

PRESS RELEASE

THE FORBIDDEN CITY IN MONACO

Imperial court life in China

Exhibition
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 GRIMALDIFORUM
MONACO



PRINCIPALITE
de MONACO

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Portrait de l'empereur Kangxi (1662-1722) au musée de l'histoire 1684 © The Palace Museum - Cité Interdite © Linghe Zhai Museum Open Daily Images

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THE EXHIBITION

The Forbidden City in Monaco

Imperial court life in China

Introduction

Each summer, the **Grimaldi Forum Monaco** produces a major thematic exhibition devoted to an important artistic movement, a subject of heritage or civilisation, a public or private collection, or any subject in which the renewal of creativity is expressed. It offers an opportunity to highlight its strengths and specificities, with a space of 3,200 square metres to create in complete freedom, placing the best technological tools at the service of the scenography, making use of the best specialists in each field to ensure the scientific quality of its exhibitions.

In 2001, the Grimaldi Forum Monaco honoured “China of the First Emperor” with an exhibition that has remained in everyone’s memory... For the summer of 2017, we move to the last Chinese imperial dynasty, the Qing (1644 - 1911), to celebrate its splendour, its tastes and its greatness.

“The Forbidden City in Monaco. The court life of Chinese Emperors and Empresses”, curated jointly by Mr. Jean-Paul DESROCHES, Honorary General Curator of Heritage, and Mr. WANG Yuegong, Director of the department of Palace Life and Imperial Ritual, the Palace Museum, Beijing, will bring together a selection of more than 250 exceptional pieces from the former palace of the Chinese sovereigns, as well as loans from major European and American collections (musée Cernuschi, musée du Louvre, the Victoria & Albert Museum in London, the Musées royaux d'Art et d'Histoire of Brussels, and the Arthur M. Sackler Gallery in Washington). The public will be invited to penetrate the very heart of an emblematic place, anchored in the collective memory and rich in an inestimable heritage.

The Forbidden City is one of the most prestigious palace complexes in existence and the most visited site in the world with some 10 million visits per year. Both palace and museum, it was around this complex that the new capital of Beijing was laid out. The Forbidden City arose *ex-nihilo* at the behest of the 3rd of the Ming emperors and was built in a single go between 1406 and 1420. It would become the cradle of power in which the Manchu emperors succeeded each other for nearly three centuries.

The personality of the Qing emperors is at the centre of this project, with a particular focus on the Kangxi (1662-1722), Yongzheng (1723-1735) and Qianlong (1736-1795) sovereigns, who saw themselves as the paragons of Chinese culture. As representative of Heaven on earth, the emperor, known as the “Son of Heaven”, was an omnipotent being, simultaneously military leader, religious leader, and at the head of the ranks of scholars.

The public will discover outstanding testimonies touching on these different functions: portraits, ceremonial costumes, furniture, precious objects, scientific instruments... some of which are listed as “national treasures”. In the tradition of the Manchu people, whose powerful army of the “Eight Banners” became master of China from 1644, the military

conquests of the Qing emperors will also be represented through various objects and prints illustrating their victorious campaigns.

During the Qing era, culture moved to centre stage. Illustrating official taste during one of the finest periods of the history of Chinese civilisation, the various forms of expression of Chinese art, which at the time exercised a celebrated influence on the West, will be highlighted in the exhibition: the arts of the brush, through calligraphy and painting, the world of decorative arts, with a cabinet of porcelain and a cabinet of lacquer, music and opera.

JOURNEY TO THE HEART OF THE EXHIBITION

Showcasing the lives of China's emperors and empresses to the public was a challenge that Jean-Paul Desroches wished to undertake at the Grimaldi Forum Monaco. Since the exhibition he dedicated to the "Century of the First Emperor" in 2001 in the Principality, he knows that he has here a space measuring more than 3,200 m², the Ravel space in Monaco's cultural centre, which allows for all manner of scenic daring. Building on the friendly relations he has enjoyed with the curators of the Forbidden City for 30 years, he has planned a journey like a visit right through the halls of the Imperial Palace as far as its gardens. Through a selection of more than 250 objects, he invites us to enter the intimacy of the court, revealing to visitors the most private and secret aspects of the lives of the sovereigns. The itinerary is organised around four main sections:

1- THE MANCHUS

The exhibition opens with the history and origins of the powerful Manchu "Eight Banners" army. It was this that became master of a large part of China from 1620 to 1644. At that time, a new China was about to emerge, following the advent of the Qing dynasty, which succeeded the Ming dynasty and assured the unity of the country until the end of its reign in 1911.

Presented in display cases, the uniforms of the "Eight Banners" are set in rows, making up the different army sections initially grouped in Shenyang, in the north of the country. These troops, recognisable by their red, yellow, blue and white uniforms, imposed the authority of the Qing on China. This dynasty stressed its difference. The Manchus were a semi-nomadic people, but at the end of this period of conquest, they adopted Chinese values fairly quickly, while retaining their military virtues and opening up to the West.

The Manchu dynasty founded its reign on three main values: the military dimension of war, the source of conquest, acceptance of Chinese culture and openness to the West, particularly through commerce and the presence of the Jesuits. It is therefore necessary to present the Manchu culture through objects characterising the ancient populations of the steppes in northern China. On display is an exceptional piece from the Musées royaux d'Art et d'Histoire of Brussels: a small yurt dating from the 8th century. Other works come from the Forbidden City and date from the following generations of the tenth and eleventh centuries, including a gourd, a ceramic replica of an article initially conceived in leather, a tangible proof of the assimilation that took place.

These "Eight Banners" are shown alongside objects from this nomadic world: weapons like a bow with its leather quiver, knives in cow horn, and a wooden saddle with plaques of gold-coloured metal. For this population lived on horseback and was founded on a very different system of values to that of the traditional world of Chinese peasants, being closer to the animal world. At the centre, on a circular base, visitors can see a throne made from deer horn; It is one of the emblematic works of this room, as is a large painting depicting the Qianlong Emperor hunting deer, marking the introduction of Manchu customs into the heart of the palace.

2- HEAVEN –EARTH – MEN

The personality of the Qing emperors lies at the centre of this project, with particular regard to the Kangxi (1662-1722), Yongzheng (1723-1735) and Qianlong (1736-1795) sovereigns. As the representative of Heaven on earth, the emperor, called the “Son of Heaven”, was simultaneously military leader, religious leader, and at the head of the Empire’s ranks of scholars.

After the military successes that carried the Manchus to power for nearly three centuries, the sovereign sought to justify his presence on the throne through the auspices of Heaven. The intermediary between heaven, earth and men, his power manifested itself in particular in this central place, the pivot of the world that was the Forbidden City.

To understand better the role and functions of the sovereign, a highly informative film for our audience will be screened at the beginning of the exhibition. Made entirely using computer graphics, “The Palace for the Son of Heaven” (duration 21 minutes) offers a complete overview of the architecture of the Imperial Palace during the Qing period. It immerses the viewer totally at the heart of the Imperial City of Beijing.

The architectural layout of the Forbidden City sought to reproduce the system of stars gravitating around the polar star. The emperor embodied the polar star: he was at the centre of the world and the earthly universe revolved around him. It was therefore essential to observe the sky carefully in order in particular to deduce the precise pattern for the Forbidden City. The emperor was the son of Heaven “Tianzi” who unites Earth, Heaven and Men.

Two rooms will be devoted to Heaven and to this privileged relationship with the skies. The first contains a set of instruments and other investigative tools for astronomical observation. They attest to the interest shown in these disciplines within the palace, which were entrusted mainly to European Jesuit fathers who worked for nearly a century at court.

The Qing dynasty was thus open to the West. Not being able to secure the support of the Chinese elites who considered them invaders, from the very start of their seizure of power they turned to Western Jesuits whose presence at Court is illustrated by a tapestry woven in Beauvais in 1722 from the museum of Tessé in Le Mans. The tapestry shows the seated Emperor Kangxi, listening to German astronomer Adam Schall as he observes the sky. It is to him and his successor, the Flemish astronomer Ferdinand Verbiest who, every year, were responsible for establishing the new calendar. This important act conditioned agriculture, the prime mission of the emperor required to provide for food for his people. In the exhibition, visitors will see not only a portrait of Ferdinand Verbiest, but also several of his works, including his map of the sky, his observations of lunar eclipses, and the instruments he used.

The second room evokes the imperial ceremonies in the Temple of Heaven, and presents an official robe worn by the Emperor for this very special celebration.

Another emblematic place, before entering the enclosure of the Forbidden City, is the **temple of ancestors**. This leads to the second room and evokes another important moment in imperial ritual. Indeed, this cult is an immemorial practice in China based on the existence

of a strong bond between the living and the dead, who should be remembered and celebrated. It consists in venerating the portraits of the deceased, symbolising their actual presence. This gallery of portraits was made possible thanks to loans from the Smithsonian Institute. On leaving, visitors will notice the emperor's sedan chair inviting them to discover the Forbidden City.

3. THE FORBIDDEN CITY, A "CITY-PALACE"

The palatial residence will be evoked by a series of rooms linked together by long purple corridors, each room testifying to the different functions of the Emperor and more broadly to the world of court life.

