

AUSPICIOUS GREETINGS
OF THE YEAR OF THE SNAKE

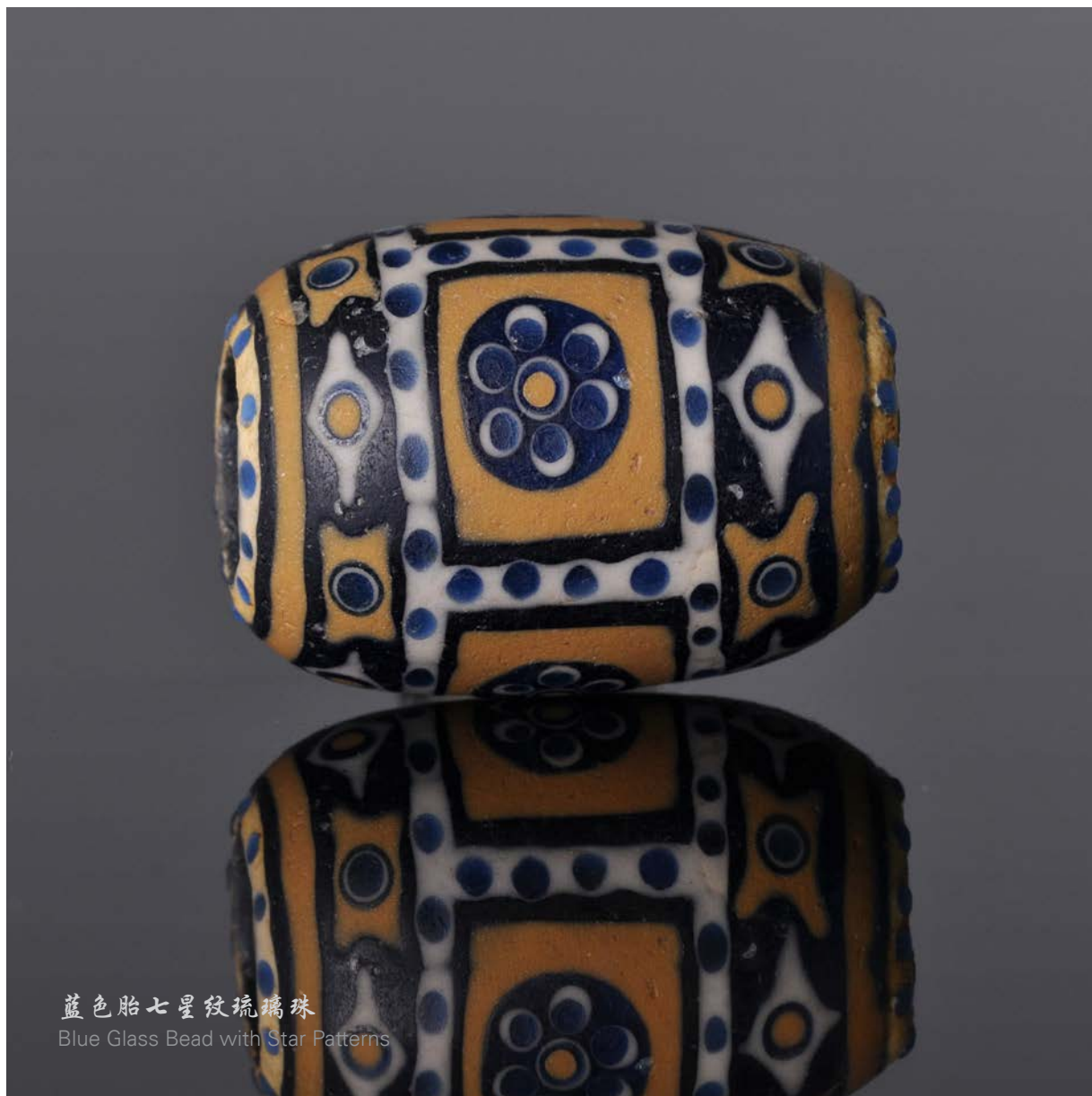
EXHIBITION OF DRAGONFLY EYE BEADS
FROM THE WARRING STATES PERIOD

古玻璃系列展 II



灵蛇献瑞
战国蜻蜓眼珠饰

ANCIENT CHINESE GLASS
EXHIBITION SERIES PART II



藍色胎七星紋琉璃珠
Blue Glass Bead with Star Patterns

特别鸣谢：中国古玻璃收藏家群体的展品支持。

Special thanks to all collectors of ancient Chinese glass for their support.

古玻璃蜻蜓眼：承载光彩的珠饰折射战国的时代波澜

我于2011年参观了位于日本箱根的莱俪私人收藏博物馆，此行给予了我将中国古代玻璃以珠宝形式呈现的灵感。基于此，我们开辟了名为“古玻璃珍宝馆”的展览陈列馆，以带领观众领略古代玻璃的精粹，感叹古人别样的智慧。

春秋战国是中国历史上很重要的一个时期，在此期间，各派学者和思想家对宇宙、社会以及万事万物纷纷作出解释，或提出主张。这样，在思想领域里就出现了一个十分活跃的、后世十分罕见的“百家争鸣”的局面，各派各家都着书立说，广授弟子，互相批判，又互相渗透，学术思想极为繁荣。多样性的思想碰撞与交融，奠定了整个古代文化的基础，在中国文化史上占有重要地位。正是这种文化背景孕育出盛极一时的古玻璃蜻蜓眼。

蜻蜓眼虽最早出现于古埃及，经贸易流通，这类玻璃珠逐渐传至地中海东部沿岸和亚洲西南部，但中国古人在学习其制作方法后，进行了大胆的工艺改良，使战国成为中国在世界玻璃史上唯一领先的辉煌时期。中国的工匠们将外来的技术与纹饰发挥到极致，使这种彩色缤纷、灿烂夺目的玻璃珠受到当时王公贵族的极度喜爱。除了西方常见的圆珠外，拓展至方珠、锥形珠、长管等形状，更被制成圆片、长条形、弯月形琉璃蜻蜓眼镶嵌于铜壶、铜镜、金铜带钩、青铜车马件、漆罐、陶罐等器物上，彰显主人的华贵身份。

蜻蜓眼玻璃珠的眼球造型是对人类早期图腾崇拜的延续，这种关于眼球造型的概括性符号，是当时人类对宗教信仰的能指和所指的高度结合。蜻蜓眼在造型、色彩、工艺等方面都反映出战国时期人们的审美倾向，是战国时期玻璃工艺、造型艺术、历史见证、社会功能、符号象征以及时代审美的完美融合。无论蜻蜓眼是不是传说中的“随侯珠”，让人无法忽略的是它跨越时代和地域的绝世之美。

解读经世流传的古玻璃之美，感受穿越历史长廊的曼妙，2013年5月，上海玻璃博物馆期待与你共享。

上海玻璃博物馆执行总裁 张琳
2013年4月

灵蛇献瑞——战国蜻蜓眼珠饰

古希腊神话中，灵蛇被视为生命的象征，代表着“优美、智慧与永恒”。埃及法老的王冠、王后的头饰上，灵蛇图样被黄金和宝石精心打制，彰显法性的威仪、神性的力量。中国远古神话里，伏羲女娲皆是人首蛇身。女娲以泥土造人、熔彩石补天，这些皆是古老灵蛇文化的缩影。

地球上有许多古老的传说与符号，今人常常难以解读，譬如传说中的“随侯珠”：“随县涢水侧，有断蛇丘。随侯出行，见大蛇，被伤中断，疑其灵异，使人以药封之。蛇乃能走。因号其处‘断蛇丘’。岁馀，蛇衔明珠以报之。珠盈径寸，纯白，而夜有光明，如月之照，可以烛室。故谓之随侯珠，亦曰灵蛇珠，又曰明月珠。”1978年湖北曾侯乙墓（随侯墓）出土的173颗精美绝伦带着神一样眼睛符号的琉璃珠，使我们拨开历史的尘埃，得以探究古代中国琉璃的发展。

