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Shu Dee

The shaping of the battle genre in 18th-century Chinese prints: The
series of etchings on the subjugation of the Western Region

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Introduction

The series of etchings, *The Conquest of the Western Country*, - is the first large-scale depiction of battle scenes in China; each etching is about one hundred centimetres wide. The series was created between 1764 and 1777 by a collaborative effort of French and Chinese artists and craftsmen on the commission of the Qianlong Emperor. The series consists of 16 etchings, of which nine are devoted to military operations and the other seven to military ceremonies. The etchings cover the recovery of northwestern territories and the pacification of the Oiratians, the Dzungars, Dawatsi Khan, Amursana the ruler of the Dzungar Khanate and the senior and junior Khodjas from the southern Tianshan mountains in the years 20 (1755), 22 (1757) and 24 (1759) of Qianlong's reign. The history of the etchings is unusual. At first four European missionaries - Guiseppe Castiglione, Joannes Damascenus Salust, Ignatius Sickelbart and Jean-Denis Attiret - sketched in Beijing,- created sketches in Beijing, which were sent to the Institut d'Art in France in the 30th year of Qianlong's reign to be made into etching plates and engravings to be printed. In the 39th year of Qianlong, the plates and 200 etchings from each plate were sent to China, where additional copies were printed in Beijing. The etchings depict major battles with the Dzungars and Uighurs in the northwest under Qianlong, an emperor of the Qing dynasty, are an important historical document. It is also worth noting from an art history perspective that it was the first time in Chinese history that a battle scene theme and a European art form (etching) were used in the production of a significant work of art, following the example of Europe. It was also

The first and only time in the history of the Qing dynasty that an emperor commissioned works of art from a European country on his own initiative and at great expense.

More than a dozen Chinese and European artists were involved in the exceptional and demanding process of making the designs and plates for this series of etchings and printing them. The etchings combined Chinese and European distinctive techniques, reflecting to a large extent the fact that there was little cultural exchange between traditional Chinese civilization and the new age European civilization at the time. The engravings that arrived in China had a significant effect on the Manchu court. The brilliant combination of highly aesthetic French etching techniques with the battle scenes scenes well developed in European painting caused Qianlong to court his great approval and resulted in an immediate and widespread adoption of the battle scenes in Manchu, and also gave European battle prints a great deal of popularity. The main subject of this dissertation is all French etchings from the series *The Conquest of the Western Country* as well as Qianlong's prefaces to Qing dignitaries written on etchings. This study focuses on the Chinese introduction to the creative method and stylistic techniques of the Western military genre and the high technology of European etching. This was the starting point for the development of the European military genre in 18th-century Chinese prints.

Historiography of the issue

The extent to which the topic has been scientifically researched. Of great importance for the topic in question is the literature that is devoted to the study of the series of etchings of the "Pacification of the Western Country" itself.

The series of etchings on the "subjugation of the Western Country" is nowadays more widely studied in Europe, China and Japan, while in Russia the subject is hardly studied at all.

At the beginning of the twentieth century, the study of the series "The Pacification of the Western Region" generated considerable interest among Sinologists around the world. Prior to this, these works had been studied by Jean Monval, Paul Pelliot, Henri Cordier, Erich Hoenisch, Ishida Mitinosuke (石田幹之助), Toriyama Kiichi (鳥山

喜一) and others. One prominent French Sinologist, Paul Pelliot

(1878-1945) in 1921 published a significant work, *A Critical Study of Engravings on the Military Merits of Emperor Qianlong*. He carefully studied and compared the findings of Jean Monval, Henri Cordier, Ishida Mitinosuke and others. He also conducted a comprehensive analysis of all the etchings that could be found at the time. As the historical materials relating to the etchings became available, some Chinese and Taiwanese scholars and organizations also gradually began to show interest in the series "The Conquest of the Western Region". Among the scholars who have carried out a comprehensive and in-depth analysis are: Zhuang Jifa (莊吉发), Wen Liunxi (翁连溪), Ma Jianchun (马建春), Xie Ting (谢

婷), Lu Xueyan (芦燕), Peng Wei (□伟), Li Bin (李斌), Yan Huideng (闫辉等). The General History Archives of China has also published *Materials on the History of Copper Engravings from Triumphal Canvases in France during*

Qianlong's reign, which detail

The events depicted in the etchings, and the book *Collected Secret Archival Documents on the series of etchings of the "Assumption of the Western Region"*. (乾隆西域战图密档荟萃), in which all the etchings and documents in the archive are published as snapshots. Both works have provided scholars with a wide field of research. Taipei's Gugong Museum has also published archive documents related to the etchings in this series. Among them are present "Report to the Emperor on the sending to France of 4 copper plates for engraving "Victory over the subdued Dzungars and Uyghurs", "Foreign merchants brought a message to Beijing from the chief engraver Cochin" and other extremely important historical documents. All of these documents are of great value in understanding how the Qing court and France established relations and how these relations played out.

At the same time, new historical documents have also appeared abroad in the last few years, e.g: "The Ziguan Pavilion" (*Bilder für die Halle des Purpurglanzes chinesische Offiziersporträts und Schlachtenkupfer der Ära Qianlong (1736-1795)*); Pascal Torres wrote "Les batailles de l'empereur de Chine : La gloire de Qianlong célébrée par Louis XV, une commande royale d'estampes"; Tanya Szrajber wrote "The Victories of the Emperor Qianlong. Some French historical documents have also been discovered. For example, Niklas Leverenz wrote *Drawings, Proofs and Prints from the Qianlong Emperor's East Turkestan Copperplate Engravings*, which is still an extensive and thorough study of various copperplate engravings.

Previously, the scholarly community of Sinologists focused on the subjects of these etchings and the craftsmanship with which they were executed. In recent years, however, scholars, especially Taiwanese scholar Ma Yachen (马雅贞), have turned to

The importance of this series in the history of Chinese art is highlighted by the fact that depictions of battle scenes were rare in ancient China. Ma Yazhen in his work *Depicting War and Military Victories of Emperor Qianlong (1736-95) in the Construction of the Empire*

"Pacifying the Western Edge" as the main object of study" (戰爭圖像與乾隆朝（1736-95）對帝國武功之建構—以《平定西域战图》為中心) along with a study of the series "The Pacification of the Western Region" provides a fairly good analysis of ancient Chinese works, depicting battle scenes, and also describes the political reasons for the emergence of works depicting battle scenes.

In this paper, apart from the studies devoted specifically to the series 'The Pacification of the Western Country', the range of literature devoted to the study of the mutual influence of European and Chinese cultures is also significant: N.N. Konrad, E.V. Zavadskaya, O.L. Fishman, M. Sullivan, L.I. Kuzmenko, A. Jackson, O. Impi, Wang Yong.

Also important for this study are the works devoted to the study of the technique and style of the sketches of the series "Pacification of the Western Region" led by Giuseppe Castile and the etchings of this series led by Coshen.

Among the scholars studying the life and work of Giuseppe Castile, the main author of the etchings, are Michele Pirazzoli-t'Serstevens, Ne Chongzheng (聂崇正), Chen Linyun (陈凌云), Yan Boda (杨伯达), N.G. Surayev, and as for the life and work of the French engraver Cochin, they were studied by Diderot and N. N. Vodo.

Although the aforementioned scholars have studied a series of etchings "Pacification of the Western Region" on the basis of historical documents obtained from various sources, the results of their research on

The manner of execution is fundamentally the same. The entire scholarly community emphasises that the etchings have a European stylistic and "A 'realistic' manner of execution. The author of this dissertation believes that the etchings were influenced by both European and Chinese bases of fine art in the process of creation. Therefore, another main focus of the research in this work was the study of the series

"The subduing of the Western Country" in terms of the manner in which the battle scenes are performed and the interaction between the Chinese and Western schools of visual arts.

This study consists of three parts:

Chapter 1: Having studied historical documents unearthed in China, France, Taiwan and elsewhere and combining previous research, the author attempts to reconstruct the process of making the sketches, plates and all the etchings of the "Pacification of the Western Country" series created in France. The albums of the series were then researched individually. Little is known to the international scholarly community about the album of the series of etchings in the Institut des Manuscrits de l'Orient (Institute of Oriental Manuscripts).

"The pacification of the Western Region"; a rare work mentions it. Drawing attention to this fact, the author, having studied this exhibit, describes the findings in this chapter.

Chapter 2: Exploring the subject of the etchings and the poems Qianlong wrote for the 16 etchings, the author has comprehensively analysed and reconstructed the course of specific historical events depicted in the etchings.

"The pacification of the West Country".

Chapter 3 examines the manner, technique, subjects and other characteristics of these etchings and the reasons for their choice. In addition to this, the development of the history of the use of battle scenes in the art of ancient China is described, as well as an analysis of

The relationship between the etching and the traditional Chinese way of depicting war. This chapter is divided into four paragraphs: technique, manner of execution, subjects and military actions used in etchings.

Chapter I. Historical, Cultural and Artistic Context Qianlong series of etchings depicting battle scenes

Cultural and artistic interaction between East and West during the creation of the 18th-century Franco-Chinese artistic project

The exchange in the visual arts between China and the West at the end of the Ming dynasty (1368–1644) and throughout the Qing dynasty (1644–1912) is an important part of the history of the development of Chinese visual arts. is an important part of the history of the development of Chinese fine arts. The Ming and Qing dynasties are also a time of initial direct exchange between Chinese and European culture and art, and it was during this period that the European classical fine art system began to spread in China .

As works of visual art have a unique advantage for visual propaganda, almost all Jesuit missionaries of the time in China did not neglect the opportunity to use this tool to launch their missionary activities.

In the early Qing dynasty, the Imperial Academy of Art Zhu Yi Guan (如意馆) already existed, similar to the Ming dynasty art institution, at the same time, although under the reigns of Kangxi(1654 - 1722), Yongzheng(1678 - 1735) and Qianlong(1711 - 1799) Western missionaries were not welcome in China but were allowed to engage in art missionary activities. Posts such as that of Giuseppe Castiglione, who worked exclusively as a missionary artist, therefore arose in the palace, but his influence also spread widely outside the palace.

Dynasty Qing from few pastoralist people living in northern China became the ruling dynasty, by the end of the 17th century.

The three emperors, Kangxi, Yongzheng and Qianlong suppressed rebellions and consolidated political power by waging repeated wars in the northwest. By the twentieth year of Qianlong (1755), the twenty-second year (1757) and the twenty-fourth year (1759), the Mongol Dzungars led by Dabachi, the Amursan Dzungar ruler, and the Uighurs on the southern slopes of the Tian Shan mountains, led by the Hoxha brothers, had all been crushed, after which the northwest territories were annexed back into the Qing dynasty. While congratulating his subjects, Qianlong announced the re-establishment of the Ziguang Pavilion ^{1, and}, following the patterns of the Tang dynasty, commissioned portraits to commemorate the victory of one hundred ministers and soldiers who had contributed more prominently to the campaign. In addition to composing traditional Chinese memoirs, such as heroic figures and the construction of a memorial plaque, Qianlong commissioned European craftsmen to produce battlefield etchings to glorify his own exploits, the series of battlefield etchings entitled *Pacification of the Western Region* (full title *16 Poems and War Paintings on the Pacification of the Western Region with Inscriptions of the Emperor Qianlong*). The designs for the series of etchings were completed by Giuseppe Castiglione and three European artists at the Manchu imperial court in 1764. The production process, which took nearly 13 years, is quite dramatic. In this chapter the author, having studied the relevant archival materials, attempts to uncover the history of the production of the series of etchings and to identify all the existing titles of the series.

Archive entry dated November 5, 29 of the reign of Emperor Qianlong (27.11.1764)²: "On the fifth day of the lunar month, received De Kui, supernumerary assistant Li Wenzhao, and received an order, on the 25th day of the 10th month (November 18, 1764) from Hu Shijie, chief palace eunuch: to create 16 paintings in honor of the victory at Ili and other places and to commission

The work is to be made by Giuseppe Castiglione and, upon completion, submitted to the Inspector General of Guangdong Customs for consideration. Further, to submit it to the Inspector General of Guangdong Customs for submission to France, and to instruct the craftsmen to make the etchings in accordance with it, the method of making the works being determined by Giuseppe Castiglione. Be it so." (Zhongo, 2002, p.5). The information from this archive is the earliest record of the series of etchings

"The Conquest of the Western Country. Here one can see Emperor Qianlong's explicit wishes for sketches of the paintings, as well as a plan to send the works to France to master the technique of etching. In reality, however, four years have already passed since Qianlong's order for paintings of the war in the northwest. The formation of this viewpoint is only possible after such a long time has elapsed.

There is evidence of this in the postscript of a letter which is believed to have been written to his Jesuit brethren in Europe from Beijing in the autumn of 1765 by the Slovenian missionary A. Hallerstein (Augustin Hallerstein, 劉松齡 Liu Song-lin, 1703-1774), who served under Qianlong as chief of the order on astronomy and calendar (欽天監監正 qintianjian qianzheng). Regarding Qianlong's desire to order 16 engravings depicting the Pacification of the Western Region from Europe, Hallerstein wrote the following:

"After the war in the West ended, the Emperor ordered 16 large battle paintings to be painted, which he decorated the palace chambers with. He then purchased several works on the same subject from the engraver Rugendas of Augsburg. As soon as the emperor saw them he liked them very much. The emperor ordered our men - the magister Josephs Castiglione (he is from Milan; he is now 78 years old and has been living in Peking for 49 of them, but he has a lot of cunning and ability), the Bohemian patron Ignácius Zicherbart, the French magister Dionysius Attira, and

also to Roman Father Damasenus, an Augustinian preacher, to make smaller copies of these paintings "³ (Tokyo Takata, 2011, 3)

This report shows that a short time after the end of the military operations in the northwest, Qianlong commissioned 16 large works depicting military operations in 1760 (⁴ (ill.1)). During this period, Qianlong had no plans to create works in etching until he became acquainted with the battle etchings by the famous European painter Georg Philipp Rugendas (1666-1752) of Augsburg. It was only then that he expressed the hope that the 16 major works in question could also be done in etching. He immediately ordered Giuseppe Castiglione and three other famous European artists to work on the etching at the Manchu imperial court. "The Conquest of the Western Country, used as a model for the creation of etchings. It is worth noting that, up to this point, the European etching technique had already had a certain degree of diffusion in China, to the point that the Palace Administration, with the assistance of the European missionary Matteo Ripa (Matteo Ripa 1682 -1746), Ma Guo-hsien (1682 -1746), an official of the palace, successfully produced a series of etching drawings entitled Thirty-six Works of "Mountain Asylum from the Heat of Summer" (避暑山庄三十六景图) (曾) . 2) . However, true realistic etchings of a high standard have not yet emerged. It is worth noting that the appearance of the etchings by the artist Rugendas was a decisive factor in the creation of works in the etching technique of The Conquest of the Western Region. Indeed, the iconography and style of the series of etchings "The subduing of the Western Region" is similar to the 16 large canvases produced earlier. Based on the research of the renowned Chinese scholar Ne Chunzheng, one of the large canvases, The Great Victory of Hourman, held at the Ethnologisches Museum in Berlin, suggests that

"These paintings on silk about war events are painted in colours, 366cm wide and 388cm long ... all these works deserve to be displayed in the Ziguan Pavilion Gallery". (Ne Chunzheng, 2014,4). As for the author of these large canvases, there are no relevant literary records about him, but these paintings depicting military events, and the subsequent series of etchings on the "Pacification of the Western Region" are definitely attributed by researchers to

"European style" (Ne Chunzheng, 2014,3). Ne Chongzheng suggests that the authors of the sketches for the etchings created in the series of etchings, The Pacification of the Western Country, are Joseph Castiglione 郎世宁 Lan Shi-nin, 1688-1766, Italian, Master of the Jesuit Order) with Jean-Denis Attiret 王致诚 Wang Zhi-cheng, 1702-1768, French, Master of the Jesuit Order), Ignace Sichebart 艾启蒙 Ai Qi-men, 1708-1780, Czech, Father of the Jesuit Order) and John Damascène (Jean Damascène 安德义 An dae-yi). The four artists named, who worked at the same time in China at Qianlong's court in the European manner, must have been very much involved in the creation of these major battle works.

From the archives of the Manchu palace dated November 5, 29 (November 27, 1764) it appears that prior to the creation of the sketches for the "Assumption of the Western Region," Emperor Qianlong had already decided that once the sketches were completed they should be "submitted to the Inspector-General of Guangdong Customs for submission to France, and instructed the masters to make etchings in accordance with them. At the time, shipping between China and Europe was not yet significant, and information on Western art was also scarce. Qianlong's decision to commission battle etchings from France was no doubt based on the recommendation of European artists working in the imperial palace.

On 26 May in the 30th year of Qianlong's reign (13.7.1765). "The pacification of the Western Region" was published by a decree addressed to Guangzhou:

"I command to create 16 Pictures of Victories in Jungaria and Other Lands, and commission Giuseppe Castiglione and other [artists] to create sketches

"The pacification of the Western countryside". Send to the West to select able craftsmen and make etchings according to the sketches. This order must be carried out with the utmost care and attention. Provide the necessary materials in sufficient quantity. Giuseppe Castiglione draws one copy of the "Defeat of Gaden-Ola Camp", Jean-Denis Attire draws one copy of "The Battle of Archoul", Ignatz Siecherbart draws one copy of "Acceptance of the Surrender of the subdued Illy", Jean Damascene draws one copy of "The Battle of Hurungui". First send [to France] to be quickly engraved, then print each plate 100 copies on full sheets of paper, and send the etchings back [to China] with the plates. Send the other 12 plates [to France] three times successively. To be therefore"⁵.

For some reason, the information that Emperor Qianlong was going to "hand over the sketches to the Inspector General of Guangdong Customs for transmission to France" was not punctually conveyed to Guangzhou officials, and it was only written "send to the West for selection, and in accordance with the sketches make etchings", The governor of Guangdong and Guangxi provinces Yang Tingzhang, who received the imperial decree at the time, was not sure whether to send the sketches to some European country to produce the etchings. It was therefore erroneously assumed that the Qianlong emperor intended to send the designs to *Italy*⁶ because the imperial decree sent to Guangzhou included its translation into Italian and Latin by Giuseppe Castiglione. Yang Tingzhang immediately summoned the then European traders in Guangzhou, and asked about the transport situation between

Guangzhou and Italy. As a result, it turned out that there were no direct sea routes from Guangzhou to *Italy*⁷. So the idea of making etchings in Italy was then shelved.

Yang Tingzhang seems to have misunderstood the Qianlong emperor's intention, as neither the imperial decree nor Giuseppe Castiglione's letter made any reference to Italy, for this "letter which Castiglione attached to the translation of the imperial decree is addressed to the illustrious president of the Academy of Painting," who could have been French as well as Italian.

This letter by Castiglione, which is echoed in the decisions made in France concerning the imperial order, provides extremely important clarifications and allows us to trace the Jesuit missionary drawings and the decree of the Chinese emperor to the cabinet of Louis XV : Letter from Castiglione dated 13 July 1765 to the illustrious president painting academy :

"Although the Emperor's decree, to which my letter is enclosed by his order, is already sufficient to ensure that the artist who will be commissioned to make the engravings execute them in full conformity with the originals, I have considered it necessary, so as to fully satisfy the Emperor's wish and so as to confirm the high art of European masters, to recommend two other things. The first is that the engravings should be engraved in etching technique, that they should be carved on copper with the greatest possible delicacy and finesse and that the artist should reproduce everything as faithfully and as distinctly as possible, since the work will again be presented to the greatest emperor.

If, after carrying out the number of copies requested in the Imperial Order, the boards prove to be worn and lose their clarity, they need to be adjusted and restored so that they can then

send them to China and that the copies to be made in the country will be as beautiful as the first ones."(Pascal Torres,2009)

In this letter Giuseppe Castiglione sees fit to formulate some additional special explanations for this artistic commission. Although the recipient of the letter was named

"The illustrious president of the academy of painting," in fact, this letter was addressed directly to "the artist who will be commissioned to do the engravings," thus expressing the hope that the European craftsmen responsible for the engravings and the typography would better understand Qianlong's intentions and fulfill the commission in accordance with the emperor's requests. This was particularly true of some of the special terms used in connection with the technique of making etchings. Giuseppe Castiglione, therefore, additionally used the terms of his native Italian that he knew best in order to compose a translation of the Qianlong emperor's edict and to comment on it in order to express in the best way possible the Qianlong emperor's demands regarding the making of etchings. Moreover, the meaning of using Latin in the translation of the edict seems, in our view, quite obvious. In the 18th century, Latin was a common language in every European country. Particularly in the case of the Jesuit order to which Giuseppe Castiglione belonged, Latin was considered an even more special language of communication. If Giuseppe Castiglione could not specify which country would eventually accept the order, then translating the decree into Latin allowed the official authorities of any European country to accept it in the best possible way. Contemporary Japanese scholar Tokyo Takata is convinced that Giuseppe Castiglione translated the decree into Italian because "in his heart, Castiglione hoped that the engravings would be made in his native Italy" (Tokyo Takata, 2011,5), but in our view this

the inference is not a sound one. Giuseppe Castiglione, working in his 78 years at the palace, was an old court painter during the reign of the three emperors, and held a higher position than other masters painting in the Western style. His works enjoyed great acclaim from the Qianlong Emperor. Moreover, if Giuseppe Castiglione hoped that works of etching could be produced in Italy, he might well have made this recommendation directly to the Qianlong emperor.

Subsequently, the governor-general of Guangdong and Guangxi, Yang Tingzhang, the customs inspector Fang Tingyu, and the head of the Ministry of Commerce of Guangzhou, Pan Zhengcheng, at the urging of the head of the French mission to China P. Lefebvre, finally decided to commission the completion of the series of etchings of the "Usmire Western Region" to masters from France. In the thirtieth year of Tsyunlun (1765) Pan Zhengsheng, and ten authorized trade representatives of the Manchu court signed an interstate commission *agreement*⁸ with the French East India Company on the works in etching technique "Assumption of the Western Region". The contents of the agreement was to produce four etchings of 200 sheets each, for a total of 800 etchings. The Manchu court advanced payment of 5,000 lan notes in silver. In addition to the etchings, the agreement also included sending back the original sketches and plates within 3 years, as well as appropriate comments in Italian and Latin. In addition, in case of unforeseen circumstances during the shipping season, the agreement also specified that upon completion of these sketches, their return to China was to be made in two voyages. Each voyage was to include two copperplates and 100 sheets of etchings for each work, a total of 400 sheets. The following year after the agreement was signed, the sketches were dispatched from

The French East India Company's ships took them to the port of Lorient (France) in Guangdong Province, then were transported to Paris.

It is also worth noting that after completing the very first sketches, Emperor Qianlong ordered the imperial palace painter Ding Guangpeng, and four other masters to create colour versions by copying the battle scenes on Xuancheng paper. These 16 colour paintings were entirely copied from sketches by Giuseppe Castiglione and other artists named above. That is, in fact these coloured sketches, together with the prints created later in France, belong to the same series.

After the assignment of the Qianlong Emperor to Paris, representatives of the East India Company first contacted the French Minister of the Interior, Henri Léonard Jean Baptiste Bertin (1719-1792). Bertin paid considerable attention to the matter, in view of France's missionary ambitions in China as well as business interests. In a letter to the emperor, he mentioned that the completion of this commission at a high level would enable China to pay more attention to French art and craftsmanship, so that China would no longer confuse France with other European countries. It would also allow for greater protection of France's diplomatic mission in China. (Cordier, 1913, 11) Thereafter, with the assistance of Bertin, the East India Company successfully established contact with the president of the Royal Academy of Painting, Marquis Marigny (Marquis de Marigny: Abel-François Poisson de Vandières, 1727-1781). As a result, the Marquis de Marigny entrusted this important work to a famous French artist, Charles-Nicolas Cochin (1715-1790), and appointed him as the person in charge of the etchings. Cochin immediately set up a group of several French artists and formed a team to prepare the work. The group of etchings

included J.-F. The first of these was J. Ph. Le Bas, Augustin de Saint-Aubin, B.L. Prevot, and Jacques. Aliamet⁹

In 1767, 12 paintings from the series "Assimilation of the Western Country" were also sent to Paris. As the previous 4 copperplate engravings had not been perfect, Cochen engaged four graphic artists, namely N. de Launay, Louis-Joseph Masquelier, Denis Née and Pierre Phillippe Choffard.

According to descriptions handed down by the newly appointed Inspector General of Customs, De Kui, in November 34 of Qianlong's reign (1769)

"Report to the State Military Council on the execution of the Imperial Decree on the manufacture of copper plates for pictures of victories"¹⁰ , the French master in November 1768 completed work on the first 4 works. Both sides had originally agreed that the return of the first batch of copper plates should be in 1769, however, until November, the then newly appointed customs inspector of Guangdong Province De Kui had not received any news, and immediately sought explanations from the traders, who responded as follows:

"In response to your request, please be advised that the work on the 4 copper plates

"The pacification of the West Country", for which a deadline of 1770 was originally set, has already been fulfilled, and they must be submitted. As the ruler of this country has recognised the work in question as rude, the more so the items made for the Celestial Empire should be carried out respectfully, and they should not be submitted at once. Also, following strict hiring regulations, special care should be taken to recruit workers, and re-engage carefully. It is for this reason that engravings were not delivered in time. On the next year's ship coming in, these 4 copper plates (and matching sheets

etchings) will certainly be delivered, and in addition we will send together four more

brass (and appropriate prints) of the second batch. Let us not dare to allow any delay"

In 1770, France did produce the first batch of 4 etchings and the corresponding prints, together with Giuseppe Castiglione's sketch *The Defeat of Camp Gaden-Ola*, were sent to China. However, the 4 copper plates of the second batch were never delivered with them. On November 2 in the same year, the governor of Guangdong and Guangxi, Li Shiyao, as well as the director of customs in Guangdong province, De Kui, immediately sent the State Military Council a "Report on the return of the first 4 copper plates of pictures of victories won by a French merchant and foreign letters"¹¹, which explained the situation.

