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THE COMPLETE COLLECTION OF
JADES UNEARTHED IN CHINA

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江西地区出土玉器概述

彭明瀚

江西省位于长江中、下游南岸，地势中间低，四周高，赣江自南向北纵贯全境，从盆地中部缓缓流过，构成一个以鄱阳湖为中心，包括赣江、抚河、信江、饶河、修水五大流域的向心水系，是人工灌溉技术发明以前古人类生活的理想场所，优越的自然地理环境和气候条件，使得这些地区成为古代文化发达之地。

江西考古工作起步比较晚，始于饶惠元先生在清江县（现改名为樟树市）的考古调查。1947—1955年，他在清江县及其附近地区发现47处古文化遗址，其中大部分遗址后来证实属于吴城文化遗址，如筑卫城、营盘里等。新中国成立后，祖国的文化事业蒸蒸日上，科技进步，学术繁荣，江西的文物考古事业有了极大发展，考古资料层出不穷，重大发现时有涌现。

新石器时代玉器，在丰城、新余、德安、靖安、广丰社山头等新石器时代晚期遗址中，有零星出土，数量极少，品种单一，主要有玉琮、斧、钺和璜等，在造型和装饰方面带有明显的良渚文化玉器色彩。丰城市采集的一件多节式玉琮¹，无论是造型，还是筒体兽面纹的构图，都与江苏寺墩、草鞋山等地良渚文化多节式玉琮毫无二致。

商代的江西，是吴城文化的中心分布区，有着发达的青铜文明，玉器最为重要的考古发现有樟树吴城遗址和新干大洋洲大墓。1989年发现的新干大洋洲商代大墓²，不仅墓中出土的青铜器数量多，造型奇，纹饰美，铸工精，为中国南方地区所仅见，而且其玉器群也是继安阳殷墟、广汉三星堆之后又一重大发现。大洋洲商墓出土玉器754件，可分为礼器、仪仗器、装饰品三大类。礼器33件，器类有琮、环、璜、璧、玦等；仪仗器7件，器类有戈、矛、铲；其余均为装饰品，种类丰富，数量最多，主要用作佩带装饰物和插嵌于其他物品上作观赏品，器类主要有笄、镯、项链、腰带、串珠等。装饰品精品纷呈，其中有一部分造型生动，雕刻精湛，体现了商代工艺美术的最高水平，它像一面镜子，透露着南方青铜王国吴城文化发

达的琢玉业信息，为追寻其玉器加工、产品特点等提供了丰富的标本，也为商代玉器文化注入了新的内涵。

大洋洲出土玉器的质料，大部分为透闪石，少量为磷铝石、叶腊石、绿松石、水晶等；玉器内部颜色为白、灰、浅黄褐等，器物表面则呈现出紫、褐、黑等色彩。器表呈现出丰富的色彩，与玉器对外来离子的吸附有关。这是由于大洋洲玉器质地疏松，多孔隙，有利于表面吸附和表面发生化学反应；玉器埋藏于潮湿偏酸性的土壤中长达数千年，一方面玉料中的活跃元素会溶失，另一方面土壤中的元素及有机物也吸附于器表；铜器与玉器一起埋藏使一些玉器表面形成鲜艳的绿色。总体上看，大洋洲玉器绝大多数器表受沁，呈所谓的“鸡骨白”。

大洋洲玉器群在文化性质上强烈地表现出双重性，即无论是玉器的类型，还是造型、装饰纹样，乃至制作工艺都在很大程度上表现出与中原殷商文化的一致性，诸如玉璧、玦、琮、环、璜和戈、矛、铲以及装饰品中的柄形器、笄形器等，都与中原殷商时期同类玉器造型相近；玉器上的斜方格纹、菱形纹、回字纹、对角几何纹和臣字目的兽面纹等装饰纹样，也是中原二里头文化以来玉器上常见的纹样。中原殷商时期玉器纹饰的制作方法，特别盛行平行的双线雕，运用减地手法，即先阴刻双线，然后将阴线外侧的地子均匀地琢低一层，双线之间便浮出一道阳线，大洋洲玉器中同样有相当一批是采用这种方法制作的。

当然，大洋洲玉器群也有自身的一些特色，比如，在器物种类方面，礼器只有璧、琮、璜，中原地区常见的圭、璋、琥不见。在装饰纹样方面，高羽冠神人像，很有地方特色。大洋洲玉器群这种既具有商代古玉的普遍共性，又带有某些自身个性的双重特征，无疑是商代南方地区一批典型的标准器，它为中国古玉的研究，特别是对传世古玉器的断代和鉴赏有着特殊的意义。

