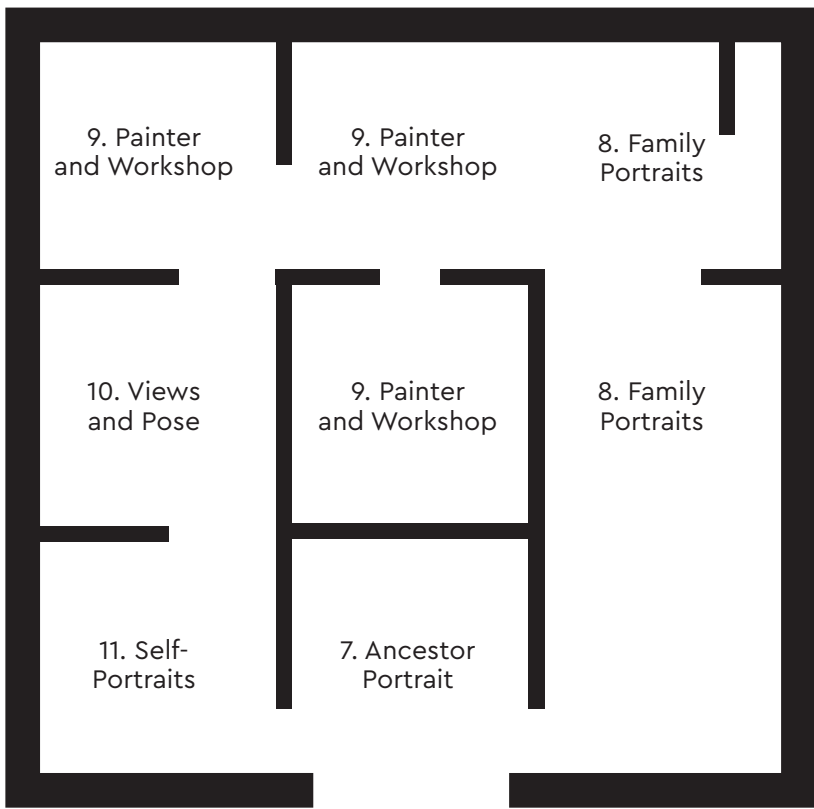


SITE PLAN LOWER LEVEL



7. ANCESTOR PORTRAITS

The ancestor portrait is definitely the predominant form of Chinese portrait painting. Since the early Song dynasty (eleventh century), when the portrait became an integral part of ancestor worship, until the early twentieth century, millions of ancestor portraits must have been painted. Today they have become rare, due to the dissolution of traditional family structures and wartime destruction in the twentieth century. In addition, ancestor portraits were not considered as artworks and therefore were largely ignored by collectors and museums. In ancestor portraits, men and women are equal; male and female ancestors were worshipped to the same extent. The basic model for an ancestor portrait in the Ming and Qing periods remained constant: a full-figure portrait in richly decorated official robes, sitting on a chair, almost always depicted from the front. Nevertheless there are considerable variations, from flat to vividly modeled faces, from a completely empty background to a lavishly furnished one with a carpet, furniture, and art objects. And then there was the change in fashion from the plain, mainly red robes of the Ming to the gold-embroidered dragon robes of the Qing. Ancestor portraits were often produced in series. In the portrait of the women on the back wall to the left, her face was painted on paper and then pasted onto a finished silk painting. Painters in Europe sometimes worked in a similar manner. Two portraits by Caspar Netscher are examples: the faces were painted onto previously finished bodies and backgrounds to complete the work.

7.1 and 7.2

Portraits of a Gentleman with Periwig and a Lady

Caspar Netscher (1639–1684)

1679–1680

Oil on canvas

Staatliche Museen zu Berlin, Gemäldegalerie, 850 B-850 C

As it was practised by other Dutch painters in the seventeenth century, Netscher, who originally came from Heidelberg, produced portrait paintings in series from his Amsterdam workshop. The body and setting of this woman's portrait were already prepared when the face was finally painted in. The painting of the man in this pair is a "pasted portrait" too—a nearly identical portrait that shows a different face is known to exist. The man wears a "Japonsche rok." Such gowns, inspired by East Asian costumes, were popular all over Europe during the seventeenth and eighteenth centuries.

7.3

Female Ancestor Portrait Unidentified Painter

佚名 祖先像

Qing Dynasty, 19th cent.

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 921.1.139

It is a special feature of this ancestor portrait that the woman's face was first painted on paper and then pasted onto the silk painting. Perhaps this way of working enabled the workshops to react more quickly to customers' requests. They were able to hold a number of paintings in stock with details of the robes and the interiors already completed. Only the painted portrait, executed by another hand and from life or according to the family's specifications, had to be inserted.

7.4

Female Ancestor Portrait Unidentified Painter

佚名 祖先像

Qing dynasty, 17th cent.

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 920.21.43

The features of her robe and accessories identify this old woman as a *mingfu*, a lady of courtly rank, a status which was bestowed upon her due to the position of her husband or her son. Only a *mingfu* of the 7th or higher rank would have been allowed to wear a ceremonial robe embroidered with a pair of pheasants as she does here. In this painting we

can imagine how the collaboration in the workshop may have functioned. The flaked pigment on parts of the clothing reveals two Chinese characters meaning "skirt" and "jacket". The artist who painted the colors was obviously aware of the shade in which the respective parts had to be coloured.

