
On The Bronze Vessels of The State of Jü of The Western-Zhou and The Eastern-Zhou Dynasties and The Historical Geography Concerned

Chen Jie Sun Shenpeng

ABSTRACT: The textual research on the non-archaeologically excavated bronze vessels by the region and the state where they were discovered crucially matters for sorting out the data gathered from the inscriptions on ancient bronze objects and reviving the history of ancient times. It is suggested by the inscriptions concerned that the bronze vessels of *Lüzhongpujue*, *Fanyou*, *Jianzun*, *Beigui* of the Western-Zhou and the *Taishishen* tripod of the Eastern-Zhou Dynasty are dedicated to ritual sacrifices of the State of Jü under Ying as surname (in present Eastern Shandong Province). What analyzed above offers more data used for exploring the history of the State of Jü of the Zhou Dynasty and identifying the handed-down bronze vessels of the State of Lü of the Jiang Clan meanwhile.

The article Chinese appears from page 004 to 013.

KEYWORDS: Zhou Dynasty; the State of Jü; the text inscribed in the ancient bronze vessels; geography

The *Ban Gui* Inscription More Interpreted against the Text of *Sigao* of Tsinghua Bamboo Slips

Diao Junhao

ABSTRACT: This thesis proceeds with the text structure of the inscription on *Ban Gui* (班簋), an ancient bronze vessel of the Zhou Dynasty, making a more interpretation to the content and theme against the text of *Sigao* (四告) of Tsinghua bamboo slips.

The article Chinese appears from page 014 to 021.

KEYWORDS: *Ban Gui* (班簋); Zhigong (陟公); *Sigao* (四告); Jingde (敬德)

The *Yan-Ding* Inscription and The *Yi* Sacrifice of The Western-Zhou Dynasty

Liu Jingyan

ABSTRACT: The phrase of 'Rong Ji' (彤祭 in Chinese character, Róng Jì in Chinese pinyin), meaning *the Sacrifice of Rong*, commonly appears in oracle bone inscriptions. The ritual sacrifice is described *Rong* (彤) in the Yin dynasty but *Yi* (绎) in the Zhou dynasty'. Yet, the service of *Yi* of the Zhou dynasty is rarely argued in any archaeologically-excavated literature, so this thesis starts with the inscriptions on the *Yan-Ding* vessel for a probe into the evolution of the *Sacrifice of Yi* (绎祭 in Chinese character, Yì Jì in Chinese pinyin) from the *Mourning of Yi* (绎哀 in Chinese character, Yì Āi in Chinese pinyin). The ritual sacrifice of *Yi* serves after the ceremonial mourning of *Yi*. The former is the continuation that blesses

The article Chinese appears from page 022 to 033.

and memories the deceased while the latter mourns the passing away of the dead. The sacrifice of Yi develops regularized with some reforms in rites and etiquette to serve as a system of funeral ceremony. As is recorded in the inscription on the *Yan-Ding* vessel, the Yi sacrifice as a continuation relative to the formal event is likely held by the minor clans. The analysis above is of significance for exploring the early patriarchal system of the Western-Zhou dynasty.

KEYWORDS: the Western-Zhou dynasty; *Yan-Ding* vessel (晏鼎); Yi sacrifice (绎祭); Bin Shi (宾尸)

An Analysis on The Morphological Feature of the Epiplastron of Plastron for Divination of the Yin Ruins with the Case of the Illustrated Left Epiplastron

Li Yanyan

ABSTRACT: The analysis concerns the morphological feature of the epiplastron of plastron used for divination archaeologically discovered at the site of Yin Ruins, specifically taking the case of the left epiplastron pieces to figure out the shape and form from the drilling angle as well as the reasons for that.

KEYWORDS: the site of Yin Ruins; plastron; epiplastron; morphology

On The Pottery Jars with Ears in the Han-Dynasty Tombs in Guyuan

Li Yunhe

ABSTRACT: The Han-dynasty tombs in Guyuan area of Ningxia Province are buried with the jars with single and double ears, which are distinctly different from the pottery wares of the Central Plains and the local ones of the Warring States period, but much close to those unearthed round the western Guanzhong to Longshan area probably owing to the inter-regional cultural exchanges. Judging by the historical context, the similar ones known as 'Xinzhuang-Typed Remains' of the Warring States period found in the northern central Shaanxi are probably brought back to Guyuan region by the Qin people from their expedition to the north out of their interest in the kind of eared jars. Then, the culture elements of the Warring States period faded away subsequently. Such cultural inter-communication and integration went on till the Western-Han Dynasty, which makes the Guyuan tombs highly consistent with those of the Central Plains in cultural feature consequently.

KEYWORDS: Guyuan; Qin-Han tombs; *Rong* people; pottery

The article Chinese appears from page 034 to 044.

The article Chinese appears from page 045 to 061.

