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Portraits of famous generals from the reign of Emperor Qianlong, from the collection of the State Hermitage, SPb, Russia.

Portraits of the heroes of the Turkestan campaign were ordered in 1760 by Emperor Qianlong, for the especially built for this purpose the Hall of Fame – Hall of Purple Glitter. After the suppression of the Boxer Rebellion in 1900, most of the portraits were transported to Europe as spoils of war, and later appeared in various museums. A considerable number of portraits were placed into the Berlin Museum of Ethnology, and then some of them were brought to the Soviet Union as part of reparations in 1945-1946. Some of them were moved to the Hermitage and only now we got the opportunity to publish the first four of the seven portraits before their conservation and restoration.

The portraits depict generals Chebdenchzhab, Bolbuncha, Keterkey-Baturu Yetun, Habtay-Baturu Fusil. Portraits are provided with dedications in both Chinese and Manchu languages, written personally by Emperor Qianlong.

Keywords: portraits of generals, Qianlong, the East Turkestan Campaign 1759, the State Hermitage Museum, the Manchu language, Chinese language, Qianlong.

There are 7 large portraits in the collections of the Hermitage depicting Manchu generals in natural size. They took part in military campaigns of Emperor Qianlong (reg. 1736-1795). It is known that before the Second World War, they were stored in the Ethnological Museum in Berlin and as reparations these portraits were transferred to the State Hermitage Museum with the III-rd special train on March 25, 1946.

As far as we know several portraits from this collection got to the funds of the Museum of Fine Arts. AS Pushkin (Director – I.A. Antonova), but their further fate is unknown to us.

Scrolls suffered during the assault on Berlin, and on them there are traces of stains and fire, in addition, the scrolls were not unwrapped for a long time, and in some places the paint is lost from them. Only now specialists started to clear and conserve of them to prepare portraits for the exhibition in the Museum.

1. Features of portraiture in the Qing Dynasty (1644-1912)

Talking about the cultural life of China's late Ming Dynasty (1368-1644) and early Qing dynasties, it is usually stressed the special role of Jesuit missionaries in the representation of Chinese court achievements of European science and culture. In recognizing the highest level of skill of Chinese art, refinement of their techniques in the depiction of nature and the creation of artistic images, the Europeans wanted to transfer the experience of European culture to the Chinese people. Introduction to the Chinese elite of European painting and icon started in 1598-1600, when Matteo Ricci (1599-1610) in Nanjing and other cities began to show, sell and give examples of European art, in particular, brought them to showing the icon

"Virgin and Child with St. John the Baptist". At the same time, a young artist from his mission created a copy of the icon, which was donated to the wife of the assistant of the Governor of Shandong Province, who was the close friend of the Governor.

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Matteo Ricci got the audience by Emperor Wanli (1573-1620) on January 25, 1601. So he got the permission to preach Catholicism in China. Over the next nine years, Ricci encouraged the European influence in China in various fields, including in portrait art.

In his "Description of China" Ricci says: "I believe that the Chinese have the ingenuity, favoring everything that comes to them from outside, comparing to things they already have themselves, and they always surprisingly clearly understand the superior quality of foreign inventions, objects, the goods» (Pirazzoli-t'Serstevens, p. 24). Ricci said it about the oil painting, watches, jewelry, guns from Europe etc.

Here we must mention the name of Jakopo Niwa, the son of a Japanese man and Chinese woman, who arrived in 1602 from Japan, where he learned techniques of European painting from the natives of Portugal and Spain dwelled in Japan. In 1604 he made the copy of the icon "Our Lady and St. Luke" for the high altar of the Catholic Church in Beijing.

Although oil paintings evoked universal admiration in Beijing, the Chinese and European researchers have noted that a much greater influence on China's intellectuals had the books and prints in color and black-and-white. They were brought from Europe by the Jesuits, first at the request of Ricci and his followers, and later – for commercial purposes.

The reason for this significant success in promoting of the European printed pictures in China was the widest spread of woodcut-block printing everywhere in China. Production of books and prints, like Europe was easily assimilated and copied by Chinese engravers on wood and replicated in the XVII-XVIII centuries.

