

玲瓏玉雕 玉人・玉獸・玉飾

Exquisite Jade Carving Figures Animals Ornaments

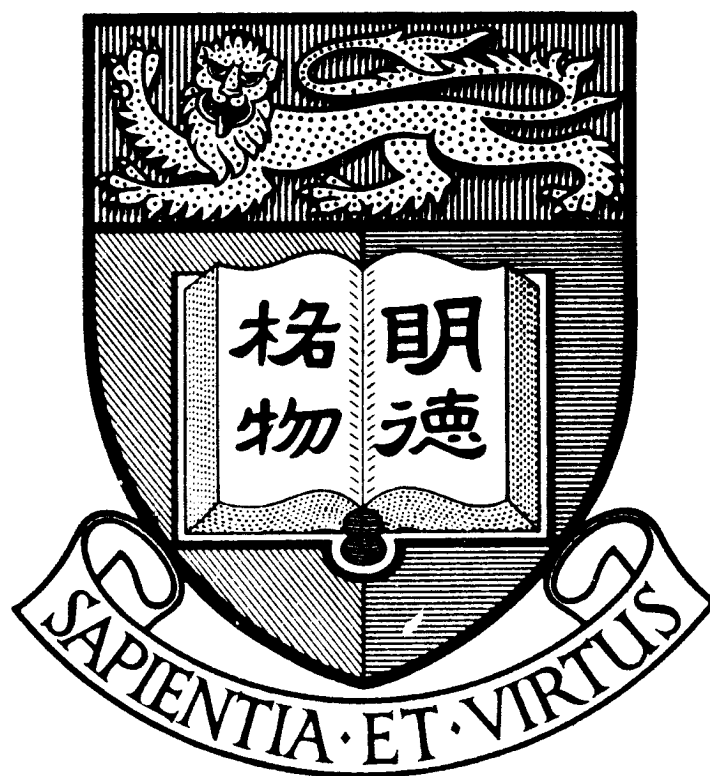
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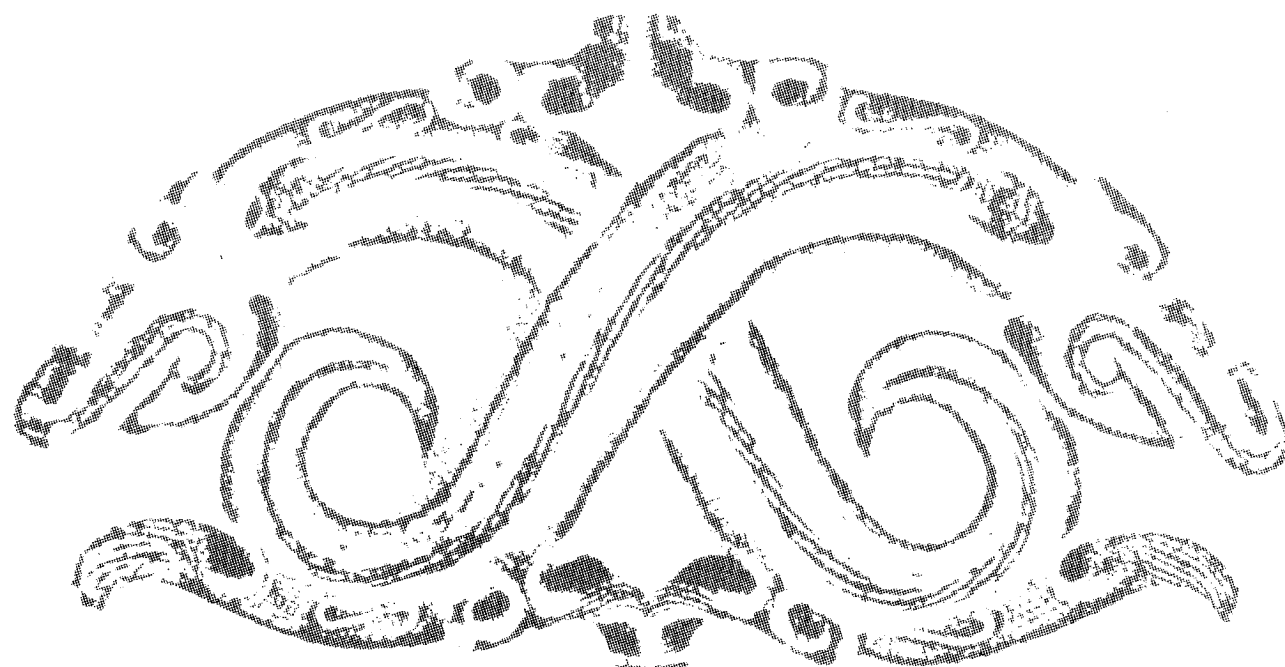
The University Museum and Art Gallery
The University of Hong Kong
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Exquisite Jade Carving: Figures, Animals, Ornaments

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Editors: Sydney Fung

Yeung Chun-tong

Captions & descriptions: Sydney Fung

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FOREWORD

The idea of an exhibition of jade selected from local collections was mooted about two years ago. We intended to show the styles of carving in jade through the centuries from Shang to Qing, whereby characteristics of jade figures and of carving of different periods could be demonstrated. However, in the course of preparation, due to factors beyond control, we had to change the content of the exhibition to show carving in jade in figures, animals and ornaments.

By extending the scope of the exhibition, our objective had to be changed. We now present exquisite carvings in jade practically in all categories of objects and of all times. To mount an exhibition of objects of such diversity is no easy task. We are indeed fortunate to obtain the valuable assistance of our Exhibition Coordinator, Mrs Sydney Fung, who was entrusted with the task of selecting and borrowing exhibits from her friends who are avid collectors of jade. The selection was probably the best she or anyone could come up with, at such a critical time, less than six hundred days before July, 1997. We are therefore all the more appreciative of the efforts of the Coordinator who had not only to persuade her friends to loan us their jades, but also to contribute a significant number from her own collection for the exhibition. To all the lenders to the exhibition who are listed on page 18, I offer my sincere thanks. It is through their generosity that we are able to see some of the exquisite carving, including a few well known star pieces which often feature in jade exhibitions.

For the catalogue, Mrs Sydney Fung wrote a very informative article which gives a vivid personal account of her industry in the search for knowledge and in acquisition. This, together with her detailed bibliography, is extremely useful for students and collectors. I am grateful to her for suggesting to reprint, for easy reference, the two extracts by Mr James Watt and Ms Jenny so. I am grateful also for her writing the captions and notes, and for her many stylistic and production ideas. Without her enthusiastic support, this jade exhibition would not be possible at all. For all this, I am indeed very thankful.

I should like to thank also our curator, Mr Yeung Chun-tong for the tremendous hard work and for his Introduction in the catalogue, the museum designer Mr Li Kin-wah and the museum photographer Mr Ricky Poon Wing-kin for outstanding jobs which they performed with great patience and care. My gratitude also goes to Ms Susan Lam Yick-ying for her assistance in translation.

Lastly, I just wonder, perhaps in the year 2,000, whether the University Museum & Art Gallery, in conjunction with museums in China, would mount another jade exhibition, this time, entirely of jade figures.

Lau Wai-mai, Michael
Executive Director
University Museum & Art Gallery
The University of Hong Kong

January 5, 1996

PREFACE

Sydney Fung

About one third of the exhibits have already been seen by Hong Kong lovers of Chinese jades over the last twenty-three years. The first of these exhibitions was held in 1972 at the Art Gallery of the Chinese University of Hong Kong; the latest was also held there in July, 1994. My reasons for showing these jade carvings again are as follows:

1. These carvings include splendid examples of: (a) Archaic jade, e.g. Exhibit 50, a Shang dynasty Fish-dragon pendant. (b) Marvellous animal carvings, e.g. Exhibit 71, a Tang dynasty Ibex, which was first shown in New York in 1980 and subsequently across the United States in three other cities. (c) An extremely beautiful Qing dynasty Kangxi plaque pendant, Exhibit 202A. Examples such as these are classical in the sense that they are worth looking at again and again, till the end of time!

2. Since 1972 a new generation has joined the procession of lovers of Chinese jades. I believe that they should certainly be given the opportunity of looking at these very fine carvings.

3. While the thirty items from the Kwan Collection were shown as recently as July, 1994, my justification lies in the fact that they are now included in the present exhibition in a new combination under three categories: Figures, Animal Carvings and Personal Ornaments. They will be, I hope, appreciated in a new light.

4. When the late Dr. Ip Yee catalogued the Min Chiu jades in 1983, our knowledge of Shang/Zhou dynasties carvings was still a little shaky, unlike today when we can consult so many new publications from China for the purpose of dating. As a result of this wealth of new archaeological knowledge, when I come across Min Chiu pieces formerly dated "Shang or Western Zhou", I can now be more specific.

5. Since 1980, when the Liao flying deity, Exhibit 12, was first shown, more Liao/Jin materials have come to light. This is why I invited James Watt, who kindly consented, to contribute some further com-

ments on this carving. The International North China Archaeological Conference held in Hohhot in 1992, at which an exhibition of Liao jade carvings was shown, had contributed much to our understanding of Liao material, styles, and carving techniques.

As I mentioned above, this exhibition consists of three main categories of carvings: Figures, Animals and Ornaments. I must confess that the division into categories is not as clear-cut as I would have liked. Very often a piece belongs to one category in subject matter but to another in form. A case in point is Exhibit 6 which has been classified as "Figures", but in form it is an ornament. Another dilemma is Exhibit 51. As a tiger, it is shown together with other animals; its original function, however, must also have been used as an ornament. In deciding on where the emphasis should be, I have followed Ayers' example (Ayers no. 144) for the figure; and Loehr's example (Loehr no. 301) for the tiger.

The most difficult problem in the entire exhibition arises from Exhibit 197, the Lu Zigang "Box carved with narcissus". James Watt included it in "The Scholar's Desk" section in his 1980 Exhibition, while it can equally well be treated as "Vessels". Anxious as I am to include it in the present exhibition, unless I stretch my imagination, I may be criticized for not calling a spade a spade. Fortunately Peter Lam pointed out that, arguably, it is perhaps too small (diameter 4.5 cm) to serve as a box for vermilion seal paste, and that there are plenty of 16th century small lacquer boxes (approximate diameter 3.5 cm) used for cosmetic purposes. Jessica Rawson also mentioned a jade box in the Victoria and Albert Museum which "should be recognized as explicitly associated with women" (Rawson no. 29:10). On that basis, I am including it in the Ornament section.

I have included in this exhibition, which consists mainly of nephrite, a few jadeite, turquoise, agate, rock crystal and amber carvings, so as to give to the exhibition a wider spectrum.

DISCUSSION

Here are some observations made during the process of writing this catalogue which I humbly offer for the interest of those who pursue the development of Chinese jades.

The Stone

During the Neolithic period, the supply of local jade naturally influenced the production of jade carving. In terms of the number of excavated pieces, Hongshan jades are very rare in comparison with Liangzhu finds. Mr. Yang Boda, of the Palace Museum in Beijing, pointed out to me that the total number of Hongshan jades excavated in Liaoning and Inner Mongolia do not exceed several hundreds, whereas thousands of Liangzhu pieces have been found in one site alone. This exhibition can boast of nine good Hongshan specimens.

"Calcified" was the term in use, as recently as a few years ago, to describe the state of deterioration of jade that we now describe as "altered". Mr. Yang Jianfang, of the Chinese University of Hong Kong, informed me that Chinese mineralogists reported that high temperature of 950° centigrade would induce jade pieces to appear altered -- a trick that fakers of archaic jade know well. Chinese writers of jade are not uniform in the term they use when describing this phenomenon. The most favoured term seems to be "*bian*", to change. I have a piece of Liangzhu jade with a part of the altered surface scraped away, revealing the core of the original jade. This will be shown next to the Liangzhu exhibits as an added interest.

I am pleased to find that "Lychee-flesh", a popular Cantonese term for describing a kind of pure white jade which is not very translucent, is being accepted and found useful by at least one English-speaking writer of jade (Forsyth nos. 206, 208). The aptness of this term can only be appreciated by people who have seen the actual fruit. It seems that Brian McElney, like James Watt, also subscribes to the theory that this kind of white jade was in good supply and very popular during the Northern Song dynasty.

Jade carvers, from at least the Song dynasty, have attempted to use the original shape of pebbles to the best advantage. Exhibit 91', "Mythical animal on waves", is an amazing example of carvers making good use of a trapezoidal pebble and turning it into an absolutely charming carving. At a later period (Ming dynasty), another artisan did something similar -- "Cat and butterfly" (Forsyth no. 307). Since the colour of both pieces is a mixture of black and white, I wonder whether pebbles of this size and shape tend to be of this colour. Exhibits 1-3 are also interesting examples of the natural shapes of pebbles being retained and fashioned into intriguing carvings.

Jade carvings of the Qianlong period have always been eagerly sought after by collectors of later jades. To merit this dating, carvings must be, first of all, made from jade material that is flawless or nearly flawless, and preferably from pure white mutton-fat jade. Secondly, workmanship must be superb. To be strictly academically correct, carvings can only be designated as "Made during the Reign of Qianlong" if the piece bears such an inscription; otherwise it would be more proper to give an 18th century date. In general I have followed this rule, except for a few instances when the carvings are visually beautiful and technically brilliant. They are: Exhibit 37, "Boy playing drum"; Exhibit 119 "Cock with chrysanthemum spray"; and Exhibit 129 "Pair of gold fish".

Figures

I have, for a long time, been deeply interested in studying the carvings of children, but my knowledge in this field had been limited to the Ming and Qing dynasties only, until James Watt brought to my attention the Song dynasty cult of *Mo-hou-lo* (摩候羅) (Watt 1980 no. 94). Even then, what I knew about Song carvings of children had not been substantial. With the publication of volume 5 of *ZYQ*, in which are reproduced several illustrations of Song/Liao/Jin figurines, I felt more confident about dating. During a visit to the Shanghai Museum in 1993, I was fortunate enough to

meet Mr. Wang Zhengshu, who generously shared his knowledge of Chinese jades with a group of Hong Kong lovers of jade. I am grateful to him in particular for pointing out the characteristic features of Song figurines, which I list as follows: (1) Downward pointing eyebrow; (2) Big, flat ears, the lower part of which looking like fish hooks; (3) Wearing an open jacket or waist-coat, showing the front of an inner shirt underneath, sometimes with patterns such as * or * ; (4) Wrists having the same widths as the sleeves. Two more points that I can mention are: (5) The charming habit of *mo-hou-lo* to carry lotus buds or lotus leaves on their shoulders, and lastly, (6) The way Jin figurines "cross their two feet as if in the process of walking" (ZYQ vol. 5 nos. 150-151).

Exhibit 18 "Flying boy" is a Ming dynasty version of James Watt's "Boy with Flowing Scarf" (Watt 1980 no. 99) which he thought metamorphosed from Liao/Jin female flying figures. Jessica Rawson, on the other hand, (Rawson no. 25:8) mentioned "Jade boys" in connection with Jade maidens. I would like to point out that very popular among Daoist immortals are the Golden boy and Jade maiden, *Jintong yunu*, usually iconographically depicted as a pair of very good looking boy and girl in their early teens, standing and holding their closed fists together respectfully in front of Chunyang Zhenren.

Animals

The name Pig-dragon (*zhulong*) was coined by the Liaoning archaeological team when they excavated this type of Hongshan carvings for the first time. It seems that Mr. Yang Boda is not happy with this name, and prefers the name Horse-dragon to describe a creature which he thinks possesses the head of a horse with the body of a snake. This explains why when cataloguing this type of carving in the Kwan Collection he rejected "*zhulong*" and described it as zoomorphic. Even though Exhibit 44 is called "Coiled pig-dragon", because the name is now commonly used, it should be pointed out that both Mr. Yang and the editors of ZYQ volume 1 are hesitant to

use this name.

Because the three Liao/Jin dynasties fish pendants, Exhibit 188, are so small in size and difficult to scrutinize, some explanation in dating is called for. These three fish, among them, possess all the characteristics of fish of this period as pointed out by Zhou Nanguan (p. 66). (1) They have mouths which are slightly open. (2) The fin and tail of one fish is saw-like. (3) One fish has two holes drilled through the belly. (4) One is carved plain without scale. (5) One is carved with scales like a net. (6) One is carved with a lotus blossom, to represent the rebus "There is surplus every year".

The size of a horse's head in proportion to its body in jade carving seems to grow with the passage of time. Shown at the Victoria and Albert Museum in 1975 are three Ming horses (Ayers nos. 391-392) with rather small heads. Soon afterwards, during late Ming to early Qing dynasties, the head increases in size (no. 394). By the Reign of Qianlong (Watt 1989 no. 57), the proportion of head and body stabilized and remains so until today. Exhibit 101 "Kneeling horse" is dated to Ming dynasty according to this formula, apart from other considerations.

The Chinese name for a badger, a fox-like animal, Exhibit 107, is *huan*, which has the same sound as the Chinese word for happiness. Collectors of later Chinese jades would probably be aware of the significance of the "double cat" motif being in the auspiciousness of the sound of the words, without realizing that there is another level of meaning. In the zoo in Lanzhou, Gansu, can be found a group of this animal, hugging one another affectionately inside a cage.

Ornaments

Among different forms of Liangzhu personal ornaments, Exhibit 140 "Trapezoidal plaques" are relatively rare. Mr. Mou Yongkang, of the Archaeological Research Institute of Zhejiang Province, informed me that only one of these plaques is excavated in each

grave, and only in select graves belonging to individuals of high status. He believes that the shape of the plaques symbolizes heaven as well as the sun god. Consequently, these plaques, he thinks, play a very important role in the study of the religious beliefs of the Liangzhu people.

Exhibit 150 "Arc-shaped pendant" of the Western Zhou dynasty. This type of arc-shaped pendant has two holes on its two ends for stringing, and is usually displayed in a U-shape position. The present piece, however, has, in addition to the two perforations, a third smaller one on the top of the curvature. This piece was displayed and photographed in the position of an inverted U in 1983 (Ip-Yee no. 72). *Wenwu* recently published a series of consecutive excavation reports of "The Tomb of Marquis of Jin at Tianma, Qucun, Shanxi", in which are printed illustrations of many necklaces and pectoral sets featuring these arc-pendants. The most spectacular set (*Wenwu* 1994:8 p. 20 fig. 29) consists of forty-five arc-pendants, nineteen of which were strung in the U position, and the rest in pairs of arcs suspended from end to end as in opposing brackets. From these reports, I conclude that such pendants are commonly used in the U position, but sometimes in the opposing brackets position. Inverted U positions seem to be found mostly when smaller pendants were used to cover eyebrows on a face-cover.

Brian McElney must have made a serious study of faceted agate rings which he described as agate bracelets of the Warring States Period and the Western Han dynasty (Forsyth nos. 123 and 131). He pointed out that rings dated to the late Warring States Period have outer edges that are themselves narrow planes, while the outer edges of Western Han rings converge at a point. I have dated Exhibit 158 to the Late Spring and Autumn Period to the Warring States Period on archaeological ground and in agreement with the late Professor Max Loehr and Yang Boda.

Exhibit 192 "Floral disc" is dated to Yuan dynasty because of its close similarity with the piece illustrated in Watt 1980 no. 163, for which a convincing case has been put up for the Yuan dating. Both carvings, how-

ever, are similar in turn to the one illustrated by Professor Cheng Te-kun in his study of jade flowers (Bluett no. 61), reported to be from a "Taoist tomb at Yung-chi, south-west Shansi. The tomb may be dated to the end of the Chin dynasty (1115-1234)." Future excavation findings may bring to light more evidence for assigning an earlier dating to these floral discs.

This paragraph concerns the grand confusion between hat finials and censer tops, Exhibit 190. Yang Boda wrote that "The Mongols favoured wide-brimmed hats with jade ornaments on the top" (*ZYQ* vol. 5 p. 16). Many such jade knobs were made and used during Yuan dynasty. This custom went out of fashion at the beginning of Ming dynasty when these hat ornaments were converted into finials for lids of censers. Since censer finials were continuously made throughout Ming dynasty, it is not easy to distinguish between the two varieties. Generally speaking, Yuan dynasty hat finials look and feel more rugged to the touch, compared to the smoother Ming censer tops. The excavated Yuan dynasty knob illustrated in *Wenwu* 1982:7 pl. 5 fig. 7, mistakenly, I believe, captioned as a censer top, is a very important find and can be used as an authentic specimen of a Yuan hat finial. I have dated Dr. S.Y. Kwan's piece to Yuan dynasty on account of its similarity both iconographically and in workmanship with this excavated piece.

James Watt had written very informatively on Lu Zigang, the well-known 16th century carver of jade, when "Box carved with narcissus" Exhibit 197 was shown in 1980. He wrote: "Of the thousands of jade carvings which bear a Lu Zigang signature, this one deserves to be considered most seriously as one of the very few pieces that might have come from the hand of the master." (Watt 1980 no. 114). In the same exhibition he also mentioned a cylindrical cup bearing the signature Lu Zigang from the tomb near Beijing of the seven-year-old daughter of the early Qing statesman Songgatu (no. 140). Whether this cup is genuine or not, "it must have been believed to be so in the early Qing period". There is yet another cup, also bearing Lu's signature, in the former Bull Collection. Compared to the Beijing cup (*Zhongguo Guyu* no. 159),

which was exhibited at the Palace Museum, I think that the narcissus box is superior where the quality of jade and workmanship is concerned; furthermore, aesthetically it is certainly much more pleasing. Unfortunately, the signature on the base of the box was incised, whereas the inscriptions of the two cups were carved in relief, (*ZYQ* vol. 5 no. 300; Sotheby's no. 219). It stands to reason that a master such as Lu Zigang would have signed himself in as grand a manner as possible.

Lu Zigang was also well-known, during his life time, for his fondness in carving narcissus flowers. According to James Watt, the Ming painter Xu Wei (1521-1593), in his often quoted poem, praised Lu for his skill in carving a jade hairpin with a narcissus flower (Watt 1980 no. 195). If Xu Wei had seen the Narcissus box, he would certainly have included in his poem praises for the beauty of the carving of the narcissus box.

A NOTE OF THANKS

I thank the Lenders to this exhibition most sincerely because without their support this exhibition would not have materialized. In particular, I wish to thank Simon Kwan, who generously gave me permission to borrow freely from his excellent collection of Neolithic and Archaic jades. The Art Museum of the Chinese University of Hong Kong had also been very supportive in letting me select pieces from the former Bei Shan Tang Collection. The rest of the Lenders were similarly generous in sharing with the Hong Kong public very fine carvings from their collections. To all of them I wish to express my deepest gratitude.

In the study of Chinese jades, the path I had taken was not a smooth one---until I met James Watt. To echo Brian McElney, I took James to be my mentor in this field; and he changed the course of history in my jade-collecting. Old friends will still remember why I was called "the blind knight" (after the famous Japanese blind swordsman) during the sixties when "black and brown pieces, known as 'Han jades', were still in plentiful supply" (Watt 1980 p.9). But for James' encouragement, I would not have ventured to organize this exhibition.

Words cannot express how grateful I am to

Jenny So, who is never too busy to give me advice and supply me with the necessary information concerning the dating of carvings and authenticity. Her knowledge concerning Neolithic jade is simply amazing. In December, 1994, I visited the Liangzhu sites near Hangzhou with her. I believe she was shown excavated finds never shown to anyone outside the circle of Chinese archaeological research workers. Jenny has also kindly consented to let me reprint an adapted version of her article "A Hongshan Jade Pendant" published in *Oriental Art*.

I am grateful to the following for giving me valuable advice concerning problems in Chinese jades: Wah Pui Chung, Angus Forsyth, Dr. S.Y. Kwan, Simon Kwan, and Mr. Yang Jianfang.

I wish to thank also Elizabeth Knight, Peter Lam, K.S. Lee, Betty Lo, Harold Mok and Joseph H.K. Poon for assisting me in their various capacities.

Lastly, my grateful thanks go to Grace Wong. I seldom let one day pass without seeking her help in locating research material during the course of writing this catalogue.

INTRODUCTION

Yeung Chun-tong

Curator

University Museum and Art Gallery

The University of Hong Kong

What we call jade can actually be divided into two categories: nephrite (also called soft jade) and jadeite (also called hard jade). Nephrite is found primarily in the province of Xinjiang in China. Yellow jade, white jade, purple jade and green jade are all nephrite. Jadeite comes mostly from Burma. It can be separated further into *feiyu* - red jadeite, and *cuiyu* - green jadeite, usually referred to collectively as *feicui*. In fact, the Chinese generally use the term "jade" to refer to all precious or rare minerals. In this exhibition, we have included a small quantity of agate, turquoise, rock crystal and amber because it is our aim to offer a more comprehensive view of Chinese jade carvings.

Among all the peoples in the world, the Chinese is the most ardent jade lover. Ye Ziqi of the Ming dynasty, in the *Caomu Zi* writes, "Jade is the most precious of all treasures. If we were to look at the principles of heaven and earth as if it were the body of a human being, jade is marrow; gold is tendon; stones are bones; water is blood; plants are the hair; earth is flesh; mountains are the head, and swamps the belly. Because marrow is the vital strength of a person, it is the most precious material." From this, we can see that within the learned class of ancient China, jade was an important object and was often used as a symbol of virtuousness. Hence, Chinese scholars loved to wear jade.

Items made of jade, no matter whether they were made for practical usage, as ceremonial or even burial objects, are all works of art. They come in a variety of forms. From as early as the Neolithic age, different kinds of jade accessories were made, e.g. slit rings, bracelets, arc-shaped pendants (*huang*), pendants and cylindrical beads. When it reached the Warring States Period, the variety available has grown much wider, e.g. belt hooks on wearing apparels and archer's rings (*she*) which were used to protect the archer's fingers. There were a number of items in jade which were related to swords: scabbard slides (*zhi*) used to decorate the sheath of a sword, sword pommels used to decorate sword handles, sword guards (*beng*) found between the sheath and handle of a sword, and sword chapes (*bi*) found at the lower end of sheath. In the Tang and

the post-Tang periods, both variety and style of jade were different from those of the preceding times. Items that are extant are mostly belt plaques, earrings, hairpins, thumb rings and plaque pendants.

If we compare the decorations of jade with those found on other materials, for instance, ceramics and bronzes, we can find a much richer collection of animal motifs on jade. In *juan* twenty eight of the *Yinju Tongyi*, Liu Xun of the Yuan dynasty writes, "At the beginning of the creation of heaven and earth, chickens were born on the first day, dogs were born on the second day, pigs were born on the third day, sheep were born on the fourth day, cows were born on the fifth day, horses were born on the sixth day and men were born on the seventh day. It is easier for those that are lowly to come into being; those that are more honorable are more difficult to raise ... the chickens, dogs, sheep and horses are creatures that are first produced for the use of men." Apart from carvings of human figures, we can also find carvings of chickens, dogs, pigs, sheep, cows and horses, i.e. the animals needed by human beings. Since jade is the most valued accessory of the Chinese, they often carved on jade the image of what they regarded as important. On ceramics, for example, the use of these domestic animals as decorative motifs is relatively less popular.

Among the six domestic animals named above, images of dogs, horses and sheep are more common, and that of the horse was the most popular. Wang Yun of the Yuan dynasty, writes in *juan* six of the *Yutang Jiahua*, "The government officials evaluate the six types of jade: *gui*-tablets for horses, *zhang*-tablets for animal skins, *bi*-disc for silk fabrics, *cong*-cylinders for brocades, tiger-shaped pendants (*hu*) for embroideries, arc-shaped pendants (*huang*) for *fu* (a type of black and white embroidery). Why is this so? The late emperor presented the *di* (a barbarian tribe in the north of ancient China) with animal skins. Presents were changed later to dogs and horses and again to pearls and jades. This is because pearls and jades are more precious than dogs and horses, and dogs and horses are more precious than animal skins. Therefore, it is appropriate to match *gui* with horses, *zhang* with animal skins." Wang Yun points out that when merchants

used the six types of ceremonial jade as currencies, *gui* was considered the most valuable and were used in exchange for horses and dogs, the value of *zhang* was equivalent to animal skins, *bi* to silk fabrics, *cong* to brocades, *hu* to colored embroideries and *huang* to *fu*. The value of dogs and horses was just below that of jades, hence they naturally became more popular subjects of decoration.

Dragons and phoenixes stand for nobleness and because of this they became common motifs found on all types of handicrafts. Turning back to jade carvings in particular, in addition to the auspicious implication of "excessiveness", jade fishes are themselves a symbol of status because in the Tang dynasty, officials who went to see the emperor had to wear jade, gold or silver fish-pouches (as stated in *Riwen Lu* by Li Chong of the Yuan dynasty). Small silk worms was another common subject which carries a special meaning: in *juan* six of the *Yutang Jiahua*, Wang Yun states, "Silk worms are the sperms of dragons", hence a symbol of rebirth. Similarly, jade cicadas also stand for rebirth. Also found are different kinds of animals which were derived from *bixie*, an animal which looks like a lion. These animals all represent the hope of driving away evil and protecting the household of their owners. "A lioness together with her cub" stand for "*taishi* and *shaoshi*" (the character for lion is also pronounced as *shi*), both being titles of high rank officials in the government; "sheep" stand for "luck", "cats and butterflies" is close in its pronunciation to *maodie*, i.e. elderly persons, and therefore stands for "longevity"; "mandarin ducks" stand for "love"; "parrots" stand for "bravery" because of the similarity in pronunciation; and "elephants" stand for "peace".

With regard to the use of human figures in jade carvings, the most favored subject is that of children. This shows the traditional desire of the ancients to have descendants. In addition, we can also find images of Daoist immortals, Buddha, Bodhisattvas, flying deities etc. which are tokens of peace and convey a sense of security.

If we were to trace the history of the development

of jade carvings, we would find that every period had its own popular subject matter. For example, hunting expeditions was a favored subject in the Han dynasty; we can also find jade carvings of deer and bears from this period. During the late Ming and early Qing periods, jade carving was influenced by wood-block prints. Therefore, images of scholars and beautiful ladies from novels were often depicted.

Among all the craftsmen who worked on jade carvings, Lu Zigang of the Ming dynasty is the one who is best known so that his works have always been the target for collectors. Yao Zhiyin of the Qing dynasty records in *juan* eighteen of the *Yuanming Shilei Chao*, "In Wu (Zhejiang area), Lu Zigang's jade, Bao Tiancheng's rhinoceros horn, Zhu Bishan's silver, Zhao Bi's pewter, Ma Xun's fans, Zhou Zhi's inlaid works, and in She (Anhui area), Lu Aishan's gold, Wang Xiaoxi's agate, Jiang Baoyun's bronze, they are all more expensive than others." Regrettably, reliable works by Lu Zigang are rare. In any case, jade carving has reached the summit of its development during the Ming and Qing dynasties. Craftsmen working in other forms of handicrafts followed suit in order to claim their share of the market, thus, we find agate, rock crystal, ceramics and glass artifacts which were made to emulate jade carvings.

Even though carvings of jade are only small carved objects, they occupy a place in the history of China for nearly eight thousand years. This art is, beyond doubt, the essence of Chinese sculpture and is one of the characteristics of the Chinese culture.

序言

楊春棠

香港大學美術博物館館長

玉有“軟玉”和“硬玉”。顧名思義，“軟玉”的硬度相對來說不及“硬玉”。中國的軟玉主要來源於新疆，而硬玉的主要產地是緬甸。古代文獻已有新疆于闐和田產玉的記載。元代陸友仁《研北雜誌》卷下：“于闐玉河，其源出崑崙山，西流一千三百里，至于闐界牛頭山，乃疏三河；一曰黃玉河，在城東三十里；二曰綠玉河，在城西二十里；三曰烏玉河，在綠玉河西十里。其源雖一，玉則隨地而變，故其色不同。每歲五六月，大小暴漲，則玉隨流而至；玉之多寡，由水之大小。八月水退乃可取，彼人謂之撈玉。”黃玉、白玉、紫玉、青玉等古玉器屬於軟玉種類，而硬玉也分翡翠和翠玉，一般通稱“翡翠。”其實中國人對貴重或罕見的礦物也泛稱“玉石”；因此，這展覽亦包括了少量的瑪瑙、綠松石、水晶、琥珀等作品，希望能將中國的玉石雕刻藝術，比較全面性地介紹出來。

中華民族是世界上最喜愛玉器的民族。明代葉子奇《草木子》卷四記載：“玉為寶中至貴。且以一身求之天地之理：玉，則髓也；金，筋也；石，骨也；水，血脈也；草木，毛髮也；土，肉也；山，頭也；澤，腹也。蓋髓為一身元氣，所以為至貴也。故君子比德於玉，行則必佩。”可見在古時候，於中國知識份子的心目中，玉是非常重要的東西，被認為是高尚德行的象徵，所以他們最喜歡佩帶玉器。

用玉造成的器具，無論是作為實用的或禮祭的，以至陪葬的，都是款式眾多的一門藝術。遠至新石器時代，已出現了多種玉佩飾，例如玦、鐏、璜、珮、管。發展至戰國時代，種類更加豐富；出現在服裝上的帶鉤，在射箭時保護手指的“韞”。在配劍方面，有劍鞘中間的玉飾，稱“璲”；劍柄頂端的玉飾，即“劍首”；劍身與劍柄之間的劍

格，稱“琕”；以及劍鞘最下端的玉飾，稱“秘”。至於唐代和唐代以後的玉飾物，在品種和風格上均與前代不同；目前遺傳下來的大多是帶板、耳環、髮簪，套在指頭的班指，和佩帶的玉牌。

若將玉器與陶瓷、銅器等其它工藝比較，玉器上的動物題材是較為豐富的。元代劉壘《隱居通議》卷二十八記載：“天地初闢，一日為雞，二日為狗，三日為豬，四日為羊，五日為牛，六日為馬，七日為人。蓋賤者易生，貴者難育……而雞狗羊馬之說，蓋先生物，以供人之用耳。”除“人”雕刻外，玉雕作品中便有雞、狗、豬、羊、牛、馬，這些都是“人”所需要的動物。由於玉是中國人最重視的飾物，他們每每將重要的形象雕刻在玉石上。在陶瓷方面，以這些牲畜作為裝飾花紋便不常見。

在上述六種牲畜中，狗、馬、羊等三種玉雕動物較為普遍，其中又以玉馬最多。元代王恽《玉堂嘉話》卷六有以下一段記錄：“行人合六幣：圭以馬，璋以皮，璧以帛，琮以錦，琥以繡，璜以黼，何也？昔太王事狄人以皮幣，繼之以犬馬，終之以珠玉，是珠玉重於犬馬，犬馬重於皮幣，則合圭以馬，合璋以皮，宜矣。”王恽指出古時官吏對玉器的評價，比喻市場上的商人，若將六種古代玉製禮器作為貨幣用途的時候，認為“圭”是最有價值的，可用來交換的商品是馬和犬，“璋”相等於皮幣，“璧”相等於布帛，“琮”相等於織錦，“琥”相等於彩色刺繡，而“璜”祇相等於黼，即黑白兩色的繡品。犬馬的價值僅次於珠寶玉器，牠們於是自然地成為較受歡迎的題材。

龍和鳳代表“高貴”，無可置疑地常見於中國玉器、陶瓷等各種手工藝產品。在玉雕藝術中，除

“有餘”的吉祥含意外，玉魚原來也是身份的象徵，因為在唐朝時候，官吏往見皇帝，便須配帶玉、金或銀的魚袋（見元代李翀《日聞錄》）。玉雕中有以微小的蠶作為題材，其實牠具有特殊意義，元代王惲《玉堂嘉話》卷六指出：“蠶為龍之精。”同樣地，玉蟬也顯示有“再生”的機會。各種玉雕神獸是由酷肖獅子的“辟邪”衍生出來，希望能驅惡鎮邪。“子母獅”寓意“太師、少師”，這是政府裡兩個最高的官位。“羊”代表“吉祥”，“貓蝶”的讀音與“耄耋”一致，象徵“高壽”。“鴛鴦”表示“愛情”，“鸚鵡”即“英武”，而“象”顯露“太平景象”。

在玉雕人物方面，娃娃孩童的造型是最流行的，顯示古人殷切求子的傳統心態。其它如道教的神仙、佛教的菩薩和飛天等作品也顯然地用來作為“平安”和“厭勝”信物。

實際上，在玉雕的發展過程中，每時代各有不同的熱門題材。例如在漢代流行狩獵圖案，漢代玉

雕便有鹿、熊雕刻。明末清初的玉器受到當時木版畫所影響，便湧現了一些小說中的文人雅士、才子佳人等人物造像。

玉雕藝人中以明代陸子岡名重於世；一直以來，他的作品已成為收藏家的追求對象。清代姚之駟《元明事類鈔》卷十八曾記錄：“吳中陸子岡之治玉，鮑天成之治犀，朱碧山之治銀，趙璧之治錫，馬勳治扇，周治治商嵌，及歙呂愛山治金，王小溪治瑪瑙，蔣抱雲治銅，皆比常價再倍也。”可惜至今確實可信的陸子岡作品寥寥可數。不過，玉雕發展至明清兩代已到了高峰，其它手工藝的技師相繼仿製，爭取消費者市場，於是瑪瑙、水晶、瓷器、料器等工藝均有仿玉雕的產品。

總括來說，玉雕雖然是小型的雕刻品，但它在中國已橫跨了八千年歷史，相信沒有人會否認這門藝術是中國雕刻藝術的精華，是中華民族的一種特色文化。

ON HONGSHAN JADE PENDANTS

Jenny F. So

(Adapted from "A Hongshan Jade Pendant in the Freer Gallery of Art." *Oriental Art*, May 1993, p. 87-92)

One of the outstanding objects in the Freer Gallery of Art is an ornamental jade pendant (fig. 1) of the Hongshan culture (c. 4000-2500 BC), that was presented to the gallery in 1991. The Hongshan culture, which flourished in the region of southeastern Inner Mongolia and western Liaoning province was first identified when Japanese archaeologists excavated a site at Hongshanhou, near Chifeng in the Aohan banner of Inner Mongolia during the 1920s and 1930s. However, the burial grounds and accompanying jade artefacts were not discovered until the late 1970s. Dating to circa 3500-3000 BC, the Freer pendant is a representative product of the Hongshan culture, and was probably among some of the earliest jade objects removed from Hongshan grave sites, as it was first acquired by an United States army liaison officer in the 1940s. Many more Hongshan jades came to be identified in Western collections when the discovery of jades from Hongshan sites was published in Chinese archaeological journals in the late 1980s.

