
The Genesis and Initiation of The Research Project into The Palace Museum Collected Oracle Bone Inscriptions from The Yin Ruins

Wang Su

ABSTRACT: The oracle bones from the Yin Ruins are collected in The Palace Museum via individual contribution, official allocation and purchase (confiscation included) as well. It remains a concern among the academia whether the large number of valuable inscribed oracle bones of Canadian James Mellon Menzies that were once preserved in The North China Union Language School in Beijing was later allocated officially into The Palace Museum. Therefore this thesis focuses upon the ins and outs of his collection as well as the genesis of the research project into the oracle bone inscriptions of The Palace Museum.

The article Chinese appears from page 006 to 010.

KEYWORDS: The Palace Museum; James Mellon Menzies' collection of oracle bones; oracle bones of the Yin Ruins; sorting out and studying project

Enumerations on Some Mistakes of The Annotations in The Compilation of Oracle Bone Scripts and Other Publications Based on The Oracle Bones Collection of The Palace Museum

Wei Xinying

ABSTRACT: Of the total inscribed oracle bones that have been collected from many sources into The Palace Museum, 4740 pieces that have been published through internal network system have already been registered with the serial numbers as cultural relics of the Palace Museum collection, some of them had been recorded and issued before they got to The Palace Museum. After they all entered the collection of The Palace Museum 1440 pieces were selected and included in *The Compilation of Oracle Bone Scripts* organized by The Institute of History of Chinese Academy of Social Sciences, which offers the only access for scholars to the oracle bones of The Palace Museum. With the analysis of the originals and the digital images that have been accomplished recently, some translation mistakes and incomplete rubbings off the inscriptions are found from the previous publications. So this thesis intends to correct the mistakes and discrepancies.

The article Chinese appears from page 011 to 017.

KEYWORDS: The Palace Museum; oracle bone; previous publications; *The Compilation of Oracle Bone Scripts*

A Preliminary Study of The Palace Museum Collected Oracle Bone Inscriptions on Hunting

Yang Yang

ABSTRACT: The research project into the inscribed oracle bones from Yin Ruins which are collected in The Palace Museum has drawn wide attention from academia ever since it has been officially approved. In the thesis is introduced the comparative analysis of the selected oracle bone inscriptions that have been put into modern Chinese characters in the publications out of the 135 pieces bearing the theme on hunting from two aspects ---- animals and geography. It is of significance that some errors of the previous translation of the oracle bone scripts have got corrected as the result of being re-catalogued now, which, meanwhile, supplements the study on hunting issues in the Shang dynasty with the identification of the names of animals and geography.

The article Chinese appears from page 018 to 026.

KEYWORDS: The Palace Museum; the Shang dynasty; Yin Ruins; oracle bone; oracle bone scripts on hunting

The Digital Techniques for Oracle Bone Photography

Li Fan

The article Chinese appears
from page 027 to 031.

ABSTRACT: It is a new challenge for professionals to offer high-definition images of oracle bone scripts via digital system that is entering the modern society in all ways. There is a presentation about the techniques to make the photography of cultural relics well used for study of oracle bone scripts. The research data for oracle bone scripts are expected to match the iCloud automatically.

KEYWORDS: oracle bone scripts; photography of cultural relics; skills and techniques

The Issues on The Imperial Palace Protection Regulations

Li Yuanjie

The article Chinese appears
from page 032 to 040.

ABSTRACT: It is suggested that it is urgently necessary to make laws and regulations for the protection of The Imperial Palace by analyzing in detail about legislation, framework and main content of *The Imperial Palace Protection Regulations* in the thesis.

KEYWORDS: protection of The Imperial Palace; legislation; research

The Studies by Architectural Style Archaeological Typology is Crucial to Interpretation of Carbon 14 Dating Data: The Case Study of Jiwang Temple in Wanrong County of Shanxi Province

Xu Xinyun Xu Yitao

The article Chinese appears
from page 041 to 054.

