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New material on the portraits of meritorious officers of the
Qianlong campaigns

At the Berlin PIAC meeting (1991) a preliminary report was given on the prehistory of these portraits and also a list of 235 such pictures actually executed.¹ There may have been more of them but so far no further information has come to light. Recent research makes an update of the former report desirable.

Just a brief reminder. The Qianlong emperor conducted nine major campaigns against “rebels” during his sixty-year reign. In order to put his military exploits on record, he had large silk paintings recall the more important incidents of these campaigns, and a large number of portraits of meritorious officers prepared. In addition, a new map of the empire, especially the newly acquired dominions and the border areas, was drawn, chronicles of the campaigns published in Chinese and Manchu, a hexaglot dictionary concerning the Western Dominions (Xinjiang) compiled and victory inscriptions erected.

We know from the biography of the Jesuit court painter Brother Denis Attiret, how the portraits of meritorious officers were done:

“Pendant tout le temps qu'a duré cette guerre contre les Eleuths et les autres Tartares leurs alliés, dès que les troupes de l'empire avaient remporté quelque victoire, pris quelque ville ou soumis quelque horde, aussitôt ordre était donné aux peintres d'en faire la représentation. Ceux d'entre les principaux officiers qui avaient eu le plus de part à ce qui venait de se passer étaient choisis de préférence pour figurer en peinture, comme ils l'avaient fait dans la réalité. Mais comment peindre des modèles qui n'étaient pas présents, qu'on n'avait jamais vus et dont, par conséquent, on ne pouvait se former une idée suffisante pour les représenter, du moins à peu près? ... Ceux qui devaient servir de modèles étaient absents; ils étaient quelquefois dans des endroits éloignés de la capitale de plus de huit cents lieues de chemin; n'importe; on les mandait à la cour et ils s'y rendaient avec cette célérité

¹ “Portraits of meritorious officers, accompanied by Manchu eulogies” in B. Kellner-Heinkele (ed.), *Acta Berolinensia. The concept of sovereignty in the Altaic world*. PIAC 34th meeting, Berlin 21-26 July, 1991. (Asiatische Forschungen). Wiesbaden, 1993:307-330.

dont les seuls Tartares sont capables. Le jour même de leur arrivée, ils étaient admis en présence. L'empereur les interrogait sur ce qu'il voulait savoir, faisait tirer leurs portraits et les renvoyait tout de suite à l'armée, pour y continuer le service comme auparavant. Tout cela se faisait de part et d'autre avec tant de précipitation que l'arrivée de ces officiers n'était souvent connue à la cour qu'après qu'ils en étaient repartis, et que les peintres n'avaient tout au plus qu'une heure ou deux de temps pour mettre sur la toile ce qui, en d'autres circonstances, leur aurait fait employer pour le moins deux ou trois jours."²

One may safely assume that sketches were also made on the spot, especially in Xinjiang, for some of the brave soldiers did not survive the battles, and besides the portraits the emperor required also sketches of the battlegrounds and the military actions themselves which would later on be represented on large silk-paintings and on copper-engravings and exhibited in the Ziguangge palace hall in the capital. The first series of pictures as is well known was painted in 1760, at first the portraits, then the battle pictures.³

In the meantime a number of portraits has been discovered, and some additional evidence poses new questions.

The Museum of East Asian Art at Cologne recently acquired a life-size portrait of general Mingliyang (A 93,15). It is the third portrait of the first set from the Jinchuan campaign [III,3].

Sotheby's auctioned off the "portrait of Wu Fu [Ufu], brigadier general of the Gansu region", no. 12 of the second set from the Xinjiang campaign (1760) [II,12] (Sotheby's, New York, Dec. 2, 1992).

Again Sotheby's sold a "portrait of Te Gu Si Ba [i.e. Tanibu], imperial bodyguard of the second rank", no. 41 of the second set from the Xinjiang campaign [II,41]. (Sotheby's, New York, June 1, 1993).

The Museum of Ethnology, Munich, possesses a portrait of Burha, no. 18 of the second set from the Xinjiang campaign [II,18].

² Henri Bernard, "Le frère Attiret au service de K'ien-long (1739-1768)" *Bulletin de l'Université l'Aurore* 3,4 (1948):438-439.

³ See Walter Fuchs, "Die Entwürfe der Schlachtenkupfer der Kienlung- und Taokuang-Zeit" *Monumenta serica* 9 (1944):108. For later series we know from *Shilu* 984 (July 2, 1775) that Agôï was ordered to have the meritorious officers painted (Fuchs, 115). The 44 portraits of the 2nd Eastern Turkestan series were painted in 1828 (Order *dingsi*, 5th month, 1828) (Fuchs, 119). A previous decree gave the order to submit small portraits first (*jimao*, 4th month, 1828). See *Shilu* 135/11b and 136/27a-29a, 31a-b.

Ka Bo Tsang⁴ published the portraits of Fuheng⁵, Ayusi⁶, Janggimboo⁷, Yan Xiangshi⁸, the two Namjal (Royal Ontario Museum, Toronto), and Badai (Museum of East Asiatic Art, Berlin). While these seven portraits were known before the author published them again as part of a careful study and gave translations of the eulogies (from the Chinese).

The referee himself was lucky enough to acquire the portrait of Cemcuk-jab (no. 6 of the second set from Xinjiang) [II,6].

Another portrait, that of Yanjimboo, is in the possession of the Naprstek Museum in Prague.

