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THE COMPLETE COLLECTION OF
JADES UNEARTHED IN CHINA

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山西地区出土玉器概述

宋建忠 吉琨璋

山西省地处黄河中游,处于中原地区向草原游牧地域过渡地带。晋南是华夏文明的摇篮之一,在中国五千年的历史长河中扮演了重要的角色。

目前新石器时代的仰韶文化早、中期及较仰韶文化更早的枣园文化遗址中还没有发现玉器。属于仰韶文化晚期的庙底沟二期文化已达到很高的文明程度,在黄河北岸的中条山南麓、运城盆地的涑水流域、临汾盆地汾河下游及晋中一带都有大量遗址发现,其中芮城清凉寺墓地、临汾下靳墓地都出土大量的玉器。龙山时期的文化更是繁荣,陶寺文化遗址中出土了大量精美的玉器。

芮城清凉寺墓地是近年来新发现的新石器时代大型墓地,已经清理了将近300座不同等级的墓葬,时代属于庙底沟二期文化晚期,与临汾盆地的陶寺遗址早期比较接近。墓葬中出土最多的是玉石器,随葬玉石器的数量从1—12件不等,器物的质地和形制也有很大差别,放置的位置有头部、臂上、下腹部和其他位置。玉器种类较少,其中最多的是玉璧、环、石刀、玉石钺等,其他器物还有玉琮、石斧、小玉饰等¹,在这些随葬品中至少有一部分应属于礼器的范畴。

下靳墓地位于临汾盆地中心,属陶寺文化分布范围内的文化遗存,年代与陶寺墓地早期墓葬相当,距今4500年左右。已清理墓葬533座,最具特色的玉石器主要为钺、刀、璧、环四类,不仅形制丰富,而且数量也占据了玉石器总类的大部分²。据目验,真玉较少,占总数的10%左右,与陶寺墓地情况类似。

陶寺遗址是黄河中游龙山时代规模最大、内涵极丰富多彩的一处典型遗址,时代约当公元前2600—前2000年,以陶寺遗址命名的陶寺文化是中原龙山文化中高度发展、极具特色的一支。陶寺文化的玉器主要是作为随葬品出现在墓葬中,已经发掘的1309座墓葬中随葬玉石器的有200多座,共发现各类玉石随葬品800多件组,主要玉器有钺、圭、璧、琮等³。据测定,硬度较高的真玉(透闪石—阳起石系列软玉)有98件,约占9.6%,半玉(软玉与方解石、钠长石等矿物的共生集合体)6件,占0.6%,假玉或似玉的美石433件,占42%,包括大理石、蛇纹大

理石、含镁质大理石、蛇纹石、叶蛇纹石、滑石、绢云母、白云母、石英闪长岩、绿松石等矿物,以大理石最多,其次是蛇纹石,两项合计占假玉的四分之三。

陶寺文化时期,人们已积累了辨别玉石材质的丰富经验,一般能根据器物的用途选择适当的原料,硬度较高的玉多用来制作钺、钺形器、圭、璧、复合璧、环、璜、琮、双孔刀、梳、步摇式组合头饰、项饰、臂环、指环、头部零散饰件等。从制作方法看,个别玉璧和玉料表面留有线形切割痕迹,多呈不明显的弧度,且一端痕迹较深,似为砣切割痕迹;也有明显的锯痕,或许是金属片锯切割的痕迹。穿孔多用管钻,也有用管钻;又多为对钻,单面穿的较少,多数经过抛光,光滑润泽。

1964年,黎城后庄村广志山出土的一件神面纹玉戚,高20厘米,宽13厘米,一面线刻神人半侧面头像,头戴冠饰,长发披肩,眼眉清晰可辨,另一面为一方形台座上置神人冠饰的形象,神秘威严。

