

Changes in the Painting Style of Lang Shining and the Operation of the Yongzheng Academy

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I. China and the West: crossing three hundred years ago

On 19 July 1715, Guiseppe Castiglione, born in Milan at the age of 27, arrived in Macao. Named Lang Shining,¹ he was allowed to go north to the capital in November to see the Kangxi Emperor and then served at the court.² Lang Shining spent 52 years in Beijing, the capital of the Qing dynasty, some 10,000 kilometres away from his hometown of Milan, and never returned home.³ This voyage across the ocean was a rare cultural encounter between East and West. Although the main scenes of the event were mostly within the palace of the Qing dynasty, the artworks that have been preserved across time and space are still a vivid illustration of the results, a rich past waiting to be rediscovered and retold.

Lang Shining was sent to China by the Portuguese Missionary Congregation of the Society of Jesus, and there is no clear record of his activities during the Kangxi dynasty in the years following his arrival. There is a record of Lang Shining having painted a bird in the presence of the Kangxi Emperor, which he admired as if it were real.⁴ According to another missionary, Matteo Ripa (1682-1745), who accompanied Lang Shining to the Kangxi emperor, he was ordered to try his hand at enamelling with him.⁵ It is now clear from scholarly research that Lang Shining was commissioned to paint in the palace and was involved in the production of the related interior arts around the sixtieth year of the Kangxi reign.⁶

author was another Qing missionary, August von Hallerstein (1703-1774), Marco Musillo considered the evidence insufficient for confirmation.

- 5 Matteo Ripa was a Western missionary who arrived in China before Lang Shining, and his diary contains much information on this subject. See Matteo Ripa, translated by Li Tianlang, *Thirteen Years at the Qing Court: The Memoirs of Ma Guoxian in China* (Shanghai: Shanghai Ancient Books Publishing, 2004).
- 6 For an overview of Lang Shining's enamelling in the Kangxi period, see Yu Peijin, 'Lang Shining and Porcelain', *The Palace Academic Quarterly*, vol. 32, no. 2 (Winter 2014), pp. 3-5.

1 The Chinese names of Guiseppe Castiglione were inconsistent in the early years of his arrival in China. While the palace archives refer to him as 'Lang Ning Shi', in the archives of the Office of the Interior, he is referred to as 'Lang Shi Ning and Lang Shi Ning', and it was only after the Qianlong reign that the name was changed to Lang Shining. For a discussion, see Chuang Jifa, 'The Palace Archives and the History of Catholicism in the Early Qing Dynasty', in *The Art of Lang Shining: Essays from the Symposium on Religion and the Arts*, edited by Fu Jen Catholic University (Taipei: Cubbon Cultural Affairs, 1991), p. 90.

2 For an overview of Lang Shining's life and activities, see Nieh Chongzheng, 'Lang Shining in the Exchange between Chinese and Western Art', in *The Glory of Palace Art: A Series of Essays on Qing Dynasty Palace Painting* (Taipei: Dongda Book Co., 1996), pp. 191-209. (Taipei: National Palace Museum, 2009), pp. 368-372.

3 After his death, the Qianlong emperor gave him the title of Minister of State and a reward of 300 taels of silver for taking care of his affairs. He was buried in the foreign clergy cemetery outside the Fucheng Gate in Beijing, and his tombstone is called 'Tomb of the Jesuit, Lord Lang'.

4 This account is found in a Roman history entitled "Memoria postuma" (Bras. 28, ff. 92r-93v, Archivum Romanum Societatis Iesus (ARSI), Rome), for an English translation of this document see Marco Musillo, "Bridging Europe and China: the Professional Life of Giuseppe Castiglione (1688-1766)," Ph. This document does not identify Marco Musillo as the author. Although some scholars later suggested that the

Missionary, in the context of Lang Shining's status, is in fact an overly general term. Although he was sent by the Jesuits, he was a lay brother, and his important service was not to preach or philosophise on a religious or theological level. In the Jesuit community, there are already some believers who choose to contribute to God primarily through service in secular matters. As a court painter, Lang Shih-ning was in fact aptly called upon to fulfil the ideal of serving God through the professional art of painting.⁷ While the highest goal of the Holy See in sending missionaries to serve the court of the Qing dynasty was to evangelise, underneath these religious goals, all kinds of Western knowledge, objects and even techniques were introduced to the Qing court, and in different contexts they formed part of the peculiar landscape of Qing court culture. From the perspective of painting history, Lang Shining and his paintings, which served the Qing court, offer a rare perspective, and this observation is an important starting point for exploring the historical significance of painting in the Qing court.

The House of Internal Affairs was an institution dedicated to serving the needs of the imperial court. Lang Shining, who operated as a foreigner, was indeed one of the most prominent painters in the Qing court. Although there are many texts that seem to intentionally portray Lang Shining as a favoured court painter, some scholars have recently re-evaluated this over-glorified image.⁸ In the past, his style was seen as a fusion of 'Chinese and Western' painting styles, and he has often been described as a potentially unsuccessful Western painter, but fortunately he was able to 'blend' the Western style into the traditional Chinese painting style and eventually became an outstanding painter. In recent years, the role of Lang Shining in the history of painting has attracted renewed scholarly attention amidst a wave of research on Qing dynasty art.⁹ The question of how to assess Lang's achievement in painting has yet to be considered in more depth.

This paper examines the achievements of Lang Shining's painting style during the Yongzheng period, and aims to identify the characteristics and changes in his style. However, in contrast to the historical perspective of stylistic evolution, this paper focuses on the process of fusion faced by Lang Shining and his painting style in the service of the House of Councillors, and attempts to show that the changes in his painting style were not simply the result of one man's own initiative. More distinctive is the role played by the mode of operation of the Yongzheng dynasty's Academy mechanism, which dominated the activities of the Academy's painters at the time. The following paper examines this topic in terms of both works and documentary sources.

2. Writing and Drawing

In the autumn of the first year of the Yongzheng reign (1723), Lang Shining painted a scroll with the title 'In the first year of the emperor's reign, the symbols and rites were presented. In the first year of the emperor's reign, the symbols of the Emperor's reign were overlapping. The lotus with one heart and one heart blossomed in the forbidden pond. I, Lang Shining, have been watching the scene and have composed a vase of flowers to mark the auspiciousness of the occasion. On the fifteenth day of the ninth month of the first year of the Yongzheng reign. Painted by Lang Shining, Minister of the Sea. (With one seal of the artist) **Shing** Painted with compliments'. This scroll is the earliest known dated work by Lang Shining. The inscription on the painting is neat and precise, and is rarely seen on any of Lang's paintings to date. The inscription is written in 'Song' script, which is a type of calligraphic style.

⁷ For a consideration of Lang Shining's religious identity in relation to his artistic achievement, see Marco Musillo, "Reconciling Two Careers: the Jesuit Memoir of Giuseppe Castiglione Lay Brother and Qing Imperial Painter," *Eighteenth Century Studies*, 42:1 (2008). For a similar publication in Chinese, see Marco Masiello, Mao Liping. For a similar publication in Chinese, see Marco Masiello, Mao Liping, 'Revaluing Lang Shining's Mission: Integrating Italian Painting Style into Qing Works', *Studies in Qing History*, 3, 2009, pp. 77-85.

