
Mission and Responsibility: A Retrospect and Prospect for the Palace Museum 95th Anniversary

Wang Xudong

The article Chinese appears
from page 005 to 016.

ABSTRACT: The 'Four Gugongs' construction system was officially advocated in 2019 based on the construction and exploration of the Palace Museum over the past 90 years and more. The year 2020 is the 600th anniversary of the Forbidden City and the 95th anniversary of the Palace Museum. Now and here let's look back upon the development of the Palace Museum of different periods for the deeper understanding of the connotation of the 'Four Gugongs' ---- Safe Gugong, Academic Gugong, Digitalized Gugong and Vitalized Gugong, and for more awareness of the mission and vision ahead of the 'Gugong People'.

KEYWORDS: The Palace Museum; the 95th anniversary; the 'four Gugongs'

A Review of the Palace Museum's Architecture-Themed Exhibits of the 20th Century

He Yingjie Xie Anping He Beijie

The article Chinese appears
from page 017 to 030.

ABSTRACT: The architecture-themed exhibits began a century years ago that demonstrate the values of historical buildings with the intention of raising the public awareness of protecting human heritages. The thesis reviews the exhibits of the same theme organized by the Palace Museum in the 20th century regarding context, development and social responses, hoping for enlightenment in exhibition innovation with the aids of the modern means for public education.

KEYWORDS: The Chinese Society of Architecture; public education; a modelled structure (Tàngyàng); cultural heritage conservation; craftsmanship

A Traceback for Chinese Historical Architectural Painted Decoration Research of the Past Century

Wang Zhongjie

The article Chinese appears
from page 031 to 045.

ABSTRACT: A hundred years of explorative and creative research of Chinese historical architectural decorative painting starting from drawing books extends to all-round research and protection of both official and local painted decoration of periods through five stages, including 1. the 'color-painting studio' (Cǎihuà Zuò) of *Ying Zao Fa Shi* which is a book documenting the construction standards of ancient Chinese architecture; 2. *the Qing Standard Architecture Rules and Cases* (Qīng Shì Yīng Zào Zé Lì); 3. the 'miniature painting draft' as a model; 4. the traditional and novel techniques alternating, and 5. innovation with restoration going on together. Each stage has its unique techniques but limitation of the times, so their merits and demerits should be commented dialectically.

KEYWORDS: *Ying Zao Fa Shi*; miniature painting draft; Qianqinggong Palace (Palace of Celestial Purity); Shenwumen Gate (Gate of Divine Prowess)

On the Decorative Rocks and Pedestals of the Jianfugong Garden of the Forbidden City

Jin Hongkui

ABSTRACT: The Jianfugong Palace garden, which lies in the northernmost of the western road of the inner court of the Forbidden City, was ruined in the fire in 1923, and its restoration began in 2000. The restoration project consists of three parts: protection of the platform and terrace sites, reconstruction of the timber architecture on the platform, and interior finishing for modern demand. The survival ornamental rocks and pedestals got restored and preserved as well. The contrast analysis between the stone carvings' patterns and the historical literature suggests that most of the ornamental rocks and pedestals were completed in the Qing dynasty except few works of the middle Ming dynasty.

KEYWORDS: the Jianfugong Palace Garden; decorative rock; pedestal; historical monument; location; quantity; periodization

The article Chinese appears from page 046 to 056.

On the Ages of the Four Cornered Chonglou Towers of the Taihe Palace Compound by the Shapes of Corbel-Brackets (*Dougong*) of Periods

Wang Cangbo Xu Yitao Fang Qiu

ABSTRACT: The thesis probes into the ages of the four Chonglou Towers each standing in the corner of the Taihe Palace compound through mutual verification between the archives and the shapes of corbel-brackets (*Dǒugōng* in Chinese pinyin) as the supporting components in the Ming-Qing official-style buildings of periods. The results are as follows: the eastern towers both were constructed in the Ming dynasty while the two western counterparts were completed in the Qing dynasty, and the southwestern tower is the latest of all.

KEYWORDS: corbel-bracket sets (*Dougong*); architectural archaeology; the Forbidden City; the Chonglou tower; the age of construction

The article Chinese appears from page 057 to 070.

