

披沙揀金廿五載

陝西歷史博物館新征集文物圖錄

強跃—主編

25 YEARS OF SEARCHING
GOLD IN SAND

New Collected Cultural Relics Catalogue of
Shaanxi History Museum



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藏品来源是博物馆可持续发展的重要标志。有计划地征集文物，丰富馆藏内容，提高藏品的综合利用水平，是陕西历史博物馆 25 年来始终坚持的入藏原则。25 年来，陕西历史博物馆以 1991 年开馆时从原陕西省博物馆划拨的 30 多万件文物——主要有商周青铜器、唐代金银器、唐墓壁画、历代陶俑陶器等为主体与基本参照，坚持不懈地在全国各地搜寻散落文物的信息，并不断征集入藏新文物。其中开馆时从全省各地市（县）73 个文博单位征调 2426 件（组）精品文物，此后陆续征集社会流散文物 15000 多件（组），弥补了馆藏空缺，丰富了藏品体系，更重要的是，充实了陈列和展览内容，产生了一批可观的学术成果，也为学术界提供了大量新的研究资料。值得一提的是，延川商周青铜器群、西周宰兽簋、西汉金饼、北魏鎏金佛菩萨造像、唐贞顺皇后石椁及壁画、北宋蓝田吕氏家族墓出土文物等在国内外产生了广泛影响。

早在 1991 年开馆时，陕西历史博物馆就根据自身发展需要，在保管部下设文物征集科，制订了科学的、系统的、有特色的文物征集规划，征集工作初见成效。为了进一步规范与拓展征集工作，2005 年我馆成立了文物征集处（陕西省文物征集中心），采取“固本补缺，动态有序增加”的原则，形成“系统征集，规范整理，深入研究，广泛利用”的文物资源整合思路和方法，以系统性和多样性为原则，极大地促进了我馆文物征集工作的可持续发展。

然而，“勤淘流沙终见”的“金”虽然在质量上绝对一流，但随着时间推移、盗掘古墓之风屡禁不止和市场推波助澜，文物征集工作的难度越来越大。目前我们遇到的问题主要有：一是广大人民群众文物保护意识越来越强，文物征集的难度越来越大；二是文物征集的费用，没有专项资金支持；三是由于政策局限，博物馆之间文物交流渠道不畅；四是文物法明确规定，考古文物在发

掘工作和科学研究之后，要及时移交博物馆。但现实中间，这方面工作单靠博物馆的努力是很难实现的。正是由于各种主客观原因和政策限制，文物征集工作犹如缘木求鱼，能征集到的文物数量越来越少，博物馆也将面临无源之水的窘境。博物馆如果没有经常性的、持续性的藏品补充，就失去了发展的活力。要破解这个难题，打破这个瓶颈，应该在政策、法律、体制、机制等层面进行改革与创新。首先在面向广大社会征集古代文物的同时，更要为了未来而加大征集近现代文物的力度。不仅要征集珍贵文物，而且还要征集反映社会变迁的“集体或个人记忆类”普通物证；其次是要积极探索博物馆之间藏品交流的机制体制及法律法规，破解考古发掘单位向博物馆移交文物的制约瓶颈，尝试一些可行性双向流通办法；第三是要寻求社会捐赠的契机，鼓励社会团体或个人向博物馆捐赠、捐售文物，并通过媒体宣传、举办展览、组织活动等方式对捐赠者进行宣传；第四是继续加强与公安机关或海关的合作，争取获得更有价值的文物；第五要有效推进第三方评估机制，增强文物征集工作的规范性与科学性。此外，还应该认真研究文物征集方面的新政策、新趋势，进一步拓宽融资渠道，提高市场化运作力度，加大博物馆在海外文物回流中的权重。