7.5 Male Ancestor Portrait Unidentified Painter

佚名 祖先像

Qing dynasty, 17th–18th cent.

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 923×56.7

The identity of the sitter is not known. The outstanding quality of the painting and the details of the sumptuous interior suggest that the person depicted came from a wealthy family; only this type of family could afford such exquisite furniture and appliances and pay such an expert painter. Yet the official robe of the Ming dynasty and the informal scholar's hat do not actually match. It is likely then that the sitter was in service with the Ming government and had resigned from office after the Qing took power.

7.6

Portrait of Yang Maolin Unidentified Painter

佚名 楊茂林神像

Ming dynasty, 16th–early 17th cent.

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 921.1.150

Apart from the name Yang Maolin we know nothing about the person depicted in this portrait. Perhaps he died suddenly at a young age. His unlined face as well as the wide-brimmed hat typically worn by candidates of the civil service at the beginning of their careers could be evidence of this. It is an example of one of the earlier portraits from the Ming dynasty, with its flat, non-modelling painting style.

8. FAMILY PORTRAITS

Ancestor portraits, in particular multigenerational portraits, also function as family portraits. They were painted in special workshops according to a set scheme and not signed. Painted genealogies with small-format portraits from several generations were also produced by such workshops. The paintings that document the prosperity of a large, living family with young children, parents and grandparents, or even that of just a married couple were often painted by well-known painters in quite different styles and arrangements. They are called "pictures of family celebration" (*jiaqingtu*). Everyone involved, the ancestors and the living family members, meet up together for the New Year celebrations: the ancestor portraits hang behind a table with offerings, in front of which the living persons stand in their best clothes. It is probable that "pictures of family celebration" were also worshipped, but later on and as remembrance portraits. Considering the family portrait, which Min Zhen painted in 1779 on the occasion of the sixtieth birthday of Cao Mutang and his wife, their son wrote a commentary in 1797: "Nineteen years have passed by and three of the grandchildren portrayed have followed their grandparents to their graves. When we unroll this painting and worship, we think back, full of melancholy, to our family at that time and wish that they were all still laughing and full of life among us—however, this is impossible."

8.1

Male Ancestor Portrait

Unidentified Painter

佚名 祖先像

Qing dynasty, Kangxi period (1662–1722), 1675

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 970×82.37

The title of this painting divulges some information about the person depicted and his family. Admittedly he is merely named as the “deceased grandfather,” but from another of the titles listed—which could only be inherited under the Manchurians—his origin may be inferred. The sitter's grandson commissioned the painting in 1675, and from the gesture of the hand fingering the mustache which later developed into the more standardised gesture of the hand holding the necklace, the painting can be identified as one of the few existing ancestor portraits from the early Qing dynasty.

8.2

Female Ancestor Portrait

Unidentified Painter

佚名 祖先像

Qing dynasty, 19th cent.

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 921.1.142

The unknown lady in the Manchurian court robe smiles gently down upon the viewer. Her expression of emotion is unusual for ancestor portraits. This, and the subtle technique in which the face is modelled, show that even within such a largely standardised painting genre like the ancestor por-

trait, innovations and further developments occurred. In particular, the smile as well as the shading to the face may have been derived from Western painting methods, which were already widely known in the nineteenth century.

8.3

Portrait of Cao Zhenxiu

Zhou Li (fl. late 18th cent.)

周笠 曹貞秀像

Qing dynasty, Qianlong period (1736–1795)

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 147377

This painting is a rare example of the collaboration of three artists. Besides the actual painter of the composition, the husband of the sitter appended the inscription, in which he describes the circumstances under which the painting was made. The woman portrayed in fact added the bamboo and a crane by her own hand. Moreover, this portrait by Cao Zhenxiu is full of complex allusions. The crane is one such example: the words for "congratulation" and "harmony" are pronounced *he* as is "crane," therefore the bird stands symbolically for these two terms. With this painting the sitter and her husband are celebrating their harmonious marriage.

8.4

Family Celebration of Cao Mutang

Min Zhen (1730–after 1788)

閔貞 汾陽曹宗承慕堂先生家慶圖

Qing dynasty, Qianlong period (1736–1795), 1779

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 153767

The scene shows nine members of the family of Cao Xuemin (also known as Mutang), an important civil servant at the court of the Emperor Qianlong (r. 1736–1795). The painting was probably commissioned for the occasion of his sixtieth birthday—it is not known why the numerous inscriptions from the hands of mostly famous family members were only added nineteen years after the painting had been completed. A noticeable stylistic feature is the extremely realistic portrayal of the faces, which are in charming contrast to the free calligraphic lines depicting the robes and the garden.

8.5

Portrait of a Married Couple

Reading in a Studio

Unidentified Painter

佚名 密齋讀書圖

Qing dynasty, Jiaqing period (1796–1820), 1802

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 147568

The famous female poet and painter Wang Yuyan and her husband Wang Yicheng are sitting in the pavilion of a scholar's garden. The ambience and the accessories they wear suggest that they come from wealthy and educated families,

while the erudite atmosphere underlines the couple's spiritual unison. He comes from a rich salt merchant family and she from a high-ranking academic family; their backgrounds ideally complement each other in many respects. The long inscription on the left edge of the painting was written by the woman's grandfather, who was very proud of his learned granddaughter and who possibly died shortly after the completion of the text in 1802.

