
A Report on the Archaeological Excavation to the Huangjinshan Cargo Shipwreck Remains in Duchang County, Jiangxi Province

*Jiangxi Provincial Institute of Cultural Relics and Archaeology
School of History and Cultural Heritage of Xiamen University
Duchang County Museum
Jiujiang Municipal Museum
Lushan Museum*

ABSTRACT: As the result of the salvaging archaeological excavation to the site of the Huangjinshan Cargo shipwreck remains in Duchang County of Jiujiang of Jiangxi Province right after it was discovered in 2022, one pile of porcelain shards has been found with a batch of sampled wares unearthed in the excavated zone covering 500 square meters. It suggests archaeologically that there used to be a Yuan-dynasty wrecked cargo shipped with the majority of blue-and-white ceramics at the site, which represent the look of the porcelain industry of the south China of that time and witness to the porcelain manufacture in bloom and prosperity in Jingdezhen meanwhile. This archaeological-excavated underwater-site for the first time in Jiangxi Province supports the fact that Poyang Lake once served as a crucial joint along the shipping route of ancient times.

KEYWORDS: Poyang Lake; salvage archaeology; cargo shipwreck remains; the Yuan Dynasty; the blue-and- white porcelain

*The article Chinese appears
from page 004 to 031.*

A Report on Re-investigation of Shangjia Site Kilns in Xunwu County, Jiangxi Province

*Jiangxi Provincial Institute of Cultural Relics and Archaeology
School of History and Cultural Heritage of Xiamen University
Xunwu County Musuem*

ABSTRACT: There are 5 production zones and 2 furnaces with many blue-white porcelain objects and a few blueish shards archaeologically excavated as the result of once more surveying investigation jointly by Jiangxi Provincial Institute of Cultural Relics and Archaeology, School of History and Cultural Heritage of Xiamen University and the Museum of Xunwu County during January-November, 2017 to the Shangjia site kilns in Xunwu County located in the south-east of Jiangxi Province. It is indicated by the research results that the kilns are dated back to the late Tang to the Five Dynasties, flourishing during the late Northern-Song to the early-middle Southern-Song dynasty, then declining by the Southern-Song and the Yuan dynasties. The combined application of arc-structured dragon furnace and the cross-shaped-glaze-scraping-pad firing process conventionally called ‘Guā Yòu Diàn Shāo’ in Chinese pinyin, that is, the pieces of porcelain wares placed on top of each other but spaced with a cross-shaped glaze-scraping pad in between in firing procedure,

*The article Chinese appears
from page 032 to 058.*

offers supplementary archaeological materials concerning the techniques exchanges of the kiln industry and the migration of population over the Ganzhou-Guangdong region during the Song and Yuan Dynasties.

KEYWORDS: Ganzhou area; Shangjia site kilns; the Song-Yuan period; bluish white porcelain; ace-structured dragon kiln; the glaze-scraping-pad firing process

A Study on the Shape and Layout of the Royal City of Khotan in the Tang Dynasty

Wasima Talati

ABSTRACT: The ancient Khotan is positioned important strategically along the southern route of the Silk Road, where the ruin of its royal city of the Han-Tang period is located in present Hotan County of Xinjiang Province, with the Yotkan site as an important part inside. This thesis proceeds with the documented materials and grotto murals to make a surveying investigation into the royal city in size, walls, gates, paths, palaces and some other important buildings inside.

KEYWORDS: Khotan; royal city; Buddhist temple; shape and layout

Antique-Styled Bronze Mirrors Made in the Imperial Workshop under Qianlong's Governance Analyzed with Three Cases

Wu Qian

ABSTRACT: The manufacture of Chinese bronze mirrors was declining with the Qing Dynasty entering, yet going on in the court workshop under the imperial household department for their special uses when the antique-styled bronze mirrors were made as the main products of the court mirrors, especially the Emperor Qianlong's (乾隆) reign with the most. With the three cases taking place in Emperor Qianlong's period, this thesis discusses the antique-styled bronze mirrors in types of motifs and their sources, the makers and the procedure of production as well as the ways and places of the bronze mirrors stored in the imperial court. It is viewed that the kinds of products of Qianlong period adopt both tradition and innovation in design and process that makes them distinctively exquisite in artistic style.

