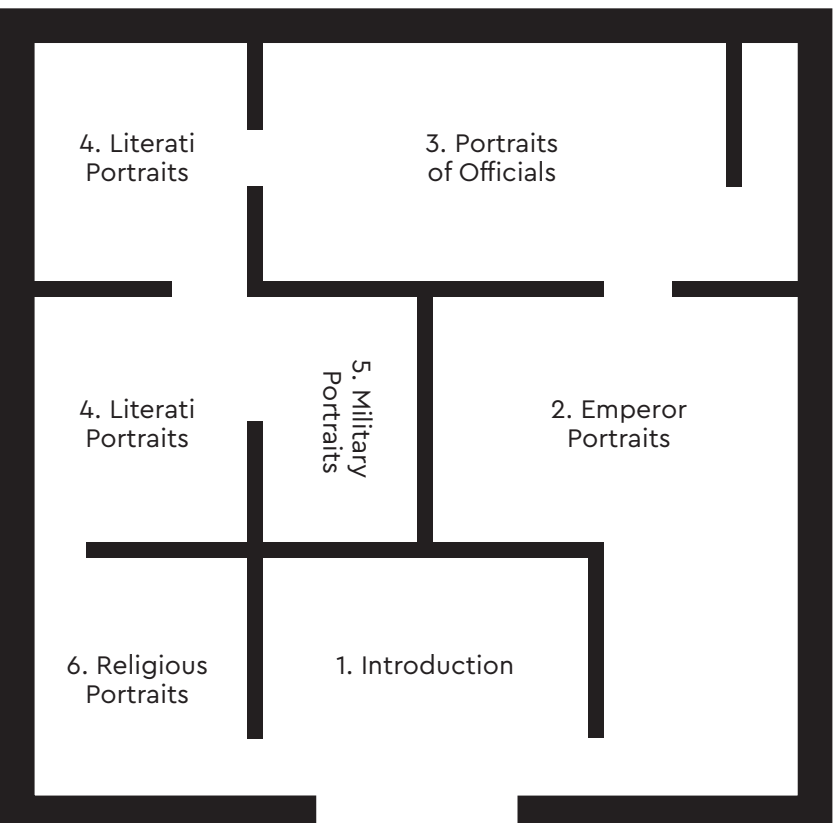


SITE PLAN UPPER LEVEL



1. INTRODUCTION: ANCESTORS AND LITERATI, CHINA AND EUROPE

Portraits play an important role in the art of all world cultures. In China, two main genres in portrait painting exist: large-format remembrance portraits of deceased ancestors and usually much smaller, informal portraits of various kinds. Ancestor portraits are only unrolled on certain holidays. On these occasions the persons depicted receive offerings and for a short time they become living members of the family again. A classical ancestor portrait from around 1600 is hanging in the center of this introductory room. A typical informal portrait, of the scholar Zhu Maoshi, is hanging on the wall to the left. The small, fine face was painted in 1653 by a famous portrait painter, the background by a famous landscape painter. This form of collaboration in portrait painting is quite usual in China, but rare in Europe. Both the painters and the person depicted belonged to the educated upper class, the literati class. The painting next to it shows the same scholar Zhu Maoshi making a sacrificial offering in front of the ancestor portrait of his parents, and so unites the world of the ancestor portraits with informal literati portraits. The European portraits incorporated here, and at other points in the exhibition, form a bridge to the Gemäldegalerie (Old Master Paintings) and the Kupferstichkabinett (Museum of Prints and Drawings) right next to this exhibition hall. They are an invitation to think about portrait painting across different cultures. What is similar, what is different? "Faces of China" is admittedly about Chinese portraits and yet such questions arise again and again.

1.1

Portrait of Yang Woxing Unidentified Painter

佚名 楊我行神像

16th–17th cent.

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 921.1.149

The Ming dynasty scholar Yang Woxing wears an outfit known as *changfu*, usually worn by officials: a red voluminous robe with a white round collar and wide sleeves. The composition of the painting is typical for this period: the sitter is depicted seated, frontal, life-size and in full-length. The color of his robe and the square rank badge embroidered with golden pheasants indicate his official rank. Exotic carpets from Ningxia in China's far west, depicting a pair of lions playing with an embroidered ball, appear frequently in ancestor portraits of this period.

1.2

Portrait of a Genoese Lady Anthony van Dyck (1599–1641)

1622–1623

Oil on canvas

Staatliche Museen zu Berlin, Gemäldegalerie, 782C

Just like her temporary Chinese companion this Italian lady wears formal clothes that indicate her status. The carpet on which her chair is placed comes from the Middle East; in her hand she holds a folding fan, long known in China and Japan but introduced in Europe only around 1500.

1.3

Zhu Maoshi Worshipping His Ancestors

Bian Jiu

卞久 朱茂時祭祖先像

Qing dynasty, Shunzhi period (1644–1661), ca 1650

Hanging scroll, ink and colours on silk

The Palace Museum Beijing, XIN 134761

This double portrait shows ancestor worship in action. In front of a scroll painting with three figures in red robes kneels Zhu Maoshi (1595–ca. 1665). He is worshipping his ancestors. The central figure in the scroll painting is Zhu's father accompanied by his two wives. Although commissioned to illustrate Zhu's filial piety, Bian Jiu, a portrait painter from Louxian (in present-day Shanghai), rendered Zhu's face in profile as a portrait. The scissors on the tray in Zhu's hands are supposed to scare off evil ghosts, those who may approach the offering table in the wake of the spirits of the ancestors.

1.4

Portrait of Zhu Maoshi

Xie Bin (1602–after 1680),

Xiang Shengmo (1597–1658)

謝彬 項聖謨 補景朱茂時像

Qing dynasty, Shunzhi period (1644–1661), 1653

Hanging scroll, ink and colours on silk

The Palace Museum, Beijing, XIN 100958

This portrait presents Zhu Maoshi in frontal view and in a relaxed pose. He is likely sitting in his waterfront garden. It is a joint work made by two artists, a portraitist and a landscape painter. While the former, Xie Bin, had knowledge of Western painting, the family of the latter, Xiang Shengmo,

owned one of the largest collections of painting and calligraphy ever assembled in China. Zhu Maoshi came from an illustrious literati family of officials in Xiushui (near present-day Shanghai) where he built his retreat "releasing Cranes Island" after the Manchu conquest.