The development of portraiture in China in the XVII-XIX centuries was stipulated by the bringing into the country portraits of European kings by the painters of the Jesuits from France, Portugal, Spain, Italy. An important milestone was the visit of the Portuguese Embassy, headed by Manoel de Saldanha to the Emperor Kangxi in 1667-1670 years, which presented the portrait of the king Affonso of Portugal to the Emperor Kangxi. Affonso was already dead and as he was the elder brother of the ruling at that time King Pedro II he was posthumously considered the "father of the nation" in Portugal.

As the ambassador of the distant Portugal brought the portrait of the ancestor of the ruler as the "tribute" it was understood by the Qing rulers as the direct evidence of the powerful influence of Chinese traditional spirituality on the lives of people around the world, and recognition of vassalage from the Great Qing Empire by Portugal. Unexpectedly for himself Saldanha guessed the most important direction for the Manchus in the development of art of the portrait. They completely assimilated the Confucian spiritual core – the cult of ancestors. And representatives of the Manchu court quickly realized how important for them the versatile aid of Europeans, in particular artists, in a qualitative improvement of portraits of ancestors, posted above the special altars.

It is known that since XV century the tradition to depict the Emperor full-face in a ceremonial costume was completed at that time. Such kind of portrait was static pattern: it was important to present all the decorations, costumes and furniture, and the mapping of human nature and his spiritual experiences, was of secondary importance. After receiving the samples at the

disposal of European portraits, Manchu rulers preferred to change the traditional scheme in view of the European theories of similarity and transfer of personal characteristics of the model in a certain period of her life, with the unique circumstances and in specific circumstances. It was new for them. So the famous portraits of emperors Kangxi (reg. 1662-1722), Yongzheng (reg. 1723-1735) and Qianlong with books, or practicing calligraphy, in the ordinary robe during a conversation, at a military parade in the armour etc. appeared.

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Striving for self-assertion and self-glorification, the Manchu rulers not only used the achievements of Chinese civilization, but quickly came to the conclusion that they need to borrow advancing inventions from Spain, Italy and France as wide as it is possible. They tried to adopt the European traditions of realism, in particular in the field of portraiture. The example is the serie of portraits of the Emperor Qianlong, which can show excellent results of artwork by European masters in the image of the relief, the transfer of the volume and perspective.

The author of the portraits, none of which has not been signed and dated, specialists call the Jesuit missionary Giuseppe Castiglione (1688-1766), and the author of numerous portraits of courtiers, wives, concubines and eunuchs was an outstanding artist of the Jesuit missionary, Jean-Denis Attire (1702 -1768). Both artists were highly appreciated by Qianlong - he entrusted them the creation of pictures, representing him as a state person as well as a private person. At his request, the Jesuits taught the art of European painting to the capable Manchu and Chinese students, whose names are also preserved in the documents - is Ding Guangpeng, Yao Wenhai, etc. It should be noted that the artists were in line with the Jesuit tradition of painting that flourished during the Ming Dynasty, according to which the preference was given to the full-face portraits. It allowed to show the features more clearly, when illuminated from the front, gently and uniformly, with no shadows.

As the part of this tradition 100 portraits of the heroes of the military campaigns of the Emperor Qianlong have been written.

2. History of the creation of the portraits of Qing General

Creation of the portraits of heroes of military campaigns is connected with the campaigns Qianlong (1736-1796) which resulted in significant enlargement of the borders of the Empire of Qing. They are campaigns in Dzungaria (1755, 1756-57), East Turkestan (1758-1759), Jinchuan (1747-1749, 1771-1776), Taiwan (1787-1788), Burma (1766-1770), Annam (1788-1789), Nepal (1771-1776).

