



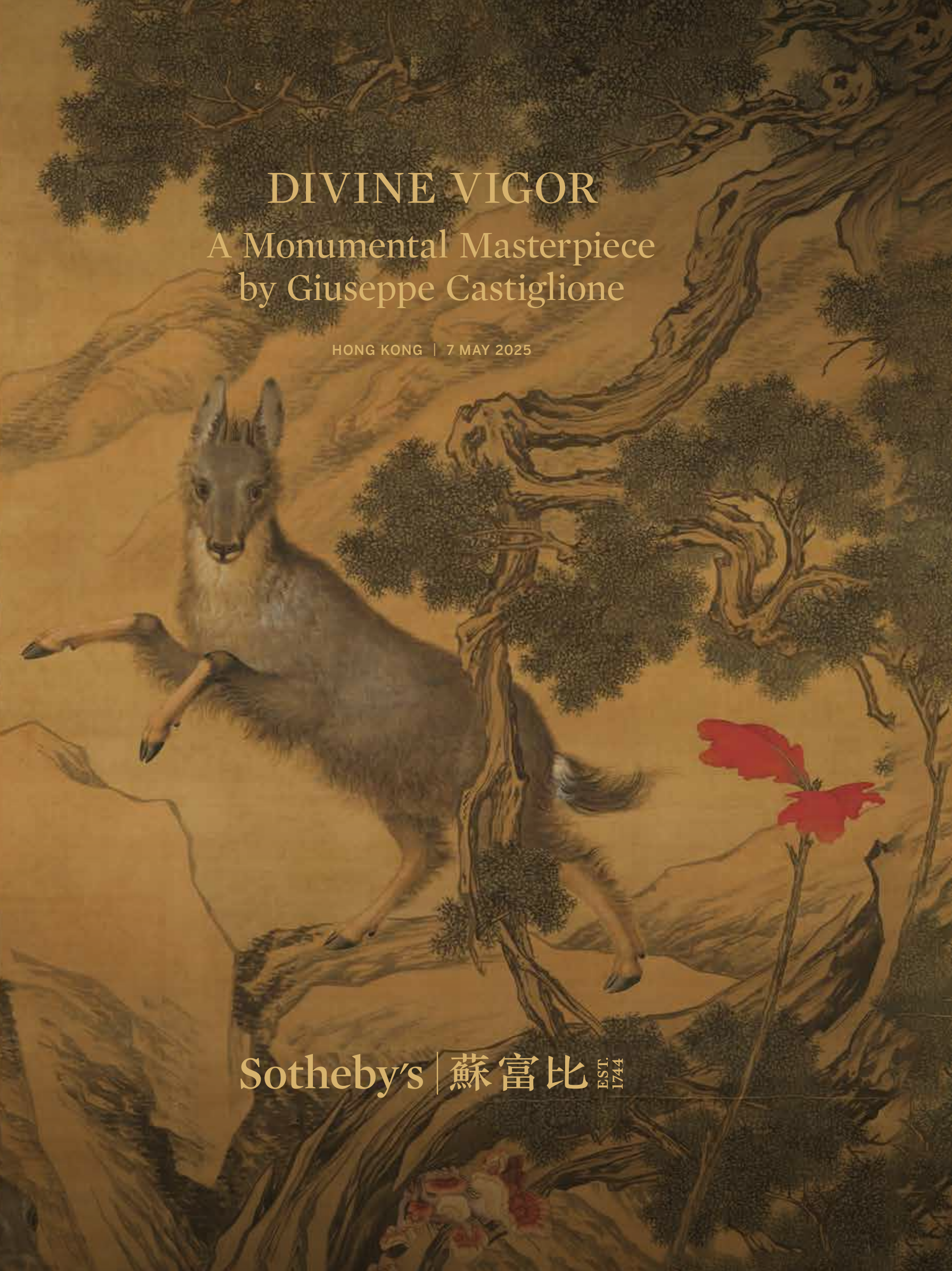
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HONG KONG

DIVINE VIGOR: A MONUMENTAL MASTERPIECE BY GIUSEPPE CASTIGLIONE

7 MAY 2025 HK1619



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A Monumental Masterpiece  
by Giuseppe Castiglione

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# DIVINE VIGOR

## A Monumental Masterpiece by Giuseppe Castiglione

神蕊天威：郎世寧御製《青羊圖》巨構

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青羊善緣辟四蹄  
利如鐏躑躅嶠  
間席狼不能躑一朝  
失所據生捕被虞  
獵神蕊豈跳跟喙  
息惟伏帖何必貪  
肥脂爰命育蹇茶  
誰器梓樹化漫擬  
成都接隨圃霍集  
斯驚觀笑輟類

御製青羊詩

乾隆庚午年

初敬書





廿年一舉甯爲數，周禮分明節侯論。

便設軍容示西域，佇看露布靖堅昆。

—— 乾隆帝戊寅仲冬御筆

Twenty years a single strike—was it too long?

The Rites of Zhou decrees: "Observe the seasons well."

Now our martial splendor displayed upon the Western Frontier,

Await the victory scroll—the rebels quelled at last.

- The Qianlong Emperor



Lang Shining (Giuseppe Castiglione), Emperor Qianlong Reviewing Troops, ink on silk, Courtesy of the Palace Museum, Beijing.

清乾隆 《乾隆皇帝大閱圖軸》 郎世寧繪 設色絹本 北京故宮博物院藏



青羊善緣壁，四蹄利如鐮

躑躅巔峴間，虎狼不能躡

"The blue goat climbs cliffs with ease;  
Its hooves sharp as pincers slice the breeze.  
It stamps the jagged peaks, unswayed;  
Tigers and wolves flee, dismayed."







一朝失所劇，生捕被虞獵  
神蕊豈跳踉，喙息惟伏貼。

"But once it strays, its fate is sealed;  
Captured alive, to man it yields.  
No more its divine vigor leaps;  
Breath subdued, in bondage it sleeps"



何必貪肥盾，爰命育蹇恭

誰辯梓樹化，謾擬成都接

"Why crave lush pastures, fat and sweet?  
Cultivate humility, tread discreet.  
Who discerns the mulberry's silent lore?  
Vainly likens Chengdu's myths of yore."







隨圍霍集斯，驚觀笑輟頰。

"Khojis, amazed, trails the royal chase;  
Laughs and marvels at Heaven's grace."