The portrait of Mutar was offered to the Berlin Museum of Ethnology in 1930 by the Hamburg art dealer J. Konietzko but the Museum had to decline because of lack of funds. The curator, Ferdinand Lessing⁹, copied the eulogy, however, which is in the museum files (E 49/30).

In 1911 the art-dealer H. Bercowitz (Berlin) had already offered the Museum two such portraits from the collections of count York: Bolbonca (Xiyu – I,20) and Cebdenjab (Xiyu – I,5) (information from the museum files).

There is also one portrait in the Überseemuseum Bremen, which, however, is badly damaged and could therefore not be consulted.

All these are hanging scrolls giving life-size portraits, with bilingual eulogies. The officers belonging to the first sets received their praise by the emperor himself, those of the second sets – because of lesser merits – by high court officials. They all carry the seal of the imperial collection, *Qianlong yulan zhi bao*.

⁴ "Portraits of meritorious officials: eight examples from the first set commissioned by the Qianlong emperor" *Arts asiatiques* 47 (1992):54, 69-88. This is an extended version of his earlier article: "Ji fenggong shu weize. Qing Gaozong shi wugongdi tuxiang jilu – gongchen xiang yu zhantu" *Gugong wenhua yuekan* 93 (1990):38-65.

⁵ After *Fine Chinese decorative works of art*. New York: Sotheby 1987, no. 56 (auction of April 23-25, 1987). Also reproduced in *Manzu wenhua* 15 (1991) 3rd cover page.

⁶ Tianjin Municipal Museum of History.

⁷ Metropolitan Museum of Art, New York. Sold by Sotheby's, June 3, 1986 (catalogue p. 90).

⁸ Cf. P. Moss, *Between heaven and earth*, 15; originally sold by Ernst Hauswedell, auction 183 of April 29, 1972, no. 210.

⁹ 1882-1961. See R. C. Rudolph, "Ferdinand D. Lessing in memoriam" *Oriens extremus* 9 (1962):1-5. A sketch of his life and activities is in preparation.

While the first report just indicated extant portraits it is now necessary to distinguish between the large hanging scrolls and the portraits done in oil on paper. Of the latter category the following are known to exist:

The Hamburg Museum of Ethnology possesses two such portraits:
 Kiyān king men-i jai jergi hiya Urtunasun [Jinchuan – IV, 29]
 Ilaci jergi hiya sinlun hasiha baturu Aldanca [Xiyu – I, 49]

The Berlin Museum of Ethnology possesses the following portraits:
 I.D. 22151

Meyen-i amban meiren-i janggin-i jergi bihe Nacin baturu Koma
 The division commander, ranking as a Lt. General of the Banners, Nacin
 baturu Koma [†1775].¹⁰

I.D. 22267

Meyen-i amban meiren-i janggin-i jergi bihe Jardan baturu Forontai
 Portrait of the Lt. general Jardan baturu Forontai, division commander
 [†1775].¹¹

¹⁰ The imperial eulogy which is not part of the picture runs (*Guochao qixian leizheng chubian*, 354a):

“Kämpfe schrecklichen Ausmaßes hast du gefochten,
 Auch kluge Stragien an den Tag gelegt.
 Auf heimlichen Märschen, offene Wege meidend,
 An Kletterbohnenranken geklammert, hast du zerklüftete Berge überquert.
 Geradewegs über Berggipfel bist du geklettert,
 Mit Feuer hast du die steinernen Wehrtürme angegriffen,
 Zweihundert Burgen hast du zerstört,
 Deiner Person Verdienste ragen hoch!”

Europa und die Kaiser von China 12,12:329; ZAS 12 (1978):556.

¹¹ The imperial eulogy as given in *Guochao qixian leizheng chubian* (354a) (not part of the picture):

“Wer zum General aufgestiegen ist durch seine Verdienste,
 Wie könnte man ihm garantieren, daß nie Gefahr ihm drohe?
 Er kämpfte in vorderster Front, fand beschämend es, zurückzubleiben.
 Niemals änderte er seine aufrechte Haltung.
 In der Schlacht von Dangg'a kämpfte er nur vorwärts und fand den Tod.
 Das erfüllt mein Herz mit Trauer.

Ihn in besonderem Maße zu würdigen, heiße ich gut!»

Europa und die Kaiser von China 12,13:329; ZAS 12 (1978):560.

I.D. 24423

Uju jergi hiya Yangdak baturu Tortoboo.

The bodyguard of the first rank, Yangdak baturu Tortoboo [†1807].

Europa und die Kaiser von China 12,14:329; ZAS 12 (1978):564.

I.D. 24355

Zanla-i uju jergi hiya sangnaha Mutar.

The Zanla Mutar [†1795] who was awarded the (title of) bodyguard of the first rank.

Europa und die Kaiser von China 12,15:329; ZAS 12 (1978):568.

I.D. 22158

Tuliyen-i argan danara hafan Šugdanbao baturu Ajungboo.

The native captain of the first class, of the military colonists Šugdanbao baturu Ajungboo.

Europa und die Kaiser von China 12,16:330; ZAS 12 (1978):574.

I.D. 22157

Okši-i tus'e Tukšen baturu Yamantar.

The chief of the Okši, Tukšen baturu Yamantar.

Europa und die Kaiser von China 12,17:330; ZAS 12 (1978):576.

I.D. 22155

Cosgiyab-i tus'e Corgiyamz'an

The chief of the Cosgiyab, Corgiyamz'an.

