

玉器

JADE WARES

中國·陝西旅遊出版社

China Shaanxi Travel & Tourism Press



玉器

JADE WARES

西安市文物管理委员会收藏

STORED BY XI'AN CULTURE RELICS ADMINISTRATION BOARD



中國·陝西旅遊出版社

CHINA SHAANXI TRAVEL & TOURISM PRESS

1995.3.10

文物出版社 1217286

No. 1217286

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圖版說明：王長啓 高曼

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承辦：《中國西部》編輯部

封面題字：薛鐔

出版：中國·陝西旅遊出版社

印刷：香港現代印刷有限公司

發行：中國·陝西旅遊出版社

（西安市長安路32號）

版次：1992年第1版第1次印刷

開本：210mm×285mm 印張：8

書號：ISBN 7-5418-0507-6/J·99

精(0138) 平(0125)

（陝）新登字012號 版權所有·不得翻印

BY XI'AN CULTURE RELICS ADMINISTRATION BOARD

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FRONT COVER INSCRIPTION: Xue Zhu

PRINTER: Hong Kong Epoch Printing Company Limited

PUBLISHER: China Shaanxi Travel & Tourism Press

DISTRIBUTOR: China Shaanxi Tourism Publishing House

(No.32 Chang'an Road, Xi'an)

ORDER OF EDITION: First Edition, First Printing, 1992

FORMAT: 210mm x 285mm

BOOKBINDING: ISBN 7-5418-0507-6/J·99

HARDBACK EDITION: 0138 PAPER BACK EDITION: 0125

(SHAANXI) NEW NO.: 012

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圖版說明

中國古代玉器概論

韓保全

玉器，是光輝燦爛的中華民族歷史文化寶庫中，一枝異彩獨放的奇葩。中國玉器在新石器時代的河姆渡文化時期，就開始出現。七千年來，一直延續不斷，發展至今。玉器在北歐、西歐、貝加爾湖等地的原始社會時期，以及南北美洲的印第安人、新西蘭的毛利族人，都有製作，但都延續時間不長，無法與中國玉器相提並論。悠久的製作歷史，精湛的製作技藝、典雅的造型、絢麗的色彩形成了中國玉器突出的民族特色。

玉以其質地堅硬，色彩美麗，光澤溫潤而引人鍾愛。《說文解字》對玉所下的定義是：“石之美有五德者。”所以古人把任何光澤好，色彩美而罕見的礦石，統稱為玉。現代科學通過礦石成分的分析，把玉大致分為兩大類。一是軟玉，其礦物成分是鈣和鎂的矽酸鹽，有纖維組織，屬角閃石一類。其比重接近3，它比鑽石、石英以外的大多數礦石都堅硬。二是硬玉，俗稱翡翠，其礦物成分是鈉和鋁的矽酸鹽，礦石的結構是緊密的結晶狀，屬輝石一類。其比重達3.33，硬度高於軟玉。如果沒有其他影響，軟玉和硬玉都是無色或白色的。但在自然界受其它元素的沁染，所以通常這兩種玉都色彩斑斕，呈現出很廣的色域。

中國古代玉的產地很普遍。主要有新疆的和闐玉、河南南陽的獨山玉、遼寧的岫岩玉等。古文獻中也有“藍田，山出美玉。”^①的記載。中國境內產的玉，大都是軟玉，因此，中國早期的玉器沒有硬玉。十八世紀，緬甸開的硬玉輸入中國，才有用硬玉製作的玉器。

中國古代玉器種類繁多，用途廣泛，涉及社會生活的很多領域。玉的質地堅硬，色澤美麗，原始人類最初將它作為工具和飾物使用。由於玉材難得，製作繁難，因而特別受到人們的珍重。當原始宗教萌生時，玉器便作為祭祀的禮器奉獻給神祇。進入階級社會，統治階級祭天地、祀四方，都要用玉製作禮器。玉，被視為“國之重寶”。此外，表示顯赫威嚴、崇高地位的儀仗；表明爵位等級的印璽佩飾；傳達王命，用作信證的符節；封禪的簡冊；會盟的盟書；帝、后死後的諡冊哀冊；供玩賞陳設的文房用具、生活器皿等等，都用玉來製作。

玉器在中國歷史上流傳之所以如此久遠，延續不斷，除因其質堅色美等自然屬性以外，最重要的是人們把玉的自然屬性加以道德觀念的比附延伸，賦以道德的象徵。所謂“潤澤以溫，仁之方也；鯁理自外，可以知中，義之方也；其聲舒揚，專以遠聞，智之方也；不撓而折，勇之方也；銳廉而不忤，絜之方也。”^②君子的五德集於玉，故“君子比德於玉。”君子佩玉當然使其德行益彰。所以古人特別強調“君子無故，玉不去身”^③以表示公正廉潔，清白無瑕。

至於在宗教祭祀、朝會大典上，玉又是至高無上王權的象徵。也是國家各級官爵等級的表徵。玉器受到統治階級的寶愛，自不待言。所以玉不只以其自然屬性，令人產生感官之美，而且以比附延伸的社會屬性，更使人們對它懷有崇敬之心。特別是儒家用其傳統觀念“抽繹玉之屬性，賦以哲學思想而道德化；排列玉之形制，賦以陰陽思想而宗教化；比較玉之尺度，賦以爵位等級而政治化”^④的理論概括，成為後世玉器發展的理論依據和精神支柱。正由於玉器的這種特殊地位，使它在中國古代社會的政治、經濟、思想、文化、倫理、宗教各個領域，發揮着其它工藝美術品所不能產生的重要作用。

據考古發掘可知，舊石器時代尚未有玉器，這是由於以打制石器為標誌的，低下的生產技術水平所決定的。由於玉的質地堅硬，

難以直接雕刻，只能加以琢磨，打制則是無法使玉材成形的。人類在進入新石器時代以後，經過長期生產經驗的積累，掌握了琢、磨、擦、刻、鑽、切、鋸等基本技術，特別是石器工藝的最後工序——打磨技術（可能是以細小的砂石進行打磨，使器物表面更加光潔）。隨着製作技術的日趨進步，先民們逐漸掌握了用硬度大、又富韌性的石材或骨角作工具，用天然的石英沙作研磨料，來琢磨製造玉器的技術。從而開創了我國玉器生產的孕育時期。

這一時期的玉器，除了玉斧玉鏃等生產工具外，多為裝飾佩帶玉器如：玦、瑗、墜等，也有少數祭祀禮儀玉器如：璧、琮、圭等，大多是素面或有簡單的紋飾，具有古拙樸素的藝術風格。

中原和陝甘地區的新石器時代遺址中，玉器出土數量很少。如在西安地區的半坡遺址、姜寨遺址中，僅只出土數件玉器，均屬瑗、珠之類的裝飾品，器形小，加工粗放，稍加琢磨、鑽孔而已。在晚期的龍山文化遺址中，有較多的玉器出現。以陝北神木縣石峁龍山文化較為典型，玉器製作也較前進步。本書收錄的這一時期的兩件玉璧，其圓度不夠規矩，周邊也不整齊，光素無飾都反映了加工技術的稚拙。

但分佈在我國東北、內蒙地區的紅山文化，山東地區的大汶口文化，東南沿海的馬家濱文化、崧澤文化和良渚文化，都出土了大量的玉器。其中紅山文化的玉龍、良渚文化的玉琮等精美的作品，代表了我國原始社會玉器製作工藝的最高水平。從良渚文化玉璧面上留下的明顯砣痕，說明當時可能已使用了旋轉的原始砣具。標誌着製玉工藝已從石器工藝中分離出來。

進入奴隸社會以後，玉器製作技術隨着青銅工具的出現而大為提高。從河南偃師二里頭文化遺址的夏代文化層出土的特殊的青銅工具，如切割用的綫鋸，鑽孔用的鑽刀及鑽管，以及磨石用的旋輪等，都表明青銅工具和旋轉工具的熟練使用，這些都使玉器的製作在成形規矩準確、琢磨省工省時，紋飾平滑工整等方面的工藝水平大大提高。由於奴隸主對玉器的大量需求，玉器的製作逐漸集中到王畿、都邑。形成獨立的專門化的手工業門類。從而使中國玉器步入了它的成長時期。

