On The Murals Themed with *'Figures under Trees'* of Tang-Tombs in Taiyuan, Shanxi Province with the Case of Helian Jian's Tomb

Zhao Wei

The article Chinese appears from page 004 to 023.

Abstract: The wall-paintings on *'Figures under Trees'* discovered in over 20 Tang muraled-tombs in Taiyuan area, Shanxi Province since 1950s are usually considered to illustrate the legends about filial sons and noblemen in theme and content. However, with the cases of the shared-themed murals of Helian Jian's tomb and those of other tombs in Taiyuan area, this thesis holds the idea that the *'Figures under Trees'* thematically depict the participation of the Taoist priests in the burial ceremonies of common people in the Tang Dynasty.

Keywords: the Tang-dynasty tomb; wall-painting; *'Figures under Trees'*; Taoism

A Look into The Tomb-Muraled *'Figures under Trees'* in Taiyuan Area

Long Zhen

The article Chinese appears from page 024 to 036.

Abstract: The Tang-tomb murals themed with *'Figures under Trees'* earlier excavated in Taiyuan area have been the concern among scholars for the large number and obscure contents. Someone considers the screen-paintings on *'Figures under Trees'* to be the artistic adornments of the side-walls round above the coffin platform which picture the stories about 'renowned scholars', 'dutiful sons' or something alike, while others believe the content concerns the Daoism cultivation. But this thesis takes a different idea that the *'Figures under Trees'* present the high nature of the tomb master by shaping him as a character like a role-player in the classical tales popular among the people. The way that takes advantage of the limited space to highlight the tomb master's noble character via the illustrated tales without any words is much expressive. So, in this sense, the *'Figures under Trees'* can be interpreted as the 'Pictures for Praise', the same way as the 'Words for Praise' on grave stele, which have the common intention of making the tomb master fully qualified to become immortal with the presentation of his lofty moral character.

Keywords: Taiyuan; mural of *'Figures under Trees'*; tomb master; *'Illustration of Praise'*; becoming immortal

On The Artistic Image of the Lower-Class *Hu* People in the Tomb-Murals of Medieval Times

Ge Chengyong

The article Chinese appears from page 037 to 048.

Abstract: The living status of the lower-class *Hu* people of medieval times are represented by the images in the newly-discovered tomb-murals, which provides a perspective to overview their life space after the *Hu-Han* integration. The characters of the Hu people

created in the murals are based on reality and fiction, but the images as historical data give more enlightenment upon artistic archaeology. It is indicated from the medieval tomb murals with *Hu* people present in large number that the tomb-murals serve as the image archival materials to review the merge of the *Hu-Han* nationalities and the construction of state form in history the same way as the media to commemorate memorial sacrifices.

Keywords: medieval times; archaeology on tombs; mural art; the *Hu* people of lower status

On The *'Hu People Having A Feast'* of Muraled-Tomb M318 at Shiliu Village, Jingyang, Shannxi Province

Liu Daiyun Zhao Haiyan

Abstract: The murals themed with the *'Hu People Having A Feast'* as the first ever-discovered in the Tang-dynasty tomb in Guanzhong region were painted on the east and west walls of the corridor and the east wall of the coffin-room in the knife-shaped and brick-chambered-single-tomb (M318) with a sloping path up to the entrance, which is located at Shiliu Village, Jingyang, Shannxi Province. The tomb was constructed before 'An-shi Rebellion' around the late period of Emperor Xuanzong (玄宗) of the Tang dynasty. The combination of life utensils, foods and the people sitting cross-legged makes a miniature mirroring the *Hu* people's daily life, which represents the social reality that the ethnic immigrants maintained their own conventional customs emotionally, but meanwhile they merged themselves with the Tang culture while intercommunicating with the people of the Tang Dynasty.

The article Chinese appears from page 049 to 061.

Keywords: *'Hu People Having A Feast'*; Tomb M318; life style and customs; mutual-blending



The Zhou-Dynasty Cemeteries at Hengshui and Dahekou Reconsidered

Tian Wei

The article Chinese appears from page 062 to 071.

Abstract: The analysis focuses on the two sites of Zhou-dynasty cemeteries among the important archaeological discoveries of the Zhou-dynasty in the 21st century, which are located at Hengshui of Jiangxian County and Dahekou of Yicheng County, Shanxi Province. The debates continue among academia about the properties of the two cemeteries, yet the increasing number of the data issued on the archaeological excavation makes it accessible to the in-depth researches concerned. This thesis involves three aspects ---- control scope, burial customs and bronze inscriptions, coming to the judgment that the cemeteries at Hengshui and Dahekou were the two out of nine under the Huai Clan as their owner, and that both of the tomb masters were vassals of the State of Jin when they were alive.

Keywords: Hengshui cemetery; Dahekou cemetery; Pengbo; Babo; the State of Jin





An Archaeological Report on The Tang-dynasty Couple-Tomb of Liujing and His Wife in Xianyang, Shannxi Province

Shaanxi Provincial Academy of Archaeology

The article Chinese appears from page 072 to 085.

Abstract: This report overviews the archaeological excavation November-December of 2020 to the couple-tomb of Liujing and his wife at the northern Buli Village, Weicheng District, Xianyang City, Shannxi Province. The chambered-tomb, shaped well and dated accurately, houses Liujing's wife with her husband Liujing's mementos that were buried inside by the conventional funeral custom called *Zhaohun Zang* (Zhāohún Zàng in Chinese pinyin). Many material objects gathered from the case analysis will be of help for the

research on *Zhaohun Zang*, the way that the deceased's belongings as the symbol of his spirit rested in the tomb in the Tang dynasty.

