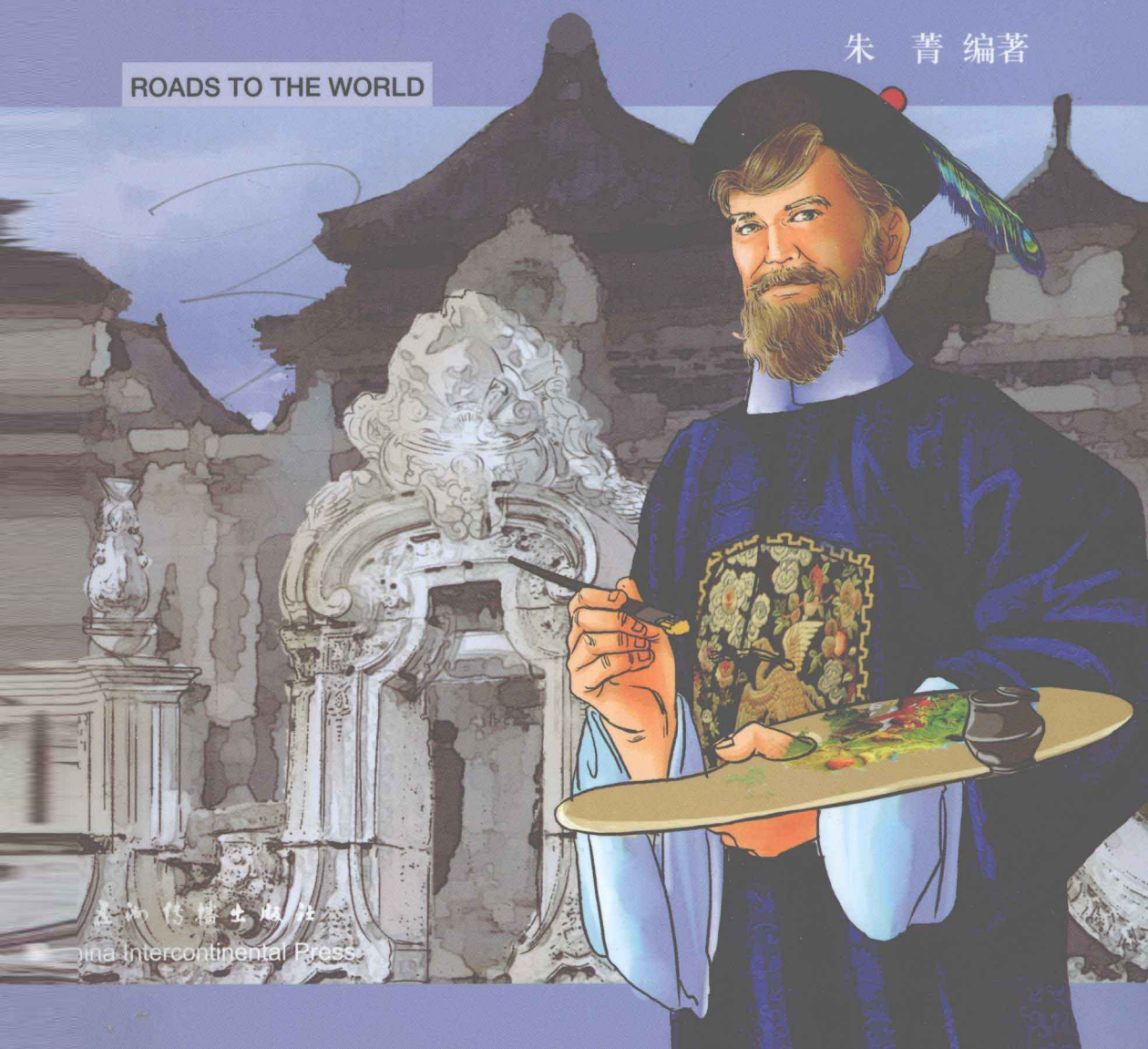


Zhu Jing

FOREIGN PAINTER IN THE 紫禁城里的洋画师 FORBIDDEN CITY

朱 菁 编著

ROADS TO THE WORLD



浙江人民出版社
China Intercontinental Press

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Translated by Yuan Kang



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紫禁城里的洋画师

Foreign Painter in the Forbidden City

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FOREWORD

It has been a long and exciting history of tremendous cultural exchange between China and other countries. In terms of culture, economy, ideology, and personnel, these exchanges between China and other countries can be dated back to the times of Qin and Han dynasties—directly or indirectly, by land or sea. The long-term and multi-faceted cultural exchange helps the world to understand more about China and the rest of the world, enriching the common wealth of mankind—both materially and spiritually.

