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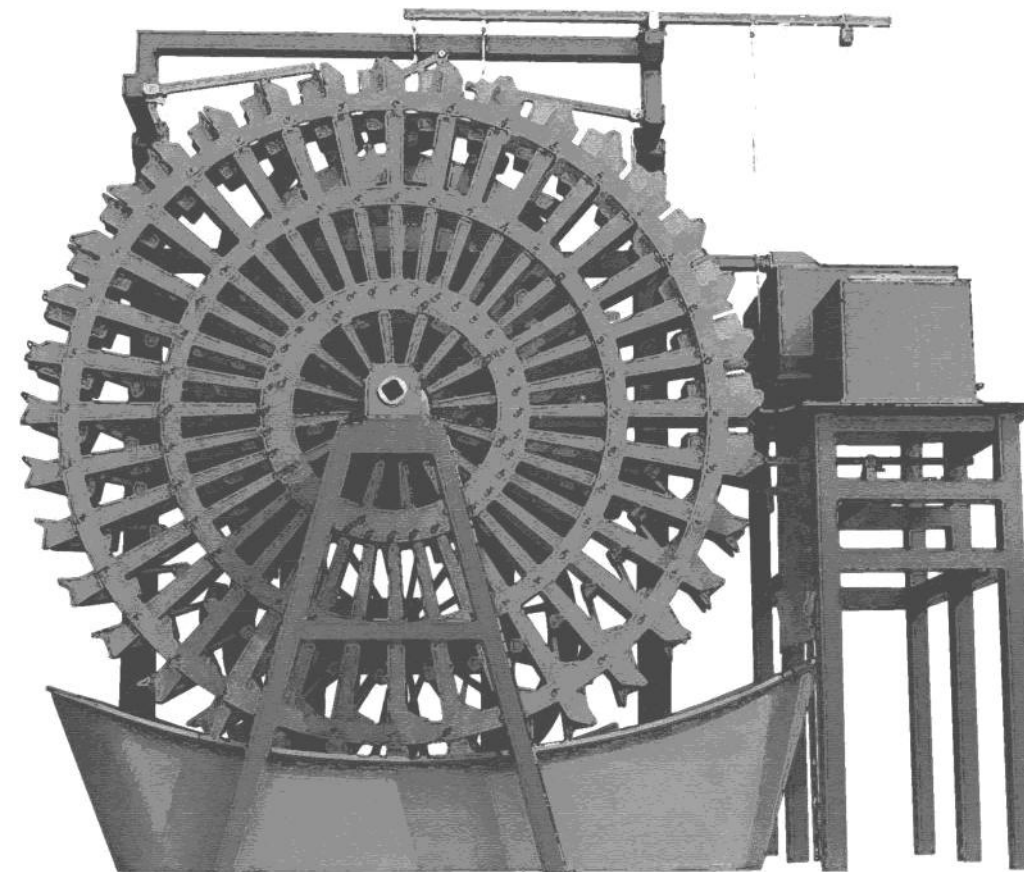
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Commemorating Victory in Bronze: A Survey of Representative Artefacts Commissioned by the Qianlong Emperor for the Production of Copperplate Engravings Depicting Triumphant Campaigns

Zhou Weiqiang*

Abstract

The Qianlong Triumphant Scene in the National Palace Museum collection is the sole copperplate engraving from the Qing imperial court sent to Paris, France, for production. Depicting the Qing court's pacification of Xinjiang during the Qianlong era, it was sketched by European missionary artists serving the Qing court, including Giuseppe Castiglione, before being sent to Europe. Parisian craftsmen produced and printed the engraving, endowing it with a distinctly European artistic style. It stands as a representative artefact of Sino-Western artistic and cultural exchange. The National Palace Museum holds both the official version and a trial print of the Victory Print. Additionally, its archives contain copies of memorials from the Palace Archives and the Military Affairs Department concerning the commission and bestowal of the print. Beyond the Museum's holdings, the First Historical Archives of China has published its own copy of the Victory Print and related archival materials. Some copper plates survived wartime turmoil and are now preserved at Berlin's Ethnological Museum. Several trial prints are distributed among museums and libraries in Germany and France. Contracts pertaining to the commissioned Guangdong merchants involved in this project are held at the Bibliothèque nationale de France. All these constitute vital artefacts for understanding the production process of the Victory Print copperplate engravings. To investigate these copperplate artefacts, our institute organised a working group. With assistance from international academic institutions including the École Française d'Extrême-Orient, the Max Planck Institute for the History of Science, and the European Society for the History of Science, the group visited Germany and France to examine relevant materials. Additionally, to understand copperplate printing techniques, researchers from the Louvre Museum facilitated visits to workshops at the Musée du Grand Palais in Paris to observe engraving practices. These findings will be presented in the 4K documentary *Commemorating Copperplate Prints*, produced to mark the Academy's 90th anniversary. The author also visited several key museums in both countries.

Keywords: Campaign Against the Junggar Rebellion, copperplate engraving, Giuseppe Castiglione, Ke Sheng

* Associate Researcher, Library and Archives Department, National Palace Museum.

Academic Quick Notes

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I. Preface

The Qianlong Dynasty Victory Scene in the museum's collection is the sole copperplate engraving from the Qing imperial court sent to Paris, France, for production. Emperor Qianlong commissioned Giuseppe Castiglione (Lang Shining, 1688–1766), a European missionary painter serving at the Qing court, and others to create the drafts depicting the Qing court's pacification of Xinjiang. Through the coordination of the Viceroy of Guangdong and Guangxi and the Guangzhou Customs Office, Guangzhou merchants contracted with the French East India Company to have Parisian craftsmen, including Kesson, produce the copper plates, which were then printed in Paris. The Victory Painting inaugurated the Qing tradition of commemorating wars through copperplate engravings, while simultaneously embodying European artistic conventions. It stands as a representative artefact of Sino-Western artistic and cultural exchange during the Qianlong reign. Beyond its significance in art history, it is also a crucial relic bearing importance in the histories of printing and Sino-Western cultural exchange.

This year (2015) marks the Academy's ninetieth anniversary, the Academy has organised the special exhibition "Portrayals from a Brush Divine: A Special Exhibition on the Tricentennial of Giuseppe Castiglione's Arrival in China". Hosted by the Department of Calligraphy and Painting, our department has been tasked with forming a curatorial team. Centring on copperplate engravings based on Castiglione's sketches, we present Section Six: Engraving the Triumph. This section features an in-depth curatorial exploration centred on Lang Shining's preparatory sketches for the Qianlong Victory Painting.

