
On The Practices and Prospects for The Forbidden City Protection as The World Cultural Heritage Site with The New Idea for Development

Wang Xudong

ABSTRACT: The Forbidden City, conventionally termed as ‘Gugong’, which used to be the imperial palace of Ming-Qing dynasty and serves as the Palace Museum ever since 1925, is of unparalleled outstanding universal value as the first world cultural heritage sites in China with rich historical information and profound cultural connotation. With the great efforts of the ‘Gugong People’ --- generations of the staff and research fellows of the Palace Museum over the last hundred years or so, the protection implemented to Gugong of the world cultural heritage site has gone beyond salvage into preventive conservation as main with emergency treatment as assistance. It indicates the way that the grand treasure-house with history, culture, palace architecture and art and more is preserved has got upgraded ideally and strategically. But, meanwhile, there are new issues rising along with the further cognition and development to be considered seriously. With the rigorous but explorative new ideas on innovation, coordination, green, open and shared progress, The Palace Museum will go all out in all-round raising awareness of the value and protection of Gugong as a world cultural heritage site, harmonizing the conflicts between conservation and utilization, maintaining the Gugong under sustainable preservation, collaborating with internal and external academies in preserving the great world cultural heritage site, and sharing with the public the achievements together. The ‘Four-Gugong Construction’ as guideline will be working for ‘Gugong’ as the world cultural heritage site to be preserved in integrity and authenticity responsibly, and for the embodied fine traditional Chinese culture to be passed on forever, which will contribute to the high-quality development in the protection of the Gugong of the world cultural heritage site.

The article Chinese appears from page 004 to 021.

KEYWORDS: the Imperial Palace; world cultural heritage protection; new idea for development

On The Monitoring System Construction for The World Cultural Heritage Site of The Forbidden City

Di Yajing

ABSTRACT: With an overall review of the way that monitoring system matters to protection and management and preventive preservation of the world cultural heritages, this thesis specifically demonstrates the grading-monitor system framework for the protection of the world cultural heritage site of the Forbidden City consisting of technology, monitoring indicator, data platform and operation security. It is a performance-based monitoring system by the specific provisions regulated in the *UNESCO’ Operational Guidelines for the Implementation of the World Heritage Convention*.

The article Chinese appears from page 022 to 032.

KEYWORDS: the Ming-Qing Forbidden City; world cultural heritage; monitoring system

On Multi-disciplines Effectively and Efficiently Applied to Cultural Heritage Science and Cultural Heritage Conservation

Lei Yong

The article Chinese appears from page 033 to 049.

ABSTRACT: Multi-disciplines, cross-subjects, are increasingly applied to cultural heritage science and protection, which play effectively and efficiently in upgrading cultural relics' value, presenting embodied cultural connotation all-round and enriching the content for public education. Natural sciences and traditional history and archaeology give full play to the strengths of each for the improved integration of disciplines methodologically and theoretically. To sum up, that science and technology are adopted to work out the bottleneck problems will promote the progressing research on humanities.

KEYWORDS: heritage science; multidisciplinary integration; high-innovative technology; archaeology; cultural heritage conservation

Practices and Reflection on The Standards System Construction of The Palace Museum

The Palace Museum Cultural Heritage Conservation Standardization Research Department

The article Chinese appears from page 050 to 059.

ABSTRACT: The implementation of standardization plays as a fundamental guideline developed to ensure the regularization and enhancement in conservation, inheritance and utilization of cultural heritages. In view of the development current home and abroad, the integrative management system is under construction in the Palace Museum covering technical standards, management standards and performance standards. It is oriented towards the mission-and-business development under the 'Four-Gugong Construction' that combines demands with top-level design, overall promotion with key breakthroughs, and high-quality supply with scientific and technological innovation. The standards system will work significantly in guiding and enhancing the protection of Gugong as the world cultural heritage site by the required criteria, meanwhile, it will contribute to the Palace Museum going under the high-quality development all round.

KEYWORDS: The Palace Museum; standard system; cultural heritage protection; standardization

Holism and Museums' Communication of Object-Based Messages

Zhou Jingjing Li Yingzi Lu Minjie

The article Chinese appears from page 060 to 075.

