When in the spring of 1966 the People's Republic of China stopped the publication of all archaeological journals all of us were inclined to believe that excavations had come to a complete standstill. Some newspapers even reported that in the Cultural Revolution Red Guards had damaged or even destroyed historical buildings or works of art. Knowing the attitude of the Chinese government towards their cultural heritage I doubted this from the beginning, all the more so because I heard that precautions such as the closing of museums or historical buildings including the Forbidden City in Peking had been taken to prevent damage.

Reports from China now confirm that nothing of great value had been destroyed and an exhibition held in Peking in the summer of 1971 in one of the palaces of the Forbidden City proved that archaeological work had continued all through the Cultural Revolution up to this very day. Very many descriptions and pictures of the most spectacular of the 2000 objects in the exhibition appeared first in some Chinese and Japanese papers and in some popular publications of the Foreign Language Press in Peking. Since January 1972 two archaeological publications Wen-wu and Kao-guo have resumed publication and are reaching us slowly. Their excavation reports have been made use of in this article as far as available at the time of writing. In general, excavations followed the lines of procedure as outlined in my previous article, though in addition to archaeologists and local people, in the course of the Cultural Revolution members of the army were often included in the workforce at the actual diggings.

The range of discoveries covers again the period from Sinanthropus Pekinensis and his implements to objects used by people in the 17th and 18th centuries A.D. A wealth of new material has been brought to light, each excavation deserving an intensive study. In a short article nothing more can be done than to select some particularly interesting objects dating from successive periods, report on a few excavations and, if possible, comment on their historic implications.

Among the excavations of late Neolithic sites may be mentioned one in the Fhien-hsien district of northern Kiangsu4 where in 1966 200 tombs were excavated, containing about 3000 objects made of stone, jade, bone and pottery. Outstanding was the discovery of a small, painted pottery model of a house with a conical roof and of a vase painted in a style not seen previously. The discovery of another Neolithic site in Yeh-lien-foo in the Tsou-hseün district in Shantung in 1965 augmented considerably our knowledge of the advanced civilization and great variety of pottery vessels, jade and stone rings and implements typical of the Lungshaoid phase of development in Shantung and Kiangsu and, in particular, of the Ching-lien-kang culture. The ten tombs excavated on this site were often built one on top of the other, causing damage to the contents of the tomb below. A number of tripod (Fig. 1), bowls raised on high openwork feet and black pottery cups on a candlestick-like high ringed stem, testify to the elegance and sophisticated taste of the people in this region. Painted borders on those on the tripod (Fig. 1) are rare; they were found only on one other tripod and on a bell-shaped object described as of "undetermined" use. It reminded me of the much later bronze bell-shaped dàdàkú which during the Yau-yi period in Japan were buried near tombs or other places.

In 1971 in Hsiao-tun in the Anyang region of Honan, a hoard of 21 oracle bones was discovered, ten of them inscribed. Interestingly, Professor Ku Mo-jo in discussing them interpreted two hitherto unexplained anthropomorphic ideographs, which also occur in inscriptions on ritual bronze vessels, as referring to certain invocation rites for rain and healing. These bones date from the later part of the Shang period, that is, the time of Wu-yi and Wen-wu-tung (13th century B.C.).

Four large tombs dating to the Shang dynasty were excavated in 1965 and 1966 in Sor-fang, Yü district in Shantung. Similar to those in the Anyang region, they were laid out in the form of a cross with tomb walls on all four sides. All had been robbed previously but one still contained the heads and decapitated skeletons of 40 people sacrificed at the time of burial. Contrary to later pious Confucian commentators and historians, excavations reveal that the custom of sacrificing human beings at the time of funerals did not completely stop in the Chou period; there are even a few isolated instances in the Han period. A tomb of the Warring States period excavated in 1969 in Hou-ma in Shansi contained the remains of 18 human victims among them some children placed in a ditch running along all four sides. One of them, perhaps a criminal, was found still fettered with an iron ring round the neck.

In general, the ritual bronze vessels of the Shang and Chou periods excavated during this time—as far as they have been published—form more or less to well established types and do not offer any startling new shapes and decorations. One excellently preserved jar with a swing handle (yu tipu) dug up by a farmer in 170 in Ning-hsiang district in Hunan was filled with over 320 finely carved jade rings, tubes and so forth. The discovery of special interest is a hoard of similar jade pieces which has been found in this region.

