

# West Berlin Viewing Qing: Court Painting Records

Nie Chongzheng

12 May to 18 August 1985,

From the Palace Museum Collection (as part of the "Treasures  
of the Palace Museum Exhibition")

Exhibition of Treasures from the Palace Museum Three volumes were exhibited in the "Treasures of the Palace  
Museum Exhibition". The third volume is housed in the Palace Museum, New York, USA.  
The exhibition was part of the "Horizons 85" World Culture and Arts Festival. Metropolitan Museum  
of Art, New York, USA. The second and fourth volumes are housed at the Musée Guimet in Paris, France.  
Guimet Museum in Paris, France. The seventh  
volume was originally part of a private collection in Denmark.

Part of this cultural festival focused on the Orient (including China). According to Mr Heam Wen K. (Max Wen  
K.Heam) of the Metropolitan Museum of Art in New York, last year the exhibition was also held in Canada.

(Japan, South Korea, Indonesia, etc.) as its theme. wen K. Heam) informed us that last  
year, a private collector in Canada acquired it, while the whereabouts of the others remain unknown. The fourth  
volume of this painting is

Film, Literature, Music, etc.', featuring performances, exchanges, and discussions. Silk scroll with  
colour reproductions, 68 cm high, 1,562 cm wide, scroll format, richly varied content. The organisers  
aimed to enable European audiences to gain a deeper understanding of China's ancient culture and arts.  
The scroll bears eight lines of regular script inscription, reading: "The fourth volume is respectfully  
presented for the exhibition of treasures from the Palace Museum." Simultaneously, an exhibition  
entitled 'Europe and the Chinese Emperor' was held, displaying over five hundred items including  
books, letters, and oil paintings by Europeans depicting contemporary China. Recognising Gaojiayan as  
a crucial flood defence site, he specially crossed the river to inspect it. Books, letters, and their oil paintings,  
copperplate engravings, and Chinese paintings depicting China were all on display. From then on, the  
floodwaters ceased to cause alarm, and the waters were declared safe. The people of the southeast will  
forever be indebted to our

watercolours, etchings, alongside Chinese paintings,  
calligraphy, porcelain, bronze ware, documents,  
books and other artefacts. These exhibits enable  
visitors to understand the Emperor's achievements  
in restoring peace within a broader context.

His Majesty's achievements in bringing about peace and  
prosperity. Daring to sketch its outline, to commemorate this  
momentous occasion.

This scroll depicts Emperor Kangxi cutting short his  
journey to inspect flood damage along the Yellow and  
Huai Rivers. The composition opens upon a village,  
where the inscription reads: "The history and culture  
of the Red Land, and the exchanges between Europe  
and China."

history and culture, as well as exchanges between Europe and China. This Flower Pavilion," with lanterns and  
decorations adorning the village and an incense altar set up.

This exhibition complements the content of the exhibition at the Palace Museum. A dog runs through the village, a  
horse-drawn carriage passes by, and villagers gather around.

The concept is excellent and worthy of reference.

"Ouyuan and the Chinese Emperor" The  
exhibition's artefacts were provided by numerous  
European nations, including museums and  
libraries from West Berlin, the Federal  
Republic of Germany, France, Britain, Italy,  
Switzerland, Denmark, and the Netherlands. As the

"Treasures of the Palace Museum Exhibition" focused  
on Qing dynasty court artefacts, the "Europe and the  
Chinese Emperor" exhibition correspondingly  
expanded its display in this area. The exhibition  
features a considerable number of Qing court paintings,  
some of which I had only seen in printed reproductions,  
while others I had merely heard of. To behold the  
originals now fills me with inexpressible delight. I shall

now introduce the most significant works for fellow enthusiasts. Volume Four of Wang Xun et al.'s Kangxi Emperor's Southern Inspection Tour. This scroll comprises twelve scrolls, with the first, ninth, tenth, eleventh, and twelfth

gathered by the roadside to watch. The cavalry crosses a three-arched stone bridge,



图一 Detail from Volume Four of the Kangxi Southern Inspection Tour (presently housed in the Guimet Museum, Paris)

, 59.

zid

Winding along the rocky path through the neighbourhood, I reached a high hill where riders **ploughing the land with a plough** (Plate Three). On the far left, pine and cypress trees still stand,

**Here dismounting**, upon an open slope, Emperor Kangxi (Xuanye) concluded his journey **concludes amidst auspicious clouds**. The painting bears no artist's name, yet its composition adheres to established conventions:

a white horse stands beneath a yellow canopy, with attendants arrayed behind and the foreground landscape **richly ornamental**, bearing a close  Chen Mei's painting style.

