

The Real World of Production: Reassessing the Historical Significance of the Qing Academy's Qingming Shanghe Tu in the Yongzheng Academy

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mention To

"The Qingming Shanghe Tu is one of the most popular subjects in the history of painting, with copies produced throughout the Song, Yuan, Ming and Qing dynasties. Although the painting is signed on the 15th day of the 12th month of the first year of the Qianlong reign (1737), it is in fact a large-scale joint painting work that began in the sixth year of the Yongzheng reign (1728), and is clearly a painting that spanned the Yongzheng and Qianlong reigns.

Firstly, the paper attempts to reconstruct the painting lineage of the Qing Yuan Ben by illustrating the activities and stylistic characteristics of the five co-painters of the Qing Yuan Ben, and to show that the Qing Yuan Ben is a continuation of the Yongzheng dynasty to the early Qianlong period. Then, in order to clarify the pictorial origins of the Yongyuan text, a comparison is made with Shen Yuan's Qingming Shanghe Tu, which is very similar in composition, to illustrate the nature of Shen Yuan's manuscript; a comparison is then made with some of the other texts in circulation during the Ming dynasty, to clarify how the Yongyuan text assembles the pictorial style of the Qingming Shanghe Tu, showing it to be a 'new work with old subject matter' with an attempt to 'collect the best'. This paper aims to show that the Qing Yuan version is not only a new production of a classic old subject that is 'a masterpiece', but also to further analyse

this treatment and stylistic expression in order to clarify the transformative significance and achievement of the Yongzheng Academy.

In order to clarify the achievements of the Yongzheng school of painting, this essay cites another example, Lang Shining's *Bajun*, as an example. This paper focuses on the duality between Chinese and Western styles in the painting of the *Bajun* Painting. On the one hand, the surviving works are used to trace the different phases of Lang Shining's style and to gradually explain the 'non-non-Western' approach of the *Bajun* Painting; on the other hand, archival documents are used to outline the Western concept of perspective faced by the Yongzheng emperor and his court. According to Nian Hsiyao's book, *The Science of Vision*, which was completed during the Yongzheng period, the use of Western perspective was not 'unChinese', but rather a way to make the viewer

"The treatment of 'those who have obtained their authenticity'. It is for this reason that new works such as '*Bajun*' and '*Qing Yuan Ben*', which were adopted from existing subjects at the Yongzheng court, are in fact an expression of the court's pursuit of 'authenticity' during the Qing dynasty.

Key Words: *Qing Yuan Ben*, *Qingming Shanghe Tu*, Yongzheng Emperor, Lang Shining, *Bajun Tu*, optics, perspective

I. Preface Introduction

"The Qingming Shanghe Tu is one of the most popular subjects in the history of painting, and not only are there many editions of this work, but there are also many research studies on it. There are at least forty works of art that have been painted on this subject, and by rough count there are at least forty in existence. There are more than three hundred articles published since the twentieth century alone, and the subject has even been referred to as 'Qingming Shanghe Studies'.¹ However, most of these studies have focused on Zhang Jutuan's Qingming Shanghe Tu (also known as the 'three editions of Baoji' in the collection of the National Palace Museum in Beijing, hereafter referred to as the 'Zhang Jutuan edition'), while interest in other editions has only gradually expanded in the last decade or so. This can be divided into an exploration of the various popular editions of the Ming dynasty and a discussion of the Qing dynasty version of the painting in the National Palace Museum (hereafter referred to as the Qing dynasty version). In this paper, we will discuss the historical significance of the latter painting. Before doing so, however, it is necessary to summarize and analyze the results of the two aforementioned studies.

Modern scholarly attention and inquiry into the Qing Academy's Qingming Shanghe Tu began in the 1950s with the debate over the authenticity of the Qingming Shanghe Tu. At the time, the number of surviving works entitled 'Qingming Shanghe Tu' led to a debate on whether the 'authentic' or 'authentic copies' were the basis of judgement, with varying degrees of concern for each version of the painting. As the Qing court version of 'Qingming Shanghe Tu' was signed by a number of Qing court painters, Dong Zuobin pointed out at the time that 'the painting is the most exquisite and perfect of the Qingming Shanghe Tu. From a socio-historical point of view, the subject matter taken from this volume is quite representative of the scenery of Beiping during the Ming and Qing dynasties (except for the clothing)² However, as the Qing court edition was produced during the Qing dynasty, it is not relevant to the debate on the authenticity of the original, and in-depth discussion is rare.

At a time when the scholarly world was obsessing over the authenticity of the various copies, Roderick Whitfield's 1965 doctoral dissertation took a different view. On the one hand, he followed the advice of scholars such

as Xu Bangda, who had concluded that the Chang Jutuan copy in the Palace Museum in Beijing was authentic, and on the other hand, he attempted to clarify the iconographic lineage between the various copies of the Qingming Shanghe Tu. Although there is a possibility of continuity of style between the Qing Yuan version and the Zhang Judean version in the Beijing Palace Museum, the Qing Yuan version is more innovative in its landscape representation and overall composition. ³Starting from the study of the Zhang Zhuduan edition, Wei Tuo then focuses on the comparison of the pictorial lineage between the editions, pointing to another example of the Qing Ming Shanghe Tu in the Qing Yuan Collection that is close in date.

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- 1 For a history of research on Qingming Shanghe Tu, see Zhou Baozhu, "Qingming Shanghe Tu and Qingming Shanghe Studies"; Na Zhiliang, "Qingming Shanghe Tu", pp. 1-25; for a compilation of related research findings, see Zhao Shu et al, "Index to the Bibliography of Qingming Shanghe Tu", in Dai Liqiang, ed. The National Palace Museum exhibited the Qing Yuan version of Qingming Shanghe Tu again from April to July 2010, and new research has been published, see Tong Wen'e, 'Painting the Garden: Qing Yuan version of Qingming Shanghe Tu'; Tong Wen'e, 'The Manuscript! A copy! The Twin Brothers of the Qing Yuan version of Qingming Shanghe Tu', pp. 102-113.
 - 2 Dong Zuobin, 'Qingming Shanghe Tu', in The Complete Works of Dong Zuobin, vol. 10, no. 2, vol. 5. Dong Zuobin, 'On the Model of Qingming Shanghe Tu', p. 6.
 - 3 Roderick Whitfield, "Chang Tse-tuan's 'Ch'ing-ming shang-ho t'u'," p. 106.

"The importance of 'Shen Yuan's White Sketchbook'. Shen Yuan's painting of the Riverside at Qingming Festival (in the National Palace Museum, hereinafter referred to as the 'Shen Yuan text') is also known as the 'white depiction' because it is mainly coloured in ink and wash, and Wei Tuo further speculates that the Shen Yuan text may be the predecessor to the Qing Yuan text of the Riverside at Qingming Festival.⁴

In the 1970s, even though the Qing Yuan Ben Qingming Shanghe Tu was not relevant to the debate on the authenticity of Zhang Judean's Qingming Shanghe Tu, with the publication and widespread circulation of the Qing Yuan Ben's images, the Qing Yuan Ben was more or less mentioned in studies of the Qingming Shanghe Tu. Na Zhiliang's Qingming Shanghe Tu (published in 1977) was a major contributor to the wider circulation of the details of the Qing Yuan Ben, describing the activities in the painting in writing, stating that 'this painting is the most refined and perfect of the Qingming Shanghe Tu paintings. The subject matter and the materials used in this painting represent the local customs of the Beijing area in the Ming and Qing dynasties.'⁵ Although the Qing Yuan version of the painting is a descendant of the Zhang Judean version, it has a new value because of its depiction of the 'capital city of Beijing' during the Qing dynasty. 'At this point, the study of the Qingming Shanghe Tu gradually moved away from the debate on its authenticity, and the focus of attention began to shift to the Ming and Qing versions.

In the 1990s, Zhang Jutuan's Qingming Shanghe Tu (Baoji 3 ed.) became the most widely accepted ancient text in the scholarly community. After the 'debate on authenticity' had faded, the direction of research on the other copies shifted from determining authenticity to analysing and grasping the genealogy of the painting, and to exploring the style and meaning of each work. Zhou proposed a 'Qingming Shanghe study' to define this subject, advocating and establishing the importance of the Zhang Jutuan text on the one hand, and the need to focus on all of the Qingming Shanghe drawings on the other.⁷

The study of the Ming and Qing dynasties' Qingming Shanghetu was founded on a number of scholars, among whom Wei Tuo laid the foundation for the genealogy of the painting. Following Wei Tu, the Japanese scholar Hiroshin Furuwara's mastery of the Qingming Shanghe Tu pictorial system

was further developed through the comparison and analysis of different editions of the pictorial system, and his observations on the Qing Yuan version of the Qingming Shanghe Tu are of a more multifaceted nature.⁸In his comparison of the forty-one extant Ming and Qing dynasty editions, he attempts to distinguish between three groups to illustrate the connections between them, but none of the groups are related to the Zhang Judean text.⁹The scenes depicted in the 'Ching Yuan text' are not considered to be particularly

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- 4 Roderick Whitfield, "Chang Tse-tuan's 'Ch'ing-ming shang-ho t'u'," pp. 360-361 .
 - 5 Na Zhiliang, Qingming Shanghe Tu, pp. 1-25.
 - 6 Na Zhiliang, Qingming Shanghe Tu, pp. 26-60.
 - 7 Zhou Baozhu, 'Qingming Shanghe Tu and Qingming Shanghe Xue', pp. 178-192.
 - 8 His study of the painting was originally published in Guohua, but was later included in a collection of his essays, which have been slightly revised. Hiroshin Furuwara, 'Qingming Shanghe Tu' (above) and (below), pp. 5-15, 27-44; Hiroshin Furuwara, 'Qingming Shanghe Tu', Studies in Chinese Painting, pp. 193-263.
 - 9 For a discussion of the lineage of the Ming dynasty texts, see Hiroshin Furuwara, Qingming Shanghe Tu, Studies in Chinese Painting, pp. 213-234, and the Ming collection of the painting and its inscriptions, which illustrates the repeated copying of the subject.

This is a further indication that the Qing Yuan text was not copied from the Zhang Judean text, but was based on the prevailing Ming dynasty texts. On the surface, it appears that Hiroshin Furuvara is merely offering an opinion on the origin of the pictorial style of the 'Qing Yuan Ben', but in fact he is already revealing the beginnings of a new issue. Although the genealogical mastery of the pictorial content derived from comparative edition studies has been used in the study of the various 'Qingming Shanghetu' texts, these observations have yet to be further examined in the context of the creation of each text. Noting that the Qing Yuan text is a product of reference to the prevailing Ming dynasty editions, Gu Yuan goes on to explain that many of the 'small activities' that are unique to the Qing Yuan text are, surprisingly, scenes of 'ominous' and 'mischievous' activity. These 'small activities' are partly a continuation of those in the Ming texts, and partly related to the attitude of the Qianlong emperor. Gou Yuan believes that the Qing Yuan text is a continuation of the prevailing texts of the Ming dynasty, from the basic composition to the detailing of the scenes, but the prevailing texts do not depict specific places, but rather fictional worlds. Since the space in which the scenes are painted is empty, there is no theoretical basis for depicting inauspicious or disrespectful events that would undermine the emperor's virtue. Furuvara points out that 'because the crime of disrespect could no longer be established, this kind of mischievous banter could be perpetuated'. All of these signs suggest that 'the Qianlong emperor regarded Qingming Shanghetu as an ordinary painting and therefore gave the Qing court a great deal of latitude'.¹⁰

Regardless of whether or not his observations are consistent with the creative context of the Qing Yuan version of Qingming Shanghe Tu, his attempt to interpret the Qing Yuan version as having 'banter scenes' in fact anticipates a shift from the study of painting style to the study of contextual interpretation. In his study of the Qingming Shanghetu group of images, Kubara was able to turn his observation of the Qing Yuanben into a study of its creative contexts, thanks to his 'painting of the Qianlong emperor'. This research has touched on different fields of study, most notably the surge of research on the urban history of the Ming and Qing dynasties. For example, in a seminar entitled 'Urban Life in China' held in 2001, Wang Zhenghua focused on the Qingming Shanghe paintings from the Ming

and Qing dynasties onwards, considering the 'contemporaneity' of these works and comparing them with related urban images such as the 'Southern Capital Prosperous Meeting' and the 'Imperial Capital Jixing', pointing out that these works can be an important reference for understanding the view of Chinese cities from the late sixteenth century onwards. The work is an important reference for the understanding of Chinese urbanism since the late sixteenth century.¹¹ Itakura also attempts to explain the cultural atmosphere of the mass-produced 'Qingming Shanghe Tu' of the Ming and Qing dynasties, particularly the Liaoning, Zhao and Zhejiang editions, and later editions (the Suzhou piece), by extending the views of the Ming scholar Shen De Fu's 'Supplement to Wanli Naozui' in an attempt to reconceptualise the entanglement between the Yan Song and Wang Shizhen families

10 For these small scenes, Hiroshin Furuhara intends to

It is a work in progress to observe the treatment of 'humour' in Chinese painting.

11 For the official publication of this symposium paper, see Wang Zhenghua, 'Past Prosperity: A Study of Chinese Urbanism in the Seventeenth and Eighteenth Centuries', in Li Xiaotie, ed.

The background to this work is the reception of the Suzhou piece of the Qingming Shanghe Tu by the literati circle of the late Ming dynasty.¹²

This wave of research, which traces the meaning and use of the Qingming Shanghe Tu in the Ming dynasty, has in fact led to a shift in scholarship towards the function and significance of the Qing Yuan Ben. Wang Zhenghua's study of urban iconography has led her to argue that the Qing Courtyard Book should have been closely associated with the Qianlong emperor, pointing out that the view of the palace in the latter part of the painting evokes an image of Yuanmingyuan, which in turn is associated with the interest of the watery village of Jiangnan. The 'Qing Yuan Yuan' painting is not only a reconstruction of the royal palace in Jiangnan, but also includes Western-style buildings, giving the painting an all-encompassing, 'all-inclusive' image.¹³ Here, Wang Zhenghua not only focuses on the function of the painting, but also attempts to address the stylistic expression of the 'Qing Yuan Ben'.

Compared to the lively consideration of the functional context of the Qing Yuanben, the discussion of its style is indeed stagnant. The general history of painting has often referred to the style of Qing Yuanben as a 'blend of East and West' and regarded this quality as representative of the courtyard style.¹⁴ In fact, in dealing with the courtyard style of the early Qing dynasty, Yang Yongyuan, in dealing with the subject matter of boundary painting at the Qing court, points out that during the Qianlong period an eclectic style of Chinese and Western painting replaced the orthodox Four Kings style; in other words, foreign painting, which had been despised by the literati, began to inject new possibilities of expression into court courtyard painting. In other words, foreign painting, which had been despised by the literati, began to inject new expressive possibilities into palace courtyard painting. According to Yang, these new elements can be summarised as 'the use of shading in figure painting' and 'the use of perspective in pavilion architecture'.¹⁵ In her 2004 monograph on Qing dynasty *boundaries*, *Drawing Boundaries: Architectural Images in Qing China*, Anita Chung also attempts to interpret the achievements of Qing dynasty painting through the subject of *boundaries*. In her monograph on drawing boundaries: architectural images in Qing China, Anita Chung also attempts to interpret the achievements of Qing dynasty painting through the subject of boundaries. In contrast to Yang's focus on perspective, Anita

Chung focuses more on the overall stylistic expression of the work, using many of the observations of scholars such as Yang Boda and Nie Chongzheng on the operation of the Academy, aided by the use of archival material from the Qing court's archives.¹⁶ In the section on Qing dynasty palace painting, Anita Chung discusses the paintings in terms of both 'palace documentary' and 'ideal pictorial style', placing the 'Qing Yuan Ben' in the context of 'palace documentary' as one of the paintings of the Southern Tour and the city. This is a model that has continued to be used in a variety of documentary drawings. However, the direction of her discussion clearly overlooks the fact that the adoption of the title 'Qingming Shanghe Tu' in the Qing Academy text also entailed confronting the traditional aspects of the subject, not only in relation to its stylistic expression, but also in relation to the meaning of the painting and its context of use.

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- 12 Itakura Seitetsu, "Sogetsu Itakura", in Hiroshi Ihara, "Qingming Shanghetu", A chapter in the history of the work The History of Qingming Shanghetu, A Chapter in the History of Ming and Qing Dynasties, pp. 221-228; Itakura Seiji, "The History of Qingming Shanghetu: A Chapter in the History of Ming and Qing Dynasties", in Qing Dynasty, "in Depicting the City: A Comparative Study of Central and Modern Paintings. Research Results Report 13410019, pp. 67-78.
- 13 Wang Zhenghua, 'Images of Suzhou city during the Qianlong period: political power, cultural consumption and the shaping of the landscape', pp. 115-184.
- 14 Nie Chongzheng, 'Qing Dynasty', in Yang Xin, Ban Zonghua et al, Three Thousand Years of Chinese Painting, pp. 284-285.
- 15 Yang Yongyuan, 'A Study of Landscape Painting in the Shengqing Terrace'.
- 16 Anita Chung, *Drawing Boundaries: Architectural Images in Qing China*, pp. 45-65.

The association of the Qianlong emperor with the Qing Academy is very revealing from the perspective of 'urban painting'. The fact that the Qianlong emperor expressed his 'political intentions' through the works of the imperial court is not surprising in the tradition of Chinese painting. However, it is worth re-evaluating what the Qianlong emperor's opinion of the Qing Academy should have been. Can we clarify the role of the Qianlong emperor in the context of the production of the Qing Yuanben? Did his 'imperial inscribed' poems come from a mere 'observer', or did they originate from a 'patron' who was involved in the planning? If we consider further

The Qing Yuan Ben has been painted since the sixth year of the Yongzheng reign, and the role of the Qianlong emperor in the creation of this work should be carefully addressed, in addition to the relationship between the Qing Yuan Ben and the Yongzheng Academy. Of course, the point of this series of questions is not only to determine whether the Qing Yuan Ben should be dated to the Yongzheng or Qianlong dynasty, but also to consider how to sort out the succession and transformation of the palace workshops of the Yongzheng and Qianlong dynasties through this style of painting. In short, the main topic of this essay is the characteristics of the painting style and the meaning of the painting in this transitional period.

This essay first analyses the stylistic characteristics of the five painters associated with the Qing Yuan Ben in an attempt to grasp the combined painting style of the Qing Yuan Ben. The second part of the paper will discuss the process of revising the style and the origin of the motifs of the Qing Yuan Ben, using the Shen Yuan Ben and several common Ming dynasty texts to clarify the position of the Qing Yuan Ben in the Qingming Shanghe Tu series, and to illustrate the attempt of the Qing Yuan Ben to show the 'realm of production' in the Qingming Shanghe Tu group. This is followed by an observation of the new painting of old subjects adopted by the Yongzheng Academy in Lang Shining's 'Hundred Splendid Paintings', which illustrates how the 'non-Central African Western' characteristics represented by Lang Shining achieved a similar 'realm of authenticity' to the Qing Academy text. The origin of this pursuit of 'realism' can be gleaned from the 'School of Vision', completed by Nian Xiyao with the assistance of Lang Shining during the Yongzheng reign.

The painting contexts and style of the 'Qing Yuan Ben'

On the painting of the 'Qing Yuan Ben Qingming Shanghe Tu' is the inscription: 'Painted by order of Chen Mei, Sun Hu, Jin Kun, Dai Hong and Cheng Zhidao on the fifteenth day of the twelfth month of the first year of the Qianlong reign'. (fig. 1) This is the main basis for the scholarly view of the painting as an achievement of the Qianlong school. However, although the scroll is signed on the back with the date 'December of the first year of the Qianlong reign', the date of the beginning of this eleven-metre-long masterpiece remains open to debate. In fact, despite the recent release of archival documents from the Qing court's archives, there is still limited information available on the production of the Qing Academy's Qingming Shanghe Tu, which is more than eleven metres in length. Even from the extant archives of the Qing dynasty's House of Internal Affairs, it is not possible to find a definitive record of its production. Since there is no way to break through the documentary record, the most critical distinction must come back to the painting itself. In addition to the artist's 'inscription' on the scroll, there is also a poem inscribed by Hong Li on the front of the painting, written by Liang Shizheng in 1742.

