

## Portraits of Meritorious Officials: Eight Examples from the First Set Commissioned by the Qianlong Emperor

In 1792 when the Qianlong Emperor (1711-1799) made a retrospective survey of the military accomplishments of the Qing empire during his reign (1736-1795) he seemed to be sufficiently gratified with the brilliant results. Summing up the major successful operations, he designated them collectively as the «Ten Victorious Campaigns». <sup>1</sup> These involved the subjugation of disturbances in Dzungaria (1755, 1756-57), Eastern Turkestan (1758-59), Jinchuan<sup>(1)</sup> (1747-49, 1771-76), Taiwan (1787-88), Burma (1766-70), Annam (1788-89) and Nepal (1790, 1791). The conquests of Dzungaria and Eastern Turkestan, achieved over a period of five years, not only added to the empire a vast piece of territory covering some 20,000 *li*, but also reasserted the military strength of China.

Several centuries ago the intensified conflicts between the Chinese and the Mongols culminated in the demise of the shaky Southern Song (1127-1279) sovereignty and the inception of the Yuan dynasty (1279-1368). The barbarous invaders, however, only held sway for a brief period and were then driven back to Mongolia by the once-vanquished Chinese. Yet, ever resilient, the Mongols continued to pose a potential threat to China during the Ming dynasty (1368-1644). The most notable incident among a series of confrontations was the "Tumu Fort Debacle"<sup>(2)</sup> (1449) in which the unfortunate Emperor Yingzong (r. 1436-1449, 1457-1464) was captured. Subsequently, after the Manchus had succeeded to replace the Ming as the next ruling power, the protracted struggle to suppress the Mongols' invasive attempts also became one of their main concerns in ensuring political stability in the border regions.

Internally, as the Mongols grew in number and power, their unity was eroded by constant tribal friction which eventually led to their territorial redistribution. By the sixteenth century the East Mongols occupied Outer and Inner Mongolia. The West Mongols pastured mainly in Eastern Turkestan. The West Mongols, variously known as the Eleuths<sup>(3)</sup>, or Kalmuks, embraced several nomadic tribes, chiefly the Khoshuts<sup>(4)</sup>, Torguts<sup>(5)</sup>, and Choros<sup>(6)</sup>. The Choros in turn comprised the Dzungars<sup>(7)</sup>, the Dörbets<sup>(8)</sup> and the Khoits<sup>(9)</sup>. Although the four strongest tribes — the Khoshuts, Torguts, Dzungars, and Dörbets — formed an alliance called Oirat<sup>(10)</sup>, or the four (tribes), they were constantly at odds with one another.

Under the energetic leadership of Batur Kon taisha<sup>(11)</sup>, the military power of the Dzungars expanded substantially. The Dörbets were subjected to his rule. The Khoshuts and the Torguts, unable to stand repeated harassment, were forced to seek new lives elsewhere. The former moved south from the Urumqi<sup>(12)</sup> region to the Kokonor region in Qinghai<sup>(13)</sup>. The latter migrated west from the Tarbagatai region to the banks of the Volga in the Russian Steppes. The territories left behind by

these tribes were quickly annexed by the Dzungars to their own settlement in the Irtysh Valley.

After the death of Batur Kon taisha his son Galdan<sup>(14)</sup><sup>2</sup> (1644?-1697) rapidly gained authority. In 1678 he began to carry on his father's expansionist policy. Within two years he succeeded to conquer the major Muslim cities in Eastern Turkestan, taking first Kashgar<sup>(15)</sup> and Yarkand<sup>(16)</sup>, then Hami<sup>(17)</sup> and Turfan<sup>(18)</sup>. Having consummated this full-scale conquest, Galdan next turned his attention to the Khalkhas<sup>(19)</sup>, inhabitants of Outer Mongolia. Seeing them emmeshed in tribal disputes and confusion, he repeatedly sent troops to harass them from 1687 onward. The stricken Khalkhas fled southward to seek refuge in Inner Mongolia and Chinese protection. In 1690 Galdan's army of 30,000 soldiers, ostensibly on the trail of the Khalkhas, swept southward from Kunlun Nor to only 900 *li* north of the Gubeikou<sup>(20)</sup> pass at the Great Wall which was not very far from Beijing, the Chinese capital. Much alarmed, the Kangxi Emperor (r. 1662-1722) sent an army to meet the invaders, defeating them at the battle of Ulan-bütüng. However, the undaunted Galdan soon made attempts on the Khalkhas again. This time the Kangxi Emperor was determined to rid this recalcitrant enemy. He personally commanded three campaigns to intercept the invaders. Finally in 1696 Galdan's troops were dealt a crushing blow at the battle of Urga on the Kerülen River. The defeated Galdan soon committed suicide. He was succeeded by his nephew Tsewang Araptan<sup>(21)</sup><sup>3</sup> (1643-1727) whose might consolidated the Dzungars' rule over a vast region which by now covered parts of Siberia, Western Mongolia and the whole of Eastern Turkestan, except Hami. With China, he feigned submission for a while, but again caused political unrest when he launched attacks on Hami and Tibet. His expansion plans were, in time, thwarted by Chinese military intervention.

After the death of Tsewang Araptan Dzungaria prospered under the leadership of his son Galdan Tseren<sup>(22)</sup> who continued to wage wars with China over the issue of Mongolia. This tense relationship was finally softened in the beginning years of the Qianlong Emperor's reign when a truce was called for and a treaty signed, designating the Altai Mountains as the boundary between China and Dzungaria.

Galdan Tseren died in 1745. With his death came a series of power struggle and the waning of the strength of the Dzungars. First, he was succeeded by his second son, Tsewang Dorji Namjar<sup>(23)</sup> whose youth and inexperience did not win much respect. In 1750 a group of high officials rebelled and imprisoned him in Aksu<sup>(24)</sup>, replacing him with his elder, but illegitimate, brother, Lama Darja<sup>(25)</sup>. Because of his low birth, the new *taizha* was not fully supported by the nobility, among



Fig. 1. Attributed to Jean-Denis Attiret, «Portrait of Davatsi», 1754.  
«Portrait de Davaci», 1754, attribué à Jean-Denis Attiret.  
Museum für Völkerkunde, Berlin-Dahlem.

whom was one named Davatsi<sup>(26)</sup> (d. 1759) (fig. 1). Early in 1752 Amursana<sup>(27)</sup> (1723-1757), grandson of Tsewang Araptan and *taizha* of the less powerful Khoit tribe, who also counted himself among Davatsi's few followers, masterminded a *coup d'état* in Kuldja (Yili<sup>(28)</sup>). Lama Darja was killed and Davatsi proclaimed the new leader. For his service Amursana was abundantly rewarded.

However, the two allies soon fell out. Unable to withstand the persecution of Davatsi, Amursana tried to rally support to oust the newly-installed *taizha*. When this failed he followed the examples of other tribal leaders who had fled Dzungaria because of incessant civil wars. In 1754 he declared allegiance to China, leading an exodus of tens of thousands of his Khoit people out of their homeland. The Qianlong Emperor accepted them as new subjects. At the same time he also sensed in this stream of submission an opportune moment to crush the longstanding troublemaking Dzungars. On his part, Amursana too, had secret designs to regain power. He volunteered his service and early in 1755 guided a Qing expedition back to Dzungaria. Kuldja was promptly taken without much resistance and Davatsi was soon hunted down and escorted to Beijing. This marked the first conquest of the Dzungars.

Yet, once his political adversary had been removed, Amursana revealed his true intention. Acting as a conqueror, he made known his ambition to be the sole Khan of the four Eleuth tribes instead of head of only his Khoit subjects, as the Qianlong Emperor had so desired. Most of the Eleuths

submitted to his leadership, openly contesting the Chinese authority garrisoned there. For eight months Amursana stayed on at Kuldja as the supreme ruler of the Eleuths. Enraged by Amursana's fickleness and rebellious attitude, the Qianlong Emperor sent another expedition to capture him. In late spring of 1756 Amursana abandoned his stronghold and was given shelter by Ablai<sup>(29)</sup>, King of the Eastern Kazaks<sup>(30)</sup>. The Qianlong Emperor, much vexed at the inability of the commanders of the expeditionary forces, temporarily withdrew the Chinese troops. This gave Amursana another opportunity to incite the Eleuth princes to renew their resistance. In 1757 China sent another punitive expedition under the command of Zhaohui<sup>(31)</sup> (1708-1764). This time, the insurgents were quickly routed and Kuldja was once more subdued. By now a desperate fugitive, Amursana was refused protection by the Eastern Kazaks. He then turned to Russia, escaping to Siberia where he died of smallpox in autumn. For the inconstancy of the Eleuths who had rebelled twice under Amursana the Qianlong Emperor ordered Zhaohui to administer harsh punishments. The Dzungars, in particular, were systematically exterminated, to the extent that after this conquest they no longer survived as a people.

During this time the Muslims, who had been for some time forced into vassalage by the Dzungars, also followed suit in their quest for independence. Their spiritual and political leaders were two brothers, Burkhan-al-Din<sup>(32)</sup> and Khozi Khan<sup>(33)</sup>, who ruled from the capitals at Kashgar and Yarkand respectively. Some years ago the afore-mentioned Tsewang Araptan captured the two Hodjas<sup>(34)</sup> and the Muslim nobility and held them as hostages in the Yili Valley. Upon their release by the first Qing expedition that took Kuldja in 1755, they soon realized that they were to be under the control of yet another new overlord. The two brothers, therefore, joined forces to openly defy the Qing authority.

In 1758 Khozi Khan entrapped and murdered Amindao<sup>(35)</sup>, the Chinese envoy sent to Kucha<sup>(36)</sup>. This act of challenge roused much resentment at the Qing court and immediately sparked off a punitive expedition. However, before long the military skills of the commander, Ya'erhashan<sup>(37)</sup>, proved to be no match to the two Hodjas'. Subsequently he was replaced by Zhaohui who had, by this time, completed the onerous task of annihilating the Dzungar remnants. For a while the Chinese troops were blessed with good fortune. One Muslim city after another fell. These included Kucha, Shaya'er<sup>(38)</sup>, Aksu, Ush<sup>(39)</sup> and Khotan<sup>(40)</sup>. Then Zhaohui made a wrong move by leaving a large proportion of his troops stationed in Aksu. He advanced on to Yarkand, taking with him only 4,000 soldiers. There he encountered staunch resistance and shortly after a twist of fate turned him from a pursuer to a pursued. While trying to take the enemy's supplies on a nearby mountain his troops were outflanked by the Muslims. The survivors hastily retreated to their barracks by the shore of the Black River. There they were besieged for more than three months during the bitterly cold winter. Their peril was finally lifted when reinforcement troops arrived. In the summer of 1759 the combined Qing forces succeeded to take the cities of Yarkand and Kashgar. The two Hodjas fled from one place to another, pleading for protection. When they reached Badakshan<sup>(41)</sup>, west of Kashgar, the sultan of that place, having been forewarned by Fude<sup>(42)</sup> (d. 1776), assistant commander of the campaign, to surrender the fugitives, dead or alive, duly had them rounded up and decapitated. With the deaths of Burkhan-al-Din and Khozi Khan the mission of this campaign was fulfilled.