Europa und die Kaiser von China 12,18:330; ZAS 12 (1978):580.

I.D. 31806

Jai jergi hiya Gujir baturu tuwašara hafan Manjortu

The bodyguard of the 2nd rank the tuwašara hafan¹² Manjortu.

ZAS 12 (1978):550.

I.D. 22152

Jai jergi hiya hasiha baturu Dalhan.

¹² Chinese: *yün-ch'i-yü* 'an honorary hereditary title of the 8th rank'.

The bodyguard of the 2nd rank, Dalhan.
ZAS 12 (1978):554.

Two further portraits of this kind, those of Šulin (III,19) and Ha Guoxing (III,16), are now in the referee's possession.

Portraits of Šuhede (Jinchuan 4), and Ma Quan (Jinchuan 18) belong to the Reiss-Museum, Mannheim.

Portraits of Fengśengge (Jinchuan 2), Mingliyang (Jinchuan 3), Septenbaljur (Jinchuan 7), Purpu (Jinchuan 14), Ma Biao (Jinchuan 17), Esentei (Jinchuan 9), and Hingcao (Jinchuan 15) were sold by E. J. Brill (Leiden) and advertised in catalogue 544 (1985).

The portrait of Yu Minzhong (III,5) belongs to a private collection in Heidelberg.

Not belonging to the series of military campaigns but executed in the same style, are some portraits of Turgut taiji, namely Zebekjab, Gungke, Zebekdorji (Turgut 2), Buyancuk (Turgut 5), Momuntu (Turgut 7), Yerempil (Turgut 9), Kirib (Turgut 7), Arakba (Turgut 14), Monggôn (Turgut 16), Noohai (Turgut 17), and Kenze (Turgut 21). They were sold by Brill through the mentioned catalogue.

The Reiss-Museum, Mannheim, has another two of this series: Ubasi (Turgut 1), and Cedeng (Turgut 10).

The present location of the portrait of Yerin (Turgut 4) may be the Portheim Foundation, Heidelberg, which has another one of the series, Bambar.

The Turgut series was probably commissioned following the return of the Turguts from Russia.¹³ It links up with the portraits of Mongolian princes in

¹³ See Jean-Joseph-Marie Amiot, "Monument de la transmigration des Tourgouths" *Mémoires concernant les Chinois* 1 (1776):405-418. Annotated translation (from the Manchu) of an imperial stone inscription, erected at the Potala in Jehol in 1771, commemorating the return of the Turgut from Russia to China. The inscription was published by Franke & Laufer, pl. 63-66: *Turgôt-i gubci aiman ijishôn-i dahame jihe ejebun*. A German translation is to be found in *Abhandlungen sinesischer Jesuiten*. 1:665-668. – A second inscription is abstracted by Mish: John Leo Mish, "The return of the Turgut. A Manchu inscription from Jehol" *Journal of Asian History* 4 (1970):80-82. (Paraphrase of an Imperial stone inscription commemorating the return of the Turgut, an Oirat tribe, from Russia to China in 1771. The inscription was placed in the Potala in Jehol and published from a rubbing by Franke & Laufer (pl. 68): *Turgut-i aiman-i urse de ujen kesi isibuha ejebun*.)

the Berlin Museum of Ethnology, which form part of a Dörbed series, described by Veit.

All these items are half-length (bust) portraits, done in oil on paper, as mentioned. The imperial, or court, eulogies are missing, but names and titles are given in both Manchu and Chinese. There are no imperial seals.

The technique as well as the style of these portraits point to a Westerner, or strong Western influence. Until his death in 1768, Denis Attiret was the most prolific portrait painter at the imperial court, and he is said to have done more than 200 portraits. While the emperor was not fond of oil paintings he allowed Attiret to use this technique for portraits.¹⁴

For later paintings we may assume that they were done by Giuseppe Panzi (†1811) and Ignaz Sichelbarth (†1780), or by members of their workshop.

There is another version of the campaign portraits, namely handscrolls. Tsang mentions a fragment of the Eastern Turkestan series, which only consists of the portrait of Ayusi (in the possession of Prof. Noumoff, Montreal). According to the *Shiqu baoji xubian* it was completed by Jin Tingbiao (†1767) in the sixth month of 1760. The emperor personally copied the eulogies to the portraits and affixed no less than 62 seals on the scroll. One year later the painter received orders to start on the second scroll.¹⁵

Another fragment, this time of the Jinchuan series, covering 17 portraits, from Agôî to Ma Biyoo, was sold by August Bödiger in Bonn on May 3, 1991.¹⁶ It seems to have been resold immediately at Sotheby's (June 1, 1992). According to the *Shiqu baoji xubian* it was done by Jia Quan and finished in 1779. It carries the date 1776¹⁷; the texts of the eulogies correspond with the hanging scrolls, but are only in Chinese.

¹⁴ Bernard 58.

¹⁵ Tsang 1992:72; after *Shiqu baoji xubian*. vol. 36:11a-13b: Yubi pingding Yili Huibu wushi gongchenxiang zan. Also: "Qing gongting huajia Lang Shining nianpu" *Gugong bowuyuan yuankan* 1988/2:67.

¹⁶ Cf. Martin Gimm, *Kaiser Qianlong als Poet*. Stuttgart, 1994:74, note.

¹⁷ Zeng Jiabao, "«Pingding Jinchuan qian wushi gongchen xiang» juan canben" *Wenwu* 1993/10:53-56.