- **The Throne Room** characterised by its furniture: throne, screen, saddles and ritual instruments suspended from porticoes. Visitors will see a large screen of red sandalwood decorated with nine dragons painted in gold and silver set on the north side to protect the emperor from harmful influences when he sits on the throne. On either side of the throne itself, there are two large elephants and two ritual instruments used in ceremonies: a jade lithophone and a carillon of bronze bells. The two musical instruments are the manifestation of a transcendent power that belongs solely to the sovereign, regulator of universal harmony.

- The Hall of Emperors and Empresses

Like in the Forbidden City, there is a labyrinthine network of passages running parallel to the major axes making it possible to move from one room to another.

In the following room, the official setting is replaced by one dedicated to the intimacy of the emperors and the empresses, shown through their family portraits: that of the Emperor Hong Taiji and Empress Dowager Xiaozhuang, grandparents of the Kangxi Emperor, followed by the portrait of Kangxi and a series of ritual robes, headdresses and other adornments worn at court.

Under the reign of the Qing, culture played a leading role. Each following room illustrates this official taste, which reached its apogee in the various forms of expression of Chinese art:

- A room dedicated to artworks created with the brush and to the imperial collections

We have recreated a calligraphy studio with its furniture, a red sandalwood bench with jade inlays, a silk rug, to reconstruct an office under the Emperor. We have filled it with precious and rare books, illustrated with pictures, collections of inkstones featuring a screen decorated with calligraphy by the Kangxi Emperor himself, together with some signed rolls by other emperors and great masters of calligraphy in different styles.

As a continuation of this room, visitors will also explore the sovereigns' **Cabinet of Antiquities**, displaying antique jewels principally of the Han, Tang and Song dynasties, as well as other archaising pieces. This secret cabinet containing antique treasures is accompanied by a roll from the V&A Museum where all these objects are displayed. This painting is shown next to a work depicting the Qianlong emperor admiring his collections.

- **The emperor's private life**

In a neighbouring room, a large trompe-l'oeil painting depicting concubines in the midst of young children is presented with a kang before it. This is a sort of elevated brick dais, which could be heated, and where embroidered silk cloths and a small, low table were to enable the emperor to relax. Around, the sovereign's personal silk objects are gathered, along with his tea service, antique lacquer articles and a painting. Nearby, a salon for music is suggested, with a precious thirteenth-century lute, furniture, musical scores, costumes and opera accessories.

Finally in this dedicated space, there is also **Cabinet of Porcelains**. This brings together twenty remarkable pieces, from Song stoneware with its subtle and smooth surface, to the well-made, major Yuan pieces and the magnificent blue-and-white Ming articles and delicately enamelled Qing works. It is a feast for the eyes to discover all these imperial pieces, which it is possible to explore in the greatest detail thanks to a digital animation controlled from a touchscreen table.

The emperor, military chief

The gallery of battles,

The Dignitaries' room

These three rooms are devoted to the emperor as army chief and to his influence. In the first room, two sovereigns, the Qianlong Emperor (1736-1796) and the Xianfeng Emperor (1850-1863) are particularly highlighted. Here, we can discover Qianlong training in archery and Xianfeng riding, but also see their parade uniforms. It is also worth noting the Yao Wenhan scroll painted on 5 metres of silk, recounting the New Year's banquet offered to the armies of the "Eight Banners", a masterpiece of Chinese narrative painting from the second half of the eighteenth century.

The second room is the Ziguangge, a sort of gallery of battles that Qianlong wished to create after his victorious campaigns in Central Asia in the mid-eighteenth century. He commissioned the decoration from the Jesuit painters who worked in the imperial workshops, in particular the Milanese Castiglione and Attiret from France.

Using the original drawings, the emperor ordered copper engravings direct from France. A selection of these engravings, lent jointly by the musée du Louvre and the Forbidden City, are presented together with the original order, which is itself preserved in the Bibliothèque Nationale de France.

The third room opens with Lord Macartney's famous embassy of 1793 and a watercolour from the British Library associated with the 24 portraits of the dignitaries from the Royal Museum of Art and History, Brussels. These are followed by the dignitaries's gifts, preserved in the Forbidden City: Western textiles and glassware, Mughal jades, European clocks...

- Evocation of a temple

The Qing emperors remained attached to religious practices, especially Lamaism, as evidenced by a room dedicated to the display of polychrome gouache *thangka*, painted during the seventeenth and eighteenth centuries. Also on show are metal objects, altar fittings and two elephants of cloisonné enamel, and gilded-bronze icons from the same period emanating from the imperial collections. At the heart of this complex is the Ming Bodhisattva, a masterpiece from the Cernuschi Museum.

4- THE GARDEN

After leaving the halls of the Palace, we visit a garden. This last section illustrates the Qing's admiration for nature.

We walk through the garden, a private retreat for the emperor, where we can see the highlight, a lacquered screen offering a mythical evocation of the private garden of the Qianlong Emperor. This screen with sixteen carved panels of black lacquer highlighted with silver and gold leaf is almost 10 metres long. It depicts a traditional scene with sixteen *luohans* in mother-of-pearl and ivory on one side, and sixteen symbolic plants made with gold leaf on the reverse side. This remarkable piece has only once been shown outside China, at the Metropolitan Museum of New York, which financed its restoration.

There are also paintings, drawings and engravings depicting the history of other imperial gardens, including the series of Western Palaces. Also worth mentioning are the beautiful painting of the Qianlong Emperor enjoying a snowy landscape, and a miniature mountain carved in jade from Khotan bearing the inscription of the Qianlong Emperor.

We then discover the **intimate garden** of the Empress Cixi through black and white photographs taken by her nephew in 1904, providing a wonderful testimony of those years. The visit to the exhibition ends with an archival film in which we follow Emperor Puyi until the 1950s, when he rediscovers the imperial garden in which he who was the last emperor of China, spent his early childhood at the age of three.

EMBLEMATIC WORKS



Hongli hunting deer
Ink and colours on silk
Qing dynasty, Qianlong
period (1736--1795)
H.: 258 cm ; l: 171.8 cm
Beijing, Palace Museum, inv. 6495

This is a large painting on silk with highlights in colour, depicting the Qianlong Emperor (who was sovereign from 1736 to 1795, one of the longest reigns). Of Manchu origin, he was a keen hunter and in the autumn would regularly participate in great beats. On this scroll, we see him hunting a great stag in a typical northern Chinese setting. This work is at once poetic, descriptive and idealises the personality of the emperor: elegantly dressed, slender, he preserved a perfect youth throughout his reign.



Red sandalwood screen decorated with nine dragons highlighted in gold and silver.
Qing dynasty, Qianlong period (1736--1795)
H.: 100 cm ; L.: 274 cm ; l: 400 cm
Beijing, Palace Museum, inv. 21070955

Screens were an extremely symbolic piece of furniture at court. One would always be placed with great solemnity behind the emperor at official receptions, symbolically assuring the protection of the emperor. The emperor would always receive visitors facing the south and the harmful influences came from the north. This screen has an extremely symbolic representation: nine dragons depicted on nine successive panels. At their base one can see the five peaks of the universe, the waves that undulate around them and, at the top, the dragon, emblem of the emperor. The legendary animal ascends to heaven to call down the fertilising rain that would enable a fruitful agriculture. The Emperor of China was the “patron” of agriculture. During the 60-year reign of Qianlong, China doubled its population, from almost 180 million to 360 million people, making farming issues a major concern.



Portrait of the Empress Dowager Xiaozhuang
Ink and colours on silk
Qing dynasty, (1644 – 1911)
H.: 383 cm ; l: 243.5 cm
Beijing, Palace Museum, inv. 6379

This is one of the most beautiful portraits in the history of Chinese academic painting. Official portraits were often made for birthdays and then served in the temple of ancestors for post mortem cults. This is a portrait of a very strong personality: the mother of the first founder of the Qing Dynasty. After becoming Empress Dowager, she took care of the education of her grandson Kangxi, the second Qing ruler, who reigned 61 years from 1661 to 1722.

Of Mongolian origin, she gave him a highly original education for the time. The Kangxi Emperor assimilated the military legacy of the Manchus, a semi-nomadic civilisation that lived from hunting and had a strong warrior tradition, along with a Chinese heritage through administration, education, culture and knowledge. Thanks to his exceptional openness, he accepted the entry of Jesuits to the court and these brought him Western knowledge and technology. Added to these sensitivities, was the spirituality of the Mongol tradition conveyed by his grandmother.



Ceremonial robe (*longpao*) embroidered with gold dragons whirling between multicoloured silk motifs of bats, clouds and *shou* characters (longevity)

Silk

Qing dynasty, Qianlong period (1644--1911)

Total h.: 143 cm; l. 190 cm

Beijing, Palace Museum, inv. 41993

Court robes are not simply decorative: they are symbolic, liturgical robes that attest to the function of the wearer. Here, we see a robe for the emperor. The motifs are quite similar to those of the throne. There are the waves that are at the origin of the universe and, at the top, various symbols including the bat, whose name in Chinese sounds similar to the character for "longevity". The robe is thus the bearer of vows, of a destiny, and even, one might say, of a political programme. Yellow, which is the imperial colour during the Qing period (perhaps linked to the idea of the earth), attests to the supreme function of this garment. The previous dynasty, that of the Ming, (which ended in 1644) had chosen red as the imperial colour.

The Emperor wore this garment when he was exercising power.



