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1. Form P 1 to P 20

A Study of Pottery Scripts in the Prehistoric Southern China

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Through systematically arranging the Pottery Scripts of the late Neolithic Age from Hubei, Anhui provinces and other southern regions, I find that some of the scripts can be regarded as written scripts while others are not. Neither, however, can be identified as the beginning of formal writing. These scripts are similar with the oracle and bronze inscriptions in Shang and Zhou dynasties in terms of writing form and structure. However, they are often in the single symbolic form rather than a group of words that form a text. Therefore, we shouldn’t call them the formal writing of the Chinese language.

2. From P 21 to P 47

Relationship Between the Meanders of Dadianzi (夏家店) Ceramics and the Images of the Dragon in Ancient China

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1974 nearly 1600 ceramic vases, three hundred of which were well protected and relatively whole, were discovered in Dadianzi (大甸子). These vases belong to the culture of the lower Xiajiadian (夏家店). The three hundred well protected ones have coloured patterns on them. These coloured patterns are often below the necks or the bellies of the vases. For example, *ge,*
The four fundamental elements cover bodies of the vases with four curve line patterns: ((GUI, HU, ZUN, GUI (鬲, 罐, 壺, 尊, 簋)). The four fundamental elements cover bodies of the vases with four curve line patterns: (GUI, HU, ZUN, GUI (鬲, 罐, 壺, 尊, 簋) which frequently appear on the Dadianzi (大甸子) vases, take the form of meanders. Certain patterns look like the traditional patterns symbolizing clouds and thunder. Some have a design which seems to delineate animal faces. Others look like taotie (饕餮, masks of a mythical animal on bronze). Among hundreds of pieces of the dragon I have discovered many meanders. They are ornated on the ears, the horns and the dorsal bones of the dragon, or are on the strips of the collars, or the bellies, or around the body. They are named lei wen (云雷纹), from thunder and cloud, or say yin wen. In this paper, I will discuss the four Dadianzi (大甸子) patterns, the fundamental meanders and their combination, as well as the bronze meanders from the Shang Dynasty, which are in jade and cover the body of the dragon, and the meanders on the body. There are meanders on the vases of Dadianzi (大甸子) as early as the time of the Neolithic Age, as witnessed in the culture of lower Xiajiadian (夏家店) and they are still represented around 433 B.C. (period of the Warring States) on the laques covered on the tomb of Zeng Houyi (曾侯乙). Why does this pattern last so long in illustrations? Is it a mysterious sign or only a category of pattern? No one knows whether the patterns of the Shang bronze are copied from the Dadianzi (大甸子) vases. We are waiting for new archaeological discoveries.

3. From P 48 to P 55

Research of the "Gou Ji" (遘祭) and Relevant Issues of Shang Bronzes

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Shang dynasty bronze inscriptions often appear in what is called "Gou Ji" (遘祭), and the central part of the Gou Ji activity is that the one worshiped with offerings must appear. Those who actually appear are but surrogates, disguised as the worshippers’ ancestors. At that time such was a very important communication between people and their deceased ancestors. But the academic circles studying these bronze inscriptions have not paid enough attention to, or given reasonable explanations of such an phenomenon. This paper attempts to put forward a new explanation.

4. From P56 to P64

The Doubt of Shaanxi Jingling's Tombstones
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The tombstone of Doulu Wang and Yang Zaisi, they were unearthed in Weibei plain of Shaanxi in 1995. The ancient historical literature, there are no records. If they were real tombstones of the Tang Dynasty, they undoubtedly have important significance of excavation and historical data. But they have been used as Tang Xizong's tomb coffin base, which is particularly unreasonable. Unconscionable to the relevant unearthed investigation report, there are much inconsistency and many contradictions. The author is also to be doubtful with the history and inscriptions, there are very different between them. In addition, the semantic of tablet inscription, historical facts, character pedigree etc. there are many contradictions. These two tombstones should not be genuine Tang tablets. they are pseudo tombstones.