两周时期，江西历史文化进入低谷，这一时期的

考古遗址，多为中小类型，没有像商时期吴城、牛头城那样的高等级遗址，因而这一时期的玉器只有零星出土，数量少，品种单调，只有玉璜、玉环、玉佩等，较重要的有樟树观上春秋墓³、樟树牛头山战国墓⁴、贵溪龙虎山两周崖墓⁵等出土的玉器。

江西汉代玉器重要的考古发现有南昌市东郊永河大队西汉墓群、老福山西汉木椁墓等，出土玉器种类丰富，有玉璧、玉佩、玉璜、玉剑首、玉珖等，造型、纹饰与中原地区同期同类器基本一致。南昌市东郊永河大队汉墓群13座墓中，有2座墓出土了玉璧、玉璜、玉珖、玉舞人、象牙璧、象牙环等9件⁶。

魏晋南北朝与隋唐时期是江西玉器的低潮，考古发现玉器极少，江西南昌市郊京山南朝墓出土有玉带钩、璜、珩、佩、异兽等数件玉器⁷，是此期玉器最为集中的一次考古发现，虽然特征不很明显，但与汉代玉器之间还是稍有差别，为我们了解这一时期的玉器工艺提供了极为难得的实物资料。

宋代的江西，社会稳定，经济发达，手工业兴旺，文化昌盛。宋代是玉器发展史上的重要阶段，经过三国时期到唐代漫长的低潮之后，玉器生产骤然繁荣，玉器种类繁多，佩玉大量出现，无论是玉器的品种，还是造型艺术、雕琢工艺都有了很大进步，尤其是圆雕玉兽，一改前代玉器以稳定的几何形体为主的造型风格，使玉雕的造型艺术又大大地前进了一步。宋代玉器，史书上有较多的记载，但考古出土品很少。上饶赵仲湮墓、吉水张宣义墓出土的南宋玉器，为我们了解这一阶段玉器自唐代以来演变的规律、造型题材、制作工艺、风格特点等均提供了第一手实物资料。赵仲湮墓出土玉带一套8件、银碗2件、铜器2件，水晶环、水晶球、水晶珠、水晶狮、水晶饰品、料石狮、料石璧、墓志各1件⁸。据出土墓志可知，赵仲湮系宋高宗叔祖，因而出土物较为丰富、较为精致。该墓出土玉带表明，宋代玉带与唐代、五代相比，形制发生了变化，半圆形玉带板已不再见，新出现了桃形带板，方形、长方形、圭形玉带板的尺寸也变小了；所刻人物纹，既不是胡人形象，也不是唐人装束，而是穿方领大袖长袍的汉人形象，人物虽席地而坐，但座下已无地毯；雕琢技法也与唐代有区别，仅在主纹周围铲底斜磨，底子上稍见不平整现象，衣纹阴线比唐代细而短，显得拘谨，带板边框四周磨出很明显

的斜面，可见四个直线棱，侧视为梯形，这种技法处理后纹饰突起，立体感增强；细部刻划上，线条流畅，不再用阴线勾勒，而是顺其自然，转折合理，不再施用那种装饰性的线条，衣褶线条刚劲柔和兼而有之，明暗折叠，随之而现，更加走向写实化，人物造型，生动逼真，已达到了形神兼备的境界，堪称宋代玉带中的珍品。这套带板，1块铤尾，7件长方形铤，数量与五代前蜀王建墓出土的带板相同。赵仲湮系明州观察使，因而这套带板是宋代高级官使用玉制度的典型代表。

朱元璋建立明朝后，恢复唐制，在冠服制度上也用玉来标志等级贵贱，规定玉是最高统治阶级的专用之物，明代玉器在宋代玉器蓬勃发展的基础上，经过不断努力，将玉器生产推向了一个新的高度，成为我国琢玉史上最繁荣的时期之一。明代玉器制造的成就与特点主要表现在以下三个方面：第一，玉器种类增加，杯、碗、盘、文具等大量出现；第二，佩玉体系得到了极大的丰富，实用与装饰功能兼备的纽扣、发簪、佩坠，一改形式古拙之风，日趋世俗化，形式花样与日常生活越来越接近。还出现了一些制造极其简单的小件佩饰；第三，装饰纹样，一改前程式化的风格，显得千姿百态，极富变化。