# THE BLUE GOATS IN QIANLONG’S FRONTIER

Niamh Cullinane

When the Qianlong Emperor commissioned the painting of *The Blue Goats* at the closing of the 1750s, he would be marking in ink the culmination of a centuries long story which spans several dynasties and epochs. In the delicately rendered figures of these two Chinese gorals, rare creatures which dwell in the forests and mountains of the Central Asian landscape, a meditation on the nature of harmony, fragility, and power is written. *The Poem of the Blue Goats*, one of the Qianlong Emperor’s vast literary corpus, tells of the conquest of Xinjiang and the consolidation of the Qing Dynasty’s rule over the vast, fragmented, landscape of western China.

In venerating the beauty, agility, and resilience of these creatures, Qianlong finds in their fragile dignity a profound allegory for imperial power, and for the eloquent, untamed forces of nature. The blue goats, masters of the mountainous western plateau, tread where others fear to follow—noble in their wildness, they yield not from weakness, but from the dignity that the civilizing authority of imperial power demands. The untamed wilderness, ungoverned and untrodden, must be subdued within the harmonising influence of imperial power, with the goats representing not only the frontier itself, but also the people of Xinjiang. These subjects, if they stray from the civilising influence of the Emperor, seal their fate of captivity.

The spirit and vitality of the goats, in their submission to the hunt, mirrors the taming of the region under imperial rule.

It is in their capture that Qianlong enacts his stewardship of the now extended and resigned Qing Empire, his taming of natural imagery in verse a proclamation of his sovereignty over a now harmonious kingdom. The excessive vitality of

the western pastures, unwavering in their rank brutality, must be cultivated by the civilising force of imperial rule, an expression of the Confucian ideals of governance embodied in the figure of the

Emperor. The profusion of vitality embodied by the figures of the goats threatens the forces of civility, an allusion to the rebellious Mongol and Muslim chieftains of the region who were brought to submission by the Emperor. It is here that Qianlong makes an historical allusion to the Catalpa tree; native to western China and rich with cultural meaning in classical poetry, the tree is transformed through the imagery of the hunt. Referring to Khojjs, or *Huoji*s, the Central Asian noble and Uyghur leader who surrendered to Qing forces during the conquest of Xinjiang, as witnessing the transformational power of the hunt, Qianlong further historicises the imperial conquest. It is through this

surrender, and in the hunt of the blue goats, that the history of imperial expansion is written - one of triumph, of harmony and of the melding of nature with imperial destiny. Through the nobility of the blue goats and their eventual submission, Qianlong casts the civilising forces of imperial expansion

as both a natural and righteous conviction. In this delicate balance of strength and submission, conquest is no longer a tale of mere domination, but one of guardianship—an act of bringing order, peace, and enlightenment to a frontier untamed.

“The spirit and vitality of the goats, in their submission to the hunt, mirrors the taming of the region under imperial rule.”

“It is in their capture that Qianlong enacts his stewardship of the now extended and resigned Qing Empire, his taming of natural imagery in verse a proclamation of his sovereignty over a now harmonious kingdom.”

# 神蕊天威

Niamh Cullinane

十八世紀五十年代末，乾隆皇帝作《青羊詩》，並下旨創作《青羊圖》，以丹青筆墨借物隱喻，宣示治國之道。畫中所繪二隻青羊，是中國西北山林中罕見的斑羚，他們姿態亨勻秀逸，寓意深厚。乾隆藉物抒懷，展現大清帝國的和諧興盛以及他剛柔並濟的邊疆政策。

乾隆帝通過讚美青羊之秀美、靈動、堅韌，喻示皇權定鼎，受命於天。青羊盤踞於西域崇山峻嶺，足跡所至，虎狼難追。青羊野性難馴，性非軟弱，卻對帝國之文明開化必然折服。乾隆以青羊象徵邊疆，也隱喻新疆回部各派首領，爾等皆須歸順浩蕩皇威，如若背離皇帝「懷柔遠人」的善意，便註定成為囚籠中的困獸。青羊在狩獵中展現的精神與生命力，恰恰映射了大清帝國馴服西域的過程。乾隆帝藉此詩畫，寓意皇威之下，邊疆鞏固，彰顯他的十全武功。他藉馴服自然的意象，宣示天子對這個「和諧帝國」的主權。西陲之地，這個以其野蠻強悍、桀驁不馴而著稱的地區，必須由尊儒皇權來教化。

「乾隆將青羊的高貴與其最終臣服，詮釋為皇權天威的彰顯，乃師出正義，承順天命」

「征服不再是粗暴的支配，而是守護邊疆的使命，是將秩序、和平與啓蒙賦予蠻荒之地的神聖職責。」

這種澎湃生命力，同時暗喻邊疆准部及回部的反抗力量。臥榻之側，豈容他人安睡，乾隆帝以《青羊詩》和《青羊圖》，將青羊的圍獵隱喻成對大小和卓首領叛亂的圍剿。他在詩中借梓樹——這種生於隴西，然而在《詩經》中又象征故土的嘉木，隱喻自己將文明開化向西退進的篤念。當乾隆提及霍集斯——這位歸順清廷並幫助乾隆平定准格爾及大小和卓之亂中發揮重要作用的烏什貴族時，歷史的褶皺進一步展開。霍集斯目睹狩獵的場景，見證皇權如何重塑自然與文明的邊界。青羊的屈服與這位中亞領袖的歸降，共同書寫了帝國擴張的歷史：一場勝利、和諧與天命交融的史詩。乾隆將青羊的高貴與其最終臣服，詮釋為皇權天威的彰顯，乃師出正義，承順天命——征服不再是粗暴的支配，而是守護邊疆的使命，是將秩序、和平與啓蒙賦予蠻荒之地的神聖職責。



THE BLUE GOATS:  
AN IMPERIAL PAINTING FORMERLY HOUSED IN THE  
PAINTED BOAT STUDIO IN THE FORBIDDEN CITY

Nie Chongzheng – Researcher, Palace Museum, Beijing

This magnificent painting of *The Blue Goats* or *Qingyang tu* is executed on silk and measures 217.6cm high and 191.8cm wide. The lower left corner is inscribed: 'Respectfully painted by your subject Jin Tingbiao' with a seal of the artist, *Tingbiao*. On the upper left side of the painting is the imperial poem *The Blue Goats* composed by the Qianlong emperor (fig. 1) and inscribed by Yu Minzhong (1714-1779).

