

Ming Dynasty (1368-1644) and Qing Dynasty (1644-1912), China

Key Ideas

- The literati tradition continues to develop and flourish in the Ming and Qing Dynasties, caused by alienation from the imperial court (which began in the Yuan Dynasty).
- Chinese society during this time is patriarchal and gender-segregated, with men and women living in separate quarters in a household.
- Both Confucian and Daoist practices and principles remain strong in China during this period of time, influencing the artwork, architecture, and decorative arts.

Terms and Names:

Anhui Province, ink and inkstones

Colophon: inscription related to the work, usually praise or comments from its owners.

Colophons are continually added, giving a layered view of the provenance of a painting.

Courtyard house, with *zhongtang* (main ceremonial hall)

Dali marble

Dong Qichang: literati artist, critic, and official of the Ming Dynasty. Categorized painting as *Northern style* (traditional, academic and conservative) or *Southern style* (innovative, progressive, and expressive)

Famille verte: enameled porcelain with predominant color of green in design.

Fu character (福): happiness and good fortune

Huanghuali (wang-wah-lee): rare exotic hardwood, like rosewood

Lingzhi: mushroom symbol of longevity and wish granting, found on *ruyi* (ru-ee) scepters

Literati

Manchu: Ethnic group from NE China, founded the Qing Dynasty

Mortise and tenon joinery

Taihu rocks: eroded rocks from Lake Tai

Ming Dynasty (1368-1644)

Qing Dynasty (1644-1912)

The Wu Family Reception Hall, early 17th century, **Ming dynasty**, 98.61.1 (“This three-bay reception hall was originally part of a traditional Suzhou style courtyard house located in the east Dongting district near the present town of Dongshan.” artsmia.org)

Objects currently on display in the Reception Hall, date from Ming and Qing Dynasties

Pair of Roundback Armchairs, 17th century, 94.59.1,2

Pair of Calligraphic Scrolls, early 17th century, 2005.125.1,2

Plate, Kangxi Period (1662-1722), 15.38

House Shrine (resembling a miniature 3-bay hall), 18th-19th century, 99.130 a-h

Censer with stand, Kangxi Period (1662-1722), 96.13.1a,b

Pair of Display Cabinets, 18th century, 2001.32.1.1a-e, 2a-e

Pair of Yokeback Chairs, c. 1600, 97.26.2.1,2

Ai Weiwei, *Marble Chair*, 2008, 2010.24

Hall Plaque, 19th century (translates to “Hall of Salutary Humility”), 2001.159

Panel, 19th century 35.7.184
Incense Stand, late 16th century, 2000.35.1
Portable Long Table (altar table), 16th-17th century, 97.25.1 a-i
Tripod Censer with Cover, Qianlong Period, L2003.216.1a,b
Spirits Tablet, 18th century, 2001.211.2
Pair of Imperial Altar Banners, Yongzhong Period, 42.8.229.1,2
Portrait of an Official, early 20th century, 2002.52
Pair of Spindleback Rose Chairs, c. 1600-1675, 98.76.1,2
Pair of Calligraphy Panels, 18th century, 98.70.2.1,2
Yokeback Armchair, c. 1550, 95.93.1
Pair of Continuous Yokeback Armchairs, c. 1600, 91.69.1,2
Pair of Continuous Roundback Armchairs, c. 1550, 99.65.1,2
Plate, Kangxi Period (1662-1722), 83.112.2
Pair of Compound Wardrobes, early 18th century, 99.216.1.1a-g, 2a-g

The Studio of Gratifying Discourse (Library) and Rock Garden, 1797, **Qing dynasty**, West Dongting District of Lake Tai, 98.61.2
("A commemorative plaque in the garden wall dates the building to 1797 while an inscription on one of the ceiling beams names the library "The Studio of Gratifying Discourse".") artsmia.org

