

JADEWARE

■ SHANGHAI PEOPLE'S FINE ARTS PUBLISHING HOUSE



■ 艺林撷珍丛书

A COLLECTION OF BEST ARTISTIC WORKS
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A Brief Introduction to Jadeware

Many countries have jadeware culture but none of them has a long history as China has. Its jadeware culture has undergone a long process of development from the New Stone Age 10,000 years ago to the current era of electronics. The seldom seen old culture has created many images to induce fantastic reveries.

Early jadeware in China's New Stone Age was a piece of serpentine stoneware unearthed in the site of the Immortal Cave in Haicheng of Liaoning Province. It has a history of 12,000 years. The second was a small hanging jade article excavated in the site of Hemudu in Zhejiang Province with a history of more than 7,000 years. Jadeware in that period was mainly used for personal decoration. A large number of exquisite jade objects were produced 4,000 years ago. For example, a C-shape green jade dragon with long hair, 26 centimetres in height, and many animal-face jade pendants were excavated in the Northern Hongshan Culture period. Square jade objects engraved with human and animal figures, 8.8 centimetres in height and 6.5 kilograms in weight, and 49.5-centimetre-high Changwangzong jade articles were unearthed in the Southern Liangzhu Culture period, which could be found in the big tombs. Hongshan jadeware was heavy, rough and very large, while Liangzhu jadeware was well-carved and exquisite. They

become two big schools. Jewellery at that time was mainly used for witchcraft and also a emblem of privileges.

The Shang Dynasty reached the second peak of China's jewellery growth. The metal tools helped the nation make new progress in jewellery models and sculpture. Round jade articles obviously increased and jewellery became gifts.

The jade-carving technique developed fast in the Spring and Autumn and Warring States periods. The Spring and Autumn period was known for well-carved and exquisite jewellery. The coherent and undulate patterns of dragon, phoenix and Panli on the jade decorations gave people a strong feeling. Figures in the Warring States period were engraved with close and well-balanced lines. Some jewellery was inlaid with metals and some old objects were recarved with new forms. For example, a 48-centimetre-long multi-joint jade pendant with dragon and phoenix patterns, which was unearthed in the Guwei Village, Hui County of Henan Province, was reshaped into an object with 26 joints and eight movable rings. They were inseparable and were skillfully engraved. The jade object became an exotic flower in the jade-carving history of the Warring States.

In the periods of the Qin and Han dynasties, jewellery became more practical and objects such as jade tablets were out of use. At that time, Chinese began to believe in jewellery for a long life. They thought they would live forever like gods if they

had jadeware. Therefore, the practice to bury the dead with jadeware became in vogue. Invaluable jade figures and clothes sewn with gold threads were found in the Han tombs.

During the periods of the Three Kingdoms to Song and Yuan dynasties, there was no great development in jade-carving techniques. Many well-known craftsmen appeared in the Ming Dynasty. White jade vessels with gold holders and white jade bowls with gold covers, which were unearthed in the Ming Tombs, reflected the dynasty's peak level in jade carving. The technique peaked in the Qing Dynasty because of Emperor Qianlong's fondness of jadeware.

Green jade wine vessels with dragon and phoenix patterns and vessels with an agate phoenix head were skillfully carved. A white jade hill engraved with a traditional Chinese painting of beautiful women reflected the superb skill of jade craftsmen in the Qing Dynasty. Many large jade works were created, including a picture of Yu the Great who harnessed rivers successfully and a picture of nine old men.

China's jadeware has rich connotation with patterns to show strong auspicious colour. Bats and gourds were often used to generate more than 100 fortunate patterns because they sounded "good fortune" in Chinese. When a bat was carved on an ancient coin with a hole, it meant fortune was at hand. When many bats were put with birthday peaches, they referred to fortune and a long life. If

bats were mixed with sika, birthday peaches and magpies, they also had a good meaning. All this reflected ancient people's yearning for a happy life and told people the marrow of China's traditional culture.

Jade in China is varied and can be divided into hard and soft. Good materials provide strong basics for jade ware carving, but the value of a jade object depends on the skills and status of craftsmen, the dates when to carve it, peculiar modelling and owner's status. Certainly, different people will have various views on the value of the same jade object. It is difficult to have a unanimous standard. Due to the high value of ancient jade ware, fakers had carved with perfect skills many fakes to mix the genuine. This is what jade ware collectors should pay more attention to.