Roughly rectangular in shape and measuring 17.2 by 5.7 cm, the Freer pendant is a relatively thin slab of semi-translucent, cloudy grey-green jade sprinkled with tiny black inclusions. An even row of seven pairs of tooth-like protrusions form the bottom edge, flanked on each side by two pairs of large curls. The pointed tips of the curls, separated by a thin slit in the middle, almost touch the main body of the jade to form a full circle. Two shallow indentations mark the meeting of the top curls with the straight top edge of the pendant. In the middle of the piece is a single hole for suspension, and two symmetrically positioned holes, drilled from front to back. Above the two holes are curved slits, connected to the holes by a carved spiral motif. The entire composition suggests a face with eyes, brows, teeth and curly locks at the sides. The back is relatively flat and both sides are polished smooth.

Typical of classic Hongshan jades, the fine-grained nephritic material is sliced thin and polished to reveal its translucency. Unlike the pieces from the contemporary jade-working Liangzhu culture (c. 3000-2000 BC) centred on the Yangzi river

(Changjiang) delta near Shanghai, however, the surfaces of Hongshan jades are never polished glassy smooth. Different also from their Liangzhu counterparts are the bevelled holes on Hongshan jades, which occasionally do not pierce through to the other side, leaving a thin film of jade. Such holes suggest the use of a solid rather than a hollow drilling tool. Moreover, in contrast to the gentle, moulded quality of carving on Hongshan objects, those from the Liangzhu culture sites, such as *cong* and *bi* disks, often display sharp angles and flat planes. The striking character of the Freer pendant is the combined result of its unconventional silhouette and the subtle interplay of light on the softly undulating surface. This presents a further difference between the working habits of Hongshan and Liangzhu craftsmen --- the latter often preferring to add details by incising them on the jade's surface. These features, and not its specific design, formed the basis for the piece's identification with the Hongshan culture.

In fact, when the Freer pendant was first published in 1991, the shape was unknown among Hongshan jades. A similar but more severely damaged example has subsequently been published as part of the collection of the Tianjin Art Museum. This "toothed" pendant is closest to the Freer example in shape, size and design, and the top edge appears to have also been reground. A much smaller example in the Kwan Collection in Hong Kong demonstrates that the top edges of these pendants might also have been curved (fig. 2). All that is left on the Freer pendant are the beginnings of a curve at the corners. The other salient features of the Kwan pendant are comparable --- the spiral around the "eyes", the pronounced curve of the lower curl and the bevelled holes. However, there are only five pairs of teeth, the horizontal projections between the curls appear to have been damaged, and the slits are now wider. The top curls are slanted and appear less symmetrical. The material of the Kwan pendant is fine-grained and pale green in colour, the surface modelling and polish are of the highest calibre. In spite of its modest size, this pendant was also clearly an article of status. Related examples reveal that the Freer and Tianjin pendants are unusually large, most pieces of

the type being small, like the Kwan pendant.

Neither the Freer nor the Tianjin pendant has an archaeologically attested provenance. However, Sun Shoudao, an archaeologist from Liaoning province, reported that a large jade "toothed" pendant was discovered with a jade disk in the central grave of one of the burial mounds opened during a series of excavations at Niuheliang (Sun *Liaohai wenwu xuekan* 1989:1, p. 55). In 1992, Guo Dashun, the archaeologist who excavated several Hongshan sites (including Niuheliang), disclosed in conversation that a pendant reportedly close to the Freer's in size and design was recovered very recently from one of the Hongshan sites. He described the object as measuring about 15 cm in width, with pierced eyes and brows, five sets of "teeth" at the bottom and a slightly curved top ridge perforated by a small hole for suspension. Guo indicated that the pendant was found near the chest like the numerous large cloud-scroll plaques or curled "pig-dragon" (*zhulong*) that have been recovered from Hongshan tombs, most notably at the Niuheliang sites.

While most "toothed" pendants would have been suspended by the hole at the top, some, like a cloud-scroll plaque from another Hongshan site, Sanguandianzi, were sewn on to articles of clothing through interconnecting pairs of holes on the back. Their placement in the chest area, combined with the fact that these ornate jades were found only in a few select and prominently located graves in temple and stone-mound burial complexes, suggest that these large plaques and pendants were emblems of considerable import in Hongshan society --- either as religious implements or status symbols.

Published data on the Hongshan finds have not clarified whether the "toothed" pendant, the cloud-scroll plaque, and the *zhulong* pendant signified different ranks and functions in Hongshan society, or whether they were interchangeable emblems among the political or religious elite. The close relationship between the plaque and the "toothed" pendant is demonstrated by their similar placement, hence status, in burial. Their main differences lie in their designs and

the generally larger sizes of the cloud-scroll plaques.

The distinctive features of the Freer pendant --- the eyes and prominently displayed rows of teeth --- suggest a comparison with the *zhulong* pendants and an identification with the pig or boar. Resemblance between the humped profile and flanking notches at the pendant's top and the outlines of a well-known landmark known as Boar Mountain (Zhushan) facing the temple complex at Niuheliang has been noted by the archaeologists, who saw the relationship between the mountain and the temple's choice of location as having special significance (Liaoning Institute of Archaeology. *Wenwu* 1986:8, p.16). There is little doubt that the wild boar or domesticated pig were important animals to the economy of the region since they figured prominently, not only on jades, but also on decorated pottery dating as early as 4000 BC.

Another source of inspiration may be sought in the design of the cloud-scroll plaques. Common forms of the plaque, for example, one from Niuheliang (fig. 3), resemble a squared circular object with bluntly curled elements sweeping out symmetrically from the sides, and low notches marking the top and bottom edges where the curls meet the disk. The "toothed" pendant might have been a blending of the forms of the small stone knives with holes and serrated edges, and large cloud-scroll pendants, adding curled flanks and curvilinear modelling to the basic rectangular shape that has "teeth" and "eyes". Increasing the size of the resulting new shape gave it added status. This further suggests that large "toothed" pendants like the Freer example were late additions to the ritual accoutrements of the Hongshan culture, preceded by large squared disk and the large cloud-scroll plaque. It is perhaps a natural consequence of its relatively late appearance in the Hongshan culture that the "toothed" pendant was one of the artefacts that had the most impact on jade designs produced in subsequent periods.

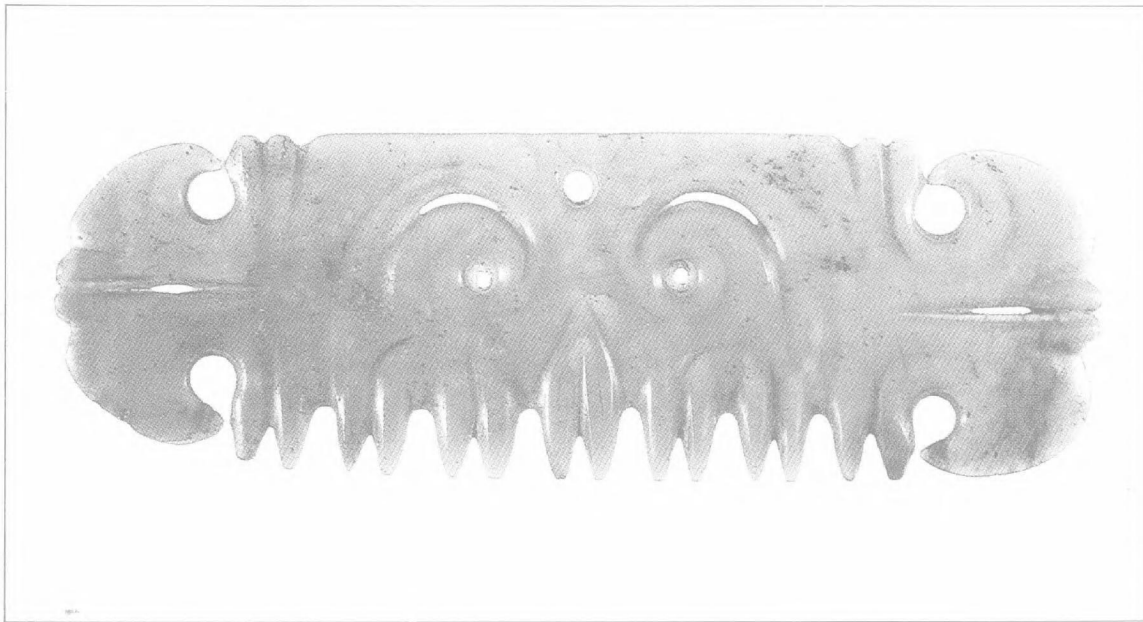


figure 1

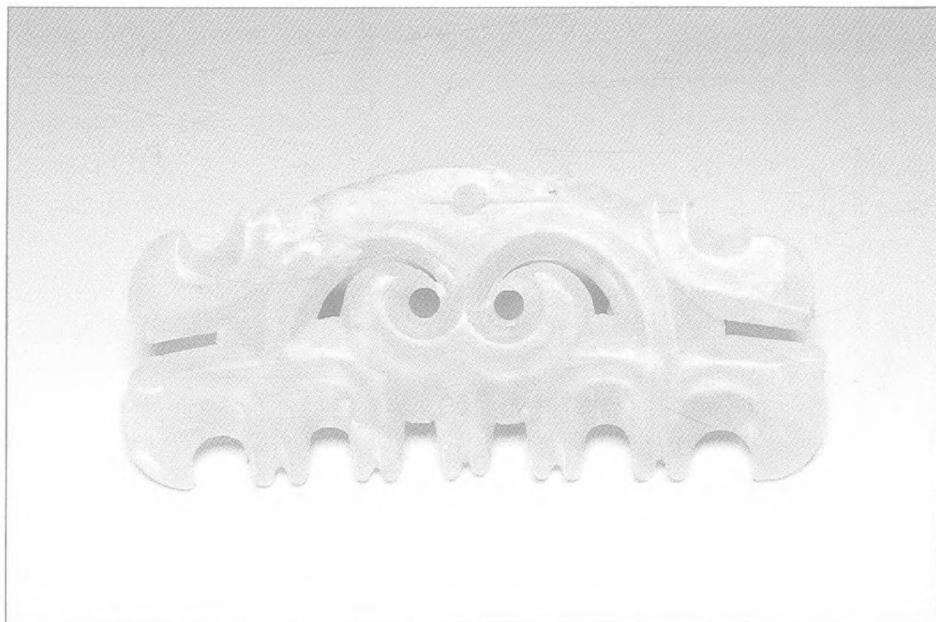


figure 2

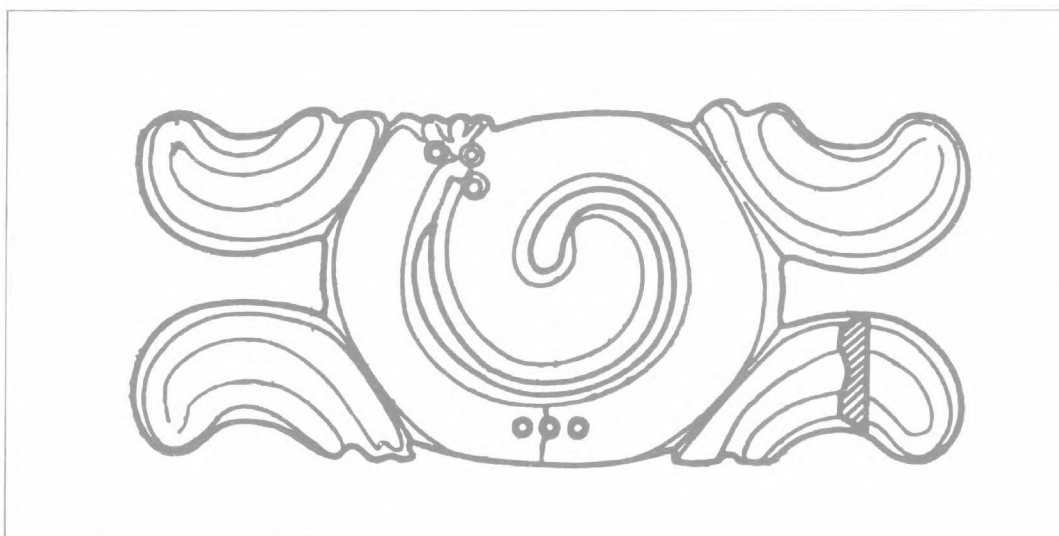


figure 3

FURTHER COMMENTS ON "FLYING DEITY"

James Watt

The flying figure is a ubiquitous motif in the art of the Liao dynasty. It can be seen on many Liao monuments, such as the stone "sutra columns" (*jing chuang* 經幢). It is derived from the apsaras of the Tang period -- and when it appears on Buddhist monuments is most likely meant as an apsaras. However, when the same image appears in jade carvings, its iconographic purity as a Buddhist subject is often compromised by the addition of elements with strong Taoist associations. Nearly all jade flying figures of the Liao dynasty ride on clouds, like Taoist immortals. A typical example is the pair excavated in 1979 from Kazuo Autonomous County, Liaoning Province ¹. Other jade flying figures, such as the one in the Fung Ping Shan Museum exhibition, carry a peach, which also has Taoist connotations. Another Liao flying figure carrying a peach (on a plate) is in the Fu family collection ². This adaptation of a Buddhist creature by the Taoist is not surprising, as Taoist iconography has always borrowed heavily from Buddhism, and Taoists are known to be

partial to jade.

Of all the known examples of flying figures, the one in the Fung Ping Shan Museum exhibition is by far the most elaborate in both the coiffure and garment, reminding one of the pair of gold figures in the Freer Gallery, Washington, D.C., which have always been dated to the Tang period. However, the exact dating of this jade figure within the Liao period must remain an open question for the time being.

Notes

1. *Zhongguo Meishu Fenlei Quanjì. Yuqi Pian* 5 no. 134

There is a similar pair in the Hotung Collection, see Jessica Rawson, no. 25:6

2. Fu Xinian "*Guyu Duoying*" Hong Kong, p. 227 no. 116

WINGED FIGURE

James Watt

(Reprinted from *Chinese Jades from Han to Ch'ing*. New York, 1980, no.98)

This female figure has been modeled in the round with high chignon, wings, and flowing scarf. Her legs are crossed and her hands hold what looks like a peach. The underside of the piece shows a girdle tied over the top part of a *dhoti* in the same manner as in Sung and Yuan Buddhist sculptures. A rectangular perforation... goes through the center of the piece.

Other comparable jade figures, such as the one discussed by Desmond Gure ("Some Unusual Early Jades," p. 54-55, pl. 43), are usually called *apsaras* and attributed to the T'ang period. However, a number of such figures have been found in Liao period (A.D. 916-1125) sites in northeastern China in recent years... Unfortunately, no photograph has been published, but the descriptions mention flowing scarves and clouds. A piece of the Chin period, found in Chung-hsing, Heilungkang Province, has been published and illus-

trated (*Wenwu* 1977.4, p. 36, pl. VII). This is also a female figure with elaborately coiffured hair. Some years ago, Torii Ryuzo postulated that the scarf was the national dress of the Po-hai people who occupied the Liao-ning area in T'ang times (Torii, "Vases of the Sassanian Style"). He based his evidence on the discovery of a stone belt-plaque in the city of Liao-yang ... Such belt-plaques are now known to occur in T'ang sites over much of north China and are not restricted to Manchuria. Nevertheless, flying figures in jade with wings, flowing scarves, and clouds (optional) do seem to belong to the Liao-Chin cultural tradition, and their association is not necessarily Buddhist. If anything they may have more to do with the winged figures of an earlier period... From the Yuan period onward, these female flying figures metamorphosed into flying figures of boys that are perhaps Taoist creatures.

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年表 CHRONOLOGY

新石器時代	Neolithic	c.7000-1600 B.C.
查海文化	Chahai Culture	c.5600 B.C.
北陰陽營文化	Beiyinyangying Culture	c.4000-3000 B.C.
紅山文化	Hongshan Culture	c.3500-2000 B.C.
良渚文化	Liangzhu Culture	c.3300-2200 B.C.
龍山文化	Longshan Culture	c.2500-2000 B.C.
商	Shang	c.1600-1066 B.C.
西周	Western Zhou	c.1066-771 B.C.
東周	Eastern Zhou	770-221 B.C.
春秋	Spring and Autumn Period	770-476 B.C.
戰國	Warring States Period	475-221 B.C.
秦	Qin	221-207 B.C.
漢	Han	206 B.C.-220 A.D.
西漢	Western Han	206 B.C.-8 A.D.
東漢	Eastern Han	25-220 A.D.
六朝	Six Dynasties	222-589 A.D.
隋	Sui	581-618 A.D.
唐	Tang	618-907 A.D.
五代	Five Dynasties	907-960 A.D.
宋	Song	960-1279 A.D.
遼	Liao	916-1125 A.D.
金	Jin	1115-1234 A.D.
元	Yuan	1271-1368 A.D.
明	Ming	1368-1644 A.D.
清	Qing	1644-1911 A.D.

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潛龍子玉

元代

淺灰玉，褐斑

仿古作品；“子玉”俗稱“天河子”

龍的尾部是三叉形，屬於元代風格

知柔齋藏品

Pebble with dragon

Yuan dynasty, archaistic

Pale grey jade with brown areas

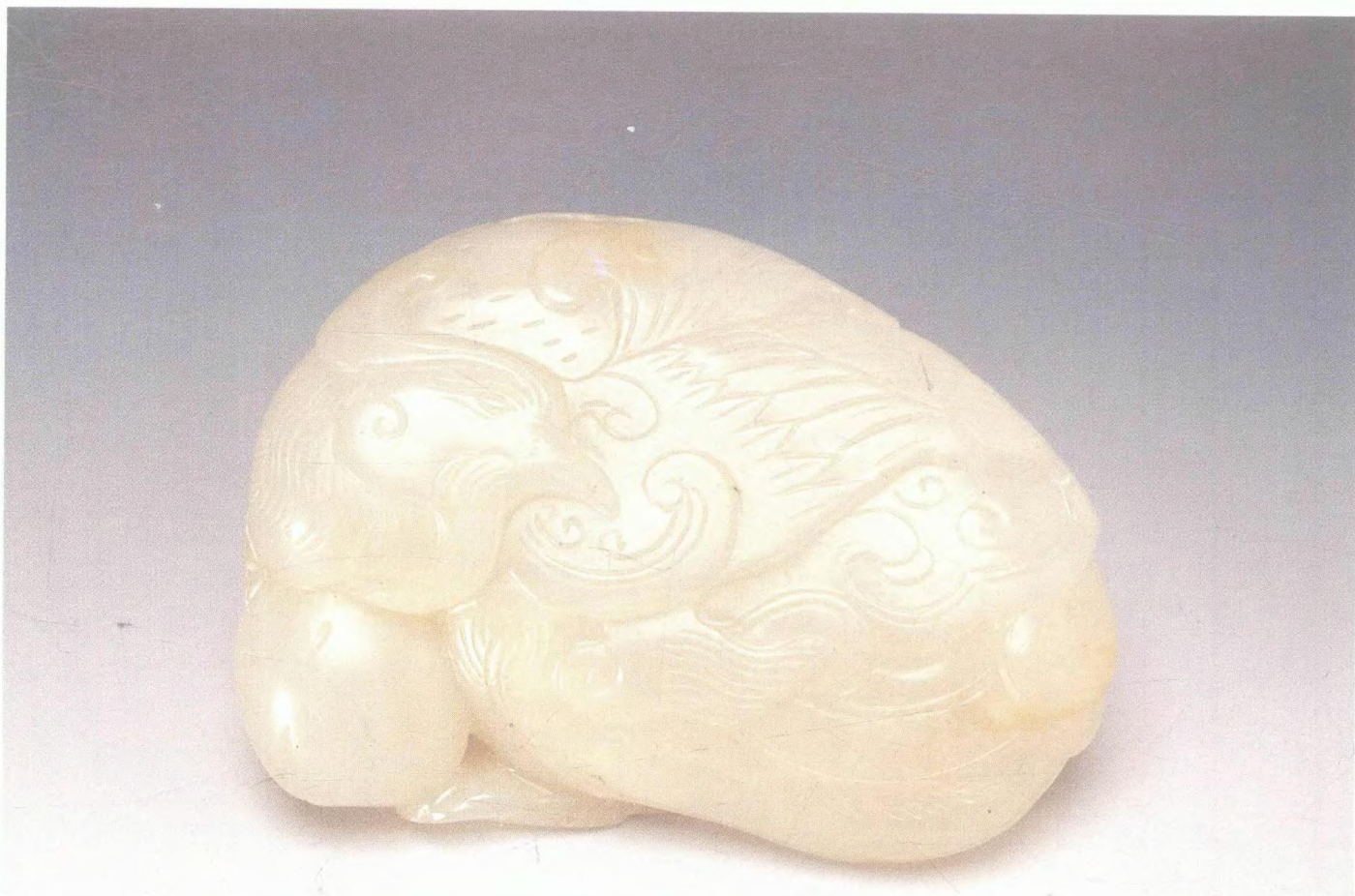
L 7.1cm W 5.7 cm

This is given a Yuan dating on account of the dragon

with a three-pronged tail typical of the Yuan period,

see Watt 1980 no. 51

Zhi Rou Zhai Collection

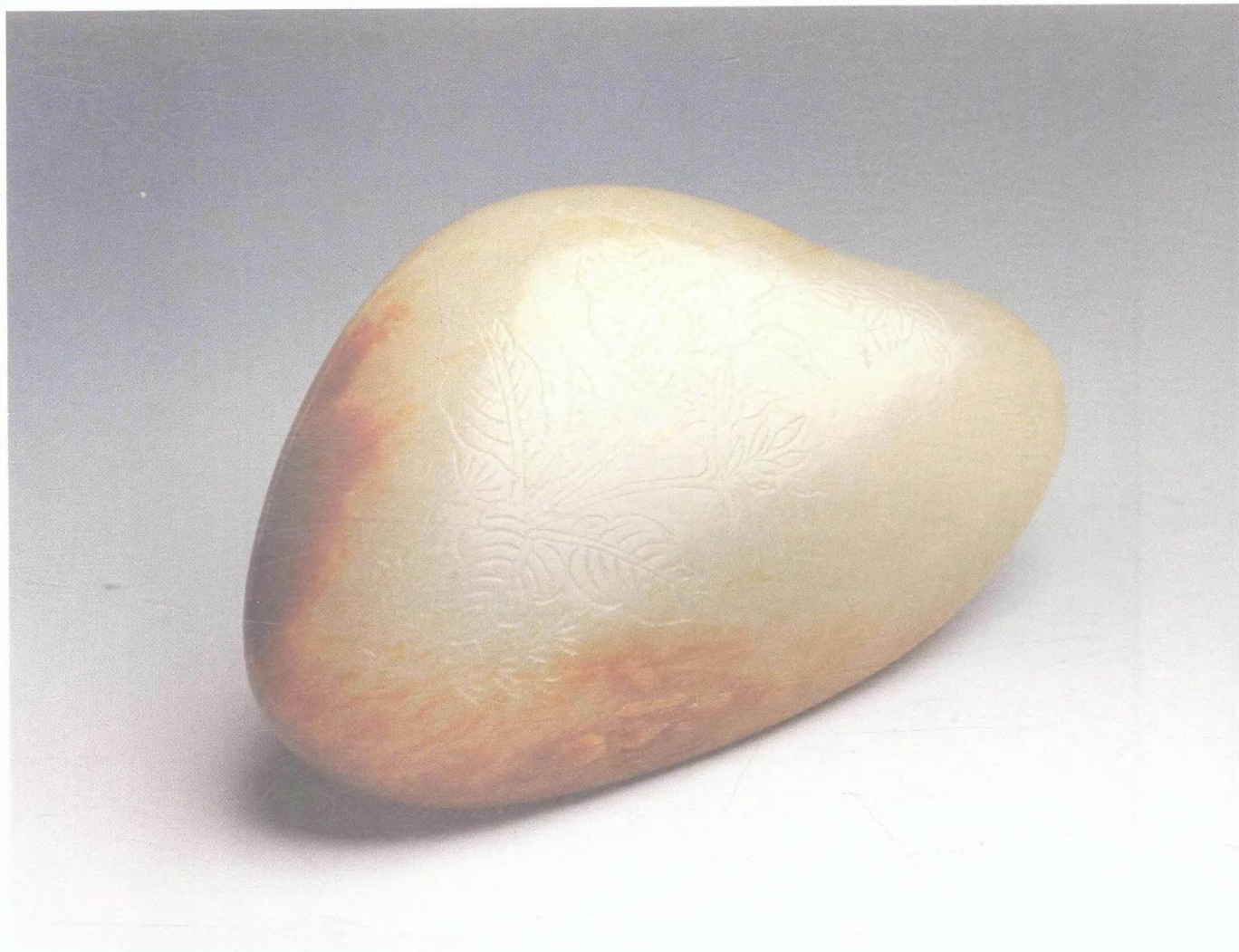


桃鳥子玉

明代
灰白玉
仿宋代作品
金玉堂藏品

Pebble of bird with peaches

Ming dynasty, reminiscent of the Song style
Greyish white jade
L 5.8 cm W 4 cm
Jin Yu Tang Collection



花卉紋子玉

清代，十八世紀
灰綠玉，褐色斑
正面飾花卉紋，背面刻隸書七言御題詩
鍾華培先生藏品

Natural pebble decorated with flower and verse

Qing dynasty, 18th century
Greyish green jade with brown skin
H 5.6 cm W 3.6 cm

The front is decorated with a floral motif; the back is
inscribed with an imperial verse

Mr W P Chung Collection

Compare: Forsyth no. 345
Ip Yee no. 277



跪像

商代

淺青玉，全部蝕變

這雕像有平滑的頂部和底部，顯示用作乘托器物
北山堂惠贈，香港中文大學文物館藏品

Kneeling figure

Shang dynasty

Light green jade completely altered to white

H 3.6 cm W 2.4 cm

"The flatness of the top and base [of this figure] indicate that the object was used as a support". --Salmony

Collection of the Art Museum, The Chinese University of Hong Kong, gift of Bei Shan Tang

Published: Ip Yee no. 23

Compare: Salmony 1963 pl. IX no. 6

Yeung pl. VIII fig. 2,4

Yinxu nos. 96-97

ZYQ vol. 2 no. 55



華冠人像

西周

青玉，玉質晶瑩，硃砂痕

楊伯達稱：“西周扁平華冠玉人僅見此一例。”

關善明博士藏品

Figure with elaborate head-dress

Western Zhou dynasty

Highly lustrous green jade with traces of cinnabar

H 7.1 cm W 3.4 cm

"This is the only specimen of its kind assignable to the Western Zhou dynasty."---Yang Boda

Dr Simon Kwan Collection

Published: Kerverne p. 100 fig. 19

Min Chiu 1990 no. 201

Yang 1994 no. 135



女舞蹈人

西漢
晶瑩白玉
關善明博士藏品

Dancer

Western Han dynasty
Lustrous white jade
H 5.2 cm W 2.5 cm
Dr Simon Kwan Collection

Published: Yang 1994 no. 209
Compare: Ayers no. 144
ZYQ vol. 4 nos. 185-186



7

女立像

西漢

半透明青玉，色偏黃

自1954年以來，這作品曾於威尼斯、倫敦和美國多個城市展出

關善明博士藏品

Female figure

Western Han dynasty

Translucent slightly yellowish green jade

H 5.8 cm W 1.5 cm

This figure has been exhibited eight times in Venice, London, various cities in the U. S., and Hong Kong since 1954

Dr Simon Kwan Collection

Published: Ayers no. 141

Sotheby's no. 208

Yang 1994 no. 236

Compare: Loehr no. 409

Rawson p. 281 fig. 1

Salmony 1938 pl. LIII nos. 2, 5



職貢人

宋代
灰白玉
攻玉山房藏品

Tribute bearer

Song dynasty
Greyish white jade
H 5.5 cm W 1.8 cm
Dr S Y Yip Collection

Published: Ip Yee no. 165
Compare: Gugong no. 73



擎荷娃娃

宋代

灰白玉

刻八字眉人物是罕見的作品

韋少鏗先生藏品

Boy and girl holding lotus

Song dynasty

Greyish white jade

H 5.6 cm W 4.9 cm

Figurines with downward pointing eyebrows are rather rare

Mr Thomas Wei Seu King Collection

Compare: Fu no. 127



蓮葉娃娃

宋代

灰玉

如上列展品，這人物同樣飾有八字眉
韋少鏗先生藏品

Boy with lotus leaf

Song dynasty

Grey jade

H 6.8 cm W 2.7 cm

As the previous entry, this figurine also possesses a pair
of downward pointing eyebrows

Mr Thomas Wei Seu King Collection

Compare: Fu no. 127



童子

宋代
灰玉，黑斑
愔賞齋藏品

Boy

Song dynasty
Grey jade with black flecks
H 5.9 cm W 2.5 cm
Xin Shang Zhai Collection



飛天

遼代

青玉，部份蝕變
知柔齋藏品

Flying deity

Liao dynasty

Light green jade, altered in part

H 3.3 cm L 7.4 cm

Zhi Rou Zhai Collection

Published: Watt 1980 no. 98

Compare: Kessler fig. 77

Rawson Nos 25:6, 25:7

Yang 1986 no. 244

--- 1992 no. 66

ZYQ vol. 5 nos. 133, 134



童子背嬰

宋至金代
淺青玉，褐斑
金玉堂藏品

Boy carrying baby on back

Song-Jin dynasty
Pale green jade with brown mottling
H 6.8 cm W 3.5 cm
Jin Yu Tang Collection

Compare: Yang 1986 no. 251
ZYQ vol. 5 nos. 150,151



擎荷娃娃

宋至金代
白玉，褐斑
金玉堂藏品

Boy holding lotus

Song-Jin dynasty
White jade with pale brown patches
H 6.4 cm W 2.3 cm
Jin Yu Tang Collection



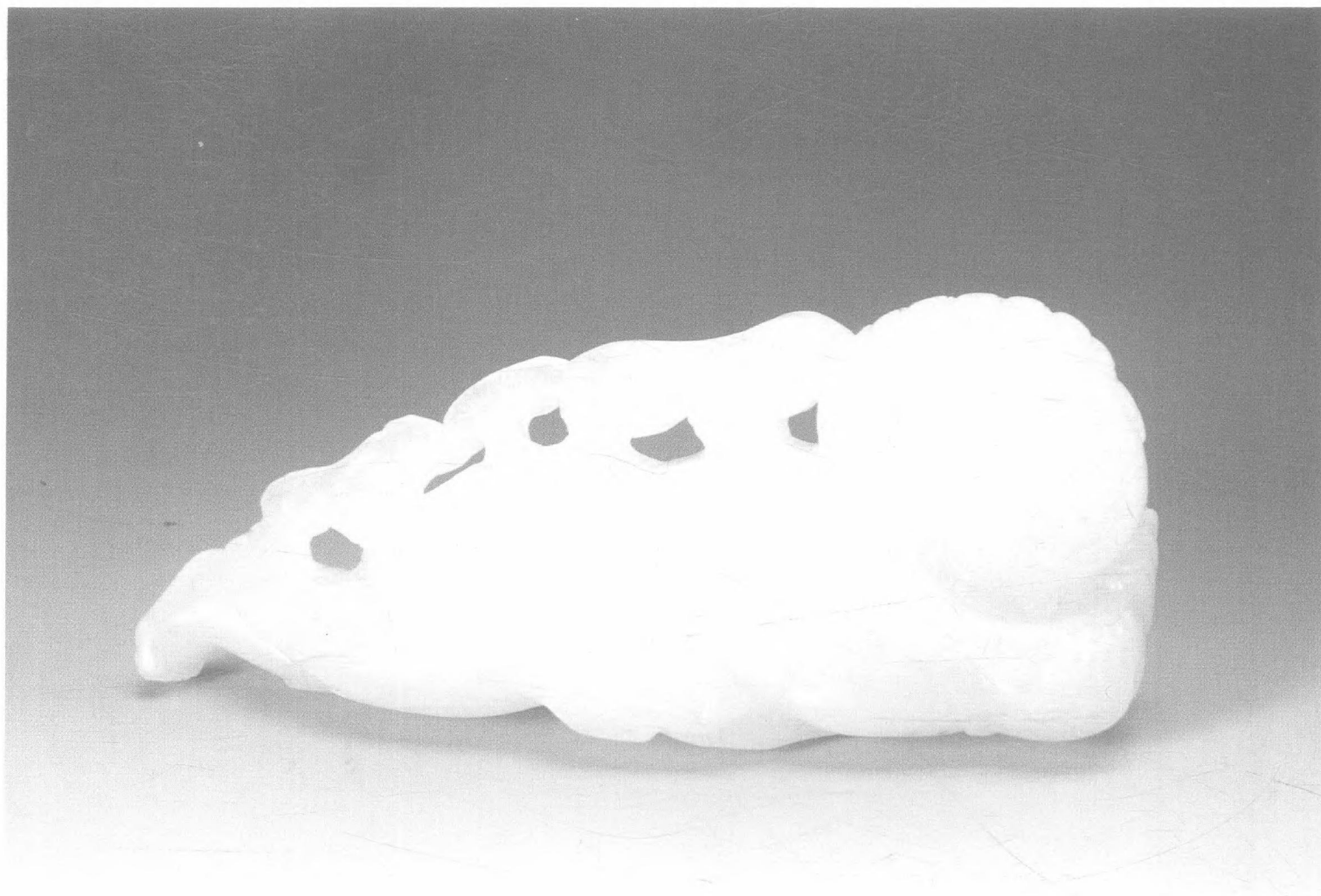
雙子戲球

宋至元代
白玉，褐斑
水松石山房藏品

Two boys playing ball

Song-Yuan dynasty
White jade with traces of brown
H 4.1cm L 6.3 cm
Shuisongshi Shanfang Collection

Compare: Till no. 97



靈芝童女

金代

白玉

金玉堂藏品

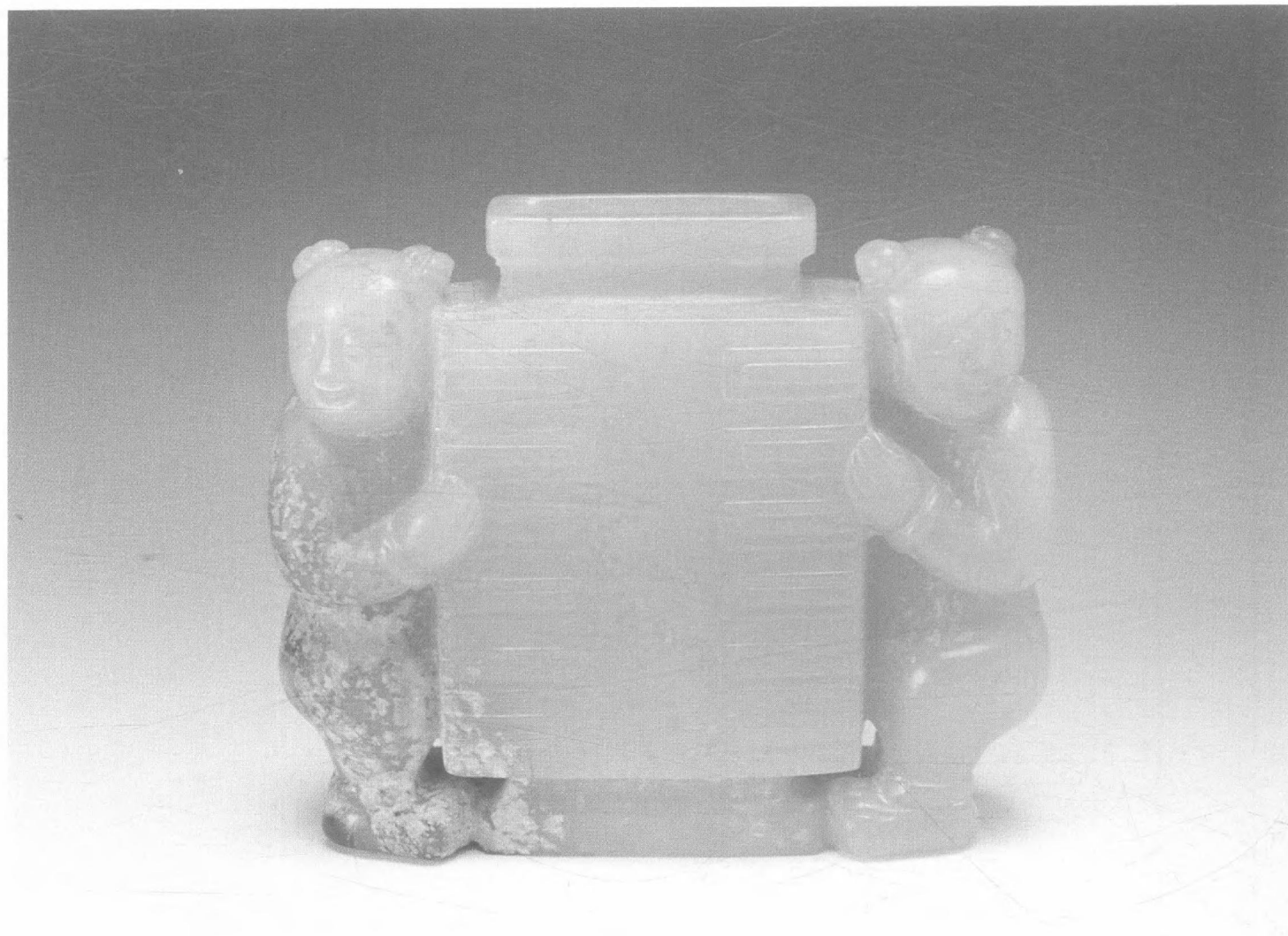
Girl holding *lingzhi*

Jin dynasty

White jade

H 2.7 cm L 7.2 cm

Jin Yu Tang Collection



童子抱瓶

元至明代
青黃玉，部份蝕變
知柔齋藏品

Two boys with *tsun*

Yuan-Ming dynasty
Yellowish green jade with altered areas
H 5.4 cm L 7.7 cm
Zhi Rou Zhai Collection

