

The Textual Study on the Historical Correlation Between the Forty Scenes of the Old Summer Palace and the Perspective Landscape Paintings in Qing Dynasty

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Abstract—By selecting the colored silk scroll *The Forty Landscape Poems of the Old Summer Palace* completed in the 9th year of the Qianlong period (A.D.1744) as the research target, this paper examines the related painters' working environment, analyzes the master-apprentice relationship among these painters and sorts out historical traces of the transmission of perspective landscape paintings. The author argues the *Forty Scenes of the Old Summer Palace* is a typical masterpiece "mixed with both Chinese and western elements" by demonstrating the western perspectives applied in the architectural and spatial positioning, while the traditional Chinese painting methods was used in drawing mountains, rocks and trees.

Keywords—the *Forty Scenes of the Old Summer Palace*; the perspective landscape paintings in Qing Dynasty; court painter; combination of Chinese and Western elements

I. INTRODUCTION

The *Forty Scenes of the Old Summer Palace* is the masterpiece of the palace paintings with the largest scale, the most drawing types and the highest artistic level in the Qing Dynasty painting archives. The picture information is basically consistent with the archaeological sites, which truly and intuitively shows the architectural form and landscape style of the forty scenes of the Old Summer Palace in its splendid period.

II. THE CIRCULATING VERSION OF "THE FORTY SCENES OF THE OLD SUMMER PALACE"

The current circulating versions of *The Forty Scenes of the Old Summer Palace* mainly include the following versions:

A. The Colored Silk Scroll "The Forty Landscape Poems of the Old Summer Palace"

It was painted by Shen Yuan and Tang Dai, painters of imperial art academy in the Qing Dynasty. It was painted for seven years and finally completed in the 9th year of Emperor Qianlong (1744). Qianlong wrote poems and notes on the scenes painted on each album and Wang Shangdun, the

minister of the Ministry of Industry, wrote in regular script. It was integrated two volumes, called "*The Forty Landscape Poems of The Old Summer Palace*"¹. It is now collected in The National Library of Paris, France. The two painters who cooperated are good at different painting themes. Tang Dai is a landscape painter, while Shen Yuan is good at painting architecture. In the third year of Emperor Qianlong (1738), the emperor demanded that "for the painting of the Old Summer Palace, Shen Yuanqi begin from the first part of manuscript, and Shenyuan paint house. Tang Dai paints hills, trees, and stone". [1] They covered the famous scenes, painted according to different themes, and successively completed (See "Fig. 1").



Fig. 1. (Qing) Tang Dai, Shen Yuan. *The Forty Landscape Poems of The Old Summer Palace*. The National Library of Paris, France

¹ In addition, the "Penghu Chunyong", colored silk scroll of 20 scenes of the Old Summer Palace is currently in the Palace Museum, and the painters and drawing time are unknown. According to the research of Mr. Zhang Enyin, the figure is a re-creation of paintings based on the ink lines of Sun Hu and Shen Yuan. It is not very likely that the painter has never seen the real scene of the Old Summer Palace, nor has they seen the royal colored silk scroll, so it is the re-creation of materials. This article didn't adopt it.

B. The Attached Picture of "Imperial Poems on Forty Views of the Old Summer Palace" (the Reprinted Book Is Named "The Imperial Poems of the Old Summer Palace")

The "Imperial Poems on Forty Views of the Old Summer Palace" is divided into two volumes, with twenty pictures in each the volume. The Qing Gaozong Hongli wrote poems, and the grand secretary Eertai and Zhang Tingyu made notes. The picture was painted by the painters in Qing Dynasty, Shen Yuan and Sun Hu. The full text was engraved by Zhang Ruojun, a Tongzheng officer. In the 10th year of Qing Emperor Qianlong (1745), Wu Yingdian printed it in red and black and made woodcut for it. In beginning of the volume, there is journal for Yuanmingyuan written by the Emperor Yongzheng, and the postscript written by the Emperor Qianlong. At the end of volumes, there is epilogue made by Eertai. The title of each painting is the same as that of the silk scroll.

The other version is the "The Imperial Poems of the Old Summer Palace" published by Tianjin Shiyin Book House in July of the 13th year of Guangxu (1887). The attached forty scenes and poems are published in the fourth episode of the Journal of the Old Summer Palace. After comparison, it should be the engraved "Imperial Poems on Forty Views of the Old Summer Palace" and its attached drawings, and then the book is renamed and published. Therefore, this study counts the forty scenes of these two versions as one (See "Fig. 2").

