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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



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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民族源流、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

良渚文化的时间范畴大约是距今 5000 年前至 4200 年前，主要分布于江苏与浙江两省，太湖地区。迄今为止，良渚文化遗址已发现数百处。江苏省主要分布在太湖东部与上海市的西部地区，浙江省主要分布于杭州、嘉兴与湖州三角区，其中心地区为浙江余杭区的反山、瑶山、莫角山、汇观山及瓶窑镇。良渚文化是以稻作为主的农业文化，其种植历史悠久，耕作技术高，粮食的品类也很多。良渚地区的手工业也很发达，其制陶工艺高超，特别是黑陶工艺极其精致。其木工工艺与纺织技术当时也处于领先地位，良渚中心区的莫角山、汇观山有规格很高的宫殿建筑遗址及大型祭坛和贵族的高台墓地，最近还在瓶窑镇发现了大规模的城墙遗址。良渚文化尤以玉器制作最为著名，良渚文化玉器早在 20 世纪 30 年代就已闻名海内外。它的制玉历史悠久，良渚文化之前的河姆渡文化、马家浜文化、崧泽文化都有制玉工艺，但良渚文化时期发展到了制玉的高峰。

良渚文化之前的马家浜文化与崧泽文化时期尚处于母系社会，玉器的种类多是与原始宗教相关，特别是与母祖崇拜相关的玉器，如玦、璜等。良渚文化处于新石器时期的晚期，它与中原地区的五帝时期是平行发展的。其社会性质已由以原始宗教为主体的母系社会过渡到以王权为主体的父系社会，良渚文化玉器反映了这一时期的特点，主要表现于象征王权的兵器形玉礼器增多及象征男性的玉器增多。这种变革与中原地区的龙山文化的变革也是平行发展的。这一时期，与原始宗教相关的玉器仍占相当的比重，所以良渚文化的政权性质是巫王一体、政教合一的。本书所选用的玉器反映了上述特点。

良渚文化玉器大致可分为早、中、晚三个阶段。其早期玉器尚有明显的泛红山文

化玉器的风格与制作工艺。其文化内涵主要是祖先崇拜、图腾崇拜、生殖崇拜与性崇拜。中期是良渚文化的高峰期，其玉器突显了王权，出现了人与氏族图腾融合的象征王权的神徽，其形象似一位超强的天外使者。很多这一时期的玉器如璧、琮、璜等宗教礼仪器及山字形器、梯形器、镯、珠等佩饰器上出现了此神徽。同时，这一时期还出现了斧、钺、矛、戈、剑、流星等兵器形礼器。这一时期的制玉工艺也有飞跃进展，除了选用玉材好、玉器形制规整外，在工艺上广泛使用减地、剔地、压地、打洼、镂空、阴刻等工艺，并且发展出了一套细密的微雕图案，鬼斧神工，在当时可谓一枝独秀。本分册所选用的多为良渚中期玉器，读者自能体会其中奥妙。良渚文化的晚期玉作基本上沿袭了中期玉器的形制，但品类与数量较中期为少。这一时期已出现铊机，玉器上的阴刻线多由铊机完成。中期的游丝微雕似已失传，神徽也略简化。这一时期也有新工艺的发展，主要是镂空技术的提高，如图 2.81 所示的连环钺表现出了镂空与浮雕的高超技艺。这种连环玉作在良渚文化后失传很久，直到两千年后的战国时期才出现。另外，这一时期制玉的开片技术有了长足的进步，有些大型的片状玉器厚度均匀，工艺精细。图 2.29 所示的玉璧即是一例。

