



MAPS, LANDSCAPES AND FLOWER PAINTINGS: NEW FOUNDINGS FROM THE CHINESE COLLECTION OF THE NÁPRSTEK MUSEUM

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ABSTRACT: The article introduces, and reproduces 6 Chinese items from the Museum's collection, which were exhibited at the East Bohemian Gallery of Fine Arts in Pardubice in spring 2009. Among them is the newly discovered manuscript map of Chengde imperial palace, supplemented here with a complete list of its labels. Then follow five paintings by Qian Gu, Li Weixin, Jiang Tingxi (?), Chen Nian, and Li Keran; they too are briefly discussed with regard to their seals, inscriptions, authenticity and so on.

KEY WORDS: Chinese painting – Qing and 20th century painting – historical maps – Chen Nian – Jiang Tingxi – Li Keran – Li Weixin – (Qing) Qian Gu

The aim of this article is to draw attention to selected artefacts from the Chinese painting and print collection of the National Museum – Náprstek Museum of Asian, American and African cultures (hereafter Náprstek Museum), most of which had not been previously seen, reproduced and/or studied, and thereby to give them the recognition they rightly deserve. At the same time the article recalls the exhibition “The Landscape of Chinese Art” (18 March to 24 May 2009) which featured them. Staged by and at the East Bohemian Gallery of Fine Arts in Pardubice, it was the first exhibition of Chinese paintings ever presented in that town, and met with much public interest. Of the 70 or so paintings of landscapes and natural motifs on display, ten were lent by the Náprstek Museum.¹ In this article, however, I only discuss some of them: the bird-view manuscript map of Chengde imperial palace (Inv.No.19 726), and five paintings by Qian Gu (Inv.No. 17 436), Li Weixin (Inv.No. 19 274), Jiang Tingxi ? (Inv.No. 30 845), Chen Nian (Inv.No. A14 979), and Li Keran (Inv.No. A 5 420), respectively. Finally, I attempt to summarize the character of Chinese painting collections in the Czech republic.

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¹ For the complete list of exhibits, see the bilingual catalogue titled Olivová, L. (2009): *Krajina čínského umění – The Landscape of Chinese Art*. Východočeská galerie v Pardubicích, pp. 46–57. The exhibition had to be ready in a limited time, and so the catalogue contains a few errors. This article provides the opportunity to revise them.

Map of the Summer Palace in Chengde 承德 (plate 1)²

Although the representation is pictorial, this scroll is clearly a map. It shows – on a large scale, viewed from the south – the walled imperial resort which encompasses the palace complexes (below in the centre), the lake area in the east, the plain in the north-east, as well as a large mountainous area (occupying 80 percent of the actual site) with roads and buildings. Beyond the oval perimeter wall, the map further shows the outlying Tibetan Buddhist temples along the upper border of the map, and some parts of the town, along the left and the lower border. The map is in a fairly good state and the features are easily visible; but a few vertical marks remain from when it was kept rolled up.

The resort, which covers 5.64 km², lies 250 km north-east of Beijing, still exists and is well preserved; in 1994 it was added to the UNESCO World Heritage List. Its construction history spans almost the whole 18th century (1703–1790), nonetheless its layout was set at the very start: it was conceived as a replica of China, and clearly transmits the Qing rulers' visions of themselves and of their newly expanded empire. At the very start, it gained the name Mountain Resort for Escaping the Summer's Heat (Bishu shanzhuang 避暑山莊), and effectively became the second capital, because the court moved there in May and stayed until October, nearly every year.³ The practice ended in 1820, the year when an emperor died there; his death was regarded as a bad omen. The last time the court retreated there was in 1860, fleeing Beijing and the Allied troops; once again, the emperor died there. In 1898, the government ceased to fund maintenance of the Chengde summer resort. Under the Republic, it became state property.

Given the subject, the map was most probably produced in a workshop at court. Features are labeled: residences and natural sites carry captions in black characters, temples carry captions in red. With the exception of a few building complexes, almost all are provided with names (see caption to figure 1). We know for certain that the map depicts the resort after its completion, featuring sites from the final building phase (1755–92). Dating can be derived from the depicted stele (*wobei* 臥碑), which do not have inscriptions, but can be identified. So, in the central part of the Hazel gorge (Zhenzi xia 榛子峽, without inscription), one can see the horizontal stele, labelled as no. c 8 on figure 1, which quite probably represents the “Guyuege bei” 古樸歌碑, a stele carved with 7 poems by Qianlong and 1 poem composed by Jiaqing in 1803. Moreover, in the Pines and Clouds gorge (Songyun xia 松雲峽, without inscription), a stele is visible by the road between the two temples (D8 and D9 on Figure 1); this is, with all probability, the “Linxia xiti bei” 林下戲題碑, carved with 6 poems by Qianlong (four of them composed in the 1790s) and 1 poem by Jiaqing composed in 1806.⁴ One can assume that the poems had been carved before the stele were erected, while the map was made still later, probably toward the end of the 19th century.

Not all labels on the map were written correctly; here and there the proper character was replaced with a homophone; at times, a caption gives the vernacular name instead

² I would like to thank the Chiang Ching-Kuo Foundation for the award of the EACS/CCK Library Travel Grant, which allowed me to study this item.

³ We may note in passing that in 1793 the Qing emperor received a British diplomatic mission there, led by George MacCartney.

⁴ Yang Tianzai, pp. 16–41.

of the official one, e.g. *xin gong* 新宮 (“new palace”) instead of Xumi fushou miao 須彌福壽廟 (the Tashilunpo temple). The explanation may be that the painter/scribe was insufficiently literate, or that he was being superficial. Another incongruous element is the figure of a man walking a mule on a mountain road (plate 1a). Besides him, there is not a single human figure on the map, and would we expect one, it would be of a scholar, a fisherman or a monk. There are, however, numerous deer and cranes which enliven the scene together with lotus flowers on the lake, not to mention the omnipresent trees.

