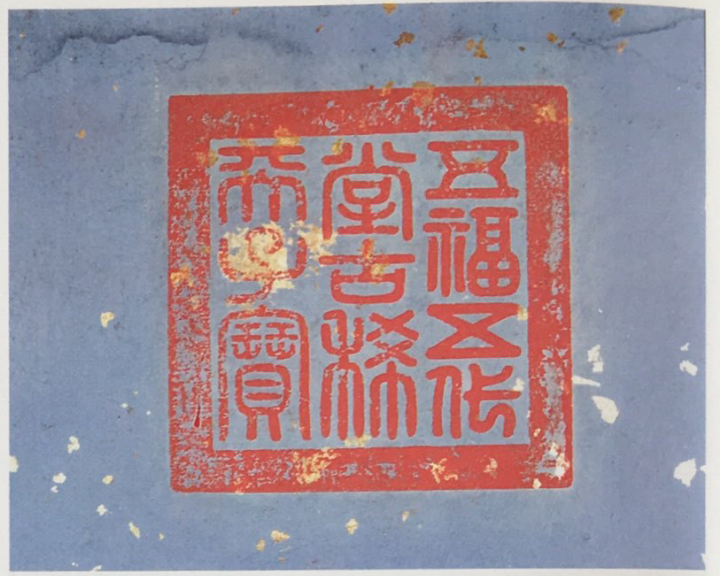
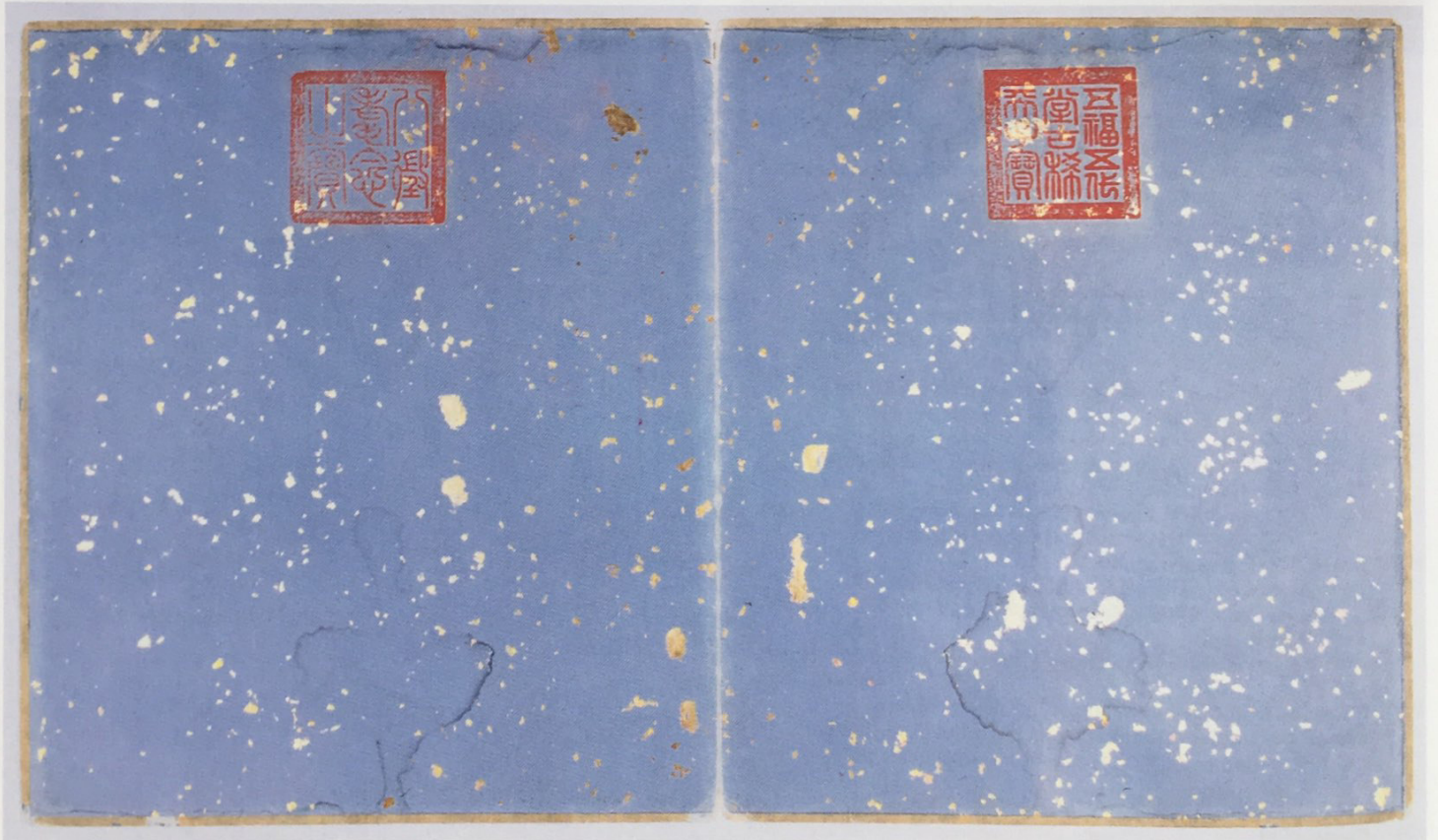


