

## The Daoguang Emperor's second conquest of East Turkestan

17 HE SHIKUI

[*Pingding Huijiang Desheng Tu*].

Publication  
[Beijing], c.1830.

Description  
Eight (of ten) engravings, some inscribed with Imperial poems, accompanied by the Emperor's seal mark, and dated the first month of 1829, numerous worm traces with engraved surface skilfully reinstated in facsimile, some spotting, without the plates of the first 'Battle at River Honbasi' and the second 'Battle at Korping' in the series.

Dimensions  
555 by 900mm (each) (21.75 by 35.5 inches).

References  
Cf. a Qianlong set of sixteen leaves in the Palace Museum, Beijing, illustrated Complete Collection of the Treasures of the Palace Museum, vol.14, Paintings by the Court Artists of the Qing Court, Hong Kong, 1996, no. 41.

An exceptionally rare set of eight engravings from the 'Pingding Huijiang Desheng Tu' / '平定回疆得勝圖' (Images of the reconquest of East Turkestan), commissioned by Emperor Daoguang 道光 (1782-1850, r.1820-1850), commemorating his victory of the second campaign in Kashgar against the rebel Jahangir Khoja during the years 1826-1835, and depicting crucial battles on mountainous terrain and outside fortified villages; the surrender of the enemy; and a palace reception honouring the victors.

In 1826, Jahangir, a scion of an ousted ruling family from East Turkestan began a holy war against the Qing Empire. The Daoguang emperor responded in 1827 by sending General Changling and 22,000 troops to reconquer the city of Kashgar and to capture Jahangir. Jahangir escaped but was later betrayed and sent to Beijing, where the Daoguang emperor had him ritually presented at the Imperial Ancestral temple before he was hacked to death and quartered.

The complete set of engravings is titled:

1. Battle at the Hobasi River (not present here)
2. Battle at the Korping (not present here)
3. Battle at Yangi-arbat
4. Battle at Sabdul-zhuang
5. Battle at Awabat-zhuang
6. Recapture of Kashgar and Capture of the Rebel Chief
7. Recapture of Khotan and capture of rebel chief, Garla
8. Capture of the Rebel Chief, Jahangir, at the Hartagai Mountain
9. Presentation of the prisoners at the Wumen gate
10. Banquet of the victory at Zheng Da Guang Ming Palace

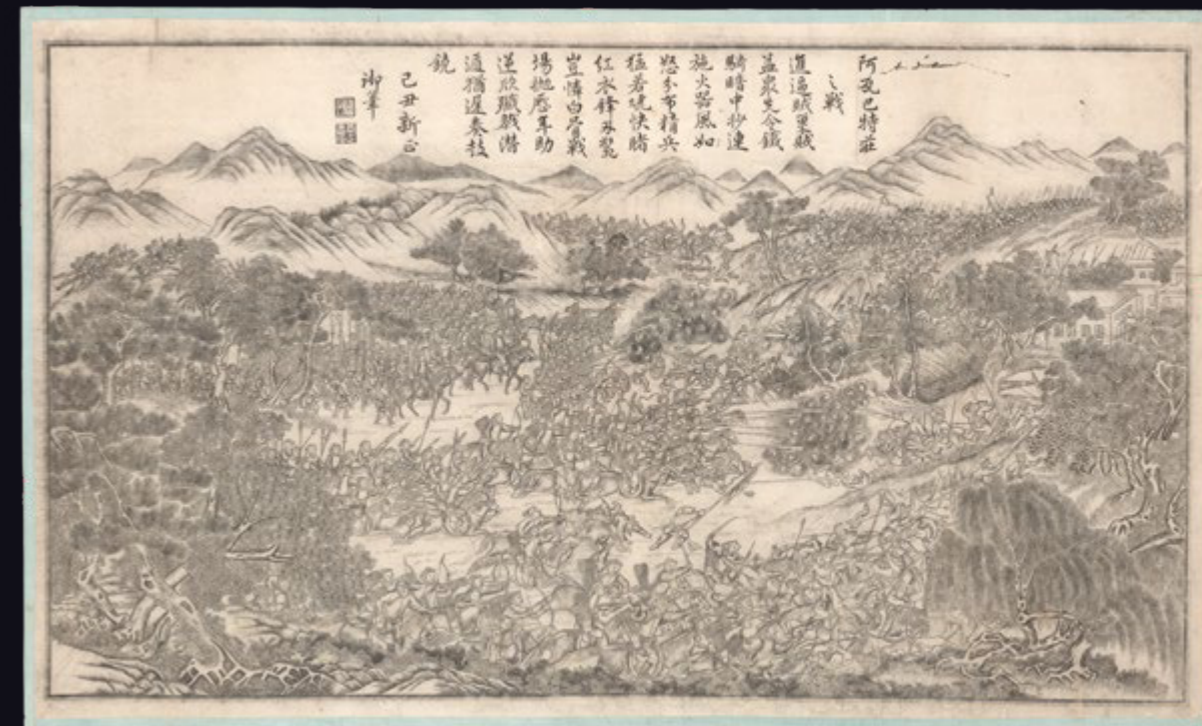
This series of engravings, of Daoguang's military conquest of Turkestan in 1830, is the rarest of the eight imperially commissioned battle scenes, and the last edition ever published. Daoguang followed the precedent of his grandfather Emperor Qianlong 乾隆 (1711-1799, r. 1735-1796), who commissioned seven series of copperplate engravings commemorating his victorious battles. The majority of the Qianlong engravings were produced in Europe, including the series of sixteen plates illustrating the First Turkestan Campaign, published in France under the direction of C.N. Cochin between 1769 and 1774.

