A Biographical Study of Giuseppe Castiglione
(Lang Shih-ning), a Jesuit Painter in the
Court of Peking under the
Ch'ing Dynasty

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Preface

It was in October, 1932, that I wrote a brief paper entitled Rô Sei-rei den Kenkyû 那世齋研究 (A brief study of Lang Shih-ning) in the Bijutsu Kenkyû 美術研究, No. 10, pp. 339-359, published by the Bijutsu Kenkyû-jo 美術研究所, (now Kokuritsu Tokyo Bunkei-zaï Kenkyû-jo 國立東京文化財研究所). Though an immature inquiry, it attracted some attention in the academic circles. Mr. Ho Ch'ang-ch'ên 霍昌琴 published a Chinese translation in the Kuo-li Pei-p'ing 國立北平圖書館, Vol. VII, Nos. 3 and 4, (combined) pp. 1-28, May-Aug., 1933, and Mr. Fu Pao-shih 吳邦石 published in two parts another Chinese translation in the Kuo-Gen chiao-pao 國際週報, Vol. XIII, Nos. 32, 33 (Aug. 17, Aug. 24, 1936) Pt. I (which I have not yet seen), Pt. II (pp. 33-38). Furthermore, through Mr. Ho's translation, it was referred to in George Robert LOEB, Giuseppe Castiglione (1688-1766), Pitture di Corte di Ch'ien-lung, Imperatore della Cina, Rome, 1940. All these gave me a secret joy. Some materials of which I was not aware in those days I have been able to investigate, and I have been enlightened on several points by the publications since then. As a supplement collected in over twenty years, this is certainly very meagre. The materials are only those which casually attracted my attention while engaged in desultory reading in my leisure hours. I regret that these are not what I have investigated purposefully. I contributed the supplement section of this study to the Oriental Studies in Honour of Jun'ichô ISHIHAMA on the Occasion of His Seventieth Birthday 石黑麟太郎先生古稀紀念東洋學論集 published Nov. 1958. Adopting its chief points and revising my previous paper, I have prepared this manuscript because I hope to elaborate some points for future publication.
I

Giuseppe Castiglione, an Italian Jesuit served the three Chinese emperors K'ang-hi, Yung-ch'eng, and Ch'ien-lung; under the Chinese name Lang Shih-nung 郎世寧 龍世宗, he was appointed upon the Imperial Court exclusively with painting. His paintings, though of Western style, teeming with the Chinese technique, enjoyed popularity both in China and abroad. He is generally accepted as a character worth a special mention in the history of modern Chinese painting; however, so little has been written on his life. This is probably on account of the scarcity of the materials. Of all the writings I know, the oldest is by Abbe Groester, the Frenchman, and the newest (up to 1932) by the two Germans Ulrich Thieme and Felix Becker, the two Frenchmen Henri Cordier and Paul Pelliot, and by Prof. Toyoda.

1) According to the French style, the name is spelt Joseph Castiglione. Beginning with the document numbered as Qi 1924 (3) in the possession of the Archives Nationales in Paris and the Lettres édifiantes et curieuses, nouvelle edition, XXII, XXIII, XXIV, this is the customary way of spelling it. In rare cases it is spelt J. Castiglione, for instance, in the Lettres édifiantes d. 4, nov. 1834, p. 352, Letter written by P. Benoît. It is also spelt J. Castiglione. As stated before, as Castiglione belonged to the Portuguese Mission of the Jesuit Society, the Portuguese mode of getting was used; for instance, his signature in his two pictures in the 18 series of copper plates printed in Paris by the order of the Emperor Ch'ien-lung. (See below, pp. 107, 109.) In Latin style, as engraved in the epistle of his grave (P. 112), it was spelt Josephus Castighionius. In the letters of P. G. von Helmont, this spelling is observed here and there. (Included in Pray, P.G., Impressions CCCVIII. in dissertations R. P. Benedict Cetto, 1871) As to the above-mentioned documents in the Archives Nationales and the letters in Pray's book, they are based on the quotations by Pelliot, Let "Les Conquêtes de l'Empereur de la Chine", T'oung Pao, 1920-21, pp. 184, 185; 269-270. By the way, these documents, letters, joint, and the grave epistle will be fully discussed later.

2) Sometimes his Chinese name is written 郎世寧 or 龍士寧, but they are both erroneous. The former is found so frequently that it is hardly worth citing examples, while the latter occurs in rare instances such as in the Che-yeh-ting trans. (Shih 史 3'') by Yao Yian-shih 魏趾之 of Ching, and in the explanations attached to the photographs of the portrait of Hsiaung-fei 稽宕, one of Ch'en-lung's conveniences attributed to Castiglione, sold at Peking shows. In two cases, Cordier gives it as 郎士長, which is of course a miswriting. (Pelliot, T'oung Pao, 1920-21, p. 186, Note 2.) Moreover, the Wenchowers in ancient times spelt it Lermatins as were in the documents in the Archives Nationales cited under the preceding note 1. This is the Portuguese spelling in those days; nowadays it is spelt Lang Shih-nung (Wade system) and Lang Shih-nung (the French system). When Cordier, Bibliothèque Sinica, Supplement, 1924-6, col. 3645 spelt it Lang Chushing, it must be a misprint.

3) G. (Bouquet), "Abbé", "Castiglione" (Biographie universelle, VII, 1813, pp. 337-339).
4) THIEME-BECKER, Allgemeine Lexikon der bildenden Künstler, VI, 1921, s. 166, under the term "Castiglione."
Tanaka, a Japanese. True, many histories of Chinese painting and Chinese Christianity casually treat Castiglione's activities and paintings, but all biographies on him though brief, or writings on him somewhat in the nature of a biography, are only these above-mentioned. However, the year 1934 witnessed the publication of an exclusive biography: Louis Aloys Pflüger, "Notices biographiques et bibliographiques sur les Jésuites de l'Expansion mission de Chine 1552-1773," Tome II, Variétés Sinologiques, No. 60. Chang-bai 1934. This book immensely valued by experts had been handed down handcopied among eager students; its publication had long been desired by the Church and the scholars. No sooner its first volume (Variétés Sinologiques, No. 30) had been issued in 1932 than it became a book absolutely indispensable to us and began to profit us beyond measure. Of course it is a biography of over 400 Jesuits sent to China by the middle of the Ch'en-tung era; but so far as each individual is concerned, it is of course his biography. The case of Castiglione is no exception to the rule. When is called this an exclusive biography, it was in this sense. So far as Castiglione is concerned, however, the manuscripts of the original writer has been enlarged by the revisor's supplement, and supported by Prof. Pflüger's investigations which I have repeatedly quoted in my paper, especially by additional notes on the dates of his birth and death being entirely too brief as a whole, (pp. 635-639). This being the case, except in one or two fairly important matters, the book failed to show me many new facts. In 1940, the previously mentioned book by G. R. Loehr came out, and when chiefly based on Pflüger and this book, Father Pasquale D'Ellia, the expert historian of Chinese Catholicism, wrote a brief biography in the Encyclopedia Cattolica, Vol. 3, compiled and published in 1946 by the Vatican, I was enlightened on several new facts unknown to me (Col. 1038-1046), to my utmost satisfaction. All these careful writings, especially those by Pflüger and Tanaka, have been achieved after painstaking and precise investigations, yet they are somewhat too brief with a great deal

1) "Toyoda Tanaka, Ri Sei (Liang Shih-qing) Ti Tai (T'ang Tai) gokuchū tō kōsetsu (Concerning the picture of the peach blossoms and happy magpies, jointly drawn by Liang Shih-qing and T'ang Tai (T'ai). Kōsetsu, 357, Feb., 1904, pp. 318-316.) Incidentally, the Liang-foo-shih hsiu-chuan kai-shih (Collecting biographies of painters of all periods) (Vol. 12) by Pu-yü Yün-tung 三語堂 of Ch'ing is too brief to be mentioned. The Ch'ing-shih hsiu-chuan compiled by the government of the Ch'ing-hua p'ien-kao 中華盛典, on account of rareless treatment and the meagreness of the material, deserves no criticism whatever. Though no histories of painting, the description is Mgr. Alphonse Favier, Peiping, Historie et Description (of the two volumes—Peking, 1897, and Lille, 1900, the latter quoted here), pp. 182, 195, 307 is far more to the point. It is strange that the Encyclopedia Italiana compiled as a state affair by the Facett Italy contains no item on Castiglione other in the main body, (in 36 vol.) or in the Suppletions (in 3 vol.)
left to be desired, and a few points have been left unsettled. Consulting and comparing all these works, here I have compiled a biography of Castiglione and, based on the Catalogue of the Shih-ch‘u 聖 Área (Imperial Collection of Paintings of Secular Subjects),\(^1\) compiled by Hu Ch‘ing 胡成, an index of his works. While criticizing my predecessors too briefly, my presentation here may hardly be regarded as a detailed study. However, if this should serve to supplement the biography of Castiglione with several new facts, I should be satisfied. Any criticism will be appreciated by the author.

II

It was on July 19th, 1668 (Corresponding the year Mou-ch‘ên 戲變, the 27th year of Kang-hsi 康熙) that Castiglione was born in Milano, Italy.

As to the date of his birth as well as that of his death, opinion differs so much that it would confuse the reader. On the date of his birth there are two views: one favoring 1668 and the other 1666. The former is held by Abbé Grosina, Mgr. Favier, Thieme and Becker\(^2\) while the latter is held by Corrier, G. de Rochemonteix, and Pelliot.\(^3\) I consider that the former is erroneous. No material which definitely gives the date of Castiglione's birth had appeared; therefore, this has been rechecked backward from 1768 in which he died reportedly at the age of 70 years; and here may be observed two errors. One is that he died in 1768 and the other is that he was 70 at that time—both facts were established on the strength of a false report; so the calculation based on this could not be trusted. That Castiglione died in Peking on the 5th of July, 1766 at the age of 78 years (in the Western way of calculation) could not be doubted in the light of the epitaph on his grave which was discovered in recent years.\(^4\) Therefore, it follows that he was born in the course of the year 1668. This is the reason why I favor the latter view. Thus all the biographers since then, such as L.A. Fister, P. D'ella, and G. R. Loebner, have adopted this view. (As previously stated, the date of his death has also been much discussed warmly. The discovery of the epitaph of his grave should settle the question. This will be discussed later; therefore, in order to avoid overlapping, it is not taken up in this connection.)

1) The Mou-ch‘ên 戏變 is illustrated by Hu Ch‘ing 胡成 (volume shang 上, leaf 129\(^*\)), volume hua 下, leaf 17\(^*\), according to the version of the Hsü-ts‘ai-kuang 蕭氏集纂. As for the facts of this book, and other references, details will be given at the beginning of the attached table.

2) Grosina, op. cit., p. 337; Favier, Peinge, p. 192; THIEME-BECKER, op. cit., VI, s. 166.


In what month and on what day was he born? None of those who favor the 1698 theory discuss this question. Only those who hold the 1688 theory take it up. Mr. Cordier, in his biography of the Italian painter Panzi, gave it as the 16th of July. However, de Rochefort, in his biography of Amst, determined it as the 19th of July. Corder gave the 16th of July simply because he was confused with the date of the death—the 16th of July, and made a mistake in writing. Later, on his publication of Bibliotheca Sinaiaca, supplement, he revised it as the 19th of July. And I wish to follow de Rochefort and Pelliott, I could readily believe that it is a painstaking work with copious quotations from rare materials, and that his view on this must surely be well grounded. This is the reason why I follow this view at this time.

III

In 1707, the year Ting-hai 第五年, the 46th year of Kang-hsi 康熙帝, Castiglione was at 19 years of age (according to the Western method of calculation. This method will be accepted in the following). On January 16th, he was admitted into the Jesuit Society, and lived in the Novitiate belonging to St. Ignazio at Genoa, exclusively devoting himself to religious exercise.

It is my opinion that there is no literature which definitely states when Castiglione was admitted into the Jesuit Society; but based on the epigraph which says that he died on July 16th, 1766, with 59 and a half years in the Society, it was only reckoned that he was admitted into the Society in 1707. However, thanks to D'Elia's account, we now know in what month and on what day he was admitted into the Society and to what group he belonged. (D'Elia, col. 1038. C/. Locher, p. 72) Castiglione, naturally good at painting, often used a brush, when free from his prayers. One instance of this is that the same year, or the following year, for the benefit of this church, he painted a picture of St. Ignazio di Loyola in the cave at Manresa. Whether the picture was an oil painting or a fresco one, it is not known now, but its existence until 1780 may be proved by Mr. Lohrer who quotes Ratti's guidebook on Genova art published in that year; Carlo Giuseppe Ratti, Instruzioni di quanto più vedersi di più bello in Genova in pittura, scultura ed architettura, etc.

3) IBID., Sto. Suppl., 9005.
4) In the Letters of Von Hallerstein previously quoted it is written to the effect that he died on the 16th of July, a few days previous to his birthday. This lends the fact that his birthday was a few days after, namely the 19th.
Casigioni stayed two years in this Noviziato, and at the end of the period, responding to an invitation of the missionaries sent to China, he decided to go to China as an artist to serve in the Court in Peking. He went to Portugal to sail east from there. As the Jesuits in those days were under the rule of the Portuguese king, he simply observed the rule. During a few years' sojourn in Portugal, he studied at the college at Coimbra, decorated the chapel there, and as his genius was found out by the Queen, he was asked to paint the portraits of her two princes. At length, in 1714, Michelangelo Tamburini, the head of the Society, gave him the permission to sail toward China, and sailed eastward.

