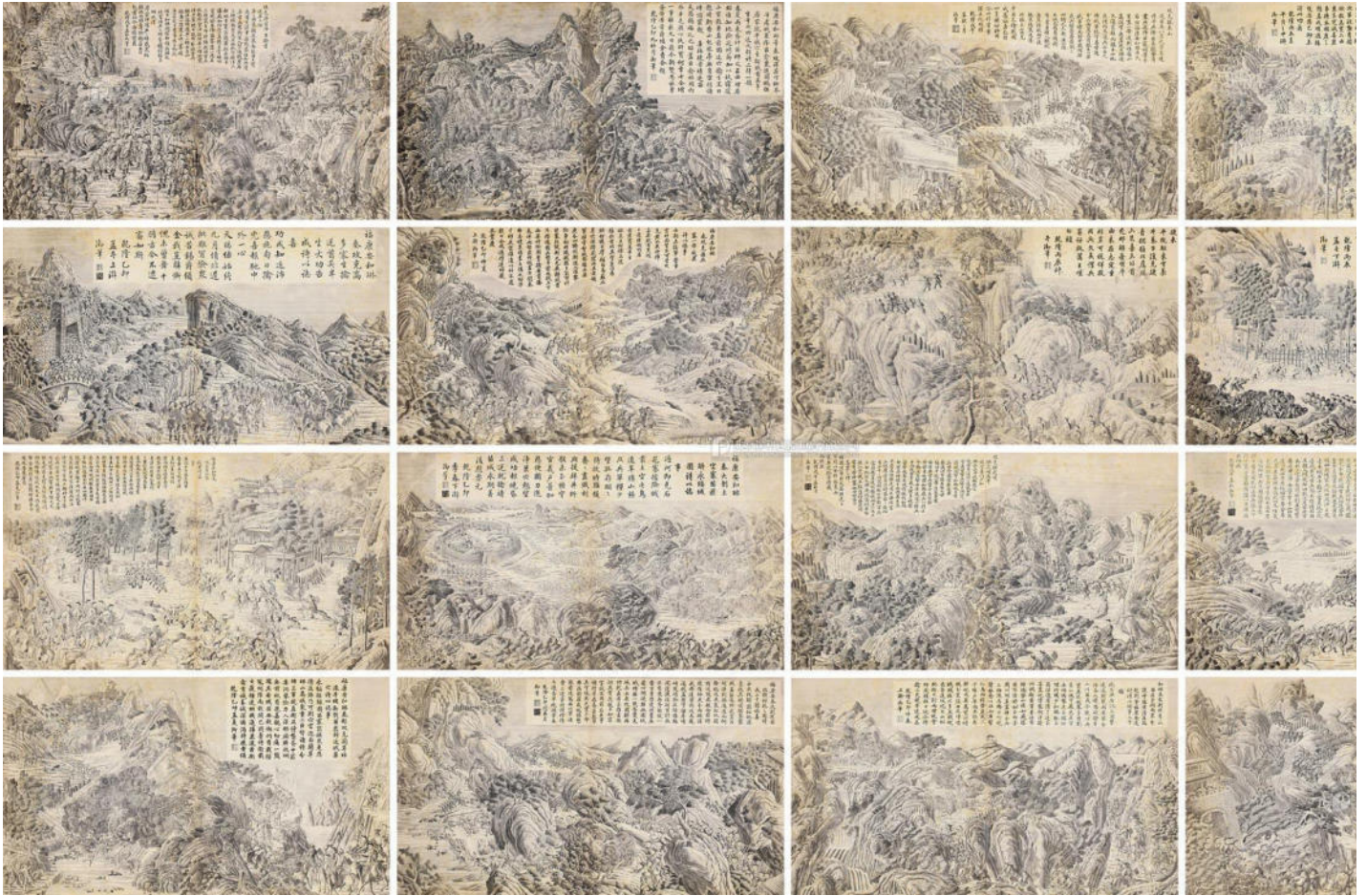


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### 拍品信息

LOT号	5604	作品名称	清乾隆 《御制平定苗疆战图十六咏》 版画 (一套十六开)		
作者	--	尺寸	51×87cm×16	创作年代	
估价	1,200,000-1,800,000	成交价	RMB 1,610,000		