ABSTRACT: Jiwang Temple of Wanrong County used to be the place to worship Hou Ji for the people of southern Shanxi Province. The field survey with the method of architectural style archaeological typology in 2009 dated the main hall of the temple back to the period between the early middle and Xining's regime of the Northern Song dynasty. The judgment has been supported by follow-up research results, the most valuable of which is the discovery of the Northern Song inscription of 天圣 (Tiān Shèng) that offers crucial evidence for judging the age of the structure in spite of the arguments among the scholars. What is indicated by the result of carbon-14 dating the main hall of the temple is under discussion, some believes it was built in the Tang dynasty, but the other judges it to be born in the Northern-Song dynasty. Based on the case study, the thesis intends to demonstrate how much architectural style archaeological typology method works for explaining the data from Carbon-14 dating and how the techniques are applied to dating the historical architecture of China.

KEYWORDS: Jiwang Temple; the Northern-Song dynasty; Architectural Shape; Archaeological Typology; Carbon-14

On The Model Pavilion of Blessing & Longevity at Yangxin Dian (Hall) of The Palace Museum

Li Yue Zhao Bo Liu Chang

ABSTRACT: Following the analysis of a model wooden pavilion numbered ‘资古建 00000692’ kept in The Department of Historical Architecture of The Palace Museum, it is suggested in the thesis that this translucent tile wood structure should be renamed ‘Yǎng Xīn Diàn Dōng Nuǎn Gé Qián Míng Wǎ Xī Shòu Péng’ or ‘Yǎng Xīn Diàn Xī Shòu Péng’ for short, which was built as a temporary construction in front of the east warmroom of Hall of Mental Cultivation (Yangxin Dian) on the occasions for celebration, and that it may have got improperly restored and reassembled in the recent project based on the characteristics of the model structure and the measures for it. The study aims to gain insight into the motif of structure design as well as the life of the imperial palace of that time.

The article Chinese appears from page 055 to 073.

KEYWORDS: the model pavilion of blessing & longevity (Xī Shòu Péng Tàngyàng); Yangxin Dian (Hall); temporary building in the imperial palace

2014 Brief Report on The Archaeological Excavation of The East-Wall Base of The Forbidden City

The Palace Museum Archaeological Institute

ABSTRACT: In the process of infrastructure construction in August 2014, a set of ancient drainage facilities was excavated which lie hidden in the earth along the inside of the east wall around the Forbidden City including the wall foot, brick ground, drainage ditch and the rammed-earth base of large scale. Judging from the stratum relationship and unearthed objects, the project was built in no later than the early Ming dynasty as a part of infrastructure work in the initial stage of the construction of the imperial palace in Beijing. The findings which were achieved through the first time archaeological excavation inside the Forbidden City fill in a gap which has hitherto existed in the archaeological literature on the imperial palace of its early stage to review the evolution of the great construction group of the Ming-Qing imperial palace and the development of Chinese ancient civil engineering techniques in the Ming dynasty.

The article Chinese appears from page 074 to 085.

KEYWORDS: the Ming dynasty; Beijing city; imperial palace; city wall; rammed earth

On The Song-Liao Imperial Portraits Exchanges in The Art History Research

Zhang Peng

ABSTRACT: There is much historical information as to the imperial portrait exchanges between the Song and the Liao dynasties which once evoked debates among the people of various circles at that time. This paper discussed the historical incident in theory and creation from the perspective of art history concerning the imperial portraits, painters and profiles as well as the techniques of drawing from memory or observation to affirm its impacts upon the development of portrait art of the later generations.

The article Chinese appears from page 086 to 098.

KEYWORDS: the Song Dynasty; the Liao Dynasty; imperial portraits; drawing from memory

The Southern-Song Quechang and Return of Paintings and Calligraphies

Duan Ying

The article Chinese appears
from page 099 to 111.

ABSTRACT: Quechang, which is pronounced què chǎng in Chinese pinyin, was officially established as the trade market at the border along the regions of Liao, Song, Western Xia and Jin states in the history of China to meet the needs of commercial exchanges with one another. The business transaction of paintings and calligraphies in Quechang emerged from the Northern Song era but peaked by the Southern Song Dynasty. The Jingkang Incident resulted with a large number of cultural relics plundered from the Northern Song to the Jin state, so Emperor Gaozong (高宗) opened Quechang at the Song-Jin border in Shaoxing 12th year of the Southern Song Dynasty to repurchase a considerable amount of paintings and calligraphies back so as to enrich the collections of the imperial storehouse. The folk business at Quechang recovered following the decline of the imperial collection by the regimes of Emperor Xiaozong (孝宗) and Emperor Ningzong (宁宗). The fall and end of the Jin Dynasty and flow-out of paintings and calligraphies from Mingchang imperial storehouse arouse the collection craze in the administration of Emperor Lizong (理宗) and his subjects, even the appellation of 'Quechang object' came out. The rubbings from stone inscriptions that got back from the Quechang were usually left with the Jin mark.

