

The Archaeological Findings from The Imperial Kiln Site of The Ming-Qing Dynasty in Jingdezhen

Quan Kuishan

The article Chinese appears
from page 006 to 019.

ABSTRACT: The 2002-2004 archaeological excavation of the imperial kiln site in Jingdezhen that was carried out jointly by Peking University School of Archaeology & Museology and other institutes resulted with such significant findings of objects and monuments of the Ming dynasty including the enclosure and the courtyard wall standing in the north of the site, groups of cucurbit-shaped kiln furnace opposite to the steamed bread-shaped stoves lying at the southern foot of Zhushan Mount, all of which are informative for probe into the scope and layout of the ancient site and its origin, development and attainment of firing techniques for imperial wares. Moreover, several small pits or piles of sherds and imperfections that failed to be chosen for imperial court have been found to be centrally treated while some others scattered aside anywhere. Most of the excavated wares are imperfect in colors and glazes, but they symbolize the high-level workmanship of that time embodying the diversity of designs and styles. Quite a few of which are ranked among the masterpieces ever discovered, several pieces were first discovered in here. It is expected that these archaeological findings will be informatively valuable for all-round and in-depth knowledge about the Ming-dynasty imperial kilns and wares.

KEYWORDS: ancient imperial kiln sites; ancient kiln wall ruins; ancient kiln stove remains; the wares that failed to be chosen for imperial court

A Probe into The Date and Status of Zhanggongxiang Kiln in Rouzhou

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The article Chinese appears
from page 020 to 038.

ABSTRACT: The arguments have been going on about the date and status of Zhanggongxiang kiln in Ruzhou ever since it was discovered. It is deduced in this paper that Zhanggongxiang kiln should be built up as an official manufacturer in the late Jin dynasty, but ended up with the ruin of the Jin Empire according to the author's comparative analysis of the celadon sherds from the kiln and the porcelains and silverwares from other sources like kiln sites, storage pits and tombs of the Song (960-1279), Jin (1115-1234) and Yuan (1272-1368) periods.

KEYWORDS: Zhanggongxiang Kiln; date and status; an official kiln of the Jin dynasty

A Research of Ding Kiln from The Inscriptions on The Stone Tablet in Memory of Late Buddhist Monk Hengyue of The Tang Dynasty

Feng Jinzhong

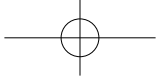
The article Chinese appears
from page 039 to 049.

ABSTRACT: The inscriptions on the back of the stone tablet in the memory of late Monk Hengyue provides the first-hand materials regarding the management and production of the Ding kiln in the Tang dynasty, which has been studied to be officially run by the local government to produce mainly for civil uses in this paper. The kiln was properly operating with large-scaled production in its sites like Shichengye, Baituye, Hengshanye under the strict official supervision and administration consisting of Jiédùzǒngguǎn (chief local official), Pànguān (assistant to chief local official), Jiàng(general), Fùjiàng(vice-general), Yúhòu(inspector) and somebody else.

KEYWORDS: the stone tablet in honor of deceased Monk Hengyue; the Tang Dynasty; the Ding kiln

On The Administration of Yue Kiln Site of Wuyue Kingdom Period

Li Zuhao



ABSTRACT: This paper focuses upon the administration of Yue kiln site situated in Yuezhou of ancient Wuyue Kingdom of China concerning the date of establishment, location, administrative affiliation, organization of officials and basic responsibilities as well by analyzing the epitaphs on both the porcelains and the stone tablet excavated from the tombs, archives and archaeological discoveries, hoping for further study of the issues concerned.

KEYWORDS: administration of the porcelain kiln site; the Yue kiln; the Five Dynasties; the Wuyue kingdom; Shanglin Lake

*The article Chinese appears
from page 050 to 061.*

Ru Celadon Ware Production in Qingliangsi Kiln for Civilian and Official Uses Focusing on Their Different Techniques and Glaze Formulae

Ding Yinzhong Li He Sun Xinmin Wang Guangyao Chen Tiemei Miao Jianmin

ABSTRACT: Not until the late Northern Song dynasty did Qingliangsi kiln in Baofeng county of Henan province that started with Ru green porcelain products for civilian uses from the early Northern Song throughout the Jin and Yuan Dynasties add Ru celadon wares exclusively to imperial uses to production which were fired in the special furnace different from those for the public in design and shape. The author in this paper based a research into the elements, microstructure and thickness of the glazes upon the unearthed shards of different periods from this site which ranks among the top lists offering important materials on the birth, development and decline of Ru celadon production techniques, aiming to get more idea about how the Ru official celadon were linked with the Ru folk green porcelain of the Northern-Song in history. It has been concluded that both were made from almost the same materials but each has its own different formula. There was a stricter quality control of processing and firing the official wares containing more CaO and Al₂O₃ contents. The lower sintered temperature for official products lead to the thicker layer of glazes, which consequently gives birth to the deep-sky-blue wares that feel as translucent and milky as jade.

