



Recent Cultural Exchanges of The Palace Museum Outside Mainland China

Li Ji Yang Changqing

The article Chinese appears from page 006 to 015.

ABSTRACT: As the most influential Chinese museum with the biggest collection, the Palace Museum has been actively engaged in cultural exchanges in the world. With the strategic collaborative programs successively implemented since 2008 between the Palace Museum and museums outside mainland China, a sustainable mechanism has been formed, aiming at enhancing bilateral and multilateral collaboration and cooperation, extending areas for communication, widening exchange platform from the global perspective through different types of exhibitions, seminars and visits, offering internship for the students from Hong Kong, Macao and foreign countries, and through regular foreign affairs receptions as well. It also works hard to promote the collaboration with the Taipei Palace Museum in full scale. The Palace Museum will as always positively participate in global communication and exchanges to improve the understanding and appreciation of Chinese culture by the outside world.

KEY WORDS: The Palace Museum; Foreign cultural exchanges; Cultural exchanges in the regions of Hong Kong, Macao and Taiwan; The Palace Museums across the strait

A Discussion of The “Half - Open Door” in Ancient Chinese Art

Zheng Yan

The article Chinese appears from page 016 to 036.

ABSTRACT: The imaginary motif of “Half - Open Door” or “The Woman in the Doorway” first appeared in the ancient Chinese paintings and tomb carvings of the Han dynasty but prevailed once more over the Tang, Liao, Song, Jin and Yuan periods. This paper revolves around the picture composition and its relevance to the tomb.

KEY WORDS: “Half - Open Door” or “The Woman in the Doorway”; ancient tombs; picture composition

A Probe into The Date of The Tomb and Status of The Tomb Master of The Wei-Jin Period at Bajiao Village of Shijingshan District in Beijing

Ni Run-an

The article Chinese appears from page 037 to 061.

ABSTRACT: The archaeological discovery of the Wei-Jin period tomb with the unusual murals and stone niches inside at Bajiao village of Shijingshan District in Beijing is of high value. It is commonly agreed that the niche is closely linked to the burial background and the status of the tomb master, so this essay looks into the date of the tomb structure and the burial objects by the Jin system, reaching the conclusion that the tomb dated back to a certain period from the late West Jin down to the early Sixteen Kingdoms as is defined in the tomb development system of the Wei-Jin period in Beijing region which was set down by reference with the Jin-system evolution series and characteristics of the tombs lying in Luoyang, the capital city of Wei and Jin period. It has been studied that the male master sitting upright in the center with a ‘Zhuwei fan’ in his hand was the new-style composition that emerged around Youzhou area but developed from the previous design of the East Han dynasty, which symbolizes the cultural interchange with the Xianbei tribe of Youzhou. The author thereby deduces that the tomb master is Cishi Liukun of Bingzhou of the West Han dynasty, who was killed





in Beijing and reburied here from the original grave, and the stone niche was offered by the chief of Duan Xianbei in his honor.

KEY WORDS: the tomb at Bajiao village; the late Western Jin; the murals incised in the stone niche; Liukun

On Creation, Display and Implication of The Landscape Paintings with Inscription of ‘Si Mei Ju He Fu Tu’ By Dong Bangda

Zhang Zhen

ABSTRACT: In addition to the causes for creation of the landscape paintings in the form of album and a pair of hanging scrolls with the inscription in Chinese characters of ‘Si Mei Ju He Fu Tu’ by Dong Bangda under the imperial decree, this paper probes into the theme, subject, composition of the works, analyzes the creation process beginning from album to hanging scrolls to display all the way, trying to unveil what Emperor Qianlong (乾隆), literary officials and the painter expected of the works and how they interacted with one another on the basis of the related historical archives like images, documents and so on. By studying the specific case, the author also tends to reveal the complexity going on with the formation and development of the imperial artistic style during Qianlong (乾隆) regime, and meanwhile to reflect upon the concept of “patron” introduced into the study of the history of Chinese traditional fine arts.

KEY WORDS: the landscape paintings with the inscription in Chinese characters of ‘Si Mei Ju He Fu Tu’ by Dong Bangda; Emperor Qianlong; literary officials; Dong Bangda; creation; ‘patron’

The article Chinese appears from page 062 to 076.

Scenic Illusion Paintings and The Castiglione Legacy

[America] Kristina Kleutghen

ABSTRACT: Scenic illusion paintings (Tong Jing Hua) have only recently begun to be studied in depth, but their existence marks the zenith of Sino-European artistic exchange at the Qianlong (乾隆) court. The Italian Jesuit painter Giuseppe Castiglione (Lang Shining) played an essential role in developing these unusual paintings, particularly in linking Chinese traditional painting subjects and aesthetics with European monumental illusionistic paintings. But despite the credit he receives, the paintings were not all produced by Castiglione alone. Instead, many of the surviving paintings were done by his students, whose lives and contributions have gone largely unremarked.

KEY WORDS: scenic illusion paintings; Emperor Qianlong; Giuseppe Castiglione; Wang Youxue; Ilaitai

The article Chinese appears from page 077 to 088.

Giuseppe Castiglione and His Chinese Collaborators

Cao Tiancheng

ABSTRACT: This paper briefly discusses the subtle relationship between Giuseppe Castiglione who was a Jesuit painter from Italy to China in Qing dynasty and his several Chinese collaborators by reviewing what they were jointly engaged in and when they worked together. The study is resulted in an overall picture of his work, life and personal network during his employment in China from

The article Chinese appears from page 089 to 099.





a different perspective, which is significant to have an objective idea of what he was like in the emperor's eyes and what condition he was in during that period.

