THE GOLDEN AGE OF

# CHINESE ARCHAEOLOGY

CELEBRATED DISCOVERIES FROM THE PEOPLE'S REPUBLIC OF CHINA

TEACHING PACKET

NATIONAL GALLERY OF ART, WASHINGTON
ASIAN ART MUSEUM OF SAN FRANCISCO

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National Gallery of Art, Washington

Asian Art Museum of San Francisco

Booklet written by Brian Hogarth, Director of Education, Asian Art Museum of San Francisco, with Carla Brenner, National Gallery of Art, Washington. Portions of this packet are drawn from the exhibition catalogue and from a packet produced by the Asian Art Museum of San Francisco. Teaching activities were contributed by Brian Hogarth, Lucia Pierce, Carla Brenner, Barbara Moore, Anne Henderson, and Susan Easton. Special thanks to Robert Murowchick, John Stucky, Jason Steuber, and Xiaoneng Yang, guest curator of the exhibition, for their comments and assistance. Thanks also to Donna Mann, Charles Dibble, Jack Shepherd, Mary Yakush, Leo Kasun, Yu-wen Wu, and the department of exhibition programs, National Gallery of Art.

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*The Golden Age of Chinese Archaeology:*
*Celebrated Discoveries from The People's Republic of China*

# Contents

# Late Prehistoric China c. 5000–2000 BCE

WHERE AND WHEN did civilization arise in China? Earlier this century, archaeologists theorized that the Central Plains area around the Yellow River valley was the single birthplace of Chinese civilization. But with later finds, first of a group of cultures on the east coast, and then of more and more regional groups, the theory of a single birthplace became untenable. Scholars today speak of several "interaction spheres" that were responsible for the development of what we now call China.

Archaeologists have recorded the material remains of a number of distinct regional cultures from c. 6000 – 5000 BCE. These Neolithic cultures developed following the introduction of agriculture, the earliest traces of which date as far back as 8000 BCE. Agriculture — the cultivation of certain plants and the domestication of animals — meant a shift from hunting and gathering to a more settled lifestyle. These changes brought new kinds of social organization, which, in turn, influenced material culture. Settlements were capable of accumulating surpluses that had to be stored and allocated. Labor was divided, first at the household level, then more broadly within the community. The resultant specialization led to the development of new or improved methods in pottery production, stone working, and other technologies. By c. 4000 BCE, the archaeological record shows more indication of cross-cultural contacts and influences. Knowledge was shared—but, with increased contact, defense also became more important, and eventually many communities were walled for protection. Building these defenses required greater coordination of resources and labor, which, in turn, contributed to social stratification.

Toward the end of this period, there is clear evidence of a hierarchy in the marked contrast between the lavish burials of a few individuals and the majority of graves at any given site. A ruling group had emerged, and with it came the beginnings of dynasties. Initially this ruling group appears to have been a theocracy; by the Bronze Age it would give way to a military elite, headed by a series of kings whose right to rule was based on ancestral lineage.

The objects described in this section date to Late Prehistoric times (at the end of the Neolithic period in China). They come from the Hongshan, Yangshao, Liangzhu, and Taosi Longshan cultures (see map 1) and were recovered from gravesites near encampments or the remains of ancient villages. The vast majority of finds at these sites are pottery vessels and, to a lesser extent, tools and other objects made of jade, bone, and stone. No texts, and only a few undeciphered—and tantalizing—marks on some objects, survive from the Late Prehistoric period. We cannot be sure exactly how any of these objects functioned outside the funerary context and can only speculate about the marks' meaning.

The period from the 1970s to the present is often referred to as a "Golden Age" of archaeology in mainland China, where an extraordinary range of new sites has been excavated. In many cases, the finds — including many of the works discussed in this packet — have profoundly changed our picture of early China. It had once been assumed that Chinese civilization spread from its origins around the Yellow River to other regions, but recent finds have made clear that civilization arose in a number of different areas and that the culture of ancient China was more diverse than we had imagined.


Map 1

**A Note on Chinese Words**

Most Chinese words and names in this packet are transcribed in Pinyin, a system of romanization officially adopted by The People's Republic of China in 1979 to standardize spellings in foreign languages. In general, Pinyin words are pronounced as they naturally appear to English speakers. Note, however, that:

| | |
|---|---|
| C is pronounced TS | OU is pronounced OH |
| Q is pronounced CH | U is pronounced OO |
| IU is pronounced AY | X is pronounced SH |
| Z is pronounced DS | ZH is pronounced JH |

So, for example: Zhou is pronounced JOE, Qin is pronounced CHIN, Xia is pronounced SHE-AH.
More pronunciations are given on page 48.

## ARCHAEOLOGY

The basic premise of modern archaeology is stratigraphy. Already in the eighteenth century Thomas Jefferson realized that soil was deposited in distinct layers and that objects found in the same layer can be assumed to date together, those in lower layers being older than those in layers above. As excavators dig, they make careful note of changes in the color and texture of the soil, the presence of large or small stones, and other factors.


Fig. 1. Archaeologists prepare sketches that show excavated layers (strata).

Archaeology has little in common today with the dashing image of Indiana Jones. It is a slow and methodical process. Digging proceeds layer by layer, with careful documentation—notes, photographs, drawings, and depth measurements—at every stage. Much of the daily activity consists of taking and recording measurements. Artifacts are carefully drawn and precise information about their find-spots is noted. Without context, an object can often tell us very little.

Pottery, which survives in large amounts and is often decorated with styles particular to different periods and cultures, is a mainstay of archaeology, especially important for dating in prehistoric periods. Well-studied stylistic and technical changes allow for very close dating of ceramics produced in many cultures.

Today, many scientific dating methods are available, including radiocarbon dating for organic material and thermoluminescence (TL) dating, which measures the natural radiation a pottery object has received since it was fired in a kiln. Very exact dates have been linked to long sequences—going back six thousand years in some cases—of growth rings in trees (dendrochronology).

Scientific techniques assist archaeologists in other ways as well. Isotopic analyses can help identify the provenance of marbles and other stones, and various remote sensing techniques and satellite imagery can locate the presence of walls and other structures underground. Archaeology is not confined to archaeologists, and input is needed from a variety of other scientific disciplines, including botany, geology, conservation, and chemistry, to give us a complete picture.

For thousands of years the Chinese have collected and prized the artifacts of their early history, both as objects of beauty and as venerable relics of the past. But very little was known about their context or meaning until this century. Modern archaeology has contributed greatly to our understanding, but it is a continuing process of discovery and interpretation. Archaeology can answer many questions about the early history of China, but it also raises new ones.

There are some limitations to keep in mind about what we can learn from archaeology and from the objects in this packet:

- The archaeological record does not provide a complete picture of the past. It is affected by accidents of survival. Durable materials such as bronze, jade, and pottery, for example, survive more often and in greater number than perishable materials such as silk, bamboo, lacquer, and wood. Our understanding is also skewed by the fact that many of the best-studied monuments are those of the ruling and aristocratic classes. The objects in this packet do not provide as much direct information about the lives of the less privileged in ancient China.

- Most of the objects were buried with individuals or used in grave ritual. They were not necessarily the same as those used in everyday life, or viewed by contemporary society in the same way. Our picture of the living is perhaps overly dependent on the dead.

- None of these objects was originally intended for display in a museum, and most were not created as "art" per se. They were made for a variety of reasons—to indicate status or prestige, to honor ancestors, to commemorate special events, for ritual use, or specifically for use in the tomb.

Archaeologists usually name cultures after the sites where they are first identified (type site). This name is then applied to other groups that share distinct cultural features. Note that these names are modern, and we do not know what people called themselves until the historical period in the Bronze Age.

SLIDE 1

## Jade coiled dragon

H 10.3 cm
Hongshan culture (c. 4700–2920 BCE)
From Tomb 4 (Mound 1, Locality 1) at Niuheliang, Jianping, Liaoning Province
Excavated in 1984
Liaoning Provincial Institute of Archaeology, Shenyang

Hongshan cultures flourished in the hills of the Manchurian plain, in what is now Liaoning province and Inner Mongolia. Excavations have concentrated on two sites—Niuheliang and Dongshanzui—that may have functioned as ceremonial centers. Excavators have uncovered platforms that apparently had a religious function and a number of enigmatic statues and clay figurines of women (perhaps deities) that do not recur in later Chinese cultures. The stone altar areas and figurines suggest that the Hongshan built some of the earliest temple structures in China.

This jade object was one of two found on the chest of a buried male. Its position in the grave (fig. 2) and the drilled hole suggest that it was suspended on a cord and worn by the dead. Fifteen years of excavations at Niuheliang have produced no other examples, though some have been found in surveys. Although we do not know its exact function, we can assume that the Hongshan culture placed a high value on jade, so this is likely to have been a high-status object reserved for the elite. It probably had religious or ritual significance.

The coiled body of what may be a dragon is combined with a head resembling that of a bear or pig with a broad, creased snout and tusks. Sometimes these objects are referred to as pig-dragons. Composite animal forms appear throughout Chinese art. Later, in the Shang dynasty, the word for dragon was written using a similarly coiled animal shape (see page 11). Pig remains have been found throughout Neolithic sites, and probably had a role in cult as well as in the diet of the ancient Chinese. Combining elements of different animals produced a creature with perhaps magical or mythical associations.

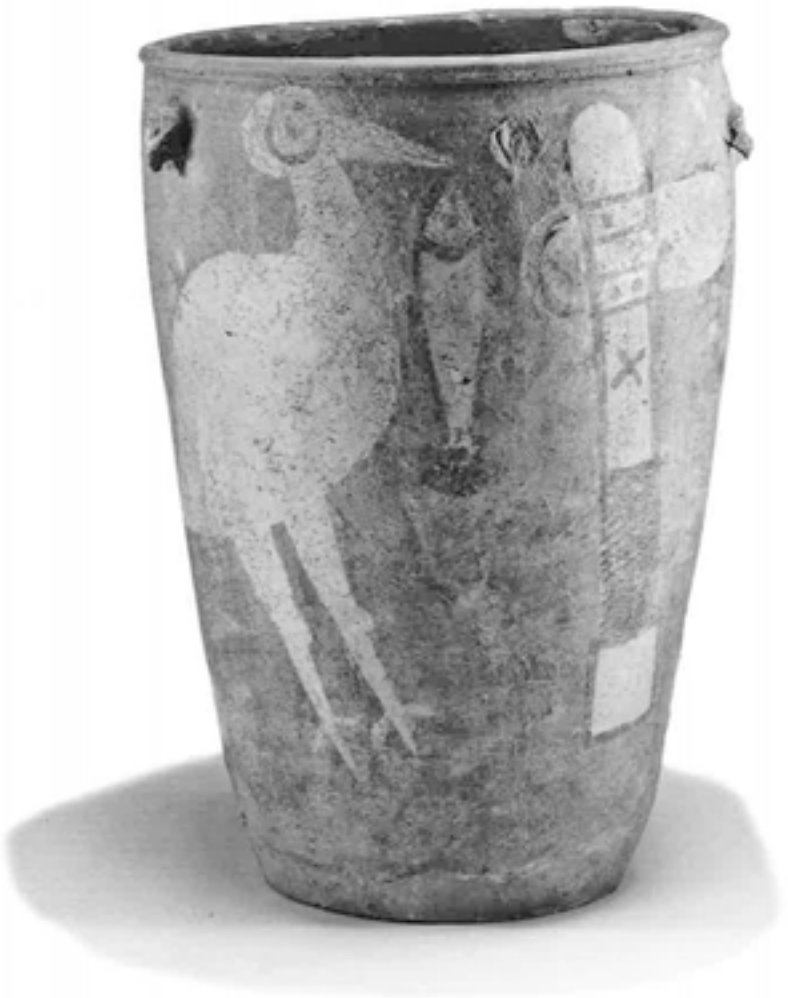
Fig. 2. This photograph of Tomb 4 at Niuheliang shows the jade coiled dragons *in situ*.

**Jade**

In Chinese culture, jade is held in the highest esteem, much as gold is in the West. Jade symbolizes such virtues as durability, beauty, and refinement. Confucius compared the work required to produce jade objects with the long years needed to form an educated person. Hundreds of Chinese words connoting beauty, wealth, and power incorporate the graph for the word jade as a radical, or root.

The Chinese word *yu* encompasses both jade (nephrite and jadeite) and other jadelike stones. The ancient Chinese worked nephrite, which they probably quarried from areas along the east coast. Jadeite only began to be used much later, in the Qing dynasty (1644–1911 CE). Both minerals are extremely hard. They cannot be cut and the surface can only be shaped through abrasion. Ancient jade workers would have used bamboo drills and quartzite crystals mixed with water to grind the stone slowly into desired shapes.

Although jade is tough, it is also very brittle and can shatter, making it unsuitable for most tools. Nor can jade objects be mass-produced the way pottery vessels or even bronzes can. Jade's value was symbolic rather than practical. Hard to obtain, difficult to work, and beautiful to look at and touch, jade suggested power and prestige, and its permanence came to be associated with immortality.



SLIDE 2

## Painted pottery *gang* urn

H 47 cm, D 32.7 cm, base 19.5 cm
Henan Yangshao culture (c. 3500–3000 BCE)
From Yancun, Linru, Henan Province
Excavated in 1978
The National Museum of Chinese History, Beijing

Yangshao is one of the earliest Neolithic cultures identified in China (in Henan) and is among the best known. It encompasses several phases and two broad regional groupings: a central group around Henan province and a western group around Shaanxi province. This urn comes from the central Henan Yangshao culture found south of the Yellow River.

The Yangshao culture is often called the *painted pottery culture* (classification of pottery shapes and decorations is one way archaeologists identify cultural groupings). Yangshao vessels were typically decorated with designs abstracted from plant or animal forms into geometric patterns, which were further developed by the Majiayao culture (fig. 3).

The decoration on this vessel, however, is a notable departure from such abstract designs. The *gang* comes from a late Yangshao phase, when monochrome gray and black wares had begun to replace the earlier painted designs. It is all the more remarkable, then, that this pot should feature a prominent long-legged heron, realistically depicted with knee joints and a fish in its mouth. Beside it is a large axe, similarly detailed, with a haft and a woven leather grip. But what accounts for this naturalism, and for the odd juxtaposition of these surprising images?

