

library management work

A collection of coloured war-map copperplate engravings from the latter half of the 18th century Around 1830, Ferraro published Ancient

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The engravings not only appear as complete plates *antico e moderno* () *storia del governo*, circulated, and were also used as illustrations in books across Europe, such as in France and Italy. *della milizia, della religione, delle arti scienze ed usanze di tutti i popoli antichi e*

and military affairs, clothing, and other information.

military affairs, attire, and other diverse information. **Particularly through the mutual corroboration of text and images**, the book details China's distinctive military units, military equipment, artillery, military techniques, personnel arrangements, military fortifications, and other military characteristics. Yet Ferraro had never visited China. Where did the military imagery he depicted originate?

II. Visual Representations of Qing Army Troops in Costumes of Past and Present

Selected military imagery from the "Asian Volume"

of Costumes of the Past and Present

Military imagery in the "Asian Volume" of Ancient and Modern Costumes

William Alexander,



Not particularly impressive: "In the aforementioned report published by Alexander in London, Chinese soldiers can be seen wearing their formal attire, as depicted in Illustration 24. The report notes that these garments were deemed coarse, ill-fitting, and even at odds with the perfection of military drills: Nevertheless, he continues, an army thus equipped, viewed from a distance, still presents a splendid and imposing appearance with military bearing. However, upon closer inspection, these garments resemble chain mail, yet their surfaces feature numerous small gold

Plate, secured with iron nails¹ pressed,

2016, D. [Quoted in Yangjing Illustrated Guide to Chinese Clothing and Manners] Jia ...

internal, as the discussion of the tight-fitting garments of the Tiger Guard of the Tiger Army, and even more so

"Costumes of Past and Present" references many, such as the discussion of the tight-fitting garments As seen in Illustration 22 of Costumes of the Past and Present, Ferraro depicted the missionary

(An Authentic Account

depiction of Alexander

Embassy from the King of Great bamboo

Britain to the Emperor of China)

front

Country Costume > > (The Costume Of China) Two paintings of surfaces, etc.

Series. Illustrations 23 and 24 in the "Asian Volume" of Illustration 24 draws upon

Alexander's illustrations in his Complete

Both illustrations draw heavily upon William Alexander's artwork. Illustration 24 employs William Alexander's illustrations from The Costume of China.

Fig. 23 the tiger's skin (Fig. 1-1)

(Fig. 21) National Armed Outpost at Eu-Ho River, Side W (Fig. 2)

One, Fei

Fig. 1 2), also quoted the corresponding text passage, using Alexander's interpretation of Chinese military attire and equipment, military attire

Lario William, noting that Chinese

Images crafted by artisans and the Alexander.

Zamir pieced together. (E 3-1、图 3-2、E 3-3、E 3-4) William Alexander's depiction of the "Officer on Horseback Carrying Letters from the Chinese Emperor" and two other figures dressed in styles regarded by Westerners at the time as military officers. The "noble officer surnamed Wang" and similar French

1674-1743) in his 1735 publication Description géographique, historique, chronologique, politique, xml-ph-0001@deepl.internal
Description géographique, historique, chronologique, politique



E2.12: Colour plate illustration of boots from Ancient and Modern Costumes
 William Alexander, Fully Armed Soldier. Illustration sourced from 1823 edition, New York Public Library collection
 Illustrated Guide to Western Costumes and Manners in China, 2016E,
 pp. 52-53

E2-2:
 Figure 2.3b: William Alexander, 'Chinese Armed Vessels on the Eu-Ho River', illustration from Volume III of A Narrative of the British Audience with the Emperor Qianlong, 1797. Collection of the Getty Research Institute.



Figure 3-1: Colour plate 22 from *Costumes of the Past and Present*, 1823.



Figure 3-2: William Alexander, *Illustrations of the Names of Kings and Nobles*. Figure 3-3: William Alexander, *Portrait of a Manchurian Officer Carrying the Imperial Edict of the Chinese Emperor*, image cited from *Illustrations in Western Mirrors: Chinese Officials* (Illustration in Volume III of *The British Embassy to the Qianlong Emperor, 1797*), 2016, p. 10. T. Institute Collection



[*Empire of China and Chinese Tartary*] , combining the image of an officer with that of a "Tartar military officer in charge of warfare"

combined the image of the "Tatar military officer in charge of war affairs" with that of the "Mandarini Militari" to create the entire scene entitled *Military Officials*

(*Mandarini Militari*). However, the mounted officials

has no direct connection to military activities. Ferraro regarded the mounted courier in ceremonial robes as military personnel, indicating his keen interest in Chinese officers depicted on horseback or wielding bows and arrows, or long swords.

