

EDITOR'S NOTES: China and Korean peninsula, which have been culturally and artistically linked to each other maintaining age-long and extensive exchanges in history, geographically belong to the east-Asian cultural circle. Though sharing the concepts on culture and art to great extent, Korean culture and art form his unique feature on the ground of different historical background, political system, religions, ethnic customs and much more. Specifically, the research of the court culture and art over the Joseon Dynasty including paintings, relics, architectures, sculptures, archives and rites have been carried out by the Korean scholars from the different angles. Here in the *Palace Museum Journal* are specially presented the theses focusing on 'The Court Culture and Art of Joseon Dynasty (1392-1910)', in the hope that the researches concerning this theme will be introduced to the Chinese academia, and to the scholars who are interested in the ancient culture and art of East Asian, by which can they get access to more historical archives embodying the different ideas in spite of their close cultural beliefs under which they were developing. It is hoped that the presentation will be academically helpful in reviewing or looking into the culture and art from each other's native land.

A Study of The Royal Painters in The Era of The Joseon Dynasty

[The Republic of Korea] Ann, Hwi-joon

ABSTRACT: The most remarkable achievements in the art history of the Korean peninsula were gained in the Joseon Dynasty. The royal painters under the supervision of the royal Department of Drawing & Painting were commissioned to paint for the royal palace the portraits of the kings, ritual diagrams and maps as well, or were assigned by the scholar-officials to draw the scene depicting get-together of the literati in the garden or ornamental paintings. They could also be sent to China or Japan for cultural exchanges. This paper analyzes the status changes of the royal painters based on the organization of the royal Department of Drawing & Painting and appointment system of the court artists throughout the Joseon Dynasty.

KEY WORDS: The Joseon Dynasty; the royal Department of Drawing & Painting; court artists

*The article Chinese appears
from page 006 to 027.*



On The Category & Character of The Royal Paintings of The Joseon Dynasty

[The Republic of Korea] Park, Jeong-hye

The article Chinese appears from page 028 to 048.

ABSTRACT: This paper conducts a research into the categories and characters of the royal paintings by their motifs that were officially commissioned by the royalty or by the royal government of the Joseon Dynasty. The scope of the subjects can be divided into seven categories covering: 1) the kings' portraits that were most highly valued of all by the royal court, 2) any kinds of functional diagrams for the official administrations of all levels, 3) the illustrations of the royal ritual practice, 4) the panorama reviving and memorizing the historical events that had ever been held inside the royal palace, 5) the pictorial legends admonishing the kings to govern the state by virtue and the crown prince to learn to be a qualified ruler, 6) the drawings expressing personal ambitions and tastes of the kings and the royal clans, and 7) the decorative pictures for the royal palaces and halls. The characters of the paintings are as follows: firstly, they follow the cannons of the classical art. Secondly, these paintings comprise almost all the works by the court painters under the royal Department of Drawing & Painting and by the local masters in addition to those by the kings and the royal clans. Thirdly, the set of hanging scroll paintings, especially those with calligraphy inscriptions, styled as the decorative screen for the royal palaces were much more preferred. Fourthly, what is integrated in the pattern including outlining, dark-coloring, over-viewed and multipoint-viewed components on the five-color basis forms a even neat perfect picture. Lastly, the elements symbolizing good luck are employed in the works of art.

KEYWORDS: the Joseon Dynasty; the royal paintings; the kings' portraits; the functional diagrams; the royal ritual illustrations; the decorative pictures for the royal palaces; the warning pictorial story; the paintings by kings; following the cannons of classical art

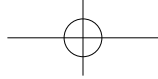
The Royal Porcelain in The Era of The Joseon Dynasty: A Focus on The Porcelain Exclusive for The Royal Family

[The Republic of Korea] Kim, Young-won

The article Chinese appears from page 049 to 063.

ABSTRACT: Porcelain, which had been serving as one of the dominate tributes dedicated to the royal court ever since the early Joseon dynasty, were offered up by the makers of porcelain and pottery that were located across Korea. Of the representative wares were buncheon or buncheongsagi (in Chinese pinyin: Fenqing Shaqi) together with the rare white-porcelain wares which had been for the kings' exclusive use from the beginning of the Joseon Dynasty to the regime of Joseon Sejong. Later, certain individual manufacturers began to operate officially under the supervision of the administration of porcelain-making for royal palace. The porcelain development went through 5 phases spanning the Joseon period --- initial, early, middle, late and the last, which resulted in the unique products under the different production mechanisms which were carried out in different kilns throughout the ages.

KEYWORDS: the Joseon Dynasty; makers of porcelain and pottery; production under the administration of official porcelain; porcelainware dedicated to royal family



On Architectural Style & Symbolic Meaning of Gyongbokgung Palace in The Early Joseon Dynasty

[The Republic of Korea] Lee Kang-kun

ABSTRACT: The regime transition to the early Joseon Dynasty was accompanied by the ideological revolutionary trend from the Buddhism to the Confucianism, during which the official Confucian advocates promoted the changes of politics and dominant ideology of the bureaucratic class, but also they applied the concepts on Confucian 'view of destiny' and 'view of nature' to the design and layout of the architectural complex, among which was Gyongbokgung Palace which signified *The Rites of Zhou* (Zhouli). This paper conducts a comprehensive study of the cultural symbols imbedded in the layout and structure of the royal palaces and the ancestral halls which were newly constructed in the early Joseon Dynasty like Gyongbokgung Palace, arrangement of the stone beasts standing along the railing of Geunjeongjeon, and etc.

