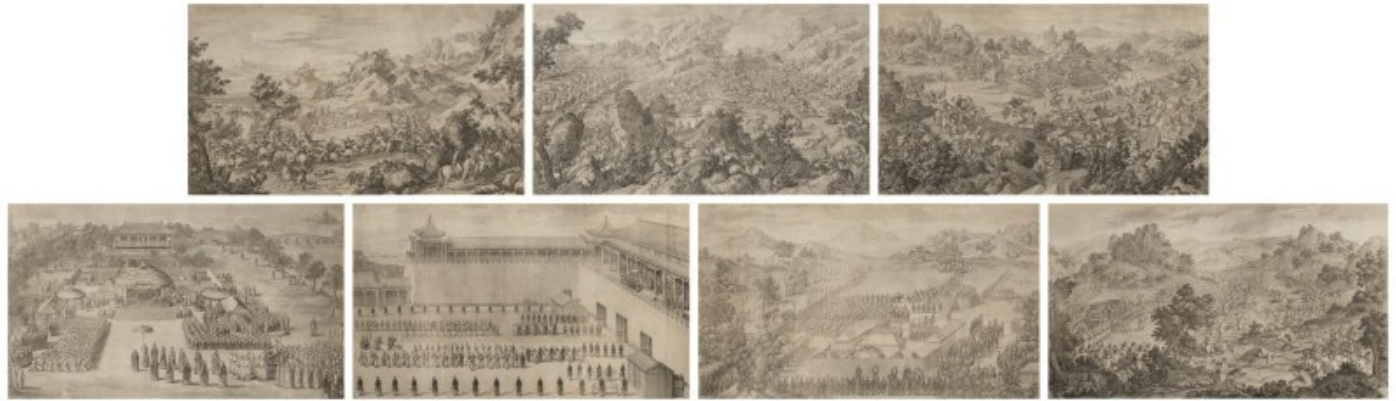


## Chinese Art

New York | 19 Mar 2024 | 02:30 PM CET



Property from the Jordan Saunders Collection

220

**The conquest of the Qianlong Emperor, a group of seven copper-plate engravings after Castiglione, et al, Qing dynasty, Qianlong period, 1765-1774 | 清乾隆三十至三十九年 平定准噶尔回部得胜图一组七幅**

Estimate: 20,000 - 30,000 USD

Lot sold: 40,640 USD

**DESCRIPTION**

framed (7)

Length 35¾ in., 90 cm; Height 20⅞ in., 51 cm

**PROVENANCE**

Sotheby's New York, 22nd-23rd March 1999, lot 424.

來源:

紐約蘇富比1999年3月22至23日, 編號424

**CONDITION REPORT**

All seven engravings are in overall good condition with some expected minor tears, minute losses and staining. The engravings have not been examined outside of their frames.

七幅均整體品相良好, 見些許輕微撕損、微小缺失及污漬。未經拆框檢視。

*In response to your inquiry, we are pleased to provide you with a general report of the condition of the property described above. Since we are not professional conservators or restorers, we urge you to consult with a restorer or conservator of your choice who will be better able to provide a detailed, professional report. Prospective buyers should inspect each lot to satisfy themselves as to condition and must understand that any statement made by Sotheby's is merely a subjective qualified opinion.*

**NOTWITHSTANDING THIS REPORT OR ANY DISCUSSIONS CONCERNING CONDITION OF A LOT, ALL LOTS ARE OFFERED AND SOLD "AS IS" IN ACCORDANCE WITH THE CONDITIONS OF SALE PRINTED IN THE CATALOGUE.**

**CATALOGUE NOTE**

The Qianlong Emperor commissioned the original set of sixteen engravings of his conquests in 1765. The drawings were prepared in China by four Jesuits: Giuseppe Castiglione, the director of the project, Jean-Denis Attiret, Ignatius Sichelbarth (or Sicklepart), and Jean Damascène. By recommendation of Louis-Joseph Le Febvre, head of the French Jesuit mission to China, they were then sent to Paris, where the engravings were executed by eight artists under the direction of Charles-Nicolas Cochin of the Académie Royale at the Court of Louis XVI. This commission was considered of utmost importance, as it potentially offered France a means of leaving a favorable impression with the Emperor and thus gaining advantages in view of commerce and missioning.

The Qianlong Emperor's commission was for an edition of one hundred copies only. However, to ensure the safe receipt of at least 100 copies in China, an edition of 200 copies was printed. To reduce the risk of loss at sea, the engravings were distributed on two ships in batches of 100 each. The complete edition was received in China by 1775. Only a very limited number of extra copies was printed for the French King, his ministers and some members of the court. The greatest precaution was also taken that no copies remained with the engravers or printers to ensure the exclusivity to the Qianlong Emperor.

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