

My Views on the Recently Emerged Qing Palace Oil Portraits

Nie Chongzheng

In June 2012, when I first received images of seventeen oil portraits of the Qianlong period—portraits that Sotheby's Hong Kong recently received—and again later when I saw the originals, I felt that the portraits were both rare and valuable. Rare because oil paintings which originated in Europe and were rarely seen in China during the early period [Ming and early Qing], and valuable because the individuals depicted in the portraits had a hand in many important historical affairs of the Qing court and the appearance of these individuals was formerly nearly unknown.

The portraits in these paintings are all bust portraits and are more or less the same size. They were painted with oil pigments on a multilayer base on Korean paper. The background colour covers the entire surface, with no white space of the paper showing through. In the upper right corner of the portrait, the rank and name of the individual is written in Chinese, and in the upper left corner there appears the same content in Manchu. But all of these portraits are unsigned by their painters. From the individuals in these portraits, we can see that they were not painted at the same time, and that the artists were not the same group of painters.

For nine of these portraits —namely *The Torgut and Imperial Prince Zebekdorji* (lot 149), *The Qošot Beile* [prince of the blood of the third degree] *Buyancuk* (lot 150), *The Qošot Beile Gungge* (lot 151), *The Torgut Noble of the First Rank Kirib* (lot 152), *The Torgut Noble of the First Rank Arakba* (lot 153), *The Qošot Noble of the First Rank Monggôn* (lot 154), *The Qošot Noble of the First Rank Noohai* (lot 155), *The Torgut Noble of the First Rank Zebekjab* (lot 156), and *The Čoros Noble of the Fourth Rank Kenze* (lot 157) —the painters probably included the court painter Ignaz Sichelbarth (Chinese name: Ai Qimeng, 1708-1780), from Bohemia.

According to historical sources, the Mongolian Torgut tribe, which had herded for nearly half a century in the Volga river basin, moved in 1771 toward the east to their ancestral pastures around Ili under the leadership of Ubashi Khan and Zebekdorji (Ubashi's son-in-law, lot 149), enduring many hardships and overcoming many obstacles along the way. When the Qianlong emperor approved this migration, it caused quite a stir for a while. The oil portrait of Ubashi, the Khan who led the Torgut tribe back to its homeland, is now housed in the Reiss-Engelhorn Museum in Mannheim, Germany (fig. 1). The whereabouts of the other portraits were until now unknown.

Among the recently emerged portraits is a portrait of the leader who led the Torgut tribe east to their homeland, *The Torgut and Imperial Prince Zebekdorji*, and the other portraits are all those of individuals who were leaders of the Torguts too.

From the records of the archive of the workshop of the Qing Imperial Household Department, we learn that 'On 26th November [1771], the workshop received from Director Li Wenzhao a stamped note stating that on 26th August, the eunuch Hu Shijie conveyed the



FIG. 1. PORTRAIT OF THE TORGUT UBASHI KHAN, ATTRIBUTED TO IGNAZ SICHELBARTH (AI QIMENG, 1708-1780) ET AL., OIL ON PAPER, QING DYNASTY, QIANLONG PERIOD, CIRCA 1771. REISS-ENGELHORN MUSEUM, MANNHEIM, GERMANY

following imperial command: "Have Fu Long'an [Manchu: Fulungga] et al. supervise Ai Qimeng [i.e., Ignaz Sichelbarth] to paint eight facial portraits, etc." The present set is the best match so far to this recorded archive. For this reason, I think that the oil portrait of Ubashi was most likely painted by the Bohemian painter Ignaz Sichelbarth. And the 'eight facial portraits' mentioned in the archive record were very likely those of the eight Torgut leaders—Ubashi, Zebekdorji, etc.—who led the tribe back east to its homeland. According to historical sources, 'on 21st July [1771], the Emperor gave instructions that the surrendering senior Torgut nobles were to have an audience with the Emperor at the Summer Mountain Retreat, and that the imperial son-in-law Septenbaljur (lot 143) was to ride post to meet them' (archive of the workshop of the Qing Imperial Household Department).¹ This record perfectly matches the timeframe of the events. Moreover, the painter Ignaz Sichelbarth presumably accompanied Septenbaljur to the Chengde mountain resort, for he had to paint the portraits of these Torgut leaders. After the court painters Giuseppe Castiglione (1688-1766) and Jean-Denis Attiret (1702-1768) passed away, Sichelbarth became the primary European painter at court.

¹ See also *Qing shi gao* [The Draft History of Qing], *Benji* 13, *Gaozong benji* 4. —Ed.

The other eight portraits in the group here presented—namely, Assistant Commander to the Left of the Border Patrol, Hero of Merit of the First Rank, Duke, Viscount of the First Rank, and Revenue Minister Fengsengge (lot 141); The Assistant Commander to the Right of the Border Patrol, Commander of Chengdu, Hero of Merit of the First Rank, and Count Mingliyang (lot 142); The Former Imperial Councilor, Commander of the Imperial Bodyguard, Imperial Son-in-Law, and Imperial Prince of the First Rank Septenbaljur (lot 143); The Imperial Bodyguard of the Qianqingmen, Imperial Councilor, Commander of the Banner Guard, Commander of the Northwest Border Militia, Cultured Hero of the First Rank, and Baron Esentei (lot 144); The Imperial Bodyguard, Commander of the Northwest Border Militia, Banner General, Hero of Merit of the Third Rank, and Baron Purpu (lot 145); The Former Imperial Counselor and Provincial Commander of Xi'an Ha Guoxing (lot 146); The Commander of the Northwest Border Militia and Provincial Commander of the Chinese Troops in Xi'an Ma Biao (lot 147); and The Commander of the Northwest Border Militia and Commander of Xi'an Sulin (lot 148)—were of meritorious officers of the second Jinchuan Campaign (1771–1776). Among the meritorious officers of the campaign, Fengsengge was ranked second, Mingliyang was ranked third, Septenbaljur was ranked seventh, Esentei was ranked ninth, Purpu was ranked fourteenth, Ha Guoxing was ranked sixteenth, Ma Biao was ranked seventeenth, and Sulin was ranked nineteenth (see *Yuchao zashi* [Miscellaneous Facts about the Borderlands], by Zhao Shenzhen [1761–1825], and *Qing shi gao* [Draft History of the Qing Dynasty]).

Among these portraits, two of them—*The Former Imperial Councilor, Commander of the Imperial Bodyguard, Imperial Brother-in-Law, and Imperial Prince of the First Rank Septenbaljur* and *The Former Imperial Counselor and Provincial Commander of Xi'an Ha Guoxing*—have the word 'former' in front of all the titles, indicating that these two individuals had already passed away when the portrait was painted. All the individuals in these seventeen portraits had the honor of having their portraits hung in the Ziguangge (Hall of Purple Splendour). The formal portrait of one of these individuals, *The Former Imperial Counselor and Provincial Commander of Xi'an Ha Guoxing*, appeared on the auction market a few years back. This formal portrait is a vertical scroll of color on silk, measuring 185.5 centimeters in height and 94.5 centimeters in width. This painting contains a full-body portrait of Ha Guoxing. On the slip of paper appended at the top is an eulogy by the Qianlong emperor that reads:

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 Zanla (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.
— By the Emperor in the Spring of 1776

There is also the same message in Manchu. This portrait can be appreciated and studied side by side with the oil portrait.

This group of oil portraits may have been painted by the Italian court painter Giuseppe Panzi, possibly with the Chinese painter Lu Can assisting.

Oil paintings in the Qing palaces were introduced to the Qing court by European missionary painters who worked for the court. At present, the earliest known oil portraits were painted by the Italian painter Giuseppe Castiglione, who painted beautiful portraits for the Qianlong emperor and his Empress and Consorts. These works are presently held by the Beijing Palace Museum and various French museums, and some oil portraits of meritorious officials are held by museums in Berlin and elsewhere. These oil paintings were originally held in the collection of the Qing palace, with the oil portraits of the Emperor and Empress kept in the Shouhuang Dian (Hall of Imperial Longevity) on Jing Shan (Scenic Hill) in Beijing and the oil portraits of various meritorious officials kept in the Ziguangge (Hall of Purple Splendour) in Zhongnanhai, Xiyuan, Beijing.

From what I have seen and heard, fifteen portraits held by the Ethnological Museum of Berlin were originally part of the Qing palace collection.² To list them, they are *The Ćoros Imperial Prince of the First Rank Dawaci*; *The Dörbed Khan Cering*; *The Ćoros Duke Dawa*; *The Dörbed Duke Buyan Tegüs*; *The Dörbed Duke Batumöngke*; *The Dörbed Jasagh [banner head] and Beile Gangdorji*; *The Dörbed Jasagh and Beile Prince Erdeni*; *The Dörbed Jasagh and Beile Prince Gendun* (these first eight portraits belonging to the so called 'Dörbed' series); *The Former Commander of the Northwest Border Militia and Banner General Nacin the Brave Korma*; *The Former Commander of the Northwest Border Militia and Banner General Jardan the Brave Forontai*; *The Imperial Bodyguard of the First Rank Yangdak the Brave Tortoboo*; *The Imperial Bodyguard of the First Rank Zanla Mutar, Honored for Meritorious Service in the Second Jinchuan Campaign*; *The Native Senior Captain of the Military Colonists Šugdanbao the Brave Ajungboo*; *The Chief of the Okši [a tribe in Jinchuan] Tukšen the Brave Yamantar*; and *The Cosgiyab Chief Corgiyamzän* (these latter portraits being of meritorious officers from the second Jinchuan campaign). According to research, the painters of these Qing-palace oil portraits housed in Berlin were probably the French missionary painter Jean-Denis Attiret,³ the Bohemian missionary painter Ignaz Sichelbarth, and the Italian missionary painter Giuseppe Panzi. The quality of these paintings is uneven, with the several portraits by Jean-Denis Attiret being the best. Portions of some of these portraits, such as clothing ornamentation or the background, may have been painted by Chinese court painters.

These oil portraits were studies created for painting large portraits of meritorious officials or large works of some other kind, and were not intended as formal works to be hung in the Ziguangge. Hence, having some draft quality about them. Among Qing court paintings that have come down to us, such draft oil paintings are rare. Thus they particularly deserve to be treasured.

² According to Dr. Harmut Walravens, there is no oil portrait in the Museum of East Asian Art of Berlin. —Ed.

³ For the so called 'Dörbed' portraits only. —Ed.

我看新近出現的清宮油畫半身像

聶崇正

2012年6月收到香港蘇富比拍賣公司，先從網路中傳過來，他們新徵集的一批共十七幅清朝乾隆時期的油畫半身像，後來又親眼看到實品，覺得十分稀罕，同時也覺得十分珍貴。稀罕是因為油畫是原產於歐洲的畫種，早期的油畫在中國很少見；珍貴是因為畫中的人物都涉及清朝歷史上的很多重要事件，這些人的相貌幾乎從來不為人所知。

從畫幅名稱及圖像來看，所有的畫像均為半身人物，用油彩畫在多層裱貼加厚的高麗紙上，尺寸大小相彷彿。畫面色彩滿塗，不留紙本原底色，畫幅的右上角用漢文書寫人物的官銜及姓名，左上角則是同樣內容的滿文，不過所有的畫幅上均未署繪畫者的姓名。

從畫中的人物來講，這批作品非同時所畫，畫家也非同一批人。

這批畫中的九幅，即《土爾扈特親王策伯克多爾濟》（編號149）、《和碩特貝勒布彥楚克》（編號150）、《和碩特貝勒勒格》（編號151）、《土爾扈特頭等台吉奇里布》（編號152）、《土爾扈特頭等台吉阿喇克巴》（編號153）、《和碩特頭等台吉蒙滾》（編號154）、《和碩特頭等台吉諾海》（編號155）、《土爾扈特頭等台吉策伯克扎布》（編號156）、《綽羅斯四等台吉懇澤》（編號157），根據相關的資料初步判斷，參與的畫家可能是波西米亞人、宮廷畫家艾啟蒙（Ignaz Sichelbarth，1708-1780年）。

按照歷史史實的記述，乾隆三十六年（1771）曾西遷游牧於俄羅斯伏爾加河流域近一個半世紀的蒙古族土爾扈特部落，在其首領渥巴錫、策伯克多爾濟（渥巴錫的女婿，編號149）等人的率領下，歷盡千辛萬苦，衝破層層阻擋，東歸返回祖先游牧之地的伊犁。此舉得到乾隆皇帝的讚許，曾轟動一時。回歸的土爾扈特部的首領《渥巴錫油畫像》屏（圖一），現在是由德國的賴斯博物館所收藏，其他的畫像原先則不知它們的下落。

現在出現的畫像中，就有帶領部落東歸的另一位首領《土爾扈特親王策伯克多爾濟》的肖像。其他人物也都是土爾扈特部的大小頭目。

從清內務府造辦處檔案文字中得知，乾隆三十六年「十月二十日接得郎中李文照押帖，內開六月二十六日太監胡世傑傳旨：

福隆安等著艾啟蒙畫臉像八幅。欽此。」這則檔案與此事時間上最為契合。所以筆者認為，此幅《渥巴錫油畫像》屏，最有可能出自波西米亞畫家艾啟蒙之手。檔案中所寫的「臉像八幅」，極有可能就是東歸而來的渥巴錫、策伯克多爾濟等土爾扈特部的八位部族首領。因為按照史書的記載，乾隆三十六年的「六月初十日，諭土爾扈特投誠大台吉均令來避暑山莊朝覲，命額駙色布騰巴勒珠爾（又稱「色布騰巴爾珠爾」，編號143）馳驛迎之。」（見清·《內務府造辦處檔案》¹）其時間上完全吻合，而畫家艾啟蒙就應當是隨同額駙色布騰巴爾珠爾一起抵達承德避暑山莊的，他的任務就是專門去繪製這些來歸首領人物的肖像，這是他的本職工作。在郎世寧和王致誠去世以後，艾啟蒙就成為了宮中歐洲畫家裏的第一把手。

這批畫中的後八幅，即《定邊右副將軍一等果毅繼勇公加一等子戶部尚書豐昇額》（編號141）、《定邊右副將軍成都將軍一等襄勇伯明亮》（編號142）、《原參贊大臣領侍衛內大臣固倫額駙贈和碩親王色布騰巴爾珠爾》（編號143）、《乾清門侍衛參贊大臣護軍統領副都統一等嫺勇男額森特》（編號144）、《御前侍衛領隊大臣副都統三等奮勇男普爾普》（編號145）、《原參贊大臣西安提督哈國興》（編號146）、《領隊大臣西安提督馬彪》（編號147）、《領隊大臣西安副都統書麟》（編號148），則應當是乾隆四十一年（1776）平定大小金川戰役中的立功者。

在平定大小金川前五十功臣中，「定邊右副將軍一等果毅繼勇公加一等子戶部尚書豐昇額」排名第二，「定邊右副將軍成都將軍一等襄勇伯明亮」排名第三，「原參贊大臣領侍衛內大臣固倫額駙贈和碩親王色布騰巴爾珠爾」排名第七，「乾清門侍衛參贊大臣護軍統領副都統一等嫺勇男額森特」排名第九，「御前侍衛領隊大臣副都統三等奮勇男普爾普」排名第十四，「原參贊大臣西安提督哈國興」排名第十六，「領隊大臣西安都督馬彪」排名第十七，「領隊大臣西安副都統書麟」排名第十九（以上「平定大小金川」功臣的排名可參見清·趙慎畛《榆巢雜識》和《清史稿》）。

其中的《原參贊大臣領侍衛內大臣固倫額駙贈和碩親王色布騰巴爾珠爾》和《原參贊大臣西安提督哈國興》二圖，畫像的姓名文字前加了一個「原」字，說明畫像時此人已經去世了。這幾位畫像中的人，都享有畫像懸掛紫光閣的榮耀。其中的《原參贊大臣西安提督哈國興》像，其正圖還曾經見於數年前的

¹編者註：也見於《清史稿》，〈本紀十三·高宗本紀四〉。



圖一 清乾隆三十六年（1771）艾啟蒙著《夏巴錫像》，油彩紙本，德國MANNHEIM賴斯博物館藏。

拍賣市場。正圖為立軸形式，絹本設色畫，縱 185.5 公分、橫 94.5 公分，畫中為人物全身立像。其詩堂上有乾隆皇帝的題贊一段：「原參贊大臣西安提督哈國興，中土回人，性多拳勇，哈其大族，每出將種，向略遺拉，屢舉險要，中道病歿，成功未告。乾隆丙申春御題」另有同樣內容的滿文一段。該圖可以與此油畫肖像對比觀賞和研究。

這部分畫像可能是供奉宮廷的意大利畫家潘廷章（Giuseppe Panzi，1734-1812 年）所畫，或許也還有中國畫家陸燦參與其事。

清宮中的油畫作品，是由歐洲的傳教士畫家進入宮廷供職而帶來的。目前所見最早的油畫肖像應當出自意大利畫家郎世寧之手，他曾經為乾隆皇帝及其後妃畫過很精彩的油畫肖像，這些作品現在分別收藏於北京的故宮博物院和法國的博物館中；另外還有若干各次戰爭中立功者的畫像，即功臣像，現在收存在德國柏林和其他的博物館中。而這些油畫作品，原先都屬清宮的舊藏，帝后的油畫像，收存在北京景山的壽皇殿內，各類功臣的油畫像則收存在北京西苑中南海的紫光閣內。

另外，據筆者所見所聞，在德國柏林的國立民俗博物館和國立東

方博物館內，收藏有單張的油畫肖像十五幅，均是清宮舊物。²它們是《綽羅斯和碩親王達瓦齊》、《都爾伯特汗策凌》、《綽羅斯公達瓦》、《都爾伯特公布彥特古斯》、《都爾伯特公巴圖孟克》、《都爾伯特扎薩克多羅貝勒剛多爾濟》、《都爾伯特扎薩克固山貝子額爾德尼》、《都爾伯特扎薩克固山貝子根敦》、《原領隊大臣副都統銜納親巴圖魯科瑪》、《原領隊大臣副都統銜扎爾丹巴圖魯佛倫泰》、《頭等侍衛揚達克巴圖魯托爾托保》、《小金川賞給頭等侍衛木塔爾》、《屯練土都司舒克丹鄂巴圖魯阿忠保》、《鄂克什土舍圖克則恩巴圖魯雅滿塔爾》、《綽羅斯布土舍綽爾嘉木燦》。這批收藏在德國柏林的清宮油畫肖像的作者，據研究應當是法蘭西傳教士畫家王致誠³、波希米亞傳教士畫家艾啟蒙和另一位意大利傳教士畫家潘廷章。其畫作的水準高下不一，其中以王致誠的幾幅畫得最好。以上的肖像畫中有些局部如衣飾、背景等，則可能是由中國的宮廷畫家補繪的。

以上所看到的這一部分油畫肖像，應當是為繪製大幅的功臣像或其他主題性繪畫而收集的素材，而不是正式在紫光閣內懸掛的作品，故而帶有稿本的性質。這樣稿本性質的油畫，在存留下來的清代宮廷繪畫中也十分稀少，所以非常值得珍視。

² 編者註：據 Harmut Walravens 博士，國立東方博物館沒藏油畫肖像。

³ 編者註：僅指前八幅。

Seventeen Portraits from the Imperial Collection

Dr. Harmut Walravens

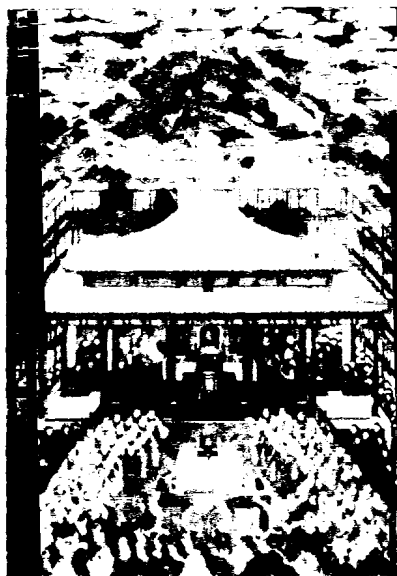


FIG. 1 TEN THOUSAND DHARMAS RETURN AS ONE, SCREEN, COLOUR ON SILK, QING DYNASTY, QIANLONG PERIOD, PALACE MUSEUM, BEIJING
PATRICIA ANN BERGER, EMPIRE OF EMPYNESS. BUDDHIST ART AND POLITICAL AUTHORITY IN QING CHINA, HONOLULU, 2003, PL. 2. ALSO ILLUSTRATED ON THE COVER



FIG. 2 PORTRAIT OF THE TORGLIT UBASHI KHAN, ATTRIBUTED TO IGNAZ SICHELBARTH (AI QIMENG, 1708-1780) ET AL., OIL ON PAPER, QING DYNASTY, QIANLONG PERIOD, CIRCA 1771, REISS-ENGELHORN MUSEUM, MANNHEIM, GERMANY

This collection is remarkable for several reasons: It is believed to be the largest collection of paintings of its kind ever to be offered at auction. No portrait of this type has been sold at auction before. These oil paintings were partially painted in Jehol (Bishu Shanzhuang) and partially in Beijing, but certainly all of them were finished in the Beijing Palace Workshop. They all date from the Qianlong era (1736-1796) and were part of the emperor's plan of action for self-aggrandizement. The subjects were selected by the emperor himself, and a number of them were later honoured with eulogies written by the imperial brush. The portraits document two important events in the history of 18th-century China: The return of the Torgut tribe from Russia and the pacification of the mountainous areas in Sichuan province, known as Gold River Country. Some of the portrayed figures are outstanding for their historical importance like the Torgut Zebekdorji (lot 149) and the officers Fengsengge (lot 141), Mingliyang (lot 142), and Septenbaljur (lot 143). The portraits offer true likenesses, not idealistic representations, and are therefore historical documents. Painted in oil, they are also proof of the cultural transfer between East and West – the migration of artistic techniques and ideas.

The collection consists in its present form of two groups: one of Portraits of Mongolian nobles from the Torgut series and the other group of portraits of meritorious officers and civil servants from the Jinchuan campaign. While they were both painted at the command of the emperor and more or less in the same context, namely that of his 'Ten Glorious Campaigns', there are some differences.

Provenance

The collector, Dr. Wuensch, collected these paintings in the early 20th

century. He was also a Premier Lieutenant in the German army and the owner of a splendid book and art collection. He married Gisella, the widow of Dr. Carl Lanz Jr., co-owner of a factory of agricultural machinery in Mannheim, Germany. When he and his wife passed away – there being no children – the collection was taken over (in 1972) by a rare book dealer in Heidelberg who sold the portraits individually. The remaining portraits were bought by E.J. Brill, the well-known Leiden publisher and bookseller who advertised them for sale in their *Catalogue 544* (1985). When Brill gave up their second-hand book business, the stocks were taken over by another Dutch antiquarian dealer. The portraits in the present collection were all collected in the 1980s in Germany and in the Netherlands.

