
The Cross-Cultural Contacts in Asian Steppe Preceding the Silk Road Reviewed from Archaeologically Excavated Metal Artifacts

Shao Huiqiu Yang Jianhua

ABSTRACT: This is a comparative study of the same type of the metal materials unearthed in the northern regions of China including Xinjiang area and the eastern Eurasian steppe for an insight into their cultural contacts and exchanges in the 1st millennium B.C.. It is studied that the northern China had intercourses with the eastern and the central Eurasian steppe in the different way. Specifically, it went along the north-south route to interact with the eastern steppe, which prepared for the making of the Xiongnu Alliance subsequently; whereas it was along the east-west route to intercourse with the central steppe from Tuva across Sayan-Altai to Tianshan Mountain, which cultivated the Silk Road consequently.

KEYWORDS: the Silk Road; the Metal Road over the steppe; Xiongnu alliance

The article Chinese appears from page 004 to 019.

The Wine-Making Technology Introduced and Developed in Ancient China —— Overseas Archaeological Survey Note (VIII)

Wang Guangyao

ABSTRACT: Wine was exported to China as a kind of western civilization as early as two thousand years ago. The wine brewing and drinking of ancient China was divided into two cultural spheres by the process and the time of wine entering China, communication, makers and the location of wineries, etc. The wine introduced into China and mixed with the Chinese wine culture was closely linked to the sinicization of the Sogdians and their integration into Chinese society under the background of national unification, which, meanwhile, promoted the popularity of wine-making techniques among the people. They came with techniques, customs and beliefs into the mainland of China, some of which has become the integral part of Chinese civilization. The cultivation of wine culture and the integration of foreign cultures into Chinese civilization fully reflect the pluralism and inclusiveness of Chinese culture.

KEYWORDS: wine-making; cultural exchanges; technical communication; overseas archaeology

The article Chinese appears from page 020 to 030.

On The Chinese Song-Yuan Ceramics Excavated in Central Asia and Eastern Europe

Liu Wei

ABSTRACT: The east-west ceramic trade in the inland of Eurasia emerged in the late 12th century, from then on the porcelain products of Jingdezhen, Dingzhou and Yaozhou

The article Chinese appears from page 031 to 054.

kilns were imported into the Western Liao and Western Karakhan Dynasties in Central Asia via the border markets of the states of Song and Jin and Western Xia along with the transshipment by Uyghur merchants all the way. The overland transport through the east and the west got much developed in the Mongol expedition over Eurasia, yet the routes connecting the Yuan Dynasty and Chaghatai Khanate and Golden Horde and Ilkhanate were entirely clear not until the Chaghatai Khanate surrendered in 1323. The disruption of the ceramics trade resulted from the split Chaghatai Khanate in 1346 and the south war in the Yuan dynasty in 1351. A large number of the porcelain objects of the early to mid-14th century have been found in central Asia and east Europe including the types of Jingdezhen ware, Longquan ware and a small number of Cizhou wares, which represent the booming trade that took place there in history. The short trading prosperity exported Chinese porcelain to the western Russia, which basically prepared for exploring the ceramic trade system of that time. The formation of Eurasian inland ceramic trade system was influenced by two factors: the regional central cities played a role in controlling over the size of trade circle such as like Dadu, Almaliq and Sarai as the capitals of the Yuan Dynasty, the Chaghatai Khanate, and the Golden Horde; the processing and marketing competition between the middle and lower-quality products affected the nature of trading circle. Almaliq standing as a transit depot for trade rather than a market terminal bridged the East-West ceramic trade, where the goods were gathered from northern China, Eastern Europe and Central Asia and then were redistributed eastward and westward to their destination markets over the Eurasia. Two trading circles thereby came into being based in the Yuan Dynasty and the Golden Horde respectively, high-class porcelain cross-traded and low-grade ceramics usually inside circulated.

KEYWORDS: Central Asia; Eastern Europe; the Silk Road; ceramic trading system

A Brief Report on the Turquoise-Glazed Pottery-Shards Unearthed in Kerala, India

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ABSTRACT: This is a brief report on the turquoise-glazed pottery-shards discovered in the archaeological excavation jointly by The Palace Museum *Archaeological Institute* and the Kerala Council for Historical Research at the sites of Pattanam and Kollam Port in Kerala, India in 2014. The contrast analysis of similar artifacts unearthed in China and relevant documents comes to the judgement that these turquoise-glazed pottery-shards were the remnants left out of the passing shipments from the ancient Arab Empire to China during the 9th to 10th centuries. Yet, after entering China, this sort of the turquoise-glazed pottery wares were changed in use and function, etc..

