



書法

卷之五

文子

卷之五

文子

中過關城樹色催寒近街

苑砧  
向晚多莫是長安行處

聲  
酒情尋常行

日江頭盡醉歸  
酒情尋常行

人生七十古來稀  
酒情尋常行

見君長短與秋衰  
酒情尋常行

人生七十古來稀  
酒情尋常行

# Fanning a Tender Breeze

## Chinese and European folding fans in the KUBEN Collection

Yichieh Shih

The history of fans is as old as ancient civilization. Near the Equator, in countries such as Egypt, India and China, fans have a function related to hot climates, flying insects and a personal hobby. They have also been widely used in religious and royal ceremonies and became an exquisite accessory for private possession as well as in artistic performances.<sup>1</sup> Whereas fans have been part of European culture at all times, the folding fan seems to have been introduced to Europe as part of a growing influence from Asia from the sixteenth century onwards. At the outset, fans from Asia were confined to a rather exclusive stratum of European society. However, it was not until the eighteenth century that growing trade with East Asia ensured a more widespread dissemination of Chinese culture throughout Europe. In this article, four fans in the KUBEN Collection will be discussed in light of the cultural development of fans in East Asia and Europe.

### The origin and development of fans in East Asia

Fans in diverse shapes have been used in Chinese daily life since ancient times. Archaeological discoveries from the Warring States period (戰國時代 Zhànguó shídài, 475-221 BC) and tombs in Mawangdui (馬王堆 Mǎwángduī, King Ma's Mound) of the Western Han dynasty (206 BC-9 AD) show that the earliest fans in China can be documented around the second century BC. The first specimens were made with feathers bound to a bamboo stick (Plate 1). Later, silk and soft textiles appeared and were used to create screen fans. In Chinese poems and paintings, artists describe the functions and underlying symbolism of fans. The concubines of the Tang dynasty (AD 618-907) used screen fans during their leisure time in a group picture called *A Palace Concert* (唐人宮樂圖 *Táng rén gōnglè tú*, Plate 2). Painted by an anonymous Chinese artist, the painting presents ten ladies of the inner court sitting around a large table enjoying music; some are playing musical instruments while some are fanning themselves to have a cool breeze.

During the Song dynasty (960-1279), amongst a series of portraits

Chinese folding fan in the KUBEN Collection (AAM.08308). A farewell gift from Lai Shuchun to his friend Chu Lin, the fan is a commemoration of their friendship as well as a blessing to Chu Lin at his departure.

Foto: Hannele Fors, KUBEN/AAMa.



Plate 1. Anonymous Chinese artist, feather fan with inscription, c. 1900-25, feather and buffalo bone, 28x43cm, made in China. Rijksmuseum, Amsterdam (BK-1982-34-A).



Plate 2. Anonymous Chinese artist,  
*A Palace Concert* 唐人宮樂圖,  
 Tang dynasty (A.D. 618-907),  
 hanging scroll, ink and colours on silk,  
 48.7x69.5 cm. National Palace  
 Museum, Taipei  
 (故-畫-000357-00000).



Plate 3. Anonymous Chinese artist,  
*The Eighteen Scholars, Scroll -Zither*  
 宋人十八學士圖-琴, Song dynasty  
 (960-1279), hanging scroll, ink and  
 colours on silk, 173.5x102.9 cm.  
 National Palace Museum, Taipei  
 (故-畫-000357-00000).



in scrolls illustrating the eighteen honourable scholars of Song called *The Eighteen Scholars* (宋人十八學士圖 *Sòng rén shíbā xuéshì tú*, Plate 3), there is a portrait representing some scholars preparing to play the zither (古箏 *gǔzhēng*). In this portrait, we can see the scholars in front of a *Taihu* garden rock (太湖石 *tàihúshí*) that is set in a white flower basin with colourfully blossoming tree peonies. While one of the servants on the left is unpacking the zither, the other on the right is fanning himself with a white feather fan mounted on a long stick. One of the scholars sitting on the right also holds a screen fan in his right hand. This scroll indicates that both feather fans and screen fans were widely used already in the Song dynasty.

It is also around this period that folding fans came to China. Originally from Japan and Korea, the earliest Japanese depiction of a 'foldable fan' was a court fan, called the *Akomeogi* (和扇 *あこめおうぎ* *Akomeōgi*) after the court women's dress named *Akome*.<sup>2</sup> Some time later, two types of folding fans were developed fast and became very popular during the Heian Period (平安時代 *へいあんじだい*, 794-1192); one was *kawahori-ogi* (蝙蝠扇 *かわほりおうぎ* *kawahoriōgi*) and the other was *hiogi* (檜扇 *ひおうぎ* *hiōgi*).<sup>3</sup> *Kawahori-ogi* is made with a frame with fewer blades, which was covered in Japanese paper and folded in a zigzag pattern, while *hiogi* is fabricated of *hinoki* cypress blades bound by a thread.<sup>4</sup> According to *Song Sui* (宋史 *History of Song*), these fans first arrived in China with the Japanese monk Chōnen (裔然 *ちようねん*, 938-1016), who brought 'twenty *hiogi* fans and two *kawahori-ogi* fans (檜扇二十枚, 蝙蝠扇二枚) to the emperor as a tribute in 988 during the Northern Song Dynasty (960-1127).<sup>5</sup> Korean envoys also brought along Korean folding fans, which were of

Japanese origin, as gifts to the Chinese court in the eleventh century.<sup>6</sup>

Japanese folding fans painted with landscape and snowy riverbank scenery might have also reminded the Chinese painters of masterpieces of the Tang dynasty, especially those filled with the prominence of blue and green colours as backdrop, called *Blue and Green Landscape* painting (青綠山水 qīnglǜshānshuǐ). This was a positive encouragement for the development of the Song landscape painting. Landscapes on folding fans as such became gradually fashionable in the early 12th century.<sup>7</sup> Chinese artists started to paint delicate landscapes on both screen fans and folding fans, including calligraphy, flora and fauna. Those who produced good work were called “literati painters (文人畫家 wénrén huàjiā)”. One of the literati painters of the Song dynasty, Ma Lin (馬麟, fl. c. 1194-1264), composed a painting entitled *Evening Outing by Torchlight* on a round screen fan leaf (秉燭夜遊 Bǐngzhú yè yóu, Plate 4). This fan reveals how people of the Song dynasty enjoyed nights outdoors, walks in the gardens with pavilions surrounded by abundant greenery. His arrangement of characters and sceneries on the fan leaves differs significantly from the previous traditional Chinese landscape layout, especially with regard to his innovative ways of composing pictures that could be fitted into irregularly shaped paper screens. This gives us an insight into ancient Chinese society and daily life.

