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The relation of Hui and Han Nationality in Ming Dynasty: From 12 Art Relics
Он эки искусство буюмдарындагы байкалган Мин династиясындагы Хуэйзу
жана Ханзу элдеринин гармониялуу мамилелери
Гармония между народностями Хуэй и Хань в эпоху династии Мин: Взгляд на 12
художественных реликвий

Abstract. *The Hui Nationality originated from the western outlanders who lived in China in the Tang and Song Dynasties. With the conquering of the Mongolia in the Yuan Dynasty, a large number of Islamized Mongols and Turks moved eastward to the Central Plains of Yuan Dynasty, which is the main component of the Hui Nationality. By the Ming Dynasty, the official's loose policy on Islamic belief further strengthened the identity of ethnic groups who believed in Islam, and then, the Hui Nationality was formed in history. The cultural integration of Islamic and Chinese was not only reflected in daily life, but also in the concept of handicraft making. In this paper, the author selected twelve pieces of porcelain and bronze made in the Ming Dynasty with their appearance obviously mixed with the characteristics of Chinese traditional style and Islamic art demonstrating that in the daily life of the Ming Dynasty, the Han Nationality and the Hui Nationality had extensive contact and integration, which clearly suggests that there existed a harmonious relationship between Hui and Han in Ming Dynasty.*

Аннотация. Хуэйзу улутунун (КЭР Дунгандары) келип чыгышы Кытайда Тан жана Сун династияларынын тушунда өзгө журттан келген бөтөн жерлик кишилердин батыш аймактарда конуштанып тиричилик кылуусунан башталган. Монгол Юань империясынын территориясынын кеңейишине ээрчий исламдашкан монголдор менен түрктөрдүн көп бөлүгү чыгышты көздөй кытайдын Борбордук түздүктөрүнө көчүп келишкен жана алар Хуэй этникалык тобунун негизги компоненти болгон. Мин династиясынын тушунда өкүмөттүн ислам ишеними боюнча кенен эркин саясаты ислам динин тутунган этностордун өзгөчөлүгүн ого бетер бекемдеп, Хуэй улутун калыптандырган. Ислам маданияты менен Кытай маданиятынын жуурулушуусу карапайым жашоодо гана чагылдырылбастан, кол өнөрчүлүк концепциясында да чагылдырылган. Бул макала Мин династиясынын тушунда жасалган он эки фарфор жана колодон жасалган буюмдарды тандап алып аларда байкалган Хуэй Хан улуттарынын ырашкердүү мамилелерине талдоо жасайт. Бул искусство чыгармаларынын сырткы көрүнүшү салттуу кытай стилдери менен Ислам көркөм өзгөчөлүктөрүн айкалыштырат. Исламдык жана конфуцийчилик жуурулушканы билинип Хан жана Хуэй улуттарынын кеңири байланышын жана интеграциясын көрсөтүп турат. Мин династиясынын тушунда Хуэй улуту жана Хань Зу улуттарынын ортосундагы гармониялуу мамилени интуитивдик түрдө баяндаган

Аннотация. Народность Хуэй произошла от западных переселенцев, живших в Китае во времена династий Тан и Сун. После завоевания Монголии при династии Юань большое количество исламизированных монголов и турок переместилось на

восток в Центральные равнины династии Юань, которые являются основным компонентом народности Хуэй. К периоду управления династии Мин свободная политика чиновников в отношении исламской веры еще больше укрепила самобытность этнических групп, исповедующих ислам, после чего в истории сформировалась народность Хуэй. Культурная интеграция ислама и китайского языка отразилась не только в повседневной жизни, но и в концепции ремесленного производства. В данной работе автор отобрал двенадцать изделий из фарфора и бронзы, изготовленных в эпоху династии Мин, в их внешнем виде явно смешались черты китайского традиционного стиля и исламского искусства, демонстрирующие, что в повседневной жизни династии Мин представители народностей хань и хуэй имели обширные контакты и интеграцию, что ясно свидетельствует о существовании гармоничных отношений между хуэй и хань в эпоху династии Мин.