The poem and inscription read as follows:

Blue goats are excellent at climbing, their four hooves are sharp as pincers; they stamp their hooves on high pinnacles, where neither tiger nor wolf can tread. If a goat should lose its secure footing and is captured alive, if it is laid low and breathless, how could its spirit stay vibrant? Why should we desire to chase it as prey? There is dignity in cherishing life. Who brings about the (magical) transformation of the catalpa tree? Linked as it is to the city of Chengdu. When out on a hunt with Huo Jisi, a smile comes to my face.

The poem of *The Blue Goats* was composed by the Emperor. His subject Yu Minzhong respectfully inscribed it in accordance with the imperial order.

This large-scale masterpiece is in the elaborate style typical of court paintings. Two bluish-grey goats are climbing between rocks, among twisted pines, cypresses and lively streams. The goat on the higher rocks turns to face the viewer whilst leaping to the left; the other is on the lower left with its head turned back while stepping to the right. The animals depicted in the painting are likely to be Chinese goral (an intermediate between a goat and an antelope), which mainly live in temperate forest areas and now are included in the World Nature Conservation Endangered Species List.

The two goats are realistically depicted. The painter is clearly well versed in the anatomy of the animals, demonstrated by his accurate depiction of detail, such as the texture of the fur. From the overall use of painting perspective, it is evident that the main subject of blue goats is painted in a completely different style to the surrounding landscape. Although both are realistic in their own way, the blue goats are portrayed as delicate but life-like, with defined chiaroscuro. The eyes of the animals have bright highlights in their dark irises; the

hooves are also executed using chiaroscuro. Clearly, the painting style here employs many Western techniques. In contrast, the surrounding scenery is executed with typical, traditional Chinese brushwork. The rocks are painted with small 'axe-cut' texture strokes and the flowers use exact delineation and enriched colours.

Although only bearing the signature of the Qing court painter, Jin Tingbiao (d. 1767), this large painting, judging by its fine style and technique, is most likely the result of a collaboration between Jin Tingbiao and Lang Shining (Giuseppe Castiglione) (1688-1766). This kind of 'artistic marriage' which blends the best of Chinese and Western painting was especially popular in the Qing imperial court and many examples of such works are still known today.

Imperial texts about the commissioning of *The Blue Goats* are to be found in the records of the Qing imperial household:

*In the 24th year of Qianlong: on the 20th day of the 10th lunar month,*

*a stamped command was received from the Treasurer Dekui, stating that on the 9th of this month, the eunuch Hu Shijie conveyed the following imperial decree from the Painted Boat Studio (fig. 2): Lang Shining to paint The Blue Goats on white silk based on The Pheasants and Fang Zong to paint the background. Respect this (fig. 3).*

*In the 25th year of Qianlong: on the 3rd day of the 6th lunar month, a stamped command was received from Vice Director Antai and Jinhui, stating that on the 25th day of the 5th lunar month, the eunuch Hu Shijie conveyed the imperial decree: Lang Shining has painted two large paintings, The Pheasants and The Blue Goats and ordered Jin Tingbiao to paint two copies of the paintings in the same size on white silk. Respect this (fig. 4).*

*In the 25th year of Qianlong: on the 23rd day of the 10th lunar month, Hu Shijie presented a painting of All Nations Coming to Pay Homage and two paintings of The Blue Goats and The Pheasants by Lang Shining. The Emperor ordered that all paintings be sent to Ruyi Pavilion to be mounted and The Blue Goats and The Pheasants to be mounted as hanging scrolls. Respect this (fig. 5).*





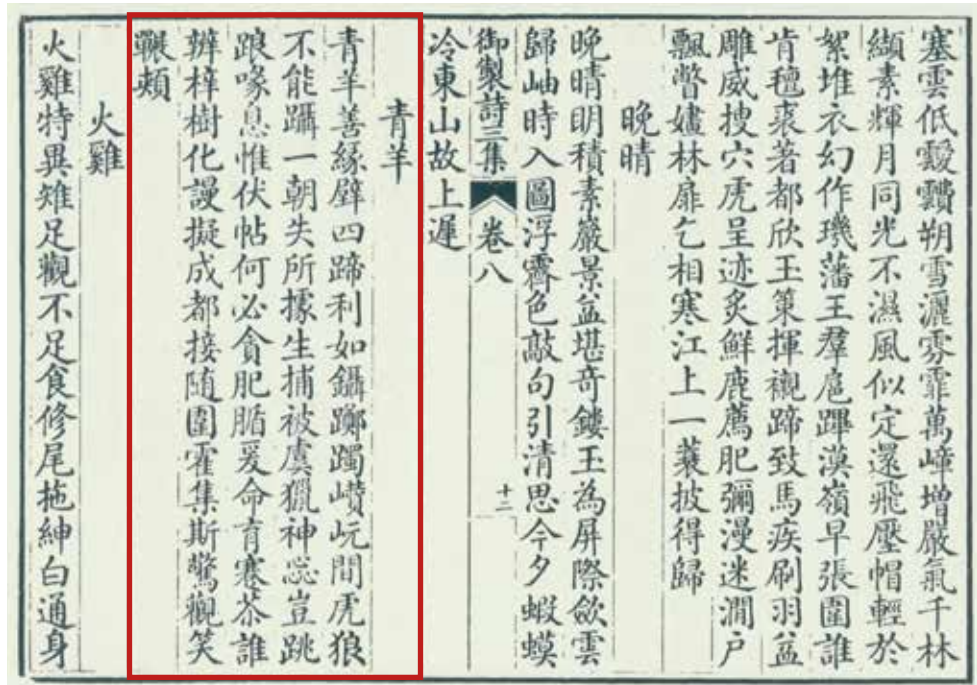


FIG. 1. The relevant page from *Qing Gaozong yuzhi shiwen quanji* [Anthology of imperial Qianlong poems and text]

In the 25th year of Qianlong: on the 20th day of the 11th lunar month, Director Bai Shixiu and Vice Director Jin Hui reported that the eunuch Hu Shixiu had passed on the imperial decree: The Blue Goats and The Pheasants by Lang Shining should be taken immediately from the imperial workshop and affixed in the original place in the Painted Boat Studio. Respect this order. It was handed over to Shu Ming'a to affix today (fig. 6).

In the 25th year of Qianlong: on the 22nd day of the 11th lunar month, a stamped command was received from Vice Director An Tai, which contained a note from the eunuch Hu Shijie dated the 20th of this month, stating that The Blue Goats and The Pheasants by Lang Shining should be taken out first and affixed in their original places in the Painted Boat Studio (Huafangzhai). When Jin Tingbiao's version of The Blue Goats and The Pheasants are ready, then The Blue Goats and The Pheasants by Lang Shining should be replaced and mounted as hanging scrolls. Respect this (fig. 7).