Outstanding only because of its beautiful jade-green patina is a ritual vessel in the shape of two owls back to back, discovered in 1966 in Ch'ing-sha in Hunan (Fig. 2). It resembles closely one found some years ago in Anyang: both had lost their lids. Owl vases and pottery owls are among the most common objects in tombs of the Shang period. In 1968 among 25 ritual bronze vessels found in a tomb in Wén-hsien was a tripod with a handle, outstanding because it was decorated on all sides with a set of three birds with outstretched wings, a rare, though not completely unknown, motif.
One of the ritual bronze vessels (Taing hsii) discovered in a hoard in Ching-shan, province of Hupeh. It is a well-known type of wine vessel with a lid. It has a glistening black patina. It was inscribed inside the lid and on the neck. The inscription is the same in both inscriptions, although the characters are arranged in a different order. Transcription into modern Chinese by Kuo-Mo-pu: "Taing the middle (middle of two brothers) visiting his father (used) auspicious metal and himself made this precious vessel." Western Chou period (ca. 9th century B.C.).

Wenwu 1972, No. 1, P. V.

The multifarious use of owls in the Shang period is puzzling and raises a problem. However, nowadays there is a tendency to ignore problems of possible meaning or purport and to interpret the strange shape and decorations of these ritual bronze vessels as due to nothing else but "pure play with form" and the decorations as "iconographically meaningless, or meaningful only as pure form—like musical forms," an approach which would deprive our study of its importance for history, limiting it to questions of style and influence. Owls are often mentioned in Chinese literature of the early period. In short, as in many other countries (e.g. England and Germany) they were considered birds of ill omen (or harbingers of death), most likely due to their nocturnal habits and the eerie sound of their hooting. The fact that they were birds of night would, on the basis of association, in ancient China have connected them with the fear-inspiring powers of darkness and consequently linked them with winter, that is with the time of destruction and death in nature—implying the victory of the yin forces. This would explain why owls in ancient China are said to have been eaten or sacrificed at the time of the winter solstice or in spring when the forces of yin in the ascendency and the powers of darkness defeated. We may thus further conjecture that vessels in the shape of owls were used, in particular, in rites at this time of the year, or in general, included in the set of vessels used at seasonal rites or at funerals.

A considerable number of Western Chou ritual bronze vessels have been discovered in the province of Shensi, the homeland of the Chou kings, some of them even in the neighborhood of the ancient capital Hao-ching in the Ch'iu-shan district, the principality of the Chou family before their conquest of the Shang. Yet, so far as material has been published, none of the vessels found in this place date back to the Shang period. Among them may be mentioned a ritual bronze vessel in the shape of an ox with a small tiger on its lid, a bronze color-mixing bowl and a square bronze cauldron. A ritual bronze food basin (Yung-yi) excavated in 1969 in Lan-tien in Shensi has a long inscription (125 characters), interesting especially because it contains the name or title "Hsing p'ei" mentioned in inscriptions on other vessels dating from the early Western Chou period.

The large ritual bronze vessel (hu) (Fig. 3) was found in 1969 in Sung-ho-chu in the Ching-shan district of Hupeh in a hoard together with a great number of bronze objects, among them 38 ritual vessels and many harness fittings for horses, altogether 97 objects. Ten of the ritual bronze vessels carried an inscription; in six the name Taing and in two the name Huang were given as donors of the respective vessels. Differences in style indicate that this hoard contained objects dating from the later part of the Western Chou to the early part of the Ch'un-ch'iu period. They resemble those found in the famous cemetery of the Kuo people in Shang-ta-un-ling mentioned in my previous article, dating from about the same period, the last possible date being 655 B.C. Apparently the vessels in this hoard were the precious heritage of a feudal family and had for generations been used in ancestor worship. Some still contained bones, e.g. of chicken, pigs, sheep, proving that they had been in use till shortly before their sudden burial. The Dukes of Taing are a very old family, one branch claiming to be descendants of the legendary Emperor Yu, the founder of the Hsia dynasty; their clan name was Szi. Viscouts or dukes of Taing are mentioned several times in the Ch'un-ch'iu, "the Spring and Autumn Annals" (722-481 B.C.) and the Ts'o-chuan (e.g. 646, 640, 567, 538 B.C.). It is known that there was a small state of Taing in what is now the province of Shantung but there are entries in the Ch'un-ch'iu suggesting that there existed more than one petty state of Taing, the precise location of some not yet identified. The discovery of the hoard speaks for the presence of one in the region of Ching-shan. The clan name was Chi (family name, Huang). The Prince of Huang apparently resided not far away and the two families seem to have intermarried. We don't know what caused the sudden burial. It may or may not be connected with a tragic incident reported in the Ch'un-ch'iu in the year 640 B.C. when "the people seized the viscount of Taing and (yung) used him." In this context the word "used" means that he was made a sacrificial victim and killed at an altar at the bank of a river. This event, though quite justifiable in ancient times, would have caused the members of his family to fear for their own survival and to hide their most precious or even efficacious possessions. Or, alternatively, an attack undertaken in 649 B.C. against the Prince of Huang may have endangered them directly. In general, during the Ch'un-ch'iu period many small feudal states were liquidated and
Gold coins unearthed in 1968 and 1970 in fields in Liusheng and Fuxin in the province of Anhui. Each coin is inscribed with two characters: Yang-yan. On account of Yang-yan, the name of the capital of the State of Chu and the site of its ancient metropolis, the site was named Liusheng. The site was discovered to have been inhabited from the Shang period to the Han period, with a succession of some 2,000 years. The site was abandoned in the late Warring States period. The number of coins discovered in Liusheng is 2,300, of which 2,000 are silver, 200 are gold, and 100 are bronze. The coins were mainly found in graves from the late Western Zhou and early Eastern Zhou periods. The coins were of various shapes and sizes, with a weight of 3.5 to 14 grams. The coins were mainly used as currency in the Liusheng region.