Officials and gentry kneel in welcome. **Numerous** Lang Shining, Jin Kun, Ding Guanpeng and others painted the **commoners, supporting the aged and carrying the young,** **Mulan Picture.**  
**gather round.**

A call to action was issued, and more people from afar came rushing to the scene upon hearing the news. **Volumes**  
Three and Four. This illustration comprises four scrolls, all housed in the Bibliothèque Nationale de France.

, bearing the inscription "Viewing the Flood in Pizhou" (Fig. 1). Musée du Quai Branly, Paris, France.

The water surface gradually broadens, with poplar trees along the banks sprouting fresh shoots, presenting a verdant hue. **49.6 cm in height, 1,457 cm in width.** The fourth scroll measures 1,591 cm in height. This monumental four-scroll work depicts Emperor Qianlong's pastoral excursion. A river traverses the composition, bending towards the lower right, where **leads princes and ministers in autumn hunting.** The first scroll, titled "Encampment," shows a city with lofty walls **and open gates**. The second, "Lower Camp," depicts a banquet scene.

**Qian County.** **A narrow path leads from the city gate to the riverside ferry crossing.** Volume Four: 兗. "The third volume begins with three small wooden boats ferrying passengers across the river.

three small wooden ferries shuttling between the banks. The southern expedition's cavalry **officials** escorting provisions, the procession passes through a campsite, winding its way forward, crossing a wooden bridge to reach a village by the Yellow River **then entering a mountain path.** A large herd of unsaddled wild horses, their riders holding bridles, appeared. **Several ship masts emerged from behind an earthen ridge beside the village.** The scene then shifted to **a vast open space where riders on masts appeared.**

**the embankment of the Yellow River**, where a colourful pavilion was erected. **where Mongolian horsemen demonstrated their horse-taming skills.** Emperor Qianlong, mounted upon

a throne within the pavilion, above which hung a scroll bearing the inscription: "Awaiting the Imperial Presence to Inspect the Embankment." **A noble steed, flanked by princes and ministers, gazed upon the scene.** A fierce wind swept the embankment, causing the colourful ribbons tied to the pavilion to flutter wildly. Horsemen, foot archers, and countless horses swarmed the surroundings. **Numerous labourers worked feverishly along the embankment**, reinforcing the dike. Horses and camels were present. Behind the Emperor stood a yellow canopy, within which a shaded pavilion was erected. Below, the Yellow River surged turquoise and turbulent, churning muddy waters and raising **(Figure 2).** The scroll concludes with a campsite, accompanied by an inscription.

**Waves churned, revealing several sailing vessels in the swirling currents,** hoisting sails as they drifted downstream. One line reads: "Your humble servant, Lang Shining, 'Jin Kun' Ding Guanpeng, Cheng Liang, Huang He and Huai He converge here, waters clashing in a scene of immense **Ding Guan'an jointly rendered this with reverence.**" The fourth scroll of the painting opens with the Grand Canal...

**Spectacular.** The Yellow River flows with great force, **its waters yellow;** the Huai River flows somewhat less vigorously. **Cargo vehicles** and livestock travel in groups along mountain paths, spending the night at

a verdant hue. **Upon the Huaihe embankment stood a red-walled Guan Yu temple,** before which gathered campsite. They then entered hilly terrain, followed by the deer hunting grounds where local officials awaited the Emperor Kangxi's arrival. The painting bears the inscription "Grand Scene". Emperor Qianlong galloped on horseback, bow drawn, pursuing a galloping stag. The scene depicts a vast expanse of floodwaters. **A large stag is shown, with the rest of the hunting party spreading out to form an encircling perimeter, driving the deer.**

Finally, villagers tend water buffalo on the riverbank. The scroll remains well-preserved, **depicting the herd.** The scroll's conclusion shows the imperial hunting pavilion, set against autumn foliage.

Colours rendered vividly. This scroll depicts the early Qing period when the Yellow River diverted its course into the Huai River. **Amidst hazy mist,** it also bears an inscription: "Your humble servant Lang

Shining, along with Jin Kun, **Ding Guanpeng**, Lu Zhan, and Chen Yongjia, humbly painted this in joint effort."Specifically, like the other scrolls of the Kangxi Southern Inspection Tour, **it features a meticulously composed layout**, grand scenes, meticulous brushwork, and colours of significant historical value.