KEYWORDS: the Qing dynasty; bronze ware; imperial workshop

The article Chinese appears from page 059 to 068.

The article Chinese appears from page 069 to 084.

Tracing the Paisley and the Honeysuckle Motifs as the Imprints of Cultural Exchanges from East Asia through West Asia to Europe

Chang Ying Sun Yuanzheng

ABSTRACT: The origin of the highly artistic and artfully designed motif of *Paisley* bearing the air of old oriental mystery has been long puzzling the academia of art history. The patterned *Paisley*, comparable in the lined outline and details as well as the origin of the plant in decoration to the gold jewelry in the tomb of Princess Lihe of the late Eastern-Wei dynasty in the history of China, is earlier traced to the Byzantine period from the late 6th century to early 7th century. The Byzantine *Paisley* with strings of beads in pairs outlining either side of the main body to form the sense of its being blessed and protected is inspired in style by the traditional ornaments of West Asia, especially the wing pattern of Persia in the 6th century. The Early *Paisley* is usually associated with the Chinese honeysuckle in motif, yet the former's dynamic shape of the twisting water-drop derives from the latter in the vivid expression of the aesthetic pursuit and artistic trend of the Southern and the Northern Dynasties in the history of China.

KEYWORDS: *Paisley* pattern; the Silk Road; 7th century; Sassanian Persia; the Tomb of Princess Linhe

The article Chinese appears from page 085 to 098.

An Analysis of the 'Emperor Zhengde's Edict of Self-Reproach'

Yan Chongnian

ABSTRACT: The imperial edict archaeologically discovered in Wuxi of Jiangsu Province in 1972, edited in the 9th year of Zhengde (正德) reign(1514) of the Ming dynasty, bearing the Chinese characters of '京本眷黄' and '皇帝之宝' in the end, is untitled. Specifically, it begins with a preface followed by twenty-seven clauses concerning amnesty measures and ends with the message that literally means 'copied in Beijing on yellow paper' and the stamp of 'Emperor's Treasure'. This edict is not recorded in any official historical literature such as *The Veritable Records of Emperor Wuzong of Ming* or *The History of Ming*, yet it holds significant historical value for understanding the court, society, economy, taxation, people's livelihood, criminal matters and administration during the middle period of the Ming Dynasty. Mr. Feng Qiyong titled it *Emperor Zhengde's Edict of Self-Reproach* in his *Record of Artifacts at the Guafanlou* (Volume II), and the First Historical Archives of China, which houses Mr. Feng's donation, refers to it as *Emperor Zhengde's Edict of Sin*. However, judging by the content that does not reflect the emperor's self-reproach and the issue of the edicts after the major fires on the three halls and two palaces of the Ming court together

The article Chinese appears from page 099 to 108.

with 9 historical files as side evidence, this thesis argues that this edict is likely the ‘*Emperor Zhengde’s Edict of Clemency*’ (《明正德皇帝宽恤诏》 in Chinese) instead of the ‘*Emperor Zhengde’s Edict of Self-Reproach*’ (《明正德皇帝罪己诏》 in Chinese).

KEYWORDS: Emperor Zhengde; Palace of Heavenly Purity; fire; *Edict of Self-Reproach*; *Edict of Sin*; clemency

A Study on Liu Yu’s ‘*Celestial Seal Mountain*’ Scenic Paintings

Zhang Hui

The article Chinese appears
from page 109 to 127.

ABSTRACT: Liu Yu as a remnant painter was playing actively in the Jinling artistic circles during the late Ming to the early Qing dynasties. His works are passed down for generations but recorded rarely, which therefore makes him less known to people. Following the reliable traces of Liu Yu in his peak of artistic creation, this thesis presents more that would be added to his life story before the 1670s, then briefly covers his social acquaintance starting from his work thematically on ‘*Celestial Seal Mountain*’ (‘天印山’ in Chinese characters). Wang Hui, Hu Yukun and Gong Xian as both friends and tutors to him play an important role for Liu Yu to climb up into the upper literati circle in Jinling in the early Qing dynasty. Lastly, Liu Yu’s completion on ‘*Celestial Seal Mountain*’ is analyzed in process and typical style as well as the motivations behind and the historical significance meanwhile.