Although the first batch of copper plates was finally received successfully, Li Shiyao was still very unhappy about the delay in delivery by the French merchants, and demanded that the merchants explain again why they "did not deliver the 4 copper plates of the second batch this time, contrary to the agreement". [From this] it can be seen that the newly appointed governor Li Shiyao was very attentive to the process [of fulfilling] the order. From this we can also indirectly see the extent of Emperor Qianlong's attention to the commission in question. On July 26, 1770, Governor-General Li Shiyao, questioned in detail the foreign merchant Ban Tong (班), and received "The reply of the foreign merchant Ban Tong to the officials and the governor-general of Guangdong and Guangxi provinces regarding the engraving of copper plate paintings of victories"¹², together with a translation made. According to this description, of a second batch of 12 sketches sent to France, the engraving of four copper plates had in fact already been completed. However, the makers did not have time to print two hundred prints from each plate before the foreign ship departed. For this reason, they were not sent back to China together with the 4 copper plates.

After that, to express the sincere intentions of the French side, the person responsible for this [order] Cauchin personally sent a letter to Emperor Qianlong with a detailed explanation of the reasons for the delay in the supply of etchings. On September 22, 1770 a memorandum (mémoire) was submitted to Guangdong by Cochine on the high quality works of French [craftsmen] in engraving for the emperor's living quarters. The State Military Council forwarded the document for translation to members of the Society of Jesus Michel Benoist (Michel Benoist, Jiang Yuzhen , 蒋友仁 1715-1774) and Jean-Joseph Marie Amiot (Jean-Joseph Marie Amiot, Qian Deming, 钱德明 1718-1793).

In his letter, Koshen pointed out that the etching technique is a delicate technique and the quality of Chinese paper does not meet the etching requirements, which is why it is imperative to use European paper. In addition, the colours for the etching technique had to be made in a special way. In order to make microscopic touches in the copper plates, grape wine distillate must be used as raw material for the etching ink. The skill of the prepress in applying ink to the copper plates is also an important prerequisite for successful printing. Out of several hundred masters in France, there are hardly 4 or 5 who are fluent in this technique. After a general consideration of factors such as paper, printing ink, printing technique and other reasons, Coshen was confident that the etching technique should be completed in France. The thorough work requires time, which is why the delivery of the order is delayed. At the same time, Cochen also promised in a letter to give a detailed explanation of the etching process, and at the same time [with the order] to send to China.¹³

In fact, at the same time that Giuseppe Castiglione sent his report to Guangzhou on 01 October 1770, French merchants also sent the report to the Beijing office of the Jesuit Order, a member of the Order, a French citizen

To Michel Benoit the letter "On the making of copper plates for paintings of victories from foreign merchants to Michel Benoit" ¹⁴. Its purpose was to encourage the addressee to explain directly to Emperor Qianlong the reasons for the late delivery of copper plates for paintings. This letter was sent from Guangdong to Beijing on 1 October 1770. Its main purpose was to explain to a member of the Jesuit order, French national Michel Benoit, the progress of an etching process for a report in the imperial palace. After the letter was delivered to Peking, it was at the same time handed over for translation by the State Military Council to Michel Benoit and Jean-Joseph Amiot. In the letter, the French merchants also expressed the hope that Michel Benoit could clarify the number with the Minister of the Palace Administration, namely two hundred or one thousand, in order to provide a reply to the French ministers. They also expressed the hope that, as the estimated date for the return of the French ships was late October or early November, an official reply should certainly be received before that date. After this letter had been brought to the highest attention, Emperor Qianlong ordered that two hundred impressions be printed from each copper plate, to be sent after the completion of the printing along with the copper plates.

After the arrival of the first batch of copper plates, the remainder of the etchings, copper plates and sketches were divided into 9 pieces, which were sent one by one from France to China. The works were sent together with literature on printing in French, paper, inks, and printing devices, for a total of 7 crates. The last shipment of engravings arrived in Beijing in 1777. By that time 3200 copperplate engravings, 16 pieces of copperplate prints and 16 sketches had been returned to China in their entirety. The work of the works, which lasted 13 years, was finally completed.

**The historical and cultural status of the series of etchings of the
"Pacification of the Western Region" at the time of its creation and the
problem of the translation of the title of this
monument of art**

After the etchings were delivered to China, in addition to the ten verses for soldiers composed by Qianlong himself during the military campaign in the northwest, in 1766 six more verses were added for printing on engraving plates, which together corresponded to the 16 battle etchings. In addition, the Qianlong emperor himself added a preface and Fu Heng and other ministers wrote an afterword for The Conquest of the Western Region, for a total of 34 etchings. In addition to the 200 etchings printed in France, the Qianlong emperor also commissioned, in 1772, "Persons in charge of works in etching technique" to compile several more etchings of The Conquest of the Western Region. Each series of etchings comprised 18 sheets and the poems were not printed separately, but were handwritten on each etching by Qianlong himself. According to the decree of "Comrade Minister Yilin, it has been established that the series on the Conquest of the Western Region, which included 16 sheets, was printed in only 247 etchings. Apart from the 200 copies printed in France, the total number of reprints by the Manchu court of the "Pacification of the Western Region" can be ascertained - A total of 47 copies were printed. According to 14 records of the document of the State Military Council in the Gugong Palace Museum entitled "List of those decorated with the "Assumption of the Western Region" series"¹⁵, these 247 copies of battle etchings, including 109 signed by Emperor Qianlong, were handed out five times as awards to princes, members of the imperial family, successful civilians

officials, military ministers, and the four bibliographers who compiled the text of the Four Books Encyclopedia 四库全书. The remaining 138 sets of etchings depicting battle scenes were "sent to country palaces and monasteries as exhibits" by order of Qianlong in 1784.

The series of etchings, The Pacification of the Western Country, were subsequently printed many times. From 1783 to 1785, Jacques-Philippe was a pupil of the famous French painter. Le Bas (Jacques-Philippe Le Bas. Le Bas), Helman ((Isidore-Stanislas Henri Helman, 1743-1809 or 1743-1806?, 赫尔茫) copied and printed a small number of etchings from this series.

"The pacification of the Western Region", and provided them with appropriate explanations of the creation of the works. The paintings were half the size of the original. In 1890, the German Schweide(沙为地) lithographed the battle etchings of the "Conquest of the Western Region" series entitled "The Conquest of Xinjiang by the Great Qing Empire with Imperial Manuscript Verses"(《大清国御题平定新疆战图》). A photolithographic edition of "Qianlong's Victory over the Dzungars" was printed in Kyoto, Japan by the Imperial University (《乾隆铜版画准噶尔得胜图》).

Because the series contains different types of images, which are easily confused, the various Qing dynasty history archives and the titles of studies published in later years contain many different titles. From the edict of the Qianlong emperor and the report of the governor of Guangdong and Guangxi provinces, it appears that the series of etchings with the battle scenes were titled "Victory in the Pacification of the Land of the Dzungars and Uighurs"(《平定准噶尔回部等处得胜图》)⁵, "Victory in subduing the Dzungars and Uighurs"(《平定准部回部得胜图》)⁶, "The Pacification of the Western Region"(《平定西域战图》)¹⁶, and other titles. Obviously there was no common title for this series of etchings, but

Later reprinted by the Manchu court, the series of etchings were made extremely formal in the form of an album given the title by Emperor Jianlong : "16 poems and war paintings on the pacification of the Western Region with inscriptions by Emperor Qianlong" (《乾隆御笔平定西域战图十六咏并图》) . The title should be taken as the official title of this series of etchings. In the 11th year of the Jiaqing reign (1806), a book by Qing's counselor Gui

"A continuation of the history of the ruling dynasty" (《国朝宫史续编》), in volume 97

"Drawings"(图刻), the first part contains "Pictures of the pacification of the Uighurs in the locality of Ili with inscriptions by the emperor" (《御题平定伊犁回部全图》) ,

"Continuation of "Shiqiu Baoji" records"(《石渠宝集续编》)¹⁷⁻¹⁸, listed as "The subduing of Uyghurs in the battle of Ili"(《平定伊犁回部战图》). In the first volume of the "Handbook of the Establishments of the Blossoming Capital"(《盛京典制备考》), published in the 44th year of Qianlong (1779), specified: "Victories in the Huijiang region"(《回疆一带得胜图》), 34 works.

In the catalogue of the Unicum Book of the Central Library of China, they are listed as

"The Suppression of Huijian"(《平定回疆图》), The Gugong Palace Library's Collected Works "Annotation to the Catalogue of the Prints of the Qing court"(《清府刊刻书目录解题》) lists them as "The subduing of the Uighurs in the Ili district"(《平定伊犁回部得胜图》). In a work published in Japan in the 8th year of Taise

(1920), these paintings are cited by Japanese scholar Ishida Kinosuke as "Victory over the Dzungars and Uighurs during Qianlong's reign"(《乾隆年间准、回两部平定得胜图》). Japanese scholar Kiichi Toriyama referred to the series as: "The subduing of the West with the emperor's inscriptions"(《御题平定定西征全图》). In Kyoto, Japan, in the Yurinkan Museum (《有鄰館》)

these paintings are listed as "Reception of Surrender of the subdued Ili" (《平定伊犁受降图》). The title "Conquest of the Western Region" found in Russian scientific literature, in our opinion, does not quite accurately convey the title of the original, the fact is that the territory about which

The title of this paper is therefore "Reconciliation of the Western Region" and is not about conquering, but about subduing.

A series of Qianlong-era etchings depicting battle scenes as a monument of visual art and culture in Russian collections. Problems of collection acquisition

"The Conquest of the Western Region (full title 16 Poems and Warpieces on the Conquest of the Western Region with Inscriptions of the Emperor Qianlong) is a series of 18th-century etchings of battle scenes by French and Chinese artists. For the first time in history, China turned to Western methods of depicting war scenes and also used European-style etching techniques that reached a high level of execution. Among the many etchings from the palace of the Manchu emperor, however, this series is the only one engraved and printed in Europe. Prints of the series and related objects are now preserved in private collections and museums around the world, including important museums in Europe, the Orient and the United States. The international Sinologist community began studying the series in the 1920s and has made considerable progress since then, while the Russian scholarly community has had relatively little investigation of the subject at present. This is the reason why the complete album of the series of etchings entitled "The Pacification of the Western Region", which is preserved in the Institute of Oriental Manuscripts, has been so poorly studied. This museum exhibit has no bibliographic sources,

and no study of this museum exhibit has yet been published. The author of this work, through direct study of the etchings in the Institute of Oriental Manuscripts (hereafter

"I have tried to establish the history and age of the prints of the museum pieces, to distinguish between etchings that are kept in the Institute of Oriental Manuscripts and other prints, their distinctive features and the current state of conservation. I have also studied historical documents related to etchings and tried to find out the history of the appearance of etchings in Russia.

Among the surviving etchings of the series "The Pacification of the Western Region", the main subjects are: 1. large sheets depicting military action (illustrating the exploits of the Western army, placed on the eastern and western walls in Ziguang Pavilion (紫光阁)¹⁹ (ill.1) , 2. etching sketches²⁰ , 3. coloured version²¹ (ill.3) , 4. copper plates²²

(ill.4) , 5. proof etchings²³ (ill.5) , 6. etchings printed in France (ill.6) , 7. reprinted by the Manchu court of etchings (ill.7) , 8. the etchings remaining in France²⁴ , 9. cut and printed prints by the engraver Helman (Isidore-Stanislas Henri Helman, 1743-1809 or 1743-1806?, 赫尔茫) (half the size of the original)²⁵, 10. a lithographed edition by the German artist Schaweidi (沙为地) for the 16th year of the reign of Emperor Guangxu(1890), 11. a large photolithographed edition of the Japanese Emperor in Kyoto, etc. The author of the work believes that the official, imperially commissioned etchings can be divided into three types, namely etchings printed in France - 200 copies in *total*²⁶, reprinted by the Manchu court - 47 *copies*²⁷, and also a small number of copies retained by France. Although all three were made at different times, in different places and in different designs, it is precisely because the original

copper plates in printing, they refer to official prints. Sixteen etchings from French clichés were made in France and wooden seals with poems written by Emperor Qianlong about the war in northwest China were also carved in the Manchu palace (Ma Yazhen, 2000, 1). Each picture was accompanied by verses written by Qianlong (ill.8). as well as a preface by the emperor and an afterword by officials. There are 34 engravings in all. The etchings reprinted in the Manchu court had the verses printed at once on top of the front of the engraving (ill.7), there were no separate printed verses, so 16 etchings with a preface and an afterword came out - 18 etchings in all, and the plates left for printing in France and the 200 prints printed using the plates in France belong to the same batch, but they were not all sent to China and some were left in the collections of the French imperial family, Minister of the Interior Bertin, the French East India Company, etc. Therefore, these albums of engravings depicting battle scenes contain only 16 etchings and are not accompanied by poems by Emperor Qianlong or other inscriptions in Chinese. The series of etchings in the collection of the Institute of Oriental Manuscripts consists of 18 etchings, consistent with the printing blocks used in China. From this we can conclude that the series "Subduing the Western Region" of the Institute of Oriental Manuscripts - are "newly printed etchings by order" from the court workshop of the Emperor Qianlong in the 37th year of his reign by order of Jianglong (Zhongguo, 2005, 3564).

The binding of the etchings in the Institute shows that the cover is made of wood in the traditional Chinese accordion binding technique (jingzhe), with "16 poems and military paintings on the pacification of the Western Region with inscriptions by the Emperor Qianlong" inscribed on the top. The gold-embellished title page has

the "Imperial Father's Treasure" seal ("太上皇帝之宝") (ill.9) and the rather rare "Treasure of the Xiyuan Qingzhengian Chamber" seal ("西苑勤政殿宝") (ill.10) . The expressions carved on both seals are excellent for identifying the time and place when the seals were made by Emperor Qianlong. Several seals with the inscription

"Emperor's father's treasure" were made at the earliest in the 60th year (1795) of Emperor Qianlong's reign, when he prepared to pass on the throne in favor of Emperor Jiaqing (Guo Fuxiang, 1993, 41). Thus it can be assumed that the time when the seal was put on this museum piece must fall between the time of the making of the seal (1795) and the death of the Qianlong emperor in 1799. Approximately 20 years elapsed since the first lot of etchings was printed in France (1777). The contents of another print, The Treasure of the Chamber of Xiyuan Qingzheng, informs us of the place where the Qianlong Emperor placed the seal. The Xiyuan Qingzheng Chamber is the place where the emperor conducted daily affairs of state. It is worth noting that the location of the Xiyuan Qingzheng Chamber in the Three Seas of Beijing (Xiyuan) is also the location of the Ziguan Pavilion, which may indicate the convenient location of a copy of the "Victory over the subdued Dzungars and Uighurs" to glorify Emperor Qianlong's military exploits. There are also two seals on the gold decorated final leaf : "The Treasure of Self-Testing at the Age of Eighty"("八征耄

念之宝") (and) "The Treasure of the Seventy-Year-Old Emperor and "The Treasure of the Seventy-Year-Old Emperor in the Hall

Ufuudai"("五福五代堂古稀天子宝") (ill.12) . In addition, the words "Far Eastern State University. Library" (ill.13) are printed in the upper left or upper right corner of each page of the album, which clearly shows that this collection must have been preserved at the Far Eastern National University in Vladivostok earlier.

In addition to the title page and the final leaf, the album contains a preface written by the Qianlong emperor in the first month of spring of the lunar calendar, in the 23rd year of the 60-year cycle (or the 31st year of his reign, 1766), as well as engravings of his poems on 16 leaves.), as well as engravings decorated with his verses on 16 sheets and one sheet with an afterword written by imperial advisors Fu Heng (傅恒), Yin Jishan (尹继善), Liu Tongxun (刘统勋), aides Councillors Aligun (阿里衮), Shu Hede (舒赫德), Yu Minjun (于敏中) and other high court officials. The series thus comprises a total of 18 sheets.

The 16 engravings depict the 16 most important events that took place during the military campaign to subdue the Western Lands by Qing troops, of which 10 are devoted directly to battle scenes, while another 6 depict only war-related rituals and celebrations. Jean *Monval*²⁸, Henri *Cordier*²⁹, Paul *Pellio*³⁰, Pascal *Torres*³¹, Michel Pirazzoli d'Erstevens³² and other researchers at one time collated historical sources to determine the order of the 16 etchings. This order was subsequently established and recognized by the scientific community³³. However, the sequence of the etchings in the album kept in the IOM RAS differs in specificity and does not coincide with the previously discovered versions. The reason why the order of the images was chosen that does not correspond to the sequence of events on the battlefield remains unclear. Below is a list of etchings from the album *The Assumption of the Western Region*, held at the Institute of Oriental Manuscripts, in the order in which they appear:

1. Accepting the surrender of the subdued Or (平定伊犁受降图).
2. A feast in honour of valiant soldiers and officers (凯宴成功诸将士图).
3. Meeting and thanking soldiers who have distinguished themselves in

The Uighurs (郊劳回部成功诸将士).

4. Transfer of prisoners during the conquest of Uyghur lands (平定回部献俘).
5. Accepting the surrender of the ruler of Badakhshan (拔达山汗纳款).
6. The Battle of Yesil-Köl-nuur (伊西洱库尔淖尔之战).
7. The Battle of Archuleta (阿尔楚尔之战).
8. The Battle of Khos-kulak (霍斯库鲁克之战).
9. The Battle of Tunguzluk (通古思鲁克之战).
10. The great victory at Hurman (呼尔满大捷).
11. Lifting the siege on the Black Water River (Aksu) (黑水围解).
12. The ruler of Turfan surrenders his fortress (乌什酋长献城降).
13. The battle of Hurungui (库陇癸之战).
14. Victory at Khorgos (和落霍澌之捷).
15. The Battle of Oroj Jalatu (鄂垒扎拉图之战).
16. The defeat of the Gaden-Ola camp (格登鄂拉斫营).

According to measurements by the author, the length of each sheet is 89 cm, the width is 51.8 cm, and the print is on fairly rigid paper about 1 cm thick. The first batch of French etchings was made using imported paper "Grand Louvois" by Prudhomme, imported from England (Cordier H, 1913,), is relatively soft, "with fine pattern and gloss" (Wen Lianxi, 2001). By comparison the difference becomes apparent and one can conclude that this batch of etchings was not printed at all on the same Grand Louvois paper as the French engravings of the same period. According to Wen Lianxi, a researcher from the Forbidden City Museum, the etching paper was most likely made in Hangzhou city workshops and the ink used for printing was of superior *quality*³⁴. Each engraving in the series in the IOM RAS is trimmed as standard, however, in

Unlike the others, a strip of yellow paper 6mm wide was glued to each sheet on four sides (ill.13) . Since these sheets were trimmed to the border of the image itself, the author believes that the Qianlong emperor thus wished to remove the signatures with the names of the French engravers. However, since these signatures were in almost complete contact with the engraving, it was impossible to remove them completely without damaging them, which is why these strips of yellow paper were pasted on to cover the engravers' names and maintain the beauty of the image. Probably due to its great age, the yellow edging has faded and become thin and translucent. If you look closely, you will notice that in some places underneath these strips of paper some not fully cut inscriptions in French with the names of the engravers are visible. It is also noteworthy that Qianlong did not use woodblocks with verses in this batch of engravings, but wrote the verses by hand with a brush and ink directly on the front side of the engraving on top. This undoubtedly adds to the value and significance of the work and is the reason why this series of etchings of the Conquest of the Western Country is so rare.

In the copy preserved at the Institute of Oriental Manuscripts, the last line of each poem written by the emperor is topped with two of his seals, of which there are nine, including "Joy in Short Rest" ("几暇怡情"), "Capturing Interest" ("得佳趣"), "The Answer is on the Surface" ("会心不远"), "Seal of Emperor Qianlong" ("乾隆宸翰"), "Unity of Idea and Morality" ("比德"), "Clear and Merciful" ("朗润") and others. The types and order of imperial seals here are also completely different from the earlier versions of French clichés. Furthermore, the seals decorating the 16 engravings are not at all like those we see on the French versions - here they are not impressions from the clichés,

but in the emperor's own hand, using the traditional red cinnabar stamps. Although the Qianlong emperor rewrote the poems, brushed them on the etchings and stamped them in his own hand, the preface and afterword were not altered and were applied in the same way as before using woodblock printing from French woodblocks.

It is unfortunate that this edition of the etchings of "The Pacification of the Western Country" is somewhat inferior in quality to the original French prints, which is particularly noticeable in the gradient of the black and white colours. It is most likely that this phenomenon is due to the following reasons: firstly, due to the wear and tear of the clichés: after the first batch of prints had been printed in France, even though the clichés had been restored before being sent to China, however, minor defects may still have remained and could not be corrected; Secondly, the technique of printing on copperplate was not perfected by Chinese craftsmen and the European artists who went to serve at the Qing court were not experts in etching either, so they could not develop all the possibilities of this technique by 100%; thirdly, as it has already been mentioned, the paper and ink used for prints were not originally designed for etching, which could also affect the quality of engravings.

Regarding the history of the appearance of the album "The Pacification of the Western Region" in the IWR RAS, according to the story of the famous Russian historian A.V. Rudakov, he once saw in the imperial library of Mukden four complete albums "The Pacification of the Western Region", "The Pacification of Jinchuan", "The Pacification of Taiwan" and "The Pacification of Annam", as well as detailed records of when they were granted by Emperor Qianlong (A.V.Rudakov, 1901). This information is important for understanding how the album "Assumption of the Western Region" ended up in the collection of the IVR RAS. I. F. Popova in her article "To

The author of the article, "History of the Library of the Oriental Institute in Vladivostok", attempts to trace the history of the appearance of etchings in Russia and mentions the work of A. V. Rudakov in China at the beginning of the twentieth century. The results of her research prove that "Rudakov's expedition was not a source of replenishment of the Chinese manuscripts collection of the Oriental Institute. Rudakov's report, in which he always wrote in great detail about his book and archival acquisitions, does not mention that any manuscripts were taken out of Mukden. The description in his book of four albums of "Qianlong emperor's battle scenes" ("Qianlong zhan tu") does not coincide with archaeological data of similar albums from the manuscript collection of the Institute of Oriental Manuscripts of the Russian Academy of Sciences" (I. F. Popova, 2008). The author of these lines hopes that this means that the results of I.F. Popova's research provided additional arguments to support the above conclusions. Since A. V. Rudakov in his reports accurately points out that the time of the granting of the Mukden Imperial Library's album "Assumption of the Western Region" is

The 44th year of Emperor Qianlong's reign and, as we have already proved, the time of granting the album with etchings "Assumption of the Western Region" kept in the Imperial Institute of the Russian Academy of Sciences can't be earlier than in 1795. Besides A. Rudakov wrote in his report that he saw the series "Victory", the etchings and poems were collected separately, and created an album of 34 engravings (A. Rudakov, 1901). Thus one can say with certainty that the etchings then seen by Rudakov were made for the first batch printed in France, and could not be the copy kept in the IOM RAS, consisting of 18 etchings. These two arguments are sufficient to prove that Rudakov's expedition really was not, as I.F. Popova writes, "a source of replenishment of the fund of Chinese manuscripts of the Oriental Institute" and that the manuscripts kept in the

The etchings on "The Pacification of the Western Region" were certainly not obtained from the Imperial Library of Mukden and have a different place of origin.

Thus, the question remains as to where the series of engravings of the "Pacification of the Western Region" kept in the IWR RAS originated. In this case in answering the question the author relies on some of his assumptions, which can be summarised as follows.

First, let's quote a fragment from the Manchu dynasty archive:

"On November 22, 58 (December 22, 1793 A.D.) the brass plate office received the highest decree to carry out an inspection on November 2 (December 4, 1793) of all brass plates with depictions of battle scenes and to make a report. Shilan Yi Lin executed the order and ascertained that one copy of "Subduing the Western Region" consisted of 16 copper plates, 247 copies were printed on them, 138 were exhibited everywhere and 190 were given away as a reward .

From the above information it can be established that at least by the 58th year of Qianlong (1793) all 247 copies of the series of etchings on the "Assumption of the Western Region" were distributed or donated, but Qianlong put the "Imperial Father's Treasure" on the album of etchings in the Imperial Institute of the Russian Academy of Sciences after his 60th year (1795). The album kept in the Institute of Oriental Studies of the Russian Academy of Sciences must have been deposited in the Forbidden City in Beijing, and no other albums of engravings of the "Assumption of the Western Region" bearing this seal have been found, which may indicate that the album of etchings is unique. For these reasons, the author of this work can safely assume that the etchings depicting battle scenes in the Institute of Oriental Manuscripts in St. Petersburg belonged to the personal collection of

Emperor Qianlong.

In addition, the library of Mukden, was the imperial library of the Manchu dynasty, which housed the Wensho Pavilion - This is one of the four famous book depositories of the imperial palace (A.V. Rudakov, 1901), which housed 6864 volumes from the "Encyclopedia of Four Book Depositories"(四库全书). It is one of the most important book repositories of the Manchu dynasty.

Even if this important library was donated 4 albums of etchings depicting battle scenes, nevertheless, the museum exhibit preserved well and has the characteristic features of 8 complete albums of Manchu palace etchings depicting battle *scenes*³⁵. Thus, complete albums of Manchu imperial palace etchings held in various collections around the world are extremely rare specimens. In addition, the "decree of Emperor Qianlong kept in the archive" after 1795 does not contain any information on the granting of the "Victory" etching. On the other hand, this suggests that the etchings kept in the RAS Institute of Oriental Studies may never have been a gift from the imperial family and that the album was sent to the imperial palace for storage after being stamped by Emperor Qianlong. Later, during the reign of Emperors Jiaqing and Daogong, the remaining etchings depicting battle scenes became part of the 8 albums of Manchu dynasty etchings depicting battle scenes. Then, possibly during the Boxer Rebellion, they came to Russia.

Proceeding from the above, the series of engravings of battle scenes depicting the pacification of the Western Region, preserved in the Institute of Oriental Studies of the Russian Academy of Sciences, belongs to the surviving Manchu court reprints of finished albums of etchings, the size and design of which are clearly

differs from the prints made in France and the quality of the prints is slightly worse than that of those made in France. However, the fact that this album contains verses written and stamps made by the Qianlong emperor allows us to conclude that this album is of greater historical significance. The seals "Imperial Father's Treasure" and "Treasure of the Chamber of Xiyuan Qinzhengian" on the title page of the album reveal important information about the place and time of the seals, while proving that the etchings in the album differ from the majority of the prints. To date there are no studies reporting on etchings with similar seals other than the engravings kept at the IWR RAS. In addition, reprints reprinted in the Emperor's palace, which formed part of 47 albums, are even rarer than those printed in France. At present, the collections of the Gugong Museum in Beijing, the Antiquarian Books Department of the Library of the Central University of Nationalities, the Tianyi Pavilion Museum, the Salvatore Ferragamo Museum in Florence, Italy, and the Cleveland Museum in the United States also contain complete albums of etchings of this type. The Ivorian Institute of Oriental Studies of the Russian Academy of Sciences, apart from the album "Subduing the Western Region", also contains 7 other complete albums created at the imperial court with etchings depicting battle scenes.