Published: Watt 1980 no. 136



飛天童子

明初

黃玉，褐斑
金玉堂藏品

Flying boy

Early Ming dynasty

Yellowish jade with brown mottling

H 3.5 L 7.4 cm

Jin Yu Tang Collection

Compare: Rawson no. 25:8

Watt 1980 no. 99



童子戲鵝

明代
黃白玉
金玉堂藏品

Boy with goose

Ming dynasty
Yellowish white jade
H 7.2 cm W 6 cm
Jin Yu Tang Collection



連生貴子

明代
淺青玉，褐斑
知柔齋藏品

Boy with lotus

Ming dynasty
Pale green jade with brown markings
H 3.3 cm L 7.8cm
Zhi Rou Zhai Collection



倚臥童子

明代

青白玉，褐斑，部份蝕變
金玉堂藏品

Boy leaning on drum

Ming dynasty

Greenish white jade with extensive brown, partly altered,
areas

H 2 cm L 5.8 cm

Jin Yu Tang Collection

Compare: Forsyth no. 300



東方朔偷桃

明末

灰白玉，褐斑

胡世昌醫生夫人藏品

Dong-fang Shuo with peaches

Late Ming dynasty

Greyish white jade with brown markings

H 9 cm W 5.3 cm

Dr & Mrs S C Hu Collection

Compare: Forsyth no. 311

Watt 1980 no. 101



老翁抱琴

明末
青白玉
愆賞齋藏品

Old man with *qin*

Late Ming dynasty
Pale greenish white jade
H 11.4 cm W 4.2cm
Xin Shang Zhai Collection



老翁童子

明末清初
青白玉
百鹿堂藏品

Old man with boy

Late Ming-Early Qing dynasty
Greenish white jade
H 13.1 cm W 6.2 cm
Bei Lou Tong Collection

Published: Ip Yee no. 174



仙女

明末清初

灰白玉

長青館藏品

Fairy

Late Ming-Early Qing dynasty

Greyish white jade

H 14.7 cm W 6 cm

Mr C P Lin Collection

Published: Ip Yee no. 173



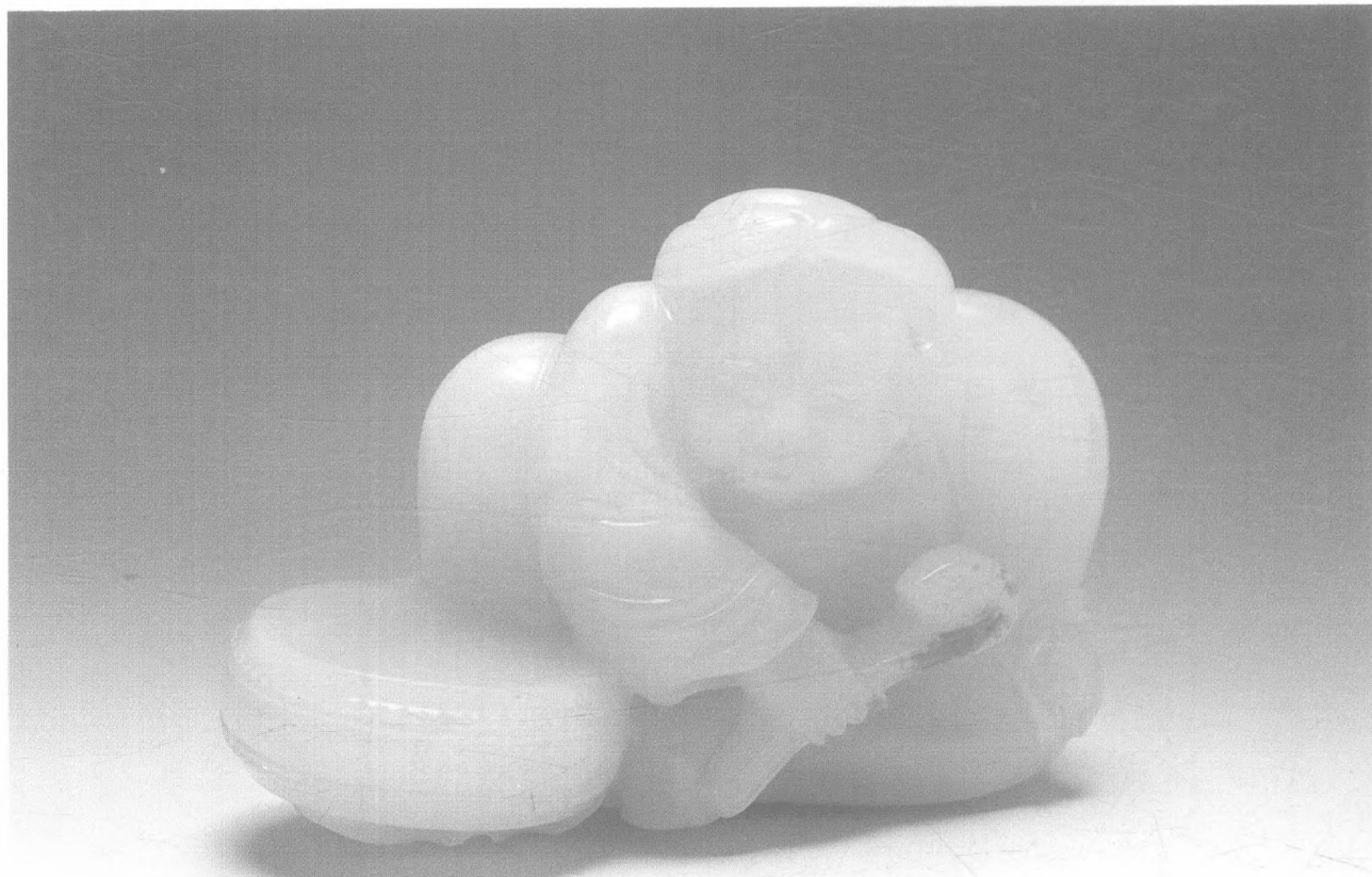
和合二仙

明末清初
青白玉
百鹿堂藏品

Hehe immortals

Late Ming-Early Qing dynasty
Greenish white jade
H 7.6 cm W 8.9 cm
Bei Lou Tong Collection

Published: Ip Yee no. 168



童子戲鼓

明末清初

青白玉

鍾華培先生藏品

Boy with drum

Late Ming-Early Qing dynasty

Greenish white jade

L 7 cm H 4.3 cm

Mr W P Chung Collection

Published: Ip Yee no. 175



劉海戲蟾

明末清初
青黃玉，黑斑
葉黃綺媛女士藏品

Liu Hai and toad

Late Ming-Early Qing dynasty
Greenish yellow jade with black areas
H 5.5 cm W 3.4cm
Mrs Yvonne Ip Collection

Published: Ip Yee no. 169



劉海戲金錢

明末清初
灰白玉，褐斑
金玉堂藏品

Liu Hai and a string of cash

Late Ming-Early Qing dynasty
Greyish white jade with brown mottling
H 8.3 cm W 4.6 cm
For the legend of Liu Hai and his string of cash
see Watt 1980 no. 106
Jiu Yu Tang Collection

Compare: Ip Yee nos. 169,170
National 1986 no. 128



芭蕉美人

明末清初
灰白玉
知柔齋藏品

Lady and banana tree

Late Ming-Early Qing dynasty
Greyish white jade
H 7.2 cm W 3.8 cm
Zhi Rou Zhai Collection



葉上倚臥

明末清初
灰白玉
金玉堂藏品

Reclining courtesan

Late Ming-Early Qing dynasty
Greyish white jade
L 7.4 cm W 3.8 cm
Jiu Yu Tang Collection

Compare: Watt 1980 no. 105

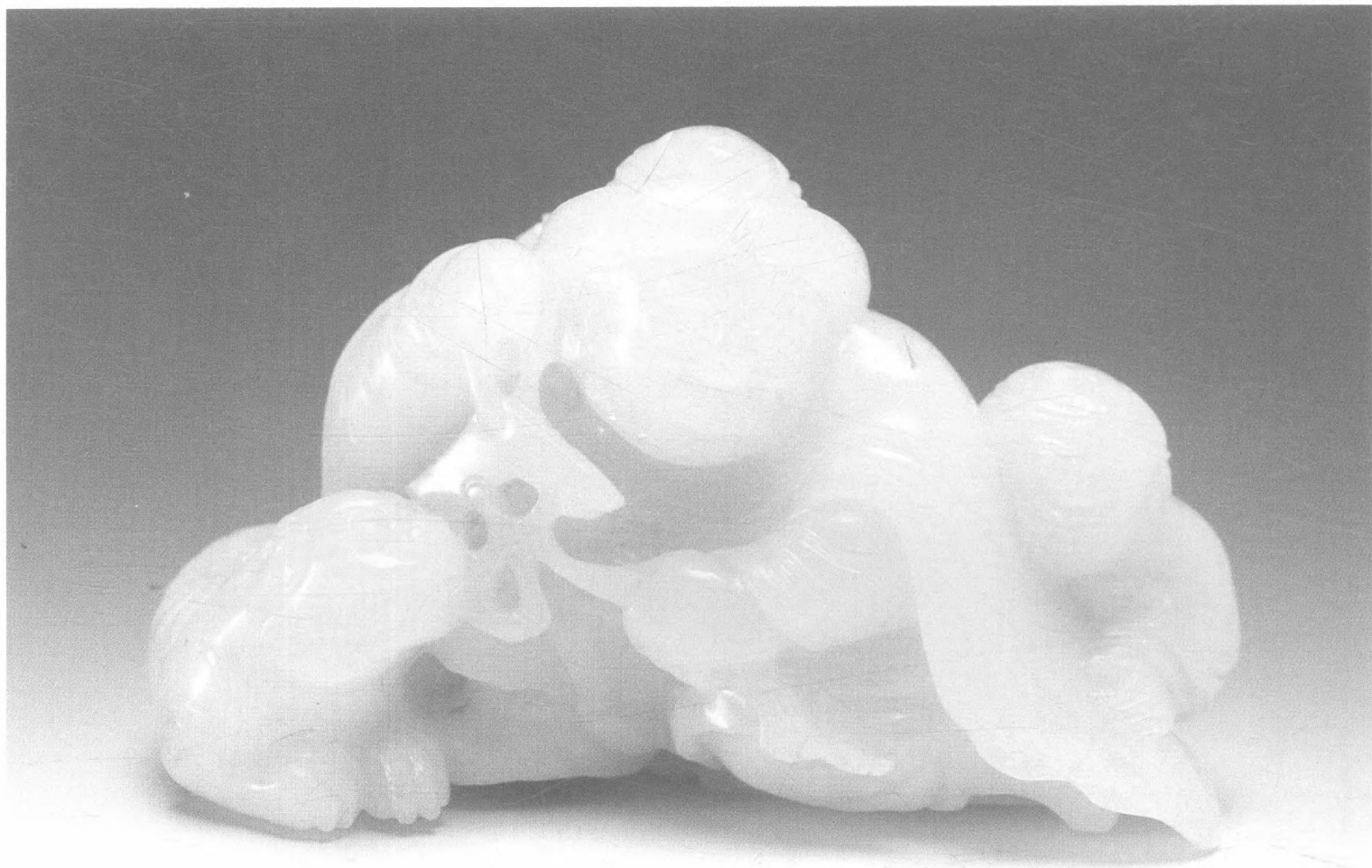


李白醉酒

清初
橙紅琥珀
百鹿堂藏品

Li Bai drinking

Early Qing dynasty
Orange amber
H 7.1 cm W 5.3 cm
For the subject of the poet Li Bai (Li Po) drinking
see Watt 1980 no. 226
Bei Lou Tong Collection



戲獅

清初

青白玉

百鹿堂藏品

Man with boy and lion dog

Early Qing dynasty

Greenish white jade

L 8.5 cm H 5.5 cm

Bei Lou Tong Collection

Published: Ip Yee no. 178



書叟

清康熙

淺青玉

葉義指出悠閑坐姿的鬚翁像，是康熙時期常見作品

鍾華培先生藏品

豐樂主人舊藏

Scholar

Early Qing dynasty, Reign of Kangxi

Pale celadon jade

H 6.4 cm L 7.5 cm

"Bearded old man, sitting at ease, is a commonly found posture of the Kangxi period" ---Ip Yee

Mr W P Chung Collection

Provenance: Dr Ip Yee Collection

Published: Ip Yee no. 176



菩薩坐像

約清乾隆

白玉

鍾華培先生藏品

Seated Bodhisattva

Qing dynasty, probably Reign of Qianlong

White jade

H 11.5 cm W 7 cm

Mr W P Chung Collection

Published: Min Chiu 1992 no. 241

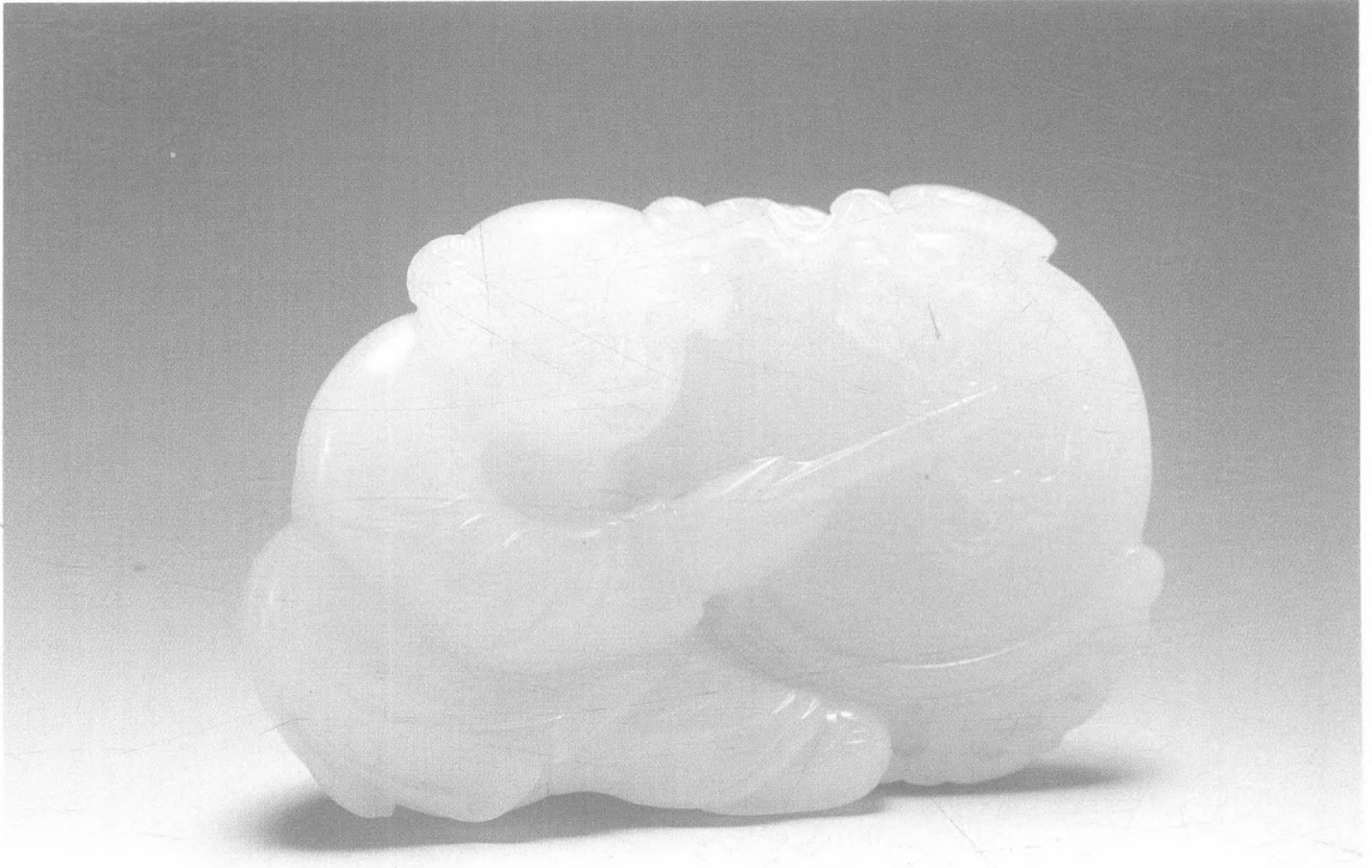


美人與貓

約清乾隆
淺青玉
知柔齋藏品

Lady with cat

Qing dynasty, probably Reign of Qianlong
Pale green jade
H 8.5 cm W 5.6 cm
Zhi Rou Zhai Collection



擊鼓童子

清乾隆

白玉

玉質雕工均精美，屬乾隆時期佳作

鍾華培先生藏品

Boy playing drum

Qing dynasty, Reign of Qianlong

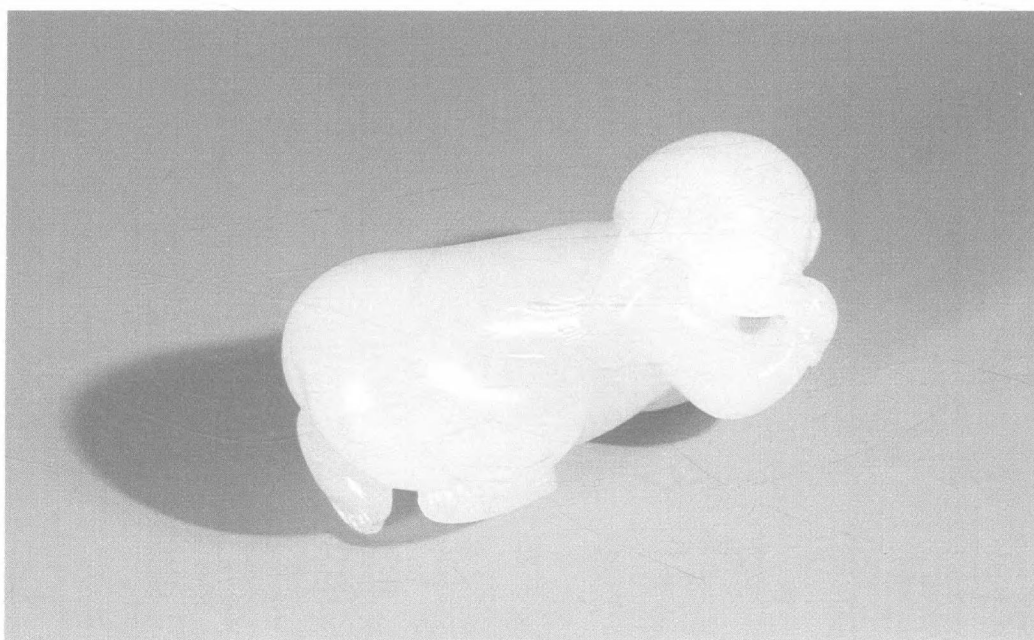
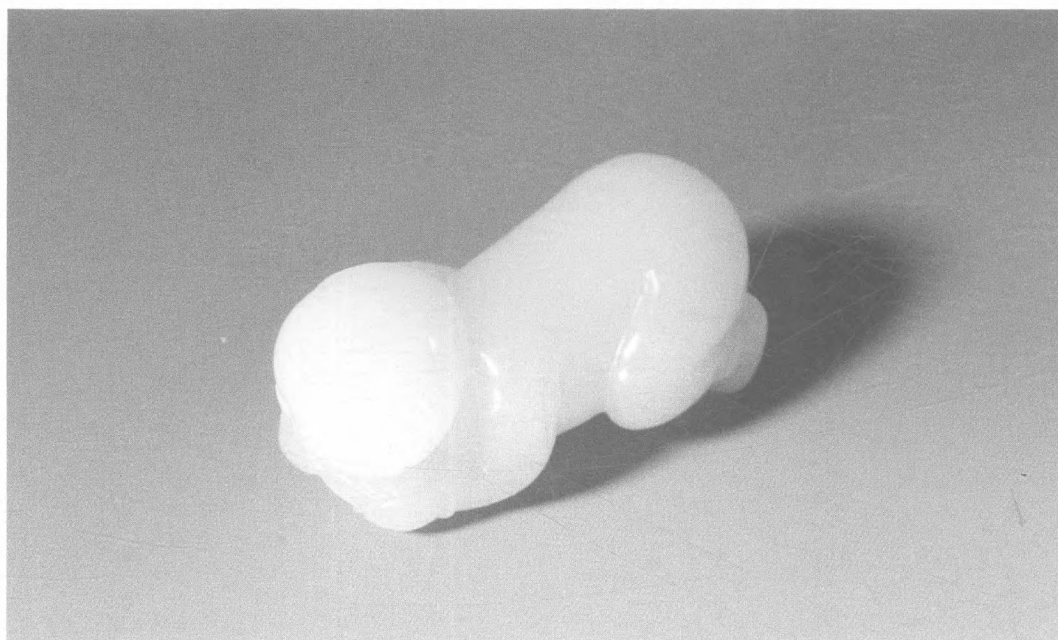
White jade

H 3.6 cm L 6 cm

The quality of the jade, the polish, and the workmanship is superb. It is a fine example of a Qianlong carving

Mr W P Chung Collection

Published: Ip Yee no. 179



辮子娃娃

清乾隆

羊脂白玉

辮子的雕工非常精細，顯然屬乾隆時期作品

馮蘊光醫生藏品

Bady with braid

Qing dynasty, Reign of Qianlong

Mutton fat white jade

H 1.8 cm L 3.5 cm

Similar to Exhibit 37, this figurine is well carved. The braid is so finely rendered that this carving deserves a

Qianlong attribution

Dr Claire Fung Fisher Collection

Compare: Rawson no. 27:3



麻姑獻壽

清代，十八世紀
灰白玉，褐斑
鍾華培先生藏品

Immortal with deer

Qing dynasty, 18th century
Greyish white jade with brown patches
H 5.6 cm W 3.5 cm
Mr W P Chung Collection



漁翁

清代，十八世紀
白玉
鄒紀新先生藏品

Fisherman

Qing dynasty, 18th century
White jade
H 4.5cm W 3.5 cm
Mr Roger Chow Collection

Published: Min Chiu 1992 no. 248



老翁背童子

清代

白玉

定慧堂藏品

Old man carrying boy

Qing dynasty

White jade

H 6.6 cm W 3.1 cm

Ding Hui Tang Collection



老翁背少女

清代

白玉

這題材可能來自夫子背人的把戲

王芳如女士藏品

豐樂主人舊藏

Old man carrying young lady on his back

Qing dynasty

White jade

H 6.8 cm W 2.9 cm

The subject of this carving is in the tradition of jugglers performing with figures on their backs

Ms F Y Wang Collection

Provenance: Dr Ip Yee Collection

Compare: Forsyth no. 353

Till no. 79



觀音立像

清代
白玉，附墨綠玉蓮座
徐氏藝術館藏品

Standing Avalokitesvara (*Guanyin*)

Qing dynasty
White jade, with dark green jade lotus stand
H 33.8 cm W 13cm
The Tsui Museum of Art Collection

Provenance: Mr T Y Chao Collection

Compare: *Zhongguo Guyu* no. 197



豬龍

新石器時代，紅山文化
蝕變牙白色玉
關善明博士藏品

Coiled pig-dragon

Neolithic. Hongshan Culture
Ivory white altered jade
H 12.2 cm W 3 cm
Dr Simon Kwan Collection

Compare: Kessler fig. 9
Keverne pp. 62, 83. figs. 22, 55
Rawson no. 1:4
Yang 1986 no. 12
ZYQ vol.1 nos. 24, 28

Published: Yang 1994 no. 16



獸

新石器時代、紅山文化

半透明淺綠玉

楊伯達指出紅山文化獸類玉雕甚少見

關善明博士藏品

Animal in the round

Neolithic, Hongshan Culture

Translucent lustrous pale green jade

L 3.5 cm W 1.5 cm

"There are not many zoomorphic forms in the round that are ascribable to the Hongshan culture." - Yang Boda

Dr Simon Kwan Collection

Published: Yang 1994 no. 18

Compare: ZYQ vol. 1 no. 17



鴞

新石器時代，紅山文化
綠玉，鐵銹色斑
關善明博士藏品

Owl

Neolithic. Hongshan Culture
Green jade with veins and rust colour stains
L 4.3 cm W 4.3 cm
Dr Simon Kwan Collection

Published: Yang 1994 no. 20
Compare: Dohrenwend p. 43
Rawson no. 1:5
Yang 1986 no. 8
ZYQ vol. 1 no. 18



鴞

新石器時代，紅山文化
綠松石，鐵線紋
關善明博士藏品

Turquoise owl

Neolithic. Hongshan Culture
Bright turquoise with brown veins
L 2.5 cm W 3.8 cm
Dr Simon Kwan Collection

Published: Yang 1994 no. 21



蟬

新石器時代，紅山文化
綠玉，輕微蝕變
秋栢軒藏品

Cicada

Neolithic. Hongshan Culture
Green jade, slightly altered
L 5.9 cm W 2.8 cm
Qiu Bo Xuan Collection

Compare: Keverne p. 63 fig. 23
Yang 1986 no. 9
-- 1994 no. 24



龍

商代
青玉，部份蝕變
關善明博士藏品

Dragon

Shang dynasty
Green jade with altered areas
L 9.8 cm W 2.2 cm
Dr Simon Kwan Collection

Published: Yang 1994 no. 78
Compare: d'Argencé pl. VI
Lally no. 54
Loehr no. 300
Rawson no. 12:12



龍魚珮

商代

灰青玉，大部份蝕變

關肇頤醫生藏品

Fish-dragon pendant

Shang dynasty

Greyish green jade extensively altered

L 6 cm

For the metamorphosing animal image see Watt 1990
fig. 22

Dr S Y Kwan Collection

Published: Ip Yee no. 48



虎

商代晚期

青玉，硃砂痕

關善明博士藏品

Tiger

Late Shang dynasty (c. 14th - 11th c. B.C.)

Green jade with traces of cinnabar

L 7.2 cm W 2.9 cm

Dr Simon Kwan Collection

Published: Yang 1994 no. 82

Compare: Ip Yee no. 52

Keverne p. 99 fig. 16



鳳

商末
青玉，大部份蝕變
關善明博士藏品

Phoenix

Late Shang dynasty (c. 14th - 11th c. B.C.)
Green jade extensively altered
L 7.5 cm W 3.3 cm
Dr Simon Kwan Collection

Published: Yang 1994 no. 88
Compare: *Yinxu* no. 58



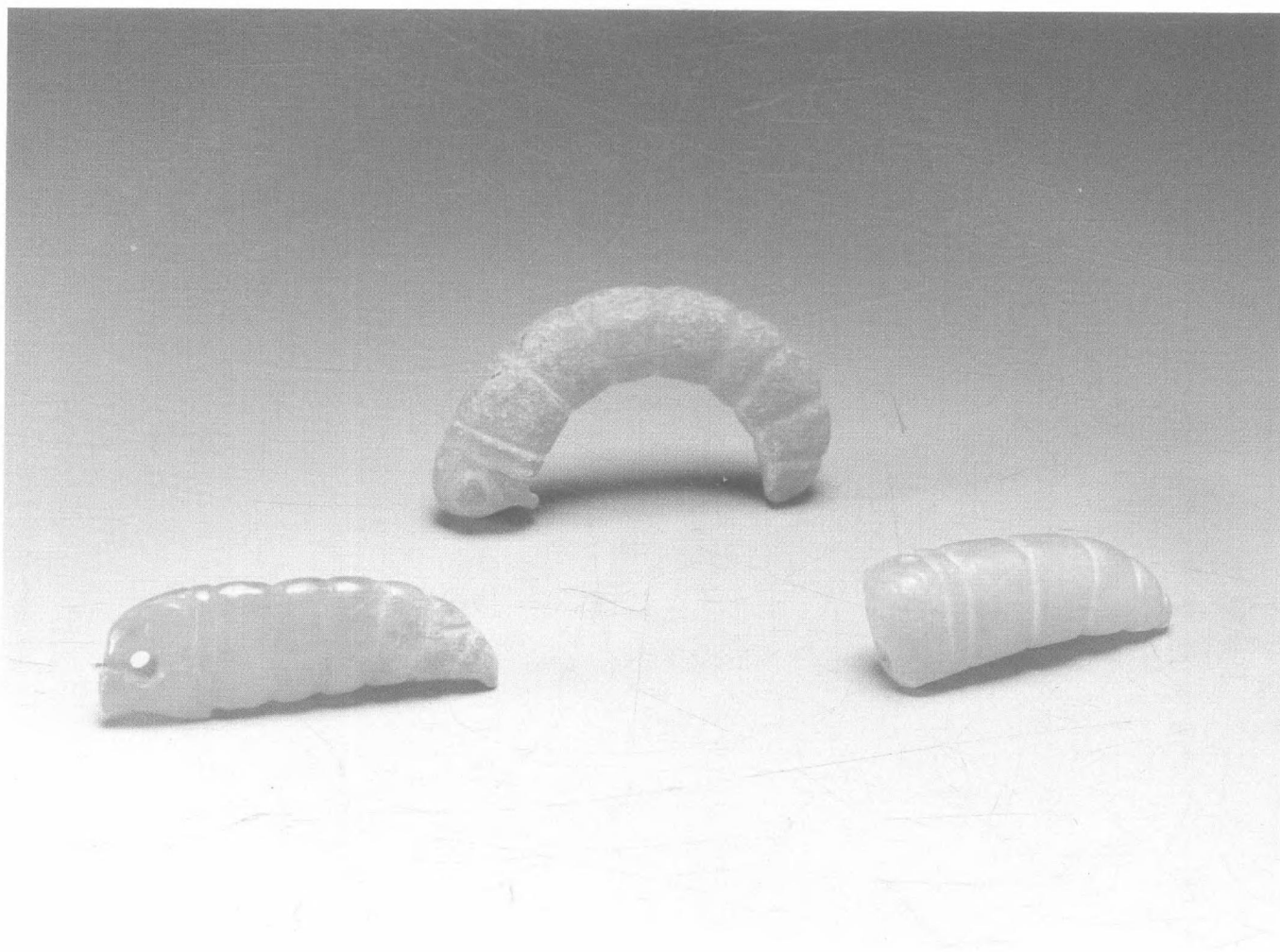
鳥

商末
淺黃玉
關善明博士藏品

Bird

Late Shang dynasty (c. 14th - 11th c. B.C.)
Pale yellow jade
L 3.8 cm H 2.6 cm
Dr Simon Kwan Collection

Published: Yang 1994 no. 94



蠶三件

商末
青玉，一件有蝕變
關善明博士藏品

Three silkworms

Late Shang dynasty (c. 14th - 11th c. B.C.)
Green jade, one much altered
Various sizes. Longest 3.2 cm
Dr Simon Kwan Collection

Published: Yang 1994 nos. 109, 110, 111



55



魚二件

商代

蝕變青玉及蝕變白玉

北山堂惠贈，香港中文大學文物館藏品

Two fish

Shang dynasty

Altered green jade, altered white jade

L 6 cm to 8 cm

Collection of the Art Museum, The Chinese University of
Hong Kong, gift of Bei Shan Tang

Published: Ip Yee nos. 11, 17

Compare: China Institute 1975 no. 6

Yang 1994 no. 102

Yeung pl. III no. 11



56A



56B

魚三件

西周

蝕變白玉

A. 北山堂惠贈，香港中文大學文物館藏品

B. 關肇頤醫生藏品

Three fish

Western Zhou dynasty

Altered white jade

L 12.5 cm 8.7 cm

A. Collection of the Art Museum, The Chinese University of Hong Kong, gift of Bei Shan Tang

B. Dr S Y Kwan Collection

Published: Ip Yee nos. 12, 15

Compare: Loehr no. 281

ZYQ vol. 2 no. 257



蟬一對

西周
淺黃青玉，部份蝕變
關肇頤醫生藏品

Pair of Cicadas

Western Zhou dynasty
Pale yellowish green jade with altered areas
L 5.4 cm
Dr S Y Kwan Collection

Published: Ip Yee no. 27
Compare: Loehr no. 315



兔

西周
碧玉，背面蝕變
關善明博士藏品

Rabbit

Western Zhou dynasty
Deep green jade, altered on the reverse side
L 3 cm W 2 cm
Dr Simon Kwan Collection

Published: Yang 1994 no. 130
Compare: Rawson no. 12:38
Yeung pl. LXXX fig. 8



龍

西周

灰玉

北山堂惠贈，香港中文大學文物館藏品

Dragon

Western Zhou dynasty

Grey jade

L 6.5 cm

Collection of the Art Museum, The Chinese University of
Hong Kong, gift of Bei Shan Tang

Published: Ip Yee no. 50

Compare: ZYQ vol. 2 no. 249



蹲獸

戰國時代

淺青玉，褐斑，鐵銹沁

關善明博士藏品

Crouching animal

Warring States Period

Pale green jade with brown suffusion

L 3.1 cm H 1.9 cm

Dr Simon Kwan Collection

Published: Yang 1994 no. 196



牡鹿

漢代
青白玉，褐斑
官富藏品

Stag

Han dynasty
Greenish white jade with brown veins
H 3.9 cm L 5.4 cm
Guan-fu Collection

Published: Watt 1980 no. 8
For examples of small incised circles on jade and gilt bronze

animals **see** Lawton 1993 fig. 162
Rawson and Bunker no. 113
Salmony 1938 pl. LXIV:1
Yang 1986 no. 196

For examples of antlers extending backward on jade and bronze
deers **see** Christie's no. 191
Forsyth no. 167



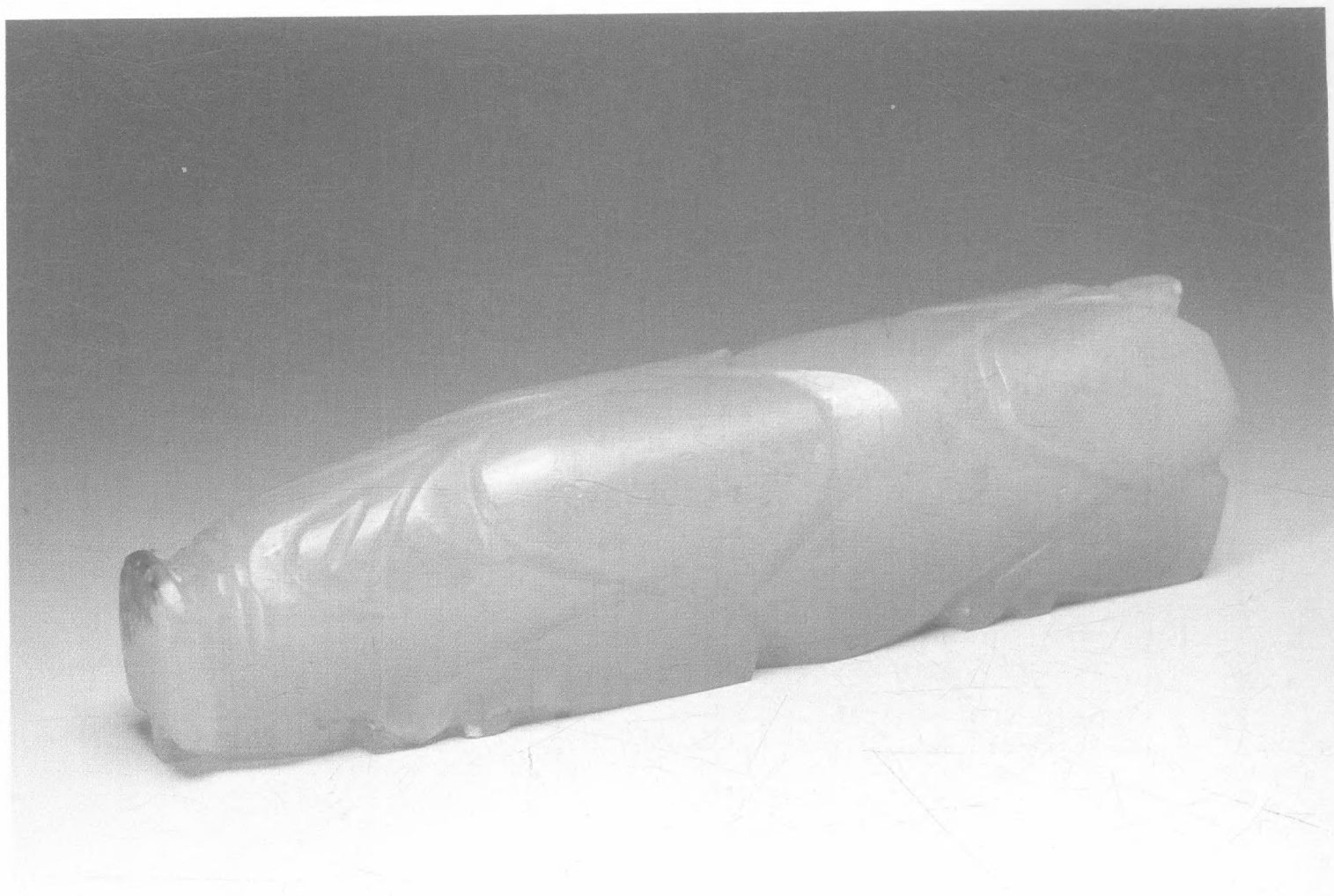
熊

漢代
灰黃玉，褐斑
知柔齋藏品

Bear

Han dynasty
Honey-coloured jade with brown veins
H 2.9 cm L 6.1 cm
Zhi Rou Zhai Collection

Compare: Yang 1986 no. 169



豬

東漢

淺青玉，褐斑

標準“漢八刀”雕刻技法

秋栢軒藏品

Pig

Eastern Han dynasty

Pale green jade with brown fleckings

L 10.3 cm H 2.7 cm

A typical Han 8-cut form

Qiu Bo Xuan Collection

Compare: Ayers no. 155

Bluett no. 29

Ip Yee nos. 120, 121

Keverne p. 115 fig. 6

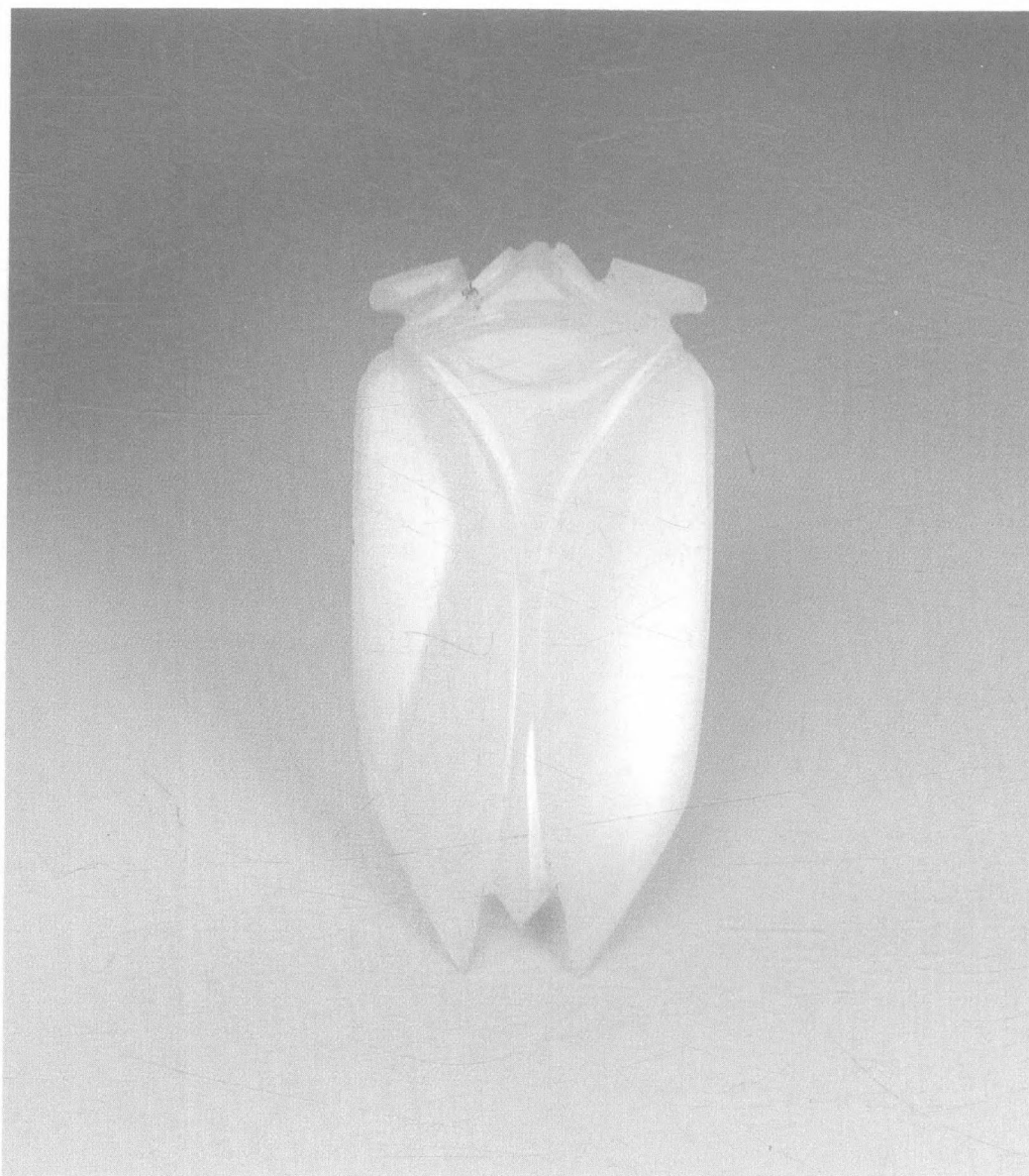
Loehr no. 558

Palm Springs no. 64

Watt 1989 no. 29

Yang 1994 no. 232

ZYQ vol.4 no. 245



蟬

東漢

青玉

標準“漢八刀”雕刻技法

關善明博士藏品

Cicada

Eastern Han dynasty

Lustrous green jade

L 5.3 cm W 2.5 cm

A standard piece of the Han 8-cut style

Dr Simon Kwan Collection

Published: Yang 1994 no. 228

Compare: Min Chiu 1985 no. 211

Watt 1989 no. 28

ZYQ vol. 4 no. 246



豬

六朝

淺灰玉，鐵銹斑

北山堂惠贈，香港中文大學文物館藏品

Pig

Six Dynasties

Pale grey jade with iron rust markings

H 2.8 cm L 5.5 cm

Collection of the Art Museum, The Chinese University of
Hong Kong, gift of Bei Shan Tang

Published: Ip Yee no. 122

Watt 1980 no. 16

Compare: d'Argencé pl. XXIV



異獸

六朝

青白玉，赤褐斑

亦稱“辟邪”，與南京陵墓石雕風格相近；這般大體積的“辟邪”玉雕是罕有作品

水松石山房藏品

Crouching chimera

Six Dynasties

Greenish white jade with extensive russet brown markings

H 4 cm L 7.5 cm

This fabulous animal is known as *bixie* in Chinese, meaning "to ward off evil". As a piece of sculpture it is related to the monumental stone sculptures found outside Nanjing. Yang Boda mentioned and praised a *bixie*, length 6.5 cm, as being a large carving of its kind and extremely rare.

