

# 甘肃文物菁华

甘肃省文物局 编

文物出版社

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# 前言

苏国庆

这是第一本比较全面、系统地介绍甘肃馆藏文物珍品的图册。它从酝酿策划、遴选文物，到编辑成书，历时三年之久。

20世纪90年代初，根据国家文物局摸清家底的要求，甘肃文物部门抽调专家开展了全省文物系统馆藏一级文物的遴选工作。这是一项系统工程，任务十分艰巨，先后历时五年，从90余家收藏单位的42万余件文物中确认一级文物1754件。之后在2002年开始的全国馆藏文物信息化建设试点中（甘肃为全国4个试点省之一），我省又进行了新一轮馆藏文物鉴定工作，共确认三级以上珍贵文物11万余件，其中新增一级文物1486件，使甘肃一级文物的总数达到3240件。这个数字排在了全国的前列。尽管鉴定工作十分辛苦，但专家们热情极高，常常因发现“至宝”而激动不已。许多专家提议，甘肃古代文化灿烂辉煌，文物遗存十分丰富。尤其是馆藏文物，95%以上来源于本省范围内的科学发掘或有准确的出土地点，历史连续性强，时代缺环少，品类齐全，具有鲜明的西北地方特色和丝绸之路特色。如果能从这些文物中精选一批珍品编辑成册出版发行，这对展示甘肃的悠久历史和灿烂文化，推介甘肃独具特色的文物瑰宝，提高甘肃的知名度和吸引力，扩大和促进甘肃的对外开放，推动甘肃经济社会的全面发展，无疑是一件大好事。由此，我们萌生了编辑出版《甘肃文物菁华》的想法，并且很快得到各方面的认可和支持。从2004年上半年起，我们组织省文物鉴定委员会的部分专家，开始对全省各文物收藏单位的珍贵文物进行遴选，经反复对比和研究，共选定346件珍品，精心拍摄了照片，配置了文字说明，撰写了概述和各类别文物的简述，使得《甘肃文物菁华》得以尽快成书并付梓出版。为此，我们谨向所有为本书编辑出版而出谋划策、辛勤工作、提供支持和方便、做出各种努力和贡献的单位和人士，致以深深的谢意！

甘肃地处我国黄河流域与西部及中亚地区的结合部，自古以来就是中国通往西方的重要门户和丝绸之路的咽喉要冲。大量史迹和以大地湾为代表的考古发现证明，甘肃是中华古文化和华夏

文明的重要发祥地之一。《甘肃文物菁华》的宗旨，就是力图通过这 300 余件精品文物的图片、说明以及概述和各类别文物的简述，尽可能反映甘肃历史文化的这些特征。本书将形制古老、色彩艳丽的“陶器”放在了第一部分，意在昭示这块神奇土地悠久的人文之光，充分显示远古时期甘肃发达的农业文明。进入青铜时代以后，甘肃呈现出农业文化与畜牧文化相结合的特点，齐家文化、四坝文化遗址出土的青铜器，可以说明甘肃是我国最早出现青铜器的地区之一。稍后，甘肃成为周秦文化的发祥地。从公元前 2 世纪的汉帝国开始至公元 13 世纪的蒙元乃至明清，历代中央王朝无不锐意经营、全力以赴地开拓并直接控制甘肃。大量出土文物见证了汉晋隋唐是甘肃历史上最强盛、最辉煌的时期。历史是多元的。来自中原的文物，来自域外的文物以及来自西藏的古代艺术品，不仅反映了甘肃特殊的地理位置，也可以从中找到各种文化交流的轨迹。隋炀帝在河西走廊召开二十七国博览会，玄奘西天取经，蒙元时期阔端、萨班凉州会盟的历史记载和美好传说，更成为丝绸之路历久不衰的话题，所有这些都有出土文物得以佐证。