偃師二里頭文化遺址出土的玉器，屬夏代和商代早期的產物。器形種類較多，有玉戈、玉刀、玉鉞、玉圭、玉璋、玉琮、玉柄形器等，製作精良。玉製的儀仗、禮器多由兵器和生產工具演變而來^⑤。西安東郊老牛坡商代早期遺址中，出土的一件玉戈，琢磨精美，造形規整，是一件非實用的儀仗用器。在商代晚期墓葬中，出土玉器數以千計。1976年在安陽殷墟婦好墓中，出土玉器達七百五十五件之多。有禮器、儀仗、工具、生活用具、裝飾品和雜器等六大類。仿青銅彝器的玉簋，是首次發現的精絕之作^⑥。另外，還有圓雕的各種玉人、玉龍、玉虎、玉象、玉鴛等獸禽形飾物，都是雕琢精美、形象逼真的藝術珍品。玉人的表情乍看略嫌呆滯，而仔細觀賞，則有一種靜謐之美。這批玉器從形制、圖案、琢工、拋光等方面都較以前有了明顯的進步。殷商墓葬和遺址出土的大量玉器，說明殷都王室成為當時最大的玉器生產中心。殷王室也一定設有“玉府”之類的專管玉器的手工業作坊，集中天下的能工巧匠為王室生產玉器。其製作技藝可能代表着當時玉器生產的最高工藝水平。

西周玉器繼承了商代的工藝，早期玉器與殷末相似。中期以後，逐漸形成自己的風格。較之商代玉器，更加簡化誇張、生動傳神。如陝西寶雞強伯墓出土的玉器，多為片狀，立體玉器極少^⑦。造型單純簡練，細部裝飾多予省略，強調誇大對象的主要特徵。綫條道

勁流暢，生動自然，取得尤為傳神的藝術效果。在西周都城豐鎬遺址中，也屢有玉器出土，最常見的是玉璜、玉魚等佩飾物。另外也有玉璧、玉琮等禮器出土。這些玉器大多質樸簡練，玉質欠佳。但也偶有精品。如在該遺址西周墓葬中出土的玉鳥紋璜、青玉魚就是玉質精良、造型典雅清新的上乘佳作。在另一個西周中晚期貴族墓葬中出土的玉鹿、玉牛、玉兔及玉鳥等都精美異常，具有西周玉器的獨特風格。特別是首次發現了置於死者面部的像眼、鼻、口等形狀的喪葬玉器製作的也較精緻^⑧。

到了東周，玉器的風格有了變化，已不像從前那樣質樸，表面飾以繁複多變的紋飾，更顯得富麗堂皇。細部圖案也由平面向隱起演變，紋飾圖案多用蟠虬、渦紋、獸面，與當時的青銅器相近。這些都為戰國玉器的嬗變奠定了基礎。

三

春秋戰國之際，中國處在社會大變革的歷史時期，封建制逐步確立。之後，空前強大統一的秦漢大帝國相繼建立。這時，由於鋼鐵工具的廣泛使用，推動了制玉工具，特別是砣具的改進，加快了旋轉的速度，也開始採用硬度較玉為大的金剛沙粉。進步的工具和有效的磨沙，促進了琢玉技術的突飛猛進。使中國的玉器製作已臻完善，步入飛躍發展的新階段。

“禮崩樂壞”的戰國時期，各諸侯國競相碾玉，士大夫也佩玉成風。在全國各地的戰國墓葬中出土的玉器，不但數量多，質量也精。最著稱於世的是湖北隨縣曾侯乙墓，出土玉器多達三百餘件^⑨。多屬玉璧、玉璜、玉佩、玉帶鉤等佩飾及小件動物形飾物。形制典雅、作工精巧，尤以玉多節佩製作水平最高，堪稱巧奪天工、精美絕倫。其設計之工巧周密、工藝技術之繁雜程度，是前所未有的。能與這件玉器媲美的，是河南輝縣戰國墓出土的，被譽為“玉器冠冕”的大玉璜。它是由七塊玉、兩個鍍金銅獸頭組成的。西安地區戰國墓出土玉器也很多。1978年戶縣戰國墓出土的一批玉器。其中玉菱龍紋佩，生動新穎，飛躍奔騰，給人以無窮的動態美。所有這些都體現了戰國玉器細微靈巧的作風。

國力強盛的秦漢時期，在玉器製作上，一變纖巧繁細的作風，表現出雄渾博大，自然豪放的藝術風格。這一時期的玉器製作藝術已從商周以來圖案藝術的束縛中，從神密威嚴的宗教氛圍中解脫出來。鏤空、浮雕等技法普遍應用。在具有寫實傾向的繪畫藝術的影響下，邁出了嶄新的發展道路。

秦代玉器出土不多。1971年在西安北郊出土的一個秦玉器窖藏，出土玉器八十餘件。均為青玉雕琢，有玉璧、玉璜、玉圭等禮器，光素無紋飾，此外，還有玉璽、玉虎等佩飾器紋飾也很簡樸。同時出土的還有二十餘件玉人。男性女性均有，均作片狀。僅刻畫出頭及上身輪廓，面部以陰綫勾勒出眉眼口鼻。男性刻有鬚鬚，頭頂有偏斜髮髻，與秦始皇陵兵马俑坑陶俑的髮式相似。製作雖極簡單草率，工藝水平也不高，但這種寫實的風格，頗耐人尋味。此外，在阿房宮遺址上的一件玉高足杯，造型優美、紋飾華麗，顯示了高超的工藝水平。

咸陽漢元帝渭陵附近出土的羊脂白玉仙人奔馬、玉熊、玉鷹和王辟邪^⑩，突出表現了馬的奔馳，熊的憨肥、鷹的矯健，辟邪的兇猛。加之玉質晶瑩，琢磨精細，是西漢玉器中最精美的作品。這批玉器可能是渭陵殉葬的遺物。漢長安城遺址出土的碧玉豬形枕，手法簡煉，生動傳神，估計也是皇室用品。漢代玉器在各地漢墓中均有出土。具有代表性的有河北滿城劉勝、竇綰墓，廣州象崗南越王墓、河北定縣的幾座中山王室墓等漢王室的大墓中出土的大量玉質晶瑩，琢磨精美，造型典雅的各類玉器。充分顯示了漢代玉器工藝的高深造詣。特別是劉勝、竇綰墓出土的玉器，揭示了西漢盛期喪葬玉器的完整系列。由於當時厚葬之風盛行，喪葬玉器時有出土。西安出土的喪葬玉器，常見的有玉蟬、玉豬、玉塞等。西安南郊山門口出土的一對玉豬，不是常見的臥伏形，而作奔跑狀，製作精美，形像極其生動。定縣中山王室墓中出土的玉器，反映了東漢玉器精益求精，富麗華美的作風。特別是細如毫髮的游絲刻，剛勁有力，宛轉流暢，在技法上對後代玉器的製作有深遠的影響。

魏晉南北朝時期，由於戰亂頻仍，加上當時盛行的佛教藝術的衝擊，玉器雖在風格上仍繼承了西漢傳統，但無論從數量或質量上，都大不如前。這從西安、南京、安徽等地這一時期墓葬中出土的為數不多的玉器上，有所反映。

隋唐時期，中國國力強盛，經濟繁榮。在這樣較為良好的社會環境裡，製玉工業的發展，出現空前繁榮的局面。這一時期，製玉工具得到進一步完善，多種類型的鑽刀和鑽管，形狀大小不一的磨輪，能直接攻玉的鑽石刻針，廣泛使用，都有效地提高了玉器加工的效率和精度。玉器製作受到當時繪畫、雕塑的影響，取材已以生活中的人物、動物、花鳥為對象，頗具世俗寫實的傾向。又對琢刻對象的形體，採取誇張的手法，以突出其關鍵部位，亦具浪漫主義的色彩。玉器中精美的實用器皿大量的湧現，裝飾上也多採用花鳥紋飾，這些都是前所未有的。

西安出土的隋李靜訓墓中，有玉器多件，其中金扣白玉盞、鑲金白玉鐲，玉色光潤^⑪，琢磨精緻，加之金玉交輝，更顯得雍容華貴。玉帶銙在西安唐墓中出土很多。多用起底淺浮雕，陰綫勾勒細部的手法。題材多是伎樂、供奉之類。其中大多數是高鼻多鬚的胡人奏樂歌舞的形象。唐興慶宮遺址出土的六件白玉頭釵花飾，在其薄如紙的葉形頭釵上，兩面遍雕繁茂的花卉，附以鳳鳥、鸞鷟、石榴等紋飾。在方寸中，圖案佈局繁而有序，形象生動傳神。另外，唐大明宮遺址出土的玉透雕方粉盒，也是遍體透雕花卉、鸞鷟等圖案，玲瓏剔透，精巧絕倫。都顯示了高超的工藝技巧和題材清新的藝術風格。

如果說隋唐玉器形體誇張，氣韻生動，那麼，宋代玉器則刻劃精練，真實自然。並著意於對象內心世界的刻劃。達到了“形神兼備”的新高度。西安出土的白玉鏤雕花鳥佩飾，青玉鏤雕鹿鶴牌飾，白玉鵝雁牌飾等，都極其生動自然，富有生命力。從中可以看到受當時花鳥畫的深切影響，也顯示出現實主義的世俗傾向在玉器工藝裝飾風格上取得的重要成就。宋代對古玉器的收藏考証之風也推動了仿古玉器的製造和盛行。

