

A New
Perception –
View on China

20

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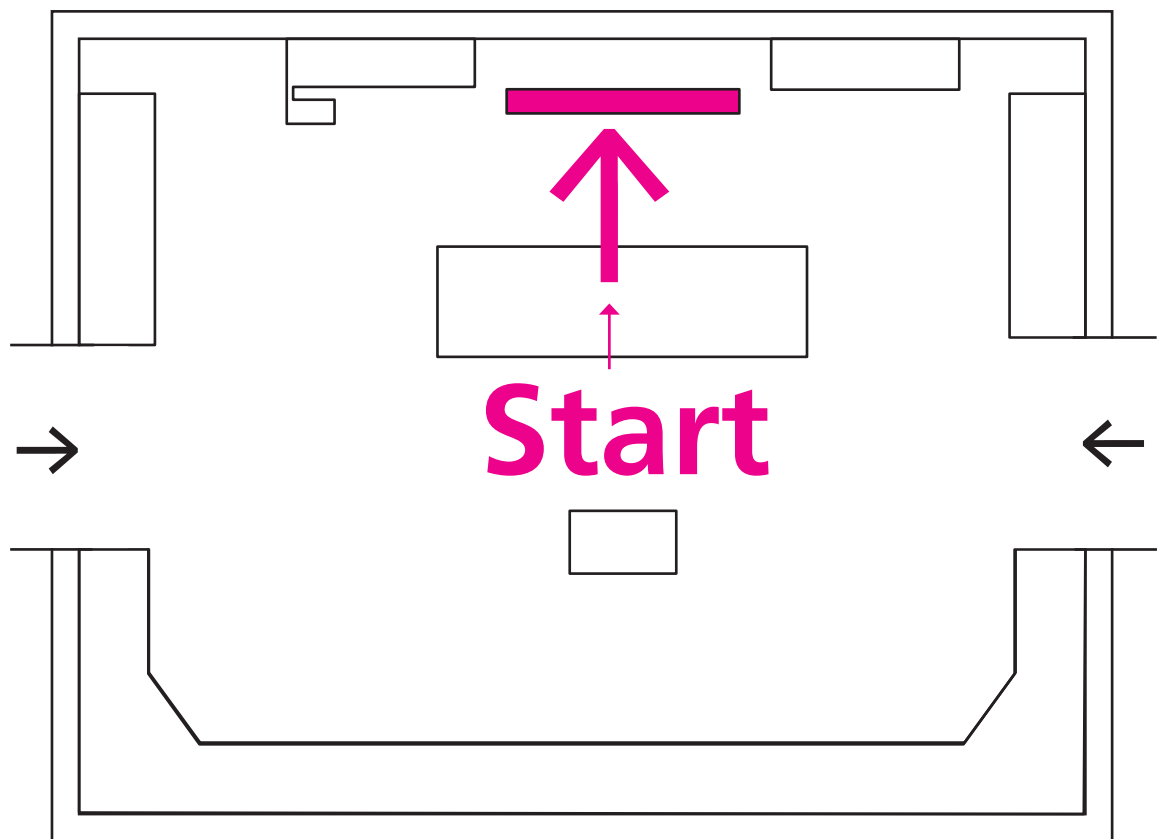
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Vienna, December 2024

Room 20



A New Perception – View on China

Archaeological tomb finds, such as silk and jade, throughout the area of the Roman Empire prove that these valuable goods already found their way from the Han Empire to Europe two thousand years ago. In the Age of Enlightenment (ca. 1650–1800), the upper class was eager for Chinese luxury goods, e.g. porcelain, tea, lacquer work, or silk. Moreover, sophisticated accomplishments, such as the concept of order in Confucianism or an education-oriented civil service culture, shaped Europe's view on China. Geopolitical interests resulted in a sudden change in Europe's perception of China in about 1800. In the course of industrialisation, the West needed new sales markets and intended to expand its political-economic sphere of influence. The period of the 19th century was characterised by wars between China and Europe, ranging from the so-called Opium Wars (1839–1842 and 1856–1860) to the Boxer Rebellion of 1900, in the suppression of which the Imperial and Royal Army of Austria-Hungary was also

involved. Once positively connoted Chinese values changed to the opposite and were perceived as despotic, cruel, and backwards.

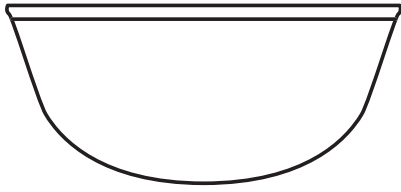


What Is Only Mentioned In Passing

There is little space here to trace the reversal of the balance of power which had existed between East and West until the end of the 18th century. According to the Chinese notion of a three-level system of relations, Europe was located in the furthestmost zone and, therefore, outside the tributary region of Imperial China.

Foreign trade with the West was rather considered a means of political control.

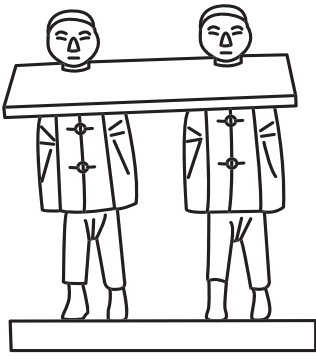
In the late 18th century, technical inventions and innovations promoted the West's imperialist desire of increasing its trade volume in China, which in turn resulted in the aggressive and violent implementation of European trade interests. As so often happens, understanding the other side would have needed diplomacy.



Sang-de-bœuf bowl (langyaohong wan – 郎窑红碗)

At the dawn of the 15th century, in the Ming dynasty, porcelain ceremonial vessels glazed in copper red were renowned. In the Qing dynasty of the 17th and 18th century, monochrome porcelain enjoyed great popularity. At about the same time, an effort was made in Dresden, Germany, to reveal the secret of the luxury good porcelain, the white gold. European manufacturers began imitating this type of glaze in the 19th century.

Qing Dynasty (1644–1911),
Qianlong Period (1736–1796)
乾隆年製; porcelain, copper red
Franz Ferdinand of Austria-Este Coll.