⁸ For example, the relationship between Lang Shining and the Qianlong emperor has been considered by some scholars to be less enthusiastic than expected. Cao Tiancheng, 'A new study of the relationship between Lang Shining and the Qianlong emperor', *Fine Arts*, No. 11, 2013, pp. 97-99.

⁹ Susan Naquin, "Giuseppe Castiglione/ Lang Shining 郎世寧: A Review Essay," *T'oung Pao* 95 (2009), 393-412.

It is a clear and well-constructed style of calligraphy, used in the Qing dynasty for printing, and with a special calligrapher.¹⁰ It is often found inscribed on paintings by Lang Shining during the Yongzheng period. The context and context of the painting of this scroll are not yet directly recorded in the archives of the House of Internal Affairs, but it is clear from the title that it is a celebration of the auspiciousness of the reign of the Yongzheng emperor after his accession to the throne, as similarly recorded in the palace archives in the ninth month of the first year of the Yongzheng reign.¹¹ The 'grain of divergence' and the 'lotus with one heart' are ecological anomalies of plants that were often used by the emperors as signs of the reign of the saints and as a glorification of a peaceful and prosperous era. Paintings depicting these plants have been produced since the Song and Yuan dynasties.

However, in contrast to the lush rice crops depicted in the Yuan painting 'Harvest' (Old Painting 0374), Lang Shining's 'Gathering of Rui' is an interesting alternative to the vase with flowers. There is no background to the painting, and the scroll simply depicts a celadon vase with a stringed pattern, filled with a lotus flower, a lotus canopy, and two ears of grain, all of which are symbolic of good fortune. Although Lang's subject matter in this painting draws on traditional Chinese subjects, the emphasis on the depicted scene has a new meaning. In terms of composition, although Lang's painting is the result of a sketch of a pictorial subject, it also draws on a style of painting used since the Ming dynasty to depict vase flowers. For example, in Chen Hongshou's painting 'The Year of the Dragon' (Old Painting 0653), the two compositions appear to be similar in that they both depict vases filled with flowers and plants on a white surface. However, the porcelain vase and wooden pedestal in Lang's painting are painted in a solid manner, with white paint used to create a partial highlighting effect, and the point of view is set two-thirds of the way down the horizontal, allowing the viewer to see the inside of the mouth of the vase, fully enhancing the three-dimensional effect of the vase. Lang's meticulous attention to the relationship between objects and the position of the point of view is a manifestation of a tradition closer to Western painting that reproduces perspective.

In addition to this, Lang's depiction of plants places great emphasis on the effects of light, particularly in the use of colour blocks to represent the three-dimensional relief of the objects, and even the shadows caused by the shadows behind and in front of them. Although at first glance the outline appears to be drawn by a wireless strip, the outline is in fact drawn by a colour line that is in harmony with the object. The overall colouring is subtle and refined, with subtle variations in colour, although not drastic, showing subtle differences between the high colour ranges. This colouring technique adds a sense of inner light to the objects, which is an excellent example of Lang's mastery of Western methods through Chinese motifs. The celadon vase depicted in the painting 'The Gathering of the Rui' is presumed by scholars to be of a similar style to the 'Imitation of the Ru Glazed Celadon Vase with String Motifs' (Imperial porcelain 5521) in the Yongzheng Collection, although further examination of the pattern of the open glaze on the surface of the porcelain on the painting has yet to reveal a close match.

Although the details of Lang Shining's activities during the Kangxi reign are not known with certainty, it is certain that he played an important role in the palace workshops from the Yongzheng reign onwards, and his varied painting work can be seen in many of the activities of the Yongzheng household. Even if the circumstances of the commissioning of this scroll are not clear, there is a direct order to paint a similar subject from the third year of the Yongzheng reign, when on the 14th of September he

ordered Lang Shining to paint a similar subject based on a local submission of ruiju.¹² The Yongzheng emperor was apparently quite receptive to Lang's style of painting, for example, when he sent an orchid silk painting from the Yuanmingyuan on 16 September in the third year of the reign.

He asked for the name of the painter to be written on this painting. And that the stained areas of the painting be cleaned up and sent to me immediately.¹³ On 18 September, **Dominicus Parrenin** (1665-1741) identified the painting as that of Lang Shining, and 'wrote the name of Lang Shining on the painting and cleaned up any stains on the painting'.¹⁴ Here, it is worth noting that this information also seems to suggest that the signature of Lang Shining on the painting may not always have been written by him personally.¹⁵

In the early Yongzheng dynasty, Lang Shining made many direct depictions of objects, and if the inscription of 'Jurui' says

"The bottle is apparently painted on Lang Shining's own initiative. However, this is clearly an unusual case, and more often than not it is a response. For example, on the 27th day of the 3rd month of the 5th year of the Yongzheng reign, a decree was sent from Yuanmingyuan: 'Send Lang Shining to Yuanmingyuan to paint this peony as it is. On 25 April, Lang Shining painted the peony.¹⁶ Although there is no specific title for the painting, it is likely to be closely related to the painting 'Painting the Peony in a Vase' (Plate I-04), which depicts the peony in a juxtaposition. Although not dated, the overall style of the painting is very similar to that of the painting, and it is likely to be of a similar date. The tradition of imperial painters coming to the palace to paint was a regular feature of the palace workshops. Lang Shining's role in this context is not unique, but it is clear from a number of sources that he was subject to greater scrutiny.

From the third year of the Yongzheng reign onwards, archival records show that Lang Shining and Jiang Tingxi, a highly regarded civil servant during the Kangxi reign, were often

given similar painting assignments. For example, on 26 September of the third year of the Yongzheng reign, the court handed over a fresh southern red rosette and asked Lang Shining and Jiang Tingxi to each paint one, 'asking them to work together on what should go well with the painting'. Although the main subject of the painting is a rosette, they were left free to decide on the objects.¹⁷ Jiang Tingxi (1669-1732) was a native of Changshu, Jiangsu Province, and was a candidate for the imperial examination in the 38th year of the Kangxi reign.

"After his accession to the throne, the Yongzheng emperor not only continued his painting work, but also ordered him to take part in the compilation of the Ancient and Modern Picture Books and the revision of the Qing Canon, and in the eighth year of the reign he lectured to the emperor's son Hongli.¹⁸ Most of Jiang's paintings from the Kangxi and Yongzheng reigns are of a similar subject matter to that of Lang Shining's palace paintings. For example, another painting by Jiang Tingxi, 'Four Rui Qing Deng' (Old Painting 2999), depicting a bumper crop of rice, is inscribed in the ninth month of the first year of the Yongzheng reign and is a contemporary of Lang Shining's 'Gathering of Rui', suggesting that the two works were produced in a similar vein.

In addition to his depictions of auspicious scenes in the palace or of famous objects submitted to the court,¹⁹ Lang also worked on a number of painting samples. For example, on the seventh day of the twelfth month of the third year of the Yongzheng reign, Lang painted a sample of a kiln jar with a donkey's liver and horse's lungs, and adjusted the sample according to the requirements, 'placing it slightly higher than the jar and reducing the ends'. Such tasks of drawing and adjusting objects were in fact preparatory to the production of all kinds of work. In the various workshops of the Home Office, the samples were presented for approval.

¹³ The Archives of the Office of the Interior of the Qing Palace, vol. 1, 14 September of the third year of the Yongzheng reign (Painting), p. 566.

¹⁴ The Archives of the Office of the Interior of the Qing Palace, vol. 1, 14 September of the third year of the Yongzheng reign (Painting), p. 566.