#### The Second Scroll of The Emperor Yongzheng Sacrificing at the Altar of Agriculture

Measuring 62 cm in height and 459 cm in width, this painting is currently housed in the Guimet Museum in Paris, France. Its first scroll is preserved in the Palace Museum and was exhibited in the "Treasures of the Palace Museum" exhibition. The painting depicts the scene in the second month of spring when Emperor Yongzheng led princes and ministers to the Altar of Agriculture outside the capital city for a sacrificial ceremony, personally ploughing the fields with a plough. Volume Two depicts the ploughing ceremony. **The composition opens with a forest of pine and cypress trees**, enveloped in auspicious clouds. This gives way to a side hall, before which stands a platform. **Upon the platform rests the imperial throne, while** below it, civil and military officials gather. Yinzhen, clad in yellow robes,

-60.

The vivid depiction vividly and authentically portrays the Emperor's hunting procession in all its grandeur. In terms of artistic style, the likeness of Emperor Qianlong and his mount were executed by the Italian artist Lang Shining while the other figures were executed by Jin Kun and Ding Wanpeng.

The large steed can be definitively attributed to Lang Shining, while the remaining figures, rocks, bamboo groves, and structures bear the distinct style of Chinese artists, particularly Ding Wanpeng, whose work was commissioned by the imperial court.

In the upper left corner of the painting is inscribed: Hongwu Ji Mao [ ] (year)

The rockeries and pavilions here also bear the mark of considerable skill, yet Wang Hui's inscription remains preserved.

(1759) inscribed with a verse from "Song of the Dog's Bark" · Shadow of the Wind. This inscription indicates the date of creation, which, according to French scholar

the subject, Michele Pirazzoli, et al., with reference to the records of the Stone Channel Room, the Ming dynasty edition.

The inscription on the painting reads: "By Lang Shining respectfully inscribed," but the upper part of the inscription suddenly has the words "the imperial garden participated in its creation."

the inner frame depicts a phoenix with a dragon (1741-1743) approximately 1741-1743 years

The outer frame features a phoenix motif, while

mo <〈木兰图〉> After the four volumes were completed, they were first stored in the Chengde Summer Palace

The text flows harmoniously without any sense of artificiality. It possesses the distinctive style of the Qianlong era.

Summer Palace, later entering the imperial collection.

It exemplifies the fusion of Eastern and Western styles during the Qianlong period, representing the pinnacle of Qing court artistry.

Lang Shining's scroll "Marquis of Xingzhen's Children," ink on paper, a masterpiece among his works.

H 36.4 cm × W 303 cm, Collection of the West Berlin Museum

Portrait of Badao, hanging scroll, ink on silk, 155 cm

Zhu Yangmei. Erwei Qing Army pacifies the Western Regions. 155 cm tall, 95 cm wide, housed in the Ethnological Museum, Berlin. A meritorious soldier who accompanied the Deputy Special Army commander Fude in suppressing the Junggar rebellion. Depicts a warrior in full armour, repeatedly drawing his sword and assuming an archery stance. Tongue L) His courage was unmatched; after firing three arrows, he remained steadfast in his position, piercing

Qianlong Gengchen era's military merit summons, and at Minzhong's command persisting in his efforts, for which merit

He relied on the hall bearing the

Promoted to military commander. The young man, adorned with auspicious ornaments, drew his bow and pursued relentlessly. Scattered chieftains

Commander Lang Badao's inscription = "Signed by the Deputy

Mount Tai, Bo Xiangte, the rebel leader, dared not send defenders, Harmony and harmony mu; struck by an arrow, bowed his head and fled to the spear

mount at dawn. The artist dispenses with all background, 郭, gagging 裹创草草 优左右射 庄弦入物 夏匹突出, 控面细腻, 完全约欧洲固风。 輒倒。 There exists another passage with identical content. Qianlong's