In 1715 (the year 1-8, the 54th year of Kang-hsi), at 27, on July 10th, he reached Macao, and in August Kuang-chou (Canton) and on November 22nd, went to Peking accompanied by the Italian Jesuit, Giuseppe Costa or G. d'a Costa who was versed in medicines and medical treatment. Assigned to the Portuguese Mission he resided in the Tung-tang temple outside the Tung-hua Hsi-tang gate, Tung-cheng temple. Once in a while he was summoned and proceeded to the inner court. The Tung-cheng temple which was also called Eglise St. Joseph, was, side by side with the Pei-tang and Nan-tang temples, was one of the three greatest Western churches in Peking at this time. It is said that the church was a small but imposing building of the Ionian order, though on a small scale.

1) As for the alleged passage in Casigione, drew prior to his arrival in China, LOEB is given two or three points in his catalogue (p. 117), but this must be closely investigated. And as for the publication in Augsburg of the prints a certain Klauser made of the portraits of Christ and Master Ambiblio, attributed to Casigione while in Europe, which is described in THIEME-Becker, op. cit., VI, 166. I know nothing of its original source, namely, HENNEKEN, Dictionnaire des Artistes, III; NAGLIERI, Piantali delle Pietre; MEISSEL, Neue Missonarien erzischian Inhalte, IV (1797), 67, 415-16, therefore I could not tell about its credibility. This is an extremely difficult question. I am recording it here as a topic for further investigation.

2) D'ELIA, M. 1938.

3) See p. 86, Note 1. This is distinctly written in A. THOMAS, Historie de la Mission de Pékin, Paris, 1923, p. 415. Teodori Pei-chien kuo (傳經-threaten) (The Chinese version of a part of TEVENE, Peking, Volume I, p. 254) is also similar to the foregoing.

4) A study of FAVIER, Peking, p. 194. PFEFFER, II, p. 606, shows that in compiling a biography of X.E. Fritschi 裴豐 who was the Jesuit in charge of the Tung-tang temple, quoting a passage from HALLERSTEDT included in Enclisi Confessio (included in PRAY, Improcer,....) writes that this church was dedicated to St. John July 24th, 1721, and the man in charge of the construction was the Italian Peter Freindt-Bonaventura Mogli Li Bo-ming 孟寶明, Li bin-kung 德近, and the man who accomplished it with a painting was Lang Shih-ring. Though the existence of a mural painting in the New-cheng temple was well-known, that of a mural painting by him in the Tung-tang may be admitted by this. (It is not that Mogli was a skillful sculptor and metal-carver. The great missionary is said to have been an imitator of this dedicated to San Luigi Gonzaga at San Ignazio in Rome, and the dome was decorated in strict adherence to perspective; therefore, I consider that the former was by Mogli and the latter by Casigione. Cf. PFIEFFER, II, p. 606.)
As to the date of his arrival in Peking, there is another view. Though Mr. de Rocchemontef says that he entered Peking in August, 1715, Cordier considers this to be the date of his arrival in China. The former view mistook the date of his arrival at Kuang-chou as that of his arrival at Peking, did it not? Both are mistaken, in my view. For Gerald de Vicentii, in his notes on Matteo Ripa documents writes that on November 22nd, this year, Castiglione and Costa arrived at Peking. Apart from de Vicentii, likewise in Ripa’s private note, I found the ground for the statement: Storia della fondazione della Congregazione e del Collegio di Cinesi sotto il titolo della Sagra Famiglia di G. C. scritta dallo stesso fondatore Matteo Ripa e de’ viaggio de lui fatti, 3 vols., Napoli, 1832, Tomo I, p. 465. RIPA’s private note says “Al ventidue di Novembre del 1713 essendo venuti in Pekin due Europei, Giuseppe Castiglione pititore, e Giuseppe Costa spezzale, ..... Thus the arrival of the two priests is dated November 22nd. The selected English version of the private note says “In November 1713, I was summoned to the presence of the Emperor, to act as interpreter to two Europeans, a painter and a chemist, who had just arrived.” (Memoirs of Father Ripa, during a thirteen-years’ residence at the court of Peking in the service of the Emperor of China; with an account of the foundation of the College for the education of young Chinese at Naples. Selected and translated from the Italian, by Fortunato Brandi, London, 1846, p. 88.) Ho wever, the quotation of Pfister from Visschers, (Onsigegeven bronen van enige Paters, Arnheim, 1857, bl. 135,) is said to give December 22nd for November 22nd, (Pfister, II, p. 630), but this certainly is some sort of miswriting: what Ripa writes in his private note should be considered accurate. However, when Visschers says “December 22nd the feast of Apostle St. Thomas,” this connection with the feast may be supposed to have some ground for it. As Cordier (Cf. note 3 in this page) and Pfister and Delia support this view, it may deserve consideration. A. Waley, in his An Index of Chinese Artists represented in the Sub-Department of Oriental Prints and Drawings in the British Museum, London, 1922, p. 54, puts Castiglione’s arrival in China as “approximately 1730.” This is an entirely careless ungrounded view.

1) P. de Rocchemontee, op. cit., p. 15.
2) Cordier, Les Chinois, p. 3.
3) Giorgoro de Vicentii, Documenti e Ticioli sul Privato Fondatore dell’ Attuale R. Istituto (anfio “Collegio dei Cinesi” in Napoli) Matteo Ripa, Napoli 1904, p. 14, note. After advancing his view, Cordier revised the date of Castiglione’s arrival in Peking as Dec. 22nd, 1715, (Bib. S. Inp. , 3643), but he was no doubt adopting Visscher’s view. (Though Vicentii says that his source was Rippa’s letter or private note reproduced in the above-mentioned book p. 465, but it is not found on that page. As this book is so bulky and in Italian or Latin, I have no time for investigating it. It has to be taken up later. Incidentally, that Castiglione and Costa traveled together after their arrival in Canton is proved by an account in this book. (p. 222.)
That on the occasion of Lang Shih-wang's first presentation to the Emperor K'ung-hsi, Rjpa 蘭雅 acted as interpreter is also known by this private note.

As all the Jesuits belonging to the Portuguese Missions in those days were quartered in the Tung-t'ang 夏令堂, there is no doubt that Castiglione also lived there. But most of the Western missionaries who served in the inner court with arts were quartered in the Jo-i-kuan 福往 (an annex to the Yuen-wang 順明 Palace), at Hai-yen 海陰 in the west of Peking, where they spent the greater part of the year; it may be that from the earliest days Castiglione also moved there and spent many days and nights there. However, his attendance on the Emperor in the Court and his adviserly in painting are often mentioned in the following materials may indicate that he usually stayed within the capital. At any rate, it is evident that the Jesuits belonging to the Portuguese Missions had their living quarters in the Tung-t'ang and he usually lived there. When the Western Jesuits at Hai-yen entered Peking in the suite of the Emperor, they waited upon the Emperor in the Court during the day and in the evening they were permitted to return to the church, and in the case of Castiglione he certainly went back to the Tung-t'ang.

In 1721 (the year Hsii-chou 孝莊 of K'ung-hsi), 33, or December 8th this year, he was officially appointed a Frater (Frère) and became a Coadjutore temporalis, (Coadjuteur temporel) 1) In my previous study, I wrote that Castiglione, as soon as he was admitted into the Jesuit Society, obtained this status and was appointed to this position. This was a mistake. Priest first advanced the view and Loehr followed it, but Priest never stated his original source. (Priest, II, p. 665; Loehr, p. 38) Probably his source was one of the letters included in the so-called Welt-Brief, Augsburg and Wien, 1728-1761 complete in 40 volumes, compiled by the Jesuit Stockelien, a collection of the letters of the Jesuits. Loehr concretely annotated on it as the letter No. 587; although the collection of letters is in the possession of the Toyobunko (Ortental Library and the Tohoku University Library, I have not had a chance to examine it. The letter in question is nothing but the one dated Nov. 4, 1739, which August 1739, which August

2) For instance, La lettre de Père Benoît,... à M. le marquis (La lettre de Père Benoît,... à M. le marquis, N.X XXIV, 1718), p. 294; Traité de la vie du Père Benoît (with no date and no attribution.) (Bibliothèque nationale, p. 300 and others.) That Castiglione actually was in this house is mentioned in Lettre du Père Antoin... an Père de la Compagnie à Pékin... le 17 octobre 1754 (J. M. XXIII, 1781), p. 336.

As for Coadjutor temporalis, though I am not versed in the system in the Catholic Church and I could not distinguish them precisely, the word "temporalis" is an adjective of special use, seems to imply "engaged in not religious, but secular affairs", and not provincial or temporary. "Coadjutor" means an assistant to a father.
von Hallerstein was summoned from Peking. (Cf. Cordier, Bibl. Sin., II, p. 947.)

About this time, Castiglione after the Chinese manner assumed a Chinese name Lang Shih-niing 鄭世寧 and wasJo-se 若瑟. Therefore, hereafter I am going to use this name in this study.10

IV

It is not definitely known exactly when, after arriving in Peking, Castiglione was summoned by the Chinese emperor to proceed to the Court with a painting brush. During the K'ang-hsi period, his accomplishment as an artist was possibly appreciated by the Emperor; but so far as I am concerned, I have not come across any literature or painting which serves to prove it. This occurred only in the reign of the emperor Yung-ch'eng 雍 正. There is a painting entitled Chi-juai-yü 黟 裳 妃 卿 painted on 15th of ninth month, in the first year of Yung-ch'eng (1723), when Shih-niing was 35 years old, and another entitled Sung-hien-y'ing-chih 喜 常 萬 寶 painted in tenth month (1723), two years later, the Emperor's appreciation of his supreme workmanship in marked Western style may well be imagined. (As for the whereabouts of these works, the list of his works and the whereabouts of their reproductions, descriptions will be collectively given in the list of works at the end of this study.) In the year Mou-shên 萬 祯, the 6th year (1728), a large piece entitled Po-hua-yu 胡 視 花 —— a masterpiece as one executed in Western style — was completed in mid-spring; all these pieces were painted in water colours on silk cloths; executed with Chinese materials and Western technique, as described in the previous histories of Chinese painting. Only whether his prints were imported from the West or those produced in China, I am not in a position to determine because I am not an expert in that line. This must be left as a problem for a future student. His later works were also of the same nature; sometimes painted on paper, or on lengthwise scrolls, side-wise scrolls, picture-albums. Only almost none of his oil paintings is extant. If the two pieces entitled the portrait of Biang-fei 彝集 塑 usually (Cf. the attached list at the end) ascribed to Shihning should prove as genuine pieces by him, they would certainly be valued as extremely rare pictures in oil.

In 1730 (the year K'eng-hsi 景 義, the 8th year of Yung-ch'eng), when Shih-niing was 42, on September 30th, a great earthquake occurred in and around the capital. It is reported that innumerable houses were destroyed, and 100,000 inhabitants reportedly killed. Though the two churches the Nan-t'ang

1) Jo-se 若瑟 (Pfister, II, p. 435) may be an abbreviated transliteration of Joseph an alias of Giuseppe.
the Pei-t'ang 北堂 were seriously damaged; fortunately the Tung-
t'ang 東堂 was only slightly damaged, and Lang Shih-n'ing was safe.

V

Until recently, Lang Shih-n'ing was known exclusively as an artist. How-
ever, if one studies the history of Catholic evangelization, one will see that
Lang Shih-n'ing had a considerably important position in the field of evangeli-
zation. During the reign of the Emperor Kang-hsi, after his personal admin-
istration, he was really generous toward Catholic evangelization. Under the
reign of the Emperor Yung-cheng, however, the reactionary prohibition of the
religion was cruelly enforced, and even under the Emperor Ch'ien-lung 清隆,
the prohibition was not relaxed; excepting those serving in the court, the
missionaries found it extremely difficul to stay within the country. This being
the case, it would seem natural that common missionaries should present some
sort of petition to the Emperor through the missionaries like Lang Shih-n'ing
who were enjoying unusual favours. As a matter of fact, they did try it at
least three times through him.

On August 20th, 1722 (the year Jen-zi 子, the 10th year of Yung-cheng),
an Imperial edict was issued, and all the Western missionaries who were as-
tsembled in Canton were driven out of the country. Thirty-five of the number fled
and reached Macao. It would not be right to say that none remained to carry
their sacred work, but they were extremely few. The native believers were
closely examined by the officials and a large number of them were severely
punished and even killed. The Jesuits, the missionaries of the Société des
Missions Etrangères, and the Lazarists, were all imprisoned in one house and
prohibited to go out. Théodore Pedrini whose Chinese name was Tē Li-kē
杨理格 who had been tutor to the Emperor Yung-cheng when he had lived
as the heir to the throne, was the only one that was now received in audience;
it was said that the fate of Catholicism depended solely upon him.10

In 1735 (the year I-mao 甲午, the 13th year of Yung-cheng), the Emperor
died on Oct. 7th, and the Emperor Ch'ien-lung succeeded. In 1736 (the year
Ping-chên 丙辰, the 1st year of Ch'ien-lung), the prohibition of the religion
was not mitigated. The high officials after discussions, entrusted the Emperor
to issue an edict prohibiting all the Westerners engaged in evangelizing the
Manchu and Chinese soldiers and civilians to stay within China except those
especially invited to serve in the court; and when opinion was divided, a great
number of Christians in the capital and various provinces were imprisoned.
The Jesuits consulted and entrusted Lang Shih-n'ing to try to present a petition

1) Favier, Histoire, p. 181.
2) Favier, Histoire, p. 182.
for mitigating the prohibition. On May 3rd, the Emperor as usual went to the studio, and walking up to Shih-ning, watched him draw and paint. Shih-ning, abruptly throwing down his brush, and with a most sorrowful and embarrassed expression, kneeling down before the Emperor, implored him to mitigate the prohibition of evangelization. His words were extremely plaintive. Thereupon he produced from his pocket a yellow paper on which the petition was written, and attempted to hand it to the Emperor. At this unusual kind of direct appeal, the eunuchs attending on the Emperor were stupefied and at a loss what to do. The Emperor calmly listened to what Shih-ning had to say, and intimates aid, "We have never criticized your religion. We have only prohibited the Manchu guards to believe it." He told the attendants to receive the petition, and said to Shih-ning, "We will read your petition. Please keep on painting peacefully." Ten days later, one of the imperial family, a certain prince, summoned the missionaries to the court, and representing the Emperor confirmed the Emperor's previous message, that he had prohibited the Manchus, especially the Manchu guards to believe, but he had said nothing concerning the rest of the people, that the missionaries were free to practise the religious rites. The missionaries pointed out that they had been prohibited to evangelize the Chinese, implored him to produce the copy of the edict for prohibition and to endeavor to withdraw it, and repeatedly tried to negotiate with him, but without securing an adequate understanding, they had to retire. Nevertheless, Lang Shih-ning's efforts proved fruitful because, as the news that the prince representing the Emperor had made such a confirmation was universally spread, the attitude of the officials toward the missionaries became so generous that almost no case of persecution was reported.1)

In 1733 (the year T'ing-shih 同治, the 2nd year of Chien-lung 乾隆) when Shih-ning was 49, the prohibition somewhat mitigated policy during the previous year was rigidly enforced again this year, nay, even more so that persecution twice as gruesome as before began to prevail. This was the so-called "case of Liu Erh, 柳恩," a Catholic named Liu Erh, out of pity, had a dying orphan child baptized, but a man falsely accused him of deception. Thereupon, the prohibition was enforced more rigidly than before, and the Emperor issued another proclamation for rigidly prohibiting the Catholic religion. Then the missionaries again had to make Lang Shih-ning present a petition to the Emperor. (Previous to this, concerning the case of Liu Erh, the missionaries had been making utmost efforts, with the French Jesuit P. Parrain whose Chinese name was Pa To-ming 巴多明, exclusively in charge of this movement,

and the aforesaid prince of the Imperial family eagerly taking upon himself the trouble of mediating between the missionaries and the court. As this is treated in full detail in various histories of Chinese Catholicism, I shall refrain from quoting from them in this connection."