¹⁵ It has been suggested by academics that this is an early painting by Lang Shining, based on the Song style of calligraphy. In the light of this information, it is perhaps worth noting that the Song style of calligraphy common to Lang Shining's paintings during the Yongzheng period may well be the result of some proxy calligraphy. However, it is still difficult to understand why Lang Shining is not mentioned in the biographical records as having a signature such as 'Lang Shining and Lang Shining', and why all surviving works are signed 'Lang Shining'.

¹⁶ The Archives of the Office of the Interior of the Qing Palace, vol. 2, Yongzheng 5, no. 27, p. 717.

¹⁷ The Archives of the Office of the Interior of the Qing Palace, vol. 1, 'Paintings', 26 September, Yongzheng III, p. 452.

¹⁸ Qing Shi Shu Shu, vol. 289.

¹⁹ Another example of this type of production is the painting of dogs and deer imported from Siam on the nineteenth day of the seventh month of the third year of the Yongzheng reign. In September of the same year, the cabinet received fifty-two copies of the incoming rui cereals from various places and asked Lang Shining to paint them in the same way. For a discussion of such auspicious phenomena in the Yongzheng reign, see Lin Lina, 'Auspicious Fortunes in the Yongzheng Dynasty', in *Yongzheng: The Great Exhibition of Qing Shizong's Antiquities*, pp. 374-399.

¹⁰ Jin Jian, 欽定武英殿聚珍版程序 (Jing Yin Wen Yuan Ge 四庫全書本, 1983, p. 19), 'Carving Characters'. Before the characters were carved, they were written in Song characters and pasted onto the wood to form a wooden character plate for printing. This style of calligraphy, however, was not favoured by the scholars because of the importance of clarity of form and the lack of emphasis on variation in brushwork.

In the 'Twenty sheets of paper for admonishing sons', Wang Chongzong prescribes that writing should be done without the use of inscribed Song characters. See Ni Tao, *The Record of the Six Arts (Jing Yin Wen Yuan Ge Si Ku Quan Shu, p. 1)*, vol. 264.

¹¹ On the seventh day of the ninth month of the first year of the Yongzheng reign, Fan Shijie, the governor of Xi'an, reported a bumper crop of rice in Fengxiang and other places in Xi'an, of which there were double ears and even three, four or five ears, which was indeed auspicious. The Yongzheng emperor instructed that double ears and four or five ears of corn be sent to the stems for presentation. See Wang Yaoting, 'Exploring Lang Shining's Painting Style from the Palace Collection', in *The Art of Lang Shining: Essays from the Symposium on Religion and Art*, edited by Fu Jen Catholic University, p. 26.

¹² *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 Affairs of the Qing Palace (Hong Kong: The Chinese University of Hong Kong, 2005)*, vol. 1, 14 September of the third year of the Yongzheng reign (Painting), p. 566.

It is a key part of the workflow and can be used to confirm the finished product and the results of the work.

During the renovation of Yuanmingyuan, there was a constant demand for this type of painting for various projects. On 26 March of the eighth year of the Yongzheng reign, Lang Shining painted a pattern of flowers in a window to be used in the first two rooms of the new building behind the Siyi Hall to open up the circle of light, and after presenting it to him, the Yongzheng emperor instructed him to "paint the peony flowers on the outside, not inside the house."²⁰ It seems that Lang Shining's original intention was to create the illusion that the peonies were inside the house, but it was not accepted by the emperor. In fact, in the course of his work, Lang was often faced with the need to make changes and adjustments. There are many examples of this in his surviving paintings. The painting 'The Shaggy Flowers' (Plate I-05), for example, is an illustrative example. On the sixth day of the first month of the fifth year of the Yongzheng reign, it is noted that 'although the dog painted by Lang Shining is good, the hair on its tail is very short and its body is smaller. Ask Lang Shining to draw another one just like it.'²¹ The colour of the dog in the painting is consistent with the colour of the dog in the 'Painting of the Shaggy Dog with Flowers', and there is also a cut of silk near the dog's tail, which is clearly a modified version of the painting, and is probably the work to which this record relates.²² It is not uncommon to see changes made to a painting in the course of its presentation, even affecting its composition. It is likely that the results of these changes are still in the imperial collection.

III. Drawings and the Western Method

Regarding the overall achievement of Lang Shining's painting style, some scholars emphasize the summation of his Chinese and Western painting techniques, while others praise his

The introduction of Western methods into Chinese painting is a new idea. The process of shaping Lang's distinctive style is difficult to define, although several scholars have attempted to disentangle the characteristics of both Chinese and Western painting styles in order to illustrate the main contributions of Lang's new style.²³ It may not be possible to reach a consensus among scholars as to what is the most distinctive style of Lang Shining's painting. However, no matter how divergent the views may be, there is much agreement that Lang's style is not in the tradition of Chinese painting. In the following, we should first explain the non-Chinese characteristics of Lang's style.

Lang Shining's 'Bajun' (Plate III-02) is the best guide to this important observation. Some scholars have focused on the composition of this scroll in an attempt to trace the use and modification of Western perspective in it.²⁴ While the horizontal composition of this scroll can be seen as a complete arrangement from which to analyse the results of the use of perspective, the more distinctive feature of the scroll is the unique technique of depicting the objects, which is quite different from traditional Chinese painting. This analysis can be furthered by comparing the painting with a white drawing in the Metropolitan Museum of Art (Plate III-01), which is a good example of Lang Shining's achievement in painting.

The entire volume of the 'Bajun Manuscript Book' in the Metropolitan Museum of Art is painted on white paper, a paper quality commonly found in the Qing dynasty.

It is a relatively tight and fine quality paper for a courtyard painting. The size of this manuscript is very similar to that of the Bajun painting, and the content of the painting is also similar. There is no collection mark on the manuscript, but there is an old 'Nikkeiwa Exhibition' label on the outside of the scroll (fig. 1), suggesting that it was exhibited at the Nikkeiwa Exhibition before entering the Metropolitan Museum of Art's collection. The exhibition was held mainly between the 1920s and 1930s, and it can be assumed that the scroll did not belong to the Qing dynasty collection at that time.

On closer examination of the white drawing of the Bajun Manuscript, it can be noted that the ink lines are divided into two broad categories. The other type of line, depicting horses, is lighter and greyer in colour, and the lines are mostly straight and thin with few twists and turns. At present, although it is difficult to determine specifically what the ink and brush tools are based on the characteristics of the lines alone, it is worth pointing out that these two types of line are distinct from traditional Chinese

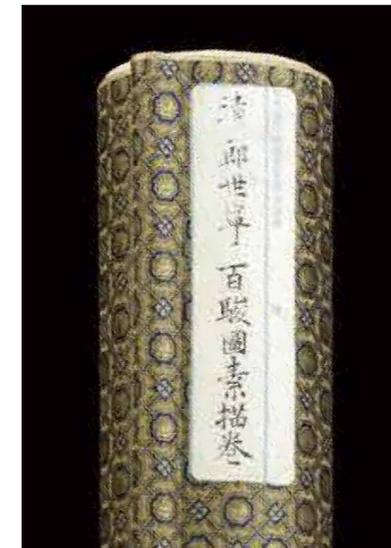


Fig. 1 Old inscription on 'Nikko Exhibition' on the 'Batterymarch Manuscript Book'
Metropolitan Museum of Art Collection 1991.134

²⁰ The Archives of the Office of the Interior of the Qing Palace, vol. 4, 14 March of the 8th year of the Yongzheng reign (Painting), p. 550.

