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红山文化玉记

The Hongshan Cultural Jade Records

杨天佑 程龙保 编著

中华新石器时期玉记丛书



The Series of Neolithic Jade Records of China



武汉理工大学出版社

WUTP Wuhan University of Technology Press



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内容简介

本系列丛书的书名为《中华新石器时期玉记丛书》，共有《红山文化玉记》《良渚文化玉记》《龙山文化玉记》与《黑皮玉及其文字》四个分册，系统地介绍了新石器时期的玉文化。它属于文物考古范畴，既是一部记载了重要的史前文物遗存的考古文献，也是一部中华新石器时期玉器雕塑艺术作品的汇总典籍。众多精美玉器展现了中华祖先在新石器时期所创造的辉煌。

玉器是中华新石器时期的重要文化载体，它们形象地展现了中华新石器时期的社会面貌。根据这些玉器的造型，作者对当时中华大地上的氏族源流、宗教信仰、文化传承、社会性质及其演变、人们的生产和生活方式、主要的社会问题、不同文化区系间的文化交流等做了深入的探讨和分析，因此本书具有重要的文物价值、考古价值和艺术价值。

本系列丛书所选用的玉器以新石器时期的红山文化、良渚文化和龙山文化三大玉文化发达区的玉器为主体，兼有其他文化区的玉器，因为这三大区系的玉器所提供的文化信息足以反映新石器时期中华玉文化的特征，其他地区的玉文化基本上是这三大文化区系玉文化的扩散。新石器时期的玉文化是泛红山玉文化的继承和延续，本丛书第四册介绍了属于泛红山文化玉器的一百余件黑皮玉，这部分黑皮玉的共同特点是每件玉器上雕刻有文字，这表明泛红山文化的文明层次很高，也显示新石器时期玉器有很深的文化底蕴。

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前 言

红山文化是中国北方新石器时期具有代表性的考古文化,分布地域广,时间跨度大,文化内涵深广。红山文化主要分布于辽河与西拉木伦河之间,中心地区在老哈河与大凌河流域,包括内蒙古自治区和辽宁、河北等省。时间约为距今6500年前至5000年前。红山文化的遗址与墓葬均有许多重要发现,其中以牛河梁遗址中坛、庙、冢统一的人文景观最具代表性,在史前文化中占有突出的地位。已发现的红山文化文物品类很多,其中以玉器最为著称。红山先民的祭祀与陪葬用品都是以玉器为主,崇玉、爱玉、唯玉独尊是红山文化的重要特征。红山文化玉器的品类均属泛红山文化玉器的范畴,是泛红山文化玉器的部分继承与延续。红山文化玉器以猪龙、鹰、龟、鸮、云形佩等数量最多,这表明该地区是以这些玉器造型为图腾的氏族的聚居区,如黄帝为轩辕氏,以龟为图腾,又黄帝以云命官,故黄帝族又称缙云氏;黄帝世系中的韩流氏以猪为图腾,他们可能与豕韦氏同族;黄帝世系中还有一支名为玄枵氏,以鸮为图腾。而鹰是东夷太昊、少昊族图腾,这表明,该地区主要是黄帝族与东夷族聚居区。上述红山文化玉器的主要类型也是泛红山文化玉器的重要部分,所以,红山先民的祖先自末次冰期晚期已生活于该地区。红山文化正是由于具有前期泛红山文化的文明背景,所以在新石器时期表现出较高的文明层次及发达的玉文化。

本书所选用的玉器均属泛红山文化玉器,涵盖了迄今出土的红山文化玉器,并且揭示了泛红山文化不仅是中华玉文化的源头,也是中华文明的重要源头。本书玉器的内容涉及原始宗教中的自然崇拜、灵魂崇拜、图腾崇拜、生殖崇拜与

性崇拜、外星生命体崇拜以及王权时期的各类人物和器物造型，是史前文明的生动展现。本书图 1.1—图 1.35 是各类人物及人与动物的融合造型，这里所谓人与动物“融合”是指人与动物融合为一体，呈连体型，如牛首人身、鸟首人身或人首兽身、人首龙身等。图 1.36—图 1.51 是各种龙或龙与其他动物或人物的融合或组合造型，这里所谓“组合”是指将不同的动物或人与动物组合在一起，不做连体型，如人举龙、牛顶龟等；图 1.52—图 1.60 是各种鸟类或鸟与其他动物的组合与融合造型；图 1.61—图 1.68 是各类走兽与家畜或与其有关的组合与融合造型；图 1.69—图 1.77 是各类昆虫及相关的组合与融合造型；图 1.78—图 1.86 为各类水族动物及相关的组合或融合造型；图 1.87—图 1.94 为生殖文化与性文化造型；图 1.95—图 1.106 为外星生命体与奇异生命体造型；图 1.107—图 1.133 为各类器物造型。

