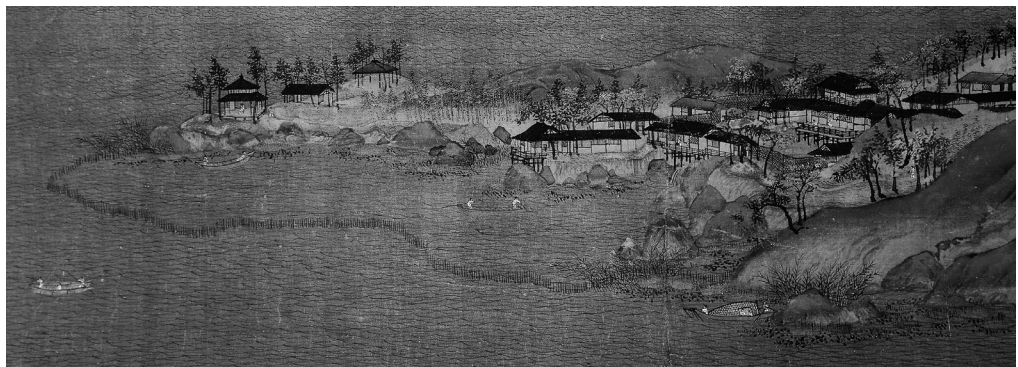

Wang Ximeng and His Scroll of *Thousand Li of Rivers and Mountains* (Qiānlǐ Jiāngshān Tú)

Yu Hui

The article Chinese appears
from page 006 to 034

ABSTRACT: The analysis of Wang Ximeng's life experience in the complicated struggle of the late Northern Song imperial court revolving about his being admitted to the imperial school of fine arts, employed in the Imperial Library and learning painting under Emperor Huizong (徽宗) is followed by the conclusion that what is mentioned above couldn't have happened without a person named Cai Jing, which can be directly and indirectly supported by such historical records and physical materials as Cai Jing's postscripts to the painting of *Thousand Li of Rivers and Mountains* (Qiānlǐ Jiāngshān Tú), his communications with Emperor Huizong (徽宗) and the silk fabric Emperor Huizong (徽宗) favored his subjects with. The scenes shown in this long scroll indicate that Wang Ximeng has much acquaintance with the natural and cultural spectacles all the way along Xianyou of Fujian province, Lushan Mount and Poyang Lake of Jiangxi province, Suzhou, Kaifeng and other places. Under the instruction of Emperor Huizong (徽宗), Wang Ximeng learned to appreciate the breathtaking panorama of the northern landscape from a broader field of vision and present the mountains and rivers with good master of art language. He visualized the poem titled *Looking up at Lushan Mount from Pengli Lake* (Pénglǐ Hú Zhōng Wàng Lúshān) by Meng Haoran in his painting to express the aesthetics that craved for greatness and success of the late Northern Song dynasty.

KEYWORDS: *Thousand Li of Rivers and Mountains* (Qiānlǐ Jiāngshān Tú); Wang Ximeng; Cai Jing; Song Huizong (徽宗); aesthetics of craving for greatness and success; Meng Haoran's poem in painting



On The Records of Ming Court Painters Included in *The Register of Military Officers' Position Inheritance* (Wǔzhí Xuǎnbù)

Zhao Jing

ABSTRACT: *The Register of Military Officers' Position Inheritance* (Wǔzhí Xuǎnbù) of the Board of War under the Ming imperial government records the position inheritance of military officers of nationwide garrisons, with the court painters included. So it is informatively significant for the study of the Ming court painters in regard to their native place, years of birth and death, family origin, promotion and inheritance of official posts in their family clan, creation date of their extant works, the Ming system of imperial art academy as well as the places the court painters come from. It also works as the first-hand material to emend the inaccuracies about the painters in the art history ever since the Ming and Qing times.

The article Chinese appears from page 035 to 050.

KEYWORDS: *The Register of Military Officers' Position Inheritance* (Wǔzhí Xuǎnbù); court painter; Xu Ying; Ni Duan; Zhou Quan; Xie Huan

More Research into Qing Court Painter Leng Mei's Life Story

Wang Huaiyi

ABSTRACT: There are rare written materials found about the life of Leng Mei who was employed as a court painter during the periods of Emperors Kangxi (康熙), Yongzheng (雍正) and Qianlong (乾隆) of the Qing dynasty, but this thesis tries to make more textual research into his life concerning the years of birth and death, the tutors he learned from, the pedigree of his family and his living condition based on *The Leng's Family Lineage* (Lěngshì Zúpǔ) and the newly discovered *Kuangshan Collected Works* (Kuāngshān Jí) by Wang Peixun. It is believed in the thesis that Leng Mei was born in 1661 but died in 1743 at the age of 82. He learned painting under Jiao Bingzhen and Gu Jianlong, and his alias “金门画史”(jīn mén huà shǐ) was probably named after his tutor Gu Jianlong. Leng Mei is the descendant of Artist Leng Chaoyan who lived in Jiaozhou in the turning from Yuan to Ming dynasty. He has three sons --- Lengjian (冷鉴), Lengquan (冷铨) and Lengwei (冷鐔), the result of which corrects the past common idea that he has two sons named Lengjian (冷鉴) and Lengquan (冷铨). Last of all, while a court painter, it was hard for Leng Mei who was from a humble family and lived a poor life to be assimilated into the literati circle of that time, so he is very much ignored in the history of art.

