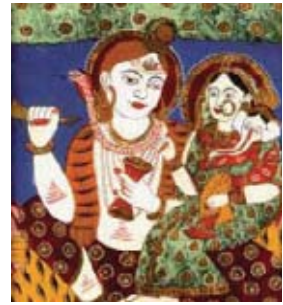


Concept for the Presentation of the Non-European Collections in the Humboldt- Forum



**Ethnologisches
Museum
and
Museum für
Asiatische Kunst**



5 M
3 Staatliche Museen
zu Berlin

**Concept
for the Presentation
of the
Non-European
Collections
in the
Humboldt-Forum**

**Ethnologisches Museum and
Museum für Asiatische Kunst**

**Staatliche Museen zu Berlin –
Stiftung Preussischer Kulturbesitz**

Concept for the Presentation of the Non-European Collections in the Humboldt-Forum

**Ethnologisches Museum and
Museum für Asiatische Kunst**

**Staatliche Museen zu Berlin –
Stiftung Preußischer Kulturbesitz**

**Edition of the
Staatlichen Museen zu Berlin –
Preußischer Kulturbesitz**

Concept of the Ethnologisches Museum:
Viola König, Peter Junge, Markus Schindlbeck,
Monika Zessnik
under cooperation of Peter Bolz,
Manuela Fischer, Marie Gaida, Richard Haas,
Lars-Christian Koch, Wibke Lobo,
Siegmar Nahser, Ingrid Schindlbeck
Translation of Sabine Lang

Concept of the Museum für Asiatische Kunst
Willibald Veit, Herbert Butz,
Raffael Dedo Gadebusch
under cooperation of Alexander Hofmann,
Lilla Russel-Smith, Uta Rahmann-Steinert,
Martina Stoye und Regina Höfer
Translation of Stefan B. Polter, London

Project co-ordination:
Maren Eichhorn und Moritz Wullen

© 2009 Staatliche Museen zu Berlin

The Staatlichen Museen zu Berlin
are an institution of the
Stiftung Preußischer Kulturbesitz

Contents

Foreword	7
Situation	9
History of the Asian Art Museum – From Wilhelm von Bode to the Humboldt-Forum	16
Introduction	18
The Ethnologisches Museum in the Humboldt-Forum	30
Oceania and Australia	32
Africa	40
Islamic Orient	50
South and Southeast Asia	58
East and North Asia	66
Ethnology of North America	74
American Archaeology	80
South American Lowlands	88
Ethnomusicology and the Berlin Phonogramm-Archiv	94
The Asian Art Museum in the Humboldt-Forum	98
South, Southeast and Central Asian Art Collection – Planning Details	102
East Asian Art Collection – Planning Details	126
Meeting place	154
Meet you in the exhibition - Contact Zones in the exhibitions	154

Foreword

The Humboldt-Forum, one of the most ambitious cultural building projects in Germany, will contribute to the redesign of urban development in the heart of the Spree island, and foster the “dialogue between art and scholarship” by means of its cultural program, which is also oriented towards the future.

Due to its eminent historical significance, distinctive architecture, and international aura, the Palace Square (Schlossplatz) is an outstanding location within the capital. Thanks to the decision to build the Humboldt-Forum on the Palace Square, this location will not only be redesigned as a first-class urban public space; will also be assigned a particularly ambitious role with regard to the future: As one of the most exclusive places both in Berlin and in Germany, it will be dedicated to the cultures of the world. Thus, Berlin can very efficiently tackle a task of international importance.

Yet because the Palace Square is charged with political and historical controversy, the concept of the Humboldt-Forum does not go unchallenged by the public, by circles of experts, and even among its future users.

The concept of a forum for the world cultures in the center of the German capital, intended to enter into a dialogue with the European cultures exhibited on the Museum Island, should be convincing, today as well as in the future. Since the planning and realization of the Humboldt-Forum will take many years, this establishment also needs to be devised in a way that allows for the integration of future issues and questions. In that respect, the exhibitions in the Humboldt-Forum will differ fundamentally from those about the ancient cultures on the Museum Island.

The globalization of the world poses tremendous challenges to humankind, as diverse cultures develop and encounter each other with unprecedented speed and complexity. In that world, knowledge about global interrelations and cross-cultural competence are becoming crucial resources.

In order to measure up to Alexander von Humboldt’s thesis that nature and culture form an inter-related whole, the Humboldt-Forum needs a utilization concept that would deepen knowledge, offer experiences, open new horizons, invite to dialogue, and develop transdisciplinary approaches. There will be an interplay of textual and visual culture, scholarship, film, theater, and music, conveying the specific characteristics of non-European cultures and their impact on Europe.

The Humboldt-Forum needs to present itself as a global network that juxtaposes the pleasures of art and the chances and risks of globalization, while at the same time being conceived as an appealing event center, as an open house that – in accordance with the former character of the Palace of the Republic as a “people’s hall” – does not target a selected, special public, but a national and international visitorship with manifold interests.

Only a vibrant place that makes political use of the Palace Square (which itself is politically highly charged) and additionally imbues that location with a popular idea can mobilize and pool the urban powers. All cultures of the world, each of them unique and all on equal standing, are important elements and assets in the creation of a new global society. Knowledge about the diversity of ways of living, thinking, and shaping culture, as well as an appreciation of this diversity, are prerequisites for understanding, tolerance, and freedom.

In the Humboldt-Forum on the Palace Square, the collections of the State Museums of Berlin representing non-European cultures and arts will for the first time unfold their worldwide unique splendor right in the heart of Berlin. There will be a very close alliance with the scholarly collections and research facilities of the Humboldt University Berlin, on the one hand, and with the Zentral-

und Landesbibliothek Berlin (Central and Regional Library Berlin), on the other. The latter is the largest public central library in Germany, and will use its manifold activities to support the educational and informational work of the Humboldt-Forum; this will have a broad impact on all strata of the population.

The conveyance of cultural and intercultural competence specifically addresses the younger generation: As the Humboldt-Forum takes shape on the Palace Square, a public space will emerge that will offer opportunities of cultural participation and intercultural education. It will make the ethical and aesthetical values, art, history, and scholarly achievements of foreign cultures particularly accessible to children and adolescents, who are one of the main target groups.

Museums, university, and library will return to their place of origin as they become part of the Humboldt-Forum: In the Brandenburg-Prussian Art Chamber, which was located in the old Palace, all the collections and libraries relating to art and nature were once united. The world as a macrocosm was mirrored by the microcosm of the Prussian Art Chamber in the Palace.

The brothers Wilhelm and Alexander von Humboldt, with their educational ideal of a comprehensive universal scholarship that views the Old and the New World as being of equal rank, were in line with the Enlightenment's curiosity about the world. Already at that time, both of them helped to spread this cosmopolitan ideal in a public-oriented manner by establishing the museum, the university, and the library.

By means of an interdisciplinary exchange of ideas and the long-term cooperation between the museum, the university, and the library, the Humboldt-Forum does not only foster knowledge about the world, but also communication within the world. Artists and scholars from all over the world are invited to be guests at the Humboldt-Forum, so that it will become the prime location of their activities in the very heart of Berlin.

Hermann Parzinger
President of the Prussian Cultural Heritage Foundation

Michael Eissenhauer
Director General of the Berlin State Museums
(from November 11, 2008)

Peter-Klaus Schuster
Director General of the Berlin State Museums
(until October 31, 2008)

Situation

The Structure of the Humboldt-Forum

The Humboldt-Forum is conceived as a global network, which should serve to convey knowledge about non-European ways of life and non-European arts and cultures by means of exhibitions and events, with a lively interplay of visual and textual culture, scholarship and research, theater, films, and music. Within that network, three main users and partners mutually complement each other:

- The State Museums Berlin (Staatliche Museen zu Berlin, SMB), Prussian Cultural Heritage Foundation (Preussischer Kulturbesitz, SPK), in particular the Ethnological Museum (Ethnologisches Museum, EM) and the Asian Art Museum (Museum für Asiatische Kunst, AKu) with their more than 520,000 original holdings from all continents – cultural legacies of the most universal kinds, works of art, audio recordings, photographic documents, and films – 24,000 m²
- The Central and Regional Library Berlin (Zentral- und Landesbibliothek Berlin, ZLB) with five of its core divisions – dance/stage, film, art, music, children/adolescents (Teaching Library) – as well as its service facilities (service, book loan, information) – 4,000 m²
- The Humboldt University Berlin (Humboldt-Universität Berlin, HU) with its “Konzeptraum” (section for changing exhibitions) and its specific activities and event formats relating to scholarship and research, based on its scholarly collections – 1,000 m²

In the Agora, which will be used jointly, 9,500 m² will be available, as well as another 1,500 m² of available space for use depending on the conceptual design.

Based upon a comprehensive panorama of the non-European cultures and habitats, the intellectual architecture of the Humboldt-Forum encompasses the various institutions. The Humboldt-Forum will be an open house, a vibrant place where unique collections of non-European objects are presented. At the same time, it will also be an appealing center for events, as well as an important forum for research and for the conveyance of knowledge within an intercultural exchange of ideas about and with the non-European regions.

The world-renowned non-European collections of the State Museums – the Ethnologisches Museum and the Asian Art Museum – have a determining influence on the concept of the Humboldt-Forum, as they convey the historical and historic-cultural dimensions of the knowledge and skills

gathered in these museums in a comprehensible and vivid manner to all generations.

This is achieved by means of

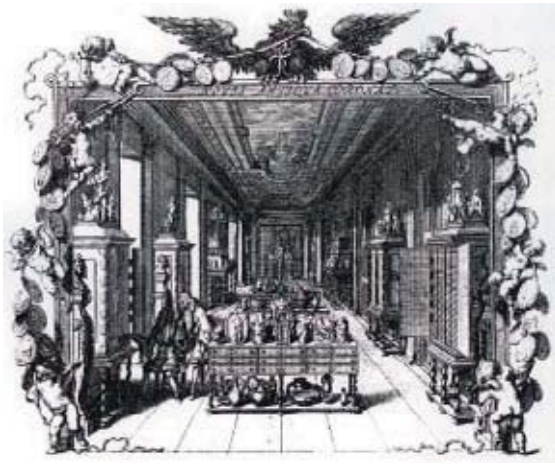
- Exhibition modules compiled from the large collections of the Ethnologisches Museum: Africa, the Americas (indigenous cultures of North and South America, American Archaeology), East Asia, South and Southeast Asia, Islamic Orient, the Pacific (Australia and Oceania), and Ethnomusicology. These modules will convey cultural and art-historical contexts
- Exhibitions of non-European art from East, South, Southeast, and Central Asia, with a focus on chronological and regional aspects
- Joint special exhibitions of the two museums on cross-disciplinary topics
- Theme-focused special exhibitions on current issues, presented as a “showcase of the sciences” in cooperation with the Humboldt University Berlin and the Central and Regional Library Berlin, complemented by the collections on the Museum Island in the Agora and by relevant parts of the exhibitions
- Creation of a forum for non-European contemporary art in the Agora
- Visible storage facilities displaying holdings of the Ethnologisches Museum hitherto inaccessible to the public
- Study collections that open groups of holdings in the Asian Art Museum made of non-organic materials, which were hitherto inaccessible to visitors, to the public

The exhibitions are accompanied and complemented by gastronomical, musical, literary, and educational activities – from the Japanese tea ceremony to courses on music, readings, dance rituals, theater and mask performances, and finally to lectures, audio performances, and film screenings, which will draw upon the collections of the museums and of the libraries. Some of these activities will take place in “contact zones” inside the exhibition areas.

The Dramaturgy of the Humboldt-Forum

The dramaturgy of the Humboldt-Forum as outlined in the following reflects the wish of the users of the forum, yet it is open to interpretation depending on the conceptual design, particularly when assigning certain functions to certain levels is involved. An essential feature is the routing system that guides the visitors from the lower to the upper levels; it also needs to consider the various streams of visitors, such as those in the exhibitions and the libraries.

The dramaturgy of the Humboldt-Forum commences with the Agora,



Idealized view of one of the rooms of the Gallery of Antiques in the Berlin Palace around 1704; the gallery was situated on the fourth floor, newly built by Schlüter and facing the pleasure garden.

Premises of the Art Chamber of the Berlin Palace, situated on the fourth floor, between 1703/05 and 1769/86. In 1805, the Art Chamber comprised rooms number 985-1005. (Source: plan of the Palace, 1794)

which serves as a gateway to the world. By passing through it, the visitor experiences the world of the twenty-first century on a metropolitan level, with its cultural and media diversity. All senses are addressed – by an opulent program of music, theater, film, and lecture events, as well as a colorful variety of restaurants, cafés, bookstores, and shops. The Agora inspires curiosity about the roots of that cultural diversity, about the large historical contexts, about common ground and differences.

Prussian Art Chamber (600 m²)

In the Prussian Art Chamber, the visitor learns that art and scholarship were united in the Palace, which was the historical heart of Berlin.

A conceptual or actual reconstruction (total available space: ca. 600 m²) of rooms of the original Royal “Chamber of Art and Curiosities” takes the visitor on a journey back to the days of Gottfried Wilhelm Leibnitz and the Humboldt brothers. The former Prussian Art Chamber of the Berlin Palace, which Leibnitz bore in mind when envisioning his model of a theater of nature and art, was the “primordial cell” of the State Museums Berlin, the Humboldt University Berlin, and the libraries. It comprised objects from antiquity, from the arts and crafts, music, as well as from natural history and ethnology.

Exhibitions (20,308 m²)

This area comprises the following program spaces:

- State Museums Berlin (17,858 m²)
- Humboldt University Berlin (750 m²)
- “Konzeptraum” (area for changing exhibitions) (750 m²)
- Special exhibitions (1,500 m²)
- Lapidarium (200 m²)

On this journey through a world in motion, the lifeways and arts of the non-European cultures will be presented in all their diversity by means of original documents – images, objects, and recordings – thereby employing all contemporary media. Exhibitions subtly merge into visible storage galleries, enabling the visitors to discover hidden treasures.

It is the goal of the architectural competition to create a new building for the utilization concept of the Humboldt-Forum, with a main usable area of about 40,000 m².

It is likewise the goal of the subsequent competitions to develop for the users of the State Museums Berlin an exhibition architecture, in an area of about 20,000 m², which will meet the ever changing requirements of contemporary exhibitions.

Thereby, a classical permanent exhibition is not the objective, but rather a

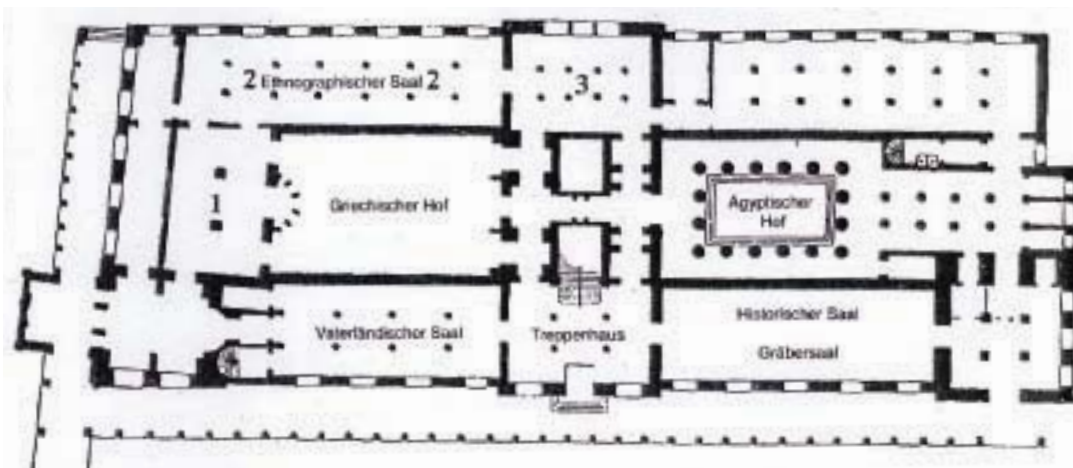
flexible, open structure, which would interpret and reflect the diversity, thematic changes and contemporary relevance of the collections in a sophisticated manner.

Divided into two phases, these competitions should encompass the development of a modular space and exhibition system, which is applicable to all sections of the exhibitions and whose installation follows the overall concept, and which would lend design to space while facilitating the detailed presentation of objects, so that both the identity of each respective collection and the conceptual and creative perspective of the Humboldt-Forum as a whole remain visible.

Historical Overview: The History of the Location Palace” in Relation to the Collections of Non-European Cultures

“Amazement and Curiosity” – The Beginnings of the Prussian Art Chamber and of the Non-European Collections

Collections relating to art and nature were once united within the Brandenburg-Prussian Art Chamber. Prince-Elector Joachim II of Brandenburg (1505-1571) was the first ruler who sent out people to acquire rarities and “curiosities”. The initial collections of antiques and coins were then expanded, above all by Prince-Elector Joachim Friedrich (1546-1608), and eventually became an “Electoral Art Chamber” that comprised objects made of precious metals, jewelry, glass and alabaster works, and pieces crafted from ivory and amber. That art chamber also served as a treasury used to bestow gifts on guests. At the same time, there existed also a cathedral treasury, an armory, and a silver chamber. The Thirty Years’ War put an end to these initial efforts. Friedrich Wilhelm of Brandenburg (1620-1688) then began to reestablish the Prussian Art Chamber, led by his particular interest in antiquity and his connections to the Netherlands. Around the middle of the 17th century, a new “Chamber of Antiques, Art, and Natural History Specimens” had emerged. The first non-European objects in its collections were Asian weapons from Japan, the Moluccas, and Sri Lanka, as well as further works of art that had been purchased through the East Indies Company. Brandenburg ships brought back the first “curiosities” upon their return from an expedition to Africa in 1680, and by 1685 the collection also comprised “things of the Indians”. Prince-Elector Friedrich III of Brandenburg (1657-1713) further enlarged these collections.



The ground floor of the New Museum. The ethnological collection was located in rooms 1-3.

During the sixteenth and seventeenth centuries, the art chambers in Europe were characterized by a universalist concept. The curiosity and rarity of objects, rather than their places of origin and specific contexts, were the crucial criteria, when it came to the selection of pieces for the collections. The objects were viewed as illustrative of the diversity of creation.

Ethnographica had the same status as European objects, and all were exhibited according to their material or function. Their contemplation was guided by an attitude of amazement and curiosity. The colonial powers of that time, Spain and Portugal, were less interested in ethnographica, and thus such objects were often passed on to the other European courts (such as Ferdinand II at Ambras Palace, Rudolf II in Prague, Albrecht V in Munich). The ethnographica – about which there was no documentation – were obtained as by-products of trade. New changes came after 1670, when the development of the sciences and the emergence of special collections led to the demise of the idea of universalism. This, in turn, resulted in uncertainties in the classification of the ethnographica. Another one hundred years later, the journeys of Captain James Cook brought about new changes; above all, specimens and artifacts were now collected systematically.¹

A "Collection of Non-European Rarities" – The Prussian Art Chamber Around 1800

Following the journeys undertaken by James Cook between 1768 and 1779, the scientific exploration of the Pacific region and the final clarity regarding the existence of a "Southern Continent", as well as in the wake of the events of the French Revolution, the Prussian Art Chamber entered a new phase that finally would end in its demise. The following decades were marked by fissions of the collections and a reorganization of the holdings.

In 1794, the preacher Jean Henry (1761-1831) was put in charge of the collections of art and natural history. Pursuing an intense policy of purchase, he compiled principally collections of coins and medals. At the same time, however, the collections became divided, a process that was furthered by the increasing specialization emerging in the natural sciences. In 1798, three departments existed within the royal palace, one of these being the "Chamber of Art and Antiquities" with its "collection on non-European rarities". After 1805 the natural history collections were made sep-

arate, and in 1826-1830 the weapons of war were passed to the armory. With regard to administration, the collections were no longer under the control of the Academy of Sciences, but of ministries: first, in 1810, the Department of the Interior, then, in 1817, the Ministry of Clerical, Educational, and Medical Affairs.

Those years were marked by the conflict between the concept of an all-encompassing museum and the idea of a specialized art museum. Until 1826, Jean Henry did all he could to keep the collections together, yet in vain. In 1830, they were split up: Coins, medals, cameos, and vases went to the Antiquarium; paintings, antiques, and sculptures went to a new museum designed by Schinkel (today's Old Museum); and the Egyptian collections, together with the "national antiquities", were relocated in Montbijou Castle.

What was left of the Art Chamber remained in the Berlin Palace, being subdivided into three departments. One of these was the Department of Ethnology. Yet already prior to this, the ethnographica had been re-assembled by Jean Henry to form a coherent collection of their own. The divisions of the 19th century meant the end of the Prussian Art Chamber, which merely continued to exist nominally, no longer representing the idea that once had been behind that institution.

Wilhelm and Alexander von Humboldt – Their Significance for the Ethnological Collections

The two brothers Wilhelm and Alexander von Humboldt influenced the development of ethnology and the history of the ethnological collections in Berlin in quite different manners. When the decision was made to open the royal collections to the public, it was due to Wilhelm von Humboldt's decisive influence that in 1830 works of art, paintings, and antiques were moved to the Old Museum opposite the Palace, whereas ethnographic objects were not. This meant a serious break with the past and was basically tantamount to the advancement of European art only: "Yet when discussing art, we have to consider first and foremost antique sculpture and painting with all its schools and epochs."²

Only at a later time were the "antiquities" collected by Alexander von Humboldt in Mexico in the course of his travels in 1799-1804 added to the collections. Moreover, Humboldt himself gave certain Mexican stone artifacts, which have since become famous, to the "Mineralogical Gallery",

1 See Elke Bujok: *Neue Welten in europäischen Sammlungen. Africana und Americana in Kunstkammern bis 1670*. Berlin: Reimer-Verlag, 2004.

2 *Zur Geschichte der Königlichen Museen in Berlin. Festschrift zur Feier ihres fünfzigjährigen Bestehens am 3. August 1880*. Berlin 1880, p.48.



The Royal Museum of Ethnology on Königsgrätzer Street 120 (exterior view)

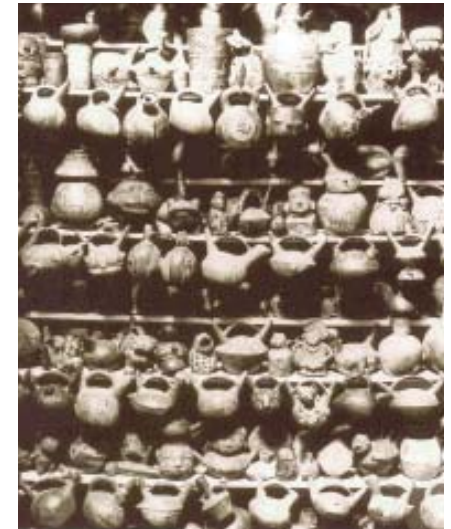
The Royal Museum of Ethnology on Königsgrätzer Street 120 (ideal view)

Display cabinets showing the abundance of collections in the Royal Museum of Ethnology, which opened in 1886

and not to the ethnographic collections, which is indicative of his focus on the natural sciences. More important than his ties to the collections, however, is the fact that Alexander von Humboldt stimulated scientific journeys and supported such endeavors. The impact of Wilhelm von Humboldt's work becomes evident most notably in the sphere of the study of languages and in his comparative anthropology. Both scholars were strongly influenced by the writings and journeys of Georg Forster, who with his father Johann Reinhold had taken part in James Cook's second voyage in 1772-1775. One hundred years later, the ethnological collections were no longer viewed as curiosities, but were referred to by Richard Schöne – then Director General of the Royal Museums Berlin – as being “analogous” to the natural history collections. Even though the years preceding the foundation of the Museum für Völkerkunde in 1872 were still characterized by quite a degree of haphazardness, they were also a time when many journeys and expeditions were undertaken, in the course of which objects were collected in a systematic manner. The ethnographic pieces in the Prussian Art Chamber eventually also became subject to the process of spatial separation outlined above: In 1856, the ethnographica were moved to the New Museum, which had been built in the years 1843-1859, and already housed the Egyptian and prehistoric collections. Leopold Baron of Ledebur (1799-1877), who headed the Prussian Art Chamber from 1830-1875, continued to be in charge of the ethnological objects; they were thus merely transferred from one location to another while remaining within the same administrative structure. Ledebur's assistant was the privy councilor Friedrich Christoph Förster (1791-1868), likewise a historian, who was succeeded in 1869 by Adolf Bastian (1826-1905).³

An Archive of Cultures – Adolf Bastian and the Foundation of the Royal Museum of Ethnology

On the one hand, Bastian based his work on the comprehensive approach to research established by Alexander von Humboldt, viewing the future museum as standing within the tradition of Humboldt. On the other hand, however, Bastian was strongly influenced by the historical approach that had been pursued by Ledebur and Förster. The collections were to become

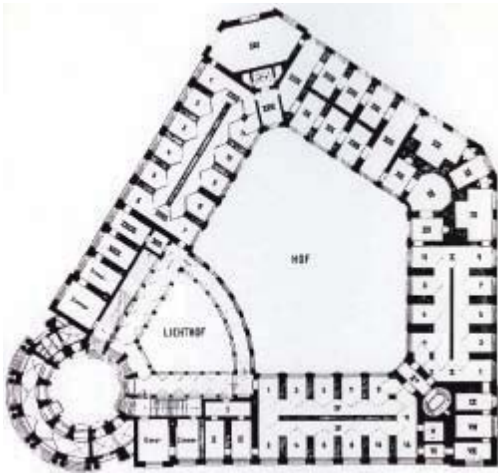


one single large archive of cultures, which would enable scholars to reconstruct – on the basis of the objects – the history of the non-literate cultures.

The scholarly society of Berlin (Berlin Society of Anthropology, Ethnology, and Prehistory) was instrumental in founding the new institution, which was completely dedicated to scholarship. After the spatial separation from the Palace, now the administrative separation ensued as well. In 1873, the “independent ethnological and anthropological museum in Berlin” was founded, with the support of Rudolf Virchow. The actual museum, however, was not built until 1880-1886. Besides ethnological collections, the “Royal Museum of Ethnology” (“Königliches Museum für Völkerkunde”), located on what was then Königsgrätzer Street, also housed prehistorical and anthropological collections. During the second half of the 19th century, collections arrived in the museum in such great numbers that the new building was overfilled soon after it had opened.

The Palace was no longer of any importance as far as the ethnographical collections were concerned. The Prussian Art Chamber had been closed in 1875. Yet even though the Palace was no longer decisive as a building, the foundation of the Prussian Empire in 1870 and the emergence of Berlin as its capital played a crucial role in the further development of the museum. The growth of the museums, which was due to a large budget for acquisitions, must be viewed against the background of power-political rivalries within the empire; in this context, the Palace, as the residence of the emperor, was charged with symbolical meaning. Simultaneously with

³ On the Art Chamber, compare C. Theuerkauff: *Zur Geschichte der Brandenburgisch-Preußischen Kunstammer bis gegen 1800*. Berlin: Staatliche Museen Preußischer Kulturbesitz, 1981; Peter Bolz: *From Ethnographic Curiosities to the Royal Museum of Ethnology. Early Ethnological Collections in Berlin*. In: M. Fischer, P. Bolz, and S. Kamel: *Adolf Bastian and His Universal Archive of Humanity. The Origins of German Anthropology*. Hildesheim etc.: Olms-Verlag, pp. 173-190.



Ground plan of the Royal Museum of Ethnology of 1886, ground floor

the empire's striving for colonial expansion, there was also an expansion of Bastian's endeavors to enlarge the collections.

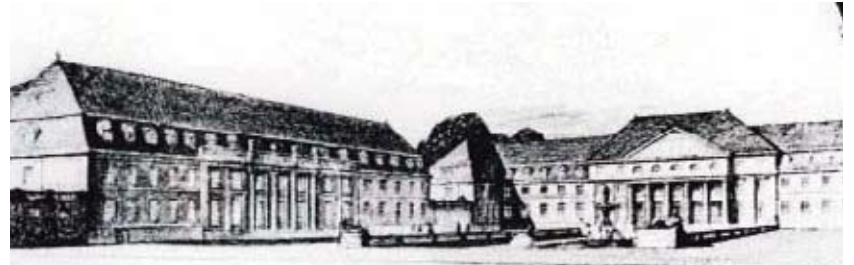
Although the Museum of Ethnology was part of the Royal Museums, it nevertheless maintained a distance from the colonial aspirations of the empire. Even though the museum had helped to furnish the Colonial Exhibition in 1896, its staff did not support the establishment of a Colonial Museum in Berlin. To them, the scholarly mission of the museum ranked first.

Bastian distanced himself from political ambitions aimed at the appropriation of large colonies, and the focus at the Museum of Ethnology was upon the scholarly results of a future evaluation of the numerous collections. Consequentially, the return of the ethnographic collections to the former location of the Palace and the Prussian Art Chamber, does not imply that the ethnographic objects will be presented in a reconstructed Wilhelmine building. Any contemporary dialogue with non-European cultures would become impossible if objects that include specimens from the former colonies were exhibited in such a feudal ambiance.

The scholarly mission called for by Bastian and his successors was in many respects fulfilled by numerous expeditions and collecting journeys undertaken up to, and in some cases even beyond, World War I. As early as the beginning of the 20th century, there was no longer enough storage room to accommodate the large museum holdings. Hence, the search for a new location on royal domain in the periphery of Berlin ensued, and Dahlem was chosen, which was then situated in the middle between the cities of Berlin and Potsdam. Given the future growth of these two cities, Dahlem would soon be a central location. Each of the large collections from Africa, the Americas, Asia, and Oceania was to receive a building of its own, and the construction of the building for the Asian collection was begun before World War I.

The Display Window in the Front-Line City – The Museum in the Post-War Period, and the New Building in Dahlem

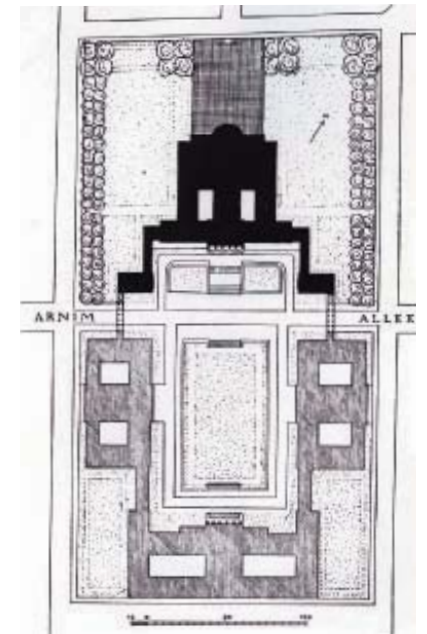
The realization of these large-scale plans was interrupted by World War I and the post-war confusion, as well as by economic problems; work could only be resumed as late as after World War II, in the 1960s. Yet just like the old Museum of Ethnology, the complex of buildings that opened in the 1970s did not have sufficient exhibition space to present the ethnographic collections, because the museums of European art, contrary to the original plans, remained in Dahlem, due to the economic recession of 1973. For



The planned new museum buildings in Dahlem viewed from the north, around 1910

The planned new museum buildings in Dahlem viewed from the south, around 1910

The planned new museum buildings in Dahlem, around 1910. Only the part marked in dark color was realized.



that reason, the ethnographic collections from the Americas and the Near East, and also important parts of the holdings from Africa and Southeast Asia, continued to be kept in storage. However, the Ethnologisches Museum in Dahlem, and the museum complex in Dahlem as a whole with its multitude of collections, served as exemplary models for numerous other institutions during the time immediately following the demise of the colonial empires. Within the sealed-off city, Dahlem was a very successful attraction. When the museums of European art were relocated in the 1990s, there were plans to extend the museum complex in Dahlem, which had been envisioned as a center of non-European cultures and arts. But these plans came to an abrupt end when in 2000 the decision was made to relocate all collections and exhibitions to the center of the city.

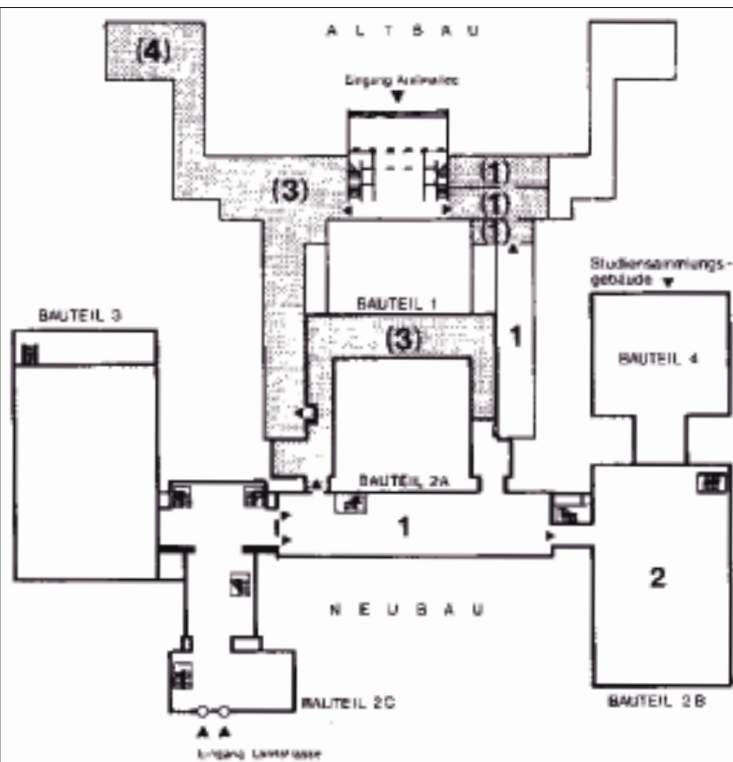


Abb. 22. Grundriß der Museumsbauten in Dahlem. Ausstellungen im Erdgeschoß von Altbau und Neubauten:

- 1 Abteilung Amerikanische Archäologie
- (1) Abteilung Amerikanische Archäologie (geplant)
- 2 Abteilung Südsee
- (3) Abteilung Amerikanische Naturvölker (geplant)
- (4) Musikethnologische Abteilung (geplant)

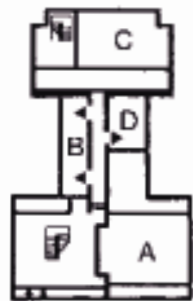


Abb. 23. Grundriß der Museumsbauten in Dahlem Untergeschoß des Eingangsbereiches im Neubau:

- A Vortragssaal
- B Junior Museum
- C Cafeteria
- D Ausstellung für Blinde

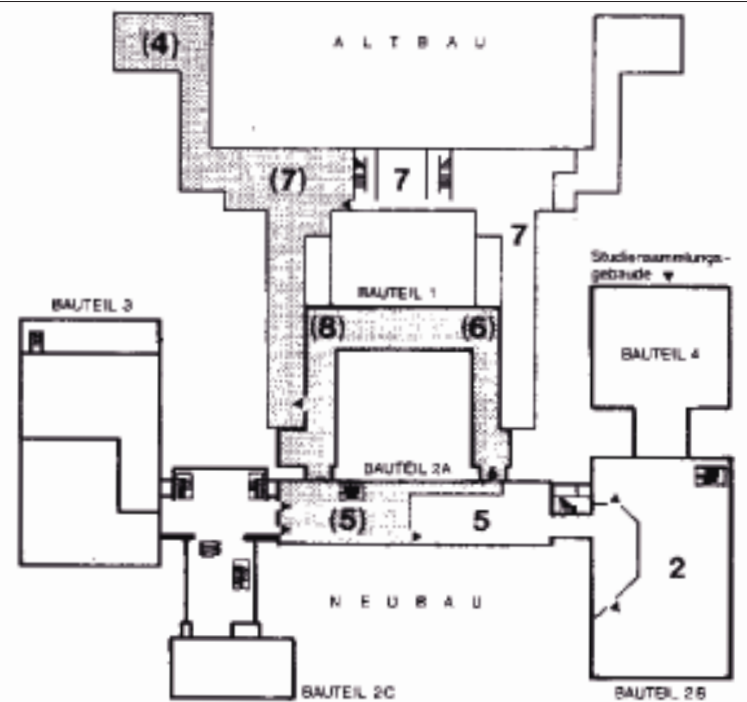


Abb. 24. Grundriß der Museumsbauten in Dahlem. Ausstellungen im Obergeschoß von Altbau und Neubauten:

- 2 Abteilung Südsee
- (4) Musikethnologische Abteilung (geplant)
- 5 Abteilung Südsee
- (5) Abteilung Südsee (geplant)
- (6) Abteilung Westasien (geplant)
- 7 Abteilung Afrika
- (7) Abteilung Afrika (geplant)
- (8) Abteilung Europa (geplant)

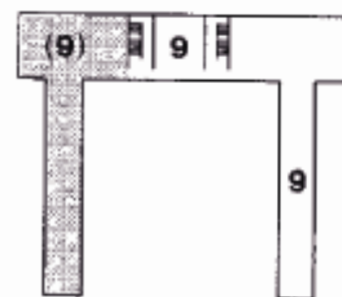
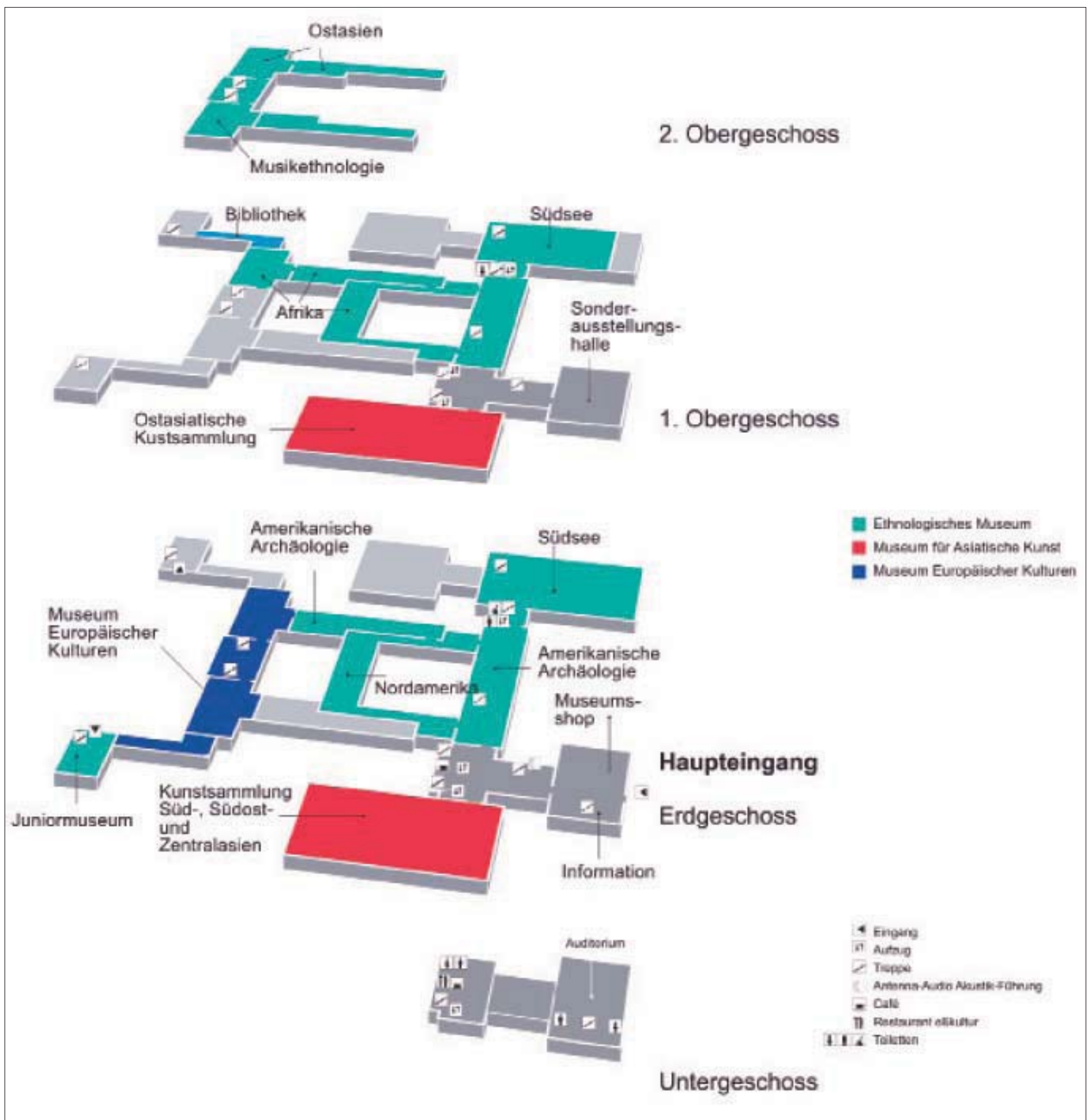


Abb. 25. Grundriß der Museumsbauten in Dahlem. Ausstellungen im Dachgeschoß des Altbau:

- 9 Abteilung Ostasien
- (9) Abteilung Ostasien (geplant)



Ground plan of the exhibitions, 2008

History of the Asian Art Museum – From Wilhelm von Bode to the Humboldt-Forum

On 8 November 1906, the East Asian Art Collection (Ostasiatische Kunstsammlung) was founded as an independent department of the Royal Prussian Museums (Königlich Preußische Museen). The driving force behind the establishment and further development of the new collection was Wilhelm von Bode (1845-1929), who had become General Director in September. Bode's goal was to create non-European art museums that would match the institutions of their European counterparts. Two years before, he had already assembled an Islamic Art Collection (Islamische Kunstsammlung), which had opened on 18 October 1904. The Founding Director, Otto Kummel (1874-1952), like his successors, identified three basic guidelines for the completely new collection, namely

1. that it should provide a clear and balanced image of the arts of China, Japan and Korea;
2. that painting was to be given priority among the arts;
3. that the aesthetic quality should be the paramount criterion for the selection of the objects. The assembly of the collection went ahead during the years before World War One simultaneously with Kummel's determined establishment of scholarly research on East Asian art. The East Asian Art Collection (Ostasiatische Kunstsammlung), installed for the first time in rooms of its own, opened with a spectacular display on 9 October 1924 on the ground floor of the museum on Prince-Albrecht-Strasse, the former Museum of Arts and Crafts (Kunstgewerbemuseum), now the Martin-Gropius Bau.

