

Museum Marketing Is 'A Double-Edged Sword'

Shan Jixiang

ABSTRACT: With the society fast developing, the viewers are expecting much more than regular exhibits of the museums nowadays. It is advisable that marketing strategy should be properly adopted in their operation and management for better service for the public, which thus touch off the concern about museums' mission and marketing. It is discussed in the paper that social effects, above all, should fundamentally have priority in spite of the possibility that business activity may expand social influence of the museum. The relationship between them is to be handled well in order to avoid any undesirable tendencies that could set back the development of the museums due to over vulgarization and commercialization. It is hoped that they can be mutually promoted for integrated interests of the museums in the long run.

KEY WORDS: museum; marketing; economic benefit; social effect

The article Chinese appears from page 006 to 019.

Talk about Museum Cultural Products Development and Marketing ——The British Museum and Louvre Museum Case Study

Yang Fan

ABSTRACT: With the world moving further toward economic globalization, commerce is having greater impacts upon politics and culture, and accordingly, greater importance is attached to culture as economy grows. Self-marketing strategy of museum culture is to some extent working as a part of the socialization project on the museum mission basis. The cultural products may directly boost museums widely and socially. There is a preliminary discussion in this essay about the development and marketing of museum cultural products taking the case study of the British Museum and Louvre Museum as well.

KEY WORDS: museum; cultural products; development and marketing; commercialization

The article Chinese appears from page 020 to 028.

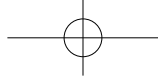
On The Image of Vijaya of The Dunhuang Caves

Liu Yongzeng

ABSTRACT: The image of Vijaya preserved in the Dunhuang caves appeared in ancient era of the Western Xia, which was based on the classical sutra of *Taisho Tripitaka Vol. 19, No. 978* (Fó Shuō Yī Qiè Rú Lái Wú Sè Nì Shā Zuì Shèng Zǒng Chí Jīng) translated by renowned Monk Fatian of the Song dynasty. In general, *Sādhanamālā* (Chéng Jiù Fǎ Mán) provides the same text about the means for attainment of Vijaya in chapters 191, 211 and 212 as this volume, but they each were the disciples of different faiths. The former followed Amitayua (Amitabha) Buddha while the latter believed Bairochana Buddha. It has been analyzed in this thesis that the image of Vijaya in the Dunhuang caves of the Western Xia age proved to be the newly-designed image that was popular among the Tantrism of late Indian Buddhism. Its production was linked to the preaching of the eminent Buddhist monks like Fanxian and Fatian and others from India to China during the Song dynasty.

KEY WORDS: Vijaya; *Sādhanamālā* (Chéng Jiù Fǎ Mán); Cave 3 of Yulin Grottoes; The Eastern Thousand-Buddha Cave; Fatian

The article Chinese appears from page 029 to 045.



Tracing The Origin of ‘bDe mchog dkar po’ (White Shamvara Buddha) Collected in The Palace Museum

Zhang Yajing

The article Chinese appears from page 046 to 060.

ABSTRACT: Among the statues and images of Samvara Buddha (Shànglè Fó) in the collection of The Palace Museum now are there dozens of rare portraits of the Buddha inscribed or titled ever since the Qing court with Chinese characters of “白上乐” (Bái Shànglè) which was translated from ‘bDe mchog dkar po’ or ‘White Samvara Buddha’, who is seated cross-legged hugging his consort in the Yab-yum posture while holding an amṛta-kalasa in his either hand, the consort lifts two Kapalas up in both of her hands over his shoulders towards the back side of his head whereas. None of the look-alike images have ever been found except from volumes of *Three Hundred Images of The Buddhas* (Sān Bǎi Fóxiàng Jí) and *Enlogies to The Sacred Images of The Buddhas and Bodhisattva* (Zhū Fó Púsà Shèng Xiàng Zàn). The seated figure of ‘bDe mchog dkar po’ (Bái Shànglè) in The Palace Museum has close tie with the practice dharma for long life the way as the standing image of ‘bDe mchog dkar po tshe sgrub’ (Chángshòu Báisè Shànglè Wáng Fó) included in *Five Hundred Images of The Buddhas* (Wǔ Bǎi Fóxiàng Jí), but they are different by origin. There is a detailed discussion as to the issues concerning their sources in this thesis.

KEY WORDS: bDe mchog dkar po; Rol pa'i rdo rje; *Three Hundred Images of The Buddhas*; *Five Hundred Images of The Buddhas*

A More Iconographic Study of The Frescoes in Cave 465 of Mogao Grottoes

Ruan Li

The article Chinese appears from page 061 to 085.

