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COCHIN, Charles-Nicolas.

Les conquêtes de l'empereur de la Chine]. also known as: K'ien-Lung Pingding Xiyu Zhan Tu [= Emperor K'ien-Lung Pacifying the Western Regions].

Paris -1775 1765 - The complete set of sixteen copper plate engravings (sheet size 97 x 64.5 cm.) by L.J. Masquelier (1), J. Aliamet (2), J.Ph. le Bas (5), A. St.-Aubin (2), F.D. Née (1), B.L. Prevost (2), P.P. Choffard (2), and N. de Launay (1), produced under the supervision of Charles-Nicholas Cochin,

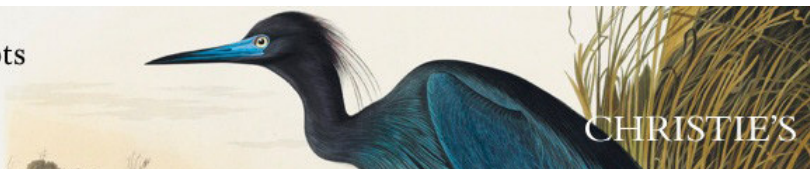
some restoration to margins, very good impressions. The extremely rare set of plates commissioned by K'ien-Lung, Emperor of China (1735-1795) to celebrate his first campaign victory. "The prints are from the plates prepared for K'ien-Lung, Emperor of China, produced officially in an edition of 200 copies for his personal distribution. However, evidence is that prints were pulled for the King of France and influential persons in Paris as well. The drawings were made in China under detailed orders from K'ien-Lung by three Jesuit and one Augustinian missionary artists after palace paintings in the 1760s, and forwarded to Paris for reproduction under the direction of Charles-Nicolas Cochin, "Cochin fils". French sensibility to the artistic requirements of engravings for imperial distribution resulted in delays while the drawings were "improved," but all the plates and prints were finally sent to China by 1775." (Getty Museum). The battle-pieces are not only outstanding pieces of art, but also form an important visual source on military history and evidence of the cultural exchange between the East and the West - K'ien-Lung was inspired to commission the series after seeing engravings of battle scenes executed by the German Georg Philipp Rugendas. K'ien-Lung, who proudly called himself "The Old Man with Ten Achievements" having won ten victories in the wars of conquest, later ordered five similar albums (produced in China) but the Pacifying the Western Regions suite is particularly valuable as the first of this series and the most artistically accomplished. The emperor was a fitting inheritor of the martial skills of his Manchu ancestors. The Manchus, hitherto a confederation of tribes in north-east Asia, had taken advantage of peasant rebellions against the Ming dynasty and had occupied Beijing in 1644. From there, they proceeded to conquer the rest of China - forming a state known in Europe as "Grand Tartary"- leaving them as one of the three "superpowers" in central Eurasia along with Muscovite Russia and the Zunghar Mongolian confederation. The tensions between these powers led to a century of sporadic warfare in the region. In 1755, taking advantage of internal rivalries, the emperor's expeditionary force marched into Zunghar territory, where after two years fighting, K'ien-Lung succeeded in subduing the population. This victory made possible the conquest of the Uigher population in Eastern Turkestan. The result of these two campaigns was to extend the area of the Qing Empire by the addition of the vast region which became known as Xinjiang [= new frontier] Province. The Qing or Manchu dynasty, was the last imperial dynasty of China, ruling from 1644 to 1912, and formed the territorial base for the modern Chinese state. The 1755-1760 campaign in the Western Regions was the greatest war of conquest in the history of the Chinese Empire. Inspired by his first big victory, K'ien-Lung decided to record it. The Emperor had ordered his commanders to have drawings made of all the battles during the campaign. A number of these were later painted on silk, probably under the guidance of Jesuit artists, and exhibited in one of his palaces. In 1764 the Jesuits Guisepppe Castiglione, Ignites Sichelbarth, Jean-Denis Attiret and the Augustin Friar Jean-Damascene Sallusti were asked to make drawings after these paintings, which were then engraved in Paris. Of each plate two hundred copies were printed on the finest available paper and in 1768 two ships, each with 100 imprints of the first four plates, arrived in China. The last shipment of copper plates and prints arrived in the summer of 1775. K'ien-Lung presented eighty-one of the sets to relatives and court fa

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[Les conquêtes de l'empereur de la Chine]. also known as: K'ien-Lung Pingding Xiyu Zhan Tu [= Emperor K'ien-Lung Pacifying the Western Regions].

