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## Pure and Bright As It Is: The Imagery of Lotus in Buddhist Art

Wang Yun

**ABSTRACT:** This thesis focuses on the artistic lotus which commonly appears in the Buddhist architectures, sculptures and paintings as the symbol of Dharma, Buddha-kṣetra and Bodhisattvas for its imagery in the context of Buddhism evolution, coming to the following: the lotus signifies 'pure (Asaṃkleśa)' and 'bright (Prabhā)' like what it looks. 'Pure' symbolizes a Buddha's morality and ideal, while 'bright' represents a Buddha's enlightening all beings and saving them from sufferings. The Buddha-kṣetra (Buddha-Realm) of Light embodies lotus with 'enlightenment' in image either, which is used as the symbols of light by other religions already. Lotus as the symbol of 'light' originates in ancient Egypt, then reaches India via Persia. The idea on 'resurrection of life' of ancient Egypt has parallels in the 'reincarnation in lotus' of Buddhism in philosophy and embodiment. The Buddhist 'lotus' enriches the Chinese lotus in imagery with more signification like 'enlightenment(Prabhā)', 'pureness(Asaṃkleśa)' and 'fragrance(Gandha)', although 'enlightenment' is somewhat ignored with time passing away.

**KEYWORDS:** Buddhism; lotus flower; enlightenment (Prabhā)

*The article Chinese appears  
from page 004 to 021.*

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## An Iconographical Analysis on The Muraled 'Sarvadurgati Parishodhana Uchnisa Vijaya Dharani' in Cave 169 of Mogao Grottoes and Other Related Issues

Zhang Xiaogang

**ABSTRACT:** The Mogao Grottoes' muraled 'Sarvadurgati Parishodhana Uchnisa Vijaya Dharani' (Fó Dǐng Zūn Shèng Tuó Luó Ní Jīng Biàn in Chinese pinyin) as the classics on esoteric Buddhism over the Tang and Song dynasties have been the concern among the global scholars majoring at Dunhuang iconography ever since the beginning of the new century. Eight shops of murals illustrating 'Sarvadurgati Parishodhana Uchnisa Vijaya Dharani' have been discovered in the Dunhuang Caves by far, including four of the High-Tang dynasty in caves 217, 103, 23 and 31, one of the late-Tang dynasty in cave 156, and the rest three of the Song dynasty in Cave 55, Cave 454 and cave 169 respectively. The finding of 'Sarvadurgati Parishodhana Uchnisa Vijaya Dharani' of recent years on the north-wall of the front chamber of cave 169 is aged to the Song dynasty, simple and incomplete, yet it adds valuable data to the study of the same-themed Tang-Song murals that survive in Mogao Caves in religion, subject, presentation and composition of artistic forms and more else.

**KEYWORDS:** Mogao Caves; Cave 169; Dunhuang murals; 'Jing Jia'(sutra shelf); 'Sarvadurgati Parishodhana Uchnisa Vijaya Dharani'

*The article Chinese appears  
from page 022 to 034.*

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## A More Interpretation to The Inscribed Bronze Vessel of ‘Yu Zuding You’ ( 毓祖丁卣 )

Qu Zhengqing   Liu Yuan

The article Chinese appears  
from page 035 to 039.

**ABSTRACT:** The bronze vessel of ‘Yu Zuding You’ (‘毓祖丁卣’ in Chinese characters; Yù Zǔdīng Yǒu in Chinese pinyin), a typical wine container of the Yin dynasty, bears the inscription that offers a sight into the Western-Zhou Dynasty inheriting and carrying forward the system of the Yin Dynasty in culture and history. The re-interpretation to such embodied characters suggests that ‘多高’ (Duo gao) stands for a collective address for ancestors, ‘山’ (Shan) from the ‘山’ clan by origin refers to the maker of the bronze vessel. So, in the logical way, ‘Shan You (山卣)’ should be used to name the ware. The message that literally reads ‘dignity ( 尊 ) is above, wing ( 翼 ) is down’ actually implies ‘the dignified forefathers in the heaven are always protecting their descendants to live in peace’, which accords with what ‘虞’ (yí) is defined in the context of the inscription on ‘Shan You (山卣)’ bronze vessel as well as the conventional manner of the Zhou people praying to their ancestors this way.

**KEYWORDS:** ‘Shan You’ (山卣); bronze inscription of the Yin dynasty; ‘多高’ (Duo gao); ‘虞’ (yí)

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## Born for Overseas: The Yuan-dynasty Longquan Celadon Export Sales Reviewed from The Shipwrecks by Shengbeiyu Island

Shen Yueming

The article Chinese appears  
from page 040 to 048.

**ABSTRACT:** By the 7<sup>th</sup> year of Yuanyou (元祐) region (1092 A.D.) of the Northern-Song dynasty, the improvement of shipment along the Oujiang River was greatly promoting the production and communication of Longquan celadon expanding markets and enrolling the larger number of target customers home and abroad, during which the Longquan wares



supplied to the imperial court and overseas markets were of the same feature. Longquan celadon manufacturers opened up to the overseas markets from the Northern-Song dynasty, but it was not until the Yuan dynasty that they got aware to upgrade the trading business all-round ways with the products designed and processed specially to meet the different tastes and conventions of the locals in different areas. The salvaged shipwreck on Shengbeiyu Island offers a case in point that witnessed the prosperity of export trade of Longquan celadon in the Yuan dynasty.