Unlike the Qianlong engravings, the present series was entirely produced in China. Only sixty sets were printed for presentation to princes and high officials. As a result, the 1830 engravings are considerably more scarce than the earlier Qianlong editions. Furthermore, among the domestically produced engravings, scholars consider the 1830 set to be superior in every way.





Rare: Von Walter Fuchs in his essay 'Die Entwürfe der Schlachtenkupfer der Kienlung-und Taokuang-Ziet' (The Drafts of the Battle Engravings of the Qianlong and Daoguang period), Monumenta Serica, vol. 9, 1944, pp. 101-122, mentions four existing sets of these Daoguang engravings (p. 119, footnote 83): one in the collection of Luo Zhenyu, one in the Dairen Library, one in the Peking jimbun kagaku kenkyūsho, and one in his own collection. See also Harmut Walravens, 'Die Schlachtenbilder der Qianlong-und Daoguang-Zeit' in China Illustrata: Das Europäische Chinaverständnis im Spiegel des 16 bis 18 Jahrhunderts, Weinheim, 1987, pp. 36-56, discussing the Imperial Battle paintings of Qianlong and Daoguang. A copy of the complete series, mounted in a horizontal roll, sold at Sotheby's New York, 21st September 2006, lot 10.





## 道光《平定回疆得胜图》

17 贺世魁

平定回疆得胜图

北京，清道光十年1830年。

八幅（完整一组为十幅，缺失第一、二幅），少许虫洞已被修复。

555 x 900毫米（每幅）。（21.75 x 35.5英寸）。

¥600,000

此组战图为道光年间制作的《平定回疆战图》，以纪实的手法，翔实地记述了道光平定张格尔战事的全过程。新疆古称西域，清时亦称“回疆”，是中国的固有领土，但由于远离中原政治、文化、经济中心，而且民族、宗教问题较为复杂，故动乱较多。乾隆以后，清廷在新疆慎选边臣。减免赋税，使回户得以休养生息。但日久生弊，边吏疲玩，得罪边民，加之外族拨弄，遂于嘉庆二十五年爆发了张格尔之乱。新疆清军不支。致使叛军连陷城池。几经周折。道光帝挟祖宗余威，决定大举调兵平乱。尤其是东北的上万名清军横越整个北部边疆，从长白山麓直朴天山脚下，征尘不洗，即穿插阻隔，围歼板军，清军连战皆捷。最后生擒张格尔，扬威西域。红旗报捷，午门献俘。这为国家的安定，统一做出了杰出的贡献，也为平庸的道光朝凭添一亮点。全图共计十幅，各幅纵 55.5 厘米、横 90.0 厘米。每幅均有道光皇帝七言御题诗，前八首反映各次战役情况，后两首表现受俘与凯宴盛况。

