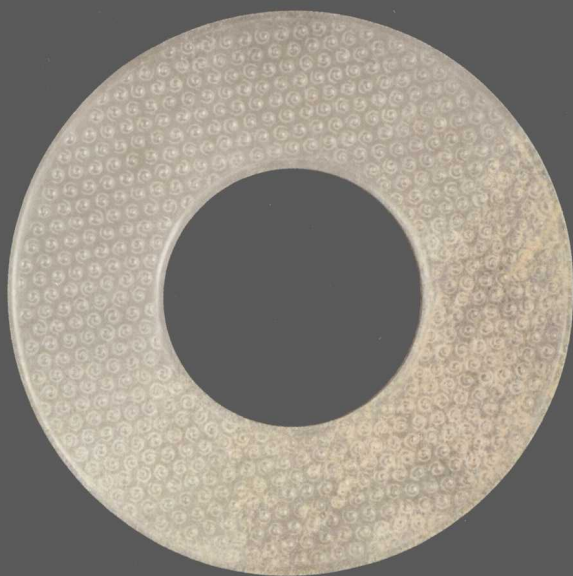


# 中国民间藏玉精品集

The Treasures of Chinese Private Jade Collections

2



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## 内 容 简 介

本书是由《中国民间藏玉精品集》编辑委员会组织编写的民间藏玉图录。所收器物囊括从新石器时代到现代的玉器,材质以和田玉为主,兼顾其他,器型多种多样。每件器物都经权威玉器专家鉴定,展现了中国民间藏玉的精华。

本书可供收藏、文博、民俗、历史等方面的人员阅读参考。

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# 前 言

今年我们展出的这些中国玉器，是最具时代特色与艺术特性的文化载体。因其材质珍贵、工艺复杂、不易制作等特点而具有极高的文化价值，这种极高的文化价值，需要有一个市场价格来表现，这就涉及玉器价格问题。但玉器价格的评定历来就有相当的难度，以至有人发出了“黄金有价玉无价”的感慨。

“黄金有价玉无价”，既说明玉器的珍贵，又道出了评价玉器价格的难度。中国玉器作为一种有具体形态、完整工艺、文化内涵、时代风格的实物，应该和别的文化艺术品一样拥有一定的经济价值或市场价格，一方面，我们既要承认玉器评价的复杂性，应该将玉器的时代、品质、工艺、功能、文化等多方面的因素通盘考虑，全面谨慎地评价；另一方面，又要承认玉器价格的可评价性，找出能够评价玉器价格的规律性东西，对其进行价格的量化，科学地评定价格。

玉器的价格评定可以分为古代玉器价格评定和现代玉器价格评定。

**古代玉器价格的评定，可以依照这样的思路。**

各时代的标志性玉器，价格应高于同时代的普通玉器（如红山文化的勾云形佩价格就要高于璧）；礼器、法器，价格应高于实用器、装饰器；帝王用玉，价格应高于民间用玉；成套（组）发现的玉器，价格应高于零散发现的同类玉器；流传有序的玉器，价格应高于无明确来源的同类玉器；经科学方法鉴定的玉器，价格应高于未经鉴定的同类玉器（不是说某些专家的证书就是科学鉴定的标准）；不同时期的同类同质玉器，价格也应不同（如战国的玉龙价格就要高于后代的玉龙价格）；不同材质的同类玉器，价格也应不同；不同工艺的同质同形玉器，价格也应不同；不同体量的同类同质玉器，价格应有不同（如西汉时期的大玉璧比起同时代的小玉璧）；此外，不同材质、工艺、器形、纹饰、铭文、沁色、功能、用途、地域、时期的玉器，皆应有不同的价格。

**现代玉器价格的评定，可以依照这样的思路。**

(1) 成本评价的思路。这种思路是将玉器生产的各个环节的成本累计起来得出的结果。这种成本主要包括生产费用（材料费用、设计费用、工人工资和管理费用等）、流通费用和利润。其中材料的价格可能是这件产品中最基础的价格。

(2) 艺术评价的思路。玉器是艺术品。玉器作品是经过认真思考、精心设计创作而成的艺术品。玉器本身包含了艺术的成分，同样的原料，由不同的设计师来设计，其作品的价值也会有很大差异，珍贵的玉器除了以料取胜外，设计独到的名家作品也是决定其价格的一个重要因素，越是大家的作品，价格越高。