8.6 Multi-Generation Ancestor Group Portrait Unidentified Painter

佚名 五代家堂像

Qing dynasty, 19th cent.

Hanging scroll, ink and colours on silk

Museum für Ostasiatische Kunst, Köln, A 93, 18

Fifteen ancestors from five generations are united in this large group portrait. The oldest sits enthroned at the top of the painting, flanked by his two wives. The group portrait was probably drawn up on the basis of older individual portraits that were used to compose a harmonious and complete family portrait for the ritual of ancestor worship. After all, the persons depicted are members of the family, who would come back to life when sacrifices were made to them.

8.7

Portrait of Empress Xiaoquancheng in Informal Dress with a Child

Unidentified Court Painter

佚名 孝全成皇后便裝像

Qing dynasty, Daoguang period (1821–1850), before 1840

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, GU 6582

Such a picture that shows mother and daughter in an informal, domestic setting is unusual in Chinese portrait painting. The natural poses and three-dimensional modelling were influenced by Western ideas of portrait painting. Portrayed is Xiaoquancheng, who first came to the palace as a concubine, yet she knew how to impress with her beauty, intelligence, and artistic talents. She was finally chosen to become the third wife of the Daoguang Emperor (1782–1850; r. 1821–50).

8.8

Embroidered Informal Robe

綠色緞繡梅花蝶紋鑲邊棉襪衣

Qing dynasty, 19. cent.

Embroidered satin

The Palace Museum, Beijing, GU 44502

In her portrait, Empress Xiaoquancheng is depicted wearing an embroidered robe very similar to the one shown here.

8.9

Hair ornaments

头花

Qing dynasty, 19th cent.

The Palace Museum, Beijing, GU 181843; GU 71221, GU 181743

Chinese women of the Qing dynasty, no matter if Manchu or Han, loved elaborate hair jewellery.

8.10

Child's Jacket

红色勾莲纹暗花绫小棉衬衣

Qing dynasty, Tongzhi period (1862-1874)

Cotton-padded red silk with lotus design

The Palace Museum, Beijing, GU 49310

8.11

Child Trousers

月白色葫芦花纹小棉套裤

Qing dynasty, Tongzhi period (1862-1874)

Cotton-padded blue silk with woven in ornament

The Palace Museum, Beijing, GU 49278

The separate trouser legs were fastened to an undergarment. The laces on the lower seam were used to tie them up at the ankles.

8.12

Teaching Sons While Weaving

Wang Run (1756–1832) and Gai Qi (1774–1829)

王潤 改琦 鳴機課子圖

Qing dynasty, 1818–1820

Handscroll, ink and colours on paper

Royal Ontario Museum, Toronto. Acquisition made possible with the generous support of the Louise Hawley Stone Charitable Trust, 2003.11.1

A mother at a weaving loom, who at the same time is giving lessons to her children, provides a picture of domestic virtue and harmony. The setting of the scene however is unusual: a cave within a barren rock in the middle of billowing clouds. This, as well as the attached postscript, suggests the long absence of the father of the family. Moreover, the seventh day of the seventh month, which is mentioned in the text, is a day celebrated by lovers living separately. According to legend, a bridge over the Milky Way makes it possible for the earthly ox herd and the weaving maid living in heaven to meet on this day.

8.13

Portrait of Lady Xiao

Qian Wochan (1754–1825) and Ren Zhen

錢沃臣 任真 蕭宜人像 (曇花一現冊頁)

Qing dynasty, Jiaqing period (1796–1820), 1797

Album leaf, ink and colours on paper

Royal Ontario Museum, Toronto. Acquisition made possible with the generous support of the Louise Hawley Stone Charitable Trust, 2002.73.1

The military official Chen Guangning (d. 1814) put together this album in remembrance of his wife who died at the young age of twenty-six. She is portrayed on the first two

pages. Following this there are twelve pages with inscriptions written by Chen as well as friends and relatives of the couple mourning her untimely death. The title of the album compares her short life to the Queen of the Night, a cactus which blooms for one night only.

8.14

The Artist and His Family

Christian Bernhard Rode (1725–1797)

Ca 1745

Oil on canvas

Staatliche Museen zu Berlin, Gemäldegalerie, 2016.2

Rode painted this family portrait around 1745, when he was only twenty years old. It shows himself sitting on the left behind an easel. His brother Johann, a copper engraver two years younger than him, is sitting on the right. The youngest brother, Philipp, later became a ceramist. Rode's father Christian, a goldsmith, his mother and another relative are also depicted. Different to the typical Chinese family portrait, there are no inscriptions that help us to identify the sitters. However, Rode was a famous painter in Berlin and numerous documents about himself and his family do exist.

8.15

Phoenix Bride Crown

Unidentified Painter

鳳冠

Qing dynasty, 19th cent.

Metal structure with various materials: feathers, coral, stone, textile, glass
Staatliche Museen zu Berlin, Ethnologisches Museum, ID 34031

The crown of the empress is called the Phoenix Crown (*fengguan*). It is richly adorned with pearls and kingfisher's feathers. Feudal dress code determined its exclusive use by the empress. However, twice in her lifetime, when she married and when she died, any woman was allowed to wear this imperial ornament, if her family could afford for her to do so.

8.16

Ancestor Portraits of the Ding Family

Unidentified Painter

佚名 丁氏家族祖先像

Qing dynasty, 19th cent.

