

An Analysis of the Characteristics of the Figure Paintings of the Palace of Qing Dynasty from the Aesthetic Perspective

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Abstract: The palace figure paintings of the Qing Dynasty were influenced by western missionaries, emperors of the past, and they developed vigorously, especially during the Kangxi, Yongzheng, and Qianlong periods, and their development reached a scene of prosperity. This article analyzes the development of the time background and the political and cultural orientation of the imperial rule, explores the reasons for the formation of the aesthetic characteristics of palace portrait paintings in the Qing Dynasty, and analyzes the aesthetic characteristics of the palace portrait paintings in the Qing Dynasty. “The reflection of painting expression and its influence on modern painting creation. This article analyzes the ideological concepts and expression techniques of representative palace painters and palace figure paintings to summarize the main aesthetic characteristics of palace figure paintings in the Qing Dynasty. Since the Qing Dynasty was in the last historical stage of the development of traditional Chinese painting, the special historical background gave rise to a unique aesthetic approach, that is, the aesthetic standards of Western art were integrated into the traditional Chinese painting concept, which is a period of beginning to move towards the breath of modern painting Aesthetic process.

1. Introduction

During the Ming and Qing Dynasties, Western missionaries brought Western paintings, religions, and culture into China, which had a certain impact on Chinese traditional ideas. The transformation and development of palace figure paintings in the Qing Dynasty had a great relationship with the preferences of missionary painters and emperors. The combination of Chinese and Western painting methods and aesthetics formed the unique aesthetic concept of palace figure paintings in the Qing Dynasty. When these two different aesthetic painting systems rub against each other, they bring new changes and development to traditional Chinese painting. Therefore, the integration of Western painting and traditional Chinese painting promotes the development of Chinese painting. In the middle of the Qing Dynasty, the emperor’s love for Western paintings made the palace painting more important and developed greatly. In particular, missionary painters were recruited to work in the palace painting academy, which enabled the palace figure paintings of the Qing Dynasty to

further acquire the aesthetic concepts and techniques of Western painting. . Regardless of the portraits of the emperors and concubines, or the paintings that express the prosperity of the times and the conditions of the country, their artistic techniques and form composition are different from traditional paintings, so the Qing Dynasty palace figure paintings are worthy of analysis and research. In addition, compared with landscapes, flowers and birds, the subject matter of figure painting is easier to play a political and religious function, so as to achieve the role of enlightening the people and win over heroes, and bring benefits to the royal rule.

The reason for the relatively prosperous development of palace figure paintings in the Qing Dynasty was that the country was stable and economically prospered from Kangxi to Jiaqing, which promoted the development of art. Second, the political and religious functions of palace figure paintings were reused by the royal court. Third, influenced by the historical background, the integration of Chinese and Western cultures promoted the transformation and development of the artistic language of palace figure painting. Fourth, the emperor's love for Danqing promoted the development of court painting. This topic starts from the historical background of “western learning to the east”, the preferences of emperors and the performance characteristics of various subjects, and analyzes the reasons for the development of palace figure paintings in the Qing Dynasty. The analysis of painters and works is to summarize the aesthetic characteristics of Qing Dynasty court figure paintings, and finally reflect on the thoughts and historical significance of the painting circle triggered by the integration of Chinese and Western figure paintings in Qing Dynasty, and the relationship between pair and personal creation.

2. The Causes of the Formation of the Aesthetic Features of the Palace Figure Paintings in the Qing Dynasty

2.1 The Influence of the Background of Western Learning

In the 20th century, in order to invade occupied territories and expand markets, Western capitalist countries sent missionaries to various parts of China to promote religion and culture. They have brought many impacts to Chinese cultural thoughts and greatly promoted the exchange and integration of Chinese and Western cultures and arts. The palace paintings of the Qing Dynasty were most affected by it. Because of Kangxi and Qianlong's love for calligraphy and painting, they were curious and appreciated Western painting art, and accepted Western painters as court painters, requiring them to serve the court painting academies and make a huge impact on the aesthetic transformation of court painting in the Qing Dynasty^[1]. Among the many court painters, the Italian missionary painter Castiglione was the representative, and there were also Western painters such as Wang Zhicheng, Ai Qimeng, and He Qingtai. The emperor's praise and admiration of Western painting in the Qing Dynasty promoted the collision and integration of Chinese and Western painting, and had a profound impact on the aesthetic style and artistic language of traditional Chinese painting.