Based on the information in the records of the Qing imperial household above, we can conclude the following: firstly, *The Blue Goats* was painted at the command of the Qianlong Emperor and that *The Pheasants* was painted concurrently and that there were to be two sets of each. Secondly, the painters to implement this order were Lang Shining, Fang Cong and Jin Tingbiao. Thirdly, the time frame was roughly from the 9th lunar month of the 24th year of Qianlong (1759) to the end of the 25th year of Qianlong (1760). Lastly, there are two sets of these paintings, one set by Lang Shining and Fang Cong, which was mounted as hanging scrolls and another set, with Jin Tingbiao's collaboration, to be affixed on paper. Both sets were hung or affixed in the Painted Boat Studio at some point during this period.

There are two copies of *The Blue Goats* in existence today. One is currently in the Palace Museum, Taipei and the other, the present example, in a private collection.

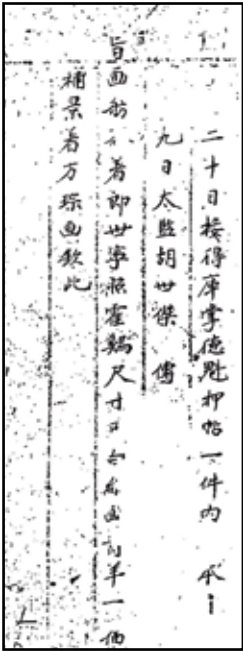


FIG. 3. Imperial record dated 9 November 1759, *Qinggong Neiwufu Zaobanchu huoji dang* [Documents in the Archives of the Workshop of the Qing Palace Imperial Household Department]

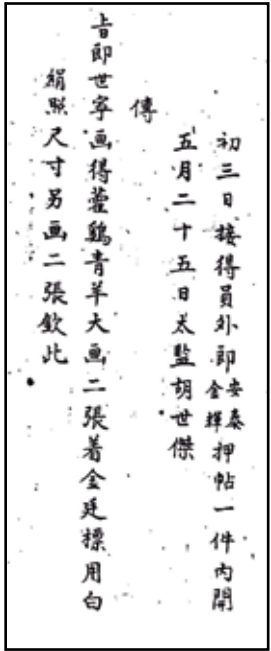


FIG. 4. Imperial record dated 15 July 1760, *Qinggong Neiwufu Zaobanchu huoji dang* [Documents in the Archives of the Workshop of the Qing Palace Imperial Household Department]

The one in the Palace Museum, Taipei, is 243cm long and 214cm wide. The lower left corner of the painting is inscribed 'Respectfully painted by your servant Lang Shining.' At the top of the painting is the poem *The Blue Goats* composed by Emperor Qianlong with eight seals of the Qianlong imperial household and inscribed by Minister Liang Shizheng. This painting was collected and recorded in the 'Supplement' to the *Shiqu Baoji* (Precious Collection of the Stone Moat). This (Palace Museum) version of *The Blue Goats* is the one mentioned in the records of the Qing imperial household as being painted by Lang Shining and Fang Cong during the 9th lunar month of the 24th year of Qianlong (1759). Today, only Lang Shining's signature appears on the painting.

There are many similarities between the two paintings entitled *The Blue Goats*, for instance, the composition of the landscape and in particular, the distinctive execution of the animals. The fine depiction of the two blue goats highlights some characteristic Western painting techniques. These include accurate form and proportion, dynamic execution and fine detail such as the highlights of the eyeballs and the texture of the fur. Therefore, the animals in both *The Blue Goats* paintings are undoubtedly painted by Lang Shining. The mountainous rocks and trees in the two paintings however differ in style, reflecting the individual techniques of the two Chinese court painters, Fang Cong and Jin Tingbiao.

Lang Shining, whose original name was Giuseppe Castiglione, was born on 19th July 1688 in Milan, northern Italy. As a youth, Castiglione was well trained as a painter. He then he joined the Society of Jesus, which was affiliated with the Roman Catholic Church and where he had the opportunity to work on religious paintings. On 4 May 1714, Castiglione, who was only 26 years old at the time, was sent by the Portuguese mission of Jesuits, by ship, to Asia. He arrived in Portuguese-occupied Macau on the 17th August of the following year. The European missionaries who arrived in China followed the customary practice of taking Chinese

names. Upon arrival, Giuseppe Castiglione assumed the name of Lang Shining, as he began his career as a court painter in China, a name he bore for decades. Lang Shining's prodigious talent in Western painting skills

brought fresh elements to the Imperial Academy. His court commissions reflected a variety of subjects such as people, animals, flowers and birds. Western paintings emphasize accurate anatomy and use of perspective and Lang Shining's outstanding adaptation of these techniques and descriptive realism was fully recognized and appreciated by his imperial masters. However, the landscapes in Western paintings were not favoured by the emperor. This is perhaps the reason for the large number of these collaborative works created by imperial command during the Qianlong period.

“...*The Blue Goats* is not the only case where Jin Tingbiao's signature is included in a collaborative work with Lang Shining [...] there is no doubt that this was a collaborative work by the masterly pair.”



FIG. 2. Model of the Painted Boat Studio, currently in the collection of the Palace Museum, Beijing.





十月二十三日太監胡世傑交  
萬國來朝畫一張  
郎世寧畫青羊霍鶴畫二張  
傳  
旨著交如意館各托紙一層其青羊霍鶴畫樣掛軸  
欽此

FIG. 5. Imperial record dated 30 November 1760, *Qinggong Neiufu Zaobanchu huoji dang* [Documents in the Archives of the Workshop of the Qing Palace Imperial Household Department]

二十日郎中白世秀來說太監胡世傑  
傳  
旨畫船齋現設瓶一件將座子落矮一寸照此瓶連  
座子大小做掉屏一件先呈樣准時候候寫畫欽  
此

FIG. 6. Imperial record dated 27 December 1760, *Qinggong Neiufu Zaobanchu huoji dang* [Documents in the Archives of the Workshop of the Qing Palace Imperial Household Department]

二十二日接得員外郎安泰押帖一件內  
開本月二十日太監胡世傑  
傳  
旨將郎世寧所畫青羊霍鶴先取來在畫船齋原處  
貼俟全足標青羊霍鶴畫得時將郎世寧所畫青  
羊

FIG. 7. Imperial record dated 29 December 1760, *Qinggong Neiufu Zaobanchu huoji dang* [Documents in the Archives of the Workshop of the Qing Palace Imperial Household Department]

Jin Tingbiao was one of the Chinese court painters who regularly collaborated with Lang Shining. He is mentioned in the book *Records of Imperial Court Paintings* by Hu Jing:

Jin Tingbiao, style name Shikui, a native of Wucheng. Specialized in painting figures and flowers. During the imperial tour of the Qing dynasty, he presented a book of outlined arhats to the Emperor and was then recruited to serve in the imperial Court. Some years later, he died in the capital.