Keywords: *Art Relics, Ming Dynasty, Hui-Han Nationality relations*

Урунттуу сөздөр: көркөм чыгарма, Мин династиясы, Хуэйзу эли менен Ханзу элинин мамилелери

Ключевые слова: произведения искусства, династия Мин, отношения Хуэй-хань.

The Mongol Empire's westward conquest extended its territory to the Pacific Ocean in the east, the Mongolian plateau in the north, and Eurasia in the Arabian Peninsula in the west. The new continental-crossing pattern made Persians, Arabs, and Islamized Mongolians and Turks migrated to the east, which resulted to the instant spread of Islam. In addition, The Four Class System of the Yuan Dynasty objectively provided the conditions of internal identity for the formation of the Hui Nationality for later generations.

As the founder of the Ming Dynasty, Zhu Yuanzhang (1328-1398, born of the grassroots, eradicated the Yuan Dynasty (1271-1368) and put forward the founding slogan of "expelling northern barbarians and restoring China" at the early period of the establishment of Ming Dynasty. After reflecting on the national oppression system of the Yuan Dynasty and drawing lessons from the failure of the previous dynasty, Zhu Yuanzhang put forward a loose policy that the Mongols and Semu people were equal with the Han people, although they were not the Han Nationality.

The Official Attitude towards Islam and Muslims in Ming Dynasty

1. The Attitude towards Islam and Muslims during the Period of Taizu in Ming Dynasty
In the Ming Dynasty, Muslims who came to China through the western regions were still in a steady stream. According to the statistics of *Ming Shi Lu (Chronicles of Ming Dynasty)*, in the more than 100 years from Hongwu period (1328-1398) to Chenghua period (1447-1487) (Hongwu is the year name used by Zhu Yuanzhang, the founding emperor of the Ming Dynasty, and Chenghua is the year name used by Zhu Jianshen, the eighth emperor of the Ming Dynasty., there were 70 batches of Muslims from the West and nearly 50 batches of Muslims from the north [1]. In the third year of Hongwu, Zhu Yuanzhang said, "I am the emperor of the whole country and there are no differences between Han people and other nationalities. Although their surnames may vary, I will treat them equally." [2] It can be seen that Zhu Yuanzhang wanted to end the invasion of the Han Nationality by various foreign nationalities both territorially and culturally since the Song Dynasty pursuing the governance of the whole country with Confucian national view and establishing friendly relations with all ethnic groups. In the 5th year of Hongwu, Zhu Yuanzhang said: "All Mongolian and Semu people must marry the Han people and are not allowed to marry people of their own ethics. If anyone

broke the order, he or she would be fined for eighty sticks beat and become slaves.” [3] This policy of forcing Mongolian and Semu people to intermarry Han people expanded the Muslim population. Whether Han people marry a woman with Hui nationality or vice versa, a considerable number of Han Nationality turned to join the Islam. In the 28th year of Hongwu, Fu'an, the envoy of Zhu Yuanzhang, sent to the Timur Empire to make Timur pay tribute to the Ming court; In the 30th year of Hongwu, the Emperor of Ming Dynasty sent Chen Dewen, the Anchashi of Peiping, to Samarkand again, [4] which showed that the Taizong of Ming Dynasty intended to establish a tributary system and friendly relations with neighboring countries. Kraviyo heard a lot about China at the Timur Court: “... The Tatars called China tangus, which means ‘people who eat pork.’” [5] As for the describe of “嗜食豕肉”, it is inferred here to avoid the taboo of “猪” (pig) and “朱” (surname of Zhu). “猪” (pig) is the fast for Islamic believers, while “朱” is the surname of the Ming royal family. Kraviyo's experience in Samarkand showed that the Ming government's respect for Islamic customs had been known by people thousands of miles away.

