

中国玉器艺术鉴赏

Appreciation of Ancient Chinese Fine Jade Carvings

# 时间的密码

汪遵国

## THE ENDURING ENIGMA

汪遵国 著



文物出版社

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雷岩平 著

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**顾问**

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## CONTENTS 目录

### 005 | 序言 A Bountiful Jade Culture


### 013 | 绪论 Preface

### 040 | 新石器时代 Neolithic Age (10,000 to 4,000 years ago) ( 距今 10000 年 ~4000 年 )

### 072 | 商代 The Shang Dynasty (From 16th c. B.C. to 11th c. B.C.) ( 公元前 16 世纪 ~ 公元前 11 世纪 )

101


## 西周

The Western Zhou Dynasty (From 11th c. B.C. to 771 B.C.) 

( 公元前 11 世纪 ~ 公元前 771 年 )

156


## 春秋

The Spring and Autumn Period (From 770 B.C. to 476 B.C.) 

( 公元前 770 年 ~ 公元前 476 年 )

177

## 战国

The Warring States (From 475 B.C. to 221 B.C.) 

( 公元前 475 年 ~ 公元前 221 年 )

294

## 汉代

The Han Dynasty (From 206 B.C. to 220 A.D.) 

( 公元前 206 年 ~ 公元 220 年 )

423

## 中国古代珠饰

Chinese ancient beads

440

## 后记

Postscript

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# 说不尽的玉文化

中国是历史悠久的文明古国。全世界的历史文化，概略说来，分为西方文化和东方文化两大块，而东方文化的代表就是中国文化。中国文化的主要特点是什么？就是由崇敬美石——玉而形成的博大精深而绚丽辉煌的玉文化。爱玉、采玉、琢玉、崇玉，这就是中国漫长而悠久的历史文化。

在中国最早从事考古工作的瑞典地质学家安特生说过：“对玉器的挚爱，对玉器的崇拜，在本质上，已形成一条衔接史前与王朝时代中国的纽带，而将中国人同其他种人区别开来。”（《史前中国的探索》）英国学者李约瑟也说：“对玉的爱好，可以说是中国的文化特色之一。”（《中国科技史》）

现代考古学传入中国，田野考古在中国大规模展开，我们在各个地区不同时代的遗址和墓葬中，发现了大量的玉器，认识到中国有八千年的玉器发展史，弄清了中国玉文化的体系。这就是分为东北、黄河流域、长江流域、东南（包括台湾卑南文化）诸文化的史前玉器，特别是代表东夷、苗蛮、华夏三大族群的红山文化、良渚文化、齐家文化的玉器，具有不同的内涵和风格，反映各自的宗教信仰和工艺技术，是中国古代玉器的三大源头。随后是夏商周（三代）和三星堆（古蜀）、战国秦汉（延续至南北朝）、隋唐五代、宋辽金元、明清（民国以后进入现代工艺）。由此，从玉文化的角度认识中华民族多元一体格局形成的历史过程。

与科学的考古发掘同时，由于基本建设、平整土地、开辟高速公路以及非法的古墓盗掘，在民间流散的古代遗物不计其数，而古代玉器是引人注目的一个重点。从我在全国各地见到的古代玉器实物看，其数量和质量都超过科学发掘的品类，因而必须加以搜集和研究，有助于补充和修正我们的历史知识。这些民间玉器，从近代以来，几度流散海外，又部分回流国内，受到

一批爱国的收藏家和鉴定家的征集和研究，也取得了显著的成果。我认识的雷岩平先生，就是其中的一位杰出的代表。

雷岩平先生，是一位新闻工作者，他生于古玩之家，父亲热爱历史和收藏，因而从小耳濡目染，秉承父辈爱好，钻研高古玉器，每得一件实物，都考究不止，力求得出答案。他认为，古玉器的器形和纹饰，是古人留下的特定符号，这种符号充满温度，犹如时间的密码，需要今人怀着古典的情怀，去认真破译，去详细诠释，这是真切而中肯的见识。雷先生告诉我：“古玩七分靠玩，传统的眼学虽然重要，但科学意义上的考据、检测必不可少。因为，时间是有温度的，惟其不容质疑。”这种严谨的学术态度，我深以为然。