习近平主席在西安考察时指出，要让“收藏在博物馆里的文物、陈列在广阔大地上的遗产、书写在古籍里的文字都活起来”。因此，文物征集的终极目标和意义在于合理而有效地利用，在于提升博物馆服务社会的能力。除了补充馆内常设展览和临时展览，丰富科研资料外，我们还要利用征集文物进一步完善独立外展和巡回展览内容，凝练新主题，诠释新理念，讲述新故事，将陕西历史博物馆带到国内外广大民众中间。不仅如此，还要从这些新入藏文物提取更多文创产业的创意元素，不断推出深受观众喜欢的博物馆产品。

为了全面回顾我馆 25 年来文物征集工作的发展历程，集中展示文物征集的丰硕成果和重要意义，我们在 2001 年 10 年馆庆时编辑出版的《寻觅散落的瑰宝——陕西历史博物馆征集文物精粹》和 20 周年馆庆时汇编的《披沙拣金二十载——陕西历史博物馆新入藏文物精粹》图录的基础上，增加了近五年来的新征集文物，从类别、风格和体系上进行提纲挈领地总结性分析，突出成绩，反思不足，谋划未来。

本书按照类别进行编排，共分为金属器，金银器，陶瓷器、陶俑，玉石器，绘画以及其他六个部分，重点介绍新入藏的唐贞顺皇后敬陵、韩休墓等唐墓最新发现。唯愿读者从中体味 25 年来我馆并不平凡的文物征集历程，品鉴这些劫后余生的珍宝所焕发的无穷艺术魅力，增添庇佑国宝、文脉相传的责任与力量。

陕西历史博物馆党委书记 强 跃

Collection source is essential to the sustainable development of a museum. The three collection principles which Shaanxi History Museum insists on for the last 25 years are collecting cultural relics under the plan, enriching our collection and improving the level of comprehensive utilization. When the Shaanxi History Museum was set up in 1991, we had more than 300,000 cultural relics inherited from the former Shaanxi Provincial Museum. The cultural relics mainly were bronze wares of Shang Dynasty and Zhou Dynasty, pottery figures, gold and silver wares of the Tang dynasty and mural paintings in Tang tombs. And based on these artifacts, we have made persistent efforts on searching information of cultural relics across the country and soliciting new cultural relics continuously in the last 25 years. When the museum was opened to the public in 1991, we have already requisitioned 2,426 pieces (groups) of cultural relics from 73 cultural relics protection units across Shaanxi Province. After that, Shaanxi History Museum have requisitioned more than 15,000 cultural relics scattered in the society. These cultural relics filled our collection vacancy and enriched collection types. More importantly, these relics enriched our displays and exhibitions, produced lots of important academic achievements, and provided a large number of new research materials. It's worth mentioning that some cultural relics like Yanchuan bronze wares group of Shang Dynasty and Zhou Dynasty, Zaishou Gui of the Western Zhou dynasty, gold bars of the Western Han Dynasty, gold-plated Buddha statue of the Northern Wei Dynasty, stone chamber and mural paintings of Consort Wu from Tang dynasty and artifacts from Lyu Family of the Northern Song Dynasty in Lantian County all have had a significant impact at home and abroad.

As early as 1991 when the museum first opened to the public, on the basis of its own development needs, Shaanxi History Museum set up cultural relics collection department under the ministry of custody and developed a scientific, systematic, and unique cultural relics collection planning. Collection work achieved initial success. In order to further standardize and expand the collection work, in 2005 Shaanxi History Museum set up cultural relics collection center (Shaanxi provincial cultural relics collection center) and came up with the integration thoughts and methods of cultural relics resources which are "systematic collection, standard arrangement, in-depth study and extensive use", with the principle of "consolidating the foundation and filling the vacancy and increasing the relics dynamically and orderly". With the principle of systematization and diversity, all these policies have greatly promoted the sustainable development of the work of cultural relics collection in our museum.