China regularly imported most of the folding fans from Japan, and it was not until the Ming dynasty (1368–1644) that Chinese artisans

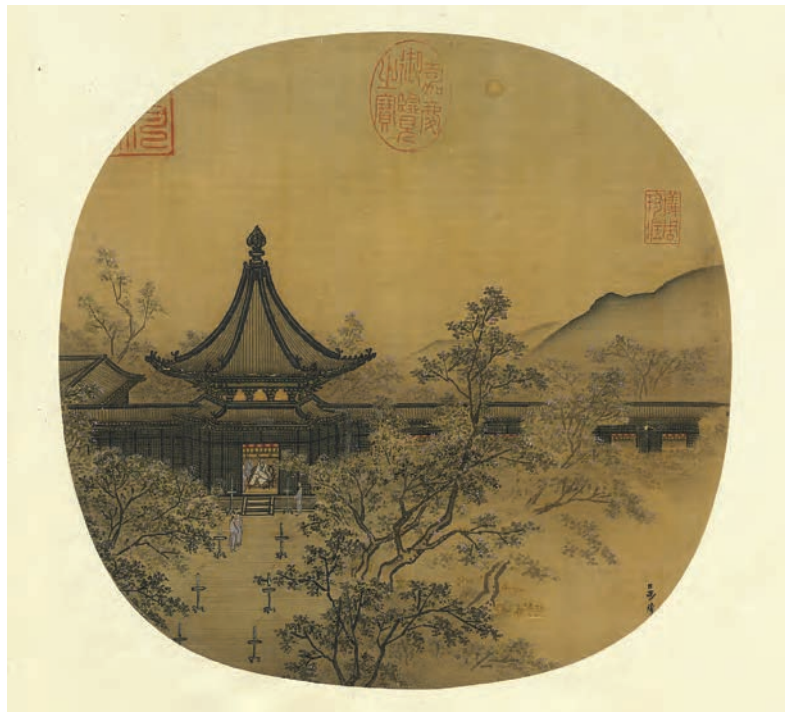


Plate 4. Ma Lin (馬麟, fl. c.1194-1264), *Evening Outing by Torchlight* 秉燭夜遊, Song dynasty (AD 960-1279), ink and colours on silk, 24.8x25.2 cm. National Palace Museum, Taipei (故-畫-001257-00002).

started to produce folding fans themselves. The size of a folding fan fabricated in China depends on its number of sticks, usually seven, nine, twelve or up to eighteen sticks. In addition to using a series of thin wood or bamboo ribs carved into different shapes, fan sticks could be made from valuable and rare materials such as mottled bamboo, ivory and jadeite to give a sense of prestige. The leaf is generally shaped as an inverted trapezoid, and local materials such as finely cut *xuān* paper (宣紙) or silk were adapted to the manufacturing of fan leaves when fans started to be more commonly produced. Folding fans with moon-shaped leaves and landscape paintings established themselves as one of the main erudite fashions. These fans were easier to carry around, and so established a close relationship between fine arts and fan users. Landscape paintings on folding fans were thus bestowed with new style and expression by the fan's small and curvilinear format. Court aristocrats and intellectuals were deeply fond of it for its particular shape.<sup>8</sup> Its popularity among these regions of East Asia represented a significant image of so-called "East Asian culture" in the next centuries.

In the following period, the decoration of folding fans was developed and refined in several ways. Along with the popularity associated with the painted folding fan in the Chinese elite, monochrome landscape paintings on gold background (金地山水 *jīndì shānshuǐ*) were used to express the eremitic ideal for wealthy fan users dwelling in cities during fifteenth to seventeenth century China.<sup>9</sup> An example of this is Zheng Zhong's (鄭重, 1440-??) *Autumn Trees and a Lofty Pass* (畫秋樹高關 *Huà qiū shùgāo guān*, Plate 5), in which we see a Chinese fort hidden in high rocky mountains surrounded with an abundance of tall



Plate 5. Zheng Zhong (鄭重, 1440-??), *Autumn Trees and a Lofty Pass* 畫秋樹高關, Ming dynasty, ink and colours on paper, 17.3x47.2 cm. National Palace Museum, Taipei (故-扇-000205-00000).





trees. Beneath the peaks is a running creek where people are rowing their boat; there is also a bridge where people are crossing over. In flora and fauna painting too, painters adapted the fan's unique paper shape to lead the viewers' eyes to the most essential part of the work. In a fan painting called *Landscape of Roosters Crowing in Blooms* (花塢鳴雞 *Huāwù míng jī*, Plate 6) by Wang Zhongli (王中立, 1494?-1552), we can see a splendid rooster crowing in the garden where pine trees and flowers grow luxuriantly aside an irregular *Taihu* garden rock.