玉器

● “高山流水”觅玉材

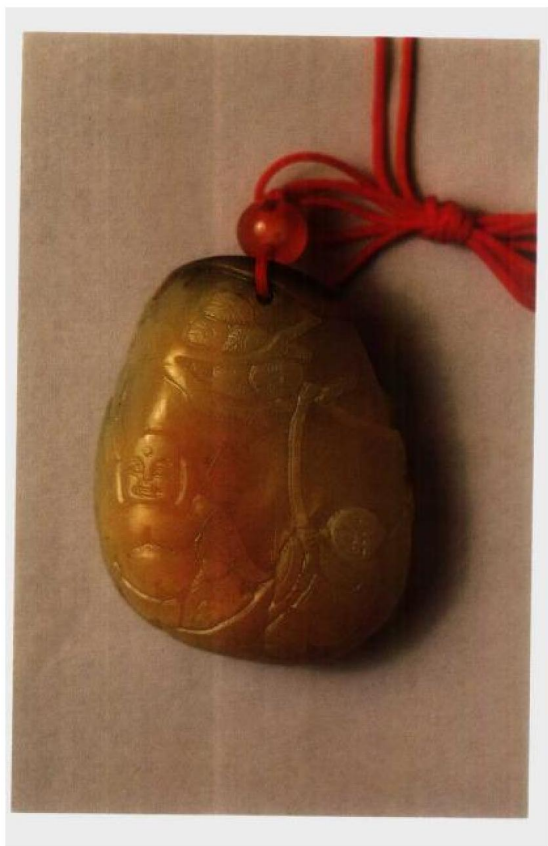
一块玉料放在你面前，也许你怎么也不会把它与一件精美的玉器联系起来，因为未经加工的玉料与普通的石头、鹅卵石没有多大的差别。当年楚人卞和好心献玉璞，就是因为一般人看不懂，蒙受了欺君之罪，被剁去了双脚。

玉材的生成原因与过程，与一般的石头、铁矿石等差不了多少，但开采的情况却有所不同。这是由于玉矿在自然界中存在的不同形式所引起的。

尚在山体岩层中的玉料，确实有点像铁矿一样开采，只是不能无所顾忌地乱砸乱敲。需凭经验，小心翼翼地、尽可能大、尽可能完整地把它从岩石的夹杂物中分离开来。这种将玉材从原生地高山上、地体中开挖出来的工作十分艰苦，特别是运输问题，更是一大难题。因此，在清代之前属罕见之举。清代以后，可能运输能力有所提高，这种上山之举一下子多了起来。著名的清宫旧藏《大禹治水图》玉山，青玉原料，重达一万零七百余斤，即是当年采自新疆密尔岱山（亦称密勒塔山）。一般地说，这种从山上开矿采得的玉材，称渣子或山料，几乎无极品，它的利用率也不是很高。优点是产量很大，且大型玉雕几乎均用这种材料。仔细观察《大禹治水图》玉山，可以清楚地看到全器布满原生状石纹。

另一种玉材采自水流刚出山的河中，它们由含玉矿的山体崩塌后，经水流较短时间的冲刷而成。个体比山上开采的普遍要小，玉材表层有粗松之感，尚有棱角，偶有上好佳品。传统上称其为“山流水”。由于处在河水上游，在枯水季节比较容易获取。