On the day following the proclamation of the edict, the Emperor as usual proceeded to the studio to watch Lang Shih-nung paint. On that occasion, Shih-nung looked extremely poorly. When the Emperor inquired of him in many polite in the art of painting, he kept silent and did not answer. He seemed to be feeling a profound sorrow over the edict issued the previous day. The Emperor asked him if he was suffering from some disease. Shih-nung, kneeling in front of the Emperor, and with tears running all over his face, and citing the previous instance in the K'ang-hai period, implored the Emperor to withdraw the prohibition law with an exceptional grace. The Emperor, as in the previous year, sincerely repeated that he did not abuse the Christian religion or torment the believers, and promising that he could more carefully consider this problem again, he withdrew. A few days later, a message was sent to the missionaries, in which he said that as Liu Erh had violated the law in deceiving another man's child, he had been severely punished by the Justice Department, and 'took this had nothing to do with the Christian religion, nor with the Westerners, etc. After the proclamation of the edict, the question of the prohibition was left untouched: thereupon, a number of new Western priests, in disguise, entered China and more than 40 who had been sojourning in Macao waiting for an opportunity, in disguise, also went back to China. How influential Shih-nung's efforts were. The Chinese version Yen-ch'ing K'ai-chiao lian 藝術開教記, a passage from Favier, Peking, says "One word of Lang Shih-nung is far stronger than a thousand petitions." This is probably no exaggeration.

VI

In 1738 (the year Mou-wu 墨父, the 3rd year of Chien-lung) Shih-nung was 50. This year, the French Jesuit Frère Jean Denis Attiret1 whose Chinese

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1) "La vie de la religion dans l'Empire de la Chine, au temps de l'Empereur de 1738 (Lettres Édifiantes, XXII, p. 466 et seq.; p. 273 et seq. Cf. HEN, op. cit., IV, pp. 74-82; FAVIER, Peking, p. 182; THOMAS, op. cit., p. 408.
2) See 1)
3) Volumes Chung 9, 10, 11, 12. The French original says: "Vous avez été bien simple de frère Congrier vous avez bien fait que vous me mémoriez à que vous les priez." FAVIER, Peking, p. 182.
4) There are a number of references on the life of Attiret, but this being outside our main subject, suffice it to quote PELLLOT, Les Conquêtes, pp. 189-195: the article from which several quotations have been made in the foregoing. All the previous books have given Attiret's Chinese name as Pa TF-er 白實里. Not after PELLLOT's researches we have to revise it as Pan Er.}
name was Wang Chih-chêng 王致誠 arrived in Peking and lived in the Pei-
t'ang 北京. He was born at Dôle, in 1702 and was a good painter. The
French Jesuits in Peking, seeing that the Portuguese missions boasted Lang
Shih-níng as a great artist, invited him from their own country that they also
might have among them an artist proficient enough to rival Shih-níng. After
he came to Peking, he too was admitted into the court and became the
Emperor Ch'ien-lung's special favourite. That Shih-níng always lived with
him thereafter may be proved by the letter he wrote to M. d'Assault, five
years later, on Nov. 1st, 1743. The letter contains a passage which minutely
describes Attiret's life in the studio. It most completely shows the daily rou-
tine of a Western priest-painter in the Chinese court in those days, and serves
to reflect the daily life of Lang Shih-níng, his constant companion, like the
shadow following the form. The letter may be summarized as follows: "I
stay in the inner court and am engaged in painting. My work is extremely
hard and taxing; the studio is a small flat-room of a few cham fill, exposed to
the cold and heat. In winter, with only a small fire provided, I barely handle
my brush; in summer, with the heat and closeness, the room becomes a veri-
table fire-place. Besides, the Chinese people generally regard a foreigner as one
of their tributary states, and even if a foreigner applies himself on behalf of
the Chinese government, he is considered only doing his duties, and if he is
admitted into the court, he is thought to be enjoying an uninvited privilege.
As I came to China, the Emperor kindly close me to serve him and grants
me with special honours. I am not treated as a common missionary. Though
the Chinese all think this an extraordinary favor, I am entirely indifferent to
it. My purpose for coming to China was not for painting; and the reason
why I am not willing to go home so Europe now is not because I cannot give
up painting. I am only obeying the will of God for the sake of His gospel.
Though I am serving all day long in the inner court, I am simply imprisoned
there. When the Sabbath or a feast comes round, I can find no time for prayer; I am given no opportunity to practice holy rites. Besides, even while I
am engaged in painting, I am so much interfered that I could not do my best
as I wish. Unless my service to the Emperor secured an eternal reward for me
in Heaven, I should certainly go away indignantly. How should I work so hard
all day long?" When he complains of too much interference, he implies that

1) FAVIER, Pékin, p. 196. Yew-ching T'ai-chiao linh 函京開會略. Volume, chuang 中, Leaf
2) Lettres du Père Attiret, de la Compagnie de Jésus, parce au service de l'Empereur de la
Chine, à M. d'Assault. Pékin, le 1 novembre 1745 (Lettres d'Eilfanes, volum. cli. XXII, 1871), p. 519: Castiglione,...dem qui je suis tous les jours.
3) Ibid., pp. 518-519.
4) The section which introduces this get is full of borrowed words from Yew-ching T'ai-chiao
linh 函京開會略. (Ibid., "Leaf 74th-75th.")
the Emperor Ch’ien-lung forced his own taste on the artist, and while he planned, arranged, and coloured, the Emperor always sat beside him and gave his instructions and desires even on the smallest points, and when the priest who was good at portraits and historical pictures asked to be excused from painting, other subjects at which he was not good, the Emperor did not excuse him, and he was forced to paint flowers, birds, buildings, or anything the Emperor desired. The details in this point may be pointed out in this letter. The Emperor Ch’ien-lung favored Western style painting, but not oil-painting, and forced him to paint in the Chinese style which was based on water colours. This tormented Attiret considerably. The Emperor sent the following message to the Craft Department: Water-colour painting is profound in meaning and every phase is enjoyable. Though Attiret is good at oil-painting, his water-painting fails to satisfy us, to our great regret. If he should study water-painting, he will surely become a supreme artist. Make him study this technique. In painting a portrait, he may rely on oil-painting. Make him understand our wishes.” Attiret himself records in his letter that he received an instruction from the Emperor written by his own hand. Attiret considering this a duty to God, he managed to comply to his desire and never openly expressed his dissatisfaction, but his suffering may be imagined. Besides, as the officials in the Craft Department sent a Chinese mediocre painter to interfere with his pictures, Attiret no doubt had a very bitter feeling. Only his loyalty to his faith did not make him express it openly. Still he too was a human being after all. Sometimes he spoke of it to Lang Shih-nung his confidante in the court. This is also written in the letter. According to it, though the eunuchs did not understand French, they understood it by his attitude and gestures, and it is said that after consultations, they tried now to prevent him from displaying Western characteristics. That man, who on such occasions comforted Attiret and encouraged him was Lang Shih-nung, may also be seen in this letter.11

In those days Lang Shih-nung painted the portraits of the Emperor and his several Empresses. The dates are not known, but Attiret says: “Les portraits de l’Empereur et des Imperatrices avaient été peints, avant mon arrivée, par un de nos Frères, nommé Castiglione, Peintre Italien, & très-kabile….”2 This must be some years prior to the year in which Attiret arrived

1) The details in the letter under note 4 have been reproduced in the text. Part of them may be known from HUC. op. cit., IV, pp. 99-103. Only the message sent to the Craft Department is based on the Yuching K’ai-chia-lu, Volume ch’eng 4, Leaf 74a.

2) Lettres de Pierre Attiret, loc. cit., p. 319. China Journal, Vol. XIII, Jan. 1938, which J.C. FERRARON in AL editor, in the 1st of Long Shih-nung’s works, includes a portrait of the Emperor Ch’ien-lung in the possession of the Pei-ching K’o-wu-yuen (C.P. Museum). This has never been included in any previous list; its possibility is open to further investigation. It may be one of those discussed here. Attiret’s arrival in Peking being in 1738 (the 3rd year of Ch’ien-lung), it is
in Peking, namely 1738. I do not know whether these portraits are extant or not.

VII

In 1740 (the year Kéng-shén 康亭, the 5th year of Ch‘ien-lung) when Shih-niing was 50 years old, he produced a series of sketches in 12 pieces according to the Shih-ch‘iu pao-chi 石渠寶笈 Vol. 41. The inscription on the last piece reads: 蓬隆五年正月臣郎世寧奉勑恭製 (Respectfully painted by Lang Shih-niing at the request of the Emperor, first Month, the 5th year of Ch‘ien-lung.) These pictures were probably started at the end of the 4th year of Ch‘ien-lung.

In 1743 (the year Kuéi-huai 奎寛, the 8th year of Ch‘ien-lung) at 55, in early spring, Shih-niing painted Shih-ch‘iu pao-chi 石渠寶笈 in 10 pieces, and within the year he painted one hanging-scroll entitled Ch‘ih-Shih-t‘ao of Hai-hsi 海西 如時圖.

In 1744 (the year Chia-t‘ai 甲子, the 9th year of Ch‘ien-lung), at 56, in the autumn, in collaboration with T‘ang T‘ai 唐時, he painted one roll of Chiu-ch‘iao ch‘iu pao-chi 疊萬所常圖 at the request of the Emperor. This is a picture most probably that Lang Shih-niing had painted the Emperor’s portrait some years prior to this date. Seeing that the word “Emperor” in the letter is in singular form and the initial letter is capitalized, it must have referred to the then Emperor, the Emperor Ch‘ien-lung himself; therefore, what Ferguson says probably refers to this. Whether it is referred to only one portrait or more, it is not known. As it is written, “portraits” in the original, it could not be decided now whether the plural form was adopted for one portrait of the Emperor and several others of the several Emperors, or for several portraits of the Emperor. If there were several portraits of the Emperor, we may understand that Ferguson’s remarks referred to one of them. At any rate, the existence of such a portrait may be ascertained from another proof. In one of the Emperor Ch‘ien-lung’s poems on portraits in the Yüeh-ch‘iu 右衆詩 (The Emporer’s Poems), Series 4, the following lines occur: 密寫某佳圖，數見少年時（Shih-niing has no rival in portrait painting. He painted my childhood.) The Emperor himself commented on the verse as follows: 賈世寧画所常，其如是者安有（Lang Shih-niing is a Westerner. At portrait painting nobody can rival him.) (In the Kao-chiu yao-hua 国朝佐畫 by Hsi Ch‘ung 西容, Volume Shang 上, Lithographic edition, Leaf 14* and Volume Hsing 8*, Leaf 29*, these verses are reproduced as included in Series 5.) The portrait Atitret refers to was painted prior to 1738 (the 3rd year of Ch‘ien-lung) and posterior to 1786 (the 1st year of Ch‘ien-lung)—the portrait of the Emperor at between 26 and 28. Shao-tien 少年 (childhood) in China usually includes our young manhood and manhood. I remember that when Einstein visited Japan, some Chinese newspapers remarked on him was 44 years old then as 少年物理學家 (child physicist). (However, as Lang Shih-niing served in the court since 1715 when the future Emperor Ch‘ien-lung was only 5 years old, it may be possible that he painted Ch‘ien-lung in real childhood. "The Emperor" Atitret refers to here was the man Ch‘ien-lung, and it did not matter whether it was before he ascended the throne. Perhaps I am dwelling on too trivial a point; but since the actual portrait is not extant and neither the signature nor the date is handed down, this could not be helped.)