However, although the "gold" which is "washed out from the sand" is absolutely first-class in quality, as time goes on, activities of excavating the ancient tomb were banned but still widely exist, and with the negative effect of market, cultural relics collection work is more and more difficult. At present, the problems we have encountered mainly are: firstly, people's awareness of cultural relics protection is getting stronger and stronger. It is more and more difficult to collect artifacts. Secondly, there is no special funds to support cultural relics collection costs. Thirdly due to the limitations of the policy, the exchange channel of cultural relics between different museums is not clear and easy. Fourthly it is clearly defined in the Law of the PRC Governing Cultural Relics that after the excavation work and scientific research, archaeological cultural relics should be transferred to the museum in time, but in real life, it is

hard to achieve the goal with the museum's efforts only. Due to various subjective and objective reasons and policy restrictions, less and less relics can be collected and museums will face the dilemma with no more new relics. If the museum does not have a regular and continuous collection supplement, it will lose the vitality of development. To solve this problem and break the bottleneck, it should be reformed and innovated in the policy, law, constitution, mechanism and other aspects. First of all, when we collect ancient cultural relics, we should at the same time increase the collection of modern cultural relics for the future. Not only precious cultural relics but also common physical evidence of collective or personal memories that can reflect social changes should be collected. Secondly the mechanism, laws and regulations of the exchange between the museum collections should be actively explored. The bottleneck of the archaeological relics transferring to the Museum should be broke and some feasible two-way circulation methods should be adopted. Thirdly seek social donations, encourage social groups or individuals to donate or donate for sale and promote donators through the media publicity, exhibitions, organizing activities and other activities. Fourthly we should continue strengthening the cooperation with the public security organs or customs to get more valuable artifacts. Fifthly, the third party evaluation mechanism should be effectively promoted, and the normative and scientific cultural relics collection work should be strengthened. In addition, the new policy and the new trend should also be carefully studied in terms of cultural relics collection. We should further broaden the financing channels, improve the market operation and increase the weight of the museum in the return of overseas heritage.

During his inspection visit in Xi'an, President Xi pointed out that 'we should make the collections in the museums, heritages displayed in the broad land and words in old books alive'. Therefore the final goal and meaning of collecting relics is using the relics effectively and rationally and finally improving our capacity to serve the society. We not only use the relics to enrich our permanent exhibitions, temporary exhibitions and research materials, but also use them to further improving the contents of independent outreach projects and traveling shows. We used the relics to create new themes, new interpret new concepts, to tell new stories and to bring the Shaanxi History Museum to people at home and abroad. Furthermore, we will extract innovative elements from the relics to improve the Cultural creative industry and constantly introducing more and more popular museum products.

To comprehensively review the development of our museum's relics collection work for the past 25 years and to show the fruitful achievements and great significance. Based on the *Finding scattered treasures — essence of requisitioned cultural relics from Shaanxi History Museum* published in 2001 and *Searching gold in sand for 20 years — essence of new requisitioned cultural relics from Shaanxi History Museum*, in this new book, we will show some new cultural relics which were requisitioned for the last 5 years. And in this book, we have analyzed the new relics from category, style and system to show achievements, to reflect on the lack and to plan the future.

This book was arranged in accordance with the category and it has six parts which were metal works, gold and silver wares, ceramics and pottery figures, jades, paintings and others. And this book will introduce the newly findings of Tang Tombs like Jingling Mausoleum of Consort Wu and Hanxiu Tomb. We only wish that the readers can understand the extraordinary relics collection work we have done for the past 25 years, appreciate the endless artistic charm of the treasures which survived hardships, and importantly the readers can take more responsibility and strength to protect national treasures and inherit our culture.