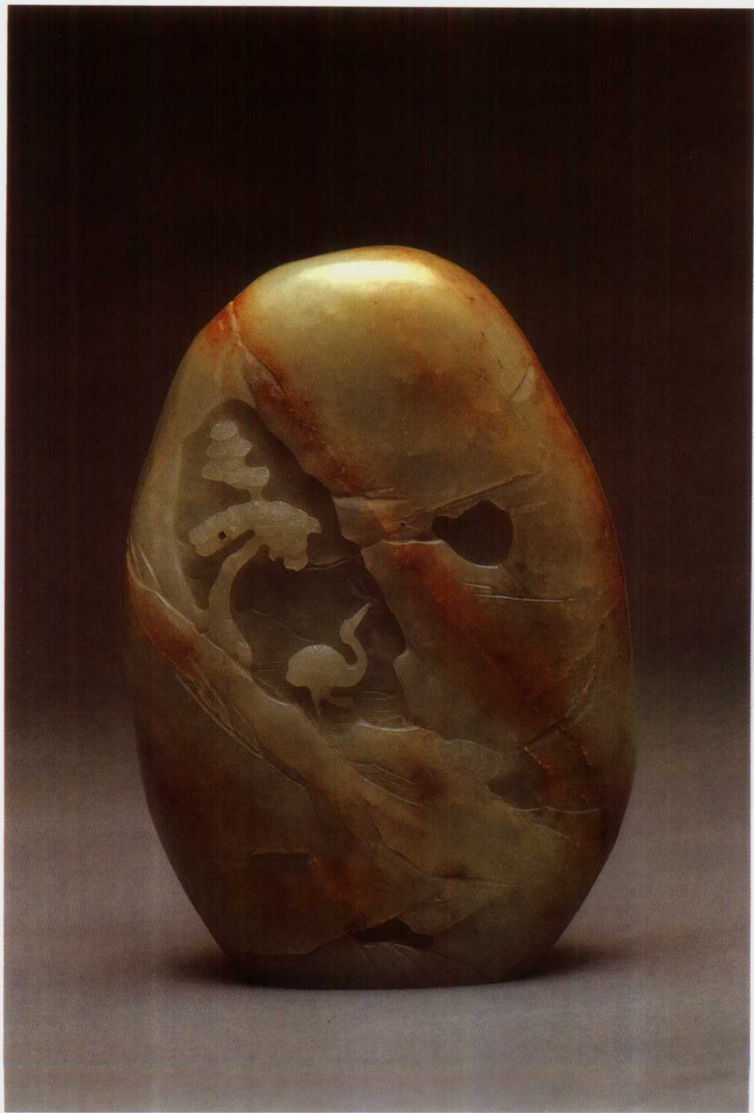
最后一种玉材见之于远离山体的河道中，它们是山上的玉石随湍急的水流而下造成的。由于长期受水浸润，受矿物质的染蚀，表层呈现灰黄色，人称“水锈皮”。染色深浓，呈红色或紫色。但刮去皮层，仍保持原来的颜色，行家称其为“虎皮子”。这



1 子玉人物挂件(现代)
Jade figure pendant
(Present)

种玉材由于长期且长途受泥沙的挤磨和水流的冲刷，表面几无棱角，似鹅卵石般，大大小小，参差不一。

清代椿园的《西域闻见录》曾描绘和田：“其地有河产玉石子，大者如盘，如斗，小者如拳，如粟，有重三四百觔者。各式不同，如雪之白，翠之青，蜡之黄，丹之赤，墨之黑者皆上品。一种羊脂朱斑，一种碧如波斯菜，而全片透湿者尤难得。河底大小石，错落平铺，玉子杂生其间。”今和田城东的玉龙喀什河，即《新五代史》中的白玉河，所产之玉，因经水流长期冲刷，白润细腻，杂质极少，如羊脂猪膏，质量最佳。但都是小块，传统称为“子玉”。这种羊脂白玉，亦即《本草纲目》中所称之：“洁如白



2 松鹤子玉摆件(清)

Jade "pine and crane" group (Qing)

