
Cases Study of Palace Architectural Elements in Dunhuang Grottoes Murals

Jin Hongkui

The article Chinese appears
from page 004 to 014.

ABSTRACT: The analysis uses the cases of the palace architectures in the murals of Dunhuang Grottoes for the sources and changes of the rules and regulations applied to the building complexes of the imperial Ming-Qing Forbidden City, which are typed into three by design and layout: *Langyuan* (Lángyuàn in Chinese pinyin, the same below) ---- the courtyard formed by connecting the halls with covered corridors on both sides, *Heyuan* (Héyuàn) ---- the courtyards enclosed with halls, and *Yuanting* (Yuàntíng) ---- the imperial gardens. The first is the closest to the pure-land temple compound in the Dunhuang Caves' murals of the flourishing Tang Dynasty in layout and arrangement and the architectural elements as well.

KEYWORDS: Dunhuang Grottoes; the imperial Ming-Qing Forbidden City; *Langyuan*; *Heyuan*; *Yuanting*; corner tower; *Dougong* brackets; pedestal

A Surveying Research on The Main Hall of Sanguan Temple in Caizhuang Village of Gongyi, Henan Province

Yu Lina Zhang Jianwei Peng Minghao Xu Yitao

The article Chinese appears
from page 015 to 029.

ABSTRACT: The field survey was carried out to the main hall of Sanguan Temple in Caizhuang Village, Gongyi, Henan Province by the School of Archaeology and Museology of Peking University in 2021. The contrast analysis on the historical documents with the local architectures in shape and structure has figured out the nature of the Sanguan Temple compound in its original pattern with architectural arrangement, and dated the wood-structured main hall to be constructed in the 15th year of Zhiyuan (至元) period of the Yuan dynasty, as is filed and inscribed. The principles for designing procedures and the measurements for the wood-structured main hall are considered similar to those in *The Rules of Architecture* (Ying Zào Fǎ Shì) in many ways, the first official works on construction engineering in ancient times of China.

KEYWORDS: Sanguan Temple in Caizhuang Village; surveying and mapping; periodization



Prince Heng's Wondrous Pines with Minister Feng's Graceful Rockeries: The History Review Prior to *Ouyuan* Mansion in Qingzhou, Shandong Province

Huang Kang Jia Jun

ABSTRACT: *Ouyuan*, a urban private residence, reconstructed by renowned Civilian Minister Feng Pu in Qingzhou of Shandong Province during the 8th-9th (1669-1670) years of Emperor Kangxi (康熙) period based on Prince Heng's *Qisong Yuan* of a villa with wondrous pines and Feng Pu's former residence together, quiet and simple, quaint and elegant, is ranked among the traditional gardening mansions of scholar officials in the north of the late Ming and early Qing Dynasties. The thesis reviews the historical contexts before and after the construction of *Ouyuan* as the typical northern literati mansion for the embodied cultural connotation.

The article Chinese appears from page 030 to 045.

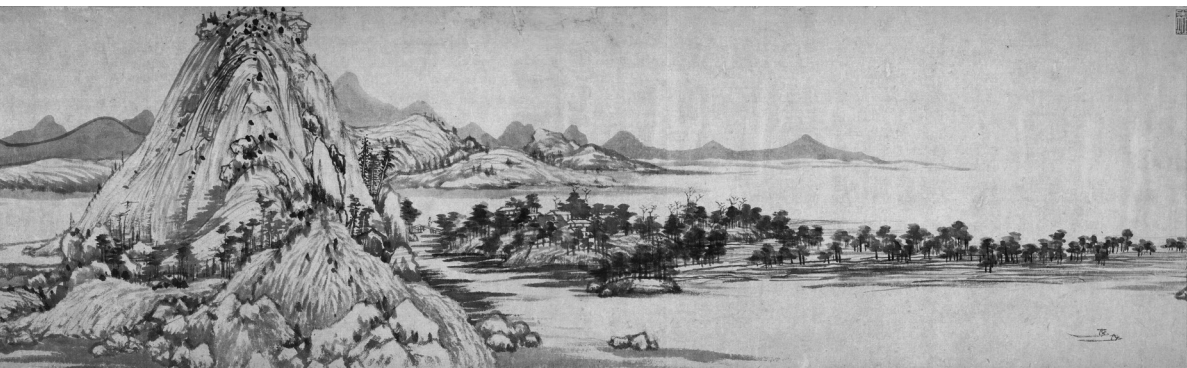
KEYWORDS: Prince Heng's mansion; *Qisong Yuan* of a villa with wondrous pines; Feng Pu; *Ouyuan* mansion; construction history

Tracing through The Copies of The Panorama of 'Dwelling in The Fuchun Mountains' in Hand Scroll for The Basis of The Restored 'Remanant Mountain'