The book series entitled *Roads to the World* offers the most splendid stories in the entire history of Sino-foreign cultural exchange. We hereby offer them to foreign students learning the Chinese language, and to foreign readers who have a keen interest in Chinese culture. These stories depict important personalities, events, and phenomena in various fields of cultural exchange between China and other nations, and among different peoples. By reading the books, you may understand China and Chinese civilization profoundly,

and the close link between Chinese civilization and other civilizations of the world. The books highlight the efforts and contributions of Chinese people and Chinese civilization in the world's cultural interchange. They reflect mankind's common spiritual pursuit and the orientation of values.

The book is about the Italian missionary Giuseppe Castiglione, who came to China in the 18th century and became a famous court painter of Qing Dynasty. Castiglione lived in China for more than 50 years and was appreciated by emperors of three generations. Combining both the Western and Chinese painting techniques, he began to establish a unique painting style. He also introduced the European painting skills to Chinese painters. Castiglione made great contribution to the cultural and art exchange between China and the West through his painting and instruction in China.



前言

中国与其他国家、民族之间的文化交流具有悠久而曲折的历史。在中国与外国之间，通过间接的和直接的、陆路的和海路的、有形的和无形的多种渠道，各种文化、经济、思想、人员方面的交流，可以上溯至秦汉时代，下及于当今社会。长期的、多方面的交流，增进了中国与其他国家、民族之间的了解，使人类的共同财富（物质的和精神的）更加丰富。在当代全球化语境之下，这种文化交流精神尤其有必要发扬光大。

中外文化交流故事丛书（Roads to the World）的宗旨，是从中外文化交流的历史长河中，选择那些最璀璨的明珠，通过讲故事的方式，介绍给学习汉语的外国学生和对中国文化感兴趣的外国读者。这些故事描述中国与其他国家、民族在各个领域文化交流中的重要人物、事件和现象，以使外国读者能够更深入地

理解中国，理解中国文明，理解中国文明与其他各文明之间的密切关系，以及中国人和中国文明在这种交流过程中所作出的努力和贡献，并尽力彰显人类共同的精神追求与价值取向。

本书讲述意大利人郎世宁于18世纪来到中国，成为清朝宫廷画师，开创中西合璧的新画风的故事。郎世宁在中国生活50多年，深受三朝皇帝器重。他在创作中融合中西画艺，形成了独特的绘画风格，并向中国画家传授欧洲绘画技法。郎世宁的绘画实践和教学，为中国与西方的文化艺术交流作出了重要贡献。

I

Young Missionary Painter

He travelled to China as a missionary when he was 27 years old; stayed in Beijing until his death at 78, he was regarded the top foreign painter in the Qing Imperial Palace. During the half-century-long stay in China, he developed a unique style blending European painting with Chinese subjects and themes, and introduced Western painting techniques to Chinese court painters. He was appreciated by three Chinese emperors in his lifetime and enjoyed a great name in China even after death. He is Italian Giuseppe Castiglione.

On July 19, 1688, a baby was born in northern Italy's Milan and he was named Giuseppe Castiglione. Nobody expected that, decades later, the boy would enjoy great prestige by the Chinese name—Lang Shining.

