
The Yan-Yun Sixteen Prefectures Viewed from Archaeological Perspective: with the Focus on the City Site of Maozhou (鄭州)

He Suili

The article Chinese appears
from page 004 to 017.

ABSTRACT: The 2019-2020 archaeological excavation to Maozhou (鄭州) — one of the city sites in Mo Prefecture of the ‘Yan-Yun Sixteen Prefectures’ has gained such discoveries as the city walls, moats, road sites along with the bricks, tiles, ceramics and other remains unearthed. It is studied that the city of Maozhou was likely constructed during the late Tang and the Five Dynasties to the early Northern-Song Dynasty, which successively was the location of Mao County (鄭縣) of the Mo (Mao) Prefecture (莫(鄭)州) of the Five Dynasties and the Northern-Song Dynasty, and the location of Mo (Mao) Ting County (莫(鄭)亭縣) during the Jin and Yuan Dynasties. The analysis to the city site of Maozhou based on the archaeological excavation involves its construction time, historical context, geographical environment, evolution as well as the Han-Tang transition of administrative jurisdiction and the causes. This case study gathered more data used for the archaeological researches into the similar historical city sites in central Hebei region and the related sites of the ‘Yan-Yun Sixteen Prefectures’.

KEYWORDS: ‘Yan-Yun Sixteen Prefectures’ (燕云十六州); the late Tang and the Five Dynasties; the city of Maozhou (鄭州); archaeological research

On Reconstruction and Renovation of the Architectural Layout of Xijing Palace under Emperor Huizong’s Government of the Northern-Song Dynasty

Han Jianhua

The article Chinese appears
from page 018 to 029.

ABSTRACT: It is true that any reconstruction and renovation to the architectural layout of royal palace as the symbol of the nation is accompanied with the changed space of the executive administration of the court. The Northern-Song Dynasty chose Kaifeng as the Capital of the nation, and Luoyang as ‘Xijing’ (west capital) which is located west to the Capital of Kaifeng. This thesis focuses on the modification of Xijing royal palace in Luoyang reviewing its renovation and reconstruction under Northern-Song Emperor Huizong’s (徽宗) governance by historical archives and archaeological materials, and reaching the following: First, the royal palace is extended as far as 16 li northward. Second, the archaeologically discovered Mingfu Gate as coordinate defines the shape and extent of the east-west passages, which work together with the east-west corridors of the Taiji Hall to divide the functional zones within the royal palace. Third, the Wenming Hall is surveyed in location, original status, shape and layout. To sum up, the reconstruction and renovation projects implemented under Emperor Huizong’s administration is actually the embodiment of his political ambition that blesses for the strength and consolidation of the imperial court by the mixed forces of both divine and secular in the re-patterned configuration of the royal palace.

KEYWORDS: Emperor Huizong's (徽宗) reign; Xijing palace city; spatial configuration; imperial right and power

On Macau St. Paul's College Architectural Plane Layout with Eastern-Western Mixed Culture

Shen Lihua

ABSTRACT: St. Paul's College in Macau that has played an important part in the history of Sino-West cultural exchanges is well known with the architectural plane layout embodying multi-culture. This thesis follows previous researches to make a surveying analysis into the college site using archaeological approaches to locate the ends and the boundaries of the campus in four directions, work out the arguments on the functional zones filed in documents, and summarize the features of the site selection, construction techniques and the plane layout as well. Not strictly taking the same way the mainland religious architectures are planned and constructed such as the Buddhist and Taoist shrines, St. Paul's College stresses practicality and comfort of the buildings more than uniformed design and pattern because of the different context where it is in politics, economics and topography. For instance, the main body of the architectures is featured by European medieval monasteries in plane layout, but the technology applied is of more localization and Chinese tradition as well as the craftsmanship and materials. The Sino-Western mixed-style architecture has impacts upon the building of Catholic in Beijing in construction and layout right after entering the mainland of China.

The article Chinese appears from page 030 to 044.

