前言

中華民族是一個愛玉的民族。中國古玉的歷史可以遠溯至八千年前興隆窪文化時期。古代中國人將君子比德於玉，對玉的鍾愛，可見一斑。許慎說文解字云：「玉，石之美，有五德者。潤澤以温，仁之方也；精理自外，可以知中，義之方也；其聲舒揚，專以遠聞，智之方也；不撓而折，勇之方也；锐廉不忮，絜之方也。」

古玉的收藏涵蓋鑒定、鑒價及鑒賞三大領域；古玉的鑒定不僅要探索玉器的歷史淵源，還要從科學的角度確認古玉的跡象；古玉的鑒賞不僅從器物的角度審美，還要從審美的意象中去觀想人生的哲理；古玉的價值，也不應祇是以其市場的價格為依歸，而應該融入古玉的內涵，以提升觀賞者的精神層面，建立和諧及包容的社會價值。若能如此，則中國古玉勢必能再現風華。

 royalties所收錄之百件古玉係作者二十多年來從事中國古玉研究及收藏之成果。這些古玉之年代涵蓋紅山文化、良渚文化、齊家文化、石家河文化、松澤文化、三星堆文化、夏代、商代、周代、春秋戰國、秦代、漢代、唐代、明清等。這些古玉均為各時代之精品，也自2006年起在作者古玉專業網站WWW.EXOTICJADES.COM發表。

陳明杰 謹識
Preface

The Chinese is a nation who has shown a great appreciation on jade. The jade history in China can be traced back as long as eight thousand years in the Xinglongwa Culture (6200-5400 BCE). The extent the Chinese cherishes jade can be realized by the way the Chinese compare the quality of gentleman to that of jade.

According to the Book of the Analysis of Chinese Characters (說文解字 Shuo Wen Chieh Tzu) of Hsu Shen (許慎) in Eastern Han dynasty (c. 100 BCE), a classic definition of jade’s lasting appeal has been presented as follows: Jade is a stone of beauty which can be revealed in its five virtues: its luster produces a feeling of warmth, the virtue of humaneness; its translucence enables one to comprehend its inner markings, revealing the virtue of morality; its purity ensures the austere virtue which harms no one.

It is a great happiness to enjoy a jade object of good quality by watching its color, hearing its sound, touching its surface and reasoning its vein development. The appreciation of jade artifacts should not be only on the historical aspect. More appreciation should be placed on the aesthetics the jade artifact presents. The elegance of Chinese jade will be rediscovered if jade enjoyment can be matched with the final purpose to establish a harmonious society by following the virtues of jade.

The hundred pieces of Chinese antique jades here are the result of author's more than twenty years study and collection. Periods covered are from Hongshan Culture, Liangzhu Culture, Qijia Culture, Sijiahe Culture, Songze Culture, Xia Dynasty, Shang Dynasty, Zhou Dynasty, Spring Autumn and Warring States, Chin Dynasty, Han Dynasty, Tang Dynasty, Ming & Qing Dynasty. There jades are among the best items of various periods and also have described in author's antique jades dedicated website WWW.EXOTICJADES.COM since 2006.

Prof. Ming-Chieh Chen
<table>
<thead>
<tr>
<th>序号</th>
<th>青器名称</th>
<th>製造年代</th>
<th>尺寸</th>
<th>重量</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>紅山文化玉鷹</td>
<td>Hongshan Culture Jade Eagle</td>
<td>H. 25cm, L. 22cm</td>
<td>3500g</td>
</tr>
<tr>
<td>2.</td>
<td>紅山文化玉魚</td>
<td>Hongshan Culture Jade Fish</td>
<td>L. 32cm, H. 22cm</td>
<td>3000g</td>
</tr>
<tr>
<td>3.</td>
<td>紅山文化龍鳳玉刀</td>
<td>Hongshan Culture Jade Knife</td>
<td>L. 33cm, T. 2.5-3.5cm</td>
<td>1500g</td>
</tr>
<tr>
<td>4.</td>
<td>紅山文化馬首刀</td>
<td>Hongshan Culture Jade Knife</td>
<td>L. 42cm</td>
<td>2500g</td>
</tr>
<tr>
<td>5.</td>
<td>紅山文化領緣玉璧</td>
<td>Hongshan Culture Jade Collar Bi</td>
<td>D. 23cm</td>
<td>1400g</td>
</tr>
<tr>
<td>6.</td>
<td>紅山文化鷹頭斧</td>
<td>Hongshan Culture Jade Ax</td>
<td>W. 27cm</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>紅山文化玉斧</td>
<td>Hongshan Culture Jade Ax</td>
<td>L. 29cm, W. 13cm</td>
<td>1020g</td>
</tr>
<tr>
<td>8.</td>
<td>紅山文化玉鷹</td>
<td>Hongshan Culture Jade Cicada</td>
<td>L. 14cm, W. 11cm</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>紅山文化玉手鐲</td>
<td>Hongshan Culture Jade Bracelet</td>
<td>8.5cm x 7.2cm x 2.3 cm</td>
<td>75g</td>
</tr>
<tr>
<td>10.</td>
<td>紅山文化勾形龍珮</td>
<td>Hongshan Culture C- Jade Plaque</td>
<td>L. 9.5cm, W. 6.5cm, T. 0.3cm</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>紅山文化玉斧</td>
<td>Hongshan Culture Jade Ax</td>
<td>H. 24cm, W. 15cm</td>
<td>1170grams</td>
</tr>
<tr>
<td>12.</td>
<td>紅山文化勾形龍</td>
<td>Hongshan Culture C- Dragon</td>
<td>H. 18cm</td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>良渚文化玉琮</td>
<td>Liangzhu Culture Jade Cong</td>
<td>H. 30.5cm, W. 6cm</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>良渚文化雙璜組玉璧</td>
<td>Liangzhu Culture Jade Dual- Huang Bi</td>
<td>D. 14.3cm</td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>良渚文化三叉形器</td>
<td>Liangzhu Culture Jade Trident Object</td>
<td>W. 30cm, H. 17cm</td>
<td>1280g</td>
</tr>
<tr>
<td>16.</td>
<td>良渚文化單節大玉琮</td>
<td>Liangzhu Culture Single Tier Big Jade Cong</td>
<td>H. 11.8cm, E. D. 19cm</td>
<td>11kgs</td>
</tr>
<tr>
<td>17.</td>
<td>良渚文化玉蟬</td>
<td>Liangzhu Culture Jade Cicada</td>
<td>W. 8.3cm, L. 17cm</td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>良渚文化锥形器</td>
<td>Liangzhu Culture Jade Septic</td>
<td>L. 33.5cm, W. 3.5cm</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>良渚文化玉珮</td>
<td>Liangzhu Culture Jade Plaque</td>
<td>L. 7cm</td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>良渚文化冠形珮</td>
<td>Liangzhu Culture Jade Crown Shape Plaque</td>
<td>L. 13.5cm, W. 6.5cm</td>
<td></td>
</tr>
<tr>
<td>21.</td>
<td>良渚文化七節玉琮</td>
<td>Liangzhu Culture Seven Tiers Jade Cong</td>
<td>H. 22.5cm, 1430g</td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>良渚文化圓形單節玉琮</td>
<td>Liangzhu Culture Round Shape Single Tier Jade Cong</td>
<td>H. 6.6cm, D. 5.2cm, 251g</td>
<td></td>
</tr>
<tr>
<td>23-26.</td>
<td>三星堆文化持玉璧祭司</td>
<td>Sanxingdui Culture Hold Jade Bi Priest</td>
<td>H. 45cm</td>
<td></td>
</tr>
<tr>
<td>27-28.</td>
<td>三星堆文化鎮國將軍</td>
<td>Sanxingdui Culture , Jade Warrior</td>
<td>H. 28cm, H. 21cm</td>
<td></td>
</tr>
<tr>
<td>29.</td>
<td>三星堆文化駱駝騎士座</td>
<td>Sanxingdui Culture , Jade Warrior Riding Camel</td>
<td>H. 18.5cm</td>
<td></td>
</tr>
<tr>
<td>30.</td>
<td>三星堆文化玉祭司立像</td>
<td>Sanxingdui Culture , Jade Standing Priest</td>
<td>H. 20cm</td>
<td></td>
</tr>
<tr>
<td>31.</td>
<td>三星堆青玉人首</td>
<td>Sanxingdui Culture Jade Head</td>
<td>H. 19cm, W. 12cm</td>
<td>1400 grams</td>
</tr>
<tr>
<td>32.</td>
<td>齊家文化白玉玉璧</td>
<td>Qijia Culture Jade Bi</td>
<td>D. 23cm, T. 0.3cm</td>
<td></td>
</tr>
<tr>
<td>33.</td>
<td>齊家文化玉戚</td>
<td>Qijia Culture Jade Ax</td>
<td>H. 21cm, W. 20cm, T. 0.3cm, 520grams</td>
<td></td>
</tr>
</tbody>
</table>
齐家文化五孔白玉刀, Qijia Culture, Jade Knife, L. 46cm, W. 12cm T. 0.5cm, 800g。
齐家文化玉璋, Qijia Culture, Jade Zhang, L.18cm, 125g.
齐家文化五孔玉刀, Qijia Culture, Jade Knife, L. 36cm, W. 9cm T. 0.5cm。
齐家文化纺锤形璧, Qijia Culture, Jade Spindle Shape Bi, L. 8cm, W. 8cm, 120g。
齐家文化玉璋, Qijia Cultural Jade Zhang, L.35cm, W. 7cm, T.0.5cm, 250g
齐家文化玉璋, Qijia Culture, Jade Notched Bi, D. 8cm
齐家文化玉璋, Qijia Culture Jade Cong, H. 9.5cm, W. 8cm
齐家文化玉璋, Qijia Culture, Jade Ring, D. 13cm, T. 0.3cm
龙山文化牙璧, D.15cm
石家河文化玉勒, Shijiahe Culture Jade Tude, H.6.5cm, D.3cm, 115g.
崧泽文化凤形玉佩, Songze Culture Jade plaque, W.8.7cm
崧泽文化龙形玉珮, Songze Culture Jade Plaque, W. 9.7cm
夏代玉戚, Xia Dynasty Jade Ax, D.24cm
夏代玉璋, Xia Dynasty Jade Yuan D. 9.8cm, 75g.
夏代玉璋, Xia Dynasty Jade Zhang, L36cm, W.10cm
商代玉琮, Shang Dynasty Jade Mini Cong, H. 7cm, D.
商代玉琮, Shang Dynasty Jade Musical Slab, H. 15cm, W. 8.5cm, 375grams
西周凤纹玉珮, Western Zhou Dynasty Jade Carving Style 8cmx7cmx0.5cm
西周玉鹿, Western Zhou Jade Deer, L.4.5cm, H.6.8cm, 25grams
春秋玉璧, Spring Autumn Jade Bi, D. 32.8cm, T. 0.6cm。
春秋玉璋, Spring Autumn JadeCong, H. 29cm, D.7cm, 3500g
春秋方琮, Spring Autumn Jade Mini Cong, H. 7cm, D.
春秋方琮, Spring Autumn Jade Tiger Plaque, L.14cm, W.4cm, 100g
春秋玉蟾蜍, Spring Autumn Jade Toad, L.7.5cm, W.6.5cm, T.1cm 120 g.
63. 春秋玉鼠, Spring Autumn Jade Mouse, L.10cm, H.4cm, W.3.5cm, 220g
64. 春秋玉龍魚 Spring Autumn Dragon Fish, L.8.3cm, 50 grams.
65. 春秋玉虎 Spring Autumn Jade Tiger, L.7.5cm, H.1.7cm, W.1.7cm, 50 grams.
66. 春秋玉佩 Spring Autumn Jade Plaque, L.8.5cm, W.3.5cm
67. 春秋玉佩 Spring Autumn Jade Plaque, L.7.3cm, W.5cm
68. 春秋玉面具 Spring Autumn Jade Mask, H.9.5cm, W.9.5cm
69. 戰國祭司龍紋玉琮, Warring States Jade Cong, D.7.8cm, H.30.4cm, 3.5kg
70. 戰國遊環神面紋白玉瓶, Warring States Jade Vase, H.14cm.
71. 戰國玉瑗, Warring States Jade Ring, W.19.3cm, L.32cm
72. 戰國方口出脊白玉樽, Warring States Jade Vase, H.21cm
73. 戰國玉樽, Warring States Jade Vase, H.22cm
74. 戰國舞女鳳佩, Warring States Jade Plaque, H.11cm, W.7.1cm
75. 戰國捲曲母子龍玉珮, Warring States Jade Plaque, H.11cm, W.6.5cm, T.0.4cm
76. 戰國玉璜, Warring States Jade, L.13.2cm, W.2.8cm, T.0.5cm, 45 grams.
77. 戰國玉佩對, L.21cm, H.11cm.
78. 戰國玉璜, Warring States Jade, L.25cm, H.9cm, 190 grams
79. 戰國鳳首神面紋玉琮, Warring States Jade Cong, H.7.3cm, W.5cm, D.2.6cm
80. 戰國玉象一對, Warring States Jade Elephant Pair, L.13cm, H.7cm
81. 秦代玉鷹對, Chin Dynasty Jade Eagle Pair, H.13cm.
82. 秦辟邪玉跪人紋橢圓座陽刻篆文皇后之印, Chin Dynasty Jade Seal, H.7.5cm, L.6cm, W.3.2cm, 165 grams
83. 漢四瑞三神獸, Han Dynasty Ritual Jade with Pixies, H.15cm, W.11cm
84. 漢代玉戈, Han Dynasty Jade Ko, L.13cm, H.7.7cm, T.0.4cm, 45g.
85. 漢代玉璧, Han Dynasty Jade, D.19.5cm, T.0.8cm
86. 新朝(A.D. 8-23)八角白玉帶, Shin Dynasty Jade Container, H.21cm.
87. 光武御製羊脂白玉玉鷹硯滴, Eastern Dynasty Jade Container, H.15cm, L.18cm, 1000g
88. 光武御製羊脂白玉蟠龍紋白玉琥珀華, Eastern Dynasty Jade Paperweight, H.7cm, D.7.5cm.
89. 漢辟邪獸薄雕, Han Dynasty Jade Thin Plaque, L.25.5cm, W.20.5cm, T.0.2cm
90. 漢玉劍飾, Han Dynasty Jade Sword Ornaments, 11.5cm
91. 漢長樂銘文玉璧, Jade Bi Disk, H.10cm, W.7cm, T.0.6cm, 65 grams.
92. 漢玉鸞鶴, Han Dynasty Jade Mandarin Ducks Pair, L.14cm