Following the northwestern military victories in the twenty-fourth year of the Qianlong reign (1759), the Emperor established numerous commemorative methods to highlight his achievements. These included erecting the "Imperial Commissioned Monument Commemorating the Pacification of the Dzungars" in Beijing, alongside commemorative steles at battlefields such as Ili, Geden Mountain, Yarkand, and Yisierkumur. Ziguang Pavilion served as the pinnacle of these commemorations. Following Tang dynasty precedent, one hundred portraits of meritorious officials were painted and hung within the hall. Behind Ziguang Pavilion, the Wucheng Hall featured the "Poems on the Western Campaign" and the "Treatise on Dispelling Confusion" inscribed on its left and right wall doors. While the east and west walls depicted scenes of the Western Expedition's labours. Stone steles inscribed with 224 imperial poems composed by Qianlong were erected, and the Bureau of Military Strategy compiled the Imperially Authorised Strategy for the Pacification of the Dzungars, documenting the war's history. Subsequently, Emperor Qianlong acquired several copperplate engravings depicting battle scenes by the Augsburg engraver Georg Philipp Rugendas (1666–1742). He consequently ordered the production of engraved victory scenes, rendered in elaborate and ornate detail to commemorate the Qianlong era's military achievements in the northwest.

In the twenty-ninth year of Qianlong's reign (1764), the Emperor instructed the Imperial Household Department to commission sixteen victory scenes depicting the pacification of Ili and other regions. These were to be sketched by Lang Shining. After imperial review, the sketches were to be delivered to the Supervisor of Guangzhou Customs for transmission to European artisans. These artisans were to engrave copper plates based on the sketches for printing the engravings. The task of executing the drafts fell to the seventy-six-year-old Jesuit Father Lang Shining, alongside Fathers Denis Attiret (1702–1768), Ignatius Sicklart (1708–1780), and the Augustinian Father Joannes Damasceus Salusri (?–1781). Lang Shining held a particularly significant position as the Qianlong Emperor's most trusted court artist. Born in Milan, Italy, Lang Shining was a Jesuit missionary who arrived in China in the 54th year of the Kangxi reign (1715). Serving through the Kangxi, Yongzheng, and Qianlong reigns, his realistic style, derived from Western painting, was particularly favoured by the art-loving Qianlong Emperor. He produced a vast body of work within the imperial court, becoming a leading figure in early Qing court art. Among these copperplate engravings depicting military victories, at least two were based on his sketches.

Multiple versions of Qianlong-era battle scenes depicting the campaigns against the Junggar and Muslim rebellions survive¹, including at least:² copperplate engraving drafts³, copper plates⁴, trial-printed copperplate engravings, official copperplate engravings, Hermang engraved editions, and silk scrolls⁵. Among these, the Victory Scene copperplate engravings, having been printed in greater numbers, are scattered throughout major museums, libraries, and private collections worldwide.

⁶ The collection held by this institute is exceptionally comprehensive and representative compared to other holdings. In addition to thirteen trial prints, it possesses a complete set of thirty-four official Victory Illustrations

(Appendix 1) Moreover, the Institute's archives of imperial court documents and Military Affairs Department memorials contain copies of memorials and petitions concerning the commissioned production and imperial bestowal of these works (Appendix 2) While the formal prints are occasionally exhibited individually, the Qing dynasty archival materials, despite research by retired scholars of this department

¹ Niklas Leverenz has conducted the most extensive research on extant Qianlong-era war maps depicting the pacification of the Junggar and Muslim regions. Niklas Leverenz, "Drawings, Proofs and Prints from the Qianlong Emperor's East Turkestan Copperplate Engravings," *Arts Asiatiques*, vol. 68 (2013), pp. 39–59. The following overviews of artefacts in various collections are drawn from his seminal work and are cited without further reference.

² One surviving fragment is housed at the Hamburg Museum of Ethnology (Hamburgisches Museum für Völkerkunde). Nie Chongzheng surmises that the original dimensions may have been a monumental 200 cm in height and 500 cm in width. See Nie Chongzheng, "Identification and Study of the Fragmentary Version of The Great Victory at Hulin," in *Fine Arts Studies*, No. 2, 2014, pp. 105–108.

³ Two extant works, Battle of Holoqisi (38.1 × 61.8 cm) and Battle of Tungusruk (36.5 × 62.5 cm), are slightly smaller than the copperplate engravings. They are housed in the Library of Tenri University, Japan.

⁴ Four extant examples exist: the Ethnological Museum in Germany holds the Battle of Tungusruk, the Battle of Fuzau, and the Portrait of the Victorious Generals and Soldiers of the Jaluhubu, while the Houghton Library at Harvard University holds the copperplate for The Battle of Holoqisi (57.3 cm high × 94.3 cm wide × 0.3 cm thick).

⁵ Painted by Ding Guanpeng, currently housed in the Palace Museum, Beijing.

⁶ Niklas Leverenz notes that holdings of ten or more works are found in 44 institutions or private collections. See Niklas Leverenz, "Drawings," *The History of Science Newsletter* Vol. 40 (September 2016)

and Prints from the Qianlong Emperor's East Turkestan Copperplate Engravings," *Arts Asiatiques*, vol. 68 (2013), p.

58. However, Niklas Leverenz did not specifically distinguish between trial proofs and formal editions.

Mr Zhuang Jifa compiled and published these, though they have not been systematically exhibited. Among them are: 〈Foreign Merchant's Letter from the Chief Engraver Ke Sheng, Sent to the Capital for Review〉, "Letter from Foreign Merchants to Jiang Youren Regarding Engraving Victory Scenes Copperplates," "Reply from Foreigners and Their Companions to Officials and the Viceroy of Guangdong and Guangxi Regarding Engraving Victory Scenes Copperplates," and "Report to the Military Affairs Department on Foreign Merchants Returning the First Four Victory Scene Copperplates and One Foreign Letter" reflect the Sino-French negotiations during the production of copperplates and engravings. The trial-printed copperplate engravings may previously have been omitted from exhibitions due to incomplete mounting, or because their appearance was simpler than the formal editions. Therefore, incorporating these trial prints alongside the Qing dynasty archives held by this institution into an exhibition would serve a dual purpose: it would highlight the distinctive nature of our collection, adding a new chapter to the history of Sino-Western cultural exchange, while also using the trial prints to narrate the history of copperplate printing technology and its journey in China.

In previous studies of the Qianlong Victory Paintings, Paul Pelliot's (1878–1945) research has been particularly influential. Although his work, *A Study of the Qianlong Paintings of Military Campaigns in the Western Regions*, was published as early as 1921,⁸ remains an indispensable work. Pelliot's study not only extensively utilised the versions of the Victory Illustrations available to him at the time, but also drew upon relevant archives held in France. He critically examined and synthesised the research of Jean Monval,⁹ Henri Cordier (1849–1925)¹⁰, Erich Haenisch (1880–1966)¹¹, and Ishida Kanjū (1891–1974)¹². It remains essential reading for contemporary research on the copperplate engravings of the Victory Maps.

