

Inspection of the Portraits of Zhu Maoshi

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ABSTRACT

This research focuses on a Ming loyalist's portraits made in the river south of dynasty alternation from Ming to Qing. Commissioned by Zhu Maoshi (1595-1683) and completed in the late Ming and early Qing dynasties, these portraits are interesting examples of portraiture which exerts a mixture of portraiture and genre painting, revealing how Zhu Maoshi expressed his attitude through folk customs. This vision way indicated how the rich forms of expression of portraits in the 17th century promoted the development of Chinese portraiture. The article is divided into four sections. In the first, it brings attention to the portrait, the infrequent but salient stylistic feature of the painting, in which portraiture and genre painting combined. The feature characterizes the theme of the filial piety. The second section shifts to discuss the commemorative significance of Maoshi's family portraits as seen through the manner in which a special place was set in the home for ancestor worship. The third section analyzes how the world of painting and calligraphy in Jiaxing exerts influence on the consumption of painting and calligraphy of Zhu Maoshi. The last section, based on the above paintings, highlights his loyalty to the Ming Dynasty.

Keywords: *Zhu Maoshi Worshipping His Ancestors, Zhu Kuishi Rumu Portrait, Bian Jiu, Ming and Qing Portraits.*

1. INTRODUCTION

In the Ming and Qing dynasties, ancient Chinese portraiture entered another period of vigorous development. On the one hand, the number of portraits in existence has greatly expanded. On the other hand, the techniques of representation in portraiture were more mature. Richard Vinograd takes Chen Hongshou, Xiang Shengmo, Zeng Jing, and Yu Zhiding as examples to explore the artists' self-portraits in the 17th century. [1] In the complex social background of the 17th century, how would a literati official who was not a painter construct his cultural identity? Zhu Maoshi was an aristocratic scholar in the late Ming and early Qing Dynasties, and left many portraits, which were rich materials for us to explore a Ming loyalist's life, and presented the evolution of portraits in the 17th century.

Zhu Maoshi (1595-1683), whose *zi* is Zikui and *hao* is Kuishi, Hezhou Jushi. He was born in Xiushui (now Jiaxing city, Zhejiang Province). He became a County Student (Xianxuesheng 县学生) in the Wan-li Periods. He went on to become the Prefecture of Guiyang. In Chongzhen fifteen years

(1642) he returned to his hometown. Then he became a hermit in the Qing Dynasty. He lived on Crane Island outside the south gate of Jiaxing, until he was eighty-nine years old. His grandfather Zhu Guozhen was a commoner, but his father Zhu Daqi (1576-1642) served as assistant minister (youshilang) of the Criminal Ministry.

2. ZHU KUISHI RUMU PORTRAIT

Zhu Kuishi Rumu portrait (Figure 1) in Nanjing Museum was co-painted by Xie Bin and Zhou Xing. Xie Bin was an important painter of the Bochen School and the most famous painter of Zeng Jing's pupils. In the painting, Zhu Maoshi was shown kneeling before the desk. His facial features and clothes were carefully described. He was wearing the most solemn funeral costume of the five mourning clothes (wufu 五服), which was made of the thickest linen, with cloth not trimmed. Zhu who was dressed in rags, a wider belt, straw sandals, and Zhancui headdress, with a cotton ball on his left sideburn and a cane in his hand, which vividly depicted a dutiful son in the 17th century. Sideburn cottons were a custom of Jiangsu and Zhejiang areas, until the Republic of China which

could be seen: "the mourning headdress hanging two cotton balls.....If one's father died the cotton ball was hanging to the left, while mother died the cotton ball to the right." [2] The side face of Zhu reminded us of the filial son in the portrait brick.

He had a long face, a square jaw, a snubby nose, with slightly swollen eyes, loose cheeks and jaw muscles, as well as sparse moustache. At that time, Zhu was 47 years old. The painter obviously accurately painted. He drew with lines, ochre skin and repeatedly rendered red shadow, to show the old and sad face.