Chapter. II Characteristics of epigraphic materials and historical subjects of the series of etchings "The Pacification of the Western Region"

The evolution of military themes in Chinese art works

Paintings depicting military exploits and military operations are not at all characteristic of traditional Chinese Gohua painting, which prefers to deal with landscapes (Shan shui), flowers and birds (Hua niao) and portraits (Ren u). Nevertheless, ancient Chinese art still includes some works, however small in number, that deal with military themes.

Ancient Chinese artists, strongly constrained by ideology, often deliberately avoided direct depictions of violent battle scenes, but they did not shy away from painting portraits of commanders, soldiers or nobles in armour. One of the most famous among such depictions is the collective sculptural portrait of tens of thousands of terracotta warriors, horses and battle chariots made of ceramics and wood, which the Qin Shi Huang Emperor ordered created in his own mausoleum (ill.14) . It should be noted that all these ceramic statues of warriors and horses, which are actually masters' made formation horses, war chariots, soldier figures (ill.15) included in the burial objects, are very precisely made in terms of technology at the time: not only the type of troops is detailed

(cavalry, infantry, crossbowmen), even the facial expressions of the troops are dynamic and worked out in great detail. As the first emperor of a unified China, Qin Shi Huang ordered all these figures to be recreated for a specific purpose: he believed that these 'soldiers' would help him continue the war after his death. These sculptural portraits are the oldest and largest number of depictions of military subjects in Chinese fine art.

Later, according to the records of the Han Dynasty(206 B.C.-220 A.D.), the emperors of China usually gave "portraits of statesmen." to those civil officials and generals who helped them win power, the Han Emperor Ming Di (Liu Zhuang) of the Eastern Han dynasty in Yongping three years after the beginning of his reign (in A.D. 60) ordered the portraits of 28 generals to be painted on Nangong Tower. The said 28 generals, whose portraits were painted, helped Emperor Han Guan Wu Di (Liu Sow) establish the Eastern Han dynasty; the most significant feats, in addition, were performed by the generals Wang Chan, Li Tong, Dou Rong, and Zho Mao, whose portraits are known collectively as the "portrait of thirty-two".

In February 17 of the Zhengguang era (Tang era), Emperor Taizong Li Shimin ordered Yan Liben to paint a portrait of twenty-four heroes, known as the "Portrait of 24 Heroes in Lin-yan Mansion", in memory of the honored statesmen who helped him come to power. The portrait was life-size and autographed by Chu Sui-lan. Four Tang dynasty emperors then ordered the portraits of heroes to be painted in the Lin Yang tower. There were now a total of 132 portraits, and, excluding the repeated portraits, there were about 100 portraits in all. Unfortunately, all the portraits have been lost and now we can learn about them only on the basis of literature. In today's

time there are only 4 carved stones on which copies have been drawn "Portrait of 24 Heroes in the Ling Yang Mansion" by Yu Shisyun of the Song dynasty (ill.16) but they are in poor preservation. Although the Qing dynasty artist Liu Yuan made reproducible engravings (ell.17) , the sheets are already different in many ways from the Tang style.

Other war-related themes in painting include hunting. Although the themes of hunting and war would appear to be totally unrelated, a careful comparison reveals that hunting and war are very similar in both subject matter and composition: the chase, the fight, the horses, the weapons - these common elements implicitly indicate an inextricable link between the genres. Although hunting is not a subject of human wars, in a broader sense the content of historical, military and artistic paintings depicting hunting scenes is identical, except that in the paintings devoted to hunting, the war between men is replaced by a struggle with animals. During the Warring States period and the Han dynasty many paintings with the above subjects appeared, such as the Han stone bas-relief of the Shot and Harvest (ill.18) ; hunting and harvesting are the two most common kinds of The classes of ordinary people depicted, and the hunter in the painting, armed with a bow and arrow to hunt birds, are easily suggestive of warfare. A number of later artists also often depict hunting scenes.

Although ancient Chinese Gohua painters rarely directly depicted violent clashes of war, artists nevertheless depicted events indirectly related to war, such as Li Zhaodao, a Tang dynasty artist, in the painting Ming Huang's Trip to Sichuan (ill.19) . Although the painting is a landscape, it narrates Ming Huang's flight to Sichuan during the Anshi ^{Rebellion}³⁶ after his defeat; in the painting we can discern a vague

An image of the hardships of the Tang army after the defeat on the steep mountain roads, the discouragement of all the soldiers. Below right, dressed in a red dressing gown, on a horse with a mane divided into three parts, Emperor Xuanzong is just about to cross a narrow bridge over a rushing stream, stomping in place in indecision. The artist does not seem to intend to express the emperor's grandeur in this painting, but aims to combine the immediate scene more objectively with the given time period and present the result to the viewer.

The Southern Song dynasty was formed as a result of the defeat of the Northern Song by the Jin kingdom and the rapid retreat of the remnants of the imperial army. In order to boost morale, which was very low due to the total decay caused by the enslavement of the country, the Southern Song dynasty emperors resorted to intervening in the content of artists' work; ministers of the time often liked to invent stories about happy omens to suit the internal needs of the emperor: "revival", "rebuilding the country" "meeting the Nordic peoples", "Joining the Han" and other subjects for self-congratulation were extremely common at that time; these paintings are the proof that the Song-era story of the exploits of the ruler Xin Jun is a fabrication. To confirm the title of Emperor Zhao Guo, the painter Xiaojiao painted a series of paintings 《Lucky omen to rebuild the country》 (ill. 10) direct orders invented by Cao Xiong, the ruler. In the works of this time, we already observe the appearance of direct depictions of military armies, although all the battle scenes do not yet appear in the paintings, but it is clear that the political situation then had a great influence on the choice of themes in painting, changing the aesthetic taste of the ruling elite; the emperor and his ministers tried to console themselves through art, hoping to one day recover the lost territory.

Chinese Gohua painters first began to depict war scenes en masse during the Ming dynasty. During the Ming period, paintings appear with the subjects Pingfangtu 平番得胜图 (ill.21) , Wokou Pirates (Japanese pirates) (Weikautu 倭寇图) (ill.22) , Weiqoutu 倭寇图) (ill.22) . , "Wokou resistance" ("Kanweitujuan 抗倭图卷")

(ell.23) . It is evident that in these works the artists directly present the audience with the battle as the main subject, and a powerful sense of confrontation emerges in the depiction of the battle.

As the Ming dynasty deployed almost all of its main army forces in the North to repel enemy attacks, the country became deserted and the southeastern coast was frequently attacked by wokou pirates. The wokou problem became a very serious social issue at the time, with paintings on 'fighting wokou' and 'wokou pirates' widely represented because the subject matter of these paintings depicted the general problems of Chinese society at the time and evoked an active emotional response from the widest segment of the population. Although war was considered an inappropriate subject matter for paintings in the past, this penetration of war subjects into Chinese painting was also finally recognised to a certain extent during the Ming dynasty. In fact. at this time, although war paintings were popular regardless of one strata or another, they still experienced restriction by the state.

"Following the sending of Wanli troops to the aid of the Yi dynasty, (Korea) to resist Toyotomi Hideyoshi, officials of the Ming and Yi dynasties who took part in the war were also depicted in personal portraits in recognition of military exploits. It follows that this genre (war painting) spread throughout the East Asian cultural circle. And the rulers of the Manchu (Qing) dynasty were the first to raise the popularity of the genre. Influenced by this idea, the True Records of the Manchus (满洲实录 -Manchu Shilu) (ill.24) appears. The history of paintings of this

of the genre continues within the visual culture of Ming officials, centred on Nurhatsi's military exploits, which are of particular significance in Manchu identity; compared to traditional imperial chronicles, the 'imperial chronicles of Tai Zu's deeds' reveal more of Nurhatsi's personal military exploits."(Ma Yachen, 2016)

Since Nurhati was the founder of the Qing dynasty, the subject matter of such paintings highlighting his exploits had a direct influence on his descendants, the praise in paintings of the merits of Qing dynasty emperors becomes a tradition that obliterates the original intent of such paintings.

Technological analysis of the series of etchings of the battlefield genre "Assumption of the Western Region".

Printmaking and wood engraving were invented in China. The earliest known woodblock print is the image of the Buddha on the title page of the Vajrachhedika Prajnaparamita Sutra (Diamond Sutra) (ill.25), found in the Dunhuang ^{Grottoes}³⁷, which was made in the Tang dynasty (968) during the rule of the Xiantong emperor, five hundred years before the introduction of printing in Europe. Shortly after the advent of woodblock prints in Europe, Europeans in the early sixteenth century created copperplate prints on the basis of engravings.

As for the etching technique (eau forte), the first dated etchings from steel etching boards were made in 1501-1507 by the Augsburg master Daniel Hopfer (fig.26). Around the same time, several etchings were made by the Swiss carver and engraver W. Graf (fig.27).

Etching refers to the technique of easel graphics gravure printing. What makes it different from other forms of art from a technological point of view is that the making of the plate and the printing technology play a significant role in the creative process. The development of etching technology is closely linked with the development of printing techniques. Without proper support from the engraving technique and printing technology itself, even with the highest skill in the art, it is very difficult to convey the essence of the work. Etching technology has become widespread

At the end of the 17th century, it was taken to China by the Jesuit preachers. The technique was first developed in China in the first half to the middle of the 18th century. The experience of Western European artists was central to the development of Chinese etching in this case. As for the engraving and printing of the first series of etchings of a battle-type in China, this was the responsibility of French artists. Thus, the question arises as to the appropriateness of the technological level of French craftsmen with regard to the art of etching. But it also raises the question: how did the technique of etching succeed in China within a single century? At present, the degree to which this question has been studied in academic circles is clearly insufficient. In this paper we attempt to present a comprehensive and consolidated analysis of the features of image-making using

The etching techniques, as well as existing literary sources relating to the etching of a series of battle paintings

"The Pacification of the Western Region", as well as an analysis of subsequent Qing Dynasty battlefield imagery techniques.

An analysis of the etchings created by Chinese and French artists of The Conquest of the Western Country reveals Qianlong's poems, as well as the prefaces and afterwords, comprising 34 pieces, of which the etching technique comprises 16 sheets. The process of creating the images is very specific.

Master Koshen's explanation:

"You cannot regard excellent engravers as simple copyists, they are rather translators who translate the beauty of a very rich language into another language, though less rich, presenting some difficulties, but giving equivalent works inspired by talent and taste"(Vodo.N.H1987 p.224). During the making of the sketches of "The Pacification of the Western Region", many traditional techniques of Chinese painting as well as concepts were used by the masters. Therefore, the result is significantly different compared to traditional Western painting. If engraved entirely from sketches, the images are too flat to reflect all the advantages of the etching technique. When comparing the work of the group of artists Giuseppe Castiglione (fig.28) and the engravings of the Cauchen group (fig.29) it can be seen that Cauchene made significant changes to the original sketches. This concerns first of all the basic components of the combination of light and shadow in painting, as well as three-dimensional and spatial perception. Not only does traditional Chinese painting not pay attention to the relationship between the expression of objects, but it also lacks the concept of the emission of light by objects. B

It was implicit in this that the craftsmen under Cochin's leadership were

Before making an etching in all sketches, trees, utensils, expressions of people's feelings, everything radiated light. The sketch was then redrawn. This project is undoubtedly technically an unusually difficult work. All these changes increase the internal richness of the work, and at the same time the style of the work becomes more and more

"European". As Cochen said, French graphic artists, etchists, were not copying, but translating images from one language to another.

The etching technique required, above all, good skills in engraving. Based on an analysis of the series of etchings from *La subduement de l'Occidente*, the author admits that artists under Cochene used two methods to make copperplate engravings: The "etched stroke" method as well as the method "cutter engraving" to create engravings on copperplate.

The technique for "etching" a copper plate is as follows: After preparing the plate to the correct size, the edges of the plate are filed on four sides so that the angle is 45°, at the same time after polishing with a charcoal pencil, the technique of polishing with copper oil to a high gloss is used. After buffing to a high gloss, the plate should be wiped down with zinc oxide or alcohol to remove any oil residue and should be rinsed with water. After drying, anticorrosive wax compound (acid-proof varnish, offensive varnish) should be used, while heating the plate to form a single coat of film that is the base (pic.30) (after heating the varnish becomes thick and its acid-proof properties are intensified). Artists then create works with a steel engraving needle (fig.31), painting over an anti-corrosive (acid-proof) layer of etching varnish.

After each stage has been completed, a solution of ferric chloride is applied to the sheet copper to dissolve it. If the work does not meet the requirements, the craftsman then repeats the treatment sequence several times until the desired result is achieved.

In the first half of the 18th century in Europe, the technique of etching was mainly used for copying paintings.

Up to the second half of the 18th century, artists gradually emerged who began to use the technique of etching in painting and, in addition, used other materials to create duplicate works of art, such as pencil, charcoal, sanguine, sepia ink, etc. (Vodo. N).

The famous European writer Denis Diderot in his article gives this description of the etching artist : "We speak only of the copper engraver, who is as if an interpreter of the painter."(Denis Diderot, 1946) That is why the relative uniformity of the way of creating pictures in the etching technique should mainly be attributed to the tradition of line technique. Basically, it is the point, the solid line, and the dotted line, and other elements of the method of artistic parallel arrangement, or cross arrangement, (stroke) that are used to express relations of light and volume of objects (fig.32). The initial principle is similar to the way the lines of engraving in the main program of the outline drawing. However, the authors of the series of etchings titled "Subduing the Western Region" just used the linear technique, and created a complete series of battle paintings.

The advantage of this combining method is that the method of stable application makes it relatively easy for the artist to control the depth of the printing ink after printing. The more overlaps between the individual strokes, the deeper the colour after printing

painting. Taking the Defeat of Camp Gaden-Ola (illustration 33) as an example, the darkest areas of the painting, such as the trees in the foreground and the shadow of the stones, are almost all executed using the technique of three-sided cross-strokes. This method consists of crossing the two preceding lines vertically, and placing the third stroke at a 45-degree angle to the preceding two (fig.32). This method allows even more ink to be absorbed into this area of the copperplate.

Thus, if after a single engraving, it was impossible to achieve the desired result, artists could once again attempt to thicken and deepen the lines of the etching on the etching (fig.33). Much of the grey-shaded element in the painting has been made clear by engravers, achieving an expressive effect with a combination of curved and dashed lines. For example, the colour of the ground, and the colour of most of the people and horses depicted (ill.34), the perspective of the lines usually follows the changes in form, and changes, key points of the image are outlined with just dashes and dots, unified into a single whole.

It is worth noting that the lines in the works of the series "The Conquest of the Western Region" were thin and solid, but tangled. This large number of intersecting lines on the film was impossible to engrave at one time. Because if the crossed lines are too tightly applied, during the corrosion treatment of the copper plate the protective foil could easily slide off. Therefore, when craftsmen had to use crossed lines, the lines of the two directions had to be applied on different layers of wax i.e. separate application. However, the application of the film has an impact on the work in etching technique as a whole. After completing the first stage of etching on solid bases of etching lacquer, Koshen and his team realised

The contours of military content, landscapes, compositions of figures, contrast of dark and light tones as well as the depiction of people and facial features were all completed in the "etched stroke" stage. Once etched strokes were generally completed, engravers began to engrave in the "chiseled etching" technique, with greyscale tones being added to the images, as well as large quantities of fine detail, which gave the images a deeper meaning.

This conclusion relates to the study of two different engraving techniques, as well as comparing the final official print with the proof version of the etching in the series "The Pacification of the Western Region". The importance of the above tasks is given much attention. Cochen and his team of French artists altered many of the components of the "Assumption of the Western Region" proof plates (fig.5) while creating 16 etchings in order to determine whether the image could be improved to achieve the expected result. By examining one such proof plate, it is possible, based on surface examination, to see the features of all the applied lines in the "etched stroke" technique alone. In addition, most of the content has already been applied. Only the remainder is unfinished in grey tone. When examining the finished version of the battle scenes, we can see the use of two techniques: "etched stroke" and "chiseled engraving" (fig.34). It can be concluded that at an early stage master engravers used the technique of "etching stroke", applying the engraving to copper plates. Subsequently, however, engravers began to use the technique of "chisel engraving", which allowed many details to be applied to the image. All 16 sheets of the "Conquest of the Western Region" series were only fully finished after a long period of careful engraving and the addition of many components.

Once the engraving on the copper plates has been completed

the next step is to apply the printing. However, the dye used for the series "The Pacification of the Western Region" had special properties. The main components of the ink were based on grape wine which was liquefied to thicken. This type of printing ink is best suited for penetrating into the veins of copperplate engraving. Ink based on grape wine also contains grape seed oil. Grape seed oil is colourless and tasteless, has a stronger resistance to oxidation³⁸ and is favourable for the long-term storage of colours against light, thermal radiation and contact with air, which can lead to oxidation of the colour. As a vegetable oil, grape seed oil is particularly suitable for colouring paints. If necessary, wipe the copper plates with a thin cloth, wipe them again carefully with the palm of your hand during application. Care should be taken to distribute the wipe evenly, ensuring an appropriate degree of absorption of the ink.

During the creation of the series of etchings of The Conquest of the Western Country, paper of equal hardness was used. The outer surface of the paper had to be particularly clean and light and this type of special paper was called (Grand Louvois), which was supplied by the merchant Prudhomme. "Grand Louvois paper is very expensive, a sheet of Grand Louvois paper costs exactly the same as a sheet of copperplate." (Cordier, 1913, p. 9-10) The attitude of the person in charge towards his work was thus manifested. Cochen stressed that once the copper plates had been made, the printing work should also be completed by French craftsmen. In his letter "Letter sent to the capital with foreign merchants from the director of the Cauchin engraving works "¹³ he said: "Not only is this technique difficult to do, it is also difficult for the printer to do the engraving and the printer to do the engraving.

The best craftsman using the correct method can print a thousand engravings from a single plate, after which the plate can still be used. It is extremely difficult for an inexperienced artist to create a good work, but it is very easy to damage the plate. If the strokes on the plate have been damaged, even if the plate is subsequently re-polished, the copper plate will remain imprinted. The plate will be unsuitable for further processing. The occurrence of this type of event should be avoided"¹³ .

Characteristics of the epigraphic materials and historical subjects of the series of etchings "The Pacification of the Western Region"

The etchings of The Conquest of the Western Region depict three important battles during the reign of Emperor Qianlong in the period from 20 to 24:

"The subduing of the Jungars (Dawatsi) " (1755-1757). "(1755), "Subduing Amursana" (1755-1757), and "Subduing the Rebellious Senior and Junior Khodjas" (1758-1759). In total, 16 etchings were made, as mentioned above. Qianlong wrote epic poems of his own composition on each of them. The first fifteen etchings bear one verse each, and the last has eight. The main theme of the poems is mainly

news of military activities that reached Emperor Qianlong during the war. These poems were composed by the emperor during the war. There are also six poems written by the emperor after completing the sketches

"The Pacification of the Western Country", and these, in turn, were created based on the subjects of the paintings. The poems are essentially narrative works. For the most part, they describe the details and circumstances of the battles that took place in the northwest. For this reason, this paper translates into Russian Qianlong's poems from 16 war etchings and examines the course and circumstances of military operations depicted in the etchings.

In the 10th year of the Qianlong Emperor's reign (1745), a struggle for the throne between the Dzungar princes Davatsi and Amursana in the northwest began, leading to almost a decade of desperate battles. Before these events, Amursana made an alliance with the Dzhungar ruler, Davatsi, which gave him the right to rule a certain territory. Nevertheless, after seizing political power, the new Dawatsi Khan refused to fulfil his promise and did not reward Amursana for his loyal service, which led to a feud between Amursana and Dawatsi. The long and ongoing struggle has led to the deterioration of the economy of the Jungar Khanate and the impoverishment of the people. After losing numerous battles, Amursana was forced to surrender and, together with his more than twenty thousand-strong tribe, petitioned the Qing court to send an army against the rebel Dawatsi. This request was in line with the plans of Emperor Qianlong, who believed that the time had come to fulfill the precepts of his ancestors. And in February of the twentieth year of the reign of Emperor Qianlong (1755) an army was sent to pacify the Dzungars. The Qing army split into two units, and three months later they met again at Borotal, and on the second of May (11.06.1755) reached the Ili. In all this time the Qing army met no armed resistance. It entered Jungar territory victoriously.

When the Qing army reached Ili, Xiao Ting (啸亭) recorded: "In every large settlement of a few thousand courtyards and a small one of a few

There was never a time when the people did not greet the army with offerings. After travelling several thousand *leagues*³⁹, the army never encountered any resistance".⁴⁰

The first etching, Reception of the Surrender of the subdued Ili (ill.35) (ill.35) depicts the events described above. The first etching in the series "Surrender of the Western Region" depicts the events described above. The first etching in the series "Reception of the Surrender of the Western Region" (ill. 35) depicts the events described above:

(The texts of the poems are translated by the author of the work)

The Western lands are subdued,
At the proper hour the commander was
summoned, And as a reward from the
good heavens came the news of victory.

Virtue in all respects,
Gave peace and tranquillity to distant lands,
And they, with arms outstretched,
The sovereign's army was being called in.

Two rulers decided to continue
on the path of government,
Giving peace and peace to generations to
come, Who will think of peace forever.

The dew of the rain of grace
has washed the whole earth,
And with sincere confession

changed the heart's attitude.

(Written by the emperor in the mid-summer of the 12th year of the 60-year cycle (according to the lunar calendar)

Twentieth year of the reign of Emperor Qianlong, 12th year of the 60-year cycle (1755).

In the above etching, in the distance, we see the Qing army marching slowly down the straight and orderly lines. In the centre of the etching, on white horses in the front row, the warlords are riding. They calmly and serenely accept the tribute and surrender of each Illy tribe. The etching on the right shows a continuous stream of conquered people from distant places. We can see that the author wanted to show that the Qing army came with the support and will of the people.

The commentary to the verse on the etching reads: "According to reports from Colonel Amursana and others, the army has reached the Ili. All the tribes greet them joyfully. The women and children make cheers as if they had been rescued from calamity." Thus, because of the Uigur rebellion, this area suffered from military conflicts for several years, while the common people dreamed of a peaceful time. After the Qing army conquered the area, the Jungar Khan Dawazi, led by ten thousand men, abandoned Ili and took up a defensive position in the south-west near Gedenshan Mountain (格登山). The Qing army pursued and caught up with the Dawatsi at the foot of the mountain, where the clash took place. "At night

On 14 May by the lunar calendar (23 June), the leader of the Qing army sent Auyushi (阿玉锡), led by 22 cavalymen, to the site of the Dawati, who swiftly defeated the rebel army.⁴¹"

Verse to the second etching "Defeat of Gaden-Ola Camp" (ill.36)
Emperor Qianlong titled it "The Song of Ayushi", What
kind of man was Ayushi?

A loyal minister of the king of the
Dzungars. Legally condemned and to be
executed, But does he not deserve respect?

He has come a long way
And arrived with an expression of submission,
The foreign dynasty that raised him lavished
favours on him.

The Lhasa people came and told me
Of his unprecedented loyalty and courage.

With rifles in hand
In a frontal attack, but didn't get a shot off in time.
In a relentless attack forward their strength was
broken, And they remained in indecision.

Xi Ying was invited in and the imperial bodyguards were removed. Obeying
the sovereign's will, he stepped forward,
And brought others after him,
Completely indifferent to worldly affairs.

Our preceptor entered to appease Ilie, When
Dabachi gathered tens of thousands of
warriors
And he wanted, like a mantis shaking its claws at the carriage, to challenge the
enemy to a decisive battle.

Again our two generals were advising how to
defeat this huge enemy army in battle,
Like smashing a jasper and cracking a stone?

But did the sovereign command peace
to pacify foreign lands? Is it not by a
punitive march
Will they not violate the sovereign's grace?

Twenty-two strong warriors were
chosen to infiltrate the Ayushi army.
During the day they searched for a
way to Gardsong AND kept an eye on
the advance.

On an auspicious day the Ayushi camp was found,
And twenty-five brave warriors
Speaking out for the Qing cause.

When they are gagged in their hands
Raided the outlaws in the night, Like ten
thousand ancestors
Descended on the brave descendants.

Shouting loudly and whipping their
horses, they rushed into the enemy
camp.

They struck the enemy and they fled swiftly, In
disarray, trampling each other.

Six thousand five hundred horsemen surrendered,
And Ayushi personally plucked from the ground
And dutifully folded the ceremonial standard.

Dabachi led almost a
thousand horsemen into
captivity,
The mounted warriors sighed
loudly and lamented their fate.

The heroes of antiquity, Jing Ke and
Meng Bi, were lonely brave men,
whose name descendants
Loudly praised throughout the ages.

I have now composed this
song, To describe his courage
brightly and majestically, So
that even a thousand years
from now
People honoured the glory of this man!

(Written by the emperor in June of the 12th year of the 60-year cycle
(according to the lunar calendar))"

This etching depicts a fierce battle between the enemy and 22 select cavalrymen led by the Qing army commander Ayuxi,

which began as the result of a surprise attack on the enemy camp at Mount Gedenshan. Since Ayushi came from the Dzungar Khanate, he was well acquainted with their culture and customs. Ayushi and his soldiers disguised themselves in Dzungar uniform and sneaked into the enemy's camp unnoticed. The sortie proved extraordinarily successful precisely because of the clever plotting. The etching shows distressed ranks of warriors fighting between the two armies. The clothing on both sides is identical, making it difficult to distinguish between the warriors of the Dawatsi Khan and those of the Qing army. The sounds of gunfire and soldiers shouting "Beat the enemy!" gradually turn into a general rumble. The depiction of this battle is highly theatrical. Qing army commander Ayushi's clever scheme made it possible to take the enemy's numerous armies by surprise and win in small numbers. The artist succeeded in conveying the bitter struggle between the two armies in stunning detail. Amidst the fighting, the valiant Ayushi on a black horse fearlessly charges on and, holding a long spear in one hand, pierces the enemy with it. It is evident that the artist has made this scene the focal point of his painting. The successful completion of the sortie led by Ayuixi marked the final victory of the Qing army over the Dawatsi. For this reason, Ayuixi deservedly became the main subject of both the poem and the etching of the battle scene written by the emperor. On the basis of the same reason one can understand why the Qianlong emperor admired and embraced this outstanding foreigner.