自公元前4000年两河流域文明的玛瑙辟邪眼珠，至公元前1500年古埃及的荷鲁斯之眼护身符，这种眼纹图腾一直象征着正义无畏，它拥有无限神力，能驱走恶魔，护佑平安幸福。蜻蜓眼珠饰广泛流传，逐渐覆盖地中海、非洲、欧洲、亚洲等地区，大约公元前五世纪左右传入中国。极富创造力的中国技师将“琉璃蜻蜓眼”制作工艺改良演化到极致，不仅继承了神性的力量，更演绎出时代的最高审美。拥有蜻蜓眼琉璃珠饰或镶嵌琉璃蜻蜓眼的铜器、玉器或漆器，是无上的尊荣。

“灵蛇献瑞，明珠耀世”，癸巳年在古琉璃珍宝馆举办战国蜻蜓眼珠饰展，如同一场让人等待了两千年的梦幻之旅。春秋战国时期的“随珠和璧”，即“随侯珠”与“和氏璧”并称，世上至宝也。战国蜻蜓眼琉璃饰品，其悠久深厚的图腾文化，其精湛卓然的制作工艺，已跨越时代和地域，成为世界古琉璃史上最浓厚凝练的一抹。

纵观各个文化领域里的图形符号，都有它们的渊源及意义。希望本次展览能够带领大家探寻蜻蜓眼图腾的渊源，了解其神秘复杂的流传，感受古代琉璃在历史宗教、艺术文化及现代科技领域的深远影响。也祝愿这些古琉璃珍宝拭去千年灰霾，永远熠熠生辉！

策展人 牧之
2013年4月

Ancient Dragonfly Eye Glass Bead: Reflecting the Glory of the Warring States Period

In 2011, I visited the private Lalique Museum in Hakone, Japan. The trip inspired me to display ancient Chinese glass art in the form of jewelry. Based on this concept, we set up the “Jewelry Box” exhibit hall in the Shanghai Museum of Glass, displaying the essence of ancient glass and the wisdom of ancient craftsmen to the public.

The Spring and Autumn and the Warring States periods are very important periods in Chinese history during which various scholars and thinkers tried to provide explanations or posit ideas about society, the universe and a plethora of other areas. Various schools of thought actively contended with each other during these periods, writing books, establishing theories, gathering disciples, and criticizing and interacting with each other, creating an academic prosperity rarely seen since China’s ancient times. The collision and fusion of thoughts created the foundation of ancient Chinese culture, occupying an important position in the country’s cultural history. It was this cultural background that gave rise to the highly popular ancient dragonfly eye glass beads.

Dragonfly eye beads were first seen in ancient Egypt, and spread to eastern coast of the Mediterranean Sea and southwestern Asia through trade. Ancient Chinese craftsmen made bold innovations after learning their production techniques, making the Warring States period the only period in which China took a leading position in the world history of glass. Chinese craftsmen made painstaking efforts to make full use of foreign glass technology, resulting in those colorful and brilliant glass beads becoming must-have items for the royal household and members of the nobility. In addition to the round beads that were common in West, other shapes such as cube, cone, tube, disk,

rectangular, and crescent moon were also used in the decoration of bronze kettles, mirrors, belt hooks, carriages, cans and pots, etc., showing the noble status of the owners.

The patterns used on dragonfly eye glass beads is a continuation of early mankind’s totem worship. This general symbol is a highly integrated combination of the signifier and the signified in the religious beliefs of that time. Dragonfly eye beads are a reflection of the aesthetic inclinations during the Warring States period, and are a perfect combination of glass craft, modeling art, historical testimony, social function, symbolism, and aesthetic standards. Regardless of whether or not the legendary Marquis Sui Bead is a dragonfly eye bead, it is impossible to ignore the peerless beauty of dragonfly beads – a beauty that transcends time and borders.

Deciphering the everlasting beauty of ancient glass, and experiencing a grace that transcends the corridors of time: this is what we want to share with you in May 2013 at the Shanghai Museum of Glass.

*Zhang Lin
CEO, Shanghai Museum of Glass
April, 2013*

Auspicious Greetings of the Year of Snake: Exhibition of Dragonfly Eye Beads of the Warring States Period

In ancient Greek mythology, the snake was seen as a symbol of life, representing "beauty, intelligence and eternity". Snake patterns carefully made of gold and precious stones are seen on the crowns and headdresses of ancient Egyptian Pharaohs and queens, symbolizing the ruler's dignity and divine power. According to ancient Chinese mythology, Fuxi (one of the earliest legendary rulers) and Nuwa (a goddess in Chinese mythology) both have a human head but the body of snake. According to the legend, Nuwa made man from clay, and smelted colored stones to repair the wall of heaven. These epitomize ancient snake culture.

There are many ancient legends and symbols around the world that defy easy interpretation, such as the legendary "Bead of Marquis Sui": "There is a place named Broken Snake Hill near the Yang River of Sui County. One day Marquis Sui traveled to this place and saw a badly wounded, large snake there. Feeling there was something special and spiritual about the snake, the marquis made his people save the snake with medicine. After treatment, the snake could move again. Thus the place got its name. At the end of that year, the snake came to the marquis with a luminous pearl to return the favor. The bead was more than an inch in diameter, pure white, and had moonlight like light during the night, capable of lighting up a room. It was named Marquis Sui Bead, or Spiritual Snake Bead, or Moonlight Bead." In 1978, 173 exquisite glass beads with patterns of divine eyes were unearthed in the tomb of Marquis Sui in China's Hubei province, shedding light on the research of the development process of ancient China's glass through the mists of history.

From the Agate eye beads (4000BC, Mesopotamian civilization) to the Eye of Horus amulet (1500BC, Egyptian civilization), these eye totems symbolize divine power and justice, and are deemed to be capable of expelling demons and bringing peace and happiness. Dragonfly eye beads spread widely to the Mediterranean, African, European, Asian and other regions, and were introduced into China around the fifth century BC. Chinese craftsmen, who possessed a wealth of creativity, perfected the production techniques used to make "dragonfly eye beads", elevating aesthetics to the highest level of the times in addition to passing on the beads' symbolic divine power. It was seen as the highest honor to possess bronze, jade and lacquer wares decorated with dragonfly eye beads.

"Auspicious Greetings of the Year of Snake, Shining Beads That Amaze the World": The Second Special Exhibition of the Ancient Glass Treasures Hall of Shanghai Museum of Glass is a dream-like journey that has been 2000 in the making. Heshi Jade (a priceless gem in the ancient Chinese Spring and Autumn period) and Marquis Sui Bead are considered the two most valuable treasures in the world. For the dragonfly eye colored glaze ornaments, the long and profound totem culture and superb craftsmanship has crossed time and geography and become the most generously-colored brush in the world history of ancient glass.

All the symbols and totems in every cultural field have their origin and meaning. I hope this exhibition can help people explore the origins and evolution of the dragonfly eye totems, understand the far-reaching impacts of ancient glass upon history and religion, art and culture, and modern science and technology.

