

乾隆朝紫光阁赐宴图研究

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内容提要 The Purple Pavilion was used by the Ming and Qing emperors to observe horse-riding and The portraits of war heroes and the buildings displaying their war achievements reinforce the Zi Guang Ge's character of promoting the martial spirit of the Qing Empire, reflecting the Qianlong emperor's character of promoting the martial spirit of the Qing Empire, reflecting the Qianlong emperor was good for a great deal. This article uses four documentary paintings of the feast at the Ziguangge from the Qianlong reign as research material, combining textual and historical sources with analytical and comparative research methods to explore the background, purpose and historical value of the feast. The Qianlong emperor used the Ziguangge as a banqueting

关键词

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一 前 言

The Western Garden in the Forbidden City was the garden of the Qing Dynasty royal family and one of the centres of political power in the Qing Dynasty. Since the mid-Ming Dynasty, the Purple Pavilion was the place where the emperor held his military examinations and parades. During the Qing Dynasty, the Purple Pavilion was designated as a venue¹ for banquets for foreign clans and triumphant generals, adding to its function and enhancing its importance. Continuing into the late Qing Dynasty, the Tongzhi and Guangxu emperors received ambassadors from all over the world in the Ziguangge, and the Chinese and Western hajj

The difference in protocol caused a dispute between the Qing court and foreign ministers. A section of the imperial railway built in Xiyuan during the Guangxu dynasty, which was first built

The railway from Ziguangge to Yangze Gate is known as the 'Ziguangge Little Railway', highlighting the importance² of Ziguangge as a place to receive foreign ambassadors.

There are few studies that focus on the architectural history and related cultural relics, with Ziguangge as the main subject of discussion. From the perspective of the study of royal garden architecture in the Qing dynasty, scholars have paid more attention to the political significance and garden features of the Western Garden as a whole, or focused on well-known buildings such as Yingtai and Fengze Garden, with the Zi Guangge mostly being passed over. Wu Kong is the first scholar to address the architecture of the Pavilion, and his paper briefly explains that the Pavilion

¹ The Purple Pavilion was the place where the Qing emperors received or entertained their tributary envoys and foreign princes, and receiving foreign ambassadors in the Pavilion was a lowering of the level of reception from the location, reflecting the Qing court's efforts to maintain the facade of the Heavenly Kingdom as a counterweight to the ritual designs of other countries, and has received considerable

attention in modern studies of Chinese and Western exchanges. The images include a copperplate print of the Tongzhi emperor receiving Western envoys in 1873 and a copy of the Audience and Declarations in both of which are similar to the Zi Guang Ge painted in the Qianlong dynasty because of the timing of their production, the identity of their painters, the content of their images, and the purpose of their display.

The Guangge Giving Banquet picture is extremely different and is therefore not included in the discussion. Important works can be found in the following scholars: You Shujun, *From Protocol to Ritual - Foreign Ambassadors and the Late Qing Dynasty*

Changes in the Foreign-Related System, Social Science Literature Press, 2013. Huang Wendu, 'Problems of the Chinese Diplomatic Audience in the Early Twentieth Century', *Xuanzang Humanities* no. 11, 2011, pp. 109-130. Yuan, 'Before and After the Tongzhi Emperor Received Foreign Envoys', *Forbidden City* no. 2, 1995, pp. 5-7, 10. Li, 'The Tongzhi Emperor Received Western Envoys', *Forbidden City* no. 3, 2004, pp. 54-55.

'2' Existing studies mainly use archives to discuss the process of the causes, public opinion and significance of the railway's construction, see: Yang Naiji, 'Xiyuan Railway and the Great Debate on Road Construction in the Early Guangxu Period,'

Journal of the Palace Museum 1982, no. 4, pp. 84-90, 94. Liu Yan, 'The imperial railway in Beijing's Xiyuan at the end of the Qing dynasty', *Beijing Archives* 2003, no. 3, pp. 56-57.

the pacification of the western expedition; Zeng Jiabao and the Kyoto Fujii Qisei Kai Arigato Collection called it 'The victory in the pacification of the Hui in Ili'; Nie Chongzheng called it 'The victory in the pacification of the Hui in the Jun'; a few others still exist, such as 'The victory in the pacification of the western region during the Qianlong period' and 'The victory in the pacification of the Hui in Ili in the Western Region'. The Surrendered Map of the Ping of the Yili; etc. In Li Delong's 'An examination of the Qianlong imperial writing on the Battle Map of the Pingding Western Regions' examines the various titles, arguing that each has its own specific category of reference, leading to a generalization of the meaning of the name. Li Delong named the war map with imperial poem 'Sixteen Chants and Figures from the Battle Map of the Pingding Western Region'. In this article, we adopt Li Delong's designation and its abbreviation, Pingding Western Battle Maps, and the two subsequent war atlases are also referred to as Pingding Two Jinchuan Battle Maps and Pingding Gurkha Battle Maps. For more details, see Li Delong, 'An examination of the Qianlong imperial writing of the War Map', *Journal of the Central University for Nationalities* 2005, no. 3, pp. 67-68.

'6' For similar studies, see: Nie Huu: 'Illustrating the Royal Gardens of the Qing Dynasty', *Forbidden City* 2008, no. 3, pp. 76-133. Nie Chongzheng: 'Yao Wenhan, the "Painter" of the Ruyi Pavilion during the Qianlong Dynasty', *Forbidden City* 2012, no. 6, pp. 92-103. The Forbidden City no. 6, 2012, pp. 92-103. zilin, 'Under the stars of the Qianlong era - the spiritual realm of the Qianlong emperor', pp. 188-193, 'The Purple Pavilion proclaims the greatness of stopping the war on the border', Forbidden City Press, 2011.

The successive discoveries of the portraits of ministers of merit in the Ziguangge have allowed research to¹ continue to explore the circumstances surrounding the painting faces of the figures clothing and the dispersion of the drawings.

The other three copper engravings, which relate to the feast given in the Ziguangge, are part of a war map of the Qianlong dynasty. Studies of war pictures have focused on art history, printing history and the history of cultural exchanges between China and the West; the banqueting pictures, as ritualistic elements, have received less attention and have been briefly described. Only Ma Yazhen's 'War Images and the Construction of Imperial Martial Power in the Qianlong Dynasty (1736-95) Focusing on the 'Victory of the Ping of the Junbei Hui' goes beyond the introduction of painting styles and historical contexts to explore the political implications of the images in the context of the images and the wars of the Qing dynasty, and It is an important study that discusses the painting of images in the Zi Guang Ge of the Qianlong dynasty.

There has been no work done on this topic that focuses on the events of the Zi Guang Ge banquet, or on the analysis of the Zi Guang Ge banquet pictures, and there is still room for debate on this topic. This paper attempts to compare the similarities and differences between the paintings and to analyse the historical significance of the paintings using four documentary images depicting the Zi Guang Ge banquets of the Qianlong dynasty as source material and combining them with written historical sources.

Meaning and research value.

II. 绘图纪绩与炫耀录功: 乾隆朝武功功勋的图像 Honours in the Qianlong Dynasty

(i) The 有关紫光阁赐宴图像的绘制者与创作背景 of the Ziguangge Giving Banquet

1. 姚文瀚绘《紫光阁赐宴图》卷

Ziguangge Gives a Banquet [fig. 1] on silk, colour, 45.7 cm long and 486.5 cm wide, now in the Palace Museum. Marked lower left 'Painted by Yao Wenhan', with the seal of the artist 'Wen' Han', and to the right with the title 'Treasure of the Emperor' 乾隆皇帝'Appreciated by Sanxitang', and 'Appreciated by the Qianlong emperor'.

¹ There are less than thirty surviving figures of ministers of merit in the Ziguangge, because when the Eight-Power Allied Forces entered and occupied Beijing, the Ziguangge was used as a garrison, and most of the internal artefacts were destroyed in the war or dispersed to other countries, so only a few figures of ministers of merit in the Ziguangge remain in museums, or are in private collections and are hard to find. For an overview of the research results on the statue of the minister, see Nie Chongzheng, 'Mr. Nie Chongzheng on the Statue of the Minister Forbidden City no. 1, 2008, pp.

138-169. For other studies on the portraits of meritorious officials, see, Shi Shuqing, "Ziguangge Pictorial Examination," edited by Wu Tingchou and others, Zheng Tianting Memorial Essays, pp. 600-608, Zhonghua Shu

Bureau, 1990. Wu Kong, "Ziguangge gongmin statue and war map" in Dong Sang, selected and edited, "Palace palace (next series) pp. 228-231, Shanghai Culture Press, 1991. Lin Wenlong.

Cai Panlong, "Ziguangge Painting of Meritorious Ministers," Taiwan Literature vol. 41, pp. 2-8, Taipei, 2012. Zeng Jiahao, "The remnants of the volume of the first fifty portraits of meritorious officials of the Pingding Jinchuan Cultural Heritage," 1993, no. 10, pp. 54-56. Zeng Jiahao, "A pictorial record of the ten full martial achievements of Emperor Qing Gaozong - portraits of meritorious officials and war maps," The Palace

Heritage Monthly, 1990 December, pp. 38-65.

'2' In particular, Paul Pelliot's study is an early representative, focusing particularly on the process of collating the copper plates sent for printing in the war atlas, and on the ordering of the sixteen war maps in the various editions, which did not become a subject of research attention because the Ziguangge Giving Banquet map was at the end of all the editions, cf Paul Pelliot (translated by Feng Chengjun) 'The Qianlong Western Martial Arts Map: A Testament', in Feng Chengjun, ed: *The Western South China Sea Historical and Geographical Testament Translation Series*, VI, pp. 69-183, China Book Bureau, 1956. 李斌:《乾隆〈平定伊利回部战圖〉的战争史料价值》,《故宫学术季刊》,第十九卷第三期,页73-90,142. Li Bin:《乾隆〈平定伊利回部战圖〉的战争史料价值》,《乾隆〈平定伊利回部战圖〉》, *The Palace Museum Journal*, no. 4, 2001, pp. 17-25; Lu Xueyan: 'Casting Victory in Copper - Copper Prints of the Qing Dynasty in the Palace', *Palace Heritage Monthly* August 2007, pp. 40-51. The language constraints prevented detailed reference. For Japanese scholars, see Ishida Kannosuke, 'Pari-kai sculptures of the two victorious pictures of the pacification of the two parts of the Yi Li Hui during the Qianlong period', *Oriental Journal* vol. 9, 6 (Tokyo, 1919.9) pp. 396-448. 281 (Chosun Gosho, 1938.10) pp. 143-150.

'3' Ma Ya-Ching, 'War Images and the Construction of Imperial Martial Power in Qianlong (1736-95) - Focusing on the 'Pingding of the Junbu Hui Triumph'', Taipei: Master's Degree, Institute of Art History, National Taiwan University Thesis, 2000.

[fig. 1] Yao Wenhan, 'A Banquet in the Pavilion of Purple Light' scroll
 From Nie Chongzheng, ed., *Paintings of the Qing Dynasty*, pp.222-225, in *The Complete Collection of Cultural Relics from the Palace Museum*, vol. 14, Hong Kong: Commercial Press, 1996



It is advisable for the children and grandchildren to identify and collect the seals in all directions.

The Ziguangge Banquet volume depicts the banquet held in front of the Ziguangge on the second day of the first month of the twenty-sixth year of the Qianlong reign (1761) after the pacification of the Western region, and the completion of the restoration. The feast was given to the following meritorious ministers, and Manchu and Han ministers, Mongolian princes, such as the 107 people, to the audience of the Hui County King Huojis, Yarkant back to the city of Berksari, Kazakh Khan Abulai, envoy to the Sule system Zhuo Le Baras and other eleven people with the feast. This painting depicts a spectacular feast at the time, with a large number of figures, delicate painting style and bright colours, and was probably painted by Yao Wenhan after he had observed the scene himself. The long scroll is painted from right to left, with the procession of honour starting in the close up view on the right, along the western shore of the sea on both sides of the road; it is the first month of the year when the Taiyan pond is frozen over, and the ice performance on the ice surface of the sea is painted in the distance. At the end of the procession is the banqueting area in front of the Purple Pavilion, lined with an orchestra. The imperial seat of Emperor Qianlong is set in the middle of the Purple Pavilion, with important court officials and tribal leaders sitting on either side, and the Zhonghe Shao music team also standing on either side. Small banquet tables are set up on either side of the square in front of the pavilion, with the banqueters sitting on their knees and eating, with the lower-ranking generals and ministers on the left, and the Mongolians and Hui on the right. To the far left of the scroll is the Wucheng Hall at the back of the Purple Pavilion, as well as the imperial dining room where the feast was prepared and served, with handymen delivering food to and from.

The Ziguangge Giving Banquet scroll was painted by Yao Wenhan, a painter at the Qing court painting

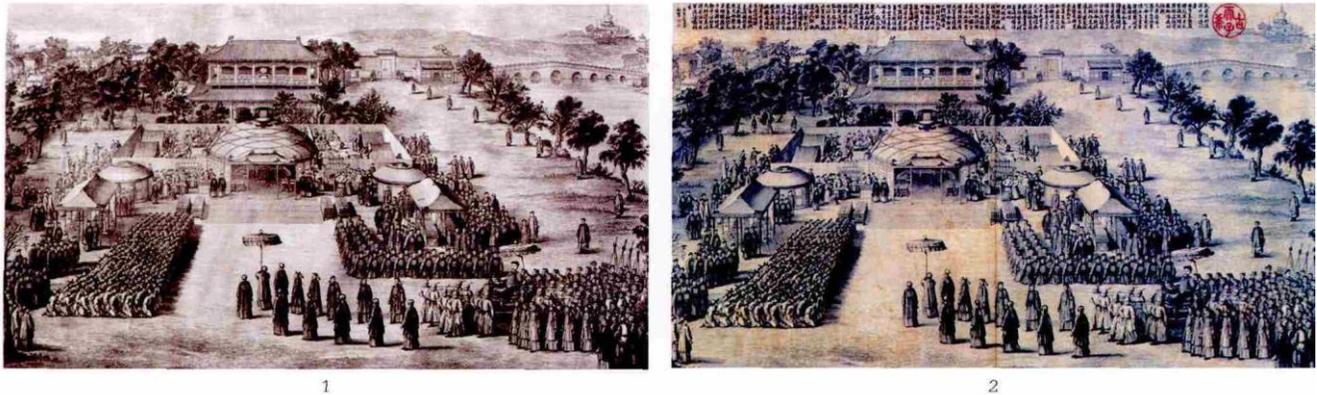
institution Ruyi Hall, by order of the Qianlong emperor.³ Although painted in the form of a traditional Chinese long scroll, the style and technique of painting was influenced by Western line painting and the European painting principle of perspective of light

'1' (Qing) Qing Renzong zhi zhi compiled Qing Gaozong jinzhong shilu (The True Records of the Pure Emperor of the Qing Dynasty) vol. 628, pp. 1-2, Article of the first month of the twenty-sixth year of the Qianlong reign, nonin, China Book Bureau, 1986.

'2' Yao Wenhan, the 'Painter' of the Ruyi Hall, Qianlong Dynasty', p. 96.

'3' The palace painting system of the Qing dynasty involved the court enlisting a large number of painters to manage and paint under a certain institution. "Although the 'Ruyi Hall' was similar to a painting institute, the staff was diverse and not simply court painters alone, but there was also a 'painting institute' where some painters were concentrated. Painters working in the palace did not have a specific title and were generally called 'painters', but there were a very few who entered the palace as scholars and literati, often participating in examinations after a few years in the palace, and returning to their status as scholars and painters when they became officials. See Nie Chongzheng, 'Qing Palace Paintings and Painters of the Qing Dynasty', in The Palace Museum, ed. Palace Paintings of the Qing Dynasty the Palace Museum, pp. 1-24.

[fig. 2] The War Map of the Pingding Western Regions, Album of Successful Generals at the Feast
 From: 1. The Editorial Committee of the Complete Collection of Chinese Paintings, vol. 49, Forbidden City Press, 2008 2. Nie Chongzheng, ed.



The shading technique gives the painting a different texture to traditional Chinese painting, and the artist was able to enhance the technique of depicting the building in a realistic manner, so that the Ziguang Pavilion in the painting can be contrasted with the actual scene.

郎世宁等人绘《平定西域战图》册之《凯旋成功诸将》
 Copying successful generals at the feast, 55.4 cm long by 90.8 cm wide. The painting is a set of two hundred completed prints that originally arrived with the copper plate of the war map of Pingding's Western Regions; the inscribed poem is from a reprint copper plate of the war map and the imperial inscription in a booklet [fig. 2: 2] with the imperial inscription carved on wood and printed on top of the painting, known as the "Palace Collection Reprint of the War Map of Pingding's Western Regions" or "The painting is also known as the 'Palace Collection Reprint of the War Map of the Western Regions' or 'Palace Mounted and Painted Dragon War Map of the Western Regions'. The upper part of the panel is inscribed with eight poems inscribed by the emperor on the 3rd day of the 3rd month of the 25th year of the Qianlong reign, entitled 'Shangsi Day Feast of Success to the Generals', and inscribed with the circular vermilion seal of the artist, 'Gu Xi Tian Zi'.

During the Kangxi Dynasty, copper engravings were already available, mainly for maps and scenic engravings, taking advantage of their fine lines and their superiority over woodblock prints; during the Qianlong Dynasty, copper engravings were used for the promotion of martial arts, taking into account their special characteristics of printing and reproduction.