Shuisongshi Shanfang Collection

Exhibited: The National Museum, Stockholm, 1963

Victoria and Albert Museum, London, 1975

Published: Ayers no. 186

BMFEA no. 36 pl. 13 no. 2

Eskenazi no. 18

Na Chih-liang 1982 p. 72 no. 0533

Tsang no. 179

Compare: Gugong no. 49

Yang 1986 no. 212



瑞獸

約六朝
淺青玉
知柔齋藏品

Mythical animal

Probably Six Dynasties
Pale green jade
H 3.2 cm L 5 cm
Zhi Rou Zhai Collection



蟠龍

六朝或稍後
白玉，褐斑
邵維錫先生藏品

Coiled dragon

Six Dynasties or slightly later
White jade with brown mottling
L 8.3 cm W 5.9 cm
Mr Victor Shaw Collection



鸚鵡

六朝
黃玉，褐斑
知柔齋藏品

Parrot

Six Dynasties
Yellow jade suffused with brown
H 2.5 cm L 4.4 cm
Zhi Rou Zhai Collection



小瑞獸

六朝

白玉，褐斑

知柔齋藏品

Miniature mythical animal

Six Dynasties

White jade with brown and russet areas

H 2.5 cm L 3.2 cm

A miniature variation on the theme of *bixie*, the

Chinese name applied to a ferocious beast

Zhi Rou Zhai Collection



野山羊

唐代
淺黃玉，黑褐斑
百鹿堂藏品

Ibex

Tang dynasty
Pale yellow jade with blackish brown areas
H 2.7 cm L 6.1 cm
Bei Lou Tong Collection

Published: Ip Yee no. 130
Watt 1980 no. 28



舐足馬

唐代

灰玉、褐色蝕變

胡世昌醫生夫人藏品

Horse biting rear foot

Tang dynasty

Grey jade with a large area altered to brown

H 4 cm L 6.6 cm

Dr & Mrs S C Hu Collection

Compare: Forsyth no. 178

Ip Yee nos. 132-133

Watt 1980 no. 64



臥馬

唐代或稍後
灰玉，褐斑
邵維錫先生藏品

Recumbent horse

Tang dynasty or slightly later
Grey jade with brown areas
H 3.6 cm L 8.6 cm
Mr Victor Shaw Collection

Published: Watt 1980 no. 65
For an example of a Tang dynasty recumbent animal on slab
base see ZYQ vol. 5 no. 39



雲龍

唐代

灰玉，深褐斑

邵維錫先生藏品

Dragon standing on cloud

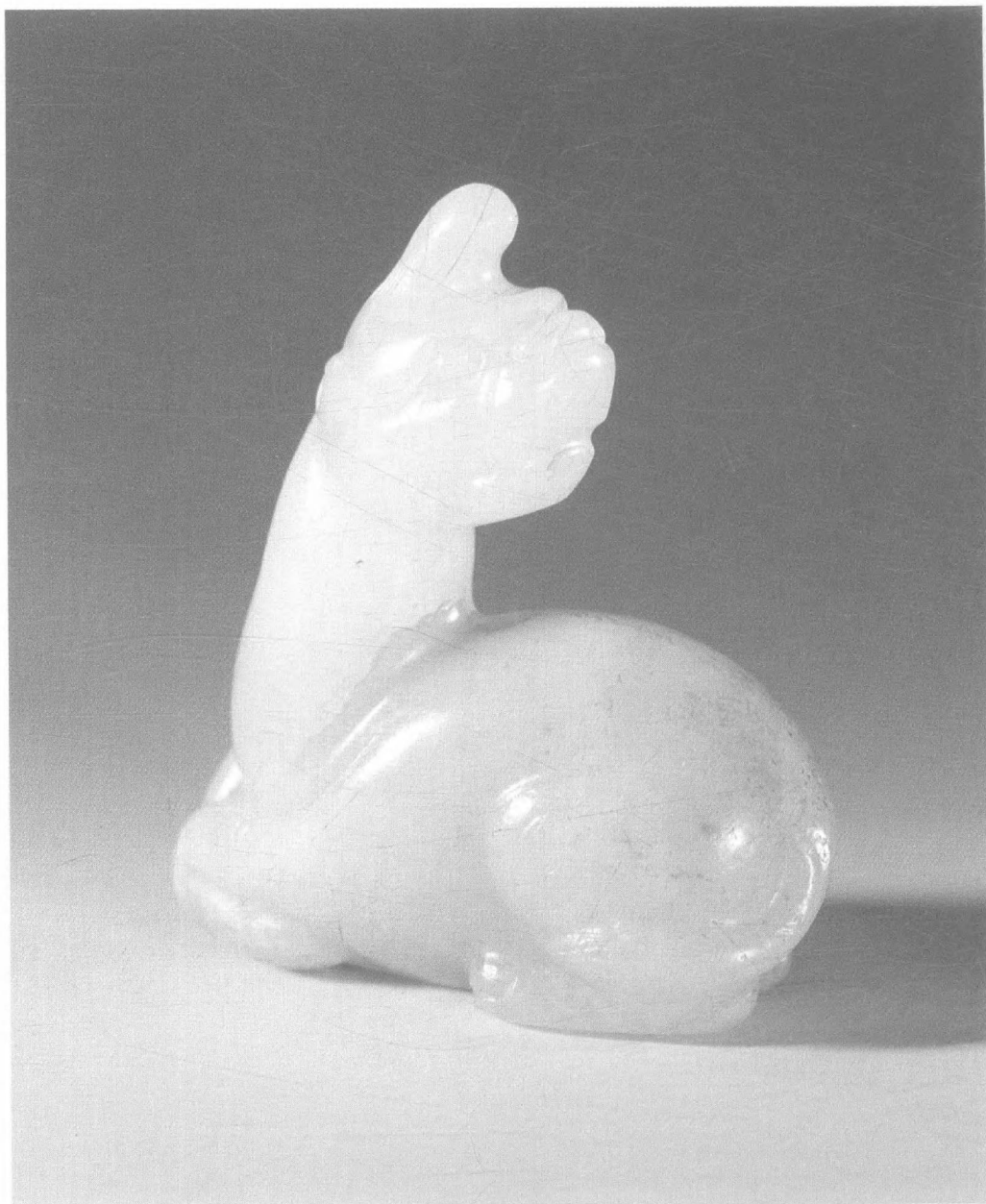
Tang dynasty

Grey jade with dark brown to black areas

H 7.3 cm L 6.7 cm

Mr Victor Shaw Collection

Compare: Watt 1980 no. 30



瑞獸

唐代

灰白玉，褐斑
知柔齋藏品

Mythical animal

Tang dynasty

Greyish white jade with brown patches

H 5 cm L 4.5 cm

Zhi Rou Zhai Collection



鳳

唐代
灰青玉，褐斑
官富藏品

Phoenix

Tang dynasty
H 5.9 cm L 5 cm
Greyish green jade with brown markings
H 5.9 cm L 5 cm
Guan-fu collection

Published: Watt 1980 no. 76
Compare: d'Argencé pl. XXXI
Forsyth no. 174



鳥

唐至宋初
淺灰青玉
官富藏品

Bird

Tang - Early Song dynasty
Light greyish green jade
H 5.3 cm L 6.9 cm
Guan-fu Collection

Published: Watt 1980 no. 77



龜

唐代
黃玉，褐斑
知柔齋藏品

Turtle

Tang dynasty
Yellow jade with brown patches
H 2.2 cm L 3.5 cm
Zhi Rou Zhai Collection



犬

唐至宋代
白玉，褐斑
邵維錫先生藏品

Dog

Tang - Song dynasty
White jade with brown areas
H 2.3 cm L 8.1 cm
Mr Victor Shaw Collection

Compare: Watt 1980 no. 37



虎

宋代
灰玉，灰褐斑
仿漢代作品
鄧國楨先生藏品

Tiger

Song dynasty, archaistic, reminiscent of a tiger dated Han dynasty

Greyish jade with dark grey and black streaks

H 2.6 cm L 4.2 cm

Mr Robert Tang Collection

For a Han dynasty example see: Forsyth no. 146

Ip Yee no. 125

Till col. pl. VIII

Watt 1980 no. 9



羊

宋代
浅青玉，褐斑
水松石山房藏品

Recumbent sheep

Song dynasty
Light green jade with a large area altered to brown
H 2.7 cm L 7 cm
Shuisongshi Shanfang Collection

Published: Eskenazi no. 20
Compare: Forsyth no. 206
Ip Yee no. 142
Keverne p. 121 fig. 23
National 1973 no. 23



牛

宋代
青灰玉，赤褐斑
水松石山房藏品

Buffalo

Song dynasty
Greenish grey jade with russet veins
H 2.5 cm L 7.8 cm
Shuisongshi Shanfang Collection

Published: Eskenazi no. 19
Compare: Palm Springs no. 86
Rawson no. 26:14



犬

宋代
黄玉，褐斑
生香館藏品

Recumbent dog

Song dynasty
Yellow jade with brown areas
H 5 cm L 9.3 cm
Sheng Xiang Guan Collection

Compare: Ip Yee nos. 134-136
Rawson no. 26:10
Watt 1980 no. 38



犬

宋代
白玉
官富藏品

Recumbent dog

Song dynasty
White jade
H 2.4 cm L 6.4 cm
Guan-fu Collection

Compare: Lawton 1987 no. 75 (I believe this carving will soon
be redated to Song dynasty)
Rawson no. 26:10



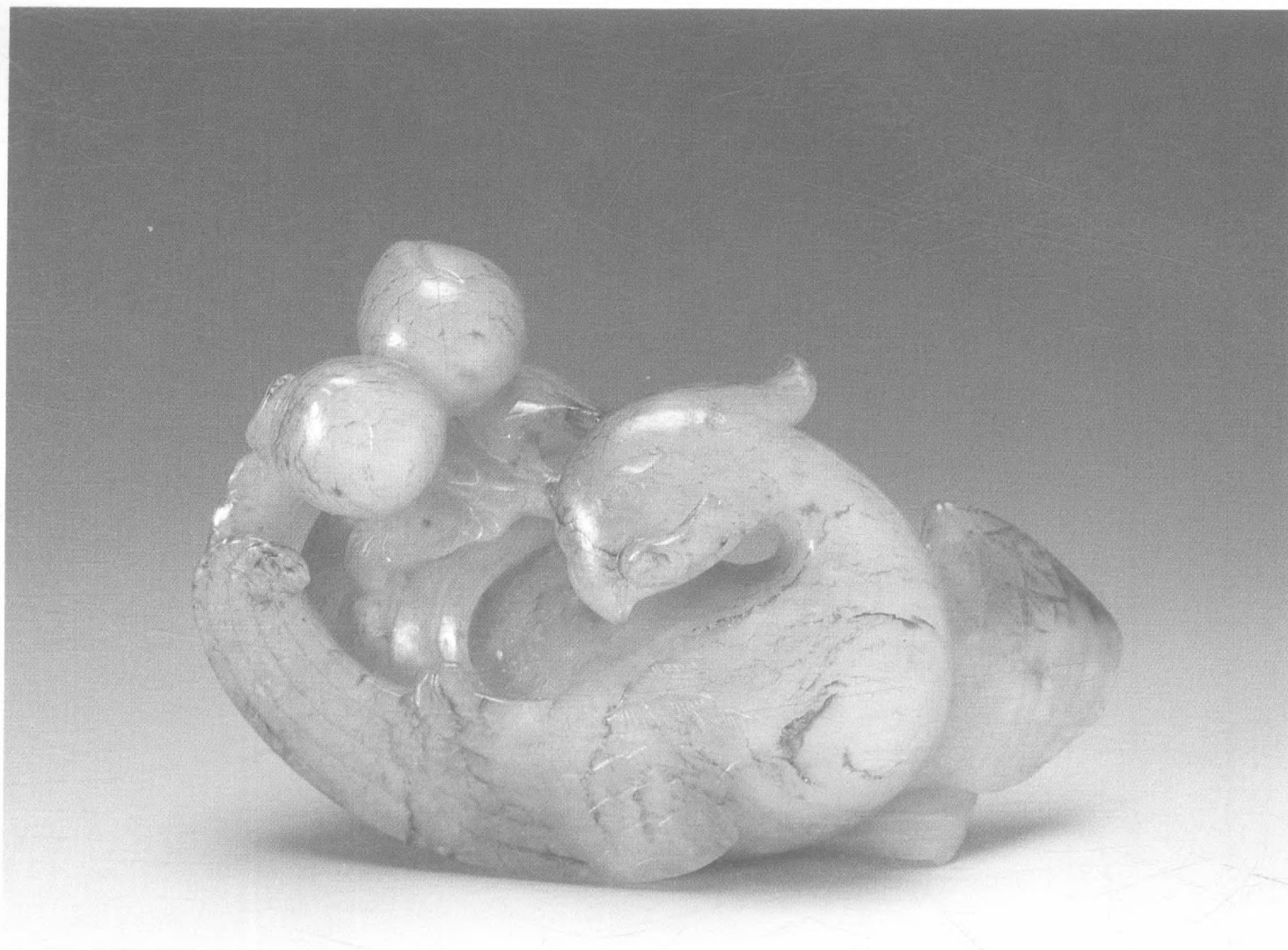
犬

宋代
灰玉，褐斑
知柔齋藏品

Recumbent dog

Song dynasty
Grey jade with russet markings
H 2.6 cm L 5.6 cm
Zhi Rou Zhai Collection

Compare: Ip Yee no. 135



含桃鳥

宋代

灰青玉，褐斑

官富藏品

Bird with peaches

Song dynasty

Mottled greyish green jade with brown veins

H 4.7 cm L 7.2 cm

Guan-fu Collection

Published: Watt 1980 no. 80

Compare: Lawton 1987 no. 82



桃鳥

宋代
灰白玉，褐斑
知柔齋藏品

Bird with peaches

Song dynasty
Greyish white jade with patches of brown
H 5.3 cm W 4.9 cm
Zhi Rou Zhai Collection



跪羊

宋代

淺灰玉，褐斑

知柔齋藏品

Kneeling ram

Song dynasty

Pale grey jade with brown patches

H 3 cm L 3.3 cm

Zhi Rou Zhai Collection



羊

金代

灰白玉，黃斑

關肇頤醫生藏品

Recumbent ram

Jin dynasty

Greyish white jade with yellow areas

H 4.6 cm 5.8 cm

Dr S Y Kwan Collection

Compare: Rawson no. 26:11



跪馬

金代

黃玉，褐斑

楊伯達指出在黑龍江省的一處金代遺址，曾發現以馬為題材的精美雕刻

知柔齋藏品

Kneeling horse

Jin dynasty

Yellow jade with brown areas

H 3.8 cm L 5.8 cm

Yang Boda mentioned the carving of a horse excavated from a Jin site in Heilongjiang which is beautiful and technically brilliant. Unfortunately it is not illustrated (ZYQ vol. 5 p. 14:3)

Zhi Rou Zhai Collection

Compare: Rawson no. 26:15

Wenwu 1977:4 pl. 7:2

Zhou no. 274



海獸

宋至元代
黑白玉，褐色及黃色斑
百鹿堂藏品

Mythical animal on waves

Song - Yuan dynasty
Black and white jade with brown and yellow
patches
H 4.4 cm L 6.8 cm
Bei Lou Tong Collection

Published: Ip Yee no. 141
Watt 1980 no. 50



胡人騎象

元代

灰玉，褐斑

在部份元代作品，雕像的帽上飾有羽毛

知柔齋藏品

Foreigner riding an elephant

Yuan dynasty

Grey jade with brown markings

H 6.6 cm L 7.3 cm

"The wearing of a feather in the cap is also found on some Yuan dynasty figures" (Brian McElney, Forsyth no. 260)

Zhi Rou Zhai Collection



犬

元至明初

黃玉，深褐斑

葉黃綺媛女士藏品

Dog

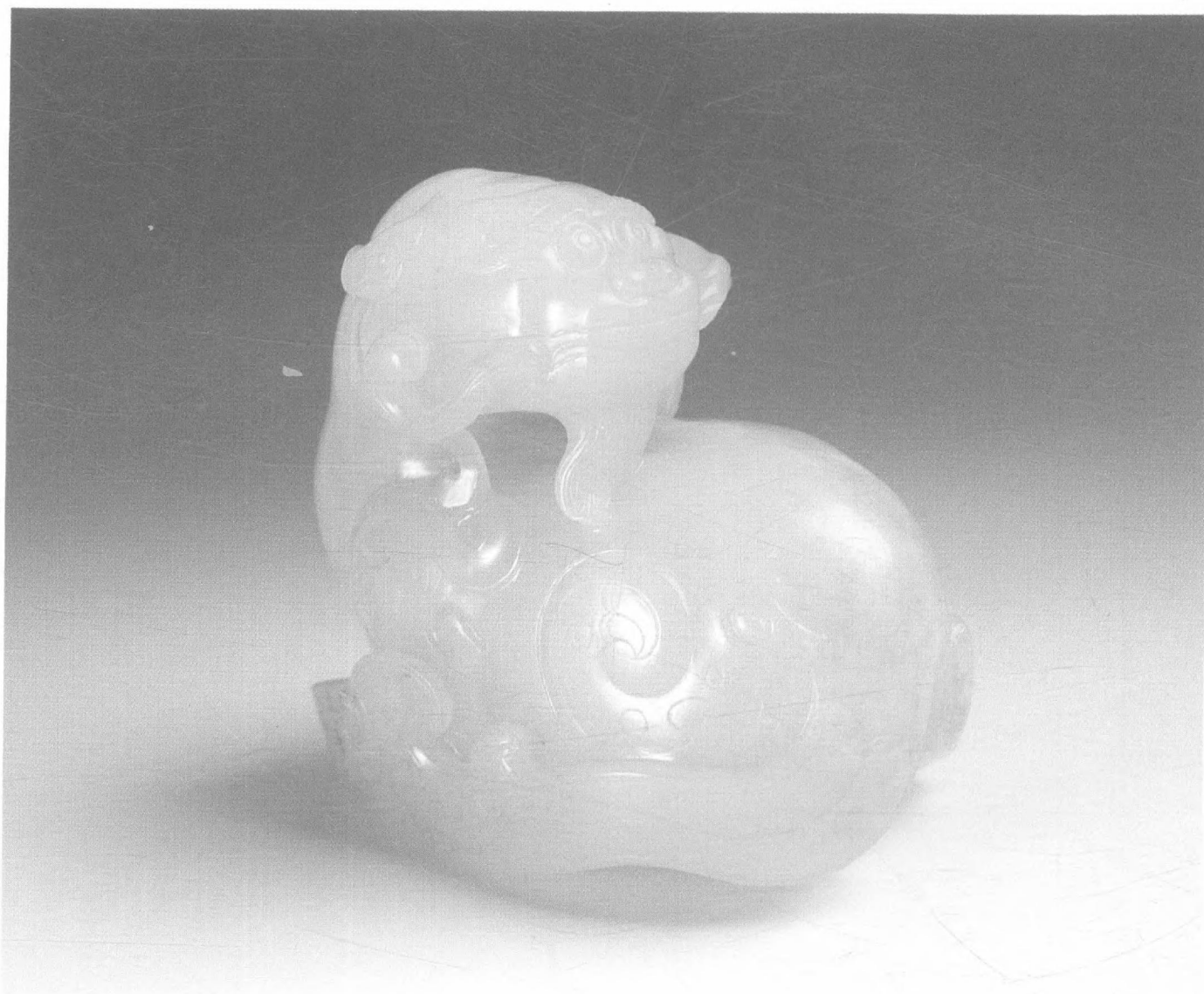
Yuan - Early Ming dynasty

Yellow jade with dark brown markings

H 1.8 cm L 6.5 cm

Mrs Yvonne Ip Collection

Published: Ip Yee no. 138



瑞獸

元至明初

白玉，赤褐斑

邵維錫先生藏品

Mythical animal

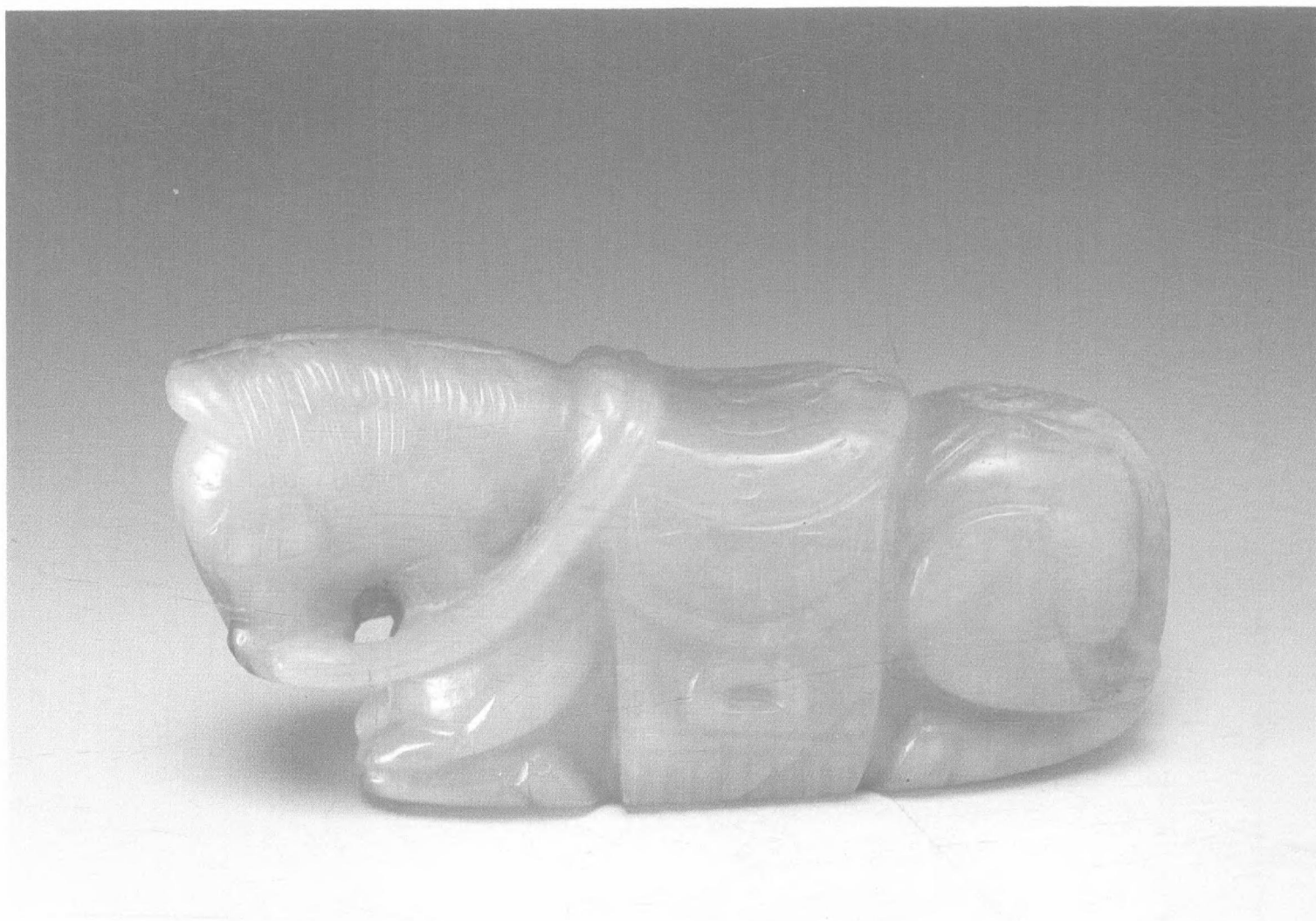
Yuan - Early Ming dynasty

White jade with russet markings

H 6 cm L 6.4 cm

Mr Victor Shaw Collection

Compare: Forsyth no. 267



鞍馬

元至明初

淺黃玉，褐斑

胡世昌醫生夫人藏品

Kneeling horse with saddle

Yuan - Ming dynasty

Pale yellow jade with brown markings

H 3.8 cm L 7.6 cm

Dr and Mrs S C Hu Collection

Compare: Rawson no. 26:16

Watt 1980 no. 66



鴛鴦

明代

黃白玉

仿古作品

知柔齋藏品

Mandarin duck

Ming dynasty, archaistic

Yellowish white jade

H 4.5 cm L 9.3 cm

Zhi Rou Zhai Collection

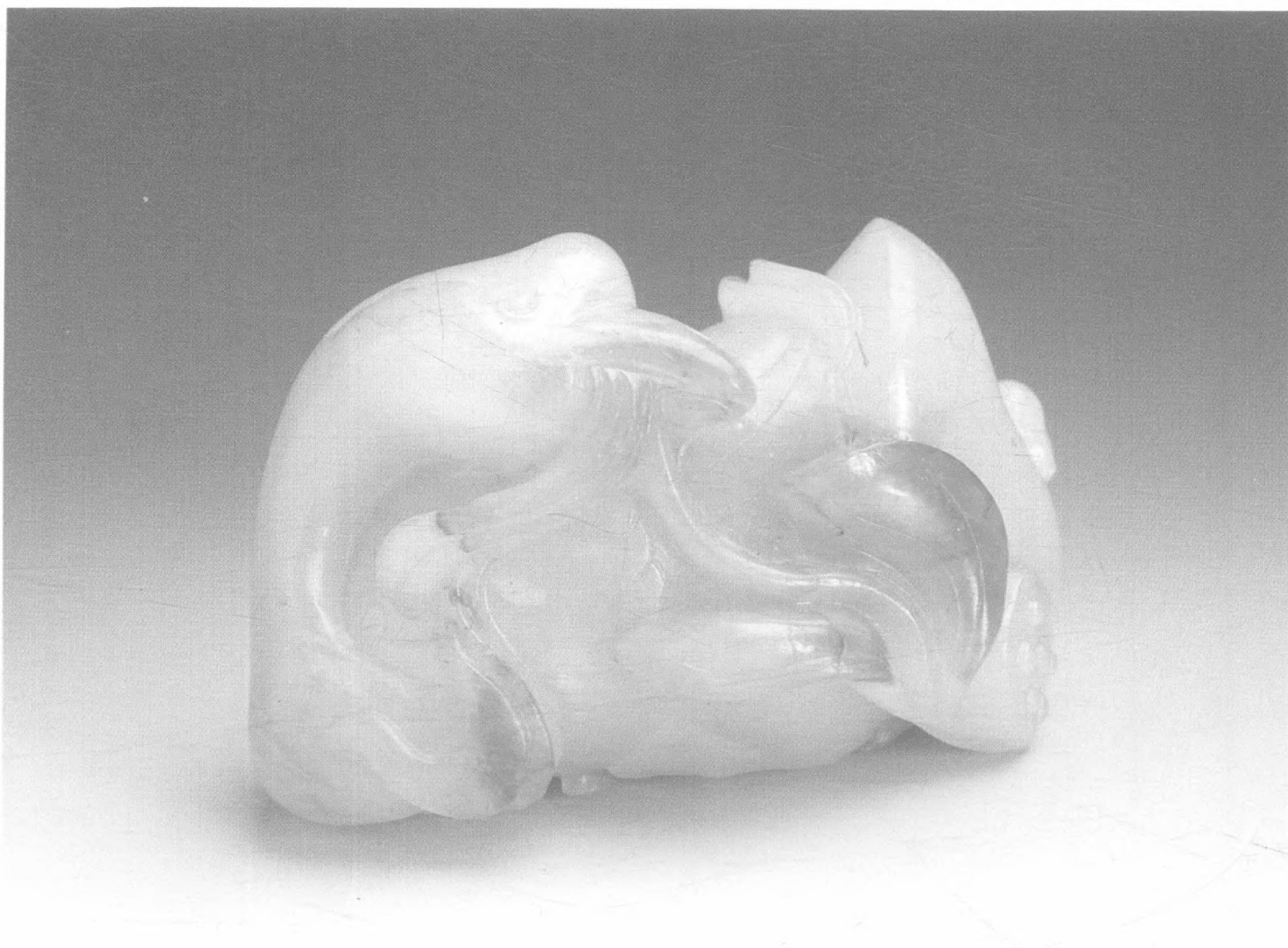


鴛鴦

明代
黃玉，淺褐斑
仿古作品
知柔齋藏品

Mandarin duck

Ming dynasty, archaistic
Yellow jade with light brown mottling
H 5.1 cm L 6.5 cm
Zhi Rou Zhai Collection



子母鵝

明代
青白玉，褐斑
百鹿堂藏品

Goose with young

Ming dynasty
Greenish white jade with brown markings
H 4.3 cm L 6.5 cm
Bei Lou Tong Collection

Published: Ip Yee no. 183



鯉魚花插

明代
灰玉，褐斑
知柔齋藏品

Carps

Ming dynasty
Grey jade with brown areas
H 11.9 cm W. 5.6 cm
Zhi Rou Zhai Collection

Compare: National 1970 no. 25



羊

明代

黃綠玉，褐斑

鍾華楠先生藏品

Recumbent ram

Ming dynasty

Yellowish green jade with brown veins

H 2.3 cm L 7.2 cm

Mr W N Chung Collection



跪馬

明代
灰玉，褐斑
定慧堂藏品

Kneeling horse

Ming dynasty
Greyish white jade with brown specks
H 3.8 cm L 8.6 cm
Ding Hui Tang Collection

Compare: Ayers nos. 391-394
Keverne p. 141 fig. 32
Rawson no. 26:20
ZYQ vol. 5 no. 244



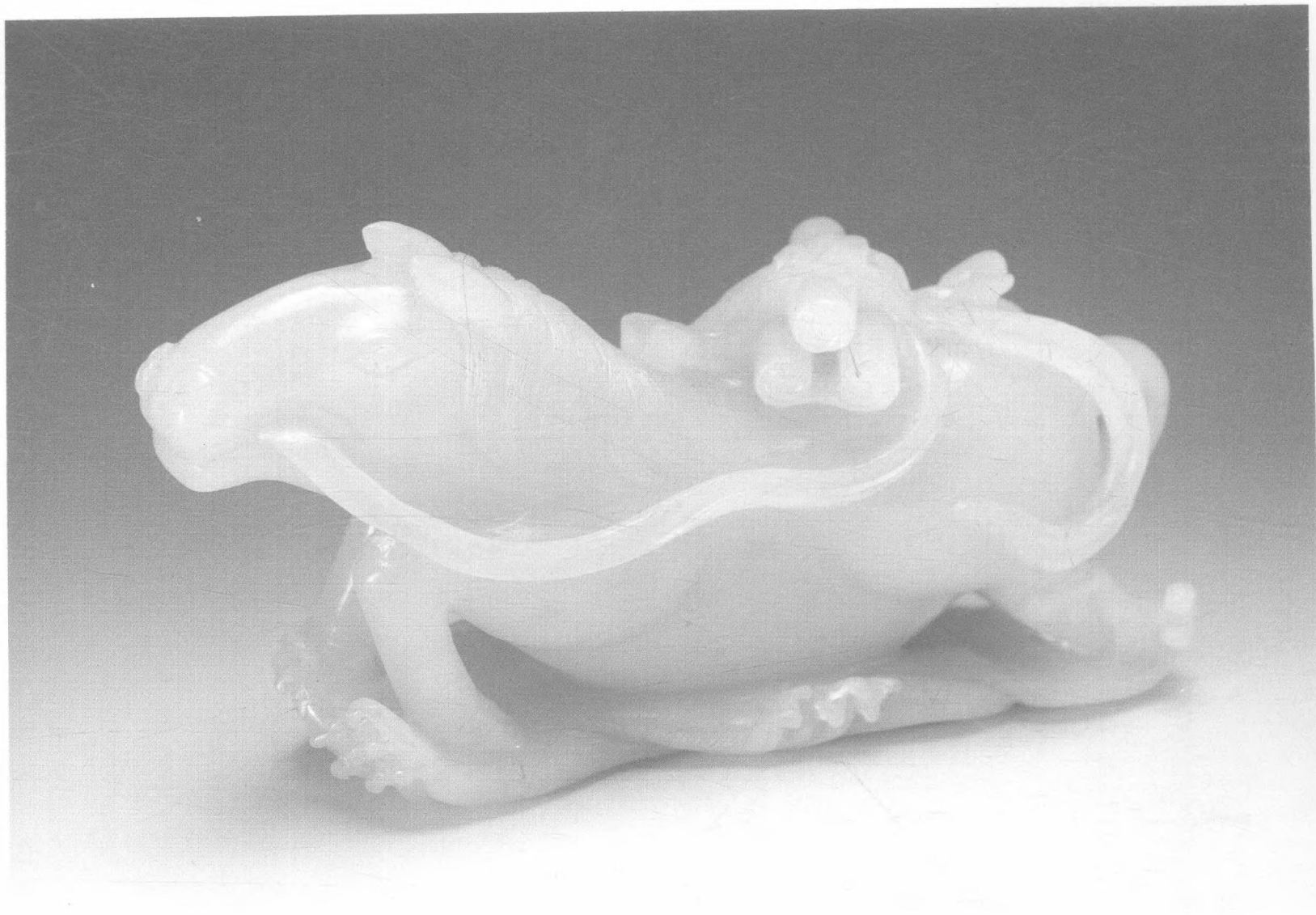
飲水馬

明代
白玉，部份蝕變
知柔齋藏品

Horse drinking

Ming dynasty
White jade with altered areas
H 4.5 cm L 7.5 cm
Zhi Rou Zhai Collection