The conquest of Dzungaria and East Turkestan in the mid-XVIII century not only added about 10 thousands square kilometers of the territory to the Manchu empire, formed in earlier periods by emperors Kangxi and Yongzheng, but also significantly increased the military power of the Qing Empire. Qing Empire got the East Turkestan, the Basin of the river of Tarim, and the region of Seven Rivers between Yili and Karatau to the Lake of Balkhash. This whole area became known as Xinjiang - New Frontiers. Jesuit missionaries played important role in strengthening of the military power of the Manchu army as guns were made according to the instructions and drawings of them. Qianlong was delighted with the successful completion of the campaign and ordered to undertake a serie of celebrations in honor of these victories. In the 1st month of 1760 Zhao Hui solemnly handed to the Emperor Qianlong the Muslim prisoners and presented the head pf Hoja-khan at Wumen - the main gate of the Forbidden City. In the 2nd month of that year Qianlong went to Liangxian County,

to meet the troops returning from a campaign and approaching to the capital. There he held a prayer of thanks to Heaven and welcomed the soldiers and gave the audience to the officers commanding in various battles. On the 3rd day of next month he gave a banquet in honor of the winners before Ziguangge – the Pavilion of Purple Glitter – which was built as a Hall of Military Glory in the Forbidden City.

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In addition over the next 5 years detailed descriptions of events and documents related to this military campaign were carefully collected. More than 200 poems of Qianlong praising the military victories have been collected, engraved in stone and installed in the hall Wuchengdian (Hall of Military Success), which was built behind Ziguangge especially for the demonstration of military awards and documents. The complete description of the conquest was engraved on the stelae and placed in the Hanlin Academy. Descriptions of battles were also engraved on commemorative stelae and installed in strategic cities of the East Turkestan as a warning to the local population against possible attempts of rebellion (in Ka Bo Tsang, p. 70-71). In the mind of the Emperor and his court chanting of the victory was a demonstration of Confucian ideas of the good power of the Emperor – *de* 德, which he spread to the neighbouring areas when "pacified" the local population. In connection with this the texts were named as the "Plans (description) of pacification" (pingding fanglue 评定方略). Among the various options for the visual glorification of victories (scrolls and lithographs depicting battle scenes, festive ceremonies) the three versions of 100 portraits of prominent military leaders who participated in East Turkestan campaign are highlighted.

The idea of creating a portrait gallery of military heroes was not new. The tradition to make images of outstanding generals and officials dates back to the Han Dynasty (206 BC - 220 BC) when under the order of the Emperor Mingdi (reg. 58-75) the images of 28 Generals were first created for the Youngtai terrace (Cloud Terrace). During the Tang period Yang Liben painted 24 portraits for Lingyange (Hall of rising mist). Although both series of portraits were lost, during the Song (960-1279) period in 1090 serie of Tang portraits was engraved on the stone by Yu Shixiong. These portraits of Han and Tang periods were mentioned by Qianlong in the preface to the second serie of portraits, which indicates to the confidence of the monarch in the historical significance of series of portraits being created (Ka Bo Tsang, p. 86). Since the reign of Chien-lunQianlong was the period of superlatives, his goal was not just glorify the specific military leaders, but to surpass the known models of the past. Thegoal of glorification of the heroes, dedicated to the dynasty, was the recognition of their Confucian duty *yi* 義 and fidelity *zhong* 忠 – moral qualities that were considered an integral feature of loyal subjects. It should be noted that in the period when Manchu state was just under construction – since the reign of Nuerhaqi (reg. 1616-1626) and Huangtaiji (reg. 1627-1636) and early XIX century – these qualities of military and civilian officials were especially valued.

Once victory was declared, the Emperor decided in winter 1759 to reward outstanding members of the campaign. 100 people (military and civilian officials) were chosen which were then divided into 2 groups of 50 people. The 1st group included people who have outstanding merits of particular significance, in the 2nd group were all the others. All received appropriate remuneration and the privilege to be portrayed.

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Portraits of officials from the 1st group have hymns in verse in Manchu and Chinese, composed by Emperor Qianlong personally. In the 2nd group of portraits all inscriptions were made by the literary mentors of the Emperor: Liu Tong-xun (1700-1773), Liu Lun (1711-1773) and Yu Mingzhong (1714-1780) (Ka Bo Tzang, p. 71).