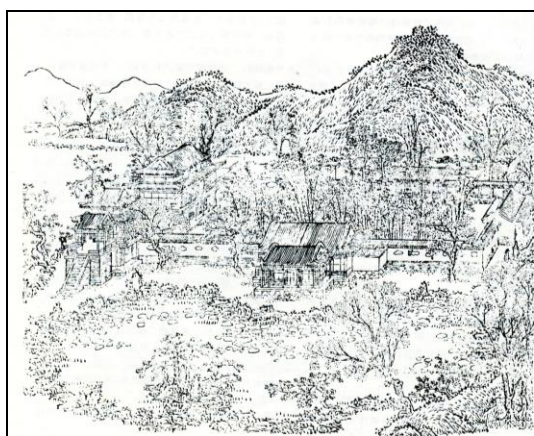


Fig. 2. (Qing) Sun Hu, Shen Yuan. The Imperial Poems of the Old Summer Palace. Beijing Palace Museum.

C. Zhang Ruo'ai Hand-painted Version of The Forty Scenes of the Old Summer Palace

After the inscription of the fortieth scene, there is a line in the picture: "written and drafted by Zhang Ruojun in 16th April in Qianlong period." At the same time, there are two seals below, one for "Zhang Ruoyu" with white text on red background; the other is red text on white background. According to expert Wang Shihua's research, "this book should be drawn for the emperor, or by the order of the emperor." [2] The drawing content is the same as the woodcut version of The Forty Scenes of the Old Summer Palace, but the drawing precision and painting techniques of

buildings and trees are worse than the woodcut version. This book is a transcript of the woodcut version [2], and it was painted in the tenth year of Qianlong. The map is now collected by Mr. Zhao Yikang (See "Fig. 3").

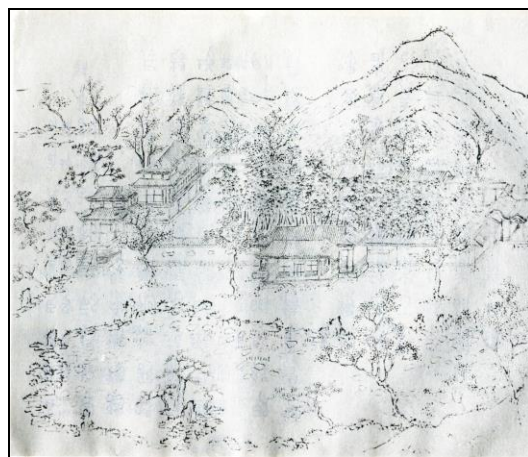


Fig. 3. (Qing) Zhang Ruo'ai. Hand-painted Version of The Forty Scenes of the Old Summer Palace. Collected by Zhao Yikang.

D. "Pen Drawing of Forty Scenes of the Old Summer Palace" in the Book "DETIAL DE NOUVEAUX JARDINS A LA MODE" in France

The Chinese name of the book is translated as "The Details of Garden at that Time". The book includes some contents about Chinese and European classical gardens. "The 40th scenes of the Old Summer Palace" is only one part of it. The caption of the picture said that the author drew this according to a book of the Old Summer Palace purchased in 1786. From the picture, the building in the picture is drawn with a ruler. Mountains, trees, flowers, water, etc. are all drawn with western pen and ink. For example, the water surface is covered with horizontal lines, and the rockery stone is painted with small strokes. According to a study by Professor Guo Daiheng in the book "The Protection and Research of the Old Summer Palace Architectural Garden", "this picture should be a copy of the woodcut of the picture from the content" [3] (See "Fig. 4").

Among the above-mentioned several major versions, the colored silk scroll "The Forty Landscape Poems of the Old Summer Palace" was the earliest, and it also has the highest level of painting in many editions. The picture describes the details and colors of the building and surrounding scenery.

The overall composition of the attached drawings in the woodcut version "Imperial Poems on Forty Views of the Old Summer Palace" (or "The Imperial Poems of the Old Summer Palace") is basically the same as the color silk scroll, but some details have new changes.

The "The Forty Scenes of the Old Summer Palace" drawn by Zhang Ruo'ai is the transcript of the woodcut version. Because Zhang Ruo'ai himself was a participant in the poem notes of woodcut version and a writer of all the characters, he must have seen the master copy of the woodcut version. It can be seen from the comparison of the

composition and content of the drawing that the copy is not re-created since the proportion of the building painted is imbalanced, the form is not accurate, and the building group is simplified.

The "Pen Drawing of Forty Scenes of the Old Summer Palace" in the book "DETIAL DE NOUVEAUX JARDINS A LA MODE" in France is the pen drawing copying the woodcut version.

