

RECENT ACQUISITIONS OF STANFORD MUSEUM

MICHAEL SULLIVAN
Professor of Oriental Art

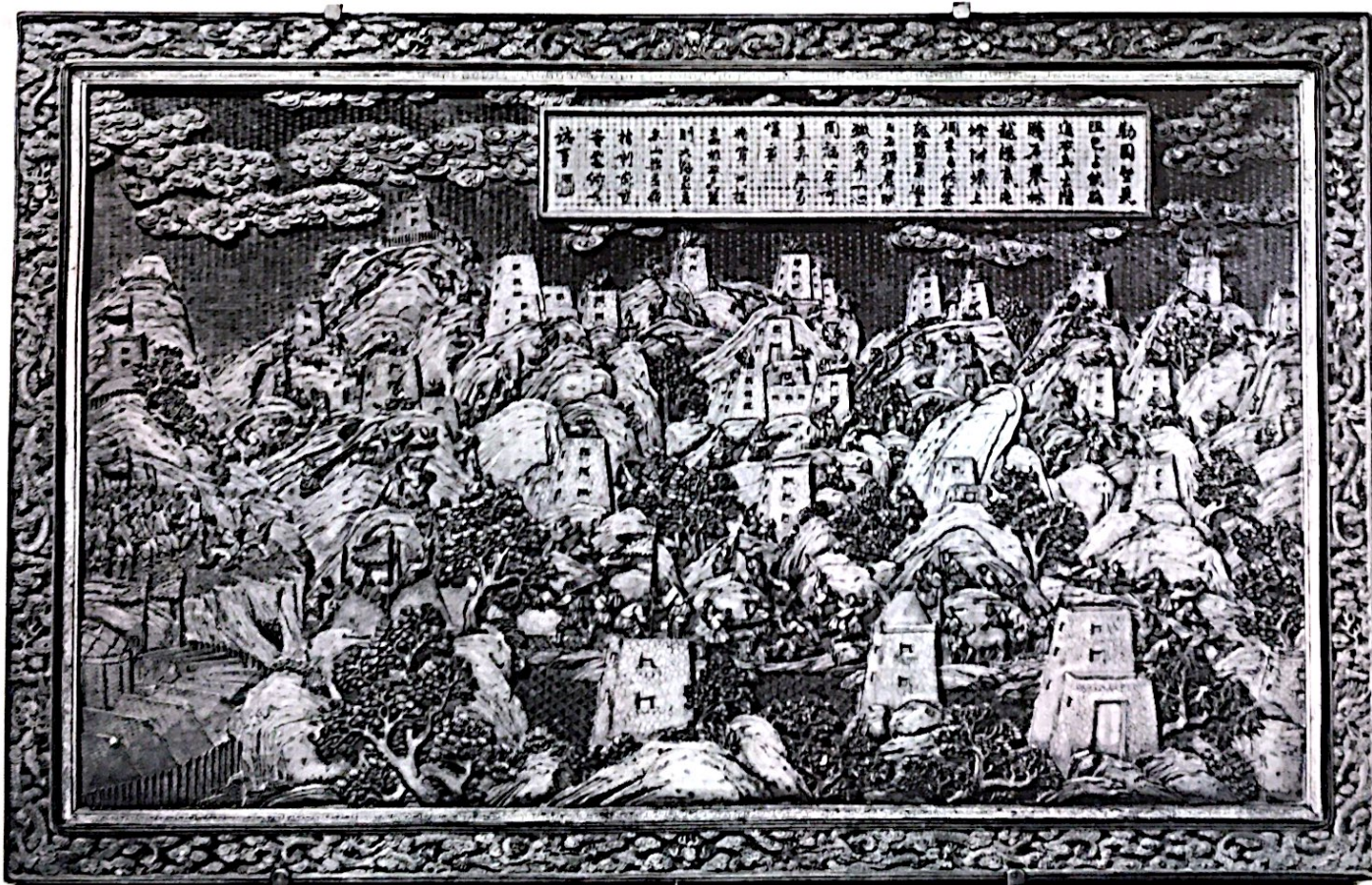
The acquisition of the "Night Market in Yang-ch'eng", reported in the last issue of the *Newsletter*, focussed attention on an area in Chinese painting that has been much neglected during two decades of intensive study of the scholarly tradition of Ming and Ch'ing—namely the academic realism inspired, at least in part, by European influence at Court. A recent discovery in the basement of the Stanford Museum, and a still more recent gift, cast further light on this fascinating corner of Chinese eighteenth-century art.