The article Chinese appears from page 051 to 056.

KEYWORDS: Leng Mei; years of birth and death; Leng Mei's tutors; living condition; court painter

The Analysis of Scene 7 in *The Classic of Filial Piety* (Xiào Jīng Tú) Attributed to Li Gonglin

Li Zhongtian

ABSTRACT: It has been generally thought that the Chinese traditional ink scroll of *Classic of Filial Piety* (Xiào Jīng Tú) on silk in the collection of The Metropolitan Museum is attributed to Li Gonglin who is the painter of the Song dynasty and that the 7th scene under the text of 'Norms of Filial Conducts

The article Chinese appears from page 057 to 061.

from *Classic of Filial Piety* (Xiào Jīng · Jì Xiào Xíng Zhāng) describes Lao Laizi (elderly Laizi) performing handstands in delight to make his parents happy. However, with the analysis of archaeological materials this thesis finds that the elderly Laizi actually is a little boy in the Hu-styled costume, and the picture presents how much the younger generations are respecting their elders filially.

KEYWORDS: *'Norms of Filial Conducts from Classic of Filial Piety'* (Xiào Jīng · Jì Xiào Xíng Zhāng); Lao Laizi performing dance to please his parents; the Hu-styled hat dance

On The Qing Court Collected Buddha Sculpture of 'Shuiyue Guanyin'

Zhang Yajing

*The article Chinese appears
from page 062 to 075.*

ABSTRACT: The Tibetan Buddhist sculpture of Khasarpana Lokeśvara who is seated or standing with left hand holding a Padma but right hand hanging down in varada posture is known as 'Shuiyue Guanyin' in the archives of the Qing Court, but they actually look different from each other by feature. This paper explores the source and characteristics of Khasarpana Lokeśvara from historical materials, followed by the conclusion that its image came out after Vairocanaābhisambodhi Tantra had been formed, and it was named after a village of Khasarpana. The Qing imperial court entitled Khasarpana Lokeśvara 'Shuiyue Guanyin' in hope of integrating the Chinese Han and Tibetan Buddhism system.

KEYWORDS: Shuiyue Guanyin; Khasarpana Lokeśvara; *Sādhanaṃālā*



The Buddha Statues of The Middle and Late Northern Wei Dynasty in Yungang Grottoes of Datong: Focusing on The Buddha Figures Dressed in The Double-Collar Drooping Cassock

Huang Wenzhi

ABSTRACT: Judging by the clothing design, the Buddha statues in the double-collar drooping cassock in the caves of middle and late Northern Wei Dynasty in Yungang Grottoes of Datong appear in two styles. One includes both the seated Buddha figures having no cassock on but gradually dressed in a simple cassock drooping down loose and the standing figures in the cassock of more elaborate design. These sculptures worshipped in the later caves of Yungang Grottoes Phase II are shaped as the earlier ones of Yungang Grottoes but mixed with the elements of the Southern Dynasty and popularized from the 10th year of Taihe to when the capital was first moved to Luoyang (486 to 500). The other style of sculptures mostly in the caves of Yungang Grottoes Phase III (around 494 to 524) first emerges in the later caves of Yungang Grottoes Phase II starting around 490. They embody the features of the Buddha statues of the Southern Dynasty, in detail, the seated figure as tall as 4 heads is dressed in the loose-bodied cassock drooping down to cover his seat while the standing figure as tall as 6 heads in the shorter and tighter cassock. Of the Buddha sculptures of the middle and late Northern Wei Dynasty, most figures have their hair in the smooth bun on the head, whereas those with the curling-haired bun are together in Cave 6. The dressing is highlighted in the design of the Buddha sculpture.

KEYWORDS: Yungang Grottoes; the middle to late Northern Wei Dynasty; double-collar- drooping-styled cassock; Buddha statues

The article Chinese appears from page 076 to 092.

The 2015-2016 Excavation of The Yuan-Ming-Qing Architecture Ruins near Longzong Gate of The Forbidden City

The Palace Museum Archaeology Institute

ABSTRACT: With the approval of the State Administration of Cultural Heritage, the 2015-2016 archaeological excavation of the architecture site was initiated by the Palace Museum Archaeology Institute in the northwest area away from Longzong Gate of the Forbidden City, where the fire pipelines replacement project would follow. As the result of the field investigation, the Yuan-Ming-Qing palace sites of three stratigraphic layers have been located, uncovering the Qing drain and brick-floors, the late Ming brick-floors, the middle Ming gates and wall remains, the early Ming and Yuan pile caps, pedestal plinths and rammed foundations, which agrees with the historical records about the construction of the Forbidden City in the Ming and Qing periods successively. This first discovery of the Yuan pedestal plinths and rammed foundations inside the Forbidden City are likely to be the base of the buildings around Daming Dian (Hall) of the Yuan Palace judging from the layer relations, unearthed objects and construction techniques. It is therefore very significant for the understanding of the structure layout of the Yuan imperial palace, the history of the Forbidden City and the movement of the central axis of the imperial palace over the periods from the Yuan to the Ming and Qing dynasties.