It is known that they were written 3 series of portraits. The 1st one was done in color on silk for Ziguangge. These were vertical scrolls depicting military or civilian officials in full-length. The text in Manchu and Chinese was on the top of the scroll. In both texts the name, rank and title of the portrayed person were indicated along with the brief description of his heroic deeds in the military campaign, the date (spring of the year of *genchen* 庚辰 of Qianlong era, i.e. 1760). The oval red seal Qianlong Yulan zhi Bao 乾隆御覽之宝 (“Emperial Jewel, approved by Qianlong”) was stamped between the texts.

The 2nd serie consisted of small-formatted portraits with inscriptions and had the form of a horizontal scroll. The serie consisted of 2 scrolls containing 50 portraits each, accompanied only by the Chinese text written by the Emperor. There is only 1 scroll of 50 prominent military leaders, registered in the imperial catalog *Shiqu Baoji xubian* 石渠宝笈续编, which specifies the name of the artist Jin Tingbiao (d. 1767). How these scrolls look like we can judge from the fragments, which are currently stored in the Museum of East Asian Art in Berlin and published in the paper by A. Bügener (Bügener, p. 32-42).

The 3rd serie of portraits is known from the records of the palace workshops, in which it is written that in the 28th year of Qianlong (1763) Jin Tingbiao and Ignas Sichelbart (Chinese Ai Qimen 1708-1780) had to make copies of 50 portraits from the 2nd serie having zoomed them to the large size (Ka Bo Tsang, p. 71-72). These portraits, apparently, had not yet been discovered.

It should be said about another serie of portraits - portraits of officials busts made by the Jesuits. They were the preparatory material for series of scroll portraits and now some of them are stored in the Ethnological Museum in Berlin (Veit, S. 199-236; Rasidonduk, Veit, S. 543-491).

280 portraits of the most prominent Generals was created during the reign of Emperor Qianlong: 100 portraits of those who distinguished themselves in the conquest of Dzungaria and East Turkestan, 100 portraits for the conquest of Jinchuan, 50 portraits for the conquest of Taiwan, about 30 portraits for campaigns in the South-East Asia. The portraits of the 1st serie are of the greatest interest for researchers, as they are accompanied by text, praising the exploits of the character depicted. In the first 50 portraits Chinese and Manchu texts were written by Qianlong personally as an expression of gratitude for the special imperial loyalty and heroism. The texts in the other 50 portraits of the 1st serie were written by the same principles as aforementioned ones, but by the closest ministers of the Emperor. It should be noted that Qianlong himself wrote texts in both languages, while the Manchu version was written in poetic form in compliance with the required alliteration. These texts have attracted the attention of historians as a source on the history of military battles, the characteristics of the participants, providing information on the ethnic composition of the Qing army. Art historians are interested in the portraits themselves, which reflect a combination of European and Chinese traditional painting.

In the past few decades the interest in studying of the portraits from Ziguangge has been significantly increased. Most part of them were concentrated in the funds of European museums and private collections, which consisted of trophies captured in China by the Western coalition forces, which participated in suppressing the Boxer Rebellion in Beijing in 1900. It is well known that when Beijing was occupied by European troops the soldiers returned home with easily transportable "souvenirs": six-foot portrait could be folded into a compact roll easily. Unfortunately it is not always known how and from whom some of the items were brought into museums. However one of the portraits (it shows Emin Khoja) came to the Museum of Ethnology in Berlin from military medical man Dr. Hildebrandt in 1903 (Walravens, p. 313, footnote 16). The largest collection of vertical scrolls with inscriptions in both languages is stored at Berlin. In 2003 the Berlin Museum of East Asian Art (Museum für Ostasiatische Kunst) organized a special exhibition "Art from the Pavilion of Purple Glitter» (Bilder für die Halle des Purpurglanzes). There were collected portraits, prints and laque panels depicting military campaigns of Qianlong. German researcher Hartmut Walravens engages himself in the description of portraits for several decades and has published the names of all 280 characters in his article (Walravens, p. 313-323). The evidence of interest in this subject is a Chinese website devoted to military campaigns of Qianlong: [<http://www.battle-of-qurman.com.cn/>].

