
The Administrative Subordination of Tongguan Wei to North Zhili in the Ming Dynasty

Gao Shouxian

The article Chinese appears
from page 006 to 016.

ABSTRACT: It is studied in the thesis that from the Ming Emperor Yongle's (永乐) period, Tongguan Wei, which was a local military garrison in the faraway Huayin County of Shaanxi Province from the North Zhili, was ordered by the governor and itinerant inspector of the North Zhili governmental administration that aimed to strengthen the military defense of Daming Fu (Prefecture). It is true that Tongguan Wei possessed land and had armed forces garrisoned around Daming area. Whereas its counterparts are directly or indirectly controlled by the rear military subcommand named Zhili Hou Jundudufu, it is the central military subcommand named Zhili Zhong Jundudufu that took care of Tongguan Wei by organizing the left-behind soldiers on duty and the forces to capital city for garrison, and later Tongguan Wei was taken over by Henan Military Command for the sake of efficient management of the military affairs. The case study reveals the complicated relationship between the military bodies of Wei and Suo in the Ming dynasty.

KEYWORDS: the Ming Dynasty; Tongguan Wei; North Zhili; Banjun; administrative subordination

The 'Gongchang Military Defense Circuits' Maps Reconsidered

Li Xingui Bai Hongye

The article Chinese appears
from page 017 to 030

ABSTRACT: The 'Gongchang Military Defense Circuits' Maps (Gōngchāng Fēnshǔ Túshuò) include twelve ones in colors, which are the important historical documents and relics on the northwest frontiers in the Ming dynasty. The maps illustrating the military defense circuits in Gongchang prefecture were completed in year 24 of Emperor Wanli's (万历) regime when the Ming army went over from defensive to counter-offensive strategy. The Gongchang military defense circuit was on the mission of transporting grain and tea supplies to the northwest border areas owing to its critical position linking the Jinglu Military Defense and Tax Intendant Circuit that guarded against the Mongolian's aggressing from the north and the Lingong Military Defense Circuit that prevented any attacks from the southern minority areas. The mapmaker's philosophy is reflected who is mindful of possible danger in time of peace and attaches much importance to the frontier defense.

KEYWORDS: The 'Gongchang Military Defense Circuits' Maps; the 24th year of the Wanli (万历) reign; the Military Defense Circuits in Gongchang Prefecture

The Protest against the Capital Moving Northward in Late Yongle's Reign and Its Significance

Zhao Zhongnan

The article Chinese appears
from page 031 to 041

ABSTRACT: A severe conflagration shortly after the Ming Emperor Taizong (太宗) Zhu Di gave order to move the capital up to Beijing was followed by a political storm from the ministers who blamed the fire on the capital removal policy, but which in reality exposed the problems arising from the moving event and the idea conflicts between the emperor and the ministers regarding innovation or adherence to the old rules. While cracking down upon those for their sharp remarks beyond the given subjects for discussion, Emperor Zhu Di ordered to suspend some costly projects including the voyage to the

west and cut down the burden on the people. The disturbance indicates that one political sect had been formed by the late Yongle (永乐) reign that would insist on conservatism rather than reform, but it came out to reverse the overdraft trend of national resources. Therefore it is actually the prelude to the coming 'Rule of Ren and Xuan, during which the nation became steady and powerful through implementation of benevolent policies like treasuring talented people and giving priority to the development of agriculture and so on.

KEYWORDS: Ming Dynasty; Zhu Di; the Capital's removal to another place; contradiction between the emperor and the officials; turning of the times

Beijing's Temple Buildings Included in *Wàn Shòu Shèng Diǎn Chū Jí* of Kangxi's Period

Ji Luoyuan

ABSTRACT: The volume of *Wàn Shòu Shèng Diǎn Chū Jí* records the historical event for Emperor Kangxi's (康熙) 60th birthday celebration in year 52 of Kangxi's reign (1713) with the illustrations including the Health and Longevity handscroll named 'Wàn Shòu Tú' in Chinese pinyin which offers on-the-spot scenes taking place on March 18, which depict the cheering officials and civilians along the way from inside to outside Beijing city warmly greeting the emperor's and empress' carriages driving to the imperial palace. This 'Wàn Shòu Tú' is preserved as the earliest work of Health and Longevity to present the details of celebration from Xizhimen Gate to the imperial path to Gate of Divine Prowess (Shenwumen Gate) of the Forbidden City all the way, and the monasteries and temples standing along both sides of the streets as historical data restoring the urban construction inside Beijing city of that time. Comparing with 'Qiánlóng JǐngChéng QuánTú' (Panoramic View of Beijing City of Qianlong's Time) that was done a bit later than 'Wàn Shòu Shèng Diǎn Chū Jí', this thesis analyzes the position, arrangement and evolution of the temple buildings, puts them into different types, expecting to offer valuable information for study of the layout of Beijing city during Kangxi (康熙) to Qianlong (乾隆) reigns as well as the imperial birthday festival in the Qing dynasty.