Yu Hui

ABSTRACT: This thesis reviews the works copied after Huang Gongwang's panorama of 'Dwelling in The Fuchun Mountains' (Fù Chūn Shān Jū Tú in Chinese pinyin. The same below) in hand scroll (before ruined in fire) and reaches the further identification to them by the process of their being completed each: Shen Zhou's copy of 'Dwelling in The Fuchun Mountains' is painted after the original work in the way called *Lin Ben* (Lín Běn) not by his memory in the way called *Bei Lin* (Bèi Lín) as Dong Qichang insists. Zhang Hong's copy of 'Dwelling in Fuchun Mountains' of the early Qing dynasty is faked not copied from the original. Wang Hui's earlier copy of 'Dwelling in The Fuchun Mountains' is of the same feature as the original, but it is actually based on Tang Yuzhao's copied work in fine white silk called

The article Chinese appears from page 046 to 058.



Yousu Ben (Yóusù Běn) on the same theme. That the relationship between Dong Qichang and the copies of the Ming dynasty ('Ming Copy' for short, Míng Mó Běn) is combined with the relevant arguments in many aspects suggests that the 'Ming Copy' is probably the work by Wang Shimin in his early years. The image of 'Remnant Mountain' (Shèng Shān Tú) restored by Wu Qizhen of the early Qing dynasty is based on the 'Ming copy'.

KEYWORDS: Shen Zhou's copy after 'Dwelling in The Fuchun Mountains'; Zhang Hong's copy after 'Dwelling in The Fuchun Mountains'; the copies after the original 'Dwelling in The Fuchun Mountains' of the Ming dynasty; Dong Qichang; Wang Shimin; the restored image of 'Remnant Mountain' (Shèng Shān Tú) by Wu Qizhen

Captive Beauties: Women Images in The Late Qing-Dynasty Paintings

Liu Yang (Author) Wu Yaoyao (Translator)

The article Chinese appears
from page 059 to 070.

ABSTRACT: Taking the sampled paintings of beauties of the Qing Dynasty in the collection of the Minneapolis Institute of Art, USA, this thesis discusses the female image of the late imperial China from the perspectives of artistic characters, popular literary and social ethics more than artistic schools, the comments on the styles of artists and the uses in brushwork, ink and colors, which aims for the implication from behind the beautiful image of a woman.

KEYWORDS: Qing Dynasty; traditional Chinese painting of ladies; women portraiture; cultural connotation



Elegant but Confident: Women's Awakening and Shaping Self-Image in The Middle Qing Dynasty Reflected by 'Cao Zhenxiu's Portrait'

Liu Chen

ABSTRACT: The thesis goes with the Palace Museum collected image of 'Cao Zhenxiu's Portrait' as the lady calligrapher of the middle Qing dynasty and her works together with other women's portraits and figure paintings of the same age as well as the relevant literature to look into the noble women's self-image awareness and self-image portray during the periods from Emperors Qianlong (乾隆) to Jiaqing (嘉庆) of the Qing dynasty. Lady Cao's life experience and poetry achievements were reviewed separately from the documents on her husband Wang Qisun.

The article Chinese appears from page 071 to 081.

KEYWORDS: Cao Zhenxiu; portrait painting; self-image; the middle Qing dynasty



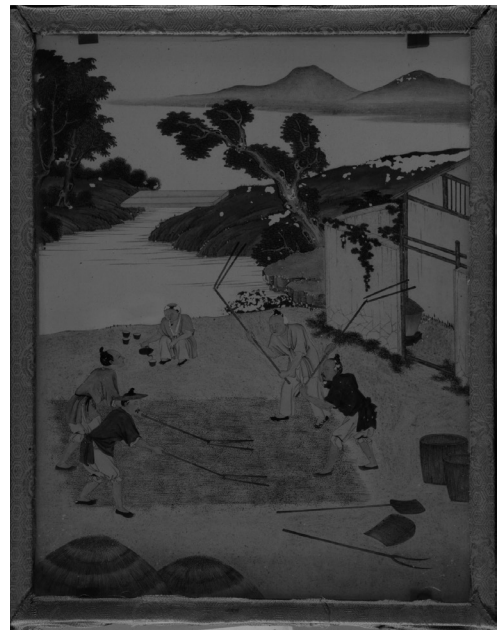
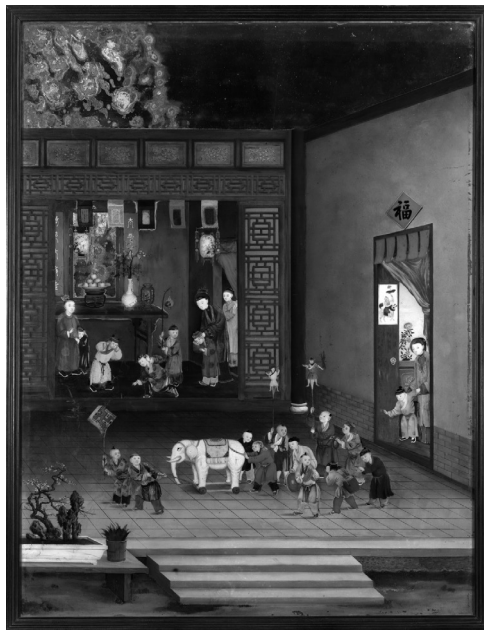
On The Course of Glass-Painting Techniques Introduced into The Qing Royal Court from Europe via Guangzhou

