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主 編

王耀庭

執行編輯

李玉珉 侯怡利

文字撰述

王耀庭 陳韻如

攝影

故宮攝影小組

英文翻譯

Donald Brix (蒲思棠)

出版者

國立故宮博物院

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New Visions at the Ching Court Giaseppe Castiglione and Western-Style Trends

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主編:王耀庭

## 序

使用圖形、色彩是表達感情意志的一種方式,每個時代或者族群,有它共同的 趨向,也有各自的模樣。藝術史研究學者,對於各時代的風格同異,提出一個概括 性的詞句:「時間的形狀」來區分。當十六世紀,西學東漸,歐洲美術帶來的近大 遠小的透視法,以及光影的觀念,的確是新奇的。歐洲教會,爲了推展教務,投帝 王之所好,也派遣傳教士畫家來宮廷中服務,清朝初期的宮廷,有多位的西洋傳教 士畫家,就是這個背景產生的。這其中最爲世人所知曉及讚美者,非郎世寧莫屬。 郎世寧畫技的造詣,華麗的色彩、精準的形象描繪,也十足的承擔一位宮廷畫家的 角色,諸如對帝王皇后的畫像、描繪王朝盛世的慶典,乃至以圖象紀錄四方的貢 物、皇家生活起居的裝飾等等,無不圓滿達成,尤其得到乾隆皇帝的喜愛。東西交 會的時空下,郎世寧爲了傳播上帝的福音,在華半個世紀,發展出東西融合的畫 風,書史上是一個既有趣又獨特的風格。

本院典藏源自清宮,郎世寧的作品質量既豐且盛,盛清時代的宮廷繪畫,早在郎世寧來華前,就存在著西洋畫風,來華後的郎世寧也受命教導中國畫家學習西洋油畫,介紹西洋的透視學。談論清代的宮廷繪畫,接受西洋的影響,這是畫史研究的共識,這其中郎世寧的角色功能是相當重要的。

這次展出的畫作,選件以郎世寧爲主軸,引申至傳教士所帶來的西洋聖母子像版畫圖樣、傳教士參與創作的銅版畫、同時期傳教士同僚的作品,以及郎世寧來華前後時期宮廷畫家的西洋風作品。就中借取自國巨基金會的〈大閱第三圖一閱陣〉長卷,由金昆等畫家製作及內廷大臣題跋,畫出乾隆四年(1739)皇帝大閱兵的壯觀場面,彌足珍貴。又結合民間的力量,使原是清宮的舊藏,重展出於故宮,本展覽因而更加生色,也是本人要深致謝意的。

本展覽期間,本院也舉辦「偉大的哈布斯堡收藏家一來自維也納藝術史博物館 之鉅作」展覽,集合數十位西方藝術大師的鉅作一次展出,也可說是我們努力數年 的成果,殊爲難得。而這些來到東方的西方畫家,將與郎世寧這位來自西方的東方 畫家,在百年後於國立故宮博物院「再次」相逢,時移事往,應該別有一番興趣。

國立故宮博物院 院長

## Preface

The use of forms and colors is one way to express one's emotions and will, with the art of each period and people having common tendencies and individual features. The emphasis of research by art historians lies in analyzing the similarities and differences between period styles. Back in the sixteenth century, when Western thought and objects began to make their way to the East, the art of Europe brought notions of one-point perspective (in which objects closer to the viewer are rendered larger than those in the distance) and chiaroscuro (whereby light from uniform source is represented as lighter areas and darker ones for shadow). In the eyes of the Chinese, these indeed were novel forms of expression. The Christian church in Europe, realizing the preferences of Chinese rulers, sent to China missionaries who were also gifted in various fields of art and technology to serve at the early Ch'ing court. One of the most well known and highly praised of the missionaries at this time and place was Giuseppe Castiglione, who went by the Chinese name of Lang Shih-ning. Castiglione's achievements in art rested in his opulent yet highly refined sense of color as well as his consummate precision in rendering forms. These features allowed him to take up position as a painter at the Ch'ing court and to enjoy certain privileges, such as doing imperial portraits and taking part in illustrations of grand celebrations and ceremonies of the court. With his gift in painting, he also recorded tribute from various people and places and took part in decorating the daily surroundings of the imperial family. He achieved these with great success, becoming a favorite of the Ch'ien-lung Emperor. During this period of exchange between East and West, Giuseppe Castiglione spent half a century in China originally to spread the word of God, but with his other talents, ultimately became known for creating a syncretic painting style fusing East and West that would stand out in Chinese art history as one of its most interesting and unique developments.

