An Analysis of Fei Danxu's Social Interaction

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Abstract
Fei Danxu (1802-1850) was one of the important painters in the figure painting circle of the Qing Dynasty. Based on Fei Danxu's collected works, preface and postscript about calligraphy and paintings, paintings and diaries of relevant people of the same period, this paper discusses the relationship between Fei Danxu and the painters in the period of Jiadao to see the complex faces of painters in the Jiangnan painting circles during Jiadao period. This paper points out that Fei Danxu's social interaction mainly depended on Wang Yuansun and Jiang Guangxu to proceed various artistic activities.

Keywords
Fei Danxu; Social interaction; Jiadao period; Wang Sunyuan; Jiang Guangxu

Chinese painters are not "live in vain as immortal" as written in history or legend. Any painter needs to solve real life problems from social life level as a member of society. For example, they used paintings for social occasions, sold them to support their families, hired assistants because of painting's debts and so on (Gao, 2012). Therefore, understanding the social interaction of painters can help us to understand the living state of painters of different classes and the ecology of the painting world at that time better. Fei Danxu is famous for painting ladies in the art word. After his middle age, he used an idle stamp on his painting of "Han Kang Selling Medicine", which was interpreted as "How good he is, but he accomplishes nothing". In fact, this is modest words. He was good at poems and paintings and skilled in figure painting. Also, he was an artist aware of landscape and flowers. At the same time, Fei Danxu's skill in painting also laid a good foundation for his social interaction, and the two promoted each other and complemented each other.

A Circle of Friends Centered on Wang Yuansun

In 1825, Fei Danxu stayed in Shanghai with painting skills, he may know Tang Yifen, Jiang Baoling and others at this time. Then he traveled to Suzhou and Hangzhou. In 1832 spring, he was recommended by Tang Yifei to enter the Wang Yuansun home in Hangzhou. When entering Wang's home, Fei Danxu was paid on a monthly basis. During this period, Fei Danxu copied the portraits of Ding

Jing, Jin Nong, Li E and Hang Shijun who were famous scholar in Hangzhou during the Qianlong period. By abserving the works of ancient masters and copying practice, Fe Danxu's artistic skills were greatly improved.

Wang Yuansun (1794-1836), owner of Zhenqi Hall, whose courtesy name was Jiuye and pseudonym was Xiao Mi. He was born in Qiantang (Hangzhou, Zhejiang Province). In 1816, as an official in the cabinet, he inherited his grandfather's honour. His family was rich, and he loved to proofread ancient books. Once he built a villa on the lake "borrow idle small buildings", and called himself Jie Xian Man Shi, wrote <Qing Zun Set> Volumes 16. Wang Yuanzun was good at learning anking friends. He built "Shuibei Building" to attract the literati from all directions. He became the leader of "the prosperity of culture and wine, the wealth of collection" in Hangzhou at that time. In 1830, he and the poet Wu Hengzhao established the Dongxuan Potery Society in Xiaomi Lane of Hangzhou (Zhu & Zhou, 2010), which gathered and sang for ten years, and the maximum member of it reached 76. Among them, calligrapher Gao Kai (1769-1839), gemstone collector Zhang Tingji (1768-1848), painting and calligraphy connoisseur Hu Jing (1769-1845) were all well-known figures in the national academic circles at that time. Wang Sunyuan showed great concern for Fei Danxu, from his work <Happy for the Arrival of Fei Xiaolou>: " Hold the knee firewood door, the heart lightly on the fifth floor. Long pine with solitary shadow, childlike bamboo charming new autumn. Don't have a long memory, books rare reward. Today is happy to be heavy, encourage the old people to stay. They have a deep relationship. Sitting at home with my knees, thinking a lot. Tall pine trees accompany the lonely shadow, tender bamboo to welcome the early autumn. For a long time to miss the memories, read little book and no longer turn over. Today is very happy you come again, I stay for old friends." It can be seen that the two feelings are quite deep.