The conquests of the Dzungars and the Muslims brought to the Chinese empire Eastern Turkestan, the Tarim Basin and the

region of seven river valleys between the Yili and Karatal, and as far as Lake Balkhash. This vast area was to be known as Xinjiang<sup>(43)</sup> (New Dominion). Overjoyed at this territorial expansion as well as the elimination of the principal culprits that had threatened the Chinese northwestern borders the Qianlong Emperor immediately initiated a series of celebratory activities. In the first month of 1760 a ceremony was held at the Meridian Gate<sup>(44)</sup> of Beijing at which Zhaohui officially offered to the emperor the Muslim captives as well as the head of Khozi Khan (the head and corpse of Burkhan-al-Din had been stolen by his followers). In the second month when the returning soldiers drew close to the capital the Qianlong Emperor left his palace for Liangxiang<sup>(45)</sup> county where he conducted a thanksgiving ceremony for Heaven's blessing, greeted the triumphant soldiers and personally received the military officials in command of various battles. Then, on the third day of the following month he feasted the soldiers lavishly outside the Ziguang Ge<sup>(46)</sup> (Hall of Purple Light), an edifice commemorating military exploits that looked over a drill ground located on the west bank of the Central Lake in the Western Park within the palace precincts (fig. 2).

In addition to all the pompous fanfare details about these conquests were carefully collected so that within the next five years various forms and media documenting the campaigns came into existence. The two hundred or so war poems composed by the Qianlong Emperor over the duration of these military enterprises were assembled, then engraved on stone stelae and deposited in the Wucheng Dian<sup>(47)</sup> (Hall of Military Achievements), a building erected behind the Ziguang Ge for the exhibition of war prizes and documentary materials (fig. 3). A full record of the conquests was written and engraved on stone stelae to be housed in the Imperial Academy of Learning. Individual accounts of major battles were also engraved on stone stelae to be installed at strategic sites in Eastern Turkestan as visual deterrents against further attempts at incursion.<sup>8</sup> On the pictorial side, as a fervent patron of the arts, the Qianlong Emperor set his court painters to work with haste, capitalizing on this golden opportunity to immortalize the first few of what he in later years termed as his ten military achievements. Among the large body of pictorial materials

produced were fighting scenes at battlefields, the various ceremonies held after victory was proclaimed and renditions of singular heroes (like Ayusi<sup>(48)</sup> and Macang<sup>(49)</sup>) re-enacting their valiant martial performance.<sup>9</sup> But we will limit our scope here to three versions of a set of one hundred portraits of meritorious officials involved in these conquests.

As soon as victory was proclaimed during the winter of 1759 the Qianlong Emperor had plans to reward the outstanding participants. One hundred individuals were duly chosen, including warriors and statesmen. These were then divided into two groups of fifty. The first group was honoured for greater contributions while the second group was recognized for lesser merits. Accordingly, each individual received his share of remuneration. In addition, they were to be remembered in portraits. Members of the first group were honoured with eulogies composed by the emperor himself. Their counterparts in the second group, being less illustrious, earned similar encomia written jointly by Liu Tongxun<sup>(50)</sup> (1700-1773), Liu Lun<sup>(51)</sup> (1711-1773) and Yu Minzhong<sup>(52)</sup> (1714-1780), all advisors to the emperor on literary and artistic matters.<sup>10</sup>

Based on extant examples and written records, at least three versions of this set of portraits were made. The first version, in ink and colour on silk, was produced for display in the Ziguang Ge. To date, seven works from this version are known through publications. These are all hanging scrolls that show individual figures assuming various poses. Above each portrait is an inscription written in both Chinese (*kaishu*<sup>(53)</sup>, regular) and Manchu scripts. It includes the name of the official, his rank and title(s) of honour (if any), an eulogy, the name(s) of the composer(s) and the date «spring of the year *gengchen*<sup>(54)</sup> (1760) in the Qianlong era». An oval seal, «*Qianlong yulan zhi bao*<sup>(55)</sup>» (A treasure under the jurisdiction of the Qianlong Emperor), surmounts the adjoining space of the two texts.

The second version was commissioned for the emperor's personal enjoyment. Its format was changed from the large-scale hanging scroll to the much more intimate and manageable handscroll. This version was divided into two stages. Each stage produced a scroll showing fifty figures executed in ink and colour on paper. Only the first scroll, that of the officials of greater merits, has been recorded in the imperial catalogue

Fig. 2. Yao Wenhan, «Banquet at the Hall of Purple Light», 1761.  
«Le Banquet dans la salle de lumière pourpre», 1761, Yao Wenhan.  
Palace Museum, Beijing.

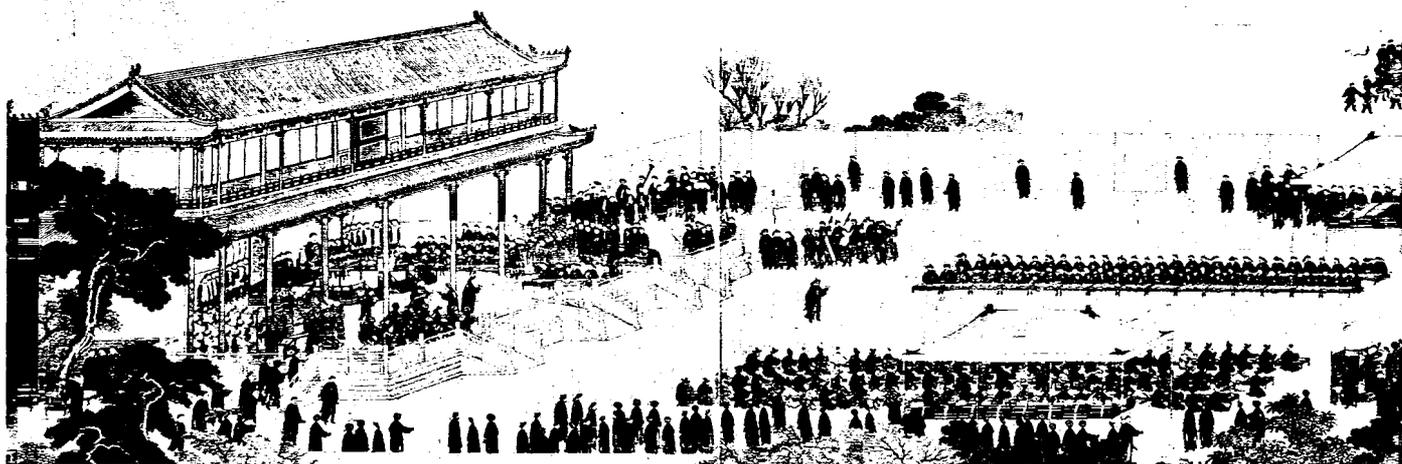




Fig. 3. Amursana's silver sūtra case, probably once displayed in the Wucheng Dian. L'étui d'argent du sūtra, d'Amur sana'ya, exposé selon toute probabilité dans le Wucheng Dian. After/d'après Fu Qing, *Zhongguo wenwu qutan* (Hong Kong, 1978), p. 112.

*Shiqu baoji xubian*<sup>(56)</sup>,<sup>11</sup> from which we learn that it was completed by Jin Tingbiao<sup>(57)</sup> (d. 1767) in the sixth month of the same year as the first version (1760). It received the emperor's attention immediately. He personally copied the texts of the eulogies alongside the portraits of these more important officials. In addition, he affixed no less than sixty-two seals on various parts of the work. Presently only one fragment from this first scroll is known to have survived. Palace workshop records inform us that the same painter received orders a year later to work on the second scroll.<sup>12</sup> However, due to lack of documentation, its completion date is unclear.

Again from palace workshop records references to a third version can be cited. The two entries that testify to its creation were logged on the fourteenth day of the tenth month in the twenty-eighth year of the Qianlong era (1763) and the nineteenth day of the fifth month in the following year.<sup>13</sup> The former registers the fact that two days earlier orders had been issued for portraits of the first group of fifty officials to be made in ink and colour on silk, its responsibilities to be shared by Jin Tingbiao, Ignace Sichelbart (alias Ai Qimeng<sup>(57a)</sup>, 1708-1780) 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 second version onto the hanging scroll format. Sichelbart was to paint in the faces and the painters from the enamel workshop to define the drapery folds and apply colours. The second entry 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. To date no example from this third version has yet come to light. However, since both this and the second version were completed under the direction of Jin Tingbiao, we may reasonably expect to see the images in this later rendition sharing stylistic affinities with those portrayed in the second version, but enlarged to a scale comparable to the first version.

Among the seven surviving examples from the first version three show officials placed in the first group (greater contributions). These are Fuheng<sup>(58)</sup>, Namjar<sup>(59)</sup> and Ayusi. Four others portray their colleagues in the second group (lesser contributions): Janggimbo<sup>(60)</sup> Yan Xiangshi<sup>(61)</sup>, Badai<sup>(62)</sup> and Namjar<sup>(63)</sup>.

The eulogy on Fuheng's portrait (fig. 4)<sup>14</sup> reads:

«Fuheng, Grand Secretary, Duke of the First Rank with the Designation *Zhongyong*<sup>(64)</sup> (Faithful and Courageous)

Of noble descent, [also] a distinguished minister,  
[Your] joy and sorrow are linked with [the fate of] the country.

Earlier on [in the pacification of the aborigines of] Jinchuan,  
[You were] also noted for exceptional performance.  
In making the decision to send troops to the western border region,

Only you and I were of the same [mind].  
[Similar to] the Marquis of Zan<sup>(65)</sup> who had never fought in battles,

[You] deserve to be placed foremost in contributions.»



Fig. 4. « Portrait of Fuheng », hanging scroll, spring of 1760.  
 « Portrait de Fuheng », rouleau vertical, 1760 (printemps).  
 After/d'après Fine Chinese Decorative Works of Art (April 23, 25, 1987), no. 56.  
 Courtesy of/avec l'aimable concours de Sotheby's, New York.

原靖逆將軍三等  
 尚書納穆扎爾  
 我懷賢勞命將往  
 代正值黑水猖獗  
 鼠輩以二百衆陷  
 萬賊中因緣狗節  
 勇濟以忠  
 乾隆庚辰春  
 御題



Fig. 5.  
 «Portrait of Namjar»,  
 hanging scroll,  
 spring of 1760.  
 «Portrait de Namžar»,  
 rouleau vertical, 1760.  
 Royal Ontario Museum,  
 Toronto.

Fuheng (d. 1769)<sup>15</sup> was from the Fuča<sup>(66)</sup> clan and a member of the Manchu Bordered Yellow Banner. His elder sister was the first empress of the Qianlong Emperor. As the brother-in-law of the ruling monarch, his political career was a smooth one. In his youth he started as a junior imperial bodyguard, but rising swiftly through a number of posts, he eventually became Grand Secretary by 1748. In that year the two commanders in charge of the pacification of disturbances in the Jinchuan region in western Sichuan were found incompetent and given capital punishment. Replacing them, Fuheng was invested with full authority to deal with the rebels who, on realizing the futility of further resistance after a period of time, surrendered in exchange for peace. Though Fuheng never personally conducted any attack, he was recognized for having made major contributions.