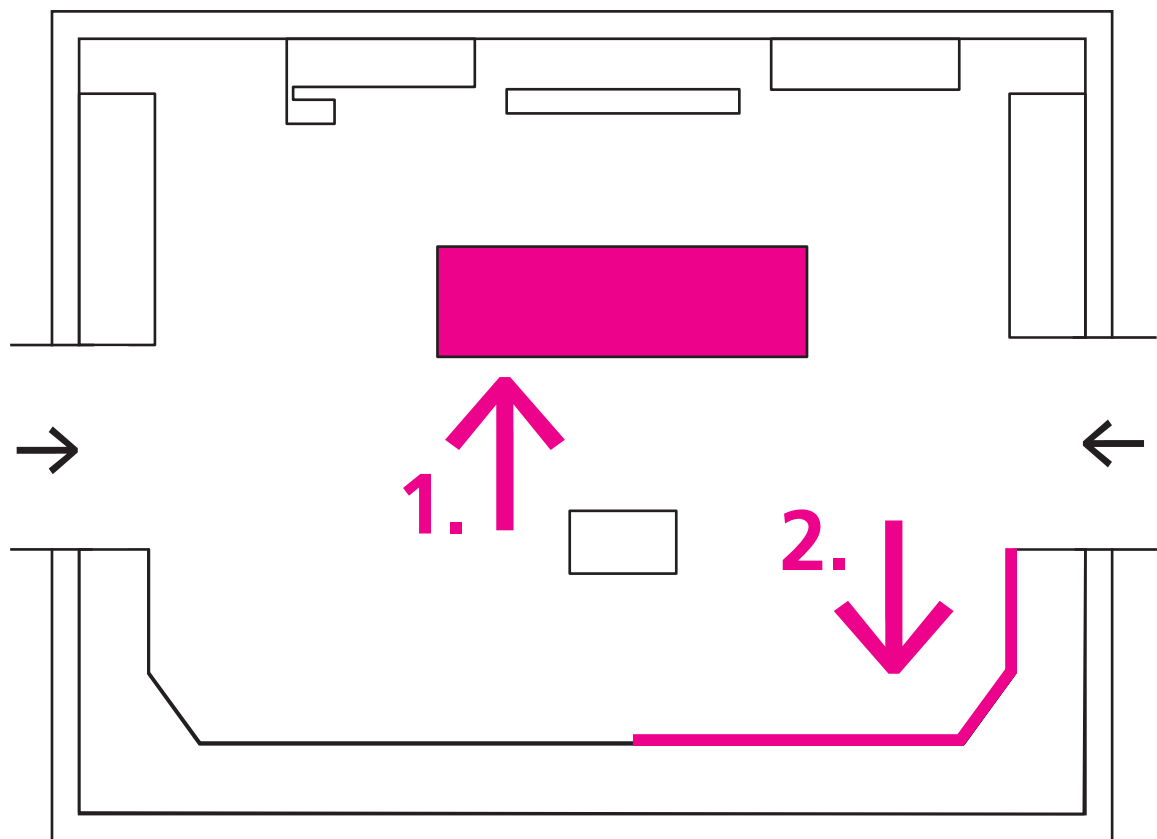


Model Cangue “Convicts in Wooden Necktie” (jia moxing – 枷模型)

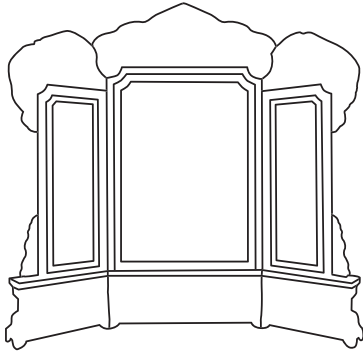
China’s legal culture was thousands of years old, amongst other sources based on the Confucian standards of behaviour li 禮, and supported by laws fa 法. Portrayals of Chinese scenes of daily life, including punishments, were a popular souvenir among Western travellers in the late 19th century, a time when Western powers criticised the Chinese legal system.

Qing Dynasty (1644–1911), late 19th century;
wood
Stefan Linzbauer Coll.

Room 20



1.



Three-section throne screen (baozuo pingfeng – 寶座屏風)

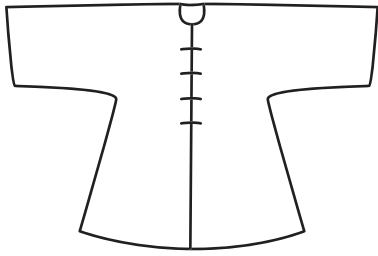
The throne screen with a depiction of the mythical Pan Tao Festival, celebrating the birthday of the Queen Mother of the West, Xi Wangmu, had been standing in the imperial hunting palace Nanhaizi south of Beijing since the Qianlong period. In the course of the Western Eight-Nation Alliance's suppression of the Boxer Rebellion, the lacquer screen was taken from the palace by members of the Austrian-Hungarian marine detachment in October 1900.

Qing dynasty (1644–1911),
Qianlong period (1736–1795), after 1771 (?);
wood, carved lacquer work in red, black, yellow,
and green, gold and silver lacquer

2.

VAdministration – the Civil Servant as Man of Letters

GThe Confucian canon formed the basis for the establishment of the Chinese nature of civil service and administration more than 2,000 years ago. The throng of learned civil servants administered the empire with the greatest loyalty towards the emperor, interpreted classical texts, and were duty-bound to point out any misconduct of the rulers. Equally, the civil servants were supposed to serve as a role model for the populace. Since the 15th century the writings of the neo-Confucian school formed the foundation for the literary examinations of civil servants; treatises in prose and verse had to be composed. In an earlier period, the content of the examinations was subject to the overview of the Ministry of Rites. Anyone who had passed the civil servant examination was qualified to become part of this elite group of civil or military officers.



1 Imperial yellow jacket (huangma gua – 黃馬褂)

This half-length jacket is a piece of equestrian clothing of the Manchu. The colour yellow was reserved for the imperial family. In the second half of the 19th century, these jackets represented a distinction of honour from the emperor to high-ranking officials for their civil or military service. Members of the imperial guard of honour were allowed to wear them as well. Photos show Empress Dowager Cixi, surrounded by guards wearing these garments. This jacket was probably presented at the Vienna World's Fair of 1873.

Qing Dynasty (1644 – 1911),
Tongzhi Period (1862–1874), ca. 1872; wool
Austrian Commercial Museum Coll.

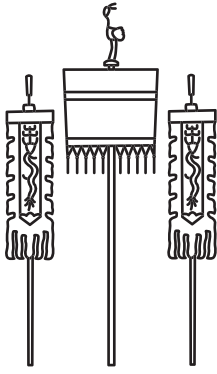


Students from the first class of the Telegraph School in Fuzhou, founded in April 1867. Sitting in the first row third from the left is Jacob Henningsen.

© The Royal Danish Library–Collection of Maps, Prints and Photographs, No. 407 507557

Jacob Henningsen (1849–1913)

After studying law in Copenhagen, in 1869 the Dane Jacob Henningsen joined the newly founded Danish telegraph society Det Store Nordiske Telegrafselskab (Great Northern), and travelled to China in 1871 on its behalf. As of 1874 he led the negotiations for the construction of a line between Fuzhou and Xiamen. In 1885 he became the commissioner of Great Northern in East Asia. On the recommendation of the statesman Li Hongzhang, Viceroy of Zhili, Henningsen received a high Chinese rank.



2 Umbrella of the ten thousand people (wanminsan – 萬民傘)

Originally, honorary umbrellas and banners were a gift to civil servants who left their district capital after being promoted. At the end of the Qing dynasty, foreigners who had provided exceptional service were also accorded the honour of such an umbrella.

Qing Dynasty (1644–1911),

Guangxu Period (1875–1908), ca. 1891; silk, cotton, bamboo, tin, gold and silver threads
Jacob Henningsen Coll.



A Chinese honorary umbrella
Precisely this honorary
umbrella, which Jacob
Henningesen received for his
service during the construction
of telegraph lines, is visible
in this photograph, held by
Chinese servants.
Ded. J.J. Henningesen



Photograph of the display
case with the honorary
umbrella at the time of the
official opening of the
Museum of Ethnology
in 1928.

- 3 **Nail guard (hujia tao – 護甲套)**
Qing Dynasty (1644 –1911); silver
Franz Ferdinand of Austria-Este Coll.

4-7

Ornaments for headdress

(diancui shoushi – 点翠首饰)

Women of the Manchu wore headdresses made of netting or black cloth, onto which this type of ornament was sewn. Han Chinese women also decorated their hair with ornaments of kingfisher feathers and beads.

Qing Dynasty (1644–1911),

Guangxu Period (1875–1908), before 1893;

fire-gilt metal, kingfisher feathers, seed beads, gemstones (including quartz, citrine, rose quartz, ruby, jade), paper, silk thread, selenite

Franz Ferdinand of Austria-Este Coll.

8-10

Hairpins (toushi – 頭飾)

Qing Dynasty (1644–1911); gilded brass, seed beads, gemstones, kingfisher feathers

Paolo Pollach Coll.



"Wife of a Mandarin"
Qing Dynasty (1644–1911),
Guangxu Period
(1875–1908), ca. 1886
The photograph is probably
a studio image, and shows
a Chinese woman at tea
and with a water pipe.

Clothing

Although these three objects entered the collection together, they do not constitute a set. The colour white is worn during mourning. The richly embroidered decoration of the textiles, including floral symbolism or references to mythology, is typical.

11 Jacket (ao – 袄)

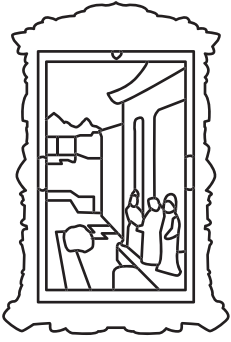
Qing Dynasty (1644–1911),
Tongzhi Period (1862–1874), before 1873; silk
Austrian Commercial Museum Coll.