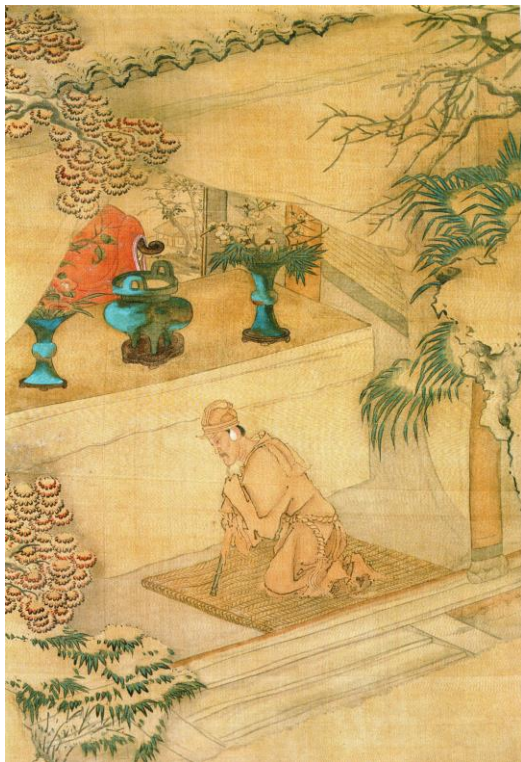


Figure 1 Zhu Kuishi Rumu Portrait, Xie Bin and Zhou Xing, hanging scroll, colored on silk, 65.6×48.5cm, 1642, Nanjing Museum.

Along the diagonal line where Zhu was kneeling, the red official cannon of the deceased was exposed behind the white drapery. The lifelike chairs and clothes made viewers think that he is present. It seems like in *Yu Shenxing Huanji Tu* (Painting folio of Yu Shenxing's working career) there had same round-backed armchair, red robe and a screen. Zhu's father Zhu Daqi was conferred posthumously as Minister of Justice (Xingbu Shangshu). According to the proportion of space presented by the pillar, the table and the Ni Zan's landscape screen behind, the visual effect seemed misplaced. The painter intentionally mixed up the

physical space and the virtual space, causing the confusion of Zhu Daqi's presence and absence.

The pine and bamboo outside the pavilion, bent under the weight of the snow, which looked very real, as if the artist was sketching not far away. A table with white cloth covered cut off the living and the dead, where placed several bronze vessels: the incense burner in the middle, and two flower vases on either hand with wintertime plum flower and camellia. These arrangements restored the situation of Zhu Daqi's ceremonial burial. According to the inscriptions, we knew that Zhu Maoshi did not join in. When Zhu Daqi died, Zhu Maoshi was still in Guiyang as the Prefecture. He returned home after five months possibly because of the northern forces.

"I arrived in my hometown on November 26 in Renwu year, five months after the death of my father. It was unfilial that I could not look after my father when he got ill. It was unfilial that I could not follow the conduct in *The Classic of Filial Piety* when he passed away. Cried call to heaven and earth, I feel guilty. I am grateful to the painter Xie Bin that he painted this Rumu Portrait for me."

Zhu Maoshi, who was an official, hoped to express the distress that he did not look after his father personally or not participate in the funeral rites advocated by Confucianism through the way of pictures. The painting itself was a special form of portrait, in which Zhu achieved his wish to remember his father frequently. The form of filial son was represented in the painting, which was a mixture of the present portrait and the historical model of filial son. Whether it was Zhu Maoshi's will, or Xie Bin's deliberate portrayal, or both, it showed a dual identity of reality and ideal. This kind of portraits emerged in abundance in the seventeenth century.

