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寒舍秘笈

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寒舍秘笈

Precious Treasures of My Humble House II

發行人：徐政夫
出版者：寒舍出版社
台北市文林北路 260 號 2 樓
電話：(02)831-9551
電傳：(02)831-9522
出版日期：中華民國七十八年八月
定價：1500 元
郵政劃撥帳號：1213316~0 寒舍出版社

Editor : Cheng-Fu Hsu
Publisher : My Humble House Publications
260 Wun Lin N. Road, Taipei, Taiwan
Tel : (02)831-9551
Fax : (02)831-9522
Date : August, 1989
Price : NT\$1500.

ISBN 957-9619-00-X
局版臺業字第4156號

地址：台北市中正區忠孝東路二段134巷1號
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序

當年我們以興奮、期待的心情，踏進文化界，每走一步，都是一個重要的里程碑，寒舍也邁入了第三個年頭。

令人欣喜的是三年來，每一年都有不同的氣象。成立之初，寒舍以民俗、山地文物、家具等作為主要的經營項目；在第二年來臨時，我們以精緻古董文物為路線，重新再出發，並且出版了寒舍秘笈第一冊。

寒舍秘笈可以說是私人收藏之中，頗能將各類別集結成冊的先河。在當初，收藏風氣尚未廣為國人接受之時，投下大量的金錢人力作這項出版，純屬奉獻，然而寒舍秘笈所得到的熱烈回應，使我更燃起要將它延續下去的決心。

尤其在今天的六月，寒舍分別在紐約、倫敦的蘇富比及佳士得拍賣會中，購得趙孟頫的四體千字文，元人秋獵圖和圓明園海晏堂前的虎、馬、牛銅頭塑像，此不獨表明了寒舍要「把國寶帶回家」的使命，更讓全世界重估了台灣收藏市場的豐厚潛力。

由於大家的支持促成了寒舍的成長，如今在豐收的季節，特將各項珍藏再一次呈獻同好分享。在寒舍秘笈第二冊中，我們將可看到，玉器部份不僅更為豐富，且加入了翡翠，商、周、戰國及漢的古玉，清朝的大件白玉雕，顯示著寒舍古玉及翡翠在質與量的提高；家具的陣容相當堅強，紫檀、黃花梨等明朝的好家具，收藏甚豐；字畫在深度及廣度的努力下，也有可觀的成就；此外，在本冊中，我們增加了鼻煙壺單元，琳琅滿目，珍奇可愛的鼻煙壺，果真另有天地。

在不斷的自我期許中，希望不僅是寒舍，更希望各位同好一起努力，晉身國際收藏行列中，屆時以古董會友，四海把酒言歡，將是何等之人生樂事。

寒舍主人 蔡辰洋 謹識
於己巳年

Preface

With a feeling of excitement and a hopeful mood similar to that year when we first stepped into the world of art and culture, My Humble House has entered its third year of business. Each step has been a very important part in our course of development.

During our first year we dealt predominantly in furniture as well as in mountain and folk relics. In our second year, we set out anew on a more refined path of pursuing exquisite antiques, and published our first book *Precious Treasures of My Humble House*. At the time it was published, the Taiwanese collecting atmosphere was not as receptive as it is today, so spending the money and the man power needed to bring the project together was still only a respectful offering to a young market. However, the warm response that it received delighted me and prompted me to start work on the second volume.

In June of this year, at auctions held by Sotheby's and Christie's in both London and New York, My Humble House acquired several major masterpieces: Chao Meng-Fu's Thousand Character Poem; Three Important Bronze Zodiac Animal Heads of the Ch'ien-lung Period; and the Yuan Dynasty painting, The Imperial Autumn Hunting Party. This clearly illustrated My Humble House's mission to "bring the treasures of her nation back home," as well as made the world recognize the depth and strength of the Taiwanese collectors market.

In this volume we can see that our jade collection has been enriched, and complimented with many fine emerald pieces. Our furniture collection has been strengthened by many fine rosewood, huang-hua-li wood and other quality pieces from the Ming Dynasty. Our paintings are bright and wonderful. Additionally we have added a special section of snuff bottles. All of our treasured acquisitions have been bound together in this volume to be shared with fellow antique lovers.