'1' During the Kang and Yong dynasties, the number and scope of missionaries' activities were restricted in the early Yongzheng period because a few missionaries were involved in the succession to the throne, and because the Qing emperors were more interested in art than technology, the missionaries in the capital were basically engaged in the art of painting. Although the restrictions were slightly relaxed during the Qianlong reign, the emperor's preference for Western culture focused on art and architecture, so the main activities of the missionaries were still mainly in the art of painting. The influence of Western painting led to the creation of a new form of painting in the Qing dynasty, the 'line painting'. Line painting, or line painting, emphasised the light and shade of light and projection in

works with a sense of three-dimensionality, especially the sense of space and depth of buildings in the picture, and was therefore mostly represented in buildings. Reference: Fu Dongguang, 'The Pavilion in Painting - Ancient Chinese Architectural Paintings in the Palace Museum Collection,' *Palace Museum Journal* no. 2, 1999, pp. 64-65. Liu Lu and Liu Yufang, 'Palace Paintings of the Qing Dynasty

A discussion of the reasons for the emergence of Western culture in the Palace Museum *Journal of the Palace Museum* 1990, no. 4, pp. 27-28. Nie Chongzheng, 'A short examination of "line painting" *Journal of the Palace Museum* 1982

No. 3, pp. 85-86. Nie Huo, 'An exploration of the Qing Palace through-view line painting' *Palace Museum Journal* No. 1, 2005, p. 41.

'2' Weng Lianxi, ed. *Palace Prints Qing Dynasty* p. 290, Cultural Heritage Press, 2001.

'3' Zhuang Jifa, 'The use of the Chinese body in the West - Focusing on the exchange between Chinese and Western art during the Sheng and Qing dynasties' *Journal of Historical Studies* no. 26, p. 171.

'4' This imperial poem was composed on the third day of the third month of the Qianlong reign (Gengchen) when Qianlong gave a banquet to the victorious soldiers at the Fengze garden. The subject, time and place of the feast are not consistent with this painting, and it is not yet possible to explain the reason for this pairing of texts. (For reference: *The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty* vol. 3, no. 4 *The Feast of the Successful Generals on Shangsi Day*, pp. 1a-4b, National Palace Museum, Taipei, 1976.

The heyday of copper engraving in the Qing dynasty. After the pacification of the western regions, the Qianlong emperor first ordered the production of portraits of the most successful generals and Ziguangge Banquet scroll, and then thought that he had seen a copperplate war map by the German painter Georg Philipp Rugendas (1666-1742) and wanted to present the battles of the pacification of the Jun and Hui tribes in copperplate, using the realistic features of Western painting. The battles of the war against the Zhun and Hui tribes are presented in copperplate. On the 26th of May, the Qianlong emperor ordered the production of sixteen war maps of the pacification of the western regions by Lang Shining, Wang Zhicheng (Jean Denis Attiret, 1702-1768) and Ignatius Sioklart (1708-1780) and André André Joannes Damaseenus Salusti, ? -1781) was painted using the Ziguangge frescoes as drafts.³ It can be seen as a compilation of previously painted battle pictures. The Feast of Successful Generals as the sixteenth.

The combination of Chinese and Western painting styles and the realistic and detailed nature of his drawings led to many of the paintings of figures and documentaries in the Qing court, especially those representing important historical events, being painted by Lang Shining, who was also responsible for writing the explanatory letters in Latin and French and proposing the details of the copperplate engravings.

A Map of the Battle for the Pacification of the West assigned by Marquis de Marigny (1727-1781) President of the Royal Academy of Fine Arts in Paris, to the Academy's Historical Paintings

Charles-Nicolas Cochin (1715-1790) secretary of the group, supervised the production of the plates and the printing of the plates. The copper plate of Successful Generals at the Feast of the Kai was made by Jean-Philippe Le Bas (1707-1783) the famous engraver⁵ who was appointed to make the plate.⁴ From the 38th year of the Qianlong reign, the engraved copper plates and the original manuscripts were returned one after another. Beijing. Lang Shining and Wang Zhicheng died before the plates were completed, and the other two worked together to produce the original plates.

The booklet 'The Battle of Pingding in the West' left a legacy of experience in the process of making the first copperplate, which was to be followed in future by copying the copperplate of the victorious map.⁶

The war map can be divided into two parts: the war scenes and the ceremonial scenes, and the ceremonial scenes contain three themes: the dedication of prisoners, suburban labour, and the feast of triumph. The scene of the banquet is the same as that in Yao Wenhan's Ziguangge Banquet, which is a scene from the second day of the first month of the twenty-sixth year of the Qianlong reign. There are many figures in The Banquet of Successes, but they are delicately portrayed, with a preference for the delicate and subtle depiction of objects and scenes, as opposed to the grand scenes of war, presenting the songs and dances of a triumphant battle.

In the thirtieth year, the Qianlong emperor ordered Ding Guanpeng and five others to use Xuan paper to colour the sixteen copperplate drafts completed by Lang Shining and others as the original.

¹ Copper engravings originated in Europe, where the artisan used a carving knife to engrave designs directly onto metal objects, making them exquisitely detailed and labour-intensive, and more valuable works of art in Europe. Copper engravings were introduced to the palace around the Kangxi period, when the Italian missionary Matteo Ripa (1692-1745) presided over the production of copper engravings. Complete

Overview of the Imperial Public Opinion Thirty-six Views of the Summer Palace, reflecting the gradual acceptance of Western painting ideas and laying the foundation for the mass production of copper engravings during the Qianlong period. Reference: Nie Chongzheng, 'Lang Shining in the Exchange of Chinese and Western Art' Journal of the Palace Museum, no. 2, 1988, p. 76; Jia 'An Analysis of Chinese Copperplate' Journal of Philology, no. 8, 2010, p. 120.

'2' Zhuang Jifa: 'Deshengtu - Copperplate Prints from the Qing Dynasty' The Palace Heritage Monthly, June 1984, p. 103.

'3' 'Casting Victory in Copper - Copper Engravings of the Qing Palace's Descent into Victory' p. 41.

'4' 'A pictorial record of the ten great achievements of Emperor Qing Gaozong - portraits of meritorious officials and battle maps' p. 58.

'5' The process of drawing and sending out the drawings took a long time, and there is a lot of historical material in Chinese and foreign languages on the correspondence and money during this period. The bronze prints of the Qing dynasty during the Qianlong period, Continental Magazine, vol. 64, 6 (Taipei, 1982.3) pp. 32-39. 'Chinese Body, Western Uses - Focusing on the Exchange between Chinese and Western Art in the Qing Dynasty' pp. 163-166. 'Casting Victory in Bronze - Bronze Prints of the Qing Palace Victory in the Yuan Collection' pp. 40-51).

'6' 'Lang Shining in the Exchange of Chinese and Western Art' p. 76.

The imitation was completed the following summer. The composition of the coloured drawing is generally the same as that of the copperplate, except for the lower perspective and the difference in size, which should be regarded as a revision before being sent to France for production of the copperplate [fig. 3]

Colour on paper, colour on paper, 55.4 cm Metre, 90.8 cm across. Inscribed with the seal of the Qianlong emperor for appreciation of the emperor's seal of the Sanxitang Jingjian, and the seal of Yi Zishu.

In The Banquet of Success, the Purple Pavilion is concealed by a large tent set up in front of it, with a pillar of hipped, draped tents to the left and right of the tent. The tent at the back of the tent is occupied by servants preparing the feast. In the lower right of the scene, the Qianlong emperor enters in a cloth carriage carried by sixteen people on shoulders, with the mikoshi

Dressed in a small regimented red robe, girdled with a green sash. On either side and at the rear of the Qianlong emperor are escorting officers and guards carrying cranked huagai bows. At the forefront of the procession are the leading military officials holding yellow umbrellas with clouds and dragons, two leading military officials accompanying

Behind them, the civil and military officials follow in two columns, while the foreign princes and generals of the Western Expedition kneel on either side to welcome the holy throne. To the right of the scene is the central

In the upper right, the Fulhuamen and the Jin'ao Yu Bridge are depicted, while the White Pagoda of the Yong'an Temple on Tuancheng and Qionghua Island can be seen in the distance.

Although the artist of the picture "The Successors of the Feast" is still unknown The four missionaries were all long-serving members of the court and would have been familiar with the

[fig. 3] Colour illustration of the "Success of the Generals at the Banquet" from the album entitled "The Battle of the Western Regions" From Zhu Chengru, ed. Qing Shi Lu Di An Gao Hui Huo Shi Qing Dynast, Volume 6 Qing Dynast, 88, Forbidden City Press, 2002



[fig. 4] The War Map of the Pingxing Western Regions, Album of the Successful Generals at the Feast (part)



political and military systems and daily life of the Qing court, and with the excellent technical conditions of the painting, the scenes presented in the picture would have been quite close to those of the time. As all of the painters in the album were European painters, and Lang Shining was in charge of the painting, the composition and artistic style are consistent and heavily influenced by European painting techniques. Although some of the characteristics of Chinese painting are retained, portraits of the successful generals in 'The Banquet of Success' are distinctly Western in character [fig. 4] and the mountains, rocks and trees are distinctly shaded and backward, giving the scene a photographic 'freeze-frame' appearance, similar to that of Yao Wen'an's 'Ziguangge Giving Banquet' scroll with

There is a difference in the traditional Chinese 'proceeding' approach, which is typical of European painting.

'1' The First Historical Archives of China and the Heritage Museum of the Chinese University of Hong Kong, co-editor: General Collection of the Archives of the Office of the House of Internal Affairs of the Qing Palace vol. 29 p. 515, Ruyi Hall, Qianlong Thirty Years of Living Records, May 17, Qianlong Thirty Years, People's Publishing House, 2005.

'2' Li Xiwei, 'The Creation of War Pictures in Qing Palace Copper Prints: From the 'Hui-bei Triumph' Battle Picture of Taiwan,' pp. 13-14, Taipei: Master's thesis, Institute of Art History, National Taiwan University, 2012.

'3' Since the artist cannot be identified, studies are often left blank to cast doubt, except for Zeng Jiabao, who lists Lang Shining as the artist. See Zeng Jiabao, 'A Pictorial Record of Qing Emperor Gaozong's Ten Great Military Achievements - Portraits of Meritorious Ministers and Battle Maps,' p. 57.

'4' An examination of Qianlong imperial 'Battle Map of the Pingding Western Region,' p. 73.

[fig. 5] Colour illustration of the Ziguangge Banquet in the album *Pingding the War of the Two Jinchuan*
From *Palace Paintings of the Qing Dynasty*, p. 267



[fig. 6] Copper plate of the Ziguangge Kaiyuan in the album entitled "The Battle of the Two Jinchuan"
From *The Complete Chronicle of the Qianlong Emperor*, edited by the Editorial Committee of The Complete Chronicle of the Qianlong Emperor, p. 65



3. 《平定两金川战图》册之《紫光阁凯宴》

The 'Pingding of the Two Jinchuan Battles' album, known as 'Pingding of the Two Jinchuan Victories', consists of sixteen panels depicting the two campaigns to pacify the Greater and Lesser Jinchuan between the twelfth and forty-first years of the Qianlong era. The sixteenth panel in the album is entitled *Ziguangge Kaiyang*, or *Ziguangge Kaiyang (The Successful Generals)*. It shows the Emperor's feast at the Purple Pavilion on the 28th day of the 4th month in the 41st year of the Qianlong reign. There was rain the night before the feast, but it cleared up before dawn, which was considered an auspicious sign for the feast. The banquet was attended by General A Gui, Vice-General Feng Sheng Er, counsellors, leaders, guards of the Qianqing Gate and officers of the expedition, as well as Zhou Yuanli, Leer Zhen, Bayan San, Duan Xiulin, Duke of Diffraction Kong Zhaohuan and his heir, Kong Xianpei, and other princes and ministers in the capital. In the feast, the Qianlong emperor gave the general A Gui, deputy general Feng Sheng, amount of goblets of wine, and other people in order to sing and dance, the number of animals and wine banquet and 25 years with the same.

In the sixth month of the forty-first year of the Qianlong reign, the Qianlong emperor [fig. 5] Later passed on by ordered the court painter Xu [1712-1779] to proceed with the first draft [6]. After the Qianlong emperor had examined the draft, he had it engraved by the Office of the Interior Minister, in the old practice of the "War Map of the Pingxing of the Western Regions," and the entire book was completed in the forty-eighth year of the reign (fig. 6)

¹ 'The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty' vol. 4, no. 3 'The Banquet of Success for the Generals in the Ziguangge on the 28th day of the 4th month', p. 29b.

² (Qing) Na Yancheng et al. compiled: *The Chronicle of A Wencheng Gong*, vol. 17, p. 73a, Shanghai Ancient Books Publishing House, 2002.

³ Qing Gaozong Pure Emperor Shilu vol. 1077, Article Dingmao, April 4, Qianlong 41, pp. 523-1.

⁴ Qing Gaozong Pure Emperor Shilu vol. 1077, Article 4, April Hexi, 41st year of the Qianlong reign, pp. 524-2.

⁵ (Qing) Kun Gang et al. by imperial decree: *Examples of the Qing Canon* vol. 5, Yan Rites IV, 'The Triumphal Feast of Yan', Qianlong 41, pp. 996-2, Shanghai Ancient Books Publishing House, 2002.

'6' For a detailed drawing reference, Zhuang Xinyu, *The Qianlong Wugong under the brush of the Qing court painter Xu* (1712-1779 still extant) pp. 54-59, "Central" Master's thesis, Institute of Art Studies, University, 2014.

~~The~~ Battle Map lacks precise records of details such as engraving and printing, and Xu Bin ~~reads~~ crawls through relevant historical materials such as ~~the~~ General Collection of Archives of the Office of Internal Affairs of the Qing Palace to project a chronological outline of the production process of the two versions ~~of~~ the Pingding Liangjinchuan Battle Map. Xu Bin, "The Palace Museum Collection of the Pingding Two Jinchuan Victory Map," *The Palace Museum Journal* no. 2, 2013, pp. 84-106, 160.

The Banquet at Ziguangge, colour illustrated on paper, 55.5 cm in length and 91.1 cm in width. Inscribed in relief script with a poem in the imperial handwriting of the Qianlong emperor in the summer of the year bingshen, "A banquet of success for the generals at Ziguangge on the 28th day of the 4th month", with an inscription in negative seal script, "Hui Xin is not far away" and in positive seal script, "De Chong Zhu Fu", followed by The seals on the left and right are also inscribed with "Qianlong Appreciation", "Treasure of the Emperor", "Sanxitang Jingjian Seal", and "Yi Zishu". Signed lower left Xu Yang.

Copper-engraved work painted from the forty-second to the forty-sixth years of the Qianlong reign, illustrated with copper-engraved interior panels, poems printed on interior woodblocks, bound in a booklet of one letter, with 16 plates. 51 cm in length and 88.5 cm across.

Documentary paintings should reflect the actual scenes as faithfully as possible, and it is natural that the compositional configuration should be extremely consistent when drawing the same occasions. In the Qianlong emperor's 'Ten Complete Warriors', the battles of the pacification of the Zhun and Hui had more poems and battle maps produced, and most of the subsequent battles followed the model of the 'Battle Map of the Pacification of the Western Regions'. The battle maps of 'Pingding Jinchuan Battle Map' are based on the copper engravings of the 'Pingding Western Battle Map'. Ziguangge Kaiyan is a near copy of the composition of the 'Kaiyan Success of the Generals', but the copper engravings are a different process from the colour plates on paper.

There is a considerable resemblance between the two colour plates in Ziguangge Banquet and Battle of Pingding Jinchuan and the Banquet of Successful Generals of the Battle of Pingding Western Region⁵

The overlapping of the images shows that the contours of the two are nearly identical, excluding the differences between the main body of the building and the tent.

Although European painters were also involved in the painting process, the overall style of The Battle of Pingding Erjinchuan differs markedly from that of the Western Region. The differences are mainly in the degree of influence from European painting styles, with traditional Chinese painting style being more influential in the Pingding Two Jinchuan War Map than in the war maps painted by Western painters such as Lang Shining. The lower left of the Banquet of the Purple Pavilion conceal some of the courtiers, an expression of the Chinese principle of edge treatment and concealment, which echoes the inscriptions and seals above the painting, and the addition of treetops to stabilise the composition, suggesting that the differences between Chinese and Western concepts of composition affected the style of presentation. The Battle of Pingding in the West is based on the Western principle of perspective, using light and dark contrasts to express the relationship between the distance and proximity of the scene, giving the scene a sense of depth and space; The Banquet at the Purple Pavilion is based on the lines of Chinese painting, and the composition is heavy, using mostly scattered perspective, removing shadows and light and dark contrasts, lacking layers of light and dark, and the subject is not obvious, making it less valuable in artistic terms.

4. 《平定廓尔喀战图》册之《廓尔喀使臣至京》

After the two pacifications of the Gurkha in the fifty-seventh year, the Qianlong emperor ordered Jia Shiqiu Li Mingcheng Ning to draw a booklet of the Battle of the Gurkha, depicting scenes from the battle of the pacification of the Gurkha. The eighth of the eight panels of the 'The Gurkha Envoys to the Capital', depicts the Emperor

giving a banquet to Mongolian princes and ambassadors from the Khokhambaknar Batu Nianban Hui, the Joseon Dynasty Anjin Dynasty at the Purple Pavilion on the eighth day of the first month of the fifty-eighth year of the Qianlong reign.