The unique moon-shaped form was much favoured in calligraphy as well. During the Ming dynasty, intellectuals enjoyed composing their poems on fan leaves. To adjust the poem into a moon-shaped sheet, they would sometimes move words from each sentence to the subsequent line in order to create a more vivid structure. The same sophisticated aesthetics was passed on by the Qing dynasty. Emperors were also enthusiastic about practising their artistic hobby on folding fans. The calligraphy leaf of Emperor Qianlong (乾隆皇帝, 1711-1799) known as *Calligraphy Leaf of a Letter of Su Shi* (臨蘇軾尺牘 *Lín Sūshì chǐdú*, Plate 7) is an example of this widespread tradition. Trained in both martial arts and literature from a young age, he was likewise an exquisite connoisseur of fine arts, especially fan collections. In this particular fan leaf, the emperor demonstrates his talent in calligraphy in his rendition of a letter by Su Shi (蘇軾, 1036-1101), and more generally the unique writing rhythm he was able to apply in writing Chinese poetry on such a moon-shaped fan leaf.

Plate 6. Wang Zhongli (王中立, 1573-1619), *Landscape of Roosters Crowing in Blooms* 花塢鳴雞, 1619, ink and colours on paper, 18x53 cm. National Palace Museum, Taipei (故-畫-003527-00020).

Plate 7. Qianlong Emperor (乾隆皇帝, 1711-1799), *Calligraphy Leaf of a Letter of Su Shi* 御臨蘇軾尺牘〈新歲展慶帖〉, Qing dynasty, ink on paper, 30.2x48.5 cm. National Palace Museum, Taipei (故扇001237N000000002).



Plate 8. Jin Cheng (金城, also Kungpah T. King, 1878-1926), *Shanshui* 山水, 1913, ink on silk, 22x34.7 cm. British Museum, London (1993,1225,0.10).



Literati painter Jin Cheng (金城, also Kungpah T. King, 1878-1926) is known for another work where he wrote and drew on both sides of a round screen fan clipped with an ivory cane. On his fan work known by the title of *Landscape* (山水 *Shanshui*, Plate 8), we see two magnificent pines standing aside the river with a cottage on one side of the screen, matched on the other side of the same screen by his calligraphy in an archaic seal script style (篆書 *zhuànshū*). The text of Chinese calligraphy associates the principles of nature and the elements of the universe with the principles of conduct for a ruler and his ministers. Jin Cheng dedicated this fan to his friend Yan Shiqing (顏世清, 1873-1929). Similarly, the Chinese folding fan in the KUBEN Collection was a gift from Lai Shuchun (賴樹春) to his friend Chu Lin (秋灵).

Plate 9. Anonymous Chinese artist, Chinese folding fan in the KUBEN Collection, Arendal (AAM.08308)

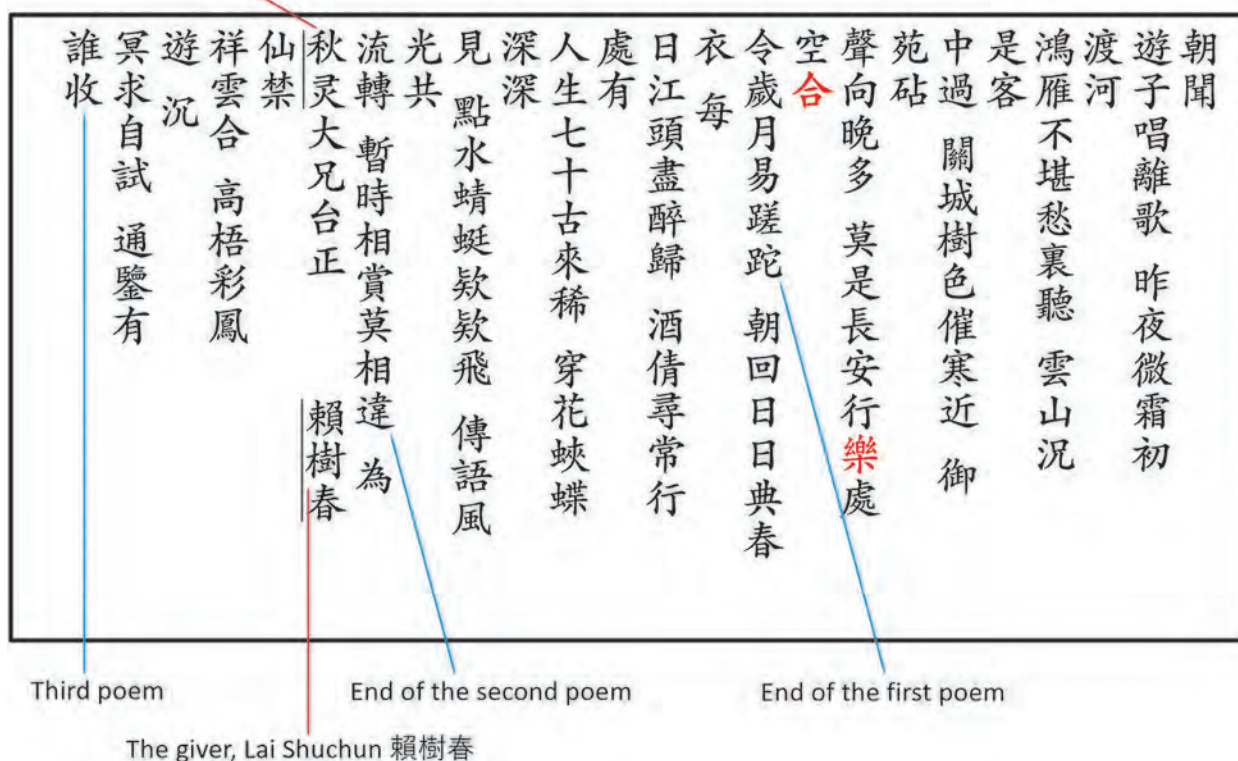


## The Chinese folding fan in the KUBEN Collection

The Chinese folding fan in the KUBEN Collection (AAM.08308, Plate 9) is a good example of how a calligraphist would arrange three separate poems into an integrated composition on a single moon-shaped fan leaf. A farewell gift from Lai Shuchun to his friend Chu Lin, the folding fan is a commemoration of their friendship as well as a blessing to Chu Lin at his departure. The transcription of the text follows the writing discipline of traditional Chinese calligraphy in that sentences go from right to left, and downwards from top to bottom.