Based on the above analysis, the research sample of this paper is determined as the color silk scroll "The Forty Landscape Poems of The Old Summer Palace", which was painted by Shen Yuan and Tang Dai of the imperial art academy in the Qing Dynasty. The finishing time was the ninth year of Qianlong period (1744).



Fig. 4. (Qing) Pen Drawing of Forty Scenes of the Old Summer Palace. Collected in DETIAL DE NOUVEAUX JARDINS A LA MODE published by France.

III. THE BIRTH OF NIAN XIYAO'S BOOK "PERSPECTIVE"

The first edition of "Perspective" was written in the seventh year of Yongzheng (1729), and was revised six years later. It is a book dedicated to European focus perspective painting, as the first Chinese systematic study of perspective studies. There are a large number of perspective illustrations (See "Fig. 5").

The author of the book, Nian Xiyao, was one of the first Chinese mathematicians to accept and promote Western logarithmic calculations, and he enthusiastically promoted the combination of Western mathematics and Chinese mathematics. He was also skilled in painting and compiled the Western focus perspective as "Perspective" published in China, which for the first time publicly introduced the principles and methods of cartographic application perspective in China [4].

Some researchers compared "Perspective" with the Italian contemporary book "The Perspective of Painters and Architects", and considered that "Perspective" is the compilation of the textbooks of Western painters and architects [5].

During the Kangxi, Yongzheng and Qianlong periods of the Qing Dynasty, Western missionary painters continued to serve in the palace and became the court painters of the Qing Dynasty. Famous painters include Lang Shining, Jean Denis

Attiret, and Joseph Panzi. They brought many techniques of European art to China, and the focus perspective is one of the important ones.

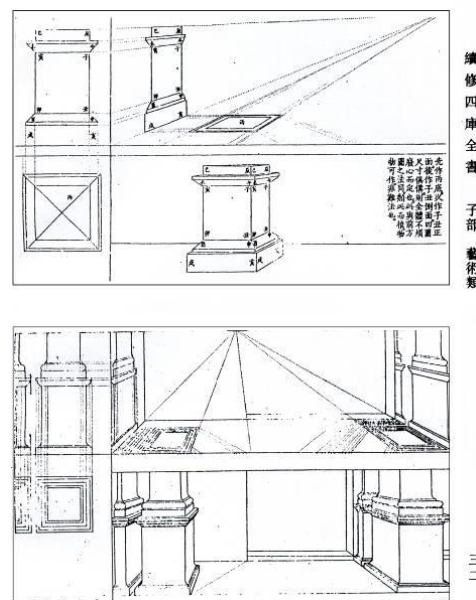


Fig. 5. (Qing) Nian Xiyao. The line method in "Perspective". Photocopy of the engraved one in Yongzheng period.

The first French missionary painter who used the focus perspective painting in China was Giovanni Gherardini, the French "Plane Systemist" in Bologna, Italy (1655-1723). Year), the Academy's "Plane System" is known for its perspective painting. From 1698 to 1704, Gherardini and ten other Jesuits came to China to participate in the church paintings of the Jesuits in the Forbidden City and left paintings in The Old Summer Palace. The realistic effect brought by his focus perspective painting made the Emperor Kangxi and the court painter at that time very shocked. The representative work of the Bologna "Plane System" is Andrea Pozzo's (1641-271) "Perspectiva Pictorum et Architectorum". In 1693, the first edition of Latin and Italian was completed in Rome. Therefore, the author speculates that when Gherardini came to China, it is very likely that he brought this book, and that Nian Xiyao obtained or copied the book. These processes are earlier than the acquaintance of Nian Xiyao and Lang Shining, because he wrote in the preface to the first edition of "Perspective": "I have paid attention to perspective from many years earlier."² I also tried to study it, but I still can't find the essence. After meeting with Tai Xilang, I was able to use Western methods to draw Chinese painting...³" [6] indicates that Nian Xiyao had an interest in the focus perspective painting in his youth. Before discussing the perspective theory with Lang Shining, he already has some perspective materials and has mastered some basic knowledge of perspective, but there are still some difficulties that are not fully understood. Lang Shining's perspective knowledge is also based on the "plane system" of

² 曩 (nang) means in previous years.

³ Taixi Lang Bachelor refers to Lang Shining.

Bologna. The "meetings for many times" between him and Lang Shining made him eliminate some technical doubts and finally completed the complication of the book "Perspective" and published it in China.