After the victory, the Manchu court decided to reward the four khans with Oirat territory (west of desert Mongolia) as an expression of gratitude and a reward for their valiant service, and to grant Amursan the title of grand duke, with a double salary. But Amursana remained dissatisfied. He had planned from the start, with the help of the Manchu court, to destroy his main adversary and stand in

The head of the Dzungar Khanate. Now he was given only one-fourth of the territory of western desert Mongolia to govern. Amursana decided to wait for a favourable opportunity to rebel, to which Emperor Qianlong immediately retaliated: the emperor decided to grant additional honours to four khans and to strengthen the position of the aristocracy of western desert Mongolia. He then organised a second campaign. In the 22nd year of the Qianlong emperor's reign (1757), the Manchu court, determined to finally destroy Amursana, assembled an army, divided it into two parts and again sent warriors to the Dzungarian Khanate. At that time Dzungars waged endless internecine wars, and on top of that an epidemic spread throughout the Khanate; many people and livestock were killed. In June the Qing army advanced towards the Ili. Once again it reached Ili safely, almost without a single *clash*⁴².

The third etching is entitled "The Battle of Oroï-Jalatu" (ill.37) . . .

Emperor Qianlong composed the following about this event:

(This verse refers to the six poems written after the etchings were created.)

The stratagem resulted in the ruse not being taken seriously,
the opponent dodged and cunningly dodged.

On the day, the wu chi were camped out and there were
few warriors. Like an angrily waving paws of a mantis,
They tried to block the army's way forward.

They struck a frightening blow to the enemy at midnight,
Didn't that frighten the mobs of outlaws by the thousands?

In the end they were able to keep the army
intact and came out to meet the horsemen.
Regrouped the troops, struck again, And won
a great victory.

(An additional verse recorded by the emperor on the first days of January of the
23rd year of the 60-year cycle (according to the lunar calendar)

The 21st year of Emperor Qianlong's reign, the 23rd year of the 60-year cycle
(1766).

Oroi-Jalatu (now the territory of the urban county of Usu) was in the eastern
part of Ili. The etching depicts the Qing army defeating the Amursana army in this
place; we see the Qing army smashing the enemy camp, while most of the enemy
army is still asleep and before it can strike back, most of the camp is already
overrun. Finally not a single soldier dares offer resistance, panic grips everyone,
and even a few soldiers do not have time to dress. Of the 16 etchings, this etching
shows the foreground in the most detail. The 30-odd men and horses chasing the
enemy create a sense of completeness and variety of action. Proportions are
correct. The composition is dramatic and picturesque, and even the features of the
faces are elaborated thoroughly. It is worth noting that no similar group portrait
with realistic features existed in China before this.

The fourth etching, "Victory at Khorogos" (ill.38) . Emperor Qianlong
embellished the verse "The march to Khorogos":

This spring the despicable foreign barbarians were scattered,
In the first battles the peace came to an end,

Beheaded the enemy warlords and seized their banners,

And early in the morning came the news
of victory, The warriors were presented
with rewards
And celebrated their merits.

Today the prisoners have been escorted
away, The battlefield has turned bright red
with blood.

Officials were once granted titles and positions, But they dared
to rebel recklessly,
Like owls and kites.

When questioned, they said they were
defeated,
For the great Heaven has forsaken
them, And only a stunned sigh.

There were more than a thousand horsemen in
their crowd, Secretly they knew that we
Planning a small force attack.

A wagon was sent on a long journey, To
lure and drive away our army, Lying in
rows, the brigands hid
In a precipitous area.

We moved forward,
And then the bandits came at us in droves;

The cannons struck like tight jets of rain.

There were no wounded in our
army, For hundreds of spirits
protected us, And we trusted in their
help.

We attacked and rushed in with a volley of
arrows, The brigands were greatly frightened
And scatter haphazardly.

The enemies bowed their heads and scattered in panic,
saving their lives,
With the stomp of the cavalry lined up the
warriors, And strengthened the great power
of the army.

Exterminated all the enemies,
And four hundred bodies lay lifeless on the ground, Not
counting the wounded and the fleeing from the
battlefield.

Truly, heaven has helped us win, Raise our
hands and rejoice,
But our courage and bravery have
also served us well.

What kind of men led our troops? They are great
princes of great courage,
Who defended the honour of the imperial family in battle!

(The inscription was made by the emperor in the early autumn of the 15th year of the 60-year cycle (according to the lunar calendar)

The 23rd year of the reign of Emperor Qianlong, the 15th year of the 60-year cycle (1758).

This etching depicts how, in March 23 of the reign of Emperor Qianlong, several detachments of the enemy army gathered at Khorogos and prepared to discreetly raft down the Ili River. Zhao Hui (兆惠), the commander of the Conquering Region, upon receiving news of this, immediately sent detachments led by Tsebudenzabun (策布登扎布) to cross the mountain range of Taletziling (阔勒奇岭) and overtake the enemy. The commander himself led the main units of the army. The rebel army was overtaken and defeated at Khorogos. The etching shows a far-reaching plain, two armies about to clash in battle, and

The cavalry of both sides rushed at each other to attack. The soldiers of the Qing army have their bows drawn and the soldiers of the enemy have their guns ready. Many warriors of the rebel army are already turning their horses and fleeing. Only a small number continue to fight, and some of them, pierced by arrows, fall from their horses. In the distance, Qing army units pursue the rebel army through a mountain valley. They beat the enemy victoriously.

The fifth etching is entitled The Battle of Hurungui (ill.39) . This battle is the last battle to quell the Amursana rebellion. In March On 23 (1758) at Hurungui near Ili, Zhao Hui, led by eighty-odd men, attacked the enemy camp at night and was victorious.

Emperor Qianlong's verse:

(This verse refers to the six verses additionally written

after the creation of the etchings):

The warlike spirit of the constellation Bow and
Arrow is busy destroying the enemy,
Pursues him, not letting him escape,
And will he let him escape?

The desperate risk-takers scattered like rats,
Our army struck into the void of their lines,
And the spirit of war soared to the skies.

In the fifth guard, a fortified camp
was suddenly attacked,
Riders were gathering scattered horses and sheep.

A small army has crushed a large one
and completed the punitive campaign,
Desperately brave generals are granted
A banner with dragons and a standard with the sun and the moon.

(An additional verse recorded by the emperor on the first days of the first month of spring of the 23rd year of the 60-year cycle (according to the lunar calendar))

This etching depicts how, on March 15, 23rd of the reign of Emperor Qianlong (April 22, 1758), the Qing army entered the Hurungui Gorge in the dead of night after spotting a moving light of fire. Interrogated prisoners told that the leader of rebellious Uyghurs, having learnt about arrival of a numerous Qin army, together with the remnants of the defeated

The army went to the mountains to take refuge there. Zhao Hui, commander of the Dingbian county, selected a small number of soldiers, ordered them to find the enemy army and lure it out. On the morning of the 16th, the rebel army, seeing a small force of Qing army, suddenly attacked. On which the rest of the Qing army, using the thick fog as cover, suddenly attacked the rebels in the gorge. Two commanders, Wen Fu (温 福) and Gao Tianxi (高 天 喜), taking up position on the high ground, fired their guns at the enemy. The battle was very successful for the Qing army. The etching in the foreground shows a mountainside with the top commanding officers of the Qing army standing in a grove and giving orders from above. In the middle of the etching is a river, on the right bank of which is an enemy camp and the Qing army's cavalry in triumphant pursuit of the enemy army. On the right bank of the river the Qing army has already seized the enemy camp. Cavalrymen galloping on horses with bows drawn, swiftly cross the river. A few soldiers of the rebel army are firing at the riverbank on an elevated position. In the distance the remnants of the enemy army flee towards the mountains, followed by the Qing cavalry. The ravine in the morning fog.

Amursana subsequently fled to the Kazakhs. The Kazakhs, frightened by the strong Manchurian court, sent an ambassador to China with a proposal to hand Amursan over to the Manchurian court. Having learnt about it, Amursana under cover of night together with his wife and 8 personal servants stole horses, went downstream of Irtysh river and fled to Russia. Emperor Qianlong ordered the Foreigners' Affairs Chamber to send an official letter to the Ministry of Foreign Affairs of Tsarist Russia, requesting Amursana's extradition in accordance with the agreement between the two states to deny protection to the fugitives. The Russian side was dragging its feet in replying and would not extradite the fugitive. In September of the 22nd year of the Qianlong Emperor's reign at the age of 35

years Amursan died of smallpox. Russia sent his body to China⁴³ .

By this time the Dzungars had been completely subdued. Emperor Qianlong once told the members of the State Chancellery: 'The territory of the Dzungars will become part of China'. After the suppression of the Amursan rebellion, the Manchu court drew a map of the new territories with the Dzungar-controlled territory on it.

Although the Qing army suppressed Amursana's rebellion and he himself died of illness in Russia, there were still territories where people staged riots. It took some time for the Qing army to stabilise the situation.

From the sixth etching, "Surrender of the Fortress by the Ruler of Turfan" to the 13th, "Acceptance of Surrender by the Ruler of Badakhshan", the main subject is the historical subject of the pacification of the rebellious Uighur Khojas, the elder and the younger.

On the 23rd year of Emperor Qianlong's reign, after the rebellion of senior and junior Khodjas, the emperor issued an order about the crimes of senior and junior Khodjas and advancing a punitive expedition: "Father and son Burhan ad-Din and Jahan . . . while my troops were pacifying Ili . . . gave orders to leaders of Uighurs.

They wished to take possession of lands and receive offerings, ...took advantage of ... disturbance among the of the Oirat, led the Uighurs of Ili to flee to Yarkand (叶尔羌) and Kashgar (喀什噶尔). We, worried about the unrest among the Oirat people, paused for a while in anticipation of reinforcements and sent an ambassador to reassure the population. We could not foresee that the Khoja would dare to kill the envoy and illegally usurp the title of khan. Truly terrible deeds. There will never be peace among the Uighurs if the letter of the law is not followed. We therefore purposely send a great army to spread the tidings of their dreadful deeds. B February 23 years reign Emperor Qianlong (1758)

The Manchu court ordered the commander Yarhashan (雅尔哈善) to suppress the rebellion and sent a Manchu-Han army of over ten thousand at his head to suppress the rebellion in the southern frontier (south of Tianshan). Initially, the Qing army was unsuccessful. However, because of the senior and junior Khoja ruthlessly oppressed Uighurs, "tribute was collected for the upkeep of soldiers, labour duties were imposed, and there were food shortages, families were separated and fleeing (soldiers who were defeated were fleeing), fines were paid. The people were squeezed dry "⁴². The people suffered unbearably. The people were fleeing.

In May, Kucha, the key position of the rebel army, was surrounded. The senior and junior Khoja, at the head of more than ten thousand troops equipped with rifles, marched to the aid from Yerqiang (叶儿羌) to Aksu. They were defeated by the Qing army, 4000 men were killed and the rest hid in Kutch and took up defences⁴⁶ . The victorious Yarhashan, as the enemy hid in the fortress, played checkers all day long and did not take necessary precautions, as a result the senior and junior Khoja along with 400 horsemen fled under the cover of night. Yarhashan was sentenced to death for failing to carry out a combat mission. After capture of Kucha by Qing army, the younger Khoja escaped to Aksu, where sentry on city wall did not allow him to enter city, had to run to Turfan. But even there he was not welcomed by his fellow Uighurs. He returned to Yertsian. The elder Khoja took up a defensive position in Kashgar. Father and son agreed to hold the defensive position. They defended each other and fought back against the Qing army⁴⁷ .

In the sixth etching "Surrender of his fortress by the ruler of Turfan" (ill.40) . depicts the Qing army overtaking the enemy in Turfan and the ruler of Turfan surrendering his fortress. The Qianlong emperor called this verse "A verse about the surrender of bek Hojisin (霍集斯), the ruler of

Turfan, together with the Uyghur people of the fortress)":

With shields in hand, the enemies surrendered to the mercy of
the ruler, though they feared injustice,
But good feelings were shown towards them.

Obediently they handed over the fodder and turned
their halberds, To destroy the fierce brigands,
We decided to resort to weapons.

The frosty walls are covered in icy hoarfrost,
And a stern order is read out.
The brigands came out in a steady stream,
leading their cattle, and showed obedience.

With Heaven's help, the army accomplished the feat and
returned, Diligently overcoming all difficulties,
And in spite of the harsh conditions,
inflicted great damage on the enemy.

(Written by the emperor in the late autumn of the 15th year of the 60-year cycle
(according to the lunar calendar)

This etching shows the ceremonial surrender of the Turfan fortress. In the middle of a military tent, the leaders of the Qing army are seated with their backs straight. The ruler of Turfan, together with his subordinates, presents various objects, cattle and horses. The ceremony is conducted in a festive and joyful atmosphere. In the centre of the etching is a large circle representing a military camp. On its four sides

Eight banners - symbols of the Manchu-Tsin army corps - are installed. There is a great deal of symbolism in this composition. The Qing army encampment is located in the centre of the etching - a symbol that China has always considered itself to be the world's political centre. The presentation of gifts by the minor states symbolizes their subordination. This composition was subsequently repeated many times in other etchings of the Manchu court devoted to war and became the standard way of depicting the surrender ceremony of the defeated Qing army.

In October Zhao Hui, general of Dingbian county, at the head of 4,000 infantry and cavalry reached Yerqiang. He fought three battles and was victorious three times and as there were not enough men, he could not take the fortress. Then to the east of the city wall on the other side of the river the commander camped 'on the Black Water', took up defences and began waiting for reinforcements. "The rebel army of more than ten thousand men surrounded the camp at the Black Water, constantly bombarded it with guns, flooded it, attacked it and tried to take it in every possible way. The Qing army staunchly defended for three months. Many soldiers died." (Ne Tintin, 2014)

In January 24 of the lunar calendar, Fu De (富德) second mate Dingbian county commander at the head of 3,000 soldiers set out to help from Turpan. In Huermann (呼尔满) (now a territory in the north-east of Yarkand) he fought with 5000 cavalymen of the rebel army for five days. Once victorious, he crossed the Yerqiang River and teamed up with the detachments of Councillor Shu Hede (舒赫德) and Commander A Ligun (阿里衮). Zhao Hui, learning of the arrival of reinforcements, broke through the encirclement. The Qing army, having consolidated and streamlined the troops, returned to *Aksu*⁴⁸.

The seventh etching, The Lifting of the Siege on the Black Water River (Aksu) (ll.41) depicts how warlord Zhao Hui, uniting c the newly-arrived troops break through the encirclement. Emperor Qianlong has composed

about the event with a verse entitled "Crossing the Black Water River":

The army stands on Hara-Us-Nur,
which was called Black Water during
the Tang dynasty.

Earlier, my troops had bypassed this area by the
Circuit Way, and it was unclear,
How things will change...
The troops were running out of
strength, and it was difficult to
maintain their dominant
position.

They built fortifications on the Black
Water and waited for the encirclement
to be lifted.
How could this have happened,
If people are protected by the great Heaven?

Clearly saw the happy omen And sent a postal
message, Arriving a month later.
Held in council, were full of fright, But
was granted mercy from on high.

The petty enemies are like bees and ants,
They pretended that their army was huge, but the deception was

revealed, They seemed to be ten thousand, but in fact

We were besieged by just over three thousand troops.

Rice in the cellars helped keep the spirit of the army intact, Other grains and herbs also helped us hold on.

There was plenty of water in the fortress,
For we prepared in advance for the siege,
We drank plenty of water,
And were saved from their infirmities.

The guns were not hitting the target,
And people were hiding in the wooden fortifications of the
Imperial headquarters,
In which there was an abundance of supplies.

Using the elements correctly, Strike out
at the outlaws
And deprived them of their last hope,
When they suffered a crushing setback.

Before the siege, the army dug wells in the
camp, But as long as the siege is lifted,
They could have dried out.

When they heard this, all the subjects were greatly
grieved, But they relied on Heaven's help
And they revered him.

Previously, we reverently read the ancient chronicles
of the deeds of the great imperial ancestors,
And among them the story of Tai Tsung.

The four warlords decided to go into battle,
When a heavy fog filled the darkness

The enemy struck with cannon fire,
And all the wooden shelters burned
down, Then the commander went to
see the assault.

Thanks to him, enemy guns
Could no longer tamper with the wooden barriers, bows
and arrows no longer harmed our warriors.

The brigands relied solely on the help of the
Mongol sovereign.
The glory of our valiant ancestors reverberates
in the air, urging us to rush forward against the
enemy.

Is not Heaven a patron of men? The great
Qing dynasty is revered by the whole world
And revered by its highest orders.

(Recorded by the emperor in April of the 15th year of the 60-year cycle (by

lunar calendar)

This print shows the encircled Qing army led by Zhao Hui, commander of Dingbian County, breaking through encirclement after being surrounded by the Black Water River for three months. On the left side, the encircled Qing army, supported by additional troops, built a wooden bridge and crossed the river to break the encirclement. The figure of Zhao Hui is depicted in the centre of the composition, facing the encircling enemy troops, coldly directing his artillery to repel the enemy. At the same time the Qing cavalry is fiercely bombarding the enemy army. The ranks of the enemy taken by surprise are broken. The enemy flee the battlefield.

On January 6 by the lunar calendar of the 24th year of Emperor Qianlong's reign (1759), Fu De met with an army of more than five thousand Khoja who intercepted him near Hurman in the northeast of Yerqiang. The fierce battle continued until nightfall. The Khoja army retreated. The horses of Qing army, having made a long and difficult journey, one after another fell down dead, unable to continue their pursuit. The next day, in the Gobi desert, the Khoja army, having taken up positions on high ground, attacked the Fu Dae army. On the 8th day of the lunar calendar, a large Khoja army, finding out that the Qing army had few horses left, attacked Fu De. The Qing army, taking advantage of the peculiarities of the landscape, fortified at Qingdaer (沁达尔). Unable to break through the enemy army and due to the lack of water in the desert, the soldiers of the Qing army were forced to extract ice from blocks of ice. On the night of the 9th, A Ligun arrived with 1,000 horses and 400 camels. Together with E Boshi (鄂博什), he attacks the Khoja military camp from two flanks. Fu De, taking advantage of the advantage, also attacks unexpectedly. The Khoja army retreats in disarray. At dawn on the 10th, Ah Ligun, chief of a detachment of guardsmen

banner troops Nui San (努三) and Fu De attacked the enemy from three sides, causing the Khoja army to flee to the south. In that battle, Fu De, Ah Ligun and others killed a thousand-plus Khoja soldiers. The battle was later called "The Great Victory of Hurman"⁵² .

The eighth etching is entitled The Great Victory at Hurman (ill.42) . The Emperor Qianlong composed a verse about the event called "Our Troops":

My mentor is tens of thousands of
leagues away, He cannot be reached
on horseback.

Besides, our army has gone deep into
the outlaw's den,
In this position, the strengths of the guest and
the host are very different.

Though we are surrounded by the
enemy, But firmly defended
And encourage people to fight.

Will our army not stand the test and refuse to
fight?
The Tsar will certainly reward you for
your diligent and valiant service.

Mentor has helped the Supreme
Commander many times,
He moved quickly forward,

To come to his aid.

And he expected no rebuke from the
commander, For those who fight together
against the enemy Act assiduously
together.

Warriors count the days rushing by, Troops must
arrive as ordered.

The troops struggling for supremacy
will raise and lower their heads.
But they don't know if the news of the events is accurate.

At midnight the warriors lie awake,
waiting for good tidings.

Suddenly the mail arrives with a vestibule,
And read the long-awaited letter by candlelight, with
their marching clothes thrown over their shoulders.

On the double fiver's feast day and
night fought fiercely
A bloody battle for five days. The warlords
were slaughtered and the banners taken away.

The assistant commander was

distinguished by Perfect Virtue,

Being an excellent counsellor and warrior.

With one accord they have established virtue in their hearts,
With a great effort they have achieved great success

And destroyed several thousand enemy riders.

Approached the camp of the commander,
Delivered news to the soldiers

And sent them into battle.

Stubbornly they came back and attacked by all means,
And the ruler's troops unanimously prepared.

So survived the harsh month of March,
And, being unharmed,
Everyone remained calm .

The warlords held a meeting
And planned the attack from two sides,
With one move they went on the assault
And succeeded.

Day and night until the beginning of the fourth month,
Were surrounded by
And today they began to rejoice.

Solemn thanks to all

And we raise our hands in thanksgiving to the sky
for its great help.

The composition of this etching is simple, showing two battling armies. On the left, the Qing army is lined up, with cavalymen holding bows, behind them soldiers with rifles, then a caravan of camels with cannons. On the right are the rebel troops. Although their numbers are large, their orderly ranks are already broken. The small number of cavalry of the rebel army with weapons in their hands is fighting back, some of them have already fallen from their horses, pierced by arrows.

On 13 October 23 of Emperor Qianlong's reign, the Qing army overtook the rebel army at Tunguzluk. The 20,000-strong rebel army took up position. After more than 500 soldiers of the Qing army crossed the river, a battle between the two armies began. Despite some success, due to the lack of men and the fact that the soldiers and horses were exhausted from the long march, the Qing army was surrounded by the enemy.

Emperor Qianlong ordered an etching depicting the "Battle of Tunguzluk" (11.43) and composed a verse to preserve the memory of the heavy defeat at the walls of Yerqiang:

Two warlords are back
And at night they rounded up the ringleaders in Shache,
Those who have been given land and shown ingratitude
should be destroyed!

Just as the red dee come together to help the
white dee, Looking around as if they were
wolves,

Taking cover and defending themselves.

Five hundred horsemen crossed the river, A city
rampart behind them,
And twenty thousand troops
were under the general's
command.

Defended the fortress and in the end All
returned together with reinforcements.
Loyal and faithful warriors,
Remembering the past brings tears of grief.

(An additional verse recorded by the emperor in the first month of spring of the 23rd year of the 60-year cycle (according to the lunar calendar))

The etching shows a fort with the Qing army defending its walls. Around the fort are several small adobe fortifications, which are attacked one by one and set ablaze by small Qing army units. The soldiers in the earthen strongholds are either captured by the Qing army or killed in the raging flames.

After entering Kashgar, Zhao Hui ordered Yan Xiangshi with the Green Banner army to stay, and the assistant councillor Ming Zhuyu (明瑞) and others to lead troops in pursuit. At the same time, he sent threatening messages to Kokand, Namugan, Anjian, Maergalan and other cities, demanding that they join forces to find the elder and younger Khoja. On June 15 of the leap year, Ming Zhui and Ai Lun'a (爱隆阿) at the head of two thousand soldiers marched out. They came to the western side of the Pamir mountain range. Jahan had intended to go to Badakhshan, but many of the beks

resisted, and had to go to Andijan. When he learned that the Qing army was near, he abandoned the wagon train and ordered his family to go forward. There was no pasture along the way and the horses were fed on barley. Ming Zhui and others crossed the mountains, crossed the river, and made their way from Selekuer northwards to Karakul (now an area northeast of Lake Karakul in Tajikistan). At dawn on June 28 of the leap year by the lunar calendar, at the pass of Khos-kulak (present territory to the north of the lake Karakul)⁵³ Min-jui led by 900 soldiers of the Vanguard Banner Group overtook the six thousand troops of the Senior and Junior Khojas. Ming Rui, realizing that it would be impossible to force the enemy down from the mountains, and fearing that the enemy would soon take up their positions, decided to force the Khoja to flee. He then ordered an attack from a lower, higher point. The Khoja soldiers responded with gunfire. A fierce battle continued for six hours. The Khoja army began to retreat. The horses were exhausted and the Qing army could not catch up with the enemy. The Khoja retreated and, with their support, returned and encircled Ming Rui's army. Ming Rui, as the battle continued, began to withdraw his troops. The soldiers who had taken refuge shot back from the mountain. Then by outflanking the enemy's army, Ming Rui managed to repel the Khoja army. In the battle of Khos-kulak, Ming Zhuy's army killed over 500 enemy soldiers, and took more than 30 *prisoners*⁵⁴. More than 100 Qing soldiers were killed in the battle.

The tenth etching is called "The Battle of Hos-kulak" (ill.44) . A verse composed by Emperor Qianlong:

(The fourth verse, additionally composed by the emperor)

Returned to the fortress

And decided to go and pursue the enemy fiercely,

Before a mountain with two pikes

Walked a secret path and met up.

The bandits were already six thousand,
And they boldly rode the pass,
Our warriors were only nine hundred, But they
rushed up the mountain peak.

They blocked their
way, and they
retreated,
Continuously harassing the enemy
And reached the mountain, following in his footsteps.

Officers and soldiers are
unanimous in their enthusiasm for
the fight against the hated enemy,
And history will preserve their feat for thousands of years!

On an etching among the rocks, the Qin cavalry, divided into several detachments, hit the enemy from different directions. Despite the presence of rifles and desperate resistance, most of the rebels have already fled and some of the soldiers have fallen dead from their horses. In the lower left corner of the etching is the commanding officer of the Qing army: the commander of the imperial guard with a whip in his hand directing the war effort.

In early July, Fu De, Ah Ligun and Ming Rui joined forces at Lake Hara-Us-Nur, selected four thousand select soldiers and marched out. The rest of the soldiers, led by tunlin Yang Ding (杨宁), went to Zhaoxianshaerhule (招降沙尔呼勒) and waited there for further orders. On July 7, Fu De learnt that Jahan was 100 li ahead in the Gobi Desert. Between 7 and 9 o'clock on the

morning of the 9th

The qing army reached Archule (now a territory in the southeast of Murghab, Gorno-Badakhshan Autonomous Oblast of Tajikistan). The senior and junior Khoja ordered to pack their luggage and move out. The 6,000 Khoja soldiers set up an ambush in the Archule Mountains. Fu De with rifle-armed soldiers and Jian Ruiying (健锐营) took centre stage.