夏商时期,山西的古文化仍很活跃,时代相当于夏文化时期的遗址有多处发现并被发掘,但出土玉器很少。在属于商代前期的夏县东下冯遗址第6期文化的墓葬里,出土了1件小玉铎和1件带齿玉器⁴。小玉铎为墨绿色,扁平长方形,单面平刃,长3.5厘米。带齿玉器为褐色,器身扁平,呈弧形弯曲,外缘有齿状突起,一端光平,一端磨成单面刃,残长6.7厘米,很可能是利用有齿玉璧残部改制的一种工具。在垣曲商城相当于二里岗上层时期的墓葬中出土1件柄形器⁵,与通常见到的夏时期的柄形器没有太大区别,玉质白色,通体磨光,长方柱体,断面略呈梯形,器中部有一孔,单面穿法,一侧面有凹槽,一侧面平,柄部内弧,柄端为一方台,长8.4厘米,宽1.1厘米。

1985年和2003年,山西省考古研究所分别在灵石旌介和浮山桥北发掘了两处相当于商代晚期的方国墓地,出土了一些精美的玉器。

灵石旌介发掘了3座墓葬,其中1号和2号墓出土玉器19件,除玉璧、玉璜和3件玉管外,其余为把玩件或小佩饰,均为圆雕,器形有玉鹿、兔、虎、

蝉、蚕、鸟、燕、鱼等⁶，造型写实，所表现的动物栩栩如生，与殷墟妇好墓出土的玉器有同工异曲之妙。浮山桥北商代墓葬被盗掘一空，仅留下一些零碎的小玉件，有鸟形玉璜、玉鱼、玉虎头和玉觿等。其中鸟形玉璜采用阳刻雕纹技法，与殷墟妇好墓出土的同类器一样，是典型的商代作风。

西周时期山西有许多封国，已经发现多处遗址和墓地。玉器主要见于天马—一曲村遗址的晋国邦墓区、北赵晋侯墓地、洪洞县永凝堡西周墓地和绛县横水西周曾国墓地。

晋侯墓地和曲村邦墓区出土的玉器种类繁多，涉及到生活的各方面，从使用功能上分大致可归为礼玉、组佩和饰玉、生活用玉、把玩玉件和葬玉等⁷。

礼玉是晋侯墓地玉器的重要组成部分，主要有大玉戈、玉璧、玉钺，另外还有玉琮、玉戚等。大部分的晋侯和夫人墓中都随葬有大玉戈，例如：8号墓的墓主为晋献侯，其胸腹正中大玉戈与玉璧共出，玉戈用细腻的牙黄色玉制成，长58.5厘米，宽8.7厘米，长援、短内，援中起脊援内交界处有一圆穿，内上饰弦纹2道，末端饰横线纹15道，如此精致的大玉戈殊为少见。63号墓为晋穆侯次夫人，出土了人首神兽纹玉戈，长36.2厘米，通体抛光，内有一圆穿，两面饰有同样的纹饰，为一侧面人首神兽纹图案。神兽以尾支地作踞坐状，臣字目，大耳，圆鼻，大獠牙，下颌下有一缕直垂至足的长髯，一臂弯曲，以手捋髯，除拇指为人手指形状外，其余手指和足指均为猛兽利爪形，纹饰以双勾技法为主，并辅以极细的阴线，尤其神兽头发细密如丝，每毫米能并列5—6根，雕琢技艺十分高超，题材诡异神秘，为罕见精品。63号墓出土的一件龙纹玉璧，褐色，直径15.6厘米，孔径6.8厘米，两面均饰2条蟠卷的龙纹，双龙首尾相错，龙鼻上卷，臣字目，同样是罕见的精品。

组佩数量较多，也是最为精彩的品类。从出土位置看，组佩分两种，一种是胸佩，即挂于项垂于胸前，另一种是挂于肩垂于胸两侧。前者多以璜为主体，后者则多以玉质的或骨质的梯形牌饰和玛瑙管、料管组成。大型组佩有三璜双环双玦玉组佩、四璜联珠玉组佩、四璜四珩联珠玉组佩、五璜联珠玉组佩、多璜过珩连环胸腹玉组佩、玉牌联珠组佩、玉牌玉戈联珠组佩等。63号墓出土的一组组佩由玉璜、玉珩、冲牙、玉管、料珠、玛瑙管组成，共计204件，其中玉璜达