2.2 The Aesthetic Influence of the Royal Emperor

The emperor's love and attention to painting and calligraphy in the Qing Dynasty promoted the expansion of the scale of court painters, the establishment of painting academies and the improvement of the management system of painting academies. With the support of the emperor, a strong artistic atmosphere can be created, and the painter can actively make artistic creations wholeheartedly. When a large number of paintings are produced, more classics may be born among them. The emperor's aesthetic preferences will directly affect the creative aesthetic style of painters or artisans. Painters and artisans cater to the royal aesthetic taste and expect the opportunity to work

in court institutions.

The intrusion of western art thoughts stimulated the development of art in Qing Dynasty, promoted the transformation of the artistic language of palace figure painting, and formed new aesthetic characteristics in Qing Dynasty painting. The exquisite and exquisite oil paintings of the West attracted the study and research of many painters, and also won the favor of the emperor. Because the emperor of the Qing Dynasty liked Western painting art, he not only asked the missionaries to draw portraits, but also asked Chinese court painters to learn Western painting techniques. The attitude of the royal nobles towards Western painting directly affected the aesthetic changes of the palace figure painting style. In order to cater to the preferences of emperors, Western painters approached the aesthetic characteristics of Western painting as a whole, and abandoned the expression of “yin and yang face” in oil painting figures^[2]. Therefore, most of the paintings of palace paintings were a combination of Chinese and Western techniques. “The paintings of “not only exist in the works of Western painters, but Chinese court painters are also actively learning and applying them, which contributed to the transformation of the aesthetic characteristics of court paintings in the Qing Dynasty.

2.3 The Performance Characteristics of the Subject Matter

(1) The portraits of the emperors and concubines are mainly embodied in rich colors and solemn and dignified figures. The facial portraits of the empress and concubines are not only meticulous and realistic, but also colorful and colorful. Their portraits must show a solemn and dignified image as well as a noble and honorable posture. (2) Documentary works depicting large-scale scenes mainly show royal majesty, flourishing rivers and mountains, and folk customs. Therefore, such works are larger in size and cover a wide range of contents. The perspective of the scene space breaks the scatter perspective of traditional Chinese painting and begins Using the focal perspective method in Western paintings, the relationship between the size, proportion and distance of the images is more reasonable and real, so that the space scenes presented have a strong sense of visual depth, so that the works can be more intuitive and vividly reflect the social outlook of the Qing Dynasty And the state of the country where the political and economic prosperity was at that time. (3) Portrait paintings praising heroes and heroes in Qing Dynasty court paintings are also one of the main themes. During Qianlong reign, he was called to paint portraits of heroes three times. “Forty-first Pingjinchuan fifty heroes, 53rd Pingjingwan 30 Meritorious man, Pingguerqi fifteen meritorious man in the 58th year.” At the same time, the emperor also “sprinkled Chenhan personally and praised the beauty.” 2 The statue of the hero was hung in the Ziguang Pavilion. The portraits combine the light-dark relationship in Western paintings with traditional Chinese paintings. The structure of the five sense organs is meticulously portrayed and vividly realistic, which fully demonstrates the aesthetic characteristics of the Qing Dynasty court figure paintings influenced by Western paintings. 4. The portraits of the ladies in the figure paintings of the Qing Dynasty are the most aesthetically representative. Most of the ladies' shapes are those with fine eyes and cherry lips, and the figure with shaved shoulders and willow waist. The image is soft and graceful, and has the delicate and delicate appearance of a weak willow. Beauty. This modeling feature was first influenced by the pictures of ladies in the court paintings of the Qing Dynasty^[3].

3. An Analysis of the Aesthetic Features of the Palace Figure Paintings in the Qing Dynasty

3.1 The Performance of Light and Shade Techniques in Figure Painting

Traditional Chinese figure painting advocates the painting theory of “writing the gods in form” and advocates the use of “lines” to express the image and demeanor of the characters. This is very

different from the “shadow modeling” of Western painting. Western painting emphasizes realism and emphasizes the use of science. The structure, light, shadow, and perspective of the world are used to portray objective things. Songnian, an aesthetician in the Qing Dynasty, concluded that “Western painters carefully seek cool signs, and the coloring is true and natural. If you look closely at it, it is purely embellished by dyeing. Therefore, it is divided into yin and yang. The craftsmanship is ingenious, but if you can understand the ups and downs of yin and yang, foreign painting has no other rhyme. Chinese painting specializes in the outline of pen and ink, and the whole is formed by air, the shape is not only the shape, and the god is satisfied.”³ This passage is clear. Pointing out the difference between Western painting and Chinese painting, Western painting is meticulously realistic, “yin and yang are ups and downs”, Chinese painting is “outlined with pen and ink,” and “gods are written in form”, so the two belong to different painting systems and have very different aesthetic angles^[4]. Therefore, Chinese traditional figure painting is also selective when absorbing western painting techniques. For example, the “yin and yang face” that rejects western painting in portrait painting. The painter only slightly smudges the skeletal structure of the figure's face with light ink to show The relationship between light and dark facial structure.