悠久的历史，一代代的文明给甘肃留下无数璀璨瑰丽的文化珍宝。出土文物资料的丰富，使得甘肃文化遗产领域产生了敦煌学、长城学、简牍学和藏学等世界性显学。这是甘肃悠久历史的精华和亮点所在，是甘肃人民的荣耀和骄傲。中国文化历来讲究器以载道，物以承文。甘肃文物凝固了历史变迁的足迹，折射了人类进步的历程，承载了文明发展的轨迹，反映了社会前进的脚步。本书除力图通过 300 余件文物精品反映甘肃的悠久历史和发达文明外，还试图着力从文物的产生、衍变入手，来阐释文物的价值和意义；从对文物的探索、认识，来努力概括今天的学术成果；从对艺术品的分析，激发读者对美的认知和追求。可以说，本书的编印是众多专家、学者智慧和专长的结晶，是学术与鉴赏的完美结合。我们的目的是让世人了解甘肃的昨天和今天，认识甘肃各族人民的传统和精神，从而激励子孙后代以赤子之心去保持和发扬这种优秀的传统和精神。当然，限于篇幅和水平，我们虽然尽力去做也想力求完备，但仍难免有遗漏、差错、不足和缺憾。比如，许多精美的石器时代石器、佛教典籍、绘画、钱币、漆器以及近现代文物等，都没有入选。这只能等待以后有机会时加以弥补了。我们相信，好的文物图书也能和文物本身一样，跨过时空界限，达到世人共享的目的。文物作为传统文化与民族精神的载体，对弘扬民族精神，激发人民群众创造新的生活，追求更加美好的未来，具有特殊的启迪、教育和激励作用。无论多么珍贵的文物，只有通过保护、研究、向社会开放展示，才能最大程度地发挥服务于社会的作用。相信看过这本《菁华》后，您会进一步认识甘肃这块古老而神奇的热土，也会为把这块热土建设得更加繁荣富强而不懈努力！

# Preface

Su Guoqing

This is the first antique catalog presenting a comparatively comprehensive and systematic introduction of precious museum collections in Gansu. It takes us three years to make the plan and the preparation, select the cultural relics and compile them into a book.

In early 1990s, cultural relics collecting and research units of Gansu province organized a group of experts to select the first grade cultural relics of national level among all preserved in Gansu according to the request from National Cultural Relics Bureau of getting a clear clue of the authentic situation. This is a systematic project and an arduous work as well, in as long as five years, 1754 pieces of cultural relics were ascertained as first grade of national level among over 420,000 pieces preserved in 90 collecting units. After that, a new round of cultural relics appraisalment were done while the experimental work of gathering information of cultural relics preserved in museums all over China (Gansu was one of the four experimental units) started in 2002, 110,000 pieces of cultural relics were affirmed as precious one above the third grade among which 1486 pieces were newly-added first grade, thus the first grade cultural relics in Gansu amounted to 3240 pieces and is on top of the national list. Although it was a painstaking work, experts devoted infinite passion to it and felt very excited when a real treasure was found. Many experts agree to the conclusion that Gansu province is rich in cultural relics due to its splendid ancient culture. Especially the museum collection, 95% of which were got from archaeological excavation at the exact sites within the territory of the province, reflect the continuous history in almost every aspect with complete types. Besides, these collections have obvious advantages, bear unique features of this region and the Silk Road, many pieces are the only ones of the same kind in China. They suggest that a book containing selected precious pieces of cultural relics from Gansu should be compiled, published and issued which will surely play the role of ushering the long history and brilliant culture, introducing particular cultural relics of Gansu, attracting more and more people to get to know more about Gansu, extending and promoting Gansu's opening to the outside world and then pushing forward the all-sided development of economy and whole society of our province. Thereout, an idea of compiling and publishing a book named *Essence of Cultural Relics from Gansu* came into being and recognitions and supports were got from all sides. From first half of 2004, some members of Gansu Provincial Committee of Cultural Relics Appraisalment have been invited to select 300 pieces of relics which could be used

in this book among all in Gansu through repeating comparison and study, to take photo of these pieces and write corresponding general description and brief dissertation of the different kinds . Their effort make it possible for the book to be compiled and published very soon in the future. Therefore, we would like to acknowledge suggestions, hard work, support of all units and personals for the compilation and publication of this book .