Published: Watt 1980 no. 68
Compare: Ayers no. 364



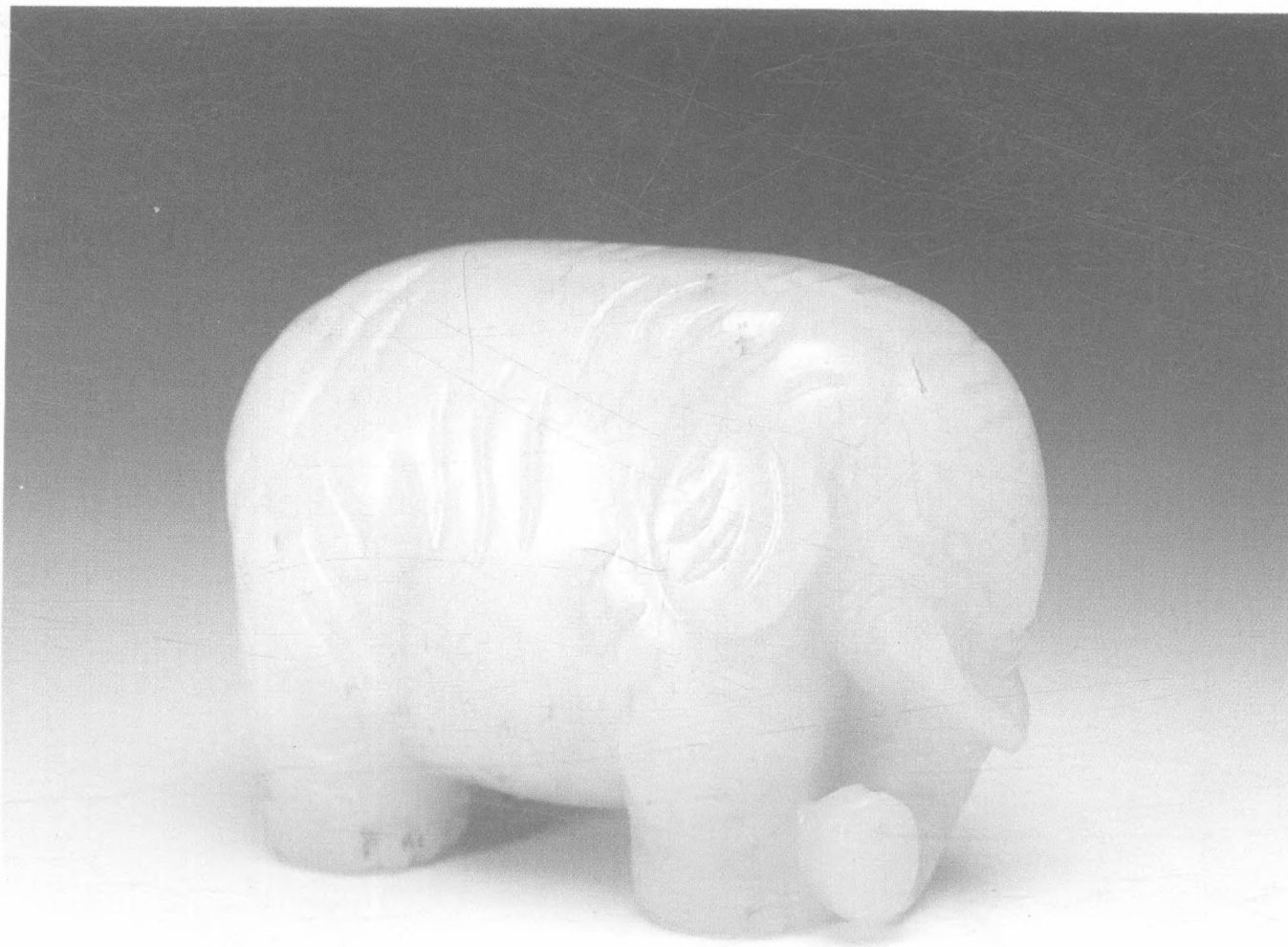
馬負河圖

明末
青白玉
百鹿堂藏品

Horse with scrolls on waves

Late Ming dynasty
Greenish white jade
H 5.4 cm L 11.5 cm

For the legend of dragons or horses carrying books of diagrams emerging from the river see Watt 1980 no. 62
Bei Lou Tong Collection



象

明初

灰白玉，褐斑

這件作品與南京明孝陵石雕象風格相近

知柔齋藏品

Standing elephant

Early Ming dynasty

Greyish white jade with brown specks

H 3.8 cm L 4.5 cm

Iconographically this carving is contemporaneous with
two pairs of monumental stone elephants lining the

Spirit Road at Mingxiaoling, Nanjing

Zhi Rou Zhai Collection



洗象

明代

灰玉，褐斑

洗象題材始於宋代繪畫，而流行於明代

金玉堂藏品

Washing the elephant

Ming dynasty

Grey jade with brown veins

H 5.3 cm L 6.2 cm

The motif of washing the elephant in Chinese paintings began in Song dynasty and became popular during Ming dynasty. For an example of a Ming painting de-

picting two boys washing the elephant see "*Xi xiang tu*" by Cui Zizhong (d. 1644)

Jin Yu Tang Collection



駱駝

明代

灰綠玉，褐斑

在駝背上雕有香筒

生香館藏品

Camel

Ming dynasty

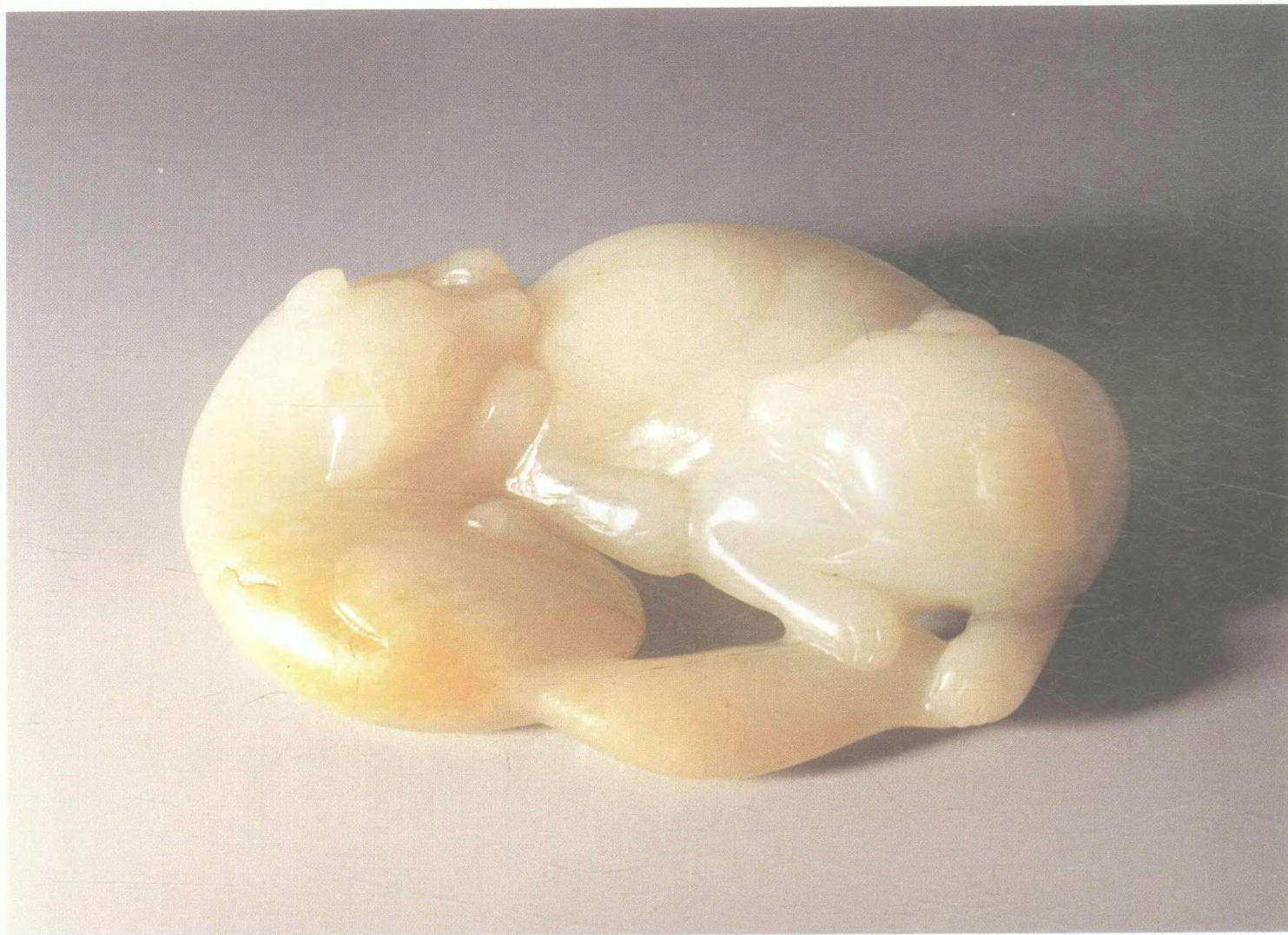
Greyish green jade with brown patches

H 5.7 cm L 9.6 cm

Bearing on the back of this camel is an incense holder

Sheng Xiang Guan Collection

Compare: ZYQ vol. 5 no. 245



雙獾

明代

灰白玉，淺褐斑

知柔齋藏品

Recumbent badger with young

Ming dynasty

Greyish white jade with light brown markings

H 2.2 cm L 7 cm

Zhi Rou Zhai Collection



大小獅戲球

明代
灰綠玉，褐斑
知柔齋藏品

Lion with cubs playing with brocade ball

Ming dynasty
Grey-green jade with brown veins
H 6.3 cm L 6.5 cm
Zhi Rou Zhai Collection

Compare: Forsyth no. 287
Till no. 63
Watt 1980 no. 54



子母獅

明代

灰玉，黑斑

馮承天醫生藏品

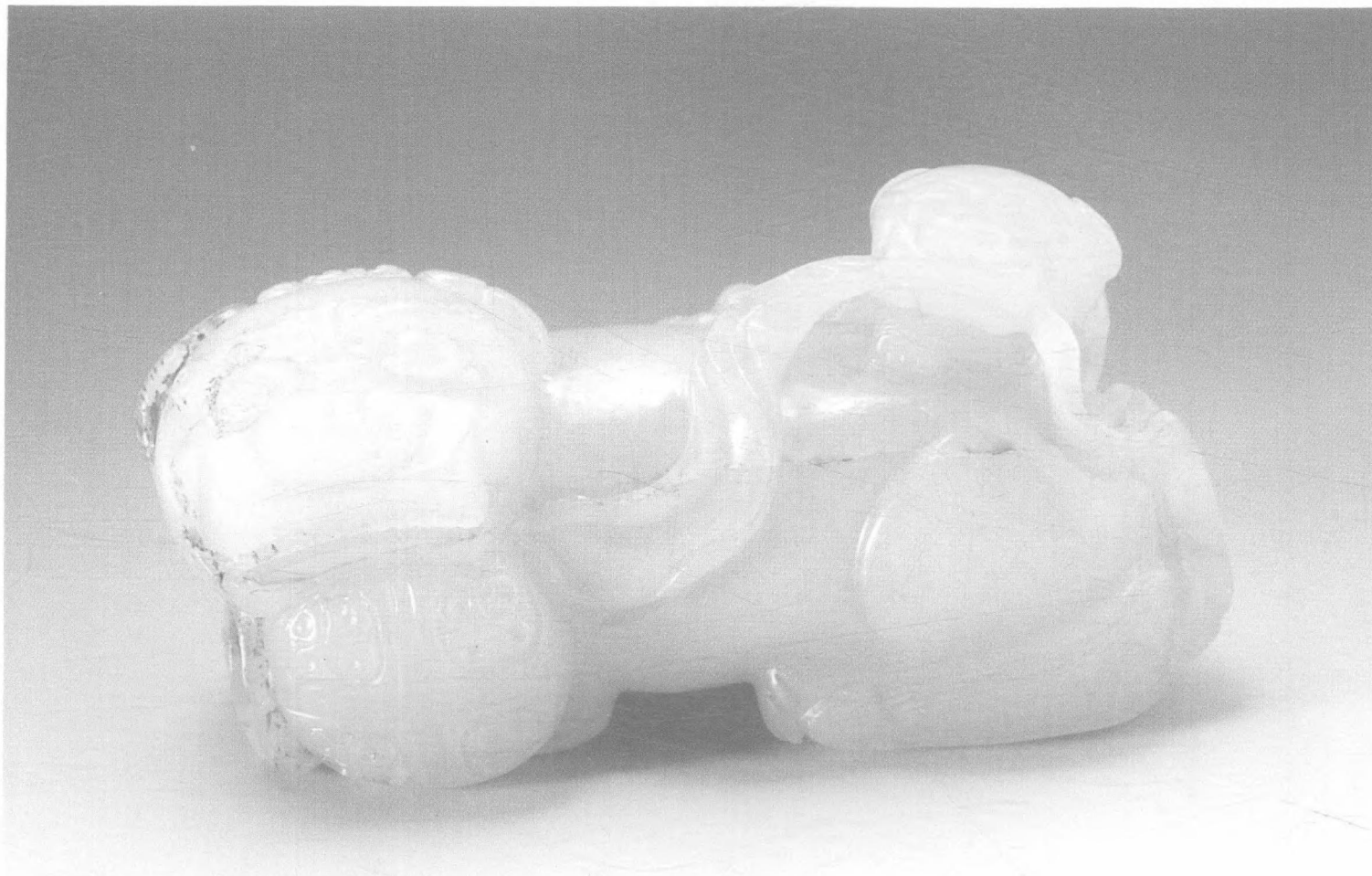
Lion with cub

Ming dynasty

Grey jade with brown-black patches

H 4 cm L 5.2 cm

Dr Leo Fung Collection



大小獅戲球

明代
灰白玉，褐斑
攻玉山房藏品

Lion with cub playing with brocade ball

Ming dynasty
Greyish white jade with brown patches
H 3.1 cm L 7 cm
Dr S Y Yip Collection



瑞獸

明代
白玉
仿古作品
知柔齋藏品

Mythical animal

Ming dynasty, archaistic
White jade with brown specks
H 6 cm L 4.4
Zhi Rou Zhai Collection



瑞獸

明代

灰白玉，褐斑

葉黃綺媛女士藏品

Mythical animal

Ming dynasty

Greyish white jade with brown markings

H 3.5 cm L 6.6 cm

Mrs Yvonne Ip Collection

Published: Ip Yee no. 161



瑞獸

明代
青玉，褐斑
知柔齋藏品

Mythical animal

Ming dynasty
Green jade with brown areas
H 6.3 cm L 5.2 cm
Zhi Rou Zhai Collection



蕃蓮瑞獸

明代
淺灰玉，褐斑
知柔齋藏品

Mythical animal with lotus and acanthus leaves

Ming dynasty
Pale grey jade with brown mottling
H 6.3 cm L 8.3 cm
Zhi Rou Zhai Collection

Compare: Watt 1980 no. 55

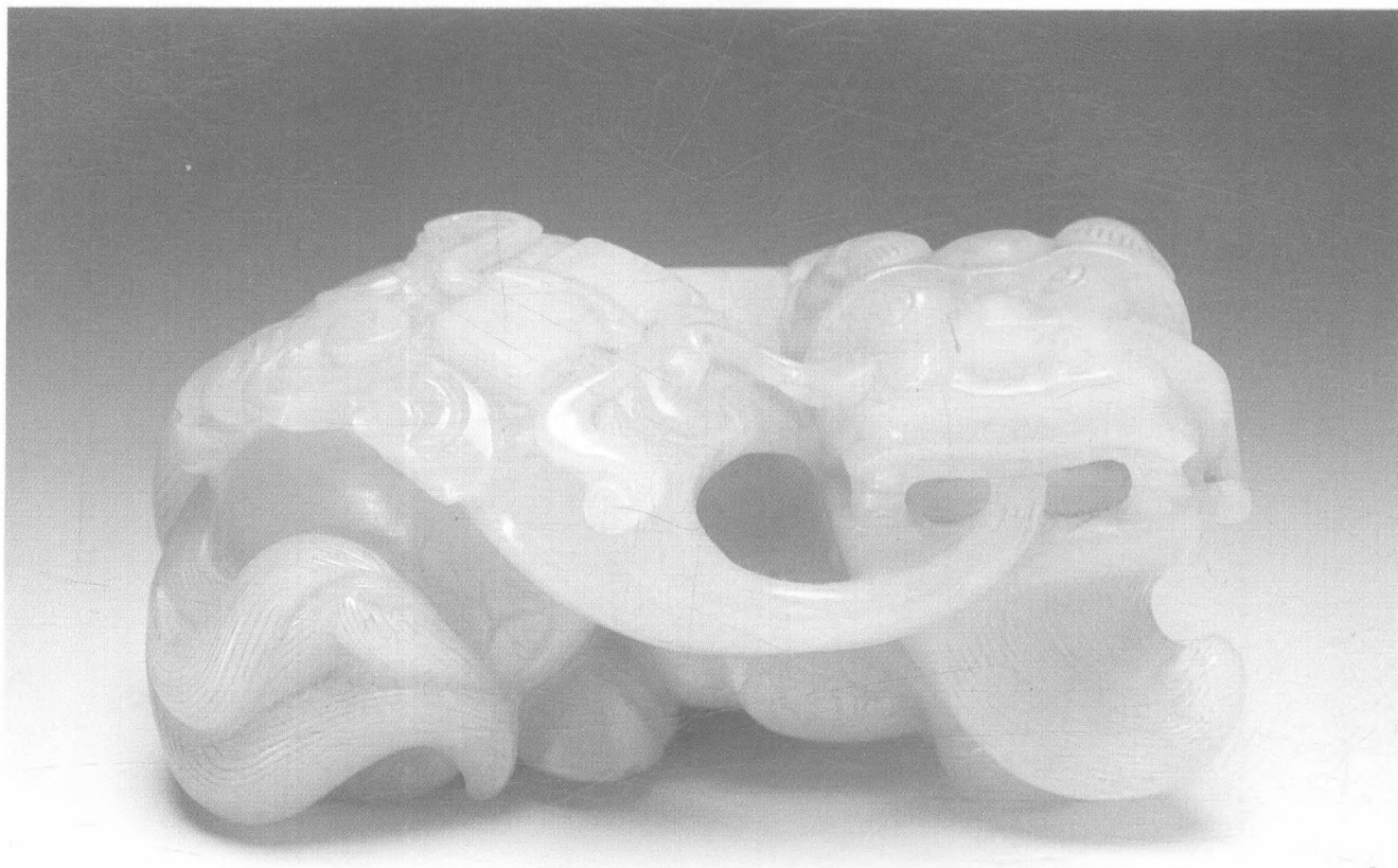


龍

明代
青白玉，赤褐斑
仿古作品
水松石山房藏品

Dragon

Ming dynasty, archaistic
Greenish white jade with russet veins
H 3.1 cm L 6 cm
Shuisongshi Shanfang Collection



麒麟吐玉書

明末

青白玉，褐斑

胡世昌醫生夫人藏品

Qilin with book

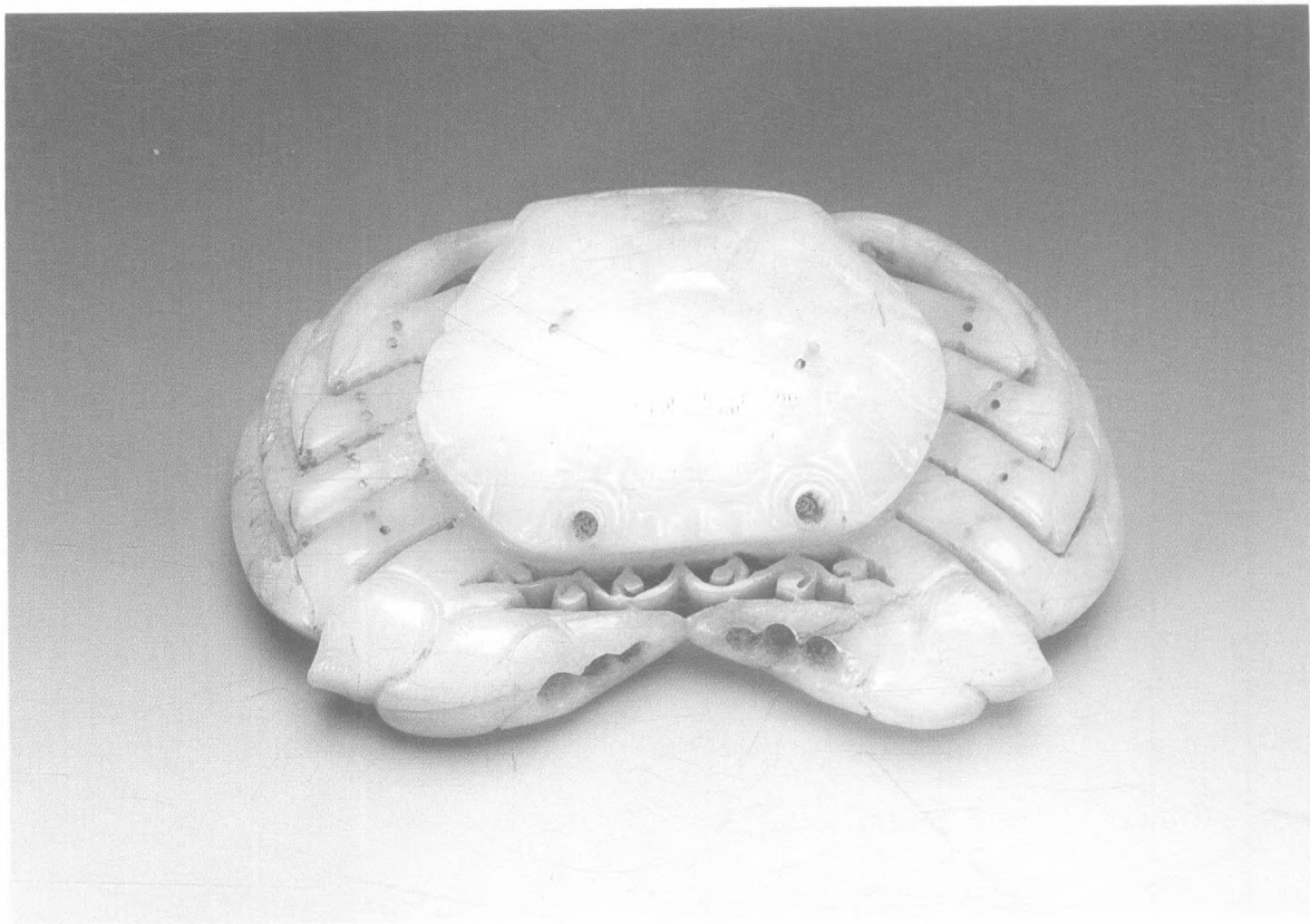
Late Ming dynasty

Greenish white jade with reddish brown markings

H 4.8 cm L 9.5 cm

Dr & Mrs S C Hu Collection

Compare: Ayers no. 374



蟹

明末清初
灰白玉，褐斑
所嵌寶石已失掉
愔賞齋藏品

Crab

Late Ming - Early Qing dynasty
Greyish white jade with brown veins
L 9.6 cm W. 6 cm
Inlaid semi-precious stones missing
Xin Shang Zhai Collection

Compare: Ip Yee no. 190
National 1973 no. 24
ZYQ vol. 5 no. 248

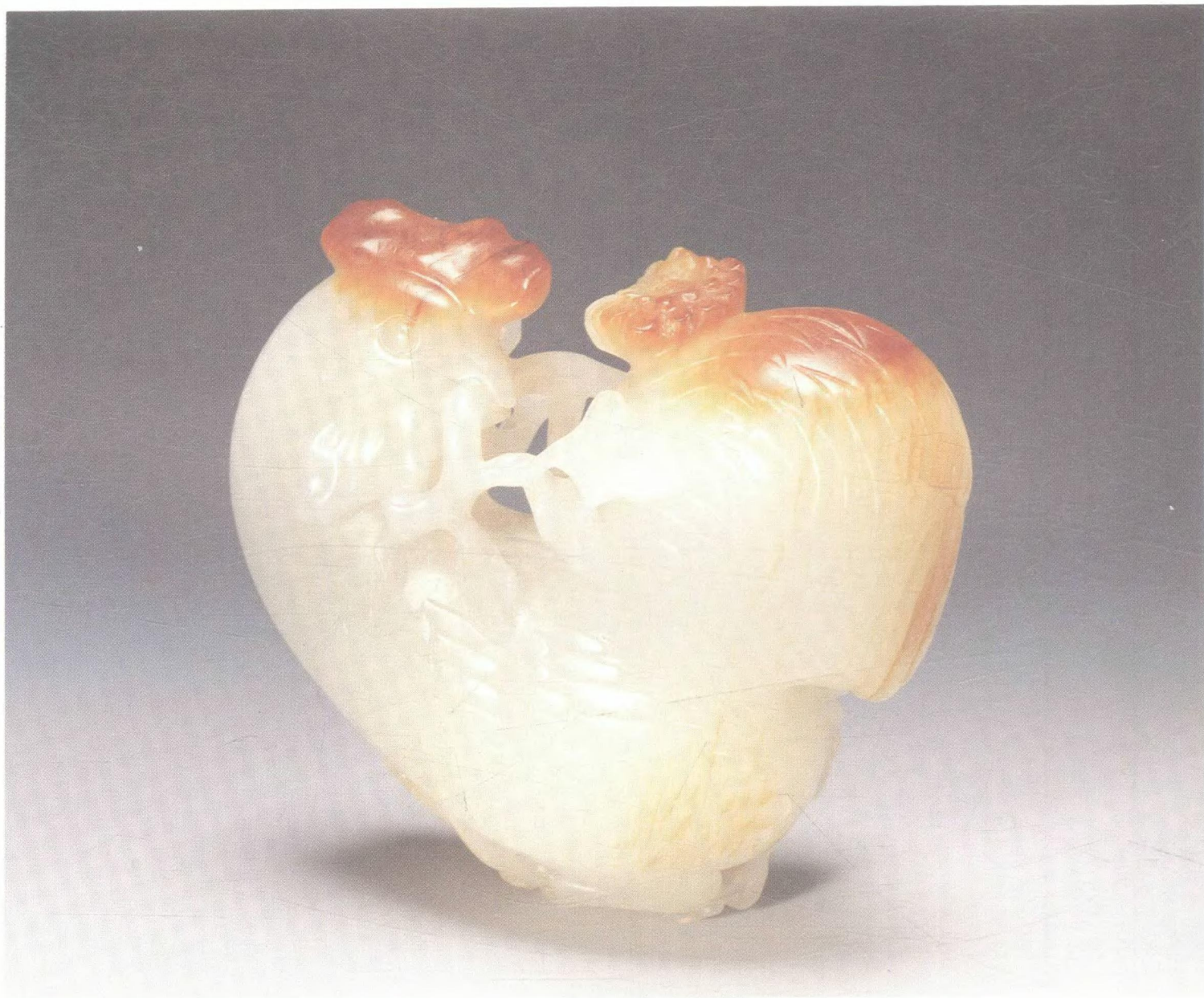


獅

明末清初
赤褐色瑪瑙，灰白斑
百鹿堂藏品

Curled-up lion

Late Ming - Early Qing dynasty
Russet agate with grey and white streaks
H 3.1 cm L 6.3 cm
Bei Lou Tong Collection



雄雞

清乾隆

白玉，褐斑

玉質及雕工均佳，屬乾隆時代的代表作品

知柔齋藏品

Cock with chrysanthemum spray

Qing dynasty, Reign of Qianlong

White jade with brown skin

H 5.7 cm L 6.3 cm

The quality of the jade and the standard of the carving is extremely high. It is a good representative of the finest

workmanship of the Qianlong period

Zhi Rou Zhai Collection

Compare: Watt 1989 no. 63



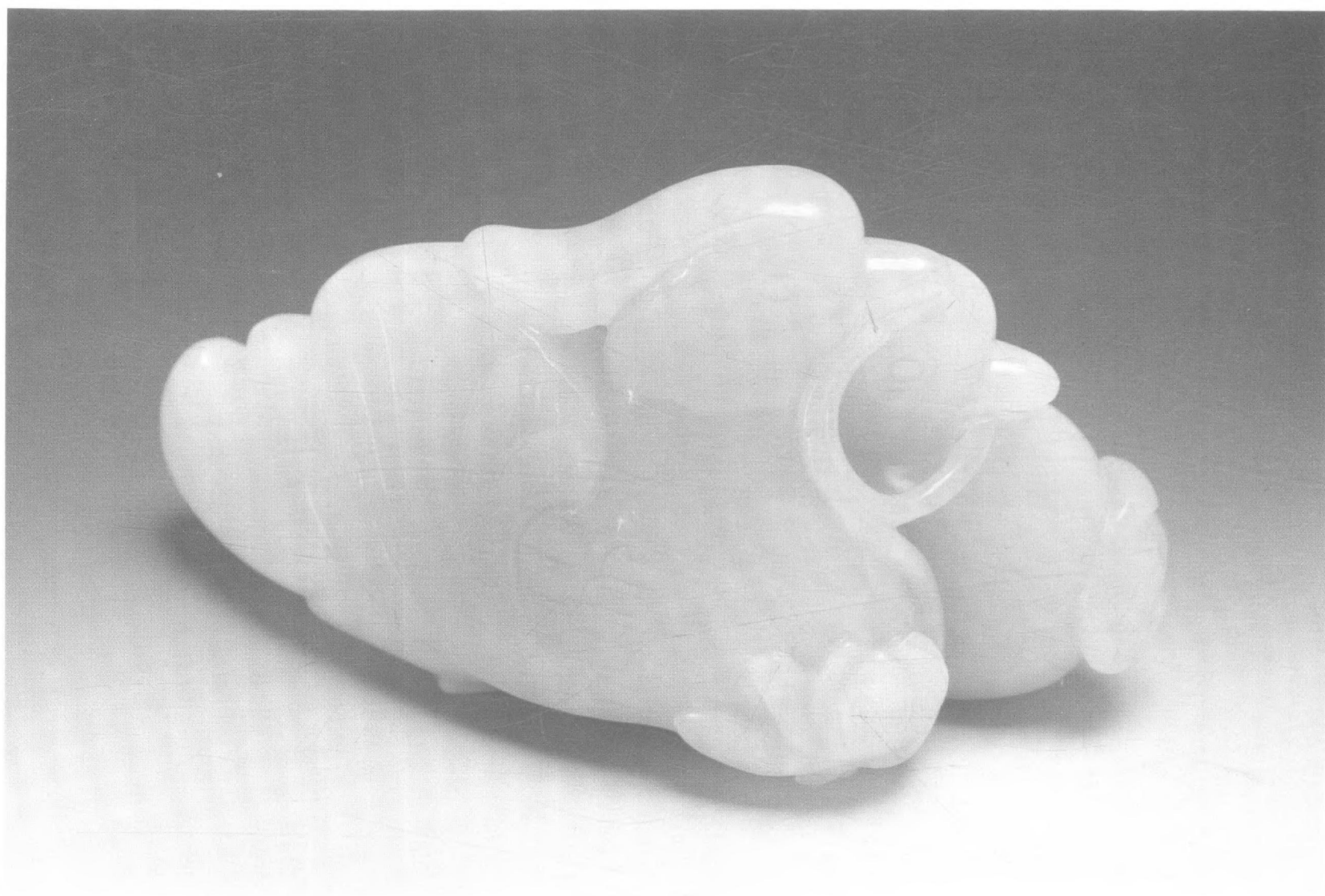
耄耋

清代，十八世紀
羊脂白玉
長青館藏品

Cat, kittens and butterfly

Qing dynasty, 18th century
Mutton fat white jade
H 3.6 cm L 8 cm
Mr C P Lin Collection

Published: Ip Yee no. 164

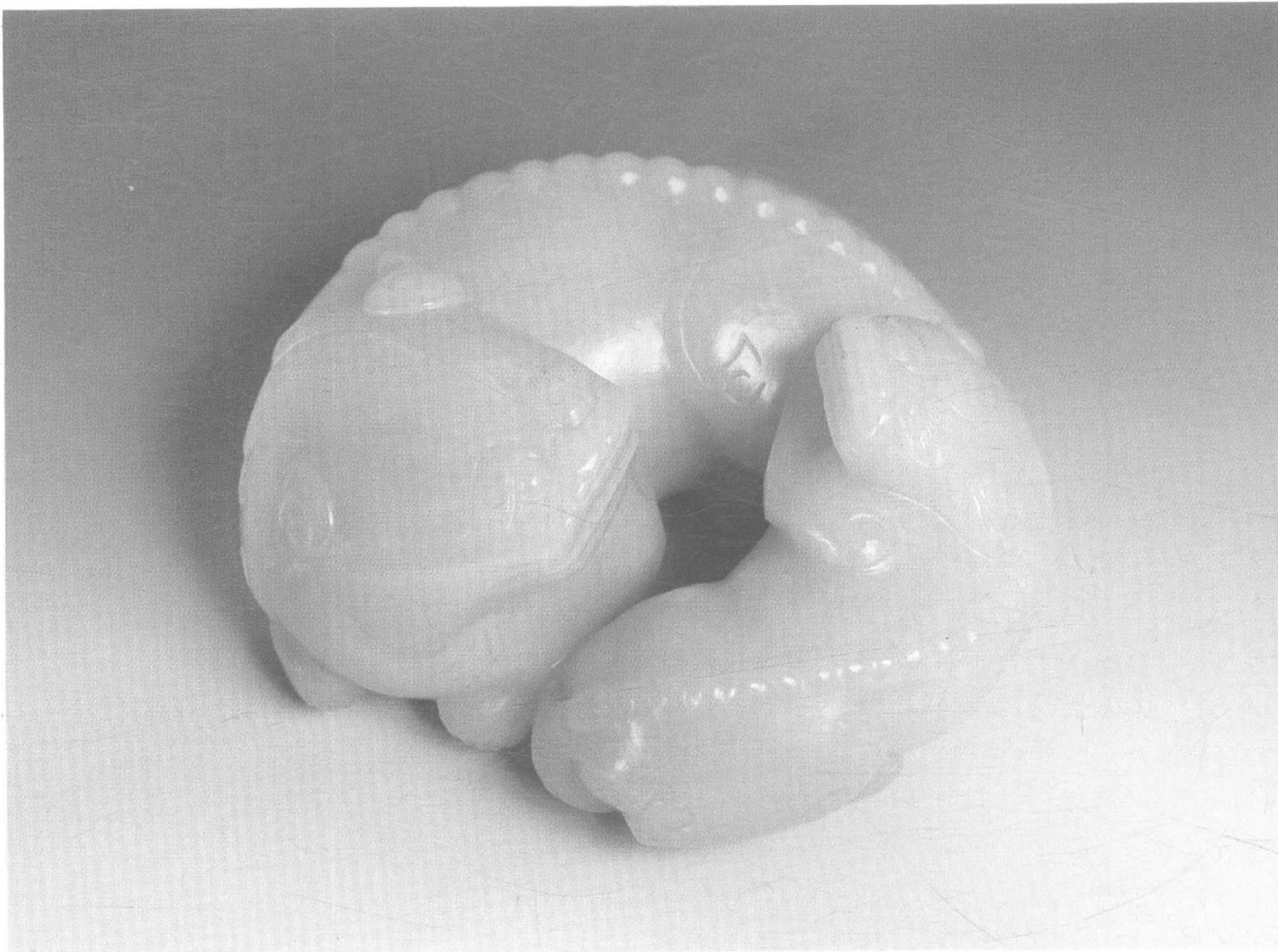


鴛鴦戲蓮

清代，十八世紀
半透明白玉
長青館藏品

Two mandarin ducks with lotus

Qing dynasty, 18th century
Translucent white jade
H 7.4 cm L 12.9 cm
Mr C P Lin Collection