45件，气势恢宏，非同一般。玉璜上的纹饰精雕细琢，姿态各异，有双龙纹、双首鸟纹、人龙合体纹等，尤其是组佩下端的2件玉雁，栩栩如生，整体结构气派非凡。晋献侯夫人的31号墓出土的一组玉牌联珠组佩长67厘米，由654件玉牌、玛瑙珠、料珠组成，玉牌为梯形，正面饰龙纹，上端穿6串玛瑙管，下端系挂9串由白色玉珠、绿色料珠、红色玛瑙组成的串饰，缤纷绚丽，光彩夺目。其他佩饰还有发饰玉、耳饰玉、项饰玉和身饰玉等。器形有玉环、玉珩、玉璜、玉玦、玉牌、玉管、玉珠等。

生活用玉有玉柄形器、玉箸、玉觿等。

把玩玉器小巧玲珑，种类繁多，包括了现实生活中的人和常见的各种动物，大多数制作精美，惟妙惟肖。有玉人、玉龙人、玉龙、玉凤、玉鹰、玉象、玉鸟、玉虎、玉熊、玉马、玉牛、玉羊、玉鹿、玉猴、玉蝉、玉螳螂、玉蚕、玉蛇、玉龟等，取材广泛新颖，造型优美自然，反映了西周高超的制玉水平。8号墓出土的一件正面玉立人，高9.1厘米，暗绿色，披发，浓眉大眼，阔鼻，身穿高领右衽衣，束梯形裙，前有垂叶形蔽膝，华贵异常。在63号墓中出土一个铜方盒内，放置100余件各种把玩的玉器，多是肖生类装饰，还有小玉鼓等。

葬玉包括缀玉覆面、玉珩、玉握、踏玉等，其中缀玉覆面是晋侯墓地的特色，大约从西周中期后段开始，几乎每座墓中都有，有的墓主人甚至拥有2套缀玉覆面，最精致的一组是晋穆侯夫人的62号墓出土的玉覆面，共由48件玉饰组成，面部五官采用24件形状各异、雕琢精美的玉饰，额角为虎形饰，曲腿蹲踞，回首观望，颇具动感。面部轮廓以大小相近、形状相同的24片梯形玉饰环绕，整组覆面色彩斑斓。

晋侯墓地时代从西周早期到春秋早期，墓葬排列整齐，演变序列清楚，器物种类齐全，为西周时期的玉器研究提供了可靠的标尺。复杂多样的完整组玉佩则对研究高级别的玉器组合关系规律、男女用玉制度差异、等级差别等具有重要价值。晋侯墓地出土的玉器在形制、纹饰方面较商代大大推进了一步，不仅大量繁复组合的组佩和覆面为前代所不见，还有想像奇特的人兽复合纹、龙凤组合纹等。在制玉工艺上，除了将商晚期的双勾阴线发展为外粗内细的一面坡手法外，在线条的运用上也由商代的朴拙凝滞变得婉转流畅，更富有韵律感，显示出琢玉技术的进

步和水平的提高。

1980年,山西省文物工作委员会在洪洞县永凝堡发掘了西周墓地,出土一批玉器,同晋侯墓地的玉器一样,有玉柄形器、戈、圭、璜、璧、管、玦等⁸,可分为礼玉、葬玉、组佩、把玩玉等,制作比较精美。

2004年至2005年6月,山西省考古研究所任绛县横水发掘了一组西周时期偃国国君墓葬,出土了包括玉璜组佩、骨牌玛瑙串饰等10组组佩及其他串饰、葬玉等,玉器保存良好,造型精美,玉质上乘,是难得的佳品。

东周时期的山西分为晋国和三家分晋后的韩、赵、魏政治格局。山西境内出土晋国晚期玉器数量较多,大宗出土玉器的地点主要有晋南的闻喜上郭墓地、临猗呈村墓地、侯马新田遗址,晋东南的长治分水岭墓地、长子墓地、潞城潞河墓地,太原的金胜村墓地等,其他如运城、临汾、忻州和原平等地零星分布的东周时期的中小型墓地,也都有玉器出土⁹。

闻喜上郭一带被认为是晋国春秋时期的古曲沃,也是晋国公室的宗庙所在地。20世纪70年代,在此探明一个东周时期的大墓地,发掘其中的76座墓葬,出土各类玉器120余件¹⁰,有戈类礼玉,也有玉璜、玉兽头、玉牌等组佩、项饰构件,还有鱼、玦、觿等,其中玉璜制作精美,可以和西周时期的晋侯墓葬、偃国国君墓葬出土的玉器媲美。