93. 東漢辟邪, Eastern Han Dynasty Jade Pixie, L.30cm

94. 東漢四靈紋白玉玉磬 Eastern Han Dynasty Jade Musical Slabs, 14.2-10.3cm

95. 唐代仕女, Tang Dynasty Beauty, H.22.5cm

96. 唐代龍紋彩繪陽文皇帝之印玉印, Tang Dynasty Jade Seal, H. 12 cm, W. 10cm, D. 7cm, 1300 grams.

97. 唐玉瓶, Tang Dynasty Jade Bottle, H.25cm, W.6cm, D.4cm.

98. 清代玉凰璃, Qing Dynasty Phoenix Jade Plaque, H. 9.5cm, W. 4cm, 40grams.

99. 清代翠玉文鎮, Qing Dynasty Jadeite Paperweight, L.9cm, H.5cm, 106g.

100.清代翠玉龍首刀, Qing Dynasty Jadeite Knife, L.20cm, W.6.5cm, D.0.8cm, 300grams
1. Hongshan Culture Jade Eagle H. 25cm, W. 22cm, 3500 grams

Hongshan culture mainly distributed in the eastern part of Inner Mongolia, mainly in the western region of Liaoning. The Hongshan culture is named after the first discovery in the Red Mountain area of Inner Mongolia Autonomous Region. It dates back about 5,000 to 6,000 years ago and has lasted for more than 2,000 years. This jade eagle is a masterpiece of jade carving. The design is based on the actual object to conform to the later genre of the Hongshan culture artifacts. On the backside of the eagle are two smooth double slant incised lines between the wings and the body. The beat is presented by a 120 degree angle with a v shape incised line. A double side bugle shape hole pertinent to Hongshan culture is located at the neck on the back side. This eagle is seen detail design to represent the later period Hongshan genre. Coupled with high quality of jade, large size and mastery workmanship, this is a valuable rare Hongshan artifact.
2. 紅山文化玉魚, Hongshan Culture Jade Fish, L. 32cm, H. 22cm, Weight 3000g

本器玉魚造型，狀似彩虹。微張的魚嘴象徵其久旱得水之歡愉。頭部與身體系以兩條圓弧形的陰線隔開，鰭的造型采抽象手法，魚背及魚腹上以陰線表示，魚尾張開與地面平行，並與頭部對稱。本件玉質經拉曼光譜測定為天然軟玉。全器呈紅色，差異風化，溶蝕孔，擴散暈沁色及次生晶體明顯。本器無論刀工或鑽孔方式，均符合紅山文化特徵。

The rainbow shape design of the Hongshan culture jade fish made of nephrite. The fish's mouth opens slightly implies the cheerfulness of having water after the dry season. The body of the fish is separated from the head by two round shape incised lines which conform the genre of Hongshan jade carving such as the jade pig head pendant seen here. The fins on both sides of the body are carved within the body instead of extending from the body.
3. **Red Mountain Culture Dragon Head Jade Knife**

Length: 33 cm, Thickness: 2.5-3.5 cm, Weight: 1500 grams

The blade handle is shaped like a dragon head, with a bugle-shaped hole at the mouth. The blade's conjunction points are decorated with phoenix motifs on both ends. On the back of the blade, three new moon-shaped curves are visible. The cutting edge is blunt. The surface of the blade is concave with a surface slanting outward. Antiquity evidence includes differential weathering, diffusive markings, and additive crystal to prove its old age. With mastery workmanship, this artifact may be one of the most beautiful large Redshan jade knives.
Horse Head Jade Knife, L. 42cm, 2500grams

Made of nephrite, this jade artifact is emphasized in shape rather than the lines of curvature appeared on the surface as by many Hongshan Culture jade. With a horse head as the handle of the knife whose design has bold and rough style, this jade knife has the form of the most typical shape of an ancient Chinese weapon knife. As short mane and mouth looking of the horse are seen. The horse of the jade knife has shown that it is the horse found in Mongolia that belongs to the geographical area of the Hongshan culture. Dissolved pits and additive crystals are seen in various geographical area of the Hongshan culture.
紅山文化的內涵十分豐富，玉器大多取材大自然之飛禽走獸，寫實與抽象均頗具神韻。紅山文化的玉器造型多以圓形的弧線為主，其特色是原始及質樸，剛勁挺拔，渾圓飽滿，以形取勝。大多數的玉器具有同面的內部貫穿喇叭形孔，俗稱像鼻孔，孔道彎曲，外寬內窄，孔壁呈現薄砣具所琢出之細陰線，內領緣呈圓滑弧形，內領緣呈垂直平面。全器增生晶面、次生結晶體、溶蝕孔、差異風化等古玉跡象明顯。Bi is one of the ritual jade in ancient China. This Hongshan Culture collar bi is similar to the Shang Dynasty collar bi unearthed in 1976 from Fuhow graveyard. In general, Bi is the ritual jade used to dedicate the heaven. The surface of this collar Bi is plain, while the surface of the Shang Dynasty collar Bi has circles of increasing size from the center hole towards the outer edge. The evidence of the antiquity includes dissolved pits and additive crystal.
6. 红山文化鷹頭斧 Hongshan Culture Jade Ax, L. 25cm, H. 15cm, 1060grams
红山玉器以動物首作為刀，斧之柄的造形甚多。本件系兀鷹與斧的組合，兀鷹頸部彎曲，以便斧刃平放時兀鷹頸部呈現向上的姿勢。本器之增生晶體，擴散暈沁色，差異風化及冰裂紋古玉跡象明顯。Carved green tone jade, the object has the shape of ax with eagle head handle. There are two holes located at the blade and the handle. A bulge shape hole is seen on the neck of the eagle head. typical round shape groove lines of Hongshan Culture jade are on the blade of the ax.
7. 红山文化玉斧Hongshan Culture Tri-Bi Ax, H. 29cm
本器上窄下宽，形状如同三个连接在一起的玉璧，边缘斜磨似刃。一面为素面，一面有呈S形非典型的C龙纹饰，龙身龙尾呈斧形。刀法流畅，自然增生晶体，冰裂纹，差異風化等古玉现象明显。Jades such as Bi, ax or C-dragon are usually seen in Hongshan Culture. This artifact was dexterously combined the three into one piece that made this artistic achievement five thousand years ago. The sizes of bi are increasingly larger from the top to the bottom. There is a dragon with S shape as those in the Warring States (the S shape dragon may be derived from Hongshan culture) on one side with the head lies clockwise along the whole of the middle bi and the tail lie anti-clockwise along the hole of the bottom bi. The edges of the whole ax have been sharpened like a blade. With streamlined carving and mastery workmanship, this Tri Bi Ax is similar to the one (H.6.4 cm) unearthed from graveyard in Hutougou village, Fuxin County, Liaoning Province . Antiquity evidences include differential weathering, additive crystal and diffusive markings.
8. **Hongshan Culture Jade Cicada, L. 14cm, W. 11cm.**