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Beschreibung:

The complete set of sixteen copper plate engravings (sheet size 97 x 64.5 cm.) by L.J. Masquelier (1), J. Aliamet (2), J.Ph. le Bas (5), A. St.-Aubin (2), F.D. Née (1), B.L. Prevost (2), P.P. Choffard (2), and N. de Launay (1), produced under the supervision of Charles-Nicolas Cochin, some restoration to margins, very good impressions. The extremely rare set of plates commissioned by K'ien-Lung, Emperor of China (1735-1795) to celebrate his first campaign victory. "The prints are from the plates prepared for K'ien-Lung, Emperor of China, produced officially in an edition of 200 copies for his personal distribution. However, evidence is that prints were pulled for the King of France and influential persons in Paris as well. The drawings were made in China under detailed orders from K'ien-Lung by three Jesuit and one Augustinian missionary artists after palace paintings in the 1760s, and forwarded to Paris for reproduction under the direction of Charles-Nicolas Cochin, "Cochin fils". French sensibility to the artistic requirements of engravings for imperial distribution resulted in delays while the drawings were "improved," but all the plates and prints were finally sent to China by 1775." (Getty Museum). The battle-pieces are not only outstanding pieces of art, but also form an important visual source on military history and evidence of the cultural exchange between the East and the West - K'ien-Lung was inspired to commission the series after seeing engravings of battle scenes executed by the German Georg Philipp Rugendas. K'ien-Lung, who proudly called himself "The Old Man with Ten Achievements" having won ten victories in the wars of conquest, later ordered five similar albums (produced in China) but the Pacifying the Western Regions suite is particularly valuable as the first of this series and the most artistically accomplished. The emperor was a fitting inheritor of the martial skills of his Manchu ancestors. The Manchus, hitherto a confederation of tribes in north-east Asia, had taken advantage of peasant rebellions against the Ming dynasty and had occupied Beijing in 1644. From there, they proceeded to conquer the rest of China – forming a state known in Europe as "Grand Tartary"- leaving them as one of the three "superpowers" in central Eurasia along with Muscovite Russia and the Zunghar Mongolian confederation. The tensions between these powers led to a century of sporadic warfare in the region. In 1755, taking advantage of internal rivalries, the emperor's expeditionary force marched into Zunghar territory, where after two years fighting, K'ien-Lung succeeded in subduing the population. This victory made possible the conquest of the Uigher population in Eastern Turkestan. The result of these two campaigns was to extend the area of the Qing Empire by the addition of the vast region which became known as Xinjiang [= new frontier] Province. The Qing or Manchu dynasty, was the last imperial dynasty of China, ruling from 1644 to 1912, and formed the territorial base for the modern Chinese state. The 1755–1760 campaign in the Western Regions was the greatest war of conquest in the history of the Chinese Empire. Inspired by his first big victory, K'ien-Lung decided to record it. The Emperor had ordered his commanders to have drawings made of all the battles during the campaign. A number of these were later painted on silk, probably under the guidance of Jesuit artists, and exhibited in one of his palaces. In 1764 the Jesuits Guiseppo Castiglione, Ignites Sichelbarth, Jean-Denis Attiret and the Augustin Friar Jean-Damascene Sallusti were asked to make drawings after these paintings, which were then engraved in Paris. Of each plate two hundred copies were printed on the finest available paper and in 1768 two ships, each with 100 imprints of the first four plates, arrived in China. The last shipment of copper plates and prints arrived in the summer of 1775. K'ien-Lung presented eighty-one of the sets to relatives and court fa. Buchnummer des Verkäufers

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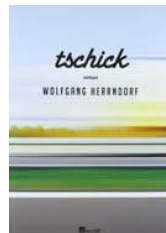
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