In the late 1920s and 1930s, Berlin developed into one of the internationally leading centres for the collection and exploration of East Asian art. The Society for East Asian Art (Gesellschaft für Ostasiatische Kunst), founded in 1926, provided collectors and friends of East Asian art with an excellent focus and achieved great success with a string of magnificent exhibitions in partnership with the Academy of Fine Arts (Akademie der Künste).

The Second World War devastated the collection. More than 90 per cent of its famous holdings (over 5000 objects of Chinese, Japanese and Korean art) were carried off as war booty.

On Museum Island (Museumsinsel) in the early 1950s, an East Asian Collection (Ostasiatische Sammlung) with East Asian stocks from the Museum of Arts and Crafts and Schloss Monbijou, which had been destroyed in the Second World War, was installed in the northern wing of the Pergamonmuseum. In 1959, on the occasion of the 10th anniversary of the establishment of the German Democratic Republic, the 'East Asian Collection' was enriched by a generous gift from the People's Republic of China (251 objects from the collections of the Palace Museum Beijing).

In West Berlin, the collection was given a new life in 1957 with some 300 objects which had survived the war in mines in the GDR.

At first it seemed hopeless to once again build up a collection which would vie with the glory of the former one. It was therefore decided to assemble a special collection of single outstanding works and smaller collections, which could demonstrate something of the brilliance and variety of East Asian art.

Of great significance for the profile of the collection was the transfer of the rich store of Chinese and Japanese wood-block prints from the holdings of the Art Library (Kunstabibliothek), the major part of which had already been assembled in about 1900 for the library of the Museum of Arts and Crafts. In 1970, it became possible to install in the new Dahlem building a permanent exhibition - designed by the architect Fritz Bornemann - next to the Museum of Islamic Art (Museum für Islamische Kunst) and the Museum of Indian Art (Museum für Indische Kunst), the latter housed on the ground floor in the same part of the building. At least for West Berlin, this meant that for the first time in the history of the State Museums (Staatliche Museen), all three of the Asian Art Museums could be found under one roof. After the Museum of Islamic Art moved from Dahlem to Museum Island, where it joined its counterpart in East Berlin, the Museum of East Asian Art was in a position to present its greatly increased holdings in double its former space on the basis of a new concept.

After it had been refurbished according to a fundamentally new design by the architect Helge Sypereck, the museum reopened splendidly on 13 October 2000. For the conception of the museum it was crucial that the aesthetic autonomy of each work of art was to be respected. The sightline is directed at individual objects, the aesthetics of which are meant to delight and inform the visitor. The new spatial arrangement made it possible for the first time to have linked but separate galleries for the display of Chinese, Japanese and Korean art. A further novelty was the installation of a Study Collection (Studiensammlung) on the upper floor in the immediate proximity of a room for special exhibitions.

With the inclusion of a Japanese tea room after plans by Sasaki Kôichi in a gallery devoted to the East Asian art of tea it was possible for the first time - at least in its main furnishings - to provide an authentic context for the display of art works and the regular presentation of tea ceremonies.

Also new was the installation of the Klaus F. Naumann Gallery, the first time in the history of the museum that a space was established for a private art collection and named after the collector.

Since its reopening in October 2000, the museum has organised an am-

bitious and wide-ranging exhibition program in which the contemporary arts of East Asia are now also broadly represented.

Soon after the successful opening of the two non-European art museums in Dahlem – the Museum of Indian Art housed in the same building was also thoroughly redesigned (see below) – a suggestion by the President of the Preußischer Kulturbesitz Foundation, Klaus-Dieter Lehmann, produced further plans for the extension of Dahlem in a new direction. Lehmann brought the Dahlem collections into the discussions over the future of the Stadtschloss site in the heart of Berlin, which borders on the Museum Island World Heritage Site. Under the umbrella of a “Humboldt-Forum”, and as a part of a globalised world, these collections would be installed on the former Stadtschloss site as a non-European counterpart of the European collections.

Asian Art Museum: South, Southeast and Central Asian Art Collection

After the foundation of the Islamic Art Collection in 1904, and the East Asian Art Collection in 1906, it was to take more than half a century before a similar, separate Museum of Indian Art opened its doors.

At the beginning of the 20th century many masterpieces of the arts of South Asia and bordering regions (Southeast and Central Asia) already existed in ethnological collections, and indeed the acquisition of works of art was intensively pursued during the first two decades of the 20th century – for example with the acquisition of a superior group of Hellenistic-Roman influenced sculptures of Gandharan origin (1st to 3rd century A.D.), and the world-famous Buddhist murals, among other works assembled between 1902 and 1914 by four expeditions along the northern route of the Silk Road which constituted a unique enlargement of the collection. These art objects were, nonetheless, at first still kept by the Indian Department of the Ethnological Museum. This department was established in 1904. The great number of further acquisitions of Indian and Southeast Asian sculptures, miniatures and illuminated manuscripts meant, however, that the strictly ethnographical stock gradually became overshadowed. Despite heavy losses in the Second World War, the Berlin collection of Indian and related art is still impressive. A comparable concentration of masterpieces from South Asia and its periphery can be found in Europe only at the British Museum in London and the Musée Guimet in Paris. The prominence of the objects kept in Berlin was validated on 1 January 1963 by the founding of a Museum of Indian Art, where the display was focused on the aesthetic impact of the pieces, a concept much praised by the public from the very beginning.

After the reopening of the Museum of Indian Art in 2000, which with a modified concept and new, brighter exhibition architecture also made the enjoyment of art and aesthetics its priority, in December 2006 it was finally renamed South, Southeast and Central Asian Art Collection and merged with the Museum of East Asian Art to form an Asian Art Museum. At the Humboldt-Forum the Asian Art Museum will present itself in a new configuration in that specific internal collection units will interact most closely with each other, and also that the cooperation with other institutions will create completely new exhibition areas, where objects from the art collection will be combined with suitable objects from cooperating institutions to provide a new kind of dialogue.

1 See: Elke Bujok, *Neue Welten in europäischen Sammlungen. Africana und Americana in Kunstkammern bis 1679*. Berlin 2004. Reimer Verlag.

2 See: *Zur Geschichte der Königlichen Museen in Berlin. Festschrift zur Feier ihres fünfzigjährigen Bestehens am 3. August 1880*. Berlin 1880, p. 48.

3 On the *Kunstkammer*, see C. Theuerkauff, *Zur Geschichte der Brandenburgisch-Preußischen Kunstkammer bis gegen 1800*. Staatliche Museen Preußischer Kulturbesitz, Berlin 1981; Peter Bolz, *From Ethnographic Curiosities to the Royal Museum of Ethnology. Early Collections in Berlin*. In: M. Fischer, P. Bolz and S. Kamel: *Adolf Bastian and His Universal Archive of Humanity. The Origins of German Anthropology*. Hildesheim etc. Olms Verlag, pp. 173-190.



Ollin, the Aztec day-name glyph meaning “motion” or “earthquake”. It appears on many objects in the Ethnologisches Museum and symbolizes dynamic perceptions of the world, which relate to the constant movement of the cosmos and the changes occurring on earth.

“Everything is interaction”.¹

“A whole that is moved and animated by powers within”.²

“An overall interconnectedness, not laid out in a linear direction, but as a netlike, intertwined fabric”.³

Alexander von Humboldt on nature

“Truth in itself is precious, but even more precious is the skill to find it.”

Alexander von Humboldt, letter to G. C. Lichtenberg, October 3, 1790

1 “Reisetagebuch”. In: Alexander von Humboldts Reise auf dem Rio Magdalenas, durch die Anden und Mexiko. Part III: Translation, Notes, Index. Translated and adapted by Margot Faak. Berlin 1990, p. 258.

2 Alexander von Humboldt: Kosmos. Entwurf einer physischen Weltbeschreibung. 1845. Quoted from: Hanno Beck (ed.), Humboldt-Studienausgabe (Student’s Edition of Humboldt’s Works), volume 7, part 1. Darmstadt 1993, p. 7.

3 Ibid., p. 37.

Introduction

The Vision of the Ethnologisches Museum for the Humboldt-Forum

“Motion” as the Leitmotif of the Exhibitions

The vision of the Ethnologisches Museum for the Humboldt-Forum is “motion”, comprising all of the latter’s facets. Motion and communication are the leitmotifs of our exhibitions.

Motion is expressed by

- the voyages of collectors who have brought objects to Europe (e.g., expeditions since the time of Alexander von Humboldt)
- objects that change their location by being traded and bartered, and sometimes by being taken as spoils of war
- objects that are moved back and forth between old and new museum buildings, or between storerooms and exhibitions
- objects that travel around the world as exhibits shown in temporary exhibitions
- objects that change in their authenticity, undergoing transformations from their original function to other functions, as originals or fakes

Just as the entire context of a collection may be subject to changes, individual artifacts chosen as exhibits may also change their location again and again. As within a technical system of logistics, these objects “wander” through various sections of the exhibition – for example, on a conveyor belt –, and thus keep topics and themes in motion. The order within a collection, ranging from the individual exhibits to larger groups of objects and their extensions all the way to visible storage facilities, can change again and again.

Consequently, there will be an alternation of themes in selected parts of the exhibition, and the interrelationships between themes will be redesigned over and over again. Motion is effected by means of dissociation, interpretation, and functional allocation, as well as by the flexibility of the exhibition space and the mobility of its users and producers.

Motion is

- trade and exchange, not only of commodities (terms of trade), but also of culture, ideas and innovations, and even of humans themselves as captives, hostages, slaves, women, adoptive children, etc.
- communication between humans, whether between members of different cultures – not only overseas –, whether within cultures between members of different social strata or between function holders (e.g., scholars, artists, visitors of museums), or between the living and the dead (cults of ancestor worship). Communication involves a change of perspectives that occurs between those who are communicating with each other, including their different views regarding the collections and objects.

Points of View, “Truths” – Changes of Narrative Perspectives

Yet the truth conceived by western standards and knowledge is not the only truth that exists. One of the basic principles of motion in the Humboldt-Forum is the continuous and simultaneous change of narrative perspectives: questions and answers in a dialogue with the objects, within the context of changes in the regions, times, and themes represented by the exhibits. In allowing for diverse, even contradictory, positions the Humboldt-Forum distinguishes itself from the Europe-focused museums and institutions located in its vicinity.

The change of narrative perspective is thus a distinctive, unique feature of the Humboldt-Forum. Just as time, motion is in constant flux, according to culturally defined perceptions of time as following either linear, cyclical, or helical patterns. For nothing is static; everything, and most notably culture, undergoes changes, perishes, is superseded by something new, alternates between continuity and discontinuity, tradition and innovativeness – even, and in particular, in a globalized world where all things allegedly are becoming uniform.

Given the facts of globalization, migration, and dependency upon means of transport for survival (economically, ecologically, culturally), the Humboldt-Forum cannot present itself as a static entity – neither outside nor withinside its palace façades, which, after all, are just as versatile as the old demolished Palace, its history and its builders. The Humboldt-Forum itself is “in motion”, “in emotion”, “in transition”. There needs to be a pulsating vibrancy inside and outside its façades.

Motion takes place between times and spaces. It refers to the journey to be taken, and it is also the driving force (e-motion) behind that journey.

The Humboldt-Forum will provide routings for the visitors, offering route alternatives all the way from brief to extensive visits to the museum. Yet, it is up to the visitors to pick a route and set their own pace: They can change or adjust their positions, and they can use shortcuts – only to return at a later time to sections already visited.

Techniques, “Tools” and Manual: The Representation of Motion

Given the common everyday ways of viewing in 2008, in which communication among the globalized and linked-up world community – and in particular among the younger generation – is primarily effected by digital means, we will realize our vision of “motion” by implementing techniques, or tools, that derive from the use of the worldwide web in general, and Google and Wikipedia in particular. Today every child is familiar with these applications, and overall access to them is increasingly facilitated by images instead of language.

In order to implement our vision in line with market requirements, we suggest bringing in a marketing company at a future date.

Google Earth:

Zooming in and zooming out. References: global-local, center-periphery (all of equal value). Historically, various centers of the world and various hegemonies have existed: Europe/Old World; Mesoamerica/Aztecs; Asia/China. In the globalized world, people move back and forth between local places and the larger world. This motion/mobility will be taken up as a theme in the Humboldt-Forum.

Wikipedia:

Hyperlinks will be provided in the exhibitions, that is, information about interconnections and relationships, references to topics and objects, individuals, collections, regions, etc. – the exhibition as a hypertext. The hyperlinks will guide the visitors through the exhibition, since we will adopt the hyperlink system as the aforementioned guidance system.

Entries such as text, graphs, images, etc., can be removed, changed or exchanged at any time.

We assume that traditional systems of labeling will be used alongside with novel ones, or will eventually be replaced by these.

Appendix: Motion in the Collections and Exhibitions of the Humboldt-Forum

Contents to be exhibited:

- Humans in motion
 - migration (space)
- Cultures in a state of flux (in the course of time)
 - historical, chronological sequences in world cultural history, transitions between epochs (general, global perspective)
 - generational changes, rites of passage (individual perspective)
 - voyages round the world, expeditions (here, by Europeans)
- Diversity of cultures; the transcontinental, interregional distribution and interconnectedness of cultural characteristics
 - social norms
 - religions, belief systems
 - music
 - technologies
 - iconography

Transports of artifacts and collections, foundation of museums, relocation of institutions:

- Objects/Artifacts
 - from their manufacture to their exhibition
 - their presentation in permanent museum exhibitions and temporary exhibitions
 - their function as tokens of memory, their culture of origin, or the history of European collecting activities
 - Is the repatriation of objects imaginable? (Human remains, illegally acquired objects, as well as so-called sensitive cultural materials)
- Collections
 - complete and separated collections
 - multidisciplinary of the collections

Motion expressed by forms of presentation:

- Within the Humboldt-Forum
 - modular and flexible exhibition architecture
 - flexible guidance/routing system, exchangeable labeling
 - educational material that can be generated individually, etc. (for example, by making the Reciprocal Research Network database of the Museum of Anthropology at the University of British Columbia accessible to visitors; “simplified multi-layered search”, starting with the entire database; likewise, databases from other museums and institutions, if available; tracking current relevant discussions on the internet, that is: “what, who, where?”, which may result in changes in the exhibitions)
- Outside the Humboldt-Forum
 - e.g., by means of elements, objects of movement, such as swings, hammocks, carousels, non-European means of transportation

Motion expressed by changes in narrative perspectives:

- different stories about the objects, and the interpretation of objects provided in them. What are the narrative perspectives? How do they change, or replace each other, and for what purpose?
- Changes in narrative perspectives. There is a multitude of narrative perspectives, and the appreciation and verbalization of different narrative perspectives is a unique feature of the Humboldt-Forum, distinguishing it not only from the other museums located in the vicinity of the Palace Square, but also from European (“western”) museums in general. The Humboldt-Forum will allow for more than solely one (the “own”) narrative perspective. There will be alternations between different cultures and authenticities, narrators, aspects, perspectives from different times, different spaces, in different languages. What truths do exist?

Narrative perspectives:

Curators and scholars/changes in the scholarly theories and paradigms of interpretation (ethnology, regional studies, archaeology, art history, religious studies, musicology, etc.) regarding the cultures presented and thematized; history of the institution and of the disciplines

- current curators in the Ethnologisches Museum
- former curators (see the centenary volume of the Baessler-Archiv)
- ethnologists, archaeologists, art historians
- guest curators from Germany and abroad

Voices of the cultures of origin

- history of reception outside of Europe, e.g. Sinocentrism, Aztecocentrism
- indigenous myths/explanatory models relating to the origins of things and to the world
- indigenous interpretations of objects, their origin, their function, etc.
- taboos, what is "sacred"? What may be exhibited, and what may not be shown?
Who may view certain objects? What is an appropriate manner for showing "sacred" items, such as ritual objects, in an exhibition? How do we deal with mummies, human bones, skeletons?
- current revitalistic movements, processes of reappropriation, new interpretations (critical analyses of European antiquity and history, challenges to western authority, "old fashion chronology", "native people looking back at the European", MacMasters)

Artists' perspectives

- indigenous, diverse cultural esthetics
- artists representing European modern art, contemporary artists

Other perspectives:

- media, journalists, filmmakers
- visitors, not merely in a passive role, but as interactive participants

What is motion?

- dynamics, processes
- change, continuity, discontinuity
- linear, cyclical, and helical sequences (e.g., explanatory models relating to the world, mythical and historical processes)
- changes in time: past – presence – future
- pre-European, colonial, and post-colonial times
- zenith, decline (e.g., of states and empires)
- communication, interaction, interconnectedness, exchange (e.g., trade, terms of trade, inter- and transcontinental levels, exchange, trade and transformation of ideas, inventions, innovations)
- reinquiring the question as to whether "pure", "unadulterated" cultures exist or have ever existed. Mixed cultures, Mestizo cultures. Options for cultural decisions, including those of the conquered and vanquished
- changes of perspective, various points of view
- mobility, flexibility (e.g., migration movements/migration occurring for the most varied reasons)
- fashions as an expression of change (e.g., in material culture, what is expressed by clothing, what does clothing disclose about its wearer –, e.g., whether he or she is unmarried, married, widowed)
- becoming and growth, existence, fading away (life, e.g. of the individual, rites of passage)
- transformations occurring back and forth (e.g. alter ego, nahual beliefs)
- adaptiveness with regard to weather, climate, tides, times of the day. and times of the year (depending on latitude and longitude, the general ecological environment of a given culture, acts of human interference and their impact)
- planets, orbits (astronomy in a multitude of cultures)

Reference

See H.G. Penny: Objects of Culture. Ethnology and Ethnographic Museums in Imperial Germany. Chapel Hill 2003; Michael B. Schiffer: The Material Life of Human Beings. Artifacts, Behavior, and Communication. London 1999



Introductory Exhibition: From the Prussian Art Chamber to Adolf Bastian

As an introduction to the exhibitions of the Humboldt-Forum, a sequence of pictures/themes can lead the visitors from the forecourt in front of the Baroque façade to the exhibition areas, which are subdivided according to the various regions of the world.

In historical terms, this corresponds to moving from early modern times to the situation of the Ethnologisches Museum in the twentieth century.

Additionally, that sequence is intended to emphasize the principle of “motion” by means of a change of historical-spatial orientation (objects that arrive in Berlin from abroad as compared with exploration of the world that set out from Berlin).

From the Present Back Into History

Entrance from the forecourt of the museum through its façade. The visitor moves from the present, symbolized by the forecourt, into the past through the Baroque façade, and encounters the Prussian Art Chamber.

First Collections

The Prussian Art Chamber

The Prussian Art Chamber is furnished with objects that came to Berlin in early modern times. Natural history and ethnographical or artistic objects are not presented separately, nor is there a separation between European and non-European objects. Back in early modern times, “curiosities” were collected regardless of subsequent classifications based on geographical entities or scholarly disciplines. The Prussian Art Chamber in the Humboldt-Forum is not an exact replica based upon old plans and pictures. It will be designed as a “quotation”, for example, as a contemporary work of art created by an artist who, however, will have to incorporate those original objects that still exist.

Art chambers in the sense of places where exotic works of art, paraphernalia, and exhibits from foreign cultures are kept – whether spoils of war, artifacts devoted to ancestor worship, or powerful paraphernalia of a shaman – are not a European invention, an aspect that also needs to be taken into account in the Humboldt-Forum.

The façade of the Palace

West African receptacles for salt from the Prussian Art Chamber, ca. 1500

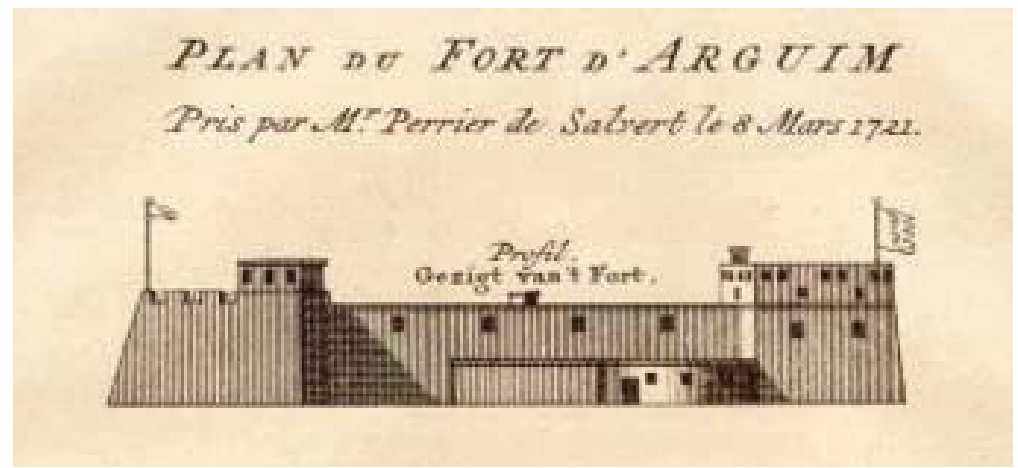


The Exploration of the World from Berlin/Europe

The discovery and exploration of the world, which commenced during early modern times, cannot be represented with an exclusive focus on Berlin, because it has been a process that unfolded in all of Europe. Berlin/Prussian activities can thus be presented exemplarily, embedded in the context of these developments as a whole.

Prussian Mercantile Colonialism

Establishment of the colonies Groß-Friedrichsburg in Ghana (1681-1721) and Arguin (1685-1721), an island that today is part of Mauritania. In 1720, Prussia sold these colonies to the Dutch West India Company. The selling price included, among other things, twelve Africans who were integrated into the Prussian army as military musicians. The casern in which they lived was located on today's Mohnenstrasse (“Street of the Moors”).



The Preussische Seehandlung (Prussian Sea Trade Company), which was founded at the end of the 18th century, pursued similar goals in terms of commercial policy. One of that company's journeys to South America, Asia and the Pacific added several objects to the collection of the Prussian Art Chamber.

Expeditions Before 1850

The reconnaissance of the world set in around 1500, in the wake of early mercantile colonialism and the Spanish/Portuguese colonial conquests. During the 18th century, it turned into an exploration of the world led by the ideas of Enlightenment.

In that process of exploration, Berlin and Prussia at first played a peripheral role. Owing to Alexander von Humboldt, however, and his voyages to Middle and South America between 1799 and 1804 and to Asia, Prussia eventually gained a prominent position in the scholarly exploration of the Latin America.

Yet apart from Humboldt, there were also a number of other explorers – some of whom, like Humboldt, had their roots in Berlin – who left their mark on the collections of the Ethnologisches Museum. These explorers included Friedrich Wilhelm Sieber (Brazil), Maximilian Prince of Wied (Brazil and North America), James Cook, Johann Reinhold and Georg Forster (South Seas, North America), and Hermann Schlagintweit (Tibet and Mongolia).

Early Collections until 1859

The journeys of exploration undertaken between the middle of the 18th century and the mid 19th century did not result in large, systematical historic-cultural collections. Whereas the collections brought back from these expeditions were often rather small, they nevertheless constitute some of the most important groups of objects in the Ethnologisches Museum in view of their antiquity. They are an expression of the early scholarly interest in the non-European world, and thus differ from the "curiosities" found in the Prussian Art Chamber, which were compiled in a somewhat haphazard manner. An exemplary selection of these early collections, illustrating and representing part of the history of exploration and collecting activities inspired by the Age of Enlightenment, will be exhibited in the Humboldt-Forum. Depending upon the respective size of the collections, parts of them will also be presented in the regional sections of the exhibition.



Groß-Friedrichsburg (Ghana)
The fortress Arguin
Barter trade

Alexander von Humboldt at Mount Chimborazo



Alexander von Humboldt (Middle and South America, ca. 1800)

Feather picture, Mexico
Corn goddess, Aztec



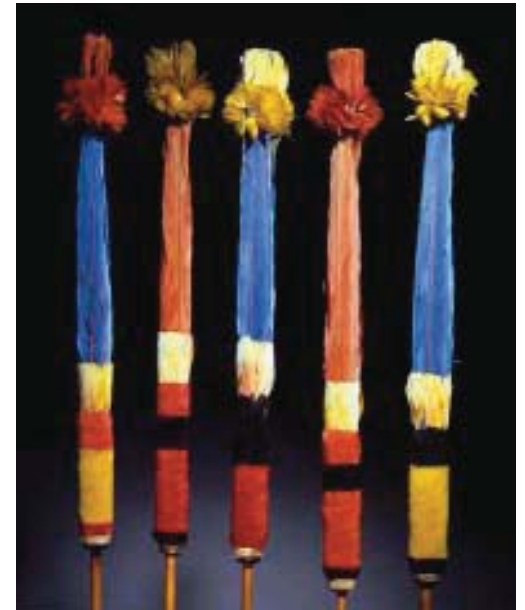
Preussische Seehandlung (Peru 1825-1840, among other places)

Pottery vessel, Chimu
Feather cloak, Hawai'i



Friedrich Wilhelm Sieber (collection commissioned by J. C. Count of Hoffmannsegg; Brazil, ca. 1800)

Feather scepter, Mundurucú, Brazil



James Cook/Johann Reinhold and Georg Forster (South Seas, 1768-1779)

Headrest, Tonga



Ivory objects from present-day Nigeria
(donated by Friedländer, 1831)

Vessel, Yoruba



Cuff bracelet, Yoruba



Hermann Schlagintweit (Tibet, Mongolia,
mid 19th century)

Mask, Tibet



James Cook (North America, second half of
the 18th century)

Wolf mask, Nootka Sound





The Congo Conference at Berlin, 1884/1885

The Appropriation of the World in the Era of Colonialism

The colonial interests of Prussia, and subsequently of the German Empire, were initially focused exclusively upon an expansion of trade activities. Adolf Bastian, however, who later was to become the first director of the Royal Museum of Ethnology, propagated scholarly exploration in conjunction with the development of trade opportunities for Prussia. The "Afrikanische Gesellschaft" (African Society), of which he was a cofounder, served as a means to that end, and in the early 1870s facilitated his journey to the Loango Coast in Africa, from where he returned to Berlin with the first collections from the mouth of the Congo. He was to continue his journeys to all parts of the world until his death. Besides compiling collections himself, he was also able to establish an international network of intermediaries who supplied the museum with an increasingly large influx of objects. That network consisted of Europeans who worked as merchants, physicians, collectors, or explorers in the respective regions of the world, and whom Bastian commissioned to compile extensive collections. He acquired these collections for the museum, but he also supported and organized journeys of explorers and researchers who collected objects specifically for the museum.

When the European powers divided up the African continent among themselves at the Berlin Conference ("Congo Conference", 1884/1885), the German Empire, like its neighbors, had come to embrace a colonial policy that no longer wanted to confine itself to trade, but instead gave priority to the territorial conquest of colonies.

Visible Storage Facilities

Because of the spatial separation of the exhibitions shown in the Humboldt-Forum and the collections kept in the storerooms in Dahlem and Friedrichshagen, at least parts of the collections will be accessible to the visitors in visible storage galleries in the Humboldt-Forum. They provide experts with a central access to important collections. They provide visitors to whom the objects are of particular interest – such as artists, artisans, designers, etc. –, with a wealth of illustrative material beyond the objects shown in the exhibitions. They also make the visitors realize that the huge collections of the museum, which are usually only accessible to selected groups of visitors upon request, are a key constituent part of the museum, of which only fragments are presented in exhibitions.

Visible storage facilities will be part of the exhibitions that feature the various regions of the world. Because they can be used to present comparative objects or objects that provide additional information, such facilities enable us to convey the entire scope of particular topics or themes to the visitors. Moreover, they offer the opportunity to share internationally renowned objects from the collections with the visitors, whenever such artifacts cannot be presented temporarily in exhibitions due to an alternation of themes.

In the introductory sequence, a large section of visible storage facilities will visualize the huge quantities of objects that came to the collection in Berlin one hundred years ago. Thus, that part of the visible storage gallery is a presentation of collections and at the same time a mise-en-scène of their abundance.

As far as the structure of this visible storage gallery section is concerned, there are various thematic possibilities.



Objects from the Yoruba in the African collection
Spears in the Oceania collection

Various forms of collections:

1. Collections dating from the colonial era: the accumulation of documented and undocumented objects from supposedly dying cultures. Bastian's collection of "fetishes" from Congo is an example of this type of collection.



(Caption:) "Fetishes from Congo" in the African storeroom

**2. Collecting activities and spoils of war
(parts of the collections from Cameroon
and Benin)**

Commemorative figures from the
kingdom of Kom, Cameroon

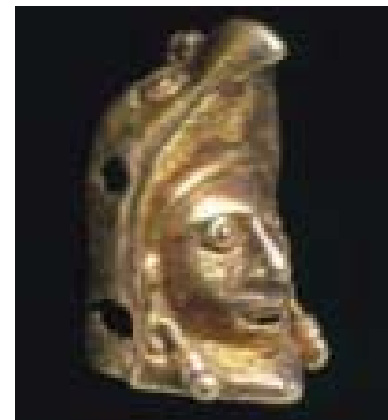


5. Archaeological collections

Precolumbian textiles from South America



Precolumbian objects made of gold



3. Scholarly collections

**4. Collections of objects that were
produced specifically for European
collectors**

Fake pottery figure from Oaxaca,
Mexico, 1911



6. Collections of specific groups of objects. A supra-regional visible storage facility also offers the opportunity to show the entire formal spectrum of specific groups of objects across various periods of time and all continents, e.g. weapons, adornments, musical instruments, textiles/clothing.



Weapons



Adornments



Musical instruments



Textiles/clothing

The Ethnologisches Museum in the Humboldt-Forum



Depiction of Europeans on a beam from Palau, 1900

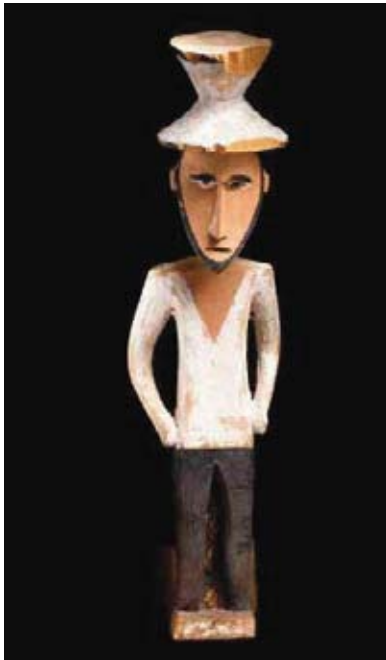
A Change of Perspective: The Appearance of the Europeans on the Four Continents

The world “newly discovered” by the Europeans was new only to them; long before it had already been discovered and settled by the inhabitants of the four continents. The appearance of the Europeans – for example, in Africa – did not spark happiness about “finally being discovered” among the indigenous populations, but rather amazement, combined with the interest to make use of the new conditions economically and politically.

The two representations (Figs. 1 and 2) show how the Europeans were appreciated in Benin both as trade partners and military supporters during early modern times, and how they were integrated into the local world view.

With the onset of the colonial era, that image changed fundamentally. Wooden reliefs from Benin now portrayed Europeans as morally and socially debased creatures (Fig. 3).

Other works of art depict and parody their positions of power, an example being the portrayal of a missionary from Lagos (around 1900), who withholds his “gifts” from those he wants to proselytize, or at least impedes their access to these gifts. Europeans are also portrayed as traders, such as on the carved hippopotamus tooth from the Loango Coast (late nineteenth century, Fig. 5).



European sailor, Yap, 1900



Depiction of a Spanish judge (seated to the left, in front of the church) on the Lienzo Seler II, a genealogical-historiographical map, Mexico, 1592



1 Portuguese portrayed as being part of the realm of the sea god Olokun, and thus part of the Benin cosmos, on relief plaques from Benin, 16th / 17th century



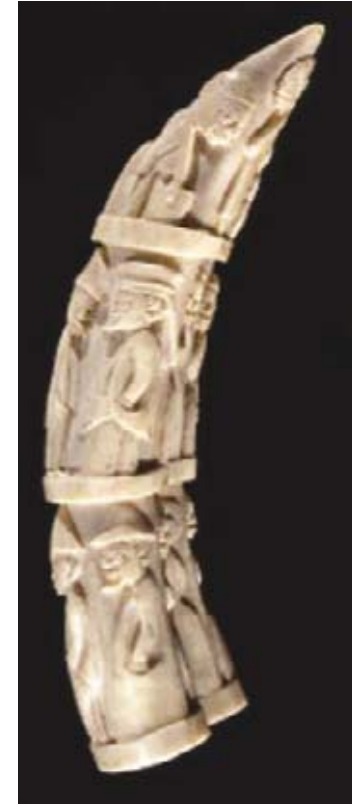
2 A Portuguese soldier in the service of the king of Benin, 17th / 18th century



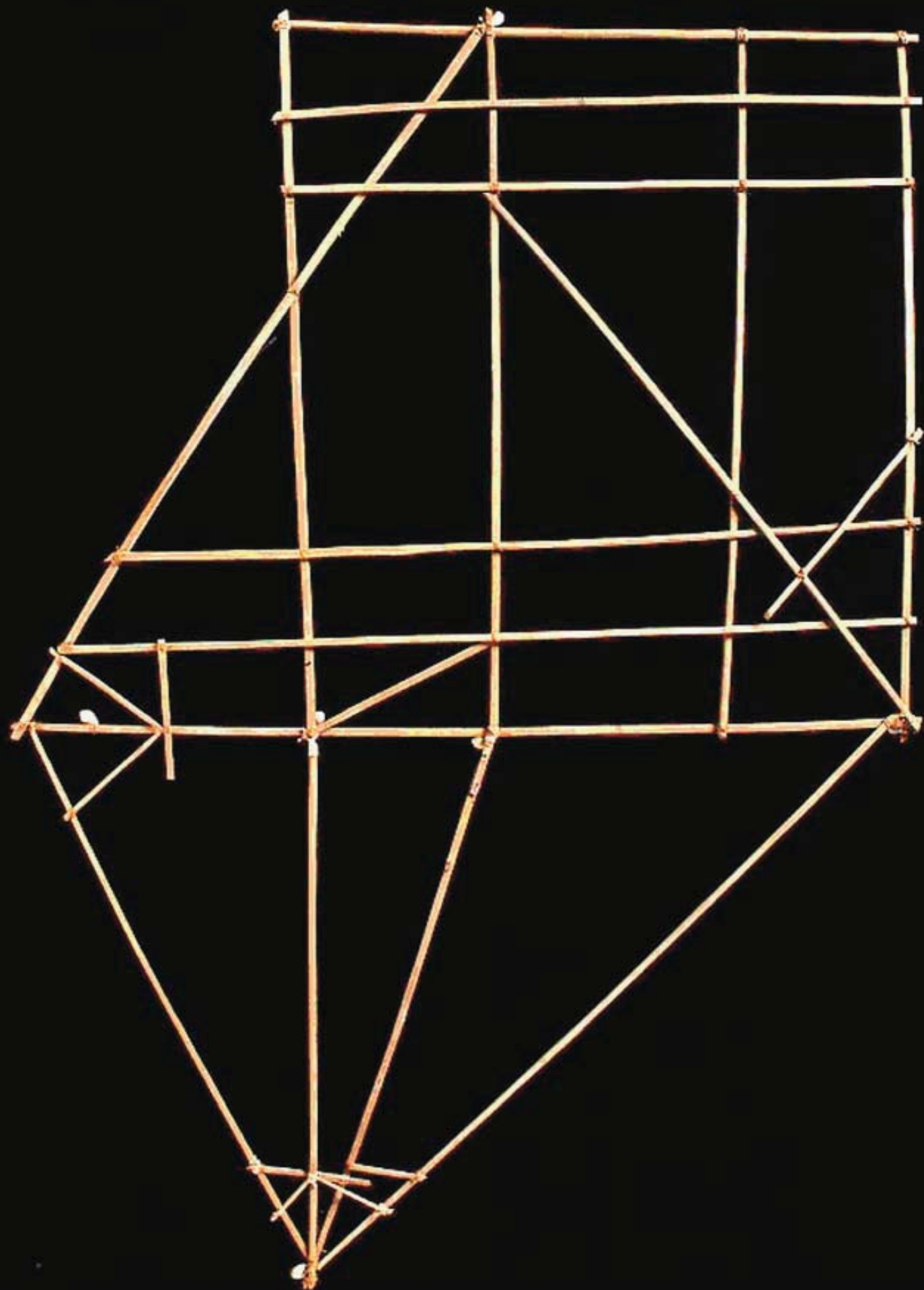
3 Erotic images on a wooden relief from the Kingdom of Benin, 19th century



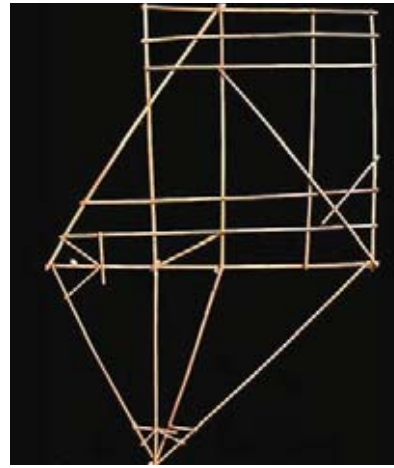
4 Missionary, Lagos, ca. 1900



5 European traders, Congo, late 19th century



Oceania and Australia



Introduction: The Collection

With ca. 65,000 objects, the collection from the Pacific Islands in Berlin is renowned worldwide for its particularly well-balanced holdings. It disposes over exceptional collections from areas that were not part of the German colonies. Further, the Oceania collection is distinguished by holdings, which were sought specifically by expeditions supported by the Ethnologisches Museum. This aspect relates to recent times too, for example, the field trips of Gerd Koch (the former curator of the Oceania department). This balanced state is present in the documentation as well, most of which is very precise, a situation often lacking in many museums. A further important feature of the collection is its historical depth, which extends back to the actual beginnings of collecting activities in the Pacific, namely with the voyages of Captain James Cook.

Focal points in the Oceania collection include a large complex of boats and architectural elements, all in their original size, further, ethnographic collections from northeastern New Guinea, especially from the region of the Sepik River and the northern coast, from the Bismarck Archipelago with New Ireland in particular, from Hawai'i, the Marquesas Islands and Samoa as well as Palau (or Belau, in the Caroline Islands).