KEYWORDS: Qingliangsi Kiln in Baofeng; Ru official kiln (ware); Ru folk green porcelains; elements of glaze; process and structure

*The article Chinese appears
from page 062 to 073.*

Science and Technology Research into The Pigment of One Under-glazed Throne of Hongwu Period of The Ming Dynasty Collected in The Palace Museum

Li He Lü Chenglong Chen Tiemei Miao Jianmin

ABSTRACT: This thesis focuses on the pigment on one red-brown under-glazed throne of the Hongwu period of the Ming dynasty which is collected in the Palace Museum by comparing the chemical elements between this throne and the other two pieces of under-glazed red shards of the same age with Energy Dispersive X-ray Fluorescence (EDXRF) Spectrometer, drawing the conclusion that the pigment of the throne has turned out to be Fe₂O₃ which is nothing of the substance of the shards. It's therefore suggested that the throne should be under-glazed brown.

KEYWORDS: under-glazed throne; pigment; EDXRF

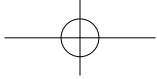
*The article Chinese appears
from page 074 to 079.*

Six Groups of New Assembled Tortoise Plastron Inscriptions

Li Yanyan

ABSTRACT: By studying the six groups of ressembled tortoise plastron inscriptions, the author in this paper briefly reviews the residual strokes, shield lines and Zhàobiān remaining on the smaller pieces of fragments of hyoplastron and hypoplastron of tortoise plastron which tend to be broken in the axillary notch and inguinal notch, expecting to offer more clues to study the issues concerning oracle bone inscriptions.

*The article Chinese appears
from page 080 to 085.*



KEYWORDS: tortoise plastron; axillary notch; inguinal notch; assemblage of tortoise plastron inscriptions

Eight Sets of Restored Chūzǔ Oracle Bone Fragments Bearing ‘Bǔ Wáng’ Inscriptions

Wang Hong

*The article Chinese appears
from page 086 to 092.*

ABSTRACT: This paper explains the reasons for restoring the eight sets of fragments bearing Chūzǔ oracle ‘Bǔ Wáng’ inscriptions specifying the syntax of the text, three sets of which touch upon the places and activities King Zujia of the Shang dynasty was involved in.

KEYWORDS: oracle bone inscription; Chuzu; Bu Wang; inscription; reassemblage

On Revival of Classical Music in The Court of The Song Dynasty

Qu Yuanyuan

*The article Chinese appears
from page 093 to 107.*

ABSTRACT: The trend of classicism in Chinese imperial music for sacrificial ceremony and religious rites didn’t come to a peak until the Song dynasty when both the emperors and the officials attached so much importance to music composition that they reformed the tone-system six times altogether primarily seeking to ‘ancient style’ and ‘orthodoxy’ far more than the artistry itself. This thesis focuses upon what the emperors and the officials of the Song court did and thought in regard to music production and the strategies for advocating the idea of “back to the ancients” as well, trying to come up with an objective commentary on the event.

KEYWORDS: the Song Dynasty; imperial court; imperial court music; follow ancient style of music

Four Historical Photos of Yuanmingyuan Imperial Garden in The Collection of Cornell University and Other Related Issues

Zhai Xiang

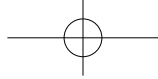
*The article Chinese appears
from page 108 to 118.*

ABSTRACT: Some wooden structures of Yuanmingyuan Imperial Garden (Gardens of Perfect Clarity) survived the fire set by Anglo-French joint forces which destroyed the majority of the garden in 1860. They had got intermittently restored and maintained over the Tongzh (同治) and Guangxu (光绪) reigns before entirely ruined during the Boxer Incident in 1900. However, with the deepening international academic exchanges between China and the West, an increasing number of the images of the once imperial garden in the late Qing period have been found in recent decades, presenting mostly the damaged buildings but rarely the intact wooden structure. The comprehensive analysis of four pictures of intact wooden buildings, the diagrams from the Yangshi Lei archives collected in the Palace Museum, the Qing Court paintings and historical documents, the related history background and context of the photography leads the author to a general survey of the survived wooden buildings here between 1860 and 1900.

