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Breakthrough and Experiment: The Schema Shapes and Structures of Painting Prefaces and Postscripts in Prosperous Qing Dynasty

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Abstract

The schema shapes and structures of painting prefaces and postscripts in prosperous Qing Dynasty were analyzed, and present the different schema shape and structure to which painting preface and postscript is attached were presented. The prefaces and postscripts, as a modular part, how to participate in the business position, and has become a part of the image schema layout, were discussed in detail. The prefaces and postscripts are presented in different schema features based on the different attachment shapes and structures attached and different viewing ways. The difference shapes and structures brought different viewing and reading ways, and brought different schema presentation for sense of images and text in the image.

Keywords

Prosperous Qing Dynasty; Painting prefaces and postscripts; Schema.

1. Introduction

"Schema" was first put forward in Kant's ''Critique of Pure Reason'': "the schema method of pure intellectual concept." [1] Later, it had own development and abundance in the fields of philosophy, psychology, and art, and also derived different theories. The explanation of "schema" in "Cihai" is "model" [2]. Wang Jianing of China Academy of Art, in his doctoral dissertation "Research on the Schema of Modern Chinese Calligraphy", defined the "schema" in the art works as follows: schema has 'typical, extensive, developmental and relatively persistent characteristics, etc., it is a relatively 'stylized' set of creative modes formed in the works, and is the most direct reflection of the cognitive structure of the artist or artist group in the works. This set of cognitive systems formed and mastered in the mind can reflect a social form and the spirit of the times, and even become an important symbol of times art style and genre division. [3]

The ''schema property'' in this paper is mainly defined from two aspects: one is a kind of visual image conveyed based on the visual experience of the works; the other is an inner outlook that is transmitted by the works and becomes a model. In visual image: as a model, the prefaces and postscripts become a part of the picture, and participate in the painting together with pen, ink, color and block surface. "The style will have a certain influence on the viewer's appreciation angle, order, distance, and intensity of receiving information."[4] The prefaces and postscripts present different schema features based on the different attachment shapes and structures and viewing methods. They are roughly divided into scroll type, roll type, album type, and piece type.

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2. Prefaces and Postscripts of Scroll-Type Shapes and Structures

The scroll type is represented by the vertical scroll, and its viewing way determines that it should be hanging vertically, so the presentation of the scroll-type prefaces and postscripts schema is still intuitive and narrow. In the Tang Dynasty, Zhang Yanyuan had the record about the viewing way of on the vertical scroll in "Famous Paintings through the Ages": "in former days. Huan Xuan loves the book, every time he showed the books to the guests... he fixed up a mattress, wipe, and stretch and view books. A large scroll is suitable for making a frame, it is suspended when viewing". [5] From this paragraph, it can be known that the shape and structure of the vertical scroll is hung on the wall frame for viewing. In Song Dynasty, there is the image about viewing the vertical scroll in unknown author's "Painting of Eighteen Scholars": the earth's scroll pokes its head, and a boy holds a fork to pick it up and forks it on the ground. There is another boy next to him, holding a scroll with both hands, as if he is about to start hanging it for viewing. In this image, it is obvious that the vertical scroll is hung on the bamboo fork and viewed from the ground. The scroll-shaped "rectangular painting center of the vertical scroll forms the special composition of business position of Chinese calligraphy and painting, but it also brings the relatively fixed frame models to the mounting shape and layout of Chinese scroll calligraphy and painting." It can be seen that this mode which is attached to shapes and structures is a relationship that closely combines the painting center and the mounting. In the center painting center of the vertical scroll, the prefaces and postscripts are mainly concentrated in the blank part, most of which are located in the upper margin; and present strip or geometric square shapes. In addition to painting center, the prefaces and postscripts on the mounting part are inscribed in the "Poetry Hall" and the surrounding areas. Zheng Xie's "Orchid Painting" (Figure 1) on this scroll is one of the examples.



Figure 1. Prosperous Qing Dynasty/Zheng Xie/Orchid Painting/Paper/91.6x51.4cm/ Collection of Liaoning Museum

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The painting center part of this vertical scroll is painted with clusters of orchids and a few bluestones; the image is low on the left and high on the right, with margin at the bottom right. Zheng Xie put his inscription here, and the content also echoes the image, just fill the margin here, form a whole underneath, which seems to be intentional. Outside of the painting center, there is a "poetry hall" with two prefaces and postscripts on it: "inscribe in December, Deng Bang state." This should be the content of the prefaces and postscripts mounted by later collectors.