KEYWORDS: turquoise glazed pottery; Kollam; the Tang Dynasty; the Five Dynasties; the Maritime Silk Road

*The article Chinese appears
from page 055 to 067.*

Two Styles of the Yuan-dynasty ‘Raising An Alms-Bowl’ Handscroll Viewed from the Artistic Transformation of Buddhist Painting

Wang Zhongxu

ABSTRACT: The domestic and overseas public and private museums house many paintings on ‘Raising an Alms-Bowl’ (Jiē Bō Tú in Chinese pinyin) in handscroll including the copies of the Zhejiang Provincial Museum and Shanghai Museum with Zhuyu’s seals (jointly called ‘Zhuyu’s Copy’) and the copy without seal of the Palace Museum, called ‘Gugong’s Copy’ in the thesis, which all are identified as the earlier copies of ‘Raising an Alms-Bowl’. ‘Zhuyu’s Copy’ and ‘Gugong’s Copy’ represent two styles of ‘Raising an Alms-Bowl’ in handscroll. ‘Zhuyu’s Copy’ is based on the wall-painting in composition, whereas ‘Gugong’s Copy’ is done properly right for viewers’ appreciation, both as the typical model under Buddhist painting transformation from wall-painting to scroll-painting in composition and representation. As far as the identification of them each is concerned, this thesis holds that the copy of ‘Raising an Alms-Bowl’ of the Zhejiang Provincial Museum is the original created by Zhuyu in the late Yuan dynasty by its schema details and evolution. Shanghai Museum’s ‘Raising an Alms-Bowl’ is modelled after the one of Zhejiang Provincial Museum. The Palace Museum’s copy of ‘Raising an Alms-Bowl’ was created in the turning of the Yuan and the Ming dynasties.

The article Chinese appears from page 068 to 090.

KEYWORDS: ‘Raising the Alms- Bowl’ in handscroll; Zhu Yu; the artistic transformation of Buddhist Painting; schema

On The Signature ‘Mi (宓) ’ in ‘A Panorama of Rivers and Mountains’ Attributed to Painter Jiang Shen of The Song Dynasty

Mao Hui

ABSTRACT: The masterpiece of ‘A Panorama of Rivers and Mountains’ (Qiān Lǐ Jiāng Shān Tú in Chinese pinyin) by Painter Jiang Shen bear three pieces of inscriptions respectively signed by Mi, Liu Kezhuang and Lin Xiyi, three renowned artists of the Song dynasty. ‘Mi (宓 in Chinese character)’ was usually interpreted into ‘Zhou Mi (周密 in Chinese character)’ in the Ming-Qing painting history books, but into ‘x Mi (冼宓)’ in any volumes published after 1949. However, the analysis of this thesis has identified ‘Mi (宓)’ as ‘Chen Mi (陈宓 in Chinese character)’, which is the name of Chen Junqing’s son. Chen Junqing was well-known as a minister of the Southern-Song dynasty. The family relationship between the collector of the painting and Chen Mi, Liu Kezhuang and more others shows the circulation of ‘A Panorama of Rivers and Mountains’ during the Southern-Song dynasty.

The article Chinese appears from page 091 to 101.

KEYWORDS: Jiang Shen; the inscriptions of the Song people; signature; Chen Mi; Liu Kezhuang

Convergence in Divergence: A More Study on ‘Cao Zhongda and The ‘Cao Style’

Qiu Zhongming

*The article Chinese appears
from page 102 to 113.*

ABSTRACT: This is a further research on the same subject following the thesis on ‘Cao Zhongda and The ‘Cao Style’(《曹仲达与“曹家样”研究》). It is confirmed by the historical literatures on Tang-Song painting and calligraphy and some on Buddhism that Cao Zhongda was Sogdian by origin who immigrated and settled down in the Han-culture region for generations. His life experienced three major periods ---- the Southern dynasties, Yecheng of the Northern-Qi dynasty, Chang’an of the Northern-Zhou through Sui dynasties. The ‘Cao Style’ is closely but not directly linked to the native art of Sogdian as the result of the analysis on the archaeological images gathered in Sogdiana and the west region together with the archaeological discoveries of the Northern-Qi dynasty. The ‘Cao Style’ as a novelty through imitation, translation and reformation played an important role in the artistic transformation of the Han and Tang dynasties.