1.5

The Merchant Marcus Levin (d. 1790)

Daniel Nikolaus Chodowiecki (1726–1801)

1787

Oil on oak wood

Staatliche Museen zu Berlin, Gemäldegalerie, 491C

Chodowiecki was one of the most famous painters, copper engravers, and etchers of eighteenth-century Berlin. He liked to work in small formats. This simple portrait with a gray background stands in strange contrast to its extravagant frame. In the eighteenth century, neither oil painting nor gilded frames existed in China, but the finely portrayed face of this painting resembles many a Chinese portrait.

1.6

Self-Portrait of the Painter

Ottavio Leoni (ca 1578–1630)

Ca 1595–1597

Drawing, black and white pencil on blue grey grounded paper
Staatliche Museen zu Berlin, Kupferstichkabinett, KdZ 17144

Chinese painters worked with brushes, ink, and water-colours. European artists had the choice of working with oil paints or drawing with pencil, a quill, charcoal, or chalk. European monochrome or slightly coloured portrait drawings can easily be compared with Chinese works.

1.7

Portrait of a Lady

(Francesca Genga?) with Infant

Federico Zuccari (1540–1609)

Ca 1600

Black pencil and red chalk on paper
Staatliche Museen zu Berlin, Kupferstichkabinett, KdZ 8491

In Chinese portraits only the face is drawn from life. A three-dimensionally modeled body cannot be found, let alone a naked one, even if the depicted was only a baby.

1.8

Adelaide, Queen of England (Adelheid von Sachsen Meiningen, 1792–1849)

Samuel Friedrich Diez (1803–1873)

1842

Pencil, ink and water colours on paper

Staatliche Museen zu Berlin, Kupferstichkabinett, SZ Diez 22.

With the exception of the parts drawn in pencil, this portrait by the Meiningen-based court painter Diez is executed entirely in „Chinese“ materials. It therefore invites comparison with Chinese works.

2. IMPERIAL PORTRAITS

Just as in other parts of the world, the rulers of China attached great importance to the pictorial documentation of their own person. The formal portraits of empresses and emperors, depicted in a frontal view are ancestor portraits. They were displayed and worshipped on certain holidays in the imperial ancestral temple to the southeast of the Forbidden City. The informal portraits that show the emperor as a collector of antiques or the empress as a mother were ordered from the imperial workshops for occasions like birthdays or the New Year. In both portrait forms, the magnificent robes worn with imperial symbols such as the dragon and phoenix, sun and moon are just as important as the sitter's face. There is, however, a great difference between the robes of the Ming and Qing periods: wide sleeves and a simple black scholarly hat were worn in the Ming period (1368–1644); narrow sleeves with hoof-shaped cuffs and a hat or crown with red tassels in the Qing period (1644–1912). The Manchus, who conquered China in 1644 and established the Qing dynasty, were originally a horse-riding people. The influence of Western portrait painting is visible in the Qing portraits, but not yet in the Ming portraits.

2.1

Portrait of Prince Xian of Xin (Zhu Youyuan), 1476–1519

Unidentified Court Painter

佚名 興獻王朱祐杭像

Ming dynasty, Hongzhi period (1488–1505) / Zhengde period (1506–1521)

Hanging scroll, ink and colours on silk

The Palace Museum, Beijing, GU 6210

Throwing us a frontal gaze, Prince Xian wears a yellow court robe embroidered with cosmic symbols of good fortune: medallions with five-clawed dragons as symbols of the emperor, phoenixes on the sleeves as symbols of the empress, and a red sun disc and a white moon disc on his shoulders. Most likely made in the imperial workshops in the first half of the sixteenth century, the scheme of this portrait marks the complete turnaround in style that took place almost abruptly in the mid-fifteenth century: the frontal view replaced the half profile that had dominated portrait painting for centuries, while the face of the emperor appears in doll-like rigidity.

2.2 and 2.4

Portrait of Dowager Empress Xiaozhuangwen in Informal Dress (Frontal Half-Portrait)

Unidentified Court Painter

佚名 孝莊文皇后半身便裝像

Qing dynasty, Kangxi period (1662–1722)

Album leaf, ink and colours on paper

The Palace Museum, Beijing, GU 6381

The two informal portraits of Dowager Empress Xiaozhuangwen show identical facial features, hair and ear jewelry, which suggests that the portraits were made around the same time. While in the three-quarter view portrait her face appears as if in close-up, presenting a much wider range of physiognomic features, the frontal view creates an impression of considerable distance—the face is proportionately smaller and its iconic pose has an intimidating effect. The common elements in style of painting and physiognomy shared between this front-view portrait and the formal imperial portrait of the empress nearby, also suggests that the small-format likeness was transferred to silk for the full-size portrait and that the robe of the state, the phoenix crown, and accessories in the court painting were added afterwards.

2.3

Portrait of Dowager Empress Xiaozhuangwen in Court Dress Unidentified Court Painter

佚名 孝莊文皇后朝服像

Qing dynasty, Kangxi period (1662–1722)

Hanging scroll, ink and colours on silk

The Palace Museum, Beijing, GU 6378

As mother of the first ruler of the Qing dynasty, the Shunzhi Emperor (r. 1644–61), and grandmother of his successor, the Kangxi Emperor (r. 1661–1722), Dowager Empress Xiaozhuangwen became the most powerful and highly regarded woman at court. This formal portrait is a frontal depiction of Xiaozhuangwen as a matron. The composition is characteristic of imperial portraits from the court academy in the late seventeenth and early eighteenth centuries and takes its cue from counterpart male portraits of the time. Here, however, her hands and feet are concealed beneath the richly embroidered robe.

2.5

Court robe

黃色紗繡菜雲金龍紋女袂朝袍

Qing dynasty, Yongzheng period, 1722–1736

Yellow satin embroidered with patterns of clouds and dragons in colours and gold

The Palace Museum, Beijing, GU 41902

The court gown (*chaopao*) in yellow silk with a wide shoulder collar belonged to the empress. It is embroidered with dragons in gold, and at the lower hem a wave motif can be seen.

2.6

Coral Necklace

Unidentified Painter

珊瑚朝珠

Qing dynasty, 18th–19th cent.