到了元、明、清三代，我國玉器步入鼎盛時期。在南方的蘇州、揚州、杭州、南京；北方的北京、天津等地，先後形成了高度發達的製玉行業。其中蘇州的專諸巷，尤以名工薈萃、技藝精絕著稱。元、明、清三代皇室都專門設立有“內府”玉作，或“工部”玉作。專門供給皇室的大量需求。所需玉料主要靠進貢獲得。這一時期，社會上玉器的使用更加廣泛，涉及日常生活的許多方面。大型玉雕，也層出不窮。陳設品和玩賞品成為這一時期玉雕生產的主流。製玉工藝也達到了空前的高度。玉器工藝深受當時繪畫、書法、及工藝雕刻的影響，作品追求意境神韻與筆墨情趣。以適應文人高雅的品味。清代乾隆時期，由於玉材豐富，皇家提倡和社會需求，玉雕藝術取得了無與倫比的成就。

這一時期的代表作，有現存北京團城玉璽亭內的元《寶山大玉海》；明萬曆皇帝定陵出土的玉圭、玉盃、玉壺、玉爵、玉佩等；特別是清乾隆時，仿宋人筆意的《大禹治水玉山》都真正達到了出神入化、巧奪天工的境界。這一時期的精妙上品傳世很多，西安市文管會收藏的四件元代玉鵝雁，生動傳神，明代白玉梅花杯，氣韻自然，清代的白玉透雕圓盒，技藝精絕。從中可以見到這一時期鼎盛的玉雕藝術之一斑。

建國以來，西安市文物管理委員會，在西安地區，主要通過配合基本建設工程，進行的考古發掘，和對流散在社會上的出土與傳世文物的徵集，收藏玉器共3000餘件。今從中選出各個時期的玉器200餘件，編印了這個圖冊。由於大多未曾公開發表，這次系統地展現出來，或可從中窺見我國古代玉器的發展軌跡。限於水平，謬誤難免，望祈指正。

① 班固：《漢書》地理誌

② 許慎：《說文解字》

③ 《禮記·玉藻》

④ 郭寶鈞：《古玉新詮》中國科學院《歷史語言研究所集刊》第20本下冊，1949年

⑤ 《假節二里頭遺址新發現的銅器和玉器》《考古》1976年第4期

⑥ 《殷墟婦好墓》文物出版社出版，1980年版

⑦ 《陝西省寶雞茹家莊及周墓發掘簡報》《文物》1976年第4期

⑧ 《長安張家坡西周井叔墓發掘簡報》《考古》1986年第1期

⑨ 《湖北隨縣曾侯乙墓發掘簡報》《文物》1979年第7期

⑩ 《西安西郊隋李靜訓墓發掘簡報》《考古》1959年第9期

An Introduction to Ancient Chinese Jewellery

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Jewellery, a rare spray of Chinese art, is one of the gems which shine splendidly among the treasure trove of Chinese historical relics. Dating back to as early as the period of the Hemudu Culture of Neolithic Age, the Chinese jewellery lasted for seven thousand years running. In primitive society, there were handicraft jade works in North and West Europe, in Lake Baikal, among Indians of South and North Americas and Maoris of New Zealand, but they all did not survive very long, and therefore, could not be mentioned in the same breath with Chinese jewellery. A long and time-honoured history of manufacturing, an exquisite handicraftsmanship, an elegant modelling and an artful disposition of the rich and variegated colours, form the striking characteristics of the Chinese jewelleries.

Jade articles caught the fancy of the ancient Chinese people chiefly because of its adamant substance, beautiful colours and slick surface. In the old Chinese lexicon "Shuo Wen Jie Zi" (a dictionary of Chinese characters), jade was defined as "a beautiful stone intrinsic with five virtues". In the old time, any of the lustrous and rich-coloured mineral ores was called "jade" by the ancient Chinese; nowadays, however, we know from scientific analysis of mineral components that jade can roughly be divided into two major kinds: the nephrite and the jadeite. Nephrite is a calcium and magnesium silicate; being of a fibrous structure, it belongs to the category of hornblende. The specific gravity nearing 3, it is more adamant than most of other mineral ores except diamond and quartz. Jadeite is a sodium and aluminium silicate, of a compact crystalline structure, belonging to the kind of pyroxene. Its specific gravity amounting to 3.33, it is harder than nephrite. Both nephrite and jadeite would be colourless or white if unaffected by other factors, but usually they are variegated and multi-coloured, showing a gamut of natural hues, because they are mixed up with other elements and are under the infection and encroachment of them.

In ancient China, there were a good number of places where jade was produced: they are chiefly Hetian, Xingjiang, Dushan of Nanyang, Henan; Youyan, Liaoning, etc. In old literature, it was also chronicled that Lantian mountains yield beautiful jade. But most of the jade that was produced in China, was nephrite; thence there was no jadeite articles in ancient-China treasure-trove. It was not until the 18th century, when jadeite was introduced from Burma that the Chinese began to make handicraft out of jadeite.

In ancient China, there was a variety of jade articles for various purposes, covering many fields of social life. At first, in virtue of its adamant substance and beautiful hues, it was used as appliances and adornments. Owing to the rarity of the raw material and the difficulty in its manufacturing, it was exceptionally valued by those who owned it. When the primitive religion was emerging, people used jade articles as ritual wares to be dedicated to gods and ghosts. In class society, the rulers offered sacrifices to heaven and earth and their ancestors with ritual articles which were all made of jade. Jade was considered "the most precious treasure of the nation". Besides, in feudal society, nearly all important things had something to do with jade: the pageant equipages that exhibited majesty and sublimity; the ensigns and medals that indicated ranks of nobility and dignity; the tokens and tallies that warranted royal edict or other important decrees; the writ used in grand ceremonies, such as worshipping the god of Taishan; the covenant in grand meetings of sovereigns to form alliances; the credentials of posthumous conferment or obituary statement of an emperor or an empress; utensils in a scholar's reading room for appreciation and decoration; and other necessities of daily life, all these things were either directly made of jade, or partly furnished with it.

Why was jewellery so much valued and lasting for so long a time in the Chinese history? Aside from the reasons that it has excellent natural attributes, such as adamant substance and beautiful colours, the more important reason is that people extended its natural attributes into the social realm, bestowing a virtuous attribute to jade. The so-called "five virtues" that jade was endowed, were: "Benefiting the people by teaching them the doctrine of moderation, this is the principle of endearment; knowing the inside from its outside veins, this is the principle of integrity; emitting a sonorous and far-reaching sound, this is the principle of intelligence; being better broken than flexible, this is the principle of courage; being clean and honest without stain or greed, this is the principle of honour." Such being the five virtues of jade, the gentleman tried his best to match with it. It is natural that the gentleman's virtues would be made more manifest by wearing jewelleries. So it was particularly stressed in ancient China that a gentleman should not part with his jewellery without rhyme or reason, in order to show how clean and flawless, honest and upright he was. Additionally, on occasions such as religious consecration, court audience ceremonies, etc. jade was both the scepter of the supreme governor, and the symbol of the various high-ranked officials of the state. It goes without saying that the ruling class was peculiarly fond of jewelleries. As a matter of course, jade was not only such as appealing to man's perceptual reception by its natural attribute, but also as inspiring man's sense of worship and respect by its extended social attribute. And especially so,

when the Confucianists "endowed jade with a philosophical ideology and thus moralized it by abstracting its natural attribute; endowed it with a doctrine of yin and yang (the negative and positive principles of the world) and thus religionized it by arranging the jade articles according to their various forms; and endowed it with titles and ranks and thus politicalized it by comparing its dimensions and magnitude." Such a theoretical epitome had become the ideological basis and spiritual support of the development of jewellery in later generations. And exactly owing to the peculiar position it occupied in Chinese history, jewellery played an important role which could not be superseded by other artworks in political, economic, ideological, cultural, ethical, religious and various other fields in the ancient society of China.

I

From archaeological excavations we know that there were no jewelleries discovered in the Paleolithic Period. This is because the then productive forces were rather at a very low level, and their technique which was marked with chipped stone implements, was unable to process and shape the jade material, which was too hard to be carved without polishing. It was only when human society had stepped into the Neolithic Period, when people began to learn, through long accumulation of productive experiences, the art of polishing, rubbing, engraving, boring, cutting and sawing, especially, the last process in manufacturing a jewellery, that is, polishing, (probably with the tiny particles of grit, to make the surface of jewellery look more smooth and clean) and when people's manufacturing technique got more and more advanced, that the Chinese people began to deal with the harder and tougher materials like jade, bone and horn, and after they had learned to use the arenaceous quartz to process and polish the material, a jewellery was finally shaped. From then on, an epoch of jade manufacturing was pioneered. This might be called the embryonic period.