2011年，他经多年辛勤努力，出版了第一部中国高古玉鉴赏的著作《遥远的符号》，收录他和友人珍藏的268件（套）商代、西周、春秋、战国、汉代的玉器，有相当多的精品，深受玉器爱好者欢迎。这本著作被福建省推荐为读书月百本好书之一。这次我读到的《时间的密码》书稿，继续收录他和友人珍藏的400余件（套）玉器，实际是前一书的续编。尤为突出的是，这一本增加了新石器时代玉器，有大汶口文化、红山文化、良渚文化、石家河文化等，这些玉器都是罕见的珍品和精品。特别是中国最早的商代包金圆雕、西周神鸟系列、战国琉璃系列、汉代神兽系列、历代玉韞系列，时代特征明确，说理清楚，见解独特，殊属可贵。这本书的照片清晰，附有电子显微照和精工拓片，有助于从细部考察，在古玉鉴赏图书中出类拔萃，高人一等。我认为，这本书与上本书一样，值得珍藏和认真阅读。这对学习玉器，将会大有收益。

众所周知，鉴定玉器要从玉料、受沁、做工、器形、纹饰这五个方面去考察，雷先生正是在长期的实践中，观察实物，从感性到理性，从经验到理论，因而在这五方面，具有真知灼见，做到准确辨别真仿、断定时代，说出令人信服的道理来。

雷先生对高古玉的受沁作了细致的考察，这是鉴定玉器特别值得重视的方面。大家知道，中国高古玉的玉料是软玉，软玉成器后经过漫长岁月要发生不同程度的次生变化，类似岩石的风化，这就是受沁。我在20世纪80年代，

对著名的寺墩三号墓出土的表面粗糙无光的几十件璧、琮，曾怀疑其为石质的。后来同地质矿物学家郑廷、闻广两位教授先后合作进行实验测试，确定是透闪石、阳起石系列呈纤维结构的软玉。通过全面考察认识到软玉成器后的显著特点是：半透明，颜色鲜艳（白、青、碧、黄、黑），表面光亮。受沁过程中，先变为不透明，然后颜色变淡，最后失去光亮，甚至变得粗糙朽坏。闻广教授后来在《古玉的受沁》一文中分为未沁、微沁、浅沁、中沁、深沁、烈沁等级，为我们总结出判断的标准。

我认为，中国人值得自豪、感到荣幸的两项权利（也可以说是义务），就是：研究说不尽的《红楼梦》，研究说不尽的玉文化。为什么说不尽呢？因为有丰富复杂的历史信息，有高超卓绝的艺术内涵。苏东坡诗云：“横看成岭侧成峰，远近高低各不同。”我们这样做，既能得到无限的文化乐趣，又能得到丰硕的学术成果。

曾担任国家文物局局长、故宫博物院院长的吕济民教授在《遥远的符号》一书的序言中说：“像雷岩平先生这样的一批年轻的收藏家和鉴定者，他们对传统文化的考据，既有继承，又有发展，已自觉进入了扬弃状态。一方面，他们得到了系统的传统文化的浸润，打下了扎实的基础；另一方面，当代最新的古玉研究成果和高新科技，又使他们的收藏与鉴定水准插上了翅膀。可以说，中国新一代中青年收藏家和鉴定家，正以科学的实践论和方法论，义无反顾地担当了传统走向现代的责任。”说不尽的玉文化，在 21 世纪，必将发扬光大，前景无比灿烂辉煌。

南京博物院研究员、中国文物学会玉器研究委员会理事

汪遵国 

2012 年 9 月 9 日

序言

## A BOUNTIFUL JADE CULTURE

——PREFACE BY WANG ZUNGUO TO ENDURING ENIGMA

China has a long history with rich cultural heritage and its civilization is representative of the eastern branch of world civilizations that fall into the rough dichotomy of west and east. Distinct among the myriad components of Chinese civilization is the brilliant and magnificent jade culture born out of the nation's admiration of beautiful jade works. A running thread in the fabric of meandering history and profound culture of the country is the passion for loving, mining, carving, and admiration of jade.