So in connection with all these facts the discovery of portrait's scrolls attracts the certain scientific interest.

3. Portraits of warriors from the Hermitage collection

4 portraits in the form of a vertical scroll are currently stored at the State Hermitage Museum. They are from the 1st serie of portraits made by order of Emperor Qianlong for Ziguangge. Prominent Generals of the East Turkestan campaign are depicted in full length with a detailed painting of clothing and weapons. Jesuits used the technique of the projection in 3/4 as a novelty in painting of these portraits. It allowed depicting the character very accurately adding light and giving the density of the face and whole figure. Moreover, they tried to show the exact anatomical features of faces, skin texture and the contrast. All this things radically distinguish Jesuit portraits of the XVIII century from the works of Chinese artists who performed portraits of the ancestors in compliance with the Chinese laws of physiognomy (Fig. 1, 2). Thinking about these difficulties in creating of official portraits one of the members of the Mission of the Jesuit Order wrote about the requirements of Qianlong: "Paint must be homogeneous and very subtle in execution, just like the miniature» (Pirazzoli-t'Serstevens, 2005 , p. 27). European miniatures, especially miniatures on enamel, appeared among gifts and purchases in the halls of Gugong in the late XVII century. Kangxi was delighted with these subjects and European enamels had the great long-lasting success among the elite of the court. Yongzheng and Qianlong supported the initiative of their ancestor. Since that time and until the present days miniatures from Europe are of great popularity in China. Artists from the Mission of the Jesuit Order based on the techniques of European miniatures during the execution of Qianlong's orders and created a special style, very realistic and yet sensitive to the laws of the Chinese painting style of writing (Figs. 3, 4, 5). Castiglione, Attire, Sichelbart and other Europeans, following the laws of their understanding of Chinese painting, made the background around the image portrayed free. The layout of all the portraits of the Generals was made in the way to give the viewer the sense of space, of it's breath that was usual for famous landscapes created by the genius of the Chinese traditional artists.

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Fig. 1

Detail of the portrait. Quiver with bow and saber with scabbard (inv. No VF 2801)
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Fig. 2

Detail of the portrait. Quiver with bow and saber with scabbard (inv. No VF 2820)
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Fig. 3

Detail of the portrait. Hilt of the saber in the scabbard (inv No. VF 2819)
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Fig. 4

Detail of the portrait of Keterkey-Baturu Yetun (inv. No VF 2801)
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Fig. 5

Detail of the portrait of Habtay-Baturu Fusila (inv. No VF 2819)
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All 4 portraits from the collection of the State Hermitage Museum are marked in the Museum documents as "The court portrait of the General of the Qing Dynasty, China, XVIII century. Materia, technique: scroll, silk, dubbed in the paper, mineral paint. At the time of the restitution belonged to the Ethnographic Museum, Berlin. Source: III-d train. Act of acceptance into the State Hermitage Museum: No 270se, dd 25.03.1946". Up to the present time the scrolls were kept rolled up. So there are a lot of traces of fires and water on them. Texts and paintings were destroyed in many places. Since the restoration of the scrolls is a fairly lengthy process then we are publishing with the permission of the Ministry of Culture of Russia these portraits at the first time in the conditions in which they were received in the 1946. Photos were taken by photographers of the State Hermitage V.S. Terebenin and A.V. Terebenin.

All the scrolls are decorated in the same way: there are texts in Manchu language (read from left to right) and Chinese (read from right to left) written in the black ink in the top. There is the red oval sealprint with the legend of Qianlong Yulan zhi Bao 乾隆覽之寶 (Jewel, Imperial Jewel approved by Qianlong) in the center between the dates. There is a full-sized depiction of a General in the center of the scroll portrait under the text.

