

# On 'The Landscape of Waters and Mountains' in Hand Scroll Attributed to Jin Run

Li Kai

**ABSTRACT:** 'The Landscape of Waters and Mountains' (Xi Shān Zhēn Shǎng Tú in Chinese pinyin) painted by Jin Run of the Ming dynasty (1368-1644) to his son-in-law Chen Gang is the only survival of his works. The same way as a scholar-featured painting, yet this work is distinctive in style from those of Wang Fu, Xie Jin, Du Qiong, Liu Jue, Yao Shou, literati painters of the early Ming dynasty. Jin Run mentioned in his postscript about the way Fang Congyi who is a Daoist Artist of the late Yuan dynasty impacted him in artistic creation, which just verifies the text of 'He does painting after Fang Fanghu in style' in the *Silent History of Poetry*. Jin Run's case represents the continuous influence of Fang Congyi in art regardless of the other literati artists as the orthodox of art in the early Ming dynasty, who followed Dong Yuan, Ju Ran, Zhao Mengfu and the 'Four Masters of the Yuan Dynasty' in artistic style and brushwork. So, in this sense, 'The Landscape of Waters and Mountains' is of much significance for a general and objective look at the art history of the early Ming dynasty.

The article Chinese appears from page 004 to 012.

**KEYWORDS:** Jin Run; 'The Landscape of Water and Mountains' in hand scroll; the paintings of Fang Congyi; the paintings of the earlier Ming dynasty



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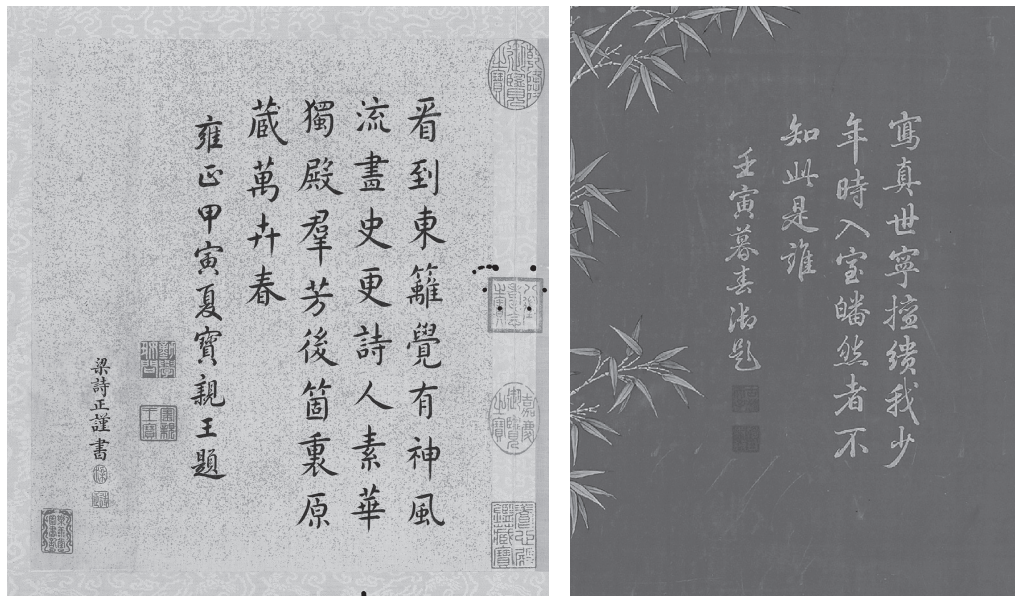
## A Talk about the Ghostwriting in Emperor Qianlong's Works of Calligraphy

Wang Yimin

The article Chinese appears  
from page 013 to 033.

**ABSTRACT:** The analysis on the works of calligraphy in name of Emperor Qianlong (乾隆) collected in the Palace Museum comes to the finding that the ghostwriting is just a tiny amount of the total but involves any subjects of various formats through his reign, yet, from which the way that the monarch and his ministers interacted in writing practice is sensed meanwhile. The thesis defines 'ghostwriting' first, by which the works in Qianlong's name are distinguished from his own, and some official ministers are identified as the possible ghostwriters by the way.

**KEYWORDS:** Qianlong's handwriting; ghostwriting; Zhang Zhao; Yu Minzhong; Dong Gao



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## On The Palace Museum Collected 'The Sutra Stupa with Eight Fields of Mastery' of Hongli's Handwriting on The Beginning Day of Chinese New Year

Fu Chong

The article Chinese appears  
from page 034 to 041.