In this period, aside from some jade tools of production, such as jade axes, jade shovels, etc. there were also other jade articles discovered, which were mostly for the purpose of wearing or decoration, like the pennannular jade ring (jade ring with a nick), a pendant and a semi-annular jade pendant, etc. A few others were for ritual and sacrificial purposes, they are, the "bi" (a round and flat piece of jade with a hole in its center), the "cong" (a long and hollow piece of jade with rectangular sides), the "gui" (an elongated and pointed tablet of jade to be held in a ruler's hands), etc. These jade articles were mostly plain-faced and simple-patterned, and invested with an artistic style of unsophisticated simplicity.

Among the various sites of the Neolithic Period in Central China, in Shaanxi and Gansu Provinces, there were only a very small number of jewelleries excavated, for example, in Banpo site and Jiangzhai site of the Xi'an Area, only a very few jade articles were excavated, which are all decorations, like pendants, balls, etc. They are small in size and crude in workmanship, some were only done with a few strokes of polishing and a hole bored in the center. In the sites of later Longshan Culture, however, more jewelleries were found, of which the Shimao Longshan Culture jewellery discovered in Shenmu County, Northern Shaanxi, is rather typical. Their workmanship is a little more advanced, though the two jade "bi" of this period, which were included in this book, still look very rough; they are irregular in roundness and uneven in circumference and there is no pattern or decoration on its surface. All these show their simplicity and unsophisticatedness in the processing technique.

However, in the sites of the Hongshan Culture which scattered in Northeast and Inner Mongolia of China, the Dawenkou Culture of the Shandong Area, and the Majiabai Culture, Songze Culture and the Liangzhu Culture along the Southeastern Coast of China, large amounts of jewelleries were unearthed, of which the jade dragon of the Hongshan Culture and the jade "cong" of the Liangzhu Culture, are the most exquisite, representing the highest attainment of jewellery manufacturing of the primitive society of China. Meanwhile, we can see evidently from the papal marks left on the surface of the two "bi" of the Liangzhu Culture, that the primitive people knew the application of the rotating wheels and must have used them in the polishing of jewelleries. Obviously, the jade manufacturing had entered a new era, and began to be separated from stone workmanship at large and became an independent art.

II

Since the slave society came into being in China, the jade manufacturing technique had made a great stride along with the emergence of the bronze implements. We have found in the stratum of the Xia-Dynasty Culture of the site of Erlitou, Yanshi County, Henan Province, a large number of peculiar bronze implements: there are, for example, a jigsaw for cutting, the bit and the tube of a drill, a rotating wheel for polishing stones, etc. A

Another batch of jades, presumably the funeral objects of the Weiling Mausoleum, was discovered in the vicinity of Weiling Mausoleum of Han Yuandi, at the Xianyang City. They include a white jade immortal galloping horse, a jade bear, a jade eagle, and a jade "bixie" (a mythical winged animal, who was said to be able to counteract evil force and help the wearer gain a good luck). Their realistic style, plus the crystal-clear substance and the refined polishing, renders them a conspicuous effect: the horse seems really galloping; the bear, ponderous and clumsy; the eagle, hovering vigorously in the air; and the "bixie", ferocious and truculent...indeed, they are the choicest masterpieces of the Western Han Dynasty. Besides, there is a jasper pig-shaped pillow unearthed at the site of the city wall of Chang'an, the old capital of the Western Han Dynasty, vividly depicted with a succinct and skilled hand, which is reckoned to be the implement of the royal family, too. Generally speaking, the jades of the Han Dynasty may be found everywhere in the tombs of the Han Dynasty. Typical of them are those that were discovered in large numbers in the tombs of Liu Sheng and Du Wan, at Mancheng County, Hebei Province; the tomb of the King of Southern Vietnam at Xianggang, Guangzhou City; and the several big tombs of the King of Zhongshan and other important royal personages at Dingxian County, Hebei Province. These jades, being manufactured with choice and crystal-clear jade material, fine polish and graceful modelling, adequately show us the high attainment of the jade manufacturing technique of the Han Dynasty; especially those unearthed at the tombs of Liu Sheng and Du Wan, which reveal a complete series of funeral jades in the heyday of the Western Han Dynasty. Owing to the prevalence of expensive burial at the time, funeral jades were constantly exhumed, the most commonly seen around the Xi'an area, are jade cicadas, jade pigs and jade plugs. a pair of jade pigs were exhumed at Shanmenkou, Southern Suburbs of Xi'an, which, however, unlike the usual recumbent ones, are in the posture of running. They are really exquisite in workmanship and lifelike in depiction. In like manner, the jades unearthed from the tombs of King of Zhongshan and others, are artworks that embody the style of incessant innovation of the workers and magnificence and gorgeousness of their works in the Eastern Han Dynasty; especially, the hair-thin gossamer engraving, vigorous yet smooth, had far-reaching influence on later jade manufacturing in terms of artistry.

During the Wei, Jin, and Southern and Northern Dynasties, owing to the constant internecine wars, plus the then prevailing impact of Buddhism on the Chinese art, the jade manufacturing was by far the inferior to that of the previous period both in quantity and quality in spite of its inheritance of the tradition of the Western Han Dynasty. This can be proved by the fact that there were fewer jades excavated in the tombs of this period in the areas of Xi'an, Nanjing, Anhui, etc.

IV

During the Sui and Tang Dynasties, China was a strong power with a prosperous economy. In such a good circumstance, the jade manufacturing industry developed with a great impetus never before seen. During this period, the tools for jade manufacturing were further improved: various types of drill bit (knife) and drill tube, different-sized grinding wheels and the diamond stylus which can directly inscribe on jade, had all been in wide use, effectively improving the proficiency and accuracy of the jade processing. Under the influence of painting and sculpture of the time, the jade manufacturing also took as its subject matter the figures, animals, flowers and birds of daily life, orienting itself to the secular and realistic trend; and simultaneously, it treated its object with an artistic exaggeration, so as to highlight the key part, thus giving it a tincture of romanticism. Large amounts of fine and practicable jades emerged; flower-and bird-designed decorations were adopted on most of the jades; these were the two features never before seen in the manufacturing of jades.

There are a number of jades unearthed at the tombs of Li Jingxun of the Sui Dynasty in Xi'an, among which are a gold-burnished white jade cup and a pair of gold-inlaid white jade bracelets, with a slick and soft substance and a refined polish, appearing quite luxurious and distingue, under the radiance of both gold and jade. The jade girdle "kua" (a kind of girdle pendant or trapping, denoting the rank of the wearer), which we discovered in large number in the tombs of the Tang Dynasty, are mostly carved in low relief with a chiseled foil, and with lines carved in intaglio for the detailed parts; and their subject matter being mainly female dancers or players, attendants or retainers in the court; most of them being figurines like people coming from the west, with high nose and full beard, playing music and dance. there are also six jade pieces of head ornaments excavated in the site of Xingqing Palace of the Tang Dynasty, among which we can see on a paper-thin, leaf-shaped hair decoration, with designs of rampant flowers, mandarin ducks and pomegranates engraved on both sides.

How can the craftsman arrange so many designs in so small a space in neat array, and yet their images are so vivid and vital, is indeed a marvel! Besides, a jade openworked square compact unearthed at the site of Daming Palace of the Tang Dynasty, is also such an artwork, that is, covered all over with openwork flowers and mandarin ducks designs and daintily and dexterously wrought. We can see from these precious artworks what a high level the artistic technique had attained, and how unique and original their artistic style is, during that time.

If it is true that the jades of the Sui and Tang Dynasties were exaggerative in form and structure and vivid and vital in tone and qualities, then, it is also true that the jades of the Song Dynasty are succinct, realistic and natural, all the more stressing the portrayal of the object's internal world, attaining to a new height of combining the form with the spirit. The white jade wearing pendant engraved with flower and bird designs; the pietra dura plaque pendant engraved with deer and crane designs; and the white jade plaque pendant with goose designs, excavated at Xi'an, are all vivid and vital, and full of pep. From these jades we can see how deep the influence of flower and bird painting of the time is on the manufacturing of jades; and how important a result of realism and secularism the jade had achieved in its decorative style. And what is more, the fashion of collecting and collating the stone-and jade-ware which was prevalent in the Song Dynasty, also help to advance the manufacturing and circulating of the imitation jades.