1) T‘ang T‘ai 唐時, see: Yüeh-ch‘iu 右衆, Ao: Ching-yen 靈巖, was a Mencius and an excellent painter. He was one of the pupils of Wang Yuán-ch‘i 王原父. For details, refer to the description by Toyosab TANAKA in the Eikawa 櫻華 No. 376, Sept. 1991, p. 92, and also his paper quoted in the introductory words to the tables attached to this study.
of the Emperor Ch'ien-lung on horseback, accompanied by an attendant, driving slowly in the pasture. The human figures and horses were painted by Shih-ning while the luxuriant grasses and delicate willow foliage were drawn by T'ang Tai. It is one of the large pictures and must be considered a masterpiece. As for the Emperor's facial expression, his majestic face painted in a space less than one 1/2 sq. and coloured very little is extremely realistic; because of his plain clothes, he is without the stern majesty of the great Ch'ing emperor, but his elegance and dignity as a Manchu prince in his thirties may impress one as if one confronted him face to face.

In 1745 (the year of Jēhōu Zū, the 10th year of Ch'ien-lung), at 57, Shih-ning produced a hanging-scroll entitled Tung-hui lien-lu (東海遊履) depicting a reinforce of the "Eastern Sea".

In 1746 (the year Ping-yin 萬 年 the 11th year of Ch'ien-lung) when Shih-ning was 58, the prohibition of the Christian religion temporarily mitigated was enforced strictly again, and especially in the southern provinces, according to rumour. Now, a Spanish Dominican priest named P. Pedro Sánz, born in 1680 at Aspe in Catalonia had come to China in 1715, the year in which Shih-ning arrived in China, had been appointed Bishop for Fukien. This was a year when searching by the government officials was so thoroughgoing that there was no hope of escape and lest his devotees should be involved, he surrendered himself. And the four priests under Sanz followed suit. On November 1st, their sentence was decided, and they were to be executed. Thereupon, the missionaries in the capital attempted to make Lang Shih-ning implore the Emperor for a third time. But they had already taken the same measure twice and, knowing how they had provoked the court officials, they decided to present no formal written statement this time, but merely to seize an opportunity to supplicate the Emperor for mercy. One day the Emperor summoned Shih-ning and was about to dictate the arrangement of a new picture. Shih-ning, kneeling down in front of the Emperor, thanked him for the gift of 2 rolls of silk he had received the day before, and said: "I wish Your Majesty will have mercy on the believers in my religion who suffer from persecution." On hearing this, the Emperor turned pale, but kept silent and said nothing. Shih-ning, feeling that the Emperor had not heard him, said again what he wanted to say. Then the Emperor answered: "You are a foreigner, and are not acquainted with our ways. On such occasions we have instructed two high court officials to mediate for you, have we not?" Probably he meant that, as on the two previous occasions in the 1st and 2nd years of his reign, he would not persecute the Christians serving in the court. He

1) P. Alcober, P. Royo, P. Díaz and P. Servano. They were all Spanish Dominican priests.
argument, as it were, was not to the point, parrying the question by changing the subject. In this way, the third petition for which Lang Shih-ning was used proved a failure after all. On April 21st, the following year, 1747 (the 12th year of Ch'ien-lung), after securing the Emperor's sanction, the capital punishment of the five priests including Sanz was decided, and on May 26th, Sanz was first executed. (The others were executed on Oct. 28th, the following year.)

VIII

In 1747 (the year Ting-mao 1 30, the 12th year of Ch'ien-lung), at 59, one day during this year, while inspecting western pictures, the Emperor found the picture of a fountain, and taking a fancy to it, he requested Lang Shih-ning to find an expert to undertake to install a fountain in the Yuan-ming-yuan 圆明園. Thereupon Shih-ning recommended his comrade, Père Michel Benoît 貝多仁, a fellow French Jesuit, and Benoît, in compliance with the Emperor's desire, worked hard to build it, and in the following autumn the fountain was completed. The Emperor, immensely delighted with it, desired personally to choose the site in the garden, to build a Western style palace and to decorate it again with a fountain. He commanded Lang Shih-ning and Benoît to draw the plan and execute it. This was completed in 12 years. However, it seems that not a single popular book which definitely writes about the date when the western style palace was planned and executed, so I too had been hesitant about its exact date until I came across Benoît's letter dated 20 Nov. 16th 1764 (the 29th year of Ch'ien-lung) and addressed to Papillon d'Autechoce in Austria, and another letter 24 by an anonymous person in Peking, written in 1775 (the 40th year of Ch'ien-lung) which reports the death of Père Benoît on Oct. 23rd of the previous year and sings the praises of his life and work. Now I have the accurate date of this palace's origin. Previous to this, in 1732, the 2nd year of Chien-lung, at the Emperor's request, Lang Shih-ning, in collaboration with Sir'En Yuan 沈恩 and Sun Yu 孫裕, the master painters of the Painting Institute (Hua-yuan 画苑), had drawn a picture of the Yuan-ming-yuan 圆明园.

1) As a basic material, Lettre d'un Missionnaire de Peking en 1730, a Mission XIX. A Peking en 1730 (Lettres édifiantes, XXIII, 1871), pp. 218 et seq., may be cited. As a popular reference, HOC, op. cit., IV, pp. 107-125 may be consulted; the portion concerning Lang Shih-ning, pp. 126-7; FAVIER, (p. 188) describes the persecution at this time, but says nothing concerning Shih-ning's petition to the Emperor. Neither does the Chinesis version of this book. Prior to the decision of the case of the five men, Lang Shih-ning explained the creed of the Christian religion, but it would seem that he forewore the Emperor's inability to understand it. This is fully treated in HOC., op. cit., pp. 128-130.
2) Lettres édifiantes, nov. éd., XXIII, 1781, pp. 534-548.
3) Ibid., XXIV, 1781, pp. 396-430.
However, as to the phrase “to draw a picture,” Favier says “tracer les plans généraux” and it gave rise to a lot of questions on the meaning of “plan” of a garden or a palace. As Prof. C. B. Mailonne in his History of Peking Summer Palaces under the Ching dynasty (Illinois Studies in the Social Sciences, Vol. XIX, Nos. 1-2, Urbana, University of Illinois, 1945, pp. 227), points out (pp. 62, 77,79), it was not a plan of laying out a garden, but a picture somewhat like a bird’s eye view of the sights in the garden. Now that it is known that it was a picture hung on the wall of the Ch’ien-lung palace, on the west wing of the Ch’ung-ch’ang-yen, the Emperor’s living-room built on an island in the pond to the north of the main hall (Ch’ing-kuang-ming ti’an, also known as the Swan Lake), the garden, and Favier’s account is based on the Ch’in-lang, 18th-century book, it is now groundless to regard it as a material for building a European style palace.

The Yuan-ming yüan was the Emperor Kang-hsi’s gift to the Prince Yin-ch’ én when, later Emperor Yung-ch’ eng, was in the 46th year of Kang-hsi (1709), as the Prince ascended the throne, he assiduously exerted himself to construct new buildings. When the Emperor Ch’ien-lung rose to the throne, he made this garden as a detached palace and frequented it. Probably he had an idea to build a European style palace here from his earliest days, but that he had no such idea during the first of his reign is evident from the fact not mentioned is made of it in the books then published such as the Yü-ch’i Yuan-ming-yüan shih 耀來明園記 published in those days (a modern edition is entitled Yü-ch’i Yuan-ming-yüan po-yang 明賜園明園記), the Yü-ch’i Yuan-ming-yüan shih-ch’ang shih 耀來明園三十景記 (both contain pictures), or the Yuan-ming-yüan shi-ch’ang (book pictures) jointly drawn by T’ang Tai 唐泰 and Shih Yuan 沙園. The Bibliothèque nationale in Paris is in possession of the original MS copy of the aforesaid Yuan-ming-yüan shi-ch’ang, jointly depicted by T’ang Tai and Shih Yuan, with a postscript dated 1744 (the 8th year of Ch’ien-lung). Its outline may be known through Pelliot’s account and the pictures may be inferred from the 6 pictures included as illustrations in G. Conteza, Les Palais impériaux. A study of these pictures shows not a single European building; therefore, the European

2) This picture is now lost. Most probably it was lost when the Yuan-ming yüan Palace was destroyed in 1860.
3) Pelliot, op. cit., p. 222. Of the original is the Bibliothèque nationale, a lithographie reprinted (in 2 ft.) was published by the Chung-hua shu-chi, p. Shang’s, Shanghai.
4) Tirage à part des émanations de la Société d’Archéologie de Bruxelles, XXI, 3 et 4, 1908, pp. 427-503. Cf. Pl. XXI-XXV. In Attiret’s letter Nov. 18, 1743 (op. cit., p. 491 f.), the buildings and ponds in the Yuan-ming yüan Garden, are fully described. Nothing is said about European style buildings; on the contrary, were pictures even prove their absence.
style buildings in the garden were no doubt constructed at least later than these pictures. The European style palaces\(^1\) which Lang Shih-ning participated in building were seized in 1860 by the allied forces of Great Britain and France and after they were burnt down, they were again violated and ruined by the native bandits, and absolutely nothing remains to show the past glory. Only by referring to the copper-plate prints of 20 views\(^2\) of the Western style buildings in the Yuan-ming yuan Garden completed in the last year of Ch'ien-lung by the Chinese hands and a hand-drawn copy in the possession of the print department of the Bibliothèque nationale in Paris\(^3\), and the plates in The Imperial Palaces of Peking by O. Siêm\(^4\), may the past glory be imagined.

When Père Benoît built a fountain in the Yuan-ming yuan Garden, and when Lang Shih-ning had to build European-style palaces, a number of reference-books were imported from Europe to help construction work. This fact was known from Benoît's letter; and in the old Jesuit library of the Pei-t'ang 院 in Peking which has now become a church of the Lazarists, they are still preserved. LOEHR's Giuseppe Castiglione (pp. 122-123: Opera che si trovano nell'ex-Biblioteca dei Gessuiti, Pechino) mentions 20 books of this class. Though I omit quoting all the books here, they all seem to have been well-known classics or authoritative works. They include, for instance,

1) The letter by Amiot (p. 91) also describes these things in detail. It says that the Venetian-style architecture was modelled after the "desins" by Lang Shih-ning, and constructed under his direction. (Lettre du Père Amiot au Père de la Tour, A Pékin ce 1 octobre 1754. Lettres t. v., nouv. éd., XXII, 1781, p. 362.) (P. 361 is a misprint.)

An extremely valuable document is the anonymous letter of 1773, carefully reporting about the terrible pains Benoît took and about his physical and spiritual exhaustion. It also says that the fountain was comparable with that of Versailles Palace or the St. Cloud Gardens, and that the palace building had something Italian. This was perhaps partly because Lang Shih-ning the designer was an Italian. As for the fountain, since the last years of the Ch'ien-lung era it was given no repairs whatever and left to such damage and decay that according to a letter P. François Boucher to the Jesuits in Peking, wrote to Delamarre the famous architect in Paris in 1785 (or in 1786), C. PFISTER, II, p. 951, every time the Emperor visited the garden they had the ponds and crooks hurried: filled with water by labourers, and fortunately nothing serious happened.

(Albre GROSHER, De la Chine, t. 42., Paris, 1819. VI, pp. 340-352.)

2) To discuss this in detail another paper would be necessary. (PELLIOT, op. cit., pp. 234-235.) This picture-collection is extremely rare, for even PELLOIS is said to have seen only a copy (or incomplete) in the possession of the École des Beaux-Arts in Paris. He also comments that he knew a Frenchman in Peking who obtained a copy. The Toyô Bunho (Oriental Library) has one complete copy. The copy extant in the Former Palace of the Ching Dynasty in Mukden has been photographed and published in reduced size by CHEN Liang (陈亮), while LOEHR also matches to his book the reduced-size photographs of all the 20 sheets, and they are very convenient for reference.

3) PELLIO, op. cit., pp. 236-239; COMPAY, pp. 150, the explanations which follow contain a number of errors. Plate XXVII, XXVIII, and XXXIX in it are three of them photographed and reduced in size.

The Memoir of the Tepe Bagombo


Lang Shih-nings participation in European-style architecture of the Yung-ming yuen Gardens should be noticed as he had only been known as a painter; so should be his playing an important role in evangelisation. These must be regarded as the remarkable aspects of the man to be recorded in his biography. His contribution not only in designing the palace building but also in making an iron railing that matched the buildings should also be mentioned here. According to the notes of the Jesuit P. Cibor 蔡若瑟, the iron railing was provided with gorgeous decorations; therefore, it may be inferred that he worked rather hard in designing them, and also that, as the very first specimens of a new art, they earned the Emperor's high approbation. That Lang Shih-ning only designed them, and Frere Gilles Thibault of the French Jesuit Society stationed at the Pei-chang 北京 actually case them is recorded also in Cibor's notes. Furthermore, Cibot added that at the Emperor's request Shih-nings and Antin first made the design on a large sheet of glass, and as they were to do a thing in which they had not been skilled they had first gone to watch Chinese painters do it. It is not clear on what occasion this took place, but I have put it down in this connection.

Another word should be added here. Though it has often been said that on the so-called Ku-yang-ming 吉白糖zinonware Lang Shih-nings tried to paint a picture, but there is nothing to prove it. In the Ku-yang hien 北京記, 吉白糖zinonware by Yang Su-ku 杨叔谷 (Peiping, Ya-yun-chi 藝印齋, 1935), no record is made of any such work. Though there is another theory that attributes the Lang-yaing 雷家 porcelian of ch'i-lung colour glaze to Lang Shih-nings, this is only a rumour. Lang-yaing was in fact found by Lang Tian-teo 閻廷沛 in the famous Hsin-ya 興業 of Kiang-su province during Kang-hsi era. However, according to Teng Wên-jou 丁文祝, Ku-yaing cao-ch 黃彩 glaze, p. 1, 1925 ed. Leaf 2", this is attributed to Lang Tian-teo 閻廷沛 whose tomb is T'ai-hsing 1)

2) CIBOT, loc. cit., 364.
In the same year (1747), also Shih-ning copied Wu Yuen-jen Chia-lin ch'ien-ts'ao 夷民人物畫譜 (A group of deer in autumn forest, following the design of a Yuan painter) (1 hanging-scroll) and painted Douunger kung-ma tu 敦格爾貢馬圖 (Douunger tribesmen offering horses) (1 roll). In 1748 (the year Mou-ch'En 乙未, the 19th year of Chi'en-lung) when Shih-ning was 60, in early spring, he painted Ta-yu-an luo 大宛羅 (Red horses of Yergahna), Ju-t'ing 如意髭 (An excellent horse), and Heng-yi luo 紅衣羅 (A horse with saddle decorated with rushes?). (These are all horse-pictures.) And in 1751 (the year Hsin-wei 辛未, the 16th year of Chi'en-lung), on the 60th Birthday festival of the Empress Dowager, he dedicated Ju-yu's tu 穀餘圖 (Picture of the felicitous deer).