The Planning Review of the Paiyundian Palace Complex Reconstruction from Religious Temple to Ceremonial Occasion by the Lei-styled Drawing Files

Liu Wanlin Zhang Long Wu Chen

ABSTRACT: The construction of the Summer Palace Paiyundian complex was based on the ruin site of the Grand Baoenyanshou Temple in the QingyiQingyiyuan Garden, which was designed specifically for Empress Dowager Cixi's birthday celebration. Combining relevant historical files, the present condition and the constructing drawings for the main road repair in the Summer Palace, this thesis reviews the designed and modified Paiyundian palace complex arranged architecturally in the order from senior to inferior as an occasion for birthday celebration, which further makes sense of the Yangshi-Lei (Lei-styled) architectural philosophy that stresses on spatial atmosphere, function as priority, harmony of nature and humanity together.

KEYWORDS: the Yangshi-Lei; design idea; Qingyiyuan Garden; Wanshou Mountain; The Grand Baoenyanshou Temple

The article Chinese appears from page 071 to 082.

Tracing the Former Splendor of the Summer Palace Qiwangxuan Complex

Zhang Long Wang Aoyi Zhao Di

*The article Chinese appears
from page 083 to 095.*

ABSTRACT: The Qiwangxuan Palace Complex site standing to the northwest of the Longevity Hill in the Summer Palace was first built in 1754, ruined in 1860 in the Qing dynasty. This thesis presents the palaces' titles like 'Yiwangxuan' (绮望轩), 'Hanxiangge' (寒香阁), 'Tingailou' (停篙楼) and their corresponding locations as well. It also traces the former splendor of the Qiwangxuan Complex of the Qingyi Garden (the Garden of Clear Ripples) based on a series of surveying and mapping, the historical documents including the Lei-styled archives, the Qing court files, the emperors' poetry concerning the spatial relationship and scale, the garden buildings and engineering measurement of the same ages, etc.

KEYWORDS: Qingyi Garden (the Garden of Clear Ripples); garden site; royal garden; conservation of monuments; Yangshi-Lei (Lei-styled)



A Textual Research on the Construction and Renovation of the Jingshan Shouhuangdian Hall in History

Zhou Yuehuang Zhang Fengwu Song Kai

ABSTRACT: The Hall of Imperial Longevity, sitting to the north of Jingshan Hill in Beijing, named Shòu Huáng Diàn in Chinese pinyin, first constructed in the Ming dynasty, then renovated in the 14th year of Qianlong's period of the Qing dynasty (1749), took up the important position along the urban axis of Beijing during the Ming and Qing dynasties. The thesis discusses the Hall of Imperial Longevity in its architectural pattern in the Ming dynasty as well as its reconstruction and renovation in the Qing dynasty based on the historical literature and field survey.

The article Chinese appears from page 096 to 111.

KEYWORDS: the Ming dynasty; the Qing dynasty; The Hall of Imperial Longevity (Shòu Huáng Diàn); architectural style and feature; construction and repair

On The Designed Structural Support for Tangyang with the Case Study of the Tsinghua University Collected Architecture Model (Tangyang) of the East-Dingling Mausoleum

Wen Wen Liu Chang [Austria] Alexandra Harr Wang Qingchun

ABSTRACT: The thesis analyzes the Tsinghua University collected architectural model ("Tàngyàng" in Chinese pinyin) of the Imperial Dowager underground resting-palace in East-Dingling Mausoleum at Putuo Valley regarding its interior structure and exterior construction by examining the close-up images under visible and UV lights, the X-ray photography and mock-up experiments. It also touches on the universality and diversity of the techniques applied to the making of *Tangyang* with the contrast of the models of *Tangyang* of the Palace Museum.

The article Chinese appears from page 112 to 132.

KEYWORDS: the *Tangyang* of East-Dingling Mausoleum; structure; construction; design

The Ming-Qing Transformation of the Flush-Gable-Roof-Styled Buildings of the Forbidden City Considered from the Yangxindian Palace Renovation during the Qianlong's Reign

Li Xieping

ABSTRACT: The Forbidden City is well-known for its typical *Yingshan* architectural complexes, i.e. the flush-gable-roofed group buildings, which are divided into two styles in shape and design: One is the Ming-dynasty buildings without projecting *Chitou* out of the eave column, like the six Eastern Halls and the six Western Halls and others alike. The other is reformed by the Qing dynasty with *Chitou* stretching out of the eave column on either side of the gable to support the front and rear eaves, like the palaces of Yuqinggong, Chuanxindian, the temple of the royal court, Shoukanggong, etc. The renovation of the Yangxindian (Hall of Mental Cultivation) during the Qianlong's (乾隆) period is the point where the flush-gable-roofed structures was transformed in the Ming-Qing Forbidden City.

The article Chinese appears from page 133 to 148.

