
A Review of Xianbei Goldware in Shape, Manufacture and Evolution in History

Ni Run'an

The article Chinese appears
from page 004 to 020.

ABSTRACT: Quite different from the products of central plains by feature, the Tanshihuai-Xianbei gold artifacts mainly consisting of horse-shaped plate, deer-shaped plate, swirly-patterned earrings, etc. are infused with the thought and emotion of the Grassland in design and take in the western Eurasian steppe in pattern, which make the approaches to understanding the Xianbei goldsmiths, goldware-making and the embodied cultural inheritance as well. That the Tanshihuai-Xianbei goldware are discovered in the east and the west of Tanshihuai-Xianbei Grand alliance much more than the central area is probably decided by the distribution of the Xianbei royal court, workshops of tribes and gold mines in geography, of which is there the tribe of Tatu cemetery as the part of the Duans-Xianbei Group makes the the Duans dominate over the industry for a time with the raw materials and processing techniques under control. After annexed by Murong-Xianbei, the Duans promotes the Sanyan goldware to be growing and flourishing with its advanced techniques. *Buyao* crown as the most representative of Sanyan gold artifacts is the innovation of the Xianbei goldsmith, which mixes the Han-Grassland styles.

KEYWORDS: Tanshihuai-Xianbei goldware; connotation in design; workshops of tribes; gold *Buyao* crown

On Two Color-painted Gilt Bas-relief Stone-Bed Front-Panels Repatriated from Overseas

Rong Xinjiang

The article Chinese appears
from page 021 to 029.

ABSTRACT: This thesis presents in detail two blocks of color-painted gilt bas-relief stone-bed front-panels repatriated by Manhattan District Attorney's Office, New York, USA identifying the human-faced eagle-footed figures in the central motif of both as the Spirit of Zoroastrian Srōš protecting the sacred fire altar to stand for the Zoroastrian symbolism as the result of the contrast analysis in pattern and design with the images on the stone beds or coffins of same type unearthed somewhere else, such as the Northern-Zhou An Jia's stone-screen in the northward suburb of Xi'an in 2000, the stone coffin of Shi Jun's tomb next to Anjia's tomb in 2003, the Sui-dynasty Yu Hong's stone coffin in Taiyuan of Shanxi Province in 1999, the Northern-Dynasty stone bed screen purchased by Mixiu Art Museum of Japan in 1990s and the relief-carving unearthed at the Northern-Qi tomb in Anyang of Henan Province in the 20th century. Judging from the clans' relatives of An Jia, Shi Jun and Yu Hong, it is suggested that the masters of the funerary stone beds be the Chinese Sogdian with Zoroastrianism faith who serve as Safu, the chief of the Sogdian community or settlement in or around by Yecheng, the capital of the Northern-Qi Dynasty.

KEYWORDS: Sogdian stone-bed of coffin; An Jia; Shi Jun; Yu Hong; the spirit of Zoroastrianism

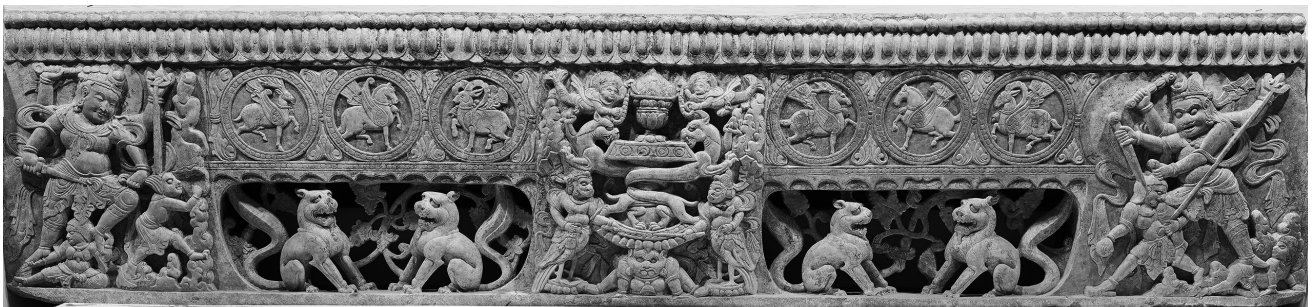
The *Xian* Religion's (Zoroastrian) Sacred Fire Altars Discovered in China

Ge Chengyong

ABSTRACT: Zoroastrianism, '*Xian* Religion' ('Xiān Jiào' in Chinese pinyin) among the oldest religions in the world has the sacred fire altar most-known as the Zoroastrianism symbolism in dissemination. This paper makes an iconological analysis of the fire altars excavated in China, returned from overseas and those of private collectors, holding that numbers of the stone funerary objects with Zoroastrian elements frequently excavated in the Northern Dynasties-Sui Dynasty tombs in China fill in the absence of historical records as the witnesses to the Zoroastrianism reaching Persia and its neighboring Asian countries, and prevailing in some other areas of Asia for a time. These Zoroastrian sacred fire-altars represent the history of the Persian and Sogdian people in migration, evolution and fusion as well as the Sina-Persia cultural exchanges of earlier time.

