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Los 1225

GIUSEPPE CASTIGLIONE (1688-1766) AND OTHERS

The Conquests of the Emperor
Qianlong: The Battle of Qurman

HK\$ 150,000 - 250,000

€ 16,000 - 27,000

CHINESE PAINTINGS AND
CALLIGRAPHY

Classical, Modern and Contemporary Ink

25 Mai 2014, 13:30 HKT

HONG KONG, ADMIRALTY

ZURÜCK LOS | ALLE LOSE | NÄCHSTE
SEITE LOS

LOS EINZELHEITEN

Giuseppe Castiglione (1688-1766) and Others

The Conquests of
the Emperor
Qianlong: The Battle
of Qurman
Engravings, album
of thirty-four leaves
Reproduced
Guangxu gengyin
year (1890)



[GEHE ZU CHINESE PAINTINGS](#)

AUKTIONSINFORMATIONEN

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BUYERS ' PREMIUM UND GEBÜHREN

For all Sales categories excluding
Wine:

Painting 26cm x 45cm (10¼in x 17¾in) each,
Calligraphy 33cm x 53cm (13in x 21in) each. (34).

FUSSNOTEN

This album of engravings features the Emperor Qianlong (r.1736-1795)'s campaigns in Central Asia, or present-day Xinjiang, from 1755 to 1761. In order to commemorate his conquests of Dzungaria and the neighbouring Muslim territories, Qianlong commanded Jesuit painters at his court in Beijing, mainly Giuseppe Castiglione (1688-1766), Jean-Denis Attiret (1702-1768), Ignaz Sichelbarth (1708-1780) and Jean Damascène Sallusti (d. 1781), to produce drawings of his military victories. From 1765, these depictions were sent in batches to the Parisian engraver, Charles-Nicolas Cochin (1715-1790), and all 200 sets of copper engravings only arrived in China a decade later in 1775. The intricately-composed scenes clearly show



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VERSAND

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KONTAKT

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PRESSEMITTEILUNGEN

Western techniques of linear perspective and chiaroscuro. Collectively, they reflect the high standards of copper engraving in Europe at that time, also highlighting the cross-cultural connections between the East and the West. Original copper plates of The Conquests of the Emperor Qianlong: The Battle of Qurman are currently preserved at the Ethnological Museum of Berlin, Germany.

Complete sets of these engravings are relatively rare. Reproduced in Shanghai in 1890, this album contains 34 leaves with a red silk fabric cover.

郎世寧等 大清國御題平定新疆戰圖 版畫 全套三十四幅 一八九〇年作

《大清國御題平定新疆戰圖》又稱《平定準噶爾回部得勝圖》、《平定西域戰圖》、《平定伊犁回部戰圖》。清廷在入主中原後，康、雍、乾三朝屢次用兵西北，以肅清厄魯特蒙古噶爾部割據勢力。乾隆二十年至二十六年間（公元1755-1761年），兩



BONHAMS RECORD FOR PAINTING BY FAMOUS 20TH CENTURY ARTIST ZHANG DAQIAN

27 Mai 2014

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ÄHNLICHE ARTIKEL



次平定準噶爾部叛亂的戰役，對於維護國家穩定起到重要作用。為了紀念平叛的勝利，乾隆令宮廷中的西洋畫家郎世寧



(Castiglione)、王致誠 (Attiret)、艾啟蒙



(Sichelbanh)、安得義 (Damascène

Sallusti) 等四人繪製手稿，並送往法國製作成銅版畫《平定準噶爾回部得勝圖》。自乾隆三十年（1765）分批將畫、稿送往法國，至乾隆四十年（1775）全部二百套銅版畫作品分批運抵中國，歷時十餘年。作品為純西洋畫風，畫面採用全景式構圖，場面寬廣遼闊，結構複雜，人物情節繁多，但又能刻畫入微，無論是構圖方法、人物造型、景色描寫以及明暗凹凸、投影透視等技法，都反映出當時歐洲銅版畫製作的最高水平，是中西文化融匯交流的傑作。該銅版畫的原銅版現藏德國國立柏林民俗博物館。

此次上拍作品《大清國御題平定新疆戰圖》，紅色絹面封裝，一夾三十四張，封面署「是圖原版鑄於法國巴黎光緒庚寅夏月德國人沙為地以全冊三十八幅用新法縮影上石裝印」。此本為德國人沙為地根據乾隆時法國鑄印的銅版《平定準噶爾回部得勝圖》，於清光緒十六年（1890）在上海翻印。該版本內容包括戰圖和乾隆御題詩文各十六幅，前有乾隆御製序，後有大學士傅恆、尚書舒赫德、于敏中等群臣恭跋。戰圖圖版構圖與乾隆版俱同，唯御題詩文比乾隆版多加文字註釋。

參考資料：

聶崇正，清朝宮廷銅版畫《乾隆平定準部回部戰圖》，故宮博物院月刊，1989年04期，頁55-65

李德龍，乾隆御筆《平定西域戰圖》考，中央民族大學學報（哲學社會科學版），2005年03期，頁67-75

張曉光，《清代銅版戰功圖全編》，學苑出版社，北京，2003年