KEYWORDS: the Southern Song Dynasty; Quechang; paintings and calligraphies; rubbings from stone inscriptions; Quechang object; Quechang version

An Analysis of Yongyangqingsou Inscription to Preface to The Orchid Pavilion Scroll of Shenlong Version

Guan Jian

The article Chinese appears
from page 112 to 114.

ABSTRACT: The calligraphy of *Preface to The Orchid Pavilion Scroll of Shenlong Version* (shén lóng), also called The calligraphy copy of *Preface to The Orchid Pavilion Scroll* by Feng Chengsu who was calligrapher of the Tang dynasty, is generally acknowledged as the rare text of *Preface to The Orchid Pavilion*. It has been studied in many aspects but the author 永阳清叟 (yǒng yáng qīng sǒu in Chinese pinyin) of the inscription remains unidentified. Based on the content, seals and documents together, it proves that the author is Confucian scholar Zheng Chusun of the Song-Yuan period who was expert at Confucian classics and the ancient writing. He wrote on 3rd March of Zhiyuan 31st year of Yuan Shizu's (世祖) regime. The style of his writing is restrained but a little downhearted. It may be the only extant copy of his calligraphy work.

KEYWORDS: inscription to *Preface to the Orchid Pavilion Scroll of Shenlong Version*; Yong yangqingsou (yǒng yáng qīng sǒu); Zheng Chusun

On The European Catholic Church Dispatched Painters to Qing Court in The 17th-18th Centuries

Guo Meixia

The article Chinese appears
from page 115 to 129.

ABSTRACT: There were once 10 western artists, most of whom were from Italy, that were employed by the Qing court during the period from Emperors Kangxi (康熙) to Qianlong (乾隆), when they

served the imperial court as part-time then full-time painters. The number of the western painters reached its peak in the first 30 years of Qianlong's (乾隆) regime, then fell down in the coming three decades. The painters got trained professionally and ideologically to become more missionary painters than ordinary artists after they had been selected to the Qing court to make sure such a mission would be kept on. The church made very serious consideration in choosing the candidates to properly handle the complicated contradictions from inside and outside of the church. The painters had difficulty balancing painting and preaching catholic doctrine. In general, it was of significance of the European Catholic Church to assign the missionary artists to the Qing court in developing the Qing court painting art and enhancing Sino-foreign cultural exchanges.

KEYWORDS: early Qing dynasty; the Qing court; Western painters; dispatching painter; Sino-foreign cultural exchanges

The Qing Imperial School of Law in The Early Qianlong's Period

Shen Xin

ABSTRACT: From the end of 2nd to the end of 5th year of Qianlong's (乾隆) reign of the Qing dynasty, the Imperial Household Department set up the Law School for the children of the Han People from the Plain Yellow Banner, the Bordered Yellow Banner and the Plain White Banner, expecting the qualified graduates to take responsibility of the documentary management of the government departments instead of the official scribes who might delete and change the archives. Unfortunately, the school was closed only after the first session of graduation. Nobody from the school were posted in the government offices as was expected. In spite of rare records about the event in history, this thesis gives a preliminary study on the school based on the memorials to the Throne of the Imperial Household Department and the Grand Council of State and other materials as well.

The article Chinese appears from page 130 to 136.

KEYWORDS: the Law School; Imperial Household Department; the students from Three Banners; supervision and inspection of the imperial scribes' performance

A Summary of The Qijia Culture Jade Discs in The Collection of The Palace Museum

Xu Lin

ABSTRACT: The increasing number of the Qijia culture jade objects have been found with the development of archaeology of recent years, which has attracted attention from academia. The paper reviews the prehistoric jade objects collected in the Palace Museum by reference to the unearthed Qijia culture jades, finding that over 200 pieces, most of which are jade discs, of the collection should be classified into the Qijia Culture and its number takes the first place of the total. The analysis of the jade discs offers valuable information as to the raw materials, techniques of jade processing and the shape as well.

The article Chinese appears from page 137 to 151.

KEYWORDS: The Palace Museum; The Qijia Culture; jade disc

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