Beauties at leisure, painted for prince Yinzhen (the future Yongzheng Emperor)

Ink and colours on silk

Qing dynasty, Yongzheng period (1723--1735)

H. 183 cm ; l. 98 cm

Beijing, Palace Museum, inv. 6458--2 9/12

Prince Yinzhen was one of the sons of Kangxi. Heir to the throne, he took power in 1722 under the name of Yongzheng. These portraits of concubines were produced at a time when Chinese civilisation was reaching the height of refinement. The arts were at the zenith of their refinement and elegance, and this is manifested especially in the depiction of feminine elegance. The emperors or imperial princes had one or more official wives and a number of concubines who were known for their elegance, physical beauty, but also for their great education. Through this set of extraordinary paintings, one can observe the elegance of these women in their ornaments, in the beauty of their clothes, in the features of their faces and also in their lifestyle. In their interiors, we can see antique objects attesting to the fact that they are women of culture. The concubines knew how to play music, and also used to write poems. This series includes twelve paintings that compete in terms of elegance.



“Treasure of the supreme emperor”, green jade and with the double dragon as grip
Qing dynasty, Qianlong period (1736 – 1795)
H.: 12.7 cm; l.: 12.7 cm
Beijing, Palace Museum, inv. 166714

Power in China was not exercised by words. We are not in the world of the Greek agora, the Roman forum or Western democracy. The Imperial Government worked through the brush. The emperor exercised his power by written reports and by commentaries. A studious man, he spent much of his morning reading reports about the organisation of his country. To endorse these reports, it was extremely important to affix the imperial seal in red ink. The seal would be placed at the beginning of the report and when two sheets were joined together. These seals varied according to function. For example, the “Respect the ancestors and honour heaven” seal was used for religious decrees. The seals were linked to the time of their use but also to the places. There was therefore a seal dedicated to the Yuanmingyuan Palace, another to the Palace of the Three Pure Clarities, and so on. The seal evolved and the emperor during his reign had himself called “Son of Heaven”, “Honoured by Heaven”, and other terms. The title used and the seal affixed thus enable historians to date the events. Finally, as an absolutely fundamental element, the seal could only be made from a sublime material: jade.



Portrait of Hongli (Qianlong emperor) examining antiques by Yao Wenhan
Ink and colour highlights on paper
Qing dynasty, Qianlong period, (1736--1795) H.:
47.2 cm; L.: 76.5 cm
Beijing, Palace Museum, inv. 6491

China is a civilisation based on memory for which origins are as important as actuality. One of the functions of the emperors was to maintain the link with the ancestors and the Qing were particularly attached to ancient traditions.

The emperor collected all the testimonies of history in his palace. Thanks to his collection of antiques, he was able to recall the history of those who preceded him and this helped him to govern well. Works of art, antique objects, were loaded with the richness of the past. They were fundamental elements of power attesting to the heavenly mandate of the emperor. In this work, Qianlong is shown sitting on a *kang* as was traditionally done at the time of the Song. He is presented with objects – antique works of jade, porcelain, bronze – and the servant serves tea. The composition borrows from a painting that had been realised during the Song dynasty (eleventh - twelfth century).

The objects in this painting are all identifiable through the current collections of the Imperial Palace. This painting greatly pleased the emperor, to the extent that he had it copied seven times. There are more or less coloured versions, but the one in the exhibition is the original and most highly regarded version.



Cizhou ceramic pillow decorated with a poem by the Qianlong Emperor and a pearly glass decor of flowers
 Song dynasty
 H.: 12.6 cm
 Upper part: 33.4 x 29.9 cm
 Base: 29.9 x 25.7 cm
 Beijing, Palace Museum, inv. 143144

The Qianlong Emperor was, together with Kangxi, one of the most important emperors of the Qing Dynasty. Not only did he employ a considerable number of scholars to catalogue the archives of the Palace, but also ordered them to collect and catalogue the objects in his collections.

On the objects he found most appealing, he had personal inscriptions and often poems engraved. A passionate fan of poetry, he himself wrote some 42,000 poems during his lifetime. This pillow from the twelfth century is an object of popular origin. Made of stoneware in imitation of porcelain, it has a coating of a type used for tin-glazed faience. The emperor was charmed by this depiction of an engraved lotus, and had a poem added testifying to the interest he had in the object.



Ladies in the garden

Tieluo painting (inserted in an openwork partition)

Qing dynasty, Qianlong period (1736--1795)

H.: 308 cm; l: 333 cm

Beijing, Palace Museum, inv. 198913

This painting illustrates a moving scene. There are few testimonies of private moments at court, but this is one of them. It depicts the everyday side of life. We are in an optical illusion no doubt inherited from a Western influence through the construction of perspective architecture. Intimate in tone, the scene depicts young imperial princes and two elegant ladies. The impression is that of entering a palace in the middle of the eighteenth century; a rare moment. This unpublished work is offered to the public like a snapshot, an immortalised moment of daily life.



Prince Yinzhen (the future Yongzheng Emperor) reading a book
Qing dynasty, (1644--1911)
H. 42 cm, l. 34.2 cm
Beijing, Palace Museum, inv. 6447

This image is very little known. It shows the Yongzheng Emperor before his reign, as the young Prince Yinzhen. He sits on a *kang*, the special bed reserved for the private life of the emperor for study, reading, studying antiques, and so on. Intimate in style, this portrait portrays him as a scholar. He is reading, dressed in a simple garment.



Opera costume: amber-coloured satin overgarment
Qing dynasty, (1644--1911)
H.: 149 cm ; L.: 174 cm
Beijing, Palace Museum, inv. 215542

Calligraphy, music, painting and opera were the four pillars of traditional Chinese culture. Chinese opera was very popular and differs from Western opera by its lack of sets. It is the strength of the costumes and the acting that makes it possible to bring the audience into the story. The robe presented here is of great beauty, and makes the actor wearing it a creature halfway between tiger and man.

Chinese culture is nourished by hybrid beings and chimeras. This fantastic costume emanates a strong dreamlike and imaginary force. It is a piece that has never been shown in an exhibition abroad before and which demonstrates the inventive strength of Chinese opera, also known as Beijing Opera.



Yao Wenhan

Detail of the *New Year's banquet at the pavilion of Purple Clarity*

Qing dynasty, Qianlong period, (1736 – 1795)

H.: 45.8 cm; l.: 486.5 cm

Beijing, Palace Museum, inv. 8242

This work is one of the great reporting scrolls that the court regularly commissioned. The court could draw on a department of painters whose mission was to record the great episodes of court life on rolls that could measure between 5 and 20 metres in length. Subjects might include the emperor's travels in the south or hunting Mulan in the autumn. On this particular scroll, one can observe one of the most important celebrations in the Chinese year: the New Year. Composed in like manner to a film, it rolls out the event over a length of nearly 5 metres. It includes a beautiful skating scene featuring soldiers from the Eight Banners. Carrying the flag of their Banner, they skate before the court and the officials.



Plate decorated with mallow flowers in painted enamel, bearing the mark of the Kangxi Qing dynasty, Kangxi period (1662--1722)
Beijing, Palace Museum, inv. 116758

This work is made of enamelled metal. From the thirteenth and fourteenth centuries, China built on the Western tradition gained from Byzantium. The Chinese learned to master the work of enamel on metal, called *cloisonné*. At the end of the seventeenth and the beginning of the eighteenth century, thanks to the presence of the Jesuits at the Court, new colours were introduced from the West: arsenic white and Cassius purple, a kind of pink that came from Holland. Through its beauty and brilliance of colours, this dish testifies to these influences. The meeting between Western know-how and Chinese technique has led to a real masterpiece here. This object is representative of a phase lasting only a very short period from 1700, and which from 1730 led to an excess of decoration.



Hardwood screen decorated with the effigies of sixteen jade *luohan*
Zitan wood, lacquer, jade and gold paint
Qing dynasty, Qianlong period, (1736--1795)
H. 213 cm ; l. 939 cm
Beijing, Palace Museum, inv. 198952

This legendary screen has sixteen panels. It was restored five years ago in collaboration with American researchers and was presented at the end of the project at the Metropolitan Museum in New York.

The lacquered work is based on a special iconography: that of the sixteen *luohans*. These monks entered the traditional canon of Buddhist worship. Their first representations date from the period of great painters at the end of the Tang Dynasty, such as Wu Daozi. These almost caricatured images are emblematic of the different categories of *luohans*. There exists an ancient monument where these portraits were carved in stone.

In his wish to create an archive of current and ancestral works of art, the Qianlong Emperor ordered the copy of these portraits on a screen intended for his personal garden.

Displayed exclusively in Monaco, the work will return to the imperial collections and will not be loaned again.

The screen decorated with figures of *luohans* in mother-of-pearl and ivory on one side, presents sixteen symbolic plants made using gold leaf on its reverse. It is a sublime and monumental object (almost 10 metres long), and certainly the most beautiful lacquer masterpiece of Qing China.



Hongli (the Qianlong Emperor) rejoicing in a timely snowfall
Qing dynasty, Qianlong period, (1736--1795)
H.: 303 cm ; l.: 206 cm
Beijing, Palace Museum, inv. 6478

This is a large painting that the sovereign sought to have recorded by his memorialists. It is an official, academic, and therefore unsigned work. There are three dimensions in this painting, which were certainly worked on by three specialist painters: first of all one can distinguish the landscape details in the upper part. At the time, the art of landscape was a technique mastered by the palace painters and bears the name of *shanshui* (the painting of rivers and mountains). The painting probably depicts the fragrant hills north of Beijing, possibly at the New Year.

