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The Exhibition of Archaeological Finds in China*

CHENG TE-K'UN

Introduction

Students of Chinese art and archaeology know that the present exhibition of Chinese art treasures at the Burlington House is not the first of its kind in London. A similar exhibition was held in the same building 38 years ago in 1935–36. **(39)** It was an international affair because the exhibits were drawn from public and private collections all over the world, amounting to more than three thousand items. It was a fabulous display, rich, gorgeous and sensational, scoring an unprecedented success. Apart from attracting keen interest and genuine understanding on the arts of China from the general public, it marked the beginning of an academic discipline in this field which began to flourish with the years.

By contrast the current exhibition is on a smaller scale. **(43)** There are only 385 objects. But they are all archaeological specimens which have been unearthed under scientific control in recent years. Every item is firmly affixed in its own environment in time as well as in space, and there is no controversy with regards to its dating. The exhibits are part of a large collection which was assembled by the Chinese Academy of Sciences and Ministry of Culture in 1972 for an exhibition in Peking. **(14, 18, 19, 44)** After the exhibition they are re-organized into two groups, one to go to Tokyo and Kyoto **(41)** and the other to come to Paris **(10)** and London. **(43, 49)** Besides, a series of 115 photographs of the exhibits has also been compiled for presentation to various cultural institutions in Britain. The set which Cambridge received is on display in the Library of Oriental Studies and it serves admirably as an introduction to the Exhibition. Supported with many maps, charts, ink-rubbings and photographs and a series of explanatory notes, the Burlington House exhibition covers the entire range of cultural development in ancient China, from the Lan-t'ien 藍田 Man, 600,000 years ago to the Yuan dynasty in the 14th century when the modern history began.

Arranged in 12 well-defined sections, the exhibition is an academic display. It presents the development of ancient China in three stages, the Primitive Society in the Palaeolithic and Neolithic times (Pls. I–III), the Slavery Society in the Shang and Chou dynasties (Pls. III–VI)

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*Based on five public lectures given at Cambridge, Amsterdam and Stockholm in connection with the Exhibition of Archaeological Finds in the People's Republic of China at the Burlington House, London (1973–74). All references are in parentheses. The bold numerals refer to books or articles under those in the Bibliography at the end of the text. In most cases the page reference is also given.

and the Feudal Society beginning from the 5th century B.C. (Pls. VII–XVIII). Although only the well-preserved and less perishable objects are brought here for exhibition, they are enough to witness the high stage of artistic achievement in the various periods. Section 3 includes a special display of the ancient technologies, especially the firing of pottery and the casting of bronze vessels. The exhibition presents in a most concrete fashion, a summary of the contributions made by the Chinese archaeologists in the last few decades. It demonstrates how archaeology in China now serves not only as a handmaiden of Chinese history but also a foundation for the study of Chinese art. A number of outstanding specimens are reproduced in this paper to show the quality of the exhibits.

I. Ancient technologies

Art by definition is skill, so to understand the art of ancient China it may be worthwhile to examine first of all a few examples against the background of the ancient technologies. Exhibit No. 113 in the Burlington Exhibition (Pl. III, 10) is a glazed pottery *tsun* 尊 vase with carinated shoulders and flaring mouth, excavated from the Middle Shang level at Cheng-chou 鄭州 in 1965, datable to 16th century B.C. It is a hard stoneware, covered with a high-fired feldspathic glaze, representing the beginning of the porcelain known in the West as Chinese celadon. The invention of this hard glazed ware was due to the existence of a particular demand. The Shang people were notorious for their heavy drinking, a habit which had been considered by many historians as the main cause of the downfall of the dynasty. (**27**) It is obvious that a porous jar with great absorption power used for wine storage would soon suck away a great deal of the valuable content. If any potter should be ingenious enough to manufacture some container to correct this defect he would surely be properly compensated. This is probably the inducement that led to the invention of this particular type of ware that destined China to be the mother country of porcelain. It requires a kiln capable of reaching a temperature of no less than 1200°C. This type of kiln was already in service in the neolithic days because some of the Yang-shao 仰韶 sherds were fired at a temperature of 1300–1400°C. (**3**, 8) The proficiency of the Chinese neolithic potter in managing fire at such a high temperature paved the way also for the manufacture of bronze in the Shang times.

Working of metal was a new discovery of the Shang Chinese. Articles made of pure metals such as copper, lead and gold have been found. (**6**, 73, etc.) Bronze vessels made their first appearance in the Early Shang levels. (**25**) The industry was closely related to the shaping and firing of pottery. Ruins of kilns and foundries were found side by side. In the beginning the technique was primitive and the products crude and flimsy, but gradual improvements were made, reaching its full maturity in the Late Shang times. The technique was based primarily on casting as the art was already in the hands of the founder who rose from the potters. The absence of methods, such as sheet metal working, riveting, annealing, tracing, engraving, stamping, repoussé and the *cire perdue* lost wax process in the Shang times gives clear evidence that Chinese metallurgy had indigenious origins. Its close relations with the ceramic art may be illustrated also by the similar types of vessels and decorative patterns inherited by the bronze industry.

The ceramic industry served the new metallurgy in many respects. (**6**, 162–176; **9**) First of all, in the preparation of the alloy, a *k'an-ko* 坩堝 crucible was used. In the earlier periods a number of pottery vessels were experimented upon. In the Early Shang, the crucibles were ordinary bell-shaped tubs adapted for the purpose by adding a thick layer of straw-tempered clay to the wall. In the later periods they were specially designed vessels of a gritty ware which

retained the bell shape but with a rod-like projection at the bottom. On thrusting the crucible into a charcoal fire, the projection would hold it upright easily. In the most advanced type of the Shang bronze crucible the projection was left hollow and the lower part of the body was specially provided with a double-layered wall and the space inside was filled with fine sand. With this ingenious crucible the Shang bronze masters could not only use the vessel in a very high temperature but also preserve the heat better when it was lifted out of the fire during casting. In one of the Shang sites 4,164 fragments of this type of pottery were found associated with various types of mould parts, residues of metal and pieces of charcoal.

In casting simple bronze tools and articles, both the open hearth and the valve mould processes were used. But in the casting of ritual vessels, a more complex system had to be deviced, known as the multi-mould process. It is unique and needs to be described in detail. Let us take Exhibit No. 87 (Pl. IV, 13).

This is a bronze *chia* 斚 wine warming vessel from Fei-hsi, Anhui. Chinese people prefer a warm wine to a cold drink. This vessel was designed with three legs to stand over an open fire. It has also a curve handle on one side and two posts projecting from the mouth-rim. The entire surface is covered with typical Shang animal and geometric designs in low relief. In casting a vessel like this in one piece, a pottery model was first shaped together with all its carved decorations. With it a mould was cast, again in pottery, and when dried, it was cut out in as many pieces as required to release the model. The surface of the decorated model was then scraped down so that it could serve as the core of the assembled mould parts. The thickness of the clay scraped away was equal to, or a little thicker, than the wall of the vessel to be cast. In a vessel like this, the multi-mould required four types of mould parts. (**29**; **38**) They are:

1. The filling for the solid parts like the legs, handles and posts;
2. The core inside the body which is the model with the surface scraped, and it may sometimes be cut into several parts to facilitate easy removal after casting;
3. The outer casing, composed of many parts of the mould which was made out of the original model. It gives the entire outline and shape of the vessel together with the impressed designs; and
4. The funnel-shaped appendage with a wide opening for the pouring of the molten metal.

The assembling of these four types of mould parts, sometimes numbering more than 60 pieces of all sizes and shapes was a complicated affair, requiring much care and precision. They were held together with strips of clay or straw rope on the outside. They were often so well fitted that the finished product needed no further retouching when the mould parts were disassembled. Pl. IV, 14 shows that the *chia* is cast upside down, so the funnel-shaped appendage pieces are fitted above the legs: Fig. 1 shows a vertical cross-section of the mould across the two posts; 2, a vertical cross-section at the handle; 3, a horizontal cross-section at the body; 4, a horizontal cross-section at the legs; and 5, a cross-section of the leg itself.

The mould parts of the outer casing were usually covered with stamped designs on the inside. Some of them are provided with tenons and mortises so that they would fit into each other precisely. Large quantities of these have been found in the workshop ruins in the industrial quarter of Shang sites. The archaeologists are impressed by the fact that among the thousands of Shang ritual vessels, no two pieces are exactly alike in every respect. It shows that each article was prepared and cast individually. This provided indeed a good opportunity for the Shang artist to create his own forms and decorative patterns. Consequently his wares stand unique in the artistic achievements of mankind.

It is now quite clear that apart from the mining, smelting and refining of the metals, the

mixing of the alloy and retouching of the cast, the entire process of bronze manufacture was in the hands of the potter. The basic technique was casting, a unique method in the Chinese ceramic tradition. The whole industrial background shows most eloquently that the Shang bronze industry was a natural development out of the ceramic tradition. The technical knowledge and skill were both ready for this new adventure. The sudden rise of the dynastic Shang provided an appropriate need and suitable stimulus for the new invention. Bronze was a new medium with which the traditional shapes and decorations could be expressed. The new output simply continued to manifest the age-old art forms and ceremonial functions with a new kind of material and a new advanced technology.