Research into the Victory Map generated considerable resonance within early 20th-century Sinology circles, though recent years have seen renewed interest thanks to archival publications and artefact surveys. Beijing's First Historical Archives of China compiled its collection of war maps and related documents into the volume *Compilation of Secret Archives Concerning the Qianlong Emperor's Western Regions War Maps*. This publication employs image reproduction technology to faithfully present the original appearance of both the war maps and archival materials. Newly discovered overseas historical materials have breathed new life into this subject, such as *Bilder für die Halle des Purpurglanzes chinesische Offiziersporträts und Schlachtenkupfer der Ära Qianlong (1736-1795)*¹³, Tanya Szrajber's "The Victories of the Emperor Qianlong,"¹⁴ has uncovered French historical materials, while Niklas Leverenz's "Drawings, Proofs and Prints from the Qianlong Emperor's East Turkestan Copperplate Engravings" represents the most comprehensive and exhaustive survey to date of the various copperplate engravings depicting these victory scenes.

¹⁵ Regarding the recently discovered Great Victory at Hulin (silk-mounted, fragmentary) research has been conducted by Takada Tokio and Nie Chongzheng.¹⁶

The publication of these new documents and historical materials has increasingly drawn attention to research on Qianlong's Victory Engravings. New studies on these engravings have continually emerged within Taiwan's art history field. Recent works include Ma Yazhen's "War Imagery and the Construction of Imperial Military Achievements in the Qianlong Reign (1736-95): Focusing on the 'Victory Engravings of the Pacifying Campaigns against the Junggar and Muslim Rebels'"¹⁷; Lu Xueyan's "Engraving Victory in Copper: The Palace Collection of Qing Triumphal Engravings"; and ¹⁸Li Xinwei's *The Genesis of Imperial War Engravings: From the Triumphal Engravings of the Muslim Rebellion to the Taiwan Campaign Engravings*.¹⁹

From the perspectives of curation and documentary production, three key aspects warrant attention within the Institute's collection: Firstly, the commissioned production of copperplate engravings represents a significant event in Sino-European cultural exchange. While the Institute holds some Qing dynasty archives, crucial documents related to its holdings remain in France and should be investigated. Secondly, the value of the Institute's trial-printed copperplate engravings must be assessed. Thirdly, understanding the status of copper plates held in Germany and examining contemporary French etching techniques and printing technologies.

⁷ Zhuang Jifa, "The Victory Picture Copperplate Engravings of the Qing Dynasty," *National Palace Museum Monthly*, Issue 15 (1984), pp. 102-109.

⁸ Paul Pelliot, "The 'Conquests of the Emperor of China'," *T'oung Pao*, vol. 20 (1921), pp. 183–274. Translated by Feng Chengjun,

〈A Study of the Qianlong Emperor's Military Campaigns in the Western Regions〉, in *Studies and Translations on the History and Geography of the Western Regions and the South China Sea, Series VI* (Beijing: Zhonghua Book Company, October 1956) pp. 69–183.

⁹ Jean Monval, "The Conquests of the Emperor of China," *Revue de l'Art ancien et moderne*, vol. 18 (1905), pp. 147–160.

¹⁰ Henri Cordier, "The Conquests of the Emperor of China," *Mémoires concernant l'Asie orientale*, vol. I (1913), pp. 1-18.

¹¹ Erich Haenisch, "The Chinese Campaign in Ili in the Year 1755," in *Ostasiatische Zeitschrift*, Apr.-Sept., 1918, pp. 57-86.

¹² Ishida, Kanjū, "On the Engraving of the Victories over the Junggar and Uyghur Tribes during the Qianlong Reign," *Tohoku* Vol. 9, No. 3 (1919), pp. 396–448.

¹³ *Images for the Hall of Purple Radiance: Chinese Officer Portraits and Battle Engravings from the Qianlong Era (1736–1795)* (Exhibition of the Museum of East Asian Art, Berlin State Museums, 2003).

¹⁴ Tanya Szrajber, "The Victories of the Emperor Qianlong," *Print Quarterly*, 23(2006.1), pp. 28–47.

¹⁵ Niklas Leverenz, "Drawings, Proofs and Prints from the Qianlong Emperor's East Turkestan Copperplate Engravings," *Arts Asiatiques*, vol. 68 (2013), pp. 39–60.

¹⁶ Nie Chongzheng speculates the original dimensions may have been a colossal 200 cm in height and 500 cm in width. See Takada Tokio, "Explanation: The Conquest of the Western Regions," included in *The Qianlong Victory Paintings: The Conquest of the Western Regions* (Kyoto: Rinchuan Shoten, 2009). The Chinese version appears in Takada Tokio, trans. by Tan Hao, "Explanation of the Conquest of the Western Regions," in *Western Regions History and Culture*, Vol. 6 (December 2011), pp. 301-313. Nie Chongzheng, "Identification and Investigation of The Great Victory at Huelan (Fragment)," in *Fine Arts Studies*, No. 2, 2014, pp. 105-108.

¹⁷ Ma Yazhen, *War Imagery and the Construction of Imperial Military Achievements during the Qianlong Reign (1736–95): Focusing on the "Illustrations of Victories in the Campaigns against the Junggar and Muslim Rebels"* (Taipei: Master's Thesis, Institute of Art

History, National Taiwan University, 1999)

¹⁸ Lu Xueyan, "Engraving Victory in Copper: The Palace Collection of Qing Victory Engravings," *National Palace Museum Monthly*, Issue 293 (August 2007), pp. 40–51.

¹⁹ Li Xinwei, *The Genesis of Qing Palace Copperplate War Prints: From the Victory over the Muslim Tribes to Taiwan War Prints* (Taipei: Master's Thesis, Institute of Art History, National Taiwan University, 2012).

2012)

Among extramural documents, the most significant are the commission contracts signed between Guangdong merchants and the French East India Company, now housed in the Bibliothèque nationale de France. These bear witness to the merchants' representation of the Chinese imperial court in commissioning the French East India Company. Secondly, trial proofs of copperplate engravings represent a theme receiving scant attention from museums housing collections of war-themed copperplate prints. As unfinished works, often uncut or unframed, their poor condition makes them less favoured by curators. However, from a different perspective, trial proofs hold significant importance for interpreting the engraving craft. Moreover, the trial proofs in our collection are exceptionally unique. By examining the circumstances of similar artefacts across continental Europe, we can clarify the historical value of our trial proofs. As for the copper plates themselves, these constitute the source of all copperplate engravings. The German Ethnological Museum holds a relatively substantial collection of three plates, closely related to the trial and final proofs of the Triumphal Scene held by this institution. The museum's archives also contain valuable insights into the etching copper plates and printing techniques prevalent in France at the time. Simultaneously, with the assistance of researchers from the Louvre Museum, visits were made to the printmaking workshop at the Musée du Grand Palais in Paris to study the techniques of copperplate printing. However, as no direct response was received from the German museum authorities during the pre-trip planning phase, it became necessary to include visits to several Berlin museums in the itinerary to maintain schedule flexibility. Consequently, an additional two days were spent in Berlin, becoming an unexpected interlude in this research expedition. This inadvertently afforded an experience of the significant transformations in Berlin's future museum development.