Yangshao society was governed by kinship ties and remained strongly connected to the cycles and forces of nature. Animal imagery on Yangshao vessels—fish, birds, frogs, or turtles—might have represented animal powers or a wish for abundance and security, and may also have had ritual sig-

Fig. 3. The painted pottery vessels in this burial illustrate typical geometric styles.

**Early Pottery Production**

The technical innovation and experimentation that have made Chinese ceramics world-famous had their beginnings in the Neolithic period. As long as 9,000 years ago, Chinese potters had learned to transform the basic elements of earth, fire, and water into objects that were both beautiful and functional.

China is blessed with an abundance of clay and especially large deposits of ocher-colored loess in the north, which the Chinese refer to as yellow earth (and whose silt colors the Yellow River). Before invention of the potter's wheel, vessels were formed by hand. Clay was coiled into ropes and then carefully smoothed using a paddle on the exterior pressed against an anvil on the inside wall. A clay slip was often applied to serve as a ground for painted decoration. Neolithic pots were fired in kilns dug in the ground. Yangshao kilns had pierced floors to allow better circulation of heat and air. After firing, pots could be burnished with pebbles or bones, which gave them a lustrous sheen.

Invention of the fast wheel, first used shortly after 3000 BCE by the east coast Dawenkou and Longshan cultures, meant that potters could make thin-walled, evenly formed vessels, and with greater speed. Later, some pottery shapes were mass-produced using molds.

The idea of heating clay to harden it probably first came about after raw clay had been left next to a hearth. Firing within a confined space (kiln) permitted further experimentation with different firing temperatures, raw materials, and types of decoration. The development of free-standing kilns in the Bronze Age meant that higher temperatures—and stronger vessels—could be achieved. Shapes became more refined and, eventually, glazes were added that made the clay impermeable to liquids.

Fig. 4 a, b. Left, a pottery *jiao* vessel, c. 2000–1500 BCE; right, a bronze pouring vessel (*jue*), c. 1200 BCE. Institute of Archaeology, CASS, Beijing.

The techniques of ceramic production were crucial to the development of bronzes (see page 19). The shapes of bronze vessels were also dependent on clay prototypes.

nificance. The axe, on the other hand, was an important tool and may be seen as an attribute of authority. The combination of heron and axe on this vessel is incongruous but can hardly have been coincidental. It has been suggested that they function together as symbols, the bird identifying a clan or place name and the axe the vessel's owner. In that case, they would represent a very early stage in the development of graphic notation in China.

The six lugs around the outside of this pot allowed a lid to be tied on. When found it contained a human skeleton.

SLIDE 3

## Jade *cong*

H 4.5 cm
Liangzhu culture (c. 3300–2200 BCE)
Excavated from Tomb M9 at Yaoshan, Yuhang,
Zhejiang Province
Excavated in 1987
Zhejiang Provincial Institute of Archaeology, Hangzhou

Fig. 5. *Taotie* motif

Fig. 6. *Cong* and *bi* in a Liangzhu burial at Sidun.

The Liangzhu was once considered part of the east-coast Longshan cultures (see slide 4) but is now thought to be separate and slightly earlier. Liangzhu culture has been identified at approximately three hundred sites in northern Zhejiang and southern Jiangsu provinces, in the area surrounding Lake Tai, and in present-day Shanghai.

Liangzhu and related east-coast cultures produced abundant rice harvests, and sites have yielded evidence of silk weaving, lacquering, and some of the earliest use of mortise-and-tenon joints in timber construction. They are best known, however, for finely crafted jade objects that attest to the material wealth of the culture. These were made in great abundance as ornaments, ritual weapons, and in the distinctive shapes known by the later terms *cong* and *bi*. The jades' fine workmanship is probably a result of improved rotary tools, including the fast wheel that was used to produce the complicated and delicate shapes of black Liangzhu pottery.

The *cong* tube is among the most impressive ancient jade objects. Typically, the *cong*, which is found in both single-section and longer types, is a squared tube with a round hole. The squared corners are usually decorated with designs resembling faces. *Bi* are wide discs with a center hole. We can only guess what the function of these objects was. Later texts refer to the *bi* as representing the heavens and the *cong* as representing the earth. Some have suggested that the *cong* is a temple diagram and the *bi* the sky above, and others that the *cong* connected the buried person with the earth and the *bi* (usually placed over the chest of the dead) with the heavens. It seems likely, in any case, that *bi* and *cong* were part of ritual paraphernalia. The jades appear in large numbers in what must be the burials of high-ranking persons or religious leaders. These enigmatic objects testify to the concentration of power and resources in the hands of a small elite. That *cong* and *bi* shapes were also adopted in later Chinese art indicates the enduring power of symbolic forms.

This rounded *cong* tube is unusual in that it lacks the more typical square corners. This early bracelet type is thought to have preceded the more familiar rectangular form. Masklike faces wearing what seem to be feather headresses are set on raised panels. The eyes, nose, wide mouth, and background are delicately engraved with interweaving patterns. Some scholars have speculated that these mask designs may be the precursors of the designs called *taotie* (fig. 5) used on later bronze vessels.

SLIDE 4

## Painted pottery *pan* basin

H 8.8 cm, D 37 cm
Taosi Longshan culture (c. 2500–1900 BCE)
From M 3072 at Taosi, Xiangfen, Shanxi Province
Excavated in 1980
The Institute of Archaeology, CASS, Beijing

Longshan cultures predominated in China's Central Plains during the late Neolithic period, from about 3000 to 2000 BCE. First identified in 1928 at the Longshan site in Shandong province, different regional Longshan cultures have since been found in Henan, Shanxi, Shaanxi, Hubei, and Hunan. This pottery basin comes from a burial at Taosi in southern Shanxi, a late Longshan site.

Excavations of Longshan settlements, which were typically encircled with rammed-earth walls, have uncovered bronze tools, lacquered wooden objects, and pig and deer bones used for divination. Some objects contain pictographs that may be the earliest writing in China.

Studies of the massive cemetery at Taosi reveal evidence of increased social stratification. Of the excavated burials, only six (less than 1.5 percent) are large, eighty are medium, and some six hundred are small in size. The small burials have few or no burial goods, whereas the medium-size burials contain painted wooden coffins, pottery vessels, and a few wooden, stone, and jade objects. The six largest graves (fig. 7, for example)—all apparently of adult men—were more lavish, each with several hundred items, including unusual murals, tables, whole pig skeletons, lacquered goods, and musical instruments.

This basin was one of fourteen pottery vessels found in one of the large burials at Taosi. The interior is painted with a coiling serpent, extending a long spiky form (perhaps a tongue or flame) from its serrated teeth. The placement of the serpent image inside the basin suggests an association with water, one that the serpent would retain in later periods. It is tempting to see this serpent as a dragon, a creature long venerated in China. Its coiled form is reminiscent of both earlier dragonlike creatures on painted pottery and the graphs for dragon *(long)* found on later oracle bones (fig. 8). It is not known whether these images are directly related, or even if they carried the same or similar meanings.

The basin was fired at a low temperature, its decoration applied after firing. These factors suggest that it was made specifically for burial in the grave rather than for everyday use—a further indication of the tomb occupant's high status.

The red pigment is applied over a black ground. The painted designs differ from other Longshan pottery, which was dominated by gray and black wares, and link the basin with older painted pottery traditions (compare slide 2 from the Yangshao culture). The use of color on this later Longshan vessel may have been influenced by designs in lacquer (see page 27).

Fig. 7. A richly furnished burial at Taosi.

Fig. 8. Oracle-bone graphs for dragon *(long)*, from *Gugong wenwu yuekan* 1988.12, 22.

# Bronze Age China c. 2000–771 BCE

## XIA DYNASTY

The Bronze Age in China refers to the period between about 2000 and 771 BCE, when bronze was produced on a massive scale for weapons and ritual objects used by the ruling elite. Traditional Chinese histories, written in later centuries, speak of a series of ancient rulers who invented agriculture, writing, and the arts of government. The last of these legendary rulers, Yu, is credited with controlling floods and founding the Xia dynasty. Yu also cast nine sacred bronze vessels that became symbolic of the right to rule, and these were passed on to subsequent dynasties. While the account in the traditional histories is linear, with states following one another in a logical progression, the archaeological record reveals a more complicated picture of Bronze Age China.

Archaeological investigation has confirmed much of the legendary history of the dynasty following the Xia, the Shang, but the existence of Xią itself is still debated. Today, Chinese scholars generally identify Xia with the Erlitou culture, but debate continues on whether Erlitou represents an early stage of the Shang dynasty, or whether it is entirely unique. In any event, new prototypes emerged at Erlitou—in architecture, bronze vessels, tomb structures, and weapons—that greatly influenced material culture in the Shang and subsequent Zhou dynasties.

Fig. 9. Bronze tiger from Dayangzhou, c. 1200–1050 BCE. Jiangxi Provincial Museum, Nanchang.

## SHANG DYNASTY

Archaeological evidence about the Shang comes mainly from excavations at Zhengzhou and Anyang, both in Henan province. Zhengzhou (the type site of what is called Erligang culture) is assigned to the period 1500 to 1300 BCE and Anyang (ancient Yinxu) to the period of roughly 1200 to 1050 BCE.

Remains at Zhengzhou include the foundations of city walls, large buildings, bronze foundries, and bone and pottery workshops, as well as a number of burial sites. By 1500 BCE, Shang burial traditions were becoming well defined. The deceased lay in a wooden coffin at the bottom of a shaft. Below the coffin chamber was a sacrificial pit *(yaokeng)* containing the body of a sacrificed man or dog (probably a guard). Surrounding the chamber was a platform *(ercengtai)* that held grave goods and more human sacrifices. Sacrifices of humans and animals were also placed beneath the foundations of buildings at this time. Bronze vessels included in burials were much larger


Map 2

than those created previously, and more varied in shape.

Archaeology has now revealed that important regional centers existed alongside the Shang, including those centered around the site of Dayangzhou, south of the Yangzi River basin in Jiangxi province, and the site of Sanxingdui (see page 17), just north of the modern city of Chengdu in Sichuan province.

Dayangzhou produced a large burial chamber filled with hundreds of ceramics, bronzes (both weapons and vessels), and jades. Some of the bronzes could be related to types found at Erligang, but others, such as the meat-cooking vessels and bronze bells, were unique to Dayangzhou. Dayangzhou was also distinctive for its use of human heads, ram heads, deer, and especially tigers in design (see fig. 9).

SLIDE 5

## Inscribed ox scapula

H 40.5 cm, L 22.5 cm
Late Shang dynasty, 12th century BCE
From Xiaotun, Anyang, Henan Province
Excavated in 1971
The Institute of Archaeology, CASS, Beijing

Shang kings used oracle bones to divine answers to various questions concerning the success of harvests, military expeditions, events such as the birth of a child, and even very personal matters such as which disaffected ancestor might be causing a toothache. The bones (some imported as tribute) were cleaned and carved with a series of grooves. Heat was then applied to a groove, causing small cracks in the bone, which were interpreted by a diviner. Questions and, in some cases, outcomes were recorded on the bone, the inscriptions sometimes highlighted with black or red ink. These inscriptions constitute the first historical writing to have survived from ancient China.

All extant oracle bones come from late Shang-period sites around Anyang. This one was found at Xiaotun, where oracle bones were stored and buried. The foundations of a large temple-palace found at Xiaotun indicate that it was probably the center of late Shang religious activity.

On this scapula, the hollows prepared for the hot brand are clearly visible. The inscription, running vertically down the right side, records sacrifices performed for ancestors. The divination was, presumably, to ensure that they found the rites acceptable. It reads in part: "…to ancestress Yi offer a fine pig, to ancestress Gui a boar, to ancestress Ding a pig, to ancestress Yi a pig."

The ancestors are called by their temple names, which were assigned to them posthumously and correspond to the names of days of the week (a week consisted of ten days). In this way the Shang were able to schedule ancestral sacrifices on the appropriate day.

Fig. 10. Inscribed turtle plastron, Shang dynasty, 12th century BCE, The Institute of Archaeology, CASS, Beijing.

Diviners used the natural symmetry of the shell—designating one side as a positive answer and the other as a negative answer. After heat was applied, a crack would form, pointing to the correct answer. Later legend held that it was the markings on a carapace that first revealed the secrets of divination to mankind.

SLIDE 6

## Ivory goblet inlaid with turquoise

H 30.3 cm
Late Shang dynasty (c. 1200 BCE)
From Tomb 5, Xiaotun Locus North, at Yinxu, Anyang, Henan Province
Excavated in 1976
The Institute of Archaeology, CASS, Beijing

Among the hundreds of objects found in Fu Hao's tomb were three ivory goblets, including this one. They were in the earth fill above the main coffin chamber. Both the ivory and turquoise inlay have been heavily restored, but the fact that these beakers have survived at all is surprising.

In Fu Hao's time an ivory object would have been a costly luxury item, probably for personal use. Oracle-bone inscriptions tell us that elephants were hunted in the Yellow River region, and several elephant skeletons have turned up in late Shang burials. The artist carved the goblet from a single, hollow tusk, narrowing the center to resemble a type of bronze drinking vessel *(gu)*. The handle was carved separately and attached with pegs. The decoration is similar to that found on bronze vessels. In four horizontal bands facelike *taotie* stand out from a dense background of incised lines. The upper part of the handle forms the profile of a bird with a prominent beak. The beak's hooked shape accentuates the angular spiral patterns known as *leiwen* that are used throughout the vessel.

The bird handle recalls a similar bronze bird head found at Sanxingdui (see slides 8 and 9) in Sichuan province. Animal forms such as this were popular in both the north and south.