Mu Zhi, Curator, April 2013

琉璃蜻蜓眼的起源与发展

远古时期，人类为避免厄运，抵消邪魔恶眼的伤害，会佩戴眼睛纹样的珠饰作为护身符。远在公元前4000年的两河流域文明，就发现这种装饰辟邪的天然玛瑙“眼珠”与石质“眼纹像”。通过贸易文化等交流，公元前3000年左右世界各地均出现了这类玛瑙“眼珠”，如印度、埃及、中国等早期文明发源地。可以辟邪的眼珠图腾盛行不衰，继天然玛瑙眼珠外，逐渐出现人工蚀花石珠、彩绘陶珠、雕刻贝珠，以及金属、釉陶、琉璃等材质的眼珠饰品。

费昂斯（Faience）在古埃及的发明与大量应用，推进了琉璃技术的成熟。约公元前2000年，古埃及和两河流域已经熟练掌握琉璃制造工艺，定制琉璃珠专供皇室贵族享用。公元前1500年左右，古埃及新王国时期将版图扩张至两河流域，双方文化宗教的交流融合促生了“蜻蜓眼琉璃珠”工艺。也就是说，琉璃蜻蜓眼最早在埃及出现。随后，这类琉璃珠通过贸易流传至近东地区（地中海东部沿岸，包括非洲东北部和亚洲西南部）。古埃及的眼珠文化较为独特，主要以荷鲁斯之眼为符号，亦称为乌加特之眼（wedjat's eye）。

公元前1000年左右，古埃及文明逐渐衰败，富庶的腓尼基人拓展了琉璃珠制造工艺，对“蜻蜓眼”样式演变作出极大推动，并在几百年间通过海上贸易，使琉璃珠在地中海及中欧地区广为流传。其中多眼圈的蜻蜓眼珠、做工精巧的人面珠、动物形珠尤为出彩。



玛瑙眼纹珠饰



古埃及费昂斯荷鲁斯之眼护身符，美国波士顿博物馆藏



伊特鲁里亚金珠与腓尼基琉璃珠项链，约公元前七世纪，大英博物馆藏



曾侯乙墓出土的蜻蜓眼琉璃珠，战国早期，湖北省博物馆藏

大约在公元前550年的波斯帝国时期，“琉璃蜻蜓眼”从地中海流传至北非，西欧一带。公元前330年希腊大军击跨波斯帝国后，“琉璃蜻蜓眼”更是远播到中欧、非洲及亚洲大陆。

在中国，最早出土的琉璃是西周时期的管珠，状态与古埃及的“费昂斯”釉砂相似，也被称为原始玻璃。纯琉璃胎的蜻蜓眼珠最早出现于春秋末战国早期（约公元前5世纪初），例如曾侯乙墓出土的蜻蜓眼琉璃珠串。这些珠子的特征与腓尼基琉璃珠完全一致，与后期国产蜻蜓眼样式迥然有异，由此推测中国的蜻蜓眼就是此时由中西亚传入的。



镶嵌白玉琉璃蜻蜓眼铜镜，战国时期，美国哈佛艺术博物馆藏

此后，战国时期琉璃蜻蜓眼工艺成为中国古代琉璃史上的一个高峰。工匠们殚精竭虑，将外来的蜻蜓眼技术与纹饰发挥到极致，使之成为帝皇诸侯们炫耀的必备品。除了西方常见的圆珠外，拓展至方珠、锥形珠、长管等形状，更被制成圆片、长条形、弯月形琉璃蜻蜓眼镶嵌于铜壶、铜镜、金铜带钩、青铜车马件、漆罐、陶罐等器物上，彰显主人的华贵身份。

关于琉璃蜻蜓眼的起源及发展，史料信息错综复杂，牵涉面极广。以前人整理的资料为基础，仅对眼纹图腾及琉璃珠的年代地域流传作扼要描述，欢迎有志者一起探讨探究。

策展人 牧之

The Origin and Evolution of Dragonfly Eye Beads

In ancient times, people wore eye patterned ornaments as a talisman to drive away demons and bad luck. As far back as 4000BC, the demon-expelling agate eye beads and stone eye beads were used in Mesopotamia. Thanks to trade and cultural exchange, similar agate eye beads were seen in other parts of the world such as India, China and Egypt, around 3000BC. Following that time the eye totem began to prevail, and in addition to agate beads, stone beads, colored pottery beads, carved shell beads, metal beads, and glass beads, etc. gradually emerged.

Faience originated in ancient Egypt, and its wide application pushed forward the development of glass technology. Around 2000BC, people in Egypt and Mesopotamia mastered the techniques and made glass beads exclusively for royalty and the nobility. Around 1500BC, the new Egyptian Pharaoh expanded his kingdom to Mesopotamia, and the fusion of the culture and religion from the two sides gave birth to the dragonfly eye glass beads. This means the dragonfly eye glass beads originated in Egypt and were later introduced to the eastern Mediterranean coast - including northeast Africa and southwest Asia - through trade and cultural exchange. Ancient Egypt had a highly unique eye bead culture, mainly using the Eye of Horus (wedjat's eye) as the symbol.

Around 1000 BC, the ancient Egyptian civilization gradually declined, and the rich Phoenicians further improved the manufacturing process of glass beads, greatly promoting the evolution of the dragonfly eye beads. In the following centuries, glass beads - in particular the multiple eye rings dragonfly eye beads, exquisite face shaped beads, and animal-shaped beads - spread widely to the Mediterranean regions and central Europe through seafaring trade.

Around 550 BC, during the time of the Persian Empire, the dragonfly eye beads spread from the Mediterranean



Agate eye beads, 3000-1000 B .C.



Eye of Horus (wedjat's eye) amulet, Faience, Museum of Fine Arts, Boston



A necklace of Etruscan gold and Phoenician glass beads, British Museum, London



Dragonfly eye beads unearthed at the tomb of Marquis Sui, the early stage of Warring States period in China, Hubei Provincial Museum.

region to North Africa. Following the defeat of the Persian Empire by the Greek army in 330BC, the dragonfly eye beads further spread to central Europe, Africa and the Asian continent.

In China, the earliest unearthed glass is the tube-shaped beads of the West Zhou dynasty, which are also called primitive glass, and are similar in material to the Faience in ancient Egypt. Pure glass beads with dragonfly eye patterns came into existence at the end of China's Spring and Autumn period and the beginning of the Warring States period (around 400BC), such as the beads unearthed in the tomb of Marquis Sui. These beads are identical to the Phoenician glass beads and are different to those of the late Warring States period, which suggests that this is the time when the dragonfly eye beads were introduced into China from middle and west Asia.



Dragonfly eye bronze mirror embedded with white jade, Warring States period, Harvard Art Museum

Following this, the technology behind dragonfly eye glass beads of the Warring States period reached a climax in the history of ancient Chinese glass. Craftsmen from that time took painstaking efforts to make full use of dragonfly eye glass technology, making those beads a must for the royalty and nobility. Besides the round beads which were common in West, other shapes such as cube, cone, tube, disk, rectangular, crescent moon, etc. were also used in the decoration of bronze kettles, mirrors, hooks, chariots, cans and pots, etc., symbolizing the noble status of the owners.

There is too much intricate and complex historical information on the origin and evolvments of the dragonfly eye glass beads, involving a broad range of fields. Here I only give a brief description of the origin, covering the time and scope of ancient glass beads and the eye totems, based on previous researches made by other experts. I welcome those who are interested in this field to exchange ideas with me on this subject.