The collection of the National Palace Museum is mainly inherited from that of the Ch'ing court, therefore accounting for its great quantity and quality of works by Giuseppe Castiglione. Western influences existed in court painting of the High Ch'ing even before Castiglione came to China. However, in addition to his syncretic style, Castiglione was also recognized by the court for his other talents, such as receiving imperial orders to teach Chinese artists Western oil painting techniques and introducing the science of Western perspective. In fact, art historians have come to the consensus that any discussion of Ch'ing court painting must take into account the acceptance of Western influences, in which Castiglione's role was quite important.

The paintings that have been selected for display in this exhibition center around Giuseppe Castiglione and radiate in time and space to include various related works, such as Western imagery originally brought by missionaries of Saint Mary reproduced in woodblock print, copperplate prints involving the participation of missionaries, paintings by other contemporary missionary-artists, and court paintings with Western influences from before and after Castiglione's arrival in China. Among the more notable works featured here is a long and precious handscroll entitled "The Grand Review (No. 3: Reviewing Battle Formation)" that has been lent from the Yageo Foundation. Painted by Chin K'un and other court artists and bearing inscriptions by high officials, it depicts the grand ceremony of the Ch'ien-lung Emperor's troop review that took place in 1739. With support from the private sector, we are now able to bring this painting formerly from the Ch'ing court back to the National Palace Museum for display to enrich this exhibition even more. For this, I would like to personally extend my deepest gratitude.

During the period of this exhibition, the National Palace Museum is also holding a special loan exhibition from Austria entitled "Great Habsburg Collectors: Masterpieces from the Kunsthistorisches Museum, Vienna," in which great works by dozens of renowned Western artists have been assembled together. Representing the result of years of effort, this is a unique event. The works of Western artists are coming to the East to join those of Giuseppe Castiglione, who himself had come to the East, at the National Palace Museum. Although the shape of time has changed considerably since then, the ideals in these works as represented through forms and colors will endure for all of time.

Director, National Palace Museum



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# 展覽概述

歐洲人在十六世紀積極航向海洋,東西雙方交會,商業貿易以及宗教接觸頻繁。來華的天主教耶穌會傳教士,引進西洋美術品作爲傳教工具,此種文化輸入雖然沒有改變中國繪畫的大傳統,卻爲中土開啓了「新視界」。清初,東來的西洋傳教士中,不乏精於繪事者,他們所帶來的歐洲「西洋風」對中國的繪畫產生了相當的衝激。

眾多西洋傳教士畫家當中,郎世寧(1688-1766)是畫技高超、最爲人知的一位。郎世寧誕生於義大利米蘭,十九歲,加入熱內亞耶穌會成爲修士,研習油畫及建築。一七一四年,被耶穌會派遣到中國傳教。康熙五十四年(1715)抵達北京,以擅長繪畫服務於康熙、雍正、乾隆三朝,長達五十一年。郎世寧在清宮致力於中西繪畫的調和,教導油畫,此外,也參與圓明園歐洲式建築的設計,更爲教會向乾隆皇帝爭取保護教友。本院所藏的〈聚瑞圖〉和〈百駿圖〉等皆爲他來華的早期作品。另外,他也留下許多爲皇帝所作的肖像畫,以及參與宮廷集體創作的作品。

早於郎世寧來華之前,清宮已有西洋畫風的流傳,但是到了郎世寧,融西洋透視、光影明暗等技法於中國繪畫,西洋寫實技巧與東方欣賞品味兼容並蓄的畫風發展達到了最高峰。乾隆時期,宮殿裡這些製作精緻、色澤豔麗、中西合璧的作品,成爲締造清宮的一個輝煌盛世象徵。