The Palace Museum, Beijing, GU 225861

The court necklace derives from the Buddhist rosary. Like the rosary, it has 108 pearls, as well as four big pearls to symbolise the seasons. The positioning of the three short strands is gender-specific: two left and one right is for a woman; the opposite way is for a man.

2.7

Portrait of the Tianqi Emperor (Xizong, Zhu Youjiao) in Court Dress

Unidentified Court Painter

佚名 明熹宗朱由校朝服像

Ming dynasty, Tianqi period (1621–1627)

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, GU 6209

Most likely painted in the imperial studios, this portrait depicts the Tianqi Emperor who took up the imperial throne at the age of fifteen and died of illness at the age of only twenty-two. Portraits of rulers of this time had a double function. They served as ritual objects in ancestor cult practices and as strategic tools in political power struggles. In comparison to the portrait of Prince Xian of Xing, made about one hundred years earlier (seen in the previous gallery), this painting reveals a considerable depth of symbolic content, with an increased wealth of detail and the addition of a screen as a sign of status.

2.8

Portrait of a Nobleman with his Consort Unidentified Painter

佚名 夫婦像

Qing dynasty, 18th cent.

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 921.1.153

Placed in the center of what looks like a family reception hall, the seated couple is portrayed in formal posture and costumes. The diminished size of the sitters and their spacious architectural surroundings as well as the inclusion of landscape elements differ from other life-size ancestor portraits. The composition includes a single large scroll painting that hangs on the wall behind the sitters, featuring a pair of deer on the left and a pair of cranes in the foreground on the right, as well as a slope with tall pine trees that partially blocks a stairway—the composition is strikingly similar to a portrait to be found in the next gallery. The hanging scroll features landscapes painted in monochrome ink, presumably to express the sitters' literati taste, and the deer and cranes have long been considered auspicious animals symbolizing longevity as well as high official emolument and rank in Chinese culture.

2.9 Informal Robe

寶藍色團龍紋暗花紗單袍

Qing dynasty, Daoguang period (1821-1850)

Blue muslin with dragon medallions

The Palace Museum, Beijing, GU 43143

A robe made of blue silk satin with dragon roundels is the everyday wear of emperors and empresses. The flap is closed with buttons on the right. In China, no buttonholes were used, rather ball-shaped buttons made of fabric or metal were inserted through small fabric slings to fasten clothing.

2.10 Court Robe

大紅色織金緞接石青色寸蟒妝花緞夾朝裙

Qing dynasty, Qianlong period (1736-1795)

Red and blue brocade, embroidered with colours and gold

The Palace Museum, Beijing, GU 42319

This undergarment made of red silk damask with interwoven dragon patterns and gold-embroidered characters named *shou* (long life) has a wide, dark blue hem with coloured dragon roundels.

2.11

Crone with Pearls

點翠嵌珠皇后朝冠

Qing dynasty, 18th–19th cent.

The Palace Museum, Beijing, GU 60084

This crown adorned with golden phoenixes and pearls was worn by the empress. The phoenix is the female equivalent pendant to the male dragon.

2.12

Court Vest

石青色緞繡彩雲金龍紋夾朝褂

Qing dynasty, Yongzheng period (1723–1735)

Azure blue satin embroidered patterns of clouds and dragons in colour and gold

The Palace Museum, Beijing, GU 42457

A court jacket (*chaogua*) of blue silk, embroidered with gold dragons. This long, sleeveless jacket was worn over the yellow court gown and under the shoulder collar.

3. PORTRAITS OF OFFICIALS

Imperial examinations paved the way into entering the administrative organisation of China during the Ming and Qing dynasties. The knowledge examined related exclusively to the classical texts of Confucianism. Basically, any man could take part in the three examinations at district, provincial, and metropolitan levels. However, only a few hundred candidates passed the highest palace examination, which was held in the capital every three years. These *jinshi* (scholars presented to the emperor) held the highest public offices. When they were working in the palace or in the capital they had the privilege of taking part in the early-morning imperial audiences. If they were given a post in a distant province, they would have to undertake long journeys, by boat, on horseback, or carried in a sedan chair. The scholars had to change posts every three years. Some officials had the stages of their career documented in a "Pictures of an official's career" series, a special genre in Chinese portrait painting. The highlights of these series were the encounters with the emperor.

3.1

Father and Son Attending an Imperial Audience

Wu Zhuo

吳焯 父子趨直圖

Qing dynasty, Qianlong period (1736–1795), 1790

Handscroll, ink and colours on paper

Royal Ontario Museum, Toronto. Acquisition made possible by the generous support of the Louise Hawley Stone Charitable Trust, 2005.33.1

Painter Wu Zhuo, a native of Haizhou (Jiangsu Province), portrayed two men in official winter attire in front of an imposing building: Weng Fanggang (1733–1818), a high official, and his second son Shupeì (1764–1811). Paintings of officials attending an imperial audience had seen an increase in demand since the sixteenth century. While Weng Fanggang is depicted as a bearded man of substantial composure, his son is much shorter in stature. While this may have been the case in real life, it is more likely that Wu used the traditional convention of representing subordinate figures at a reduced scale to denote their lesser importance in social status.

3.2

Portrait of a Military Officer and His Wife

Unidentified Painter

佚名 夫婦像

Qing dynasty, 18th–19th cent.

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 921.1.154

Placed in the center of what looks like a family reception hall the seated couple is depicted in formal posture and costumes. The diminished size of the sitters and their spacious

architectural surroundings as well as the inclusion of landscape elements differ from other life-size ancestor portraits. The composition is strikingly similar to a portrait in the previous gallery: both include a single large scroll painting that hangs on the wall behind the sitters, a pair of deer on the left and a pair of cranes on the right side in the foreground, as well as tall pine trees on a slope that partially block the stairway. While the hanging scrolls feature landscapes painted in monochrom ink, presumably to express the sitters' literati taste, the deer and cranes have long been considered auspicious animals symbolising longevity as well as high official emoluments and ranks in Chinese culture.

3.3

Portrait of a Civil Official Awaiting Audience

Unidentified Painter

佚名 早朝像

Qing dynasty, late 18th cent.