子母瑞獸

清代，十八世紀

青玉

長青館藏品

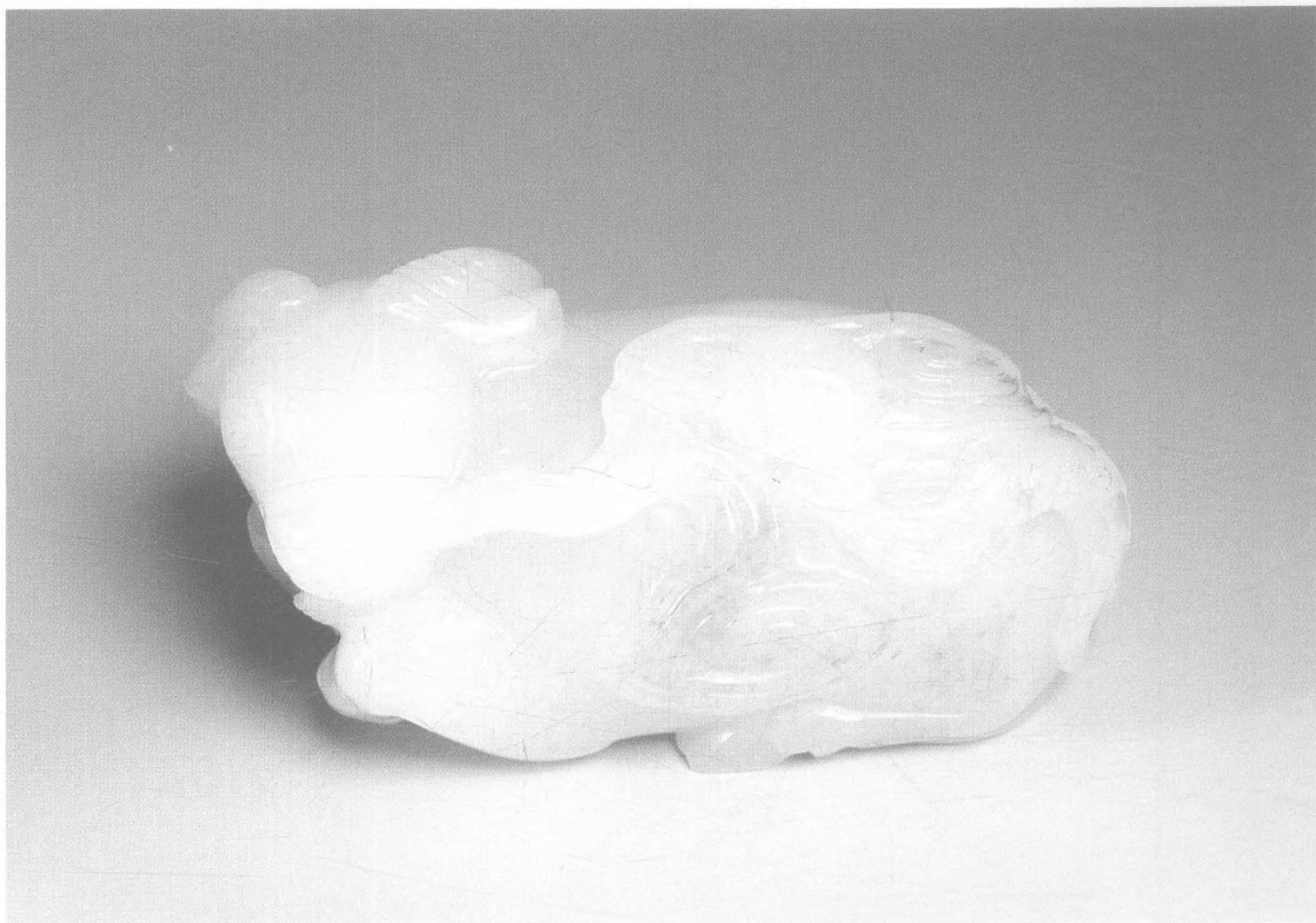
Mythical animal with young

Qing dynasty, 18th century

Green jade

H 3.7 cm L 7.5 cm

Mr C P Lin Collection



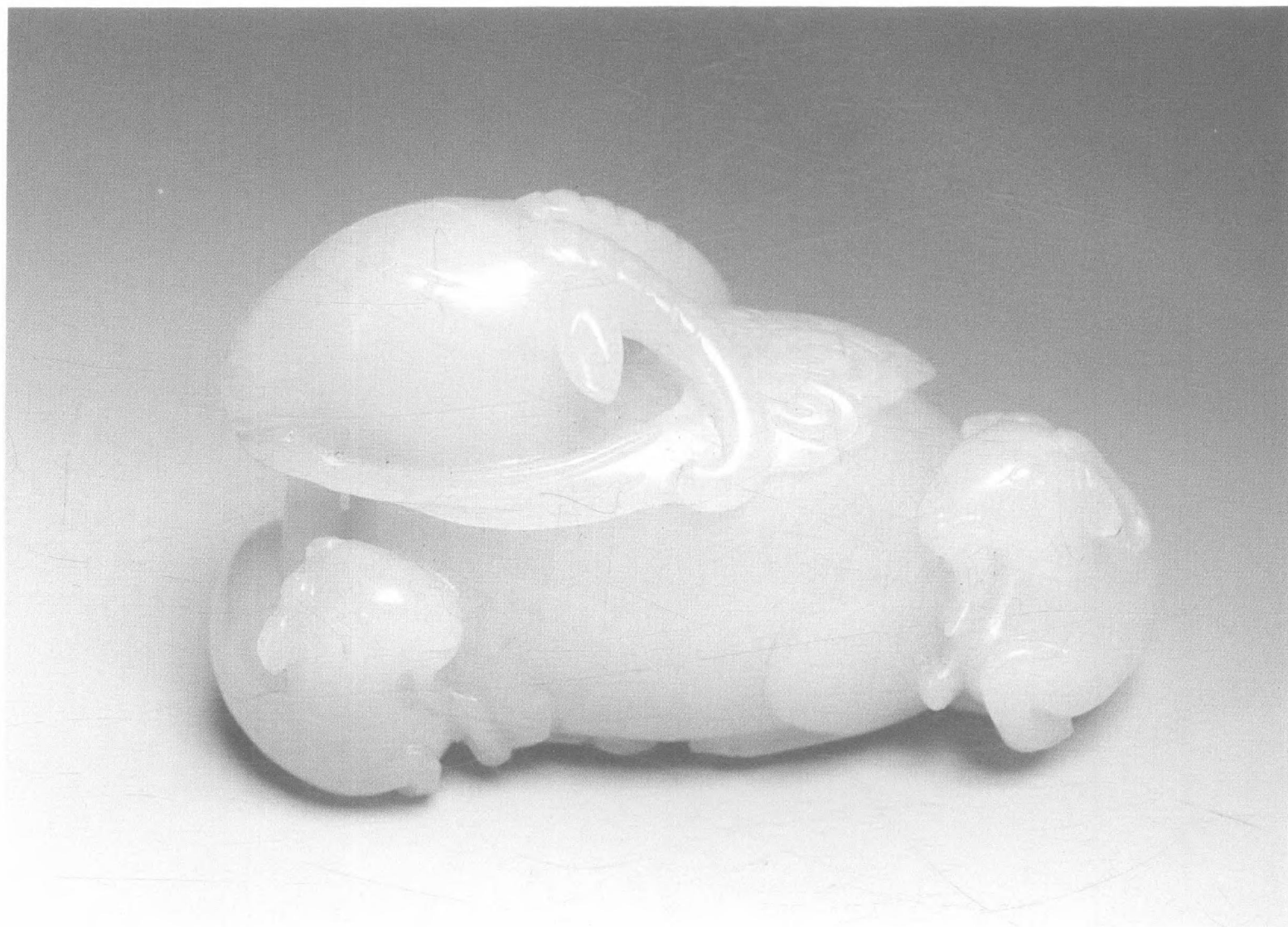
羊

清代
半透明白玉
攻玉山房藏品

Ram

Qing dynasty
Translucent white jade
H 3.6 cm L 6.5 cm
Dr S Y Yip Collection

Published: Ip Yee no. 144
Compare: *ZYQ* vol. 6 no. 269



三陽啟泰

清代

白玉

鍾華楠先生藏品

Ewe with lambs

Qing dynasty

White jade

H 3.5 cm L 6.2 cm

Mr W N Chung Collection

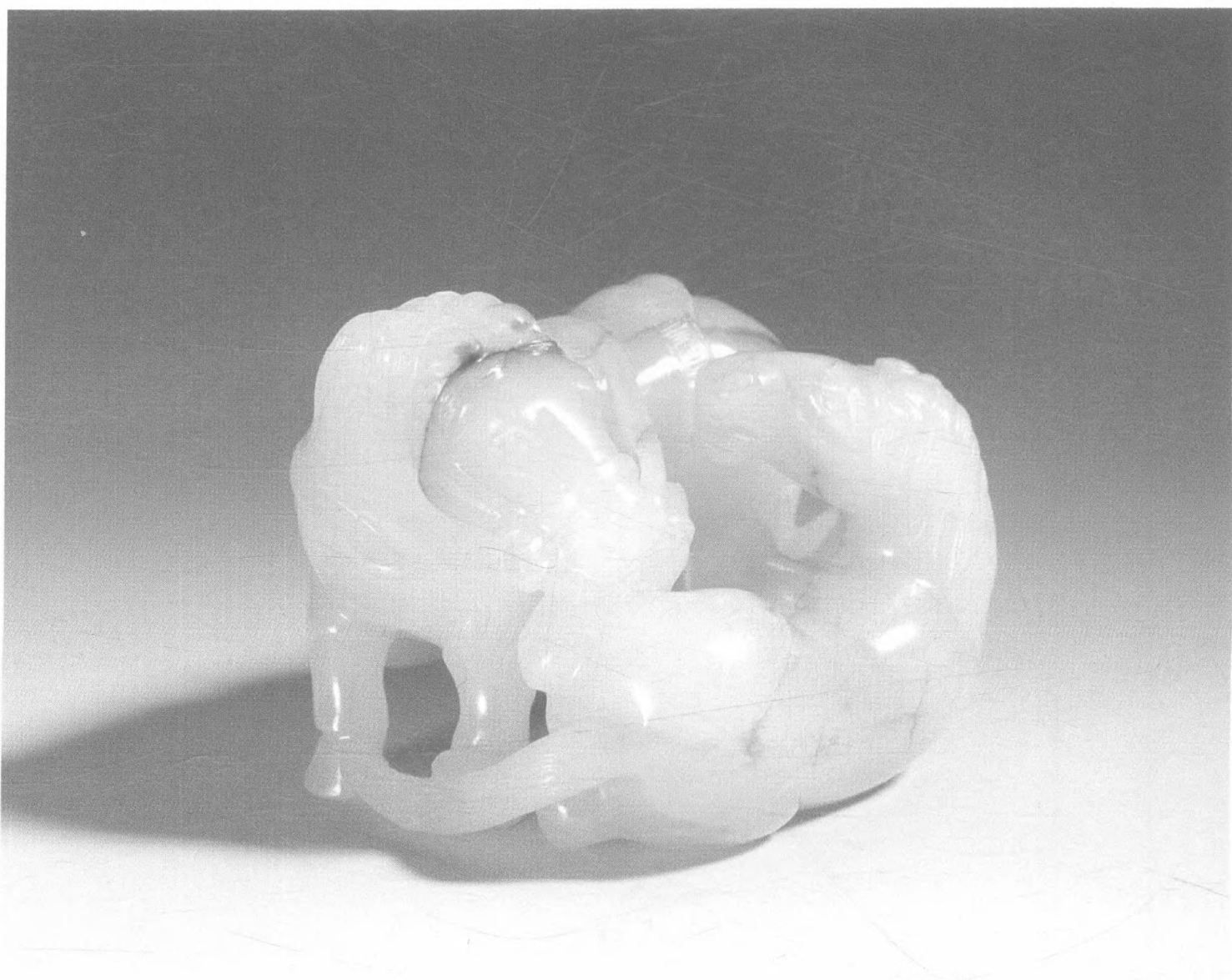


三陽啟泰

清代
白玉
百鹿堂藏品

Ewe with lambs

Qing dynasty
White jade
H 4.4 cm L 6.5 cm
Bei Lou Tong Collection



雙馬

清代，十八世紀
青白玉，褐斑
知柔齋藏品

Two horses

Qing dynasty, 18th century
Greenish white jade with brown veins
H 3.6 cm L 4.2 cm
Zhi Rou Zhai Collection



子母瑞獸

清末
黃玉，淺褐斑
仿宋代作品
知柔齋藏品

Mythical animal with young

Late Qing dynasty, archaistic; reminiscent of the style of the Song dynasty
Yellow jade with light brown patches
H 2.6 cm L 5.2 cm
Zhi Rou Zhai Collection



馬

清代，十八世紀
茶晶
鄒紀新先生藏品

Reclining Horse

Qing dynasty, 18th century
Smoky crystal
H 4.8 cm L 7.6 cm
Mr Roger Chow Collection



金魚一對

清乾隆

綠白翡翠，鑲嵌黑石

造型生動，雕工精美，應屬乾隆時代作品

長青館藏品

Pair of gold fish

Qing dynasty, Reign of Qianlong

Green and white translucent jadeite inlaid with
black stone

H 1.7 cm, 1.9 cm L 6.3, 6.8 cm

This pair of gold fish look as if they are alive. Aestheti-

cally they are beautiful and the carving is first-rate.

This exhibit can be regarded as a Qianlong period
showpiece

Mr C P Lin Collection



130



131

玦

新石器時代，查海文化
青黃玉，褐斑
這是迄今在中國發現其中一件最早期的玉器
秋栢軒藏品

玦二件

新石器時代，先紅山文化
青玉，蝕變至象牙白色，褐斑及紅斑
在內蒙古，與紅山玉器同一遺址出土，但出於較低
的文化層。
悠賞齋藏品

Slit ring

Neolithic. Chahai Culture (c. 5600 B.C.)
Yellow green jade with brown veins
H 2 cm D 2.3 cm
One of the earliest jades discovered so far in China
Qiu Bo Xuan Collection

Compare: Yang 1994 no. 2

Two slit rings

Neolithic. Pre-Hongshan Culture (c. 4000 B.C.?)
Green jade, heavily altered to ivory colour, with brown
mottling and on one a red streak
H 1.8, 1.6 cm D 3.2, 2.7 cm
Excavated in the same area as Hongshan jades in Inner
Mongolia but from a lower stratum
Xin Zhang Zhai Collection



鐲

新石器時代，華東出土，約公元前四千年

青玉，褐斑

楊建芳鑑定為鐲子

秋栢軒藏品

Bracelet

Neolithic, from east coast of China, c. 4000 B.C.

Green jade with brown mottling

D 9.9 cm H 1.2 cm

Yang Jianfang believes that this was used as a bracelet

Qiu Bo Xuan Collection



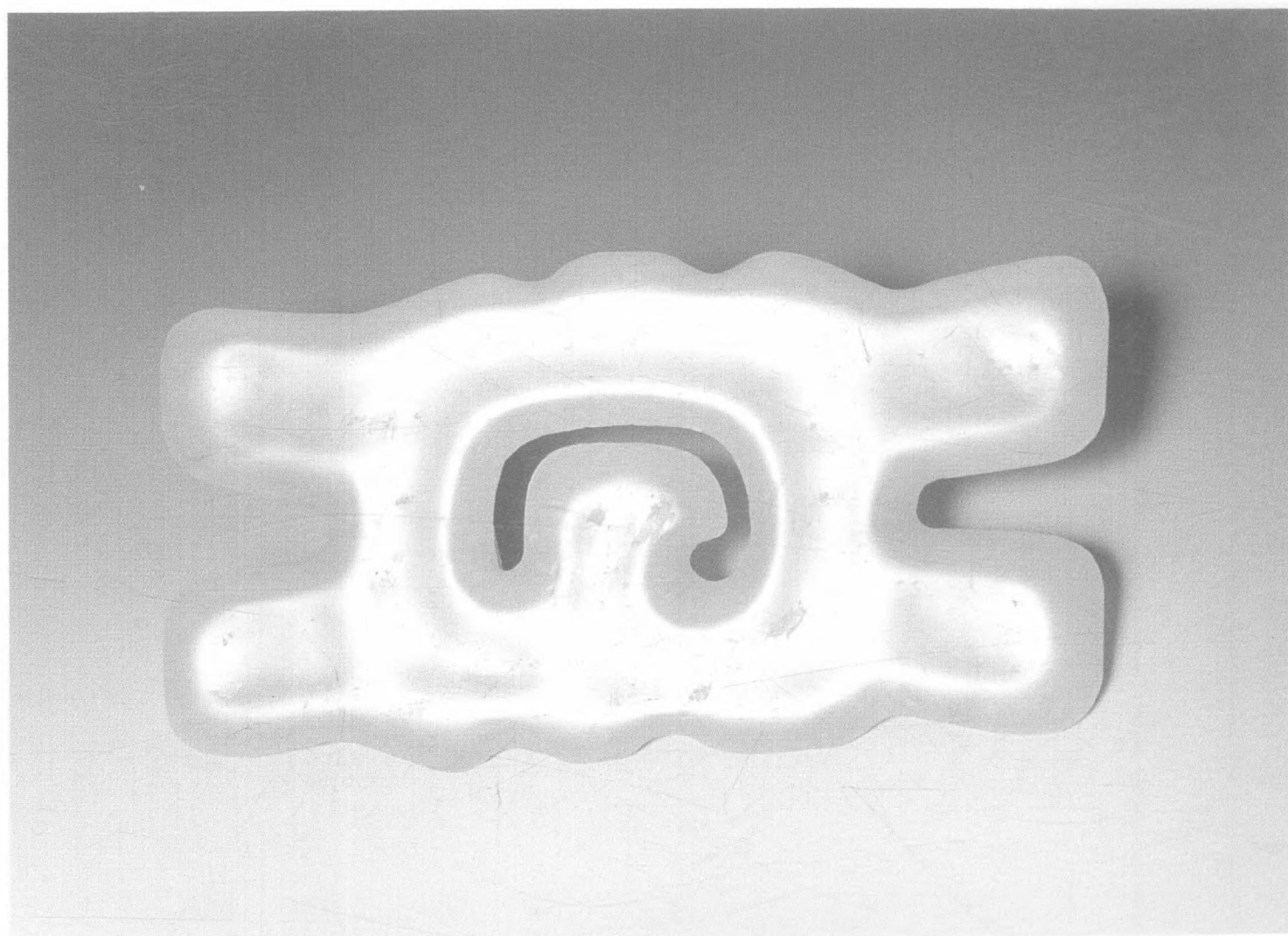
璜

新石器時代，北陰陽營文化
黃色瑪瑙
秋栢軒藏品

Arc-shaped pendant

Neolithic. Beiyinyangying Culture (c. 4000 - 3000 B.C.)
Yellow chalcedony
L 11.6 cm
Qiu Bo Xuan Collection

Compare: Yang 1994 no. 36
Yeung pl. I no. 8 2nd centre
Zhonghua 1985 col. pl. I centre
ZYQ vol. I no. 57



雲形珮

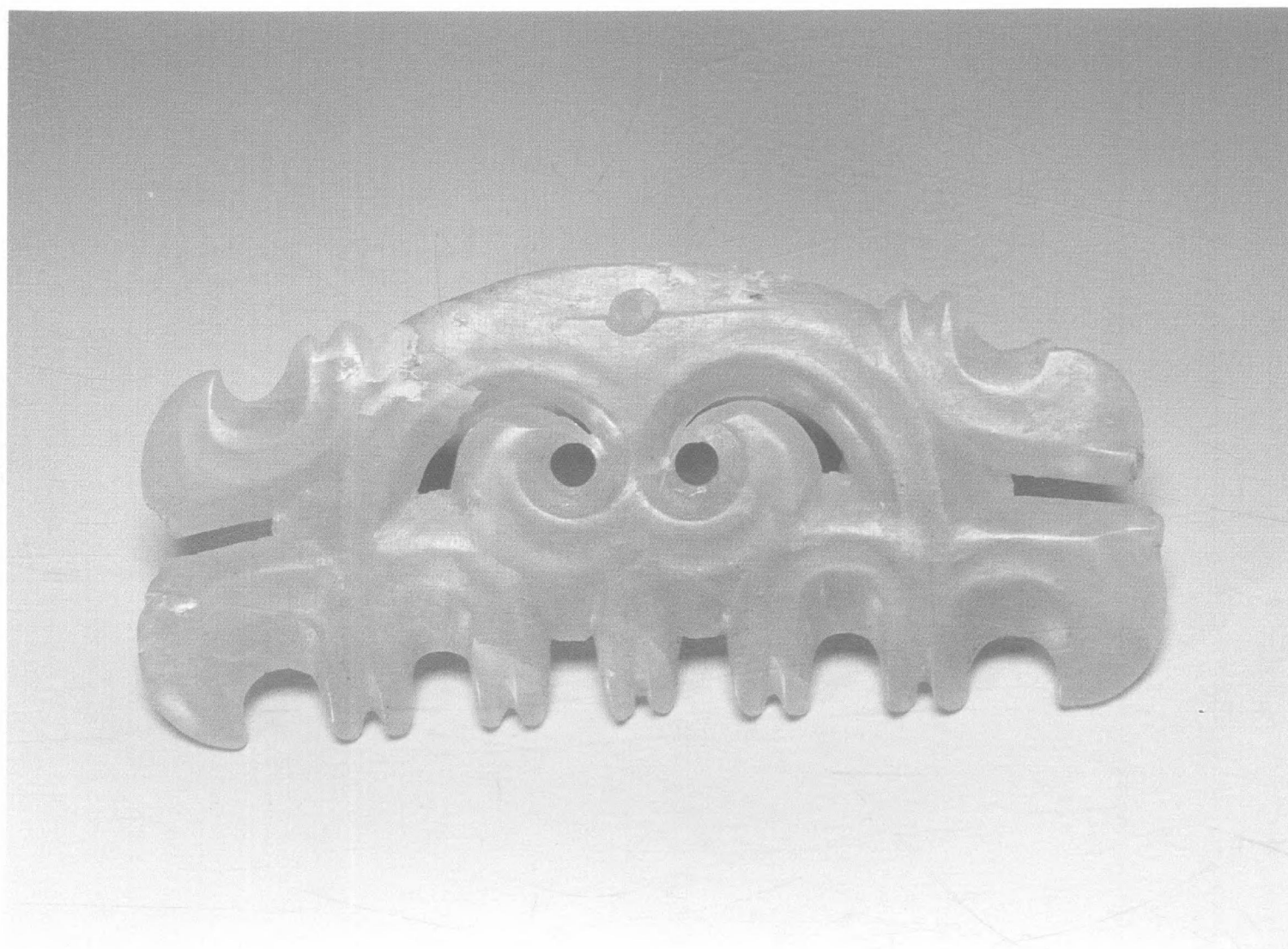
新石器時代，紅山文化
半透明綠玉
關善明博士藏品

Cloud-scroll pendant

Neolithic. Hongshan Culture
Translucent olive green jade
L 9 cm W 4.7 cm
Dr Simon Kwan Collection

Compare: Keverne p. 80 fig. 51
So pp. 87-92
Yang 1986 no. 5
-- 1992 no. 1
ZYQ vol.1 no. 11

Published: Yang 1994 no. 4



雲形五齒珮

新石器時代，紅山文化

淺灰玉

關善明博士藏品

Openwork toothed pendant

Neolithic, Hongshan Culture

Light grey jade

L 7.9 cm W 5.6 cm

Dr Simon Kwan Collection

Published: So pp. 87-92

Yang 1994 no. 5

Compare: Fu no.7

Keverne p. 62 fig. 21

Rawson p. 23 fig. 7

Salmony 1938 pl. VII fig. 6

ZYQ vol. 1 no. 14



馬蹄形器

新石器時代，紅山文化

半透明淺綠玉

關善明博士藏品

Hoof-shaped ornament

Neolithic. Hongshan Culture

Translucent, highly lustrous light green jade

H 10.9 cm W 8.5 cm

Dr Simon Kwan Collection

Published: Yang 1994 no. 8

Compare: Keverne p. 50 fig. 2; p. 81 fig. 53

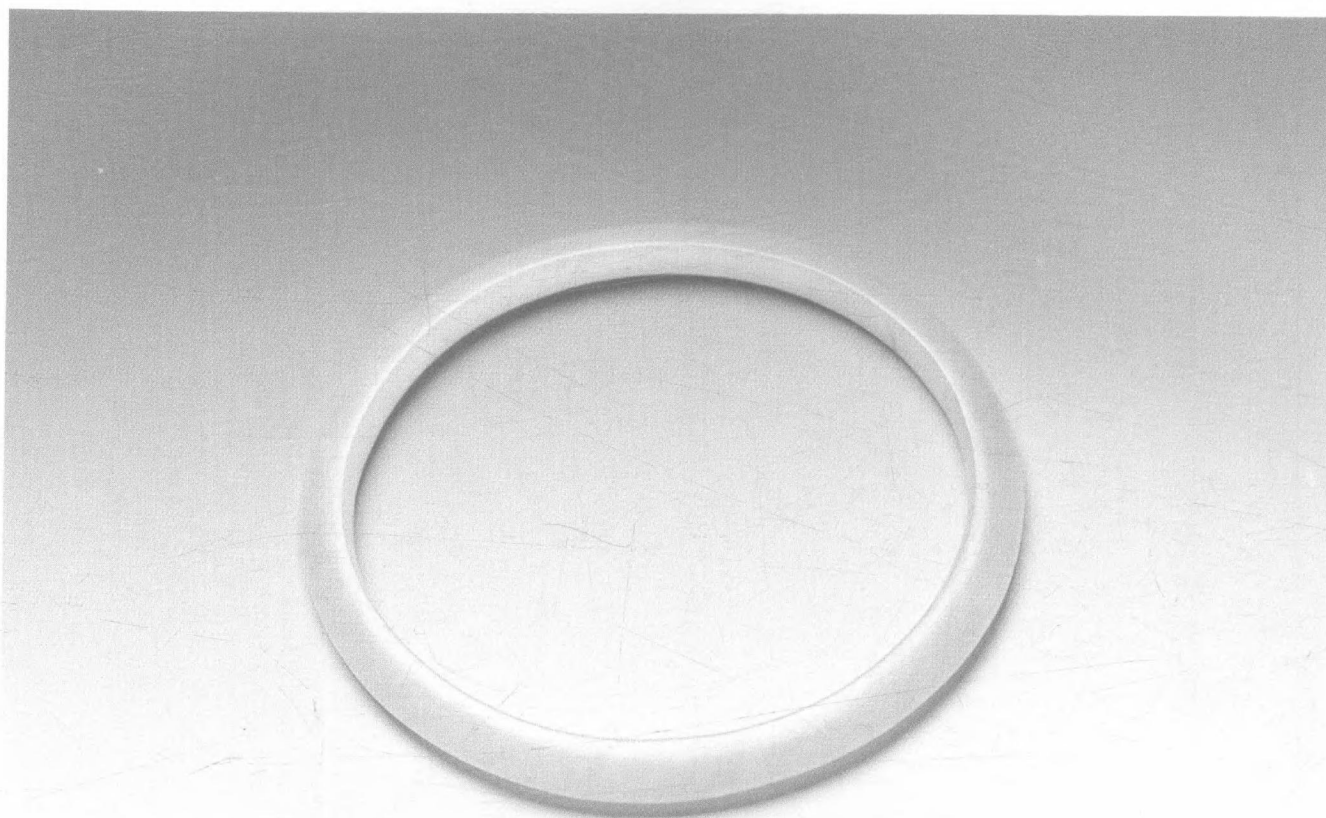
Lally no. 20

Lawton 1987 no. 32

Rawson no. 1:2

Yang 1986 no. 1

ZYQ vol. 1 nos. 1-3



鐲

新石器時代，紅山文化

灰白玉

鍾華培先生藏品

Bracelet

Neolithic. Hongshan culture

Greyish white jade

D 7 cm

The section of this bracelet is triangular: the inner edge is a narrow plane, the outer edge ends in a point. There are similar excavated bracelets in the Liaoning Provincial Museum Collection

Mr W P Chung Collection



鐲

新石器時代，良渚文化
 蝕變白玉，褐斑
 秋栢軒藏品

Bracelet

Neolithic. Liangzhu Culture
 Altered creamy white jade with brown staining
 D 9.7 cm
 Qiu Bo Xuan Collection

Compare: Lally no. 12
 Rawson no. 6:4



鐲

新石器時代，良渚文化
 蝕變青玉，褐斑及白斑
 鍾華培先生藏品

Bracelet

Neolithic, Liangzhu Culture
 Green jade with altered areas of brown and white
 D 7 cm H 1.5 - 2 cm
 Mr W P Chung Collection

Compare: Rawson no. 6:3



冠狀飾二件

新石器時代，良渚文化

A. 牙黃玉，淺灰及淺褐斑

關善明博士藏品

B. 牙黃玉，褐斑，光澤較強

秋栢軒藏品

Trapezoidal plaques

Neolithic. Liangzhu Culture

A. Ivory colour yellow jade with pale grey and light brown specks

L 9 cm W 2.8 cm

"The zoomorphic mask on the present piece, with its upright eye-lids, is unlike anything else excavated." -- Yang Boda

Dr Simon Kwan Collection

Published: Yang 1994 no. 41

Compare: Liangzhu nos. 110-121

ZYQ vol. 1 no. 269

B. Ivory colour jade, with very high polish and brown veins

L 5.9 cm W 4 cm

Qiu Bo Xuan Collection



圓椎形飾四件

新石器時代，良渚文化

三件蝕變牙白玉，一件淺黃玉

楊伯達認為長的用做髮簪，短的則作為串飾

秋栢軒藏品

Four awl-shaped ornaments

Neolithic. Liangzhu culture

Three ivory colour completely altered jade; one partly altered pale yellow jade

L 11.6 cm (longest) 4.5 cm (shortest)

Longer pieces were apparently used as hairpins, while shorter ones formed parts of ornamental sets. (Yang Boda)

Qiu Bo Xuan Collection

Compare: Forsyth no. 31 C

Keverne p. 85 fig. 61

Liangzhu nos. 134, 140

Rawson no. 5:8

Shanghai no. 63

Yang 1994 no. 43

ZYQ vol. 1 nos. 240, 244



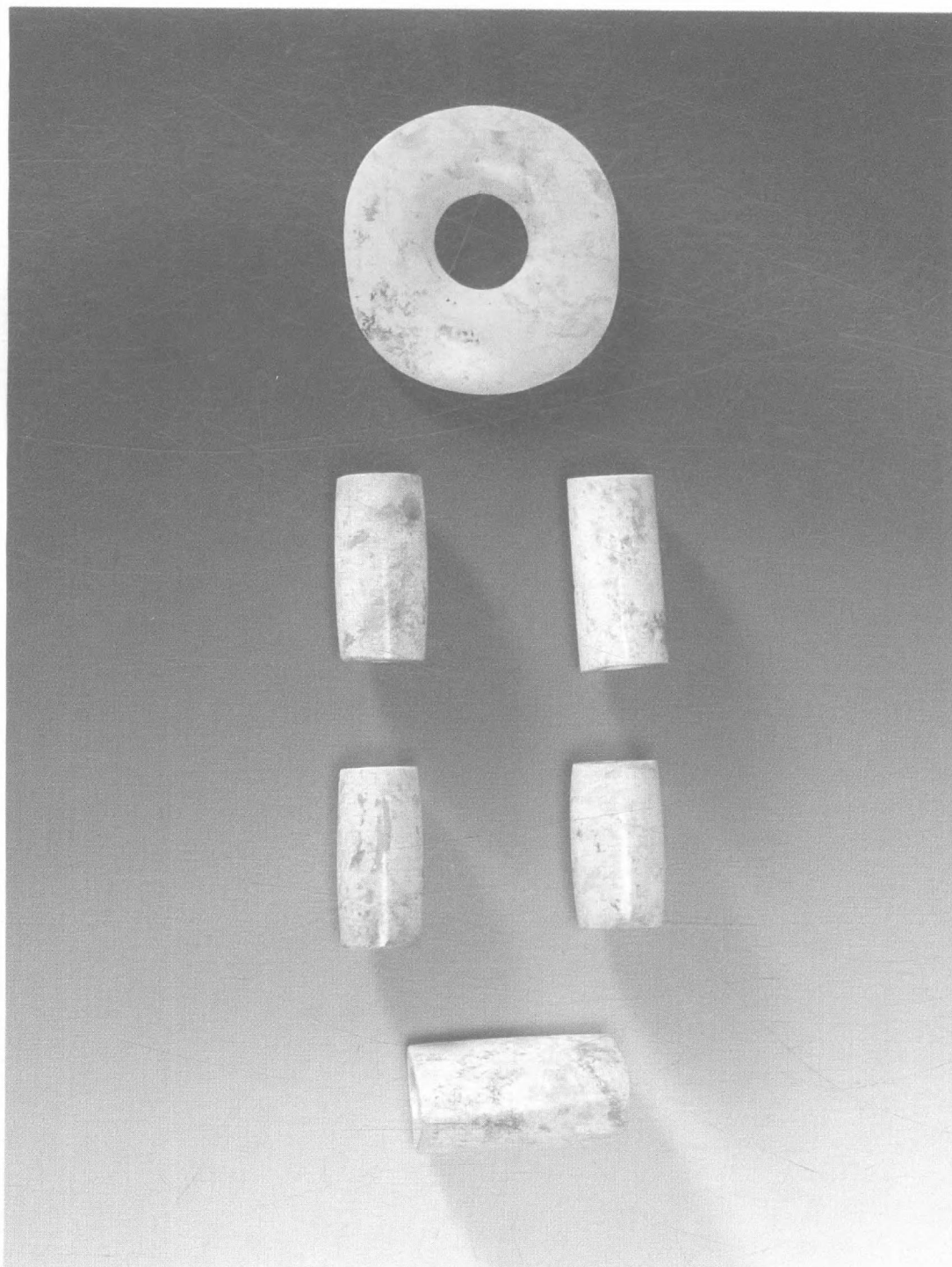
管飾

新石器時代，良渚文化
 蝕變牙白玉
 秋栢軒藏品

Cylindrical bead

Neolithic. Liangzhu Culture
 Completely altered ivory-white jade with reddish-brown
 staining
 H 3.2 cm
 Qiu Bo Xuan Collection

Compare: Keverne p. 86 fig. 63
 Lally no. 13
 Liangzhu no. 182
 Rawson no. 5:11
 Yang 1994 no. 47



串飾

新石器時代，良渚文化
 蝕變白玉，褐斑
 秋栢軒藏品

Necklace

Neolithic. Liangzhu Culture
 Altered creamy white jade with brown mottling
 L 2.6 cm (longest bead) D 3.8 cm (disc)
 Qiu Bo Xuan Collection

Compare: Liangzhu no. 168
 Rawson no. 5:12
 Yang 1994 no. 48



獸形飾

新石器時代，龍山文化
黃青玉，黑斑及蝕變
曾屬鄭德坤教授藏品
秋栢軒藏品

Arc-shaped plaque

Neolithic. Longshan Culture
Yellowish green jade with black markings and altered areas
L 13.5 cm
This plaque has been much reworked. It is reputed to have come from Prof. Cheng Te-kun's collection
Qiu Bo Xuan Collection

Published: Spink no. 2



鏤空飾物

新石器時代，龍山文化

蝕變淺青玉

這件作品曾斷裂，並經修改。在關氏玉器圖錄中，
展品30的龍山文化鏤空鉞與這件紋飾相近

秋栢軒藏品

Openwork ornament

Neolithic. Longshan Culture

Pale green jade with brown and altered patches

L 11.6 cm W 4.2 cm

This piece has been broken and reworked. The incised spiral appears to be a later addition. A Longshan jade tablet in the Kwan Collection (no.30) shows similar incised guidelines outlining the openwork. This piece

may have formed part of a decorative fitting.
Qiu Bo Xuan Collection

Compare: China Institute 1988 no. 79

Rawson no. 12:14 fig. 4

Yang 1994 no. 30



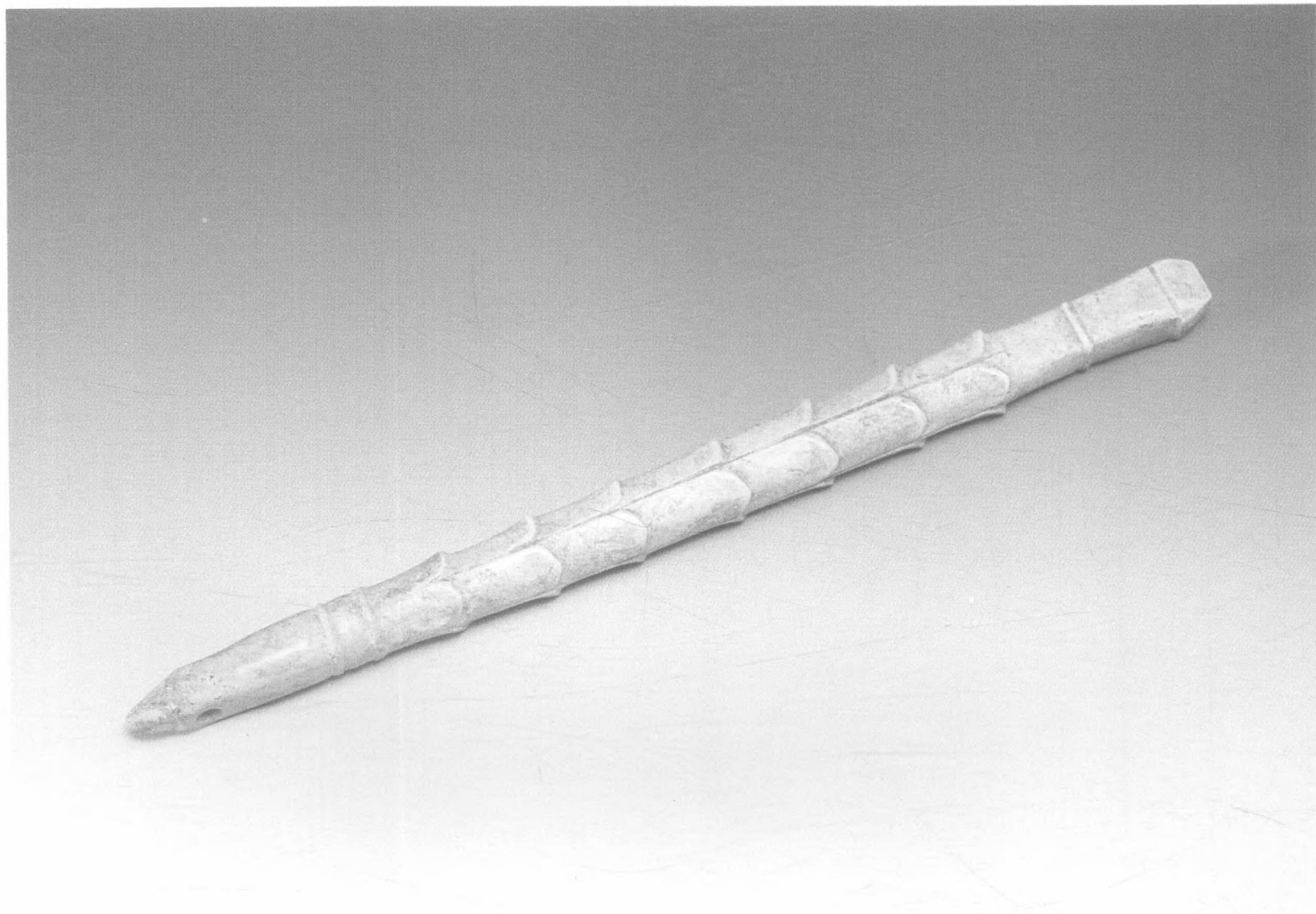
花形飾物

商初（二里岡期）
青玉・白斑
秋栢軒藏品

Floral ornament

Early Shang dynasty (Erligang period)
Green jade with white flecks
L 3.8 cm W 3.6 cm
Qiu Bo Xuan Collection

Compare: Yeung pl. XXXII no. 1



棒形珮

商代

蝕變至淺黃色，硃砂痕

北山堂惠贈，香港中文大學文物館藏品

Handle-shaped ornament

Shang dynasty

Softly polished jade completely altered to buff with traces
of cinnabar

L 17.1 cm

Collection of the Art Museum, The Chinese University of
Hong Kong, gift of Bei Shan Tang

Provenance: Richard C. Bull Collection

Published: Min Chiu 1985 no. 191

Sotheby's no. 166

Compare: Loehr no. 114

Salmony 1938 pl. XX no. 1

Watt 1989 no. 9

Yinxu no. 115 centre

ZYQ vol. 2 no. 108



柄形飾物

商代

不透明淺青藍色綠松石，硃砂痕

葉義指出同類型的器物在出土時，發現放置於死者腰部附近，可能是一種飾物

關肇頤醫生藏品

Handle-shaped ornament

Shang dynasty

Opaque pale greenish blue turquoise with traces of cinnabar

L 8.5 cm W 1.3 cm

According to Ip Yee, a similar carving was excavated near the waist and was probably used as an ornament

