

**Portraits of Valour: Imperial Bannermen Portraits from a European Collection**

Hong Kong | 09 October 2012 | HK0436

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List

Grid

Lot

Jump to *Lot No. 141-157*Currency **HKD**Viewing 146 of 157 Lots | [View All](#)[Previous Lot](#)[Next Lot](#)[Zoom](#)**146****AN IMPERIAL COURT OIL PAINTING OF HA GUOXING
ATTRIBUTED TO IGNAZ SICHELBARTH, (AI QIMENG,
1708-1780), ET AL.
QING DYNASTY, QIANLONG PERIOD, CIRCA 1771-1776**

Estimate: 2,500,000 - 3,500,000 HKD

oil on Korean paper

the bust portrait depicting a commanding officer of the Qing empire in frontal view, his war-weathered face naturalistically rendered with fine wrinkles, prominent cheekbones, and a long pointed beard, donning a fur-lined hat marked by a red bead and a peacock feather with a single-eyed plume, dressed in a deep purple coat with a blue collar and cuffs, all against a bluish-grey background, the upper right corner inscribed vertically in Chinese with the characters *Yuan Canzan Dachen Xi'an Tidu Ha Guoxing* ('The late Councillor and Commanding General of Xi'an, Ha Guoxing'), and repeated in Manchu on the upper left corner, the upper left corner of the reverse attached with a yellow label inscribed *Pingding liang Jinchuan gongchen xiang di shiliu* ('The sixteenth painting from the series of meritorious officials who contributed in conquering the two Jinchuan [the major and minor]')
70 by 54 cm., 27 5/8 by 21 1/4 in.

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146

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PROVENANCE

Dr. Wuensch, Germany, early 20th century.
Acquired in Heidelberg, Germany, early 1980s.

HK\$2,500,000-3,500,000

US\$323,000-452,000

清乾隆約三十六至四十一年 (傳)艾啟蒙等《哈國興像》 油彩紙本 木框

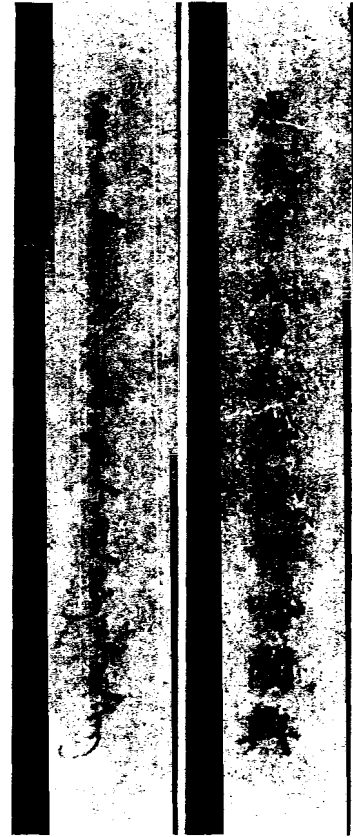
標題：

兩側漢滿文「原參贊大臣西安提督哈國興」
畫背標籤「平定兩金川功臣像第十六」

容貌端正，額有褶皺，眉如臥蠶，目似丹鳳，鬢角細紋，蓄長髯鬚，雙唇緊合。朝冠頂嵌紅珠，加戴一眼孔雀花翎，身穿紫棠色對襟服。背景滿塗淺藍。上方左右兩側以滿漢文書寫人物官銜姓名，背面左上角有土黃色標籤，上書其圖像系列及編號。

來源：

Wuensch 醫生，德國，二十世紀初
1980年代初購於德國海德堡



146 INSCRIPTIONS IN MANCHU AND CHINESE



146 LABEL

The Manchu transliteration:

Hebei amban. Si an-i fiderne kadalara amban bihe Ha guwe hing

The English translation:

The late Councillor and Commanding General of Xi'an, Ha Guoxing

Ha Guoxing (d. ca. 1773) hailed from Hejian in Zhili Province and was from the Hui ethnic Muslim minority group. His father Panlong had been provincial military commander of Guizhou. In 1752 Guoxing took his military *jinshi* degree and became Imperial Bodyguard of the 3rd rank. In 1755 he went to Yunnan as a Major. In 1763 he became Lieutenant-Colonel of the Dongchuan garrison. In 1766 he joined the Burma campaign and was steadily promoted. He was then deployed in Yunnan and joined the second Jinchuan campaign where he again proved his military skills. But this promising officer fell victim to an illness and passed away before the campaign came to a victorious conclusion. He was awarded honorary titles and his biography notes that he was painted for the Ziguangge. The Emperor wrote his eulogy:

The Hui [nationality] living in the Empire are renowned for their gallantry, and the large Ha clans produced true military officers. When previously pacifying the rebels of Zanja (the Minor Jinchuan), [Ha Guoxing] played a key part in seizing several strategic points. Unfortunately,

Ha died of illness before the military campaign concluded successfully.

The hero did not live long enough to participate in the victory banquet but he may have passed away as early as 1773. The question is whether the portrait offers a true likeness of the officer or is it the figment of the painter's imagination? The latter seems rather unlikely, unless the emperor gave such an order which is not in keeping with his meticulous personality. We know from the Xinjiang campaigns, that brave officers were usually portrayed after their exploits without awaiting the conclusion of the campaign. Thus Ha's portrait may have been painted quite some time before the victory banquet. Also, as Ha was a key figure in the Burma campaign and the peace negotiations, he may well have been portrayed at that time. As we know from the imperial poems on the occasion of the New Year banquets for foreign tributary princes in 1769 and 1770, the emperor originally planned on a series of battle paintings for that war. The rather inglorious conclusion caused him to change his mind. So it is most likely, that portraits, or at least sketches for portraits, for this purpose, already existed.

There is a full-scale portrait of Ha Guoxing, formerly in the collection of Baroness Irene von Oertzen and later sold at Christie's Hong Kong, 3rd December 2008, lot 2502.

哈國興（1773年卒），直隸河間人，回族。父攀龍，官至「貴州提督」。乾隆十七年（1752）國興中武進士，授為「三等待衛」。二十年（1755），發往雲南參軍作「遊擊」。二十八年（1763），遷往東川營為「參將」。三十一年（1766），協平緬甸，表現突出，自始平步青雲，先擢雲南提督，後出征金川，再展其功。然哈國興在清軍獲勝前，於乾隆三十八年（1773），即已病逝。高宗賜謚壯武，御製贊云：「中土回人，性多拳勇，哈其大族，每出將種，向略擅拉，屢舉險要，中道病歿，成功未告。」詳見《清史列傳》，卷24，頁1793-96，以及《國朝耨獻類徵初編》，卷286：將帥二十六，頁15-21。

哈國興可謂「出師未捷身先死」，未及見證勝利昇平之景。那麼，此畫像是否形似真人，或是出於畫匠之想像？乾隆帝平素細心，對藝作要求甚高，因此後者的可能性不大。從平定新疆可知，功臣肖像，多繪於建功立業以後不久，而非待戰事正式完結才起草，因此，哈國興之像，或於大小金川正式平定以前，早已繪成。再說，哈國興於緬甸之役英勇奮勉，對滿清疆域之和平功不可沒，或因此早已繪其容貌。從三十四及五年（1769及1770）高宗因朝正外藩宴作之御製詩可見，弘曆早有為新疆戰役繪圖之心，惜後來事情發展，未從帝願，才只好放棄。因此或有可能，功臣之肖像或其草稿，早已製成。

哈國興之設色絹本全身像立軸，為歐德贊男爵夫人舊藏，後於香港佳士得2008年12月3日售出，編號2502。