Gansu locates at the conjoint part of Huanghe River valley and west China & middle Asian , it had been an important door between China and the West, and a strategic passage of the Silk Road since ancient time . A large amount of historical sites and archaeological finds represented by those from Dadiwan site shows that Gansu is one of the birth place of ancient Chinese culture and Chinese civilization . The purpos of compilation of this book is to reflect as wholly as possible the feature of history and culture of GanSu through photos of over 300 pieces of selected relics , corresponding explanation , expatiation and brief dissertation of various kinds of cultural relics. The first part of this book concerns colorful pottery ware of various shapes which shine light of ancient culture and indicate the advanced agricultural civilization in Gansu in ancient time. Culture of Gansu in the Bronze Era has the characteristics of combination of agricultural culture and farming culture. Bronze wares excavated from sites of Qijia Culture and Siba Culture shows that Gansu is one of the regions in China where bronze wares first appeared . Later on , Gansu became the birth place of culture of Zhou people and Qin people . From the Han Empire of the 2<sup>nd</sup> Century B.C to the Yuan , Ming and Qing Dynasties of the 13<sup>th</sup> Century A.D, central government had once put all efforts to manage and directly control Gansu . A large number of cultural relics witness the Han , Jin , Sui and Tang Dyansties to be the most powerful and prosperous period of Gansu . History is multidimensional. Cultural relics from the Central Plain and foreign regions, ancient artistic works from Tibet reflect not only the special geographical location of Gansu , but also the cultural exchange between different countries. The Expo with 27 nations as attendees held in Hexi Corridor by Yangdi Emperor of the Sui Dynasty , monk of Xuanzang went to India bringing back Buddhist sutras , historical record of an alliance made between Kuoduan and Saban in Liangzhou and many beautiful legends have remained to be the ever lasting topic about the Silk Road , all of these events can be proved by historical relics unearthed in Gansu .

Long history and civilization passed on from generation to generation left Gansu countless magnificent cultural treasures. The abundant cultural relics unearthed in Gansu made it possible for the appearance of the world famous subjects: Dunhuangology , GreatWallology , WoodenSlipology and Tibetology on this piece of land . This is the essence and shiny point of the history of Gansu , is what we are proud of as well . There is an old Chinese saying : object can tell the story of history and culture . Cultural relics of Gansu are the condensation of historical change happened in this province, refract the procedure of the human progress , bear the trace of development of civilization and remain the onward step of society . We try to interpret the value and meaning of cultural relics from the point of view of emergence , evolvment besides of presenting history and civilization of Gansu through 300 pieces of selected relics ; to generalize recent academic achievements through the exploration and understanding



of the cultural relics ; inspire the cognition and pursuing for the beauty through analysis of the artistic works in this book . We can say that , the compilation of this book is the crystal of wisdom and specialty of many experts and scholars , the perfect combination of learning and appreciation . We aim to attract more and more people to know yesterday and today of Gansu , tradition and spirit of people of different minority nationalities live on this piece of land , consequently to inspire the later generation to maintain and carry forward this excellent tradition and spirit . Of Course , owing to the limitation of the content and our level , although we try our best to be perfect , still there are some omitters , mistakes , shortages and regrets , for instance this book does not cover exquisitely made stone wares of , Buddhist sutras and related books , paintings , coins , lacquer wares neoteric and modern cultural relics , we can make a remedy in the future if possible . We believe that people will surely enjoy good book of cultural relics as enjoy the cultural relics themselves overlapping the barrier of time and distance. Cultural relics , as the bearer of the traditional culture and national spirit , has a special role of enlightenment, instruction and inspiritment in carrying forward the national spirit , inspiring people's creativity for new life and pursuing a better future . No matter how precious the cultural relics are , their role of serving the society can be carry out only through preservation, research and exhibition . We believe that after reading this book , you will know further about this piece of warm land with long history and mystery and will make continuous effort to make it a richer and more prosperous one .

# 概述

董彦文

甘肃位于我国黄土高原、青藏高原和蒙新高原交汇处，地处黄河上游，既是中华古文化和华夏文明的发祥地之一，也是历史上中西文化交流的必经之路，丝绸之路的重要通道。考古发现证明，早在二十多万年前，远古人类就在这片神奇的土地上繁衍、生息。悠久的历史，数千年的文明，得天独厚的自然条件，使得甘肃成为中国的文物大省，且不说万余处不可移动文物宛如星罗棋布般遍及陇原大地，仅就收藏在全省博物馆的四十余万件文物藏品而言，其中95%以上来源于科学发掘，而且品类齐全，具有重要的历史价值、科学价值和艺术价值。历代先民生息、劳作所及的各个方面、各个领域，都在甘肃留下了大量可供见证的实物，并突出地表现了鲜明的地域特色、远古特色、丝绸之路特色、佛教艺术特色、长城边塞特色和民族特色等不同于其他任何地区的个性特点。