KEYWORDS: Yangxindian Hall (Hall of Mental Cultivation); Xuanshan(overhanging gable roof); Yingshan (flush gable roof); *Chitou*; the Forbidden City; Shengjing of the Qing dynasty

A More Study of the Palace Museum Collected Glass Picture for Architectural Ornament

Zhang Shuxian Xu Chaoying

*The article Chinese appears
from page 149 to 165.*

ABSTRACT: The reverse painting on glass introduced from the Europe in the 18th century as the artistic ornament applied to the palatial buildings employs a unique technique. By historical texts and physical objects as well as the scientific test, these 103 pieces of Qing Court collected glass paintings of the same size as their framed works were first used to decorate the 'Glass Ger', which was a temporary construction inside the Forbidden City to receive the Mongolian aristocrats during the Qianlong (乾隆) period. Specifically, they were fixed to the windows and partition doors, thereby the long-standing puzzles about the function of the glass paintings have been worked out consequently.

KEYWORDS: reverse painting on glass; glass ger; the door dividing the space; window eye (a borrow-light frame in the centre of the window)



An Overview of the Imperial 'Yangxindian Biaozuo' Workshop and Crafts in History

Ji Lifang Fang Qiu

*The article Chinese appears
from page 166 to 179.*

ABSTRACT: The subprogram of 'Yangxindian Biaozuo' under the Yangxindian Research and Protection Project refers to the decorative pasting and mounting techniques applied to the interior finishing, ceiling and wall pasting, paintings and calligraphy mounting as well. By the on-site investigation and collateral evidence cases, and, above all, the Qing files of *The Approved Cases of the Imperial Household Department* (Nèiwùfǔ Zòuàn), *The Filed Cases of The Imperial Internal Affairs Department* (Nèiwùfǔ Zòuxiāo Dàng) and *The Archives on Handcraft Work of the Imperial Household Department* (Nèiwùfǔ Huóji Dàng) including over 800 messages recording the 'Biaozuo' as it really was over the dynasties, this paper describes the historic imperial workshop of 'Yangxindian Biaozuo' in terms of job classification, craftsman management, welfare and salary, material source, paste decoration style, etc.

KEYWORDS: decorative mounting; ceiling and wall; historical files; craftsman; style and feature

The Creating of A Sage King: Thoughts on *The Supreme Instructions of Emperor Taizu of The Qing Dynasty*

Zhao Yifeng

ABSTRACT: The project of 'Creating of Sage Kings' was greatly enhanced right after Emperor Kangxi (康熙) 20 year's governance of the Qing Empire. The completion of the *Supreme Instructions of Emperor Taizu* (Tài Zū Gāo Huáng Dì Shèng Xùn in Chinese pinyin) was accompanied by the amendment of the *Memoir of Emperor Taizu* aiming to shape the image of Nurhachi as a Sage King. The content of the *Supreme Instructions of Emperor Taizu* got added during Emperors Kangxi-Qianlong (康熙-乾隆) reigns and pretty embellished based on the earlier literature. The all-round consolidated Qing dynasty laid the foundation for such a giant project, in turn, the implementation of the project not only strengthened the legitimacy of the royal Qing governance in the central plains political system, but also deepened the orthodoxy legitimacy of the Qing Dynasty, from which a new political and cultural context came into being.

KEYWORDS: sage king; sage's instructions; Emperor Kangxi ; legitimacy

The article Chinese appears from page 180 to 191.

The Imperial Honor Guard *Luanyiwei* of the Qing Dynasty

Du Jiayi

ABSTRACT: The Qing Dynasty followed the previous system setting up the honor guard of *Luanyiwei* corresponding to *Jinyiwei* of the Ming dynasty, which was fully responsible for the emperor's grand ceremonial activities but no more in charge of detection and arrest. The *Luanyiwei* is a military office dominated by the Manchu that had fewer staffing and less finance than that of the Tang, Song, Ming dynasties. There are not as many official posts for the Han people as in other departments, yet they got more opportunities to be promoted, because the *Luanyiwei* is directly affiliated to the imperial internal household agency in charge of the officials' promotion and the guards' succession. The heads of the *Luanyiwei* Guard were chosen from the royal relatives for their special responsibility that allowed them to serve the emperors and empresses and concubines as the imperial bodyguards. The officials felt it a great glory to be the head of the *Luanyiwei* guard agency, so emperors would take the advantage of appointing them to the post to gain their obedience and supports.

KEYWORDS: *Luanyiwei* Guard Department; ceremonial procession; military officer

The article Chinese appears from page 192 to 208.