Batujirgaer (巴图济尔噶尔), E Qiyer (鄂齐尔) came out on the left flank, Yu Tong (由屯), Yi Zhu (伊柱) on the right flank. They captured the southern and northern regions of Mount Archuleta and also attacked the Hojie soldiers in the Xiachunjishangu Gorge. A Ligun, Ming Rui, Ba Liuy (巴禄), the warlord and statesman Agui also attacked on two flanks. Fu De sent an army into a false attack on the Khoja's convoy. Ming Rui and E Boshi attacked the enemy from the rear. The battle was fierce for twenty-four hours. The Qing army slaughtered more than a thousand Khoja soldiers, captured more than 50 men and killed Abudukelema (阿卜都克勒木)⁴⁹. The following is an etching of the Battle of Archuleta

(i11.45) is dedicated to these events. A verse by Emperor Qianlong:

(The fifth verse, additionally composed by the emperor)

Surround the enemy

And ruthlessly persecuted

As far as the jade water spring.

Numerous warriors showed diligence in
serving the sovereign,

The banner troops, with their will
hardened, have been determined to
pacify the land And have moved
steadfastly together.

Like Chi Yu, they relied on the

many difficulties of the terrain,

It's as if we've been caught
Into the insidious Plan of the Eight Locations.

Tireless warriors with firearms Reached the spring in
the snowy mountains.

(Additional verse recorded by the emperor in the first month of spring of the 23rd year of the 60-year cycle (according to the lunar calendar))

The etching shows the slopes of the mountains, with numerous Qing army units encircling a small enemy army on all sides. The Qing cavalry leads the attack. Behind them are camels carrying guns. In the distance, on the mountain peaks, the Qing army, having occupied a commanding height, fires cannons at the enemy troops fleeing in all directions. The Qing army catches scattered horses and camels.

On the evening of July 10 the Qing army reached Bulunkule (布隆库勒) west of Archule and reconnoitered that the senior and junior Khoja had fled to Lake Yesil-Köl-nuur (伊西洱库尔) (now the territory of Lake Eshilechi (叶什勒池) in the northeast of Bulunkule in Tajikistan). Burhan al-Din took up a position on the lake shore near the northern mountains. Jahan took up a position on the eastern side of the mountain slope. There is a mountain pass to the west of the Esil Kölnuur lake, with Badakhshan behind it. Fu De first sent A Ligun, Daerdan'a (达尔党阿), Yu Tun, Officer Bao (保), Hu Shi and others led by five hundred men to Husi (湖西) to intercept the senior and junior Khoja. Yi Zhu, E Boshi, Wen Bu and others at the head of eight hundred went to intercept from the other side of the mountain. On the 11th, Fu De, Ba Liui, Ming Rui, Agui, the leader of the detachment, Councillor Fu Jing (傅景), Hu Erzi (瑚尔起) and others led by more than a thousand troops reached Lake Isierkuer. The Khoja armies shelled the Qing troops from the mountains. The fighting was going on

On an equal footing. Fu De selected Jian Ruiyin (健锐营), Ji Lin (吉林), So Lun (索伦), a squad of 40-plus Oirats with rifles to attack from a lower point along the northern path of the mountain range. He also ordered Hojisa, E Duyu (鄂对) to erect the former Uyghur banners as a call for surrender. The troops of the senior and junior Khoja suffered a severe defeat. Many soldiers surrendered to the Qin army⁵⁰. Jahan escaped on horseback. Under the cover of night he crossed the mountain range and met the troops of Burhan ad-Din. Subsequently, this battle was called the battle of Yesil-Köl-Nuur. On the 12th, two thousand soldiers of the army blocked the way

Khoja surrendered on the northern slope of the mountain. Only 300-400 men of the army of the senior and junior Khojas, including wives and servants, were able to escape and take refuge in Badakhshan. Fu De sent Qilinzabu (齐凌扎布), E Duyya, an advisor without defined duties Ashimote (阿什默特) to ferry the surrendered men to Yangisar. On the 22nd, after splitting the army into two flanks with A Ligun, Fu De, together with Ba Lu, Agui, Fu Jin (傅景), Hu Erzi and others, led by more than 400 soldiers, followed the enemy to the borders of *Badakhshan*⁵¹.

The twelfth etching is entitled "The Battle of Yesil-Köl-Nuur".

(ill.46) , A verse from Emperor Qianlong:

(Verse 6, additionally composed by the emperor)

Mighty warriors like fierce tigers triumphed
at three crossroads, Pitiful and weak foes
scattered like rats and mice,

A thin chain was drawn up along the mountain
stream,

When on the immense mountain peaks the
enemy suddenly appeared.

Obedient to a hasty order, They went to the
far side of the border And successfully
pacified it.

Let us remember this war when
we have finished its great
work,
Let us maintain our high standing in the ages,
To endeavour earnestly in the future.

(Additional verse recorded by the emperor on the first days of the first month
of spring of the 23rd year of the 60-year cycle (according to the lunar calendar)

In the battle scene depicted on the right bank of the river, the Qing army on
the right bank is firing cannons and rifles at the enemy army on the other bank. The
rest of the Qing army has positioned itself behind it. The rebel army is also firing
back from the top of the hill, in an attempt to prevent the Qing army from crossing
the river. In the foreground, one detachment of the Qing army is making a detour to
cross the river in an unguarded area. Having taken the roundabout route and come
out behind the rebel army, they rush in to attack and beat the enemy's flank. Both
armies fight fiercely.

Badakhshan is an ancient state located in the western Pamirs, now north-
eastern Afghanistan. From Lake Esil-Köl-nuur they moved southwestward, crossed
the PENCHIEH RIVER (噴赤河) and reached the borders of *Badashkhan*⁵⁵. Fu De, in
pursuit of the enemy, ordered the local tribesmen to capture the elder and younger
Khojas. On the evening of July 12

Yi Zhu, assistant commander of the banner corps, intercepted the Oirat leaders Shalasa (沙喇斯) and Mahusa (玛呼斯), subordinate to Jahan, who had fled north with 600 warriors. Fu De attacked them. More than 200 men were killed. Jaisan Yaman (雅满), Demuqi (chief of a hundred guards), Dan Ba (丹巴) surrendered to the victors. The Qing army captured eight guns used on camels and those lost in

Last year, two guns of the "Chief Warlord of Weiyuan County"⁵⁶. On July 18, Fu De sent from Bashachuer (巴沙楚尔) Emperor Sa Mutan's (萨穆坦) (Mongolian Oirat) bodyguard, Khoja Suletan-bek (伯克素勒坦和卓) (Uighur), notified Khan Suletansh (素勒坦沙) and ordered them to capture and bring the senior and junior Khoja of the Qing army.

After the senior and junior Khoja reached Badakhshan, they were attacked by the dignitaries bey Shamansuer (沙莽苏尔) from Sikenan (锡克南) (now the territory of Sikenan of Gorno-Badakhshan Autonomous Oblast of Tajikistan) and bey Shamuer (沙穆尔) from Yantu (沿途). The Hojis fled to the south. Jahan claimed he was making a pilgrimage to Mecca. On July 26, he reached the capital of Badakhshan, Paizuabate (牌租阿巴特) (now Faizabad city of Afghanistan's Badakhshan province). On the same day, Qing Shi (清使), Sa Mutan and others arrived at Pazuabate to meet Sulatansha. Sulatansha ordered those sent by Jahan to negotiate with E Simanyu and Yasibukuli to meet Sa Mutan. Sa Mutan spoke of all sorts of crimes by Jahan, which E Seeman could not refute. On 28 July, Sulatansha invited the senior and junior Khoja to enter the city. Burhan an-Din immediately entered the city. Jahan, remaining with his army outside the city, replied: If he is given Qing Shi, then he agrees to serve Badakhshan. Sulatansha did not give his consent. Then Jahan set out to plunder the villages. In response, Sulatansha captured Burhan an-Din, sent an army numbering and surrounded several thousand Jahan. During the battle Jahan was wounded three times in the chest and

back and captured. Two of the Khoja were beheaded. When he entered into negotiations with the Qing army, Sulatansha showed a willingness to cooperate. He presented gifts to the Manchu court and also handed over Jahan's head to the main camp of the Qing army (Burhan al-Din's body was taken by their cronies).⁵⁷

The Qing army thus victoriously subdued the older and younger Uyghur Khoja.

On the thirteenth etching "Acceptance of the surrender of the ruler of Badakhshan"

(ill.47) depicts Sulatansha presenting gifts and surrendering at the mercy of the Qing army. depicts Sulatansha presenting gifts and surrendering at the mercy of the Qing army. The original title of the verse, composed by the Qianlong Emperor, is: "News to the Emperor from the aide-de-camp Fu De about Sulatansha, ruler of Badakhshan, presenting the head of Jahang as well as tribute in recognition of himself as a vassal" () .

Deep into the enemy's rear and
put him on the run,
They were looking for three ways to escape destruction,
And the situation was almost hopeless.

Luckily, the path to salvation has been recognised
And early in the morning dutifully presented
the ears of the murdered enemies who did the
violence, As spoils of war.

Forced the common people into submission
And saw them submit,
Quickly and wholeheartedly.

The grace of the sovereign has
illuminated all with a superb
gift,
We provide peace of mind,
And we spread the highest command.

(Written by the emperor on the solstice of the 16th year of the 60-year cycle
(according to the lunar calendar))

The composition of this etching is similar to the etching of *The Surrender of the Fortress by the Ruler of Turfan*. The etching shows a Qing army camp. There are several tents within the camp. In the centre is the main tent with the commander in chief. The other commanders are on different sides of him. The ambassador of Badakhshan and others bow at their feet, facing the main tent. In the square in front of the main tent, Qin army cavalrymen demonstrate their horsemanship. A herd of horses grazes in the distance.

On 2 October 24 of Emperor Qianlong's reign (1759), Fu De marched back towards Yarkand at the head of government troops. Depending on the situation, he sent detachments of soldiers to different areas to protect and suppress rebellions.

On October 23 of the 37th year of the 60-year cycle, Emperor Qianlong ordered to spread news in China and abroad of the pacification of the Uyghurs. He also decided to rank Zhao Hui among the noble ranking clans and to grant him a riding harness. Fu De was awarded the title of Hou and was allowed to wear two peacock feathers. Ming Zhuyu and A Ligun were each allowed to wear two peacock feathers. Hoja Eminyu (额敏) was granted the title of junwang. Yu Sufu (玉素富) received the title of Junwang. Shu Hede and The war ministers involved in the pacification of the western region have been presented with an award. Warriors who repeatedly distinguished themselves in battles,

received various insignia from the Emperor. The families of those who had fallen in battle received material assistance. The families of those who had fallen in battle were given material aid. Warriors remaining in Yarkand and other places received one month's stipend. At the same time, the troops in the west were ordered to return to the capital and have a review of the eight-branded army. In November, Emperor Qianlong ordered memorial stones to be erected in Yarkend and near Lake Esil-Köl-nuur with inscriptions about the successful pacification of the *Uyghurs*⁵⁸.

In January according to the lunar calendar in the 25th year of Emperor Qianlong's reign (1760), the ambassadors of Kokand, Badakhshan and Boloer (博洛尔) arrived in the capital. On 27 January (27 February 1760) Emperor Qianlong ascended the Wumen Gate. A ceremony was held to hand over the prisoners to the court. Er Dene (额尔登额) and other Jahan warriors were led to the palace gate. On February 27 (April 12 in the European calendar), Zhao Hui, Fu De, Ming Rui, Ba Lu and other warriors arrived in the capital. The emperor stopped in Huangxin Zhuang (黄新庄) in the Liangxiang county (this residence is now in the Fangshan district of Beijing) to meet the troops returning from the western campaign in the suburb and to thank them for their exploits and service. An altar for sacrifices and a reception for the commanders, ministers, Uyghur dukes and beks were also built. On March 3 (on April 18 by the European calendar) Emperor Qianlong invited Zhao to Fengze Park (now part of Zhongnanhai Park).

Hui, Fu De, Ming Rui, Ba Lu, Uyghur princes and beks, civilian and military ministers, to reward them with silk and silver for the successful completion of the campaign.⁵⁹

On the basis of these events, the Qianlong Emperor ordered the fourteenth etching, *The Transfer of Prisoners in the Conquest of the Uighur Lands*

(ill. 8). The original title of the verse is: "The taking of prisoners taken by the court at the Wumen Gate":

The official letter contained orders to set off next month to invade the countries of the far West.

Sincerely and wholeheartedly, this campaign was welcomed by the imperial court.

Governing officials

In good name they ordered the swift cavalry to pursue and capture the enemy mercilessly.

Western countries are pacified for a long time by the Great Qing's Power of Arms.

The Emperor performed the ritual three times at the main gate of the Forbidden City.

In the future, we will strive to Take Care of the People And to share his joy and well-being with him.

(Written by the Emperor on the first day of the first month of spring of the 17th year of the 60-year cycle (according to the lunar calendar))

In the first month of the 25th lunar calendar year of Emperor Qianlong's reign (1760), the head of the rebel leader Jahang, as well as other captured Uyghur leaders were taken to the capital under escort of Zhao Hui, commander of the

Dingbian county, and others. In the Forbidden City the emperor

Aixingyoro Hongli climbed the tower of the Umen Gate. War Minister Li Yuanliang read out a report to the emperor. Zhao Hui and others performed a prisoner transfer ceremony. The etching on the right shows the Forbidden City Gate, Wumen. Emperor Aixingyoro Hongli, erect, sits under a tent on the city wall. The emperor's bodyguards are lined up on the square. Soldiers and officers returning from the march, divided into three rows and kneeling, greet the Emperor. Jahan's head is presented to the Emperor.

The fifteenth engraving is entitled "A Meeting and Appreciation of the Warriors Who Excelled in the Assimilation of the Uyghurs" (^ill.49) . . The original title of the verse is: "Notes on meeting the marching generals Zhao Hui, Fu De and the officers in the suburbs on 27 February and giving thanks to them in accordance with etiquette."

On the outskirts of the metropolitan county I
personally express my gratitude to the soldiers
Around the altar for offerings to heaven. In
gratitude for their services
Banners and banners are unfurled.

They returned victorious and performed the proper ceremonial.
Removing their armour and laying down their weapons,
The punitive campaign was completed,
The diligent and industrious warriors were given their due.

Kneeling down, they discuss their experiences,

All have laid down their battle axes and rejoice.

They were unanimous in parting a thousand

leagues away

And in the end happily gathered for a chat.

The brave warlord returned happily,

Everyone put on their embroidered robes and took off their hiking dress.

Freely choose a day on which to cease

hostilities

And take up civil matters.

It is now possible to remember serenely the war march.

The campaign ended victoriously

And praise each other with friendship and

cheerfulness. Let's keep our high ground

And keep an eye out for impending omens.

(The entry was made by the emperor at the end of the second month of spring of the 17th year of the 60-year cycle (according to the lunar calendar))

The 25th year of Emperor Qianlong's reign, 17th year of a 60-year cycle (1760).

Emperor Qianlong ordered the construction of an altar for sacrifices near Liangxiang, south of Beijing, to give thanks for the successful completion of the campaign, the subduing of the rebels and the return of the warriors with victory.

Flags fly above the altar and music is played. Ahead of the festive procession, Emperor Aixingyoro Hongli climbs the altar, thanks the heavens and bows three times in accordance with custom, kneeling on one knee. Zhao Hui, Fu De, Ming Rui, Ba Lu and other leaders of the march in full uniform, as well as Manchu and

Chinese

ministers participate in the ceremony together. At the end of the ceremony, Emperor Aixingyoro Hongli receives the distinguished officers in the Emperor's yellow tent (Ne Zhongzheng, 2012). The etching shows the altar for sacrifices. The Emperor Qianlong, on horseback, rides between the emperor's bodyguards, officers and officials to meet the warriors returning from the campaign with victory. Opposite the altar for the sacrifices are several tents, with the emperor's bodyguards standing around. Kneeling on either side of the altar are musicians playing. The atmosphere is solemn and majestic.

The last etching is entitled 'A Feast in Honour of Valorous Soldiers and Officers' (i11.50) .

Emperor Qianlong created eight verses for it and called them: "A feast on the first of April in honour of valiant soldiers and officers":

1)

Step forward and joyfully declare
Thanksgiving in accordance with the ritual.
On the shore of the pond, the victorious song
of Our Feast is played.

The sovereign has eliminated the uprising in
Xinjiang AND sincerely thanks everyone.
Heaven has successfully
helped us to complete the great
work.

We have been given Abundant Grace for the plans we
have fulfilled and the merits we have achieved,
Everyone comes forward one by
one. For the merit award.

Didn't they say they didn't want to come back to life?

When you think about it, fear takes over.

2)

On a bright spring day, soft and not much of a breeze blowing,

the Awards Ceremony should be

Truly majestic.

The army and the people are one, like one

soul, And all are one in heart.

How do you count how many goblets of wine float on the water?

Destiny chooses those in advance,

Who can pull off a resplendent victory.

We listen to the stories of the victors,

And we feel that the west side

It awakens compassion and memories in our hearts.

3)

The elm and willow trees hang

arrogantly and willfully above the

circular tent,

We joyfully honour and make sacrifices.

A whole day is spent celebrating

merit According to rank.

The bows have been shucked,
Both military and civilian ways are in harmony. In a song
of praise over the riverbank
Praise the glorious military campaign.

A beneficial violet glow rises to the sky and majestic
gifts are presented to the tirelessly working warriors.

4)

Concluding the case with a great success,
The commanders and warriors are dressed in luxurious brocade
gowns, In the light of the sun and the moon the warrior's spirit
shines.

Ministers carry the sovereign's night guard.
Laughing, I offer them a cup of wine,
It is as if they are free from the daily routine of war.

The hearts of the eight-branded warriors are as strong as stone,
Ten thousand warriors sacrifice themselves
To serve the imperial dynasty, Supporting it like
the dragons of Heaven.

It was as if we were cured of our ailments,
Aren't we all sympathising together as one soul?

5)

The willow slowly blooms on such a
beautiful day,
And the day before, we were told about happiness and careers.

We took off our armour and loosened the
bowstring, There's no end to the fun!
As far as the eye can see, All our
warriors are gathered together.

This banquet is in honour of a
prosperity that has no equal
In ten thousand years!
After numerous wars
The brave warriors returned home unharmed.

And remember those subjects who
tried their best.
In the midst of the sound of
victory songs we do not see with
us those for whom we mourn
unceasingly!

6)

Remarkable virtues evoke the sympathy of warriors, Could one
have hoped,
That twenty thousand warriors would expand the country's borders?

There is poplar down in the air,

A banner was put up and unfurled,
In honour of the capture of the enemy stronghold.

Spring is in full swing at the Emperor's residence,
And the strings of musical instruments tinkle happily.

7)

Captured enemy strongholds AND
returned with the spoils,
The whole army has safely completed the
march And rejoices in the sunshine.

We are happy with our work
And work from morning till
night, The true path is based on
understanding truth and lies.

The emperor's bountiful purple generously
bestows abundant favours,
The spirit of the army is used for good
purposes, And it is majestically honoured.

We are having fun and thinking about the future.
Though the warriors have done deeds and earned gifts,
But they are wiping away their tears furtively.

8)

In bloom, Benevolent writings are written on the
walls,
And the warm clean air flows, The song of
purification is a victory song.

The commander-in-chief personally thanks for his
valour AND accepts the warriors dressed as dragons,
To all brave senior officers
A tableful of cups of wine is presented in abundance.

We conquered the western lands by force of arms,
The highest command has given us eternal reverence for heaven. Hitherto
we have grasped his will,
We receive commands and are filled with
joy because we follow them.

(Written by the emperor on the first of April 17th of the 60-year cycle
(according to the lunar calendar))

The etching shows the Three Seas of Beijing (Xiyuan), the tent spread out in
front of the Ziguang Pavilion, and 16 men slowly carrying the palanquin with
Emperor Aixingyoro Hongli to the site of the gala reception. Officers, officials and
Mongolian nobles stand on either side and greet the emperor. On either side of the
tent are the awards and

behind the festive tables. In the right corner of the etching, the Jiniaoyudong Bridge connects the Middle and North Seas from west to east; in the distance, the White Pagoda rises on the island of Qiondao and all the buildings in the area are clearly visible.

Chapter III. Iconographic and Stylistic Aspects series of etchings of the battle genre "Assumption of the Western Region"

Iconographic characteristics of the battle scenes in the series of etchings "The pacification of the Western region"

The series of etchings entitled "The Pacification of the Western Region" consists of 16 works with detailed records of three important battles that took place between 20 and 24 of the Qianlong reign:

"The Subduing of the Dzhungar Davatsi" (1755), "The Subduing of Amursana" (1755-1757),

"The Suppression of the Rebellious Senior and Junior Khoja (1758-1759). The etchings show the main military operations and carefully trace the various elements of the war: the enemy's weapons and equipment, how the troops are built, attack and defence methods and techniques, methods of warfare, the process of supplying the home front and the geography of the theatre of military operations.

The centrepiece of the series of etchings on the "Conquest of the Western Country" is the war itself, with the enemy (but only during the battle, defeat and retreat) and the Qing army in the background, which are, in contrast, shown in greater detail. The Qing army is the main component of the etchings, which are presented in detail and in sequence, from the beginning to the end of the battle, including each of its maneuvers. Among the depictions of the various phases of a battle are: the Qing cavalry charges on; the clash of enemies; the Qing army in pursuit; enemy troops driven away by defeat; the Qing army gathering spoils of war; and so on. If we look at the composition of the etchings, we see that many people are depicted. Almost every etching shows more than a hundred warriors. B

The main place is occupied by the cavalry of the Qing army, accompanied by a small number of artillerymen.

While the plot is detailed, the faces of the characters do not show typical features of the races. In our opinion, this can be explained by the fact that at the time the etchings were made, there was still little contact between Chinese and Europeans, and therefore the French engraver Cauchin and the other artists had little idea of what the Chinese looked like. In addition, Giuseppe Castiglione and the other artists at the Qing palace, though meticulous in their sketches, were not as detailed as they could make out the features of the Chinese faces. As a result, Koshen together with the engravers could only add features of the European faces and characters depicted on the etchings of the "Pacification of the Western Region" series when they were depicted on the sketches that had arrived from China. This led to some strange facial features in the etchings. As a result, the people in the etchings do not resemble Asians, but they also do not quite match the appearance of Europeans.

Firstly, the high bridge of the nose, large eyes, protruding brow (fig.51), etc. are immediately apparent in the etchings of the military; that is, the European facial features are clearly discernible. Some typical and easily recognizable features of Asian appearance are well conveyed in the etchings, though. First of all, on the etchings all warriors have dark hair (fig.52), which distinguishes Asians from Europeans. Obviously, engravers paid attention to this detail and pointed it out on purpose. In comparison, in the works of Koshen one can easily find blond hair of Europeans (ill.53). Secondly, since hanging mustaches became popular during the Manchu dynasty, etchings also often show Chinese with a mustache (Fig.54). As perceived by Europeans, this form became a typical feature of the Chinese appearance and was subsequently used repeatedly

in many European works of art, including engravings. In addition, the depression between the brow and the eye is less deep in Asians than in Europeans, which was reflected in the etchings (Fig.55).

Having summarized the above, we can conclude that inaccuracies in the representation of Asian appearance by French etchings led to the fact that the images of warriors in the etchings of the series "The Pacification of the Western Region" have both European and Asian characteristic appearances. For this reason, if one looks not at the dress and equipment but only at the face, a person without any knowledge of this series of etchings, seeing them for the first time, will certainly not be able to identify where the battles in question are taking place.

Regarding the equipment of Manchu army, here is a vivid observation of one official in Ming dynasty, Xu Guangzi (24.04.1562-08.11.1633) who spoke about the excellent quality of Manchu army's armor even at that time: "According to the reports from Korea the smiths who make armor live near the northern gate of Manchuria. The fame of these smiths spread to many li around. I also met people returning from the Liao area who reported that enemy soldiers (Manchu soldiers) are wearing helmets and armor, faces and hands completely covered with fine iron armor, as well as horses. Opposite the Korean camp there is a fortification; after a swift attack by the Manchu infantry the wooden palisade used against the cavalry was removed. The Korean army is not without firearms and also fires bows, but finds itself at a disadvantage because of the strength of its armour. The helmets and armour of our troops are unfortunately inferior to those made in Halyan (赫连), they lack iron. Although they are made for battle, only the back and chest are covered. Enemies approach at five paces, strike and after each shot someone is killed. Who can fight back the enemy? Other than that I don't want to talk about

other things, from the helmet and armour you can already draw conclusions"⁶⁰ .

From this we can see that even before the Qing dynasty was established in China, the Manchu military equipment was already of excellent quality: the method of making armour and head protection from wrought and hardened iron, as well as armour using "thin and narrow iron plates that cascaded one to another onto a base of cotton" (Mao Xianmin (毛□民), 2008) was developed and perfected; possessing excellent protection against edged weapons. Several images of the armor from this period can be found in the edition of the True Records of the Manchus (满洲实录-Manzhou Shilu)(ibid.56) and there you can see that almost every cavalryman wears a helmet and armor.

During Qianlong's reign, the Qing army was dominated by "Eight-Banner" troops⁶¹ and "Green Banner" troops⁶² . The Green Banner troops were responsible for internal security, while the Eight Banner troops were the main force defending the border areas. From the image of the military banner (fig. 57) on the commander-in-chief's tent on the colour version of the etching of the surrender of the fortress by the ruler of Turfan, and also from the equipment of the army commanders it can be determined that it was the Qing eight-bearer troops that took part in the battle in the North-West. The battle scenes in the etchings under study show that the Qing army of this period had already abandoned the helmets and armor used previously. The soldiers fight in ordinary canvas dresses and felt hats (ill.58), they almost without any protective military equipment. There is a particular historical reason for this image of the uniforms in the series of etchings entitled The Pacification of the Western Region. As firearms were widespread in battle and traditional heavy armour could no longer protect against rifles, the Qing court decided to abandon the restraints altogether.