12 Pleated wrap-skirt (mamian qun – 馬面裙)

Qing Dynasty (1644–1911),
Tongzhi Period (1862–1874), before 1873; silk,
cotton, metal thread
Austrian Commercial Museum Coll.

13 Collar (xiangyun jian – 鑲云肩)

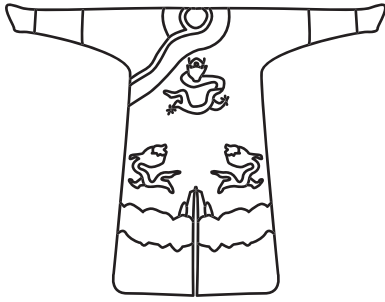
Qing Dynasty (1644–1911),
Tongzhi Period (1862–1874), before 1873;
silk, metal, stone beads (?), paper,
kingfisher feathers
Austrian Commercial Museum Coll.



14 Cantonese reverse glass painting (boli youhua – 玻璃油画)

The technique of reverse glass painting was introduced to China at the end of the 18th century. It was directly connected to the Cantonese system of trade and the manufacture of glass in Canton. Studios such as that of the Spoilum/Lam family specialised in portraits of Chinese and foreign merchants, landscapes, and Chinese subjects for the export market. Represented here is a section of a palace complex with a garden. A noble pair in winter clothing, and a female servant, can be seen.

Qing Dynasty (1644–1911), 1st half of the 19th century; glass, oil paint, wood, metal
Ambras Castle Coll.



15 Yellow dragon robe (long pao – 龍袍)

The embroidered robe, woven in kesi technique, is decorated with a five-clawed dragon reserved for the emperor alone. With the hoof-shaped cuffs, the dragon robe makes reference to the Manchurian riding tradition. Beginning in the Qianlong period, these robes displayed the twelve imperial ornaments: sun, moon, the Pleiades, mountains, dragon, pheasant, Fu-symbol, axe, two sacrificial cups, water plants, fire, and millet.

Qing Dynasty (1644–1911),
Tongzhi Period (1862–1874) ?, before 1873;
silk, gold threads, metal
Arthur von Scala Coll.

16, 18

A set of civil servants' hats for winter and summer (nuan mao – 暖帽)(liang mao – 凉帽)

Qing Dynasty (1644–1911),

Guangxu Period (1875–1908), before 1890;

silk, wool felt, hair, fire-gilt brass, rotang

palm, bamboo, paper

Bruno R. A. Navarra Coll.

17 Summerhat for civilian authorities

(liang mao – 凉帽)

Qing Dynasty (1644–1911),

Jiaqing Period (1796–1820) ?; silk, bamboo,

rotang palm, paper, metal

Archduke Johann son of Emperor Leopold II.

of Habsburg Coll.

19 Summer hat for a military official

(liang mao – 凉帽)

Qing Dynasty (1644–1911); hair, metal, glass,

silk, rotang palm, bamboo, paper, peacock

feather (missing)

Josef von Lommer Coll.

20-28

Official cap button (ding zi – 頂子)

Qing Dynasty (1644–1911); copper alloy,
gilded silver filigree, glass, paper, silk

Josef Troll, Bruno R. A. Navarra,
Greta Hais Coll.

Rank	Button colour / Exhibit No.
1-2	red buttons (glass, coral) / 20
3-4	blue buttons (glass, lapis lazuli) / 21–23
5-6	white or transparent buttons (glass, quartz) / 24–27
7-9	metal buttons (fire-gilt brass) / 28

29-35

Badges of rank (buzi – 補子)

There were nine distinct badges of rank for the civil and military offices, each represented by a bird or other animal.

Qing Dynasty (1644 – 1911); silk, paper, metal thread, peacock / bird feathers

Antoinette Wagensperg, Ernst Brandstetter,
Karoline Matthysen-Hais Coll.

Rang	Civilian / Exhibit No.	Military / Exhibit No.
1	Crane / 31	Mythical Qilin
2	Golden Pheasant / 32	Lion
3	Peacock / 33	Leopard
4	Goose / 34	Tiger / 29
5	Silver Pheasant / 35	Bear
6	Lesser Egret	Tiger Cat
7	Mandarin Duck	Rhinoceros / 30
8	Quail	Rhinoceros / 30
9	Paradise Flycatcher	Mythical Marine Horse

36 Hat stand (mao zhan – 帽站)

Qing Dynasty (1644 – 1911),
Qianlong Period (1736–1795); red carved
lacquer, wood, mother-of-pearl, horn
Carl Heermann Coll.

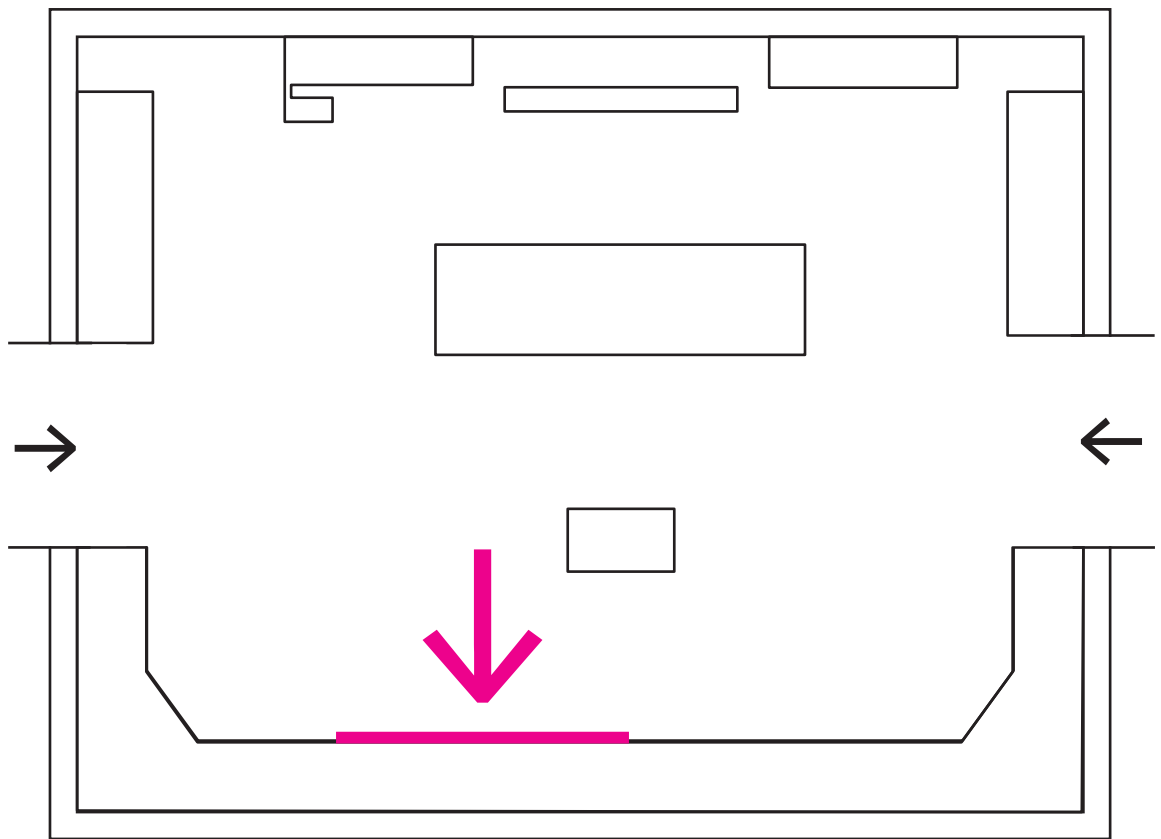
37 Court necklace for imperial officials (chao zhu – 朝珠)

The necklace was worn by civil servants from the 5th rank, and by military officials from the 4th rank upwards. It has 108 beads (one here is missing) divided by four Buddha-head beads of different colour into sections of 27 beads each.