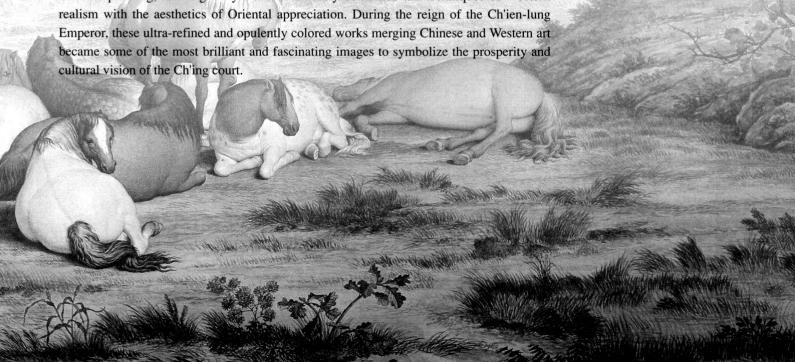


## Introduction

In the sixteenth century, European powers expanded their global interests at an even greater pace, and increasing contact took place between East and West that resulted from the spread of religion and the commerce that took place. When Jesuit missionaries of the Roman Catholic Church arrived in China, they often brought Western works of art as tools in their missionary work. Although this cultural influx did not yield major changes in the tradition of Chinese painting, it did open up "new visions" of the West. Later, painting of the Ch'ing dynasty court also came under the influence of "Western-style trends" from Europe, which gradually became one of its most noticeable features.

Among the many Western missionary-painters who came to China, perhaps one of the most talented and well known was Giuseppe Castiglione (1688-1766), also known by his Chinese name Lang Shih-ning. Castiglione was born in the city of Milan, Italy. At the age of 19, he entered the Society of Jesus in Genoa as a novitiate, studying oil painting and architecture as well. In 1714, he was sent to China for missionary work and by 1715 had arrived at Peking. He came to the attention of the court for his skill in painting, serving the K'ang-hsi, Yung-cheng, and Ch'ien-lung Emperors as an artist for fifty-one years. At the Ch'ing court, Castiglione devoted himself to harmonizing Western painting techniques with Chinese styles, subjects, and materials. In addition to providing instruction in oil painting, he also took part in the architectural design of the European-style buildings at the imperial Yüan-ming Garden. Furthermore, on behalf of the Church, he sought and received protection for missionaries from the Ch'ien-lung Emperor. Some of his earliest paintings done in China, such as "Assembled Auspiciousness" and "A Hundred Steeds," are now in the collection of the National Palace Museum. Castiglione also left behind many portraits of the emperor and took part in cooperative painting projects at court.

Even before Giuseppe Castiglione came to China, Western-style painting could be found at the Ch'ing court. However, after his arrival and through his efforts, the techniques of Western perspective and shading reached a peak of assimilation in certain aspects of Chinese painting, forming a style that seamlessly combined the techniques of Western realism with the aesthetics of Oriental appreciation. During the reign of the Ch'ien-lung Emperor, these ultra-refined and opulently colored works merging Chinese and Western art became some of the most brilliant and fascinating images to symbolize the prosperity and cultural vision of the Ch'ing court.



# 新視界一郎世寧與清宮西洋風

#### 小引

歐洲在十六世紀向外擴張,東西雙方因商業的頻繁接觸以及宗教熱忱所需,許 多西方美術品藉此引進了中國。介紹西洋美術作品的媒介,首推天主教的耶穌會傳 教士,他們往往利用美術品作爲傳教的工具。利瑪竇來華傳教就攜帶了西方的美術 品,萬曆二十八年(1600)在他上神宗的表上說:

謹以天主像一幅、天主母像二幅、天主經一本、珍珠鑲嵌十字架一座、報 時鐘二架、萬國圖誌一冊、雅琴一張,奉獻於御前,物雖不腆,然從極西 貢來,差足異耳。

一向被認爲是西洋畫傳入中國最早的文獻。到了清朝,西洋傳教士對於中國和西方的文化藝術交流,扮演更重要的角色。他們直接任職於宮廷作畫,將西洋的繪畫技法融入中國繪畫裡。這類具有「西洋風」的清代宮廷繪畫,遂成爲當時藝術的重要特徵之一,雖然沒有改變整個大傳統,卻爲中土開啓了「新視界」。在眾多西洋傳教士畫家當中,以郎世寧來華五十一年,時間最久,他的畫技高超,在這股「西洋風」傳入的風潮中,成爲最具影響力的畫家。