Mu Zhi, Curator



彩绘蜻蜓眼髹漆陶壶

Lacquered Ceramic Pot
with Colored Dragonfly Eye Patterns
H: 250mm, D: 200mm

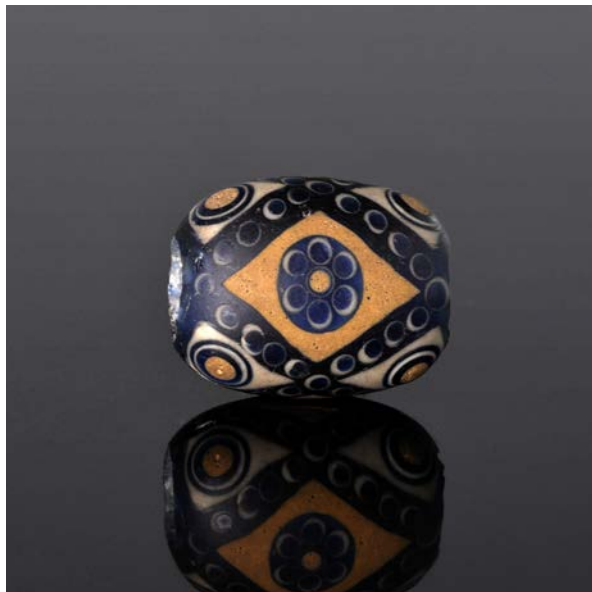




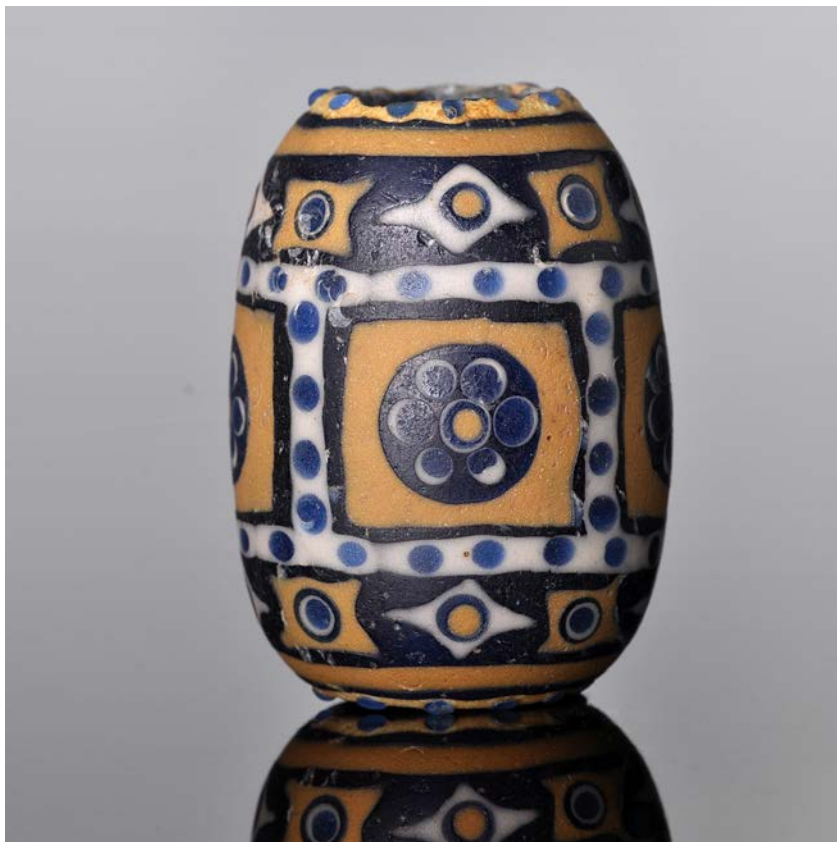
蓝色胎七星纹琮形琉璃珠

Blue Cong-shaped Glass Bead with Star Patterns
(Cong, an ancient jade of a long hollow
piece with rectangular sides)
L: 35mm, D: 18mm

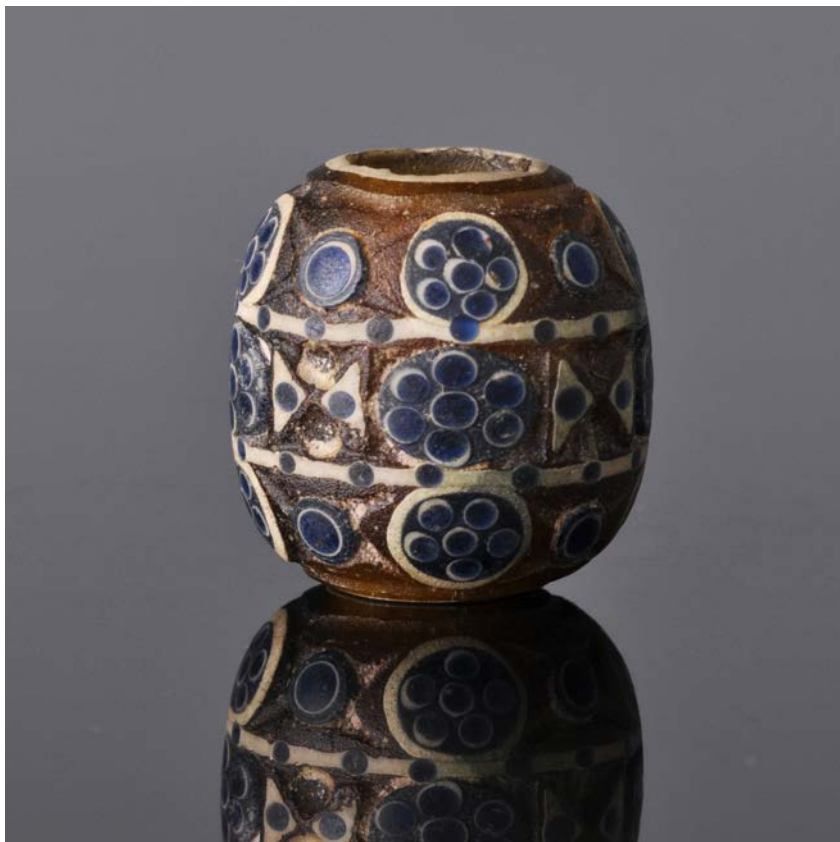
蓝色胎七星纹琉璃珠
Blue Glass Bead with Star Patterns
L: 28mm, D: 23mm