KEYWORDS: historical origins; social mobility; the Sui dynasty; the Southern dynasties; Yecheng; Chang’an

See Large from Small: Talking about ‘A Blue-and-White Vase of Longevity’ of Kangxi’s Reign from a Small Piece of Porcelain-Shard

Lü Chenglong

*The article Chinese appears
from page 114 to 123.*

ABSTRACT: The analysis starts with a piece of porcelain shard unearthed at Nandaku site inside the Forbidden City and identified to be a survival artifact out of a blue-and-white vase with the ‘寿 (longevity)’ pattern of Kangxi’s reign. The discussion expands to the issues on the porcelain products with the same theme of that time, also explains the historical context in which quite a number of porcelain wares with ‘寿 (longevity)’ pattern were made in the imperial kilns during the 20th to 27th years of Kangxi’s reign (1681-1688).

KEYWORDS: the blue-and-white porcelain; a vase with ‘寿 (longevity)’ pattern; a brush container with the text on the ‘Vase of Longevity’; Gong Yuzi; Emperor Kangxi; Empress Dowager Xiao Zhuang

On The Jin-Dynasty Dance Pavilions of the Temples in Jincheng Area

Wu Jisi

ABSTRACT: The three dance pavilions (Wǔ Ting in Chinese pinyin) that survive in the Tangdi Temple (i.e. Temple of King Tang) in Zezhou County, Fengtou and Xiajiao Villages, Jincheng of Shanxi Province represent the structural model of the Jin-dynasty dance pavilions ever known. The field survey in structural layout, stoneworks, wood items and the techniques used for the painted patterns, the historical context where they were constructed and the features of such architectures summaries the following: The dance pavilions served as the building for sacrifice in the Jin dynasty where any sacrificial activities were performed such as ceremonies, musical dance, festival entertainments and others more. They survive as the historical monuments to reflect the social life of the villages and towns in Jincheng area of that time.

KEYWORDS: Jin Dynasty; temple; dance pavilion (Wǔ Ting); festival dance (*she huo*)

The article Chinese appears from page 124 to 136.

A Study of the Newly-Discovered Original Text of Fu Xuan's 'Advices on Mouth after the Style of the Inscriptions on Bronze Figure'

Liu Yongrui

ABSTRACT: A piece of passage out of the inscriptions on the painted screen fragments in Sima Jinlong's tomb can be proofread with the texts in the classical literature of *Bei Tang Shu Chao*, *Yi Wen Lei Ju*, *Wen Xuan*, *Yi Lin and Tai Ping Yu Lan*, etc. With the analysis of the related materials and the reference to the *Inscriptions on Bronze Figure*' (Jīn Rén Míng in Chinese pinyin), this passage proves to be the essay on 'Advices on Mouth' (Kǒu Míng in Chinese pinyin) composed by Fu Xuan after the writing style of *the Inscriptions on Bronze Figure*' (Jīn Rén Míng in Chinese pinyin), so it is also called 'Advices on Mouth after the Style of the Inscriptions on Bronze Figure' (Nǐ Jīn Rén Míng Zuò Kǒu Míng in Chinese pinyin). The above literatures as proofreading reference are probably sourced from the missing *Fu Zi* written by Fu Xuan. The passages cited in *Yi Lin and Tai Ping Yu Lan* are almost identical, both of which are the abridged scripts in 'Advices on Mouth after the Style of the Inscriptions on Bronze Figure' (Nǐ Jīn Rén Míng Zuò Kǒu Míng in Chinese pinyin). The piece of newly-discovered passage provides much valuable information for collation and interpretation to the handed-down literature, which works together with other classical materials to give a complete text of the 'Advices on Mouth after the Style of the Inscriptions on Bronze Figure' included in *Fu Zi*.

KEYWORDS: Fu Xuan; *Fu Zi*; *Jin Ren Mottoes* (Jīn Rén Míng in Chinese pinyin); *Yi lin*; *Tai Ping Yu Lan*

The article Chinese appears from page 137 to 146.

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