
Tea-drinking in History

Zheng Peikai

The article Chinese appears
from page 004 to 015.

ABSTRACT: This thesis traces the history of tea-drinking in sources, manners and rites as well. As is recorded in archaeological findings and historical literatures, Chinese forefathers drink tea as early as in the Neolithic Age. *The Classic of Tea* by Lu Yu of the Tang dynasty inspires people's awareness of rituals and manners for tea-drinking ceremony, which ushers the social elites into aesthetic and cultural accomplishment. The way of tea-serving has been sort of changing through the dynasties of Tang, Song, Ming and Qing. Specifically, the Tang people usually make tea froth (Mòbō in Chinese pinyin) through the procedure of briquetting, pulverizing and boiling. The Song people prefer *Diancha* and *Doucha* performed as the tea-whipping and tea-making contest between and among the competitors, who personally does the whole process of boiling water, ordering tea, tasting tea for visual amusement and enjoyment from the rituals. By the Ming and Qing dynasties, bud leave-soaking takes popularity among the people. Later on, tea fermentation technology is emerging in the mountainous areas of Fujian, Jiangxi and Anhui Provinces. The making of tea-sets has been going through innovation in stuff, craftsmanship, design and style along with the developing rites for tea-serving and tea-drinking, from the *Yue* celadon of the Tang Dynasty to the *Jian* black-glazed of the Song dynasty, then to the *white-glazed* and the *white-and-blue* of the Ming and Qing dynasties, with *Zisha* as a kind of purple-sand tea-maker growing in fashion along.

KEYWORDS: tea-drinking; tea-drinking rituals; tea-sets; archaeology Lu Yu; tea froth (mò bō); whipping tea (diǎn chá); whole-leaf loose tea (jī fú lā huà); soaking bud leaves

The Source and Course of the Liao People's Tea Culture Reviewed Archaeologically

Tang Xuemei

The article Chinese appears
from page 016 to 030.

ABSTRACT: The Chinese tea-culture is growing influential home and abroad along with tea-drinking getting more popular in the Tang dynasty. The tea-culture prevalence in the local area can be reflected by the tea sets in the Liao tombs and other burial image materials together. It is supported by archaeological evidences from many fields that the Liao people follow the Tang culture in spite of their different tea-drinking manners in that the burial objects of some tea utensils and images right match those found in the Tang tombs or ruin sites by source. The Liao rulers promote multi-cultural intercommunication inheriting and integrating the cultures of the Tang-Song dynasties, which thus cultivates the 'Consciousness of China' ideologically. The Liao-Northern Song relation is reflected from the point of the tea culture somehow. So, it is worthwhile to reconsider the Liao's status under the conception of dynastic orthodoxy and the traditional historical Central Plain-Based Ideology.



KEYWORDS: the state of Liao; tea; origin; Tang culture; the Liao-Song relation; legitimacy

On The Tea-Sets Serving the Ming-Court Wedding, Funeral and Sacrificial Ceremonies

Zhang Yanfen

ABSTRACT: This thesis focuses on the tea-sets serving the imperial wedding, funeral and sacrificial occasions of the Ming Dynasty in the contexts before and after the users' death. It involves the assemblage of tea wares with wine and food utensils, the courtesy and rites concerned, pointing out that the Ming-dynasty manufacturers take in both the Song-Yuan saucer and the Ming teapot in style to make the modern tea-sets ritualized and the traditional ones popularized under the imperial instruction of 'embracing both tradition and modernity' 'respecting the deceased as he used to in life' and 'etiquettes favoring human feelings' in the process of production.

KEYWORDS: Ming dynasty; sets of tea and wine wares; rites and etiquettes; system

The article Chinese appears from page 031 to 047.

'Tea' Culture Going Worldwide from China — An Interview on 'Tea-World' Exhibit Curation

Zhang Ransi Wang Guangyao

The article Chinese appears from page 048 to 059.

On 'Bu Yu' of the Eastern-Zhou through the Southern-Northern Dynasties

Hong Shi

The article Chinese appears
from page 060 to 077.

ABSTRACT: *Bu Yu* (步 輿), a wheelless enclosed vehicle for one person carried on poles by several men in front and behind, is available earlier in the Xia-Yu period by literature, the kind of object is found in the sites of Shang-dynasty archaeological excavation also. Many types of *Bu Yu* come out successively with the development of dynasties. Specifically, the Eastern-Zhou dynasty has only one type named 'Yao Yu' (腰 輿)--- When lifted, its poles rise high to the waist of the carriers. The Han Dynasty invents *Jian Yu* (肩 輿)--- the carriers lift it by shouldering the poles and supporting it by hand. As is discovered by archaeology, the Southern-Northern dynasty excels in the number of types while Henan and Yunnan are top-listed with the largest amount of *Bu Yu*. In most cases, the people taking a *Bu Yu* are the noble, female, and the ordinary elderly sometimes. *Bu Yu* is usually moved forward by two or four carriers, in detail, the one carried by four or over is higher-graded, the one equipped with roof, feet, table, umbrella, curtain, and fan is enjoyed by the upper class. The Western-Han dynasty officially laid down a set of rites and regulations specially applied to the royalty taking a *Bu Yu*, which are taken to serve the senior and the junior by status and rank accordingly. *Bu Yu* is gradually playing as the major means of transportation after the Northern-Southern Dynasty.