侯马是晋国最后一个都城新田所在地,公元前585年晋国迁都于此,到公元前4世纪初韩、赵、魏三家分晋,晋国以此为都达200年之久,历春秋晚期和战国早期。自20世纪50年代以来,在侯马一带发现大批的古城城址、宗庙建筑群遗迹、墓葬区、祭祀遗址、盟誓遗址、铸铜作坊、制玉作坊及大量的生活遗迹,也出土了一定数量的玉石礼器,具有丰富的文化内涵。

在侯马晋国晚期都城——新田遗址的范围内,发现的祭祀遗址达11处之多,已经发掘祭祀坑近4000座¹¹,而发现的祭祀坑数量要远远超出发掘的数量。出土的玉石器应全属礼器范畴,器形有玉璧、环、圭、筒、璋、璜、玦、龙形佩等,另外有大量的粗切割成型未经加工的上述器形的半成品、残品和边角余料。盟誓遗址出土的玉石器质料经检测,一般为软玉,颜色有灰白、黄、墨等,还有少量的石器。一般加工粗率,精美者不多。在器形与材质搭配方面,璧、璜、

龙形佩等多选择较好的玉材,圭、筒、璋等多为石材,玉材较少。

太原是晋国晚期的晋阳,是晋国主要卿家势力赵氏所在地,20世纪80年代在太原的金胜村发现了被认为是春秋晚期的赵简子赵鞅的墓,出土了297件玉器,其中包括23件石圭,器类有玉璧、环、璜、珩、琮、璋、圭、玦、佩饰、剑饰、穿孔玉片等。赵鞅当时是晋国的执政卿,赵卿墓出土的玉器,是当时晋国用玉制度的体现,从某种意义上代表了春秋时期晋国的琢玉水平和使用状况。

长治一带是春秋晚期到战国时期晋国的主要卿家韩氏和韩国的势力范围,20世纪60年代在长治的分水岭、70年代在长子、潞城潞河都发掘了东周墓地,出土了一些玉石礼器。

山西出土的汉代以后的玉器可谓凤毛麟角。主要有太原尖草坪西汉墓和夏县王村东汉墓中各出土1件玉猪,后者玉质白润,造型精美,雕法为典型的汉八刀作风,别具一格。北齐时期的库狄回洛墓¹²和娄睿墓出土玉器数件¹³,多数为青玉的玉珩。库狄回洛墓出土的一件玉珩,两面以单阴线琢出凤鸟纹,线条婉转飘逸,同墓中出土一件玛瑙印,椭圆形,拓印出的印纹为狮兽形,非常精美。

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山西地区出土玉器概述

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Jades Unearthed from Shanxi

Song Jianzhong and Ji Kunzhang

Shanxi, encompassing the middle valley of the Yellow River, occupies the area where the Central Plains joins with grasslands. Jinnan (southern Shanxi), one of the various areas where the Huaxia Culture originated, played an important role in 5000 years of Chinese history.

Presently, no jades have been discovered in association with the earliest Yangshao or even earlier Zaoyuan Culture. A cultural peak in the late phase of the Yangshao, represented by the second stage of Miaodigou Culture, is represented by a large number of sites discovered in the southern range of the Zhongtiao Mountains on the northern shore of the Yellow River, in the Su River valley in Yuncheng Basin, in the lower valley of the Fen River in the Linfen Basin, and in the area of central Shanxi, but only the cemetery burials at Qingliangsi in Ruicheng and at Xiajin in Linfen have a sizeable number of jades. A large number of jades, on the other hand, have been discovered at Longshan period sites, as represented by remains of the Taosi Culture.

Very recently a new large-scale Neolithic cemetery was discovered at Qingliangsi in Ruicheng. Three-hundred different status tombs belonging to the late of the second stage of Miaodigou Culture were unearthed and are close in type with early period remains at Taosi in the Linfen Basin. Most burials had one to twelve different types of jade and stone artifacts, placed on the head, upper arm or belly. Types include mostly jade disk (*bi*) and ring (*huan*), stone knives, and jade and stone axe (*yue*). Other less numerous artifacts include jade tube (*cong*), stone axe and small jade ornaments¹. Only a small number of these artifacts may be classified as ritual in function.