The positive attitude of the Ming Government towards Islam and Muslims can be traced back to the beginning of the founding of Ming Dynasty. At that period, many Muslim generals made achievements in the battles to establish the Ming Dynasty, such as Chang Yuchun, Hu Dahai, Mu Ying, Mu Chun, Hai Yuanshan, Hua Yun, Ding Dexing and so on. Zhu Yuanzhang once ordered the construction of mosques in the capital in the West and South and southern Yunnan, Fujian and Guangdong, and wrote a book Hundred-Character Ode to Islam to praise Islam.

2. Attitude towards Muslims and Foreign Relations during period of Chengzu in Ming Dynasty
Emperor Ming Chengzu, Zhu Di once wrote a book called Saint Muhamad Monument Preface, which said: “People surnamed Sayyid, their ancestors were from Arab countries. Zhen'guan period of Tang Dynasty (627-649), Zu Peiang Peier was named Sayyid, that is, Muhammad, the saint of today's Halal religion.” “Sayyid” means “leader”, which is the honorific name of Muslims for the descendants of saints.

The contacts between the Ming Dynasty and the Timur Empire during the Yongle period in Ming Dynasty can also be seen in historical records. Emperor Chengzu sent Li Da and Chen Cheng to the western regions to present the credentials of the Ming Dynasty to the Timur imperial government. The Chinese version of this credential has been lost, but its Persian translation has been retained in the history book of Timur Khanate. In this credential, Ming Emperor Yongle did not respond (positively) to Shaharu (son of Timur's) request to convert to Islam, but praised Shah Rukh as the monarch sent by the Heaven to rule the land of Hui Nationality. It can be seen that although Timur Empire who converted to Islam was remote in location, the Ming government still recognized its ruling position in the western regions.

During the period of Yongle, the Ming government also opened the Siyiguan (literally means an Institute of the languages of the barbarians of the four) to facilitate exchanges with surrounding ethnic minorities and neighboring countries. There was a Hui Nationality House under the Siyiguan, where the Persian textbooks were compiled and these books titled Huihuiguan Zazi and Huihuiguan Yiyu were kept in Huayi yiyue (designation of multi-language dictionaries). Ming Siyiguan can be regarded as the earliest professional institution in China to conduct Asian research.

Muslim Zheng He assisted Emperor Chengzu during the “Jingnan Campaign” so he was deeply trusted and valued by the Emperor later. The emperor sent Zheng He's fleet to more than 30 countries in Asia and Africa as far as the west coast of Africa. Zheng He sent accompanying Muslims from his delegation to Mecca to make a pilgrimage in 1430, drawing

a "heavenly house Picture of Kaaba", which strengthened the friendship between the Chinese and Arab peoples [6].

3. Relationship between Emperor Wuzong and Islam

From the middle of Ming Dynasty to Zhengde Period in Ming Dynasty, the inward migration of Huihui gradually reached a climax [7]. Among the emperors of the Ming Dynasty, Zhu Houzhao, Emperor Wuzong of Ming, appraised Islam highly. He once wrote a poem to praise Islam: "Once a religion serves the people, there will be many believers, and few people know the secret of this; Buddha is cultivated by people, so people are Buddhas, who do not respect Allah?" Wu Zong also believed that: "All religions have bias and uphold their own ways. Only halal religion is deeply rooted in righteousness. Therefore, this religion has spread for a long time." Wu Zong's evaluation of Islam illustrated his understanding of the Islam Inscriptions. He was influenced by Islam and showed a tendency towards Islam in his belief. Urged by sycophants, Wuzong built a Bao-Fang (the Palace used by the emperor for pleasure) in the palace. There are many Hui beauties here, and there are also many Hui favor-Concubines in the harem [8]. It can be seen that Islam was very popular and prosperous in the period of Wuzong in Ming Dynasty.