KEYWORDS: the imperial palace; the Yuan-Ming-Qing palace foundations of three stratigraphic layers; the Yuan imperial palace; construction ruins

The article Chinese appears from page 093 to 110.

From Archaeological Recordation to Archaeological Study: Discussing Historical Archaeology Research Methods Concurrently

Li Meitian

*The article Chinese appears
from page 111 to 120.*

ABSTRACT: The historical archaeology has gone through two stages: the former is the basis that emphasizes synchronic interpretation sorting out and analyzing object materials, whereas the latter links physical data with human behavior patterns and ideas for diachronic explanation of cultural process. The Chinese historical archaeology has passed the first stage that aims to prove the history message with objects and laid down the basic framework of time and space through partition and periodization, but it still has a certain way to go to reach comprehensive cultural explanation. Anyway, the scholars have started to expound the process of funeral behavior and conception of the 'Jin Funeral Rituals' through archaeological materials by taking the first step forward in the study of tombs from material culture to spiritual culture.

KEYWORDS: archaeological recordation; historical archaeology; funeral ritual; funeral idea

An Overview of The Porcelain Products of Jingdezhen Imperial Kilns over The Period of Hongzhi and Zhengde of The Ming Dynasty

Lǐ Chenglong

*The article Chinese appears
from page 121 to 132.*

ABSTRACT: The Chinese porcelain production entered a great epoch in history by the period of Hongzhi (弘治) and Zhengde (正德) of the Ming dynasty. The production of imperial chinaware is less in quantity and type in Hongzhi's (弘治) period than in Chenghua's (成化), probably there remained as many as 16 types of products after the style of the Chenghua's (成化) period with elegant shape, exquisite body, delicate pattern, clear and bright colors. The blue-and-white on yellow-glazed ground (Jiāo Huáng Dì Qīnghuà), the green-glazed ware on white ground (Bái Dì Lǜ Cǎi) and the wares covered with yellow glaze pouring (Jiāo Huáng Yòu) are best known of all. The turning point of porcelain firing arrived by Zhengde's (正德) period when the wares got to be featured by thick body, various designs and overelaborated pattern quite different from those of the past time. There were as many as more



than 20 kinds of imperial porcelain wares including the blue-and-white with peacock green glaze (Kǒng Què Lǜ Yòu Qīnghuā), the three-colour glazed pottery (Sù Sān Cǎi) and the peacock green glazed wares and so on. With more scholars' appreciation and collection of antique artifacts, the imperial porcelains of dynastic periods of Yongle (永乐), Xuande (宣德), Chenghua (成化), Hongzhi (弘治) and Zhengde (正德) have been the desirable objects for the collectors to hunt for ever since the late Ming dynasty.

KEYWORDS: Hongzhi; Zhengde; Jingdezhen; imperial kiln/ware

Chinese Ceramics and East African Pillar Tombs

Ding Yu

ABSTRACT: The research is made on the basis of the case study of two pillar tombs in Malindi area of Kenya for the presentation of diversity and distribution of Chinese ceramic remains found in East African coastal areas and the way that the ancient inhabitants there used the Chinese objects. Also in the thesis is analyzed the role and status of Chinese ceramics in the local society through more archaeological findings and documents. Judging from the unearthed objects, the coastal area of east Africa is a terminal market of Chinese porcelain products which had become used for tomb decoration more than trading, and they were displayed as a symbol of wealth and trade development more than a food container along the coastal areas.

KEYWORDS: Chinese ceramics; pillar tombs in East Africa; presentation; localization

*The article Chinese appears
from page 133 to 145.*

Artistry & Authenticity: Two Aesthetic Perspectives on Rubbings in The Late Qing Dynasty

Guo Yuhai

ABSTRACT: In the late Qing dynasty, calligraphy artists took different attitude towards the rubbings of vessels from epigraphy collectors out of their different purposes. The former do not require the rubbing to be exactly accurate or to be done from the original objects, but just want its image of the rubbing for ornament. But the latter take it as the responsibility to go out for a rubbing as real as the original object. Rubbing is a form of art which mixes painting and rubbing techniques together. The craftsmen had difficulty making the rubbing products perfect enough to satisfy the experts of epigraphy due to the limitation of Chinese painting techniques. Therefore, the rubbings, artistic or authentic, just reflect different aesthetics at all.

KEYWORDS: rubbing of a vessel (Quán Xíng Tà); a container with decorative drawings on it; rubbing technique; epigraphy

*The article Chinese appears
from page 146 to 152.*

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