I. The Mongolian Portraits

We know of two known series of Mongol noble portraits that the Emperor commissioned to be painted. The remains of the earlier series of

portraits now in the possession of the Berlin Museum of Ethnology consists of eight numbered pictures which are part of a set called the *Dörbet Portraits*, despite the fact that four of the nobles are called Čoros and only the remaining four Dörbet. We do not know how many portraits were commissioned. At any rate, all eight nobles belonged to those West Mongols who submitted to the emperor in 1753 and were therefore welcomed and honoured. The new allies strengthened the Manchu-Chinese empire in its pacification of the Western territories (now Xinjiang province).

The *Qianlong shilu* ('Veritable Records') provide us with a statement by the Emperor as to why he had the portraits painted, which was namely to give them to the portrayed and their families in honour of their submission and the granting of imperial favour.¹ We may assume that he had duplicates made for his new allies, giving away copies to them and keeping the originals for his war memorial, the Ziguangge.

While the records do not provide a confirmation of the painter's identity, research demonstrates conclusively that he was the Jesuit Jean-Denis Attiret² (1702-1768), a gifted portrait painter who did his work so well that he convinced the Emperor to give up his resistance to portraits in oil and let him continue to work in this style. Attiret is known to have painted about 200 portraits.

The present collection of Mongol portraits from the second series appears to be very similar; the ethnic background of the nobles depicted is also diverse – four out of the nine from this series are Qošot, four Torguts and one Čoros. In this case, labels on the back of the paintings

provide us with the information that these pictures are part of a 'Torgut' set and their numbering indicates that there were at least 21. But why were these people portrayed by imperial command? In a way, they were 'prodigal sons'. The Torguts were not however rebels who contritely sought the Emperor's forgiveness. They left China in about 1620 because they suffered from oppression by the administration and moved to Russia where they settled on the banks of the Volga River. The Tsarist government treated them cautiously but after over a hundred years, the Russians put them under pressure and the leaders of the tribe decided to return to their original home. Led by Ubashi Khan, on 5th of January 1771, they moved out and crossed over the frozen Volga River, with Russian troops at their heels and were confronted by hostile tribes. A considerable part of the population never lived to see the 'promised land' but died of overexertion, starvation or was killed in battle. Once back into China in Dzungaria (Xinjiang), they pledged allegiance to the Emperor. The Emperor welcomed the Torguts because they were the ideal people to move into the vast empty areas de-populated and devastated by his earlier campaign. For this reason, the Torguts were most welcome, their nobles treated royally, awarded Chinese titles and privileges – and were even painted!

The Emperor also expressed his satisfaction of the return of the Torguts in stone inscriptions, and through one of Jesuit Father Amiot's translations, the story became known in Europe just few years after the fact.³ The memorable trek of the Torguts was also vividly recounted by Sven Hedin in his book *Jehol* (1932).⁴

The Mongol portraits of both sets – Dörbeds and Torguts – are similar in style and size and might easily be considered part of one set if it were not for the difference in historical background. In some biographies it is stated that the nobles were portrayed when they went for an audience in Jehol in 1771, immediately after their arrival from Russia. We may assume that the Emperor also in this case offered the nobles their portraits as keepsakes but kept the originals for himself. See a painting in the Palace Museum, Beijing commemorating this event (fig. 1).

Here again, we do not know their exact number and where they were kept. We may assume, however, that they too were stored in the Ziguangge, the Hall of Purple Splendour (the War Memorial). In all those cases where there is a hint to the provenance in Beijing, German sources speak of the 'Mongol Pavilion', or 'Mongol Palace'. There is little doubt that the Ziguangge with the annexed Wuchengdian, where traditionally the foreign envoys and Mongol allies were received and entertained, is meant.

Who was the painter? Jean-Denis Attiret (1702-1768) had passed away in 1768; Giuseppe Castiglione (1688-1766), the best-known European painter in China died two years earlier in 1766. When Giuseppe Panzi (1734-1811), a new Jesuit painter, arrived from Europe in 1771, the only other Jesuit painter at the Chinese court at the time this event took place was Ignaz Sichelbarth (Ai Qimeng, 1708-1780), a modest man who although a gifted and skilful painter, lived in the shadow of Castiglione. Little is known about him and he only recently became the object of scholarly research, not least triggered by the splendid exhibits of the Palace Museum, e.g. in Macau. His best-known pictures are portrayals of animals – horses, deer, monkeys, etc. The subjects were dictated by the Emperor himself and not the choice of the painter.

Sichelbarth was experienced in portrait painting even though he may not have had the same predilection for this genre as Fr. Attiret. On an earlier occasion we know that the Emperor ordered him to copy the faces into the full-size portraits otherwise done by court painters.

Other portraits from the Torgut set have not yet been located. Only three others are known from the Brill sales catalogue. They are the pictures of Ubashi Khan (*Illedkel šastir* 125, 666) now in the Reiss-Engelhorn Museum in Mannheim, Germany (fig. 2), Momuntu (*Illedkel šastir* 128, 673) (location unknown), and Yerempil (*Illedkel šastir* 129, 681) (location unknown), respectively; they form nos. 1, 7 and 9 of the set. Ubashi Khan was certainly the key figure as he led the Torguts from Russian back to Mongolia, with Zebekdorji pulling the strings in the background.

II. Heroes of the Military Campaigns

The second group of portraits pertains to warriors who excelled through their bravery and military skills, i.e. efficient strategy. During the last 15 to 20 years, a number of 'bannermen' paintings have come to light and were sold at auction. The present eight pictures are different from those, however, as they are not full-length hanging scrolls but bust portraits in oil, very similar to the likenesses of the Mongolian princes.

The Context

The Qianlong emperor was a far-sighted warrior, an able administrator, a prolific poet and author, an occasional painter, and a patron of the arts and sciences. He enlarged the Chinese empire tremendously through his 'Ten Glorious Campaigns'⁵ and led China to an economic and cultural high. On the other hand, his wars cost fortunes and were more than China could afford in the long run. He increased the multi-ethnicity of the empire by his conquests, although this would lead to problems in the future. Nevertheless, he was a great ruler, one of the most remarkable the empire ever had. He created and nourished the myth of a wise and benevolent sovereign who was favoured by Heaven and therefore successful in his undertakings. Constantly at the service of his people, he created a peaceful empire (*pax sinica*).

The Qianlong emperor did his best to document and glorify his military exploits:

- He had huge battle paintings painted on silk to be hung in the Ziguangge, which was designed as a war memorial. While there are 16 such paintings related to the achievements of the Turkestan campaign (1758-59), there was only one for the Taiwan campaign (1787-88). Although the latter however, combined a number of scenes.
- He had these huge paintings turned into copper-engravings; the first set in 16 sheets was engraved in Paris, the following series in Beijing. There are 76 in total for the Qianlong campaigns.
- He had 280 meritorious officers painted for display in the Ziguangge complex.
- He had the details of the campaigns minutely documented in 'strategic plans' (*fānglue, bodogon-i bithe*), voluminous chronicles.
- He composed victory inscriptions which were erected in the respective places as well as in the Guozijian in Beijing.
- Important texts were carved in jade slabs which were strung together to form 'books' (jade books).

- He had victory hymns composed to be sung and performed at victory banquets.
- He had monographs of the newly conquered territories compiled, e.g. *Xiyu tuzhi*.
- He had a huge new map of the empire made which included the new territories (usually called *Qianlong shisanpaitu*).
- He had a hexaglot dictionary published to explain all the new and foreign names of places and people (*Xiyu tongwenzhi*).
- He had a number of temples, some Lamaist, built in Jehol to prove that he was a protector of Buddhism, especially the creed of the new Western part of the empire.
- He had the Buddhist canon printed in the four major languages of the empire.
- He compiled a collection of his many writings concerning his 'Ten Glorious Campaigns' (*Yuzhi shiwen shiquan*).
- He also had two editions of a quadrilingual general dictionary, the *Manju gisun-i buleku bithe*, printed. A pentaglot version remained unpublished.
- And he had a huge imperial library (*Siku quanshu*) with a critical catalogue distributed to seven locations throughout the empire. The preliminary necessary search for rare books provided a splendid occasion to seize and ban anti-Manchu writings.

Thus it becomes apparent that the portraits of the military heroes were but a mosaic stone in a carefully designed glorification project.

From the sources, we know that altogether probably 280 individual figures (265 are documented) were selected to be painted for the Qianlong campaigns:

- Xinjiang campaign – 50 + 50
- Jinchuan campaign – 50 + 50
- Taiwan campaign – 20 + 30
- Gurkha campaign – 15 + 15⁶

The first set comprises the more prominent heroes, the second the lesser, respectively.

The Names

Many of the brave warriors were not ethnically Chinese as can be seen from the names already. The majority were of Mongol and Manchu origins while the Chinese formed a comparatively smaller number.

The names have been a source for confusion; thus when the portrait of Janggimboo came up for auction it was advertised as the portrait

of the 'Manchu general Huerzhaba'; the researchers took part of the general's title ('the resolute hero') as his name and ignored his real name completely.

Therefore the list of portraits as given in 1990⁷ is now under revision; for this purpose the Manchu spelling (Manchu has an alphabetical script) is more helpful than the Chinese rendering. In some cases the correct name will only be established when the Manchu (or Mongolian) version becomes available. (See index of names on pages 106-107).

The Portraits

Research during the last 30 years has brought to light some good studies on the subject. However, they showed at the same time the sources are very scarce – in regards to imperial orders, the time frames, the procedure of making the portraits, the painters, the factory-like production, and the exact storage. The same applies to different versions of the portraits.

We are sure about the existence of three clearly distinct versions (there may be more) even if their relationship and their place in the painting and manufacturing process have been mainly a matter of intelligent guesses.

Best known are the almost life-size hanging scrolls that are very impressive and show the respective person in all his splendour, in his official robe or armour, with crossbow, sword and the insignia of rank. The *shitang* ('poetry hall') above the figures in the painting contains a poetic eulogy, either written by the emperor himself, or, for lesser heroes by high courtiers, both in Manchu and Chinese and adorned with the official oval red seal of the Qianlong emperor (*Qianlong yulan zhibao*) in between the two

language versions. See a painting of Yisamu that was sold at Sotheby's Hong Kong 9th October 2007, lot 1314 (fig. 3).

Then we have some fragments of handscrolls which are, of course convenient in size, and only provide the eulogies in Chinese. In the case of some single sheets (not mounted) it is doubtful whether they were ever meant to be part of a handscroll, and one may assume that they were intended to form an album. If so, this would mean an additional version.

A handscroll showing the heroes of the Xinjiang campaign was completed by Jin Tingbiao⁸ (d. 1767) in the sixth month of 1760. The emperor personally copied the eulogies to the portraits and affixed no less than 62 seals on the scroll. One year later the painter received orders



FIG. 3. PAINTING OF YISAMU, ATTRIBUTED TO IGNAZ SICHELBARTH (AI QIMENG, 1708-1780) AND JIN TINGBIAO (FL. 1757-1767), HANGING SCROLL, INK AND COLOUR ON SILK, QING DYNASTY, QIANLONG PERIOD, DATED TO 1760. SOTHEBY'S HONG KONG, 9TH OCTOBER 2007, LOT 1314

to start on the second scroll.⁹ Ten paintings from this campaign were sold at Sotheby's New York 31st March – 1st April 2005, lot 280 (fig. 4).

Another handscroll, a fragment comprising 17 portraits (sold at Sotheby's New York on 1st June 1992, lot 77) was done by Jia Quan and finished in 1779, according to the imperial catalogue *Shiqu baoji*. The date on the scroll is 1776 (which were the date of the eulogies), however.¹⁰

And lastly, we have the bust (half-length) portraits done in oil on (Korean) paper as in the present collection. They are generally approximately 70 by 50 cm in size and have captions in Manchu and Chinese but not the full eulogies.

It may be useful to recall how these portraits were painted. As of yet no Chinese sources have come to light, but we do have information in Father Amiot's biography of Fr. Attiret:¹¹

'During the whole duration of the war against the Eleuths and the allied other Tatars, as soon as the imperial troops had won a victory, i.e. had conquered a town or subdued a tribe, the painters were immediately ordered to sketch the event. Those who had the greatest share in these achievements among the high officers were selected to be represented in the pictures according to their performance. But how should one paint people who were not present? Those who were supposed to serve as models were not available; sometimes they were even in areas more than 800 miles away from the capital. But that was no obstacle! They were ordered to appear at court, and they arrived with such a speed that only the Tatars were capable of. They were ordered to come to audience on the day of their arrival. The Emperor asked them about whatever he wanted to know, had their portraits sketched and sent them back out to the army. All parties acted with such a haste that the arrival of these officers became known only after they had left already and the painters had one or two hours at most to put them on the canvas – a work which under different circumstances would have taken them two or three days.'

The task is to put these versions into a consistent and sensible context. This is complicated by the scarcity of sources which leaves us to some speculation, and also by additional information which makes the puzzle harder to solve.

According to a note dated to the 14th day of the tenth month of Qianlong 28th year of reign (1763)¹² two days earlier orders had been issued for portraits of the first Xinjiang series to be made in ink and colour on silk, its responsibilities shared by Jin Tingbiao (fl. 1757-1767), Ignaz Sichelbarth (1708-1780) and painters from the workshop for the manufacture of enamel wares. Jin was to enlarge the images of the figures from the first scroll of the handscroll into the hanging scroll

format. Sichelbarth was to paint in the faces and apply colours. The second entry [19th day of the fifth month of Qianlong 29th year of reign (1764)] records only a short instruction to be observed in the production of the portraits of the fifty officials of lesser merit – the drapery folds to be first sketches for approval by painters from the Painting Academy. This change in the choice of the work-force probably signifies the Emperor's dissatisfaction with the result of similar work done by the enamel workshop painters in the portraits of the first group.¹³



FIG. 4 SET OF TEN IMPERIAL BANNERMEN PAINTINGS, ATTRIBUTED TO JIN TINGBIAO (FL. 1757-1767), INK AND COLOUR ON PAPER, QING DYNASTY, QIANLONG PERIOD, CIRCA 1760 SOTHEBY'S NEW YORK, 31ST MARCH – 1ST APRIL 2005, LOT 280

The Painting of the Portraits

Reviewing the scarce evidence, the most logical pattern is as following (exemplified by the Xinjiang campaign (1758-59)):

Before 1760: The portraits were successively sketched whenever the emperor selected the respective heroes and ordered them

to come to audience. These sketches were turned into bust portraits in oil, by Fr. Attiret who was the portrait specialist at the court. It may be possible that he was supported in his work by Fr. Castiglione when necessary.

- 1760, sixth month: Jin Tingbiao completes the first handscroll.
- 1761: he receives orders to start on the second one which may have been finished in 1762.
- 1763, tenth month: The Emperor orders the production of hanging scrolls on the basis of the first handscroll.
- 1764, fifth month: Decree regarding the second set of hanging scrolls based on the second handscroll.

There seems to be a contradiction in the statement by Fuchs¹⁴ that at the New Year celebrations of 1761 the large battle pictures and the portraits of the war heroes were exhibited in the Ziguangge, as indicated by an imperial poem. An explanation would be that the pictures exhibited were the bust portraits the last of which were probably only finished in 1760 at the end of the campaign. It would have been a *tour de force*, even for an absolute ruler, to have these 100 portraits turned into hanging scrolls just within a few months, while the painters were still busy with the production of the huge battle paintings on silk.

The preceding format would lead to the conclusion that the emperor was pleased with the bust portraits, which also helped with the large battle paintings by allowing the artists to insert the real likenesses of the heroes. But they were not really 'showy' enough for his war memorial. So he had Jin Tingbiao prepare a handscroll with full figures, which allowed him to see the portraits in context. The sequential arrangement is by rank within each section of 50. Apparently the Emperor wanted 'living' pictures and so he turned the array of heroes into a choreography – individual people turning left or right, looking you in the eye, holding their weapons, etc. While this accounts for a more vivid representation, it also causes practical problems: often the figures do not seem in

agreement with human anatomy and movement, and therefore look slightly awkward. While the oil portrait perhaps showed the face gazing directly at the onlooker, the figure may turn to the left or right: a contrast not easy to harmonize.

The handscrolls allowed the Emperor to add his eulogies by looking at the whole sequence of heroes.

The next step is logical – life-size portraits with insignia and paraphernalia were much more suited to the war memorial and certainly impressive. Also in comparison with the huge battle paintings they would not just be tiny accessories that would dwindle from the onlooker's eyes.

This interpretation neatly accommodates all known facts and leads to some conclusions:

- The bust portraits in oil are the primary versions of the full-size portraits, and the master copies as far as an exact representation of the persons' faces go. Thus they are of extreme historical value. They were finished in 1760, done by Fr. Attiret.
- The handscrolls are revealed as working copies, both for the Emperor, for quick identification, and for the painters when they generated the life-size hanging scrolls. They were done by Jin Tingbiao.
- Creating the life-size portraits took almost two years. Jin Tingbiao was apparently the painter in charge, for the layout and the whole ensemble. He was supported by a team of court painters for the routine matters like drapery folds. Attiret's oil portraits were used by Ignaz Sichelbarth who carefully copied the faces into the blank spaces left for this purpose. We know from the Cencukjab scroll⁵ (fig. 5) that these blank spaces carried the name of the person in Manchu in order to avoid mistakes which might easily happen when dealing with 100 pictures at a time.
- So far the hanging scrolls were dated 1760, quite understandably as the date appeared on the eulogies. But as we see from the preceding argumentation these scrolls were only finished in 1763 and 1764, respectively. Therefore the date refers only to the eulogies not to the completion of the hanging scrolls.

With regard to the eight oil portraits of meritorious officers in the present sale, it may now be confirmed that they are the primary, the earliest and most reliable version of the pictures while the hanging scrolls are to be considered a tertiary stage.

The eight portraits all belong to the second Jinchuan campaign (1771-1776), and there the first set, comprising the most prominent warriors which were later honoured by imperial eulogies. While the picture of Agôï, the leader of the campaign is not part of the collection, the next two generals in command, Fengsengge and Mingliyang, are represented, as well as Septenbaljur, Imperial Son-in-Law, and other prominent officer (the Roman numeral in front of the name refers to the campaign (III) and the Arabic numeral was written on the label in order of their importance):

III, 2: Fengsengge

III, 3: Mingliyang

III, 7: Septenbaljur

III, 9: Esentei

III, 14: Purpu

III, 16: Ha Guoxing

III, 17: Ma Biao

III, 19: Šulin

The Second Jinchuan Campaign

When a rebellion broke out in Xiao Jinchuan (Lesser Gold River Country) in Sichuan Province in 1771, the Emperor dispatched the Manchu General Wenfu from Yunnan to Sichuan to quell the uprising. He managed to pacify the area but the chief rebel escaped. In 1773 a new rebellion broke out in Xiao Jinchuan, which was reconquered despite heavy losses with the help of the Generals Fude and Mingliyang. Da Jinchuan (Greater Gold River Country) resisted the imperial forces for three years. The rebels were in an excellent defensive position owing to their stone forts, but finally with the use of cannons, cast by the Jesuit Felix da Rocha, the rebels submitted. The campaign cost 70 million silver taels and was thus twice as expensive as the previous Eastern Turkestan war.

Dating and The Painters

While the campaign was waging and only just finishing after five years of warfare in 1776, the eight pictures would have been painted simultaneously. At that time Fr. Attiret (d. 1768) and Castiglione (d. 1766) were no longer alive. So we may assume that Fr. Sichelbarth was responsible for these portraits, probably supported by Fr. Giuseppe Panzi and assistants. Panzi was good at portraits – he painted the Emperor (fig. 6), as well as Father Amiot, and the powerful official Heßen. As Fr. Sichelbarth's health was deteriorating, a good part of the work if not the lion's share may have been done by Panzi who had arrived at Beijing in 1771. The project leader for the later steps, handscrolls and hanging scrolls was apparently Jia Quan.¹⁶



FIG. 5 PAINTING OF CENCUKJAB, ATTRIBUTED TO IGNAZ SICHELBARTH (AJ QIMENG, 1708-1780) AND JIN TINGBIAO (FL. 1757-1767); HANGING SCROLL, INK AND COLOUR ON SILK, QING DYNASTY, QIANLONG PERIOD, DATED TO 1760 SOTHEBY'S NEW YORK, 12TH SEPTEMBER 2012, LOT 246

Costume

Baturu is the Manchu word for Brave (from Mongolian *bagatur*), and this honour was conferred solely for active service in the field and praised by laudatory epithets. With this distinction conferred, one was allowed the right to wear the peacock feather in their hat, should the recipient not already have attained the privilege.

The peacock feather is arranged in three classes:

- The three-eyed feather was only conferred on imperial princes of the first six degrees or very distinguished individuals, not unusually for single military achievements.
- The double-eyed feather and
- the single-eyed feather, were conferred as an ordinary form of reward for public service and often obtained by purchase.

The official ranks in the civil and military service systems were indicated by the buttons on top of their hats and the embroidered rank badges. The red buttons on these paintings were made of ruby for the first rank and coral for the second rank. The military rank badges included in these paintings are the *qilin* for the first rank and the leopard for the third rank.

Court necklaces (*chaozhu*) had to be worn with court robes by members of the imperial family, princes and high dignitaries as well as officials from the 5th rank upwards and military officers from the 4th rank upwards. A *chaozhu* consists of 108 beads, based on the Buddhist 'rosary', and divided into four sections by larger beads, called *fotou* (Buddha heads); from a calabash-shaped bead *fotou ta*, (Buddha head *stupa*), an additional string hangs down on the back. Another three short strings (*jinian*, memory string) of ten beads each, are also connected and worn two on the left and one on the right. These *chaozhu* were made of a variety of materials like coral, lapis lazuli, amber, agate, tourmaline, crystal, rubies, sapphire, jade, and of course pearls. The latter, as the most precious were reserved for the emperor and the empress (dowager), and lower ranks were only allowed a very small number of them, as regulated in the statutes of the dynasty.

Earrings were usually worn by Mongol nobles, not by Chinese or Manchu officials.

The biographies of the individual figures will be discussed individually within each lot.