Similarly, the Chinese military equipment depicted in Illustrations 26 and 27 of *Ancient and Modern Costumes* likely drew upon references compiled for

, French missionary serving the Qing court formations, , prompted the artist to associate them during translation Joseph Marie Amiot, 1718–1793) European publication of Sun Tzu's *Art of War* (*Art Militaire des*



Fig. 3-4: Detail of an illustration from Du Halde's French edition of *General Description of the Empire of China*,

1735, held by the Bibliothèque nationale de France

behind him, attempting to look towards the two charging cavalymen. His mount has also been altered to a forward stride. The spear-bearing cavalryman has shifted from behind the commander to his front. Behind the two artillerymen, combat camels have been added, while the dense smoke from the cannons ahead has been toned down to a wisp of gunpowder vapour, diminishing the intensity of the battle.

In Illustration 25, the composition featuring three terraced levels of undulating lawn is particularly striking. This design may have been influenced by the copperplate engraving depicting the Battle of Kulonggui in the *Victory Album*. In the original image, the terrain slopes from low to high in the foreground, with the cavalymen's legs obscured by raised stones. Meanwhile, the left rear...

The stacked stone

evokes the image of terraced steps. This compositional approach reflects the influence of Ferraro's illustrations on the engravings of the *Art Militaire*

Chinois), rather than necessarily revealing his visual narrative of Qing military campaigns (all derived from William Alexander's depiction of Qing (resonates), also unique interpretation. (*Soldat d'artillerie à cheval*)

Illustrated Military Equipment. For instance, the animal-headed eyebrows on bamboo shields, *comevestiti*) _ section, the captions below the illustrations, derived from De At the same time, Ferraro paid close attention to the details of Chinese spectacles and mouths, as well as the bamboo shields drawn alongside them. Victory Diagram selected multiple scenes and reassembled them into a The depiction of cavalry

The schematic on the shield's reverse bears greater resemblance to Sun Tzu's *Art of War*, or perhaps tiger-headed caps, armour, and battle-field command flags.

Baoping 1 and Controversy

Illustration 25 in *Ancient and Modern Costumes* employs figures and composition from the Qianlong-era *Victory over the Junggar and Muslim Rebels* (hereafter *Victory Painting*) to demonstrate...

Beginning (Fig. 4). This includes a partial view of the "Breaking the Siege at Heishui" scene , the two artillerymen positioned before the mounted commander, the camel in the foreground, and the cavalry flanking the commander. Additionally, two cavalry commanders from the foreground of the Battle of Kulonggui were selected to form the core of this opening image (Fig. 5, Fig. 6) . The positions of

III. Qing Cavalry in Italian Scholars' Depictions:

the cavalry, infantry, camel, and artillerymen were correspondingly rearranged. The commander, originally depicted directing troops forward, was altered to turn his head to observe

He conducted meticulous, scholarly micro-examination of the functional elements. He meticulously designed the battle scene like a stage, arranging soldiers through three elevated lawns and a foreshortened composition, while employing stark light-dark contrasts **to heighten drama and establish hierarchy**. This representation sought to fully showcase **the characteristics of** the cavalry class and specialised **units** within the Chinese army, demonstrating a rational and objective analytical approach.

A lthough the Ancient and Modern
Costumes provides ethnographic details on
clothing colours



Figure 4b: Colour plate 25 from *Costumes of the Past and Present*, 1823, New York Public Library Occupied

Once the enemy has its own particular
Museum Collection

The colour and style allow for imaginative depictions and omit many details, yet still highlight the differences in military attire between cavalry and infantry, particularly the hierarchical distinctions among cavalry figures. For instance, Illustration 25 positions a mounted commander brandishing a whip in full military attire at the centre as the principal figure; to his left stands a similar commander clad in blue or purple military garb with gold accents, while to his right are ordinary cavalymen, creating a stark contrast. This deliberate arrangement reinforces the status of the cavalry figures.