Gengxiang inscription and a description by Jiu Jian accompany one such piece, now housed in Taipei's National Palace Museum. This piece dates to the twenty-fifth year of the Chen era (1760), when the Western Pavilion of the Forbidden City (National Palace Museum) (slightly smaller in scale than this

piece), bears its inscription: "By imperial command, the subject Lang , with purple light and falling clouds, placed within the palace the engraved work of Shining Gong." The painting in the Berlin

collection depicts the portrait of a special soldier who distinguished himself in the Western Expedition. The artist's signature dates to the twenty-fifth year of Qianlong's reign, yet upon close examination, it is clearly not a later forgery. It reads: "In commemoration of meritorious

subjects, upon the completion of the new pavilion, honouring the loyal minister, this work remains by Lang Shining. Hence it is evident that Lang Shining personally painted the

portrait of the First Class Martial Courageous Duke of Shichizhou, Fu Heng, alongside the scroll of 'Maruishin's Battlefield Merit'. Taipei The Minister of Revenue, Zhao Hui, and one hundred others were confined within the palace. Fifty others were imprisoned.

inscriptions were all composed by Qianlong's sons at the Weizifang Pavilion of Qianlong's reigns: "The Burial of Genba's Son Jin'erwei Research Array Song" > > Two Volumes Carved as Elbow Supports Images of Meritorious Ministers Have Already Been Scattered and Lost, This Son Has Confucian Scholars' Marrow of Judgement, Abundant

suffice to compensate for the loss.

One of fifty works by Kanghou.

Lang Shining's solid (〈Hapukong Gonghuo Circle〉 scroll,

Ding Wan's "Joyful Children" scroll, silk scroll

ink on paper

Colour fast, shovel 40.4 cm high × 262.3 cm wide, formerly in the collection of the French Guimet Museum, Paris. This painting depicts Emperor Qianlong in his Hongqi robe seated upon a robe-style chair, receiving tribute from the Hakuo tribe amidst pavilions and terraces in the imperial garden. Seated on a throne, he receives tribute from the Hui people amidst pavilions and terraces. A religious theme unfolds, featuring the Buddha Sakyamuni offering a horse. To the right of the figure stand two attendants: one with hands lowered in reverence, such as the Guardian Deities, Heavenly Kings, and Divine Warriors. Among the numerous figures, one holds a spittoon; behind him stand three figures, one an elderly man with a white beard with a broad face and vivid colours, stands at attention like other religious figures in the palace courtyard. One holds a staff, another a bow and arrow. Below the pavilion The most striking feature is not the contents of the garden, but the two officials depicted. Three figures, all wearing pointed hats, but rather the inscription carved into the stone slab. In the lower left corner of the painting is the signature of the Khashak ethnic group in traditional attire, with the chieftain leading a white horse, kneeling before the inscription: "August, the thirty-fifth year of Qianlong. Your humble servant, Ding Wan, respectfully submitted this work." Two figures follow, each leading a horse: one brown, the other dappled white. (Jian San). The author consulted the Qing Dynasty's Inner Mongolia Government Records, examining the portraits of officials and the three horses depicted. Lively Twenty-Clear Paper," revealing several key points: "Qianlong

's].

三十五年二月二十一日接得郎中李文照押帖一件，内开二月十四日太监胡世杰传旨：万善殿大龕后背板换傅雯画佛像，着了观鹏用白绢另画一幅，起稿呈览。钦此。于本日起得小稿一张呈览，奉旨：准画。钦此。”“乾隆三十五年十月十七日接得郎中李文照等押帖一件，内开本月十三日太监如意传旨：丁观鹏患病，将每月钱粮银八两停止，其公费银三两赏给养病。钦此”。“乾隆三十六年六月二十六日接得郎中李文照押帖一件，内开本月十四日太监胡世杰传旨：丁观鹏仿画明人《清明上河图》手卷一卷，著谢遂接画。钦此。”档案里说丁观鹏曾画万善殿大龕后背板绢画佛像一幅，或许就是此图；十月份丁观鹏患病，次年六月，原先由他仿画的《清明上河图》由谢遂接手续画，此后档案中不再见有丁观鹏的姓名，可以认为他于乾隆三十五年十月以后离开了宫廷，就此一病不起。这巨幅的《说法图》完成于八月，应是目前所见丁观鹏最晚的作品<sup>⑨</sup>。这幅画笔致

严谨工细，丝毫看不出乏力颓老之意，或许正因为如此，精力耗费殆尽，促使了他的患病或亡故。据西柏林国立民俗博物馆东亚研究所纪彼德（Peter Thiele）先生介绍，有关丁观鹏这件作品还有一些文字资料，由于第二次世界大战以后德国的状况，现在存于德意志民主共和国的梅尔斯堡，一直没有公布，所以这幅大画从中国来到德国的经过，其中详情就不得而知了。