Johan Gunnar Andersson, a Swedish geologist who was employed in 1914 by Chinese government to initiate archeological research in China, remarked in his *Studies in Prehistoric China* (1934) that the adoration, nay, worship of jade works was in essence a bond between prehistoric and imperial China, and that's what distinguished Chinese from other races. Dr. Joseph Needham, a noted British Sinologist, also said commented in his *Science and Civilization in China*, that the admiration of jade is one of the distinctive cultural features of China.

Since the introduction of modern archeology into China, there has been extensive field research in the country. Among the many relics unearthed in the ruins and tombs of different ages at a variety of places are a good many jade articles, which has enabled us to realize that China has a jade culture of 8000 years and to gain a clear idea of its system. Prehistoric jade articles were fashioned by cultures in Northeast China, Yellow River valley, Yangtze Rive valley and Southeast China (including Beinan Culture in



Taiwan). Of particular note were the works of Hongshan Culture, Liangzhu Culture, and Qijia Culture that are respectively representative of ethnic groups in the eastern, southern and central part of the China, which exhibit a wide variety in terms of themes and styles, and are reflective of different religions, faiths, levels of technological sophistication. These constitute three sources of Ancient Chinese jade works. Then came works crafted in the Xia, Shang, Zhou Dynasties; in Sanxingdui (ancient Sichuan); the Warring State Period & Qin and Han Dynasties (till the Northern and Southern Dynasties); the Sui, Tang Dynasties and the Five Dynasties Period; the Song, Liao, Jin, and Yuan Dynasties; the Ming and Qing Dynasties. Jade crafting entered the modern era after the founding of the Republic of China. Therefore, the jade culture offers a unique perspective on the historical integration of diverse elements of the Chinese nation.

Alongside scientific archeological excavation, however, innumerable ancient artifacts are held in scattered private possession as a result of infrastructure development, land leveling, motorway construction and tomb raiding. Ancient jade works are a salient case in point. My personal experience with ancient jade works all over the country suggests that scientifically excavated works are outmatched by those lost treasures in both quantity and quality, which hence must be collected and studied, if only for their potential role in supplementing or rectifying our knowledge of history. Many of these jade works in private possession came into foreign hands in the course of modern Chinese history till two or three decades ago. Nowadays, a proportion of them have come back to China and been collected and studied by a number of patriotic collectors and authenticators, of whom Mr. Lei Yanping is a brilliant one.

Mr. Lei Yanping is a journalist who was born in a family of antique lovers. His father's passion for history and collection rubbed off on him and inspired his intense interest in and conscientious study of Ancient Fine Jade. He would pore over each and every piece obtained and will not cease till answers are found. He is of the insightful opinion that the form and ornamentation of ancient jade works are the unique marks left by our ancestors. These pulsating marks make up enigmas of time that require conscientious efforts in deciphering and interpretation by people who hold the relics in

high esteem. Lei once told me, “one of principal aims of jade collecting is the enjoyment of it. Important as observant study in the traditional sense is, scientific research and testing are not to be dispensed with, because it is time alone, throbbing with warmth, that can give indisputable conclusions.” I applaud this attitude of scholarly rigor.