The first poem on the leaf was composed by a poet of the Tang dynasty, named Li Qi (李颀, fl. 690-751). Li dedicated the poem to his

The receiver, Chu Lin 秋灵



young friend, Wei Wan (魏萬), who was leaving to Chang'an (長安, present-day Xi'an 西安), capital of the Tang empire at that time. In the poem, he expresses his sorrow for being separated from his intimate friend, but also encourages Wei Wan to continue his studies effortlessly, and not to waste his time in seeking pleasure. The title of the poem is "A Farewell to Wei Wan" (送魏萬之京 sòng Wèi Wàn zhī jīng):

朝聞遊子唱離歌，昨夜微霜初渡河。  
 cháo wén yóu zǐ chàng lí gē, zuó yè wēi shuāng chū dù hé  
 鴻雁不堪愁裏聽，雲山況是客中過。  
 hóngyàn bùkān chóu lǐ tīng, yún shān kuàng shì kè zhōngguò  
 關城曙色催寒近，御苑砧聲向晚多。  
 guān chéng shù sè cuī hán jìn, yùyuàn zhēn shēng xiàng wǎn duō  
 莫見長安行樂處，空令歲月易蹉跎。<sup>10</sup>  
 mò jiàn Cháng'ān xíng lè chù, kōng lìng suì yuè yì cuō tuó

The travellers' parting-song sounds in the dawn.  
 Last night a first frost came over the river;  
 And the crying of the wild geese grieves my sad heart  
 Bounded by a gloom of cloudy mountains...  
 Here in the Gate City, the day will flush cold



And washing-flails quicken by the gardens at twilight –  
How long shall the capital content you,  
Where the months and the years so vainly go by?<sup>11</sup>

The following poem was composed by another prominent poet of the Tang dynasty, Tu Fu (杜甫, 712–770). Respected as one of the greatest of the Chinese poets, he is also known as the “poet-historian” and the “poet-sage” by scholars of modern Chinese literature. In this particular poem called “Meandering River – Two Poems” (曲江二首 qū jiāng èr shǒu), Tu Fu describes the pleasures and carefree life of senior literati, enjoying good wine and appreciating the scenery of nature around the River Chu, seasoned by butterflies passing swiftly among the flowers and dragonflies flipping lightly above water. The idyllic scenery described in the poem is typical for Chinese intellectuals trained in ancient Chinese philosophy:

朝回日日典春衣，每日江頭盡醉歸。  
cháo huí rì diǎn chūn yī, měi rì jiāng tóu jìn zuì guī  
酒債尋常行處有，人生七十古來稀。  
jiǔ zhài xún cháng xíng chǔ yǒu, rén shēng qī shí gǔ lái xī  
穿花蛺蝶深深見，點水蜻蜓款款飛。  
chuān huā jiá dié shēn jiàn, diǎn shuǐ qīng tíng kuǎn fēi  
傳語風光共流轉，暫時相賞莫相違。<sup>12</sup>  
chuán yǔ fēng guāng gòng liú zhuàn, zhàn shí xiāng shǎng mò xiāng wéi

I come back from the court each day and pawn some spring clothing,  
Every day I return to the river as drunk as I can be.  
I have many debts for wine all over the place,  
For men to live to seventy has always been unusual.  
I see the butterflies go deeper and deeper between the flowers,  
And dragonflies in leisured flight between drops of water.  
As we're told, passing time is always on the move,  
So little time to know each other: we should not be apart.<sup>13</sup>

After these two poems, Lai Shuchun has signed his name and added his blessing to Chu Lin. He then continues to fill up the blank part of the fan with the first two sentences from another poem “Demand to Devote Myself” (求自試 qiú zì shì), written by Dou Chang (竇常, 746–825). Also a poet of Tang dynasty, Dou Chang came from a literati family where four of his brothers were poets. In this poem, Dou Chang expressed his willingness to devote his knowledge to his beloved country, and that he would gratefully appreciate it if the country in return accepted his patriotism:

仙禁祥雲合，高梧彩鳳遊。xiān jìng xiáng yún hé, gāo wú cǎi fèng  
yóu  
沈冥求自試，通鑒果蒙收。chén míng qiú zì shì, tōng jiàn guǒ méng  
shōu<sup>14</sup>

In the Paradise where gathered auspicious clouds, magnificent phoenixes are strolling,  
I meditate to demand to devote myself to my country if she would take me...<sup>15</sup>

In this fan, some characters were miswritten (marked in red), probably because of the inaccurate memory of the writer, or perhaps the poem circulated in different versions due to accumulations of scribal mistakes over time, which is almost bound to happen when literary works are copied by hand. Poetry in books was generally expensive and Chinese intellectuals had to either memorize the poems or transcribe them in personal collections. The fan leaf in the KUBEN Collection is made of *xuān* paper and mounted on sticks that are known as “grasshoppers’ legs”, meaning that the ribs are thinner than the sticks. The decorations on the first and last of the bamboo guard sticks are both painted with red lacquer and ornamented with carved patterns.

## Reception of adaptation of folding fans in Europe

From an early stage, at least since the ancient Greek and Roman periods, European fans were made in the shape of palmettes attached to long handles. The Roman emperors and nobles regarded fans as luxurious possessions that were either used by themselves or handled by their servants.<sup>16</sup> In the Middle Ages, fans also appeared in the service of the Church. An example of this is preserved in Duomo di Monza, Milan, where a *flabellum* (ceremonial fan) was devoted to Saint Jean-Baptiste by Theodolinda, the Lombard Queen of Italy at the end of the seventh century. It is similar to the old Egyptian fans, shaped as a semi-circular feather fan on a long pole.