徐扬画《乾隆南巡图》第三卷，绢本设色画，纵70.4厘米、横1,607厘米，现藏法国尼斯市魁黑博物馆。徐扬曾经画过两套《乾隆南巡图》，各十二卷，内容相同，一套为纸本设色画，作于乾隆三十六至四十年（177<sub>1</sub>—1775年）间，保存完整，现藏于北京中国历史博物馆；另一套为绢本设色画，作于乾隆二十九至三十四年（1764—1769年）间，现已散佚不全，除故宫博物院藏有第九、十二卷外，美国纽约大都会艺术博物馆藏有第四卷，法国巴黎吉美博物馆藏有第十卷，还有一卷



图三 《说法图》横轴上丁观鹏之署款  
(现藏西柏林国立民俗博物馆)



图四 “都尔伯特汗策凌”油画肖像 清·王致诚  
(现藏西柏林国立民俗博物馆)



Imperial Bodyguard Mutar", (XIII) "Tunlian Tuduzi Shukedan

Battle Map of the Zunghar and Hui Tribes", and two pieces of

"Qianlong's Pacification of Jinchuan Battle Map"

' Ba'e B a t u r A Zhongbao J i n g x i , (14) "Ekeshi Tusi Ten pieces. The draft of < <Qianlong's Campaign to Subdue the Junggar and Muslim Tribes> > was sent

She Tuo Ze En Batulu Ya Man Ta'er, (15) "Chuo . Based on the Qing Imperial Household Department's < <Various Shibotu Shezhuo Erjia Mucan." Fifteen oil portraits. According to the Qing Archives on Artistic Production, neither the original copper plates nor the printed works bear the date of creation or artist's name. However, they were not produced by the same artist during the same period. The first eight portraits depict Erlu . By imperial decree, the plates were stored at the printing workshop. Currently housed in West Berlin,

The exhibition text identifies the original plates as having been produced by Wang Zhicheng, a French painter employed in the Qing court during the Qianlong era.

The original plates were likely looted from the palace during the turmoil in Beijing towards the end of the Qing dynasty and subsequently dispersed overseas. Another exhibit also relates to

The latter seven depict meritorious figures from the Qing government's campaign to pacify Jinchuan. This series of copperplate prints constitutes the contract for their production. The works were sent to France for engraving, with arrangements handled by the Thirteen Factories in Guangzhou. These fifteen portrait paintings were commissioned by the artist's representative, , under a contract with the French party, who received

One copy is preserved at the National Library of Paris. The contract was drawn up in "Ye Guangliang" (Note: Some transliterated characters in the text originally appeared on

' in vertical Chinese script on the right (Fig. 5),  
The Chinese text was written vertically on the left.  
The full text of the Chinese contract is included in  
Fang Hao's (History of Transportation in China  
History of Transportation in Western China, Volume 5),  
and is reproduced below for research purposes.

**The character "yue" (約)**  
other conventions entrusted to France  
measures 366 cm in height and 388 cm in width. Guodaban  
Governor, , and the two customs officials  
Qianlong reign (1760), depicting  
His Excellency's edict, by imperial command to  
engrave four victory paintings depicting the  
pacification of the Dzungars and Muslim regions, to  
be published on copper plates, etc.

The character "lll" is now uniformly omitted).

**The Hamburg State Museum of Ethnology in the Federal  
Republic of Germany has provided**

The scrolls depicting the campaigns to pacify the Muslim regions and  
Taiwan

Guangdong Foreign Trading Company and  
Two large silk scroll paintings in colour. The former  
Gan Zhilili, Wujialang, etc., on behalf of the  
centimetres, painted in the twenty-fifth year of the

Qing troops and rebel forces engage in fierce combat amidst rugged  
mountains. **An inscribed poem appears in the upper left corner,**  
**but the silk has detached, rendering the verse incomplete.** The latter  
measures 404

One sketch of Yushizhuang by Wang Zhicheng, one sketch of Alchu'er by Wang Zhicheng. cm, width 469  
cm, painted in the 53rd year of the Qianlong reign (1788). **One sketch of the surrender of the people of Ili by  
Ai Qizhao.** Painted by Ande Yi in the same year. The painting bears a lengthy inscription by Dong  
Hao. One sketch depicting a battlefield scene with dogs and figures, **accompanied by two sheets of  
foreign script** from the **Kingdom of Daliya.** The paintings are numerous, though of rather ordinary  
quality. These two **large** paintings were both executed on **standard foreign script paper** used across Western  
**nations**, processed through official channels. The imperial palace's " (sticky notes) are now preserved  
in Germany, likely connected to the Eight-Nation  
original paintings and four foreign-language documents, which were subsequently handed over to the chief  
administrator . This is likely connected to the Allied Forces' invasion of China.