玉蟬是紅山文化中十分常見的形制。本器之紅山玉蟬是簡化了的設計，前端較大，雙眼突起。蟬翼利用淺浮雕技法呈現，尾部削薄呈向上翹起狀。前端底部有兩個喇叭孔。外表呈橙紅色，頭部左側下端鈣化嚴重，有增生晶體。There are many varieties of jade Cicadas seen in the Hongshan Culture. The jade cicada is rather an abstract one with big size head and decreasing body with low relief carving. The tail has a slanting upward shape edge to express the state of tweeting. The entire antiquity phenomenon such as differential weathering, dissolved pits and additive crystals are available. Dual holes on the flank are seen with irregular rings.
9. 紅山文化玉手鐲8.5cm x 7.2cm x 2.3cm, 75g. 本器青玉雕琢，手鐲形制，呈橢圓形，四個對外緣飾浮雕蟬紋。古玉跡象為鈣化及冰裂紋。

Hongshan Culture Jade Bracelet . 8.5cm x 7.2cm x 2.3 cm, 75g. This oval shape bracelet is made of green tone jade. Decorated with four cicadas locating on the the four corners of the outer ring. Most part has been calcified with some area is seen transparent. Evidences of antiquity have differential weathering, cleaving veins and exposure crystals.
Hongshan Culture C- Jade Plaque. L. 9.5cm, W. 6.5cm, T. 0.3cm

Despite its simple design, the artifact has expressed the art quality, perfectly on a thin piece jade less than a half centimeter in thickness. The wider square end is the head, and the narrower round end is the tail of the C shape dragon. On the head, there are two curved shallow lines. A hole with irregular drilling traces is seen in one third of the line next to the edge of the head. It is made of white tone jade which has been calcified completely. Differential weathering and ancient tool marks are seen. The plaque of the C dragon may be the origin of Chinese plaque jade works for the later periods.
11. 紅山龍首玉斧, H.24cm, W. 15cm, 1170 grams

紅山文化玉器形制中，以龍首、馬首、鷹首作為刀、斧等柄部的情形十分多見。本器黃玉雕琢，以龍首為柄部，柄部一側琢成鉞，鉞與柄部之間有一孔，雙向雕琢，孔外部寬闊，中心部分較窄。柄部另一側雕琢成內彎曲鉤。本器古玉跡象為曝露晶面、增生晶體及擴散暈沁色。

Carved with white jade, the object has a shape combining dragon head and ax to form a special human form. There is big hole on the back. Two round concave lines are seen at the center of the body. Antiquity evidences are additive crystals and exposed crystal planes.
12. 红山文化勾形龙，H. 18cm。红山文化玉器的形制甚为多样化。玉龙则为典型的造型，而且被認為是后世玉器中龙图腾起源的重要證據。本器青玉雕琢，玉龍造型，線條優美，古玉跡象為增生晶體，擴散暈沁色，溶蝕孔。

Hongshan Culture C- Dragon，H. 18cm. C-Dragon is similar to (smaller than) the one unearthed from Sanxin Tala Village ruin. Generally speaking, delicate and graceful lines are shown, particularly in the eyes.
Liangzhu Culture Jade Cong, H. 30.5cm, W. 6cm. Carved with white jade, the cong has eight sections alternating arrangement of deity faces and crowns which have a curvature cut mark that may be interpreted as the recording of the pass away of the queen. Compared to the typical Liangzhu cons, this one has employed more elements of low relief carvings such as the eyes of the deity.
14. Liangzhu Culture Jade Dual- Huang Bi, D. 14.3 cm. Made of serpentine of yellow color, the Bi consists of two huangs both have two holes to be connected with thread. Both huangs are decorated with spirits and mortar on one side, the other side is left plain. With low relief carving style and incised lines, the workmanship is of mastery quality. Both huangs both have two holes to be connected with thread.
Liangzhu Culture Jade Trident Object. W.30cm, H.17cm, 1280g. The jade material and carving style of this object are similar to those of Liangzhu Culture Jade Trident, H.3.65 cm, w. 5.9cm, Unearthed from Fan Shan Graveyard, Chih Shan Village, Chang Min Township, Yu Hang County, Zhejiang Province, 1986. A collection of the Archaeology Institute of Zhejiang Province. Antiquity evidences include differential weathering and exposed crystal planes. The object has the shape of mountain (Chinese character: 山).
16. 良渚文化玉琮，H.11.8cm, E.D.19cm，11kgs。本器大於中國浙江省1986出土余杭縣長命鄉雉山村反山墓地出土浙江省文物考古研究所藏之琮王(H. 8.8cm, E.D. 17.6cm, 6.5kgs)。四個角落各有兩組神獸紋，而各面中間則為兩幅神人騎獸紋。各細線系由細斜線所組成。神獸紋為淺浮雕，本器差異風化及次生長結晶等古玉跡象明顯。

Liangzhu Culture Jade Cong. H.11.8cm, E.D.19cm，11kgs This cong is similar in design but bigger than the one( H. 8.8cm, E.D. 17.6cm, Weight 6.5kgs ) unearthed from Fan Shan Graveyard, Chih Shan Village, Chang Min Township, Yu Hang County, Zhejian Jade Cong Province, 1986. A collection of Archaeology Institute of Zhejiang Province. Antiquity evidences include differential weathering, exposed crystal planes and additive crystals. Some spots are seen black elements covered over the on the incised carving lines to confirm that the black color formed naturally after the carving.
17. 良渚文化玉蟬,W.8.3cm, L.17cm。本器之玉蟬造型底部扁平，背部呈弧形凸起，兩個長方形的眼睛位於前方左右兩側，頭部有一條以雲氣迴旋紋與交叉平行陰線組成的紋飾，蟬翼則以壓地技法雕成的60度圓角曲線表示，蟬翼尾部則呈現鋸齒狀。玉蟬背面中間為良渚文化典型神面紋。本器之線條流暢，刀工優美，系良渚文化之精品。此外，本器差異風化，蝕孔，冰裂紋，晶面曝露及增生晶體之跡象明顯。

Liangzhu Culture Jade Cicada, W.8.3cm, L.17cm. With a flat back side, the cicada has two high relief rectangular eyes on each side of the head. A circular line with intersections design is at the neck. The wings are carved with 60 degree round curve by the technique of surface pressed down to show the raising effect. The tail is seen the shape of saw notches. The typical deity face motif of Liangzhu culture is seen on the back. With streamline carving and mastery workmanship, this cicada is one of the masterpiece of Liangzhu jade. Antiquity evidences include differential weathering, additive crystal, exposed crystal plane and dissolved pits.
Liangzhu Culture Jade Septic, L.33.5cm, W.3.5cm. Based on the carving style and motif, the object is identified as Liangzhu Culture jade septic. Similar object is seen for the awl shape jade of L. 34cm, W.1.5cm, unearthed in 1982 from Graveyard N0.9 Fuquan San District, Qingpu, Shanghai Municipality. A collection of Regulatory Commission of Shanghai Municipality. Antiquity evidences include differential weathering, dissolved pits and additive crystals.
Liangzhu Culture Jade Plaque, L. 7cm. This object is identified as Liangzhu Culture jade plaque based on the carving style and motif characteristics. With an oval shaped eyes, carved with incised lines different from trenches made by a metal tube like other Liangzhu jades. The exaggerated eyes are supposed to be those of a mysterious bird as seen as the typical motif of Liangzhu cultural jades. There are two pairs of two directional holes on both ends of vertical edges on the top edge of the plaque. Antiquity evidences include differential weathering and additive crystals.
Liangzhu Culture Jade Crown Shape Plaque L.13.5cm, W. 6.5cm. Based on the motif and carving style, the object is identified as Liangzhu Culture jade plaque, similar item is seen as Crown shape jade plaque H.6cm, Upper W. 9.15cm, Lower W.7.5cm, T.0.35cm, unearthed in 1986 at Graveyard of Fan Shan Village, Zhi Shan Country, Chang Ming County, Yuhang District, A collection of Zhejiang Provincial Archaeologist Institute. Antiquity evidences include additive crystals, differential weathering, and dissolved pits.
Liangzhu Culture Seven Tiers Jade Cong. H.22.5cm, 1430g. Cong is one of the ritual jade which is believed to devote to the heaven. This cong has seven tiers with the top slightly broader than the bottom implies to respect the God in the heaven. However, congs in later periods either with the same width or with the bottom slightly broader than the top may be the significance has been shifted to devote to the earth God. Antiquity of this object includes differential weathering, additive crystal and dissolved pits.
Liangzhu Culture Round Shape Single Tier Jade Cong. H. 6.6cm, D. 5.2cm, 251g. Carved with white jade, this jade cong has the form of round shape tube. With a single section design, the round tube has two symmetrical motif on two side. Each motif is an integration of tri deity arranging from top to down. The carving style is low relief. The workmanship is of mastery. Antiquity evidences include cleaving vein, additive crystal and differential weathering.
These four pieces are a set. Each one is composed with five separate pieces which are the priest’s body above from the legs, the two legs, the stand with backward angle, the phoenix headstand with four faces, and the openwork base. The exaggerate presentation of eyes of the priest and the phoenix had the stick design to imply the powerful eyesight. The big butterfly wind style ears of the priest may have the implication of powerful hearing. The dress, the carving style of thin incised line with cloud motifs, the slant carving of thunder and the open work with a rope motif all confirm the typical art genre of the Warring States. Antiquity evidences of additive crystal, dissolved pits, differential weathering and diffusive markings are seen. Made of white Hetian nephrite with coupled with historical significance, cultural importance, artistic implication and mastery workmanship, this set of jade priests is believed to be the topknot collection of the Sanxingdui Culture jade artifacts.
27-28. 三星堆文化鎮國將軍H.28cm, H.21cm。大件為持劍站立象頭紋玉琮將軍，小件為持劍站辟邪座將軍。兩件玉器之造型相似，均配帶龍頭面具，嘴脣圓厚，簡化之方形下肢，胸前雙手握住圓椎形劍。大件鎮國將軍所站立之玉琮四個角落有象頭鑲雕，象徵太平有象。而小件鎮國將軍底座是辟邪浮雕。兩件玉器均為和田白玉材質，有石灰沁、差異風化、增生晶體、擴散淵沁色等古玉跡象。