明代江西的社会经济，在宋、元的基础上获得了新的进步，市镇发达，手工业全面繁荣，商品贸易空前活跃。江西各地出土玉器的明墓在100座以上，尤以宁王、益王家族所在的南昌、南城两地最为集中，主要有：南昌市宁靖王朱奠培夫人吴氏墓⁹，出土玉圭1件，玉佩一副，玉片、玉珠数千件；南城益端王朱祐楨夫妇合葬墓¹⁰，出土玉圭、玉带等26件（组）；南城益庄王朱厚焯夫妇合葬墓¹¹，出土玉圭、玉佩、玉带等1500多件；南城益宣王朱翊钊夫妇合葬墓¹²，出土玉圭、玉佩、玉带等289件（组），玉珠千余颗。

南昌宁王墓、南城益王家族墓出土玉器，有礼仪用玉圭、玉璧，实用佩玉、玉带、带钩、头饰、服饰、坠饰等，以玉圭、玉带及各种玉佩最为常见，一般是每棺出玉圭、玉带、玉佩各1件。玉佩饰种类丰富，有玉人、玉兽、玉鱼、玉鸟、玉花、玉牌子等，以益宣王墓出土的成串玉佩饰最具特色。这些玉器，时代从明中期至明末，为研究明王朝中央和地方制玉的相互关系提供了新的视角。

玉圭、玉璧等玉礼器，在明代，只有皇帝及皇室其他成员才能享用。《明史·舆服志》记，洪武“二十六年更定，袞冕十二章，……圭长一尺二寸。”“永乐三年定，玉圭长一尺二寸，剡其上，刻山四，以象四镇之山，盖周镇圭制，异于大圭不琢者也。以黄绮约其下，别以囊，韬之金龙纹。”“嘉靖八年……乃定制……玉圭视镇圭差小，剡上方下，有篆文曰‘讨罪安民’。”“皇后冠服，玉谷圭，长七寸，剡其上，琢谷文。”“后太子妃冠服……其玉圭、带绶、玉佩俱同王皇妃。”“亲王冠服，洪武二十六年定……玉圭长九寸二分五厘。”“亲王世子冠服，永乐三年更定。玉圭长九寸。”南昌、南城等地的明藩王墓多数出土玉圭，总数在20件以上，基本形制是剡上方下，呈长条形片状，顶端凸起尖角，下端方正，边线平直，双面刻5行凸起的谷纹，长度在15厘米左右，约合明代的五寸，是明代最小的一种玉圭。平民墓中未见玉圭出土，考古发现表明明代皇帝及皇室其他成员对玉圭的专用制度得到了较好的执行。

江西明墓中出土了30多套玉带，较好地体现了明当时玉带的制作工艺成就。明代早、中期的玉带板多光素无纹，如端王墓出土玉带板，羊脂玉质，光泽较亮，素面无纹。明代中后期的玉带多数为20块一套，排列形式按规定分为前后两排，前排13块，排列顺序为：长方形1块居中，两侧对称排列长条形1块、桃形3块、长条形1块、圭形1块；后排为大小相等或大致相等的长方形玉块7块，称七排方。益宣王墓出土的花形玉腰带，中心为瓜形，四周雕花瓣的花形带，是明代玉带板的又一风格。益宣王墓、新建乌溪乡第三村明墓出土的玉带板中，均有2块提携，类似的形制见于明初南京汪兴祖墓出土的玉带，因而它们既有可能是江西地区特有的玉带形制，也有可能是明初旧玉。明代后期玉带板则多施有纹饰，纹样很丰富，有龙纹、凤纹、麒麟纹、花卉纹，常以龙纹、凤纹、麒麟纹作主纹，以缠枝花卉作底纹，再衬以如意、云纹、古钱、松石和卐纹等吉祥用意的图案，烘托主纹，充满活力，装饰化倾向更为突出，藩王玉带多数饰三爪或四爪的蟒，琢制工艺有粗细之分，粗工者奔放不羁，细工者精巧别致，还出现二层、三层甚至多层镂雕，玲珑剔透，有的还在纹饰内描金，极尽装饰之能事，如益宣王继妃孙氏墓所出玉带板，饰浅