Li and Wu Jialang, transported back to your country  
aboard the Baiye vessel. **Kindly forward to the official office.**

In Europe, one can view such a large number of Qing  
Dynasty

The artistry involved in reproducing court paintings is no mean feat, particularly remarkable  
**being the meticulous engraving of four copper plates** precisely following the original designs. **Following  
engraving**, each plate yielded . Some paintings originally formed complete sets, yet due to historical  
circumstances, only two hundred sheets were printed on sturdy paper, totalling eight hundred  
sheets. .... xml-ph-0001@deep

Each contained two hundred sheets, totalling four  
hundred sheets, along with four original design  
sketches and four sheets of Japanese paper. These  
were brought to Guangdong within approximately  
thirty-three years,

**The reunion of these items in time and place** is truly  
profoundly moving! During the exhibition, the  
author received a visit from an American  
correspondent (Newsweek's European correspondent)

**to be submitted to the foundation.** An advance payment of five thousand taels of silver is hereby made as a deposit. If the work  
When he inquired about the value of these paintings collected in  
Europe

**If the cost exceeds the value,** the copper plates **shall be returned** on the day of delivery, and the full amount shall be refunded.

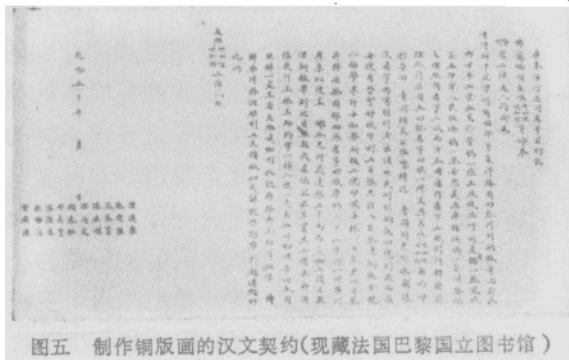
Should the wind  
water supply is assured, all labour and  
transportation costs shall be borne by our firm. This  
agreement is drawn in duplicate: one copy shall be  
delivered to the local official for return to the home  
country for implementation, the other to the  
provincial chief official for receipt and safekeeping,  
ensuring no delay. This is an essential commission;

I replied, "Seeing so many paintings of such value  
meticulous carving is imperative.

Seeing these artefacts scattered abroad inevitably stirs a sense of regret, yet witnessing how museums in various nations

Proceed as per the model, deliver by the appointed time, the sooner the better. This agreement is for the Dog Clan. WE?

For the attention of Gan Zhilin and Wu Jialang. Qianlong 30th year, [Month] [Day] Chen Yuanlai, Cai Fengyuan, Cai Jufeng, Chen Guangshun, Pan Tongwen, Yan Taihe, Qiu Yifeng, Chen Yuanyuan, Zhang Yuanlai



图五 制作铜版画的汉文契约(现藏法国巴黎国立图书馆)

preserve them so meticulously, and knowing that specialists like conduct dedicated research on them, it brings a measure of solace." What more can be said?