下面我们分析一下良渚文化的神徽，由此可以了解良渚先民中的主要氏族及氏族的源流。良渚文化的主图腾形象是一位威风的天外使者。它头戴鹰形羽冠，双臂叉腰，下身为神兽，鹰足。剖析此神徽，它是由神鹰与神兽两部分组成。鹰氏族自末次冰期至全新世均为东夷族中一个强大的氏族。其分布地域广阔，自贝加尔湖跨越东北亚至美洲西北部均可发现他们的足迹。在东北亚地区，鹰氏族主要是太昊及少昊氏族。新石器时期，他们主要分布于中国的东北与东南沿海地区，从文化区系上看，即红山文化区、龙山文化区与良渚文化区，可由这些文化区的玉器造型得以证明。良渚文化早期的族徽中只有鹰与兽，并无人形。其中兽是野猪，它是豕韦氏的图腾。豕韦氏也称封豨氏、防风氏，他们与鹰氏族早在末次冰期即有亲缘关系。豕韦族可能是太昊族的一个分支，他们与东夷族中的另一个强大的凿齿氏可能属于同一氏族。这一点我们可以从良渚神徽中的神兽面纹知道。因为多数神兽面纹均有外毗的獠牙，这是野猪的特征，而凿齿氏的祖先像即有外毗的獠牙，并且凿齿氏族以此为习俗，即很多凿齿族人都将门齿两旁的犬齿拔掉，再以锋利的兽齿装饰。本丛书第一册《红山文化玉记》一书中的图 1.11 是一件重要的凿齿氏图腾造像。这件双面造像一面是凿齿氏图腾像，另一面是凿齿氏祖先像。从中可以看出，凿齿氏祖先与良渚神徽中的兽面纹是很相似的。该造像还表明凿齿氏以鹰为其母祖，他们是鹰氏族的一个分支。因为豕韦氏与凿齿氏有相似的图腾造型与相同的氏族渊源，故二者应是同一氏族。该书的图 1.14 即是泛红山文化时期豕韦氏的图腾造像，其上方是鹰，即太昊、少昊图

腾,下方是豕韦氏祖先形象。良渚文化早期的鹰兽组合图腾形象即由此演化而来。鹰演化为鹰冠,而豕韦氏与凿齿氏的图腾则演化为神兽纹。实际上,它即是泛红山文化玉猪龙面部的平面展开形。在总论中提到,神徽中间的神人即是神化了的领袖人物,这是良渚文化中期王权的体现。从以上分析我们知道,少昊氏、豕韦氏与凿齿氏都是创建良渚文化的重要氏族,他们也是良渚文化区掌控权力的氏族。经常出现在神徽两侧的鸟是阳鸟,阳鸟氏是东夷族鸟夷的一支,他们主要分布于东部沿海的大汶口文化区和良渚文化区。与大汶口文化中的一个有名的日、鸟组合图形文字符号一样,良渚文化玉器所饰之阳鸟也是日与鸟的组合,二者都是阳鸟氏族的徽铭。自河姆渡文化时期他们的一部分就生活在良渚文化区,他们与豕韦氏融合称为防风氏。正是因为如此,大汶口—龙山文化玉器与良渚文化玉器的造型才有许多相似之处。

除上述的氏族外,良渚文化玉器还有其他图腾造型,如鸟类、龟、蛙、鱼、海豚、蝉等。各种鸟类多是东夷族的图腾,龟是轩辕氏的图腾,蛙是女娲氏的图腾,鱼类、海豚等是善于航海的古越族图腾,蝉是穷蝉氏图腾。这表明良渚文化区是一个多氏族的聚居区,他们多属于东夷族与苗蛮族。在此还应特别提到一个对良渚文化创建有功的氏族,即蚩尤氏族。在良渚文化玉器中,有很多饰有蚩尤像的璧、环、璜等玉作,其上的蚩尤像是神化了的领袖标志,也是苗族与黎族的图腾标志。这些玉器表明,蚩尤氏在良渚文化的创建中是很有功绩的。蚩尤造像常有一对牛角,这表明他曾是炎帝氏族成员,他对良渚文化区以稻作为主的农业发展有很多贡献。另外,蚩尤之时已是铜石并用时期,他对青铜的冶炼与兵器的制作也有重要贡献,故蚩尤有“兵主”与“战神”之称。蚩尤虽在涿鹿与黄帝的战争中身亡,但后人一直怀念他。商代玉作仍有蚩尤环、璜等造型,并且商周时期蚩尤庙还很多。直到现在,在苗、黎等少数民族聚居区,人们还在纪念他。