Ten album leaves (nine shown), ink and colours on paper
Royal Ontario Museum, Toronto, Gift of Mrs Sigmund Samuel, 950.100.476-485

This incomplete album contains ten double pages of a family genealogy, which in its existing form extends from 1630 to 1855. The name and life span of a person is given on the left of each respective portrait. The book was not used in the rituals of ancestor worship. It was probably merely used as a record, similar to a family album and meant for private use only.

8.17

Altar Table with Incense Burner, Candlesticks and Altar Vases in Gilt Bronze with Enamel and Two Cloisonné Bowls

神桌，香爐，燭台，花瓶，法郎碗

Qing dynasty, 19th cent.

Staatliche Museen zu Berlin, Ethnologisches Museum

ID 39394; ID 8758 a-c; ID 8762 a,b; ID 8759 a,c; ID 37606–37607

During an elaborate ritual of ancestor worship, for instance at New Year's, a second, lower table with an arrangement of bowls filled with food and wine was placed in front of the altar table.

8.18

Portrait of Ilantai und his Spouses, Lady Lujia and Lady Nara Unidentified Painter

佚名 依蘭泰神像，盧佳氏神像，那拉氏神像

Qing dynasty, 18th–early 19th cent.

Three hanging scrolls, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 921.32.76, 921.32.77, 921.32.78

The sitters are wearing winter garments trimmed with fur. The inscriptions at the top of the painting are written in the two official languages of the Qing dynasty, Chinese and Manchu. They cite imperial certificates dated to 1790, which include short biographies. They tell us that the Manchu Ilantai held a high position in the state council, and that his wives, the Chinese Lady Lujia and the Manchu Lady Nara, managed the household in an exemplary manner.

9. THE PAINTER AND HIS WORKSHOP

Portrait painters were specialists with a particular set of skills, which were often handed down in a family over generations. Most of the so-called literati painters did not paint portraits but, sometimes, the background landscape. Up to the beginning of the seventeenth century, portrait painting was outside the main tradition of landscape, flower and bird, as well as figure painting. Due to this, little art-historical research into the stylistic development and regional diversity of Chinese portrait painting has been conducted. Realistic portraits were made from early on, but the encounter with Western painting around 1600 sparked an interest in modeling with light and shade. The painter Zeng Jing (ca. 1564–1647) played a key role in establishing this new style of painting. Model books and preliminary sketches were crucial in Chinese portrait painting; rare examples of both are shown in the exhibition. One of the most detailed manuals, "Secret formula for painting portraits" (*Xiezhen mijue*), was written in the middle of the eighteenth century by Ding Gao and his son Ding Yicheng. Their book, illustrated with woodcuts, is mainly about ancestor portrait painting. Two of their works in the exhibition are portraits of personalities from Yangzhou's highest circles, proof that the two painters were very well connected in this city of art and money—the dividing line drawn in art history between literati and ancestor portraits did not exist for these artists.

9.1

365 Small Portraits, Originally Collected in Two Thread-Bound Volumes Unidentified Painters

佚名 百壽臉譜

Qing dynasty, 19th cent.

Ink and Colours on Paper

Museum Fünf Kontinente, München, 13-88-9

This collection containing 214 small portraits of men and 151 small portraits of women is one of at least ten similar collections kept in various museums across Europe and America. The two volumes were donated by H. Schöde of Berlin in November, 1913 to the Staatliches Museum für Völkerkunde in Munich (renamed Museum Fünf Kontinente in 2014). Schöde was a naturalist attached to the Berlin Museum für Naturkunde. In 1913, he traveled through China with Herbert Müller (1885–1966), who collected for the Museum für Völkerkunde in Berlin. Clearly executed by several hands, the small portraits seem to come from the stock of an ancestor portrait painting studio, perhaps from several studios. Later the paintings were cropped, glued onto sheets, and stitched into two volumes. For the exhibition *Faces of China*, the Museum Fünf Kontinente granted permission to disassemble the two volumes, so that all leaves could be framed individually and shown in an installation that covers ten square meters.

9.2

The Exempted

He Chongyue (*1960)

何崇岳 戒外 數字攝影

2013

Digital photographs

On loan from the artist

He Chongyue took his emphatic portraits of old farmers in 2013 in the northern parts of Shaanxi province. Along with the pictures, he meticulously documented important biographical dates like age, date of marriage, names of children and living place of his models. The faces of the farmers are marked by their life's burdens. They are an admonishment to the beholder that all the portraits in the exhibition depict personalities who had an individual destiny and a distinctive life story.

9.3

Contemplating the Arrival of Spring at Pingshan (Portrait of Luo Qilan)

Ding Yicheng (1743– after 1823)

丁以誠 駱綺蘭平山春望圖像

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

Handscroll, ink and colours on paper

The Palace Museum, Beijing, XIN 145176

On the far left of the long hand scroll, the talented poet and painter Luo Qilan (1755– ca. 1813), born in Jiangsu Province, is depicted standing on the slope of a mountain with a young girl, who is possibly her adoptive daughter Zuo or a female student. According to the inscription, the painter of

the portrait is Ding Yicheng, son of Ding Gao (d. 1761), who also compiled the textbook *Secret formula for painting portraits*. Luo lost her husband at a young age and never remarried. Relying on her own skills to support herself, she taught young girls, composed poetry, painted and edited books.