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Party Secretary of Shaanxi History Museum Qiang Yue



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披沙拣金廿五载

一个博物馆的建立和发展，首先是从搜集藏品开始的。藏品是博物馆的立足之本，是所有业务活动的物质基础。如果没有藏品，博物馆就不成其为博物馆。对于历史博物馆来说，其藏品就是文物，而文物的获得，只能通过接收考古和执法部门移交、馆际调拨或交换、接受捐赠、收购等征集途径得以实现。

陕西历史博物馆从奠基创业到走向辉煌，在70多年的岁月中，不断丰富自己的藏品体系，积水成渊，蔚然大观，充分展现了陕西古代文明的发展历程及其在中华文明史上的特殊奉献。

回首来时路，陕西历史博物馆文物征集工作与陕西文物事业发展乃至和国家命运息息相关。陕西“为周秦汉唐故都所在，民族文化发祥之地，历代文物史迹触目即是”。1944年6月，“为保存国有文化、激发民族意识、以促进学术之研究”，在陕西文化教育界有识之士的奔走呼吁下，成立了陕西省历史博物馆，负责对全省文物史迹进行调查、征集和保护，兼管西安碑林、孔庙。但因时值战乱，先贤前辈筚路蓝缕，举步维艰。1949年5月，西安市军事管制委员会派员接管陕西省历史博物馆时，全部文物仅有1007件。

新中国成立后，陕西文物事业迎来了新时代。1951年至1959年，陕博接收中共中央西北局统战部、西北军政委员会、解放军第十九兵团等单位移交，故宫调拨以及社会各界人士义展捐献文物56000多件，馆藏文物增加了15倍。20世纪50年代至70年代末，陕西省博物馆、文管会、考古所可谓“三位一体”，考古发掘的如扶风齐家、岐山贺家西周青铜器窖藏，临潼秦兵马俑，咸阳杨家湾西汉墓陶俑，乾县唐永泰公主、章怀、懿德太子墓壁画，西安何家村唐代金银器窖藏等，以及配合工农业基本建设的考古发掘工作，出土了数以十万计、丰富多彩的珍贵文物，全部或部分拨交给了博物馆，为陕西省博物馆的事业发展，奠定了雄厚的物质基础。

征集社会流散文物，也是博物馆藏品的一个经常性的重要来源，废旧物资回收单位、各行业基础建设中发现文物及时报告、主动上交，民众自觉送交文物蔚然成风，如馆藏战国错金杜虎符、西汉“皇后之玺”，就是民众发现主动送交入藏的国宝级文物。

1991年年初，陕西历史博物馆新馆建成，共接收原陕西省博物馆移交文物20万多件（组）。这次特殊的文物征集，承前启后，继往开来，构筑起这座以商周青铜器、唐代金银器、唐墓壁画和历代陶俑为藏品精华的“华夏宝库”。同时，为了在《陕西古代史》基本陈列中全面展示

三秦文化风貌和重大考古新发现，中共陕西省委、省政府专门成立了“文物征调领导小组”，从全省各地、市、县的73个文博单位共征调文物2426件(组)，其中城固县的商代饕餮纹四足鬲，神木县的战国金怪兽，兴平茂陵的鎏金银竹节熏炉，扶风法门寺的唐代秘色瓷器、琉璃盘等，均为罕见的稀世瑰宝，为丰富馆藏、充实陈列增辉添彩。

陕西历史博物馆以宏伟典雅的仿唐建筑、精品荟萃的文物藏品、独具特色的陈列展览和体系完备的现代化设施，成为中国博物馆事业发展的一个新的里程碑。

改革开放以来，经济繁荣，文化复兴。全国省级大馆相继扩建，行业博物馆、专题博物馆、民营博物馆异军突起，文物古玩市场遍及各地，民间收藏热持续高涨，使地区、馆际之间，个人与文博单位之间在文物征集方面竞争激烈。文管会、考古所相继成为独立机构，原来馆、所一体的优势已不复存在，考古发掘的出土文物因种种原因无法正常移交，文物征集经费匮乏，使博物馆藏品来源面临困境，并日益成为束缚和制约博物馆事业可持续发展的主要障碍。陕西历史博物馆也就在这样的背景下，开展社会流散文物征集工作。