Dr S Y Kwan Collection

Published: Ip Yee no. 28

Compare: Loehr nos. 112-113

Watt 1989 no. 9

ZYQ vol. 2 no. 282



龍形珮

西周

淺青灰玉，褐斑

攻玉山房藏品

Dragon pendant

Western Zhou dynasty

Light greenish grey jade with brown streaks

L 11.5 cm

Dr S Y Yip Collection

Published: Min Chiu 1985 no. 200



龍紋璜

西周

淺黃青玉，褐斑

關肇頤醫生藏品

Arc-shaped pendant

Western Zhou dynasty

Pale yellowish green jade with brown mottling

L 11 cm

Dr S Y Kwan Collection

Published: Ip Yee no. 72

Compare: Ayers no. 87

Keverne p. 98 fig. 14

Queensland no. 33

Rawson no. 14:4

Yang 1994 no. 119



鳳紋柄飾

西周
青玉，黃褐斑
秋栢軒藏品

Handle-shaped ornament carved with phoenix

Western Zhou dynasty
Green jade with yellowish brown staining
L 9.2 cm W 2.3 cm
Qiu Bo Xuan Collection

Compare: Keverne p. 99 fig. 15
Lawton 1987 no. 53
Loehr no. 334
Rawson fig. 37
Yang 1994 no. 128
ZYQ vol. 2 no. 242, 281



獸面飾

西周

淺黃青玉

關肇頤醫生藏品

Taotie mask

Western Zhou dynasty

Pale yellowish green jade

H 3.5 cm W 2.3 cm

Dr S Y Kwan Collection

Published: Ip Yee no. 40



人形夔龍紋飾一對

西周

青玉，硃砂痕

關善明博士藏品

Pair of openwork ornaments

Western Zhou dynasty

Translucent green jade with traces of cinnabar

L 6.6 cm W 7.1 cm

Dr Simon Kwan Collection

Published: Keverne p. 100 fig. 18

Min Chiu 1990 no. 200

Yang 1994 no. 134



貝八件

西周

綠松石；二件黃綠色，五件天藍色，一件淺藍色
關善明博士藏品

Eight turquoise cowries

Western Zhou dynasty

Two yellowish green, five lavender blue, and one light
blue turquoise

L 2.3 cm W 1.8 cm

Dr Simon Kwan Collection

Published: Yang 1994 no. 142



鞞三件

西周至戰國

A. 灰白玉

關肇頤醫生藏品

B. 水晶

C. 褐色瑪瑙

鄒紀新先生藏品

Three archer's rings

Western Zhou dynasty - Warring States Period

A. Greyish white jade

L 4.4 cm W. 2.3 cm

Dr S Y Kwan Collection

B. Rock crystal

L 4.4 cm W 3.4 cm

C. Yellowish brown agate

L 4.5 cm W 3.3 cm

B. & C. Mr Roger Chow Collection

Similar jade archer's rings are in the collection of the In-

stitute of Cultural Relics, Sanmenxia, Henan

Compare: Dohrenwend p. 78

Forsyth no. 122

Fu no. 59

Loehr no. 451

Rawson no. 20:1

Yang 1994 no. 190

ZYQ vol. 3 nos. 50, 186



渦紋飾一對

春秋晚期
蝕變淺墨綠玉
關善明博士藏品

Pair of oblong ornaments

Late Spring and Autumn Period
Altered dark green jade
L 18.9 cm W 3.3 - 4.3 cm
Dr Simon Kwan Collection

Published: Min Chiu 1990 no. 204
Yang 1994 no. 153



龍形珮飾一對

春秋晚期
淺黃瑪瑙
秋栢軒藏品

Pair of dragon-shaped ornament

Late Spring and Autumn Period
Pale yellow agate
L 9.3 cm
Qiu Bo Xuan Collection

Compare: *ZYQ* vol. 3 no. 44



瑗五件

春秋晚期至戰國時代

黃、紅、綠瑪瑙；最大件的瑗有鐵色外沿和蝕變
傅忠謨指出最早期的瑗出土於河南洛陽的春秋晚期
墓葬

秋栢軒藏品

Five faceted agate rings

Late Spring and Autumn Period - Warring States Period

Agate: two beige, two red, one moss-green

D 10.8 cm - 4.5 cm

On the biggest ring there is iron encrustation and a small altered patch

According to Fu Zhongmo, the earliest ring discovered so far was excavated from a late Spring and Autumn grave in Henan, Luoyang, Zhongzhoulu

Qiu Bo Xuan Collection

Compare: Forsyth nos. 123, 131

Fu no. 46

Hong Kong nos. 145, 146

Lally no. 86

Loehr no. 480

Till col. pls. VI, VII

Yang 1994 no. 169

ZYQ vol. 3 nos. 137, 208



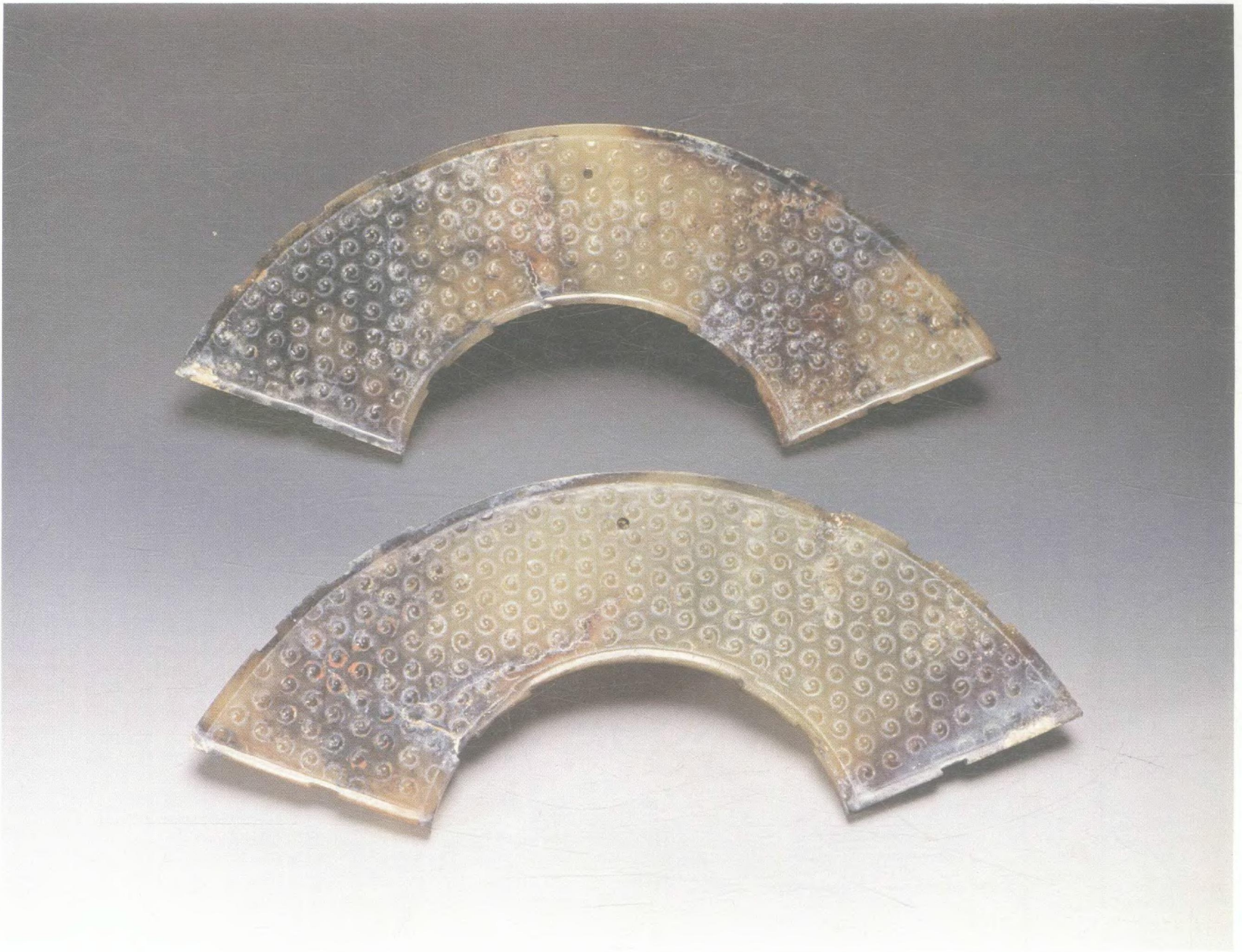
管六件

春秋晚期
瑪瑙；褐、白二色五件，黃褐色一件
楊寶英女士藏品
秋栢軒藏品

Six agate beads

Late Spring and Autumn Period
Agate: five brown and milky white, one translucent yellowish brown
L 4.7 cm (longest) 2.6 cm (shortest)
Ms Yeung Po Ying Collection
Qiu Bo Xuan Collection

Compare: ZYQ vol. 3 nos. 56, 130



璜一對

戰國時代

蝕變青玉，光澤較強，褐斑及硃砂痕
欣賞齋藏品

Pair of huang

Warring States Period

Well polished yellowish green slightly altered jade with
brown patches. One has traces of cinnabar

L 16.2, 16.3 cm W at end 4.8, 4.7 cm

Superb workmanship

Xin Shang Zhai Collection

Compare: Ayers no. 107

Dohrenwend p. 85

Loehr nos. 485 - 486

Rawson no. 17:6

Yang 1994 no. 175

ZYQ vol. 3 nos. 248-249, 256-258



夔龍璜一對

戰國時代

蝕變青玉，褐斑及硃砂痕

欣賞齋藏品

Pair of arc-shaped dragons

Warring States Period

Altered green jade with brown patches and trace of cinnabar

L 21.9 cm

Xin Shang Zhai Collection

Compare: Ayers no. 117

Bluett no. 24

Loehr nos. 435 - 436



龍形珮一對

戰國時代

半透明淺墨綠玉

關善明博士藏品

Pair of dragon pendants

Warring States Period

Translucent, dark green jade

L 26.6 cm W 2 cm

Dr Simon Kwan Collection

Published: Keverne p. 106 fig. 31

Min Chiu 1990 no. 207

Yang 1994 no. 177

Compare: Gugong no. 35

Ip Yee no. 91

ZYQ vol. 3 no. 148



龍形珮

戰國時代

碧玉，蝕變至牙白色，褐斑

關善明博士藏品

Dragon pendant

Warring States Period

Deep green jade with brown suffusion altered to ivory
white

L 13.8 cm W 10 cm

Dr Simon Kwan Collection

Published: Keverne p. 79 fig. 50

Min Chiu 1990 no. 206

Yang 1994 no. 182

Compare: Loehr no. 423

Rawson no. 17:9

ZYQ vol. 3 no. 215



龍形珮

戰國時代

淺青玉，輕微蝕變

秋栢軒藏品

Dragon pendant

Warring States Period

Slightly altered pale green jade

L 15.6 cm W 3.7 cm

Qiu Bo Xuan Collection

Compare: ZYQ vol. 3 no. 222



雙龍珮

戰國時代

青玉，蝕變白斑

關善明博士藏品

Double-dragon pendant

Warring States Period

Green jade with altered areas

L 7 cm W 3.55 cm

Dr Simon Kwan Collection

Published: Yang 1994 no. 183

Compare: ZYQ vol. 3 no. 217



鳳形珮

戰國時代

黃青玉，部份蝕變至白色

水松石山房藏品

Phoenix pendant

Warring States Period

Highly polished yellowish green jade, partially altered to white

H 3.3 cm L 6.3 cm

Shuisongshi Shanfang Collection

Compare: National no. 40 bottom

Rawson no. 17:16



雁形帶鉤

戰國時代
晶瑩青玉
關善明博士藏品

Openwork wild goose belt hook

Warring States Period
Lustrous green jade
L 5.7 cm W 4.3 cm
Dr Simon Kwan Collection

Published: Yang 1994 no. 191
Compare: Salmony 1938 pl. LXVI no. 3



韞形珮

戰國時代

黃玉，光澤較強，部份蝕變
秋栢軒藏品

Miniature archer's ring

Warring States Period

Partially altered jade with very high polish

L 3.5 cm W 1.7 cm

This carving might have been used as a pendant

Qiu Bo Xuan Collection



繩紋瑗

戰國時代
蝕變青玉
秋栢軒藏品

Fluted ring

Warring States Period
Extensively altered green jade with brown specks
D 5.5 cm
Jiu Bo Xuan Collection

Compare: Ayers nos. 100, 101
Loehr nos. 478, 479
Rawson no. 17:1
Salmony 1963 pl. XIX no. 2
Yang 1994 nos. 172 - 173



帶鉤二件

戰國時代
褐色瑪瑙，透黃色
鄒紀新先生藏品

Two garment hooks

Warring States Period
Yellowish brown agate
H 2.6, 2.9 cm L 7, 3.5 cm
Mr Roger Chow Collection

Compare: BMFEA no. 38 pl. 75 Q21-22
Christie's 1974 no. 194
Loehr no. 471
Na Chih-liang 1983 p. 126 A, E
Salmony 1938 pl. LIX no. 5



璏二件

漢代

A. 淺紅黃瑪瑙

B. 紅瑪瑙

秋柏軒藏品

Scabbard slides

Han dynasty

A. Dark orange and clear agate

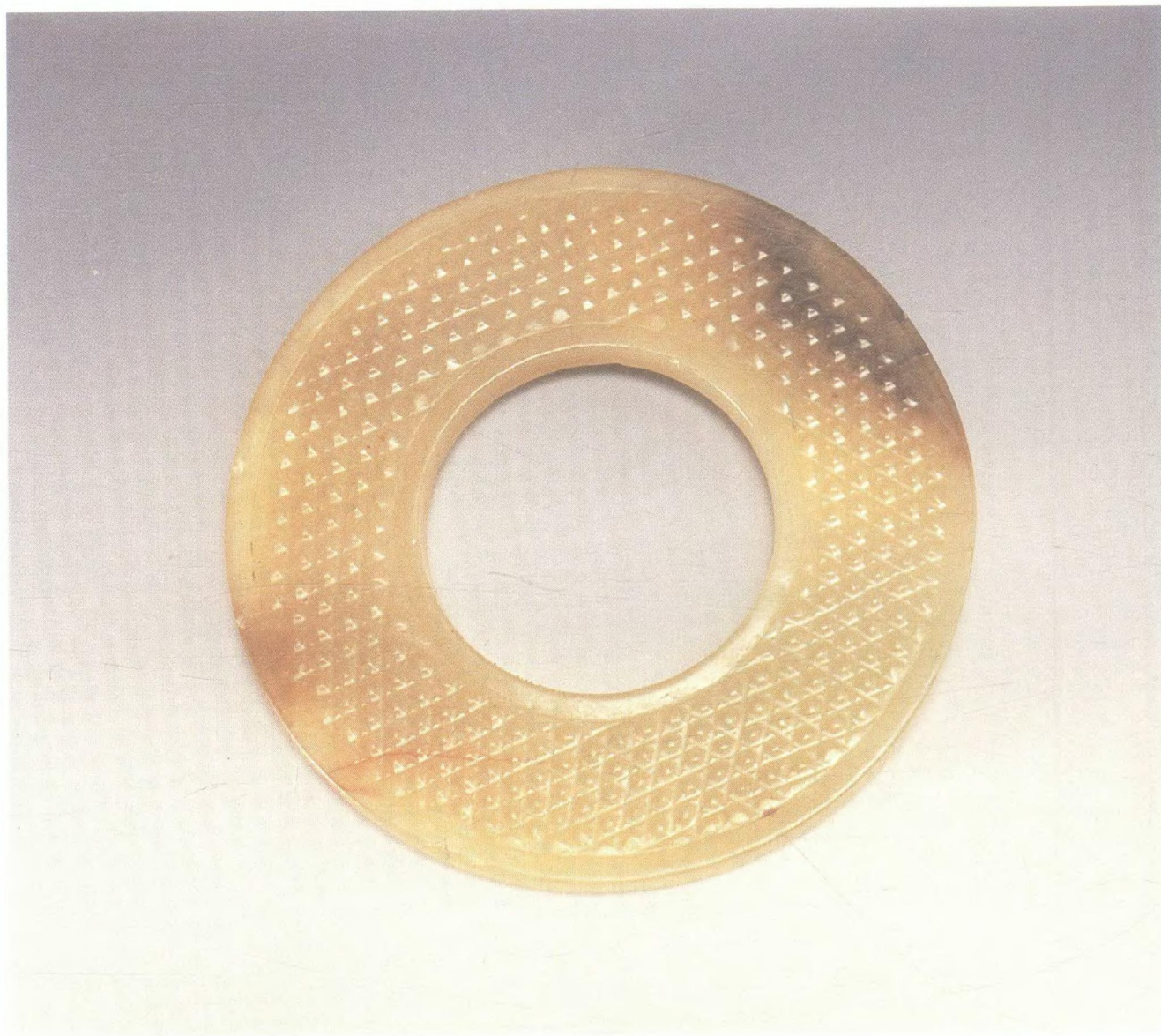
L 7.6 cm W 2.4 cm

B. Red agate

L 4.1 cm W 2.3 cm

Qiu Bo Xuan Collection

Compare: Forsyth no. 130



蒲紋璧

西漢
淺黃玉
關肇頤醫生藏品

Disc

Western Han dynasty
Pale yellow jade
D 6 cm
Dr S Y Kwan Collection

Published: Ip Yee no. 103
Compare: Loehr nos. 527-528
Watt 1989 no. 25b
Yang 1994 no. 198



龍形鱗

西漢

黃玉，輕微蝕變

生香館藏品

Arched dragon pendant

Western Han dynasty

Slightly altered yellow jade

L 10.3 cm

Sheng Xiang Guan Collection

Compare: Lam nos. 13, 149

ZYQ vol. 4 nos. 55, 64



蟠螭紋雞心珮

西漢

青玉，鐵紫沁

關善明博士藏品

Openwork pendant

Western Han dynasty

Green jade with purplish suffusion

D 6.1 cm

According to Yang Boda, all other similar pieces excavated from Han sites have oval perimeters. The present piece with its circular profile is very rare.

Dr Simon Kwan Collection

Published: Yang 1994 no. 204

Compare: Loehr no. 579

Yang 1994 no. 205

ZYQ vol. 4 no. 219



龍鳳螭紋雞心珮

東漢

黃白玉，褐斑

珮背面刻篆文“宜子”二字

秋栢軒藏品

Oval pendant

Eastern Han dynasty

Yellowish white jade with brown areas

L 7 cm W 4.6 cm

On the reverse of the pendant is inscribed in relief

"yǐ zǐ" (宜子) in seal script. For an excavated

Han jade inscribed with "Blessings on sons and grandsons" (宜子孫) see ZYQ vol. 4 no. 265

Qiu Bo Xuan Collection

Compare: Loehr no. 579

Watt 1980 no. 156

Wenwu 1960:3 p. 24 fig. 11

Yang 1986 no. 191

-- 1994 no. 206



劍首

戰國時代

青玉

秋栢軒藏品

Sword pommel

Warring States Period

Green jade

D 4.9 cm

Qiu Bo Xuan Collection

Compare: d'Argencé pl. XVI

Forsyth no. 124

Rawson no. 21:3



獸面紋劍格

西漢

青白玉，灰色斑

殘鐵柄留在劍格中

關善明博士藏品

Sword guard

Western Han dynasty

Pale green jade with dark grey areas

L 5 cm H 2 cm

Fragment of tang remaining in the recess in the middle of the sword guard

Dr Simon Kwan Collection

Published: Yang 1994 no. 212

Compare: d'Argencé pl. XVI

Lam no. 221

Salmony 1938 pl. LXV no. 3

--- 1963 pl. XVI no. 2

Zhonghua 1991 no. 35



螭虎琕

東漢
白玉，輕微蝕變
秋栢軒藏品

Scabbard slide

Eastern Han dynasty
White jade slightly altered
L 9.2 cm W 2.5 cm
Qiu Bo Xuan Collection

Compare: Lam no. 84
Yang 1994 no. 217



秘

西漢
黃青玉，部份蝕變
秋栢軒藏品

Scabbard chape

Western Han dynasty
Yellowish green jade, partly altered
L 6 cm W 4.1 cm
Qiu Bo Xuan Collection

Compare: Ip Yee no. 110
Rawson no. 21:8
Yang 1994 no. 219



帶板二件

唐代

A. 白玉，褐斑

關肇頤醫生藏品

B. 灰玉，褐斑

秋栢軒藏品

Two belt plaques

Tang dynasty

A. Mottled brown-white jade

L 4.5 cm

The two holes on the upper corners are later additions

Dr S Y Kwan Collection

B. Mottled brown-grey jade

L 3.4 cm

Qiu Bo Xuan Collection

Published: (A) Ip Yee no. 242

Compare: Ayers nos. 221, 222

Bluett no. 45

Forsyth nos. 189, 190

Ip Yee no. 241

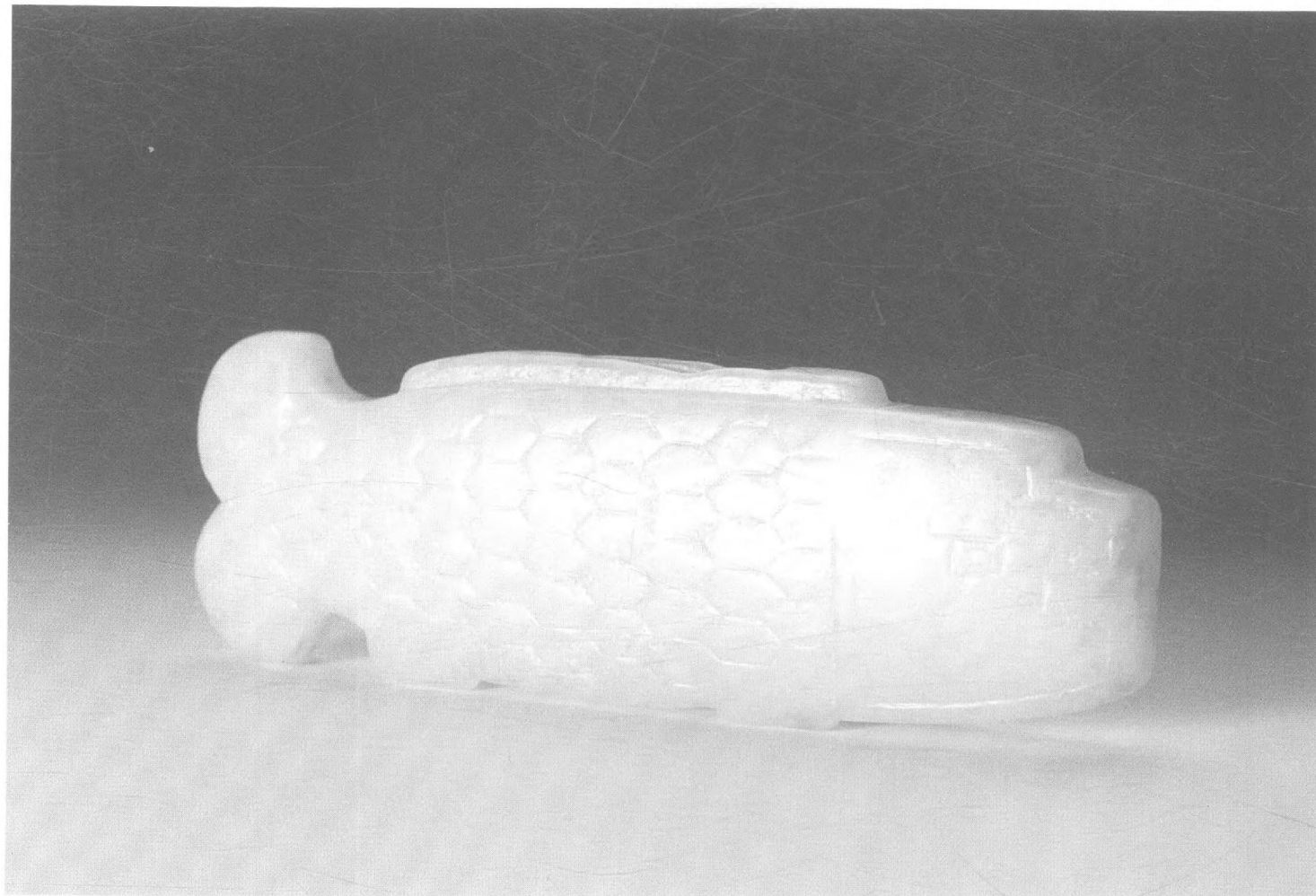
Rawson no. 25:2

Tait no. 261

Watt 1980 no. 157

--- 1990 no. 75

ZYQ vol. 5 nos. 49-55, 58-63



魚形珮

唐代

青白玉，部份蝕變

金玉堂藏品

Fish-shaped pendant

Tang dynasty

Greenish white jade, slightly altered

L 8.9 cm: H 3.1 cm

Jin Yu Tang Collection



鳳首帶鉤

唐代或以後
黃玉，褐斑
知柔齋藏品

Phoenix head belt hook

Tang dynasty or later
Yellow jade with brown areas
L 7.4 cm
Zhi Rou Zhai Collection

Published: Watt 1980 no. 185



環形龍紋盒

北宋

白玉

屈志仁指出這玉盒的底及面部皆飾龍紋，同時可穿繩繫於身上；從紋飾和用法來看，應是屬於十世紀的器物

知柔齋藏品

Annular box decorated with coiling dragons

Northern Song dynasty (late 10th century)

"Lychee-flesh" white jade

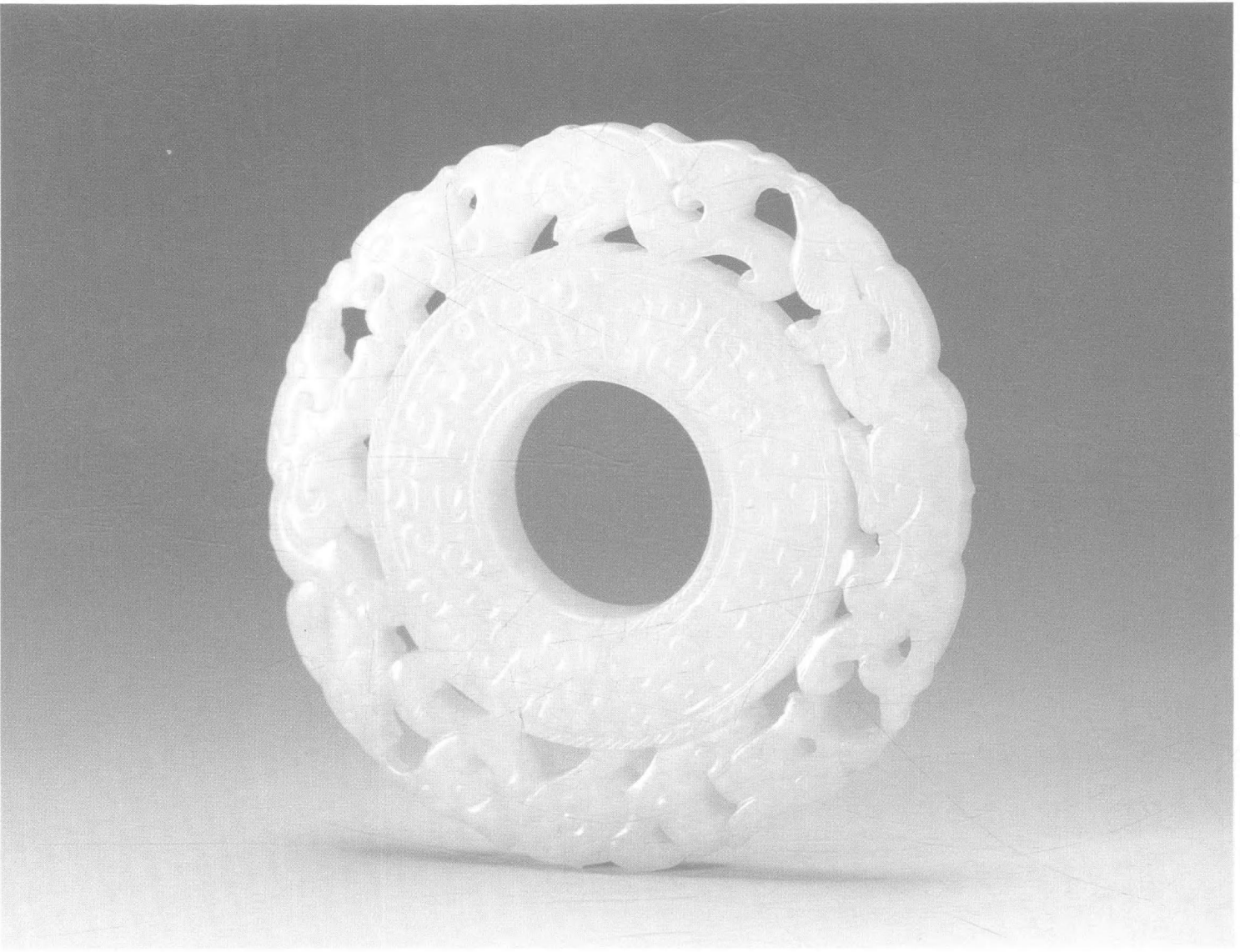
H 2.8 cm D 4.9 cm

This box is dated to the early Song dynasty "by comparing the treatment of the dragons on both sides of the box to dragons on jades and porcelain of the 10th century" (Watt 1980 no. 155)

"The annular box, the two halves of which can be tied together and carried on the person, has been used in China since at least the tenth century." (Watt 1989 no. 86)

Zhi Rou Zhai Collection

Published: Watt 1980 no. 155



縷空璧

宋代
白玉
仿戰國作品
攻玉山房藏品

Openwork disc

Song archaism in the style of the Warring States Period
White jade
D 5.6 cm
Dr S Y Yip Collection



髮簪

宋代

碧玉

在宋徽宗的作品《聽琴圖》，所繪的士人髮飾與這髮簪相似

金玉堂藏品

Hairpin

Song dynasty

Green jade

L 10.8 cm

In the Song painting "Scholar playing the *qin*" (*ting qin tu*) by Song Huizong, the scholar, believed to be the

emperor himself, wears a hair ornament together with a hairpin such as the present piece

Jin Yu Tang Collection

Compare: *ZYQ* vol. 5 no. 97

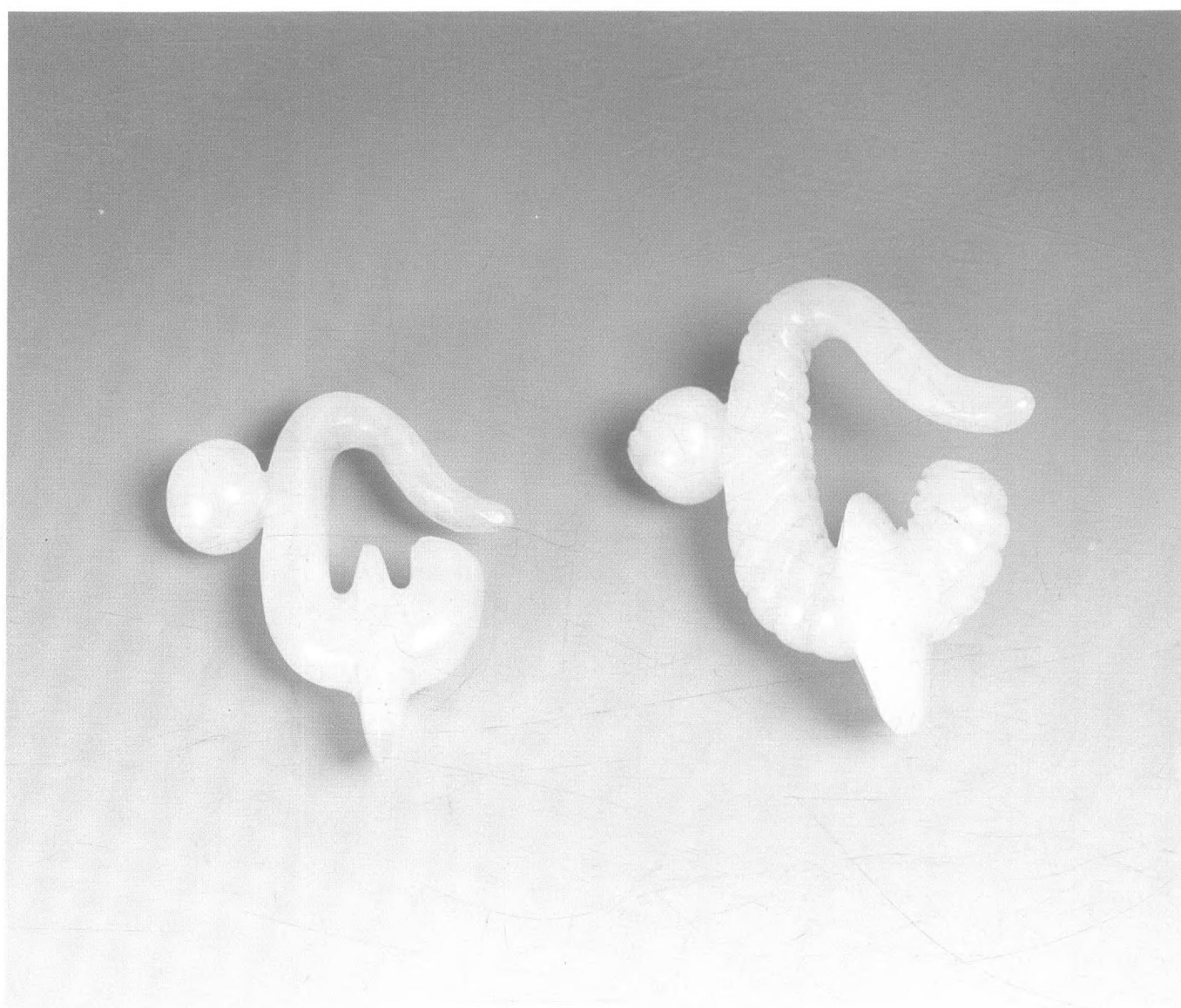


珮

遼代
淺褐玉
金玉堂藏品

Openwork pendant

Liao dynasty
Ivory and pale brown jade
L 6.7 cm W 5.6 cm
Said to have been discovered from a Liao site
Jin Yu Tang Collection



耳環二件

遼代

白玉

一般來說，在遼代，男性佩戴單一耳環，女性則戴一對。若與金屬耳環比較，玉耳環是較罕有的牡丹藏品

Two ear-rings

Liao dynasty

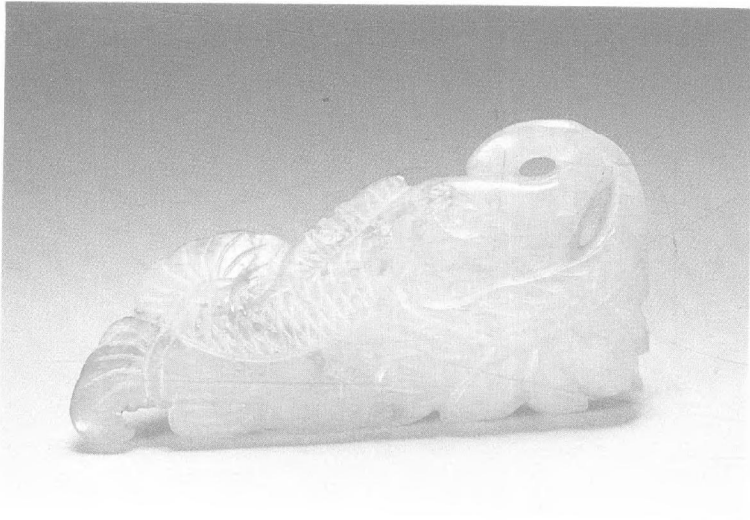
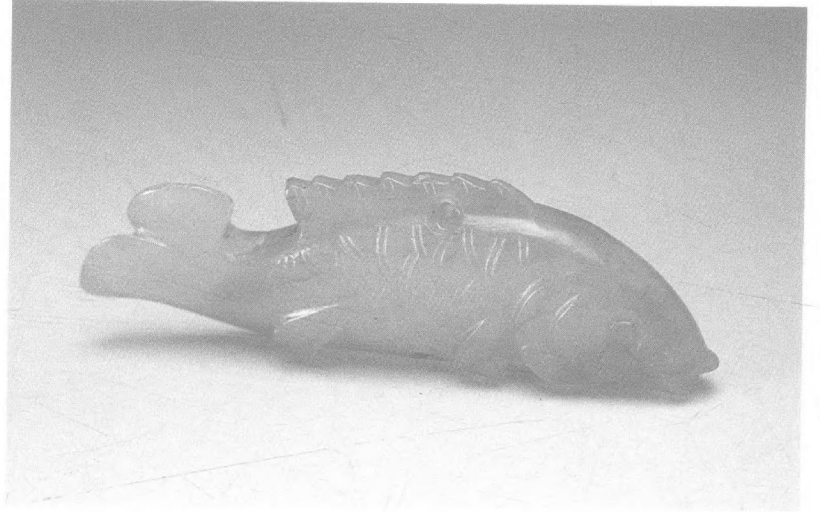
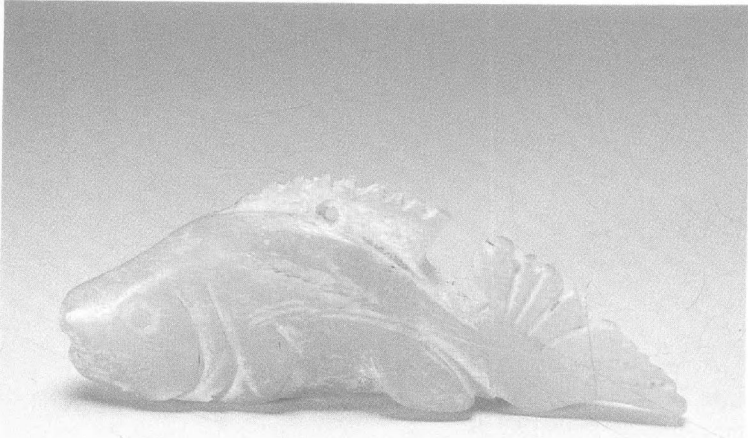
White jade

L 3.8 , 3.4 cm W 3.4 , 2.9 cm

Liao ear-rings, generally speaking, were worn singly by men and in a pair by women. Jade ear-rings are rather rare compared to those made in gold and gilt bronze