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CHINESE

194 QIANLONG, EMPEROR OF CHINA (1710-1798)- [Suite de seize estampes représentant les conquêtes de l'Empereur de la Chine] (Paris 1775)

This set of the engravings depicting the military conquest of the Western Mongols by the armies of Qianlong, bears his personal seals and was saved from the flames at the burning of the Summer Palace in 1860. It is believed to be the only surviving example of a small group supplied with 'poems in the sky' in the calligraphy of the Qianlong emperor, together with small personal seals.

The Eleuths or Western Mongols (sometimes referred to as Kalmyks) were based in Jungaria, north of the Tien Shan. In the late seventeenth century they had tried to wrest Mongolia from China, and early in the eighteenth century were ejected from Tibet by a large Chinese force. In 1755, taking advantage of a dynastic dispute among the Eleuths, the Chinese sent armies into Jungaria in support of one of the claimants, Amur-Sana. After the victory the Chinese forces were withdrawn, but Amur-Sana, instead of consolidating the peace for China, repudiated his allegiance to the Manchus. The same thing happened in 1756, and in 1757 the distinguished general Chao-tui was instructed to punish and pacify Jungaria. His envoy to Kashgaria (a vassal territory of the Eleuths) was murdered, and by the time punishment had been exacted for this, the whole of present-day Sinkiang ('new border lands') was under Manchu suzerainty.

Military commanders had orders to make sketches of the important battles and events, and at the end of the campaign these were used to produce sixteen large paintings on silk which were hung in the Ziguangge. A number of Jesuits had long been employed as artists in the court at Beijing. Principal among these was the much-favoured Joseph Castiglione who spent 49 years in China, serving not only Qianlong, but also the two preceding emperors. 1765 he, together with two other Jesuits at the court and the Austrian friar Jean Damascen Sallusti (later bishop of Beijing) were ordered to make reduced copies of the wall-hangings so that they might be reproduced as copper-engravings in Europe- that process being unknown in China. According to a letter from another Jesuit in Beijing at the time, Qianlong had been impressed by examples of the work of the Augsburg engraver Georg Philipp Rugendas. Four of the drawings had been completed by the time of Castiglione's death in 1766, when the decision was taken to send the work to France, in ships of the French Compagnie des Indes.

The first four drawings reached Paris in the autumn of 1766, and the balance in July 1767. In Paris the commission was seen as prestigious, and excited the curiosity and interest of intellectuals and philosophers. The Marquis de Marigny, director of the Academie Royale de Peinture et Sculpture directed that the work should be carried out under the supervision of Charles-Nicholas Cochin 'fils'. A special order of paper to the size required for the Chinese format was obtained from Prudhomme, and the copper sheets were imported from England. The original order was for 100 copies of each print (possibly related to the number of 100 military commanders whose portraits were painted in the same period), but this was revised to 200 copies by the time sets of the first four prints were