It reads: "The brocade of Shu is filled with jade, the work of Wu is filled with gold. The Song of Songs is rich, the Palace is nine times deeper. The city is nine deep. At that time, it was exaggerated, and today, it is sighed at by Huichin. Inscribed by the emperor in the third month of the spring of the reign of the Qianlong emperor. Written by Liang Shizheng. The painting is also inscribed at the beginning with the words 'Painting of the Garden', which may also have been inscribed by Liang Shizheng on his behalf.

The poem is inscribed in The Imperial Collection of Poems. It is included in the Preliminary Collection under the title 'Painting of Qingming Shanghe River by Chen Mei Sun Hu Jin Kun Dai Hong Cheng Zhidao', with an explanatory text that reads: 'The painting was begun in the sixth year of the Yongzheng reign and completed in the second year of the Qianlong reign. The painting was completed in the second year of the Qianlong reign. The city, the mountains, the forest and the figures are all in their own right. ¹⁷These two lines indicate that the Qing Yuan Ben is a painting that began in the Yongzheng reign and was completed in the Qianlong reign. The actual inscription on the painting reads, 'Painted by Chen Mei, Sun Hu, Jin Kun, Dai Hong, and Cheng Zhidao on the fifteenth day of the twelfth month of the first year of the Qianlong reign', indicating that it was declared in the twelfth month of the first year of the Qianlong reign (1737).

"The work was painted in the sixth year of the Yongzheng reign (1728), but it was a massive project that took nearly eight years to complete.

It was only after Hongli took over the reign that he was asked to inscribe the artist's signature. Although this information, which is now preserved in the Qing Academy, suggests that Hongli was closely associated with the painting, the inscription of the poem, 'The painting was begun in the sixth year of the Yongzheng reign and completed in the second year of the Qianlong reign', highlights the magnitude of the project. However, the poem, which states that the painting 'began in the sixth year of the Yongzheng reign and was completed in the second year of the Qianlong reign', highlights the magnitude of the work, but also raises some incomprehensible questions. For a long time

The 'Qing Yuan Ben' is signed in the Qianlong reign, so it is not considered to be a work of the Yongzheng reign, but is often attributed to the Qianlong reign. ¹⁸This work is listed in the Shiqu Baoji. It was included

in the Yangxin Hall along with other Qianlong reign courtyard paintings.

¹⁹Although Hong Li's poetic inscription on the painting conveys his view of the painting, it cannot be used categorically to explain the original motivation for the painting. Was Hong Li involved in the creation of the Qing Yuan version, which 'began in the Yongzheng period'? Although it has been suggested that Hong Li may have ordered its production during his imperial reign, there is little evidence from the archives of the imperial household to suggest that the emperor had the authority to order the house painters under his control to produce private paintings.

The relationship between the Qing Yuan version of Qingming Shanghe Tu, which was painted in the sixth year of the Yongzheng reign, and the Yongzheng Academy is all the more important to reconsider. This section will discuss the five artists of the Qing Yuan version in two parts: on the one hand, it will review their biographical activities and discuss the signs of their respective activities in the Yongzheng Academy; secondly, it will analyse the individual styles of the five painters who signed the painting, and also attempt to identify the stylistic features of the five that can be reconciled with each other.

17 The Imperial Collection of Poems. The First Collection of Imperial Poetry, vol. 8, p. 15. The first collection of poems was compiled in 1749, and was originally only transcribed by courtiers before being published in the Sikuquanshu. In addition to the Wenyuange Siquanshu, the Palace has two existing sets of the poems in the imperial collection, a pocket edition written by the Imperial Household in the 14th year of the Qianlong reign and a copy written by the Imperial Household during the Qianlong reign, both of which contain this passage under the same title. We would like to thank Ms Xu Yuanting of the Palace Library for her assistance in checking the contents of the Palace texts.

18 The Yongzheng: The Great Exhibition of Qing Shizong's Cultural Relics, organised by the National Palace Museum, does not include the Qing dynasty's Qingming Shanghe Tu in its exhibition.

19 The National Palace Museum, The Secret Palace and the Jewels, ed. Shiqu Baoji. For a discussion of the cultural significance of the collection of courtyard paintings in the Qing dynasty, see Gerald Holzwarth, "The Qianlong Emperor as art patron and the formation of the collections of the Palace Museum, Beijing," in *China: The Three Emperors, 1662-1795*, edited by Evelyn Rawski and Jessica Rawson, pp. 41-53.

Among the artists named in the 〈Qing Yuan Ben〉 are Chen Mei, Sun Hu, Jin Kun, Dai Hong, and Cheng Zhidao, although records of their lives are extremely limited. The first of these, Chen Mei, has survived with the volumes 'Yue Man Qing You' and 'Weaving and Farming'. Although there are records of Chen Mei's activities at court during the Yongzheng period, some scholars have suggested that Chen Mei's style was not favoured by the Yongzheng emperor, but was only valued by Hongli during the Qianlong period.²⁰ According to the Records of the Internal Affairs Bureau, Chen Mei was already a 'staff minister' in the twelfth year of the Yongzheng reign (1734) and did not leave the court until September of the fourth year of the Qianlong reign (1739), when he finally requested to return to the court due to the loss of his eyes. Citing the history of painting as recorded in *The Knowledge of Painting in the National Court*, it is possible that Chen Mei was recommended to the court by another court painter, Chen Shan, and that he was granted leave to return to his family in the fourth year of the Yongzheng reign (1726), according to the *Luoxian zhi*, which suggests that Chen Mei had joined the court at least by the fourth year of the Yongzheng reign.²¹ The fact that Chen Mei was the first to sign his name on the Qing Yuan version of the painting is evidence of his importance in the production of the painting, and may also be related to his higher rank at the time. (The titles of most of the four painters below Chen Mei can be assumed to be 'painter'.) It may be that this is the reason for the search of his house for the Qing Academy manuscripts in 1763.²² But it is difficult to say whether Chen Mei was unpopular with the Yongzheng dynasty. The role of Chen Mei in the Yongzheng court can be inferred from his painting style. Chen Mei is known today for his genre of ladies, which is similar to that portrayed by Jiao Bingzhen and Leng Mei. In Jiao Bingzhen's 'Portrait of a Lady' (fig. 2), the distinctive form of the lady is characterised by her thin, open face and slender shoulders, creating a soft and delicate image of a lady. Within this soft pose of the female, there is a blend of deep and light vignetting of the face. Leng Mei inherited Jiao Bingzhen's characterization of ladies, and in his 'Collection of Paintings' (fig. 3), he used a similar technique in a four-panel painting of a lady. However, the proportions of the heads and bodies of the women in Jiao Bingzhen's painting have been fine-tuned to give them a more slender figure. An important difference between this feature and Jiao's style is the change

in the relationship between the figures and the buildings in the painting. Perhaps by elongating the figures and fine-tuning the arrangement of the surrounding buildings, the size of the buildings has been enlarged so that the figures are no longer confined to their surroundings. In other words, this style of painting of the ladies, adapted by Leng Mei and Chen Mei, creates a sense of movement in which the figures can move between buildings. This flexible approach to the movement of the figures through space is a clear departure from the early Qing dynasty style of painting the ladies represented by Jiao Bingzhen, and it is also a clear departure from the early Qing dynasty style of painting the ladies.

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- 20 Some scholars have suggested that Chen Mei was one of the more popular painters of the Qianlong emperor. Pulliam, 'A Study of Chen Mei's Album of Moonman's Qing Journey', pp. 5-7.
- 21 This speculation can also be examined in the context of Chen Shan's activities, as shown in the Zao Office Archives, 'On the 15th day of the 5th month of the 4th year of the Yongzheng reign (painting)', where it is stated that 'according to a post from the Yuanmingyuan, it is said in the post that he painted a painting of a chrysanthemum with a horizontal drape, measuring 1.04 inches wide and 4.2 inches 2 minutes high. The flowers are painted by Wu Zhang and the stones are painted by Chen Shan. There is no doubt that Chen Shan was active in the fourth year of the Yongzheng reign. The First Historical Archives of China and the Heritage Museum of the Chinese University of Hong Kong, The General Collection of the Archives of the Office of the Interior of the Qing Palace, vol. 2, p. 267.
- 22 For this, see National Palace Museum, The Palace Archives of the Qianlong Dynasty, p. 871, no. 16.

Chen Mei's style of painting can be seen as playing a role in the Yongzheng dynasty.

It is not known when Sun Hu, the second in order, entered the palace workshops, and there are many records from the archives of the Home Office.

It was concentrated in the Qianlong reign. There is no definite evidence as to whether Sun Hu was active in the Yongzheng Academy. However, according to a set of

The 'Spring Trees in the Rain' (fig. 5), included in the 'Fragrant Feathers of Antiquity' album, is inscribed by Sun Hu with the title 'Dingwei', which cannot be ruled out as having been made in the fifth year of the Yongzheng reign (1727).²³ Sun Hu is also skilled in figures, pavilions and landscapes, as in the undated painting 'Longevity' (fig. 6) which depicts twelve figures of longevity, the three-dimensional blurring of the faces of the figures being obvious, and in the representation of the landscape in 'Autumn Mountain Pavilion' (fig. 7). Although the painting is titled 'Imitating Wang Wei' (fig. 8) and is in fact a departure from the orthodox style of landscape painting, the clouds that surround the valley are done in a manner that emphasises the sense of distance and proximity of the subject, in line with the way that Lang Shining's 'Painting a Landscape' (fig. 9) depicts the clouds in the valley. It is possible that Sun Hu was influenced by Lang Shining's Western style of painting during the Yongzheng reign, and that he was able to show a harmonious approach to both Chinese and Western painting styles.

Although Jin Kun was the third in order, he was the first of the five to enter the Qing court. According to the Mansou Ceremony, Jin Kun was a member of the Wu Hui Yuan of the Mansou Section in the 52nd year of the Kangxi reign (1713) and was involved in the painting of the Mansou Ceremony the following year (fig. 10). After this, Jin Kun apparently entered the Yongzheng emperor's residence before becoming head of the Ministry of Works, but in the second year of the Yongzheng reign (1724) was accused of "... having been in charge of everything since he arrived at the Ministry of Works, and of being indiscriminate in all matters, and Prince Lian being deceitful and deceitful in all matters, and appointing Jin Kun to everything, and sending him to Tangsei on all assignments, and with the intention that if Jin Kun had any advantage over the whole world, he would give me the name of an unscrupulous person for personal use."²⁴ This is why Jin Kun was reassigned to the painting

department. In the fifth year of the Yongzheng reign (1727) there is another record of Jin Kun's activities under the title of painter. Jin Kun's style of painting is illustrated in the extant 'Qing Chang Shou Yong' (fig. 11), which is a painting of a pine tree, with a particular focus on the relationship of clear objects.

The fourth-ranked painter, Dai Hong, applied for leave of absence in March 1729, suggesting that he had already entered the palace workshops.²⁵ He was sent to the Yuanmingyuan in 1739 to assist Lang Shining in his painting,²⁶ was a painter at Xian'an Palace in 1741, and returned to the court after a leave of absence in 1747.²⁸ Dai Hongxin

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- 23 The '〈古香片羽〉' is a collection of works by three Qing dynasty painters, including Peng He and Dai Yue, in addition to Sun Hu. According to the archives of the palace administration, Peng He became a 'painter at Cining Palace' in the fourth year of the Yongzheng reign, see *The Archives of the Qing Palace Office*, vol. 2, p. 323; Dai Yue was a painter at the Oil Painting Office, but he died before the second year of the Qianlong reign (1737). Both Peng He and Dai Yue were already active at the court during the Yongzheng reign, and it can be assumed that Sun Hu was active close to them, from the Yongzheng to the early Qianlong period.
- 24 *The Cabinet of the Supreme Court of Emperor Sejong Hsien-tsung*, vol. 25, p. 18.
- 25 *The General Collection of the Archives of the Office of the Interior of the Qing Palace* (14 March of the 7th year of the Yongzheng era), vol. 3, p. 470.
- 26 *The General Collection of the Archives of the Office of the Interior Affairs of the Qing Palace* (18 October Qianlong 4), vol. 8, p. 786.
- 27 *The General Collection of the Archives of the Office of the Interior Affairs of the Qing Palace* (February, 6th year of the Qianlong reign). This entry also reveals the diversity of titles of the artists at the Academy, such as Lang Shining as 'Painter of the Huali Shu Chang', Yu Sheng and Dai Hong as 'Painter of the Xian'an Palace', and Jiang Han as 'Painter of the Style'.
- 28 *The General Collection of the Archives of the Office of the Interior Affairs of the Qing Palace* (14th day of the 12th month of the 12th year of the Qianlong era).

The eight panels of the book 'Longevity and Longevity' (fig. 12)²⁹, each depicting a different bird or bird in a landscape scene, are not only exquisitely drawn, but are also rich in colour. The composition of the painting is clear and clear as a whole, in a similar way to the mastery of objects in the aforementioned Jin Kun's Qing Longevity Forever.

The last artist to sign his name was Cheng Zhidao, who would have been admitted to the court in the fourth year of the Yongzheng reign (1726). The records show that Cheng Zhidao and several other painters were rewarded with eight taels of silver in monthly wages and three taels of silver in public funds.³⁰ Cheng Zhidao was a native of Wu County, Jiangsu Province, and is said to have excelled in flowers and small block letters. According to The Reader's Guide to Paintings, "Zunlu, Jingchuan, was a native of Jingjiang. He was good at floral painting, elegantly preserved, and also good at small block letters, and was enshrined in the Yangxin Hall".³¹ By the second year of the Qianlong reign

(1737) There is also evidence that Cheng Zhidao was a painter at Xian'an Palace at the time and was given official accommodation.³² Cheng Zhidao's 'Album of Mei Xiang Wania' (fig. 13) is a set of twelve panels depicting a variety of plum blossom scenes in full bloom, the setting of which is not limited to the season of blossom, but spans twelve months of the year. In addition to the variation in composition of each panel, there is also a wide range of colour schemes in green and blue, and the extensive use of ink dots on the turning surfaces of the mountains is a particular feature of the painting. In the tenth panel, the use of green and blue on the flat slope of the river is used to add a sense of blockiness through the use of ink dots. The eleventh panel has the appearance of an orthodox landscape, but the arrangement of distant mountains adds a more expansive effect.

Although there are only a limited number of surviving works signed by the five artists in the Qing Academy Album, the works cited above are of more than one style, each of which is capable of a variety of subjects, including figures, landscapes, flowers and birds. For example, Chen Mei's 'Moonman's Journey' and 'Weaving and Cultivation' are works with a variety of subjects, including figures, landscapes, and pavilions. Sun Hu's 'Ten Thousand Years of Life' and 'Imitation of Wang Wei on a Journey to Guanshan' are different representations of figures, landscapes and pavilions respectively. In addition, among the works

by the five painters mentioned above, three sets of works are worthy of note: Jin Kun's 'Longevity in Qing', Dai Hong's 'Longevity in Life' and Cheng Zhidao's 'Longevity in Mei Xiang'. All three sets have the same pattern of cover cloth (fig. 14) and all three have gold memo paper with the title in seal script at the top and the artist's signature at the bottom, which makes them all the same in terms of cover decoration and similar in size, presumably as a large collaborative effort.³³ There is no definite date for the production of this group, but it is likely that

29 Shiqu Baoji. The First Edition, vol. 41.

30 The General Collection of the Archives of the Office of the Interior Affairs of the Qing Palace (16 March, Yongzheng 4), vol. 2, p. 320.

31 A Brief Reading of Paintings, p. 22.

32 The General Collection of the Archives of the Office of the Interior Affairs of the Qing Palace (29 January Qianlong II), vol. 7, p. 779.

33 Among them is Dai Hong's 'Longevity and Longevity', recorded in Shiqu Baoji. It is one of the volumes of the Shouyi ('Longevity and Longevity') collection, which is housed in the Xueshi Tang ('Hall of Learning Poetry'). The artists named in this set include 'Sun Hu (pavilions), Dai Zheng (fruit trees), Ding Guanpeng (figures), Chen Shan, Chen Mei, Dai Hong, Wu Zhang, and Zhang Weibang', which, given the categories in which they specialize, must have been part of a larger production project and may have been a simultaneous effort. The two surviving volumes, Jin Kun and Cheng Zhidao, are not only identical to the Dai Hong volume in terms of decoration, but also in terms of the size of their silk, which is clearly related to the Shouyi album. The National Palace Museum also has Jin Jie's Longevity with the Mountains (Old painting 3422) and Lu Zhan's Longevity with the Mountains (Old painting 3376), both of which are similarly decorated and can be regarded as part of the Shou Yi ('Longevity') group.

They are dated before the second year of the Qianlong reign.³⁴In this way, the style of painting in these three volumes, which are all part of the same set, can be seen as a continuation of the Yongzheng dynasty into the early Qianlong period, and an important reference for comparing the style of the Qing Academy's Qingming Shanghe Tu. The *Shouyi Diagram Book* is particularly suitable for the analysis of the Qing dynasty courtyard painters who painted together. The collaborative work of Jin Kun, Dai Hong and Cheng Zhidao in the *Shouyi Album* is in fact named separately, so it is not difficult to point out their individual characteristics; for example, Jin Kun places particular emphasis on the contours of the objects, Dai Hong on the colouring and texture of the objects, and Cheng Zhidao on the three-dimensional changes of the clouds. On the whole, however, there are commonalities among the three books, and these are worth considering in terms of their approach and meaning. For example, although Jin Kun's *Qing Longevity Forever* mainly depicts the appearance of a pine tree and is not concerned with the deeper extension of space, he adds delicate colouring to the parts without objects, with the intention of highlighting the atmospheric effect of different light effects; Dai Hong's *Longevity Forever* also focuses on the parts without objects with delicate colouring; Cheng Zhidao's *Mei Xiang Wannian* shows the clouds with delicate colouring. The second is the treatment of textures in all three works, which often use a large number of moss dots to express the concavity of the three-dimensional turning surfaces. In addition, the colouring of the objects is also a gradation effect, allowing the shades of colour to be more harmonious and the effect to be fully illuminated.

Having noted the similarities and differences between the styles of Jin Kun, Dai Hong and Cheng Zhidao in the *Shouyi Album*, the following is a further examination of these differences and similarities in relation to the styles of Chen Mui and Sun Hu. Although the composition of Chen Mei's 'Painting of Weaving' is similar to that of Leng Mei's 'Painting of Weaving'(fig. 16), Chen Mei's 'Painting of Weaving' emphasises the sense of light and darkness through the use of vignetting, as opposed to the clarity of the objects in Leng Mei's 'Painting of Weaving'. Not only does the water surface capture light and shade through shades of colour, but the sky also has clouds that suggest changes in light and shade. Sun Hu's treatment of clouds, light and shadow is seen in 'Imitation of Wang Wei's Travels in the

Guanshan Mountains', and the three-dimensional vignetting of the faces of the figures is prominent in 'Longevity'. In this way, Chen Mei and Sun Hu share similar characteristics with the aforementioned Jin Kun, Dai Hong and Cheng Zhidao in the Shouyi Album, in that they not only pursue three-dimensional representations of objects, but also attach great importance to the role of light in the atmosphere.

Although the foregoing discussion is intended to illustrate the common features of the five 'Qing Yuan Ben' painters, these features are in fact the most important 'consensus' in the process of 'painting together'. Although the individual painters have their own characteristics, it is clear that in handling their combined works, the emphasis is more on coordination in order to achieve a collaborative platform and to create a vocabulary and style of painting that is both divisive and harmonious. In the following, we will first cite the stylistic features of the Qing Yuan Ben and try to illustrate which of them are 'common' to the combined painters.