9.4

Two Editions of the Fourth Part of *The Mustard Seed Garden Manual of Painting (Secret Formula for Painting Portraits)*

Ding Gao (d. 1761) and Ding Yicheng
(1743– after 1823)

丁皋和丁以誠 芥子園畫傳四集（寫真秘訣）

Qing dynasty, preface dated to 1818

Woodblock print, thread-bound volumes

Royal Ontario Museum, Toronto, ND1043.W366;

Staatliche Museen zu Berlin, Museum für Asiatische Kunst, 6433-1990-38e

Reprinted in 1818 as the first section of the Fourth Part of the *Mustard Seed Garden Manual of Painting, Secret Formula for Painting Portraits* was originally published by Ding Gao and his son Yicheng in 1766 with the title *Insights on the Transmission of True Likeness*. In the preface Ding Gao recounts how the techniques for painting portraits had been transmitted in his family for four generations. Before describing techniques and explaining how to paint each individual part of the face, the reader is instructed on how to properly compose the face and maintain the proportions. Although the text is written in a didactic manner, the vocabulary that is used to describe this process requires previous knowledge on physiognomy, since most of the terms used to describe the face and its divisions are borrowed from this

traditional fortune-telling technique. Since the face came to be perceived as a microcosm, with its parts corresponding to the components of the universe, cosmological theories are used to explain the techniques of portraiture.

9.5

Portrait of Wang Keyin in a Monastic Robe Ding Gao (d. 1761)

丁皋 汪客吟僧衣像冊

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

Album, ink and colours on paper

The Palace Museum, Beijing, XIN 147369

This half-length portrait is regarded as one of Ding Gao's masterpieces. The proportions of the face are in accordance with the instructions presented in his textbook. For example, the width of the face corresponds to a measure of five eyes. The advice Ding gives of asking the sitter to face the light also seems to have been taken into consideration here, as the face of the sitter is evenly illuminated from the front. The monk's robe, painted in swift lines with a flat wash of ochre, was added by another painter, Kang Tao from Hangzhou.

9.6

38 Faces of Women Collected in an Album, Three Loose Album Leaves with Faces of Men Unidentified Painter

佚名 男女像臉譜

Qing dynasty, 19th cent.

Ink and colours on paper

Royal Ontario Museum, Toronto, 994.31.1.1–1.38 (album)

994.31.1.1–1.39, 40, 41 (album leaves)

It is likely that the faces in this album are based on portraits painted from life, similar to those in the Munich collection (shown in the adjacent gallery). However, these works have been copied into a standardised format and placed in an album that served as a model book. All leaves show a fold in the middle of the page, evident of achieving strict symmetry. The album was possibly used in a portrait painter's studio to discuss commissions with clients when a portrait from life could not be made.

9.7

Elegant Gathering in a Bamboo Grove: Luo Ping and his Male Relatives

Unidentified painter and Xiang Muzhi
(fl. second half 18th cent.)

佚名 項穆之 羅聘昆仲竹林圖

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

Handscroll, ink and colours on paper

The Palace Museum, Beijing, XIN 16836

Characterised as a *jiaqingtu* (picture of family celebration), this painting of ten men of various ages in a garden with bamboo, rocks, and a pond has an undated inscription by the painter Xiang Muzhi from Nanjing, in which he labels the work simply "Picture of a bamboo grove" and states that he "added the scenery in his studio in Hanjiang" (Yangzhou). His statement suggests that the faces were done first by a portraitist. Only the twenty-five inscriptions following the painting make clear that the portrayed men represent the famous Yangzhou painter Luo Ping (1733–1799) and his male kin—such paintings more typically include spouses and daughters. This painting served as a family heirloom, especially after Luo's death.

9.8

Two Portraits of Ge Yilong

Zeng Jing (1564–1647) and Huang Shiyuan
(fl. 17th cent.)

曾鯨 黃仕元 葛一龍像

Ming dynasty, 1628 or earlier

Handscroll, ink and colours on paper

The Palace Museum, Beijing, XIN 147409

As can be told from their respective seal impressions, this hand scroll with two portraits of Ge Yilong (1567–1640) is a composite work by Zeng Jing and Huang Shiyuan. Zeng Jing, the founder of the Bochen School (named after his professional artist's name), employed Western shading techniques to create molding of the eye sockets and nostrils as well as around the eyebrows, nose, and lips. He combined this with traditional ink wash painting styles, such as the so-called Jiangnan method that gives a sense of plasticity and dimensionality from just a few layers of red and ochre tones and pulverised color pigments.

9.9

Male Ancestor Portrait

Unidentified Painter

佚名 祖先像

Qing dynasty, 18th cent.

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 922.20.248

This portrait of an unidentified official is a typical example of the Qing ancestor portrait that was commissioned by a privileged wealthy family. The sitter is depicted wearing the typical Manchu formal or ceremonial attire (*chaofu*) for

officials, which is embroidered with a four-clawed *mang* dragon on his chest. While the portrait has all the trademarks of a conventional ancestor portrait, the face of the forebear does not appear stereotyped, rather it exhibits distinct, personal physical traits. The making of ancestor portraits was not entirely line production. It accommodated both individualised demands and the adoption of not-so-customised elements, in accordance with the prevailing practise at the time and the workshop tradition.

9.10 Male Ancestor Portrait Unidentified Painter

佚名 祖先像

Qing dynasty, 18th cent.