IV. THE PREVALENCE OF THE PERSPECTIVE LANDSCAPES IN THE COURT IN THE QING DYNASTY

In traditional Chinese painting, there is a kind of painting that is specifically used for the expression of buildings. It is called "ruler painting", which is the use of the ruler in painting. It is both a painting theme and a painting technique. It was originally used for architectural drawings, and was continuously enriched and perfected by many painters (including construction workers) to become a special painting. In traditional ruler painting, all lines are parallel, similar to today's isometric drawings. The origin of Chinese ruler paintings is very early. It has occurred in the Jin Dynasty and was popular in the Tang and Song Dynasties. It was also quite large in the Yuan Dynasty. The painters of the Song and Yuan Dynasties did not understand the techniques and principles of the Western focus perspective painting, but in the creation, they began to reduce the length and width of the building with the depth of sight, so that the picture initially showed a three-dimensional sense. The well-known famous ruler paintings of the world should be Zhang Zeduan's "Riverside Scene at Qingming Festival" in the Song Dynasty (See "Fig. 6"). By the time of the Ming and Qing Dynasties, the literati paintings had been greatly developed, and the status of ruler paintings was gradually declining. The painters engaged in this work were regarded as drawing craftsmen, and this painting was gradually declining [7].



Fig. 6. (Song) Zhang Zeduan. "The Riverside Scene at Qingming Festival". 24.8×528.7cm, Beijing Palace Museum.

When the traditional ruler paintings tend to fall, the "perspective landscapes" (or "line method") appeared in the court paintings of the Qing Dynasty. It is the name of the Western painting in the court of the Qing Dynasty. The earliest record of this name appeared in the "Clear Document of Each Department"⁴ of Imperial Household Department in

the Qing Dynasty. This painting began in the court in the Emperor Kangxi and Yongzheng period in the Qing Dynasty, and continued to the Guangxu period in the late Qing Dynasty.

The perspective painting in Western painting strives to create a deep three-dimensional effect on the plane, and correctly uses the orthographic projection to depict geometric objects. Generally, the focus perspective method is used for drawing. Especially when drawing the exterior of the building and the interior furnishings, this method is particularly strict. The parallel lines on the painting will disappear on the screen or at a certain point outside the screen, namely the "destruction point" in perspective, according to a certain direction and law.

In the late Ming and early Qing Dynasties, with the arrival of European missionaries, this Western focus perspective drawing techniques was also introduced to China. In the process of drawing and drafting, in order to make the perspective accurate, it is necessary to draw various scene objects to the dense lines on the screen. Because of this feature in painting, Chinese painters and scholars call this technique in Western painting the "fixed-point line method", also referred to as the "line method". The painting drawn by the method is called "perspective landscapes" [8]. With the publication and second edition of the "Perspective" in the seventh year (1729) and thirteen year (1735) of Yongzheng period, Chinese painters can understand and master the perspective drawing technique by reading this book; at the same time, due to the promotion of the court, this kind of scientific perspective principle is generally accepted by the painters and expressed in the works.

In the more than one hundred years of Kangxi, Yongzheng and Qianlong period, the Western missionary painter Lang Shining and others who worked in the Qing Dynasty taught the techniques of Western painting to the court painters who worked in the palace, making a considerable number of painters show different degrees of Western painting elements in their paintings. Among them, the focus on the depiction of light and shadow and the use of the principle of focus perspective to form far-reaching effects are shown in many Qing Dynasty court paintings.

The Western missionary painter brought the book "Focus Perspective Painting Techniques" to China, and then passed the painting method to the Chinese court painter. Through repeated cooperation, the court paintings of the Qing Dynasty were characterized by "combination of Chinese and Western elements". The main architectural part of the picture is Western painting, and the background adopts traditional Chinese painting. This unique style combining Chinese and Western elements is a distinctive feature of the court paintings of the Qing Dynasty during the Kangxi, Yongzheng and Qianlong period. The world-famous "The

⁴ "The example recorded in the Qing government office is as follows:" On the fifth day of October, a placard was received from the Kuzhang Dekui. On the third day of the month the eunuch Hu Shijie issued a decree that Lang Shining and others should paint the Baoyue Pavilion in

Yingtai in the same way used by Mei Yuexuan when painting perspective landscapes of Western wall. Qin Ci. In the 23rd year of Qianlong's work, they made clear records for everyone's work. "Taken from Nie Chongzheng's "Study of Perspective Landscapes", Palace Museum Journal, No. 3, 1982.

"Forty Scenes of the Old Summer Palace" was born in this heyday.

V. THE COURT PAINTERS OF THE "THE FORTY SCENES OF THE OLD SUMMER PALACE" AND HISTORICAL CONTEXT OF THE COMMUNICATION OF PERSPECTIVE LANDSCAPES

The court painters who are closely related to the "The Forty Scenes of the Old Summer Palace" include Shen Yuan, Tang Dai and Lang Shining.