As a youth, Castiglione learned to paint and showed not a little promise. Milan, the city with great art atmosphere, provided rich artistic nutrition for the young

1

年轻的传教士画家

27岁，他肩负着天主的使命来到中国；78岁，他带着清宫第一洋画师的盛誉在北京离世。半个多世纪的在华光阴，他开创了中西合璧的新画风，为清代宫廷培养了众多兼通中西画艺的人才。身前，他受到三位中国皇帝的恩宠，身后亦备享殊荣。他，便是意大利人郎世宁（Giuseppe Castiglione）。

1688年7月19日，意大利北部名城米兰，一名婴儿呱呱坠地。父母为新生的孩子取名朱塞佩·伽斯底里奥内。当时谁也没料到，若干年后，这个孩子会以一个中文名字——郎世宁享誉世界。

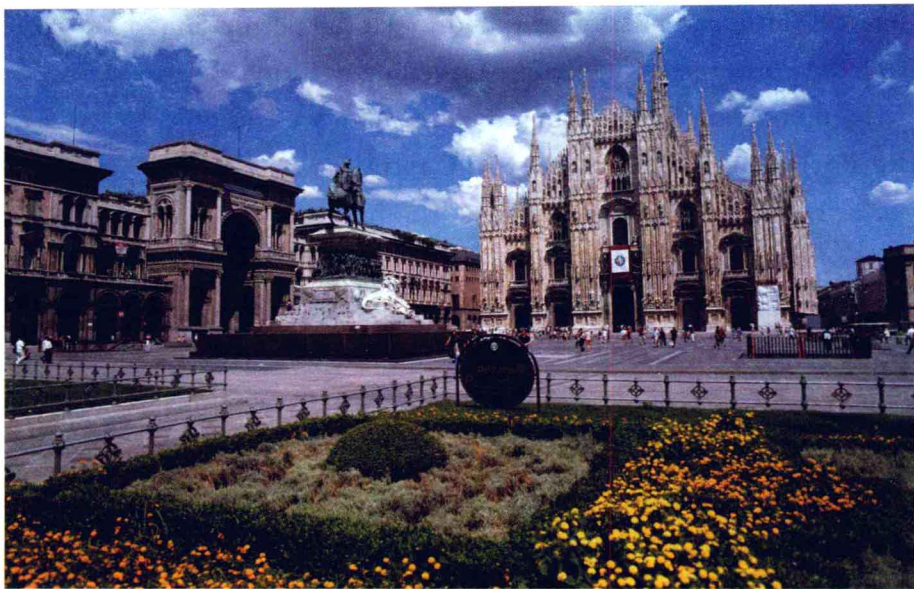
还在少年时，郎世宁就对绘画产生了浓厚的兴趣，表现出卓越的美术天才。米兰，这座充满浓郁艺术氛围的城市，为年幼的郎世宁提供了充足的艺术滋养。郎世宁有幸师从许多著名的艺术大师，接受了严

man. He studied under famous painters of the day including Andrea Pozzo, an Italian Jesuit. Pozzo was best known for his architectural paintings and his masterpiece is the nave ceiling of the Church of St. Ignazio in Rome. Castiglione studied perspective in painting and European-style oil painting with Pozzo, which prepared for his future creation of architectural paintings in China.

In 1707, Castiglione joined the Society of Jesus, also known as the Jesuits, at the age of 19 and became a coadjutor Brother. He longed for travelling to distant China to evangelize, like the society's seniors Francois Xavier, Michele Ruggleri and Matteo Ricci.

Castiglione didn't take much clerical work and had enough time to continue his painting creation. Before long, he was invited to Genoa, a city of Northwest Italy, to do wall paintings for a renowned monastery. The two murals he painted have the same size of 150 mm × 300 mm. One depicts that St. Ignatius of Loyola, founder of the Society of Jesus prays in a cave and the other gives a view of the meeting between Jesus and Ignatius. Besides, Castiglione painted the icons of God, Jesus and Our Lady for the monastery's altar. As a young man then barely 20 years old, he had already achieved some repute as a painter.

Two years later, Castiglione set out for Portugal capital Lisbon, preparing for the missionary trip to China. At that



郎世宁的家乡——意大利米兰
Milan, Giuseppe Castiglione's hometown.

格、系统的绘画训练。耶稣会士安德罗·保索(Andrea Pozzo)是郎世宁的老师之一。保索擅长建筑绘画，是罗马圣依纳爵教堂天顶画的作者。郎世宁跟随保索学习透视和欧洲风格的油画，为他以后在中国完成大量的建筑绘画打下了很好的基础。

1707年，郎世宁19岁了。他如愿加入了向往已久的耶稣会，成为一名年轻的助理会士。郎世宁盼望着自己能早日被派往海外传播福音，最好是像沙勿略(Francois Xavier)、罗明坚(Michele Ruggleri)、利

time, all European missionaries had to get the permission from the Portuguese King before travelling to China.