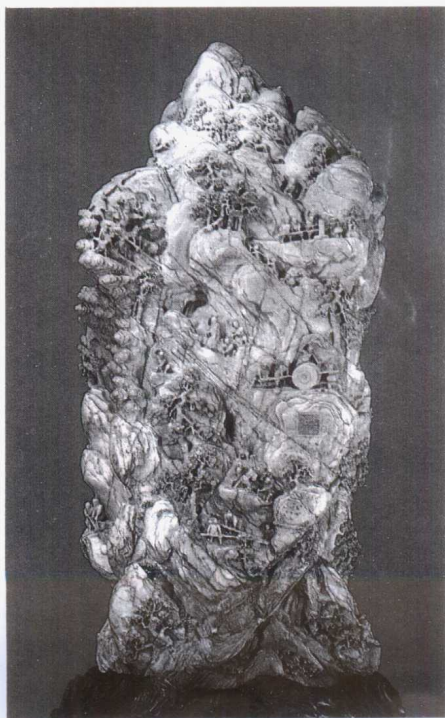
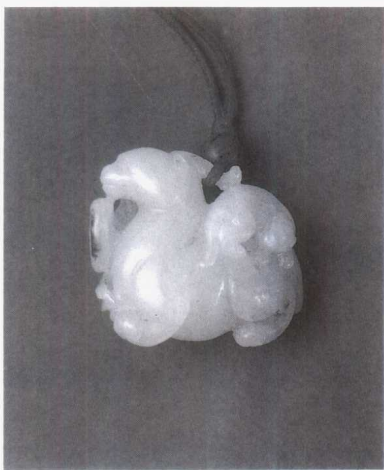
猪膏，叩之鸣者。”用其雕刻人物、鸟兽、花卉、草木、山水、建筑物，皆为珍品。因此，封建时代王室最多用的是这种白玉。《礼记·玉藻》：“天子佩白玉……公侯佩山玄玉……大夫佩水苍玉……” 鹿建国先生不无诙谐地引述世俗一说：“白玉者，白字下面加玉即皇也”。可见白玉稀贵之一斑。这种稀贵的子儿玉，要发现它，获得它，却是采玉技术要求最高、最难，甚至是有些不可思议。

据说，玉属阴性，捞摸时最好由同属阴性的女子下水。月亮亦属阴，因此，月光下，水中有玉时，水面上会泛出闪闪银光。人们循光而去，往往能找到白如羊脂的美玉。有些河则以所产玉的颜色得名。出白玉，称白玉河，出绿玉，称绿玉河，出墨玉，称乌玉河。由于和田地区的子玉稀贵，《新五代史》记载，每逢秋天来临，水位下降的捞玉季节，一般是绝对不让进入玉河的，只有待于阗国王先下去捞过一遍之后，才允许其他人下水。这一传统一直沿袭到清代。

《西域闻见录》曾对清代和田采玉有过一段十分形象的描述：河底大小石子错落平铺，子玉夹杂其间，采玉工作全过程完全由政府官员严密控制。稍远处的岸上有一官员监守，近岸处有一官员监视。由地方上选派可靠的、熟练的民工，或三十人，或二十人（视河的宽窄程度决定人数）一字排开，并肩赤足踏石而行，凭他们的经验，特别是靠脚的灵敏感觉踩探玉子，一旦发现，即弯腰捞起。岸上随行的人即击锣一下，官员连忙用红颜色做记号，以保证河中发现玉子的数量不致差错。

由于和田玉的稀贵，清朝政府采取的措施十分严格，全部垄断。在嘉庆十二年秋季的一份咨呈中，有关官员不但将叶尔羌、和田两处采获的玉石，每一块点得一清二楚，而且还将它们的总重量也计算到了“钱”、“分”的微小单位，并以品种不同，分列两城捞到的白玉、白玉子，葱白玉、葱白玉子，青白玉、青白玉子，青花玉、青花玉子，青玉、青玉子各有几块，各重几斤几两几钱几分。

3 子玉角瑞挂件(现代)
Jade pendant of Lurui (Present)



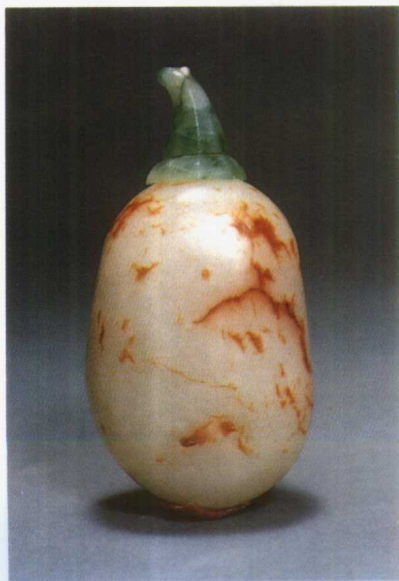
4 大禹治水图玉山(清)
Jade mountain of Dayu
harnessing a river (Qing)



5 白玉双螭带扣(元)

White jade belt buckle with double chilong design (Yuan)

6 白玉麒麟(清)
White jade kylin (Qing)



7 翠盖白玉瓜形壶(清)
Melon-shaped white jade pot with
jadeite cover (Qing)