KEYWORDS: Gyongbokgung palace; illustration; cosmic dual forces and five elements; four symbols for reckoning time; twelve earthly branches

The article Chinese appears from page 064 to 075.

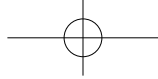
On The Funeral Rituals of The Royal Placentas in The Joseon Dynasty

[The Republic of Korea] Oh, Young-min

ABSTRACT: There was in history a set of rules and decrees exclusively applying to the royal members of Korea that their placentas were buried in accordance to the special funeral rituals after the princes or princesses were born, which was thought as a kind of native birth-culture only in Korea with no copy in any other lands of the east-Asian. It was so much enhanced during the Joseon regime that a set of strategies for cultivating the royal descendants' nobility and responsibility for eternity of the empire were sorted out by the royalty from their experience and practice, including two significant occasions being the following: burying his or her placenta preserved in a jar soon after the royal member was born, conferring title upon him after the crown prince climbed to the throne. The placenta-burial rituals working the same way as the funeral culture brought about not only a set of visual art form system and models of imagery thinking, separate but integrated logically, but also a complete set of political and moral ideas. This paper probes into the influence this event historically had on succession and inheritance of the kingship in Korean history, and the philosophies it reflected politically and morally in the course of self-development of ages by a research into the basic procedures and rituals concerned.

KEYWORDS: chamber for royal placenta; placenta-burial rituals; title-conferring; geomantic omen culture; visual art form; political idea

The article Chinese appears from page 076 to 095.



The Origins of The Iconographic Program of The Wall Paintings in Qutan Hall of Qutan Monastery

Liao Yang

The article Chinese appears
from page 096 to 121.

ABSTRACT: Qutan Hall, a Tibetan Buddhist temple standing around the Hehuang and Taomin region, was built inside Qutan Monastery of Ledu county, Qinghai Province at the beginning of the Ming Dynasty. The moderate but elaborate layout of the hall marks the ever influential and mature cultural heritage it was built upon in history. The main iconographic program --- two sets of five deities from five families that are kept opposite to each other on either sidewall, and the images of Sudhana Visiting The Various Spiritual Guides --- can trace back to the royal monasteries in Dadu (now Beijing) of the Yuan Dynasty, which suggests the Huayan School of the Buddhism played an unusual role in the cultural exchanges between the Han and Tibetan Chinese. The paper holds that, when it comes to the origins of the wall paintings inside here, much importance should be attached to the local centers of politics and culture with the city of Taiyuan as an example, which stands along the pilgrimage for Tibetan monks to Mount Wutai to connect the imperial capital and a remote monastery like Qutan Monastery.

KEYWORDS: Qutan Monastery; Dadu city of the Yuan dynasty; royal monasteries; the Huayan School; iconographic program

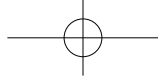
A More Study of The Ming Court Artist Shangxi and His Painting Style

Guo Liping

The article Chinese appears
from page 122 to 134.

ABSTRACT: Based on the illustrated Buddhist sutra titled with *Zhenchan Neiyin Dunzheng Xuning Fajie Jingangzhi Jing* (short for *Jingangzhi Jing*) collected in the Palace Museum in Taipei, in which are presented the paintings by Shangxi together with the inscriptions by Shendu and the completed date saying the 3rd year of the Xuande (宣德) reign (1428), this paper makes a further study of the only extant volume of religious art classics including 106 pieces of colored illustrations bearing Shangxi's signature and exact date in aspects of the blend of the Han-Tibetan styles and characteristics compared with his another masterpiece of 'Laozi on Expedition' (Laozi Chuguan Tu), clarifying the academic painting style of the southern-Song dynasty shown in these works, and concluding that these illustrations were painted by Shangxi himself, who therefore proved to be an artist who had ever created artworks thematically on the Buddhism with his good master of Tibetan painting style and skills this way.

KEYWORDS: Shangxi; the Ming Court artist; illustrated Buddhist sutra titled with *Zhenchan Neiyin Dunzheng Xuning Fajie Jingangzhi Jing*; the Han-Tibetan style; painting style



A Study of ‘Danchuang’

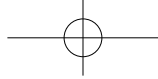
Ren Wenbiao

ABSTRACT: In this paper the Chinese expression of ‘擔床’ (Chinese Pinyin: Danchuang) printed in *The Decrees and Rites from The Liao History* (Liaoshi·Lizhi) has been studied from a different point of view from what was respectively interpreted in *The Classical Chinese Semantics from The Liao History* (Liaoshi-Guoyu Jie) and by Chen Shiyuan who was a scholar of the Ming dynasty. ‘Danchuang’, which, as recorded in the historical archives, was equipped with a pair of long poles tightly fixed to either side of the table as large as a bed, worked as a means of delivery for the carriers to move objects over on any ceremonial occasions. It was in the Five Dynasties that the term of ‘Danchuang’ first came out, but not until the periods throughout the Song, Liao and Jin did it get widespread. As the Yuan and Ming dynasties entered, ‘Danchuang’ gradually gave way to ‘An’ and ‘Ting’ which both worked the same way as it had.

The article Chinese appears from page 135 to 146.

KEYWORDS: Dan-chuang; An; Ting; means of delivery; periods throughout Song, Liao and Jin





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