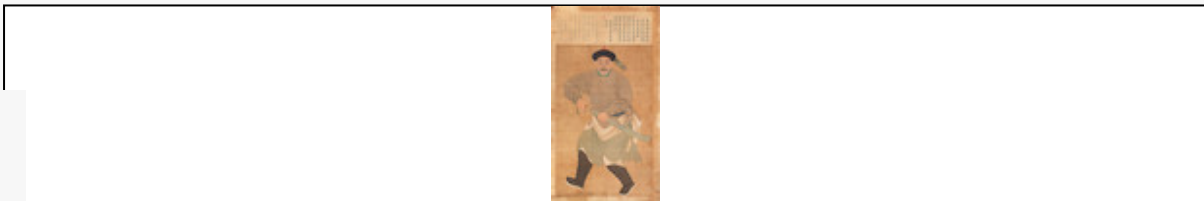




Fine Chinese Art / A RARE AND IMPORTANT IMPERIAL COURT PAINTING OF THE BANNERMEN TE'ER DENG CHE

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LOT 128

A RARE AND IMPORTANT IMPERIAL COURT PAINTING OF THE BANNERMEN TE'ER DENG CHE


Qianlong, dated by inscription to the Wushen year, corresponding to 1788 and of the period

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Olivia Xu

Sale Coordinator



Tel: +44 20 3988 6371



Olivia.Xu@bonhams.com



Chen Xie

Specialist



Tel: +44 20 7393 3953



Chen.Xie@bonhams.com



Edward Luper

Specialist, Chinese Works of Art



Tel: +44 20 7468 8248



chinese@bonhams.com



Benedetta Mottino

Department Director



Tel: +44 20 7468 8236



Benedetta.Mottino@bonhams.com

A RARE AND IMPORTANT IMPERIAL COURT PAINTING OF THE

BANNERMAN TE'ER DENG CHE

Qianlong, dated by inscription to the Wushen year, corresponding to 1788 and of the period
Ink and colours on silk, depicting a bannerman facing directly the viewer with finely painted whiskers, donning a fur-lined hat surmounted by a coral bead and a peacock feather with a single-eyed plume (*dan yan hua ling*), dressed in a grey surcoat with foliate roundels, green colour and tunic, wearing a pair of black silk boots with white soles, his right hand drawing his sword, his left hand holding the shagreen scabbard, eulogised with several lines of text above, the right side with Chinese in *kaishu* calligraphy and in Manchu on the left, with one seal of the Qianlong emperor between, reading *Qianlong Yulan Zhibao*, mounted on board. *The painting, 186cm high x 96cm wide (73in high x 37 3/4in wide).*

Footnotes

清乾隆戊申年 1788 特爾登徹像 設色絹本

Provenance: an English private collection; according to the owner, the painting was gifted to the owner's late husband circa 1970s.

來源：英國私人收藏；據現藏家稱，該畫於二十世紀七十年代由友人贈予其現已過世的丈夫

The inscription in Manchu reads:

meiren i janggin i jergi uheri da bihe

xukdan baturu teldence

*daci solon i dorgi gabtara manggangge da tolome goirakvngge akv, dabkime morin noilhumbume faida
be birehe de dardai andande efulerakvngge akv, ehe hvlha be sihame fargara de etuhun hvsun i
fafurxame funturxehe de dasame arbun nirubufi, erei faxxaha be saixame iletulehe*

abkai fehiyehe xufayan bonio aniya juwari ujui biyade han i arahangge

The inscription in Chinese reads:

原副都統銜總

管舒克丹巴圖

魯特爾登徹

索倫勁手箭無虛

發躍馬突陣縱橫

倏忽視力窮追猛

氣咆勃再炳丹青

用旌偉伐

乾隆戊申孟夏

御題

Which may be translated as:

*Former Lieutenant-general, Commandant [and] Xukdan Baturu [Manchu term for national hero],
Teldence*

Originally from the Solon [people], he is an expert at archery and who does not miss [literally: counting his hits, he has no misses]. When whipping his horse, making it gallop, and rushing to attack the formation, there is nothing he does not destroy. When hot on the pursuit of the evil bandits, he vigorously rooted them out. Having [ordered] to paint [his] image, through this moreover, I commend him and make obvious his effort.

Written by the Emperor Qianlong in the early Summer of the Wushen year (1788)

Bannermen were the Qing dynasty's military elite administered into divisions known as the Eight Banners. Apart from being soldiers, the banner system was also the basic organisational framework of all Manchu society and included various groups including Manchus, Mongols and Han Chinese. The Solon people, mentioned in the present inscription, are a subgroup of the Evenki people of north-eastern Asia. The Solon were ordered by the Qianlong Emperor to stop using rifles and instead practice traditional archery, issuing an edict for silver taels to be issued for guns to be turned over to the government. It is not surprising therefore, that the Emperor praises Teldence's archery skills in particular.