Tsang postulates still another version which, however, does not seem to be extant. According to a note of 14.X. Qianlong 28 (1763)¹⁸ two days earlier orders had been issued for portraits of the first Xinjiang series to be made in ink and colour on silk, “its responsibilities to be shared by Jin Tingbiao, Ignaz Sichelbart(h) and painters from the workshop for the manufacture of enamel wares. Jin was to enlarge the images of the figures from the first scroll of the handscroll onto the hanging scroll format. Sichelbart(h) was to paint in the faces and the painters from the enamel workshop to define the drapery folds and apply colours. The second entry [19.V.Qianlong 29 (1764)] records only a short instruction to be observed in the execution of the portraits of the fifty officials of lesser merits - the drapery folds to be first sketched for approval by painters from the Painting Academy. This change in the choice of the work force probably signifies the emperor’s dissatisfaction with the result of similar work done by the enamel workshop painters in the portraits of the first group.”¹⁹

The relationship of the different versions poses some problems of interpretation, in the absence of further documentary evidence:

– There is definitely a very close relationship between the bust portraits and the hanging scrolls. From the evidence given by Brother Attiret, and the fact that the bust portraits carry both Chinese and Manchu captions, one would assume that the bust portraits were first: they were then turned into hanging scrolls by the court painters. The simple statement of rank and name was expanded by eulogies in both languages. This theory is further supported by the fact that the faces of the officers are the same – the faces seem to be copied from the bust portraits either by a foreigner, or by a painter trained in Western techniques while all the rest of the *kakemono* is done in traditional Chinese manner.

– The hanging scrolls of the first Eastern Turkestan series, or at least their eulogies, are dated (spring) 1760. So we would have to assume that the bust portraits are a little bit earlier.

– The handscrolls as documented by the known fragments and the documentary evidence in the *Shiqu baoji* seem to indicate that they were done simultaneously with the hanging scrolls, or perhaps, a little bit before or

¹⁸ “Yubi pingding Yili Huibu wushi gongchenxiang zan” *Shiqu baoji xubian* vol. 36:11a-13b.

¹⁹ Tsang 1992:72, after Nei Chongzheng, “Tan Qingdai Ziguangge gongchenxiang” *Wenwu* 1990/1:67.

after. Two explanations why the emperor may have wanted handscrolls are quite obvious:

— As he apparently wrote in the eulogies himself, it may have been his hand or draft copy which served the court painters as the master copy when they finished the hanging scrolls.

— It is also possible that he wanted some handy and easy reference material, without having to visit the Ziguangge. This would also explain why the Manchu text is left out. While the emperor was very fond of the Manchu language and insisted to use it for his official productions (victory inscriptions, *fanglue*, eulogies etc.) it was not necessary for this purpose. In this case the hand scrolls would have been done after the hanging scrolls, in agreement with the given dates.

The other version stipulated by Tsang on account of the two notes quoted seems to be a bit enigmatic. We have to assume that by 1763 the hanging scrolls (dated spring 1760), and the handscrolls (dated VI.1760) and the bust portraits as the fore-runners of both were there. Actually, as Fuchs stated²⁰ the pictures of the officers and the battle scenes were in the Ziguangge in 1761. Why should the emperor want to have the handscroll portraits enlarged as they were already in existence and on display in the Ziguangge? Also what about the Manchu eulogies? Otherwise the procedure is exactly as we outlined when musing over the purpose of the handscrolls. Therefore the main problem are the dates given.

Could it be that the emperor wanted another set of *kakemono* for another palace? Or were the hanging scrolls actually painted later, and the date spring 1760 would refer only to the composition of the eulogies? In this case the bust portraits would be the originals in the Ziguangge, and the handscrolls would have served as a model for the figures only while the faces would have been copied from the oil paintings. This question certainly deserves further investigation.

²⁰ Fuchs 108.

News on related material

Battle engravings reproduced in red lacquer

As early as 1876 two red lacquer engravings after the copper plates of battle scenes were described by J. Witkowski.²¹ They belong to the Jinchuan series. O. Münsterberg reproduced another one from the Stübel collection (Dresden), attack on Douliumen from the Taiwan series while Haenisch described the Zhule scene from the same series.²² The latter belonged to the Berlin Museum of Ethnology but got lost during WW II. Only recently it returned to Berlin (ID 23831, size 75 x 110 height by width). The Stübel copy was sold to A. Förster in Vienna in 1921, or 1922, and its present whereabouts are unknown.²³ Recently another example from the Jinchuan series has become known (corresponding to the first engraving of the series).²⁴ If we add the testimony of Bushell²⁵ we are led to assume that at least the Jinchuan and the Formosa campaign were presented in a series of lacquer engravings. Specimens of the Eastern Turkestan series have not come to light yet but one would strongly suspect that they did exist.

The British Museum acquired one of the original copper plates of the engravings of the Annam series (no. 2; sold by Christie's, London, on June 12, 1989). So far only the 34 copper-plates at the Berlin Museum of Ethnology were known; they belong to several different series.²⁶

The British Museum owns a copy of the Xinjiang series of copper- engravings with the text written in, supposedly by the emperor himself. The same is true for a set in the possession of the Dutch antiquarian Nico Israel. There are or were at least five copies known that carried the inscriptions on

21 "Erklärung zweier chinesischer Bilder aus rothem Lack" *Mitteilungen der OAG* 1/10 (1876):37.

22 O. Münsterberg, *Chinesische Kunstgeschichte*. 2. Eßlingen, 1912:435. (Translation of the text by O. Franke, *ibid.* 438).