The Shang bronze artist championed a composite style both in form and in decoration. (7) Exhibit No. 82 (Pl. v, 17) is a *kuang* 觥 wine container [not a mixer as given in the catalogue (**43**, 72) because Chinese do not mix their wines]. This vessel is described as a monster, meaning that it cannot be identified with any creature in nature. Actually it is designed as a boat-shaped vessel with four short legs, four small looped handles and a cover. The animal head at one end gives the vessel an animal form. It is a composite animal with rows of ferocious teeth in its mouth, an up-turned prominent nose, two big eyes and a pair of bottle-shaped horns. The body which forms the main décor on the cover is shaped like a snake with scales and other geometric elements. The tail curls in a spiral interlocking with the tail of a smaller monster which is represented in its side view. At the end of the vessel there are three snake-like animals, head to tail, in a row, and a double-headed creature over the small monster. The remaining space on the cover is filled with circular floral patterns and elongated spiral elements. The knob is a stylized flower on a stem.

On the body of the vessel there is a crocodile following a monster which has a small cicada on its back. Below the crocodile are three snakes, again head to tail in one row, and under the monster are two small monsters, tail to tail. The legs are each decorated with a cicada pattern. Represented in its top view the crocodile looks exceptionally naturalistic and it lends support to the fact that the monster is a composite animal built up with all sorts of realistic elements. It is a unique composition which includes floral and geometric patterns as well. There are many more examples of this composite style in the exhibition. The characteristic feature of Shang bronzes is most striking and impressive. (See also Pls. IV–VI.)

II. Western reactions to Chinese art

The present exhibition has indeed provided much light on the study of Chinese art and archaeology in the West. It affords, therefore, a suitable occasion to review the enormous amount of work devoted to the study of this field so far. Let us begin from the very beginning. (**8**, 44–47)

Western reactions to Chinese art have taken many forms and made a long history. It is interesting to note that it started in the 13th century when the Yuan dynasty brought ancient history to its close. This happens to be the last period in the present exhibition. Marco Polo, the famous Venetian merchant was probably the first European who had a chance of direct contact with Chinese art, but he did not seem to be able to appreciate it fully. Apart from being spell-bound when he saw the abundance of silk and its common use in China he was simply dazzled by the many new and splendid things which he encountered in the eastern lands. The Polos and their contemporary travellers before Columbus may be said to have discovered a new world for mediaeval Europe. The discovery had a profound effect on European habits of thought and inspired the countries of Europe to explore the unknown beyond the sea. As

a result they arrived towards the end of the 16th century at the door of China. The direct contact was then purely commercial and it reached a high peak in the 17th century.

The relations between Europe and China in the 18th century followed naturally the progress of commercial intercourse and the activities of the Jesuit missionaries in China. The missionaries were probably the only Europeans at that time who really penetrated into China and became acquainted with Chinese history and thought. They not only brought European religion and secular learning to the notice of the Chinese but also made Europe familiar with the philosophy of the country they strove to convert. Their written accounts and translations of Chinese literature are well-known. In addition they had also a chance to see Chinese art in its native contexts. Their reactions to the Chinese forms of artistic expression varied greatly according to the individual background and tastes. Some simply fell for them with warm and sincere appreciation while others gave them a sweeping condemnation. Their conflicting evaluations of Chinese art seemed to have cancelled each other out.

From the commercial side, however, some impressions were made by the decorative wares which were imported in large quantities. It resulted in the development of Chinoiserie of the Rococo style in Europe. At this stage Europe was first impressed by the imported goods and merchandise. They included silk fabrics, delicate and soft; porcelain wares, exquisite and colourful; dainty fans that sent soft breeze to the cheek; fancy umbrellas that could be opened and folded at will; sedan chairs which offered boundless dignity to the nobility; roses that sweetened many a fashionable garden; wall paper that gave a new look to the living room; tea, a strange beverage; shadow play, an amusing entertainment; gold fish, a cute little pet with grace and majesty; and all sorts of furniture, engraved and painted with landscape and court scenes with strange looking human beings, men with long queues and women with tiny feet. The delicate taste and fanciful style of these articles caught the fancy of Europe, and China, enveloped in a mystic atmosphere became a fashion. **(20)**

There is no need to go into the details of the Chinoiserie in the Rococo movement. It arose first in France at the beginning of the 18th century and for a brief period dominated the taste in most European countries. It came like a tide, swiftly flowing and swiftly ebbing because the influence did not come from profound artistic inspiration but only from temporary sentimentality. The popularity of Chinese decorative wares in Europe began to dwindle with the decline of the Chinese power. The negative attitude towards Chinese art became eventually the normal European outlook in the 19th century. **(17)**

Towards the later part of the 19th century both China and Japan were opened to the Western powers. China suffered continuous defeat while Japan rose gradually to power and self-confidence. The propagation of Chinese art was left at this stage in the hands of Japanese dealers, museums and government. A great flow of Japanese art objects, some taken as Chinese, began to arrive in Europe and receive wide-spread admiration. The enthusiasm was further inspired by the Japanese Exhibition in London in 1854, in Vienna in 1873 and in Paris in 1878. The exhibits were invariably dominated by the colour prints which were taken as the product of Japanese genius. They supported the current belief that the art of the East including China, relies on colour while that of the West on form. This generalization was arrived at by a comparison of the East and the West by some upholders of European art at the turn of the century. It was a period when realism was the order of European art, modern styles were still unknown. To the European art students all Chinese and Japanese arts were unnatural, artificial and distorted, and therefore decorative in quality. All these sounded quite reasonable at that time because the quantity of the imported decorative works was enormous while the really fine arts of Japan and China were yet unknown. For those who had the opportunity of studying the

genuine works of art, like Laurence Binyon, the famous Keeper of Oriental Antiquities in the British Museum, they were quite ready to voice a different opinion. (**5**; **12**)

III. The study of Chinese art in the West

The study of Chinese art in the West began to flourish on its own merit after the establishment of the Chinese Republic in 1912. Chinese art objects started to appear in the world market and courageous collectors and well-informed museum curators began to assemble them for systematic study. This was further inspired by archaeological activities in the field which brought to light new objects and information. Consequently many notable students in the study have emerged. Special credit should be paid to Swedish scholars, notably J. G. Andersson, Bernhard Karlgren, Osvald Siren and several others. (**6**, 47)

To the early Europeans Chinese art was mainly the minor arts of the Ming and Ch'ing dynasties. Collectors and scholars began now to be interested in pottery and jade of the prehistoric times, in bronze and lacquer of the Shang and Chou dynasties, in wall painting and sculpture of Han, Six Dynasties and T'ang and in painting and calligraphy of Sung, Yuan, Ming and Ch'ing periods. To the majority of people in the West Chinese art was still strange and mysterious, but for those who had made their acquaintance they found that Chinese art was in reality extremely accessible to the Western sensibility. For appreciation some had passed to the stage of passion and this had sometimes become almost an obsession.

Then came the exhibition of Chinese art at the Burlington House in London in 1935–36 mentioned above. Apart from the objects drawn from many European and American collections, the Palace treasures in Peking were invited to participate and a British Royal naval vessel was commissioned to bring the treasures to London and to return them after the exhibition. [This was a note-worthy historical event because the British government had introduced a better way of using her navy.] The exhibition was so successful that London has remained a favoured centre for the study of Chinese art ever since. The collections in the British Museum, in the Victoria and Albert Museum and in the Percival David Foundation of Chinese Art are all very outstanding and there are many more in private houses where students are welcomed by their hospitable owners. London, moreover, is now pre-eminent as a market for Chinese antiquities and Professor Hansford of London University did not hesitate to note in his inaugural lecture that "with knowledge and a well filled pocket one could build up a valuable study collection in a few months without moving from the square mile around Bond Street." (**15**)

The acquisition of art objects in the market, however, presents a number of intricate problems, because one cannot be absolutely sure with all the pieces offered. The dating of such examples would sometimes be quite conjectural. Take for example the fabulous jade buffalo from the distinguished Raphael collection, now a treasure of the Fitzwilliam Museum in Cambridge. It was first exhibited at the Burlington Fine Arts Club in 1915 as "perhaps of the 6th century A.D." In the Chinese Exhibition in 1935–36, it was labelled "Perhaps Han. Brought to Peking by Emperor Yung-lo in A.D. 1422." (**39**, 480) Mr Raphael acquired it as a Han specimen and he was firmly convinced throughout his life by this dating. In its present home the buffalo kept its old label for more than a decade, but it was radically brought down to Ming later on, and in the Sung Exhibition of 1960, it has been promoted to the Sung period. In publishing the specimen in 1967, the Keeper of Fitzwilliam strikes a happy medium, dating it as "Possibly Yuan (1280–1368) or Early Ming (1368–1644)." (**33**, 20) This is, of course, a rather extreme case because the dating of jade carvings between the Han and Ch'ing dynasties

is still a matter of great difficulty. Experts have relied on the distinctive spirit expressed in the art of each epoch and on the analogy between the designs in jade and those in other types of material. Attributions made on such stylistic grounds would only be provisional.

In spite of some unavoidable handicaps and short-comings the systematic study of Chinese art continued to progress. It began by concentrating on some individual specimens and collections. Careful investigations and proper descriptions of known examples were carried out from various angles. The researches of Karlgren and Yetts in bronze; Siren and Soper in architecture; Hobson, Honey and Pope in ceramics; Pelliot, Salmony and Hansford in jade; Cahill and Lee in painting and many others have produced notable results. Thanks also to many exhibitions sponsored by the museums and societies, our knowledge and understanding of Chinese art has improved with the years.