The eulogy of the present lot describes the bannerman Teldence (Chinese name Te'er Dengche), as a heroic and brave warrior and praises his relentless pursuit of the rebels. This portrait, and those of other officers in this series of Bannerman paintings, was commissioned by the Qianlong Emperor as part of two series of portraits after the triumphant campaign in Taiwan against Ming-loyalist rebels in the years 1787 to 1788. Teldence's rank and excellence in the battlefield is unmistakable in the single-eyed peacock feather that hangs prominently from the back of his black fur-trimmed winter hat, an Imperial gift bestowed only to officers who had distinguished themselves in a military campaign.

In 1786 a rebellion arose out of central Taiwan in the village of Daliyi, led by the Ming loyalist Lin Shuangwen. The brutality of the Qing army against the local populace sparked an uprising on 16th January 1787, and Lin organised an army that quickly seized Taichung, Hsinchu and Chunghua, which was established as their capital. He assumed the title 'King of the Ming' and extended his territory to Fengshan, but was unable to gain control of the capital city, Tainan. The rebels were able to defend their holdings despite Qing reinforcements from the mainland until Lin Cou, one of Lin Shuangwen's generals, defected to the Qing. On 10th February 1788, after ruling central Taiwan for over a year, Ling

Shuangwen was captured and later executed, marking the end of the campaign.

This portrait, painting number 5 in the second set of portraits, was produced in 1788. The *yuan* 原 ('former') character in the inscription implies that Teldence had died by the time the portrait was painted, either during the campaign or after. Such Imperial bannerman paintings were housed in the *Ziguang* (Hall of Purple Splendour), a hall of fame for Immortal heroes, located in the West Garden of the Imperial Palace Precincts in Beijing. During the Qianlong Emperor's reign in total 280 compositions of bannermen portrait paintings were made which were hung in the *Ziguang* Pavilion. Following Qianlong's example, later emperors continued adding new portraits to the collection in the *Ziguang* Pavilion. During the reign of the Qianlong emperor the building was also used to display battle wall charts and seized weapons and was also known as the 'Hall of Barbarian Tributes'. The Qianlong emperor often held banquets and received foreigners there; to impress on foreign guests the Qing empire's formidable military power. See C.Ho and B.Bronson, *Splendors of China's Forbidden City: the Glorious Reign of Emperor Qianlong*, Chicago, 2004, p.118.

The present lot embodies the Imperial academy workshop style of the eighteenth century, which combined traditional Chinese portrait painting with Western painting techniques introduced by Jesuit missionary artists at Court such as Giuseppe Castiglione (1688-1766), Ignace Sichelbart (1708-1780) and Jean-Denis Attiret (1702-1768). However, the second set of portraits, which includes the present lot, would have most likely been painted by Chinese artists well schooled in the Jesuit manner of painting and European shading.

Dressed in a grey surcoat and green-coloured riding chaps, the folds and vivid blocks of colour of the clothing are carefully outlined in black ink which is typical of the Chinese style of painting. The roundels with foliate scrolls are especially well painted. He assumes a pose ready to pull his sword from the sheath, while gazing at the viewer directly. In contrast, his face - painted by a different artist in the workshop - is rendered in a European-inspired style with layers of colour washes that model his features. These Western methods of painting were particularly favoured by the Qianlong emperor, who both perceived and utilised detailed, naturalistic painting as a means of propagating the magnificence of the Qing empire. Thus this style was particularly suited to such grand Bannerman paintings; see *Emperor Chien-lung's Grand Cultural Enterprise*, Taipei, 2002, p.126.

Only fifty portraits depicting bannermen from the Taiwan campaign were made, comprising of twenty from the first set and thirty from the second set. Five other portraits from the second series are known: no.3, Yuan Guohang, formerly in the Ethnological Museum of Berlin (acc.no.23144), but now possibly in Russia; no.8, Eldemboo, also formerly in Germany (acc.no.23145) and now possibly in Russia; no.13, Wan Ting, which was sold at Sotheby's Hong Kong, 8 October 2009, lot 1661; no.16, Yanjimbo in the Naprstek Museum, Prague (acc.no.34.505); and no.18, San Yinku, in the Ethnological Museum of Hamburg (acc.no.31-34-103). For further information on bannerman paintings see Nie Chongzheng,

'The Newly Discovered Bannerman Portrait Painting of Yisamu from Ziguang Pavilion', Sotheby's London, 8 October 2007, pp.112-113.

Compare also paintings of officers of the Eastern Turkestan campaign (Xinjiang, 1755-59) dated to 1760, illustrated in *Between Heaven and Earth: Secular and Divine Figural Images in Chinese Paintings and Objects*, London, 1988, pp.13-15.