西師定功於己卯越七年丙戌
 戰國始成因詳詢軍營征伐形
 勢以及結構丹青有需時日也
 夫我將士出百死一生為國宣力
 賴以有成而使其泯滅無聞朕
 豈忍為哉是以紫光閣既勒有
 功臣之像而此則名就血戰之地
 繪其攻堅斫銳斬將奪旗實蹟
 以旌厥勞而表厥勇爾時披露
 布已有成詠者即書之幀間其
 未經點筆者茲特補詠凡六事
 禮不云乎駭鼓輦之聲則思將
 帥之臣接是圖也有不耆若是
 感先是宵旰勤勞雖日神馳於
 連營列陣之間此則目擊心存竟
 如指揮法將士於折衝縹緲之
 際而痛定之懼予惟益欽
 天眷於無窮凜月盈於有承遑敢
 自禱生謀伐赫濯而忘兢業哉
 乾隆丙戌孟春月詒題

despatched in two separated ships in 1768. The final delivery was not made until 1775, partly occasioned by the difficulty the engravers had in producing a uniform series of prints from drawings not only by different hands, but also reflecting Chinese style to different hands.

The emperor's instructions stated that all the impressions were to be sent to him, as were the copper plates. However, a number of sets were retained for Louis XV, the Bibliothèque du Roi, and the members of the court. Most of the surviving sets and individual prints belong to this surreptitious group. These are easily disguised from sets with Chinese provenance, in that they lack the leaves printed in Chinese including Qianlong's own address. The French interest in Qianlong was not short-lived and in 1785 the engraver L.S. Helman (a pupil of J.P. le Bas who worked on the original plates) published reduced versions with captions in French by which the plates are usually identified by European scholars.

Some of the copies distributed in China had been printed on separate leaves, and only a very few (possibly for the emperor and his principal commanders) have the verses on the plates. These are referred to in the preface dated Spring 1766 by Qianlong. Ten of the verses have dates between 1755 and 1760. This is the only copy outside China with the verses supplied in the hand of Qianlong. The fate of the two copies listed by Fuchs (op. cit) in 1944 is unknown.

The seals testify that this copy belonged to Qianlong, was kept at his Jing Ming garden residence, and later transferred to the Summer Palace. The claim that this very important copy was literally saved from the flames is supported by scorch marks on the lower cover.

The Summer Palace, 'Hall of quintuple Happiness over Five Generations', was the favourite residence of the Ch'ing emperors. At the end of the Second China War, on October 6th, 1860, the Anglo-French troops reached the palace, looting the building. Lord Elgin then ordered the whole complex to be burned down, as an act of redress for the killing of some prisoners by the Chinese.

Collation: 2 leaves of woodcut text in Chinese characters (preface to the suite, with printed seals commanding their making by Imperial decree, and an explanation of the artist's task, with printed seals of court artists). 16 double-page plates, engraved in France under the direction of C.N. Cochin by J.P. le Bas, A. de Aubin, P.P. Choffard and others after Denis Attiret, Ignatius Sichelbarth. 2 blue tinted fly-leaves with gilt dots and large Imperial Seals.

Plates (titles given by the engraver Helman to the reduced-format 1785 edition): 1. L'empereur Jienlong reçoit à Gé-Ho, les hommages des Eleuths..., vers la fin de 1754. 2. L'empereur reçoit les hommages des peuples vaincus. 3. Amout-sana établi Roi de Eleuths.. se révolte et après avoir assassiné Pan-Ti. 4. Tchao-Hoei reçoit dans son camp sous les murs de Yerechim. 5. Tchao-Hoei occupe les troupes à des exercices et à des jeux militaires. 6. Amour-Sana.. rencontre Tchao-Hoei à la tête de sa nouvelle armée. 7. Après la retraite d'Amour-Sana chez les Russes L'Empereur donna aux Eleuths quatre Hans ou Khans. 8.