With the consolidation of new trade with Asia in the sixteenth century, the Portuguese brought back folding fans from Japan. The new commodity soon became popular among both men and women throughout the continent.<sup>17</sup> Noble sovereigns such as Catherine de Medici (1519-1589, Plate 10), Elizabeth I (1533-1603)<sup>18</sup> and Princess Elizabeth (1596-1662)<sup>19</sup> can all be seen posing in portraits holding glamorous folding fans made from feathers, a popular symbol of sta-



Plate 10. Attributed to François Clouet (1515-1572), miniature of Queen Catherine de Medici, c. 1555, watercolour on vellum laid down on card, 60x44 mm. Victoria and Albert Museum, London (P.26-1954).

tus and an accessory of fashionable amusement throughout Europe. From the late fifteenth or early sixteenth century, feather fans studded with jewels and precious materials became standard equipment among European courtiers.

By 1673, the French fan manufacturers had established a distinct reputation and organized themselves as a separate guild. In England, the so-called Worshipful Company of Fan Makers was established in 1709 to control and protect the English fan makers from foreign competitors.<sup>20</sup> Other countries such as Italy and the Netherlands had a number of small factories specializing in fan production. Among them, the French manufacturers were the most prosperous due to their guild system. A common denominator for all these enterprises was the influence from Chinese fan production and the adaptation of these models to a European market.

The importance of diplomatic and commercial contact between China and Europe in the seventeenth century has traditionally been underestimated as a stimulus to the Qing court. After General Shih Lang (施琅, 1621-96) conquered Formosa (now Taiwan), Emperor Kangxi (康熙, 1654-1722) agreed to gradually lift the maritime prohibition of trading in South-East Asia from 1683 onwards.<sup>21</sup> Foreign trade was first permitted for the Dutch East Indian Company (*Verenigde Oost-Indische Compagnie*, VOC) and then later for others as well. As a result, trade with the eastern Chinese coastal cities grew progressively. The Qing court established four maritime customs zones that defined the trade with foreign clients. From the early 1700s, Chinese artists and craftsmen clustered in these harbours in order to offer



Plate 11. Anonymous Chinese artist, fan making, c. 19<sup>th</sup> century, ink and colours on paper, 37.5x30 cm, painted in China with inscription '裱扇面 (biao shan mian, mounting the surface of the fan)'. Trustees of the British Museum, London (1944, 1120,0.4.1-100).





Plate 12. Anonymous Chinese artist, fan with view of foreign factories at Canton, c. 1800-25, paper, ivory sticks, 24x45 cm, made in China. Rijksmuseum, Amsterdam (BK-2008-105).

their artistic services to foreigners. Such a competitive commercial environment led to a renewal in the art of fan making.

In 1757, due to military and economic concerns, the Qing court implemented a new foreign trade policy called the '*single-port commerce system*' (一口通商 yīkǒu tōngshāng, or the '*Canton System*'). The system barred non-Chinese ships from access to every Chinese port except Canton to stop the diminution of imperial and local revenues in South China and to prevent foreign vessels from sailing to the imperial capital.<sup>22</sup> When, as a result, European traders could only purchase merchandise in Canton, commercial competition became furious and all sorts of workshops became clustered in a condensed area, mainly in three particular streets, called New China Street (同文街 Tóngwén jiē), Old China Street (靖遠街 Jìnyuǎn jiē) and Hog Lane (荳欄街 Dòulán jiē).<sup>23</sup> This situation stimulated fan makers to create a rich variety of fan leaves intended especially for export markets. We get a lively impression of life in these shops from a series of contemporary illustrations that were made and sold in bonded pamphlets. In one of them, a Chinese fan maker is in the process of gluing leaves to fan sticks (Plate 11). In front of him we can see several finished folding fans in a drying process.

With the intensification of Chinese exports, Cantonese fans with scenes of the city and its inhabitants became particularly fashionable in Europe. A notable example of this is a fan made in Canton around 1800 to 1825, now in the collection of Rijksmuseum, which can be seen in Plate 12. In the centre stands a pagoda with Chinese houses,

Plate 13. Anonymous Chinese artist, ivory brisé fan with the initials C. G. T. (Cecilia Geertruy Tierens), c.1800-25, ivory, 34x192.cm, made in China. Rijksmuseum, Amsterdam (BK-1953-43-A).



bamboos and riverside. At the right and left side of the leaf, we find illustrations of two Chinese family gatherings, with children carrying gift boxes to their grandparents. Several of the persons depicted on the fan carry fans themselves. Considering its exquisitely pierced ivory sticks and guards, it is not difficult to imagine why the European merchants earned a lucrative fortune by shipping these fans back to their countries.<sup>24</sup> Another pierced ivory fan (Plate 13), made around 1800, shows an even higher level of technical achievement in that the artist has replaced the material in the leaf, which is ordinarily made from paper or silk, with pieces of ivory. Each ivory slice is finely engraved to complete an epitome of Chinese daily life: people resting under banana trees, drinking tea, bringing cattle across a bridge, sailing a boat, writing letters, all of this surrounding the initials C. G. T. The upper part of the fan is decorated with auspicious animals such as dragons and phoenixes, as well as some musicians playing their instruments.

Fans were manufactured throughout Europe in the following centuries. Imported fans from China and Japan continued to have a share

Plate 14. Nicolas Pierre Loir, fan screen, c. 1660-70, etching, paper, 147x290 mm, possibly designed in France. Rijksmuseum, Amsterdam (RP-P-OB-8545).



in the market, but in the eighteenth century, the European fan makers united with other artisans and artists and eventually captured the majority of the European market.<sup>25</sup> French artists such as Antoine Watteau (1684-1721) along with other painters who had devoted themselves to fan painting (pastoral scenes, etc.), engraved designs for folding fan leaves and hand screens that served as inspiration for other fan painters in the following century (Plate 14).<sup>26</sup> During this period, many creative fans were invented, such as the puzzle fan, which shows different pictures according to the way it is folded. Fans in lace, with mirrors, monograms, signatures and albums, as well as bespangled Empire fans, gradually completed the range of fans and established their role in decorative art.<sup>27</sup> Professional fan makers, as well as the different parts used to produce fans, were also allowed to circle liberally across borders. Thus it is often difficult to determine the origin of a fan in a credible manner. For example, a leaf painted in France might have been mounted on sticks and guards carved previously in China, and likewise, a newly made Chinese fan could be remounted or redecorated with some more precious jewellery (Plate 15). For this reason, European fans are hard to define credibly with regard to their specific origins. This is also true of the three folding fans in the KUBEN Collection.