KEYWORDS: Cornell University; historical photographs of Yuanming Yuan; The Forty Scenes of Yuanmingyuan Imperial Garden (Yuánmíngyuán Sishíjǐng Tú); The Twelve Months of The Imperial Forbidden Gardens (Shíèryuè Jīnyù Tú)

Typological Analysis of The Mahavairocana Images from The Shaanbei Caves of The Song and Jing Dynasties

Li Jingjie



ABSTRACT: A certain number of Tantric Mahavairocana images including many forms like Dharmakaya-Enlightenment group of the Vajradhātu-mandala, the combination of Mahavairocana in Vajradhātu and in Garbhadhātu, the blend of the Mahavairocana in Vajradhātu with Vairocana in Avatamsaka Sutra have been found by the author in the field research of the Song-Jin dynastic caves which is now under Yan'an municipal administration in northern Shaanxi. These images reflect the follow-up progress of Tang Dynastic Tantric art. That the Mahavairocana images are integrated into the Pureland-centered local schematic image system expresses the thoughts of Dharmakaya-Enlightenment in Tantrayana, Bodhisattva practices and Pureland reincarnations in Sutrāyana, which work together to enlighten all sentient beings. The Mahavairocana images from the caves play an important part in Tantric monuments in China, which offer to expand and deepen the previous cognition of the study field.

KEYWORDS: the caves of the Song and Jin dynasties in Northern Shaanxi Province; Mahavairocana in Vajradhātu; Mahavairocana in Garbhadhātu; Vairocana

The article Chinese appears
from page 119 to 133.

Detection of The Fake Paintings with Signature of The Female Painters from *Bibliographical Description of The Qing Court Collected Painting & Calligraphy* (Shí Qú Bǎo Jí)

Li Shi

ABSTRACT: It is thought that all the works collected in *Bibliographical Description of The Qing Court Collected Painting & Calligraphy* (Shí Qú Bǎo Jí) are not manuscripts for any reasons, involving 49 pieces (sets) of paintings signed the names of ten paintresses comprising the genuine, the fakes and imitations together. By reference to related materials and research achievements, the author examines the seals, signatures, artistic styles of Ma Shouzhen, Yang Jieyu and Guan Daosheng whose works are collected in *Bibliographical Description of The Qing Court Collected Painting & Calligraphy* (Shí Qú Bǎo Jí), concluding that the paintings of 'Orchid' (Huà Lán) in forms of scroll and folio by Ma Shouzhen, 'Flowers' (Bǎi Huā Tú) in scroll as well as hanging scroll of 'Mountain and Bamboo and Stream' (Zhú Xī Lǎnshèng Tú), 'Eggplant' (Huà Qié) and 'Bamboo and Rock' (Zhú Shí) turn out to be the fakes, which thus provides references to further study of the imperial collection and the works attributed to the female painters in ancient times.

KEYWORDS: *Bibliographical Description of The Qing Court Collected Painting & Calligraphy* (Shí Qú Bǎo Jí); Emperor Qianlong; Ma Shouzhen; Yang Jieyu; Guan Daosheng

The article Chinese appears
from page 134 to 144.

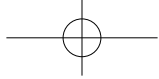
An Analysis of The 'Four Wangs' Landscapes after Ancient Masters during The Early Qing Dynasty

Tian Yimin

ABSTRACT: During the early Qing dynasty, the artists most responsible for perpetuating Dong Qichang's artistic legacy to follow ancient models were Wang Shimin, Wang Jian, Wang Hui and Wang Yuanqi who are later known as the 'Four Wangs' in the history of Chinese fine art. They created the general principles encompassing: reinterpretation of the new combinations; advocating great synthesis of old master styles to show in traditional Chinese landscape painting by softly rubbed outlines, light ink strokes and richly graded washes; defining forms through the use of pale and thick washes with writing-brush and prepared Chinese ink in the composition, which is of far-reaching influence upon the development of Chinese fine art.

KEYWORDS: the "Four Wangs"; reinterpretation of the new combinations; follow ancient style; use of pale and thick washes with writing-brush and prepared Chinese ink

The article Chinese appears
from page 145 to 157.



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