#### 關於郎世寧

郎世寧,原名Giuseppe Castiglione,一六八八年七月十九日誕生於米蘭(Milan),他出生的家庭具有耶穌會背景。一七〇七年,十九歲時,在熱內亞(Genoa)加入耶穌會,開始他的見習修士生涯。在修士期間,他爲教堂畫了兩幅壁畫,其一爲〈聖·依納爵在山洞中〉(St. Ignatius in the Cave),其二爲〈基督顯現在聖·依納爵面前〉(Christ Appearing to Ignatius)。這兩張早期的西洋畫作品記載在拉蒂(Ratti)於一七八〇年所寫的《熱內亞指南》(A Guide to the Town of Genoa)中。

一七一四年,郎世寧受到耶穌會傳道部的派遣,前往中國傳教。康熙五十四年 (1715)抵達澳門,依照當時的習慣,他開始學習中國的語言與生活習慣,並在這個 時候採用了中國名字一郎世寧。同年二月二十二日,他到達北京,居住於當時葡萄 牙教士的住所東堂。透過西洋傳教士馬國賢 (Matteo Ripa,1682-1745)的引薦,郎世寧由清聖祖召見。馬國賢的日記記下這次謁見皇帝的細節:

我們站了一會兒,兩腳相併,將手放下,然後典禮官一聲令下,我們屈膝下跪,又一聲令下,我們慢慢地傾斜下頭,直到前額碰到地上,這種動作,二次、三次的重覆,在第三次的磕頭動作以後,我們再站起來。然後又重覆同樣的動作,直到他們數到第九次。……當我們為皇上召見時,這種事是平常的,只是再一次下跪就是了。

之後,郎世寧被允許進入宮廷,成爲一位專職畫家,爲中國皇帝服務。在他停

留中國長達五十一年的期間,歷經了康熙、雍正、乾隆三位皇帝。郎世寧不僅是一位出色的畫家,同時也是一位優秀的建築和工藝設計師。在雍正朝,郎世寧幫助了年希堯出版了一本著作《視學》,在中國公開介紹西洋透視學的原理與方法。乾隆十二年(1747),清高宗因看見歐洲〈噴水圖〉感到新奇,就命令郎世寧推薦人選,興建噴水池。郎世寧推薦了蔣友仁(Benoist)擔任這項工作,而他本身亦參與欄杆等建築設計。

乾隆元年(1736),清高宗即位。他是一位好大喜功、附庸風雅的皇帝。郎世寧的藝術才華獲得乾隆皇帝的賞賜,得以充分發揮,他的畫技和名聲也在此時達到了最巓峰。郎世寧經常爲清高宗和后妃製作肖像畫,如國立故宮博物院所藏《乾隆御製詩文集》前面有一幀小型〈乾隆畫像〉以及〈親蠶圖〉第四卷〈獻蠶圖〉中的皇后像。從這些作品的風格及水準來看,應當出自郎世寧之手。而另一張郎世寧描繪清高宗及其十一位后妃像的橫卷(美國克利夫蘭博物館藏),畫上有清高宗的題字:「乾隆元年八月吉旦」,並題名爲「心寫治平」。這些作品華彩動人,細緻寫實的程度超越一般畫家水準,由此可見郎世寧的技巧與畫藝之精湛。除了個人創作外,郎世寧也參與一些集體創作的作品,如〈木蘭狩獵圖〉、〈親蠶圖〉,以及誇讚頌揚乾隆軍事武功的〈平定準噶爾回部得勝圖〉(圖版19)。

郎世寧流傳至今的作品,最早的是國立故宮博物院所藏雍正元年(1723)的〈聚瑞圖〉(圖版11)和雍正六年(1728)的〈百駿圖〉(圖版14)。這兩幅作品反映了郎世寧致力於中西繪畫調和的成果,他使用精緻的筆觸、西方富有量感的造型,及光影明暗法,但比較起他早年在歐洲的作品,可以說相當中國化了。

在設色方面,即世寧的作品顏料濃膩,猶如西洋油畫的光鮮亮麗,細緻渲染,工整之風,一生未變。然而在乾隆皇帝的觀念裡,「泰西繪具別傳法」、「著色精細入毫末」,卻批評「似者似矣遜古格」,爲了臻至完美,就命中國畫家如金廷標等人與他合作,因此我們可看到,一些畫作的配景卻是成熟的中國畫。