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 921.32.102

An unknown official in a long red robe and a tasseled hat with stretched sides, both characteristics of Ming dynasty court dress, stands near the easternmost of the five bridges leading to the Gate of Heavenly Peace—the first of the great gates giving access to the Forbidden City. His descendants, who had this painting copied two centuries later, no doubt wanted to convey feelings of loyalty and piety, honesty and modesty. The clouds also serve as a reminder that the palace of the Forbidden City is not to be seen by ordinary people.

3.4

Official's Winter Hat and a Peacock Feather Plume

暖帽

Qing dynasty, 19th cent.

Silk, brass, glass, feather

Staatliche Museen zu Berlin, Ethnologisches Museum, ID 40051; ID 35789 a,b

In the Qing dynasty, officers wore a hat with a border of black velvet or fur during winter, from September to April. The hat's opaque pink knob denotes a second-rank official (there were nine ranks altogether). In the jade tube a frond with peacock feathers was inserted. The one shown here is still in the original package from the store.

3.5

Official's Summer Hat

涼帽

Qing dynasty, 19th cent.

Silk, bamboo

Staatliche Museen zu Berlin, Ethnologisches Museum, ID 40052

From April to September, the summer hat was worn with red fringes over a light bamboo frame. The transparent red knob indicates the first and highest official rank.

3.6

Official Career of Zhang Han

Zhang Han (1511–1593)

張瀚 張瀚宦蹟圖

Ming dynasty, ca. 1570s

Handscroll, ink on paper

The Palace Museum, Beijing, XIN 92637

Zhang Han was not only a high-ranking government administrator in civil and military affairs but also a scholar uniquely blessed with artistic skills. In this work, Zhang uses images executed in the *baimiao* manner (drawing using fine ink lines only) and explanatory texts to recount the ups and downs in his own official career. Inscriptions remark of how the scroll was originally the second in a set of three that were separated and dispersed in the early Qing dynasty. The present scroll was ransomed back by Zhang Han's granddaughter using funds from her dowry.

3.7

Three Rank badges

補子

Qing dynasty, 19th cent.

Silk and gold thread

Staatliche Museen zu Berlin, Ethnologisches Museum, I D 42889; I D 46734 a,b; I D 12927

Rank badges were sewn on the front and back of officials' robes. Various animals designated the nine ranks, differentiated between civilian and military officials. The white heron designated the 6th civilian rank, the *qilin* lion on a rock in the ocean the 1st military rank, the goose the 4th civilian rank.

3.8 Two Court Sceptres (*hu*)

笏

Qing dynasty, 19th cent.

Ivory

Staatliche Museen zu Berlin, Ethnologisches Museum, ID 7611, ID 23867

An official who was admitted to the imperial audience by the emperor had to hold an ivory tablet with both hands.

3.9 Official Career of Xu Xianqing Yu Shi and Wu Yue

余士 吳鉞 徐顯卿宦蹟圖

Ming dynasty, Wanli period (1573–1620), 1588

Album of 26 leaves (6 shown), ink and colours on silk

The Palace Museum, Beijing, XIN 77917

In 1587 or 1588, Xu Xianqing (1537–1602), by then a senior official in the prestigious Hanlin Academy, looked back at his life and composed twenty-six poems to record the most significant events in his professional career. He further commissioned a visual, biographical record based on these poems. While some scenes pertain to dreams and incidents that foretell success, good fortune, and miraculous recovery from a grave illness, other center on his career achievements. Even though Xu had not played any significant roles in the political arena, this work has become an invaluable visual record, also of Ming architecture, customs, dress code, and government regulations.

4. LITERATI PORTRAITS

Almost all of the artists, scholars, and art collectors portrayed here passed the highest or at least the first or second of the imperial examinations. Many of them worked as officials. The circles producing and consuming art in the Ming and Qing dynasties corresponded, almost seamlessly, to the educated literati class. From the early seventeenth century, the more prominent portrait painters were also included in this circle—even though the artist who painted the face in some of the portraits was not specifically named. The first room in this section is reserved for paintings in which the literati set themselves within a scene accompanied by their preferred objects: the seven-stringed zither (*qin*), works of art and antiques, as well as the tools of their trade, brushes, ink, inkstone, and paper. In the second room, portraits of some of the greatest Chinese artists have been brought together. Patrons were of paramount importance for artists. The Qianlong Emperor, presented here in a portrait from 1780, was also an art patron, perhaps the greatest patron of the arts of the eighteenth century. Displayed next to him is the large portrait of Master Jing from 1767. Master Jing may have also been an art patron; he was posted to Yangzhou in 1768 as an inspector of the salt and iron monopolies. In the second half of the eighteenth century, Yangzhou became China's art city, supported by rich salt merchants who sponsored artists.

4.1

Picture of a Friend of Antiquities

Wu Jun (fl. mid-19th cent.)

吳儁 友古圖

Qing dynasty, Daoguang period (1821–1850), 1848

Handscroll, ink and colours on paper

The Palace Museum, Beijing, XIN 134762

Jin Chuansheng (1803–1866; also named Lanpo) became known for collecting and publishing ancient Chinese inscriptions and bronze seals. In the nineteenth century, the world of Chinese scholars was shattered both by foreign aggression—especially during the Opium Wars—and the Taiping Rebellion (1850–1864). During the Taiping Rebellion, part of Jin Lanpo's collection was destroyed, and the calligrapher Dai Xi, who wrote the three-character frontispiece for this work, even committed suicide when the city of Hangzhou was conquered by the Taiping rebels in 1860.

4.2

The Meeting of the Five Equals

Ding Cai

丁綵 五同會圖

Ming dynasty, Hongzhi period (1488–1505)

Handscroll, ink and colours on silk

The Palace Museum, Beijing, XIN 147543

Five high-ranking officials have gathered in a site that features the characteristic elements of the Jiangnan gardens found in southeastern China, such as Taihu rocks, paulownia, and banana trees. Wearing red or blue court robes with rank badges they met to enjoy tea, play the board game Go or

perform music on the *guqin* (zither). Auspicious animals are also present, such as a recumbent deer and a crane, symbolising the desire for wealth and longevity.