**Excavations at the Tomb of Fu Hao**

In 1976, near Anyang, the last Shang capital, archaeologists uncovered a Shang tomb, the only one that has been found intact. Tomb 5 contained the burial of Fu Hao, referred to in the oracle bones as one of the consorts of Wu Ding, twenty-first king of the Shang. The tomb, though modest in size, contained more than fifteen hundred objects. In addition to Fu Hao's own lacquered coffin were the skeletal remains of sixteen humans and six dogs. Among the more than seven hundred jades were examples that date from the Liangzhu culture (see slide 3), which must have been collected as antiquities. Many bronze vessels were found, some of which were probably used by Fu Hao during her life. Others, which bear her posthumous name (Si Mu Xin), were probably cast as burial goods. Six or seven thousand cowrie shells (which the Shang used as currency) had also been buried with her.

Among the grave goods were bone and jade hairpins, as well as objects normally associated with male burials, including more than ninety dagger axes and dozens of arrowheads. Oracle texts, which specifically refer to Fu Hao as a general, indicate that she participated in several military campaigns, including one in which she led 13,000 troops against the Qiang. It also appears that she was responsible for important rituals and controlled her own estate.

The tomb was a single large rectangular pit, oriented north-south, sunk to a depth of 7.5 meters. Burial niches in the east and west walls held sacrificial victims. Above ground was a large rectangular building, whose purpose is unclear but that may have been used as an ancestral hall where continued memorials and sacrifices could be made to Fu Hao.

The excavations at Anyang and the evidence on the oracle bones have confirmed the existence of the Shang dynasty. It had been recorded in the legendary histories written many centuries later, but in the early part of the twentieth century Chinese scholars had doubted that it had actually existed.

SLIDE 7

**Bronze owl-shaped *zun* vessel**

H 46.3 cm
Late Shang dynasty (c. 1200 BCE)
From Tomb 5, Xiaotun Locus North, at Yinxu, Anyang, Henan Province
Excavated in 1976
The Institute of Archaeology, CASS, Beijing

This *zun*, one of a pair, was among more than two hundred bronze vessels found in Fu Hao's tomb. Together the bronzes weighed more than 1.5 metric tons. Some were uncharacteristically large, while others took unusual forms. This one, for instance, has been made to resemble an owl or a parrot. Like most of the bronze vessels in Fu Hao's tomb, it was intended to hold wine.

The *zun*'s two front legs and broad tail form a tripod, which balances the weight of the vessel at the back. The back of the head forms a lid. Angular and round spiral shapes abound, many of which, on closer inspection, appear to be serpents. Writhing snakes make up the bird's wings, and a serpent with bottle-shaped horns perches above the handle. *Taotie*-like motifs appear under the handle and on the bird's upward-turned eyes. An owl face can be seen above the tail feathers, and a smaller bird appears to peek out between the two main horns at the top of the vessel. Zoomorphic designs such as these were a late Shang preference. The wealth of designs that cover the surface of the *zun* is also characteristic of late Shang style, but its sculptural conception is not. It is possible that the vessel's casters were attempting to create a southern-style animal-shaped vessel that still conformed to Shang taste. The results are both innovative and unusual.

In truth, it is hard to say exactly what kind of bird this is, but its identification as an owl is bolstered by the fact that Fu Hao's posthumous name, Si Mu Xin, is cast on the vessel. The hooting sounds of owls may have been associated with the spirits of the dead, though this owl seems more playful than ominous.

Fig. 12. The scale drawing on the left illustrates a bronze from the tomb of Fu Hao; the one on the right shows the same type of vessel from the burial of a person of much lower status. Adapted from *Yinxu qingtongqi* (Beijing 1985), figs. 27, 54.

Differences in status are clearly revealed by comparing the size of bronzes from Fu Hao's burial with those found in the grave of a person of lesser rank. But size is not the only way one vessel can be made to stand out from other works. It is possible that the very uniqueness of Fu Hao's owl *zun* was itself a sign of status.

SLIDE 8

## Bronze standing figure

H 262 cm
Late Shang period (c. 1300–1100 BCE)
From Pit 2 at Sanxingdui, Guanghan, Sichuan Province
Excavated in 1986
Sanxingdui Museum, Guanghan

This figure from Pit 2 at Sanxingdui is one of the most remarkable discoveries of Chinese archaeology. Until it was found, the only other known large-scale human figures were the terra-cotta soldiers of the First Emperor (Qin Shi Huangdi) (see slide no. 15). With its pedestal, this bronze figure stands over eight feet tall. It had been deliberately broken at the waist before burial and was reassembled by archaeologists.

Decorative elements on the figure's garment are similar to Shang designs, but the figure itself is unique. The body is noticeably elongated, with oversize hands raised to hold an object, possibly an elephant tusk. The figure was buried along with about fifty bronze heads and twenty bronze masks, all with similarly exaggerated features (see slide 9).

This may represent a priest wearing a mask, a deity, ancestor, or mythical figure associated with the region. The base, on which the figure stands barefoot, is decorated with four animal heads with exaggerated snouts. Are these elephant heads? Did elephants have a role in a cult centered here? We can only speculate.

**The Finds at Sanxingdui**

The two pits excavated at Sanxingdui in Sichuan province are among the most fascinating of recent finds in Chinese archaeology. They were discovered by workers at a local brick factory in the summer of 1986, just outside a walled settlement that had already been excavated. The two pits were filled with bronze objects, jades, and elephant tusks that had been buried (probably as offerings). The objects in Pit 1 had been burned before burial. The finds in Pit 2 (figs. 12 and 13) were in three distinct layers: on top were some sixty elephant tusks, next came large bronze objects (including slides 8 and 9), and below were jade and stone implements, animal masks, and some smaller bronzes.

While the site, which is roughly contemporary with the tomb of Fu Hao (late Shang), needs further study, the objects clearly indicate the presence of a strong regional culture with sophisticated religious practices and advanced bronze-casting technology. In contrast to Shang burials, these offering pits show no evidence of human sacrifice, but they do reveal a marked interest in the human form, especially the face.

The Sanxingdui finds are exciting, but they remain enigmatic. No texts have been found, nor is there any mention of this culture in the records of other states, either during or after the late Shang period. Analysis of lead and other elements in the bronzes indicates sources similar to those of other cultures along the Lower Yangzi river basin. Some Chinese archaeologists and historians have attempted to link this culture with the later Shu culture, which was also centered in Sichuan. At this point, however, the unique culture that produced these artifacts remains a mystery.

Fig. 12 and Fig. 13. Pit 2 at Sanxingdui held more than sixty tusks. The layer below was filled with bronze heads and masks.

SLIDE 9

## Bronze human head with gold leaf

H 42.5 cm
Late Shang period (c. 1300–1100 BCE)
From Pit 2 at Sanxingdui, Guanghan, Sichuan Province
Excavated in 1986
Sanxingdui Museum, Guanghan

The features on this bronze head are similar to those of the standing figure (slide 8) and appear to follow a prescribed format. The neck is very long, the chin very short. The mouth is thin-lipped but wide. Coiled shapes define the nostrils as well as the ears, which are pierced to hold ornaments. Heavy eyebrows and cheekbones accentuate the eyes, which are almond-shaped and heavily slanted. The gold leaf is applied in a thin layer to the front of the head, but, for some reason, not to the eyes and eyebrows. The line for the eyelid suggests that the eyes are depicted as closed.

The importance given to eyes in all the Sanxingdui masks and heads is intriguing—eyes, no doubt, had a significant role in ritual.

Traces remaining on these bronze heads suggest that they were placed on wooden poles or ceramic bodies, possibly resembling that of the standing figure (slide 8). Among the forty-plus heads found in Pit 2, only two had gold leaf, and they may have served a slightly different purpose.

**Bronze Vessels**

Bronze vessels were used during the Shang and Zhou periods in ancestral rituals. Ancestors, it was believed, could intercede on behalf of the living, provided they were honored and respected. The bronze vessels were kept in ancestral halls and used during a variety of feasts and banquets. Most bronze vessels were used for food or to heat or cool a millet-based wine. Others served as water basins or jugs. Wine vessels dominated during the Shang, but ritual changes in the middle of the Western Zhou period resulted in a shift toward food vessels.

These Shang and Zhou bronze vessels were the most highly esteemed objects of their time, usurping the position held by jade in the late Neolithic period. In addition to their functional and symbolic role in support of lineage rites, bronzes also exemplified the latest technical and artistic developments. Early bronze vessels, including the *jue*, *gu*, and *ding* (fig. 14), were based on Neolithic pottery prototypes. But as bronze technology improved, vessels took on shapes and decorative schemes that were unique to the medium.

Bronzes were made in ceramic piece-molds (fig. 15). The process began with a model, to which soft clay was applied. These clay pieces were removed in sections to form molds, which were reassembled around a core, whereupon molten bronze was poured into the space between the mold and the core. After cooling, the mold pieces were removed. Pre-cast sections of a bronze could be attached—an infinite number of variations could be created on the basis of a few standard shapes. Originally these bronzes were bright and shiny (their present dark patina is a result of burial and age).

Surface decoration could be made by carving into the mold (for raised relief) or into the model (for recessed designs). The narrow bands that characterized early bronze designs gave way to more expansive decorations, which by the late Shang period covered the whole vessel. A common Shang motif is the *taotie* (a later term referring to a split face or monster mask design, see page 10). Other zoomorphic designs consisted of various animal parts flowing into one another. By the end of the Western Zhou period, this imagery had begun to turn into purely abstract patterns, the meaning of which will probably never be known. They may have been symbolic of the spirits of the ancestors, protective devices, clan or lineage motifs, or perhaps they were associated with mythical beasts or supernatural entities.

Fig. 14. Three ritual vessel shapes. The *gu* and *jue* are wine vessels. Both are very ancient forms that were in use from the Erlitou period (see page 12). The *ding* tripod was used for cooked food.

Fig. 15. Diagram of piece-molds

In the center, upside down, is the model for a wine vessel. The two sections of the mold, made of soft clay, are pressed against it to transfer the vessel's shape and decoration. The model is then trimmed away to form a core. The mold-pieces are reassembled around the core, leaving a space, which is filled with molten bronze.

## The Western Zhou

Traditional histories speak of the Zhou conquering the Shang and proclaiming a mandate of heaven. The Zhou justified their conquest by citing the moral depravity and excesses of the last Shang king. They set up a network of kin relationships *(zongfa)* in various regions, which formed the basis of a new unified state. The Western Zhou mandate was seen as a model for future generations to emulate.

In reality, the formation of the Zhou state was a much more difficult undertaking. The defeat of the Shang by King Wu of Zhou around 1045 BCE was actually the second of two campaigns into Shang territory. King Wu died two years later, and a power struggle erupted into a brief civil war. This conflict extended Zhou rule into the northern and eastern regions, where relatives were dispatched to strategic points to defend the Zhou heartland along the Wei River valley. Two capitals were built, a western capital at Zongzhou, and an eastern capital at Chengzhou (present-day Luoyang).

The archaeological record suggests that the Zhou were cultural opportunists. They were quick to adopt the material culture of the Shang, perhaps as a way to establish their legitimacy. Zhou art also borrowed heavily from the Shang, and the Zhou practice of casting inscriptions in bronze vessels, as well as the design of the vessels themselves, suggests a direct Shang influence.

Part of the success of the Western Zhou may have rested with their ability to use ritual traditions to unite far-flung regions. These customs underwent a significant change in direction around the early ninth century BCE. Wine vessels were used less than sets of *ding* and food basins called *gui*. Changes also began to take place in divination, shifting from the use of oracle bones to the observation of change in nature, codified in the *Zhou yi* (better known in the West as the *Yijing* or *I Ching*). A century had already passed since the start of the dynasty and it is possible that the Zhou wished to set new standards of ritual practice as a way of exercising control over a changing political landscape.

These changes coincided with a time of military instability, and inscriptions on ninth-century BCE vessels sometimes mention conflicts in the south and east. Having a core state surrounded by alliances may have contributed to a feeling among the Zhou that the outside world was filled with barbarians. Notions of what constituted "Chineseness" were beginning to develop, and are reflected in poetry of the time. Fear of barbarians with different customs became even more entrenched after 771 BCE, when the Zhou court fled to their eastern capital, under pressure from enemies to the west.

### Rites

The *Book of Rites (Li ji)* and related texts were composed during the late Bronze Age by ritual specialists. The word *li* has a broader meaning than the English "rites," encompassing social conventions as well as ceremonies and practices:

"Of all things by which men live, *li* is the greatest. Without *li*, there would be no means of regulating the services paid to the spirits of heaven and earth; without *li* there would be no means of distinguishing the positions of ruler and subject, superior and inferior, old and young; without *li* there would be no means of maintaining the separate relations between men and women, father and son, elder and younger brothers....

Thus [in our sacrifices] the dark liquor is offered in the inner chamber [of the temple]; the vessels containing it are placed near the entrance; the reddish liquor is offered in the main hall; and the clear, in a place below. Animal victims are displayed, and the tripods and stands are prepared. The lutes and citherns are arranged in rows, with the flutes, sonorous stones, bells and drums. The prayers and benedictions are framed. All of these aim to bring down the Lord on High, as well as ancestral deities from above.

The relation between the ruler and ministers is then rectified; generous feeling between father and son is maintained; elder and younger brothers are harmonized; the high and low find their own positions; and the proper relationships between husband and wife are established. This is what is called securing the blessings of Heaven." [from *The Book of Rites*, trans. Legge, 1967]

Passages from texts dating as far back as the Zhou dynasty refer to the importance of building the ancestral temple *(zongmiao)* (fig. 16) as the first step in the establishment of a city, and the ancestral temples that the Zhou constructed set a pattern that was followed in subsequent periods. The temple housed ancestral tablets that linked past and present generations. The tablets would be organized with the founding ancestor in the rear and more recent ancestors in front, encapsulating the Zhou conception of the past as the foundation on which the present stands.

Fig. 16. Proposed reconstruction of a Zhou temple.

SLIDE 10

## Shi Qiang bronze *pan* vessel

H 16.2 cm, D 47.3 cm
Western Zhou dynasty, end of 10th century BCE
From Hoard 1, Zhuangbai, Fufeng, Shaanxi Province
Excavated in 1976–1977
Zhou Yuan Administrative Office of Cultural Relics, Fufeng

This vessel is one of 103 bronzes from Hoard 1 at Zhuangbai in the area known as the Zhou Yuan, which has yielded the largest number of bronze vessels in all of China. Inscriptions on the Zhuangbai vessels refer to five generations of the Wei family. The vessels document changes in the nature of ritual objects and styles of decoration.