The Dongxuan Poetry Society was in full bloom when Fei Danxu came to Hangzhou. Entering the Wang family opened Fei Danxu's horizon, expanded his vision, but also enriched his academic cultivation in many aspects. Under the guidance of many seniors, he had made a great improvement in poetry. Zhang Tingji was a famous gemstone collector and calligrapher in the Jiadao period. He was knowledgeable and had a rich collection. Fei Danxu had been directed by Zhang Tingji in the Dongxuan Poetry Society, so Fei Danxu had always respected Zhang Tingji. The world-renowned <Picture Volume of Dongxuan Poetry Society> is a group portrait made by Fei Danxu listen to Qian Yuansun's order when he first arrived in Hangzhou, which recorded the grand event of poetry singing in Zhenqi Hall Hangzhou at that time (Wei, 2007). <Picture Volume of Dongxuan Poetry Society> attaches a volume of "Dongxuan Poetry Society Biography", there were thirty-three wrote the biographies, and twenty-seven were painted. They were Wang Shi, Zhuang Zhongfang, Huang Shixun, Xiang Hongzuo, Yan Jie, Wang Yuansun, Fei Danxu, Gao Kai, Zhu Jiale, Wu Zhenyu, Xia Zhisheng, Wang Fu, Hu Jing, Zou Zhichu, Zhao Yue, Gong Lizheng, Zhao Xuezhe, Zhang Yingchang, Tang Yifei, Chen Shan, Qian Shizeng, Wang Shisun, Zhang Tingji, Wang Maisun, Wang

Bingjian, Liao Yi, Wu Hengzhao. There are Chen Yanyi title sign, Yang Yisun title introduction, Zhang Bingkun, Zhu Kebao (Wu Ganshu), Hong Changyan, Wu Zhenyu, Xu Naizhao, Shi Fenghua, Gong Baoqi, Zeng Zhao title. It can be said that Fei Danxu, through the relationship of Wang Yuansun, entered the reward circle of Hangzhou literati.

Hangzhou is the center of Zhejiang's political economy and culture, and a place where bureaucratic landlords and literati are concentrated. Among some of the characters Fei Danxu made friends, such as:

Tang Yifen (1778-1853), whose courtesy name was Ruoyi and pseudonym was Yu Sheng and Zhou Weng, was born in Wu Jin (Changzhou, Jiangsu Province). He served successively as a officer of city town guard and town guard border area in Jiangsu, Guangdong, Jiangxi and Zhejiang provinces. He had good relationship with Fa Shishan, Fei Danxu and other scholars. In his later years, he lived in Nanjing and lived in the mountains. His books were very famous. He was good at poetry and calligraphy. His paintings were greatly influenced by Dong Qichang, and his painting style was light and elegant. Tang Yifen carried and pointed out Fei Danxu a lot. Jiang Guangxu once said: "Fei Danxu and Tang together for a long time, and were taught by him, so Fei's landscape and figure paintings were very extraordinary."

Gong Lizhen (1765-1841), whose courtesy name was Yigu and pseudonym was An Zhai, was born in Renhe (Hangzhou, Zhejiang Province). He was a successful candidate in the highest imperial examinations in 1796. He was an official in Jiangsu province, and his wife was the daughter of Duan Yucai, a famous philologist. He had the impartment of Sinology. He mainly taught in Zi Yang Academy and wrote < San Li Tu Kao> and so on.

Wu Hengzhao, whose courtesy name was Xiazhi and pseudonym was Zi Lv, was born in Renhe (Hangzhou, Zhejiang Province). He was a successful candidate in the highest imperial examinations in 1796 and an official in Jinhua Prefecture. He was good at poetry and prose, especially at filling in lyrics, proficient in listening to music according to the spectrum. His four volumes of <Poetry of Lian Zi Ju> and <Xin Yin Sheng Ci> were spread to the world.

Jin Chen, whose courtesy name was Zihan and pseudonym was Xin Lou, was born in Qiangtang (Hangzhou, Zhejiang Province). When he was a child, he entered the Dongxuan Poetry Society through his uncle Wang Xiaomi. He and Hu Yuxian, Gao Xiaocha, Wei Zibo and Fang Yingquan recited poems together when he was middle-aged.

Da Shou (1791-1854), whose courtesy name was Liuzhou and Qiuxie and pseudonym was Wan Fen Tui Sou, the vulgar surname was Yao, was born in Haining, Zhejiang Province. In his

later years, he was a temple abbot at Jinci Temple in Hangzhou and Canglang Pavilion Dayun Nunnery in Suzhou. Dashou was good at writing seal script and official script. He was also proficient in seal cutting and landscape and flower painting.