陕西历史博物馆开馆25年来，馆领导高度重视对社会流散文物的征集工作，文物征集人员不辞辛劳，积极与公安、海关、市场管理及收藏协会等单位和组织加强联系，主动深入考察，及时获得文物线索，在省文物局的大力支持和资助下，尽最大努力将濒临流失或损毁的珍贵文物征集入藏。

25年来，我们征集的历代各类文物累计达15000多件(组)，其中如延川商周青铜器群，西周“宰兽”簋，春秋嵌错虺纹虎耳壶，战国青铜巨龙、“三年大将吏”铜弩机、“工师文”铜甬，西汉鎏金鎏银“元成家”铜沐缶、金饼、夔凤纹刺绣、漆耳杯，北魏鎏金佛菩萨铜造像，唐代铜马镫、雕印梵文经咒、银平脱奔鹿纹漆盒，北宋耀州窑青釉刻花金银扣瓷器、政和纪年吕子功斝砚等，均是极为罕见的珍品，充实了馆藏文物系列。

25年来，我们与公安干警并肩奋战在打击文物犯罪的第一线，在现场勘查、扣押取证、咨询鉴定等方面密切协作。如2006年1月西安警方破获一起特大盗掘古墓葬案，我们在第一时间获得信息，迅速开展工作，破案后仅3天就将缴获的北宋蓝田吕氏家族墓出土的珍贵文物征集收藏，数量之多、等级之高均属罕见。由此引发的吕氏家族墓园考古发掘，荣获2010年全国十大考古发现奖。2010年、2011年文物征集处与警方密切合作，成功追索征集流失海外的唐贞顺皇后敬陵被盗石椁、壁画及石刻墓门。时任国家文物局单霁翔局长、公安部张新枫副部长出席了回归文物交接仪式；新华社、中央电视台等媒体现场直播、高密度报道了这次轰动全国的文物回归事件。

25年来，我们转变观念，开拓创新。引入第三方鉴定、纪检监督，使文物鉴定科学准确，征集决策透明公开。

探索机制创新，拓展征集渠道，通过与省考古院联合进行考古发掘，优势互补，资源共享，征集了唐新城公主墓、唐淮南大长公主墓出土的27幅壁画。2008年陕历博征集处主持的唐贞

顺皇后敬陵考古发掘，掘取了劫后余存的仪仗出行、山水屏风、婴戏杂技等壁画 68 平方米，填补了馆藏唐墓壁画的空白。2013 年，经我馆征集部多年追寻，坚持不懈，通过刑侦局、监狱管理局提押在狱服刑的盗墓犯罪人指认其盗掘的唐代壁画墓，与省考古研究院联合主持发掘唐代名相韩休及其妻柳氏合葬墓。这是传世唐代名画《五牛图》的画家韩滉的父母之墓。该墓为斜坡道砖室墓，由墓道、过洞、天井、壁龛、甬道、石门、墓室等部分构成。虽遭盗掘，但墓葬形制基本完整，出土彩绘陶俑 140 多件，青石墓志两合，墓室壁画是主要收获，出土的树下高士屏风图、朱雀图、乐舞图等壁画已全部入藏我馆。尤其是墓室北壁东段的山水图，是目前发现的唐墓壁画幅面最大、最完整的独立整幅山水画。韩休墓考古发掘成果在 2014 年全国十大考古发现终审评选项目中位列第 23 名，受到学术界的高度关注。2016 年 5 月荣获“中国考古学会 2011—2015 年度田野考古奖”。

25 年来，有数以百计的征集文物展示在“陕西古代文明”基本陈列中，丰富了陈列内容。以我馆征集文物为主的专题展览“全国打击文物犯罪专项行动成果展”“异世同调——陕西省蓝田吕氏家族墓出土文物展”亮相北京。馆内专题展览“三秦瑰宝”“寻觅散落的瑰宝”“新入藏文物精华展”纷纷登场，至于有征集文物参展的其他展览、国内巡展就更是不胜枚举，在一系列陈列展览中发挥着不可忽视的重要作用。还有数十件（组）征集文物远渡重洋，参加对外文物展览，出使了 16 个国家和地区，传播中华文明于大千世界。