During the Yuan, Ming and Qing Dynasties, the Chinese jade manufacturing had stepped in-to the zenith of its development. A highly developed jade manufacturing industry had successively taken place in Suzhou, Yangzhou, Hangzhou and Nanjing of Southern China, and in Beijing, Tianjin, etc. of Northern China; among these places, the most commonly known was the Alley of Zhuangzhu of Suzhou, where expert and prominent workers and craftsmen converged, whose exquisite artistry was made known all over the country. During the Yuan, Ming and Qing Dynasties, there were special organs in charge of jade manufacturing in the royal palace, called the jade Workshop of the Royal Family or the jade Workshop of the Ministry of Works, who were to meet the great need of the royal family for jade. The jade material mainly came from tribute. During this period, the application of jade in society was more widespread, concerning more fields of daily life. Huge-sized jade engravings were outcropping continually, too. To manufacture jades merely for the purpose of furnishing and appreciation had been a vogue and the main trend of the time. The technique of jade manufacturing was also promoted to an unprecedented height. Under the deep influence of other sister trades, such as painting, calligraphy and technical sculpture, the jade workers also pursued artistic conception and romantic charm, temperament and interest, so as to meet the refined tastes of the literati. During the Qianlong years of the Qing Dynasty, owing to the adequate supply of jade material, the encouragement of the royal family and the social requirements for jades, the artistry of jade engraving had obtained a peerless achievement.

The representative works of this period are: "the Great Jade Ocean of Dushan" of the Yuan Dynasty, now preserved in the Pavilion of Jade Repository, Tuancheng, Beijing; a number of jade articles such as the jade "gui" (tablet), jade jar, jade "jue" (a kind of wine vessel with three legs and a loop handle), jade pendant, etc. unearthed at Ding Ling Mausoleum of Emperor Wanli of the Ming Dynasty; especially, the "Great Jade Mountain of the Great Yu Harnessing the Flood", of Qianlong of Qing Dynasty, in imitation of the tone of Song Dynasty, all these really hitting the acme of perfection. There are a great number of fine and exquisite art treasures handed down to present: the four jade articles collected by the Board of Management of Cultural Relics of Xi'an City, are: a jade engraved goose, which looks vivid and true to life; the white jade plum cup of the Ming Dynasty, which shows a tone of naturalness; and the white jade openworked round box of the Qing Dynasty, which presents us a superb workmanship; all these show only a small part of the jade engraving during its heyday, and from these we can imagine the whole.

Since the founding of the People's Republic of China, the Board of Management of Cultural Relics of the Xi'an City, has carried out a number of archaeological excavations in the Xi'an area, chiefly through the co-ordination of the capital construction; and has collected, the cultural relics unearthed or still scattered in society, among which, 3,000 odd are jade articles. Now we compiled this album of about 100 jade articles of the various periods from among them, in the hope that this systematic display of the jade articles (mostly published) will help you to trace the development of jades in ancient China. We sincerely expect correction, because of the inevitable mistakes due to our limitations.

these things show clearly that the skilled application of these implements would have greatly facilitated the manufacture of jadewares and made a progress in its craftsmanship, with the result that a more regular and precise formation, a more labourand time-saving polishing and a more smooth-faced and neatly patterned looks of a jade ware had been achieved. In the meantime, owing to the increasing need of jade ware by the slave owners, the jade manufacturing became more and more centralized into the metropolis and important cities, forming itself gradually into a separate and specialized trade of handicraft. Thence the jade ware manufacturing had stepped into its burgeoning period.

The jade articles unearthed in the Erlitou cultural site belong to the Xia and the early Shang Dynasties. They are of a number of types: for example, there are the jade dagger-axe; the jade knife; the jade battle-axe; the jade "gui"; the jade tablet; the jade "yuan" (something like a "bi", but with a larger hole and a narrower rim); the jade handle, etc. all of them being exquisitely manufactured. The jade articles of pageant equipages and ritual wares were mostly evolved from weapons and tools of production. The jade dagger-axe, unearthed at the Laoniupo site of early Shang Dynasty, in the East suburbs of Xi'an, could serve as an example. It was exquisitely polished and regularly shaped, and used only as a non-practicable pageant equipage. In the tombs of later Shang Dynasty, unearthed jadewares are numbered by thousands. In the Tomb of Fuhao alone of the Yin Dynasty Ruins of Anyang County, there were as many as 755 articles of jadewares unearthed in 1976. These jade articles fall into six major kinds they are ritual wares, pageant equipages, tools, life necessities, decorations and miscellanies. Among these things, there is a jade "gui" (a round-mouthed food vessel with two or four loop handles), a replica of the namesake ritual ware in bronze, is a paragon of its description ever found. Besides, there are many jade decorations in the round, like the jade figurine, the jade dragon, jade tiger, jade elephant, jade crane, etc. all being artistic rarities, exquisitely polished and realistically engraved. The jade figurine looks a little dull at the first sight, but when you look at it more carefully, there seems to be a hideous expression on its face. Taken as a whole, this batch of jadewares had made greater advances than ever in terms of formation, pattern, polish and engraving. We can see from this and many other batches of jadewares unearthed in the sites and tombs of the Shang Dynasty that the metropolis where in the royal Yin family lived, had become the largest centre of jade ware manufacturing at that time. In the court of the Yin rulers, there must also be some relevant officials who were in special charge of the handicraft workshops for jade ware manufacturing, where at the skilled workers and expert craftsmen from all over the country gathered and lived in compact community to supply jadewares for the royal and noble families; and the chances are that their technique must represent the highest attainment of jade ware workmanship at that time.

Succeeding to the Shang Dynasty's technique, the jadewares of the Western Zhou Dynasty had a similar jade ware workmanship to that of later Shang Dynasty. But from the middle period onward, they began to form a style of their own, little by little, in the manufacturing of jadewares. In comparison with jadewares of the Shang Dynasty, theirs seem to be more simplified and more exaggerative, more vivid and lifelike. For example, most of the jadewares unearthed in bo Tomb, Baoji County, Shaanxi Province, are flat like a plaque, few of them being three-dimensional; they were simple and succinct in modelling, but seemed to be left unadorned in detail. The crafts men seemed to lay emphasis chiefly on the main characteristics of the object: they sketched lines in a more vigorous and smoother way, and made their work look more vivid and natural, thus gaining a more entrancing and attractive artistic effect. In addition, in the ruins of Fenghao, the capital city of the Western Zhou Dynasty, there were constantly jadewares discovered, among them, the most commonly seen are decorations like the semi-annular jade pendant, jade fish, etc. Besides these decorations, there were also ritual wares, like the jade "bi", jade "cong", etc. They were generally simple and succinct, and made of an inferior substance. But occasionally there were some select ones: for example, in the tombs of the Western Zhou Dynasty of the said ruins, we discovered a jade semi-annular pendant with a bird pattern and a blue-coloured jade fish, which are top-notch master-works, superb in substance, and elegant in modelling. In another tomb of a nobility, of about later or middle period of the Western Zhou Dynasty, there were unearthed a number of jadewares like the jade deer, jade ox, jade hare, and jade bird, all being exceptionally exquisite, instinct with a unique style of the Western Zhou Dynasty. Especially in this excavation, we found for the first time, the funeral jade articles, in the shape of a man's eyes, nose, mouth, etc. put on the dead lady's face, which were all delicately manufactured.

Up until the Eastern Zhou Dynasty, the jadewares had undergone a change in their style: unlike those simple and succinct ones of the Western Zhou Dynasty, they were decorated with patterns more complicated and variable; and look more majestic and gorgeous; the detailed parts also changed their patterns from plane to low relief; and the decorations are

mostly in designs of coiled dragons, whirls, animal masks, etc., very similar to that on the bronze wares. All these changes, after all, had laid a foundation for the future evolution of jadewares in the Warring States Period

III

During the Spring and Autumn Period and the Warring States Period China was in a historical era of social transformation, and feudalism was gradually established in China proper. After the disintegration of the seven Warring States, a strong and unified feudal power, never before seen in Chinese history, under the Qin regime (which was soon superseded by the Han regime) was set up. At this time, because of the widespread application of the steel and iron implements, the tools used in jade manufacturing were also improved; especially, because the innovation of wheels accelerated the speed of its rotation, coupled with the adoption of emery which is harder than jade, in the polishing of jade articles, the technique of jade manufacturing was given a great impetus and was making advances by leaps and bounds. During this time, the jade ware manufacturing in China was made more and more perfect and had stepped into a new period of speedy development.