23 *T'oung Pao* 25 (1928):131-133: Paul Pelliot in his review on Edward F. Strange, *Chinese lacquer*. London, 1926.

24 *The minor arts of China*, to be exhibited for sale by Spink & Son, London, 15-25 March 1983, #3.

25 *Chinese art*, ed. London 1921:119.

26 See *Europa und die Kaiser von China*. Frankfurt. 1985; H. Walravens, *China illustrata*. Weinheim, 1987.

the prints. The date, surprising enough, is 1755. This means it refers to the emperor's text not to the date when it was written into the engravings which arrived much later. And so it is doubtful, indeed, if *yü-pi* here means more than just "imperial brush". It may mean written by the emperor himself; but this question needs more research, especially in the *shih-lu*, or imperials regests.

Appendix: Manchu texts of hanging scrolls

Sotheby's April 23-25, 1987 (translated by Tsang from the Chinese)

Aliha bithei da. uju jergi tondo baturu gung Fuheng: [I,1]

Uju de dalaha amban bime fujuri boo urgunjere jobošoro be gurun-i emgi uhelehe. udu aniyai onggoro Gin cuwan-i coohai mudan de. umesi colgoroko gungge ilibuha bihe: sirame wargi bade coohalara bodogon seci. sini teile mini gônin de acanahabi. Siyoo hoi gese afanara be baiburakô simbe ujui gungge de obuci acambi:

Abkai wehiyehe-i šanyan muduri aniyai niyengniyeri Han-i arahangge:

Author's collection:

Hebei amban. Kalkai jasak doroi wang Cemcukjab: [II,6]

amargi ba-i fiyanji dalikô bihe. aifini tondo unenggi gônin iletulehe. ambarame Uriyanghai-i babe toktobure de. aburi ehe hôlha be yooni necihiyehe: ubašaha hôlha be gidanaha. ubiyacuka hôlha Cinggunzab be weihun jafaha. ujen kesi isibume giyôn wang fungnefi. uheri ilan mudan dabali baitalaha:

Abkai wehiyehe šanyan muduri aniya niyengniyeri. amban Lio tung hiyôn. amban Lio luwen. amban Ioi min jung HESE be dahame gingguleme maktacun araha.

Note on the scroll: Dr. Wuensch, Peking, 7ten Juni 1905.

Pingding Xiyu Ziguangge zi wushi gongchen xiang zan wu zan zan dachen Kuoerka zhasake dolo [...] ²⁷

Yan Xiangshi (translated by Tsang from the Chinese)

Meyen-i amban. G'an jeo-i fidame kadalara amban Yan siyang ši. [II,7]

Ere Guce hoton be afara de. erei šenggin de wehe gojiha ede teng seme umai aššahakô ofi. erebe sabuha ele urse ferguweme saišanduha: amala

²⁷ Neg. C 779, Museum für Ostasiatische Kunst Berlin.

Yerkiyeng-ni bade afara de. ambaramé gidanafi oyonggo babe gajihabi: arbut dembei horonggo baturu ofi. akdulame wargi jecen be tuwakiyame mutehebi:

Abkai wehiyehe śanyan muduri aniyai niyengniyeri amban Lio tong hiyôn. amban Lio luwen. amban Ioi min jung hese be dahame gingguleme maktacun araha:

Museum für Völkerkunde, München:

Gôsai da Bayantu baturu Burha [II,18]

Ilhi bade morin dabkifi gidanaha bihe. Isil kôl noor de gabtaśame afambihe. ibefi hôlha be fafursame wahangge. inu asuru agôra-i dacun de akdahakô bihe. ulan be dabafi hôlhai kôwaran be birehebi. udunggeri poo sindame hôlhai karan be efulehebi. umai hôlha be waha teile akô. urunakô helen jafafi teni amasi bederembi.

Abkai wehiyehe śanyan muduri [*keng-ch'en*] aniya niyengniyeri. amban Lio tong hiyôn. amban Lio luwen. amban Ioi min jung

Hese be dahame gingguleme maktacun araha

Metropolitan Museum. 1760, h. 188.6, w. 95.1 cm Acc. no. 1986.206, purchased by The Dillon Fund. Sotheby's: *Fine Chinese paintings*, June 3, 1986, #90 (Sale 5468).

A coloured print (postcard) is available from the museum (without the eulogy).

Uju jergi hiya Hôrca baturu Janggimboo [II,45] (translated by Tsang from the Chinese)

Emteli beye hôlhai faidan de suwe dosiha ek dak seme oino be oljilame jafaha. ehelinggu hôlhai uju be tutala sicifi. emu ikiri gida de uliha: afabuha bithe be bijan-i baci alime gaiha, afahai Bar ku!-i bade isinaha. asuru morin be teyebuhe ba akô. amasi coohai kôwaran de booleanjiha:

Abkai wehiyehe śanyan muduri [*keng-ch'en*] aniya niyengniyeri. amban Lio tong hiyôn. amban Lio luwen. amban Ioi min jung Hese be dahame gingguleme maktacun araha

A reproduction including the eulogy is to be found in *Mandat des Him-mels*²⁸ ill. 37.