本书图 2.40—图 2.45 列举了 7 件蚩尤璧、蚩尤环,我们发现这些玉饰上代表蚩尤氏的兽面图腾无一例外地均在鼻梁处饰一菱形纹饰,这一标志寓意为威力无比的战神。这一标志影响很深远,值得我们注意。其中图 2.43、图 2.44、图 2.45 是比较规范化的蚩尤璧造型,正如当今人们将领袖像印在钞票上一样,这些蚩尤璧在当时可能是上层人士之间的流通货币。这些玉璧以其体量的大小与蚩尤像的多少来表示不同的价值。

良渚文化是全新世晚期的一支十分重要的考古文化,它与中原五帝时期的文明是同步发展的。它不仅文明层次很高,而且影响深广,它的玉文化曾扩散到广大地区,关于这一点在总论中已讲到。良渚文化对后世的影响也是十分深远的。夏、商、周三代的青铜器纹饰与工艺均受到良渚玉文化的影响,如浮雕纹饰与密集的地纹相

结合的图案、重回纹(或称云雷纹)等纹饰的普遍采用等,都是良渚玉器纹饰的直接继承。特别是从夏代至汉代,延续了两千多年的饕餮纹也是受到良渚兽面纹的直接影响,多数饕餮纹的鼻梁或眉间饰有代表战神的菱形纹,其寓意即是多打胜仗。因为当时的国家大事为祀与戎,战争是国家的头等大事,故崇拜战神。

文字是文明的重要标志。良渚文化时期的陶文已有很多发现,但刻写在玉器上的文字则很少见,图 2.107 是一个椭球坠,其上有七个排列整齐的文字。它不仅证明了良渚文化时期已出现了文字,也表明当时已开创了在玉器上刻写文字和制作印章的先河,因此更加珍贵。图 2.19 是一对造型相似的玉坠,它们的形状是一只鸟立于一个祭坛之上。其中一祭坛形似甲骨文“丙、丁”二字的合文,它给了我们一个启示,即部分的甲骨文已出现于良渚文化时期;另一个祭坛为圆形,寓意太阳,此鸟即为阳鸟,此坠即是太阳与鸟的合文。事实上,文字最早出现于末次冰期的泛红山文化时期,如本丛书第四册介绍的黑皮玉及其文字,即是良渚文化文字的历史渊源。

本书收录了 180 余件良渚玉器,基本上概括了良渚文化玉器的全貌。本书玉器大致可分为五部分。第一部分是良渚文化溯源及与生殖文化和性文化直接相关的玉器;第二部分是各类动物造型,也即是良渚文化区各氏族图腾的造型;第三部分是璧、环、琮、璜、山字形器、管状器等礼仪器与佩饰器;第四部分是代表王权的兵器形玉器及与其相关的佩饰器;第五部分是镯、珠、梯形器、锥形器等饰物及柄形器、带钩、玉勺等实用器。可以说这些玉器给出了良渚文化的全面展示,如良渚氏族源流、社会性质及其演化、宗教、生产、人们的文化素养和品位、战争状况、良渚文字等。另外,很多兵器形玉器的出现表明良渚文化晚期已进入铜石并用的时期;从良渚文化玉器的统一造型可知当时已有严密的社会组织和经济管理体系;另外,我们还可以知道良渚文化与其他文化区系的文化交流,以及良渚文化扩散到的广大地区,对此我们可在《龙山文化玉记》一书中见到。此外,良渚文化对于夏、商、周时期的玉文化和铜文化都有深远的影响。基于上述分析可知良渚文化在中华文明进程中的地位和作用。