浮雕牡丹花，花纹阴线内描金，显得富丽堂皇。

宋代以来，贵溪天师府是历代天师的府第，一直沿续，因而，这一地区的天师墓中时有作为冥器的天师玉印出土，制作或精细，或粗率，成为江西明清玉器的又一地方特色。

清代出土玉器，最具代表性的要数九江县清道光年间的李鸿滨墓，出土玛瑙朝珠、玛瑙佛珠、翡翠扳指、翡翠鹅形佩、水晶眼镜等10件玉器，材质优良，琢制精细，为我们鉴定传世晚清玉器确立了时代标尺。

综上所述，江西古代玉器之工艺美术，历史悠久，成就卓著。历代玉器出土很多，出土玉器的墓葬，往往伴出陶瓷器，而陶瓷器的研究，在江西已经建立了较为完整的年代序列，可以作为判定墓葬年代的依据；加之宋代以来，墓葬往往有墓志、买地券、冥途路引等标明埋葬时间的纪年材料，给出了墓葬的确切下葬时间。因此，江西出土古代玉器，对于传世玉器研究来说，具有较好的参照作用。

注释

1. 万德强：《丰城出土的良渚文化玉器》，《江西文物》1989年2期。
2. 江西省文物考古研究所等：《江西新干大洋洲商墓发掘简报》，《文物》1991年10期；江西省文物考古研究所等：《新干商代大墓》，文物出版社，1997年；彭适凡：《新千古玉》，台湾典藏杂志社，2003年。
3. 樟树市博物馆：《樟树观上春秋墓》，《南方文物》1997年2期。
4. 江西省博物馆、清江县博物馆：《江西清江战国墓清理简报》，《考古》1977年5期。
5. 江西省历史博物馆、贵溪县博物馆：《江西贵溪崖墓发掘简报》，《文物》1980年11期。
6. 江西省博物馆：《南昌东郊西汉墓》，《考古学报》1976年2期。
7. 江西省文物管理委员会等：《江西南昌市郊南朝墓发掘简报》，《考古》1962年4期。
8. 陈柏泉：《上饶发现雕刻人物的玉带牌》，《文物》1964年2期。

江西地区出土玉器概述

9. 江西省文物考古研究所:《南昌明代宁靖王夫人吴氏墓发掘简报》,《文物》2003年2期。

10. 江西省博物馆:《江西南城明益王朱祐檣墓发掘报告》,《文物》1973年3期。

11. 陈文华:《江西南城明益庄王墓出土文物》,《文物》1959年1期。

12. 江西省文物工作队:《江西南城明益宣王朱翊钊夫妇合葬墓》,《文物》1982年8期。

Jades Unearthed from Jiangxi

Peng Minghan

Jiangxi Province extends south from the southern bank of the Middle and Lower Yangtze River valleys. Geographically, Jiangxi is low at its center and high on its four sides. The Gan River crosses Jiangxi from south to north, and hooks at the north around Boyang Lake which is a central meeting point for not only the Gan but Fu, Xin, and Rao Rivers and their valleys. Before the invention of irrigation, this central area of rivers and lake was ideal in natural beauty and weather, and thus was prime location for an early cultural settlement.

Archaeological activity came late to Jiangxi, beginning with the discoveries of Rao Huiyuan in Qingjiang County (today's Zhangshu). From 1947 to 1955 he discovered 47 ancient sites, and most formed what later became known as the Wucheng Culture. Sites include Gongweicheng and Yingpanli. After 1949, as cultural enterprise, scientific knowledge and academic research increased, Jiangxi archeology and cultural relic discoveries also continuously and rapidly advanced.

Sites with jades of the Late Neolithic Period date derive from Fengcheng, Xunyu, De'an, Jing'an, and Shantou in Guangfengshe. Jade types are few, and usually limited to single implements, such as the tube (*cong*), axe, axe (*yue*) and arc-shaped pendant (*huang*). The latter types reflect the influence of the Liangzhu Culture. A *cong* with one register of décor, picked up at Fengcheng¹, is completely Liangzhu in style. The simple animal face motif on four sides mimicks that decorating *cong* from Sidun and Caoxieshan in Jiangsu.