According to the records of the Qing imperial household, in the 22nd year of Qianlong (1757), Jin Tingbiao painted, in the palace, a handscroll depicting *Eighteen Scholars Ascending Yingzhou*, which confirms the period when he started to serve at court. In the 28th year of Qianlong (1767), Jin Tingbiao took a leave of absence and returned south to attend his father's funeral. As he was favoured by the Qianlong Emperor, he was also given special dispensation that 'his salary and other provisions would be given as usual.' Jin Tingbiao died in the 32nd year of Qianlong (1767); by then he had been promoted to the seventh rank and was an official in the Ruyi Pavilion. Jin Tingbiao's career as a court painter lasted about ten years and during this period he produced works in many genres including landscape, figure and narrative paintings, especially the latter. His style is vigorous, with upright brushwork and a strong sense of

control. He is particularly well-known for his distinctive 'nail-head' and 'rat-tail' strokes in depicting the folds in clothing.

It is worth pointing out that *The Blue Goats* is not the only case where Jin Tingbiao's signature is included in a collaborative work with Lang Shining. Another famous example is the Qianlong Emperor's *Joyful Scene in the Palace*, in the collection of the Palace Museum, Beijing. Painted in colour on silk, the monumental work measures 167.4cm in height and 320cm in width. It was also designed to be a hanging scroll (*tieluohua*) for palace use. The inscription on the lower left edge of the picture reads: 'Respectfully painted by your subject, Jin Tingbiao, under imperial command.' In the painting, the Qianlong Emperor sits in a summer pavilion surrounded by concubines and eunuchs who are strolling across a bridge in a courtyard. In the painting, the facial features of the figures are delicately portrayed, with precise, realistic structure and details. It is believed that the artist had sittings with his subjects. There is also a pair of deer in the painting clearly painted using Western techniques. The faces of the figures and the deer in the painting are all in the style of Lang Shining and clearly by his hand. The mountains, rocks and the shape of trees are all in Jin Tingbiao's style and by his hand. Therefore, although only Jin Tingbiao's signature appears on this painting, there is no doubt that this was a collaborative work by the masterly pair.





FIG. 8. *The Blue Goats*, together with *The Pheasants*, on the cover of *Hu She yuekan* [Lake Artists Association Monthly Bulletin], Beijing, 1st June 1930, vol. 31.

## THE BLUE GOATS AND ITS COLLECTING HISTORY

According to the records of the Qing imperial household, upon the completion of *The Pheasants* and *The Blue Goats*, the paintings were affixed in the Painted Boat Studio (Huafangzhai). The building of the Painted Boat Studio started in the 22nd year of the Qianlong reign (1757) and was at that time located in the Western Garden of the Forbidden City, between the east bank of Beihai Lake and north of Haopu River. It is a spacious palace with three interconnected courtyards, surrounded by covered walkways on all sides, known collectively as the Spring Rain Forest Courtyard, with a square pond in the middle. The Painted Boat Studio lies north of that pond; it is also known as the Water Palace, because its appearance resembles a boat floating on water. Its layout is compact yet exquisite, with delicately carved beams and painted rafters. This gem-like, miniature palace and garden is set within the larger imperial grounds of Beihai.

The Qianlong emperor and his court painters often gathered here for leisure pursuits and to view paintings. It was also where he received and met foreign envoys for diplomatic purposes. The Qianlong emperor penned the following poetic lines: The elegant wind is mild and breezy and the water rises and falls together with it. The lotus is pristine after the rain and the bamboo is cool like autumn days. As if on the (mythical) Taiye Lake, passing the time with the (famous) Mi family.

In the early Chinese dictionary, *Shuowen jiezi*, the character *yang* (goat) means auspiciousness. The characters *jiyang* (auspicious goat) and *dajiyang* (grand auspicious goat) had already appeared on bronze vessels as early as the Han dynasty.

From ancient times though, chickens have been considered the

foremost of the 'six domestic animals' and they are regarded as auspicious animals that can ward off evil. There are many examples of chickens on stone reliefs from the Han dynasty indicating they were considered auspicious and symbols of prosperity. From the Qing dynasty to the present, chickens are often depicted to signify good fortune. The Qianlong emperor paired *The Pheasants* (considered an exotic type of chicken) with *The Blue Goats* for their auspicious implications. The Qianlong emperor commanded *The Pheasants* and *The Blue Goats* to be affixed soon after the completion of the Painted Boat Studio. This depiction of rare birds and animals not only displayed the wealth and expanse of the Qing empire but also signified the Qianlong emperor's blessings and expectations for the dynasty and the generations to come.

In the 26th year of Guangxu (1900), when the Eight Nation Allied Forces occupied the capital, the Western Garden, including the Painted Boat Studio, came under the occupation of the German army. The two paintings affixed in the Painted Boat Studio were most likely removed from their original location during this period. Some clues are to be found in the thirty-first volume of *Hu She yuekan* (Lake Artists Association Monthly Bulletin), published in 1930 (fig. 8). The bulletin notes: 'These paintings of *The Pheasants* and *The Blue Goats* on the cover of this issue are more than seven feet long. They are both the most illustrious works of Jin Tingbiao. Mr Beilou asked Mr Guo Shiwu (Guo Baochang) to take photographs of them for his students to study.' Thus, it is known *The Pheasants*, and *The Blue Goats* were once in Mr Guo Baochang's private collection.

From the prosperity of the Qianlong period, through to a period of war, *The Blue Goats* has been passed down to the present day. From an imperial garden to a private collection, *The Blue Goats* has witnessed the history of cultural exchange between China and the West. Both its artistic value and its historical significance are equally invaluable.