Xiajin cemetery, located in the center of the Linfen Basin, compares well with early remains of Taosi, dating to ca.2500 BC. Four major types of jade and stone objects, including *yue*, knives, *bi* and *huan* from 533 excavated tombs². Based on current analyses, "true jade" material only accounts for 10% of the total, which figure tallies with that of Taosi.

The largest scale remains in the middle Yellow River valley are at Taosi. Rich and varied, these finds define the site as a cultural type-site dating to ca. 2600-2000 BC. The Taosi Culture represents a major branch of the Longshan Culture that peaked and developed in the Central Plains. Most jades come from tombs and 200 of 1309 excavated tombs had jade and stone objects. Over 800 different jade and stone types include primitive *yue*, tablet (*gui*), *bi* and *cong*³. About 9.6% or 98 of these can be scientifically identified as "true jade" or tremolite and actinolite nephrite. "Half-jade" (nephrite with calcite and albite, sometimes translated as semi-jade), includes 0.6% or six artifacts, and 42% or 433 artifacts are other precious stones, often classified as "imitative jade," including marble, serpentine marble, magnesium marble, serpentine, antigorite, talc, sericite, white mica, diorite, turquoise, with marble the most numerous and serpentine next, and comprising 75% of the "imitative jade" stone types.

There has been tremendous interest in analyzing Taosi Culture stone and jade artifacts, with the general recognition that their function is determined by the quality of stone used to fabricate the object. The hardest materials were used to craft *yue*, *yue*-like objects, *gui*, *bi*, joined *bi*, *huan*, *huang*, *cong*, double hole knives, combs, necklaces, arm bands, rings, head ornaments that swing, and various other head ornaments. Many jade *bi* and raw materials from the site have remains of worked surfaces, revealing slicing on an emery wheel (*tu*) and evidence of sawing and sometimes cutting with a metal saw. Perforations are made with a tubular drill and many are executed from two sides, some just one, and most are polished, resulting in a high glossy surface.

In 1964, one jade *qi*-axe with an incised spirit face was unearthed at Guangzhishan, Houzhuang Village at Licheng that measures 20 cm tall by 13 cm wide. One face is decorated with the profile head with crown and hair extending to the shoulders, characterized by wide open eyes and an image is also carved on the other side, with the crown and ornaments placed on a rectangular ledge.

During the Xia and Shang periods, cultural finds continue to appear, with numerous Xia Culture remains but with few jades. Early Shang period remains derive from six strata at Dongxiafeng, Xiaxian County and burials consist of one small jade adze with side serrations⁴. The latter is small, ink green in color, flat and rectangular in shape, with one side worked, measuring 3.5 cm long. Another, measuring 6.7 cm long, brown in color with protruding side serrations, arched and flat, with one side worked and polished was probably reworked from the

remains of a *bi*. One jade handle-shaped object⁵, similar in style to Xia period examples, was found in an Upper Erligang period tomb at a Shang city in Yuanqu. The latter is created out of white jade, completely polished and rectangular in shape with a trapezoidal end that is pierced at the middle from one side only. The handle part ends in an arch and measures 8.4 cm long by 1.1 cm wide.

Two state sites (*fangguo*) of late Shang period at Jingjie and Fushanqiao were excavated in 1985 and 2003 by the Shanxi Provincial Institute of Archeology and a group of exquisite jades were discovered. Tombs No. 1 and 2, out of three burials excavated at Jingjie, contain 19 jades. Outside of a jade *bi*, *huang* and three tubes, all others are small pendants and sculptures, including deer, rabbit, tiger, cicada, silkworm, bird, swallow and fish⁶, carved in a descriptive and lively style, and comparable with those from the Burial of Fuhao at Yinxu.

During the Western Zhou period, many enfeoffments and states were located in Shanxi, and many sites and cemeteries have been excavated. The most important discoveries include the Jin State cemetery and remains at Tianma-Qucun; the cemetery of a Jin Marquis at Beizhao; a cemetery at Yongningpu, Hongtong County; and the State Peng cemetery at Hengshui, Jiangxian County.