Keywords: Tang Dynasty; the couple-tomb of Liujing and his wife; spiritualism burial (Zhāohún Zàng)

A Report on Archaeological Excavation of J26 in Nanjing Grand Bao'en Temple Site

Nanjing Municipal Institute of Archaeology

Abstract: As the result of the 2007-2018 archaeological excavation to the Ming-dynasty Imperial Bao'en Temple site by Nanjing Municipal Institute of Archaeology for the sake of the construction project of 'Nanjing Grand Bao'en Temple Site Park', a Qing-dynasty well (J26) is discovered in the southern zone of the site with over 20 pieces of relics made of pottery, porcelain, iron, copper and more. The unearthed white-glazed ceramic bricks as the important material objects mean much to the study of the constructive evolution of the temple and the color-glazed pagoda, the same way that the unearthed blue-and-white porcelains of the early-middle Qing dynasty to the understanding of the history of the Grand Bao'en Temple of the Qing Dynasty.

The article Chinese appears from page 086 to 094.

Keywords: Qing Dynasty; the well of the Grand Bao'en Temple; blue-and-white ceramics; white-glazed ceramic brick

On The White-Glazed and Cream-Glazed Ceramic Objects Unearthed at J26 in Grand Bao'en Temple Site

Su Shu Ding Yu Weng Yanjun

Abstract: The porcelain shards of white-glazed bricks and the cream-glazed wares unearthed at the archaeological excavation site of the Grand Bao'en Temple are of much information. The white-glazed bricks are identified as the Ming-dynasty products of Jingdezhen kilns where many types of ceramic bricks were made meanwhile. The files on the Pagoda of Grand Bao'en Temple before it was ruined in 1856 rarely mention the white-color-glazed building material, so the findings are useful for exploring the way that the Grand Pagoda was constructed and shaped in feature. The cream-glazed bowl dated to the late Ming to Qing period was probably made somewhere in Zhangzhou or Jingdezhen. The cream-glazed objects excavatedd at the Grand Bao'en Temple site represent the position and impact of the products in the commercial and cultural exchanges home and abroad in history.

The article Chinese appears from page 095 to 100.

Keywords: Grand Baoen Temple; white-glazed bricks; cream-glazed ceramics; Jingdezhen

A Test Analysis of Types and Formulae of The Color-Glazed Building Stuff Excavated at Nanjing Grand Bao'en Temple Site

Tang Xuemei Yu Lu Li He Ding Yinzhong

The article Chinese appears from page 101 to 110.

Abstract: The testing report to the early-Ming color-glazed sampled-shards unearthed at the sites of Nanjing Bao'en Temple and the related kilns and the raw stuff for porcelain-production indicates the following: the formula of the Nanjing Bao'en Temple's early-Ming color-glazed objects as the typical *Guan*-styled lead-glaze was based on that of the Yuan Dynasty, got changed in ratio from the Ming to the early Qing dynasty. The sampled-shards of Nanjing Bao'en Temple site have three in category by content and feature: the white-glazed porcelain is fired with the raw material from Dangtu of Anhui province, the dark red-glazed is made of the red clay from Fangshan of Nanjing, and the articles of ceramic components are made in Jingdezhen, and the red-glazed porcelain is the mixture of Anhui's white clay and Fangshan's red clay together.

Keywords: Bao'en Temple; color-glazed objects; types; glaze-making technology; raw material; component; EDXRF

On The History and Significance of Royal-Drama Performance Tradition in Yuanmingyuan Imperial Garden

Zhang Liqun Liang Yan

The article Chinese appears from page 111 to 118.

Abstract: The royal drama performed in the Yuanmingyuan imperial garden (the Summer Palace) as a tradition went through five stages in history covering infancy, formation, boom, reformation and revival from the periods of Emperors (雍正), Qianlong (乾隆), Jiaqing (嘉庆), Daoguang (道光) to Xianfeng (咸丰帝) successively. The Summer Palace held the performance as the royal ritual and musical ceremonies, and as the entertainments for the festivals and daily life of the royalty. The Yuanmingyuan's royal drama performance meant more than a way of the royalty enjoying recreation, it played an important role in the history of Chinese opera development by regulating the 'watching-performing' order as norms, enlightening audience, civilizing the common people and promoting operas to spread and more else.

Keywords: Yuanmingyuanimperial garden; drama-performance tradition; formation; significance

Tracing the History of *'Ruyi'* Scepter

Zhang Linjie

Abstract: *'Ruyi'*, a kind of scepter deriving from an item like a backscratcher named *'Zhuazhang'* in the shape of a long-handled and a claw-head with fingers closed bent together, came out first in China and India of ancient times. The Chinese *'Ruyi in shape of Zhuazhang'* is dated back to as early as the Warring States period. Later, it was getting expanded in uses and popularized among emperors, scholar-officials and Buddhist monks through the Wei, Jin, Southern and Northern Dynasties, all of whom played an important role in promoting *'Ruyi'* forward. With the Sui-Tang times entering, *'Ruyi'* was gradually parted from *'Zhuazhang'* in shape and function to form its own style by the Song Dynasty. It was later adored by scholars as a piece of graceful artwork (Bǎ Wán in Chinese pinyin) in the middle and late Ming dynasty, finally attained the highest after entering the royal court of the Qing dynasty. But, after that, *'Ruyi'* went low from the Jiaqing-Daoguang (嘉庆 - 道光) period in spite of a moment of bloom in Empress Dowager Cixi's (慈禧) times once more to decline rapidly and fade out of the sight of the mainstream anyway.

The article Chinese appears from page 119 to 137.

Keywords: backscratcher named *'Zhuazhang'*; *'Ruyi'*; evolution; Buddhism; Taoism



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