

276

A SET OF TWELVE ENGRAVINGS depicting the campaign of the Emperor Qianlong in Formosa (Taiwan), with battle scenes in mountainous landscapes between bannermen and their adversaries, and scenes of a naval invasion, all with panels of calligraphy (areas of old damage), late 18th Century

each print 50 × 85cm., mounted on cards in a brocade folder (12)

On July 13th, 1765, by Imperial decree, the Qing Emperor Qianlong ordered that sixteen drawings made by Castiglione and three other Jesuits of his victories in Central Asia, should be sent to Europe for engraving in copper, the copper plates together with one hundred sets of engravings to be sent to him in Beijing. The Chinese Viceroy in Canton was persuaded to send them to Paris where the Royal Engraver, Cochin, was put in charge of this prestigious order. The work of engraving was distributed to the best French artists of the day, Le Bas, Saint-Aubin, Prevot and Aliamet.

The French East India Company was paid 204,000 French Pounds for the work, by the Chinese Hong Merchants in Canton; and the engravings finally reached China in 1775. Almost none of the original engravings were kept in France, and in 1788 Helman published a new set of the Conquest Engravings in reduced form, adding four new engravings of his own, including the Emperor tilling the soil.

The engravings afforded satisfaction to the Emperor, and subsequently Chinese artists were instructed to produce copper engravings of further Imperial victories on the frontiers of Tibet, in Formosa, in Nepal, in Annam, in Yunnan, in Hunan and again in Turkestan.

Among these was a set of 12 engravings of the campaign in Formosa, 1786-1788; the engravings appeared in 1789-90. The two Court artists responsible for this work were Chia Ch'uan and Li Ming. The general who commanded the Chinese Forces (and is commended in the text published with these engravings), was himself a son of the Emperor.

These engravings provide an extremely interesting example of the inter-action of Chinese and European artistic concepts, as well as an indication of the fascinating relationship of the Jesuit artists in Beijing with the Manchu Court.

An exhibition of some of the engravings of Qianlong's conquests was held at the Musée Guimet in Paris, January to March 1967. The engravings shown included those of the Musée de Fontainebleau. A well illustrated publication by Michele Pirazzoli-T'Serstevens, Deputy Keeper of the Musée Guimet, together with historical notes of interest, was issued by the Musée Guimet in 1969. According to this publication, the Musée Guimet at that time possessed three of the twelve engravings of the Formosan Conquests.

For other references to and illustrations of the various Imperial Conquests, see also The Chater Collection, *Catalogue*, 1924; Michel Beurdeley, *The Jesuits in China*; Max Loehr, *Giuseppe Castiglione (1688-1766)*. The set of the Formosan Conquests is probably rarer than the better known set of Conquests in Central Asia, more widely distributed as a result of the Helman publication. £2,000-3,000



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 信盼連
 稍忽接佳
 音至自遠
 鹿耳銀身
 防海逸氣
 誠御喘發山
 既一丁為甚
 竟敢再助既
 成擒豈敢瑞
 永靖滿場揚
 國武蓋深兢
 業
 吳恩昭
 福原安泰
 報生擒發大
 田信玉待以
 德喜
 戊申仲
 去下泚
 湯寧



斗六門院
 取直前拒
 賊巢輝漢
 飛馬渡揮
 穴短兵交
 背疊北雄
 陣乘宵
 揮道藉渠
 懸梯待獲
 助切捷獲
 稍
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