Sanxingdui Jade Statue Standing On Cong, H. 28cm, 1400 grams Sanxingdui Jade Statue H.21cm. The object which has the shape of military general statue is carved with fine quality Hetian jade with pale yellow tone. The helmet with a mask has a motif of dragon. The ears and the lips are bigger than normal size. Both hands hold an awl shape long sword with round pommel (lower image is name of sword part). The general is standing on a jade cong which have four elephant heads on each of the four corners of the cong. The elephant is a symbol of peace (In Chinese 太平有象, There is a sign of peace). Many areas of the jade are seen calcification, diffusive markings and differential weathering.
本件玉駱駝騎士座，H.18.5cm。駱駝雙峰，體形豐滿肥碩，眼睛炯炯有神，昂首張嘴作嘶叫狀；騎士則提起行軍水袋，準備補充水分，以便在一望無垠的沙漠上，繼續跋涉。本件之玉質為和田白玉，全器受鐵礦及泥土侵蝕，呈紅色及黃色擴散氧化色及溶蝕孔及品差異風化增生晶體現象明顯。

Sanxingdui Culture Jade Knight on Camel, H.18.5cm. Having two humps, the camel of this artifact is bosom. With eyes having a piercing gleam, the mouth of the camel is open to outcry. The knight on the camel back tries to get some water from the canteen, preparing for a long and tough journey in the immense desert. The artifact is made of white nephrite with obvious phenomenon of red brown markings, cleaving veins and dissolved pits.
三星堆玉祭司立像，H.20cm。本件玉祭司与已出土三星堆文化铜人雷同。双手也是呈半握拳式，似乎托著某种器物。但是双手半握拳中空部分的角度并不相同。从宗教的角度来解释可能较为合理。本器之玉质为灰白色闪玉，与本网站三星堆文化镇国将军及商玉龙鱼之玉质相同。祭司服饰上缘以透雕式雕琢雷纹。祭司站立之底座四面为战国时代流行的勾连云纹，座底为小篆阳文铭文（令出止奔）。本器可能用作军事令符。Sanxingdui Culture Jade Priest, H.20cm

Based on the carving style, this gray tone jade priest is identified as a Sanxingdui Culture artifact. The hands are seen the posture as the bronze priest unearthed from the number 2 praying pit in Guanghan Sanxingdui, a collection of Sanxingdui Museum. The priest is standing on the square cube with four sides with the motif of connected sprouts having a style of Warring States. The bottom of the base has ancient Chinese scripts of 令出止奔 (upon seeing the order, stop marching). Antiquity evidences include additive crystal, cleaving vein, dissolved pits and differential weathering.
31. Sanxingdui Culture Jade Head, H.19cm, W.12cm, 1400 grams

The jade priest's head is seen the carving style of the bronze priest unearthed from the number two praying pit in Quanghai Sanxingdui, a collection of Sanxingdui Museum. Ancient Chinese characters unidentified are seen on the head. Antiquity evidences include additive crystal and differential weathering.
32. 齊家文化白玉玉璧, D. 23cm, T.0.3cm
本器齊家文化白玉玉璧，造型呈扁圓形，表面拋光細緻光潔，類似形制見於甘肅武威皇娘娘台遺址出土玉壁
Qijia Culture Jade Bi, D. 23cm, T.0.3cm. Carved with white jade from area of Qijia culture, this jade bi is seen rectangular flavored round shape with unidirectional hole. Similar item seen as the one Huang Liang Liang Tai, Wuwei City, Gansu Province. Antiquity evidences include additive crystal, diffusive marking and differential weathering.
Qijia Culture Jade Ax, H. 21cm, W. 20cm, T. 0.3cm, 520 grams

Carved with green tone jade, the object has the shape of bi style zhang. The open end of the blade has four bent sections, the handle has a hole at the center and a smooth curve at the end. On both sides, there are two sets of notches. Antiquity evidences include differential weathering, exposed crystal plane, diffusive markings and dissolved pits.
齊家文化五孔白玉玉刀

L. 46cm, W. 12cm T. 0.5cm, 800g。

本器白玉雕琢，呈扁梯形，刀背較厚，有大小不一，排列不整齊，單向鑽成之五孔。全器有增生晶體，冰裂紋，石灰沁等古玉跡象。

Qijia Culture Jade Knife, L. 46cm, W. 12cm T. 0.5cm, 800grams

With the shape of trapezoid, this Qijia Culture jade knife is seen five different size holes with unidirectional drilling on the upper part of the blade. Both sides of the blade have shown convex profile. Antiquity evidences include additive crystal, cleaving vein and differential weathering. In addition, the back end of the knife is seen calcification phenomenon. One of the hypotenuses is seen several small cracks owing to the effects of ages. (Right image is the location for Reman reading)
35. 齊家文化玉璋。 L. 18cm, 125grams.

玉璋為六瑞之一，本器黃玉雕琢，玉璋前刃較寬，分長短尖向兩側張開，刃部鋒利，扉部兩側各有三牙，中間有一孔，單向轉孔技法為之，前方較寬大而平整，後方較窄留有毛渣。古玉跡象為擴散暈沁色及冰裂紋。

Qijia Culture Jade Zhang  L. 18cm, 125grams.
Carved with translucent jade with yellow tone, this jade zhang is seen sharp blade with two different length points. Near the handle is seen three notches on each side with an one directional drilling hole located at the center between the two sides. Antiquity evidences include cleaving veins and diffusive markings.
36. 齊家文化玉刀，L. 36cm, W. 9cm T. 0.5cm。本器由半透明青黃玉雕琢而成。上方有五孔呈單向鑽法。前方寬闊工整，後方較窄留有殘片。全器拋光精緻光潔，冰裂紋及曝露晶片等古玉跡象明顯。

Qijia Culture Jade Knife, L. 36cm, W. 9cm T. 0.5cm
With the shape of trapezoid, this jade knife is made of semitransparent jade. It is seen five different size holes with unidirectional drilling on the upper part of the blade. Both sides of the blade have shown convex profile. The color and quality of jade are similar to those of the jade knife of Shanghai Museum collection. Antiquity evidences include cleaving vein, diffusive marking and mica.
齐家文化纺锤形璧，L. 8cm, W. 8cm, 120grams

本器黄玉雕琢，整体形制以玉璧为主要设计，中央为圆孔，单向雕琢，两侧由圆弧形转变为菱角而成为纺锤形。左右菱角各有一小孔，亦为单向雕琢。本器之古玉迹象有增生晶题，散布晕沁色及冰裂纹。

Qijia spindle-shaped bi, L. 8cm, W. 8cm, 120grams

The object is identified as Qijia spindle shape bi based on the carving form and hole one directional drilling style. One hole is seen on each diagonal side of the bi. Antiquity evidences include differential weathering, exposed crystal plane, cleaving vein, dissolved pit and diffusive marking. This spindle shape jade bi may serve as the physical evidence that the Qijia culture has a highly developed textile industry.
38. Qijia Cultural Jade Zhang, L.35cm, W. 7cm, T.0.5cm, 250grams. Zhang is one of the six ritual jades in Chinese jade culture. Carved with green tone jade, this Qijia Cultural jade zhang has a tang with sixty degree angle at one end of the bottom. The flange (lan) has a one directional drilling hole, both side of the flange has two set of notched, each set has three notches facing each side. The blade is seen narrow waist with wide front end having two sharp point on each side. The overall design is gracefully carved and polish. The zhang has splendid streamline curves. Antiquity evidences include differential weathering, cleaving vein and exposed crystals.
39. 齊家文化牙瑗，D. 8cm

本玉瑗白玉雕成，外緣齒牙分三等分佈置，意味天地人三才，每一等分再分四等分，意味四季風調雨順。曝露晶面古玉跡象明顯，《古玉圖考》稱此器為「玉璿璣」。

Qijia Culture Jade Notched Ring, D.9.3cm,60grams
Carved with white jade, the ring can be divided into three sections to represent the heaven, the earth and the human. Each section has four notches to represent four seasons. The main theme is to pray for God to have good harvest for all time. Exposed crystal is the evidence of antiquity.
Qijia Culture Jade Cong, H. 9.5cm, W. 8cm
The plane of each side merges the round part of the center cylinder without clear boundary like the congs of other cultures. Similar items are seen in the National Palace Museum. Antiquity evidences include differential weathering, cleaving veins and dissolved pits.
Qijia Culture, Jade Ring, D. 13cm, T. 0.3cm. Carved with semitransparent jade, this jade ring is similar to the items seen from the unearthed in ruins of La Jia, Minhe Hui and Tu autonomous county in Haidong prefecture. A collection of Qinghai Provincial Museum. Antiquity evidences include additive crystal, diffusive marking, mica and differential weathering.
42. 龍山文化牙璧，D.15cm。本器與中國山東省滕縣博物館藏(山東省滕縣裡荘1978出土)龍山文化徑8cm玉多齒三牙璧之造型雷同。本器曝露晶面，差異風化等古玉跡象明顯。

Longshan Culture Notched Jade Bi, D.15cm. The design of the object is similar to unearthed in 1983, Graveyard #50, Zhang Jia Po, Chang An County, Shanxi Province. A collection of Chinese Academy of Social Science. Notched Bi, D. 8cm, Longshan Culture, Unearthed from Li Village, Teng County, Shandong Province, China 1978, a collection of Museum of Teng County, Shandong Province. Antiquity evidences include additive crystal and differential
Shijiahe Culture Jade Tube, H.6.5cm, D.3cm, 115 grams.