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- '1' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 4, no. 3 'The Banquet of Success to the Generals in the Ziguangge on the 28th day of the 4th month' pp. 28b-31a.
- '2' ~~Palace~~ Palace Prints of the Qing Dynasty, p. 291.
- '3' ~~Palace~~ Images of War and the Construction of Imperial Martial Power in Qianlong (1736-95) - Focusing on the 'Picture of the Victory in the Defeat of the Junbei Hui' p. 6.
- '4' Ma Jianchun ~~of Qing~~ 'An analysis of the issues related to the Qianlong-Chinese and French joint production of the 'Pingding Zhungar Hui triumphal map' Journal of Northern University for Nationalities (Philosophy and Social Sciences Edition) vol. 4, 2012, p. 48.
- '5' ~~Palace~~ The Creation of War Drawings on Copperplate in the Qing Palace for the 'Hui-bu Triumph Battle of Taiwan' pp. 32-33.
- '6' Yan Hui; A study of the art of palace copper engravings in the category of war pictures in the Qing dynasty pp. 16-17, Master's thesis in Fine Arts, Tsinghua University, 2005
- '7' ~~EA~~ A pictorial record of the ten great achievements of Emperor Qing Gaozong - portraits of meritorious officials and battle maps' p. 62.

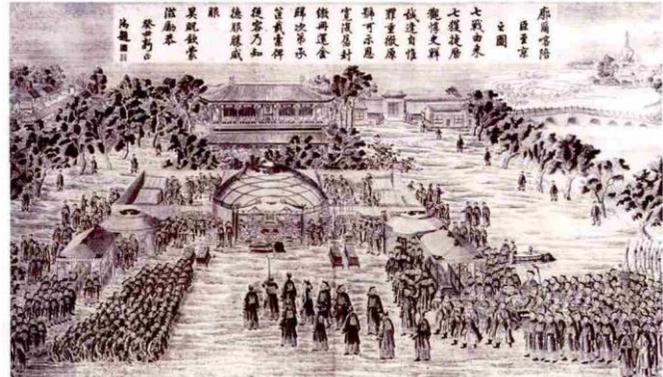
[fig.7] Colour illustration of the Gurkha envoys to the capital from the book titled 'The Pacification of the Gurkha War'

From The Atlas of Qing History: A General History of the Qing Dynasty, Volume VI, p.176



[fig.8] Copper plate of the Gurkha Envoy to the Capital from the book titled 'The Pacification of the Gurkha War'

From The Complete Ch'ing History, revised by the Editorial Committee of The Complete Ch'ing History, Volume 211



South Siam and other countries, and received the Gurkha envoys into the form and tribute, to treat Fokangan and Hailancha and other generals [Figure 7]

The Gurkha Envoy to the Capital, unmarked, on paper, colour on panel, 55.3 cm in length and 91.4 cm in width. The painting is inscribed with the poem 'Gurkha Accompanying the Minister to the Capital' inscribed in the imperial hand of Qianlong, inscribed in draft script, with two square seals in vermilion at the end of the painting, 'Eight Marches and Eight Old Men', 'Self-improvement', and "A round seal in negative seal script, Qianlong Jieji. Inscribed at the beginning of the bottle with the seal in vermilion, "Treasure of the Emperor", and the seal of the Qing government, "Sanxitang Jingjian Seal", in vermilion, "Yixi Zishu", in white.

Copper plate of the imperial court from the sixtieth year of the Qianlong reign to the first year of the Jiaqing reign (1795-1796) Bound in 1 letter, with 8 plates. 55 cm in length and 88 cm across. The upper part of the plate has a poetic inscription in the imperial hand of the Qianlong emperor, printed on wood.

It is uncertain

who drew the copperplate of The Gurkha Envoy to the Capital when it was printed.⁴ It is only known that the copperplate was completed in the fifty-ninth year of the Qianlong reign and then engraved by the Office of the Interior Minister [fig. 8] Although the drawing of the Gurkha also draws on Western painting and copperplate engraving techniques, the fact that the makers were almost exclusively Chinese painters and artisans who were familiar with Western painting techniques and the engraving and printing techniques of copperplate engraving is not clear.

The combination of Western techniques and traditional Chinese painting methods is rather rigid, so it does not achieve the same level of perfection as the book entitled "The War Map of the Pingding Western Region," but it still has valuable historical value as one of the masterpieces of the Qing dynasty copperplate war map.

(二) 绘制宴会图的目的与政治意义 of the drawing of the banquet

The four paintings are all documentary works, based on the feast given in the Ziguang Pavilion during the Qianlong reign. They are all documentary paintings, which were a feature of the Qing court's subject matter, and the scenes painted are mostly large royal events, with a wide range of characters and landscapes, and the painters generally

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- ' 1' Qing Gaozong Chunzong emperor Shilu vol. 142, Article of the first month of the fifty-eighth year of the Qianlong reign, nonin, pp. 6-2.
- '2' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 5, no. 7 'Gurkha Accompanying Ministers to the Capital,' pp. 15b-16a.
- '3' Palace Prints of the Qing Dynasty, p. 293.
- '4' A pictorial record of the ten great achievements of Qing Emperor Gaozong - portraits of meritorious officials and battle maps,' p. 62.
- '5' Casting Victory in Copper - Copper Engravings of the Qing Palace's Descent into Victory,' p. 46.
- '6' The Pavilion in the Painting - Ancient Chinese Architectural Paintings in the Palace Museum Collection,' p. 63.

The painting is an objective documentary, as it is a realistic depiction of the events and the majesty of the emperor. An important painting of the cultural life of the court and the political events of the country, it also serves as a celebration of civil and military achievements and a chronicle of the events of the day.

The painting of the feast in the Ziguangge embodies the use of pictorial and literary references to the war effort of the Qianlong dynasty. Traditionally, Chinese emperors were honoured for their war achievements by writing them down on stone, and images were mostly used to illustrate meritorious officials. From the mid to late Ming dynasty onwards, there was an increase in the number of war images of battles, marches and rewards, mainly used by officials to commemorate personal war achievements. In the Qing dynasty, in addition to setting up history museums to record war records, the creation of images of war honours continued from the late Ming dynasty, with very different features being added as required¹.

After the military successes of the Qianlong dynasty in the western frontier, the Qianlong emperor ordered his ministers and the Founder's Hall to compile war strategies, personally wrote the war successes, taiji inscriptions, commemorative inscriptions, poems, etc., and the compilation of books such as the 'Strategy for the pacification of Junggar', 'Map of the Western Regions of the Imperial Public Opinion'. The Qianlong emperor not only used words as a way of proclaiming the ten martial arts achievements, but also drew images at the same time as an accompaniment to their expression. From the beginning to the end of the war, there were many orders for the court painters to draw pictures documenting the victorious battles². In addition to the paintings, the Qianlong emperor also drew portraits of meritorious officials to honour their achievements, following the Han and Tang system. The Han emperor painted his courtiers in the Qilin and Yuntai pavilions, the Tang emperor painted his courtiers in the Lingyin Pavilion, and in the Northern Song dynasty he painted his courtiers in the high pavilions, all of which became customary for a generation at the time³. The Qianlong emperor ordered the painting of several portraits of meritorious ministers because he had the intention of competing with the Han and Tang dynasties, believing that the portraits of meritorious ministers 'really exceeded the Han history and Tang books, and could complete the collection of a hundred sages', and that their number was several times that of the Han and Tang dynasties, far from being comparable to the Han and Tang dynasties⁴. The portraits of meritorious officials painted in the Qianlong reign alone are far superior to the sum of the Han and Tang portraits of meritorious officials⁵, "an achievement unprecedented in the ancient world, and one that is not shared by his Linge and Yuntai"⁶. This is a sign of the Qianlong emperor's desire to boast of his military achievements.

While the large number of paintings is closely linked to the height of Qing court painting during the Yong-Qian period, it also highlights the importance the Qianlong emperor attached to warfare. Although the concept of the 'Ten Complete Military Battles' had not yet taken shape by the time the war maps were painted, the Qianlong emperor was able to juxtapose several major battles by producing a large number of related strategies, portraits of meritorious officials, engraved bronze plates, and rewards in the Ziguang Pavilion, thus enhancing the significance and value of all the battles and forming a complete set of strategic scenes⁷. In Ziguangge Banquet scroll and the various war atlases were also painted in the same vein. This

'1' In the early Qing dynasty, Huang taiji 皇太極 Manchu Shilu and its war maps to shape Manchurian consciousness and to build up an image of Nurhaci's martial prowess, highlighting the distinctive military character of the Manchus. See 'War Images and the Construction of Imperial Martial Power in Qianlong 1736-95) - Focusing on the 'Victory Map of the Defeat of the Junbu Hui,' p. 37.

'2' including: Lang Shining's Wanshuyuan Giving Feast 萬壽園賜宴圖, Jiang Pu's Pingding Zhungar in the 20th year of the Qianlong reign 平定回疆圖, Qian Weicheng's Pingding Zhungar in the 20th year of the Qianlong reign 平定回疆圖, Lang Shining and others' Cong Bo Xing Poetry Intentions 恭博興詩意圖, 3rd year of the Qianlong reign, Qian Weicheng's Pingding Zhungar 平定回疆圖, 4th year of the Qianlong reign The Sacred Momen and Wide Luck Map, and Xu Yang's Rites of Sacrifice for the Pacification of the Western Regions 西征圖, 5th year of the Qianlong reign. Ho Zhenhua, "Lang Shining's Battle Maps of China's Western Regions," Xinjiang Social Sciences no. 6, 1990, pp. 97-103. -103.

'3' Jiang Shunyu, "Comic Writings on the Ancient Court of Merit," Forbidden City, 1991, no. 6, pp. 22-23.

'4' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty, vol. 3, 高宗純皇帝 "Ziguangge wrote the statue of a meritorious minister and the pictures of the battles, and after the completion of the war, I wrote six rhymes and still repeated four chapters," p. 3b.

'5' After the pacification of the Junggar and Hui, the Qianlong emperor ordered the drawing of a hundred meritorious subjects in the Purple Pavilion, the Qianlong emperor himself for the first fifty meritorious subjects for the title praise, the remaining fifty people are ordered Confucian proposed praise. After the pacification of the Great and Small Jinchuan, and then ordered the drawing of a hundred meritorious courtiers map, writing meritorious courtiers as before, and thereafter whenever the success of the war painted meritorious courtiers in the Purple Pavilion became customary. In addition to the fifty statues of the "pacification of Taiwan" in the Qianlong reign, thirty statues of the "pacification of Gorkha" in the fifty-seventh year, there are a total of two hundred and eighty statues of meritorious officials in the Purple Pavilion of the Qianlong reign. (Qing) Ji Juan and others, "Qing Dynasty General Records," vol. 44, "Rites and Rituals", p. 7011-2, Qianlong 25, Taipei: Commercial Press, 1987 (Qing) Zhu Yan (朱彝尊) Jixia xiaoyuan kao (Old news under the sun), vol. 24, p. 326, Beijing Ancient Books Publishing House, 2000. (Qing) Mr. Nie Chongzheng on the Statue of the Meritorious Minister of the Purple Pavilion, pp. 138-169)

'6' in Nihonshita koji koji, vol. 2, no. 4, p. 326.

'7' in The Creation of War Pictures in the Qing Palace Copperplate, from the 'Hui-bei Triumph' and the 'Taiwan War,' p. 55.

Some of these pictures "depict the actual deeds of attacking ¹cutting down generals and hemming in banners, in order to show their bravery by honouring their work", as a means of boosting morale ²honouring the memory of fallen generals to encourage loyalty. In the middle and later periods, when the political situation was complex and declining, the paintings were used for declaratory purposes. As such, they serve the purpose and significance of perpetuating the legacy of the Qianlong emperor.

The Qianlong emperor attached great importance to the production of copper plates to highlight the significance of propaganda wugong. The copper plate of the copper engraving has both the function of collection and printing, ⁴making the copper plate with a large number of brush printing reproducibility; copper plate can also be mounted in a booklet, without the need for scroll framing, easy to carry and preserve and has a deep function of wide dissemination. ⁵Each time a new war map was produced, the number of old war maps in storage was first counted, and the office then made additional prints based on the number in stock. After the first batch of copper plates ⁶were given, on the 20th of November in the thirty-seventh year of the Qianlong reign, the Office of the Interior Minister was ordered to print copper plates. The imperial poems engraved on wood panels by the House of Internal Affairs were mounted and painted in the palace as a dragon scroll-style 'Pingding Western War Map' and a pamphlet-style 'Royal Pen Pingding Western War Map', ⁷and later ⁸printed and mounted as a pamphlet-style 'Pingding Jungar Hui Victory Map' with the imperial poems overprinted, with additional inscriptions by Yu Minzhong and others in the back. Most of the completed copper plates were awarded to the royal family or to important officials, or copies of the Ziguangge poems were given to local governors, viceroys and diffusion prints. Since then, all war reports have followed the example of the 'War Map of the Western Regions' book for copper engraving and printing. In the forty-ninth year of the Qianlong reign, the copper plates were sent to various palaces, gardens, ⁹monasteries for preservation and display; they were even used for foreign rewards, with each of Korea, Siam, the Ryukyus, ¹⁰Amur having a set of 'The Western Regions' ¹¹inchuan.

The war maps were symbolic rewards, given to the war ministers and their sons as a reward, and most of those who received them were close to the ruling clique of the Qing court; those who received them were given to collectors with the intention of passing them on to the next generation. Copper engravings were widely circulated

¹ 'The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty' Collection III, vol. 3 'Six Supplementary Chants on War Pictures in Order' p. 24a.

² Mo Xiaoya: 'A preliminary study of copperplate grouping 'Pingding the Miao Border War'' Journal of the Palace Museum no. 3, 2006, p. 61.

³ Peng Wei: 'Images of War and the Construction of Imperial Martial Power in Qianlong (1736-95) - Focusing on the 'Picture of the Victory in the Defeat of the Junbei Hui'' p. 88.

⁴ Peng Wei: 'On the origins, development and demise of palace copperplate painting in the Qing dynasty' Guizhou Social Sciences vol. 9, 2009, p. 134.

- '5' For a record of the rewards in the booklet 'War Images of the Pacification of the Western Regions,' see: op. b 'Copperplate Victory Maps of the Qing Dynasty during the Qianlong Period,' pp. 32-39. ~~op.~~ War Images and the Qianlong Dynasty
- (736-95) The Construction of the Imperial Martial Power - Focusing on the "Victory Map of the Defeat of the Junbei Hui," p. 92, appendix, pp. 103-104.
- '6' Xie Xiaohua, 'Qianlong's war map of the pacification of the West,' Historical Archives no. 1, 2008, p. 2.
- '7' The First Historical Archives of China and the Heritage Museum of the Chinese University of Hong Kong, co-editor: General Collection of the Archives of the Office of the House of Internal Affairs of the Qing Palace vol. 49, Qianlong 51st year, living archives letter post June, pp. 114-116.
- '8' ~~op.~~ 'An exploration of the reasons for the emergence of Western culture in the Qing dynasty palace,' p. 28.
- '9' ~~op.~~ 'Palace Prints of the Qing Dynasty,' p. 20.
- '10' ~~op.~~ ~~op.~~ General Collection of the Archives of the Office of the House of Internal Affairs of the Qing Palace, vol. 51, Qianlong 54, live records, October, p. 330; vol. 54, Qianlong 59, live records, copper plate office, May, p. 370.
- '11' ~~op.~~ 'Images of War and the Construction of Imperial Martial Power in Qianlong (736-95) - Focusing on the 'Picture of the Victory of the Ping of the Junbei Hui,' p. 95.

[fig.9] Yao Wenhan's scroll showing the emperor giving a banquet in the Ziguang Pavilion (partial)



The nature of the copper engravings, through their widespread distribution, extended their function as propaganda for political achievements. In the case of the Map of Pingding the Western Regions, for example, the drawing has a deeper connotation of political power, used to solve the problem of the north-western frontier, to deter Russian encroachment on the north-western frontier, and to proclaim the legitimacy of the war to subjects, vassals and neighbours, as well as the firm position of the Qing court to consolidate its territory.

In particular, the rituals of the war map, including the suburban labour, the offering of prisoners, and the giving of a banquet, reflect the strong force of the state on the frontier, while the offering of prisoners symbolises the shock of ethnic minorities at the hands of force and the embrace of tenderness.

While the means of subservience were used, the feast was part of the ceremonial system of the Hajj, promoting the legitimacy of the right to rule. In terms of the priority of decoration in the Purple Pavilion, the ceremonial images in the Qing court war charts have connotations of superiority over the war images. Thus, despite the varying lengths of the war pictures, the ceremonial pictures placed at the end of the album were not omitted and were an important and indispensable recognition in the war pictures.

The ritualistic images mark the triumphant victory of the battle, allowing the emperor to appear in an otherwise war scene, making a connection between the war and the emperor's personal achievements. It is evident from the way in which the Ziguangge Banquet is drawn that, although it is produced using Western realistic painting techniques, it is still inherently based on the same principles as Manchu Shilu, and therefore emphasises the figure of the emperor in the painting. The emphasis on the emperor's figure in the painting is the result of the use of

This is achieved with the proportions and the primary and secondary position of the figures in the painting. Observe Yao Wenhan's painting of the Ziguangge Giving a Banquet in which the Qianlong emperor is seated at the end of the imperial table. The emperor's proportions in the painting are clearly tall and prominent, while the rest of the figures in the painting are of the same proportions and similar appearance, making the Qianlong emperor undoubtedly the main character in the painting⁶[fig. 9]. However, the long scroll form of Ziguangge Banquet is less of a public display.