²¹ The Archives of the Office of the Interior of the Qing Palace, vol. 2, 'Paintings', 6 January of the fifth year of the Yongzheng reign, p. 716.

²² For an interpretation and Manchu translation of this historical material, see Chuang Jifa, 'Manchu Historical Material and the History of the Yongzheng Dynasty', in *The Difficulties of Being a King: A Collection of Essays on Yongzheng's Life and Times* (Taipei: National Palace Museum, 2010), p. 235.

²³ Susan Naquin, "Giuseppe Castiglione/ Lang Shining 郎世寧: A Review Essay," *T'oung Pao* 95 (2009), pp. 393-412.

²⁴ Marco Musillo has given a lecture on his analysis of the perspective of the Bastogne. See Marco Musillo, "Bridging Europe and China: the Professional Life of Giuseppe Castiglione (1688-1766)," pp. 90-95. Instead, the discussion will first focus on the identification of painting techniques.

The lines drawn by the brush are not similar and may not be considered to be characteristic of traditional Chinese calligraphy. This observation is worthy of further examination, especially in the case of the thicker ink lines depicting mountains and rocks and plants, where the dramatic variations in thickness do not have the effect of the turning of the brush. Although there is no inscription on the scroll, it is probably the best example of Lang's familiarity with Western painting techniques to show his connection with the Western painting tradition.

The most significant difference between the 'Bajun Draftsman' and the 'Bajun Tu' is, of course, that the 'Bajun Tu' is a colourful painting on silk, while the 'Bajun Draftsman' is an outline on paper with white lines. However, the so-called manuscript should not be oversimplified as a sketchbook. The similarity in composition between the Metropolitan Museum of Art's manuscript copy of the painting and the one in our collection is so great that the manuscript is very close to the finished painting, or, if it is a manuscript, it is a post-draft drawing that is very close to the finished work, rather than a draft that is still being revised. This is in keeping with the Western painting tradition of the *cartone*, which is used for drawing final samples. Having trained as a painter in Europe, Lang Shining was no stranger to this type of drawing.

If one examines the finished 'Bajun' and the 'Bajun Draft', the arrangement of the horses is almost identical between the two. In contrast, while the two are generally identical in terms of their flora and fauna, there are some discrepancies in their arrangement (fig. 2). The only major discrepancy in the volume is in the final passage where the horses are crossing the river, and the partial damage to the paper in the Bajun manuscript version (fig. 3) has rendered the head of one of the horses unidentifiable, and at first glance one might be mistaken for the absence of a horse crossing the river. In general, the colour scheme of the 'Bajun' is probably based on the arrangement of the 'Bajun Draft', with the 100 horses matching almost exactly, although there are minor adjustments to the depiction of plants and rocks.

In fact, it has already been pointed out that the horses and the rocks and plants in the Batterymarch Manuscript can be divided into two types of brushstrokes. If one looks more closely, it is clear that the horses in the Batterymarch manuscript are not simply drawn with ink lines.



Fig. 2 Effect of 'Bajun' superimposed on 'Bajun manuscript copy'



Fig. 3 Partial 'Bajun manuscript copy' Metropolitan Museum of Art, USA 1991.134

The slightly thicker, lighter grey lines still faintly visible beneath the outline of the ink lines are probably traces of carbon pen lines. (Fig. 4) This type of use of the carbon brush is a common practice in the Western painting tradition. It is worth noting that after leaving Milan, Lang studied painting in Genoa, where the drawing and printing tradition was studied by Western art historians and developed into a distinctive regional school of painting between the mid-sixteenth and eighteenth centuries. An important artist, Giovanni Benedetto Castiglione (1609-1664), was active in the region only a short time before Lang's arrival, producing a number of individual sketches and prints on copper plates. This Giovanni Benedetto Castiglione shared the same family name as the Langsteins and was also a native of Milan. Whether or not he was related to the Lang family, the sketching or printing that Giovanni Benedetto Castiglione and his workshop specialised in during Lang's time in Genoa must have been a painting tradition that Lang mastered.²⁵

The carbon traces beneath the ink lines of the horses in the 'Bajun Draft Book' are indicative of the Western sketching technique used by Lang Shining as a basis for his compositional work. If one looks closely at the nearly 100 horses depicted in the Bajun Draft Book, one will notice a detail near the hooves of some of the horses that is not found in other traditional Chinese paintings, namely a short ink line near the hooves, probably intended to represent shadows. This unique treatment appears several times in the volume of the Bajun Drafts (fig. 5). However, such a small ink line would be disproportionate and unreasonable for the shadow of an entire horse. It is interesting to note that this detail is similarly treated in the sketches by Giovanni Benedetto Castiglione and his workshop. In the sketch of 'Young Hunter and His Dogs in a Landscape' (The Metropolitan Museum of Art, 08.227.24) (fig. 6), there is a similar treatment of the dog standing in the middle of the scene, next to its feet. There are two similar shadows to the side of the dog standing in the middle of the scene. A similar short ink line is seen near the foot of the young man in 'Youth Playing a Pipe for a Satyr,' Metropolitan Museum of Art, 62.126 (fig. 7). These short ink lines were originally intended to illustrate the shadows created by the volume of the subject, but later, through some of the sketches

²⁵ Giovanni Benedetto Castiglione was assisted and succeeded by his son Francesco Castiglione (1641-1710). His paintings and drawings can still be found in the Metropolitan Museum of Art in the United States. For more information on his life and art, see Timothy J. Standing and Martin Calyton, *Castiglione: Lost Genius* (London: Royal Collection Trust, 2013).



Fig. 4 (Bajun manuscript copy), part of the Metropolitan Museum of Art collection 1991.134

It may then become a peculiar feature of detail. For example, 'Animals and Birds in Landscape' ('Studies for a Composition with Orpheus, Unrelated Detail Studies and Caricatures,' The Morgan Library & Museum, 1975.4)

(fig. 8) This sketch, which is an exercise in the pose of a figure, is mostly partial, but similar to the preceding expression, has a short line of ink extending from the foot.

Although it is not possible to be certain of Lang's relationship to Giovanni Benedetto Castiglione's workshop, it is clear that the detailing of the short ink lines extending from the horse's feet in Lang's Bajun Manuscript is clearly influenced by the drawings of this workshop. Such details would also suggest that Lang had acquired his mastery of objects from the Western sketching tradition. If one looks at the completed painting of the Bajun, it is not difficult to see that this type of short horizontal line detail is still present in the vicinity of the horse's hooves in several places. Even in the finished painting, Lang's technique continues to be characteristic of the sketching tradition. In fact, the treatment of shadows is one of the most controversial aspects of painting, both in Chinese and Western terms. It is true that Lang has drastically reduced the darkness and large shadows of his subjects. But