The *pan* vessel seen here, with its bird motifs, belongs to the middle of the Western Zhou period. A lengthy inscription inside the basin makes it one of the most important ancient bronzes. The 284 characters are presented in two parallel halves. One side is a poetic description of the first seven Zhou kings. The other describes four generations of the Wei family, ending with a wish for long life and continued merit in the service of the Zhou kings.

The inscription identifies members of the extended family. We know that the first ancestor was related to the ruling house of the Shang dynasty. By submitting to King Wu of Zhou, the family was rewarded with a plot of land in the Zhou Yuan area. The vessel's owner (Shi Qiang) speaks of his current duties as royal scribe. By documenting his family history, Qiang was underscoring his family's connections to the Zhou court.

Shang bronze vessels were cast specifically for sacrifices to the ancestors, but attention was now shifting to the recording of important events and honors bestowed by the ruling king. Shi Qiang's vessel is more a trophy than a religious object. The honors he proclaimed extended to himself, the ancestors, and future generations. Unlike Fu Hao, who announced status through the size and distinctiveness of her bronzes (see slide 7), this vessel conveys prestige through the illustrious history recorded in its inscription.

The final part of the inscription reads:

*Would that this valorous grandfather and cultured deceased father grant favor;*
*and give Qiang vibrant freshness,*
*fortunate peace, blessed wealth,*
*a yellowing old age, and a prolonged life*
*so that he may be worthy to serve his ruler.*
*May he for ten thousand years eternally*
*treasure and use it.*

Unlike many other objects discussed in this packet, this *pan* was not part of a burial. Instead it was hidden underground, probably in 771 as the Zhou were forced to move their capital east under military pressure from the west. Its owner fully intended to retrieve it. A hoard provides information on the possessions that an individual valued highly in life—as opposed to a grave, which contains objects chosen for the afterlife.

# Chu and Other Cultures c. 770–221 BCE

The period between the transfer of the Zhou court to Luoyang in 770 BCE and the unification of China under the First Emperor in 221 BCE is divided into the *Spring and Autumn Period* (770–476 BCE) and the *Warring States Period* (475– 221 BCE). During this time power shifted to a number of regional states, which competed with each other for dominance until one, the Qin, prevailed.

The Zhou court ruled (at least in principle) through most of this period, but constantly needed the help of surrounding states to bolster its position. The first of these states was Zheng, which had family connections with the Zhou. The Qi state (in the east) succeeded Zheng, assuming the position of *Ba*, or guardian of the Zhou feudal system. A key figure was Huan Gong, who for forty years maintained order through a series of military maneuvers and conferences between state leaders. After his death in 643 BCE, the Jin state (to the north), which had been a vassal state during the Western Zhou, assumed leadership.

Meanwhile, two new states were emerging. Qin had taken control of the area vacated by the Zhou in the west but remained a minor contender at first. In the south, along the Yangzi River, the state of Chu was growing rapidly and beginning to venture northward. Around 475 BCE, four powerful states (Qi, Jin, Qin, and Chu) stood on the periphery of the Zhou heartland, and were poised to assume leadership. Jin was subsequently divided and, for a while, the contest seemed to be between the successor states to the Jin and the Chu state to the south. But from about 350–250 BCE, Qin launched a campaign of conquest that would pit all the states either in alliance with or against it.

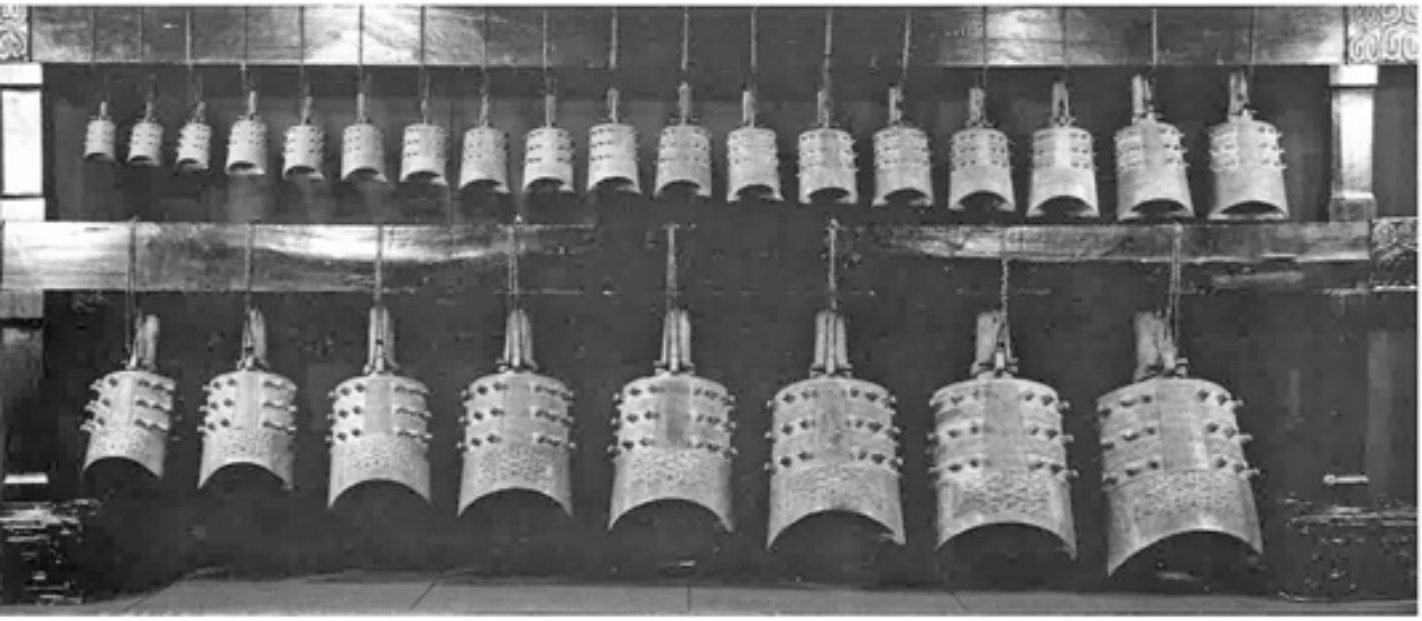
By this time, the old Zhou system of lineage ties connecting cities and their regions was being replaced by a new power structure of centralized states and rulers. Powerful ministers, advisers, and reformers emerged, such as Shang Yang, whose administrative systems and harsh laws would be adopted by the First Emperor (see slide 15). The scale of warfare also increased, with huge infantry ranks drawn from the peasantry now dominating the field of battle.

Out of this turbulent period rose the "hundred schools" of philosophy, a creative flowering that laid the foundations for all major schools of Chinese thought except Buddhism. Travelling aristocrat-scholars known as *shi* offered advice on everything from political theory to military tactics to immortality. The most famous of these *shi* was Kong Fu Zi (c. 551–479 BCE), known in the West as Confucius. He was concerned particularly with how society should be governed and with the qualities of an ideal ruler. He stressed the necessity of maintaining proper relationships and the important role of education in developing a virtuous and harmonious society.

The *Dao De Jing* also dates from this time. The *Dao* was a formless essence underlying all things, out of which arose the complementary forces of *yin* and *yang*.


Map 3

The Confucian and Daoist thought that emerged at this time would be instrumental in shaping Chinese politics, religion, and art for centuries to come.



SLIDE 11

## Chime of twenty-six *zhong* bells

H 23.6–120.4 cm
Middle Spring and Autumn period (c. 550 BCE)
From Tomb 2 at Xiasi, Xichuan, Henan Province
Excavated in 1979
Henan Museum, Zhengzhou

This is one of the largest intact sets of bells known from ancient China. It would have been sounded on ceremonial occasions and to entertain honored guests.

The bells are arranged on a two-tier rack and sound by being struck; there is no clapper. Because the bells are elliptical, each can emit two tones depending on where it is struck, and the set can produce sounds ranging over four octaves. This type of bell is known as *yongzhong*. *Yong* refers to the shaft that helps to suspend the bell so that it tilts toward the player. *Zhong* is the bell body, which has nine raised bosses (the number nine had cosmological significance) to give greater resonance. Each *zhong* is decorated with interlacing dragons, illustrative of this period's tendency toward abstraction of form. An inscription is repeated on each of the bells, part of which reads:

*I, Wangsun Gao, selected my auspicious metals and for myself made these harmonizing bells. They are long-vibrating and sonorous, and their fine sound is very loud. With them, sternly and in a very dignified manner, I reverently serve the king of Chu.…Glistening are the harmonizing bells. With them feast in order to please and make happy the king of Chu… How blissful and brightly joyous! For ten thousand years without end, forever preserve and strike them.*

Tomb 2 belonged to a man named Peng, or Yuan Zi Feng, who is identified as chief minister of the Chu court until his death in 548 BCE. Wangsun Gao, identified on the bell set, may have been the son of Peng's predecessor as chief minister. It is unclear how Peng came to own the bell chime.

Bronze bells are strongly associated with southern states, particularly Chu. A large set was also excavated at the tomb of Zenghou Yi (see page 26). Designed to produce subtle variations in pitch (inscriptions indicate they were set in advance), each bell must have required exceptional casting skill. Based on other objects found at Xiasi, it would seem that the tomb owners eagerly exploited the latest developments in bronze working, including pattern blocks to create repeated designs, metal inlay, and use of the lost-wax technique.

SLIDE 12

## Bronze *zun-pan* vessels

*zun*: H 30.1 cm, D 25 cm
*pan*: H 23.5 cm, D 58 cm
Warring States period (first half of 5th century BCE)
From the tomb of Marquis Yi of Zeng, Suixian,
Hubei Province
Excavated in 1978
Hubei Provincial Museum, Wuhan

These two bronze objects come from the tomb of Zenghou Yi (see page 26), marquis of the state of Zeng. They probably belonged originally to his father or grandfather. According to inscriptions on a dedication inside Zenghou Yi's tomb, Zeng was in alliance with the larger state of Chu at the time of his death in 433 BCE. The designs on many of the objects inside the tomb show the influence of Chu culture.

The bronzes buried with Zenghou Yi are remarkable for their weight, size, and lavish decoration. The practical function of the *zun* and *pan*—as a wine vessel and a basin—is almost obscured by the profusion of wormlike, serpentine forms that writhe over their surfaces. To our eyes, such decoration seems overly ornate, even gaudy.

Decoration like this was made technically possible by the new lost-wax casting process, in which the shape of the final bronze was formed initially in wax, whose softness and malleability allowed for more intricate and three-dimensional shapes. The decoration of the vessels also reflects a taste for inlay work that was asserting itself at this time; more than half of the objects from the Zenghou Yi tomb are inlaid, their patterns influenced by the painted designs on lacquer (see slide 13). In fact, the motifs used on lacquer, inlaid bronzes, and bronze pieces like this *zun-pan* pair are very similar, almost interchangeable, as if craftspeople working in all media were attempting to communicate the same message.

The kingdom of Chu frequently challenged Zhou supremacy during the Warring States period. It did this in the political and military realm, of course, but also by devising ways to produce sumptuous versions of court objects associated with Zhou culture. Zhou rule stipulated certain conventions based on rank in the lineage system, including restrictions on the number and type of bronzes that an individual could own. The inscriptions on Zenghou Yi's bronze objects speak solely of his ownership, neither addressing ancestors nor acknowledging a higher authority. The bronzes appear to have been made strictly to impress. In fact, it would probably have been impossible to pour liquid from the *zun*. The vessels' extravagance expresses their owner's status and prestige at a time when loyalties and allegiances were constantly shifting.

**Excavations at the Tomb of Marquis Yi**

In 1977, excavators in Leigudun, Suixian in Hubei province found a remarkably rich and undisturbed tomb. Inscriptions on some of the bronzes indicated that it belonged to Yi, marquis of Zeng (Zenghou Yi in Chinese) and dated to about 433 BCE. The existence of the state of Zeng was unknown untill 1977, and it remains somewhat enigmatic. Some scholars feel it is simply an alternate name for the state of Sui, which was one of the chief rivals of the powerful Chu, although it may also have been a lesser neighboring state.

Originally sunk to a depth of 13 meters, the tomb was packed with charcoal, and the shaft filled with clay, stone slabs, and earth. The durability of these materials, and the fact that the tomb became waterlogged, left it in a remarkable state of preservation, enabling archaeologists to determine precisely how goods were distributed in the four chambers. These chambers mirrored the arrangement of the marquis' palace during his life. The eastern chamber, representing his private quarters, contained his own lacquered double coffin, the coffins of eight young women (ages thirteen to twenty-four) who were probably concubines or musicians to entertain Yi in the afterlife, and a dog buried in its own coffin. The chamber also contained weapons, a chariot, and many personal items, including furniture, a zither, silk, and vessels—though not bronze vessels. The central chamber (fig. 18) seems to have corresponded to the ceremonial hall of Yi's palace. Inside, were a large set of bronze bells (similar to slide 11) and other instruments, as well as bronze ritual vessels. The northern chamber served as an armory and storeroom, the western chamber, where thirteen more young women were buried, as servants' quarters.

The marquis' tomb illustrates a transition from tomb traditions that replicated the ritual environment of ancestral temples to a new conception of the tomb as a recreation of the deceased's earthly existence.

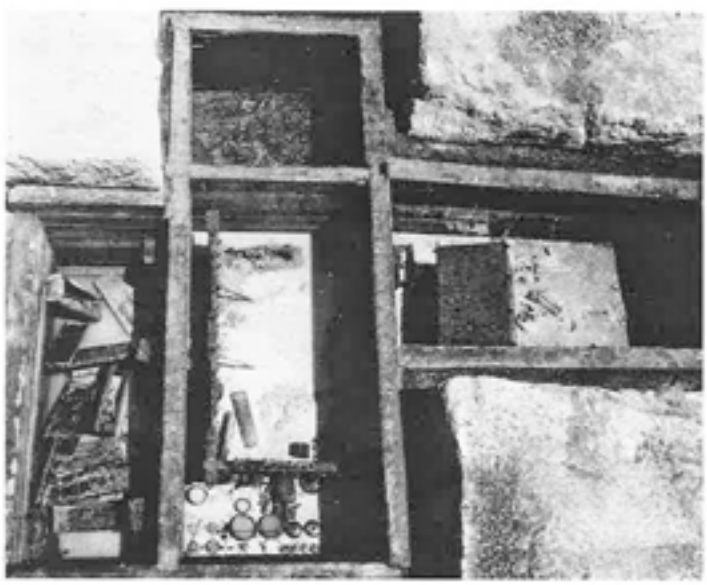


Fig. 17. The four chambers of the marquis' tomb after excavation.

