

Diploma in Chinese Painting and
Calligraphy, The University of Hong
Kong: Unit 6: Imperial Tastes and
Court Paintings

Hessian Wonder Pen.
European Missionaries and Qing
Palace Painting in Kang, Yong and
Qian

Speaker: James Zhenpeng
2018.08.11

Unit 1: The Kangxi Dynasty: Missionaries in China and
the Spread of Culture and Technology I. The Historical Background to the
Entry of Western Missionaries and the Objects They Carried to China in the
Ming and Qing Dynasties

1. Late Ming and early Qing missionaries entering China
2. Kangxi lifted the ban on the sea and Qianlong established Guangzhou as a trading port
3. The liturgical dispute between the Qing court and the Catholic Church

II. The Painting of the Missionaries of the Kangxi
Dynasty - with **Matteo Ripa (1682-1745)** at the

centre

A native of Naples, Italy, he joined a local Italian religious order in 1701

He arrived in Macao in 1710 and painted two portraits there, which were presented to the Kangxi Emperor by the Governor of Guangdong.

"The Roman missionaries, Shan Yaozhan, who knew mathematics, Drigg, who knew

music, and Ma Guoxian, who knew painting. Ma Guoxian's recollections of his travels in

China and local customs in his "Records of the Thirteen Years of the Peking Court

Presiding over the production of copperplate prints: The Poems of the Imperial Summer Palace and The Complete Overview of Imperial Public Opinion

Unit 2: The Artistic Succession across the

Kang and Yong Dynasties Ma Guoxian's Recommendation of Lang

Shining in the Late Kangxi Period

--The difference between a **lay brother** and a **missionary**

The life of Giuseppe Castiglione (1688-1766)

Born in 1677 in San Marcelli in the Duchy of Milan (now Italy), he studied painting as a teenager with a famous painter

1707, aged 19, joined the Jesuits in Genoa for secular work

1714, living in Lisbon and Coimbra, Portugal

He entered China in 1715 and stayed briefly in Macau to learn Chinese before entering the capital

In 1722, the Kangxi Emperor died and Yinzhen reigned, changing his name to Yongzheng the following year.

--Gathering of Rui, Songxian Yingzhi, Eight Jun, Hundred Jun, etc.

1736, the reign of the Qianlong Emperor

--Heart Writing for Peace, Ten Jun, Ten Dogs, Dazen, etc.

1758 (23rd year of the Qianlong reign), the Emperor celebrated his 70th birthday

In 1766, Lang Shining died at **the age of 78 and was buried posthumously in the**

missionary cemetery outside Fuchengmen, Beijing, in the 'Masquerade Ball' of Emperor

Shizong of the Qing dynasty: the foreigners in costume in Yinzhen's Journey to Happiness

Unit 3: The culmination of the Western style in the Qing

dynasty - with Lang Shining at the centre I. Portraits: Imperial portraits of

emperors and empresses and portraits of meritorious officials

1. From 'Peaceful Spring Letters' and 'Hongli Cai Zhi' to 'Heart Writing for Peace'

2. The presentation of a single imperial scroll book and documentary paintings (The Great Review, The Kissing of the Silkworm, etc.)

3. The Qianlong Statue of Merit and the Purple Pavilion

II. Drawing and painting of objects: dogs, rare birds and exotic plants

The article "Lang Shining" in the Qing Historical Manuscript.

"Lang Shining, a native of the West. In the middle of the Kangxi period, he joined the Imperial Court and was particularly appreciated by Emperor Gaozong (Qianlong). He was a great admirer of the emperor's (Qianlong's) work. He often ordered them to be drawn, and they were all lifelike. The colours are so beautiful that they are not comparable to those of Bingzhen and others.

1. From the Eight and Hundred Figures (Yongzheng Dynasty) to the Ten Figures (Qianlong Dynasty)

2. The Ten Dogs

3 · Eagle on the shelf

4: The Peacock and its Pastedown

Other important Western painters who served at the court during the Qianlong reign.