Qing Dynasty (1644–1911), early 19th century;
glass, fire-gilt or silver-plated copper alloy,
silk, bird feathers, seed beads

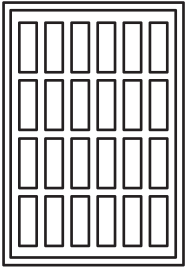
Carl Alexander Anselm Freiherr von
Hügel Coll.

Room 20



“Wisdom begins with the Investigation of Things” (da xue大學)

Porcelain, paper, the letterpress with movable type, gunpowder, and the compass are the most well-known Chinese inventions. Yet a variety of different chronometers, paper money, mathematical and agricultural achievements, and improvements in navigation also reached Europe over time. The question as to which factors benefited the inventions must remain unanswered. They are definitely an expression of a very creative response to the environment. The art of writing, with its tradition dating back nearly 4000 years, counts as a significant Chinese cultural achievement and is a manifestation of “conception” (意境 yijing).



1 A set of imperial ink sticks titled Tilling and Weaving (yuzhi ti gengzhitu ji jin mo – 御製題耕織圖集錦墨)

The set of ink sticks refers to an early literary work on “tilling and weaving” which goes back to the scholar Lou Shou 樓璣 (1090–1162). The theme was adopted by Chinese art both in texts and illustrations. During the Qing dynasty, Emperor Kangxi caused a new edition of the work to be distributed throughout the entire land. Emperor Qianlong instructed Wang Weigao, master of ink production of the imperial office, to produce numerous sets of ink sticks with poems.

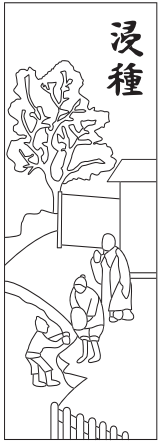
Qing Dynasty (1644–1911),

Qianlong Period (1736–1795), ca. 1743

Produced by Wang Weigao 汪惟高; silk,

Chinese ink stick, paper, wood, lacquer

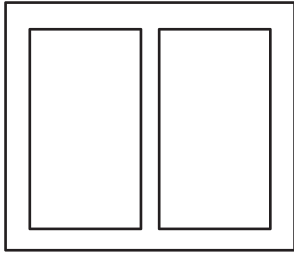
Countess Marie Brunswick von Korompa Coll.



Soaking Seeds

At the head of the river,
in the night the rains were plentiful,
outside the house, spring water rise.
In bamboo baskets, pale emerald-green seeds
are soaking,
fine grains of corn sprout new shoots.

(Quote: Rosalyn Lee Hammers, Pictures of Tilling
and Weaving, Hong Kong 2011, 166)



2 Rubbing of Essay on Yue Yi by calligrapher Wang Xizhi 王羲之 (303–361 ?) (yue yi lun de tapian – 《樂毅論》的拓片)

The calligraphers of the Eastern Jin dynasty and their writing art were highly valued and collected by the emperors of the Sui (589–618) and Tang dynasties (618–906).

Their works offer an individual perspective on such themes as the emotional moment of retiring from the life of a civil servant. The emperors of the Qing dynasty (1644–1911) also had great admiration for Wang Xizhi. Eastern Jin Dynasty (317–420), 348 (later copy); paper, ink, gold
Friedrich Hirth Coll.

3 Copy of an ancient mirror (huzhou jing – 湖州鏡)

Brass, wood

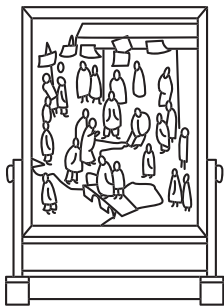
Qing Dynasty (1644–1911), copying an original from the 5th century BCE
Erwin Felber Coll.

4 Imperial letter of commendation for an official and his wife (zanyu – 贊語)

Qing Dynasty (1644–1911), in the 7th year of Emperor Guangxu, 1881;

silk, paper, ink, wood

Provenance unknown



5 Table screen (xiao pingfeng – 小屏風)

This type of small standing screen for the working table of a scholar served as protection against splattering when writing with ink. It is an accessory for the “four treasures of the study”: ink, paper, brush and inkstone. Carved in delicate fretwork, the screen presumably depicts a Beijing opera visited by officials and their entourage.

Qing Dynasty (1644–1911);

ivory, colour pigments, glass

Vienna, Kunsthistorisches Museum,

Coin Collection

Money

For over two thousand years, circular coins with a cut-out square and made of copper or copper alloy were the leading medium of exchange in China. They were tied together on strings through the hole into units of 100 or more coins. The unit Tael corresponded to 1,000 coins. These boat-shaped ingots of precious metal had been in use since the Tang dynasty. The term sycee, common in western languages in the 19th century, is a verbal corruption of the word xisi ("fine silk"); an indication that historically the fine silk cords were used as a method of payment.

6 Silver ingot of 51 taels – sycee (yuanbao – 元寶) (xisi – 細絲)

Qing Dynasty (1644–1911), in the 20th year of Emperor Guangxu, 1894; silver

Weight: 1.874 g

H. J. Craig Coll.

- 7 Silver ingot of 50 taels - sycee**
(yuanbao – 元寶)(xisi – 細絲)
Qing Dynasty (1644–1911), in the 19th year of
Emperor Guangxu, 1893; silver
Weight: 1.866 g
H. J. Craig Coll.
- 8 A string of cash (yi guan qian – 一貫錢 oder**
wenqian – 文錢)
Han Dynasty
(206 BCE – 220 CE), copy (?); bronze
Antoinette Wagensperg Coll.
- 9 Ink-brush rest in the form of a bronze tile**
with coins (bige – 筆擱)(hanchao zhengdian
bique tongwa – 汉朝正殿笔雀铜瓦)
Han-Dynastie
(206 v. u. Z.–220 u. Z.), Kopie (?); Bronze
Slg. Antoinette Wagensperg
- 10 Fire- or incense clock (huonao zhong – 火鬧鐘)**
Qing Dynasty (1644–1911); wood, black, gold
and red lacquer, tin, brass
Miramare Coll.

11 Geomancer's compass (luopan – 羅盤)

Qing Dynasty (1644–1911);

wood, lacquer, glass, magnet

Bruno R. A. Navarra Coll.

