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## On The Song-Yuan Dragon-Boat Race Paintings —Tracing The Hand-Scroll of *The Dragon-Boat Race in The West Lake* (Xihú Zhēngbiāo Tú) Attributed to Zhang Zeduan

Yu Hui

The article Chinese appears from page 006 to 036.

**Abstract:** In the album of *Dragon-Boat Regatta in Jinmingchi Lake* (Jinmíngchí Zhēngbiāo Tú in Chinese pinyin) in the collection of Tianjin Museum is presented the typical mode that pictures the dragon boat races by the artists of the Southern-Song dynasty. The Yuan Court painters probably visualize the scene of dragon-boat regatta taking place in Jinmingchi Lake in the Northern Song dynasty from the hand scroll of *Dragon-Boat Race in The West Lake* (Xihú Zhēngbiāo Tú in Chinese pinyin) by Zhang Zeduan. The postscript by Yang Zhun of the Yuan dynasty suggests that the hand scrolls of *The Dragon-Boat Race in The West Lake* (Xihú Zhēngbiāo Tú) and *The Riverside Scene at Qingming Festival* (Qīngmíng Shànghé Tú in Chinese pinyin) both attributed to Zhang Zeduan remain in the collection of the Yuan Court before 1351. It is inferred in the thesis that the hand scroll of *Dragon-Boat Race* (Lóngzhōu Duóbiāo Tú in Chinese pinyin) in the collection of the Palace Museum most likely created by Yuan Court Artist Wang Zhenpeng whose paradigm much influences many works of the common theme during the Yuan dynasty takes after the climax of *The Dragon-Boat Race in The West Lake* (Xihú Zhēngbiāo Tú) of Zhang Zeduan. Based on the messages reflected from *The Riverside Scene at Qingming Festival* (Qīngmíng Shànghé Tú), this thesis reviews the evolution of Dragon-boat Race Paintings in history, intending to uncover its missing sister scroll of *The Dragon-Boat Race in The West Lake* (Xihú Zhēngbiāo Tú).

**Keywords:** *The Dragon-Boat Race in The West Lake* in hand scroll (Xihú Zhēngbiāo Tú) by Zhang Zeduan; the Southern-Song *Dragon-Boat Regatta in Jinmingchi Lake* in album (Jinmíngchí Zhēngbiāo Tú); the Yuan *Dragon-Boat Race* in hand scroll (Lóngzhōu Duóbiāo Tú); dragon-boat race paintings; logic

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## Analyzing The Ming and Qing Connoisseurs' Idea on The History of Chinese Calligraphy from Their Misjudgment on 'Lanting Poem and Its Epilogue' in Running Script

Du Juan

The article Chinese appears from page 037 to 055.

**Abstract:** Contrary to many renowned Ming and Qing connoisseurs' judgment that the handscroll of 'Lanting Poem and Its Epilogue' in running script collected in the Palace Museum is the representative work of Liu Gongquan, the contemporary scholars of historical Chinese calligraphy and painting prove it to be a counterfeit. This essay starts from the case to work out what caused the group misjudgment and the related issues such as How did the private connoisseurs form their notion about Chinese calligraphy history? Did they have any subjective and reconstructive concept about Liu Gongquan's work as the result of the collection condition and cultural context of that time?

**Keywords:** 'Lanting Poem and Its Epilogue' in Running Script; Liu Gongquan; Ming and Qing connoisseurs; Wang Shizhen; methodology of appraisal and collection

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## The Portrait of Kou Mei Jointly by Fan Qi and Wu Hong and The Legend of Her Image in the Qing Period

Zhan Zhenpeng

**Abstract:** The thesis focuses on the portrait of *Kou Mei* (Kòu Méi Xiàng in Chinese pinyin) jointly created by Artists Fan Qi and Wu Hong of Jinling City of the early Qing dynasty in 1651 in the aspects of style, circulation and culture. The combination of the image of Kou Mei purely line-drawn in Chinese traditional ink and brush style as a lady in her old age with the Ming adherents Yu Huai's eulogies and Qian Qianyi's poems in the painting sets the basic tone for interpretation of future generations. Honestly, the fourteen poems and inscriptions express the Qing people's appreciation of the work from multiple perspectives beyond the only concept of 'adherents'. From the small-sized image passing around secretly to the issued album of *Eight Beauties of The Qinhuai River* (Qín Huái Bā Yàn Tú Yǒng in Chinese pinyin) popular among the public, Kou Mei has become a legend in people's mind more than the image itself.