1. Jean Denis Attiret (1702-1768) was a native of France, where his father was also a painter. He was born in the third year of the Qianlong reign

(1739), entered China as a French Jesuit missionary and worked as a painter at the Inner Court.

2. Ignatius Sicklart (1708-1780), a native of Bohemia (now the Czech Republic), was a Jesuit missionary who entered China in the tenth year of the Qianlong reign (1745) and served at the court under Lang Shining.

3. Louis Antoine de Poirot (1735-1814), a native of France, lived in Italy when he was old enough to join the Jesuits in 1756. He joined the Jesuits in 1756 **and** entered China as a missionary in 1770 (the thirty-fifth year of the Qianlong reign), working as a painter during the

Qianlong reign and translating the Bible in Manchu and Chinese.

4. André (Joannes Damascenus Salusti, ? -1781).

A native of Rome, Italy, and a Catholic missionary, he entered China in the twenty-seventh year of the Qianlong reign (1762).

3: Qing Palace Line Painting and General Scene Painting

1. The Qianlong Emperor's 'Secret Garden': a painting of the Tiredness Studio

2. The illusionary decoration of the zenith in a Baroque church (**Quadratura**) 3. The collaboration between Nian Xiyao and Lang Shining in Optics

Preface to Nian Xiyao's Optics.

"At the age of six, I began to concentrate on my studies, but I tried to rack my brains, but I had not yet reached the end of my knowledge. When I met with a Thai scholar, I was able to use Western methods to paint in China.

Unit 4: Qianlong's Martial Arts and His

Triumphs Series I. The Introduction of European Copper Engravings to

Late Ming China

1. Ricci and the biblical illustrations of the Cheng's Inkwell
2. "The Nativity of God", edited by Ejulius

II. "The Triumphal Map of the Ping of the Western Region" (also known as "The Triumphal Map of the Ping of the Junggar Hui")

- | | |
|--|--|
| 1 · Ping Ili surrendered | 2 · Gedeng Ela camp |
| 3. The Battle of Erezalatou | 4. The Battle of Horeholi |
| 5 · The Battle of Kulongkai | 6、 The chief of Usher surrendered the city |
| 7 · The Blackwater Siege | 8. The Great Victory of Hulman |
| 9. The Battle of Tungusluk | 10、 The Battle of Hoskuluk |
| 11 · The Battle of Alchur | 12、 The Battle of Isier Kurnool |
| 13: Payment by the Khan of Bardashan | 14: The Purging of the Hui |
| 15. The Successful Generals of the Return of the Countryside | 16. The successful generals at the banquet |

The surviving works are divided into colour plates (manuscripts), official copperplate prints (the largest number in existence), and test prints and miniature prints, produced in collaboration with China and France over a period of more than ten years

Mastery of the 'copperplate etching' technique at the Qing Palace.

The copper plate etching technique consists of applying a layer of preservative coating (**vernis**) to a flat, smooth copper plate and then using an etching needle to

(The image is traced with a **pointe** (or **échope**) or a **burin** (an engraving knife) and then etched with acid. The acid flows into the engraved area, forming a groove which can be used to fill with ink.

III. Local Production of the Subsequent Victory Map

- 1: Sixteen pictures of the victory of Pingding Jinchuan
2. 'The Triumphal Map of Taiwan'

follows on **from** the previous work 4.

Concluding Remarks: The Subsequent Impact of Western Painting from the East

1. Guangzhou export paintings
2. Gusu Western style prints

References (for extended reading)

I. Chinese and Japanese

1. Monographs and catalogues

(Italian) by Matteo Ripa, translated by Li Tianlang, *Thirteen Years at the Qing Court: Memoirs of Matteo Ripa in China*, Shanghai: Shanghai Ancient Books Publishing House, first edition, 2004; reprinted in 2013.

Wang Yaoting and Chen Yunru, eds, *A New Vision: Lang Shining and the Western Style of the Qing Palace*, Taipei: National Palace Museum, 2007.