Then in 1754 when the Qianlong Emperor wanted to take advantage of the chaotic situation in Dzungaria to crush the aggressive Eleuths he sought the advice of his high officials. All expressed disapproval of this costly and dangerous undertaking, citing as precedent the humiliating defeats suffered by the Qing armies at Bar Kol<sup>(67)</sup> and Khobdo<sup>(68)</sup> in the eighth year of the Yongzheng era (1730). Fuheng was the only one in favour of the emperor's proposal. For his timely support the Qianlong Emperor was exceedingly grateful, so much so that when the first conquest of the Dzungars was concluded in 1755 the emperor publicly acknowledged the vital role played by this trusted minister. Although again Fuheng had not participated in combat, he was likened to Xiao He<sup>(69)</sup><sup>16</sup> (?-193 B.C.) who had rendered invaluable assistance to Liu Bang<sup>(70)</sup> in the founding of the Han dynasty (206 B.C.-A.D. 220) and for which was ennobled as the Marquis of Zan though he too, had never served in any fighting capacity. Accordingly Fuheng was placed first among the one hundred meritorious officials selected for commemoration.

In the portrait (H. 153.3 cm, W. 95cm.) Fuheng poses as a statesman rather than a military commander. Depicted in full regalia, it may be noted that his ceremonial robe with coiled dragon motifs, the ruby finial and the double-eyed peacock feather attached to his winter hat are all imperial gifts bestowed on him while he was in command of the Jinchuan operation. Other paraphernalia befitting a high official include the coral court necklace and a snuff bottle, a purse as well as the white streamers, all suspended from a concealed belt and can only be partially seen from the side slits of his outer garment. The single indication of Fuheng's involvement in military affairs is the broad sword, also hung at his waist.

Standing erect in a rather self-conscious pose, Fuheng looks straight at the viewer. His good complexion reflects an opulent life. However, aging signs such as slightly flabby skin, eye pouches and double chin, begin to show. At the time this portrait was painted Fuheng would have been about forty years old.<sup>17</sup> The affable countenance of this middle-aged statesman is realistically portrayed by means of Western techniques which use tonal gradation and highlights to effect a sense of plasticity. In contrast the concept of plastic form is less successfully achieved for the rest of the figure. The strictly linear representation is typically Chinese. The contour lines belong to the iron wire type of brushwork. In addition to its characteristic sinuous continuity and uniform thickness, the painter has added pronounced angular turns as his personal touch. As large areas receive even treatment in colour application, definition of the relationship between various parts of the clothed torso is ambiguous. This general feeling of flatness is rendered more acute when viewed together with the optically lifelike facial features. As well, another incongruity, though less marked,

exists between the strictly frontal face and the body, the latter showing an ever slight inclination to veer towards its right, as indicated by the off-centre insignia and the asymmetrical arrangement of the feet.

The portrait of Namjar<sup>18</sup>, now in the collection of the Royal Ontario Museum, Toronto, was placed fourth in the first group of meritorious officials (fig. 5). In his eulogy the emperor laments thus:

"Namjar, formerly Military Governor in Charge of the Pacification of Rebels; Duke of the Third Rank with the Designation *Yilie*<sup>(71)</sup> (Righteous and Ardent); and President of the Board of Works.

Much worried about the hardship of my worthy [officials], I dispatched a replacement.  
It was during the Black River<sup>(72)</sup> [siege].  
The rats ran wild.  
[Leading only] two hundred soldiers,  
[Namjar and his calvary] were ensnared by thousands of rebels.  
He gave his life for his country,  
This brave and loyal man."

Namjar was of Mongol descent and belonged to the Plain White Banner. A courageous and resourceful man, he gained recognition steadily. From an unemployed Bannerman, then a Subaltern of the Guards wearing the blue feather, he worked

Fig. 6. «Portrait of Ayusi», hanging scroll, spring of 1760. Tianjin Municipal Museum of History, Tianjin. «Portrait d' Ajusi», rouleau vertical, 1760 (prints). Musée municipal d'histoire de Tianjin, Tianjin.



his way through a succession of appointments in the frontier region. Worthy of note are his proposals to fortify strategic sites in Tibet and later the resettlement of the surrendered Khoit and Khoshut tribesmen in the northwestern borderland, which all won the approval of the Qianlong Emperor. During the time when Amursana persuaded other Eleuth leaders to join him in confronting the Chinese authority he assisted in capturing the *taizha* of the Khoshut tribe in 1756. He was rewarded for his service and in the next year promoted to President of the Board of Works.

At the beginning of the campaign directed against the two Muslim leaders in Eastern Turkestan Namjar was re-appointed a Military Assistant Governor. This was soon re-adjusted to Military Governor in charge of the pacification of rebels. When Zhaohui was under siege at the Black River after failing to conquer the city of Yarkand Namjar and Santai<sup>(73)</sup>, a Military Assistant Governor, received orders to relieve the besieged. They immediately set out with some two hundred soldiers. On approaching their destination they were met by two officers dispatched by Zhaohui. Namjar sent one back to report their arrival. With the other guiding their way they proceeded under cover of night. However, the expectant Muslims waylaid them. Overwhelmed by number, the small group of rescuers all perished.

Fig. 7. Stele erected at Gādān-Ola in commemoration of the Chinese victory over the Dzungars in the surprise night attack in 1755.  
Stèle érigée à Geden Ayula pour commémorer la défaite des Zegün-yars par les Chinois dans l'assaut nocturne de 1755.  
After/d'après Fu Qing, *Zhongguo wenwu qutan* (Hong Kong, 1978), p. 108.



Fig. 8. Jiang Pu, «The Pacification of the Dzungars», dated 1755, section illustrating the night attack at Gādān-Ola. Chinese Museum of History, Beijing.  
«La Pacification des Zegün-yars», daté de 1755, section illustrant l'assaut nocturne à Geden Ayula». Musée d'Histoire chinoise, Beijing.

In his portrait (H. 152.7 cm., W. 95 cm.) Namjar wears a light brown robe with blue lining, over which is a half-sleeve black riding jacket also with blue lining. On his head is a winter hat surmounted with a red finial and a single-eyed peacock feather. Wearing black satin boots he is caught in the act of moving from right to left of the painting proper. The upper part of his body, however, is turned towards the viewer in order to match the frontal representation of his face, achieved by subdued Western watercolouring techniques.

Though very likely a posthumous portrait, Namjar's fine features are still executed with meticulous attention. The emotional characterization of him is atypical of all known examples of meritorious officials. With slightly-knitted eyebrows and eyes casting a sideway look, he seems to have noticed something unpleasant, causing him to react with a troubled expression. This intriguing psychological response is rendered more poignant when one reads in the encomium how he lost his life.

The robed body of Namjar is delineated by Chinese painting methods. The brushwork defining the drapery folds is not as crisp as that seen in Fuheng's portrait. It imparts a strong sense of rigidity and exactitude that contrasts sharply with the delicacy of the facial execution. Other defects also mar the overall visual effect, such as the clumsy rendering of the hands and the forced combination of several irrelevant motions of the subject — mainly the violent twist between the torso and lower limbs as well as the subject stroking his beard with one hand while the other hand, grasping against his chest a broad sword seemingly just unsheathed.

The third portrait is of Ayusi (fig. 6)<sup>19</sup>, now in the collection of the Tianjin Municipal Museum of History<sup>(74)</sup> in the People's Republic of China. Ayusi was placed thirty-third among the first group of meritorious officials. His eulogy reads:

“Ayusi, Assistant Chamberlain and Khara Batūru<sup>(75)</sup> <sup>20</sup>

At Gādān-Ola<sup>(76)</sup>,  
The rebels commanded strategic points.  
Leading twenty-four men,  
[Ayusi chose] a by-path to raid [the enemies] from behind.  
The rebels dispersed in great disorder.  
[As a result of this play] success was possible.  
Himself an Eleuth,  
[Ayusi] had pledged allegiance [to China] and remained loyal.”

During the campaign against Davatsi the Qing forces marched right into Kuldja without encountering any serious military confrontation. They found that the wanted leader had escaped with an army of some ten thousand men into Gādān-Ola, a mountain about 180 li away to the northwest. At the time the western route expeditionary forces were under the command of Salar<sup>(77)</sup><sup>21</sup> and Oyun<sup>(78)</sup><sup>22</sup>, who both agreed that in order to avoid clashing openly with the desperate fugitives and causing unnecessary casualties, the ideal strategy would be to make an unexpected raid into the enemy camp. Thus twenty-five men were selected to carry out this mission, among whom Ayusi was to be the leader.

On the fourteenth day of the fifth month in 1755 the daredevil group stealthily approached the Dzungar camp in the dead of the night. Finding the fugitives totally unguarded, the raiders descended like thunderbolts, shrieking war cries and brandishing weapons while charging about on horseback. In the commotion the bewildered Dzungar warriors flew into a panic. Believing that their pursuers were falling on them with full force, they blindly fought with one another while trying to flee. A stampede ensued. By daybreak the Dzungars suffered heavy casualties. While more than half of Davatsi's followers surrendered, a fraction of remnant adherents managed to make off again with their hunted leader. However, the ill-fated fugitives stayed at large for only about a month and were finally rounded up at Ush.

When the surprise attack and its subsequent results were reported back to the Qianlong Emperor he was exceedingly pleased with the fact that the imperial forces had not suffered a

single death. The expedition's speedy accomplishment of its goal was another gratification. Although Davatsi managed to elude his pursuers a second time, the Gādān-Ola episode was recognized for its devastating effect on the Dzungars. Not only was the event recorded in all related documentation, a stone stele engraved with an account of the night attack was erected right at the fateful site, to remind unruly agitators of similar consequence (fig. 7). In pictorial form too, the Gādān-Ola episode was illustrated in a number of works, among which were a handscroll, "The Pacification of the Dzungars",<sup>23</sup> by Jiang Pu<sup>(79)</sup> (1708-1761) (fig. 8); a "tieluo"<sup>(80)</sup> painting, "Ayusi's Victory over the Enemy Camp", by Giuseppe Castiglione<sup>24</sup> (alias Lang Shining<sup>(81)</sup>, 1688-1766); and by the same painter, "Raiding the Camps at Gādān-Ola" (fig. 9) which formed the second scene in a set of sixteen copperplate engravings, based on which Ding Guanpeng<sup>(82)</sup> and four other colleagues copied in album format<sup>25</sup>.

As to Ayusi, the central figure of this significant feat, he won imperial favour almost immediately. As soon as the campaign concluded he was summoned to the presence of the august emperor for commendation, showered with material reward and to be commemorated in paintings executed by Castiglione, the emperor's favourite Western painter at court. These included a facial portrait in oils and a handscroll, "Ayusi Assailing the Rebels with a Lance", now in the collection of the National Palace Museum in Taipei<sup>26</sup> (fig. 10).