The discovery of the coins is significant for the study of the history of China. The coins are a valuable historical and cultural heritage, and their discovery provides important evidence for the study of the history of China in the Western Zhou and Eastern Zhou periods. The coins were mainly used as currency in the Liusheng region, and their discovery provides important evidence for the study of the history of China in the Western Zhou and Eastern Zhou periods. The coins were mainly used as currency in the Liusheng region, and their discovery provides important evidence for the study of the history of China in the Western Zhou and Eastern Zhou periods.
Gilded bronze figure of a palace servant girl carrying a lamp, discovered in Tou-wan's coffin chamber. The two pieces are movable so that the opening can be reduced and the shaft of light directed towards a beautiful object. The head running into the sleeve of the girl conceals a funnel thus causing the lampshade to be collected in the cavity of the figure, preventing it from biting the environment. The girl's head and the hands are detachable for easy cleaning. Nine short inscriptions in different places record the names of officials or palaces in which the lamp was kept. Western Han between 179-151 B.C. Height, 47.5 cm.

Wen-wu 1972, No. 1, Pt. 1.

A rare type of gilded bronze wine vessel (Fig. 9) was found in the king's tomb. It is a type of a vessel that is usually found in the tombs of queens or princesses. The body of the vessel is made of a material similar to jade, and the neck is decorated with gold inlays. According to an inscription, "Heung-li sai-k'ao chung," this vessel was presented to an official named Heung-li (Palace of Eternal Joy) for which the Office of Prosecution was responsible. Date: First part of 2nd century B.C.

Keao 1973, No. 1, Pt. 5, 1.

According to one description in a more popular journal, the greenish stone inscribed in the vessel (Fig. 9) were turquoise; however, the design on them makes that very doubtful and in the latest report in Keao they are referred to merely as "insel stones." This vessel is again rather unusual in style, certainly more nearly akin to the latest third or beginning of the second century B.C. than to the latter part of that century. Among other wine vessels of the same type (hu) may be mentioned a particularly large one (height, 59 cm.) beautifully inlaid with gold and silver and with a lid resembling in shape the one in Fig. 9. According to an inscription it was originally made for the palace of the King of Ch'iuan, a member of the Liu family, in the Western Han period. This proves that it must have been cast before 154 B.C. because the King of Ch'iuan was among the rulers of seven kingdoms which revolted against the Emperor but were defeated and beheaded in the spring of that year. It appears that emperors in ancient China acquired their treasures by requisitioning or as war loot in much the same way as those in Europe at a much later age. Two other bronze vessels were inlaid with gold in an intricate pattern interspersed with characters in hszo chuan "bird script," a decorative type very popular in the Warring States period, especially in the States of Ch'i and Ch'u. In general, the discovery of these vessels in a Western Han tomb demands a re-evaluation of dates of many bronze vessels in our collections hitherto assigned to the Warring States period.
The Po-shan-lu (Fig. 10) is another unsurpassed masterpiece of beauty and craftsmanship. It may be the work of Ting Huan, a craftsman famous for the beauty of his Po-shan-lu’s rising in nine mountain ranges. He is believed to have settled in Ch'eng-chou during the Han dynasty. The high quality of this inlaid bronze suggests that he lived in the second century B.C. Another inlaid bronze in the tomb was a tripod with holes in its cover and in the bottom for smoke to rise and the ashes to fall on the tray below. Unfortunately most of the lacquer boxes placed in the tomb were severely damaged though inscriptions on some fragments could still be read. Some of the objects discovered in these tombs allow us glimpses of the life inside the palace. Games have always been a favorite pastime in China and in Tou-wan’s tomb were found well used coin-like bronze pieces with numbers and inscriptions apparently used together with dice. How it was played we don’t know; each piece contained a kind of device such as “the sage will assist” or “will become an excellent scholar.” Among the chariots and the bronze halberds, the queen’s tomb was a small one with skeletons of two ponies. According to the Hou Han Shu it was the custom for the Empress and the ladies of the palace to ride in small chariots drawn by ponies through the grounds of the palace. It speaks for the high position that one of the bronze bowls, according to its inscription, was reserved for medical use. A jar (hu) with various tubes for letting water drip through seems to have been a cistern.