At the centre of the work, we see the painting of architecture, called *Qong bi*, which dominated this section. Realised in straight lines with a ruler, the palaces and pavilions are succeed each other in the middle of the gardens.

Finally, the painting of characters, *Xalou*, adds a final touch. And at the heart of this snowy universe, we find the emperor in a pavilion, meditating.

THE EXHIBITION SETTING

The exhibition design has been undertaken by the Grimaldi Forum Study and Design Office, based on an original idea by the curator of the exhibition.

The basic project involved a major task, that of providing a setting for the premise of the exhibition, which was based on a variety of objects of varying importance around the same subject: court life at the Forbidden City under the last feudal dynasty, the Qing.

Very quickly, the main idea developed to make the public enter the Palace which naturally led to a rigorous organisation of space, the use of red for the long corridors, borrowing from the emblematic red walls of the Forbidden City and some elements recalling the architecture of the site, such as the enclosing grey “wall” standing 5.50 m in height, the transition from one space to another evoked by three significant doors marking the entrance to the “Forbidden City”, are references that echo the Forbidden City.

The public walks through majestic volumes, and the height of the fabric partitions varying from 3.50m to 5.50m reinforces this effect. The layout emphasises long perspective views from one room to another, especially in the space dedicated to conquests, where the great painting depicting the Daoguang Emperor on horseback, wearing ceremonial armour hangs at the end.

Each room is decorated with themes identified by a range of colours, which punctuate the exhibition: ochre for ancestors, amethyst for the throne, emperors and empresses, sky blue for scholars, calligraphy, the porcelain cabinet, the decorative arts cabinet, the music room and the theatre. Orange is used for the parts devoted to the Emperor as military leader, for the conquests and tributes. A Parma-blue tone has been adopted for the Buddhist temple turning towards a deeper blue for the space devoted to the gardens. A final section will be dedicated to meditation. After leaving the halls of the Palace, we will go out into a garden. This change of atmosphere will be underlined by the carpet that breaks the atmosphere between the exterior, which is of a beige colour, and the interior, the colour of stone and similar to that of the Palace.

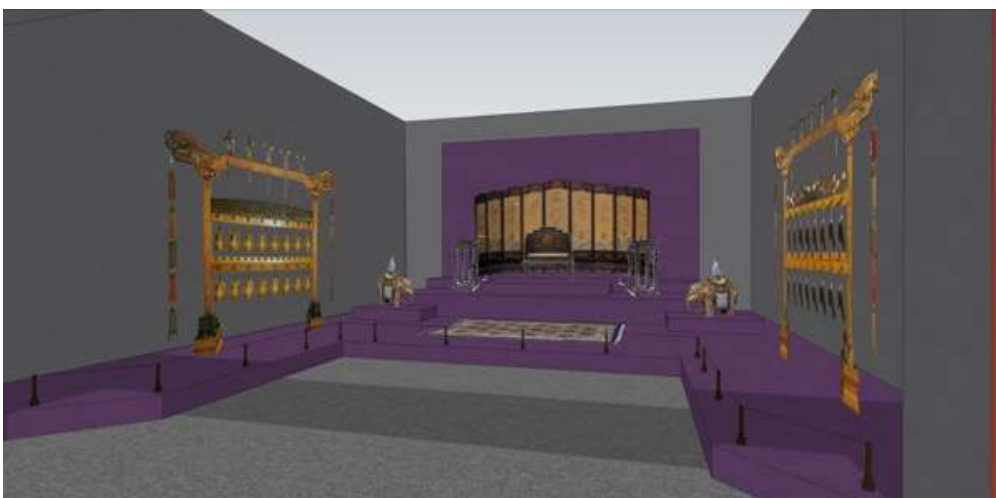
A room that can accommodate approximately 60 people will immerse the visitor in the heart of an informative film of extraordinary interest that will transport us into the mazes of this fascinating Forbidden City in a midnight-blue atmosphere. In the same way, we have also added other modes of perception of the subject, meeting the expectations of every public, while at the same time strengthening the various aspects of the exhibition: *didactic* (animated displays of works and videos), *immersive*, with the projection of the film entitled “The Palace for the Son of Heaven” lasting 21 minutes, and *playful* (tactile tables). Every visitor to Monaco can experience a visit to the Forbidden City as he likes!



Room of the Manchus



Room of the astronomers



Throne room



Room of the Emperors and Empresses



Calligraphy room



Military chief and conquests room



Tributes room



Buddhist temple room

INTRODUCTION TO THE CURATORS



-- Jean--Paul Desroches

Exhibition curator, Honorary General Curator of Heritage

1) How will the exhibition of the Grimaldi Forum on the Forbidden City constitute a major event?

We already know that the Forbidden City works only with major cultural institutions in terms of exhibitions: with the Metropolitan of New York, the British Museum and more recently with the Louvre... And this summer it will be the turn of the Grimaldi Forum in Monaco! This exhibition will be truly unprecedented in its form and content: it is the first time that more than 3,000 m² will be devoted to this theme, with such a large number of masterpieces.

And in choosing to shed some light on the particular taste that developed at the Imperial Court, the exhibition will penetrate the private and intimate life of the emperors and empresses, unveiled here in the West with so much detail and with a real didactic effort.

1) Why did you choose to examine the last Imperial dynasty, the Qing?

This is undoubtedly the period of greatest Chinese apogee. Through the three great Emperors Kangxi (1662-1722), Yongzheng (1723-1735) and Qianlong (1736-1795), these 150 years of history condense all the power of China from an economic, military, artistic and cultural point of view.

2) Among the high-quality works you mention, what will be on display in Monaco?

Firstly I would mention a large lacquered screen of sixteen panels of a remarkable quality, which has only left China once when it went to the Metropolitan just after its restoration, but also the famous rolls of the Concubines of the Yongzheng Emperor. And I would like to mention the large, almost 3.80-metre high painting depicting the grandmother of the Kangxi Emperor, Empress Xiaozhuang, an exceptional woman of Mongolian origin who imposed herself and influenced the course of the following, as well as leaving a permanent mark on the destiny of the Qing by establishing her grandson as emperor.

Jean--Paul Desroches is an Honorary Professor at the École du Louvre, after having held the Chair in Far Eastern Arts for twenty years.

Honorary General Curator of Heritage. He was in charge of the Chinese section at the Musée Guimet from 1977 to 2011.

An archaeologist by training, he has participated in underwater excavations in the China Sea since 1988.

In 1994, following the making of a CD-ROM about these excavations, he obtained a Milia d'or in Cannes. In 1999, he established the National Museum of Filipino People in Manila.

From 2000 to 2012, he was the director of the French Archaeological Mission in Mongolia, working every summer at the site of the Gol Mod princely necropolis, a project that has enjoyed the constant support of the Grimaldi Forum.

In 2005, at the end of his research, the Academy of Sciences of Mongolia awarded him the title of Doctor Honoris Causa.

In 2006, he became Vice President of Mongolian Cultural Heritage.

He has been the curator of numerous exhibitions around the world: New York, São Paulo, Tokyo, Beijing, Hong Kong, Berlin, Madrid etc... And especially in Monaco at the Grimaldi Forum in 2001 where he presented "China, the century of the first emperor", followed in 2004 by "China, treasures of everyday life", in 2010 by "Kyoto, Tokyo from the Samurai to Manga", and in 2011 by the exhibition "The Forbidden City in the Louvre".

On the occasion of the fiftieth anniversary of diplomatic relations between France and China, in 2014 he organised the exhibition entitled "Tea and Wine" in Beijing, whose catalogue won a prize at the Frankfurt Fair. In 2015, he presented an exhibition entitled "Marco Polo in Montreal", and in 2016 "Horses and Men, the collection of Emile Hermès". He is currently working on the preparation of the New National Museum of Malaysia in Kuala Lumpur.

He is the author of many books, the most recent of which is "Two Americans in Paris, A Quest for Asian Art". Editions Liénart, Paris 2016.



Wang Yuegong

Director of the department of Palace Life and Imperial Ritual, the Palace Museum, Beijing

1) How was the choice of works for the Grimaldi Forum exhibition made?

To illustrate the central theme of this exhibition in Monaco, we focused on two approaches that are of interest to the broadest audience: the history of China and the art of the Imperial Court. It is for this reason that we have chosen works that are very representative of life at the Emperors' court within the Forbidden City.

Of the 200 objects we will lend for this exhibition, our choice has concentrated on perfect illustrations of Manchu art and traditions as they were lived at the Imperial Court. Among the most famous masterpieces that will be visible in Monaco, I will mention the painting depicting the Qianlong Emperor hunting deer. This work is very revealing of the importance of hunting in the imperial Manchu tradition. One can speak of an emblematic ritual painting of the Qing dynasty, given that each year, in the autumn, the Emperor at the time participated in these hunts, which he had to be sure not to miss in any circumstance.

2) Do you have any particular expectations of the Western public?

We hope of course that this exhibition in Monaco arouses much interest and curiosity on the part of the Western public with regard to the Forbidden City. As soon as we began our work of preparation and research with Professor Jean-Paul Desroches, the European co-curator of this exhibition, we immediately supported his idea of highlighting the life of the Imperial Court during the Qing dynasty. But we also wanted to widen the Western public's vision by enriching the initial choice of selected works with some objects from other periods, still of very high quality and just as revealing of the greatness of the history and the artistic development of China. For us, it was important to add this dimension to the exhibition...