Nowadays, high oblique views of the Qing summer capital like this one are kept in various institutions inside and outside China.⁵ The fact that they were produced repeatedly over the years attests to the pivotal role of Chengde in Qing history. Their various dissimilarities are valuable for the study of Qing court cartography. The Náprstek map is unique in its format, numerous labels, detailed depiction of the town area, but also in its distinct, playful painting style, rendered in somewhat coarse brushstrokes. The homogeneity of style suggests that it was painted by a single person whose name is unknown: there is neither signature nor seals. The map is undoubtedly one of the most valuable historic artifacts recently discovered in the museum’s depository.

Qian Gu, *Harbour under Cliff* (plate 2)

This landscape, depicting a sleepy village harbour under a towering cliff, is executed in ink and light colours on silk. Near the bottom right border there is the name of Qian Gu 錢穀, written in elegant cursive. A painter of that name (born 1508, died 1578 or later), a direct disciple of the famous master Wen Zhengming 文徵明, belonged to the second generation of the Suzhou school (*Wu pai* 吳派).⁶ However, the positive seal printed below the signature, with the lower character rubbed off, does not match any of the 24 examples of Qian Gu’s seals reproduced in the Contag and C.C. Wang catalogue of seals.⁷ Nor is the painting reminiscent of any works by the Qian Gu from Suzhou, which I could compare.⁸ The central element of the painting, in both a literal and figurative sense, is the rugged peak in a daring shape which rises from the second plane. Steps lead to a pavilion on the very top; one pine on each side leans in the opposite direction, highlighting the twist of the rock. Just half way up the peak, an imposing staircase leads to a large temple, built into the slope. The peak extends beyond the right border of the scroll, but from the left, it is surrounded by river. In the front, the first plane is occupied by hilly terrain with sparse trees, while by the bank there are the roofs of village houses. The river bend which divides the first and the second planes of the composition creates a natural small harbour. A few junks with their sails down stand still by the left bank; one junk, loaded and under sail, can be seen far up floating toward the imaginary horizon. This scroll is a true *shan – shui* 山水; the tranquil water spreads over the left-hand part and fades up, to the upper border,

⁵ In Beijing Library, in the Palace Museums of Beijing, Taipei, and Shenyang, etc. For comparison, see the map from the Library of Congress, Washington, D.C., at <http://hdl.loc.gov/loc.gmd/g7824c.ct002207>

⁶ His other name (*zi*) was Shubao 叔寶, and his soubriquet (*hao*) was Qingshi 罄室. See Yu Jianhua (1981), pp. 1435–1436.

⁷ *Ming Qing huajia yinjian*, pp. 340–341, 524–525. I am using the Chinese re-edition compiled by Zhou Guangpei (1987), see List of References.

⁸ For example, “Landscape after Wu Zhen and Ni Yunlin”, and “Sitting by the River Alone”, both reproduced in Suzhou Museum (2006), pp. 58 and 59; or “Chess game in a Banana pavilion”, reproduced in *Les Montagnes célestes* (2004), p. 190, etc.

while in contrast, its bottom and right-hand sections are filled with mountains. Although there are no figures, the architecture and ships alone give this painting a hint of the genre scene. The well-mastered, very fine brushwork mostly uses ink, and the green foliage of trees and red pillars of the temple are restrained. An eye-catching technical element are the numerous ink dots topped with bright azure, which help highlight the volume of the central peak, and give the scene a certain feeling of movement. It could have been made in the late 18th or early 19th centuries. Yu Jianhua's biographical dictionary (p. 1346) includes two more artists by the name of Qian Gu, of less reputation than the Ming painter. They lived in the subsequent Qing dynasty, one of them in Songjiang 松江, while the other came from Zhejiang, Xiaoshan 蕭山. The first one was also a poet, and during his life gained fame through his calligraphy, which was very much in demand. It can be imagined that he might have used script and poems in his works. The second one, nicknamed Longhong 龍泓, was a landscape artist, "not bound by hard and fast rules, of a proud and arrogant bearing" (ibidem). The seal does not correspond to their other names, however, and since their works are not known to us, we cannot do anything else but call attention to the fact that one of them could possibly be the author.

Li Weixin, *Flowers* (plate 3)

This paper scroll (43 x 32 cm) recently underwent restoration, was remounted and is in excellent condition. The painting shows four flowering species: in the upper part a peach (Chin.: *Jinzhanhua* 金盞花; Latin: *Prunus Persica Plena*), in the centre a rose (Chin.: *Yueji* 月季; Latin: *Rosa chinensis*), to its left a lilac (Chin.: *Zidingxiang* 紫丁香; Latin: *Syringa*), and in the bottom left a marigold (Chin.: *Bitao* 碧桃; Latin: *Calendula*). They are depicted in fine brushstrokes, carefully and faithfully capturing each plant's distinct details, almost like an illustration from a botanical handbook. The inscription in bold cursive is executed in wet ink which contrasts with the finesse of the flowers. Its contents are almost reminiscent of a handbook, too, this time perhaps a gardener's handbook. First, there are various names for every plant,⁹ then information on the form of their leaves and colour of their flowers, even how to plant them. Certainly all four would hardly appear flowering together at the same time, since the peach tree is somewhat earlier than the other three species, which bloom in late spring and early summer.