(3) 市场比较的思路。这是指对相似玉器在相似市场中的价格进行比较。这种思路比较适合于名家设计制作的玉器和特殊类型的玉器。在进行市场比较过程中，一定要考虑到销售量、销售时期和销售市场、社会经济状况等影响人们购买力的各种社会因素，以及与相似玉器之间的可比性问题。考虑得越全面，得出的结论也会越准确。只有找到相当质量的玉器进行市场比较，才能得出合适的价格。在挑选市场上可对

比的类似物时,应该做到:①所挑选玉器应尽可能多地与评价玉器相似,尤其是构成玉器价值的决定性因素要尽量一致(原料的成色及制作者的等级);②所挑选的玉器的销售时间、地点、市场类型等与被评价玉器尽可能接近;③应充分考虑可比物的背景情况,多选几个相似的价格记录。

(4) 拍卖成交价的思路。现代玉器精品开始进入拍卖市场,这为收藏者提供了一个很好的渠道。玉器精品进入拍卖领域的最后成交价,为收藏者提供了一个重要的参考价格。这个思路,是刚刚开始收藏玉器,又希望收到精品玉器收藏者的重要思路。

玉器作为艺术品,其发展既有自身的运动轨迹,又受社会环境的制约,同时还有收藏者的个人喜好影响,存在很多偶然性和不确定因素。但它又是有章可循的,玉器价格评价的是价格,展现的则是玉器所表现的精神内涵、人文特色,这也为推动玉器市场的成熟,打下了坚实的基础。

中国博物馆学会玉器专业委员会

2009年9月

# Foreword

The Chinese jades displayed this year are the most distinctive cultural carriers with characteristics of the times and artistic nature. Because of their precious materials, complex processes, difficult produces, and other features, the jades possess a high cultural value which is necessary to be demonstrated by market prices, so the problem comes, i.e., a jade price. However, there's always a considerable difficulty for the evaluation of jade price, so that people once signed that "the gold has a price but a jade is priceless".

"The gold has a price but a jade is priceless", this parlance describes both the preciousness of a jade and the difficulty in evaluating and setting a price for the jade. Chinese jade is a kind of material substance with specific form, complete crafts, cultural connotation, and the style of the times, so it should have certain economic value or market price just like other works of culture and art. On one hand, we need to recognize the complexity of Jade evaluation, and should take the era, quality, process, function, culture, and many other factors of a jade into consideration to give a comprehensive and modest evaluation; On the other hand, we should recognize that the price of a jade can be evaluated, and find out the law for evaluating of the jade price to quantify and scientifically assess its price.

The Assessment of the jade price can be divided into the price evaluation on an ancient jade and that on a modern jade.

The price of an ancient jade can be evaluated as follows.

For the jade of all eras, the landmark jade should have a higher price than the ordinary jade of the same period (the jade wearing of Hongshan culture with the shape of outline clouds has a higher price than the *Bi* which is a piece of jade with hole in center); the price of ritual objects and musical instruments used in a Buddhist or Taoist mass should be higher than that of the everyday items and decorative devices; the price of jades used by emperors should be higher than that of jades used by civilians; the jade found in complete set (group) should have higher price than the similar lots found scattered); the price of jades handed down in an orderly manner should be higher than that of similar ones with non-specific sources; the price of jades identified by scientific method should be higher than that of similar jades without an identification (the certificate of some scientific experts is not equal to the standard of identification); jades of different times with the same type and material should be different in prices (the price of jade dragon in Warring States period is higher than that in later periods); similar kind of jades with different materials should have different prices; the prices of jades with the same material and shape but different processes should be different in prices; jades with the same type and material but different weights and sizes should be different in prices (the big piece of jade in Western Han Dynasty compared to the small piece of jade in the same period); In addition, prices should be different for jade articles of different materials, processes, types, decorations, inscriptions, soak-induced colors, functions, purposes, locations and times.

The price of a modern jade can be evaluated as follows.

1. The way of cost evaluation. In this way, the result comes from the accumulation of jade production costs in all links. Such costs mainly refer to the production costs, including material costs, design costs, wages and management costs, etc.; as well as the circulation costs and profits. Of which, the material costs could lay the most basic price for the product.

2. The way of artistic evaluation. Jade is a work of art, and jade works are artworks created by careful thinking and design. Jade itself includes elements of art, so the value of jade works made of the same raw materials by different designers will be very different. Besides winning in materials, another important factor determining the price of precious jade is its unique design by famous masters, that is, the more famous the

master is, the higher price will be.