蓝色胎七星纹琉璃珠
Blue Glass Bead with Star Patterns
L: 30mm, D: 22mm



黄色胎七星纹琉璃珠

Yellow Glass Bead with Star Patterns

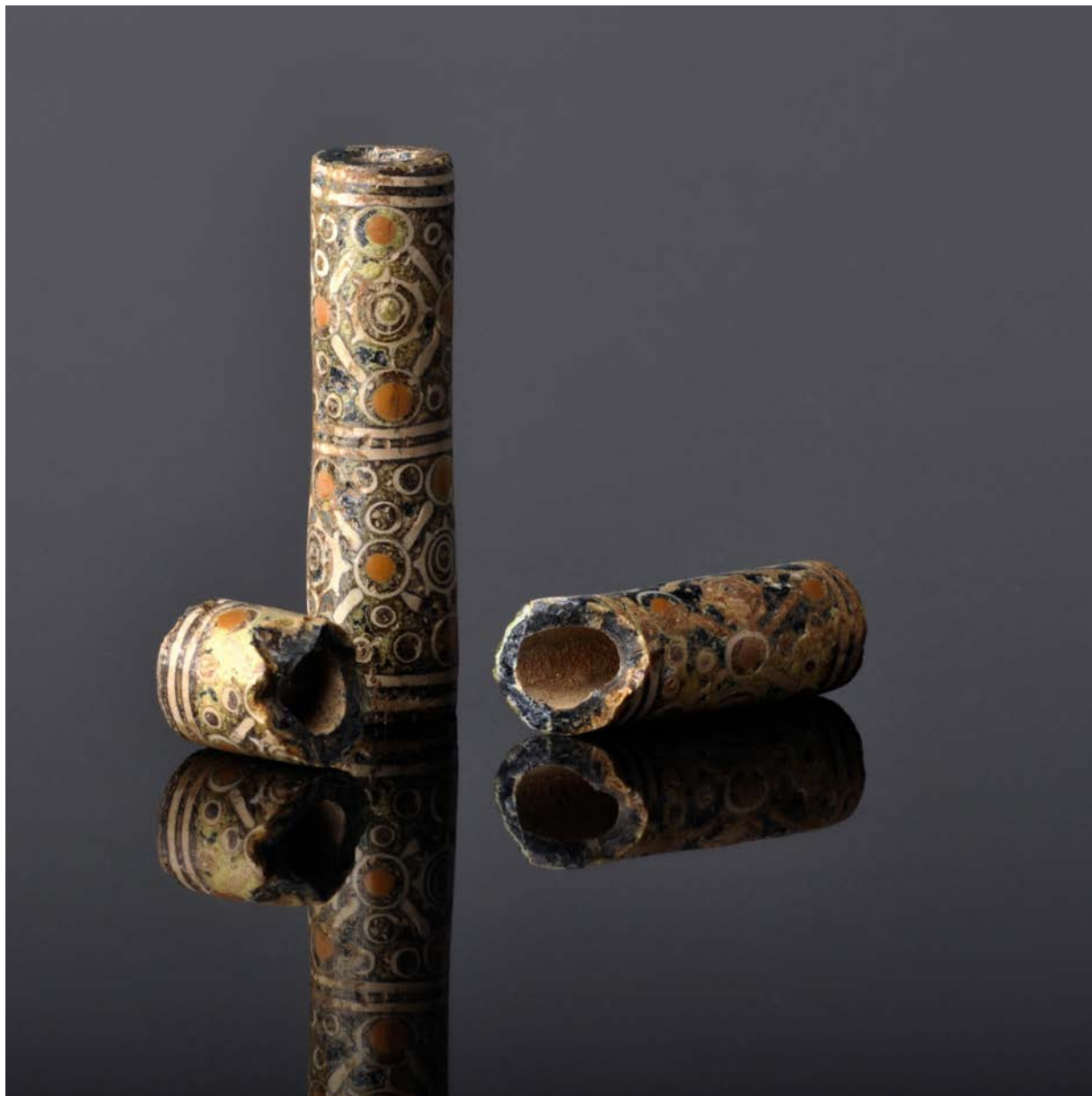
L: 25mm, D: 24mm

蓝色胎七星纹琉璃珠

Blue Glass Bead with Star Patterns

L: 11mm, D: 24mm







蓝色胎蜻蜓眼琉璃管一对

A Pair of Blue Glass Tubes with Dragonfly Eye Patterns

L: 64mm, D: 10mm

蓝色胎蜻蜓眼琉璃管一对

A Pair of Blue Glass Tubes with Dragonfly Eye Patterns

L: 44mm, D: 12mm

彩绘蜻蜓眼陶狗一对

A Pair of Pottery Dogs with Colored Dragonfly Eye Patterns

左/Left, L: 100mm, W: 70mm, H: 47mm

右/Right, L: 46mm, W: 21mm, H: 35mm





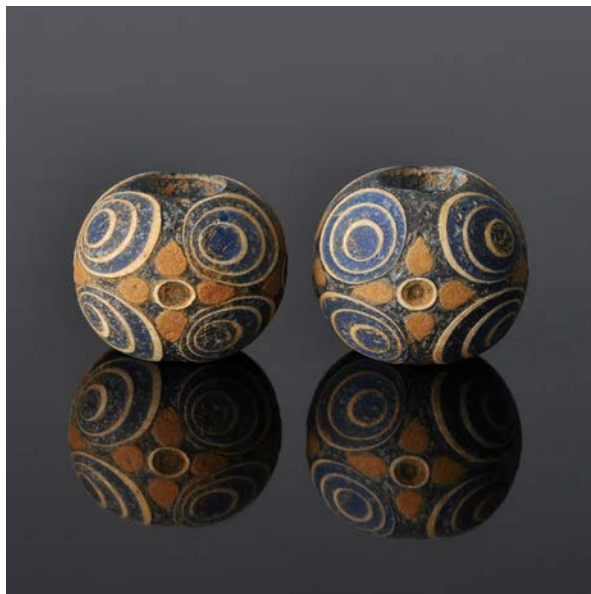


黄/蓝色胎七星纹琉璃珠一对

A Pair of Yellow/Blue Glass Beads with
Dragonfly Eye Patterns

左/Left, D: 17.5mm

右/Right, D: 20mm



蓝色胎蜻蜓眼琉璃珠一对

A Pair of Blue Glass Beads with Dragonfly Eye Patterns

L: 12mm, D: 15mm

蓝色胎七星纹琉璃珠

Blue Glass Bead with Star Patterns

D: 20mm





蜻蜓眼嵌片金戒指 (古珠新饰)

Gold Ring Embedded with Dragonfly Eye Patterns
(modern ornament using ancient beads)

戒指 / Ring, D: 18.5mm

蜻蜓眼嵌片 / Dragonfly eye sheet: L: 12.5mm, W: 5mm

蓝色胎蜻蜓眼琉璃簪帽

Blue Glass Hairpin Caps with Dragonfly Eye Patterns

左 / Left, D: 20mm, H: 11mm

右 / Right, D: 10mm, H: 11mm



蜻蜓眼陶珠串 (古珠新饰)

A Necklace of Ceramic Beads with
Dragonfly Eye Patterns (modern
ornament using ancient beads)

L: 650mm







蜻蜓眼珠串（古珠新饰）

A Necklace of Glass Beads with Dragonfly Eye Patterns
(modern ornament using ancient beads)

L: 460mm



蜻蜓眼珠串 (古珠新饰)

A Necklace of Glass Beads with Dragonfly Eye Patterns
(modern ornament using ancient beads)