34 Although there is no record of when this album was painted, the fact that Chen Shan was included in it, and that he was dismissed in the second year of the Qianlong reign (1737), suggests that this group of Shouyi was probably made before the second year of the Qianlong reign. The three surviving frontispieces by Jin Kun, Dai Hong and Cheng Zhidao of the National Palace Museum all have old yellow labels with the words 'Hongu', 'Jinyangong' and Chien-chiwen, which may be related to their storage position in the Qing dynasty.

The 'knowledge' approach, with a few examples of expressions that may be characteristic of individual painters.

The 〈Qing Yuan Ben〉 also places importance on the effect of light and darkness in the atmosphere. There is no space along the top of the painting, and all of the water is painted with water lines or in dark and light tones to show the clouds and mist near and far. The use of pale green mossy dots to express the three-dimensional turning and convexity is also similar to that used in the Shouyi Album. The composition and arrangement of the motifs in the 'Qing Yuan Version' need to be compared with other similar versions and will be discussed in the next section. As for the characteristics of the painting style of the Qing Yuan version, it does have much in common with the five painters who signed their works as mentioned above. It is also worthwhile to cite a few passages that illustrate its close relationship with individual painters. Firstly, the green and blue rocks depicted in the final section of the Qing Yuan Ben (fig. 17) are depicted with long and short straight lines, as opposed to the mossy dots on the sloping banks, and this difference in usage is similar to that in Chen Mei's 'Three Cultivations' (fig. 18), where the same straight lines are used to represent the rocky surfaces. In addition, some scholars have analysed Sun Hu's expertise in boundary painting from the archives of the Ministry of the Interior, suggesting that he may have completed the houses in the Qing Yuan text.³⁵ This is a reasonable analysis, but if one compares the houses in Chen Miao's 'Catalogue of Weaving', one cannot deny that Chen Miao may also have been involved in the painting of the houses in the 'Qing Yuan Ben', if only on the basis of the images available so far, the elaborate and ornate form of Sun Hu's depiction of the pavilions may also have been involved in the depiction of the gilded buildings in the palace garden in the 'Qing Yuan Ben' (fig. 19) while Chen Miao is associated with the simple houses in the 'Qing Yuan Ben' (fig. 20).²⁰ It is possible that because the Qing Yuan text has the most depictions of buildings, Chen Mei and Sun Hu have a high proportion of them and are therefore ranked higher. Jin Kun's mastery of human activity can certainly be inferred from his involvement in other large-scale projects, such as the 'Longevity Festival' and the 'Great Reading'. However, if we look at the style of the painting of 'Qing Longevity', which Jin Kun participated in, we can also see that Jin Kun was equally adept at the representation of

plants and was familiar with the colouring of the textures of rocks. In addition to the lively figures in the painting, the branches of the trees along the river in 'Qing Yuan Ben' may also be associated with Jin Kun. As for Dai Hong, he is most likely to be associated with the arrangement of flowering plants and birds in the 'Qing Yuan Ben', and Cheng Zhidao also made a particular contribution to the depiction of animals and plants in these spaces, for example, in the eighth panel of the 'Mei Xiang Wan Nian' volume, as in the final paragraph of the 'Qing Yuan Ben', there is a depiction of a herd of deer, in which a white deer is cleverly used as a symbol of good fortune. Such similar motifs may illustrate the role of Cheng Zhidao in the composition.

In conclusion, although the Qing Yuan version retains some of the characteristics of individual painters, they are not obvious. In contrast, the Qing Courtyard Book shows a harmonious style of painting after unification. Some commentators have attempted to speculate on the division of labour in the Qing court book, using the archives of the imperial household. Regardless of the actual division of labour, what is more noteworthy is how these five painters 'harmonised' a unified style of painting. Below.

35 Tong Wen'e, "Painting the Garden: Qingming Shanghe Tu", pp. 204-205.

The grouping of 'Qingming Shanghe Tu' from which the 'Qing Yuan Ben' is derived will be clarified in terms of its modifications, assemblages and adaptations to the existing iconography, and its objectives will be further described.

The Origin and Objectives of the Qing Yuan Text

While the stylistic approach of the five painters of the 'Qing Yuan Ben' is helpful in grasping the overall performance of the 'Qing Yuan Ben', the relationship between the 'Qing Yuan Ben' and the old 'Qingming Shanghe Tu' style must be resolved in order to further clarify the historical significance of the 'Qing Yuan Ben'. In particular, it is important to consider how the Qing Yuan Ben's expressive achievements should be described in the context of the vast number of surviving Ming and Qing versions. This section can be divided into three main points. Firstly, it begins with a comparison of the pictorial style of the Shen Yuan version, which is similar to that of the Qing Yuan version, and, while discussing the differences between the two, focuses on the similarities. Then, the differences are used to illustrate the process of revision of the composition of the Qiyuan text, while the similarities are used as the key elements of the composition of the Qiyuan text. Finally, a comparison is made between the main elements of the composition of the Qiyuan text and the prevailing texts of the Ming dynasty, in order to analyse the intention of the Qiyuan text to consolidate the various pictorial forms.

The composition of Shen Yuan's 'Qingming Shanghe Tu' (fig. 21, hereafter 'Shen Yuan Ben') is the most similar to that of the 'Qing Yuan Ben', so there must be a reference between the two. The composition of 'Shen Yuan's Painting' is largely in ink and wash, but it is not common to see this type of ink and wash line drawing. The entire painting is underlined by a light ink line with only a hint of ochre, which is then complemented by a darker black ink line. In fact, Shen Yuanben is not entirely an ink painting, as some of the plants are coloured with pink flowers and some of the slopes are rubbed with garcinia. The water is delicately outlined throughout the volume, and the ground is mostly left white, except for some of the slopes at the water's edge. The buildings are depicted in relative detail, with

the roofs of the various buildings shown in detail, and the palaces and pavilions in the final section already showing complex façade patterns. The use of light ink lines to outline the objects gives the painting an 'unfinished' feel, which is somewhat suggestive of a manuscript. Such drawings were not uncommon in the Qing dynasty, and not only are they recorded in archival sources, but they are also still found in surviving collections, such as the Metropolitan Museum of Art in the United States, where there is a drawing of Lang Shining's Bajun (fig. 22)(fig. 23),~~wh~~ relates to Lang Shining's Bajun (fig. 22) ³⁶It is only because of the archival records of the imperial household that there are several possibilities for the copying of drafts within the Qing court. One is the presentation of a sample of a formal work before its completion, and the other is a reproduction of a 'copy' of a formal work after its completion; Nieh Chongzheng thought that the 'Bajun Painting' in the American collection retained

36 Nieh Chongzheng, 'An examination of the manuscripts of Qing dynasty palace painting', in *Qing Palace Painting and the Eastern Gradient of Western Painting*, pp. 62-83.

These two possibilities have been explored.³⁷

For this reason, the relationship between the Shen Yuan Ben and the Qing Yuan Ben has given rise to different considerations.³⁸This issue concerns both the timing and function of the Shenyuan text, as well as the pictorial intent of the Qing Yuan text, and clarifying the differences and similarities between the two is an important preparation for grasping the aims of the Qing Yuan text. This paper will first point out the differences between the two in order to sort out the positive objectives of the revised Qing Yuan Ben, and then it will use the similarities between the two as a basis for discussing the Qing Yuan Ben's compilation and adjustment of the iconography of the Ming dynasty texts.

The differences between the two are in their stylistic expression and in their arrangement of objects. Let us start with the stylistic part. As mentioned above, the 'Shen Yuan Ben' is a linear drawing in ink and wash, with some colouring, but on the whole it differs considerably from the colourful approach of the 'Qing Yuan Ben'. The rocks in the 'Shen Yuan Ben' are only outlined, with no attention paid to the expression of texture. In particular, Shen Yuanben focuses on the detailing of the buildings, and even the intentional colouring of the bushes with flowers, which is not only a departure from the traditional ink and wash style of painting, but also does not conform to the objective of the 'bone technique of brushwork' pursued by the white painting system.³⁹The 'unfinished' nature of 'Shen Yuanben' is also evident in several of the changes made to the painting, such as the redrawing of the roof and the repositioning of the boat. Shen Yuanben is indeed a type of manuscript, and its stylistic peculiarities are due to the nature of the manuscript, as well as to the fact that some of the objects in Shen Yuanben are exquisitely drawn, making it a very elaborate piece of painting.⁴⁰

Many scholars have noted the difference in the arrangement of the objects in the Shen Yuan Ben and the Qing Yuan Ben.⁴¹The most frequently cited difference between the two works is the opening paragraph of the scroll, where a tomb is painted on a hill in the Shen Yuan Ben, but the Qing Yuan Ben has a tomb on a hill in the Qing Yuan Ben.

37 Nieh Chongzheng, 'Lang Shining's Bajun Painting Volume and its Manuscript and Facsimile', in Qing Palace Painting and the

- 'Eastern Graduation of Western Painting', pp. 248-253.
- 38 There is disagreement among scholars as to whether the Shen Yuan Ben was a manuscript of the Qing Yuan Ben before it was painted. Whitfield was the first to observe both, and speculated that the 'Shen Yuan Ben' was probably a manuscript of the 'Qing Yuan Ben'. See **Roderick Whitfield**, "Chang Tse-tuan's 'Ch'ing-ming shang-ho t'u'," p. 360. For an account of the same view by a researcher at the Forbidden City, see Tong Wen'e, "The Manuscript! A copy! For the view that it is difficult to conclude that the Shen Yuan text is a manuscript of the Qing Yuan text, see Kokuhwa, but it has been partially revised in recent years, and the latest opinion should be based on the revised draft of the recent collection of essays. For a continuation of this view, see Wang Zhenghua, 'Urban Graphics of Suzhou during the Qianlong Period: Political Power, Cultural Consumption and Landscape Shaping', pp. 115-182.
- 39 On the tradition of white painting and the 'bone method' of brushwork, see Shi Shouqian, 'The Establishment of White Painting and the Expansion of Brushwork Ability in the Tang Dynasty', in *Style and Change: Essays on the History of Chinese Painting*, pp. 19-51.
- 40 The discussion of 'Shen Yuan Ben' is not the main subject of this essay, so I will only illustrate it here in terms of stylistic expression. In the author's opinion, the 'Archives of the Interior' show a 'Shen Yuan' in the painting samples of the Yongzheng reign, most likely the same person; in addition, such white sketches by Shen Yuan can still be found in the imperial collection. The role of Shen Yuan in the Academy should be the subject of a separate article.
- 41 For the latest results, see Tong Wen'e, "The Manuscript! A copy! The Twin Brothers of the Qing Yuan version of Qingming Shang-ho Tu," pp. 102-113.

In the courtyard version, there is a hilly, grassy slope. It seems reasonable that this scene should be included in a painting of the Qingming Festival, but paradoxically, it is rarely found in other popular editions.⁴² Although it is not easy to investigate the reasons for the lack of such a scene in the Qing Yuan version, there are several instances in which the Qing Yuan version does tend to be more idealistic than the Shen Yuan version in terms of the overall arrangement of the objects in the painting. Three passages are given to illustrate this tendency. First, in the passage at the beginning of the river at the top of the scroll, in the passage of water on the side of the earthen slope above the painting, in the

In the <Shen Yuan text> there are three small boats, but in the <Qing Yuan text> there is only a single body of water. Secondly, the water behind the parade ground is not depicted in the Qiyuan text as a waterfowl play. Thirdly, the area along the upper edge of the wall of the city gate, where there are many houses in the Shen Yuan text, is only covered by clouds in the Qing Yuan text. The omission of detail in the Qiyuan text is ostensibly intended to create a more tranquil and expansive area of water around the garden. This effect may be related to the omission of the scene of the tomb at the beginning of the scroll, as the omission of the tedious narrative of the rocky surroundings of the tomb in the Qing Yuan version allows the painting to focus on the overall spatial clarity of the scene, thus highlighting the children flying kites and the scholars walking among them, and enhancing the ideal qualities of the painting.⁴³

The pursuit of the ideal in the 'Cheng Yuan Ben' is not merely represented by the abbreviation of objects. Instead, some of the arrangements are enhanced by the addition of ornate objects. The most obvious example is the large garden area at the back of the main street after entering the city gate, a section adjacent to the Scholar's House, which in the Shen Yuan text has only a view of the lake, but in the Qing Yuan text is an elaborate garden scene. There are several other instances where this technique of adding a complex group of buildings is used in the Qiyuan text. For example, the part of a Western-style building depicted in the 'Qing Yuan' text is a stone pedestal building in the 'Shen Yuan' text, adjacent to a lake, but this lake is made more elaborate in the 'Qing Yuan' text by the many shoreline stones. There is a similar difference in the final section of the

palace and imperial court, where the palace and the tower in the Shen Yuan text are already very elaborate and ornate, but in the Qing Yuan text there are more objects; a sloping bank is added, and above it are depictions of deer, a forest of flourishing flowers, and tables and benches for people to rest on. In the final section of the painting, the 'Seinon' text adds a fairy-tale effect, which also adds to the ideal setting of the painting.

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- 42 According to the information available, no other popular books depicting scenes from the tomb have been found, except for (the legendary) Zhang Judean's 'Qingming Yi Jian Tu' (the painting) (0990) There is also a high raised pagoda at the head of the volume.
- 43 Whether or not there are other considerations in the 'graveside' scene can be left to more diverse thinking. For example, it has been **argued that** although the 'going to the grave' is an expression of chronological activity, it is only natural that the scene should not be seen in the Qiyuan text because of its negative effect. However, such a conjecture seems to be open to scrutiny, especially after observing a section of the 'Qing Yuan Ben' in which a house is being repaired, it is easy to see that the original 'Shen Yuan Ben' depicts a stone falling to the ground, but in the 'Qing Yuan Ben' it is broken in half. Wang Zhenghua, 'Images of Suzhou during the Qianlong Dynasty: Political Power, Cultural Consumption and Landscape Shaping', p. 126; Tong Wen'e, 'The Manuscript! A copy! Another scholar, Hiroshin Furuwara, has commented on the 'negative' nature of the painting. The 'ominous' activities of the 〈Qing Yuan Ben〉 are intended as a new level of reflection, a deliberate parsing of the narrative tradition of Chinese painting, and a focus on the way in which Chinese painting expresses 'humour'. See note 10 of this essay.

The aforementioned comparison should rule out the possibility of treating the Shen Yuan text as a reworking of the completed Qing Yuan text. About

The key is based on the fact that the objects depicted in the Qing Yuan text are obviously richer than those in the Shen Yuan text. The 'Shen Yuan Ben' would have been

The changes made to the 'Ching-yuan' version are, of course, the result of corrections made to the draft after it was presented. The next question is, what was the intention of such a change? The intention of the revision of the Shen Yuan text in the Qing Yuan version should be explained at two levels. Firstly, it is the intention to remove the tedious narrative motifs from the manuscript of 'Shen Yuan Ben' in response to the overall planning of the composition of the scroll, and these changes cannot be described as 'removing the ominous', but rather as enhancing the clarity of the space of the mountains and rocks in the scroll. Secondly, it is a deliberate attempt to enhance the 'ideal' character of the painting. This objective is most evident in the final paragraphs, where the addition of fairy-like pavilions, sloping rocks, and even auspicious birds and animals are all indicative of the intentional enhancement of the ideal nature of the painting in the Qing Yuan text. This treatment of the 'ideal' character is also comparable to the way in which the two paintings represent scenes at the far end of the city walls. For example, in the Shen Yuan text, the houses are gradually reduced in size at the far end of the city walls, but in the Qing Yuan text, the distant scenes are omitted through the use of white space and other techniques to represent the clouds. Such a treatment cannot be said to be an expression of the 'Ching Yuan' text's disregard for the relationship between distance and nearness, but rather its intention to add to the 'ideal' tendency of the painting through the effect of the clouds and mist.

However, in addition to considering the intentions of the Qing Yuan Ben in the light of the differences between the Shen Yuan Ben and the Qing Yuan Ben, attention to the similarities between the two is another important condition for grasping the purpose of the Qing Yuan Ben. In other words, in order to fully consider the pictorial significance of the 'Qing Yuan Ben', it is necessary to put it back into the 'Qingming Shanghe Painting' tradition and its adaptation of traditional pictorial forms. In order to clarify the roles of the Qing Yuan Ben and the Qingming Shanghe Tu painting tradition, the following paper will use the

similarities between the two as a base from which to compare them with the prevailing texts of the Ming dynasty, both to identify the Qingming Shanghe Tu style that the Qing Yuan Ben assembles and to grasp the more positive intentions of the Qing Yuan Ben. ⁴⁴In order to trace the pictorial origins of the Qing Yuan text, this article first lists the main scenes common to both the Shen Yuan text and the Qing Yuan text, and then uses them as indicators to consider how they compare with other texts (see Table 1) According to preliminary analysis, the scenes in the Qing Yuan text are far more complex than those in any other extant Ming text, and were not achieved through a single work. The number of extant Ming texts is so large that it is impossible to deal with all of them in this article, so I will only cite the old Ming texts in the Qing Palace collection as an example.

44 By the term 'Ming dynasty texts', Hiroshin Furuhashi refers to Ming dynasty works other than the three editions of the Shiqu (石渠三編本), and some of the works originally titled Zhang Jutuan (張擇端) are also included. For an important analysis of the 'Ming texts', see Furuhashi, 'Qingming Shanghe Tu', *Studies in Chinese Painting*, pp. 213-234.

Preliminary comparison of subjects.⁴⁵

Ten scenes can be identified as common to both the Shen Yuan and Qing Yuan texts. These passages cannot, of course, encompass all the details of the painting's activities, but they can generally encompass the important scenes from the beginning to the end of the volume, as explained below. The first is (a) 'The opening slope': the gentle slope at the beginning of the painting, which is concentrated in the lower half of the scene and is very different from the watery composition of the lower half of Chang Jutuan's text. (b) 'Along the river': the two sides of the river begin to appear, with a theatre, pedestrians, deliverers and pigs on the near side, and rural houses, a lake, farmland and boat pullers on the far side. (c) 'Repairing an old house': A depiction of an old house under repair and a collapsed stone monument. (d) 'Cross-river bridge': this is the passage from the Hongqiao Bridge in the Chang Jutuan text. It should be noted here that the two Qing dynasty texts not only depict the bridge, but also emphasize the connection at the other end of the bridge to a longitudinal street where pedestrians gather. (e) 'Reading': this scene is completely missing from the Chang Jutuan text. (f) 'Two city gates': both the 'Qing Yuan Ben' and the 'Shen Yuan Ben' depict the city walls, but the major difference with the 'Zhang Judean Ben' is that they have two different transport channels: the water gate and the city gate. (g) 'City': after entering the city gates, several large garden courtyards are the most important sights, in addition to the main street. (h) 'Street': street is lined with shops and the streets are wide and straight, and the direction of pedestrians is mostly horizontal and horizontal, as opposed to the vertical and multi-directional effect of Chang Jutuan's text. (i) 'City's waterways and houses': follows the city's main street, which is again interspersed with waterways, crossed by small and medium-sized bridges, and with many houses along the river, giving it a watery appearance. (j) 'Waterscape in the Palace': is separated by another palace wall, with a large area of water between which is painted a variety of sumptuous palaces, dominated by palace ladies, and with luxurious boats on the water, probably depicting the inner court of the palace.