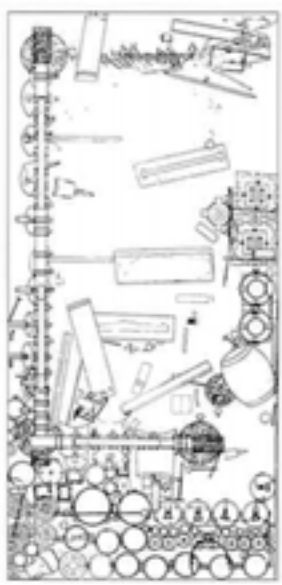


Fig. 18. Scale drawing of contents in the central chamber of Marquis Yi's burial. After *Zeng Hou Yi mu* (Beijing 1988) 9.

SLIDE 13

## Painted lacquer coffin

H 45 cm, L 184 cm
Warring States period, c. 316 BCE
From Baoshan Tomb 2, Jingmen, Hubei province
Excavated in 1986–1987
Hubei Provincial Museum, Wuhan

This is the innermost of three nested coffins from Tomb 2 at Baoshan, which is northeast of present-day Jiangling, near the ancient Chu capital. Buried in it was Shao Tuo, a high-ranking Chu official who died in 316 BCE. Peppercorns were packed around the coffin, probably to deter insects. The coffin is lacquered inside and out; lacquer was also used to seal the joints.

The sides and top are decorated with swirling serpents and birds, the ends with abstract curvilinear patterns. The bright palette includes red, black, and yellow. Metallic pigments were apparently added to the serpents' scales. The painterly effects and fluid designs achieved in lacquer and textiles were beginning to eclipse the more static decorations seen on early bronzes made in piece-molds. The coffin's crossing serpent and bird shapes, which scroll into a continuous pattern, are similar to embroidered work (see slide 14).

Bizarre creatures figure in descriptions of paradise in the most important poetry anthology to have survived from the Chu, the *Chu ci*. Certain animals probably had protective functions as well, and it is likely that the birds and dragons on the coffin had auspicious and protective symbolism.

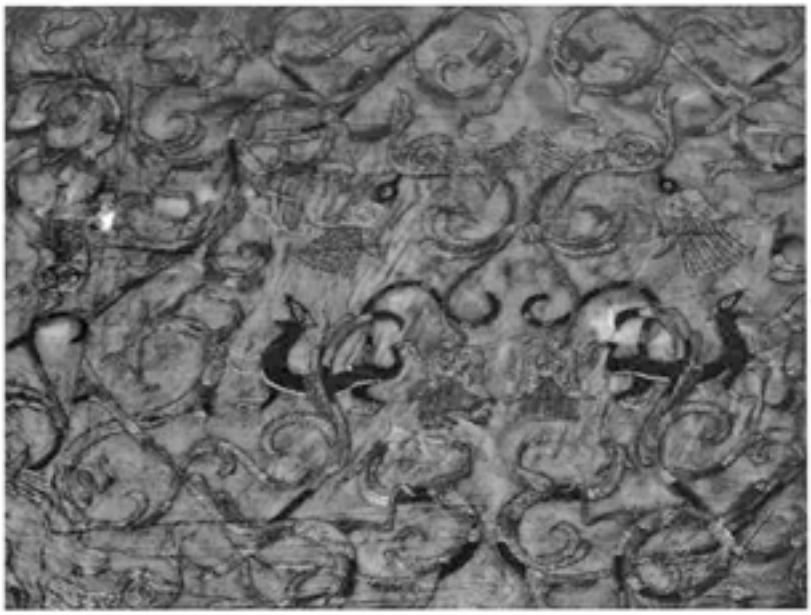
**Lacquer**

Lacquer is produced from a resin extracted from the lac tree, which is native to China and the region where Chu culture flourished. As a medium, lacquer has many advantages. It is durable, offers a lightweight, protective coating, is heat and water resistant, and acts as an adhesive. The process of preparing and applying lacquer in many thin layers was an extremely laborious and hazardous one, which is why it was used chiefly for luxury items. Lacquer had obvious benefits for such objects as bowls, cups, and furniture, and it was also employed to seal and preserve coffins.

Lacquer has been used in China since Neolithic times, but survives less often than ceramics, jade, or bronze in tomb excavations. A number of lacquered objects, however, remain from the Warring States period (especially from the Chu area around the central Yangzi basin). Some, like the lacquers in Zenghou Yi's tomb (see page 26), which were preserved because the tomb was waterlogged, have survived due to lucky accidents. More often, though, preservation can be attributed to the manner in which Chu tombs were constructed: Pits were generally dug vertically or in the shape of inverted pyramids, and several coffins were placed in a chamber, supported by thick beams. The chamber was enveloped in a layer of fine clay and packed in with earth. Whereas other tombs in ancient China contained *grave goods* distributed throughout the pit area, Chu coffins and goods were neatly packed into subdivided chambers, which helped prevent fragile lacquered objects from degrading.

Fig. 19. Bamboo strips, mid-4th century BCE, Jingzhou Museum.

Shao Tuo's tomb also contained 480 inscribed bamboo strips, some of which concern divination. The records indicate that Shao consulted diviners regarding an illness that eventually killed him.



SLIDE 14

**Embroidered *luo* gauze weave sleeve** (detail)

L 114 cm, W 49 cm
Late Warring States period (early 3d century BCE)
From Tomb 1 at Mashan, Jiangling, Hubei Province
Excavated in 1982
Jingzhou Prefecture Museum, Jingzhou

In ancient times, China was referred to by other cultures as the land of silk. Silk production was a closely guarded secret for centuries. The process was an elaborate one, in which filaments were obtained from the cocoons of silkworms, which feed exclusively on mulberry leaves. Some two thousand silkworms are needed to produce a single pound of silk thread. Silk was (and still is) admired as a light, smooth, yet strong fiber that can be dyed bright colors and used for a variety of purposes. It was used as currency from the Zhou through the Tang dynasties and was traded along the famous Silk Road connecting China to markets as far west as Rome.

This embroidered silk sleeve was recovered from a small tomb at Mashan, Jiangling, just south of the ancient Chu capital. The tomb contained the remains of a woman, about forty or forty-five years old. She was wearing several layers of garments and was wrapped in a number of other textiles that demonstrate the advanced state of weaving and embroidery during the Warring States period. The Chu custom of surrounding coffin chambers with special mixtures of lime mortar and cement for waterproofing prevented these fabrics from decaying.

The practice of wrapping the body in many layers of coverings and garments may have to do with the ritual practices written down during the Han in the *Li ji* (Book of Rites). These refer to a person's becoming ugly upon death and the need for concealment to avoid causing revulsion among the living. The Mashan lady was from a lower aristocratic class, yet she was buried in patterned silk garments that normally would have been restricted to the upper nobility. In addition to her clothing, her face was covered with cloth, and she held rolls of silk in each hand. Like Zenghou Yi (see page 26), this woman was apparently intent, despite the rules governing dress, on displaying her taste and wealth through the objects she chose to be buried with.

The sleeve section was woven with a gauze technique that used additional weft threads to create a complex netlike structure. The patterns were embroidered in chain stitch. These complicated and fluid designs, which are more easily made with the flexible stitches of embroidery than by woven pattern, testify to the skill of the embroiderer. The elongated, arched bodies of dragons, tigers, and phoenixlike birds intersect like the tendrils of a creeping plant.

In addition to the textiles, the Mashan tomb contained bronzes and lacquers, as well as dressed wooden figurines. The finds allow us to compare decoration in different media from the same date—and they suggest a new preference for bright colors, which was met with inlaid bronzes, painted lacquer, and sumptuous textiles.

# Early Imperial China 221 BCE–924 CE

## QIN TO TANG DYNASTIES

IMPERIAL CHINA begins with the founding of the Qin dynasty in 221 BCE (Qin, pronounced "chin," is the derivation of the English word "China"). Although the Qin dynasty was short-lived, it set the model for a unified and homogeneous state. The Han dynasty that followed was one of the most stable and prosperous periods in Chinese history. Several centuries of division followed the downfall of the Han, until the country was united again under the Sui (581–618 CE) and Tang dynasties (618–906 CE).

King Zheng assumed the leadership of Qin in the year 246 BCE at age thirteen, and only a few years later launched a series of military campaigns that led to the defeat of all rival states. He proclaimed himself Qin Shi Huangdi (the First Emperor of Qin), initiating an imperial dynasty that would rule over all the kingdoms of China. A new capital was built at Xianyang, on the Wei River opposite present-day Xi'an. Here, the First Emperor centralized control and formed a huge court bureaucracy to administer the new empire. The country was divided into thirty-six areas, each with its own governor. The emperor standardized weights, measures, writing scripts, money, roads, and even the axle widths of chariots. His most ambitious building projects included work on the first Great Wall (meant to keep out foreign invaders) and his own mausoleum, in which as many as 700,000 workers toiled to supply a model army for his defense (see slide 15) and a model palace for his afterlife. The First Emperor is also remembered for his fear of subversion, which led to the burning of books and harsh treatment of scholars. His brutal regime and severe laws led to the demise of the dynasty, which was toppled only three years into the reign of his successor, his youngest son.

The Han dynasty spanned nearly four hundred years. Historians have divided it into a western and an eastern period (206 BCE–24 CE and 25–220 CE). The Western Han capital was located at nearby Chang'an (present-day Xi'an). The eastern capital was at Luoyang.

Significant developments during the Han included expansion of trade and empire to the north, south, and west along the Silk Route, and general domestic economic expansion. Also important was the formation of an Imperial Academy in 124 BCE, which, along with the Confucian trends in education, signaled a shift toward an educational system based on merit rather than lineage.

During the long reign of Wu Di (141–87 BCE), the Chinese empire expanded to include parts of present-day Korea and Vietnam. Diplomatic and military expeditions were sent to Central Asia to deal with the Xiongnu, who threatened China's western frontier. As a result of these maneuvers, the Chinese colonized the Gansu corridor in the west. During the Han dynasty, iron began to be used on a more widespread basis for farm implements. Paper was improved, and the first dictionary was compiled, listing more than 9,000 characters.

Tombs began to be carved into the rock of mountains, and reliefs were placed along

Map 4


tomb chamber walls. For the first time in Chinese history, images of rural and daily life appeared in tombs, particularly in the form of reliefs, wall paintings, and tomb ceramics known as *mingqi* (see page 32). Behind the proliferation of grave goods lay a desire both to represent earthly existence and to portray evolving conceptions of the heavenly realm. Various beliefs held that the soul divided at death, or was summoned to Mount Tai to be weighed before a heavenly court. An elaborate cosmology involving the five elements and the complementary principles *yin* and *yang*, along with Daoist prescriptions for immortality, inspired much of the imagery seen at this time, including strange beings, animals, and cloud formations. Jade items in tombs were probably meant to help preserve the body. The tomb became a dwelling place where the earthly and heavenly met.

During the first few centuries CE, Buddhism began to find its way into China, principally along the Silk Routes and by sea,

although it did not initially attract a large following. During the turmoil of the periods following the Han, known as *Three Kingdoms* (220–265 CE) and *Northern and Southern Dynasties* (or *Six Dynasties*, from 386–589 CE), Buddhism gained the support of various rulers, including the northern Wei and Qi, who commissioned monumental sculpture and cave complexes. Fa Xiang became the first of several famous pilgrims to journey to India in search of sacred texts, and scholars began to translate Indian Buddhist texts into Chinese. By the late Tang/early Song dynasties, Buddhist, Daoist, and Confucian texts were being disseminated in the form of printed books.

A general of the Northern Zhou, Yang Jian, founded the Sui dynasty in 581, uniting China once again. He initiated a number of legal and administrative reforms and undertook various public works, including the construction of the Grand Canal linking northern and central China between the Yellow and Yangzi Rivers. His successor, Yang Di, continued these reforms but conducted expensive and demoralizing military campaigns in the west and in Korea. He was eventually murdered, and once again a general, Li Yuan, founded a new dynasty—the Tang.

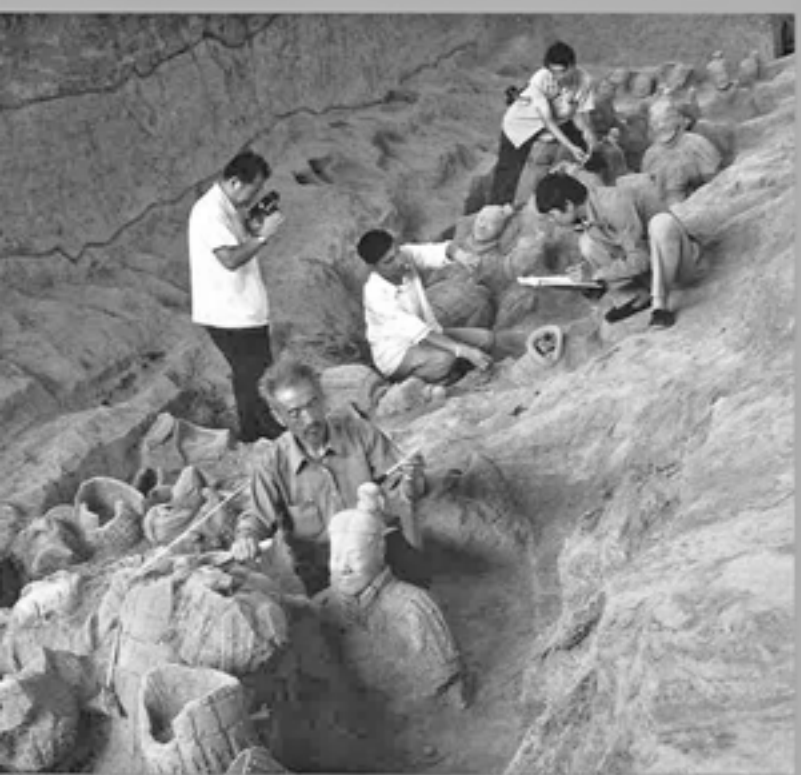
The Tang dynasty (618–907 CE) was a period of territorial expansion (the Tang regained much of the territory lost since the Han) and cultural exuberance. The Tang capital at Chang'an (Xi'an) became one of the largest cities in the world, home to a cosmopolitan population that included numerous foreigners. The Tang produced two of the most famous Chinese poets—Li Bai and Du Fu. The flowering of art and literature during this period was augmented by the monk Xuan Zang, who traveled in India for sixteen years and returned in 645 with new texts and relics. Trade along the Silk Road flourished again, although it was challenged in the later Tang by new sea routes. Chinese ceramics, tea, silk, lacquerware, peaches, and pears were exchanged for imported horses, spices, perfumes, glassware, and jewelry.