3) For the Museum of the Forbidden City, is this exhibition synonymous with the standing of your institution and of Chinese culture in general?

This exhibition in Monaco is a great opportunity for us. Of course the Principality is a small, independent and sovereign country, but it nevertheless offers an opportunity to show all the wealth of Chinese culture in such an international place. As you know, another exhibition, this time Monegasque, will be hosted in the Forbidden City in 2018, which will reveal all the culture of the Principality to the Chinese public. Our Museum can only welcome this constructive role it has in fulfilling a splendid mission of cultural exchange between the two countries.

Wang Yuegong also serves as director of the Institute for the Study of the Traditional Court Opera and as Deputy Director of the Institute for Research on the Legacy of Tibetan Buddhism. He is an associate professor.

Born in 1969 in Beijing, he joined the Art History Department of the Zhejiang Institute of Fine Arts in 1987, now the Academy of Fine Arts of China, where he graduated in 1991. He then entered the Department of Exhibitions of the Imperial Palace Museum in Beijing.

His first field of expertise concerns Tibetan Buddhism. Since the 1990s, he has documented and classified more than eight thousand statues for the Institute for Research on the Legacy of Tibetan Buddhism, recording their name, period, style and origin, which made it possible to establish a scientific basis. He has published books and other reference materials about them in order to make available all the data concerning them and to disseminate their value in greater detail to the community of researchers from all over the world. His other area of interest is the history of the Imperial Court during the Qing dynasty. His research aims to deepen the knowledge of the history of the institutions of the imperial court, life at the palace and the material culture of the dynasty. In recent years, as part of his work on traditional court opera, he has directed the classification of opera costumes and ornaments preserved in the museum's collections, and has conducted several research projects making it possible to improve knowledge about these, such as their use in the Qing court, the opera performances conducted there and their development.

Wang Yuegong has extensive experience in curating exhibitions. He has appealed to a broad public with numerous exhibitions with a strong academic content, including "Imperial Packing Art of the Qing Dynasty" (Beijing, 1999), "Golden Treasures of the Palace Museum" (Japan, 2000), "Lightness of Essence – Tibetan Buddhism Relics of the Palace Museum" (Macau, 2003), "Harmony and Integrity: The Yongzheng Emperor and his Times" (Taiwan, 2009), "Imperial Splendour: Art and Life in the Forbidden City" (Germany, 2012). As an international institution, the Palace Museum has engaged in numerous collaborations with international players in the cultural and heritage sector, and in this regard, Wang Yuegong has coordinated partnerships with the World Monuments Fund (WMF), the China Foundation for Cultural Heritage Conservation (CHF) and the Cartier Foundation for Contemporary Art.

He is also the author of several books:

The figure of Vimalakīrti in Buddhist art (Fojiao meishu zhong de Weimoji ticaishidu), 2004 ;

The complete collection of works in the Palace Museum – Statues of Tibetan Buddhism (文物珍品全集——藏传佛教造像卷 *Gugong bowuyuan cang wenwu zhenpin*

quanji – Zangchuan Fojiao zaoxiang juan), Shangwu yinshuguan, 2003 ;

The complete collection of works in the Palace Museum – Thangka of Tibetan Buddhism (文物珍品全集——藏传佛教唐卡卷, *Gugong bowuyuan cang wenwu zhenpin quanji – Zangchuan Fojiao tangka juan*), Shangwu yinshuguan, 2002 ;

Study of the statues from the esoteric Buddhist school of Feilafeng at Hangzhou under the Yuan dynasty (飞来峰佛教密宗造像之研究 *Yuandai Hangzhou Feilafeng Foxiang mizong zaoxiang zhi yanjiu*); *New art* (新美术 *Xin meishu*), 1998 ;

Concerning the "Cleaning the elephant" and "Washing the elephant" rolls « Saoxiang tu » yu « Xixiang tu » manshuo), 1995 ;

The Forbidden City (Zijin Cheng), 1995.

LIST OF LENDERS

CHINA

The Palace Museum, Beijing

BELGIUM

Musées royaux d'Art et d'Histoire, Brussels

Musée de Chine -- Missions de Scheut, Brussels

Bibliothèque royale de Belgique, Brussels

FRANCE

Musée des Beaux--Arts de Dole

Paris, Musée du Louvre

Paris, Musée Cernuschi, Musée des Arts de l'Asie de la Ville de Paris

Paris, Musée de l'Armée

Paris, Bibliothèque nationale de France

Le Mans, Musée de Tessé

Marseille, Laboratoire d'Astronomie

SWITZERLAND

Rietberg Museum, Zurich

USA

Arthur M. Sackler Gallery, Smithsonian Institution, Washington

UK

Victoria and Albert Museum, London

The British Library, London

Collection Samuel Myers

CHRONOLOGY

1661

CHINA

2 February: Fulin, the first Qing emperor, dies of smallpox; Xuanye (1654 - 1722) succeeds him and reigns under the name of Kangxi (r. 1662 - 1722).

ENGLAND

After the death of Oliver Cromwell in 1658, the monarchy (Charles II), the Anglican Church and Parliament are re-established in 1660.

FRANCE

With the death of Cardinal Mazarin, Louis XIV (r. 1643 -- 1715) takes personal charge of government.

1662

CHINA

Dutch merchants are expelled from the island of Taiwan by loyalist Ming forces. Despite the fact that their leader Zheng Chenggong (Koxinga) dies in June 1662, his heirs defy the Manchus and hold Taiwan for another two decades. The Kangxi Emperor orders the evacuation of the coast of South China in a drive to suppress piracy.

1682

RUSSIA

The reign of Peter the Great begins (1682 - 1725). He embarks on a programme of "Westernisation", extends the empire in the Baltic region and moves against the Turks and the nomadic tribes of Central Asia.

1683

CHINA

The taking of Taiwan from the control of loyalist Ming forces marks the end of the Manchu conquest. The ban on maritime commerce imposed in 1655 is lifted.

IN EUROPE at Vienna, the Ottomans are driven back by the Habsburg forces and their allies, marking the end of the Ottoman invasion in Central Europe.

1689

CHINA

The Treaty of Nerchinsk settles the Sino-Russian border in North Asia.

1690

ENGLAND

John Locke's *Two Treatises of Government* is published, laying down the principle of individual rights outside the state; these ideas are later adopted by the American colonies in their move for independence.

1691

CHINA

The Kalkha Mongols submit to the Qing at Dolon Nor, adding what is now Mongolia to the Empire of China.

1696

CHINA

In Jao Modo, the Qing forces led by the Kangxi Emperor defeat the Zunghar Mongols under Galdan.

1701

MONACO

On 3 January, Louis I the Prince sovereign dies in Rome of (1642-1701) during an Embassy to the Holy See.

1707

BRITAIN

The Act of Union joins England and Scotland to form Great Britain.

1711

CHINA

The Mongols of Torghut (known as Kalmucks by the Russians), who had migrated to the pastures along the Volga and other rivers in the late sixteenth and early seventeenth centuries, return to their former lands by accepting the seigniorship of the Qing.

1715

FRANCE

Louis XV (r. 1715 - 74) accedes to the throne; his ministers try to rationalise the tax system and the traditional systems of privilege on which it relies.

1720

CHINA

A Zunghar invasion of Lhasa incites the Qing forces to intervene and establish a military garrison in the Tibetan capital; this marks the beginning of a Qing protectorate over Tibet.

1722

CHINA

Yinzheng (1678 - 1735) succeeds on the death of his father and reigns as Emperor Yongzheng (r. 1723 - 35). He cuts off eastern Tibet and attaches it administratively to the Sichuan Province.

1748

FRANCE

Montesquieu's *The Spirit of the Laws* is published, advocating the separation and balances of powers as a defence against absolutism.

1759

CHINA

The Qing forces successfully subdue the Zunghar Mongols and complete the penetration of today's Xinjiang by the Qing. The territory of the Qing Empire reaches its greatest extension.

1760

CHINA

The courts limit European trade to one port, Canton (Guangzhou). Foreigners are allowed to reside in Canton during the trading season but must deal exclusively with designated Hong Chinese merchants. This is the "Canton system" in trade.

1762

FRANCE

Rousseau's *Social Contract* is published. Even though the notion of general will is not immediately popular, this work would influence political theorists.

RUSSIA

Catherine the Great (1762-96) reigns over Russia and continues the process begun by Peter the Great, successfully absorbing the neighbouring regions to the west and south, which were Polish or Turkish. Domestically, as one of the most remarkable of the "enlightened despots", she greatly increases cultural exchanges with Western Europe.

1768

BRITAIN

Captain James Cook (1728 -- 1779) begins his first voyage. Before his return (1771) he will have explored the coast of New Zealand and part of "New Holland" (Australia).

1769

BRITAIN

The Watt steam engine and Arkwright's water frame (a continuous spinning machine) mark significant advances in the exploitation of energy from non-human resources. These are the first steps in the Industrial Revolution.

1774

FRANCE

Louis XVI (r. 1774 -- 93) becomes king. With his ministers, he seeks to reform the fiscal system, thus provoking the resistance of the nobles and the convocation of the States General (1789).