旗人是清朝的精銳士兵，在此基礎上建立了八旗組織。旗人除了是軍人之外，也構成了整個滿族社會的基本組織框架，囊括了包括滿人、蒙古人和漢人等在內的多個族群。本畫款識中提到的索倫人是東北亞鄂溫克人的一個亞群。乾隆帝曾下詔對於上繳官府的槍支，給與銀兩補助。索倫人奉命停止使用火槍，專注於傳統箭藝。因此，乾隆皇帝在題記中特別稱讚特爾登徹的射箭技藝也就不足為奇了。

這件拍品上的以乾隆皇帝名義書寫的題記將特爾登徹描繪成英勇無畏的勇士，歌頌了他對叛軍的不懈追擊。包括這幅畫像在內的一系列旗人軍官畫像，是乾隆皇帝在1787年至1788年平定台灣叛亂後委託繪製的。像主頭戴單眼花翎官帽，頂鑲珊瑚，這是武職二品的標誌，亦是一份帝國禮物，賞賜給在軍事行動中表現出色的軍官。

1786年，台灣中部大里杙發生叛亂，叛亂由明朝擁護者天地會成員林爽文領導。1787年1月16日，起義爆發，林爽文組織軍隊迅速奪取台中、新竹和彰化，並以彰化為都城。林氏自稱"盟主大元帥"，並將勢力一度拓展到鳳山，但並未能控制台南。儘管清軍從大陸派出大量援軍，叛軍仍能堅守據點，直到林爽文的一名將軍林湊投奔清軍，局勢才得以扭轉。1788年2月10日，在統治台灣中部一年多後，林爽文被俘後處決，標誌著這場戰爭的結束。

這幅肖像畫是繪製於1788年的第二組肖像畫中的第五幅。款識中的"原"字暗示特爾登徹在肖像畫繪製時已經去世，可能是在戰役期間或之後。這些御製的功臣像被收藏在紫禁城西側的西苑（今中南海），紫光閣是一座紀念不朽英雄的名人堂。乾隆年間共創作功臣圖280幅，曾懸掛於紫光閣中。繼乾隆之後，後世皇帝不斷充實紫光閣中的畫像。乾隆年間的紫光閣還常年展示各類戰圖和繳獲的兵器，乾隆皇帝喜歡在此設宴招待外國使節，以顯揚大清國威。C.Ho and B.Bronson, 《Splendours of China's Forbidden City: the Glorious Reign of Emperor Qianlong》，芝加哥，2004年，第118頁。

本拍品体现十八世纪宫廷风格，将中国传统肖像画与耶稣会传教士郎世宁（1688-1766）、艾啟蒙（1708-1780）王致誠（1702-1768）等宫廷传教士引进的西方绘画技法相结合。包括本拍品在内的第二组平定台灣功臣像很可能並非直接由西方傳教士繪製，而是出自受过耶稣会绘画风格训练的中国艺术家之手。

像主上身穿灰色行褂和下著绿色马裤，衣服的褶皱和生動的色块以中国画技法的的墨色精心勾勒。衣服上的團葉紋画得尤為精良。他摆出准备拔剑出鞘的姿势，目光炯炯地直视观者。相比之下，他

的脸以受到欧洲啟發的风格繪製呈现，层次丰富地描摹出他的輪廓特征。这种西方绘画的方法尤其受到乾隆皇帝的青睐。他将细致的自然主义绘画風格，视为宣传大清帝国豐功偉業的一种手段，並加以利用推廣。因此，这种风格特别适合創作这种宏伟的功臣像類的画作；参见《乾隆皇帝的文化大業》，台北，2002年，第126页。

與台湾战役有關的功臣像只制作了五十幅，包括第一組二十幅和第二組三十幅。目前已知五幅第二組中的畫作：第三位的袁国瓚，以前在柏林民族博物馆(編號acc.no.23144)，但现在可能在俄罗斯；第八位的額爾登保，以前也在德国(編號acc.no.23145)，现在可能在俄罗斯；第十三位的万廷，2009年10月8日在香港苏富比拍賣，拍品编号1661；布拉格纳普斯特克博物馆所藏的第十六位的彥津保；汉堡民族學博物馆藏第十八位的三音庫（編號acc.no.31-34-103）。更多與功臣圖有關的信息，參見聶崇正，《The Newly Discovered Bannerman Portrait Painting of Yisamu from Ziguang Pavilion》，倫敦蘇富比，2007年10月8日，第112-113頁。

另見一組乾隆平定新疆戰役（1755-59）後在1760年所繪的功臣像，以資比較。《Between Heaven and Earth: Secular and Divine Figural Images in Chinese Paintings and Objects》，倫敦，1988年，第13-15頁。

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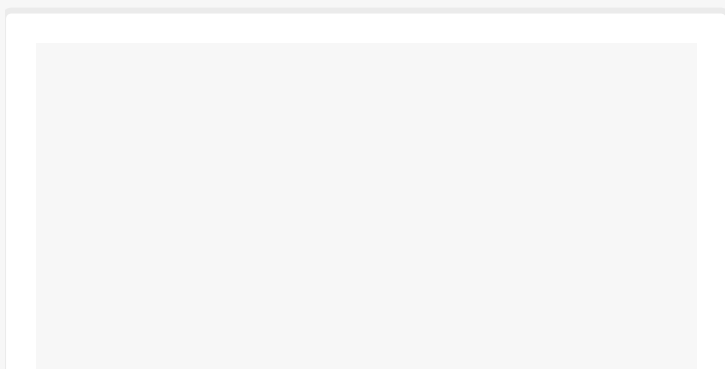
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