**KEYWORDS:** Yuan Dynasty; Longquan celadon; export sales; shipwrecks

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## **A More Review into the Archaeological Investigation to The Song Kiln Sites in Nanhai of Foshan and The Birthplaces of The Sauce-glazed Wares of Shipwrecks Nanhai No. 1**

*Xiao Dashun*

**ABSTRACT:** The Song-Yuan 'Guangdong Jar', commonly found in the shipwreck sites in the waters across South China Sea and the trade-port sites in the neighboring countries and regions around, is a typical large-sized sauce-glazed container with four ears and box-circled characters or marks and floral patterns. The scholars of Singapore and Hong Kong of China have done a lot of researches on the type of ware with academic results more than

*The article Chinese appears from page 049 to 064.*



the counterparts in Guangdong province where they were fired. That the ‘Guangdong Jar’ remains among the survivals of the shipwrecks Nanhai No. 1 has been confirmed by the latest archaeological achievements issued. The Guangdong Provincial Institute of Cultural Relics & Archaeology therefore conducted once more investigation with the combination of the salvaged objects of the Shipwreck Nanhai No 1 and the Song-dynasty strata and the remains of the royal palace site of Nanyue Kingdom implementing sort of saving archaeology to several exposed kiln sites and gathering a lot of sampled objects along, finally figuring out the definitions and natures of the historic kilns well-known across Foshan area. In addition, the field survey involves anthropological exploration into the origins of the local clans, the history of the villages and the tales about the firing of porcelains.

**KEYWORDS:** ‘Guangdong Jar’; Qishi Kiln; Wentouling Kiln; Nanhai Official Kiln; Nanhai No. 1 Shipwreck; the Palace site of Nanyue Kingdom

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## On The Declining Longquan Imperial Porcelain Manufacture

Ge Yan

*The article Chinese appears  
from page 065 to 075.*

**ABSTRACT:** The kilns in both Longquan and Jingdezhen, which were imperially commissioned as the porcelain-makers and suppliers to the Hongwu-Tianshun (洪武 - 天顺) royal court of Ming dynasty, were equal in strength and position early in the Hongwu (洪武) period. Yet, in the Yongle-Xuande (永乐 - 宣德) period, the manufacturers in Jingdezhen were gradually surpassing the peers in Longquan. In spite of a growth during the



Zhengtong-Tianshun ( 正 统 - 天 顺 ) period, Longquan manufacturers failed to stop going down to end up with the transition to Chenghua's ( 成 化 ) period of the Ming dynasty. After that, Jingdezhen was making the domination in production of imperial porcelains consequently. What mattered mostly of the numerous causes for Jingdezhen replacing Longquan is that the products of Longquan kilns are inferior to those of Jingdezhen in quality and royal feature, nor are the decoration style up to the demand of the royalty.

**KEYWORDS:** Longquan imperial kiln; Jingdezhen imperial kiln; celadon, Ming Dynasty

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## On China Developing Ceramic Foreign Trade in the First Half of 19<sup>th</sup> Century and The Issues Concerned

*Peng Xiaoyun*

**ABSTRACT:** The Jiaqing-Daoguang ( 嘉 庆 - 道 光 ) administration through the first half of the 19<sup>th</sup> century and about 50 years before the Opium War was the transition from the middle to late Qing Dynasty (namely modern times) when the Qing Court was entering the late imperial China. As for the general thought on China's ceramic export declining right after Emperor Qianlong's ( 乾 隆 ) period, this thesis disputes it over based on the salvaged shipwrecks of recent decades and related historical documents demonstrating China keeping active foreign trade in ceramics in the half 19<sup>th</sup> century. Objectively speaking, it was just a strategy that transformed trading center to Southeast Asia from Europe which used to play as the main market over the past 16<sup>th</sup>-18<sup>th</sup> century, which then followed by China's porcelain export to Japan and other areas, and the porcelains from China surging the markets of America for a time. In the meantime, the manufacturers changed the business pattern accordingly expanding markets with extensive management and small profits, larger exports and rough-processed products. The porcelain products in a way got back to be more Chinese traditional in style and design owing to their overseas communication in the neighboring countries and regions close to the cultural circles of China.