The popularity of Chinese art in the West brought forth some side attractions in the study. One important collector did not hesitate to confess that what he really loved about ancient Chinese bronzes was the attractive wide variety of patina which had developed in burial. There are many good examples in the exhibition (Pls. IV–VII). The unusual shapes and the esoteric iconography of decoration, consisting of all sorts of strange designs can be quite repellent at the first acquaintance, but the patinae look safe and friendly and guarantee authenticity. They bring to an individual the romantic thrill of great antiquity. The faith in patina as a concrete warrant for authenticity naturally paves the way for the study of bronzes. But some early collectors and experts judged their pieces only by the patina which helps to reinforce the popular notion of a mysterious East at that time.

Being exotic and unfamiliar the art objects from China have always been enveloped in mysterious connotations and associations, and as a result they gain all sorts of "patina" attractive to the Western mind. One of these had been developed with the propagation of the spiritual East. Some of the most inspired preachers of this "patina" happened to be Western educated orientals who literally saw the light of their ancestors' cultures through the Western eye. Writing and lecturing in America in the 1930s, Ananda Coomaraswamy, the South Asian art critic, succeeded in welding the spiritual East and the ancient religious West into one mystic unity. He was a great champion of Eastern art, including the art of China and an ardent preacher believing that modern materialistic West was nothing but a unique historical mistake. The First World War was still fresh in people's experience and Coomaraswamy's gospel was a soothing balm for the injured soul. Then came the Second World War and people were again shaken to the core. The vision of a spiritual East was further brightened by some Japanese Zen philosophers and their followers. Mai-mai Sze's *The Tao of Painting* (**40**) serves as a good example. It is a translation of a standard manual of Chinese painting [*Chieh-tzu-yuan hua chuan* 芥子園畫傳], pure and simple, but she has dressed it up in the modern Zen which is a mixture of Indian yoga, Chinese Taoism, Japanese tea-master's aestheticism, Jungian psychology and modern existentialism. A reviewer has read it as a "contemporary America zest." (**13**)

The study of Chinese art suffers yet another series of "patinae." Modern West champions science and Western students insist on applying scientific methods and using scientific technologies in the study of art. The application of science is certainly a legitimate way to study Chinese art. In order to understand the objects better they try to classify and to give them correct names—common names as well as scientific names. But ancient artists did not always go in for realism in the scientific manner and as a result, although many of their works are recognizable or almost recognizable, very often they are just individual representations. By using the scientific knowledge many writings have been devoted to the problems of identification. They tried to differentiate a hare from a rabbit, a cat from a tiger, and an *Equus prjevalskii*

from the superior horse from Fergana (Ta-wan 大宛 in Chinese). (**46**) Exhibit No. 222 (Pl. VI, 40) is the famous so-called "flying horse" in bronze from Wu-wei 武威, Kansu. It has appeared in every publication on the exhibition, but some writers prefer to call it a "galloping horse." At the Princeton Conference of 1947, the painting of an eagle in white attributed to Emperor Sung Hui-tsung 宋徽宗 was brought in for discussion. The scientific art historians were not sure whether to identify it as a golden eagle or an albino golden eagle or just an eagle. (**35**) In the study of jade, scholars tried to determine the mineralogical quality of the material and decided to limit it to only nephrite and jadaite. In painting some scholars even endeavoured to read the numerous *ts'un* 皴 type-forms into such specific geological formations as granite peaks, eroded igneous intrusions, formations caused by wind erosion, eroded contorted schist, exfoliated igneous rocks, faulted angular rocks and so forth. (**31**) It sounds as if that Chinese artists were well trained geologists.

It is even more fascinating to note that scholars even tried to subject art objects to scientific tests. A piece of stone or silk may be X-rayed to see its picture in diffraction. A ceramic glaze may be examined with a high-powered microscope to count the bubbles in their assemblages. A fragment of bronze may be analysed to determine the composition of its alloy.

There is no doubt that scientific methods and technologies can render valuable service to the understanding of art and archaeology. But by pressing too far, scientific aids tend to make investigators forget that the subjects in whose service he employs is an art and not a science. A student of art and archaeology must have a firm control of the technical aids. It is of paramount importance that culture, art and all those aspects of life that are fully human must not be neglected in favour of the elements which can be measured and subjected to scientific laws.

Moreover, subjective identification of Chinese art motifs provided a ready foundation for all sorts of exciting interpretations. Take for instance the presentation of a horse with four legs extended all off the ground. It was identified as a "flying gallop." And since slow motion cinematography shows that such a position does not occur while the horse is galloping, it was assumed that the motif must have been first created around 1000 B.C. and circulated among the Mycenaean, Minoan and Phoenician and travelled eastward to Persia and Bactria reaching Chinese after the 2nd century A.D. (**32**, 166–167) But recent archaeology in China reveals that such an art motif was quite common in the Late Chou and early Han times, at least two centuries before the Christian era. Several examples may be noted in the Exhibition. (**43**, 138, 173, 175, etc.) The early motif of the horse has always been presented over a mound or mountain peak or among the clouds. The animals are not galloping but jumping. The motif was derived from the real world to illustrate some ancient cosmological belief and imagination. Consequently all the scientific investigations conducted by such eminent scholars as S. Reinach, M. I. Rostovtzeff and their followers would have to be shelved simply because the foundation based on subjective identification has been knocked off from the bottom. Subjective interpretations like this were even more common in archaeology when negative evidence was always very handy.

In this connection it seems disappointing to note that a number of unique examples in the present Exhibition have already collected some patina of modern commercialism. Exhibit No. 79 is a Late Shang bronze *ch'i* 甗 tetrapod (Pl. VI, 18) excavated in Hunan in south China. It is a four-legged rectangular vessel with four cylindrical legs and two square handles, decorated in the typical composite style of the Shang period. On the four sides of the body are each filled with a human face, flanked on each side by three other animal elements, an eyebrow, an ear, and a limb, all set on a ground of spirals. The legs are each decorated with an animal mask and some geometric elements in low-relief, while the handles are covered with incised

conventionalized cicadae and dragons. All these are common decorative elements in the Shang times, but the author of the London catalogue takes delight only in the human face and suggests that it is an allusion to human sacrifice. As it is a common practice for the modern food industry to display on the tin or paper container a picture for its contents, such as a pineapple, a lobster or a joint of ham, the suggestion enjoys a ready approval. Professor Williams Empson goes further to observe that it is "the face of the intended human victim. He looks cross, stubborn, low class, but there is no caricature about the picture; one can believe that he is a prisoner of war who would be dangerous if not dealt with." (**11**) The two distinguished professors should have pondered if the poor victim was important enough to call for an official portrait before his head was removed. Besides, the bronze was unearthed in Hunan, south of the Yangtse, not in the Shang capital at An-yang.

For the serious students in Chinese art and archaeology the Chinese language, especially the writing, presents some real difficulties. It constitutes a unique form of written language which uses monosyllabic and isolating characters. A character may be equivalent to a word, but more often it would take more than one character to form a word. For those who are not familiar with the Chinese usage Chinese word or phrases are usually translated in the monosyllabic fashion chewing up each character by itself. In this way a translation is rendered according to etymology, not to its usage, resulting in all sorts of variations. The translation of the *liu-fa* 六法 in painting advanced by Hsieh Ho 謝赫 in the 5th century serves as a good example. "Liu" means "six" and "fa" in this case means simply "methods," but it has been variously translated as "principles," "maxims," "elements," "laws" and "canons." Some scholars like Coomaraswamy and Arthur Waley even tried to connect the *liu-fa* with the *Shadanga* "six limbs" of Indian art, giving the writing of Hsieh Ho a smear of Indian "patina." (**42**, 74)

The study of Chinese art in the West may yet be accounted for from the point of view of art history. The Western art historian is accustomed to the process of stylistic changes within a period or a tradition, and when going into the Chinese field some were struck by certain parallelism in the evolutionary processes of styles which seem to fall into definite pattern. Two significant studies along this line appeared in 1946 and 1947. In his *History of Chinese Art* Bachhofer of Chicago took a cyclical view of history (**4**) while Rowley of Princeton believed primarily in a continuous long term evolutionary process. (**36**) Evolving from the German school, they both suggested that the development of Chinese art followed universal process and applied Western art historian's methods in their analysis of Chinese art. Such revelations in the immediate post-war years seemed to be rather unfortunate. They had apparently aroused the old Anglo-Saxon positivists instinct which is perhaps basically distrustful of Germanic or any other kind of abstract speculation. Furthermore, both authors happen to belong to the so-called "pure-visibility" school of art historians. Neither of them stress, nor, indeed would trust inscriptions or literary records. What was originally a question of methodology had now become an emotional issue between those who knew the oriental languages well and those who did not. In a famous article appeared in the *Harvard Journal of Asiatic Studies*, entitled "Sinology and art history," (**34**) the sinologist author, John Pope states in so many words that Western art historian should either turn himself into a sinologue or get out of the Chinese field.

In retrospect, the past two and half decades of Chinese art scholarship represents a period of extreme intellectual timidity and methodological confusion. Having deprived of the usual Western technical art-historian terminology, some distinguished writers have retreated into the safer grounds of philology. Their publications are usually studded with Chinese and Japanese characters and other refinements of respectable scholarly apparatus. Ironically

enough such a tradition was also Germanic in origin. Having done away with abstraction-mongering, some have become pettifogging antiquarians. (**13**; **8**, 47–55)

IV. The study of Chinese archaeology

Meanwhile, timidity and silence have also prevailed in the study of Chinese archaeology. The early contributions of Western archaeologists in the Chinese field were rather spectacular. But unfortunately, not all the participants were properly trained in the discipline and most of them were too enthusiastic with the new finds that they did not try to acquaint themselves with the native tradition and were partially blind to the whole library of ancient literature and its related disciplines of epigraphy and textual criticism. In China itself the authenticity of the ancient history of China was being questioned and the Western scholars did not hesitate to take it for granted that China was unpopulated before the first millennium B.C. Negative evidence was the order of the day, so China was wide open for free exploration and like a clean slate it began to be filled with all sorts of speculations.