The inscription concludes with the signature Youan 有庵 and two square seals: the positive one reads "Youan" and the negative one reads: *chen Weixin yin* 臣維新印, "seal of the minister Weixin". The expression "minister" (*chen* 臣, also translated as "serve", "humble servant" etc.) preceded the artist's signature when the painting was commissioned by the imperial workshop. It was not very easy to identify the painter, Li Weixin 李維新, because reference books do not list the soubriquet Youan, but the informal name (*zi*) Qiquan 芑泉. He came from Chenggong 呈貢 in Yunnan province, earned the title *juren* 舉人 in 1795, and held the relatively high office of the magistrate of Jingxing 井陘 district in Hebei province, far from his home. He was accomplished in prose writing and landscape

⁹ One has to be reminded, however, that some denominations are colloquial, unrecognized by dictionaries; see the transcription of the calligraphy in the caption. I am deeply grateful to Petr Herynek and Josef Smažik for identifying the plants, and to Ms. Qiu Shihua 丘師華 for helping me read the inscription.

painting, and excelled in the eccentric style of the 17th century Mei Qing 梅清. He died in 1837.¹⁰

On this scroll, however, he depicted flowers, another subject matter worthy of a refined gentleman. Both the calligraphy and painting are masterly and accomplished; the manner follows the famous 17th-century flower painter Yun Shouping 惲壽平 whose “aim was private expression rather than scientific illustration.”¹¹ Here, the approach is reversed. Li Weixin left us a convincing example of the growing interest among the Chinese educated elite in gardening – of gardening becoming a reputable pastime.

Jiang Tingxi, *Peonies and a Swallowtail Butterfly* (plate 4)

This untitled paper-scroll, featuring peonies and a swallowtail butterfly, *Papilio bianor*,¹² is signed by an artist with a much wider reputation. Jiang Tingxi 蔣廷錫 (1669–1732) was born in Jiangsu province in south China where he passed the second round of state examinations in 1699, and then continued to the capital to try the third, metropolitan round. Although he failed, the emperor invited him to stand for the final palace examination. So he gained the title *jinshi* 進士 (doctor, scholar) which opened the way to a succession of official posts in various ministries. Finally, he was entrusted with editing the encyclopaedia *Gujin tushu jicheng* 古今圖書集成, and his fame has thus lasted until the present day. In the arts, he is remembered in much the same way as the finest flower painter of the Kangxi period.¹³ Because of his affinity with the palace and government, he is commonly labelled a “court painter”, but that is not a precise description of his role.

On the Náprstek Museum painting, the short inscription says, “After Baiyang shanren 白陽山人”, i.e. after Chen Chun 陳淳 (1484–1544), the famous master who introduced paintings of flowers in the “boneless” technique, *mogu* 沒骨. Indeed, the rendering of the peonies – especially the leaves, and the inclining stem – are reminiscent of the style of Chen Chun, although the latter never painted insects on his flower paintings. Moreover, the other paintings of flowers by Jiang Tingxi that I have been able to inspect use the technique of “meticulous brush”, with fine ink outlines and bright colouring on silk. Their inscriptions give the title of the painting, the dating and the signature of the artist: Jiang Tingxi. They were written in standard script, not in cursive as here, where the name is given as a soubriquet: Nansha 南沙. The other paintings are from the Palace Museums, Taipei and Beijing, and naturally bear imperial seals (and inscriptions). On this painting there are only the artist's seals, the negative one reads “Seal of Jiang Tingxi” and the lower, positive one reads “Nansha”. Of the 54 seals collected by Victoria Contag and C.C. Wang

¹⁰ Based on Yu Jianhua (1981), p. 399; and data provided by Qiu Shihua 邱士華 of the National Palace Museum, Taipei. I am grateful to Ms. Qiu for transcribing the inscription on this painting, and the painting by Chen Banding.

¹¹ Murck, A. (2005), p. 310.

¹² I am grateful to Professor Stanislav Komárek for identifying the butterfly.

¹³ 1662–1722. In fact, Jiang Tingxi did not enter the palace before 1703.

under this painter's name, none provides a match.¹⁴ There are several seals with the same four characters as the first one, but the order of the characters is different (anti-clockwise). The name Nansha is not used on the seals in the catalogue. These findings cast some doubt upon the authenticity of the authorship, but they do not suffice to refute it. In my opinion, the painting may be spurious, executed in Republican Beijing.¹⁵ At the time, the art market yielded objects formerly in the court collections, and Jiang Tingxi was known as a court painter. Besides, the subject-matter and the playful manner corresponded with the contemporary taste for flower paintings in a free and lusty style, with finely-painted insects.¹⁶

Chen Banding, *Mountain Landscape with Army* (plate 5)

For several decades, Chen Nian 陳年, styled Banding 半丁 (April 1877–January 1970) was one of the leading figures among Beijing artists specializing in traditional ink painting, *guohua* 國畫. He was, nonetheless, from southern China, born in Shaoxing. Self-taught, he moved to Shanghai in 1894, and became acquainted with Ren Bonian 任伯年 (who died 1896) and Wu Changshi 吳昌碩 (1844–1927). Later, he moved into Wu's house and for more than ten years studied calligraphy, painting and seal-carving with him; he also edited his writings. He frequently met with several other artists on the then-flourishing Shanghai art scene but, as can be imagined, Wu Changshi had the strongest impact on him. Then, in 1906, he moved to Beijing where he made his living by teaching and selling his works, and soon also became recognized as a connoisseur. In 1917 he received the post of librarian at Beijing University; in 1931, he was employed as professor at Beijing Academy of Arts (since 1950 the Central Academy of Arts).¹⁷

Before Qi Baishi 齊白石 (1863–1957) made himself a name, Chen Banding was already a respected painter of flowers in the abstracting *xieyi* 寫意 mode, in the North.¹⁸ On his paintings of chrysanthemums, geraniums, daffodils and peonies, he performed the boneless flower painting technique, and brought to Beijing something of the vigour and freshness of his Shanghai training. Still, as Jiang Jianfei (1980, p. 54) noted, his style remained within the tradition, he neither reinvigorated, nor innovated ... Less often, he painted landscapes, moving away from Wu Changshi and showing obvious interest in the techniques of the 17th century individualists, namely of Shitao 石濤. It is assumed that this interest was stimulated by the painter Chen Shizeng 陳師曾 (1875–1923) who settled in Beijing after the founding of the republic. He and Chen Banding became close and met daily; their paintings were similar in some respects, too.