In the 11th year of Zhengde of the Ming Dynasty, a man of Hui Nationality named Akbar in Istanbul, the capital of the Ottoman Turkish Empire, wrote a book called *Khatay nameh*, which listed the two Chinese Emperors "Jingtai" and "Chenghua". It also recorded that there were envoys from neighboring countries such as Huihui, Tubo, Tatar, Viguer, Nvzhen, etc, maintaining close communication with each other. The book also said that the Chinese called Islam "halal" [9].

Muslims in Civil Society of Ming Dynasty

1. The Formation of Hui Nationality in Ming Dynasty

In the Yuan Dynasty, Muslims were called "Huihui", "Huihe" and "Huihu", and Islamic scholars were also called "Dashiman" (Dānīsh-mān, similar pronunciation, but in different Chinese characters), but there was no formal name for Islam. In the Ming Dynasty, the names of "Huihui Jiaomen" or "Huihui Jiao" gradually appeared, and there were also names such as "Qingzhen Jiao" and "Tianfang Jiao." Among these names, "Huihui Jiao" "is more commonly used, and the omission of one word has formed a fixed name for" Hui Jiao" (Islam) in future generations [10].

The Ming Dynasty is an important development period in the history of Hui nationality in China. As an independent national community, the Hui nationality, based on the Islamized Mongols, Turks and Semu people in the Yuan Dynasty, continuously absorbed other ethnic groups in the Ming Dynasty, and finally formed in the early and middle of the Ming Dynasty. The opener policies made by the emperors of the Ming Dynasty towards Islam promoted the trade between the western countries and China, and then attracted many tribes of Islam in central and West Asia to continue to come to China. Since the Hongwu period, there has been a continuous eastward migration of Hui nationality. During the Zhengde period, the internal movement of the Huihui gradually reached a climax. In the Jiajing period, the inward migration gradually went slower, but it did not stop. With the increasing number of returnees moving to the central land, they either flew into the Central Plains or settle in various provinces in the northwest frontier to become permanent residents. In the Ming Dynasty, the number of Hui people from Western Turkic tribes who moved to the central land of China was considerable, and as many as 15,6000 Hui people were recorded in the records alone, which further expanded the ranks of Hui people and promoted the formation of Hui.

2. Exchange and Coexistence of the Hui and Han Nationality in Ming Dynasty

In Ming dynasty, the emperors' lenient and even esteem for Islam allowed positive political and cultural conditions for the establishment of the Hui Nationality, objectively further enhanced the non-governmental communications between the Hui Nationality and the Han Nationality. Since the Emperor Taizu, Muslims flourished in Huaixi (the west of Huainan). During the revolutionary struggle, most of his trusted courtier were Muslims, as well as the other emperors mentioned above who promoted Islam and were lenient towards Muslims. At the end, the number of the Han people believing in Islam was increasing. Therefore, in daily lives in the Ming dynasty, Muslims had completely become Chinese in terms of diets, dresses, language, and habits, and they even wrote Chinese characters, spoke Chinese, wore Chinese dresses, and picked out their own Chinese names. The assimilation policy of the Ming government made the Han people known as an important ethnic source of the present-day Hui Nationality, which had a great impact on the build and appearance of the present-day Hui people. In the field of academic thought, Ming dynasty was a period of comprehensive sinicization and localization of Islam in China, in which Confucianism for the interpretation of the Koran was the main method of spreading the Koran. The methods of "interpreting the scriptures with Confucianism," "dispatching Confucians to the Hui Nationality," and "applying Confucianism to the practice of daily life" promoted the sinicization and localization of Islam and led to the historical dialogue between the Muslims and Confucians, thus promoting the adaptation to China for Hui Nationality, an immigrant group [11].