3. The way of market comparison. In this way, we compare the prices of similar jades in similar markets. This is a way that more suitable for the jade articles designed and produced by famous masters and the ones of special types. In the process of market comparison, we must take into account the sales volume, sales period and market, socio-economic conditions, and other various social factors affecting people's purchasing power as well as the comparability of similar jades. The more comprehensive the consideration is, the more accurate will the conclusion be. Only to find jades of similar quality for market comparison, will we come to the proper value. When select the analogue in market for comparison, we should follow the points below: ① The selected jades should be similar with the jade of evaluation as much as possible, in particular, the decisive factors in constituting the value of a jade should be consistent as far as possible (the fineness of raw materials and the level of the producer). ② The selected jade should have similar sales time, place, market type, etc. as close as possible with the jade to be evaluated. ③ The background of comparable objects should be given sufficient consideration, and more similar prices should be selected for records.

4. The way of knock-down price in an auction. The quality products of modern jades start to enter the auction market, which provides a good channel for collectors. When quality jade products enter the auction area, the last recorded price also provides an important reference price for the collectors. This way is important for collectors who just begin to collect jade articles and would like to receive quality jade products.

As works of art, the jade not only has its own trajectory, but also constrained by social environment and personal preferences of collectors, so there are many contingencies and uncertainties. However, it is rule-based. What the jade price evaluated is the price, and what demonstrated are the jade's spiritual connotation and humanism characteristics, which lay a solid foundation for promoting the maturation of the jade market.

The Professional Committee of Jade, Chinese Society of Museums  
September 2009



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| 116 山水随形诗文玉牌     | Pendant with Poem and Landscape Decoration                                   |
| 117 观音像玉牌        | Rectangular Pendant with the Image of Mother Buddha ( <i>guanyin</i> )       |
| 118 “四大美女”玉牌(4件) | A Set of Pendant with Four Ancient Goddesses Decoration (4 pieces)           |
| 119 经幢形玉勒子(一对)   | A Pair of Tube with the Buddhist Scriptures                                  |
| 120 仕女玉摆件        | Boulder in the Shape of a Maiden   |
| 121 童子戏弥勒摆件      | Boulder in the Shape of Two boys and Buddha with Big Stomach ( <i>mile</i> ) |
| 122 事事平安如意玉牌     | Rectangular Pendant with Bonsai and Vase Decoration                          |
| 123 安居乐业手把件      | Waist Pendant with a Quail Feeding Food to Its' Two babies Decoration        |
| 124 天官送财手把件      | Waist Pendant in the Shape of a Man and a Boy with Money                     |
| 125 吉羊献瑞手把件      | Waist Pendant in the Shape of an Antelope with Lotus                         |
| 126 一夜得子手把件      | Waist Pendant in the Shape of a Boy with Box on a Leaf                       |
| 127 婴戏祥云玉牌       | Oval Pendant with Two Boys Holding Gynophores                                |
| 128 太师少师圆玉牌      | Circular Pendant with Two Lions and Poem Decoration                          |
| 129 年年有余手把件      | Waist Pendant in the Shape of a Fish with Lotus Leaf                         |

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|-----|------------|---|
| 130 | 持莲观音玉佩     | Pendant with the Image of Mother Buddha ( <i>gaunying</i> )                     |
| 131 | 福寿如意瑞兽手把件  | Waist Pendant in the Shape of a Bat and an Animal                               |
| 132 | 龙凤纹玉牌 (一对) | A Pair of Rectangular Pendant with Dragon and Phoenix<br>Decoration in Openwork |
| 133 | “一团和气”手链   | A Chain of Bracelets with Happy Man Decoration                                  |
| 134 | 龙纹玉牌       | Rectangular Pendant with Dragon Decoration in Openwork                          |
| 135 | “府上有龙”玉佩   | Axe-shaped Pendant with Dragon Decoration in Openwork                           |
| 136 | “必定有福”手链   | A Chain of Bracelets with Disc ( <i>bi</i> ) and Bat Decoration                 |
| 137 | “踏雪寻梅”玉佩   | Pendant with an Old Man Sitting on Donkey in Mountain                           |
| 138 | “一生辉煌”玉佩   | Pendant with Phoenix and Monkey Decoration                                      |
| 139 | “岁岁平安”玉佩   | Pendant with Two Quails and Wheat Decoration                                    |
| 140 | 灵芝形玉佩      | Two-Gynophores-shaped Pendant   |
| 141 | 独角兽钮玉印     | Seal with Animal Finial   |
| 142 | “如虎添翼”玉扳指  | Thumb Ring with Tiger Decoration  |
| 143 | “游龙四海”玉扳指  | Thumb Ring with Four Fish-dragons Decoration                                    |
| 144 | “一品当朝”玉佩   | Pendant with Crane Decoration   |
| 145 | “鸡衔灵芝”玉佩   | Pendant in the Shape of a Cock Holding Gynophores in Mouth                      |
| 146 | “双欢”玉佩     | Pendant in the Shape of Two Animals   |
| 147 | “福寿双全”玉佩   | Pendant with Character 寿 ( <i>shou</i> ) and Bat Decoration in Openwork         |
| 148 | 母子情深双狗白玉摆件 | Boulder in the Shape of Two Dogs  |
| 149 | 双狗玉挂件      | Pendant in the Shape of Two Dogs  |
| 150 | 送财童子玉挂件    | Pendant with a Boy Holding Coins  |
| 151 | 年年有余有福玉牌   | Rectangular Pendant with Three Fishes and Lotus Decoration                      |
| 152 | 勾连云纹玉勒子    | Tube with Interlocking Cloud Decoration   |