Hanging scroll, ink and colours on silk

Royal Ontario Museum, Toronto, The George Crofts Collection, 922.20.244

This portrait appears like a standardised ancestor portrait except it is only half-length. Such a portrait is considered semiformal and is usually presented in the format of an album leaf, hand scroll, or as a painted or block-printed illustration in a traditional Chinese genealogy. Possibly this portrait has been cut off, both at the sides and from the sitter's waist down.

9.11

Three Gentlemen of Jiading

Shen Shao (1604–?)

沈韶 嘉定三先生像

Qing dynasty, 1662

Hanging scroll, ink and colours on silk

The Palace Museum, Beijing, XIN 18763

Bi Long (active in the eighteenth century) wrote the inscription on the left edge of this group portrait of three artists from 1790: Tang Shisheng (1551–1636) seated, Cheng Jiasui (1565–1642) with the *ruyi* (scepter), and Li Liufang (1575–1629) standing. The three men lived in Jiading, today a district of Shanghai, and Cheng and Li were generally considered to be two of the most important painters of their time. The portraitist Shen Shao was a pupil of the master portrait painter Zeng Jing, whose Bochen School placed great importance in naturalistic depictions with light and shade effects.

9.12

Portrait of a Married Couple:

Lu Xifu and Lady Li

Unidentified Painter

佚名 陸禧甫像

Qing dynasty, 19th cent.

Pair of hanging scrolls, ink and colours on paper

Royal Ontario Museum, Toronto, 976.46.1, 976.46.2

According to the inscriptions of these two portraits, Lu Xifu was a successful merchant and his wife Li came from a celebrated gentry family. The pair are excellent examples of the influence photography had on painted portraiture, while the photographic portrait emerged as a new genre through the

invention of the camera in the West. Photography was first introduced to China in the 1840s, and the Chinese were deeply impressed with the lifelike images produced by this new "portrait method." Portrait painters were in fact among the first to run photography studios in China.

9.13 Portrait of Zhang Daqian Lang Jingshan (1892–1995)

1970s

Silver gelatine print 1985

Staatliche Museen zu Berlin, Museum für Asiatische Kunst

While the pair of portraits on the right is imitating photography, this photographic image is simulating academic painting. During the 1920s and 1930s, the artist Lang Jingshan developed his "literati photography." He took pictures of Zhang Daqian (1899–1983), one of the most famous painters of the twentieth century. This portrait was taken in San Francisco, where Zhang lived between 1969 and 1977. On the mat, the photographer added an inscription dedicated to the painter Zhang Boru (1909–?), written in Taipei in 1986 and complemented by his seal.

10. VIEWS AND POSE

Many different types of portraits from the eighteenth and nineteenth centuries are brought together in this room. This was the golden age of Chinese portrait painting, in which the genre was also appreciated as an art form. Two realistic documentary portraits from the fifteenth century on display here are reminiscent of even earlier high times in portrait art, such as during the Tang and Song dynasties (618–907 and 960–1279). There is, however, hardly any original works existing from these times. In many of the works in this room, the precisely painted face is set in contrast to the casual brushwork with which the body and the back-ground landscape are executed. In two portraits of famous painters, the sitters themselves have painted the background and their own bodies, but not their respective faces. Another painting portrays the sitter as a Buddhist saint, the Bodhisattva Guanyin; in three portraits the figures are sitting in the Buddhist pose of royal ease with one raised leg. The heads are portrayed from various angles, from the front, in profile, in a three-quarter, half, or quarter view, or even from behind. There are no white dots painted as light reflexes in the eyes, as was almost always done in European portraits to give life to the face. In China, "dotting the eye" (*dianjing*) refers to painting the pupils black as finishing touch. Light reflexes are only to be seen in the eyes of the military portraits from the "Hall of Purple Radiance," which were painted in China in the eighteenth century by Castiglione, Sichelbarth, and other Western painters.

10.1

Portrait of Tang Jinzhao

Yao Yuanzhi (1773–1852)

姚元之 湯金釗行樂圖

Qing dynasty, Daoguang period (1821–1850), 1826

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 81607

This portrait shows the official Tang Jinzhao (1772–1856) in his private surroundings, engaged in leisurely scholarly activities befitting his social role and status. From Yao Yuanzhi's inscription, it is clear that his ultimate incentive as a portraitist was to observe his subjects closely and capture their personality, temperament, and attitude. Thus this portrait differs in its function from that of ancestor or commemorative portraits; in fact, it belongs to the genre of emblematic portraits.

10.2

Begging The Self

Hu Xigui (1839–1883)

胡錫珪 求己圖

Qing dynasty, Guangxu period (1875–1908), 1879

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 16633

The hierarchical composition of this painting shows what looks like a master and his servant. Several of the eleven inscriptions reveal that the portrayed man is most probably the painter Zhou Jun (d. 1877) from Suzhou. Hu Xigui, one of many professional painters in Shanghai at the time, followed the trend of "images of me and myself," two figures of the same person, which prevailed particularly in photography and especially in portraits of literary men. Popular arrangements were guest and servant (sitting and kneeling).

10.3

Portrait of Gao Yong

Ren Yi (1840–1895)

任頤 高邕小像

Qing dynasty, Guangxu period (1875–1908), 1887

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 100465

Unshaved and uncombed, the figure is leaning on a bamboo staff, which is used for shooing away stray dogs. The frozen, stylised looking brushstrokes are clearly based on the painting style of Ren Xiong (see Ren Xiong's self-portrait in the next gallery), whom Ren Yi, the leading professional painter in Shanghai in the nineteenth century, regarded as his role model. The strict profile is highly unusual in the Chinese portrait tradition. The single eye is particularly noticeable. This technique was clearly adopted from Western painting as it was previously completely unknown in China. It is likely that Ren Yi took the profile from Western studio photography.