It is important to mention the Chinese translation activities that emerged in the Ming dynasty here. Prior to the Ming dynasty, the firmness of Muslims' faith can be judged by their command of Arabic or Persian. In the Ming Dynasty, Muslims and Han people experienced a period of coexistence and acculturation based on the official regulations that forced intermarriage between Muslims and Han people and the banned on Hu clothing, Hu language, and Hu surnames. By the middle and late Ming dynasties, Arabic and Persian were used only in religious activities and slowly faded out in daily life, and Chinese were gradually popular in daily life for the Muslim community. Because of lacking of Islamic scriptures in Chinese, the declined use of the religious language aroused a crisis of faith and resulted in a lack of successors to the religious profession. The Muslim scholars took on the national responsibility of writing the classics of Islam in Chinese [12]. In the middle and late Ming Dynasties, the Jesuits, represented by the Italian Jesuit missionaries Ming Jian Luo and Matteo Ricci, came to China from the South China Sea to spread Catholicism, and the Jesuits adopted the religious communication strategy of "He'ruyifo" literally means "do as the Confucians do and against the Buddhism" "by wearing Chinese clothes, learning Chinese characters and studying Confucian classics. This was a stimulus for the Islamic scribes, who were inspired by it and consciously combined the teachings of Islam with traditional Chinese thought in their Chinese translations, and wrote about the Islamic faith in Chinese, which was an "advocacy campaign for the protection of Islam and an enlightenment in the field of ideology and culture in the history of Islam" [13].

Hui-Han Relations in Ming Dynasty through Art Relics

The Muslims in the Hui Nationality not only ushered in the era of the sinicization of Islamic culture, but also inherited the Islamic art, bringing artistic techniques characteristic of Islamic culture to Han Chinese art while localizing the spread of religion. A large number of art works and culture relics featured both Islamic and Chinese culture have been excavated in China and foreign archaeological activities, and most of which were made during the Yuan, Ming and Qing dynasties, an important period in the Chinese history for the rise and development of the Hui Nationality. From the style and craftsmanship of these artifacts, people can clearly realize the influence of Islamic culture to Chinese culture, and vice versa. The

following twelve art works from the Ming Dynasty collected in China and abroad, are mainly porcelain and bronze. From the introduction, we can see the intermingling of cultures in them.

1. Porcelain

The Ming Dynasty was another heyday on porcelains in the history of Chinese porcelains after the Song Dynasty. The craftsmanship and design in Ming dynasty have reached the apex of Chinese porcelain, especially its design style which has a close connection with Islamic culture, reflecting the flourishing of Islam in the Ming dynasty and the extensive exchanges with Islamic countries in the West. Chencheng, a diplomat in Ming dynasty, visited Timuriden and left the record saying that the porcelains made in Timuriden were exquisite... porcelains made in both two countries, Chengcheng though spoke highly of the porcelain of Timuriden, pointed out their crafts on porcelain were inferior to China's. In the development of the porcelain industry, the facilitation made by the Hui people was mainly reflected in the following aspects: the introduction of pigments, styles, patterns and crafts of porcelain from Islamic countries of Arab; Muslim merchants' involvement in the porcelain trade [15]. The emperor of Ming dynasty especially valued the trade during the tribute period and awarded lots of porcelain to Islamic countries.

In his seventh voyage to the Western Seas, Zheng He carried a lot of fine porcelain produced by the official kilns, and also imitated the shapes of wares from Islamic countries in West Asia, and the porcelain with Arabic script and Persian calligraphy for daily use and tribute to meet the needs of the tributary countries. The emperor of Ming dynasty also awarded fine porcelain censer and other artworks to large mosques everywhere by royal decree.

The following seven pictures are concerned about blue and white porcelains and other celadon relics. In these porcelains, especially the blue and white porcelains, decorative motifs typical of Chinese culture, such as auspicious clouds, rebus, lotus, Ru-Yi, and bead-patterns, are interspersed with Persian, Arabic, and star and moon figures, making it difficult to define who the protagonist is. The latter two celadon vases and jars, now in the Topkapi Museum in Istanbul, Turkey, are of typical Arabian design, using the firing craft of Chinese celadon and processing by Chinese and Islamic craftsmen separately, and finally forming the final unique appearance, reflecting the intermingling of the two cultures and aesthetics of China and Iran, which can be concluded that the two wares, though not big, manifest the great interaction between Muslim culture and Confucius.