Upon knowing that a young Italian painter was visiting, the Portuguese Queen invited Castiglione to paint portraits for her and her children. The lifelike paintings pleased the Queen. She gave ample rewards to him and ordered to hang the portraits at eye-catching places of the palace. Soon, Castiglione's portraits became widely known in Europe.

Invited by a monastery in Portugal's Coimbra, the young talented painter spent near two years doing wall paintings there. It took an express order from the Superior General of the Jesuits in Rome, Michelangelo Tamburini, to enable him, to stop the work and set sail for China on May 1714.

In company with an Italian surgeon, Jesuit Giovanni Giuseppe Da Costa, Castiglione, in his 26th year, boarded the vessel "Our Lady of Hope" bound for China's Macao from Portugal. The ship set sail from the Mediterranean and went through the Straits of Gibraltar. It followed the route along the coast of Africa, passed the Cape Horn, and sailed into the Indian Ocean. After a stop in Goa, a Portuguese colony of southwest India, they arrived at Macao in summer of 1715. The whole voyage covered about 28,000 miles.

Once in Macao, Castiglione and his companion started

玛竇（Matteo Ricci）等会中前辈一样，到遥远的中国传教。

助理会士不必承担太多神职工作，郎世宁因而有充足的时间继续投入他热爱的绘画艺术。入会不久，教会即派遣他到意大利北部港口城市热那亚，为教堂绘制宗教画。郎世宁为哥因白拉耶稣会修道院画了两幅壁画。两幅壁画的规格均为1.5米长，3米宽。一幅是耶稣会创立人圣·依纳爵·罗纳多（St. Ignatius of Loyola）在孟来撒山洞中修行，另一幅是基督向依纳爵显圣。此外，郎世宁还为修道院的主祭台绘制了天主像、基督像和圣母像。作为一名刚刚二十出头的小



利玛窦、汤若望与南怀仁。这些先后进入中国的耶稣会前辈，激励着郎世宁到遥远的东方传教。

Matteo Ricci, Johann Adam Schall von Bell and Ferdinand Verbiest. The three Jesuits' experiences encouraged Castiglione to preach Catholicism in China.

to learn Chinese language and culture. He made a Chinese name for himself, Lang Ningshi, and changed it later to Lang Shining, which means peace forever. Apparently, the name would please the Chinese Emperor and he adopted it for next half century.

Soon, Castiglione and Costa, who were eager to work for the Emperor of Qing Dynasty, drew the attention from Guangdong provincial governor Yang Lin. Kangxi Emperor of the Qing Dynasty, who ruled over all of China, from 1661 to 1722, once issued an order that the officials of the coastal areas should report to him if found foreigners with professional skills. Yang met the two missionaries and presented a memorial to the Emperor.

Two foreigners in Macao expected to work in Beijing's Imperial Court, Yang wrote in his report. One of them was a 27-year-old painter, named Lang Shining, and the other was a 36-year-old doctor, called Luo Huaizhong (Costa). After long-distance voyage, they were sitting back in Macao, preparing suitable costumes and waiting to be granted an audience with the Emperor.

Kangxi didn't like the propagation of Catholicism in China. However, it didn't stop his interest in the advanced techniques introduced by foreign missionaries. The calendar used in Qing Dynasty was compiled and modified by German Jesuit missionary Johann Adam Schall von Bell; the cannons used for defeating the three