10.4

Portrait of Fashishan

Pan Dakun (fl. 18th cent.)

潘大琨 法式善像

Qing dynasty, Jiaqing period (1796–1820), 1797

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 147386

Son of a Mongolian banner family, Fashishan (1753–1813) was considered one of the most important scholars and poets of his time. The inscriptions state that this is a joint work by Pan Dakun who painted the face, the famous painter Luo

Ping from Yangzhou who added the bamboo and rock, and Feng Guifen who rendered the plum trees. The involvement of the above scholarly artists can be seen as a sign of their high esteem for the sitter.

10.5 Curing Vulgarity (Portrait of Gai Qi) Yutang

玉堂 醫俗圖 (改琦圖像)

Qing dynasty, 18th–19th cent.

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 147371

The portrayed is Gai Qi (ref. 10.8), who was born into a family of officials and known for composing poetry and for his painting, especially bamboo, landscapes, and portraits. It is not surprising then that Gai Qi himself painted the landscape setting in his own portrait. Its title *Curing vulgarity* is a clear reference to the long-standing belief that being in the company of bamboo can have positive effects on a person's character. Thus, bamboo came to be perceived as a powerful medicine against shallow and coarse habits, a companion that would clear a scholar's mind of mundane thoughts.

10.6

Official with Servants in a Bamboo Grove Unidentified Painter

佚名 竹林人像

Qing dynasty, Qianlong period (1736–1795)

Hanging scroll, ink and colours on paper

Royal Ontario Museum, Toronto, The George Crofts Collection, Gift of Mrs. H.D. Warren, 921.32.104

An unknown man is entertained by two male servants and one female servant. His face is carefully modelled and makes a realistic impression due to the detailing, such as the pockmarks. In almost all Chinese portraits, only the main figure is realistically reproduced. The blue official hat on the table signifies the man's rank, the candle suggests the dark evening. The erotic symbol of a woman's foot, however, does not seem to fit and so something enigmatic remains for us in this painting.

10.7

Portrait of Huang Yue Unidentified Painter

佚名 黃鉞像

Qing dynasty, Daoguang period (1821–1850), ca 1829

Hanging scroll, ink and colours on silk

The Palace Museum, Beijing, XIN 54021

This work is a portrait symbolizing long life (*shouxiang*). Often birthday paintings were commissioned when someone reached an advanced age. The sitter explains the circumstances in his own inscription on the painting: "This is a small portrait of Zuotian [i.e., Huang Yue] at the age of eighty

(*sui*). In the *jichou* year of the reign of the Daoguang Emperor [1829], in the fifth month of summer, I added the bamboo and cypress myself". The bamboo symbolises integrity, the cypress longevity.

10.8 Portrait of Qian Dong Gai Qi (1773–1828)

改琦 錢東像

Qing dynasty, Daoguang period (1821–1850), 1823

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 16629

A white robed man sits on an old, twisted bodhi tree stretching out from a cliff. On the right is a highly symbolic arrangement of a hanging jade chime stone, a blue *lingzhi* fungus, some blossoms in a small, white vessel, and a bodhi leaf fallen from the tree. The man in the painting disguised as the Bodhisattva Water-Moon Guanyin is Qian Dong (1752–ca. 1823), a painter and poet who lived in Yangzhou. Gai Qi (1773–1828) from Shanghai, one of the most famous figure and portrait painters of his time, also wrote the inscription. He states that Qian is engaged in *chanding* (meditation during the process of dying), which in turn identifies this portrait as posthumous.

10.9

Album with Painted Portraits of Foreign Tributary Ambassadors: Portrait of Vice-Ambassador Baoganpin; Portrait of Chief Baoguiyoudesheng Unidentified Court Painter

佚名 副使寶甘聘像，頭目寶圭由德勝像

Ming dynasty, Yongle period (1403–1424)

Album leaves, ink and colours on paper

The Palace Museum, Beijing, GU 6250–2/5, GU 6250–1/5

This unique album, which was probably made on the orders of the Yongle Emperor, comprises of five representatives of tribute embassies from the southern ends of the Chinese empire. Under the leadership of Muslim eunuch admiral Zheng He (1371–1433), Chinese junks of enormous size sailed through the Indian Ocean to the Persian Gulf, the Red Sea, and the coast of East Africa, creating a network of trade and tributaries on an unprecedented scale. The two tributary ambassadors on view here are the highest-ranking Baoguiyoudesheng and the second highest in rank, Baoganpin. The anonymous court painter rendered the portraits in a lively manner with colored contours and layers of colour wash, which lends three-dimensionality to the faces. Eye-catching elements such as the cloth wrapped around the heads of the diplomats to form a turban suggests that the sitters may have hailed from South or Southeast Asia.

10.10

Portrait of Wang Chen

Yun Chu (fl. 18th cent.)