It is foreseen that the permanent exhibition on the Pacific Islands in the Humboldt-Forum will comprise specific items and areas of the collection, which can be exhibited within larger associations, thus enabling them to be elucidated and interpreted anew:

Exhibition Modules

1. Environment, Cognitive Systems and Navigation

This assemblage will display five original boats (three outrigger sailing canoes from Luf Island, the Marshall Islands, and Santa Cruz; a plank boat from the Solomon Islands; and a dugout-canoe from the Sepik) and their accompanying equipment, such as paddles, bailing scoops, technical means for navigation, implements for obtaining and using marine resources, etc. (in all ca. 50 objects). Emphasis is placed upon the illustration of cognitive systems, that is, systems for classifying space, nature and transcendence. Furthermore, the adaptation of inhabitants to the environment, their extremely resourceful use of nature and finally the history of settlement will be thematized. The boats present important features for identification, not only to visitors, but foremost for many inhabitants of the Pacific today. This can still be observed in the reaction of many Maori and visitors from the Tonga Islands, among others, who visited the exhibition in Berlin in past years. Due to lack of space, the "touchable" boat – the tongiaki –, cannot be displayed in the exhibition, but one proposal is that it be integrated as an eye-catcher in the Agora. There the boat and other objects should act as a preview of what visitors can expect to see later.

Unlike scarcely any other objects, boats are bonded with movement. Not only the coastal inhabitants but also the inland population maintained communication on the river systems by means of boats, whether trade and exchange, war or migration. Boats were modified greatly or some even disappeared to be replaced by western forms in the course of cultural change. Changed forms and modern replicas are shown in films in the exhibition (voyage of the canoe replica Hokulea, reconstruction of the boat from Santa Cruz Island).

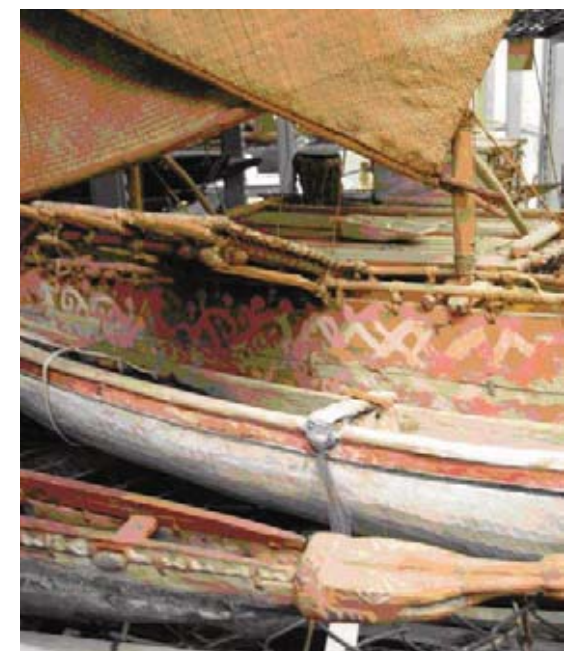
Visible Storage

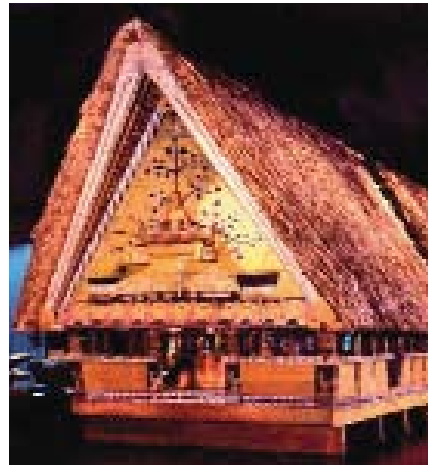
The element of profusion and multiplicity is represented by 100 model boats from Oceania in a visible storage facility in connection with the large boats. Most of the models were produced for European collectors, and, thus, are not "originals" in the strict sense of the word. Instead their appearance relays their purpose for display and education; like all models they reflect a "miniature world". The models form an important extension of the large objects on display.

Stick chart from the Marshall Islands

Boat from the Marshall Islands

Model of a boat from New Guinea





The last traditional men's meeting-house preserved on Palau, 1986

Drawing of a meeting-house by Elisabeth Krämer-Bannow, 1910

Men's meeting house from Palau, acquired by Krämer for Berlin in 1907

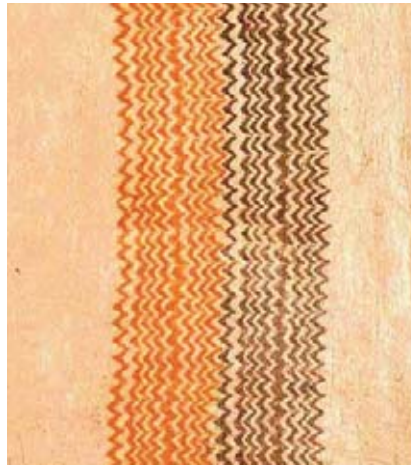
2. Palau and the Encounter of Expressionist Artists with the Pacific Islands

The men's meeting house from Palau and other Palau beams that have not been exhibited until now in combination with the collection from Palau offer an introduction to the first encounters of Europeans with the South Seas, and its romanticization (shipwreck and rescue of Captain Wilson 1787; comedy by August von Kotzebue; Georg Forster: "... a humble little people, poor in knowledge but rich in those inner aptitudes, upon which the dignity of mankind rests", 1789) and reception by the "Die Brücke" painters (first evidence: Ernst Ludwig Kirchner, postcard of 1910 with drawings of motifs on a Palau beam in Dresden). The "South Seas" played a profound role in European humanities with regard to the glorification of other societies, as utopia, as model for a different manner of existence, even though many depictions did not concur with reality. The Palau meeting house is the single house of its kind preserved in a western museum, and, therefore, its display is an absolute "must" for the future exhibition. However, in contrast to its present position, in the future it should not stand as isolated exhibit, but instead amidst a larger context, together with other Palau objects (100 objects) and together with the history of its reception.

On the basis of Palau, the theme is followed about the first romanticization of the Pacific Islands and their inhabitants, which continued into the time of Expressionism and found a preliminary end with the sojourn of Max Pechstein on Palau in 1914. The Palau house and the area in front offer space for educational activities.

Taro plate and vessel in the form of a bird
Carved beam from the meeting house
Depiction of Europeans on a beam of the Palau meeting-house
"Paradise in the South Seas", Palau





Visible Storage

Using shields as an example, the numerous variations in the decoration of the specific surface at hand can be illustrated. Shields are like restricted pictures. The plenitude of motifs here can serve as a connection with the exhibition on art (100 objects).

Painting on palm leaf sheath, Sepik region

Tapa from Hawai'i

Painting on bark, Australia

3. Painted Works in Oceania

Until now the painting of Oceania has received little attention in exhibitions and also publications. This is the case in the Museum Quai Branly in Paris as well. Instead carved works are mostly in the foreground. In the new Pacific Islands exhibition in the Metropolitan Museum of Art in New York, a larger object with painting is displayed for the first time (as of November 2007). The Humboldt-Forum offers the opportunity to present something new, like a large cross-section that also can allude to art museums. The theme thereby is the position of the artist in Oceania. Paintings on bark cloth, palm leaves and shields present a unique overview of the different styles and painting techniques in Oceania. On exhibit here are the gable walls of the Maprik houses, painting on large palm leaves from New Guinea, bark cloth painting from Australia and tapa from Polynesia. In particular, wall surfaces of considerable height are necessary for this exhibition (100 objects).

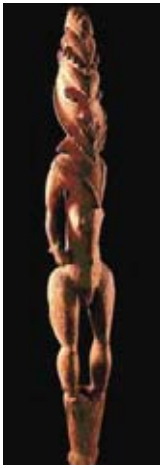
Tapa from Polynesia

Painting on palm leaf sheath, Sepik region

Painting on palm leaf sheath, Sepik region

Shields from the Sepik region





Visible Storage

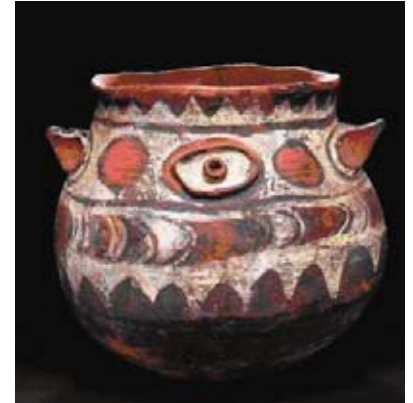
Anthropomorphic figures from northeastern New Guinea form a principal part of carved works from Melanesia. Measuring between 10 and ca. 40 cm in size, the figures are many in number and multifaceted in form. They were already displayed in a "cluster" in the exhibition of 1970. The number of figures foreseen for a possible exhibition is estimated at more than 200 objects. Here the abundance of forms within one type becomes a work of art in itself.

Figure from the Yuat River region
Basketry mask from the central Sepik region
Figure from the Admiralty Islands
Uli figure from New Ireland
Shield of the Sulka, New Britain

4. The Cultures of Melanesia

Cultures of the Sepik region (with ca. 200 objects) and New Ireland (ca 200 objects) are presented in delimited units of ethnic groups in order to show as example the objects of both daily life and ceremonial use. Contemporary artifacts as utilized today are also exhibited, to demonstrate how different materials as well as different types of objects of different origins are integrated in one culture. Collections from these areas form the basis of this module, offering plentiful resources. As a complement to the exhibition variations can be shown from other regions of Melanesia. Suggested for the initial display are objects from the Central Highlands of New Guinea (100 objects). The subsequent modules could be: figures from the Admiralty Islands, forms and colors from New Britain; carvings from the Solomon Islands, Vanuatu and New Caledonia.

Head dress from highland New Guinea
Pottery vessel of the Iatmul
Figures from the Sepik region
Figures from the Ramu region





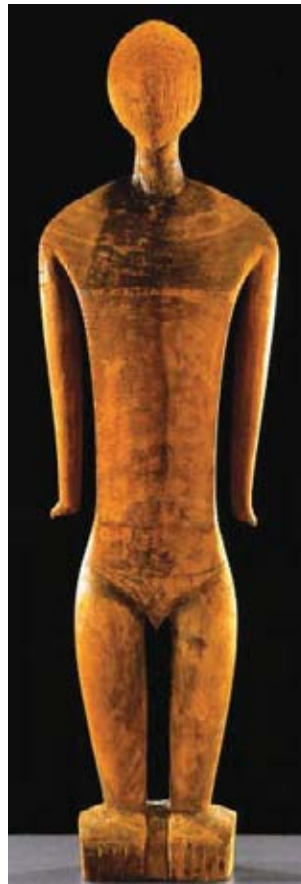
5. Signs of Power and Symbols of the Gods

Exhibited here as examples are highlights of the collection, such as the feather cloak from Hawai'i, the mourning dress from Tahiti as well as the figure of the deity Sope, along with other regalia. War and power in association with a stratified society, counterpoised by a hierarchical world of spirits and deities represent the central themes of this area of the exhibition. These will be complemented by many objects from the best collections from Hawai'i and also the systematic collection made by Karl von den Steinen in the Marquesas Islands, and complemented by objects from the Easter Islands, New Zealand and central Polynesia (ca. 100 objects).

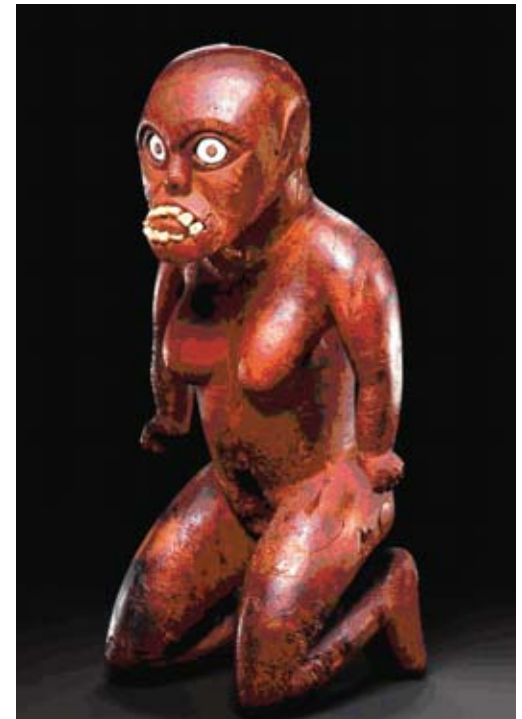
The following regions or objects could be shown as further additional variations: basketry from Polynesia; the Marquesas Islands; the atoll cultures; clothing and personal adornment (module for ca. 100 objects).

Feather cloak from Hawai'i

Ear plug from the Marquesas Islands



Mourning dress of the nobility in Tahiti
Sope figure from Nukuoro



The goddess Kihawahine, Hawai'i



Figure representing a sailor, Yap, Micronesia

6. Objects in Micronesia and the Encounter with Colonialism

Basing on the collections from the Mariana Islands, the Caroline Islands, the Marshall Islands and Nauru, demonstration should be made of the selection of objects, the typification of cultures, production for foreign rulers and the colonial annexation of foreign cultures. In many permanent exhibitions objects from Micronesia are scarcely shown or not at all; for example, they are absent in the new exhibition in Paris. This area is completely underrepresented in publications as well, due above all to its alleged lack of "art".

A larger part of the Berlin collection stems from former German colonies in the Pacific Islands, and objects were once collected by individual German colonial officials such as Georg Fritz and Arno Senfft. Hence, here there is the opportunity to present a much neglected area in ethnography, on one hand, while, on the other, contemplating the acquisition policy, the participation of members of the colonial offices and the interaction between collectors and indigenous population, continuing as far as the formation of identity today (ca. 100 objects).

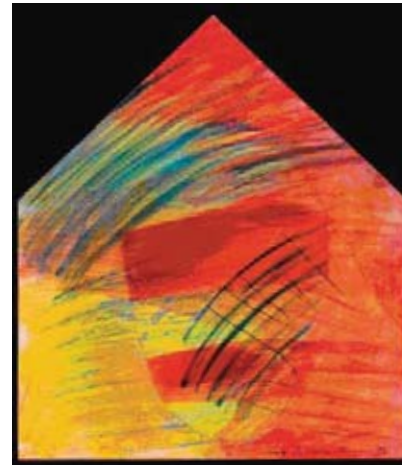
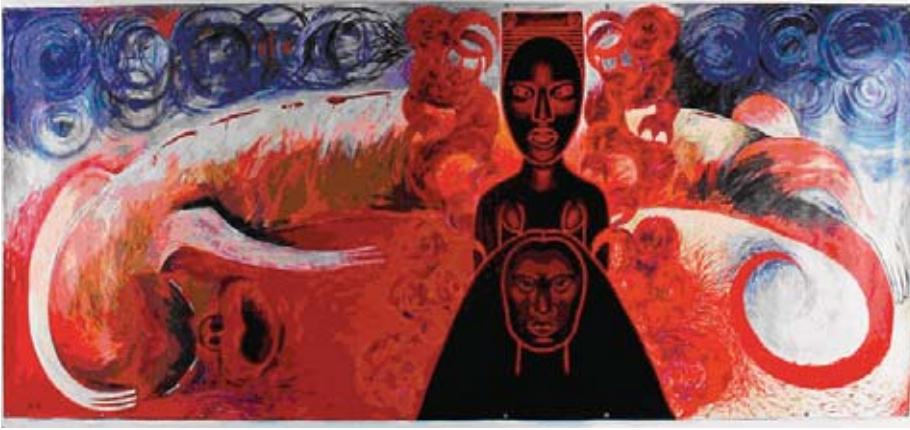
In augmentation, the following objects or regions could be exhibited at alternate times: exclaves in Micronesia; fishing cultures; woven works of the Caroline Islands; and personal adornment and monetary forms (ca. 100 objects).

7. Australia from the Aspect of the History of Science

Objects from Australia will be displayed in association with the development of the discipline of ethnology. Australia was an important experimental field for theories in the history of religion by James G. Frazer, Emile Durkheim, P.W. Schmidt and others, including Claude Lévi-Strauss. Not only society and its rituals, but objects as well exerted their effects upon the line of inquiry and the scholarly representation in western civilization, even in the present-day with the adoption of indigenous painting by the modern world of art, or the present country of Australia, respectively. The exhibition centers upon the culture of the Aranda in central Australia (ca. 50 objects).



Dish from Wuwulu
Bowl of the Aranda, central Australia



8. The Art of New Zealand and its Continued Development until the Present Day

Important objects of art from New Zealand should be exhibited and their association with the continuous development of art forms into the present-day illustrated. New Zealand is probably the most productive area in Polynesia as far as the visual arts are concerned.

In view of changes in art forms in their historical depth, the element of motion in cultures can be emphasized (ca. 50 objects).

Robyn Kahukiwa, "Taniwha wounded but not dead", oil on canvas

Kura Te Waru Rewiri, "Dreamtime V", acrylic on wood
Carved paddle, Maori, New Zealand

9. Southeast Asia and its Ties to Oceania

In order to create a connection with other parts of the exhibition in the Humboldt-Forum, comparison with objects from Indonesia (especially Batak and Nias) and western New Guinea as well as with objects of the original inhabitants of Taiwan should be enabled through the presentation of a few exemplary objects (ca. 50 objects). Amongst these are objects that illustrate the technique of morticing, otherwise scarcely known in the Pacific Islands, as well as textiles using the technique of weaving, which can be traced back to Indonesian influence, and also stylistic elements such as open-work carvings.

Headrest from western New Guinea

Woven piece from the Caroline Islands

Korwar figure Figure from Nias





Africa

Introduction: The Collection

The Africa collection comprises ca. 75,000 objects and is one of the most important worldwide. Its holdings stem from the entire continent south of the Sahara desert, although of varying quantity and quality. Whereas the collection comprised some 7,000 objects at the time of the Berlin Conference in 1884/1885, during the colonial period the number increased to ca. 50,000.

The collection essentially covers the time span from the mid 19th to the mid 20th century. However, individual sections – above all the collections from Nigeria – date back to the 12th century. Percentage-wise these are small, yet exceedingly significant collections (Ife ca. 20 objects [12th–15th century], Benin ca. 500 objects [15th–19th century]).

The documentation of the objects varies. Only some parts of the collection stem from scholarly collecting expeditions and are correspondingly documented. Large parts arrived in the Royal Museum of Ethnology through Adolf Bastian's network of dealers, collectors, colonial officers and officials and, thus, must be reconstructed – as far as possible – in their historical significance.

Areas of special emphasis in the collections are:

Nigeria

Among the most important holdings of the Berlin Africa collection are the ca. 500 items from the Kingdom of Benin, which were acquired by Felix von Luschan between 1897 and 1914, as well as the Ife collection of Leo Frobenius. The Museum disposes further over a broad Yoruba collection as well as comprehensive assemblages from northern Nigeria.

Cameroon

The ca. 12,000 objects of the Cameroon collection were acquired foremost during the colonial period. Focal points thereby are the Cameroon Grasslands, the Ekoi area, the woodlands and the region of the Fang in southern Cameroon and neighboring Gabun. The items were collected by German colonial officers and officials and dealers. Further to mention are the well-documented collections of B. Ankermann from the Grasslands (1907–1909) and the few but significant gifts of Sultan Njoya of Bamum to the German Kaiser.

Congo / Central Africa

The oldest objects stem from the Loango coast and the collecting activities of Bastian, starting with his expedition to the Loango Coast in 1873/74, and from his network of collectors in the region. Likewise comprehensive collections were acquired until World War I, from the central and eastern Congo, above all from the Luba, Hamba, Tabwa and Mangbetu in the northeast. The collection comprises a total of ca. 8,000 objects.

Angola

Constituted by ca. 2,000 objects, this broad collection was acquired for the Ethnologisches Museum (at that time named 'Museum für Völkerkunde') mainly by A. Schachtzabel prior to World War I and by H. Baumann between the two world wars.

East Africa

The majority of the ca. 23,000 objects in the East Africa collection was also collected before World War I. They encompass the material culture of the most important cultures in this region.

Exhibition Modules

The Africa collection should be presented in the Humboldt-Forum in three principal thematic focuses. These are constituted by individual modules, which can be shown in alternation. At least one module should be shown for each thematic focus. In the process of installing the exhibition, the first phase should comprise the introductory room and the two initial regional themes (southern Nigeria and the Cameroon Grasslands). The individual regions on display should be equal in substance; they can also be exhibited in succession, over a longer period of time. Principal and internationally known objects of regions that cannot be exhibited should be accessible to visitors in visible storage facilities.

History of Africa

Africa was not an isolated continent, confined to itself and without a historical background, as colonial ideology suggested. It was instead an active participant in historical processes, which can be traced back to early historical times in all parts of the continent.

In the introductory section that precedes the modules an overview should be presented about the history of Africa from ancient Egypt to the African diaspora in the Americas, about Africa's ties to the Mediterranean sphere since ancient times, about trade between the medieval African kingdoms and Europe, the Near East, India and China, and about European colonialism and its consequences until the present-day.

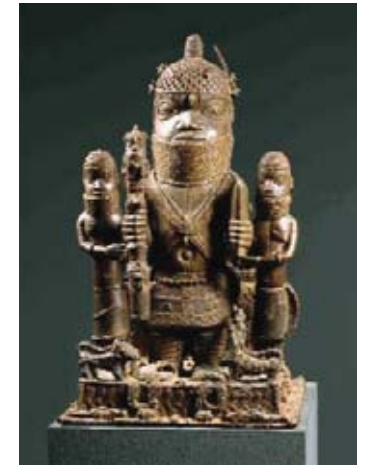
These themes will be outlined by means of a few exemplary objects (for instance, items from ancient Egypt, Chinese porcelain as a pre-colonial export to East Africa etc.), maps and multimedia information. The choice of objects and media should present an optically distinct counterpart to the colonial image of Africa with drums, masks and ancestral figures.

This is then followed by modules that illustrate the historical process, with individual regions (and key parts of the Africa collection) as example.

The core areas of the presentation on regional processes are:

- their changes in history (in contrast to the static image of ethnic groups, produced by ethnological museums still today)
- the active role of African societies in supra-regional networks of relationships (in contrast to the colonial image of Africa as a passive entity)
- the production of self-perception and perception of others as part of the formation of identity by all participants in this process.
- the different perspectives of these processes held by European and African scholars, by representatives of the respective cultures and by new national states

Commemorative head of a king, Ife, 12th–15th century
 Queen mother, Kingdom of Benin, 16th century
 King Akenzua, Kingdom of Benin, 18th century



History and Culture of Southern Nigeria and Southwestern Cameroon and European Trade Since the Early Modern Era

Some of the collection's holdings date back to the 12th century (Ife collection). Yet, first and foremost the Benin collection with its commemorative heads, sculptures and relief plaques, among others, offers the possibility of thematizing the development of the Kingdom of Benin in close connection with the growing European-African trade and the triangular trade that hence emerged between Europe, Africa and the Americas from the end of the 15th century until the beginning of the 20th century.

At the same time Benin is a good example of the juxtaposition of different narrative perspectives. There are fundamental differences between European and Nigerian scholars as well as the royal family of Benin, concerning the interpretation of objects and the assessment of the historical role of Benin. The renowned relief plaques are interpreted by European scholars as pictorial representations of the cosmos of Benin, while some Nigerian researchers and some members of the royal court itself often view the plaques as figural images of historical persons and actual events. Different positions are also held by the royal court of Benin and the Nigerian state concerning the character of the objects. Whereas the latter view them as the national heritage of Nigeria, the court considers them looted property of the Kingdom.

Regionally this part covers southeastern Nigeria and bordering Cameroon (Cross River region). The slave trade led to the emergence of the Afro-American diaspora, which can be exemplarily exhibited by the Candomblé collection and the Suriname collection of the department on South America in the Ethnologisches Museum. Collections from the Ethnomusicology department also offer comprehensive material on this theme.



British soldiers at the conquest of the king's palace in Benin, 1897



European mercenary, Kingdom of Benin, 18th century
 Carved veranda post depicting rulership, Yoruba, beginning of the 20th century
 Ifa oracle bowl, Yoruba, ca. 1900
 Mother-and-child figure, Yoruba, 19th century



Throne, Bamum, 19th century



King's headdress, Bamum, beginning of the 20th century

Commemorative figures from Bangwa (left, center) and from Kom (right), Cameroon, 19th century



2. The Cameroon Grasslands and German Colonialism

The Cameroon collection in Berlin enables a comprehensive portrayal of the different cultures of the region, starting with the 19th century until the beginning of the World War I. At the same time the history of the collection is reflective of the phase of German colonialism, which should be illustrated using the Cameroon Grasslands as example.



Sultan Njoya, Bamum, beginning of the 20th century

Sultan Njoya in German uniform



Royal stool, Nso, Cameroon, ca. 1900

Entrance to a palace, Baham, Cameroon, ca. 1900





3. The Loango Coast and Northern Angola, and the End of the Slave Trade

Collections from the Loango Coast to northern Angola can convey above all the upheavals of the 19th century, after the ban on the slave trade until colonialization. With the history of the collection of “fetishes” from the Loango Coast, starting with Bastian, processes in the history of ideology can be followed, such as the development of European “modern” identity through the projection of “pre-modern” concepts onto Africa.

The appearance of art of the Chokwe during the second half of the 19th century shows the effects that the historical conditions in the world – the ban on slave trade – had upon an inner-African society.

European forms in the art of the Loango Coast:

St. Anthony, 18th/19th century

European forms in the art of the Loango Coast: crucifix, 18th/19th century

Power figure, Congo, 19th century

Power figure, Congo, 19th century

Nganga mask, ca. 1900



Chibinda Ilunga, Chokwe, 19th century



King's wife, Chokwe, 19th century



Throne, Chokwe, 19th century



Two masks, Chokwe, beginning of the 20th century



4. East Africa and the Trade with the Arabian-Asian Sphere

The collections also allow a portrayal of different pre-colonial cultures in East Africa, foremost the cultural history of the Swahili on the East African coast and their participation in a trade network between Africa, Arabia and India.

5. The Sahel, Sahara and Northern Africa as Partners in Trade with the Mediterranean

The cultures of North Africa and (geographical) Sudan, Trans-Saharan trade and the expansion of Islam into West and East Africa. In cooperation with the Egyptian Museum and the Collection of Classical Antiquities in the Altes Museum of the State Museums of Berlin, the history of the Sahara desert region as well as bordering areas is outlined, starting with the 5th millennium B.C. until the present-day.

6. The Art of Africa

In view of the significance of the Berlin collection on the art of Africa, one theme from this group of objects should form a permanent component of each of the exhibitions in the Africa department. Thereby, the art of Africa should not be presented as a permanent exhibition in the sense of an ethnography of "beautiful objects". Instead, a regular change in theme should illustrate the multifacetedness of the art of African cultures regionally and historically. The alternating themes are:

- the art of individual cultures and the exchange of artistic forms within one region
- art and design
- European reception of the art of Africa and changing perspectives
- early urban art (Lagos collection)
- forms in art (from realism to abstraction)
- art and globalization, paths and dead ends of modern art in Africa
- contemporary art

Exhibitions on contemporary art should be conceptualized in cooperation with curators in the respective field and/or from the National Gallery of Art in Berlin.

Not all of these themes can be represented on the basis of the present collection. A collection of contemporary art of Africa should be initiated (in cooperation with the National Gallery of Art). Themes on the art of Africa since the 1960s could also be exhibited in cooperation with loaning institutions and collectors.



Queen mother, Benin, 16th century



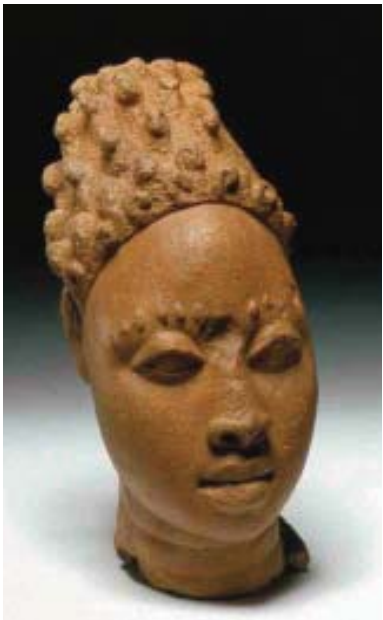
Headrest, Luba, 19th century



Female figure, Benin, 18th century



Ancestral figure by the Master of Buli, 19th century



Commemorative head, Ife, 12th–15th century



Pectoral adornment, Lobi, 20th century



Missionary, Lagos, ca. 1900



Mamavati, Lagos, ca. 1900



7. The Current Situation in Africa

The current situation in Africa will be illustrated by themes, which are closely connected with the process of globalization. The effects of the internationalization of trade upon daily life can be demonstrated by an exhibit, using the range of goods offered at a market in an African city as an example (foreseen is a new and constantly up-dated collection).

Examples of Nigerian film and television production, integrated into the exhibition and also as a series of films in an accompanying program, should deepen insight into the daily life of today in Africa.



Street vendor in Mali, 1999
Street vendor in Mali, 1999

Cinema in Mopti, Mali, 2001



8. The Life of Africans in Berlin

Another aspect of the process of globalization is the increase in migrations. It is part of globalization and starts with the slave trade, foremost to the Americas. African culture is visible today in many aspects of societies in Brazil, the Caribbean and the United States. In particular, urban culture in the United States is markedly Afro-American in many facets. Originally local cultural elements such as Kente cloths or the colors of the Ethiopian empire (red, black, green, yellow) or styles in music from jazz to hip-hop are considered pan-African culture in the United States today and exert an effect upon the urban culture in Africa itself. Due to migrations to Europe during the past 40 years, Africa is no longer represented in Berlin solely by collections of historical artifacts in the Ethnologisches Museum. Restaurants, culture centers and concerts form a living diaspora culture. This situation should be illustrated by documentation on the life of Africans in Berlin.

Ijele mask (Ibo, Nigeria), part of an art performance at the Carnival of Cultures in Berlin, 2008



Islamic Orient



Figure caption (page 48)
Pencil case, Turkey

Introduction: The Collection

The Islamic collection of today's Ethnologisches Museum originates in the non-European collection of the Königliche Kunstammer (Prussian Art Chamber), which since ca. 1830 essentially comprises individual items of Islamic provenience. Beginning with 1857 the collections were registered in a separate catalogue (IB). Until the First World War, these primary holdings were enlarged through major donations given to the – at that time – Royal Museum of Ethnology. Amongst the patrons of the 19th century were well-known dignitaries such as the orientalist Julius Heinrich Petermann (1801–1876) or the diplomat Max von Oppenheim (1860–1946), as well as persons like Emil Riebeck (1853–1885) or Willi Rickmer Rickmers (1873–1965), whose financial status enabled them to travel and acquire collections. Petermann donated a collection from Persia that included two paintings of the third Qajar shah Muhammad and a court lady, which are considered as especially precious and date to the time of ca. 1840. Another enrichment of the collection is accredited to the Museum's founder Adolf Bastian, who during a journey in Iran in 1878–1880 established an extensive collection. In particular, objects from this period constitute the valuable old collection.

At the turn of the 19th to the 20th century, Rickmers repeatedly visited Turkestan and bestowed on the former Museum für Völkerkunde (Museum of Ethnology) a comprehensive collection, which included Turkmenian carpets of the Tekke, Ersari and Salor nomads as well as metal vessels, ceramics, garments and embroidered cloths called "susani" as representative examples of urban art.

Only with the building of the new museum complex in Dahlem in 1970, was a department entitled "West Asia" established, which was again renamed the department "Islamic Orient" in connection with the integration of the North African collections in 1991. Altogether the department Islamic Orient today encompasses a realm that ranges from Morocco to Northwest China, including the countries of North Africa, the Arab Peninsula, the Levant, Turkey, Iran, Afghanistan and Pakistan as well as the former Soviet Islamic republics of Azerbaijan to Kirghizia. In 1970 the department's inventory accounted for a total of ca. 5,000 object numbers for Western and Central Asia. In the following years the collection was extended considerably and today numbers ca. 25,000 objects. Until now it was impossible to display the collection in a permanent exhibition.

The following concept takes exclusively the core areas of the collection into consideration, which can be complemented by the planned glass-enclosed visible storage facilities. A reduction of these core areas would result in the renewed storage of the most important items in the collection. In view of the previous history of the collection, which since the department's beginnings could never be displayed adequately, this would not be justifiable. Particularly in view of the significance of dialogue with today's Islamic societies, an exhibition that represents principal areas of the Islamic world (including Turkish-, Persian-, and Arabic-speaking regions as well as the Indo-Pakistani sphere) is expedient. For the Humboldt-Forum the department Islamic Orient foresees the presentation of exhibition areas as follows.



Water jug, Turkey
Pencil case, Turkey
Amulet, Turkmens



Water basin, Turkey
Bowl, Bukhara

Exhibition Modules

The concept for the exhibition incorporates the theme of the religion of Islam and its most important cultural areas: the Turkic-, Arabic- and Persian-speaking as well as the Indo-Pakistani area. The presentation is supplemented by unique woodcarvings from Nuristan (Afghanistan).

1. World of Islam

This exhibition section addresses an ethnological representation of various aspects of the religion of Islam, with reference to contemporary controversies such as women's wearing the veil. With regard to the selection of objects, this implies a cross-cultural perspective, and in terms of the scientific method a sociological approach to the subject, which contrasts to, and is an altogether autonomous addition to, the art historical perspective maintained by the Museum of Islamic Art.

Theme: The religion of the book – Koran, mosque and religious scholars

The transnational unity of all Muslims, the community of the faithful (umma), is based upon the acceptance of the holy scriptures of the Koran, which were revealed by God to the Prophet Muhammad, and upon the five pillars that constitute Islam, namely the creed, prayer, almsgiving, fasting and the pilgrimage to Mecca. The diversification of Muslims into a Sunnite and Shiite Islam, which evolved historically after the death of Muhammad, and the controversy over his successor, indicates the significance of Islamic scholars (ulama) and the various concepts of power and state. The mosque is the place of worship, its prayer niche indicating the direction of the holy place of Mecca to all of the faithful. The ethic principle of the equality of all those faithful before God is modified by the Islamic values of purity and impurity; a differentiation of genders is established between men and women.

Theme: Folk religion – holy shrines

Many leading Sufi teachers and founders of brotherhoods became known beyond their local centers and attained the status of holy persons soon after their death, some even during life. They are attributed with supernatural knowledge and the power to perform miracles by the faithful, even today. Their tombs are places of pilgrimage, which are visited by pilgrims from all parts of the Islamic world. Apart from these leading historic personalities of Sufism, many Islamic regions have local shrines (ziyarat), which are frequented particularly by women. Through their pilgrimage and the vows made there or with the help of amulets and so-called magic bowls, they hope to gain the holy person's support in cases of sickness, sterility or other problems in life. This instrumentalization of the saints – but not the respect for the personage of the deceased – is rejected by orthodox Islam.



Theme: Gender

Since the colonization of Islamic societies, in western narratives the veil has become a symbol for their backwardness and oppression of Islamic women. Recent Islamic movements have taken up the symbolic character of the veil and transformed it on their part into an outward emblem of their new "Islamic society".

By means of Islamic veils and examples of domestic architecture, gender-specific ethics of Islamic societies and the controversy over the Islamic style of clothing are thematized.

Theme: Islamic mysticism

The Islamic mystic – the Sufi – seeks to experience God through various techniques of asceticism. The Sufi's aim is to overcome the own self, the dissolution that is considered prerequisite for the mystic unification with God. The mystic way to higher forms of religious cognizance is open to every male Muslim and is normally pursued within organized brotherhoods under the guidance of a teacher (shaykh). Only a few brotherhoods also admit women. Among the outward signs of the simple dervish's renunciation of the material world are for instance the patched coat and the beggar's bowl. At the same time, clothing and attributes can indicate the affiliation to the respective brotherhood. From a historical point of view, the relationship between state, orthodox Islam and mystical brotherhoods was strained by tension time and again. Religious orders are not a thing of the past, but far more play a decisive role in politics and in contemporary Islamic movements in various Islamic countries.

Regional focal points

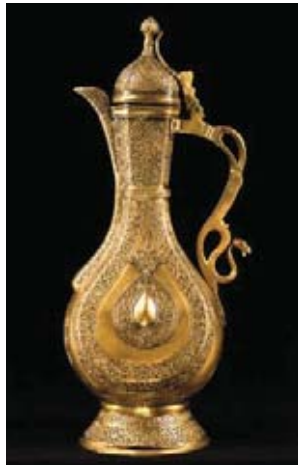
Independent of the religion of Islam, in the Humboldt-Forum the possibility must be provided to present specific regions, "cultural areas" and also countries of the Near and Middle East, Central Asia and of North Africa, which are based upon key parts of the collection. On hand of the specific composition of the respective collections, these regional presentations can at the same time present specific thematic orientations; the one direction need not exclude the other. Without implying any priority, the following is proposed for the department of Islamic Orient.

Window, Xinjiang
Figure captions (page 50)
Veil, Yemen
Dervish cap, Persia



Dervish robe, Persia

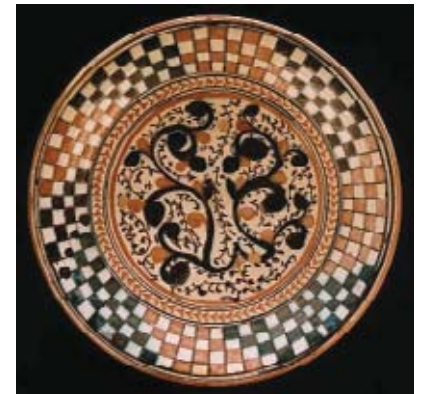
Urban-courtly culture:
Jug, Bukhara
Coat, West Turkestan
Metal vessel, Bukhara



2. Turkic-Speaking Area

The Turkic-speaking area with collections from Central Asia covers the theme of “identity and self-image in the context of Russian colonization until the present independence of the affected Central Asian states”.

The department’s outstanding collection, covering West and East Turkestan (present-day Uzbekistan, Kirghizia, Tajikistan etc. and Xinjiang), dates to the end of the 19th and the early 20th centuries (Turfan expeditions). It comprises both courtly urban and nomadic cultures, which should be presented with regard to their reciprocity as well as to the formation of identity. The last-named theme, in particular, can be traced until the present day.



Vessel, Bukhara
Wall hanging (susani), Bukhara
Robe, Bukhara
Vessel, Bukhara
Plate, Bukhara

Visible storage

Caps and veils, Islamic headdresses

Pottery from Turkmenistan

Supplementary exhibition variation:
food and cuisine in Muslim societies

Visible storage

Turkmenian rugs and carpets

Supplementary exhibition variation:
collection of the Kirghiz

Nomadic culture:

Bridle, Bukhara

Girl's cap, Turkmens

Yurt band, Turkmens

Camel flank blanket, Turkmens



Embroidered blanket, Swat, Pakistan

Front of a walk-in chest, Pakistan

Carpet, Turkmens

Horse blanket, Bukhara



Commemorative figure of a deceased person,
Pakistan

3. Indo-Pakistani Area

The Indo-Pakistani area with the collection of Swat, Sindh and Baluchistan presents the theme "cultural ecology". The Pakistan collection, which was extended considerably in the 1970s and 1980s, is of modern origin and relates to three ecologically different social groups: the fisher cultures of Sindh, the rural communities of Swat and the nomads of Baluchistan. Hence, a presentation would emphasize the interrelation of ecology, economy and society. In view of the multi-religious population in Sindh (Muslims and Hindus), a connection to the department South and Southeast Asia might likewise be established.

Supplementary exhibition variation: collection from Indus Kohistan

4. Nuristan

Equally outstanding is the collection on Nuristan, a small mountainous region in Afghanistan, which was long inaccessible and became Islamicized only at the end of the 19th century. It is the region of a rural peasant culture, whose material objects (houses, household goods, deities or ancestors, respectively) are characterized by unique woodcarvings. Here we have the example of a "remnant culture" surrounded by an environment marked by Islam.

Carved door, Nuristan
House pillar, Nuristan





Woman lifting her veil, Persia
Shah Muhammad Qajar, Persia



Cap, Tabriz, Iran

5. The Persian-Speaking Area

The theme of the Persian-speaking area with collections from the Qajar period is the “Encounter of Orient and Occident”. The Islamic Orient Department owns a beautiful collection related to the Qajar period in Persia during the 19th century, comprising pottery, metalwork, clothing, paintings, miniatures and woodwork. It is planned to present this collection against the background of Qajar rulers’ political opening and turn towards western societies. Using this historical example, the encounter of the “Orient” with the west, a relevant issue still today, is examined.