, also reflected the author's perception of the Qing army.
Qing army,
and military rank systems.

Simultaneously, Ferraro's portrayal of Chinese cavalry criticised the armour. He described: "The Tartars wearing an iron helmet resembling an inverted funnel: the helmet's cylinder measured approximately six to seven inches tall and terminated like a spear. The necks of the two horsemen were covered by a piece of iron-studded cloth that completely encircled the face. They also wore a garment covering

A cotton coat over a linen coat; the hem of this coat falls slightly below the waist, with leggings extending to mid-calf. This uniform suffers from the disadvantages of armour without its advantages. Officers wore polished iron helmets adorned with gold, their crowns significantly taller than those of the soldiers. Their uniforms were blue or purple with gold trim, and their boots were black satin. This attire possessed the disadvantages of armour

Ferraro's evaluation system exhibits marked contradictions: whilst he appears to acknowledge the material quality and functionality of Chinese cavalry attire, he simultaneously disparages its design by European standards. This dichotomy reflects his cultural biases and cognitive limitations. As an Italian scholar, Ferraro maintained a certain distance from China's political or military affairs when discussing them, focusing primarily on Italian classical literature, theatre, and culture. His understanding of China's military strength and image as a scholar researching ancient and medieval world history was limited. Having never visited China, he was unable to make objective judgements. His depiction of China's military image

When entering the realm of world ethnic costume albums, disorderly transmission

Influence. In the early 19th century, the visual expansion of European imperialism led by Britain subtly permeated

influenced the author's emphasis on China's military strength Despite the absence of national borders, the depiction of the Chinese knight

negative aspects.

While his analysis of the materials, styles, and functions of Qing military attire possesses some accuracy, cultural and ideological differences prevented him from grasping the adaptability of Qing military equipment. In Europe, heavily armoured cavalry was considered more

With firearms becoming widespread, traditional metal armour had gradually fallen out of favour in the Qing army. Cotton armour not only offered greater mobility but was also suited to the cold climate of the northwest, proving particularly valuable in campaigns against the Jungars and the Hui tribes. Ferraro failed to recognise these tactical adaptations, leading him to evaluate armour through a European lens of comparative military superiority rather than the Qing army's own military logic.

Vehicle placement.

Illustrations were engraved from copperplate prints, where the accuracy of visual information underwent simplification and barbarisation during translation, diverging from the original depictions of Qing troops. For instance, the absence of plumes on the commander's helmet, the omission of studs over the cotton armour, alterations to the patterns on the attire, and even differences in the designs of the saddle blankets beneath the horses. These modifications diminished the illustrations' authenticity, imposing certain limitations on Ferraro's faithful representation of the Qing army's appearance.

Beyond pictorial distortions, the chaotic sourcing within the illustration market constitutes another significant factor in Ferraro's biased assessment. In Europe, the symbolic significance of engravings and military imagery

The European-centric perspective also permeates the author's appreciation and criticism of the

The practice of collage was widespread. Image content was often arbitrarily selected and altered, rendering realism impossible to guarantee.

The original Chinese author is noted in the captions, yet these engravings faced minimal copyright restrictions during commercial distribution, particularly in European markets. The unrestricted circulation and appropriation of military imagery led to increasing confusion regarding the visual sources employed by Ferraro.



Figure 5: Detail of the Battle of Heishuiwei, from "Illustrations of the Victorious Campaign to Subjugate the Junggar and Muslim Tribes" National Library of Berlin



Figure 6: Detail of Battle of Kulungui from "Illustrations of the Victory in the Campaign to Subjugate the Junggar and Muslim Tribes" National Library of Berlin

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This was also one of the key reasons why he failed to accurately assess the image of Chinese military prowess.

Why then did Ferrari hold such a favourable view of the military campaigns of the Qianlong reign?

and the three-horse formation of cavalry depicted in the paintings?

