



The Sanxi Hall Tea House in the Taipei Palace Museum.

Western Zhou, unearthed during the latter years of the Qing dynasty in the Daoguang reign (1850) in the province of Shaanxi. The height of this *ding* is 53.8 centimeters and its diameter is 47.9 centimeters. It has three legs or feet and two upright handles or ears. Its ornamentation is very simple as is the exterior. On the inside of the *Ding* is an inscription of 491 characters – the longest inscription of any known Chinese bronze.

A large number of calligraphies and paintings by famous painters are exhibited in the Taipei Palace Museum. These include Li Gonglin (1049-1106, notable Song-dynasty painter), Chen Juzhong (years of birth and death unclear, a Southern-Song painter), Qiu Ying (around 1509-1551, a Ming-dynasty painter), Wang Hui (1632-1717, an early Qing-dynasty painter), Fan Kuan (around 950-1027, Song-dynasty painter), Guo Xi (1023-around 1085, Song-dynasty painter), Wang Xizhi (303-361) and so on.

The Taipei Palace Museum also contains a number of famous items of the scholar's studio. Among these the most



The jade Chinese cabbage displayed in the Taipei Palace Museum.



A corner of minorities' cultural exhibition hall in Cultural Palace of Minorities in Beijing.



Minorities' garments displayed in the Cultural Palace of Minorities in Beijing.

of religious artifacts relating to every kind of religion in China. Among the objects from Tibet are scriptures, documents, laws, treaties and books that constitute an invaluable historical record.

Historical relics are also held in this museum. They include musical instruments dating to the Tang dynasty, armor from the Yuan dynasty, items from the Western Xia, weapons from the Qing dynasty, and so on.

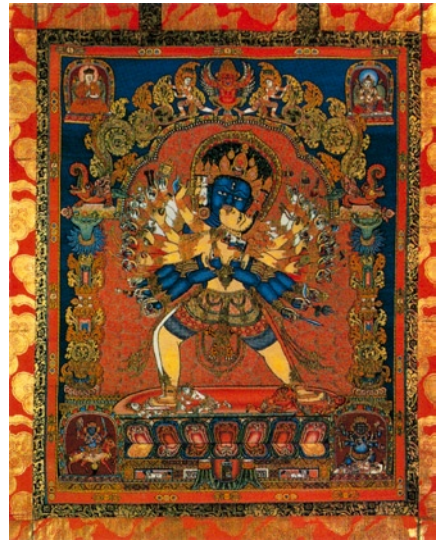
Based on these collections, the Museum has held exhibitions of ancient scripts, costumes, bronze drums, and a great diversity of other topics. As an example, an exhibition of the Tong minority of Guizhou showed local architecture using not only actual objects but models of architectural sites. It brought in young Dong boys and girls to dance, play instruments, and perform so that the audience could feel they were situated in the deep mountain passes of the Dong people.

An extensive library of books in twenty-four different national minority languages is located in the basement of the Museum. The languages include Han, Mongolian, Tibetan, Korean, Uighur, Kazakh, and others, in some 400,000 volumes. Among these are rarely seen scripts, and artistic works of great value in the form of golden sutras, carved woodblocks, manuscripts, paintings and early rubbings. These have scientific as well as artistic value, in narrating the history of the cultures of all of China's people.

calendar reckoning, Tibetan sculpture, and thanka or painting arts. Altogether, these depict an artistic and cultural overview of the last thousand years of Tibetan arts and thoroughly display the once-glorious peaks of Tibetan arts and culture. The exhibited artifacts are treasures of the Tibetan Autonomous Region Cultural Relics Protection Organization that was set up after the establishment of the PRC. Some of these treasures are unique and being shown to the world for the first time; they are historical evidence of the history of Tibetan civilization.

People's Culture

This part of the exhibition is divided into six segments, that include displays of Tibetan people's costumes, items of daily life, arts and handicrafts, means of communication and so on. From a variety of perspectives, these show how Tibetan people dressed, what they ate, how they lived, their marriage and funeral customs, and so on. The exhibits also reflect the friendly relations of Tibetan people with those on their borders, including the influence of Han culture on Tibetan culture and the mutual influence and interpenetration of these two traditions.



An embroidered thanka displayed in the Tibet Museum.



A lotus ceiling in the Yungang Grottoes.

before the Northern Wei moved its capital to Luoyang in 494 AD although some work continued to the reign of Zheng Guang, 520-525 AD. This is the only complete set of Northern Wei stone carving groups in China.

Fifty-three grottoes remain at Yungang today, with some 51,000 statues. The tallest among these is 17 meters high, the smallest is only a few centimeters. Carving techniques build on and further develop the traditional arts of the Qin and Han dynasties, but also absorb and merge into these the artistic traditions of both India and western regions. The grottoes are divided into three distinct sections, east, central and west, and brief descriptions of those follow.

East Portion of the Grottoes

These are made up of grottoes numbered #1 through #4 and are generally called the 'tower' caves due to the carved tower or pagoda in the middle of each. All of these were carved during the Bei Wei period, and grottoes #1 and #2 are best preserved. In the center of each is a square tower and covering it as well as all four walls are carved stories of the Buddha and Buddha in various structures. These provide important reference material in researching Northern Wei architecture. The tower in the #3 grotto was