In 2011, after years of great efforts, he published the first book on china’s Ancient Fine Jade appreciation, which was acclaimed in Fujian as one of “The Top 100 Books for the Reading Month”. In that well received book, titled *Pictogram of Antiquity*, he included 268 pieces of exquisite jade works in his or his friends’ collection that date back to the Shang Dynasty, the Western Zhou Dynasty, the Spring and Autumn Period, the Warring States Period, and the Han Dynasty. The present book *The Enduring Enigma* is actually a sequel, in which he goes on to include 400 pieces of works possessed by himself or his friends. One of the highlights is the addition of Neolithic jade works that hail from Dawenkou Culture, Hongshan Culture, Liangzhu Culture, and ShiJiahe Culture. All of these are precious pieces of rare treasures, and particular examples include Gilded 3-D Sculptures of the Shang Dynasty, Divine Bird Series of the Western Zhou Dynasty, Color-glazed Series of the Warring States Period, Divine Beast Series of the Han Dynasty, and Jade She<sup>1</sup> Series of various dynasties. These representative works of their times have great antique and artistic value, and are presented in a logical order informed by the author’s unique insights. The book has clear photographs, complete with supplementary electron micrographs and fine rubbings to facilitate observance of local details, which sets it apart from other books on ancient jade appreciation. Therefore, I think this book, just as its predecessor, is a must read for people interested in learning about jade.

It is well known jade work authentication must be approached in terms of material, color permeation, craftsmanship, form, and ornamentation. In this book, Mr. Lei presents his sagacious views on these five aspects in a most convincing way because he is capable of accurate identification and dating of jade works, which are results of long-term practical experience as well as theoretical study.

Mr. Lei made a careful study of color permeation of Ancient Fine Jade, given its

special importance in jade authentication. As everyone knows, the material of Ancient Fine Jade was nephrite, which will undergo color permeation, secondary changes in the long period after crafting, in a fashion similar to rock weathering. I once suspected that scores of rough-looking lackluster pieces of Bi and Cong unearthed in Tomb No. 3 of Sidun Ruins in the 1980s were made of petrous material. Through lab testing later in collaboration with geologists ZhengTing and WenGuang, it was found that they were made of nephrite with fibrous tremolite and actinolite. Thorough investigation pointed to prominent features of nephrite pieces after crafting-translucence, bright color (white, green, blue, yellow, or black). But in the course of color permeation, they would become opaque, with colors fading gradually till complete loss of brightness, so much so that some works might even become very rough-or decayed-looking. Professor WenGuang proposed a six-degree categorization scheme with detailed criteria to facilitate judgment in his book *Color Permeation of Ancient Jade*, which are specifically non-permeated, slightly-permeated, superficially-permeated, moderately-permeated and deeply-permeated.

In my opinion, Chinese people can derive immense pride and honor from two rights (or obligations) among others: that of continual study of inexhaustible *A Dream of Red Mansions* and that of unremitting research in the bountiful jade culture. Why are they inexhaustible? Because they contain a rich array of complex historical information and represent sublime artistic value. In the same fashion the great poet Su Shi described the varied views of Lushan Mountains “From the side, a whole range; from the end, a single peak; Far, near, high, low, no two parts alike (Burton Watson translation), ” the rich jade culture can be approached from a myriad of perspectives, which will bring us infinite cultural joy as well as fruitful achievements in scholarly research.

Professor Lv Jimin, former director of National Administration of Cultural Heritage and curator of National Palace Museum wrote in the preface to *pictogram of Antiquity*, “young collectors and authenticators like Mr. Lei Yanping have both inherited and developed the traditional culture. In addition to their firm grounding in systematically acquired conventional knowledge, their collecting and authenticating



practice also benefits immensely from findings of contemporary research and high-technology that have given them wings, so to speak. It can be said that this generation of young collectors and authenticators have undertaken the responsibility to bridge the tradition and modernity on the back of scientific methodology.” I myself also believe that the twenty-first century holds great prospects for further and even greater development of our bountiful jade culture.

Wang Zunguo  
Research Fellow of Nanjing Museum  
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Sept. 9, 2012