The article Chinese appears from page 042 to 065.

KEYWORDS: Ming-Qing Beijing city; 'Wàn Shòu Tú' handscroll; 'Wàn Shòu Shèng Diǎn Chū Jí'; 'Qiánlóng JǐngChéng QuánTú' painting

The Birth and Development of Beijing Opera from Folk Tune to Court Opera Suiting Both Refined and Popular Tastes

Sun Ping

ABSTRACT: The Qing court opera mainly consists of *Kunqu* opera that entered the imperial palace in the late Ming dynasty, *Yiyang* tune that came out earlier and *Pihuang* tune (later renamed *Beijing Opera*) that got to become mature by Emperor Daoguang's (道光) period. In 1790 the opera troupe was called to Beijing from Anhui Prefecture for celebrating Emperor Qianlong's (乾隆) 80th birthday, followed by many other forms of folk drama which quickly blossomed in Beijing together. *Pihuang* was much popularized among the ordinary people as one tune out of Huabu which is the general name for any other local folk tunes except *Kunqu*, but it took in the essence from both *Kunqu* opera and *Yiqiang* tune to be successful in climbing the stage of the imperial court to become a royal drama popular among the upper and lower classes for its characteristics of both elegance and vulgarity.

The article Chinese appears from page 066 to 076.

KEYWORDS: court opera; Beijing Opera; opera costume; a drama serial

On The Elephant Image Reflecting Sino-Foreign Exchanges in The Han Dynasty

Zhu Hu

The article Chinese appears from page 077 to 094.

ABSTRACT: In the art of the Han dynasty the elephant image symbolizes the divine and auspicious world. Many a Han stone relief with elephant image has been found in broad area over Shandong, Henan, Shaanxi provinces and Xuzhou city as well. Usually camels, elephants and mahouts appear together in the same picture. The mahouts mingle with the Hu people wearing steeple-crowned hat and the bareheaded monks to form 'Hu people and elephant' image mode which suggests the communication between the Han dynasty and foreign countries. With the new mode introduced by the Hu people via the silk road to the central area along with the Buddhism, the mixture of the new mode and traditional ones handed down from the Shang and Zhou dynasties gives birth to the images like 'six-tusked elephant' and 'a monk (a) riding on an elephant' and the others alike, which embody the mixed art characteristics of both early Taoism and Buddhism.

KEYWORDS: elephant; Han Dynasty; Kushan Empire; Buddhism; Sino-foreign exchange

The Image Analysis of 'A Cheetah on Horseback' and Hunting on Grasslands

Chen Xiaowei

The article Chinese appears from page 095 to 107.

ABSTRACT: A cheetah's hunting used to be popular among the royal families across Inner Asian continent, a case in point is the depiction of 'Kublai Khan's Hunting Trip' that shows the cheetahs carried on the horseback, from which the other images like a hunting dog on horseback or a lynx on horseback are derived later. Tracing back the culture history thematically on 'a cheetah on horseback' based on varied hunting scenes on grasslands, the role that the cheetahs play in the activities and the way they are tamed, the thesis points out that the 'Kublai Khan's Hunting Trip' image is of typical safari culture covering the general and common features across the Inner Asia.

KEYWORDS: 'Kublai Khan's Hunting Trip'; 'A Cheetah on Horseback'; cheetah hunting; safari culture

Dong Qichang's Sons and The Dong's Residence

Yan Xiaojun

The article Chinese appears from page 108 to 123.

ABSTRACT: There is a neglect of Dong Qichang's four sons in the previous researches due to the dynastic transition from the Ming to Qing dynasties so much so that the name of his second son Dong Zuchang got confused and his youngest son was no mentioned. Based on historical literature a textual research is conducted in the thesis into the details of his sons' lifetime and the position of Dong's residence and what is related with Dong Qichang's life and art as well. The result of research reveals ups and downs of the scholar-bureaucrat in the Jiangnan areas in the course of social changes from the late Ming to early Qing Dynasties from a side point of view.