6. Arabic-Speaking Area

The Arabic-speaking area with the collection from Palestine, Saudi Arabia and North Africa pursues the themes “history of ethnology” and “social hierarchy”. Special emphasis should be placed upon the collection’s components of the Negev Bedouins (West Jordan Land), the societies of North Africa (Kabyles and also examples of urban Arabs) as well as the collection of silver jewelry from various Arab communities (Yemen, Palestine, North Africa). Using the example of the previously nomadic Negev Bedouins, the significance of the category of the tribe, the genealogy, for the history of ethnology can be explained. Further, the urban Arab culture in North Africa can serve as an example of the “traditionalization” of old-town districts and their inhabitants and of the emergence of the myth about the “Orient” within the context of colonization by western societies. And finally, the silver jewelry on exhibit relates to social differentiation and the relevance of an Arabian origin for the population, with Jewish silversmiths as an example.



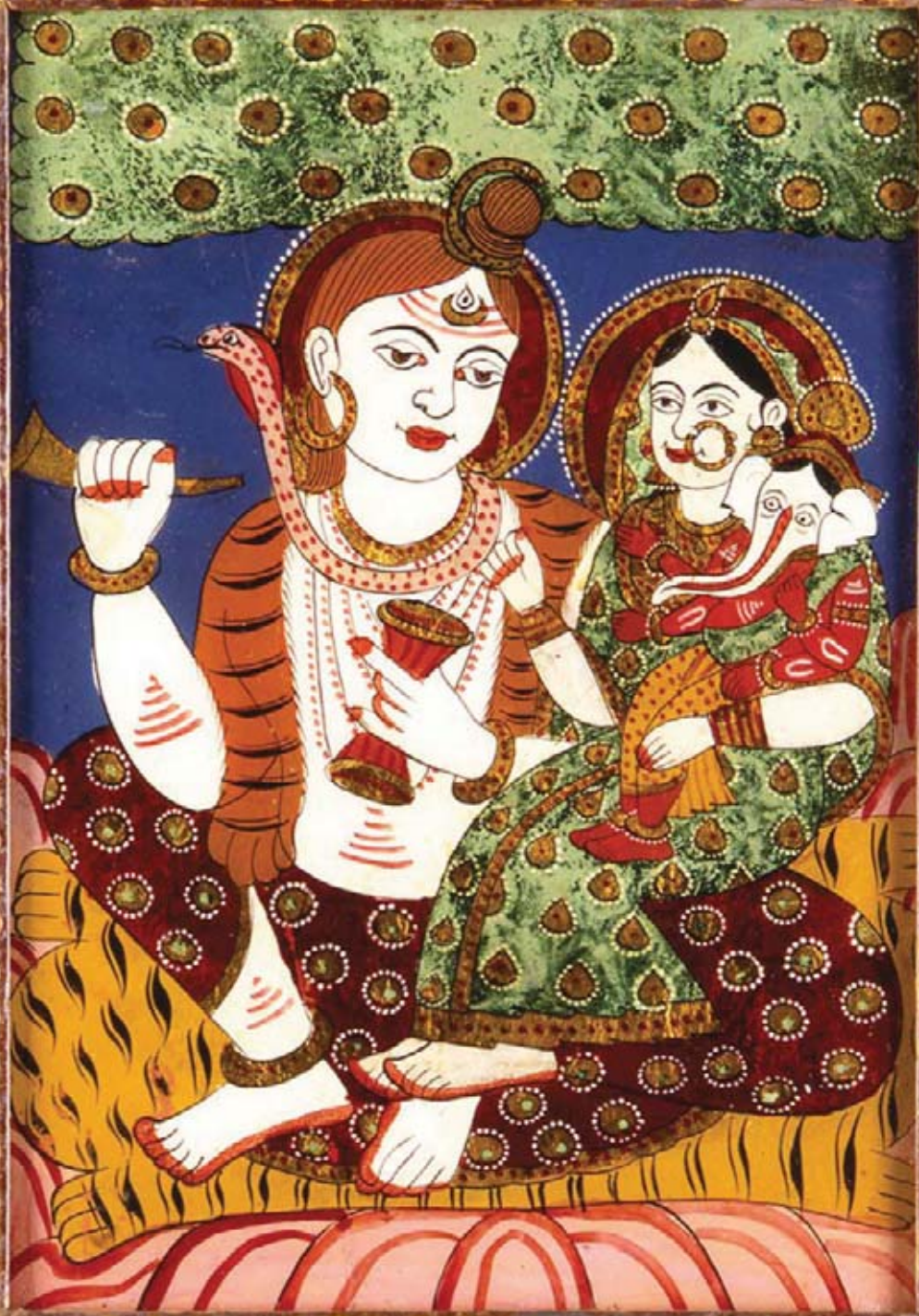
Dagger and sheath, Oman

Visible Storage

Jewelry from Yemen



Necklace, Yemen



South and Southeast Asia

Introduction: The Collection

The collections of the department South and Southeast Asia of the Ethnologisches Museum comprise currently ca. 35,000 objects. They originate from almost all states of the Indian Union, including the island groups of the Andamanes, the Nicobar and the Lakhadive Islands, further the Maldivian Islands, Sri Lanka, Nepal, Sikkim, Butan, Bangladesh, Myanmar (Burma), Thailand, Laos, Cambodia, Vietnam, Malaysia, Indonesia, Taiwan (Malay-Polynesian population) and the Philippines. The largest part of the collection arrived in the Museum between the end of the 19th century and the beginning of the First World War; in more recent times further important convolutes were acquired too. Up to 1963 all objects from South and Southeast Asia were part of the section on the art of India in the former Museum of Ethnology (Museum für Völkerkunde, MV). After the foundation of the Museum of Indian Art (Museum für Indische Kunst, MIK) in 1963, the objects were divided into an art (MIK) and an ethnological collection (MV) and presented in separate halls since 1971. This division should be reconsidered, in particular with regard to the objects from the 17th to the 19th centuries, which were previously classified as handicraft products. The selection of the following groups of objects projected for long-term exhibition in the Humboldt Forum is determined by their significance and rareness and by the attractiveness and topicality of the theme.



Cover of a linga with face of the god Shiva upon the serpent Ananta, India

Family altar with depiction of the god Ganesha, India



Goddess with aureole, India

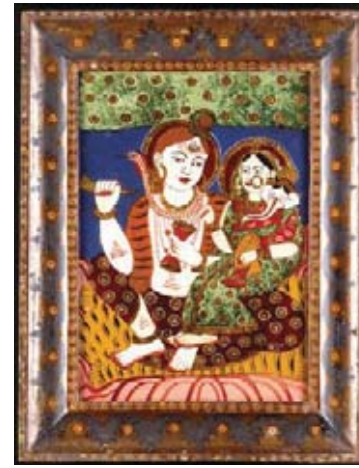


The god Ganesha, India

Spirit, Orissa, India

Shiva and Parvati, India

Banalinga as a symbolic form of the god Shiva, India



Exhibition Modules

1. The Deities of Hinduism

Cast brass figures, bronzes, reverse glass paintings, woodcarvings, painting on textiles and paper as well as clay and alabaster figures and ritual utensils from India dating to the 18th until the 20th centuries will be exhibited in a Hindu "ritual room" along with objects of the Asian Art Museum. Foreseen is the confrontation of regional traditions, as observable in the category of family altars, with pan-Hindu temple art in separate but adjoining show rooms. In this section of the exhibition, particular reference should be made to the living religion with its annual celebrations, which are also conducted in Europe (for instance, in Berlin, Paris, Zurich).

The controversy between the Hindu population with the Adivasi (indigenous inhabitants) should adjoin this section. Objects of the Kondh in Orissa, the Gond in Madhya Pradesh, the Warli in Maharashtra and the Rabari in Gujarat can exemplify their mutual influence (ca. 200 objects from the Ethnologisches Museum, Department of South and Southeast Asia; in addition, there are the objects from the Asian Art Museum).

Swing for the god Krishna, India

Panel from a processional chariot, India





2. The World as a Drama – The Divine Play of Gods and Heroes in Asia

It is intended to present this section of the exhibition in cooperation with the departments of East and North Asia and of Ethnomusicology in a supra-regional exhibition. The department South and Southeast Asia will contribute: shadow-play figures from India, Thailand and Indonesia (Java and Bali), dance masks from Sri Lanka, Thailand and Java, stick puppets from Java and string puppets from Myanmar (Burma). The presentation of these objects should also include examples of the collections of Javanese keris (ritual daggers) and textiles, as they indicate the status and role of the persons acting in the theater plays.

A stage within the exhibition room or adjoining it should offer space for performances. The epic Ramayana, which from India to Thailand and all the way to Indonesia, has been of utmost importance for almost two millennia, will constitute a focal point and demonstrate the wide-ranging dissemination of this theme (thus touching upon the aspect of "motion"). The majority of the objects dates to the 19th and early 20th centuries. A connection to present-day performance practices in the countries of origin and their modern variations (Superman) should be included, especially since present-day artists like to take up these topics in their work (for example, Henri Dono).

Here there should be a stage with sufficient space for an audience of ca. 50–100 (seated on folding chairs or cushions).

A Javanese house wall with a length of 10 m and a height of 2.50 m should also be integrated into the room, for instance, as the background for the gamelan orchestra.

The shadow-play figures range between 2 x 2 m and 50 x 20 cm in size and require a larger area of space. The stick puppets also look attractive when displayed in dense rows and thus need less space. A separate group is constituted by eleven paintings on canvas from the temple of Kassumba, Bali, made before 1846. They show scenes of the legendary Panji cycle, today still one of the most important themes in the performing arts, and of the Ramayana (ca. 200 objects from the collection of the Ethnologisches Museum, Department of South and Southeast Asia).

The large variety of shadow-play figures, marionettes and stick puppets can be presented additionally in a "cluster" in an adjoining visible storage facility.



Head mask of the demon ruler
Thotsakan, Thailand

Shadow-play puppet representing
Kresna from the Wayang-Purwa, Java

Mask of a queen for the kolam play,
Sri Lanka



Basket of the Ao-Naga, Nagaland, India
Warrior's cape, Nagaland, India
Women embroidering, Mien (Yao), Thailand



3. The Naga – A People in the Eastern Himalayas

Objects of the Naga culture, which were acquired by the Museum in the middle and end of the 19th century and have never been on display since then, should be presented in view of their significance. When their culture became known in the 19th century, the Naga received much attention and were visited by European scholars and collectors. However, with Indian independence in 1947, their country became inaccessible due to military conflicts, for the Naga refused to become part of the Indian Union. Only recently has the country begun to open again and to show an interest in making its culture known. Older collections in European museums, which had fallen into oblivion and had never been exhibited, and the interest of a nation which is defining itself anew, can now be brought together. Hence, it is of particular importance to touch upon the present situation in the country of origin in addition to presenting the objects. Here, the question of the consequential problems of colonization and Christian proselytization and of the present generation's formation of identity as well as the creation of a nation must receive attention.

Among the objects are headdresses, jewelry, clothing, basketry and weapons (spears, lances, shields). The beautiful ornaments made of plant fibers and hair require special attention (ca. 200 objects).



Ceremonial headgear, Nagaland, India
Warrior's pectoral ornament, Nagaland, India
Woman's dress, Akha (Kaw), Thailand

4. The Peoples of the "Golden Triangle"

The worldwide important collection of the material culture of semi-nomadic peoples in the border area between Thailand, Myanmar and Laos, which received its name due to the cultivation of opium, constitutes a focal point of the collections from mainland Southeast Asia. About 2,000 objects, which had been collected in the region during the 1960s, were acquired by the Museum in the 1980s. They comprise textiles, silver jewelry, musical instruments, basketry and tools of the Karen, Hmong, Mien (Yao), Lahu, Akha and Lisu as well as ritual texts and depictions and utensils used by shamans of the Mien (Yao). They were published on the occasion of a special exhibition in the 1980s. While the exhibition "Asian Theater" presents transcultural aspects from India, Sri Lanka, Indonesia and Thailand, this module focuses exemplarily on minorities in Southeast Asia. The presentation of the objects is intended to render a picture of the individual cultures with their magnificent textile art and their tradition of silver jewelry. On the other hand, the problems that these peoples face at the present time should be considered: (re-)settlement at the order of the government, the conversion of (opium) cultivation to legal agricultural products, and the development of a new identity (ca. 250 objects).

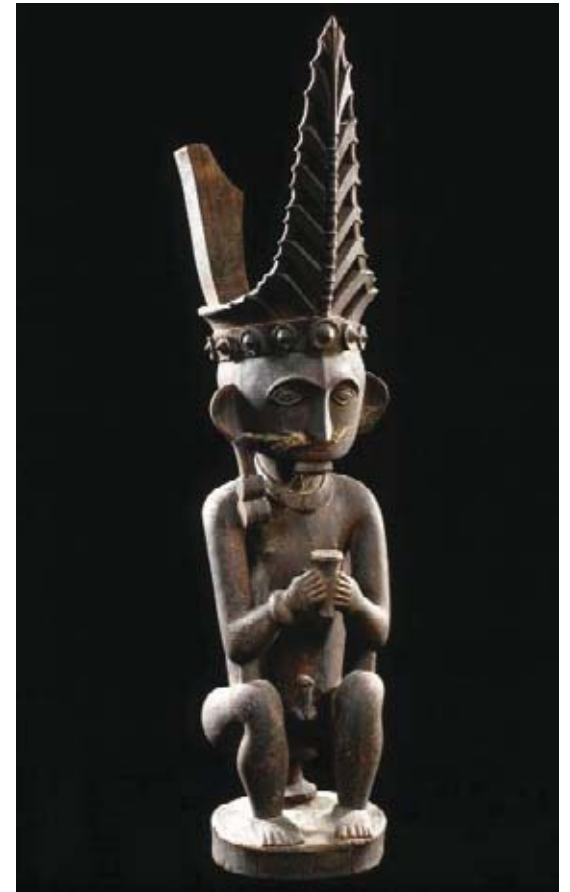


5. The World of Ancestral and Protective Spirits

While many ancestral figures in the collection are from India, the largest number of them comes from Indonesia. The wooden sculptures from Sumatra and Nias (a group of islands west off the coast of Sumatra) as well as from Sulawesi and from the Indian Andaman and Nicobar Islands constitute special focal points within this theme, as they are of outstanding artistic quality. The reduced, abstract style and the profound, imaginative translation of the need for protection into sculptured forms lend these objects a particular appeal.

They were brought to Berlin in the wake of Christian missionary work, as they were considered as “works of the devil” and no longer venerated by Christianized groups. The theme of Christianization as both a preliminary step and a consequence of colonization, leading to the destruction of local traditions, but also the concomitant introduction of school education, health care and support of underprivileged social groups can be demonstrated in this context.

The view of death in a society with mostly a cyclical perception of time and traditional as well as present-day funeral rites also belong to this theme (ca. 100 objects on display and in addition a visible storage facility that illustrates the great variety by presenting clusters of objects).



Ancestral figure from Nias, Indonesia

Figures representing a line of ancestors, Nias, Indonesia



VIII. 268.

Begräbnis einer Kaufmannsrau, Biema

*Harren mit dem Sarg Bett. Pauken- Harren mit
harmonika. Geschenken für die Mönche.*

Funerary ceremony, Burma

6. Historical Photographs

The collection comprises photographs from almost all countries between India and the Philippines, partly by photographers who ran well-known studios during the 19th and early 20th centuries. Aside from studio photographs, there are documentations compiled by explorers. A separate room for photo exhibitions, which can be used by all departments of the Ethnologisches Museum, should be planned as well (ca. 100 photographs for each exhibition).



Book with magic spells, Batak, Indonesia

Visible Storage

Apart from furnishing the mentioned exhibition modules, the department of South and Southeast Asia can contribute the following object groups for a supra-regional presentation of the abundance and variety in the Ethnologisches Museum: textiles from India, Indonesia and the Philippines, weapons for fighting, ceremonial use, and as symbols of rank and prestige from India and Indonesia, silver jewelry from India and Thailand, basketry from India and Indonesia, pottery from Sri Lanka and Indonesia, and boat models from India and Indonesia.

Furthermore, there are painted wooden sculptures from Bali, lacquer objects from India, Thailand, Burma and Vietnam, and temple sculptures from Myanmar (Burma), all of which are suited for display in visible storage.

7. Sumatra: The Culture of the Batak and the East India Company

A picture of the culture of the Batak in North Sumatra can be drawn, based upon the unique collection of wooden sculptures, ethnographica and writings on bamboo sticks, bone and bark of the Batak. These date to the late 19th century and thus far have never been exhibited. Numbering ca. five million, the Batak represent the largest ethnic group in Indonesia. In particular their writings in the ancient Karo language and Toba Batak, some of which have been translated into German, convey through their poetry and historical significance the changes in traditional modes of life that were caused by commercial interests of the East India Company/Dutch East India as well as Christian missionaries.

Architectural element, Singa, Batak, Indonesia

Figures of protective spirits, Batak, Indonesia

Bride's jacket, Batak, Indonesia





East and North Asia

Introduction: The Collections

The collections are primarily defined ethnically and regionally by their respective history of acquisition in the course of explorations and collectors' travels between 1870 and 1990. A further characteristic is the principle of diversity, as during the decades of the collection's growth different criteria prevailed. The collections were compiled with regard to everyday objects, according to ethnic groups. When parts of the collections were under study, by both collectors and scientists, as a rule reference was made to circumstances at the time – in this case of the late 18th until the end of the 19th century.

Thus, along with archaeological material (from the Neolithic to the early Medieval period), the collection comprises a large section with objects that relate to religious history, everyday utensils of almost all social strata (mainly from the 17th century to the present) and a large number of Chinese theater requisites.

In spite of numerous war losses of sometimes very valuable objects, still of advantage today are the enormous extent of the collection (45,000 objects from East Asia and 6,000 from Siberia), and also the existence of an archive and a photo collection assorted by themes, which means that most of the aforementioned explorations and collectors' travels (and further acquisitions) are well documented. This archive is not only used by representatives of the respective regional sciences, but also by indigenous representatives from Siberia, Korea, Japan, Taiwan and, of course, China, for answering questions with regard to the history of their own country or region.

Exhibition Modules

The following thematic arrangement results from two contextual focal points: Firstly, the representation and comparison of economic systems, illustrated by one case example from each region and ethnic group respectively, dating to the 18th–21st centuries and originating from North, Northwest and East Asia, and showing their effects upon the way of life. Secondly, at the same time a separate or associated representation of determinative religious practices.

Rural and urban settlement cultures in the context of steppe, lowlands, mountains, coast or islands – each in addition with a different climate – led to different ways of perception and behavior. This aspect is the horizontal level of representation; the vertical level is defined by the framework of theme-groups, ranging from everyday life in all social strata to the perception of the past and present.

In addition, there are exhibition sections that focus on Chinese medicine, Japanese folk culture, Zen Buddhism and religions from China and Tibet.



Depiction of a Nanai woman's dress

1. Economic Systems and Ways of Life in North and East Asia

Ways of life in Siberia, with the Nanai as example

Everyday life is illustrated by the exhibit of a winter tent of the 19th century. Moreover, tools for procuring food (for example, for hunting and fishing) are on display. The most valuable items attest the great skill in making clothing out of hides and fish skin. Here, older and newer objects are exhibited side by side.

The complete equipment of a shaman and his many-sided functional position, including that of a healer, illustrate the practical and spiritual aspects of the Nanai way of life. This section displays objects from the collection of Pjotr Simkevitch (ca. 1896).

The example can be used alternately with collections of the Evenk (also known as Solon) and the Oroqen, which derive from the exploratory and collecting travels of Walther Stötzner (1914–1920).



Bow trap from Buryatia
Nanai shaman with equipment



Image of an officer



Yurt with interior furnishings



The Buryat Mongols

The exhibition of the Buryat Mongols centers around a yurt with furniture and kitchen utensils. Various religious objects will be presented as they were once arranged by the yurt's inhabitants, for example, thankhas (scroll paintings) with depictions of figures with characteristic Mongolian features from the pantheon of Tibetan Buddhism and smaller-sized representations of deities on linen or paper in wooden frames. Together with this is a house shrine with the figure of a Tibetan monk, statues of various deities, related ritual utensils such as sacrificial vessels, a prayer mill and prayer flags. Further, objects of daily use will be exhibited, some of which are among the collection's earliest acquisitions: a hunter's paraphernalia along with a saddle and bridle, and additionally clothing and jewelry. Historical photographs from the sphere of the Buryats (landscapes, portraits) complete the exhibition.

The exhibition can alternate with documentations on the Oirat Mongols, which will center around impressive oil portraits (18th century). Furthermore, one exhibit will illustrate the migrations of objects in a special way: the odyssey of a shaman's robe from Kyakhta via Peking and Saint Petersburg (including the intervention of the agent Eugen Pfaffius in Yakutsk in 1885) to Berlin.

The mindscape of the revived Tibetan Buddhism in Mongolia bears a direct relation to the exhibition module "Asian Theater" with works on the Zam (mask) dance and its present-day (2005) performance in the Dashchoilin monastery / Ulan Bator.



Chinese lion mask from the exhibition module "Asian Theater"

Saddle of a Buryat



Tradition and the present-day of an agrarian culture in Northeast China

Here, examples of rural life in the past and of today are presented, illustrated by the collection of the scholar Ferdinand Lessing (ca. 1935) and by new acquisitions. Objects of daily life from the collection of Wilhelm Grube (ca. 1895) could be exhibited alternately.

Likewise suited for an alternate display are objects of the Chinese and Japanese contributions to the International Fishery Exhibition (Internationale Fischereiausstellung) in Berlin in 1880.

The coast and island cultures in the triangle of Taiwan, Mingpo and Xiamen

The coast and island cultures are the center of a display comprising objects from fishing and agriculture as well as urban life in this region. Related to this, forms of folk religion (such as, protection on sea voyages) will be addressed through parallels in the history of religion.

As an alternate change, objects from the Chinese and Japanese contributions to the International Fishery Exhibition in Berlin in 1880 could be displayed.



Sowing device (in situ), North China, ca. 1930, Lessing collection

Sowing device



Portable altar for the tutelary deity of a town
Folk deity from Xiamen



Model of a fishing boat
Fish vat





Apothecary, China, early 20th century

2. Chinese Medicine

The collection of traditional Chinese medicine will be integrated as an important theme with an old apothecary as focal point. This exhibition module is designed in cooperation with the Humboldt University, Berlin. Starting from the desire for a long life, which was passed on in the Chinese culture by various forms of Daoism, a substantial collection of medical and pharmaceutical objects from the 18th until the 20th centuries constitutes a point of contact for the multi-levelled treatment of this range of themes.

The furnishings of a completely preserved apothecary serve as central element. It illustrates the healing agents used in Chinese medicine, primarily medicaments. Here, different attitudes towards tradition can still be discerned today, such as a heterogeneous approach, ranging from the use of traditional prescriptions by Chinese medicine scholars to itinerant healers and finally to the present-day combination with knowledge about modern medicine. The various healing practices are explained by means of numerous objects and illustrations.

3. Japanese Folk Culture, With the Shrine Celebrations as Example

In this regard, there is a causal relation to the Shintô world view (represented by small rural shrines and their environment). The basis is provided by examples of the 19th and 20th centuries, such as an original shrine, models and equipment.

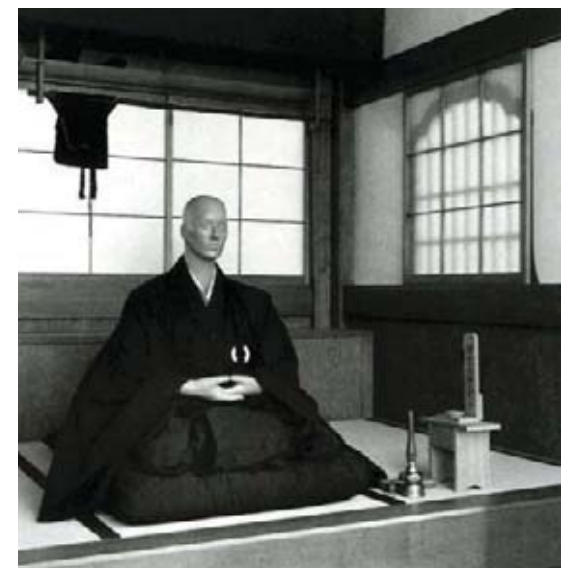
Here exists a spatial or thematical connection with the exhibition "Urbanization in Japan" from the Museum for Asian Art.

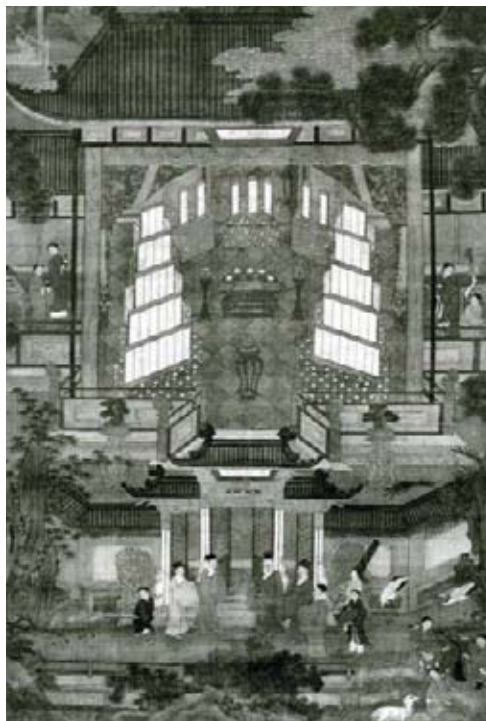
Alternately, modern souvenirs or keepsakes, which were acquired by European travelers in Japan, such as the Ema and Tengu collection from the years between 1890 and 1990, could be displayed.

4. The Role of Zen Buddhism

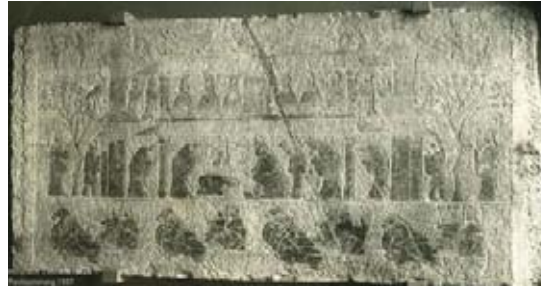
With regard to present-day Japan, the mindscape of Zen Buddhism is illustrated and thematized by a selection of objects from the Tenryû-ji monastery in Kyoto. The center of the exhibition is constituted by a meditation room (2.5 x 6 m in area). Using a comprehensive collection of furnishings from a monastery such as this one the life of the monks can be visualized. Zen rituals and their religious historical background will be demonstrated as well as their contact with the outside world (through tourism and manager workshops).

Depiction of a Japanese farmhouse
Zen meditation hall





Column of a shrine
Illustration of an ancestral temple



Tablet from an ancestral shrine

5. Concepts of the World and the Afterlife – On the Religious History of China

Foreseen is a section of the exhibition, which could serve as a starting point for the analysis of the singularity of the aforementioned regions. In this section the works of ancestral worship beginning with the turn of the millennia will be combined with objects from recent times and present-day customs.

Ancestral worship exemplified by grave architecture and ancestor halls

An important component of the exhibition that covers China's religious history, will be represented by archaeological exhibits in the form of interior and exterior architectural elements, which belong to an ancestor hall that dates to the Han period and was used as a sacrificial shrine. The contents in the reliefs in the aforementioned architectural decoration from the present-day province of Shandong allow conclusions in regard to a) the significance of Confucianism for the funeral and ancestral cult at that time, for instance, in the representation of corresponding ritual activities conducted by humans, and b) the role of animal symbolism and other figurative depictions in the concepts of the afterlife of that time. The latter applies equally to funeral tiles from the Han period, which will also be on display in immediate vicinity of the architectural elements, as the tomb was situated in front of the ancestor hall. The hollow tiles, which likewise constitute another complex of buildings, shed additional light on architectural forms in the context of religious concepts about the afterlife. The design of entire elements of religious architecture in the form of mythical creatures, such as the dragon, the phoenix or the lion, in their role as protectors will be illustrated in the exhibition by adequately designed, glazed decorations from the main beam, roof turrets and eave tiles from later dynasties, thus representing an ever-recurring phenomenon, even in modern times.

Within the theme of ancestral veneration, the following questions should be discussed: why deceased persons became ancestors, how and by whom were they worshipped and which elements of the ancestor veneration have been preserved.

Daoism

Several groups of exhibits will exemplify Daoist forms of folk beliefs from the 18th century until the present: such as the veneration and spread of the "Eight Immortals", the deified heroes of history and stories about the search for elixirs which bestowed "Long Life". From here, a connection to the exhibition "Chinese medicine" will be established as well.

The central point is a large-sized scroll painting showing the members of a family on their way to the ancestors' temple. The ritual activities that had to be conducted and whose preparations are also depicted will be exemplified in form of ritual objects from the collection's holdings: Thereby, elaborate ancestor tablets are displayed, while attention is drawn to the explanation of their decoration and inscriptions, besides the corresponding ritual utensils (such as incense vessels used in sacrificial offerings). The ritual practice of ancestor worship in a domestic context at the end of the Imperial Era is reflected by an ancestor altar copiously adorned with carved decorations from South China as well as by genre paintings. Furthermore, scroll paintings showing ancestor portraits will be exhibited. As a link to the present-day, photographs from the photo collection's holdings will be included in the exhibition, which depict the practice of ancestor worship from the 19th and 20th centuries.



Middle section of the Buddha's Sermon

Buddhism: China

A further starting-point, the so-called "Buddha's Sermon" (9 x 5 m), which with its syncretistic iconography reaches far into the South Asian realm, is available in multimedia form and/or as an original: Individual deities, who are represented in the temple painting, will be introduced to the visitor within their cultural and functional context by explanatory (temporarily alternating) sculptures or pictures of specific Buddhist deities in their function as ritual objects. This is based upon the subdivision of the Buddhist pantheon into Buddhas, Bodhisattvas, deities, Sadhitas and historical persons, whose roles will be explained with the help of criteria such as attributes, jewelry, clothing, facial expressions, hand gestures or sitting postures. Large-scale wooden sculptures of the Bodhisattva Guanyin, who was particularly venerated in China, will be displayed together with smaller-sized porcelain statues of this Bodhisattva type from the Yan dynasty. Along with them, Guanyin depictions from later dynasties will be shown, both in small- and large-scale sculptures, ensuring an informative and diversified presentation. The same applies to other characters of the Buddhist pantheon, for instance, a well-known manifestation of the future Buddha. Here, too, statues made of different materials will be presented alternately, while their role in Buddhism is explained. Historical figures like disciples (arhats) of Buddha are represented in the exhibition by wooden figures. Elaborate, large-sized incense holders as they are still used in Buddhist temples in China today, draw the visitors' attention to the function of Buddhist statues and pictures as ritual objects. At this point, the significance of Buddhism for rituals within the life cycle should also be emphasized, which are characterized by syncretism, like mourning and funeral rites. Buddhist elements of sacrificial offerings and objects provided for the deceased should be pointed out and explained. In addition, specific ritual activities are based upon illustrated sutras (didactic scriptures), some of which are part of the collection, for example, in the form woodblock prints or manuscripts. They will likewise be included temporarily in the exhibition.

Buddhism: Tibet

Three outstanding sculptures made of gilded bronze in the Sino-Tibetan style of the 17th to the 18th centuries provide a congruous transition to the sphere of the Tibetan form of Buddhism. The collection of Tibetan-Buddhist scroll paintings (thangkas) is exceedingly suited for visualizing the multivariied Tibetan-Buddhist pantheon. The exhibition will elaborate on the function and position of the individual deities, who are represented in numerous manifestations. In addition to their depiction on the respective thangka, smaller-sized sculptures of various gods will be on display. Attention should also be directed to particular forms of ritual utensils, which are used in the veneration of the respective deities, for example elaborately constructed and decorated prayer mills, three-dimensional ritual staffs (some of larger size), as well as Mani prayer stones, which bear engraved prayers and appeal formulas and are typical of the Tibetan landscape in the vicinity of monasteries. The following examples of thematic groups will be integrated into the exhibition "Archaeological Window", designed by the Museum for Asian Art: The collection of Neolithic finds from Aomori and Hokkaidô, the fragmentarily preserved legacy of Erwin von Baelz; acquisitions made by Herbert Müller, archaeological and other finds from China dating to the Han until the Tang periods; small finds from Korea.



Mahamayuri figure

Yamantaka figure

Stone with the formula "Om mani padme hum"



Ethnology of North America

Introduction: The Collection

The collection on the ethnology of North America (Indians/Native Americans and Eskimo/Inuit) comprises about 25,000 object numbers with about 30,000 objects.

The beginnings of the collection are heterogeneous: The age, extent and quality of the individual collections from the various subregions (culture areas) differ significantly.

Collections from the eastern United States and Canada are mainly composed of individual, relatively old (late 18th and early 19th centuries) objects, amongst them numerous hunting bags, leather coats and fragile garments made of cloth. In addition, there are various souvenir articles from the region of the Niagara Falls, which document the culture change that took place in that area.

The major part of the North America collection originates from the region west of the Mississippi river. Of special note for the time before 1850 are the collections of the Prince Maximilian zu Wied, the Duke Paul von Württemberg, and Friedrich Köhler. They are distinguished by various pieces of clothing and ceremonial objects that even American museums do not hold. Here particular note should be made of the collection of painted bison robes; it is one of the largest of its kind worldwide for the time before 1850.

Through the mediation of Franz Boas and due to Adolf Bastian's good contacts to American museums and collectors, major collections from the area of the Prairies and Plains and from the Southwest arrived in Berlin during the time around 1900. They had been gathered specifically for the Berlin collection by American anthropologists like Clark Wissler and Frank Cushing. Further collections were purchased from dealers or "exchanged" with other museums.

The only collecting expedition to North America that originated from Berlin was Adrian Jacobsen's trip to the Northwest Coast and Alaska, which lasted from 1881 until 1883. With a total number of ca. 7,000 objects, this is the most extensive collection from these regions preserved in Europe.

The material from California is characterized firstly by its rather old age (the Deppe collection, from ca. 1830), and, secondly, by its variety of different basket types. A substantial prehistoric collection (mainly pottery) originates from the Southwest. The ethnological collections are focused mainly on the cultures of the Pueblo Indians and their religious activities. Particularly extensive is the collection of Kachina figures of the Hopi.

Prairies and Plains



Painted bison robe, Sioux
Man's shirt, Missouri
Life-size replica of a Crow
horse in parade regalia
Feather bonnet with
trailer, Comanche

Eastern Woodlands



False-face mask, Iroquois



Ceremonial basket, Pomo

Exhibition Modules

1. Early Travelers and Collectors in North America

The themes are the motivation behind these endeavors and their results and reception. Early travelers, from James Cook to Balduin Möllhausen, brought back collections to Europe, which attest their interest in gaining knowledge about foreign cultures and ways of life, yet without pursuing colonialist aims.

2. Native Americans and Europeans

The relationship between Native Americans and Europeans will be presented with the following themes:

- a Native American history: colonization, expulsion, forced assimilation and today's problems among the indigenous minority, as the basis for an understanding of their sphere of life inside and outside the reservations and of their part in modern American culture.
- b Adaptation and resistance: The various regions of North America have generated different patterns of adaptation, beginning with the rather peaceful acceptance of European influences to militant resistance in terms of the so-called Indian Wars. A very special form of adaptation was the adoption of the horse and the development of a nomadic indigenous horse culture, which until that time had not existed on the American continent (for this, see also "The Horse Cultures of South America", module 7 in section 4.2.8, Exhibition South American Lowlands).
- c Stereotypes as well as their particular manifestation in Europe and Germany (Rousseau, "noble savages", Karl May, Winnetou): The exhibition will center around the Plains Indians, as they developed to a special extent through contact with Europeans and at the same time were considered particularly typical of American Indians by Europeans.

Southwest



Kachina figure with tablita
(decorated headdress), Hopi
Yeibichai pictorial rug, Navajo

Northwest Coast



Octopus mask, Chilkat-Tlingit

3. One Culture Area

The traditional cultures of North America differed considerably in their environmental conditions, economic systems, material cultures, social structures, religion and historical development in the course of the conflicts with the whites. Following an overview, one single culture area such as the Southwest, the Southeast or perhaps the Northeast, will be presented. Thus, visitors will be able to discover the different ways in which cultures – indiscriminately summarized as “Indians” – could develop under differing environmental conditions. The Northwest Coast will be investigated in the exhibition module “Point of Cultural Intersection”.

4. From the Ghost Dance to the Peyote Religion

The theme of this exhibition module are traditional religious forms and their alteration under the influence of the Euro-Americans. In Native America, cultural resistance often manifested itself in religious movements which were aimed against the influence of the white society, and for this purpose combining traditional and Christian elements.

5. History and Development of the Powwow

Like no other Native American celebration, the Powwow is considered today as epitome of Native American traditionalism and modern celebrative culture. At the same time, it serves as identity-forming attribute of distinction from the predominating Anglo-American society. In particular after the Second World War, new dance styles were developed and at the same time new types of costumes were created, which a modern ethnological museum is duty-bound to document, collect and exhibit. In this field, the Berlin Museum could fulfill an exemplary function that is unique in Europe by gathering together a comprehensive collection.



Wooden box with lid, Haida or Bella Bella

Modern art



Michael Kabotie, Hopi: "Kachina Song Blessing", 1986, lithograph

Lawrence B. Paul, Coast Salish: "Native Winter Snow Fall", 1987, acrylic on canvas

Peter B. Jones, Iroquois: "Effigy for the Last Real Indian", 1993, clay, feathers, leather

6. Modern Native American Art

Today, modern art serves as an important link between the Native American minority and the majority of American society. The presentation will, on the one hand, show regional art, in which traditional forms of design are transformed and interpreted anew. On the other hand, it is an expression of a pan-Indian identity, which is consciously used as cultural and political delimitation from the predominant American society. Here, principal holdings should be displayed permanently, supplemented by alternating themes and new acquisitions.



Harry Fonseca, Maidu: "Coyote - Cigar-Store Indian", 1985, acrylic on canvas



Fritz Scholder, Luiseño: "Indian with Tomahawk", 1975, lithograph



Demon's mask, Yup'ik Eskimo, Alaska
Painted food tray, Yup'ik Eskimo



7. Transcontinental Exhibition Module – Point of Cultural Intersection: Siberia, Alaska, Northwest Coast and Pacific Eskimo

The cultures of the North Pacific on both sides of the Bering Strait – that is, those of the American Northwest Coast (Tlingit, Haida, Kwakiutl and others), the Pacific Eskimo, Aleuts, Siberians (Chukchee, Evenk, Itelmen, Koryak) – show similarities in their iconography, beliefs and material culture, which can be attributed to common environmental conditions and to direct or indirect contacts in historical and prehistorical times. However, the artificial division into exhibition sections which assign them either to the Asian continent or to America make it impossible to recognize this. Sometimes the objects even belong to the same collection, because the collector traveled both sides of the Bering Strait in his explorations and collecting.

Thus, the Geographic Society, i.e. the former Verein für Deutsche Nordpolarforschung ("German Association for the Exploration of the North Pole"), sent the brothers Arthur and Aurel Krause, who were from Berlin, on an expedition to the Chukchi Peninsula (Asia) and to Alaska – an intercontinental venture.

The German-born Franz Boas, a former employee of the Berlin Museum of Ethnology, was the first scholar to systematically pursue the trans-Pacific cultural contacts between Northeast Siberia and the American Northwest Coast ("Jesup North Pacific Expedition", 1897–1902 and 1900–1901). However, ethnological collections by no means reflect only "untouched" cultures; they attest beyond that the extensive indigenous contacts and the European history of discoveries, expansion, economy and settlement, for instance imports from China (pipes etc.) or Hawai'i, European imported goods and their local variations (for example, the style and decoration of Russian clothing as can be seen in native Aleut or Eskimo coats made of seal gut).