1776

CHINA

In the process of building the *Complete Library of the Four Treasures* (Siku quanshu), an important project to collect, publish and reproduce the best writings of the classics, history, philosophy and belles lettres, some writings are declared politically suspect. The Qianlong Emperor orders a massive purge that has been called the "Intellectual Inquisition" (1776 -- 82).

BRITAIN

The Declaration of Independence leads to the intensification of British attacks on the American colonies during the American Revolution. Adam Smith's *The Wealth of Nations* is published.

1780

CHINA

The Third Panchen Lama visits the Qianlong Emperor in his summer villa in Rehe (the present Chengde).

1788

CHINA

The Qianlong Emperor responds to a demand by the Vietnamese leader Lê and sends an army to restore him to the throne. After the military setback of the army, Qing recognises the Nguyen as the legitimate leader of Vietnam.

1789

FRANCE

The French Revolution begins with a meeting of the Estates-General in Paris. In August, the National Assembly publishes the Declaration of the Rights of Man and of the Citizen, which records the rights of man and duties of citizens, including freedom of expression, press, assembly and religion.

1790

CHINA

Qing troops are mobilised to defend Tibet from the assault of the Gurkhas in Nepal. The campaign is successful and makes Nepal a tributary state (1792).

1792

FRANCE

The First French Republic is proclaimed.

1793

CHINA

Lord Macartney is head of the British embassy at the Qing court, which proves to be a failed mission.

1795

CHINA

The White Lotus Uprising breaks out in the mountainous region of the Han River, a border region incorporated into the administrative framework. The rebellion continues until 1804.

1795

CHINA

The Qianlong Emperor abdicates.

1796

CHINA

On 9 February, Jiaqing, son of Qianlong, ascends the throne following the abdication of his father and becomes the 7th Qing emperor.

1799

FRANCE

On 9 November, the coup of 18 Brumaire enables Bonaparte to gain power. On 18 May 1804, he is proclaimed emperor of the French and consecrated on 2 December by Pope Pius VII in Notre-Dame.

1821

CHINA

On 18 July, Daoguang, son of Jiaqing, ascends the throne and becomes the 8th Qing emperor.

1839

CHINA

On 3 June 3, Lin Zexu, Governor General, burns boxes of opium in Canton, triggering the first Opium War, which ends with the Treaty of Nanking in 1842.

1851

CHINA

On 22 August 22, Xian Feng, son of Daoguang, ascends the throne and becomes the 9th Qing emperor.

1851

FRANCE

On 2 December, Louis-Napoleon Bonaparte's coup enabled him to pass from status of prince-president to that of emperor of the French.

1856

CHINA-- EUROPE

On 23 October, the second opium war breaks out. Five thousand British soldiers besiege Canton, followed on 17 July 1860 by the disembarkation of the French and British armies on Chinese soil. On 13 October, the city of Beijing falls. On 18 October, the Summer Palace is set on fire.

MONACO

The Société des Bains de Mer is created as well as the Casino. Several hotels are built on the plateau of Spélugues which in 1866 is given the name of Monte-Carlo (Mont Charles, from the name of the reigning prince).

1861

MONACO

Treaty between France and Monaco marking the recognition of the independence of Monaco.

1861-- 1908

CHINA

From 11 November 1861, Empress Dowager Cixi exercises power. The concubine of Xianfeng, she gives birth to a son who will become Emperor Tongzhi (1861-1875) and then installs her nephew on the throne under the title of Emperor Guangxu (1875-1908).

1889

MONACO

On 10 September, Albert I (1848-1922), dubbed the Navigator Prince, becomes the Sovereign Prince of the Principality of Monaco.

1898

CHINA

Between 11 June and 21 September, with the help of Kang Youwei, the young Guangxu launches a movement of political, educational and cultural reform called "The Hundred Day Reform".

1899

CHINA

On 2 November, the Boxer revolt breaks out, manipulated by Cixi against the foreign legations, leading to the siege of Beijing and the victory of the Allies (Germany, Austria-Hungary, United States, France, Italy, Japan, United Kingdom and Russia).

1908--1911

CHINA

On 2 December, 1908 Puyi is crowned while he a child of 2 years and 10 months. The day after his appointment, Guangzu dies. General Xuan Shikai is called on to quell an uprising on 10 October 1911, but turns against the imperial power and forces the young Puyi to abdicate on 12 February 1912, ending the Qing dynasty. Puyi dies in Beijing on 17 October 1967.

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The Manchus



Ceramic group

Terracotta

Tang dynasty, (600--800)

Yurt: H. 20 cm, diam. 23.3 cm

lute player: H. 10,3 cm; horse: H.

17.5 cm, L. 18 cm; horseman: H.

17.5 cm.

Brussels, Musées royaux d'Art et d'Histoire, CH.2092

© MRAH, Brussels



Helmet and armour of the Manchu Eight Banner troops

Silk decorated with copper, leather

Qing dynasty, Qianlong period (1736--1795)

Jacket: L.74 cm, skirt: L. 76 cm; helmet: H. 60 cm, diam. 23 cm

Beijing, Palace Museum, inv. 171991--1/73110

© The Palace Museum

The Astronomers



Astronomical instrument

Gilt copper

Qing dynasty, Qianlong period (1736--1795)

Overall h.: 72 cm; Diam.: 39 cm

Beijing, Palace Museum, inv. 141709

© **The Palace Museum**



The Astronomers or Jesuits teaching mathematics and astronomy to the Chinese (Third in the series of Hangings of the history of the Chinese Emperor)

Wool and silk tapestry

Manufacture de Beauvais, 1722-1734

320 x 398 cm

Le Mans, musée de Tessé, Inv. 1928.18.1.19.0

© **Musées du Mans**

The temple of the ancestors



Portrait of Shang Kexi (dec.1676)

Ink and colours on silk

Qing dynasty, (1644--1911) 248,9

× 117,5 cm (image)

386,7 × 140 cm (rouleau)

©Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution,

Washington, D.C.: Purchase — Smithsonian Collections Acquisition Program and partial gift of Richard G. Pritzlaff, inv. S 1991.81



Portrait of a Manchu princess (the empress's lady of honour)

Ink and colours on silk,

Qing dynasty, (1644--1911)

188.9 x 98.4 cm (image)

353 x 135 cm (roll)

©Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution,

Washington, D.C.: Purchase — Smithsonian Collections Acquisition Program and partial gift of Richard G. Pritzlaff, inv. S 1991.76

The throne room



Throne with sculpted floral motifs

Red sandalwood and Harland's box

Qing dynasty, Qianlong period, (1736--1795)

H.: 113 cm ; L.: 108.5 cm ; l. 79.5 cm

Beijing, Palace Museum, inv. 20465

© The Palace Museum



Lithophone. *Bianqing* carillon of 16 musical stones decorated with dragon and cloud motifs

Wood and et nephrite

Qing dynasty, (1644--1911)

H.: 350 cm; l.: 350 cm

Beijing, Palace Museum, inv. 169354--1--15/15

© The Palace Museum

Emperors and empresses



Portrait of the Kangxi Emperor in a ceremonial robe

Ink and colours on silk

Qing dynasty, Kangxi period (1662--1722)

Painting: H. 267.5 cm, l. 190 cm

Roll: H. 405 cm, l. 265 cm

Beijing, Palace Museum, inv. 6400

© The Palace Museum



Attributed to Jean--Denis Attiret

Portrait bust of a concubine

Oil on paper

Circa 1750--60

53 x 41 cm

Dole, Musée des Beaux--Arts, inv. 2001.5.1

© Musée des Beaux--Arts de Dole,
cl. Jean--Loup Mathieu



Robe

Embroidered silk, silk and gold threads, coral and pearls

Qing dynasty, c. 1870--1911

144.7 x 199.5 cm

London, Victoria & Albert Museum, inv. T.253--1967

© Victoria and Albert Museum

Calligraphy, scholars



(Detail)

Wang Jian

At the source of the mountains and rivers, after Dong Yuan

Qing dynasty, (1644 – 1911)

L.: 427.2 cm; l.: 24.2 cm

Beijing, Palace Museum, inv. 4907

© The Palace Museum



"Treasure of the supreme emperor" seal in green jade and with double dragon grip

Qing dynasty, Qianlong period (1736 – 1795)

Beijing, Palace Museum

© The Palace Museum

The cabinet of curiosities



Celestial horse

Jade

Jin dynasty

H. 4.2cm, l.7.8cm, L. 2.6 cm

Beijing, Palace Museum, inv. 8709

© The Palace Museum



Portrait of Hongli (Qianlong emperor) examining antiques

Palace workshop

Ink and colour highlights on paper

Qing dynasty, Qianlong period, (1736--1795)

Beijing, Palace Museum, inv. 6491

© The Palace Museum

The porcelain cabinet



Rectangular box

Porcelain

Ming dynasty, Longqing period (1567 -- 1572)

H: 12.5 cm; l.: 32.5 cm; d.: 23 cm

Paris, Musée Cernuschi, M.C. 2720

© Musée Cernuschi, Musée des Arts de l'Asie de la Ville de Paris / Roger-Viollet

A specific dossier is available upon request for all use on social networks.