This distinct landscape style, characterized by the application of ink dots, is quite evident in the painting of blue equestrians riding through a mountain pass. The inscription at

¹⁴ Zhou Guangpei (1987), pp. 325–328, 523.

¹⁵ Beijing 北京 is the modern Chinese transliteration of Peking. At the time of the Chinese Republic, it was renamed Beiping 北平.

¹⁶ The painting is damaged, vertically torn from the top half down. For this reason, it could not be exhibited in Pardubice, and now awaits restoration.

¹⁷ For the changing names of the academy, see Sullivan (2006), p. xvii.

¹⁸ *Xieyi* means "to capture the idea", this being more important to the painter than to convey the true form of the depicted object.

the upper right corner quotes four verses by Dai Liang 戴良 (1317–1384), taken from a long poem of twenty lines which described the powerful celestial horse.¹⁹ Chen Banding, however, breached the context of the poem and only excerpted lines 7 through 10 which fit the description of cavalry in resplendent attire, swiftly arriving “in the capital whose five gates are open.” He quite possibly anticipated the takeover of Beijing by a Chinese army. We may also recall that the poet Dai Liang lived under the Yuan dynasty, a dynasty governed by alien Mongols.²⁰ What I propose to do next is to examine the meaning of this painting and how it possibly reflected the atmosphere in Beijing in the last year of the Japanese rule.

When he was already over seventy, “the old man Banding” was one of those who, in September 1949, founded the Beijing Research Institute of Chinese Painting (*Beijing Zhongguohua yanjiuhui* 北京中國畫研究會).²¹ This organisation gained the approval of the new regime, and being the largest and the most prominent establishment of traditional ink painting in the new China, it guided its fate amidst the ensuing reformed arts. Chen became its third president. Furthermore, in 1957, he was appointed the vice director of the newly established College of Arts (*Zhongguo huayuan* 中國畫院 now *Beijing huayuan* 北京畫院), which had a similar orientation to the Research Institute. Both organisations, and the artists they gathered, could not withstand the politics of the Cultural Revolution. In 1968, Chen Banding was criticised – together with Pan Tianshou 潘天壽 (1897–1971) and Qi Baishi – for painting “bourgeois” pictures; he was also declared a black painter.

Li Keran, *Red Rain* (plate 6)

Of the works discussed here, *Red rain* is the only one which has been previously published.²² It was painted by Li Keran 李可染 (1907–1989), one of the greatest *guohua* 國畫 painters of the modern period, probably in 1954.²³ The composition is divided into vertical halves. On the left, tall tree trunks are bending under the pressure of the blowing wind, while their leaves, suggested by red dots, are flying in the air. In the right-hand section, there is a figure of a sturdy buffalo, in light ink wash, and above him empty space and the inscription. Behind the grove, two boys are closely watching something inside a small pot. The rapt concentration of this couple, tiny in comparison with the trees and the

¹⁹ The poem is entitled “Inscription on the painting of Celestial Horse, owned by lord Pingzhang” (*Ti Pingzhang gong suocang Tianma tu* 題平章公所藏天馬圖). See the full text at <http://book.guqu.net/liechaoshiji/12142.html>. The whereabouts of the painting are unknown.

²⁰ As a matter of fact, Dai Liang remained loyal to the Yuan dynasty. Inasmuch it may seem startling to us now, it was not unusual at the time. For Dai’s biography, see Langlois (1976).

²¹ We may as well note that it was initially called “New Research Institute of Chinese Painting” (*Xin Zhongguohua yanjiuhui* 新中國畫研究會), clearly seeking the legacy of the *Zhongguohua yanjiuhui* founded in Beijing in 1918, by Jin Cheng 金城 (1878–1926). Chen Banding also used to be a member of this important art group.

²² It had been reproduced several times, first in A. Hoffmeister, L. Hájek, E. Rychterová (1959): *Současné čínské malířství* [Contemporary Chinese art]. Nakladatelství československých výtvarných umělců, Praha, p. 123, titled *Autumn wind*; recently in J. Hejzlar, Z. Sklenář (2008): *Čchi Paj-š’ a jeho slavní žáci Li Kche-žan a Chuang Jung-jü* [Qi Baishi and his famous disciples Li Keran and Huang Yongyu]. Galerie Zdeněk Sklenář, Praha, p. 81, entitled *Cowherds under falling leaves*.

²³ Since Li Keran is well known today, I do not elaborate on his biography. Wan Qingli 萬青力 and Sun Meilan 孫美蘭 have written extensively on him and his art. For basic information, see Sullivan (2006), p. 82. Li’s paintings in Czech collections were published in a monograph by Eva Rychterová (1963), former Chinese art curator at the Náprstek museum.

animal, is compelling. This artist liked to paint herds of cattle and buffalo, a recollection of his childhood home in Jiangsu; this painting, however, tries to convey the idea of red leaves falling down like rain. The image is borrowed from a witty verse by Shitao 石濤 (1642–1718), and quoted in the inscription. Li Keran greatly admired the 17th century landscape artist for his individuality (*gexing* 個性), and considered him exceptional in Qing dynasty art that he (Li Keran) dissociated himself with.²⁴ In spite of the “red rain”, the pervasive element on this scroll are the thick lines of blackish ink, and above all it has a strong feeling of austerity.