In general, the time of Emperor Ching was one of peace and growing wealth causing luxury and extravagances in high circles, a trend which was reversed only in the later part of the rule of his successor, Emperor Wu (145-86 B.C.). The obvious delight of the King of Chou-chou and his queen in beautiful objects and a leisurely way of life was most probably instilled in their early days at the Imperial Court at Ch’ang-an. They may well have been, in particular, by the Empress Dowager Tso, who was a very dominant personality, an ardent Taoist, follower of Kan-yu and the Yellow Emperor, and opposed to the rationalistic Confucian. The philosophy underlying Taoism values high idealism, simplicity and spontaneity and provides a strong stimulus for artistic creativity and enjoyment of life.

10 Bronze incense burner, Po-shan-lu, found in the ricuous (bathroom) of the coffin chamber in Liu Shih’s tomb. Incense burners of this type, made either of bronze or pottery, are one of the most common utensils placed in tombs during the Han period. They represented a cosmic mountain; on this one is on most of them a legendary hunter is shown and various animals. However, in beauty and quality of craftsmanship this one is unsurpassed. It is intined with gold, its feet is made of winding dragons in openwork, the bowl is decorated with elegant cloud patterns and the tops of mountains accentuated by gold and blue-green glaze. When incense was burned in it, the smoke rose through perforations giving the impression of mist diffusing over the mountainous cloud patterns.

Keqiu 1972, No. 1, Pl. 4.

11 Pottery set found in 1969 in a Western Han tomb in Wu-ting-ch’ou, northern suburb of Shan-tung, together with pottery chariots and horse and bird figures. It is the first of its kind ever found in a Han tomb. It depicts a performance with acrobats in the foreground, dancers on the left and a row of musicians in the back. The chinning stones suspended from a stand are given the central place because the are the pitching instrument. To the right stands a drum on a high foot beaten by a man with a drumstick in his hands. The top of drum mostly has a superstructure, and usually covered with small red circles attached to a central post. A small lute-like instrument on top of the drum suggests that originally a small drum of bamboo or some other percussion instrument was added with streamers. Piping pipes are placed on the other side, one with a hand drum and perhaps with a cymbal (other instruments) in front of them. The last two play a reed; a kind of pipe adsorbing the original bronze flue pipes of different lengths held together by silk cords. On each side stand two with strange looking, ornamented figures. The four on the left are clad in light coats and caps with rings, while the three on the right wear narrow trousers and high boat hats. Their arms are bent forward forming a kind of ring, suggesting that they hold pensants or lances in their hands. According to their attire they represent horse guards. Length, ca. 69 cm.

Wen-ku 1972, No. 1, Pl. 11.

The strange and rigid look of the figures on the pottery set depicted above suggests that the simpler tomb of the Western Han period, suggests that they do not imitate a performance with live human actors. This is not to say that there was no evidence that the craftsmanship of the Western Han period could make their pottery figures look very much alive and naturalistic. Our more modern attitude towards ancient craftsman has been performed, especially at the time of mounting or at funerals. We know that in such plays mechanical figures were used that could be made to perform. In this case it would mean that, for example, the drummer would beat his drum, the dancer rotate or wave his arms, and the musicians sort of play. The importance of acrobats, dancers and musicians on such occasions is supported by many pictures on walls of tombs of the Han period. That mechanical toys of this type are not beyond the technical ingenuity of the craftsmen of that time is well attested in literature. For instance, according to the Hsi-ching t‘ai-ch‘i, when Kao-t‘su, the first emperor of the Han dynasty, entered the palace at the end of the Eastern Han, among other objects twelve rather large (about 69 cm. high) bronze figures of seated men arranged on a mat, each holding a lute or reed pipes in their hands, all colored silk clothing exactly like those worn by living people. They were made to make two music by people: one operating a reape pipe as it was noted. The rebels kept the actual movements of the musicians; the other blowing into a tube causing the music to sound. However, the performers on our set could have been moved by different methods; the simplest would be by pulling strings.