Tang internationalism is reflected in its art. Tomb figurines with three-color glazes often depict foreigners, horses, and camels, as well as richly attired ladies at court. Lavish tombs were built with long ramps lined with lively mural paintings. Buddhist arts flourished at temples and cave sites such as Dunhuang in Gansu province and at Longmen in Henan province. Gold, silver, and other precious metals were used in the production of reliquaries and other Buddhist ceremonial objects.

Women enjoyed relatively high status during the Tang, participating in horseback riding, polo, and various forms of dance and music, many of which had been introduced from the West. Two women in particular became famous during the Tang: Wu Zetian, who rose from concubine status to become empress from 690–705 CE; and Yang Guifei, who entered the court of the emperor Xuanzong in the 740s. Yang Guifei slowly infatuated the emperor, causing him to neglect the growing threat of border enemies and her own ambitious family members. When the capital was taken, the court fled and the emperor reluctantly ordered that she be strangled.

From 751 CE, China was on the defensive. Economic power shifted toward the south. Buddhism came under attack for amassing riches in monasteries, and peasant rebellions increased. A half-century of division would follow, until the Song reunified China in 960 CE.

Fig. 20. A painted pottery female hunter. Tang dynasty, early 7th century CE, Xi'an Municipal Institute of Archaeology and Preservation of Cultural Relics.



**The Tomb of the First Emperor**

One of the greatest archaeological discoveries of this century occurred in March 1974, near the city of Xi'an in the north-central province of Shaanxi. Farmers digging for water unearthed a fragment of a warrior figure, part of the terra-cotta army of Qin Shi Huangdi, who ruled between 246 and 210 BCE. Construction of his elaborate tomb probably began as soon as he assumed the throne. More than a tomb, it is an entire necropolis, a city of the dead. The later Han historian Sima Qian (c. 145–86 BCE) described Qin Shi Huangdi's tomb as a microcosm replicating the heavens and the earth.

Almost one hundred pits containing the skeletons of horses and terra-cotta grooms constituted the emperor's stables. Even hay was provided. Other pits held clay models of birds and plants and must have represented his parks. Some twenty tombs probably hold the remains of his councilors and retainers. At the center of the necropolis is a mound that marks the emperor's own grave; it has not yet been excavated.

The emperor's terra-cotta army was found in three underground wooden vaults. Pit 1 contained chariots and six thousand soldiers in ranks. Pit 2 held fourteen hundred figures of cavalrymen, infantry, and horses, along with ninety wooden chariots. Pit 3 contained about seventy figures. A fourth, shallower pit was empty. Perhaps this last pit is meant to be the ground of battle.

The three pits were looted and all the figures broken, apparently by the conquering troops of the Han, soon after completion. Restoring them has been a massive undertaking. To date, more than a thousand warriors have been reassembled.

Tomb figures and models of other goods are termed *mingqi* (spirit articles) and are usually seen as surrogates for the real people and animals who were sacrificed in earlier burials and the costly vessels that were buried with them. The *mingqi* recreate and maintain the deceased's earthly reality. In the Bronze Age, the capability of the elite to sacrifice precious material like bronze (which could otherwise be put to practical use in weapons or tools), as well as the lives of their retainers and servants, was a demonstration of power and status. In the emperor's necropolis, it is the ability to marshal the resources required to produce these likenesses—proof of economic, organizational, and technical power—that has become the mark of his prestige.

Fig. 21. Soldiers stand in formation in Pit 1.

Fig. 22. Conservators work on still half-buried figures.

SLIDE 15

**Terra-cotta figure of a kneeling archer**

H 122 cm
Qin dynasty, c. 210 BCE
From Pit 1 at Xiyangcun, Lintong, Shaanxi Province
Excavated in 1997
Qin Terra-cotta Museum, Lintong

China's First Emperor built a huge mausoleum at Lintong that would recreate his palace and court below ground. His tomb was provided with every necessity for the next life, including an army of more than seven thousand terra-cotta soldiers, which stood in formation east of his burial mound (see page 32).

This is one of 160 kneeling archers, positioned in readiness for battle. His hands would have held a crossbow, the right hand on the trigger and the left holding the crossbow arm. Remnants of actual weapons were found scattered around the figures. The archer wears protective leggings and a double-layered tunic. His armor would have been made of lacquered leather and joined by various rivets and clasps. His hair is braided and worn in a chignon.

The Qin state developed a strong, disciplined army that made extensive use of the latest technologies. The effectiveness of the crossbow depended on human strength—the bow string had to be pulled back while lying down and bracing the feet against the crossbow arm—as well as the quality of the trigger mechanism and bow string. In the hands of a well-trained archer, the crossbow could fire a deadly bolt hundreds of yards.

The path to advancement in Qin society was through military service. Even those born into a prestigious family had to prove their loyalty and courage in military campaigns. Soldiers who brought back heads from battle were often rewarded with promotions or pay raises. A soldier was expected to remain loyal to the emperor at any cost. Desertion meant that one's fellow warriors would be punished, as well as one's family.

Despite the huge size of the terra-cotta army, individual figures were treated with surprising attention to detail. Mass production did not overshadow a concern for individuality. The figures were made using molds in a number of standard types, with heads, hands, and torsos in different combinations. Details of armor fittings, even the soles of shoes, were painstakingly recreated in ceramic form. Each figure was brightly painted. This archer still bears traces of red pigment on his armor. Characters found on some of the soldiers may be the signature marks of master potters.

Creation of this terra-cotta army was a massive undertaking, the largest ceramic project ever undertaken anywhere. It signaled a departure from human sacrifices in burials. Here, the concern was to create, in full detail, a three-dimensional model of the real world. Such a model required resources that only an emperor could have mobilized.

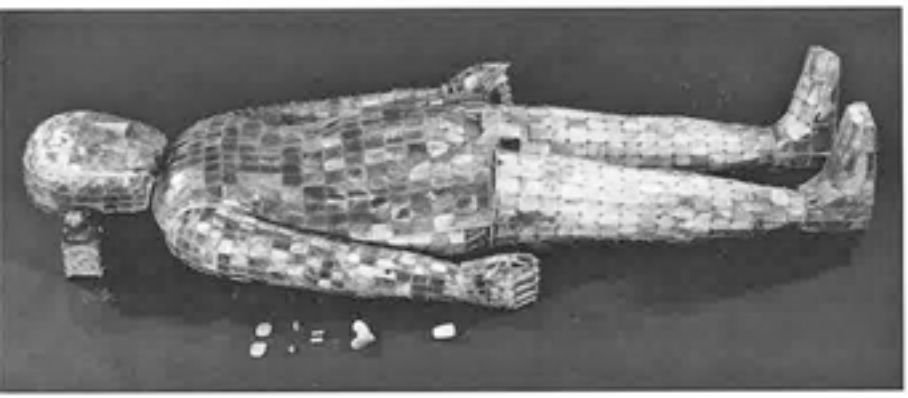


Fig. 23. Contents of the central chamber of Liu Sheng's tomb. The door at the end leads to the burial chamber.

SLIDE 16

**Jade shroud sewn with gold wire**

L 188 cm, W at shoulder 44.1 cm
Western Han dynasty (c. 113 BCE)
From the tomb of Liu Sheng, King of Zhongshan, at Lingshan, Mancheng, Hebei Province
Excavated in 1968
Hebei Provincial Museum, Shijiazhuang

Liu Sheng and his consort, Dou Wan, were buried in two separate caves dug into the cliff at Lingshan (Mancheng county) in Hebei province. Liu Sheng was a son of the Han emperor Jing Di and ruled over the principality of Zhongshan. According to historian Sima Qian, Liu Sheng was fond of drink and women and lived a life of luxury, a lifestyle that is reflected in the more than 2,800 objects that were buried with the couple at Mancheng.

The practice of completely covering the body with jade may have evolved from earlier burial traditions, in which individual jade pendants and face coverings were attached to cloth and placed over the body. Full-body jade coverings prevailed during the Western Han period but seem to have been limited to members of the Liu family, from which the Han emperors were descended. The practice was forbidden shortly after the end of the Eastern Han period.

Jade was a durable stone whose properties, it was believed, could be transferred (even by eating) as a way to ensure immortality. Liu Sheng's shroud may have been intended to replace his earthly body with an immortal jade version in death. Or, it may be that this jade "armor" protected him from demonic forces. Liu Sheng's shroud was accompanied by plugs to close the body's orifices and eighteen *bi* discs (see page 10) over the upper body. Consisting of 2,498 small plaques sewn together with gold wire, it has been estimated that the suit would have taken ten years to fashion. Liu Sheng's head was placed on an elaborate headrest of gilt bronze with jade inlay.

The design of Liu Sheng's tomb represented a shift from burial pits to horizontal rock-cut chambers. Behind an entrance blocked by a brick wall were several linked rooms. The rear chamber, lined with stone slabs, held the prince's coffin. Outer chambers contained stone figures of attendants and other provisions. One chamber was furnished with vessels and canopies, suggesting that it was used for ceremonial feasting and other observances. Stone was used more extensively at this time for tomb structures, wall reliefs, and mortuary statues. Since jade was the most precious of stones and associated with immortality, it was reserved for the body shroud.

Archaeologists were aware of the existence of jade suits before any were discovered, due to this description in a first-century CE text by Wei Hong: "When the emperor died, a pearl was placed in his mouth: his body was wrapped around with twelve layers of reddish yellow silk. Jade was used to make the garment. It had the shape of armor and the jade pieces were stitched together with gold threads."

Fig. 24. The jade suit of Dou Wan *in situ* in the tomb.

SLIDE 17

## Gilt bronze human-shaped lamp

H 48 cm
Western Han dynasty (c. 113 BCE)
From the tomb of Dou Wu, consort of Liu Sheng, King of Zhongshan, at Lingshan, Mancheng, Hebei Province
Excavated in 1968
Hebei Provincial Museum, Shijiazhuang

Prince Liu Sheng was buried in 113 BCE. His consort, Dou Wan, died several years later and was interred nearby, like the prince inside a jade shroud. Both Liu Sheng and Dou Wan were buried with extensive provisions for the afterlife, including eighteen bronze lamps. Lamps were highly valued, as they shed light on the enclosed world of the tomb chamber.

One lamp was in the shape of a kneeling ram, another in the shape of a bird holding a dish. This one, from Dou Wan's tomb, is in the shape of a maidservant holding a lamp. The elegant young woman wears a long dress with wide sleeves, and a scarf tied around her neck. Her hair is tucked up under a square cap. Her face is calm, even serene, as she kneels to offer light. The gilt bronze finish contributes additional luminosity. Inscriptions on the lamp refer to the Changxi palace, the residence of the Empress Dowager, and the lamp was probably a gift from the empress to Dou Wan.

On a practical level, the maidservant's right sleeve traps smoke from the burning lamp oil and channels it into the hollow body. A lower tray allows the direction of the light to be adjusted. The whole mechanism breaks down into six parts for cleaning. The lamp is both a functional object and a beautiful work of art.

### Buddhism in China

Buddhism is based on the life and teachings of Sākyamuni, who lived in eastern India in the sixth or fifth century BCE (roughly the same time as Confucius). He was born into royalty, and for most of his youth, led a sheltered existence within the palace. He reached a turning point in his life when he came into contact with sickness, old age, and death, and was encouraged by an ascetic to renounce his worldly life, and set out on a quest for truth, confronting the continuous cycle of birth, death, and rebirth (*samsara*) that was the fate of humanity. He sought enlightenment at Bodh Gaya, and resolved to teach the four noble truths: That life is suffering, that suffering is caused by craving or desire, that one must eliminate the cause of suffering, and that this is done by following the Noble Eight-fold path leading toward morality, concentration, and wisdom.

When Buddhism entered China centuries later, it confronted many pre-existing belief systems, including those forming around Confucian and Daoist ideas. A monastic life, for instance, seemed incongruous in a culture where male offspring were essential to maintaining the ancestral lineage. Buddhism proved to be adaptable, not only in China, but elsewhere throughout Asia, by incorporating indigenous practices and beliefs. The Buddhist concept of emptiness, for example, was explained in Daoist terms, and the commissioning of Buddhist works of art was tied to honoring family and ancestors.

The first wave of Buddhist images that arrived in India with traders and missionaries was Indian in form and style. The Buddha was depicted seated or standing in a simple monk's robe, with elongated ears and a cranial bump, his hands gesturing in what are called *mudras*. Bodhisattvas, or enlightened beings, as well as disciples (*arhats*) were added as attendant figures. Over time, an interest grew in depicting other figures, including Maitreya (the future Buddha) and the Bodhisattva Avalokiteshvara (*Guanyin* in Chinese), a compassionate figure who hears the pleas of all mortal beings. By the Tang dynasty, Buddhist figures had developed along Chinese stylistic lines, although they retained many of the Indian-based symbols and meanings. New Chinese practices and beliefs were also developed, such as *chan* Buddhism (Japanese zen) which sought a more spontaneous, intuitive path to enlightenment.