12 Abacus (suanpan – 算盤)

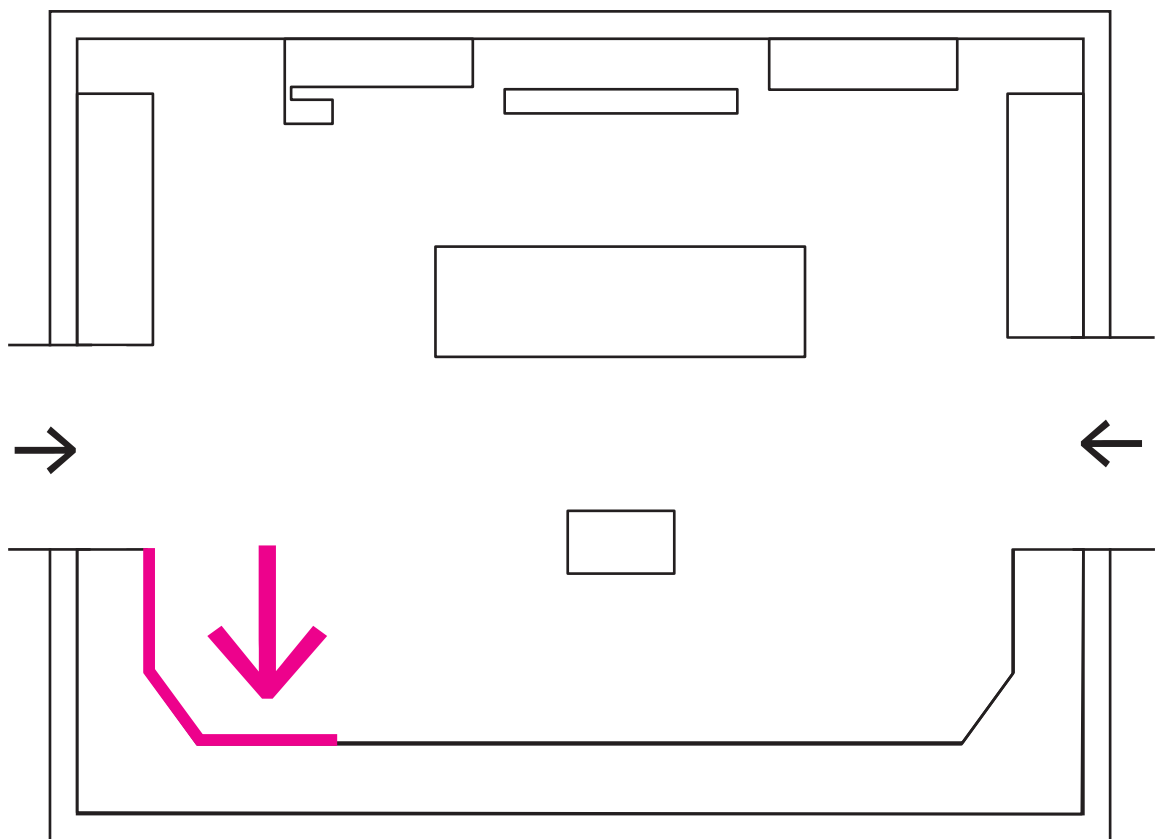
Qing Dynasty (1644 – 1911),

Xianfeng Period (1851 – 1861), before 1857;

wood

His Majesty's Frigate Novara Coll.

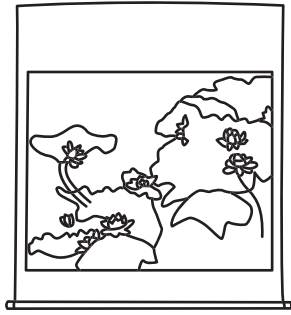
Room 20



Art

Although Chinese art, which should be representative for Asian art, was first appreciated by Western scholars in the 20th century, in China the theoretical confrontation with art dates back almost to the turn of the eras. Calligraphy and painting had been part of a classical education since time immemorial. Already in the Bronze Age, the earliest paintings on silk were found as burial goods in graves. Tomb chambers of the Han period (206 BCE–220 CE) were richly decorated with figural wall painting.

Later a distinction was made between ink painting and, amongst others, figural painting, landscapes, or pictures of flowers and birds. The European artistic movement of chinoiserie was concerned with mostly misunderstood imitations of Chinese forms and decoration. A well-known example of this is the blue onion pattern on white porcelain tableware.



1 Lotus scroll painting (hehua hua – 荷花畫)

Southern Chinese schools of painting in the region of today's Jiangsu province had specialised in the production of large paintings with representations of lotus ponds since the Song dynasty (960–1279). The Buddhist subject was very popular and the images were hung up in temple halls. The lotus is a symbol of purity and belongs to the eight Buddhist treasures. The plant's symbolic power is based on its fragrant nature despite raising itself out of the dirt.

Lü Ji 呂紀 (1477–?), (copy?)

Ming Dynasty (1368–1644);

silk, colour pigments, paper, wood

Friedrich Hirth Coll.

Materiality

In addition to works of calligraphy and painting, collectable items such as ceremonial vessels or insignia made out of a variety of materials were found in art collections. Since time immemorial, materials such as jade, lacquer, ivory, horn, metal (at first, bronze), and later porcelain were employed for objects with ritual significance. These materials are considered to have certain qualities, such as prolonging life, auguring good fortune, or even amuletic functions. In line with such qualities, art objects are also associated with moral properties, such as virtue and purity, which is also why they always stand for a system of values based on the power they contain. The Sino-Tibetan Buddhist figures are equally an expression of religious acceptance.

1 Tea bowl with lid

(qinghua ci chawan – 青花瓷茶碗)

Imperial porcelain kiln Jingdezhen ,

Qing Dynasty (1644–1911),

Guangxu Period (1875–1908); porcelain, glass,
blue-white underglaze

Bruno R. A. Navarra Coll.

2 Vase (boli ping – 玻璃瓶)

Qing Dynasty (1644–1911),

Qianlong Period (1736–1795)?; glass

Josef Haas Coll.

3 Vase (ping – 瓶)

Qing Dynasty (1644–1911);

porcelain, monochrome blue glaze

Josef Haas Coll.

4, 5

A pair of vases in double rhomboid form

(lujun you ping – 爐鈞釉瓶)

Qing Dynasty (1644–1911),

Qianlong Period (1736–1795)?;

porcelain, robin's egg glaze

Josef Haas Coll.

**6 An incense burner in lotus bud form
(lujun you lu – 爐鈞釉爐)**

Qing Dynasty (1644–1911),
Qianlong Period (1736–1795)?;
porcelain, robin's egg glaze
Josef Haas Coll.

7, 8

**A pair of vases in gourd form
(lujun you ping – 爐鈞釉瓶)**

Qing Dynasty (1644–1911),
Qianlong Period (1736–1795)?;
porcelain, robin's egg glaze
Josef Haas Coll.

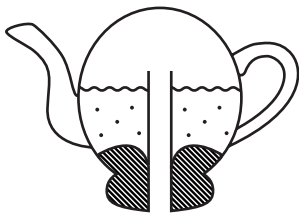
9, 10

**A pair of vases with European mountings
(ping – 瓶)**

Imperial porcelain kiln Jingdezhen,
Qing Dynasty (1644–1911); porcelain, craquelé
glaze, fire-gilt brass
Miramare Coll.

11 Bowl (wan – 碗)

Guan kiln, Qing Dynasty (1644 –1911),
Qianlong Period (1736–1795); porcelain
Josef Haas Coll.

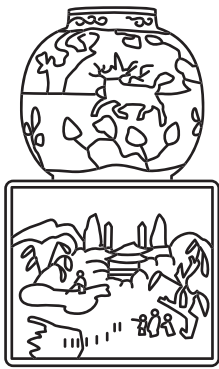


12 Ewer in form of a peach

(lihongtao xing zhuzi – 裡紅桃形注子)

The special feature of this form of ewer is that it is closed at the top and has to be filled with liquid from the bottom. The ewers were used for warm alcoholic beverages or warm water.

Qing Dynasty (1644–1911),
Qianlong Period (1736–1795); porcelain,
redde onglaze, gold
Franz Ferdinand of Austria-Este Coll.



13 Vase (ping – 瓶)

Blue and white porcelain had been produced in the imperial kilns in Jingdezhen since the 14th century, mainly with figural, floral or zoomorphic designs. With this example, a spherical element sits on a cube. In this combination, the angular element (cube) and the round element (sphere) stand as symbols of earth and heaven, and therefore for the cosmos.

Imperial porcelain kiln Jingdezhen,
Ming Dynasty (1368–1644),
Jiaqing Period (1522–1566);
porcelain, cobalt blue underglaze
P. Oberländer Coll.

14 Bodhisattva Guanyin (guanyin xiang – 觀音像)

Dehua kiln,

Ming Dynasty (1368–1644); porcelain

Paul Riebeck Coll.

15 Three-necked vase (sanlian ping – 三聯瓶)

Qing Dynasty (1644–1911); porcelain,

copper-red glaze sang de boef

Franz Ferdinand of Austria-Este Coll.

16-19

**Set of altar vessels (yongshi zhi bao long
er lu – 永世之寶龍耳爐)**

Altar vessels imitate early ritual vessels.

Mainly incense was burned in them.

Qing Dynasty (1644–1911); patinated brass

Ambras Castle Coll.

Carved lacquer work

Polychrome or red and black carved lacquer work enjoyed great popularity in the Ming and Qing dynasties. The workshops for lacquer work were located in southern China around Suzhou and primarily carried out imperial commissions.

20 Ruyi sceptre (ruiyi – 如意)

Qing Dynasty (1644–1911),
Qianlong Period (1736–1795)?;
wood, red carved lacquerwork
Josef Haas Coll.

21 Lacquered dish

(tihong shuanglong pan – 剔紅雙龍盤)

Ming Dynasty (1368–1644),
Jiajing Period (1522–1566);
wood, red carved lacquer work, black lacquer
Heinrich von Siebold Coll.