## 清宮畫舫齋舊藏《青羊圖》

聶崇正

故宮博物院研究館員

此幅《青羊圖》為絹本設色畫，縱217.6釐米、橫191.8釐米，畫幅的左下楷書款署：「臣金廷標恭畫」，鈐「廷標」白文印一方。畫幅的右上有於敏中（1714-1779年）書寫的乾隆皇帝御製《青羊詩》（圖一）。

乾隆二十五年：「十一月二十日郎中白世秀、員外郎金輝來說太監胡世秀傳旨：將郎世寧所畫《青羊》、《霍雞》，著造辦處急（即）刻取來在「畫舫齋」原處貼去。欽此。于本日交舒明阿貼去訖。」（圖六）

乾隆二十五年：「十一月二十二日接得員外郎安泰押貼一件，內開本月二十日太監胡世傑傳旨：郎世寧所畫《青羊》、《霍雞》先取來，在畫舫齋原處貼，俟金廷標《青羊》、《霍雞》畫得時，將郎世寧所畫《青羊》、《霍雞》換下裱掛軸。欽此。」（圖七）

綜合上述檔案資料，可以得到以下有效資訊：一、《青羊圖》是乾隆皇帝下旨繪製的，同時還繪製了同樣形式的《火雞圖》，且均為一式兩套。二、受命參與繪製的畫家首先是郎世寧，另外還有方琮和金廷標。三、繪製的時間大致是在乾隆二十四年（1759）九月至乾隆二十五年（1760）底。四、兩套畫作，其中郎世寧、方琮一套裱成掛軸，有金廷標參與的一套托紙貼落。兩套均曾在「畫舫齋」張貼或懸掛。

《青羊圖》現在兩幅皆存世間，其一現藏台北故宮博物院，另一幅為私人藏家所藏。台北故宮博物院藏《青羊圖》，縱243釐米，橫214釐米，畫面的左下角款署「臣郎世寧恭繪」，畫幅上端有大臣梁詩正題寫乾隆皇帝的御製《青羊詩》一首，乾隆內府收藏印鑒八璽全，曾經《石渠寶笈續編》著錄。這幅《青羊圖》就是檔案中記載的由郎世寧主繪，方琮補景的那一幅，繪製於乾隆二十四年（1759）九月，最終畫面上只署了郎世寧一人的名字。對比兩幅《青羊圖》，景物構圖十分接近，特別是兩幅畫上的動物部分畫法相似。對兩隻青羊的描繪，造型精准，比例得宜，動態十足，眼珠的高光，皮毛的質感，西洋畫法的特徵一望可知，因此兩幅《青羊圖》中的動物都有可能是郎世寧所繪。兩幅畫中畫風不一樣的山石樹木部分，各是中國畫家方琮和金廷標完成的，也恰好體現出這兩位中國畫家畫風技法上的差異。

此圖尺幅甚巨，畫風整體華麗富貴，帶有明顯的宮廷氣息。畫中兩隻青灰色的羚羊，登攀於山石松柏溪澗之間，在高處的山羊，羊頭為完全正視的角度，向左方躍起；在低處的山羊，羊的頭部微向後側，朝右方跳下。（圖中所畫動物學名應為「中華斑羚」，主要生活在溫帶森林地區，現在已列入世界自然保護瀕危物種名錄）。兩隻羚羊畫得都十分逼真和生動，畫家深諳動物的解剖及結構，刻畫相當準確，尤其注重於皮毛質感的描繪。從繪畫風格來觀察，作為主體的青羊則與周邊景物採用了完全不同的繪畫技法。雖然都是寫實畫風，但是畫中的青羊細膩逼真，立體感極強，眼珠有高光亮點出現，蹄尖也有明顯的明暗對比處理，呈現出純正的西洋畫法的面貌。周邊景物的畫法則是典型的中國傳統筆法，山石用小斧劈皴法畫出，花卉施以工筆重彩。畫面只有清宮畫家金廷標的款署，但是從繪畫風格以及技法的精湛程度來看，這幅大畫很有可能是合作之筆。這種由中西畫家合作，畫風合璧的作品，在清代宮廷特別是乾隆時期流行一時，曾有大量作品傳世。

有關《青羊圖》的繪製，在清宮內務府活計檔中也有不少線索可尋：

乾隆二十四年：「十月二十日接得庫掌德魁押貼一件，內開本月九日太監胡世傑傳旨：「畫舫齋」（圖二）著郎世寧照《霍雞》白絹畫《青羊》一幅，補景著方琮畫。欽此。」（圖三）

乾隆二十五年：「六月初三日接得員外郎安泰、金輝押貼一件，內開五月二十五日太監胡世傑傳旨：郎世寧畫得《霍雞》、《青羊》大畫二張，著金廷標用白絹照尺寸畫二張欽此。」（圖四）

乾隆二十五年：「十月二十三日胡世傑交《萬國來朝》畫一張，郎世寧畫《青羊》、《霍雞》畫二張，傳旨：著交如意館各托紙一層，其《青羊》、《霍雞》畫裱掛軸。欽此。」（圖五）