**ABSTRACT:** Emperor Qianlong's (乾隆) handwriting of Buddhist classics of 'The Sutra Stupa with Eight Fields of Mastery' (Fó Shuō Bā Dà Rén Jué Jīng Tǎ in Chinese pinyin) on the

beginning day of Chinese New Year during Hongli (弘历) period as his most favorite is ranked among the highest attainment of the Qing emperors' calligraphic works in format, script style and mounting skill, etc. The thesis revolves around 'The Sutra Stupa of Eight Fields of Mastery' in overall profile, motive for creation, artistic style and documentary value to look into the embodied artistic connotation and historical context, meanwhile, it goes for the implied culture by the text layout in accord with the shape of the tower, the specification for writing and reading, and the Qing emperors' experience of writing Buddhist classics for blessings of auspicious future for the land as well.

**KEYWORDS:** Qianlong's manuscript of Buddhist classics; 'The Sutra Stupa with Eight Fields of Mastery' in scroll; sutra pagoda scribed with Buddhist classics; Yongcong

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## On Qian Weicheng's Family Clan and His Tutors

*Yang Danxia*

**ABSTRACT:** The textual research on Qian Weicheng's family clan and his tutors has reached the conclusion as follows: It is not true statements cited as 'Qian Weicheng has very close acquaintance with the Qian Chenqun family ever since his childhood', 'Qian Weicheng learnt painting from Chen Shu' known as Nanlou Old Lady, who is a great woman painter of the Qing Dynasty. Qian Chenqun, who is the son of Chen Shu, has no relationship with Qian Weicheng except for the teacher-student status in name merely for the imperial examination, let alone linkage of family blood. Since there is no reference ever found about Qian Weicheng's meeting with Chen Shu in his lifetime, it is reasonably referred that Qian Weicheng has no chance to learn painting under Chen Shu as his tutress.

**KEYWORDS:** Qian Weicheng; Mrs. Qian Sr.; Zhang Geng; Feng Jinbo; the Qian Clan in Haiyan; the Qian Clan in Duanzhuang

*The article Chinese appears from page 042 to 050.*

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## A Textual Research on The Text Titled 'Fragrant Herbs' by Deng Wenyuan

*Guan Jian*

**ABSTRACT:** 'The Yuan-Ming Masterworks of Calligraphy' (Yuán Míng Rén Shū in Chinese pinyin), which is an album of the Yuan-Ming calligraphic works of the Palace Museum, includes one piece of manuscript titled 'Fragrant Herbs' (Fāngcǎo Tiè in Chinese pinyin) with the signature of Deng Wenyuan, Calligrapher of the Yuan dynasty. With no research results as reference available yet, this thesis first views 'Fragrant Herbs' to be the postscript Deng Wenyuan wrote in his early years to the painting of 'A Village by Water' (ShuǐCūn Tú in Chinese pinyin) attributed to Zhao Mengfu. Deng wrote it in regular script while his returning to the south during the 9<sup>th</sup> year of Dade (大德) Period (A.D. 1305) to the 1<sup>st</sup> year

*The article Chinese appears from page 051 to 059.*

of Zhida (至大) Period (A.D. 1308). As result of the improper separation and re-edition out of the context where it used to be arranged in the painting, there are many mistaken-titled texts of Deng's *'Fragrant Herbs'* in many volumes of the Qing-dynasty literature.

**KEYWORDS:** Deng Wenyuan; a calligraphic work on *'Fragrant Herbs'*; Zhao Mengfu; *'A Village by Water'* in hand scroll; Gao Kegong

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## On *'Jiazhu-Body'* Lacquer Wares

*Jiang Yingchun*

*The article Chinese appears from page 060 to 068.*

**ABSTRACT:** *'Jia Zhu'* (Chinese characters of '夹纆') literally means the way that an item is clamped and pasted with linen cloth from both sides. The term of *'Jiazhu-Tai'* (Jiāzhù Tāi in Chinese pinyin) conventionally refers to the skeleton-body of a lacquer ware, which is shaped with alternating layers of linen and paint-ash overlapped by traditional process. The lacquer ware that uses the stickiness of the paint and the tension of the linen cloth to bond the overlapped layers to form its bone is named *'Jiazhu-Body lacquerware'*, *'Jiazhu-Tai lacquerware'*. However, the debates are arising in recent years over the definition of *'Jiazhu-Tai'* used to name the kind of Chinese lacquer artifact, this paper discusses in the historical contexts its birth, evolution and development based on the related literature and archaeological findings of the Warring-State and the Han Dynasties including lacquer objects, the self-inscriptions or messages on the wares, the name lists of burial objects in the shared tombs as well as the types of wares.