- 22 Lidded spittoon (tihong tanyu – 剔紅痰盂)**
Qing Dynasty (1644–1911),
Qianlong Period (1736–1795) ?; wood, red
carved lacquer work, black lacquer, brass
Josef Haas Coll.
- 23 Picnic box (tihong shipin he – 剔紅食品盒)**
Qing Dynasty (1644–1911),
Qianlong Period (1736–1795) ?; wood, red
carved lacquer work, black lacquer
King Lee Coll.

Sino-Tibetan Buddhist figures (hanzang foxiang – 漢藏佛像)

24, 28

Buddha Amithâbha

25 Bodhisattva Avalokiteśvara

26 Bodhisattva Guhyasamâja

27 Bodhisattva Mañjushrîs

For the emperors of the Qing dynasty, the pacification of Tibetan and Mongolian ethnic groups was a great challenge. It was, therefore, a political decision of Emperor Qianlong to promote Tibetan Buddhism. Qing Dynasty (1644–1911); gilded copper alloy, gemstones Paul Riebeck Coll.

29 Official (guan xiang – 官像)

Ming Dynasty (1368–1644); ivory Paul Riebeck Coll.

The Heavenly Kings (tianwang chiguo, guangmu, duowen, zengzhang – 天王持國, 廣目, 多聞, 增長)

30 Heavenly King Chi Guo (east)

31 Heavenly King Guang Mu (west)

32 Heavenly King Duo Wen (north)

33 Heavenly King Zeng Zhan (south)

The Four Heavenly Kings, known as tian wang in Chinese, and in Sanskrit as lokapalas, guard the four cardinal points of the universe.

Generally they are set up in Buddhist temples as over-lifesize figures in pairs (north and south, and east and west) at the temple gate.

Qing Dynasty (1644–1911), before 1839;

ivory, pigments

Karl Alexander Anselm von Hugel Coll.

34-37

Belt fittings (yaodai peijian – 腰帶配件)

Liao (907–1125) or Jin Dynasty (1115–1234);

nephrite

Ambras Castle Coll.

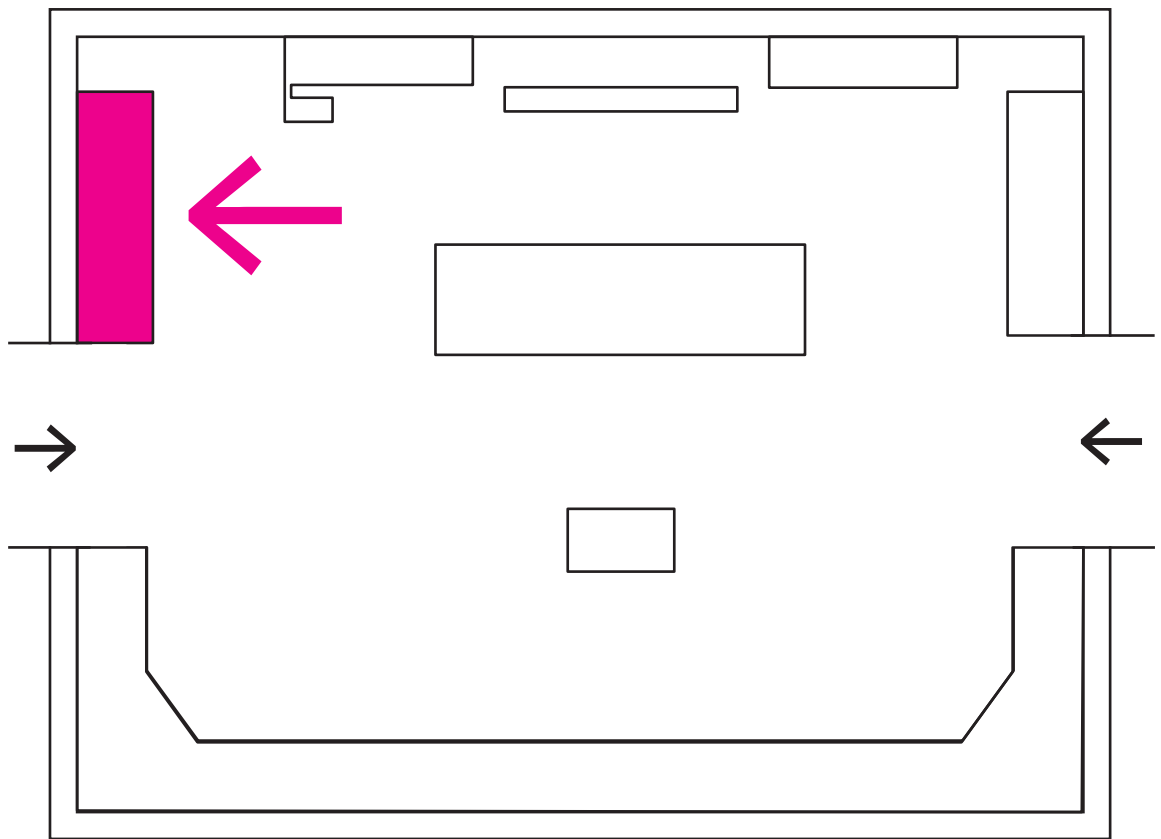


38 Horn cup (xiniu jiaobei – 犀牛角杯)

Magical properties were attributed to the material of horn; it was believed to be able to identify poison in liquids. It belongs to the eight treasures, which are ornamentally applied to many artistic objects and which symbolise good fortune.

Ming Dynasty (1368–1644); horn
Paul Riebeck Coll.

Room 20



The Art Trade – the Legacy of the Museums

In the 19th century the World Fairs may have furthered the desire to experience foreign art. Here, two groups of objects from the collection, most of which have been removed from their archaeological contexts, are presented by way of example. On the one hand, there is the group of figural grave goods, as they have been offered on the Western art market since the 19th century. On the other hand, there are reproductions of original works of art, a tradition in China going back thousands of years. Such reproductions include, for example, grave sites copied by means of rubbings, or above all the renowned works of calligraphy which have been viewed as art since time immemorial. In the Hague Convention [respecting the Laws and Customs of War on Land] of 1899, signed by the majority of European nations, mention is already made of the protection against plundering of historical monuments and those which contain works of art.



2 Head of Buddha Shakyamuni **(shijiarulai foxiang – 釋迦如來佛像)**

The technology of smelting iron was developed in China and already used for the production of weapons in the 6th century.

At the time of the Ming dynasty, the Chinese also possessed the knowledge of casting iron, amongst other purposes for large-scale figures, primarily for religious rituals.

The head comes from the art market and is without known provenance.

Ming Dynasty (1368–1644); cast iron
Leo Wannieck Coll.

Tomb figures (tao yong – 陶俑)

Starting in the Han dynasty (206 BCE–220 CE), anthropomorphic grave goods were produced in miniature form according to their function. Thus, for example, soldiers, musicians, servants, officials, or eunuchs stood in the individual tomb chambers. Clay figures were produced using models.

1 Guardian (caise you tao wushi yong – 彩色釉陶武士俑)

Tang Dynasty (618–907); fired clay, glazed
J. W. N. Munthe Coll.

3 Tomb guardian figure (zhen mu shou – 鎮墓獸)

Tang Dynasty (618–907);
fired clay, cold painted
J. W. N. Munthe Coll.

4 Female servant (cai hui nü li yong – 彩繪女立俑)

Western Han Dynasty (206 BCE–24 CE);
fired clay, cold painted
J. W. N. Munthe Coll.

- 5 **Standing warrior (wushi li yong – 武士立俑)**
Northern Wei Dynasty (386–534); fired clay
Leo Wannieck Coll.
- 6 **Seated man (cai hui nan zuo yong – 彩繪男坐俑)**
Dating ?; fired clay, cold painted
A. Förster Coll.
- 7 **Kneeling woman with child (cai hui nü er zuo yong – 彩繪女儿坐俑)**
Dating ?; fired clay, cold painted
A. Förster Coll.
- 8 **Female servant (cai hui nü li yong – 彩繪女立俑)**
Tang Dynasty (618–907);
fired clay, cold painted
Leo Wannieck Coll.
- 9 **Standing figure (caise you tao li yong – 彩色釉陶立俑)**
Tang Dynasty (618–907); fired clay, glazed,
cold painted
A. Förster Coll.