Conclusion

The collection of Chinese paintings and prints in the Náprstek Museum amounts to nearly 3500 items and – unlike the analogical collection in the National Gallery, Prague – has not yet been scrutinised in entirety. We may therefore look forward to significant discoveries, such as the map of the Summer Palace in Chengde, introduced in this article. More observations about the collection can be made by the example of the five paintings discussed above. As elsewhere in Europe, “old” paintings are a challenge. Works signed by names of some note, in this context by Jiang Tingxi, may not be genuine. It was safer for the foreign buyer on the Chinese market to acquire works of lesser-known artists, and it is wiser for contemporary researchers to concentrate on them. This requires that we broaden our expertise and erudition, travel to China and inspect their collections, and invite foreign scholars to view our paintings. We cannot, for example, determine the authorship of *Harbour under Cliff* unless we gain some familiarity with the works of the two artists named Qian Gu, who both lived during the Qing dynasty.

In the group of 20th century paintings, the situation is quite different. Thanks to the exhibitions which the artist and collector Vojtěch Chytil²⁵ staged in Prague and other towns in the 1930s, Czechs soon became aware of the contemporary ink paintings in *xièyi* 寫意 technique and were highly appreciative of it. Like Chytil, Czechoslovak collectors in the 1950s were able to acquire paintings directly from the artists who later became China’s best. In general, the artists were active in Beijing, works by southerners are rare. The National Gallery’s collection is larger, but the Náprstek Museum has works by a few masters which the National Gallery does not have, and can also boast brilliant masters like

²⁴ Li Keran, “Tan xue shanshuihua” 譚學山水畫 [Talking about how to learn landscape painting], first published in *Meishu yanjiu* 美術研究 1979. Republished in Sun Meilan (1991), pp. 183–213. The evaluation of Qing dynasty art and Shitao appears on pp. 193–194.

²⁵ V. Chytil (1896–1936) first came to China during the 1st World War, with the Czechoslovak legions. In 1921, he graduated at the Academy of Arts at Prague and, fascinated by the Chinese art, he returned to Beijing in 1924. He taught oil-painting at Beijing Academy and at the same time greatly admired and collected contemporary Chinese ink painting, especially the works executed in the abstracting *da xièyi* 大寫意 mode. The exhibitions of his collection which he staged in Prague in 1929 and 1931 provoked unexpected attention among the Czech public. For more information on Chytil and his hitherto unknown correspondence see the article by Helena Čapková (SOAS, London), in *Umění/Art* LVIII/2010: 63–72.

Li Keran, or unique pieces like the landscape by Chen Banding. We can only hope that a catalogue of the Náprstek Museum's collection appears one day.

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Figure 1: Annotated Map of Chengde Summer Palace

Based on the manuscript map from Náprstek Museum, inv. No 19 726. Drawing by Veronika Rafajová. The labels on the map are in italics, the names of temples are written in capitals. Additional titles and notes, not on the map, are in upright letters.

The palace district

Zheng gong 正宮 (the main palace)

1 *Lizheng men* 麗正門; **2** *Bishu shanzhuang* 避暑山莊; **3** *Shang zheng men* 上正門; **4** *Nanmu dian* 楠木殿 (official name = Danbojingcheng 澹泊敬誠); **5** *Sizhi shuwu* 四志書屋 (志 should be written as 知); **6** *Yanbo zhishuang* 煙波至爽 (sleeping room); **7** *Yunshan shengdi lou* 雲山聖帝樓 (聖帝 should be written as 勝地)

(the lateral palace complexes)

8 *Xi Age suo* 西阿哥所; **9** *Zhonglou* 鐘樓 (bell tower); **10** *Qian gong* 前宮; **11** *Shengrong dong suo* 聖容東所; **12** *Er dao men* 二道門 (gate); **13** *Xiao nan men* 小南門 (gate); **14** *He yuan* 喝園 (garden)

(palace administration)

15 *Cangmen* 倉門 (storage gate); **16** *Zongying yamen* 總營衙門; **17** *Yin ku* 銀庫 (treasury, bank); **18** *Gong cang* 宮倉 (palace storage); **19** *Kuaiji si* 會計司 (account office)

(residence complex on the lake)

20 *Wanhe songfeng* 萬壑松風; **21** *Ba fang ting* 八方亭 (octagonal pavilion)

Dong gong 東宮 (Eastern palace)

22 *Cheng guan* 城關; **23** *Shan hu* 蕘戶 (snuff tobacco store); **24** *Dehui men* 德匯門 (gate); **25** *Da xilou* 大戲樓 (Grand theatre); **26** *Le zheng dian* 勒政殿; **27** *Qian liang chu* 錢糧處 (board of excise)

A/a – The lake district

a1 *Ba kong zha* 八空閘 (the sluice with 8 openings; official name = Shuixin xie 水心榭); **a2** *Wen yuan* 文園 (full name = Wen yuan Shizi lin 文園獅子林); **a3** *Yue se jiang sheng* 月色江聲; **a4** pavilion, without inscription; **a5** *Qing shu shan guan* 清舒山館; **a6** *Jie de tang* 戒得堂; **a7** *HUASHEN MIAO* 花神廟 (official name = Huiwanzongchun zhi miao 匯萬宗春)

a8 *Liubei ting men* 流盃亭門 (gate); **a9** *Rehe* [quan] (the spring of the river Rehe); **a10** *Dong chuanwu* 東船屋 (屋 should be written as 塢, the eastern shipyard)

a11 *JINSHAN* 金山 (Golden mountain with the SHANGDI GE 上帝閣 pavilion); **a12** *Ruyi zhou* 如意洲

a13 *FALIN SI* 法林寺; **a14** *Huanbi* 環碧; **a15** *Yanyu lou* 煙雨樓

a16 *Fangyuan ju* 芳園居 (the “shopping street”); **a17** *Ruyi hu* 如意湖亭, a square pavilion without inscription; **a18** *Fang min yuan liu* 芳敏遠流 (the correct name is Fangzhu linliu 芳渚臨流)

a19 *Li feng shi* 立峰石 (rock); **a20** *Chang qiao* 長橋 (bridge); **a21** *Xi chuanwu* 西船屋 (western shipyard); **a22** *Lin fang ye* 臨芳野; **a23** *Wenjin ge* 文津閣 (the library); **a24** a building without inscription