The tombs containing the sculptured stone pillar bases (Fig. 12) and the painted wooden screen panel (Fig. 13) was a rather large one (over 17 m. long). It contained tombs of tomb-wall, front, rear and one side chamber. But it was built of large bricks, some not only adorned with patterns on one side but with other patterns on the other: “Yeh lang-wang (title) Ss‘u-ch‘in-lung’s long-eagle bricks,” a unique feature so far not encountered in China. According to this inscription and a tomb record the tomb was that of Ss‘u-ch‘in-lung, a powerful man who at one time had been a general and lived in a large city. He held a high position in the government of the Western Han dynasty. He died A.D. 484. Thieves a long time ago had entered the tomb through the ceiling, but it still contained 454 objects, among them a great number of partly painted pottery figures of men, women, warriors, musicians, horses, birds and animals, some different in style from the more common Six Dynasties type of pottery figures. Among house holds utensils was a spittoon and some vases covered with a light bluish-glaze. The wooden coffin had decayed but the large stone table on which it had been placed was decorated with a carved relief similar to that on the wooden screen panel. Both pillar bases; most probably both made by the same man or came out of the same workshop. At the time of Sss‘u-ma Ching-lung’s death T’ang was still the capital of the Northern Wei dynasty. The subjects painted on the five wooden screens (Fig. 11) must all have been the stock-in-trade, not only of story tellers and small theatrical groups but also of the pictorial artists. Some of the scenes on these panels are included in the famous Ku K‘ai-chih (ca. A.D. 345-425) scroll “The Admonition of the Instructor,” now in the British Museum. The difference between the pictures on the scroll and those on the screen in their quality, Ku K‘ai-chih being a genius and the painter of the screen a competent but somewhat dry artist. The question which we may ask is: did he know Ku K‘ai-chih’s work or did both, in general, follow a common arrangement and in the selection of scenes from a particular story, follow models well established in the 4th and 5th centuries A.D.? However, the pictures on the screens are perhaps slightly superior to paintings in T’ung-huang than those in the P’ing-jing-sii cave dated A.D. 420.

Since 1949 many remants of textiles have been discovered along the ancient silk road leading from Kansu through Sinkiang, the Uighur Autonomous Region, to the west. Since 1906 an overwhelming wealth of new material has come to light among other places in Astana, in the Turfan basin in cemeteries used during the Sui and T‘ang periods. Included are pieces of plain silk, multicolored damasks, brocades, and brocades as well as simple tie-and-dye and other fabrics. Thus we have not only an insight into the actual types of costumes worn in China but also an insight into the actual types of costumes worn in China but also the actual types of costumes worn in China but also the actual types of costumes worn in China but also the actual types of costumes worn in China but also the actual types of costumes worn in China but also the actual types of costumes worn in China but also the actual types of costumes worn in China but also the actual types of costumes worn in China but also the actual types of costumes worn in China but also the actual types of costumes worn in China but also...
high upturned toe resembles those of pottery figures dating from the middle of the T'ang period onwards. Another surprising find is the embroidery discovered in T’ung-huang (Fig. 15). Embroideries like these were used as wall hangings at special festivals in Buddhist temples and monasteries as well as in the Buddhist caves in T’ung-huang. They are mentioned in contemporary literature but this is the first one which survived at least in part in reasonably good condition. Those who embroidered or donated them hoped thereby to acquire “merit” in the Buddhist sense, valuable for life in the beyond and for future life-cycles.

In addition to textiles many written documents survived in the dry climate of the Turfan region, among them a long scroll with a handwritten copy of the Lun-yü, the Confucian Analects, with a commentary by a famous Han scholar. It was dated A.D. 710 and is thus the earliest extant copy of this Chinese classic.