甘肃文物中有许多不朽的作品和重要发现。考古资料显示，地球最后一个冰期（玉木冰期12.5—1万年前）于一万年前消退，地球温度变暖，海平面上升，植被生长茂盛，人类进入新石器时代，亚洲出现了农业、畜牧业和制陶业。大约距今8000年前后，以秦安大地湾为代表的渭河、西汉水流域先民率先发明了农业，开始了新石器时代革命。他们种植糜谷、小米，喂养猪、狗，建造房屋，在制陶、建筑、艺术诸多领域取得了令人惊叹的文化成就，创建了与中原地区同步的史前辉煌。尤其是耀眼夺目的制陶业，使甘肃成为中国彩陶制作最早和最精美的地区，也是彩陶文明延续时间最长的地区。秦安大地湾出土的一批距今七、八千年的红彩条带纹钵形器，是迄今已知中国最早的彩陶。这无疑为中国彩陶起源、为中华文明探源提供了极为重要的线索。距今5000年前后，甘肃中部地区的马家窑文化先民以精湛的技艺创作出一大批造型精致、纹饰奔放、色彩

艳丽、充满想象的彩陶艺术瑰宝，将甘肃彩陶推上巅峰阶段，为中国美术史书写了绚丽的华章。

距今4000年前后，以山丹四坝、玉门火烧沟为代表的河西先民，大量使用铜器，制作出了精美的金银器，将河西地区带入历史上的第一个繁荣期。随着近年史前玉器研究的不断深入，鉴赏玉器热的不断升温，齐家文化玉器引起了国内外玉器专家学者的极大兴趣，人们在研究齐家文化玉器形制、纹饰特征、实际用途时，也关注齐家玉器的玉料来源、产地以及与所谓的“玉石之路”的关系。甘肃馆藏的许多玉器，为这一研究提供了重要的实物见证。特别是静宁县出土的两件大玉璧和五件玉琮倍受学术界的普遍关注，其工艺高超，制作精巧，充满幻想和神思，堪称齐家玉器的极品，被玉器研究专家誉为“静宁七宝”。

甘肃东乡林家马家窑文化遗址出土的铜刀是迄今发现中国最早的青铜器。齐家文化和四坝文化都发现较多的早期铜器。据此，学术界普遍认为，甘肃是研究中国青铜器起源的关键地区。历史文献和考古发现还以不容置疑的事实证明：周人和秦人成长于甘肃东部，关陇地区的山山水水哺育了日趋壮大的周秦部族，悠久的历史文化为其迅速崛起提供了物质和精神的支撑。周秦王朝在甘肃留下了以灵台白草坡青铜器、礼县大堡子山秦公大墓及其青铜器为代表的文化遗产。尤其是礼县大堡子山秦公墓地出土青铜器，造型庄严凝重、纹饰狞厉繁复，是精美绝伦的国之瑰宝。人们在揭开这些文物的神秘面纱时，也揭开了秦国从兴起到强盛的秘密。时至汉代，武帝设敦煌、酒泉、张掖、武威四郡，兴建了数千里的长城，继而大规模移民屯田，将河西地区纳入中央政府的版图。这一时期，河西地区经济文化稳定发展，人口增加，绵延千里的长城、浩如烟海的汉简典籍等等都是这一时期的历史见证。尤其是武威“马踏飞燕”铜马，突显了边塞骏马绝尘飞驰的形象，是汉代先民开拓精神的象征。

众所周知，敦煌藏经洞文书写本和敦煌汉简的发现被王国维先生列入20世纪初中国考古四大发现之中。我国出土汉简共计73600多枚，其中甘肃出土60100多枚，占总数的82%，此外还出土了相当数量的秦简和魏晋简，形成了甘肃文物的另一大特色。这些简牍极大地补充或改正了文献典籍的不足，为研究历史提供了极为珍贵的新鲜资料，它们不仅展示了中华传统文化的博大精深，而且忠实反映了汉字书法的魅力和演变轨迹，是甘肃历史宝库中的珍贵宝藏。最近一个阶段，敦煌学者对藏经洞出土、又尘封一个世纪的8000余件吐蕃文经书的整理编目，以及藏文学者对武威吐蕃文和大量藏文经卷的研究，不但大大丰富了甘肃馆藏文物，也使敦煌学的研究工作更加深入和开阔。甘肃简牍和敦煌藏经洞出土经卷的发现，已经形成了敦煌学、简牍学两个独立的学科，盛行于国内外。