Three-footed incense burner with interlacing stems and hibiscus flowers

Longquan porcelain under celadon glaze

Song dynasty

H.: 15.8 cm

Diam. of top: 21.1 cm

Diam. of base: 18 cm

Beijing, Palace Museum, inv. 143048

© The Palace Museum

Private life of the emperor



Ladies in a garden

Palace workshop

Qing dynasty, Qianlong period (1736--1795)

Beijing, Museum of the Forbidden City

© The Palace Museum



Plate decorated with mallow flowers in painted enamel

Qing dynasty, Kangxi period (1662--1722)

Beijing, Museum of the Forbidden City

© The Palace Museum



Satin opera costume

Qing dynasty, (1644--1911)

Beijing, Museum of the Forbidden City

© The Palace Museum

The emperor as military chief



Yao Wenhan

New Year banquet at the pavilion of Purple Clarity

Qing dynasty, Qianlong period, (1736 – 1795)

Image: H: 45.8 cm, L.: 486.5 cm

roll: 47.2 x 580 cm

Beijing, Palace Museum, inv. 8242

© The Palace Museum

Conquests



The Daoguang emperor (grand-son of Qianlong) on horseback wearing ceremonial armour

Palace workshop

Ink and colours on silk

Qing dynasty, (1644 – 1911)

Image: H.: 347 cm, l.: 282 cm

Roll: 410 x 329cm

Beijing, Palace Museum, inv. 6570

© The Palace Museum



Military parade uniform of the Qianlong emperor

Steel, tin, gold, silk, velvet, stones and fur, 1758

H.: 220 cm ; l : 80 cm

Paris, musée de l'armée, G 749

Press office/Musée de l'Armée © Paris --Musée de l'Armée, Dist. RMN--Grand Palais/ Emilie Cambier / Pascal Segrette

Image to be published no larger than 1/4 page without prior agreement of RMN

Tributes



Clock in the form of a pavilion, with a niche in the form of an open window with rolled-up curtain, ape-like figures with white heads

Gilt bronze

Qing dynasty, (1644 – 1911)

H.: 106 cm ; l: 43 cm ; d: 28.5 cm

Beijing, Palace Museum, inv. 183150

© The Palace Museum



Dagger with sculpted handle decorated with a flower and its sheath

Jade, gold plate

Qing dynasty, (1644 – 1911)

L: 35.9 cm

Beijing, Palace Museum, inv. 170610

© The Palace Museum

Buddhist temple



Bodhisattva

Gilt bronze

Ming dynasty, Yongle period, (1403--1424)

H.: 133 cm ; l: 66.5 cm ; d.: 44 cm

Paris, Musée Cernuschi, M.C. 5173

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Altar object

cloisonné enamel

Qing dynasty, Qianlong period (1736--1795)

Beijing, Palace Museum, inv. 200662--1--5/5

© The Palace Museum

The private garden



Prince Yongrong (1744 - 1790)

Landscape

Ink and colours on silk

1779

Image: 214 x 56 cm;

Roll: 265 x 70 cm

Zürich, Museum Rietberg, gift of Charles A. Drenowatz, RCH 1166

© Museum Reitberg Zurich / photo: Rainer Wolfsberger



Cixi, empress dowager of China (1835 – 1908)

Photographs of 1903--1904

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THE GRIMALDI FORUM – PRACTICAL INFORMATION

“The Forbidden City in Monaco. Imperial court life in China” is produced by the Grimaldi Forum Monaco and enjoys the support of the Compagnie Monégasque de Banque (CMB), SOTHEBY’S, GALAXY ENTERTAINMENT GROUP and d’AMICO.

Curators: Jean--Paul Desroches and Wang Yuegong

Layout: Grimaldi Forum Monaco

Venue: Espace Ravel du Grimaldi Forum
Monaco 10, avenue Princesse Grace -- 98000
Monaco

Website: www.grimaldiform.com

GRIMALDI FORUM EVENTS, a free app available from the App store and Google Play



The Grimaldi Forum Monaco



@Grimaldi_Forum

Dates: from 14 July to 10 September 2017

Opening times: Daily from 10 a.m. to 8 p.m.. Late opening on Thursdays until 10 p.m.

Tickets: Pre-sale ticket at €5 from www.grimaldiform.com until 30 June 2017 Full price = €10. Concessionary rates: Groups (+ 10 persons) = €8 -- Students (-25 on presentation of documentary proof) = €8 -- Senior citizens (+65)= €8 -- FREE for all visitors under 18

Guided visit = €8, every Thursday and Sunday at 2.30 p.m. and 4.30 p.m. subject to availability (maximum 25 persons)

Audioguides =€5

Disabled access: The exhibition is accessible to the disabled and those of reduced mobility

Grimaldi Forum ticket office

Tel. +377 99 99 3000 -- Fax +377 99 99 3001 – E--mail: online ticket office
ticket@grimaldiform.mc and FNAC outlets.

Exhibition catalogue: Format: 28.5 x 22.5 cm. 300 illustrations of which 140 full page. Approximately 320 pages. Texts in French and English. Retail price €35. **Date of publication:** July 2017. Publisher **SKIRA**.

Advertising for the exhibition:

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THE CATALOGUE

AUTHORS

Jean--Paul DESROCHES -- Honorary General Curator of Heritage, French researcher and sinologist.

Wang Yuegong -- Director of the department of Palace Life and Imperial Ritual, the Palace Museum, Beijing

Liu Liyong -- Researcher of the department of Palace Life and Imperial Ritual, the Palace Museum, Beijing

Danielle Elisseeff -- Historian specialising in China, statutory member of the modern and contemporary China study centre at EHESS.

Patrice Fava -- Anthropologist and researcher associated with the Ecole française d'Extrême--Orient, Beijing Centre.

Wang Zilin -- Deputy director of the department of Palace Life and Imperial Ritual, the Palace Museum, Beijing

Matthieu Torrano -- Researcher in the history of Chinese photography.

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THE GRIMALDI FORUM

A venue for all cultures



One place, many exhibitions:

Poised between sea and sky, the Grimaldi Forum Monaco is an unparalleled venue providing a cultural programme focused on three major themes: exhibitions, music and dance.

Every summer the Grimaldi Forum Monaco puts on a major thematic exhibition devoted to a leading arts movement, a heritage or civilisation topic or indeed any subject that expresses the revitalisation of creation. It is an opportunity to valorise its assets and unique features by making 4000m² of exhibition space available for creating without restriction, putting the most efficient technological tools at the service of display design and mobilising the best specialists in every field so as to ensure the technical quality of the exhibitions.

The efficacy of this alchemy has already been proven by the immense enthusiasm of the press and general public.

- *AIR-AIR*, 2000
- *China, the Century of the First Emperor*, 2001
- *Jours de Cirque*, 2002
- *SuperWarhol*, 2003
- *Imperial Saint Petersburg, from Peter the Great to Catherine the Great*, from the collections in the Hermitage Museum and the Academy of Fine Arts, 2004
- *Arts of Africa*, from traditional arts to the Jean Pigozzi contemporary collection, 2005
- *New York, New York*, 50 years of art, architecture, cinema, performance art, photography and video, 2006.
- *Grace Kelly years, Princess of Monaco*, 2007.
- *Queens of Egypt*, 2008
- *Moscow, Splendours of the Romanovs*, 2009
- *Kyoto-Tokyo, from Samourais to Mangas*, 2010
- *The Magnificence and Grandeur of the Courts of Europe*, 2011
- *Extra Large*, 2012
- *Monaco celebrates Picasso*, 2013
- *ArtLovers Stories of art in the Pinault Collection*, 2014
- *From Chagall to Malevich, the revolution of the avant-garde*, 2015
- *Francis Bacon Monaco and French culture*, 2016
- *The Forbidden city in Monaco. Imperial court life in China*, 2017

The Grimaldi Forum Monaco works with the world's greatest cultural institutions – museums, foundations, and galleries and has had the privilege of obtaining significant loans of important works of art.

But the Grimaldi Forum Monaco has a dual function and it is that which gives it its particularity vocation: it is also a congress and trade show centre hosting some 100 corporate events each year (congresses, trade fairs, conventions etc).

The stage in its Salle des Princes, the Principality of Monaco's largest auditorium seating 1800 people, regularly hosts musicals such as *Grease*, *Mamma Mia* and *Thriller Live* international ballet companies (the Kirov and the Bolshoi) and pop and rock concerts (Norah Jones, Mickey 3D, Rokia Traoré, Lou Reed, Black Eyed Peas). Of course it is also the natural venue for Monaco's own long-standing cultural institutions: the Monte-Carlo Ballet, the Philharmonic Orchestra and the Monte-Carlo Opera, which are able to present spectacular productions on its 1000m² stage, equivalent to that of the Paris Opéra Bastille.

The Grimaldi Forum Monaco's calendar reflects this diversity and its consistent ambition to reach beyond cultural divides so as to bring all forms of artistic expression and the business world together and thereby invite an increasingly wide-ranging public to open their minds to the world through this, the Principality's "prism".

The Grimaldi Forum Monaco offers
35,000m² of exhibition and function space comprising:

- Three auditoriums: Salle des Princes (1800 seats), Salle Prince Pierre (800 seats), Salle Camille Blanc (400 seats) including 10,000m² of exhibition space
- Espace Ravel, 4180m² of which 2500m² is without pillars
- Espace Diaghilev, 3970m².

Since October 2008 the Grimaldi Forum has held ISO 14001:2004 environmental management certification.