what is more noteworthy is that Lang did not negatively discard

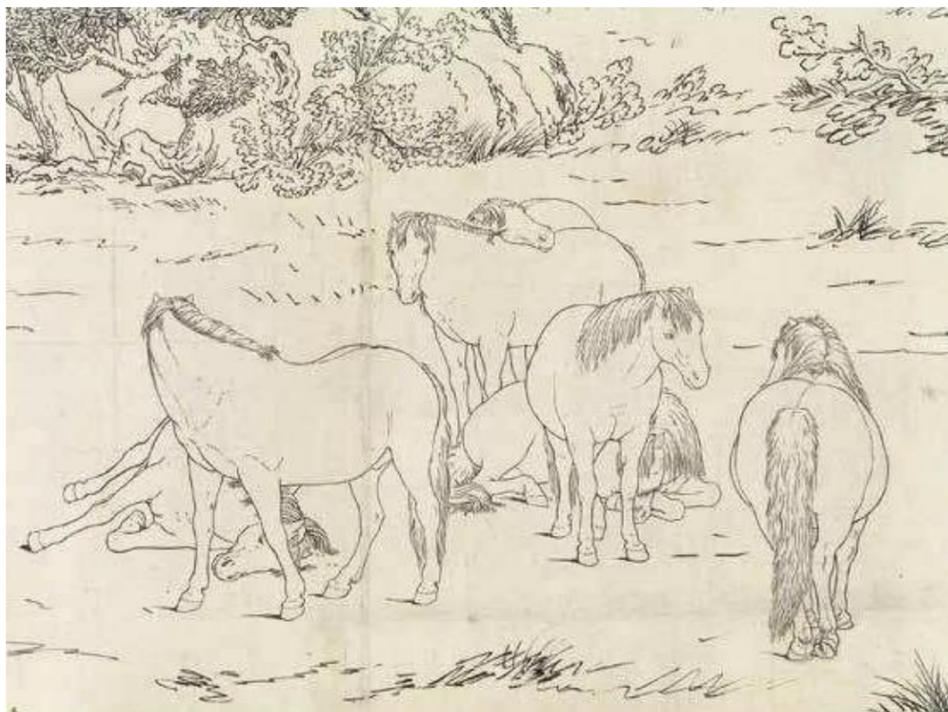


Fig. 5 (Bajun manuscript copy) partial Metropolitan Museum of Art, USA 1991.134

In fact, in the face of the Chinese painting tradition, which is dominated by ink and line, Lang Shi-ning's significant use of the sketching tradition is a positive sign that he is consciously striving for coexistence.

Simply put, Lang did not abandon the Western painting tradition. However, he has tactfully moved away from the controversial light and shade of oil painting and chosen to use the more linear drawing tradition as a platform for compatibility. In terms of the overall effect of the Bajun painting, his choice is clearly successful, and in doing so he has created a new genre of painting that has almost never been seen in either China or the West. However, this new and unique painting achievement did not last long in the history of painting. Soon after the early years of the Qianlong reign, this style of painting began to recede into the so-called Qing Academy style.

4. Presentation and re-drawing

Lang Shining's style of painting during the Yongzheng reign was not unchanged from that of his Qianlong reign. The transformation of Lang Shining's painting style between the Yongzheng and Qianlong dynasties is not a simple issue to be resolved. In this paper, we focus first on the role of the operating mechanism of the Academy, but this does not mean that other forces were not influential. The so-called operating mechanism of an art school has often been thought of in terms of the institutional and operational status of an art school. While it is true that the institutional planning of an art gallery can lead to corresponding results, it is not always easy to draw a direct parallel between the institutional parameters and the actual operation of the gallery. It is for this reason that the term 'operational mechanism' is used in this paper, in the hope that the institutional framework of an art academy can be supplemented by a comparison of the actual activities and works of the academy to gain a better understanding of its dynamic operation.

Of course, the system of the so-called Academy is complex, and it is not difficult to see how it can be used for everything from personnel appointments to salaries, rewards and punishments.

Fig. 6 "Young Hunter and His Dogs in a Landscape,"
The Metropolitan Museum
of Art, 08.227.24



Fig. 7 "Youth Playing
a Pipe for a Satyr,"
The Metropolitan
Museum of Art,
62.126



The promotion of the artist can be a relevant issue. In this paper, we wish to focus first on those related to the creative activities of the painters. The most striking of these is the specificity of the presentation process that took place in the Qing court and the results of the associated co-authorship. The following is a description of the forces at work in the process of presentation.

The process of presenting samples from the Qing court is not uncommon in the archives of the House of Internal Affairs. In the case of Lang Shining's creative activities, there are a number of commissions from the first year of the Yongzheng reign onwards. A number of examples have already been cited to record scenes in the palace, but a direct indication of the process of being presented for review is best illustrated by a record of a painting of the decoration of the Hall of the Four Beauties in the first month of the fourth year of the Yongzheng reign. The record states that on the fifteenth day of the first month of the year, the clerk, Lang Haiwang, produced 'six deep and distant paintings on Western paper'. However, through this set of six far-reaching paintings, Lang was asked to 'paint the figures as they were painted'. Then, on the second day of the sixth month, Lang Shining produced a copy of the painting, which was handed over by Haiwang for 'presentation'. After the presentation, the emperor decreed, "This is a good painting. However, the back layers are too high and difficult to walk on, and the levels are too close together. Then he asked Lang Shih-ning to draw a small sample of the three houses, according to their distance and proximity. The next room after this one should be set aside for the purpose of making a trinket. Later in



Fig. 8 "Studies for a Composition with Orpheus, Unrelated Detail Studies and Caricatures," The Morgan Library & Museum, 1975.4 Museum, 1975.4)

On the 17th of August, "I painted six pieces of a faraway painting and six pieces of the original painting."²⁶

Although there is no actual work in this record, it is still possible to note the Yongzheng emperor's personal views on the representation of space in both distance and proximity. The comment that 'the back levels are too high and difficult to walk on, and the layers are too close together' is probably a reference to the spatial expression of the extended perspective of the landscape. Interestingly, although not used in the actual renovation, the changes ordered directly by Yongzheng did not discard the original painting, but merely stated that it was to be 'cleaned up for use as a decoration'. The Yongzheng emperor's review of Lang Shining's painting was both praiseworthy and a request for revision, but it also clearly gave Lang Shining some scope to develop his work. In July of the fifth year of the Yongzheng reign, also as part of the renovation work in the Yuanmingyuan, 'Lang Shining was given the opportunity to paint six partitions on each of the two sides of a blank sheet of paper on a six-panel writing screen along the south side of the Wanzhi room'. On the fourth day of the eighth month, "Lang Shi-ning painted twelve partitions in total. After the presentation, the emperor instructed Lang Shining to 'paint the window panels too sparsely. The emperor then ordered Lang Shining to 'paint the oil balustrade in a separate draft'. On the 22nd of August, another order was given to 'ask Lang Shining to paint a western balustrade, either on cloth, silk, or alex. You may paint at your own discretion, but there is no need to prepare a draft for presentation. ²⁷After the presentation, the emperor may have asked the painter to paint 'at his discretion' after making adjustments.

The aim of the presentation of the paintings was, of course, to seek works that were in accordance with the emperor's will. While this process gave the emperor full control, it is not necessarily true to say that the emperor became the dominant figure in the style of the Academy. The first samples submitted by the painters were usually a demonstration of their respective artistic talents. The emperor's

judgement must always be based on these samples, and he must then ask for corrections or make his own decisions. It is likely that Lang Shining's Bajun was commissioned in the second year of the Yongzheng reign, although the scroll is inscribed with the year

It is signed in the sixth year of the Yongzheng reign. After four years of painting this scroll, there is no definitive information as to whether the Yongzheng emperor ever saw it. However, it is not uncommon to find landscapes painted by Lang Shining in the living records. The last paragraph of a record in the Wanzhi room in the fifth year of the Yongzheng reign adds that on the 27th day of the second month of the sixth year of the Yongzheng reign, the oil on the bar there was again 'altered to include two water paintings' and on the 22nd day of the fourth month was altered to include 'two landscape paintings'.²⁸ The term 'water painting' here probably refers to the fact that the material is not oil paint, but the subject matter is landscape painting.