Shen Yuan (the age of birth and death is unknown, the teacher relationship is unknown, and the official position is unknown, dedicated to the inner court during 1736-1795 in Qianlong period) was originally the "drawing person" in the court who designs pictures⁵. He is also called "pyrograph painter" in the relevant files. [9] The "drawings" here refer to the architectural design drawings. Those of the Qing Dynasty are all from the style studio. Shen Yuan is a "drawing person" in the style studio. According to the research of Mr. Wang Qiheng's "Simplified Form of Construction Worker System in the Qing Dynasty", there are two different types of style studios in the Qing Dynasty. The levels are as follows: (1) style studio of The Old Summer Palace: Imperial Household Department — Fengchenyuan — The Old Summer Palace — style studio; (2) style studio engineering department: Engineering department — (Beijing) document room — style studio. The style studio of The Old Summer Palace is mainly responsible for the design of the Royal Project, which is permanent. It is the style studio of The Old Summer Palace where Mr. Lei has been serving since the 22nd year of Kangxi until the tenth year of Xianfeng (1860); the Engineering Department's style house belongs to the Ministry of Engineering. It is set according to the requirement of project temporarily, without fixed class. There is no detailed description of the style studio which Shen Yuan came from. According to Shen Yuan's long-term drawing of the palace building, it is inferred that Shen Yuan was born in the style studio of The Old Summer Palace under the control of the Lei family. From a professional point of view, the designing craftsmen in the court have neither authorization nor name, with low status. They are temporarily sent to work, and generally are artisans who are familiar with the design business. Their identity is same to ordinary craftsman, which is the handicraftsman; make a living with special skills. Many painters have no names in the records. Therefore, there are few historical records about Shenyuan, and the years of birth and death are also unknown. In the first year of Emperor Qianlong (1736), he was transferred to the imperial art academy, and he is good at painting architecture, figures and landscapes⁶.

⁵ The style studio is a specialized design agency for the Royal architectural style of the Qing Dynasty. All royal architecture and large buildings are subject to their design and supervision.

⁶ The imperial art academy was the main institution of the Inner Court Painting Institute in the Qing Dynasty, established in the first year of Emperor Qianlong (1736). There was a "painting office" under the Royal Workshop of Hall of Mental Cultivation in the Yongzheng period of Qing Dynasty. Shen Yuan must have a particularly good performance when he was a painter in the style studio. He was both familiar with architectural design and good at drawing, and was able to transfer from the low-level

Tang Dai (1673-1752), a famous painter of the Qing Dynasty, inherited the title of nobility, and served as Xiaoqicanling, the official director of Imperial Household Department, and paint for the inner court. At the beginning of learning the landscape painting, he learned from Jiao Bingzhen, and then he was also a disciple of Wang Yuanqi, a famous landscape painter of the Qing Dynasty, together with Wang Jingming and Zhang Zongcang. Emperor Kangxi rewarded his paintings, often called him to paint, and gave him the title of "painting champion." In the middle of the Yongzheng period, he officially took office in the palace and went out of the palace around the eleventh year of Emperor Qianlong (1746). Tang Dai specializes in landscapes and learns from the Song people. His painting style is simple and elegant, with exquisite painting style. Due to the long-term dedication to the inner court, in order to meet the needs of the court's gorgeous style, the stroke is more meticulous and regular [10]. His representative works include: "The Complete Picture of The Old Summer Palace" in the north wall of Qinghui Pavilion in the second year of Emperor Qianlong (1737); the axis of "Hongli Suizhao Xingle Tu" with Lang Shining, Chen Mei, Ding Guanpeng, etc. and axis "Qing Yu Chun Ai Tu" in "Fig. 7" and so on.

Lang Shining (1688-1766) is an Italian who came to China as a monk of the Catholic Jesuits in 54th year of Emperor Kangxi period in the Qing Dynasty (1715). In November of the same year, he entered the Ruyi Pavilion in the palace as a court painter and painted for more than 50 years in the Kangxi, Yongzheng and Qianlong period in China. When Lang Shining first entered the court, he showed the light and shade and perspective painting to the emperor and other court painters, which caused the interest of the emperor and the inner painter. Later, under the influence of court taste and traditional Chinese landscape paintings, he gave up the light and dark painting method and integrated the traditional Chinese brushwork to form a style combining Chinese and Western styles. He was deeply loved by Yongzheng and Qianlong. He is good at characters, portraits, beasts, flowers and birds, etc. and the representative works include "Ju Rui Tu", "Eight Horses", "Hong Li and Hou Queen", etc. [11].