The Peony Collection

Compare: White no. 72a



魚形珮三件

遼至金代

蝕變灰玉，褐斑灰玉，赤褐斑黃白玉

鄒紀新先生藏品

Three fish pendants

Liao - Jin dynasty

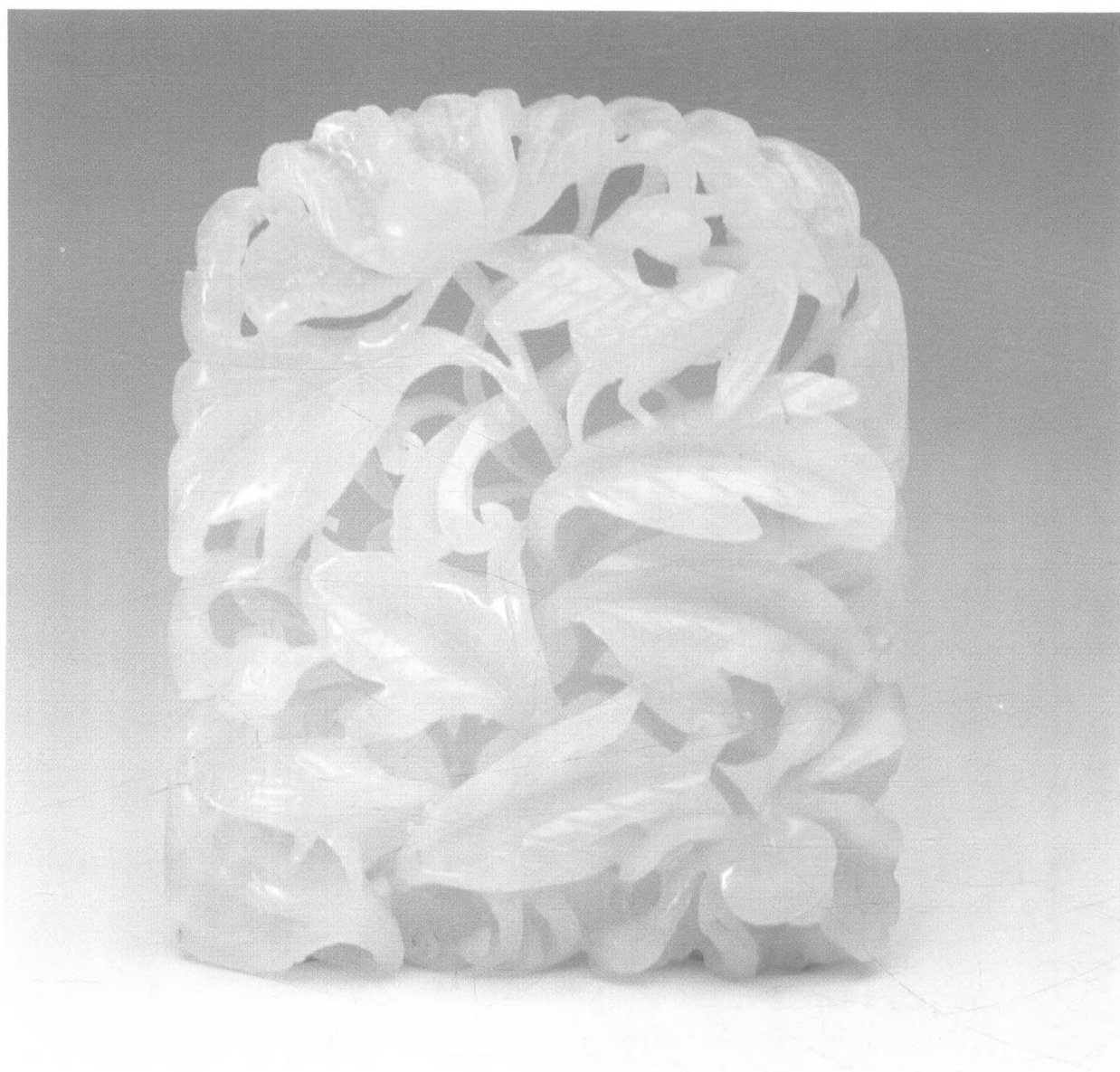
Altered grey jade; grey jade with brown veins; yellowish
white jade with russet veins

Various sizes. Longest 4.8 cm

Mr Roger Chow Collection

Compare: Fu illus. 106

ZYQ vol. 5 no. 132



透雕牡丹帶飾

金代
半透明灰白玉
金玉堂藏品

Openwork peony belt plaque

Jin dynasty
Translucent greyish white jade
H 5.4 cm W 4.5 cm
Jin Yu Tang Collection

Compare: Fu illus. 103 and no. 118
Gugong no. 79



透雕鈕三件

- A. 元代
灰玉，褐斑
關肇頤醫生藏品
- B. 明代
灰玉，褐斑
百鹿堂藏品
- C. 明代
白玉，褐斑
金玉堂藏品

190. Three openwork knobs

- A. Yuan dynasty
Grey jade with brown markings
H 5.5 cm D 4.7 cm
Dr S Y Kwan Collection
- B. Ming dynasty
Grey jade with brown markings
H 6 cm D 6 cm
Bei Lou Tong Collection
- C. Ming dynasty
White jade with brown markings
H 7.8 cm D 6.1 cm
Jin Yu Tang Collection

For a discussion on the dating of these three pieces, **see** Preface

Compare: Forsyth no. 218

Ip Yee nos. 206-208

Keverne p. 118 fig. 16

Rawson no. 25:15

Wenwu 1982:7 pl. 5 fig. 7

ZYQ vol. 5 no. 167



髮飾

元至明代

灰玉

黃仲芳先生藏品

Hair ornament

Yuan - Ming dynasty

Grey jade

H 4 cm L 7.5 cm

Mr Harold Wong Collection

Published: Ip Yee no. 248

Compare: Sotheby's no. 216

Tait no. 371

Watt 1980 no. 190

ZYQ vol. 5 no. 256



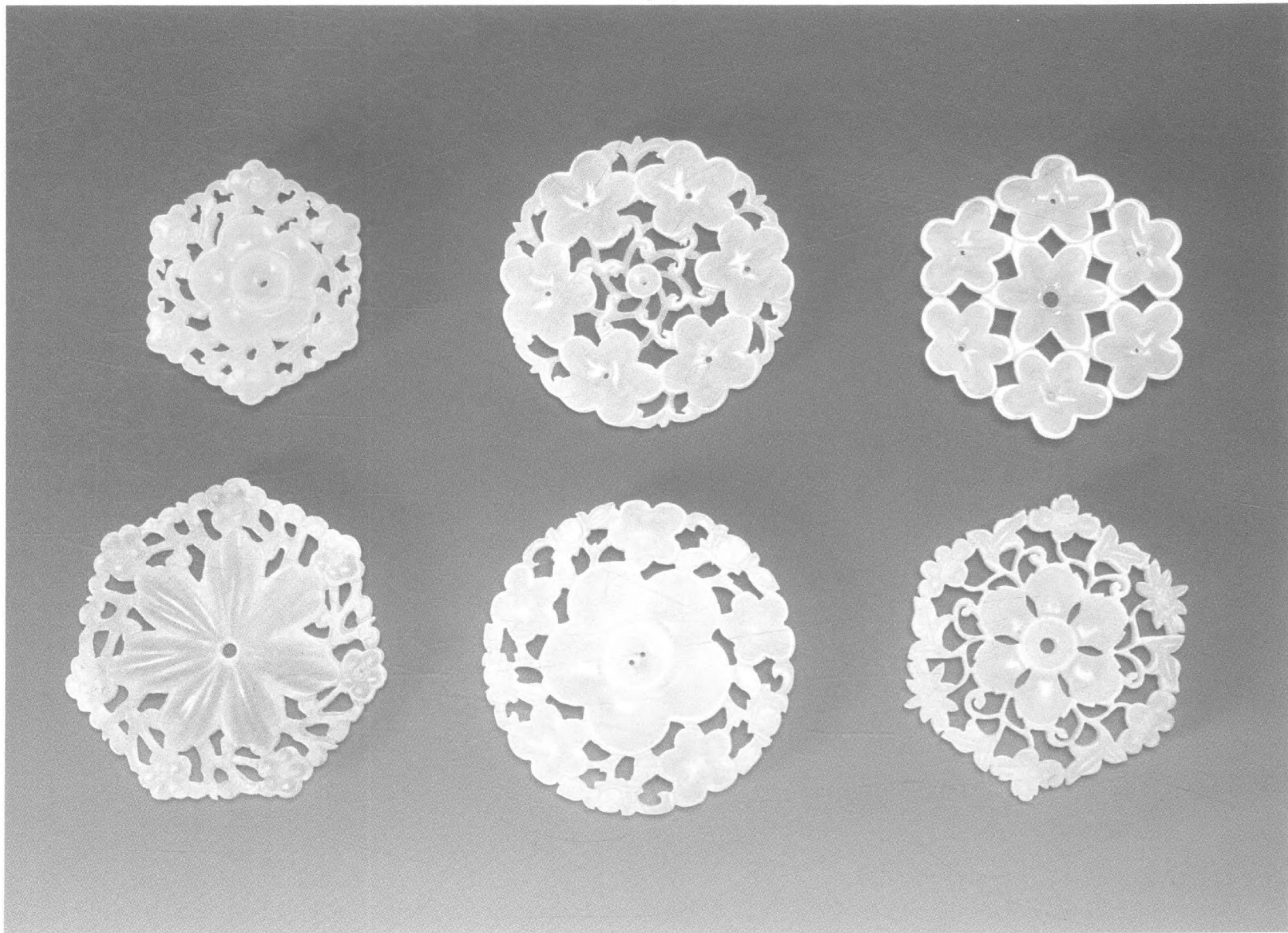
花牌

元代
白玉
金玉堂藏品

Floral disc

Yuan dynasty
White jade
D 7 cm
Jin Yu Tang Collection

Compare: Bluett no. 61
Rawson no. 25:16
Watt 1980 no. 163



玉花六件

元至明代
白玉，灰玉
金玉堂藏品

Six jade flowers

Yuan - Ming dynasty
White, yellowish, and grey jades
Various sizes
Jin Yu Tang Collection

Compare: Ayers no. 351
McElney no. 28
Palm Springs no. 75
Till no. 55
Watt 1980 nos. 164-172
Wenwu 1961: 9 pl. 4 fig. 6
ZYQ vol. 5 nos. 226, 282



玉花五件

明代
白玉
牡丹藏品

Five jade flowers

Ming dynasty
White jade
Various sizes. Largest L 7.9 cm W 6.1 cm
The Peony Collection

Compare: Forsyth no. 256
Ip Yee no. 249
Tait nos. 383-387
Watt 1980 nos. 173-174



花牌

明末清初

白玉

BC藏品

Floral plaque

Late Ming - Early Qing dynasty

White jade

L 16.4 cm W 11.8 cm

B C Collection



縷空雙龍珮

明初
半透明白玉
知柔齋藏品

Openwork intertwined dragon ornament

Early Ming dynasty
Translucent white jade
H 9.2 cm W 4.6 cm
Zhi Rou Zhai Collection

For two similar examples dated to Song to Ming dynasty and
Yuan to early Ming dynasty see Watt 1980 no. 201
1989 no. 42



水仙花紋盒

明代，一五六一年

白玉

“嘉靖辛酉陸子剛製”底款

北山堂惠贈，香港中文大學文物館藏品

Box carved with narcissus

Ming dynasty, probably 1561

White jade

H 2.1 cm D 4.5 cm

Incised in seal script on the centre of the base is: "Made by Lu Zigang in the Xinyou Year of Jiajing"

Collection of the Art Museum, The Chinese University of Hong Kong, gift of Bei Shan Tang

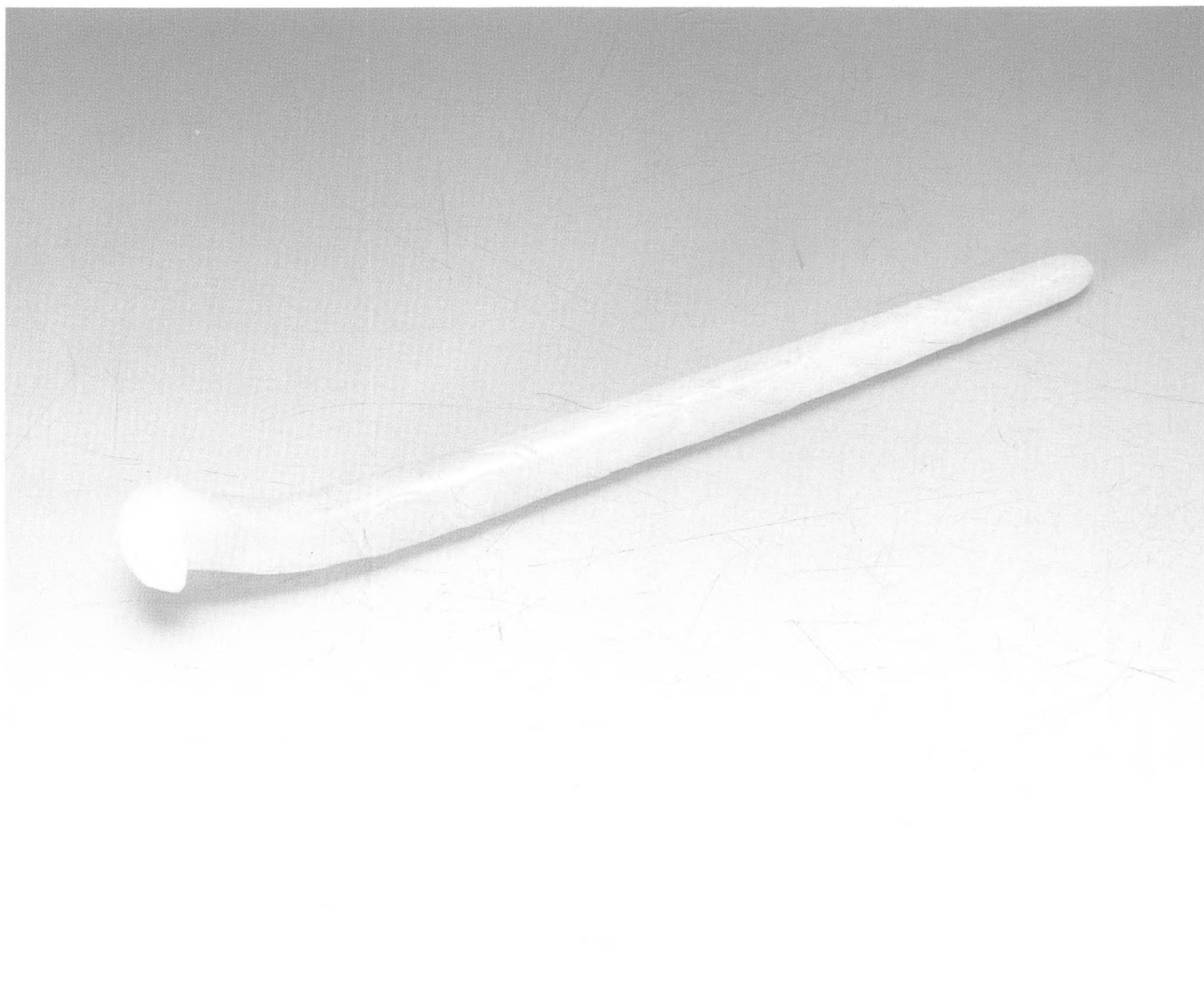
For a discussion on Lu Zigang see Preface

Published: Ayers no. 386

Ip Yee no. 210

Tsang no. 83

Watt 1980 no. 114



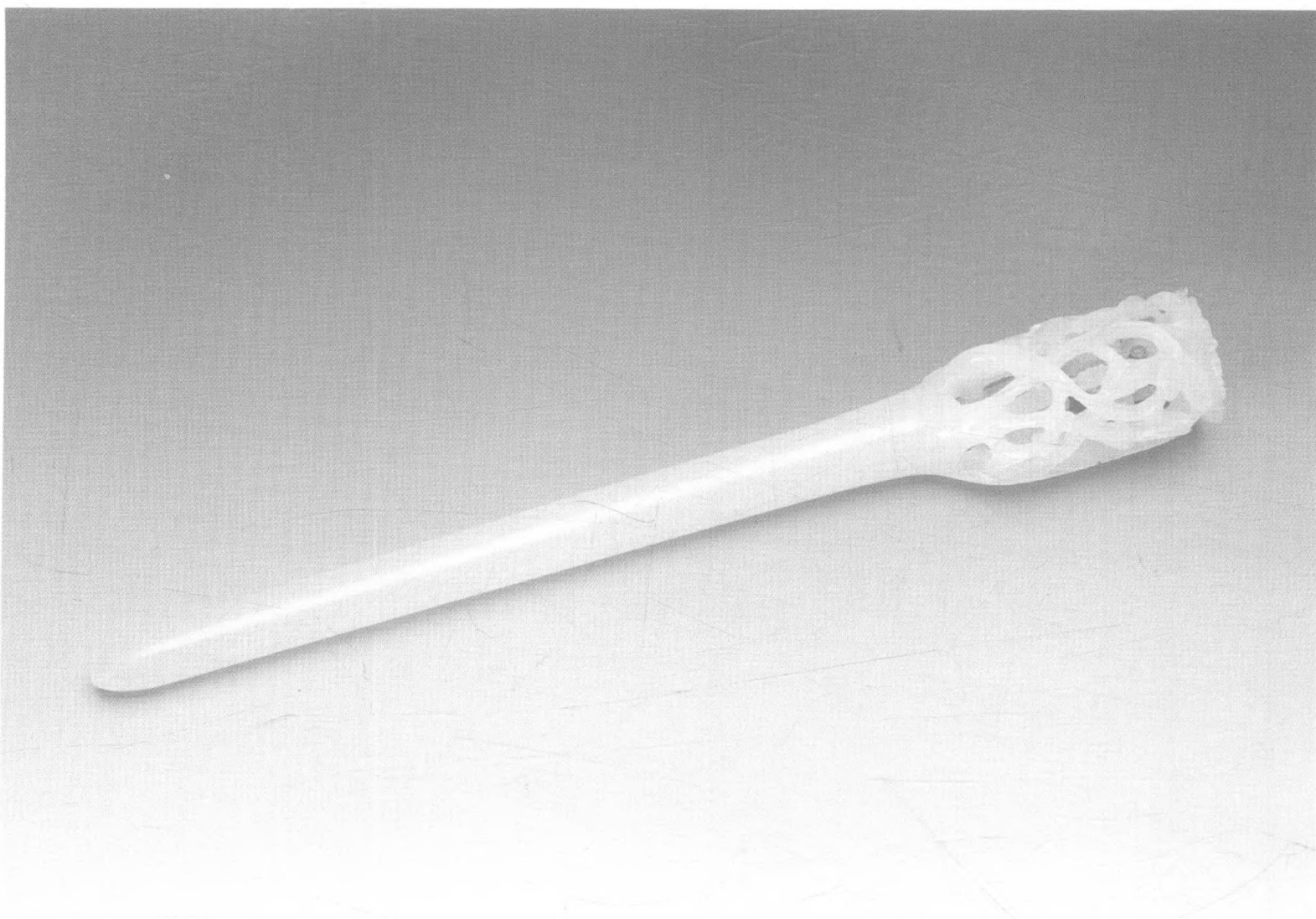
髮簪

明代
半透明白玉
飾淺浮雕螭紋
黃仲芳先生藏品

Hairpin

Ming dynasty
Translucent white jade
L 12.7 cm
Decorated with *chi* dragons in low relief
Mr Harold Wong Collection

Published: Ip Yee no. 250
Compare: Rawson no. 25:18
Watt 1980 no. 194
ZYQ vol. 5 no. 279



髮簪

明末

白玉

金玉堂藏品

Hairpin

Late Ming dynasty

White jade

L 14.3 cm

Jin Yu Tang Collection

Compare: Ip Yee no. 251

Watt 1980 no. 195

--- 1989 no. 53



珮三件

明末

白玉二件，褐斑黃白玉一件

紋飾：左：三陽開泰，中：花仙祝壽，右：歲歲平安

知柔齋藏品

Three plaque pendants

Late Ming dynasty

Two white jade, one yellowish white jade with brown markings

L 4.6 cm , 6.1 cm , 4.5 cm W 3.6 cm , 4.3 cm , 3 cm

Decorations: Left: Three rams

Centre: Narcissus

Right: Partridge

Zhi Rou Zhai Collection

Narcissus pendant published: Watt 1980 no. 205

Compare: Watt 1980 no. 206



蘇州工珮飾二件

明末清初

白玉一件，黃瑪瑙一件

白玉珮的正面刻石上題詩圖，背面刻隸書五言詩；

瑪瑙珮的正面刻梅花美人圖，背面刻“佳人素性愛梅花”

金玉堂藏品

Two Suzhou-style pendants

Late Ming - Early Qing dynasty (Transitional period)

One white jade, one translucent yellow agate

L 5.3 cm 4.8 cm W 3.8 cm 3.5 cm

The jade pendant depicts "Inscribing on the rock"; the agate pendant is decorated with a lady under prunus tree
Jin Yu Tang Collection

Compare: Watt 1980 nos. 207, 208



珮二件

清康熙
白玉

- A. 紋飾：名將孫策，“子崗”款
鍾華培先生藏品
- B. 紋飾：瀟湘妃子
金玉堂藏品

Two plaque pendants

Qing dynasty, Reign of Kangxi

A. White jade

L 4.5 cm W 3.3 cm

Decoration: Warrior, carved by Zigang
Mr W P Chung Collection

B. White jade

L 4.8 cm W 3 cm

Decoration: Lady Xiaoxiang
Jin Yu Tang Collection

Published: (A) Ip Yee no. 261

Compare: Bluett no. 69

Ip Yee nos. 259-260, 262

Watt 1980 nos. 211-213, 215-216

1989 no. 59



珮二件

- A. 清乾隆，一七八〇年
 白玉
 紋飾：對鏡梳妝，馮勇刻“晚妝樓上杏華濃”
 王芳如女士藏品
- B. 清乾隆
 白玉
 紋飾：張騫乘槎，“子岡”款
 金玉堂藏品

Two plaque pendants

Qing dynasty, Reign of Qianlong

- A. White jade
 L 5.8 cm W 4.5 cm
 Decoration: Lady in front of mirror; inscription dated 1780 and signed Feng Yung
 Ms F Y Wang Collection
- B. White jade
 L 5.8 cm W 4 cm
 Decoration: Zhang Qian on the raft, signature of Zigang
 Jin Yu Tang Collection

Compare: Watt 1980 nos. 218-219



鳥形珮

清代，十八世紀

羊脂白玉

金玉堂藏品

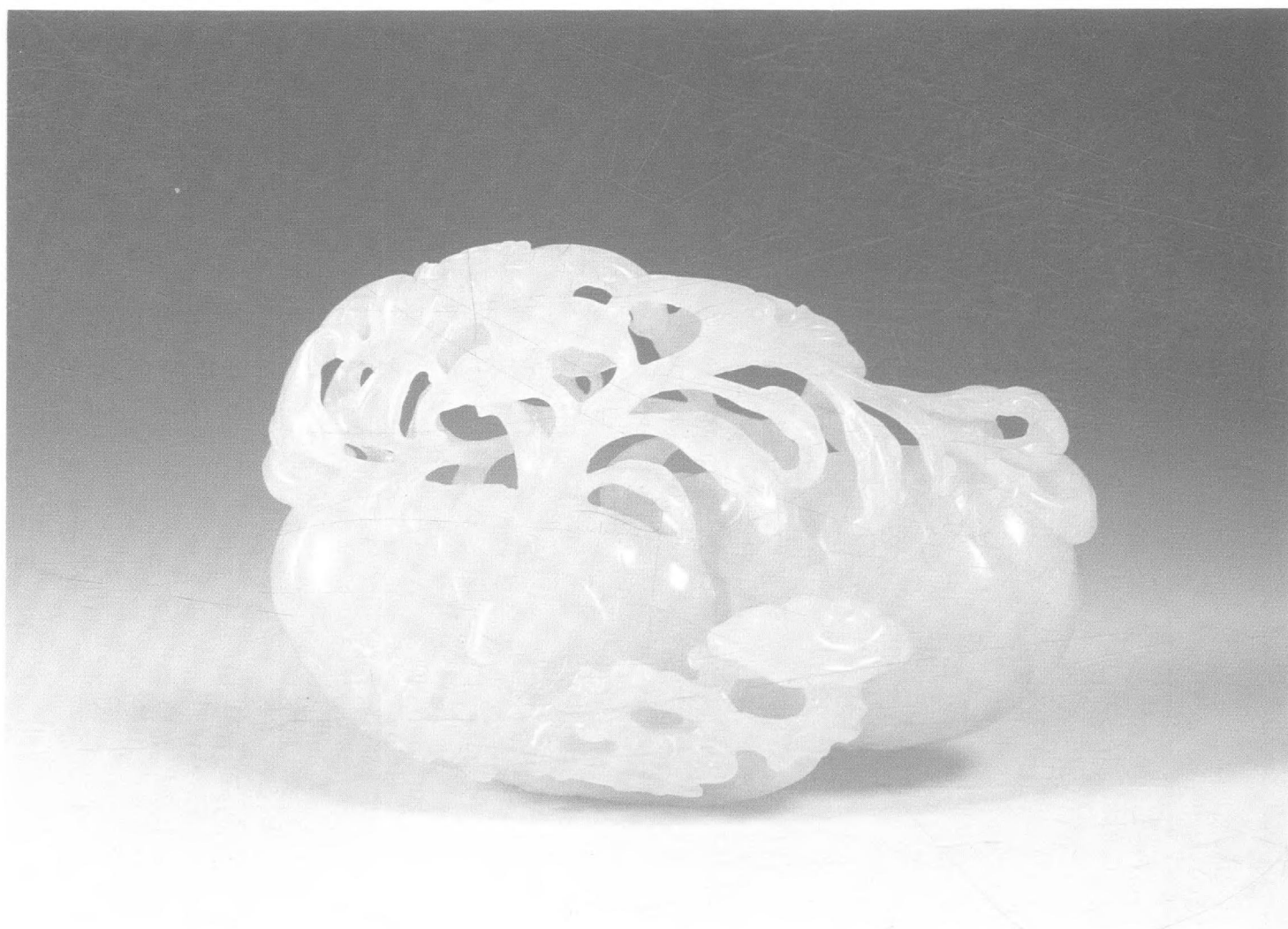
Archaistic bird pendant

Qing dynasty, 18th century

Mutton fat white jade

L 6.1 cm W 3.3 cm

Jin Yu Tang Collection

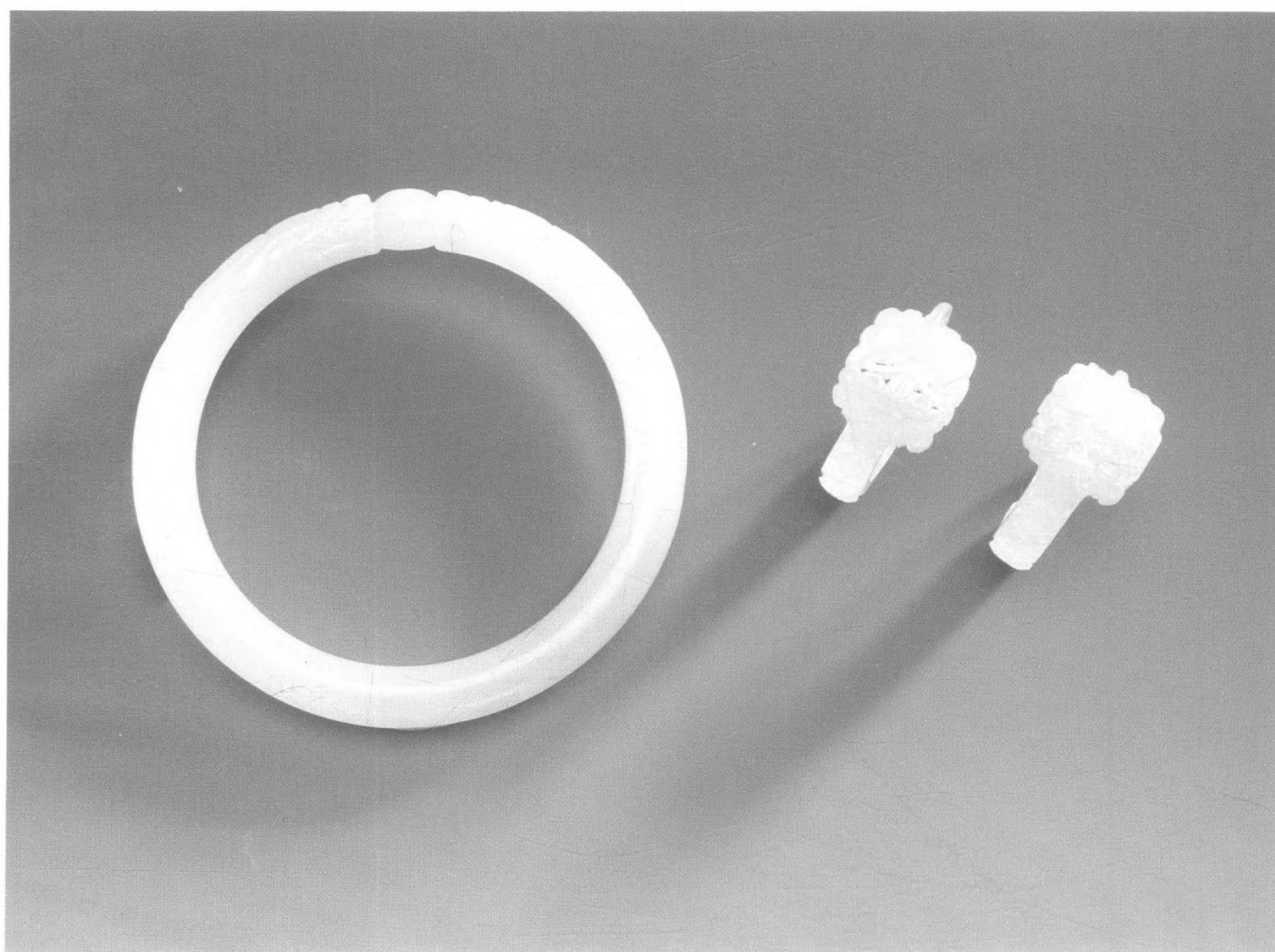


透雕蓮花飾物

清代，十八世紀
青白玉，黃斑。
金玉堂藏品

Lotus with floral spray

Qing dynasty, 18th century
Greenish white jade with a few yellow specks
H 4.8 cm L 7.1 cm
Jin Yu Tang Collection



鐲、耳環

清代

A. 鐲

白玉

韋少鏗先生藏品

B. 耳環

白玉

吉兒女士藏品

Bracelet and ear-rings

Qing dynasty

A. Bracelet

White jade

D 7.8 cm

Mr Thomas Wei Seu King Collection

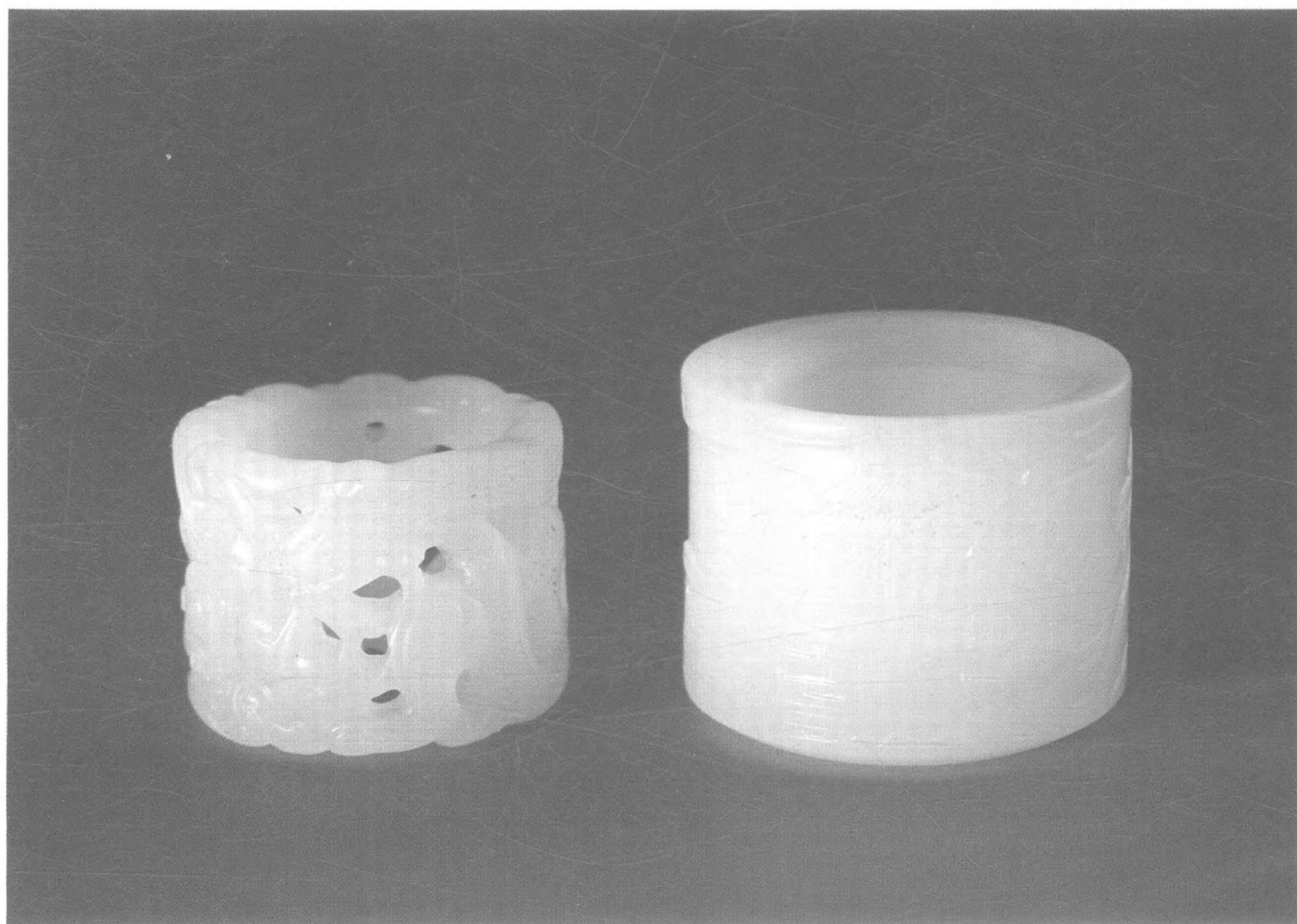
B. Ear-rings

White jade

L 3.9 cm

Jill Fung Collection

Published: (B) Watt 1980 no. 229



班指二件

清代

A. 白玉、透雕

吉兒女士藏品

B. 羊脂白玉

紋飾：海山飛鶴，銘文“壽添海屋”

王芳如女士藏品

Two thumb rings

Qing dynasty

A. Openwork thumb ring

White jade

H 2.2 cm

Jill Fung Collection

B. Mutton fat white jade

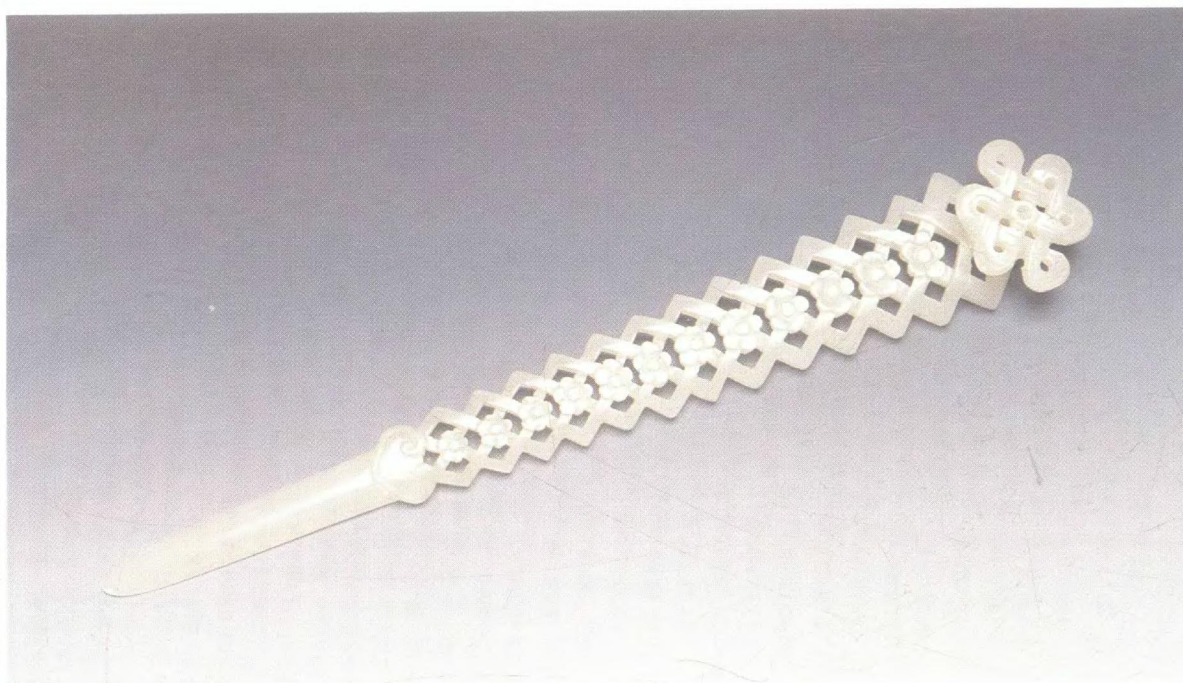
H 2.5 cm

Decorated with a landscape and a flying crane emerging from a seascape

Ms F Y Wang Collection

Compare: Watt 1980 nos. 225-227

--- 1989 no. 89



髮簪二件

清代

白玉、碧玉

張婉笑女士藏品

Two hairpins

Qing dynasty

A. White jade

L 18.6 cm

B. Green jade

L 14.1 cm

Mrs Lana Cheung Kinoshita Collection

Compare: Bluett no. 75



龍首帶鉤二件

清末

A. 綠色翡翠

香港大學美術博物館藏品

B. 紅色翡翠

張婉笑女士藏品

Two dragon head belt hooks

Late Qing dynasty

A. Green and white jadeite

L 7.6 cm

University Museum & Art Gallery Collection

B. Red and grey jadeite

L 8.5 cm

Mrs Lana Cheung Kinoshita Collection

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