12 Pair of stone pillar bases from the tomb of T‘o-ma Chi-i-ch‘un who died A.D. 484. This tomb, situated 13 miles south of T’ung-huang, province of Shensi, was excavated in 1966. The square stones are engraved with a delicate flower motif in flat relief. In the upper section below the lotus leaves, winged dragons are worked in deep relief and four charming, free-standing figures of musicians and dancers are placed at the corners. One of them has quite a whimsical expression. The workmanship testifies to the perfection reached in the art of stone sculpture in North China and particularly in T’ung-huang during this time. The position of the pillar bases in the tomb suggests that the painted screen (Fig. 13) was fixed between two wooden posts inserted into the bases. Each side, 32 cm., height, 16.5 cm.

Wen-wu 1972. No. 3.

13 One of the five painted wooden panels found in the T‘o-ma Chi-i-ch‘un’s tomb. Most probably they all belong to one or two screens. Apparently the wood was first covered with a base of red lacquer color, then the figures were drawn in black and filled in with white, red, yellow and green. The faces were always painted white. All the wooden panels were divided into four horizontal registers, each containing pictures of different scenes belonging to the same set of stories. Inscriptions, written on what looks like paper glued to the panels, identify the figures or tell the stories. In general, all show dramatized scenes from well-known enacting stories mostly of eminent or virtuous women, filial sons, loyal ministers and so on. According to the inscription on the top panel, this screen shows the story of Yu ti Shun, one of the legendary culture heroes believed to have lived 2317-2239 B.C. He was a model of filial piety even towards a wicked stepmother who several times tried unceasingly to kill him. The fragment shown on the far right of his stepmother setting fire to a house hoping to burn the hero to death. The left picture shows his stepmother putting her three sons into a well into which they had made him descend. However, Emperor Yao, recognizing his virtue, made him his successor and on the right he is shown with the two daughters of Yu who became his wives. These three ladies on the register below are famous and virtuous wives and mothers of the founders of the Chou dynasty.

The first is T‘o-d‘i Ch‘ang, the wife of T‘o-fu, this progenitor of the House of Ch‘ou; the second, T‘o-je, the wife of Chi‘li, the third son of T‘o-fu; the last, T‘o-b‘i, the wife of Chi‘ng (hsii-pei) and mother of Wu-t‘ao, the actual founder of the Chou dynasty. According to the inscription, the lady sitting on the pedestal in the scene below is "Ts‘ing, daughter of Ch‘un Ch‘iang, who kneels in front of her.

Wen-wu 1972. No. 3.

14 Pair of figured brocade slipper-socks found together with a pair of brocade socks (in 1965) in a tomb dated A.D. 718 in a cemetery in Astoria, near the former capital of the T’ung-huang district in the northwestern part of the Tarim basin, Sinkiang, Uighur, Autonomous Region. This is a piece of ancient silk cloth from China to the West. Different materials were used for the outside and the lining of the slippers. The latter is actually not made of one material but stitched together of a number of differently patterned silk. The colors used include red, white, black, brown, green, yellow, bright blue, and pink and they have kept their brightness over more than a thousand years. Pottery figures of the Sui and Tang periods show ladies wearing the same type of shoes with upturned, so-called lotus cloud laces. T‘o-c‘i period, 9th century A.D.

Wen-wu 1972. No. 3.
In 1970 in Hou-chia-t'ou, a southern suburb of Sian in Shensi, two large pottery jars were dis-
covered containing a hoard of over a thousand objects.12 Sian is the site of ancient Ch'ang-an, and
since 1949 extensive excavations and re-
search on the layout of the city and the situa-
tion of its palaces and temples have made possible the identification of the site in which the hoard
was found as situated in the Hei-ho ward of
Ch'ang-an during the T'ang period (the exact
place where in the 8th century stood the palace
of Li Shihhui, Prince of Pin, a cousin of Emperor Hsian Tsung who ruled A.D. 713-756).
After the death of the Prince of Pin in A.D.
682, his son resided in the palace. The hoard in-
cluded 260 objects made of gold and silver; stone,
amongst the containers used for food were three
bowls made of pure gold and 114 made of sil-
ver, including a variety of bowls, plates, and boxes
in all sizes. Those for beverages included four cups
and one vessel for warming wine made of gold
and about a dozen winged cups, pitchers, ewers,
and so forth made of silver. The hoard also com-
prised 150 pieces of ceramics—jade, agate, jade,
agate, rock crystal and a drinking horn of
onyx (Fig. 18). A number of silver boxes were res-
erved, according to their inscriptions, for
pharmaceutical uses, while the contents of others,
such as powdered gold, cinnamon, coral, quartz,
indicated their use as medicines. The precious
metals were engaged in alchemy and the production
of the pill of longevity or immortality—the so-called
cu-pa of the alchemists. Although the hoard contained some silver hairpins, bangles, and a few small golden figures of biting dragons, they can hardly be con-
sidered as representations of the jewelry belong-
ing to this kind of family; they look more like odds
and ends. We may thus draw the conclusion that the first two objects, numbers 44 and 45, were
not asked or not willing to have their possessions
included in the hoard. A number of silver locks,
some with gold, were probably those of boxes in
which the treasures had been kept.