「《青羊圖》現在兩幅皆存世間，其一

現藏台北故宮博物院，另一幅為私人藏

家所藏「…」兩幅畫中畫風不一樣的

山石樹木部分，各是中國畫家方琮和金廷

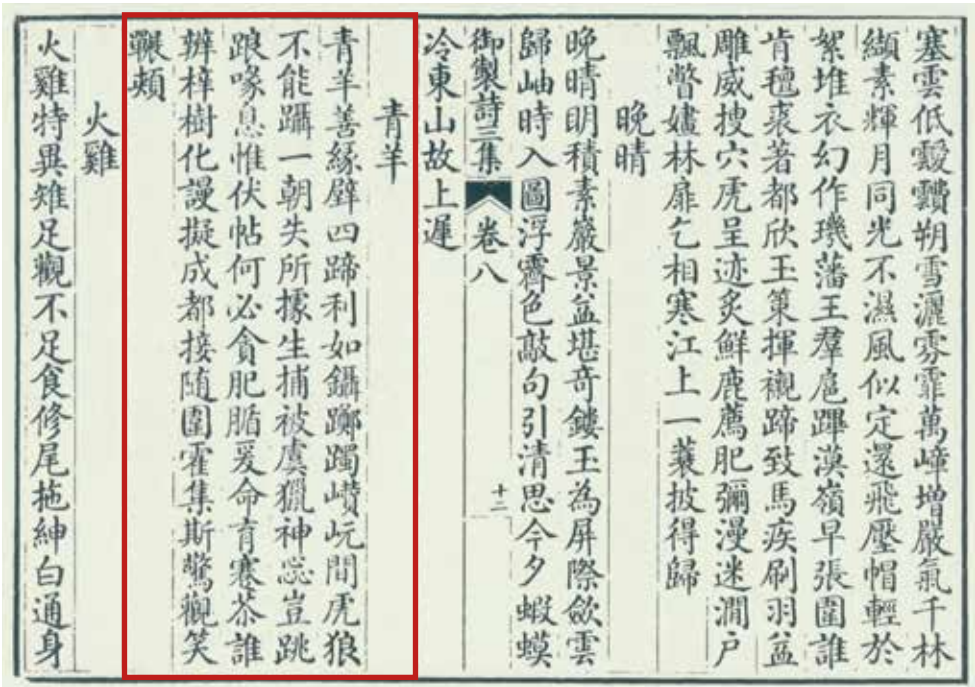
標完成的，也恰好體現出這兩位中國畫

家畫風技法上的差異。」

郎世寧，原名朱塞佩·伽斯底裡奧內（Giuseppe Castiglione）公元1688年7月19日生於義大利北部的城市米蘭。年輕時的朱塞佩·伽斯底裡奧內曾經受到過良好繪畫基本功的訓練。成年後他加入了屬於羅馬教廷的宗教組織——耶穌會，畫過一些宗教題材的繪畫作品。公元1714年5月4日，年僅二十六歲的朱塞佩·伽斯底裡奧內，由耶穌會的葡萄牙傳道部派遣，坐船從歐洲出發，於第二年的8月17日抵達此時已為葡萄牙佔據的澳門。這些到達中國的歐洲傳教士，按照取漢名的習慣做法，朱塞佩·伽斯底裡奧內遂取名為郎世寧。從此，他就以這個名字開始了在中國長達數十年之久的宮廷畫師的生涯。郎世寧扎實的西畫功底為清代宮廷繪畫帶來了新鮮的元素，他在宮廷的繪畫創作主要體現在人物、動物、花鳥等題材。最重要的原因就是西洋繪畫講究的解剖、透視，使他在寫實方面表現得尤為突出，得到了帝王的認可和賞識。而在山水題材上，西洋繪畫中對應的風景畫則意境相差甚遠，不為帝王所喜，這也是乾隆時期大量奉旨創作的合筆作品出現的原因。







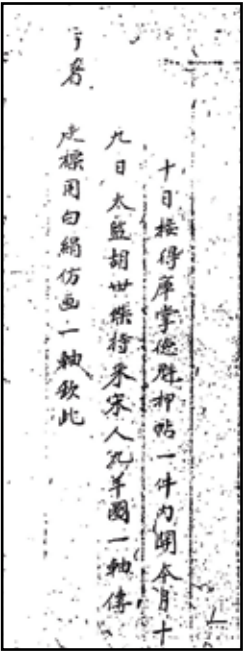
圖一 《清高宗御製詩文全集》中相關著錄

與郎世寧合作的中國畫家裡，金廷標算是出現比較多的一位。胡敬所著的《國朝院畫錄》一書中寫道：「金廷標，字士揆，烏程人，工人物花卉，高廟南巡，恭進白描羅漢冊，命入畫院祇候。數年，卒於都中。」根據清宮內務府的檔案相關記載，金廷標在乾隆二十二年（1757年）在宮中畫《十八學士登瀛洲》手卷一卷，可知他入宮供職的開始時間。乾隆二十八年金廷標回到南方去奔父喪，因為頗得乾隆皇帝的賞識，所以還得到了「食錢糧著加恩照舊賞給。」的特旨。金廷標的去世是在乾隆三十二年（1767年），當時已官至七品，身份是如意館行走。大致算來，金廷標的宮廷畫師生涯總共為十年。從金廷標的作品上來看，數量眾多，題材廣泛，山水、人物皆能，特別是人物故事題材，繪製較多。畫風爽健，用筆挺拔，收放有度，畫人物衣紋多作釘頭鼠尾描，特點鮮明。

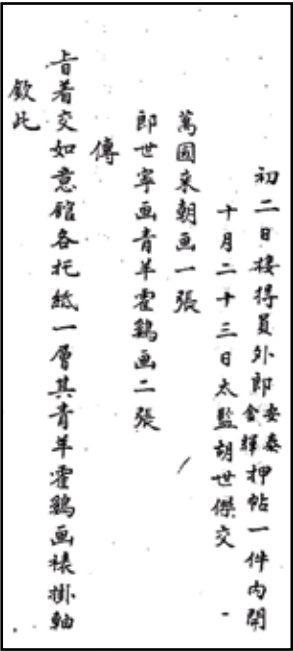
在金廷標與郎世寧合筆的作品中，僅有金廷標一人款署的也並非《青羊圖》為特例，現藏北京故宮博物院院《乾隆帝宮中行樂圖》即是一例。此圖為絹本設色畫，縱167.4釐米、橫320厘米，張幅極大，當為宮中之「貼落畫」，畫面左下邊沿款字為：「臣金廷標奉敕敬繪」。畫中乾隆皇帝本人坐在涼亭之中，庭院中木橋上有嬪妃和內官緩緩行來。人物面部刻畫細膩，結構清晰，栩栩如生，具有肖像特徵，應當是畫家對著真人寫生而成。畫中還有兩隻鹿也明顯為西洋畫技法。人物面部以及畫中的鹿都是郎世寧的畫風，當出自其手筆，其他山石的皴法、樹木的造型等，都顯示出了金廷標的畫法特點。所以雖然此圖上只署了金廷標一人的姓名，但是這幅作品實際上是兩位元畫家合作完成的。