Shijiahe Culture was a late Neolithic Culture centered in the middle Yangtze River region of Hubei Province, China. The carving style and jade quality are similar to the jade artifacts unearthed from Hubei Tianmen County Xiaojiayingzi Wugi. Typical jades found are human heads and tiger heads. The human heads are designed with curry hair, big lip, and wild boar type teeth. Some human head jades have the dual low relief carving style lines of Shang Dynasty jades.
44. Songze Culture Jade Plaque, w. 9.7cm, 35grams

The design of the jade plaque very similar to shape of sperm whale which might be seen by people of Songze since their settlement close to the ocean.
Songze Culture Jade plaque, w.8.7cm, 35grams
Based on the carving style and the appearance of the shape, this object is identified as Songze Culture jade plaque. Antiquity evidences include differential weathering, dissolved pits, additive crystals and ancient tool marks. From the shape seen, this should be a jade eagle flying in the sky or the object symbolizing the idea that human being want to have a pair of wings to reach the ultimate top of dream. To use some imagination, may it be the advanced flying aircraft from alien seen by the ancient people? The carved marks are the same as the jades collected by The Zhejiang Institute of Archaeology.
46.夏代玉戚，D.24cm。夏代玉戚製作工藝精美。玉戚從刀柄到刀刃而言，上端窄而厚，下端寬而薄，表面呈平穩下降。中間兩端各有六個齒牙，三個向上三個向下象徵著稻穗或麥穗，可能是作為宗教祭祀儀式使用的禮器，祈求五穀豐收。本玉戚有明顯溶蝕孔古玉跡象。

Xia Dynasty Jade Ax, D.24cm

Archaeological discoveries in the Xia Dynasty has found rice, wheat, beans, melons and other agricultural products. These jade ax (d.24cm & d.18cm) is carved notches on both sides, three notches are tilting backwards slightly, while the other three are tilting forwards. these notches symbolize the ears of rice or wheat. This may be a evidence of the Xia Dynasty agricultural development. In addition, the motifs of Xia Dynasty jades may serve more evidence that Xia Dynasty' agricultural civilization.
47. 夏代玉瑗  D. 9.8cm, 75grams 本器以青玉雕琢成玉瑗状，玉瑗有两个对称的蝌蚪纹设计，两边各有三个浅浮雕蝌蚪的图案。蝌蚪是青蛙的最初型态，而青蛙被认为夏代的图腾，因此本器为夏代玉器之证据确。

Xia Dynasty Jade Ring  D. 9.8cm, 75grams  Carved with pale green tone jade, the ring has a symmetrical design on both sides with motif of six low relief toads. Toad is the first stage of frog which is believed a typical motif of Xia Dynasty. The turquoise frogs shown here are unearthed from the Er-li Tou site of Xia Dynasty.
48. 夏代牙璋，L36cm, W.10cm。璋為中國古代禮器六器之一最早見於夏代二裡頭文化遺址。本玉璋上端為二個尖峰，中下方兩邊各有三組鋸齒，兩面各有兩行淺浮雕回紋，有明顯浸蝕孔及風沁。璋一般由援（鋒刃）、欄（作成顆牙狀的繩索系痕部分）內（木柄鑲裝部分）組成。器物形態當源自戈、銘、戚一類兵器。

From the available Xia Dynasty jade artifacts found, the variety of Xia Culture jade artifacts include jade ring, jade ax, notched zhang, notched bi-disk, arched plaques most of which are rather large and thin in size and have symmetrical lines. Parallel and intersection incised thin lines are used to form simple and concise motif. Moreover, many Xia jades are seen the trellis design consisting intersecting straight lines to form close and inseparable rhomboid shape that further to generate the exaggeration effect and the feeling of the mystery and solemn that these ritual artifacts carrying. The type of and the number of notches on the end of the blade and the on the flange may be served as the ranking system of the ritual meaning of the zhang. This may be the earliest military ranking symbols in history.
49. **Shang Dynasty Dragon Fish, L.19.5cm**

Carved with top quality white jade, the fish head has the design of dragon with an ax shape mouth which may be the origin for the dragon mouth after Han Dynasty. Two pair of legs is seen in the center part. Square angel lines carrying the Shang Dynasty genre of ko or hooked sword are decorated for the whole body. Fins are detailed with graceful incensed lines. Antiquity evidences include additive crystal and differential...
Shang Dynasty Jade Pig, L.40cm, 20kgs
Carved with white jade, the object has a form of pig crouching on the ground with a relax posture. Decorated with protruding auspicious cloud motif of the Shang style. The carving is so elegant that its vivid design gives the impression that it is smiling. Additive crystal and ancient tool mark are seen. Jade pig first appeared in Liangshu Culture, the one showed here is a collection from Japan National Tokyo Museum. In the Shang Dynasty, various designs and sizes can be seen from various private collections. The Hongshan Culture pig dragon is believed an extension of the pig form. Jade pigs have transcended to later periods afterwards.
51. 商代玉璧D. 10cms, T. 1cm, 453 grams. 本器黃玉雕琢，紋飾雙面對稱。正反面各有兩個排列相反的方向的龍形抽象設計。雕刻風格是商代典型兩條切割線形成的凸線。在璧的外圈上有一個三星堆文化青銅眼相似的眼睛圖案，彷佛天外的神明在凝視著我們。古玉跡象包括增生晶體，擴散暈沁色和差異風化。

Shang Dynasty Jade Bi, D. 10cms, T. 1cm, 453 grams

Carved with yellow tone jade, the object is a typical bi with symmetric motif on both sides. On each side, there are two abstract design of tigers arranging in opposite direction. The carving style is the typical convex line forming from two incised lines of the Shang Dynasty. Antiquity evidences include additive crystals, diffusive marking and differential weathering. There is an eye motif on the outer ring of the bi, compares to the Sanxingdui Culture bronze eye object, may carry the meaning that the deity in the heaven is watching us. In addition, there is a mark of cutting at the edge of the bi, according to undocumented source, this kind of mark keeps the record that the bi has been used for worship already. A new bi should be used for next worship.
52. 商代方國玉印，14.5cm x 4, H. 14cm.
商代方國玉印(1)，14.5cm x 4,H. 14cm。本器玉座白玉雕琢，呈梯形。印鈕為青銅辟邪，印座為鏤空結構。四面為青銅神面鏤雕。印座上方呈斜坡形，飾龍紋浮浮雕。底座底面飾雙鳳紋淺浮雕。造型優美具神秘感。全器古玉跡象明顯，有差異風化，曝露晶面及擴散暈沁色。

Shang Dynasty   Fang State(-1)Jade Seal, 14.5cm x 4, H. 14cm.
With bronze pixie as the handle, the base of the seal has the shape of combination of trapezoid solid and square frame structure made of white jade. The four wall of the trapezoid white jade are carved with low relief dragon. The four sides of the square solid shape are bronze open work carving of deity. The bottom of the base has two low relief motifs of phoenix.
Shang Dynasty Jade Seal Fang State(-2), 14.5cm x 4. H. 14cm

With bronze pixie as the handle, the base of the seal has the shape of combination of trapezoid solid and square frame structure made of white jade. The four wall of the trapezoid white jade are carved with low relief fish bone. The four sides of the square solid shape are bronze low relief carving of dragon and phoenix. The bottom of the base has three sets of low relief motifs. In the middle is a certain kind of abstract form object symbolizing deity. The upper part of both sides are animal, clothes and tool symbolizing prosperous living. The lower part are the Shang Dynasty oracle character of woman symbolizing abundant offspring.
商代玉勒，本器青玉雕琢，呈玉琮形状，直径不到3分，高为7公分，比较属于玉勒形制。玉勒之设计，以中央四凹槽区分为上下两部分，每一部分饰具有商代阳纹风格之浅浮雕神面，上下两侧饰阴线双眉。本器之设计对称而具神秘感，古玉迹象有钙化及溶蚀孔。

Shang Dynasty Jade Mini Cong, H. 7cm, D. 3cm There are kinds of carving style on the Shang dynasty jade congs: 1. plain surface. 2. convex line god's face. 3. low relief carving of phoenix head and god's face. This cong has three sections. The upper and lower sections are deity face with low relief lines which conform the carving style and the motif of the Shang Dynasty. The middle part is four trenches. Antiquity evidences include dissolved pits, additive crystal and calcification.
Jade Musical Slab H. 15cm, W. 8.5cm, 375grams. With the shape of shorter zhang and bronze bell having narrower handle with a long round hole, this musical slab has Shang Dynasty motif of deity face and hooked sword with plain level reduction carving style. Antiquity evidences include additive crystal and exposed crystal plane.
Western Zhou Dynasty Jade Plaque, 8cmx7cmx0.5cm. The present object is a round corner rectangular yellow jade plaque. The four corners are decorated with 45 degree slant incise line phoenixes. There are round corner rectangular hole and round hole on the four sides to imply that this jade plaque may be used as clothe decoration.
Western Zhou Jade Deer Plaque, L. 4.5cm, H. 6.8cm, 25 grams. The big eye of the artifact is supposed to depict a young deer which has been frightened back. The artifact of Western Zhou is seriously calcified and the rusting residuals from copper are attached.
Spring Autumn Jade Bi, D. 32.8cm, T. 0.6cm. The bi-disk has a dual motif for both sides. On each side there are two layers of motifs separated by a rope motif. The inner layer is crop motif. The outer layer consists of four sets of spirit’s face. The spirit’s face is composed from two dragon heads which in turn composed from phoenix. The carving technique of the artifact applies the typical Western Zhou Dynasty 45 degree slant carving and slim incised lines for the Spring Autumn period to the greatest extent. The spirit should be touched by offering this bi-disk. Judging by the mastery carving and superior and unique design, this is believed to be the bi disk closest to the legendary Ho’s bi before fully identified. Antiquity evidences consist of differential weathering, diffusive marking and ancient tool mark. This is a candidate of the legendary Ho’s bi.
Spring Autumn Jade Cong, H. 29cm, D. 7cm, 3500 grams. Carved with white jade, the object is a vertical cong shape form without horizontal section divisions unlike the other typical congs from Liangzhu Culture to the Warring States periods. On each plane, square style low relief auspicious cloud motifs are decorated. In addition, many Z shape symbols are scattered around to increase the effects of mystery of the meaning to be represented. Antiquity evidences are diffusive markings and calcification.
Spring Autumn Period Jade Cong. H.9cm, W. 7cm. The cong has the shape of square cube with four wing opening phoenix holding the four corner. The four sides of the cong are decorated with lying silkworms and auspicious clouds which have the Spring Autumn low relief carving style.
Spring Autumn Jade Tiger Plaque, L.14cm, W.4cm, 100g. With exquisite workmanship, carved of jade of green tone with big slant 45 degree incised lines, the carving style of this jade tiger is exactly the same as the pair of Jade Tiger, L.14.6cm, T:0.4cm, unearthed in 1978 from graveyard #1 of Xisi, Henan Province. A collection of the Institute of Artifacts Study, Henan Province.
62. Spring Autumn Jade Toad, L.7.5cm, W.6.5cm, T.1cm 120 g.