KEYWORDS: Macau; St. Paul's College site; plane layout; archaeological discovery; the Sino-West blending

A More Study of Fengxi River System and the Location of Pangjing

Wang Yifan

ABSTRACT: Fenghao site (丰镐遗址), where remain the Predynastic Zhou and Western-Zhou monuments mainly, covers the areas around Mawang Street and Doumen Street along the banks of *Feng River* in Xi'an new district. Fengxi refers to the historical site of Fengjing in the traditional sense. As the result of the archaeological excavation to the *Fengxi River* system(沔西水系) of recent years, a man-made watercourse has been discovered which is some 2,600 meters long in southeast-northwest trend starting from *Feng River* at southern Caozhai Village through western Dayuan Village to *Lingzhao River*. The watercourse was first constructed during the establishment of Fengjing by King Wen and dried up in the late Western-Zhou dynasty, which will shed more lights upon the division of the functional zones in the south and the north along the west bank of *Feng River* and the relations between Fengjing (丰京) and Pangjing (酈京) in history. The combination of Pangjing landscape elements inscribed on the ancient bronze objects with the geographical positions of Biyong, Lingtai, Lingzhao and Lingyou included in the handed-down literatures suggests that

The article Chinese appears from page 045 to 056.

Pangjing (莠京) is probably located to the south of the man-made watercourse through the southern Caozhai Village to the western Dayuan Village in present Fengxi, which emerged and vanished along with the flowing and drying up of the watercourse.

KEYWORDS: Fengjing (丰京); Pangjing (莠京); water-system historical remains; distribution of settlement

Art, Ritual and Patron: Examining Fushan Caves in Gaoping of Shanxi Province

[America] Yi Lidu (Author) Zhang Lina (Translator)

The article Chinese appears from page 057 to 068.

ABSTRACT: The Northern Dynasties constructed numerous small-sized and medium-sized Buddhist caves and monasteries over the southeast Shanxi Province, the triangle area formed by three Buddhist centers of the capital cities: Pingcheng, Luoyang, and Yecheng. This thesis takes Fushan Caves in Gaoping County for a case study regarding its construction time, sculptures, themes and styles etc., followed by the results: the construction of Fushan Caves was completed in the late Northern-Wei dynasty with many kinds of themed-Buddha statues enshrined inside, whose figures were impressed by the Sinicized slim-shape under the influence of Yungang third-phase, Longmen and Gongxian Caves in style. The mentioned case study presents the way that Yungang Caves as a center of Buddhist art and religions since the 6th century greatly impacted the development of Buddhism in different regions of that period.

KEYWORDS: Northern Dynasties; the southeast Shanxi Provinve; Fushan Caves; Yungang mode



On The Gandhara-Styled Spouted Ewer with Loop Handle

Lin Li

ABSTRACT: By the ever-achieved archaeological findings, the copper high-handled pot, or spouted ewer with loop handle on the top was born in Gandhara region of ancient India in the 2nd century and got popular in the Kushan dynasty, which, known as 'Gold Flask' or 'Gold Pitcher' in the earlier Chinese-version Buddhist scriptures, served the Buddhist ritual as a utensil by the benefactor to water the hands of the recipient or as a water-container in some cases. That the type of Gandhara-styled high-handled pots of the Eastern-Han to the Three Kingdoms period have ever been archaeologically excavated in the North-central Vietnam and the areas of China such as Hepu and Wuzhou in Guangxi Autonomous Region, Yuyao in Zhejiang Province suggests that the Kushan Buddhist culture reached the southern prefectures of the Han Dynasty via the Silk Roads by land and by sea meanwhile. The Western-Jin chicken-spout ewer is made after the Gandhara-styled high-handled spouted ewer in design.

The article Chinese appears from page 069 to 082.

KEYWORDS: Gandhara; spouted ewer with loop handle; Kushan Buddhism; Maritime Silk Road; golden vase; chicken-spout ewer



On The ‘One-Thousand-Character-Text Archaized Jades with Qianlong’s Reign Mark’ and Emperor Qianlong’s Perception on the Making of Jade Artifacts

Huang Ying

The article Chinese appears
from page 083 to 112.