The jades unearthed from the cemeteries of Marquis of State Jin at Qucun are numerous and varied, ranging from ritual to pendant and ornament types, and to utilitarian and burial implements⁷. Ritual jades from the Marquis of Jin cemetery burials primarily consist of jade groups, the most important of which are large *ge*, *bi*, *yue*, *cong* and *qi* (halberd and axe) weapons. Most of the marquis' and marquises' burials had large *ge*, as represented by one in addition to a large *bi* placed on the chest of the Marquis Xian of Jin. The *ge* is a refined piece of workmanship, ivory yellow in color, measuring 58.5 cm long by 8.7 cm wide, marked by a long blade and short haft, with a circular hole at the juncture of handle and haft. The haft is decorated with two lines and at the end with 15 terminal horizontal lines, a remarkable detail reflecting a high quality of workmanship rarely seen. Unearthed from the second wife of Marquis Mu of Jin's Tomb No.63, is a highly polished, 36.2 cm long *ge* with perforated haft decorated on both sides with a profile image of a human-headed animal spirit. The semi-human (human and animal) image is represented crouching with 𠄎-shaped eye, large ears, round nose, large fangs and a long thread thin beard extending to the foot. One arm of the profile image is curled inwards with hands grabbing the beard, yet only the thumb appears to be human and the remaining digits of both hands and feet appear to belong to wild animal claws. Linear decoration is primarily executed in double outlines with further fine line details, particularly fine in the area of the head and hair, where dense and fine silk threads group into 5-6 strands in less than one millimeter.

A jade *bi* from Tomb No.63, gray in color, 15.6 cm in diameter, with hole diameter of 6-8 cm, is decorated with two coiled dragon motifs on each side whose tails and heads connect. The dragon snout curls upward and the eye takes a 𠄎-shape.

The most exquisite and refined art works from these tombs are the numerous pendant groups, of two types, based on their location of discovery in the tomb. One group comprises chest pendants that hang from the neck and the second is a type of pectoral hanging from the shoulders across the chest on two sides. The former type mostly consists of *huang* pendants and the latter consists of mostly jade and bone trapezoidal-shaped plaques with agate tubes and various other precious stone tubes and ornaments. One large-scale group of neck pendants is composed of three *huang*, two *huan*, two slit rings; another is composed of four *huang* linked with beads, another with four *huang* and four closure clasps (*heng*), another of five *huang* linked with beads, a further one with multiple *huang* linked with *huan*, another made of plaques linked with beads, and another made of jade plaques and *ge*-shapes with beads. From Tomb No.63 a necklace of 204 parts includes 45 jade *huang*, *heng* (closure part of girdle pendant), *chongya* pendants (bowed pendant shape), tubes, various beads, and agate tubes. The *huang* are special, heroic and unequalled in quality of execution and style. Motifs include double dragons, double-heads of birds, humans with dragon bodies, exquisite in craftsmanship. The lower *huang* pendant in form of two wild geese, with life-like wings and an air of unstoppable strength, is particularly beautiful. Tomb No.31 of Marquis Xian of Jin's wife has a group of jade plaques linked with beads and pendants, of the beaded shroud type, measuring 67 cm long and composed of 654 stones made out of jade, agate and other precious stones. Trapezoidal jade plaques, with front faces carved with dragon motifs and upper ends pierced for six suspended agate tubes and lower ends with nine suspended white jade beads, green and red agate ornaments, are all beautiful and brilliantly polished. Other ornaments include hair types, earrings, various other necklace types and body decoration, in shapes of *huan*, closure clasps (*heng*), *huang*, slit rings, tubes and beads.

Utilitarian jades include the handle-shaped objects, chopsticks and small pointed pendants. Small-scale baubles and ornaments are numerous and varied, and include everyday life images of humans and various animals, that are all beautifully worked. Types comprise humans, anthropomorphic dragons, dragons, phoenixes, falcons, owlets, birds, tigers, bears, horses, oxen, sheep, deer, monkeys, cicadas, mantises, silkworms, snakes and tortoises. The natural effects of the raw material are exploited in creating wonderfully life-like forms that designate this phase as a height in jade working during the Western Zhou. From Tomb No.8, a standing figurine, 9.1 cm tall, carved out of dark green jade, depicts an aristocrat with spread out hair, thick eyebrows, large eyes, wide nose, high neck with robe closing to the right, a belted and trapezoidal-shaped skirt, with a vertical leaf-shaped covering over the knee (knee cap). A square bronze box from Tomb 63 includes over 100 various types of baubles, mostly ornaments with some small drum shapes.