²⁸ *Kaiser und Künstler in China. Chinesische Malerei und Schriftkunst aus dem Metropolitan Museum of Art, New York. Zürich: Museum Rietberg, 1996.*

Cologne

Jecen be toktobure ici ergi aisilara jiyanggiyôn. uju jergi faśśangga baturu be. Cengdu-i jiyanggiyôn Mingliyang. [III,3]

Emhun emu jugôn-i cooha be kadalaha. ehe hôlha be ududu mudan afame waha. ere niyamangga fujuri booi juse ofi. emgeri jalan halame kesi be aliha. unenggi be tucibume gungge ilibuha. umesi urgunjeme saísame tuwaha. uttu ofi Cengdu-i jiyanggiyôn sindafi. uthai Gin cuwan-i ba be kadalabuha.

Abkai wehiyehe-i fulgiyan bonio aniyai niyengniyeri.

Han-i arahangge:

Portrait offered by J. Konietzko:

Sala amban zamba baturu S'e cuan-i aiman-i aisilame kadalara da Mutar. [IV,49]

Ajige Gin cuwan-i dahaha fanzi ofi ombula gungge ilibufi toloho seme wajirakô an-i fanzi coohai meyen be kadalabufi afahadari šuwe ibeme fuhali ilinjirakô. eiterecipe uhei mujilen-i baita mutebure jakade ehe hôlha sabe wacihiyame geterembuhebi. ede jergi wesimbure sula amban obufi emu adali kesi isibume gosime tuwahabi.

Abkai wehiyehe suwayan bonio aniya [1788] juwari ujui biyade Han-i arahangge:

Prague

This portrait is particularly interesting as it is not included in the lists given in the 1991 paper.

Ilhi gabsihyan-i janggan Jebkengge baturu Yanjimboo.

An gu keng-ni bade. aburi ehe hôlha omiha. amcame ibefi yeru be efulefi. ambarame śancin be tuwa sindaha. ikiri haksan kamni be nurhume bireme. isinaha ici hôlha fekun waliyaburakôngge akô. itulhen-i cecike be dasihire adali, ilihai wafaburakôngge akô.

Abkai wehiyehe suwayan bonio aniya juwari forgon de Han-i arahangge.

On account of the date [1788] and the fact that the eulogy is by the emperor, one would assume that this portrait belongs to the first set of the Taiwan series for which only the name-list of the second set (20 portraits) seems to be extant.

Tanibu [II,41] - Sotheby's 1.6.1993, # 53

For the sake of completeness the Manchu texts of the three portraits (hanging scrolls) in the Berlin Museum of East Asian Art, Berlin, are given here, too, in spite of the fact that they have been dealt with several times:

Museum für Ostasiatische Kunst, Berlin

Acc. no. 1957-3

Acquired from Mrs. E. Krupsack, Berlin

155 (295) x 95 (125) cm.

Daiselaha jalan-i janggin. Erke baturu Badai: [II,17]

Etuhéseme Bolot be gidanafi. ehelinggu hólha-i da be jafame baha. ebéseme Ho tiyan-i babe dame unggire de. emhun teile hólhai feye de dosinaha. udu morin ci tuhecibe dasame yaluhabi. ududu yargiyalabuha babe ainame ainame hósihabi. uttu bime hashô ici gabtahadari uli be dahame hólha be tuhebuhebi:

Abkai wehiyehe śanyan muduri aniya. niyengniyeri. amban Lio tung hioan. amban Lio luwen. amban Ioi min jung Hese be dahame gingguleme maktacun araha:

The deputy*canling* Erke baturu Badai.

He took the Bolot prisoner, and none of the leaders of the rebels escaped him. When he defended Khotan, he alone entered their territory. He fell from his horse, a fiery battle horse; his wounds were only superficially nursed but he continued shooting. Each time he sent an arrow, an enemy fell.

Europa und die Kaiser von China, 12/20 (S.330)

Museum für Ostasiatische Kunst, Berlin

Acc. no. 1957-1

Acquired from Mrs. E. Krupsack, Berlin

154 (165) x 92,5 (123,5)

Meyen-i amban. Cahar bai uheri da bihe. Kundur baturu Banninga: [II,20]

ubaśaha hólha be sabume ambula jilidaha. uthai nukaha u be urunakô isire adali gônihaha. unggifi Buraci-i bade afara de. umai sirdan wehe de sengguwerakô funtume dosinaha. ergen šelefi baturulame fafursahabi. ede hólhai faidan-i dolo beye jocihahi. ehe hólha be jafame gajifi wafi. enteke tondo amban de wecebuhebi:

Abkai wehiyehe śanyan muduri aniya. amban Lio tung hioan. amban Lio luwen. amban Ioi min jung Hese be dahame gingguleme maktacun araha:

The former banner commandant, deputy commander of the garrison of Chahar, Kundur baturu Banninga [II,20].

Every time he saw the rebels he became furious. Then he wanted to eliminate them as you would pull out thorns. During the battle of Buraci arrows were shot, stones were thrown and lances were crossed. He threw himself into the battle, full of energy, until he fell amidst the rebels. After the rebel leaders were dismembered, they were sacrificed to honour his loyalty.

Museum für Ostasiatische Kunst Berlin, Acc. no. 1957-2

Acquired from Mrs. E. Krupsack, Berlin.

154,5 (295) x 96 (125) cm

Ilaci jergi hiya Keder baturu Hamtukô: [II,48]

tere Kara usu-i ba sehe. tere Badakśan-i ba sehe. teyen akô orin emu mudan afame. teteke haksan tuksicuke bade sengguwerakô funturśehe. ede sain colo śangname buhe. enteke Keder gebu de teherehe. ergen śelefi fafur-śarangge be guwekiyebume ofi. enteheme faśśan be ejebuhe:

Abkai wehiyehe śanyan muduri aniya niyengniyeri. amban Lio tung hioan. amban Lio luwen. amban Ioi min jung Hese be dahame gingguleme maktacun araha:

The Imperial Body-guard of the 3rd rank, Hamtukô.