A Probe into the *Shuiche* Porcelain of Meixian County in the Period of Five Dynasties and Ten Kingdoms: with the Celadon in *Zhao* and *De* Tombs of the Southern-Han State As Clues

Peng Xiaoyun

ABSTRACT: During the period of Five Dynasties and Ten Kingdoms, the manufacture of *Shuiche* porcelain in Meixian County carried forward the kiln industry from the Tang Dynasty with the supplies to civilian markets. Meanwhile, the production of *celadon* ware is listed into the 'local tributes', including some marked with the Chinese character of '官' ('official-styled', 'guān' in Chinese pinyin) to work as a means of tax in-kind supervision under the Southern-Han administration that took the way as the Tang Dynasty did. The *Shuiche* kiln/ware deserves a special status in the industry by mass-production of *celadon* wares as burial objects for the imperial tombs. The way that the Southern-Han administration used and supervised *Shuiche* porcelain is the embodiment of the ruling class with the sense of centralization stressing the legitimacy and orthodoxy of the Southern-Han state.

The article Chinese appears from page 062 to 071.

KEYWORDS: the Five Dynasties and Ten Kingdoms; *Shuiche* kiln (ware); celadon; the *Zhao* tomb and *De* tomb of the Southern-Han state

The Creation of *The Preface of Sacred Doctrine for the Goose Pagoda* in Stele Carving ---- A Masterpiece of Calligraphy Classics Reviewed Politically and Materially

Li Danjie

ABSTRACT: *The Preface of Sacred Doctrine* (Shèngjiào Xù in Chinese pinyin and 《圣教序》 in Chinese character) was created by Li Shimin, Emperor Taizong of the Tang Dynasty, to the Buddhist Translation Classics by Monk Xuanzang (600-664) in the 22nd year of Zhenguan Period. Prince Li Zhi wrote an essay titled *On the Sacred* (Shù Shèng Jì in Chinese pinyin, 《述圣记》 in Chinese character) right after his reading the *Preface*. The works both brought about great impacts to the Buddhist community and the Capital society of that time. They were copied in many cases, edited as preface to Xuanzang's translation of Buddhist classics or carved on stone tablets, the two earliest of which were completed by Chu Suiliang in the 4th year of Yonghui Period(652), known as the *Preface of Holy Doctrine for Goose Pagoda* (Yàntǎ Shèngjiào Xù in Chinese pinyin, 《雁塔圣教序》 in Chinese character) by later generations for their standing on the east and west sides of the Goose Pagoda. This thesis focuses on *The Preface of Sacred Doctrine* (Shèngjiào Xù 《圣教序》) and *On the Sacred* (Shù Shèng Jì 《述圣记》) from the historical perspective rather than artistic taste to consider their birth for insight into the political background and material environment where such calligraphy classics were created.

The article Chinese appears from page 072 to 084.

KEYWORDS: *The Preface of Holy Doctrine for Goose Pagoda* (雁塔圣教序); Chu Suiliang; Xuan Zang; Buddhism

The Guanzhong-Modeled Calligraphy Rubbings of ‘Contending for the Seat of Honor’ Periodized into Early, Fine and Ink-Refilled Copies

Wang Yi

The article Chinese appears from page 085 to 096.

ABSTRACT: This thesis starts with the intact character of ‘出’ in three different versions to periodize the Guanzhong-modeled calligraphy rubbings of ‘Contending for the Seat of Honor’ (争座位帖) into Early, Fine, Ink-Refilled Copies in chronological sequence. The people of the Ming and Qing dynasties applied dense ink and delicate techniques to the making of rubbing based on the Guanzhong-modeled rubbing-stone bearing the clear strokes of characters, and artistically attained as much as the fine works of the Song Dynasty. The ink-refilled rubbings were made to pass off as the earlier ones of the Song and Ming dynasties. A third is the fine copy that employs the process with tracing and rubbing.

KEYWORDS: the Guanzhong-modeled Rubbing of ‘Contending for the Seat of Honor’; intact character of ‘出’; the Xihongtang-modeled; fine rubbings; ink-refilling

On The Ming-Dynasty Gold and Silver Wares Fading with Literati Charms

Zhang Yanfen

The article Chinese appears from page 097 to 105.

ABSTRACT: This thesis analyzes the causes for the Ming-Dynasty gold and silver wares with the air of increasing luxury but fading literati charms in three aspects: the impacts of the times, the diversity of literati’s aesthetics and tastes, most of all, the instruction and restriction from the government. The Song-Yuan wares are novel and elegant in style, but the Ming-dynasty ones are of luxury more than simplicity, boldness more than implication in stuff, color and decor-themes. So the Ming-dynasty gold and silver wares consist of the elegant-styled artifacts and the tacky-styled ones, which has impacts for later generations in design.

KEYWORDS: the Ming Dynasty; gold and silver ware; literati tastes and aesthetics

An Analysis of the Maki-e Lacquer Pots from the Qing Palace and Replicas in Yongzheng Period

Xing Na

The article Chinese appears from page 106 to 116.