Enthusiasm is often the father of boldness. Field works had just been started and the surface of the ground was barely scratched, but the Western experts had optimistically advanced all sorts of spectacular theories and drawn sensational conclusions. It was suggested that with the rise of the Himalayas Man could have been evolved from the forest ape in Sinkiang or Mongolia. The discovery of a few fossil teeth of Gigantopithecus in the drawer of a drugstore in Hong Kong led to the conclusion that "The giants may be directly ancestral to man." It was also a period when the theory of cultural diffusion constituted the main current in archaeology and anthropology and the Western workers in China could not help being engulfed in the stream. So when prehistoric and early historic relics began to be unearthed they were conveniently linked up with known cultures in the West. Chinese stone artifacts were described in European terminologies. Chinese painted pottery was recognised as a result of the eastward migration of certain peoples from Europe and Western Asia. Chinese agriculture, bronze technology and writing were all supposed to have been introduced from the Middle East. The animal styles in Chinese decorative art were summarily ascribed to the influence of the nomads in Central and Western Asia. All these and many others make fascinating and entertaining reading and have been freely circulated in Western literature.

In the academic world it is essential and important to offer new ideas. When ideas meet ideas anything goes that is presented cleverly with assurance. But with the advance of Chinese archaeology in recent decades, such ideas had to face facts which completely destroyed such immature theories. Consequently they have to be discarded. Students of Chinese archaeology and art have learned by bitter experience that as long as plain archaeological facts are not properly established in their native contexts, any comparison with distant parallels can only be speculative. (**8**, 56–57)

V. New light on ancient China

In this respect it may be worthwhile to point out that many new discoveries have been made in recent years beyond the scope covered by the present exhibition. They continue to throw new light on our understanding of ancient China. The investigation of the Late Neolithic culture serves as a good example. In the 1920s when publishing his new discoveries Andersson was quite sure that the Yang-shao painted pottery phase of Neolithic Honan was an eastern

extension of some similar type of culture from Western Asia. Subsequent investigations made by Liang Ssu-yung 梁思永 (**30**) and Wu Gin-ding 吳金鼎 (**45**) discovered that the attractive painted ware was but a minor output of the Yang-shao pottery, the basic industry being a red ware. The predominance of the painted pot assembled by Andersson in the Stockholm Museum was the result of his habit of collecting. The origin of the neolithic culture in China has to be found in the Huangho basin. It was soon discovered that there were two other neolithic cultures in north China, a Black Pottery culture of Lung-shan 龍山 and a Grey Pottery culture of Hsiao-t'un 小屯. Moreover, the remains of these three cultures were found in Honan in stratified order, Yang-shao in the bottom, Lung-shan in the middle and Hsiao-t'un on top. Basing on the distribution of the three cultures in the Huangho basin at that time it was concluded that Yang-shao originated in the loess highland while Lung-shan emerged in the flood plain. Their contact in the Chung-yuan 中原 Central Plain was responsible for the rise of Hsiao-t'un which was ancestral to the Shang dynasty. This was the three-culture theory advanced by Shih Chang-ju 石璋如 in 1952. (**37**) Then came the excavations of Pan-p'o-ts'un 半坡村 (**23**) in Shensi and Miao-ti-kou 廟底溝 (**21**) in Honan in 1954–57, which are very well represented in the Exhibition. They yielded enough evidence to prove that the neolithic culture in China was directly ancestral to the historical Chinese civilization and that the Central Plain was not the meeting place of the three cultures but their original home. Yang-shao, Lung-shan and Hsiao-t'un constituted actually a continuous development of the same culture in three stages. (**22**, 7–26) It may now be concluded that the Central Plain was the cradle of Chinese civilization right from the very beginning. In its development Yang-shao moved west reaching its height in Kansu while Lung-shan expanded eastward and dominated finally a large territory along the coast, from Liao-tung Peninsula to the Island of Taiwan. It was at the Hsiao-t'un stage that a rudimentary form of central government was established, known as the Shang dynasty, which held sway over the Huangho basin from the eastern loess highland to the sea. The remains of this development are also very well represented in the present Exhibition. But this is not the entire story yet.

In 1971 another important site has been investigated at Hsia-wang-kang 下王崗 in Hsi-ch'uan 淅川, Honan, (**16**) also in the Central Plain. Two seasons of field work reveals a cultural deposit in three distinctive levels, Yang-shao in the bottom, Ch'ü-chia-ling 屈家嶺 in the middle and Lung-shan on top. The new stage of Ch'ü-chia-ling may be linked with the stratigraphy established at Ta-ssu 大寺 in Yun-hsien 鄖縣, Hupei in middle Yangtse. (**24**) It becomes evident now that the Chinese neolithic had a more complex development than we know so far. While Ch'ü-chia-ling serves as a transitional stage between Yang-shao and Lung-shan in the Central Plain (Pl. II, 4–5), it took another direction in its development, that was to the south. The key site of Ch'ü-chia-ling is located in Ching-shan 京山, Hupei and the culture enjoys a wide distribution in the lake districts in the middle Yangtse. We have now three stages of pre-Hsiao-t'un culture originated in the Central Plain and they radiated in three different directions. (**49**) Their activities in the Yangtse Basin have yet to be explored and co-related.

The same may be observed in the archaeological finds of the Shang period. In the present Exhibition only two stages are represented, Cheng-chou 鄭州 for Middle Shang and An-yang 安陽 for Late Shang. The absence of Early Shang does not mean that it is still a blank in Shang archaeology. On the contrary a number of the earlier levels at Cheng-chou and other sites are clearly Pre-Middle Shang in stratigraphy. Some of the finds could even be confidently ascribed to Pre-dynastic or Proto-Shang in date. The most important site for the early stage may now be represented by the ruins of another Shang capital at Erh-li-t'ou 二里頭 in Yen-shih 偃師, Honan. According to ancient accounts the capital was established by King T'ang 湯,

the founder of the dynasty who reigned from 1751 to 1739 B.C. The ruins covered a large territory and the excavation continued for eight seasons in 1960–64 and the report was published in 1965 before the Cultural Revolution. (25) Besides the palace foundations, the deposit has been found to consist of three distinct levels. The lower one can be linked to the neolithic Lung-shan stage in various respects, especially in pottery while the later stratum had been intruded by a storage pit of the Cheng-chou period. Among the miscellaneous objects are several simple bronze articles, which were all manufactured by casting, simple articles like bronze awl and arrow-head in open hearths or in valve moulds and a bell in the multi-mould process. The beginning of bronze casting in China may now be traced back to the middle of the 18th century B.C.

The excavation furnishes an additional evidence that the Erh-li-t'ou stage evolved directly from the prehistoric Lung-shan on the one hand and marked the beginning of the Bronze Age on the other. The Shang period, which covered some 900 years in time may now be represented by three capital cities, Yen-shih for the Early, Cheng-chou for the Middle and An-yang for the Late Shang. Archaeology in China is young and our understanding of ancient China has yet to be readjusted, sometimes quite drastically with the announcement of new discoveries. Students in this field cannot help to be cautious in their declarations. Recent timidity among Western scholars is therefore only to be expected.

Conclusion

The study of Chinese art and archaeology is not a matter of speculation, prediction or determination. It is still in a process of collecting facts and diagnosing the systematic details. We are far from reaching the point where a firm synthesis or a truly valid interpretation of the general cultural and artistic achievements of the tradition can be made. Under such circumstances the discoveries made by the archaeologists in the field and the results of their researches so exquisitely presented in the Exhibition at the Burlington House will always be welcomed.

Some examples from the exhibition

—List of Plates—

A. PRIMITIVE SOCIETY (c. 600,000–4,000 YEARS AGO)

PLATE I

1. 仰韶期人面網紋彩陶盆　陝西半坡村出土
P'en basin—painted red pottery with human face and net designs. Excavated at Pan-p'o-ts'un, Shensi.
H (height), 17 cm, D (diameter) 44.5 cm. Yang-shao, 5th–4th millennium B.C.
(**10**, 23; **14**, 21; **43**, 14; **50**, 14)

2. 仰韶期四環花條紋彩陶壺　甘肅永靖出土
Hu jar—painted red pottery with striped medallion and linear geometric designs. Excavated at Yung-ching, Kansu.
H, 49 cm. Kansu Yang-shao, 3rd millennium B.C.
(**10**, 31; **43**, 36; **50**, 16)

3. 仰韶期花球網紋彩陶束腰罐　甘肅蘭州出土
Kuan vase with contracted waist—painted pottery with white rosette and black net designs. Excavated at Lan-chou, Kansu.
H, 18 cm. Kansu Yang-shao, 3rd millennium B.C.
(**10**, 27; **43**, 45)

PLATE II

4. 屈家嶺期旋渦紋彩陶高足壺　河南淅川出土
Hu pedestalled vase—painted red pottery with linear whorl designs. Excavated at Hsi-ch'uan, Honan.
H, not given. Ch'ü-chia-ling, 3rd millennium B.C.
(*Wen-wu* 文物, 1973, 1. back cover)