FIG. 6. PORTRAIT OF EMPEROR QIANLONG IN COURT ROBE. ATTRIBUTED TO GIUSEPPE PANZI (1734-1812). QING DYNASTY, QIANLONG PERIOD

- ¹ According to the *Qianlong shilu* j. 46, after V. Veit: Die in Deutschland befindlichen Porträts der von Chienlung 1754-1755 unterworfenen Ölötenfürsten. *Zentralasiatische Studien* 1970, 209.
- ² Loehr, George R.: L'artiste Jean-Denis Attiret. *La mission française de Pékin aux XVIIe et XVIIIe siècles*. Paris: Cathasia 1976 (Actes du Colloque international de sinologie.), 69-83.
- ³ Jean-Joseph-Marie: Monument de la transmigration des Tourgouths. *Mémoires concernant les Chinois* 1.1776, 405-418.
- ⁴ Sven Hedin: *Jehol. Kejsarstaden. Skildringer från de store Mandschukejsamas hov*. Stockholm: Hökerberg (1931).
- ⁵ The campaigns the Emperor himself counted as 'glorious' were the two campaigns against the Dzungars in 1755 and 1756-1757, against the Muslims in Eastern Turkestan in 1758-1759, the two expeditions against Jinchuan in 1747-1749 and 1771-1776, against Taiwan in 1787-1788 and the two Gurkha wars in 1790-1792. See Zhuang Jifa: *Qing Gaozong siquan wugong yanjiu*. Taipei: National Palace Museum 1982, p. 646.
- ⁶ According to *Guochao gongshi xubian*, p. 96.
- ⁷ H. Waijavens: 'Portraits of meritorious officers, accompanied by Manchu eulogies.' *Altaica Berolinensia. The concept of sovereignty in the Altaic world*. PIAC 34.1991. Wiesbaden: Harrassowitz 1993 (Asiatische Forschungen 126.), pp. 307-330.
- ⁸ *Guochao yuanhua lu*, 31.
- ⁹ *Shiqu baoji*, 36/11a-13b: 'Yubi pingding Yili Huibu wushi gongchen xiangzan.' Also: 'Qing gongting huajia Lang Shining nianpu.' *Gugong bowuyuan yuankan* 1988.2, p. 67.
- ¹⁰ Zeng Jiabao: 'Pingding Jinchuan qian wushi gongchen xiang juan canben.' *Wenwu* 1993: 10, p. 53-56.
- ¹¹ Henri Bernard S.J., 'Le frère Attiret au service de K'ien-long. Sa première biographie écrite par le P. Amiot, rééditée avec notes explicatives et commentaires historiques', *Bulletin de l'Université l'Aurore* III, 4. 1943, p. 438-439.
- ¹² 'Yubi pingding Yili Huibu wushi gongchen xiangzan'. *Shiqu baoji xubian* 36/11a-13b.
- ¹³ Tsang Ka Bo: 'Portraits of meritorious officials: Eight examples from the first set commissioned by the Qianlong emperor.' *Arts asiatiques* 47.1992, 72, after Nie Chongzheng: 'Tan Qingdai gongchenxiang'. *Wenwu* 1990:1, p. 67.
- ¹⁴ Walter Fuchs: 'Die Entwürfe der Schlachtenkupfer der Kienlung- und Taokuang-Zeit.' *Monumenta Serica* 1944, 108.
- ¹⁵ Sotheby's New York, 12th September 2012, lot 246.
- ¹⁶ See *Guochao yuanhua lu*, 39.

御製油畫功臣像十七幅

Dr. Harmut Walravens

此批一共十七幅清乾隆時期的油畫半身像，甚為珍貴。相信是有史以來現跡拍賣中最大批的清宮人物油畫像。此批畫像，見證著高宗引以為傲的豐功偉績。這些作品，部份或繪於避暑山莊，又或北京，但均於北京清宮御作坊完成。滿族起自關外，馬上得天下，故畫師承旨作畫，為當世武士將才留容，其中更有驍勇武將得蒙聖恩，獲高宗御題贊辭，以表其功。這些畫像，記載著十八世紀中國歷史中的兩件重大事件：土爾扈特部族自俄羅斯東歸，以及平定金川之亂。畫中人物，青史有名，如土爾扈特族東歸領袖策伯克多爾濟（編號 149）、平定金川功臣豐昇額（編號 141）、明亮（編號 142），及色布騰巴爾珠爾（編號 143）。這些油畫半身像，主角面容神態，寫實傳神，絕非矯造之作，宛若歷史文獻。這批以西洋油彩繪畫之肖像，同時也是中西藝術、思想文化交流與共融之碩果。

這批油畫可分為兩組。第一組為土爾扈特部系列，繪蒙古族貴族臉容。另外一組則以平定金川的功臣肖像為題。高宗致力平定邊疆、異族共融，以鞏固政權，乾隆晚期，更炫耀其「十全武功」。

兩組畫作，政治背景可謂相近，且皆奉御旨繪製，但兩者仍有些許差別。

來源：

這批肖像畫，收藏家 Wuensch 醫生得於二十世紀初。據傳 Wuensch 的古籍及藝術品收藏非凡。其妻 Gisella，乃德國 Mannheim 一農業機械廠主之遺孀。由於夫婦二人並無子嗣，其珍藏於 1972 年落入德國海德堡一位珍本書商手中。書商將 Wuensch 收藏的肖像畫逐一變賣，剩下之作則由 E. J. Brill 購得。E. J. Brill 是荷蘭萊頓一位知名出版書商，1985 年，他出版圖錄《Catalogue 544》，其中刊登有關出讓這些肖像之廣告。及後，Brill 結束經營二手書店，珍藏盡歸一荷蘭古董商手中。是次拍賣之肖像畫，均乃藏家 1980 年代購於德國及荷蘭的。



圖一 清乾隆 佚名《萬法歸一圖》屏 設色絹本
北京故宮博物院藏品
Patricia Ann Berger, 《Empire of Emptiness: Buddhist Art and Political Authority in Qing China》, 舊金山, 2003年, 圖版2, 圖並見於封面



圖二 清乾隆的三十六年 (傳) 艾啟策等《策伯多爾濟》 油彩紙本
德國MANNHEIM賴斯博物館藏品

一、蒙古貴胄

現在已知有御製蒙古貴族肖像二組。較早出現的一組，有八圖傳世，現存柏林國立民俗博物館，據標籤，屬杜爾伯特系列，並書編號，但當中僅四人屬杜爾伯特部，另外四人則為綽羅斯部。御製蒙古貴族肖像之總數不詳，但可知這八位漠西蒙古貴族於十九年（1754）降順於大清，此事有利安撫西域，鞏固滿清國勢（今新疆）。

據《大清高宗純皇帝（乾隆）實錄》，我們得知高宗下令畫師為歸順之士作畫，以表清帝皇恩浩蕩，亦將畫像賜予歸士，以褒其降順之舉。¹ 據推測，此批御製肖像應有複本；正本藏於紫光閣，而副本則賜予歸順者。

儘管至今未見有畫師之記錄，研究指畫像應出自王致誠（1702-1768年）手筆。² 他擅畫肖像，畫技精湛，足令高宗摒棄對西洋油畫之成見，特允續其畫風。據傳王致誠所畫之肖像達約二百幅。

本收藏的九幅蒙古貴族肖像，與上述柏林藏畫相近，惟年代較晚。當中四人屬和碩特部，四人屬土爾扈特部，而一位則屬

綽羅斯部。據油畫背面標籤，可知它們乃「土爾扈特像」系列之一部分，而如編號所示，全組畫像應至少有二十一幅。到底高宗為何要為這批人留容？有別於杜爾伯特系列，土爾扈特部並非歸降清廷之民。萬曆末年（約 1620），土爾扈特部因種種壓迫，遠走他鄉，從新疆一帶遷至俄羅斯，定居於伏加河流域。沙皇政府初時對他們只作小心監察，但百多年後，俄人向他們施壓，土爾扈特首領遂決定帶領族人，返回家鄉。在渥巴錫汗的帶領之下，土爾扈特部於 1771 年 1 月 5 日撤離俄國。東歸之路險阻重重，部族在俄軍的緊迫及其他敵對部族攻擊之下，穿越結冰的伏爾加河，向故土進發，然不少族人因過勞、飢餓、戰事等原因，逝於途中。幸生還族人最終乃能回到準噶爾（今新疆），投效清廷。高宗聞得土爾扈特族人之歸順，為之欣喜，即安置族人到清廷於早前戰役後荒廢的大片土地定居，厚待族人，賜予封賞，甚至命為他們繪畫留容，以記此事，並昭天下。

高宗亦曾命刻御製文於石，以顯對土爾扈特東歸欣喜之情。此事因著耶穌會傳教士錢德明的翻譯，數年後便已傳遍歐洲。³而 Sven Hedin 著作《Jehol》，書成於 1932 年，其中仔細描述土爾扈特部可歌可泣的東歸事蹟，躍然紙上。⁴

杜爾伯特與土爾扈特兩組蒙古肖像，風格與尺寸大小相類，如非因其歷史背景迥異，很容易會被視為同一組畫像。據載，乾隆三十六年（1771），土爾扈特貴族自俄國東歸後不久，即前赴避暑山莊謁見聖上，由畫師繪像。我們相信當時所畫的正本為清宮所藏，而複本則賜予族人。北京故宮博物院現藏一畫，描繪當時高宗接見東歸族人的情況（圖一）。

土爾扈特像系列之圖畫總數及藏處至今不詳。但可以推斷，它們都曾經享有被存於紫光閣的榮耀。德國文獻指出，這些畫像曾屬京城「蒙古閣」或「蒙古宮」所藏，指的應乃紫光閣。紫光閣後建有武成殿，乃接待外使和蒙古盟友之地，或因此得名。

到底這些畫像出自誰人手筆？王致誠逝於乾隆三十三年（1768 年），而著名的宮廷歐洲畫家郎世寧（1688-1766 年）亦已於兩年前過世，另一位傳教士畫家潘廷章（1734-1811 年），則及至三十六年（1771）才抵中國，所以土爾扈特部東歸滿清時，宮中的傳教士畫家，僅艾啟蒙（1708-1780 年）一人。艾啟蒙天生淳厚，畫功精湛，頗有郎世寧之影子。其間世作品多為走獸圖，例如駿馬、馴鹿、猴子等。題材皆為帝皇擬訂，非屬艾氏之選。不過，關於這位宮廷畫師的存世資料不多，直至最近，

因著在澳門博物館等各個精彩的故宮藏品展覽，艾啟蒙始成學術研究之對象。

儘管艾啟蒙對人像畫之熱忱，未必能與王致誠相比，但其技法熟練，早於土爾扈特歸順以前，便曾奉旨為全身功臣掛軸摹畫臉像，餘下部份則由其他宮廷畫家補繪。

至於其他的土爾扈特肖像畫，至今仍下落不明，只有另外三幅可追溯至 Brill 圖錄，分別是現藏德國 Mannheim 賴斯博物館的《渥巴錫像》（詳見《欽定外藩蒙古回部王公表傳》，欽定四庫全書本，卷 102：傳第八十六，頁 1-3），《莫們圖像》（又作默們圖，見卷 103：傳第八十七，頁 5-6；藏處未明），和《雅蘭丕勒像》（卷 106：傳第九十，頁 3-4；藏處未明）。它們為全組土爾扈特肖像之第一、第七及第九。渥巴錫為當中最首領。在策伯克多爾濟的協助下，渥巴錫率領土爾扈特部走出俄國，成功回歸蒙古故土。

二、平定金川功臣像

是次拍賣的另一組一共八幅的油畫半身像，為清廷用以表揚驍勇善戰的賁賁武士。在過去十五至二十年間，都曾經有功臣肖像畫現跡拍場，但與此八張畫像相比，皆驟然不同。此批肖像畫，均為油畫半身像，而非全身立軸，與蒙古貴族肖像風格形式，同出一轍。

歷史背景

乾隆一朝，高宗帝具政治遠見，英明果斷，博學鴻儒，賦詩撰文，善好風雅，盡集皇者、武士、詩人、畫家與鑑藏家於一身。其「十全武功」⁵，開疆拓土，亦使中國的經濟和文化臻於巔峰。但亦因征戰連年，虛耗國庫，埋下大清國盛極則衰的伏線。不過無論如何，清高宗實乃中國史上一位心繫社稷的偉大君王。弘曆更以「信天主人」自號，深信蒙「天恩」，是以得「十全」，建立太平盛世。

高宗致力記錄其輝煌成就，頌揚乾隆一朝的赫赫武功：

- 紫光閣內懸掛有巨幅平定戰亂之圖。當中有絹本戰圖十六幅，記述平定回疆（1758-59 年）之戰績。但描繪靖台灣（1787-88 年）的僅得一幅，卻已包括數個情景。
- 命人將這些畫作製成銅版畫。頭一組的十六張畫作，承旨送往巴黎刻印。後一組的畫作則在北京刻印成銅版畫。記載有關高宗「十全武功」的銅版畫，一共有 76 幅。

- 紫光閣內懸掛有 280 幅功臣畫像。
- 其征戰內容於宮廷纂修的「方略」中巨細無遺。
- 高宗為其武功親撰頌辭，立於京城園子監及其他地方，以昭天下。
- 重要武功文獻都被刻於玉冊之內。
- 命人譜寫凱旋之歌，為人所唱頌，及於慶功之宴中，以供娛樂。
- 於《西域圖志》中撰文詳錄新拓之疆土。
- 下旨重新製作巨幅滿清皇朝地圖，將新拓領土納入國境（常稱《乾隆十三排圖》）。
- 命人製錄《欽定西域同文志》，詳釋所有新、舊人名及地名。
- 避暑山莊中，建有不同佛寺、喇嘛寺，以證其對佛教之支持。
- 授人以漢滿藏蒙四種文字印製佛教經典。
- 將其有關「十全武功」之撰文收錄於《御製詩文全集》中。
- 製訂四族語言辭書，包括《御製增訂清文鑑》及《御製四體清文鑑》。而《御製五體清文鑑》，只有抄本，沒有刊本。
- 他纂修《四庫全書》，分佈於大清國內七個位置。此次修書，成了去除以往古籍中不利清朝的思想文字的一大機會，有助清廷統治的安定。

由此可見，這些英雄畫像，一幅一幅默默地拼湊成乾隆盛世的光榮大業。

據資料顯示，高宗「十全武功」中，畫像留容者大概共有 280 人，其中 265 人皆有傳記載：

平定西域 : 50 + 50
 平定金川 : 50 + 50
 平定台灣 : 20 + 30
 平定廓爾喀 : 15 + 15⁶

相比第二組畫像，第一組畫像中人為較顯赫的功臣英雄。

畫中之名字

由畫中人名字可見，很多驍勇武士都並非漢人。他們大部分都為蒙古或滿洲人，漢人只佔當中少數。

功臣名字容易產生混淆。當《占音保像》出現於拍賣場之時，曾宣傳為《滿洲將軍呼爾查巴像》。研究人員斷取將軍之銜頭

「呼爾查巴圖魯」（意即堅毅的英雄）為其名，而完全忽略其真正名稱。

所以，1990 年時製作的肖像畫名單現有必要再被整理。⁷ 由於滿文有相應字母，所以比漢文更易作歸納。有些時候，全賴滿文（或蒙文）考證，畫中人的名字才得以確立。

肖像畫之版本形式

過去三十年，有關功臣像的學術研究，不乏全面精闢之作。可是，有關這些作品的御旨、製作時間、程序、畫師、作坊與藏處，記錄不全，資料貧乏。

已知功臣像，至少有油畫、手卷及立軸三類，惟學者只能靠旁證，推斷各類畫像之間的關係，以及它們在整體功臣像製作中的重要性。

三類作品中，又以全身立軸最為宏大，畫中人物與真人幾近等高，穿官服，或披盔甲，甚至身附弩或劍，以彰顯其可敬可畏之英姿。立軸上設詩堂，書滿漢文御製贊，有由文臣恭寫或御筆親題二種，中央鈐高宗「乾隆

御覽之寶」朱文寶璽，恢宏堂皇。例見《伊薩穆像》軸，售於香港蘇富比 2007 年 10 月 9 日，編號 1314（圖三）。

至於功臣像手卷，尚有殘本傳世，其尺寸較小，只書漢文頌贊。有些紙本畫像，原並未裝裱托底，不似為手卷局部，倒有可能為準備集成冊頁而作。若然屬實，功臣像之表術形式或共四類。

金廷標（1767 年卒）曾繪一手卷⁸，上畫平定西域功臣，畫成於乾隆二十五年（1760）六月，上有高宗御題贊，鈐超過



圖三 清乾隆（傳）艾敦贊及金廷標《伊薩穆像》軸 設色絹本 《乾隆庚辰春》款 香港蘇富比 2007 年 10 月 9 日，編號 1314

頭等侍衛圖勇
 巴圖魯伊薩穆
 援兵雖來畫整相
 望執騎而呼為告
 無恙維巴圖魯偕
 往趣師其衝賊隊
 如分水犀

六十二方印章。翌年，金氏再奉旨繪畫第二幅手卷。⁹ 紐約蘇富比 2005 年 3 月 31 日至 4 月 1 日曾售出一手卷，繪平定西域前五十功臣中的十人，編號 280（圖四）。

另一殘存手卷，有十七功臣，據《石渠寶笈》，乃由賈全於四十四年（1779）所畫，卷上題有御製贊，卻紀年丙申（1776），應指頌辭製作年份，見售於紐約蘇富比 1992 年 6 月 1 日，編號 77。¹⁰

此珍藏中之油畫紙本半身像，有別於前述之立軸手卷。它們均繪於高麗紙上，尺寸約為 70 x 50 公分，書有滿漢文標題，卻未題御製贊。

雖然至今仍未發現有中文古籍記錄這些功臣像的製作過程，但從錢德明所著的王致誠傳記中，可略知一二：¹¹

清軍出師，每逢拔幟、佔鎮或降族之時，畫師即承旨描繪當時情景。戰功彪炳的武官亦會被欽選作畫留容。但這些武官有時離京遠至八百多里，奔走於東征西伐之間，畫師如何能為缺席之人作畫留容？於是，這些武官奉旨快馬回京進宮，聚首朝堂，面聖之後，由畫師描容作畫，始返回軍中。畫師只有一至兩小時作畫時間，相對於平常一般以二至三天時間完成的肖像畫作，時間實太匆匆。有時當京城子民聞得武官回京之時，勇士皆早已隨驢入夜雨悄悄離開了。

立軸、手卷、油畫，三者的製作背景何如，乃須要疏理了解的事情。惜史料有限，加上周邊資料含糊散亂，使我們只可靠推敲揣測，難以對此命題有更深入的理解。

據聖諭，「乾隆二十八年（1763）十月十四日，接得郎中德魁等押帖一件，內開十月十二日太監胡世傑傳旨：前五十功臣像，著金廷標（活躍於 1757-1767 年）照手卷像仿；掛軸稿著艾啟蒙（1708-1780 年）用白絹畫臉像，衣紋、著色著瑛瑯處畫畫人畫。欽此。」¹² 又「乾隆二十九年五月十九日，接得主事金輝、庫掌柏永吉押帖一件，內開本月初十日太監胡世傑傳旨：次五十



圖四 清乾隆的二十五年（繪）金廷標《平定西域前五十功臣贊》卷 設色紙本 共十功臣 紐約蘇富比 2005 年 3 月 31 日 / 4 月 1 日，編號 280

功臣圖，衣紋著畫院處畫畫人起稿呈覽繪畫。欽此。」前後二旨，可見高宗對瑛瑯處為前五十功臣之繪畫，並不滿意。¹³

繪製過程

就僅有的存世文獻所見，以平定回疆（1758-59 年）為列，功臣像最合理的製畫過程應該如下：

- | | |
|--------------|--|
| 二十五年（1760）之前 | 高宗親選功臣，邀其賢聚，並著畫師逐一為其留容。宮廷擅繪肖像的畫師王致誠，根據這些速繪製作油畫半身像。如有需要之時，郎世寧也極有可能協助作畫。 |
| 二十五年六月 | 金廷標完成首幅手卷 |
| 二十六年（1761） | 他承旨開始繪製第二幅手卷，並應於翌年完成。 |
| 二十八年（1763）十月 | 高宗命人根據首幅手卷繪製第一組立軸。 |
| 二十九年（1764）五月 | 高宗命人根據第二幅手卷繪製第二組立軸。 |

福克司認為¹⁴，據御製詩，於二十六年新春慶典上，巨幅戰圖與功臣像一同展示於紫光閣，但此說似乎並不成立。回疆平定於二十四年（1759）年底，因此成組半身像，最後完成的一幅之製成時間，應不早於二十五年。就算對於文治武功皆出眾的皇者來說，要於短短數月之間，命人據半身像繪作立軸，仍須花上頗大功夫，尤其是當時眾畫師都正在忙於繪製巨型絹本戰圖。因此除非詩中所指乃為半身像，否則難以自圓其說。

似乎，皇上當時對這些油畫像頗為滿意，致令畫師俱能在製作巨幅戰圖時，按油畫肖像畫中人的面容，細緻地描繪於戰事畫中，

令偉大的征戰場面更為生動。但事實上這些油畫對於清高宗紫光閣來說，並未足夠彰顯其武功之耀眼光芒。所以他特命金廷標繪製全身像手卷，集各人物於一圖，展現人物的凜凜風姿。人物次序乃依據級別而定，以每五十為一組。為求畫面更栩栩如生，高宗命金氏將畫中人賦予動作姿勢，各人動靜神態不一，如有人朝左，有人看右，有人手握武器等。這樣的安排雖然令畫像更加生動，同時也帶來了繪畫上的難題，例如，畫中人物身材比例常與現實人物身體比例不符，而且，油畫本的畫中人眼神通常直望著看畫之人，但手卷中的人物或朝左或朝右望，致使後者在畫面上難以協調。

手卷形式方便高宗依次盡覽功臣，並按其功績撰以頌辭。

另外，因為如真人大小的全身像，繪為穿著反映其官階之衣服，以及隨身之物，適合紫光閣的煌煌場面。而巨型戰圖中人物的衣飾，則會顯得太過細微渺小，亦未能為功臣盡留其容。

綜合上述分析，得出以下總結：

- 半身油畫像為其他全身肖像畫之範本，對畫中之描繪，至為相像逼真。這些由王致誠於二十五年完成的畫作，具有極高的歷史價值。
- 手卷由金廷標所繪。手卷形式方便高宗辨識功臣，亦方便以後畫師將畫中人物轉畫成全身立軸圖。
- 這些全身肖像之製作，歷時差不多兩年。金廷標為首席畫師，負責佈局，並統籌立軸繪製。在他旗下的一班宮廷畫師則負責較為重複的工序，例如繪畫衣褶等。艾啟蒙根據王致誠之前所畫的油畫肖像，細心地將畫中人物之面容抄繪在白絹之上，以協製立軸。從《車木楚克扎布像》軸（圖五）中¹⁵，我們得知，這些空白位置上註有滿文人名，以避免同一時間處理百幅畫像時可能產生的錯誤。
- 根據立軸上御製贊之款識，它們一直被認為是製於乾隆二十五年庚辰（1760）。但從以上分析顯出，這些立軸是