3.2 Use of Western Space Perspective

The composition of traditional Chinese paintings is called scatter perspective, that is, the arrangement of the pictures is not restricted by location and horizon, while Western paintings use focal perspective. Nian Xiyao also called this perspective in “Inspection”. The method of fixed-point lead”, “that is, draw a number of dotted lines mainly with a certain focus on the screen as the center, so as to specify the size, proportion, distance and other relations of the object image, thereby creating a sense of visual depth.” Among the court painters in the Qing Dynasty, there was Many painters used Western spatial perspective in their creations. Although they did not use spatial perspective scientifically and rigorously, they formed a unique spatial expression form in the Qing Dynasty. Jiao Bingzhen is one of the many painters who absorbed the artistic techniques of Western painting into Chinese figure painting earlier, so Kangxi also praised him. In Jiao Bingzhen's paintings, the treatment of the size of the figures and the spatial layout mainly use Western perspective. The size of figures in traditional Chinese paintings often depends on their status. Jiao Bingzhen mainly considers the perspective ratio of people and sceneries, people and objects, and even people and people in space. Even if the building lacks integrity, the characters must be true and reasonable. Place in the scene.

3.3 Beautiful and Delicate Styling Characteristics of Ladies

The postures in the pictures of ladies in the Qing Dynasty are very representative. Most of the ladies' images are shaved shoulders and willow waists, beautiful and slender, showing delicate beauty, and even some images have a sense of “morbidity”, and their facial features are more patterned Her fine eyes and cherry lips, these modeling features were in line with people's aesthetic vision at the time, and they were also meant to show the low status of women and the weakness of strength^[5].

3.4 Rich and Gorgeous Color Aesthetics

In the Southern Dynasties, Xie He put forward “coloring according to category”, which means that the coloring of traditional Chinese painting is determined by the inherent color of the object. The colors of Western paintings not only show the inherent colors of objects, but are also affected by the surrounding environment and light, so the colors of Western paintings are bright and rich.

Court painters in the Qing Dynasty were ordered by the emperor to learn Western painting techniques from Western painters. Therefore, court paintings in the Qing Dynasty formed a rich and colorful aesthetic of color under the influence of traditional Chinese painting aesthetics and Western painting techniques. But in Chinese and Western paintings, the characteristics of the two pigments are completely different. Oil paints have bright colors and strong coverage, which is conducive to the fine depiction of the picture. Chinese painting pigments are water-based pigments. Even though the covering power of mineral pigments is stronger than that of vegetable pigments, because of the larger particles, it is easy to float after blooming, and improper use will make the color of the picture gray. Therefore, the heavy color works in the palace painting pay more attention to the expression of color depth and color contrast.

3.5 Documentary Grand Scene Performance

When the Qing Dynasty developed to the Kangxi and Qianlong period, Guotai and the People's Republic of China were in peace, and even the prosperous times appeared again. Although Western countries are eager to move toward China, most people are still immersed in the scene of a prosperous and powerful country. It is at this time that documentary painting creation with the theme of whitewashing peace has developed to a certain extent. Especially the painters of the palace painting academy, they serve the palace emperor, and they are more responsible for the royal whitewashing and creating more works for the prosperity of the world. Most of these works show magnificent life, rivers and mountains, and documentary scenes^[6]. They are larger in size, cover the landscape of the characters, and have a lot of content. The spatial perspective or characterization in the paintings will use the combination of Chinese and Western expressions.

4. Conclusion

Through the discussion in this article, it can be seen that the palace figure painting as the result of the palace style painting, its development is greatly restricted by the palace emperor, whether it is the choice of the theme or the orientation of aesthetic characteristics, it is related to the development of the country and the preference of the emperor. There is a direct connection. Therefore, the prosperous development of the palace figure paintings in the Qing Dynasty and the aesthetic characteristics of Chinese and Western integration have a great relationship with the style of the time and the control of the royal family. The collision of Chinese and Western cultural thoughts in the Qing Dynasty was only the beginning of the development of modern Chinese painting art. Whether or not the Western painting concepts were accepted by painters at that time, the development of modern art has shown an inclusive and open trend, making painting art more colorful.

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