According to Yang Naiji's "The Chronicle of the Old Summer Palace": "in the first month of the third year in Qianlong period (1738), it is demanded: for the painting of the Old Summer Palace, Shen Yuanqi begins from the first part of manuscript, and Shenyuan paint house. Tang Dai paints hills, trees, and stone. In May, it is demanded to integrate the various albums of the Old Summer Palace into one book... In December of the 9th year of Emperor Qianlong (1744), it was demanded to mount the two essays of Shizong and the current imperial text in the first and second volumes of the forty scenes respectively, it was presented on April 14th, the eleventh year of Emperor Qianlong. "[1]

humble style painter to the painting hall as the artist who was dedicated to the inner court.



Fig. 7. (Qing) Tang Dai, "Qing Yu Chun Ai Tu" in 1741, 282 × 159cm, Beijing Palace Museum.

The above description directly shows that the painter of the "The Forty Scenes of the Old Summer Palace" is Shen Yuan, and the painter of the environment is Tang Dai. It was drawn in the third year of Emperor Qianlong (1738) and completed in the 9th year of Emperor Qianlong (1744).

Although there is no direct written record of the relationship between the authors of the four forty landscapes and the court perspective landscapes of the Qing Dynasty whether they have been able to use the line method, through the following indirect evidence, the author concludes that Shen Yuan, one of the authors of the forty scenes, had already used the line method to draw the building.

First of all, Shen Yuan was from the court style studio of the Qing Dynasty as a style painter of the style studio, so he must be familiar with architectural design and good at traditional ruler painting. According to the "clear document" of first year of Qianlong period, "On March 13th, Lang Shining paint the dufang for foreign lacquer on imperial orders. On the 29th of this month, Lengmei painted figures, Tang Dai painted landscapes, Shenyuan painted the ruler painting, Lang Shining painted the flowers, and Chen Mei painted line drawing in traditional ink and brush and then they posted them. "On May 14th, it is demanded that Tang Dai paints a picture of the landscape, Shenyuan paints the pavilions, Lang Shining paints the flowers and plants, and Leng Mei paints figures. On 23rd July, they finished the paintings." [11] It can be seen that the main function of Shen Yuan after entering the inner court is to be responsible for painting architecture.

Secondly, Shen Yuan was transferred to the painting institute since the first year of Emperor Qianlong. At the beginning, the recorded painting themes were all architectural paintings, and he cooperated with Lang Shining several times. For example: "In April of the first year of

Emperor Qianlong (1736), Leng Mei was demanded to paints of the palace in the Old Summer Palace. When the paintings were gathered together, Lang Shining, Tang Dai, and Shen Yuan are asked to paint. In November, a decree was issued that Tang Dai, Lang Shining, and Shen Yuan paint for the Old Summer Palace. This picture was painted by Tang Dai on May 11th, 2003 and was posted on the second Qinghui Pavilion on Xiyi Road, Qingyan Scenic Spot, Jiuzhou." [1]

In the sixth year of Qianlong (1741), Lang Shining cooperated with Tang Dai and Shen Yuan to paint the "Hongli whistle deer"; in the eleventh year of Qianlong (1746), Lang Shining, Shen Yuan, Zhou Kun, and Ding Guanpeng together painted a picture of the rabbit, which is now known as "Hongli Suizhao Xingle Tu", and is stored in the Palace Museum in Beijing [11].

In addition, according to the "Clear Document of Each Department" of Imperial Household Department, in the tenth year of Qianlong (1745), in order to draw the pattern of Beijing, the emperor ordered that "Lang Shining teach the drawing method to Shen Yuan, and Shen Yuan find other painters outside capital to paint" [11].

According to the records of the above historical materials, it is also considered that since the Yongzheng period, the inner court of the Qing Dynasty has respected the line painting. As a new person in the imperial art academy, it is very likely that Shen Yuan learn to draw line painting from Lang Shining.

Third, Shen Yuan studied the book "Perspective". When Shen Yuan was transferred to the imperial art academy, it was the first year of Emperor Qianlong (1736). At that time, "Perspective" was published in China for seven years. When Lang Shining taught the Chinese painter's perspective technique, he was very likely to recommend "Perspective" as a reference book for painting to Chinese painters. It is also likely to be a familiar work of painters at the Academy. In the same year, Shen Yuan, who was promoted from the style studio, should study the book "Perspective".

It is inferred from the above three reasons that Shen Yuan, one of the authors of the forty scenes, has already used the line method (ie, the focus perspective painting) to draw the building.