5. 屈家嶺期黑陶高足杯　河南淅川出土
Pei high pedestalled cup—black pottery with incised geometric and perforated circular designs. Excavated at Hsi-ch'uan, Honan.
H, not given. Ch'ü-chia-ling, 3rd millennium B.C.
(**14**, 26)

6. 龍山期黑陶高足杯　山東濰坊出土
Pei high pedestalled cup—black pottery with horizontal grooves. Excavated at Wei-fang, Shantung.
H, 16.1 cm. Lung-shan, 3rd–2nd millennium B.C.
(**10**, 50; **14**, 31; **43**, 54; **50**, 22)

7. 龍山期黑陶鼎　山東濰坊出土
Ting tripod—black pottery with appliqued decoration. Excavated at Wei-fang, Shantung.
H, 15 cm. Lung-shan, 3rd–2nd millennium B.C.
(**10**, 50; **14**, 31; **43**, 54; **50**, 21)

PLATE III

8. 龍山期白陶鬹　山東濰坊出土
Kuei rope-handled ewer—white pottery with appliqued decoration. Excavated at Wei-fang, Shantung.
H, 29.7 cm. Lung-shan, 3rd–2nd millennium B.C.
(**10**, 47; **14**, 34; **43**, 57; **49**, 20)

9. 青蓮崗期彩陶盆　江蘇邳縣出土
P'en basin—painted pottery with star and linear geometric designs. Excavated at P'ei-hsien, Kiangsu.
H, 18.5 cm, D, 33.8 cm. Ch'ing-lien-kang, 3rd–2nd millennium B.C.
(**10**, 45; **43**, 41)

B. SLAVERY SOCIETY (C. 2100–475 B.C.)

10. 商中期黃釉瓷尊 河南鄭州出土
Tsun vase—hard glazed ware with impressed net pattern. Excavated at Cheng-chou, Honan.
H, 28.2 cm. Middle Shang, 16th–14th century B.C.
(**10**, 72; **14**, 38; **43**, 113; **50**, 27)

11. 商中期繩紋灰陶鬶 河南鄭州出土
Hsien steamer—cord-marked grey pottery. Excavated at Cheng-chou, Honan.
H, 40 cm. Middle Shang, 16th–14th century B.C.
(**10**, 73; **43**, 77)

PLATE IV

12. 商中期幾何紋銅鬲 河南鄭州出土
Li tripod—bronze cooking vessel with geometric designs. Excavated at Cheng-chou, Honan.
H, 16.5 cm. Middle Shang, 16th–14th century B.C.
(**10**, 69; **43**, 75)

13. 商晚期獸紋銅斝 安徽肥西出土
Chia wine warming vessel—bronze with stylized animal mask designs. Excavated at Fei-hsi, Anhui.
H, 55.3 cm. Late Shang, 14th–12th century B.C.
(**43**, 84; **50**, 40)

14. 商晚期鑄斝陶模圖形 石璋如復原
Reconstructed multi-mould for casting a *chia* vessel, designed by Shih Chang-ju.
(after Shih, **38**, Fig. 7)

PLATE V

15. 商中期雷紋獸面銅罍 河南鄭州出土
Lei jar—bronze wine container with animal mask designs, *lei-wen* scrolls and tortoise mark. Excavated at Cheng-chou, Honan.
H, 25 cm. Middle Shang, 16th century B.C.
(**10**, 64; **43**, 70; **50**, 28)

16. 商晚期雷紋獸面銅尊 安徽阜南出土
Tsun vase—bronze wine container with animal mask designs and *lei-wen* scrolls. Excavated at Fu-nan, Anhui.
(**10**, 83; **14**, 49; **43**, 80; **50**, 39)

17. 商晚期獸形獸紋銅觥 山西石樓出土
Kuang ewer—bronze wine container in the shape of a monster with animal and floral designs. Excavated at Shih-lou, Shansi.
L (length), 41.5 cm. Late Shang, 14th–12th B.C.
(**10**, 82; **14**, 45–46; **43**, 82; **50**, 38)

PLATE VI

18. 商晚期人面銅甗 湖南常寧出土
Ch'i tetrapod—bronze cooking vessel with human face, animal mask and cicada designs. Excavated at Ch'ang-ling, Hunan.
H, 38.7 cm. Late Shang, 14th–12th century B.C.
(**10**, 85; **14**, 48; **43**, 79; **50**, 41)

19. 西周鳳紋銅提梁卣 安徽屯溪出土
Yu bucket—bronze winecan with phoenix and animal mask design. Excavated at T'un-hsi, Anhui.
H. to handle, 23.5 cm. Western Chou, 11th century B.C.
(**10**, 95; **14**, 54; **43**, 96; **50**, 48)

20. 春秋蛇紋銅犧鼎 安徽舒城出土
Hsi-ting tripod—animal-shaped bronze cooking vessel with snake and geometric designs. Excavated at Shu-ch'eng, Anhui.
H, 27.5 cm. Ch'un-ch'iu, 7th century B.C.
(**10**, 110; **14**, 66; **43**, 111; **50**, 52)

21. 春秋虎蛇竊曲紋透雕銅壺 山西侯馬出土
Hu jar with cover—bronze wine vessel with tiger, snake and geometric designs; open-work patterns on the cover and the pedestalled foot. Excavated at Hou-ma, Shansi.
H, 86.6 cm. Ch'un-ch'iu, 6th century B.C.
(**10**, 111; **43**, 100)

C. FEUDAL SOCIETY (475 B.C.–A.D. 1840)

PLATE VII

22. 戰國錯金蟠虺銅豆 山西長治出土
Tou bowl and cover—gold inlaid bronze food container with stylized dragon and geometric designs. Excavated at Ch'ang-chih, Shansi.
H, 19.2 cm. Chan-kuo, 5th–4th century B.C.
(**10**, 126; **14**, 72; **43**, 125; **50**, 65)

23. 戰國蟠螭立鳳銅鋪首 河北易縣出土
P'u-shou fitting—bronze looped handle plaque and ring with animal mask and intertwined animal designs. Excavated at Yi-hsien, Hopei.
L of mask, 45.5 cm; D of ring, 29 cm. Chan-kuo, 5th century B.C.
(**10**, 113; **43**, 135; **50**, 54)

24. 戰國獸頭陶范 山西侯馬出土
Fan model—pottery animal head with geometric designs. Excavated at Hou-ma, Shansi.
H, 10.9 cm. Chan-kuo, 4th century B.C.
(**10**, 124; **14**, 71; **43**, 122; **50**, 58)

25. 戰國蟠螭陶范 山西侯馬出土
Fan model—pottery animal mask with entwined bodies. Excavated at Hou-ma, Shansi.
L, 32.8 cm. Chan-kuo, 4th century B.C.
(**10**, 125; **43**, 123)

PLATE VIII

26. 秦灰陶女坐俑 陝西臨潼出土
Pottery figure of a seated woman. Excavated at Lin-t'ung, Shensi.
H, 64.5 cm. Ch'in, 221–207 B.C.
(**10**, 132; **14**, 81; **43**, 136; **50**, 66)

27. 西漢中山靖王后竇綰的「金縷玉衣」 河北滿城出土
Jade clothes sewn with gold thread, shroud for Tou Wan, wife of Prince Ching of Chung-shan. Excavated at Man-ch'eng, Hopei.
L, 172 cm. Western Han, late 2nd century B.C.
(**10**, 140; **14**, 96; **43**, 139; **44**, 29; **50**, 71)

28. 西漢彩繪陶壺 河南洛陽出土
Hu jar—grey pottery vessel with bands of painted geometric designs. Excavated at Lo-yang, Honan.
H, 43.2 cm. Western Han, 2nd–1st century B.C.
(**10**, 161; **14**, 88; **43**, 170)

PLATE IX

29. 西漢「長信宮」鎏金銅燈 河北滿城出土
Teng lamp—gilt bronze in the shape of a girl holding the lamp, the chimney of which evacuates the smoke into the body of the statuette (an ingenious anti-air pollution device). The lamp pivots on a movable base allowing the position of the lamp to be adjusted and the direction of the light can be controlled by means of a rotating shutter. Excavated at Man-ch'eng, Hopei.
H, 48 cm. Western Han, 2nd–1st century B.C.
(**14**, 99; **44**, 1; **50**, 23)

30. 西漢鎏金鑲嵌銀點瑪瑙眼銅豹一對　河北滿城出土
A pair of gilt bronze leopards inlaid with silver spots and carnelian eye balls. Excavated at Man-ch'eng, Hopei.
H, 3.5 cm each. Western Han, 2nd–1st century B.C.
(**10**, 156–157; **43**, 150–151; **44**, 21)

31. 西漢熊雀形銅足一對　河北滿城出土
A pair of legs from a bronze vessel in the form of a bear standing on a bird. Excavated at Man-ch'eng, Hopei.
H, 11.1 and 11.7 cm respectively. Western Han, 2nd–1st century B.C.
(**10**, 158–159; **43**, 154; **50**, 74)

32. 西漢錯金銀管形銅車飾　河北定縣出土
Bronze chariot fitting in the shape of a tube inlaid in gold and silver with figures of men, birds and animals in landscape and among the clouds. Excavated at Ting-hsien, Hopei. The decorative designs are reproduced in four horizontal bands.
H, 26.5 cm. Western Han, 1st century B.C.
(**10**, 166; **43**, 173; **50**, 85)