The article Chinese appears from page 030 to 042.

KEYWORDS: '*Xian* religion' (Zoroastrianism); sacred fire altar; the Northern Dynasties-Sui Dynasty; Sassanian Persia



A Study of the Gold Handled-Cup of Xuewei Tomb No. 1 in Excavation 2018, Reshui Cemetery in Dulan, Qinghai Province

Fu Chengzhang

*The article Chinese appears
from page 043 to 052.*

ABSTRACT: It is studied in the thesis by a contrast analysis between the gold handled-cup of Xuewei Tomb No.1 in Excavation 2018 at the Reshui Cemetery in Dulan County of Qinghai Province with the similar wares in the arts of the Tang and the Sogdian that this cup is likely imported from Sogdiana in 7th century, which as the remaining object evidences the close business and trade between Tuyuhun and Sogdiana. This gold-handled cup and the archaeological findings of the same type are a further proof of Tuyuhun playing an important role in the history of Sino-Western cultural exchanges, meanwhile the multi-culture intercourse and integration commonly taking place in Eastern Qinghai-Tibet Plateau during the Tubo period.

KEYWORDS: Xuewei Tomb No.1 in Excavation 2018; gold handled-cup; Sogdian; Tuyuhun

An Analysis to the Pictorial Line-Carved Epitaph-Cover and the Stone-Coffin of Xue Huaiji's Tomb of the Northern-Wei Dynasty

Wu Junhua

*The article Chinese appears
from page 053 to 066.*

ABSTRACT: This thesis intensively reads to interpret the incomplete line-carved text remaining in the epitaph cover and sarcophagus of Xue Huaiji's tomb of Xiaochang 2nd Year of the Northern-Wei Dynasty (526) by consulting 14 groups of epitaphs and 10 sets of pictorial stone coffins in content and format which are dated to Luoyang times of the Northern-Wei dynasty, summing up the following: this style of themed-line-carving comes out earliest and most in the Luoyang period of the Northern-Wei dynasty with the typical characteristics of that times; they mainly have 'Four Deities Ascending Immortal' as the motif with few 'Filial Son Story'; there is no limit in schema and design for the assisting patterns with groups of deities and creatures, with supporting decoration secondary in composition; there are models likely ready for users for reference.

KEYWORDS: Northern-Wei Dynasty; Xue Huaiji; epitaph-cover; stone coffin; the line-carving

The Context of Southern-Song Painter Ma Lin Creating his ‘Rulers and Sages in Confucian Orthodoxy’ Reconsidered

Chen Yunru

ABSTRACT: While visiting the Imperial Academy to pay his respect to Confucius, Emperor Lizong (理宗) of the Song Dynasty granted his work of ‘Thirteen Praises of the Confucian Orthodoxy’ (Dào Tǒng Shí Sān Zàn in Chinese pinyin) to the Guozijian Imperial Academy for instruction to the students, the text of stone-carving surviving there. The ‘Fu Xi’ (Fú Xi in Chinese pinyin) by Ma Lin, a Court Painter of the Southern-Song Dynasty, is always thought as the work closely linked with the mentioned for its preface and praises cited from ‘Thirteen Praises of the Confucian Orthodoxy’. The masterpieces of ‘Fu Xi’ along with ‘Emperor Yao’ ‘Emperor Yu’ ‘Emperor Tang’ ‘Emperor Wu’ of the Taipei Palace Museum are collectively known as the ‘Rulers and Sages in Confucian Orthodoxy’ (Dào Tǒng Shèng Xián Tú in Chinese pinyin). This thesis examines the relationship between Emperor Song Lizong’s ‘Thirteen Praises of the Confucian Orthodoxy’ (Dào Tǒng Shí Sān Zàn) and Ma Lin’s ‘Rulers and Sages in Confucian Orthodoxy’ (Dào Tǒng Shèng Xián Tú) aiming to work out the debates whether they are created in the shared context and that Ma Lin’s illustration is absent from the engraved ‘Thirteen Praises of the Confucian Orthodoxy’ although it is taken as its extension. The visual analysis reveals a notable trend of ‘literati-like’ aesthetics in Ma Lin’s work, particularly embodied by the shared gestures of the figures in the stone carving of ‘Confucian and His 72

The article Chinese appears from page 067 to 088.