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Fig. 6

Portrait Keterkey-Batura Yetun (inv. No VF 2801)
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On the 1st roll (inv. No VF 2801, the old number I.D.22365, size 111 x 303 cm) a young captain, dressed in winter yellow striped robe is depicted. He has his quiver of arrows behind him, a holster with a bow and a saber with a scabbard are attached to his blue belt. His feet are shod in winter boots trimmed with silk with thick soles. He wears a round uniform cap uniform trimmed with sable fur and the red hat knob and a peacock feather with one eye

(kongqiaoling). The knob and the peacock feather clearly indicate the rank of the person portrayed: the coral knob indicates the second rank of the officer and kongqiaoling - the lowest, third degree of the rank (Sychev, p. 63). The head is turned to the left by three quarters, with the face drawn in the technique of light and shade, typical for European art of painting. From the text in the cartouche, we learn that the portrait depicts Keterkey-Batura Yetun (Chinese - Keteerke-batulu Yutun) (Fig. 6). It should be noted that the text is written according to the Manchu laws of prosody, i.e. with the alliteration of the last syllable: e-i-i-e-i-i-e-i and the initial sound: u-u-h-g-g-e-e. Manchu text is partially lost in the beginning. The scroll has a lot of traces of water, edges of the scroll are damaged.

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Transliteration of the Manchu text:

Meiren-i janggin Keterkei baturu Yettun: /
 ulai ba-i gurgu bu [...]ra mergen bihe.
 usasi / kumali niohe be jabduburaku wabihe ubasaha /
 hulha sabe warangge. uthai fulhu de jaka /
 gaire gese ja bihe: emu ikiri kejine ferguwecuke /
 gungge ilibuha /
 ere inu ambula dulembuhe ci / banjinaha /
 ede sirara hafan sangnafi ambakan tusan de / isibuhangge. /
 erei fassaha gungge de karulaha //
 Abkai wehiyehe-i sanyan muduri aniyai niyengniyeri /
 han-i arahangge

Chinese text:

Translation from the Manchu:

The Commander of the Wing of the Army Keterkey-Batura Yetun was a skilled hunter of wild beasts, relentlessly destroyed the ferocious wolves. He easily punished rebels as if he threw the bags of stuff (Chinese - a piece of cake). He performed feats one after another. Truly he obtained the great experience so he got the title and reached the highest ranks (Chinese - constantly engaged in construction, learned the life with his personal experiences and achieved high grades). His efforts and achievements had been rewarded.

Written by the Emperor in the spring of the year of the white dragon of the Abkay vehehe era (1760).

On the 2nd scroll (inv. No VF 2819, the old number is lost, the size of 110x283 cm) a young captain in the yellow robe *paoza* and a blue winter silk jacket *guaza* over the robe is depicted. There are symbols of happiness (the bat) and longevity (calabash) woven on the robe. He has his saber hanging on his left side in the scabbard. His feet are shod in winter boots trimmed with silk with thick soles. He wears a uniform circular cap edged with sable fur with ranking insignias: the hat knob of lapis lazuli and a peacock feather with one eye. Lazurite knob indicates that the portrait is of the fourth rank official, and a peacock feather indicates to the third degree of the rank. From the texts written by Qianlong personally we know that it is the portrait of Hابتay-Batura Fusil (Chinese - Habutay Batulu Fusir) (Fig. 7). The text is damaged in the middle of the scroll. Manchu text has the final alliteration as: e-i-i-i-e-e-i.

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Fig. 7
Portrait Habtay-Baturu Fusila (inv. No VF 2819)
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Transliteration of the Manchu text:

Jai jergi hiya bihe Habtai baturu Fusil. /
horonggo ilan baturu-i dorgi de. hoo hio / serengge
ere emke be dabuha. holo kumali /
sereng be tosome gidanaki serede. hono terei /
hubin de dosinaha: ede gabtame jabduraku ofi. /
ebseme loho-i sacirahai birenehe. ebe hulha be /
hono kejine wafi. ergen jociala sosoroko ba / aku bihe./
Abkai wehiyehe-i sanyan muduri aniyai niyengniyeri /
han-i arahangge

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Chinese text:

Translated from the Manchu:

Imperial Bodyguard of the second rank Habtay-Baturu Fusil. He was one of three Baturus, who bravely defended. When [he] wanted to repel the attack of insidious and deceitful Sheren, [he] fell into the trap. He had no time to shoot a bow, but rushed boldly to cut (enemy) with the sword, and fought the evil enemy for a long time, and did not retreated up to his death.