During the early Yongzheng reign, a number of painting assignments were associated with the renovation of spaces in the Yuanmingyuan, as in the examples cited above. On the sixth day of the second month of the sixth year of the Yongzheng reign, the Yongzheng emperor approved a painting assignment for the quadrangle pavilion at the Cultivating and Weaving Pavilion in the Yuanmingyuan. This was a large wall painting, handed over to Lang Shining on the fourth day of December in the fifth year of the Yongzheng reign, "with eight panels on four sides, one foot, two feet, two inches and one minute high, one foot, three feet deep, and one foot, three feet, one inch deep at the top." In metric terms, this space is 390 centimetres high and 416 centimetres deep. The task given to him in February was completed by Lang Shining on the second day of March, but the eight panels painted for the four-sided pavilion of the Cultivating Weaving Pavilion were asked to 'decorate the White Tiger Hall with paste'. This entry is followed by a note that on the tenth day of the seventh month 'Lang Shining painted twenty-six western silk paintings, and Lang Zhong Haiwang took the leader of the group, Ma Xiaoxiang, to hold and paste them in'. A further entry states that 'on the 12th day, by order of Prince Yi, Langzhong Haiwang gave Lang Shining a small draft of this painting for repainting'. "On the 17th day, Lang Shining repainted eight small samples of the Western painting of Dafangting and presented them to Prince Yi for his inspection. "On the eighteenth day, the leader of the group, Bai Shixiu, brought Lang Shining and his painter, Dai Yue, into the palace, and on the

²⁶ The Archives of the Office of the Interior of the Qing Palace, vol. 2, 'Painting', 5th day of the first month of the 4th year of the Yongzheng reign, p. 262.

²⁷ The Archives of the Office of the Interior of the Qing Palace, vol. 2, 'Painting', 8 July, Yongzheng 5, p. 721.

second day of the eighth month, the repainting was completed.²⁹ This record is a rich representation of how Lang Shining might have painted the walls of Yuanmingyuan. The work ordered to be painted, although it had been explicitly ordered for space, was re-pasted to the White Tiger Hall in the Yang Xin Hall after it was presented. Such a reuse of space is probably not exceptional. It is also not surprising that several copies of the same painting were made. As for the approval of the 'alteration of a small draft', Lang Shining went inside with 'the painter Dai Yue and others' to alter the painting, and the work was completed in just sixteen days, from the eighteenth of July to the second of August. This also suggests that although Lang was the author of the draft, the work was probably done by a number of people.

This task, with its unknown subject matter, was obviously very popular. The so-called 'Western miniatures' of the record are in fact an indication that the style of this work is likely to remain the result of Lang Shining's Western style. It is possible, therefore, that this popular work may still be associated with the Western landscape scene in the 'Bajun' painting of the sixth year of the Yongzheng reign.

Through presentation, the emperor was given the opportunity to alter the painting, but was also given the opportunity to use it in a variety of ways. The above-mentioned records indicate that Lang Shining's draft was repeatedly used in a number of ways, and there were also many instances of the court using old paintings as samples for new production. Although the presentation process often involved active orders for the artist to make changes, at the same time it also provided an opportunity for the artist to revise his style. The change in Lang Shining's style, particularly during the Yongzheng reign, could be said to have been accelerated by this process.

V. Combination and division of labour

In discussing the relationship between Lang Shining's style of painting and the operating mechanism of the Academy, it is of course important not to overlook the so-called 'co-mingling' of brushes.

²⁸ The Archives of the Office of the Interior of the Qing Palace, vol. 2, 'Painting', 8 July, Yongzheng 5, p. 721.

²⁹ 這段雍正六年二月相關記錄，見段雍正六年二月相關計《清宮內務府造辦處檔案總匯》，冊3，雍正六年六月初六日〈畫作〉，頁303-304。

A number of studies have recently attempted to actively identify different 'authors' on Qing court paintings. While such studies have merit, from a more macroscopic perspective, especially when it is understood that the situation with regard to the coiffure of brushwork during the Yongzheng reign was different from that of the Qianlong reign, it is not as if one is looking for a fish in a barrel of wood to compare how the various parts of the painting were executed by different painters.

There are a few surviving examples of Lang Shining's work from the Yongzheng reign that can be examined. However, if we look at the documentary record, the number of surviving works is very limited. In particular, some of the works on a variety of subjects painted for the Yuanmingyuan are recorded in the preceding archives. The production of these decorative wall panels is often referred to as general scenes, and although there is some discussion of Lang Shining's general scenes at³⁰, there are unfortunately still no practical examples of their appearance in the Yongzheng reign.³¹ For example, in the seventh year of the Yongzheng reign, Lang Shining painted a draft of a landscape on the east and west panels of the wall in front of the throne in the Hanyun zhai house in Yuanmingyuan, and in the sixth year of the Yongzheng reign, Lang Shining painted a landscape in Xifeng Xiushe in December, and in November of the ninth year of the Yongzheng reign, he painted 'Ruiqi in the Summer Mountains'.^{32,33} Although many of these landscape subjects are recorded, the number of surviving landscapes under Lang Shining's name is very limited.

Firstly, the painting 'Painting a Landscape' (Plate I-10), inscribed by Lang Shining, is a standing scroll depicting a mountainous landscape. At first glance it appears to be a mountain composition in the tradition of the Four Kings, but in fact it is very similar to the style of Tang Dai's landscape paintings. Compare Tang Dai's painting in the tenth year of the Yongzheng reign (1732) (fig. 9), it is easy to see that the concept of the composition of the mountains in Lang Shining's Landscape Painting finds many parallels in Tang Dai's Landscape Painting. Although some records suggest that Lang Shining also collaborated with Tang Dai, it is more noteworthy that during the Yongzheng reign Lang Shining and Tang Dai were both appointed to present their respective landscape paintings at the same time. In the aforementioned commission for the Hanyun Studio in the seventh month of the Yongzheng reign, Lang Shining was given permission to paint a landscape painting on the horizontal drapery of the window under the front of the studio, and was asked to 'paint the sun and shadows', while the southern drapery in front of the throne in the room was given to Tang Dai to paint four landscapes.³⁴

The rocky landscape is also depicted in the 'Bajun' painting discussed above, but it is very different from this 'painted landscape'. In fact, in Song Xian Ying Zhi (fig. 10), which was painted in the second year of the Yongzheng reign, the depiction of rocks and flowing water is also completely different from that of the painted landscape. The arrangement and depiction of the rocks in both Bajun and Songxian Yingzhi still seem to allow Lang Shining to retain more of a Western tradition. For example, in the treatment of the structural surfaces of the rocks, the effect of leaving areas of light and white is often visible. However, in 'Painting a Landscape', there is a layer of lightly dyed green and yellow colouring on the rocks, which seems to have been adopted from the traditional Chinese green and blue colouring technique. It is interesting to note that the figures and houses in the painting do retain some effect of human shadows on the ground. Although the arrangement of the distant hills appears at first glance to follow the traditional pattern, the group of square-folded hills in the upper right of the painting are cleverly left blank,

presenting an unidentifiable source of light that seems to lie behind the main hills. It is likely that 'Painting a Landscape' was Lang's first attempt to adopt the Tang Dai style of landscape painting, and while the result is an example of Lang's integration of traditional Chinese landscape painting, it also shows that the landscape style he was able to create began to lose its distinctive Western character as he abandoned more Western traditions. In contrast to 'Painting Landscape', which is a landscape tamed by Chinese legendary painting, the other painting

³⁰ For a study of Lang Shining's Tongjing paintings, see Kristina Kleutghen, *Imperial Illusions: Crossing Pictorial Boundaries in the Qing Palaces* (Seattle: University of Washington Press, 2015).