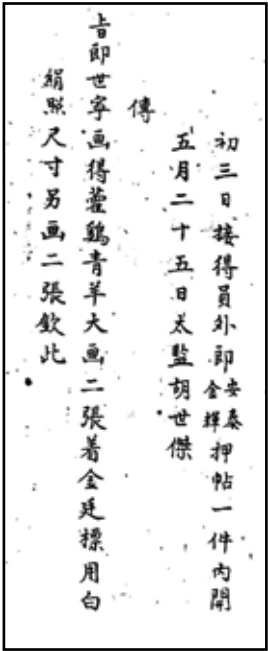
圖二 清 畫舫齋燙樣 故宮博物院藏



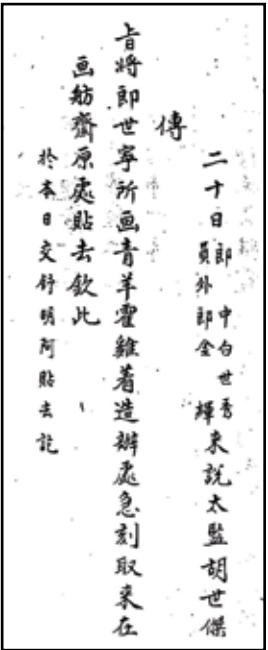
圖三 《清宮內務府造辦處活計檔》中，乾隆二十四年十月二十日記錄



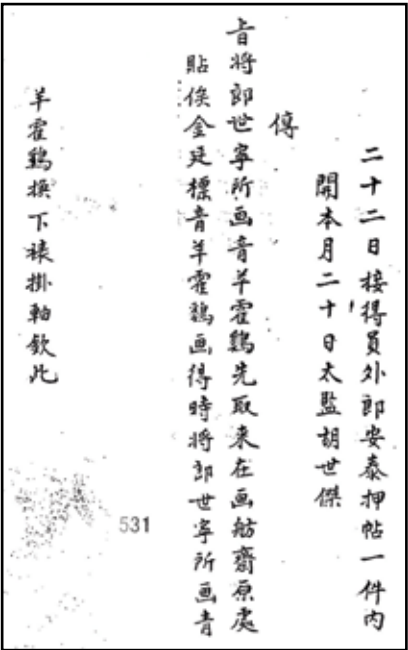
圖五 《清宮內務府造辦處活計檔》中，乾隆二十五年十月二十三日記錄



圖四 《清宮內務府造辦處活計檔》中，乾隆二十五年六月初三日記錄



圖六 《清宮內務府造辦處活計檔》中，乾隆二十五年十一月二十日記錄



圖七 《清宮內務府造辦處活計檔》中，乾隆二十五年十一月二十二日記錄





圖八 1930年6月1日北京《湖社月刊》第三十一冊刊登《青羊圖》為封面，及內頁《火雞圖》

## 《青羊圖》的張貼和遞藏

根據檔案記載，《火雞圖》與《青羊圖》畫成之後張貼於畫舫齋。畫舫齋始建於乾隆二十二年（1757）

，位於當時紫禁城的西苑，居北海東岸，濠濮澗北，是一座三進院落的殿堂，四面回廊環繞，總稱為春雨林塘院，中間建有方塘。塘北即畫舫齋。又因該齋外形像一隻浮在水面的船舫，也稱「水殿」。齋內佈局緊湊，建築精巧，雕樑畫棟，是北海的園中之園。畫舫齋主要用途是乾隆帝與宮廷畫家相聚賞畫、靜修養性的場所，也作為接待會見外來使館所用。乾隆帝有詩雲：「雅宜風澹蕩，那共水沉浮。荷淨初過雨，竹涼颯似秋。分明太液上，借與米家遊」。

《說文解字·羊部》雲：「羊，祥也。」漢代銅器上就已經有「吉羊」、「大吉羊」的文字裝飾。雞為六畜之首，自古被視為能辟邪的吉祥物。漢代畫像石、畫像磚中多畫有雞形，取大吉大利之意。清代至今畫雞以喻大吉的更是比比皆是。乾隆帝把「火雞」和「青羊」放在一起，寓意應當是「大吉，祥和」。乾隆皇帝在畫舫齋建成不久即張貼懸掛《火雞圖》和《青羊圖》，不僅彰顯了大清朝地

大物博，珍禽異獸無所不有，更有乾隆皇帝對大清朝世代平安吉祥的祝福與期盼。

晚清光緒二十六年（1900年）「八國聯軍」佔據京師時，包括畫舫齋在內的西苑屬於德國軍隊的控制區域，這兩幅張貼於「畫舫齋」內的圖畫，極有可能是那時離開原地，流散民間。在中華民國十九年（1930）出版的《湖社月刊》第三十一冊（圖八），發現了一些線索，書中記載：「此幅（《火雞圖》）與本期封面《青羊圖》長七尺餘，均系金廷標生平得意之作，曩北樓先生向郭世五君惜來拍照為諸學生作稿本者。」從中獲知《火雞圖》、《青羊圖》都曾是郭葆昌先生的收藏。從盛世的乾隆年間歷經戰亂流傳到今，從皇家御苑輾轉為民間收藏，一幅《青羊圖》是一段中西文化交流史的見證，其藝術價值和歷史意義都彌足珍貴。」

從皇家御苑輾轉為民間收藏，一幅《青羊圖》是一段中西文化交流史的見證，其藝術價值和歷史意義都彌足珍貴。











🔔 9501

THE BLUE GOATS  
BY LANG SHINING (GIUSEPPE CASTIGLIONE,  
1688-1766) AND JIN TINGBIAO (D. 1767)  
QING DYNASTY, QIANLONG PERIOD, RECORDED  
TO HAVE BEEN COMMISSIONED AND COMPLETED  
BETWEEN 1759-1760

ink and colour on silk, hanging scroll  
217.6 by 191.8 cm  
Signed: Jing Tingbiao, with one seal of the artist, *Tingbiao*  
By imperial command, inscribed by Yu Mingzhong with the poem *The Blue Goats* by the Qianlong Emperor

HK\$ 60,000,000-150,000,000

PROVENANCE

Collection of Guo Baochang (1867-1942), Beijing, c. late 1920s.  
Collection of Douglas Bergeron, an American antique dealer.  
The Chinese Porcelain Company, New York, 1990s.  
A private collection, South America, 1990s to the present.

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9501

清乾隆二十四至二十五年（1759-1760年）  
郎世寧、金廷標合繪《青羊圖》

設色絹本 立軸  
217.6 x 191.8 厘米  
題識：臣金廷標恭畫  
鈐印：廷標

題跋：  
青羊善緣壁，四蹄利如鐻，  
躑躅嶢峴間，虎狼不能躡，  
一朝失所據，生捕被虞獵，  
神蕊豈跳踉，喙息惟伏帖，  
何必貪肥腴，爰命育蹇荼，  
誰辨梓樹化，謾擬成都接，  
隨圍霍集斯，驚觀笑輶頰。  
御製青羊詩，臣于敏中奉勅敬書。

HK\$ 60,000,000-150,000,000

來源  
郭葆昌（1867-1942年）收藏，約1920年代末  
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圖45







Lang Shining (Giuseppe Castiglione), Shaolutu [Deer Hunting Patrol], hanging-scroll, ink and colours on silk, Courtesy of the Palace Museum, Beijing

清乾隆《哨鹿圖》軸，清·郎世寧繪，絹本，著色，北京故宮博物院藏





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