'1' ~~Footnote~~ 'A pictorial record of the ten great achievements of Emperor Qing Gaozong - portraits of meritorious officials and battle maps,' p. 59.

'2' Ma Jianchun & Xie Ting, 'The Victory Map of Pingxing the Junggar Hui' and the Representation of Qianlong's Political Power, *Journal of Zhongnan University for Nationalities* vol. 32, no. 4, pp. 79-84. op.cit.

A Study of the Problems Related to the "Pingxing of the Jungar Triumphs," a joint Chinese and French, Qianlong, p. 46.

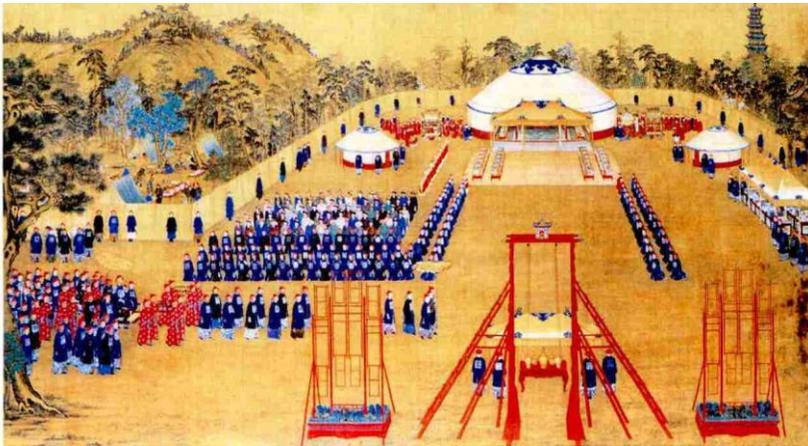
'3' ~~Footnote~~ 'Images of War and the Construction of Imperial Martial Power in Qianlong (1736-95) - Focusing on the 'Picture of the Victory in the Defeat of the Junbei Hui,' p. 76.

'4' ~~Footnote~~ 'The Creation of War Drawings on Copperplate in the Qing Palace from the 'Hui-bu Triumph Battle of Taiwan,' p. 52.

'5' ~~Footnote~~ 'Images of War and the Construction of Imperial Martial Power in Qianlong (1736-95) - Focusing on the 'Picture of the Victory in the Defeat of the Junbei Hui,' pp. 66-67.

'6' ~~Footnote~~ 'Images of War and the Construction of Imperial Martial Power in Qianlong (1736-95) - Focusing on the 'Picture of the Victory in the Defeat of the Junbei Hui,' pp. 61-62/7078.

[fig. 10] The Giving of a Banquet in the Garden of Ten Thousand Trees
 From Zhu Chengru, ed. *Qing Shi Lu* [The Great Key to the Qing Dynasty], vol. 6, Qing Dynasty, p. 64



The display war picture of the Banquet of Giving has a different configuration of images, carefully arranged so that the main thrust of the painting focuses on the Qianlong emperor. In front of the Purple Pavilion is an open space with no buildings on the west bank of the Middle Sea, while on the left is the west side of the Middle Sea

On the shore, the emperor's halogen-booked ceremonial procession moves from south to north; if it were not for Yao ~~is~~ of a banquet given in the Purple Pavilion

In the case of the long scroll painting, the direction of the Qianlong emperor's carriage would be in the centre of the picture, but the emperor's face would not be shown. The war picture shows the Qianlong emperor and his brass in the right-hand side of the picture, moving towards the Purple Pavilion, stopping at

The moment when the procession changes direction allows the emperor's holy face to be shown in the painting. The composition of the War Picture Banquet ~~is~~ Banquet in the Garden of Ten Thousand Trees

In contrast, it can be noted that in ~~the~~ the Garden of Ten Thousand Trees, the vassals face the viewer of the picture, presenting the vassals as the centre of the picture and showing the importance the Qianlong emperor attached to the vassal princes [fig. 10] The war album of the Banquet of the War album, however, turns the kneeling vassals to face the Qianlong emperor in the painting, who is not only of high status and larger in stature, but is also the focus of attention of the courtiers in the painting, and through the sight of these kneelers

The distinctive timing and layout of the scene are deliberately suspended to highlight the Qianlong emperor; unlike ~~use~~ use of a frontal portrait² of the chief as a method of enlisting the chiefs of the foreign clans in the Garden of Ten Thousand Trees, the image instead demonstrates the submissiveness of the foreign clans. The Qianlong emperor is thus the most important protagonist in the painting, with the rest of the figures involved acting as a common foil to the emperor, suggesting that the martial achievements are the achievements of the emperor.

三 叙绩宅武与持盈保泰：赐宴图中紫光阁的整建与意义 in the Giving of the Banquet

The Purple Pavilion was set up for a particular purpose as a place to give banquets, and its different uses and connotations set it apart from other banqueting venues. In addition, observing the feast in the Ziguangge as depicted in the painting, it is possible to examine the changes in the establishment of the Ziguangge in conjunction with the textual history, in order to gain insight into the differences between the various Ziguangge feast pictures.

(a) the 紫光阁的修葺、陈设与设定为赐宴场所的关系 Purple Pavilion and the setting as a place for giving feasts

Purple Pavilion is located on the west bank of the West Court, facing south, the pavilion is two storeys high, the highest pavilion building in the sea; with the North Sea Qionghua Island White Pagoda, Tuancheng and the sea in the Lake Pavilion Shui Yunxie, Wanshan Hall correspondence [Figure 11] The Purple Pavilion is a single-roofed hipped-roofed building, green glazed yellow cut-edge tile roof, with a broad face of seven rooms, before a five-room hatched roof hugging the building, with a coping corridor behind the Wucheng Hall, forming an independent courtyard [Figure 12]

'1' Yang Boda, 'An analysis of the 'Banquet for the Garden of Ten Thousand Trees', *Palace Museum Journal* 1982, no. 4, pp. 3-21.

'2' *Images of War and the Construction of Imperial Martial Power in Qianlong (1736-95) - Focusing on the 'Picture of the Victory in the Defeat of the Junbei Hui'*, pp. 69-70.

The location of the Purple Pavilion was once the Longford Palace area of the Yuan Dynasty West Palace, Ming Wu Zong built platform to read the shooting, platform "a few feet high, in a small dome, with yellow tiles, around four pillars, connecting the building slightly under the tile are blue, north and south hanging connected to the sloping corridor, hanging level and rise, face like a city wall, the

Under the shooting court, are set up door and window, there is a galloping road can walk horse". The platform also served as a place of activity for the palace's Dragon Boat Run and Dragon Boat Race, which was an inheritance of the spirit of martial arts performance of the Jin and Yuan Dragon Boat Shooting customs, and was the place where Ming Emperor Wu Zong

It is a concrete expression of the spirit of martial arts and is equally entertaining and performative in nature. During the Wanli period, the ruined platform was transformed into the Purple Pavilion. During the reign of Emperor Si Zong of the Ming Dynasty, the Pavilion was used as a place to summon courtiers to the court, as recorded in a poem by Jiang De Jing, a university scholar, who wrote that the Pavilion was "very high and spacious, with trees and ponds in the shade and lush greenery, a wonderful sight".

The Qing dynasty inherited the intention of the Ming dynasty in setting up the Ziguang Pavilion and used the Ziguang

The pavilion is the place where the emperor personally reviewed the riding and archery. Every year, two or three days before the Mid-Autumn Festival, the emperor personally to watch the three banners on the guard minister school shooting. *Shunzhi* two years (1645) when, set the Wuju Temple test run in front of the Purple Pavilion, by the emperor's presence in person to read the riding skills and courage and cursive text. The emperor was present at the examinations, discussing with his ministers the questions and regulations of the examinations, circling the results, in order to clean up the style of the examinations and achieve a balance

[fig. 11] A drawing of the Forbidden City in the fifteenth year of the Qianlong era From Hou Renzhi, *Forbidden City* 43 Jing Publishing House, 1988



[Fig. 12] Architectural plan of the Purple Pavilion From the Three Seas Map, Beijing Army Survey Bureau, 2nd Republic of China, now in Kyoto University, Japan



between civil and military candidates. In the Qing Dynasty, the Purple Pavilion was strengthened as a military exercise facility to match the Manchu's emphasis on the tradition of horse-riding. In addition, the Kang

'1' ~~Footnote~~ Ramblings on the Ancient Court of Merit, p. 22.

'2' (Qing) Gao Shiqi: Notes on the Retreating Food of the Jin'ao', vol. 126, Beijing Ancient Books Publishing House, 1982.

'3' Li Daming: Duanwu shooting willow at the Ming court Forbidden City no. 6, 2008, pp. 176-177.

'4' Wanli in the middle of the officials will be into the West Court to visit the Purple Pavilion, inscribed poems praising the Purple Pavilion of the high, such as Zhao with Xian (1535-1596) in autumn with Han Cunliang Wu Zidao two taishi tour of the West Court in vain poetry to see the cast and get one of the ten; Ou Daren (1516 The Purple Pavilion 1516-1596) Wanli thirty-one years (1603) when the factual record contains: "since the B Wei Zhu Rong, after the gradual flourishing of labor, Qing Ning two palaces Ding built to carry on, he such as the Qiande Pavilion Pavilion, Wanshou Pavilion, Shou Huang Hall, Jingde Hall, Yong Shou Hall, four with the Hall, Chongde Hall, etc., successively passed on to build, source not tired." It can be inferred that the construction of the Purple Pavilion should be in the twenty-third year of the Wanli era (B Wei, 1595) between the thirty-first year of the Wanli era. ~~Reference~~ (Ming) Ye Xianggao, etc., by royal decree: Ming Shenzong Shilu, vol. 385, Wanli XXXI, Jun Jiyou, p. 7248, "Central Research Institute", Historical and Linguistic Research Institute, 1965 (Ming) Zhao Yuxian Songshizhai ji (Collection of Poems) photocopied from the Qing Ming Wanli engraved book in the Beijing University Library, volume 41 ~~Collection of Forbidden and Destroyed Books~~, vol. 2: "In Autumn, I travelled with Han Cunliang Wu Zidao, the second taishi, to the Xiyuan in vain, to see the poems and get ten poems," pp. 6b-8b, Beijing Publishing House, 2000 (Ming) Du Da Ren: 'Fifteen kinds of poems from the collection of Ou Yu Bu', in The Four Treasury of Forbidden and Destroyed Books Book 47, Collection of Traveling Swallows, vol. 2, "Twelve poems ~~in~~ 13b-16b, and 'Ziguangge' op. d

'5' This poem is from Jiang Dejing's 'Jingri Cao' and in Jiang Dejing's 'Harcourt ~~he~~ writes: 'I climbed up to the Purple Pavilion to see the documents, and the Pavilion was very spacious. The trees and ponds are shaded, and the lush greenery is in abundance, a fine sight.' (cf. the ~~note~~ in Jin'ao jingji (Notes on the Retreat from Food) vol. 1, p. 126; the ~~note~~ in Jixia xiaoyuan kao (Examination of Old News) vol. 36, p. 558.

'6' Da Qing Hui Dian Jue (Examples of the Qing Dynasty) vol. 8 'Gong Bu II - Palace II - Xi Yuan', pp. 18-1.

'7' Da Qing hui dian jian jian (Examples of the Qing Dynasty) vol. 9 Wu ke si - wu dian tai (Military Examinations), Shunzhi 2, pp. 926-1.

'8' Wang Junqi: The martial arts examination in the Kangxi period Journal of the Chengdu Institute of Physical Education 1998, vol. 14, no. 1, pp. 22-23.

During the Hsi period, the Ziguang Pavilion was repaired and the yellow tiles¹ were replaced with green tiles, largely maintaining the architectural appearance of the Ming Dynasty.

The Qianlong Emperor also used the setting, alteration and use of the Purple Pavilion to strengthen the military significance of the Pavilion. The Qianlong Emperor² attached great importance to the tradition of the Purple Pavilion parade shooting, repeatedly in the parade of the martial arts when the poem on the importance of martial arts; more emphasis on the importance of the tradition of riding, adding the "training and guarding of the crown riding stele" stone tablet in the arrow pavilion³ Pavilion Guards and the eight banners to teach the field. Zi Guangge's "training to keep the crown costume riding monument" stone stele engraved Qianlong emperor's decree, the purpose of⁵ the order to the eight banners to carry forward the tradition of Manchu riding skilled in the national language, warning children and grandchildren must not forget the original, reflecting the Zi Guangge do not forget the military, tigers to encourage the significance of the set up.

The Qing emperors attached great importance to the Mongolian princes and foreign ambassadors. Fifteen days, another new feast to give feast Mongolia and the clan back⁶ to the Department of the year class descendants of Fan, etc. to show the glory. In the early Qing Dynasty, there was no fixed place for the feast and the triumphal banquet, which was mostly held in the Summer Palace Yuanmingyuan, or the open space in front of the Yingtai Fengze Gardens in the Western Garden, with yellow tents and tents.

Banquet. The Qianlong dynasty set the new feast as a regular annual practice, starting in the 11th year of the Qianlong era with the erection of a large tent in the Purple Pavilion for the feast of the Mongolian¹⁰ princes. The Purple Pavilion was not the only place used to give feasts in the Western Garden, but the Fengze Garden was also used as a venue for feasting and triumphal feasts for foreign clans. However, the Fengze Garden was a special venue for the emperor to perform the ritual of ploughing in the spring, and its use for feasting was not in keeping with the original intention of encouraging farming and cultivation with the people. For

The location of the banquet in the Purple Pavilion helped to stabilise the symbolic significance of the buildings, and the political role of the Pavilion was also reaffirmed when it was rebuilt.

Got to upgrade.

'1' The Purple Pavilion was also used as a place for the Empress Dowager to take refuge from the summer heat. Reference: Wu Kong Zhongnanhai histories pp. 2480, Forbidden City Press, 1998 Qing Shengzu Renren Emperor Shilu vol. 109, Article on the May of the 22nd year of the Kangxi era, Article on the Decimation, p. 114-1; Article on the Yisi, p. 114-2; Article on the Decimation Article on the Yimao, p. 115-2, China Book Bureau, 1986.

'2' The First Collection of the Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty, vol. 2 'Ziguangge Reads the Wuju Shots', p. 14b.

'3' "The 'Training and Guarding of the Crown and Riding and Archery Monument', also known as the 'Dismounted Horse Must Die Monument', was originally placed in the middle of the Purple Pavilion facing south, and was moved from the Purple Pavilion to the courtyard of the Wucheng Hall in 1953. See: The school of archery martial arts exhibition monument to the 'Death of the Horse'- one of the historical monuments of Ziguangge; p. 13.

'4' (Qing) Qing Gui et al. compiled Continuation of the History of the Palace of the State Dynasty vol. 65, p. 569, Beijing Ancient Books Publishing House, 1994.

'5' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 5, a The Chronicle of the Ziguangge Qu Banquet of the Foreign Clans, pp. 18b-19a.

'6' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 9 Ziguangge Gives a Banquet to the Foreign Clans and Instantly Has a Chant, p. 15b.

'7' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 5, 'Chronicle of the Ziguangge Qu Banquet for the Foreign Clans' pp. 18b-19a.

'8' The Xinzheng feast would be suspended or moved to another day if it encountered circumstances such as lent eclipse. ~~Reference~~(Qing) Wu Zhongxun Yangji Zhai Congluyol. 115, pp. 7b-8a, Zhonghua Shuji, 2005.

'9' Qing Gaozong Pure Emperor Shiluyol. 256, Article on the first month of the eleventh year of the Qianlong reign, p. 320-1.

'10' From the third year of the Qianlong reign to the twenty-fifth year of the Qianlong reign, there are many records of feasts for foreign clans or triumphant soldiers in the Fengze garden, but no feast of either nature was held in the garden at the same time. (See Qing Gaozong juezhu shilu, vol. 60, Article on the first month of the third year of the Qianlong reign, p. 1-2; Article on the second month of the Qianlong reign, p. 4-2; vol. 273, Article on the second month of the eleventh year of the Qianlong reign, p. 564-2; vol. 282, Article on the first month of the twelfth year of the Qianlong reign, p. 679-2). -Vol. 326, Article on Xinmao, October, 13th year of the Qianlong reign, pp. 392-1; Vol. 328, Article on the Qianlong reign 十三年十一月 上辛酉条, 页436-2; 卷三二九, 乾隆十三年十一月 下癸酉条, 页451-2; 卷三三五, 乾隆十四年二月 下辛丑条, 页603-2; 卷三三六, 乾隆十四年三月 上庚申条, 页628 vol. 380, Article on the first month of the sixteenth year of the Qianlong era, p. 5-1; vol. 530, Article on the first month of the twenty-second year of the Qianlong era, p. 676-1; vol. 604, Article on the first month of the twenty-fifth year of the Qianlong era, p. 785-1; vol. 605, Article on the second month of the twenty-fifth year of the Qianlong era, p. 785-1. vol. 605, Qianlong 25, no. 1, p. 795-1; vol. 608, Qianlong 25, no. 3, p. 825-1.

'11' Liu Duying; The Qing emperor personally cultivated the Fengze garden Forbidden City 2005, no. 6, p. 127.