The findings from the aforementioned research will be documented in a 4K commemorative film, "Copperplate Chronicles," produced for the academy's 90th anniversary.

II. Investigation Process (List)

Dates: 1 February (Sunday) – 14 February (Saturday)

Date	Transportation and Key Itinerary
1 February (Sun)	23:50 Taipei Time Taoyuan Airport (TPE) Terminal 2 (EVA Air BR0087) to Paris
2/2 (Mon)	Paris time 0650 Arriving at Paris Charles de Gaulle Airport (Aéroport Paris-Charles-de-Gaulle, CDG) Terminal 1 (Aerogare 1) Proceed to Terminal 2, Station F (Aerogare 2 Terminal F) for transfer at 10:10 Paris time Transfer to Air France flight AF1734 to Berlin, arriving at 11:50 Berlin time Arrival at Berlin-Tegel Airport (TXL)
2/3 (Tuesday)	Max Planck Society for the Advancement of Science e.V., Dept. III Artefacts, Knowledge and Action (Max-Planck-Gesellschaft zur Förderung der Wissenschaften e.V., Dept. III Artefacts, Knowledge and Action)
4 February (Wednesday)	Ethnological Museum, Arnimallee 27, 14195 Berlin
5 February (Thursday)	Deutsches Historisches Museum and Museum Island
6 February (Friday)	Potsdam
7 February (Saturday)	Charlottenburg Palace
8 February (Sunday)	Berlin time 1045 Berlin-Tegel Airport (TXL) Board Air France flight AF1435 to Paris Paris time 12:30 Arrival at Paris Charles de Gaulle Airport Terminal 2, Gate F (Aerogare 2 Terminal F)
9 February (Monday)	Visited the Louvre Museum with Professor Michele Pirazzoli-t'Serstevens from the Institut des Hautes Études Scientifiques, Sorbonne University
Tuesday, 10 February	Visit to Dr Nathalie Monnet, Head of the Manuscripts Department at the National Library of France
11 February (Wednesday)	Meeting with Dr Eric Lefebvre, Curator of the Collection of Chinese Paintings, Musée national des Arts asiatiques-Guimet Curator, Chinese Painting Collection) and Curator Cao Huizhong Dinner hosted by Dr Karine Chemla, Researcher at the French National Centre for Scientific Research (CNRS)
12 February (Thursday)	French National Archives (Archives Nationales de France)
13 February (Friday)	Saint-Denis Workshop at the Réunion des Musées Nationaux Grand Palais, French Ministry of Culture
14 February (Saturday)	11:20 Paris time Departure from Terminal 1 (Aerogare 1), Paris Charles de Gaulle Airport on EVA Air flight BR0088

III. Analysis and Reflections

(1) Berlin Itinerary:

1. Visited the Third Institute for the History of Science at the Max Planck Society for the Advancement of Science and its library

(Max-Planck-Gesellschaft zur Förderung der Wissenschaften e.V.)

Address: Boltzmannstrasse 22, 14195 Berlin

Website: <http://www.mpiwg-berlin.mpg.de/en/index.html>

The Max Planck Institute for the History of Science comprises three research institutes and several independent research groups, with approximately seventy-five researchers. During her earlier visit to our institute in Taiwan, Dr Dagmar Schäfer, Director of the Third Institute (Dept. III Artefacts, Knowledge and Action) of the Max Planck Society for the Advancement of Science, had kindly offered to facilitate contacts with German museums and provide assistance. We therefore paid a courtesy return visit.

As this was my first time travelling by underground to the location, and given the inclement weather with persistent snowfall making walking hazardous, I departed early to avoid potential delays. Taking the U3 line from Nollendorf station to Oskar-Helene-Heim station, I arrived well ahead of the scheduled meeting time. I took the opportunity to visit the nearby Allies Museum. This museum commemorates the Berlin Airlift during the Cold War, when the Soviet Union severed Berlin's land transport links. The United States, Britain, France and other Allied nations responded by dispatching aircraft to transport supplies to Berlin until the Soviets abandoned their blockade. This period is historically known as the Berlin Crisis. Though modest in scale, this museum preserves trains, aircraft, and fragments of the Berlin Wall from that era, alongside historical artefacts. After spending an hour here, we trudged through the snow towards the Department of the History of Science at the Max Planck Institute.

At 1300 Berlin time, we arrived at the Max Planck Institute for the History of Science. Director Dr Dagmar Schäfer invited us to a luncheon at the Max Planck Club, where we sampled authentic German cuisine. We were accompanied by Research Fellow Chen Shippei (PhD in Computer Science, National Taiwan University) and Research Fellow Dr Martina Siebert. Dr Schäfer, formerly Head of the History Department at the University of Manchester, had specifically attended a presentation on the Tongan ships during the International History of Science Conference held in Manchester. In late 2014, she visited our institute to examine relevant artefacts and historical materials pertaining to the Tongan ships. Beyond introducing the Max Planck Institute, Director Xue Feng warmly offered to facilitate all aspects of our visit to Germany. He promptly assigned an assistant to accompany us the following day to the Berlin Museum of Ethnology and the Ethnological Museum. On behalf of the Institute, Section Chief Zheng Yongchang presented gifts to express our gratitude.

Dr Ma Junlan, formerly a researcher at the East Asia Department of the Berlin State Library (Staatsbibliothek zu Berlin), now works at the Max Planck Institute. We exchanged information with him regarding collections of Chinese books and historical maps held overseas. Dr Ma Junlan informed us that the German National Library also holds a copperplate engraving of the Qianlong Victory Map. However, prior to our visit, we had already consulted the library's database to thoroughly examine both its trial and formal editions. Analysis revealed that the trial edition held by the library retains complete information regarding the artist, engraver, and assistants at the bottom of the print, unlike the trial edition in our institute's collection. Consequently, we did not plan to consult the battle map at that institution during our trip.





Allied Museum in the snow



Transport aircraft of key figures in the Berlin Airlift



Max Planck Archive



Max Planck Club



Cheng Wai-keung, Schoepflin Urs, Sit Fung, Chau Wai-keung engraving of the Victory scene with inscription below



Trial proof from the German National Library Copperplate

indicating the engraver, engraver's assistant, and other information

To examine the library facilities of the Department of History of Science, the Einstein Archives, digital collection equipment, and other Western rare book collections, we specially requested a guided tour by Library Director Urs Schoepflin. During the hour-long tour, Director Schoepflin provided a detailed introduction to this library, which serves researchers exclusively and operates year-round without closure. Located in the basement of the Research Department, it felt particularly warm during the cold winter months. The high ceilings and skylights allowed glimpses of the sky outside, offering a welcome respite from the psychological pressure of focused research. The library's core collection comprises primary sources, surrounded by secondary research materials. Peripheral areas offer researchers spaces for brief respite. Reconstructed historical scientific apparatus is displayed around the perimeter; Dr. Cheng specifically tested Galileo's device for plotting parabolic trajectories.