中国在几千年前就认识到了“蚕”的经济价值，用它吐的“丝”织成衣物，遮体御寒。秦安大地湾遗址中出土了不少陶纺轮及存有布纹痕迹的陶片，应该视作纺织业出现的信息。目前所知最

早的毛织物是永昌鸳鸯池新石器时代墓地出土的距今4300—4000年的黄色毛织物。甘肃齐家文化、沙井文化等青铜时代墓葬也曾出土毛织物。1972年，额济纳河居延烽燧遗址中发现了大量西汉时期丝织品。敦煌、安西等地的汉晋遗址和墓葬中也都发现有品种丰富的丝织品。所以，嘉峪关、酒泉、高台墓室壁画中有很多是反映“养蚕采桑”和“丝帛”的。西方学者说，人类早期农业活动的成果，没有比中国人养蚕业取得的成功更有创造性了。

中国绘画艺术，早在两千多年前的战国时期就已确立了以线造型的民族风格形式。甘肃石窟佛教壁画、汉晋墓葬壁画、木版画，保存了从西汉到元明，即从公元初始到17世纪大量的绘画作品。其中最多的是中国早期绘画作品，从中可以看出中国以线造型绘画艺术不断发展成熟的脉络。20世纪70年代以来，河西走廊陆续发现五十余座壁画墓，上千块像卷轴画一样独立成画的画像砖，被学界誉为“地下画廊”。河西走廊的古浪、武威、山丹、民乐博物馆还收藏483幅明清两朝水陆画，学界称为“可移动”的壁画，其中古浪一堂明代初期水陆画，是已知目前国内现存水陆画时代最早、艺术价值最高的精品。这些绘画艺术瑰宝都充分体现了以线造型的绘画特点，尺幅间处处洋溢着中国绘画的风格气派。此外，河西走廊汉晋墓葬出土的大量古代木雕作品保存完好，各种雕刻动物形象逼真，风格写实，憨态可掬，野趣盎然，成为甘肃历史文物的又一个亮点。

作为佛教东渐的必经之地和传播之地，由于历代王朝崇尚佛教，竞相兴建寺塔，开窟造像，佛教艺术逐渐在陇原大地落地生根。甘肃佛教文物蔚成大观。其中石雕造像艺术虽来自域外，受印度的影响，却有着深厚的传统基础，既是中西文化交流的结果，也是甘肃古代能工巧匠的杰作。其中的一些艺术精品可与欧洲那些古老的雕塑齐肩媲美；藏传佛教铜雕造像艺术是甘肃文物中的一支奇葩。那些花冠繁复，发髻高耸，面容安详，坐姿优美，造型多样的佛陀、菩萨、金刚等藏传佛教神祇，以其高超的工艺、神秘的色彩和深奥复杂的宗教内涵，越来越引起人们的极大兴趣。西夏、元明佛经雕印精美、装帧考究，不仅是珍贵的佛家经典，也是宝贵的书法艺术品。

中国是瓷器的国度，甘肃收藏的瓷器亦历史悠久，美伦美奂，特色鲜明。平凉、庆阳等地出土的耀州窑瓷器，集中表现了宋代北方窑瓷器精湛的刻花工艺和莹润如玉的釉色。武威塔儿湾西夏窑址出土的褐釉牡丹纹剔花大罐、白釉褐彩芦燕纹大罐，肃南县沙河羊圈发现的黑釉剔花牡丹纹大缸则充分展现了西夏瓷器奔放、粗犷和器形敦实高大的特点。

甘肃与西方文化的交流很早就发生了。仰韶文化的彩陶权杖头，四坝文化的四羊首权杖头，还有礼县窃曲纹铜钺等文物，都或多或少地透露了甘肃与欧亚大陆文化交流的信息。汉朝武帝派张骞“凿通”西域，开辟丝绸之路，将中国和罗马东西两大文明帝国连接起来。隋唐帝国建立以后，中西文化贸易交流达到顶峰，世界范围内出现了长安、巴格达、君士坦丁堡三大文明城市。甘肃境内发现的东罗马银盘、希腊文铅饼、唐代铜胡腾舞俑和三彩胡人俑、多种文字的敦煌写本文书