During the Shang Period Jiangxi serves as the center of the Wucheng Culture. The advanced level of this Bronze Age culture is reflected in the archeological discoveries at Wucheng site in Zhangshu and at Dayangzhou in Xin'an. The Shang tomb at Xin'an, discovered in 1989, is the largest tomb known of Shang date in Jiangxi². The numerous bronzes discovered in the tomb, of unusual shape, décor and casting technique, are a rare find for south China, and the jades rank, after those found at Anyang (Henan) and Sanxingdui (Sichuan), as a third major Shang Period discovery. Seven-hundred and fifty-four jades were found in the tomb, including ritual, insignia and ornamental types. The thirty-three ritual examples include *cong*, *huan*, *huang*, *bi* and slit rings and the seven insignia include daggers, spear points and spades. The remaining are ornaments designed either as pendants or for insertion into another material. The ornament types include hairpins, bracelets, necklaces, waist belts, and chains of beads. Some jades are lively and refined in style, reflecting the high standard of Shang aesthetics. Dayangzhou jades serve as a mirror reflecting the advanced level of jade-working of a royal Shang state, representing the Wucheng Culture in south China. These jade works of art provide a rich source of new data for understanding jade-working during the Shang Period.

The majority of jade types (jade is equivalent in meaning to beautiful stone) from the Dayangzhou burial include mostly tremolite nephrite and a small number consist of amlygonite, pyrophyllite, turquoise, and crystal. Inner parts of the jades often appear white, gray and light yellow to green yet outer surfaces may appear purple, brown and black in color. The latter colors occur due to contact with other materials and cause chemical change within the jade due to its loose structure and porous composition. Jades that are buried in a moist and acidic earth for thousands of years, as in Jiangxi, will be materially affected. On the one hand there may be a loss of chemicals containing certain elements due to burial circumstances and on the other to contact with other chemicals that cause elemental changes. For example, if the jade is buried for thousands of years alongside bronzes, the surface of the jade may become green in color, caused by leeching of the bronze alloy. Many of the surfaces of Dayangzhou jades have altered, due to chemical leeching, and this is reflected in what is popularly described as the color of "chicken-bone white."

Dayangzhou jades have two outstanding characteristics: one is that in form, décor, carving technique and style the jades reflect the Shang Culture of the Central Plain, as represented by *bi*, slit rings, *cong*, *huan*, *huang*, *ge* (dagger-axe), spear points, spades, and ornamental types including handle shapes and hairpins. Two, decorative features, including trapezoid, diamond, "hui 回" character patterns, and various angle type motifs, plus "eye" types reflect Erlitou Culture style and interest. The technique which employs a double-incised line to

create décor, followed by shallow hand-worked outer edges into a deeper and lower plain, with the effect that the areas between each two incised lines a raised part formed, typifies Yin-Shang jade-working.

Dayangzhou jade groups differ from those at Yinxu in that the number of ritual jade types is limited to *bi*, *cong* and *huang*, as opposed to Yinxu types that also include tablet (*gui* insignia), *zhang* (insignia) blades, and tiger types. The latter three are unknown at Dayangzhou. Noteworthy on the other hand is the image of a deity figurine with tall feathered headdress, singular to this Shang site in the southeast. Dayangzhou art works in jade have characteristics in common with Shang as well as those that are singular to Dayangzhou, indicating a southern expression that is significant in understanding the Shang cultural repertoire.

During the era of the two Zhou periods, Jiangxi cultural remains are few. Most site finds are small and medium in size, and bear no comparison with earlier Wucheng or Niutoucheng Cultures. Only occasional jade finds, small in number and type, represented by *bi*, *huang*, *huan* and pendants are found. Sites include the Spring and Autumn burial at Guanshang, Zhangshu³, the Warring States tomb at Niutoushan, Zhangshu⁴, and the two Zhou cliff burials at Longhushan, Guixi⁵.

Han jades excavated in Jiangxi include a Western Han group at Yongle, Nanchang and a rich number from a Western Han wooden burial chamber at Laofushan, including *bi*, pendants, and sword parts. Décor and shapes mimic Central Plain styles. Among thirteen tombs from Yongle, two contained a total of nine jades, including a jade *bi*, sword parts, dancing figurines, in addition to ivory *bi* and *huan*⁶.

During the Wei-Jin, Northern and Southern Dynastic through Sui and Tang periods, there is only a low level of production with few excavated jade examples. The richest finds include belt hooks, *huang*, girdle pendant latches (*heng*), pendants, and unusual animals⁷, and, although rare, finds for this area and time still reflect metropolitan Han.