PLATE X

33. 西漢騎士牛虎貯貝銅器　雲南晉寧出土
Bronze cowrie container decorated with a pair of tigers, 4 buffaloes and a rider on horseback. Excavated at Tsin-ning, Yunnan.
H, 50 cm, D at mouth, 25.3 cm. Western Han, 2nd century B.C.
(**14**, 92; **41**, 81)

34. 西漢銅跪俑　雲南晉寧出土
Bronze kneeling figure. Excavated at Tsin-ning, Yunnan.
H, 56.5 cm. Western Han, 2nd century B.C.
(**41**, 89)

35. 西漢鬥獸飾物　雲南晉寧出土
Bronze plaque in the shape of two tiger attacking a boar. Excavated at Tsin-ning, Yunnan.
L, 17.1 cm. Western Han, 2nd century B.C.
(**10**, 174; **43**, 205)

36. 西漢銅孔雀　雲南晉寧出土
Bronze peacock. Excavated at Tsin-ning, Yunnan.
H, 14.4 cm. Western Han, 2nd century B.C.
(**10**, 176; **14**, 91; **43**, 179; **50**, 80)

PLATE XI

37. 東漢彩繪木雕獨角獸　甘肅武威出土
Wood carving of a charging unicorn with traces of coloured paint. Excavated at Wu-wei, Kansu.
H, 38.5 cm, L, 59 cm. Eastern Han, 2nd century A.D.
(**10**, 200; **43**, 225; **50**, 91)

38. 東漢綠釉三層陶望樓　河南靈寶出土
Green glazed three storied watch-tower with human figures. Excavated at Ning-pao, Honan.
H, 130 cm. Eastern Han, 2nd century A.D.
(**41**, 105)

39. 東漢銅馬車　甘肅武威出土
Bronze chariot with rider and attendant. Excavated at Wu-wei, Kansu.
H of horse, 40 cm, H of chariot, 43.5 cm. Eastern Han, 2nd century A.D.
(**10**, 220–223; **14**, 109; **43**, 211–221; **50**, 95)

40. 東漢銅奔馬　甘肅武威出土
Bronze galloping horse, standing by one leg on a swallow. Excavated at Wu-wei, Kansu.
H, 24.5 cm, L, 45 cm. Eastern Han, 2nd century A.D.
(**10**, 210; **14**, 110; **43**, 222; **50**, 93)

PLATE XII

41. 西晋樓闕人物青瓷罐 浙江紹興出土
Kuan vase—green glazed stoneware crowned with buildings and human figures in two tiers and applied animals and human figures on the shoulder. Excavated at Shao-hsing, Chekiang.
H, 46.6 cm. Western Chin, A.D. 265–316.
(**10**, 227; **43**, 235; **50**, 99)

42. 北周白石坐獅 陝西西安出土
White stone seated lion. Excavated at Sian, Shensi.
H, not given. Northern Chou, A.D. 557–580.
(**14**, 132)

43. 北魏刻雕石硯 山西大同出土
Square inkstone with carved human figures, birds, animals and geometric designs in high relief. Excavated at Ta-t'ung, Shansi.
8.5×21.2×21 cm. Northern Wei, A.D. 386–534.
(**14**, 133; **44**, 148)

44. 北魏木板人物漆畫 山西大同出土
Lacquer painting on wood, depicting historical scenes. Excavated at Ta-t'ung, Shansi.
81.5×40.5 cm. Northern Wei, A.D. 386–534.
(**14**, 135; **44**, 143)

PLATE XIII

45. 北齊黃釉樂舞扁壺 河南安陽出土
Pien-hu flask—brown-glazed flat jar decorated with a group of moulded figures, four musicians and a dancer in relief. Excavated at An-yang, Honan.
H, 20.3 cm. Northern Ch'i, A.D. 575.
(**10**, 234; **43**, 292; **44**, 91; **50**, 101)

46. 隋白瓷黑彩侍吏俑 河南安陽出土
Armed guard tomb figure—porcelain with white and black glazes. Excavated at An-yang, Honan.
H, 71 cm. Sui, A.D. 595.
(**10**, 254; **14**, 140; **43**, 262; **50**, 104; *cf.* **41**, 130)

47. 北齊釋迦說法石像 河北臨漳出土
White marble stele, representing the Buddha Sākyamuni preaching to his disciples and bodhisattvas under sāla trees with apsarases angels above and incense offering, lions and lokāpalas guards at the base. Excavated at Lin-chang, Hopei.
H, 72.6 cm. Northern Ch'i, A.D. 549–577.
(**10**, 237; **43**, 243; **50**, 103)

48. 隋仁壽三年鎏金銅函 河北定縣出土
Square gilt bronze box with incised Buddhist designs and a dated inscription. Excavated at Ting-hsien, Hopei.
H, 19.5 cm. Sui, dated A.D. 603.
(**41**, 203)

PLATE XIV

49. 唐章懷太子墓壁畫·觀鳥捕蟬模本 陝西乾縣出土
Copy of mural in the tomb of Prince Chang-hui, depicting an outdoor scene of a group of three human figures. Excavated at Ch'ien-hsien, Shensi.
282×196 cm. T'ang, dated A.D. 706.
(**41**, 164)

50. 唐永泰公主墓石刻拓本 陝西乾縣出土
Ink-rubbing of two female figures engraved on a slab of the outer coffin of Princess Yung-t'ai. Excavated at Ch'ien-hsien, Shensi.
H, 136 cm. T'ang, dated A.D. 706.
(**43**, 277; **50**, 110)

51. 唐白石觀音像　陝西西安出土
White marble statue of a seated Kuan-yin. Excavated at Sian, Shensi.
H, 73 cm. T'ang, 7th–8th century A.D.
(**14**, 149; **41**, 153)

52. 唐鎏金鸚鵡花卉提梁銀罐　陝西西安出土
Kuan vase—gilt silver with parrot and flower designs. Excavated at Sian, Shensi.
H, 24.3 cm. T'ang, 7th–8th century A.D.
(**41**, 151; **44**, 57)

PLATE XV

53. 唐褐釉陶臥牛　甘肅秦安出土
Brown-glazed pottery of a crouching bull. Excavated at Ch'in-an, Kansu.
L, 46 cm. T'ang, 8th century A.D.
(**10**, 308; **43**, 291; **50**, 138)

54. 唐三彩武士俑　陝西西安出土
Tri-colour glazed pottery of a standing warrior. Excavated at Sian, Shensi.
H, 65.5 cm. T'ang, 8th century A.D.
(**10**, 309; **43**, 297; **50**, 126)

55. 唐彩繪騎俑　陝西乾縣出土
Painted pottery of a horseman and his pet. Excavated from the tomb of Princess Yung-t'ai, Ch'ien-hsien, Shensi.
H, 31.5 cm. T'ang, dated A.D. 706.
(**10**, 293; **43**, 275)

56. 唐貼花高足瓷缽　陝西西安出土
Po pedestalled bowl—white glazed porcelain with applied floral medallions. Excavated at Sian, Shensi.
H, 23 cm. T'ang, dated A.D. 667.
(**10**, 312; **43**, 289; **50**, 137)

PLATE XVI

57. 唐褐彩青瓷壺　湖南長沙出土
Kuan jug—stoneware with light and dark brown glaze, decorated with applied panels of bird, lion and floral medallions. Excavated at Ch'ang-sha, Hunan.
H, 22.5 cm. T'ang, 9th century A.D.
(**10**, 313; **14**, 158; **43**, 290; *cf.* **47**, 66, 75)

58. 五代蓮花青瓷瓶　湖南長沙出土
P'ing vase—stoneware with green glaze, decorated with lotus petals. Excavated at Ch'ang-sha, Hunan.
H, not given. Five Dynasties, A.D. 907–960.
(**14**, 171; *cf.* **47**, 13–22)

59. 五代越窯青瓷蓋罐　浙江臨安出土
Kuan vase with cover—Yueh ware with green glaze. Excavated at Lin-an, Chekiang.
H, 196 cm. Five Dynasties, A.D. 907–960.
(**10**, 319; **43**, 331)

60. 宋耀縣青瓷三足爐　陝西藍田出土
Lu tripod with animal headed legs—Yao stoneware with green glaze, decorated with reliefed panels and flanges and incised patterns. Excavated at Lan-t'ien, Shensi.
H, 27 cm. Sung, 12th century A.D.
(**10**, 334; **14**, 179; **43** 337; **50**, 153)

PLATE XVII

61. 宋定窯刻花白瓷淨瓶　河北定縣出土
Ching-p'ing ewer—Ting-yao porcelain carved with lotus petals and floral scrolls. Excavated at Ting-hsien, Hopei.
H, 60.5 cm. Sung, 11th century A.D.
(**10**, 325; **14**, 177; **43**, 339; **50**, 142)

62. 宋定窯白瓷法螺 河北定縣出土
Fa-lo ritual object—Ting-yao white porcelain in the shape of a conch shell, detailed with incised lines. Excavated at Ting-hsien, Hopei.
L, 19.8 cm. Sung, 11th century A.D.
(**10**, 322; **43**, 341; **50**, 146)

63. 宋磁州窯釣魚枕 河北邢台出土
Chen pillow—Tz'u-chou stoneware painted in black with a picture of a boy fishing. Excavated at Hsing-t'ai, Hopei.
L, 28.8 cm. Sung, 12th century A.D.
(**14**, 184; **43**, 338)

64. 宋影青酒壺帶溫酒盌 安徽宿松出土
Hu jug with *wan* bowl—Ying-ch'ing ware, light bluish porcelain wine jug in a lotus-shaped bowl for warming wine. Excavated at Su-sung, Anhui.
H, 9.8 cm. Sung, 12th century A.D.
(**10**, 331; **14**, 175; **43**, 345; **50**, 147)