Although Ayusi was celebrated as a hero for the remarkable role he had played, eventually he did not win a place in the official record of the history of the Qing dynasty<sup>27</sup>. From the

Fig. 9. « The Storming of the Camp at Gādān-Ola », etching after a drawing by Giuseppe Castiglione. « L'assaut du camp à Geden Ayula », gravure d'après un dessin de Giuseppe Castiglione. Palace Museum, Beijing.



imperial colophon attached to "Ayusi Assailing the Rebels with a Lance" (fig. 11) we learn that Ayusi was originally a Dzungar functionary in charge of animal husbandry. In the eleventh year of the Yongzheng era (1733) he abandoned his duties to seek Chinese protection because he found himself being caught in a dilemma in which if he did not observe the Dzungar's criminal code to administer the arm amputation punishment to a convicted culprit, he himself would be subjectable to severe chastisement by his superiors.<sup>28</sup> He was allowed to resettle in the border region. His exceptional martial skills were not made known to the Qing court until Salar, a Dzungar high official, joined the stream of defectors to serve the Qing government in the fifteenth year of the Qianlong era (1750) and communicated the fact to the Qianlong Emperor. Accordingly, he was given an audience, awarded a sum of money and appointed a member of the guards. When the first expedition to Dzungaria was called for Ayusi was given an opportunity to demonstrate his ability. He strove to accomplish an almost impossible mission at Gädän-Ola in order to repay the magnanimous treatment he had received from his benefactors who had first granted him refuge desperately needed and then, on recognizing his potential, rescued him from anonymity.

In the portrait the image of Ayusi is depicted in military attire: over a lined robe with front and back slits a half-length coat of mail made of interlocking iron wire; from the waist down a pair of leather protective plates secured by a belt with gilt fittings. Completing the outfit are black satin boots and a winter ceremonial hat with the attachments of a coloured finial and a single-eyed peacock feather. In addition, he is loaded with the paraphernalia of a soldier — arrows, bow and broad sword, all properly encased and carried at his waist. Assuming a lively pose, he is seen wielding with one hand a lance diagonally behind his back. His free hand, with palm facing forward and fingers outstretched, manifests an uplifting gesture. As the illustration reproduced here is not sharp enough to show the details, a stylistic analysis is not feasible. However, the image is clear enough for us to note the fact that

similar to the two previous examples, this portrait also reveals a combination of both Western and Chinese painting techniques.

Turning to the second group of meritorious officials, we focus our attention of Janggimboo (H. 200 cm., W. 100 cm.)<sup>29</sup> (fig. 12), now in the collection of the Metropolitan Museum of Art, New York. Its sequence is not known. The eulogy reads:

"Janggimboo, Imperial Guard of the First Rank and Hurča Batūru<sup>(83)</sup>

With bare hands [he tackled] a huge whale<sup>30</sup>.  
 Capturing [members of] the Oirat at the battlefield<sup>31</sup>.  
 Many were the heads of the rebels,  
 [Which he] skewered on a lance.  
 Carrying an official summons to war from Pizhan<sup>(84)</sup> 32,  
 When he arrived at Bar Kol,  
 He did not [waste time to] brush the mane of his steed.  
 [Immediately he] turned back to report to his commander."

From the content of this eulogy Janggimboo seems to have participated in the conquests of both the Dzungars and the Muslims. The first part probably refers to his brave act in rounding up Davastsi's fleeing soldiers who had been frightened out of their wits by the unexpected night attack led by Ayusi. The second part reveals the role played by Janggimboo in the rescue of the stricken Zhaohui and his small group of soldiers at the Black River. According to record, after news of Zhaohui's predicament had reached the capital by the middle of the eleventh month in 1758 an urgent dispatch was sent to Arigun<sup>(85)</sup> 33, the newly-appointed Military Assistant Governor at Bar Kol, to mobilize troops and rush to the aid of the beleaguered, bringing with them a large herd of well-fed horses and camels. Apparently when this message was relayed to Pizhan Janggimboo was chosen as the courier of the final leg. He accomplished this task with lightning speed, enabling the reinforcement troops to eventually lift the siege. For this

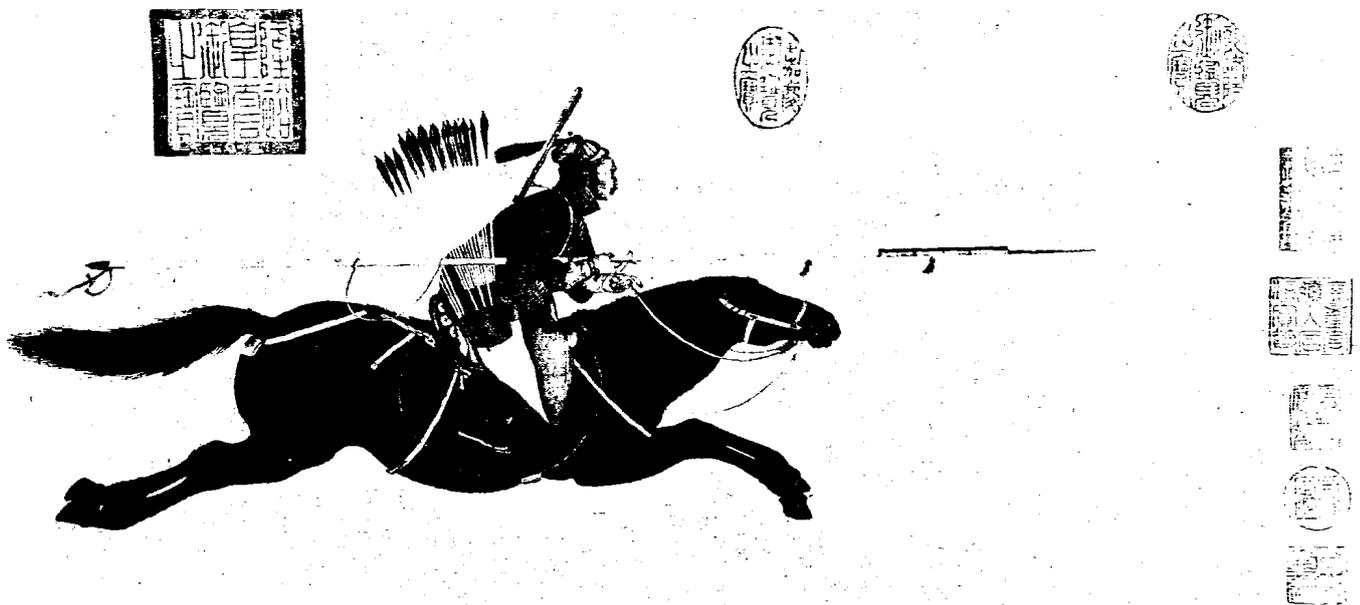


Fig. 10. Giuseppe Castiglione, «Ayusi Assailing the Rebels with a Lance», 1755.  
 «Ajusi attaquant les insurgés avec une lance», 1755. National Palace Museum, Taipei.



阿玉錫者伊何人準噶爾屬司牧臣其  
 法獲罪應剝臂何不即斬祀厥尊徒步  
 萬里素向化育之塞外  
 先朝恩蔭拉爾素迷不事云即彼中勇  
 絕倫持銳迎而及叢直進手棄無遠  
 巡名見賜銀權侍衛即命先驅清源塵  
 我師直入定伊犁達瓦齊聚近萬軍鼓  
 其煙解欲借一依山據淖為營走我兩將  
 軍重沿議以此眾戰玉石焚廟謨本欲  
 安絕域捷伐母乃達皇仁健卒擒逯二  
 十二回阿玉錫統其羣曰巴圖濟爾噶爾  
 及察哈什副以進阿玉錫喜曰固當廿  
 五人氣摩青吳銜枚夜趨規賊向如萬  
 祖父臨兇孫大聲策馬入敵呈厥角披  
 靡相踰奔降者千五百騎阿玉錫手  
 大轟擊連瓦齊擒近千騎馳走喉息嗟  
 難存剽軻益貴一夫勇徒以藉甚人稱  
 論神勇有如阿玉錫知方志復知報恩  
 今我作歌壯色千秋以後斯人聞  
 阿玉錫以今年五月十四夜斫營奏功  
 捷書至走筆成此歌秋七月命之入  
 觀俾畫工肖其持矛盪寇之象即書  
 於後表其奇卓乙亥陽華

Fig. 11. Colophon by the Qianlong Emperor attached to « Ayusi Assailing the Rebels with a Lance ». Colophon composé par l'Empereur Qianlong et attaché au tableau « Ajusi attaquant les insurgés avec une lance ».

service and his bold performance in the previous conquest, Janggimboo was deemed worthy to be honoured.

In his portrait Janggimboo is seen standing slightly obliquely towards his right while his head is turned to the opposite direction, as though he is distracted by something that has just roused his attention. Wearing a lined, pin-stripe dark green robe, satin boots and a winter hat with a blue finial and a single-eyed peacock feather, he is loaded with the standard weapons carried by a soldier, all properly encased except for the bow which he holds in his left hand. Drawn with smooth and refined brushwork, the meticulous draughtsmanship indicates a skillful hand.

The facial portrait is, like the previous examples, rendered chiefly by shaded modelling. This Western technique records realistically Janggimboo's physical peculiarities, such as small eyes, sharp nose, high cheekbones and furrowed forehead. In addition, the portraitist has also taken pain to capture the momentary psychological reaction of the subject whose thoughtful expression betrays a somewhat perplexed mind.

On the whole, this portrait can be considered one of the more successful examples among the surviving works. Various parts of the figure have been exceptionally well integrated to form a well-proportioned image. Yet, notwithstanding this high quality, it is still blemished by the rather naive rendition of the hand which, for lack of description of structure and skin texture, looks flat, pale and lifeless in comparison with the lifelike face.

The portrait of Yan Xiangshi<sup>34</sup> (H. 186.7 cm., W. 95.9 cm.) (fig. 13) is known to have ranked seventh in the second group of fifty meritorious officials, as attested to by the title slip mounted on the outside of the scroll. The eulogy on it is rendered as follows :

“Yang Xiangshi, Commandant of the Forces and General-in-Chief of Gansu<sup>(86)</sup> Province

When attacking the [city] gate of Kucha,  
 [His] forehead was hit by [a volley of] rocks.  
 [Still standing] firmly [on his feet, he was] not to be budged.

Those who witnessed this bit their tongues [in amazement].

During the battle of Yarkand,

He seized the vital points and hit hard.  
 His imposing appearance and robust build,  
 [Are] sufficient to keep [the inhabitants of] the western border region in awe.”

Yan Xiangshi<sup>35</sup> was a Han Chinese. A native of Gaotai<sup>(87)</sup> county in Shanxi<sup>(88)</sup> province<sup>36</sup>, he joined the army when young and gained advancement gradually. During the campaign against the Muslims, which was beset with ups and downs, Yan Xiangshi again distinguished himself. At the time when he was under the command of Ya'erhashan<sup>37</sup> in the pursuit of Khozi Khan, the younger Muslim leader, he was appointed as one of the commanders of the expeditionary forces. He fought bravely when the imperial armies tried to take Kucha and was wounded in action. Subsequently Ya'erhashan's ineffectual direction led to the escape of Khozi Khan. For his grave mistake Ya'erhashan paid with his life.