The library's rare book collection within the Department of History of Science is also distinctive. The curator specially retrieved Einstein's manuscripts for our viewing. Beyond its comprehensive facilities, the library boasts advanced digital archiving equipment, including numerous high-end scanners enabling immediate scanning. We also noted the absence of photocopiers, replaced by scanners to reduce paper consumption. The database design is exceptionally user-friendly, with all digitised materials immediately accessible to researchers. The spatial design is strikingly modern and avant-garde. Readers face orderly shelving for efficient consultation, yet a glance upwards reveals views beyond the windows, alleviating research fatigue. Seating is bright and spacious, illuminated entirely by LED lighting. We concluded our visit at 17:00 and arranged to visit the Folk Museum and other institutions the following day.



Director Shi Puling introduced the rare book collection



Surrounded by original texts, the central bookshelves house secondary research materials



Reconstructed apparatus for Galileo's parabolic trajectory experiments lines and clear functionality.



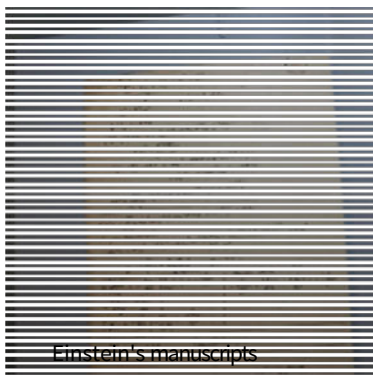
The LED desk lamps for readers feature clean



Snowy scenery outside the museum



Einstein's manuscripts



Einstein's manuscripts



Einstein's newspaper clippings collection



The academic database established by the Max Planck Society



Academic database established by the Max Planck Society



Curator Shi Puling Explains the V-Shaped Book Scanner



Portable Platform Scanner

2. Ethnological Museum

(Ethnologisches Museum)

Address: Lansstraße 8, 14195 Berlin

Website: <http://www.smb.museum/museen-und-einrichtungen/ethnologisches-museum/home.html>

The following day, we were guided by Georg, a research assistant in the History of Science Department at the Max Planck Institute, on a visit to the Ethnological Museum in Berlin. This institution maintains close ties with the Berlin State Museums. Although the artefacts belong to the Ethnological Museum, they are managed by Dr Wang Jingling, Curator of Ancient Chinese Art at the Berlin Museum of Ethnology. Dr Wang holds a Master's degree in Art History from National Taiwan University and obtained her doctorate in Germany. Having previously worked in Dutch museums, she recently joined the Ethnological Museum. With Dr Wang's assistance, Mr Claudius Kamps, Depot Administrator for the Museum of Ethnology's East and North Asia, South and Southeast Asia Department, guided us into the storage facility to examine the bronze plates.

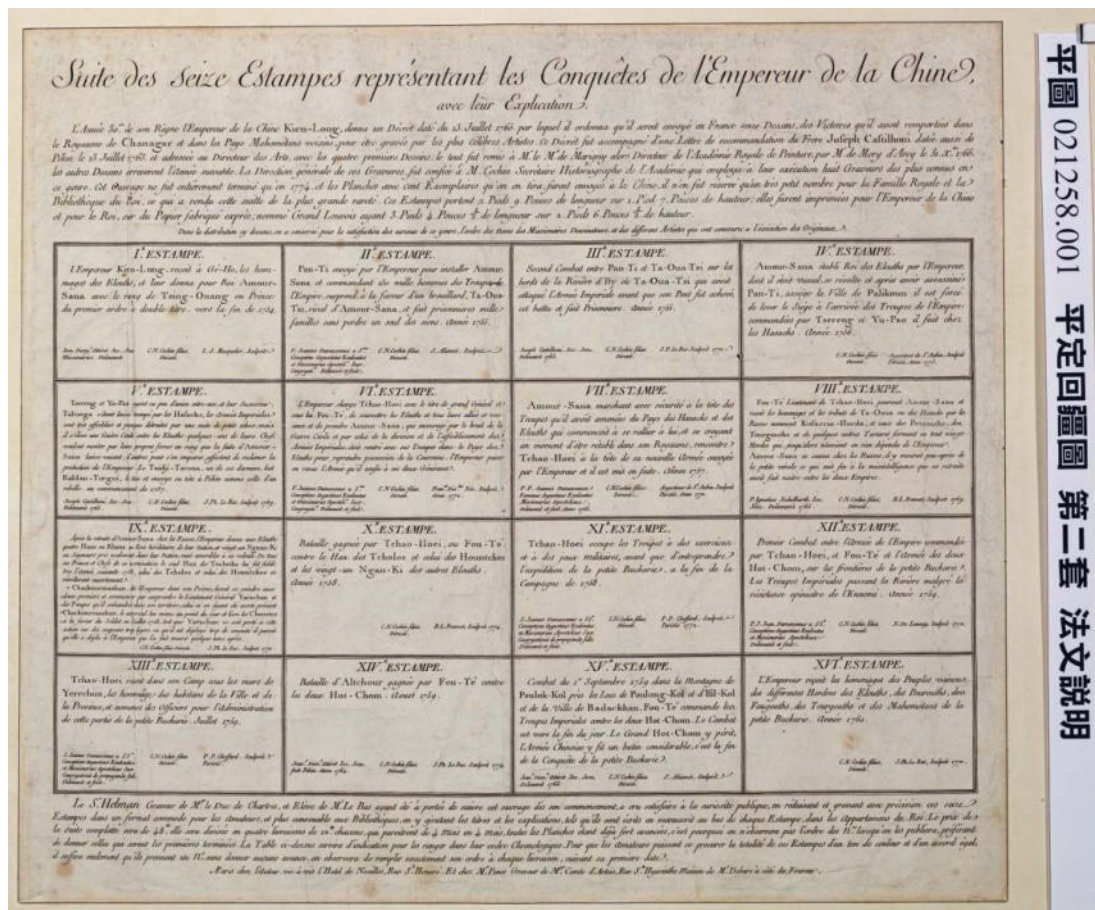
The primary purpose of our visit to Berlin was to examine the copper plates depicting victory scenes held in the museum's collection. The museum currently holds three copper plates: Battle of Tungusluk, Battle of Eruzaru, and Victory of the Generals at the Suburban Campaign against the Hui Region. It also possesses a larger collection of copper plates depicting the pacification of Taiwan. These plates are stored in a climate-controlled repository, though they have not been coated with protective varnish to prevent oxidation.

