



University of Hawai'i at Mānoa

# Center for Chinese Studies

## Fall 2022 Seminars on China

*The public is cordially invited to attend. Free admission.*

Wednesday September 14, 12:00 – 1:30 pm, via Zoom

Register in advance for this webinar:

[https://hawaii.zoom.us/webinar/register/WN\\_KHy-NO5ATi-ZWzxjprZAKg](https://hawaii.zoom.us/webinar/register/WN_KHy-NO5ATi-ZWzxjprZAKg)

After registering, you will receive a confirmation email containing information about joining the webinar.

### Faculty Dialogue: Sylvia Lee in conversation with Kate Lingley “Payoffs from Chen Shu’s Paintings and Persona—How Qian Chenqun Built His Long-term Connection with the Qianlong Emperor”



Chen Shu; *Album of Miscellaneous Subjects*; a total of seven leaves; ink and color on paper; album; 23.9 x 36.8 cm; National Palace Museum, Taipei; 故書 00121500002

In seventeenth-century China, courtesans (*mingji* 名妓) and gentry women painters had different motivations to paint, and their paintings circulated outside their boudoirs. Many women painters, such as Chen Shu 陳書 (1660-1736), used their paintings to support their families financially.

These talented women and their families were involved in creating and presenting the painters’ artistic personae. Through examples of inscriptions on Chen Shu’s paintings, we see how Chen Shu’s son, Qian Chenqun 錢陳群 (1686-1774), used her paintings and persona to reinforce his relationship with the Qianlong 乾隆 emperor and gain prestige for the family and future generations. He constructed his mother’s persona as a virtuous mother and a good wife, and, simultaneously, presented himself as a loyal subject and a filial son. He thus not only helped promote Chen Shu’s virtue but also successfully maintained a long-term relationship with the emperor and negotiated prestige for himself and the Qian family even after his retirement.

**Sylvia W.S. Lee** earned her PhD in Art History at the Chinese U of Hong Kong and her MA in Art History from UHM. She has taught at the City U of Hong Kong and the Hong Kong Polytechnic University. Her research interests include women painters and garden culture in the Ming and Qing dynasties. Her published works include “Business and Fame: The Operations of Seventeenth-century Chinese Garden Builders” in *Studies in the History of Gardens & Designed Landscapes*, and “Co-branding’ a Cainü and a Garden” in *Nan Nü*. Dr Lee is currently working on a book manuscript tentatively titled, *Payoffs from Her Paintings and Her Artistic Persona: How a Seventeenth-century Chinese Woman’s Paintings and Persona Benefited Various Participants in the Art Scene*.

**Kate A. Lingley** is Associate Professor of Art History at UHM. Her research focuses on Buddhist votive sculpture of the Northern and Southern Dynasties period, with a particular interest in the social history of religious art in medieval China. Her articles in this area have been published in *Asia Major*, *Ars Orientalis*, *Early Medieval China*, and *Archives of Asian Art*, among others. She is currently working on a book manuscript on the lives of Buddhist women in medieval China, as seen through the votive monuments they dedicated

Co-sponsored with the UHM Department of Art & Art History

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