The discovery is of two carved and lacquered wood panels measuring 26 in. by 41½ in. One shows in sharp relief a battle between Chinese troops and tribesmen in hilly country, the other a solemn victory procession before a palace building. These scenes are exactly copied from two of the copper-plate engravings depicting incidents in the expedition of Ch'ien-lung's general A-kuei against rebels in Szechwan, which ended victoriously in 1776. A set of sixteen plates, entitled *P'ing-ting liang Chin-ch'uan te-sheng chan-t'u*, was engraved by unknown Chinese artists

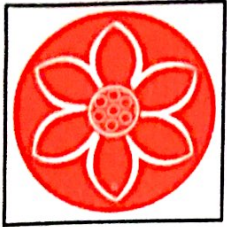
between 1776 and 1785, modelled after the famous "Conquests" series designed by four Jesuit artists in 1765 and subsequently engraved in Paris.

After the Szechwan campaign series, six more sets of campaign plates were produced at intervals by Chinese artists. The last of these, engraved about 1830 from sketches made on the spot by Ho Shih-kuei, illustrates in ten plates the victorious campaign against the rebel Jehangir in East Turkestan in 1825-28. In February of this year, Mrs. R. E. Ashley presented to the Stanford Museum, in memory of her husband Dr. R. E. Ashley, six engravings from this series. Mrs. Ashley has told us that the remaining four prints passed into private hands some time ago. If their present owners read these notes, and would like to help make it possible for the Stanford Museum to complete the set, such a gesture would be warmly appreciated and gratefully acknowledged.

The Stanford Museum has acquired a gift from the Committee for Art at Stanford, of a large and spectacular painting in five panels: "Midnight Sun", by the noted contemporary Taiwan painter Liu Kuo-sung. A companion to it hangs in the Chinese Pavilion at Osaka Expo. (back page)



Carved and lacquered wood panel depicting an incident in the campaign of Chinese armies against Jehangir in E. Turkestan. About 1830. 26" x 41½".
—Stanford Museum



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**MING AND CH'ING PAINTINGS FEATURED IN EARL MORSE EXHIBITION:
"IN PURSUIT OF ANTIQUITY"**

"It was an honor," said Mr. G. F. Jewett, Jr., Chairman, Committee of Asian Art and Culture, "for both the Society for Asian Art and the Committee of Asian Art and Culture to co-sponsor the Earl Morse exhibition of Chinese paintings from the sixteenth and seventeenth centuries. The February 6 opening, featuring thirty-three scrolls and albums, was well attended by over three hundred people, including Mr. and Mrs. Earl Morse, owners of the paintings. Exhibitions such as this are important supplements to the Museum's permanent collection since they deepen the aesthetic and educational experience of all who see them. This was borne out by the capacity crowd that attended the Earl Morse Colloquium on the evening of February 10 in the auditorium of the Center of Asian Art and Culture.

The panel — chaired by Professor Michael Sullivan of Stanford, and including Professor James Cahill of U. C. Berkeley, C. C. Wang, collector and painter, Yvon d'Argencé, director, Center of Asian Art and Culture, and Professor J. Y. Liu of Stanford — discussed in depth the styles represented in the collection and the historic climate that produced them."

Mrs. Sylvia Shangraw, Curator, Center of Asian Art and Culture, was designer of the exhibition — responsible for its layout, lighting and supervision of installment. It arrived at the de Young Museum after showings at Princeton, Toronto, and Kansas City, remained here five weeks and continued on to Los Angeles and Seattle. Upon its return to the East thirteen paintings by Wang Hui will be given to the Princeton Art Museum by the Earl Morses.

"Passing the Summer at the Thatched Hall of Inkwell" (detail) by Wu Li (1632-1718). Handscroll, ink on paper, dated 1679. —Earl Morse Exhibition