<i>Serial</i>	<i>Exterior</i>	<i>Era</i>	<i>Descriptions</i>	<i>Current collected in</i>
1		<i>Zhengde Period of Ming Dynasty (1506-1521)</i>	<i>Arabic-inscribed Blue-and-White Flowers Porcelain Jar. Its height is 36cm with the diameter of mouth and bottom of 17.3cm, and 18cm respectively. The blue-and-white color appears grey, while the glaze is bright and smooth. On the short contracted neck and belly, there are scripts in both Arabic and Persian saying "Devotees are Sweet".</i>	<i>Capital Museum of China</i>

2		<i>Yongle Period of Ming Dynasty (1403-1424)</i>	<i>Blue-and-White Octagonal Candlestick with Floral Designs It height is 38.5cm with mouth and bottom diameter of 9cm, and 23.5cm. The mouth is decorated with banana leaves, fret and lotus petals with the outer support part decorated with chrysanthemums, pedestal intertwining branches and fret on the bottom. This candlestick imitates candlestick of Islam in Middle East in shape and design</i>	<i>Beijing National Palace Museum</i>
3		<i>Zhengde Period of Ming Dynasty (1506-1521)</i>	<i>Arabic-inscribed Blue-and-White Begonia Seal Box. The diameter of mouth and bottom is 9cm and 7.4cm respectively with the height of 5.5cm. The cover top and box belly are decorated with Tendril Pattern and the middle inscribed with a squared Arabic characters.</i>	<i>National Museum of China</i>
4		<i>Zhengde Period of Ming Dynasty (1506-1521)</i>	<i>Blue-and-White Persian Jar Its height is 21.3cm, with the mouth diameter of 16.8cm. The jar is consecrated and inscribed with Persian. The shoulder is decorated with Ru-Yi cloud patterns and the bottom with branches of plum blossoms.</i>	<i>China Taipei Palace Museum</i>
5		<i>Zhengde Period of Ming Dynasty (1506-1521)</i>	<i>Blue-and-White Arabic Plate It is 7.5cm high with the mouth and bottom diameter of 58.5cm, 36cm respectively. At the center of the plate, there craves rhombus-shape pattern surrounded by plants, and Arabic sentence saying "Thanks for bounty given by Allah," The outer circle of plate is decorated with bead-shaped cloud motifs</i>	<i>Golestan Palace, Iran</i>
6		<i>Yongle Period of Ming Dynasty (1403-1424)</i>	<i>Pyriform Celadon On the body, there is decoration of fences, banana leaves, flowers and plants. The silver handle and cap were added by the craftsman of Ottoman Empire after exporting to Ottoman Empire.</i>	<i>The Topkapı Palace</i>
7		<i>Approx. in the 14th century</i>	<i>Celadon Gourd Bottle On the body there is decoration of peonies. It was gold plated by the craftsman of Ottoman Empire after exporting to Ottoman Empire.</i>	<i>The Topkapı Palace</i>

2. Bronze

In addition to porcelains, the production of bronzes in the Ming Dynasty also pushed the craft of bronze casting, which had been available in China since the first three Dynasties (dynasty of Xia, Shang, Zhou), to its peak. Especially in Xuande period (1426-1435), it is a period that China's bronze alloy casting process reached peak in the history, most of the raw materials used were the foreign bronzes brought back by Zheng He from the Western countries. The

value of bronzes at that time was several times higher than the gold artifacts in circulation. Most of bronzes in Ming dynasty were bronze censers, used for ritual, which were different from the Hui's, extremely cultural and tasteful ornaments. Censers in Hui were placed in halls or mosques for incense to purify the air, which were gorgeous and beautiful. The following five bronzes from Ming dynasty represent obvious Islamic aesthetic features.

