more prominent forms of Han jades, in terms of number in Shaanxi is the jade *bi*, with a multitude of decorative types. Décor types include whorls, grain motifs, cattail motifs, cloud scroll with double body animal face motifs, grain with double body animal face and phoenix motifs, cattail with dragon (*kui*) and phoenix motifs, double eagle motifs, openwork plaited cord motifs, nipple motifs, nipple and dragonized tiger motifs, and *bi* with inscribed words on surrounding edges. Two of the decorative motifs on *bi* that are not witnessed in other areas of Han China are those featuring the double eagle and openwork plaited cord motifs. The grain and double body animal face with phoenix motifs on one *bi*, that are in turn from inside out divided into two further circular pieces filled with round headed pointed hook curls, probably represent Chu style. The latter type is currently the largest decorated *bi* in Han times. It is incised with an inscription of five characters ("六百六十一") reading "661" on its side, probably indicating the number of the *bi*, a truly remarkable piece, well representing a large-scale jade-working during the Han period.

During the short periods of Northern Zhou and Sui, when the capital was located at Chang'an, Shaanxi, although jade production and use was at low ebb, a small quantity of expertly worked jades has been discovered. The latter include a set of eight *huan* (ring) *diexie* type jade belt unearthed from the Northern Zhou

Piaoqi General, Ruo Ganyun's tomb at Xianyang in June of 1988 and outside of high quality craftsmanship and standardization, this intact belt with interlinking pieces is the earliest thus far known¹⁹. A white jade cup with a gold rim, hairpin and animal-shape pendants, unearthed from the Sui burial of Li Jingxun in Liangjiazhuang, Xi'an in 1957, is representative of the excellent heights reached in jade-working during the Sui Dynasty.

The great and powerful empire of the Tang, economically flourishing and internationally renowned, was stimulus for recovering the masterful art of jade-working. Over a half a century, excavations have uncovered over 100 groups of characteristic and special Tang jades from Chang'an and its environs. In October of 1970, the famous storage pit of cultural relics contained in a swing handle jar (*guan*) and two ceramic urns (*weng*) was unearthed at Hejiacun in the southern suburbs of Xi'an. Outside of the well-known gold and silver objects, are the numerous jades and other precious stone objects, currently the largest number of jades known in Tang times, with a total of 10 belts divided between a nine ring *diexie* type belt, a carved lion decorated white jade belt, a mottled jade belt, a white jade belt with perforated décor, a white jade belt with carved musicians, instrument and lion décor, a milk white jade belt, a pure white jade rectangular belt latch, an inlaid bone jade belt, a deeply mottled jade belt and white agate hinge. Five additional items include an argali ram headed agate cup, a white jade octagonal and long cup with honeysuckle flower decoration, an octagonal and long crystal cup, a long agate cup and an agate mortar. Other types include a jade staff, square jade, crystal ornaments, seven sapphire pieces, six green jade parts, two pieces of amethyst, and one yellow crystal piece. Four jade arm ring bracelets were either inlaid with gold leaf and precious stones or inlaid with gold.

One crystal pig-shaped pendant and a perfectly intact belt inscribed "Jade Swing Handled, Gold Framed, Pearls and Precious Stones Inlaid, Diexie Belt", dating to 627, the 1st year of the Zhengguan reign period, belongs to the Zhonglang General Dou Jiao, from the tomb in Nanliwangcun, Chang'an, Shaanxi. The latter belt is unique and unusual, made with great care and rich décor. Three sets of intact and complete jade belts decorated with themes of drinking, feasting and music-making were found in a Tang storage pit at Zhangbagou in Xi'an²⁰. A white jade pendant inlaid with gold thread was unearthed at Sunjiawancun in Xi'an. The design in gold thread is both Asian and West Asian in style, thus, it is considered to represent an import that was reworked by a Tang Chinese craftsman.

The discovery of the cellar in the Famen Temple, Fufeng, Shaanxi in 1987, includes important jades, the most important of which are the two Buddhist finger reliquaries, which include a jade coffin honoring the Buddhist finger, a crystal coffin chamber, a crystal pillow, a crystal flower bud, a crystal sphere, in addition to a *wufu* stone with gold frame decorated with pearl beads, a pure gold container with pearl bead decoration, a Han white jade King Asoka pagoda, and a Han white jade double eave spirit tent. The coffin chamber in crystal is particularly beautifully crafted, with an outer décor set in precious stones and gold flowers, and within the jade coffin is a gate and seat, and further inside lays the bone of the Buddha's true body.

There are only a few noteworthy jade discoveries known from the Song and Jin periods in Shaanxi, such as the natural and descriptive human figurine sculpted in the round from Xujiashai, Weiyangqu, Xi'an. The jade pendant in the form of a parrot holding flowers in its beak, has a profoundly beautiful expression, and is worked with both fine and crude incised detail into separate layers. Another jade ring decorated with a lively and spirited program of feline dragons, and soft and full bodied flowers and tendrils is worked out of high quality jade into several openwork layers of high relief interconnected with incised and carved details. Archeologists excavated in the Xi'an Jiaotong University a jade pendant with tortoise, deer and wild goose images whose outer edge was worked through several different carving modes into a program of pine, bamboo, fungus and other lively auspicious symbols. From a Yuan dynasty tomb in Chang'an, several Jin Dynasty jades were unearthed, including a pendant with a reverted head and flying phoenix, which in quality of jade, form, décor and carving technique ranks in the first class, and was probably taken as plunder when the Yuan conquered the Jin.