分別在二十八和二十九年所完成的。所以，庚辰只能反映撰寫御製贊之年，而非所有立軸畫作完成之年。

我們幾乎能夠確定，本次拍賣中的八幅平定金川功臣像，為這些不同形式肖像畫中的最早版本，亦為最逼真的肖像畫。立軸則為肖像畫創作中的第三版本。



圖五 清乾隆（簡）艾啟蒙及金廷標《車木楚克扎布像》軸 設色絹本
《乾隆庚辰卷》款
紐約蘇富比2012年9月12日，編號246

此八幅功臣像，描繪第二次平定金川（1771-1776年）之戰事中，最傑出的驍勇武士，所以前五十功臣皆獲賜高宗御製贊。雖然率軍首領阿桂之像，並未有列在這個收藏當中，但麾下兩位大將豐昇額和明亮、額駙色布騰巴爾珠爾、和其他顯官皆有列入此藏。以下羅馬數字（III）顯示平定金川系列，而阿拉伯數字則反映當中人物的顯赫地位次序。

- III, 2: 豐昇額
- III, 3: 明亮
- III, 7: 色布騰巴爾珠爾
- III, 9: 額森特
- III, 14: 普爾普
- III, 16: 哈國興
- III, 17: 馬彪
- III, 19: 書麟

再平金川

乾隆三十六年（1771），位於四川省的小金川發生叛亂，高宗命大學士溫福為定邊將軍，率軍前往征討，叛亂始被平息，但叛軍首領逃離清軍追捕。三十八年（1773），小金川再生叛亂，得富德和明亮將軍相助，終於收復小金川，但清軍已死傷無數。而大金川與清軍抗衡三年，卻因亂民多處築壘設隘，防守堅固，疆局持續，但清軍最終由傳教士傅作霖的協助下，施大砲日夜轟擊，始平定叛亂。是次戰事，虛耗白銀七千萬兩，為之前清軍平定回部的兩倍軍費。

斷代與畫師

在四十一年（1776）金川之亂剛告平定或以前，畫師應已著手繪畫這八幅肖像。當時，王致誠（1768年卒）和郎世寧（1766

年卒)均已過世,所以我們推斷,這些畫像應由艾啟蒙負責,並由潘廷章及其他宮廷畫師輔助之下完成。潘氏擅繪人像畫,曾為乾隆皇帝(圖六)、錢德明、及顯宦和坤繪像。因艾啟蒙的身體日漸衰弱,當中部分畫像有可能由剛於三十六年抵京的潘廷章所畫。後來立軸及手卷之繪畫則應由賈全主領。¹⁶

服飾

滿語「巴圖魯」(Batura)一辭,源於蒙古語(Bagatur),漢譯為「英勇」。清代以為「勇號」,賜予戰爭中勇猛武士。受此譽者,無論有否獲御賞花翎,可於頭戴花翎。

孔雀花翎可分三等:

- 「三眼花翎」最為尊貴。為貝子、固倫額附級所戴。作為單一戰事中彪炳戰功的賞賜,亦不罕見。
- 「雙眼花翎」
- 「單眼花翎」普遍為賜予於民有益之士,另通常亦可買得。

從畫中人所戴冠頂之寶珠、和所穿補服的絲繡章紋,可區別其文武官之身份地位。此收藏中所出現的就有為「武一品官」所尊享的麒麟紋,以及為「武三品官」所獨用的豹紋補子。

朝珠是清朝皇帝、其親屬及官員在穿朝服時所佩戴的串珠。朝珠的使用有十分嚴格的規定,凡文官五品、武官四品以上才可佩戴。在朝珠的108顆主珠中,分成四段,每段以「佛頭」分隔。在頸後「佛頭」之下,又有葫蘆形「佛頭塔」。左右兩側掛三串小珠,每串有小珠十粒,稱為「紀念」。朝珠以不同物料串成,例如有珊瑚、青金石、琥珀、瑪瑙、碧璽、水晶、紅寶、藍寶、翡翠和珍珠。朝珠中以東珠最為珍貴,只有皇帝、皇后及皇太后(如慈禧太后)才能佩戴。依循朝規所定,朝中職級較低的官員只能佩戴數量甚少的珍珠。

至於耳環,通常只有蒙古貴族才佩戴,而非滿族或漢族官員之常見飾物。

有關畫中人物的生平事蹟,請參見各項拍品之詳細資料。



圖六 清乾隆 (傳)潘廷章《弘曆朝聖像》軸(局部)

- 1 參考《大清高宗純皇帝(乾隆)實錄》,卷46,據 V. Veit,〈Die in Deutschland befindlichen Porträts der von Ch'ienlung 1754-1755 unterworfenen Ölötenfürsten〉,《Zentralasiatische Studien》,1970年,頁209。
- 2 George R. Loehr,〈L'artiste Jean-Denis Attiret〉,《La mission française de Pékin aux XVIIe et XVIIIe siècles》,巴黎,1976年(Actes du Colloque international de sinologie),頁69-83。
- 3 Jean-Joseph-Marie,〈Monument de la transmigration des Tourgouths〉,《Mémoires concernant les Chinois》,第1期,1776年,頁405-418。
- 4 Sven Hedin,《Jehol. Kejsarstaden. Skildringer från de store Mandschuksarnas hov》,斯德哥爾摩,1931年。
- 5 「十全武功」,包括兩平準噶爾(1755及1756-1757)、平定回部(1758-1759)、兩平金川(1747-1749及1771-1776)、平台灣(1787-1788)、及兩平廓爾喀(1790-1792)。詳見莊吉發,《清高宗十全武功研究》,國立故宮博物院,台北,1982年,頁646。
- 6 據《國朝宮史續編》,頁96。
- 7 H. Walravens,〈Portraits of meritorious officers, accompanied by Manchu eulogies〉,《Altaica Berolinensia. The concept of sovereignty in the Altaic world. PIAC 34.1991》,Wiesbaden,1993(Asiatische Forschungen 126),頁307-330。
- 8 《國朝院畫錄》,頁31。
- 9 〈御筆平定伊犁回部五十功臣像贊〉,《石渠寶笈續編》,或〈清宮廷畫家郎世寧年譜〉,《故宮博物院院刊》,1988年,第2期,頁67。
- 10 曾嘉寶,〈平定金川前五十功臣像卷殘本〉,《文物》,1993年,第10期,頁53-56。
- 11 Henri Bernard S.J.,〈Le frère Attiret au service de K'ien-long. Sa première biographie écrite par le P. Amiot, rééditée avec notes explicatives et commentaires historiques〉,《Bulletin de l'Université l'Aurore》,卷III,第4期,1943年,頁438-439。
- 12 〈御筆平定伊犁回部五十功臣像贊〉,《石渠寶笈續編》,〈第七十六·西苑等處藏一·灑合一〉。
- 13 曾嘉寶,〈Portraits of meritorious officials: Eight examples from the first set commissioned by the Qianlong Emperor〉,《Arts asiatiques》,第47期,1992年,頁72,據聶崇正,〈談清代功臣像〉,《文物》,1990年,第1期,頁67。
- 14 Walter Fuchs,〈Die Entwürfe der Schlachtenkupfer der Kienlung- und Taokuang-Zeit〉,《Monumenta Serica》,1944年,頁108。
- 15 紐約蘇富比2012年9月12日,編號246。
- 16 見《國朝院畫錄》,頁39。

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AN IMPERIAL OIL PORTRAIT OF FENGSENGGE

ATTRIBUTED TO IGNAZ SICHEL BARTH (AI QIMENG, 1708-1780), ET AL.

QING DYNASTY, QIANLONG PERIOD, CIRCA 1771-1776

oil on Korean paper

the bust portrait depicting a commanding officer of the Qing empire in frontal view, dressed in a full set of armour, wearing an iron battle helmet with Sanskrit script picked-out in gilt on the brim of the helmet, the protective flaps extending down from the base of the helmet framing his youthful face enhanced by a thin mustache, his grey suit of armour studded with brass bosses with epaulettes on both shoulders and an circular iron chestplate protecting his chest, his left hand holding a vertical long wooden shaft, all against a bluish-grey background, the upper left corner inscribed vertically in Manchu ('Commander of the Imperial Guard, Assistant Commander to the Left of the Border Protection Forces, President of a Ministry, Banner General, Hero of Merit, Duke of the first rank, Viscount of the first rank, Fengsengge'), the upper left corner of the reverse attached with a yellow label inscribed *Ping[ding] liang Jinchuan gongchen xiang di er* ('The second painting from the series of meritorious officials who contributed in conquering the two Jinchuan [the major and minor]')

72.5 by 55.9 cm., 28½ by 22 in.

PROVENANCE

Dr. Wuensch, Germany, early 20th century.

A rare book dealer in Heidelberg, Germany.

E.J. Brill, Leiden, Netherlands, 1985.

LITERATURE

E.J. Brill, *Catalogue 544*, Leiden, 1985, no. 1.

HK\$3,500,000-4,500,000

US\$452,000-585,000

清乾隆約三十六至四十一年 (傳) 艾啟蒙等《豐昇額像》 油彩紙本 木框

標題：

左側滿文「定邊右副將軍一等果毅繼勇公加一等子戶部尚書豐昇額」

畫背標籤「平[定]兩金川功臣像第貳」

臉色白晰，鬚眉星目，兩頰微鼓，蓄髭。戴金屬胄，頂垂貂纓，疑綴金梵文，護頸滿佈金黃色釘。甲衣灰銀，亦飾黃釘，身前懸護心鏡，護肩接衣處鑲鐵鍊，左右下緣襯暗花邊飾。左手執長杆，右臂下垂。背景滿塗淺藍。上方左側以滿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

德國海德堡珍本書商

E.J. Brill，萊頓，荷蘭，1985年

出版：

E.J. Brill，《Catalogue 544》，萊頓，1985年，編號1

豐昇額（1777年卒），滿洲鑲黃旗人，姓鈕祜祿。其父尚書阿里袞（1770年卒），曾跟隨傅恒出征緬甸。乾隆二十五年（1760），豐昇額獲授「三等待衛」。三十四年（1769），襲一等公，並擢「領侍衛內大臣」。三十七年，奉命前往金川，授「參贊大臣」。豐昇額於金川戰事連番報捷，高宗遂賜賞財寶，並命人為他繪製圖像，以嘉其功。豐昇額逝於乾隆四十二年（1777），贈「太子太保」之勳，謚「誠武」。詳見《國朝耆獻類徵初編》，卷95：卿貳五十五，頁8-11。

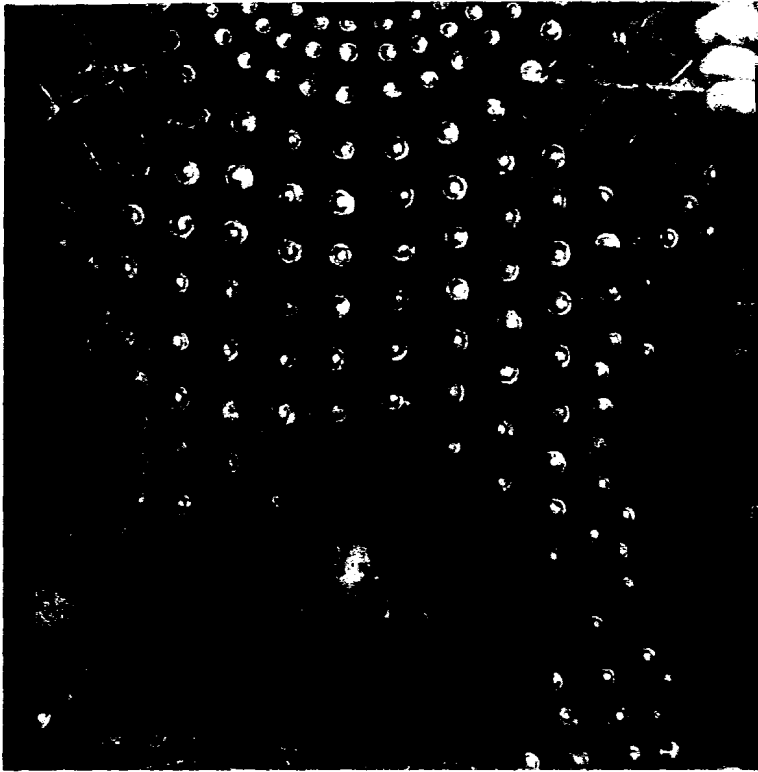
其手卷版本肖像亦見於一組十七幅功臣像圖，售於紐約蘇富比1992年6月1日，編號77（圖一）。高宗御製贊曰：「宜喜弗動（癸巳夏因促浸賊人勾通羅拉降番。潛出滋擾。時豐昇額駐兵宜喜。諭令就近赴大板昭堵勦。豐昇額得旨時已知有木果木之事。又未得阿桂軍營信息。恐將綽斯甲布一路兵力分單。徒去無益。竟未移兵前往。奏至。嘉其有議。特降旨獎勵之。）定見識機。後副西路。親勦戎衣。遜克爾宗。督兵進取。國之蕃臣。勇繼乃祖。（遜克爾宗地最險要。且在我軍之後。豐昇額督兵進攻。或斫寨而入。或梯牆而進。遂爾得弼疆賊。嘉其勇敢。無愧乃祖巴圖魯公額亦都之風。因於所襲公爵 加繼勇二字以旌之。）」



141 MANCHU INSCRIPTION



141 LABEL



141 DETAIL



FIG. 1 FENGSENGGE, HANDSCROLL VERSION SEVENTEEN MERITORIOUS GENERALS AND OFFICIALS BY JIA QUAN; DETAIL, 1779
圖一 費壽康 清乾隆四十四年 賈全《平定金川五十功臣贊》手卷(局部)

The Manchu transliteration:

Hiya kadalara dorgi amban jecen be toktobure hashô ergi aisilara jiyanggiyôn [booi] jurgan-i aliha amban gôsa be kadalara amban. uju jergi faššangga baturu gung uju jergi jingini hafan Fengšengge

English translation:

Commander of the Imperial Guard, Assistant Commander to the Left of the Border Protection Forces, President of a Ministry, Banner General, Hero of Merit, Duke of the first rank, Viscount of the first rank, Fengšengge

Fengšengge (d. 1777) was a member of the Niohuru family of the Manchu Bordered Yellow Banner, the son of the Duke Arigôn (d. 1770) who served on the Burma campaign under Fuheng. In 1760 Fengšengge became a bodyguard of the 3rd degree. In 1769 he inherited the rank of a Duke of the first degree and became Senior Assistant Chamberlain of the Imperial Bodyguard (*neidachen*). In 1772 he was ordered to proceed to Jinchuan where he became Councillor to the Military-Governor (*canzan dachen*). His military exploits in Jinchuan were very successful, and he received imperial presents and as the biography emphasized, was painted. He died in 1777 and was posthumously awarded the honorary title of Grand Guardian of the Heir Apparent (*Taizi taibao*). His posthumous name was *chengwu*.

There is a handscroll version of this painting that was part of a group of seventeen paintings sold in our New York rooms 1st June 1992, lot 77 (fig. 1). The Qianlong emperor wrote his eulogy:

Fengšengge, Pacifier of the Frontier Vice-General of the Right First Class, Conferred Title 'Dauntless and Resolute Heir to Courage Duke' and Raised One Rank to President of the Board of Revenue. As he did not move from Yixi, this demonstrates his clear understanding of developments before they actually occur. Thereafter, as Vice-General for the entire western region, He inspired troops in person and at Shünkerdzung he was in charge of

forces that advanced to take it.

He is a loyal minister of the State, a "Courageous Heir" to his forebears.

The Emperor further elaborates:

During the summer of the guisi year [21st May-17th August 1773] since the Rardan [Chinese 'Cuqin' tribe of the Jinchuan Valley] rebels had colluded with the previously subdued Tsanla tribe [of the Lesser Jinchuan Valley], they surreptitiously stirred up revolt. At the time, Sengge was stationed with troops at Yixi, so I ordered him to go to Dabanzhao [Maogong district, Sichuan], which was nearby, to surround and suppress them. By the time Fengšengge received my order, though he was already aware of what was happening at Muguomu Mountain [the massacre of Qing forces in Maogong district], he had not yet received news from Agui's [(1717-1797) Chief Area Commander] garrison, so feared that our military strength along the Chuosijiabu corridor [Tibetan "Chosgyab" and Manchu "Cosgiyab"] would be divided. However, since to send troops there would not be to our advantage, in the end he never moved forces forward. When his report reached me, I was delighted at how perceptive he was and dispatched a special order that he be rewarded and encouraged. Shünkerdzung [NE Maogong district] was strategically an extremely important place and moreover was at the rear of our forces. Fengšengge led the troops that advanced to take it, some cutting their way directly into the stronghold and others scaling ladders over the walls to enter it, thus capturing the stronghold and killing all the rebels. I was delighted at his bravery, and he certainly brought no shame to the tradition established by his forebearers the Baturu ["Conquering Hero"] Duke Eyidu [(1562-1621) [see Eminent Chinese of the Ch'ing Period, pp. 221-222; Fengšengge was the great-grandson of Eyteng, Eyidu's younger brother.] Therefore, in addition to the rank of Duke conferred on him, the two characters Ji Yong (Heir to Courage) is added to his banner.

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**AN IMPERIAL OIL PORTRAIT OF MINGLIYANG
ATTRIBUTED TO IGNAZ SICHELBARTH (AI QIMENG, 1708-1780), ET AL.
QING DYNASTY, QIANLONG PERIOD, CIRCA 1771-1776**

oil on Korean paper

the bust portrait depicting a commanding officer of the Qing empire in frontal view, dressed in a full set of armour, wearing an iron battle helmet with Sanskrit script picked-out in gilt on the brim of the helmet, the full protective flaps extending down from the base of the helmet framing his weathered face enhanced by a trimmed mustache and a faint goatee, his grey suit of armour studded with brass bosses with epaulettes on both shoulders, all against a bluish-grey background, the upper right corner inscribed vertically in Chinese with the characters *Dingbian youfu jiangjun Chengdu jiangjun yideng xiangyong bo Mingliang* ('Assistant Commander to the Right to the Border Protection Forces, Commander of Chengdu, Marquis of the first rank, with the designation Hero of Merit, Mingliang'), 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 san* ('The third painting from the series of meritorious officials who contributed in conquering the two Jinchuan [the major and minor]')

72.5 by 56 cm., 28½ by 22 in.

PROVENANCE

Dr. Wuensch, Germany, early 20th century.
A rare book dealer in Heidelberg, Germany.
E.J. Brill, Leiden, Netherlands, 1985.

LITERATURE

E.J. Brill, *Catalogue 544*, Leiden, 1985, no. 2.

HK\$3,500,000-4,500,000

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清乾隆約三十六至四十一年 (傳) 艾啟蒙等《明亮像》 油彩紙本 木框

標題：

兩側漢滿文「定邊右副將軍成都將軍一等襄勇伯明亮」
畫背標籤「平定兩金川功臣像第叁」

臉龐方圓，眉如劍削，目如點漆，鼻樑端直，薄唇緊抿，鬍鬚略稀。戴灰銀色胄，疑綴金梵文，頂垂貂纓，護頸滿佈金黃色釘。甲衣銀灰泛紫，亦飾金釘，肩上鑲鐵鍊，緣襯暗花邊飾，腰間繫結。背景滿塗淺灰藍。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
德國海德堡珍本書商
E.J. Brill，萊頓，荷蘭，1985年

出版：

E.J. Brill，《Catalogue 544》，萊頓，1985年，編號2



142 INSCRIPTIONS IN MANCHU AND CHINESE



142 LABEL

The Manchu transliteration:

Jecen be toktobure ici ergi aisilara jiyangiyôn Cengdu-i jiyanggiyôn uju jergi faššangga baturu be Mingliyan

The English translation:

Assistant Commander to the Right to the Border Protection Forces, Commander of Chengdu, Marquis of the first rank, with the designation Hero of Merit, Mingliyang

Mingliyang (1735-1822), courtesy name (zi) Yinzhai, was a member of a famous family of the Manchu Fuca clan. His uncle was the important statesman Fuheng, and one of his aunts was the first wife of the Qianlong Emperor. His father, Guangcheng, was less prominent but attained the position of lieutenant-general of a banner. Mingliyang passed the state examination as a licentiate and in 1753 married a great-granddaughter of the Kangxi Emperor. He intended to take further examinations but the emperor sent him to Ili as commander of the troops there; in 1766 he was appointed assistant military governor at Jilin and in 1768 transferred to Ningguta. He participated in the war against Burma and then from 1772 to 1776 fought against the Jinchuan rebels in Sichuan; for his services during this campaign he was awarded the title Count of Xiangyong (Zeal and Bravery) of the first class and his portrait was painted for the Hall of Purple Splendour. The emperor commended him in a poem which was later added to the full-size portrait:

All by himself he commanded the troops of one way [the Southern army];

Several times he fought and killed the rebels.

As child of a related [to the emperor] noble family he was awarded hereditary favours.

He showed his sincerity and accumulated merit; this was seen with joy and appreciation.

He was then appointed general of Chengdu and also put in charge of Jinchuan.

His checkered career after Jinchuan shows the ups and downs that even a relative of the imperial family had to endure. It was probably due to his skill and reputation as a superior strategist that he was recalled each time after his dismissal. And everytime, he climbed the ladder again quickly, apparently convincing not only his direct superiors but also the Emperor of his potential and achievements. At least some of his 'sins' look rather trivial from today's point of view, also in comparison with what some of his contemporaries got away with.