Pipe made of walrus ivory with carving,
Alaska Eskimo



Mens' jacket made of caribou skin, Central Arctic, Alaska
Anorak made of seal gut, Alaska Eskimo
Nanai shaman

American Archaeology

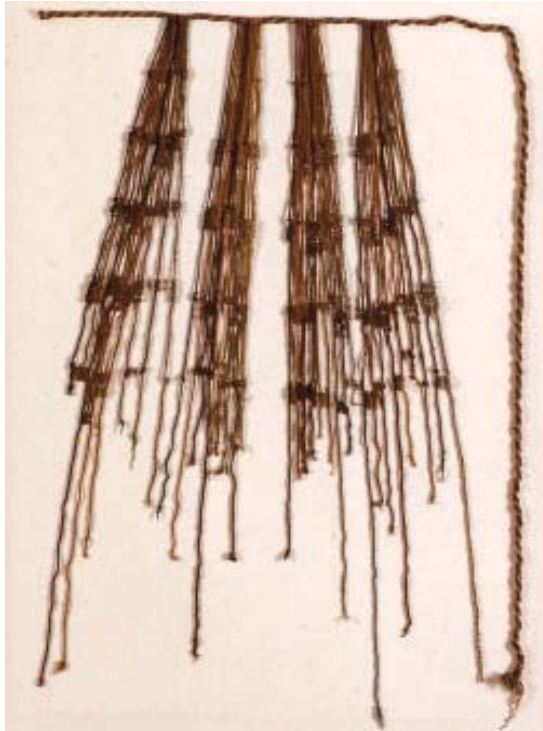
Introduction: The Collection

The collection "American Archaeology" in the Ethnologisches Museum comprises 120,000 mostly archaeological objects. It also has smaller compilations of the colonial period and ethnological objects, as well as historical photographs, which stem from "Mesoamerica", a region defined by its cultural history, and from the region of the Andes in South America. Mesoamerica is constituted by the present countries of Mexico, Guatemala, Honduras, Belize, El Salvador, Nicaragua, Costa Rica and Panama. The collection encompasses ca. 50,000 objects.

The territory of the Incan empire covered the present countries of Colombia, Ecuador, Peru, Bolivia, Argentina and Chile. Its collection contains ca. 70,000 objects, the majority of which were previously in private hands. Therefore, the find contexts are not documented, and the objects were selected by the collectors before the convolute arrived in the Museum. The largest collection was gathered by one single collector, Christian Theodor Wilhelm Gretzer (1874–1926) during the years 1872–1904. Thereby, through two purchases in 1899 and 1907, 44,600 of the altogether 70,000 artifacts, mainly burial finds from the coast of Peru, came to Berlin. The largest of the collections on Mesoamerica are the Uhde collection, compiled in the 1830s (formerly "Museum of Aztec-Mexican Antiquities" [1861] with ca. 4,000 objects), and the Eduard and Caecilie Seler collection (ca. 13,000 objects), gathered at the end of the 19th and beginning of the 20th century. Particularly high importance is awarded to the objects that Alexander von Humboldt brought back to Berlin from his American journey in 1799–1804. These are the only objects of the Humboldt collection preserved in the Ethnologisches Museum, as the acquisition of archaeological and ethnographic collections was definitely not among Humboldt's priorities. Most of these items seem to have been selected according to a mineralogical line of inquiry.



Oil painting portraying Fray Vicente de Valverde
Quipu, Peru, Chancay



Receptacle for sacrificial blood (Quauhxicalli), Mexico, central highlands, Aztec

Exhibition Modules

1. The Aztec Expansion, the Dynamics of Incan Rule and European Conquests

Aztecs

In the central Mexican highlands, the dominating metropolis of Teotihuacan gained central importance during the first century A.D. On the one side, there were migrations from various parts of Mesoamerica (for instance, Oaxaca) to Teotihuacan, while, on the other, there were alliances and the prevailing presence of Teotihuacan in remote regions, especially in the southern Maya lowlands and highlands. The huge Maya metropolis of Tikal, situated in central Petén, came into the political, cultural and economic sphere of Teotihuacan, probably by way of conquest and the subsequent institutionalization of a new lineage of rulers directly descendant from the House of Teotihuacan. All of this is reflected in the archaeological, iconographic, stylistic, architectural and also textual evidence. The second almost ubiquitous colonialization, which originated from the Central American highlands, took place during the postclassical period and ended with the Spanish Conquest in 1521: the Aztec empire. The Aztecs had founded their capital Tenochtitlan as recently as in the early 14th century. Prior to that time, they had merely been one among several rivaling tribes that roamed the valley of Mexico as hunters and gatherers. Around 1430, the Aztecs joined forces with two strategically located towns, forming an alliance that both pursued a common political strategy and pooled military strength. The Triple Alliance thus was able to subdue provinces from the Atlantic to the Pacific Ocean, to make them tributaries, and to control precious natural and human resources. Therefore, the tribute system played a decisive role. Aztec domination ended with the Spanish conquest in 1521.

Inca

The dissemination of culture by governmental decree, a kind of pre-Hispanic colonialism, can be demonstrated by the example of the Inca. Within less than a century, the Inca succeeded in commanding over a territory, which was at that time the largest in the world (southern Columbia, Ecuador, Peru, Bolivia, northwest Argentina, northern Chile). Unsafe areas were controlled by way of resettlement of loyal population groups, which also resulted in the acquisition of the lingua franca (Quechua) by the local population. A road network supplied functioning communication and allowed quicker troop movements and the establishment of a system of tribute and exchange based on the storage facilities that were kept by the Inca administration. These storage facilities were managed by so-called *kipucamayoc*, which used quipu (knotted-string records) as mnemonic devices. The Ethnologisches Museum preserves more than ca. 50 percent of the entire world's holding of these knotted strings.

Spaniards

Some aspects of the history of European conquest will be touched upon in the exhibition, such as: principal figures of the conquest, the conquistadors' course of action, resistance and collaboration of the conquered, diseases, missionary work, etc.



Bowl with depictions of gods
Ceramic vessel, Maya
Ceramic vessel, Maya

2. Mesoamerica – Characteristics and Definition of a Cultural-Geographical Area

Mesoamerica is a concept in terms of cultural geography, which is defined by the common features of pre-Hispanic cultures in the area of today's countries of Mexico, Guatemala, Belize, El Salvador and Honduras: the development of states and city-states, long-distance trade relations, construction of pyramids, the use of writing and calendar, festival cycles, the ritual ball game, greenstone working, etc.

Systems of communication

Systems of communication are a central theme in Mesoamerica, as in contrast to South America writing and calendar systems were developed there. The focal point of the systems of communication and writing can particularly be exemplified by the Maya collection. This supra-regional Mesoamerican theme will be presented in form of examples of writing systems from different regions. The exhibition will also include communication systems of other Mesoamerican cultures in a comparative way, especially in view of conceptual mutualities, such as the widely diffused ritual calendar. Furthermore, a comparison with South America (Inca quipu) would be appropriate here.

The ritual ball game, a form of crisis management

Courts for ball games were discovered in all major centers of Mesoamerica, among them remarkably many courts in El Tajín on the Mexican Gulf Coast. The ritual ball game was more than an athletic competition; it was first and foremost a cultic act. The symbolic character is illustrated by the creation myth of the Quiché Maya, which refers to the divine twins in the underworld (Xibalba), where they competed in the game with the Lords of Xibalba and finally defeated them. The opposing parties embody antagonistic powers, such as the rainy and dry seasons, light and darkness, life and death. The ritual ball game seems to have played an important role in certain situations of conflict (succession of rulers, territorial disputes). In the Berlin collection there are sufficient objects for visualizing this theme, complemented by photographs of ball game courts, court markers made of stone and historical accounts of eye witnesses. Variations of the ball game are still played by indigenous communities in Mexico.



Ball player, Huastec, Pánuco, Veracruz

Yoke, ball-game belt in frog shape, Veracruz



Stone vessel,
Campeche, Maya
Ceramic vessel, Maya





Stela from Cozumalhuapa, Guatemala

Cosmology and concepts of the afterlife

Most archaeological objects from Mesoamerica and now in the Berlin Museum stem from burial contexts or were used within the religious-ritual realm. The concepts of the afterlife are reflected by different forms – shaft tombs with niches (West Mexico), sepulchral chambers, biers (Oaxaca, Maya), stone cists (Aztecs) – but in particular by the iconography of the funerary ceramic objects. A comparison of the Mesoamerican cultures, which are among the best-attested in the Ethnologisches Museum, should be supplemented by an excursus on the present-day Mexican Feast of the Dead. More detailed information on cosmological concepts and differing but also corresponding world views, such as the usage of the 260-day ritual calendar or the principle of dualism, can be drawn from myths, pictorial manuscripts (reproductions) and accounts by the conquerors. Important insights into the world view, religion, festival cycles and the complex universes of deities can be gained in the Ethnologisches Museum in an excellent way, with the example of sculptures of Aztec gods from the important Uhde collection or the numerous representations of deities depicted on Zapotec pottery.

3. The Heritage of Mesoamerica as Represented in the Dynamic World Views of the Huichol and Cora Indians, Scientific Interest and the Yearning for Alternative Lifestyles in the 20th and 21st Centuries

During his two-year field studies in 1905–1907, the ethnologist Konrad Theodor Preuss collected 2,300 objects, among them primarily ritual paraphernalia (“magic instruments of the gods”) for the Ethnologisches Museum Berlin, while visiting the Huichol and Cora Indians in the region of the Gran Nayar (West Mexico, Jalisco, Nayarit). He documented his experiences during his participation in rituals in sound recordings, photographs and detailed text documents and accounts on native languages. Although these texts were completely destroyed by fire in World War II, the compilations of objects, sound recordings and photographs as well as file cards with annotations and drawings provide unique original sources today. Preuss studied prayers, chants, music and dance, and he also experienced the ecstasy caused by peyote. He documented the explanation of the world and of its ruling powers as seen through the eyes of the Cora and Huichol in their own, until then unexplored languages.

While Preuss was one of the first ethnologists who investigated the living cultures of the Gran Nayar, it was particularly the Huichol Indians, who attracted attention not only of the scholars: The traditional life in inaccessible mountainous regions, the adherence to ancient rituals, the world perceptions and myths, which were preserved in abstract patterns on belts and bags as well as on garish yarn pictures, but especially the annual pilgrimage to “hunt” for the strongly intoxicating peyote cactus, appealed to the scholars as well as to people in search for alternative concepts of life. This made the Huichol and Cora, who were already extremely reserved in the time of Preuss, even more suspicious. Photographs and sound recordings like those collected by Preuss are no longer permitted. However, the work of Preuss is acknowledged in present-day Mexico; Huichol Indians travel to Berlin to study the valuable heritage of their ancestors and to continue the use of requisites for ceremonial purposes.



For Preuss, the study of groups of living indigenous groups like the Cora and the Huichol, was also of major importance for obtaining new knowledge about the pre-Hispanic cultures of ancient Mexico. He found this, for instance, in a small wooden pyramid which was explained to him as representing a staircase to heaven on which the sun climbed the zenith, in gourd bowls symbolizing the world, or in sacred bundles which are also depicted on polychrome vessels of the pre-Hispanic period.

In the Humboldt-Forum it is aspired to let the Huichol participate in the selection and appropriate presentation of the collection, to communicate both their own explanations and the interpretation by German and Mexican scholars, but also to focus upon the up-to-date representation of this culture in the internet and thereby to highlight the multi-perspective preoccupation with a culture that attests the "long durée" as an ideal type.

Less known are entirely mundane developments, in which the culture of the Huichol is reflected today internationally. For example, the design of the typical Huichol chair can be found in modern offices, restaurants and living rooms.

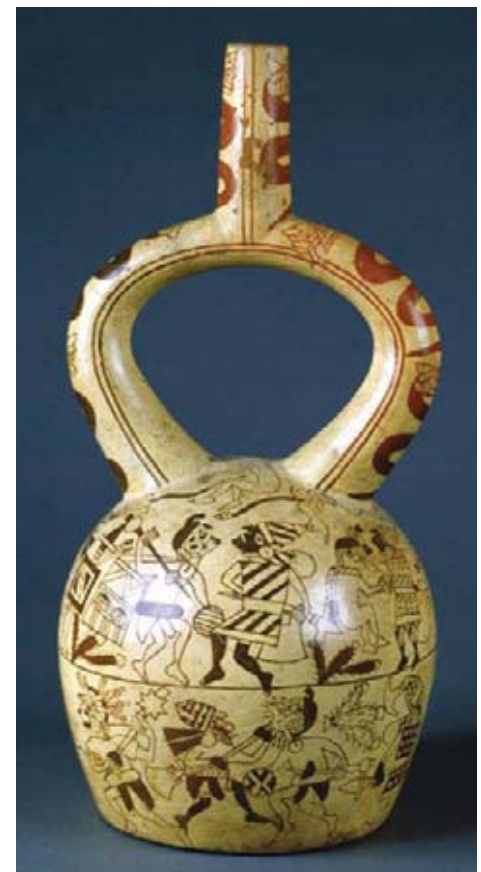
Sacred bundle of the God of Children, Santa Barbara, Huichol, Nayarit, Mexico

Wooden pyramid, the gods' stairway to heaven, Huichol, Te'akata, Santa Catarina Cuexcomatitán, Jalisco, Mexico

Gourd bowl (yáwime) symbolizing the world, Cora, Nayarit, Mexico

4. Cultural Ecology on the North Coast of Peru

The north coast of Peru exemplifies the pre-Hispanic development in a region. Themes presented here cover the adaptation of humans to an environment (in this case, the desert), archaeologically attested catastrophes with severe cultural changes as a result and the attempt to exert influence upon the ecological balance. This is illustrated primarily by pottery objects with depictions, which demonstrate the cultural influences and regional developments within a region over a period of ca. 2,500 years.



"Fine-line-drawing" battle scene, Moche, Peru

Irrigated agriculture, coast near Pachacamac
Arrow vessel



Artificial head of a mummy bundle, Peru

5. Death and Concepts of the Afterlife

The major part of the collection of South American archaeology comprises objects that stem from funerary contexts. A considerable part comes from Peru's central coast, which is also the place of origin of the collection of mummy bundles, which represent a particular form of burial. The Berlin collection holds more than 64 mummies from different regions of South America. Among these are 20 mummy bundles in their original form; the remaining ones were opened before or after they came into the Museum. This form of burial in a mummy bundle should be displayed in its cultural context, also in comparison with other burial customs in South America.

Mummy bundle, Peru





6. Cultural Pluralism: Common Language and Cultural Diversity

An area ranging from Central America to the northern Andes region has as its common attribute the affiliation with one language group (Macro Chibcha). Furthermore, this region is characterized by a form of social organization that is called "cacicazgo" or chieftainship. This particularity lies in the close relationships and influences (trade, specialization) between these groups from the beginning of the turn of the millennia until 1500 A.D. At the time of the Spanish conquest in the 16th century, there were few cases of military confederations, yet no state formation. This diversity of different ethnic groups and the specific cultural characteristics are well attested in the collection by pottery, stone and gold objects, to name the most important ones. This region is a good example to demonstrate the coexistence of cultures.

Ceramic bowl, Quimbaya, Colombia

Gran Chiriquí, Costa Rica

Lime container in the shape of a cacique, Quimbaya, Colombia



Figure Nariño culture, Colombia

Ceramic figure, Muisca, Colombia



South American Lowlands

Introduction: The Collection

The collection covering the region of the South American Lowlands comprises ca. 35,000 objects. They document the larger cultural geographic regions of Amazonia, the Chaco, Patagonia and Tierra del Fuego. Further, they enable insight into the Afro-American cultures, with southern Brazil and Suriname as example. As in many other collections in the Ethnologisches Museum, in their magnitude and evenly balanced representation alone, the holdings from the South American lowlands possess a certain distinctiveness. This is due to the circumstance that many parts of the collections are of an outstanding size and quality that are comparable at an international level as well. Particularly for the region of Amazonia the Ethnologisches Museum disposes over a large number of older holdings, namely from the first half of the 19th century, and, thus, seen in this aspect they rank amongst the most important collections worldwide. These collections have been displayed only in temporary special exhibitions during the past 50 years. Focal points of the collection are aside from the exceptional featherworks and masks from Amazonia, silver jewelry of the Mapuche Indians of Chile, gold ornaments and the mola collection of the Kuna in Panama as well as the collections from western Amazonia, which include fine ceramic creations of the Shipibo and Conibo Indians and the shrunken heads of the Shuar (Jívaro Indians).

Exhibition Modules

1. German Researchers and Travelers in South America

As a preliminary to the exhibition, the history of various important collections from South America is presented, focusing on early German expeditions to Brazil. Amongst these are the oldest ethnographica from Brazil preserved in Germany.

The history of the exploration of Amazonia is closely connected with the eminent German expeditions, which – planned from their start as ethnological research trips – had a lasting influence upon the ethnology of South America. For this reason a specific section will be devoted to this theme, because the time of the great expeditions to Amazonia was likewise the time of the greatest growth of the Brazil collection.



Bowl-shaped basket, Kayabi, Brazil
Suspendable basket, Kayabi, Brazil

2. Cultural Ecology

Examples illustrating this theme could be drawn from the rain forest, but also from Tierra del Fuego. This could imaginably include several departments of the Ethnologisches Museum, for example, the rain forests of central Africa and Indonesia, and the arctic climate not only in southern Patagonia/Tierra del Fuego but also in the circumpolar region etc.

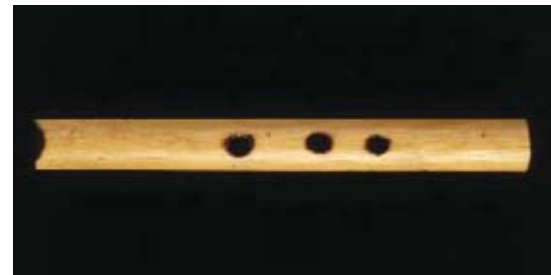
The destruction of the rain forest through exploitation of fauna, flora and mineral resources as well as the damage caused by the increasingly encroaching tourist industry have exerted their effects upon the population, such as conflicts over land and migration to the favelas of cities. However, they also have led to a stronger organization among the indigenous population. This theme can be illustrated as well, using Brazil as an example, although it applies to many other regions of the world as well.

Cane flute, Kayabi, Brazil

Prepared human head, Mundurucú, Brazil

Ornamental flute, Kayapó, Brazil

Signal flute, Kayapó, Brazil



3. Festivals and Rituals

Dance and music comprise the theme of festivals and rituals, whereby rituals are part of the large thematic complex of themes on religion. Here adornments, musical instruments and dance accessories will be on exhibit. Among the musical instruments are flutes of the Tukano and Urubú, rattles of the Tukano and Karajá as well as clay whistles, drums and ceremonial trumpets of the Urubú. The theme of dance and ritual is demonstrated by means of dance aprons, dance staffs and masks. Shrunken heads can also be presented here in the corresponding context of a festival. Thereby, information about its background and about the present-day situation will be provided.





4. Body Painting, Body Ornaments and Feathers

Adornments of Amazonia as well as the Chaco are very multifaceted in form and material. The copious collection in the Ethnologisches Museum would enable an exhibition that could be presented effectively according to aesthetic aspects, of course without neglecting ethnological contexts. Here the theme with regard to the great variety of material used would also be of interest. Thus, within the context of a recent research project, the seeds and fruits on decorative objects were identified botanically. The splendor of decorative featherworks has always aroused amazement, and has inspired artists as well. Hence, the culture history of feathers could be another theme. The faunal identification of feathers and the difference in their workmanship and use are likewise of interest. In this regard cooperative work with the Museum of Natural History in Berlin is quite imaginable. The ethnological aspect would be, among others, the use of the feathers as exchange goods, for healing rituals and other magic and symbolical proceedings.



Bead necklace, Kayabi, Brazil

Stick-shaped feather ear ornament, Kayabi, Brazil

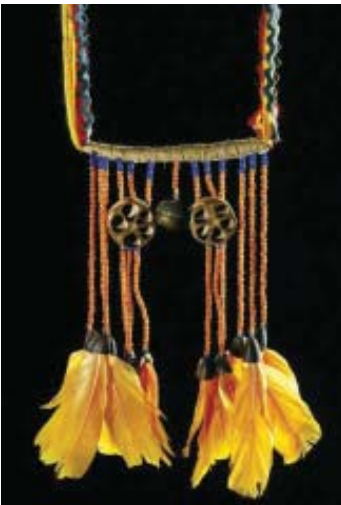
Stick-shaped feather ear ornament, Kayabi, Brazil

Stamp with decorative designs, Yuracaré, Bolivia

Suspended ornament, Kayapó, Brazil

Feather diadem, Bororó, Brazil

Feather headdress, Rikbaktsa, Brazil





Mola blouse, Kuna, Panama



Mola, Kuna, Panama



Mola, Kuna, Panama

5. Art of South America and the Caribbean

Textile art of the Kuna in Panama

The artistic textiles of the Kuna in Panama are renowned worldwide through a specific piece of clothing of European influence: the colorfully patterned "mola" (plural: "molakana") blouse. The Ethnologisches Museum holds a large collection of molakana.

The production techniques and iconography of molakana as well as their history are important themes in this presentation. In this respect, the collection of gold jewelry could also be exhibited here.

Ceramic art

The collection of ceramics of the Shipibo and Conibo in eastern Peru with their filigree designs is well-suited for an exhibit that would focus foremost on aesthetic elements. The artistic pottery of the Kadiwéu has also drawn attention for over 100 years. In the meantime their designs even decorate apartment buildings in Berlin-Hellersdorf. Here one could span a direct line from the application and significance of Kadiwéu patterns in their traditional environment to their further development and use in contemporary art and finally to the architectural project in Hellersdorf.

Jewelry of the Mapuche

The silver ornaments of the Mapuche in central Chile are astounding in form and design. Although they reflect European forerunners, they are nevertheless adapted to traditional forms. Works in silver were already known in pre-Columbian times. The abundant and in part very old collection of silver ornaments in the Ethnologisches Museum could serve not only to illustrate the multifarious forms and possible areas of use, but also to demonstrate techniques in silverworking. Further, this theme should of course be presented in an ethnological context and relate to the culture and history of the Mapuche.

Necklace of the Mapuche

Ceramic vessel, Shipibo, Peru

Ceramic bowl, Shipibo, Peru

Ceramic dish, Shipibo, Peru

Ceramic vessel, Shipibo, Peru



Small bottle, Brazil
Container, Brazil
Bonnet, Brazil



6. The History of the Indigenous Peoples of Tierra del Fuego

The native cultures of Tierra del Fuego are well-known to ethnology and the broader public to no small extent through the research (and the impressive photographs) of Martin Gusinde. This section of the exhibition should be concerned with the three ethnic groups in Tierra del Fuego, the extreme conditions under which they lived, their optimal adaptation to the environment, with a simple material yet an outstanding intelligent culture. Likewise, the history of the native Fuegians and their extinction, which was equivalent to genocide, should occupy a prominent part of the exhibition.

7. The Horse Cultures of South America

Since the 17th century the Indians of the Chaco and above all those of Patagonia too adopted the use of the horse from the Spanish. This led to great cultural changes, resembling the emergence of the Plains cultures in North America after their adoption of the horse. The Patagonians became a nomadic, horse-riding people. Mobility, for example in the hunt and in warfare, led to fundamental changes in the way-of-life. This is reflected in the material culture of these ethnic groups as well. The sizeable and important collection of these peoples in the Ethnologisches Museum, acquired mainly in the 19th century, will enable an extensive presentation of the culture and history of the Patagonian ethnic groups, from the Mapuche to the Aonikenk.



8. Afro-America

Foreseen for display in this exhibition are sacred objects and those of daily-life of Afro-Americans in Brazil and Suriname. Preserved in the Ethnologisches Museum is the oldest collection – probably worldwide – of Afro-Brazilian cultic objects. They derive from Rio Grande do Sul, the southernmost state of Brazil and, in view of their age as well as their origin they are exceptional. Actually, Bahia is considered the cradle of Afro-Brazilian culture. Sacred objects of the so-called “Bush Negroes” of Suriname can serve as a comparison: fetish staffs, idols, priests’ garments, bells and drums. This theme is rounded off with an exhibit of objects used in daily-life.





Ethnomusicology and the Berlin Phonogramm-Archiv

Introduction: The Collection

One of the three core areas of the Department of Ethnomusicology is the Berlin Phonogramm-Archiv, in which early sound recordings on wax cylinders, made between 1893 and 1954, are preserved. It comprises more than 16,000 original wax cylinders from almost all regions of the world. The Berlin Phonogramm-Archiv formed the basis for the establishment of the discipline of comparative musicology/ethnomusicology, which is internationally acknowledged today. The "Early cylinder recordings of the world's musical traditions in the Berlin Phonogramm-Archiv" were inscribed in the UNESCO list "Memory of the World" in 1999. After World War II a new era in recording technique began with the acquisition of a tape recorder, and the foundation was laid for the sound archive. The sound archive is comprised of commercial and non-commercial sound recordings, which derive from field research as well as concerts of traditional music in Berlin. With over 150,000 sound recordings made in more than 100 years, these two archives are among the largest and most renowned archives in the world. The third major area comprises musical instruments. This collection was formed after 1950 and now holds nearly 3,000 objects.

Exhibition Modules

1. The Berlin Phonogramm-Archiv

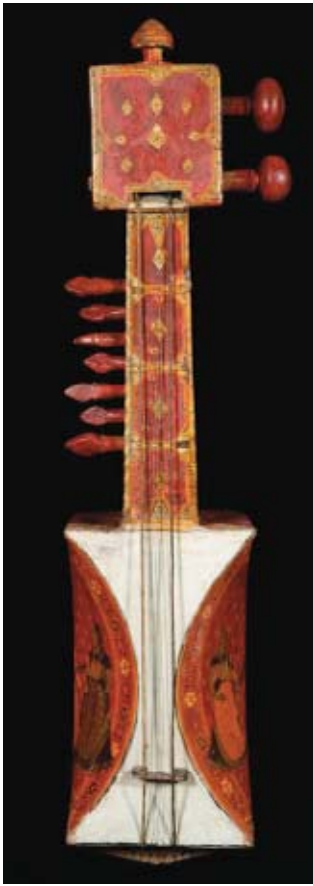
This part of the exhibition concentrates on historical aspects of ethnomusicology. The Berlin Phonogramm-Archiv holds one of the most important and comprehensive collections of non-European, traditional music worldwide. It was founded by Professor Carl Stumpf of the Institute of Psychology at the University of Berlin in 1900. Stumpf was mainly interested in the acoustic and psychological aspects of music, whereas Erich von Hornbostel (director of the Phonogramm-Archiv in 1905–1933) soon built up close ties and successful cooperative work with the Museum of Ethnology (then designated Museum für Völkerkunde).

The main objective of the Archive was to collect as many examples of traditional music as possible, in order to formulate and to further trace theories about the emergence and evolution of music. Upon this foundation of a large number of wax-cylinder recordings from the entire world thus evolved a new academic discipline: "comparative musicology", known today as "ethnomusicology".

The history of the wax-cylinder recordings in the Berlin Phonogramm-Archiv spans more than 50 years' time. Between 1893 and 1954 the Archive received more than 16,000 original wax cylinders from almost all parts of the world, which were inventoried together with the original documentation, correspondence and reference to literature and photographs. After World War II, a sound archive was established, whose focal point was, aside from commercial sound recordings, further recordings made during field research. This was augmented by recordings of concerts of traditional music in Berlin. The number of recordings is still growing today. This aspect of the Phonogramm-Archiv forms the transition to a second area in the exhibition, which is directly associated with changes in research methods after 1960.



Carl Stumpf and Erich Moritz von Hornbostel
Tape recorders



Box lyre, Africa
Barrel drum, Africa

2. Research Activities, Current Research Projects

Another part of the exhibition is concerned with the history of research and with current research. At present there are several projects going on that pertain to global popular music, whereby particularly developments in musical concepts and strategies between the cultures play a special role. Urban soundscapes, the role and movement of music within them and the global exchange associated with that are imparted to an equally great interest in research. Here virtual soundscapes and -instruments are just as significant in a scientific aspect, as they can be integrated interactively through movement into the exhibition concept. On the whole, it is endeavored to illustrate that ethnomusicology has extended beyond the historical framework and developed into a cultural science with numerous interdisciplinary ties.

3. Ethnomusicology and Organology

With the aid of musical instruments, a distinction can be made between various cultural aspects, such as royal court culture, rural ways of life, popular culture and even works of art. These themes are illustrated by a selection of objects from the collection.

An important facet for Berlin and the history of ethnomusicology here is the development of a precursory system for classifying musical instruments. The scholars Erich Moritz von Hornbostel and Curt Sachs published a system of classification in 1914, which due to its clarity in word and thought still forms today the basis for describing musical instruments, in particular instruments from countries other than Europe.

This system should be presented and mediated in the exhibition with as many instruments as possible. And here the potentialities in educational approaches are many. The visible storage facility will enable visitors to contemplate this on hand of a great number of different instruments. From the classification, one can follow on to the manner in which instruments are built, the materials and techniques used in their production and even the possible ways in which they are played and their cultural affiliation.



Sarangi, India
Tube cither, India

Musical instruments of the royal court, Korea
Storage closets that correspond with the classification system for music instruments
Making instruments, material



Visible storage

A visible storage facility would be a great attraction and of educational use in conjunction with the area of systematic classification and organology. Following von Hornbostel and Sachs' system of classification, the way in which musical instruments are ordered, classified and studied in the Museum can be illustrated. This would be mediated under the aspect of the movements of sounding objects that are present in storage in great variety, whereas in the exhibition comparable objects can be brought to sound. The storage area of the ethnomusicology department measures about 260 m², which is relatively small, yet

the entire collection of ca. 3,000 objects is preserved there. A situation of comparable size should be achievable in the Humboldt-Forum.

In this case, there must be more room for visitors. A further contemplation would be an expanded visible storage collection of musical instruments, in which the objects from other departments can be included. The Ethnologisches Museum disposes over a total of ca. 7,000 musical instruments – the exact number is undetermined. It is one of the largest collections in the world, surpassing many specialized museums devoted particularly to musical instruments.

4. Instruments in Orchestras

Among the ca. 3,000 musical instruments present in the department of ethnomusicology, media techniques and the Berlin Phonogramm-Archiv are some outstanding instrument ensembles. These include the Javanese gamelan on exhibit in the sound workshops and an impressive gamelan ensemble from Bali.

These are complemented by ensembles from South Asia, Phi Phat Mon (Thailand) and Hsiang Waing (Myanmar), as well as the African drum ensemble Fontomfrom (Ghana). These ensembles should demonstrate that large orchestras are a part of music cultures in the whole world.

The exhibition of instrument ensembles could lead directly to the planned exhibition of the Asia departments in the Ethnologisches Museum: "The World as a Drama – The Divine Play of Gods and Heroes of Asia". For in this exhibition music plays a central role.



Balinese gamelan
Phi Phat Mon ensemble
Hsaing Waing ensemble



The Asian Art Museum in the Humboldt-Forum

The Asian Art Museum - Introduction

The Asian Art Museum is devoted to the arts of the cultural regions of South, Southeast and Central Asia as well as of East Asia. These two extended cultural spheres are today dominated by India and China. In the course of history cultural exchange developed to varying degrees, finding its strongest impression in religious art. The substantial unity of specific artistic areas will be taken into account in the new plans for the Humboldt-Forum, while regional and iconographic overlaps will be indicated to the visitor by spatial connections. In order to provide the visitor with many and diverse insights into the cultural development of Asia, the relevant departments of the Asian Art Museum and the Ethnological Museum will cooperate in different areas. For this the objects of both the collections provide a suitable framework. At the Asian Art Museum the analysis of art is the main subject, always accompanied by information about historical, religious and social interrelations.

While so far only major issues of the ongoing planning content have been mentioned, the participants are aware of the problems posed by the floor plan of the former Schloss site. It needs pointing out that the submitted plans consider only the creation of a wide, continuous space for exhibitions as realisable and not an installation on the former floor plan of the Schloss. The collaboration of the two museums will primarily concern Southeast Asia, South Asian religion, Chinese Buddhism and Japanese urbanism of the Edo period. These themes provide meaningful links. Certain objects from a particular collection will join the exhibition of one or the other department to include further necessary material, an arrangement that reflects the institutional unity of the State Museums in Berlin especially well. Library and restoration services are also shared.

At the Asian Art Museum, the Turfan Collection acts as a kind of hinge for the East Asian Art Collection and the South, Southeast and Central Asia Art Collections. The magnificent wall paintings and sculptures and numerous manuscripts demonstrate by example the cultural variety of the region with its different influences from the west, the east or southeast of the continent, as well as from Europe from late Antiquity to the early Middle Ages. Linking to this focus of the collection, on the one hand the arts of East Asia i.e., China, Japan and Korea, and on the other hand the arts of South and Southeast Asia, i.e. extending from Afghanistan, Pakistan and India via Myanmar, Thailand, Cambodia to Vietnam and Indonesia as well as Nepal and Tibet will unfold. In Vietnam the circle from the Indo-Asian inspired culture to the Chinese culture is completed. These are all cultures with a long tradition of debates about art-historical and art-philosophical themes.

The plans for the Asian Art Collection are based on the principle that the way the art of these regions is displayed should transmit the definition of art these regions have developed for themselves. The permanent exhibitions are fronted by a room devoted to the history of the museum and a room for special exhibitions, which the two departments share. The room for special exhibitions is meant for the display of contemporary art and smaller, themed exhibitions. It also acts as a space where selected collectors with close ties to the museum may exhibit parts of their collections. In a small, separable area a window for a monthly display may show, for instance, 'The Object of the Month'. Asian art, as defined at the Asian Art Museum, covers the period from the Neolithic to the present. The exhibitions include much archaeological material. The tools used by the elite of all societies are usually characterised by excellent craftsmanship and design.

They provide information about social and aesthetic developments. Thus an exhibition of Chinese ceramics, for example might well be titled "7000 Years of Vessel Design". While Buddhist art plays a major part in all areas of the museum, in East Asia Chinese script, Confucianism and the art of the literati also provide common ground to which each department pays particular attention.

The development of modern art is seen as highly significant, as it documents the ongoing life of traditional forms and thought, and also because it indicates the development of globalised art. Contemporary art is on display at the Humboldt-Forum in separate rooms for special exhibitions, which are shared with other areas.

An autochthonous example of Chinese architecture, a Japanese tea room, the copy of the Indian Sanchi gate and the reconstructed caves of the Turfan Collection are all meant not only to make these art forms accessible to the visitor, but also to attune him atmospherically to the collections. Also planned is the construction with Korean support of the inner rooms of the traditional studio of a Korean scholar perhaps to be furnished with long-term loans. The collection owns only a very modest amount of Korean art and therefore depends on long-term loans for adequate representation. In the Study Collections the visitor can access all objects made of non-organic matter.

It is planned to include in the round tours of the exhibition a number of 'Info Islands' with information in addition to what the labels and wall texts contain. Here guide maps, museum catalogues and other publications as well as multimedia displays, films and oral documentation, could be provided for a further contextualisation of the art works on view. The Info Islands may also serve as resting points. So as not to disturb the visitor by flickering screens and noise, these areas will need to be properly isolated.

The Asian Art Museum and the Department for East, South and Southeast Asia of the Ethnological Museum have large and important holdings of Asian art which need to be restored and thus for the time being cannot be exhibited, but which are urgently needed in the exhibitions. The Asian Art Museum holds a large collection of South Asian paintings which are similarly afflicted. In addition, innumerable manuscripts from Turfan will have to be secured, restored and made ready for exhibiting. This necessitates a restoration workshop, which might be built partly with Japanese help. This workshop with four departments for China, Japan, India and the Turfan manuscripts could serve as a centre for the Asian collections in all German museums. The Japanese cultural administration is already making plans for a restoration unit in Berlin devoted to East Asian painting. The restoration workshops for the Turfan murals and for ceramics and laquerwork need to be established and/or expanded.

In line with the function of the Humboldt-Forum as a scientific research centre, the Asian Art Museum will cooperate with a number of institutions. First to be mentioned is the Berlin-Brandenburgische Akademie der Wissenschaften (BBAW), together with which the organisation of a Turfan Research Centre has been suggested. The results of the Turfan expeditions of the early 20th century will then – after almost a century of physical distance – be reunited in one location and provide researchers with ideal working conditions. More than 40, 000 manuscripts, which are kept and studied at the BBAW, as well as murals, sculptures and small archaeological objects, which are kept at the Asian Art Museum, could thus complement each other perfectly. Results of the research will be shown in a separate area of the Turfan exhibition. Also envisaged is a solid cooperation with the Eurasia Department of the German Archaeological Institute, the visible sign of which will be an 'ar-

chaeological window'. Here new excavations from the Asian area are to be exhibited in rotation. If possible, this will be enriched by the museum's own objects in order to introduce them into a new context.

Cooperation with the Max-Planck Institute for the History of Science (Institut für Wissenschaftsgeschichte) in Berlin would usefully complement the display area 'Art at Court' in exhibitions devoted to Chinese art. The research group 'Concepts and Modalities: Practical Knowledge Transmission' works closely together with scholars at the Palace Museum Beijing, who are for instance investigating how ideas of the Qianlong Emperor (r. 1736-95), one of the greatest art collectors in world history, influenced the work of artists and artisans and in what way art and technology are mutually dependent. The results of the research are made accessible to a wider audience and contribute to an understanding of the objects shown at the museum in the context of aspects of the history of science. This cooperation can also foster closer ties to the Beijing museum. The Humboldt-Forum is also expected to become a centre of Mughal art: The collections of the Stiftung Preußischer Kulturbesitz hold an impressive stock of Indo-Islamic art from the Mughal dynasty (16th – 19th century) which despite its great significance has so far only been shown to a limited extent. Besides the South, Southeast and Central Asian Art Collection, the Museum of Islamic Art in particular and the Staatsbibliothek hold considerable artworks of that period, particularly in the genre of court painting; hardly does any other area reflect so directly the influence of the most diverse cultures. A combined display from all three institutions, complemented by loans from already active patrons, would not only create a platform of universal excellence, but would also exert a magnetic attraction reaching far beyond the confines of Berlin. The Stiftung Preußischer Kulturbesitz could then stand equal to Paris, New York or London in this field of non-European art.

South, Southeast and Central Asian Art Collection

The South, Southeast and Central Asian Art Collection (founded in 1963 as the Museum of Indian Art on the basis of stocks of the Ethnological Museum) covers an extensive geographic space which reaches from Afghanistan and Pakistan in the west via the Indian subcontinent through Nepal and Bangladesh to Southeast Asia, the Uighur Autonomous Region of Xinjiang, the Autonomous Region of Tibet and finally to the People's Republic of China. The cultures of all these regions are strongly shaped by originally Indian religions and their variety is immense. For the reopening of the Museum of Indian Art in the year 2000 a new concept was conceived for the permanent exhibition, the principal ideas of which will be further developed in the plans for the Humboldt-Forum. The previous exhibition aesthetics with their sombre room design, broken only by dramatic lighting effects, are no longer in tune with contemporary practice. The rooms are now bright and every detail of the art objects is fully visible. Moreover, the application of design forms derived from principles of Indo-Asian sacred architecture, produced a symbiosis of exhibit, architecture and material. The exhibition structured along regional and chronological lines can, because of spatial limitations, provide only highlight-like extracts from the collection of the cultures in the regions. The differing conceptions of art determine the character of the exhibition. The enlargement of the exhibition space on the Schlossplatz site allows a variety of cultures and their different artefacts to be adequately displayed to the visitor, especially as the aim is to explain reciprocal influences of the Indian-based Asian art. The clearly marked separation of regional schools and the chronological – and not the encyclopaedic – arrangement of the exhibits is necessary to simplify the access of the visitor to the respective areas. In this context the exhibition room of the Turfan Collection plays an important role even by the great height of its ceiling alone. From this melting pot of different cultures of West and East Asia the visitor has the opportunity to start on a walk through the arts of Asia and pursue what interests him.

East Asian Art Collection

The East Asian Art Collection, which marked its 100th anniversary in 2006, has since October 2000 presented a newly conceived and internationally applauded exhibition. The fine and decorative arts of China (including archaeology), Japan and Korea, are selected and exhibited according to the art-historical criteria of their originating cultures. A special feature of the presentation is the three-monthly rotation of the objects from the core collection of the museum, the scriptural and visual arts as well as materials which are light-sensitive like lacquer and textiles, which for conservational reasons are also rotated on a quarterly basis. This continually provides the visitor on his repeated visits with new facets of the collection. The crucial criteria for the acquisition policy of the Directors was and still is the aesthetic quality of the objects. The main emphasis is placed on paintings and graphics as well as applied arts of ceramics, lacquer and bronze from China and Japan. Wide areas of collecting are still underrepresented (textiles, sculpture, etc.) while others are lacking completely or represented only by long-term loans.