Zhang Shuxian

The article Chinese appears from page 082 to 097.

ABSTRACT: Two painting centers emerged in Guangzhou and the royal Qing Court of Beijing successively after the glass-paintings were introduced into China from Europe. Following previous academic achievements and documented records, this thesis comes to the idea that the kind of glass-painting was growing up in Guangzhou before entering the Qing court in Beijing. The court artists later learnt glass-reverse-painting techniques from the masters of Guangzhou. However, the glass-paintings were gradually parted from each other in content and theme and style in order to meet varied demands from customers of status, specifically, Guangzhou's glass-paintings were mainly exported to the west markets, while the court glass-paintings were supplied to the royalty, so the latter were tending to be court-styled in art.

KEYWORDS: glass painting; glass-mirror painting; Guangzhou; the Qing Royal Court; Europe; techniques spreading



Millennium of Longquan, Centuries of Persistence: A Review and Prospect of Archaeological Exploration of Longquan Kiln Sites

Shen Yueming Zhou Xueyan

The article Chinese appears from page 098 to 111.

ABSTRACT: Longquan Kiln, a representative of the well-known manufacturers of celadon of ancient China, has been exploring forward over a thousand years with kinds of porcelain objects communicated worldwide and exported overseas. The scholars of generations have

been dedicated to archaeological research on the Longquan sites with porcelain remains over one hundred years ever since Mr. Chen Wanli went out of his study into a field survey in 1920s. Along with the new era entering, the fruitful of achievements gained as the result of the archaeological excavations and investigations over years make possible the overall and systematic probes into Longquan kiln sites with the products. The current focuses involve initial manufacture, pedigree, technological innovation, Longquan kiln/ware-imperial court relations, technological exchanges and impacts, products and technology exported overseas, etc.

KEYWORDS: Longquan kiln/ware; archaeological work; research achievements; prospect

Returning to Original Classics: Mao Qiling's Idea on *The Classic on Filial Piety* Considered from Academic Historical Significance

Qiao Na

ABSTRACT: *The Corrigenda to The Classic on Filial Piety* (Xiào Jīng Kān Wù in Chinese pinyin. The same below) and *The Classic on Filial Piety in Revision* (Xiào Jīng Dīng Běn) by Zhu Xi and Wu Cheng respectively are re-edited from *The Classic on Filial Piety* (Xiào Jīng). *The Questionary to The Classic on Filial Piety* (Xiào Jīng Wèn) is the work by Mao Qiling who objects to any changes to the content of *The Classic on Filial Piety* (Xiào Jīng). The analysis includes the following aspects: their same and different views on the issues concerning the completion, chapters, modern and ancient texts, amendments and revisions of *The Classic on Filial Piety*; What made them think differently analyzed from their thoughts on Confucian Classics and the sources of the texts; the connection and succession of *The Corrigenda to The Classic on Filial Piety* and *The Classic on Filial Piety in Revision*. The last concerns Mao Qiling's idea that sticks to *The Classics on Filial Piety* (Xiào Jīng) in original in academic historical significance.

The article Chinese appears from page 112 to 124.

KEYWORDS: *The Classic on Filial Piety* (Xiào Jīng); *The Questionary to The Classic on Filial Piety* (Xiào Jīng Wèn); modern and ancient texts; changes and modification

A Review of *The Law of The People's Republic of China on The Protection of Cultural Relics* Legislated over Past 40 Years

Li Yuanjie

ABSTRACT: *The Law of The People's Republic of China on The Protection of Cultural Relics* legislated as the first cultural law of China in 1982 has been implemented over 40 years by now. In the past four decades it has got revised one time and amended five times. Following the historical contexts of the revisions and amendments to the content, the thesis reviews the legislation on the law on the protection of cultural relics of socialism with Chinese characteristics and the development, and suggests refining some in the content.

The article Chinese appears from page 125 to 141.

KEYWORDS: the law on the protection of cultural relics; 40 years of legislation; review

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