**Keywords:** Nanjing; Kou Mei; Yu Huai; inscriptions and poems; adherents of the Ming dynasty; the illustrated *Eight Beauties of The Qinhuai River* (Qín Huái Bā Yàn)

*The article Chinese appears from page 056 to 070.*

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## The Style and Evolution of Fenhe River School of The Chinese Wooden Sculpture of Buddhas in Southern Shanxi Province during the Jin-Yuan Dynasties

Qu Lian

**Abstract:** During the Jin and Yuan dynasties in southern Shanxi province, the Fenhe River school specializing in wooden sculpture of Buddhas has reached high artistic attainment comparable to the Zhu Haogu school in mural painting of the same area. Like murals, most of the works by Fenhe River school were scattered overseas during the Republic of China. This thesis analyzes the manuscripts fitted inside the statue of the Buddha as required by Buddhist *Zhuangzang* (Wisdom Embodied) and the inscriptions on tablets to find that the two painted Buddhist sculptures now collected in the American museums originate from the Fenhe River valley in southern Shanxi province. It also reviews the stylistic changes over the periods from Jin to the early Ming dynasties through a comparison of three sets of wooden sculptures definitely dated and produced in the same area, coming to the conclusion that the Fenhe River school emerged in the Northern Song dynasty by imitating previous works, peaked in the Jin, and fell down by the early Ming dynasties of the late 14<sup>th</sup> century, but it offered images and styles for the school of Zhu Haogu to learn from in mural painting that came into being after the massive earthquake in the early 14<sup>th</sup> century.

**Keywords:** the Fenhe River school of wooden sculpture of Buddhas; the Zhu Haogu school of mural painting; the Yuan mural painting of Taoist temples; the Nelson-Atkins Museum; the Metropolitan Museum of Art

*The article Chinese appears from page 071 to 080.*

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## On The Frontispiece of *Lotus Sutra* Scroll in Gold Ink Collected in Cleveland Museum of Art

Zhang Jianyu

The article Chinese appears  
from page 081 to 095.

**Abstract:** The transcript scroll of *Lotus Sutra* in gold ink on indigo sutra paper in the collection of Cleveland Museum of Art of USA is the only survival of the single-paper illustration of lotus sutra of the Song dynasty, whose frontispiece is composed of Sakyamuni preaching Buddhism to the public on the right and sixteen scenes on the middle left. The illustrated lotus sutra takes after in details the seven print versions of the Southern Song dynasty including the *Big-Charactered Lotus Sutra* and the others by means of contraction, reformation and reconstruction. Thus it can be judged that this frontispiece is the product after Qingyuan's period (1195-1200) in the middle and late Southern Song dynasty.

**Keywords:** lotus sutra; frontispiece; illustrated Buddhism; seven parables from lotus sutra; the print art of the Southern Song dynasty

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## The Fusion of Vajradhatu Mandala and New Faith in Eight Great Spiritual Stupas: A Study of Chaoyang North Pagoda Relief Sculptures

[The Republic of Korea] Sung Suhyoung

The article Chinese appears  
from page 096 to 111.