KEYWORDS: *Bu Yu* (步輿); *Bu Nian* (步輦); *Jian Yu* (肩輿); means of transportation; the Eastern-Zhou to the Southern-Northern Dynasties

Tracing the Origin of Silver Currency of Ancient China

Yang Jun Zhou Weirong

The article Chinese appears
from page 078 to 085.

ABSTRACT: None of *Fugou* silver plate, *Zhongshan* silver cowrie, 'three types of white metal' and the Xin-dynasty 'monetary silver of two types' is in a real sense silvery currency. The Chinese silver currency first comes out in the late Eastern-Han dynasty of ancient China with the silver cake unearthed in Changde as the typical containing high and stable silvery content, featured by the precious metal currency of early times, standardized in shape and size and weight, designed with the detection against anti-counterfeit in function. But, on the other hand, the silver currency of that time is not perfect enough in monetary function due to its limited regional and periodic properties, which plays as both treasure and currency alternatively. The Chinese earlier silver currency has got improved rapidly with the Tang era entering with various forms and shapes in currency circulation, therefore, which greatly consolidates the silvery of monetary property.

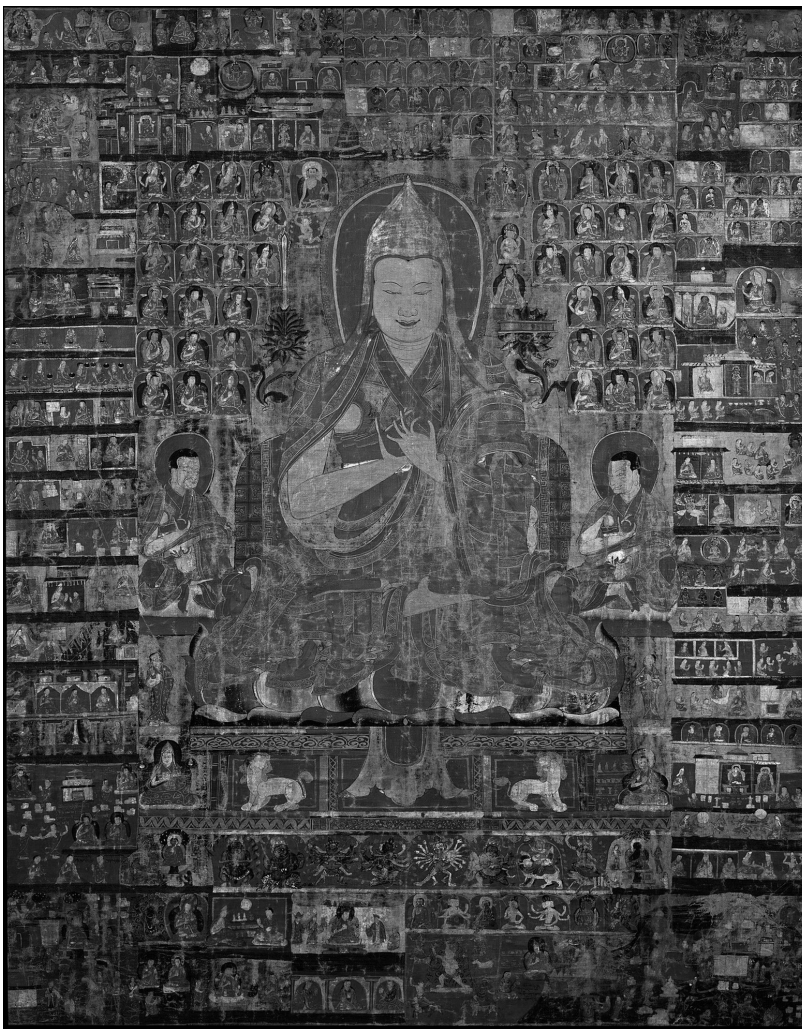
KEYWORDS: silver currency; origin of currency; silver cake of Changde

On The Illustrated Biographies of Three Masters in the Hundred-Column Hall of Wangdui Temple in Dege County

Yao Ruiyi

ABSTRACT: The Hundred-Column Hall(Ka-brgya-lha-khang; Baizhu Dian), which stands in Wangdui Temple(dBon-stod-dgon) on the highland eastern to the Jinsha River in the northern Wangbuding Town(dBon-po-stod-shang) of Dege County(sDe-dge) of dKar-mdzes Tibetan Autonomous Prefecture of Sichuan Province, has murals dated back to the early 18th century including the ones on Wall No.4 and Wall No. 6 that illustrate the biographical story about three great masters with Tibetan inscriptions for the plots in the stories aside together, and describe the close relationship of the masters with the Sa-skya sect. This thesis interprets the inscriptions with the life stories of the three masters each reviewing the inter-communication between sDe-dge Tusi and Sa-skya Ngor sect in history, analyzing the

*The article Chinese appears
from page 086 to 105.*



function and uses of the illustrations, the origin and evolution of the representation as well as the artistic style shown in it.