For the Schlossplatz site the planning concept of the museum takes into account the stocks of the East Asian Collection removed shortly after the end of the War on the behest of the Trophy Commission of the Soviet army, which had made up 90 per cent of the pre-War collection. The present conception of the presentation of the museum in Dahlem in regard of the Schlossplatz site cannot be basically altered, but may be complemented and expanded:

1. Gallery of Contemporary Art of East Asia

The East Asian Art Collection has so far collected and presented mainly works by artists committed to traditional styles. In East Asia artists of this orientation still determine the art scene. Artists who follow international tendencies are becoming more significant in these countries as well. The East Asian Art Collection will give more attention to this area and define positions which enable a dialogue with the classic artworks in the permanent collection. It is hoped that in the future a continuous presentation of East Asian art will be arranged in close cooperation with the Nationalgalerie

2. Chinese and Japanese Architecture

The visitor will be acquainted with exemplary architecture as one of the most important products of artistic expression. The Japanese tea room in Dahlem will be reinstalled in its present form at the Schlossplatz. The art of horticulture in East Asia is an integral part of the world of scholars and artists. Similar to several major museums of East Asian art in western capitals (the Metropolitan Museum of Art in New York with its Astor Garden for instance), a Chinese garden integrated with the museum might also be constructed at the Schlossplatz to present a synthesis of the arts (Gesamtkunstwerk) of architecture and garden design. There obviously are many ways to present Chinese architecture. There also exists the idea to complement the examples of East Asian architecture with a Korean scholar's studio with the support of the Korea Foundation.

3. Reading and Study Hall for East Asian Prints and Turfan Manuscripts

The print collection of the East Asian Art Collection containing almost 7000 wood-block prints and books, is the largest of its kind in Germany and enjoys great respect worldwide. The Turfan Collection with some 40,000 manuscripts is the most comprehensive 'library' of Central Asian manuscripts in the world. In a separate reading and study hall for both areas, scholars may access material from the large stock of the collection. The spatial unity of exhibition, storage space, restoration workshop, library and offices is necessary for the smooth operation of the museum, for only then can proper care and work on the collection, as conditioned by the three-monthly rotation of the collection, be insured. The restoration workshops must be installed in the northern part of the building.

At the Humboldt-Forum particular attention is to be focused on collectors and friends of the museum. Before the First World War the East Asian Art Collection was 90 per cent collector-supported. There are encouraging signs that the engagement of collectors who feel attached to the museum is again becoming more active, especially as that the Humboldt-Forum indicated a new appreciation of non-European cultures.



South, Southeast and Central Asian Art Collection – Planning Details

Introduction

The Asian Art Museum Berlin holds one of the most important collections of South, Southeast and Central Asian art in the world. A comparable concentration of works of art and antiquities from the region of the present states of the subcontinent and its neighbours heavily influenced by Indian culture (Afghanistan, Pakistan, Bangladesh, Sri Lanka, Thailand, Myanmar, Cambodia, Indonesia, Nepal, Tibet and Central Asia) can be found only in the British Museum in London and the Musée Guimet in Paris in Europe.

Furthermore the Berlin collection has such a rich and diverse collection that it is probably the only museum in Germany to be able to display in a representative manner a series of very high quality objects demonstrating the long developmental lines and wide-ranging connections in South, Southeast and Central Asian art and culture. This particular value of the Berlin collection should be demonstrated in the new permanent exhibition planned for the Humboldt-Forum with a sophisticated display of its masterpieces in many different ways. Exhibits will be carefully selected not only for their aesthetics but also for their didactical and art-historical value and their suitability for dialogues with other collection areas. The exhibits are to be arranged according to several ordering principles: For purposes of lighting, the artworks have to be divided into three basic units: Sculpture, applied arts and painting. Within these groups the objects will be displayed chronologically and according to regional schools and styles. Within this framework, the exhibits will be grouped into sub-families according to affiliation with the major Asian religions (Buddhism, Hinduism Jainism and Islam). In the sections Southeast Asia, Himalayas (Nepal and Tibet) and Central Asia, the different groups of materials will be combined, but again arranged according to chronology and region.

Such an arrangement makes the basic (formal) developmental lines of South Asian art immediately visible: As the visitor wanders through the exhibition, he will notice gradual modifications from object to object, how one form develops from another. Or he may by walking along an imaginary timeline make the acquaintance of the celestial pantheon and its most impressive members and be informed about other important facets of the religiosity of the region and its characteristic features. In this way, the great chapters of the Southern, Southeastern and Central Asian history of ideas will be easily demonstrated. Those visitors searching artistic and aesthetic experiences as well as those interested in the religions and cultural history of a region will be amply rewarded.

A new feature at the Humboldt-Forum will be the emphasis on the appropriate contextualisation of the exhibits. This will be achieved by positioning of the objects to provide meaningful links within the exhibition; by labels which indicate interesting, mental cross references; and by maps, photographs and new media which open horizons beyond the objects themselves. This can also offer links to other exhibition areas, in particular to those in the Ethnological Museum. Originally most of the art objects were not conceived to be displayed on their own. On the contrary, many pieces were originally components of ensembles, interacting iconographically in numerous ways, for the display of religious authority and ritual performances. This original background, especially of sacral images, is only very rudimentarily addressed in the present exhibition, a situation that needs to be improved. In order to indicate context it is helpful, for instance, to create arrangements alluding to the interaction of sculptural décor and the surrounding architecture in religious monuments of the region of origin.

Cave of the Ringbearing Doves, Kizil,
about 6th century, reconstruction (detail)



Ill 1. Depiction of a stupa, relief from the stone enclosure of the Grand Stupa of Sanchi. 1st century A.D. (MIK I 5).

Object labels must continually accompany these mental references in the installation. Such secondary information can also create interconnecting links to different exhibitions shown at the Humboldt-Forum. Cooperation with other diverse institutions of the Preußischer Kulturbesitz may also be possible.

Detailed plans for the permanent collection of the South, Southeast and Central Asia Collection.

A: Planning details for the South Asian Section

These remarks are meant as a supplementary explanation for the selection in the present exhibition. This is to say that the exhibits currently found in the permanent exhibition of the South, Southeast and Central Asian Art Collection are a given and will not be referred to individually. However, where substantial changes are being contemplated for the new Humboldt-Forum, this will be mentioned in a longer paragraph. Plans exist to display at the Schloss site more works than appear in the present permanent exhibition. Substantial expansions are planned for the Gandhara area (with sections on architectural decoration and stucco sculpture), and in the area of Pala-Sena art (with an expansion of the iconographical spectrum). Incidentally, the objects of South Asian art are not usually shaped in the round, a feature to be taken into account in the installation. There are a few exceptions for which a separate list may be drawn up.

The following description of themes may be read as a tour of the future exhibition.

1. Harappa culture (about 2000 B.C.) and ceramics from the 'image-less' period (1300-600 B.C.) (one vitrine)

2. Votive images of nature genies in terracotta (3rd – 1st century B.C.) (one vitrine)

3. Early Buddhist art (100 B.C – 200 A.D.): In the context of the development of South Asian art, early Buddhist art with its aniconic depictions of the Buddha and seemingly archaic sculptures of nature genies in architectural decoration, an important and highly characteristic developmental phase. In future it will be possible with a slight rearrangement of the relevant present exhibits and the addition of a few less striking ones from the Study Collection to outline the phase much more clearly: The crucial object to be placed in this section should be the relief from Sanchi (1st century) with the depiction of a stupa (a Buddhist shrine; MIK [Museum für Indische Kunst] I 5; see ill. 1). On the one hand this stupa is a very characteristic demonstration of aniconic representational techniques, and on the other it can illustrate in truly exemplary fashion – although its architectural representation is to be understood symbolically – the architectural context within which the other objects in this section (as well as other Buddhist exhibits in parts of this exhibition) can be explained, namely as decoration for a Buddhist cult site. At the same time the relief provides a beautiful image of the way a stupa is worshipped: by laying down wreaths of flowers and by praying during circumambulation.



2 Indication of a stupa construction in the present exhibition

The stupa image from Sanchi is therefore a key didactic object in regards to the greater contextualisation the Humboldt-Forum needs to achieve in order to provide, for instance, a clear starting-point for guided tours of Indian Buddhism. This object, which must serve as a focal point, will then be grouped with other exhibits belonging to the same theme (head of a man from Bharhut [2nd/1st century B.C., MIK I 10107]), (head of a Yakshi from Sanchi) [1st century B.C., MIK I 1] and the aniconic depiction of the Buddha preaching from Amaravati [2nd century, MIK I 5935]. The iconic depiction of a Mahapurusha [2nd century, MIK I 6] which at present is part of the same ensemble, in future should rather be placed in the Mathura section. The cast of the Sanchi Torana, which now stands in the museum's garden (cast in the scale of an early Buddhist stupa), actually also belongs to the same context.

It still needs to be considered whether and how it can be related in the Humboldt-Forum to the above-mentioned original exhibits from Bharhut and Sanchi. There is the possibility of placing it as a spectacular entrance to the South Asian Department, slightly removed from the exhibition because it is a copy only. Some kind of visual connection to the above-mentioned section would at any rate be useful.

For the installation of the Sanchi torana an inner room with a height of at least 10 metres (measurements of the torana 9.80 m x 8.52 m) is necessary.

The next step of the development of Buddhist art is represented by objects from Gandhara and (Kushana-) Mathura (1st – 3rd century). The sculptures and reliefs of the former school of art provide a very rich spectrum of motifs from Buddhist tales and pictorial themes which could give a comprehensive survey of depictions dealing with the Buddha's life, for example. Among the objects from Kushan Mathura the museum unfortunately holds, apart from very beautiful Hindu sculptures, only very little Buddhist material. For this reason the exhibition route must here be arranged as two parallel branches which – similar to the present installation – with their different thematic foci relating to religious alignment then link up as a double track with the later schools of art from (Gupta-) Mathura (4th – 6th century, in our museum mainly Hindu), the Pala-Sena art of Bihar and Bengal (8th – 12th century, Buddhist and Hindu), as well as the medieval art of northern and central India (10th – 12th century, Hindu).

4. The over 700 objects of the Gandhara Collection of the museum are a highlight of the South, Southeast and Central Asian Art Collection and of outstanding import both in art-historical terms and in terms of the history of collecting. It should therefore been given more space than is apportioned to it at present. Only 36 objects from this large group are now on view in the permanent collection. A substantial amount of exhibits hidden at the moment in the Study Collection ought to be added and some rearrangements be made. This would create two subsections. The focus of the Gandhara section will remain a minimalist indication of a stupa, its round body encompassed like a belt by narrative themes from the life of the Buddha (ill. 2). The present arrangement, reminiscent of stupa architecture includes a selection of 16 narrative scenes. This could be enlarged by the addition of four more very important scenes from the Buddha's life, namely by the Dipamkara



Ill. 3 Reliquary from Gandhara with Karoshti inscription, 20 A.D. (MIK I 5892)

jataka (MIK I 5964), which in Gandhara is normally the overture for cycles referring to the Buddha's life, by a very attractive and extraordinary fine scene of the Buddha meditating in a mountain grotto as the deity Indra visits him to receive religious instruction (Indrashailaguha, MIK I 5818), and by two scenes from the cycles relating to the Buddha's death: the burning of his coffin (MIK I 8871) and the distribution of the relics (MIK I 8871).

The present conception of the exhibition for the interior of the 'stupa' needs to be modified when it enters the Humboldt-Forum: This is because the present format of the stupa, which encloses much open space, suggests somewhat mistakenly that the interior of a stupa is a walk-in construction. The present installation offers no indication that stupas normally are massive mounds or similar hemispheric buildings, with only a small cardboard-box-sized cavity for the storage of Buddhist relics. At present there is no mention of the fact that a stupa is a reliquary. To indicate this inner sanctum of the stupa, which is the actual function of the cult building, will be a task for a revised installation in the future. It would make sense, for instance, to make the precious Gandharan reliquary MIK I 5892, which bears an inscription from the year 20 that would cause a sensation among scholars (ill. 3), the centre of the stupa reconstruction, the more so as the valuable gifts inside have survived, making it possible to illustrate the Gandharan cult of relics to great effect.

So far, the Gandhara section contains besides the narrative reliefs around the stupa 'reconstruction' two vitrines for small objects and a long wall niche for sculptures of Buddhas, Bodisattvas and



Ill. 4 Scene separator filled with from Gandhara full of figures, 2nd – 3rd century B.C. (MIK I 53, 84, 54).



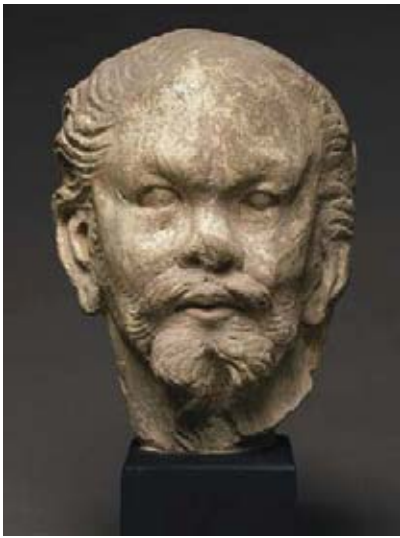
Ill. 5 Sequence of sculptures of Buddhas and Bodhisattvas in the South, Southeast and Central Asian Art Collection

acolytes. This arrangement will basically be preserved, but the internal arrangement will be improved: In the future, small objects contained in vitrines will be differentiated between objects of mainly western type and the truly hybrid products of later Gandharan mass production. The western substrate can most easily be identified through the so-called toilet-trays with figures from ancient western mythology. Because of this, the toilet-tray already in the exhibition should be joined by the attractive example of a nereid (MIK I 117) from the Study Collection.

The integration of western motifs in a Buddhist context, on the other hand, should be illustrated by a Herakles-like torso and a Garuda-Nagini group (on loan) which is iconographically dependent on the scene of the abduction of Ganymede by Zeus's eagle. A new group of fragments of Gandharan architectural decoration could here provide decisively new accents by emphasizing the mixing character of Gandharan art: Here one could display pieces filled with figures (ill. 4, MIK I 53: with a woman with a mirror; with Shalabhanjika; MIK I 84: a woman holding an incense burner) originally intended to divide narrative scenes; stringers with aquatic creatures (MIK I 86), corinthianized figural capitals filled with figures (e.g., MIK I 71); friezes with erotes holding garlands (e.g., MIK I 207, MIK I 9951, MIK I 250). To define the closeness and distance of these Gandharan examples to western models, one could display these objects together with one or the other counterpart of genuine Graeco-Roman origin. This would illustrate the East-West references of the Gandharan production much more significantly than it does now. For such a display cooperation with the Antiquities Collection Berlin (Antikensammlung Berlin) is being contemplated.

The wall niche should in future be devoted only to Buddhas and Bodhisattvas (ill. 5). Furthermore, a new stucco niche is to be created which gathers together as a group the often very different and frequently much later works in this material. Here many particularly beautiful and sometimes coloured objects can be shown to advantage. These are highlights of the Gandhara collection, but have so far only been accessible to scholars in the Study Collection. Several of these objects need to be restored especially for the new exhibition so that the paint on them (a very rare feature among the surviving examples of South Asian sculpture) comes out clearly. The woman with a ring (MIK I 5998), which at present is displayed together with the Buddhas and Bodhisattvas, as well as some heads from the small-object vitrines would then move here and would be complemented by other diverse and particularly attractive stucco works: diverse heads (ill. 6, MIK I 4872, I 504, I 122, I 136, I 123), a small seated Buddha (MIK I 172) and a rather big and very colourful reclining lion (MIK I 135).

The Gandhara section will thus receive a quite large group of new objects (about 20, some very small).



Ill. 6 stucco heads from Gandhara
(MIK I 122, 140, 160, 123)

Ill. 7 votive stupa, Durga, Jambhala
and Buddha, Pala-Sena, 8th – 12th
century (MIK I 1121, 1142, 5873,
379, 590)



5. The sequence of Kushan Mathura sculpture shows a number of Hindu images which are of great iconographical interest. The few Buddhist objects from this school of art will be presented more effectively by rearranging them. Thus the head of a Mahapurusha (MIK I 6), the top beam of a stone enclosure (MIK I 10092) and the fragment of a post from an enclosure with medallions (MIK I 359) will interact. They should be somehow related to the Mathura pieces of the (ensuing) Gupta period.

6. The basic arrangement of the Pala-Sena school between Mathura of the Gupta period and the northern and central Indian medieval Hindu art will be preserved. Within the Pala-Sena school, however, Hindu works will be more clearly separated from Buddhist works by platforms, for example. Both groups will be enriched by several spectacular pieces from the Study Collection (ill. 7). In the Buddhist area, to the icons of the upright Buddha (inscribed with the Buddhist creed) already on display will be added Jambhala, the god of riches (MIK I 590) and the deity Tara (MIK I 10099), probably the most important female representative of the later Buddhist pantheon. A particularly interesting image of Avalokiteshvara (IC 35608) may appeal to laymen as well as to scholars. The votive stupa (MIK I 1121, 1142) demonstrates how in the course of time the stupa and a fixed set of Buddhist deities blended into a complex, architecture-based unity with cosmological elements.

In the Hindu area, the Sun God (MIK I 5845) should not be missing. Another important deity is Brahma (MIK I 312), which no account of Hindu art may neglect. The depiction of Durga as a mother goddess is particularly beautiful (MIK I 5873). The impressive Vishnupadas (MIK I 1154) indicate the long Pan-Indian survival of the aniconic tradition.



7. The group of medieval Hindu sculpture will be complemented by two pieces: a standing Shiva (MIK I 9978) and Ganga, who is to be joined with her counterpart Yamuna from the Study Collection (MIK I 10101) in order to recall the customary disposition of the two river goddesses on either side of the entrance to North Indian Hindu temples. The Hoysala pair, which at present greets the visitor outside the museum in the entrance area, should be relocated among the South Indian sculpture in the main exhibition.

The Study Collection holds many further interesting images of manifestations from the Hindu pantheon, but it would be impossible to show them all in the main exhibition. It may perhaps be wise to reserve a separate space for a changing object.

8. The section of bronze and metal works displays a selection of mainly high-quality devotional pictures of Hindu, Buddhist and Jain affiliation from a long time-span (7th – 17th centuries). In the area of South Indian Hindu bronzes, space needs to be provided for a Chola object yet to be acquired. The bronze gallery is the only place in the exhibition that could be used as a connecting point for the representation of Jainism as a separate unit.

In general: Every unit needs additional space for potential loans, new acquisitions or changing objects from the Study Collection. With regard to didactic approaches, sufficient space should be made for enough cartographical material and labels. For labeling, a guiding system needs to be created which indicates to the visitor with limited interest or time a sensible shortcut for a walk from highlight to highlight.

Hindu sculpture was conceived by the artists usually not as an object in its own right, but rather as part of a highly varied spectacle in a sacred space: as a cult image in a sanctuary, as a niche figure on the outer wall of a temple, as a component of groups of deities equal to other images, as parts of pairs flanking architectural elements and so on. Its effect was calculated in advance as part of larger, often architectural ensembles with several meaningful coordinate systems (e.g., the relation of the four directions). It would be desirable to illustrate such an embedding at various locations in the exhibition with a successful exhibition architecture (for instance with 'flashes', column-like excerpts at wall height true to scale).

A-Supplement: Room for Hindu rituals

In cooperation with the South Asian Department of the Ethnological Museum, the museum has planned a room for Hindu rituals where objects from the South, Southeast and Central Asian Art Collection and the Ethnological Museum will be placed.

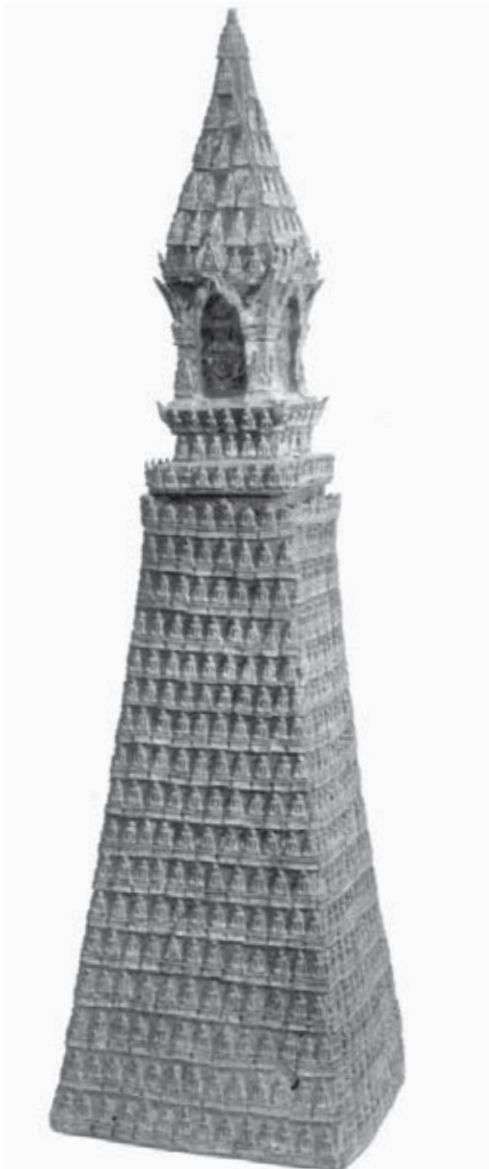
Hindu ritual room

The South, Southeast and Central Asian Art Collection and the relevant department of the Ethnological Museum complement each other particularly well in the Hindu area. As a preview of a future cooperation between the two institutions, an exhibition has been designed to be presented at the Old Museum (Alte Museum) including a preview of the newly planned Hindu ritual room to be installed in the Humboldt-Forum. With the aim of illustrating the way a Hindu devotee approaches the



Ill. 8 Jataka tiles from Myanmar (MIK II 691),
13th century (MIK II 407, 432, 424)

Ill. 9 Votive stupa from a temple compound in
Thailand, 16th century



images of his deities, this room will show, with pieces once fashioned for the cult and now kept at the two collections, the staging and forms of worship of a deity in a private as well as a domestic setting, but also in a large temple compound and even in a landscape believed to be sacred. The main elements and procedures of an Indian devotional ritual (puja) will be explained and some of the annual festivals and processions highlighted. Where the stock of Hindu material has gaps, Jain objects will be substituted, which at the same time documents the general validity of certain ritual structures for all of India's religions. This room is meant to bring to attention a new endeavour to illustrate ritual contexts.

Gallery of historical photography

As yet, historical photography is not part of the South, Southeast and Central Asian Art Collection. In connection with the restitution of German museum stocks moved to the Soviet Union during the Second World War and relocated in the early 1990s from Leipzig to Berlin, a significant collection of historical photographs returned to Dahlem. The integration of quality photographs by renowned photographers mainly from the 19th century enriches the visitor's view of South Asian art and cultures displayed in the museum in some important aspects: On the one hand it shows examples of architecture which were the original context of sculptural exhibits, and on the other it reflects the European view of cultures subject to colonial rule. Thus it provides an extension and reflection of the observer's perspective such as other museums have so far barely attempted.

B: Planning details for the Southeast Asia section

The South, Southeast and Central Asian Art Collection has good contacts with a number of important collectors of Southeast Asian Art who would be willing to join our museum and lend objects so long as they are properly appreciated.

In the Southeast Asian section loans will play a significant part in the future. For this the exhibition needs to be arranged so that the permanent exhibition would be flexible enough to integrate loans (relating to different epochs and themes), possibly together with an acknowledgement of the donor.

The following parts of the collection not shown in the present display may later again join the permanent collection:

1. Jataka tiles from Myanmar (13th century, MIK II 400 – MIK II 512, ill. 8) The museum holds a unique collection of green glazed clay tiles with Jataka illustrations, i.e. clay reliefs which in a uniquely condensed pictorial language depict the previous lives of the Buddha. The tiles now in Berlin were originally inserted into a canonically fixed sequence in the terrace walls of the Mingalaceti pagoda. Since the Berlin collection completely lacks Jataka illustrations from South Asia, although they are needed for display, it would be sensible to cover this missing thematic area with objects from Southeast Asia, all the more so as we have here this wonderful set of tiles.



Ill. 10 Angkor Vat Gallery in the former Museum of Indian Art with the narrative reliefs on the wall, 1986

2. Votive stupa from a temple compound in Thailand (ill. 9, MIK II 691, 16th century. The Study Collection holds a remarkable votive stupa of gilded bronze which on all four walls of its temple-tower-like construction is decorated with 27 rows of seated Buddhas. Once it is restored, this object will demonstrate another interesting facet of the development of stupas. It has never been exhibited although it corresponds in an interesting way to other stupas on display in the South, Southeast and Central Asian Art Collection from Sanchi, Gandhara, Bihar/Bengal and Nepal, all of which show very distinctive forms.

3. Casts of the flat reliefs from the Angkor Vat (12th century, MIK II 1268, 1270, 1271, 1272, 1277, 1278; ill. 10). At the end of the 19th century, the former Indian Department of the Ethnological Museum bought paper casts taken from the low reliefs of the Angkor Vat in Cambodia. The plaster casts, made by specialists in plaster casting, give a magnificent impression of the narrative sculpture from these monuments belonging to the UNESCO World Heritage program. Although not originals, they can offer – as part of the wall decoration of the surrounding exhibition architecture of the Southeast Asia Department – something that no other original object in the Southeast Asia collection can communicate: They make one aware of the monumentality and the joy of storytelling to be found in one of the most famous buildings in Southeast Asia. At the same time they are a perfect link to the Ramayana objects in the Ethnological Museum.

4. Bronze statue of a Shiva (MIK II 139, 19th century). This impressive, over two metres high black bronze figure of a Shiva reminiscent of Khmer work is only a copy, but there are two reasons why it should nevertheless be installed in the Humboldt-Forum: Firstly because it has a well documented, very special story of provenance as well as history of donation, and secondly because it vividly illustrates a central stylistic orientation in Southeast Asia (the Khmer style) which the collection is otherwise widely lacking, a severe gap in the presentation which has repeatedly been pointed out. If it would be sensitively placed, the statue could be reintegrated as an instructive model. The statue is a copy of great artistic quality of an original executed in Khmer style, now located in Bangkok. It was made in the late 19th century as a diplomatic gift of the Thai king to the German people as consolation for the fact that the original Khmer work, found by Germans in the ruins of the Raheng temple, after suffering damage, was not allowed to be taken out of the country. In his book *“Im Sattel durch Indochina”* (Through Indochina in the Saddle) Ehlers writes: “In German circles one is understandably unhappy that the rare find did not go to Berlin, and so the King magnanimously had an iron cast produced of the statue and made it a present to the Berlin museum.” Clearly separated from the rest of the exhibition, the sculpture could be erected in the entrance area (as guard and guardian deity, so to speak) with explanations about Khmer style and iconography and the story of its discovery and casting.



C. Planning details for the Indian Painting section, arts and crafts of the Islamic period, historical photography and also modern and contemporary art in the South, Southeast and Central Asian Art Collection

Indian painting (12th – 20th century), arts and crafts of the Indo-Islamic period (13th – 19th century), historical photography (second half 19th century), modern (20th century) and contemporary art are selected according to the four main foci of the collection and will be exhibited in different but adjacent areas, except for modern art. Since a large number of objects on display is painted and of fragile materials (paper, textiles, wood, etc.) conservational demands are here particularly high.

C.1 Courtly arts and crafts

Textiles, ivory objects, jade, metalwork, jewellery, wooden and stone objects (architectural fragments).

C.2 Painting and the arts of the book

Miniatures (Buddhist, Jain, Islamic, Rajput), large scale paintings on paper and on fabric (Hindu and Jain).

C.3 Centre for Mughal Art in the Humboldt-Forum

C.4 Historical photography in Asia (19th century)

Vintage prints

C.5 Modern and contemporary Indian art

Painting, photography, sculpture, installations

C.1 Courtly arts and crafts

Indian arts and crafts (India, Pakistan, Sri Lanka) which chronologically follow the Indian Middle Ages, and therefore should be placed in an exhibition space close to objects from the latter period, will be arranged according to groups of materials and types, within which the specific Indo-Islamic arts and crafts of the Sultanate and Mughal epochs will make up a group of its own. Aesthetic considerations will be a priority in the presentation, so that the high standards of courtly arts and crafts in South Asia can be thoroughly appreciated. In regards to art-historical contextualisation, the objects from the Mughal period (16th – 19th century) – mainly of courtly provenance – are of special interest. The subject of “Early forms of cultural exchange and globalisation”, which will also be relevant for other areas of the collection – Gandharan art and the art of the Northern Silk Road – can here be shown very vividly because Mughal art presents a particularly interesting symbiosis of various cultural influences: Genuine Indian formal language, Persian, but also European influences together make up the specific Mughal style.

Water jug and basin, India, Bidar, 17th century, black metal with silver inlay, jug: H 28.0 cm, basin ø 17.0 cm (MIK I 336, 337a, b.)

Miniature chest, Sri Lanka, about 1580, ivory, silver and brass, gilded. H 13.2 cm, W 25.5 cm (MIK II 9928)

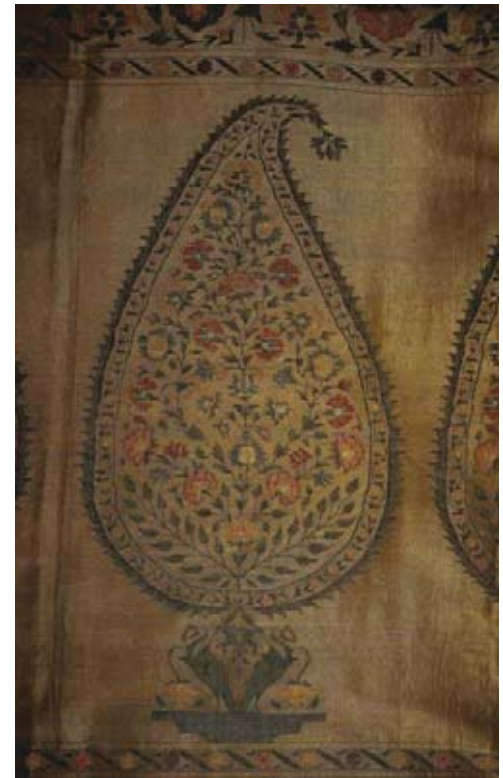
Loving couple, South India, Srirangam, end 17th century, carved ivory, ruby inlay, H 20.0 cm (MIK I 382)



Timurid and Chinese elements, parallels in Ottoman art and in particular the direct links to Safavid art together with influences from the European Renaissance on Mughal art will be discussed. Works in jade from the South, Southeast and Central Asian Art Collection can document the reciprocal fertilization of India and China in the 18th century. To make visible for the visitor the manifold influences in Mughal art, the exhibition of relevant loans from other collections in the Berlin State Museums (Staatliche Museen zu Berlin) is desirable. Points of contact already exist with the Museum of Arts and Crafts and the Print Room (Kupferstichkabinett), among others. A close cooperation with the Museum of Islamic Art suggests itself.

Number of objects, ceiling height, technical and conservational demands

The number of objects of courtly arts and crafts to be exhibited runs to about 70 pieces which are arranged according to the above-mentioned groups of materials. Large architectural fragments and textiles need a corresponding room height. A maximum of easy handling and flexibility is necessary because for conservational reasons a regular change of a number of objects is essential. Daylight is not desired.



Turban ornament, North India, end 17th century, antigorite with gold, pearl and glass inlay, 12.4 cm x 11.0 cm (MIK I 332)

Scarf of a princess, Central India (detail), Chanderi, end 17th century, silk brocade, 408.0 cm x 174.0 cm (MIK I 362)

C.2 Painting and the arts of the book.

The presentation of Indian painting and the arts of the book (India, Pakistan, Nepal) is meant to explain to the visitor of the Humboldt-Forum the high artistic and technical standards of these arts as well as their art-historical development. The permanent exhibition will therefore put its main emphasis on a chronological display of the development of Indian painting from the 11th to the 19th century – from palm leaf to album leaf. Furthermore, the focal points of the collection – Rajput painting schools, Mughal painting and Ragamala painting (music-inspired Indian miniature painting) – will be the thematic centres of the presentation. Due to conservational reasons all paintings

Folio from a Shahnama manuscript, North India, Sultanate style, mid 15th century, opaque watercolours and Indian ink on paper, 31.8 cm x 25.2 cm (MIK I 5968, fol. 89)



Folio from a Jinacharitra manuscript, India, Gujarat, 2nd half 15th century, opaque watercolours and gold on paper, 10.7 cm x 30.6 cm (MIK I 5040, fol. 12)

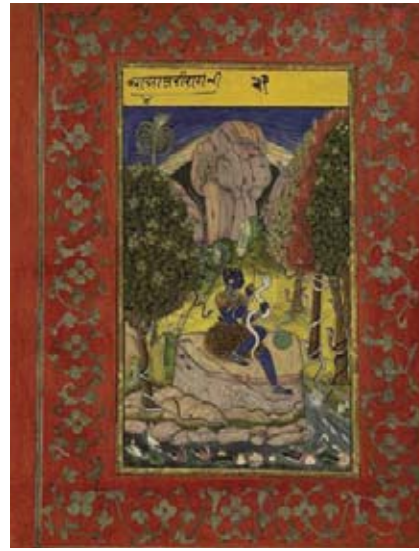




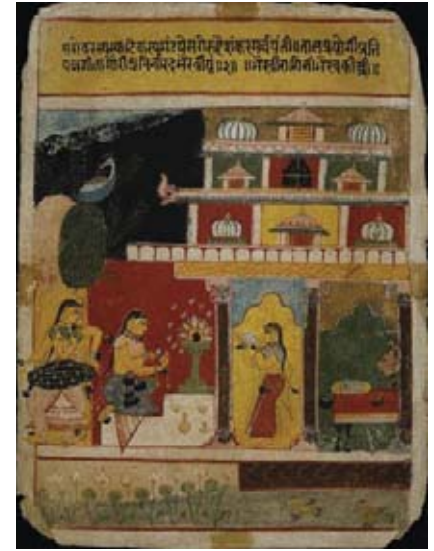
The Yearning Lover, India, Jaipur style, about 1730, opaque watercolours and gold on cardboard, 26.6 cm x 19.1 cm (MIK I 5678)



Emperor Farrukhsiyar, Mughal style, about 1715, opaque watercolours and gold on paper, 22.8 cm x 32.4 cm (MIK I 5615)



The Game with the Snakes (Asavari Ragini), India, Bundi, late 17th century, opaque watercolours and gold on cardboard, 30.2 cm x 23.7 cm (MIK I 5697)



Worship of Linga (Bhairavi Ragini), Central India, Mandu, early 17th century, opaque watercolours on paper, 20. cm x 15.7 cm (MIK I 5903)

have to be interchanged regularly; small themed temporary exhibitions would therefore be in order. In connection with the very large collection of Ragamala miniatures, which from the 17th century onwards were highly popular at both the Islamic and the Rajput royal courts, a close cooperation with the music-ethnological department of the Ethnological Museum is envisaged; the latter museum will contextualise the paintings not only by presenting historical instruments, but also by historical and contemporary audio examples. Spatial proximity to this department of the Ethnological Museum would seem sensible, but is not absolutely necessary.

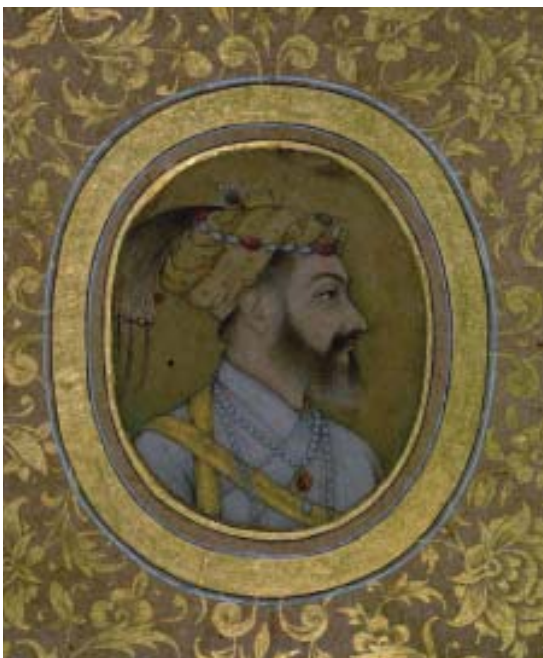
Number of objects, ceiling height, technical and conservational demands

Altogether some 50 paintings and illuminated manuscripts are to be shown in regular exchange. The height of the galleries for miniature paintings should be less than usual. The demands of the lighting techniques and the conservation of the particularly fragile works on paper need to be considered especially in the area of Indian painting. Photoelectric barriers are regarded as perfect from a conservational point of view. Daylight is not welcome. Because the paintings are often exchanged, flexibility is paramount here. For long-term presentations of the arts of the book section, classical lectern vitrines with arm or hand supports are highly suitable.

C.3 Centre for Mughal Art in the Humboldt-Forum

As regards Mughal art, a close cooperation with the Museum of Islamic Art and the State Library (Staatsbibliothek) would recommend itself. Already a great success was the joint presentation of the special exhibition "Lustgärten und Gartengräber: Höfische Kunst zur Zeit der Moghul-Herrschaft (Pleasure Gardens and Garden tombs: Courtly Arts under the Mughals) which ran for nine months (28 April 2006 – 28 January 2007 in the former Museum of Indian Art, now the South, Southeast and Central Asian Art Collection (see R.D. Gadebusch, Lustgärten und Gartengräber: Höfische Kunst zur Zeit der Moghul-Herrschaft in Museumsjournal II/2006, pp. 40-43; see also www.moghulgarten.de).

A permanent presentation of the large stocks of Indo-Islamic art of the Stiftung Preußischer Kulturbesitz in the Humboldt-Forum (see Jens Kröger, ed., *Islamische Kunst in Berliner Sammlungen*, Berlin 2004) would be highly desirable because the stocks, especially those of courtly miniature painting, in the three collections are of excellent quality and can match other outstanding collections of Asian art like the Freer and Sackler Gallery in Washington or the Musée Guimet in Paris.



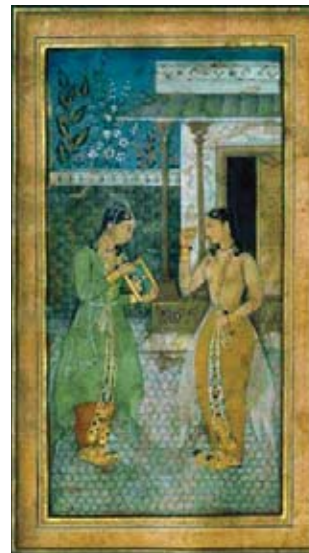
Emperor Shah Jahan (detail), Mughal style, 1640-45, 22.0 cm x 35.3 cm (MIK I 5001, folio 21)

Upper arm jewellery, India, Rajasthan, about 1800, gold, diamonds, rubies, emeralds, enameled on the back, L 9.3 cm, private loan.



Poppy plant, Mughal style, mid 17th century, opaque watercolours and gold on paper, 13.2 cm x 11.0 cm (MIK I 5669)

Lady in Front of a Mirror, India, Mughal style, late 16th century, opaque watercolours and gold on paper, 16.4 cm x 9.4 cm (MIK I 5699)



The Mughal era documents like hardly any other artistic period the reciprocal influence of different cultures and the dynamics which thus result. In Mughal art one finds, for example, Hindu, Christian and Islamic subjects, and the language of forms of the most varied cultures merges to become a unique symbiosis.

The extraordinary tolerance at Akbar's court (1556-1605) was the fertile ground for an unparalleled cultural exchange. This is the reason why the influence of Mughal art was not limited to the artistic productions of Islamic India but rather influenced for centuries the arts and crafts of the Indian subcontinent. The influence of Mughal art on Western art has so far been little researched. Since the Stiftung Preußischer Kulturbesitz holds extensive stocks, the Humboldt-Forum may also create a distinctive image of itself as a new platform especially in the field of Indo-Islamic art. For the centre for Mughal art at the Humboldt-Forum a thematic presentation suggests itself. The Islamic garden with its manifold religious connotations is truly a mirror of almost every branch of art from the Mughal period and is therefore suitable to serve as the leitmotif for a permanent exhibition of Mughal art.