Preface

The time of Liangzhu culture is about 5000—4200 years ago. It was mainly distributed in Zhejiang and Jiangsu provinces, Taihu Lake area. So far, hundreds of Liangzhu cultural sites have been found. In Jiangsu Province, they are mainly distributed in the eastern Taihu Lake and Shanghai's western region; In Zhejiang Province, they are mainly distributed in Hangzhou, Jiaxing and Huzhou delta area. The central regions are Fanshan, Yaoshan, Mojiashan, Huiguanshan area and Pingyao Town. Liangzhu culture is rice-based farming culture. It had a long cultivating history, and a high level of farming technology, and there were many categories of food. Their handicrafts are also very well developed. It had superb pottery technology, especially the black pottery craft. Their woodworking and textile technologies at that time were in leading position. There were very high standard large palaces, altars and nobility burials on the mounds in the center of Liangzhu cultural area. Recently a large scale of wall sites in the Pingyao Town were discovered. In particular, the most famous handicraft in Liangzhu culture was the jade making technology. Liangzhu jade has been famous locally and abroad since the 1930s. Before the Liangzhu culture period, jade making technology had been developed during the Hemudu, Majiabang and Songze cultural periods; during the Liangzhu cultural period, the jade technology had been developed to a peak.

Before the Liangzhu cultural period, the Majiabang and Songze cultural periods were based on the matriarchal society, and many kinds of jade were associated with the primitive religion, especially the considerable number of jade related to respecting women, such as jade ornaments Jue and Huang, etc. Liangzhu culture was in the late Neolithic period, and it developed parallelly with the Five Emperors period in Central Plains. At that time, the social structure was transformed from matriarchal society in which the religion was in the leading position to patriarchal society in which the royal power was in the leading position. The Liangzhu cultural jade reflected the characteristics of this period, and the jade works which symbolized royal power and male increased, such as weapon-shaped jade works and so on. This change was also in parallel development with Longshan culture in Central

Plains. During this period, the jade objects associated with the primitive religion still shared a considerable proportion. So the nature of regime in Liangzhu cultural region was the combination of the religion and polity. In this book the jade works reflected this characteristic.

The Liangzhu culture can be divided into early, middle and late stages. During the early stage, the jade works were obviously inherited from the Pan-Hongshan cultural jade works in style and craftsmanship, and their connotation mainly was the ancestor worship, totem worship, reproduction worship and sex worship. The middle stage was the peak of Liangzhu jade culture. During this period, the royal power had been highlighted, and an emblem which was formed by integrating the king and clan totem appeared. Its image looks like a powerful outer messenger. It was the most popular idol in this period, since various kinds of jade objects were decorated with the emblem. At the same time, the ritual jade objects with the weapon's form appeared, such as axe, Yue, spear, Ge, sword, etc.; they are the symbols of royal power. Jade production process also had a leap development in this period. Other than the jade material in good quality and the standard modeling shape, a variety of techniques was widely used in the jade process, and a set of micro-carving techniques was developed. The uncanny workmanship makes people a deep impression. Most of the jade pieces showed in this book belong to the mid-stage of Liangzhu jade works. Readers would appreciate the wonders. During the late stage, the jade production basically was the extension of the mid-stage jade production, but the categories and quantities were less than the mid-stage's jade works. During this stage, the machine with a rotating wheel appeared, and some jade processing could be accomplished by means of the machine. In this stage, the micro-carving techniques disappeared, and the divine emblem was slightly simplified. Whereas, there were some new technological developments, and the main of them was the technology improvement of the open-work. For example, the chain-axe in Figure 2.81 was a very good jade piece which showed the superb skill of the open work and relief technique. After Liangzhu cultural period, such a chain-shape of jade work disappeared for a long time, whose next appearance was 2000 years later in the Warring States period. In addition, during this period, the slicing of jade production technology had made significant progress, and some large jade pieces flake evenly, and look neat, for example, the slice of jade Bi shown in Figure 2.29.