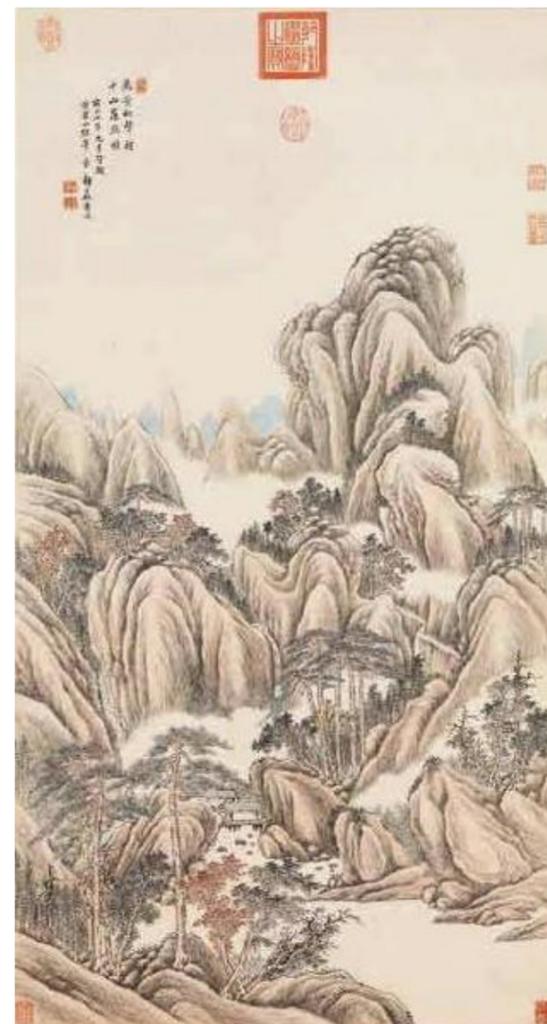
³¹ The Archives of the Qing Palace Office of the Interior, vol. 4, 'Painting', 23rd day of the first month of the seventh year of the Yongzheng reign, p. 122.

³² The Archives of the Office of the Interior of the Qing Palace, vol. 3, 'Painting', 28 December, Yongzheng 6, p. 307.

³³ The Archives of the Office of the Interior of the Qing Palace, vol. 5, 'Painting', 4 November, Yongzheng 9, p. 72.

³⁴ The Archives of the Qing Palace Office of the Interior, vol. 4, 'Painting', 23rd day of the first month of the seventh year of the Yongzheng reign, p. 122.

Fig. 9 Tang Dai (A
Thousand
Mountains in the
Sunset), National
Palace Museum, Qing
dynasty



of the seventh year of the Yongzheng reign (Painting), p. 124.

Although the 'Sea and Sky with the Rising Sun' is also partially integrated into , the depiction of the clouds retains a great deal of the Western approach, resulting in a superb visual effect.

Judging from the many old damages to the painting of 'Sea and Sky with the Rising Sun' (Plate I-09), it can be assumed that this small banner was originally painted on the inside of a building. The painting depicts the vast expanse of water and the steaming clouds in a western style, with several small islands looming between the water and the clouds, adding to the grandeur of the waves and clouds. The colouring on these islands is similar to that in 'Painting a Landscape' in that they begin to adopt a greenish-green colour scheme, which is no longer characteristic of the earlier Yongzheng dynasty's 'Hundred Jun' or 'Song Xian Yingzhi'. In the eighth month of the seventh year of the Yongzheng reign, Lang Shining was asked to collaborate with Tang Dai, but the opportunity to do so was originally due to the transformation of a horizontal painting in the East Nunnery of the Qing banquet in Kyushu, and Lang Shining was asked to paint the flowers while Tang Dai painted the stones.³⁵ Thereafter, although Lang Shining continued to paint landscapes, Tang Dai's work on landscapes increased thereafter. In May of the tenth year of the Yongzheng reign, the Yongzheng emperor delivered three volumes of the booklet, instructing 'Er



Fig. 10 Qing Dynasty Lang Shining
(Song Xian Yingzhi) in the
Palace Museum, Beijing

We have taken into account the meaning of the words on the pages of this booklet, and have painted landscapes where we should, and flowers where we should. Where the landscape is painted, it is painted by Tang Dai, and where the flowers are painted, it is painted by the artist on the inside. All of them must fit the meaning of the words on the pages of the book.³⁶ In addition, in December of the tenth year, when he was preparing his silk paintings for the New Year, Tang Dai's painting of 'The Year of the Fountain' is probably a landscape with figures, while Lang Shining's 'The Long Spring of the Immortal Calyx' is clearly a floral subject.³⁷ Tang Dai was already working on the landscape subject, while Lang Shining began to withdraw from it. In the eleventh year of the Yongzheng reign, the two men were again responsible for separate paintings for the Duangyang festival, one entitled 'Cui Bi Qing Xi' and the other 'Rui Lian Bai Zi', and it is easy to guess the names of the corresponding authors from the titles alone.³⁸

The division of labour in a painting school is in fact two sides of the same coin as a painter's brush. However, the example of Lang Shining alone shows that not all painters had a clear division of labour from the outset. At least, there was not such a systematic prior professional division of labour within the Yongzheng court. In other words, it is not entirely consistent to consider the division of labour among the artists of the Yongzheng reign as a clear-cut grouping of tasks. What is more interesting is what forces were at work in the division of labour.

³⁶ The Archives of the Office of the Interior of the Qing Palace, vol. 5, 'Paintings', early second day of the fifth month of the tenth year of the Yongzheng reign, p. 260.

³⁷ The Archives of the Office of the Interior of the Qing Palace, vol. 5, 'Painting', 9 November, Yongzheng 10, p. 433.

³⁸ The Archives of the Office of the Interior of the Qing Palace, vol. 5, 'Painting', 6 March of the eleventh year of the Yongzheng era, p. 797.

Necessity? Although there is a process of presentation in the works of the Academy, it cannot be directly attributed to the taste of the emperor. In the early Yongzheng period, for example, Lang Shining and Jiang Tingxi were often involved in joint painting assignments, both of them working on floral subjects at the same time. It was only later, with the participation of Tang Dai, that Lang's specialism in floral, botanical and animal subjects gradually became apparent. It seems that the interchange of painting in the palace was a deliberate attempt to adapt to the painter's speciality.