Considered as a symbol of good fortune by ancient Chinese, the toad appears on many art forms in the Chinese culture. For example, the toad appeared at the northwest corner of the Han Dynasty silk painting. (see lower right image). The auspicious cloud motifs of this jade toad have the same style as those of the Late Spring Autumn Period Jade Bi, Outer D.7.5cm, inner D.2.37cm, T 0.3cm. Unearthed in 1986 from Zenshan, Wu County, Jiangsu Province, a collection of Artifacts Management Commission of Wu County, Jiangsu Province. Considered as a symbol of good fortune by ancient Chinese, jade toad has been always a favorite collection item by serious as well as amateur collectors. Combined by special refined workmanship, in addition to the general antiquity of diffusive marking, cleaving vein and additive crystal, this item has beautiful calcification development which proves its authentication and most collectors would love to enjoy.
Spring Autumn Jade Mouse, L.10cm, H.4cm, W.3.5cm, 220g. Made of white jade, with style of Spring Autumn, this mouse is vividly carved and has mastery workmanship. Typical Spring Autumn plump motif and carving style presented. Antiquity evidence is seen in the calcification and additive crystals. Mouse is considered lucky animal by many races in the world.
64. 春秋玉龍魚 L.8.3cm,50 grams
本器青玉雕琢，商代特色斧頭形的嘴巴，全身飾春秋特色飽滿的淺浮雕如意雲紋，頭部鑽孔，利於配帶。
Spring Autumn Dragon Fish, L.8.3cm, 50 grams. The over wider mouth is a variant of the axe shape mouth of the Shang Dynasty pattern. The wide open with curling up and down is the same of that of the Shang Dynasty and Western Zhou. While the fin of Shang dragon fish is detailed to express the element, the present one to integrate the fin into the body as a whole.
65. 春秋玉虎，L.7.5cm, H.1.7cm, W.1.7cm, 50grams

本器青玉雕琢，老虎作匍匐狀，嘴巴張開露出鋒利牙齒，全身琢春秋特色的如意雲紋，尾部部鈣化跡象明顯。

Spring Autumn Jade Tiger, L.7.5cm, H.1.7cm, W.1.7cm, 50 grams

Made of Hetian jade with green tone, this jade tiger has the motif of auspicious cloud with Autumn Spring period style. The open work carving at the mouth has demonstrated highly skillful way to drill the holes with tiny remaining connecting areas which is almost not possible to achieve (see the close-up image for the teeth) using modern tools (Genuineness may be thus implied). In addition to the mastery workmanship, antiquity evidences of cleaving vein, differential weathering, additive crystals and calcification are presented.
66. 春秋玉佩，長 8.5cm，寬 3.5cm 本器青黃玉雕琢，略呈倒梯形。整體造型酷似縮小尺寸面具。正面凸起，背面凹陷，中間部分較厚，上端琢一孔，兩邊較薄。上緣平直較寬有三個刻槽，下緣較窄兩側呈弧形。本器正面為神面紋淺浮雕，神面前額兩側為龍紋淺浮雕，補白為淺浮雕及遊絲雕琢如意雲紋。本器刀工細緻優美，古玉跡象有差異風化，溶蝕孔及鈣化

Spring Autumn Jade Plaque, L.8.5cm, W.3.5cm Handsomely crafted by yellow tone jade, this jade plaque resembles a reduced-size mask. The front side shows a convex plain with a bump at the center where sees a hole at the upper. The thickness gradually decreases to both edges. The upper edge has three grooves. The lower end is narrower and has round corners. The major motif of the front side is low relief Deity face. The forehead of the Deity face has two dragons. The rest area is padding with cloud motifs in both low relief and incised lines styles. This jade plaque shows great attention to detail, phenomenal subtlety of surface and fluent lines.
67. 春秋玉壁，長7.3cm，寬5cm。本器黃玉雕琢，略呈倒梯形。整體造型酷似縮小尺寸面具，正面凸起，背面凹陷，中間部分較厚，上端琢一孔，兩邊較薄。上緣平直較寬有五個刻槽，下緣較窄兩側呈弧形。本器正面為神面紋淺浮雕，神面前額兩側為鳳紋淺浮雕，補白為淺浮雕及遊絲雕琢如意雲紋。

Spring Autumn Jade Plaque, L. 7.3 cm, W. 5cm。Handsomely crafted by yellow tone jade, this jade plaque resembles a reduced-size mask. The front side shows a convex plain with a bump at the center where sees a hole at the upper. The thickness gradually decreases to both edges. The upper edge has three grooves. The lower end is narrower and has round corners. The major motif of the front side is low relief Deity face. The forehead of the Deity face has two dragons. The rest area is padding with cloud motifs in both low relief and incised lines styles. This jade plaque shows great attention to detail, phenomenal subtlety of surface and fluent lines. Antiquity evidences are are different weathering, dissolved pits and calcification.
春秋玉面具，H.9.5cm, W.9.5cm

本器墨玉雕琢成面具状，眼睛、鼻子嘴部具有良渚文化风格，额头中空，有第三只眼的涵义。面部左右各饰出脊龙凤纹，整体雕琢手法呈现春秋玉器风格。推断此面具可能是良渚文化先人延续至春秋时期的作品。古玉迹象为增生晶体及良渚文化玉器特有之白色奶酪状覆盖层。

Spring Autumn Jade Mask, H.9.5cm, W.9.5cm

Carved with black tone jade, the object is a mask. The front side is low relief carving with the style of Liangzhu Culture deity. The forehead has a oval shape hole. The two sides of forehead are decorated with open work dragon and phoenix. The backside of the mask is simply flat plane. Antiquity evidences are additive crystal and cheese like white covering which typical Liangzhu Culture jade has.
69. 戰國祭司龍紋玉琮, D. 7.8cm, H. 30.4cm, 3.5kg

本器玉質為和田仔料青玉雕琢，玉質晶瑩溫潤，下寬上窄，如同寶塔。全器佈滿各種祥瑞紋飾，精美絕倫。玉琮上端四面各一祥龍，張牙舞爪。下端則各有一祭祀官，神情嚴肅。玉琮上方，以兩邊銜接橫式的手法，描繪天上人間的歡樂，可能是大動亂時代，對歌舞昇平生活的嚮往。本器呈透明黃綠色，部分有水銀沁及石灰沁。本玉琮玉質之美，紋飾之華麗，堪稱玉琮中最精美者。

Warring States Jade Cong, D. 7.8cm, H. 30.4cm, 3.5kg

The jade carving of the Warring States (B.C.403-B.C.221) is of exquisite quality. With streamlined design, most of the motifs are dragons, phoenixes, dancing ladies and crops to depict the theme of heavenly life. The low relief on the surface of the artifact applies abstract and simplified motifs while those carvings extend from them apply realistic ones.
Warring States Jade Vase, H. 14cm. The object is made of Hetian jade with pure white glassy touch quality. As far as the design is concerned, fluid curvature and symmetry perfection are seen for the whole vase. The size of the vase mouth and that of the body is equally presented. The height of the vase neck and that of the lower body is equal. Loose rings are seen on each side of the quarter area. On the surface of the one third area is seen the deity’s face surround by low relief dragon motifs. The deity face has the style of Shang Dynasty and the dragon style is fabricated with line style. The archaic evidences are seen to include deteriorated marking, additive crystals. This is one of the extreme fine workmanship, the the rare and marvelous items for professional collectors.
71. Warring States Jade Ring. W. 19.3cm, L. 32cm. Carved with green yellow tone hetian jade, this object is skillfully designed with a standing dragon coupling a ring of which one side carved with two low relief phoenixes on the front and crop motif on the back. The carving style has the Warring States motif and the connected thin incised lines. Antiquity evidences include dissolved pits, additive crystal and calcification.

戦國玉瑗，W. 19.3cm，L. 32cm。玉瑗一面為龍鳳紋浮雕，一面為勾連雲紋淺浮雕，具戰國紋飾風格。全器刀工流暢精美，有增生晶體及鈣化等古玉跡象。
72  營口出脊白玉樽。H. 21cm。玉樽為盛酒之器。本件玉樽為一體成形。而以造型區分為三節，上寬下窄。最上層上窄下寬之梯形立體，開口處外緣各邊長為10cm，底部各邊長為5.8cm，高度為9cm。第二層中間略為鼓起方形體，中間寬度及高度均為6.5cm。第三層為上窄下寬之倒梯形，上邊寬度為5.8cm，下邊寬度為7cm。全器四個角有波浪形鏤空出牙，第一層與第三層為多層次具有戰國風格之淺浮雕神面與雙鳳紋。中介層為神面與雙龍紋。本器以上等白玉雕制，有石灰沁及微帶綠色及橘色之沁色，差異風化，冰裂紋等古玉跡象。本器刀工優美，線條華麗流暢，是難得的戰國玉樽。

Warring States Jade Vase, H.21cm. Made of mutton white Hetian jade as a whole piece of work, this vase being used as wine container is seen has three sections. The upper and lower sections are in the shape of a trapezoid, with the middle section around corner cube. The four corners of the container are seen typical Warring States wave curve notched edge with open work. The upper and lower sections are seen low relief motifs of spirit’s face and phoenix and the middle section with spirit’s face and dragon. The motifs are extraordinarily fine carved. The archaic evidences of differential weathering and cleaving veins are found on several spots of the object.
Warring States Jade Vase, H. 22cm. The artifact is made of Hetian jade with yellow tone. Three sections comprise the whole object with the upper section with low relief phoenix whose tail is exaggeratedly extended is the biggest, the middle section with low relief deity face motif is bigger and the bottom section which is plain is the smallest.
74. Warring States Jade plaque. H. 7.1cm, W. 6.0cm, T. 0.5cm, 51 grams. With mastery workmanship, this jade plaque is made of semi translucent white jade with a wonderful design of the dancing lady surrounded by dragon and phoenix. The connected crops motif conforms the one shown on the Warring States Jade Huang, H6.8cm, L. 15.4cm, T. 0.3cm, unearthed in 1977 from graveyard #2 of Duke Yang, Chuang Fon County, Anhui Province,
75. **Warring States Jade Dragon Plaque.** H.11cm, W.6.5cm, T.0.4cm.