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- 45 The works cited in this paper are: (Legend) Zhang Jutuan (Qingming Yi Jian Tu) (National Palace Museum Collection, Old Paintings 0990) and (Trans.) Zhang Jutuan (Qingming Shanghe Tu) (also known as 'Dongfu Tongguan Ben', National Palace Museum Collection, Old Paintings 1432); (Trans.) Qiu Ying (Qingming Shanghe Tu) (National Palace Museum Collection, Old Paintings 1604); (Trans.) Qiu Ying (Qingming Shanghe Tu) (National Palace Museum Collection, Old Paintings 1605); (Trans.) Qiu Ying (Qingming Shanghe Tu) (National Palace Museum Collection, Old Paintings 1606) The painting is in the collection of the National Palace Museum, Imperial Collection 1605, and in the collection of the National Palace Museum, Imperial Collection 1606
- (For a study of the five editions in the National Palace Museum, see Tong Wen'e, "Painting a Garden: Qingming Shanghe Tu", pp. 136-175. For a study of the five editions in the National Palace Museum cited above, see Tong Wen'e, "The Painting Garden: Qing Yuan Ben Qingming Shanghe Tu", pp. 136-175; for the Liaoning Provincial Museum collection, see Hong Kong Museum of Art, "The City of Prosperity: An Exhibition of Paintings from the Liaoning Provincial Museum Collection", plate 5.

Table 1 Comparison of Key Scenes in Qing Academy Texts with Ming Dynasty Texts

	1	2	3	4	5	6	7	8	9	10
	Opening Paragraph	Both sides of the river	Renovation of the house	The Bridge	Reading	City Gate	The Town House	Inner City Street	Waterfront House	Palace Wall Royal Court
Seinabun	The bank is in the lower part of the picture	There is a theatre, an audience	Repair of broken houses and monuments	Extension of another longitudinal street at the end of the bridge	Plaza Parade Ground	With water gate One each at the pedestrian gate	With large mansions (luxury gardens)	Wide street with lots of horizontal activities	Waterways available The coastal houses and bridges	The palace walls, the water, the palace buildings, the green Greenstone
Shen Yuanben	Ibid	with	Unbroken Monument	with	with	with	An area of water only	with	with	Lack of prospect deer herd Sloping banks
Old Paintings 0990	O	O	X	△ Extension Street Dao small	X	O	O A large area House	O	O	X
Old Paintings 1432	O	O The style approximates that of the Qing Academy	X	△ Rope toss on the bridge	X	O	O Three large houses	△ Less activity on Main Street	X	O Palace walls, palaces and boats
Old Paintings 1604	O	△ Short gauge	△ There are repair houses	△ With bridge, without boat	X	O	△ Gardened but unknown Indeed	△ Poor results in the main street	O	X
Old Paintings 1605	O A scholar crossing a bridge without approaching Shore	O	△ There are repair houses	△ With extended streets	O Different order	O	O There are waterways in the city	△ Main Street Short	△ Read this paragraph	O Longer than the Qing Academy
Old Paintings 1606	Short shore	O	X		X	O	O With courtyard	O	△ A bridge	X
Liaoning Ben	O	O	X	With Extension Street	O Different order	O	O	△ There are also streets and lanes More	△ There are also streets and lanes More	△ Wall twists and turns

On the whole, the ten scenes common to the Qing Yuan text and the Shen Yuan

text cannot be found in all the Ming dynasty texts. The two more similar compositions are Qiu Ying's Qingming Shanghe Tu 卷 24, p. 1604 (Qiu Ying's Qingming Shanghe Tu (fig. 25, hereafter Qiu Ying's Liaoning text). The opening section of the 'Qing Yuan Ben' is long and rich in activity, and the scene at the beginning of the scroll, with the trees lining the slope, is similar in composition to the 'Qiu Ying Old Painting 1604', except for the absence of the 'theatre' scene. Only the Qiu Ying Liaoning text contains the most similar activities to the Qing Yuan text, such as the theatre, the soldiers before the wooden bridge, and the bridal party, although the order of the two is different. As for the subsequent sections on the banks of the river, the composition of this part of the painting is similar to that of the Qing Yuan text, although less detail is depicted in Qiu Ying's Qingming Shanghe Tu (fig. 26, pl. 1605). 至於修整舊屋與碑石坍塌的場面，各版本中開場段落中都沒有相近處理，但無論是〈清明易簡圖〉（圖 27）、或（傳）仇英〈清明上河圖〉三個版本中（故畫 1604、故畫 1605、

In the second half of the scroll, a scene of a house being repaired can be found in the 'Old Painting 1606'. Next, the Qing Yuan version depicts more boats on the river, and a bridge is visible across the river. This large bridge scene was originally a necessary part of the 'Qingming Shanghe style', but the 'Qing Yuan Ben' depicts this large bridge crossing to the far side of the river and then connecting to a large street that extends to the upper edge of the scroll. The emphasis on the extension of the street here in the 'Qing Yuan' version is far superior to that of other versions. The closest attempt to this is found in the Qiu Ying Liaoning text, but it does not extend as far back as the Qing Yuan text

(Fig. 28)

The Qing Courtyard text has a high point of view for the spatial arrangement of the passages, and the buildings are largely unified in an oblique angle, which has a more unifying effect on the viewpoint than in the Ming texts, and is therefore considered to be closer to Western perspective. However, this approach not only constitutes a stylistic feature, but actually affects the planning of the content of the painting, making it easier to include many scenes of activity in the Qing Yuan text, which in turn contributes to the idealistic intent of the painting. In order to avoid stating and comparing details, the following four points illustrate the features of the Qing Yuan text that bring together the pictorial styles of the Ming dynasty.

Firstly, attention may be drawn to the way in which the Qing Yuan text uses a new model for the composition of the objects on the screen, with particular attention to the arrangement of the passage after the city gate in the Qing Yuan text. For example, the gates of the Qing Yuan text have both land and water passages, a pattern found in all Ming dynasty texts, but one that differs markedly from that of the Zhang Judean text. In addition, after entering the city gate, the

In addition to the shops on either side of the street, the Qing Yuan text also contains a section with shops along the river and a bridge crossing it. This treatment is not the same as the composition of the Chang Jutuan text. This section, which is connected to the shops along the shore by bridges of various sizes, is more commonly found in several Ming dynasty texts, such as Qingming Yi Jian Tu, Qiu Ying Dehua 1604, and Qiu Ying Dehua 1605

(fig. 29). The activities contained in this post-city gate passage of the 'Qing Yuan Ben' are, on the one hand, inherited from the Ming dynasty texts and, on the other hand, far more numerous. This section of the 'Ching-yuan text' is divided by a river in the middle, with the former being called the 'main street shops' and the latter the 'houses along the river'. This division of the city is not unlike that of the

The 'Zhang Jutuan's version' is very different. Although this area is dominated by the activities of the shops on both sides of the street, the upper part of the painting shows the garden of the mansion behind the shops, in addition to the two sides of the street, which are depicted from an elevated bird's eye view.

Secondly, although the pictorial style of the 'Qing Yuan Ben' is assembled from the Ming dynasty text, there are still some differences in its treatment. For example, in the passage 'The area of houses along the river' behind the city gate in the 'Qing Yuan Ben', an arching bridge is painted at the beginning, and a courtyard next to the bridge occupies a similar proportion of the painting (figs. 30-1 and 30-2). This is a similar arrangement to that seen in Qiu Ying's *Qingming Shanghe Tu* (Old Painting 1605, Old Painting 1606)

(figs. 31-1 and 31-2), it is clear that this style in the Qiyuan text is derived from the Ming design. It is worth noting that in the Shen Yuan text

There is also a house of this type, but the word 'yin-fow' is found on the outside of the house in the Shen Yuan text, suggesting that the activities within the house may be related to divination.⁴⁶ However, this character is not found on the outside of the house in the Qiyuan text, making the role of this house in the Qiyuan text closer to that of an ordinary private house. The first house in the passage along the riverbank, for example, shows a portrait of a painter inside the house, which is similar to the passage in the Ming text where the painter paints a portrait of a person (figs. 32-1 and 32-2). However, the word 'Chuanshin' is written on the outside of the shop, and although the 'Shen Yuan Ben' does not have the name of the shop, it is clear from the painting that the artist's work is 'portrait painting'. It is impossible to tell whether this scene is the work of a professional painter or a scene of a scholar painting for his own pleasure. The original Ming text, in which the 'spirit' of a portrait is portrayed, has since been transformed into a scene of everyday painting and calligraphy for the entertainment of the general public. On the whole, the Seinwon text does depict many commercial activities, but rather than listing them, it seems to encompass the ideal quality of the various aspects of life in the picture. This thought can be further substantiated by the following comparison.

Thirdly, we look at the non-commercial activities depicted in the Qing Yuan text. The non-commercial activities depicted in the 'Seinwon' include the daily movements of people, such as riding on sedan chairs, horses and animal-drawn carriages, interspersed with entertainment such as acrobatics, puppet shows, storytelling and martial arts. There are also several small, non-commercial activities to be considered, most notably the recurring fights, or the capricious behaviour of children, or the sudden movements of marching figures. Although some of the humorous actions are somewhat related to the lively shopping streets repeatedly emphasised in the Ming dynasty version, whether it is an adult fighting or a child urinating on the ground, they add to the humorous atmosphere and add a sense of immediacy to the scene. The main reason for this is that it is hidden throughout the scrolls, creating scenes that are inadvertently 'glimpsed', such as a child stumbling, a child urinating, an adult falling off a horse, a drunken vomit, or even a stretcher falling to the ground, with bystanders covering their noses. In the 'Riverine Houses'

section of the city, women's activities such as washing, drying clothes, nursing and even putting on make-up were added to the houses along the river, all of which can be seen through the windows. In general, there are more everyday activities in the Qing Yuan text than in the Ming text, either through the addition of sudden movements in life or through the depiction of moments of movement, so that this volume of paintings shows how life can happen at any time, with the further intention of creating a 'real world' effect.

The 'Qing Yuan Ben' can be said to have been built on the 'Shen Yuan Ben', which was used to consolidate the iconography of the 'Ming Dynasty texts'. The result of this work is a spatially expansive composition that attempts to form a large and complete pictorial ensemble, followed by an intentional incorporation of all the texts in the presentation of the master themes to create a composition that surpasses all previous texts.

46 "It is a form of arithmetic. In the "Summary of the Four Books", there are books such as the "Yanyingyu Tongquan", the "Yanyingyu Tuzhi" and the "Huangdi Yanyingyu 7 Yuan Sanzhuan Xinfa".

The final and complete version of the painting. By adopting a higher point of view and setting a vanishing point through a perspective-like concept, the 'Seinon' text pays attention to the oblique three-dimensional effect of the buildings, while at the same time caring for the proportional relationship of the objects, creating a very realistic picture of the city on the riverbank. The composition of 〈Qing Yuan Ben〉 is idealistic in its overall composition, yet it also enhances the sense of 'glimpsed' presence in the representation of the characters' activities, and through the reconciliation of the two, a 'realistic' effect is achieved. It is not surprising that both the 'ideal' and the 'real' are present in the Seinwon text at the same time. It is not surprising that this is the case in

The iconographic achievements evident in the 'Qing Yuan Ben' are distinguishable from the urban iconography that was subsequently developed by the Qianlong court. As scholars have argued, the 'Qing Yuan Ben' does provide the basis for an 'ideal city', but the 'true realm' of the 'Qing Yuan Ben' is more important than the 'ideal' character to which these city drawings would gradually move. In terms of the pictorial content of the 'Qingming Shanghe style', although the pictorial city is an important pictorial goal, some studies have attempted to further analyse the political nature of the painting, which can also be extended to the metaphor of the 'sage ruling the world'.⁴⁷ If we consider the Qing Yuan Ben, which spans the Yongzheng and Qianlong dynasties, and compiles a collection of masterpieces, what role did it play in the development of painting history, and how can its meaning be grasped, given its stylistic goal of highlighting both the 'ideal' and the 'real'?

4. Themes and Traditions: From 'Qingming Shanghe Tu' to 'Bajun Tu'

"Although 'Qingming Shanghe' is a subject that extended from the Song to the Qing dynasties, it is clear that the many versions of the painting from one generation to the next not only differ in style, but also in the main idea of the subject. In the author's view, Zhang Jutuan's 'Qingming Riverside' (Baoji 3) is not only a work that can be discussed in terms of its stylistic expression, but also in terms of its intended meaning.⁴⁸ In

this regard, what adjustments have been made to the title of the painting, which is based on the classical title 'Qingming Shanghe Tu', as well as the pictorial material obtained from the Ming dynasty editions to form the current 11-metre-long scroll? A further examination of the variations of this title within the tradition would be useful in grasping the historical significance of this work. In addition to the aforementioned collection of images and adjustments, are there other aspects of the painting's intention that can be considered? In this section, we propose to approach the painting from a different perspective, in order to examine and sort out the creative context of the Qing Yuan text.

47 For an example of a discussion of the title of the painting 'Qingming Shanghe Tu', see Xiao Qiongrui, 'A Re-conceptualization of the Meaning of the Painting of Qingming Shanghe Tu', in *Chinese Art and Cultural Relics Symposium: Painting and Calligraphy* (above), pp. 111-137.

48 Although there is still much disagreement at this stage in the study of Zhang Jutuan's Qingming Shanghe Tu (Baoji 3), the best way to resolve this controversy is to start with the 'meaning' of the painting and to integrate its stylistic qualities. For a discussion of the meaning of the painting in Zhang Jutuan's text, see also Xiao Qiongrui, *op. cit.*

The painting is a continuation of the tradition of 'Qingming Shanghe', which has been used in many ways since ancient times. Some are 'transferred copies' of traditional copies, but others contain new ideas through revised drawings.⁴⁹ In fact, among the many examples of the reproduction of classical subjects in the Qing dynasty, it is worthwhile to examine the context in which the Qing Academy's works actively altered traditional subjects. Among the many examples of the Qing court's copying of ancient classical paintings, it is the imitations by the Qianlong artist Ding Guanpeng that have received the earliest scholarly attention.⁵⁰ In addition to the analysis of the group of works, there are also some works that have led to different perspectives, such as the role of the 'copy of Gukai's Luo Shen' in the 'Luo Shen Fu painting' tradition, and the accurate copies of religious works such as the 'Sixteen Luohan Scrolls' and the 'Source and Stream of Dharma'.⁵¹ This type of reproduction of antiquity can also be seen in the Yongzheng Academy. There is, for example, the Yongzheng *Ploughing and Weaving Figure* (fig. 33) which was made from the *Ploughing and Weaving Figure*, and⁵², which is a further innovative composition within the same tradition, for example, the Yongzheng *Twelve Months of Happiness Scroll* (fig. 34) and the Yongzheng *Emperor's Happiness Figure*, which is probably a transfer of an existing yearly and monthly figure.⁵³

In this regard, we may note that the Qing Yuan Ben was painted in the Yongzheng reign, well before some similar works of the Qianlong reign. In addition, the emphasis on the 'realm of truth' in the Qiyuan text is a further indication of an avant-garde trend. However, the information surrounding the Qing Yuan text is unclear, and so this section will use Lang Shining's *Bajun Tu*, painted in a similar era, as an example of cross-evidence. The reason for this choice rests on three important premises. The first is the similarity between the intent of the two subjects, with the 'Qingming Shanghe' scene in the 'Qing Yuan Ben' creating a realistic world, and the 'Bajun Tu' as a

49 For the concept of 'transfer copying' in the history of traditional Chinese painting, see Wang Yao-ting, 'Transfer Copying'; and for the practice of 'copying with the past' with the intention of innovation, see Wen C. Fong, 'Archaism as a 'Primitive' Style,' pp. 89-109. For the late Ming development, see Li Yumin, ed. As for the modelling of Qing dynasty courtyard paintings, there are studies of both the subject matter and the imitation angle, such as Lin Wunsheng, *Ding Guanpeng's Copying of Ancient Paintings and the New Style of Qianlong Courtyard Painting*. Patricia Berger, *Empire of Emptiness: Buddhist Art and Political Authority*, pp. 124-166. Wang Jingling, 'The Big in the Small: Problems Related to the Xuan Song-Yuan Miniature Painting and its

- Postscript.
- 50 Lin Wunsheng, 'Ding Guanpeng's Copying of Ancient Paintings and the New Style of Qianlong Academy Painting'.
- 51 Patricia Berger, *Empire of Emptiness: Buddhist Art and Political Authority in Qing China*, pp. 124-166. Wu Hung, "Emperor's Masquerade: 'Costume Portraits' of Yongzheng and Qianlong," pp. 25-41. Wu Hung, *The Double Screen: Medium and Representation in Chinese Painting*, pp. 200-236.
- 52 Hui-chi Lo, "Political Advancement and Religious Transcendence: The Yongzheng Emperor's Deployment of Portraiture," Lo Hui-chi Lo, "A Dialogue between Father and Son as Presented in the Kangxi Emperor's Edition and the Yinzhen Edition of the Keng-wei Map," pp. 67-106.
- 53 Chen Baozhen, "The relationship between the Qianlong Emperor's father and son in the light of the representation of the four 'Yearly Dynasties'," pp. 123-184.
Chen Yunru, "The Shape of Time: A Study of the Qing Dynasty's Painting of the December Order," pp. 103-139.

⁵⁴Secondly, a careful analysis of the two styles of painting reveals the results of a harmonisation between Chinese and Western approaches. This coincidence is a noteworthy moment of transition in the painting mechanism of the Academy. In the following section, we will use the painting as a starting point and expand on the related works of Lang Shining, first exploring how Lang Shining's fusion of Chinese and Western painting was assembled at the Yongzheng Academy, and then further demonstrating in the next section how this fusion was in fact related to the knowledge and mastery of optics at the Academy during the Yongzheng period. Ultimately, the paper aims to look at the historical significance of the Qing Yuan Ben, showing that the creation of the Qing Yuan Ben and Lang Shining's fusion of Chinese and Western painting in the Yongzheng Academy period reveal a pursuit of the 'realm of truth' in painting, and that this achievement was not merely a stylistic adjustment, but also a strengthening of the meaning of the subject matter, and even a new role for the meaning of content.

In terms of the composition of the scroll, Li Gonglin's 'Lin Wei Yan Herding' (fig. 35) is the most comparable in terms of its similarity to a long scene of herding horses. ⁵⁵In fact, there are over a hundred shepherds and over a thousand horses in Li Gonglin's 'Lin Wei Yan Herding' (fig. 35), far more than the hundred in 'Hundred Hundred Horses'. On the back of the scroll, Lang Shining inscribed the painting with the words 'In mid-spring of the sixth year of the Yongzheng reign (1728). Painted by Lang Shining. ⁵⁶It was not presented to the Yongzheng emperor until 14 November 1728, when the emperor died in August, and the reigning emperor was already Hongli. Whether or not Lang Shining's 'Hundred Jun' is the work recorded in the archives as having begun in the second year of the Yongzheng reign, it should still be regarded as a Yongzheng reign production, according to the date on its signature.