4.3

Portrait of Wang Yuyan Drawing Orchids

Pan Gongshou (1741–1794)

潘恭寿 王玉燕寫蘭像

Qing dynasty, Qianlong period (1736–1795), 1790

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 100935

Seated within a scholar's garden, the young poetess Wang Yuyan (active during the late eighteenth century and granddaughter of the noted official poet and calligrapher Wang Wenzhi, seen left) is drawing orchids. Although traditionally not encouraged to pursue artistic careers, female poets and painters flourished in an unprecedented way in the late Ming and the Qing dynasties. The orchid was admired by the literati elite as a symbol of loyalty and unappreciated virtue. Different from the concurrent vernacular genre of "beautiful women painting," this portrait represents a female artist who incorporates ideals and qualities traditionally attributed to an exclusively male class of scholars.

4.4

Portrait of Wang Menglou (Wang Wenzhi) Playing Qin Wang Zhaoji (1701–?)

王肇基 王夢樓撫琴圖

Ming dynasty, Qianlong period (1736–1795), 1760

Hanging scroll, ink and colours on silk

The Palace Museum, Beijing, XIN 54033

While the writing utensils on the table infer the sitter's erudite background as a talented calligrapher, the orchid flower symbolises moral virtue. Furthermore, the musical instrument, the *qin*, at the center of the painting refers to another scholarly art of self-cultivation. The painting is executed in the *gongbi* manner showing precise, fine ink lines and pale color washes, indicating the painter's background as an accomplished bird-and-flower painter.

4.5

Portrait of Qian Yingjin Shen Jun

沈俊 錢應晉像

Ming dynasty, Wanli period (1573–1620), 1596

Hanging scroll, ink and colours on silk

The Palace Museum, Beijing, XIN 146272

In his inscription on the painting, the sitter Qian Yingjin describes his own appearance using words such as "bell" (for his mouth), "cylinder" (for his nose), and "shining" eyes. According to physiognomic theory, a man with these features would have very good prospects, for instance, a successful career as an official. With an ironic undertone however, Qian notes that this does not apply to him and that at the

age of forty he is still unknown. From the Ming dynasty to the present day, physiognomy has continued to play an important role in everyday Chinese culture.

4.6

Portrait of Li Liufang

Shi Zhong (fl. early 17th cent.)

士中 李流芳像

Ming dynasty, Wanli period (1573–1620), 1617

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 145937

Li Liufang (1575–1629), himself a painter, a poet, calligrapher, and zither (*qin*) player from Jiading (part of present-day Shanghai) is depicted here presumably in his Garden of the Sandalwood Tree. Symbols for longevity such as the large evergreen pine tree, the crane in the foreground, and the so-called *lingzhi* mushrooms in a container on the table all point to the possibility that this portrait was a birthday gift for the sitter.

4.7

Shushi Holding Up an Ink Stone

Huang Shen (1687–1770)

黃慎 漱石捧硯圖

Qing dynasty, Qianlong period (1736–1795), 1754

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 146965

Altogether twenty-seven inscriptions written by many famous artists and scholars frame this small image of Shushi, the founder of a literary society called Wen Yuan. According

to one of the inscriptions, Shushi, Huang Shen, and other members from the society once wrote calligraphy while holding ink slabs and traces of ink went everywhere, on the table as well as in the yard. In taking in this scene, Huang Shen rejoiced and burst into laughter. Taking Shushi as a model, Huang Shen immortalised the event in this portrait.

4.8

Portrait of Tao Guan Appreciating an Ink Stone

Cai Shengchu (?–1860)

蔡升初 陶瑄愛硯圖

Qing dynasty, Daoguang period (1821–1850), 1837

Hanging scroll, ink and colours on silk

The Palace Museum, Beijing, XIN 54035

Tao Guan (1794–1849) wears a long collarless gown and braided queue, both typical of the Qing dynasty. The central feature of this portrait is the small, round object held in the sitter's raised right hand. From the various inscriptions on the scroll, it has to be identified as an inkstone. Both text and image in this portrait convey the passionate Chinese scholarly tradition of collecting and appreciating inkstones, used for grinding ink to paint and writing calligraphy. Though the sitter's surroundings are not further defined, we can deduce from the inscriptions that it was made at Tao's countryside residence the Green Banana Tree Mountain Inn.

4.9

Portrait of Nalan Xingde

Yu Zhiding (1647–1716)

禹之鼎 納蘭性德像

Qing dynasty, Kangxi period (1662–1722)

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 146553

Nalan Xingde wears a robe of typical Manchu-Mongolian style, with hoof-shaped cuffs, while his hat indicates that he is a Qing dynasty official. His image, painted by Yu Zhiding, the most famous portrait painter of the early Qing, is framed by seven inscriptions. One of them states that the portrait was originally a farewell gift from Nalan to his friend Yuanhuan, possibly the famous Go player Ling Yuanhuan, who after Nalan's death carried this portrait with him, never separating from it even for a brief moment.

4.10

Qin-Zither

古琴

20th cent.

Laquered wood, silk

CHIME Foundation Leiden

The seven-stringed zither (*qin*) with its soft sound is the preferred musical instrument of the Chinese cultured man. He plays it for his own pleasure or for a few of his friends. The instrument is depicted in many literati portraits.

4.11

Painting and Writing Tools

Ink stick with landscape after Wang Fu (1362–1416)

王紱《春流出峽圖》乾隆御墨

Qing dynasty, Qianlong period (1736–1795), 1756

Toad-shaped ink stone

蛤蟆硯

Qing dynasty, Qianlong period (1736–1795), 1778

Stoneware with artificial bronze patination

Water dropper

青白瓷水滴

Southern Song Dynasty, 13th cent.

Porcelain with *qingbai*-glaze

Museum für Asiatische Kunst SMB, Nr. 1993–16; Dlg. 119–1990;

Heinz Kuckei Collections 208

An ink line drawn with a brush is the foundation of both calligraphy and painting. To prepare the ink one needs an ink stick (made of solid ink), an inkstone, and a water dropper. In all three objects, finest quality and design were emphasised. The inkstone in particular was a collector's item.

4.12

Ritual vessel *gu*

商代觚

Bronze

Shang Dynasty, -12th to -11th cent.

MCH Foundation, Hammonds Collection

Bronze ritual vessels from the Shang and Zhou dynasties (-17th to -3rd cent.) possessed the aura of high antiquity. They were collected and studied at the imperial court as well as by the educated elite.