A brief survey of Mingliyang's life after his award for the Jinchuan achievements include:

- 1776 Mingliyang is appointed Manchu General of Chengdu, a new position created to control the affairs of the Jinchuan Tanguts and including responsibility for the Manchu and Chinese troops and the officials.
- 1778 Mingliyang is appointed Provincial Commander-in-Chief.
- 1781 Mingliyang is appointed military Lieutenant-Governor in Urumchi, after helping to suppress the Gansu Muslim rebellion.
- 1783 Arrested and sentenced to execution on the charge of not having prevented a prisoner from committing suicide.
- 1784 Set free, he receives the rank of a Junior Imperial Bodyguard and is sent to help quell a further Muslim rebellion in Gansu.
- 1785 Commended for bravery, he becomes Captain-General of the Guard Division.
- 1785-92 Assistant Military-Governor at Ili, at Uš and at Kašgar, successively.
- 1791-92 Appointed Military-Governor of Heilongjiang.
- 1795 Again cashiered on the charge of compelling his subordinates to sell to him goods at reduced prices. He has to serve as a commoner in Urumchi.
- 1796 He helps combatting the Bailianjiao (White Lotus) rebels in Hubei; he is appointed Senior Imperial Bodyguard again.
- 1797 After the pacification of the Miao, he is awarded the title of Count Xiangyong of the second class.
- 1798 For errors committed in directing the campaign in 1798 he is arrested and stripped of his title. As he is urgently needed, he is allowed to redeem himself by fighting under General Derentei. For his achievements he is promoted to Deputy Lieutenant-General.
- 1800 Mingliyang is again stripped of his ranks and sentenced to death but is pardoned by the emperor. Later in 1800 he is again degraded, and he is punished again in 1810.

Nevertheless, finally he attains the position of Grand Secretary and is raised to the rank of a Marquis Xiangyong of the third class. He served the empire for seventy years.

He seems to have been an excellent soldier which left him little time for other pastimes or studies; he was a mediocre calligrapher and painter of bamboo.

Mingliyang is the only figure out of the 280 figures in which all three painted versions are known. The full-size hanging portrait is in the Museum of East Asian Art in Cologne (**fig. 1**) and the handscroll version was sold in our New York rooms 1st June 1992, lot 77 (**fig. 2**).

定邊右副將軍一等襄勇伯成
 都將軍明亮
 獨統一路頗有新獲姻戚少年
 世承恩澤建績抒忱是用褒嘉
 併司將印永靖祚已



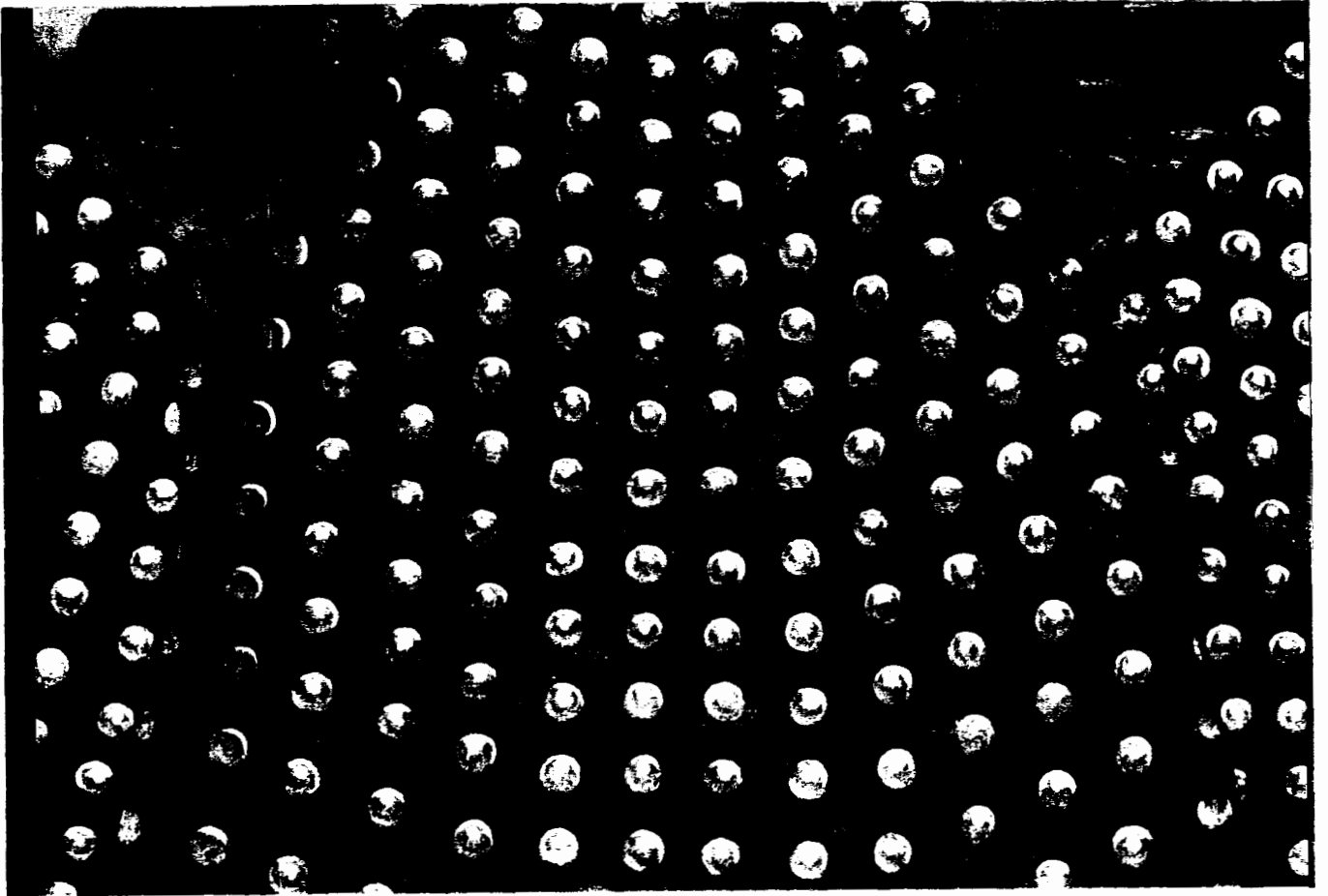
FIG 1 MINGLIYANG, FULL-SIZE PORTRAIT, BY IGNAZ SICHELBARTH (AI QIMENG, 1708-1780) ET AL. MUSEUM OF EAST ASIAN ART, COLOGNE, GERMANY
 圖一 清乾隆 艾啟蒙等《明亮像》繪 設色紙本 德國科隆東方藝術博物館藏品



FIG 2 MINGLIYANG, HANDSCROLL VERSION SEVENTEEN MERITORIOUS GENERALS AND OFFICIALS BY JIA QUAN, DETAIL, 1779
 圖二 明亮 清乾隆四十四年 賈全《平定金川五十功臣贊》手卷(局部)

明亮（1735-1822年），字寅齋，屬著名之滿族富察氏，大學士傅恆及孝賢純皇后（乾隆帝元配）之侄。其父廣成，經傳鮮見其名，仍官至「正黃旗蒙古都統」。明亮乃「文生員」出身，即已通過普通科舉。乾隆十八年（1753），與康熙帝孫女成親，是為「多羅額駙」。明亮本欲再試科舉，卻給派往伊犁，授為「領隊大臣」。乾隆三十一年（1766），任「吉林副都統」。三十三年（1768），調往寧古塔。明亮從征緬甸，又於三十七（1772）至四十一（1776）年間，遠赴四川，助平金川之亂。為嘉其勳勇功勞，高宗賜銜「一等襄勇伯」，命人為明亮繪像，以懸紫光閣，並御製贊，題於畫像，曰：「獨統一路，頗有新獲。姻戚少年，世承恩澤。建績抒忱，是用褒嘉，俾司將印，永靖祚已。」

明亮雖屬皇親之列，仕途也起伏不斷。屢遭罷黜，又因其才略出眾見稱，屢獲復職，旋又騰達飛黃，向其上級以至君主證明自身之才幹功績。現在看來，相對於當時其他官宦，明亮之過失甚為瑣碎，或只錯在未及趨權附勢、坦率欠圓滑。下列明亮自平金川後之事蹟，其善惡功過，或已昭然自明。



142 DETAIL

乾隆四十一年	議設之「成都將軍」，須統轄金川番地滿漢文武，授明亮出任
乾隆四十三年	任「四川提督」
乾隆四十六年	助平甘肅回族動亂，旋授「烏魯木齊都統」
乾隆四十八年	失職致使未能阻止官犯自盡，被逮，擬處以「絞監候」
乾隆四十九年	獲釋，賜授「藍翎侍衛」，再赴甘肅，助平回民暴亂
乾隆五十年	阿桂嘉其奮勇，獲授「頭等侍衛」
乾隆五十至五十七年	先後調任伊犁、烏什及喀什噶爾「參贊大臣」
乾隆五十六年底	授「黑龍江將軍」
乾隆六十年	復因逼令下屬以賤價出售市物之罪，革職，留烏魯木齊効力
嘉慶元年	赴湖北，助平白蓮教亂，有功，復授「頭等侍衛」
嘉慶二年	苗族之亂平定後，復封「二等襄勇伯」

嘉慶三年，因剿匪計劃失當，被奪其銜。後又以軍務為急，准許戴罪立功，跟隨德楞泰出戰。其績可嘉，獲授為「副都統」。嘉慶四年底（1799-80），再遭革職，並判斬刑。嘉慶五年（1800）初，蒙聖上寬赦，同年又被貶謫。十六年（1811），再次遭削銜革職。明亮朝廷供職七十餘年，最終仍官至「大學士三等襄勇侯」。明亮工書法，善畫竹，卻以武官之職為重，奮力於戰，表現出色，鮮有餘暇研習私嗜。詳見《清史列傳》，卷29，頁2215-2230，以及《清史稿》，卷330：列傳一百一十七，頁7-11。

二百八十功臣像，油畫、手卷、掛軸三者皆見傳世者，獨明亮一人。其全身掛軸像，現存科隆東方藝術博物館（圖一），而手卷則售於紐約蘇富比1992年6月1日，編號77（圖二）。

143

**AN IMPERIAL OIL PORTRAIT OF SEPTENBALJUR
ATTRIBUTED TO IGNAZ SICHELBARTH (AI QIMENG, 1708-1780), ET AL.
QING DYNASTY, QIANLONG PERIOD, CIRCA 1771-1776**

oil on Korean paper

the bust portrait depicting a commanding officer and imperial prince of the Qing empire in frontal view, dressed in a full set of armour, wearing an iron battle helmet with Sanskrit script picked-out in gilt on the brim of the helmet, the protective flaps extending down from the base of the helmet framing his oblong face set off by his scruffy mustache and wispy goatee, his grey suit of armour studded with brass bosses with epaulettes on both shoulders and five circular iron patches below on each sleeve, his chest protected by a large circular iron chestplate, with the suit secured by a strap tied below, all against a bluish-grey background, the upper right corner inscribed vertically in Chinese characters with *Yuan canzan dachen lingshiwei nei dachen gulun efu zeng heshi qinwang Sebutengbaerzhuer* ('Imperial Councillor, Commander of the Imperial Bodyguard, Imperial Son-in-Law, Imperial Prince of the first rank, Septenbaljur', 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 chi* ('The seventh painting from the series of meritorious officials who contributed in conquering the two Jinchuan [the major and minor]')

72.7 by 55.6 cm., 28⁵/₈ by 21⁷/₈ in.

PROVENANCE

Dr. Wuensch, Germany, early 20th century.
A rare book dealer in Heidelberg, Germany.
E.J. Brill, Leiden, Netherlands, 1985.

LITERATURE

E.J. Brill, *Catalogue 544*, Leiden, 1985, no. 3.

HK\$1,500,000-2,500,000

US\$194,000-323,000

清乾隆約三十六至四十一年 (傳) 艾啟蒙等《色布騰巴爾珠爾像》 油彩紙本 木框

標題：

兩側漢滿文「原參贊大臣領侍衛內大臣固倫額駙贈和碩親王色布騰巴爾珠爾」
畫背標籤「平定兩金川功臣像第柒」

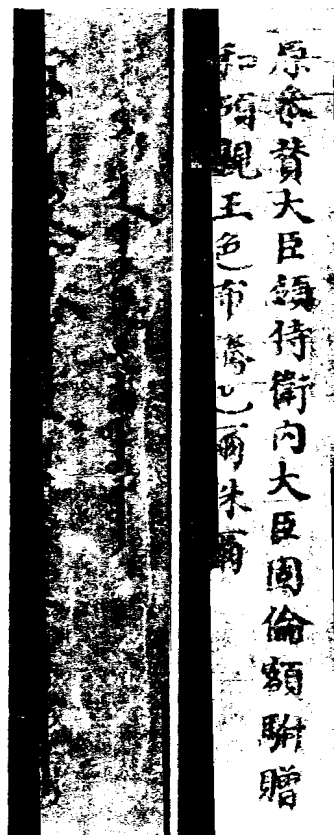
臉形修長，劍眉山鼻，雙頰透紅，留髻鬚。戴金屬胄，頂垂貂纓，疑綴金梵文，護頸滿佈金黃色釘。甲衣灰銀泛紫，亦飾金釘，護肩接衣處鑲鐵鏢，身前懸護心鏡，腰間繫結。背景滿塗淺藍。上方左右兩側以滿漢文書寫人物官銜姓名，背面左上角有土黃色標籤，上書其圖像系列及編號。

來源：

Wuensch 醫生，德國，二十世紀初
德國海德堡珍本書商
E.J. Brill，萊頓，荷蘭，1985年

出版：

E.J. Brill，《Catalogue 544》，萊頓，1985年，編號3



143 INSCRIPTIONS IN MANCHU AND CHINESE



143 LABEL

The Manchu transliteration:

Hebei amban hiya kadalara dorgi amban gurun-i efu hošoi cin wang bihe Septenbaljur

The English translation:

Imperial Councillor, Commander of the Imperial Bodyguard, Imperial Son-in-Law, Imperial Prince of the first rank, Septenbaljur

Septenbaljur (d. 1775) was the third son of Lobzang Gunbu. In 1743 he became *Fuguo gong*.¹ In 1746 he was married to Hejing (1731-1795), third daughter of the Qianlong emperor. Like Mingliyang, despite being related to the Emperor, he too had a spotty military career with many promotions and demotions. In 1752 he succeeded as *Jasak hošoi darhan*² *cinwang*. In 1755 he earned merit in the Turkestan campaign. In 1756 he was demoted to *gong* again after he had contracted the Emperor's displeasure and had been stripped of his rank. In 1758 he became *Hošoi cinwang* again. In 1771, he was on hand to welcome the Torguts to the imperial summer retreat in Jehol (see *lots* 149-157). In 1772 he was again scraped from the official list but he earned merit in the second Jinchuan campaign, and his former rank was restored. He died in 1775 from an illness. As imperial son-in-law he has a relatively detailed biography despite the fact that he was degraded more than once. His eldest son, Elezhetemuereerkebabai, continued the lineage as *Doroi beile*.

The Emperor wrote his eulogy which was inscribed on the full-scale hanging portrait and the handscroll, the whereabouts of which are currently unknown.

*At Yixi he exerted himself to the utmost and had military successes
one upon another.*

*Brave and loyal, he continued to rally his troops despite being struck
with illness while in camp,*

about which he ordered that it not be reported to me.

*What a pity that in the end he failed to rise from his sickbed
and never saw his achievements realized.*

色布騰巴爾珠爾 (1775年卒) · 羅卜藏衮布第三子。乾隆八年 (1743) · 封為輔國公。十一年 (1746) · 與高宗三女兒和敬公主 (1731-1795年) 成親。十七年 (1752) · 襲為「扎薩克和碩達爾漢親王」。二十年 (1755) · 出征準噶爾回部有功。後雖因事遭削爵 · 二十一年 (1756) 授「公品級」 · 並於二十三年 (1758) 復封「和碩親王」。三十六年 (1771) · 奉命馳驛避暑山莊迎接東歸土爾扈特台吉 (見編號 149-157)。乾隆三十七年 (1772) · 其爵位再次被削 · 後立功於金川戰役 · 遂獲復爵。卒於四十年 (1775) · 由其長子鄂爾哲特穆爾額爾克巴拜。色布騰巴爾珠爾貴為額駙 · 爵位雖屢削屢復 · 其列傳卻甚詳盡。詳見《欽定外藩蒙古回部王公表傳》 · 欽定四庫全書本 · 卷1 · 頁3-6 · 及卷18 · 頁10-16 · 另可參考《清史稿》 · 〈本紀十三 · 高宗本紀四〉。

高宗御製贊曰：「伊犁宣力 · 屢立戰功 · 金川參贊 · 仍勳勇忠 · 抱病軍營 · 弗令奏聞 · 惜竟不起 · 未觀成勳。」

¹ Prince of the blood, either of the 6th or the 8th degree, depending on specification.

² An old Mongolian title which is appended to the name of Princes who have distinguished themselves. It carries with it an increased allowance.

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**AN IMPERIAL OIL PORTRAIT OF ESENTEI
ATTRIBUTED TO IGNAZ SICHELBARTH (AI QIMENG, 1708-1780), ET AL.
QING DYNASTY, QIANLONG PERIOD, CIRCA 1771-1776**

oil on Korean paper

the bust portrait depicting a commanding officer of the Qing empire in frontal view, dressed in a plain brown robe trimmed with a blue collar and donning an official's hat with a red button of the second rank and a one-eyed peacock feather, his rugged features bearing a slightly uneven mustache and a short goatee, all against a bluish-grey background, the upper right corner inscribed vertically in Chinese with the characters *Qianqingmen shiwei canzan dachen huojun tongling fudutong yideng xianyong nan Esente*, ('Imperial Bodyguard of the Qianqingmen [palace gate], Imperial Councillor, Commander of the Banner Guard, Commander of the Northwest Border Militia, Baron of the first rank, with the designation Cultured Hero, Esentei'), 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 jiu* ('The ninth painting from the series of meritorious officials who contributed in conquering the two Jinchuan [the major and minor]')

73.5 by 56.2 cm., 28⁷/₈ by 22 in.

PROVENANCE

Dr. Wuensch, Germany, early 20th century.
A rare book dealer in Heidelberg, Germany.
E.J. Brill, Leiden, Netherlands, 1985.

LITERATURE

E.J. Brill, *Catalogue 544*, Leiden, 1985, no. 4.

HK\$1,500,000-2,500,000

US\$194,000-323,000

清乾隆約三十六至四十一年 (傳) 艾啟蒙等《額森特像》 油彩紙本 木框

標題：

兩側漢滿文「乾清門侍衛參贊大臣護軍統領副都統一等騎勇男額森特」
畫背標籤「平定兩金川功臣像第玖」

容貌端正，眼深鼻直，蓄髭鬚。朝冠頂嵌紅珠，加一眼孔雀花翎，身穿石青色右衽服。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
德國海德堡珍本書商
E.J. Brill，萊頓，荷蘭，1985年

出版：

E.J. Brill，《Catalogue 544》，萊頓，1985年，編號4



144 INSCRIPTIONS IN MANCHU AND CHINESE



144 LABEL

The Manchu transliteration:

Kiyan cing men-i hiya hebei amban tui janggin. meiren-i janggin. uju jergi fujun baturu ashan-i hafan Esentei

The English translation:

Imperial Bodyguard of the Qianqingmen [palace gate], Imperial Councillor, Commander of the Banner Guard, Commander of the Northwest Border Militia, Baron of the first rank, with the designation Cultured Hero, Esentei

Esentei (d. 1782) was a Manchu of the Plain White Banner, of the Taicuru family. In military service he started out as a Private of the first class, of the Vanguard Division, and went to Ili. In 1767 the Hasak (i.e. Kirgiz) of the Right Wing were fighting with Tasi Qan. General Fude who was in charge of the border area then sent Esentei to promulgate an imperial decree that they should keep peace. The Hasak ruefully went to audience and Esentei accompanied them to Beijing; he was appointed Bodyguard of the Blue Feather for this, then Bodyguard of the 3rd rank, and in 1768 he became Bodyguard of the 2nd rank. In 1769 he followed Duke Fuheng to participate in the Burma campaign. In 1771 he went with General Wenfu to the Minor Jinchuan to quell the uprising there. For his bravery in attacking Blangla he was awarded the title *Damba baturu*. In 1772 he was involved in the fighting at Seni and was made *Lingdui dachen* (Commandant of the Northwestern border forces) for his achievements. In 1773 he was ordered, together with Purpu, to attack Garla. He also was one of the decisive participants on the battle of Le'uwe, and later on at Danggerla.

His biography gives all his many military actions in Jinchuan in great detail. A particular problem for the imperial army were the fortified towers (*diao*) of the locals, which were very difficult to take. Inroads were finally made by means of artillery with which the Jesuit Felix da Rocha assisted. Esentei was definitely one of the heroes of the second Jinchuan campaign in which he participated from the beginning to the end in 1776. He was awarded gifts by the Emperor, and his biography also mentions his portrait to be painted and reproduces the imperial eulogy:

*Once when his Tiger-Hunting Brigade was surrounded he wanted to die with his men,
and whenever ordered to advance and exterminate rebels, he was delighted to roll up his sleeves and set to it.
Since he was greatly experienced,
I had him take part in strategic planning,
and when he was placed in full charge, he continued to have success after success.*

In 1781 Esentei was sent to Gansu province to pacify rebels, and he was made a Viscount of the 3rd degree. He passed away in 1782 and his son Hajintai inherited his ranks but died soon of an illness, without leaving a son.

額森特（1782年卒），滿州正白旗人，姓台褚勒。初時為「前鋒馬甲」，出征伊犁。乾隆三十二年（1767），右部哈薩克與塔什罕起紛爭，互相攻擊。賢理邊務大臣富德派額森特傳旨，令兩方停戰，哈薩克感悅，遣人入宮謹見，由額森特護送上京，遂擢「藍翎侍衛」，遷「三等侍衛」。三十三年（1768），更升為「二等侍衛」。翌年（1769），隨公傅恆出征緬甸。三十六年（1771），從副將軍溫福往小金川平亂，攻巴朗拉，奮勇立功，獲賜號「丹巴巴圖魯」。次年（1772），克資哩有功，同年十二月授「領隊大臣」。三十八年（1773），奉命與普爾普率兵攻噶爾拉。在勒烏圍之戰中，額森特亦表現卓著，功不可沒。列傳詳記額森特金川戰事中之功績，其中提及寨賊碉樓，攻克極難。艱鉅之處，後得傳教士傅作霖設計火炮進攻，情況始得改善。金川之役，從始至終（四十一年平定），額森特奮戰抗敵，當屬英雄之列。為表其功，高宗御賜珍品，據史，更命人為他繪畫肖像，並撰文嘉許，贊曰：「虎槍隨圍，覺與眾殊，命往剿賊，攘臂以愉，閱曆既多，遂參謀議，獨當一面，亦復集事。」

乾隆四十六年（1781），額森特被派往甘肅平亂，有功，獲授「世襲三等子爵」。翌年（1782），額森特卒，其子哈金泰繼承爵位，未幾，卻因病去世，無子嗣。詳見《國朝耆獻類徵初編》，卷290：將帥三十，頁1-8，以及《清史稿》，卷331：列傳一百十八，頁8-10。

145

AN IMPERIAL OIL PORTRAIT OF PURPU

ATTRIBUTED TO IGNAZ SICHELBARTH, (AI QIMENG, 1708-1780), ET AL.