25 年来，大量有重要研究价值的文物征集入藏，对科学研究、保护修复工作起到了积极的促进作用。我馆先后结集出版了一批具有较高鉴赏和学术水平的科研成果，如《陕西历史博物馆新入藏文物精粹》（三秦出版社 2011 年版）、《金锡璆琳——蓝田吕氏家族墓出土文物》（三秦出版社 2013 年版）、《巧手良医——陕西历史博物馆文物保护修复报告》（世界图书出版西安有限公司 2014 年版）、《皇后的天堂——唐敬陵贞顺皇后石椁研究》（文物出版社 2015 年版）等，而馆内外专家学者发表的相关论文更是多达百余篇。

文物征集取得的丰硕成果，从这些事例当中可见一斑。追索唐贞顺皇后敬陵被盗石椁和壁画的几度春秋，发掘唐敬陵与唐韩休墓的严寒酷暑，从事文物征集工作的 25 载青春年华……“勤淘流沙终见金”，每一件文物，都延续着历史文明的记忆；每一件文物，都隐藏着一段传奇故事；每一件文物，都包含着征集工作者辛勤奔波的心血。我们不畏艰辛，恪尽职守。我们为之付出了心血，也收获着荣耀与自豪。我们不断探索，一次次用双手捧起时间长河所携带的泥沙，精心沉淀、过滤、淘洗，只为寻觅那幸存于世、蕴涵着历史文明记忆的文物之“金”。

陕西历史博物馆文物征集部部长 师小群

25 Years of Shaanxi History Museum Collection Career

Collection is the basis of all professional activities of one museum. For history museums, the collection is made up of the historical artifacts which can be only get from the archaeological discoveries, handed over by the legal administration, donation, purchase and so on.

In 70 years of its gorgeous history, Shaanxi History Museum keeps enriching its collection system and presenting the development of Shaanxi ancient civilization and the special contribution to Chinese civilization.

Looking back the history, the collecting work of Shaanxi History Museum has been linked to the development of Shaanxi cultural heritage career and even the fate of the Chinese nation. Shaanxi used to be the capitals of the Zhou, Qin, Han and Tang dynasties, and the birth place of Chinese culture, where abundant cultural relics have been found. In June, 1944, in order to preserve the national cultural heritage and promote the academic research work, Shaanxi Provincial Museum was found under the support of the intellectuals in Shaanxi province. The function of the museum at that time included investigating, collecting and preserving the cultural heritage inside Shaanxi province, and supervising the Confucius temple and Xi'an Beilin. It was war time, the founders of Shaanxi Provincial Museum tried hard to proceed the work. In May, 1949, when the supervisor of Xi'an Military Control Committee took over Shaanxi History Museum, there were only 1007 pieces of artifacts in museum collection.

After the founding of new China, the career of Shaanxi cultural heritage entered a new era. Between 1951 to 1959, Shaanxi Provincial History Museum collected more than 56000 pieces of artifacts parts, which were handed over by The United Front Work Department of the CPC Northwest Bureau, Northwest China Military and Administrative Commission, the Nineteenth Corps of PLA and so on, transferred from The Palace Museum and by means of the public donation. The total number of museum collection increased to 15 times than before.

From 1950s to the end of 1970s, Shaanxi Provincial Museum, Cultural Heritage Control Committee and Archaeology Institute were united together. More than 10,000 pieces of artifacts excavated from the archaeological excavations like the bronze wares of He family in Qishan and the Qi family in Fufeng of the West Zhou Dynasty, the terra cotta warriors and horses in Lintong, the Yang Jiawan tomb of the West Han Dynasty, tombs of Princess Yongtai, Prince Zhanghuai and Yide of the Tang Dynasty in Qianxian county, the gold and silver wares of the Tang Dynasty in Hejia village etc. Most of the artifacts were added to Shaanxi Provincial Museum collection and laid a solid foundation to the museum collection.