Wu Zhenyu (1790-1870), whose courtesy name was Zhongyun, was born in Qiantang, Zhejiang Province. He was a successful candidate in the highest imperial examinations in 1814. He served successively as governor of Yunnan, governor of Sichuan and governor of Yungui and so on. Fei Danxu had painted for Wu Zhenyu <Appropriate Pavilion Collection Poetry Volume>.

Zhao Zhichen (1781-1860), whose courtesy name was Cixian, was born in Hangzhou, Zhejiang Province. The flowers he painted are very novel and interesting.

Liao Yi, whose courtesy name was Songguang, was born in Jiaxing, Zhejiang Province. He was the chief monk of Jingci Temple in the West Lake. He was good at poetry, calligraphy and painting and dead while fighting and sitting over seventy years old.

And Liu Yunke, the governor of Zhejiang Province, Liu Yanting, who was an officer in Zhejiang Province and others. They were befriended directly or indirectly through Wang Yuansun's relationship.

Fei Danxu was not only taught well in poetry, but also established a lifelong friendship with the younger generation such as Wang Shi (1794-?) and Wang Zengwei. Wang Shi, whose courtesy name was Shijin and pseudonym was Jian Qiu, was born in Qiantang (Hangzhou, Zhejiang). His family was poor but he liked to study and traveled everywhere. He was good at filling in lyrics. He had the deepest contact with Fei Danxu. His calligraphy was learned from Ni Zan, and his landscape paintings had been recorded in long volumes. Wang Zengwei, whose courtesy name was Ziyong, was born in Hangzhou, Zhejiang Province, and was the grandson of the Zhenqi Hall Wangyuan Sun brothers'. During the reign of Guangxu, he was a magistrate in Hubei. He had a close relationship with Fei Danxu, Wang Zengwei wrote in his postscript of <Remains of the Thatched Cottage>, in the autumn of 1849, he went to my garden (Mao, 2016). Fei Danxu wrote poems in many times in <Remains of the Thatched Cottage>, for example, in September, the west of Hangzhou Pavilion, as shown in the new house poem: "I lived in the Yin Garden of Wang Zengwei on October 11, and I dreamed of an old woman sending me a painting at night." (Mao, 2016).

Fei Danxu's poems were developed under the guidance of Huang Shixun, a member of the Dongxuan Poetry Society, after he entered the Wang family of Hangzhou Zhenqi Hall at the age of 32. There are 171 poems included in the <Remains of the Thatched Cottage>, among which 123 are

painting poems, 25 for friends, 19 for tour inscription and the other only 4. The manuscript also includes 10 poems, which are mostly paintings. This situation showed that Fei Danxu wrote poems around the theme of painting. Qiantang Wu Gan praised Fei Danxu's poetry: "The words are characterized by rhyme, the poetry is irregular, and the spirit is extremely light, the heart of every word is hidden by the painting." Cao Zhou also said that: "What you see when you are sightseeing you are in the mood to make poems, you can write them down cheerfully and rhyme them, and picky with words, but as a matter of fact you really have talent which is a hundred times more than usual." Fei Danxu's poems, like his paintings, are light and elegant, such as the words written on the picture of beauty: "There are beautiful shadows in the moonlight, as if waking from a dream, where to find the traces of spring, like snow and people are novel." Artistic conception ethereal, like a dream and smoke, natural and elegant charm. Another example is <Buddha's Boogie>: "The green curtain looks like a small red building, the lake is reflecting the willows, there is grass under the moon, I can vaguely see the twenty-four Bridge". Feel the scene, write casually, tone like natural.