QING DYNASTY, QIANLONG PERIOD, CIRCA 1771-1776

oil on Korean paper

the bust portrait depicting an Imperial bodyguard of the Qing empire, dressed in a plain navy blue robe and donning a court hat with a red button of the second rank and a one-eyed peacock feather, his youthful face of pale complexion and a slightly asymmetrical mustache, all against a bluish-grey background, the upper right corner inscribed vertically in Chinese with the characters *Yuqian shiwei lingdui dachen fudutong sandeng fenyong nan Puerpu* (Imperial Bodyguard, Commander of the Northwest Border Militia, Banner General, Baron of the third rank, with the designation Hero of Merit, Purpu), 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 shisi* ('The fourteenth painting from the series of meritorious officials who contributed in conquering the two Jinchuan [the major and minor]')

73.5 by 56.2 cm., 28 7/8 by 22 in.

PROVENANCE

Dr. Wuensch, Germany, early 20th century.

A rare book dealer in Heidelberg, Germany.

E.J. Brill, Leiden, Netherlands, 1985.

LITERATURE

E.J. Brill, *Catalogue 544*, Leiden, 1985, no. 5.

HK\$600,000-800,000

US\$77,500-104,000

清乾隆約三十六至四十一年 (傳) 艾啟蒙等《普爾普像》 油彩紙本 木框

標題：

兩側漢滿文「御前侍衛領隊大臣副都統三等奮勇普爾普」

畫背標籤「平定兩金川功臣像第十四」

臉龐尖削，額高廣寬，蓄二撇髭。朝冠頂嵌紅珠，加戴一眼孔雀花翎，身穿深藍色右衽服。背景滿塗淺藍，色泛灰。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：

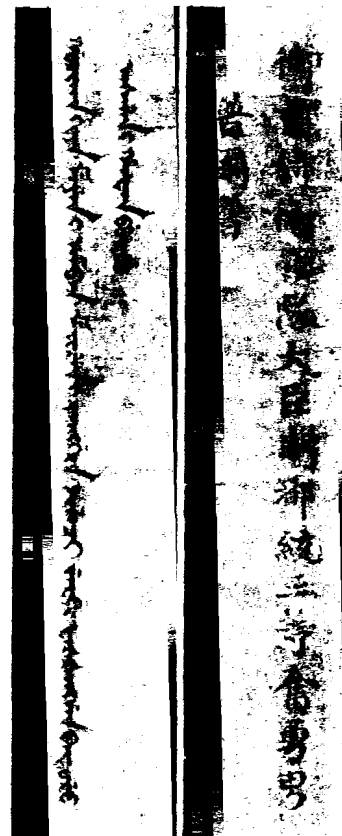
Wuensch 醫生，德國，二十世紀初

德國海德堡珍本書商

E.J. Brill，萊頓，荷蘭，1985年

出版：

E.J. Brill，《Catalogue 544》，萊頓，1985年，編號5



145 INSCRIPTIONS IN MANCHU AND CHINESE



145 LABEL

The Manchu transliteration:

*Gocika hiya. meyen-i amban. meiren-i janggim ilaci jergi faššangga
baturu ashan-i hafan Purpu*

The English translation:

Imperial Bodyguard of the Antechamber, Commandant of the Northwest Border Militia, Banner General, Baron of the third rank, with the designation Hero of Merit, Purpu

Purpu (d. 1790) was a man of the Erteken family of the Mongol Plain Yellow Banner. His father Batujirgal was originally one of the Ölöṭ Dörbet nobles who had submitted to the emperor. Purpu joined the campaign against the Dsungars and the Muslim Hoji Zhan where he won merit and rose to *neidachen* (Senior Assistant Chamberlain of the Imperial Bodyguard). He was also awarded the hereditary rank of honour of *Qiduwei*. The biography mentions that Purpu's portrait was painted for the Ziguangge. Purpu was appointed bodyguard of the third rank. He then joined the Burma campaign and was appointed Bodyguard of the Antechamber, and made also captain. In 1772 he joined general Wenfu on the second Jinchuan campaign where he undertook a variety of military actions together with Fengsengge, Hailanca, Esentei, et al. For his great achievements during the war he was awarded, in 1776, the rank of *Fenyong* (undaunted), Baron of the 3rd degree, received imperial gifts, and was eulogized by the Emperor:

His father was the son of Ridi, Zifeinong'er, who when ordered to advance and exterminate rebels exerted himself to the utmost - sparing nothing.

Weaponed and armoured, sheltering in snowy dugouts on icy mountains, he was so able at engaging and withdrawing that enemies dared not resist him.

Afterwards Purpu distinguished himself also during the campaign against Taiwan, and again his portrait was painted for the Ziguangge. He was awarded the rank of Baron of the 2nd degree. He passed away in 1790.

普爾普 (1790年卒)·蒙古正黃旗人·姓額爾特肯·父親乃巴圖濟爾噶勒·本為額魯特人·後降於清·普爾普出征準噶爾及討伐霍集占有功·官至「內大臣」·獲賜為「騎都尉」·高宗本授普爾普為「三等侍衛」·從征緬甸·擢「御前侍衛」·後更授為「領隊侍衛」·乾隆三十七年 (1772)·隨定邊右副將軍溫福征伐金川·與豐昇額·海蘭察·額森特等奮戰立功·遂於四十一年 (1776)·嘉賞為「三等奮勇男」·御賜珍寶花翎·聖上更命人為他畫像·以懸掛於紫光閣·高宗御製贊曰：「父是日磧子非弄兒 (普爾普之父·巴圖濟爾噶勒·以都爾伯特部宰桑來降·隨征回部·於和闐立功·仕至都統·普爾普臨陣奮勇·頗能繼其父志·因特錫男爵)·命往剿賊·盡力無遺·金戈鐵衣·冰山雪窖·能入能出·敵不敢校。」普爾普後征台灣續建大功·高宗再命人畫其肖像·以懸於紫光閣·並授為「二等男」·卒於五十五年 (1790)·詳見《清史列傳》·卷25·頁1916·以及《清史稿》·卷331：列傳一百十八·頁10-11。

146

**AN IMPERIAL COURT OIL PAINTING OF HA GUOXING
ATTRIBUTED TO IGNAZ SICHEL BARTH, (AI QIMENG, 1708-1780), ET AL.
QING DYNASTY, QIANLONG PERIOD, CIRCA 1771-1776**

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., 27⁵/₈ by 21¹/₄ in.

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

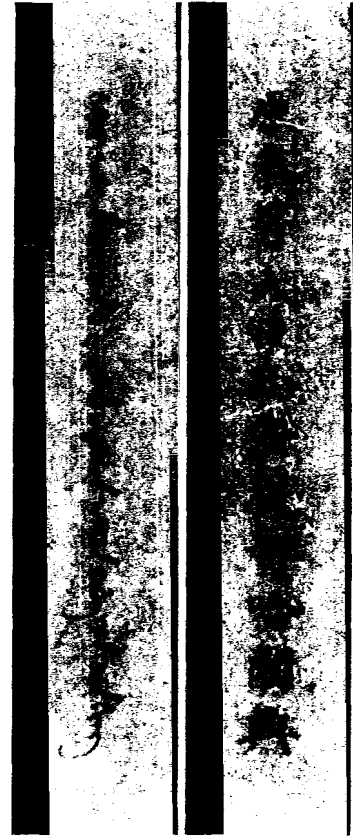
標題：

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 Zanla (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《國朝耆獻類徵初編》，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。

147

**AN IMPERIAL OIL PORTRAIT OF MA BIAO
ATTRIBUTED TO IGNAZ SICHELBARTH, (AI QIMENG, 1708-1780), ET AL.
QING DYNASTY, QIANLONG PERIOD, CIRCA 1771-1776**

oil on Korean paper
the bust portrait depicting a commanding officer of the Qing empire in frontal view, dressed in a plain brown robe and donning a court hat with a red button of the second rank and a one-eyed peacock feather, his rugged, broad, oval face framed by a full beard and thick mustache, all against a bluish-grey background, the upper right corner inscribed vertically in Chinese with the characters *Lingdui dachen Xi'an tidu Ma Biao* ('Commander of the Northwest Border Militia, General of the Chinese Troops of Xi'an, Ma Biao'), 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 shichi* ('The seventeenth painting from the series of meritorious officials who contributed in conquering the two Jinchuan [the major and minor]')
73.4 by 56.3 cm., 28¾ by 22¼ in.

PROVENANCE

Dr. Wuensch, Germany, early 20th century.
A rare book dealer in Heidelberg, Germany.
E.J. Brill, Leiden, Netherlands, 1985.

LITERATURE

E.J. Brill, *Catalogue 544*, Leiden, 1985, no. 7.

HK\$800,000-1,200,000

US\$104,000-155,000

清乾隆約三十六至四十一年 (傳) 艾啟蒙等《馬彪像》 油彩紙本 木框

標題：

兩側漢滿文「領隊大臣西安提督馬彪」
畫背標籤「平定兩金川功臣像第十七」

臉龐方圓，粗眉朗目，雙唇緊合，鬚鬢絡腮連鬢，濃密略曲。朝冠頂嵌紅珠，加戴一眼孔雀花翎，身穿深棕色右衽服。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：

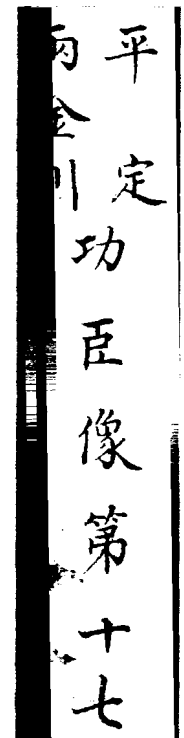
Wuensch 醫生，德國，二十世紀初
德國海德堡珍本書商
E.J. Brill，萊頓，荷蘭，1985年

出版：

E.J. Brill，《Catalogue 544》，萊頓，1985年，編號7



147 INSCRIPTIONS IN MANCHU AND CHINESE



147 LABEL

The Manchu transliteration:

Meyen-i amban Si an-i fiderne kadalara amban Ma biyoo

The English translation:

Commandant of the Northwest Border Militia, General of the Chinese Troops of Xi'an, Ma Biao

Ma Biao (d. 1784) was a man from Ningxia, Gansu. In 1740 he was selected from the ranks as Junior Lieutenant, in 1757 he rose to Lieutenant and followed the army on its Western expedition. He then became Second Captain, and in 1758 First Captain, and in Xian was Assistant Colonel, in 1762 Brigade General of Suzhou. These promotions show that he was apparently an excellent soldier. His great moment came in Jinchuan where he proved a brave and able warrior, particularly useful at a time when the inactivity or idiosyncrasy of military leaders had led to a defeat of the imperial army. Only when Agōi became the head of military operations and Mingliyang and Fengsengge his assistants, did the situation change. With the support of brave warriors like Ma Biao, the rebels' strongholds were taken one after another, despite the difficult mountainous, rainy terrain. In 1771 Ma Biao became the General of the Chinese troops of Xian, in recognition of his services. His biography also mentions that his portrait was painted for the Ziguangge, and the imperial poem in his honour is quoted. In 1784 Ma Biao passed away in office, as Provincial Military Commander of Hu-Guang provinces. He was awarded a hereditary rank. The Emperor wrote his eulogy.

Leading our Western forces effectively and bravely, he soon had a noble's banner to display.

When ordered to exterminate rebelling tribes, he exerted every effort to do so.

He constructed bridges to cross rivers, took strongpoints and seized waterways, thus allowing supplies to reach our troops.

All this was done with efficiency and good order.

馬彪（1784年卒），甘肅西甯人。乾隆五年（1740），馬彪原任「行伍」，獲提拔為「把總」。二十二年（1757），擢「千總」，隨軍征西路，後授「興漢鎮標中軍守備」。次年（1758），任「波羅協中軍都司」，又遷「西安城守營參將」。二十六年十二月（1762），調任「肅州總兵」。馬彪屢獲升拔，足見其奮勇。後出征金川，馬彪更顯勇猛果毅。其時適軍中將領未有勉力，致使清軍退敗。直至阿桂出任「定西大臣」，麾下將明亮、豐昇額，又得如馬彪等驍悍之士，情況始能逆轉；即使當地山勢險峻、雨雪難測，清兵仍屢破叛軍。三十六年（1771），馬彪因其身經百戰、勇往幹練，派赴金川領兵三千出征。史書有記，高宗命人為馬彪畫圖像，以懸於紫光閣，以嘉其功，並御製贊，曰：「西師效勇，早著旗常，命剿逆番，盡力以獲，搗橋渡河，奪卡據水，用濟我師，井井有理。」四十九年（1784）閏三月，馬彪剛調「湖廣提督」，卻逝於任上，高宗賜予「雲騎尉」世職，准照例襲替。詳見《國朝耨獻類徵初編》，卷290：將帥三十，頁16-18。

148

AN IMPERIAL OIL PAINTING OF SULIN
ATTRIBUTED TO IGNAZ SICHEL BARTH, (AI QIMENG, 1708-1780), ET AL.
QING DYNASTY, QIANLONG PERIOD, CIRCA 1771-1776

oil on Korean paper

the bust portrait depicting a commanding officer of the Qing empire in frontal view, his dark pock-marked face naturalistically rendered along with a thin mustache and a wispy goatee, dressed in a plain brown robe with a blue collar, donning an official's hat with a red button and a one-eyed peacock feather, all against a bluish-grey background, the upper right corner inscribed vertically in Chinese with the characters *Lingdui dachen Xi'an fudutong Shulin* ('Commander of the Northwest Border Militia, Lieutenant-General of Xi'an, Sulin'), 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 sjiu* ('The nineteenth painting from the series of meritorious officials who contributed in conquering the two Jinchuan [the major and minor]')
73.7 by 55.9 cm., 29 by 22 in.

PROVENANCE

Dr. Wuensch, early 20th century.

A rare book dealer in Heidelberg, Germany, 1980s.

HK\$1,500,000-2,500,000

US\$194,000-323,000

清乾隆約三十六至四十一年 (傳) 艾啟蒙等《書麟像》 油彩紙本 木框

標題：

兩側漢滿文「領隊大臣西安副都統書麟」

畫背標籤「平定兩金川功臣像第十九」

人物麻臉，細目端鼻，雙唇緊合，蓄二撇髭。朝冠頂嵌紅珠，加戴一眼孔雀花翎，身穿棕栗色右衽服。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

德國海德堡珍本書商，1980年代



148 INSCRIPTIONS IN MANCHU AND CHINESE



148 LABEL

The Manchu transliteration:

Meyen-i amban Si an-i meiren-i janggin Šulin

The English translation:

Commander of the Northwest Border Militia, Lieutenant-General of Xi'an, Šulin

Šulin (d. 1801) courtesy name was Fuzhai, his family G'aogiya. He was a Manchu from the Bordered Yellow Banner, son of Gao Jin, (1707-1779). He started out as an employee in the Imperial Equipage Department, rose to deputy Lieutenant-General of the Manchu garrison in Xi'an in 1771 and followed the Imperial Councillor Fengsengge to Jinchuan in 1773. After the victory he was portrayed for the Ziguangge. Then he became Governor of Guangxi.

In 1784 he became Governor of Anhui, and three years later promoted to Governor-General of both Jiang provinces. Shortly thereafter he was stripped of his position and exiled to Ili because of nepotism and negligence. He was recalled as governor of Shanxi and in 1791 as governor-general of both Jiang provinces. In 1799 he became President of the Civil Service Ministry and Lieutenant-General of the Plain Red Banner's Chinese troops. He received the honorary titles *Taizi taibao* (Grand Guardian of the Heir Apparent) and was appointed assistant Grand Secretary and Governor-General of Min (Fujian) and Zhejiang. In 1800 as Governor-General of Hu-Guang he extirpated the rebels in the Xiangyang area (Hubei), and in 1801 the rebels under Xu Tiande (d. 1801). He died in army in 1801 and was canonized as Wenqin. His son Jilangga carried on. The Emperor eulogized him:

Originally he was not trained for battle, but when he went into battle, he was fierce.

Afraid that he would not live up to his father's reputation, he would only advance after assembling terrible might, and only when the meritorious deed was fully accomplished did he allow things settle.

As Banner Commandant at Yulin [Guangxi headquarters], when he had to attack he did so with heroic determination, and when he had to stand guard he did so with great care.

This portrait is particularly noteworthy as it shows clearly that the official suffered from smallpox, and one would not call the face handsome even though he has character. It is an excellent documentation of the new line of 'realistic' portrait painting that the Qianlong emperor encouraged, which was so different from the traditional idealistic/hagiographic style.

書麟（也作書林，1801年卒），字紱齋，高佳氏，滿洲鑲黃旗人，乃高晉（1707-1779年）之子。初授「鑾儀衛整儀尉」，三十六年（1771）遷為「西安副都統」。三十八年（1773），隨參贊大臣豐昇額出征金川，力戰立功，高宗命人畫其肖像，以懸於紫光閣，並擢「廣西巡撫」。四十九年（1784），出任「安徽巡撫」，三年後擢升為「兩江總督」，未幾卻因徇私失察之罪，並革去翎頂，先發往伊犁，隨後任「山西巡撫」。五十六年（1791），復任「兩江總督」。嘉慶四年（1799），起任「吏部尚書」，兼為「正紅旗漢軍都統」，又加「太子太保」之銜，命「協辦大學士」，並授為「閩浙總督」。次年（1800），調任「湖廣總督」，赴湖北襄陽平亂，後又助捕徐天德（1801年卒）等教匪。嘉慶六年（1801），書麟卒於軍中，謚「文勤」，其子吉郎阿則襲其「一等男」爵。詳見《清史列傳》，卷27，頁2096-2104，以及《清史稿》，卷343：列傳一百三十，頁1-2（稱之書麟）。

高宗御製贊曰：「本非習戰，遇戰即奮，恐孤父名（書麟乃大學士高晉之子），偉哉後進，功成事定，提督鬱林，攻則壯志，守則小心。」

書麟滿臉麻子，畫家卻真實描繪，不加修飾，可見乾隆一朝，在帝君的推動鼓勵下，畫作對逼真形似之追求，有別於傳統畫作主張神似的觀念。

Youxu Tuerhute buzhong ji 優恤土爾扈特部眾記

“Record of Imperial Aid and Commiseration for the Torgut Mongols”

Emperor Qianlong, 1771

Since the difference between submit in ‘surrender’ and submit in ‘willing alliance’ is clear-cut, we can now determine which is superior, which inferior. In general, it is vastly more commendable to make others submit without using military force than to subjugate them by using military force, and absolutely more virtuous that one has them submit in willing alliance than to have them submit only in surrender. As this is so, compared with those who only submit in surrender, is it not more appropriate to offer aid and commiseration to those who submit in willing alliance! Details concerning the submission of the Torgut Mongols in willing alliance have already appeared in the previous record; this one is about providing them with aid and commiseration.

Just when the Torguts crossed the Volga River to come back, in all they consisted of more than 33,000 households or more than 169,000 people, but those who reached Ili scarcely numbered half that many. For such a distant folk to return in submission, leading their young and supporting their old, their intention must have been most sincere, as they could only seek rest when faced with danger, which exhausted them completely. They may have already found some comfort by being admitted, but if they are not supplied with the necessities of life, this would be tantamount to not having admitted them at all. However, to supply them only temporarily but not plan to do so for the long term would be tantamount to not supplying them at all. Therefore, when I first heard they were on their way, and later were beginning to arrive, and finally what their situation was right now, this more than 70,000 people, frozen, starved, lame, and weak, constantly seemed to appear before me and this really unsettled my mind. So day and night I never stopped mulling over plans and sending and receiving post dispatches seeking counsel and receiving information until the general picture became perfectly clear. Thereupon, I provided food for them to eat, clothes for them to wear, and designated land for them to live on. So they had access to rice and other grains and a place to farm and herd animals, I placed in charge the Ili General Shu Hede [1710-1777]; to provide them with breeding stock from Our herds and to advance supplies to them, I placed in charge the Kalgan Banner Commandant Chang Qing [died

1793]; for the distribution of monies and transport of tea as well as the purchase of sheep and hides, I placed in charge the Shaanxi-Gansu Governor-General Wu Dashan [died 1771]; and for supervision and control beyond the Jiayu Pass [in Gansu], I placed in charge the Xi’an Governor Wen Shou [died 1784]. I had these officials at the time send in express dispatches about all this to the Chahar and Olot Mongols of Ili and Tarbahatai.

In all, 95,500 horses oxen, and sheep were purchased, and in addition 140,000 heads were brought from herds at the Dariganga Pasture [Inner Mongolia] and from Dabsan along the Shangdu River [in Chahar], not including those purchased at Hami (Kumul) and Pidjan [near Turfan]. Also supplied were more than 20,000 *feng* (bundles) [1 *feng* = 5 catties] of government monopoly tea, more than 41,000 bushels of rice and wheat from storage granaries, not including the rice and tea provided in relief when they first reached Ili. 51,000 sheepskin coats were purchased along the Gansu border and at various Muslim towns, along with more than 61,000 bolts of cloth, more than 59,000 catties of cotton, and more than 400 felt yurts, but not including the felt, cotton, and other assorted kinds of cloth provided from government storehouses. A total of 200,000 taels of silver were expended on all these things, not including funds advanced for travel and entertainment expenses.

When the *Taiji* [tribe noble] Ubashi and others came to have audience with me, they did so in government post carriages and with food and lodging provided, and were then conferred titles of nobility (Ubashi was made Jorightu *Qaghan* [Khan], Zebekdorji was made Buyantu Prince of the Blood; Shereng was made Biligtü Commandery Prince; Gungge was made *Doro Beile* [Chieftain, Third-Degree Prince]; Momentu was made *Jierjunggar Beise* [Second-Degree *beile*]; Shala Kouken was made *Wuchalaertu Beise*; Yerempil was made *Amurlinggui Beile*; Dé’erdeshidamu Baizhaersang was made a First-Degree *Taiji*; Kenze was made a Fourth-Degree *Daiji*; Bamubaer, who did not come with them, was also given the title Commandery Prince; Wangdankebuteng was given the title *Beile*; Baijihu was given the title Duke; and the rest

conferred the rank *Taiji* were of various ranks.) All were bestowed Our gracious gifts (all were given a saddle and horse, arrows and quiver, and a yellow jacket, in addition to which Ubashi and Zebekdorji were given yellow bridles, and Shereng, Gungge, Momuntu, and Shalakouken were given purple bridles. The *Qaghans* were given three-eyed peacock cap feathers, the *beile* and *beise* were given double-eyed peacock cap feathers, and the rest were given single-eyed peacock cap feathers. Moreover, they were all given ceremonial garments appropriate to their respective noble ranks.) When they departed I was again concerned for their health, for they were not used to the climate of the central interior. (Mongols who already had smallpox were insusceptible, but those who had not were still susceptible, so they were afraid that they would be infected when exposed to the central interior climate.) So I ordered that they take an outside route beyond all the border region post stations and proceed via Barköl. At both their reception and send-off high officials and an imperial military guard were there in protective attendance. I thus used these conciliatory measures to ensure that these distant folks would not be without a place to live.