**KEYWORDS:** lacquerware; *Jiazhu*; *Jiazhu lacquerware on wood*; *linen lacquer-body*; *linen-wood body*; *linen-leather body*; *origins*



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## **A Survey into The Stone Sculptures to Huo Qubing's Grave Mound in Original Arrangement**

*Zhuang Jiahui*

**ABSTRACT:** The debates remain about the original arrangement of the stone sculptures standing in front of Huo Qubing's grave mound that have been displaced many a time in history naturally or intentionally. So this thesis discusses the spatial relationship between the stone sculptures and the grave mound and the surroundings, and the assemblage of sculpture groups based on the earlier archaeological reports and the materials of recent years intending to relocate them each in the historical contexts.

*The article Chinese appears from page 069 to 082.*

**KEYWORDS:** Huo Qubing's grave mound; stone sculpture; original position

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## **On The Hierarchies and Evolution of The Southern-Dynasty Stone Tomb-Gates with Herringbone-Arch Reliefs**

*Hua Yang*

**ABSTRACT:** This thesis discusses the hierarchies and evolution of the southern-dynasty tomb gates with the graves of identified and possible tomb masters by their official ranks before retirement, noble titles and life stories, coming up with the point that the tomb gates of the Southern Dynasty specifically embody the funerary rites commonly applied to the scholar officials with the fifth-grade of Zhishi Official and the above. The herringbone-bracket reliefs above the tomb gates symbolize the privilege entitled or granted imperially to the clans of the tomb master. The tomb gates went through three phases in design and shape: the corridor first equipped with a gate amidst was handed down from the Eastern-Jin dynasty, but dated to the earlier Western-Jin dynasty; the form and structure of herringbone-bracket with reliefs above the half-moon-shaped arch was designed by Emperor Xiao of the Song Dynasty after the model of the Han-Wei prior to the Jin dynasty, and the herringbone-bracket with reliefs were carved by the craftsmen after the wood works of the Jiangnan area. To sum up, the analysis starts with the stone tomb-gate with the herringbone-brackets tracing the evolution of the Southern-dynasty tombs in burial structure, funerary rites and architectural culture, etc.

*The article Chinese appears from page 083 to 096.*

**KEYWORDS:** stone gate; herringbone bracket; funerary rites; the Southern Dynasties; the Eastern-Jin Dynasty

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## A Preliminary Study on The Porcelain Objects Unearthed in Xinjiang Province

*Huang Chanyuan*

*The article Chinese appears  
from page 097 to 107.*

**ABSTRACT:** The ever-excavated porcelains in Xinjiang region consist of the earliest objects of the Tang Dynasty and the most abundant and widely distributed ones of the Qing Dynasty and some of the Song-Yuan period. A combination of the archaeological findings with the documented Ming porcelains traded to Xinjiang region makes a panorama with the distribution and amount of porcelain of types in Xinjiang through the dynasties in the history of China and the cores in the western regions under the administration of the central court as well as the process of porcelains uses by the local people. The growing local porcelain industry represents the wide spreading of porcelain-making technology and multi-ethnic and cultural integration in Xinjiang of the Qing dynasty.

**KEYWORDS:** Xinjiang archaeology; porcelain; distribution; trade; cultural exchange



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## **Dramaturgic Practice in The Interpretation to Museums' Displays in The Culture-Tourism Context with The Case Study of The Palace Museum**

*Gu Xintong*

**ABSTRACT:** Since the 1970s and the later, dramaturgic practice, covering a series of activities for cultural communication and education in form of theatrical performance in museums (a building, historical sites and towns, etc), first staged in a couple of western museums, now is playing actively in the interpretation to the objects in display of museums in the historical contexts. It acts as a means of communication for exhibitions of the new era in 'telling stories about heritages' and 'revitalizing cultural relics' to carry forward the traditional ethics and promote museums' status in the society. The Palace museum as a model in the thesis is discussed and shared about his experience in the way.

*The article Chinese appears from page 108 to 119.*

**KEYWORDS:** dramaturgic practice in museums; revitalization of cultural heritages; The Palace Museum; culture-tourism blending



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