The Qianlong was the first of its kind in the Qing Dynasty, and the first of its kind in the Qing Dynasty. For this reason, Emperor Qianlong began to improve helmet and armor of the Qing army already in the 4th year of his reign (1739). At first the "iron plates" of the armor were reduced repeatedly, to the point that eventually it turned into a "comfortable and elegant, indescribably weightless iron plate" (Mao Xianmin, 2008), that even the emperor considered that "iron helmet and armor should be worn only sometimes at performances" ⁶³. ⁶³ This led to the traditional armour becoming a ceremonial garment worn only during military parades. It is for this reason that the etchings from the series "The Pacification of the Western Region" depict warriors during battles without armor and only some officers wearing cotton armor without iron sheets in order to demonstrate their status (in fact, such armor can hardly protect against flintlock rifle bullets). For example, in the etching 'The lifting of the siege at the Black Water River (Aksu)' the cotton armor is worn by Zhao Hui (兆惠) who led his troops in an attack (fig. 59). For the same reason, in the etching greeting and thanking warriors who had distinguished themselves in subduing the Uighurs, as well as in other etchings showing victory or capture ceremonies and other ceremonies, we also see many Qing army soldiers in cotton armor (ill. 60).

The etchings depict the enemy troops in the national dress and uniforms of the northwestern Dzungars and Uighurs. The enemy soldiers also fight without armour. The etching of the Battle of Oroï Jalatu shows the enemy army fleeing its encampment after a surprise attack by the Qing army. It is worth noting that in the foreground of this work are several naked enemy warriors who didn't have time to put on their armor (ill.61) and in the centre of the composition,

In this case, the artist used this technique to show the plight of the enemy during an attack by the Qing army. In this case, the artist intended to use this technique to show the plight of the enemy during the Qing army attack. It is also worth noting that although depictions of the nude are common in European art, very few depictions of nudity exist in the history of Chinese painting. The persistence of traditional rules of etiquette and upbringing led artists to generally consider the subject to be taboo, especially when creating works for the imperial court. Works depicting nude bodies were generally considered unworthy of high art, so in the books "Notes on Famous Paintings of Past Dynasties"⁶⁴ (历代名画记 - "Lidai Minhua Ji") and "Album of paintings from the Xuanhe period"⁶⁵ (宣和画谱 - "Xuanhe huapu") at all there are no works of this kind. This time the Qianlong emperor decided to turn a blind eye to this European "new" aesthetic and allowed Giuseppe Castiglione, who supervised the artists, to depict "nudes" in etchings dedicated to the military campaigns of the imperial court. This emergence of the nude in court art during the heyday of the Qing period had a corresponding significance for the history of Chinese art.

Let us now turn our attention to the state of armament of the imperial army in the early Qing dynasty.

It is known that in the sixteenth and seventeenth centuries China underwent a transition from edged weapons to firearms. With the help of missionaries, Western advanced firearms gradually penetrated into China, which had a significant impact on military affairs in the country. It was during this period that military operations in the Northwest are depicted in the etchings of the series "The Pacification of the Western Region". Nurhaci - founder of the Qing dynasty

(In the period of the Manchurian invasion, China was already aware of the importance of firearms in warfare before the Manchurian invasion. During *Abahai's* rule⁶⁶ (28.11.1592 - 21.09.1643) before the Manchu invasion in China they already understood the importance of fire arms in military combat. Because of the superiority of western fire arms, as early as during the Ming dynasty, the scholar Xu Guangqi conceived the idea of bringing them into China with the support of European missionaries. Subsequently, however, the Qing army made use of the developments and experience in firearms research of the surrendered Ming military commanders, and very quickly formed a squad of soldiers equipped with rifles. Thus the new equipment led the Qing state from a tribal army, to "modernised" troops. The Qing army then attacked the Ming army and occupied Zhongyuan⁶⁷. Firearms also played an important role in these manoeuvres. As Huang Yinong says: "Xu Guangqi and the Catholic leaders initially hoped that they could use Dutch cannons to save the Ming court, but history has often gone against our hopes. These new firearms eventually led to the Manchu dynasty being able to take back the right to rule the state from the Great Ming Empire" (Huang Yinong (黄一农), 2014).

After the conquest of Zhongyuan by the Qing army, many innovations appeared in China: a new political regime was established, the policy of closed state was loosened, add to this the outstanding mind and talent of Emperor Kangxi and his interest in natural sciences, Western technology and theoretical teachings. Amid such active interaction, Chinese military engineers gradually learned Western advanced scientific and technological developments. At the same time, the first half of Emperor Kangxi's reign was a period of numerous rebellions and enemy incursions on the frontier. The emperor on

for several years sent troops to the north-west, south-west and other territories. It was for this reason that during this period the imperial court attached great importance to the use of firearms in general and individually in military operations in insurgent territories. There were also a number of transformations in strategy and tactics, as well as in the technology of firearms production and the formation of troops. It is important to note that 'cannons that can shoot far enough appeared, more kinds of artillery guns appeared, as well as guns that can be used on terrain with different and difficult terrain to move: thanks to the study of the trajectory of the projectile flight, the accuracy of targeting increased and the killing power increased' (Ma Yiwei , 2004). From the 14th to 19th years of the Kangxi Emperor's reign (1675-1680), the Sanfang rebellions (三藩 - three vassals) were suppressed. From years 20-22 of the Emperor's reign (1681-1683) Taiwan was recaptured. From 24 to 26 years of reign (1685-1687) the war of Albazino took place. With 29 for 30 years of board (1690-1696) - pacification of Dzungars. All these wars included the period when the Manchu court was casting guns and cannons in large quantities. The wars contributed to the development of military affairs at the Manchu court, but why did not the production of rifles and cannons in large numbers begin during the reigns of subsequent emperors, although there were also rebel actions on the borders, as happened in the early period of the Kangxi Emperor's reign?

In 1534 the Jesuit order was established in Europe, with the approval of the Pope, in order to spread the faith. Only a little over ten years later its influence reached China, and after the fall of the Yuan-Mongol dynasty Christianity returned to China. After initial unsuccessful contact with the then ruling Ming dynasty in China, the main European Catholic mission - the Jesuit order - quickly found a way to carry out missionary work,

appropriate to Chinese society. The Jesuit missionary Matteo Ricci compromised and slightly modified Catholic rules and rituals in order to adapt them to the customs and habits of the Chinese. He reduced the resistance of the Chinese courtiers and dignitaries and, at the same time, used Western science and culture (cannon-moulding technique, calendar system, art, etc.) as an intermediary for communication with the Chinese ruling class, to excellent effect. During the Kangxi period he was even given the highest honour "by order of the Emperor to engage in missionary work". Matteo Ricci believed that "to rigidly change the customs of peoples who have not developed a new faith, a stable social order and a social conscience, is in grave danger. Since all the old social customs and etiquettes still determine the value and essence of the Chinese people's existence, as the people believe the rude intervention of the Catholic Church is an attack on traditional superstitions and false teachings (Gu Weimin (顾卫民), 1996)". Based on his distinct perceptions, Matteo Ricci's missionary work achieved quite good results at some point. He also had the opportunity to get close to the ruling elite in China at the time. "In particular, with the support of Xu Guanqi, Li Zhizao, Sun Yuanhuan (孙元化) and others, he took a strong initiative to introduce the use of firearms along Western lines. He even struck up a friendship with Shen Yiguan (沈一贯) of the Zhejiang group Ming Dynasty⁶⁸, She Xiangao (叶向高) of the Donglin faction⁶⁹ and others. It was these people who made sure that after Western missionaries survived the "Shen Cui case" (沈淮案)⁷⁰, they could once again legally return to China and engage in missionary activities" (Ma Yuwei, 2015). However, this state of affairs changed as China's "missionary struggle for Catholic rites and rituals"⁷¹ failed. The Roman Jesuit order emphasised unconditional submission and

"unconditional faith" in a heavenly lord (Institute of Guanqi Compilation and Translation (光启编译馆), 1983) and after the establishment of relations this led to the fact that it was the adaptation of the Roman creed to the laws of Chinese society that became unacceptable.

The insistence of the Vatican led to a direct confrontation between the two great cultures - Western and Chinese - regarding religious rules and rituals; for centuries, imperial power was paramount, and strong cultural penetration had obviously already begun to affect the interests of the ruling stratum. The Kangxi Emperor therefore decided to curtail and contain the spread of missionary activity in China. However, during the period of political struggle during the reign of Emperor Yongzheng, the Catholic Church began to influence members of the reigning house. This eventually contributed to a system of state bans and restrictions on religion. The ruling elite began to struggle against Western culture and prioritised national identity. Increasingly insistent implementation of the idea The "Manchu way" led to an awakening of the national spirit and thereby strengthened and protected the power of the Manchu court. Specific measures, as well as the promotion of "Manchu language; archery while riding on horseback" and the imposition of restrictions on religions, greatly contributed to raising the military spirit of the Manchu state and, on the one hand, helped to preserve local traditions and strengthen national identity. On the other hand, however, objectively, they caused China to cease following new developments in the field of cold steel and firearms and mainly left control over the ways of exchanging technological developments in firearms. Although the firearms left over from the Kangxi period remained quite modern during the Yongzheng period, such

situation posed a latent danger. The Qianlong Emperor continued to pursue the same political course; he tried to shield the national culture from outside influence and tried to maintain the independence of the Manchus and other minor Chinese peoples.

The creation of the series of etchings on the Conquest of the Western Country in this background is a good example of the fact that although Qianlong was very interested in Western pictorial techniques for etching battle scenes and spent a fortune making them, he nevertheless purposely left no record of the making of etchings in Europe and even when pasting the etchings onto a cloth backing, he carefully cut out or covered the names of European engravers and masters who had printed the etchings. There is no record of anything embodying the protectionist policies of the Manchu dynasty at the time. According to scholar Ma Yuwei's calculations (Ma Yuwei, 2015) under the Yongzheng, Qianlong and Jiaqing emperors, the total number of cannons cast did not exceed one fifth of what was cast under the Kangxi emperor. The Kangxi castings also accounted for a large proportion of the cannons and guns that were rusted out. In addition, the "small cannons" cast under the Kangxi Emperor

The "chuntian pao" able to shoot at a distance of "200 to 300 paces, and up to 2-3 ^{li}⁷²⁶³ already under the Jianqing Emperor "did not shoot beyond 100 paces"⁶¹ . Thus, during the reign of Qianlong emperor, the firearms technology and military training had not only not developed, but on the contrary, in comparison with the previous performance had significantly worsened. Was the Qing army really at an advantage during the pacification of the rebel forces in the northwest in this state of affairs?

In fact, "the Manchu dynasty government exercised very strict firearms control, especially under Emperor Qianlong" (Ma Yuwei, 2015) to the point of barely even

there were books depicting and describing firearms, as in the Ming dynasty. The lack of records is well made up for by a series of etchings "The Conquest of the Western Region" with very detailed depictions of actual warfare, edged and firearms, protective equipment, transport and horses, military camps, etc. The 10 etchings of the 16 etchings from the series "The Pacification of the Western Region" directly depict the troops during the battle and mainly the armies of both sides. The etchings show a small proportion of Qing dynasty troops using firearms, including rifles and cannons, to carry out the attack. In contrast, the vast majority still rely heavily on edged weapons - bows and arrows as well as long spears - during combat. Warriors of the rebel army using firearms are much more numerous. The etching of the Great Victory of Hurman (fig.21) shows the attack of the two armies on each other, but in the attack of the Qing army with bows and arrows while the opposing army mainly carries rifles. Although the ranks of the Qing army are usually closed by soldiers with cannons, their numbers are still small. The etchings indirectly show that, compared to the rebel army, the Qing army was less well armed with firearms. The Qianlong emperor also wrote about this in his poem Khorgos march. In describing the attack of a rebel army, the poem says: 'the cannons struck like tight jets of rain', in response the Qing army 'attacked and stormed with a volley of arrows'. It is easy to see why the pacification of the northwestern lands did not go so smoothly because of the difference in armaments. It is for this reason that the 16 etchings of the series The Pacification of the Western Region so frequently depict "surprise attack", "the lifting of a siege" and similar situations.

The etchings of the "Pacification of the Western Region" show that the main cold

The weapons of the Qing army were bows and arrows, daggers, spears etc. Bows and arrows, as well as the ability to shoot an arrow while on horseback, which was excellently trained by the octogenarian army, are a mandatory part of Qing army weapons used by the cavalry as well as the main weapon in wars to subdue the Dzungars and Uighurs, senior and junior Khojas (大小和卓 - Da xiao hezho). The dagger was used by the Qing army for protection and close combat, and was of standardised length: the blade was 2.2 *chi*⁷³, width 1.3 *tsun*⁷⁴, the handle length 3.4 *tsun*. During military parades and victory ceremonies the Qing military were required by regulations to carry the dagger. On the etching "The Battle of Oroï-Jalatu (Fig. 62) the Qing army engaged the enemy in hand-to-hand combat before the battle ended with daggers in hand. The long spear was the most important weapon in the Qing army. The etching "Defeating Geden-Ola Camp" (ill.63) shows cavalry attacking the enemy's camp unexpectedly, with long spears in their hands, a weapon often used in frontal attack. The long spears of the Eight Banner troops and the Green Banner troops are basically identical, except for minor details. The length of the blade is 7 *tsuns*, the length of the hilt is just over one *zhan*⁷². During the wars of pacification of Dzungars and Uigurs, senior and junior Khoja were mainly armed with firearms, the Qing army was armed with Western-style cannons and shotguns received from Europe in the late Ming and early Qing dynasties, but technically they were outdated(fig.64).

After the war, most of the weapons captured and used by the Qing army in battle were left in the military camp in Ili, the armoury contained, with the exception of those used by the units on the borders: "one dashenpao (main cannon), one cannon

"Datongpao" (large copper cannon), eight cannons of Weiyuan County, two

Xiaotongpao (small copper cannon), one Xiaotepao (small iron cannon), 19 lotopao (camel-mounted) cannons,

Four cannons 'son and mother'⁷⁵(for 20 cannonballs), one 'pishanpao' (blowing up mountains), 10 barrels 'chuntianpaotong' (gun barrel aspiring into the sky)" (Beng Ge (琫 格 额), 1990). "Dashenpao and datunpao were divided into 3 classes, among them datunpao of the first class "length was 3 chi, base was 8 tsun, barrel was 6 tsun, exit hole was 2 tsun and 5 *fen*⁷⁶, powder was 1 tsun and 8 *lan*⁷⁷, strengthening ring was 42 lan, range was 5 li" (Beng Ge, 1990). Dapao cannons belonging to the light type of guns

"purple cloak"⁷⁸, were used in campaigns over long distances over mountainous and desert terrain. During the Kangxi Emperor's reign, Weiyuan County cannons, also called Weiyuan County catapults, and chuntianpao were made by Dai Zing (戴梓) and Nan Huaizhen (南怀仁) based on European models. The chuntianpao is a kind of large-caliber, short- *ni* smooth-bore gun, loaded

The gun was used as a mortar in the front, for mounted fire; the barrel was slightly longer than its diameter; and shells were used. Since it resembled a stone stupa, the Europeans called it a *mortar*⁷⁹, a precursor of the mortar, and often used in assault. For the Chuntianpao, which remained in military camps in Yili territory, "it used 4 lan powder, 8 lan weight of the ball" (Beng Ge, 1990) and had an effective range of 120 great paces. The Son and Mother cannon had a main barrel and several additional barrels. This cannon is an improved version of the Folanji (European) cannon presented by the Portuguese to the Ming Emperor Zheng. The Qing army used the cannon to subdue revolts

"Son and Mother": "the exit hole is 8 fen, gunpowder is one lan and two *qian*⁸⁰, lead core is 2 lan and 2 qian" (Beng Ge, 1990) and effective range is 140 big steps. All these guns compared to those described in the Daqing huidyantu (大清会典图 - Illustrations of the Code of the Great

The shotgun was the main personal weapon of the infantry and cavalry. The shotgun was the main personal weapon of infantry and cavalry. During Qianlong Emperor's reign, Qing army soldiers still used technologically rather outdated smoothbore shotguns in combat. Technically advanced flintlock shotguns were mostly seen only in the imperial collection.

By that time in Europe, weapons and the art of war had gradually and significantly gradually and significantly. The flintlock weapons completely smoothbore pistols were gradually replaced by bayonets; thereafter the bayonet became an important article in combat; the long spear ceased to be used. Lightly armed infantry again acquired weight. Methods of waging of war have become more unified. These changes also reached the Jungar nobility, the Uighurs, and the senior and junior Khoja as Tsarist Russia constantly provided support these rebellious areas, a also provided troops и supplied firearms The camelscarrying weapons inthe etchings "The Battle of Archula" (Fig. 65), "The Great Victory of Hourman" (Fig. 66) are the European light weapons taken from the rebels. light artillery, named in "Daqing Huidyantū" as "Uyghur artillery". The cannon was made of quality iron, narrow in the front and "wide in the back, 5 chi long, carved in silver and gold with banana leaf patterns, seven grooves on the barrel, a simple ignition *mechanism*⁸², also equipped with a special wooden saddle which was attached to the camel's back. Images and records in literary monuments corroborate each other. The flint trigger mechanism of this weapon enabled an increase in the rate of fire, and a camel could carry it on its back, which increased manoeuvrability. It was a more advanced firearm designed for both attack and defense. Properties

The shotguns of the rebel army were also better than the shotguns and well-made flintlocks of the Qing army. They were called "Zanbala" (糴耙拉), and in the "Yijianhuilan junse" (伊江汇览- 军械 - Consolidated Review of Ili territory - weapons) - "Zuanbula" (钻布喇). At present, the Gugong Museum in Beijing holds such shotguns, which were given to the Manchu court as trophies.

The above is proof that the depiction and description of the guns and equipment of the two armies in the series of etchings entitled "The Defeat of the Western Region" as well as the depiction of the military operations that took place are detailed and authentic. The fidelity of the facts in this series of etchings exceeds that of any other battle scenes produced in China to date. The etching can even be used to make a study of the direct expenses incurred by the imperial court in arming and equipping the army. It is a remarkable work of art, however, that the etchings sent to France allowed Europeans to see for the first time a depiction of battle scenes in China that came close to the truth.

The iconographic description of the battle scenes in the etchings under study would not be complete without stopping to consider the image of the landscape in some detail.

The main function of the landscape in battle scenes is to portray the environment at the centre of the events. The landscapes in the etchings of the series "Assumption of the Western Region" contain a large number of details, they are executed in great detail and reveal to the viewer the landscape and setting, as well as the nature of military operations, be it a military camp of raiders, an attack on a fortress, an ambush in a mountain gorge, etc. However, what are the functions and ways of expression in the landscapes of The Conquest of the Western Region, apart from the immediate of a demonstration of the scene? Is everything about this series of etchings created by

In order to answer these questions, let us compare the works of the battlefield landscape in Europe in the middle of the 17th century. To answer these questions let us undertake a comparative analysis of landscapes in the works of battle scenes from Europe in the middle of the 17th century, secondly, from China during the Ming dynasty (1368-1644) and, finally, from the series of etchings titled "Subduing the Western Country".

First of all, the artists used an elevated horizon line in all 16 etchings. This angle of view reduces the space taken up by the sky, with the result that the surface of the ground and the battle scenes themselves cover $\frac{2}{3}$, sometimes even $\frac{3}{4}$, of the space in the engraving. The advantage of this compositional solution is the possibility of a comprehensive view of the place of military action and the transfer of scale and grandeur of the battle scene. This technique was rather frequently met in European painting with battle scenes of XVI-XVIII centuries: "At the end of the XVI century landscapes with battle scenes stopped being panoramic, and in the tradition of Southern-Dutch painting they turned into paintings with a raised horizon line" (Stroganov S.A., 2004). Despite the lack of direct evidence that the etchings were inspired by works of European battle-piece painting, there are nevertheless many such coincidences.

For example, in the painting "Support for the City of Meissen on February 27th, 1643" (ill.67), painted in 1648 by the Flemish master Pieter Snijers, the fortress in the distance corresponds in form and image to the tent of the Qing army in the etching "Acceptance of Surrender by the Governor of Badakhshan" (ill.68), both works also have a special top view. In Europe at the time, the use of this angle of view in a work of battle scenes was quite widespread. Usually in the foreground

The main characters of the painting were depicted here, either commanding the attack or attacking in front. In this way, the main military operations taking place at a distance in lower terrain were laid out in front of the viewer as if in the palm of his hand (Fig.69). A composition similar to the above is also found on the etching 'The lifting of siege on the Black Water River (Aksu)' (fig.70). At the same time such images have not been found in earlier Chinese art. The other etchings in the series, although lacking the image of high elevation in the foreground, also use a high skyline. In general, one may say that the series of etchings "Subduing of the Western Region" to a certain extent inherit the peculiarities of perspective and angle of the European battle paintings. As for the question of perspective, we intend to discuss it separately below. This aspect in the context of considering the stylistic peculiarities of the material under study.

The relationship between the characters and the landscape is in most cases a key point influencing the authenticity and realism of the depiction of a battle scene. The battle art in 17th- and 18th-century Europe was strongly influenced by the baroque style and often possessed a composition that could be compared to a theatrical scene. The focus of the artists was on the troops and the fighting, while the landscape was a minor decorative element around the main action only to serve as a background. Whether it is a close-up view of a fierce battle (fig.71) or a large-scale panorama of military action (fig.72), it can be seen everywhere that European masters deliberately set aside a large space for battle, leaving the entire centre of the painting

"scenes" behind the opposing sides.

As for the Chinese etchings from the series "The Conquest of the Western Country",

Here we can see that the landscape obviously plays a completely different role: here the artist tried to convey to the viewer a sense of presence, as well as to express the traditional Chinese idea of the link between the uniqueness of man and the harmony of nature. A painting of battle scenes painted in European tradition does not immediately have a large tree blocking the path of a unit, whereas in the series "Pacification of the Western Region" such circumstances often arise (fig.42,46) and the artist does not seem to attach importance to this. Here the role of landscape does not retreat into the background to emphasise the particularities of military operations where the main character is a man; by singling out the main characters the artist does not bring them into the foreground, instead allowing man and landscape to be equal parts of the composition, merging harmoniously into a single whole, as in the etching *The Defeat of Camp Gaden-Ola* (ill.36), to the extent that a careless viewer might attribute the work to a landscape instead of a battle genre. If in the fine art with battle scenes from 17th-century Europe the landscape was used to supplement and complete the composition of the depiction of people, then in *The Pacification of the Western Region* it would seem that the people are depicted in such a way as to meet the requirements of the surrounding nature.

The reasons for this, in our view, probably lie in the fact that the European artistic tradition derives from ancient Greek culture, characterised by a predominance of anthropocentrism. After the Renaissance, the importance of the human being is emphasised even more strongly. Anthropocentrism and humanism in philosophical thought in Western culture undoubtedly determined the development of visual art, where the image of the human being occupied the central place, and the works of European art of the XVII century are not an exception. The man is the central figure in battle paintings, so the landscape should not be an obstacle to the key

The aim of the artist is to show the battle or the exploits of the heroes. The priority for European artists of the battle genre was to convey a sense of the strength of the heroes, the power of the army and the grandiosity of the battle. Thus, for example, in typical 17th century Dutch battle-painting of the late 1610s "the depiction of battle became the main aim of artists. The picture of the battle occupied the whole foreground and middle ground, pushing the landscape to the background and edges" (Stroganov S.A., 2004). Despite the fact that not all European painters of the time completely disregarded the landscape, few in the depiction of battle scenes allocated to him a significant place in the picture.

On the other hand, in the etchings of the series *The Conquest of the Western Country*, the attitude to the role of human representation differs from the European tradition. The artists here often place the troops in very complex natural surroundings, where rocks, trees and rivers intermingle and fill almost the entire space of the print, while the army takes refuge among them, blending harmoniously with its surroundings. The complex landscape thus serves here to convey an aesthetic sense. The way of depicting this kind of relationship between man and landscape follows, to a certain extent, the artistic tradition of Ming's "Defending the Three Provincial Frontiers" ("Sanshenbeibyantuji 三省备边图记", (ill.73, 74, 75) and "Wokou resistance" ("Kanweitujuan 抗倭图卷", (ill.23) and in terms of composition is closely related to traditional Chinese painting. This suggests that Giuseppe Castiglione and other European artists at the court of Qianlong worked with Chinese artists on the etchings for the series "The Conquest of the Western Country", or that they used images of battle scenes previously produced in China.

The relationship between landscape and man in the etchings of the series "The Pacification of the Western Country" undoubtedly reflects a special relationship to nature,

The traditional Chinese painting. In China, "as early as the Wei Jin period (220-420 AD) a distinctive genre of landscape - "mountains and waters" - was born" (Ge Lu, 2009, 40) and various works of art depicting landscapes were created. (Ge Lu, 2009, p.40), and various works of art depicting landscapes were created. As for European art, as far as we know, the landscape genre becomes an independent genre only from the Renaissance, from the sixteenth century. Of course, in antiquity and in the Middle Ages elements of landscape painting take place in chrome paintings, in icons, in works of decorative art and, above all, of course, in medieval miniatures. In China, however, artists have treated the landscape genre with reverence from ancient times to the present day. In our opinion, the special place of landscape in Chinese art is connected with the cultural environment, social and philosophical thought of ancient China. Without going into a discussion of this profound subject, it is worth noting that many ancient Chinese artists, through their resort to painting in the genre of "mountains and water", learned about the world around them (nature) and got closer to it. In the categories of Taoist philosophy, nature is superior to human existence, man is only a small part of the infinite universe and not at all the master of the world. Man must learn the laws of the universe and obey them, only in this way can he find his place in the world, this is called to follow "Tao". This idea was reflected very naturally in Chinese painting after the Wei Jin period, when artists did not hide their reverence for nature and tried to express in art their reflection on the relationship between man and nature (the universe). In a famous work of Chinese painting "Dwelling in the Fuchun Mountains" (fig.76), by the Yuan-era (1280-1367) artist Huang Gongwang, depicts the entire landscape of the Fuchun River. On the nearly 10-meter-long scroll, the artist has placed just a few small figures of people hidden inside the landscape. If you do not look closely, their existence may not be noticed at all. Extensive

space and tiny people together create an incredibly powerful sense of visual contrast, giving rise to a unique aesthetic experience and deep philosophical reflection. In Fan Kuan's *Lonely Refuge by a Mountain Stream* (Fig.77), his painting in the background does not appear diminutive, but rather stands out with its sharp outline. At the same time, in the foreground at the foot of the mountain one can hardly notice the symbols of human civilization - humble huts, the place in the painting is the last to be noticed. This kind of metaphor, hidden in the composition, pervades all Chinese painting, reflecting the peculiarities of the aesthetics and philosophy of traditional China. For many centuries, Chinese artists have been in awe of this dialogue between man and landscape, which, in our view, is not inferior to the enthusiasm of the European Renaissance masters for the study of perspective. This aesthetic appreciation of nature in the Chinese style has developed and spread throughout history, gradually becoming a kind of shared cultural memory of Chinese artists. The landscape in the engravings of the series "The Conquest of the Western Country" is in turn the result of this subconscious attitude towards nature, which is characteristic of traditional Chinese culture.