ABSTRACT: The analysis based on the 66 pieces of ‘One-Thousand-Character-Text Archaized Jades with Qianlong’s Reign Mark’ of the museums, i.e., which each bear a serial number corresponding to the character sourced from the ‘One-Thousand-Character Text’ on one side and the mark of ‘Made in Qianlong’s Reign’ on the other side, finds ‘景 numbered 201’ to be the largest in the serial number of the characters ever discovered. The jade with ‘景 numbered 201’ was made in the period of Emperor Jiaqing’s (嘉庆) reign when Emperor Qianlong (乾隆) was already retired from the throne, which is the case in point that turns over the idea of the scholars that the serial number is up to 200 at most. The type of ‘one-thousand-character-text jades’ is also discussed concerning shape, motif and model, jade-processing in antique style, modifying old jades and Emperor Qianlong’s philosophy on the making of jade artifacts in the thesis.

KEYWORDS: Emperor Qianlong (乾隆); the ‘one-thousand-charactered text’ (千字文); jade artifacts modeled after antique works; perception on jades



A Review on Freer Gallery of Art Collected Painting of ‘Nomadic Hunters on Horseback’ Attributed to Zhang Kan

[America] Peng Huiping

ABSTRACT: This thesis analyzes the anonymous painting of ‘Nomadic Hunters on Horseback’ (猎骑图) in scroll attributed to Zhang Kan in the collection of the Freer Gallery of Art, which is ignored by scholarship due to the absence of earlier seals and documentation. It is studied that the painting of ‘Nomadic Hunters on Horseback’ is in style much close to the six works by Chen Juzhong, court artist of the Southern-Song Dynasty. Second, the shaved-hair style, the dresses of robes and boots and hats, the *Zhangni* patterns and the ring-snaffles for the harness together suggest that the figures in the painting are from Jurchen Jin Tribes by origin.

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from page 113 to 126.

KEYWORDS: ‘Nomadic Hunters on Horseback’ Attributed to Zhang Kan; Jurchen Jin tribe; shaved-hair style; Chen Juzhong; the Southern-Song tartar horse painting



On Qing-dynasty Artist Zhang Qia and His Landscape Works

Zhao Yanling Wan Dawei

*The article Chinese appears
from page 127 to 139.*

ABSTRACT: Although following the artistic school led by the ‘Masters of Four Wangs’ of the mid-Qing Dynasty, Zhang Qia made his works vivid and rustic, recluse but not pessimistic in feature. He learned from classics of any art schools in style using strong and thick inks with slim strokes in the works of his mature ages, which look lively and natural. The thesis probes into the native place of his origin, life and career experience, social intercourse as well as his style and attainments of art.

KEYWORDS: Zhang Qia; native Place; learning from classics of art; slim strokes with a little brush



On The Lady Painters' Works of Yangxindian Hall in Emperor Qianlong's Court

Li Shi

ABSTRACT: The Hall of Mental Cultivation (Yangxindian Hall) of the Forbidden City once served as the office and residence of Emperor Qianlong (乾隆) in his reign during which he collected paintings and calligraphies as many as some 100 articles consisting of masterpieces and counterfeits. This thesis focuses on the 12 pieces of paintings by lady painters' works bearing the signatures of Guan Daosheng, Wen Chu, Chen Shu for their identity and authenticity of the works with the consultation of the classical literature like the Collected Treasures of the Stony Moat (Shiqu Baoji in Chinese pinyin), the files of imperial workshops, the Ming-Qing scholars' notes with their comments, theory and history on art, inscriptions and artistic style, by which it is to learn more about Emperor Qianlong's Court's calligraphy and painting collection in history meanwhile.

KEYWORDS: Yangxindian Hall (Hall of Mental Cultivation); Guan Daosheng; Wen Chu; Chen Shu; Emperor Qianlong (乾隆); genuine and fake

The article Chinese appears from page 140 to 151.



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