● 什么样的玉才算好玉

这个问题很难回答,因为玉的涵义本来就广。许慎说:“玉,石之美者。”因此,一般地说,自然生成的、加工后能成为细腻匀润、色彩鲜丽、质地坚韧、化学性能稳定的美石,都可在玉类归述。这么多品种,一种就会衍生出许多好的标准来,还有因材而异的构图、工艺的精细问题等,恐怕几本书也写不完。不过按习惯而言,我们平时说玉其实以软玉和硬玉为主。软玉类,是指透闪石——阳起石矿物组成的玉石,即白玉、青玉、碧玉、黄玉等,硬玉即与软玉性状接近的源自缅甸的翡翠。而钻石、红蓝宝石、玛瑙、水晶之类,大多是单晶体结构矿物,狭义地属于宝石;象牙、珊瑚、煤晶、龟甲之类,则归属于“有机质宝石”。对于软硬玉的要求比较一致,即质地坚硬致密、色泽晶莹鲜丽为好。平时我们熟悉的和田出纯色羊脂白玉,缅甸冰种绿翠即是软硬玉中的珍品。然而好的材料仅仅是制作玉器的基础,它的价值是要以人工设计雕琢后才能最终体现的。唐太宗说得好:“玉虽有美质,在于石间,不值良工琢磨,与瓦砾不别。”因此,玉工水平的高下又是决定玉器品位的重要砝码。好的玉器应该在用好的玉料的前提下,构图精美和谐,工艺精雕细刻,抚之温润脂滑者。另外,玉作的时代,历史上的作用,占有者的身份,造型的独到,往往又能左右玉器的价值。

一个考古学家与普通人的眼光就不一样,他除了考虑到如上好玉的诸多因素外,有时也会出人意料地手捧一件朽蚀缺残、不堪入目的破玉器欣喜若狂。什么原因?这件玉器可能解决了考古学上的某个重大难题。

良渚玉琮的发现便是个典型的例子。这种距今四千多年的礼仪用玉,外方内圆,一般多节形,器表刻人、兽纹,造型怪诞,在国内外有大量精彩的传世品。七十年代以前,一直被人们误认为是汉代前后的东西,用途不明。1972年,江苏省文物考古工作队在吴县草鞋山遗址的一座墓葬的发掘过程中,它与一批时代明确、得到考古界公认的良渚文化陶器同时出土,从而澄清了它

的身世。草鞋山上发现的这件玉琮，质地粗糙，石性较重，但它作为第一次从墓葬中出土的、里程碑式的标准器，你能说它不是好玉？简直是好极了！

然而笔者知道，好玉的提问者基本上不是专业人员，而是一批玉器爱好者、一批跃跃欲试的购玉者，因此，有关好玉的标准在此应该另有开拓。搜肠刮肚，终于发现“爱不释手是好玉”这一不错的标准。这也许是我的独创专利，以它为标准，行之有效！

博物馆里国宝级的、市场上价高不可攀的当然是好玉，既然你爱不上手，何必自添烦恼呢？我们完全可以在各自爱得上手的范围里，依自己的经济实力，依自己的喜好去寻觅。根据笔者掌握的行情，目前市场上能见的玉器，有新玉、旧玉两种。旧玉在一般市场上不允许买卖，多见档次极低者，谈不上好玉。新玉中有翠玉、青玉、白玉、岫玉、独山玉等多种；另一类属仿古玉，数量不小。市面上的仿古玉都靠染色、火烧做假，仿制技术普遍低下，罕见像样的。岫玉，湖绿色，质较软较纯净，可见到一些工艺较佳的大件摆饰，只是档次不高。独山玉几无精品。青玉、白玉色质皆优，有时甚至能见新疆子玉，但货源很少。一般作小挂件，能见精品。翠玉是市场上的习惯称谓，它就是翡翠，也是目前市场上出售的主体，但不是那种作戒面或项饰的天文价的冰种优等绿翠，而是红翡、绿翠、灰白、紫罗兰各色间杂的稍次翡翠。由于色彩较丰富，玉工便依原材料的形、色，巧加设计，雕琢成摆件、挂饰或臂饰之类，可取得意想不到的艺术效果。也是目前各阶层“爱不释手”的主要目标。