THE EXHIBITION

PRINCES AND PRINCESSES OF MONACO ***A European dynasty (13th - 21st century)***

In the Meridian Hall of the Forbidden City, Beijing, 6 September to end December 2018

The frontier fortress on the western border of the Italian Republic of Genoa, Monaco became the stronghold of the Grimaldi, one of the patrician families of the town, between the end of the thirteenth and the middle of the fourteenth century. The heraldic supporters of the arms of the Grimaldi, the Franciscan monks, remember the circumstances of the coup de main that gave them Monaco, for the first time, in 1297.

A long construction process of the sovereignty led, at the beginning of the sixteenth century, to the Europe-wide recognition of independence. From then on, the lords of Monaco developed the fittings of a small court in a fortress transformed into a Renaissance palace.

The exhibition focuses on reconstructing the ceremonial: religious and civil spaces from the seventeenth century onwards. These two poles frame a chronological journey that presents the great figures of the dynasty and the highlights of the Principality's history.

With the acquisition of the princely title in 1612, monarchical rituals used by great courts for births, marriages and dynastic funerals, were adopted and adapted to the size of the small state. Marriages, initially arranged within the Italian aristocracy, subsequently saw contracts with noble French families at the end of the seventeenth and the beginning of the eighteenth century. Monaco moved from the protection of Habsburg Spain to that of France.

The godchild of King Louis XIV of France, Louis I of Monaco became his ambassador in Rome. He obtained the rank of foreign prince at the court of France at the time of the marriage of his son with Marie de Lorraine in 1688. The alliance of the Princess Louise-Hippolyte with Jacques de Matignon in 1715 enabled the perpetuation of the dynasty. The Hôtel de Matignon, now the residence of the French Prime Minister, became the main venue for the life of the Monegasque princes in Paris.

In 1793, the French Revolution caused the loss of independence of Monaco. After its restoration in 1814, the Principality suffered a period of difficulty, culminating in 1848 in the "people's spring" that all of Europe experienced, with the secession of 80% of its population and its territory being reduced to a tenth.

The necessary economic changes led to the development of an aristocratic seaside tourism based on the gambling sector. A new town was created in 1866: Monte-Carlo, named after Prince Charles III. The Belle Epoque saw the blossoming of an artistic and worldly splendour that saw the Principality become one of the major European centres of attraction. A progressive figure, Prince Albert I was a pioneer of modern oceanography. His son, Louis II, distinguished himself as a fighter during the First World War.

Rainier III succeeded him in 1949 and married the world-famous actress Grace Kelly in 1956. In 2011, their son Albert II married Charlène Wittstock in a ceremony that was faithful both to tradition and renewal.

The exhibition will be divided into six sections:

1. Religious ceremonial spaces: from church to cathedral.
2. A dynasty of Italian origin (13th - 17th century)
3. The great "French" centuries (17th - 19th century)
4. The invention of Monte Carlo (19th - 20th century)
5. Marriages worthy of legends (20th - 21st century)
6. Civil ceremonial spaces: the throne room and courtyard of the palace.

Thomas Fouilleron

PhD in history

Director of the Archives and the Library of the Princely Palace of Monaco

Associate researcher at the Centre de la Méditerranée moderne et
contemporaine

(Université de Nice Sophia Antipolis – EA 1193)

PARTNERS



The CMB and its history

The Compagnie Monégasque de Banque has been firmly established in the Principality since 1976.

With more than 40 years in business, the CMB has succeeded in adapting and evolving in a changing local and international environment over recent years.

Starting out as a deposit bank at the outset, it then positioned itself in the high-end Private Banking sector, developing asset management, management under mandate, credit and now completes its offer with life insurance.

The CMB, which started with a dozen people, now has nearly 210 employees of 18 nationalities.

This diversity inherent in the Bank allows it to offer clients tailor-made financial solutions meeting their needs and to understand the cultural specificities of each of them.

The desire to place the client and his satisfaction at the heart of the CMB's planning has been rewarded with two awards in 2016: Best Private Bank and Best Customer Service by "The Banker" and "PWM" magazines, belonging respectively to the Financial Times and Thomson Reuters groups.

The CMB and culture

Monégasque first of all, the CMB contributes to the influence of several of the Principality's institutions: the Grimaldi Forum, the Monte Carlo Philharmonic Orchestra and the Oceanographic Museum.

A partner of the Grimaldi Forum since 2005, the Bank is renewing its commitment to this prestigious cultural institution in 2017 and is proud to be associated with the summer exhibition "The Forbidden City in Monaco", as well as with the high-quality shows that the venue offers.

Sotheby's EST. 1744

Oliver Barker, President of Sotheby's Europe, states: "We are delighted to support this benchmark exhibition, which will further strengthen our understanding of the remarkable culture of Imperial China. Bringing together major loans from the Forbidden City, together with works from some of the biggest museums in the world, this will be one of the exhibitions not to be missed in 2017."

Since 1744, Sotheby's has united collectors with works of art of international importance. Sotheby's thus became the first worldwide auction house since it expanded from its London base to New York (1955), Hong Kong (1973), where it was the first to organise auctions in India (1992), France (2001) and finally to China (2012) where it became the first international "Fine Art" auction house.

Today, Sotheby's organises auctions in nine different sale-rooms, including New York, London, Hong Kong and Paris; Sotheby's BidNow programme enables visitors from around the world to follow all the auctions online and make live offers from any location.

The company offers collectors the opportunity to use Sotheby's Financial Services, the only full-service art financing company in the world, both for private sales in more than 70 categories, including S | 2, the Sotheby's Contemporary Art Department gallery and for two other commercial sectors: Sotheby's Diamonds and Sotheby's Wine.

Sotheby's has a worldwide network of 90 offices in 40 countries and is the oldest company listed on the New York Stock Exchange.



Galaxy Entertainment Group

Galaxy Entertainment Group (“GEG” or the “Group”) is one of the world’s leading resorts, hospitality and gaming companies. It primarily develops and operates a large portfolio of integrated resort, retail, dining, hotels and gaming facilities in Macau. The Group is listed on the Hong Kong Stock Exchange and is a constituent stock of the Hang Seng Index.

GEG is one of the three original concessionaires in Macau with a successful track record of delivering innovative, spectacular and award winning properties, products and services, underpinned by a “World Class, Asian Heart” service philosophy, that has enabled it to consistently outperform and lead the market in Macau.

GEG operates three flagship destinations in Macau: on Cotai, Galaxy Macau™, one of the world’s largest integrated destination resorts, and the adjoining Broadway Macau™, a unique landmark entertainment and food street destination; and on the Peninsula, StarWorld Macau, an award winning premium property.

Additionally, GEG continues to explore international development opportunities. In July 2015, GEG made a strategic investment in Société Anonyme des Bains de Mer et du Cercle des Etrangers à Monaco (“Monte-Carlo SBM”), a world renowned owner and operator of iconic luxury hotels and resorts in the Principality of Monaco. This partnership includes a mutual commitment to work together on the development and operation of entertainment businesses including, but not limited to Integrated Resort (“IR”) projects in the Asia-Pacific region and to enhance the respective businesses and brands of each company.

GEG is committed to delivering world-class unique experiences to its guests and building a sustainable future for the communities in which it operates. GEG strives to facilitate a healthy balance between work and private life for all the members of its workforce and assumes its social responsibilities by collaborating with various community and social organisations, participating in community events and charities and promoting the diverse and harmonious development of society.

Aligning itself with the philosophy that “what is taken from the community must be used for the good of the community”, in 2015 GEG created the Galaxy Entertainment Group Foundation with a budget of €150 million.

For more information about the Group, please visit www.galaxyentertainment.com



D'Amico Group is an Italian shipping company that is one of the world's leaders in the sector. The core of the business is focused on the management of dry cargo vessels and tankers but it also provides international maritime shipping services.

Even though its entrepreneurial experience has contributed to the establishment of the group's solid foundations in Italy, d'Amico also has a global presence. Since its foundation in 1936, d'Amico has, while retaining its anchor of a family-run business, enjoyed constant international growth.

The Group is present in the main financial and maritime capitals of the world. In addition to its headquarters in Italy, d'Amico also has offices in Monaco, the United Kingdom, Ireland, Luxembourg, Singapore, the United States, Canada, Chile and India.

In terms of Group strategy, attention is strongly focused on growth and development in order to strengthen competitiveness further in the global market. d'Amico applies the same focus in the interests of its stakeholders, and environmental protection is always one of d'Amico's ethical principles and business objectives. Experience, competence and corporate social responsibility as well as attention to customer needs, operational safety and the environmental dimension are fundamental values, as is the continuous professional development of teams and investment in a large and ecological cutting-edge fleet are some of the Group's top priorities.

d'Amico Group has always been committed to supporting and sponsoring the world of art and culture to help present social, cultural, economic and environmental topics to an ever wider audience. Given that it consists of a very extensive Italian presence in the Monegasque business world, d'Amico regularly supports events to promote art and culture.

For more information: www.damicoship.com



MONTE-CARLO
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HÔTEL HERMITAGE

MONTE-CARLO

From the newly refurbished suites featuring private outdoor Jacuzzi to the prestigious Diamond Suites, the Hotel Hermitage Monte-Carlo is the way to experience true luxury. Hôtel Hermitage Monte-Carlo offers a ticket to « the forbidden city in Monaco » exhibition at the Grimaldi Forum Monaco for a stay in a Suite between 14 July and 10 September 2017 *.

* Offer on request, upon availability, not valid with other special offers or rates.



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