Number of objects, height of rooms, technical and conservational demands

All in all some 80 masterpieces of the arts and crafts (emphasis on jade, bidri, jewellery and textiles) and court painting (album leaves from imperial collector's albums) are to be on display. The painting galleries can be less high, while Mughal textiles (knotted carpets and woven textiles), which are often of considerable size, demand very high ceilings. The demands of the lighting techniques and conservational aspects need to be carefully considered not only for paintings but also for textiles. Daylight is not desirable.

C.4 Historical photography (19th century)

The holdings of historical photography from Asia in the Berlin State Museums are of formidable quality. This applies in particular to early photographs of India. The important stocks are held by the Art Library/Museum of Photography, the South, Southeast and Central Asian Art Collection of the Asian Art Museum and the Ethnological Museum; the latter's collection of early portrait photography is of exceptional quality. In order to document the art-historical significance of early photographic activities in India, the South, Southeast and Central Asian Art Collection has distinguished itself with international exhibition projects focused on 19th century photography (see R.D. Gadebusch, ed., *Picturesque Views: Mughal India in 19th Century Photography*. Ostfildern 2008) as well as through publications and by offering courses in University. Since the summer term of 2008, the museum has cooperated with the Kunsthistorisches Institut at the Freie Universität. With regard to questions about art-historical, photo-historical and conservational matters, a close cooperation of the Humboldt-Forum with the Art Library/Museum of Photography, the Ethnological Museum and Berlin's two major universities is contemplated. Also planned are regular presentations of smaller temporary displays which would need a gallery space that, for chronological and conservational



Part of a wall hanging, North India, Mughal style, mid 17th century, silk weaving, 212.0 cm x 97.0 cm (MIK I 364)



"Toda Man", Nilgiri Hills, Albert Thomas Watson Penn, signed, about 1870



"Interior of the Moti Masjid", Agra, Samuel Bourne, signed, about 1866

reasons, ought to be close to the Painting and Arts of the Book section and which must fulfil the demands of the conservational and lighting techniques (maximum of individual lighting) for works on paper.

Number of objects, ceiling height, technical and conservational demands

Altogether some 30 vintage prints are to be shown in regular rotation. The height of the room for the exhibition of photographs can be less than usual. The conservational and lighting techniques demanded are the same as for miniatures.

C.5 Modern and contemporary Indian art

Modern and Contemporary Indian Art should be addressed in the Humboldt-Forum with regularly changing displays, for which a dialogue with traditional Indian art may serve as a connecting theme. Here a cooperation with the New National Gallery (Neue Nationalgalerie) suggests itself, as a similar arrangement with the Museum of Indian Art and of East Asian Art has already been a success. There again photography received much attention. Parallel exhibitions of works by the photo artist Dayanita Singh in the Hamburger Bahnhof and the Museum of Indian Art were met with international interest (see Dayanita Singh, "Privacy". Göttingen 2003, and by the same artist "Myself Mona Ahmed". Zürich 2001).

Height of rooms, technical and conservational demands

Besides temporary installations in dialogue with the permanent exhibition (see, for example, www.lal-red.com) modern and contemporary art ought to be shown in a room for special presentations integrated with the museum. This would require a variable exhibition space with different heights and broad areas for projections (large paintings and video recordings) and which would furthermore be able to accommodate larger installations. This space – altogether measuring 600 square metres (200 and 400 square metres) is for the use of both Asian art departments.

D. Planning details for the Art of Central Asia section

The Turfan Collection is one of the largest collections of Central Asian art in the world. Many nationalities have lived along the Northern Silk Road in very limited space. In an early form of globalisation, through the international relations between China, Sogdia, the Uighur steppe, Persia, Rome and later also the Byzantine Empire and Europe religions, scientific discoveries, artistic skills and styles, were transferred in both directions. The Turfan Collection contains wall paintings, clay sculptures, textiles, fragments of paintings and texts on paper, rami and silk as well as wooden objects, documentation of the expeditions together with drawings, maps and a highly important collection of photographs. The plan is to install an information room devoted to the history of the collections. It will display, for example, background information about the evolution of the collections including the history of the four German expeditions to the Northern Silk Road. These explorations took



"Mona Ahmed", Dayanita Singh, Delhi, 1999



III. 1 Members of the expeditions (Albert Grünwedel seated, Albert Le Coq standing first from left)

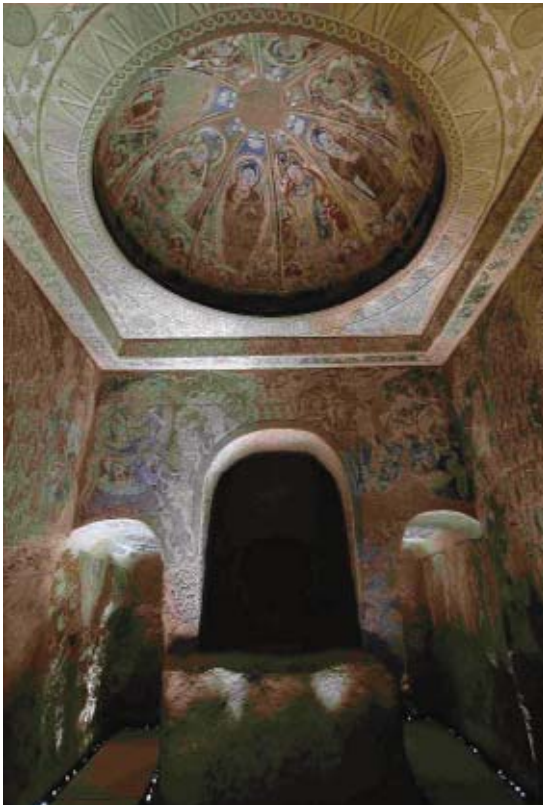
place in the years between 1902 and 1914 and were led by Albert Grünwedel and later by Albert von Le Coq. The history of these expeditions also provides the visitor with background information about the competing expeditions from several countries as part of the rivalries between China, Russia and Great Britain. No other city in the world holds more manuscripts in the different scripts and languages of Central Asia: above all Sanskrit, Ancient Turkish, Chinese, Middle Iranian and Tocharian. The Central Asian collection of the Asian Art Museum, the 40,000 manuscript pages in the Berlin State Library together with the combined scholarly knowledge derived from the edition and translation of the Central Asian manuscripts about the history and languages of Central Asia which is the result of the long-term project "Turfan Research" of the Berlin Brandenburg Academy of Sciences and Humanities (BBAW), provide an exhibition and research horizon for the Central Asian region that is unmatched in the world. The merger of these important collections at the Humboldt-Forum will create the world's greatest centre for research into Central Asia. For this to happen, the two institutions will cooperate. Information about the project can be found at www.bbaw.de/bbaw/Forschung/Forschungsprojekte/turfanforschung/de/Turfanforschung. The Asian Art Museum and the Turfan Research group at the BBAW already are working together on several projects. One such project, financed by the European Union and called "Cultural Routes in Eurasia" (http://idp.bl.uk/idp_crea/index.htm) is being carried out together with the International Dunhuang Project coordinated by the British Library in London. In connection with this project, the museum will catalogue and digitise the most important parts of the photographic documentation from the expeditions. References to the Museum of Islamic Art and to the collections of the Ethnological Museum would be suitable for the production of a comprehensive view. The Ethnological Museum has plans for a regularly changing display of relevant photographs from the 19th and early 20th centuries.

After the Information room the visitor will arrive in the Central Asia Hall.

The Silk Road was an important connection between China and India and beyond. The Central Asia Hall will provide a parallel connection of the two main parts of the museum – the East Asian Art Collection and the South, Southeast and Central Asian Art Collection. At the back of the hall, the Tibet Collection will be shown on a gallery, and beneath it in a more intimate area the manuscripts and painting fragments. The square shape of the hall will give access to the South Asia Collection and to Chinese art. If need be, the hall can be subdivided for the exhibition of smaller objects and manuscripts. Separate vitrines will be dedicated to Nestorian Christianity, Manichaeism and syncretic religions and texts and research on relevant original texts will also be shown. An example is the Story of the Hungry Tigress, of which Chinese and Uighur versions also existed. Original architectural fragments will be integrated in the exhibition architecture, for instance wooden elements (10th – 11th century) with zigzag and palmette motifs.



III. 2 The Story of the Hungry Tigress, part of a wall painting, Kizil, about 5th century



III. 5 Cave of the Ringbearing Doves, Kizil, about 6th century, reconstruction (MIK III 9061-9066)

III. 3 Architectural element, wood, Khocho, about 10th – 11th century (MIK 4440i)

III. 4 Maitreya, the Buddha of the Future, wall painting, Kizil, about 5th – 6th century (MIK III 8836)



D.1 Wall paintings with Indian influence (Kizil and environs)

The number and size of the artworks on display will demonstrate the collection's significance: The museum is home to the world's largest collection of Central Asian wall paintings, only few of which are exhibited at present. More than 200 further wall paintings are kept in the Study Collection, but are only accessible to specialists. In the new presentation this situation will be changed considerably. A new research project is being prepared for precise dating and for the investigation of the relationship of images to traditional texts.

In the current permanent exhibition the reconstruction of the Cave of the Ringbearing Doves is the centre of attraction. A reconstruction of this kind can be seen nowhere else but Berlin. Plans exist to reconstruct two more cave temples. This would call for an internal ceiling height of some 8 metres so that the domes can be suspended according to their original placement. Initial preparations are already in progress: The natural colours and binding materials used by Central Asian artists in the to be reconstructed Cave of the Sword-Bearers (cave 8) are being investigated by restorers in connection with a scientific project. Restored parts are to be indicated by paler colours. The wall paintings from Kizil are to be exhibited close to the transition to the halls where Indian art (Gandhara, 2nd/3rd centuries) will be displayed, as this would draw attention to their strong iconographic and stylistic connections. In a separate space – an Info Island – the visitor will be shown photographs of the cave temples and the landscape.

D.2 Sculpture, Small Objects (clay, wood, ceramics, etc.) and Archaeology

Even though the above-mentioned expeditions were limited to the northern Silk Road (modern provinces of Xinjiang and Gansu in the People's Republic of China) to modern Xinjiang Uyghur Autonomous Region and Gansu Province in the People's Republic of China), the great breadth of the collection, thanks to the length of the period (about 4th – 13th centuries), the religions encountered (Buddhism, Manichaeism, Nestorian Christianity) and the numerous fragments of manuscripts (in about 20 languages and the same number of scripts), make it possible to present to the visitor the development of the arts and cultures along the Silk Road from early times to the beginning of the Islamic period. Only recently has research directed on the complex Central Asian pre- and early history been made accessible to a wider public. Trade relations existed much earlier than previously thought. As the Turfan Collection contains no finds from the prehistoric period, Chinese excavations and the prehistoric background of exhibits will be displayed on an Info Island as well as on interactive maps. In addition this theme will be addressed with an 'archaeological window', a feature to be installed throughout the whole museum. Here a spatial connection with the exhibition of Chi-



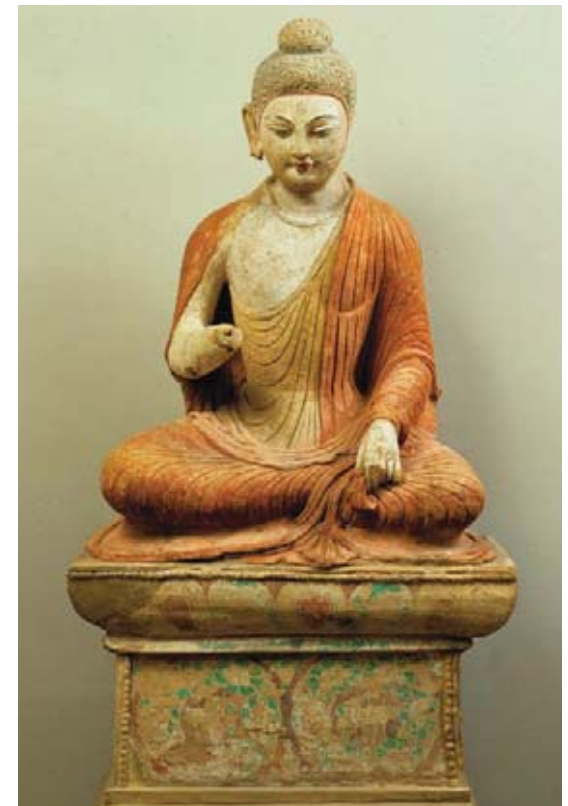
Ill. 6, 7, Cave of the Sword-Bearers, Kizil, about 6th century
(wall paintings in the Study Collection and MIK III 8426)

nese archaeology suggests itself. Objects and manuscripts offer a detailed introduction to the peoples and religions of Central Asia. A link with the Ethnological Museum could illustrate how the history of the Central Asian peoples continues into the present. Wooden objects from areas with less humid climates have rarely survived and therefore are particularly precious. Examples of this type in the collection are to be identified over the coming years with the help of comparable material from the Stein Collection in the British Museum, for instance and should then be integrated in the new exhibition. Some 30 surviving moulds from the Shorchuk area will be used to demonstrate how clay sculptures were shaped with the help of such moulds and then decorated and painted.

Some clay sculptures are to be exhibited in vitrines and others free-standing on a plinth. They are strongly influenced by Indian art and therefore should be placed close to the Gandhara section. The stucco works from Hadda in particular would invite enlightening comparisons. Smaller collections like the Khotan Collection from the estate of Sir George Macartney, the British representative in Kashgar, illustrate the art of the Southern Silk Road.

D.3 Art of the Uighurs (wall paintings, fragments of paintings on silk and paper, embroideries, textiles), connections with China

From the 10th to the 12th century Uighurs dominated the area of the modern provinces Xinjiang and Gansu. They controlled the trade in the entire eastern part of the Silk Road. The exhibition space bordering on Chinese art will be taken up by Uighur wall paintings including portraits of Uighur donors, a feature which documents both similarities to and differences from Chinese art.



Ill. 8 Buddha, clay figure, Shorchuk, H. 102 cm
(MIK III 7841)



Ill. 9 Uighur donor figures, wall painting, Bezeklik, about 11th century, 62.4 cm x 59.5 cm (MIK III 6876a)

Ill. 10 Bodhisattva, painting on silk, Khocho, 34.6 cm x 27.0 cm (MIK III 6166)

Ill. 11 Bodhisattva, painting on silk, Khocho, 10,2 cm x 7.0 cm (MIK III 4998)



III. 12 Manichean page from a book, paper, Khocho, about 10th century, 8.2 cm x 11.0 cm (MIK III 4959)

III. 13 Female Uighur donor with child, silk embroidery, Khocho, about 10th-11th century, 17.5 cm x 14.0 cm (MIK III 4920)



D.4 Exhibition area of the Turfan Research Centre

In the Turfan Research Centre thousands of rare original manuscripts may be studied. They will also be displayed in temporary exhibitions. Chinese texts were written with a brush; Tocharian and other texts with a wooden pen, an example of which is in the collection. The discovery and preservation of writing implements helps in the understanding of various scripts. The temporary exhibitions will show several aspects of the collected texts in the collection starting with the amazing multilingualism of Central Asia where related and unrelated languages were in close proximity to each other. These include many Indo-European languages but also Uighur, the oldest Turkish written language and with links to modern Turkish. We can also see the use of several scripts for one language (e.g., Chinese in Chinese and Uighur script); fragments being currently prepared for edition, newly discovered words and texts, etc. The display area below the Tibet Gallery will show fragments from paintings and manuscripts. Since the fragments are very small they ought to be placed in an intimate setting similar to the objects on view in the cabinets of the Old National Gallery. Upright vitrines will allow the exhibits to be inspected from both sides. A selection of manuscript leaves will have to be regularly rotated, the light used will need to be carefully planned and the conservational aspects will have to be addressed. Because of the close relationship between texts and images, temporary exhibitions will be planned in cooperation with the curators of the Turfan Research Project (Turfanforschung), which will provide translations and comprehensive explanations. The fragile paper fragments can only be displayed for short periods, so that a rapid succession of small exhibitions will be necessary. The costly conservational needs can best be met by a dedicated future workshop for paper restoration; a large part of painting fragments on silk still needs to be mounted.

The group of fragments of illuminated Manichean manuscripts underlines the significance of the Central Asian Collection. Uighur-Manichean works of art exist only in Berlin and nowhere in the world. Uniquely, the Uighurs in the 8th century adopted Manichaeism as their state religion. Up-to-date research with the help of digital technology allows the reconstruction of small fragments from illuminated manuscripts retrieved from the sand, and will also show the visitor that the richly gilded manuscript fragments derive from leather-bound books very similar to medieval Western illuminated codices. There is a close relationship to early Christian book art. Therefore establishing links with the Byzantine and Early Christian Art Collection at the Bode Museum is under consideration. In another exhibition area the textile collection is kept in drawers as a protection against daylight. Specific motifs, such as the Sasanian pearl motif visible on the clothes of the Tocharian donor in Cave 8, will be documented with objects made from different materials which are to be displayed close to the textiles. Because some of these motifs spread as far as China and can be noticed, for instance, in Chinese portraits of foreign emissaries as well as in the cave temples of Dunhuang, this represents a further link with Chinese art. An Info Island may display examples of entire garments and illustrate the history and technique of silk production.

Turfan Centre

The texts from the Turfan Collection in the Humboldt-Forum

The roughly 40,000 fragments of texts in the Berlin Turfan Collection are the most varied collection of texts from Central Asia in the world and bear witness to the sequence and close proximity of the different cultures and religions in Turfan and neighbouring oasis settlements along the northern branch of the Silk Road in Central East Asia from the 3rd to the 14th century. They are a very precious part of the cultural heritage of mankind. They stand at the centre of international research into the Silk Road and deserve to be exhibited, studied and in general to be kept on view.

Spatial and technical need

- Space for the archive (altogether 280 metres of originals mainly behind glass in 43 cupboards; this room should be connected to the working area.)
- A library (for altogether 700 metres of books, 140 metres of shelves)
- Seven offices for curators and scientific projects
- Reader's and visitors' room (6 workplaces for guests, staff for projects paid for by external funds, and trainees)

Current activities of the Turfan Research Berlin

The Turfan Research in Berlin consists of two projects, an edition project (a long-term project of the Berlin-Brandenburgische Akademie der Wissenschaften (BBAW) (<http://turfan.bbaw.de>) and a catalogue project 'Union Catalogue of Oriental Manuscripts in German Collections' of the Göttingen Academy of Sciences (<http://kohd.staatsbibliothekberlin.de/frameuk.htm>). The long-term project 'Turfan Research' (Turfanforschung) currently has a staff of three academic employees and an academic-technical employee (half days). 'Turfan Research' works on editions of the Old Turkish and Iranian fragments in the Turfan Collection since they are unique and of special interest. The project 'Turfan Research' will finish at the end of 2010 but has applied for an extension for the period 2011 to 2022 with the same number of employees. During this period the texts of all the remaining Old Turkish and Iranian fragments will be edited completely.

The catalogue project (Union Catalogue Berlin II: Turfan) has two employees who catalogue the Old Turkish and Sogdian fragments in the collection. This project will end in 2015.

Besides the edition and cataloguing work, 'Turfan Research' together with the Museum of Indian Art (i.e., the present Asian Art Museum) has organised conferences, exhibitions and workshops and intends to continue this work. On the strength of these three activities (editions, catalogues and conferences), 'Turfan Research' has become an internationally renowned centre for the study of Central Asia before the 14th century.

Future Tasks

Continuation and conclusion of the edition project of "Turfan Research" 2011-22 (see above).

Exhibitions

Presentation of selected fragments in small and frequently changing exhibitions in upright vitrines that show the back and front of the objects and with the presentation of relevant documentation. The exhibitions will concentrate on certain texts, certain languages or scripts which are being worked on, or on more generic topics such as literature in translation or linguistic change.

Receiving visitors and school groups

Information about long-distance trade along the Silk Road, the great variety of Central Asian languages, scripts and religions and aspects of daily life can be presented in a manner suitable for visitors from various backgrounds and school children of various age-groups. In Berlin there is also the possibility of presenting and discussing Old Turkish with schoolchildren bilingual in Modern Turkish and German and of discovering links with their own language.

Lectures by experts

Continuation of a project, begun in 1995, of an irregular series of lectures, the CollegiumTurfanicum (<http://www.bbaw.de/bbaw/Forschung/Forschungsprojekte/turfanforschung/de/CollegiumTurfanicum>), where scholars talk about their results, but also put their questions to a mixed academic and non-academic audience.

IDP Berlin

Presentation of the collection in digital form in cooperation with the International Dunhuang Projects (IDP <http://idp.bl.uk/>), which is based at the British Library in London and brings all the important Central Asian collections worldwide together digitally. The main instrument of the IDP is a powerful databank. In Berlin, IDP Berlin has its own German website (<http://idp.bbaw.de/>).

Digital reconstruction

The prerequisite for the implementation of digital reconstructions of torn fragments and of books from individual fragments is the cooperation of philologists and graphic artists.

Dictionary of Central Asian Buddhism in cooperation with philologists of Tocharian and Saka.

This project is intended to be the first comprehensive exploration of this crucial aspect in Old Uighur, Tocharian, Sogdian and Saka, and will at the same time give a completely new boost to Buddhist studies. The terminology of Central Asian Buddhism is highly important because Buddhism, besides being a major link between India and China, also developed there into distinct and diverse local versions of Buddhist religiosity.

Complete Sogdian Dictionary

This project is devoted to the production of a complete and comprehensive dictionary of the Sogdian language taking into account the whole material preserved in the various collections all over the world – in particular those in Paris, London, Berlin, St. Petersburg, Kyoto and Beijing – as well as new material from China and the Sogdiana.

Palaeography

High on the wish-list is palaeographical research on the scripts of the Old Turkish and Iranian groups of texts, i.e., the Manichean script and the Sogdian script with its attendant Uighur variety.

Socio-economic studies

Some 500 catalogued and for the most part already edited Old Turkish documents (contracts, registers and letters, some of an official or private character), in the Berlin Turfan Collection form the basis of the material for the compilation, still to be undertaken, of a comprehensive study devoted to the social and economic situation of the Old Turkish (Uighur) society of the time of the Western Uighur kingdom and the Mongol period (9th – 14th century). The varied character of the documents opens a vista onto the structure of the administration, legal system, trade and other aspects of the daily life of the local population. Monographs based on the surviving sources describing the economy of the Manichean and Buddhist monasteries have already shown the significance of this source material.

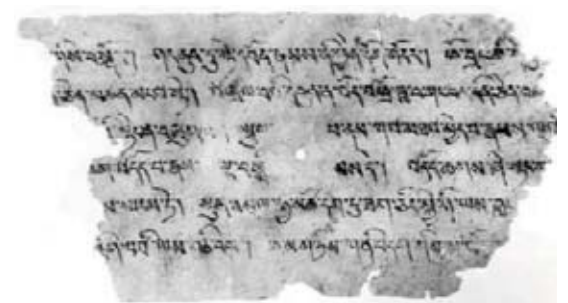
Central Asian Reader

(in cooperation with museum educationalists)

In close cooperation with the scholarly reappraisal of the Turfan texts a reader will be compiled which makes a wider audience familiar with selected examples of different literary genres. Here the diversity of the texts, which uniquely document the way examples of the history of ideas from eastern and western cultures are correlated, will be highlighted. The results of a research into the (not always simple) relationship between text and image will also be included.

E. Planning details for the section on Tibet, Nepal and the Himalayan regions

The art of the Himalayan region (Nepal, Tibet, and Ladakh in Indian Jammu and Kashmir) is to be exhibited on a raised gallery in a separate exhibition area next to Southeast Asia. As the stocks of Tibetan art in the South, Southeast and Central Asian Collection are limited, intensive work has been going for some time on high-quality loans and may be extended due to the good contacts already established previously. With regard to sculpture and painting, additions from the special Department for East and North Asia of the Ethnological Museum would make sense. Many of those pieces could be exhibited right away, while others need to be restored (painting and/or textile mounting). Suitable conditions for realising this project (e.g., a conservation workshop) still have to be put in place. The area for Central Asian manuscripts below the Himalayan Gallery will show, for example, manuscripts in the Tibetan language, some of which were discovered in Xinjiang, and manuscripts using several scripts (MIK III 41), which mention not only the history of Tibet's expansion during the 8th century, but also illustrate the early integration of the entire region and provides a useful transition to the gallery. Here a close cooperation is contemplated with the Turfan Research at the BBAW. For didactical reasons, the gallery will show Nepalese art between Southeast Asia and Tibet. In turn, Tibetan art provides a bridge between India and China (especially in regard to the China of the Qing dynasty). One could also suggest a link – possibly with the help of references or a spatial connection



Tibetan manuscript, Xinjiang, paper, 10.7 cm x 19.0 cm
(MIK III 41)



Hanuman, the Monkey God, Nepal, Bhaktapur, dated Nepala samvat 746 (1629), bronze, gilded, H 35 cm (DL 6)

Seated Buddha, China, Qing dynasty, Qianlong period (1736-95), bronze, inscription: Respectfully made in the Qianlong era of the Great Ming [dynasty]. Continuous loan Foundation Ernst Waldschmidt, Dlg. 59-1985.

Shivalinga with five faces, Nepal, dated Vikrama samvat 1888 (1831) Chased sheet copper, gilded, H 36 cm, L 33 cm (MIK I 4811)



Buddhist shrine, Nepal, about 1800, chased sheet bronze, gilded, precious stone inlay, H 77.2 cm (MIK I 9906)

– with a possible exhibition of ritual implements from the relevant Department for East and North Asia of the Ethnological Museum. Nepalese art has much in common with Tibetan art. It differs from the purely Buddhist art of Tibet, however, in that it illustrates, for instance, the very typical syncretic Hinduism of Nepalese art. It is therefore reasonable to link it with the Southeast Asian art on view on the same gallery because it also is dedicated to the two religions. Nepalese art then joins without interruption the purely Buddhist Tibetan art.

The Nepal section displays Nepalese painting and sculpture. In many cases they were predecessors of Tibetan art and therefore provide in the gallery material for direct comparisons. Connections with the works of Hindu art in the previous exhibition areas South and Southeast Asia are illustrated, for instance, by the bronze image of Hanuman, the Monkey God (DL 6) from the year 1629, and the 'linga' with the five heads of Shiva (MIK I 4811). Though the exhibition contains diverse examples of emanations of this deity, his most transcendent manifestation is in the linga. Besides its capacity to show further stylistic development it also indicates very clearly the spread of motifs. For didactical purposes, the Shivalinga and the two Buddhist house altars (MIK I 9906, I 9907) are suitable for a discussion about ritual aspects.

Tibetan art until the 12th century was oriented towards North Indian (especially Himachal Pradesh and Kashmir) and Nepalese models. Subsequently it was particularly thang-ka (scroll) painting which reveals a strong Chinese influence (mainly Gadri style), even if this was more or less limited to East Tibet. This complex mixture of foreign stylistic elements and diverse Inner Tibetan traditions is particularly conspicuous in both of the most important and surviving art schools "the Mendri and Karma Gardri style", examples of which are held by the museum.

The liveliness of these schools also suggests the presentation of new paintings executed in the traditional style by such contemporary artists like Robert Beer and Sherap Palden Beru (born 1915), who illustrate the unbroken tradition at the highest level and furthermore may fill iconographical gaps in the collection. The juxtaposition of modern Tibetan art in traditional style and a 'globalised' contemporary Tibetan art provides as contextualisation an enrichment of the exhibition or a special exhibition, and at the same time draws attention to the central indigenous aesthetic conceptions of art and traditional ways of thinking, which are also valid beyond in the Tibetan cultural area.

The Indo-Nepalese tradition is represented in the museum by some early and occasionally even dated mandalas (scroll paintings of mystic diagrams) from the 1st half of the 16th century (MIK I 10041). In terms of content, the Buddhist mandalas are an important basic module because they belong to a particular painting genre illustrating spiritual concepts and meditation processes through images. Furthermore, a Hindu mandala from Nepal (MIK I 10013) indicates an interaction typical of the



Mandala of Vajrasattva, South Tibet, Nor style, 1st half 16th century, painting on textile, 86 cm x 73.5 cm (MIK I 10041)

Mandala of the Sun God Surya, Nepal, early 17th century, painting on textile, 102 cm x 77.5 cm (MIK I 10013)



region between Hindu and Buddhist art. The basic mandala structure also contains architectural elements and thus provides further contextualisation and expansion of the exhibited stupas (DL 14) from the South and Southeast and even Tibetan regions in that it identifies stupas as another basic architectural structure in Buddhism. A further important exhibit of architectural character are the impressive door frames of a Nepalese temple (DL 5), which address the important issue of keeping sacred and profane spaces separate. The paintings in Sino-Tibetan style in the Ethnological Museum date from the 18th century and cover a broad spectrum. They were painted by the Imperial workshops and some bear inscriptions in different languages. There are also bronze examples like the seated Bodhisattva from the Qianlong period (1736-95; long-term loan 59-1985) of the Chinese Qing dynasty (1644-1911). A number of thang-kas are parts of series and thus attractively illustrate aesthetic presentations and iconographical programs. Another highlight is the genre of 'thang-kas on a golden ground'. Like all paintings these can be presented in a rotating display. Besides scroll paintings mounted in a modern way on monochromatic textiles, the preservation or presentation of at least some traditionally mounted paintings makes sense for aesthetic and didactical reasons. In terms of style and genre it is desirable to complement the already-mentioned thang-ka types with an embroidered or applied silk thang-ka. The collection of sculptures can be expanded with pieces from the Ethnological Museum which illustrate Tibetan-Mongol iconography and style. Such a section is a desideratum also in European museum collections of Asian art and one which Berlin can fulfil splendidly.



Door frame, Nepal, 18th century, metal and wood, gilded, 266.5 cm x 136.5 cm (DL 5)



East Asian Art Collection – Planning Details

A. Chinese Art

Preliminary remarks

a. Overall structure

On the basis of the newly conceived exhibition of October 2000¹, the new presentation of Chinese art of the East Asian Collection of Art in the Humboldt-Forum will be further developed on the basis of five thematic foci². This structure provides a more distinctive outline of the collection and improves the opportunities for the visitor to appreciate its specific character.

- I. The Art of the Tomb/Chinese Archaeology
- II. Art and the Market/Facets of Applied Art
- III. Art in the Life of the Elite
- IV. The Art of the Court
- V. The Art of the Temple

b. Priority of calligraphy

One of the most significant characteristics of East Asian art is the coherence of calligraphy, which in China has developed without a break from its beginnings in the second millennium B.C. to the present day and is in its manifestations in all the arts a unique document of the world's cultural heritage. In the hierarchy of East Asian art calligraphy holds a leading position. In the new presentation of the East Asian Art Collection in the Humboldt-Forum this should be prioritised in a new way. With a consistently applied graphic image (guiding line, marked route), this special positioning can be used for all sections ('strong emblems'). So for the early Chinese bronzes (The Art of the Tomb), for instance, a selected inscription-pictogram or a longer inscription may underline the spatial arrangement next to the text describing the room. In the exhibition of thematically arranged Chinese porcelains (Art and the Market), for example, a seal-script mark would define the space like a logo.

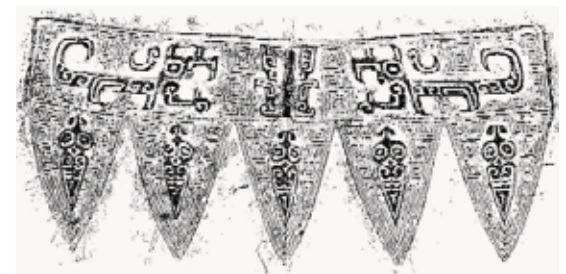
I The Art of the Tomb/Chinese Archaeology

Subject areas: Early Chinese bronzes (ritual bronzes: vessels and implements, also weapons and accessories for chariots, mirrors, Ordos bronzes), early jades and other carvings, ceramics (vessels and figural ceramics)

New: Architectural sculpture (stone reliefs and tomb tiles)

New: 'Architectural window' as a forum for topical archaeological excavations (Cooperation with the Eurasian Department of the German Archaeological Institute)

Early Chinese bronzes have always been an important part of the Chinese collections, their inscriptions as evidence of early history always drawing much attention. Collecting early Chinese bronzes in Berlin became highly significant since the foundation of the East Asian Art Collection in 1906; it will equally be at the centre of the new presentation. Attention is also given to the history of collecting, as the museum from its very beginning was a collectors' museum. Particular emphasis is pla-



Ill. 1 Ritual vessel, Ding type, the predominant form of early Chinese bronzes (see Herbert Butz, *Frühe chinesische Bronzen aus der Sammlung Klingenberg. Mit einem Essay von Eleanor von Erdberg*. Berlin: Museum für Ostasiatische Kunst 1993, cat. No. 1). – Rubbing, inscription and design: Bird dragon, cicadas; inscription: emblem of a noble house; pictogram shows kneeling person with cowrie.

1 Arrangement Early Chinese art, Chinese arts and crafts Ia/b and II, modern Chinese painting, Chinese painting before 1911, Korean ceramics, Japanese arts and crafts, Japanese prints, Japanese painting I and II, Japanese art of tea/tea room, Klaus F. Naumann Collection, religious art of East Asia.

2 These key subjects correspond to those pioneered by Craig Clunas (former curator at the Victoria and Albert Museum, London, and now Professor of East Asian History of Art, Oxford University, History of Art Department) in his *Art in China*, 1. ed 1997.



Ill. 2 Ritual vessel, Ding type, 12th century B.C., H 24,3 cm, on permanent loan from the Ernst von Siemens Kunststiftung; decoration (rubbing): Taotie with short bodies, from the collection of Ambassador Oskar P. Trautmann (1877-1950); see Gustav Ecke, ed., *Frühe chinesische Bronzen aus der Sammlung Oskar Trautmann*. Beijing 1939, catalogue no. 1.



Ill. 3 Ritual bells, niuzhong type (left) and bozhong type (right), alleged provenance Jincun near Luoyang, Henan province, Eastern Zhou dynasty, Zhanguo period, about 400 B.C., inv. 1960-2 (left) and 1996-22 (right)

ced on 'strong emblems', which in this category with its inscriptions and decorations are especially conspicuous and will be illustrated by rubbings (Ill. 1). The rank and status of early Chinese bronzes is elucidated in the wall texts.

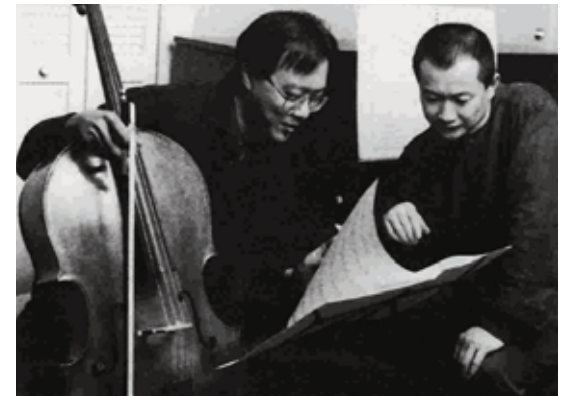
Key points: Emergence of the bronzes in the 1st half of the 2nd millennium B.C. Formation of a canon of about 30 vessel types and the development of a huge production. Notes on the commissioning individuals (a small elite commissioned ritual vessels) and their use in sacrificial ceremonies. Tomb furniture of bronzes and jade objects to mirror the social status of the deceased. Note on the discovery in 1976 of the undisturbed tomb of Fu Hao, one of the three superior consorts of King Wu Ding of the Shang dynasty (mid 13th century B.C.) in Anyang, Henan province, which revealed more than 200 ritual vessels, an equal number of bronze weapons and many masterly jades.

More key points: Spectrum of motifs on bronzes with a limited amount of demon figures, symbolic animals and non-figural symbols. Dominant motif: 'taotie', i.e., demon figures, always shown in frontal view, with two staring eyes, fangs and large horns, mask-like or with a body broadening on either side (ill. 2). They are put in context, for example, in the presentation of bronze bells (10th/9th – 3rd century B.C.) in the East Asian Art Collection (ill. 3). Arranged in tuned sets, these ritual bells accompanied ritual performances connected with ancestral cults and with special ceremonial occasions at court. The new presentation integrates musical samples of the playing of archaic bells and illustrates their rank and status with more recent archaeological discoveries. The most important of these discoveries was in the tomb of Marquis Yi of Zeng from 433 B.C., excavated at Suixian in Hubei province in summer 1978 (ill. 4). The tomb contained a stand of 65 bronze bells weighing 2.5 tons. The great importance attached to early Chinese bronzes in China's cultural identity is exemplified by the inclusion of chimes of this famous bronze orchestra for the "Symphony 1997" by the composer Tan Dun (born 1957 in Hunan province and living in New York since 1986), on the occasion of the return of the British Crown Colony Hong Kong to China, when the bells from Marquis Yi's tomb were played. Audio samples of the music on CD Rom will be made available to visitors of the exhibition. Other musical examples from early Chinese bells on CD-Rom will be offered. These were produced at the Museum of East Asian Art in Cologne and provide visitors with interactive access. The playing of bells will be illustrated with the Jannings 'hu' example (ill. 5). The hu (a bronze vessel type)



Ill. 4 View of the excavation of the tomb of Marquis Yi of Zeng, 433 B.C., Suixian, Hubei province, glockenspiel with 65 bells, total weight 2,5 tons, L 748 cm, H 335 cm; L-shaped display. Below: Photographs of Tan Dun in front of the stand and together with the soloist Yo Yo Ma

dates from the middle of the Warring States period (480-222 B.C.) and is 31.8 cm high. It shows along numerous registers scenes of banquets, hunts and battles as well as the image of bell-playing; see Eleanor von Erdberg's "A Hu with Pictorial Decoration, Werner Jannings Collection, Palace Museum, Peking" in Archives of the Chinese Art Society of America, volume 4, 1952.



Ill. 5 Jannings 'hu', bronze, China, middle of Zhanguo period (475-221 B.C.), H 31.8 cm, Palace Museum Collection, Beijing. Right: Rubbing and drawing of the registers with banqueting scenes: lower register with musicians playing bells and chime-stones

Early ceramics: Vessel and Figure

Chinese ceramics – particularly objects from later periods – were already very popular among Berlin collectors during the pre-War years in connection with earlier European collecting activities. The highly varied development of the Chinese ceramic arts from the Neolithic to the Song dynasty can be appreciated in detail in the present collection especially thanks to the significant loan of 300 objects from the Yuegutang collection in Berlin. In the Humboldt-Forum they will form besides bronzes another focus of the archaeological exhibits.

Special collecting fields: Ordos bronzes and bronze mirrors

The collection of more than a hundred Ordos bronzes was assembled in China by the diplomat Dr. Hans Bidder (1897-1963) before the Second World War.

The Ordos region: In the first millennium B.C., Northwest China was inhabited by nomads who belonged to the Central Asian cultural area extending far to the west. Ordos bronzes were mainly plaques which were sewn as decoration on clothing, horse trappings and harnesses. The designs are most often animal motifs and skilfully mirror the way of life of the nomads for whom they were made. A contextualised presentation of the Ordos bronzes was already successfully tested in cooperation with the Eurasian Department of the German Archaeological Institute in 2007, and will be revised and then integrated in a cabinet as part of the new presentation.

A second cabinet is to be installed for a collection of about 70 Chinese bronze mirrors, the core of which was acquired in 1975. The objects cover a period of more than a millennium from the Eastern Zhou dynasty, the Zhanguo or Warring States period (475-221 B.C.) and the Tang dynasty (618-907). The pictorial decoration on the back of the mirrors, which is also illustrated on rubbings in the exhibition, besides its purely artistic value is as well an important source for insights into the conception of the world and of the philosophy and religious orientation of the time.

Archaeological window of the present state of Chinese archaeology

A novelty is the integration of an archaeological window to be organised together with the Eurasian Department of the German Archaeological Institute. It is meant as a forum for the presentation of results from recent archaeological excavations in China.