B/b – The plain

b1 *si da ting* 四大亭 (four large pavilions); **b2** *wobei* 臥碑 (a horizontal stele); **b3** a building complex without inscription; **b4** *YONGYOU SI* 永佑寺 (with the Relic Pagoda); **b5** *Chenhui lou* 陳輝樓 (official name = *Suyun yan* 宿雲檐); **b6** *Hui di ji* [men] 惠迪吉 (gate); **b7** *Longwang ge* 龍王閣; **b8** *Chunhao xuan* 春好軒

C/c – The mountain district

Zhenzi xia 榛子峽 (Hazel gorge)

c1 *Yueya cheng* 月牙城; **c2** *Tantan dangdang* 坦坦蕩蕩; **c3** *Song he qing yue* 松和清月 (should be 松鶴清樾, villa of the empress-mother); **c4** *Chuifeng luozhao* 鍾峰落照; **c5** *BIFENG SI* 碧風寺; **c6** *Bifeng men* 碧風門 (gate); **c7** *Xi duizi* 蓆堆子; **c8** a stele without inscription (most probably *Gu yuege bei* 古樸歌碑); **c9** *Tiemen* 鐵門 (iron gate)

Xi yu 西峪 (Western valley)

c10 *Xi yu* 西峪; **c11** *JUYUN SI* 鷺雲寺; **c12** a pavilion without inscription; **c13** *You zhen yi xuan* 有真意軒

Songlin xia 松林峽 (Pine forest gorge)

c14 *ZHUYUAN SI* 珠源寺; **c14.1** *TONG DIAN* 銅殿 (Bronze pavilion inside the temple); **c15** *Pubu* 瀑布; (waterfall) **c16** *LAO YE DIAN* 老爺殿; **c17** *Shi ju* 石居 (official name = *Shizhe ju* 食蔗居); **c18** a pavilion without inscription

Lishu xia 梨樹峽 (Pear tree gorge)

c19 *Simian yunshan* [tingzi] 四面雲山亭子 (pavilion); **c20** *Lihua ban yue* 梨花半月; **c20.1** *Ciqi ku* 瓷器庫 (the storage of ceramics, another name of the above); **c21** *LONGWANG MIAO* 龍王廟

D/d – Songyun xia 松雲峽 (Pines and clouds gorge)

d1 *Xibei men* 西北門 (gate); **d2** *Fanghe ting* 放鶴亭 should be *Shihe ting* 施鶴亭); **d3** *Yizhao zhai* 宜照齋; **d4** a building complex (villa) without inscription (probably *Bijing tang* 碧靜堂 or *Hanqing zhai* 含青齋); **d5** *Chang xin zhai* 廠新齋; **d6** *SHUIYUAN'AN* 水元安 (the correct name = *Shuiyue an* 水月庵); **d7** *ZHANTAN LIN* 旃坦臨 (坦臨 should be written as 檀林); **d8** *GUANGYUAN GONG* 廣元宮; **d9** *SHANSHEN MIAO* 山神廟 (official name = *Xianyuan zhaoling* 仙苑昭靈); **d10** *Shanjin xuan* 山近軒; **d11** *DOUMU MIAO* 斗母廟; **d12** *Kuang guan* 曠觀; **d13** *Xia piao* 霞標 (renamed *Yan hua chuan* 罨畫窗 by Qianlong)

E/e – temples and other complexes beyond the wall, on north and east

e1 *Shizi yuan* 獅子園; **e2** *LUOHAN TANG* 羅漢堂; **e3** *JIE TAI* 戒台 (Monks' ordination terrace); **e4** *SHUXIANG SI* 殊像寺; **e5** *BUDALA* 布達喇 (the Potala temple); **e6** *XIN GONG* 新

宮 (official name = Xumi fushou miao 須彌福壽廟, the Tashilunpo temple); **e7** YAOWANG MIAO 藥王廟 (Lord of Medicine temple); **e8** DA FO SI 大佛寺 (official name = Puning si 普寧寺); **e9** LONGWANG GE 龍王閣

e10 YILI MIAO 伊利廟; **e11** ANYUAN MIAO 安遠廟; **e12** PULE SI 普樂寺; **e13** PUREN SI 溥仁寺 (with character *ren* wrongly written); **e14** Wulie he 五烈河 (river); **e15** Qingchui feng 磬鍾峰 (rock); **e16** Hama shi 蛤蟆石 (mountain)

F/f – the town of Chengde

f1 PUSA MIAO 菩薩廟; **f2** Kaopeng 考棚 (examination hall); **f3** Chengde fu 承德府 (magistrate's office); **f4** Changping cang 常平倉 (storage); **f5** Chaicao juzi 柴草局子 (storage); **f6** Zahuo juzi 雜貨局子 (storage); **f7** CHENGHUANG MIAO 城隍廟 (City God Temple); **f8** Dao yamen 道衙門 (district office); **f9** WENCHANG GE 文昌閣; **f10** WEN MIAO 文廟 (Temple of Confucius); **f11** HONG MIAO SHAN 紅廟山; **f12** Hong qiao 紅橋 (bridge); **f13** HUOSHEN MIAO 火神廟; **f14** WU MIAO 武廟 (Temple of Guandi); **f15** Fu jing suo 府經所 (library)