In 1754 (the year Chia-hsü 甲午, the 19th year of Chi'en-lung) when Shih-ning was 61, in July, Amur Saus, chief of the Kalmuck tribe, surrendered, and the Emperor proceeded to Jehol and received him in audience. On July 4th, Attiret was summoned by the Emperor and at the Emperor's request he began to paint the portraits of the chief and his subordinate chiefs who had surrendered. There were so many portraits to make and the Emperor pressed him so much that, after 30 days of hard labour, Attiret broke down and returned to Peking. On recovering his health, he went back to Jehol. On this journey he was accompanied by F. I. Sichelbarth (Sickelbarth) (Chinese name being 李道蒙), a Jesuit from Bohemia and Lang Shih-ning's hero. It is inferred that it was around September.1

In 1755 (the year Hsü T'ieh 乙未, the 20th year of Chi'en-lung) when Shih-ning was 67, Ayuni 阿玉尼, the famous commander of Douunger, defeated Davaci 德瓦齊 the rebel chief at Gágāng 高加旺 in the southwest of Jehol. The Emperor requested him to paint Ayuni chih-mao lang-t'ou fu 阿玉尼持矛貢馬圖 or Ayuni assailing the rebels with a lance (in 1 roll). The imposing figure of the bold commander is extremely gallant.

In 1757 (the year Ting-chou 丁丑, the 22nd year of Chi'en-lung), at 68, Shih-ning painted Qoqog kung-ma tu 哈薩克貢馬圖 (1 roll). It is a picture of the Emperor Chi'en-lung reclining on a chair attended by several high

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1) *Lettres de Pékin*, Peking, 1754 (Lettres à l'Empereur, 1781), p. 351; *PrAdH*, Dr. J. Hein, Geschichte der östlichen Asien, Erwer Trier, Die Mancheury, Göttingen 1830-51, S. 844. As for Lang Shih-ning going to Jehol, I do not know that it is treated in any other book. *Locher* is the only one that favours it. (Locher, p. 53.)
officials and inspecting three horses offered by the Qazaq. The facial expressions of the Emperor and his attendants are so real that nothing is to be desired more in the art of realistic portraiture. The Emperor's comment on Shih-nîng's portraits: "In portraiture nobody is superior to this man" was well-grounded.

As Shih-nîng was now 70 years of age, in the Chinese way of counting, the Emperor Chien-lung bestowed on him special favours, and held a specially magnificent celebration for his reaching 70's and awarded valuable congratulatory gifts. It was natural that the foreign missionaries should have used the Chinese calendar with the Chinese people, and more naturally that they should have used it in the Court and were admitted into the country and they willingly called themselves the subjects of the Chinese Emperor. If one understands the meaning of the phrase "cesser" (to follow the official calendars), there was no doubt about it. As an instance, Sichelbarth, when inquired about his birthday, gave the date by the lunar calendar. In calculating their ages, one may readily understand, that, while in China, they followed the Chinese custom. For example, Sichelbarth who was born on Sept. 21st, 1708, received the Emperor Chien-lung's congratulations for his 70th birthday on Sept. 21st, 1777. If by the Western way of calculation, he was only 69 then, not 70 when he should be congratulated upon reaching 70's. Seeing that his celebration was held that year, it is evident that he followed the Chinese way of calculation. Pelliot saw this from the early period and pointed out this actual instance, for which he should be congratulated upon. Even he says on this "Cela paraît assez étrange", and though he adds "n'est pas impossible", it was not as "étrange" as he thinks. There is almost no doubt as to the fact that the celebration for Lang Shih-nîng's reaching 70's was held in that year. Only no record giving the details of the celebration is extant. However, it is clear that the ceremony of the congratulation held for Sichelbarth ten years later faithfully followed the precedence of that for Lang Shih-nîng. Since this record is extant, it is not difficult to infer the former from the latter. Previous to

1) Cf. Note 4, p. 283.
2) Cf. Note 4 and 3 also.
3) PELLIOI, op. cit., p. 269 note 2.
4) Houasse rendu par l'Empereur de Chine aux Européens (Mémoires concernant... des Chinois, VIII, 1782, pp. 283-288. This is from an anonymous source. However, this account is a slightly modified reprint of Lettres d'un Missionaire de Chine. A Pékin, année 1779, pp. 497-500 included in Lettres d'Alphonse, minist. éd., XXIV, 1781, pp. 493-500. For instance, where the other says "sends a man to the Nan-t'ang to investigate the precedence of Lang Shih-nîng's celebration" (p. 492), this one has been revised to read sending to the "Collège des Études Portugais" (p. 283) when Lang Shih-nîng had lived in the Tung-t'ang 東堂, it would sound strange to send a man to the Nan-t'ang to investigate the matter, but it might have been possible to investigate the matter at the Nan-t'ang.
holding the celebration for Sichelbarth, the Emperor, sending a man to the Nan-ťa \n to investigate the precedence of Lang Shih-ning’s celebration, decided to follow the previous instance as to the program of the ceremony and the kinds of gifts to award.\textsuperscript{3} Therefore, it would not be far wrong to interchange Sichelbarth’s case with Lang Shih-ning’s. In the case of the former, early on the day Sichelbarth in person proceeded to the Ytuan-ming yulan Palace, and being received by one of the Prince (Emperor’s son), received from his hand the following gifts including 6 rolls of first class silk, one set of court dress, one string of agate necklace, a congratulatory message consisting of four Chinese characters which the Emperor himself had written on a piece of paper, and many other gifts from the Emperor, and taking them with him he retired to Peking city. Twenty-four musicians led the procession, with four Manchu government officials on horse-back following them, then carried by eight bearers a gorgously decorated sedan-chair, in which stood a table covered with yellow silk, displaying the Imperial gifts and then came accompanied by another government official in the capacity of an Imperial envoy with Sichelbarth marching in his wake. The procession entered the Hsi-chih men ㄈ ㄫ and went south to the Nan-ťa\textsuperscript{4}. People lining the route, saluted him with cheers; the city gates and churches fully decorated awaited the procession. In the Nan-ťa church were assembled all the members of all the churches in the capital, and they thanked the Emperor for his goodness and congratulated Sichelbarth. This certainly was a very grand celebration.\textsuperscript{5} There is almost no doubt that the congratulation Lang Shih-ning had received was like this. Only when Grosier quotes this account of Sichelbarth’s celebration as that of Shih-ning’s without a single word of explanation, his may not be a proper attitude.\textsuperscript{6}

X

The date is not exactly known, but Lang Shih-ning had formerly produced mural paintings in the Nan-ťa\textsuperscript{7} also. They seem to have been four in number; the first one was a picture of Constantine the Great who was about to win a battle. (It is not known what battle it was.) The second one is a picture of the same Emperor who has won a battle and is at the top of his triumph.\textsuperscript{8} (It is not known again what battle it was.) It seems that these two pictures were on the north and south walls. The third and fourth pictures were on the east and west walls, and fortunately, a description of their composition and

\textsuperscript{1} Hansen, ibid., p. 283.
\textsuperscript{2} See, pp. 284-289.
\textsuperscript{3} Grosier, Biogr. univ., pp. 318-9.
\textsuperscript{4} Cordier, Hansen, ibid., p. 286.
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technique has been handed down to this day. It is in the Ch'i-yeh-Ping tsa-chi

竹葉亭記起由 YAO YUAN-hiû 姚元之 (led: Po-tang 伯堂) of the Ch'iing
dynasty. I understand that the whole account has never been introduced. As
I believe that this account conveys the general idea, I shall quote it in the
following

鄭中天主堂有四，曰西堂，久貶于火，其在龍池者日，日北堂，位
東堂子胡同者。曰東堂，在宣武門內東城根者，曰東堂，兩堂形有國史
線法書二焉。張觀華東西南隅，高大如其堂之，北堂之東，則一以立
東堂，則曲房其後，其廳增儲，南堂半室，日光在地。兩堂玉軸，森然相
與，有畫書曠，古玩珍銘，陰鬱高下，北居於高几，凡上有故，繪孔部
役于中，燈然詩軸，日光宏及。此一堂名，壁上所張。字
每每昏，一夕詩軸，穿房而東有大殿，遠大官，長庈運軸，列柱如屏，石刻
一律光軸，又東則顯然有圓軸，屏門新成，軸其箱軸曲軸外，二方方數
于地矣。再立東堂下以藏西軸，又見遠堂三間，堂之南廊，日瞑映三齟，
列軸三凡，五色連軸，堂柱上大木軸三，其堂北廂，則以懷軸，東西兩宅，
書畵軸軸，一間自道軸，一置儀軸，業間設軸兩，柱上立幾置四，館屬
在上，仰視承軸，壓木作花，中凸如丘，堂下若而所軸，俯視其軸，光
明如畫，方軸二尺可數，頭之木軸，白色一色，則壁以白石軸，由堂面內
至堂兩軸，門戶運軸。當然原軸，室內凡軸，遠而望之，動軸可以久軸，
仰之即然運軸也。軸法古之軸，而其精乃如此，惜人來之見軸，特紀之。

Within the capital there are four Catholic church in all. One of them is
called Hsi-tang 西堂. It was destroyed by fire a long time ago. One situated
at Yuen-chih-kou 雲池口 is called Pe-tang 北堂. One situated Tung-tang,
trih-tung 東堂子胡堂 is called Tung-tang 東堂. One situated, within the
Hisuan-wen 會武門, at the foot of the Tung-ch'ing 東城 is called Nan-tang.
Within the Nan-tang there are two “literary-school” pictures drawn by Lam
Shih-ming. They are spread on the two walls, east and west of the parlour,
high and large like the walls. If you stand at the foot of the west wall, close
one eye and look toward the east wall, the inner chamber extends to a great
depth, with the bead-blinds completely drawn up. The southern window is
half open. The sunbeams play on the floor. A large quantity of books in
scrolls with ivory plates used as indexes and jade axis fill up the book-shelves,
There is a magnificent cabinet containing a number of curios which glitter up
and down. On the north end a tall table stands. On the table stands a vase
in which peacock feathers arranged. A brilliant feather-fan is in the sunshine.
Under the sunbeams the shadow of the fan, the shadow of the vase, the shadow
of the table—all these are perfectly accurate. On the wall are calligraphic
scrolls and hanging pairs of rhymed epigraphs in decorative style (裝飾) exhibited
for inspection. If you go through the chamber and go east, you will come to
the north part of a large courtyard. There a long corridor runs on and on. A
set of pillars stand in line. The stone-pavement evenly shines with brightness. If you go east, you will see as if a house exist, and the door seems not yet open. If you lower your head and look out of the window, you will see two dogs playing together on the ground. If you stand again at the foot of the east wall, and look toward the west wall, you will again see the three chambers of the outer building. By the southern window, the sun shadow three tripod-kerries. Three tables are arranged in a row. The gold glitters. On the top of the pillars in the hall, three large mirrors are hung. On the north end of the hall, screens stand; on the east and west, stand two tables on which red brocade covers are spread. On one of them stands a clock which strikes automatically; on the other, an astronomic instrument is placed. Between the two tables are placed two chairs. On the pillar are placed four lamp-basins on which silver-like candles stand. Looking up to the ceiling, you will see the wood carved into flowers. The middle part is raised to look like stamens and pistils. The lower part hungs down as if left upside down. If you look down upon the floor, you will see it so bright like a mirror that you will be able to count all the square tiles. One white stream along the centre of the tiles shows that it is paved with white stones. If you step further in from the hall, there are two stories of the bed-room. The blinds in the Coronary are still and it is profoundly quiet. The table in the room, when seen at a distance, is tidied in perfect order so that you will be tempted to enter. If you touch it, you will suddenly find it a wall. There was no technique of perspective representation in ancient times. Since it is so accurate as this, you will only regret that ancient people had not seen it. Hence this account.)

This will help us to imagine the paintings on the two walls, east and west, and the utmost wonder of the Chinese spectators as regards their composition and technique. It is a very interesting material indeed.

These pictures actually existed entirely until at least the end of September, i.e. as shown by the above-mentioned account of the 70th birthday celebration for Sichehharth. I do not know how long they survived since that celebration. Thinking that three or four accounts of a similar nature, for years I have been trying to obtain them, but in vain, to my great regret. Mr. Fan Ho 方豪 in Formosa has recently introduced three items in his learned paper, Cha-ch'ing ch'ien hsiao-chia hsiao tai-loo shih-liu 崇慶西洋畫像後我國史論. This I shall quote here. However, even if these pictures described

1) The author is a chia-shih 學士 in the Cha-ch'ing period (中國名人大辭典, p. 634).
2) Hanaysu renmei..., p. 296.
3) Te-i te chia-chi 大雄雜誌 Vol. V, No. 3, published Aug. 15, 1957, pp. 77-82. As I have had no time for referring to the original, I have followed Mr. Fang's quotation.
here were not those on the north and south walls of the Nan-t'ang, they would probably represent those other than described in the Ch'iu-yeh ping tou ki.竹葉亭模記; and in their composition for painting God, the Holy Mother and Son, angels, and a large number of believers, there is something entirely different from that of the former which was chiefly concerned with the construction of the hall and the arrangement of the furniture. As for the second item, it is not clear at all whether it represents a picture in the Nan-t'ang, but for the time being, we shall follow Mr. Fango's view. The first item is found in the Ch'iu-yeh kung-yü, 秋坪新詩 by CHANG CHING-yin 張景韻, a man of letters of the Ch'ien-lung period.