#### 展览:

• 保利艺术研究院、保利艺术博物馆, “弘历的世界II—郎世宁绘《纯惠皇贵妃油画像》暨18世纪盛清宫廷艺术的西洋风”, 北京, 2021年10月15日-11

清乾隆五十九年(1794年), 湖南、贵州的苗民在石三堡、石柳邓、吴半生等人的率领下起义。清政府先后派云贵总督福康安、四川总督和琳等出兵镇压。此件《平定苗疆得胜图》亦称《湖南战役图》, 即是以清乾隆六十年(公元1795年)平定四川、贵州苗民起义这一历史事件中的几次重大战役为题材, 为乾隆晚期中国画家学习并模仿郎世宁的构图所制作。可见台北故宫博物院所藏的, 郎世宁起稿《平定准噶尔回部得胜图——格登山斫营图》, 为乾

正式本。本品的构图布局与表现手法，与《格登山斫营图》一脉相传。作者采用了中国传统绘画中的皴法刻画纹理和峭立的山势，并以细腻的刻画很好地勾勒出物象的立体效果和质感。展现出壮美景色和战争场面的气势恢宏，人物造型则受中国传统木版画的影响，是西洋版画和中国传统绘画技巧《平定苗疆得胜图》，为清乾隆六十年至嘉庆三年（1795—1797）内府铜版印本。册页装1函，图版16幅。图上方有乾隆皇帝御题诗文。作者采用了中山石麻皮状的纹理和峭立的山势，并以细腻的刻画手法及娴熟的线条运用较好地勾勒出物象的质感。战争场面气势恢宏，人物造型受中国传统木版画特点，古朴稚拙。全套作品完成于嘉庆三年（公元1797年）由擅长建筑风景及人物肖像的宫廷画家冯宁绘制，内务府造办处镌刻铜版印制。每幅图上方有御题所题的御制诗文。

“战争铜版画”可追溯至18世纪下半叶的铜版雕刻版画。它们是遵照清朝（1644-1911年）乾隆皇帝（1735-1796年在位）的旨令制作而成，描绘了其在疆的军事战役场景。这些版画的主要插图由当时供奉于朝廷的欧洲传教士艺术家绘制，包括意大利耶稣会会士郎世宁（Giuseppe Castiglione, 1688-1766）王致诚（Jean-Denis Attiret, 1702-68年）等。第一组的16幅图画的雕刻版画是在巴黎完成的，当时巴黎的工匠对这项技术最为精通。乾隆皇帝甚至下令由熟悉的奥格斯堡铜版雕刻家格奥尔格·菲利普·卢根达斯（Georg Philipp Rugendas, 1666-1742年）的风格完成。郎世宁及其在北京的同僚先绘制小尺寸图后转刻在铜版上进行印制，再与铜版和版画一起送回中国。后面几组雕刻版画由这些传教士在北京的学徒制作完成。

乾隆时期战争铜版画是满族皇帝记录其镇压地区战役的方式之一，旨在颂扬其统治并从意识形态上控制中国编史工作。在中国艺术史上，铜版雕刻版画的背景来看，乾隆时期的版画代表了一个独特的绘画流派，是其好大喜功的典型例证。

这十六幅图依次为：《兴师图》《剿捕秀山苗匪》《攻克暴木山》《攻解松桃之围》《大剿土空寨苗匪解永绥城围》《攻克兰草坪滚牛坡》《攻克黄寨》《攻得茶它柳秀等处贼巢》《攻克高多寨生擒逆首吴半生》《攻克廖家冲生擒逆首石三保》《收复乾州》《攻克强虎哨》《攻克平陇贼巢》《捷报》。

在这组字画中，乾隆直接提及吴天半（吴半生）的有三幅，乾隆诗中出现了这样的词句：

“兹经询明居首者，实吴半生称吴王；所余三逆虽称首，服其管束同为殃；但获巨臂余自易，苏麻巢穴深潜藏；宿将五者领军驻，牵制贼势据大梁”，吴军中的影响力以及苏麻寨一战之惨烈。

按乾隆乙卯，即乾隆60年，公元1795年。翌年，乾隆退位当“太上皇”。丙辰，公元1796年。丁巳，即公元1797。乾隆丙戌，即嘉庆三年，公元1798年，乾隆帝崩。