**KEYWORDS:** the first half of the 19th century; ceramic for export; foreign trade; Southeast Asia

*The article Chinese appears from page 076 to 086.*

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## On Chinese Ceramics Research in the West around the Turn from the 19<sup>th</sup> to 20<sup>th</sup> Centuries

*Zhang Ruiqi*

**ABSTRACT:** Chinese porcelain exported to Europe since 16<sup>th</sup> century inspired great enthusiasm among the noble and the rich in the local areas, from which 'China's Style' was arising and going on for centuries. With the scientism rising and a large amount of Chinese porcelain spreading overseas by the late 19<sup>th</sup> century, the western academia with Britain and French scholars as the leading role first took up the systematic research to the porcelains made in China. They concentrated on the definition and types of wares during the late

*The article Chinese appears from page 087 to 099.*

19<sup>th</sup> to early 20<sup>th</sup> centuries offering the proper terms such as ‘Yuan blue-and-white’ (Yuan Qīnghuā), ‘transitional phrase’ (Guòdù Qī) and ‘interregnum phrase’ (Kòngbái Qī), etc. still in use now. The academic review above is of help for further understanding of the process of Chinese porcelain studies coming out as a discipline in the west world.

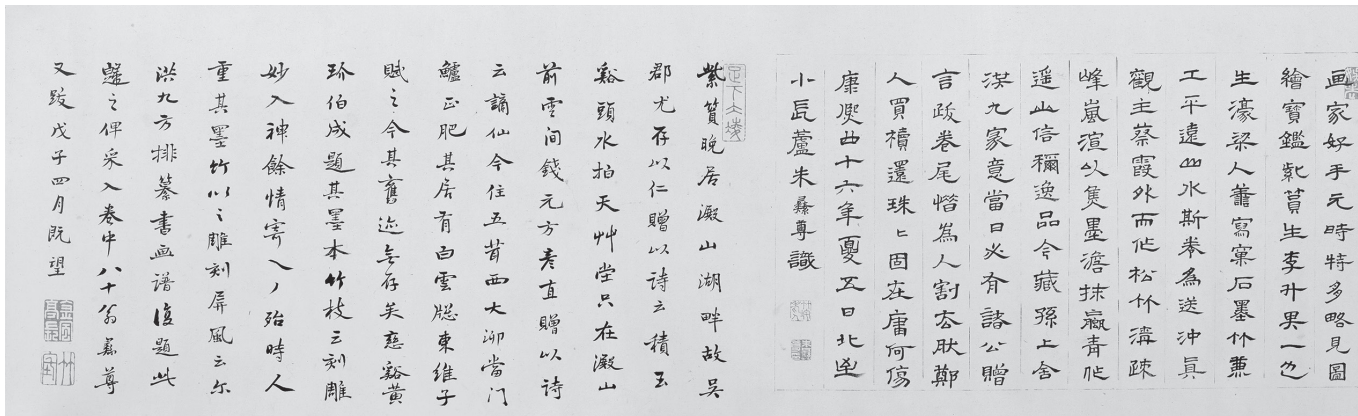
**KEYWORDS:** Chinese porcelain studies; Stephen Wootton Bushell; Robert Lockhart Hobson; John Alexander Pope

## On Dissection and Re-composition Impacting Chinese Traditional Ink-Painting Identification and Research with the Cases of Li Sheng's *Farewell at the Dian Lake* and Wang Yuan's *Ink Hibiscus*

Ling Lizhong

The article Chinese appears from page 100 to 118.

**ABSTRACT:** Based on the documented materials and the typical cases of the Shanghai Museum collected ‘*Farewell at the Dian Lake*’ (Diàn Hú Sòng Bié Tú) attributed to Li Sheng who is the painter of the Yuan dynasty and other works included in *Collected Treasures of the Stony Moat* (Shi Qu Bao Ji in Chinese pinyin), this thesis reviews the dissected-and-recomposed works of painting and calligraphy which are possessed by the public and private collectors home and abroad tracing for the history, causes, means and the types. Meanwhile, it analyzes the skillful tricks connoisseurs and collectors of dynasties used to protect the masterpieces a masterpiece in its complete and original nature, not to be taken apart like that. For another, The thesis also demonstrates the way that dissection-and-recomposition had impacts upon the identification to the traditional paintings and calligraphies in practice,



and how significantly the analysis of the applied means contributes to the research and connoisseurship of Chinese painting and calligraphy presenting the case of the re-born Qing-dynasty anonymous work of the Sackler Museum as Yuan-dynasty Wang Yuan's *Ink Hibiscus*, which is now housed in the Freer Gallery of Art.

**KEYWORDS:** Wang Yuan; 'Hibiscus'; Li Sheng; 'Farewell at the Dian Lake' in handscroll; the dissected-and-recomposed works of authentic painting and calligraphy

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## On The Missionaries Playing as Translators in The Early-Middle Qing Dynasty

Chen Baoliang   Liu Guomin

**ABSTRACT:** The western missionaries serving the imperial court were usually assigned as temporary translators in the 17<sup>th</sup>-18<sup>th</sup> century of the Qing dynasty when few people had the master of foreign languages in the court. The missionaries played as different roles like interpreter, diplomatic envoy, advisor, etc. in the Sino-western communication and exchanges. They translated and edited the western publications on science and technology to introduce 'the West into the East', which contributed to the science development in China. Meanwhile, they brought back Chinese classical literature, history, geography and society to present the east to the west, which had important impacts on the Enlightenment thought rising in Europe.

*The article Chinese appears from page 119 to 128.*

**KEYWORDS:** the early-middle Qing dynasty; missionary; interpreter; Sino-Western exchange



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