It is my hope that My Humble House can work together with other collectors towards a position in the ranks of international antique collectors.

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玉器藝術

玉是一種美麗的礦石，質地溫潤，色澤美麗，在中國具有悠久的歷史和獨特的藝術風格，自古迄今，一直為世人所喜愛收藏。尤其是傳統觀念中以玉能辟邪保身，因此一般人皆喜歡戴玉，一方面做為裝飾用，另一方面又有祈福厭勝的意味。

玉主要分為硬玉和軟玉兩大類，兩者主要成份包括矽土、礬土、氧化鎂、碳酸鈉和石灰等礦物質，其中硬玉的硬度和密度較高，含有較多的礬土和碳酸鈉，翡翠是最美麗的硬玉，色澤翠綠迷人，主要產地是緬甸，近年來因翡翠產量少，尤其是整塊翠綠的翡翠更少，因此價格昂貴難求。軟玉中較常見的有黃玉、白玉、碧玉等顏色。

此外，玉器入土受沁後，顏色更多，有「雞骨白」、「秋葵黃」、「棗皮紅」、「茄皮紫」、「陳墨黑」、「鸚哥綠」等變化，這些玉因長久埋於土中，受到溫度、壓力以及相鄰物質的影響而產生化學變化。大致而言，玉受「石灰沁」，變成白色，好像白煮雞的雞骨顏色，因此稱為「雞骨白」，「秋葵黃」則是松香或鐵質的影響，玉受銅沁，變成綠色，則稱為「鸚哥綠」。此外，玉呈黑色乃因受水銀沁所造成的。這些玉的顏色變化，絢麗多姿，自然生動，又帶著神祕吸引人的色彩。

中國文化發展到商周已成一完整體系，尤其是周朝的宗法制度確立，社會的禮儀規範有一定節度，玉更發展成為一種禮器的象徵，其後隨著時代的發展，玉除了是禮器，亦包含符節、喪葬、佩飾、一般文具珍玩等用途，在中國人心中佔有崇高地位。

玉的產地

玉的產地非常廣，遍佈全球，在世界各地的古文化中皆可發現有玉存在的痕跡，可見其發源歷史之早，除了中國之外，較重要的有澳洲和紐西蘭等地的毛利人土著、東西伯利亞的愛斯基摩人，以及南美墨西哥的古馬雅文化皆有玉的存在。

在中國，玉的產地主要有兩處，一個是新疆的軟玉；一個是雲南的硬玉，但雲南的硬玉綠白間雜，不如緬甸的「翡翠」。中國的玉料又因採取的地點不同分水產、山產、沙產三類；水產，因為取於河中，所以稱為「水產玉」，如新疆和闐的玉河，莎車的葉爾羌，綏來的烏蘭克蘇河……等地，玉的璞石產自河床中，採取的人，入水選取，水產玉的色澤溫潤，尺寸較小，所謂「羊脂玉」即為水產玉。



山產玉的產地在高山上，故稱之，如和闐的南山，莎草的密爾岱山等地，山產玉尺寸較大，但沒水產玉溫潤，看起來像石頭。其次，沙產玉是舊河道的沙地所產，河床改道，變成一片沙地，裡面藏著玉料，如洛浦的大小胡麻地，即屬山產玉。

玉的雕琢

在新石器時代，中國東方的遠古居民是玉雕藝術的創作者，這些地區包括東北的紅山文化，山東、蘇北的大汶口文化，山東的龍山文化，江蘇、浙江的良渚文化，他們在研磨石器的經驗中，發明了琢玉的技術，不但用玉製作生產工具、裝飾品，更將它們想像的圖騰神像，以抽象或寫實的手法，雕琢在器表。