# 中国历代年表

## Chronology of China

新石器时代（公元前6000～前1000年）	Neolithic Period (ca.6000-1000B.C.)
红山文化（公元前4000～前3000年）	Hongshan Culture (ca.4000-3000B.C.)
良渚文化（公元前3200～前2200年）	Liangzhu Culture (ca.3200-2200B.C.)
陶寺文化（公元前2600～前2000年）	Taosi Culture (ca.2600-2000B.C.)
齐家文化（公元前2100～前1600年）	Qijia Culture (ca.2100-1600B.C.)
夏（公元前20～前16世纪）	Xia Dynasty (ca.2000-1600 B.C.)
二里头文化（公元前1900～前1500年）	Erlitou Culture (ca.1900-1500B.C.)
商（公元前16～前11世纪）	Shang Dynasty (1600-1100B.C.)
西周（公元前11世纪～前771年）	Western Zhou (1100-771B.C.)
东周（公元前770～前256年）	Eastern Zhou (770-256B.C.)
春秋（公元前770～前476年）	Spring and Autumn Period (770-476B.C.)
战国（公元前475～前221年）	Warring States Period (475-221B.C.)
秦（公元前221～前206年）	Qin Dynasty (221-206 B.C.)
汉（公元前206～公元220年）	Han Dynasty (206B.C.-A.D. 220)
西汉（公元前206～公元8年）	Western Han (206B.C.-A.D. 8)
新莽（公元9～23年）	Xin (Wang Mang Interregnum) (A.D.9-23)
东汉（公元25～220年）	Eastern Han (A.D. 25-220)
三国（公元220～265年）	Three Kingdoms (A.D. 220-265)
晋（公元265～420年）	Jin Dynasty (A.D. 265-420)
西晋（公元265～317年）	Western Jin (A.D. 265-317)
东晋（公元317～420年）	Eastern Jin (A.D. 317-420)
北朝（公元386～581年）	Northern Dynasties (A.D. 386-581)
南朝（公元420～589年）	Southern Dynasties (A.D. 420-589)
隋（公元581～618年）	Sui Dynasty (A.D. 581-618)
唐（公元618～907年）	Tang Dynasty (A.D. 618-907)
五代（公元907～960年）	Five Dynasties (A.D. 907-960)
辽（公元907～1125年）	Liao Dynasty (A.D. 907-1125)
宋（公元960～1279年）	Song Dynasty (A.D. 960-1279)
北宋（公元960～1127年）	Northern Song (A.D. 960-1127)
南宋（公元1127～1279年）	Southern Song (A.D. 1127-1279)
金（公元1115～1234年）	Jin Dynasty (A.D. 1115-1234)
元（公元1279～1368年）	Yuan Dynasty (A.D. 1279-1368)
明（公元1368～1644年）	Ming Dynasty (A.D. 1368-1644)
清（公元1644～1911年）	Qing Dynasty (A.D. 1644-1911)
民国（公元1911～1949年）	The Republic Period (A.D. 1911-1949)