As for the co-writing, it is not likely to have been an institutionalised practice either. The need for more painting at the Academy, especially around the fourth year of the Yongzheng reign when the Yuanmingyuan was being renovated, led to an enormous number of interior wall paintings. Lang Shining apparently had a number of painters working with him, and in the first year of the Yongzheng reign he is said to have had Banda Liza, Baishi, Sun Weifeng, Wang Jie, Ge Shu and Yongtai under his direct supervision, which could be described as his pupils or assistants.³⁹ However, the actual division of labour was not unchanging. For example, although Banda Risha had studied with Lang Shining, he was directly commissioned by Prince Yi to paint beautiful people in the first year of the Yongzheng reign, and in the seventh year of the reign his painting 'Pine Deer Forever' was praised by the Yongzheng emperor, who even gave him an official house to live in.⁴⁰

Painting with one brush was more frequent in the latter part of the Yongzheng reign. A rare early example of this was when Lang Shining invited Dai Yue into Yuanmingyuan to paint, and in April of the tenth year of the Yongzheng reign, Banda Risa, Wang Youxue, Dai Zheng, Dai Yue, Zhang Weibang and Ding Guanpeng were ordered to paint the 'Wu Rui' painting together, resulting in three silk paintings.⁴¹ It is assumed that the initial motivation for this collaboration was a desire to complete a large painting within a limited time frame. For example, before the Mid-Autumn Festival in the tenth year of the Yongzheng reign, a group of six men, also led by Banda Risha, painted two more silk paintings.⁴² In October of that year, five painters, Dai Zheng, Zhang Weibang, Dai Yue, Ding Guanpeng and Wang Youxue, painted a silk painting of the 'Longevity of the Immortals'.⁴³ Although it is difficult to know what these were actually like, it is easy to assume from the records of the commissions that they were probably large in size. Although it is not recorded in the Yongzheng reign, a very important task would have been the painting of the Qing Yuan Ben Qingming Shanghe Tu. Although this scroll is inscribed in the first year of the Qianlong reign, it was actually produced from the sixth year of the Yongzheng reign, and at least five people collaborated on it.⁴⁴

Lang Shining's involvement in the co-writing project must have been precedent, but there are few clear examples of his work during the Yongzheng reign. It is only after the Qianlong reign that such examples are found. The role of Lang Shining in the Academy from the Qianlong reign onwards is worthy of further discussion, but it can be broadly argued that Lang Shining began to play a more involved role in the production of draft paintings. This shift in role suggests, on the one hand, that the execution of courtyard painting during the Qianlong period gradually shifted to a different group of painters. On the other hand, it is also possible that Lang's compositional drafts, while still attractive, may have been limited in their Western style, and that his subject matter was gradually reduced to the portrayal of animals and plants, with the result that during the Qianlong

period his style became focused on the representation of animal hair as a three-dimensional texture.

³⁹ The Archives of the Office of the Interior of the Qing Palace, vol. 1, 'Painting', 28 September of the first year of the Yongzheng reign, p. 75.

⁴⁰ The Archives of the Office of the Interior of the Qing Palace, vol. 4, 'Painting', 28 October, Yongzheng 7, p. 125.

⁴¹ The Archives of the Office of the Interior of the Qing Palace, vol. 5, 'Paintings', 5 April, Yongzheng 10, p. 429.

⁴² The Archives of the Office of the Interior of the Qing Palace, vol. 5, 'Paintings', 12 May, Yongzheng 10, p. 431.

⁴³ The Archives of the Office of the Interior of the Qing Palace, vol. 5, 'Paintings', 7 October, Yongzheng 10, p. 433.

⁴⁴ On the context of the production and historical significance of the painting, see Chen Yunru, 'The true context of the production: reassessing the historical significance of the Qing Academy's Qingming Shanghe Tu in the Yongzheng dynasty', *Palace Academic Quarterly*, vol. 28, no. 2 (Winter 2010), pp. 45-87.

VI. Summary

How should the 'Chinese and Western' character of Lang Shining's painting be perceived? Is it a mixture of Western methods and Chinese? A blend of East and West? Or is it neither Chinese nor Western? Susan Naquin's question remains an inescapable challenge to Lang Shining's paintings. Regardless of which view one adopts, the most crucial aspect is the mastery of the visual effect of the painting style. In the past, many of the distinctive details of Lang's paintings have not been taken seriously due to the limitations of pictorial data and information. This aspect of Lang's painting style is not a matter of terminology, but rather a matter of mastering the actual style and concept of painting.

The comparison between Lang Shi-ning's Bajun Drawings and the Bajun Manuscripts provides a very important platform for observation. The traditional Western sketching techniques preserved in the Bajun Drawings allow us to recognise the close connection between Lang and the artistic traditions of the Genoese region of Italy on the one hand, and the fact that Lang's deliberate choice of a predominantly linear sketching technique is in fact an excellent means of subtly incorporating traditional Chinese brushwork on the other. As an experienced painter faced with a very different painting tradition, he continued to use the oil painting technique of plein air in the first year of the Yongzheng reign, although his earliest dated work, *Gathering of Rui*, should be considered a success. However, it is clear that this technique had its limitations in terms of subject matter, and that there may have been possibilities for the sublime expression of flora and fauna, for example in the album *'Painting the Calyx of Immortality in Everlasting Spring'*.

(Plate II-01) is also an extremely fine example. However, such an approach cannot be applied to landscape subjects, as Chinese landscapes are made up of brush and ink. Lang Shi-ning's choice of painting style is a wise move by a successful painter.

However, it is worth adding here that, were it not for several features of the operation of the Qing court, it is likely that the collision of Chinese and Western art would have been impossible to strike a middle ground. The process of presenting these sketches essentially increased the opportunities for harmonisation, where the different forces of the emperor's will, the painter's technique and even the actual place of application converged to bring about a new visual effect in Lang Shining's style.

However, the force of this intermingling also varied as the system became more regulated and freedom was tightened. In the latter part of the Yongzheng reign, although the demand for a more professional division of labour gradually took shape, this seemingly mature stage of the division of labour in the Academy was in fact the beginning of a limitation of creative energy. After the Qianlong reign, of course, this is another subject that needs to be addressed in depth, an unfinished story.

The Transformation of Giuseppe Castiglione's Style and Operations of the Painting Academy in the Yongzheng Reign

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Abstract

Giuseppe Castiglione was in China for almost 52 years, and his painting style during this period can be divided into different stages. He entered the institution of the painting academy at the Qing court not long after arriving in China, the style of his academic painting for the Yongzheng court. The present study takes the style of his painting from this period as the subject for research. The study first compares Castiglione's masterful "One Hundred Horses" with a draft for the painting, "Preparatory Drawing for One Hundred Horses," to see how he chose a technique from the tradition of Western drawing that could be more easily This completely new manner that he fused in the process was perpetuated at the Yongzheng court for many This completely new manner that he fused in the process was perpetuated at the Yongzheng court for many years and resulted in the creation of many fascinating works.

Furthermore, in a departure from merely analyzing the stylistic changes to form a chronological overview of stages in development, the present study Furthermore, in a departure from merely analyzing the stylistic changes to form a chronological overview of stages in development, the present study also takes into consideration the influence of painting academy operations at the court on Giuseppe Castiglione's paintings. operations of the painting academy here refer to different affects on the style of a court artist during the process of interaction to realize a painting project. These influences include instructions from the emperor, the preparation of drafts for imperial review, and the ways of coordination among In other words, the changes in Giuseppe Castiglione's paintings seen over time were not merely the result of personal taste or his maturation as In other words, the changes in Giuseppe Castiglione's paintings seen over time were not merely the result of personal taste or his maturation as an artist, but they also involve the overall operations of the painting academy at the Yongzheng court.