Carved with pale tone jade, the dragon has a curl design like musical note. There is a young dragon embedded on the center of mother dragon. Low relief square auspicious cloud motifs are decorated on both sides next to the young dragon. Antiquity evidences are additive crystals and calcification.
76. 战国玉衍，L. 13.2cm, W.2.8cm, T. 0.5cm, 45grams。本器白玉雕琢，两端呈龙首形，中央有双龙浅浮雕，中央及两端各钻一孔。两面对称，纹饰雕工採斜刀法及游丝雕法，纹饰华丽，刀工精美。古玉迹象有增生晶體及沁色，冰裂纹等。玉衍，或称玉璜，係古代佩玉上部的横玉。形似磬，或似半環。

Warring States Jade Huang, L. 13.2cm, W.2.8cm, T. 0.5cm, 45grams.
Carved with white jade with glossy bright, this jade huang has a design of dual dragons on both ends with a whole body decorated with beautiful incised lines with slant slope carving. Two small dragon heads are seen on the center part of the huang. Three holes are seen on the object. One at the top of the middle. With mastery workmanship, the carving styles of this huang conform those popular in the Warring States period. Low relief with slant slope lines which have shown elegant and streamlined curvature. With mastery carving, the plaque is one of the masterpieces.
77. 战国 S 龙玉佩对，L.21cm, H.11cm. S 龙造型玉佩系战国玉器之特有风格，龙系飞翔空中穿梭于云雾间之吉祥物。从设计之造型上，为了达到云之效果，便在龙身之间，加上一横向体。本器白玉雕琢，双面对称，饰勾联云纹，古玉迹象为扩散晕沁色，钙化及增生晶体。

Warring States S-shape Dragon Plaque，21cm x 11cm. Carved with top grade Hetian jade, these pair of S-shape dragon plaques have main motif of dragon, on the body, there is phoenix. On the surface, there are motif of crop on one plaque, and the connected cloud motif on the other. Antiquity evidences consist of diffusive markings and calcification. This kind of jade plaque has been called S dragon for a long time. The unique element for this kind of jade form is the horizontal bar at the center of the dragon body. It is interesting to note that this particular horizontal bar is in fact to represent the cloud in the sky to further imply that the dragon is flying in the sky and fly through the cloud. (Lower left image shows the typical presentation of flying through cloud dragon.)
78. Warring States Jade Huang, L. 25 cm, H. 9 cm, 190 grams
Carved with white jade, the object has the shape of huang with dragon head on each end. At the center of the huang, there are open work dragon and phoenix facing each other. On both side of the surface, low relief auspicious cloud motifs are decorated. Antiquity evidences include dissolved pits, differential weathering and diffusive markings. Similar design is seen in the National Palace Museum collection.
79. 戰國鳳首神面紋玉琮 H.7.3cm, W.5cm, D.2.6cm 件戰國風首神面紋玉琮，鳳首及神面均以如意雲紋構成，線條婉約優雅，分佈均勻，疏密得宜。本玉琮系由頂級的羊脂白玉琢成，白色的寶石光芒四射。

Carved with white fine quality jade, this jade cong has low relief of God's face, phoenix head and auspicious cloud. Master workmanship carving is shown.
Warring States Jade Elephants, L. 13cm, H. 7cm

Elephants are highly adored animals in the Orientals since ancient times. In China they are treated as auspicious symbols. These Warring States jade elephants are carved with green tone jade. The Shang Dynasty notches motifs are shown on the raising trunk. The round eyes and square shape ears are carved by low relief style. The body is decorated by raised points with connected square thin incised lines. One the tops of the four legs, Right oriented e raised circle symbolizing the universe are decorated to further increase the mystery of these objects. Antiquity evidences are dissolved pits and calcification.
81. 秦代玉雕對, H.13cms, 本器青玉雕琢, 幼鷹形制, 濃眉大眼, 胸前飾二幼龍, 頸部飾勾狀神祕符號, 翅膀羽毛以兩種式樣呈現, 前方呈圓片狀, 後翼以疊層斜線表示, 整體雕琢風格古樸有力, 既可愛又神祕。古玉跡象為溶蝕孔及鈣化。

Chin Dynasty Jade Eagle Pair, H.13cms
Carved with green tone Hetian jade, the objects are a pair of baby eagles. The thick eyebrows are elaborately carved with the end curling up to generate an effect of beauty. This kind of thick eyebrows are often seen in the Han Dynasty jade eagles. On the neck, there is a V shape structure which may be an emblem of a particular state in the Warring States period. On the breast, there are two young dragons facing each other. Between the wing and the breast, there are square cloud motif. The wings are carved delicately with deep incise lines. Antiquity evidences are calcification and dissolved pits.
82. 秦辟邪玉跪人紋橢圓座陽刻篆文皇后之印，高 7.5cm，長 6cm，寬 3.2cm，165grams

說明：本器青白玉（經折光儀測定折光率 1.61 證明材質為天然軟玉）雕琢。印鈕為辟邪獸，體形雄偉，象徵皇帝至尊，背上跪伏者嬌小之象徵皇后之玉女，楚楚憐人。印座呈橢圓形，印文為陽刻秦代小篆，本器經折光儀測定折光率 1.61 證明材質為天然軟玉。古玉之跡象如石灰沁，冰裂紋，擴散暈沁色一一具備。本器之印文完全符合秦朝（公元前 221 年—公元前三 207 年）特色。刀工細膩工整，線條流暢。此皇后之印是中國歷史上第一個皇后之印，堪稱國寶中的國寶。秦始皇的母親為帝太后。從見於文字的狀況看，秦人在秦孝公以後，對立王后，立嗣，已十分重視了。立後（皇后）、立嗣的制度在這一時期已經確立了。”“秦國在發展壯大過程 中，各種國家制度已臻完善。秦統一中國後更全面建立了各種制度，並定出了皇帝的正妻為皇后，母親為皇后后的制度。《漢書·百官公卿表上》說：‘詹事，秦官，掌皇后、太子家，有丞。屬官有太子率更、家令丞，僕、中長、衛率、衛尉長丞，又中長秋、私府、永巷、殿、祠祀、食官令長丞。諸宦官皆屬焉。’秦時設置的‘詹事’之官既然有‘掌皇后太子家’的職能，說明秦代是有‘皇后’的。‘詹事’的這一系列屬官，隸屬在‘諸宦官皆屬焉’句後有註：‘自此以上，皆皇后之官。’我們在出土的秦封泥中可以看到‘私府丞印’（837～838），‘永巷’（563～565），‘永巷丞印’（566～574），說文解字所列秦代小篆為‘自’部首，而且秦漢出土的瓦當（26年）二年皇帝盡諸侯黔首大安詔丞相狀中之‘皇’就是自部首之‘皇’字，後世以自為部首之字，並非秦篆，而是隸書。

Seal of Empress of the Chin Dynasty (B.C.221-B.C.206) ,Measurement: H.7.5cms,W.6cms,Depth 3.2cm, 165grams

The seal is composed with three parts: The imposing pixie symbolizing the emperor, the lady kneeling on the back of the pixie, symbolizing the empress, the oval stand for the scripts of the seal. The style of the scripts on this seal conforms those of the Chin dynasty. Bronze seals ( around 2.2cm x 2.2cm) of the Palace Museum of Beijing’s collection. Especially the last stroke of the seal character of this seal conforms the typical lining of the Chin calligraphy, petite sigillaire (小篆) style, in particular, the character of 皇, conforms those found unearthed artifacts. The artifact consists aging elements such as diffusive markings, deterioration markings, cleaving veins, and differential weathering to prove its antiquity. Based on the carving and characters’ styles of the jade seal and its antiquity of evidences, this jade seal is authenticated as genuine Seal of the Express from the Chin Dynasty.
Han Dynasty Four Ritual Jades with Three mysterious animals,  H.15cm, W.11cm

Carved with pale jade, the object is an integrated structure with bi, cong, huang and kwei. One mysterious animal sitting on the huang, two are sitting on each side of the cong. Antiquity evidences are dissolved pits and calcification.
84 漢代玉戈, L.13cm, H.7.7cm, T.0.4cm, 45g。本器頂級和田黃玉雕琢，商代青銅斧頭造型。與河南省博物館收藏之玉戈(L.11.3cm, T.0.5cm)雷同。本器紋飾雙對稱，援部中央有尖峰形溝漕，刃部鋒利，胡部有三個長方形穿，內部則有一個長方形穿，全器雙面飾陰線勾聯雲紋，有擴散晕沁色古玉跡象。

Jade Ko Halberd Ax, L.13cm, H.7.7cm, T.0.4cm, 45grams. Deriving from the pattern of Shang Dynasty’s bronze ko halberd axe made of extreme nice quality of Hetian jade, this ko halberd axe is designed by unifying the blade, the flange and the tang into a whole object. The blade whose edge is sharp is seen a nice curving line starting from the tip reaching to the flange. Three vertical rectangular holes have been drilled for the flange while on horizontal one is seen on the tang. Both the blade and the tang are decorated with connected cloud motif.

The quality of jade and carving style of this Ko is similar to the one of unearthed from Xi Shan Han Graveyard, Mangshan township, YongCheng County, Honan Province, A collection of Shangjiu Museum of Honan Province(L.11.3cm, T. 0.5cm) in terms of jade, carving style and motif.
Han Dynasty Jade Bi, D. 19.5cm, T. 0.8cm. Carved with yellow tone Hetian jade, this bi is decorated crop sprouts on both sides. The edge of the bi has sharp angle with multi-level planes which is quite different from single level plane. This fact may reflect the advancement of harder tools and more skillful technique of the Han Dynasty. Antiquity evidences include diffusive marking and differential weathering.
Shin Dynasty (AD8-23) Octagon-shape Jade Container with Dragon and Phoenix Motif and Inscriptions. H.21cm. The inscriptions of the four corners are translated as follows: The virtues of the original ancestor Emperor Huang has handed down to my nation. In the year of A.D. 9, the new system of measurement is announced for the first time, for all generations to follow forever. The twenty-four Chinese characters: "黃帝初祖,德及于虞,虞帝始祖,德及于新,於在大樑,龍集戊辰,戊辰直定,天命有民,據土德受,正號即真,改正建醜,長壽隆崇,同律度量衡,稽當前人,龍集己巳,歲次實沈,初班天下,萬國永遵,子子孫孫,享傳億年", inscribed on the outside wall the bronze container from Shin dynasty (A.D. 8-23) in the National Palace Museum collections.
Eastern Han Dynasty Jade Container, H. 15cm, L. 18cm. The container design of mother carrying baby on the back has seen in the western Zhou Dynasty bronze artifacts. The lid of the container has a young eagle carving. Underneath the tail having two branches (having similar style to that of the bronze bird container) of the mother eagle protecting a young dragon. The mother eagle is staring backward at both the young eagle and the young dragon to make sure they are nicely taken care of. The noble character of loving not only her own loved but also the others has fully been expressed. This theme conforms the Emperor Kwan-Wu's economic policy of paying attention to people's livelihood, resting with the people.