红山文化玉器是泛红山文化玉器的继承和延续，玉器的品质、艺术造型、文化内涵、工艺特点等都与泛红山文化玉器相同。它们的共同特点可概括为：玉材品类多样，艺术题材广泛，文化内涵深广，造型生动奇特，工艺技巧高超，沁色厚重美丽，关于泛红山文化在总论中已有介绍，本书所展示的玉器大部分选自《万古奇珍——泛红山文化玉群》一书，读者可以查阅。

Preface

Hongshan culture was a representative archaeological culture in North China. It had wide geographical distribution, long time span, broad and deep cultural connotation. Hongshan culture was mainly distributed between the Liao River and Xilamulun River, and its center was in the Laoha River and Daling River basin, including Inner Mongolia Autonomous Region, Liaoning Province and Hebei Province. It was about 6500 to 5000 years ago. Many important cultural relics were found in Hongshan culture sites and tombs, of which the most representative cultural landscape is the Niuheliang site where the altar, temple and tombs combined, which occupied a prominent position in prehistoric cultures. Hongshan cultural relics have been found in many categories, in which the jade is most known. In ritual and burial rites, Hongshan ancestors always put jade works in dominated. Respecting jade, liking jade and putting jade as the only precious substance was an important characteristic of Hongshan culture. Hongshan cultural jade categories belong to the Pan-Hongshan cultural jade scope. The Hongshan jade culture was the inheritance and continuity of the Pan-Hongshan jade culture. Among the Hongshan cultural jades, the pig-dragon, eagle, owl, turtle, cloud-shaped pendant, etc. were shared a large proportion, and all of them were the marks of the clan totem. This indicated that the Hongshan culture area was a multi-ethnic neighborhood. E.g. Emperor Huang's totem was turtle, and a branch of its clan was known as Jinyun with cloud as their totem. Another branch of Emperor Huang family was named Hanliu, and their totem was pig or boar, which was the same as Shiwei clan's totem, therefore they should belong to the same clan; as well as a branch of Emperor Huang family named Xuanxiao, whose totem was owl. However, the eagle was the totem of Dongyi nationality. So at that time, the Hongshan cultural area was a compact neighborhood of the Emperor Huang's family and Dongyi nationality. The main types of the Hongshan cultural jade were also a major part of the Pan-Hongshan cultural jade works, which shows that their ancestors had been living in this area since the late last glacial. Hongshan culture showed a higher level of civilization and advanced jade culture in the Neolithic period just because of its former cultural background.

The jade pieces used in this book belong to the scope of Pan-Hongshan cultural jade group. They cover so far unearthed jade types, and reveal that Pan-Hongshan culture is the source of the Chinese jade culture and an important source of the Chinese civilization. The contents of the jade works showed in this book cover various primitive worships in original religion, such as the nature worship, the soul worship, the totem worship, the reproduction worship, the sexual worship and the extraterrestrial worship; they also involve various human and article modeling during the royal period. They are a vivid display of prehistoric civilization. In this book, Figures 1.1—1.35 are various human characters and the integration images of human and animal. Here the so-called “integration” refers to human and animal mixed into one, no separated bodies. Such as the modeling of ox head and human body, the modeling of bird head and human body, the modeling of human head and animal body, the modeling of human head and dragon body, and so on. Figures 1.36—1.51 are a variety of dragons and integration or combination modelings related to dragon; Figures 1.52—1.60 are a variety of birds and the integration or combination modelings related to bird; Figures 1.61—1.68 are various beasts and livestock and images associated with them; Figures 1.69—1.77 are various insects and the images related to them; Figure 1.78—1.86 are various aquatics and their associated modelings; Figures 1.87—1.94 are images associated with the reproductive culture and sexual culture; Figures 1.95—1.106 are extraterrestrial images and fantastic images; and Figures 1.107—1.133 are the various articles.

Hongshan cultural jade works were the inheritance and continuation of Pan-Hongshan cultural jade works. They have the same categories, artistic modeling, cultural connotations and craft characteristics. Their common characteristics can be summarized as follows: various materials of jade, a wide range of artistic themes, profound cultural connotation, vivid and peculiar modeling, superb craftsmanship and beautiful color. Pan-Hongshan culture has been introduced in General Remarks. Most jade pieces showed in this book were chosen from the book. *The Earliest Miraculous Treasure—Pan-Hongshan Cultural Jade Group*, which readers can refer to.

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