ABSTRACT: It has become a common sense among academia that museums reconstruct the 'objects-based messages' for communication after all, thereby attaching increasing importance to the strategies that inspire message-reconstruction. The domestic museums present the objects in display and their embodied messages to viewers the same way as the western counterparts do, but achieve less than expected. This thesis believes the means of

message communication makes a critical difference: China's museums are more reductionist breaking the whole project into parts than holist like the western museums uniting parts into one. Therefore, it is suggested that the museum operation system be reformed in administration and profession using the holism into the making of strategies for effective and efficient communication. Specifically, it reforms curation system and makes the one-stop curation system adapted with Chinese characteristics; for another, it adopts pre-planning and follow-up assessment that will bridge demand-and-supply that links viewers and the museum to reach all-round integration of every agency concerned for the fullest communication of museums' object-based messages.

KEYWORDS: message communication of museum; holism; reductionism; method approach

An Analysis on *Tieluo* Pasted on The Exposed Windows of Yangxindian Hall of Qianlong Period from the Court Paintings of 'Suichao Tu' and 'Wanguolaichao Tu'

Li Shi

ABSTRACT: This thesis takes the Qing-court filed paintings on greeting new year of 'Sui Chao Tu' or 'Shou Sui Tu' (Blessing for Auspicious New year), and the 'Wanguolaichao Tu' (the ceremonial occasion of vassal and foreign envoys to the Forbidden City for pilgrimage and celebration) to talk about *Tieluo* pasters on the exposed windows of Yangxindian Hall of Emperor Qianlong's (乾隆) study. The *Tieluo* pictures are created by the court painters of Ruyi Gallery under emperor's order as the ornaments of the building and the embodiment of Emperor Qianlong's ideas on politics and government this way. So, it is of significance to make sure of these *Tieluo* pictures regarding their replacing time, theme and motif for the study of the same kind of artworks specially used for the interior finishing of the buildings of the imperial court.

The article Chinese appears from page 076 to 091.

KEYWORDS: the exposed window of Yangxindian Hall; Emperor Qianlong; the painting scroll of 'Suichao Tu' or 'Sousui Tu'; the painting scroll of 'Wanguolaichao Tu'

A Study of The Incomplete Manuscript of Chen Ji's Self-Written Poetries in Handscroll

Duan Ying

ABSTRACT: The Song copy of Chen Ji's *Self-Written Poetries* (Zi Shū Shī in Chinese pinyin) in handscroll is the only survival, which is collected in the Palace Museum as the handed-down from the Qing court. It got torn apart after being taken out of the royal court with Pu Yi, the last emperor of the Qing dynasty. This thesis uses the remaining fragments and Yan Fu's postscript for an analysis about the issues concerning the debates over the versions, changed records of dynasties. Meanwhile, the related historical events are discussed in the context of the 'Wutai Poetry' Case.

The article Chinese appears from page 092 to 102.

KEYWORDS: incomplete handscroll of Chen Ji's *Self-written Poetries*; the incomplete postscript of Yan Fu; the 'Wutai Poetry' Case

Sandstone Items and 'Pingshou Shi Gui' —— On The Shang-Zhou Ritual Transformation of Stone Burial Utensils

Wang Wenxuan Zhang Wenjie

*The article Chinese appears
from page 103 to 118.*

ABSTRACT: There is a type of sandstone tablet, elongate-shaped or ladder-shaped, excavated in the tombs of the late Shang and Western-Zhou dynasties, which is here named 'Pingshou Shi Gui'(Ping Shǒu Shí Guī, '平首石圭', a flat-headed tablet of stone) as a burial object. The 'Pingshou Shi Gui' unearthed only in the tombs of the tribes under much impacts of the Shang Culture plays a part in the burial rites of the Shang dynasty. 'Pingshou Shi Gui' is of functional equivalence to 'Shi Zhang' (石璋, an ancient long plate-shaped stone ware as a ritual instrument), the former is mostly found in women's tombs while the latter in men's. 'Pingshou Shi Gui' and 'Shi Zhang' buried at the same cemetery vary in distribution and number, concentrated or separate, probably represents the clans' preference to either of them. 'Pingshou Shi Gui' is fading away with other Shang-cultured burial utensils by the middle-late Western-Zhou dynasty as the result of the ritual transformation.