In the 25th year of the Qianlong reign, the Emperor intended¹ to "celebrate the achievements of the ministers in the service" and began to refurbish the Purple Pavilion in recognition of the victorious battles and meritorious ministers. The name of the Purple Pavilion was taken from "the imperial dome to show the emperor. Ziwei's then, Hong birth of the light", both from the light of the star Ziwei, there will be the meaning of the emperor's residence, so after the reconstruction of the Purple Pavilion in the architectural system is not inferior to the palace building, green glazed tile yellow cut edge hipped⁴ building, the use of red exterior walls and doors and windows, interior decorated with gorgeous⁵ red pillarspainted ceiling algae well, etc., decorated with yellow glazed tile edge so that the Purple Pavilion of the system level and higher than the general. The interior is decorated with ornate red columns and painted ceiling wells. It is evident from the 'Estimated amount of silver and taels for the reconstruction of Ziguangge', which was submitted by Sanhe, the Minister in charge of the Interior, that the reconstruction work was mainly based on the expansion of the building, but later, in order to cut costs, some of the decorations were removed or the regulations were reduced⁶. From the archives, it can be seen that the Qianlong emperor attached considerable importance to the construction of the Zi Guang Court, the specific construction projects were asked one by one. From the documentary and historical data, the current state of the Purple Pavilion is inconsistent with the archival records. Wu Kong clearly points out the difference between the main building of the Ziguangge in ~~the~~ Kaiyan, which was completed in the Ziguangge before the addition of the holding building, the moon platform is the head of the cloud dragon looking pillar, and the colour painting also conforms to the swirling colour painting style. The decoration details of the Ziguangge Gaiyao (The Feast of the Purple Pavilion) volume are sketchy, and the head of the pillar is not painted with clouds and dragons, but the square pillar head is also not the twenty-four seasons recorded on the archives. Wu Kong and Zhou Suqin inferred that the Qianlong emperor's reduction in funding for the construction of the Purple Pavilion was intended to lower the level of the building without elevating its status, even though the Purple Pavilion was a place of governmental activity in the presence of the emperor, the shape and level of the Pavilion was still not comparable to that of buildings such as the main hall in the forbidden zone.

In November of the Qianlong Thirty-ninth Year, after hearing the success of the pacification of Jinchuan, the Purple Pavilion again for expansion, "remove the front eaves pillar, to cover the hug five. The eaves of the building and the pavilion's gold pillar diameter of a large style, all on the pillar. The depth of the platform from the front gable pillar of the pavilion to the outside⁸, still in accordance with the old style, four feet five feet deep, step in the middle of the security⁹". To the Qianlong 41 years after the completion of the reconstruction, the Purple Pavilion is still green glazed tile yellow shear edge hipped roof building, increase the front eaves of the hugging building scroll hut hillside roof, exhibition connected to the front corridor, the outer eaves of the sunflower brocade square heart swirling sub-colour painting, the pavilion

before the platform of more than 400 square metres, the moon platform white stone railings cloud dragon look pillar head, to copy the corridor and Wucheng Hall link. The corridor between the Purple Pavilion and the Wucheng Hall is different from the "two hipped pillars of ten or five pillars each" as recorded in the "Old News under the Sun", as the corridor has a total of 32 rooms, "two hipped pillars of ten or six pillars each", except for one with a pendant door, the other 31 rooms have carved stones.

The Qianlong emperor used Ziguangge as the venue for the banquet, which was inseparable from the connotation of Ziguangge as a place to review the cavalry to remember the military merit, highlighting both the pacification of the western region

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- '1' (Qing) compiled by ErtaiZhang Tingyu and othersThe Palace History of the State Dynasty vol. 5 p. 232, Beijing Ancient Books Publishing House, 1994.
- '2' (Tang) Duiyang Xun et alYifen Cunju vol. 6 Juyuan Bian II - Hall, p. 1125, Shanghai Ancient Books Publishing House, 1999.
- '3' 故宫 300 年 北京 故宫博物院编 紫禁城 300 年 故宫博物院出版社 2009 年 12 月 1 日出版 pp. 2628.
- '4' Qing Neiwu zhenshu archives vol. 251, March 12, Qianlong 25, pp. 327-334, in the collection of the First Historical Archives of China.
- '5' 故宫 300 年 北京 故宫博物院编 紫禁城 300 年 故宫博物院出版社 2009 年 12 月 1 日出版 p. 81.
- '6' 故宫 300 年 北京 故宫博物院编 紫禁城 300 年 故宫博物院出版社 2009 年 12 月 1 日出版 p. 248.
- '7' Qing Neiwu zhenshu archives (Archives of the Qing government), vol. 332, 12 February, Qianlong 40, 'Report on the estimated silver requirements for the repair of Ziguangge', pp. 73-76.
- '8' 故宫 300 年 北京 故宫博物院编 紫禁城 300 年 故宫博物院出版社 2009 年 12 月 1 日出版 pp. 247-248.
- '9' 故宫 300 年 北京 故宫博物院编 紫禁城 300 年 故宫博物院出版社 2009 年 12 月 1 日出版 p. 8.
- '10' 故宫 300 年 北京 故宫博物院编 紫禁城 300 年 故宫博物院出版社 2009 年 12 月 1 日出版 p. 440.

and Jinchuan, as well as expressing the importance he attached to victory in battle. When the Purple Pavilion was remodelled twice, emphasis was also placed on the magnificent interior to promote its special purpose. The Purple Pavilion contains a large collection of battle-related artefacts, including portraits of meritorious officials, bronze plates of battle maps, victorious flags and banners, and captured weapons to commemorate the success of the war, as well as national weapons presented by some of the ambassadors or vassals accredited to foreign clans, and tribute weapons from Burma, Britain and the Ryukyu Islands. The Qianlong emperor attached great importance to the furnishing of the Purple Pavilion, and a large number of imperial poems and writings were displayed in the pavilion, "where all the divine judgments and midnight preparations were made", to illustrate the significance of military prosperity and the military operations.

It was a way of showing off the victories and correct decisions of the war effort and covering up the mistakes of the war effort. The Purple Pavilion, like the Jihun Pavilion, where the Qianlong emperor's personal recognition of his war achievements was made, has been elevated in architectural status along with its political significance.

The Qianlong emperor added the use of the Purple Pavilion to the original function of riding and shooting, in line with the Manchu tradition of riding and shooting and the promotion of martial arts.

Spirit, can be said to complement each other, which makes the Purple Pavilion has prominent in the feast place of political significance. Qianlong 26th year Purple Pavilion reconstruction

After that, whenever a banquet was given, it was opened for the Mongolian princes and foreign ambassadors to enter and look at, with the Purple Pavilion's "four walls drawn to tell Wucheng" furnishings reaching Wugong

The meaning of intimidation. During the reconstruction of the Purple Pavilion, the Qianlong emperor from time to time stated the intention of the construction: "will write the war picture hipped before the exhibition", "to be displayed outside the pavilion before the exhibition

hipped for the mapping of the record" The Gallery;"The Front Pillar of the Gallery" etc., showing the Qianlong emperor's anticipation of the completion of the Purple Pavilion.

The alteration is to continue the old practice, "the Western Division triumph had recorded its achievements, painted as a war map Zhang wall. Now the conquest of Jinchuan set the Xun is imminent, and since the attack to promote the immersion, the destruction of the defile, the war achievements are more, to add to paint a new map to record Sheng. The front pillar will be displayed in anticipation, when the banquet will be opened". Reflecting the intention of the Qianlong emperor to set up the Ziguangge to "draw pictures of great achievements", it is for "the Western Division to paint the wall to think of the group's strength, dare to say that the folding of the honorable stand between". Therefore, since the completion of the reconstruction of the Pavilion in the twenty-sixth year of the Qianlong reign, the venue for the annual banquet of the feudal clans or the feast of the victorious soldiers was set up in the Fengze Garden from the customary location of the Great Hall of the Emperor.

¹ '1' ~~Foot~~ The Purple Pavilion Alterations and the Chenrezig Collection, p. 507.

'2' Hu Jianzhong: 'A Study of Qing Palace Weapons' *Journal of the Palace Museum* 1990, no. 1, p. 17.

'3' For the pictorial ~~an~~ imperially written sacred texts displayed in the interior of the Purple Pavilion, see Continuation of ~~the~~ History of the Palace of the Guo Dynasty 1965, pp. 569-584 *History of the Palace of the Guo Dynasty* vol. 7 *The Palace*, pp. 332-336.

'4' *The History of the Palace of the National Dynasty* vol. 115, p. 336.

'5' ~~From~~ in the 'Treatise on Enlightenment,' the argument over the use of troops in the West is falsely presented as "He who achieves great things does not care about small plans, and he who seeks to achieve greatness would rather resign himself to small harm?" "Not Shenji is not enough to achieve success, and not decisiveness is not enough to establish a career." The imperial court's opposition to the use of troops in the West was refuted, and the guilt over the war was not so much due to improper use of troops, but to the fact that the war was delayed for too long. (The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty ~~first~~ *collection*, vol. 3, p. 8a.

'6' *The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty* vol. 9 Ziguangge Gives a Banquet to the Foreign Clans and Instantly Has a Chant, p. 15b.

'7' *The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty* vol. 4, no. 2 Ziguangge Banquet for Foreign Clans, i.e., Chengshup. 8b.

'8' *The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty* vol. 4, no. 2 Ziguangge Banquet for Foreign Clans, i.e., Chengshup. 8b.

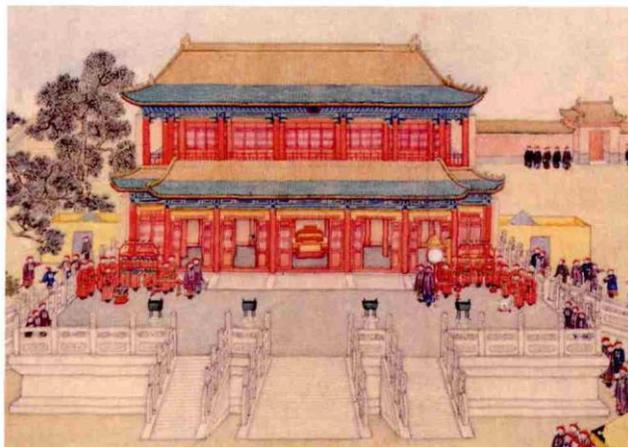
'9' *The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty* vol. 4, no. 3 Ziguangge Qu Banquet for Foreign Clansp. 13b.

'10' *The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty* vol. 4, no. 3 Ziguangge Qu Banquet for Foreign Clansp. 13b.

'11' *The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty* vol. 3, no. 17, Xinzheng ziguangge zhiji zaiji (The New Zheng Ziguangge gives a small banquet to a foreign clan and obtains a line from it) p. 14a.

'12' *The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty* vol. 3, no. 3 'Zi Guang Ge Qu Banquet for Foreign Clans and Back to the Ministry of Poetry for the Purpose of Zhi Zhi' p. 10b.

[fig. 13] Ziguangge Kai Banquet in the Album War Picture of the Ping of the Two Jinchuan (partly standing copper plate and coloured silk)



[fig. 14] Yao Ziguangge Giving Banquet (partial)



The second tent was moved to a feast in the Purple Pavilion, which led to the imperial poem, "Purple light from now on, the Fengze Grace Feast is moved here." This is the return of the Fengze Garden to its ritual setting. On the other hand, the location of the feast was not invariable; in the fifty-third year⁷ of the Qianlong reign, for example, the feast was held at the Qing Yin Pavilion in the Summer Palace because "the western region of Jinchuan feasted on the purple light, and the Taiwan kaishi was worth the mountain". The location of the banquet would have changed if the emperor had been in a place such as the Summer Palace. However, other feast venues were not as symbolic as the Purple Pavilion, so when the Qianlong emperor was in the capital, the feast was fixed in the Purple Pavilion.

(二) Reality 历史性绘画的现实与虚构 in 各幅紫光阁图画的差异 the various Ziguangge paintings

The various Ziguangge Banquet drawings show the architectural style of Ziguangge at different times. The Ziguangge Gives a Banquet and the Kai Banquet for the Success of the Generals two drawings are of the Ziguangge completed in the 25th year of the Qianlong rebuilding, and the building obviously lacks the hugging building added in the 41st year of the Qianlong rebuilding. The generals and the Gurkha ambassadors to the capital due to the Purple Pavilion before the painting of a large tent, can not compare the building below the pavilion to the platform between the differences in form. The Feast of the Gurkhas, there is no tent in front of the pavilion, and it is clear that there was a new building in front of the pavilion in the forty-first year.

The four stone pedestals on the platform were added in the twenty-ninth year of [Fig. 13] The millimetric difference in these paintings the Qianlong reign during the Jing Sheng Zhai and other works [

The difference reflects the painter's dedication to the architecture of the Purple Pavilion, giving the painting the function of verifying the changes in the building.

However, there is a significant difference between scenes depicted in Ziguangge Giving Banquet and Banquet of Successes, which depicts the same building as the banquet. Ziguangge Banquet is painted with green glazed tiles and yellow cut edges, and the imperial seat is set in the Ziguangge without a large tent in front of the pavilion and without trees, while the banquet is surrounded by a yellow curtain dividing the field. The Feast of Success is the opposite, with yellow glazed tiles and green cut edges, and the imperial seat set in a

large tent erected in front of the Purple Pavilion, with sparse trees visible in front of the tent and the Purple Pavilion to obscure it [figs. 14 and 15]. These gaps make the two paintings unlikely to be pictures of the same scene of the banquet, *Banquet in the Purple Pavilion* and *Gurkha Envoy*.

'1' *The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty* vol. 3, 6 *Ziguang jiaoyu zhijinji*, p. 18a.

'2' *The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty* vol. 5, no. 4 'A banquet for the triumphant general Fukangan, counsellor of Hailancha, etc., is a celebration of the occasion' p. 33b.

'3' *Qing Neiwu zhenshu archives* vol. 272, 27th December, Qianlong 29, pp. 333-340.

The map of 'To the Capital' has the same problem.

First of all, to explore the issue of the tent and trees in front of the pavilion, the Qianlong 26th year of the Zi Guang Ge gave a banquet whether there is a large tent set is an important key. Big tent times also known as big yurtbig tenttent hall or tent, is a dome style felt tent building in the Qing dynasty, built in the royal garden to camp felt tent for the emplacementmilitary parade, or as a temporary palace¹to hold a banquet. The tent is nomadic in colour and has a very different style and spatial atmosphere from the main hall, and has an irreplaceable and special status in the Qing ceremonies.²The picture "The Success of the Generals," a large imperial tent is set up in front of the Purple Pavilion, with a smaller circular tent set up on either side in front of it, a relatively simple layout. The tent is seven feet in diameter, with the following pillars covered with felt and windows on all sides; the interior of the tent is used for the emperor's presence, with the throne as the centrepiece, with a ground level²screen²pallets and coloured carpets. The orchestra is located between the tent and the tent, and the rest of the tent is located to the north of the imperial tent. The layout of the tent tent is similar to that of the Dazheng Hall and the Ten Kings Pavilion in East Shengjing Road, reflecting the early Manchu upper nobility deliberations ³banquets of the felt. The layout of the tent also has the significance of respecting the traditional customs of the ethnic minorities. The tent reflects the characteristics and habits of the ethnic minorities, and was therefore mostly used for banquets in the summer palaces, such as the Summer Palace, Wanshuyuan and Yuanmingyuan; it was only in front of Yingtai, Changchunyuan and Fengzeyuan in the Western Garden that the tent was erected to make up³ for the lack of space for banquets in these places, which had wide open spaces.

Qianlong twenty-four years ago, each year in the Fengze Garden or Yuanmingyuan give feast to the feudal clan, are "set up a large tent second curve feast award". Qianlong twenty-six years after the completion of the reconstruction of the Purple Pavilion, the new feast given to the feudal clan to feast in the Purple Pavilion. The Qianlong emperor's imperial poems are particularly "at the beginning of the⁴ Yellow Road, Zhang felt tent, now the rate of purple light unrestricted feast", clearly noting that "since the Yongzheng years, the emperor began to perform the new feast feast of the feudal clans, the ceremony in the Fengze Garden, the ceremony of the new feast of the feudal clans.

Zhang Da tent times, set up a banquet to bestow since the 25th year of the Qianlong era, the pacification of the Yili Hui, after the new Purple Pavilion, then moved to the banquet in your honor" , repeatedly. The change in the way the feast was held before and after the completion of the renovation of the Purple Pavilion was reiterated: 'the yellow curtain was opened next to the liquid pond to give the feast, but later, because the Purple Pavilion ⁴the Hall of Wucheng were formed, they were set up in the pavilion every time'. This is a reflection of the fact that after the renovation of the Pavilion of Purple Light, it became a place to showcase war achievements and to hold banquets, which could not be achieved by erecting a large tent, and therefore the banquet was not held in front of the Pavilion of Purple Light again.

However, Banquet of Success ⁵Arrival of the Gurkha Envoys in the Capital are both painted with a large tent as the ⁵for the banquet [figs. 15 and 16].

xvi] ⁶The Banquet for the Successful Generals was influenced by the Banquet in the West of the Garden scroll,

which was painted jointly by Zhang Tingyan and Zhou Kun, and incorporates the banquet given to the generals at the Banquet in Fengze Garden on the third day of the third month of the twenty-fifth year of the Qianlong reign; the accompanying imperial poem is therefore a poem by the Qianlong emperor at Fengze

'1' Jiu, 'An exploration of the space for feasting in the great yurt in the Qing dynasty's outlying palaces,' in Zhang Compound, ed: Essays in Architectural History xvii, p. 40, Tsinghua University Press, 2003.