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The pictures within represent not one sex, but both males and females. Some wear coats of arms and helmets, and hold weapons, while others look like heavenly beings, brilliant with all bright colours. They stand out like plastic figures. These seem all attendants. One gigantic female figure at the centre, sublime and imposing, with her head done ciaxiong and cloud-like side-locks; her face is like the full moon; both eyes are clear like the autumn water.
which glares at us; above her body above the breast and both her arms are bare, displaying the smooth glossy skin; she is so realistic as living; in front of her breast hangs an enamel necklace; the gold and green dazzling our eyes; the brilliance blinding our sight; we could not look straight on it; below her breast, her garments go round twisted and knotted and look like a thick haze, shining multi-coloured and heaving and sinking like billows. The lady holds an infant on her bosom. The two persons above her stay tumbling and lying down. Their faces are especially handsome, with their hair flowing and their breast bare. It is impossible to tell whether they are male or female. All around thin clouds gather and fit. A dimness draws on. Looking round, someone is seen solemnly descending from above. This is likely the so-called Lord of Heaven. The last stage is raised higher than the rest, and at the middle is provided with the Throne. Dragons crawl and aquatic dragons dance. The gold glitters brilliantly. A yellow cloth covers them. The hall is several fathoms high and of three layers. Each layer is provided with a window in which are laid bright coloured tiles. The higher, the narrower, it becomes like an upturned ship. The shape is round and also elliptic. On the ceiling-boards, rafters, ridge-pieces, etc., are painted demon-like figures. The good-looking and the evil-looking are mixed. They have their upper and lower parts, covering the locks on the front and on the back. Their brilliant beauty is comparable to nothing. When one steps back, and standing in front of the hall, raising one's head, looks slantwise, the figures between the rafters are seen one overlapping another, look as if stooping and splaying, as if smiling and staring, as if standing straight as if angry and striking at you, as if trying to give a blow, as if wanting to jump up; they tumble lengthwise and side-wise; now appearing, then vanishing. They show all sorts of motions and poses. They alarm us by jumping and moving. They make us forget that they are pictures. Now if one goes out of the right door in the wall and enters another hall, there is hung a tablet presented by the Emperor Shéng-tu 靈符 (K'ang-hsi). On the east and west walls are painted chambers. If one leans on the west wall and looks eastward, one sees a double door and a chamber endlessly deep and wide. The interior chamber surrounded by four chambers seems partly open and partly closed. Bed-blinds are half drawn and half undrawn. Within the chamber stands a table on which is a vase in which flowers are arranged. There are a hearth, a tripod kettle, and a basin. In the basin contains lemons, cucumbers, etc., which look as fresh as they have been just plucked. On the wall hangs a picture. Beside the picture is a door beyond which is another chamber. There is a foreign carpet spread on the floor. A red brocade covers the table. The bed seems dark purple as of rosewood. The delicate curtain seems a smoke-screen. The green curtain and the golden door—all this furniture
suggests the greatest human pomp and glories. Gazing at all these things for a short time, one wishes to run into the chamber. As soon as one comes under the picture and touches it, there remains only one fence. It is almost like a fairy-land which could be idealized, but never realized. One is left a long time in lamentation. Then, turning one's eye from the east wall to the west, one sees a double corridor and a double chamber, distinctly like those of the east wall. This picture is said to be one which Matteo Ricci 諾世隆 left from the previous dynasty. His pigments were mixed in oil. He was an expert in the art of chiaroscuro; therefore, when viewed at a distance, things will always appear so realistic. Though there are not a few experts these days, they are far behind this man. This ancient mural painting could not readily be replaced by another.

When the author attributes the picture to Matteo Ricci, he is only following the common tradition. The second item is the account in the last volume of the Thien-chai 蕭山志 by Bao 芭 in the 18th year of Chien-lung: 在主供納人物，或三五載經子，神應靈活，皆有肉體能見，甚至孩童，圍環承侍，向師敬拜。 （In the upper part human figures are painted. They are infants three or five years old. They look divine and realistic. Provided with flesh-wings, they can fly. . . . Infants barely one foot tall can fly freely and smoothly. Certainly, this is a masterpiece.) The third item is from the Yueh-chao 月照 by Chao Shên-chiun 朝慎勤 whose posthumous name was Wei-kè 文恪, a high official in the Chien-lung 乾隆 and Chia-ching 嘉慶 periods. It reads as follows:

崇文門內，天王堂。建在康熙年間，乾隆時又修，堂內東西兩壁，畫人馬之狀，於內供奉彼國聖人，皆畫圖全相，四圍男女老少，聚集隨載。天國萬民，眾英如生。 （The Catholic church within the Chüang-wén 重文 (which should read the Hsüan-wu 蕭武) was first constructed in the K'ang-hsi period and repaired in the Ch'ien-lung period. On the two walls, east and west (which probably should read north and south) in the reception chamber, a picture of men and horses on a triumphal return. Within the hall, the sants of the foreign country are in attendance. Their complete figures and features are painted and pictured, male and female, young and old, gather around them and joyfully play, assuming all sorts of poses and look so beautiful that they seem alive.) These are all new facts not yet known to the academic circle. However, Mr. Fang erroneously states that all the three items have been pointed out in my previous study. All the credits of discovering them goes to Mr. Fang. I am only the one benefited by his discovery.

XI

In 1758 (the year Mou-yin 萬壽, the 23rd year of Ch'ien-lung) at 70, Shih-
...ing about this time painted two pictures; Pai kai-ch'ing 白海鷹 (white falcon) and Kuang-chiao hsi'ai-yü 孔雀開翼 (peacock spreading wings). As on these pictures there were the Emperor's poems relating the subject dated this year, these pictures must have been the newest pieces at this time. Chi-chen liu 崇顯龍 (a horse) was surely a work of this year.

In 1759 (the year Chi-mao 丙卯, the 24th year of Ch'ien-lung), at 71, Shih-ning painted Ma Ch'ang ch'iu-ch'e 馬常輔稚鶴 (Ma Ch'ang assailating the enemy's camp) (one roll). It bears on it a poem by the Emperor's own hand.

In 1750 (the year Keng-ch'ên 庚辰, the 25th year of Ch'ien-lung), at 72, Shih-ning, produced Pa-ta-shan pa-ch'an 拿達山八獻 (eight steeds from Batakhan) (one roll). This has also a poem written by the Emperor himself in this year; the horses were the tributes offered by the rebels who surrendered and came to the capital the previous year.

In 1762 (the year Jen-wu 丁卯, the 27th year of Ch'ien-lung), at 74, Shih-ning painted Pai ying 白鷹 (white falcon) (one roll) and in 1763 (the year Kuei-well 戊午, the 28th year of Ch'ien-lung) at 75, Shih-ning painted Ai-shan chu-ch'in 阿山車欣圖 (four steeds of Ai-shan) (one scroll). Ai-shan was a Muslem tribe in Western Regions, and the four steeds were those which their Khan Ai-ha-mo-tèi 爱哈墨特 had presented to the Emperor the winter of the previous year. This year he also painted Tse-yu-tâ 素逸圖 (one roll). In 1764 (the year Chi-shen 甲申, the 29th year of Ch'ien-lung), at 76, he painted again a scroll of Pai kai-ch'ing 白海鷹 (white falcon).

In 1765 (the year I-yu 乙酉, the 30th year of Ch'ien-lung) he copied Pai ying 白鷹 (white falcon) (one roll). This was the picture of the bird presented by a Belie 女的 of the Khalkha 喀喇哈.

This year the missionaries in the the court who were good at painting were requested by the Emperor to draw 16 war-pictures on the conquest of Dzungaria 亦思馬 and Eastern Turkestan, and to send them to Europe for making copperplate printings. It was decided that as trial, the following four pictures would be painted and sent to Europe by the next dispatch:—

(1) The Picture of Ayus 爱吾殊 (爱吾殊) attacking the enemy's camp (Battle of Gu'dang-cha) painted by Lang Shih-ning (Castiglione);
(2) The Battle of Archil 阿爾奇爾 painted by Attiret;
(3) The Surrender of the Ili 伊利 people painted by Sichelbarth 西歇爾;
(4) The Great Victory at Qiman 奇曼 painted by Damaucenus 南多魯."
with the copper-plates to the Emperor. Though the original message in Chinese was lost sight of, and the text of the message has never been reprinted in any document, there remains fortunately a copy of the French translation retranslated from the Latin and Italian translations which accompanied the original. It will serve, however, as a material in finding out the famous origin of making the copper-plate prints of the battles. Each copy of both translations seems to have existed, but now there remains only one copy of the French translation. A study of the spelling of the proper names used in the translation shows this is done in Portuguese style. It is easy to suppose that the Latin and Italian translations were made by Lang Shih-ning or his fellows as PELLLOT has already pointed out. Some scholars hold that from the beginning the Emperor requested that these war pictures be printed in France, but a closer study of this Imperial message will show that not a single word is mentioned in connection with France, but that "only the phrase "in Europe" is employed. The Emperor from the beginning had no particular country in Europe in his mind. That the choice was entrusted to the Viceroy of Kuangtung is mentioned later (in 1773) in a conversation between the Emperor Ch'ien-lung and P. Benoît, and also in the private notes of the then French Educational Minister Bertin. As to what induced the Viceroy of Kuangtung to order them to be made in France, P. L. J. Le Febvre, the senior member of the French Jesuits in Canton was chiefly responsible for it. For through a Chinese friend who showed kindness to Frenchmen, he propagated that in the realm of art France was superior to any European country and prevailed upon the Viceroy. On this occasion, in addition to the two kinds of translation of the Imperial message, Lang Shih-ning laid two letters of his own, (one in Latin, the other in Italian) of the same date as that of the Imperial message, in which he did not assign any particular country concerning making copper-plates: his addressee was vaguely "Your Excellency the President of the Academy of Art" in order that the letter might be used in any country. The fact that for this letter and the translation of the Imperial message, French was not adopted, but only Italian and Latin were used from the beginning would also prove

1) Archives Nationales, Paris, O'1924, Partie II, No. 1. Cf. PELLLOT, op. cit., pp. 185, 200. The first order was to print 100 copies per plate, as stated in the Imperial message, but there are suggestions that somehow this order was changed and 200 copies per plate were printed. The memorial to the Emperor by Li Shih-ying 李侍賢 and others quoted in the Imperial edict of the day K'eng-123 前7月, 16th month, the 35th year of Ch'ien-lung, recorded in the Teaching Elements 大清高宗御制, 20-13, 871 is me of them. It was Prof. Kenzo ENOKI 本城一郎 that pointed out the existence of the edict and made a copy of it and gave it to me. I hereby heartily acknowledge his special kindness.
2) PELLLOT, op. cit., p. 200.
3) Ibid., pp. 193-197.
this point.12

As for producing the prints, the French finally decided that the French India Company undertake this job, and in accordance with the custom in those days, the Thirteen Cohns of Canton representing the Chinese and the representatives of the French company exchanged written contracts, and the first four original pictures were sent out to Europe by the S.S. Pai-ya 合那 (its original name unknown.) The whole text of this contract (in Chinese) preserved in the Bibliothèque Nationale in Paris is highly valued as a material in clarifying the circumstances.13 In the course of the year, Lang Shih-nǐng painted another picture entitled Hei-shui wu-chī 黑水漸解. The Hei-shui is the River Qara-su which runs round from the south to the east of Yarkand. This picture which depicted General Chao Hui 窮高 breaking through the siege of the enemy in 1759, was included among those later shipped to Paris, together with the works by the other three missionary-painters, and came to form one of the victory pictures. (As for the war-pictures themselves because of their irrelevance, they will not be discussed here. Some Westerners have made studies on these pictures. About forty years ago I also made a study and submitted it to the Tōyō Gakuhō 東洋學報.15 As I had been unable to collect enough material and to refer extensively to the views of my predecessors, it contained not a few erroneous points. Though I thereby presented some new facts to the academic circle, I shall have to write it completely anew now. Therefore, as regards these pictures, I wish to recommend for your careful perusal Prof. Pelliot’s supreme study for which he spent years of tremendous work, thoroughly investigating the various views and availing himself of the copious material and information. I mean his article in the Tsung Pao from which I have frequently quoted in the foregoing.16 In addition to these two original pictures, among the 16 war-scenes there may be some more by Lang Shih-nǐng from which prints were made. For four of them lack the signatures of the original painters; therefore, it is not knowe who painted the originals; it is impossible to deny that there is none painted by Shih-nǐng. Only it would be extremely difficult now to determine the painter by studying the design and

1) Among the documents given under note (1) of the previous page and similarly numbered, Cf. PELLIOT, op. cit., pp. 185, 200.
2) PELLIOT, op. cit., pp. 197-199.
4) The article often repeated in the foregoing. Cf. Section I, p. 80, note (6). I sent to Prof. PELLIOT a reprint of my previous study and an English translation of the gist of my argument, and he sent me a copy of his article as soon as it was published. In it he so kindly commented on my study. For writing this article, I owe him a great deal for his suggestions. I hereby extend my gratitude to him.
The brush of a picture through the engraved and printed one. Plates Nos. 3 and 6 reproduced in my old study, and those Mr. Loehr reproduces as Plates Nos. 21 and 22 are the two pieces signed by Lang Shih-ning. They were both engraved by J. Ph. Le Bas under the supervision of G. N. Cochin, the great artist in Paris. The former was engraved in 1769, and the latter in 1771.