The stylistic aspect of the series of etchings "The Pacification of the Western Region"

Since the initial main objective of the execution by Giuseppe Castiglione and the other masters responsible for the 16 sketches

The creation of the etchings in China, their arrival at French engravers, and their subsequent printing are seen in this dissertation as a single creative process. For this reason, when discussing the style of the etchings, the artists involved in creating the etchings and the engravers involved in engraving the copperplates "The Pacification of the Western Region", are seen on an equal footing as the direct authors of this artistic project.

The engravings were created by a group of nine French master engravers headed by an eminent artist, Charles Nicolas Cochin (February 22, 1715 - April 29, 1790). He was entirely responsible for the engraving business, with the exception of the necessary supervision over the engraving and printing stages and ensuring the quality of the work. More importantly, to ensure the unity of the integrity and style of the picture, he required, as far as possible, the control of each stage of the making of the etching. Seen from this perspective, Cochin can be said to be the main author who supervised the creation of the etchings "The pacification of the West Country".

Sketch of an etching by decree of the Qianlong Emperor 27 November 1764: "(for) 16 paintings (on the subject) of the pacification of Ili and other areas, I command to prepare sketches by Giuseppe Castiglione, and in due course submit them to the highest consideration" (Zhongguo, 2002, p. 5), it is clear that the Qianlong emperor appointed Giuseppe Castiglione the person in charge of producing "The Pacification of the Western Region".

Giuseppe Castiglione was the main author of the sketches for The Pacification of the Western Region, the most important being that he defined the unified content of the artwork etchings, and the method of composition. Cauchin, and other French etchists defined

the completed techniques of the engravings of the etchings, and the final style of the images presented in the paintings. This paper therefore combines the individual style of the two main authors of *The Assumption of the Western Region* Giuseppe Castiglione and Coshen, and further analyses the artistic setting of the creation of the battle etchings.

Giuseppe Castiglione

Giuseppe Castiglione (1688.7.19-1766.7.16), was born in Milan and grew up under the strong influence of European Renaissance art. From childhood he studied under the master Andrea Pozzo (1642-1709) and received a systematic training in European fine art. When he was 19, he joined the Jesuits in Genoa and became a missionary and artist. In 1714, he went to China at the behest of the Jesuit order to preach there. As soon as he arrived in China the following year he went straight to the Qing court, worked as an artist, then worked successively for the three Chinese emperors Kangxi, Yongzheng and Qianlong, and died in Beijing in 1766, until then his career in art in China lasted 51 years.

Since Giuseppe Castiglione as an artist himself had a solid base of European fine art, which allows him to convey volume and space in his painting, after arriving in China he sought to learn the traditional Chinese culture and customs of Chinese painting, he created a number of artistic works in accordance with the aesthetic taste of the Qing emperors and was highly regarded and respected in the palace. His position as court painter was further consolidated, so that in Qianlong's reign he became one of the most important court painters. The Oxford Dictionary of Art has this description of Giuseppe Castiglione

(Giuseppe Castiglione) studied Chinese painting, at the behest of

The emperor, he first combined Chinese painting techniques with European ones in genre paintings, in the genre of mountains and waters, and in paintings with animals (Fig. 78), thereby gaining recognition in the palace 。 He is the first European painter understood and appreciated by the Chinese.⁸³ " And Japanese scholars have particularly emphasized that he borrowed the style of Chinese painting for his works and his works have individuality in the history of art. "The Italian missionary Giuseppe Castiglione, well versed in painting, with the Italian Giovanni Geradini (Giovanni Gheradini) and the Frenchman Jean-Denis Attiret

(Jean Denis Attiret) taught the peoples of the Qing Empire the skill of European perspective and anatomy, and he himself studied Chinese traditional painting, used Chinese art tools (he even reformed them), and created his own individual style. He is the best of the three artists."⁸⁴ .

His creative style underwent great changes during the long fifty years, especially during the Qianlong reign, and as a painter of pure European technique he gradually became the first painter who tried to combine European art with Chinese art in his lifetime.

In view of the fact that the Qianlong emperor appreciated the precision of Giuseppe Castiglione's painting technique, he elevated him within a short time to the position of most important artist of the imperial high court, and officially confirmed him in the principal office of the imperial art academy. On the recommendation and instructions of the Qianlong Emperor, Giuseppe Castiglione received the highest decrees for painting many times. In addition, he took steps to reform the style of painting to go along with the sovereign's wishes, and excelled in introducing Western traditions to Chinese soil. He developed a new style of mural painting, combining Chinese and

European painting. Under him, the new style of painting reached full maturity; he created pictorial portraits of distinctive people and authentic historical painting, which, one might say, gave life to a new trend.

The paintings of this period are distinguished by two main features. The first is the overcoming of the difficulties depicted (the Chinese do not like it when a shadow is revealed on a person's face in a portrait), creating a series of portraits of the emperor as a guide for portrait painting, and performing the Chineseisation of the technique of depicting the person's face in order to evoke the emperor's pleasure. The second is that Chinese and foreign palace artists jointly created a series of historical pictorial paintings, with the main aim of making them "Hepihua (a painting made with the cooperation of artists) "⁸⁵, with Giuseppe Castiglione acting as the principal compiler, fully responsible for the composition and images of people and horses, while the other artists painted the landscape, rocks, etc. (Chen Lingyun, 2008)

On the one hand, Giuseppe Castiglione developed an extensive knowledge of the interaction between Chinese and Western art techniques; on the other hand, because of the sheer volume of work, as well as the constant responsibility for the structure of composition in Hepihua, he developed an undeniable skill in the large-scale historical genre. When the Qianlong emperor had the idea of creating the series of etchings of the Conquest of the Western Region, the master Giuseppe Castiglione was, not surprisingly, chosen to direct the creative work of drafting, an appointment that already presupposes that the etchings of the Conquest of the Western Region will have European and Chinese stylistic features, but this eclecticism in many of the plates, which we noted in characterizing

The iconography of the etchings does not prevent the image from being perceived as whole and harmonious.

Charles-Nicolas Cochen Jr.

"The Cochin is a family of French painters, draftsmen and engravers from the Champagne province. In the middle of the 18th century, one of them (the engravers) became so famous that the French book illustrations were called "Cochins" in Europe after his surname. We speak of Charles-Nicolas Cauchin the Younger (1715-1790), who was appointed court engraver to King Louis XV in 1739 and, from 1755, secretary to the Académie." (Dictionnaire de la peinture, 1996).

At the beginning of the 18th century, as a rule, engravers were not formally educated; in France, pupils usually studied with their parents or at the workshops of prominent artists (Fig. 79). He learned the technique of etching not only from his father Charles-Nicolas Cochen the Elder (1688-1754), but also from the workshops of the greatest etchers of the time, Rhetto and Le Ba.

By the time he received the order from China, Coshen the Younger was already an acknowledged master of etching and had established himself as a brilliant draughtsman and printmaker. His works were famous throughout Europe, so that he was called "the first French draftsman of his time" (Vodo, 1987, p.224). A rich collection of French books of the 18th century with engravings by Cochen has been preserved in Yekaterinburg up to the present time.

C.-H. Koshen the Younger also authored a famous work on the art of etching, the "Treatise on the Engraving" (1758). It should also be noted that he was actively involved in the publication of the famous "Encyclopaedia", the chief editor of which was the French writer Diderot. Under his

The work of the Encyclopaedia of the Encyclopaedia. It appears that his dealings with Cochine inspired Diderot to write a detailed essay on the work of the engravers.

"Koshen was offered the position of chief chronicler of all court festivities and mourning ceremonies. In his large-format etchings, such as *The Funeral Ceremony of the Spanish Queen*, *"The Dauphin's Marriage"*(ill.80), he depicts the space with great skill, artfully composing numerous figures, each an active participant in the scenes"(Vodo. N, 1987, p 224).

Cochin had profound drawing skills and a wealth of experience in creating large-scale documentary themes. His artistic achievements were widely recognised in French and even European circles of the time.

Comparative analysis of methods and artistic language

"The history of fine art knows many systems of perspective, in the West the classical direct linear perspective is of prime importance, as well as the inverse perspective developed much earlier, but in the East, and in China above all the aerial perspective has been particularly developed.⁸⁶ "

In contemporary artwork, the term "perspective" generally refers only to straight line perspective and aerial perspective, the former being a way of conveying volume and space in the two-dimensional plane of the artwork

image. Nowadays, perspective is demonstrated on the surface of a painting, designed for a fixed point of view, and assuming a single vanishing point on the horizon line (objects are reduced in proportion as they move away from the foreground). Further demonstrating how the atmosphere in the vision is used to create an aperture effect, the further the distance to the object, the foggier its image; or after a certain distance the object looks one-sidedly blue, and the further away, the more saturated the colour reproduction is. A peculiar point that stands out is a change in the emptiness and fullness of the form created, a change in the depth of colour shading, a change in the complexity and simplicity of the form, and other artistic effects. Such stylistic manifestations can also be combined in colour perspective. In late Gothic style altarpieces, such frequently used methods deepen the authenticity of what is depicted in the painting. Part of the reason for this is that in Chinese national painting, 'gohua' is denoted by the expression 'the eyes of a distant man cannot be seen, the waves on the water cannot be seen close up'⁸⁷.

When the point of view of the image is relatively high, the space contained in the image is large and the distance is distant; everywhere the distant landscape may occupy a large part of the picture, and the foreground is correspondingly relatively reduced. Under such conditions, artists do not use light-air perspective to avoid blurring much of the image, or revealing excessive blue.

It has already been mentioned in the above text that in the etchings "The subduing of the Western Edge" actually uses a relatively high vantage point, so the surface of the ground takes up a considerable part of the image. In the painting it can be seen that although the artist uses light and air perspective to some extent as a means of

The blurring of the distant landscape, but this feeling is by no means extremely strong. It is obvious that the artist has deliberately weakened the effect of the light and air perspective. This leads to the fact that people and details of the landscape, located in the middle and far perspective, can still be revealed relatively clearly (fig.81). It is this execution method that can ensure the spatial fidelity of a painting. At the same time, details located in the middle and far perspective of the image are not lost, in order to meet the requirements expressed by Emperor Qianlong for creating a 'detailed etching'.⁸⁸

This is most clearly, in our view, in two etchings "The Transfer of Prisoners in the Conquest of the Uyghur Lands" (ill.48) and "A Feast in Honour of Valorous Soldiers and Officers" (ill.50), as well as in the works depicted inside structures and buildings, in full accordance with the methods of the Western teaching of linear perspective, which is very different from the representation of buildings in the Chinese tradition of "straightforward contour drawing (Jie hua 界画)" ⁸⁹. In other battle scenes (such as "The Defeat of Geden-Ola Camp")(ill.36), the violent battle scenes of the foreground reach the tents of warriors in the middle ground, and further reach the mountain range in the far background. The space, in keeping with the constantly expanding image of the painting, creates a strong sense of depth. This is the result of using a western linear perspective. In the foreground, a warrior (fig.82) is lying on the ground, which allows us to associate this figure with a work by the great European Renaissance master Uccello (Paolo Uccello, "Three paintings of the battle of Romano for the Medici palace in Florence. Niccolò da Tolentino - leader of the Florentines") (ill.83). European artists of the time were just coming into contact with this technique of linear

perspective, and also created this mode of compression, with a view of fallen men (ill.84), in the painting *The Defeat of Geden-Ola Camp*, where the view of fallen warriors in battle fully continues the European manner of art. This is the first time in the history of Chinese painting that such a powerful and deeply felt dynamic is encountered. Thus, the series of etchings called "The Conquest of the Western Province" not to say that they fully or partially use European linear perspective to organize the image, but the main thing is that the work, in comparison with the preceding material of Chinese battle scenes, can express even more space and create an even more deeply felt space. In addition, in our view, it is important to emphasize that the precise positioning of all the objects allows us to greatly enhance the authenticity of the painting as a whole.

However, despite the fact that all the artists-authors of the series "Subduing the Western Region" in general and in detail applied the Western linear perspective, but, nevertheless, this in no way strictly corresponds to the laws of perspective accepted in the European art of the XVIII century. If the principle of linear perspective is strictly followed, when the visible horizon is relatively high, and stretches towards the distant landscape, it can therefore provide a strong reduction in distance, and become extremely shallow, to the point where it is impossible to see. This point can be seen in the works of so many European artists (fig.85).

This is obviously not the result Emperor Qianlong wanted, so the artists slightly increased the detail of the depiction of people and landscape in the middle and far backgrounds. Their aim was to show the fighting warriors in the background in detail, and to show the fine details clearly. Obviously, this subjective view of the fine-tuning method

Linear perspective was influenced by traditional Chinese painting. In Chinese painting, in accordance with the painter's conscious attitude, the greatest role of the angle of view is precisely to fully focus the observer's attention on the beautiful landscape. The depiction of distant landscape and mountains in Chinese painting has the same origin in the Chinese national painting "gohua", on the one hand, to make the mountain range or the majestic and strange view or the grandiose phenomenon even more and more clear in the picture. On the other hand, clouds and fog frequently appearing around mountain peaks in traditional Chinese hohua paintings are used to diminish the lofty feeling created by the exaggerated scale of the stone peaks.

So, all in all, it can be said that in the series of etchings "The Subduing of the Western Edge" actually uses a very peculiar, compromised Western perspective, where, on the one hand, all the foreground elements created by compressing space in linear perspective are retained, and a stunning effect of immense long-range perspective is obtained. On the other hand, referring again to Chinese painting, the single point of convergence in the linear perspective has been modified, and an artificial regulation of the originally established principle of linear perspective has been carried out. In this way, even more detail is placed in the vast space of the artwork. Similarly, the effect of the aerial perspective in the painting is also artificially weakened.

When juxtaposed with the relatively eclectic selection of elements in paintings, and the methods of perspective, in depicting the form of people and objects

"The Conquest of the Western Region", a completed Western-influenced style is demonstrated. It can be seen that the entire methodology of depicting subjects is based entirely on Western fine art theory.

Traditional European visual art is opposed to Eastern art in terms of 'imitating' nature. Artists constantly try to imitate the human visual system in their paintings in order to reproduce the three-dimensional body image to a great extent. In order to make the image even more realistic, artists have gradually made generalizations, for example, improved knowledge of the plastic anatomy of the body (ill.86), ways of modelling light and shadow (ill.87). All these pictorial means to a greater or lesser extent allow us to say that traditional European painting differs from the vast majority of regional artistic traditions. As for individual subjects alone, if we determine that they were created on the basis of the aforementioned theoretical methods of representation, this may provide serious evidence of the differences between the visual styles of China and the West.

The use of light and shade in European art and the method of representation in the Chinese artistic tradition are sharply different. In the past, the Manchu rulers were once dismissive of this method, especially in the plastic depiction of people. The Qing imperial painter Jean-Denis Attire had this to say:

"The Emperor (Yongzheng) dislikes oil painting, poorly painted, shadows and colours are too heavy and therefore look like mud" (Fei Laizhi, 1989). In the above statement, "light and shadow" is to be understood as the own shadow and the falling shadow in the Western way of light and shadow. Due to the fact that in the Chinese tradition

In his "Zhen-wu (Painting People)"⁹⁰ (ill.88) one can usually only use the colour of the skin of the face as it appears under natural lighting conditions, the emperor considered the shadow on the face of people in paintings to be undoubtedly "pollution" of the painting. He therefore demanded that the Western artists working in the imperial palace not allow

the appearance of shadows in paintings. Giuseppe Castiglione and other Western painters, in view of such aesthetic preferences of the emperor, had no choice but to make changes to the manner of painting. In a situation where the use of shadow in painting was prohibited, a pioneering technique was explored and developed to create a portrait painting. "Giuseppe Castiglione intended to introduce the European technique of conveying contrasts in light, saturated and dim light to our country. Giuseppe Castiglione could therefore in no way disobey the emperor and abandoned his science for a new style" (Collected illustrations by Giuseppe Castiglione, Gugong Museum, 1931 edition). The rejection of shadow in Western painting at that time is also found not only in colour. During the reign of the Kangxi Emperor, the western preacher Ma Guoxian led the creation of China's first series of etching works, *Thirty-six Views of a Mountain Shelter from the Summer Heat* (fig.2). It can be seen that even in the etchings, there is still no sign of the European method of depicting shadow in painting. However, this situation caused a significant change in the works of *The Pacification of the Western Region*. The artists applied the technique of transmitting light and shadow to form the image of a person and a landscape, so that the sense of body volume and the feeling of emptiness of the image approached the effect in the European painting of that time (fig.89). This point was not at all in line with the aesthetic views of the preceding Manchu emperors. The main reason is that Qianlong saw the battle paintings of the European artist Rugendas, and the polished European technique of depicting light and shadow on people made him change his mind. Therefore, later he no longer demanded that the techniques of transmitting light and shade be used in the etchings. As a result, it can be seen that after

The Emperor Qianlong saw *The Subduing of the Western Region* and not only was he not disgusted by the light and shade, but on the contrary, he showered the etchings with praise. From this we can see that in the process of continuously deepening knowledge of Western art, at the same time some of China's previous aesthetic views and approaches changed.

Apart from the ways of conveying light and shade, the extensive use of knowledge inherent in the then Western plastic anatomy by the creators of the etchings of the "Subduing of the Western Region" is also a key factor in their success. In traditional Chinese "People Painting", there is rarely any imitation of three-dimensional visual effect; besides, it is known that in China at that time a ban was imposed on the depiction of the nude body. Therefore, it is natural that the possibility of depicting the external muscles and skeleton of the human body in three-dimensional projection was rather poorly investigated. By comparing Chinese and European painting at that time in terms of the difference in representational methods, one can immediately grasp the difference between the colour sketches executed by Chinese palace artists and the etchings from the series "The Pacification of the Western Region" executed by French engravers by studying and comparing them. These two versions of the work both in fact accentuate the direct copying of the originals by Giuseppe Castiglione and other artists. The first was created by Ding Guangpeng, Wu Ming, and other Chinese artists at the court of the Qianlong emperor, based on Chinese models on Xuanzheng paper. The second was done by Coshen, and other French masters, in the special technique of etching. Both methods, however, have enormous differences in the style of the image. It is worth pointing out that in the eighteenth century two groups of artists, Chinese and Western, used different materials for drawing and etching at the same time. painting concepts, while creating completely identical works.

This situation is exceptional in its own way. Therefore, if one analyses this and other plastic techniques exhaustively, one can see into a private whole, and to a certain extent understand and familiarise oneself with Chinese and Western pictorial concepts of the time.

If we take as an example "Defeat of Geden-Ola camp" (fig.90) from the series of etchings "The Pacification of the Western Region", in the centre in the lower left corner a man pulling a camel, as well as a Dzungarian youth fleeing, and in the engraving the artist fully conveyed the sense of volume. One can see that the source of light from the upper left side of the painting illuminates the young man and the body of the horse. Therefore, the right side of the man, and the lower side, which is not illuminated, belong to the shaded areas, while the projection of the head is found exactly above the man's left hand. With just a cursory glance at this person's body, we can immediately recognise the bright parts of the body, the darkened areas of the body, the reflected light and the projection. We can see that the artist has reproduced the body, in full compliance with the principle of light and shadow.

If you look back at the images of people on the colour version "The subduing of the Western Region". (ill.91), the portrayal of parts of the young man's clothes and skin uses approximately one or two types of uniform coloration, and to convey a sense of body shape, the main emphasis is placed on the folds and contours of the garment. Because the vast majority of people in ancient Chinese People Painting are depicted as clothed, these depictions depended on the folds of their clothes, and the outward contour lines used to depict people became a traditional technique in ancient Chinese painting. Zou De's Ming Dynasty work Huashi Zhimeng draws general conclusions on the methods of

The 18 Steps of Drawing in Antiquity and Modernity" is attached to this book. Specifically this includes drawing with 'string' ⁹¹ (fig.92), 'wire' ⁹²(fig.93), "floating cloud and flowing water"⁹³ (fig.94), "sharp strokes like willow leaves "⁹⁴ (fig.95), "nail head base and rat tail strokes "⁹⁵ (fig.96), and other of the eighteen drawing techniques mentioned.

After understanding these two very different types of plastic art in this way, it is already easy to see that in the etchings of "Pacification of the Western Region" there is a certain synthesis of these and other principles, which, in our opinion, brought artists closer to the possibility of conveying in pictures of a three-dimensional visual effect. In this case it is very important whether the desired result of changing the object as such can be expressed. Each time the elevated and deepened parts of the object are revealed, the changes in light and shadow must always be taken into account, and only in this way is it possible to give authenticity to the work. When creating a three-dimensional historical canvas, it is necessary to place many people under a single common source of light, which is quite a difficult task. Therefore, a deep understanding of anatomy can further assist the artist in quickly discovering the true structure of the subject of the image, and thereby distribute the light and dark parts of it. From this point of view, the pictorial, i.e. coloured version of "The Pacification of the Western Region", painted by Chinese artists, accordingly, in no way tries to represent the changes of the depicted subject, nor the perception of the subject by our eyes in the same way. If we recall again the above-mentioned treatise on the eighteen ways of drawing the folds of a garment, it is easy to see that Chinese artists held the art of calligraphy in high esteem. As for

In the case of Chinese painting, it must be said that Chinese artists never attempted to depict the skeleton and muscles of human beings, only following anatomy. On the one hand, in Chinese painting the human body is usually covered for the most part by clothing. On the other hand, as to the visible and distinct parts of the human body, e.g. wrists, knees, etc., artists also only depicted them to a certain extent, and did not go deeply into the validity, or faulty composition and proportions. Obviously, if knowledge of the laws of anatomy had been used in their purest form, they would not have found significant application in traditional Chinese painting. Not only people, but also rocks and stones, mountains and hills in Chinese painting were equally depicted using various different methods of "shading with an oblique brush" (皴法)⁹⁶.

Chinese painters use different brush strokes to convey different emotional nuances, an aesthetic mood, and the subtlety of not only the shape of an object but also its character.

Thus, as we can see, there are huge differences in the way the body is depicted in traditional Chinese painting and Western painting. Their directions and aims are not quite the same, and each, in our view, has its strong advantages. Generally speaking, the rules of representation in European painting are more tend to κ to imitate "plausible visual perception human organs senses", B while whereas The Chinese principle of imagery, again, if presented in the form of a very generalised model, boils down to κ to many of the primitive techniques of representation. From a subjective point of view, it gives up the "reality" of visual perception, and makes the main emphasis on content and expression, at The conveyance of the general mood is the main objective. It cannot be said, however, when it comes to depicting large-scale pictorial paintings on a given subject, that the bring

The Western technique of transmitting light and shadow in the artistic representation of the authenticity of the painting, and the stretching of the dynamics and rhythm of human and animal movements brought by the knowledge of the laws of anatomy, which gives the feeling of a moment of collision, all this is capable of endowing the painting with an utmost vitality. In this regard our comparison with the Chinese artistic tradition leads us to the conclusion that these qualities typical for Western art of the 17th-18th centuries, which are essential for the battle-piece genre both in drawing and painting, have no analogy in the Chinese artistic tradition.

Conclusion

In summarizing our study of the series of etchings from the making of the designs to the printing of the etchings, as well as the activities of more than ten Chinese and foreign artists involved in its production, it should be pointed out that during Qianlong's reign, cultural exchange between China and Europe reached dramatic proportions. The material and human resources Qianlong provided, as well as the very long period allowed for interstate artistic cooperation, are all unprecedented for that time.

This 18th-century Franco-Chinese art project took nearly a decade and a half to complete, during which time 16 etchings of the battle scenes from the series *The Conquest of the Western Country* were produced. The 16 paintings cover three important victorious battles fought by Qianlong's warriors in northwest China, and the poems and etchings themselves record many historical facts about military operations in northwest China. The main purpose of the etchings was to disseminate information about the military services and current politics of the emperor and the ruling dynasty. This paper considered the whole process of making the series of etchings, for the first time in Russian art history all 16 poems by Qianlong for etchings "The Pacification of the Western Region" were translated into Russian from Chinese, the course of specific historical events depicted in the etchings was analyzed.

In the matter of popularising works depicting war, there was a strong contradiction between the political regime of the Manchu dynasty and the traditional way of governing the state of the preceding Chinese dynasties. Looking at the history of ancient Chinese art from the dawn of civilisation up to and including the 18th century, though war occupied an important place in people's lives, it was never of great interest to the artists, much less on its own. Battle scenes in the works of Chinese painters and graphic artists never became a major theme. Over the few thousand years of Chinese history, there were a great many major and minor battles, and still the number of works depicting battle scenes is quite small. The reason for this state of affairs, in our view, lies in the mainstream of Chinese philosophical teachings, the ideology of the ruling elite, and the limited status of the social status of the artists themselves.

With this situation, it was not until the Qing dynasty that significant changes took place. The foundations of the state system according to the Manchu principle of "archery on horseback" and the tradition of governing the state according to the principle of respect for force led the Manchu dynasty from the beginning to attach particular importance to military affairs. This was followed by many ways of remembering military exploits, and etchings depicting military victories became one of the pictorial ways of perpetuating such military exploits. Based on the above, paintings and prints depicting battle scenes to perpetuate military exploits inevitably became popular during the Manchu dynasty.

European artists who were at the Manchu court and took part in the making of this series of etchings also played an important role. They introduced Chinese society to the well-developed Western genre of battlefield art and advanced etching techniques. The developed techniques, rules of composition and choice of elements were adopted by the artists of the Manchu dynasty.

The series of etchings on the Conquest of the Western Region, discussed in this dissertation, created between 1764 and 1777, was undoubtedly an important point in the history of battle scenes in Chinese art, and the etching technique and the battlefield genre eventually began to grow in popularity. After the appearance of the series, etchings gradually took shape in the palace of the Manchu emperor as a new artistic phenomenon commemorating each major military victory. In the process of gradually adapting the European method of depicting battle scenes and production techniques

In the 18th century, the Chinese prints of this period saw the formation of the battle genre as a separate phenomenon in the context of the development of 18th-century Chinese genres of art.