Multiple Motivations Behind the Focus on Qing Cavalry Imagery

Firstly, it stemmed from Europe's longstanding interest in Chinese military power, cultivated through the writings of missionaries and travellers. Since the Middle Ages, Europe's emphasis on cavalry as a military branch, coupled with the military pressure exerted by Eastern Tartar cavalry, sustained Western fascination with Eastern equestrian imagery. By the mid-17th century, with missionary works such as Tartar

(*Historia de 吐 叩 叩 吐 滋* de la China por el Tartaro) < <The Tartars' Conquest of China 1587-1679>, Zungchin, of

(De ondergang m m swam/w Rijk) Script

The dissemination of works such as *Historia* in Europe. This is also reflected in Europe. "The contradictions in h

The wars during the Qing dynasty's rise to power became a crucial window for Europe to understand China's military prowess. Italian missionary Matteo Ricci () acknowledged their military strength while simultaneously exoticising and barbarising them through

his "History of the Tartars" (1614-1661) detailed the wars between the Ming and Qing dynasties and was translated into multiple languages, further shaping European perceptions of Qing cavalry. This cognitive model profoundly influenced Ferrari's depictions of Qing cavalry.

Translated into multiple languages, it further shaped European perceptions of Qing cavalry, becoming part of the Orientalist visual tradition in Europe.

The portrayal of Chinese cavalry in Europe has always been contradictory. Taking Wei Kuangguo's "The History of the Tartars" as an example, its 1661 Amsterdam edition depicts cavalry figures on the cover, yet the details and content differ from . Furthermore, after the copperplate engravings of the war maps entered France, the image of cavalry in these prints gained popularity in the French market, while the prevailing trends in the French market also influenced

= Cavalryman holding a head with a braid, possibly mistakenly regions such as Italy. Qing Palace battle engravings entering Europe depicting the Manchus as the defeated party.

Similar issues arise in the works of Johan Nieuhoff,

reproduced from the imperial palace's copperplate battle scenes, publishing them in Paris

market, enabling more French people to gain access French engravers depicted the Qing dynasty

1618-1672) concerning the Dutch East India in the book documenting the Dutch East India Company mission's visit to China. The illustrations combined Manchu hairstyles with Mongolian attire,

Europe's vague perception of Eastern cavalry. Some scholars believe . The copperplate engraving incorporates elements from contemporary depictions of world peoples , featuring generals and archer infantry. (Fig. 7_1, Fig.

The depiction of Manchus in Wei Kuangguo's text generally aligns with the ethnic group and attire illustrated in books, introducing French readers to the clothing and appearance of Qing military personnel. 1788 Sylvain Maréchal (1750-1803) authored this work, alongside Jacques Grasset de Saint-Sauveur (), presenting the traditional image of the savage Tartars. *Costumes Civils actuels de tous les peuples* () by Jacques Grasset de Saint-Sauveur (d. 1790)



Figure 7-1: Illustration from *Modern National Costumes of All Known Nations*. 1788. Bibliothèque nationale de France.



Fig. 7-2: Illustration from *Costumes des Peuples Connus*, 1788. Bibliothèque nationale de France



Figure 8: Detail of the Battle of Tungusruk from "Illustrations of the Victory over the Junggar Rebellion", National Library of Berlin

Known Peoples) The book's illustrations feature the earliest extant copperplate engravings depicting Chinese cavalry



Figure 9: French edition of the Encyclopédie, illustrative plate, circa 1800, Bibliothèque nationale de France

modified versions. This

Saint-Sauveur Library Collection

Saint-Sauveur, 1757–1810) and others produced the depiction of Chinese cavalry in this series catered to contemporary fascination with exotic lands and military fashion trends.

In 1796, the French illustrator Saint-Sauveur published

The former (MHZ–Jail]Efi' fifi' flflfifl 'flfififi) was in a state of fragmentation, with nationalist sentiments running high. The primary participants were women and nouveau riche; secondly, it is believed that a series of **Travel Encyclopaedias** (illustrated) and *Ancient and Modern Costumes* were published during Italy's period of "authentic" principle, did not adhere to

(*Illustrations de l'Encyclopédie des Voyages*). 2" French Napoleonic dynasty and Austrian Habsburg dynasty

unable to

The author not only shifted the original theme from clothing to travel, but also emphasised illustrations while removing the "Chinese Warrior" section. The Chinese Warrior (in truth an archer) illustration, while retaining only *the Cavalier Chinois* (Chinese Cavalryman) illustration, emphasising cavalry as the core concept and political consciousness for preserving national unity. The original single figures from two illustrations were combined, with the archer warrior replaced by two figures and two cavalrymen added, creating a dynamic battle scene. (Fig. 9)

extended the fascination with knights and archers into costume and leisure pursuits. Finally, personal motivations also played a role. Fei rejected contemporary China while establishing a new national superiority narrative circulating in class-based literature. Lario held a particular fondness for Italian traditional culture and chivalry, which resonated with the emerging global order.

