



上海博物館

藏品研究大系

中國古代玉器

張尉著

上海人民出版社

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# 中國古代玉器

張尉 著

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●  
中國古代玉器

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# 總 序

中華民族是世界上歷史最悠久、文化最古老的偉大民族之一。從新石器時代算起，中華民族的文化至今已有一萬年上下的歷史。

文化是全人類的。今天，在人類的文化和文明的總和中，有中華民族所作的一份傑出貢獻。中華民族在其漫長的歷史發展過程中，留下了無比豐富、光輝燦爛的文化和文物遺產，雖然這僅僅是萬劫餘生，作為千萬分之一流傳下來的，但我國文物遺產的收藏和地下蘊藏之富，在世界上仍然是無與倫比的。

上海博物館是一座大型的研究性的中國古代藝術博物館，創建於1952年，五十年來藏珍鑒古，鑄鼎江南，無論在文物徵集、保護、研究，還是陳列展覽、宣傳教育、文化交流等方面都得到很大發展，目前已擁有一批文物鑒定、保護、研究、陳列、考古和社會教育、文化交流等高級專家，擁有藝術、歷史類藏書達二十多萬冊的現代化圖書館，有獲得多項國家科技成果獎的文物保護與考古科學實驗室，有知名於海內外的書畫裝裱和青銅、陶瓷、工藝等文物的修復研究室，還設有一個多功能國際學術報告廳。特別是上海博物館擁有門類衆多、形式新穎的十一個藝術陳列專館、三個展覽廳和功能齊全、條件優越、設備先進的管理系統。上海博物館已成為世界一流的現代化博物館。

半個世紀以來，上海博物館收藏各類文物多達一百萬件之鉅，其中精品十二萬件，凡青銅、陶瓷、法書、名畫、玉器、璽印篆刻、碑刻、造像、錢幣、甲骨、竹木、牙骨、漆

器、家具、絲織、刺繡等無不兼備，尤以青銅、陶瓷、書法、繪畫為特色，體系之完整，質量之精湛，在國內外享有盛譽。

爲了開發博物館這個文化藝術的寶庫，運用祖國優秀文化遺產弘揚民族文化傳統，爲社會提供瞭解和研究這一傳統的可信史料。於是，便有了《上海博物館藏品研究大系》這一大型系列圖書。

《上海博物館藏品研究大系》的內容殊爲廣泛，涉及青銅、陶瓷、書法、繪畫和工藝等諸多藝術門類，每一個藝術門類中又分若干器物品種，有些藝術門類又分歷史時段或以藝術家的藝術個案進行論述，這些專集分別有《青銅鼎》、《青銅簋》、《青銅爵和觚》、《青銅兵器》、《唐五代瓷器》、《宋代瓷器》、《明代官窯瓷器》、《清代瓷器》、《王鑑·王石谷》、《朱耷》、《晉唐兩宋法書》、《王時敏·王原祁》、《董其昌》、《犀角器》、《竹刻》、《文房四寶》、《玉器》、《古代封泥》、《古代紙鈔》、《絲路貨幣》、《善本碑帖》、《館藏版畫》和《稀見古籍》等。其中有一些文物以往多深鎖庫房，常常被人們忽視，在學術研究進一步發展的今天，卻越來越顯示其重要的歷史價值，這次也均出有專集，公諸大眾。

《上海博物館藏品研究大系》的出版是一項浩大的系統工程，由全館各部門的文物研究人員探奧抉疑，析異辨同，使其意蘊畢顯，遂串珠成集，彙編凡數十卷。每卷圖版和文字密切結合，圖文並重，形象地揭示了各類文物的內涵，再現它的真和美。我們盼望，通過《上海博物館藏品研究大系》的出版，能將本館藏品更多地推介給社會，並將藝術研究成果奉獻給廣大的讀者。

上海博物館館長 陳燾名



# FOREWORD

The Chinese culture, as one of the oldest nations in the world, has evolved since the Neolithic Age throughout the past ten millennia. Cultures, as legacies of humankind, make up the world civilization. With such a long history, the Chinese' selfless contributions are perceptible in their rich and marvelous cultural heritage. Although only a very small portion of the relics has survived as heirloom pieces, their variety and quality is unmatched elsewhere. In addition, the amount of artifacts yet to be unearthed in China is certainly in profusion.