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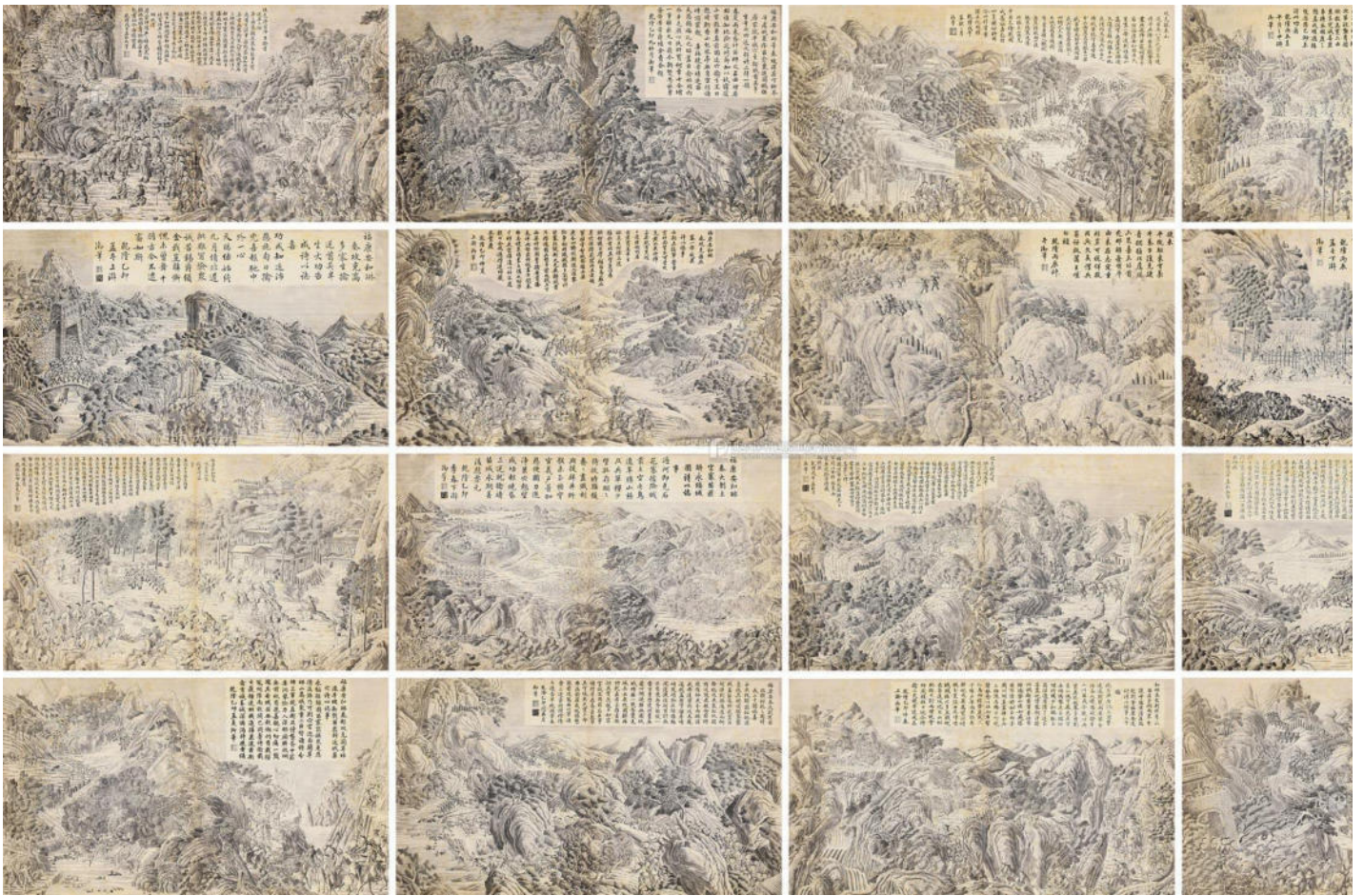
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5604 qing qianlong prints "sixteenth day of the imperial pingding miao t of sixteen open)



home > auction preview > transcript preview > beijing poly 2021 autumn auction >

GONG II - LANG SHINING PAINTED "PURE HUI PRINCESS OIL PAINTING" AND IMPORTANT COURT ART



auction information

LOT NO	5604	the name of the work	qing qianlong prints "sixteen-year-old map of the imperial pingding mi	
author	--	size	51×87cm×16	the age of creation
valuation	1,200,000-1,800,000	the closing price	RMB 1,610,000	

## Exhibition:

Poly Institute of Art, Poly Museum of Art, "The World II of Hongli - Lang Shining Paintings of Pure Hui Emperor And Princess" and the Western Wind of 18th Century", Beijing, October 15-November 2, 2021

Qing Qianlong 59 years (1794), Hunan, Guizhou Miaomin in Shisan Castle, Shi Liu Deng, Wu half-life and other people under the leadership of the uprising. The (ui Governor Fu Kang'an, Sichuan Governor and Lin to suppress the crackdown.