10 Female servant (cai hui nü li yong

– 彩繪女立俑)

Tang Dynasty (618–907); fired clay,
cold painted

A. Förster Coll.

11 Servant (cai hui nan li yong – 彩繪男立俑)

Tang Dynasty (618–907); fired clay,
cold painted

A. Förster Coll.

12, 13

Eunuch (caise you tao huan yong

– 彩色釉陶宦俑)

Tang Dynasty (618–907); fired clay, glazed

J. W. N. Munthe Coll., Helmut Ploog Coll.

14 “Barbarian” (caihui tao hu yong – 彩繪陶胡俑)

Tang Dynasty (618–907); fired clay,
cold painted

Helmut Ploog Coll.

15 Dwarf (caise you tao ai yong – 彩色釉陶矮俑)

Tang Dynasty (618–907); fired clay, glazed

J. W. N. Munthe Coll.

16 Female servant (sancai you tao nü yong

– 三彩釉陶女俑)

Tang Dynasty (618–907); fired clay,
three-colour glaze

J. W. N. Munthe Coll.

17 Servant (caise you tao nan yong

– 彩色釉陶男俑)

Tang Dynasty (618–907); fired clay, glazed

J. W. N. Munthe Coll.

Mirror

According to Chinese belief, the mirror possesses great symbolic power. It protects its owner from evil influences and reveals the fate of the future. The mirror makes hidden spirits visible. The polished side of the mirror is, therefore, always turned to face outwards. The mirrors displayed here are grave goods.

18, 21

Mirror (si lu jing – 四乳鏡)

Western Han Dynasty (206 BCE –24 CE);
brass, silk

F. W. Rubant Coll.

19, 20, 22

Mirror (jing – 鏡)

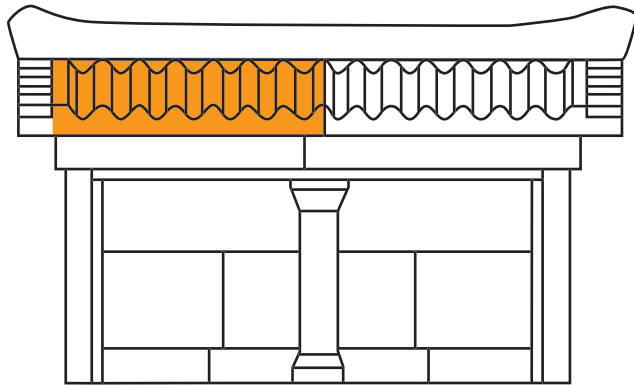
Tang Dynasty (618–907); brass
F. W. Rubant Coll.

23 Rubbing from the shrine of Wu Liang (wu liang ci tapian – 武梁祠拓片)

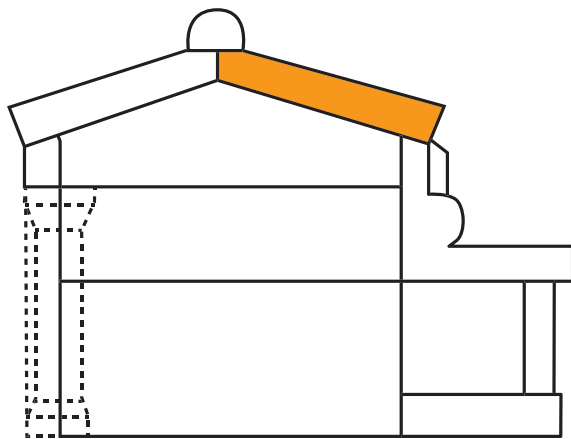
The rubbing comes from the western half of the roof of the front shrine of Wu Liang. This tomb enclosure of the Wu family of public officials is located near Jiexiang in the province of Shandong, and was erected in 151 CE. It plays an important role in Chinese historiography and later Chinese art history. During the reign of Emperor Qianlong, the ancient historian Huang Yi caused a hall to be built for the scattered tomb plaques in 1787. Qing Dynasty (1644–1911), Guangxu Period (1875–1908), before 1900; paper, ink
Georg Maria Stenz Coll.

Section of the displayed rubbings

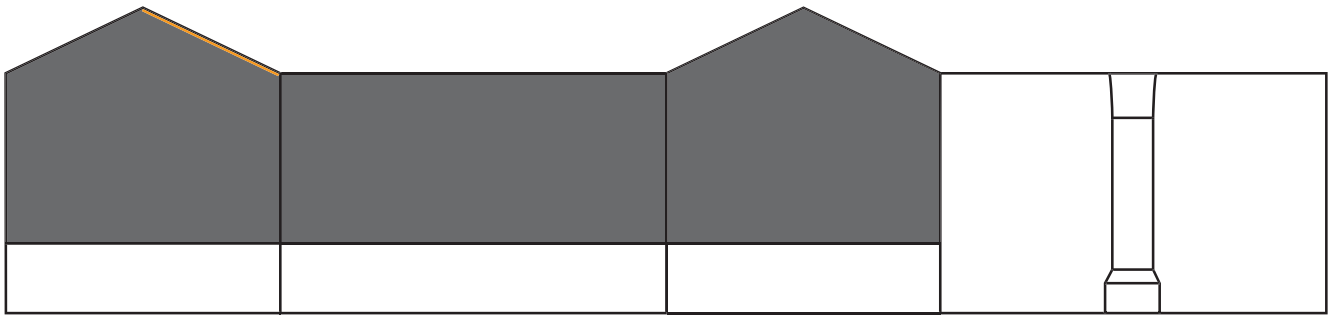
Area of the stone reliefs



Front view of
the front shrine



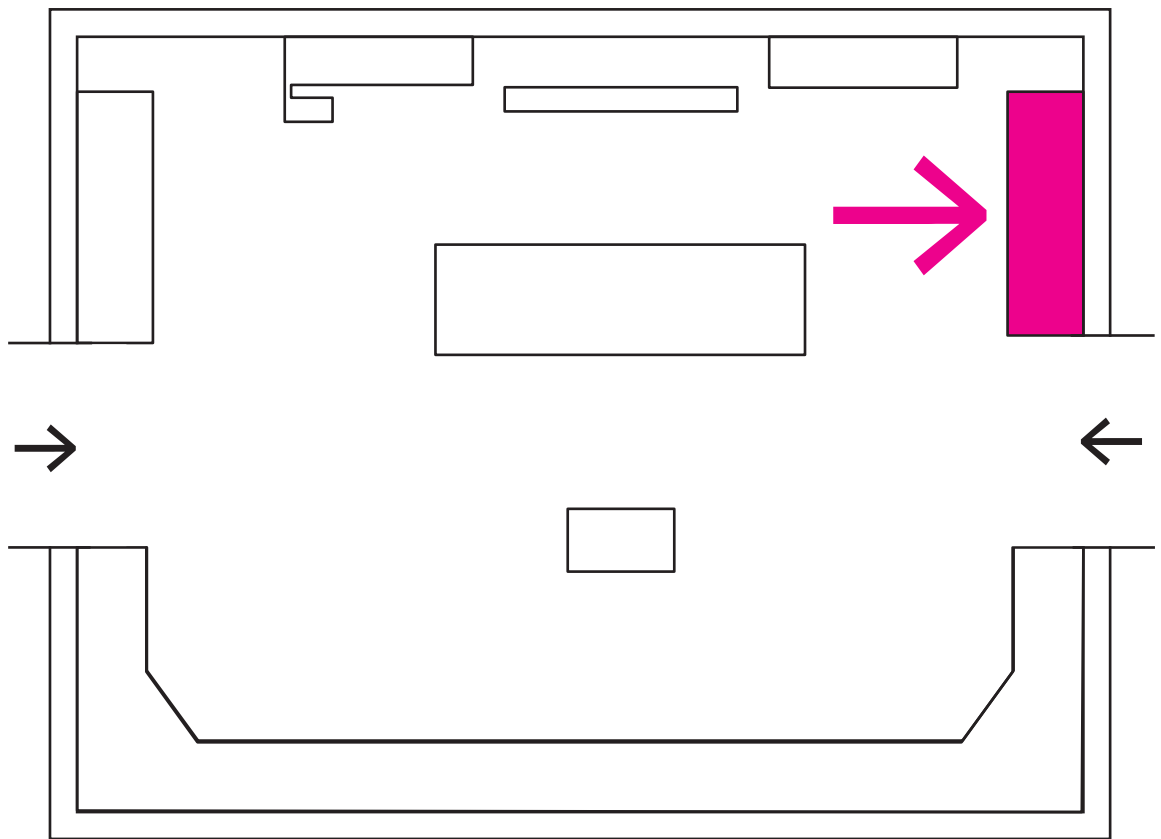
Side view of the
front shrine



Internal elevation of the walls with reliefs
(interior)