Objects currently on display in the library

Square Corner Cabinet with Latticework Upper Doors, c. 1600, 91.70
Folding Armchair, 17th century, 2000.37.2
Daybed, late 16th-early 17th century, 99.175
Bookcase with Drawers, late 17th century, 96.122 a-c
Juan Yuan, *Pair of Circular Stone Panels*, early 19th century, tali marble, 98.67.1.1,2
Footstool (gundeng), c. 1600, 96.120.2
Pair of Hanging Lanterns, late 18th century, 97.78.3.1,2
Pair of Lowback Armchairs (Bamboo-style), late 17th-early 18th century, 95.17.1,2
Table Screen (with Marble Panel) (inscribed for Mr. Liu Meng by the scholar-official Ruan Yuan, it reads "Misty Lake, Mountain Sun."), c. 1800, 97.134.7 a-b
Corner-leg Painting Table, late 17th century, 97.26.1
Stand (made with rootwood), 18th century, 97.132
Bookshelf, late 17th century, 96.122A-C
Book Carrying Cabinet, 17th century, 97.82a-e
Scroll Pot (made with rootwood), 17th century, 97.10.2
Two-tier picnic box, 18th century, 95.32.2a-e
Brush Pot, Date Unknown, 99.61

Rock Garden "Pursuing Harmony"

Taihu rocks and bamboo

Other Furnishings and Structures from the Ming and Qing Dynasties

Ceremonial Gate, 1728, 98.61.3 ("This Ceremonial Gate separated two inner courtyards in a Chinese upper class house." Celebrates four noble agrarian professions: fisherman, woodcutter, farmer, and scholar-landowner. artsmia.org)
Door Hood (from the Ceremonial Gate), 1728, 98.61.4
Moon Gate, 1728, 98.70.1a-e
Folding Roundback Armchair, late 16th-early 17th century, 98.80.3
Large Standing Screen with Marble Panel, late 17th century, 96.120.7 a-d

Literati Arts of the Ming and Qing Dynasties (on view in various cases)

(Not on view): *Scholarly Pursuits*, late 17th-mid 18th century, ink and colors on silk, 2005.54.4

Zither (Qin), 1634 (dated by inscription), 96.121

Scholar's Rock, early 19th century, 98.81.2

Scholar's Rock, 19th century, 2003.171.2

Mao Hui, *Bird cage*, 1860 (dated by inscription), 96.97.22a-j

Cricket cage, Date Unknown, 2002.271.3

Cha Sheng, *Ink Stone with Cloud Design*, 1686, 2001.138.6a-c

Ruyi (scepter), 18th-19th century, 2007.60.2

Hand Exerciser, 18th century, 95.96a,b

Imperial Arts of the Ming and Qing Dynasties

Ancestral Portrait of a Prince, late 18th century, 2002.12.2.1 (not on view)

Manchu Woman's Semiformal Court Vest (hsia-pei), 1662-1722, 42.8.6

Manchu Prince's Semiformal Twelve-Symbol Court Robe, 1796-1820, 42.8.52

Imperial Throne, 18th century, 93.32a-d (not on view)

(For an example of courtly historical painting, see O'Riley, page 135.)

Additional Resources:

*Brochure, "Chinese Rooms: In Celebration of Bestowed Glory," Mia, 2001.

*This online resource from the University of Washington had great information on the history of house architecture in China:

<https://depts.washington.edu/chinaciv/3intrhme.htm>

*Ming in Minneapolis, TPT video:

http://www.mnvideovault.org/mvvPlayer/customPlaylist2.php?id=19361&select_index=0&popup=yes

*Archived portion of Mia website, The Art of Asia: <http://archive.artsmia.org/art-of-asia/>

*UNESCO video, Classical gardens of Suzhou: <https://www.youtube.com/watch?v=xsPOs-yCJ3g>

*This page from the Asian Art Museum has a video link to a story about the dragon's pearl, a symbol often seen on textiles and pottery: <http://education.asianart.org/explore-resources/artwork/young-emperors-dragon-robe>

*Short video showing ink stick on ink stone:

<https://www.youtube.com/watch?v=MmnMBthTzqs>

Uses of rooms in a typical two-courtyard house plan:

1. Main entrance
2. Rooms facing the rear. The rooms facing the back, those near the entrance to the courtyard were reserved for the servants if the family was well-off.
3. First courtyard. Cooking was carried out here, and the second courtyard was a living space.
4. East and west-side rooms, for the sons and daughters, or the sons' families.
5. Inner Hall. Where the members of the family greeted guests or where family ceremonies were held.
6. Main building. Living space for parents.
7. Small side rooms. These used for children and extended family members.

<https://depts.washington.edu/chinaciv/3intrhme.htm>