ABSTRACT: The Palace Museum houses several distinctive Japanese Maki-e lacquer pots, along with related copper cloisonné enamel pots and silver pots produced during the Qing

Dynasty. Based on the archives of the Crafts and Workshops of the Imperial Household Department, this paper analyzes the use and origin of the pots, explores Emperor Yongzheng's aesthetic preferences, and discusses the mutual influences of arts and crafts between China and Japan by examining the shape and decoration of several small artifacts from the Qing palace collections.

KEYWORDS: maki-e; wine pot; Yongzheng; replicas

A More Analysis on the Hand-Copied Manuscript of *The Book of Songs* Excavated in Yanghai Tomb M4

Han Yujiao

ABSTRACT: The hand-copied manuscript fragments of *Shijing*, *The Book of Songs* excavated in Tomb M4 at Yanghai look primitively quaint and clumsy in calligraphic style. The handwriting as a whole takes regular script with few strokes close to clerical script. The ancient-styled script and format used in the work just reflects the user's intention of making the text formal and solemn, not necessarily means the work is created in earlier times. The format of the *Shijing* manuscript, which is traced to the bamboo-slip edition of *Shijing*, features similar to that of the later standard *Maoshi*. From the Pre-Qin to the Northern-Liang period, the content of *Shijing* is composed of nothing but classics, the combination of classics and commentaries came out till the Southern and Northern Dynasties.

The article Chinese appears from page 117 to 126.

KEYWORDS: manuscript; *Shijing* (*The Book of Songs*); calligraphy style; periodization; format

A Contrast Analysis between Mongolian and Manchu *Alikali* in the 'Imperially Commissioned Unified Rhymes'

Zheng Yue

ABSTRACT: The '*Imperially Commissioned Unified Rhymes*' is a multilingual dictionary of *Alikali* edited in different versions: one in four languages including Sanskrit, Tibetan, Manchu and Chinese, the other is in Sanskrit, Tibetan, Manchu, Mongolian and Chinese. This thesis first explains the concept and connotation of *Alikali* in broad and narrow meanings, focusing on the five-scripted edition, discussing the origins and structural features of the Mongolian and Manchu *Alikali*, and conducting a contrast analysis between them.

The article Chinese appears from page 127 to 138.

KEYWORDS: '*Imperially Commissioned Unified Rhymes*'; *Alikali*; Mongolian; Manchu

Contents

Palace Museum Journal

NO.7, 2024 vol.267

- | | | | |
|-----|--|-----|--|
| 004 | On The Bronze Vessels of The State of Jü of The Western-Zhou and The Eastern-Zhou Dynasties and The Historical Geography Concerned
<i>Chen Jie Sun Shenpeng</i> | 072 | The Creation of <i>The Preface of Sacred Doctrine for the Goose Pagoda</i> in Stele Carving — A Masterpiece of Calligraphy Classics Reviewed Politically and Materially
<i>Li Danjie</i> |
| 014 | The <i>Ban Gui</i> Inscription More Interpreted against the Text of <i>Sigao</i> of Tsinghua Bamboo Slips
<i>Diao Junhao</i> | 085 | The Guanzhong-Modeled Calligraphy Rubbings of ‘<i>Contending for the Seat of Honor</i>’ Periodized into Early, Fine and Ink-Refilled Copies
<i>Wang Yi</i> |
| 022 | The <i>Yan-Ding</i> Inscription and The <i>Yi</i> Sacrifice of The Western-Zhou Dynasty
<i>Liu Jingyan</i> | 097 | On The Ming-Dynasty Gold and Silver Wares Fading with Literati Charms
<i>Zhang Yanfen</i> |
| 034 | An Analysis on The Morphological Feature of the Epiplastron of Plastron for Divination of the Yin Ruins with the Case of the Illustrated Left Epiplastron
<i>Li Yanyan</i> | 106 | An Analysis of the Maki-e Lacquer Pots from the Qing Palace and Replicas in Yongzheng Period
<i>Xing Na</i> |
| 045 | On The Pottery Jars with Ears in the Han-Dynasty Tombs in Guyuan
<i>Li Yunhe</i> | 117 | A More Analysis on the Hand-Copied Manuscript of <i>The Book of Songs</i> Excavated in Yanghai Tomb M4
<i>Han Yujiao</i> |
| 062 | A Probe into the <i>Shuiche</i> Porcelain of Meixian County in the Period of Five Dynasties and Ten Kingdoms: with the Celadon in <i>Zhao</i> and <i>De</i> Tombs of the Southern-Han State As Clues
<i>Peng Xiaoyun</i> | 127 | A Contrast Analysis between Mongolian and Manchu <i>Alikali</i> in the ‘<i>Imperially Commissioned Unified Rhymes</i>’
<i>Zheng Yue</i> |