2.1 24 Filial Piety Charts

In the late Ming dynasty, Monk Juelang Daosheng wrote a postscript for Zhu Maoshi. Juelang Daosheng (1592-1659), whose *zi* is Juelang and *hao* is Langzhangren. Zhu Maoshi was mentioned 11 times in his book *Sayings of Buddhist Monk Langsheng Jiahe*. They composed verses using the same rhyme. He noticed the weather element in the picture, and wrote:

"Confucius' seventy worthies were all clever, but you and I acquired mind method (xinfa 心法) alone. However, the people of virtue since ancient times, were also attain this, such as Wang Xiang

famous for his filial conduct because he was honest and sincere (yu 愚). His mother was all he cared about, so he forgot his body in heaven and earth, hence he could lay on ice to get the carp, with his body unharmed and his mother recovered, because the gasification of heaven and earth changed for his filial piety. The wisdom could be managed but the yu could not. Mr. Kuishi was born into a noble family and admired his parents all his life, which was admired by people to paint this. Always most loyal and filial were born in dangerous situations. People like Zhu born in privilege and wealth courtiers were arrogant, but Zhu was not, so that we knew that yu was his nature."

Wang Xiang lying down on the ice to fetch carp for his stepmother was a story in *Stories of Immortals* during the Jin Dynasty. Wang Xiang's celebrity came from his sincere filial devotion. On the same cold and snowy day, Zhu Maoshi got same credit for his filial conduct. So "yu" as a character of loyalty and chastity, was an infrequent quality that Wang Xiang and Zhu Maoshi both had. The transmission gave Zhu Maoshi a compliment that he was as great as Wang Xiang.

Any educated man was familiar with Wang Xiang's story. In the Yuan Dynasty, Guo Shouzheng recorded 24 ancient people's filial piety stories into a book, and Wang Kexiao drew the 24 *Filial Piety Charts*. We have the reason to believe that painters, at least, were familiar with these images. Because of the shared educational background, viewers like Juelang Daosheng could easily read the painter's intention. Similarly with the means of expression, it also can be seen in the work of Yu Zhiding. (Figure 2)

2.2 *Trees in Wind (fengmutu) and Portraits of Filial Son in 17th Century*

There are analogous images, such as *Trees in Wind* by Tang Yin and *Picture of Staying with the Dead* (Lumutu 庐墓图) by Shen Zhou, represent two kinds of images of dutiful sons. Nevertheless, *Zhu Kuishi Rumu Portrait* was influenced by Bochen Portraiture School and deemed to be a portrait, which means a new expression of the 17th century.

In 1697, Yu Zhiding painted *Trees in Wind* which was a typical literati portraiture, with typical images such as pine waves, bridges and streams. On the 36th year of Kangxi's reign, Wang Ying's father died of illness and Wang returned to his hometown. In December, Yu Zhiding was invited to draw this picture for Wang mourning for his father. In the middle of the picture, Wang wore a sackcloth robe and a wider belt, with his hair dishevelled. The hill-shaped mound behind Wang was likely to be where his father's tomb was located. In the inscriptive writings, the collector Song Luo said "look after the tomb in a rainstorm day with thunder". The poet Zhao Zhixin wrote "lifelong alongside the tomb" and so on. Such quotations like the article *Lu'e* 蓼莪 and the tomb thunder were quoted a number of times. It refers to Wang Pou, crying by the grave when thunder rolled in *24 Filial Piety*. This painting combined the portrait of literati, fengmu picture and lumu painting, which was a new portrayal of the filial son portrait.



Figure 2 *Trees in Wind*, Yu Zhiding, scroll, paper and ink, 39cm×136.5cm, The Palace Museum.

Filial piety was vital in Confucian society, and was a crucial means to maintain the ethical relationship and the political rule. The filial piety, as a code of conduct with universal significance, cultivated people's morality to take care of the family and govern the country. As a consequence, filial piety became an important theme in artistic expression. And the viewer in that context could accurately understand the connotation of these paintings.