After a change of leadership, a succession of Muslim cities were defeated, among which Aksu. Zhaohui then decided to station most of the troops in Aksu in the charge of Yan Xiangshi. He himself took only a small army, trailing after the little Hodja to Yarkand. They were eventually trapped at the Black River. After holding fort for what had seemed an endless period during the chilly winter of 1758 Zhaohui eventually sent several messages for help. One of them was directed to Aksu. On receiving instructions Yan Xiangshi rushed to the rescue with his troops, joining forces with other relief armies. As a result, the siege was lifted and Yarkand taken. Afterwards Yan was made General-in-Chief of Anxi<sup>(89)</sup>, with headquarters in Kashgar. Not long after he was transferred to Kucha and became the General-in-Chief of Gansu.

Yan Xiangshi is portrayed as a veteran standing at ease, a quality not to be had in most portraits. Perhaps this is effected by a fortuitous union of the collective efforts of the responsible painters. In addition to achieving a good likeness, the portraitist also presents to us an accomplished character study. The mellowed facial features, executed in European style, evoke the image of a dedicated military officer whose earthbound quality is reinforced by a frank record of sun-burned complexion, roughened skin and deep furrows, all indelible marks left by years of harsh outdoor life.

In attire similar to Ayusi's, the higher status of Yan Xiangshi is indicated by a change in the colour of his robe and



Fig. 12. «Portrait of Janggimboo», hanging scroll, spring of 1760.  
«Portrait de Janggimboo», rouleau vertical, 1760 (printemps).  
Metropolitan Museum of Art, New York.

hat finial. His pair of protective plates also differ in having a fish-scale pattern for decoration. The archer's thumb ring, which he wears on his right hand, bears witness to his fondness for this small accessory. In weapons too, Yan Xiangshi is similarly equipped as Ayusi, except for the absence of the lance. In keeping with the unflattering facial portrayal, the flabby shape of Yan's body is also emphasized. Despite the generally harmonious matching of the head and body, we note again the less than satisfactory execution of the hands when these are viewed in comparison with the face.

In the collection of Ostasiatische Sammlung, Staatliche Museen zu Berlin is a portrait of Badai<sup>38</sup> (H. 155 cm., W. 95 cm.). His eulogy reads:

“Badai, Deputy Colonel and Erike Batūru<sup>(90)</sup>

[He was among those who tried to] clutch Burkhan-al-Din,

[So that] the rebel chief could not abscond.

When [Burkhan-al-Din] defended Khotan,

[Badai] entered [the Muslims'] territory all by himself.

[He] fell from his spirited charger,

[But] hastily dressed his wounds.

Still [he managed to] shoot this way and that way.

[Many] were felled as he snapped the string of his bow.”

Badai's portrait has not been published. Therefore a stylistic analysis cannot be attempted here. It has been, however, simply described as showing “the image of a warrior in military garb, posing in the act of shooting an arrow”.<sup>39</sup> Based on this information, we are at least certain that the design is related to the last two lines of the eulogy which extol the exceptional skill of Badai's marksmanship, a skill that eventually earned him the honour of a meritorious official who had made contributions during the conquest of the Muslims in Eastern Turkestan.

The last known portrait is that of another Namjar<sup>40</sup> (H. 154.1 cm., W. 95 cm.) (fig. 14), also in the collection of the Royal Ontario Museum. Unfortunately its original title slip has been lost<sup>41</sup>, so that its sequence in the second part of the set is not known. The eulogy reads:

“Namjar, Second Rank Officer of the Guards and Damba Batūru<sup>(91)</sup>

The bearded [enemies] cast aside their coats of mail.

Who could withstand this regiment?

Leading a hundred men,

[Namjar] attacked the front and rear [of the enemy camp].

They seized the Muslims' firearms.

The Muslims all trembled with fear.

Mottled with iron rust,

They carried [the weapons back] on the left side of their saddles.”

Namjar was one of the anonymous heroes who had participated in the conquest of the Muslims. He is depicted similarly attired as Yan Xiangshi, except that his robe is grey with blue lining; his finial is blue; his protective plates are decorated with the lozenge pattern and his belt has inlaid gilt fittings.

Namjar's face, rendered in three-quarters profile, is not as well executed as that of Yan Xiangshi. Although the portraitist too, reproduces faithfully the personal distinctive marks of the subject, such as the high cheekbones and broken eyebrows, he

領隊大臣甘州  
提督閔相師

薄庫車門石著於  
額屹不為動觀者  
舌咋葉羗之役虛  
擣允批雄姿偉幹  
足鎮關西

乾隆庚辰春  
初恭贊

Vertical columns of calligraphy on the left side of the scroll, including the artist's name and date.



Fig. 13. «Portrait of Yan Xiangshi»,  
hanging scroll, spring of 1760.  
«Portrait de Yan Xiangshi»,  
rouleau vertical, 1760 (printemps).  
Courtesy of/avec l'aimable concours de  
Sydney L. Moss Ltd., London.

三等侍衛丹巴  
 爾  
 巴圖魯那木查  
 于思素甲誰當一  
 隊徑率百人攻其  
 腹背手取回礮回  
 膽畫寒錢繡糶糊  
 橫指左鞋  
 乾隆庚午春月  
 畫  
 于思素甲誰當一  
 隊徑率百人攻其  
 腹背手取回礮回  
 膽畫寒錢繡糶糊  
 橫指左鞋  
 乾隆庚午春月  
 畫



Fig. 14. «Portrait of Namjar», hanging scroll, spring of 1760.  
 «Portrait de Namžar», rouleau vertical, 1760 (printemps).  
 Royal Ontario Museum, Toronto.

does not seem to have attempted a character study. The expressionless face is connected with a costumed torso rendered with emphatic contours. Posing stiffly, Namjar's hands are unnaturally positioned about his waist. His left hand is seen holding the arc of the encased bow. His right hand bends back to take an arrow out of the quiver. The awkward twists manifested in the sleeved elbow and the hand, together with the still perfect alignment of the withdrawn arrow with the rest all reflect the limitation of the painter in design and draughtsmanship.

Having surveyed the above seven extant hanging scrolls, we now proceed to probe into various aspects related to the production of this first version of portraits of meritorious officials. It is likely that as early as 1755 when the campaign against Davatsi was fought the Qianlong Emperor had already started to nourish the idea of having portraits of the meritorious officials painted. From Father Jean-Joseph-Marie Amiot's (alias Qian Deming<sup>(92)</sup>, 1718-1793) biography of Father Jean-Denis Attiret (alias Wang Zhicheng<sup>(93)</sup>, 1702-1768) we cite here a passage that is of particular relevance: "...during the whole time that this war against the Eleuths and other Tartars their allies lasted, as soon as the troops of the Empire had won a few victories, the order was immediately given to the painters to depict them. Those of the principal officers who had played the greatest part in events were chosen for preference to figure in painting as they had done in reality."<sup>42</sup> This assertion is supported by palace workshop records of small oil facial portraits of Ayusi and Macang executed by Castiglione at the order of the Qianlong Emperor soon after their heroic feats were reported.<sup>43</sup> Based on this knowledge it would not be unreasonable to assume that over the duration of almost five years sketches or small paintings of the likenesses of most of the eligible candidates would have been prepared. By the time the emperor announced his wish for a set of one hundred portraits executed in the hanging scroll format, only suitable poses for the images remained to be designed. Notwithstanding this foresighted preparation, however, the project was still an extremely involved one if we bear in mind that as a rule court painters were all required to first submit for imperial approval preliminary sketches of their proposed or assigned projects before they were allowed to work on the real paintings.

There is as yet no record of the commencement date of this project. We know only two facts. First, news of victory over the Muslims did not reach the capital until the winter of 1759.<sup>44</sup> Second, the portraits were completed in the spring of 1760. This means that even if the Qianlong Emperor had issued his order for the portraits immediately after the arrival of the auspicious news, there would have been only a matter of four to five months for production time. Why was there a great urgency for the completion of these portraits? Obviously they were meant to decorate the walls of the Ziguang Ge, providing an appropriate setting for the banquet to be held for the celebration of the latest military accomplishment. The festive occasion was planned as a climactic event in a series of pompous activities held following the news of victory. The inherent time element did not permit postponement.

To meet the urgent demand, a large number of court painters must have been summoned to provide their service. Our observations on the stylistic characteristics of the seven extant portraits suggest that this first version was the product of collaborative endeavours of at least three groups of painters. The first group comprised of one or two missionary painters versatile in portraiture, under whose direction were probably a few Chinese apprentices.<sup>45</sup> They were mainly responsible for the facial features, rendered realistically using such Western

techniques as colour layering, tonal gradation, shading and highlighting, all played down to suit Chinese tastes. Both the second and third groups were Chinese painters using traditional Chinese linear techniques. Those responsible for the weapons carried by the subjects possessed superior drawing skills. They depicted the form, scale, material and decorative details of such objects with great precision. Those responsible for the bodies showed varying degrees of competence in regard to form, proportion and the coordination of body movements.

Despite the Qianlong Emperor's fervent desire to have the portraits ready for the celebratory festivities, this massive project proved to be too much even for the combined labour of his court painters. Eventually when the banquet was held on the auspicious third day of the third month in 1760 the set was not yet ready.<sup>46</sup> With posthaste, however, it was finally completed by the end of the same month at the latest.<sup>47</sup> The urgency is attested to by the first character in the inscription of Namjar's portrait. Erroneously written as "san"<sup>(94)</sup> (three, i.e., third rank), the character was scratched off for insertion of the correct "er"<sup>(95)</sup> (two, i.e., second rank). The attempt was not entirely successful. Traces of the original "san" still show on close inspection (fig. 15), suggesting that the mistake was probably detected after the whole inscription had been written and there was no time to do a new one. As a result the present expediency became the only alternative.

Thus, this first version of portraits narrowly missed its chance for a grand debut. According to record, it was not on view until a year later after the Ziguang Ge had been given a face-lift.<sup>48</sup>

Presently the only known example from the second version is a fragment from the first part. By a happy coincidence it is again the portrait of Ayusi. This small portrait<sup>49</sup> (H. 28.77 cm., W. 28.92 cm.), executed in ink and colour on paper, is now in the collection of S. J. Noumoff in Montreal, Canada (colour plate, p. 54). It shows a four-lined inscription to the right of the figure, written in *xingshu*<sup>(96)</sup> (running script) by the Qianlong Emperor. The text is identical to the encomium inscribed on the earlier, hanging scroll version. At its lower left corner there remains a fragmentary seal showing a dragon motif (fig. 16). This can be identified as the righthand third of a round seal with the legend "letian"<sup>(97)</sup><sup>50</sup> (to be contented with one's lot) (fig. 17). As this was among the scores of imperial seals recorded to have been affixed on the original handscroll,<sup>51</sup> it provides a strong proof for the authenticity of this single portrait, which must have been dissected, along with other component images, to facilitate sale after its hapless dispersal from the palace collections.