等重要文物，则是丝绸之路辉煌时期文化交流的见证。在张掖龙渠山区采集的青铜麋鹿等草原文化遗物，肃南大长岭发现的吐蕃文物，武威西郊林场出土的西夏文物，还有嘉峪关、高台、酒泉墓葬壁画中的西域人、胡人等形象，则从不同侧面反映了古代河西走廊多民族杂居共处的社会现象，雄辩地证明了广袤的河西走廊曾是游牧民族的大本营，月氏、乌孙、匈奴、吐蕃、回鹘、党项等民族曾在这里先后登场，奏响了一曲又一曲多民族繁衍发展的凯歌。

物华天宝，人杰地灵。古老而神奇的甘肃大地上荟萃了各时代、各民族的文物菁华。全省馆藏三级以上珍贵文物达11万余件，可分为陶器、瓷器、铜器、金银器、玉器、木器、简牍、书画、丝绸、佛教艺术、画像砖、杂珍等十几个大类。很多文物朴实无华，看似普通，但当你真正了解了它的制作技艺、它的发展历史，就会由衷地认识到这是国宝。《甘肃文物菁华》赖以根植的肥田沃土，是博大精深、丰富灿烂的甘肃文物，也是人民群众用之不竭、取之不尽的精神财富，它能给人以永恒的智、德、美的感染与启迪。毫无疑义，展现在我们面前的这些奇珍异宝，绝大多数产生于遥远的古代。要想探究其中的奥秘，究明它们具有永久魅力的原因，还需要更深入的探索和研究。

必须指出，人类创造的绝大多数文化遗产早已销声匿迹在历史的尘埃中了。今天甘肃所拥有的数量颇丰的历史文化遗产，不过是万劫余生、作为千万分之一遗留下来的幸存者。惟其幸存而弥足珍贵，惟其珍贵而倍受瞩目。而继承传统，保护文物，是我们传承文明，走向明天的根基和起点。

# General Dissertation

Dong Yanwen

Gansu , located on the upper reach of Yellow River and joint part of Loess Plateau , Qinghai & Tibet Plateau and Inner Mongolia & Xinjiang Plateau , is a place with profound historical and cultural reserve . Gansu is one of the birth place of ancient Chinese culture and Chinese civilization , an important channel of the cultural exchange between China and western countries and a strategic passage of the Silk Road in ancient time . According to archaeological finds, our ancestor lived on this piece of land full of mystery as early as 200,000 years ago . Gansu is rich in cultural relics in China due to its long history, several-thousand-year-old civilization, advantaged natural environment . Among over 400,000 pieces of cultural relics preserved in the museums in Gansu , 95% of which were gained from archaeological excavation or exact sites , they are of high value in terms of history, science and art, let alone say over 10,000 unmovable sites situated in all parts of GanSu just like the stars in the sky or chesses on the board . A great many cultural relics excavated in Gansu bearing unique feature of local region, the Silk Road, Buddhist art , fortress along the Great Wall and multi-nationality witness the production activity of our ancestor in every aspect of every field.

There are many important archaeological discoveries and monumental pieces of cultural relics unearthed in Gansu . Archaeological material shows that the last Glacial Stage (Yumu Glacial Stage of 125,000-10,000 Years Ago) ended 10,000 years ago , at that time , temperature on the earth and sea level began to rise , plants grew ferociously , the Neolithic Era started , agiculture , farming and pottery ware production emerged in Asia . About 8,000 years ago , our ancestors who lived in Weihe River valley and Xihanshui River valley represented by Dadiwan in Qin'an invented agriculture and launched the Neolithic-Era Revolution . They grew broom corn millet, millet, raised pig and dog, built house and village, acquired amazing achievements in the aspect of pottery making, architecture and art , created synchro resplendence same as that in Central Plain . Gansu is a place in China where the earliest and finest painted pottery ware were made , and the painted pottery civilization lasted for the longest period. Alms bowl with painted red strip design unearthed at Dadiwan in Qin'an dating back to about 8,000 years

ago is the earliest painted pottery ware we ever know up to now . It is an important clue for the study of origin of painted pottery ware and Chinese civilization . About 5,000 years ago , Majiayao People who lived in the middlepart of Gansu made a large group of painted pottery wares with bold and unrestrained design in exquisite shape and bright color symbolized the crown-point phase of the development of painted pottery ware and wrote an flowery chapter in the history of Chinese fine art .