玉的硬度很高，鋼鐵刻不動，一般的方法採用「以石攻石」，即以石頭琢磨石頭，這些石頭其實是砂狀的小石，又稱「解玉砂」，其他尚包括旋車、鉋、鋸、鑽、搜弓等物。玉的琢磨首先將玉璞去皮，鋸成適當的尺寸，因為鋸子沒齒，因此稱為「拉絲」，同時要將解玉砂和水倒在上面，增加鋸的力量。其次，將玉放在邊緣銳利的鉋下面，踏動踏板，使鉋旋轉，將玉器的雛形製作出來，此時也要將解玉砂倒在上面。緊接著是玉的外部磨光和內部整理，表面磨光仍是利用鉋的旋轉，內部整理包括「掏膛」，是使用筒狀的「穿膛錘」，將器心挖出，雕花要用一種「勾鉋」；打光要用木製的鉋，外面包上皮子，其中只有打眼、雕透花不用旋車，打眼要用裝金剛石的鑽子，如木匠鑽子一般，雕透花要用「搜弓」加上解玉砂慢工雕琢，最後的加工則是將玉器磨光，直到光滑晶瑩才算完成。

由於產玉的地點不同，時間各異，玉器的紋飾的風格亦呈多樣化，新石器時代東方的玉器藝術，最常見的動物紋飾為「鳥紋」，面的紋飾結構廣為應用，主題強調嚴肅凝重而神祕的雙眼。商周以後，雕琢技術更加精美，在玉器上鑲嵌寶石、金銀錯等技巧，頗能陪襯玉器的權威地位。漢代的玉作更加生動活潑，漢代人民用玉，達到空前盛況，偏重裝飾玉、鑲嵌玉和喪葬玉。唐代玉雕的色澤和造形配合得天衣無縫，實已開創明清兩代玉匠「巧作」手法的先河。明代器多溫潤圓熟，清代的花紋則細密嚴謹，還加入緬甸的「翡翠」，印度的「痕都斯坦」玉，內容豐富，並有目前世界最大的玉石雕刻「大禹治水玉子山」的創作。

玉器的用途

玉器很早即成為裝飾性的藝術品，其用途主要包括禮器、符節器、喪葬玉、佩飾玉及一般用玉五大類。其中禮器則以「六瑞」和「六器」為代表，在周代六瑞是爵位權力的表徵，六瑞即鎮圭、桓圭、信圭、躬圭、穀璧、蒲璧，前四類分別由天子以至公爵、侯爵、伯爵所執掌，形制相同，而以尺寸長短別尊卑，天子的圭長十二寸，桓圭長九寸，信圭七寸，躬圭五寸。璧則以紋飾分，子爵所執的璧是穀紋，男爵所執的璧是蒲紋。六器則是天子用以禮告天地四方的祭祀器。蒼璧、黃琮用以禮天地，青圭禮東方，赤璋禮南方，白琥禮西方，玄璜禮北方。祭天地用璧、琮乃根據「天圓地方」之說而來，祭四方之器則是根據五行之說而來。

符節器，是王命下達用的信符，包括珍圭、琰圭、琬圭、穀圭等，各有其規定的使命；或征伐不法，或褒獎善行，或調解紛爭等任務。牙璋則為發兵專用的符節。但這類符節器形制簡單，容易偽造，因此東周以後，改用虎符，虎符剖分為二片，政府與將領各執其一，徵調之時，即以虎符做為信物。其後每個時代的符節器形制皆不同，亦不限於用玉做為質材了。

用玉陪葬在中國發展得很早，在商代婦好墓的出土物中即發現已有用玉陪葬的風氣。其後陰陽五行之說盛行，加上傳說以為用玉陪葬可以防止屍體腐朽，因此玉成為喪葬禮俗中重要的一部分，最為隆重的是漢代王公貴族的「珠襦玉匣」陪葬，所謂「珠襦玉匣」，是用玉片及金線細縫並包裹在屍體上的金縷玉衣，工程浩大，非一般人所能負擔得起。其他將玉放在九竅裡，以防止屍體腐朽，如將蟬狀的玉放在口內，稱為「含蟬」，死者握著豬形狀的玉，稱為「握豬」，放在耳中的玉則稱為「瑱」……這些是用玉陪葬的重要禮俗，以符合「金玉在九竅，則死人為不朽」的說法。

佩飾用的玉種類繁多，有時放在頭上或頸上，有時佩掛腰際做為裝飾品。玉器的佩帶源起於早期的獸骨，如玉鱗、圓勒，即為近似獸牙骨管的形狀。此外，玉笄、玉珩、系璧、鳥獸紋佩，均為佩玉；翁仲與剛卯既是佩玉，也是厭勝之物。古人有將玉穿連成串，佩帶在腰間，以節行止，走路時玉會因彼此碰撞發出清脆的聲音。其他佩玉兼實用者，則是腰帶上之帶鉤，射器時手指上所戴的玉韞亦是。