ABSTRACT: The frescoes in Cave 465 of Mogao Grottoes, which illustrate the Upper Tantra as the main theme, have been for a long time the concerns of the scholars. Judging from the deities and their attendants present at the occasion, it is viewed by the author that the subject of the painting is Cakrasamvara, the five-storied round-wheel structure in the central earth altar is the Mandala (dkyil-vkhor) for him. So accordingly, the most honored Buddha in here is considered to be no other than Cakrasamvara, or more probably, to be Vajravārahimore. The representation of the paintings, with the characteristics of the Garyu Sect, broadly centers on Vajravārahī who is accompanied by several Satyadevata together.

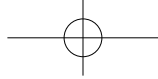
KEY WORDS: the Mandala (dkyil-vkhor) of Cakrasamvara; X.2394; Hevajra; the Garyu Sect; Vajravārahī

Query on The Text of ‘耆夜’ (Qí Yè) Engraved on Tsinghua Bamboo Slips

Jiang Guanghui Fu Zan Qiu Mengyan

The article Chinese appears from page 086 to 094.

ABSTRACT: This thesis bases the conclusion that the text of ‘耆夜’ (Qí Yè) inscribed on Tsinghua bamboo slips is a modern imitation of ancient type of literature upon the following: The first, is the Chinese characters of ‘鬲鬲戎服’ (Bì Bì Róng Fú) in the poem to Duke Bi from Duke Zhou who lived circa 3000 years ago. So far as the terms for the ancient military uniforms, they date back to different periods in history. Specifically, before ‘戎服’ (Róng Fú) appeared around 550 B.C., ‘鞞鞞’ (Mèi Gé) and ‘均服’ (Jūn Fú) had ever been used respectively to name the military uniform around 800 B.C. and 650 B.C. successively. In addition, the reiterative diction of ‘鬲鬲’ (Bì Bì) was not used as one of rhetoric methods in Chinese classical poetry until the Tang dynasty (618 - 907 A.D.). The second, is ‘祝诵’ (Zhù sòng) printed as a two-character



phrase twice on the slips. As far back as the pre-Qin period, either ‘祝’ (zhù) or ‘颂’ (sòng) worked separately, not combined as one set phrase like ‘祝诵’ (Zhùsòng) or ‘祝颂’ (Zhùsòng), both of which were born later by the Song dynasty (960 - 1279 A.D.). The third is the verse of ‘明明上帝，临下之光’ (‘My great God, Your Majesty shines the earth’), which, as is recorded on the bamboo slips, was delivered by Duke Zhou in his encomium upon King Wu. However, the two lines are of different provenance. One was first written in the Jin dynasty (265 - 420A.D.) to eulogize the Heaven, the other from the Song dynasty to extol the emperor of that era. So it is reasonably believed that they are the modern production rather than the manuscript by Duke Zhou. The Fourth, is the song of ‘Cricket’ (《蟋蟀》), which, as the slips say, is attributed to Duke Zhou, but, it is composed with the Tang tune instead of the Ya (雅) or Bin (邠) tunes that Duke Zhou was more familiar with. What’s more, there is no description of such a memorable occasion by any official historians present at the banquet. Lastly, there is no record of the rituals in the text referring to worshipping ancestors, offering trophies, submitting and registering armaments and military provision, and awarding warriors for their outstanding service as well, which is by no means in conformity with the ancient triumph celebration ceremony.

KEY WORDS: 《耆夜》 (the text of Qí Yè); ‘祝诵’ (Zhùsòng); 《蟋蟀》 (the song of ‘Cricket’); 饮至 (banquet);

Text Analysis of ‘从政’ (Cóng Zhèng) from The Chu Bamboo Slips of Shanghai Museum

Liang Jing

ABSTRACT: This paper has conducted a textual research on the text of ‘从政’ (Cóng Zhèng) inscribed on the Chu bamboo slips in the collection of Shanghai Museum, especially on ‘四毋’ (which means four ‘nos’ or ‘nots’, pronounces Sì Wú in Chinese pinyin) mentioned in it, pointing out that this phrase is equivalent to ‘四恶’ (which means four ‘evils’, pronounces Sì È in Chinese pinyin) by Confucius, which refers to ‘暴’ (bào), ‘虐’ (nüè), ‘贼’ (zéi) and ‘贪’ (tān). Combining with the text of ‘名数’ (Míng Shù) which is from Guodian bamboo slips, it also analyzes the different personality and mentality between a gentleman and a flunky to believe that the latter is not so rational as the former. Lastly, the author traces back the origin of the expression of ‘闻之曰’ (hearsay, or it is heard that...), from which she learns it is closely linked with Confucius and his students despite the failure of identifying a certain person or school as the source of it.

KEY WORDS: 《从政》 (the text of Cóng Zhèng); ‘四恶’ (Sì È); ‘闻之曰’ (hearsay, or it is heard that...)