2.3 Zhu Maoshi Worshipping His Ancestors

The other paintings are in the Palace Museum. Three of them were a set painted by Bian Jiu. Yang Renkai "Appraisal notes on ancient Chinese painting and calligraphy" named this set of three "Picture Story of Zhu Maoshi", and said "it is said Xu Yun who received more than ten pictures".[3] For *Zhu Maoshi Worshipping His Ancestors* (Figure 3), Yu Hui argues that the scene takes place at the spirit festival (on the 15th day of the 7th moon).[4] Kluas Ruitenbeek argues that Zhu is making offerings to commemorate the day of his father's death.[5] It is a double portrait: the three figures on the painting are portraits of his parents, and Zhu Maoshi is kneeling in front of that. In the early Qing Dynasty, the government implemented shaving decrees. Here Zhu Mao-shi's hair has been shaved off. Zhu probably turned to folk customs to express his grief and anger.

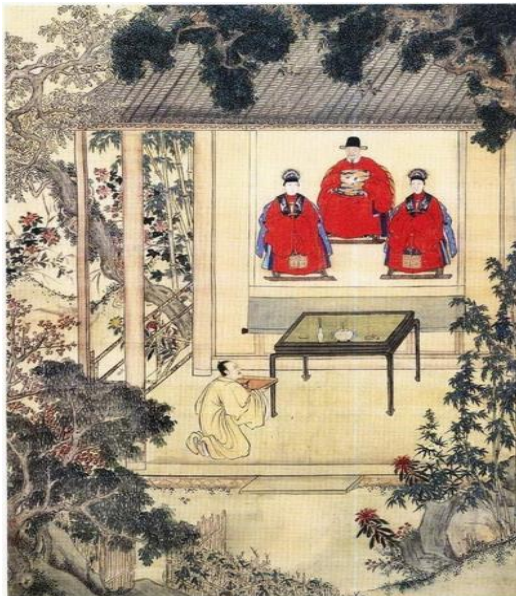


Figure 3 Zhu Maoshi Worshipping His Ancestors, Bian Jiu, Hanging scroll, ink and colors on silk, 66.3×47.1cm, Ca.1650, The Palace Museum.

Eternal farewell from my Younger Brother shows Zhu and his brother on a day bed, with a weeping figure standing to the side. In the preface written in 1666, Zhu Maoshi mentioned that since the death of his nephew, he was the only surviving descendant of his biological mother, Lu Shuren. The third painting shows Zhu Maoshi seats in a pavilion with a young boy standing to his left who is reading a book. Outside the pavilion where stand two female, the young one may be his concubine, Huang Yuanzhen. His finger is toward Huang Yuanzhen, probably their son Zhu Yimo (1644-1656) in the middle. A child's white washed face is a bad sign, perhaps it was painted in memory of their son. These works were commissioned by him and it was an illustration of his memorial to the dead.

Such group portraits, which were mainly shown family members or family reunion, are called *Pictures of a Family Celebration* (jiaqingtu 家庆图), as a family history atlas for later generations remembering their ancestors. *Pictures of a Family Celebration* with documentary and commemorative function was quite popular in the economically developed Jiangnan region. [6]

As Kluas Ruitenbeek said, "This painting of Zhu Maoshi worshipping an ancestor portrait reminds us of the fact that the literati, who created and collected the kind of painting that we regard as the quintessence of Chinese art, in separate chests kept paintings of their ancestors, painted by professional painters and shown on religious holidays. This was an integral part of their way of life, and shows that the boundary between literati and professional painting was not impermeable." [4]

2.4 The Commemorative Portraits in Garden Albums

The filial son in the landscape paintings and the ancestor images used for sacrificial worship formed the opposition between space and concrete, life and death, and together constituted the sacrificial space of the literati. Such images of commemorative space had been described in the Ming Dynasty. *Painting folio of Nancun Villas* (Shanghai Museum collection) is an early example of garden albums. It was composed by Du Qiong and commissioned by the son of Tao Zongyi. In the folio of "Laiqing pavilion", his bust is hung on the back wall of the pavilion, and a person is sitting on a stool outside the pavilion, looking far into the mountains across

the river. There is no censer on the table in front of the portrait, which is a basic ancestral ritual device, so Jan Stuart believes the painting was not intended as a memorial offering.[7] James Chill, on the other hand, believes that there is a console table in front of the portrait, so the portrait in front of the screen should be the father of the patron.[8] It is considered that the album shows the use condition of this kind of portrait painting in literati's daily life.