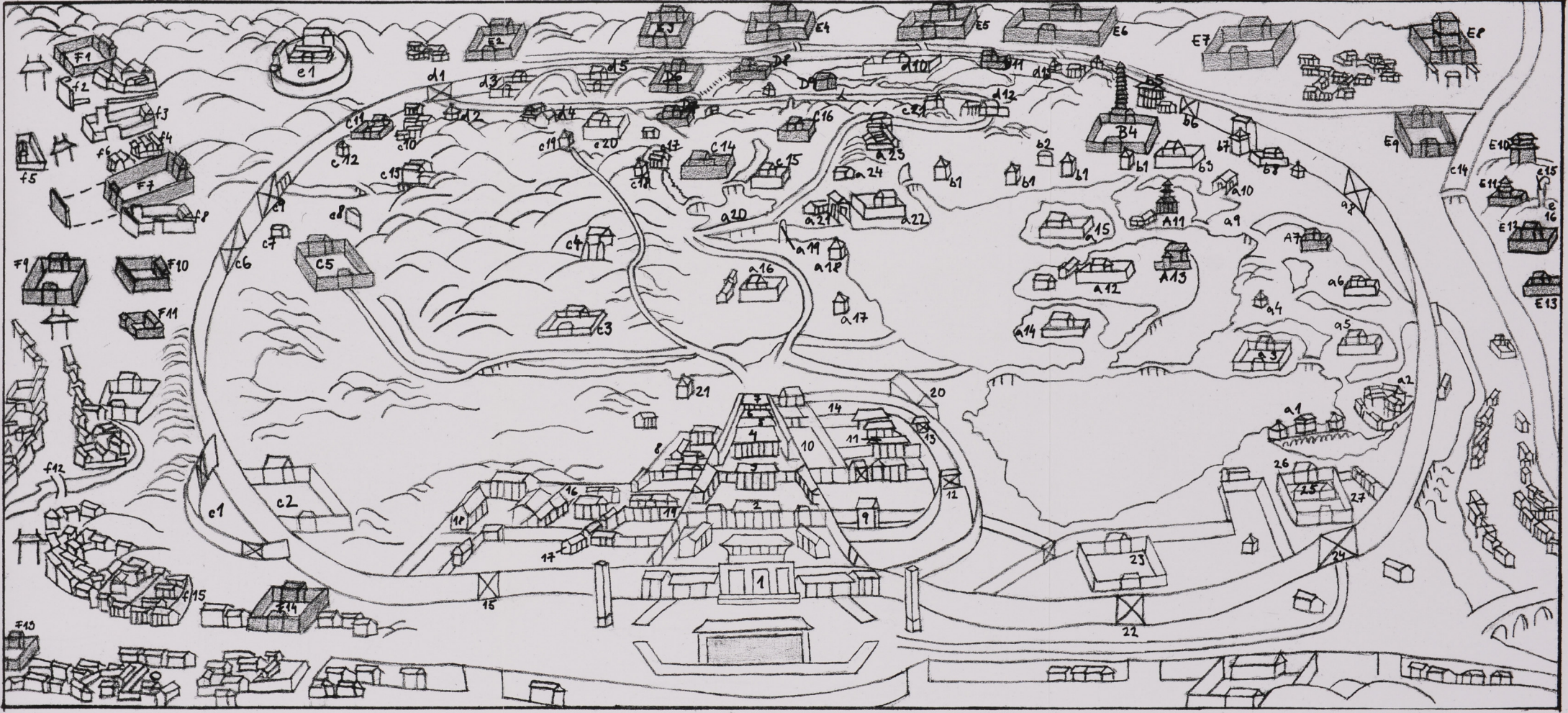


Figure 1 • Annotated Map of the Summer Palace in Chengde

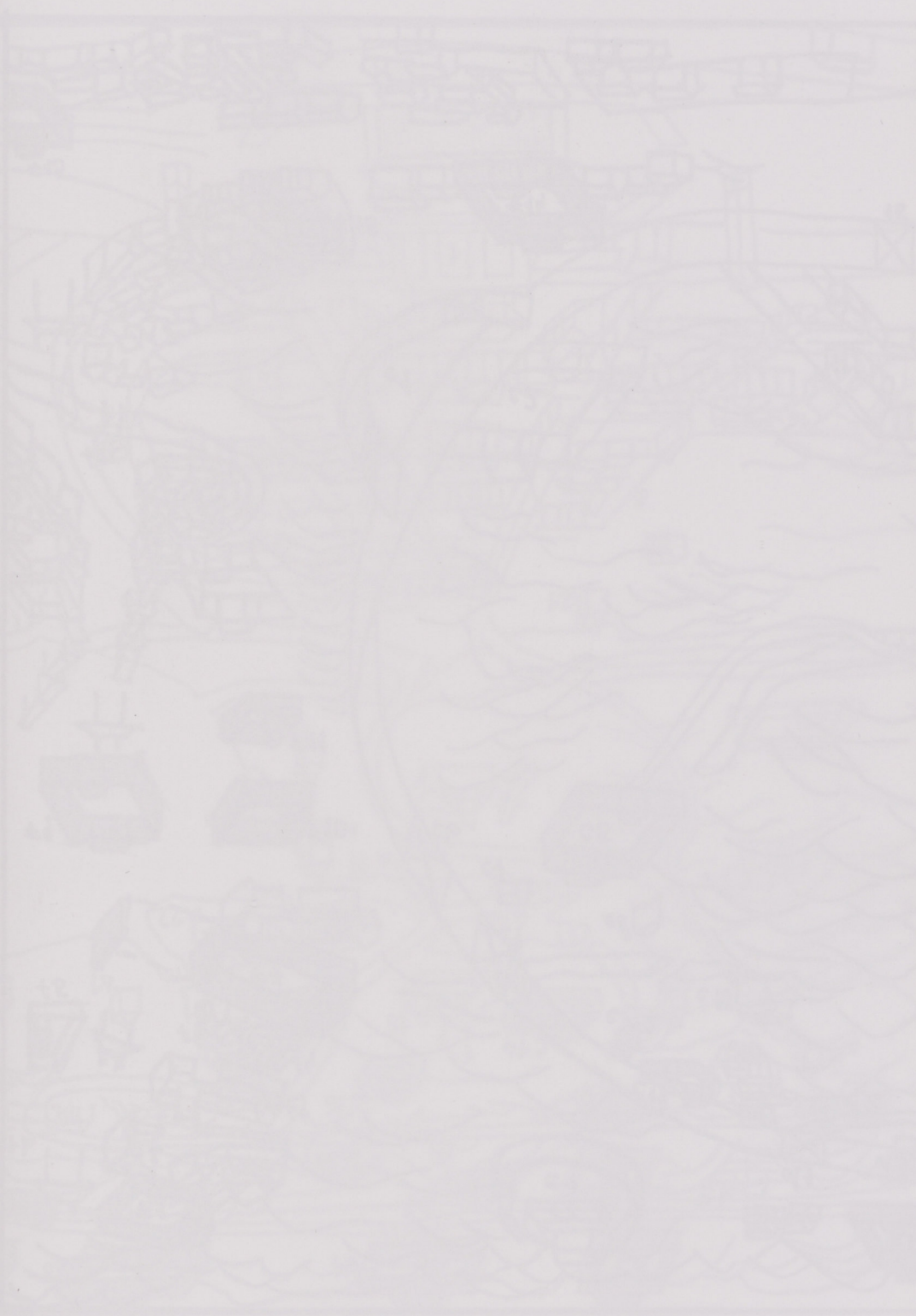




Plate 1
Map of the Summer Palace in Chengde.



Plate 1a
Detail with the human figure, from the *Map of the Summer Palace*.



Plate 2
Qian Gu (Qing dynasty): Harbour under Cliff. Ink and light colours colours on silk, 126 x 55 cm. Undated, signed "Qian Gu", seal partly damaged.



Plate 3

Li Weixin (d. 1837): *Flowers*. Ink and colours on paper, 43 x 32 cm. Undated, signed "Youan", seals "Youan" and "chen Weixin yin".

Inscription transcribed into characters and *pinyin*:

金盞花，一名長壽花，一名杏葉草。高四五寸，葉似柳，厚而狹，抱莖生，甚柔脆。花大如指頂，瓣狹長而圓，開時團團如盞，色有紅黃，相續不絕者(?)。

月季一名月月紅，一名鬥雪紅，一名勝春，灌生，處處人家多插之，青莖長蔓，小葉如薔薇。莖也(?)葉俱有刺，花有紅、白、淡紅三色，逐月一開，四時不絕。

紫丁香，木本，葉常(?)綠，對生。春和出新葉，如黃豆葉，花開嫩枝上每叢數百朵，朵開四瓣，有紫白二色，與本草丁香入藥譜者不同也。

碧桃屬于瓣桃花之變，花早易植，其色甚媚。

有庵

Jinzhanhua yiming changshouhua, yiming xingyecao. Gao si, wu cun, ye si liu, hou er xia, bao jing sheng, shen roucui. Hua da ru zhiding, ban xia chang er yuan, kai shi tuantuan ru zhan, se you hong, huang, xiangxu bujue zhe.

Yueji yiming yueyuehong, yiming douxuehong, yiming shengchun. Guan sheng, chuchu renjia duo cha zhi, qingjing changman, xiaoye ru qiangwei. Jing ye ye ju you ci, hua you hong, bai, danhong sanse. Suiyue yikai, sishi bujue.