Written by the Emperor in the spring of the year of the white dragon of the Abkay vehehe era (1760).

On the 3rd scroll (inv. No VF 2820, the old number I.D.31786, size 102 x 280 cm) a middle-aged captain in a general form is shown. He wears armour with pelerine-like *pilin* collar, over the blue robe which is fixed on the chest with a round fastener. He has his quiver with arrows behind him, and on the left side he has the holster with the bow and the saber in the scabbard attached to his belt. He wears the helmet with the finial in the form of a pennant with a black plume and 2 falcon feathers in his headband. There are words of protective Dharani written in Sanskrit in the front of the visor of the helmet. On the thumb of the right hand he wears a jade archer's ring for drawing the bowstring. Feet of the person on the portrait are clad in winter boots with thick soles (Fig. 8).

Scroll is damaged severely by fire and water, the left edge is burned completely, and therefore the first line of the Manchu text lost. There are gaps in the middle of the Manchu text, and the beginning of the Chinese one is obscured. Alliteration of the Manchu text is like: i-b-b-i-b-i-i-i-i. The name of the General shown in the portrait is Chebdenchzhab (Chinese – Ce-bu-deng-zha-bu).

Transliteration of the Manchu text:

... [...]bure ici ergi ... / jiyanggiyup cin wang ni jergi colgoroko / baturu giyup wang
Cebdenjab: /
yaluha morin be dabkifi gabtame dosici.
Yaya bade / afara de bakcilarangge aku /
yargiyap-i bithe hulahaku /

niyalma bime. Ilaŋ julgei gebungge jiyanggiyun sa ci /
 eberi aku /
 ebseme Horgos sere bade hulha be / ucarafi :
 emu gargaŋ-i coohai hulha be etehe / bihe kai.
 ere gese sain haha ini ama we seci. /
 efu colgoroko baturu cing wang ni jui kai.
 Abkai wehiyehe-i sanyan muduri aniyai niyengniyeri /
 han-i arahangge

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Fig. 8

Portrait Chebdenchzhaba (inv. No VF 2820)

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Chinese text:

Translation from the Manchu:

... (Chinese - Suppressor of suburbs) qin-wang, invincible hero jun-wang Chebdenchzhab. He had no match in the various battles, when he shot from his horse at full gallop during the offensive. He did not read true stories, like the three generals of antiquity. Accidentally he met with rebels at a place called Horgos and defeated a band of them. If anybody asks who is the father of this worthy man, it (would be said), that it is the son of the son-in-law of the outstanding hero qin-wang.

Written by the Emperor in the spring of the year of the white dragon of Abkay vehehe era (1760).

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Fig. 9

Portrait Bolbuncha (inv. No VF 2821)

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On the 4th roll (inv. No VF 2821, the old inv. number I.D. 31... [last digits missed], size 105 x 312 cm) a middle-aged officer in the winter yellow striped robe belted with the blue belt is depicted. He has his quiver of arrows, holster with the bow and the saber in the scabbard attached to his belt from his back which he touches with his left hand. On the thumb of his right hand is an archer's ring of jade for drawing the bowstring. Feet are shod with winter boots with thick soles. He wears a uniform circular cap edged with sable fur with ranking insignias: the hat knob of red coral and peacock feather with one eye (kongqiaoling) which indicates that he is a second-rank official of the third degree (Fig. 9). In texts the name Bolbuncha (Chinese Boerbencha) is indicated.