There is a dark, horizontal inscription above the "Hall of Poetry", its inscription is "Zheng Banqiao Ink Orchid". This inscription clearly shows that this image is in the mounting format of the vertical scroll. There is the ground head under painting heart, the scroll is upward, and to the "poetry hall" top, the inscription just wraps the upward scroll. If people open the one inch of scroll, he will know the contents of the painting. This is a wisdom reflection of the ancient mounting shapes and structures.

The prefaces and postscripts on this vertical scroll creates a "image-over" picture schema space, and the interpretation here is that the collector's inscription was written by mounting "poetry hall", and that the collector respects the author's picture schema, and do not add to or subtract in the painting, but rather supplement the "poetry hall", make the area of the "poetry hall" and the poems in the prefaces and postscripts extend the image of this picture. "Due to the displaying way of the scroll is different from the previous works, the sight distance is increased when enjoying the scroll, and people can always sight the whole work simultaneously..... when enjoying the scroll, since the scroll does not have to be displayed as a process like horizontal scroll, the composition completeness and balance of the whole works becomes the first factor that must be considered." Qiu Zhenzhong's discussion in this paragraph illustrates the form of scroll (vertical scroll) very well; the author actually considered an image schema of the whole works in preface and postscript. The prefaces and postscripts on the painting center and the prefaces and postscripts outside the painting center can be seen very intuitively, and the preface and postscript schema are represented in the shape and structure of vertical scroll.

Screens and panels, due to the larger shapes and structures, more arrangements, the pursuit of continuous neatness, there is no more prefaces and postscripts in painting center except the basic time and signature.

3. Prefaces and Postscripts of Roll-Type Shapes and Structures

The roll style is represented by the hand roll, and the shapes and structures of the painting is slowly unfolded from right to left, and it is impossible to see the whole picture at once, which makes the image have the extended schema. "Looking at the mountain is like playing album of paintings, and traveling around the mountain like showing scroll: one is prominent scenery, the other is scenery continuity. The so-called static and dynamic are different, and the temperament and interest are different." The author often draws the fluctuation of the painting based on this emotional expression with progressive level. The viewer's emotions gradually reach the climax. The prefaces and postscripts at this time also participate in the schema of the hand-scrolled paintings. The introductory part has the volume name of inscriptions, and the postscripts in trailing part are increasing over time, it can also be called the tune lingered in the room outside the painting center. As a result, the entire hand roll creates a picture effect with a sense of movement and rhythm, and also brings people into a multi-level viewing dimension. In the text information of the prefaces and postscripts, the contents of the painting center is extended. The amount of information in hand-roll prefaces and postscripts is the most among the many shapes and structures, because the trailing after the roll can borrow other papers, and then continue to mount and make the prefaces and postscripts, and it will not affect the schema of the painting center.

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In prosperous Qing Dynasty, Wang Yuanqi's "Cuilun over the River Painting" hand roll (Figure 2) is attached to the special shapes and structures of the hand roll, the author made two prefaces and postscripts at different times. The last Weng Wange's prefaces and postscripts are also based on the same workS. There is no doubt that Weng Wange made the prefaces and postscripts after seeing the painting center and prefaces and postscripts of Wang Yuanqi. He not only evaluated Wang Yuanqi, but also supplemented the spread of this volume. So the two people have a close connection due to this volume. This is the viewing way of hand rolls, according to the accumulation of time; it is possible to increase more participation. From calligraphy prefaces and postscripts to painting center, and to calligraphy prefaces and postscripts. This process is carried out around the painting center, and it is a slowly open process over time.



Figure 2. Prosperous Qing Dynasty/Wang Yuanqi/Cuilun over the River Painting/Color on Paper/
Painting center size 26x146.1 cm / Collection of the Metropolitan Museum of Art, New York, USA

4. Prefaces and Postscripts of Album-Type Shapes and Structures

Album type mainly refers to album pages. Due to the small size of the album, most of the prefaces and postscripts in the painting center are inscribed by the author. In the surrounding mounting shapes and structures, there will be more prefaces and postscripts that outline and explain the contents of the painting center or related verses, ditties, articles and songs.