Although there might be some who say that this aid and commiseration went too far, this is a mean-spirited and narrow view, unschooled in the fact that what I have done follows long established state policy, so be not misled by such narrow short-sightedness! In the past at the time of my August Grandfather, Emperor Shengzu (Sagely Ancestor), Emperor Ren (Benevolent) [the Kangxi Emperor], when people of the Khalkha Tüshiyetü Khanate were devastated by the Olot Mongols, their leaders led all 100,000 of them to Us in submission. My August Grandfather, sympathizing with their abject wretchedness, ordered Grand Minister Alani and others to go forth and comfort them. He had the three granaries at Guihuacheng, Zhangjia, and Dushi opened to relieved their want and provide them with enough to eat. Furthermore he commanded Imperial Household Minister Fiyanggū [1645-1701], as well as Mingju [1635-1708] and others to give them silver, tea, and cloth to meet their needs. They also bought livestock for them so they could pursue their livelihoods. Consequently they all lived in peace on the land they had obtained, obeyed the law, and happily recovered, from then until now, more than eighty years later. (The Khalkha people came to submit in the 27th year of Kangxi [1688].) The herds that they raised

have increased daily, and they themselves daily increased in number, so benefitting as much as this, they now have increased ten-fold over what they were at the start. Their *Qaghans* and *Taiji* have enjoyed Our conferred titles and salaries for generations, and they have joined in guarding Our frontiers, just like our model loyal subjects, the Inner Mongol *Jasag* [banner headsmen]. For long their descendants without exception, moved by love and gratitude, have taken deeply to heart the imperial favour my August Grandfather bestowed on them. Now I can only think as He thought, and do only as He did. The coming of these Torgut Mongols, with all their want and misery, is no different from that of the Olot back then. Therefore, the planning that I did for them is absolutely meticulous, and the comprehensive benefits that I bestowed have stinted nothing. In aiding and offering commiseration to them, I certainly had to plan for the long term, but how could I have ever known that so much planning and such great expenditure would result! We can only hope that this Torgut people can be like the Khalkha and live peaceably, obey the law, assiduously tend to herding so it ever increases, and never waver from the commitment they have made. If so, they will for generations receive titles and salaries and long enjoy peace and prosperity. Again, would this be any different from the present-day Olot!

I have ordered that inscriptions of the general reckoning of all these measures shall be carved in stone in both Rehe (Jehol) and Ili so that both the *Qaghans* and princes of the Torgut shall all understand what I intended to do and that my officials henceforth shall appreciate what actually came to pass.

NOTE

The Qianlong emperor composed two records concerning the submission of the Torguts; this one and one composed slightly earlier: *Tuerhute bu quanbu guishen ji* 土爾扈特部全部歸順記 (Record of the Submission of the Entire Torgut *Aimagh* (league/tribe). Both records are dated 乾隆三十六年歲在辛卯季月中浣御筆 “36th year of Qianlong, the Year *xin-mao*, Last Month of Autumn, Middle Decade of Days [18 October-27 October 1771].”

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國善地安置仍願運牛羊糧食以資養助星

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之計令皆全所茲不贅記記事之緣起如右

優恤土爾扈特部眾記

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則以屬之伊犁將軍舒赫德出我牧羣之孳

御製文二集 卷十一 二

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帑運茶市羊及裘則以屬之陝甘總督吳達

善而嘉峪關外董視經理則以屬之西安巡

撫文綬惟時諸臣以次馳驅入告於伊犁塔

爾巴哈台之察哈爾厄魯特凡市得馬牛羊

九萬五千五百其自達里岡愛商都達布遜

牧羣運往者又有四萬而哈密關展所市

之三萬不與焉撥官茶二萬餘封出屯庚米

麥四萬一千餘石而初至伊犁賑贍之茶米

不與焉甘肅邊內外暨回部諸城購羊裘五

萬一千餘襲布六萬一千餘匹棉五萬九千

餘斤氈慮四百餘具而給庫貯之氈棉衣什

布幅不與焉計儲用帑銀二十萬兩而賞貸

路費及宴次賚予不與焉其台吉渥巴錫等

之入覲者乘傳給餼而來至則錫封爵

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之用以柔懷遠人俾毋致失所或有以為優

恤太甚者蓋意出於鄙吝未習聞國家

成憲毋惑乎其見之隘也昔我

149

**AN IMPERIAL OIL PORTRAIT OF ZEBEKDORJI
ATTRIBUTED TO IGNAZ SICHELBARTH. (AI QIMENG, 1708-1780), ET AL.
QING DYNASTY, QIANLONG PERIOD, CIRCA 1771**

oil on Korean paper

the bust portrait depicting the Mongolian Torgut noble and Imperial Prince in frontal view, dressed in a princely navy blue winter surcoat featuring an embroidered medallion with an *en face* five-clawed golden dragon surrounded by colourful *ruyi* clouds, the shoulders with medallions enclosing a dragon clutching a 'flaming pearl', the robe trimmed with a brown fur collar and white fur down the centre, his round face with a ruddy complexion, a crooked nose, a thick mustache and a hairy mole on his chin framed by a fur-trimmed court hat with a ruby button indicating the first rank and a very rare three-eyed peacock feather, his neck draped with a coral court necklace, all against a bluish-grey background, the upper right corner inscribed vertically in Chinese with the characters *Tuerhute qinwang Cebek duoerji* ('The Torgut Zebekdorji, imperial prince'), repeated in Manchu on the upper left corner, the upper left corner of the reverse attached with the yellow label inscribed *di er* ('The second painting')

76.2 by 59.1 cm., 30 by 23¼ in.

PROVENANCE

Dr. Wuensch Germany, early 20th century.
A rare book dealer in Heidelberg, Germany.
E.J. Brill, Leiden, Netherlands, 1985.

LITERATURE

E.J. Brill, *Catalogue 544*, Leiden 1985, no. 8.

HK\$1,500,000-2,500,000

US\$194,000-323,000

清乾隆約三十六年 (傳) 艾啟蒙等《策伯克多爾濟像》 油彩紙本 木框

標題：

兩側漢滿文「土爾扈特親王策伯克多爾濟」
畫背標籤「第貳」

臉龐豐腴，額有褶皺，目深眉彎，兩頰微鼓泛紅，蓄髻鬚。朝冠頂嵌紅珠，加戴三眼孔雀花翎，身穿石青地補服，身前兩肩飾團五爪金蟒紋，其緣鑲毛皮邊。胸前掛朝珠一串，飾有珊瑚紅珠，以碧綠圓珠作佛頭，並有嬌黃小珠作紀念。背景滿塗淺藍，色略近松石綠。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，上書其編號。

來源：

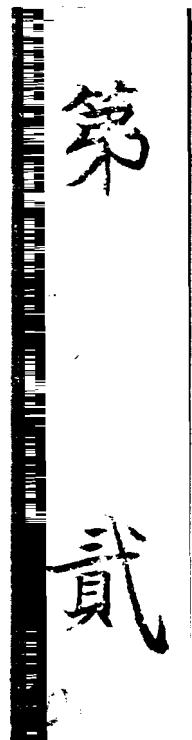
Wuensch 醫生，德國，二十世紀初
德國海德堡珍本書商
E.J. Brill，萊頓，荷蘭，1985年

出版：

E.J. Brill，《Catalogue 544》，萊頓，1985年，編號8



149 INSCRIPTIONS IN MANCHU AND CHINESE



149 LABEL

The Manchu transliteration:
Tuerhute qinwang Cebekeduoerji

The English translation:
The Torgut Zebekdorji, Imperial Prince

Zebekdorji (d. 1778) was the son of a paternal third cousin and son-in-law of Ubasi Khan the leader of the Torgut. He was also a descendent of Gunjab, the eldest son of Ayuki Khan. Zebekdorji was the eldest son of Galdan Norbu.

In 1771 Zebekdorji arrived in Jehol with the Torguts and was awarded by the Emperor the rank of *Hošoi cinwang* with the honorary qualification *Buyantu* [Mongolian, 'virtuous, happy']. He was appointed *Jasag* and awarded a three-eyed peacock feather, a yellow riding-jacket, yellow bridle reins and a horse from the imperial stables. In 1772, the pasture ground (camp) of *Qobog sari*, appr. 600 *li* (miles) East of Tarbagatai, was given to him as an imperial present. He went to audience and submitted horses as presents; one of them named *Baojiliu*,¹ who was counted among the 8 *jun* (beautiful horses) of the imperial stables. Zebekdorji was also appointed chief of the (Torgut) League and *Jasag*. He also received the seal of the Head of the League (a league was the largest administrative unit in Mongolia during Qing times). He passed away in 1778 and was succeeded by his younger brother Kirib (q.v.) (lot 152).

Zebekdorji was the mastemind behind the transmigration of the Torgut. He persuaded Ubasi Khan that there was no other option. During the trek he reminded his compatriots of the (not so real) danger of the Russian troops when their enthusiasm flagged, seeing both the tribe and their cattle shrink in numbers.

策伯克多爾濟（1778年卒），為噶勒丹諾爾布之長子；阿玉奇汗長子衮扎布乃其曾祖，汗渥巴錫則乃其族叔父。

乾隆三十六年（1771），策伯克多爾濟隨土爾扈特部回歸，御封「和碩親王」，賜號「布延圖」（蒙古語，有仁德、快樂之意），並授「扎薩克」，獲賞三眼孔雀翎、黃馬褂及御廐馬黃轡。乾隆三十七年（1772），獲賜牧於和博克薩哩，即塔爾巴哈台以東約六百里。策伯克多爾濟上獻寶馬，當中有名驥「寶吉驥」，乃御廐八駿之一。¹策伯克多爾濟遂獲委任土爾扈特部北路盟長，賜「扎薩克」及盟長印。四十三年（1778），策伯克多爾濟辭世，爵位由其弟奇里布（續號152）承繼。詳見《欽定外藩蒙古回部王公表傳》，欽定四庫全書本，卷13，頁4，及卷102，頁6-8。

策伯克多爾濟乃土爾扈特部東歸之主腦人物，他游說汗渥巴錫指除東歸外別無他選。遷移路上，眼見同行隊伍及牲口日減，其部族人民難免有灰心之時，策伯克多爾濟提醒他們俄羅斯部隊之可怖，以喚起群眾東歸決心。

¹ *Baojiliu* was painted by Sichelbarth, by Imperial Command, dated to 1773, now in the Palace Museum, Beijing.

¹ 高宗命艾啟篆繪《寶吉驥圖》，紀年癸巳（1773），現藏北京故宮博物院。

150

**AN IMPERIAL OIL PORTRAIT OF BUYANCUK
ATTRIBUTED TO IGNAZ SICHELBARH, (AI QIMENG, 1708-1780), ET AL.
QING DYNASTY, QIANLONG PERIOD, CIRCA 1771**

oil on Korean paper
the bust portrait depicting a Mongolian Qošot Prince in frontal view, dressed in a princely surcoat of navy colour featuring an embroidered medallion with a five-clawed golden dragon clutching a flaming pearl, framed by colourful *ruyi* clouds, the robe trimmed with a brown fur collar and white fur down the centre, his distinguished face full of vitality framed by his fur-trimmed court hat with a ruby button indicating the first rank and the two-eyed peacock feather, his left ear sporting a pendent pearl earring, his neck draped with a green jade court necklace, all against a bluish-grey background, the upper right corner inscribed vertically in Chinese with the characters *Heshite beile Buyanchuke* ('The Qošot Beile Buyancuk'), and repeated in Manchu on the upper left corner, the upper left corner of the reverse attached with a yellow label inscribed *di wu* ('The fifth painting')

75.9 by 58.5 cm., 29¾ by 23 in.

PROVENANCE

Dr. Wuensch, Germany, early 20th century.
A rare book dealer in Heidelberg, Germany.
E.J. Brill, Leiden, Netherlands, 1985.

LITERATURE

E.J. Brill, *Catalogue 544*, Leiden, 1985, no. 9.

HK\$1,500,000-2,500,000

US\$194,000-323,000

清乾隆約三十六年 (傳) 艾啟蒙等《布彥楚克像》 油彩紙本 木框

標題：

兩側漢滿文「和碩特貝勒布彥楚克」
畫背標籤「第五」

臉呈橢圓，目如點漆，彎眉高鼻，左方戴耳環。朝冠頂嵌紅珠，加兩眼孔雀花翎，身穿石青地團五爪金蟒紋補服，其緣鑲毛皮邊。胸前掛朝珠一串，飾有碧綠圓珠，並以大小珊瑚紅珠作佛頭、紀念。背景滿塗淺藍，色略近蒼青。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，上書其編號。

來源：

Wuensch 醫生，德國，二十世紀初
德國海德堡珍本書商
E.J. Brill，萊頓，荷蘭，1985年

出版：

E.J. Brill，《Catalogue 544》，萊頓，1985年，編號9



150 INSCRIPTIONS IN MANCHU AND CHINESE



150 LABEL

The Manchu transliteration:

Hoošot beile Buyancuk

The English translation:

The Qošot *Beile* Buyancuk

Buyancuk (d. 1790) the eldest son of Yelenpil, was awarded the title of *Jasak gōsa amurlingui* [Mongolian for 'peacefulness'] *beise* in 1771 after his father had declined it in order to take religious orders. This title was decreed hereditary in 1783. He belonged to the same family with Noohai (**lot 155**) and Gungge (**lot 151**). Buyancuk passed away in 1790, and his younger brother Očir became his successor.

布彥楚克（1790年卒），乃雅蘭丕勒長子，與諾海（編號155）及功格（編號151），同族同宗。乾隆三十六年（1771），雅蘭丕勒隨土爾扈特汗渥巴錫自俄羅斯東歸，同年，他為成為喇嘛放棄爵位，布彥楚克遂襲「扎薩克固山阿穆爾靈貴貝子」。乾隆四十八年（1783），領詔爵位可世襲罔替。五十五年（1790），布彥楚克卒，由其弟鄂齊爾繼承。詳見《欽定外藩蒙古回部王公表傳》，欽定四庫全書本，卷13，頁10，及卷106，頁4。

151

**AN IMPERIAL OIL PORTRAIT OF GUNGGE
ATTRIBUTED TO IGNAZ SICHELBARH, (AI QIMENG, 1708-1780), ET AL.
QING DYNASTY, QIANLONG PERIOD, CIRCA 1771**

oil on Korean paper, mounted to stiff cardboard
the bust portrait depicting a Mongolian Qošot noble in frontal view, dressed in a princely surcoat of navy colour featuring an embroidered medallion with an *en face* five-clawed golden dragon rising above waves and encircled by colourful *ruyi* clouds, the robe trimmed with a brown fur collar and white fur down the centre, his smooth round face marked by his sparse but trimmed mustache, all framed by his court hat with a ruby button indicating the first rank and the two-eyed peacock feather, his left ear sporting a pendent pearl earring, his neck draped with a pink tourmaline court necklace, all against a bluish-grey background, the upper right corner inscribed vertically in Chinese with the characters *Heshite beile Gongge* (The Qošot *Beile* Gungge), and repeated in Manchu on the upper left corner
75.4 by 58.3 cm., 29³/₄ by 23 in.

PROVENANCE

Dr. Wuensch, Germany, early 20th century.
A rare book dealer in Heidelberg, Germany.
E.J. Brill, Leiden, Netherlands, 1985.

LITERATURE

E.J. Brill, *Catalogue 544*, Leiden, 1985, no. 10.

HK\$800,000-1,200,000

US\$104,000-155,000

清乾隆約三十六年 (傳) 艾啟蒙等《功格像》 油彩紙本 木框

標題：

兩側漢滿文「和碩特貝勒功格」

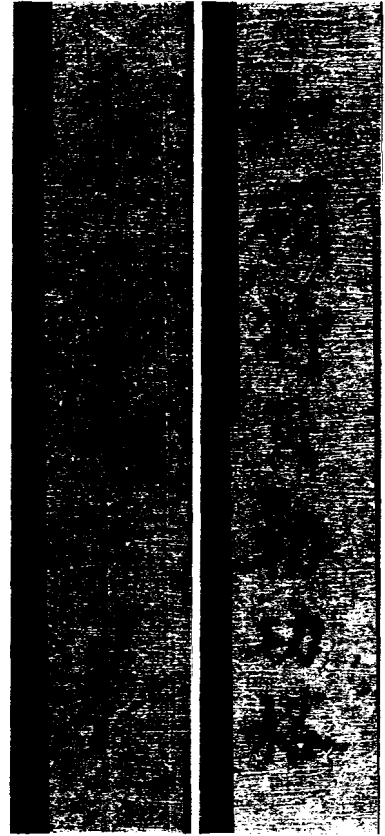
臉呈橢圓，兩頰微鼓泛紅，蓄鬚鬚，左方戴耳環。朝冠頂嵌紅珠，加兩眼孔雀花翎，身穿石青地團五爪金蟒紋補服，其緣鑲毛皮邊。胸前掛朝珠一串，飾有粉紅圓珠，以大小碧綠圓珠作佛頭、紀念。背景滿塗淺藍，色略近竹青。上方左右兩側分別以滿漢文書寫人物官銜姓名。背以米黃色厚紙托底。

來源：

Wuensch 醫生，德國，二十世紀初
德國海德堡珍本書商
E.J. Brill，萊頓，荷蘭，1985年

出版：

E.J. Brill，《Catalogue 544》，萊頓，1985年，編號10



151 INSCRIPTIONS IN MANCHU AND CHINESE

The Manchu transliteration:
Hoošot beile Gungge

The English translation:
The Qošot Beile Gungge

Gungge (d. 1773) was a Qošot, from the Borjigid family. He represented the 24th generation after Yuan Taizu's (Genghis Khan's) younger brother Qabutu Qasar (d. shortly after 1218). His father was called Tukeji; Gungge had an elder brother Gendun Norbu. In 1771 Gendun Norbu returned with Ubaši Khan from Russia but died on the way. Gungge went from Ili to the audience at Jehol where he was awarded a two-eyed peacock feather, a yellow riding jacket, a horse from the imperial stables, and purple bridle reins. He was painted, given the title *Doro beile* (prince of the 3rd degree) and the honorary qualification Tüsiyetu. He was the nephew of Noohai (**lot 155**) and related to Buyancuk (**lot 150**), who also shared the same family name. He passed away in 1773. His eldest son Delek Ubasi succeeded him.

功格（《欽定外藩蒙古回部王公表傳》中稱作恭格，1773年卒），乃和碩特人，姓博爾濟吉特，為元太祖成吉思汗弟哈布圖哈薩爾（卒於1218年後）第二十四世孫。功格之父為圖克齊，兄為根敦諾爾布。乾隆三十六年（1771），根敦諾爾布隨汗渥巴錫從俄羅斯來歸，卻卒於途中。功恭自伊犁進避暑山莊覲見，獲賞雙眼孔雀翎、黃馬褂、御廐馬紫轡。高宗命人為他繪畫肖像，並封為「多羅貝勒」，賜號「土謝圖」。諾海（編號155）及布顏楚克（編號150）同姓博爾濟吉特，諾海乃功格之族叔父。功格逝於乾隆三十八年（1773），爵位由其長子德勒克烏巴什承襲。詳見《欽定外藩蒙古回部王公表傳》，欽定四庫全書本，卷13，頁9，及卷106，頁1-3（稱之恭格）。

152

**AN IMPERIAL OIL PORTRAIT OF KIRIB
ATTRIBUTED TO IGNAZ SICHELBARTH, (AI QIMENG, 1708-1780), ET AL.
QING DYNASTY, QIANLONG PERIOD, CIRCA 1771**

oil on Korean paper

the bust portrait depicting a Mongolian Torgut noble in frontal view, dressed in a dark purplish-brown fur-lined winter surcoat emblazoned with an embroidered first rank military badge with a *qilin* amidst colourful clouds, the robe trimmed with a brown fur collar and white fur down the centre, his rugged face with greyish-blue eyes and a thick mustache, framed by a single pendent pearl earring in left ear and his fur-trimmed court hat with a red coral button indicating second rank and a two-eyed peacock feather, his neck draped with a pink tourmaline court necklace, all reserved on a bluish-grey background, the upper right corner inscribed vertically in Chinese with the characters *Tuerhute toudeng taiji Qilibu* ('The Torgut noble of the first rank, Kirib'), and repeated in Manchu on the upper left corner, the upper left corner of the reverse attached with a yellow label inscribed *Tuerhute xiang di shisan* ('The thirteenth painting from the Torgut portrait series')

76.9 by 59.1 cm., 27¼ by 23¼ in.

PROVENANCE

Dr. Wuensch, Germany, early 20th century.
A rare book dealer in Heidelberg, Germany.
E.J. Brill, Leiden, Netherlands, 1985.

LITERATURE

E.J. Brill, *Catalogue 544*, Leiden, 1985, no. 13.