The Yongzheng emperor was quite receptive to Lang Shining's fusion of Western and Chinese painting styles. Not only were the documentary paintings required for court activities executed by Lang Shining, but also the repeated interior decoration of the Yuanmingyuan in the early Yongzheng period was often executed by Lang Shining. ⁵⁷The archives of the Office of the Interior Designer record many of Lang's painting activities,

beginning in the first year of the Yongzheng reign (1723) when he was required to

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- 54 For a discussion of the historical significance of the Qing palace painting of horses and the tribute horse incident, see Lin Shixuan, 'Tribute Horses and Manchurian Political Culture in the Qianlong Era', pp. 51-108. In this article, the naming pattern of the 'eight horses' is reviewed, and it is pointed out that the imagery of the 'eight horses' for the Qianlong emperor was not merely based on a 'good antiquity' or 'imitation of antiquity' mentality, but also on a self-motivated desire to break up the 'eight horses of Zhou'.
- 55 For a discussion of the relationship between the Bajun Painting and the tradition of painting horses, see Ma Yazhen, 'The Transformation and Meaning of the Terminology of Horse Painting at the Qing Court: A Discussion of Lang Shining's Bajun Painting,' pp. 103-138. *Hunts, Processions and Telescopes: A Painting of an Imperial Hunt by Lang Shining (Giuseppe Castiglione)*, pp. 171-184. Two recent catalogues can be consulted. Michel Cartier ed., *Giuseppe Castiglione Dit Lang Shining 1688-1766*; Marco Musillo ed. *de Chine*.
- 56 The General Collection of the Archives of the Office of the Interior of the Qing Palace (2 March, Yongzheng II), vol. 1, pp. 269, 382.
- 57 On Lang Shining's activities at the Qing court, see Yang Botha, 'Lang Shining's Creative Activities at the Qing Court and His Artistic Achievements', in *Qing Dynasty Court Paintings*, pp. 131-177; Wang Yaoting, 'A New Vision - Lang Shining and the Western Style of the Qing Court', in *New Vision*

Request Lang Shining painted 'laurel and jade rabbit moonlight shaft', painting fan forty,⁵⁸ Yongzheng two years (1724) painting 'hundred juntu', Yongzheng three years (1725) will be tribute to the Hami melon handed to the painting.⁵⁹ Since then, this type of painting of tribute items has continued unabated, and in the third year of the Yongzheng reign there were paintings of dogs and deer imported from Siam,⁶⁰ of ruiji from Henan and Shaanxi, and⁶¹ of red roti from southern China. What should be painted with them?⁶² In addition to Lang Shining, Jiang Tingxi also played an important role in this type of painting of tribute objects in the early Yongzheng period. However, according to the records, the task of painting tribute objects gradually shifted to Lang Shining from the third year of the Yongzheng reign onwards. For example, at the end of the third year of the Yongzheng reign, Lang Shining painted a kiln jar with a donkey, liver, horse, and lungs, stating: 'He said to Lang Shining to paint it in the same way, slightly higher than the jar and smaller at the ends. This is the order of the day.'⁶³ From a mere request to paint it as he did, this data suggests that imperial initiative was beginning to become part of the painting process. Lang Shining clearly grasped these instructions well and began to face a wider variety of tasks. In the first month of the fourth year of the Yongzheng reign (1726), Lang Shining was asked to paint in accordance with a handed down 'Western laminated paper far-reaching painting', which was recorded as 'The emperor said: 'A partition is to be placed in the back of the Hall of the Four Beauties, on which Lang Shining is instructed to paint the figures as usual, but not the horses.' This was done.'⁶⁴ The work was completed by Lang Shining in June, but after it was submitted, the Yongzheng emperor expressed other opinions, and this passage is important enough to be quoted as follows.

He said, "This is a good painting. However, the back floors are too high and difficult to walk on, and the levels are too close together. The next one after this one is to be used as a tool. This is the first of its kind."⁶⁵

It is clear that although the Yongzheng emperor accepted Lang's style of painting, he continued to show his disagreement, which in turn influenced and influenced the results of the Academy painters. There is no physical evidence for the above figures, but they are worthy of further consideration in terms of the Yongzheng emperor's attitude towards Western painting. In this case, Lang Shining did not paint freely, but in accordance with the 'Western laminated far-reaching painting' that had

been selected and handed over, and the sample originally included 'figures and horses', but Lang Shining was asked not to paint the horses. The so-called

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- The World: Lang Shining and the Western Style in the Qing Palace', pp. 12-18; Nieh Chongzheng, 'Lang Shining in the Thirteenth Year of the Yongzheng Era', in
 The First Symposium at the Forbidden City: The Difficulties of Being a King - Yongzheng the Man and his Times.
- 58 The General Collection of the Archives of the Office of the Interior Affairs of the Qing Palace (April and July of the first year of the Yongzheng reign), vol. 1, pp. 183, 185.
- 59 The General Collection of the Archives of the Office of the Interior Affairs of the Qing Palace (20 February, Yongzheng 3), vol. 1, pp. 409, 563. under 'Paintings'
 The date is given as '22nd February'.
- 60 The General Collection of the Archives of the Office of the Interior of the Qing Palace (19 May of the 3rd year of the Yongzheng reign), vol. 1, pp. 416, 564.
- 61 The General Collection of the Archives of the Office of the Interior of the Qing Palace (14 September of the 3rd year of the Yongzheng reign), vol. 1, pp. 444, 566.
- 62 The General Collection of the Archives of the Office of the Interior of the Qing Palace (26 September, Yongzheng III), vol. 1, pp. 452, 568.
- 63 The General Collection of the Archives of the Office of the Interior Affairs of the Qing Palace (7 December, Yongzheng III), vol. 1, pp. 502, 575.
- 64 The General Collection of the Archives of the Office of the Interior of the Qing Palace (15 January of the fourth year of the Yongzheng era), vol. 1, p. 698.
- 65 The General Collection of the Archives of the Office of the Interior Affairs of the Qing Palace (15 January of the fourth year of the Yongzheng era. Painting), vol. 2, p. 262.

What can be ascertained is the attitude of the Yongzheng emperor towards the Western painting. Just after the painting was completed, the Yongzheng emperor instructed that 'the layers at the back are too high and difficult to walk on, and the layers are too close together'. His comments on the relationship between the distance and proximity of the images on the back side suggest that the 'too high and difficult to walk on' may be related to the overly tall size of the scenes at the back, while the 'layers are too close together' suggests that the vertical relationship between the scenes is too narrow. The 'layers are too close' is also related to the concept of deep perspective in the painting. While there is no doubt that Lang Shi-ning had a good grasp of Western perspective (optics), this essay is more concerned with how such Western optics functioned in Qing court painting at this time.

In July 1727, Lang Shining was involved in another project in the interior of the Wanzhi Room in Yuanmingyuan, completing the two partitions of the writing screen and painting the 'Western balustrade' in front of the wall in the Wanzhi Room. The former was seen by the Yongzheng Emperor, who stated that "the painting is too thin in terms of the logs of the windows, and Lang Shining was asked to paint the oil balustrade from another draft. In the latter case, the Yongzheng emperor gave full authority to Lang Shining to carry out the work, "The emperor said: 'In front of the wall of the Wanzhi room, Lang Shining was instructed to paint the Western railings, either on cloth, silk or alex, at his discretion. This is the first time that a painting is done. ⁶⁶The Yongzheng emperor may have been able to anticipate the effect of Lang Shining's drawings by this time, so he fully authorised the appointment.

In addition to the preceding text, there are a few surviving examples of Lang Shining's painting style from the Yongzheng period. The painting 'Gathering of Rui' (fig. 36) is signed: 'Gathering of Rui. In the first year of the emperor's reign, the symbols and rites were overlapping. In the first year of the emperor's reign, the symbols of the Ruiji era were presented in an overlapping manner. I, Lang Shining, have been watching the scene, and I have compiled a list of flowers in a vase to mark the auspiciousness of the occasion. On the fifteenth day of the ninth month of the first year of the Yongzheng reign (1723). Painted by Lang Shining, a minister of Haixi. Painted in the first

year of the Yongzheng reign, this is the earliest surviving dated work by Lang Shining. While the painting appears to be a Western still-life, its content is indicative of the celebratory attitude of the Chinese court towards good fortune. The flowers, porcelain vase and wooden base are all depicted with reflections from the light source, only slightly reducing the contrast and suggesting a gentle Western style of chiaroscuro. According to the archives of the Interior Office, Lang Shining was asked to paint a peony at Yuanmingyuan in the third month of the fifth year of the Yongzheng reign: 'According to a note from Yuanmingyuan, on the twenty-sixth day of this month, the eunuch Chen Jiuxing sent an order to Lang Shining to come to Yuanmingyuan and paint the peony as it is. The peony will be painted as it is. I have been instructed to do so.'⁶⁷The order for Lang Shining to come to Yuanming Yuan to paint the peony is ostensibly a necessary task to serve the palace workshops, but it is likely that the order was sent because of the special nature of the peony, perhaps the same peony depicted in 'Painting Flowers in a Vase'. On this basis, it is likely that the surviving 'Painting a Vase with Flowers' is the result of this task, and is in the style of Lang Shining after the fifth year of the Yongzheng reign. When comparing 'Painted Vase with Flowers' with 'Jurui', it is easy to see that 'Painted Vase with Flowers

66 The General Collection of the Archives of the Office of the Interior Affairs of the Qing Palace (8 July of the 5th year of the Yongzheng reign), vol. 2, pp. 492, 721.

67 The General Collection of the Archives of the Office of the Interior of the Qing Palace (Yongzheng 5 閏 March 27), vol. 2, pp. 717, 721.

The reflections on the 'Jurui' vessel have been removed from 'Flowers'. The highlights of the light and dark features on the objects in 'Jurui' were still present, resulting in a lack of harmony between the objects and the flowers, but the removal of the highlights in 'Flower in a Vase' has reconciled the two features, allowing the light in the painting to be filled with natural light instead of just a separate light source.

In fact, the change in Lang's painting style is also evident in the stylistic expression of 'The Hundred Horses', which illustrates his gradual confrontation with traditional Chinese painting and his attempts to adapt his Western techniques. Not only the horses, but also the trees, meadows and distant hills are painted in a way that is slightly different from the traditional Chinese brushwork. Because of this, the painting has often been analysed in terms of its Western characteristics; however, because some of the painting's Western features are not typical, the painting has always been summarised as a 'fusion of East and West'.⁶⁸ To put it more directly, the style of Bajun is neither Chinese nor Western, but this is the key to grasping Lang Shining's turning point in his painting style, and the following attempts to explain this 'neither Chinese nor Western' approach. Firstly, the colours used in the painting are indeed unlike those commonly found in traditional Chinese painting; on closer inspection, the red colour of the maple leaves is a different shade of colour to that used in China, and the green colour used is also different from that used in China. The key to the overall effect, however, is the technique of representation, with the exception of the horses, which are coloured in a vignetting technique with no traces of brushwork, and the grasses and even the trees, which, on closer inspection, are all marked with a large number of short lines. This tendency to use line strokes is not a characteristic of Lang's original Western style, as long as it is not inconsistent with another painting by Lang Shi-ning, Song Xian Yingzhi (Song Xian Yingzhi).

(fig. 38). Although the treatment of the giant pine in Song Xian Yingzhi, a painting by Lang Shining made in the second year of the Yongzheng reign (1724), conveys the same jagged texture as that in Bajun, there is a difference in the brushwork used. The painting does not have the obvious lines of brushwork that are found in Song Xian Yingzhi, but rather the three-dimensional nature of the surface is intentionally treated through the use of vignetting. Even

in the densely covered areas of the grass in Song Xian Yingzhi, the ground is not covered in a similar technique as in Song Xian Yingzhi, where the ground is covered in green. Lang's treatment of 'Bajun' is clearly different from that of 'Song Xian Yingzhi', as he begins to adopt a new approach that is different from the Western tradition with which he was familiar.

Although there is no clear record of whether Lang Shi-ning made reference to Chinese horse painting scrolls when he painted the Hundred Horses, the composition of the Hundred Horses illustrates that Lang Shi-ning was no stranger to the Chinese tradition of horse painting, both in terms of composition and arrangement of the subject matter. The style of 'The Hundred Horses' is a manifestation of Lang's efforts to reconcile the East and the West, with a change in painting technique and spatial composition, and the implementation of the traditional classical subject of horse painting into the Yongzheng style. This style of painting is based on the classic

68 The view that this painting is a blend of Chinese and Western styles is a common one, and it is still held in recent years. New Perspectives: Lang Shining and the Western Style of the Qing Palace', in *New Perspectives: Lang Shining and the Western Style of the Qing Palace*, p. 13. Ma Yazhen, 'The Transformation and Meaning of the Terminology of Horses in Qing Court Paintings: A Discussion of Lang Shining's Bajun Painting', p. 104.

The avant-garde spirit of the painting's title is an important feature of the Qing Yuan text, which continues to be inherited. The following essay will further illustrate the context.

V. The Painterly and Pictorial Style of Making the Realm

Lang's new approach in *Bajun* is not entirely to the side of traditional Chinese painting. What he uses to counteract traditional Chinese painting is a 'distant' sense of space mixed with perspective and a hidden concept of 'proportion' in the objects. The spatial arrangement of the painting is based on the horizon line at two-thirds of the height of the scroll, with distant mountains above, a flat slope, a watery mid-ground scene, and a large meadow and waterfront foreground. The technique of maintaining the horizon at a fixed height is not unprecedented in Chinese scroll form, as several short sections of the Yuan Ren Ji Jin Scroll (National Palace Museum Collection), such as Wu Zhen's *Zhongshan Scroll*, Ma Wan's *Clear Spring Mountains*, and Zhao Yuan's *Lu Yu's Tea Painting*, all show the horizon at a certain height. However, the *Bajun* painting not only sets the horizon, but also intentionally adjusts the scale of the objects in proportion to their proximity to the horizon, a technique that came to be known as the 'line method', or the use of Western perspective.⁶⁹ The space in '*Bajun*' does use perspective, but it does not attempt to standardise a particular vanishing point.⁷⁰ Three of the distant scenes in '*Bajun*' are arranged in a similar way to vanishing points (Fig. 39).⁷¹ Lines created by these vanishing points cannot be applied to the various objects in the painting. In addition, the painting is concerned with the effect of light and shade on the objects, both in the atmosphere and in the distance, as well as along the river banks and even in the reflections in the water, using not only colouring but also lines, which are not limited to a particular brushwork but can mould the objects with a variety of textures and concavities. "The same pursuit of 'making the real world' is also evident in '*Bajun*'.

In any case, the perspective used in '*Bajun*' does have a 'Taisi' element, but from a perspective of perspective

- 69 There is much discussion of 'line painting' in the Qing dynasty, for example, Yang Boda, 'Leng Mei and his Pictures of Summer Villas', in *Qing Dynasty Court Paintings*, pp. 109-130; Nie Chongzheng, 'A Short Study of Line Painting', in *The Glory of Court Art: A Series of Discussions on Qing Dynasty Court Painting*, pp. 267-272; and Nie Hu, 'An Exploration of Line Painting in the Qing Palace', pp. 41-52.
- 70 On the use of perspective in the painting of Bajun, see Dorothy Berinstein, "Hunts, Processions and Telescopes: A Painting of an Imperial Hunt by Lang Shining (Giuseppe Castiglione)," pp. 171-184. In April 2007, Marco Musillo gave a lecture at the Forbidden City on the activities of Lang Shining and analysed the perspective in the composition of Bajun. Marco Musillo, "Reconciling Two Careers: The Jesuit Memoir of Giuseppe Castiglione Lay Brother and Qing Imperial Painter," pp. 45-59. Marco Musillo ed, *Giuseppe Castiglione 1688-1766 Peintre et Architecte à la Cour de Chine*.

In the case of such a long scroll, it is difficult to identify the vanishing points that are essential to the rules of perspective. In fact, these problems, which cannot be dealt with by the modern understanding of the rules of perspective, did not disturb the most important 'viewer' of the painting at the time, the Yongzheng Emperor. The previous discussion of the use of the 'far-reaching' panels in Si Yi Tang already shows that the Yongzheng emperor was able to grasp the power of perspective to create the 'far-reaching' panels.

"Deep Space".

The Yongzheng emperor's mastery of the 'Western far-reaching picture' demonstrates his knowledge of Western perspective. While it is beyond the scope of this paper to trace the relevant context, it can be assumed that the Qing court, as the first line of access to Western knowledge at the time, had its own channels of circulation for the concept of perspective as part of optics. The publication of Xiyao's 'The Science of Perspective', published in 1729, illustrates part of the context.⁷¹

The first edition of Optics was entitled The Essence of Optics. This title is similar to that of The Essence of Mathematics, published seven years ago.⁷² "Essence.

The phrase '蘊' is originally from Zhou Dunyi's Yi Tong: 'The essence of the sage is shown by drawing trigrams, and the essence of the sage is developed by trigrams'.

Jiang Yong

(1681-1762), who wrote the book The Essence of the River, explained the term 'essence' as 'the so-called essence, which flows naturally without intellectual arrangement, and the so-called essence, which contains no dregs or ashes,'.⁷³ It is no coincidence that these books have similar names. The earliest of these books, The Essence of Mathematics, was compiled by the Kangxi Emperor, who was fond of Western arithmetic.⁷⁴ The book was given the title "The Essence of Mathematics" by the Kangxi Emperor. The title "The Essence of Numerology" indicates that the truths discussed in the book do not vary according to people, events or times.⁷⁵ The author of the book, Mei Wencheng (1681-1763), the grandson of the early Qing mathematician Mei Winding (1633-1721). Jiang Yong, a Kangxi-era student, was a lifelong student of Mei's work and wrote eight volumes of Yimei. These authors, who are associated with the title 'Jing Yun', are associated with Mei Wen Ding or the achievements of Chinese and Western mathematics that Mei Wen Ding represents.

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- 71 The first edition of *Sight* is not extant and can only be surmised from the preface accompanying the second edition. For a discussion of Nian Xiyao's Optics, see Shen Kang-sheng, 'Boundary Painting, Optics, and Perspective', in *History of Science and Technology* (VIII). Shen Kang-shen, 'The Intersection and Influence of Eastern and Western Perspectival Knowledge in the Eighteenth Century from the Perspective', pp. 258-266. Shen Kang-shen, 'A Reanalysis of the Perspective', pp. 605-623.
(Cao Yiqiang), 'An Effort without a Response: Nian Xiyao (Nian Xiyao, ? -1739) and His Study of Scientific Perspective', pp. 103-133. -1739) and His Study of Scientific Perspective', pp. 103-133.
- 72 The book was compiled by order of the Kangxi Emperor in the late Kangxi period and was completed in the first year of the Yongzheng reign, with the participation of Mei Wencheng, the grandson of Mei Wending.
- 73 "The term 'essence' was quite popular at the time. This book by Jiang Yong (1681-1762) is a discussion of Yi Studies.
- 74 Fan Jingzhong, 'The Imperial Book of Mathematics and Science', pp. 88-91. Han Qi, 'The Introduction of Western Mathematics in the Kangxi Era and Its Impact on Chinese Mathematics' .
- 75 The book of algorithms ordered by Kangxi was completed in 1721 and was given the title 'The Essence of Mathematics and Science' by the Emperor himself.
Requesting that a copy be sent to Mei Winding. See *Qing Shi Shu Shu* (時憲志一).

There is also a record of interaction between Nian Xiyao and Mei Winding. In the preface to the Mei Clan's book, which was edited by Mei Chengcheng, the name of the person who proofread and helped to engrave the book is recorded as "Nian Gongyun Gong Xiyao, the governor of Guangning and Guangdong, proofread and published the Fang Dao Arithmetic at the Jiangning Clan Office. ⁷⁶Mei Winding was an important figure in the integration of Chinese and Western mathematics in the Qing dynasty, and during his time in Nanjing (Kangxi 56, 1717) Nian Xiyao consulted with Mei Winding on arithmetic. Nian Xiyao "was a mathematician by nature, and he and Mei Wending were very much in sympathy. I am sorry to say that I have not been able to share my knowledge with him because of the long and difficult journey to the west of Guangdong. It is with regret that I have been able to invite him to the Jiangzuo administration. ⁷⁷He was a great admirer of antiquity, and was particularly interested in the making of instruments and the use of symbols. ⁷⁸The above information is not the only evidence of Nian Xiyao's interest in mathematics.

A Handy Guide to Faceted Proportions, Logarithmic Tables, and Logarithmic Wide Runs, etc.⁷⁹

He started his career as a penman and was elected by Zhao Hongxie, a Zhili governor, to be a daimyo-do in the 50th year of the Kangxi reign (1711). Zhao Hongxie also studied arithmetic and discussed it with Kangxi, suggesting the establishment of the Meng Yang Studio to train arithmetic talents at the court. It is likely that Nian Xiyao, who was recommended by Zhao Hongxie, also gained more recognition for his knowledge of arithmetic. In other words, it is no mere coincidence that Nian Xiyao chose the title of his first edition, *The Essence of Visual Science*, but there was clearly an attempt to equate Visual Science with mathematical and arithmetical knowledge.