In addition to the painting center, the prefaces and postscripts also have the form of another page, this kind of folding shapes and structures, one opening and closing, and the contrast of two pages is the same as the "poetry hall" with vertical scroll, the prefaces and postscripts are used to supplement the significance of the image.

For example, Leng Mei "Ten Palace Album of Painting" (Figure 3), after Leng Mei drew the painting, when Qianlong watched this painting, he wrote the prefaces and postscripts on the side of the painting center and sealed, linked the painting heart with the overall Album of painting. The right side is the painting center, and the left side is the prefaces and postscripts, this kind of shape and structure is similar to the horizontal hand roll, the hand roll is the stretched roll, and the painting is folded and opened. However, the model of the painting center and the prefaces and postscripts is indeed a similar way of expression, which should be

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intentional, this is a proof that the prefaces and postscripts participate in the image schema of the painting.



Figure 3. Prosperous Qing Dynasty/Leng Mei/Ten Palace Album of Painting /Color on Silk/33.1x29.3 cm/ Collection of the Palace Museum, Beijing

The album of painting is a book-like folding that can be viewed while turning the page, at this time, it is no longer that viewers move steps and change landscape, but the album of painting "moves steps and change the scene". From the physical movement of the human body to the physical movement of the pages, the visual perception transfer. Different pages can have different combinations, and the prefaces and inscriptions may present different image-text configurations due to the different folding pages, increasing the interest of viewing. The preface and postscript and text configuration that can not only watch the page alone, but also open the whole album, but also change the combination of different pages to watch the "dislocation" is formed.

5. Prefaces and Postscripts of Piece-Type Shapes and Structures

Piece-Type Shapes and Structures here mainly refer to the style of the fan surface after mounting. Due to the shapes and structures of the fan surface, when holding in the hands to watch, it is often more just an author's preface and postscript. And after the fan surface is mounted into piece style, on the one hand, the fan surface is easier to preserve, on the other hand, it also increases the space of prefaces of inscriptions.

The shapes and structures of Luo Pin's "Fragrant Snow and Sea Painting" (Figure 4) can be called the "fan surface," or "circular fan". They are called as the piece type after this mounting. This piece type of prefaces of inscriptions after the mounting of this painting, which is closer to the vertical style of a vertical scroll, but of course, this is based on the position of the prefaces and inscriptions, and there are also more prefaces and inscriptions on the left and right and mounting is a horizontal style. The painting center is just a circular fan surface, the picture composition is full, and even Luo Pin's own signature is hidden between the tree cracks. The inscribers have no alternative but to conduct upper and lower prefaces and inscriptions on the mounting parts of this circular fan surface.

Such piece-type prefaces and inscriptions should be a shape and structure with relatively ample and enough freedom. The inscriber conduct preface and postscript based on the amount of mounting parts, moreover, the horizontal and vertical mounting parts can be added, and it is equivalent to expand the tail of the scroll type to the surrounding of the painting center, so that the outer profile of the whole piece type is changed. It is precisely due to the flexible mounting ways that the piece type changes the pictorial presentation of this shape and structure.

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Figure 4. Prosperous Qing Dynasty/Luo Pinn/Fragrant Snow Sea Painting/Colour on Silk/Diameter 54.5cm

6. Conclusion

The schema shapes and structures of painting prefaces and postscripts in prosperous Qing Dynasty were analyzed, and the different schema shapes and structures to which painting prefaces and postscripts are attached were presented. Different shapes and structures will leave different schemas for viewers to appreciate. The prefaces and postscripts in different shapes and structures have different appearances. In this way, the schema produced based on the different shapes and structures are different, the scroll type is narrow and vertical; the roll type masses and scatters; the volume type can integrate the common features of the vertical scroll and the hand roll, and can add new features, split and combine, and even the visual "dislocation"; the intuitionistic space of the piece type is sufficient, and the flexibility is large enough to change the overall schema shapes and structures.

These four shapes and structures of schemas determine how the prefaces and postscripts can be represented in this schema. As a modularized part, the prefaces and postscripts participate in the position management and becomes a part of the layout of image schema. In the end, the images and the prefaces and postscripts influence each other, giving viewers and researchers an interesting visual experience, and show the temporal intersection and fusion of history and art.

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