Plate 15. Anonymous European artist, rococo-styled ivory brisé sticks, c. 1750-70, ivory, 30 cm. Rijksmuseum, Amsterdam (BK-1979-91).

### Three European folding fans in the KUBEN Collection

The three European folding fans in the KUBEN Collection reflect the development of fan manufacturing in the seventeenth and eighteenth century. The oldest one is decorated with figures and rosettes that can be dated to the seventeenth century (Plate 16). Very likely purchased from France, this folding fan has its silk leaf mounted on nineteen ivory ribs. The motif on the leaf was made by the technique called *découpage*, in which the artist cut the decorative pieces from the coloured print (*à la poupée*) and then glued them to the fan leaf. The theme on the leaf shows a sophisticated man with his wife reclining in front of a garden fence decorated with three French lily symbols (*fleur-de-lis*) and a wreath. A girl on the left, probably their daughter, is standing on the fence and holding a floral folding fan in her left hand. Surrounded by fruit trees and rosettes, the illustration on the fan presents an idyllic scene in accordance with the predominant taste in the Rococo period. The ivory sticks were probably painted at a later sta-



Plate 16. Anonymous European artist, European folding fan with figures and rosettes, c. 17<sup>th</sup> century. KUBEN Collection, Arendal (AAM.08309).



ge, as the blue and red floral patterns with a vivid three-dimensional outline are not painted in a similar style. However, it is fascinating to notice that both guards of the fan are decorated with round armorial patterns circled in gold and with dancing women in European dresses.

The second fan in the KUBEN Collection is in some respects similar to the fan just mentioned (Plate 17). It is decorated with floral and lace motifs and probably produced at some time in the eighteenth century. It is characterized by a beautiful combination of pierced ivory sticks and delicate hand painting, combined with Rococo-styled golden curves and leaves, with colourful rosette wreaths on its leaf. The fan has thirteen sticks and two guards, all of which are delicately engraved, pierced and embedded with pieces of gold.

The third fan (Plate 18) was probably manufactured at some time in the late eighteenth century. The leaf is adorned with portraits of two political figures that were assassinated during the French Revolution, Jean-Paul Marat (1743-1793, French politician, journalist and physician) and Louis-Michel le Peletier, marquis de Saint-Fargeau (1760-1793, French politician and lawyer). Both are regarded as '*martyrs de la République française* (martyrs of the French Republic)'. With twenty sticks and two guards, the folding fan is decorated with a variety of rosettes and floral branches in different colours. The illustration in



Plate 17. Anonymous European artist, European folding fan with floral and lace motifs, c. 18<sup>th</sup> century. KUBEN Collection, Arendal (AAM.M.1003).



Plate 18. Anonymous European artist, European folding fan with figures from the French Revolution, c. 18<sup>th</sup> century. KUBEN Collection, Arendal (AAM.M.1004).

the centre presents Marat on the left and Saint-Fargeau on the right, whereas Marianne, the epitome of Liberty, is placed in the middle. Marianne, '*Triomphe de la République* (Triumph of the Republic)', national symbol of the French Republic, is holding the Civic Crown (Latin: *corona civica*, a chaplet of oak leaves woven to form a crown) above the head of Marat and Saint-Fargeau, endorsing them with a classical emblem of prestige from the Roman Republican era. Beneath their portraits, there is a ribbon with their names and the words '*Liberté, Unité* (Liberty, Unity)'. The fan can thus be considered a piece of political propaganda, invoking the martyrdom of Marat and Saint-Fargeau in order to salute the ideals of the revolution.

The folding fans represented in the KUBEN Collection highlight different aspects of a fascinating part of our shared cultural history. While the Chinese fan discussed in the first part of the article is representative of the artistic preparation and learned appreciation of fans in a traditional Chinese setting, the three European fans are good examples of how the oriental tradition of fan-making was refined and found new forms of expression as European producers gained confidence and expertise. The fans need to be understood in light of their specific cultural origin as well as a broader cultural context. On their own terms, these perspectives can give us a further understanding of the cultural background of oriental objects in the KUBEN Collection.