Wang Yuansun was not the only one who provided artistic sponsorship for Fei Danxu. Through Wang, Fei Danxu opened a commercial market for calligraphy and painting. In November 1838, Fei Danxu's portrait of <Image of Fang Song Cliff> was titled by Gao Can and supplemented paintaings by Jiang Baoling, which shows that Fei Danxu often participated in Jiang Baoling's (1781-1841) painting and calligraphy activities. In 1839, the "Small Penglai Collection" initiated by Jiang Baoling was the first painting and calligraphy club hosted by a painter. Jiang Baoling, whose courtesy name was Ziyan and pseudonym was Xia Zhu, also known as Qin Dong Yi Shi, was born in Zhaowen, Jiangsu (Changshu Province), was a farmer, skilled in poetry and painting. Jiangsu Haimen painters Gong Hai (Yue'an), Li Junjia, Yao Xie, Gai Qi, Fei Danxu, Chen Luan, Wang Shoukang, Xu Weiren, Yin Tingbao, Mao Xianglin, Qian Yuanzhang, Qiao Zhongxi, Shen Weiyu, Sun Kun and so on participated in the "Small Penglai Art Collection" (Wan, 2008). In addition, Fei Danxu once painted Liu Xihai's portrait of Liu Xihai, in which he wrote the title "In winter of 1842, I met Liu Xihai in Hangzhou". Liu Xihai (1793-1852), whose courtesy name was Yanting and pseudonym was Ji Fu, was born in Zhucheng, Shandong province. He successively served as an official in Fujian Tingzhou, Shanxi Yanyu and Zhejiang. He loved to appreciate stones and had a large collection of books. There was also a title written by Liu Xihai in <Picture Volume of Dongxuan Poetry Society>, which showed that Fei Danxu got to know Liu through Wang Yuansun's social circle.

A Social Group Centered on Jiang Guangxu

There were rich cultural resources for entering Wang's home. It also laid a good foundation for his later sojourn in Biexia House. In 1839, Fei Danxu was 39 years old, and he painted for Jiang Guangxu and began his career as a painter for the rest of his life.

Jiang Guangxu (1813-1860), alias Yashan, was later changed to Sheng Mu. He was from Haining, Zhejiang Province. He had a wealth of family business and rich collections. His family was a prominent book collection family in Haining (Jin, 2012). The "Lai Qing Pavilion" of Jiang Guangxu's father's brother's son Jiang Kai, the "Yan Fen Thatched Cottage" and the "Xi Jian Thatched Cottage" of his cousin Jiang Guangyu, as well as Jiang Guangxu's "Bie Xia House", are regarded as outstanding representatives of Haining Library after Wu Qian's (1733-1813) "Sutras Pavilion" and Chen Yu's (1753-1817) "Xiang Shan Pavilion" (Chen & Jin, 2010). Fei Danxu's interaction with Jiang Guangxu was mainly found in Jiang Guangxu's <The Calligraphy and Painting Record of Biexia House>, Guan Tingfen's <Diary of Guan Tingfen>, and Fei Danxu's calligraphy and painting.

In his early years, Jiang Guangxu enjoyed famous calligraphy and paintings since the Song and Yuan Dynasties in his uncle's Laiqing Pavilion, thus cultivating his interest in love for art. At the same time, he can also draw a few strokes, so his friends, such as Qian Du, Wen Ding, Zhu Angzhi, Huang Jun, Jiang Baoling, Weng Luo, Shen Zhubin, Zhang Xiong, including Fei Danxu and relatives Guan Tingfen, were all painters and literati at that time. Jiang Guangxu lived in Kip Shek Town, Haining County, and also kept many precious books. He had hired a private worker to engrave many books. In 1844, the "Yinwen Illustration Certificate" printed by Biexia House was eighty-seven illustrations, all written by Fei Danxu alone.

Jiang Guangxu also invited Fei Danxu, Weng Luo and Zhang Xiong who are not from Haining, as well as his cousins Guan Tingfen, Xu Guangzhi and Xu Guangqing who were Haining local literati to stay alone for a long time. They were all hired by Jiang Guangxu in a relatively fixed period of time. In order to write books and copy paintings, they had various literary exchanges and elegant collections. In essence, they formed a fixed literati circle with Jiang Guangxu as the center. For example, Jiang Guangxu and Fei Danxu and others once held the lake boat elegant collection, and this in WengLuo was also recorded <Small Traces of Penghai Poems>: "Jiang Guang held the lake boat elegant collection with Zhang Wen Shuwei (Tingji), Zhao Zhang Cixian (Zhichen) and Wang Jianqiu (Shi), Fei Xiaolou (Danxu), Zhang Shouzhi (Xin), Pan Luxiang (Hua), Guan Zhixiang (Tingfen) and Seng Liuzhou (Dashou) (Liang, 2017). Pan Lou was the nephew of Pan Liuxiang, a local scholar in Haining. Pan Lushan had contacts with many famous people such as on the fourth day of August 1844, " Jiang Guang Xu invited Zhang Zhangzhang, Zhao Zhangleisure, Wang Jianqiu, KaiLiuzhou, Xiaolou, Xiaohai, Meng Xiang, Qiuen to visit Jinsha chuan, etc., until the night, drank a lot, home the sun had set." (Guan, 2013). Qiugen is Jiang Yingxiang, alias Qiugen, Jiang Guangxu younger brother, for the Laiqing Pavilion Jiang Kai third son, was also a calligrapher and painter. Ancient books and stones were rich, so Fei Danxu, Guan Tingfen often watched paintings in their home. For example, on November 27,1839, Guan Tingfen "visited the paintings collected by Jiang Laiqing Pavilion with Xiaoland Zishan, with many fine works".