4.13

Deng Shiru Climbing Mount Tai

Luo Ping (1733–1799)

羅聘 鄧石如登岱像軸

Qing dynasty, Qianlong period (1736–1795), 1790s

Hanging scroll, ink on paper

The Palace Museum, Beijing, XIN 156388

The figure at the top of a mountain depicted in the fine-line drawing style *baimiao* with his belt and sashes waving in the wind is Deng Shiru (1743–1805), a famous calligrapher and seal carver. He was painted by Luo Ping, famously known as one of the Eight Eccentrics from Yangzhou. In 1790, on his way to Beijing, Deng visited Mount Tai, a holy mountain known for its beautiful scenery as well as ancient stone steles, which may have been the main reason for his visit. The swirling robes and sashes not only evoke the joy of retirement but also refer to the lofty immortals.

4.14

Portrait of Shen Zhou

Unidentified Painter

佚名 沈周像

Ming dynasty, Zhengde period (1506–1521), ca 1506

Hanging scroll, ink and colours on silk

The Palace Museum, Beijing, XIN 16641

One of China's greatest painters Shen Zhou was revered as one of the Four Masters of the Ming dynasty and founder of the Wu School. The long fingernail of his exposed right thumb as well as his type of hat called "airy hat" worn by the Ming scholars elite indicate Shen's social standing. This portrait is the only remaining portrait from among those

he commissioned. His wrinkly eyes and the brown liver spots on his cheeks reveal his advanced age. In his first inscription, Shen values one's code of ethics rather than appearance as matter of importance in life.

4.15

Portrait of Shao Mi

Xie Bin (fl. mid-17th cent.)

謝彬 邵彌像

Qing Dynasty, Shunzhi period (1644–1661), 1656

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing XIN 115708

The portrait of the poet and painter Shao Mi (1594–1642) is a joint work by three artists: Lan Ying (1585–1664) who painted the rocks, Zhu Sheng (ca. 1618–ca. 1691) who painted the bamboo, and the portrait painter Xie Bin (1601–1681). Shao Mi, whose hair is covered with a black hat, looks at the viewer with a faint smile and a solemn face. Known as an eccentric personality, the evergreen bamboo accompanying him can be seen as an attribute of his upright moral character.

4.16

One or Two? The Qianlong Emperor Studying Antiquities Unidentified Painter

佚名 是一是二圖 弘歷鑒古圖

Qing dynasty, Qianlong period (1736–1795), 1780

Hanging scroll, originally screen, ink and colours on paper

The Palace Museum, Beijing, GU 6492

The person sitting on a wide day bed in a casual pose with his right leg bent at the knee, surrounded by books and many valuable items from his art collections, including a richly decorated wooden table in the European Baroque style is the Qianlong Emperor. This painting is one in a total of four versions, almost identical in size, format, and inscription, yet each differs by the depiction on the screen behind the emperor. In this case, the plum blossoms were painted by the emperor himself in monochrome ink. Thus this double portrait shows the monarch as not only a scholar and art lover but also a painter.

4.17

Portrait of Bao Shichen Tao Xiaofeng

陶兆蓀 包世臣像

Qing dynasty, 1855 or earlier

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 54036

In this posthumous portrait, the Yangzhou painter Tao Zhao-sun (active ca. 1850–75) painted his dear friend Bao Shichen (1775–1853) from memory. Bao holds an oxidised bronze bell

that resembles a Zhou dynasty chime bell and represents his friend's fondness of antiques. This portrait is unique for presenting the image of the sitter as a reflection: Bao's wish to gaze into the past and the painter's fond memories of Bao, a faint image of the lost friend.

4.18 Portrait of the Venerable Master Jing Unidentified Painter

佚名 敬翁像

Qing dynasty, Qianlong period (1736–1795), ca 1767

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, Gift of Mrs. H.D. Warren, 921.32.98

Master Jing's garment is characteristic of the casual wear of Qing government officials. His long fingernails are sure signs that he was in charge of civil, rather than military, affairs. The inscriptions express sympathy and encouragement to ease the frustration the sitter might have felt over his transfer from the Ministry of Revenue in the capital of Beijing to Yangzhou as a regional administrator. The luxurious objects surrounding him impart an impression of a successful bureaucrat living in comfort.

4.19

Portrait of Yun Shouping

Xie Gu

謝谷 憚壽平像

Early Qing dynasty

Hanging scroll, ink and colours on silk

The Palastmuseum, Beijing, XIN 147227

The title of the painting written at the right by Chen Xilian—who obtained the title of *juren* (graduate) in 1798—identifies the portrayed as the artist Yun Shouping. In the following inscription, Ying Shiliang (1784–1856) names Yun, together with the famous landscape painter Wang Hui, as one of the two best painters of the Qing dynasty in his lifetime. Yun is famous for his flower paintings in the so-called boneless (*mogu*) style, painting without outlines.

4.20

Portrait of Zheng Xie

Unidentified Portrait Painter and
Fang Shishu (1692–1751)

佚名 方士庶補圖 鄭燮像

Qing dynasty, 18th cent.

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 145983

The man sitting on a rock surrounded by bamboo and trees is the calligrapher, painter, and poet Zheng Xie (1693–1765). The red fence in the background suggests a private garden setting. Zheng together with Luo Ping and others belonged to the Eight Eccentrics of Yangzhou, a group of artists known

for their unconventional behavior and painting style. As many of Zheng's own works are pictures of bamboo, a metaphor for the upright cultivated scholar, the scenery matches the character of the painter.

4.21

Portrait of Shao Mi

Xu Tai (fl. mid-17th cent.)

徐泰 邵彌像

Qing dynasty, Shunzhi period (1644–1661), ca 1657

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 78500

This picture, just like the other portrait of Shao Mi to be found in this gallery, is a work of two artists. Lan Ying painted the tree, the portrait painter Xu Tai (active in the mid-seventeenth century) did the face. In this picture Shao shows a more contemplative expression, accentuated by his fine moustache. The red colour of the tree leaves suggest that the season is autumn; it could also be a metaphor for the twilight years of one's life. The unusual treatment of the tree, which seems to be interrupted, allows pushing the interpretation even one step further, suggesting that this painting constitutes a posthumous portrait.

4.22

Scholar at a Waterfall

Shao Mi (1626–1662)

邵彌 山水扇面畫

Ming dynasty, 17th cent.