一般用玉則主要是指生活中的擺飾文玩器用，有如意、佛手、花插、玉筆筒、玉筆洗、玉臂攔、玉盃、玉爐、玉瓶、玉山子、玉觀音及瓜果蔬菜等巧作玉、琳瑯滿目，美不勝收，均為極受人喜愛的擺設玉飾，玉和國人生活的密切亦可見一斑。

翡翠之美

中國人以愛玉聞名，翡翠是近二百年來新進的品類，在質地上與傳統中國人所熟悉的軟玉不同，但它卻風靡了全中國人的心，成為玉器中的新寵，昂貴迷人。

翡翠蘊藏於滇、緬崇山峻嶺中，極不易開採，小塊的翡翠外所包圍的圍岩，會因長期的風化作用而鬆動，再隨著融雪滾落於急湍的江流中，由當地居民撈取。

翡翠玉的圍岩，粗糙乾澀，不易預估岩內是否含有溫潤色美的翡翠，因此由這些客觀環境可以瞭解翡翠在歷史上不易大量開採的原因。但由於翡翠的行情相當看好，因此中國商人仍利用各種方法來增加翡翠的開採量。

翡翠何時傳入中國呢？由文獻資料瞭解，漢代「翡」「翠」二字是指生存在鬱林郡一帶的鳥，鳥羽有紅、綠兩種。宋代時，「翡翠」二字連用，指一種綠色的玉，宮廷或官府中才偶然藏有一件，明代時，已知西南的雲南、貴州一帶產「翡翠」。

滇緬所產的翡翠，雖然在明代以迄清初，已經由自由貿易少量輸入中國，但並未引起皇室的重視。翡翠大量輸入中國，應是十八世紀末葉以來的事。直到十九世紀，由於清宮后妃，珍愛翡翠首飾，使它身價高漲，成為中國人心目中最貴重、最美麗的玉了。今一些公私收藏的翡翠，玉色翠綠光潤，雕琢精細工整，深具清宮玉雕的特色，而它們有的還有題上「乾隆御筆」的字款，但其可信度則有待進一步研究。

本世紀以來，翡翠更加珍貴稀少，它們或做成翡翠項鍊、別針、耳環，或鑲嵌貴重金屬、鑽石，兩者相得益彰，在翡翠翠綠欲滴的色彩中襯托出炫耀迷人的光彩。

結語

一件好玉必須具有清脆、溫潤、光滑、美麗等條件，才是一件完美的好玉。首先，玉因為硬度高，所以懸空掛起來輕輕敲擊，十分清脆悅耳。玉的溫潤，用手輕撫可以感覺出來，玉比一般石頭清涼，

同時用舌頭輕輕舔一舔玉，玉會有澀澀的感覺。此外，玉在燈光或陽光下，不會直接反射，也不會顯出影子，而是半透明的狀況。

中國人是一個愛玉的民族，從古至今，玉一直扮演著重要角色，至今，國人不論在國內國外，總會不經意瀏覽尋找一件美麗的玉，或留做紀念，或做為配飾用，甚至是餽贈親朋好友的最佳禮物。而從一般商店買賣玉器的熱絡，至光華商場，建國花市新闢的玉市之盛況，更可知中國人是如何的愛玉，如何的重視玉了！

高玉珍



Jade Articles

Preface

Jade is a precious stone of smooth quality and beautiful luster. It has a long history in China, and has been treasured and collected from antiquity to modernity. Chinese people like to wear jade articles because they are pretty decorations and because they are believed to be able to drive away evil spirits.

Jade is of two kinds: hard jade and soft jade. Emerald is the most lovely hard jade. It is found mainly in Burma. Not much is produced, and therefore it is very precious.

Yellow jade, white jade, green jade, and so forth belong to the soft jade family which are seen more frequently.

Jade articles vary in color because they have been buried in the earth for different periods of time. Regardless, their color is always attractive and mystical.