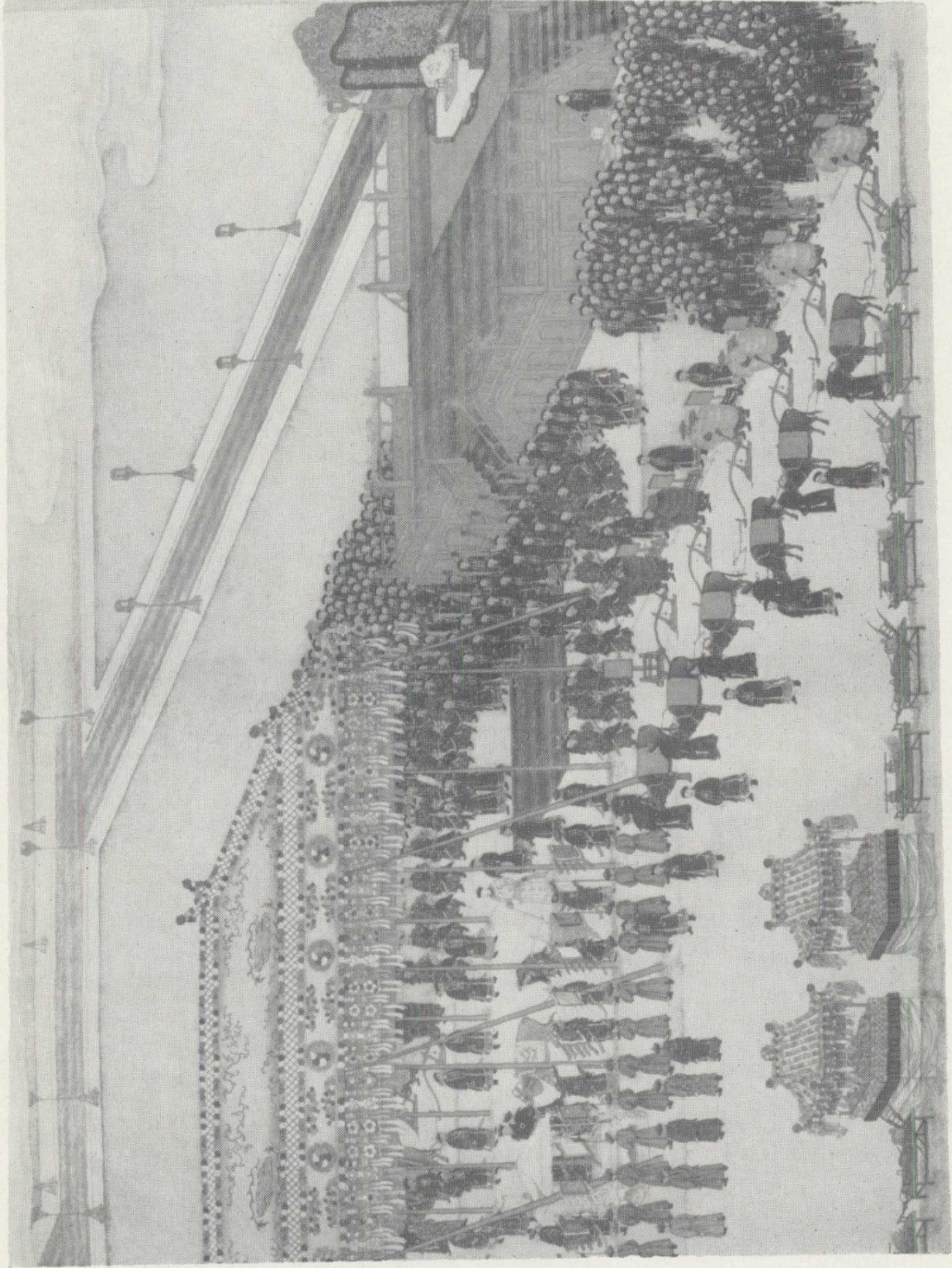
(D) Bi Meixue and Hou Jinlang, joint authors of "Research on the Mulan Painting and the Qianlong Autumn Grand Hunt," National Palace Museum, Taipei, 1982.

@ Qing Dynasty. Yu Minzhong et al., compilers. Research on the Old News of the Sun's Reign, Volume 24. Beijing Ancient Books Publishing House, 1981.

@ Bi Meixue and Hou Jinlang's joint work, A Study of the Mulan Painting and Autumn Hunting with Dogs in the Qianlong Period, states: "The last dated work created by Ding Guanpeng in the Imperial Palace was the Qiu Ying-inspired (Hanging scroll, National Palace Museum, Taipei)." In his article "Ding Guanpeng's Copy of Zhang Shengwen's Scroll 'The Origin of the Dharma Realm'" (published in Wenwu, Vol. 183, No. 5), Zheng Guo states that Ding Guanpeng's latest work was the hanging scroll "Tribute to the Buddha of the Treasure Store by Wu Daozi" (February, Qianlong 35th year, image: National Palace Museum, Taipei)

@ Fang Guozhuo, A Brief History of the Two Chinese Civilisations, Taipei: Chinese Culture Publishing House, 1964.

图 版 三



(法国巴黎吉美博物馆藏)

《雍正祭先农坛图》第二卷(局部)