Picture of the Eastern Estate has a certain commemorative purpose, and the memorial object is Wu Rong (Wu Kuan's father). [9] Xugu Hall is the main hall of Dongzhuang. In collected works of Wu Kuan, there is a record that Wu Rong 's portrait was hanging in the central hall. The folio of *Xugu Hall* in Shen Zhou's *Picture of the Eastern Estate* (Nanjing Museum collection) adopts a mid-axis symmetry perspective. The trees and stones in the courtyard, hall buildings, hall doors and niches are all shown open and symmetrical, revealing the solemnity of the environment.

Qian Gu, a painter, did not directly depict the portrait of the father of Zhang Fengyi in the hand scroll of *Qiuzhi Garden* (the Palace Museum collection), but specially depicted Fengmu Hall, which was located in the west wing of Yikuang Hall, because there was a portrait of Zhang Fengyi's father hanging in it. Wang Shizhen's *Record of Qiuzhi Garden* clearly wrote this: "Fengmu Hall where this image hung, shows the respect for his parents."

These kinds of paintings depicting gardens are closer to literati's everyday life. It may not a special case that literati in the Ming Dynasty set a special space to worship their fathers for a long time. The Women Painting School were quite skilled in the performance of such individual sacrifice and the painters in the late Ming and early Qing dynasties obviously inherited this point. The garden, where is both their home and a metaphor for them as refined scholars (gaoshi). It is not only a record of a man's appearance or his garden, but also a construction of his role and identity.

It also can be seen in printmaking. The scene that people worship their ancestors in daily life may have a long history. In Sui dynasty, Xu Xiaosu's father died when he was young. While growing up, he asked about his father's appearance from his mother, and let the painter paint down. Then he placed the portrait at home and worshiped it on time. (Figure 4)

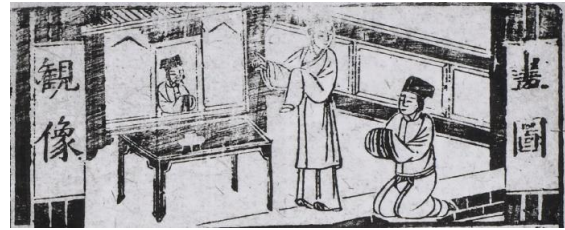


Figure 4 Xu Xiaosu and His Filial Piety. A collection of stories about historical figures (*Riji Gushi Dacheng*), Wanli reign. Bodleian Library, Oxford.

2.5 Huanji Tu

This kind of image can also be seen in *painting folio of Xu Xianqing's working career* (Figure 5). Xu's father died of illness in 1561, then the magistrate and the vice-magistrate of Suzhou Wang Gong and Xu Gong who were the governors of Suzhou, paid condolence calls on the funeral of Xu's father.

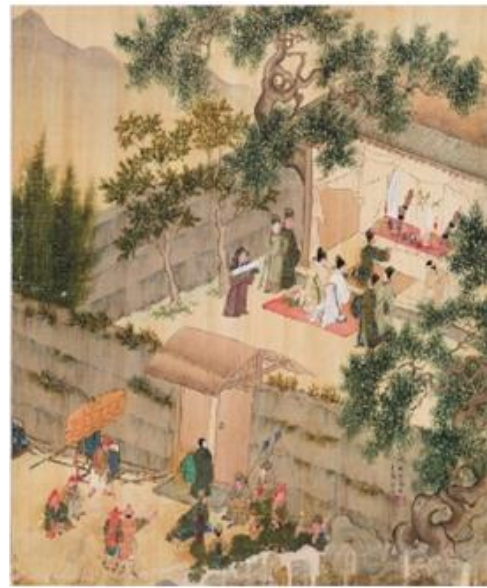


Figure 5 Xu's career No. 03. 62×58.5cm, 1588, The Palace Museum.