Disciples' (Kǒng Zǐ Yǔ Qī Shí Èr Dì Zǐ in Chinese pinyin). Ma Lin's works present in Emperor Song Lizong's Jixi Hall probably serves as the mottoes of virtue in function. Therefore, the 'Rulers and Sages in Confucian Orthodoxy' should be ranked among the classical works on Confucian art.

KEYWORDS: Emperor Song Lizong (理宗); 'Thirteen Praises of the Confucian Orthodoxy' (Dào Tǒng Shí Sān Zàn); Ma Lin's 'Rulers and Sages in Confucian Orthodoxy' (Dào Tǒng Shèng Xián Tú); 'Confucian and His 72 Disciples' of stone carving; Jixi Hall

Painter Ma Lin's 'Full-Length Portraits of Five Moral Legends by Confucian Orthodoxy' Considered

Gong Li

The article Chinese appears from page 089 to 103.

ABSTRACT: This thesis focuses on the group painting of 'The Full-Length Portraits of Five Moral Legends by Confucian Orthodoxy' (Dào Tǒng Wǔ Zǔ Xiàng) attributed to Ma Lin of the Southern-Song dynasty in feature, theme and the creation date by the archival records and its history of circulation, coming to the judgement that the group painting was created in the 1st year of Chunyou period (1241) during which it was granted by the emperor to Guozijian of the imperial academy by its correlation with the stone-carved text of 'Thirteen Praises of the Confucian Orthodoxy' (Dào Tǒng Shí Sān Zàn) completed in the 3rd year of Shaoding (1230) of the Southern-Song dynasty. These figures as the representatives are in line with Zhu Xi's lineage theory by Confucian Orthodoxy, whereby which Emperor Lizong (理宗) of the Song Dynasty reaffirms the legitimacy of his succession to the throne. The pictorial content is also discussed in the thesis.

KEYWORDS: the Southern-Song dynasty; 'Full-Length Portraits of Five Moral Legends of the Confucian Orthodoxy'; 'Thirteen Praises of the Confucian Orthodoxy' (Dào Tǒng Shí Sān Zàn); Emperor Lizong (理宗) of the Song Dynasty



Shi Tao's 'Luofu Album' and Han Huang's 'Luofu Ye Sheng' ----- Also the Landscapes Scroll and the Illustrated Mountain Annals Print Analyzed

Li Ruoqing

ABSTRACT: Shi Tao believes in Taoism more than Buddhism in his later years of life with the strong yearn for Luofu Mountain and creates a number of paintings for it. The thesis contrasts his two copies of 'Luofu Album' (Luófú Túcè in Chinese pinyin) respectively collected in Princeton University Museum of USA and Cologne East-Asian Art Museum of Germany with Han Huang's illustrated book of 'Luofu Ye Sheng' (Luó Fú Yě Shèng), finding his two albums of pictures are based on Han Huang's work of Kangxi version referring to the poetry and the structure in composition. 'Luofu Ye Sheng' is published in two versions, the first is completed in the 12th year of Chongzhen (崇禎) period of the Ming dynasty, the second is in the 40th year of Kangxi (康熙) period of the Qing dynasty. It is the flourishing publishing industry and visual culture in the 17th century that generate the printmaking of illustrated mountain annals of various styles.

The article Chinese appears from page 104 to 123.

KEYWORDS: Luofu Mountain; Shi Tao; Luofu Ye Sheng; printmaking

The Ant-Nose Coinage with '巽' (Xun) as a Unit of Weight Considered

Xiong Changyun

ABSTRACT: It is confirmed by the bronze objects and coinage of the Chu State that there is '巽' (Xun(巽)) as a unit of weight under the system of measures and weights of the State administration. As the result of measure and calculation, 1 '巽' equals 3.9 grams, a quarter of 1 liang (兩) by weight, which in reality takes effect the same as '才兩' (Cái Liǎng), '錙' (Zi) in the State of Chu. The character of '巽' on the ant-nose coin is the simplified form of 巽, 巽 pronounced Zi (in Chinese pinyin) as the interchangeability of '錙', weighs as much as a quarter of 1 liang.

The article Chinese appears from page 124 to 130.

KEYWORDS: the ant-nose Coinage; the weight-and-measure system; the state of Chu; currency

Inheritance and Harmonization: Emperor Qianlong and the Shamanism Ritual in the Royal Palace

Nie Zhuohui

The article Chinese appears
from page 131 to 140.