In the Chou Dynasty, jade was made into ritual instruments. It was also used as a tally, a burial implement and as an ornament, to name a few. It is highly valued by Chinese people.

The Producing Centers of Jade

Jade grows all over the world. It exists in Australia, New Zealand, Siberia, and Central America in addition to China.

In China, the center of soft jade production is in Hsinchiang, and that of hard jade is in Yunnan. Jade falls into three groups determined by the place from which it was extracted: 1. water jade, 2.

mountain jade, and 3. sand jade. The first type is found in the Yurungkash River, the Karakash River areas of Khotan, the Yarkand River of Soche, as well as other places. It is lustrous but small in size. The second type comes from Mount Mirtagh in Soche, Mount Nan in Khotan, and other places. It is large in size but not as lustrous as water jade. The third type is found in the sand of dry river bottoms.

The Cutting and Polishing of Jade

Jade can only be cut or shaped with a stone which is harder than it is. First a toothless saw is used, together with water, to split a large piece of jade into desired smaller sizes. Then a lathe and steel disc are used to cut these into different shaped jade articles. After this, the surfaces of these jade articles are ground until smooth. A drill

is employed to hollow them out, a disc called kou-t'o then used to embellish them, and a wooden disc used to polish them. All these steps are performed with the aid of a lathe. Only perforations and the most intricate decorations do not require the use of a lathe. A diamond-tipped drill is applied to perforate jade, while a sou-kung, (which is similar in shape to a carpenter's bow), and abrasive sands are used to intricately carve jade.

Jade articles also vary in design and decoration depending on the place and time of their production. In the Neolithic Age, the bird pattern was most popular. In the Shang and Chou Dynasties, gold, silver and so on were inlaid into jade articles. Other minor style changes were adapted since the Han Dynasty.

The Uses of Jade Articles

It was mentioned above that jade articles were used as ritual instruments, tallies, burial implements, ornaments, and the like. Liu-jui and liu-ch'i were representative of the ritual instruments. In the Chou Dynasty, liu-jui were used to symbolize the power and position of the nobility. There are chen-kuei held by the king, huan-kuei held by the duke; hsin-kuei held by the marquis, kung-kuei held by the earl, ku-pi held by the viscount, and p'u-pi held by the baron. The former four are similar in shape but different in size. The higher a nobleman ranked, the longer his kuei was.

Liu-ch'i were the ritual instruments used in worship ceremonies. There are green pi for worshipping heaven; yellow ts'ung for worshipping earth; blue kuei for worshipping the east; red chang for worshipping the south; white hu for worshipping the east; and black huang for worshipping the north.

Tallies included chen kuei, yen kuei, yüan kuei, ku kuei, ya chang, and the like. In the Chou Dynasty, when a king sent an official to reward someone for his virtue, to reconcile quarrels, and so on, he gave him a jade article as a tally.

It is believed in China that jade can keep a corpse from decay. In the Shang Dynasty jade was buried with the deceased. In the Han Dynasty, chu-ju (a pearl upper garment) and yu chia (a jade lower garment) were interred with dead nobles or wealthy persons. Jade articles were inserted in the nine apertures of a corpse to guard against putrefaction. The jade article put in the



mouth is called han, and that put in the ears, t'ien.

There are many jade articles used as ornaments sometimes they were worn on the head, around the neck, or on the waist. Other articles include lê (a round or rectangular jade tube); chi (a jade hairpin); hsi (a jade bodkin used to untie knots); she (an archer's thumb ring of jade); tai-kou (a jade belt buckle); and kang mao (a short jade tube worn as a talisman).

Jade was also made into curios for interior decoration and stationery, such as a ju-yi (scepter), a brush-holder, a brush washer, an armrest, a bowl, an incense burner, a vase, a shan tzu (a large piece of jade carved with a landscape and figures), and an image of Bodhisattva Avalokitesvara.

We know from this that jade is closely related to the daily life of Chinese people.

The Beauty of Emerald

Emerald is a kind of hard jade. Although it is different in quality from the familiar soft jade, Chinese people very much enjoy emerald. It is very expensive because it is extremely difficult to extract from the ground.