The objects in this hoard are representative not only of the wealth of this family but, in general,
of the luxury style of life, the extravagant and the
elegant taste of the ruling classes living in Ch'ang-an, the capital of the T'ang empire. There are
hardly two cups or bowls alike in shape and
decoration. The creative imagination and the
craftsmanship manifested in them are undisputed.
For example, each petal of a golden lotus bowl was engraved with a variety of flowers, birds
and animals. The gold and silver embossed or
polychrome decoration was different on each of a
number of six- or eight-lobed plates and one in
peach-shape. In fact, the variety of motifs and
ornaments included all the well-known T'ang stylistic types from floral sprays, acanthus, scrolls, to
fishes, birds and monkeys. The cups and bowls included gold and silver, or silver and jewel-
neous materials. The employed range from engraving, tracing, gilding, granulation to inlay with
gold, silver or precious stones, filigree and granulation, all inextricably mixed.

Although quite a considerable number of
cups and bowls made of silver have survived from the T'ang period, the opposite is true in reg-
dard to objects made of pure gold. The gold cup
in Fig. 16 is of double importance because of its
unusual decoration. The so-called cu-pa-shaped
vessel (Fig. 17) is an example of the two reasons.
First, such vessels are most commonly dated post-
T'ang because in recent years quite a number of
pottery vessels in the same shape have been dis-
covered in tombs of the Liao dynasty, that is, of
the Khitans who ruled over Manchuria and part
of Northern China from the 10th to the 11th cen-
tury. The discovery of this vessel proves that the
shape had been popular in China much earlier. Secondly, it was customary in those days to
decorate the horsehead of these shapes or horse,
which depicts one of Emperor Hsian Tsung's
domestic horses. According to the Ming-
Huang t'ai-tzu, the Emperor considered these
horses so valuable that each of was given a special
hail of its own and a number of grooms were
assigned to look after each one. They were out-
fitted with embroideries and their manes studded
with ornaments in gold and silver. During great
festivals, and especially at the imperial court,
the Emperor, horses danced to the accompaniment
of an orchestra and their performance included
rotating with wine cups in their mouths exactly
as shown on the pitcher. Later, when the hour
was past, they had gone on to be killed.
The rhythm and a number of coins are good
examples of Ch'ang-an's cultural exchange with
other countries and their cosmopolitan role as one
of the great capitals of the world during the T'ang
dynasty's rule. Contact was especially close with
the West and with Japan: among the foreign coins
were a Sasanian silver coin (Crossos II, A.D.
590-637), a Byzantine gold coin (Heracleus, A.D.
610-641) and five Japanese silver coins (Wasak,
kaiho, minted A.D. 760). Predominant among
the Chinese coins were gold and silver pieces of
different denominations inscribed with the cylical
data Cai-yi-lan (A.D. 713-745). According to its
inscription a silver disc was issued by the Ch'in-
an district in the 19th year of Cai-yi-lan, that is A.D.
731. The hoard also contained ancient Chinese
coins dating from the Warring States, Han and Six
Dynasties periods. According to their inscrip-
tions some silver tablets of different sizes were
weighed for a scale. They are important because
they allow us to establish correctly the exact
standard weights used in the T'ang period.
Thirteen of the objects in this hoard correspond in style to that of the mature T'ang time, the 8th century A.D.
and the fact that none of the coins date later than A.D. 642 limits the time to the first half of that
century. This provides us with the explana-
tion why and when the hoard was buried. In A.D.
765 the army of the noble An Lu-shan attacked the
capital, forcing the Emperor and his court to flee
to Szechuan. It is more than likely that the Prince
of Pin accompanied him. Before setting out on
the perilous journey, anticipating the looting of
the capital by the invaders, he buried his treasures.
Apparently he never returned to retrieve them.
The time of Hsian Tsung's rule was one of the
great periods of China, the court in Ch'ang-an
perhaps the most sumptuous of all times. The
Emperor himself is known as a patron of the arts,
especially of the performing arts. In his younger
days he had been an accomplished dancer, and in his
economically minded and adverse to all luxuries.
When he got older he changed, he moved his court from Lo-yang to T'ang-shih (Fig. 18), where
to the T'ang court and to the T'ang court. The
the high stage art reached at this time is due to the
income of the Tao-te-ching. The high stage art
created and cultivated during the T'ang period by
the Tao-te-ching.