Both motifs are the symbol of nobleness and luck. Fairly unique among emperors in Chinese history was Emperor Guangwu's combination of decisiveness and mercy. He often sought out peaceful means rather than bellicose means of putting areas under his control. He was, in particular, one of the rare examples of a founding emperor of a dynasty who did not kill, out of jealousy or paranoia, any of the generals or officials who contributed to his victories after his rule was secure. The main theme of this jade artifact has fully expressed.
光武禦制羊脂白玉蟠龍紋文鎮。H. 7cm, D. 7.5cm。圆形纸镇上端蟠龍龍身環繞盤旋于龍身四周，身軀劇烈扭動，龍首昂舉張口，氣勢威猛雄奇。然而整體造型為圓弧狀，外緣平滑，易於手掌抓取，象徵天下蒼生之一切，都在帝王掌握之中。文鎮底部以圓形陽線雕刻篆體「光武禦制」銘文，本件前件光武禦制羊脂白玉玉鷹硯滴係漢光武帝御用器物。

Eastern Han Dynasty Jade Paperweight. H.7cm, D. 7.5cm. This seal-form paperweight (paper had been used before Eastern Han Dynasty ) is made of mutton white jade (test result from gem lab ) with carving style of Han Dynasty. The inscription of "Kwan-Wu-Yu-Zhi(光武御製)" on the bottom side of the paperweight has clearly indicated the item belongs to the imperial palace of Emperor Kwan Wu, the first emperor of the Eastern Han dynasty of China. Antiquity evidences includediffusive marking, differential weathering and additive crystal. The paperweight has a high relief dragon carving with the body curling around the head. The imposing and majestic looking of the dragon has been thoroughly expressed. In addition, the round and smooth carving has made it easy for holding by hand. It symbolizes that all the livings and properties under the heaven are under the emperor's control.
Han Dynasty Thin Jade Plaque, L.25.5cm, W.20.5cm, T.0.2cm Applying the techniques of low relief and open work, this Han Dynasty artifact presents one god’s face, three divines and eighteen mythical animals on the jade plaque as thin as 0.2cm to compose a pixie with wings. The appearances of all figures which may be only the head, half and whole body of the mythical animals have been depicted vividly. This is a scene to carry the soul of human being to the heaven. Despite the difficulty of workmanship, the lines of the objects on the artifact are presented smoothly and elegantly, it is no doubt that this artifact is a masterpiece in jade carving.
考古資料顯示，玉劍飾的起源可追溯至西周時期，经春秋到戰國晚期開始流行起來，並逐漸形成了組合成套的玉劍飾，包括玉劍首、玉劍格(琫)、玉劍璏(璲)和玉劍珌。至西漢時期，玉劍飾使用更加廣泛，成為貴族佩劍上的重要裝飾，也成為當時社會身份的一種象徵。《春秋繁露》：「劍在左，刀在右，劍之在左，青龍象也。」— 佩劍之風《中國兵器史稿》中以《漢代短兵》一節言到：「漢初仍尚周劍，未久刀之勢力漸大，帝王公卿，均佩刀而不復佩劍，周服劍之風已失矣。」— 佩劍之禮《考工記桃氏》載：「身長五其蓮長，重九持，謂之上制，上士服之。身長四其蓮長，重七特，謂之中制，中士服之。身長三其蓮長，重五特，謂之下制，下士服之。」

Han Dynasty sword ornaments. 11.5cm. Carved with green tone Hetain jade, the sword ornaments consist four pieces: the sword pommel, the sword guard, the scabbard buckle and the scabbard chape.
Jade Bi Disk, H.10cm, W.7cm, T.0.6cm, 65grams. This object of jade bi is designed to express three major sections: The outer ring with connected cloud of the bi-disk, the inner open work with one side seen “eternal happiness(長樂)” inscription(Changlegong is the name of the palace of the Han Dynasty), the other side seen dragon and phoenix motif, the dragon form attached on the top edge of the outer ring. The object may be used as a pass for entry to the palace of Changlegong. With mastery workmanship, this bi disk is pervasively populated with various archaic elements including cleaving veins, additive crystals and differential weathering. 
Western Han Dynasty, Jade Mandarin Ducks Pair, L.14cms Carved with Hetain jade, The head is facing upright with an opening in the skimming type beak. The wings are gracefully curled. The back is protruding. The feathers of the whole body are carefully arranged with the same style of the bird shown in the Emperor Kwan-Wu of Eastern Han Dynasty Mutton Fat White Jade Water Container.
93. **Eastern Han Dynasty Jade Pixie, L.30cm.** Carved with green tone Hetian jade, this pixie has a pipe which is able to eject fire on the top of the nose, on both sides of the hip, low relief motif of fire are shown to confirm the main theme. The wings on both sides of the body have shrunk into smaller size. Calcification is the major evidence to prove its antiquity.
94.東漢四靈紋白玉玉磬 14.2-10.3cm. 玉磬是一種古代的玉石制樂器，《禮記·郊特牲》: 「諸侯之宮縣，而祭以白牡，擊玉磬...... 諸侯之僭禮也。」 孫希旦 集解: 「玉磬，《書》所謂鳴球，天子之樂器也。」 唐 柳宗元 《渾鴻臚宅聞歌效白紵》詩: 「朱脣掩抑悄無聲，金簧玉磬宮中生。」 《孟子·萬章下》中寫到: 「集大成也者，金聲而玉振之也。」 本器白玉雕琢，以出廓及淺浮雕技法，結合幾何學美感與四靈為圖案製作完美玉磬。《三輔黃圖》卷三: 「蒼龍、白虎、朱雀、玄武，天之四靈，以正四方。」玉磬紋飾之佈置如下: 鳳鳥完全出廓立於長股上緣，龍首於短股出廓，龍身於短股以淺浮雕呈現，白虎及玄武淺浮雕於長股面。

Eastern Han Dynasty Jade Musical Slabs, W. 14.2-10.3cm. Carved with white jade, these musical slabs have the shape of polygon making of two trapezoids. On the convex side is seen a whole phoenix and dragon head. On the plane, there are low relief tiger and turtle coupled with snake. The carving is of masterpiece with skillful technique.
95. Tang Dynasty Beauty, H.22.5cm. Carved with yellow jade, the eyes like those of a phoenix, the face like a melon seed, the lip like a cherry, this is the most beautiful lady in the Chinese jade ever found. Antiquity evidences of dissolved pits, calcification and diffusive markings are presented.
唐代是我國彩繪藝術發展的一個重要階段。彩繪的繪製技藝已經非常成熟。它以豐富的色彩、華麗的圖案為人們創造出完美的視覺效果，尤其是唐代創造的五彩間金裝，使彩繪作品更顯絢麗多彩金碧輝煌。唐以前，彩繪圖案以花草為主，紋式比較單一。到了唐代，在眾多知名畫家的啟發下，開始有了形象生動活潑形態各異的飛禽走獸。莫高窟最鼎盛的雕塑、彩繪藝術都是出自唐代。本器材質為和闐青玉，古玉跡象有差異風化及增生晶體。本印印文皇帝之印係正面寫法，表示本印係用於紀念唐代皇帝（最有可能是唐太宗）保存於地宮，而非實用性之印章。

The Tang Dynasty was an important period in the development of Chinese painting art. The painted drawing skills have been very mature. With rich colors and ornate to create the perfect visual effects, the Tang Dynasty has created various colorful painted works on different material, jade is one of them.

"Tang San Cai" is a colorful and beautiful pottery in the Tang Dynasty, tricolor glaze colors is not only three kinds! Sancai may have many different colors, because in the eyes of the Chinese people, the "three" means many, although Sancai may be advent in the Han Dynasty, "Tang San Cai" is still the most famous in the whole world. The style of dragon is similar to that of the Dragons on the robe of Portrait Scroll of Emperor Tang Taichong, collection of National Palace Museum in Taipei. The dragon carving style has shown the Tang Dynasty. The fire motif of Zoroastrianism has the characteristics of the western countries of the Tang Dynasty to reveal that fact that cultural and economic exchange between the west and the Tang Dynasty is common. Made of Hetian jade with green tone, this seal of the emperor with the characteristic of Tang San Cai is unique and rare in the Chinese jade seals. Antiquity evidences include differential weathering, cleaving vein and additive crystals. In addition, ancient tool mark is seen. The style of the script is front side presentation implies that this seal is used for commemorate one of the emperors in the Tang Dynasty and kept in underground palace.
Tang Dynasty Jade Bottle, H.15cm, W.6cm, D.4cm. Carved with white jade, the cover of the container has onion shape. At the neck of the container, there are two notched ears each has a loose ring. Below the ears, there is incised line auspicious motif. At the belly part, there is low relief honeysuckle, the bottom has water lily. Both sides have the same motif. Based on the meaning of the water lily, this container may be called the treasury bottle of the Guang-In.
98. Qing Dynasty Phoenix Jade plaque. H. 9.5cm, W. 4cm, 40 grams.

Similar to several other Shang Dynasty jade phoenix plaque styles, the present object is carved with fine quality Hetain jade with apple green tone. The eye has the shape of water drop which is the typical phoenix eye in the context of Chinese culture. The crown is a wave structure with two holes. The wing is designed with convex line forming from two concave lines. The tail is elongated with two branches. With mastery carving, it is a nice jade phoenix plaque. Antiquity evidences include diffusive markings, cleaving vein and dissolve pits.
Jadeite Stand, L.9cm, H. 5cm, W. 5cm, 160 grams. Carved with green jadeite, Qing Dynasty object is an open work carving with the shape of sea shell composed with four planes. With mastery workmanship, the motif of this stand consists of lucky symbols of dragon, yu-i and peach in addition to the special meaning of sea shell in Buddhism symbol which is used for preaching Buddhist doctrine(the six Paramita or perfection: giving, ethics, patience, effort, concentration, wisdom). This jadeite stand is really a rare masterpiece.
Qing Dynasty Jadeite Knife, L.20cms, W.6.5cm, D.0.8cm, 300grams. Carved with top quality jadeite, the Qing Dynasty knife has dragon motif as the handle. On the back if blade, a cling dragon playing pearl is seen. Antiquity evidences include differential weathering and exposed crystal planes.

本器翠玉雕琢成玉刀形制，以龍首作為刀柄，龍首頭上有二角，龍鼻有二細長龍鬚。刀背飾遊龍戲珠。全器刀工古樸有力，此翠玉龍首刀可能為文鎮之用。