## Notes

- 1 Mayor, Susan. *Collecting Fans*, 1980, London: Cassell Ltd., p. 6.
- 2 Halsey, William Darrach & Friedman, Emanuel. *Collier's Encyclopedia with Bibliography and Index*, vol. 9. Macmillan Educational Co., London, 1983, p. 556.
- 3 Qian, Gonglin. *Chinese Fans: Artistry and Aesthetics*, Long River Press, San Francisco, 2000, p. 12.
- 4 Verschuer, Charlotte von. *Across the perilous sea: Japanese trade with China and Korea from the seventh to the sixteenth centuries*, Cornell University, New York, 2006, p. 72.
- 5 Hutt, Julia and Alexander, Hélène. *Ōgi: a history of the Japanese fan*, Dauphin Publication, London, 1992 p. 14.
- 6 Tsang, Ka Bo. «More than keeping cool: Chinese fans and fan painting», *Art*, Royal Ontario Museum, 1 Mar. 2002, p. 10.
- 7 Shi Shouqian 石守謙. “山水隨身: 十世紀日本摺扇的傳入中國與山水畫扇在十五至十七世紀的流行 Landscape on Folding Fan: The Transmission of Japanese Folding Fan to China in the 10th Century and the Circulation of Landscape Fan Painting in 15th-17th Century China”, *美術史研究集刊 Journal of Art History*, vol. 29, Sept. 2010, pp. 6-13.
- 8 *ibid.*, pp. 15-19.
- 9 *ibid.*, pp. 25-26.
- 10 孫洙 Sun Zhu ed., 《唐詩三百首 The anthology of three Hundred Tang Poems [1764]》, 中華書局 Zhonghua Shuju, Taipei, 1959, vol. VI, no. 1.
- 11 Bynner, Witter; Jiang Kanghu. *The Jade Mountain: A Chinese Anthology of the Three Hundred Tang Poems*, Alfred A. Knopf, New York, 1929. vol. VI, no. 1, (173).
- 12 曹寅Cao Yin、彭定求 Peng Dingqui等 et al., 《御定全唐詩 Complete Tang Poems》, 揚州詩局刻本 Yangzhou Inscription, 清康熙 Qing Dynasty, Kangxi Period, 1706, vol. 225, no. 16.
- 13 Hung, W. Tu Fu: *China's Greatest Poet*. Harvard University Press, Cambridge, Mass., 1952, pp. 128-129.
- 14 Yin, Peng, et al., Complete Tang Poems, vol. 271, no. 20.
- 15 Translated by the author of this article.
- 16 Ashton, Carrie May. “The Decorator and Furnisher: Fans”, *Interior Novelties*, vol. 24, No. 5, Aug., 1894, p. 182.
- 17 Blum, Dilys. “Fans: Fans from the Collection”, *The Bulletin of Philadelphia Museum of Art*, vol. 84, No. 358/ 359, Spring 1988, p. 3.
- 18 Unknown continental artist, *Queen Elizabeth I*, c. 1575, oil on panel, 1130x787 mm, National Portrait Gallery, London (NPG 2082).19 Robert Peake (c. 1551–1619), *Princess Elizabeth (Elizabeth of Bohemia, the 'Winter Queen')*, Aged Seven, 1603, oil on canvas, 135.9 x 95.2 cm ©National Maritime Museum, London (BHC4237).
- 20 Blum, “Fans: Fans from the Collection”, p. 3.
- 21 Wang, 清朝柔遠記 *Qing Court and Its Foreign Affairs' Policy: 1644-1874 [1891]*, pp. 35-36.
- 22 *ibid.*, pp. 102-104.
- 23 Sargent, William and Huang, Shijian 黃時鑒. 十九世紀中國市井風情—三百六十行 *Customs And Conditions of Chinese City Streets in 19th Century: 360 Professions in China*, Shanghai Guji Chubanshe 上海古籍出版社, Shanghai, 1999.
- 24 Mayor, *Collecting Fans*, p. 84-85.
- 25 *Ibid.*, p. 4.
- 26 *Ibid.*, p. 5.
- 27 Ashton, “The Decorator and Furnisher: Fans”, p. 182.



## Bibliography

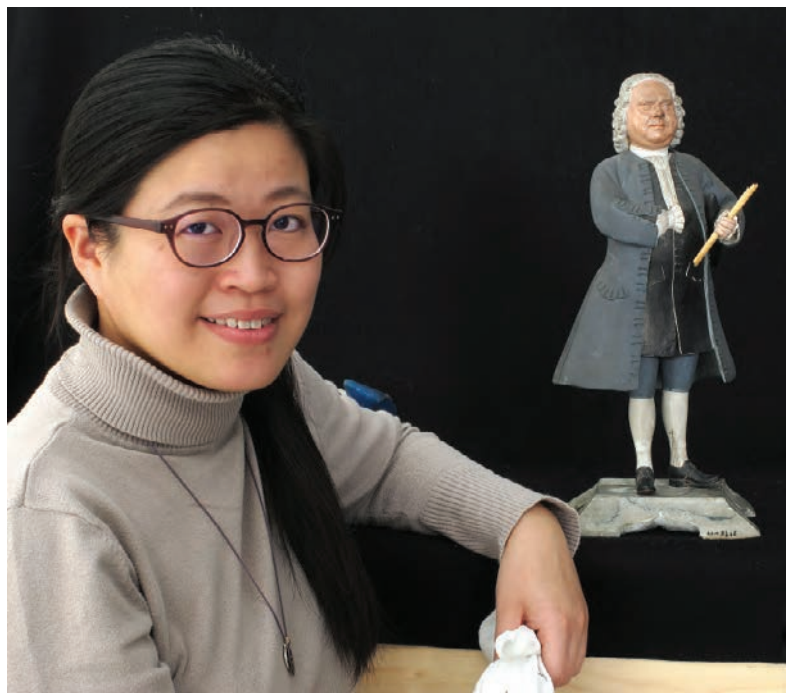
- Ashton, Carrie May. "The Decorator and Furnisher: Fans", *Interior Novelties*, vol. 24, No. 5, Aug., 1894.
- Blum, Dilys. "Fans: Fans from the Collection", *The Bulletin of Philadelphia Museum of Art*, Vol. 84, No. 358/ 359 (Spring 1988).
- Bynner, Witter; Jiang Kanghu. *The Jade Mountain: A Chinese Anthology of the Three Hundred Tang Poems*, Alfred A. Knopf, New York, 1929.
- Cao Yin 曹寅、Peng Dingqui 彭定求 et al., 《御定全唐詩Complete Tang Poems》, 揚州詩局刻本 Yangzhou Inscription, 清康熙 Qing Dynasty, Kangxi Period, 1706
- Flory, M. A., *A Book About Fans*, New York/ London: Macmillan and Co., 1895.
- Halsey, William Darrach & Friedman, Emanuel. *Collier's Encyclopedia*, vol. 9. Macmillan Educational Co., London, 1983.
- Hung, W. Tu Fu: *China's Greatest Poet*. Harvard University Press, Cambridge, Mass., 1952.
- Hutt, Julia; Alexander, Hélène. Ōgi: a history of the Japanese fan, Dauphin Pub., London, 1992.
- Mayor, Susan. *Collecting Fans*, London: Cassell Ltd., 1980.
- Nunn, Pamela Gerrish. "Fine Art and the Fan 1860-1930", *Journal of Design History*, Vol. 17, No. 3 (2004).
- Qian, Gonglin. *Chinese Fans: Artistry and Aesthetics*, Long River Press, San Francisco, 2000.
- Sargent, William and Huang, Shijian 黃時鑒. 十九世紀中國市井風情—三百六十行 *Customs And Conditions of Chinese City Streets In 19th Century: 360 Professions In China*. Shanghai Guji Chubanshe 上海古籍出版社, Shanghai, 1999.
- Shi Shouqian 石守謙, "山水隨身:十世紀日本摺扇的傳入中國與山水畫扇在十五至十七世紀的流行 Landscape on Folding Fan: The Transmission of Japanese Folding Fan to China in the 10th Century and the Circulation of Landscape Fan Painting in 15th-17th Century China", *Journal of Art History 美術史研究集刊*, vol. 29, Sept. 2010.
- Sun Zhu 孫洙 ed., 《唐詩三百首The anthology of three Hundred Tang Poems [1764]》, Zhonghua Shuju 中華書局, Taipei, 1959.
- Verschuer, Charlotte von. *Across the perilous sea: Japanese trade with China and Korea from the seventh to the sixteenth centuries*, Cornell University, New York, 2006.
- Wang, Zhichun 王之春. 清朝柔遠記 *Qing Court and Its Foreign Affairs' Policy: 1644-1874 [1891]*. 2008th ed. Zhonghua Shuju 中華書局, Beijing, 1891.