KEY WORDS: Giuseppe Castiglione; the Qing dynasty; collaborators

A Study of Iron Oxide Coloring Function in Blue Glaze & Green Glaze Jun Porcelains

Wang Fen Miao Jianmin Hou Jiayu Lin Ying Zhu Jianfeng

The article Chinese appears from page 100 to 108.

ABSTRACT: There remain the focus of debates in academic circle as to the function of iron oxide in the blue glaze and green glaze Jun porcelains, and the generation of blue opalescence as well. In this paper, the research group conducts a test of its coloring process and mechanism by enlarging the content of iron oxide, especially analyzes the effects caused by the basic glaze components and the microstructure of liquid-phase separation upon iron oxide coloring with XRD, SEM, EDS, etc. The result indicates that it is iron oxide and other colorings that matter more than blue opalescence that occurs accidentally or just aids to the coloring process.

KEY WORDS: Jun Porcelain blue; enlarging the content of iron oxide; aid to coloring process

A Research into The Royal Shrines and Ancestral Temples inside Yuanmingyuan Imperial Garden (Gardens of Perfect Clarity)

Jia Jun

The article Chinese appears from page 109 to 128.

ABSTRACT: In Yuanmingyuan Park (Gardens of Perfect Clarity), the important royal garden of the Qing dynasty were there many royal shrines and temples where the Qing emperors and his family members used to offer sacrifices to the Dragon King, Guan Di, the God of Earth, the God of Flowers and other Gods and Goddesses during their stay here. This paper studies the related texts to make a detailed analysis of the arrangement, shape and structure of the building groups, characteristics of the sacrificial rites, trying to unveil the historical background and cultural connotations.

KEY WORDS: the Qing dynasty; Yuanmingyuan Park (Gardens of Perfect Clarity); shrines and temples; the sacrificial rites

The Eastern Palace Officials Changes and The Outer-court Politics in Hongwu Period

Liu Xiaodong Nian Xu

The article Chinese appears from page 129 to 139.

ABSTRACT: In Hongwu(洪武) reign the transformation of outer-court politics was undetachable from the crown prince. The changes of the officials in Donggong (the Eastern Palace) anyhow indicated the subsequent events happening during that period. The establishment of Donggong (the Eastern Palace) official organization and the concurrent posts of the meritorious ministers were favorable to the political situation, but a potential danger lay hidden leading to the rise of the powerful 'Zhedong' faction (the clique of east Zhejiang townsmen), who was smashed right after Zhu Yuanzhang decided to wipe out the external power. The changes of the officials in Donggong



(the Eastern Palace) and the crown prince handling the national affairs in an orthodox manner in the 10th year of Hongwu(洪武) reign marked a prelude to his well-planned strategy to depose the prime minister. Around 23rd year, he gave the order that The Court of The Imperial Chief Supervisor of Instruction (Zhan Shi Yuan) be replaced by The Household Administration of The Heir Apparent (Zhan Shi Fu) with the intent of stabilizing the new political situation after Prince Zhu Biao's death, which coincides with the Case of the Lanyu Party. Later then was a set of new system for the officials in Donggong (the Eastern Palace) laid down.

KEY WORDS: Hongwu(洪武); the officials in Donggong (the Eastern Palace); the crown prince; outer court

A Study of The Management of The Tributes Stored in 'Guozi Lou' in Jilin Province of The Qing Dynasty

Zhao Zhen

ABSTRACT: The special facilities were gradually built up as the storehouses of the hunted animals and tributes exclusively for imperial use in northeast China after 1644, one of which is called 'Guozi Lou' in Jinlin province that will be discussed in this paper. By analyzing its setups, official system, architecture and function, the author aims to have more knowledge of the preservation and management of the animal and plant resources within the enclosure of Jinlin province by the Qing court and the ties linking the resources and the lifestyle of the local inhabitants and the social customs of that time.

KEY WORDS: the Qing dynasty; Guozi Lou; management of the tributes

The article Chinese appears from page 140 to 147.

Emperor Qianlong and The Texts Engraved in The Drum-shaped Stone

Shi Anchang

ABSTRACT: By the rubbings of the carved texts in the drum-shaped stones and other related poetry by Emperor Qianlong(乾隆) in the collection of Palace of Heavenly Purity (Qianqing Gong) of the Qing court, the author conducts a textual research of some historical incidents about Emperor Qianlong(乾隆) ordering to rub the inscribed texts, study the content and reproduce stone drums with inscriptions after the old-style verse out of his great interest. Emperor Qianlong (乾隆) viewed the stone drums bearing the inscriptions should be regarded as the messages from God, which inspired him with the idea of 'civil administration'. He thereby stressed that a man of virtue should cultivate his mind by reading the cultural philosophy of the Confucianism that should be carried forward for generations. He also worked out the specific measures in the implementation of conservation and reproduction of the texts. What he did greatly promoted the study of historical textual criticism during the periods of Qianlong-Jiaqing(乾嘉).

KEY WORDS: incised text in drum-shaped stone (Shi Gu Wen) ; Emperor Qianlong ; Hanyu; imperial academy; reproduction of the incised stone drum; cultivate one's mind with the Confucianism; carry forward the Confucianism for generations

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