Established in 1952, the Shanghai Museum has become a large research institute and art museum of Chinese antiquities. Its half-a-century practice in a wide coverage of museum activities and programs are matched with great achievements. The Museum has a capable team of professionals, including experts in authentication, conservation, research, exhibition, museum education, cultural exchange and archaeology. The Min Chiu Library in the Museum houses more than 200,000 titles of art and history books. The staff of the Scientific Conservation Laboratory has won various national prizes, moreover, the Conservation Studio is famed overseas for restoring Chinese painting and calligraphy, ceramics, bronzes and other media. With the recent completion of an auditorium, the Shanghai Museum provides now an ideal venue for international symposia and conferences. There are altogether eleven thematic galleries to showcase the diversified permanent collections plus three temporary exhibition halls. The outstanding facilities and modern management has ranked the Shanghai Museum among the very few top museums of the world.

The Shanghai Museum has acquired about one million items of cultural relics in the past half century. Among them, 120,000 items are masterpieces. The ample categories comprise bronze,

ceramics, calligraphy, painting, jade, seals, calligraphic rubbings, Buddhist sculpture, ancient coins, oracle bones, bamboo, wood, ivory and bone carvings, lacquer ware, furniture, textile as well as embroidery. In particular, the Museum's comprehensive and high quality collections of bronze, ceramics, painting and calligraphy are renowned worldwide.

To further explore the treasures of the Museum, make best use of the exceptional heritage, uphold Chinese traditions, and provide reliable historical material for the public and scholars, the Museum is therefore publishing a monumental series of monographs entitled *Studies of the Shanghai Museum Collections*.

The series covers a wide range of topics such as bronze, ceramics, painting, calligraphy, and the decorative arts. The bronze collection is published in several volumes according to their forms and functions, namely food vessels, weapons, and wine vessels. For certain art forms, the approaches are either chronological or more focused researches on individual artists. Examples of these include *Ceramics of Tang and Five Dynasties*, *Song Dynasty Ceramics*, *Ming Imperial Ceramics*, *Qing Dynasty Ceramics*, *Wang Jian and Wang Shigu*, *Zhu Da*, *Calligraphy Masterpieces of the Jin and Tang*, *Wang Shimin and Wang Yuanqi*, *Dong Qichang*. The decorative arts titles comprise *Rhino-horn Carvings*, *Bamboo Carvings*, *Four Treasures of Scholars' Studio*, *Jade*, *Ancient Chinese Sealing Clay*, *Paper Notes Issued before and during the Qing Dynasty*, *Calligraphic Rubbings*, *Prints and Rare Books*, though were formerly often neglected, are included in this monograph series so as to reveal their historical values and facilitate academic studies.

The publication of *Studies of the Shanghai Museum Collections: A Series of Monographs* is an immense project that demands the Museum staff to devote themselves to research and writing. As a result of their hard work, several dozens of profusely illustrated volumes are compiled with a high standard of scholarship. It is our sincere wish that through this monograph series, we may publicize the Shanghai Museum Collection to a wider audience and share with the readers the fruits of our research.

Chen Xiejun  
Director, Shanghai Museum

# 前 言

如果從北宋呂大臨《考古圖》開始將玉器納入金石學的範疇算起，古玉的研究已歷近一千個春秋，但真正從科學的層面、多方面多視角進行考察和研究古玉，並獲得較大成果應屬二十世紀以後的事了。伴隨着近年來玉器研究的不斷進展和深入，藏玉、賞玉風氣的方興未艾，玉在中國古代文明進程中以及文化和藝術上的獨特地位與價值得到了愈來愈多人們的認識，玉器研究已逐漸衍變為古器物學中一門新的“顯學”。