雖然郎世寧本身是一位藝術家,但是對天主教的傳教事業也不遺餘力,多次扮演護教的角色。乾隆元年(1736)及二年(1737),發生兩次禁教事件,最後都是郎世寧利用高宗參觀他作畫時,當面請求而獲解禁的,《燕京開教略》便稱:「郎世寧片言之功,有勝千百之奏疏。」

郎世寧受到乾隆皇帝的榮寵,應以乾隆二十二年(1757)他七十歲生日時,所舉行的儀式最具代表。根據艾啓蒙事後追憶:

郎世寧在圓明園晉謁太子,賜頭等絹六匹、朝服一領、瑪瑙一環、宸筆所 書漢文四字頌辭,及其他種恩賜。

乾隆三十一年(1766)六月十日,郎世寧病逝北京,高宗頒旨,墓誌銘的中文部分 寫著:

西洋人郎世寧,自康熙間入值內廷,頗著勤慎,曾賞給三品頂載,今患病

溘逝,念其行走年久,齒,近八旬,著照戴進賢之例,加恩給予侍郎銜,並 責內府府銀三百兩,料理喪事,以示喪事,以示優恤,欽此。

郎世寧生前以傳教士名義來華,從事繪畫工作和推動中西藝術文化交流長達五十一年,最後在中國結束他傳奇的一生。

#### 其他傳教士畫家在盛清宮廷的活動

在盛清宮廷爲皇帝服務的傳教士畫家同僚,除了郎世寧以外,還包括引薦郎世 寧進入清宮的前輩馬國賢,以及比郎世寧年紀稍小的王致誠(Jean Denis Attiret, 1702-1768)。

在馬國賢的回憶錄裡,記載著康熙五十年(1711)他初到皇宮的作畫情形:

依照聖上的御旨,於二月七日(按:陽曆)前往王宮,被引導進入一間專供油畫家工作的房間,這些油畫家都是加拉帝尼訓練過的學生,加拉帝尼也是第一位介紹油畫進入中國的人。執事者給予我熱誠的招待,提供我筆、水彩和帆布。……他們除了高麗紙外,不會使用帆布來畫油畫,而是加刷明礬水的高麗紙。這種紙張常是硬而且滑的,大得像毛氈一樣。由於太堅固了,以至於我無法撕破它,……我更進一步地觀察其他的畫家,大約有七、八位,他們除了畫些帶有中國房子風景畫、帝王像外,很少畫人物像。對任何一個具有中等程度的人像畫家,風景畫並沒有太大的困難。……我繼續工作到四月,直至聖上命令我從事一項凹雕版書的工作。

在馬國賢抵達北京後的第四天,就被帶往畫家工作室參觀,加入繪畫的行列。與他在西方的習慣極爲不同的是,當時清宮的油畫是描繪於高麗紙,而非帆布上。從現藏於國立故宮博物院的無款〈油畫像〉,以紙本爲繪畫的材質,印證了這項記錄。另外,當時馬國賢所參與的凹雕版畫作品,也有部分幸運地流傳至今,例如國立故宮博物院所藏《御製避暑山莊詩圖》三十六景(圖版4)便是他於康熙五十年(1711)奉命監製的銅版畫。

除了馬國賢之外,來自於傳教士的記錄,留下來西洋傳教士在清宮工作的哀傷 辛酸事:

每天早晨七點鐘,傳教士們必須趕到皇宮門外。……我們必須工作到下午 五點鐘。畫室就在天井和花園之間,冬天是相當冷的,為了不使畫碟上的 顏料受凍而凝固,他們把畫碟放在小火爐上,……有些日子在皇帝的命令 下,走訪來晉見皇帝的重要人物,並且替他們畫像……在畫室裡,畫家經 常被太監當作間諜似的。沒有片刻的休息。這是他們的主要工作嗎? 「快!他們應該在扇面上畫花卉了。」永遠不停地受人使喚著,忍氣吞聲 地,在整日裡需臉帶笑容。在康熙的宮廷中所受的待遇是審訊多於獎賞。 皇帝(清聖祖)不但不體諒我們,有時候簡直是個暴君式的統治。馬國賢