Funerary jades include threaded face covers, mouth plugs, hand held jades, and soles, amidst which jade face covers constitute the hallmark of the Jin Marquis tombs. Most burials have them and one tomb may have two. The most beautiful example is that in Tomb No.62 of Marquis Mu of Jin, composed of 48 jade pieces, of which 24 were used to create the five facial plugs. Jade ornaments include tiger shapes with projecting foreheads and withdrawn limbs in crouching position, and often with reverted heads in life-like poses. Pieces of multiple color jade and precious stone, often trapezoidal in shape, form a halo around the face shrouds.

The cemetery of Marquis of Jin was used from the early Western Zhou through the early Spring and Autumn periods. Burials are laid out in regular format, evolving in clear design and jades are similarly standardized, intact and complete in form and thus serve as a reliable tool for studying Western Zhou period jades, particularly their grouping and type, and distinctions between male and female burials, in addition to status. Variations in terms of shape and design increase well beyond those of Shang times not only in number and complexity of the pendant type, but this era witnesses the earliest use of the face cover. Other major characteristics include the coupling of human and animal, and of dragon and phoenix forms. During the State Jin period, the Shang double incised-line outlining techniques develops into a new form of which the outer line is rough and inner line fine, the consolidated Shang style has also become mild, flowing and melodic, thus signifying another height in the evolution of jade-working.

In 1980, Shanxi Provincial Committee of Cultural Relics excavated the Western Zhou period tombs at Yongningpu, Hongtong County, revealing a batch of jades comparable in style to those of the Jin Marquis. Shapes include *ge*, *gui*, *huang*, *bi*, tubes and slit rings⁸, which are divisible into ritual, burial, pendant, and bauble type groups.

From 2001 to June of 2005, a group of Western Zhou period burials representing State Peng rulers were unearthed at Hengshui, Jiangxian County by the Shanxi Provincial Institute of Archeology⁹. The pendants consisted of jade *huang* sets, bone plaques and agate chain ornaments, and other chain linked ornaments, plus burial jades, all of which are well preserved, high in quality and beautifully worked.

During the Eastern Zhou period, Shanxi was under the control of the State Jin, and later Jin was divided into Han, Wei and Zhao, three powerful families. A comparatively large number of jades were uncovered from late State Jin burials in Shanxi, including in south Shanxi, the Shangguo cemetery in Wenxi County, Chengcun cemetery in Linyi County, Xintian remains in Houma, and in southeast Shanxi, the cemetery at Fenshuiling, Changzhi, the cemetery of Changzi, the cemetery of Luhe, Lucheng, and in Taiyuan area the cemetery of Jinshengcun. Medium and small-scale cemeteries with burials including jades are known at Yuncheng, Linfen, Xinzhou and Yuanping

Ancient Quwo is recognized as the State Jin of Spring and Autumn period in the area of Shangguo, and is also the Ancestral Temple site of the Duke of Jin. In the 1970's, a large-scale cemetery was investigated at the same place as an Eastern Zhou cemetery. Seventy-six tombs were excavated and over 120 jades¹⁰, including ritual *ge*, *huang*, animals heads, plaques, groups of pendants, plaque assemblages, neck ornaments and hooks, plus fish, slit rings, *xi*, among which the *huang* are the most popular and excel in beauty in representing jade-working of Western Zhou period and State Peng.

Houma was the last capital of the State Jin and a new city site dating to 585 BC that lasted until the early 4th century BC when Zhao, Han and Wei families divided Jin and the Jin capital ended after a life of 200 years, of late Spring and Autumn to early Warring States periods. In the 1950's, ancient city and temple foundations were discovered at Houma, in addition to a cemetery, sacrificial site, remains of an oath swearing site, bronze casting workshops, jade workshops and a large number of residential remains. A rich number of ritual and tool

types survive from these remains.