The series of etchings on the subduing of the Western Country was in many ways a pioneering work among Chinese etchings of battle scenes. It was a combination of Chinese and European artistic traditions in terms of the choice of subject matter, composition and style.

In scientific literature in contemporary Russian as well as foreign art history there are various definitions of the style of artworks of the early Qing dynasty, among which the engravings of the battle genre we have examined - the "European style" - are among them, "Qing style", "Sino-European style". In this case we can clearly see the desire of researchers to find a definition that would adequately express the characteristics of this direction in the art of China in the 18th century, developing at the junction of European and Chinese traditional art, and this synthesis in this period, in our view, should be recognized as extremely fruitful in the history of Chinese fine art.

One indisputable evidence of this fruitfulness is, in our opinion, the formation during this period of the battle genre in Chinese prints.

In the context of traditional Chinese art genres on the plane (hua) we know that we shall not find this genre; the battle scenes we analyzed in the paintings of old Chinese masters never formed as an independent genre of Chinese art with the lapse of time. In our opinion the reason for it lies, as it has already been said, in the philosophical foundations of the ancient Chinese culture, which does not

In the late 16th century and the first half of the 17th century, for example, this was the case in the art of the Netherlands. In China the battle art was strongly influenced by foreign masters from all over Europe, but at the same time it included iconographic characteristics and composition features of traditional Chinese art. The position of the Qianlong emperor had a major influence on this development: his aesthetic preferences, taste and artistic talent were, of course, decisive factors. It is also important to note that Qianlong discovered his aesthetic taste in communication with court artists while discussing new copperplate print techniques, which appears to have had an influence on the final stylistic characteristics of the album *The Conquest of the Western Region* that we studied.

The result is an entirely new work of art, not just a fusion of Eastern and Western ways of depicting. We have seen that the subject compromise, the choice of material, the manner of writing, the interplay of European artistic methods and the Chinese traditional mode of representation in the making of this series of etchings, all embody the strongest clash between Chinese and European art.

At the present time, the cultures of China and the West constantly interact and collide, and the revision of a particular artistic event of the early Manchurian dynasty has a very important meaning for both China and the West. The tensions that emerged during the creation of the series of etchings of the "Conquest of the Western Country" between

Chinese and European visual arts, as well as common and universal points of contact, permeate the entire history of interaction between the two regions and have an indirect influence on their art relations even today. We must, through the study and rethinking of history, reconsider the problems of interaction that exist between the two regions and thereby avoid a blind, haphazard search for a compromise artistic solution. "The Pacification of the Western Region" - is an invaluable cultural monument of the early Qing dynasty, a primary source for the study of Chinese etchings of the battlefield genre and the history of interaction between China and the West in the field of fine arts. The unique album with the seal "Imperial Father's Treasure" (太上皇帝之宝) kept in the Institute of Oriental Manuscripts, Russian Academy of Sciences, St. Petersburg, in our opinion, belongs to the personal collection of Emperor Qianlong and requires additional thorough study. Besides, the seven other albums with etchings from the Manchu court found in the same collection also have scientific value and their study is a relevant task of both Russian and Chinese art studies.

Notes

1. Founded in the Ming dynasty during the reign of Emperor Zhengde as a place for archery, it was then called "Pingtai". At the beginning of the Qing dynasty, Ziguang Pavilion operated as a place for the palace examinations of Jinshi warriors and the archery competition of the imperial palace. During the reign of Emperor Qianlong, the status of the Ziguang Pavilion was even more important and it reached its illustrious period. The self-proclaimed "Ten Great Military Merits" (十全武功) will have a close relationship with the Ziguang Pavilion. It displays many objects commemorating the achievements of Emperor Qianlong, including images from battle scenes of the Northwest War.

2. This dissertation uses sources with dates according to the Chinese lunar calendar, so the dates need to be converted to the generally accepted European chronology.

3. This letter is a supplement to the work *Imposturae CCXVIII. in dissertatione R.P. Benedicti Cetto, detectae et convulsae* (Pelliot, 1921, p. 268-271) published in 1781 by Father George Pray. J. Pray indicates that this afterword refers to a letter of September 1764, but Pelliot deduces from its contents that it does in fact refer to another letter written in the autumn of 1765.

4. The size of these images is comparatively larger than the etchings "The Pacification of the Western Region"., in Ne Chunzheng's research, is called "Major works on war events".

5. 26 May 30 of Qianlong's reign (13.07.1765). "The Qianlong Emperor, in order to create the "Pacification of the Western Region", published an address to

Guangzhou Decree", in length 26 cm, width 122 cm, kept in the Gugong Taipei Museum 046866(403021108)

6. First of August 30 Qianlong (15.09.1765) "4 engravings sent to France about victories in battles" in length 26 cm, width 122 cm, kept in the Taipei Gugong Museum 046866(403021108)

7. First of August 30 Qianlong (15.09.1765) "4 engravings sent to France about victories in battles" in length 26 cm, width 122 cm, kept in the Taipei Gugong Museum 046866(403021108)

8. Kept in the manuscript department of the French State Library.

9. Tokyo Takata. Explanation of the Battle Scenes of the Conquest of the Western Region // Written Monuments of the East 2011 P.282

10. 1 November moon 34th year of the reign of Emperor Qianlong(28.11.1769) "Report to the State Military Council on the execution of the Imperial Decree on the manufacture of copper plates for victory paintings", length 26.7 cm, thickness 123 cm, appendix 26.4 cm, length 22.8 cm, stored at the Taipei Gong Museum, 011252 (011165).

11. 5 June 35 of the reign of Emperor Qianlong (23.10.1770) "Report note on the return by a French merchant of the first 4 copper plates of pictures of victories won, and a foreign letter", length 26.4 cm, width 170.8 cm, appendix 1: Report note to the State Military Council - length 26.4 cm, width 23.3 cm, appendix 2: First order of the Governor-General entrusted to a foreign guest - length 26.3 cm, width 35.4 cm, kept at the Taipei Gong Museum, 013251(013146)

12. 5 June 35 of the reign of Emperor Qianlong (26.07.1770) "Reply of a foreign merchant Ban Tong to officials and the governor-general of Guangdong and Guangxi provinces concerning the engraving of copper plate paintings on

Victories won", length 26.4 cm, width 70.2 cm, kept at the Taipei Gong Museum, 013261(013156)

13. 4 August 35th year of the reign of Emperor Qianlong (22.08.1770)

"Letter sent to the capital with foreign merchants from the head of Koshen's engraving works", length 26.7 cm, width 67.8 cm, kept at the Gugong Taipei Museum, 013260.

14. "On the creation of copper plates for paintings of victories won by foreign merchants to Michel Benouet", length 26.6 cm, width 67.8 cm, kept at the Gugong Taipei Museum, 013262.

15. "Nominative list of those awarded in the "Pacification of the Western Region" series, length 25.1 cm, width 230 cm, kept at the Taipei Gugong Museum, 025758(025565).

16. 20 November 58 of the reign of Emperor Qianlong (22.12.1793)

"A note on copper engravings expressing will", 中国第一历史档案馆编《清宫内务府造办处档案总汇》2005第3564册 edition of China's first historical archive 《The Palace Archives (Qing Dynasty). 2005 volume 3564.

17. "Shi qiu Bao ji" is a large bibliographical collection of judicial collections compiled during the Qianlong and Jiaqing period of the Qing dynasty. The treasures associated with this book are mainly calligraphy, paintings, rubbings, versions, and relics from the Jin dynasty, the Six Dynasties, the Sui and Tang dynasties, and the Qing dynasty. There are an original, a continuation and a third version, they were formed in the 10th year of the Qianlong reign, the 58th year of the Jianlong reign and the 21st year of the Jiaqing reign.

18. "A continuation of the Shiqiu Baoji records - Qing Qianlong Dynasty, Jiaqing Dynasty, compiled from a large-scale collection of palace literature. The book focuses mainly on the 6 dynasties. Events before the Qing dynasty are outlined. Paintings, prints, patterned silk are represented

and other fragments. Initial collection, continuation, third work, 10th year of the Qianlong Emperor's reign "Valuable Book of the Stone Canal". Some of the books are from the 58th year of the Qianlong Emperor's reign and the eleventh year of the Jiaqing Emperor's reign.

19. At the moment there is one copy in the Hamburg Ethnographic Museum (Hamburgisches Museum für Völkerkunde). According to Ne Chunzheng, the original size of the painting is 200 cm high and 500 cm wide. Ne Chunzheng, Study of the incomplete album The Great Victory at Hurman, Institute of Fine Arts publication, 2014, Issue. 2, pp. 105-108 (聂崇正《呼尔满大捷图》残本的辨识和探究), 载《美术学》, 2014年第2期, 页105-108).

20. Created by Giuseppe Castiglione and three other famous European artists at the Manchu imperial court and served as the prototype for the etchings. There is currently no confirmation of the existence of the copy.

21. Painted by Ding Guangpeng (丁观鹏) and four other painters of the imperial court according to sketches of the etchings. Currently housed in the Gugong Museum in Beijing.

22. Four plates are currently preserved. The "Battle of Tunguzluk" (《古思鲁克之战》) is preserved in Germany at the Museum of Ethnography, "Victory at Khorgos" (《鄂垒扎拉图之战》) and "Meeting and giving thanks to soldiers who distinguished themselves in pacifying the Uighurs" (《郊劳回部成功诸将士》). The Houghton Library at Harvard University holds "Victory at Khorgos" (《和落霍渐之捷》). N Leverenz - Drawings, Proofs and Prints from the Qianlong Emperor's East Turkestan Copperplate Engravings 2013, 1-60.

23. In the process of making copper plates, after the etching stage of the copper plate, test etchings were printed to check the quality of the

Press. There is a complete album of 16 proof etchings in Taipei at the Gugong Palace-Museum (台北故宫博物院). The Louvre in France also holds a number of proof etchings.

24. After sending the original clichés to China, France hoped to keep a copy, and the imperial court then allowed the King of France and French Minister of the Interior Bertin to keep one copy each. In addition, the French East India Company also kept one copy. N Leverenz - Drawings, Proofs and Prints from the Qianlong Emperor's East Turkestan Copperplate Engravings 2013, 1-60. Two albums are now extant. One is held at the Bibliothèque Nationale de France in Paris(Richelieu Library), the other has already been auctioned in spring 2015 by the Seal of Hilin Art Society (西泠印社) in China. Both copies are in book form.

25. One of the artists responsible for making copperplate engravings, the student of Le Ba (勒霸) Helman (Isidore-Stanislas Henri Helman, 1743-1809 or 1743-1806? 赫尔茫) in 1785 presented a smaller version of the etchings, dividing them into four periods, in each separate period he presented four etchings. As the original etchings did not have
Gelman also added inscriptions on the scaled-down etchings.

26. According to the letters concerning the production of clichés for the scrapbook on
"Victories" and stored in Taipei at the Gugong Palace Museum, a total of 200 copies were sent from France to China.

27. According to documents from the Hojidan archive (《活计档》) "Shilan Yi Lin (伊龄阿) obeyed the order and established that one copy
"The Pacification of the Western Region consists of 16 copper plaques, 247 copies were printed on them, 138 were exhibited everywhere, and 190 were given away as prizes." From the information received

It can be ascertained that a total of 247 copies of the "Assumption of the Western Region" were printed, of which 200 were made by French masters. It can therefore be estimated that the Emperor's court craftsmen printed an additional 47 copies.

28. Jean Monval, "Les Conquêtes de l'Empereur de la Chine, Revue de l'Art ancien et moderne," vol.18(1905), pp. 147-160.

29. Henri Cordier, "Les Conquêtes de l'Empereur de la Chine," Mémoires concernant l'Asie orientale, vol. I(1913), pp. 1-18.

30. Paul Pelliot, "Les 'Conquêtes de l'Empereur de la Chine'," T'oung Pao, vol. 20(1921), pp. 183-274.

31. Pascal Torres, Les batailles de l'empereur de Chine : La gloire de Qianlong célébrée par Louis XV, une commande royale d'estampes 2009, P 29.

32. Michele Pirazzoli-t-Serstevens Gravures des conquêtes de l'Empereur de Chine K'ien-long (Paris: Publications du Musée Guimet, 1969), p 13.

33. Acknowledged by the scientific community, the order of the etchings:
1. Accepting the surrender of the subdued Or 平定伊犁受降. 2. Defeat of the Gaden-Ola camp 格登鄂拉斫營. 3. Battle of Oroï Jalatu 鄂垒扎拉图之战.
4. Victory at Khorgos 和落霍澌之捷. 5. Battle of Hurungui 库陇癸之战. 6. Surrender of his fortress 乌什酋 長献城降 by the ruler of Turfan. 7. Lifting the siege at the Black Water River (Aksu) 黑水围解. 8. The great victory at Hurman 呼尔满大捷. 9. Battle of Tunguzluk 通古思鲁克之战. 10. Battle of Khos-kulak 霍斯库鲁克之战. 11. Battle of Archula 阿尔楚尔之战. 12. Battle of Yesil-Köl-nuur 伊西洱库尔 尔 尔 之战 . 13. Acceptance of the surrender of the ruler of Badakhshan 拔达山汗纳款. 14. Transfer of prisoners in the subjugation of Uyghur lands 平定回部献俘 . 15. Meeting and offering thanks to the warriors who distinguished themselves in the pacification of the Uighurs 郊劳回部成功诸将士. 16. A feast in honour of the valiant soldiers and officers 凯宴成功诸将士.

34. According to the ancient method of making ink, the soot produced after burning pine was used as a raw material, so the highest quality ink was called "Pine Soot Ink" (Sunyangmo). Soot is formed as a result of partial combustion and oxidation, soot hardens when cooled. The carbon black is divided into two types - pine black and oil-based carbon black. Soot is the most important component in the making of ink. Chinese ink can be divided into two types depending on the type of soot used - pine soot and oil-based soot. Pine soot is extraordinarily resistant to all vicissitudes of time.

35. From the reign of Qianlong to the reign of Daogong, the Manchu court commissioned etchings depicting battle scenes each time a significant victory was won. A total of eight albums depicting battle scenes were made during the Manchu dynasty, in the following order: 16 etchings of the "Forced Conquest of the Western Region" series (《平定准部回部战图》), 16 etchings of the "Subduing Jinchuan" (《平定两金□战图》), 12 etchings of the "Subdued Taiwan" (《平定台湾战图》), 6 etchings of the "Subduing Annan" series (《平定安南战图》), 8 etchings of the "Subduing Gurki" series (《平定廓尔喀战图》), 16 etchings of the "Subduing Miao Land" series (《平定苗疆得胜图》), 4 etchings of the "The subduing of Mao and their allies" (《平定仲苗得战图》), 10 series etchings "The pacification of the land of the Uighurs" (《平定回疆战图》).

36. the civil war in Tang China that raged during the reign of the three emperors, from December 16, 755 to February 17, 763, the largest intra-Chinese military conflict of the medieval era, taking place while the country remained formally united. The uprising had a decisive impact on the development of the Tang Empire (regarded in modern historiography as the greatest state in Chinese history) and thus on the history of the entire East Asian region.

37. An oasis and urban county in Jiuquan Urban District of Gansu Province, China, which in ancient times served as a gateway to China on the Great Silk Road. The authorities of the urban county are housed in Shazhou township.
38. Zhang Xuewen, Shan Lianqing, Dai Dongmei, Tu Zhengshengshun. Chemical composition and application of grape seed oil. 2005(4 c.53).
39. The name of the Chinese unit of distance measurement is 里, Lǐ - in ancient times li (里) was 300 or 360 steps (步 , bu), the standardised metric value is 500 metres.
40. Zhao Liang (Qing Dynasty). Notes of Xiao Ting. Volume 3. A history of the military campaign to the west. (昭槿《啸亭杂录-卷三-西域用兵始末》)
41. Fu Heng(Qing Dynasty). The policy of pacifying the Dzungars. 13 volume. Official edition. 1770. (傅恒《平定准噶尔方略》【Z】正编卷 13, 1770)
42. Fu Heng(Qing Dynasty). The policy of pacification of the Dzungars. 20 vol. Official edition. 1770. (傅恒《平定准噶尔方略》【Z】正编卷 20, 1770)
43. Fu Heng(Qing Dynasty). The policy of pacifying the Dzungars. 49 vol. Official edition. 1770. (傅恒《平定准噶尔方略》【Z】正编卷 49, 1770)
44. The True History of Qingtaozong (Qing Dynasty). 555 vol. 23rd year of Qianlong Emperor's reign. September of the 33rd year of the 60-year cycle of the lunar calendar. (清高宗实录【Z】. 555 卷乾隆二十三年九月丙申)
45. Fu Heng. The policy of pacification of the Jungars. Volume 15. First edition. 1770. (傅恒《平定准噶尔方略》【Z】前编卷 15, 1770)
46. Zhao Liang (Qing Dynasty). Notes of Xiao Ting. Volume 6. History of the subduing of the Uighurs. (昭槿《啸亭杂录-卷六-平定回部本始末》)
47. Fu Heng(Qing Dynasty). The policy of pacification of the Dzungars. 62 vol. Official edition. 1770. (傅恒《平定准噶尔方略》【Z】正编卷 62, 1770)
48. Zhao Erxuin. Draft History of the Qing Dynasty 313 vol. Biography of Zhao Hui. 赵尔巽《清史稿》卷 313《兆惠传》

49. Fu Heng(Qing Dynasty). The policy of pacifying the Dzungars. 68 vol. Official edition. 1770. (傅恒《平定准噶尔方略》【Z】正编卷 68, 1770)
50. Wei yuan(Qing Dynasty). Notes of holy military exploits. Volume 4. Notes on the Conquest of the Uighurs 魏源《圣武记》(清朝)卷 4 乾隆勘定回疆记
51. Fu Heng(Qing Dynasty). The policy of pacification of the Jungars. 76 vol. Official edition. 1770. (傅恒《平定准噶尔方略》【Z】正编卷 76, 1770)
52. Fu Heng(Qing Dynasty). The policy of pacifying the Dzungars. 75 vol. Official edition. 1770. (傅恒《平定准噶尔方略》【Z】正编卷 77, 1770)
53. Fu Heng(Qing Dynasty). The policy of pacification of the Jungars. 77 vol. Official edition. 1770. (傅恒《平定准噶尔方略》【Z】正编卷 77, 1770)
54. Muhammad Sadiq Kashgar, Bibliography of Khoja, introduction 1768 穆罕默德-萨迪克-喀什噶尔,《和卓传》导言 1768
55. Fu Heng(Qing Dynasty). The policy of pacification of the Jungars. 77 vol. Official edition. 1770. (傅恒《平定准噶尔方略》【Z】正编卷 77, 1770)
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57. Fu Heng(Qing Dynasty). The policy of pacifying the Dzungars. 78 vol. Official edition. 1770. (傅恒《平定准噶尔方略》【Z】正编卷 78, 1770)
58. Fu Heng(Qing Dynasty). The policy of pacifying the Dzungars. 84 vol. Official edition. 1770. (傅恒《平定准噶尔方略》【Z】正编卷 84, 1770)
59. Fu Heng(Qing Dynasty). The policy of pacifying the Dzungars. 82 vol. Official edition. 1770. (傅恒《平定准噶尔方略》【Z】正编卷 84, 1770)
60. Notes on the "488 scrolls on the state affairs of the wisest emperor (记载于《皇明经世文编卷之四百八十八》)
61. The eight-branched military system was an organisational system of the Qing period that united warriors and residents and divided the army into eight troops. The system was organised by Nurhachin's ancestor based on the use of the Nyuru, an administrative unit of the Jurchens. In the 29th year

During the reign of Emperor Wanli (1601), four banners were created: yellow banner corps, blue banner corps, white banner corps and red banner corps. In the 43rd year of the reign (1615), four banners were added and named: fringed yellow banner, fringed blue banner, fringed red banner and fringed white banner. One *nuru* consisted of 300 men. Five *nyuru* formed one "jiala" (regiment), 5 *jialas* formed one *gusai* (*gusaya* means banner). The territorial and military division of Manchus was based on the eight banner system. In the beginning, this system was important not only for the army, but also for administrative and production functions.

62. One of the troops of the Qing dynasty. In the first year of Emperor Shunzhi's reign, the Ming army and other Han military forces were reformed with an orientation to the old Ming army structure in the process of unification of the country. Troops were formed on the basis of local territorial divisions. The army with green banners was called the Green Banner Army. Over time, the number of Green Banner troops increased throughout the country. Before the reign of Emperor Xianfeng, the army reached about 600,000 men, which was three to four times the size of the eight-banner army.

63. "Provisions on Armaments", Vol. 893, Ministry of Works - Arming - Arming Soldiers in Provinces and Provinces (《钦定军器则例》卷八九三, 工部-军器-直省兵丁军器), approved by the Supreme Court.

64. The first work on the universal history of Chinese fine art. Written by the Tang artist Zhang Yanyuan. Consists of 10 volumes. Contents: an overview of the history of the development of fine art and an explanation of the theory of fine art; a way to evaluate the collection; three parts devoted to biographies of more than 370 famous artists. Currently an "encyclopaedia" of art, unparalleled

equal to continue the continuity of the school of fine arts.

65. An album of paintings from the Xuanhe period is a selection from the Song dynasty during the reign of Emperor Huizong (1119~1125).

66. The eighth son of Nurhatsi.

67. The historical area, broadly speaking the entire Huanghe basin, narrowly - Henan surroundings.

68. A political grouping formed in the bureaucracy on the basis of territorial ties at the end of the Ming dynasty.

69. The Donglin faction was the main political association of Jiangnan officials at the end of the Ming dynasty. The word "grouping" (党 - dan) means "commonwealth" (朋党 - pengdang), not "political party" (政党 - zhengdang).

70. Emerged in the 44th year of Emperor Wanli's reign (1616), an anti-Christian movement led by Nanjing high dignitary Shen Cui. Also called the Nanjing Trial of Foreign Missionaries

71. Also called "Zhongxi li zhi zheng" (中西礼仪之争 - The dispute over Chinese and Western rituals). This refers to the 17th and 18th century dispute among European Catholic missionaries over whether Chinese traditional norms run counter to Catholic doctrine. In general, what is meant is the dispute between the Kangxi emperor and the missionaries over Confucian teaching. Pope Clement XI believed that Confucian worship of the emperor and the cult of ancestors were at odds with Catholic dogma. He supported the Order of Friars Preachers and opposed the Jesuit order. This led the imperial court to undertake strict

measures to restrict missionary activity. Only in 1939 did the Pope lift the ban on ancestor offerings by Catholics in China.

72. A measure of length equal to 0.5 km.

73. A measure of length, about 3.33 cm.

74. A measure of length equal to 3.33 metres.

75. A cannon that had several barrels that could be pre-loaded and changed as needed.

76. One tenth of various measures (here a tsun).

77. One lan equals 50 grams.

78. The Purple Cloak was the name given to the Dutch in what was then China.

79. "Mortier" (Dutch) means "stupa".

80. Qian is a weight unit, 1/10th of a lan.

81. An example of the highest-approved code of laws of the great Qing dynasty. Vol. 894. Munitions of the Ministry of Works (《钦定大清会典事例》卷894《工部军火》)

82. Illustrations of the Code of Laws of Emperor Guangxu. Volume 1 00. (《光绪大清会典图》卷一 00)

83. Chilvers & H. Osborne . The Oxford Dictionary of the Arts. Oxford . 1988.

84. Imaizumi Atsuo. 《The Dictionary of Two Ocean Art》 (《两洋美术词典》), Tokyo Shuppan (东京堂), 1945, p151.

85. The Qianlong emperor often considered that he employed several artists to create a single artistic work, Hepihua is Qianlong's way of intervening in the work of the palace artists

86. A.M. Kantor. Terminological Dictionary [Apollo Fine and Decorative Arts]. Architektura, Moscow, 1977 p.440

87. Wang Wei, 《Treatise on Mountain and Water》

88. 26 May 30 of the reign of Qianlong (13.07.1765). "Emperor Qianlong published an edict addressed to Guangzhou to create the 'Pacification of the Western Region'", length 26 cm, width 122 cm, kept in the Gugong Taipei Museum 046866(403021108)

89. Linear lines have been used to create the painting, so the outline is called rectilinear. Chinese traditional painting specifically refers to the use of a brush for straight lines, with a linear marking technique that is mainly used for painting palace buildings, towers, and residences.

90. Chinese portrait painting, also called "genre painting", is one of the significant genres of Chinese painting. It predates "mountains and waters", "flowers and birds", and other genres; it is mainly divided into portrait painting, including genre painting, historical painting, icon painting, female portraiture, etc.

91. The peculiarity of the "string line 琴弦描" (recorded in the Minsk treatise "izagoga painting 绘事指蒙"): the line outline is flat and straight, completely straight, like a string. This method of drawing is suitable for depicting silky lines in a flowing garment pattern.

92. The peculiarity of "wire 铁线描" (recorded in the Ming treatise "zagogy painting 绘事指蒙"): the outer contour of the line resembles a wire. Represents a method devoid of changes from coarse to refined, hard lines are drawn vigorously; a method suitable for depicting hard fabric.

93. The "style of free and smooth lines in painting 行云流水描" (recorded in the Minsk treatise "izagoga painting 绘事指蒙"): in its lines

it has a fluid feel and looks like floating clouds and free water, hence the name.

94. The peculiarity of 'sharp strokes like willow leaves 柳叶描' (recorded in the Minsk treatise 'izzagogue painting 绘事指蒙'): the pressure is uneven, drawing lines alternating with pauses, creating an unexpectedly sloppy and thin line, similar in shape to an exquisite willow leaf.

95. The peculiarity of the line with "the base in the form of a nail head and a stroke in the form of a rat's tail 钉头鼠尾描" (recorded in Minsk treatise "izagoga painting 绘事指蒙"): the beginning and end of this line remind respectively the nail head and rat's tail, hence the name.

96. The name of a technique of Chinese traditional painting. It is a painting method for depicting rocks and stones, mountains and hills, and the texture of tree trunks. It is used to outline rocks, mountains, hills, mountains, and the texture of tree trunks. This technique is used for painting rocks and stones, mountains and hills, mainly for hatching, raindrop hatching, feather-edged cloud hatching, light and heavy hatching, "ox-hair" hatching, "big axe notches" hatching, "little axe notches" hatching, and other methods; these are used to depict the texture of the bark on a tree trunk, hatching "scales", "cords", "cross-hatching", hatching "hammer", etc.

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