By the Song dynasty, society, economy, handicraft production, and culture are secure and flourishing. Jade-working during the Song is particularly rich, growing more complex and profuse in number and type of jades worked. Jade pendants are increasingly popular. Whether discussing type, technique or form, great advances are made on all levels, especially in the form of working in the round. Earlier jade types are still created but with a more advanced working technique. Historical references to working jade in the Song, although plentiful, excavated examples remain few. Southern Song jades excavated from Zhao Zhongyan's burial at Shangrao and from Zhang Xuanyi's burial at Jishui contribute significantly to the evidence for changes in form, subject and working technique from pre-Song to Song times. The twenty-one jades (jade is equivalent to beautiful stone) from the Zhao Zhongyan burial include 21 items: one set of eight belt ornaments, two silver cups, two bronze objects, a crystal cup, crystal beads, a crystal lion, crystal ornaments, stone lion, stone *bi*, and a stone epitaph⁸. According to the memorial stone, Zhao Zhongyan was related to Emperor Gaozong of the Song, thus explaining why his jades are so rich and refined. The jade belt plaques, compared with those of Tang and Five Dynasties date are quite different. Half-circle shapes of jade used to create belts disappear in favor of smaller peach shapes, square and rectangular shapes, and *gui* blade shapes. Decorative imagery includes human figurines as Han people dressed in attire with long robes, full sleeves and angular neck lines, and seated figurines without rugs. Carving techniques also differ from the Tang era. Primary décor is created through gouging and abrading making a slope with slightly uneven appearance. Details of clothing, compared with incised lines of Tang times, are finer and shorter, giving rise to a new style representing "cloth pleats" which seem to be more reserved than those of Tang. The four frame sides of the plaque are worked into four sloping edges which give the appearance in profile of a trapezoid. This technique, three-dimensional and strong, is rarely seen later. In details, the carving of incised lines is lively, and since there is no use of incised line to outline, the effect is natural, of forms turning with ease. Linear décor is not used decoratively, rather clothing pleats and folds are rendered as if pliable and soft, overlapping and descriptively natural. Human and animals are rendered in lively realistic poses, in an environment that is spirited and moving. These Song dynasty jade belts are a treasure amidst Jiangxi jade works of art. The jade belt example from Zhao Zhongyan's tomb consists of one belt chape (*tuowei*) and seven rectangular pieces, and compares well with those of Five Dynasties date belonging to the Shu King, Wang Jian. Because of Zhao Zhongyan's connection with the Song royal house, as investigative

envoy delegated to Mingzhou, his belt reflects the standard type for high level officials of the Song Dynasty.

With the establishment of the Ming Dynasty by Zhu Yuanzhang, and the recovery of the Tang system, jades are used alongside a dress code as a means to signify status. Specific jades could be used only by the highest levels of officialdom. Based on the flourishing tradition of jade-working during the Song Dynasty, and much effort, jade production reached a new level, the richest period for jade-working in Chinese history. The successes and special characteristics of jade-working during this era fall into three categories. First, jades increase to include various cups, bowls, dishes, and scholarly implements. Second, suspended jade and ornamental types reach a new level of complexity, in the creation of buttons, hairpins, and pendants, in new antique styles, at the same time with a worldliness that in expression becomes closer and closer to everyday life. Several small types of pendants that are simple and straightforward also appear. Third, styles diversify, in expanding upon earlier ones, but radically changing in developing a multitude of new and rich forms.

Socially and economically, Jiangxi in the Ming Dynasty reaches a new level that goes well beyond its foundations in the Song and Yuan Dynasties. Cities and towns multiply, handicraft production increases, and marketing and trade take an unprecedented leap forward. There are over 100 Ming tombs in Jiangxi with jades, and most noteworthy are those belonging to Prince Ning and Prince Yi clans, concentrated in Nanchang and Nancheng. The most important include the tomb of Prince Ningjing's wife (*furen*) at Nanchang⁹ with one jade *gui*, a pair of pendants, flat pieces, and several thousand beads; the joint burial of Prince Yiduan and his wife at Nancheng¹⁰ with jade *gui* and a 26 piece belt; the joint burial of Prince Yizhuang and his wife at Nancheng¹¹ with jade *gui*, pendants and over 1500 pieces belonging to belts; and the joint burial of Prince Yixuan and his wife at Nancheng¹² with jade *gui*, pendants and belt of 289 pieces, in addition to over 1000 beads.

Jades from the royal tomb of Prince Ning at Nanchang and clan burials of Prince Yi at Nancheng are divisible into ritual types, including *gui* and *bi* and everyday ornamental types, including waist belts, belt hooks, head ornaments, dress ornaments and suspended ornaments. The most popular types include *gui*, belts and pendant types. Each tomb is equipped with *gui*, belts and pendants. The pendant ornaments are particularly rich, featuring human figurines, animals, fish, birds, flowers and plants, plaques, with those from the tomb of Prince Yixuan most special. The latter and others dating to the middle through late Ming Period constitute new data for analyzing Central Plain and Jiangxi systems of jade working and their interrelationship.