The plates depicting the Battle of Olzaratu and the Victory over the Hui Rebellion remain in relatively good condition, whereas the Battle of Tungusluk plate shows slight rusting and ink loss. All three plates bear inscriptions at the base listing the draftsman, chief engraver, and engraver. Their publicly available metadata is as follows:

Title	Die Schlacht von Tonguzluq (The Battle of Tonguzluq)	Die Schlacht von Oroj-jalatu (The Battle of Oroj-jalatu)	The Emperor personally proceeds before the city to receive reports from meritorious officers and soldiers (Illustration of the Generals and Soldiers Returning Triumphant from the Western Frontier)
Drawn by	Lang Shining	Lang Shining	Jean Damascene
Engravers	Augustin de Saint-Aubin	J. P. Le Bas	Charles-Nicolas Cochin (1715–1790)
Place and date of manufacture	1773 France (Qianlong 38th year)	1770 France (Qianlong 35th year)	1772 France (Qianlong 37th year)
Dimensions	Height 58 cm; Width 95.5 cm	Height 58 cm; Width 94.5 cm	Height 58 cm; Width 94 cm
Collection	Department of East Asian Ethnology, Museum of Ethnology		
Catalogue Number	Inv. No. I. D. 31.771	Inv. No. I. D. 31.770	Inv. No. I. D. 31.772

Source: *Images for the Hall of Purple Radiance: Chinese Officer Portraits and Battle Engravings from the Qianlong Era (1736–1795)* (Berlin: Exhibition of the Museum of East Asian Art, Berlin State Museums)

It is noteworthy that although the German museum attributes the copper plates for the Battle of Tungusluk and the Battle of Eruzarur to Lang Shining as the draftsman, this claim lacks documented sources. The current attributions of draftsmen and engravers for the sixteen copperplate prints are primarily based on the catalogue compiled by Isidore-Stanislas Henri Helman, 1743–1809 or 1743–1806?, which documented draft artists, creation dates, supervisors, engravers, and engraving periods. Scholars such as Meng Wan, Gaudier, and Heinisch have utilised these records.



Museum Collection: Helman's French Description of the Triumphal Scene Copperplate Engraving, Flat Drawing 021258

The aforementioned battle scenes were commissioned from Jesuit Fathers Giuseppe Castiglione (1688–1766), Denis Attiret (1702–1768), Ignatius Sicklart (1708–1780), and Augustinian Father Andrea (Joannes Damascenus Salusri, ?-1781). Aside from a few Chinese historical records, the most detailed documentation of the artists' information is found in the French explanatory notes accompanying the copperplate engraving of the Victory of Hermes. However, these notes are not arranged sequentially, and much of the explanatory material is unreliable. In 1921, Paul Pelliot

and Zeng cross-referenced Chinese and Western historical materials to verify the sequence of the engravings, their drafters, and engravers. The results of this work, incorporating the original Helman sequence of plates alongside supplementary information from Professor Bimeixue's *Gravures des conquêtes de l'Empereur de Chine K'ien-long* (Paris: Publications du Musée Guimet, 1969), p. 13, and explanations by Takada Tokio, are summarised in the table below:

Correspondence Table of Artists, Engravers and Assistants for the Victory Series Copperplate Prints

	Image Title	Designer and Date	Principal Artist	Engraver and Completion Date	Preface by He
1.	Illustration of the Surrender of Yili	Illustrated by Ai Qimeng (Ignatius Sicklart, 1708–1780)	Ke Sheng (Charles-Nicolas Cochin, 1715–1790)	Boullé (B. L. Prévot, ?) 1769	8
2.	A Scene of Logging at Mount Geda	by Giuseppe Castiglione (Giuseppe Castiglione, 1688–1766)	Kesheng (Charles-Nicolas Cochin)	Le Bas (J. Ph. Le Bas, 1707–1783) 1769	5
3.	The Battle of Eruzzarath	Artist unknown	?	J. Ph. Le Bas (J. Ph. Le Bas, 1707–1783) 1770	9
4.	The Battle of La Rochelle	Painted by Wang Zhicheng (Denis Attiret, 1702–1768) 1766	Ke Sheng (Charles-Nicolas Cochin)	Le Bas (J. Ph. Le Bas, 1707–1783) 1774	14
5.	The Battle of Kulonggui	Painted by Andrey (Joannes Damascenus Salusri, ?–1781)	Kesheng (Charles-Nicolas Cochin)	Aliamet (Jacques Aliamet, 1728–1788)	2
6.	The Tribute of the Uighur Chieftain	Andrei (Joannes Damascenus Salusri, ?–1781)	Kesheng (Charles-Nicolas Cochin)	Studied under Pierre-Philippe Choffard (1730–1809) 1774	13
7.	The Battle of Heishuiwei	Painted by Giuseppe Castiglione (Giuseppe Castiglione, 1688–1766) 1765	Kesheng (Charles-Nicolas Cochin)	Le Bas (J. Ph. Le Bas, 1707–1783) 1771	3
8.	The Great Victory at Huerman	Painted by Andrey (Joannes Damascenus Salusri, ?–1781) 1765	Kesheng (Charles-Nicolas Cochin)	Augustin de Saint-Aubin (Augustin de Saint-Aubin, 1736–1807) 1770	7
9.	The Battle of Tungusluk	Artist unknown	Kesheng (Charles-Nicolas Cochin)	Santo-Ban (Augustin de Saint-Aubin, 1736–1807) 1773	4
10.	The Battle of Hoskruck	Artist unknown	Koss (Charles-Nicolas Cochin)	Brel (B. L. Prevot, ?) 1774	10
11.	The Battle of Arthurs	Painted by Wang Zhicheng (Denis Attiret, 1702–1768) 1765	Kesheng (Charles-Nicolas Cochin)	Jacques Aliamet (Jacques Aliamet, 1728–1788)	5
12.	The Battle of Issyk-Kul	Andrey (Joannes Damascenus Salusri, ?–1781)	Kesheng (Charles-Nicolas Cochin)	N. de Launay (N. de Launay (1739–1792) 1772	12
13.	Illustration of the Paldashan Khan	Painted by Andrey (Joannes Damascenus Salusri, ?–1781)	Kesheng (Charles-Nicolas Cochin)	Studied under Pierre-Philippe Choffard (1730–1809) 1772	11
14.	Portrait of the Captives Presented Following the Pacification of the Muslim Rebellion	Wang Zhicheng (Denis Attiret, 1702–1768)	Kesheng (Charles-Nicolas Cochin)	Maxime (Louis-Joseph Masquelier (1741–1811)	1
15.	Portrait of the Generals and Soldiers Who Successfully Returned from the Campaign Against the Hui Region	Painted by Andrey (Joannes Damascenus Salusri, ?–1781)	Kesheng (Charles-Nicolas Cochin)	Née (Denis Née (1732–1818) 1772	6
16.	Portrait of the Generals and Soldiers Celebrating Victory at Caen	Artist unknown	Charles-Nicolas (Charles-Nicolas Cochin)	L'Épée (J. Ph. Le Bas, 1707–1783) 1770	16

It is thus evident that, among the sixteen engravings depicting military victories, only The Battle of Gedongshan and The Battle of Heishuiwei are attributed to Lang Shining. As for The Battle of Tungusruk and The Battle of Eluzaratu, neither bears the artist's name.