'2' ~~Pinliu~~ 'An Exploration of the Great Yurt Feast Space in the Qing Dynasty Leaving Palace,' p. 46.

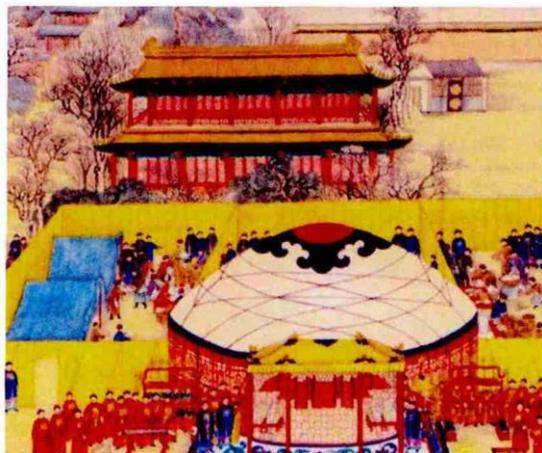
'3' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 5, 'Chronicle of the Ziguangge Qu Banquet for the Foreign Clans,' pp. 18b-19a.

'4' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 5, 'Ziguangge Qu Banquet for Foreign Clansp. 22a.

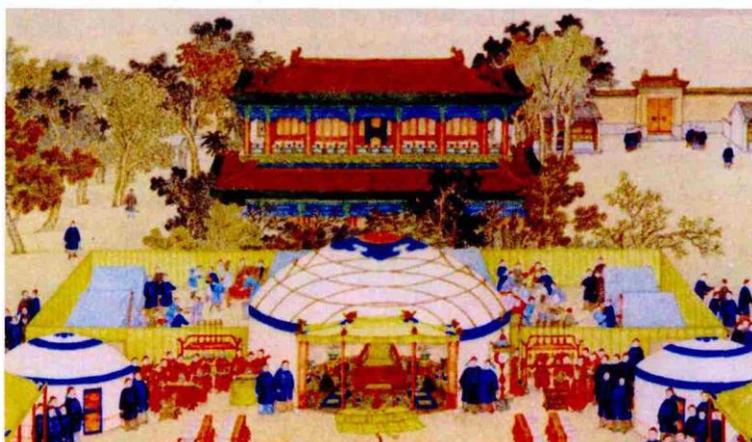
'5' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty Collection III, vol. 9 'Ziguangge Gives a Banquet to the Foreign Clans and Instantly Has a Chant,' p. 15b.

'6' the official historical records, such as Qing Shilu, only in the eleventh and twelfth years of the Qianlong reign is it clearly stated that 'the Imperial tent in the Purple Pavilion was given to Mongolian princes and other feasts', and no record of the Purple Pavilion being set up to give feasts has been seen since. Reference: "Qing Gaozong pure emperor actual record" Vol. 56, the Qianlong eleven years of the first month of the article, page 320-1; Volume 261, the Qianlong eleven years of the article in March, page 375-2; Volume 282, the Qianlong twelfth year of the first month of the article, page 679-1.

[fig. 15] Banquet of Successful Generals (partly) in the booklet Ping the Western Region



[fig. 16] Gurkha Envoys to the Capital (partly) booklet Ping the Gurkha War (partly)



The poem is written in the same way as the poem 'The curtain¹ was opened high and the willow was draped. In contrast to the chronicle of A Wencheng Gong records that in the fourth month of the forty-first year of the Qianlong reign

The scene of the triumphal banquet on the twenty-eighth, "In the tent, the Lord himself gave

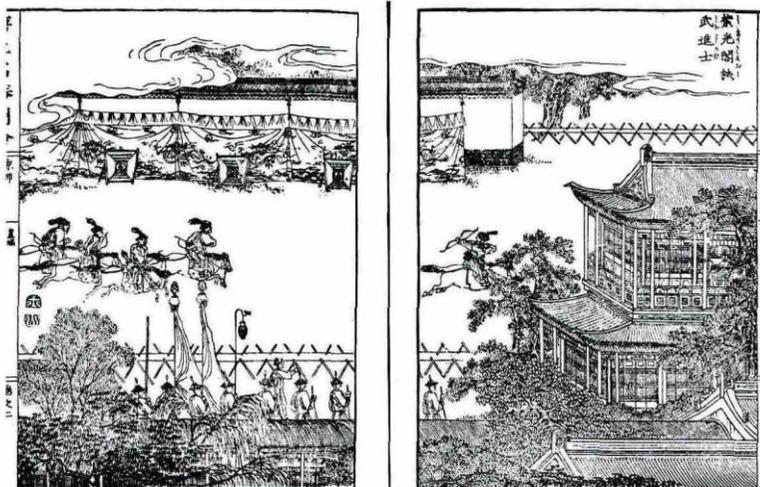
The General and Vice-General² were given wine", but there is no painting of the Great Tent in the Ziguangge Banquet [see fig. 13] If there was no tent set up for the banquet, why was it painted in front of the pavilion? If there is an erection

Why is it not illustrated? The discrepancy between the drawings and the written history makes the setting of the tent controversial, pending more historical information and research.

The painting shows a row of trees between the tent in front of the pavilion and the large tent; there are no trees.

The second of the big tent is not seen in front of the Purple Pavilion. The Pavilion of Purple Light is a place where the martial arts students are taught to ride and shoot, so if there are trees in front of the pavilion they will block the view and there should be no planting. Trees should be used to distinguish the painting

[fig. 17] "The Military Scholarship Examination in the Purple Pavilion" in the Tang Dynasty
From [Japanese] Ohara Minsheng, edited by Okada Tomosho, etc. *Tang Farnus Plus*, Vol.2 Ziguangge Tashiwu jishi p.34a-34b.
- Beijing Ancient Books Publishing House, 1985



before and after the painting technique, just as the Japanese portrayed the Qing dynasty palace and imperial life illustration *views* "Tang Tu famous scenic spots will be," Zi Guangge parade military illustration will be built wall and planted trees for the picture of the distant view [Figure 17]

Secondly, we explore whether the two types of glazed tile roofs in the Zi Guang Ge of the Qianlong dynasty's banqueting picture are a true reflection of the architectural changes or whether there is a painted The special reason for this. If the yellow *ab* green glazed tiles are indeed painted architectural history, *th* "Ziguangge gives a feast" *read* "Kaiyan success of the generals" two painting time difference, that is, after the completion of the Qianlong 26th year Ziguangge to the Qianlong 30th year Ding Guanpeng and other people coloring imitation period, Ziguangge should involve the elimination of glazed tiles refurbishment project, *state* "Ziguangge Kaiyan" Gurkha envoys to Beijing two drawings also draw yellow heart green edge glazed tiles

' 1' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 3, no.4 'The Feast of the Successful Generals on the Day of the Shangsi' p. 2b.

'2' Previously *pic* The Chronicle of Duke Ah Wencheng vol. 17, p. 73a (Qing) Hua Sha Na compiled The Chronicle of Duke De Zhuang Guo vol. 1, p. 20a, Beijing Library Press, 1999.

[Fig. 18] The present condition of the Purple Pavilion
 From Wan Yi, Wang Shuang and Lu Yazhen, eds, *The Illustrated History of Qing Palace*, p.64, Forbidden City Press, 2007



The roof of the Ziguang Pavilion was replaced by a project to replace the glazed tiles with the present-day green colour. The Ministry of Public Works was responsible for the construction of the palace during the Qing dynasty, and records of the construction of the Pavilion are only available in the archives of the Ministry of Public Works for two major projects in the 25th and 41st years of the Qianlong era.

¹Renovation. During the two major renovations between the 25th and 41st years of the Qianlong reign, the only relevant works involving the Purple Pavilion were the removal and installation of the eaves brickwork, the repair of the rain shelters, the construction of the plasterwork and other minor repair works, and the historical records of the building management

are not involved in the replacement of tiles. In the 'Report on the Estimated Need for Silver Materials for the Repair of Ziguangge',³ the tiles used in Ziguangge are mentioned as 'yellow-rimmed, green-hearted glazed ridges', reflecting the fact that until the completion of the construction in the forty-first year of the Qianlong reign, Ziguangge was a 'feast'.

The yellow glazed tiles with green cut edges as depicted in *The Generals of Kung Fu*.

After the Qianlong dynasty, the Purple Pavilion was mostly repaired, and not much was done to the style of the building.

⁴The change, there is also no record of the repair work involving glazed tiles. I am afraid that the glazed tile repair and colour of the Purple Pavilion is not the subject of frequent historical records, and perhaps more historical material to be reviewed in order to investigate. But the existing research on the Ziguangge, are sure that the Ziguangge building regulations and forms continue the original appearance of the Qianlong 25 and 41 years of construction;⁵ meaning that since the Qianlong dynasty, the Ziguangge is always a green glazed tile heart yellow glazed tile cutting edge of the hipped pavilion [Figure 18]

Outside the textual history, the Qing dynasty there are still a number of court paintings with the West Court as the background, the background presented in the painting more or less covers the other buildings in the West Court, if such images can be cited as verification of historical data, perhaps for the Ziguangge architectural style to open up new ways of confirmation. For example, Qian ~~W~~ (1720-1772) 'Sitting in the Snow on the Ice Bed,' drawing the scene of the ice play in the North Sea of the Western Garden, the left side of the drawing to the Middle Sea near the North Sea part of the building, in the Purple Pavilion corresponding to

the location of a green roof building painted [Figure 19] This painting was painted around the thirty-fourth year of the Qianlong reign⁶, with the side pointing out that Ziguangge should be green glazed tile roofed. However, Chinese paintings may not reflect the relative positions of scenes as they are, and

'1' ~~et al.~~ Da Qing Hui Dian Jue (Examples of the Qing dynasty) vol. 6 'Ying Jian', pp. 26-2 to 27-1.

'2' (Reference: Qing Neiwu zhenshu zhenshu) vol. 286, Sanhe, 'Estimating the silver pieces for the construction of the Yingtai Fengze Garden and other places', 25 December Qianlong 31, pp. 183-199; Book 303, Sanhe, "Estimating the silver pieces for the construction of Baoyuelou", 22 June, 36th year of the Qianlong era, pp. 117-120; Book 305, Sanhe, "Estimating the silver pieces for the construction of Jingshan and other places", 10 September, 36th year of the Qianlong era. The Qing dynasty, the Ministry of the Interior, the Ziguang Pavilion, the General Administration of the Ministry of the Interior, "Zuiguang Pavilion", the 18th day of the 12th month of the 38th year of the Qianlong reign, pp. 39-42.

'3' Qing Neiwu zhenshu vol. 332, 'Report on the estimated silver requirements for the repair of the Ziguangge', 12 February, Qianlong 40, pp. 73-76.

'4' "Tao Guang two years in December to repair the purple pavilion each hall seat room and other work to consume the silver two yellow book" reflects the Tao Guang two years (1822) December, the purple pavilion had a small-scale repair. Xianfeng dynasty palace archives also included, Xianfeng six years (1856) March 1, a zheng "for the Purple Pavilion should be repaired engineering is not yet slow but now the value of funds drought hindered by the difficulty of requesting funds can be reported by the Court officials donated to repair the order". Guangxu eleven years (1885) overhaul of the West Court, the Purple Pavilion is also rebuilt after completion, by the Prince of Alcohol Yixuan played sent court painter Qingkuan presided over, drawn by Xianfeng Tongzhi years of conquest of Guangdong twisting back to the battle of a hundred dozen axes, which took six years to complete. In the fifteenth year of Guangxu, Li Linying passed an oral decree to repaint the war pictures on both sides of the Ziguang Pavilion, and to repaint the paintings on the east and west walls.

New depiction. The refurbishment of the Ziguangge in the late Qing dynasty shows that even when the state was in decline it still attached considerable importance to the military service symbolised by the Ziguangge. (For reference: The First Historical Archives of China, Zhongnanhai Archives of the Qing Dynasty vol. 277, pp. 274-343, Xiyuan Press, 2004). ~~References~~ The figure of a minister showing off his martial prowess - Two historical traces of the Purple Pavilion', p. 11.

'5' ~~et al.~~ The Zi Guang Ge and Qianlong's Activities of Inscription and Discipline', p. 439. ~~et al.~~ Zhong Nanhai Historical Sites', p. 27. ~~et al.~~ Zi Guang Ge's Alterations and Furnishing Collection', p. 507.

'6' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 3, no. 7 'Sitting on a Bed of Ice in the Snow with a Ready View', p. 31b.

The painting is not necessarily intentionally painted in an architectural context that is not central to the subject matter. The dubious nature of the painting prevents it from being a key material for a true reflection of the architecture of the Purple Pavilion.

Returning to the paintings themselves, the three paintings with yellow hearts and green cut edges on the glazed tiles of the Ziguangge building all bear the seal of appreciation from the reign of the Qianlong emperor and the period of the emperor, reflecting the fact that the paintings were appreciated on several occasions, so it is clear that the differences in the colour of the glazed tiles were recognised, even appreciated, by the Qianlong emperor. It would be inadequate to explain this by a mere error in painting, as there must be a special significance in the colouring of such paintings.

Under the Qing dynasty palace painting system, painting was not easily visible

The errors of the painting. Firstly, there is the person who supervises the painting and even the painter who revises **and revises the** sketches and small samples before proceeding with the painting.

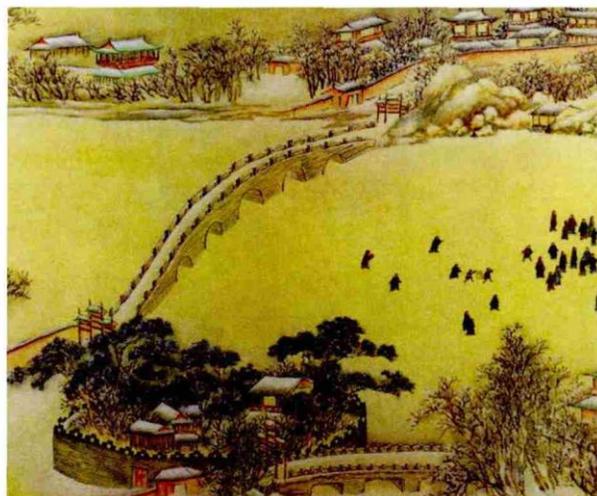
The arrangement of the additional paintings was presented to the emperor in draft **a** drawing, so that the paintings were repeatedly revised and validated in the process of being painted¹. Secondly.

The painter was subject to dismissal, suspension or reduction of salary for mistakes, and mistakes were corrected and repainted and often documented². If the colour of the glazed tiles in the Ziguangge Banquet had been incorrectly painted, it would have been noticed during the painting process, and changes would have been made, not to mention the fact that all three paintings were incorrectly painted. However, the sketches of the paintings had to be seen **a**pproved by the emperor before they could be painted, and from the similar words in the Qing dynasty's work records, such as 'the painting samples were presented for review and re-drawn on time', it is clear that the emperor's requirements for the picture made the manuscript repeatedly revised.

This makes it possible to discuss the extent to which documentary painting is 'realistic'.

If we can be sure that the building of Ziguangge has not been altered to match the colour of the glazed tiles, it may be inferred that the yellow glazed tile roof of Ziguangge in **The Successful Generals** was a product of the Qianlong emperor's deliberate request to express a special meaning or achieve a special pictorial effect. In the painting, the yellow glazed tiles are used to raise the architectural level of the palace buildings of the Qing

[fig. 19] Qian Weicheng, 'Sitting on a Bed of Ice in the Snow(partial)
Plate source: http://www.npm.gov.tw/exh100/form10004/zoomin_ch01.html



emperors, highlighting the importance that the emperor attached to the feast of the foreign clans and the triumphant generals, as well as the importance of the feast given at the Pavilion of Purple Light⁴. The palace paintings of the Qing dynasty were produced for a specific purpose, so that documentary painting remained a palace painting in the service of imperial power. The differences in the paintings also reflect the fact that the so-called 'documentary' was a 'recounting of facts' that could not yet be equated with the reproduction of facts and would still

'1' Nie Chongzheng: 'An examination of the manuscripts of Qing dynasty palace paintings' *Palace Museum Journal* no. 3, 2004, pp. 75-76.

'2' In the eleventh year of the Qianlong reign, for example, the court painter Jin Kun was ordered to paint the 'Grand Parade' and in the process of painting the positions of the eight banners were drawn incorrectly and attempted to conceal them. The Qianlong emperor ordered the suspension of the money and food that Jin Kun was eating and dismissed from his post, and then asked for a decision on how to punish him after the completion of "The Great Parade," while the supervising Hua Shan was handed over to Prince Yi and the Minister of the Interior, Hai Wang, for punishment and suspension of salary. Thereafter, the Qianlong emperor again decreed that the punishment should be lenient, and that the two men could be restored to half of their salaries *after* the "Grand Parade." The Qianlong emperor withdrew his order only after Jin Kun had finally revised the original drawing. In his article 'The Great Parade of the State - The Great Parade and the Great Parade of the Fourth Year of the Qianlong Era,' Hou Yili discusses the process of drawing the Great Parade of the Qianlong dynasty, the work of the living archives as material, and details the interludes and punishments for errors in drawing. Reference: Hou Yili.

The Great Parade of the State - The Great Parade of the Fourth Year of the Qianlong Era *Great Parade Chart* *Collected Liberal Studies*, Vol. 12, 2007, pp. 165-166.