In the Ming Dynasty, Chinese people already knew that emerald could be found in Yunnan and Burma. However, from that period until the early Ch'ing Dynasty, emerald was still imported into China. The two royal families did not lay too much stress on it. However, from the late 18th Century forward, emerald was brought into China in large quantities. In the 19th Century, queens and concubines of the Ch'ing court were very fond of emerald trinkets. This made it the most precious type of jade.

In this century, emerald became more rare and treasured. It was made into necklaces, broaches, and earrings or inlaid with diamond and the most expensive metals.

Conclusion

Because genuine jade is very hard, it will make a clear and melodious tinging sound when hung from a string and struck with another object.

Genuine jade feels smooth and cool and tastes bitter. It is translucent and cannot reflect the light of the sun or a lamp.

Chinese people love jade. It has played an important role in their daily lives from ancient times until the present. They buy jade articles to keep as souvenirs and ornaments, or to give as

gifts to their relatives and friends at home or abroad.





璧 商

古人的宇宙觀認為「天圓地方」，所以用蒼璧來行祭天之禮。

此璧平滑光素，上面未雕琢任何紋飾，玉質原為黃玉，入土受沁而呈土黃古色，間呈赤色斑紋，呈現出自然天成的美感。 直徑15.5cm

Big Pi

Shang Dynasty

People in ancient time thought that the sky was circular and the earth was square, therefore, Pi was used to worship the sky.

The whole piece is polished smoothly.

It was originally made out of yellow jade, but its color changed because it was buried under the ground for a long time.





大璧 良渚

無任何紋飾，雕工古拙樸實，中有一圓孔，器身琢磨細緻周緣平整，頗符合「天圓地方」之說。

此器年代久遠受沁，五彩斑斕，流露出玄秘的美感，為難得一見的珍品。 直徑31.5cm

Big Pi Neolithic

There is neither design nor decoration on this piece. It was simply carved with a round hole in its center. Because it was buried under the ground for a long time, it has become resplendent and colorful.





素釧 商

釧原為白玉，質極佳，入土受沁呈現老土沁及松香沁的古色，年代久遠外側邊緣有受撞缺損的部分，沁色分布自然，極為美觀，是古代佩飾玉器。
直徑8.3cm

Undecorated Jade Bracelet

Shang Dynasty

This piece was originally made out of white jade, but its color changed because it was buried under the ground for a long time. It is a naturally beautiful piece of ancient jewelry.





玉虎 商

玉形扁平，呈匍伏之虎形，其四肢曲縮體內，以平臥表現覓食獵物的靜態動作。全器以陰刻手法，表現動物的形態簡單而堅實，透露一股生命力。長11.2cm

Jade Tiger Shang Dynasty

This piece is thin and flat. It takes the form of a crawling tiger, its four limbs are drawn into its body. The tiger looks full of life.





玉蠶 西周

古代以絲製衣，除保暖之外，亦含財富之意，故前人喜以蠶為玉雕題材。

不論陪葬或傳世皆有生生不息，世世傳財的意思。

- ①長3cm ②長2.7cm ③長2.7cm ④長1.4cm
⑤長1.3cm

Jade Silkworms Western Chou Dynasty

Jade silkworms were sometimes buried with the deceased. They were symbolic of wealth.





玉戚 周

戚是旁邊有齒稜的斧。在斧的兩旁加上一些齒稜，縛紮時，便可穩固。

此器上下端平直銳利，上端有一圓孔，器面光素平滑，無任何紋飾，却顯莊重之美。

長15.2 cm

Jade Ch'i Chou Dynasty

A Ch'i is an ax with zigzags on its sides. This piece is flat, straight and sharp. There is a round hole in its upper part. Its surface is smooth, and because it is not decorated, its natural beauty is highlighted.





蒲紋璧 戰國

蒲紋璧相傳為王、公、侯、伯、子、男的男爵所持，蒲紋是由多對平行線分割雕琢而置成，故其相交處形成菱形之蒲紋。

此璧為戰國時之玉器，青玉質因入土年代已久部份則呈石灰沁，通體玻璃光，十分難得。
直徑11.5cm

Pi with Rush Pattern

Warring States Period

A Pi with a rush pattern was held by a baron.

This piece had been buried under the ground for a long time before it was unearthed. It is a rare keepsake.