Here we analyze the Liangzhu cultural emblem, so we can understand

the main Liangzhu clan ancestors and the origins of the clans. The Liangzhu emblem image looks like an outer messenger, which wore an eagle-shaped crown, arms akimbo, and whose lower body is a sacred animal with eagle feet. In fact the emblem was made of two parts: eagle and beast. The Eagle Clan was a powerful clan since the last glacial. It was a branch of Dongyi nationality. It had a broad geographic distribution, whose tracks could be seen from Lake Baikal to the Northwest America across the Northeast Asia. In Northeast Asia, the Eagle Clan mainly was the Taihao and Shaohao family. They were distributed in northeast China and southeastern coastal areas of China. From the cultural area point of view, they were distributed in the Hongshan cultural district, Longshan cultural district and Liangzhu cultural district. This view point can be proved by means of the jade shapes in these cultural areas. During the early Liangzhu culture period, there were only eagle and beast, no human image on the emblem, and the beast was the wild boar, which was the Shiwei Clan's totem, and the Shiwei also known as Fengxi or Fangfeng. Shiwei Clan and Eagle Clan had been related in the Last Glacial. They were probably a branch of Taihao family. They and Zaochi Clan should be a same family. Because most of Liangzhu animal masks were decorated the bared fangs of boar, while the image of the Zaochi's totem image had the same shape of fangs, and the Zaochi's ancestors took it for their custom, that their adults often pulled out the fangs on both sides of the incisors, then decorated with sharp animal teeth. Figure 1.11 in the book *The Hongshan cultural Jade records* is an important Zaochi's ancestor and totemic statue. This is a two side's statue. One side is the Zaochi's totem, which is an eagle, and the other side looks like Zaochi's ancestor. It can be seen that the image of Zaochi's ancestor and Liangzhu animal mask are very similar. The image also shows that Zaochi respected eagle for their totem, because they are a branch of Eagle Clan, and belong to Taihao and Shaohao's family. As the Shiwei and Zaochi have the same totem and ancestor, they should belong to the same clan. Figure 1.14 in the same book is a combination image which includes Shiwei's totem and their ancestor. Its top is an eagle which is Taihao's totem, also the Shiwei's totem. And the bottom is the image of Shiwei's ancestor. The early animal mask of Liangzhu culture was evolved from this image. The eagle had been evolved to the eagle-shaped crown, and its totem—wild boar had been evolved to animal mask. In fact, the animal mask of Liangzhu culture is the expanded plane image of the Hongshan jade pig-dragon's face; both of them are Shiwei's totem. Mentioned in the General

Remarks, the image of king on the emblem is deified leader; this evolution on the emblem is the manifestation of royal power in the middle period of Liangzhu culture. From the above analysis, we know that the Shaohao, Shiwei and Zaochi are important clans of creating Liangzhu culture; they are also the clans of controlling the political power. The birds which often appeared on both sides of the emblem are sun-birds; The Sun-bird Clan is a branch of the Dongyi family. They were mainly distributed in the eastern coastal area of China, the then Dawenkou and Liangzhu cultural districts. There's a famous Dawenkou cultural symbol being combined with a sun and a bird, and the sun-bird image on the Liangzhu cultural jade is also a combinative image with the sun and bird, and both of them are the Sun-bird's totemic images.

Other than the clans mentioned above, there are many other clans' totems showed on the Liangzhu cultural jade works, such as birds, turtles, frogs, fishes, dolphins, cicadas, etc. Many kinds of birds are the totems of Dongyi; the turtle is Xuanyuan's totem; the frog is Nvwa's totem; the fish and dolphin are the totems of the ancient Yue, as their clans were proficient at sailing; the cicada is the Qiongchan's totem. This indicates that the Liangzhu cultural district was a multi-clans neighborhood. Most of them belong to Dongyi and Miaoman nationality. Here a clan should be specially mentioned is the clan of Chiyou which had many contributions in creating Liangzhu culture. There are many Chiyou's images decorated on the Liangzhu cultural jade works, such as Bi discs and rings, etc. These images are deified leader hallmarks, also the totems of the Li and Miao. That indicated that Chiyou was a very meritorious leader. The image of Chiyou is often decorated with a pair of horns, which indicated that he was a member of the Emperor Yan's family. Chiyou's time was in the period of copper with stone, and he had an important contribution to the bronze smelting and the manufacture of weapons, therefore Chiyou was known as the "soldier master" and "god of war" or "Mars". Although Chiyou was defeated and killed, later generations missed him. The Chiyou Bi, ring, etc. still appeared among the jades of the Shang Dynasty, and there were many Chiyou temples in the Shang and Zhou Dynasties. Up to now, the Miao, Li and other ethnic minorities still commemorate him.