Another important resource of museum collection is to collect the artifacts from society. Thanks to the consciousness of the public, many precious artifacts and national treasures like the Tiger Yally of the Warring States Period, the Queen's Seal of the West Han Dynasty were all turned in by the public.

In the beginning of 1991, with the collection of over 20,000 pieces (units) of artifacts which came from the former Shaanxi Provincial Museum, Shaanxi History Museum was finally founded. This special movement successfully supported the museum collection system with bronze wares of the Shang and the Zhou dynasties, gold and silver wares of the Tang Dynasty, the mural paintings of the Tang Dynasty and pottery figures in Chinese history, and made the museum known as "the treasure house

of Huaxia nation". At the meantime, in order to show the significant archaeology discoveries and the culture heritage of Shaanxi province, Shaanxi provincial government set up a administration of cultural Heritage. This administration collected 2426 pieces of artifacts from 73 museums and cultural heritage units inside Shaanxi province. These incredible collection was all rare historical treasures and enriched the collection, including bronze ware with Taotie pattern of the Shang Dynasty in Chenggu county, the gold monster of the West Han Dynasty in Shenmu county, the gilded incense burner with bamboo pattern excavated from the Maoling Mausoleum in Xingping county, the celadon and the glass plate of the Tang Dynasty in Famen temple of Fufeng county etc.

Shaanxi History Museum then became the new milestone of China's developing museum career with its elegant architecture style of the Tang palace, tremendous collection of artifacts, characteristic exhibitions and modern facilities.

After the Chinese economic reform, more and more provincial museums, industrial museums, special topic museums and private museums were established, free antique markets and private collection trends became very popular. The museum collecting work faced more challenge than ever. At that time, Cultural Relics Management Committee and Archeology Institutes dissociated from museums and became independent organizations one after another, museums found it was difficult to get artifacts from archaeological excavations because of varied reasons. Besides, lack of collection fund made the museum collecting work even harder to proceed. The collecting work of Shaanxi History Museum started in such background by collecting the artifacts spread in the society.

Among 25 years when Shaanxi History Museum opened to the public, the leadership of this museum pay highly attention to the collecting work. The staff of Collection Department cooperated active with the police, customs, marketing management organizations and collection associations to collect the precious artifacts under the support of Shaanxi Provincial Cultural Relics Bureau.

For 25 years, we have collected more than 15000 pieces (units) of artifacts of varied kinds in different dynasties. Among those, the bronze wares of the Shang and the Zhou dynasties, Gui with "Zhaishou" pattern of the West Zhou dynasty, giant bronze dragon of the Warring States Period, bronze crossbow with inscription "san nian da jiang li", embroidery with phoenix patterns, gilded bronze buddha of the Northern Wei Dynasty, bronze stirrup of the Tang Dynasty, porcelains with gold and silver edge in Yaozhou kiln of the Northern Song Dynasty and so on are all rare and exquisite artifacts which enriched the museum collection.

For 25 years, we have been working with the police closely together in the front line for the fight against cultural crime in many aspects such as site survey, seizure of evidence, consulting and identification etc. In January, 2006, Xi'an police solved a robbery case of ancient tombs. After we got the first hand information, we started to work immediately and collected all the precious artifacts robbed from the Lyu family tombs in three days. These artifacts shocked the public both with its high quality and large quantity. Later, the archaeological excavation in the Lyu family tombs gained the top 10 China Archaeological Discoveries Awards in 2010. In 2010 and 2011, the Collection Department of Shaanxi History Museum cooperated closely with the police on chasing back the stolen stone coffin, mural paintings and stone tomb gate in the Jing mausoleum of Queen Zhenshun of the Tang Dynasty which were sold overseas. Both Mr. Shan Jixiang, the director of National Cultural Relics Bureau at that time and Mr. Zhang Xinfeng, the deputy director of Ministry of Public Security attended the handover ceremony of the regression artifacts. This event was broadcasted live by many major medias in China.