L: 420mm





蓝色胎蜻蜓眼弯月形饰一组

Blue Crescent Moon-shaped Ornaments with
Dragonfly Eye Pattern

左&右/Left& right, L: 26mm, W: 5mm, H: 12mm

中/Middle, L: 29mm, W: 6.5mm, H: 16mm



浅蓝胎蜻蜓眼琉璃珠三颗

Three Light Blue Glass Beads with Dragonfly Eye Patterns

左&右/Left& right, L: 11mm, D: 14mm

中/Middle, L: 11.5mm, D: 13.5mm



浅蓝胎蜻蜓眼琉璃珠一组

A Collection of Light Blue Glass Beads with Dragonfly Eye Patterns

D: 7-11mm



蓝/黄色胎七星纹琉璃珠一对

A Pair of Yellow/Blue Glass Beads with Dragonfly Eye Patterns

左/Left, D: 17mm

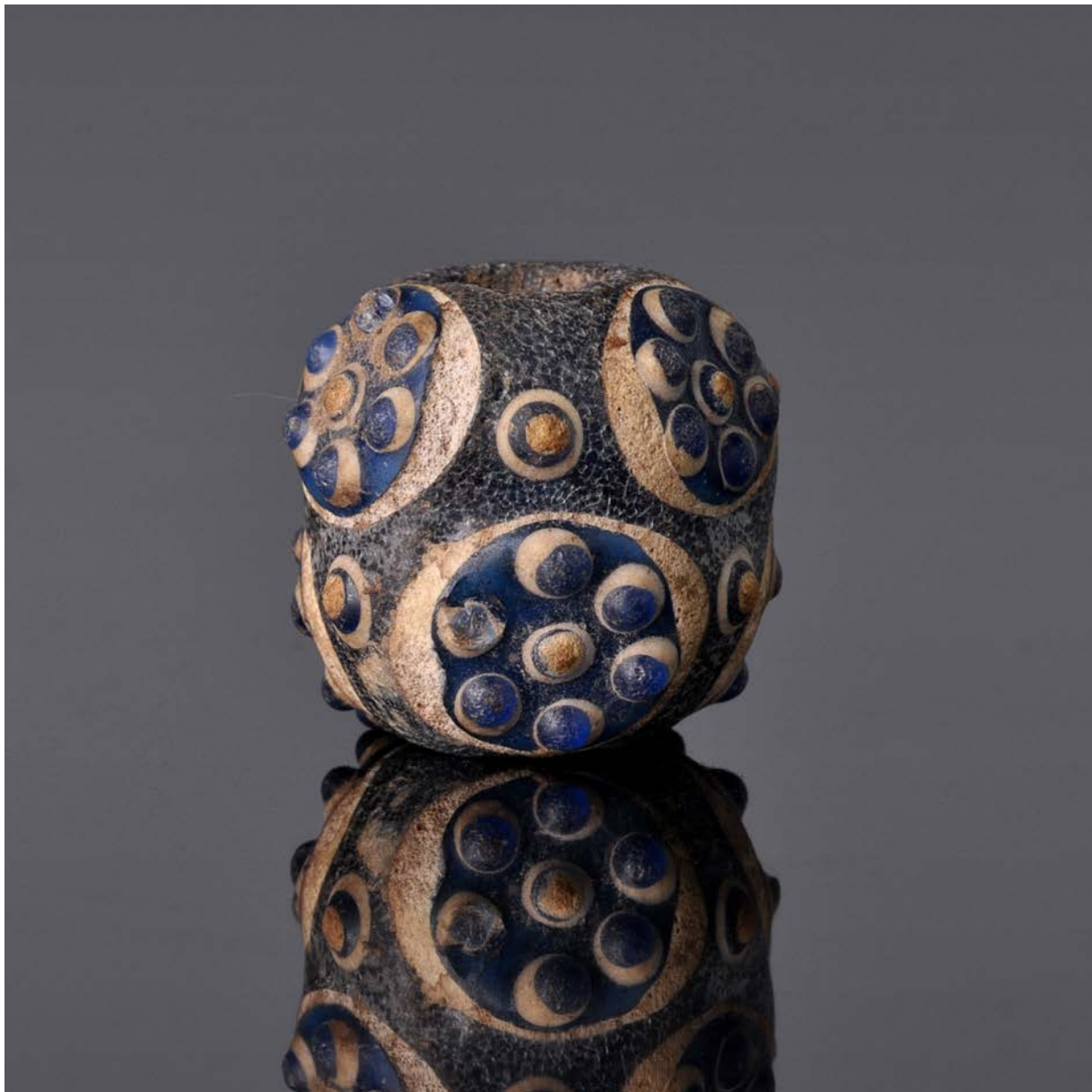
右/Right, D: 16mm

蓝色胎七星纹琉璃珠

Blue Glass Bead with Star Patterns

D: 25mm





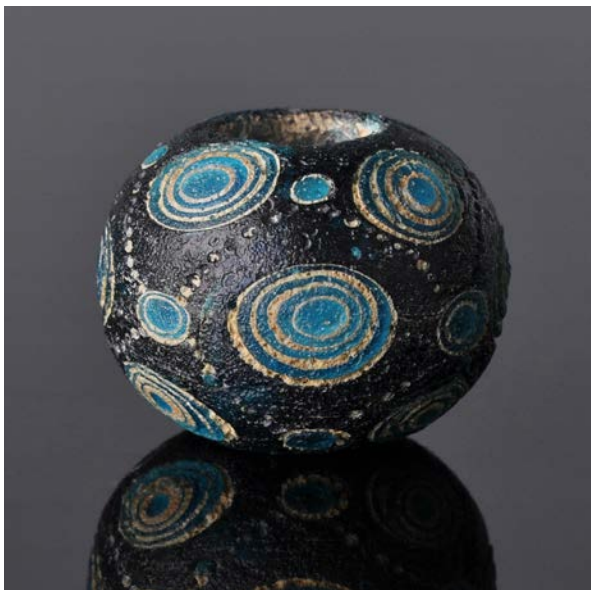


蓝色胎蜻蜓眼琉璃珠一对

A Pair of Blue Glass Beads with Dragonfly Eye Patterns
L: 11mm, D: 17mm

蓝色胎七星纹琉璃珠

Blue Glass Bead with Star Patterns
D: 20mm



蓝色胎蜻蜓眼琉璃珠

Blue Glass Bead with Dragonfly Eye Patterns

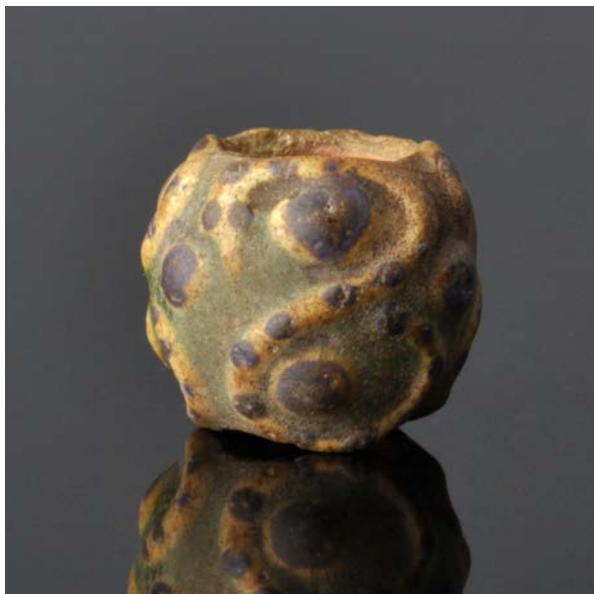
L: 16.5mm, D: 22.5mm

蓝色胎三星纹琉璃扁珠

Flat Blue Glass Bead with Star Patterns

L: 25mm, W: 16mm, D: 9mm





彩绘卷蛇纹陶珠两颗

Colored Pottery Beads with Twisting Snake Patterns

左/Left, D: 20mm

右/Right, D: 18mm

彩绘S龙纹陶珠两颗

Colored Pottery Beads with S-Shaped Dragon Patterns

左/Left, D: 17mm

右/Right, D: 12mm





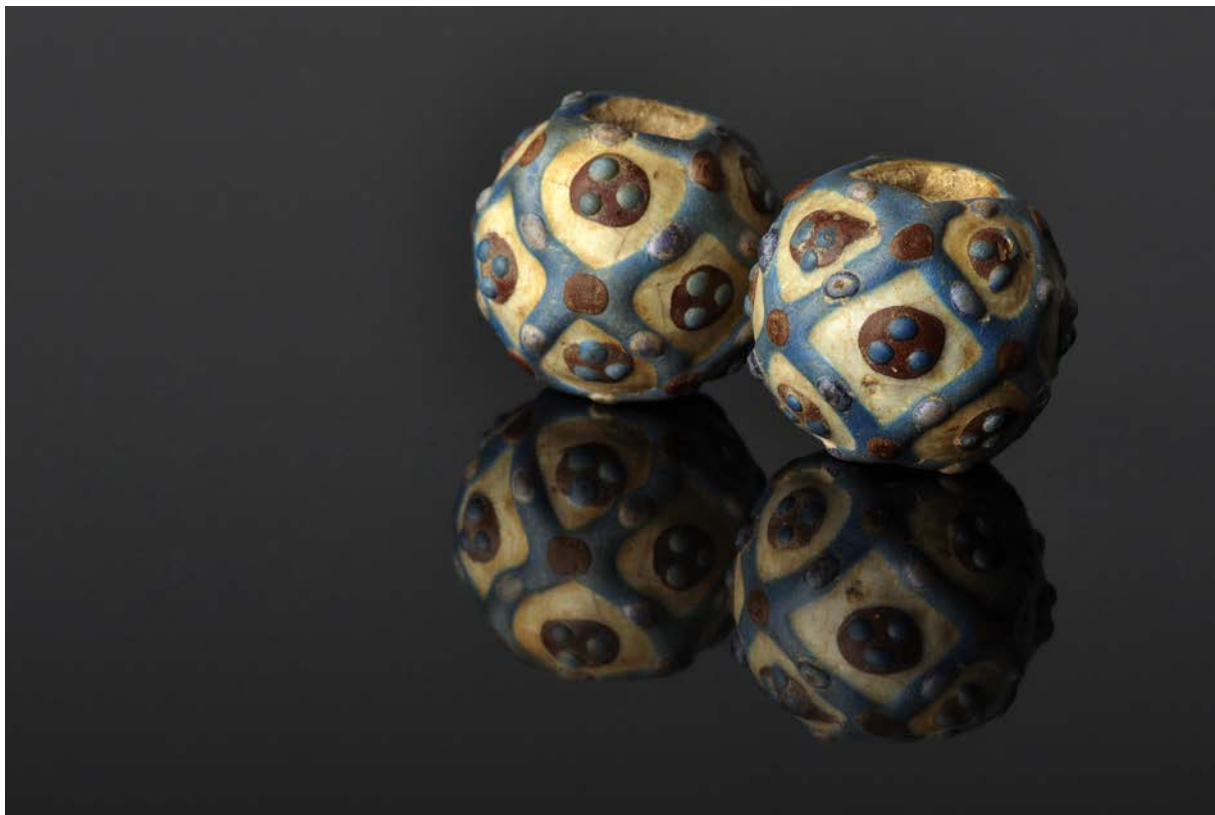
彩绘蜻蜓眼陶珠一对

A Pair of Colored Pottery Beads with Dragonfly Eye Patterns

D: 35mm





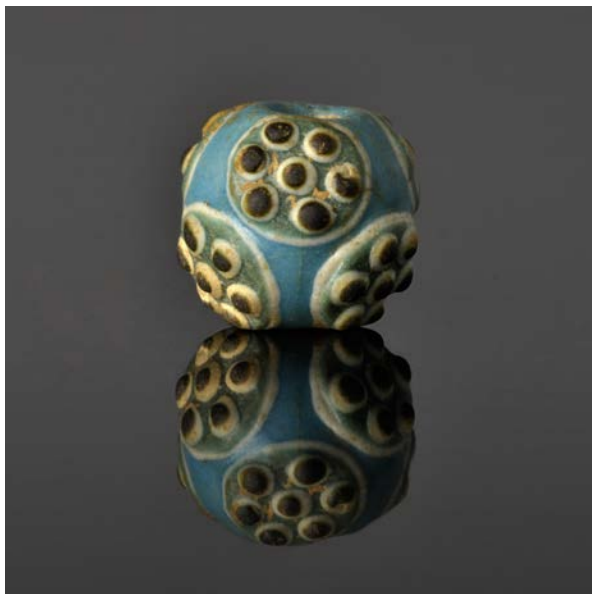


彩绘蜻蜓眼陶珠一对

A Pair of Colored Pottery Beads
with Dragonfly Eye Patterns