After the death of the Prince of Pin in A.D.
682, his son resided in the palace. The hoard in-
cluded 260 objects made of gold and silver; stone,
amongst the containers used for food were three
bowls made of pure gold and 114 made of sil-
ver, including a variety of bowls, plates, and boxes
in all sizes. Those for beverages included four cups
and one vessel for warming wine made of gold
and about a dozen winged cups, pitchers, ewers,
and so forth made of silver. The hoard also com-
prised 150 pieces of ceramics—jade, agate, jade,
agate, rock crystal and a drinking horn of
onyx (Fig. 18). A number of silver boxes were res-
erved, according to their inscriptions, for
pharmaceutical uses, while the contents of others,
such as powdered gold, cinnamon, coral, quartz,
indicated their use as medicines. The precious
metals were engaged in alchemy and the production
of the pill of longevity or immortality—the so-called
cu-pa of the alchemists. Although the hoard contained some silver hairpins, bangles, and a few small golden figures of biting dragons, they can hardly be con-
sidered as representations of the jewelry belong-
ing to this kind of family; they look more like odds
and ends. We may thus draw the conclusion that the first two objects, numbers 44 and 45, were
not asked or not willing to have their possessions
included in the hoard. A number of silver locks,
some with gold, were probably those of boxes in
which the treasures had been kept.

The objects in this hoard are representative not only of the wealth of this family but, in general,
of the luxury style of life, the extravagant and the
elegant taste of the ruling classes living in Ch'ang-an, the capital of the T'ang empire. There are
hardly two cups or bowls alike in shape and
decoration. The creative imagination and the
craftsmanship manifested in them are undisputed.
For example, each petal of a golden lotus bowl was engraved with a variety of flowers, birds
and animals. The gold and silver embossed or
polychrome decoration was different on each of a
number of six- or eight-lobed plates and one in
peach-shape. In fact, the variety of motifs and
ornaments included all the well-known T'ang stylistic types from floral sprays, acanthus, scrolls, to
fishes, birds and monkeys. The cups and bowls included gold and silver, or silver and jewel-
neous materials. The employed range from engraving, tracing, gilding, granulation to inlay with
gold, silver or precious stones, filigree and granulation, all inextricably mixed.

Although quite a considerable number of
In the course of dismantling the city gates and walls of the Ming period in Peking, workers discovered that the barbarian entrance to the Hsiao-woods gate to Tai-tu, the ancient capital of the Yüan dynasty, had been buried under lower similar to the Ming structure in fairly good condition. In China, city walls are usually built of rammed earth, but the picture shows that the outer gateway was faced with fired bricks and the arched gateway built entirely of bricks. Similar to watchtowers along the Great Wall, there were three rooms above the gate; the stairways are still visible on both sides. A new feature apparently not seen in any earlier city-gate tower was a cistern placed on the western (outside) wall of the floor of the gateway tower. It had two shallow channels, one on each side, and the water could be made to run through two round stones with five holes just above the wooden gates, to defend it against attack by fire. Among graffiti on the walls of the tower was one written by a workman and dated A.D. 1385. It states that it is 22 meters high, the archway gateway 10 meters long, and 10 meters wide and 10 meters high. The Yüan dynasty, built A.D. 1365.

Kao-chü, 727, No. 1, Pl. 8.

This picture illustrates well the difficulty involved in the excavation of the older tomb of Chü Tan, Prince of Lu (A.D. 1370-1389) in 1970. It was built deep into the Chü-tung mountains at Chang-cha, Taou-hsien district, province of Shantung. Nearby, landladies, on the advice of professional miners, who did the work, in their spare time, in addition, pumps had to be installed to counteract the seepage of water and other hazards. The tomb was very large, about 100 meters long; the two gates were again blocked by sealing walls and fire hazel gates. The tomb contained two chambers, whose floors were 26 meters below the surface of the surrounding country, Ming dynasty, A.D. 1369.