The *Costumes of Past and Present* selected numerous French copperplate engravings and published around 1828 a work *European* imperialism, led by Britain,

Ferrari once expanded the four-volume work expanded the four-volume work 1 《《Ancient Machi's 1 Special White Spoon History and Fenshu Jin》, placing greater emphasis

d'Ohsson) published in French a narrative poem and reconstructed courtly knightly tournaments and jousting

about Emperor Augustus events,

Imperial History as the primary textual and visual reference for his *Costumes Civils actuels de tous* 炖 La Sainte-Sauveur (Jacques Grasset ded 'Ohsson). He also described the tournaments and jousting events, and the knights' attire. The book contains over 40 illustrations by renowned artists of the time.

Illustrations of indigenous burial sites originated from engravings by Charles _ in Paris, France. *China's Military Through Western Eyes*

(Charles-Nicolas Cochin *New Variations on the Image*

Jun., 1715 ~ 1790) 受十的1作品。 顾

As the centre of 18th-century European image dissemination, French engraving workshops dominated the reproduction and propagation of Oriental-themed imagery. When compiling his *Costumes d'Antiquité et des Temps Modernes*, Ferraro likely accessed extensive visual materials concerning Qing cavalry through the French market.

and textual materials, particularly the French publication *The Pacification of the Western Regions*.

The engravings depicting military campaigns from the Qianlong era, no longer confined to serving as an independent visual narrative of imperial territorial expansion, became an integral part of early 19th-century Italian scholarship on Chinese military attire and power. and military attire.

Victory over the Junggar and Muslim Rebels, and its

Nevertheless, such depictions of Eastern military attire and battle scenes circulating in France, Italy and elsewhere did not endure across Europe. From the mid-17th century to the early 18th century, Europe—particularly Britain—began developing negative assessments of Chinese taste and imagery through artistic and moral philosophical trends. Criticism centred on three aspects: firstly, the fascination with Chinese style...

The national style deviated from the "natural and

adhered to simple, orderly, symmetrical artistic principles,

Accurate reproduction of natural or social reality; 其三, The perception that Chinese-style aesthetics represented not authentic China but a European designer's collage—a commodity rather than art—led to broader critiques of China itself. This may stem from China's resistance to European penetration, operating outside Eurocentric frameworks. Such negation of China stimulated the development of British bourgeois taste and aesthetic criteria. Britain's emerging bourgeoisie, through

of the negative aspects of China's military power.

, a scholar of imperial history, conducted a stormy analysis of's ancient novels.

A. Ignatius Mouradgea leading to other creative

(*Storia di analisi degli antichi romanzi di*), also examined the flow of war imagery from the East.

cavallem'a) . He not only devoted himself to analysing Italian which produced negative effects, subsequently

(the author's compromises). For example, early 20th-century French work Leverenz, Niklas, "Vues d'optique with Chinese Subjects." *Print Quarterly* 31, no. 1 (2014): 30-44.

Tomb Joseph Tian Breton (Jean-Baptiste Joseph Breton, 1777 ~ 1852) Efililfilzgg

@ Faraoni, Sara. "Giulio Ferrario, intellectual milanese ed editore della Società tipografica de, classici italiani." *Aevum* 77, no. 3 (2003): 683.

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Ferrario's writings on Eastern military culture may also be regarded as an attempt at cross-cultural art history. Although it still faces many

also published several editions of the six-volume

Chinese Classics

Yue Gen Zhuang, Art and the Belt and Road Initiative ||| (China. its 繆) William (Alexander Bu Shi Dan at Qiaomaitai, figm?g. Mo Jinhangshang

costume, arts, manufactures, &c.). The book draws extensively on the writings of Louis XV-XVI era French Minister of the Interior Henri-Louis Séguier

Bertin Bertin (Henri Bertin, 1759- 1763)

, many of which originated from missionaries.