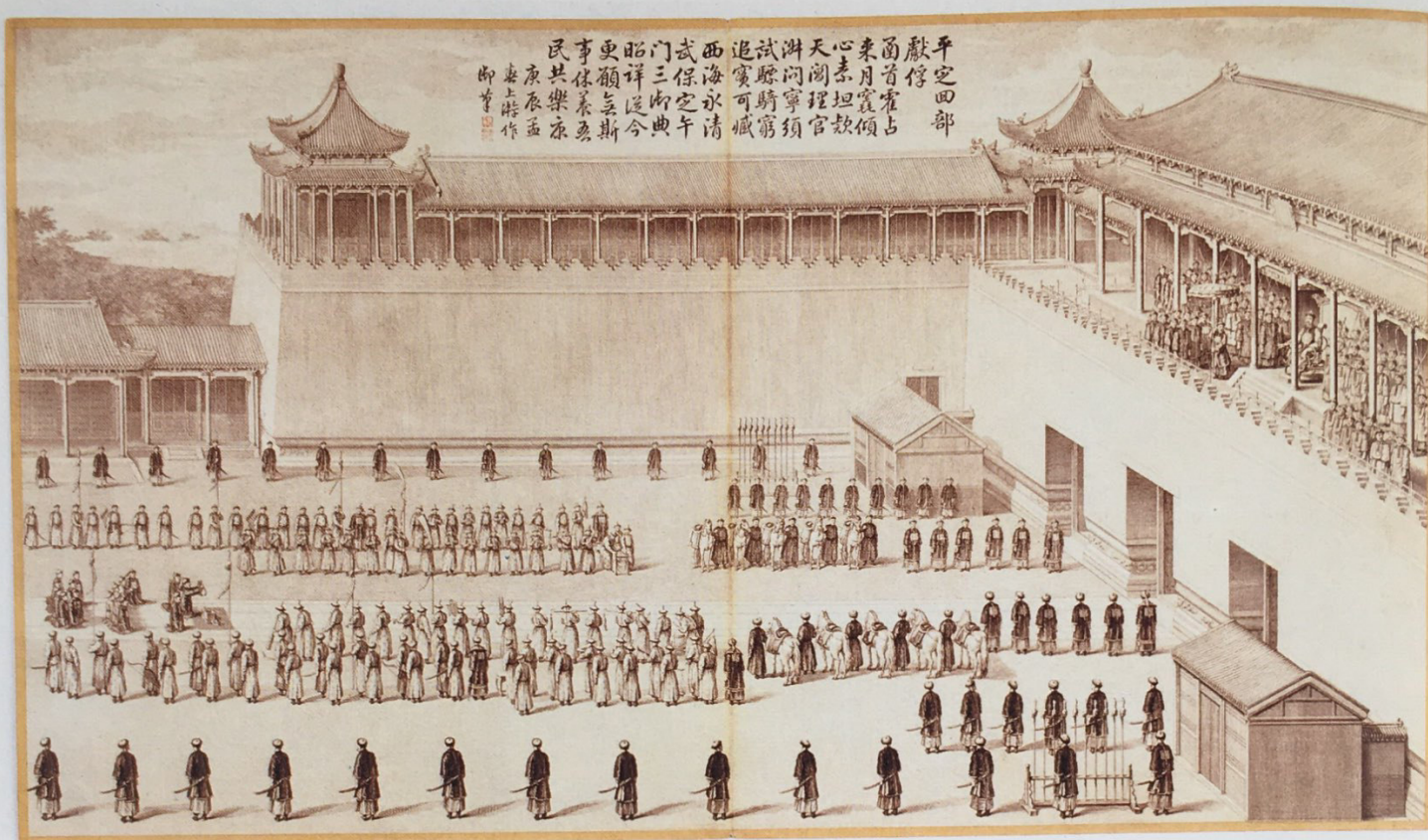
拾登那拉所營
 阿玉錫去伊何人罕馬爾
 屬日越其法獲野鹿對
 臂何不即制我馬步
 若里東向化育之堂外
 先朝恩澤拉爾未迷其
 云即波中勇能倫拈鏡
 而未及我直道手會五
 洪台見賜銀指侍御命
 先隨清源產我師直入
 伊穆達瓦齊近第軍鼓
 其控臂欲傷一依山操
 若替也我兩將軍重器
 以此密我玉石其廟似
 欲安能城推伐乃連室
 仁健平擒逆二十二回阿
 玉錫統其厚巴巴圖濟
 噶爾及察哈什制以進
 阿玉錫吉田圖當廿五人
 氣澤者曼術技夜及餘賊
 向如勇祖又賊突路大擊
 策馬入敵營敵首被斬
 劉宏澤出上子五百騎門
 玉錫子不察察逐瓦齊勢
 近十時賊走身勇難存
 別則至貴一天勇法以
 甚人稱論神勇有山河
 錫知方六道知報恩今
 作歌壯生七十秋此後
 斯人間
 乙亥年夏月上泮作
 所