SLIDE 18

**Painted stone standing Buddha with two bodhisattvas**

H 138 cm, W at base 90 cm
Northern Wei dynasty (386–534 CE)
From the Qiji Monastery, Qingzhou, Shandong Province
Excavated in 1994
Qingzhou Municipal Museum, Qingzhou

This is one of several hundred freestanding statues and steles found in the excavated ruins of temple and monastery sites at Qingzhou in Shandong province. Among the most recent finds from Qingzhou are works originating from the Northern Wei (386–534 CE) to the Northern Song (960–1127 CE) dynasties, a span of more than seven hundred years. They allow scholars to compare changes in style and iconography in a region that must have been a center of Buddhist activity for centuries. The fact that the statues were found broken and buried in layers raises many questions about the history of the site.

This stele was found in 1994, broken into seven pieces. The central figure of the Buddha and the two attendant bodhisattvas (beings who have deferred enlightenment to assist mankind) are sculpted in high relief against a *mandorla*, or flaming halo. The Buddha extends his hands in the gestures (called *mudras*) that signify "have no fear" (hand up) and "gift-giving" (hand out, facing down). The flanking bodhisattvas, each holding a small treasure box, stand gracefully on lotus pods supported by lions. The seven small figures above the Buddha and bodhisattvas are *apsaras*, attendants whose bodies and fluttering ribbons convey a sense of movement. The ribbons end in flame patterns that signify light emanating from the Buddha.

The figures stand erect and are slightly elongated. Their faces convey a slight smile, and their robes flare into fish tails at the hems. The stele retains some of its original paint. The base color is vermilion, with added green, blue, and ocher. Traces of gold appear on the Buddha's face, hands, and feet.

The Northern Wei were minority rulers who adopted Buddhism as a means of uniting the country. Aristocrats commissioned works of Buddhist art as a way to bring honor to the ruling family and to their own family or ancestors, and ensure their salvation. The image of this Buddha, surrounded by compassionate attendants, emanating light and color, would have conveyed serenity and calm. Buddhist doctrines, and the images associated with them, offered salvation and hope during a time of division and internal strife in China.

SLIDE 19

## Parcel-gilt silver casket with the Four Guardian Kings

H 23.5 cm, L 20 cm
Tang dynasty (9th century CE)
From the pagoda of the Famen Monastery at Fufeng, Shaanxi Province
Excavated in 1987
Famen Monastery Museum, Fufeng

Between the end of the Han dynasty and the middle of the Tang dynasty, Buddhism gradually spread throughout China, appealing to all levels of society, men and women alike. It offered a rich body of scriptures *(sutras)* and various means of attaining personal salvation that could not be found, for example, in Confucian traditions. Monasteries, along with their monks and nuns, were freed from some of the restrictions placed on the rest of society. Temples grew rapidly, becoming rich with offerings and communal gifts.

Relics *(sarira)* and other precious objects were placed beneath the foundations of a pagoda at major monastic establishments. The practice originated in India, with the building of sacred mounds called *stupas* over the scattered remains of the historical Buddha (Sākyamuni, who died about 500 BCE). The Famensi, a monastery at Fufeng, Shaanxi province, was founded in the Western Wei dynasty but assumed greater importance during the Tang dynasty (618–907 CE). *Famen* refers to "gate to Buddhist dharma (law)." Famensi was located not far from the Tang capital at Chang'an (present-day Xi'an) and received state support under at least seven emperors. The centerpiece of the relics was a set of four fingerbones allegedly from the Buddha himself. About every thirty years, these relics and related objects were taken out and paraded to the capital, where they were displayed in the imperial palace. While such practices appealed to the faithful, they also raised protests from those concerned with state support of a foreign religion at a time when China's borders were coming under increasing pressure. The situation reached crisis proportions, and from 841 to 845 CE Buddhism was suppressed, monasteries were converted to other uses, and thousands of monks and nuns were forced to return to lay life.

The reliquary objects at Famensi lay undisturbed for centuries, until the 1980s, when the pagoda collapsed and renovations revealed three stone chambers beneath the foundations.

This silver casket was part of a set that contained the third fingerbone relic. On the sides are the Four Guardian Kings. The casket is worked in *repoussé*, in which raised portions are hammered from the inside. Details such as the cloud and dragon motifs on the lid are engraved on the outside. During the Tang dynasty, silver became popular for luxury items, and hammering and gilding replaced earlier cast and inlay techniques. This casket demonstrates the high degree of court patronage of Buddhist arts just prior to a period of suppression in the mid-ninth century CE. Buddhism continued to thrive, but it never again enjoyed the level of state support that it did at the time when this casket was made.

SLIDE 20

**Painted marble relief of musicians**

H 82 cm, W 136 cm
Later Liang dynasty (924 CE)
From the tomb of Wang Chuzhi, Xiyanchuan, Lingshan, Quyang, Hebei Province
Excavated in 1995
Hebei Provincial Cultural Relics Institute, Shijiazhuang

This painted marble relief was in the tomb of Wang Chuzhi. It dates from the Later Liang dynasty, just after the fall of the Tang. Wang was a high official who died in 923 CE, having served both Tang and Liang rulers. The design of Wang's tomb, though essentially in Tang style, anticipated future artistic developments.

This is one of two reliefs that framed the coffin chamber, part of a complex of rooms arranged on a north-south axis and accessed via a ramp at the south. The decoration in Wang's tomb followed the imperial Tang model, with lively painted wall murals lining passageways and tomb chambers. Tang painting was mostly figurative, and this emphasis is still evident in the marble panel. Several ink landscape paintings, which were also found in the tomb, however, were precursors of an entirely new genre.

Much of Wang's tomb art had been looted prior to excavation in 1995, but the two painted marble reliefs remained in excellent condition. The east wall relief shows a group of thirteen female attendants carrying luxury items to ensure the tomb owner's well-being. The relief on the west wall (shown here) is a lively depiction of a female orchestra, along with a conductor and two tiny dancers at the lower right. The combination of these and other paintings in the tomb indicate not only that Wang wished to surround himself with all the pleasures that he had enjoyed while living, but that he sincerely respected Tang art traditions.

The musicians have the ample proportions, full robes, and elaborate coiffures characteristic of the Tang conception of female beauty, which is said to have originated with the favorite courtesan of the emperor Xuanzong, Yang Guifei (see page 31).

The bodies of the musicians seem to sway with the tempo of the music. Easily identified are the pipe harmonica with a long mouthpiece (next to the conductor), a harp, a *zheng* (a plucked instrument), and a *pipa* (a Chinese lute). One musician also beats a large drum. The artists who sculpted these reliefs had a keen eye for accuracy.

Painted reliefs of this size and quality are rare from this period. Possibly artisans formerly employed in stone sculpture and relief carving at Buddhist sites, who had been displaced by the persecutions ending in 845 CE, found new employment decorating tomb chambers such as Wang Chuzhi's.

# Teaching activities

A Advanced
I Intermediate
E Elementary

## ARCHAEOLOGY

□ Although photography has become an indispensable tool at archaeological sites, some kinds of artifacts or decorations are better seen in drawings. Making accurate, scale drawings is a skill every archaeologist must acquire. For some objects, it is best to use line drawings, for others, especially three-dimensional objects, a system of tiny dots is sometimes more effective. (See examples, right)

Your school library may have books about archaeological drawing. Web sites or catalogues can provide other examples. Have students select an object in the classroom or from home to draw in half or one-quarter scale. They should measure their objects in several dimensions and prepare profile and top views. The purpose is not to make something beautiful but to convey information.

This activity can be incorporated into the math curriculum and with a discussion of the metric system. Archaeologists, even in the United States, use metric units exclusively. Most of the measurements in this packet are metric as well. This activity could be done using both metric and English (inches) units. Class discussion could then evaluate their advantages and disadvantages. A/I

■ Different materials are affected in different ways by the environments in which they are buried. In the tomb of Marquis Yi, for example (see page 26), waterlogged conditions helped to preserve lacquer but destroyed textiles. Have the class identify two different environments around your school. Then bury the same kind of objects—these could include clay flower pots, leftover pork chops, coins, etc.—in both places. After a month or two "excavate" the objects to see if there are differences in their appearance or state of preservation. A/I/E

■ As a science project, have students research the Mohs scale used to measure hardness. Jade is 6–6.5, diamond is 10. I

■ Any country with a rich archaeological heritage faces problems with illegal trade in antiquities. Have students research recent news articles about looting in one of these areas: Sicily, Turkey, Cyprus, Peru, Cambodia, or Central America, where there have been well-publicized incidents. I/A

■ Adhering to the provisions of a UN resolution, most museums will not acquire an archaeological object with an unknown provenance (the history of its ownership) or that was not already outside its country of origin before 1973. Most archaeological journals will not allow these objects to be discussed in articles they publish. Many legitimate dealers and collectors feel these are unnecessarily harsh restrictions that only serve to deprive us of knowledge. Imagine the following scenario: an alumna has offered your school an ancient statue for display in its lobby. In 1978 the statue was owned by a shadowy Swiss dealer, but there are no records of it before that. Suspicions are that it was removed illegally from Italy, but no one knows for certain. Your class is to decide whether the gift

Bronze vessels. Drawings adapted from J. Rawson, ed., *The British Museum Book of Chinese Art* (London 1992) figs. 229–231.

should be accepted or not. Students could be divided in two groups to debate opposite sides of the issue. As a written activity, they could be assigned to write a newspaper editorial supporting one position or the other. A

■ A popular children's book, *Motel of the Mysteries* by David Macaulay (see bibliography), illustrates in a light-hearted way how easy it is to be led by our assumptions into making faulty interpretations of archaeological evidence. In the book, archaeologists far in the future discover a hotel room from the late twentieth century but assume the site to be of religious significance. This leads the investigators, for example, to interpret a television set as a religious object. Have the class outline, in group discussions, a book with a similar premise: young archaeologists in the year 3999 CE have uncovered your classroom. No similar sites have yet been found from this now-ancient culture. Here are a few questions to start discussion: How do the future archaeologists interpret the blackboard; what significance do they attribute to its color and material? What do they assume is reflected in the difference between the teacher's desk and students' desks or in the arrangement of desks in rows or a circle? On what basis do they decide how this room was originally used? What do they make of its east-west (or north-south) orientation?

In doing this activity the class could compile a list of questions that help determine how an unknown object was used. These might include: Where was it found? What was it found with? Was it decorated? How was it decorated? Does it resemble known objects? Was it a unique object or one of many examples? A/I/E

■ In many cases, archaeologists can determine an object's function by its form. Among the bronzes from Shang and Zhou burials, most are vessels for food or wine. Distribute copies of the typical shapes (pictured left) to students and have them determine which were used for liquids and which for solid food, which for heating, and which for pouring or drinking. I/E

■ Cities, counties, and states in every part of the country have archaeologists on staff, as does the National Park Service. Have the class research what projects and concerns government archaeologists have in your area. It may be possible for older students to volunteer as assistants for field work. A

■ When builders digging foundations uncover archaeological material they must normally report it to local authorities. Have

students research the rules in effect in your area. What laws govern the ownership of the material? How is the construction work affected? A

■ In conjunction with the science curriculum, have groups of students research the following: radiocarbon dating, thermoluminesce (TL) dating, potassium argon dating, isotopic analysis, drendrochronology, the use of infrared photography, magnetometers, and satellite imagery in archaeology, and archaeological uses for measurements of soil conductivity. They should present their findings to the entire class, reporting on how the techniques work and what their uses and limitations are. If possible they should include specific examples of objects that have been redated or whose authenticity has been established by these means. A

■ Conservation is an important part of archaeology. Students can get a feel for the difficulties involved by trying to mend a pot. Decorate several flower pots with simple designs in ink and break them into many small fragments (sherds). The class should then work to reassemble and glue the pieces. Sherds can be supported during the mending process in a bowl of dry lentils or rice. E

### CHINESE AND OTHER CULTURES

■ Have students create a parallel timeline for the chronological chart on page 45, listing contemporary developments in other cultures. A/I/E

■ Dragons are among the motifs we associate most strongly with China and Chinese culture. Discuss with students how we identify a dragon—what are the essential characteristics of this imaginary creature? As a research project, have them consider how dragons are represented in China and what their qualities were. In China, dragons were thought to be benevolent and came to be associated with the emperor. Have students compare Chinese and Western conceptions of dragons: how their lore differs, and what different symbolic roles they served. Students might also research the tiger and phoenix.

Have students create their own mythical (or hybrid) creature, describing how it looks and behaves, where it lives, what it eats, and what its virtues (or vices) are. Have them write and illustrate a short story explaining how the creature came into being. I/E

■ All dates in this packet are given as BCE (before the current, or common, era) or CE (current era). In most archaeological writing, these have largely supplanted the designations of BC (before Christ) and AD (*anno Domini*, year of our Lord) that had been used in the West until recently, though some prefer to give dates as BP (before present). In China, the succession of ruling dynasties was used for dating from a very early period: "the first year of the Yong Zheng era," for example. In all cases, the designations tell us something about the culture that uses them. Have students research other systems in use in the world today, including those of the Hebrew and Islamic calendars. Have them convert significant dates in American history (the landing of the Mayflower, the Declaration of Independence, the Emancipation Proclamation, the D-Day landing, etc.) into these different systems. E

■ In China the afterlife was apparently unthinkable without music, as suggested by the huge set of bells buried with Peng, minister at the court of Chu in the sixth century BCE (see slide 11), and the graceful musicians who lined the tomb of Wang Chuzhi almost 1,500 years later (slide 20). Seek out performances of Chinese music in your area or obtain recordings to play in class. Assign students to research Chinese music, comparing its very different structure to the tonal systems of most Western music. I/E

■ Omitting specific mention of the word "strings," read students these lines from "Song of the Lute: Preface and Poem" by Bo Zhuyi (from the *Columbia Book of Chinese Poetry*, B. Watson, ed.) while showing the marble relief from the tomb of Wang Chuzhi (slide 20). Have them guess which instrument is being described. Discuss the poet's use of onomatopoetic devices to capture the sound of the strings played in different ways and have the students write their own poems that recreate the sounds of another instrument they see in the relief or one they play themselves. I/E

*She turned the pegs, brushed the strings,*
*sounding two or three notes*
*before they had formed a melody, already*
*the feeling came through.*
*Each string seemed tense with it, each sound*
*to hold a thought*
*as though she were protesting a lifetime of*
*wishes unfulfilled.*
...
*Lightly she pressed the strings, slowly*
*plucked, pulled, and snapped them,*
*first performing, "Rainbow Skirts,"*
*the "Waists of Green."*
*The big strings plang-planged like*
*swift-falling rain;*
*the little strings went buzz-buzz like secret*
*conversations;*
*plang-plang, buzz-buzz mixed and mingled*
*in her playing*
*like big pearls and little pearls falling on a*
*plate of jade*
...