As you can see, Fei Danxu and the Jiang family were on good terms. Jiang Guangyu, alias Yin Fang, was the cousin of Jiang Guangxu and the master of Yan Fen Tang, who was also a famous book collector in Haining. In October 1841, Fei Danxu attended Jiang Guangyu's banquet: "On the 27th, Yin Fang moved to Wumen and drank here. I'm having a make-up party today. I got invited. At night I sat with Xiao Lou and talked for a long time before going home." (Guan, 2013). In 1843, Fei Danxu painted a portrait of Jiang Guangyu. Fedanxu also drew for him the <Old Nursery Autumn Appearance Picture>. In addition, Fei Danxu painted <A Portrait Axis of Mr. Chunfan> in 1846. Mr. Chunfan was Jiang Xingcha, Jiang Guangxu's uncle. It can be said that the Chiang family was Fei Danxu's artistic patrons.

Guan Tingfen (1797-1880), a calligrapher, painter and literati in Haining during the Daoguang period, basically lived locally in Haining all his life. He is Jiang Guangxu's cousin, sixteen years older than Jiang Guangxu. Jiang Guangxu often consulted Guan Tingfen when he was young. Jiang Guangxu respected him very much, a lot of things to discuss with Guan Tingfen. Guan Tingfen began working for Jiang Guangxu in February 1838 and lived in Jiang Guangxu for a long time. In terms of time, he was a witness of Jiang Guangxu's literati life in the late 1930s to the 1940s. His participation in the communication between Jiang Guangxu and the literati was very high, so his account had a high authenticity and comprehensiveness (Huang, 2017). According to <Guan Tingfen's Diary>, Fei Danxu lived in Biexia House in 1839, 1840, 1841, 1843 and 1846, and also visited it in 1849.

As in the Diary, November 15, 1839, "with Huawen, Xiaolou, Guishan, Zixiang, from the Yiyun Hall, Guishan and I once again climbed the Biyun Temple Mountain Pavilion by boat and then returned." This time, Fei Danxu for Guan Tingfen to draw a tour of Xiashan mountain, and wrote a poem: "In the snowy weather, see the mountain clouds shrouded in mist. Vaguely remember the dream has such a scene, in a hurry after twenty years. My friends and I have been here. I am glad to be here and recite poems while walking. There is also the thatched cottage in the mountains, looking at the clouds and thinking a lot (Guan, 2013). The title of the two poems in the manuscript is <Jiang's Evian Hall in Cross Xia Mountain>.

It is recorded in <Guan Tingfen's Diary>, October 19, 1841: "To Shengmu home ... and Xiao Lou also came over, we talked together until the evening." (Guan, 2013). This year, Fei Danxu made <Image of Mountain Tour>, which began from 1841 to February 1850. It took 10 years. Fei Danxu successively invited Xu Guangqing, Jiang Guangxu, Sun Yuanpei, Zhu Jun, Wei Qiansheng, Xu Guangzhi, Zhang Fengyi, Zhang Fengyi, Zhang Xiong, Zhang Kaifu, Guan Tingfen, Ying Shiliang, Weng Luo, Wang Fang, Wang, Gao Xueyuan, Dai Mingjun Jin, Xi Yi and other people to wrote title, so we can see Fei Danxu's travel circle. The author chooses to introduce:

Xu Guangqing (1802-1860), alias Qiongna, was the calibration person of the <Bie Xia House Series>. <Yin Zhi Wen Collective Drawings> was drawn by Fei Danxu, set by Xu Guangqing, and rewritten by Xu Guangzhi. Xu Guangqing and Xu Guangzhi were brothers, and played an important role in the proofreading process of Jiang Guangxu's <Bie Xia House Series>.