Ethnological Museum, Berlin



Filling in the inventory data sheet



Dr Wang Jilong collaborated in examining the Battle of Eruzaru



Examination of the Battle of Eruzaru



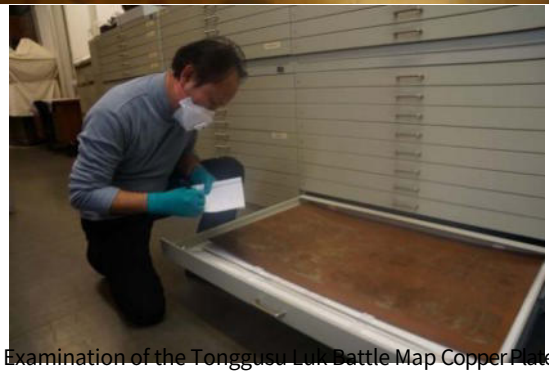
Copperplate of the Battle of Eruzaru



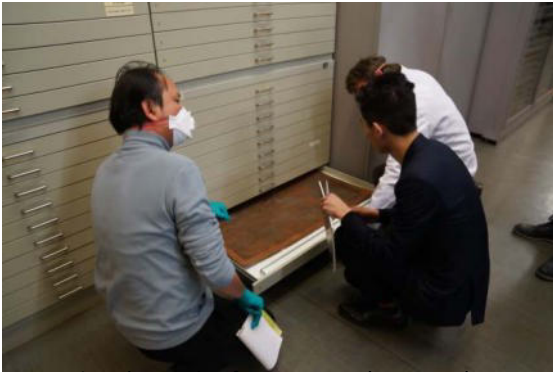
Bronze Plate Depicting the Battle of Olzaratu



Examining the battle of Tungusluk copper plate



Examination of the Tonggusu-Luk Battle Map Copper Plate



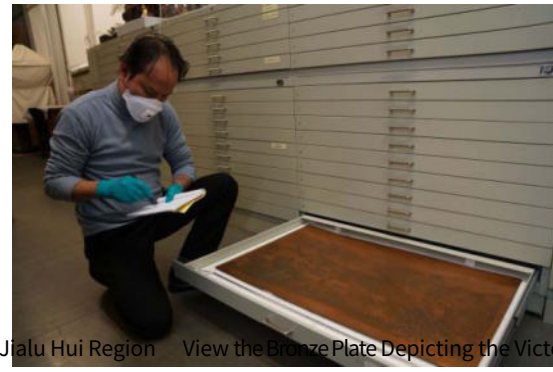
View the Battle of Tonggusu Luk Copper Plate



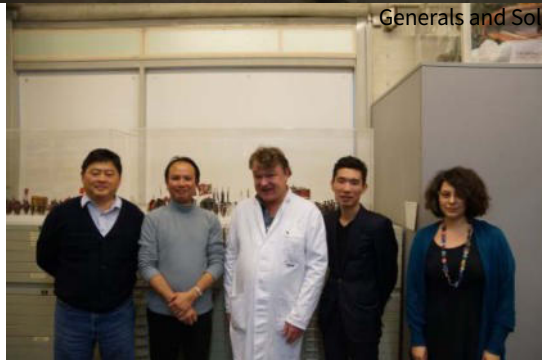
View the Battle of Tonggusu Luk Copper Plate



View Copper Plate Depicting the Victorious Generals and Soldiers of the Jialu Hui Region



View the Bronze Plate Depicting the Victorious Generals and Soldiers of the Jialu Hui Region



Chow Wai Keung, Cheng Wing Cheong, Campos, Wong Ching Ling and the museum's assistant curator The name of the engraver, Ke Sheng, is inscribed on the bronze plate



3. Deutsches Historisches Museum

Address: Unter den Linden 2, 10117 Berlin

Website: <https://www.dhm.de/>

The German Historical Museum (Deutsches Historisches Museum, DHM) was founded in 1987, coinciding with Berlin's 750th anniversary. Its establishment was spearheaded by then-Chancellor Helmut Kohl and Berlin's Mayor Eberhard Diepgen. The museum occupies the historic Berlin Armoury, a building completed in 1695, at Unter den Linden 2. In 2004, a new wing designed by architect I. M. Pei was constructed behind the original building, showcasing a strikingly modern, minimalist style.

The museum's oldest collection comprises military armaments, numbering approximately 30,000 items ranging from Roman daggers to modern Kalashnikov assault rifles (AK-47, Kalaschnikow-Sturmgewehr). It houses a particularly extensive array of artefacts from the medieval period onwards, including armour, ceremonial attire, weapons, and banners.

The museum's historical archives are divided into two main sections. The first comprises approximately 60,000 documents spanning the Middle Ages to the onset of the First World War, covering German political, economic, social, and everyday life. The second section begins with the First World War and continues to the present day, containing 135,000 items. Beyond its nearly 200,000 documentary archives, the museum also holds a film archive containing footage from 1910 to the present day, predominantly in 35mm or 16mm formats. Its collection of drawings and prints encompasses woodcuts, copperplate engravings, and steel engravings dating from the fifteenth century onwards, though this section excludes posters, which constitute a separate collection within the museum.

The museum's image collection is also extensive, divided into two sections: the first comprises 680 paintings dating from before 1900, while the second encompasses contemporary art and photographic holdings. The contemporary art collection includes approximately 20,000 sculptures and paintings. The photographic collection totals 32,000 items. Similar to our institution, the museum also holds a significant number of manuscripts and rare books, totalling approximately 35,000 titles. The museum continues to actively expand its acquisitions. Regarding the poster collection, it encompasses 80,000 items dating from the 19th century to the present day, primarily focusing on German political posters.