In 1797, he was responsible for producing some of the illustrations in the three-volume work, *The British Embassy to the Emperor Qianlong*, and subsequently published two series, *Chinese Costumes (1805)* and *Illustrations of the Costumes and Customs of the Chinese (1815)*, which exerted considerable influence in the West.

@ Ferrario, D. G. *Costume Antico e Moderno*:

the preface to Volume , the author expresses his

storia del governo, della milizia, della religione, Therefore, in ed usanze di tutti i popoli. He regarded them Del Basso, ed. Florence: Vincenzo Bateui-vol. J, 1823, pp. 146-147.

@ *Ibid.*, p. 146_

the author, when addressing members of the British Macartney mission, circle Ferrario: "Giulio. 11Costume/nticoEModerno, 'Cease' says, Orvero Storm Del Governo, Della Miliziu, William Alexander the Good created the torchbearer, more truly the head Della Religione, Delle Arti, Scienze Ed Usanze

The visual challenge of China's military image has also prompted reflection and compromise.

Di Tutti I Popoli Antichi E Moderni, Provata Coi Monumenti Dell' antichità E Rappresentata Cogli Analoghi Disegni Dal Dottor Giulia Ferrario. Asia. 3rd ed. Turin: A. Fontana,

1829-1833, vol. II, p. 186. Ear again from University of

Wisconsin - Madison.

This volume still follows the fashion of past art and costume publications

books on fashion, art, and costume.

Soldiers) and "Chinese Soldiers" (Chinese

同注繆

Crossley, Pamela Kyle. *The Manchus*. Malden, MA: Blackwell Publishers, 2002, p.2.

Soldiers) two terms, introducing China's military

diagrams

(in Shi Ye a n d Li Yiting, eds., *The Fendel Historical Drama Chongzhen: 17*

Images of warfare and cavalry have vanished. The military figures depicted in illustrations are not the common armoured warriors wielding swords, nor are they scenes of war or heroic generals but rather authentic scenes of patrols and duties:

The Ming-Qing Transition in the Catholic Vision of 17th-Century Europe, *Journal of Shanghai Normal University (Philosophy and Social Sciences Edition)*, Issue 6, 2021, p. 66.

8 It remains unclear precisely how Saint-Sauveur perceived

the Qing court copperplate engravings, though one of the imperial replicas commissioned by the Emperor of Russia between 1786 and 1788

One of these depicts Tartar soldiers marching towards a palace and published the "Triumphs of the Campaign Against the Junggar Rebellion" (), comprising sixteen engravings.

The illustrations depicted Tatar soldiers approaching a palace gate to assume guard duties, reminiscent of sentries at the Forbidden City's entrances; another showed night watchmen on duty. Consequently, the European book illustration market increasingly catered to the general populace, focusing on everyday scenes of diverse social strata within Chinese society rather than exclusively serving the aristocracy with grand war-themed paintings.

For commercial purposes, Saint-Sauveur and others published *Modern Costumes of All Known Nations* as early as 1788. Engravers in Paris at the time would likely have had access to Herrmann's engravings, suggesting a possible connection between the two works.

13) Calvi, Giulia, "Translating Imperial Practices, Knowledge, and Taste Across the Mediterranean: Giulio Ferrario and Ignatius Mouradgea d' Ohsson". *Women, Consumption, and the Circulation of Ideas in South-Eastern Europe, 17th-19th Centuries*. Leiden, The Netherlands: Brill, 2017, pp.12-46.

Ulbrich, Hans-Joachim. "Depictions of Guanche

Note2

(1) Cordier, Henry. *La Chine en France au 18e siècle*. Paris: Henri Laurens, 1910, pp. 55-69.

(2) Pelliot, Paul. "Les Conquêtes de l'empereur de la Chine." *T'oung Pao*, Vol. 20, no. 3/4, 1921, pp. 183-7274.

issue. For the concept of authenticity in cross-cultural art history, see: Li Jun: From

Research>>, 2018 Issue 2, pp. 93-104.

@ [USA] Howard, H. W. (Author), Deng, C. C. (Translator): *The Sino-British Ritual Conflict During the Mission of the Far Eastern Envoy, Maragani*, Social Sciences Academic Press, 2002, pp. 71-76.

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Breton, Jean-Baptiste Joseph. *China: Its*

Costume Arts Manufactures' zc. 2nd ed. JJ. Stockdale, 1812, pp.20-24.