It was 4,000 years ago that Hexi people represented by those who lived in Siba of Shandan County and Huoshaogou in Yumen City used bronze wares and finely-made gold and silver wares commonly symbolized the first prosperous period of Hexi Corridor in the history . With the further study on pre-historic jade wares in recent years , appreciation of jade wares became a fashion which show a trend of quick development , jade wares of Qijia Culture draw interest of domestic and foreign experts in this field . People pay more attention to the source and producing area of material , and the relationship between the source and the so-called “Jade Road” . Many pieces of jade ware preserved in museums in GanSu are the important materials for the study concerned . Especially two big jade Bi – ritual objects and five jade Cong –ritual objects draw a deep concern in academic circles , they are intituled as “seven treasures of Jingning ” and master piece of jade ware of Qijia Culture due to the superb technics , exquisite making and artful design .

Bronze knife unearthed at Majiayao Culture site in Linjia Village of Dongxiang Autonomous County in Gansu is the earliest bronze ware found in China until now. Bronze ware of early period were found in a larger amount from sites of Qijia Culture and Siba Culture. Hereby, there is a widely admmissive conclusion in academia that Gansu is the key region for the study of the origin of the Chinese bronze. Historical documents and archaeological finds indicate undoubtedly that : Zhou people and Qin people pullulated in eastern Gansu , natural environment and centuries-old history & culture of Guanlong Region provide material and spiritual support for the growing and becoming strong of these two tribes .Cultural heritage of the Zhou and Qin Dynasties remained in a certain amount in Gansu , those unearthed at Baicaopo in Lingtai County and from tomb of Duck of Qin at Mount Dabuzi in Lixian County are precious .Especially bronze wares unearthed from tomb of Duck of Qin at Mount Dabuzi in Lixian County are the finest national treasures with dantesque shaped , hideous and complicated design unveiling the secret of the Qin Kingdom from rising to being powerful and prosperous . In the Han Dynasty , four counties- Dunhuang, Jiuquan, Zhangye and Wuwei were established , over one-thousand-mile Great Wall was constructed , then the measure of emigration on a large scale and stationing garrison troop to open up wasteland & grow grain in Hexi region was taken by Wudi emperor made this region a part of China. The steady development of economy and culture in Hexi region , increase of population during this period can be validated by the remained one-thousand-mile Great Wall and abundant ancient books & records on wooden slips . The galloping horse unearthed at Wuwei present the figure of speedcoursing courser and symbolize the pioneer spirit of our Han-Dynasty ancestor .

As everyone knows, written writs and wooden or bamboo slips of the Han Dynasty discovered in Library Cave of Mogao Grotto was listed into one of the four great archaeological discoveries in early twentieth Century by Mr. Wang Guowei. Among 73,600 slips of the Han Dynasty unearthed in China, 60,100 are unearthed in Gansu occupying 82% of all, besides, there are certain amount of slips of the Qin Dynasty and Wei & Jin Period, this is another feature of the cultural relics of Gansu. These wooden or bamboo slips make a supplement or correction for the literature, ancient books and records, provide new material quite useful for the study on history and reflect devotedly the charm of the calligraphy of Chinese characters and the trace of its evolvement. The museum collection was enriched, meanwhile research work of Dunhuangology was deepened and widened recently by the related scholars who cleared up 8,000 sutras in ancient Tibetan character and wrote catalogue of it which was discovered in Library Cave and then covered with dust for another one century, also by some scholars of Tibetan language and literature who made a study on sutras in ancient Tibetan and Tibetan character. The discovery of wooden or bamboo slips in Gansu and sutras from Library Cave of Mogao Grotto made the appearance of two independent subjects which prevail at home and abroad.

Chinese people were cognizant of the economic value of silkworm several thousand years ago, made clothes with the silk spited by silkworm to cover the body and keep warm. Pottery spinning annulus and pottery pieces with trace of patterns of cloth unearthed at Dadiwan site should be regarded as the information of emergence of the weaving industry. The earliest aba ever known up to now is the yellow aba dating back to 4300 — 4000 years ago unearthed from Neolithic tomb at Yuanyangchi in Yongchang County, abas were also unearthed from Bronze Era tombs of Qijia Culture and Shajing Culture, large numbers of silk fabrics were discovered from beacon tower sites at Juyan in Etsina River valley in 1972. Silk fabrics of abundant varieties were also found from sites and tombs of the Han and Jin Dynasties in Dunhuang and Anxi. Therefore, there are many murals of raising silkworm, picking mulberry leaf and silk in tombs at Jiayuguan, Jiuquan and Gaotai. Scholars of western countries think that the most creative agricultural activity of human being in the early period is that Chinese people raised silkworm successfully.