On Establishment and Evolution of The Ming Imperial Bodyguards under the Sanqianying and Wujunying Battalions

Qin Bo

ABSTRACT: The thesis focuses on the establishment and evolution of the Ming military agencies Sanqianying and Wujunying with their subordinate troops and organizations and responsibilities as the imperial bodyguards of the Ming court. A large number of safeguards stayed on to serve in the Jingying army (armed force garrisoned in the capital of Beijing) after the expedition to the north led by Emperor Yongle (永乐) himself in the Ming dynasty. With the long-term personnel and

The article Chinese appears from page 209 to 219.

organizational adjustments, they were regrouped into 'Hongkui Jiangjun' (*Red Helmeted General*) and 'Mingjia Jiangjun' (*Bright Armor General*) under Sanqianying battalion as well as 'Chadao Weizishou' (*Guards with Forks and Swords*) under Wujunying battalion, who make the majority of the imperial safeguards and bodyguards of the Ming royal court.

KEYWORDS: Hongkui Jiangjun (*Red Helmeted General*); Mingjia Jiangjun (*Bright Armor General*); Chadao Weizishou (*Guards with Forks and Swords*); imperial court bodyguard; the Jingying army (armed force garrisoned in the capital of Beijing) of the Ming dynasty

On The Functions of the Qing Imperial Academy of Medicine in Epidemic Prevention and Control

Lin Qian Chen Li

*The article Chinese appears
from page 220 to 232.*

ABSTRACT: The epidemics frequently raging in the Qing times objectively pushed forward the traditional febrile disease schools academically and theoretically. The Qing court put epidemic diseases under the epidemic and disaster prevention and control system. The Imperial Academy of Medicine (Tài Yì Yuàn in Chinese pinyin) in charge of national medical administration and service was actively participating in the prevention and control of epidemics, which is consequently followed by the adjustment of its functions. This thesis explores the Qing Imperial Academy of Medicine (Tài Yì Yuàn) for the details about its responsibilities in medical service, pharmacy development and the role it played in assisting major military affairs and ensuring the safe operation of the vital governmental administrations.

KEYWORDS: the Qing Dynasty; Tài Yì Yuàn (the imperial academy of medicine); epidemics; prevention and treatment; Dingzi Yào (ingot-shaped tablet of medicine)

Qing Emperors Kangxi's, Yongzheng's and Qianlong's Poems and Their Reviews on Poetics

Zheng Xinmiao

*The article Chinese appears
from page 233 to 249.*

ABSTRACT: The emperor's literary thoughts and works had significant influence on the literature and social culture of his times. The emperors of the Qing dynasty enjoyed writing poems, Emperors Kangxi (康熙), Yongzheng (雍正) and Qianlong (乾隆) were the most outstanding of all, whose successive governance lasting 134 years called 'Kang-Qian Flourishing Times' in history. The poems representing their own views on poetics describe the prosperous periods under their civil governance. Meanwhile, their works vividly present the cultural accomplishments, artistic appreciation and personal mentality them each.

KEYWORDS: Emperor Kangxi; Emperor Yongzheng; Emperor Qianlong; writing poems; view on poetics; civilizing people by humanities education

Return to Artwork: The Creation of ‘Spring’s Peaceful Message’ and Related Issues

[America] Wu Hung

ABSTRACT: The painting of ‘Spring’s Peaceful Message’ (Píng Ān Chūn Xīn Tú in Chinese pinyin) created by Giuseppe Castiglione and inscribed with Emperor Qianlong’s (乾隆) poem is among the masterpieces of the Qing court. Its central image reappears in two other works, an architectural *tieluo* mural in the west side-chamber of the Yangxin Palace and a hanging scroll with a “twin” composition. This group of paintings has stimulated heated discussions in recent years, generating many different opinions about their content. This essay aims to return to the work itself, focusing on its form, proportions, color, and other attributes, and also to discover archival evidence concerning its creative process. Inspired by an intriguing feature of *Springs Peaceful Message*, the author speculates on the purpose of this painting and its relationship with the other two works.

KEYWORDS: the painting of ‘Spring’s Peaceful Message’ (Píng Ān Chūn Xīn Tú); Giuseppe Castiglione; Qianlong; *tongjing* painting; the west warm-chamber of the Yangxindian Hall

The article Chinese appears from page 250 to 262.

Pleasing and Enlightening: Emperor Qianlong’s Appreciation and Calligraphy Practice after Su Shi’s Works as the Model

Wang Yimin

ABSTRACT: Emperor Qianlong (乾隆), who collected the largest number of Su Shi’s masterpieces into the Qing court under his governance, was entering Su Shi’s spiritual world of humanities while appreciating and writing after his works as the model. Emperor Qianlong (乾隆) practiced identifying and collecting, carving and writing, and even learned copying Su Shi’s earlier inscriptions engraved by other people. Emperor Qianlong’s (乾隆) copied works are mostly housed in the Palace Museum, which are of significantly value to understand the emperor who was so drawn and deeply influenced by Su Shi’s philosophy on calligraphy.