The two prefaces (figs. 40-1 and 40-2) ~~added in the~~ ^{added in the} second edition of Nian Xiyao's *Optics* are the best documents to answer this attempt. Nian's knowledge of optics was further clarified by Lang Shining, 'when he gained an understanding of the Western method of drawing in China, after having met with the Thai and Western students of Lang. He began to use the method of pointing and drawing lines to become an expert in the variation of objects, and once positioned, they would continue to be associated with each other, even though they could not be replaced with each other. ⁸⁰This discussion

of Lang Shining's use of the 'method of pointing and drawing lines' is the origin of the subsequent use of the 'line method' in the Qing court as a term for Western perspective.⁸¹ By this time, Nian Xiyao had begun to notice that the introduction of the Western 'pointing and drawing method' had to deal equally with the original Chinese painting tradition, and so he adds.

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- 76 The Mei Series of Books (National Taiwan University Collection, Linguistic Books)
- 77 The Complete Book of the Chinese Calendar, 'An Explanation of the Calculus of the Dao', preface by Nian Xiyao.
- 78 For a study of Nian Hsiyao, see Yi Li, 'The Life of Nian Hsiyao and His Contributions to Art and Science', pp. 155-165.
- 79 Ruan Yuan, 'The Legend of the Man in the Sky', in Wangyou wenshu huiyao (The Library of Documents), vol. 5, no. 39.
- 80 Preface to the first edition of Sight, in Continuation of the Four Treasury Books, vol. 1067, p. 27 above.
- 81 Nieh Chongzheng has referred to the influence of European painting techniques, noting that focal perspective was adopted in the Qing dynasty. However, his discussion of 'line painting' remains focused on the Qianlong period, and his achievement of Nian Xiyao's 'Visionology' is seen only as an introduction to European perspective. See Nieh Chongzheng, 'Foreign Painters of the Qing Dynasty and the Changes in Qing Palace Painting', in *Qing Palace Painting and the Eastern Gradual of Western Painting*, pp. 164-181.

However, there are some ancient writers who have discussed painting, saying that they painted flying canopies on their backs, and that they saw deep streams and valleys, and that their eyesight was already up and down in the middle of the matter, so they were not able to learn. The most similar of these is to say that when one looks through the sky, one can see all the slopes, but this is not as clear as this book.⁸²

Nian Xiyao further argues for the importance of 'fixed points' and contrasts the shortcomings of the original Chinese treatise. He then points out that this method is able to bring out the truth in mountains, rivers, plants and animals, and so on. It is not necessary to say, 'It is true but not wonderful', but if it is not true, how can it be wonderful?⁸³

He also argued against the theory of 'truth but not beauty', stressing that if it is not true, it is not 'beauty'. At the time of the first edition of *Optics*, Nian Xi Yao was working at the palace, and his influence on the work of the Home Office was not to be underestimated. This demand for 'truth' in the preface to the first edition of *Sight* is further elaborated in the second edition. In the preface to the second edition, Nian Xiyao states that he was able to use more angles in his use of the Taisi line, such as 'up-right, over-right, skewed, inverted, down-viewing, and high-viewing', but that these changes in angle were still consistent with the principle of 'one point'. Next, Nian Xiyao attempts to find similar roots in the Chinese tradition of the 'Taisi method', stating that

The truth is not found in the West but in China. When the eye sees things, it is only natural that those near should be large and those far should be small. For example, the Five Mountains are the largest, but when viewed from afar, the more distant they are, the smaller they are, but they must be as small as the point of a star. By extension, everything can be as small as a point, and a point can also produce everything. Although there are differences in the types of things, and differences between points and lines, the names may be different, but the principle is the same.⁸⁴

Through his analysis, Nian Xiyao attempts to deduce the 'method of fixing points and drawing lines' as a matter of fact that does not distinguish between foreign and Chinese. He then goes beyond the discussion in the first edition of *Sight* and begins to emphasise the role of the 'viewer', stating that 'this method may be used to paint a room, with all the objects positioned as if they were all there, so that the viewer is like going through a hierarchy, like entering a doorway, like ascending a hall, without knowing that it is a painting'.⁸⁵ Nian Xiyao emphasises that the effect of a painting done in this way is to make the viewer 'unaware that it

is a painting', that is, to reproduce it as if it were the real thing. Even if the painting is of a single object, the viewer's illusion is created, he says

"Or painted as a thing, the beholder will refer to it as the real thing."⁸⁶

82 Preface to the first edition of *Sight*, in *Continuation of the Four Treasury Books*, vol. 1067, p. 27 above.

83 Preface to the first edition of *Sight*, in *Continuation of the Four Treasury Books*, vol. 1067, p. 27 above.

84 Preface to the second edition of *Sightedness*, in *Continuation of the Four Treasury Books*, vol. 1067, p. 27ff.

85 Preface to the first edition of *Sight*, in *Continuation of the Four Treasury Books*, vol. 1067, p. 27 above.

86 Preface to the second edition of *Sightedness*, in *Continuation of the Four Treasury Books*, vol. 1067, p. 27ff.

Without questioning the pursuit of 'realism' in the Qing court, this essay reminds us that we should be alert to the fact that the Qing court did not unconsciously seek to document or simply compare painting to the real world. Nian Hsiyao does state the pursuit of 'truth', but he is also aware that 'truth' exists on the surface of the painting, achieved through the mastery of the composition of distance and space, the shaping of objects in three dimensions, and then through the participation of the 'viewer'. This is the pursuit of 'truth' and the result of consciously 'making the real world'.

The Qing dynasty's Yao Yuanzhi (1776-1852) described the "linear painting" he saw in the Beijing Catholic Church in his "Miscellany of Bamboo Leaves": "..... From the hall to the interior, the bedroom is two-fold, the door is a "dragon" and the curtain is a "deep and quiet" one, and the few cases in the room, when viewed from afar, are as good as can be entered, i.e. the walls are also oiled. It is a pity that this was not seen by the ancients. ⁸⁷Although Yao Yuanzhi was also able to perceive the effect of perspective as 'as real' at the time, he no longer thought that the 'line method' could be related to the principles of the Middle Kingdom, and therefore sighed that 'the line method was not found in the past'. How influential Nian Xiyao's *Sight* was after the Qianlong period is another subject that cannot be explored in depth in this paper, but a comparison of Yao Yuanzhi's and Nian Xiyao's views does suggest an avant-garde and open attitude towards *Sight* during the Yongzheng period. Although Nian Xiyao's knowledge of optics is ostensibly only a matter of personal opinion, the aforementioned knowledge of the Yongzheng emperor's 'Western deep

In the context of the revision of the 'Far Paintings', the above discussion of Nian Xiyao's *Sight* can also be said to be an observation of the tendency of the Yongzheng Academy to be open to accepting the *Sight*.

In this way, when we look back at the effects that Lang Shining's 'Bajun' and 'Qingming Riverside' repeatedly attempt to show, the pursuit of 'realism' is a manifestation of the knowledge framework of Visual Studies, which was established in order to achieve 'realism' in order to convey the 'beauty' of the classical painting themes. The painting is a masterpiece of the art form.

6. Conclusion: The Historical Significance of the Qing Academy Book of Paintings

According to the above discussion, although the Qing Yuanben was signed by the artist in the first year of the Qianlong reign, the style of painting was still part of the achievements of the Yongzheng Academy. Even though Hongli was the son of the emperor, the archives of the imperial household have yet to reveal a single instance of a painting by a court painter ordered by the emperor. Both the 'Qing Yuan Ben' and its manuscript 'Shen Yuan Ben' should have been part of the work of the Academy, and in terms of the operation of the Academy during the Yongzheng reign, the 'Qing Yuan Ben' could have been corrected on the basis of the 'Shen Yuan Ben', which was then examined and presented.

87 (Qing) Yao Yuanzhi, *Zhuyeting zhuanji*, vol. 3, in *Zhongxiu siququanshu*, vol. 1139, pp. 398-399.

It is difficult to think of anyone other than the Yongzheng emperor as having finalized the look of the paintings. But while such a consideration points to the emperor's decision-making role within the institution of the Academy, it must also be concerned with the process of stylistic adjustment by the Academy's painters. In terms of the expression of the paintings, the tug of war between the two parties was not entirely led by the emperor; the emperor did play a key role, but it was the stylistic aspects 'harmonised' by the painters within the institution that were the result of the tug of war between the two. While the emperor was able to demand changes, he was constrained to do so on the platform of the manuscripts provided by the Academy.

Nor, by contrast, does this mean that the role of the painter was superior to that of the emperor. In fact, there was an interface between the painters and the emperor that transcended both and repeatedly demonstrated its importance: the 'painting tradition' that was known and mastered by both. This is the 'painting tradition' that was known and mastered by both sides at the time. The so-called 'painting tradition' here is not just a text that chronicles the history of painting, but also, and more importantly, a visual tradition that could be grasped through the actual paintings of the time. In this essay, we use the example of the Qing Yuan version of the painting, which may have played a role in such a visual tradition, as a database for grasping the basis of its creation, and attempt to explain how the Ming court painters revised it. However, there is another important force in the 'painting tradition' that must be clarified in such a revision process, namely the term 'classical painting titles', which is used repeatedly in this paper. In the case of the Qing Academy text, this is the 'meaning of the painting' of the 'Qingming Shanghetu' style.

The painting has been interpreted differently throughout the ages, and it is difficult to state the so-called 'meaning of the painting'. Here, it is important to clarify that the 'meaning of the painting' does not refer solely to the artist's intention, but rather to the 'main idea' of the work as expressed through the painting style and understood by the viewer. While the 'subject' of a work may of course be viewed in relation to the 'title', the 'title' may also have a hidden meaning. The original purpose of Qingming Shanghe Tu is not to be confused with that of the Yuan dynasty,

when some literati regarded it as a reference for the emperor's ruling philosophy, saying, "It is advisable to look at this painting together with Wu Yi Tu, so that they can keep their wealth and prosperity for a long time.⁸⁸This is an important basis for the Yuan literati's view of the painting as a guide to imperial rule. It should be noted, however, that although this important 'pictorial purpose' was uninterrupted, it is less frequently 'emphasized' in the Qingming Shanghe pictures that have survived from the Ming dynasty. As scholars have observed with regard to late Ming urban painting, the purpose of the painting has been subordinated to urban consumption, and although the painting is not without the expectation that 'sages will rule the world', the overall connotation is indeed more subtle than the atmosphere of urban pleasure that is repeatedly expressed in the painting.

In this context, the results of the Qing Academy are even more significant in the context of the Yongzheng dynasty. Firstly, it must

88 (Yuan) Li Qi, *Yunyang ji*, vol. 9, p. 7.

It should be noted that the Qingming Shanghe Tu had a different meaning to the emperor than to the ordinary connoisseur. However, after the baptism of the Ming dynasty in urban consumer culture, even when the emperor was confronted with the painting, his 'sage ruling the world' was still not as effective as it could have been. For example, in a poem by the Kangxi emperor entitled 'Zhang Zhuduan's Painting of the Riverside at Qingming', he says, 'The water under the Tianjin Bridge is sparkling, and the boats outside the willows are surrounded by painted wheels. I want to see the day when Bianjing was in full bloom and how many peaceful people travelled in spring. Although the Kangxi emperor was already aware of the 'heyday of Bianjing', he only concluded with the phrase 'how many peaceful people wander in spring', without further commenting on the faults of the two emperors, Emperor Huizong and Emperor Qinzong. In contrast, when the Qianlong emperor inscribed a poem on the Qing Yuan Ben, he pointed out that 'the great events were really admired, and the traces of them can be explored. At that time, he exaggerated Yuda, but today he sighs at Huichin. He lamented the impermanence of the ruling world and expressed a sense of self-caution. The change in attitude of the Qianlong emperor is certainly related to the Yongzheng emperor, who was diligent in his political work. More research is still needed on the emperor's mastery of the painting tradition and his attitude towards it. ⁸⁹Although much scholarly attention has been paid to the Western elements in Yongzheng's painting, in the case of the Qing Academy, the Western features are indeed elements but not targets. Instead, the real focus seems to be on the more traditional value of the 'purpose of painting'. Through the production of the 'true realm', the 'Qing Yuan Ben' does not seek to create novel visual effects, but rather seeks to put into practice the 'ideal realm' of the 'sage's rule' through the lens of the 'optic' framework.

The 'Bajun' and 'Qingming Shanghe' paintings by Lang Shining are new works of art that were adopted from existing subjects at the Yongzheng court, establishing the achievement of a 'realm of authenticity' in the production of paintings. In terms of 'new works on old subjects', it is worth noting that both the 'Bajun' and 'Qing Yuan Ben' can be grouped under the pictorial representation of the 'sage ruling the world'. The 'Bajun Painting' uses horse-herding as a metaphor for the court's ability to raise scholars, while the 'Qing Yuan Ben' uses the life and activities of the people in the palaces of the

capital as an analogy for the clarity of government and the happiness of the people. The Yongzheng court paintings were aimed at the 'realm of the real', and naturally the aim was to create a 'real world'.

But this trend did not continue as originally intended. The Qianlong emperor's poetic inscription on the Qing Yuan Ben already foreshadows this turn of events. "The great events are to be admired, and the remains are to be explored. At that time, he exaggerated Yuda, but today he sighs at Huichin." The Qianlong emperor was not without a grasp of the true state of the Qing Yuan Ben's intended production, hence the phrase, 'The great events are sincerely observed, but the traces are explored', but he returned to the original meaning of the Qingming Shanghe Tu, suggesting that the 'true state' of the Qing Yuan Ben still only highlights the incompetence of the Song emperors Huizong and Yanzong. The Qianlong emperor gradually moved away from the production of the 'realm of truth' and towards the 'ideal' end of the spectrum.

The difference in attitude towards painting between the Qianlong and Yongzheng emperors needs more study before it can be explained. According to scholars, the

89 Regina Krahl, "The Yongzheng Emperor: art collector and patron," in *China: The Three Emperors, 1662-1795*, pp. 240-269.

The two sets of scrolls of the Order of the Twelve Months, completed in the Yongzheng and Qianlong reigns respectively, illustrate some of the differences. As a further illustration of the gradual revision of the Qianlong emperor's goal of 'making the real world', another set, also completed in the Qianlong reign and relating to the December scene, is illustrated by the 'Twelve Forbidden Scene Scrolls'.

The 'Twelve Scrolls of the Forbidden Shrine' is a set of twelve scrolls, painted by four court painters.⁹⁰ The four painters were ordered to paint a set of twelve poems by Shen Yuan, Ding Guanpeng, Yu Shen, and Zhou Kuns after the emperor had handed over the Twelve Poems for the Twelve Months in the thirteenth year of the Qianlong reign. Hongli's original poems were mostly about the changing of the moon's sequence of events, but the painters used the depiction of the palace as the main focus of the painting, in other words, the painting not only focuses on the sequence of events in the poem, but also highlights the actual events in the poem. The addition of a specific physical space in this way gives the impression that the poem's mood is real. However, this technique of creating a 'real world' is similar to the intentional blurring of a specific point in time, the addition of realistic scenes such as the Western-style buildings, and the use of perspective in the composition of the poem, and is also the result of the court painters' efforts to 'create a real world'. However, in the Qing Courtyard Scene, the artists have translated the historical imagery of Qingming Shanghe River into a realistic scenario, while in the Twelve Forbidden Scene Scrolls, the artists have translated the poetry of the emperor into the light of the palace.

This tendency towards realism, although still developing in the Qianlong period, has surprisingly begun to adjust towards the 'ideal'. Ding Guampeng's 'Tai Tu Shi He', with its use of the distant green mountains as the final barrier to the painting, has in fact clearly shifted the viewer from the 'real world' to the 'ideal world', and the combination of the real and the ideal has become a distinctive feature of Qing court production. The 'Qing Courtyard Book' plays a highly indicative role in this changing process in the history of painting, illustrating that Chinese painting was now about to develop a new style that would reveal the multiple layers of pictorial meaning through the convergence of iconography.

The first draft of this essay, "The Realities of Production: From the Qing Court Version of Qingming Riverside Painting to the Twelve Forbidden Places", was presented at the International Symposium on Qingming Riverside Painting and Song Dynasty Customs in **October 2005** (organised by the National Palace Museum, Beijing) and benefited from much discussion. I am grateful to two friends, Lu Xuanfei and Wang Lingya, and three anonymous reviewers for their comments on the first draft. This paper is the result of the NSC project 'The Curious Combination of the Qing Academy's Qingming Shanghe Tu (94-2411-H-136-003).

90 For more information on the painting of this set of scrolls and the time period, see Chen Yunru, 'Ding Guanpeng's Painting of Tai Tu Shihe in the Qing Dynasty', in *New Visions: Lang Shining and the Western Style in the Qing Palace*, p. 122.

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**Producing a Realm of Truth:
Reexamining the Art-Historical Significance of the
Qing Court Version of Up the River During Qingming at
the**

Yongzheng Painting Academy

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Abstract

Up the River During Qingming was one of the most popular titles in the history of Chinese painting, with versions being done in the Song, Yuan, Ming and Qing. The *Qing Court Version of Up the River During Qingming* (hereafter abbreviated as the *Qing Court Version*) is one of the more important achievements by the Qing court in the heritage of this title. Although this painting is dated to the fifteenth day of the twelfth lunar month of the Qianlong Emperor's first full year on the throne (corresponding to January 15, 1737), it is actually a large-scale project that had been begun back in the sixth year of the Yongzheng reign. The Qing Court Version is therefore obviously a large scale project that had been begun back in the sixth year of the Yongzheng Emperor's reign (1728). The *Qing Court Version* is therefore obviously a painting project that spanned much of the Yongzheng before completion in the Qianlong reign. This study analyzes the heritage and transformation of court painting styles in the Yongzheng and Qianlong reigns via this handscroll in order to probe its significance in Chinese painting history. This study analyzes the heritage and transformation of court painting styles in the Yongzheng and Qianlong reigns via this handscroll in order to probe its significance in Chinese painting history.

First, the present study explains the activities and stylistic features of the five artists involved in producing the *Qing Court Version* in an attempt to reconstruct the sequence to its production and to show the forms of expression from the Yongzheng to early Qianlong reign founding this work. This is followed by clarification of the visual origins of the *Qing Court Version*, starting with comparison to Shen Yuan's painting of *Up the River During Qingming* that is extremely similar, thereby indicating the qualities of Shen's draft. Afterwards is a comparison with some Ming dynasty versions, clarifying how the *Qing Court Version* assembled together visual characteristics of these versions and demonstrating it as a "Afterwards is a comparison with some Ming dynasty versions, clarifying how the Qing Court Version assembled together visual characteristics of these versions and

The Real World of Production: Reassessing the Historical Significance of
demonstrating it as a "grand synthesis" that is an attempt at a "new production of an old
title. One of the purposes of the present study is to not only demonstrate that the *Qing*

Court Version is an innovative "grand synthesis" of an old and classic title, but more importantly to analyze the techniques and stylistic methods by which it was achieved, thereby clarifying in substantive terms the transformative significance and achievements of the and stylistic methods by which it was achieved, thereby clarifying in substantive terms the transformative significance and achievements of the Painting Academy at the Yongzheng court.

To clarify the results of the Painting Academy in the Yongzheng reign, the present study also uses Giuseppe Castiglione's *A Hundred Steeds as testimony*. In the research, effort is made to examine the duality of Western and Chinese painting styles exhibited in that work, On the one hand, different stages in the style of Castiglione are examined from surviving paintings to gradually understand the "un-Chinese, un-Western "On the other hand, various court archival records also help outline the attitude of the Yongzheng Emperor and his court towards Western perspective. According to Nian Xiyao's book *Study of Perspective* completed in the Yongzheng reign, the use of Western perspective was by no means a "un-Chinese" production, but rather a process by which the viewer "could And precisely because of this, such works as *A Hundred Steeds* and the *Qing Court Version* are not only new interpretations of old painting titles, but more important And precisely because of this, such works as *A Hundred Steeds* and the *Qing Court Version* are not only new interpretations of old painting titles, but more importantly actually expressions of this "realm of truth" sought by the Qing court.