Xu Guangzhi (1811-1855), alias Sui Yan, Tang Mei, was also one of the travelers mentioned in Fei Danxu's self-titled <Review of the Mountain Tour Volume>. Fei Danxu and Guan Tingfen are his good friends. Fei Danxu and Xu Guangzhi have more painting and calligraphy exchanges, such as the <Autumn Wind Fan Map Axis> collected in the Shanghai Museum, and the last inscription is the "Tnag Mei".

Weng Luo (1790-1849), alias Muzhong, was named Xiaohai, a native of Wujiang, Jiangsu Province, living in Pingwang Town. He started up by learning about figure painting. Later, he painted flowers, birds, insects and fish. His paintings were elegant and pure, and oo one was better than he had painted.

Ying Shiliang, alias Lihu, was good at poetry and painting. He was related to Guan Tingfen. He had a high status in the local literati of Haining, and once participated in the revision of the state annals in the 1840s.

In addition, the <Picture Peony of Beaver Slave> was collected in Zhejiang Museum which painted by Fei Danxu, Zhang Xiong and Weng Luo. This picture was originally the collection of Qian Jingtang. They had originally painted for Jiang Guangxu in Biexia House. There are no titles of Fei Danxu, Zhang Xiong and Weng Luo. There is Jiang Guangxu's long postscript: Flowers, fragrant, the fence reflected the shadow of flowers. Spring in Luoyang is very beautiful with gorgeous flowers. A mass of red reflected in the green leaves, set off the beautiful appearance. Beside the pavilion, small animals were playing and some were sleeping on the green grass. After a while, I saw butterflies and cicadas. I smelled peppermint again. I was intoxicated. People quietly watching, the festival is over, willows are flourishing. And see the animals fighting for the petals that fall. In the winter, Xiao Hai, Zi Shao and Zi Xiang were all living in Biexia House. Xiao Hai wanted to draw small animals and happened to come with me. However, the wind was very strong, so we had to hurry back. Three years later, in the summer, Zi Tai and Zi Xiang came to me. Zi Xiang took peony flowers, Zi Tai painted butterflies, and they painted together. These were practical things. It can be seen that Fei Danxu, Zhang Xiong, Weng Luo and Jiang Guangxu, Xu Guangqing and Xu Guangzhi have connection in poetry and calligraphy, and the relationships are very close. Zhang Xiong (1803-1886), alias Shoufu, the title was Zixiang, also known as Yuabhu Waishi. He lived in Wujiang, His household registration has entered Xiushui (Jiaxing, Zhejiang Province). He was

good at painting landscapes, figures, flowers and fruits, insects and birds, and was very proficient. Zhang Xiong and Weng Luo mainly painted flowers and birds, and separated away from Fei Danxu portraits. Fei Danxu also wrote "Picture of Yutai Business" for Zhang Xiong in <Remains of The Thatched Cottage>, had a poem to record it. This shows that the two people intersected a lot. <Picture Peony of Beaver Slave> has Jiang Guangxu's inscription and postscript: "On August 25, my friend came here and gave him the painting." In 1844, Wenyuan came here, Jiang Guangxu transferred it. "Wen Yuan" is Ge Qu, the title is the owner of quyang seed mulberry nunnery, from Haining Guoxi. He is the son of Ge Jichang and also a Haining bibliophist. <A Toast to the Moon> also has its title and postscript. Here also see Fei Danxu and Jiang Guangxu in the Haining painting and calligraphy travel circle.

From the <Remains of the Thatched Cottage> and painting and calligraphy inscriptions, the author also sorted out the people who had contacts with Fei Danxu, mainly including:

Cao Zhou, originally named Cao Jizhou, whose courtesy name was Gemin and pseudonym was Yan Qiao. He was a student. There are four volumes of <Cicada Molt>.

Zhang Xin (1811-1848), originally named Xin, whose courtesy name was Shouzhi, from Haiyan, Zhejiang Province. As Zhang Tingji's nephew, he later went to the capital and died in the capital.

Zhang Chunnian, whose courtesy name was Shuqing and pseudonym was Rong Cha, from Qiantang (Hangzhou, Zhejiang Province). There is <The First Draft of Jinghua Xian Pavilion>.