He Chuanxin, ed, *The Divine Brush: A Special Exhibition of Lang Shining's 300 Years in China*, Taipei: National Palace Museum, 2015. ma Yazhen, *Engraving War Honours: Cultural Constructions of Imperial Martial Power in the Qing Dynasty*, Beijing: Social Science Literature Press, 2016. mo Xiaoye, *Missionaries and Western Painting in the 17th-18th Centuries*, Beijing: China Academy of Fine Arts Press, 2002. 2002.

Zhang Xiaoguang, *The Complete Qing Dynasty Copperplate Warfare Figures*, Beijing: Xueyuan Publishing House, 2003.

Feng Mingzhu, ed. *The Kangxi Emperor and the Sun King Louis XIV Special Exhibition: A Meeting of Chinese and French Art and Culture*, Taipei: National Palace Museum, 2011.

edited by the Macao Museum of Art, *Waves of the Sea: Selections from the Painting Genres of the Western Missionary Painters at the Qing Court*, Macao: Macao Museum of Art Press, 2002.

Nie Chongzheng, editor, *Qing Dynasty Palace Paintings*, Shanghai: Shanghai Science and Technology Press; Hong Kong: Commercial Press (Hong Kong) Limited, 1999.

Nie Chongzheng, *The Art of Painting by Lang Shining*, Beijing: People's Art Publishing House, 2017.

---, *Qing Palace Painting and the 'Western Painting of the East'*, Beijing: Forbidden City Press, 2008.

---, *The Glory of Palace Art: A Series of Essays on Qing Dynasty Palace Painting*, Taipei: Dongda Book Company, 1996.

The Machida International Print Museum, edited by *The Exhibition of Chinese Foreign Style Paintings: Paintings, Prints and Illustrated Paintings from the Late Ming and Qing Dynasties*, Tokyo: Machida International Print Museum, 1995.

2. Periodicals

Lin Lina, 'An appreciation of Lang Shining's *Gathering of Rui*', *Palace Heritage Monthly*, no. 320, 2009, pp. 40-47.

Chuang Jifa, 'The use of Chinese bodies and Western art: A focus on the exchange between Chinese

and Western art during the Qing dynasty', in his book, *Essays in Qing History*
21 volumes, Taipei: Literature, History and Philosophy Press, 2011.

Chen Baozhen, 'The Heart Writes the Peace': An Exploration of the Scroll of the Empress and Consort of the Qianlong Emperor and Related Issues', *National Taiwan University Art History Research Collection*, 21, 2006, pp. 89-150.

Ma Yazhen, 'The Transformation and Meaning of the Terminology of Horses in Qing Dynasty Court Paintings: From Lang Shining's Bajun Tu', *The Palace Academic Quarterly*, vol. 27, no. 3, 2010, pp. 103-138.

Nieh Hui, 'An Exploration of Qing Palace Line Painting', *Journal of the Palace Museum*, 1, 2005, pp. 41-52, 157.

II. Western

Kleutghen, Kristina. *Imperial Illusions: Crossing Pictorial Boundaries in the Qing Palaces*. Seattle & London: University of Washington Press, 2015.

Liu, Shi-ye. "Emperor Qianlong's East Turkestan Campaign Pictures: The Catalytic Role of the Documentation of Louis XIV 's Conquests." *Arts of Asia* 47, no. 2 (2017): 82-97.

Musillo, Marco. *The Shining Inheritance: Italian Painters at the Qing Court, 1699-1812*. Los Angeles, CA: Getty Research Institute, 2016.

---. "Bridging Europe and China: The Professional Life of Giuseppe Castiglione (1688- 1766)." Ph. D diss., University of East Anglia, 2006.

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

Rawski, Evelyn Sakakida, and Jessica Rawson. *China: The Three Emperors, 1662-1795*. London: Royal Academy of Arts, 2005.

Wang, Cheng-hua. "Whither Art History? A Global Perspective on Eighteenth-Century Chinese Art and Visual Culture." *The Art Bulletin* 96, no. 4 (December 2014): 379-394.