KEYWORDS: Liu Yu; ‘*Celestial Seal Mountain*’ (天印山); subjective creation; style



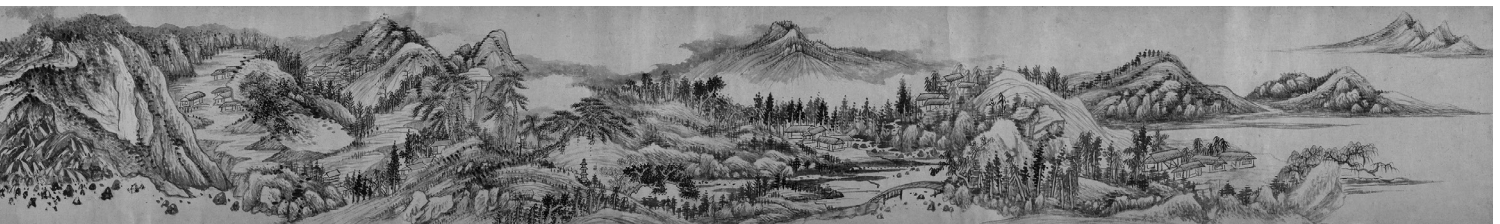
Shaping the Nation and Educating the Public: An Overview of the Exhibitions Organized by the Palace Museum 1949-1966

Xie Yuting Zhao Zengjian

ABSTRACT: Exhibitions used to play as an important means for the Palace Museum to participate in national construction in politics and culture in the early years of the People's Republic of China (1949-1966). During this period, the Palace Museum hosted over two hundred permanent and temporary exhibitions, establishing a comprehensive exhibition feature of integrating ancient and modern, and combining the strengths of the Chinese and western. The museum's exhibitions became a 'act of the state' led by the state leadership and supported nationwide, reflecting the national will and adapting to the needs of practical construction. Those exhibitions with distinct national narratives shouldered the mission of structuring the state and educating the public, becoming powerful tools for political and cultural education for the public. A comprehensive survey on the exhibition of the Palace Museum during this period not only provides insight into the unique 'mission-oriented' nature of the museums in the early years of the People's Republic of China but also offers references for applying the 'make the past serve the present' approach to cultural heritage.

The article Chinese appears from page 128 to 138.

KEYWORDS: The Palace Museum; exhibition; new China; state; education



Contents

Palace Museum Journal

NO.3, 2024 vol.263

- | | | | |
|-----|---|-----|---|
| 004 | A Report on the Archaeological Excavation to the Huangjinshan Cargo Shipwreck Remains in Duchang County, Jiangxi Province
<i>Jiangxi Provincial Institute of Cultural Relics and Archaeology</i>
<i>School of History and Cultural Heritage of Xiamen University</i>
<i>Duchang County Museum</i>
<i>Jiujiang Municipal Museum</i>
<i>Lushan Museum</i> | 069 | Antique-Styled Bronze Mirrors Made in the Imperial Workshop under Qianlong's Governance Analyzed with Three Cases
<i>Wu Qian</i> |
| 032 | A Report on Re-investigation of Shangjia Site Kilns in Xunwu County, Jiangxi Province
<i>Jiangxi Provincial Institute of Cultural Relics and Archaeology</i>
<i>School of History and Cultural Heritage of Xiamen University</i>
<i>Xunwu County Museum</i> | 085 | Tracing the Paisley and the Honeysuckle Motifs as the Imprints of Cultural Exchanges from East Asia through West Asia to Europe
<i>Chang Ying Sun Yuanzheng</i> |
| 059 | A Study on the Shape and Layout of the Royal City of Khotan in the Tang Dynasty
<i>Wasima Talati</i> | 099 | An Analysis of the 'Emperor Zhengde's Edict of Self-Reproach'
<i>Yan Chongnian</i> |
| | | 109 | A Study on Liu Yu's 'Celestial Seal Mountain' Scenic Paintings
<i>Zhang Hui</i> |
| | | 128 | Shaping the Nation and Educating the Public: An Overview of the Exhibitions Organized by the Palace Museum 1949-1966
<i>Xie Yuting Zhao Zengjian</i> |