II. Art and the Market/Facets of Applied Art

Subject areas: Stoneware and porcelain, archaistic bronzes, cloisonné, jade, laquerware, textiles, wood carvings

By the beginning of the Song dynasty (10th century), art was becoming commercialised to the extent that all kinds of works of art were available on the market. Ceramics flourished, for example, as numerous manufactories were established all over the empire and produced a broad, multifaceted spectrum of wares. The variety of artistic production in this material, which is very well represented in the collection, can be comprehensively displayed at the Humboldt-Forum with themed cabinets. Such presentations of artworks from the East Asian Collection and from the Museum of Arts and Crafts – with some 40 exhibits from both collections – were tested between the years 1998 and 2000, while the museum was closed, in connection of guest exhibitions:

- “Thousand Years of Chinese Ceramics: The Shape of the Pot”
- “Chinese Blue and White Porcelain from the Ming and Qing Dynasties (1368-1911)”
- “Chinese Porcelains of the Qing Dynasty (1644-1911) with Coloured Glazes”
- “Stoneware from Yixing, Jiangsu Province”
- “Chinese Export Porcelains of the Seventeenth and Eighteenth Centuries for Europe and the Orient”
- “Chinese Porcelains of the Seventeenth Century for Japan: The Georg Weishaupt Collection”
- “Max von Brandt (1835-1920): A Diplomat as a Collector of Chinese Art”



Ill. 6 Chest with three drawers, Tielimu wood, China, Qing dynasty, 1st half 18th century, on loan from the MCH Foundation, Hammonds Collection, Dallas, Texas; the two scholar's stones on the chest of drawers are part of the gift from Gudrun and Willi Benz (top right and left); decorative wall paintings, iron with wood frame, a. Garden rock and plum blossoms, b. Garden rock and arrangement of chrysanthemums, Qing dynasty, 17th/18th century, (inv. 2002-27 a/c, gift of Uwe Jourdan)

III. Art in the Life of the Elite

Subject areas: Literati painting, furniture, objects from the scholar's studio ('Four Treasures')
 Chinese furniture, on permanent loan from the MCH Foundation, is at the centre of this exhibition area. It includes two chairs of special significance which were already part of the collection established by Gustav Ecke (1896-1971). In 1944 Ecke published the first work ever devoted to the art of Chinese furniture. The area also shows decorative stones from scholars' studios from the collection of Gudrun and Willi Benz (ill. 6). The presentation "The Four Treasures of the Scholar's Studio" – brush, ink cake, inkstone and paper –, as well as other objects dear to the literati, complement this part of the exhibition. As will be mentioned further down in the section on Chinese art, this branch of the arts will have its own gallery. The above-mentioned exhibition area will also integrate a few paintings to round off the ambience of literati culture. This would provide an opportunity to present as well the studio of a Korean literatus.

IV. Art of the Court: Aspects of Imperial Representation

Subject area: (room I) Imperial throne ensemble, gift from the People's Republic of China: provenance Palace Museum Beijing, Taihu rock on marble plinth; (room II) Portraits of officers, battle scenes (painting, below: oil portraits in the Ethnological Museum, copper plates in the Ethnological Museum, copper engravings in the State Library, panels of carved lacquer, of which six are from the Huis Doorn/Netherlands).

During the reign of Emperors Kangxi (r. 1662-1722), Yongzheng (r. 1723-35) and Qianlong (r. 1736-95), China experienced a 'golden age' of more than a hundred years and her greatest territorial extension in history. The uniqueness and eminence of the emperor was also expressed in paintings in which the emperors found representation in many of their various imperial roles. Two rooms in the Humboldt-Forum are devoted to aspects of Chinese imperial representations. The first room centres on a masterpiece of Chinese lacquer work, the throne and its accompanying three-panel screen (ill. 7). The opulent scenic designs of the panels with their gold ground on the display side are achieved by a masterly inlay of innumerable mother-of-pearl fragments of iridescent purple, violet and green (laque burgauté), which gives a colourful impression of singular effect. The luxurious riches of the

Ill. 7 Imperial throne, Qing dynasty, 3rd quarter 17th century, palisander wood with inlay of mother-of-pearl, sheet gold and silver, coloured lacquer and gold colour, H 105 cm, W 106 cm, L 73.5 cm, (inv. 1972-15. Formerly Fritz Löw-Beer Collection, New York)



Ill. 8 Taihu rock on marble plinth, China, late Ming/early Qing dynasty, mid 17th century (inv. 2003-4, formerly Niliuzhai Collection)

design of this ensemble offer wishes for longevity and happiness indicated with numerous symbols. The main theme of the pictorial fields on the inside of the throne's arm and back rests and the three large pictorial fields of the display side of the screen is the Daoist 'Paradise of the West', where Xi-wangmu, the Queen Mother of the West, reigns.

The art of imperial representation in the Qing dynasty reaches a climax with the throne ensemble. Among the surviving works with mother-of-pearl inlay made at the imperial workshops, the throne and three-panel screen are a major production of the early Kangxi reign (1662-1722). The two items come from the imperial travel palace at Panshan, Jizhou district, Zhili province (modern Hebei province), which the Manchu emperors used on their way to their summer palace at Chengde, some 250 kilometres northwest of Beijing.

There is in this room also a Taihu rock displayed on a marble plinth which formerly graced an imperial garden compound and dates from the middle of the 17th century (ill. 8) These much-perforated limestones of bizarre shape are found in the Taihu, a large lake south of Suzhou city in Jiangsu province. They were much in demand among collectors already during the Tang dynasty (618-906) and became a permanent feature in the gardens of emperors and the scholarly elite in the Song dynasty (960-1279). As early as 1126, a compendium by Du Wan, "Yun Lin's Manual of Stones" laid down the aesthetic rules governing the collecting of such rocks. The second room is dedicated to aspects of imperial representation and shows the emperor as a military commander. The Dahlem museums hold an impressive number of works of art which illustrate this theme. A selection from the holdings was exhibited in the East Asian Art Collection in 2003 simultaneously with an exhibition of the imperial collections from the Taipeh Palace Museum at the Old Museum (see "Bilder für die 'Halle des Purpurglanzes': Chinesische Offiziersporträts und Schlachtenkupfer der Ära Qianlong (1736-1796). Herbert Butz, ed., with contributions by Annette Bügener, Rui Magone and Erling von Mende. Berlin: Museum für Ostasiatische Kunst, 2003.)

The Qianlong Emperor continued the drive for colonial expansion begun by his grandfather and concentrated his campaigns mainly on the north and west of the empire. He had his great victories



celebrated in grand style with impressive works of portrait and narrative painting. He specifically commissioned from Paris copperplate engravings of the earliest of his 'Ten Successful Campaigns', executed in a technique which until then had been almost unknown in China.

Illustrations of military campaigns were shown in the imperial 'Hall of Fame' at the "Hall of Purple Brilliance" (Chin. Ziguangge) on the west bank of the "Central Lake" in the western palace garden. Besides full-figure portraits of outstanding imperial officers in the traditional formats of hanging scrolls and handscrolls (ill. 10, above) and half-length portraits executed in the Western technique of oil painting (in the Ethnological Museum), renditions of successful campaigns are excellently represented in the Dahlem Museum by paintings (ill. 10), copperplates (ill. 10) and in lacquer (ill. 10, below). A fascinating aspect of the grand visual project to document and glorify the major imperial campaigns is the co-production of these works in both Western and Chinese artistic techniques. European painting and the art of engraving were introduced by European missionaries active at the Chinese imperial court.



Ill. 9 (left) Jin Tingbiao (active 1757-67): Portrait of Aligun, (Chin. A-li-gun, d. 1770) with imperial inscription and two imperial seals, fragment of a handscroll, ink and colours on paper, H 30 cm, China, Qing dynasty, Qianlong period, 1760 (inv. OAS 1991-3a), (right) Chinese and European court artists: Portrait of Hamtukö, hanging scroll, ink and colours on silk, 154,5 cm x 95,5 cm, China, Qing dynasty, Qianlong period, inscription dated 1760 (inv. 1957-2)



Ill. 10 (above) Images from the Pacification of Taiwan (Chin. Pingding Taiwan zhan tu), no. 1 of a series of 12 panels: Relieve of Zhuluo Fortress, carved lacquer tray in red, ocre yellow, olive and blue, H 72 cm, W 108 cm, China, Qing dynasty, Qianlong period, inscription dated 1787 (inv. 6535), (below) Workshop of Giuseppe Castiglione (1688-1766; Chin. name Lang Shining): Machang Breaks through the Enemy's Lines, handscroll, ink and colours on paper, 3,4 cm x 303,3 cm, China, Qing dynasty, dated 1759 (inv.1762)





V. Art of the Temple

Subject areas: Sculpture, East Asian calligraphy and pictorial arts; connection to the South, Southeast and Central Asian Art Collection/Turfan Collection. The 'Art of the Temple' marks the most prominent connection to the South, Southeast and Central Asian Art Collection and is also an important link to the collections of the Ethnological Museum. The spread of Buddhism as far as Japan will be illustrated by masterpieces of religious art from the area.

Before the First World War, Buddhist art from China was represented by major sculptures. After the banker and sponsoring member of the Society for East Asian Art, Baron Eduard von der Heydt (1882-1964), entrusted his excellent and large collection of Chinese sculpture as a loan to the East Asian Art Collection – which after the Second World War went to Zürich – and provided funds for its presentation in the museum's exhibition (from 1931 onwards), Buddhist art was represented in Berlin comprehensively and to the highest standard. One of the greatest individual works selected for the reconstructed collection after the end of the last war, is the figure, acquired in 1960, of the Buddha Amitābha seated on a lotus throne (ill. 11), which in the donor's long inscription is dated 746. When the Museum was reopened in October 2000, the collection of Buddhist sculpture was increased considerably by loans from the Eduard von der Heydt Collection in the Museum Rietberg in Zürich. Another major sculpture of the present collection is the upright Bodhisattva Guanyin of the late 6th century with a willow branch (now lost) in her right hand and an ambrosia bottle in her left (ill. 12). The figure returned via the Leipzig restitution of objects from Russia.



Ill. 11 Buddha Amitābha on a lotus throne, grey limestone with traces of former colouring, China, Tang dynasty, dated 746, H 94 cm, W (plinth) 49.5 cm (inv. 1960-4)

Ill. 12 Bodhisattva Guanyin with a willow branch (now lost) in her right hand and an ambrosia bottle in her left, limestone with remains of earlier colouring and gilding, China, end 6th century (inv. 4000, formerly in the collection of Friedrich Perzynski)

B. Pre-Modern Chinese Painting – Planning Details

The Collection

In China, painting and calligraphy have been regarded as the most important art forms since the Tang dynasty (618-906) at the latest. They have been central in discussions about theories of art and aesthetics and also of collecting activities. Collections of Chinese painting and calligraphy are documented from as early as the first centuries A.D. Catalogues of collections from the imperial court and scholars of the last 1500 years and from the bourgeoisie since the 17th century provide an amount of source material almost impossible to cope with. They are classified according to subject, artist, schools or dynasty. Painting and calligraphy were the core categories represented in the imperial collections and are today also for Chinese museums the central theme of their exhibitions. In Dahlem the Chinese Department of the Asian Art Museum is arranged to reflect China's self-estimation, and so painting and calligraphy will also be at the Humboldt-Forum the centre-piece of its display of Chinese art.

Display

The size of the exhibition space for pre-modern Chinese painting (120 square metres) is deliberately chosen to fit the size of the collection and the conservational demands for changing the exhibits every three or four months. Such changes provide the visitor with the opportunity to access information about the great diversity of Chinese painting which no other German Asian Art Museum can equal. Each painting comes with extensive commentary and contextualisation. This includes a translation of the inscriptions, which very often tend to be of considerable length – a service no other museum has so far provided – and gives the observer the necessary information and the impression of entering a dialogue with the art at hand. The fear of being confronted with a new daunting subject is thereby eliminated. The different formats demand the wall and lectern vitrines which have worked so well in Dahlem. The ceiling height of 5 metres also allows the full display of large hanging scrolls. There are several handscrolls in the collection with a length of up to 12 metres (the handscroll of 27 metres is an exception), so that they need two lectern-type vitrines. Similar to the room with modern Chinese painting, the wall vitrines should show the objects at the front and should be of sufficient length for the installation of tableaux so that handscrolls, albums and fan-shaped leaves can also be displayed in this space. To broaden the understanding of the visitor, three-dimensional objects, for instance those found in a picture, may be presented in their true plastic form in the tableaux.

Chinese Painting Formats

Handscroll



Hua Yan (1682-1756), "Retreat in the Shadow of Willows Trees", (right) picture with artist's poem, (left) colophons of collectors and connoisseurs (inv. 1988-411), H 29,1 cm, W 97,7 cm; size of the colophons H 31,5 cm, W 122,1 cm; size of the handscroll (including endpaper, picture and colophons) H 33,2 cm, W 418.4 cm

Hanging scroll



Wang Hui (1632-1717), "Sea of Clouds in the Lushan Mountains", artist's inscription, H 101,4 cm, W 66,9 cm; size of the scroll H 273,4 cm, W 66.9 cm (inv. 1988-437)

Album



Hongren (1610-1664), "The Fishermen Album", leaf 9a, b, (right), picture with artist's poem, H 32 cm, W 16 cm, (left) colophon by Min Lisi (1628-1704), H 32 cm., W 16.5 cm; size of the album H 35.6 cm, W 41.3 cm (inv. 1988-409)

Fan-shaped leaves



Zhu Yunming (1461-1527), "Poem" with colophons of collectors and connoisseurs, size of the fan H 17,1 cm, W 60,2 cm; size of the leaf H32,2 cm, W 63 cm (inv. 1988-389)



Tang Yin (1470-1521), "The Poet Tao Qian", size of the fan H 18.2 m, W 52.3 cm; size of the leaf H 31 cm, W 60 cm (inv. 1988-285)



Liu Guosong (b. 1932), "Ravine", dated 1967, hanging scroll, ink and light colours on paper, 60 cm x 96 cm (formerly Mochan Shanzhuang Collection, acquired with the support of the Stiftung Deutsche Klassenlotterie Berlin, inv. 1988-124)

Fu Baoshi (1904-1965), "Wild Geese Landing on a Sandy Shore", dated 1963, hanging scroll, ink and colours on paper 46 cm x 68 cm (formerly Mochan Shanzhuang Collection) acquired with the support of the Stiftung Deutsche Klassenlotterie Berlin, inv. 1988-71)

C. Chinese Painting of the 20th Century

Contemporary Art – Planning details

The Collection

With about 800 painting paintings including permanent loans, the collection of 20th-century Chinese paintings plays a major part in the East Asian Art Collection. Although it is to be regretted that there are some gaps in terms of artists and groups of artists, on the basis of this collection the museum is able to document the evolution of Chinese ink painting during the first two thirds of the 20th century. (1) Parts of it should always be shown in the permanent exhibition.

Presentation

The vitrines currently used in the museum should also be used for future presentations in the Schloss. The breadth and width of these vitrines allows a high flexibility in the arrangement of hanging tableaux and installations on plinths. It must be discussed whether in the future an unglazed wall in the exhibition area could be integrated for Chinese paintings, which would make it possible to display framed and thus already glazed pictures outside the vitrines. From the considerable stock some 20 pictures could be on view at any time. Such an amount would be suitable for a representative presentation of the collection and at the same time ensure the viewers receptivity. The regular rotation every three to four months, necessary due to conservational grounds, allows a presentation of continually new aspects which cover a broad spectrum and provide opportunities for closer examination of the character of Chinese painting – in this case particularly of works from the 20th century. Other suggestions to think over would be to show the oeuvre of a certain artist, select paintings of iconographical and thematic interest, to illustrate the connections of schools and styles and teacher-pupil relations, or to display further features of Chinese painting like the stylistic and narrative aspects of inscriptions or the collaboration of several artists. Depending on the subject, other genres of Chinese art and arts and crafts may occasionally also be inserted in the presentation. Should it be feasible with the collection's stocks or loans, it would also be desirable to illustrate the relationship and interaction with other painting traditions in the East Asian region. A contextualisation which goes beyond simply sketched connections can be achieved with more comprehensive texts and commentaries on inscriptions, which usually come with the pictures. This is the only way to familiarise a broader audience with the great variety of art-historical and deeply rooted literati traditions surviving to the present day.

Li Keran (1907-1965), "Myriads of Plum Blossoms", dated 1962, hanging scroll, ink and colours on paper, 69 cm x 46 cm (formerly Mochan Shanzhuang Collection, acquired with the support of the Stiftung Deutsche Klassenlotterie Berlin, inv. 1988-117)

1 From the time after the Cultural Revolution, i.e., since the middle of the 1960s, regrettably only occasionally have paintings entered the collection. The same applies to contemporary ink paintings, which for financial reasons could not be systematically acquired.





Zhao Shao'ang (1905- 1998), "Lotus", dated 1934, hanging scroll, ink and colours on paper, 105 cm x 65 cm (formerly Mochan Shanzhuang Collection (acquired with the support of the Stiftung Deutsche Klassenlotterie Berlin, inv. 1988-173)

Dialogue

The current conditions in the East Asian Art Collection already allow a flexible use of exhibition space. In 2008, for instance, the Gallery of Modern Chinese Painting and the Cabinet of Japanese Prints showed paintings and sculptures by the Korean-born artist Lee Ufan (b. 1936), which entered into an inspiring dialogue with traditional East Asian painting. Almost simultaneously, the adjacent Galleries of Japanese Painting and of Religious East Asian Art exhibited Zen Buddhist paintings. Their aesthetic qualities suggest at first glance affinities with Lee Ufan's oeuvre. Only a thorough study of the object reveals the very different spiritual dimension of Lee Ufan's approach. The Asian Art Museum has made one of its priorities the contribution to such studies and the provision of a platform for discussions which address deeper levels of knowledge and understanding. Dialogues of this kind should be and can be integrated into future presentations in many ways. They can be realised not only through intensive contacts with clients willing to make loans, but also through stronger links with other institutions of the Staatliche Museen zu Berlin.



View of the exhibitions "Lee Ufan – a Dialogue" and "Zenga from the Kaeru-an", April 2008

D. Chinese Architecture – Planning Details

The Asian Art Museum strives to integrate an authentic element of Chinese architecture (corresponding to the Japanese tea room) into the new arrangement of the exhibition at the Humboldt-Forum. Such a construction, ideally imported from China, is meant to reflect the culture of the formerly crucial class of scholar-officials of the late Ming (1368-1644) or early Qing (1644-1911) dynasty, and complements perfectly the presentation of Chinese art at the museum which sees itself as being committed to a genuinely Chinese reading of art and collecting objectives. Traditional Chinese thought, which comprehends things as complementarily existing, does not regard objects and phenomena as separate entities. It is therefore necessary that architecture as a type of artistic expression also be a part of the presentation of Chinese art. Similar to painting, which yields information about the Chinese view of the world, for example the relationship of man and nature, so does architecture reflect characteristics of Chinese thought and social structure. By integrating an autochthonous architectural element, the Asian Art Museum furthermore connects with the already prominent presence on Museum Island of architectural presentations in the Berlin State Museums. The character of Chinese architecture is shaped by its specific relation to structure and decoration. "The aesthetic effect of the buildings rests on the harmony of the constructive parts, the perfect proportionality of the structural elements, which thereby come into their own, and on the task of the decoration to provide background, emphasis and nuance" (Thomas Thilo, "Klassische chinesische Baukunst", Vienna 1977, p. 7). It is self-evident that an analysis of the constructive elements of the building is thus of great significance. For this reason it seems ideal to cooperate with the Max-Planck Institute for the History of Science in Berlin, where one research project is devoted to the documentation of Chinese architecture. The results of the research team "Concepts and modalities: Practical Knowledge Transmission" led by Dagmar Schäfer could complement the permanent exhibition online, or be partly illustrated and thus accessible to a larger audience. Following are the objectives of the research team:

In the history of technology, the architectural shaping of a void is an important subject. To realise spatial concepts one needs not only people and materials, but also a large amount of planning, which involves the communication of complex knowledge structures and a general understanding of technical matters. Static considerations are necessary as well as social components and cultural ideals regarding aesthetics and art. Because of the complexity of effective influences, architects, building contractors, bricklayers and carpenters are part of the trade groups which relatively early and continually have made use of graphic and plastic aids to provide a framework for a building and to precisely realise the manifold demands arising from such projects. Illustrative documents such as painting, sketches, drafts and models together with treatises and official records are some of the sources which give us an insight into this field of the history of art, technology and culture. In combination with surviving architecture, archaeological finds and field research, architecture is also an ideal area for research on the history of knowledge transfer and the question of to what extent historical perception and material reality are related in cultural development. Investigations of this area are performed by a group of historians of technology, sinologists and architectural historians at the Max-Planck Institute for the History of Science in Berlin. The research deals with two important subjects:

1. 'Secondary tools' of knowledge transmission. This is focused on architectural drawings, building sketches and plans for the Imperial Palace in Beijing from the collection of Yang Shi Lei and to the accompanying clay, paper and wooden models and architectural tools like rulers, pairs of compasses, protractors, and so on.

2. Historiographic documentation of architecture initiated by China (Society for Research in Chinese Architecture) and also by scientists from abroad. Especially interesting in this context are the records of Ernst Boerschmann (1873-1949), which supply a counterpoint to China's own perception of traditional practices, historical development and cultural significance of traditional architecture. (Dagmar Schäfer)

Boerschmann was the occupant of the first Chair of Chinese Architecture in the West, and his exploratory work provides a further link to the Asian Art Museum. The museum is interested in the acquisition of an important part of Boerschmann's estate, which contains some hundreds photographs taken in China during the first third of the 20th century, as well as diary notes in which he meticulously documented Chinese architecture. One part of his photographic collection was exhibited in the Museum of Arts and Crafts and is now held by the Art Library of the Berlin State Museums. Boerschmann's work is attracting growing interest among international scholars of the subject, as it documents in a unique fashion an architectural cultural legacy which otherwise has survived precariously or not at all. The study and evaluation of this singular documentary estate must be secured by further projects and cooperation with suitable partners, so that this invaluable collection will not be lost.

E. Japanese Art – Planning Details

I Collection Characteristics

The concept of Founding Director and first Curator Otto Kümmel intended to present Japanese art in a comprehensive manner and according to the native criteria for collecting and exhibition. Thanks to a skillful acquisition policy and the support of private collectors, his goal was already realised by the end of the 1920s (only the area of calligraphy left something to be desired). The war-time losses left painful gaps which the post-war acquisition policy, aimed at illustrating the main genres and epochs by representative single objects, could not fully compensate for. At present, there is still insufficient material in sculpture, calligraphy, court art of early times and the Middle Ages (7th-15th century), textiles, metalwork and ceramics (apart from tea ceramics). Strong points are the small but excellent stock of Buddhist painting, tea ceramics, lacquerwork (Naumann acquisition), secular painting of the Early Modern period (17th-19th century) – visitors will be particularly impressed by the space-defining folding screens – a large stock of wood-block prints, and a gift of 11 neo-traditional pictures (Nihonga) from the exhibition “Japanische Kunst der Gegenwart” (Academy of Fine Arts, Berlin 1931).

II Concept

Irrespective of gaps, Japanese art is to be presented at the Humboldt-Forum in a genre-transcending, chronological arrangement instead of the genre-specific galleries Dahlem uses. The Asian Art Museum’s main reason is the principle of an arrangement for the art of the Asian cultural sphere which reflects the artistic conceptions of the originating cultures, relevant cultural practices and aesthetic preferences. Genre-specific presentations have been criticised in Japan over the past decade as a relic of a conception of art and the associated discourse and art-historical methods imported in the 19th century from the West. The National Museum in Tokyo reacted to this criticism with a new system which integrates a few genre-specific galleries following a chronological pattern, an arrangement also common in leading American museums, for instance in the Metropolitan Museum of Art’s Japanese Department. A genre-transcending and chronological organisation has also the advantage that it provides the visitor with a varied experience in that it makes the styles of different periods accessible through a spatial display of complex ensembles. This simplifies orientation and counteracts the very common bias about the stagnation of Asian art and culture. The partial ‘demuseolisation’ of the exhibits offers an important first step towards the time/space contextualisation of the objects. This should be supported by an arrangement of the exhibition rooms which follows historical models in regard to proportion and choice of material – perhaps even with a partial reconstruction of individual room-defining elements like tokonoma painting alcoves or shoin writing niches.

Wall panels with introductions to the historical and cultural context, the dedicated use of different media (photographs, audio and video documents), as well as the well-established extensive descriptions which explain the content, function and symbolic significance of the objects – all this will help the visitor to understand the manifold aspects of the exhibits. Chronology and spatial experience, however, are not to degenerate and become a mouldy one-dimensional straitjacket, a series of stuffy ‘period rooms’. The ‘travel through time’ can and should be complemented with spotlights and sometimes broken up by diachronic confrontations with contemporary works. The latter method was already applied in 2005 with the integration of Japanese photographs in the exhibition “Out of the ordinary/extraordinary”, and Kaihatsu Yoshiaki’s polystyrene tea house “Happō-en”. Besides the display of historical art objects in an environment suitable for them, the conveyance of cultural practices of presentation and reception is a main concern. Thus the regular exchange of objects made from organic matter (lacquer, painting, prints, textiles), necessary for conservational reasons, and their display in temporary exhibitions marked by season or theme, continues to be indispensable. Each time a visitor returns, he or she will always be presented with ever-new aspects of the collection. This gives an impression of the occasional character of art appraisal and presentation in Japan.

Here the tea room has a key role not only because it illustrates the traditional Japanese conception of space, but also because it acts as a stage for a culturally specific practice for the appreciation and definition of art. For this reason, the tea room comes first, before the chronological arrangement begins. For the use of the synaesthetic synthesis of the arts (Gesamtkunstwerk) that is the ‘Way of Tea’ (Jap. chadō) – which combines art appraisal and elements of the performing arts (preparation of the tea and interaction of the guests) – ceramics, lacquerwork and metalwork are subjects of equal genre-transcending aesthetic contemplation as calligraphy and painting (hanging scrolls) and the flower arrangements of the tokonoma painting niche. The naming, cataloguing, packing and storage of the bowls and other utensils indicates the translation of these objects from a commodity into a work of art and therefore should be discussed as a particular phenomenon. Since in the context of the ‘Way of Tea’ objects from other countries are also used, this exhibition room would be suitable for a transition to the ceramic arts of Korea and China.

The open space in front of the tea room furthermore ought to be used as a kind of foyer for the Japanese rooms with a multimedia Info Island, which provides introductory information on Japanese art and culture. There should be seating groups to invite visitors to relax – ideally with a view (of the Old Museum), and perhaps even a (charging?) tea dispenser, following the example of the Idemitsu Museum in Tokyo, where the visitor is tempted by a view of the Imperial Palace and Japanese green tea.



Tea Room at the Asian Art Museum. Design: Sasaki Kôichi, 1998-2000.

E-Shino type tea bowl. Mino kilns. Late 16th century. Inv. No. 23.

Female figurine (haniwa). Clay. 6th century. Klaus F. Naumann Collection. Inv. No. 2009-N 105.



III Rooms and Content – Planning Details

Prologue: Foyer and tea room and ceramic objects of the 4th-6th century
About 150 square metres

- Multimedia Info Island
- Seating with a view
- Tea room (like in Dahlem)
- 1 wall vitrine for tea ceramics
- Wall text on the Way of Tea
- 1 or 2 wall vitrines/niches with early ceramics: Haniwa, Sue storage vessel
- Wall text: elite burial and early forms of social organisation



Room I. Religious art, 8th-15th century

Room character: Hall of a small temple, about 60 square metres

- Wall text: Buddhism in Japan
- 3 vitrines for:
 1. Miniature sutras
 2. Lacquer (Tōdaiji drum/box for sutras/ritual washing basins)
 3. Sacral implements and small sculptures of metal (Zaō Gongen)
- 1 wall vitrine for small sculptures and 1 or 2 small handscrolls (larger scroll paintings and sculptures are on view at the transnational Gallery of Asian Sacral Art (Galerie Sakrale Kunst Asiens))
- sculpture/sculpture group on an altar-like column with a pedestal
- Wall vitrine for Shintō sculpture, wall text: Shintō



Sutra of the great Perfection of Wisdom. Detail of a scroll from a set of 50 miniature handscrolls, gold and silver on indigo-coloured paper. 12th century. Inv. No. 214.

Drum body from the Tōdaiji temple (Nara). Lacquer on wood. 8th century. Inv. No. 1554.

Ritual chime. Bronze with traces of gilding. 13th - 14th century. Inv. No. 1971-3.

Bosatsu (Bodhisattva). Wood. 12th century. Inv. No. 1963-30.

Jizō Bosatsu (Bodhisattva Ksitigarbha). Hanging scroll, colour and gold on silk. 13th - 14th century. Inv. No. 3570.



No mask of the small-faced type. Lacquer and colour on wood. 18th century. Estate of Dr. Marianne Rumpf, Inv. No. 1999-24.

Ritual washbasin. Translucent, red and black lacquer on wood. 16th century. Klaus F. Naumann Collection, acquired with support of Kulturstiftung der Länder. Inv. No. 2008-N77.



Shōin alcove of the Tōgudō hall, Temple of the Silver Pavilion, Kyoto. Late 15th century.



Tosa Hirochika (fl. ca. 1439-1487) with calligraphy by Emperor Go-Hanazono (1419-1470, r. 1428-1464): The Tale of the Heavenly Prince Amewakahiko. Detail of a hand scroll, ink and colour on paper. 15th century. Inv. No. 6536.

Room II. Art of the Middle Ages (Muromachi period, 14th-16th century) Klaus F. Naumann Room

Room character: Residence of a Zen abbot or military aristocrat, about 70 square metres

- Architectural reconstruction: Typical shoin window niche with low desk with an opening to the next room (model: Tōgudō of the Ginkakuji in Kyoto)
- Tokonoma-like wall vitrine for 1 or 2 hanging scrolls (mainly ink paintings)
- 2 free-standing vitrines for Negoro lacquer
- Niche for a Tokoname ceramic storage vessel or a shelf for Negoro lacquer
- Wall niche for 3 masks from Nō theatre
- 1 wall vitrine for up to 3 hanging scrolls/ handscroll/folding screen/garment
- wall texts: Court and military nobility, shoin architecture and interior decoration (kazari) for Buddhist clerics and the military nobility, Zen Buddhism and Nō theatre

Kano Chōkichi (or: Nagayoshi): Landscape with Pavilion. Hanging scroll, ink and colour on paper. 16th century. Inv. No. 1788.



Picture alcove and staggered shelves at the reception hall of Nishi-Honganji temple, Kyoto. 17th century.



Kano Tan'yū (1602-1674): Dragons among clouds. Hanging scroll from a triptych, ink on silk. Dated 1662. Inv. No. 1981-18a.

Room III. Art of representation in the early modern period (Momoyama- Tokugawa period, 2nd half 16th- 1st half 19th century): Klaus F. Naumann Room

Room character: Reception hall of the castle of a daimyo/shogun, about 120 square metres, maximum height 4 metres, preferably coffered ceiling

- on the end wall: Tokonoma-like wall vitrine for 3 hanging scrolls (Kano school)
- next to the above, a vitrine with irregular shelves (detachable) similar to the chigaidana for the lacquered objects of the military nobility (arms, saddles, boxes)
- on each of the lateral walls platforms for a pair of 6- or 8-panel folding screens
- on the lateral walls in this area strips for the suspension of pictures
- low pedestal for large Bizen ceramics (Naumann gift)
- wall texts: Castles and residences of the military rulers, interior decoration with paintings: Folding screens and sliding doors



Saddle. Gold, black and red lacquer, glass on wood. Saddle, dated 1594. Inv. No. 4163.



Flower carts and Courtiers. Left-hand screen from a pair of eight-fold screens, ink and colour on gold leaf on paper. Late 17th century. Inv. No. 2006-1.



Calligraphy by Hon'ami Kōetsu (1558-1637), on paper decorated by Tawara Sōtatsu (fl. ca. 1603-1640): Poem card. From a set of 36 poem cards. Ink, colour, gold and silver on paper. Inv. No. 243.

Scenes from the "Tale of Heike". Paintings and Texts on a set of 60 fan-shaped album leaves, ink colour and gold on paper. 17th century. Inv. No. 1969-10.



Room IV: Art of the early modern period (Tokugawa - early Meiji period, 17th-19th century)

Room character: 3 rooms with consecutive transitions, overall about 280 square metres

IV A. Court ideal of literature and fine arts/ Didactical images for the elite about 80 square metres

- two wall vitrines, each for up to 3 hanging scrolls or fan leaves, albums, books or handscrolls (minting, cotton production, etc.)
- here wood-block-printed books and handscrolls from the East Asia Department of the State Library would provide a sensible complement
- small lectern vitrine for sword ornamentation
- wall texts: Emperor and shogun, court and military nobility of the Tokugawa period, literary classics and the 'print revolution' of the 17th century
- vitrines for lacquer (writing boxes or food implements) to be visible from two sides/two rooms, as a transition to



Cotton production in Kawachi province. Hand scroll, ink, colour and gold on paper. 17th century. Meyer-Grosse Donation, Inv. No. 3669.

Writing box with scenes from the 'Tale of Genji' and the 'Tales of Ise'. Black lacquer with sprinkled gold and inlays of lead, silver and mother of pearl on wood. 18th century. Klaus F. Naumann Collection, Inv. No. 2008-N159.



Kitagawa Utamaro (1753?-1806): Picture Book of Selected Insects. One page of a polychrome woodblock-printed book. Dated 1787. Inv. No. 6120-04.626.



Boat-shaped bowl. Kyoto ware. 18th century. Klaus F. Naumann Collection, Inv. No. 2009-N72.



IV B. Urbanity in the three metropolises Kyoto, Osaka and Edo about 120 square metres

- two wall vitrines, each for up to 3 hanging scrolls (Ukiyō-e, etc.) or textiles (kimono)
- wall space for wood-block prints (about 60 running metres)
- 2 wall or lectern vitrines for illustrated books, for example city and travel guides, guides to the entertainment quarters, criticism of actors and courtesans, etc.
- 3 free-standing vitrines for porcelain or lacquer
- 1 large lectern vitrine for a handscroll (cityscapes, city people, festivals)
- 1 small lectern or wall vitrine for accessories like inrō and netsuke
- wall texts: Urbanisation and consumerism, entertainment quarters and kabuki
Connection to the “Matsuri” Gallery of the North and East Asian Department of the Ethnographical Museum to be discussed



Utagawa Toyohiro (1773-1828): Beauties of the Capital in summer and Winter. pair of hanging scrolls, ink and colour on silk. Ca. 1789-1801. Inv. No. 2636a/b.

Tōshūsai Sharaku (fl. 1794-1795): The Kabuki actors Sanokawa Ichimatsu III. and Ichikawa Tomiemon. Polychrome woodblock print. 1794. Inv.No. 6155-04.428.



Excellent View of our Prosperous Age (The main shopping street in the Nihonbashi Quarter of Edo). Hand scroll, ink and colour on silk. Ca. 1806. Former Collection of Hans-Joachim and Inge Küster, gift of Manfred Bohms, Inv.No. 2002-17.



IV C. Culture of the Japanese literati in the 18th/19th century or tradition and renewal in painting of the 19th century (middle/ 2nd half)

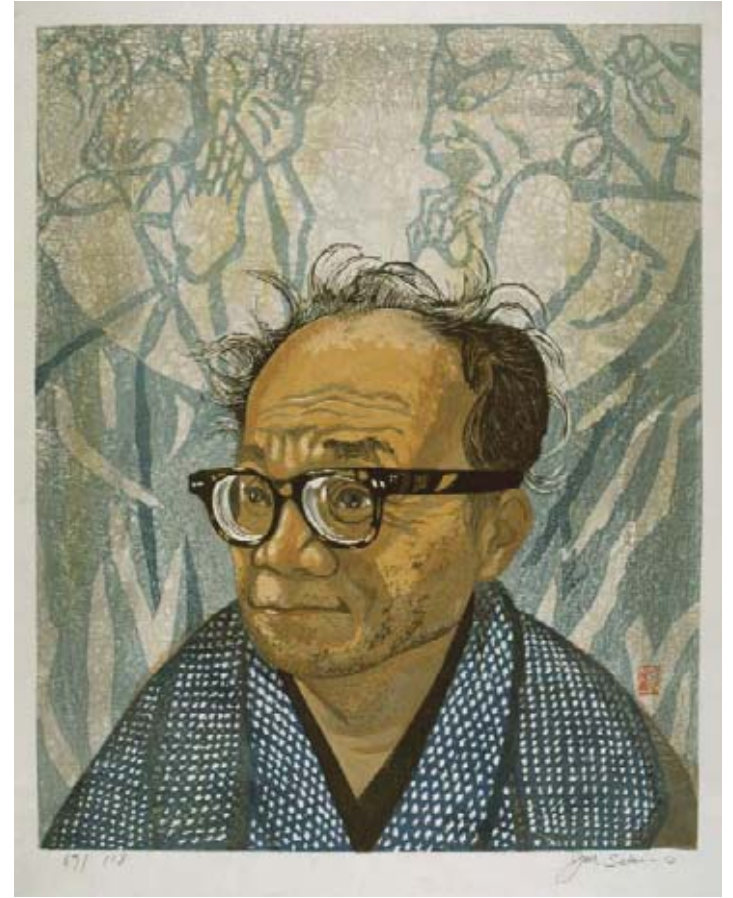
about 80 square metres

- wall vitrine for up to 5 hanging scrolls
- platform for a pair of 6-panel folding screens
- wall vitrine for miniature albums and books (Hempel Collection) or lacquer
- wall texts: Literati culture in Japan, modernisation in the 19th century

Okada Beisanjin (1744-1820): Riverside village in Spring. Hanging scroll, ink and light colour on silk. Dated 1812. Inv. No. 1983-18.

Matsumura Goshun (1752-1811): Rural Landscape. Left-hand screen from a pair of six-fold screens, ink and light colour on paper. Ca. 1781-1789. Inv. No. 1972-7a.





Room V. Art of modern times (late Meiji period to the present, 20th century)

Room character: Modern/neutral, about 80 square metres

- wall space for framed pictures (Nihonga, Yūichi, etc.) and wood-block prints
- wall vitrine for up to 3 hanging scrolls, modern textiles or lacquer
- free-standing vitrines for 5 ceramics (Mingei and 2 or 3 Crueger objects)
- wall text: Janus-faced modernity – international and neo-traditional tendencies in the art of the 20th century

Sekino Jun'ichirō (1914-1988): Portrait of the Woodblock print artist Munakata Shikō. Polychrome woodblock print. Dated 1969. Inv. No.1971-34.

Yūki Somei (1875-1957): White Peaks. Framed, ink and colour on silk. 1930. Gift of the artist, Inv. No. 5833.



Shimaoka Tatsuzō (1919-2007): Square plate. Ceramic with slip and underglaze decoration. Ca. 1970s. Inv. No. 1990-14.

Kado Isaburō (1940-2005): Bowl 'Protruding Lacquer'. Lacquer on wood. 1991. Inv. No. Dlg. 128-1994.



Depository of the Mitsui Memorial Museum, Tokyo



5.2.3 Depository

The Asian Art Museum will move with its complete collection to the Humboldt-Forum. The reason for this is the fact that a large part of the collection has to be exchanged on conservational grounds every three or four months in regular rotation. All non-organic materials (wood excepted) like metal, ceramic, stone and the Turfan wall paintings will be accessible to particularly interested visitors in the open Study Collections. All textiles will be displayed for visitors; if required, they may open the drawers of the vitrines.

The 970 square metres required by the South, Southeast and Central Asian Department for the Study Collections are considerable and more or less match the current space at Dahlem. It is mainly the wall paintings from Turfan, but also the numerous and sometimes large sculptures, which need space for proper appraisal. The East Asian Art Collection needs 550 square metres for its accessible Study Collection. Both the South, Southeast and Central Asian Department and the East Asian Art Collection require for their fragile objects (painting, prints and lacquerwork) a room with climate control since it is completely furnished with untreated wood – as is usual in East Asia – to ensure a maximum of breathing capacity for the wood. In order to keep the depository as dust-free as possible, in East Asia it is forbidden to enter such depositories with walking shoes. The room would occupy about 300 square metres. For the roughly 40, 000 manuscripts of the Turfan Collection (280 metres of shelf space) a similar room of about 150 square metres is needed.