The two versions of Ayusi's portrait show points of similarity and subtle divergence (fig. 6 and colour plate p. 54). The fundamental affinities shared by the images in attire, attitude and pose suggest strongly that both versions must have been based on the same preliminary sketch. Yet, dissimilarities are also plenty. These were introduced by Jin Tingbiao, who had the benefit of observing the results of the first version. Aiming at improving the inadequacies therein, he made modifications. Compare, for example, the grouping of the broad sword and the encased bow in the two works. The earlier version shows it loosely dangling below the figure's waistline. In the later version the slightly readjusted elevation of this grouping fortifies the close relationship between soldier and arms. Appearing as a more tightly-knit unit with the figure, this subtle change definitely creates a more satisfying visual effect. Also for artistic improvement, the cords tied to a decorative ring on the bow case and the hilt of the sword have been changed by Jin from two perpendicular configurations to

Fig. 15. Detail of inscription showing the character «san» having been changed to «er».  
Détail de l'inscription montrant le caractère «san» transformé en «er».

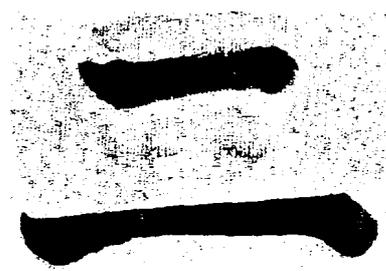
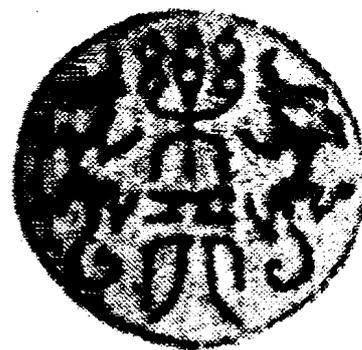


Fig. 16. Detail of seal fragment showing a dragon motif.  
Détail du fragment d'un sceau montrant un motif de dragon.



Fig. 17. The imperial seal «letian».  
Le sceau impérial «letian».  
After/d'après  
Seals of Chinese Painters and Collectors of the Ming and Ch'ing Periods (Hong Kong, 1966), p. 683, no. 199.



two gentle short curves of uneven length for one and a graceful oval loop for the other. Likewise, in his treatment of the arrows, Jin resorts to a method of simplification and clarification. By reducing their number and emphasizing their variety in length and appearance, he gives them better definition. His more spacious rearrangement, which allows the arrows to fan out in an almost imperceptible curve that subtly repeats the silhouette of the figure's left arm, is unquestionably a marked improvement over the rigid arrangement of the first version.

In fact, many details that appear in the earlier version have been reworked into something either entirely or slightly different in the later version. For example, the sash in the Tianjin version is equipped with gilt fittings while the one in the Noumoff version is a simple cloth string; the corner of the quiver is shown more in one version than in the other; so is the corner edge of Ayusi's robe, and so on. Most conspicuous of all is Ayusi's stance. The Tianjin version gives a strictly frontal representation. In it Ayusi is characterized with square shoulders. His left foot stretches forward while the right foot, with knee slightly bent, touches the ground lightly for support. In the Noumoff version, although the facial description of Ayusi is frontal, the body is depicted turning at a slight angle towards his right. With his chest faintly inclining forward, his left foot planted on the ground to carry the body weight and his right foot half uplifted, he seems to be ready to prance into action instantly.

Although documentary sources record only the name of Jin Tingbiao as the painter of both parts of the second version, we have sufficient reasons to think otherwise. No doubt Jin Tingbiao was known for his versatility in treating major subject categories such as landscape, figure, bird-and-flower, animal and architecture.<sup>52</sup> In addition, he is recorded to have won highly appreciative remarks from the Qianlong Emperor for his portrait renditions.<sup>53</sup> Yet, the plausibility of this latter assertion cannot be substantiated by either the listing of works from his hand nor extant examples.<sup>54</sup> As a matter of fact, a survey of Jin's work habits in dealing with situations in which actual personalities were to be illustrated reveals that during the

period before and after the completion of this second version of one hundred portraits he always teamed up with a missionary painter — either Giuseppe Castiglione or Ignace Sichelbart. Their division of labour invariably followed this pattern: the Jesuit painter would be responsible for the faces; Jin Tingbiao the remainder of the figures. The handscroll, "Kazaks Presenting Horses in Tribute" from the collection of the Musée national des Arts asiatiques - Guimet, is one such example (fig. 18). Although officially recorded as a work executed by Castiglione in 1759,<sup>55</sup> it is believed that Castiglione only painted the horses and the human faces, as Jin's characteristic brushwork — continuous flowing lines enriched by visually invigorating elements such as occasional fluctuations in width, angular turns and zigzagging joints — can also be clearly identified in it.<sup>56</sup>

Similarly, two other entries from palace workshop records testify to the same manner of collaboration. The first one, logged on the twenty-first day of the eleventh month in the twenty-seventh year of the Qianlong era (1762), conveyed the emperor's wish that "Jin Tingbiao is to be responsible for the sketch of a portrait of His Majesty; when painted on silk Castiglione is to do the face."<sup>57</sup> The second one, recorded on the eighth day of the eleventh month in the thirtieth year (1765), stated that "On the painted door that faces west in the Sanxi Tang<sup>(98)</sup> (Hall of Three Exquisite Treasures) within the Xi Nuange<sup>(99)</sup> (Western Warm Chamber) of the Yangxin Dian<sup>(100)</sup> (Hall of Mental Cultivation) Jin Tingbiao is to do the layout and Castiglione, the face..."<sup>58</sup> Furthermore, it should be remembered that earlier on in this paper we have already cited from the same source of documentation the fact that Jin Tingbiao and Ignace Sichelbart had been singled out to share major responsibilities in the production of the third version of the one hundred portraits, namely for Jin, the figures while for Sichelbart, the faces.

Based on the evidence listed above, we may be quite certain that Jin Tingbiao did not do the faces of the officials in the second version. In light of the fact that Sichelbart was assigned to paint the faces for the third version, it is possible that he



Fig. 18. Giuseppe Castiglione and Jin Tingbiao, « Kazaks Presenting Horses in Tribute », 1759, section.  
« Des Kazaks offrant des chevaux comme tribut », 1759 (détail), par Giuseppe Castiglione et Jin Tingbiao. Musée national des Arts asiatiques - Guimet, Paris.

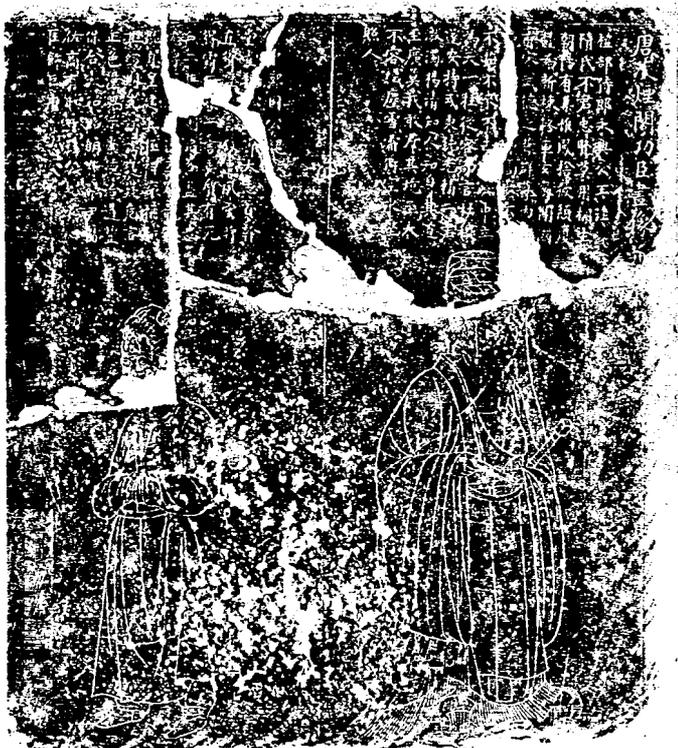


Fig. 19. Ink rubbing of portraits of meritorious officials engraved on stone, after paintings originally done by Yan Liben.  
*Calque en encre des portraits d'officiers méritants, taillés sur pierre d'après des peintures de Yan Liben.*  
 Photo after/d'après Wenwu 1962.10, p. 15.

could have been given the same task for the second version. However, as the present situation stands — there being only one fragment from the second version and no example from the third version — a stylistic comparison is not feasible. Our assumption, therefore, awaits verification in some future studies when hopefully more portraits come to light.

In light of this finding the small portrait of Ayusi should again be viewed as a collaborative rendition rather than the work of a single painter's effort. As the handscroll version was meant for the emperor's appreciation rather than, like the first version, for record and public display, it is believed that among the requirements that Jin Tingbiao would have been expected to meet would be to enhance the artistic quality of his rendition. To this end he incorporated calligraphic brushwork, readjustment of compositional elements and refinement of details, as witnessed in the small portrait of Ayusi. In assessing the success of Jin's performance in figure painting, a genre which he was reputed to be good at, again it is found that the high regard that had been accorded to him cannot be taken completely at face value. As well known, the small figures that appear in traditional figure-in-landscape themes are usually voluminously clothed and their hands frequently concealed. A lack of anatomical accuracy in such figures is, as a rule, permissible. However, in portraits in which the figures are much enlarged in close-up representations, such technical inadequacy would mar the integrity of the resulting images. In this respect, Jin Tingbiao, like so many of his colleagues, also faltered in the representation of the hands. In this surviving example the arms of Ayusi are shorter than they should be; his left thumb is depicted bending in an unnatural manner and the four fingers of his right hand are too closely joined to the palm.

All betray his unfamiliarity with the exacting standard inherent in this specialized genre.

The face of Ayusi shows a more mature look than the one depicted in the first version. Since the hero was already a middle aged man in his early fifties at the time of the first conquest of the Dzungars in 1755, it appears that this version is closer to reality than the first version. As well, the later version is also a successful character study. It shows the steady eyes and determined expression, the unflinching quality of a strong leader. All things considered, although we have but one example to judge by, it is clear that the second version excels the first one not only in representational consistency and accuracy, but also in artistic quality.

To sum up, the set of one hundred portraits of meritorious officials of the conquests of Dzungaria and Eastern Turkestan depicts individual full-sized figures in either frontal or three-quarters profile. They wear ceremonial robes or military uniforms in conjunction with appropriate accessories and assume static or animated poses against a neutral background. These renditions are accompanied with explanatory texts inscribed above the portraits if they are mounted as hanging



Fig. 20. Ink rubbing of portraits of meritorious officials engraved on stone, after paintings originally done by Yan Liben.  
*Calque en encre des portraits d'officiers méritants, taillés sur pierre d'après des peintures de Yan Liben.*  
 Photo after/d'après Wenwu 1962.10, p. 16.

scrolls or to the right of the images if they are grouped together in a handscroll.