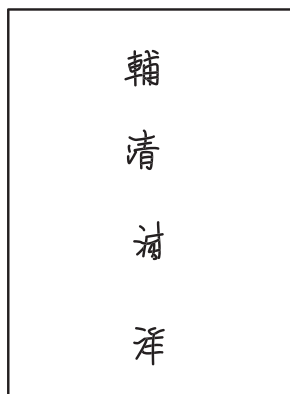
Zitiert aus: Wilma Fairbank, The Offering Shrines of „Wu Liang Tz’u“, in: Adventures in Retrieval – Han Murals and Shang Bronze Molds, Harvard-Yenching Institute Studies 28, Cambridge, Mass. (Harvard University Press), 1972

Room 20



From the Utopia of the Ideal to a Negative Stereotype

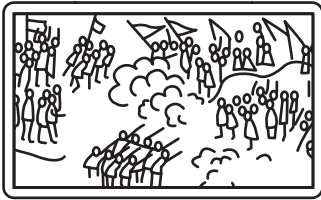
After a civilised ideal image of the Chinese empire had been sketched in the Age of Enlightenment, in the second half of the 19th century the reports of missionaries, travellers and, earlier, the members of the English delegation decisively characterised the image of China in Europe. The talk was of a stagnant culture, whose backwardness and poverty was striking. Western innovations had to be introduced where necessary also against the will of the Chinese for their own good (which at the same time also benefited Western economic interests). In the first half of the 19th century, opium was increasingly introduced by British traders as a means of payment, subsequently dominating the system of trade to China's detriment.



1 Flag “Support Qing government and exterminate the foreigners” (fu qing mie yang qizhi – 輔清滅洋旗幟)

The deterioration of the social situation in northern China had been leading to self-defensive movements in the country since 1896, such as in the provinces of Shandong and Zhili, the region around the capital. Their followers, known as the “Boxers” or “Militia United in Righteousness” (yihetuan 義和團), opposed the increasing influence of foreigners, attacked Christian missionary stations and destroyed, amongst other things, railway connections. After the murder of the German Imperial Envoy von Ketteler on 20 June 1900, war broke out.

Qing Dynasty (1644–1911),
Guangxu Period (1875–1908), 1900; cotton
Josef Neustadl Coll.



2,4

Series of colour woodcuts (yihetuan yundong, mubanhua – 義和團運動, 木版畫)

On 14 Chinese colour woodcuts, the course of the violent conflict between the Chinese Qing Empire and the Eight-Nation Alliance (Japan, Russia, United States, United Kingdom, German Empire, Austria-Hungary, France, Italy) at the time of the Boxer Uprising is documented: from the arrival of the first foreign warships in Fort Dagu in June 1900 up until the negotiations for peace in September 1901.

Qing Dynasty (1644–1911),
Guangxu Period (1875–1908), 1902;
leather, paper
Julius Pisko Coll.



3 Emblem “someone who is blessed with Imperial mercy” (budi jia hui – 布地 嘉惠)

This emblem was collected in Canton at the time of the Taiping uprising (1851–1864) by members of the Austro-Hungarian Imperial and Royal Expedition, who sailed around the world on the frigate Novara from 1857 to 1859. In the notes of Karl von Scherzer, a member of the scientific commission, it is recorded that “these cotton strips served as indicators for those favoured by the emperor and were worn hidden on the body, to be shown in case of emergency.”

Qing Dynasty (1644–1911),
Xianfeng Period (1851–1861), ca. 1857;
cotton, ink
His Majesty’s Frigate Novara Coll.

- 5 Red hat of a bailiff**
(fajing de hong maozi – 法警的紅帽子)
Qing Dynasty (1644–1911),
Guangxu Period (1875–1908), before 1890;
bamboo, wood, textile, metal
Bruno R. A. Navarra Coll.
- 6 Black hat of a bailiff**
(fajing de hei maozi – 法警的黑帽子)
Qing Dynasty (1644–1911),
Guangxu Period (1875–1908), before 1890;
bamboo, wood, textile, metal
Bruno R. A. Navarra Coll.
- 7 Leather lash (kuxing gongju – 酷刑工具)**
Qing Dynasty (1644–1911),
Guangxu Period (1875–1908), before 1890;
leather, plant fibres
Bruno R .A. Navarra Coll.
- 8 Truncheons (jinggun – 警棍)**
Qing Dynasty (1644–1911),
Guangxu Period (1875–1908), before 1890,
bamboo
Bruno R. A. Navarra Coll.

Punishment

These genre pictures belong to the so-called China Trade Art. They were produced by Chinese workshops in southern China (region of Canton) for foreigners, and often served as textual illustrations in Western publications. The exhibited objects make reference to the pictures.

9-11

**Genre pictures Punishment (kuxing mizhi hua
– 酷刑 米紙畫)**

Qing Dynasty (1644–1911),
Guangxu Period (1875–1908), before 1893;
pith paper tetrapanax papyrifer, pigment
Franz Ferdinand of Austria-Este Coll.

Opium

In the first half of the 19th century, English merchants increasingly introduced opium produced in India as a method of payment instead of silver. In 1830, the drug constituted ca. 60 % of Chinese total imports.

12 Opium lamp (yan deng – 煙燈)

Qing Dynasty (1644–1911),

Guangxu Period (1875–1908), before 1893;

brass, glass

Franz Ferdinand of Austria-Este Coll.

14 Opium smoker model

(yangui moxing – 煙鬼模型)

Qing Dynasty (1644–1911),

Guangxu Period (1875–1908); wood, pigment

St. Gabriel Mission Seminary Coll

15 Opium pipe (yanqiang – 煙槍)

Qing Dynasty (1644–1911),

Xianfeng Period (1850–1861), before 1857;

bamboo, glazed ceramic, silver

His Majesty's Frigate Novara Coll.

16 Scissors (jian – 剪)

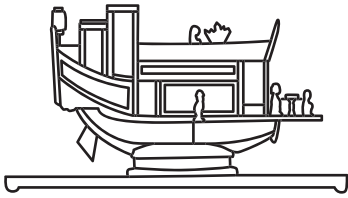
Qing Dynasty (1644–1911),
Guangxu Period (1875–1908), before 1893;
steel

Franz Ferdinand of Austria-Este Coll.

17 Scraper (yan gongju – 煙工具)

Qing Dynasty (1644–1911),
Guangxu Period (1875–1908), before 1893;
brass, wood

Franz Ferdinand of Austria-Este Coll.



13 Flower Boat (huachuan – 花船)

„... Then there were the enormous flower-boats of Canton, which are almost, if not quite, a thing of the past. One of their functions was to serve for the dinner parties of gentlemen where, as Chinese customs forbid men meeting their friends' wives or respectable women at the dinner-table, they consorted with those whom their wives would not receive in their own homes.”

(J. Dyer Ball, *The Chinese at Home*, London 1911, 205)

Qing Dynasty (1644–1911), late 19th century;
bone, silk, wood, paper

Josef Ritter von Lommer Coll.