The article Chinese appears from page 095 to 105.

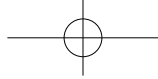
On Chronology and Periodization of The Shang-dynasty Bronze Vessels Collected in The Palace Museum

Li Mijia

ABSTRACT: A research of the selected Shang-dynasty bronze vessels (簋 Guǐ) which are now preserved in The Palace Museum has been conducted by reference of the new archaeological discoveries and research results of archaeological typology as well. It focuses upon the progress of the types, shapes, patterns and inscriptions of the wares, hoping for a scientific and objective chronological sequence of them.

KEY WORDS: vessels handed down from ancient times; excavated wares; types and shapes; 簋 (Guǐ); 垂珮 (Chuíěr)

The article Chinese appears from page 106 to 116.



Further on The Painting Titled ‘Bunian Tu’ Is Attributed to Yan Liben

Ding Xiyuan

*The article Chinese appears
from page 117 to 128.*

ABSTRACT: Here is a further thesis on ‘Bunian Tu’ after the essay titled ‘Bunian Tu in My Eyes’ by the same author. The painting of ‘Bunian Tu’, which is collected in The Palace Museum, depicts Emperor Tang Taizong receiving as an emissary the Tubo king Songtsan Gampo who married Princess Wencheng. By a comparative study of the ‘Bunian Tu’ and ‘The Portraits for Thirteen Emperors’ (Lidài Diwáng Tú) attributed to Yan Liben, the author regards them as the masterpieces with different features, styles and contents. The former presents a real historical scene with the incident and persons concerned, whereas the latter is a figure painting which portrays the 13 emperors who had ever lived. Besides, the author reviews in detail the course of ‘Bunian Tu’ being collected to further prove the ‘Bunian Tu’ of The Palace Museum to be the only original included in *Xuānhé Huàpǐ*, a catalogue of the court paintings, which was compiled in the reign of Emperor Xuanhe of the Northern Song dynasty.

KEY WORDS: Yan Liben; the painting titled ‘Bunian Tu’; Jin Zhangzong; seven imperial seals of Mingchang (Míngchāng Qìxǐ); ‘The Portraits for Thirteen Emperors’ (Lidài Diwáng Tú)

A Brief Discussion of The Four-Round-Dragon-Embroidery Gown Reward (Sì Tuán Lóng Bǔ Fú) of The Qing Dynasty

Yang Hu

*The article Chinese appears
from page 129 to 142.*

ABSTRACT: It worked as a specific rule in the Qing dynasty that the person who has provided outstanding service got rewarded by the emperor with the gown having four round dragon-designed embroideries respectively over the front, back and the shoulders, or called ‘Sì Tuán Lóng Bǔ Fú’ in Chinese in spite of few records regarding the winners concerned. This paper analyzes the prize-winners and their career life and the Qing emperors’ attitudes towards a reward of a dragon gown as well, and then it takes a view of the issues on the dragon-pattern regulations, imperial reward, dressing permit on the basis of the collected archives and antiques in The Palace Museum.

KEY WORDS: the four-round-dragon-embroidery gown reward (Sì Tuán Lóng Bǔ Fú); the Manchu-Han difference; the portrait of A Gui

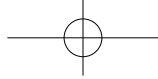
He Su, A Renowned Manchu Translator of The Kangxi Reign

Zhang Zhaoping

*The article Chinese appears
from page 143 to 150.*

ABSTRACT: This thesis probes into the life and career of Manchu translator He Su, a descendant of the Jurchen Jin (1115-1234) royal family, who was active in the Kangxi reign (1662-1722) of the Qing dynasty (1644-1911). With his great learning, He Su put many of the Han-ethnic classical literature into Manchu, which offered the Manchu people an easy access to the culture, ideas and moral philosophy of the Han people. He was highly respected for the noble personality and sense of responsibility as the tutor of the princes and the Supervisor in chief of the Imperial Printing Office in the Hall of Martial Valor (Wuying Dian).

KEY WORDS: He Su; Manchu translator; inscription



A Review of The Seal Marks Inscribed on The Glazed Tiles of The Forbidden City

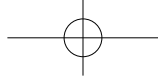
Wang Wentao

ABSTRACT: The glazed components for construction, which were born and initially used in China, has gone through over one thousand years' development. The imperial palaces and halls standing inside the Forbidden City represent the highest-level manufacture process of the tiles for Chinese traditional architecture, many of which bear the seal marks of any styles and contents including reign marks, names of the halls, department of supervision, makers and special patterns and symbols as well, from which we learn a lot about the manufacture management and craftsmanship of different periods in history.

The article Chinese appears from page 151 to 158.

KEY WORDS: glazed tiles; seal marks; management and manufacture regulations for imperial kilns; historical message





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