战图一：浑巴什河之战

道光六年（1826 年）在浑巴什河，清军与张格尔叛军激战，清军收复浑巴什河南岸，取得了平叛战争开始后的首次胜利。

战图二：柯尔坪之战

清军在柯尔坪与叛军作战，为西进扫除了障碍。

战图三：洋阿尔巴特之战

道光七年（1827 年）清军抵达洋阿尔巴特，枪炮齐发，叛军纷纷溃逃。

战图四：沙布都尔庄之战

清军与叛军战于沙布都尔庄。步兵在前，骑兵在后，叛军纷纷败退。

战图五：阿瓦巴特庄之战

叛军首领张格尔在阿瓦巴特庄布下重兵，抗拒清军。清军分三翼进攻，一路追杀，直抵洋达玛河。

战图六：克复喀什噶尔搜捕逆首

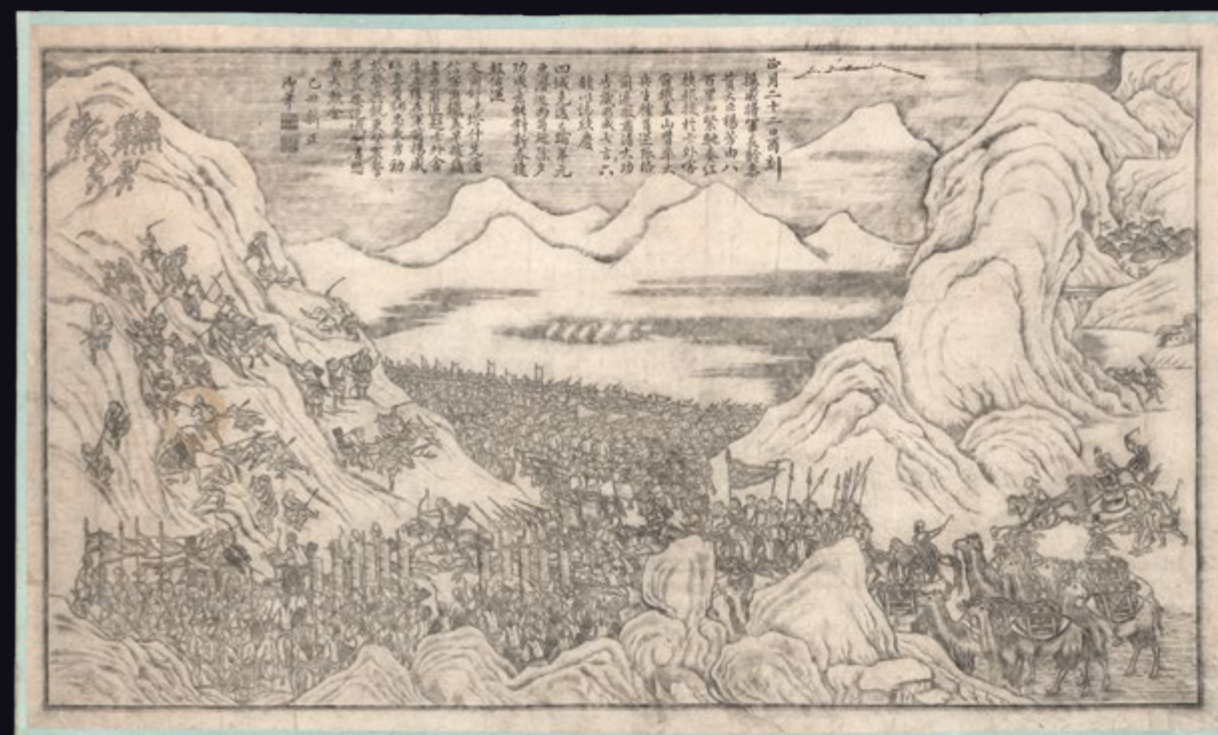
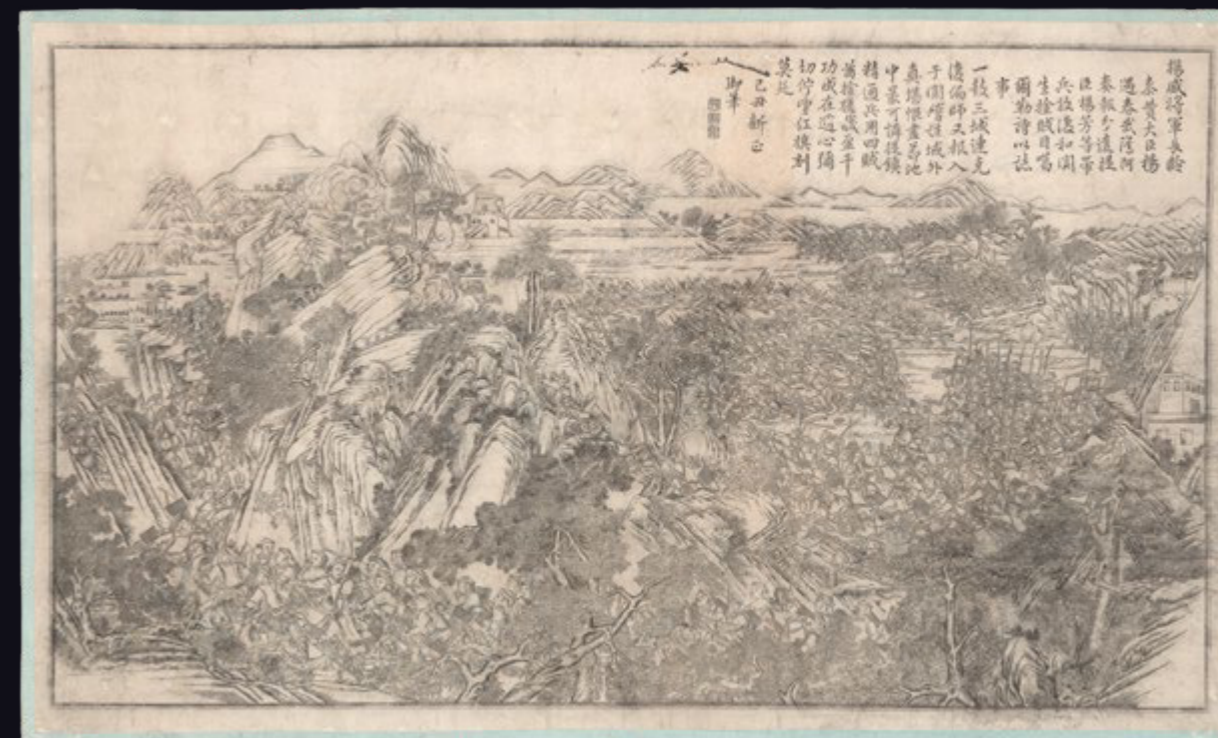
叛军集结南岸，掘沟筑垒，阻河列阵。清军渡河，直逼敌营，胜利抵达喀什噶尔。