Manchu text is severely damaged, so below is a transliteration of the surviving fragments in line-by-line order:

1. [...] dorgi amban Bolbunca /
2. [...] bahaci cooha de fassabureo /
3. [...] giyan solon-i dorgi bonggo /
4. [...] beri be darafi /
5. [...] fuhali wame mutehebi:/

6. [...] gasha be dasihire gese deri /
7. seme [...] funceburaku waka derengge /
8. darangga Ma Yuwan-i adali amasi marifi. deserengge /
9. kesi isibume sakdaka seme dosholome tuwaha:
10. Abkai wehiyehe-i sanyan muduri aniyai niyengniyeri /
11. han-i arahangge

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Chinese text:

Translation from Chinese:

Famed in the army, the Minister of his Majesty, Senior Assistant of the Chief of the Imperial Bodyguard Boerbencha (Manchu - Bolbuncha). Chipper till the old age, he asked to go to the long journey in order to neutralize and punish the chief of Solun rebels Wan-wu-shi-gong. Rebell attacked him as a bird of prey. (Boerbencha) parried him being mounted on the horse flying like a bird. Like Ma Yuan (1) he came back home with honor and respect. He was awarded the infinite mercy and honor in old age.

Written by the Emperor in the spring of the year of the white dragon of the Abkay vehehe era (1760).

(1) Ma Yuan (14 B.C. – 49 A.C.) – the famous military commander during the Han dynasty, which was honored by Manchus for his loyalty to the throne and concern for subordinates during the war.

Let us remember that all 4 portraits, which were painted in 1760 for the Hall of Purple Glitter, were transported to Germany after the suppression of the Boxer Rebellion and placed in Ethnological Museum of Berlin. Their subsequent history is described in the article of Walravens: "There was the rather large collection of these portraits in Berlin museum, probably about thirty scrolls. During World War II they were moved to the safe store and then not returned to the museum for security reasons" (Walravens, p. 300). The museum store has been exposed to air strikes by U.S. aircraft, and the fire arose from the bombardment was extinguished by Soviet soldiers. That is why there are traces of fire and water on scrolls. Later, these scrolls were enlisted into reparations lists and were brought to the Soviet Union. Then they were palced in the State Hermitage Museum.

As mentioned in the section on the history of the portraits, there were two versions of the texts of dedication: the portraits in the form of a vertical scroll with the words in two languages and the portraits on the horizontal scroll with the text only in Chinese. One of our vertical scrolls, namely the portrait of Chebdenchzhab, was known in the horizontal version, which was published in the auction catalog Sotheby's and placed on the Chinese website which was already mentioned above. It also stated that Chebdenchzhab (1705-1782) was a Khalkha Mongol and belonged to Bordzhigit clan. His father Tseren was married to Manchu princess. In 1755 he became glorious and famous by his deeds in the suppression of Davachi and Amursana, and in 1758 he participated in the Battle of Khorgos. From 1771 to 1773 he was the ruler of Khalkha.

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In addition we find the names of our heroes in the list of one hundred members of the East Turkestan campaign in 1759: Chebdenchzhab is fifth, Bolbuncha is twentieth, Keterkey-

Baturu Yetun is thirty-seventh, Haptay-Baturu Fusil is forty-fifth. They are among the top 50 military leaders the dedications to the portraits of them were composed by the Emperor Qianlong personally. This is confirmed by the inscriptions on portraits.

Publication of 4 portraits from the collection of the Hermitage is the first step to their study, which in the first place will begin with their conservation and restoration. Moreover, there are 3 heavily damaged portraits from the same collection in the Hermitage. They could not be unscrolled without prior conservation. It allows us to go back to portraits of the generals from the Hall of Purple Glitter once again in the nearest future.

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Summary

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Portraits of Meritorious Officers from the Collection of the State Hermitage Museum

The first set of portraits of meritorious officers was painted for the Hall of Purple Glaze in the Forbidden City in 1760 by the order of the Qianlong Emperor. After the defeat of the Boxer uprising many of them were taken to Europe as trophies by the soldiers and officers of the European armies. Before World War II a certain number of them was stored in the Berlin Museum of Ethnology and later their traces were lost. It turned out that seven of them were brought to Russia as reparation in 1945-1946 and, to this day, were closed in the depositories of the State Hermitage museum. The publication of the first four portraits before their conservation was allowed by the Ministry of Culture of Russian Federation, while the other three still wait for their turn. The names of the meritorious officers who are depicted on our portraits and who participated in the Qianlong Turkistan campaign in 1759 are Cebdenjab, Bolbunca, Keterkei-baturu Yettun, Haptai-baturu Fusil.