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通古思魯克
 之戰
 兩回苗苦困
 勇車澤地玉
 以夜勇除赤
 聖幟走助白
 聖傷小狼額
 在禁此波河
 騎亦五百耳
 宵鄂賊將二
 箭錄守營竟
 同拔兵返忠
 誠迴懷羞歎
 丙戌年春補
 尚

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L'Empereur charge Tchao-Hoei avec le titre de grand Général. 9. Pan-Ti envoyé par l'Empereur pour installer Amour-Sana. 10. Premier combat entre l'armée de l'Empire.. et Fou-é et l'armée des deux Hot-Chom. 11. Combat du 1 septembre 1759 dans la montagne de Polok-Kol près des lacs. 12. Bataille gagnée par Tchao-Hoei... contre le Han des Tcholos. 13. Fon-Té.. poursuit Amour-Sana et reçoit les hommages et les tributes de Ta-Outan. 14. Tserend et Yu-Pao.. s'étant laissé trompé par les Hsachs. 15. Combat du 1 septembre 1759 dans la montagne de Poulouk-Kol près des lacs.. l'arme chinoise y fit un butin considérable. 16. Second combat entre Pan-Ti et Ta-Oua-Tsa sur les bords de la rivière d'Illy. Each plate measures 513 x 890 mm.

Binding and condition: Sandwood boards, with an inscription in Chinese characters on the upper cover 'YU BI PIN DING XI YU ZHAN TU SHI W LIU YONG BING TU' [The 16 etchings of the reconquest of XIYU region-etchings and Imperial calligraphy]. Scorch marks on lower cover. All the sheets are mounted in the chinese style, with a central fold, There is minor light water staining on the fly-leaves, a small marginal repair on one leaf of text, one plate with very small loss to one upright margin, occasional light browning and small tears along upper and lower folds.

Provenance: Collector's seals of the Emperor Qianlong. The seals on the first leaf read: TAI SHANG HUANG DI ZHI BAO [The treasure of the Father of the Great Emperor]; JING MING YUAN BAO [The treasure of the Jing Ming Garden (residence of the retired Emperor Qianlong)]. A label on the inner front cover states that this work was saved from the Summer Palace 'Sauvé des flammes lor d'incendie du Palais d'Été par le Colonel [Charles Burrard] Rebouel (Exp. de China)' A second label reads 'R. Reboul. 44, rue Jouffrey, Paris. The initials R.R. are stamped.

Seals: V. Contag and Wang Chi-chien. Seals of Chinese painters and collectors of the Ming and Ch'ing periods, Hong Kong, 1966: Verses, nos. 71,72,73 or 74; Preface, nos 23 and 116; Epilogue 70 and one unlisted 'Ching-ming yuan pao'. Also numbers 151, 154 and another similar 154.

Literature: P.Pelliot. 'Les conquêtes de l'empereur de la Chine' in T'oung Pao, edited by H. Cordier & P.Pelliot, vol 20, Leiden, 1921, pp.183-27; Cordier. Bibl.Sincina, 641-642; W. Fuchs, 'Die Schlachtenkupfer aus Turkistan von 1765 als Historischen Quelle. Nebst Bemerkungen zu einigen spateren Serien', in Seriva 9, 1944, pp.101-122; 5 Jahrhunderte Buchillustration 141; Michèle Pirazzoli t'Serstevens. Graveurs de conquêtes de l'Empereur de la Chine Kien-Long au Musée Guimet, 1969; C. Muller-Hofstede and H. Walravens. 'Paris-Peking Kupferstische für Kaiser Qianlong' in Europa und die Kaiser von China, Berlin, 1985, pp.163-166

Estimate on request

**G B O N H A M S
G L E R U M**

**AUCTION ON SATURDAY 4 OCTOBER 1997
AT THE SHANGRI-LA HOTEL SINGAPORE**