战图七：收复和阗生擒贼目噶尔勒

清军收复喀什噶尔后，又一鼓作气连续收复了英吉沙尔、叶尔羌与和阗，至此张格尔叛乱基本平定。

战图八：喀尔铁盖山生擒首逆张格尔

道光七年底，在各族民众的协助下，清军在喀尔铁盖山顶将走投无路的张格尔生擒。这场平叛战争历时近两年，最后以胜利而告终。





战图九：午门献俘仪

道光八年（1828年）道光帝登临午门受俘，文武群臣簇拥，仪式非常隆重。

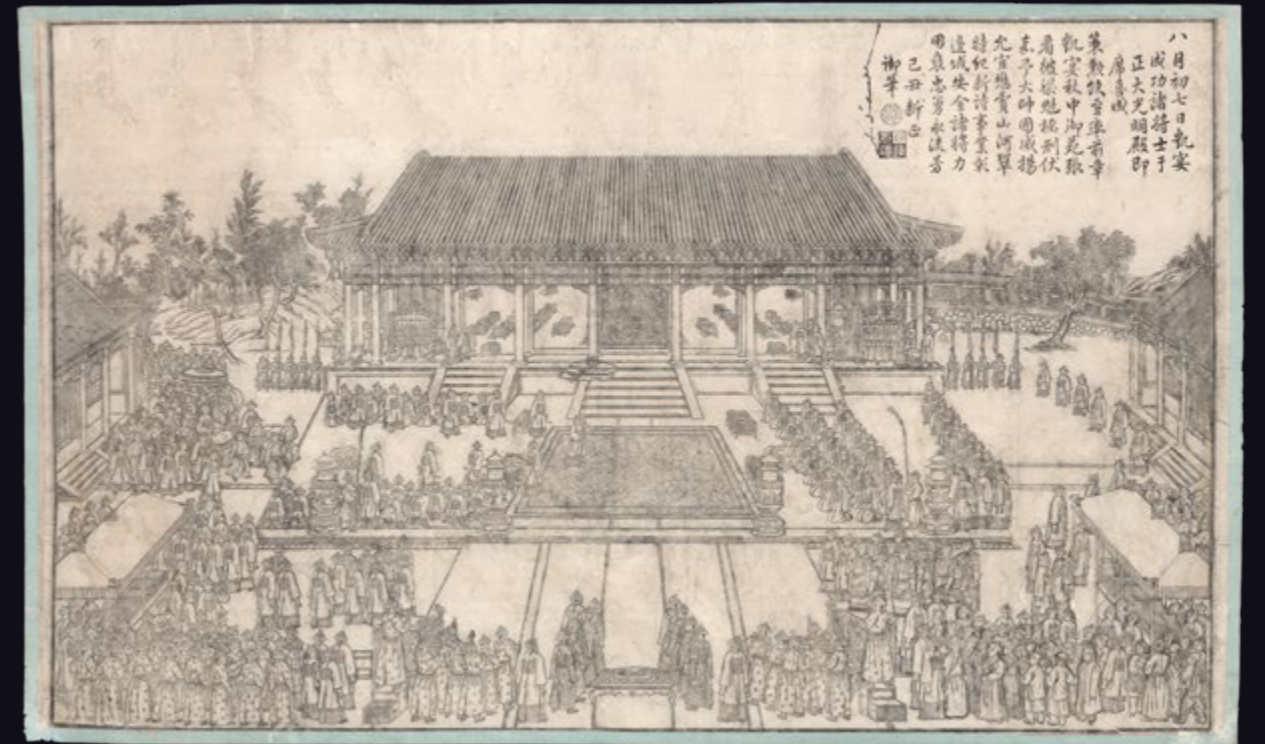
战图十：凯宴成功诸将士于正大光明殿

道光帝于圆明园正大光明殿举行盛大宴会，欢庆平叛胜利。

此组目前缺失战图一和二。

铜版得胜战图一共八组，前七组制作于乾隆年间，最初始于1762年，乾隆命令绘制及铜版印刷《乾隆平定准部回部战图》十六幅。以后凡每次重要战争结束后都会按照以往的形式镌刻战图，而且形成了惯例，制作了六组得胜战图。道光皇帝延续了乾隆使用铜版印得胜战图，制作了清朝最后一组以纪念平定回疆。

这八组战争版画，生动的记录了当时战争的场面，尽可能如实地显示了这些伟大事迹，成功地再现了中国统一西北边疆、收复台湾、平定内乱等的历史事实，“版画的起草者也许曾跟随进入战池，因而他们记录的环境、人物服装、武器、战船直至小道具对研究军事史、民族史有重大参考价值”为我们研究清代历史提供了难得的、生动的形象资料。



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# Guardian Fine Art Asia 2019

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