Fan-shaped album leaf, ink and colours on paper

Staatliche Museen zu Berlin, Museum für Asiatische Kunst, 1988–273

4.23

A Scholar's Studio in the Mountains

Shen Zhou (1427–1509)

沈周 山水扇面畫

Ming dynasty

Fan-shaped album leaf, ink and colours on paper

Staatliche Museen zu Berlin, Museum für Asiatische Kunst, 1988–279

4.24

Pavillon at a Lake

Li Liufang (1575–1629)

李流芳 山水扇面畫

Ming dynasty

Fan-shaped album leaf, ink and colours on paper

Staatliche Museen zu Berlin, Museum für Asiatische Kunst, 1988–253

These small-size paintings represent examples of the work of three painters, the portraits of whom are all presented in this gallery: Shen Zhou, Li Liufang, and Shao Mi. While Shen Zhou was revered as one of the Four Masters of the Ming dynasty, Shao Mi (ca. 1592–1642) was one of the so-called Nine Friends of Painting. All three artists resided in Jiangsu Province and sought inspiration in the works of the Song and Yuan

dynasty masters to form a style of their own. While Shen's painting features the intricate texture strokes associated with Wang Meng (1308–1385), Li's image is reminiscent of the desolate landscapes with empty pavilions by Ni Zan (1301–1374). Shao, in his own painting inscription, states that he imitates the style of Dong Yuan (ca. 934–962). Their intimate works displayed here reflect the serene, natural realm of the recluse, far away or even screened off from the dusty, profane world of the officials in the city.

5. MILITARY PORTRAITS

China fought many wars in the Ming and Qing dynasties. Most were against the nomadic peoples living beyond the Great Wall, in the west, north, and northeast. Thus the warrior portrait also has a long tradition. The Qianlong Emperor (r. 1736–95) fought a particularly large number of wars. He may be depicted as a peaceful art collector-philosopher in the portrait on the wall to the left, but he sent his armies to Vietnam, Myanmar, and Nepal as well as to fight the Uyghur and Mongolian peoples in the northwest of his empire. He had over 280, almost life-size portraits made of military officers of outstanding merit, painted by both Chinese and Western painters. These were kept in a hall of fame, named the "Hall of Purple Radiance." Two of these portraits, as well as a number of preliminary sketches, are included in this exhibition. They were scattered or taken as spoils of war during the so-called Boxer war of 1900. Subsequently, they were acquired by museums in several countries, including Germany. In 1945, the largest part of the Berlin holdings was again taken as war booty into the Soviet Union. The role of war, both in the creation and dispersal of works of art, is most clearly illustrated in the fate of the military portraits presented in the "Hall of Purple Radiance."

5.1

Portrait of Moncortu Unidentified Painter

佚名 滿綽爾圖像

Qing dynasty, Qianlong period (1736–1795), 1758

Oil on Korean paper

Staatliche Museen zu Berlin, Ethnologisches Museum, I D 31806

The archer Moncortu (d. 1758) is shown here from the side and in action. His individual features, such as high cheekbones and pockmarks were strikingly recorded by the portraitist. Moncortu was a member of the Manchu Bordered Yellow Banner. By 1748, he had already been promoted to the rank of Imperial Guard Officer and was sent to fight in the first campaign in the Sino-Tibetan border region.

5.2

Portrait of Dawaci Unidentified Painter

佚名 達瓦齊像

Qing dynasty, Qianlong period (1736–1795), ca 1756

Oil on Korean paper

Staatliche Museen zu Berlin, Ethnologisches Museum, I D 22242

Dawaci, here portrayed in frontal view as a cheerful looking, middle-aged man with pockmarked cheeks is dressed in a blue court robe with embroidered dragon medallions, a court necklace of pale pink beads and a conical summer hat. He was a member of the Čoros clan from western Mongolia (now eastern Kazakhstan), and constantly fought against other regional clans. In 1755, the Qianlong Emperor launched a campaign against Dawaci, captured him, and took him to

Beijing. Instead of executing him however, the emperor gave him a Manchu princess as a wife in 1756, the year this portrait was made. Tiny dots of white to represent the gleam of light in the eyes point to the influence of Western painting methods.

5.3

Portrait of Arigun, Portrait of Looge, Portrait of Daktana

Jin Tingbiao (fl. 1757–1767)

金廷標 阿里袞像，老格像，達克塔納像

Qing dynasty, Qianlong period (1736–1795), 1760

Three fragments of a handscroll, ink and colours on paper

Staatliche Museen zu Berlin, Museum für Asiatische Kunst, OAS 1991–3a-c

These handscroll fragments depict, from left to right, the highly decorated Commander and Minister of War Arigun (d. 1770), the Officer of the Guards Looge, and the First-Rank Officer of the Guards Daktana. Arigun wears a ceremonial court robe and a surcoat with a rank badge featuring a four-clawed dragon between auspicious coloured clouds; Looge and Daktana are dressed more casually. The peacock feather in Arigun's hat has two eyes, while Looge and Daktana only wear single-eye peacock feathers in their hats. The artist Jin Tingbiao introduced a new style of portrait and figure painting at the imperial painting academy and was much admired by the emperor, who had this handscroll made for his personal edification. Two years later, he commissioned Jin to transfer the likeness of fifty officers of the East Turkestan campaign onto large-size silk paintings in the hanging scroll format (two examples are on the right wall of this gallery). The small portraits on the original handscroll served as models.

5.4

Macang Lays Low the Enemy Ranks Workshop of Giuseppe Castiglione (1668–1766)

郎世寧作坊 瑪璉斫陣圖

Qing dynasty, Qianlong period (1736–1795), 1759

Handscroll, ink and colours on paper

Staatliche Museen zu Berlin, Museum für Asiatische Kunst, 1762

In the historical combat between the hero Macang and his enemy, Macang gave chase and struck him with his first arrow. The next arrow missed its target. Only the third arrow brought the enemy down, who eventually tumbled from the saddle and fell mortally injured to the ground. The concept of a historical painting reduced to two people was previously unknown in China and was probably made popular in the imperial court by Jesuit artists from Europe.