In this book, Figures 2.40—2.45 are 7 pieces of Chiyou Bi discs and rings, and we find that Chiyou images without exception have a diamond decoration on the nose bridge; in fact, it's a spear head. This symbol means super-power

god of war, which has a far-reaching impact, and we should pay attention to the symbol. Figures 2.43, 2.44 and 2.45 are more standardized forms of Chiyou Bi discs, just as today people print the portrait of a leader on the banknotes, and these Chiyou Bi discs may have been the currency in circulation among the noblemen at that time. The Bi's value depended on its size and the amount of Chiyou's images.

Liangzhu culture is an important Neolithic archaeological culture. It was developed simultaneously with the Central Plain civilization during the Five Emperor period. It has the high level of civilization, as well as the broad and deep impact. Its jade culture spread to a vast area, which has been mentioned in the General Remarks. Liangzhu culture had a far-reaching impact for future generations. In the Xia, Shang and Zhou Dynasties, the bronze technology and decorations were influenced by Liangzhu jade culture. Such as the combining pattern with the relief and land-intensive pattern and the spiral or Yunlei pattern were commonly used during that period, and these were the directly successions of Liangzhu jade culture. Particularly the Taotie mask, it lasted two thousand years from the Xia Dynasty to the Han Dynasty; it was directly influenced by Liangzhu animal mask. Most Taotie masks between nose and brow were decorated with a diamond pattern on behalf of Mars. Because the first priority of the country was ritual and war during that time, people worshiped the god of war.

Writing is an important symbol of civilization. A lot of pottery writing has been found in Liangzhu culture, but the inscription on the jade was seldom to see. Figure 2.107 is an oval pendant, on which there are 7 lined relief characters. It not only proved that the writing occurred during the Liangzhu culture period, but also showed that a precedent of carving characters on jade as well as making the jade seal had been created during the Neolithic period, for this reason it became very valuable. Figure 2.19 showed a pair of similar pendants whose shape is a bird standing on an altar; one altar's shape is the combination of the Oracle "C" and "D", which gives us a suggesting that a part of Oracle had emerged in Liangzhu culture period. Another altar is in round shape which means the sun, so the bird is the sun-bird, and the pendant is sun and bird combination character. In fact the writing first appeared in the Pan-Hongshan cultural period during the Last Glacial, such as the black-shell jade text in Volume IV of the series was a historic origin of the writing of Liangzhu culture.

This book shows about 180 pieces of Liangzhu cultural jade, basically the

full view of the Liangzhu cultural jade works was displayed. The jades in this book can be divided into five parts. The first part shows the source of Liangzhu culture, and the jade pieces directly related to sexual culture and reproduction culture; the second part shows the images of various animals which represent the totem modeling of each clan in Liangzhu cultural district; the third part is the ritual devices and the accessories, such as Bi, ring, Huang, Cong, etc.; the fourth part is the jade pieces on behalf of royal power and the related accessories; the fifth part is the decorative devices, such as bracelets, beads, trapezoidal devices, taper-shaped devices, etc., and the practical devices, such as hooks, spoons, handle-shaped devices, etc. It can be said that all of these jade pieces have given an all-round display of all aspects of Liangzhu society, such as the composition of the Liangzhu clans and origins of the clan, the social nature and its evolution, religion, production, people's cultural tastes and cultural quality, war situation, Liangzhu writing and so on. In addition, the various jade in weapon's shape indicated that the late Liangzhu cultural period was the period of copper with stone; the unified modeling of jade in Liangzhu cultural district indicated that they had strict social organization and good economic management system. We can also understand the cultural exchange between Liangzhu cultural district and other cultural districts, as well as Liangzhu culture spread to vast areas of China, for which can be seen in Volume III *The Longshan Cultural Jade Records*. In addition, it had far-reaching cultural impact on the jade and bronze culture in the Xia, Shang and Zhou Dynasties. Based on the above, we can see its position and role in the Chinese civilization process.

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