During the Warring States Period, which was characterised by the spoilage of the established institution of "rites and music", the feudal rulers of various states competed with one another in the manufacturing of jadewares, and to wear jadewares had been a fashion among the intellectuals and government officials. Not only are the jadewares unearthed in the tombs of the Warring States Period throughout the country, numerous in amount, but they are also excellent in quality. Of those jadewares, the most well-known are that unearthed in the Tomb of Marquis Zengyi, at Suixian County, Hubei Province, the number of which amounting almost to more than 300. They are chiefly decorations and furnishings, like jade "bi", semi-annular jade pendant, jade "pei" (also a kind of jade pendant as ornament worn on the girdle), jade belt-hook and other jade pieces in the shape of animals. They are elegantly modelled, delicately engraved and exquisitely shaped. Among them, there is one jade pendant (pei) composed of many joints, whose workmanship is particularly superb, maybe, really worthy of the praise "as wonderful a work as surpassing nature". It was so dexterously designed and so complicatedly engraved that there was no such artwork ever before encountered in Chinese history. Another piece that is comparable to this one is a big semi-annular jade pendant unearthed in one of the tombs of the Warring States Period at Huxian County, Henan Province, which is composed of seven pieces of jade and two gilded copper animal heads, and is so peerlessly exquisite that it had won the fame of "the royal crown of jade articles". In the Xi'an area, there were also a large number of jadewares unearthed in the tombs of the Warring States Period. In 1978, a batch of jadewares were unearthed at Huxian County, in which there is one jade plaque of lizard-typed dragon, which looks quite original and animated, in a galloping and soaring posture, giving us such an impression that it seemed to be a living thing, full of dynamic energy. In brief, all these jade articles are invariably incarnated with a style of meticulousness and delicacy, characteristic of the Warring States Period.

During the Qin and Han Dynasties, when the state power of the feudal regime was in its heyday, a new artistic style in the manufacturing of jadewares, a style of fortitude and magnitude, naturalness and unconstrainedness, directly opposite to the meticulous and delicate style of the preceding period, had gradually come into being. The manufacturing artistry of jadewares during this time, had shattered the shackles of the pattern and design of art, extricated itself from the mysterious and oracular atmosphere of religion ever since the Shang and Zhou Dynasties, and had found a new way of development in the wide-spread application of the techniques of hollow engraving, relief and openwork, under the impact of the realistic art of painting.

However, there were only a few jade articles of the Qin Dynasty discovered. In 1971, a cellar of jade articles of the Qin Dynasty was unearthed at the Northern Suburbs of Xi'an, in which there are altogether more than 80 jadewares, all being gray jade engravings; some of which are unadorned ritual wares, such as the jade "bi", jade "gui" (tablet), etc. others: simple designed furnishings, such as the semi-annular jade pendant, jade tiger, etc. In addition, there are 20 odd more jade figurines, both male and female, all plaque-like; and only the head and the upper part of the body were depicted with a few strokes of lines; and the brows, eyes, mouth and nose were carved in intaglio; and on the male's face, beards were carved and buns of hair slanting on one side of the head, very much resembling the pottery figurines of warriors in the pit of Qin Shihuang's Mausoleum. Poorly manufactured and with a rather inferior workmanship as they were, their realistic style is thought-provoking. Besides, a jade goblet was discovered in the ruins of the A-fang Palace, which is a rare artwork, displaying a very high artistic attainment with its beautiful modelling and gorgeous designs.

中國古代玉器的雕琢藝術

王長啓

玉器的雕刻與使用在我國有着悠久的歷史，是古文化藝術園地裡的一束鮮花。玉器質地溫潤，光澤優美，品種繁多，造型典雅，雕刻技藝精湛，深受人們喜愛，歷來被視之為寶。在上層貴族中，以玉為德，賦與其實、色與聲一定的道德內涵，使它在政治、文化、思想等領域中，有着特殊的地位。中國古代玉器雕刻在數千年的歷史發展中，形成了自己獨有的藝術風格。

一、早期的玉器

早在原始社會，人們把打磨製造普通石器的技術，用於瑪瑙、碧玉、黑曜石、晶石、等特殊材料的製作上，產生了最初的玉製工具。由於玉的光澤色彩和優良質地，不但可以作生產工具，而且又很美麗，人們便開始將其作為裝飾品。隨着生產力水平的提高和生活方式的改變，玉質工具、兵器逐漸失去了原有的實用作用，成為具有一定宗教、禮儀和藝術特性的禮樂器、儀仗及裝飾品。

早期玉器的這些特徵及其發展變化，可以從考古發現的大量新石器時代的玉器上得到充分的體現。其中最有代表性的是四川巫縣6000年前的大溪文化遺址、湖北屈家嶺4500年前的屈家嶺文化遺址、浙江余姚縣7000年前的河姆渡文化遺址和5000年前的良渚文化遺址以及西遼河及燕山南北紅山文化遺址等出土的玉器。陝西神木縣石峁龍山文化遺址出土的很多玉器也是這一時期具有代表性的玉器。

早期的玉器首先是從石製工具演變成裝飾品。隨着原始人類對自然神秘物崇拜的產生，玉器又有了祭祀祀地、陪葬殮尸以及辟邪等用途，同時又可表現權力、財富和地位。由於加工工具和工藝水平的落後和低下，這時的玉器一般造型簡單，多光素無紋飾，器型不規整，多呈片狀，厚薄不均。後期也有作工精細的，如故宮博物院藏青玉鏹，器身較薄，碾磨平整，刃部鋒利。龍山文化中的墨玉磬上有了紋飾，且圖案奇特，碾琢也甚為工細。當時玉器的加工分為剖、琢、磨、鑽及鑄刻。由於工藝較為粗糙，常留有最初加工的解玉綫等痕跡。玉器上的鑽孔多為喇叭形，或兩端大、中間小的束腰形。這是由兩面對穿的加工方法而造成的，因而也出現的有孔錯位，孔中部的交匯處出現“棱台”，個別孔也不甚圓。孔的周圍有旋轉痕跡，即“來福綫紋”。刻劃的紋飾均屬單綫陰刻，可分兩種類型：一種纖細，不太規整，轉角不方正，綫與綫之間距離誤差明顯。另一種較粗，較淺，有的很直，有的呈弧形，很少有雙勾綫與啓底陽綫。由於出土玉器的地域與製作年代的不同，其特徵也有差異。良渚文化的玉器，體大者居多，造型和紋飾嚴謹，以淺浮雕見長，有特殊的獸面綫飾。刻劃的粗陰綫很直，似用直綫拉磨而成。紅山文化的玉器造型以圓型居多，紋飾以動物形象為特色，有玉龍、玉獸等。雕刻較為精巧，形象古樸生動，是早期玉器製作的最高水平。

二、商周玉器的新發展

隨着青銅工具的使用，生產力的發展和分工的出現，到了商周時代有了專門從事玉器製作的作坊和工匠，玉雕藝術有了新的發展。

商周奴隸社會，玉器的功能發生變化，同時，玉器被賦予象徵高尚品德的含義，因而各種玉製品便豐富起來。其製作工藝也愈加精細。《周禮·考工記·玉人》載：“玉人之事，鎮圭尺有二寸，天子守之；命圭九寸，謂之桓圭，公守之；命圭七寸，謂之信圭，侯守之；命圭五寸，謂之躬圭，伯守之”。這是以玉圭區分統治階級內部等級，屬於周禮的範疇。還以玉闡述禮儀道德，即所謂玉之五德。將君子的仁、義、智、勇、潔五項美德都集於玉，以玉來體現。佩玉成了人們追求的時尚。奴隸主貴族把玉製的裝飾品佩帶在身上，行走起來相互撞擊，發出鏗鏘悠揚的聲音，也顯示其高貴的身份。

商周奴隸主對玉器的推崇促進了玉器的發展。這一時期的如四川廣漢，河南二里崗及安陽，湖北盤龍鎮，陝西寶雞等地都有發現。

在西安東郊老牛坡商代遺址及長安縣灃鎬西周遺址發現的這一時期的玉器。從上可見其豐富多彩的圖案紋飾和較為精細的雕刻技術，顯示了這一時期玉器的發展水平。

商代玉器的雕刻製作，有的簡單粗糙，有的複雜精細。玉器紋飾綫條有陰綫和陽綫兩種。綫條有粗有細。細陰綫多為刻劃，粗陰綫是用鉤垂直琢磨而成，綫底呈弧形，轉彎處角度較大，似方折，開側多留有毛刺痕。曲綫為逐段連續而成，連接處有的斷開，有的交叉，不很連貫流暢。陽綫（雙勾綫）則採用雕兩條相近的陰綫，再用“減地”或“壓地”雕法，把二陰綫外側減低，或斜抹坡減低，顯出中間凸起的陽綫。其外型分為片狀與立體圓雕兩類。片狀飾如璧、瑗、環、璜及各種動物形器等，輪廓多呈圓弧狀，以剪影手法雕出輪廓和主要特徵。立體圓雕是先粗略雕成圓柱體或立方體，然後進行細部雕刻，如玉簪、玉琮及各種動物等。