This piece of "Pingding Miao Xinjiang Victory Map" is also known as "Hunan Battle Map", that is, based on the Qing Qianlong 60 years (AD 1795) Pingding Sichuan this historical event of several major battles as the theme of the creation. A set of sixteen open, for the Qianlong late Chinese painters to learn and imitate the map made. It can be seen that the Palace Museum in Taipei, Lang Shining drafted the "Pingding Quanzhur back to the Ministry of victory map - the map of the Qing Qianlong thirty-four years of Paris etched copper plate official book. The composition layout and expression of this product, and the "Georgian Camp Map" a vein. The Chinese painting method to depict the texture and the cliffs, and uses delicate depiction techniques and skilled line use to sketch out the three-dimensional effect and wing magnificent scenery and war scenes, the character shape is influenced by traditional Chinese wood prints, which is the perfect combination of Western printmaking and painting techniques.

"Pingding Miao Xinjiang Victory Map", for Qing Qianlong 60 to Jiaqing three years (1795-1797) inside the government copper plate printing. Book page 1 letter, 1 picture is emperor Qianlong's inscription poem. The author uses the traditional Chinese painting method to depict the texture of the mountain stone and the cliffs, and techniques and skilled lines to better sketch out the texture of the image. The war scene is magnificent, the figure shape is influenced by the traditional Chinese wood print large and small head, simple and childish. The full set of works was completed in Jiaqing three years (1797 A.D.) by the court painter Feng Ning, who specializes in landscapes and portraits, and was printed in bronze by the Office of the Ministry of Internal Affairs. At the top of each picture is a royal poem by Emperor Qianlong on the subject of "War Copper Prints" dates back to the second half of the 18th century. They were made in accordance with the will of Emperor Qianlong (1735-1796) of the Qing Dynasty during the military battles of the provinces and frontiers Chinese mainland during their time in the throne. The main illustrations of these prints were drawn by Europeans serving in the court at the time, including Giuseppe Castiglione (1688-1766) of the Jesuit Church of Italy, and Jean-Denis Attiret (1702-68) of the Jesuit Church of France. A total of 16 drawings was completed in Paris, where artisans were most proficient in the technology. Emperor Qianlong even ordered that the prints must be completed in the workshop of the engraver (1666-1742), known as the Augsburg copper sculptor. Mr Lang and his colleagues in Beijing first drew small-size manuscripts for delivery to France, then engraved and printed them, and then sent them back to China along with copper plates and prints. The next few sets of engravings were produced by the missionaries' approval. The bronze prints of the Qianlong war were one of the ways in which the Manchu emperors recorded their repressive regional campaigns, celebrating their rule and the History of China. In the history of Chinese art, the bronze engraving is just an episode. From the political background at that time, Qianlong period prints represent a typical example of its great success.

These sixteen pictures are: "Xing Shitu" "Catching Xiushan Miao Bandit" "Conquering the Mob Mountain" "Breaking the Pine Peach Siege" "Breaking the Sousse Mountain" "Breaking the Suk Ma-Shan" Capture tea it willow and other places thief's nest" "conquer gaodozhai life against the head Wu half-life" "conquer Liao family ruler of the anti-stone three protection" "recapture Qianzhou" "conquer the strong tiger whistle" "conquer the flat thief's nest" "Jelaitu" "conquer the stone long Miaozhai In this group of paintings, Qianlong directly mentioned Wu Tian and a half (Wu half life) of three, Qianlong poetry appeared in such a sentence:

"Z asked Ming to lead, Shi Wu half-life called Wu Wang The same as the dragonflies; but by the huge arm of the self-easy, SuMa nest deep hidden; the five will let thief's power according to the girders", it is enough to see the war period Wu Tian and half in the Qing Army's influence and Su Mazhai's tragic war.

According to Qianlong Acetylon, that is, Qianlong 60 years, A.C. 1795. The following year, Qianlong abdicated as "the emperor". Chen, 1796 A.C. Ding Ting, 19 years for three years, was abdicated in 1798. The following year, Qianlong emperor collapsed.