上海博物館藏玉經半個世紀的積累，已形成時代連貫、品類俱全的較完整體系，在海內外素有影響。歷年來，曾先後在日本、韓國、美國、澳大利亞、新西蘭、德國、法國、瑞士、西班牙、挪威、俄羅斯等國家和中國香港、臺灣地區公開展示，其主要精品均已在各種重要出版物上發表，並在1996年開館至今的本館“中國古代玉器館”內作長期陳列。

過去許多年來，藏品研究雖然取得了一些成績，但也存在多為單純的藏品介紹和圖片文字說明的現象，並且由於受到當時的考古和文獻材料等諸方面條件的限制，未及進行深入全面和系統的專題研究，將相關問題的探討提昇到一定的理論高度來加以認識。此次本館“藏品研究大系”將玉器納入系列之中，借助其寬廣之平臺，可對館藏品做一全方位、多角度的檢視，因而是對這一課題極具重要意義的拓展。

當今的古玉研究，可以建築在大量科學考古材料和已有的研究成果基礎之上，這對我



們而言是十分有利和幸運的。本書的論述將基於館藏玉器的實際狀況及特點而有所選擇，鑒於經考古發掘的出土玉器已有專門報告或論著予以闡述，故本書將主要關注點聚焦於傳世品的研究。對於以往未經闡發或忽略之方面則會有所側重，並結合博物館研究工作的自身性質，把對藏品的斷代、鑒定研究放在一個顯要的位置。希冀利用最新的考古或研究成果，以及個人多年的研究心得，為讀者提供盡可能多的相關信息。但此一初步嘗試的努力，可能會受到本人才能和學識上的局限，而造成認識上的偏頗和欠缺，不到和疏漏之處想必難免，尚祈方家不吝賜正。

張 尉

2007年3月

# PREFACE

Jade study in China has gone through a history of a thousand years since it was categorized into the Chinese epigraphy by LÜ Dalin in his *Kaogu Tu* in the Song dynasty. Real scientific and multi-aspect researches on ancient Chinese jades, however, did not start until the 20th century, which have made great achievements. In recent years, along with the progress and deepening of the researches, collection and appreciation of jades has come into a kind of fashion. More and more people have recognized its special importance in ancient Chinese civilization as well as its cultural and artistic value. Therefore, jade study has gradually become a “key subject” in the study of Chinese antiquities.

With an accumulation for half a century, the Shanghai Museum’s collection of ancient Chinese jades has gained its world reputation for its complete sequence of times and great richness in variety. It has been exhibited in many places in the world, such as Japan, The Republic of Korea, the United States of America, Australia, New Zealand, Germany, France, Switzerland, Spain, Norway, Russia, Hong Kong and Taiwan, and published in many important publications. Since 1996 when the Shanghai Museum reopened at its present building, the main part of the collection has been put on a permanent display in the museum’s Ancient Chinese Jade Gallery.

In the past dozen years, I have achieved quite a lot in my study of our museum’s jade collection, but they are basically some simple introductory essays or catalogue entries. I did neither make any systematic and overall monographic study on it because of the limitation of archaeological and documentary resources of that time, nor discuss the related issues in a theoretical depth. The authoring of this *Ancient Chinese Jades*, a section of the *Studies of the Shanghai*

*Museum Collection -- A Series of Monographs*, however, has provided me with a very good and challenging opportunity to make a more complete and multi-angle research on our museum's jade collection.

Fortunately, our study of ancient Chinese jades today can be made on the basis of numerous related scientific archaeological data and research achievements. As an exposition of the Shanghai Museum's jade collection, the book focuses its study on the inherited pieces since those archaeological ones have already been specially discussed in their excavation reports. More emphases are given to the aspects that have been neglected before, and dating and authentication take the most important position. I wish my years' study and the latest archaeological achievements will supply my dear readers with as much information as possible. Meanwhile, this trial effort of mine may probably be limited by my personal knowledge and talent. So, criticism or corrections would be very much appreciated if there are any mistakes or omissions.

Zhang Wei  
March, 2007 in Shanghai



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