<i>Serial</i>	<i>Exterior</i>	<i>Age</i>	<i>Description</i>	<i>Currently collected in</i>
8		<i>Xuande Period of Ming Dynasty (1426-1435)</i>	<i>Zhenghe Bronze Bell. The Bell is 83cm high, 2cm thick with the mouth diameter of 49cm. The top handle was decorated with dragon motifs and the shoulder with eight tri-gram and cloud-and-thunder patterns, on the bottom there inscribed "To pray for the safe voyage to the western sea: Zheng He (Eunuchs), Wang Jinghong and other guards proposed to cast the bronze bell."</i>	<i>National Museum of China</i>
9		<i>Jingtai Period of Ming Dynasty (1450-1487)</i>	<i>Arabic-inscribed Gold Thread Bronze Censer It is 13.5cm in height with mouth diameter of 17.8cm. Its body is decorated with gold motifs, the mouth with gold fret, the shoulder inscribed with Arabic, and the belly with graceful interlock branch lotus. The censer is an artistic relic with combined characteristics of both Han and Hui nationalities</i>	<i>Capital Museum of China</i>
10		<i>Xuande Period of Ming Dynasty (1426-1435)</i>	<i>Arabic-inscribed Lion-shape Censer It is 40cm in height, with the mouth diameter of 19.5cm, On the belly, there are hollow argyle patterns, with the praise of Allah inscribed by Arabic in the inner cover. On the top there sits a stone lion meaning to keep evils away.</i>	<i>The Nationality museum of ZhangIji aChuan County</i>
11		<i>Zhengde Period of Ming Dynasty (1506-1521)</i>	<i>Rectangular Censer. It is 8.5 cm in high, with the width 14.5 cm and length 21.5cm. The pedestal height is 7cm, width 12.5cm, length 15.5cm. On the two sides, there are parallel handles, with the praise of Allah inscribed by Arabic in front of the belly.</i>	<i>Private collection</i>

12		<i>Zhengde Period of Ming Dynasty(1506- 1521)</i>	<i>Arabic-inscribed Pure Bronze Censer. Its height is 13 cm with the longest part of 16 cm in circumference. On the belly there is an inscribed Arabic sentence saying "The prophet wish God to bless him" .On the middle there is decoration of tendrils and Ru-Yi cloud motifs.</i>	<i>Gansu Provinci al Museum</i>
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Conclusion

Compare with the former dynasties, there were greater exchange, interaction and communication between Islamic culture and Chinese culture in the Ming and Qing dynasties. The Islamic culture in China, rooted in the Arabic Islamic culture, drew its nourishment from the land of Chinese culture. As for the history of China after the Tang Dynasty, the influencing factors concerned Islamic culture came from the western countries and the formation of the Hui nationalities should not be ignored. The sinicization of Islamic culture is serves as a branch of the world Islamic culture, but more an integral part of Chinese culture.

Islamic civilization is an important cultural system in the history of human social development. As the famous scholar Ji Xianlin said, "There are only four countries: China, India, Greek and Islam have their unique cultural system featured by long history, vast territory, a system of one's own and profound effect. From the Tang Dynasty to the Qing Dynasty, central plains to the Western regions, the ancestors of the Hui Nationality in China not only fused the Islamic culture into the ancient Chinese culture on such a vast territory, but also spread the Chinese culture to the ancient Silk Road with thousands of kilometers long. Culture is transnational and open, which develops unstoppably. The Hui Nationality is the most populous and widely distributed ethnic group among the fifty-five identified minority groups in China. Chinese culture contains not only Han culture but also the culture of minority groups with the culture of Hui Nationality as one of the representatives.

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(Отзыв) Recommendation Letter

I hereby recommend the article, "The relation of Hui and Han Nationality in Ming Dynasty: From 12 Art Relics", composed by Ms. Shi Wenxuan, to be published by your journal. This article focusing on 12 pieces of art relics, features a new perspective, adopting methods both on historical research and archaeology. It has also applied plenty of ancient documents, its conclusion is reasonable and the use of language has reached the academic standard.

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