Gu Luo (1763-?), whose courtesy name was Yumen and pseudonym was Xi Mei, from Qiantang (Hangzhou, Zhejiang Province). He was a student. He is good at painting figures, landscapes, flowers and feathers, his paintings are vivid.

Li Yin, whose courtesy name was Gantan and pseudonym was Yueyan, from Haining, Zhejiang Province. Generations are painters, he was good at painting figures, but he was conceited, did not easily draw for others.

Shen Luo (?-1859), whose courtesy name was Zhubin, from Zhenze (Wujiang, Jiangsu Province). He lived in Shengze Town, and then moved to Sioux City. He was proficient in landscape painting and was good at painting flowers.

Jin Yinglin, whose courtesy name was Yabo and pseudonym was Lan Ting, from Qiantang

(Hangzhou, Zhejiang Province). He was a scholar in 1826, and his official reached the rank of junior secretary of Dali Temple. He wrote eight volumes of "Zhi Hua Tang Banknotes".

Pan Zengying (1808-1878), whose courtesy name was Xingzhai, became a Hanlin Bachelor in 1841. He was good at painting flowers at the beginning, and he was very elegant. And he excelled in landscape painting, which was elegant and far-reaching. His wife Lu, named Xiu Qing, was also meticulous, good at chanting.

Zhang Ziwan (1811-1897), whose courtesy name was Ziqing and pseudonym was Luan Po, came from Nanpi (Hebei Nanpi). In 1847, he became the first jinshi, with the rank of grand bachelor. His painting skills were inherited from his family, and his landscape painting strokes were beautiful and continuous, which was the top grade of literati painting.

Yin Shubai (1769-1847), whose courtesy name was Manqing and pseudonym was Yun Lou, came from Xiushui (Jiaxing, Zhejiang Province). He was good at painting and calligraphy, among which he was best at painting vegetables and fruits. Fei Danschu once painted the <Axis of a Happy Graph> for him.

Pan Hua, whose courtesy name was Luxiang and pseudonym was Jing Weng. He worked as a lingong official in Haining and trained as an early Xiushui supervisor.

Shen Zhao, whose courtesy name was Zhumen, came from Xiushui (Jiaxing, Zhejiang Province). In 1837, he was selected into the Imperial College and became the official of pingyang.

Lei Baolian, whose pseudonym was Yue Xuan. There was a collection of poems of the Ming Classics.

Sun Yuanpei, whose courtesy name was Binghua. His postscript appears in Fei Danxu's paintings of <Review of the Mountain Tour Volume>, <Fishing Singing Picture Scroll>, <A Toast to the Moon>.

Sun Sanxi, whose courtesy name was Guishan, came from Zhejiang Haiyan, the Qing Dynasty seal cutter. He was good at painting flowers, and his strokes were clear and pleasant. In 1839, Fei Danxu came to Biexia House together with Sun Yuanpei and Sun Sanxi (Guan, 2013).

Zhang Yunshan, a native of Haining, Zhejiang Province. Guan Tingfen recorded that he had more contacts with Jiang Guangxu and drank with him for many times.
Zhu Jun, whose courtesy name was Xiaoou, came from Haining, Zhejiang Province. In 1844,

Zhang Xiong and Fei Danxu collaborated with Zhu Jun to draw the <Zhi Xian Birthday Scroll>.

Zhou Jinzhi, a local literati in Haining.

From the above list, we can roughly see that Fei Danxu's travel circle is mostly around Wang Yuansun and Jiang Guangxu. Although there is no lack of dignitaries, it is more of the local literati. Most of these lower literati feed on the gentry and rich merchants, acted as their disciples, and in various elegant activities organized by celebrities, poems were paid and elegant.

Concluding Remarks

Although Fei Danxu had many art sponsors, he spent his life "hard with home". In order to paste his mouth, almost every year, he had to attach to the rich home, to paint for people to enjoy, and lived a life of selling paintings. From the "Cold Night Aria Snow Atlas" can be seen, Fei Danxu in Ding sorrow was still for a livelihood. Fei Danxu sighed at the age of 49, " Over the past few years, the heart is like water." (Mao, 2016). It reflects his inner loneliness and bleak negative feelings. "Poets in difficult situations often produce good poems." Perhaps because of the difficulty of life, it had created Fei Danxu's diligence and precision in figure painting. He made a living with figure painting, and expresses emotion and comfort the soul.

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