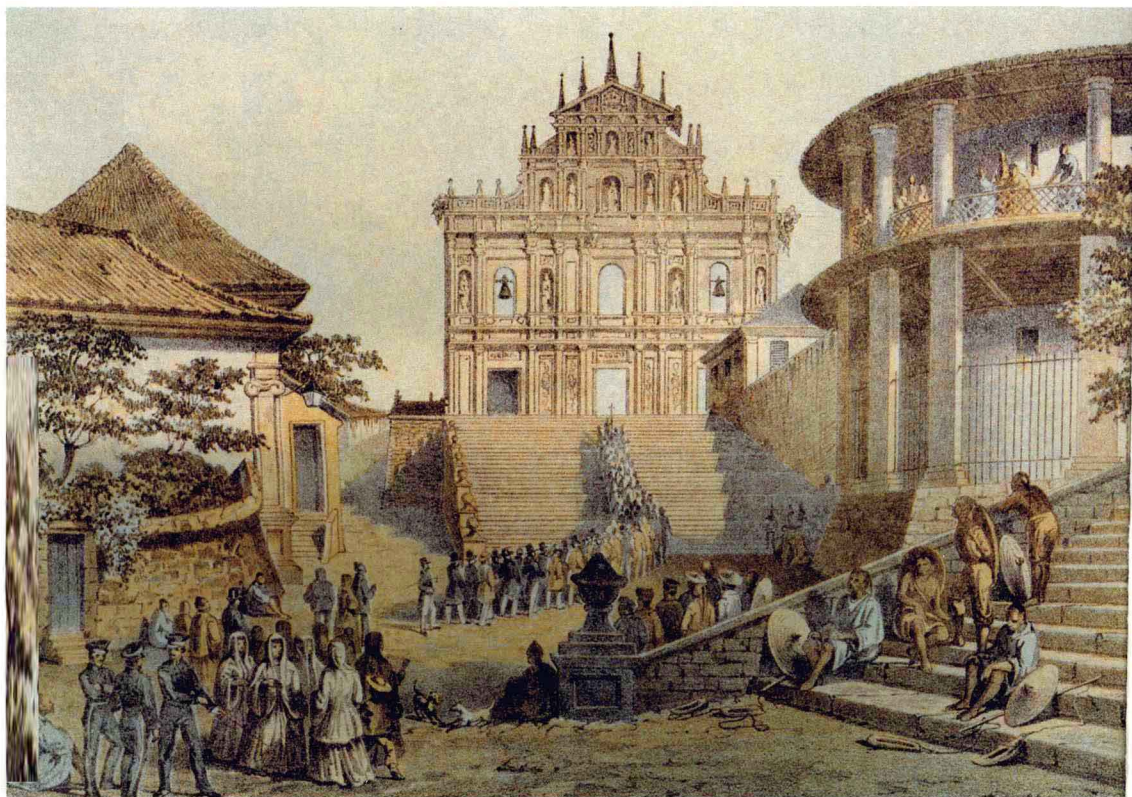
伙子，郎世宁能应邀为著名的修道院绘画，可见其才能在当时就已经得到了广泛认可。

在热那亚工作两年多后，1710年，郎世宁奉命移居葡萄牙首都里斯本，为前往中国作准备。葡萄牙当时享有在远东的“保教权”，欧洲的传教士要到中国传教，首先必须获得葡萄牙国王的许可。

葡萄牙王后听说从艺术之国意大利来了位年轻画家，便吩咐人请郎世宁进宫，为她和她的子女画像。郎世宁凭着卓越的艺术天分和扎实的绘画功底，将葡萄牙王后、王子和公主画得惟妙惟肖。葡萄牙王后十分满意，不仅重重奖赏了郎世宁，还得意地将这些画像悬挂在宫中最醒目的地方。一时间，郎世宁的人物肖像画在欧洲盛名远播。

哥因勃拉修道院院长早就听说郎世宁在绘画方面才华横溢，见这位传说中的宗教画高手到了里斯本，便极力邀请郎世宁为他的修道院创作壁画。郎世宁在这座修道院待了约两年，直到罗马耶稣会总会长唐布里尼（Tamburini）下令，他才停止了这项工作。

1714年5月，受葡萄牙耶稣会传道部派遣，26岁的郎世宁乘坐“圣母希望号”，从葡萄牙出发，启程前



1715年，郎世宁抵达澳门，这是他进入中国的第一站。图为18世纪的澳门圣保禄堂，是耶稣会在东方传教的中心。

In 1715, Castiglione arrived in Macao, his first stop in China. The picture depicts the Cathedral of St. Paul in the 18th century, which was the center of Jesuits in the East.

rebellious feudatories were designed by Flemish Jesuit missionary Ferdinand Verbiest; and French missionary Joachim Bouvet and other Jesuits once cured Kangxi of a malaria fever with Western medicine quinine.

On reading Yang's memorial, Kangxi decided to give the two missionaries audience. Castiglione and Costa