HK\$800,000-1,200,000

US\$104,000-155,000

清乾隆約三十六年 (傳) 艾啟蒙等《奇里布像》 油彩紙本 木框

標題：

兩側漢滿文「土爾扈特頭等台吉奇里布」

畫背標籤「土爾扈特像第十三」

臉橢圓，額有褶皺，眉短鼻直，法令細繃，蓄二撇髭鬚，左方戴耳環。冠頂嵌紅珠，加兩眼孔雀花翎，身穿石青地麒麟紋補服，其緣鑲毛皮邊。胸前掛朝珠一串，飾有粉紅半透圓珠，以寶藍圓珠作佛頭，碧綠小珠作紀念。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，上有其圖像系列及編號。

來源：

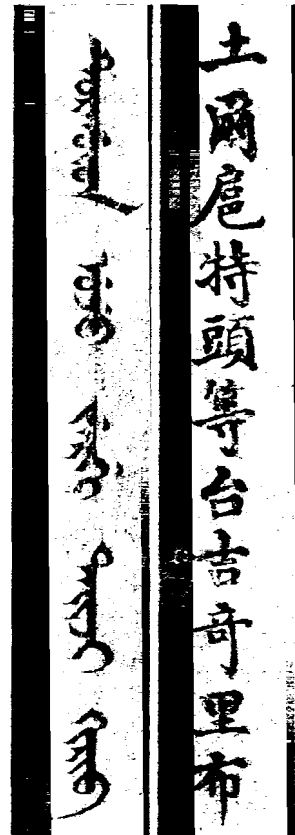
Wuensch 醫生，德國，二十世紀初

德國海德堡珍本書商

E.J. Brill，萊頓，荷蘭，1985年

出版：

E.J. Brill，《Catalogue 544》，萊頓，1985年，編號13



152 INSCRIPTIONS IN MANCHU AND CHINESE



152 LABEL

The Manchu transliteration:

Torgôt uju jergi taiji Kirib, Tuerhute toudeng taiji Qilibu

The English translation:

The Torgut noble of the first rank, Kirib

Kirib (d. 1784) was the younger brother of Zebekdorji (q.v.) (lot 149) with whom he returned to Dsungaria (Northern Xinjiang) in 1771. At first he became *taiji* of the first rank. He was appointed deputy head of the league and administrator of the affairs of the Right Wing Banner of the Northern Detachment, *Beilu youyiqi wu jian fumengchang* in 1775. In 1779 he succeeded his deceased brother as *Jasak hošo buyantai cinwang*. The rank was decreed hereditary in 1783. He also became head of the Torgut league. In 1781 he effectuated a fair settlement with the Kazak (Kirgiz) in a dispute over horses which had trespassed on Torgut pastures and had been seized. When the Emperor learned about this through the *Tarbagatai amban Huiling* he was awarded the rank of Duke (*gong*). He passed away in 1784.

奇里布（1784年卒），乃策伯克多爾濟（編號149）之弟。乾隆三十六年（1771），兄弟二人歸準噶爾。奇里布初封「一等台吉」，至四十年（1775），授轄北路右翼旗務兼副盟長。四十四年（1779），策伯克多爾濟逝世，奇里布成盟長，繼為「扎薩克和碩布延圖親王」，此爵位於四十八年（1783）始世襲罔替。乾隆四十六年（1781），哈薩克馬群闖入土爾扈特境被擒，奇里布處理糾紛公平合宜。高宗從駐塔爾巴哈台大臣惠齡得知此事，嘉許奇里布，後獲授「公品級一等台吉」。卒於乾隆四十九年（1784）。詳見《欽定外藩蒙古回部王公表傳》，欽定四庫全書本，卷13，頁4，及卷102，頁8-9（稱之奇哩布）。

153

**AN IMPERIAL OIL PORTRAIT OF ARAKBA
ATTRIBUTED TO IGNAZ SICHELBARTH, (AI QIMENG, 1708-1780), ET AL.
QING DYNASTY, QIANLONG PERIOD, CIRCA 1771**

oil on Korean paper

the bust portrait depicting the Mongolian Torgut noble in frontal view, dressed in a dark purplish-brown fur-lined winter surcoat emblazoned with an embroidered first-rank military badge with a *qilin* amidst colourful clouds, the robe trimmed with a brown fur collar and white fur down the centre, his chisled face with a ruddy complexion and a thin asymmetrical mustache, framed by a single pendent pearl earring in his left ear and his fur-trimmed court hat with a red coral button indicating second rank and a one-eyed peacock feather, his neck draped with a pink tourmaline court necklace, all reserved on a bluish-grey background, the upper right corner inscribed vertically in Chinese with the characters *Tuerhute toudeng taiji Alakeba* ('The Torgut noble of the first rank Arakba'), and repeated in Manchu on the upper left corner, the upper left corner of the reverse attached with a yellow label inscribed *Tuerhute xiang di shisi* ('The fourteenth painting from the Torgut portrait series')

75.1 by 58.4 cm., 29% by 23 in.

PROVENANCE

Dr. Wuensch, Germany, early 20th century.
A rare book dealer in Heidelberg, Germany.
E.J. Brill, Leiden, Netherlands, 1985.

LITERATURE

E.J. Brill, *Catalogue 544*, Leiden, 1985, no. 14.

HK\$1,500,000-2,500,000

US\$194,000-323,000

清乾隆約三十六年 (傳) 艾啟蒙等《阿喇克巴像》 油彩紙本 木框

標題：

兩側漢滿文「土爾扈特頭等台吉阿喇克巴」

畫背標籤「土爾扈特像第十四」

臉略瘦削，眼框雙頰下陷，蓄鬚，左方戴耳環。朝冠頂嵌紅珠，加一眼孔雀花翎，身穿深褐色地麒麟紋補服，其緣鑲毛皮邊。胸前掛朝珠一串，飾有粉紅半透圓珠，以寶藍圓珠作佛頭，碧綠小珠作紀念。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，上有其圖像系列及編號。

來源：

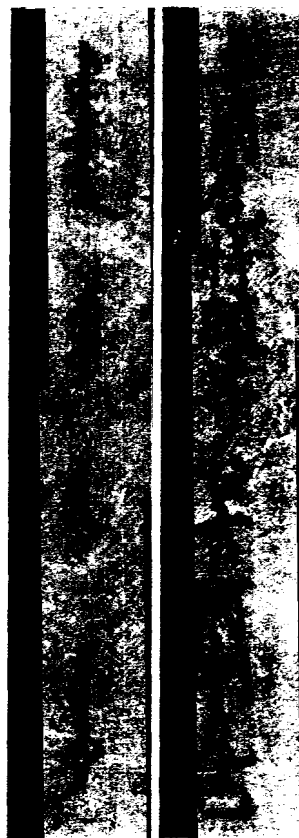
Wuensch 醫生，德國，二十世紀初

德國海德堡珍本書商

E.J. Brill，萊頓，荷蘭，1985年

出版：

E.J. Brill，《Catalogue 544》，萊頓，1985年，編號14



153 INSCRIPTIONS IN MANCHU AND CHINESE



153 LABEL

The Manchu transliteration:

Torgôt uju jergi Arakba, Tuerhute toudeng taiji Alakeba

The English translation:

The Torgut noble of the first rank, Arakba

It is recorded in the *Gaozong shilu*, 112, that on the *renxu* day of the fifth month of Qianlong 40 (1775), there was a memorandum on the administration of the 'new' Torguts pertaining to a proposal to make Arakba *Xieli Taiji*, i.e. *tusalaāčī* (administrator), an assistant to Duke Baijihū (see *Lledkel šastir*, 126).

乾隆三十六年（1771）·阿喇克巴獲授為「閑散一等台吉」。四十年（1775）農曆五月壬戌日，大臣上奏請授阿喇克巴為「協理台吉」，輔助公拜濟瑚（有關拜濟瑚之記述，詳見《欽定外藩蒙古回部王公表傳》，欽定四庫全書本，卷102，頁4-5）。詳見《大清高宗純（乾隆）皇帝實錄》，卷892及983。

154

**AN IMPERIAL OIL PORTRAIT OF MONGGON
ATTRIBUTED TO IGNAZ SICHELBARTH, (AI QIMENG, 1708-1780), ET AL.
QING DYNASTY, QIANLONG PERIOD, CIRCA 1771**

oil on Korean paper
the bust portrait depicting the Mongolian Qošot noble in frontal view, dressed in a dark purplish-brown fur-lined surcoat emblazoned with an embroidered first-rank military badge with a *qilin* amidst colourful clouds, the robe trimmed with a brown fur collar and white fur down the centre, his youthful clean-shaven face framed by a single pendent earring in his left ear and his fur-trimmed court hat with a red coral button indicating second rank and a one-eyed peacock feather, his neck draped with a red coral court necklace, all reserved on a bluish-grey background, the upper right corner inscribed vertically in Chinese with the characters *Heshite toudeng taiji Menggun* ('The Qošot noble of the first rank, Monggön'), and repeated in Manchu on the upper left corner, the upper left corner of the reverse attached with a yellow label inscribed *Tuerhute xiang di shiliu* ('The sixteenth painting from the Torgut portrait series')
76.5 by 59 cm., 30 by 23¼ in.

PROVENANCE

Dr. Wuensch, Germany, early 20th century.
A rare book dealer in Heidelberg, Germany.
E.J. Brill, Leiden, Netherlands, 1985.

LITERATURE

E.J. Brill, *Catalogue 544*, Leiden, 1985, no. 15.

HK\$600,000-800,000

US\$77,500-104,000

清乾隆約三十六年 (傳) 艾啟蒙等《蒙滾像》 油彩紙本 木框

標題：

兩側漢滿文「和碩特頭等台吉蒙滾」
畫背標籤「土爾扈特像第十六」

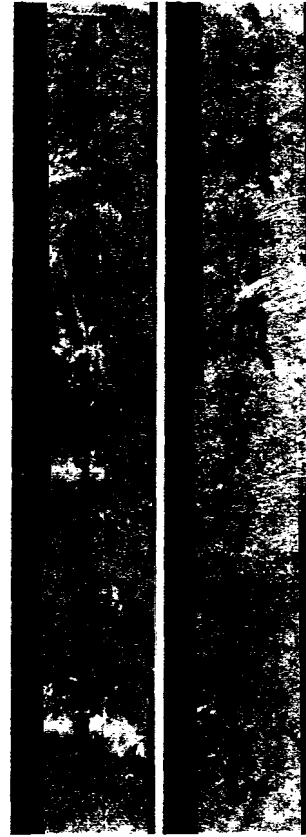
面頰修長，額高廣寬，眉若遠山，鼻高樑正，嘴角微揚，左方戴耳環。朝冠頂嵌紅珠，加一眼孔雀花翎，身穿石青地麒麟紋補服，其緣鑲毛皮邊。胸前掛朝珠一串，飾有珊瑚紅珠，以寶藍圓珠作佛頭，並有碧綠小珠作紀念。上方左右兩側以滿漢文書寫人物官銜姓名，背面左上角有土黃色標籤，上有其圖像系列及編號。

來源：

Wuensch 醫生，德國，二十世紀初
德國海德堡珍本書商
E.J. Brill，萊頓，荷蘭，1985年

出版：

E.J. Brill，《Catalogue 544》，萊頓，1985年，編號15



154 INSCRIPTIONS IN MANCHU AND CHINESE



154 LABEL

The Manchu transliteration:
Hoošot uju jergi taiji Monggôn

The English translation:
The Qošot noble of the first rank, Monggôn

According to historical record, Monggôn was promoted to the *Xiansan yideng taiji* (The idle noble of the first rank) in 1771. Biographical information on Monggôn remains scarce at this time.

乾隆三十六年（1771），蒙滾獲封為閑散一等台吉，詳見《大清高宗純（乾隆）皇帝實錄》，卷892，但關於其生平，現今所知甚少。

155

**AN IMPERIAL OIL PORTRAIT OF NOOHAI
ATTRIBUTED TO IGNAZ SICHELBARH, (AI QIMENG, 1708-1780), ET AL.
QING DYNASTY, QIANLONG PERIOD, CIRCA 1771**

oil on Korean paper

the bust portrait depicting the Mongolian Qošot noble in frontal view, dressed in a dark purplish-navy fur-lined winter surcoat emblazoned with an embroidered first-rank military badge with a *qilin* amidst colourful clouds, the robe trimmed with a brown fur collar and white fur down the centre, his boyish clean-shaven face framed by a single pendent pearl earring in his left ear and his fur-trimmed court hat with a red coral button indicating second rank and a one-eyed peacock feather, his neck draped with a red coral necklace, all reserved on a bluish-grey background, the upper right corner inscribed vertically in Chinese with the characters *Heshite toudeng taiji Nuohai* ('The Qošot noble of the first rank, Noohai'), and repeated on the in Manchu on the upper left corner, the upper left corner of the reverse attached with a yellow label inscribed *Tuerhute xiang di shichi* ('The seventeenth painting from the Torqut portrait series')

76.2 by 58.7 cm., 30 by 23 in.

PROVENANCE

Dr. Wuensch, Germany, early 20th century.
A rare book dealer in Heidelberg, Germany.
E.J. Brill, Leiden, Netherlands, 1985.

LITERATURE

E.J. Brill, *Catalogue 544*, Leiden, 1985, no. 16.

HK\$600,000-800,000

US\$77,500-104,000

清乾隆約三十六年 (傳) 艾啟蒙等《諾海像》 油彩紙本 木框

標題：

兩側漢滿文「和碩特頭等台吉諾海」

畫背標籤「土爾扈特像第十七」

臉呈方圓，彎眉端鼻，下巴瘦削，左方戴耳環。朝冠頂嵌紅珠，加一眼孔雀花翎，身穿石青地麒麟紋補服，其緣鑲毛皮邊。胸前掛朝珠一串，飾有珊瑚紅珠，附大小碧綠圓珠作佛頭、紀念。背景滿塗淺藍，色略近蒼青。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

德國海德堡珍本書商

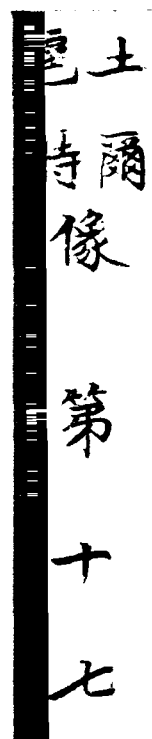
E.J. Brill，萊頓，荷蘭，1985年

出版：

E.J. Brill，《Catalogue 544》，萊頓，1985年，編號16



155 INSCRIPTIONS IN MANCHU AND CHINESE



155 LABEL

The Manchu transliteration:
Hoošot uju jergi taiji Noohai

The English translation:
The Qošot noble of the first rank, Noohai

Noohai (d. 1792), Qošot from the Borjigid family, was the uncle of Gungge (**lot 151**) and related to Buyancuk (**lot 150**) who belonged to the same generation. His father was called Gungke baljur. In 1771 Noohai returned from Russia with Ubasi Khan. He was appointed *Jasak taiji* of the first rank, a title which was decreed hereditary in 1783. In 1775 he ran the affairs of the Right Wing Banner and became *Jasag*. He passed away in 1792. The name of his son was Sanji.

諾海（1792年卒），和碩特人，姓博爾濟吉特，為功格（編號151）族叔父，與布彥楚克（編號150）份屬同族同輩。其父名為恭克拜爾珠爾。乾隆三十六年（1771），諾海跟隨汗渥巴錫，自俄羅斯而歸，賜銜「扎薩克一等台吉」；爵位於四十八年（1783）獲准世襲罔替。乾隆四十年（1775），諾海管轄右翼旗務，獲授「扎薩克印」。諾海逝於乾隆五十七年（1792），長子名三濟。詳見《欽定外藩蒙古回部王公表傳》，欽定四庫全書本，卷13，頁10-11，及卷106，頁4-5。

REVISED LIST OF PORTRAITS 功臣像列表

Note: When the original names were established they were used, as well as some titles like baturu. Otherwise the Chinese transcriptions were kept, unsatisfactory as they are.

I. Campaign against Eastern Turkistan – First series: 50 portraits¹

- 1 Daxueshi yideng zhongyong gong Fuheng
大學士一等忠勇公傅恆
- Aliha bithei da. uju jergi tondo baturu gung Fuheng
- 2 Dingbian jiangjun yideng wuyi mouyong gong hubu shangshu Jaohōi
定邊將軍一等武毅謀勇公戶部尚書兆惠
- 3 Yuan dingbei jiangjun yideng chengyong gong bingbu shangshu Bandi
原定北將軍一等誠勇公兵部尚書班第
- 4 Yuan jingni jiangjun sandeng yilie gong gongbu shangshu Namjal
原靖逆將軍三等義烈公工部尚書納木扎爾
- Fudaraka be geterembure jiyanggiyōn ilaci jergi jurgangga lingge gung, weilere jurgan-i aliha amban bihe Namjal
- 5 Dingbian youfu jiangjun qinwang pinji chaoyong junwang Cebdenjab
定邊右副將軍親王品級超勇郡王策布登扎布
- 6 Dingbian youfu jiangjun yideng jingyuan chengyong hou Lifanyuan shangshu Fude
定邊右副將軍一登靖遠成勇侯理藩院尚書富德
- 7 Yuan dingbian youfu jiangjun erdeng chaoyong bo neidachen Saral
原定邊右副將軍二等超勇伯內大臣薩拉爾
- 8 Yuan daxueshi sandeng zhongqin bo Shan-Gan zongdu Huang Tinggui
原大學士三等忠勤伯陝甘總督黃廷桂
- 9 Canzan dachen heshi qinwang gulun efu Septenbaljur
參贊大臣和碩親王固倫額駙色布騰巴爾珠爾
- 10 Canzan dachen gushan beizi Jalafungga
參贊大臣固山貝子扎拉豐阿
- 11 Canzan dachen jasak dorō junwang Lubcangdorji
參贊大臣扎薩克多羅郡王羅卜藏多爾濟
- 12 Canzan dachen dorō junwang Emin Hojo
參贊大臣多羅郡王額敏和卓
- 13 Canzan dachen gongbu shangshu Śuhede
參贊大臣工部尚書舒赫德
- 14 Canzan dachen yideng quoyi gong bingbu shangshu Arigōn
參贊大臣一等果毅公兵部尚書阿里衮
- 15 Yuan canzan dachen sandeng xiangqin bo zongdu Erong'an
原參贊大臣三等襄勤伯總督鄂容安
- 16 Canzan dachen yideng cheng'en yiyong gong hubu shilang fudutong Mingšui
參贊大臣一等承恩毅勇公戶部侍郎副都統明瑞
- 17 Canzan dachen gongbu shilang fudutong Agōi
參贊大臣工部侍郎副都統阿桂
- 18 Yuan canzan dachen sandeng zi hubu shilang fudutong Santai
原參贊大臣三等子戶部侍郎副都統三泰
- 19 Yuan canzan dachen qianfeng tongling qiduwei you yiyun qiwei Osī
原參贊大臣前鋒統領騎都尉又一雲騎尉鄂實
- 20 Lingdui dachen neidachen Bolburca
領隊大臣內大臣博爾濟察
- 21 Yuan lingdui dachen Anxi tidu zongbing guan Doubin
原領隊大臣安西總督總兵官豆斌
- 22 Yuan lingdui dachen Gansu tidu zongbing guan Gao Tianxi
原領隊大臣甘肅提督總兵官高天喜
- Meyen-i amban G'an su-i fideme kadalara uheri kadalara da bihe G'ao tian xi
- 23 Lingdui dachen fudutong tasi baturu Donjibu
領隊大臣副都統塔什巴圖魯端濟布
- 24 Lingdui dachen hujun tongling Ailungga
領隊大臣護軍統領愛隆阿
- 25 Lingdui dachen qianfeng tongling mergen baturu Macang
領隊大臣前鋒統領墨爾根巴圖魯瑪琿
- 26 Lingdui dachen neidachen fudutong Batujirgal
領隊大臣內大臣副都統巴圖魯爾噶爾
- 27 Sanzhi dachen muerdemu baturu Jilingzhabu
散秩大臣穆爾德木巴圖魯齊凌扎布
- 28 Sanzhi dachen hatan baturu Gabushu
散秩大臣哈坦巴圖魯魯布舒
- 29 Fudutong gabiyatu baturu Eldengge
副都統噶畢雅圖巴圖魯額爾登額

- 30 Junwang Hojis
郡王霍集斯
- 31 Beizi Odui
貝子鄂對
- 32 Neidachen Ocir
內大臣鄂齊爾
- Dorgi amban Ocir
- 33 Sanzhi dachen kara baturu Ayusi
散秩大臣噶喇巴圖魯阿玉錫
- 34 Dašiceriing - Yuan sanzhi dachen qiduwei Dašiceriing
原散秩大臣騎都尉達什策凌
- 35 Fudutong Obusi
副都統鄂博什
- 36 Fudutong tubu baturu Ombu
副都統圖布巴圖魯溫布
- 37 Fudutong keturkei baturu Yeotun
副都統阿克特爾克巴圖魯由屯
- 38 Yuan fuduting qiduwei you yiyun qiwei Sange
原副都統騎都尉又一雲騎尉三格
- Meiren-i janggin baitalabure hafan, jai emu tuwasara hafan bihe Sange
- 39 Yuan toudeng shiwei shubutukai baturu Kicebu
原頭等侍衛舒布圖錫巴圖魯魯奇徹布
- Uju jergi hiya bihe. subtukei baturu Kicebu
- 40 Toudeng shiwei boke baturu Looqe
頭等侍衛博克巴圖魯老格
- 41 Toudeng shiwei mergen baturu Dakana
頭等侍衛墨爾根巴圖魯達克塔納
- Uju jergi hiya mergen baturu Dakana
- 42 Toudeng shiwei Samdan
頭等侍衛薩穆坦
- 43 Yuan erdeng shiwei guji baturu yunqiwei Moncortu
原二等侍衛固濟爾巴魯雲騎尉滿錫爾圖
- Jai jergi hiya guji baturu tuwasara hafan Moncortu
- 44 Erdeng shiwei halangshu baturu Tamanai
二等侍衛哈朗書巴圖魯塔瑪爾
- 45 Yuan erdeng shiwei habutai baturu Fusil
原二等侍衛哈布台巴圖魯富錫爾
- 46 Sandeng shiwei erke baturu Hailanca
三等侍衛額爾克巴圖魯海蘭察
- 47 Yuan erdeng shiwei yunqiwei Fu Shao
原二等侍衛雲騎尉富紹
- 48 Sandeng shiwei sainbelek baturu Zhaqitu
三等侍衛賽音博勒克巴圖魯扎奇圖
- 49 Sandeng shiwei silun hasiha baturu Aldanca
三等侍衛什倫哈什哈巴圖魯阿爾丹察
- Ilaci jergi hiya Silun hasiha baturu Aldanca
- 50 Sandeng shiwei zhuolike baturu Usiboo
三等侍衛卓里克巴圖魯五十保

II. Campaign against Eastern Turkistan, 2nd series: 50 portraits²

- 1 Canzan dachen yideng chengyong gong dutong Balu
參贊大臣一等誠勇公都統巴祿
- 2 Canzan dachen Hangzhou jiangjun Fulu
參贊大臣杭州將軍福祿
- 3 Yuan lingdui dachen Ningxia jiangjun yideng zi Heqi
原領隊大臣寧夏將軍一等子和起
- 4 Canzan dachen Kalka jasak hosoi chinwang Sanjaidorji
參贊大臣喀爾喀扎薩克和碩親王桑塞多爾濟
- 5 Yuan lingdui dachen dutong Manfu
原領隊大臣都統滿福
- 6 車木楚克扎布
- Hebei amban. Kalkai jasak doroi wang Cemcukjab
- 7 Lingdui dachen Gan zhou tidu Yan Xiangshi
領隊大臣甘州提督閻相師
Meyen-i amban. G'an jee-i fideme kadalara amban Yan siyang si