Ritual jade *gui* and *bi* during the Ming Dynasty could only be used by the emperor and imperial house. The *Ming History* chapter "Yu Fu Zhi" or "Imperial Dress Regulations" states, for example during Hong Wu's "26th year it was designated that 12 *zhang* types....and *gui* [were restricted] in length to one *chi* and two *cun*. During Yongle's 3rd year, jade *gui* [were restricted] in length to one *chi* two *cun*. During Jiaqing's 8th year a queen's dress was regulated by ... [and] jade grain pattern *gui* [were restricted] in length to 7 *cun*, [and] decor carved [was restricted to] grain motifs. Dress regulations and jade regulations were strictly defined during the Ming and Qing eras.

The over 20 jade *gui* blades from the Ming tombs of military governors in control of outlying provinces at Nanchang and Nancheng, were basically of the type with *shanshang fangxia*, long and slender, with triangular tops, rectangular bottoms, sharp corners, smooth edges, and two surfaces carved with five rows of protruding grain motifs, measuring approximately 15cm. long, fits the Ming standard of five *cun*, the smallest type of jade *gui* known during the Ming Dynasty. *Gui* tablets are not found in ordinary people's excavated graves, indicating that *gui* known archaeologically are indeed examples of the regulatory system instituted, according to the histories, during the Ming.

The over 30 sets of jade belts from Ming tombs in Jiangxi represent good examples of the art of making jade belts at this time. Most of Early and Middle Period Ming date are plain yet highly polished. For example, the jade belt plaques from Prince Duan's tomb were composed of mutton fat jade, highly polished to a sheen, yet are plain and undecorated. Jade belts of Middle and Late Period Ming date usually number 20 pieces per set and are arranged in two rows, totaling 13 pieces: one row with one rectangular central piece flanked by one further rectangular piece, three peach-shaped pieces, one long shaped piece, one *gui*-shaped piece, and the other with similar sized pieces, usually seven rectangular pieces, called "*qi pai fang*" or "seven row rectangular

plaques." The floral-shaped jade belt unearthed from Prince Yixuan's tomb that has a central melon-shape, surrounded by flower-shapes with four petals, is another variation upon the Ming Dynasty belt. Both jade belts, one from Prince Yixuan's tomb and another from the Disancun, Wuxi Township, Xinjian, have two bars for suspended ornaments (*tixie*) which are a type found in Early Ming tomb of Wang Xingzu in Nanjing, indicating that this jade belt with *tixie* bars is idiosyncratic to the Jiangxi area and is also probably old jade.

Most Late Ming jade belts are decorated with a variety of multiple themes, including dragons, phoenixes, unicorns, flowers and plants, with the former three the usual featured motif that lies against a background of interlocking flowers and plants, in addition to motifs expressing good luck, such as *ruyi*, cloud scrolls, ancient coins, pines and rocks, and swastikas. The featured motifs stand out in relief, full of vigor, and decorative in expression. Most of the governor's belts had plaques that contain 3 or 4 melon with python snakes that are divided into rough and refined workmanship. Rough portions are cursory and refined portions are exquisite. Frequently two to three multiple levels are worked into openwork designs, and some designs are traced in gold, producing glamorous and rich expressions, as represented by the belt unearthed from the tomb Prince Yixuan's second consort. The ornament of the latter belt is executed in a subtle bas-relief program of peony flowers with incised lines traced with gold, extremely rich and unctuous in design.

Since the Song, the Taoist Mansion at Guixi has been occupied by generations of Taoist Celestial Masters, appointed by each dynastic administration. Because of this, a Taoist Celestial Master's jade seal is identified in this area's tomb, designed for burial, and again with both refined and rough parts. The latter constitutes a major jade form typifying the Jiangxi area during the Ming and Qing eras.

A representative tomb with jades from the Qing dynasty belongs to Li Hongbin at Jiujiang County, dating to the era of Daoguang. Standard types of Late Qing jades, include ten stellar examples of high quality material and working technique from this tomb: agate dynastic beads, agate Buddhist beads, jadeite finger rings, jadeite goose-shape pendants, and mirrors with crystal eyes.

In summary, the art of ancient jade-working in Jiangxi has a long and momentous history. Most of the tombs with jades also have ceramics and porcelains that have made Jiangxi famous through the historical eras. From Song time on, most tombs are equipped with burial epitaphs, providing dates and identities. For this reason the ancient jades represented in archaeological finds, particularly of Song period on, constitute rich source of data for future research on jade development in Jiangxi.