ABSTRACT: Shamanism sacrifice has a long history through changes and reforms, which was getting along with the royal sacrifices in the court after the Manchu crossed the Pass to enter the central land, but declining by the Qianlong era. So, Emperor Qianlong ordered to compile the *‘Imperially Commissioned Rituals for Worshipping the Deities and the Heaven in Manchu’* (钦定满洲祭神祭天典礼) with the modified content, personnel and timing for the ritual in order to reverse this trend. The reform made the Shamanism sacrifice formal and royal, above all, with the embodiment of the Manchu-Han cultures blends. The actual execution of the rituals was flexible, the emperor rarely attending by himself, the random-selected ministers giving offering, and the date of rituals adjusted frequently. What is analyzed above suggests that Emperor Qianlong’s reform to the Shaman rituals was to fulfill the inheritance and harmonization of the Manchu tradition and national sacrifices.

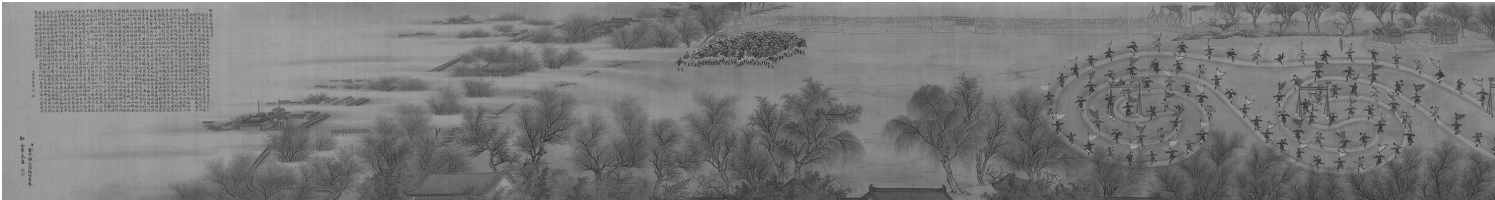
KEYWORDS: Emperor Qianlong; royal palace; shamanism sacrifice; Manchu files

A History Review of Qing Emperors’ Portraits Preserved in Fenghuang Tower of the Shenyang Palace Museum and Re-transferred

Du Wang Ren Wanping

The article Chinese appears
from page 141 to 159.

ABSTRACT: Fenghuang Tower, Phoenix Hall of the Mukden Palace Site as present Shenyang Palace Museum, used to be where the portraits of emperors of generations are preserved during the Qing Dynasty. Following the ‘Emperors’ Portraits of Five Generations’ into



Fenghuang Tower in the 15th year of Emperor Qianlong's reign(1750), the deceased emperor's portrait was respectfully placed in here by his successor throughout the Qing dynasty consequently till the 2nd year of Emperor Guangxu's reign (1876) when the Hall was absolutely emptied to be renovated. Thereafter, the emperors' portraits as well as other furnishings were moved out of Fenghuang Tower and into Jingdian Hall, never returned. This thesis reviews the history of the Qing emperors' portraits stored and transferred as is recorded in the 'Chronicles of The Qing Dynasty' (Shí Lù in Chinese pinyin), historical files and the data in the newspapers and periodicals of modern times, by which it attempts to unveil the collected treasures in the Fenghuang Tower meanwhile.

KEYWORDS: Fenghuang Tower; the Portrait of an Emperor; preservation; Shenyang Palace Museum

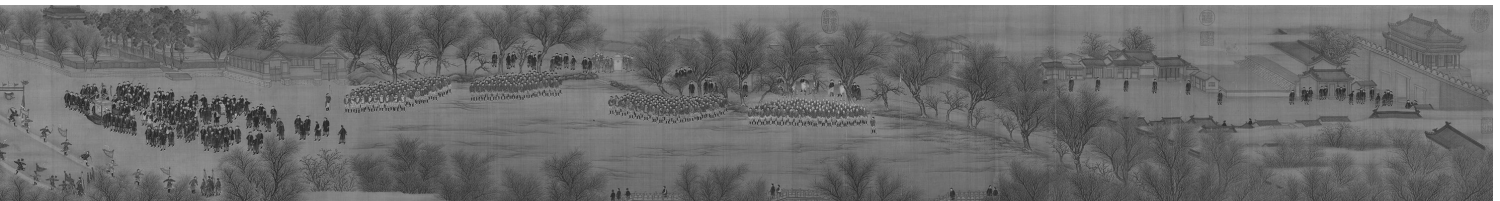
A Textual Research on the Birthdate of Heshun E'fu Fulong'an of the Qianlong Court

Wang Youmin

ABSTRACT: The thesis takes the text in 'the tablet inscription for Fulong'an' to come up with the judgment that Fulong'an, son-in-law of the Qing royal court, was born in the 8th year of Qianlong period rather than the 11th year of Qianlong period. Emperor Qianlong is the writer of the 'tablet inscription for Fulong'an'.

The article Chinese appears from page 160 to 163.

KEYWORDS: Fulong'an; Emperor Qianlong; date of birth



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