Then, can the painter Tang Yin also accurately use the line method to draw? There is currently no relevant historical data to verify it. However, inferring from the birth date of Tang Dai and the time of employment in the palace, from 1673 when Tang Dai was born to the beginning of drawing the forty scenes in 1738, he was 64 years old. When the forty scenes were completed in 1744, he was at the age of 71. As a disciple of Wang Yuanqi, a famous landscape painter of the Qing Dynasty, he officially entered the palace at the age of 56 in the mid-period of the Yongzheng (about 1729)⁷, and has been in office for eight years when he began to draw the

⁷ The reign of Emperor Yongzheng (Qing Shizong) was from 1722 to 1735.

forty scenes. Then he inherited the title of nobility. It should be an elderly and venerable landscape painter.

Tang Dai specializes in painting landscapes, and the buildings in his paintings are not the main subject matter, but used as embellishments, which are generally completed by traditional ruler painting method. Therefore, the author speculates that Tang Dai may not have accurately grasped the perspective technique drawing.

However, as an important painter of imperial art academy in the Qing Dynasty Academy of Paintings, Tang Dai has a long-term cooperative painting experience with Lang Shining, such as the famous "Hongli Suizhao Xingle Tu" ("Fig. 8")⁸. Therefore, Tang Dai should have a general understanding of the basic principles of line painting.



Fig. 8. (Qing) Ding Guanpeng Lang Shining et al. "Hongli Suizhao Xingle Tu". 305 × 206cm, Beijing Palace Museum.

Therefore, from the comparative analysis of the main points of painting themes that Shen Yuan and Tang Dai are good at, the status of the paintings in the inner court and the painter group, and the age at the time of painting, the author believes that in the Forty Scenes of the Old Summer Palace painted by Tang Dai and Shen Yuan. In the Ten Scenes, the division of labor in cooperative painting is: Shen Yuan is responsible for drawing perspective manuscript, drawing buildings, garden corridors, and courtyard walls, and making perspective positioning on the space environment; Tang Yu draws environmental configuration elements such as landscapes, trees, stones, etc. according to perspective manuscript.

In summary, although there is no direct historical data to find out that Shen Yuan and Tang Yan have been able to use the line method to draw the main scenes such as buildings, bridges and courtyard walls when drawing the Forty Scenes

of the Old Summer Palace, according to the above-mentioned historical background in Qianlong period of the Qing Dynasty, the influence of Nian Xiyao's "perspective" on the court painters of the Qing Dynasty, the main paintings of the court paintings at that time, the application of the Western focus perspective method in the paintings at that time, and the related indirect historical materials of Lang Shining teaching Shen Yuan to draw pattern, it can be summarized that Shen Yuan, one of the authors of the forty scenes can use the line method to draw the building, and can use the perspective principle to grasp the structure of the whole picture and Tang Dai understands the basic principles of perspective landscapes. Finally, a comprehensive analysis diagram of character relationship is used to summarize the above reasoning to indicate the relationship between the above characters (See "Fig. 9").

⁸ According to the "clear document": "On September 27th of the 7th year of Yongzheng, Lang Shining and Tang Dai cooperated to complete a horizontal hanging scroll of Yutang Fugui. At the same time, Tang Dai and Lang Shining cooperate to paint. On the fourth day of November, Tang Dai and Lang Shining were asked to paint three pictures. On December 29, Tang Dai and Lang Shining painted three festival silk pictures." From then on, the two began to work together on a piece of silk paper.