Keywords: *Qing Court Version of Up the River During Qingming*, Yongzheng Emperor, Lang Shining (Giuseppe Castiglione), *A Hundred Steeds*, study of perspective, methods of linear perspective



繪
花
清
景



Fig. 1 Qing Yuan Yuan Qingming Shanghe Tu Collection, National Palace Museum

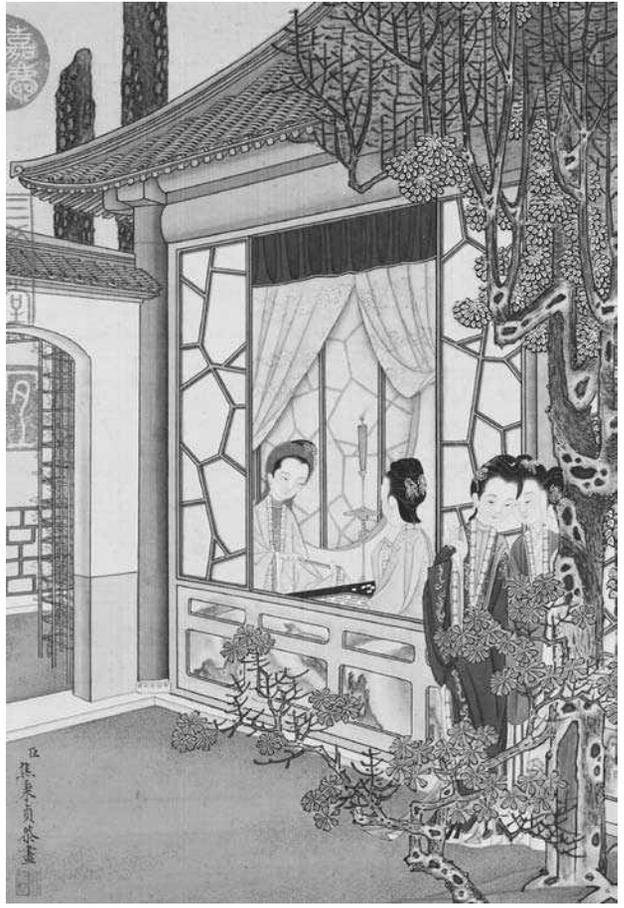


Fig. 2 Jiao Bingzhen's painting of a woman in the National Palace Museum Collection Old painting 003218



Fig. 3 Leng Mei Collection of Paintings National Palace Museum Collection Old Paintings 001279 pp. 24, 25



Fig. 4 Chen Mei, Yueman, Qing dynasty, Beijing Palace Museum



Fig. 5 Sun Hu, Spring Trees in the Rain, inscribed in a book of ancient incense tablets, in the National Palace Museum



Fig. 6 Sun Hu's Longevity Figure National Palace Museum Collection Old painting 003372



Fig. 7 Sun Hu's pavilion at Qiushan in the National Palace Museum Collection Old painting 000962

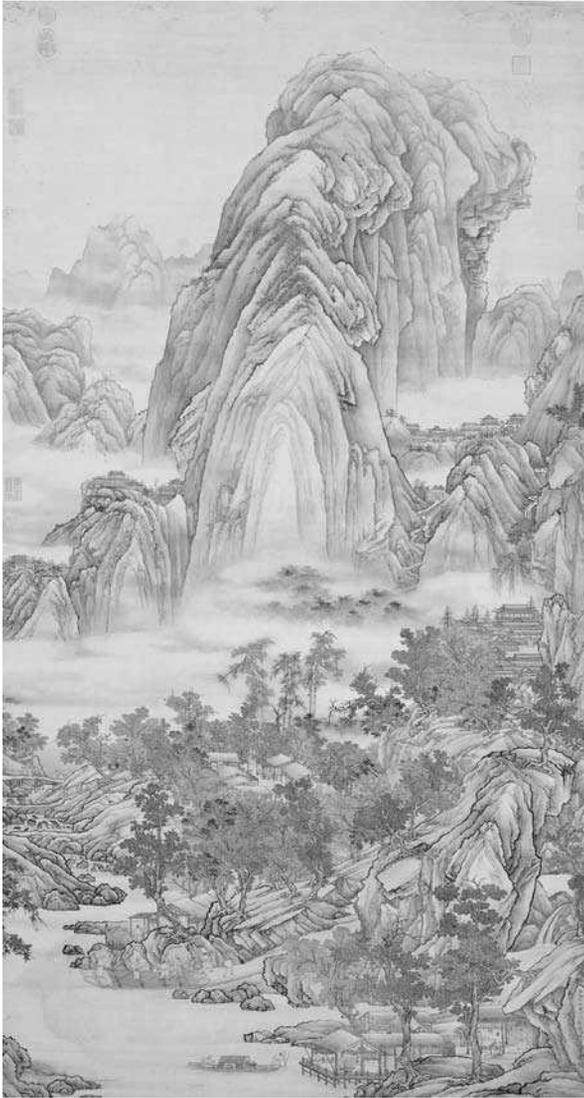


Fig. 8 Sun Hu imitating Wang Wei's painting of a journey to the Guanshan Mountains National Palace Museum Collection 003041



Fig. 9 Lang Shining painting a landscape National Palace Museum Old painting 000953

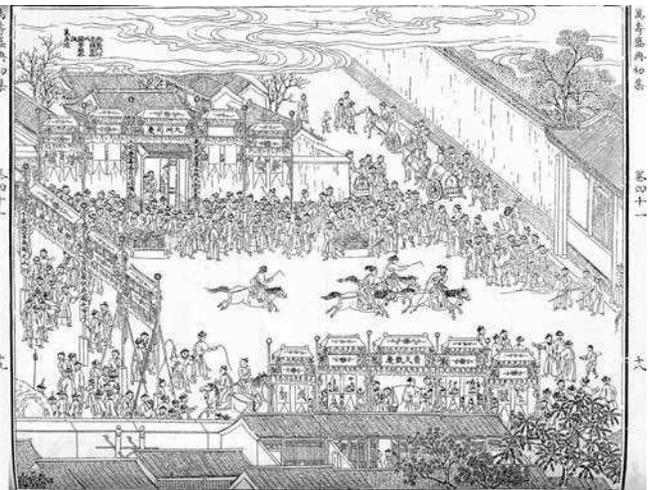
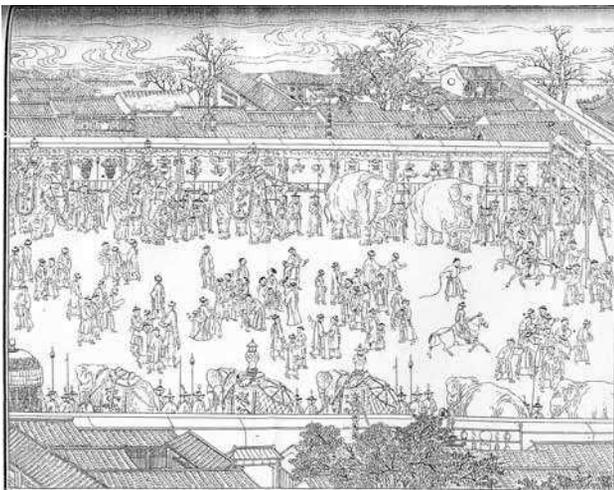


Fig. 10 The Longevity Ceremony Prints

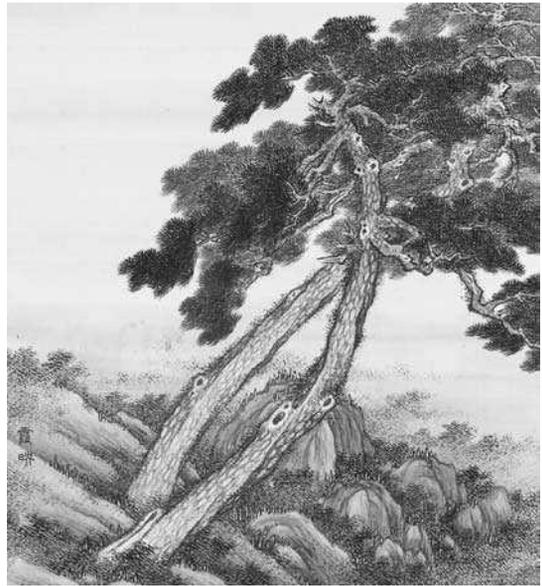


Fig. 11 Jin Kun, Qing dynasty, Longevity, National Palace Museum Collection, Old Painting 003380



Fig. 12 Dai Hong, Longevity and Longevity, National Palace Museum Collection, Old Painting 003439, eighth edition

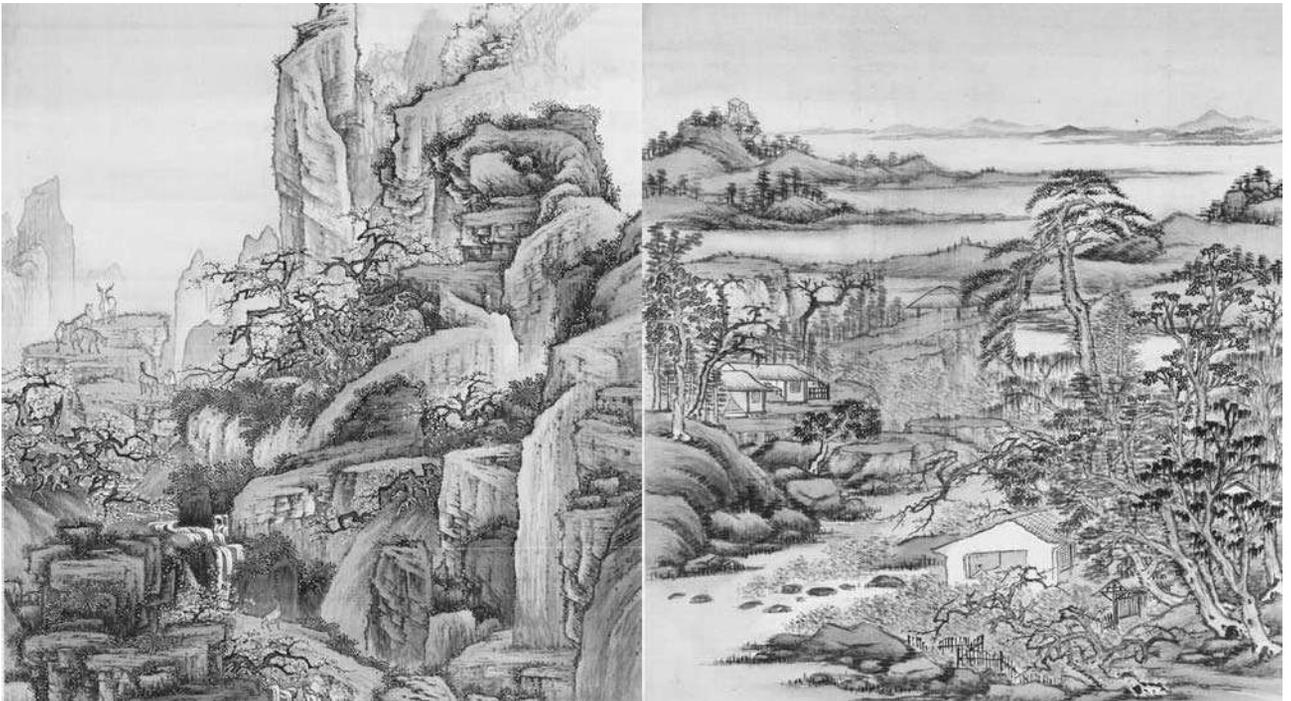


Fig. 13 Cheng Zhidao, Meixiang Wannian book National Palace Museum Collection Old painting 003381

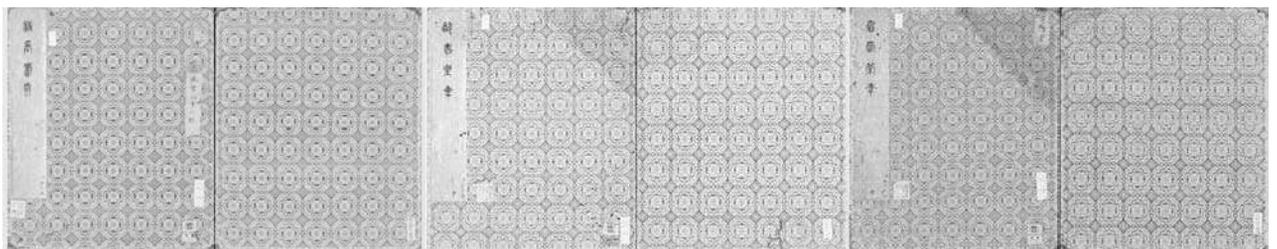


Fig. 14 Jin Kun, Qing longevity, Dai Hong, longevity and longevity, and Cheng Zhidao, Meixiang Wannian booklet, cover plate



Fig. 18 Chen Mui's book of weaving and ploughing, 'Three Cultivations'



Fig. 19 Qing Yuan Yuan Yuan Qingming Shanghe Tu, part of the National Palace Museum Collection

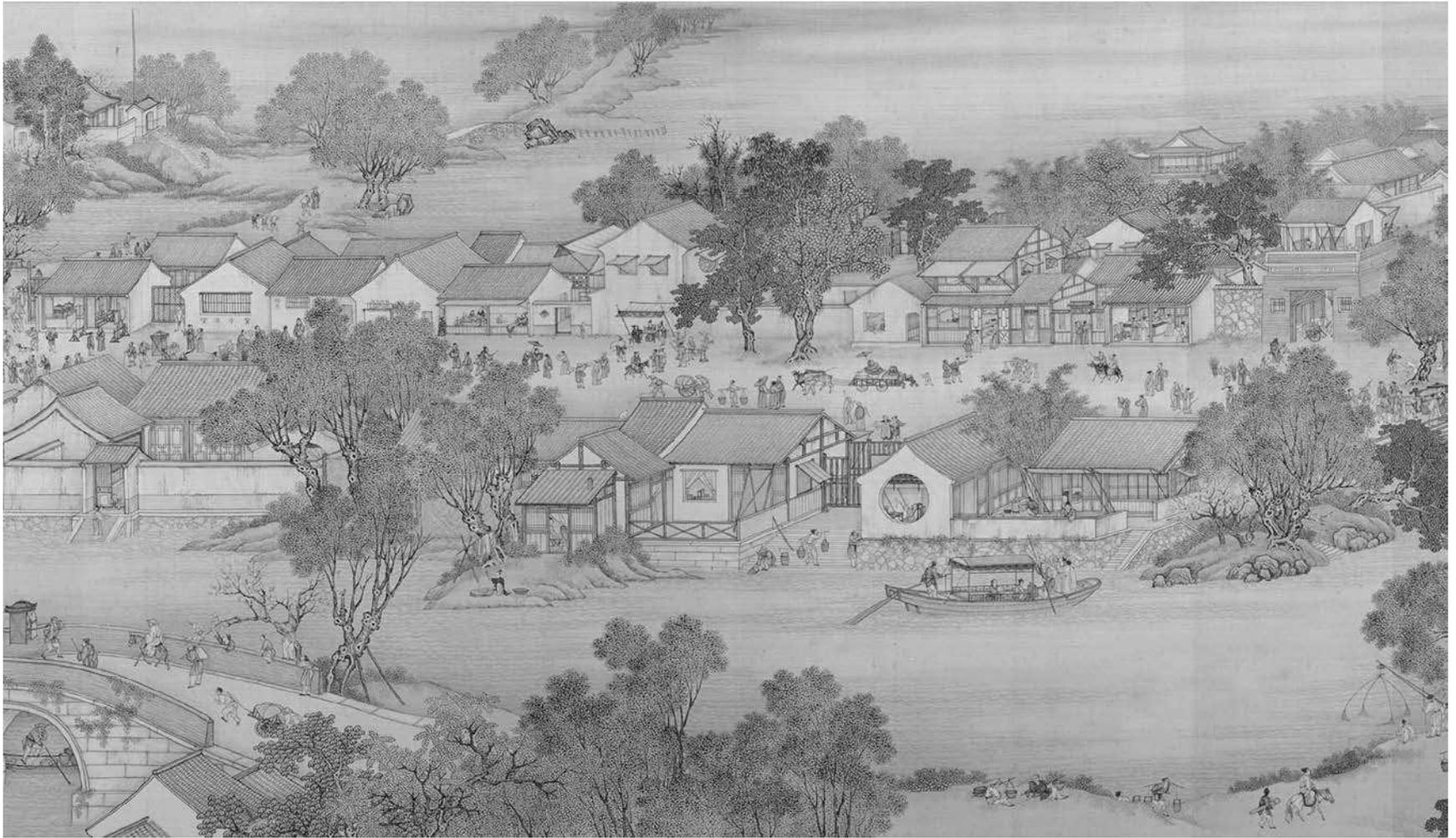


Fig. 20 Qing Yuan Yuan Yuan Qingming Shanghe Tu, part of the National Palace Museum collection



Fig. 21 Shen Yuan, Qingming Shanghe Tu, part of the National Palace Museum Collection



Fig. 22: Lang Shining, Hundred Jun, in the National Palace Museum



Fig. 23 Lang Shining's manuscript of Bajun, partial in two places The Metropolitan Museum of Art Collection



Fig. 24 (Trans.) Qiu Ying Qingming Shanghe Tu Collection, National Palace Museum Old painting 001604



Fig. 25 (Trans.) Qiu Ying, Qingming Shanghe Tu, part of the Liaoning Provincial Museum Collection



Fig. 26 (Trans.) Qiu Ying, Qingming Shanghe Tu, part of the National Palace Museum Collection, Old Painting 001605



Fig. 27 (Trans.) Zhang Judean, Qingming Yi Jian Tu, part of the National Palace Museum Collection, Old Painting 000990



Fig. 28 (Trans.) Qiu Ying, Qingming Shanghe Tu, part of the Liaoning Provincial Museum Collection



Fig. 29 (Trans.) Qiu Ying, Qingming Shanghe Tu, part of the National Palace Museum Collection, Old Painting 001605



Fig. 30-1 Shen Yuanben Local area along the river housing estate



Fig. 30-2 The Seinsonbun Riverine House Area Partial



river Old painting 001605

area of houses along the



Fig. 31-2 (Trans.) Qiu Ying Qingming Shanghe Tu (The Upper River of Qingming) Local area of houses along the river Old painting 001606