The most significant jades in Shaanxi of Yuan period include various distinctive pieces, one of which is a round-shaped pendant featuring an openwork décor of plum blossoms, made out of dense jade, with an outer edge decorated with a circular ring of bamboo nodules and openwork bamboo leaves and plum flowers. From the standpoint of subject and working style, the jade is Song in date. Another pendant was formed out of a peach shape with an openwork décor of pines and deer, and reflects a theme popular in Song and Jin eras but does not possess the fine working of Jin Dynasty styles. In addition is another small jade belt buckle with the top taking the shape of an abstract dragon head. Various other jades include a belt buckle decorated with a naturalistic dragon head and its extension decorated with a low relief carved feline dragons holding in their

mouths the immortal fungus, *lingzhi*. Four white jade wild geese, unearthed from Hejiacun in east of Xi'an, although small are of fine workmanship. A pendant in the form of a child and an ox is roughly worked, yet conceptually novel, and is characterized by a large number of circular perforations representing eyes and nostrils. The multiple dragon type belt buckles, unearthed from Wahutongcun in the Dayan Pagoda area of Xi'an, is rather large, is carved into naturalistically descriptive forms, and carries a long rectangular shaped hole for attachment.

The few examples of Ming and Qing jades unearthed from Shaanxi are primarily jade belts. Archeologists unearthed in the Xi'an Jiaotong University a two-layered openwork dragon decorated belt end plaque of Ming period that was roughly cut but finely carved and abraded. The latter mode of working is typical of Ming style. Another belt, unearthed at Nankuomen, is of leather fit with jade plaques. The peach-shaped jade plaques are inlaid into bronze frames with buckles on the back for the leather to pass through. A representative of Qing jade working is the heart-shaped jade pendant with a feline dragon image from Hejiacun east of Xi'an. The quality of jade is first rate, the carving refined, yet does not have the liveliness of the dragons carved during the Han Dynasty. Other jades, various baubles representing children in loveable forms and lively poses, and pendants representing auspicious symbols, such as *ruyi*, a complex of gourds, bats, or pendant images of the legendary Liu Hai playing with the gold toad have been unearthed from Sanyaocun in Xi'an.

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本卷年表

Chronology

新石器时代 (约公元前 8000 – 前 2000 年)	Neolithic Period (ca. 8000 – 2000 BC)
仰韶文化 (约公元前 4800 – 前 2700 年)	Yangshao Culture (ca. 4800 – 2700 BC)
红山文化 (约公元前 4000 – 前 3000 年)	Hongshan Culture (ca. 4000 – 3000 BC)
石家河文化 (约公元前 2500 – 前 2200 年)	Shijiahe Culture (ca. 2500 – 2200 BC)
龙山文化 (约公元前 2500 – 前 2000 年)	Longshan Culture (ca. 2500 – 2000 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 Shaanxi

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- | | |
|------------|--|
| 1 玉刀 | Blade |
| 2 玉铲 | Spade |
| 3 玉铲 | Spade |
| 4 玉笄 | Hairpin |
| 5 玉坠 | Three Pendants |
| 6 玉璧 | Disc (<i>bi</i>) |
| 7 联璜玉璧 | Set of Four Arc-shaped Pendants |
| 8 玉刀 | Blade |
| 9 玉刀 | Blade |
| 10 玉钺 | Axe (<i>yue</i>) |
| 11 玉斧 | Axe |
| 12 玉铲 | Spade |
| 13 玉铲 | Spade |
| 14 玉铲 | Spade |
| 15 玉人头像 | Figure in the Shape of a Human Head |
| 16 凤首玉笄 | Hairpin with Phoenix-shaped Finial |
| 17 玉璋 | Scepter (<i>zhang</i>) |
| 18 玉璋 | Scepter (<i>zhang</i>) |
| 19 玉璋 | Scepter (<i>zhang</i>) |
| 20 玉璇玑 | Disc with Notches |
| 21 玉钺 | Axe (<i>yue</i>) |
| 22 兽面纹玉琮 | Tube (<i>cong</i>) with Animal Mask Decoration |
| 23 兽面纹玉琮 | Tube (<i>cong</i>) with Animal Mask Decoration |
| 24 鹰形玉笄 | Hairpin in the Shape of an Owl |
| 25 玉猪龙佩 | Ornament in the Shape of a Coiled Dragon |
| 26 勾云形玉佩 | Pendant with Hooked Cloud Decoration |
| 27 神人兽面形玉佩 | Pendant in the Shape of a Human Head |
| 28 神人兽面形玉佩 | Pendant in the Shape of a Human Head |
| 29 神面纹玉柄形器 | Object in the Shape of a Handle |
| 30 玉戈 | Dagger-axe (<i>ge</i>) |
| 31 玉琮 | Tube (<i>cong</i>) |
| 32 鸮形玉佩 | Pendant in the Shape of an Owl |
| 33 鸚鵡形玉佩 | Pair of Pendants in the Shape of Parrots |