'3' *Qing Court Paintings and Painters of the Qing Dynasty*, p. 11.

'4' For example, in the second year of the Qianlong reign, Qianlong had sent an order to the Ministry of Rites to change the Confucian temple to yellow tiles: "The Temple of the National Academy of Literature, specially ordered to be easily covered with yellow tiles, in order to show reverence." (Reference: *Qing Gaozong Chunzong Shiluo*, vol. 59, Article Gengzi, under the second month of the second year of the Qianlong reign, pp. 951-2 to 952-2.) Liang Sicheng: 'A brief description of glazed tiles,' in his book: *The Complete Works of Liang Sicheng*, vol. 6, pp. 325-354, China Construction Industry, 2001. (Song) by Li Jiuyan, annotated by Liang Sicheng: "Creating the Dharma Style," vol. 115, "Glazed Tile, etc.," in *Yu, The Complete Works of Liang Sicheng* vol. 7, p. 279.

It is subject to the intervention of the emperor due to its configuration and specific purpose, presenting both real and fictional scenes of activity.

四 赐宴图中民族政策的意蕴：见遇尔同风：绘君臣交泰 The Significance of Ethnic Policy in the Banquet Pictures: Seeing the Same Wind in the Far East, and Painting the Friendship of Monarchs and Ministers

The reason for giving the feast to people with whom the feast was given were all closely linked to current affairs, making it a meaningful political event. The four Ziguangge Banqueting Pictures all feature the emperor giving a banquet, but the banqueters and the nature of the banqueting are slightly different, with the exception of the Ziguangge Kai Banquet for meritorious officials, with no clan participation; the Ziguangge Banqueting Pictures for Kai Banquet of Successful Generals and Gurkha Envoys to the Capital are not only triumphal banquets for meritorious officials, but also new feasts for foreign clans in the first month of the Ziguangge Qu Banquet, part of the Qing dynasty's foreign clan pilgrimage.

In the early Qing dynasty, a system of annual classes was set up for Mongolian princes to visit the capital in shifts to celebrate New Year's Day and to strengthen their loyalty to the Qing court; this system was gradually extended to Tibetan and Hui and minority nobles and envoys, making the system more complete and larger than ever before. The Nianban system was an important appeasement measure of the Qing Dynasty's ethnic policy, demonstrating a combination of benevolence and rule by custom through pilgrimages to the capital to see the holy face of the emperor, strengthening relations between the upper echelons of the ethnic minorities and the Qing court, consolidating border defences through close contact, and thus achieving the goal of ethnic integration. The emperor entertained the feast to the capital, including the New Year's Eve banquet in the Hall of Peace, the Shang Yuan banquet in the Hall of Great Light, the New Year's banquet in the Zi Guang Ge, in order to enlist the upper echelons of the various ethnic groups. The feast in the Ziguangge is a reflection of the two occasions on which the feast was given to new clans: the first was after the pacification of the Great and Small Hecho in the twenty-sixth year of the Qianlong reign, when the Hui clan was ordered to take part in the annual class system; and the second was after the pacification of the Great and Small Jinchuan in the forty-first year of the Qianlong reign, when the various Toji of the Sichuan region were invited to the hajj in shifts in accordance with the Hui clan.

Before the feast in the Purple Pavilion, the Emperor set the date, place and number of people to feast with. The Emperor was facing south, looking down on the ministers from his throne; the Emperor's throne and His Excellency were set up with the banquet seats for the ministers and the conscripted ministers and generals, with the conscripted ministers and generals sitting behind them. All the ministers entering the banquet were dressed in python robes and mendicants, and were introduced by the Secretary of the Honglu Temple from the Rifan Court from the Yangze Gate to welcome the Emperor, who was dressed in

auspicious clothes and riding on a public transport. The banquet was a strict and solemn affair, with a ritualistic order

'1' The Qing dynasty attached considerable importance to the nianban system, which was presided over by the Rifan court and had different rules regulating shifts, tribute routes, tribute rewards according to rank, and could be seen as a privileged reward and obligation given by the Qing court. For related studies, see: Zhao Yuntian, "The system of "annual classes" in the Qing dynasty," *Journal of the Palace Museum* no. 1, 1984, pp. 32-35. Su Hongyan.

Su Hongyan, "The Influence of the Qing Dynasty Mongolian Royal Gong Nianban System on the Mongolian Region," *Yinshan Journal*, vol. 18, no. 6, 2005, pp. 83-86. Su Hongyan, "The Characteristics and Role of the Qing Dynasty Mongolian Royal Gong Nianban," *Inner Mongolia Social Science (Chinese Edition)* vol. 28, no. 1, 2007, pp. 65. Su Hongyan, "An Experimental Analysis of the Establishment and Development of the Qing Dynasty Mongolian Royal Gong Nianban", *Journal of Inner Mongolia University (Humanities and Social Sciences Edition)*, vol. 39, no. 2, 2007, pp. 16-20. Hongyi, "The Hajj System of the Mongolian Princes in the Qing Dynasty," *Inner Mongolia University (Social Sciences Edition)* vol. 39, no. 2, 2007, pp. 16-20. Zhang Shuangzhi, Zhang Yuxin, "On the Hajj Nianban System in Tibet before and after the Qing Dynasty," *Tibetan Studies* 05, 2009, pp. 16-24. Zhang Shuangzhi, "Hajj Nianban and the Hajj Tribute System in the Foreign Clan System of the Qing Dynasty," *Studies in Qing History* No. 3, 2010, pp. 106-115. Su Hongyan, "The Hajj Nianban of Mongolian Princes in the Qing Dynasty Nianban," master's thesis, Inner Mongolia University, 2004.

'2' (Qing) Zhao flai: 嘯亭雜錄 (Xiao Ting Miscellaneous Records) sequel to Volume 1 'New Year's Eve Shang Yuan Feast of the Outer Clan', p. 375, China Book Bureau, 1980.

'3' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 5, 嘯亭雜錄 (Xiao Ting Miscellaneous Records) Ziguangge Gives a Banquet to the Foreign Clans and Instantly Writes, pp. 7a-7b.

'4' 嘯亭雜錄 (Xiao Ting Miscellaneous Records) vol. 0 Rifan Yuan, p. 334.

The sequence shows the dignity of the emperor and the subordination of his subjects, and demonstrates the strength of the state and the greatness of the emperor's grace. The three war atlases depict the Emperor kneeling before the banquet to welcome him to his carriage, a temporal and spatial concept brought by European missionaries to complement the war atlases' aim of promoting national prestige, using the Emperor at the centre of a large banquet to establish the majesty of the emperor and show the wealth and power of the empire.

In contrast, Yao Wenhan's painting of a banquet in the Purple Pavilion offers a glimpse of the feast

The painting depicts a banquet of wine and food with the ruler and ministers feasting and having fun together, and is a cross-reference to written historical material on the Qing dynasty banquet. Ziguangge Banqueting Scroll, three different orchestras are depicted: the Zhonghe Shao music, Mongolian orchestra and the ceremonial orchestra, each deployed in a different position, each playing a different instrument, a different way of playing music and a different tune. The band of honour was used by the Qianlong emperor when he arrived in his emperor's carriage, and was located at the southern end of the banqueting venue, standing to the left and right, facing north, with the same instruments on both sides, including bamboo gongs, cymbals, drum, sheng, dragon head flutes, cloud gongs, small brass horns and large brass horns [fig. 20]

After the emperor took his seat in the pavilion, he and the ministers at the banquet saluted in order, and tea served during the Shao music.

Wine and food. The banquet has its own standardised rituals and music rituals, with Zhonghe Shao music being the main band playing at the banquet, which can be subdivided into Zhonghe Qing music and Danzhai music, both of which have the same orchestra.

The two sections of the Qing music were responsible for playing different pieces of music during the various ceremonial stages of the feast. Ziguangge Banquet scroll also shows in detail the instruments used to play the Zhonghe Shao music and the distribution of the orchestra within the Ziguangge: the musicians, dressed in red, stand facing north, with the banner bearer standing to the east of the pavilion and the instruments Bo Zhong, Chimes, Jian Drum and Tapioca; to the west of the pavilion are Te Zu, Chimes and Qi, each with an ocarina, reed, chi flute, xiao, stern zither, sheng, wu, and restle.

[Fig. 20] Yao Wenhan's Ziguangge Giving Banquet (partly) with the ceremonial band



This is a ⁶ of the hao clock and the special exhaustion that were added during the Qianlong dynasty in imitation of the ancient system [Fig. factual drawing 21] The orchestra of the Qing Dynasty Zhonghe Shao Band inherited the Ming system

With its scale and variety of instruments, Zhonghe Shao was the highest-ranking court music used for rituals court meetings and banquets. The Qing dynasty sought to complete the ritual and music rituals

'1' Yuan Hongqi, 'On Qing Palace Festivals in the Qianlong Period,' in Palace History Research Society of the Qing Dynasty, ed.

'2' Nie Chongzheng, 'Foreign Painters and the Changing Style of Palace Painting in the Qing Dynasty,' *Art Studies* 1995, no. 1, p. 31.

'3' Wang Zichu, *Archaeology of Chinese Music* pp. 447-448, Fujian Education Press, 2002

'4' When the emperor ascended to the throne, Zhonghe Shao music played the 'Chapter of Descending Peace'; when tea was served, Danxian Qing music played the 'Chapter of Ascending Heaven and Earth', and when wine was served, the 'Chapter of Opening Clouds in the Jade Palace' was played. When the Emperor returned to the palace, Zhonghe Shao played the "Chapter of Xianping". In the forty-first year of the Qianlong Emperor's feast to pacify the two Jinchuan meritorious officials, the Qianlong Emperor made thirty chapters of the kaiyans, two chapters of the kaiyans and music two chapters of the ascending hall to receive congratulations one chapter of the Danshang music, sixteen chapters of the cymbal music. *Reference History of the Palace of the National Imperial Court*, vol. 7, Ziguangge Xianyuan

Yi," pp. 135-137. "Da Qing Hui Dian Jie" vol. 8. "Kai Xuan," pp. 1077-2. Luo Minghui, "A Study of Palace Yan Music in the Qing Dynasty" *Journal of the Central Conservatory of Music* 1994

No. 1, p. 58.

'5' Zhao (ed. Yang Jia Luo) *Zhong He Shao Le (Zhong He Shao Le)* vol. 1 pp. 2985-2986; *Zhong He Qing Le (Zhong He Qing Le)* p. 2922, Taipei: Ding Wen Publishing House, 1981.

'6' Wan Yi, "An Examination of the Qing Zhonghe Shao Music" *Palace Museum Journal* 1992, no. 3, p. 71.

[fig. 21] Yao Wenhan's Ziguangge Gives a Banquet (partly) Zhonghe Shao



[fig. 22] Yao Wenhan, The Giving of a Banquet in the Pavilion of Purple Light (partly)



The use of Zhonghe Shao as court music is a reflection of the ancient spirit and orthodoxy of Confucianism, as well as the acceptance and understanding of Confucian texts and rituals by the rulers of the Qing dynasty.

The guards in the venue shuffled to give the feast ministers tea, wine, fruit and in each seat [Figure 22]. The banquet table style, set up a number of meals, utensils, delicacies, are based on the characteristics of Manchu customs, and there are strict rules of etiquette to divide the primary and secondary differences.

During the banquet, the Qianlong emperor paid particular attention to the interaction with minority audience members. The Qianlong emperor would summon each of the foreign princes to the imperial couch and personally 'give them goblets of wine' and 'ask them personally about the place and the lives of their tribesmen' in their own language 'without the help of an interpreter'. The emperor was also "invited to show his kindness" to the accompanying ministers, making them feel more than welcome. Seeing the emperor in person and being rewarded with a feast reinforced the vassals' feelings of respect and gratitude, and strengthened the relationship between the emperor and the vassal princes, thus maintaining the vassals' loyalty to the Qing court.

The questioning of the Mongolian princes also reflected the central government's sovereignty over the local area and served the purpose of the annual pilgrimage of the clans. On the other hand, it also encouraged the Mongolian princes to interact with the Tibetan and Hui upper classes, so as to achieve the aim of

'uniting the Chinese and the foreign, but not forgetting the other', and to strengthen the centripetal force of the ethnic minorities and remote areas to work together for the Qing. This was also the case with the triumphal subjects, as the Qianlong emperor chose the most accomplished warriors for the banquet

'1' ~~For~~ 'An Examination of Qing Zhonghe Shao Music,' p. 74.

'2' ~~The~~ History of the Palace of the National Dynasty, Ziguangge Xiyuan Yi, pp. 135-137.

'3' Detailed descriptions of the food were left at the Ziguangge Triumphal Banquet in the forty-first year of the Qianlong era, and at the Ziguangge Xinzheng Banquet in the fifty-eighth year of the Qianlong era. ~~Shun~~ Zhongnanhai Archives ~~of~~ the Qing Dynasty, vol. II.1, pp. 5-6, 122-124.

'4' Ju Deyuan, Qing Palace Grand Banquet Etiquette and Meal List, Forbidden City, 1981, no. 1, p. 34.

'5' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty, vol. 5, no. 7 Ziguangge Gives Banquet to Foreign Clans, pp. 18b-19a.

'6' ~~For~~ Images of War and the Construction of Imperial Martial Power in Qianlong (1736-95) - Focusing on the 'Picture of the Victory in the Defeat of the Junbei Hui,' p. 76.

'7' ~~of~~ The Hajj Nianban and Tribute System in the Qing Foreign Clan System,' p. 114.

'8' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty, vol. 4, no. 3 Ziguangge Qu Banquet for Foreign Clans, p. 13b.

He also gave him a bottle of wine as a sign of affection. He also gave the soldiers who had been wounded but had not yet been healed, and he "showed concern for those who had died", and he "sighed that he had not yet seen them".

The emperor's generosity and compassion were used to inspire loyalty among the generals and to create an image of peace and national unity and harmony between rulers and ministers.

There were many entertaining performances during the feast, including palace music and dance, monkish music, ice frolic, jiao jiao, tug of war, acrobatics and so on. Qing dynasty court banquet music and dance

The dance and song originated from the Manchu people and is characterised by traditional Manchu music. The most important feast music and dance of the Qing dynasty is collectively known as the Qinglong dance of the team dance, followed by a peaceful and heavy dance, the triumphal feast is the same preparation of the Desheng dance instead of the Qinglong dance, so that the feast between the "flower dance for the word peace, music played out of the sound of Zheng Shao". Ice is a winter activity in the Qing Dynasty Palace on ice. Zi Guangge new feast in the winter, the West Court

The Taiyang Pond is frozen over, and the climatic conditions are such that ice frolics become an important part of the feast. The Qing dynasty ice play absorbed traditional Han martial arts acrobatics within

In the "Ziguangge Banquet", Yao Wenhan uses nearly half the space of the painting to draw the scene of "turning the dragon to shoot the ball". Yao Wenhan in the "Ziguangge Gives a Banquet" in the space of nearly half of the painting to draw the ice play "turn the dragon to shoot the ball" scene, for the ice play in the Manchu riding and shooting tradition of important embodiment [Figure 23]

Ice is not just a court entertainment programme, but to show the Manchu national characteristics and the spirit of martial arts activities. The Manchus originated in the north-east, where winters are longer, and developed ice skating and skiing techniques in response to the natural environment, applying them to combat to improve the army's ability to fight and march.

Speed, with high military value. Therefore, the Qing emperors regarded ice frolic as a "national custom", a reflection of the inheritance and development of the ancestral legacy. The emperor's annual winter parade was a project of his own, and the Qianlong emperor also attached importance to ice play, clearly stating that ice play was "a playful exercise in martial arts".

The Emperor also attached importance to the ice play, stating clearly that "although the play is meant to

[fig. 23] Yao Wenhan, "The Giving of a Banquet in the Pavilion of Purple Light (partly) Ice Frolic



be martial”.

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- ' 1' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 3, no. 4 'The Feast of the Successful Generals on the Day of the Shangsi,' p. 2b.
- ' 2' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 4, no. 3 'The Banquet of Success for the Generals in the Ziguangge on the 28th day of the 4th month,' p. 29b.
- ' 3' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 4, no. 3 'The Banquet of Success for the Generals in the Ziguangge on the 28th day of the 4th month,' p. 29b.
- ' 4' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 3, no. 4 'The Feast of the Successful Generals on the Day of the Shangsi,' p. 3b.
- ' 5' (Qing) Wang Chang Chunrongtang jiben 115, p. 8a, Shanghai Ancient Books Publishing House, 2002 The History of the Palace of the Guo Dynasty Ziguangge xi yi yi, p. 137.
- ' 6' A Study of Palace Yan Music in the Qing Dynasty,' pp. 59-60.
- ' 7' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 3, no. 61, Ziguangge Qu Banquet for Foreign Clans p. 29.
- ' 8' Lu Lan Lu Wen, An attempt to analyse the rise and development of ice play among the Manchu Journal of Shenyang Institute of Physical Education vol. 24, no. 4, 2005, pp. 124.
- ' 9' Mao Xianmin: Ice frolics at the Ming and Qing courts Palace Heritage Monthly April 1995, p. 65.
- ' 10' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 5, no. 8 Xinzheng ziguangge zhiye banquet for foreign clans, p. 41b.