Portraits of meritorious officials had a venerable history. The most well-known examples were a Han set comprising twenty-eight portraits commissioned by Emperor Mingdi<sup>(101)</sup> in the Yongping<sup>(102)</sup> era (A.D. 58-75) for the Yuntai<sup>(103)</sup> (Cloud Terrace) and a Tang set of twenty-four portraits painted by Yan Liben<sup>(104)</sup> (?-673) for the Lingyan Ge<sup>(105)</sup> (Hall of Rising Mists) in the seventh year of the Zhenguan<sup>(106)</sup> era (643). Although these sets had long perished, the Tang set is recorded to have been engraved on stone by You Shixiong<sup>(107)</sup> in the fifth year of the Yuanyou<sup>(108)</sup> era (1090) during the Song period<sup>59</sup>. Compared with two ink rubbings of some of the engravings (figs. 19, 20) it is evident that the Qing set under discussion adhered closely to tradition in format, composition and content. New elements are the introduction of more lively poses and more personal expressions, as well as the application of two totally different painting techniques, Chinese and Western, in the rendition of the faces and the remainder of the figures.

The reference to the Han and Tang sets in the Qianlong Emperor's preface to the first part of the second version of the Qing set shows the monarch's awareness of the future historical value of this much larger set, produced under his patronage. As the Qianlong reign was an age of superlatives, his ultimate motive behind the simple desire to honour his officials may well be to surpass in magnitude the model sets of the past.

Portraits of meritorious officials always carry didactic and propagandistic overtones. In the case of this Qing set it had multifarious functions. For the country, it constituted a visual

record of the heroes of the armed forces who had played significant roles in effecting the victorious conquests. For the officials singled out to be honoured, it preserved their likenesses for contemporary and future veneration. In publicizing these heroes and their brave acts the Qianlong Emperor reaffirmed their value to the state, made it known to all that loyalty and dedication would be duly rewarded, and encouraged those who did not make it this time to strive for eligibility when the next opportunity came around. For the emperor himself, he too was to be benefitted. In his preface to the first part of the second version he intimates that the sight of these portraits would always bring back memories of the days when the battles were fought. Remembering the hardship and risks encountered by these servitors, he would constantly caution himself to treasure their hard-won achievements and to avoid, if possible, getting them involved in further combats.

The success of this first set of meritorious officials inspired three more sets to be made during the Qianlong era. These commemorated officials who had made distinctive contributions towards the subjugation of disturbances in Jinchuan, Taiwan and Nepal.<sup>60</sup> Each is known to have at least two versions (hanging scroll and handscroll). However, the looting of the palace precincts during the Boxer Uprising in 1900 by the joint forces of eight foreign countries — Great Britain, Russia, France, Germany, Japan, the United States, Italy and Austria — has caused the disintegration of these sets. Further studies on this topic, therefore, await the discovery of more surviving examples.

1	金川	20	古北口	39	烏什
2	土木堡之變	21	策妄阿拉布坦	40	和闐
3	厄魯特	22	噶爾丹策凌	41	拔達克山
4	和碩特	23	策妄多爾濟那木札爾	42	富饒
5	土爾扈特	24	阿克蘇	43	新疆
6	綽羅斯	25	喇嘛達爾扎	44	乍門
7	準噶爾	26	達瓦齊	45	良鄉
8	杜爾伯特	27	阿睦爾撒納	46	紫光閣
9	輝特	28	伊犁	47	武成殿
10	衛拉特	29	阿布賚	48	阿玉錫
11	巴圖爾琿台吉	30	哈薩克	49	瑪琿
12	烏魯木齊	31	兆惠	50	劉統勳
13	青海	32	布羅尼特	51	劉綸
14	噶爾丹	33	霍集占	52	于敏中
15	喀什噶爾	34	和卓木	53	權善
16	葉爾羌	35	阿敏達	54	庚辰
17	哈密	36	庫車	55	乾隆御覽之寶
18	吐魯番	37	雅爾哈喜	56	石渠寶笈續編
19	喀爾喀	38	沙雅爾	57	金廷標

57a	艾塔蒙	76	塔登鄂拉	95	二
58	傅恆	77	薩穆爾	96	行書
59	納穆札爾	78	鄂容安	97	樂天
60	占普保	79	蘇濟	98	三希堂
61	關相師	80	貼落	99	西曠閣
62	巴谷	81	郎世寧	100	養心殿
63	鄂木查爾	82	丁觀鵬	101	明帝
64	忠勇	83	呼爾查巴圖魯	102	永平
65	贊那侯	84	關辰	103	雲臺
66	富察	85	阿里哀	104	國立本
67	巴里坤	86	甘肅	105	凌煙閣
68	和卜亥	87	高臺	106	貞觀
69	蕭何	88	山西	107	游師雄
70	制邦	89	安西	108	元祐
71	義烈	90	額爾克巴圖魯		
72	黑水	91	丹巴巴圖魯		
73	三泰	92	錢德明		
74	天津市歷史博物館	93	王致誠		
75	喀喇巴圖魯	94	三		

\* I am much indebted to Madame Roberte Hamayon, Madame Françoise Aubin and Mr. Chaolu for the transliteration of Mongol and Manchu names. However, it has not been possible to give accurate transliteration of the following names: Zhaohui, Amindao, Ya'erhas-han, Shaya'er, Fude and Fuheng. Their romanized forms, therefore, are based on the *pinyin* system. To Professor Victor E. Graham I am grateful for his French translation of the summary and the captions.

1. For official documentation of these conquests, see Wang Jie et al., *Shiqu baoji xubian* (1793 ed.), 1948 facsimile reprint, v. 26, pp. 151b-153b; *Shiqu baoji sanbian* (1816 ed.), 1969 facsimile reprint, v. 6, pp. 2868-2891.

2. For biographical information on Galdan, see Arthur W. Hummel ed., *Eminent Chinese of the Ch'ing Period*, Washington: United States Government Printing Office, 1943, v. 1, pp. 265-268.

3. *Ibid.*, v. 2, pp. 757-759.

4. *Ibid.*, v. 1, pp. 9-11.

5. *Ibid.*, pp. 72-74.

6. For biographical information on Amindao, see Zhao Ersun et al., *Qingshi gao*, Beijing: Zhonghua shuju, 1977, v. 35, *juan* 315, pp. 10713-10715.

7. See notes appended by Fuheng et al. to "Pingding Yili Huibu zhantu", *Shiqu baoji xubian*, op. cit., v. 11, p. 338a.

8. See "Yubi pingding Zhunge'er gaoheng taixue ji leming sibe", *ibid.*, v. 31, pp. 16b-19a; "Yubi pingding Huibu gaoheng taixue ji leming sanbei", *ibid.*, pp. 19a-21b.

9. Actually to this large body of pictorial documentation must also be added those works

that were produced by imperial commission as soon as the first expedition to Yili had concluded in the summer of 1755. Among these were Giuseppe Castiglione's "tieluo" (paste-on and lift-off) painting, "Ayusi's Victory over the Enemy Camp", which was completed within the same year (Yang Boda, "Lang Shining zai Qing neiting de chuanguo huodong ji qi yishu chengjiu", *Gugong bowuyuan yuankan* 1988, no. 2, p. 17); and two handscrolls bearing the same title, "The Pacification of the Dzungars", executed by Jiang Pu (1708-1761) and Qian Weicheng (1720-1772) respectively (*Shiqu baoji sanbian*, op. cit., p. 2280; *Shiqu baoji xubian*, op. cit., v. 11, p. 305a-305b). Among the paintings that were produced after the conquest of the Muslims in the Eastern Turkestan were two handscrolls that were specifically related to this military success: "Infinite Fortune of the Sage's Plans" by Qian Weicheng (*Ibid.*, pp. 302a-304a) and "Ceremony of the Offering of Captives after the Pacification of the Muslims" by Xu Yang (*Ibid.*, p. 326b). In addition, there also appeared collections of amalgamated illustrations of events related to all three conquests, such as the sixteen small sketches drawn by Castiglione in 1762, based on which Yao Wenhan did a set of four handscrolls (Yang Boda, op. cit., p. 21); another sixteen drawings developed by Castiglione and his colleagues — Jean-Denis Attiret (1702-1768), Ignace Sichelbart (1708-1780) and Jean-Damascène Salusti (d. 1781) — which were subsequently sent to Paris for engraving (*Ibid.*, p. 20); and copies of the approved sketches of such drawings executed in the album format by Ding Guanpeng and four other court painters (*Shiqu baoji xubian*, op. cit., v. 11, pp. 335b-338b).

"Ayusi Assailing the Rebels with a Lance" and "Macang Chasing the Enemy" were both painted by Castiglione. The former is in the collection of the National Palace Museum in Taipei. The latter exists in two versions, owned respectively by the National Palace Museum and the Ostasiatische Sammlung, Staatliche Museen zu Berlin.

10. For biographical information on these three officials, see Hummel, op. cit., v. 1, pp. 525, 533-534; v. 2, pp. 942-944.

11. See "Yubi pingding Yili Huibu wushi gongchenxiang zan", *Shiqu baoji xubian*, op. cit., v. 36, pp. 11a-13b.

12. See "Qing gongting huajia Lang Shining nianpu", *Gugong bowuyuan yuankan* 1988, no. 2, p. 67.

13. Nie Chongzheng, "Tan Qingdai 'Ziguangge gongchenxiang'", *Wenwu* 1990, no. 1, p. 67.

14. This portrait is illustrated in Sotheby's, New York, Sale 5567, *Fine Chinese Decorative Works of Art*, April 23 and 25, 1987, item no. 56. Its present ownership is unknown.

15. For biographical information on Fuheng, see *Qingshi gao*, op. cit., *juan* 301, pp. 10445-10451; also Hummel, op. cit., v. 1, pp. 252-253. *Qingshi gao* records the death of Fuheng in the thirty-fourth year of the Qianlong era (1769). In the other reference his death occurred a year later, i.e., 1770.

16. For brief biographical information on Xiao He, see *Cihai*, Shanghai: Shanghai cishu chubanshe, 1979, v. 1, p. 1358.

17. This calculation is based on *Qingshi gao* which states that Fuheng was not yet fifty years old when he died in 1769 from a disease which he had contracted in Burma while directing a campaign against that country.

18. For biographical information on Namjar, see *Qingshi gao*, op. cit., *juan* 312, pp. 10665-10666. His portrait is illustrated in John E. Vollmer, *In the Presence of the Dragon Throne*, Toronto: Royal Ontario Museum, 1977, p. 22.

19. This illustration is reproduced from Nie Chongzheng, "Tan Qingdai", op. cit., p. 66. The measurements of the portrait have not been given.

20. According to Mayers, there was no fixed number for the rank of *sanzhi dachen* (Assistant Chamberlain). These officers took turns to be in charge of the Palace Guard. Batūru is a Manchu word meaning "brave". It was a military distinction awarded solely for active service in the field. Each recipient was assigned an epithet in either Manchurian or Chinese, exalting the virtue or military prowess of the person so honoured. See William Frederick Mayers, *The Chinese Government*, Shanghai: Kelly and Walsh (preface dated 1877), pp. 9, 73-74; also *Cihai*, op. cit., v. 1, p. 225.