Endnotes:

¹ Wan Deqiang 1989, "Liangzhu Jades Unearthed in Fengcheng," *Jiangxi Wenwu* 1989.2.

² Jiangxi Provincial Institute of Cultural Relics and Archeology, *et al.* 1991, "Excavation Report on the Shang Tomb at Dayangzhou in Xin'gan, Jiangxi," *Wenwu* 1991.10.

—1997 *The Large Shang Tomb at Xin'gan*, Beijing: Cultural Relics Press.

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³ Zhangshu Museum 1997, "The Spring and Autumn Tombs at Guanshang Zhangshu," *Nanfang Wenwu* 1997.2.

⁴ Jiangxi Provincial Museum and Qingjiang Museum 1977, "Brief Investigative Report on Warring States Tombs at Qingjiang, Jiangxi," *Kaogu* 1977.5.

⁵ Jiangxi History Museum and Guixi Museum 1980, "Preliminary Excavation Report on the Cliff Tombs at Guixi, Jiangxi," *Wenwu* 1980.11.

⁶ Jiangxi Museum 1976, "The Western Han Tomb from the Eastern Suburbs of Nanchang," *Kaogu Xuebao* 1976.2.

⁷ Jiangxi Provincial Committee for Preservation of Ancient Monuments 1962, "Brief Excavation Report of the Dynastic Tombs in the Southern Suburbs of Nanchang, Jiangxi," *Kaogu* 1962.4.

⁸ Chen Baiquan 1964, "The Jade Plaque Belts Carved with Human and Animal Motifs Discovered at Shangrao," *Wenwu* 1964.2.

⁹ Jiangxi Provincial Institute of Cultural Relics and Archaeology 2003, "Brief Report on the Tomb of the Wife of Ming Prince Ningjing in Nanchang," *Wenwu* 2003.2.

¹⁰ Jiangxi Provincial Museum 1973, "Excavation Report of the tomb of Zhu Youbin, the Ming Prince Yi, at Nancheng, Jiangxi," *Wenwu* 1973.3.

¹¹ Chen Wenhua 1959, "Cultural Relics Unearthed from the Ming Prince Yizhuang Burial at Nancheng, Jiangxi," *Wenwu* 1959.1.

¹² Jiangxi Provincial Cultural Relics Work Team 1982, "The Joint Burial of Zhu Yiyin, the Ming Prince Yixuan, and his wife at Nancheng, Jiangxi," *Wenwu* 1982.8.

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)
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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I 江西地区出土玉器概述

V Jades Unearthed from Jiangxi

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1 玉琮	Tube (<i>cong</i>)
2 玉钺	Axe (<i>yue</i>)
3 玉琮	Tube (<i>cong</i>)
4 玉环	Two Rings
5 玉羽人	Pendant in the Shape of a Winged Human
6 人面形玉饰	Ornament in the Shape of a Human Face
7 玉琮	Tube (<i>cong</i>)
8 玉琮	Tube (<i>cong</i>)
9 有领玉璧	Collared Disc (<i>bi</i>)
10 有领玉璧	Collared Disc (<i>bi</i>)
11 玉环	Fragments of a Ring
12 有领玉璧	Collared Disc (<i>bi</i>)
13 有领玉环	Collared Ring
14 玉玦	Pair of Slit Rings (<i>jue</i>)
15 玉玦	Slit Ring (<i>jue</i>)
16 玉璜	Fragments of Pendants (<i>huang</i>)
17 玉戈	Dagger-axe (<i>ge</i>)
18 玉戈	Dagger-axe (<i>ge</i>)
19 玉戈	Dagger-axe (<i>ge</i>)
20 玉戈	Dagger-axe (<i>ge</i>)
21 玉矛	Spear Head
22 梯形玉铈	Trapezoidal Adze
23 玉镯	Bracelet
24 玉柄形器	Object in the Shape of a Handle
25 玉柄形器	Object in the Shape of a Handle
26 玉柄形器	Object in the Shape of a Handle
27 管形玉饰	Tubular Ornament
28 长条形玉饰	Oblong Ornament
29 笄形玉饰	Ornament in the Shape of a Hairpin
30 玉串饰	String of Beads
31 玉串饰	String of Beads
32 绿松石串饰	String of Beads
33 玉串饰	String of Beads