雲鉏 王宸像

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

Handscroll, ink and colours on paper

The Palace Museum, Beijing, XIN 16597

The portrayed, an official painter and calligrapher, was the great-grandson of Wang Yuanqi (1642–1715) and a sixth-generation descendant of Wang Shimin (1592–1680), two most famous painters. As is often the case, besides the name of the portraitist, nothing else is known about him. The first inscription (to the right of the image) written by the sitter himself states that this is a birthday painting from 1778, commissioned when he reached fifty-nine years (*sui*). Followed by a further eight inscriptions, also by famous scholars such as Yuan Mei (1716–1797), in which the *putuan* mat is frequently mentioned and associated with Buddhist meditation.

11. SELF-PORTRAITS

The self-portrait is not uncommon in China. As early as the fourth century there have been reports of self-portraits being painted in front of a mirror. The number of existing examples is limited however. In the previous room we have seen "partial self-portraits," in which the painter painted his own body and the background, but not his face. A document of one's own life produced as a series of pictures, for example the "Pictures of an official's career" series, is a typical commission in China. Of the four self-portraits in a conventional sense in this room, two are rather sketchy, rendered almost like caricatures. Only one, the extraordinary self-portrait of Ren Xiong, made between 1850 and 1857, is a psychological study of the type known from the work of the great Western artists. All five of the works displayed here have detailed inscriptions attached. They fulfill both documentary and artistic purposes in a way unknown in the West. Jin Nong's work of 1759 and Ren Xiong's self-portrait seem especially unprecedented and future-oriented: this type of East Asian painting has impressed and inspired Western artists since the end of the nineteenth century. For this reason we are displaying their works here together with a self-portrait by Max Kaus from 1935, even though this work exceeds the time frame of the exhibition.

11.1

Portrait of Wang Ao Unidentified Painter

佚名王鏊像卷

Ming dynasty, Zhengde period (1506–1521)

Handscroll, ink and colours on paper and silk

The Palace Museum, Beijing, XIN 133642

The handscroll in its present form comprises of five portraits of Wang Ao, depicting him at the ages of twenty-nine, forty-eight, fifty-two, and sixty-two years of age. It was assembled in 1719 and again in 1768 by the descendants of Wang. Twenty postscripts were also added to it by well-known literati of the Ming and Qing dynasties, such as Wang Zhideng (1535–1612) and Luo Zhenyu (1866–1940). This handscroll can be regarded as an early example of *huanjitu* (pictures of an official's career).

11.2

Self-Portrait with White Hat Max Kaus (1891–1977)

1935

Oil on canvas

Staatliche Museen zu Berlin, Neue Nationalgalerie, A II 1061

Max Kaus was closely related to the artists of the Brücke. He was a close friend of Erich Heckel. The painting in the background shows his wife Gertrud (Turu) who died in 1944.

11.3

Self-Portrait

Ren Xiong (1823–1857)

任熊 自畫像

Qing dynasty, Xianfeng period (1851–1861), ca 1856

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 146208

This painting is regarded as the most extraordinary self-portrait in the history of classical Chinese art. Frontal, almost life-size, and with direct eye contact, the work broke many conventions. It was challenging, even shocking, to viewers at the time. By eliminating the usual garden scenery or studio in the background, Ren Xiong allocated the whole space to the figure alone. Ren, a central figure of the so-called Shanghai School (*haipai*) that dominated the city's art scene, died of tuberculosis at the age of only thirty-four. Inspired by Chen Hongshou's (1598–1652) archaic linear technique derived from woodcuts with which he introduced subtle irony and social criticism to painting, Ren questioned the rather conventional representations of cultural heroes. His painting provides insights into a period marked by extreme social turbulence.

11.4

Self-Portrait

Jin Nong (1687–1764)

金農 自畫像

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

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 100932

The image of a figure holding a staff can be associated with the image of a scholarly hermit. Here the staff seems to

point directly to the name Jin Nong written in the long inscription on the right, in which Jin claims the work to be an unique, unequaled self-portrait. It also states that his portrait was meant for his old friend Ding Chun—Ding's seal in the lower left of the painting confirms the receipt of Jin's painting. Jin Nong is revered today as one of the most important calligraphers and painters of China in the eighteenth century.

11.5

Self-Portrait

Gu Dachang (1815–after 1880)

顧大昌 自畫像

Qing dynasty, Guangxu period (1875–1908), 1880

Hanging scroll, ink on paper

The Palace Museum, Beijing, XIN 147322

In his inscription on his own painting, Gu Dachang writes that he recently painted a number of self-portraits. While Jin Nong, as Gu writes, painted self-portraits in order to send them to his closest friends, Gu not only sent his to living friends but by setting them on fire also sent them to his deceased teachers and relatives. This self-portrait merely shows a tiny human figure that sits high up in the crown of a gigantic, old, leafless tree. It was painted on the occasion of his sixty-sixth birthday.

11.6

Three Friends

Ren Yi (1840–1895)

任頤 三友圖

Qing dynasty, Guangxu period (1875–1908), 1884

Hanging scroll, ink and colours on paper

The Palace Museum, Beijing, XIN 100946

Ren Yi played an outstanding role in the Shanghai artistic scene in the late nineteenth century. The three men depicted in this painting have obviously stalled their conversation and are now looking at you, the viewer, with interest. The man on the right is the artist himself. The scene does not represent the informal amusement found among kindred spirits as traditionally depicted as an “elegant gathering” (*yajitu*), but a meeting between business partners, namely a dealer, a collector and an artist. The work reveals the social position of the artist as a slave of the insatiable modern art market, and is simultaneously a warning about it.