西周玉器的品種、藝術風格與商代有很多共同之處。如人物、走獸、飛禽等的眼睛與商代玉器基本類似，多為“臣”字形。不同之處是周代上述動物的眼睛兩端綫條長，變成似是而非的“臣”字眼。周代寫實的動物造型玉器逐漸減少，想象誇張的動物造型相對較多，這與當時以玉為德等社會風尚有關。

西周初期玉器的紋飾綫條與商代相同，到中後期則發生了變化。陽綫由原來的垂直刻劃逐漸變成一側垂直，另一側為斜坡，兩側壓地形成的陽綫變成一側為壓地，另一側垂直或雙鉤垂直，又在直陰綫的外側加成排的細陰綫，增加表面質感。

三、豐富多彩的春秋戰國時期

春秋戰國時期，奴隸制日趨瓦解，生產力迅速發展。文化領域內出現“百花齊放、百家爭鳴”的局面。在玉器製作上以往那種神秘威武，帶有宗教色彩及奴隸主君權色彩的風格逐漸消失，出現了豐富多彩的局面。

這一時期出土的玉器品種很多，分佈範圍廣，具有代表性的有山西省侯馬縣上馬村，山東臨淄郎家莊，湖北鄂城，四川羊子山，河南信陽，陝西耀縣、鳳翔等。

春秋時期，由於鐵器的使用，製玉工具和技藝的進步，加上以玉為德之風盛行，玉器數量增多。其雕刻手法與紋飾在繼承西周傳統的基礎上有了新的發展。造型多為薄而小的片狀物；圖案多抽象化與神秘化。器物開始成對出現。刻劃紋飾多為兩條同樣粗細的綫條。雲紋、臥龍紋、蒲紋逐漸增多。琢磨上出現一種斜刻較寬的“C”“S”形紋飾，外淺內深，具有一定的藝術效果。玉器的品種也增加了，玉劍飾、玉葬器流行。

戰國時期玉器的使用更為普遍。器形多樣，構思巧妙，紋飾繁多，綫條流暢，富有變化，造型及紋飾表現手法圖案化。從種類上看，禮儀玉器相對減少，璧、環、璜等裝飾品增多，同時還出現了金銀鑲玉器。玉璧紋飾佈局一般分內外兩區，外區有夔龍或夔鳳，內區為臥龍紋、穀紋或蒲紋；玉璜有龍形，身施穀紋。玉塊也有龍形、體施臥龍紋或穀紋的。

玉器的裝飾紋樣以動物題材如螭、龍、虎、鳳、虺等紋飾最多。動物的眼變為“虎”形眼，“臣”字形眼逐漸消失。片狀器多採用透雕，鑽孔基本垂直，也有呈喇叭形的。陰刻勾勒遒勁流暢，邊沿棱角清楚規整。常見的螭紋，其頭如虎，圓眼，大鼻，雙綫勾眉，上面的一條很細又很淺，往往不易看出。耳似貓耳，粗頭長伸，體長無鱗，有的刻陰綫水滴紋，上有一道或多道細刻綫。腿部綫條彎曲，足爪往往向上翹起。尾部細長，刻為絞絲狀，頭、頸、體及尾通體呈“S”形。

總之，春秋時期玉器紋飾細碎而密滿，多為退化了獸面紋或隱起的勾雲紋。戰國玉器紋飾繁縟整齊對稱，棱角明顯，有“扎手”之感。

四、秦漢魏晉南北朝時期

這一時期的玉器，基本上繼承了戰國技法，其造型和紋飾吸收了前代的精華，形成自己的特徵。秦代玉器體大，雕飾華麗，作工精細。西漢時期又有發展，體裁內容豐富，藝術風格樸素古拙，造型簡煉並加以誇張和變形。魏晉南北朝時期，由於連續戰亂，加之當時提倡薄葬，玉器較少，但卻有自己的特點。由於各民族文化的融合和佛教藝術的影響，這一時期的玉器形成了新的風格。

漢代中原與西域的交流增多，和闐玉大量流入中原，使玉製器增多。雕琢工具有了改進，從加工痕跡看，除金屬工具外，可能還使用了天然鑽石工具，使雕玉工藝水平進一步提高。

漢代玉器多用鏤雕、高浮雕及圓雕，手法趨於寫實。玉器的紋飾多用穀紋、勾雲紋和蒲紋。穀紋是畫面突起，上加細綫渦紋或細綫左右勾連，形成四方連續圖案，佈局整齊和諧。蒲紋是用編織蒲席的紋樣，由三種不同方向的平行綫紋組成，形成凸起的六邊形，排列整齊美觀。動物形狀的立體雕可分為兩類。其一，着重大體輪廓，力求簡練概括，表現動物的神態，與陝西興平縣茂陵西漢霍去病墓前的石雕風格相似。玉器小件如玉豬、玉蟬，僅“八刀”即可刻成，稱之為“漢八刀”。其二，圓雕一般工藝精細，陰刻細綫若斷若續，稱之為“游絲毛雕”。漢代的玉璧較大，紋飾佈局稀疏。有的附雕菱龍紋或菱鳳紋，有的在圓璧沿上雕雙龍或雙鳳。光素無紋的也有。漢代玉帶鉤使用較為普遍，與當時的銅帶鉤造型相似，腹面多為素面。鉤首多為龍首或獸首。有的僅雕出輪廓，很難辨認是什麼動物。帶鉤的大小與戰國相似，一般為6至10厘米左右，其紐側面與腹側面在同一個平面內。雕刻刀法簡單。漢代開始流行玉杯。一種是耳杯（羽觴），與銅質、陶質、漆器耳杯同型，魏晉後消失。還有一種是直口深腹的高圈足杯。

魏晉南北朝的玉器有東漢遺風，但卻形成了自己的特點。例如，晉以後出現了一種雲頭形玉佩，其裝飾紋樣中有一種由長細綫接連的十字形紋，這是前代所沒有的。螭紋也有所變化。螭的眼睛為一短橫道，稍長，有彎度，角用淺細綫刻劃，有的無角。頸彎曲而長，腿短，一般前腿只刻一條，有的在前腿處刻一“角”，表示另一條腿，即所謂南北朝玉螭“三條腿”。

五、玉雕藝術的高峰期——隋唐時期

隋代結束了南北對峙局面。唐代經過貞觀之治到開元盛世，社會安定，經濟繁榮。意識形態方面，結束了北朝以佛教為國教的局面，掃除南朝清談頹廢的風氣，使南北文化互相吸收溶合，對外國文化也兼收並蓄，使得文學、繪畫、工藝美術等得到長足發展。這一切對玉器的發展都有極大影響。

唐代的玉器雕刻，吸收繪畫雕塑技藝，在造型紋飾和技法上與前朝有很大變化，其藝術水準和雕刻技藝，均可謂達到古代玉雕藝術的高峰。具體說，在藝術風格上，擺脫了商周至西漢以來，程式化、圖案化的傳統束縛，向寫實方向發展。雕琢技法方面，繼承了傳統的減地、壓地、剔地、鏤雕、圓雕等技法，並加以改進和創新，使之更加成熟。

玉雕人物因形象不同，表現手法也不同，在正確處理人體結構比例的基礎上，多採用誇張手法。如飛天侍女，一般橫身，手持花枝，身下有幾朵鏤空的雲或卷草；臉型豐滿，上身裸袒，下身著長裙，衣裙貼於腿足，以顯透其內部體形，形成所謂“濕漉紋”；身有披帛，以表現女性婀娜溫柔的特點。西域胡人則深目高鼻，有的滿臉鬚鬚，身着窄袖長衣胡服，腰繫帶，足穿靴，或執樂侍人，或起舞表演。常見的玉帶板，所雕人物多為胡人坐在地毯上，也有站立的。雕刻手法用壓地半淺浮雕的方法突出人物。人物細部均用陰綫刻劃，綫條繁而不亂。衣服上的綫條密而長，用曲綫表現衣褶及衣服柔軟的質感。其髮型有的捲曲，有的在腦後扎髻，有的頭上扎兩髻。有的在眼眶中刻一道或二道細綫表現眼球，也有不刻眼球的。身體多加飾披帛，增加動感。地毯多為橢圓，周邊刻短小平行“陰綫”，以突出地毯上的人物。總之，人物的表現採用了繪畫綫描手法，突出了玉雕的藝術效果。

唐代的螭紋其體形與秦漢相近，少數部位略有不同。如頸部刻人字形紋飾，背部刻一條陰綫，表示脊椎，有的在腿部胛骨或關節處刻雲紋裝飾，尾不如六朝時期寬闊，但仍分叉為二，一條末端呈半葉狀，另一條如卷雲紋。腿常見三條，有的在前腿側刻短綫表示第四條腿。