KEYWORDS: Sandstone implements; 'Pingshou Shi Gui'(平首石圭); Shi Zhang (石璋); ritual reform

A More Analysis of The Figures' Costumes in The Murals of The Liao Tombs, Datong

Wang Chunyan

*The article Chinese appears
from page 119 to 130.*

ABSTRACT: Datong, located in the northern Shanxi of the buffer zone interlinking nomadic and agricultural areas, covering cultures of diversity and complex, has the funerary system with distinct regional features in the integrated-culture context during the north-south confrontation of the Song-Liao period, which is presented on the illustrated tomb walls. With archaeological approaches, this thesis uses the gathered materials sourced from mural pictorials and illustrated books for an analysis on the embodied elements of figures' costumes by recognition, disintegration and combination as well as eight groups of people in dress by nationality, times and status, who are then compared with those of the tombs of neighboring areas, aiming for a full view at the varied featured-costumes shown in the tomb murals across Datong area of the Liao Dynasty ---- the Hanfu as the main was leading the costumes popular together, which represents the philosophy that Chinses was developing as a diversified and integrated nation.

KEYWORDS: the Liao tombs in Datong; the figures' dresses in the murals; general feature

The Yuan Blue-and-White Funnel-shaped Porcelain of Luomaqiao Site Reviewed from The Tang-Song Products of Ceramic Waist-Drums

Gao Xianping Weng Yanjun

ABSTRACT: There is an ever-discovered blue-and-white funnel-shaped porcelain object in the late Yuan-early Ming stratum of Luomaqiao site of Jingdezhen in 2012, which has been identified as the Yuan-dynasty product compared with the other relics unearthed at the same strata and chronological materials. Judging from the applied techniques and the shape it takes, the blue-and-white object is a half waist-drum cavity with hollow body as described by 'broad head and slim belly' in the documents. Ceramic waist-drum was popular through the Tang and Song dynasties when there were over 30 manufacturers with Lushan Kiln in Henan and Yongfu Kiln in Guangxi as the representatives. Later on, the craftsmanship and the ritual culture introduced into Japan and Korea, Vietnam and more regions inspired the local production of porcelain waist-drum in the similar shapes. As is documented in the archaeological and historical literatures, wood waist-drums were replacing ceramic ones after the Song dynasty, for the wood stuff is light and portable conveniently with clear and melodious echoes. Thereafter, wood waist-drum was gradually adored among the royalty and the folk people. This type of Yuan blue-and-white refined funnel-shaped waist-drum of Luomaqiao kiln was likely to serve the ritual ceremony only. That is, the kind of ancient ceramic waist-drum was fading with the falling sunshine away.

The article Chinese appears from page 131 to 142.

KEYWORDS: Jingdezhen; Luomaqiao Kiln Site; the Yuan Blue-and-white ceramics; waist-drum

Coloring Process and Features of High-Heated Brown-glazed Porcelains: A Simulated Test on The Differentiation Criterion for Chinese Traditional High-Heated Color-glazed Porcelain (Part I)

Hou Jiayu Li He Ding Yinzong Kang Baoqiang Li Yuan Jia Cui Wang Guangyao

ABSTRACT: Here is a presentation about a simulated test on the high-temperature brown porcelain with iron as colorant in the thesis. It applies the experimental archaeological method to the firing test of the over-glazed and under-glazed brown porcelain objects observing the cross-section structure of the sampled object with OTC nondestructive technology, concluding the characteristics of the different coloring processes with optical microscope as assisted proofs, and finally coming up with the non-destructive criteria on coloring processing applied to Chinese traditional over-glazed and under-glazed brown porcelains. The criteria work effectively in the test of the *Cizhou* brown-glazed porcelain already, which will work as a more approach to exploring the high-heated coloring process of Chinese traditional porcelains on the objective and nondestructive basis.

The article Chinese appears from page 143 to 150.

KEYWORDS: experimental archaeology; OCT; non-destructive; criterion; coloring process; brown-glazed porcelain

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