Zidingxiang, muben, ye changlü, duisheng. Chun he chu xinye ru huangdouye, kaihua nenzhishang meicong shubai duo, duo kai si ban, you zi, bai er se, yu "Bencao" dingxiang ru "Yaopu" zhe butong ye.

Bitao shuyu bantaohua zhi bian, hua zao yi zhi, qi se shen mei.

Youan.



Plate 4

Jiang Tingxi ? (1669–1732): *Peonies and a Swallowtail Butterfly*. Ink and colours on paper, 86 x 31.4 cm. Undated, signed "Nansha", seals "Jiang Tingxi yin" and "Nansha". Inscription: "After Baiyang shanren (i.e. Chen Chun)."



Plate 5

Chen Nian (1876–1970): *Mountain Landscape with Army*. Ink and colours on paper, 140 x 37.5 cm.

Dated 1945 (yiyou 乙酉), signed “Banding laoren, at the age of seventy,” seals (negative) “Banding laoren” and “Chen Nian”. The oval, positive seal preceding the inscription reads *lǔ* (“bamboo” at the top and 呂 at the bottom). In the lower left corner, there is a collector’s seal.

Transcribed inscription, in characters and pinyin:

錦衣使者捷若飛，紫纜金勒看君騎，卻憶拂林初獻時，鳳城五門平旦啓。

Jīnyī shìzhě jié ruò fēi, zǐ jǐn jīn lè kàn jūn qí, què yì fú lín chū xiàn shí, fēng chéng wǔ mén píng dàn qǐ.



Plate 6

Li Keran (1907–1989): *Red Rain*. Ink and colours on paper, 98.5 x 59.5 cm. Undated, signed “Keran”, seal “Keran” and two collectors’ seals in the lower left corner.

Inscription:

Shitao shi yun, Qiufeng chuixia hongyu lai, bing hua qi yi, Keran. 石濤詩云秋風吹下紅雨來並畫其意。可染。
(The poem by Shitao says, “Autumn wind blows down the red rain.” I painted this idea, Keran.)