At the late Jin capital site of Xintian, Houma, more than 11 sacrificial sites were discovered, and over 4,000 sacrificial pits excavated¹¹, with extensive numbers of surviving artifacts. Jade and stone implements included ritual types, such as *bi*, *huan*, *gui*, inscribed slips (*jian*), *huang*, slit rings and dragon-shaped pendants, in addition to more roughly worked and still unfinished pieces, half parts, fragments and left-over parts. At the oath-swearing sites, jade and stone objects include nephrite in shades of grey white, yellow and ink black, and a few stone artifacts. Most were roughly fashioned, and not many were refined. Those worked out of the finest material are *bi*, *huang* and dragon-shaped pendants, and those less refined include *gui*, slips (*jian*) and *zhang*.

At Jinshengcun in Taiyuan, the location of capital of the late State Jin at Jinyang, under control of the Prime Minister of the Zhao clan, a Spring and Autumn tomb belonging to Zhao Jianzi's son, Zhao Yang, was unearthed. The numerous jades found include 297, comprising 23 stone *gui* and other jade types, such as *bi*, *huan*, *huang*, closure clasps (*heng*), *cong*, *zhang*, *gui*, slit rings, pendants, sword fittings, and pierced pieces. That Zhao Yang was Prime Minister of Zhao is corroborated by the high quality of working technique, function, and style of the accompanying jades.

A tomb belonging to an important ranking minister of the Wei clan was located in Changzhi and dates to the Spring and Autumn through Warring States periods. A selection of stone and jade ritual items of Eastern Zhou date was unearthed in the 1960's at Fenshuiling in Changzhi and in the 1970's at Luhe in Lucheng, Changzhi.

Jades of Han period and afterward in Shanxi are rarer and only sporadically found. The most important sites include the Western Han burial at Jiancaoping in Taiyuan and the Eastern Han burial at Wangcun, Xiaxian County. The quality of the latter jades is extremely high, a shiny translucent white, refined in workmanship, using the standardized "Eight-Han-Knife" styles to carve. A few, mostly light green jades of Northern Qi date were also unearthed from tombs of Shedi Huiluo¹² and Lou Rui¹³. The girdle clasp (*heng*) from Shedi Huiluo is decorated with phoenixes incised on both sides. Another beautiful example is an agate seal, oval in shape with a lion type animal carved on its top.

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Translated by Elizabeth Childs-Johnson

本卷年表

Chronology

新石器时代 (约公元前 8000 – 前 2000 年)	Neolithic Period (ca. 8000 – 2000 BC)
庙底沟二期文化 (约公元前 3000 – 前 2800 年)	Second Phase of Miaodigou Culture (ca. 3000 – 2800 BC)
陶寺文化 (约公元前 2600 – 前 2000)	Taosi Culture (ca. 2600 – 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)
北齐 (公元 550 – 557 年)	Northern Qi (550 – 577)
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

CONTENTS

I 山西地区出土玉器概述

V Jades Unearthed from Shanxi

X 本卷年表 Chronology

1 六边形玉器

Hexagonal Object with Indented Edges

2 玉琮

Tube (*cong*)

3 玉璇玑

Disc with Notches

4 方形玉器

Square Object

5 联璜玉璧

Set of Two Arc-shaped Pendants

6 玉环

Ring

7 玉璧

Disc (*bi*)

8 玉璧

Disc (*bi*)

9 石刀

Blade

10 玉刀

Blade

11 兽头形玉饰

Pendant in the Shape of an Animal's Head

12 玉钺

Axe (*yue*)

13 玉钺

Axe (*yue*)

14 玉钺

Axe (*yue*)

15 玉钺

Axe (*yue*)

16 玉钺

Axe (*yue*)

17 玉环

Ring

18 联璜玉璧

Set of Six Arc-shaped Pendants

19 玉刀

Blade

20 玉刀

Blade

21 玉刀

Blade

22 玉环

Ring

23 玉璜

Arc-shaped Pendant (*huang*)

24 玉璜

Arc-shaped Pendant (*huang*)

25 玉琮

Tube (*cong*)

26 玉琮

Tube (*cong*)

27 玉琮

Tube (*cong*)

28 玉钺

Axe (*yue*)

29 石钺

Axe (*yue*)

30 玉钺

Axe (*yue*)

31 玉钺

Axe (*yue*)

32 玉钺

Axe (*yue*)

33 玉梳

Comb