There were 21 military encounters at Kara-usu and Badakśan but in his eyes there were no dangers and no difficulties. The honouring title and his merits suit Keder very well! It is here taken on record that he led the attack and gained merit.²⁹

²⁹ Texts and translations of this and the following item already in: H. Walravens, *China illustrata*. Weinheim, 1987:239-240.

List of bust portraits

(in oil)

Duerbote xiang [Dörbed portraits]

- 30 Dörbed-i han Cereng
- Batumöngke
- Dörbed-i jasak gôsai beise Gendun
- 4. Coros-i hošoi cin wang Dawaci
- 5. Dörbed-i jasak doroi beile Gangdorji
- 7. Dörbed-i jasak-i gôsai beise Erdeni
- 11. Coros-i gung Dawa
- 12. Dörbed-i gung Buyan Tegus

For a description see Veit, ZAS 4 (1970).

Turgut series

(14 of at least 21 pictures are known)

– Torgôt uju jergi taiji Zebekjab
 Tuerhute toudeng taiji Cebekezhabu
 Photograph. Brill³¹

– Hoošot beile Gungke
 Heshite beile Gongke
 Photograph. Brill

1. Torgôt han Ubasi
 Tuerhute han Wobaxi
 Turgut series. 1
 Photograph.
 Mannheim, Reiss-Museum

³⁰ Number not recorded or not intelligible.

³¹ The reference «Brill» indicates that the item is listed in the above mentioned Brill catalogue. «Photographs» refers to those in the referee's collection.

2. Torgôt cin wang Zebekdorji
Tuerhute qinwang Cebeke duoerji
1 recent, two old photographs, 1 old hand-coloured photograph. Brill

4. Hôit Dolot uju jergi taiji Yerin
Huite tolote toudeng taiji Yelin
Turgut series. 4.
Portheim-Stiftung, Heidelberg?
2 old photographs

5. Hoošot beile Buyancuk.
Photograph. Brill

7. Torgôt beise Momuntu
Tuerhute beizi Momentu
Photograph. Brill

9. Hoošot beise Yerempil
Heshite beizi Yelemupier
1 recent, 2 old photographs. Brill

10. Torgôt uju jergi taiji Cedeng
Tuerhute toudeng taiji Cedeng
Photograph.
Mannheim, Reiss-Museum

13. Torgôt uju jergi taiji Kirib
Qilibu
Photograph. Brill

14. Torgôt uju jergi Arakba
Tuerhute Alakeba
Photograph. Brill

16. Hoošot uju jergi taiji Monggôn
Heshite toudeng taiji Menggun
Photograph. Brill

17. Hoošot uju jergi taiji Noohai
Heshite toudeng taiji Nuohai
Photograph. Brill

21. Coros-i duici jergi taiji Kenze
Zhelesi sideng taiji Kenze
Photograph. Brill

23 portraits of meritorious officers

I.Xiyu, first set

I,43 Jai jergi hiya Gujir baturu tuwašara hafan Manjortu. BMV³²
I,49 Aldanca. Hamburg

III.Liang Jinchuan, first set

2. [Manchu text only:]
[...] dorgi amban jecen be toktobure hashô ergi aisilara [?.....] jurgan-i
aliha amban gôsa be kadalara amban. uju jergi [.....] Sangga baturu gung uju
jergi jingkini hafan Fengšenge.
Photograph. Brill

3. Jecen be toktobure ici ergi aisilara jiyanggiyôn Cengdu-i jiyanggiyôn
uju jergi faššangga baturu be Mingliyang
Dingbian yufu jiangjun Chengdu jiangjun yideng [...] bo Mingliang
1 recent, 2 old photographs. Brill

4. [G]ocika amban taize taiboo aliha bithei da. gôsa be kadalara amban.
tuwašara hafan Šuhede
Mannheim, Reiss-Museum
The Chinese text is hardly legible.
Photograph.

³² BMV: Museum für Völkerkunde Berlin. For a description see Veit, Rasidonduk ZAS 12 (1978).

5. Private collection, Heidelberg

Taize taiboo aliha bithei da uju jergi adaha hafan Ioi min jung
Taizi taibao daxueshi yideng qingche duwei Yu Minzhong
2 old photographs.

7. Hebei amban hiya kadalara dorgi amban gurun-i efu hošoi cin wang
bihe Septenbaljur

Yuancan zan dachen lingshiwei nei dachen gulun o[...] zeng heshi qin-
wang Sebutengbaerzhuer
Photograph. Brill

9. Kiyan cing men-i hiya hebei amban tui janggin. meiren-i janggin. uju
jergi fujun baturu ashan-i hafan Esentei.

Qianqingmen shiwei canzan dachen huojun tongling fudutong toudeng
xiannan Esente
Photograph. Brill

14. Gocika hiya. meyen-i amban. meiren-i janggin ilaci jergi faššangga
baturu ashan-i hafan Purpu.

Yuqian shiwei lingdui dachen fudutong sandeng [...] nan Puerpu
Photograph. Brill

15. Kiyan cing men-i hiya meyen-i amban. Gingjeo-i giyanggiyôn. gurun
de aisilara gung [...] Hingcao.

Qianqingmen shiwei lingdui dachen Jingzhou jiangjun [...] ren fu guo-
gong zongshi Xingchao
Photograph. Brill

16. Hebei amban. Si an-i fideme kadalara amban bihe Ha guwe hing
Yuancan zan dachen Xi'an tidu Ha Guoxing
Author's coll.

17. [meyen]-i amban Si an-i fideme kadalara amban Ma biyoo
Lingdui dachen Xi'an tidu Ma Biao
1 recent and 2 old photographs. Brill

18. Ma ciowan.

Yuan lingdui dachen Jiangnan tidu Ma Quan

Photograph.