KEYWORDS: Wangdui Temple (dBon-stod-dgon); the Hundred-Column Hall (Ka-brgya-lha-khang); Sa-skya Ngor sect; Biographical Story

The Tibetan-Chinese *Diamond Sutra* and The Copy of *Diamond Sutra* of the Qing Court

Ma Shengnan

The article Chinese appears
from page 106 to 118.

ABSTRACT: This thesis presents the contrast between the Buddhist classics of *Diamond Sutra* (Vajracchedikāprajñāpāramitāsūtra) in the edition of Tibetan-Chinese translation under Emperor Qianlong's (乾隆) administration and the copy of *Diamond Sutra* in illuminated manuscript of Shunzhi's (顺治) reign of the Qing dynasty. With the intensive reading of the texts, the analysis intends to work out the contexts where such imperial-commissioned projects of different periods were carried out and the factors behind, the special meaning of the *Tibetan Diamond Sutra* in forms of cultural relics embodying the mixture of the Han-Tibetan faith in Buddhism from the perspective of the Qing court.

KEYWORDS: *Diamond Sutra* (Vajracchedikāprajñāpāramitāsūtra); the Qing court; pluralism; sense of national community

A Brilliant Pearl Survival from the Fire ---- the Buddhist Classical *kangyur* of Jingtai 7th-Year Edition of the Palace Museum

Li Ruoyu

The article Chinese appears
from page 119 to 127.

ABSTRACT: The edition of Jingtai (景泰) 7th-Year *kangyur* (bka' 'gyur) in the typical style of the Ming imperial storehouse is the golden-ink copy of the Yongle-edition *kangyur* (bka' 'gyur) of the Ming dynasty. It got ruined in the fire at Jianfugong Palace in 1923, the few survival texts that are stored in the Palace Museum Library and the Palace History departments are conventionally called 'the Buddhist sutra surviving the fire' (过火经) 'the burned cultural relics' (火场文物). This thesis starts with the Qing court files and the first-hand prefaces to examine the copy of the Buddhist classical *kangyur* of Jingtai 7th-Year edition in preservation, form and shape, believing that this golden-ink volume in style and design has profound impacts upon the editing of Buddhist classics in the imperial workshop of the early Qing Court, which represents Emperor Daizong's personal faith in Tibetan Buddhism and the religion of the middle Ming Court, meanwhile, plays an important role in the circulation of *kangyur* (bka' 'gyur) system led by the *Tshal Pa-Yong Le Edited bka' 'gyur* (bka' 'gyur) with its precious version.

KEYWORDS: the Palace Museum; Jingtai 7th year; the Buddhist sutra of *bka' 'gyur*

‘Southern-Ding’ and ‘Guan-Styled’: A Test Analysis of the Southern-Song Cream-Glazed Porcelains Unearthed at Qinglong Town, Shanghai

Xiao Hongyan Wang Jianwen Chen Jie Cui Jianfeng

ABSTRACT: This thesis presents the test analysis of the cream-glazed porcelain objects unearthed at Qinglong Town in Shanghai City by the glaze components and chrominance for identifying the birthplaces and the causes for the making of them and other issues related. The results indicate these porcelains are the products of Jingdezhen kilns in two types: the soft-burned cream-glazed in the style of *Guan* ware are basically made in Hutian kiln for daily display to supply the users of the capital city and its environs, whereas the hard-burned ivory white-glazed ones called ‘*Southern-Ding*’ (Nán-Dìng in Chinese pinyin, ‘南定’ in Chinese characters) fired by the manufacturers in Jingdezhen town to substitute for the white-glazed *Ding* ware for the southern markets with the intention of making up the *Ding* ware in recession. The analysis above shows the market-oriented strategies are effectively applied to the porcelain production in and around Jingdezhen area to meet the different demands from customers anywhere with many types of products.

KEYWORDS: Qinglongzhen Site; cream-glazed porcelain; test analysis; Jingdezhen; market-oriented strategy

The article Chinese appears from page 128 to 138.

On Enhancing the Two-Way Connection of Executive Law Enforcement with Criminal Justice in Cultural Heritage Administration

Li Yuanjie

ABSTRACT: The system of connecting executions has been improved by the Article 27 of the revised *Administrative Punishment Law of the People’s Republic of China*, yet, few domestic research results have come out by far on the two-way connection of cultural heritage executive law enforcement with criminal justice. This thesis based on the investigation and analysis of the cases in practice demonstrates the enhancement of the two-way connection system of executive law enforcement and criminal justice in entities and procedures for cultural heritage administration.

KEYWORDS: cultural relics; two-way connection of execution; entities and procedure

The article Chinese appears from page 139 to 145.

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