As early as the Warring States Period of 2000 years ago, artistic style of Chinese painting-form shape of things with lines was established. Plentiful paintings dating from the Western Han Dynasty to the Ming Dynasty (1<sup>st</sup> Century A.D - 17<sup>th</sup> Century A.D) have been preserved in forms of murals about Buddhism in Grottoes in Gansu, frescos of the Han and Jin Dynasties in tombs, wood blocks. Most of these paintings are early-period works from which the venation of development and maturation of artistic style of Chinese painting can be clearly seen. Since 1970s, over 50 mural tombs were found in Hexi Corridor in succession, painting on each piece of brick can be regarded as independent one just like the hanging scroll, they are called in academia: Underground Gallery. 483 pieces of Buddhist painting of the Ming and Qing Dynasties preserved in museums of Gulang, Wuwei, Shandan and Minle counties are called in academia: Movable Frescos, among which one piece of early Ming Dynasty in Gulang is the earliest and of the highest artistic value ever known at present in China. These precious



paintings show fully and vividly the artistic style of Chinese painting-form shape of things with lines . Furthermore , a great deal of ancient woodcarvings unearthed from the Han and Jin Dynasties tombs have been preserved very well , especially those in shape of animal were vividly made and full of wild life with simple and naïve look , this is another high light spot of the cultural relics from Gansu .

As a must-go place for the spreading of Buddhism to the East , many temples , pagodas and grottos have been constructed and Buddhist art has taken root in Gansu in different dynasties due to the encouragement of the . It is no doubt that the splendid cultural relics of Gansu is the source of the compilation of this book and the immaterial wealth of people on this piece of land giving us eternal infection and enlightenment in the aspect of wisdom, morality and beauty. Indeed , these treasures presented before us give us an impression of “premature child” in an underdeveloped society . Further exploration and study need to be done to research into their arcana and eternal charm . It is obvious that most of the cultural heritage created by human have disappeared with the lapse of time . Historical and cultural heritage we see today in Gansu are the lucky survivals through many years of destruction , they are very precious just because of this , they are given much attention just because of this . Therefore , inherit the tradition and protect the cultural relics is the base and starting point to reach our goal of passing on civilization and going forward . central government . Cultural relics in Gansu related to Buddhism present a splendid sight now . The craftwork of stone carving , although was introduced in to China from India , had a profound base of Chinese tradition , was the result of cultural exchange . Masterpieces of the stone statue preserved in Gansu can compare beauty with ancient European stone sculptures . The statuary art of bronze statue in Tibetan Buddhist style is another peculiar flower in the garden of the cultural relics of Gansu . Those bronze Buddha, Bodhisattva , guardians with heavy and complicated crown , high hair knot , composed continence , elegant pose , were made with super technics and full of mysterious color and religious connotation attracting more and more attention . Buddhist sutra of the Western Xia Dynasty , Yuan Dynasty and Ming Dynasty carved and printed finely , bound masterly are not only rare Buddhist sutra , but also precious masterpiece of calligraphy .

China is a country of porcelain , porcelain wares preserved in GanSu are of long history , magnificence and prominent characteristic of Yaozhou kiln unearthed at Pingliang and Qingyang in Gansu present the consummate technics of carved design , jade-like bright and smooth greenish blue glaze . Brown glazed porcelain jar with incised peony design, white glazed porcelain jar with painted reed and swallow design in brown unearthed from Western-Xia-Dynasty kiln at Ta'erwan in Wuwei, black glazed porcelain jar with incised peony design discovered in sheepfold at Shahe in Sunan Yugu Autonomous County exhibit the feature of porcelain ware of the Western Xia Dynasty with thick wall and big size , rugged , bold and unrestrained design .

The cultural exchange between Gansu and the West started from very early days . The painted pottery mace of Yangshao Culture , bronze mace with four-sheep-head-shaped ornament of Siba Culture , bronze Fu with reclining-S-shaped design from Lixian County disclose more or less the information of cultural exchange . The Silk