■ Have the class make a bell in clay or a stone chime, decorating it with motifs like those seen on bronze objects in this packet or with an inscription commemorating a school event. E

■ Part of the inscription on the *pan* vessel from hoard 1 at Zhuangbai (slide 10) extolled the merits of the ruling king and members of the Wei family. Some lines give us an indication of what traits were considered most worthy in a ruler:

*Accordant with antiquity was the Cultured King!*
*He first brought harmony to government.*
*Di on High sent down fine virtue and great*
*security*
*Extending it above and below,*
*He joined the ten thousand countries...*
*Model and sagely was the Completed King!*
*To the left and right he cast and gathered his*
*net and line,*
*Therewith opening and integrating the*
*Zhou country.*
*Deep and wise was the Vigorous King!*
*He divided command and pacified the borders.*

(trans. adapted from *Sources of Western Zhou History: Inscriptions on Bronze Vessels*, E. Shaughnessy, ed.)

Read these lines to the class and have them identify individual words or phrases (such as "harmony," "security," "accordant with antiquity," and "model") that point to certain qualities. Then have students compile a similar list of words that embody contemporary ideals of leadership in the United States. As a research project, students can be asked to relate the qualities of leadership outlined in the *pan* inscription to Confucian ideals. I

■ Have students assemble research comparing burial traditions in Bronze Age China with those in ancient Egypt or other cultures, considering such things as how bodies were prepared, what objects have been found with them, what tomb structures were used, etc. A/I

■ Jade was held in highest esteem in ancient China (see page 7) in part because of its purity, beauty, and durability but also because it required long and difficult effort to fashion it. Furthermore, its brittleness made it impractical for use in stone tools, setting jade apart from other, more ordinary stone. The symbolic importance of jade out-

weighed its practical value. In classroom discussion have students identify materials in our own culture that are highly valued. Ask them to think about what makes them valuable and about how future archaeologists will determine that we hold them in esteem. A/I

■ Discuss with the class the piece-mold method of bronze casting (see page 19) and have them independently research lost-wax casting techniques. Showing slides of Marquis Yi's *zun-pan* and Fu Hao's owl *zun* (slides 12 and 7) discuss in class the impact of technical aspects of manufacture on the way the two vessels look. A/I

■ Have students make their own "terra-cotta" army (or marching band or other group of figures) in whatever material is available in your school. These could even be drawings done on the four sides and top of shoe boxes. The point is to focus their attention on the level of detail the Han clay workers included. I/E

■ Give students the dimensions of the kneeling archer (slide 15) and have them calculate how much area the First Emperor's army of more than 7,000 soldiers occupied. How much of your school would that be? I/E

## Other Resources


Chang, K.C. *Archaeology of Ancient China*, 4th ed. New Haven, 1986

Fong, Wen, ed. *The Great Bronze Age of China*. New York, 1980

Loewe, Michael, and Edward L. Shaughnessy, eds. *The Cambridge History of Ancient China*. Cambridge, 1999

Murowchick, Robert E. *Cradles of Civilization: China*. Norman, Okla., 1994

Qian, Hao, Chen Heyi, and Suichu Ru. *Out of China's Earth*. New York, 1981

Rawson, Jessica, ed. *Mysteries of Ancient China: New Discoveries from the Early Dynasties*. New York, 1996

Time-Life Books. *Lost Civilizations: China's Buried Kingdoms*. Alexandria, Va., 1993

Yang, Xiaoneng, ed. *The Golden Age of Chinese Archaeology: Celebrated Discoveries from The People's Republic of China*. Washington, D.C., 1999

Yang, Xiaoneng. *Reflections of Early China: Decor, Pictographs, and Pictorial Inscriptions*, Seattle and London, 1999

Wu, Hung. *Monumentality in Early Chinese Art and Architecture*. Stanford, 1995


### FOR CHILDREN


Cork, Barbara, and Struan Reid. *The Usborne Young Scientist: Archaeology*. London, 1984

Macaulay, David. *Motel of the Mysteries*. New York, 1979

Nature Company Discovery Series. *Ancient China*. New York, 1996

Stelle, Philip. *Step into the Chinese Empire*. New York, 1998

Williams, Suzanne. *Made in China: Ideas and Inventions from Ancient China*. Berkeley, Calif., 1996

*Archaeology's dig*, a magazine for children


### RELATED TEACHER GUIDES


Asian Art Museum of San Francisco: *Ancient China. From the Neolithic Period to the Han Dynasty*, 1998

Guggenheim Museum: *China: 5,000 Years. Curriculum Guide for Educators*, 1998


### NEW MEDIA

A multimedia version of the *I Ching*, based on the classic English edition: *Multimedia I Ching*, 1997. Princeton University Press
(preview at www.iching.princeton.edu)

A directory for archaeology on the web:
archnet.uconn.edu

A children's web site for archaeology:
www.dig.archaeology.org

Resources for students and teachers at the web site of the Asia Society, New York: www.askasia.org

### FILM AND VIDEO

*China Dynasties of Power*. Time-Life Video and Television, 48 minutes, 1995.

*Chinese History*. A series of 16mm color films, produced by Wang-go Wen, each approximately 20 minutes, 1976.

*The Heart of the Dragon*. A series of 12 hour-long video cassettes about life in modern China, 1984.

Titles in various media are available from the resource centers identified below. Be sure to note the year of release, as older productions may now be very out-of-date. Both these centers have online catalogues.

Instructional Support Services
Media Resources, Indiana University
Franklin Hall 0009, 601 Kirkwood
Bloomington, Ind. 47405
800.552.8620
www.indiana.edu/~mediares

Programs in International Education Resources
PIER Teaching Resource Collection
Yale University
P.O. Box 208206
New Haven, Conn. 06520
203-432-9349
www.yale.edu/pieris

# Chronology

BCE *Before current era*

Paleolithic Period c. 1,700,000–8000

Neolithic and Chalcolithic Periods c. 8000–2000
- c. 8000 beginnings of agriculture
- c. 6000–5000 first jade work

Yangshao Culture c. 5000–3000
- c. 3000 beginnings of silk and lacquer production

Hongshan Culture c. 4700–2920

Liangzhu Culture c. 3300–2200

Taosi Longshan Culture c. 2500–1900

Xia Dynasty c. 2100–1600
- Erlitou Culture c. 1900–1500

Shang Dynasty c. 1600–1050
- c. 1500–1300 development of bronze casting
- c. 1400–1200 earliest Chinese script

Zhou Dynasty c. 1050–221 (256)
- Western Zhou c. 1050–771
- Eastern Zhou c. 770–221 (256)
  - Spring and Autumn Period 770–476
  - Warring States Period 475–221
- c. 500 Confucius

Qin Dynasty 221–207
- 221 The First Emperor
- Chinese scripts standardized

Western Han Dynasty 206 BCE–
- c. 145–86 Sima Qian, author of first comprehensive Chinese history

CE *Current era*

Western Han Dynasty –24 CE

Eastern Han Dynasty 25–220
- c. 100 Introduction of Buddhism in China
- Three Kingdoms Period 220–265

Western Jin Dynasty 265–316

Eastern Jin Dynasty 317–420

Northern Wei Dynasty 386–534

Southern and Northern Dynasties 420–589

Sui Dynasty 581–618

Tang Dynasty 618–907
- c. 600 porcelain flourishes
- c. 750 early woodblock printing

Five Dynasties 907–960

Liao Dynasty 916–1125

Song Dynasty 960–1279

# Slide list

**1**
Jade coiled dragon
Hongshan culture (c. 4700–2920 BCE)
H 10.3 cm
Liaoning Provincial Institute of Archaeology, Shenyang

**2**
Painted pottery *gang* urn
Henan Yangshao culture (c. 3500–3000 BCE)
H 47 cm, D 32.7 cm
The National Museum of Chinese History, Beijing

**3**
Jade *cong*
Liangzhu culture (c. 3300–2200 BCE)
H 4.5 cm
Zhejiang Provincial Institute of Archaeology, Hangzhou

**4**
Painted pottery *pan* basin
Taosi Longshan culture (c. 2500–1900 BCE)
H 8.8 cm, D 37 cm
The Institute of Archaeology, CASS, Beijing

**5**
Inscribed ox scapula
Late Shang dynasty (12th century BCE)
H 40.5 cm, L 22.5 cm
The Institute of Archaeology, CASS, Beijing

**6**
Ivory goblet inlaid with turquoise
Late Shang dynasty (c. 1200 BCE)
H 30.3 cm
The Institute of Archaeology, CASS, Beijing

**7**
Bronze owl-shaped *zun* vessel
Late Shang dynasty (c. 1200 BCE)
H 46.3 cm
The Institute of Archaeology, CASS, Beijing

**8**
Bronze standing figure
Late Shang period (c. 1300–1100 BCE)
H 262 cm
Sanxingdui Museum, Guanghan

**9**
Bronze human head with gold leaf
Late Shang period (c. 1300–1100 BCE)
H 42.5 cm
Sanxingdui Museum, Guanghan

**10**
Shi Qiang bronze *pan* vessel
Western Zhou dynasty (end of 10th century BCE)
H 16.2 cm, D 47.3 cm
Zhou Yuan Administrative Office of Cultural Relics, Fufeng

**11**
Chime of twenty-six *zhong* bells
Middle Spring and Autumn period (c. 550 BCE)
H 23.6–120.4 cm
Henan Museum, Zhengzhou

**12**
Bronze *zun-pan* vessels
Warring States period (first half of 5th century BCE)
*Zun*: H 30.1 cm, D 25 cm
*Pan*: H 23.5 cm, D 58 cm
Hubei Provincial Museum, Wuhan

**13**
Painted lacquer coffin
Warring States period (c. 316 BCE)
H 45 cm, L 184 cm
Hubei Provincial Museum, Wuhan

**14**
Embroidered *luo* gauze weave sleeve (detail)
Late Warring States period (early 3d century BCE)
L 114 cm, W 49 cm
Jingzhou Prefecture Museum, Jingzhou

**15**
Terra-cotta figure of a kneeling archer
Qin dynasty (c. 210 BCE)
H 122 cm
Qin Terra-cotta Museum, Lintong

**16**
Jade shroud sewn with gold wire
Western Han dynasty (c. 113 BCE)
L 188 cm, W at shoulder 44.1 cm
Hebei Provincial Museum, Shijiazhuang

**17**
Gilt-bronze human-shaped lamp
Western Han dynasty (c. 113 BCE)
H 48 cm
Hebei Provincial Museum, Shijiazhuang

**18**
Painted stone standing Buddha with two bodhisattvas
Northern Wei dynasty (386–534 CE)
H 138 cm, W at base 90 cm
Qingzhou Municipal Museum, Qingzhou

**19**
Parcel-gilt silver casket with the Four Guardian Kings
Tang dynasty (9th century CE)
H 23.5 cm, L 20 cm
Famen Monastery Museum, Fufeng

**20**
Painted marble relief of musicians
Later Liang dynasty (924 CE)
H 82 cm, W 136 cm
Hebei Provincial Cultural Relics Institute, Shijiazhuang

# Glossary and Pronunciation Guide

This is a partial list. Please see the note on Chinese pronunciation on page 5.

## THINGS

| | | |
|---|---|---|
| Bi | BEE | *pierced jade disc* |
| Cong | TSONG | *jade tube* |
| Ding | DING | *tripod food vessel* |
| Fangjia | FANG-GEEAH | *wine warmer* |
| Gang | GANG | *urn-shaped vessel* |
| Gu | GOO | *narrow-waisted wine-drinking vessel* |
| Gui | GWAY | *vessel for food offering* |
| Hu | HOO | *wine vessel* |
| Jia | GEE-AH | *three-legged wine vessel with posts* |
| Jiao | GEE-AOW | *tripod wine vessel with pointed lip* |
| Jue | JEW-EH | *tripod wine vessel with spouted mouth* |
| Mingqi | MING-CHEE | *tomb figures or models* |
| Pan | PAN | *shallow water basin* |
| Taotie | TAOW-TEE-EH | *masklike decorative motif* |
| You | YOH | *wine vessel with lid and handle* |
| Yu | YOU | *jade* |
| Zhong | JONG | *bell* |
| Zun | TSUN | *wine vessel* |

## CULTURES AND DYNASTIES

| | |
|---|---|
| Han | HAHN |
| Jin | GIN |
| Liangzhu | LEE-ANG-JEW |
| Liao | LEE-AOW |
| Longshan | LONG-SHAN |
| Qi | CHI |
| Qin | CHIN |
| Shu | SHOE |
| Sui | SWAY |
| Shang | SHANG |
| Tang | TANG |
| Taosi | TAO-SEH |
| Wei | WAY |
| Xia | SHE-AH |
| Zhou | JOE |

## PLACES

| | |
|---|---|
| Sanxingdui | SAN-SHING-DWAY |
| Shaanxi | SHA-AN-SHE |
| Shanxi | SHAN-SHE |
| Xiaotun | SHE-AOW-TUN |
| Xiasi | SHE-AH-SEH |
| Xi'an | SHE-AN |

## PEOPLE

| | |
|---|---|
| Fu Hao | FOO HOW |
| Qin Shi Huangdi | CHIN SHE HUANG-DEE |
| Shi Qiang | SHE CHI-ANG |
| Si Mu Xin (posthumous name of Fu Hao) | SEH MOO SHIN |
| Zenghou Yi (Marquis Yi of Zeng) | DSENG-HO-YEE |