## Yichieh (Mireille) Shih fra Taiwan

Omkring i Nord-Europa befinner det seg ca. 40 små portrett-skulpturer modellert i leire i Kina på 1700-tallet. Skulpturene er portretter av europeiske sjøoffiserer, mannskaper på handelsskip fra Danmark-Norge, England og Nederland; de er laget mens mannskapene oppholdt seg i den kinesiske byen Kanton under handelsekspedisjoner dit midt på 1700-tallet. Figurene er ulike og viser stående eller sittende menn, fremstilt som individer, trolig med stor portrettlikhet. To av disse figurene befinner seg på KUBEN i Arendal, en gave til Arendals Museum midt på 1800-tallet. Den ene som er portrettert var eieren av Merdøgaard, kinakapteinen Zacharias Allewelt.

Yichieh (Mireille) Shih fra Taiwan besøkte i 2014 Arendal for å se de to figurene som tilhører KUBEN. Hun er født og oppvokst på Taiwan og har master i kunsthistorie fra Taipei med vekt på europeisk kunst. Hennes interesser går også i retning sosialantropologi. Hun har praktisk erfaring i museumsarbeid ved to museer i Taipei, et arkeologisk museum og et dukkemuseum; og gjennom studiene har hun blitt godt kjent med Det nasjonale palassmuseet som har store samlinger fra de keiserlige palasser i Beijing.

Hun er – i disse dager – i ferd med å fullføre PhD i kunsthistorie ved Universitetet i Geneve (Université de Genève); hennes veileder er professor Jan Blanc.



Yichiehs morsmål er kinesisk og hun behersker dessuten flere europeiske språk. Hennes studieobjekt i kunsthistorie er de små skulpturene; hun har reist Europa rundt og besøkt museer og private hjem for selv å ta hver enkelt av dem i øyesyn. I 2014 kontaktet hun KUBEN og to ganger har hun besøkt Arendal. Kubens kinesiske leirskulpturer, Allewelt og Lawson, har hun fått et nært forhold til. I Arendal er det flere interessante objekter i tilknytning til den dansk-norske kinafarten. Modellen av «Dronningen av Danmark», Allewelts skip, i Tromøy kirke – som har hengt under kirketaket siden 1700-tallet – måtte hun se. Også Merdøgaard, Allewelts hjem, med et rom som kalles «Kinasalen», ønsket hun selvfølgelig å besøke. En utstillingskatalog fra det danske Handel og Søfartsmuseet (i dag MS Søfart) i Helsingør fortalte om enda en skulptur av denne typen som var i privat eie i Norge. Fredrik Zimmer var ung marineoffiser da han besøkte Kanton på 1740-tallet; som voksen ble han sjef for marinebasen i Stavern. Hans etterkommere har fremdeles den lille skulpturen som de tar godt vare på og med glede og velvilje lot Yichieh studere.

Bakgrunnen for disse små skulpturene av malt ubrent leire er at europeiske sjøfartsnasjoner opprettet regelmessig handelsforbindelse med India, Filipinene, Kina og Japan. England og Nederland var de ledende i denne trafikken, men kompaniene i Danmark-Norge og Sverige var også svært aktive. Gjennom denne handelen lærte folk i Østen europeerne å kjenne, og omvendt.

KUBEN har en av landets største etnografiske samlinger, og ganske mange gjenstander er faktisk fra Kina. De fleste er brakt hjem av sjøfolk. Noen av disse gjenstandene har kinesisk skrift, og for de fleste av oss blir dette ikke annet enn «kinesiske skrifttegn». Yichieh kan lese disse tegnene. Hva var mer naturlig enn å vise henne noen av disse gjenstandene med kinesisk tekst og se om hennes kunnskaper kunne gi oss bedre forståelse?

En av KUBENs gjenstander er en vifte med mange kinesiske skrifttegn. Hva kunne denne teksten dreie seg om? «Hva står det her?» var mitt enkle spørsmål til Yichieh. Teksten viste seg å være klassisk kinesisk poesi fra mer enn tusen år tilbake, skrevet til en venn som skulle reise bort. Hun har selv oversatt klassisk kinesisk poesi til engelsk i sitt arbeid med denne artikkelen!

Teksten utviklet seg til en artikkel om bildekunst og poesi, vifter og viftemakeri som nærmest har vært en egen sjanger i kinesisk kunsthistorie. I Europa ble produksjon av vifter til kunstindustri i flere land.

Hennes artikkel gir unik innsikt i flere gjenstander fra KUBENs samlinger.

*Karl Ragnar Gjertsen*