PLATE XVIII

65. 元褐劇陶俑 河南焦作出土
Grey pottery figure of a dancing actor. Excavated at Chiao-tso, Honan.
H, 39.2 cm. Yuan, A.D. 1271–1368.
(**10**, 349; **17**, 192; **43**, 361; **50**, 157)

66. 元磁州窯黑花雙鳳罐 北京房山出土
Kuan vase—Tz'u-chou stoneware painted in black with two phoenixes on the body and floral scroll on the shoulder. Excavated at Fang-shan, Peking.
H, 35 cm. Yuan, A.D. 1271–1368.
(**10**, 356; **43**, 368; **44**, 80; **50**; 159; *cf.* **48**. 19)

67. 元影青觀音像 北京西城出土
Image of Kuan-yin—Ying-ch'ing ware with light blue glaze. Excavated in the western sector of Peking.
H, 67 cm. Yuan, A.D. 1271–1368.
(**10**, 350; **14**, 194; **43**, 362; **50**, 161)

68. 元花卉青花蓋罐 北京海甸出土
Kuan vase with cover—Blue-and-white ware with floral designs in panels of various sizes and shapes. Excavated at Hai-tien, Peking.
H, 66 cm. Yuan, 14th century A.D.
(**10**, 352; **14**, 205; **43**, 364; **50**, 160)

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中國出土文物展覽

（中文摘要）

鄭德坤

中國的考古工作進步迅速，成績卓著。爲貫徹「古爲今用」及「爲人民服務」的方針，文化界及考古工作人員把新出土的文物精華集中在北京舉行展覽。這是一九七二年的事。事後又將展品分爲兩部，分別運往日本及歐洲展覽。倫敦展出，自一九七三年九月廿九日起至一九七四年元月廿三日止，前後約四個月。參觀者爭先恐後，盛極一時。在這展覽期間，作者曾被邀作五次公開演講，本文係綜合各次講稿，說明這次展覽的意義及成就。全文約可分爲三事，略述如下。

第一，展覽的內容及範圍——倫敦展覽中國文物，司空見慣，並不稀罕。各大博物館都有固定的陳列品；專題展覽也時出輒見。最盛大的一次是三十八年前的國際中國文物展覽會。選集世界各國藏品，大小三千零八十件，分類陳列，引起全世界人士極大的興趣，倫敦遂成爲海外收集、欣賞及研究中國文物的中心。這次展覽出品，數量雖不多，只有三百八十五件。但是件件都是最佳的精品。況且都是發掘所得，器物完整，年代正確，其在學術上的價值，顯而易見。陳列佈置也很講究，裝配雅緻，燈光放射得宜，或竟運用機輪，使標本不斷的旋迴轉動，精細部分全部表現無遺。此外還用許多精細的圖表，放大的照片及拓本，配合說明。美觀之外，並富有教育的功能。

這些展品，從六十萬年前的藍田人時代起，一直到十四世紀的元代止，全部分三種社會，共十七個朝代。每代都有代表標本，說明中國文化及藝術發展的概貌、悠長連續的史績。觀眾按展覽圖譜，逐件欣賞研究，有如上了一門中國文化藝術演進史的實習課程，其在教育方面就是一個極大的成就。研究中國藝術的演進必須以發掘文物爲基礎，自不待言。新中國二十多年的進步也可一目了然。

第二，展覽對於西洋研究中國考古藝術錯誤見解的糾正——西方學者研究中國考古藝術，用力甚勤，成績也相當可觀。不過一般學者或不免受西洋學術習慣的限制，對於中國文化的演進及藝術的創作，殊多誤會，尤以多數中國文化要素及工藝技巧，發源於西亞一說爲最流行。本文列舉許多這類的曲解與缺點，極主研究中國文化及藝術應實事求是，不要妄作論斷，要利用出土文物予以矯正，以免誤入歧途。

展覽會場第三室裡，陳列了一批中國古代科技的標本，證明商代的陶業是中國科技的主流。陶工不但會燒造硬釉的瓷器，奠定了中國爲陶瓷祖國的基礎，而且把陶冶技術應用到金屬工業，進而發明銅器的冶鑄。中國金屬工業自成一獨特的統系，和西洋的金屬工業有顯著的分別。商周銅器藝術進步，展出的許多彝器及若干零件，精美絕倫，舉世無雙，是展覽會中最引人注目的標本之一。以往西方學者力主中國銅器工業是由西方傳入，這種言論可不攻自破了。展覽出品這類新資料，多不勝舉，對於研究中國文化藝術的貢獻，實不用多說。

第三，中國考古學對於重建中國古史的功績——中國考古發掘所得對於史前遺跡的發現及古史的論證，貢獻尤夥。但是這次展覽限於闡揚藝術的演進，不免有些遺漏。新石器時代只以早期的仰韶文化及晚期的龍山文化爲代表。商代資料也限於中期的鄭州及晚期的安陽精美的出品。其實新近發掘所得，史前上古遺物實比這些較爲完備。本文特舉二事以資補正。

（甲）中國原始文化興於新石器時代晚期，胎育於中原一帶。其演進已有三個階段可考。最初是仰韶文化，再而發展爲屈家嶺文化，三而演成龍山文化。三千年的演進，承先啓發，踪跡明顯。商人的文化就是以龍山文化爲基礎。史前與有史時期互相銜接，並無間斷。

（乙）商代六次遷都，史有明文。目前發掘所得，成湯的亳在偃師，仲丁的隞在鄭州，盤庚遷殷在安陽。這三個遺址代表商代早、中、晚三個階段，連續演進也極分明。偃師二里頭出土的銅器有錐、刀、鏃、鈴等等，證明商人建國之初，已知鑄造銅器了。這是公元前十八世紀中葉的遺跡。地下文物，每證古史所記，確實不誣，民初疑古運動，未免有多此一舉之嫌了。

中國考古學工作，方興未艾，今後的發現應有更輝煌的成就，更偉大的貢獻。

Plates

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Plate II

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Plate IV

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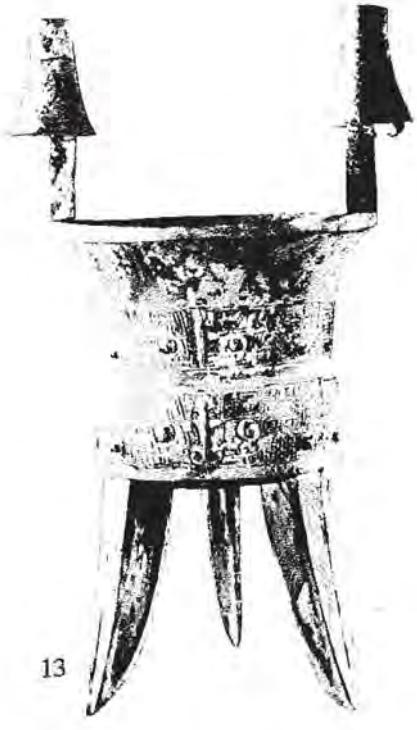

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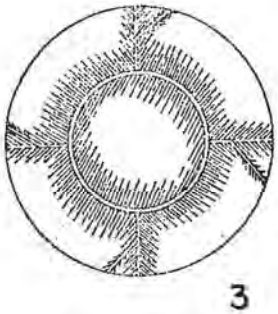

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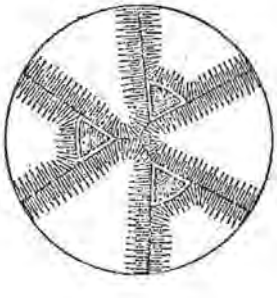

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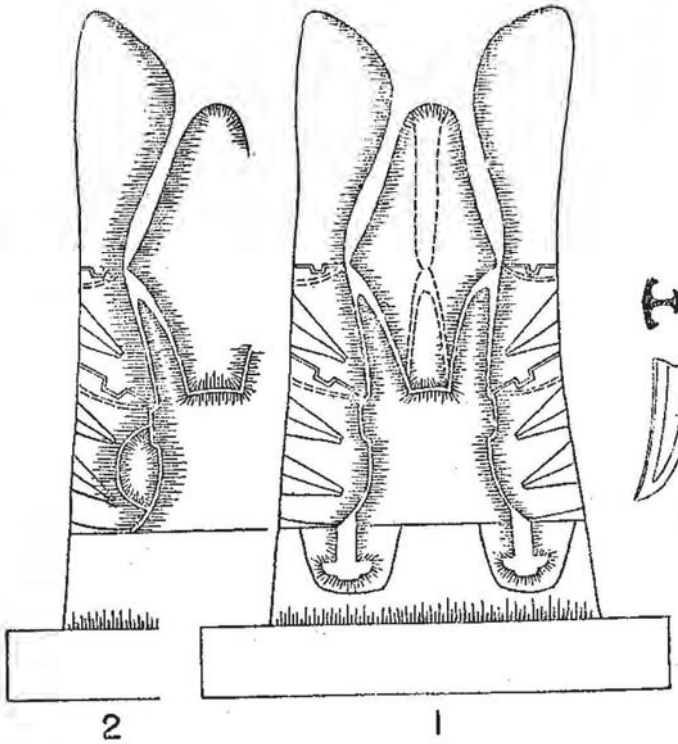