D: 17mm

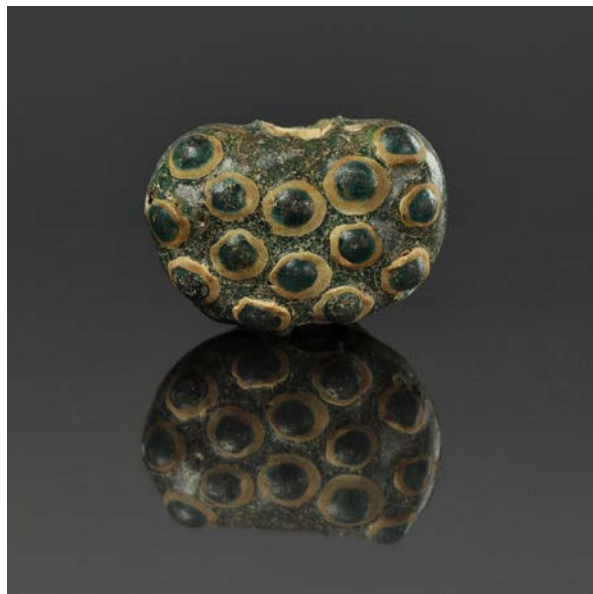
彩绘蜻蜓眼茧形陶珠

Colored Cocoon-shaped Pottery Bead with
Dragonfly Eye Patterns
D: 35mm



彩绘七星纹陶珠

Colored Pottery Bead with Star Patterns
D: 20mm



彩绘蜻蜓眼弯月形陶珠

Colored Crescent Moon-shaped Pottery Bead with
Dragonfly Eye Patterns
L: 25mm, H: 17mm

红褐胎蜻蜓眼琉璃珠一组

A Group of Mahogany Glass Beads with Dragonfly Eye Patterns
L: 11-30mm, D: 12-15mm



如何鉴赏战国琉璃蜻蜓眼？

上世纪二十年代，加拿大多伦多考古学助教怀特在中国河南洛阳司教时，从市场上搜集了一些出自周朝故址金村的战国琉璃珠饰。后经英国专家分析鉴定，得出是中国特有铅钡玻璃的论断后，引起世界古玻璃学术界的极大争论与关注。

中国的琉璃源于何时源自何地尚无定论，但这类布满眼睛纹饰的珠饰却可明查其渊源。自公元前4000年两河流域文明的辟邪眼珠，至公元前1500年古埃及的荷鲁斯之眼护身符，这种眼纹图腾一直象征着正义无畏。它拥有无限神力，能驱走恶魔，护佑平安幸福。大约公元前五世纪，琉璃蜻蜓眼传至中国，正值春秋末战国初期。极富创造力的战国工匠将蜻蜓眼工艺演化到极致，孕育出独特的中国风格，使蜻蜓眼珠饰成为身份与权力的象征。其规整严谨的形体纹饰、娴熟经典的工艺料色，在世界各国的古琉璃蜻蜓眼中成为巅峰之作。

常见的蜻蜓眼琉璃珠可按胎质不同分为三类：费昂斯（烧结的玻砂）、陶胎、琉璃胎。对于成型工艺，一般来看费昂斯管珠以浸釉为主，陶胎珠以彩绘为主，琉璃胎则结合“缠芯法”与“镶嵌法”制成，其具体工艺尚待考古界与学术界的发掘探讨。

查阅古代琉璃珠饰可知“黄蓝白”是古埃及琉璃器的经典料色，也是战国蜻蜓眼琉璃最为常见的，另有黑、绿、褐红等琉璃颜色。总体来说，当时掌握的琉璃呈色配方并不多，各地因原材料的配比差异会造成料色的细微变化。



琉璃蜻蜓眼胎体图示：费昂斯、陶胎、琉璃胎



蜻蜓眼纹饰例图。第一排：同心圆、离心圆、橄榄眼；第二排：双眼圈、三星纹、七星纹；第三排：平眼、凸眼、乳丁眼；第四排：柿蒂纹、星形纹、S龙纹



镶嵌文字的古埃及蓝色琉璃珠，公元前1391-前1353，佳士得于1999年6月在美国纽约拍出

关于琉璃蜻蜓眼的形制与图案最好是图文对照，纯用文字表述难免枯燥。简单从珠饰外形上看，有圆珠、椭圆珠、管状、单锥形、双锥形、半球形、弯月形、方糖形、扁珠、圆片形、长片形及不规则镶嵌件等，比国外的蜻蜓眼珠型更丰富。

珠饰的眼纹多见几种颜色相套，就像蜻蜓的复眼。细看其区别，根据眼圈数量有双眼圈、多层眼、复眼的不同；根据眼纹形状可作平眼、凸眼、角锥眼、乳丁眼的区别，作同心圆、离心圆、橄榄眼的区别；根据复眼图案小眼圈数量的不同，可作三星纹、四星纹、五星纹、六星纹、七星纹的区别；根据眼纹排列有对称、交错、连续的区别；另外可见的辅助纹饰有实线菱形、点状菱形、点线叠合、三角纹、柿蒂纹、太阳纹、星形纹、闪电纹、蝌蚪纹、绞索纹、泼墨纹、卷蛇纹、S龙纹等等。林林总总，有限元素中似有无限变化。