It is boldly deduced that Zhu Maoshi may have customized a set of deeds to Bian Jiu. Although slightly larger for an album, this set of works may be related to the popular pattern of huanji tu in the Ming Dynasty. The size of *Painting Album of Wang Qiong's Deeds* is 45.9 centimeters×91.4 centimeters. *The painting folio of Xu Xianqing's working career* is 62×58.5. At least, it is acceptable that the artistic form had exerted an influence on *Zhu Maoshi Worshipping His Ancestors*.

2.6 Releasing Cranes Islet and Intellectual's Elegant Assembl

In August 1653, Xie Bin and Xiang Shengmo collaborated to paint Portrait of Zhu Maoshi (Figure 7), a typical literati portrait which placed people between mountains and rivers. In September, Xiang Shengmo painted another painting Releasing Cranes Islet (Figure 6). It was possible that the above Zhu's portraits took place in the scene of Crane Island.



Figure 6 Releasing Cranes Islet. Xiang Shengmo, Hanging scroll, ink and colors on silk, 65.5×53.7cm, 1653, The Palace Museum.

It had been forty years since Zhu Maoshi purchased possession of Crane Island. In August 1616, Zhu Maoshi bought land property where his father Zhu Daqi and his Grandfather Zhu Guozhen could live a peaceful life when they are old. After Zhu Maoshi carefully manicured, Releasing Cranes Islet had become a famous scenic spot in Jiaxing.

Jiaxing was a very special place in the middle and late Ming Dynasty. Xiang Yuanbian (1525-1590) is one of the biggest private collectors in Chinese history. He was undoubtedly the core of Jiaxing's calligraphy and painting circles. Suzhou's interest, works and even the painters who had worked for Wen Zhengming's family flowed to Jiaxing through Xiang Yuanbian, exerting a direct influence on the local artistic practice. Li Rihua and Dong Qichang were deeply affected. Yu Fengqing was a native of Jiaxing, and Wang Keyu was a

native of Huizhou, but he lived in Jiaxing for a long time. They were all important collectors. Zhu Shenxing wrote "Inscribing a poem on Zhang Mu's drawings of horse collected by Zhu Zirong" (Zirong is Maoshi's brother), which concluded that Zhu family were keen on collecting calligraphy and painting. Zhu Maoshi lived in a period of flourishing painting and calligraphy activities in Jiaxing, so it was not surprising that the consumption of paintings was reflected in every aspect of his life. There are screen paintings in the four portraits so that Zhu has a large amount of painting consumption.

In the flourished period of Releasing Cranes Islet, Chen Yidian wrote an article, Dong Qichang inscribed the table, Wu Weiye wrote poems, and Li Rihua drew the picture. In Jiaqing sixth years, volume 15 of *Annals of Jiaxing Prefecture* (Jiaxing Xianzhi) said: Besides Li Rihua, Xu Hongze, Xiang Shengmo, Dai Jin, Bian Jiu, Wang Shimin and Lu Dezhi drew the Releasing Cranes Islet. Furthermore, Zhang Nanyuan painted the ink stone. According to Cao Xunin's *Analysis of Zhang Nanyuan and His Son*, Zhu Maoshi's Releasing Cranes Islet Villa was built by Zhang and his son.