## 玉斧

新石器时代

长9.7厘米

白玉质，长方条形，通体磨光。  
顶部右上角缺肉，底部有使用痕迹，应为古代砍砸使用器，为研究玉石文化历史，提供了很好的实物资料。

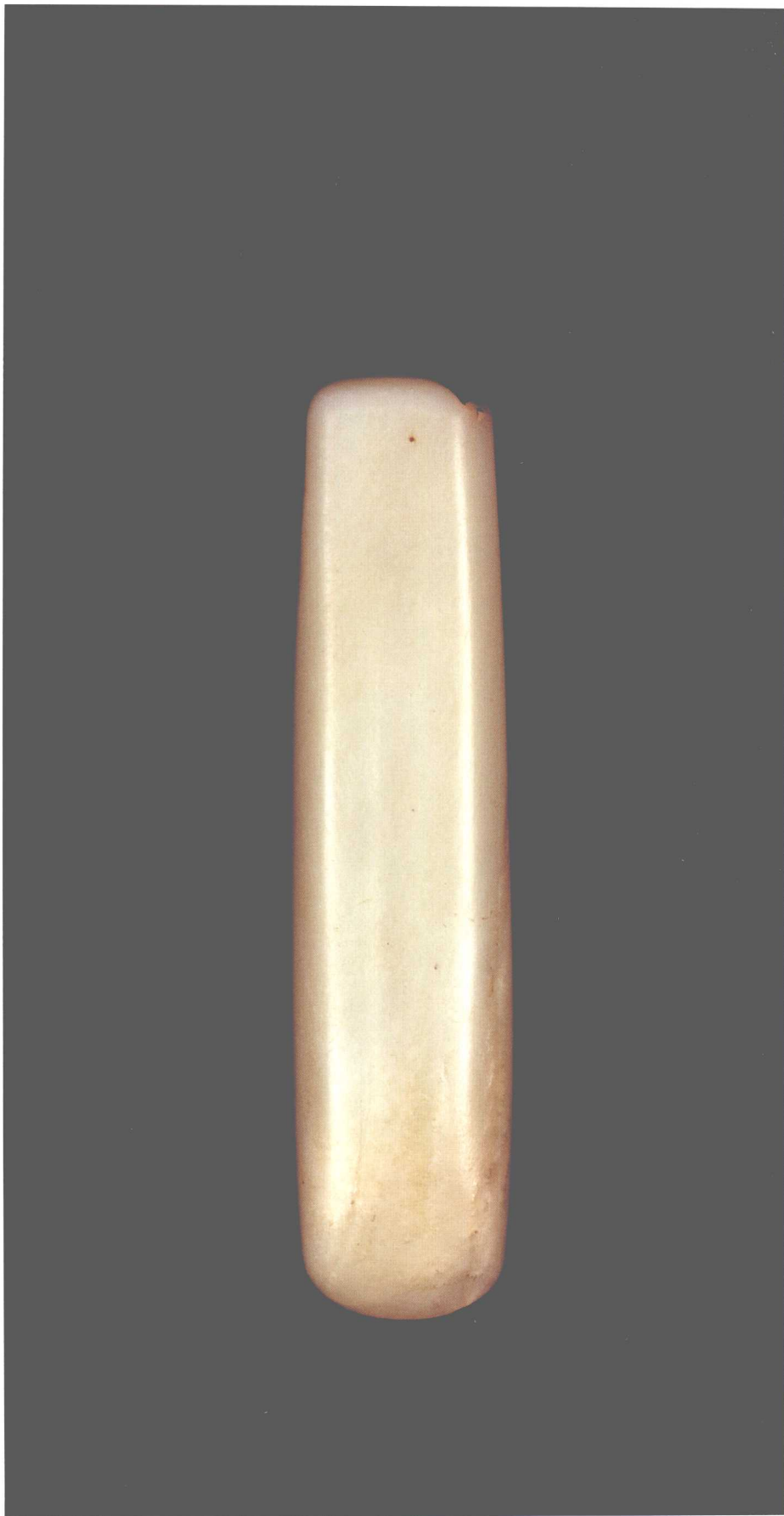
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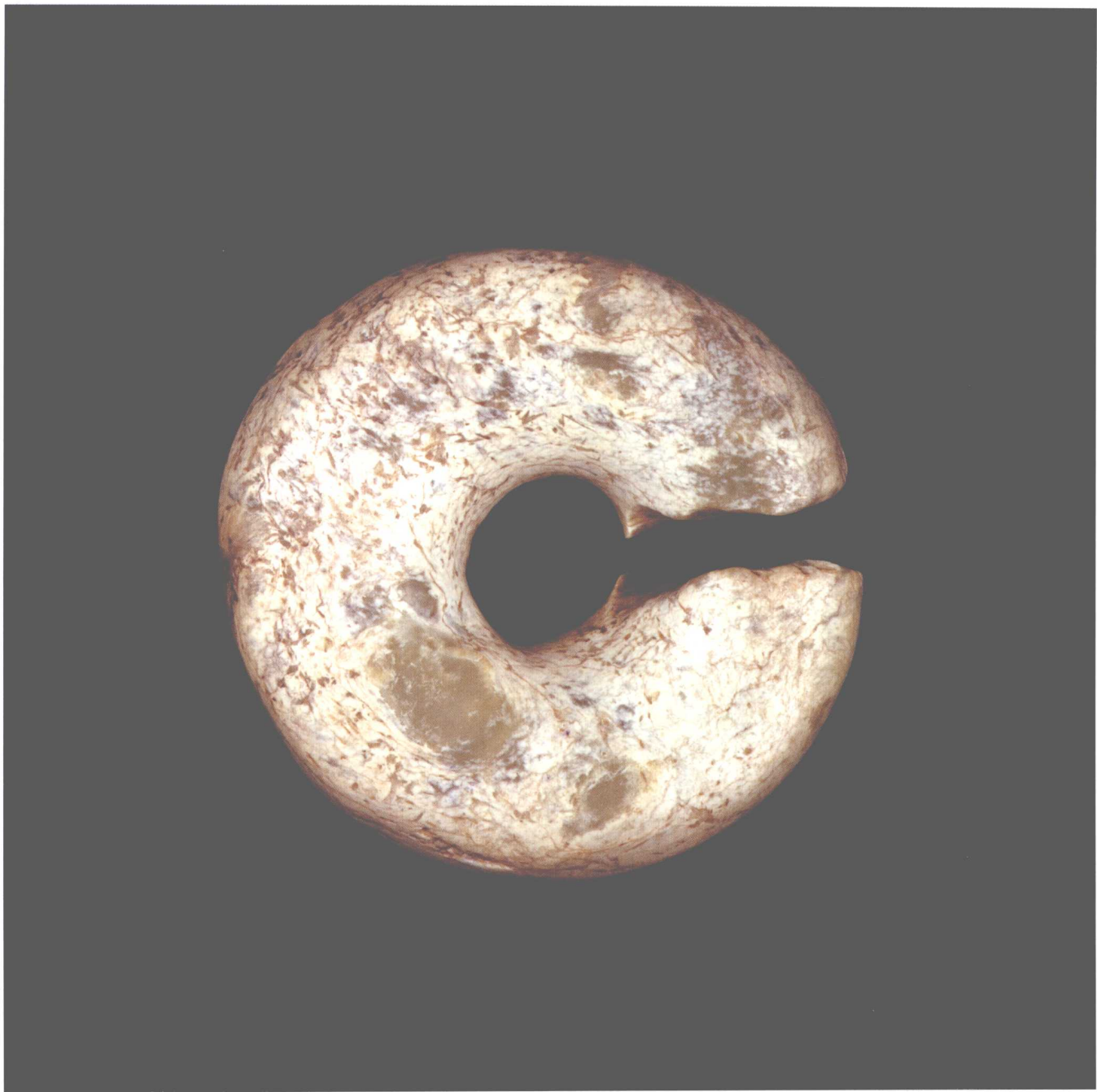
## Axe

Jade

Neolithic Period

L. 9.7 cm





## 玉玦

红山文化

直径4厘米

玉质深绿色，有白色沁。器体呈璧状，中孔较小，自两面对钻而成，一侧有一道窄缺口，两面光平，外缘略外弧，通体抛光。参见《中国出土玉器全集》第2卷图5玉玦，内蒙古自治区林西县白音长汗遗址4号墓出土，现藏于内蒙古自治区文物考古研究所。

## Silt Ring (*jue*)

Jade

Hongshan Culture

D. 4 cm



### 玉钩形器

红山文化

长5.2厘米

黄玉质，油润有光泽，包浆熟润。整体呈单勾状，下端呈圆弧形，边缘斜磨呈刃向一边出钩，背脊处凹地打磨出槽。中间有两道弦纹，为柄与援的交界处，上端为斜梯形，边缘斜磨，与柄衔接处呈圆弧状，双面对钻。如此传世熟坑美品，实属难得，极具时代特色。

### Hook-shaped Object

Jade

Hongshan Culture

L. 5.2 cm