**Abstract:** The thesis analyzes the iconographic and figurative features of the Chaoyang North Pagoda relief sculptures, the background and the influence they bring about in history. During the 1042 - 1044 renovation, the Chaoyang North Pagoda is added with the reliefs of Buddhas of Four Directions, Eight Great Spiritual Stupas and Bodhisattvas which jointly represent the diamond realm of Esoteric Buddhism that regards Vairocana Buddha as its core and fuse the new faith in Eight Great Spiritual Stupas. Specifically, the Buddhas of Four Directions are direct representation of the world and their crown of five buddhas displays the Liao dynasty's figurative features and religious significance. The Eight Great Spiritual Stupas whose name is sourced from *Mahayana Jataka Sutras of Mental Contemplation* that is called *Dà Chéng Běn Shēng Xīn Dì Guān Jīng* in Chinese pinyin are the icons combined with Usnisa Vijaya Dharani's belief of the Liao dynasty. The supporting Bodhisattvas sculptures reflect the serving idea in the diamond realm of Esoteric Buddhism, and the lotus-shaped incense burner with handles in their hand witness the introduction of this type of incense burner into Goryeo from Liao. To sum up, the Chaoyang North Pagoda remodeled as a momentum spreading the diamond world of Esoteric Buddhism over Chaoyang greatly promotes the worship on Eight Great Spiritual Stupas across the Liao State.

**Key words:** Liao; Chaoyang North Pagoda; The Buddhas of the Four Directions; The Eight Great Spiritual Stupas; Usnisa Vijaya Dharani; *Mahayana Jataka Sutras of Mental Contemplation* (*Dà Chéng Běn Shēng Xīn Dì Guān Jīng*)

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## The *Teniu* Rite and The Sacrificial Scene on The Silk Painting Unearthed from Mawangdui Tombs of The Han Dynasty

Zhang Wenjie

**Abstract:** The newly discovered Han-dynasty bamboo slips on *Burial Statute* specially introduces *Te Niu* sacrifice which literally means the selected bulls are sacrificed for a memorial ceremony. By the ritual system and decrees of animal sacrifice, a set of three column tripods named Liè Dǐng in Chinese pinyin are arranged alongside with other food and wine vessels named Zǔ, Duì, Dòu, Biān and Hú on *Te Niu* sacrificial occasions in much the same way that a set of Ding tripods are displayed for sacrifice in the central chamber of Han-dynasty tomb 2 in Mancheng, Hebei province, and that the sacrificial scene is presented in the silk painting unearthed from the Han-dynasty Mawangdui Tombs as well. Meanwhile the cases above in turn work as new evidence to explain the rites and etiquettes. Moreover, the Chu bamboo slips of Warring States period once mention the cases of *Te Niu* sacrifice that probably germinate the ritual system and decrees of animal sacrifice that come later.

*The article Chinese appears from page 112 to 121.*

**Keywords:** *Teniu* sacrificial rite; silk paintings from the Mawangdui tombs; *Xiaolian* sacrifice; *Zǔdiàn* sacrifice

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## The Han-dynasty Pottery Lamps Modeled as Western Queen Mother Figurine in Sichuan

*Su Kui*

**Abstract:** The pottery lamps modeled as western queen mother figurine appears in the late Eastern Han dynasty under the influence of the worship in western queen. The solo-designed lamp and assembled lamp represent different local cultures under the general cultural system, so the diversity of development framework lies in their different source of philosophy. The pottery lamps featured by unique styles of times and local areas play a major part in the tangible culture of the Han dynasty and serve as the main objects for studying the images of western queen mother of the Han dynasty in Sichuan region.

*The article Chinese appears from page 122 to 136.*

**Keywords:** Sichuan; pottery lamps modeled as western queen mother figurine; the late Eastern Han dynasty; a lamp with branch lights; money tree

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## The Ming-dynasty Military Officials' Garden Construction and Social Influence

*Qin Bo*

**Abstract:** The classical garden construction entered the unprecedented development by the middle Ming dynasty, and the literati, the noble and the wealthy people were actively involved in it. Garden construction was usually thought as a cultural campaign on the initiative of the men of letters in ancient times, yet some ministers with meritorious service and senior military officers took advantage of their privileges to build gardens anywhere. They built the gardens after the elegance of the literati. On the other hand, they created their own style that looks splendid and magnificent. Some of them opened their private gardens to the public to show their aesthetics and the sense of sacred politics embodied in the architecture, which had impact upon the taste tropism of gardens guided by the literati ever before.

*The article Chinese appears from page 137 to 142.*

**Keywords:** ministers with meritorious service; military officers; garden; the Ming dynasty

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