KEYWORDS: genealogy of the Dong's family; Dong Qichang's sons; the Dong's residence

The Value of Zhang Xu's Postscript in 'Chu Shi Sòng' Handscroll Reconsidered

Yang Danxia

ABSTRACT: Zhang Xu's postscript left in 'Chu Shi Sòng' handscroll collected in the Palace Museum is considered as his only manuscript which offers the earliest systematic and comprehensive study of the work. The analysis of the thesis starts from Zhang Xu's lifetime, calligraphy style and his textual research into the content and spreading course of 'Chu Shi Sòng', intending to provide one more angle to study Zhang Xu's inscription by later generations.

The article Chinese appears from page 124 to 135.

KEYWORDS: Zhang Xu's postscript; 'Chu Shi Sòng'; postscript research; literature value

A Research on The Editions of Dai Xi's Works on Painting Art

Mei Yutian

ABSTRACT: Based on the research results by Xiewei and Zhou Yongliang, this paper analyzes Dai Xi's Works on Art including the annalistic manuscripts of *The Painting Postscript in Xikuzhai* (《习苦斋画絮》纪年抄本), ten volumes of *The Painting Postscript in Xikuzhai* by Huinian (《习苦斋画絮》惠年十卷本), four volumes of *The Painting Postscript in Xikuzhai* (《习苦斋画絮》四卷本) collected in the East China Normal University, *The Painting Preface and Postscript of Ciyanzhai* (《赐砚斋画滕》) in Zhejiang Provincial Library, *The Occasional Paintings Preface of Ciyanzhai* (《赐砚斋题画偶录》), *The Additional Paintings Preface of Ciyanzhai* (《赐砚斋题画补录》) and *The Other Works on Preface and Postscript of Xikuzhai* (《习苦斋杂著·题跋》) altogether, aiming for much knowledge about the similarities and differences between them and their edition relations as well.

The article Chinese appears from page 136 to 146.

KEYWORDS: Dai Xi; edition research; *The Painting Postscript in Xikuzhai* (《习苦斋画絮》); annalistic manuscript

The Northern Song's Art Appreciation and The Late Jin's Aesthetic Tendency towards The Painting with Poetry

Chen Bohan

ABSTRACT: The poem left in a traditional Chinese painting, in its broad sense, is the expression of the author's feeling and explanation about the art who is a master at appreciating the rhyme of the work. The Song's esthetics represented by Su Shi and Huang Tingjian impacts upon the Jin-dynasty scholars' taste of painting and calligraphy who preferred the paintings with poetry. For instance, Yuan Haowen wrote a poem on 'Bamboo' by Wang Tingyun, so did the Jin poets do in the paintings on 'Swallows' (Yànzi Tú) popular for over 40 years from the mid to late Jin dynasty. The verses extrude the artistic conception of the work, but also reflect the poet's philosophy on life.

The article Chinese appears from page 147 to 155.

KEYWORDS: Suxue; Jin Dynasty; Wang Tingyun; Yuan Haowen; paintings of 'Swallows' (Yànzi Tú); a painting inscribed with a poem

Contents

Palace Museum Journal

NO.6, 2016 vol.188

- | | | | |
|-----|--|-----|---|
| 006 | The Administrative Subordination of Tongguan Wei to North Zhili in the Ming Dynasty
<i>Gao Shouxian</i> | 077 | On The Elephant Image Reflecting Sino- Foreign Exchanges in The Han Dynasty
<i>Zhu Hu</i> |
| 017 | The 'Gongchang Military Defense Circuits' Maps Reconsidered
<i>Li Xingui Bai Hongye</i> | 095 | The Image Analysis of 'A Cheetah on Horseback' and Hunting on Grasslands
<i>Chen Xiaowei</i> |
| 031 | The Protest against the Capital Moving Northward in Late Yongle's Reign and Its Significance
<i>Zhao Zhongnan</i> | 108 | Dong Qichang's Sons and The Dong's Residence
<i>Yan Xiaojun</i> |
| 042 | Beijing's Temple Buildings Included in Wan Shou Sheng Dian Chu Ji of Kangxi's Period
<i>Ji Luoyuan</i> | 124 | The Value of Zhang Xu's Postscript in 'Chu Shi Song' Handscroll Reconsidered
<i>Yang Danxia</i> |
| 066 | The Birth and Development of Beijing Opera from Folk Tune to Court Drama Suiting Both Refined and Popular Tastes
<i>Sun Ping</i> | 136 | A Research on The Editions of Dai Xi's Works on Painting Art
<i>Mei Yutian</i> |
| | | 147 | The Northern Song's Art Appreciation and The Late Jin's Aesthetic Tendency towards The Painting with Poetry
<i>Chen Bohan</i> |