In the ninth year of Emperor Shunzhi, the Zhu brothers held a feast, and Wu Weiye wrote poems "Eight Pieces for Chu Yun". The preface said: "on March 3rd 1952 of lunar calendar, I was invited by Zhu Zikui (Maoshi), Zibao (Maofang) and Zirong (Maozhou) three brothers to attend the banquet in Releasing Cranes Islet, while Dao Kaishi, Shen Mengyang and Zhang Nanyuan (Lian) were present. " Maofang is Zhu Daqi's fourth son, whose *zi* is Zibao, while Maozhou is the sixth son, *zi* Zirong. The Zhu family of Xiushui was a large family, with individual and small families living together, so it was normal for the branches of the family to have wealth unequally. Zhu Guozuo (third son of Zhu Ru) was honest and self-disciplined; he returned to his hometown as a prime minister, leaving Zhu Dajing's legacy only 70 acres of the field of fete (mutian); Zhu Dajing is also very cleanhanded. Zhu Guozhen (Zhu Ru's eldest son) and Zhu Daqi, are relatively wealthy. Zhu Daqi's property was five times that of Zhu Guozuo.

Xiang Shengmo wrote the reason why he painted this: "in September this year, I was invited to boat on the lake again. There were many poems and records, and I painted in memory of the scene. It was a joy of forest and spring." Xiang Shengmo (1597-1658), was also a native of Jiaxing. His grandfather is Xiang Yuanbian. Xiang's family

frequently produced talents in the imperial examinations, and their economy was listed among the richest in the country through Xiang Yuanbian's careful management. Zhu maoshi's family was also a prominent local family in Jiaxing. His granduncle Zhu Guozuo, as Prime Minister, was the peak of Zhu's imperial official. The two large families living in Jiaxing naturally had many contacts. Zhu Guozuo recorded an honest story of Xiang Quan, Xiang Yuanbian's father. They had relationship by affinity, such as Zhu Yizhe married Xiang Deming's daughter, and Xiang Miaomo, the son of Xiang Deming, married the daughter of Zhu Maohui. Therefore, Zhu maoshi is related to Xiang Shengm, as well as they had common friends and were probably quite familiar with each other.

2.7 Portrait of Zhu Maoshi

In the Yuan, Ming and Qing Dynasty, it was very popular to place people between mountains and rivers in the portrait. Painters who were good at portraits painted people, and painters who were good at landscape paintings collaborated. In Portrait of Zhu Maoshi, Zhu smiled and relaxed, and had casual posture, leaning on the stone and sitting in the pine forest of Releasing Cranes Islet, which was called "the demeanour of Weijin". The scene sets off the characteristics of Zhu Maoshi's love in landscape, leisurely and elegant. The pine tree shows his integrity.

Zhu Maoshi sits against a stone, which position has been adopted in many portraits, but here Zhu's has an extra nod to his *zi*. Juelang Daosheng mentioned the source of Kuishi and praised his loyalty in another painting which has not been handed down. His name means althea and stone. One is that his elder Zhu Guozuo dreamed that in hometown garden althea blossomed before Maoshi born. This kind of dream was very common in ancient times, and symbolized the future fate of the fetus. The second induction is that Zhu Maoshi in his dream felt birds' loyalty and then turned into a stone peak. All the imageries point to his loyalty to the Ming Dynasty.

The function of stone as an expression of personality already exists in traditional paintings. In consort with his *zi*, this literati portrait has a strong personality: it is not only a praise of the noble quality of the recluse, but also endows Zhu with the consistent quality of allegiance.



Figure 7 Portrait of Zhu Maoshi. Xie Bin, Xiang Shengmo, Hanging scroll, ink and colors on silk, 69.5×49.5cm, 1653, The Palace Museum.

3. CONCLUSION

This study focuses on Zhu Maoshi's portraits of dynasty transitions from the Ming to the Qing. These portraits show how Zhu Maoshi constructed his artistic image through the consumption of portraits. On the south of the lower reaches of the Yangtze River, commissioning portraits had become a usual consumption habit. These portraits not only recorded the appearance of Zhu, but also constructed his qualities of filial piety and loyalty towards the Ming Dynasty.

AUTHORS' CONTRIBUTIONS

This paper is independently completed by Huixia Wu.

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