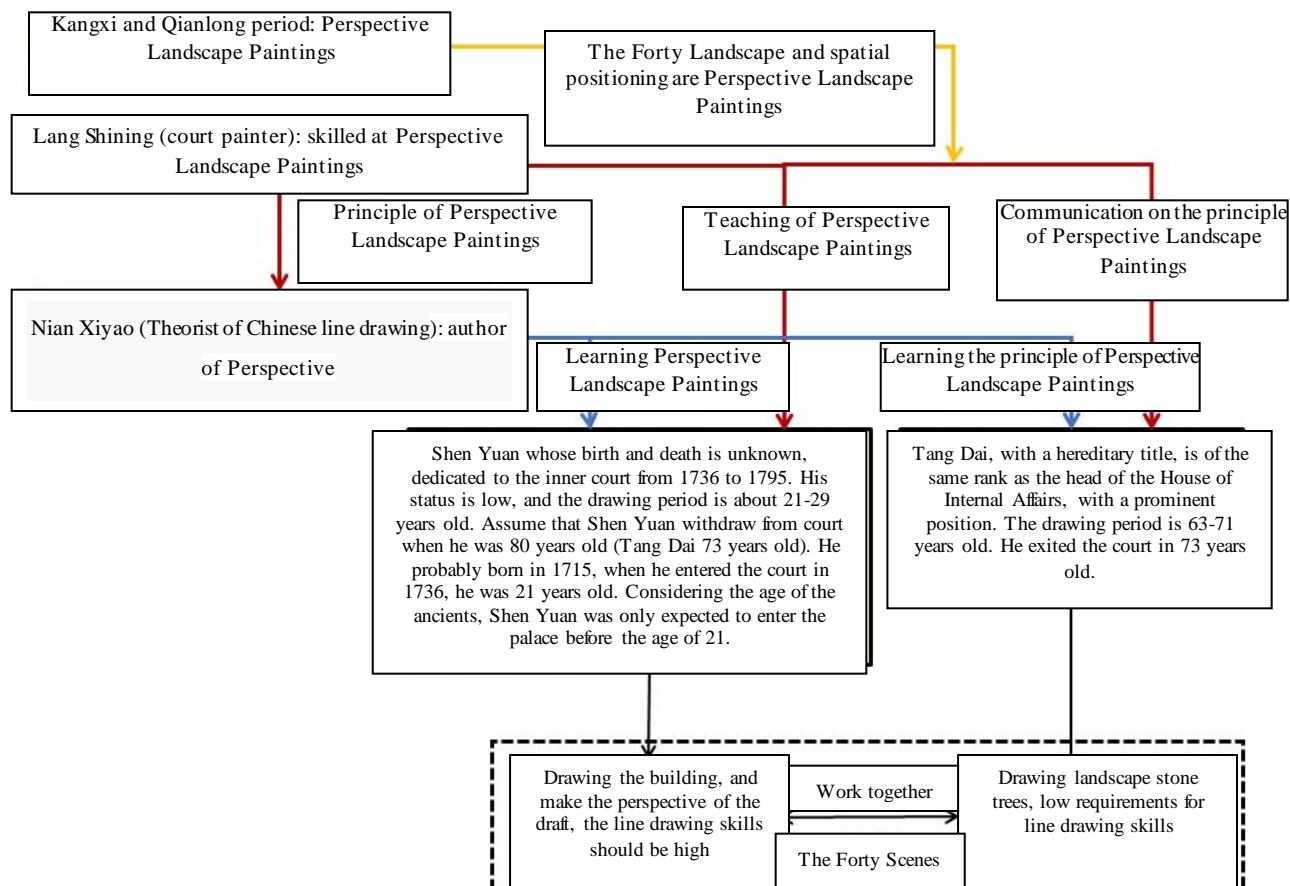


Fig. 9. The relationship between the characters in the forty scenes (drawn by the author).

VI. THE VERIFICATION FOR THE FACT THAT THE FORTY SCENES OF THE OLD SUMMER PALACE IS PERSPECTIVE LANDSCAPE

Based on the above speculation, the two scenic spots in the "The Forty Landscape Poems of The Old Summer Palace" are selected to use the perspective principle to test the vanishing point. It is proved that the main building in the Forty Scenes of the Old Summer Palace is drawn by the line method. It is the perspective landscape paintings in Qing Dynasty based on perspective principle (See "Fig. 10" and "Fig. 11").

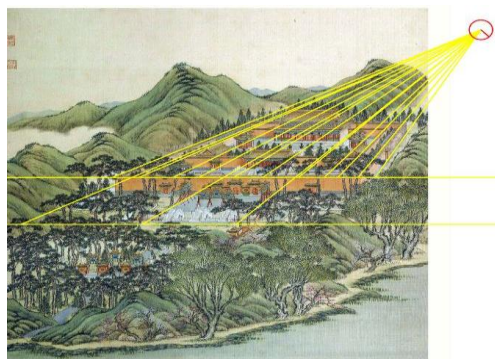


Fig. 10. Diligent and prosperous vanishing point test.

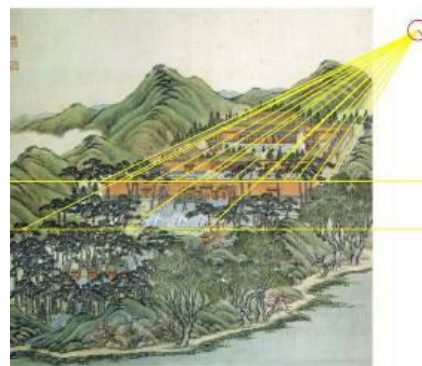


Fig. 11. Hongci Yongzhen vanishing point test.

VII. CONCLUSION

Through the comparison of the historical context of the court perspective landscapes in the Qing Dynasty and the comparison of the pictures of the forty scenes, it can be seen that the colored silk scroll in the 9th year of Emperor Qianlong (1744) adopted the "focus perspective painting" to make spatial positioning and architectural drawing, and used traditional painting to draw mountains, stones and trees, which is a classic example of the court paintings in the Qing Dynasty combining both Chinese and Western paintings.

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