5.5

Portrait of the Late General for Pacifying the Rebellion Namjal Unidentified Painter

佚名 原逆將軍納穆扎爾像

Qing dynasty, Qianlong period (1736–1795), 1760

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 925×84.4

5.6

Portrait of the Second-Rank Officer of the Guards Namjal

Unidentified Painter

佚名 二等待衛那木查爾像

Qing dynasty, Qianlong period (1736–1795), 1760

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 923 × 56.8

The portraits of the General Namjal (left) and his namesake the Officer Namjal (right) belong to a set of nearly life-size portraits of heroic generals, officers, and soldiers that were displayed by the Qianlong Emperor in the "Hall of Purple Radiance" (Ziguangge). The bilingual inscriptions in Manchu (top left) and Chinese (top right) tell of battles at the front and praise the military officers as heroes. Used as a portrait gallery, war museum and memorial temple, exhibited in the hall were monumental battle paintings, memorial steles and war trophies captured from enemies. The display was a means of visual propaganda, demonstrating the emperor's legitimate right to rule gloriously over a multicultural empire. Jesuit artists usually painted the face of these commissioned portraits, while the Chinese court painters were responsible for the body, the weapons, and accessories.

6. RELIGIOUS PORTRAITS

The priest portrait has a long tradition in China. The large portraits of the Buddhist priest Yuan Xin from 1643 and an unknown Daoist priest from the eighteenth century are remembrance portraits, which, like the ancestor portraits, were displayed on certain holidays. The handscroll of Chen Hongshou, one of the outstanding figure painters of the seventeenth century, shows how important philosophical Buddhism was to the world of the literati. In contrast, Liu Jingrong's portrait is a layman's meditation on how an official career is just a dream on the way to enlightenment. Buddhism, Daoism, and ancestor worship were not strictly separated from one another in China, rather they were practised side by side. Ancestor worship was the underlying basis of everything. It was practised in two places: firstly, at home in front of the ancestral altar, where the ancestral tablets inscribed with the names of the ancestors were worshipped daily and the ancestor portraits on holidays; secondly, at the grave, which was visited by the descendants several times a year to make offerings in remembrance of the deceased. The enigmatic portrait of three ancestors around a grave on display in this room refers to this second aspect of ancestor worship.

6.1

Ceremony at Tomb

Unidentified Painter

佚名 祖先墳墓圖

Qing dynasty, 17th or 18th cent.

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 921.32.103

This painting shows three men in Ming dynasty costumes with grave postures and facial expressions in the style of the ancestor portraits. They are seated near a *binwu* (provisional interment chamber) carved into a mountainside. The work seems to be a typical collaboration between a specialist in realistic portraiture and a figure-and-landscape painter. Since no sacrifice is being performed it is likely that the three figures are ancestors themselves, the occupants of the grave. Although the family that originally commissioned the painting must have known who the sitters were, to us it remains difficult to interpret this private document.

6.2

Portrait of a Daoist Priest Unidentified Painter

佚名 道士神像

Qing dynasty, late 18th cent.

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 921.32.85

The Daoist priest is dressed in a formal robe known as a *jiangyi* (Robe of descent). The priest's splendid robe, his glittering crown, the *ruyi* (scepter) in his hands, and the cloud-patterned shoes he wears make him look as if he belongs to another, higher world. Such a portrait likely served the purpose of veneration, similar to the ancestor portraits, except that this work was kept in a Daoist temple instead of a family shrine.

6.3

Robe of a Daoist Priest

道士法衣

Qing dynasty, 19th cent.

Silk and velvet, embroidered

Staatliche Museen zu Berlin, Ethnologisches Museum, ID 13108

Besides dragons and phoenixes, this gown has several cosmic symbols, such as the Island of the Blessed, and at the lower hem, the Eight Trigrams. At the gown's top, the sun and the moon are represented: the sun with a bird and the moon with a hare, preparing the medicine of immortality in a mortar.

6.4

The Past, Present and Future Lives of Liu Jingrong

Zhang Yuan (fl. 17th cent.)

張遠 劉景榮三生圖

Ming and Qing dynasty

Hanging scroll, ink and colours on silk

The Palace Museum, Beijing, XIN 146766

Past and future form a continuous mountainous landscape in this portrait, interrupted by the actual life of the official Liu Jingrong. His life is rendered as but a dream of an arhat-like monk meditating under a blossoming tree in the lower left corner. Liu's dreamlike journey to the palace shrouded in mist is reminiscent of the scenes in the "civil officials awaiting audience" paintings. In 1665, Liu was appointed the Surveillance Commissioner of Jiangnan, an office of the third rank.

6.5

Portrait of the Buddhist Monk

Yuan Xin (Xuejiao)

Zhang Qi (fl. 1630–1653)

張琦 圓信雪嶠和尚像

Ming dynasty, Chongzhen period (1628–1644), 1643

Hanging scroll, ink and colours on silk

The Palace Museum, Beijing, GU 8755

As a high representative of the school of meditative Buddhism (Chan), Yuan Xin (1570–1647) who hailed from Ningbo, is wearing an orange habit with a red cloak over his right shoulder. The separate inscription above the painting was written by the sitter at the age of seventy-three and reveals that the occasion for him to commission the portrait was his approaching death. Portraits of Chan Buddhist abbots were usually hung before the death of the sitter for ritual adoration, performed in dedicated galleries known as patriarch halls. These works served as the living, visual, almost iconic memory of venerated masters. Yuan Xin died four years later, at the age of seventy-seven.

6.6

In Search of Supreme Knowledge

Chen Yuyin (fl. 17th cent.)

Chen Hongshou (1599–1652)

Yan Zhan (fl. before 1660)

陳虞胤 陳洪綬 嚴湛 問道圖

Qing dynasty, Shunzhi period (1644–1661), ca 1651

Handscroll, ink and colours on paper

The Palace Museum, Beijing, XIN 147366

In the center of this scene of three monks, the one seated in a high armchair ranks highest, confirmed by the ring on his right shoulder with which his patchwork cloak is held in place. Among the servants is one from India who wears a red hat and red robes. The inscription at the end of the scroll states: "Chen Yuyin executed the faces, [Chen] Hongshou painted the clothing, the objects, and the rivers and rocks, and Yan Zhan added the colours." Chen Hongshou is regarded as one of the greatest figure painters of the late Ming dynasty. Probably painted in 1651—a year before his death—in Hangzhou, the work proves that portraiture in the Ming dynasty was appreciated not only by literati but also by Buddhist monks.