[fig. 24] Yao Wenhan, "The Giving of a Banquet in the Pavilion of Purple Light(partly) with a Mongolian orchestra



It was the value of the martial arts that was valued, and therefore "the practice of labour and the practice of reward, in order to simplify martial affairs and cultivate national customs".¹

Other performances at the banquet also had the same meaning of martial arts, as a way of not forgetting martial arts preparation for vigilance, but also as a means of displaying force and intimidating the foreign princes during the annual banquet of the clan, along with the military parade at the Mulan Autumn Festival.

The service of whistling deer are among the activities with the spirit of martial performance. The Qing court placed particular importance on

The Mongolian princes were treated as such and maintained by giving preferential treatment to Mongolian "guests" extra favours

The close relationship between Manchu and

Mongolian, with Mongolian characteristics of the music and jiao-bo also became the feast after the Manchu dance and music performance program.

The Mongolian orchestra is seen in Ziguangge Giving Banquet, standing on the east side of the square in front of the Ziguangge, wearing pythons that are clearly distinct from those of the court musicians.

A musician leads the group, with eleven musicians each holding a different instrument: in the front row, from the left, are huqazhengpipahuobusi, lapboard; in the back row are yueqin, fiddle, huqinyunluo, yueqin [fig. 24]. In addition to Mongolian music, there is also other ethnic music at the banquet. Since the Burmese ambassadors accompanied the banquet in Wanshuyuan with an ensemble of five national instruments, all the banquets were played with music from the Quasi-Hui, Annam, Burma, and Gorkha. Minority Music

It was arranged after the rituals of the court to accompany the performance of the Nuo opera of the ethnic minority gods or the music and dance of the four descendants, as a mere embellishment of the court music and not as an arrogance over the formal music. The emperor also played the music of the ethnic minorities when he gave the banquet, in the hope that the music was "well known to the foreign clans" and that it would bring them closer to each other. The music at the banquet is in keeping with the Qing dynasty's policy of embracing and enlisting the ethnic minorities, and the banquet is a way of enlisting them emotionally through the customs and traditions of the various ethnic groups in order to win their hearts to the Qing court.

Yao Wenhan's drawing of a banquet in Ziguangge is a long scroll with a detailed drawing of the rear of the building at the end of the scroll, serving the banquet

The vivid images of the preparation of food at the Glorious Temple and the Imperial Tea Room are quite valuable pictorial [fig. 25]

The orderly and well-structured situation of the attendants and guards in Ziguangge Giving Banquet is a very

different picture from the northern scenery in **Seifan Four Things** painted by Lang Shining and others. **Background of The Four Events of the Banquet**, the garden of the Summer Palace is set in the centre of the scene.

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- '1' ~~Book~~ 'An examination of old news under the sun', vol. 21, p. 271.
- '2' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 3, no. 17, Xinzheng ziguangge zhiji ziji (The New Zheng Ziguangge Gives the Foreign Clan a Small Banquet of Instant Verses) p. 14a.
- '3' ~~On~~ 'On the festivities of the Qing palace during the Qianlong period,' p. 376.
- '4' Reference: (Qing) Xu Ke, 'Qing tares classical banknotes - skill and courage class - shan pu bing jiao jiao', p. 2887, China Book Bureau, 1984. Wen Xiangui (Wen Xiangui): 'A Review of the Palace Music and Dance of the Qing Dynasty', **Music (Journal of the Shanghai Conservatory of Music)** 2010, no. 1, p. 25.
- '5' ~~in~~ 'The Archaeology of Chinese Music, p. 448.
- '6' ~~in~~ 'Qing Shi Shu Shuyol. 8 'The Great Feast Ritual,' p. 2629.
- '7' Da Qing Hui Dian Jue (Examples of the Qing Dynasty) vol. 8 'Kaixuan,' pp. 1077-2.
- '8' The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 4, no. 7 Ziguangge Qu Banquet for Foreign Clans, i.e. Chengship. 9b.
- '9' (Qing) Jin Yai (金铎) Jinglianzhai Shiji (Collected Poems of Jinglianzhai) ~~in~~ 'Gonghe yiji ziguangge xi banquet waihan and each huibei promptly got a line of Yuan rhyme,' pp. 1a-1b, Shanghai Ancient Books Publishing House, 2002.

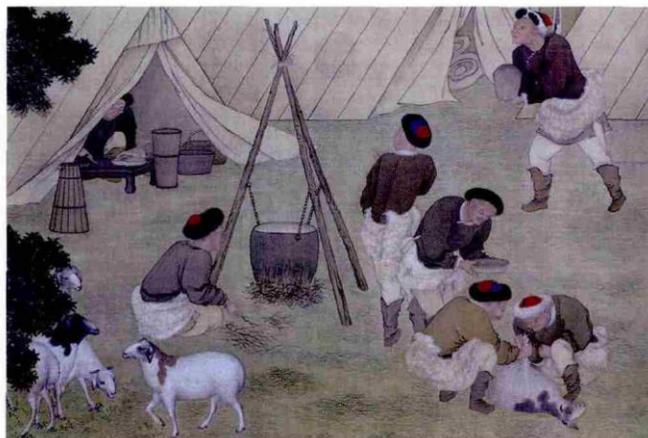
The Qianlong emperor, watching Mongolian sumo wrestling and playing, presents a lively scene, rich in Mongolian [fig. 26]

The picture of the banquet is of a feast in progress, and it is impossible to get a glimpse of the feast after the wine has been served. After the emperor has finished the wine

[fig. 25] Yao Wenhan's *A Banquet Given in the Pavilion of Purple Light (partial) Dining*



[fig. 26] Painting by Lang Shining and others *Four Things at a Banquet in Seaside (partly)*
From *Paintings of the Qing Dynasty*, pp.3942



After eating, the Emperor was dismissed from the banquet, and the ministers sat down to perform a three-kowtow salute to thank the Emperor for the banquet, and then knelt to send him back to the palace on a mikoshi. The ministers knelt in order to receive the gifts displayed on both sides by²the Minister in charge of the Ministry of the Interior, and the ministers who offered poems were rewarded again. After the banquet, the emperor invited the princes ¹who were able to write poems to the Qianlong Emperor's residence, Chong Hua Palace, to participate in a tea banquet, during which he composed a couplet in the style of Emperor Wu of Han Dynasty.

In a few cases, the banquet was continued directly after the banquet in the Zi Guang Ge, for example, the Zi Guang Ge banquet of the 26th year of the Qianlong reign was given in

A tea banquet was held at the Pavilion of Purple Light, and the couplet was titled 'The Pavilion of Purple Light was inaugurated with a banquet', with a total of twenty-four ministers and important officials participating in the couplet. The couplets of the tea banquet were rich in Chinese culture, which made the ministers fortunate to be in a time of national prosperity and to admire the emperor's literary skills. From the thirty-ninth year of the Qianlong era onwards, Ji Yun was the first emperor to give a tea banquet at the time of the Emperor's death.

Age of Grace at the New Formal Feast

He wrote, "To celebrate the king's meeting, I am ashamed of my penmanship."

I am delighted to see the banquet of ascension and peace, and I am glad to see it.

The ⁶, 'three' verses show that the banquet was more a means of strengthening the friendship of the ⁷ courtiers ~~at~~ strengthening their loyalty.

'1' ~~Footnote~~ History of the Palace of the National Dynasty; ~~卷~~ 'Ziguangge tin feast ritual'; p. 137.

'2' Lu Yanzhen: 'A couplet for a tea banquet at Chong Hua Palace in the Qing dynasty,' in Palace History Research Society Qing dynasty. 300, Forbidden City Press, 1992.

'3' Qing Gaozong Chunzong emperor Shilu vol. 628, Article of the first month of the twenty-sixth year of the Qianlong reign, nonin, pp. 1-2.

'4' (Qing) Ji Yun: 纪文达公遗集-诗集 卷四《御览诗-恭和聖制新正千叟宴畢仍茶宴廷臣于重华宫得诗二首一韵元韵》, 页 2a, Shanghai Ancient Books Publishing House, 2002.

'5' ~~Footnote~~ In The Legacy of Ji Wenda Gong - A Collection of Poems, ~~卷~~ 'Poems for the Imperial List - Gong He Gong Ziguangge Qu Banquet for the Foreign Clan Promptly Got Yuan Yuan Rhymes'; p. 2a.

'6' ~~Footnote~~ In The Legacy of Ji Wenda Gong - A Collection of Poems ~~卷~~ 'Poems from the Imperial Library - Gonghe Imperial System for Giving a Prompt Feast in the Ziguangge, with the Rhyme of Yuan', p. 14b.

'7' ~~Footnote~~ 'A couplet for a tea party at Chong Hua Palace in the Qing dynasty'; p. 308.

The Zi Guang Ge banquet, with its complex rituals and varied food for a large number of banqueters, demonstrates that the Qing dynasty's ethnic policy was characterised by a combination of leniency and strictness. The display of force through the Zi Guang Ge, demonstrating the rationality and legitimacy of rule. Nearly every year, the Qianlong Emperor The imperial poem was left at all the banquets, which shows the emphasis he placed on the banquet "to be a feast of peace and happiness, and to be a feast of caution", and its "soft and distant" effect.

五 结 语

Four paintings of the Ziguangge, one of the most politically active and significant buildings in the Qing dynasty's Xiyuan (Western Court), were painted during the Qianlong dynasty, recreating historical scenes through documentary paintings and bringing to life scenes of the emperor's banquets, with historical value reflecting the changes in the architecture of the Ziguangge during different periods of the Qianlong dynasty. This paper uses the images of the Ziguangge paintings as research material, attempting to use the paintings to explore the political purposes expressed in the feasts given by the Qing dynasty to meritorious officials at foreign clans, combining textual and pictorial material to investigate the background and purpose of the paintings, highlighting the importance of the Ziguangge as a symbol of the Qianlong dynasty's martial achievements and multi-ethnic rule, and revealing the political connotations revealed by the paintings.

Zi Guangge has been built since the Ming Dynasty has been a revered martial arts use, and the Qing Dynasty focus on the ruling policy of the Manchu national language riding and archery, become the Qing dynasty to review riding and archery pro-election of martial arts venues. In the 25th year of the Qianlong rebuilt Ziguangge, so that the Ziguangge and storage of war-related weapons, calligraphy and painting relics, and as the feast of meritorious subjects and the feast of the Shang Yuan Festival Qu feast of foreigners, both with the spirit of martial arts contained in the Ziguangge, so that the Manchu martial arts riding continued to be valued, but also to be able to emphasize martial arts to maintain their status and the fear of foreigners. The various ceremonies and entertainments at the feast in Ziguangge all embody the state policy of embracing the distant, reflecting the characteristics of the multi-ethnic state of the Qing Dynasty.

The Banquet of Honour is part of a series of poetic accounts of the Qianlong emperor's recognition of the ten martial achievements, using the painting to highlight the emperor's personal authority, to concentrate the merits of war on the emperor alone, and to dispel negative public opinion and strategic mistakes of the campaign. The banquet is also combined with the painting and display of the portraits of the ministers of merit in the Ziguangge, reflecting the fact that such paintings were an expression of the Qianlong emperor's appreciation of his military victories, while the banquet and the reproduction of the copper engravings allowed the achievements of the Qianlong dynasty to be widely publicised, showing the strength of the state and the prominence of its military achievements, thus presenting the rationality and legitimacy of the Qing court's rule. The fixed location of the feast and the illustrated banquet made it customary to remember military achievements

in the Purple Pavilion, which was thus elevated in importance and political significance.

The images show the martial and governing skills of the Qing dynasty and can complement the text as an important material for historical research. The combination of documentary paintings and related written records, which together reflect the social, cultural, political and economic activities of the Qing dynasty, makes the images more useful for in-depth study. In particular, Yao Wenhua's Ziguangge Banquet scrolls are distinctive from other war pictures in their presentation and subject matter, making them of great research value. The four Ziguangge Banqueting Pictures show different architectural forms of Ziguangge, and it is worth exploring the reasons for the architectural differences in depth; this may strengthen

A comparison with other banqueting pictures of the Qing dynasty, and a review of the techniques and layout of banqueting pictures.

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(Responsible Editor: Song Rentao)

¹ The Complete Poems and Writings of Emperor Gaozong of the Qing Dynasty vol. 3, no. Ziguangge Qu Banquet for Foreign Clansp. 30a.

On The Issues of Judicial Seizure Immunity to The Cultural Relics Exhibit Exchanges across The Taiwan Straits

Luan Wenjing

The article Chinese
appears from page 041 to
053.

Abstract: The judicial seizure immunity to cultural relics has for a long time been the worldwide concern, it likewise keeps standing in the way of the cultural exhibit exchanges between the Mainland and Taiwan area of China. In this paper are discussed the present legislations of both sides and the special meaning of the judicial seizure immunity for the cross-straits. In this paper are discussed the present legislations of both sides and the special meaning of the judicial seizure immunity for the cross-strait cultural relics exhibits, trying to find out effective solutions to the problems. In this paper are discussed the present legislations of both sides and the special meaning of the judicial seizure immunity for the cross-strait cultural relics exhibits, trying to find out effective solutions to the problems.

Keywords: cross-strait cultural relic exhibit; immunity from judicial seizure

The New Discovery of Empress Dowager Chóngqìng's 80th Birthday Celebration Painted by Yao Wenhan

Lin Shu

The article Chinese
appears from page 054 to
066.

Abstract: This paper makes a discussion about identifying the Palace Museum collected painting titled 'Qīng rén Huà Yóngyǎ Wànshòu Tú' (故 6541 in English 'The Yóngyǎn's Birthday Celebration by A Qing Painter') as 'Chóngqì ng Huángtǎihòu Bāxún Wànshòu Tú' (in English 'The 80th Birthday Celebration of Empress Dowager Chóngqìng') created by Yao Wenhan. The new discovery not only fills in the absence of original depiction of Empress Dowager Chóngqìng's 80th celebrations. The new discovery not only fills in the absence of the original depiction of Empress Dowager Chóngqìng's 80th celebrations, but also adds to the collections on the subject of 'The Birthday Banquet of Empress Dowager Chóngqìng'.

Keywords: 故 6541; Empress Dowager Chóngqìng of 80 years; Cíníng Gōng (Palace); Shòuān Gōng (Palace); portrait of Emperor Jiāqìng (嘉慶)

On The Illustrated Imperial Banquets Held at Zǐguānggé Pavilion in Qianlong's Regime

Lin Jiawei

The article Chinese
appears from page 067 to
096.

Abstract: Zǐguānggé Pavilion used to be where the emperors watched soldiers riding and shooting, the imperial examinations that selected the military talent candidates were held during the Ming and Qing dynasties. The twice reconstruction of the pavilion in the period of Emperor Qianlong (乾隆) made it a gallery collecting the portraits of meritorious officials and copperplate engravings. The twice reconstruction of the pavilion in the period of Emperor Qianlong made it a gallery collecting the portraits of meritorious officials and copperplate engravings of

Emperor Qianlong (乾隆) had the banquets portrayed and made into copperplate engravings to bestow upon the officials and envoys to flaunt the power of the empire. Zǐguānggé The Pavilion was regarded as a symbol of imperial martial spirit and prosperity, which not only conveyed Emperor Qianlong's (乾隆) craving for The Pavilion was regarded as a symbol of imperial martial spirit and prosperity, which not only conveyed Emperor Qianlong's craving for greatness and success but also reinforced the political meaning by the serial practices.

This study centered on four paintings of the imperial banquets at **Zīguānggé Pavilion and historical texts**, trying to elaborate their background, This study centered on four paintings of the imperial banquets at **Zīguānggé Pavilion and historical texts**, trying to elaborate their background, purpose and historical value.

Keywords: Qian Long(乾隆); Zīguānggé Pavilion; illustrated imperial banquets; war painting; copperplate engraving

Elegant Discretion -- On The Ming Scholar Bureaucrats Dominating Culture Commercialization

Zhan Xuelei

Abstract: The scholar bureaucrat groups had been dominating the culture-politics structure of power in the feudal society of China. The scholar officials were manipulating fashion The scholar officials were manipulating fashion and consumption style using their power to assess the value and artistry of cultural commodities so that they controlled the value of culture in hand. Further more, they meddled in the supply and transaction of cultural products in order to reinforce their monopoly in culture, which added economic meaning to culture creation activities. With their economic status being promoted, the newly rising enterprisers tried in vain to challenge the scholar-officials who had a monopoly on culture. With their economic status being promoted, the newly rising enterprisers tried in vain to challenge the scholar-officials who had a monopoly on power and the source of culture in hand. The increasing commercialization of culture strengthened the status of scholar-bureaucrats culturally, politically and economically in the end.

The article Chinese appears from page 097 to 109.

Keywords: scholar bureaucrat; culture; commerce; power

The Iconological Analysis of Five Female Tutelary Deities

Zhang Yajing

Abstract: A long time ago five female guardian goddess statues came into being successively who were worshipped as five female tutelary deities (**Mahāthpratisarā**, **Mahāsāhasrapramardani**, **Mahāmāyūrī**, **Mahāmantrānusārīṇī** and **Mahāsītātavati**) with human nature later. The Qing court collected groups of five female tutelary deities with varied themes and origins that are now preserved in The Palace Museum. There are rare records about the making of them, or any reference to makers and designers, or published research results about them. This paper attempts to make an analysis of the features of statues, documents and other related issues with the Buddhism of The Qing court, This paper attempts to make an analysis of the features of statues, documents and other related issues with the Buddhism of The Qing court, expecting to draw more concern from the academic circles.

The article Chinese appears from page 110 to 125.

Keywords: five female tutelary deities; *Sādhanamālā*; Yūhuāgé Pavilion