The skill in engraving or execution of the plates which well matches the exquisite original pictures may be definitely seen in these plates which, as a national enterprise under the protection of Louis XV, were produced as beautifully as if the honour of France as a country of fine arts were at stake.

XII

As to whether Lang Shih-ning's autographs in Chinese ideographs attached to his pictures are by his own hand, there is almost no clue. Most probably somebody else wrote them for him. On the other hand, his western-style signatures are preserved in at least three documents. Though the signature found on the third document is an engraving reproduction, it shows his handwriting distinctly. The first document is a letter dated Nov. 13th, 1732, and sent from the missionaries in the Peking court to the exiled missionaries in Macao, on which along with the signatures of Lazarist Th. Pedrini (Pedrini, Jesuit D. Parrenin, 巴多明, and I. Köger 魯道齋), is found the signature "Joseph Castiglione, S. J.", it is preserved in the Biblioteca Coriniana, Rome. It is entitled Epistola missionarisum Pekinesium missionaris in Macao exilivit, Pekini, 13 Cal., Nov., 1732. (Bibliotheca Missionum, VII, n. 480.) The second is found on a letter dated a certain day of March, 1733 (?) sent from the missionaries in the Peking court to the exiled missionaries in Macao, which reported their appealing to the Emperor to release the addresses, and other matters. Those who signed on the first document, and Jesuit Pereira 聖若瑟 attached their autographs. The letter is mentioned in Pfister, II, p. 65.

The third, older than the foregoing, appears on the letter dated the 55th year of Kang-hai, Ninth month, 17th day (Oct. 31st, 1716) and dispatched by the order of the Emperor by Liu-liu 伊立里 a superintending officer of compilation of books in the Wu-ying tien 武英殿 &c.; a photograph of a copy in the possession of the British Museum is presented in the paper entitled Tennenmono ni kansuru Kan-bun no ni shiryo 藤原文與關於記載之資料 (Two Chinese materials concerning the Riten Controversy) by Prof. Zehaku TAMAI 多賀真悟, included in Ichimura Hakushi Koki kinen Teikoku Ronsho 市村博士忌念東洋史論集 (Eastern Researches in Commemoration of Dr. Ichimura's 70th Birthday), 1933; at the right bottom is found the signature "Joseph Castiglione, S. J.". Previous to this, in 1706, Pope Clemente XI prohibited the

1) The former forms the second picture, and the latter the seventh. (Pelliot, p. 226.)
Catholics concurrently to practise the conventional ceremonies in China, against
which in 1706 the Emperor K'ang-hi dispatched to Rome A. Barros 龙安能
and others to try to mitigate the prohibition, and again in 1708, he sent J.
Provana 乔若瑟 and others to engage in the efforts; the fate of the two mis-
sions was not yet known; and before any reply was issued, the second prohibi-
tion order by the Pope was brought to Canton and on Nov. 23rd (the 55th
year of K'ang-hi, ninth month, ninth day), this news reached the Emperor.

Resenting the discourtesy of neglecting to reply to his communication, and
saying that he could not believe the Pope's message until he heard the replies
of his missions, the Emperor, for the purpose of ascertaining the truth of the
report, one hand, asked the Westerners residing in Canton again to confirm
the facts. The above-mentioned letter was the one issued on that occasion, and
in order that several missionaries might take home, several copies were printed,
therefore, Lang Shih-nin's autograph was also engraved. The text was in
three languages, Manchu, Chinese, and Latin, and though jointly signed by 16
missionaries residing in Peking, in the native of things, I think, it was ordered
by the Emperor K'ang-hi, and countersigned by the various missionaries. Of
the 16 missionaries, excepting M. Ripa 斐国贤 sent by the Propaganda
Headquarters, and Lazarist Pedorini 德理菲, the rest were all Jesuits, the
Chinese name for Joseph Baudin which TAMAI failed to assign being 徐仲義
and that for Jacobus Brocard being 保德業. (PFISTER, i, p. 476; II, p. 592).
Though TAMAI saw the London copy and the copy in the possession of the
Bibliothèque Nationale, another copy seems to exist in the National Library
of Palermo. (Cf. CIORDE Bih. Sin., II, 918)

XIII

On July 16th 1706 (the 31st year of Ch'ien-lung, sixth month, 10th day),
at 78 (79 in the Chinese way of calculation), Lang Shih-nin died at Peking.
It was 55 and a half years since he had been admitted into the Jesuit Society.
On that day the Emperor honoured him with a gracious message in praise of
his services and in sympathy with his death, bestowed on him the honorary
rank of shih-lang hien 侍郎衔 and also 300 silver liang 銭 to defray the funeral
expenses. The epitaph on Shih-nin's grave represents this message as follows:

乾隆三十一年六月初十日，奉
旨西洋郎世寧自康熙間入彼內廷，顕著勳績，會賞給三
品頂戴，今恩禮恩禮，念其行年久齒近八旬，奉熙載
逢賢之例，加恩給予侍郎衔並賞內府銀百兩。料理喪事
以示優恤。欽此。

(On the 10th, sixth month, the 31st year of Ch'ien-lung, the Imperial order
goes as follows: Lang Shih-nin the Westerner has served in the court since
the K'ang-ho Period, most diligently, and has been previously honoured with the title of Ts'ai-pin ting-tai 三品廷尉, it is now dead of illness. His span of life was long, nearly 30 years of age. After the concordance of Ts'ai Chih-keien 皋驃蔭, he shall be awarded the honorary rank of Shih-lang-hsien 侍郎街 and also 300 silver hsiang 甲 from the Imperial Household. It pleases us to provide with expense to manage the funeral services for him. Be respectful."

This shows that he had previously been given the rank of Ts'ai-pin ting-tai and that Imperial gifts on his death were after the concordance of P. I. Kogler, S. J.

As to the various views concerning the date of Shih-ning's death, I have discussed it at the beginning of this study. In the earliest days, a certain missionary's letter (sent in 1778 from Peking) remarks that he died 12 or 13 years before, and favours the 1763 theory or the 1766 theory. The often cited memoir Histoires rendus par l'Empereur de Chine aux Européens definitely states that the death occurred in 1766; Abbé Grosier follows it; Gherardo de Vicentiis' supports it; The Im Pecker also favour it; Favre draws it as "soon after Dec. 8th, 1768," that is, after recording the death of Attiret, states "Le Frère Cariglione...meurt per præ." or dates as 1767; Cordier, at first believed that the date to be 1764; then realizing his mistake following P. de Rochemont, revised it as July 16th, 1766. I am of the opinion that the last view is correct. Lang Shih-ning's remains were buried in the so-called Portuguese Cemetery at T'eng-kung Chia-lan-she 彌公殿記表 outside the Ping-tê men 平陽門, alias Fu-chêng men 副成門, and the grave remained intact until the Boxer Rebellion. Favre, Peking and Cordier Bib. Sin. describe and designate it as the third from the north on the farther west row of the graves of the Catholic priests. During the Rebellion the cemetery was violated; not a few graves were lost sight of. The present arrangement of the tomb-stones is quite different from the former. The epitaph of Lang Shih-ning was missing for a long time; but fortunately toward the end of September, 1911, it was discovered at Chang-hai-tien 奇寧到 the southwest of Peking, and was restored to the original place and, inserted in the

1) Lettre d'un Missionnaire de Chine, A. Peking, année 1778 (Lettres Édifiantes, nouv. bd., XXIV, 1781), p. 492, note (1).
6) Peking, p. 189.
7) Ibid., p. 207.
8) Les Conquêtes..., p. 3.
9) Bibliothèque Sinica, Supplement, 345.
10) Peking, p. 206, Plate No. 58; Bib. Sin., II, pp. 1029-30, Plate No. 82.
corner stone of the church constructed in the cemetery, has been preserved to this day. 11 The epitaph inscribed at the left side of the Chinese one reads:

F. IOSEPHUS CAS/TIGLIONE...OBICI DIE

XVIII/ JULII ANNI DOM/NI MDCLXVI

AET./.XXVIII SOC. LIX CUM DIMIDIO

There is no doubt that he died on July 16th, 1766, at 78 years of age, after 59 and a half years in holy orders. Of course, not all epitaphs could be trusted; but, fortunately, there is an old document to prove its authenticity, and as it has been published through the introduction of RELLIER, I shall quote it and conclude that the epitaph is genuine. Among the letters of Van Hallerstein referred to in the notes on Section I, one dated Sept. 24th, 1760, contains the following passage:


This means that on July 16th, this year, Josephus Castiglione, Frère of our Society, an excellent painter, a Milanese, passed away at 79, if we take off some days, 50 of which he served God in Peking. The date of his death precisely agrees with epitaph. The only thing that seems strange is the inscription:

"His life on earth was 78 years (excepting some days), 50 of which he lived in Peking." As for the former, as RELLIER inferred, it was because it was a custom among the Western Christians in China to calculate their ages in the Chinese way. For instance, something like a postscript in Hallerstein's letter dated Oct. 22th, 1765, the preceding year, says that Lang Shih-ning was 78 at that time. Therefore, there is nothing strange about the foregoing way of calculation. There is an error of about a half-year in the latter, it is true. But only a round number was adopted there, was it not? I have no idea in what manner P. de Rochemont discovered the precise date of Castiglione's death, but that RELLIER, through making most exhaustive researches among

1) L. Le BRUNDEHN, Découvertes d'un siècle en l'honneur du Frère Castiglione (Relation de Chine, Oct. 1916, pp. 394-527.) This book I have not seen yet. For the time being, I rely on Lamert Father P. Ducarme's paper be published in the Bulletin Catholique de Pékin, 1er mars, 1915. FERDINAND, Painters among Catholic missionaries and their helpers in Peking INCREDAS, LSX, 1934, pp. 21-33) contains a passage which contends that the extant epitaph is not the original, but one reconstructed after the uprising (pp. 27-28). What is his reason for this? After reading Le BRUNDEHN's paper, I shall clarify my doubts.
2) RELLIER, op. cit., p. 209, note 2.
3) Ibid., p. 209. This postscript avails a most important fact concerning the victory copy-perplexes. I only regret that I have no time be introducing them.
the rarest documents in the world, discovered such an important material as Hallerstein’s letter, which led him successfully to determine the accurate date even without seeing the epigraph, it is certainly a matter for sincere congratulation. My humble service is merely attending to the accuracy of his inference on the strength of a rubbed copy of the epigraph which I obtained with no labour on my part it barely worth mentioning. My two honoured seniors, Messrs. Takayori Nakagawa 15 川忠和 and Taketani Shinkai 新谷竹太郎 who permitted me to photograph the rubbed copy and encouraged me to compile A biographical study of Giuseppe Carigliano have both passed away now and I can no longer ask advice on this study I humbly dedicate to their memory as a token of my deep gratitude. Any criticism from my readers will be most welcome.

The List of Works by Lang Shih-nung

The following list of Lang Shih-nung’s works has been prepared basing upon the Kuechou yuen-hua lu 風朝苑畫錄 compiled by Hu Ching 何曾 of the Ching dynasty, the source of which being the Shih-ch’ü paosh-chi 石渠寶笈, the descriptive catalogue of the paintings on secular subjects in the Imperial Collection. The Shih-ch’ü paosh-chi in complete form is not available2, hence it is reproduced on the basis of Hu Ching’s account. However, as the whole text of the Series I of the Shih-ch’ü paosh-chi and the list of the items only of the Series III of it have been published. I have adopted them, and comparing them with the account in the Yüen-hua-lu, I have often succeeded in removing its carelessnesses and defects; for instance, while the Yüen-hua-lu states that the paintings by Lang Shih-nung (including those done in collaboration with others) mentioned in the Shih-ch’ü paosh-chi number 56, Hu Ching really gives only 61 pieces. Studying Series I and the list in Series III, I have succeeded in adding several pieces. Those marked with asterisk 3, in the following list belong to this class. In addition to this, on the basis of the Kokka 畫報, the Ching-lung ming-hua-chi 中國名畫集, together with its Wai-i 外篇 (Supplement), Pelliot, Let “Conquête…”, Chien Liang 金梁, Shing-ching ku-lang shu-lan lu 聖經古 監亦 to the collection of letters edited by BYAK, and mentioned under p. 80, note (1) on Series I, C. J. Br. Sin. II, p. 944. Only the British Museum and the Ecole des Langues Orientales Vivantes in Paris possess one copy respectively.

1) This refers to Impression…, the collection of letters edited by BYAK, and mentioned under p. 80, note (1) on Series I, C. J. Br. Sin. II, p. 944. Only the British Museum and the Ecole des Langues Orientales Vivantes in Paris possess one copy respectively.

2) Toriyoh TANAKA 地中藤高, Seki-sho kōgyō no kōshiki 石渠寶笈の雛式 (Explanations on the Shih-ch’ü paosh-chi), the Kokka 畫報, No. 351, pp. 60-72; C. J. Br. Sin. “Prom le ‘‘Empire Rou” (Memoire concernant l’Asie Orientale, II, p. 76; Pelliot, Let “Conquête…”, p. 189, note 1, Series I, I have compiled the biographical edition (1913) based on the Shih-ch’ü chên-shih copy published by the Commercial Press in Shanghai, and for the list of the items in the series III, I have utilized the Lo Chén-yü 閭山 章三 edition (1917) in facsimile of the AS. draft copy (incomplete) of the Series III, which last N. Teiji YAMATO 山本三平 obtained from China.
The Works Mentioned in the Shih-ch‘ü-pao-chi

1. 《寫生花卉一冊 “Sketches of flowers”》, 1 vol. K. L. 14 v. 44.


7. 魚鱗圖一卷 “General Ayusí assailing the rebels with a lance”, 1 vol. K. L. 15 v.; [II].