21. For biographical information on Salar, see *Qingshi gao*, op. cit., *juan* 314, pp. 10704-10707.

22. For the biography of Oyun, *ibid.*, *juan* 312, p. 10662-10665.

23. Refer to note 9. This handscroll is presently in the collection of the Chinese Museum of History, Beijing.

24. *Ibid.*

25. *Ibid.*

26. Yang Boda, op. cit., p. 17.

27. *Qingshi gao* does not have a biographical sketch of Ayusi. His name is mentioned once in the biography of Bandi. See *Qingshi gao*, op. cit., *juan* 312, p. 10661.

28. See *Shiqu baoji xubian*, op. cit., v. 30, p. 380b.

29. This portrait is illustrated in Sotheby's, New York, Sale 5468, *Fine Chinese Paintings*, June 3, 1986, item no. 90; also Alice R. M. Hyland, *Deities, Emperors, Ladies and Literati*, Birmingham: Birmingham Museum of Art, 1987, p. 74. Janggimboo's name has been incorrectly identified as "Fu Er Cha Ba" in the first reference and as "Fu Er Cha A" in the second one. The dimensions given must have included the inscription and the mounting.

30. This metaphor is usually used to describe greedy aggressors, here the Dzungars. See Morohashi Tetsuji ed., *Dai kanwa jiten*, Tokyo: Daishūkan shoten, 1968, v. 11, p. 670.

31. The term "Weinuo" is tentatively interpreted as a variant transliteration of the Mongol word "Oirat", meaning "Four (Tribes)". It may have been chosen as a shortened alternative of the more standard Chinese transliteration, "Weilete", in order to fit into the four-characters-in-a-line format.

32. Pizhan is a variant of the city named Shanshan. See Zang Lihe et al., *Zhongguo gujin diming dacidian*, Shanghai: The Commercial Press, 1931, p. 1384.

33. For biographical information on Arigun, see *Qingshi gao*, op. cit., *juan* 313, pp. 10675-10679.

34. This portrait is illustrated in Paul Moss, *Between Heaven and Earth*, London: Sydney L. Moss Ltd., item no. 15 and was also advertised in *Orientalism* 1988, no. 11.

35. For biographical information on Yan Xiangshi, see *Qingshi gao*, op. cit., *juan* 316, p. 10725.

36. This native place is given in *Qingshi gao*, *ibid.* However, Gaotai is recorded as a county under Suzhou in Gansu province. See Zang Lihe et al., op. cit., p. 779.

37. For biographical information on Ya'er-hashan, see *Qingshi gao*, op. cit., *juan* 314, pp. 10699-10701.

38. There is no biographical information on

Badai. His portrait is mentioned in Nie Chongzheng, "Tan Qingdai", op. cit., p. 67; also by the same author, "Xibolin guan Qing gongtinghua ji", *Gugong bowuyuan yuankan* 1986, no. 3, p. 61.

39. *Ibid.*

40. This portrait is illustrated in *Chinese Art in the Royal Ontario Museum*, Toronto: Royal Ontario Museum, 1972, catalogue no. 123. It should be noted that although the Chinese transliterated names of this meritorious official (Namucha'er) and the second one discussed in this paper (Namuzha'er) vary slightly, these two soldiers actually shared the same Mongol name Namjar.

41. According to archival record, this scroll was remounted in 1970. The title slip may have been lost during the remounting process.

42. Cécile and Michel Beurdeley, *Giuseppe Castiglione: A Jesuit Painter at the Court of the Chinese Emperors*, Rutland: Charles E. Tuttle, 1971, p. 107.

43. See Yang Boda, op. cit., pp. 17, 20.

44. See "Pingding Huibu leming Yixi'er-ku'erna'er zhi bei", *Shiqu baoji xubian*, op. cit., v. 31, p. 21b.

45. According to Nie Chongzheng's study, Castiglione had trained more than twenty Chinese apprentices. See "Zhongxi yishu jiaoliu zhong de Lang Shining", *Gugong bowuyuan yuankan* 1988, no. 2, p. 74.

46. After the banquet the Qianlong Emperor composed eight poems to commemorate the occasion. In the second last line of the third poem he disclosed that "the Hall of Purple Light will be decorated with portraits similar to the Lingyan Ge set", thus attesting to the fact that the one hundred portraits had not been in place as planned. See *Shiqu baoji xubian*, op. cit., v. 31, p. 13b.

47. According to the Chinese calendar, spring covers the first three months of a year.

48. See Hu Jing's note in the entry of Yao Wenhan's "Banquet at the Hall of Purple Light" in *Guochao yuankuan lu*, in Yu Anlan ed., *Huashi congshu* series, Shanghai: Shanghai renmin meishu chubanshe, 1963, v. 8, p. 26.

49. The height of the original scroll is recorded to have been 9 *cun* 5 *fen*, which is about the same as the height of this fragment. See *Shiqu baoji xubian*, op. cit., v. 36, p. 11a.

50. See Wang Chi-ch'ien and Victoria Contag, *Seals of Chinese Painters and Collectors of the Ming and Ch'ing Periods*, Hong Kong: Hong Kong University Press, 1966, p. 683, no. 199.

51. See *Shiqu baoji xubian*, op. cit., v. 36, p. 13b.

52. For biographical notes on Jin Tingbiao, see Nie Chongzheng, "Qingdai gongting huajia zatan", *Gugong bowuyuan yuankan* 1984, no. 1, pp. 44-45; also Hu Jing, op. cit., pp. 31-32.

53. *Ibid.*, p. 31.

54. Jin Tingbiao's service at the court lasted almost ten years. Among the seventy-four works by him listed in *Guochao yuankuan lu* none can be truly considered a portrait. See *ibid.*, pp. 32-38.

55. See *Shiqu baoji xubian*, op. cit., v. 30, p. 379a.

56. In addition to stylistic evidence, this assertion is further supported by palace workshop records. An entry recorded on the twenty-sixth day of the tenth month in the twenty-third year of the Qianlong era (1758) states that the Qianlong Emperor "had his wish conveyed to Castiglione and Jin Tingbiao. Both were to work on a handscroll, following the composition of 'Tribute Horses Presented by the Dzungars' which Castiglione had done previously." See Yang Boda, op. cit., p. 19. "Tribute Horses Presented by the Dzungars" was completed by Castiglione in 1748. It is recorded in *Shiqu baoji xubian*, op. cit., v. 30, pp. 378a-379a.

57. See Yang Boda, op. cit., p. 21.

58. See "Qing gongting huajia", op. cit., p. 70.

59. See Jin Weinuo, "'Bunian tu' yu 'Lingyan Ge gongchentu'", *Wenwu* 1962, no. 10, pp. 13-16.

60. See *Shiqu baoji xubian*, op. cit., v. 36, pp. 17a-19b, 23b-25a; *Shiqu baoji sanbian*, op. cit., v. 6, p. 2888.

## Des portraits d'officiels méritants : huit exemples de la première série commandée par l'Empereur Qianlong

Entre les années 1755 et 1759 les forces chinoises subjuguèrent les Dzungars et les tribus musulmanes habitant la Dzungarie et le Turkestan oriental. Ces conquêtes éliminèrent les forces croissantes qui menaçaient la stabilité des frontières du nord-ouest de la Chine. Pour commémorer ces victoires, l'Empereur Qianlong, grand amateur d'art, décida de commander une série de tableaux parmi lesquels les portraits des cent officiels qui avaient assuré le succès de ces campagnes. Lorsqu'on étudie de près cette série, on constate qu'elle comportait trois versions distinctes qui furent toutes enlevées des collections impériales lors de la Révolte des Boxers en 1900. A l'heure actuelle on ne connaît, de la première version, que sept exemples dispersés dans des collections publiques et privées dans différents pays. De la seconde version il ne subsiste qu'un seul fragment conservé au Canada dans une collection particulière. Le contenu, la signification et les fonctions de cette série de tableaux, la première des quatre réalisées sur commande impériale à l'époque Qianlong, sont examinés dans cette étude.

«Portrait d'Ajusi», fragment d'un rouleau horizontal, le sixième mois de 1760. Collection S.J. Noumoff, Montréal. (Cf. Ka Bo Tsang, p. 83).

Le bodhisattva Avalokiteśva  
 bronze, règne de Jayavarman VII (1181-1218  
 Cambo  
 (cl. musée national des Arts asiatiques - Guim  
 (Cf. Activ  
 du musée national des Arts asiatiques - Guim  
 p. 1.



散秩大臣喀喇巴圖魯阿玉錫  
 於格些山賊據險守卒廿四人間道  
 嚴後諸賊大潰爰以成功存厄魯特  
 降順効忠

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# Arts Asiatiques

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Les miniatures indiennes  
de la collection Feuillet de Conches
- 29 Nadine André  
Un « peintre du dimanche » à Angkor :  
Jean Commaille
- 40 Michel Jacq-Hergoualc'h  
Un exemple de civilisation de ports-entrepôts  
des Mers du Sud : le Sud Kedah (Malaysia)  
v<sup>e</sup>-xiv<sup>e</sup> siècles
- 49 Planches en couleurs
- 57 Marie-France Dupoizat  
Rapport préliminaire sur la céramique importée  
à Banten Girang
- 69 Ka Bo Tsang  
Portraits of Meritorious Officials :  
Eight Examples from the First Set  
commissioned by the Qianlong Emperor
- 89 Bernard Frank  
L'image du bodhisattva Seishi provenant du Kondō du  
Hōryūji, retrouvée au musée Guimet -  
le dossier documentaire
- 109 Activités du musée national  
des Arts asiatiques - Guimet
- 125 Activités du musée Cernuschi
- 129 Anna Seidel (1938-1991)  
(Évelyne Mesnil)
- 130 Henriette Bernard (1911-1991)  
(Bernard Frank et Évelyne Mesnil)
- 132 Chroniques  
*Une tête d'éléphant en terre cuite de Nausharo (Pakistan)*  
(C. Jarrige)  
*Une figurine équestre bien surprenante ...*  
(H. Loofs-Wissowa)
- 140 Comptes rendus  
S. P. Gupta : *Les racines de l'art indien* (A.-M. Loth)  
Raymond Head : *Catalogue of Paintings, Drawings,  
Engravings and Busts in the Collection of the Royal  
Asiatic Society* (R. Régnier)  
Deborah Klimburg-Salter : *The Kingdom of Bāmiyān,  
Buddhist Art and Culture of the Indu-kush* (F. Tissot)  
Leslie Grey : *A Concordance of Buddhist Birth Stories*  
(J. Filliozat)  
Henri Ginsburg : *Thai Manuscript Paintings* (J. Filliozat)  
Jessica Rawson : *Western Zhou Ritual Bronzes  
from the Arthur M. Sackler Collections* (A. Thote)  
Craig Clunas : *Superfluous Things. Material Culture  
and Social Status in Early Modern China*  
(M. Pirazzoli-t'Serstevens)  
Anne S. Goodrich : *Peking Paper Gods :  
a Look at Home Worship* (D. Eliasberg)  
Margarita Winkel : *Souvenirs from Japan* (F. Berthier)
- 149 要旨 (日本語訳)