For 25 years, we try to change our working concept, applied new collecting methods such as the third-party identification, inspection and supervision to standardize the artifact identification working process.

27 mural paintings from the tombs of Xincheng Princess and Huainan Princess of the Tang dynasty

were also collected by the Collection Department and Shaanxi Provincial Institute of Archaeology with innovating working process and enlarging collecting channel. In 2008, the archaeological excavation hosted by the Collecting Department successfully collected 68 square meters mural painting with the subject of ceremony, acrobatics and natural landscape from the Jing mausoleum in the Tang dynasty and filled the blank of the Tang mural painting collection in Shaanxi History Museum. In 2013, after years of pursuing by perseverance, with the help of Criminal Investigation Bureau and Bureau of Prisons, one criminal in prison confessed a robbery crime of one Tang tomb. After that, the Collection Department of Shaanxi History Museum worked with Shaanxi Provincial Institute of Archaeology together on the excavation of the Tang tomb which found later belongs to the prime mister Han Xiu and his wife in the Tang Dynasty. Han Xiu was the father of a very famous painter called Han Huang in the Tang Dynasty whose famous art work " Five Oxen " is a national treasure in China. The tomb of Han Xiu is made of bricks and made up with tomb passage, tomb dormer, stone tomb gate, tomb chamber room and so on. Although this tomb has been robbed, however, we still found more than 140 pottery figures and two epitaphs. Among all the discoveries, the murals found in the tomb surprised us the most. The Tang murals with the subjects of landscape, phoenix, dancing etc. from Han Xiu tomb were all collected in Shaanxi History Museum. Among those, the mural of landscape is the most complete and the largest in size found in China up to now. The excavation of Han Xiu tomb was elected as the No 23th project of the China Top 10 Archaeology Discoveries Awards in 2014 and won the prize of archaeology from China archaeology association in 2016.

For 25 years, there has been hundreds of collecting artifacts displayed in the permanent exhibition in Shaanxi History Museum. The special exhibitions like "Special Action Exhibition of National Cultural Heritage Crime" and "The Exhibition of Relics from Lyu Family Tombs in Lantian County Shaanxi Province" were exhibited in Beijing. Other exhibitions like " Treasures of Shaanxi", " Searching for the Lost Treasures " and " The New Collection of Cultural Relics Exhibition "were exhibited as the temporary exhibitions of Shaanxi History Museum. Besides, there are many more exhibitions of collecting artifacts traveled on tour both inside China and overseas. These exhibitions have been to 16 countries and regions and helped to spread the Chinese civilization all over the world.

For 25 years, a large amount of collecting artifacts enriched the collection of Shaanxi History Museum, and does positive effect to the scientific researches and the museum conservations. There are publications like *The Essence of The New Collection of Cultural Relics* (Sanqin Press, 2011), *The Cultural Relics of The Lyu Family* (Sanqin Press, 2013), *Conservation Report of Shaanxi History Museum* (Xi'an World Publishing Corporation, 2014), *Research on Zhenshun Queen ' s Stone Coffin of Jing Mausoleum in The Tang Dynasty* (Cultural Relics Press, 2015) etc. and hundreds of academic theses have been published and reached high academic levels.

The achievement of collecting work could reflect from many cases. For 25 years, there are stories of every single artifacts which reflect the cultural heritage civilization and memories of hard working experiences. We are not afraid of difficulties, always advocate dedication in our career. We paid hard work, but also gained the glory and pride. We keep searching, trying to find the "gold" with the memories of the history civilization from the "sands" in the river of time.

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Shi Xiaoqun

Director of The Collection Department of Shaanxi History Museum objective

图录

Catalogue

金属器

Bronze wares

25 Years of Searching Gold in Sand
— New Collected Cultural Relics
Catalogue of Shaanxi History
Museum