1) The Kunming museum and the following three items are those published in 1925 or those the first volume of which published in that year. For the last, see the catalogue of the goods in the former Ch‘ing palaces prepared by the Government of the Republic of China as it expelled the Emperors Hsien-tung 熙謙 and examined his property — a catalogue of the furniture and goods registered by palaces and at random with no system whatever. It was compiled by the Ch‘ing Family Liquidation Committee, as one of the series called K‘uei-lang t‘ung-t‘ai 故宮圖畫; but I do not know whether the series was completed or not. The official’s name is not mentioned, either. I have seen it up to No. 6.

2) The text is published in Tokyo, 1929. This quotation is from the second (and last) volume of its popular edition.

3) Bijing Kung-t‘ai Ma-ku-shih Ch‘ung Shih (Journal of An Studies), March, 1932, contains a review by Mr. MAIWARI 丸村. I have seen it up to Fascicule No. 2. Published by the Peking Kung-t‘ai Po-wu-yuan 北京故宮博物院. (P. 2.) In the following list, a few abbreviations and signs are employed. K stands for the K‘uei-lang t‘ung-t‘ai 故宮圖畫, S stands for the Shih-ch‘ü-pao-chi 莊世書畫. 88 stands for the Shih-ch‘ü-pao-chi 莊世書畫. (II) stands for the Long Shih-hung hwa-chih 王世徵畫, Series I and II of VI stands for a painting which I have personally seen. [S] stands for painting which originally ought to be genuine, but in the photographic prints of [I] or [II], it is extremely doubtful and hardly recognizable as genuine work.
Most probably the picture General Puyi presented to the Musée Guimet in Paris some years ago (Pelliot, pp. 187, 189). Tokyo Bunkazai-kai has a reduced-size photograph.

9. 鹿倒飛翔圖卷 "Ma Chang assaulting the enemy's camp", 1 roll. K 16v (II).
11. 爲普魯士畫 "Four steeds of Ai-wu-han", 1 roll. K 16v (II).
15. 佛京人秋林策畫 "Many deer in an autumn forest, after a Yuan copy", 1 roll. K 16v.
16. 韓西姜時符卷 "A European plant said to show time", 1 scroll. K 16v (I).
17. 白鷹圖軸 "White hawk", 1 scroll. K 16v (I).
18. 赤鶴圖軸 "Chih-chien 19, (a horn)", 1 scroll. K 16v-17v.
19. 貓頭鷹圖軸 "Ts'ao-t'ieh-chih, (a bird)", 1 scroll. K 17v.
20. 白鷹圖軸 "White hawk", 1 scroll. K 17v (I). (With the Emperor's title: the Summer of the year Chia-chien, 甲辰 of Ch'ien-lung.)
22. 白鷹圖 "White hawk", 1 scroll. K 17v (I). (With the Emperor's title: Ch'ing-huo 清和 season (early April), the year Ting-hai 丁亥.)
23. 白鷹圖 "White falcon", 1 scroll. K 17v (I).
26. 螃蟹牧歸 "Cattle returning down the snowy hill!", 1 scroll. K 17v.
27. 白鷹圖 "White hawk", 1 scroll. K 17v. (With the date by the Emperor's hand: the year 1-ya 乙卯 of Ch'ien-lung.)
30. 鮮藕圖 "Orchids in a vase", 1 scroll. K 17v.
32. 玉花圖 "Yu-hua hawk", 1 scroll. K 17v.
33. 菊花圖 "Chrysanthemum of the West", 1 scroll. K 17v.
34. 龍蔓圖 "Gorgeous spring", 1 scroll. K 17v.
35. 霞花圖 "Lotus flowers", 1 scroll. K 17v.
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36 勇來的為 "Horsemanship", 1 roll. (In collaboration with Chang Tsing-yen 蔡其靜.) K 17, 27r.

37 東滿貢貿 "Reindeer of Tung-hai (Manchuria and Maritime Province)", K 17, 18r. Not found in the catalogue in the Shih-hsia po-chi Series III. This may be identical with the picture entitled "東海貢鹿一輪" in the 故宮物品點查報告 II-1, p. 87, No. 14. However, the name Lang Shih-nin is missing there.


39 八方圖一卷 "Eight scenes", 1 scroll. K 17, 18r; S 3, 1r. Belongs to the Yen-chun-ko 易春閣. Identical with the one entitled 雲舒已亭 in [I].

40 傳宮圖一卷 "Auspicious reindeer", 1 scroll. K 17, 18r; [1].

41 傳宮圖一卷 "Grey lion-like dog", 1 scroll. K 18, 10r; S 3, 3r. Belongs to the Ningshou-kung 敬壽宮; [I].

42 花蝶圖一卷 "A dog under the flowers", 1 scroll. K 18, 10r; S 3, 3r; [I].

43 金蝶圖一卷 "Two cranes under flowers", 1 scroll. K 18, 10r.

44 花蝶圖一卷 "Lotus flowers in the pond", 1 scroll. K 18, 10v.

45 花蝶圖一卷 "Hawk in the pale snow", 1 scroll. K 18, 10v; S 3.

46 花蝶圖一卷 "Flowers and birds", 1 scroll. K 18, 10v; S 3. Belongs to the Ching-chi shan-chuang 朝鶴山莊.

47 孔雀開屏圖一卷 "Peacock opening its tail?", 1 scroll. K 18, 10v. S 3. Belongs to the Ningshou-kung. (Also recorded in 故宮物品點查報告 II-1, p. 87, No. 22.)

48 閒花圖一卷 "Picture of K'ai-cai?", 1 scroll. K 18, 10v; S 3. Belongs to the Yen-chun-ko.

49 花卉圖一卷 "Flowers in a vase", 1 scroll. K 18, 10v; S 3; [I].

50 花卉圖一卷 "Flowers and plaza", 1 Ts 3, S 3. Belongs to the Yu-shu-fang."


52* 桃花圖一卷 "Flowers and mountain birds", 1 scroll. S 3. Belongs to the Ching-chi shan-chuang.


B The Works Belong Elsewhere

55 勸農圖一卷 "Sung-hsien ying-chih (a white hawk on a tree)", 1
scroll S'ihng-ch'ing kung shu-hsia li. Drawing of a scroll, Series 2, contains a collytype plate. (V)


57 "Maggies under peach-blossom." In collaboration with Tang Tai Tuo. Kaoka 保巖, no. 357 contains a collytype plate and explanatory note. Formally in the possession of Kenrō Tanaka 田中奎, destroyed by fire on Sept. 1st, 1923. Toyoko Tanaka 田中重麗, based on the attached seal of Prince I 貞親王, believed it to be a work by Lang Shih-ming 獅子明 who painted it by order of Prince I, but my theory is that the seal of Prince I's office was attached to the picture when presented by the Emperor Ch'ien-lung. The picture was signed 至御世榮所畫, by 譽常, and 清. Respectfully painted by Your Majesty's subject Lang Shih-ming. Respectfully painted by Your Majesty's subject Tang Tai. Because, in my view, no one but the Emperor himself had the power to order a court painter to paint. (V)


59 "A fierce tiger," I scroll. Chung-huo ming-hus chi, bk. 1, Pelliot, BEFEO, IX, 1909, p. 574, no. 3; Chavannes, Ed., T'ou Pan, 1909, p. 327; Shina tosi chi 支那旅行史 (History of painting in China) by Fusetsu Nakamura 中村不折, and Seiun Kojika, 小橋善佐, also includes it in its plates. Now in the collection of late Fusajiro Aka 阿加明樂. (V)

60 "A Western dog under bamboo," I scroll. Tang, Sjiyen, Ming ming-hus ta-hsun, No. 415. In the collection of Kuan Mien-chien 欽敏。 It must be included in the San-ch'hsia shu-hsia li 當社書畫錄. (V)


62 "Horses grazing in a pasture," I scroll. Ibid., No. 418. In the collection of Ch'iu Ch'i-chien 朱朱鏡. (V)
C The works attributed to Lang Shih-ning

63 [香妃像] "Portrait of Hsiao-fei". In oils; in a suit of armour. Belongs to the Former Palace in Peking.


Though it is not known whether above two pieces represent Hsiao-fei or not, it may be certain that they were painted by some Westerner who served in the court about the Ch'ien-lung period. Nothing is known as to whether Lang Shih-ning painted them or not.


66 [賣柴圖] - a "Hunting scene", 1 roll. (V)

The above two pictures are now in the collection of the Kyoto University. Neither is a genuine work.


68 [賣柴圖] "Hunting scene". The British Museum, it is said, has this picture (Waley, As Index of Chinese Artists...., p. 54). I could not tell what kind of work it is or whether it is a genuine work or not. As it is reported as a work in 1763, it must bear the date: the 29th year of Ch'ien-lung.

69 [賣柴圖] - a "Children at play". It is reported that while Tuan Fang was living, Pelliot saw it at his residence. (Pelliot, BEFEO, IX, 1909, p. 574, note 3; Les "Comptes", p. 186.) I have seen neither the painting nor a photograph of it; I do not know whether I should believe it or not. Hence I have temporarily classified it under this group. (There is a picture somewhat resembling this in the Chih-lang-shih 藝術叢編, April, 1917. It may be a different picture, but I must mention it here.)


71 [覲女圖] "Western-style building", 12-fold screen.

The former is reported in the China Journal, VI, 6, June, 1927, and the latter, Ibid., VII, 1, July, 1927, by I. Mitrophanov; the former representing a photograph of the whole picture and the latter a photograph of a part for 4 fans. Both are forgeries, I think.

72 [小黑馬圖] "Small black horse", one ft. broad scroll.

73 [五顯將像] "Five cats sporting one another", one full breadth scroll.

The above two are mentioned in the Chih-lang-kien bo-chien shu-hua lu 藝術叢編所見書畫錄, bk. 2, 43v, by Yang Chien 蔣欽; they are also
The Memoirs of the Toyo Bunko

included, it is reported, in the Ou-po-lo-shih shu-hua kuo-mu-k'ao 異譜類志畫雲錦, bk. 2 by Li Yü-fén 李玉藩 of Ch'ing. (Lang Shih-ming hsin-chuan 郎世寧小傳, note 15 in [I] and [III]) I could not tell whether they are genuine or not.

74 郎世寧 - "Steeda". The Pa-ju-chi shu-hua lu 實茲畫畫要錄 by Ch'ien 乾 K'un-iin 乾欽 of Ch'ing, bk. 3, it is reported, includes this, but I could not tell whether it is a genuine work or not. (Lang Shih-ming hsin-chuan, note 19 in [I] and [III])

Additional Notes

1. The Lang Shih-ming hua-chi 郎世寧畫集, Series I, as those included in the Shi-hua pao-chi, mentions Pai-yuan 帕員 1 hanging-scroll, Ch'ing-yang-ch'ing 書畫堂 1 hanging-scroll, and Shen-shui-chu 沈水純 1 hanging-scroll; however, it would be hard to tell from their photo-plates alone whether they are genuine or not. As for the first two, it must be said that their background at least was surely painted by someone else. Again, Scans II cites Mok-yung chi'ao 萬雲豐, T'ung-shui chiin 丁水錦, Pao-chin pao 鄧桂林, Chih-hsung pao 池翀, Hsi-ya chi'ch' 淑雅池, Hsüeh-chao lu 學堂圖, Shang-hsing lang 幕里皇, Shang-hua pao 隨花譜, Chin-chi k'ien 金知見 21 pictures of animals — respectively 1 hanging-scroll, and ascribed as excluded by the Shih-chu pao-chi. As to whether these are Lang Shih-ming's genuine works or not, one would hesitate to decide it merely on the strength of the photo-plates. Their background at least again is by somebody else.

2. Though G. Castiglione by Lorentz quotes Series III and IV which I have not yet seen, and enumerates more works on the authority of several other books (pp. 111, 114, 116-118, etc.), I have seen neither the pictures nor their photographs; therefore, I could not so readily include them among his genuine works; especially suspicious are those reported to be extant in Genoa or Rome. They are open to further examination. Ferguson's list of the works published in the China Journal, XII, Jan., 1900, which he calls a complete list of his paintings, is so carelessly compiled that it is hardly worth any consideration. Pratzen's book (II, p. 639) says that "De Malteàre, D. B., La Cina: Moeurs, usages, costumes, arts et métiers... d'après les devises originaux du Père (sic) Castiglione..." as its title shows, is offering the plates reproduced from Lang Shih-ming's original pictures; however, not a single one of his plates it discovered in the copy of the 1st edition in 2 volumes, Paris, 1825, or in the 2nd edition (4 Bks.) in 2 volumes in the possession of the Toyo Bunko (Oriental Library) as I examined them. However, this book having come out one fascicle after another
with several plates in each as they were completed, the book I saw may
be an incomplete one? When Loehr cited this book after Pfister, —, I
wonder if he took the trouble to go to the original and confirm what he
was writing.

3. Of the manuscripts which were sent to Paris for making into the plates,
those attributed to Lang Shih-nung are among the books formerly in the
possession of the late Dr. Genji Kuroda, 曲田 剛次 Curator of the Nara
State Museum. But I have no time to ascertain it now.

4. The very day I completed proof-reading of the Japanese original of this
paper published in the Kenkyū kiyo 研究紀要 of the Nihon Daigaku
Jinbun-kagaku Kenkyūjo 日本大學人文科學研究所 (Studies in Humanities
and Sciences, Nihon University, No. 1, Tokyo, 1959, pp. 27-33) Mr. Yukio
Yahiro informed me that during his sojourn in Peking a Westerner had
shoved him a roll of painting attributed to Lang Shih-nung, a masterpiece
in which the Emperor Chien-lung was seen riding a horse in the palace
garden and leading the Hoang fei 豪妃 clad in armour also on horseback.
But I have no time now for dwelling upon it. These matters must await
further investigation.
MEMOIRS
OF THE
RESEARCH DEPARTMENT
OF
THE TOYO BUNKO
(THE ORIENTAL LIBRARY)
No. 19

TOKYO
THE TOYO BUNKO
1960