唐代玉刻動物形象雄健，飛禽生動活潑，花卉枝葉繁茂，具有鮮明的時代特徵。

六、精巧秀雅的宋元玉器

宋代的玉器雕刻藝術向富麗繁縟方面發展。南宋則趨於精巧秀雅，金元受宋影響，具有較多的地方與民族特色。

宋代玉雕的特徵，總體上沒有唐代豐滿圓潤，也不如唐代渾厚有力。小件多纖細精緻，體裁豐富，生活氣息較濃。雕刻技法，出現多層的鏤雕，即深層立體鏤雕，與以前單層鏤雕不同。它是在紋飾的交叉處或轉折點用圓頭細鉗鑽孔，再用綫鋸鋸形。利用玉紋外皮的不同色澤和玉質特點，雕成不同形象和質感的玉器，俗稱“俏作”，這種技法在宋、金、元代頗流行。

宋代玉器中生活用具增多，常見的有碗、杯、盂、粉盒、杈頭、帶勾、爐頂、扇墜、文具、釵頭、梳背、帶扣等。玉器上的吉祥動植物紋飾，如羊、馬、鶴、鷺、天鷲、海東青、魚、梅松竹、折枝花卉等較為多見。紋樣描繪的動植物形態逼真，雕工精細。金元時期狩獵風盛，喜用海東青捕鵝和山林獵取熊鹿。以此為體裁雕琢玉器，稱“吞水”、“秋山”，頗受士大夫階層喜愛。北宋後期信玉玉器較為流行，主要有禮器、佩飾、環墜、玉帶、釵、劍飾、陰埋葬品等，造型紋飾以仿漢代為主，但與前代有較大差別。

元代玉器可分為粗細兩種。粗品雕琢笨拙粗獷，有的簡單卻顯得古樸。精品則精工細雕，琢磨光亮。海東青攬天鷲玉飾是元代玉器較為常見的體裁。一般是鏤空立雕，海東青壓在天鷲身上，天鷲的長頸被壓成彎曲狀，但仍展翅拼搏，似在掙扎求生。其造型準確，形象生動，具有較高的藝術價值。

元代玉器常採用深凸雕法，立體感強。也常利用玉皮的自然色澤（主要是和闐玉的棕黃色皮）巧妙地琢雕與之相似的動植物紋飾，產生較好的藝術效果。如鹿松紋玉飾件，利用玉皮的綠色雕刻松樹，用其中的白玉部分雕刻鹿，形象逼真，意趣天成。

七、成熟發展的明清玉器

明代玉器生產主要使用質地細膩，玻璃光強的新疆玉。由新疆向內地運輸玉材較為方便，因而內地玉材增多，有利於玉器的發展。宋應星著《天工開物》記載了當時運玉材的盛況：“凡玉由彼纏頭回，或溯河舟、或駕橐駝，經歷浪入嘉峪，而至甘肅與肅州，至則互市得興，車入中華，卸萃燕京。玉工辨璞高下定價，而後琢之。良工雖集京師，工巧則推蘇郡。”當時，北京、蘇州製玉興盛，蘇州則是全國的製玉中心，出現很多著名製玉工匠。

明清玉器雕刻體裁廣泛，受當時繪畫藝術影響較大，其造型和紋飾以人物、飛禽、走獸、昆蟲、山水花草、亭台樓閣居多，器物品種，尤其是禮器減少，日常生活用品增多。紋飾題材以民俗故事內容居多，如“携琴訪友”，“太白醉酒”，“赤壁夜游”，“淵明愛菊”，“麻姑獻壽”，“劉海戲蟾”，“八仙過海”等，常用語音吉祥圖案隱喻其意。如馬背踞一猴為“馬上封侯”。猴背相對為“輩輩封侯”，三隻羊為“三羊開泰”，大象象為“太平有象”，羊表示“吉祥”，魚則喻“年年有餘”。雕刻技法則顯出細緻的特點。比較流行的有玉帶、玉簪、鐲、耳環、帶鉤、帶扣、人物動物等。鏤雕技法，明代早期有濃厚深層立體鏤雕遺意，早晚期以後，出現了分層鏤雕手法，顯得玲瓏剔透，突出了體量與空間，取得更加逼真的藝術效果。南方玉雕選材尤精，工藝精巧，多用陰文，綫條流暢，紋飾細膩勻淨，無強烈凹凸變化，有秀雅之感。這種技法延續至近代。

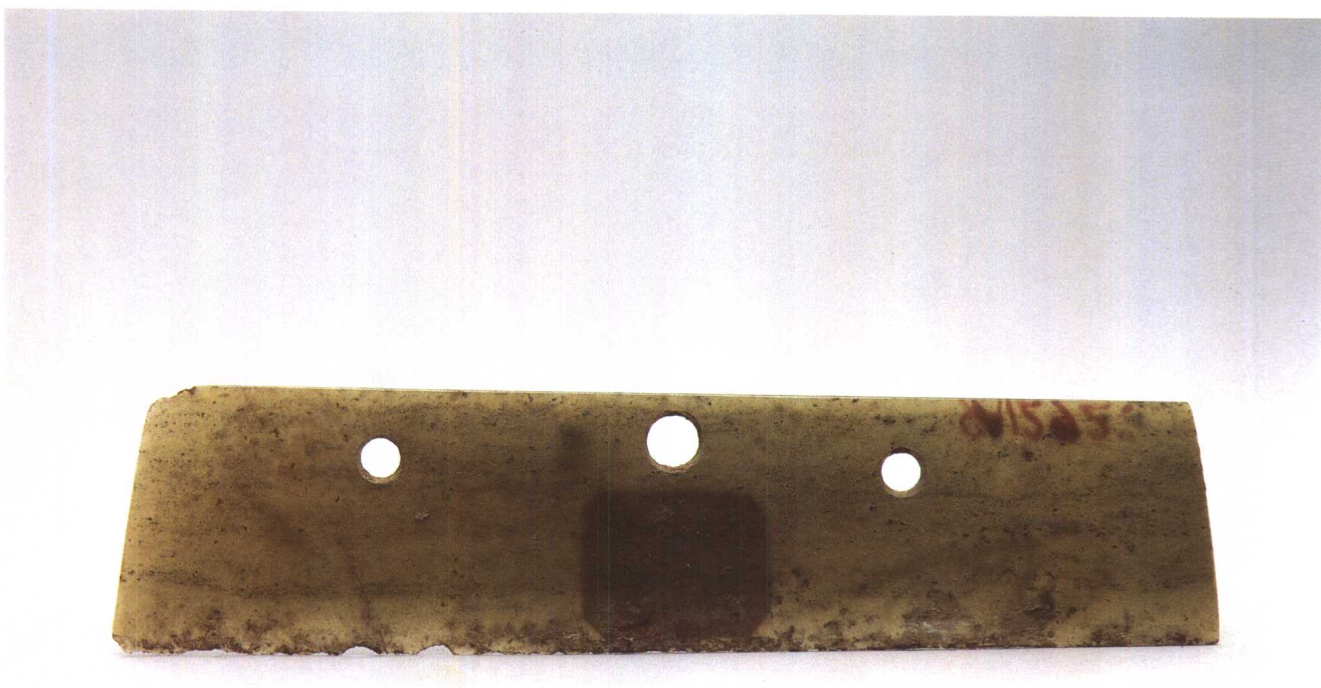
清代玉器造型雕琢特徵一改前朝，出現新的風格。大多綫條流暢，方圓合於規矩，紋樣繁瑣，棱角直硬，較少玻璃光，多為蠟質光。有的經過“燒舊”處理，成為“仿舊玉”。

清代康熙、雍正時期玉器較少，到乾隆年間，特別是乾隆25年以後，玉器增多，玉雕水平達到高峰。清代官雕玉器在乾隆時期有較大發展，故宮博物院藏“大禹治水玉山子”就是其中一件體裁新穎，雕琢工藝極高的代表作品。

中華人民共和國成立以後，尤其是改革開放以來，我國的文化藝術事業在繼承發揚優秀民族文化藝術傳統，吸收外國藝術營養的基礎上不斷創新，取得了前所未有的成就。玉器雕刻規模和工藝水平達到了新的高峰，製作了許多具有極高藝術價值的稀世瑰寶。隨着改革開放的不斷深入，我國的製玉事業必將得到更大的發展，取得更加輝煌的成就。



1. 玉斧（新石器時代） Jade axe (Neolithic Age)



- 2. 玉斧（新石器時代） Jade axe (Neolithic Age)
- 3. 玉刀（新石器時代） Jade knife (Neolithic Age)



4. 玉笄 (新石器時代) Jade Hairpin (Neolithic Age)
5. 玉璧 (新石器時代) Jade "bi" (disc) (Neolithic Age)