KEYWORDS: Su Shi’s calligraphy; Qianlong practicing calligraphy after model; idea on calligraphy

The article Chinese appears from page 263 to 281.

History as Picture ---- The Making of the Illustrated Wedding Ceremonial Occasions of Guangxu

Ren Wanping

ABSTRACT: The ‘Illustrated Wedding Ceremonial Occasions’ (Dà Hūn Tú) of Guangxu in the collection of the Palace Museum has three copies of albums including one sketch draft, one intensive drawing for approval and the definitive approved one altogether. The three sets of paintings share the wedding

The article Chinese appears from page 282 to 306.

ceremonial procedures, which in details picture the live events happening on the wedding ceremony. However, the fact is that the paintings were completed ahead of the formal wedding ceremony and amended after that rather than the live presentation. The way it goes conforms to the etiquettes required for the standardized procedure of such a grand imperial wedding festival. Every copy has nine leaves. The pictures were collectively accomplished under the leadership of led by Qingkuan, who was an inferior-status Yuanwailang of imperial internal affairs. His experience in painting is recorded nowhere yet.

KEYWORDS: the 'Illustrated Wedding Ceremonial Occasions' (Dà Hūn Tú); the Qing Dynasty; the draft approved by emperor; the real event record; Qingkuan

Painters and Collectors: Wang Jian and the South-North Network of Fine Arts Connoisseurs and Collectors

Zhao Guoying

ABSTRACT: Following the early Qing painter Wang Jian's friends circle and artistic works, the thesis is intended for understanding of the south-north network of appreciators and collectors of Chinese painting and calligraphy, who were from the traditional culture family for generations, or collectors, or dealers, or busybodies. The artists appraised each others' collections or did paintings and calligraphy business with each other, which inspired people's taste in fine arts appreciation and the business network after that. On the other hand, they learned about the diversity of masterpieces from a broader perspective meanwhile, then, which made them learn to change in art style anyway. Wang Jian was getting to pursue for the art styles of many schools more than that of Dong Yuan, Ju Ran and the 'four masters of the Yuan dynasty' thereafter.

KEYWORDS: painter; collector; source of art style

On the Two-time Reconstruction of the Hall of Supreme Harmony in The Qing Dynasty

Wang Zilin

ABSTRACT: As is recorded in the historical documents, the Hall of Supreme Harmony (Tàihé Diàn in Chinese pinyin) was reconstructed two times in the Qing dynasty, in the 2nd year of Emperor Shunzhi's (顺治) reign and the 34th year of Emperor Kangxi's (康熙) reign respectively. Combining *the Chronicle of the Hall of Supreme Harmony* (Tài Hé Diàn Jì Shì), the analysis focuses on the second reconstruction of the Hall of Supreme Harmony during Emperor Kangxi's (康熙) period, and the connection between the 6th- year renovation and the 34th- year reconstruction of his reign. By the way, it touches on the role of Master Liang Jiu in the reconstruction projects.

KEYWORDS: the Hall of Supreme Harmony (Tàihédìàn Hall); Kangxi; Liang Jiu

The article Chinese appears from page 307 to 322.

The article Chinese appears from page 323 to 331.

On the Tieluo Painting of 'Deers' in Yangxindian Hall of the Qianlong's Period

Li Shi

ABSTRACT: As is recorded in the historical files of the imperial workshop, there used to be three pieces of decorative paintings such as 'Deers on Canvas' (Yóu Huà Lù), 'Tigers' (Lǎo Hǔ Huà) and 'Deers' (Bǎi Lù Tú) successively stuck on the screen wall behind the folding screen of the Yangxindian Hall. This thesis focuses on the only one survival 'Deers' (Bǎi Lù Tú) for discussion about its creator, date of creation and the history it was kept in the Yangxindian Hall. It is studied that such a Tieluo painting 'Deers' (Bǎi Lù Tú) which was placed in the private area of the Yangxindian Hall is the representation of Emperor Qianlong's taste of interior decoration and wishes for health and longevity more than a piece of animal painting.

The article Chinese appears from page 332 to 341.

KEYWORDS: the screen wall of the Yangxindian Hall; 'Deers' (Bǎi Lù Tú); Emperor Qianlong; 'Deers on Canvas'(Yóu Huà Lù), 'Tigers' (Lǎo Hǔ Huà)



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