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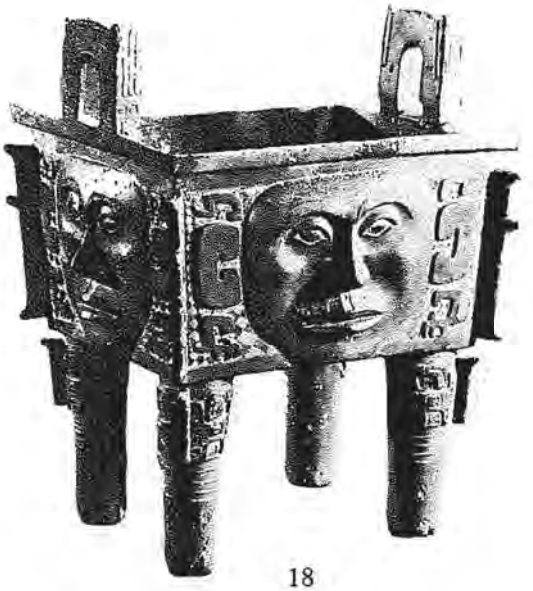

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Plate VIII

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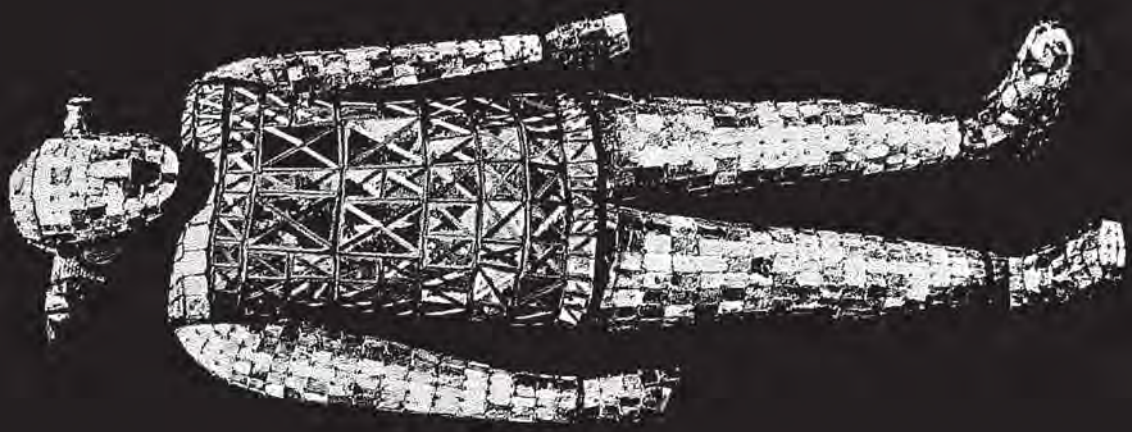

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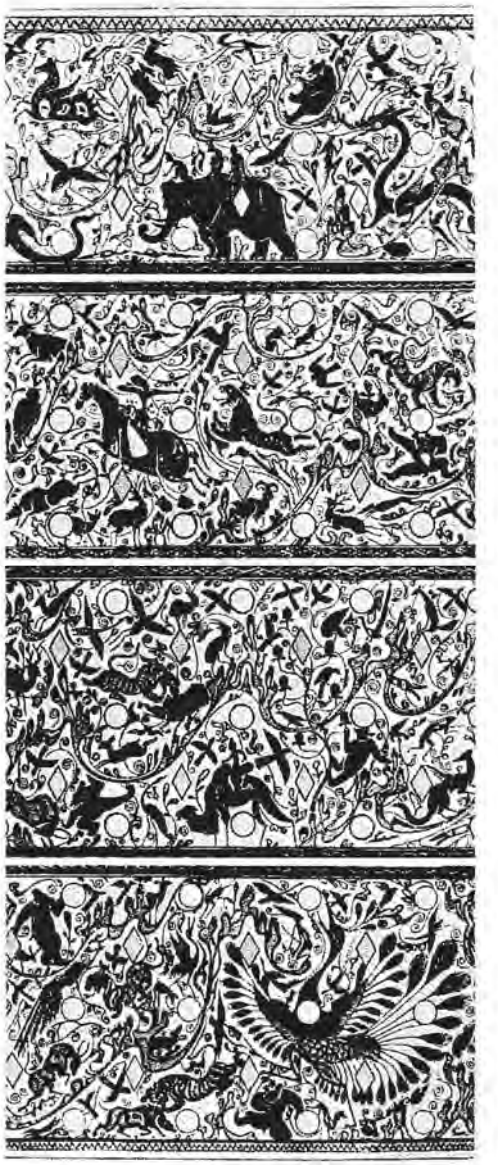

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Plate X

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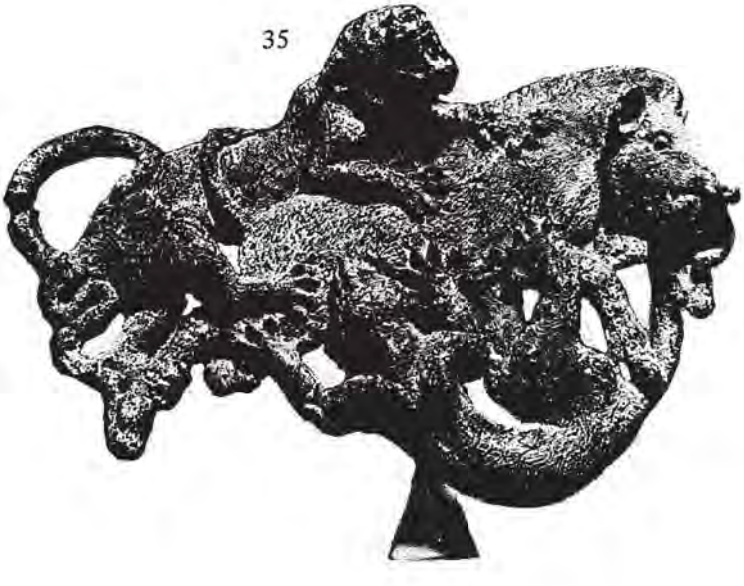

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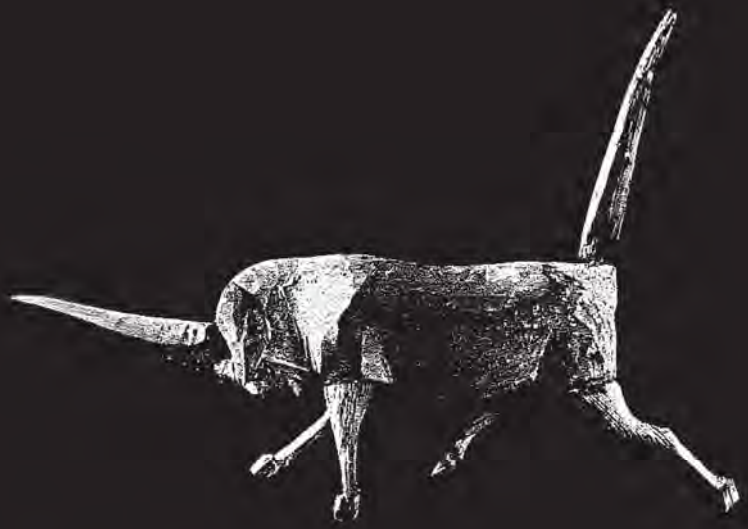

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Plate XII

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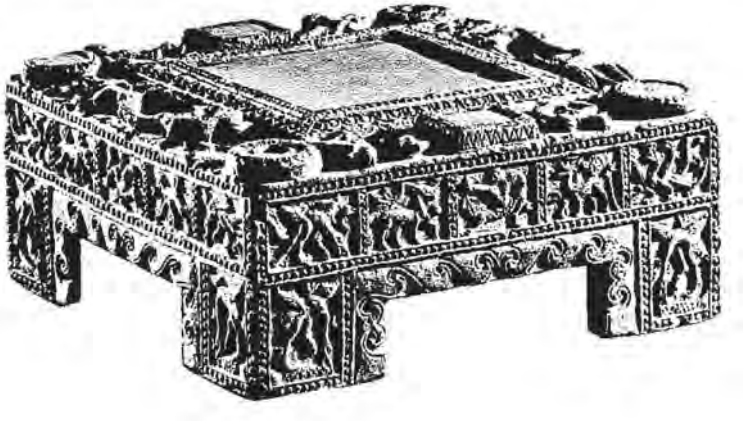

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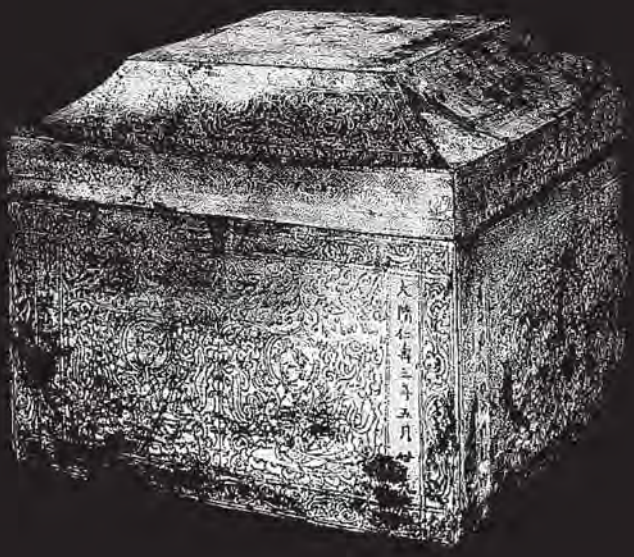

Plate XIV

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Plate XVI

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Plate XVIII

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