这颗古埃及蓝色琉璃珠上镶嵌的文字表述了埃及18王朝第九法老阿蒙霍特普三世对妻子提耶的敬爱，由此可见古代琉璃蜻蜓眼的价值与地位超然。

中国的琉璃蜻蜓眼饰品通常出自帝皇诸侯的陵墓，总体数量非常有限。成语故事中的“随珠和璧”从侧面印证了它的珍稀性，“随珠”被认为是蜻蜓眼琉璃珠，“和璧”指价值连城的和氏璧，这个成语泛指珍宝中的上品。从西周琉璃技术萌芽期，到汉代琉璃蜻蜓眼工艺的失传，春秋战国时期的蜻蜓眼珠饰绝对是奢侈品，连皇族也异常珍惜。

它们通常被作为珍宝用于装饰及炫耀，在考古发掘中有单珠系带者，有成串佩挂者，有镶嵌于铜壶、铜镜、带钩、车马器、杯罐之上者，无不是显示其珍爱，彰显其奢华。

如今，这些莹润的战国蜻蜓眼琉璃珠在古玩收藏界身价不菲。工艺精湛、纹饰繁复的“楚珠”更是受人追捧。战国蜻蜓眼在国外多家大型博物馆均有收藏，国内除少数馆藏藏品外，亦有不少精品流散于民间，深藏于市井。本次专题展集全国藏家之力，令众多爱好者能亲眼目睹两千多年前的至宝，实乃幸莫大焉！

策展人 牧之

How to Appreciate the Dragonfly Eye Beads of the Warring States Period

In the 1920s, an archeology teaching assistant from Toronto, Canada called Mr. White, who had been teaching in Luoyang, Henan, found in a local market some glass beads in China's Warring States period that had been unearthed in an ancient site from the Zhou dynasty. Following analysis by British experts, it was concluded that they were lead barium glass that is unique to China, attracting a large amount of attention and debate among researchers of ancient glass around the world.

Consensus has yet to be reached as to where and when Chinese glass originated. It has, however, been possible to trace the origins of these eye beads. From the Agate eye beads (4000BC, Mesopotamian civilization) to the Eye of Horus amulet (1500BC, Egyptian civilization), these eye totems symbolize divine power and justice, and are deemed to be capable of expelling demons and bringing peace and happiness. Dragonfly eye beads were introduced into China in around 400BC, at the end of China's Spring and Autumn period and the beginning of the Warring States period. Chinese craftsmen from that time who possessed a wealth of creativity perfected the production techniques of "dragonfly eye beads," creating a unique Chinese style that made the dragonfly eye beads a symbol of social status and power. With their neat and rigorous form of decorative designs, classic material colors, they are seen as the pinnacle of the world's ancient dragonfly eye glass beads.

The dragonfly eye beads can be divided into three types according to the material from which they were made: Faience (sintered glass sand), pottery, and glass. With regard to the molding process, it is generally believed that the dipping technique was mainly adopted for Faience, with colored glazing for pottery beads, and a combination of the "shell core process" and "mosaic method" for glass beads. The specific methods of



Dragonfly eye beads made of materials:
Faience, pottery, and glass



Different dragonfly eye patterns. Row 1: concentric eye, eccentric eye, olive shaped eye. Row 2: double eye rings, 3-star eye, 7-star eye. Row 3: flat eye, flat eye, proptosis eye, grain shape eye. Row 4: Persimmon pedicel eye, star shape eye, S shaped dragon eye



a blue ancient Egyptian glass bead inscribed with ancient Egyptian words, 1391BC-1353BC, auctioned by Christie's in June, 1999 in New York

production have yet to be discovered by academic and archaeological researchers.

According to references of ancient beads, yellow, blue, and white are the classic colors used for ancient Egyptian glass crafts, and are also commonly seen in dragonfly eye beads from China's Warring State period. Other colors such as black, green and a brownish red were also used. In general, the color formula was limited at that time, and there are subtle differences in color between regions due to the differences in the formulation of materials.

In order to give a more vivid description of the dragonfly eye beads, pictures should also be used in addition to captions. Roughly by shape, the Chinese bead ornaments can be divided into categories of round, oval, tube, single cone, double cone, hemispherical, crescent moon shape, cube, flat, disk, rectangular and irregular shapes - a much greater diversity than the dragonfly eye beads of other countries.

Usually, several colors are used in the eye patterns, just like the compound eyes of a dragonfly. There are also differences in detail. With regard to the number of eye rings, there are double eye rings, multiple eye rings, and compound eyes; as to the eye shape, there is the flat eye, proptosis eye, pyramid eye, concentric eye, eccentric eye, and olive-shaped eye etc.; as to the number of small eye rings within the compound eye, there is 3-star, 4-star, and 5-star, etc; and with regard to the way that eye patterns are arranged, there is symmetrical, cross, and continuous arrangement. Other auxiliary patterns are also used such as diamond, triangle, sun shape, star shape, lightning shape, tadpole shape, splash-ink lines, snake shape, dragon shape and so on. The finite elements seem to have infinite changes.

The words inscribed on the blue ancient Egyptian glass beads tell the story of the 9th pharaoh of the 18th Egyptian dynasty Amenhotep III and his love for his queen, Tiye. This demonstrates the high value and status accorded to ancient dragonfly eye beads during ancient times.

Ancient Chinese dragonfly eye bead jewelry is usually found in the tombs of ancient emperors and members of the nobility, and is very rare. The idiom of "Marquis Sui bead and Heshi jade" is also a testament to this rarity. The "Marquis Sui bead" is regarded as a kind of dragonfly eye bead, and the "Heshi jade" is a priceless gem. The idiom is used by people now to refer to the most valuable treasures. The glass technology started in China's West Zhou dynasty, and the dragonfly eye techniques became extinct during the Han dynasty. Thus, dragonfly eye beads from the Spring and Autumn period and the Warring States periods were very highly regarded, even by ancient emperors. They were usually for decoration and showing off one's wealth. Archaeological excavations show that they were used as a single bead, or as a necklace, or were embedded in copper pots, copper mirrors, belt hooks, carriage equipment, and jars -, revealing their value and luxury quality in every single way.

Today, those bright and smooth jade-like dragonfly eye beads from the Warring States period are highly valued among collectors around the world, particularly the exquisite "Chu beads". The Warring States period dragonfly eye beads can be seen in many large museums abroad. Domestically, they can be found in a few Chinese museums, and are possessed by many individual collectors. Drawing on the resources of collectors throughout the country, this special exhibition aims to give lovers of ancient beads the valuable opportunity to appreciate first-hand these treasures that have a history of over 2,000 years.

Mu Zhi, Curator

战国蜻蜓眼珠饰
线描精选

Selected Patterns
of Dragonfly Eye Beads from
Warring States Period





展览时间：
2013年5月18日-2014年4月30日

展览地点：
上海玻璃博物馆珍宝馆

主办方：
上海玻璃博物馆

策展团队：
牧之
陈璎

展览规划及平面设计：
协调亚洲

展览支持：
徐绩哲
严又青

Duration:
May 18, 2013 - April 30, 2014

Venue:
Jewelry Box, F2
Shanghai Museum of Glass

Organizer:
Shanghai Museum of Glass

Curation:
Mu Zhi
Chen Ying

Exhibition Planning and Graphic Design:
COORDINATION ASIA Ltd.

Exhibition Support:
Xu Jizhe
Yan Youqing



SHANGHAI MUSEUM OF GLASS
上海玻璃博物馆

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