Mannheim, Reiss-Museum

The Manchu text is hardly legible.

19. Meyen-i amban Si an-i meiren-i janggin Šulin

Lingdui dachen Xi'an fudutong Shulin

Author's coll.

27. Meyen-i amban meiren-i janggin-i jergi bihe Nacin baturu Koma.

BMV

29. Meyen-i amban meiren-i janggin-i jergi bihe Jordan baturu Forontai.

BMV

43. Jai jergi hiya Hasiha baturu Dalhan. BMV

44. Uju jergi hiya Yangdak baturu Tortoboo. BMV

46. Okši-i tus'e Tukšen baturu Yamantar. BMV

47. Cosgiyab-i tus'e Corgiyamz'an. BMV

49. Zanla-i uju jergi hiya šangnaha Mutar. BMV

IV. Liang Jinchuan, second set

IV,29 Urtunasun. Hamburg

IV,48 Tuliyen-i arga danara hafan Šugdanbao baturu Ajungboo.

Illustrations:

1. Cemcukjab. Hanging scroll.

2. Cemcukjab. Inscription on the outside of the scroll.

3. Cemcukjab. Eulogy by the three court officials.

4. Ha guwe hing. [III.16] Bust portrait in oil.

5. Šulin. [III,19] Bust portrait in oil.

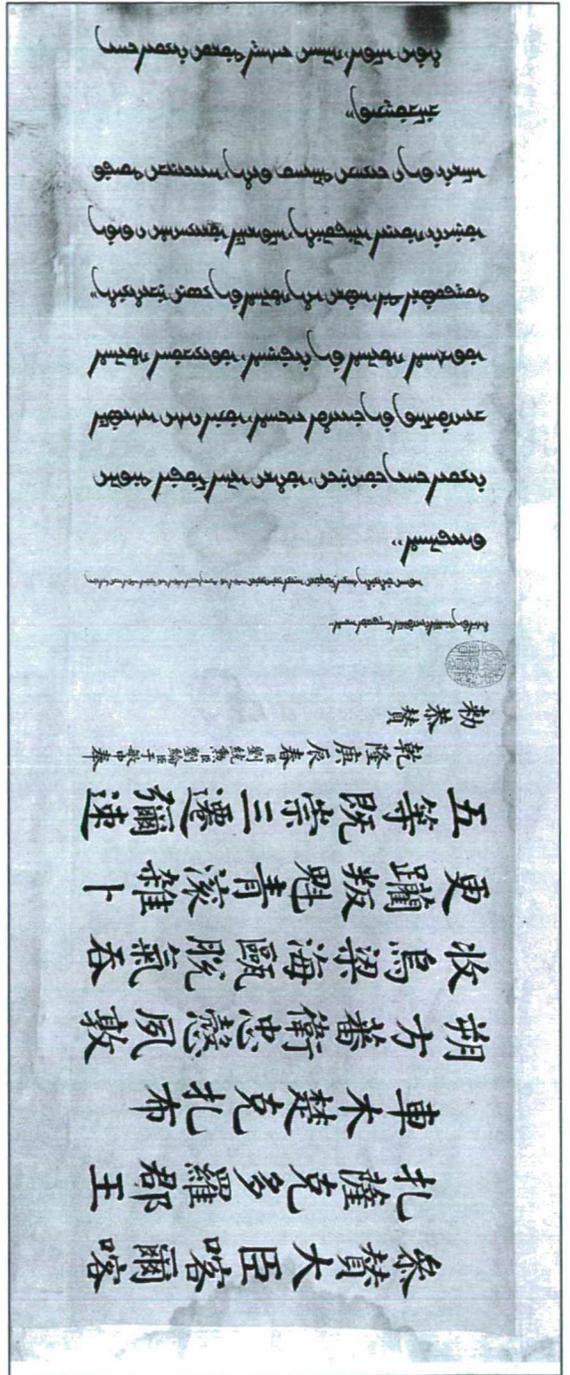
Note the realistic representation of the pock marks.



平定西域紫光閣次五十功臣像贊五

參贊大臣喀爾喀扎薩克多羅郡王車木楚克扎布

Cemcukjab. Inscription on the outside of the scroll.



平定西域紫光閣次五十功臣像贊五
參贊大臣喀爾喀扎薩克多羅郡王車木楚克扎布

勅恭贊
乾隆庚辰春臣劉統勳臣劉綰臣李春奉
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車木楚克扎布
朔方蕃衛忠愍夙敷
收鳥梁海甌眈氣吞
更躡叛魁青濠雜卜
五等既崇三遷彌速

Cemcukjab. Eulogy by the three court officials.



Ha guwe hing.
[III. 16.]
Bust portrait in oil.



Sulin. [III. 19.]
Bust portrait in oil.
Note the realistic
representation of the pock
marks.