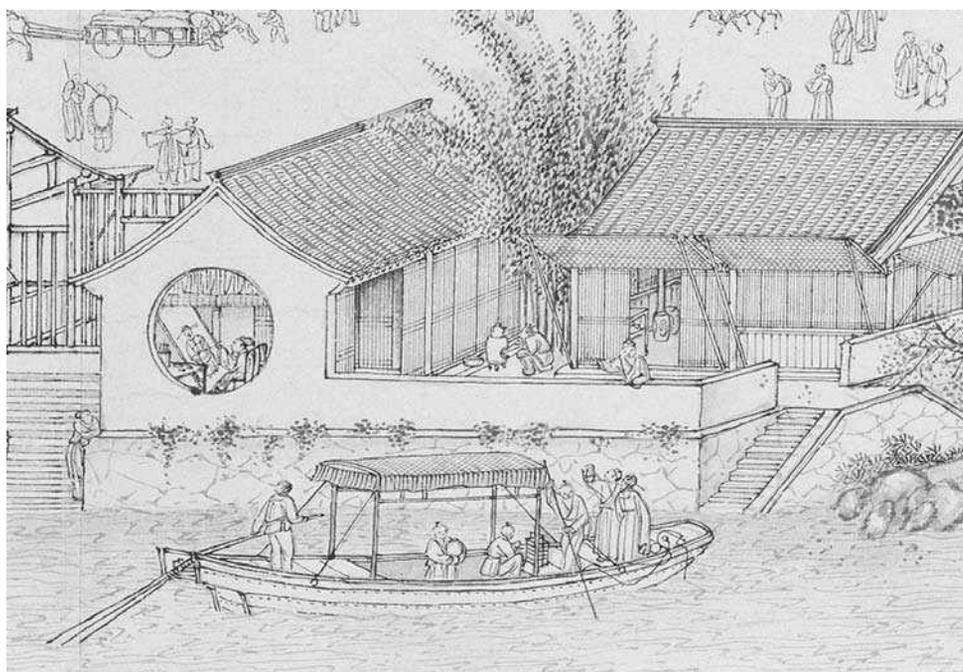


Fig. 32-1 Painter Shen Yuanben Partial

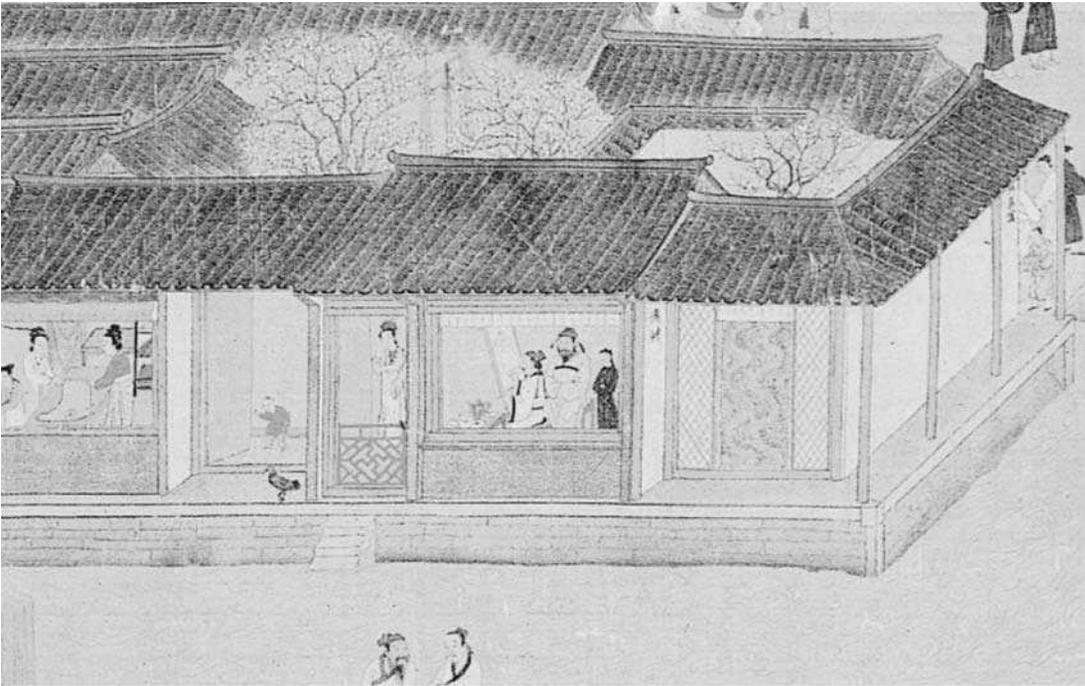


Fig. 32-2 Qingming Yi Jian diagram Painter

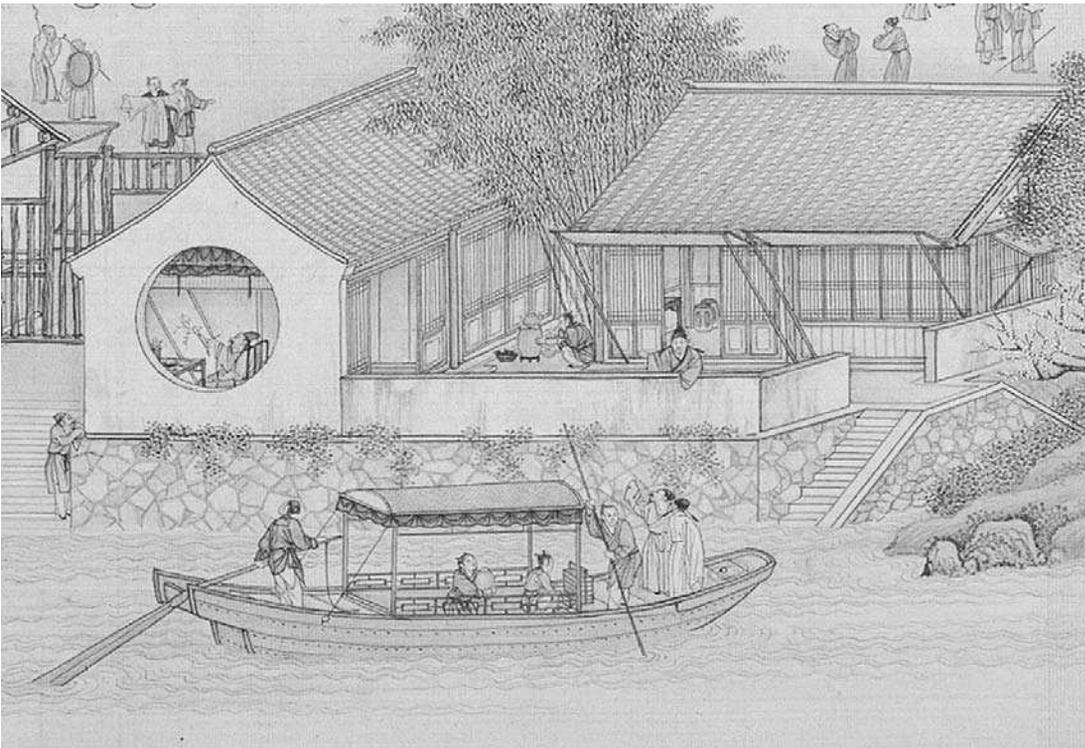


Fig. 32-3 Qing Yuanben Painter

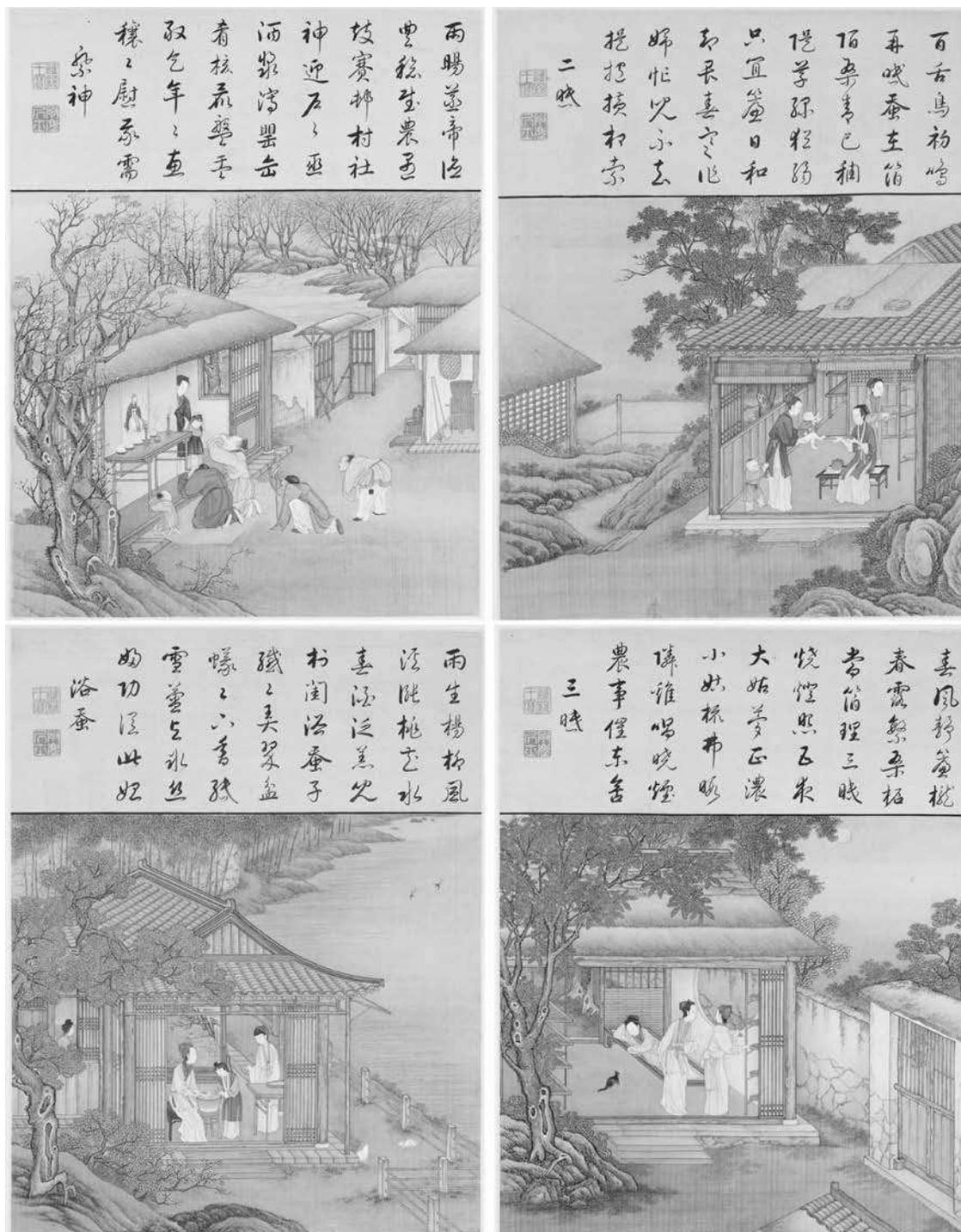


Fig. 33: Yongzheng, Weaving and Ploughing, in the Palace Museum, Beijing



Fig. 34: Yongzheng's December Music Painting in the Palace Museum, Beijing



Fig. 35 Li Gonglin 臨韋偃牧放圖 Collection of the Palace Museum, Beijing



Fig. 36: Lang Shining, Gathering of Rui, in the National
a vase, National Palace Museum



Palace Museum

Fig. 37 Lang Shining painting with flowers in

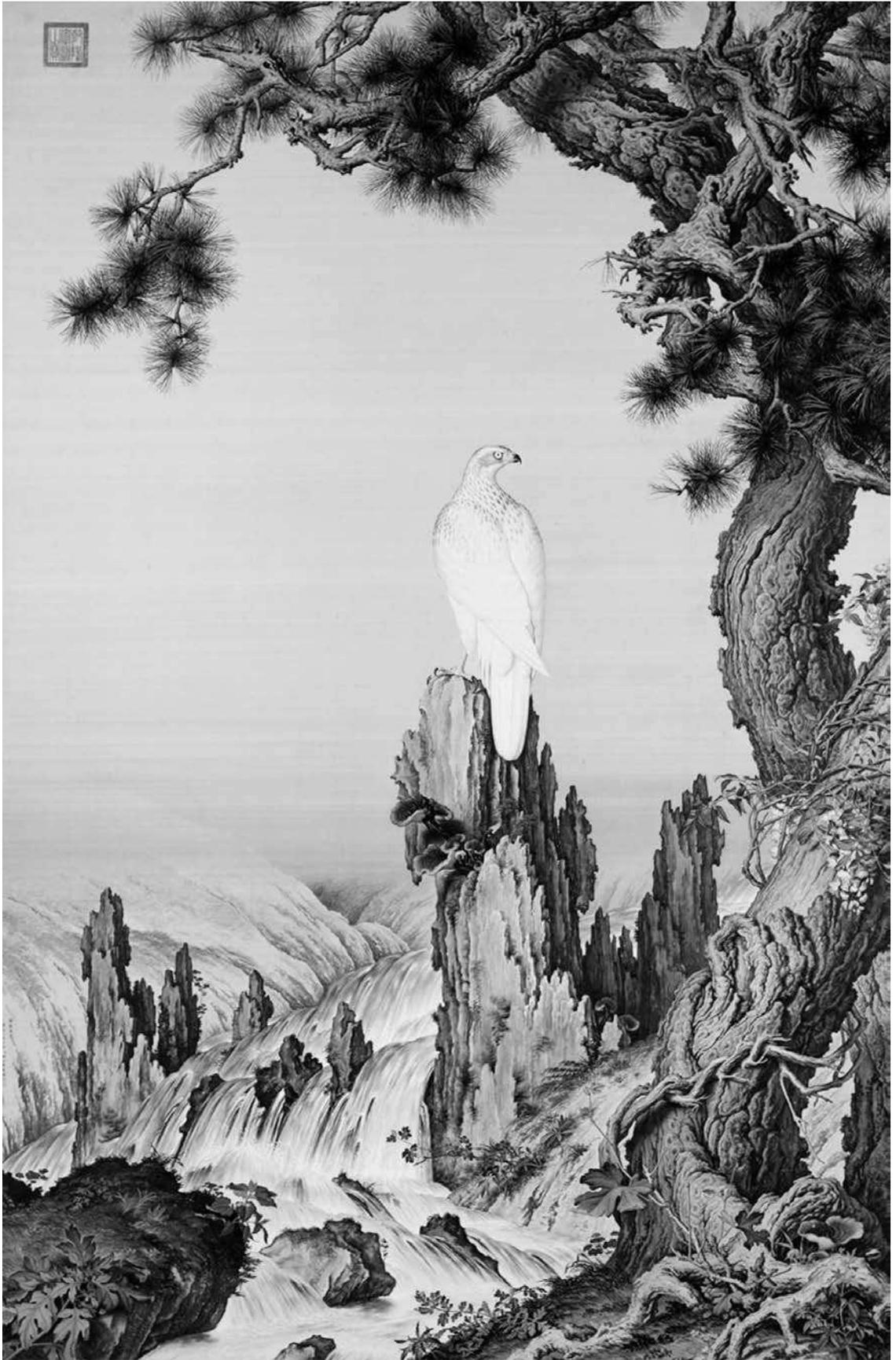


Fig. 38: Lang Shining, Song Xian Yingzhi, Beijing, Palace Museum

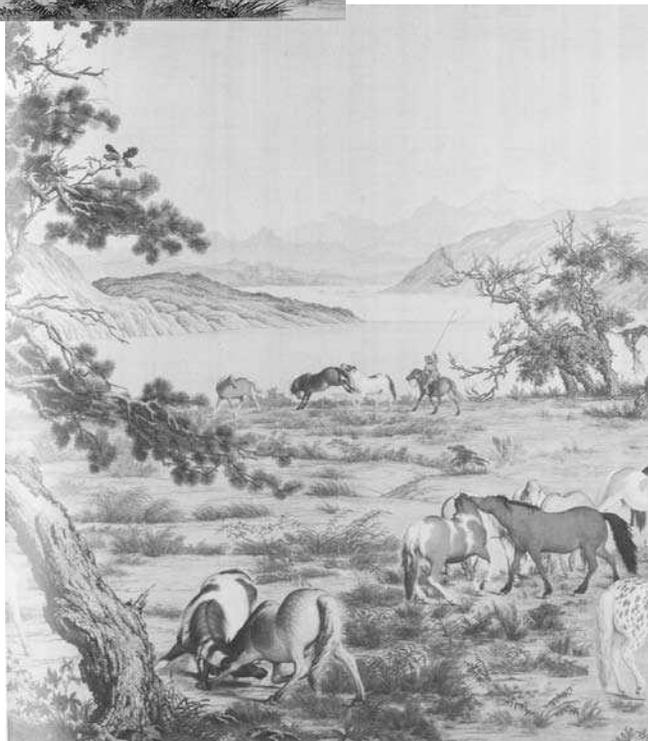
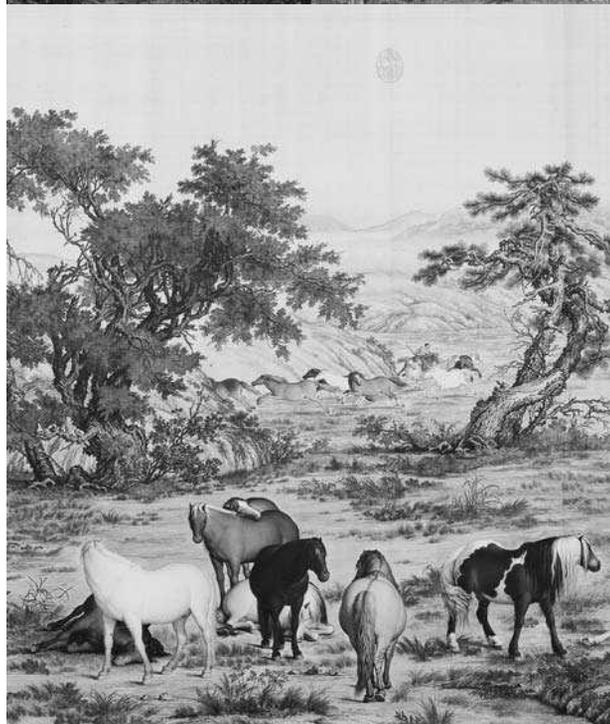


Fig. 39 Lang Shining, *The Hundred Junes*, in three parts

命義歲即留心視學率嘗任智殫思究未得其端緒迨後獲
泰西部學士數相晤對即能以西法作中土繪事始以定點引
線之法貽余能畫物類之變態一得定位則蟬聯而生雖毫忽
分秒不能互置然後物之共斜平直規圓矩方行筆不離乎紙
而其四周全體一若空懸中央面而可見至於天光遙臨日色
傍射以及燈燭之輝映遠近大小隨形呈影曲折隱顯莫不如
意蓋一本乎物之自然而以目力受之肆然有當於人心余然
後知視之為學如是也今一室之中而位置一物不得其所則
觸目之頃即有不適之意生焉矧筆墨之事可以舍是哉然古
人之論繪事者有矣曰仰畫飛檐又曰深見溪谷中事則其目
力已上下無定所矣烏足以語學耶而其言之近似者則曰透
空一望百斜都見終未若此冊之切要著明也余故悉次為圖
公諸同好勤敏之士得其理而通之大而山川之高廣細而蟲
魚花鳥之動植飛潛無一不可窮神盡秘而得其真者毋徒漫
語人曰真而不妙夫不真又安所得妙哉
己酉二月之朔偶齋年希堯書

Figure 40-1 Nian Xiyao Optics

視學之造詣無盡也予曷敢遽言得其精蘊哉雖然予心於
此者三十年矣嘗謂中土工繪事者或千巖萬壑或深林密菁
意匠經營得心應手固可縱橫自如淋漓盡致而相賞於尺度
風裁之外至於樓閣器物之類欲其出入規矩毫髮無差非取
則於泰西之法萬不能窮其理而造其極先是予粗理其端緒
刊圖問世特約之一班而鼎之一窩雖已公諸同好終不免於
膚淺近得數與郎先生諱石宰者往復再四研究其源流凡仰
陽合覆至斜倒置下觀高視等線法莫不由一點而生迨細究
一點之理又非泰西所有而中土所無者凡目之視物近者大
遠者小理有固然即如五嶽最大自遠視之愈遠愈小然必小
至一星之點而止又如芥子叢小置之遠處蒼直視去雖冥然

無所見而於目力極處則一點之理仍存也由此推之萬物能
小如一點一點亦能生萬物因其從一點而生故名曰頭點從
點而出者成線從線而出者成物雖物類有殊異與點線有差
別名或不同其理則一再如物置面前遠五尺者若千大遠一
丈者若干大則用點劃之謂之曰離點而遠近又有一定不易
之理矣試按此法或繪成一室位置各物儼若所有使觀之者
如歷階極如入門戶如升堂與而不知其為畫或繪成一物若
懸中央高四平斜面而可見借光臨物隨形成影拱凹顯然觀
者靡不指為真物豈非物假陰陽而拱凹室從掩映而幽深為
泰西畫法之精妙也哉然亦難以枚舉縷述而使之該備也惟
首知出乎點線而分遠近次知審乎陰陽而明體用更知取諸

天光以臻其妙則此法之若離若合或同或異神明變化亦略
備於斯三者也予復苦思力求補綴五十餘圖益為圖說以附
益之亦可云克物類之變化而廣點線之推移五探斯法之源
流為視學之梯航矣倘於退食之暇更得窮無盡之造詣精思
以闡其蘊而質諸高明君子藉所裨益焉則又予之願也夫
雍正乙卯二月之朔偶齋年希堯書

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Figure 40-2 Nian Xi Yao Optics Second Edition Preface