German Historical Museum



Entrance to the German Historical Museum



New Building of the German Historical Museum



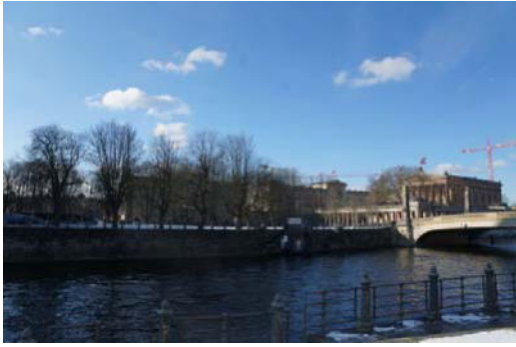
Elevator in the New Building of the German Historical Museum

4. Museum Island (Museumsinsel)

Museum Island is a sandbar in the Spree River flowing through northeast Berlin. At its northern tip, beyond the Unter den Linden boulevard, five museums are clustered: the Pergamon Museum, the Neues Museum, the Altes Museum, the Alte Nationalgalerie, and the Bode Museum. The renowned Berlin Cathedral (Berliner Dom) is also situated here. This area stands as one of Berlin's principal concentrations of historic architecture. Constrained by time and the lack of a suggested route due to the dispersed entrances of the buildings, we were unable to visit efficiently. Consequently, we adopted a historical stroll approach to familiarise ourselves with the museum architecture and facilities along the way.

On the bridge over Boderstrasse spanning the Kupfergraben canal, we discovered major construction underway on the western bank of Museum Island. It was only upon reading the riverside information board detailing Berlin's plans for the James-Simon Galerie that we realised this represented the capital's most ambitious museum building project. Designed by British architect David Chipperfield, the gallery comprises a cubic structure on the site of the former Packhof, originally conceived by Karl Friedrich Schinkel but demolished in 1938. Named after the renowned museum benefactor Henri James Simon (1851–1932), it is scheduled for completion in 2017.

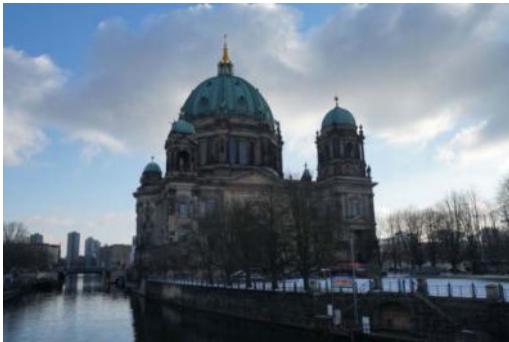
The sheer ambition of this project extends beyond constructing a new museum. The gallery will feature underground connections linking all museums on Museum Island, serving as a central hub entrance. It is projected to welcome four million visitors annually. For tourists exploring Museum Island, this provides convenient services, simplifying the planning of visits. This development merits our reflection and consideration.



The Spree in winter



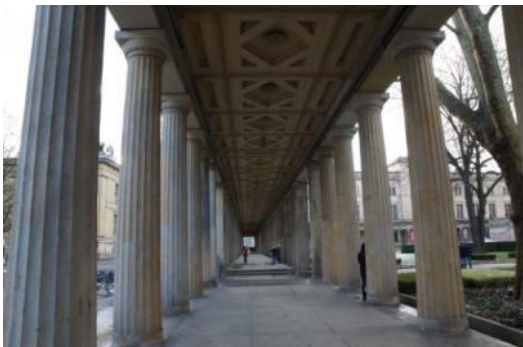
Bridges spanning Museum Island



Berlin Cathedral served as the court church of the Hohenzollern dynasty during the German Empire



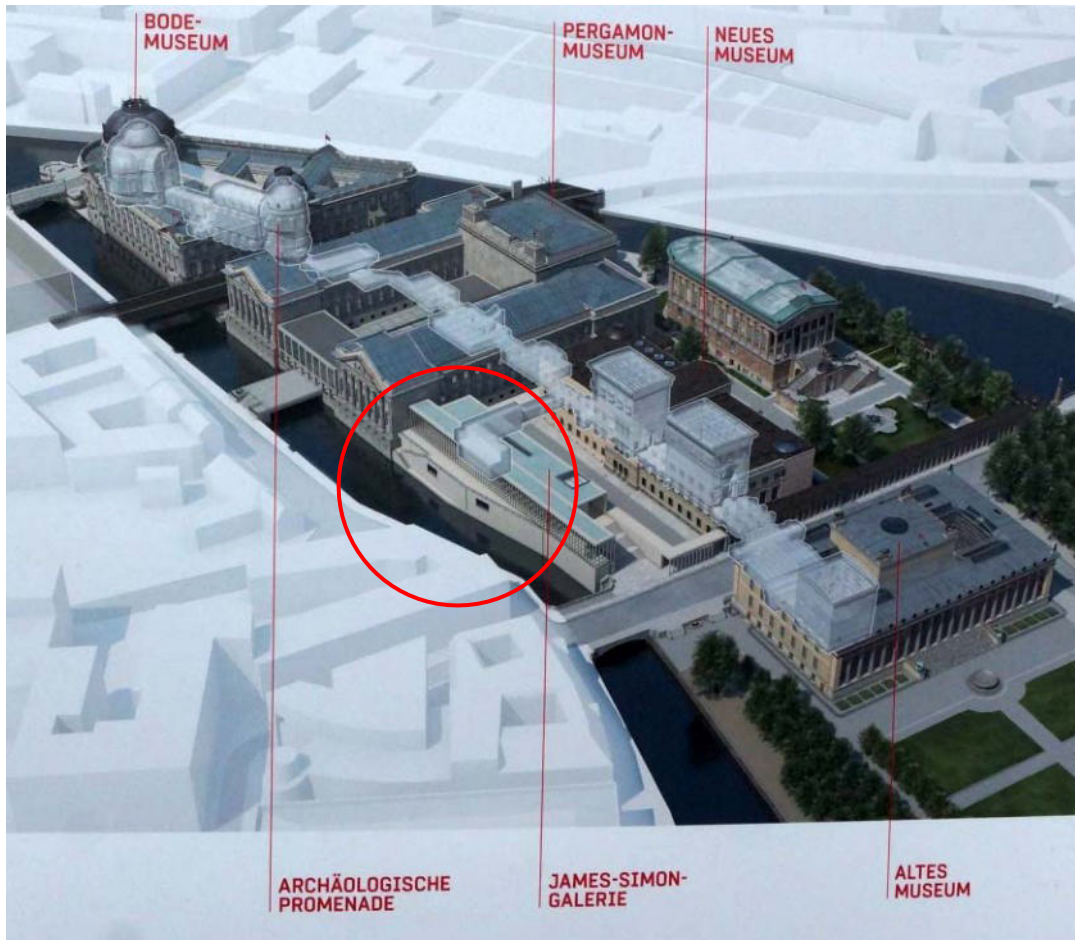
The Old National Gallery



The gallery of the Old National Gallery of former battlefields



The columns of the National Gallery preserving remnants



Museum Island: Flanieren durch die Weltkulturen (Strolling Through World Cultures)



Construction site on the eastern bank of the Kupfergraben canal.



The Packhof designed by Karl Friedrich Schinkel, demolished in 1938



Henri James Simon (1851–1932)
riverbed, requiring divers to



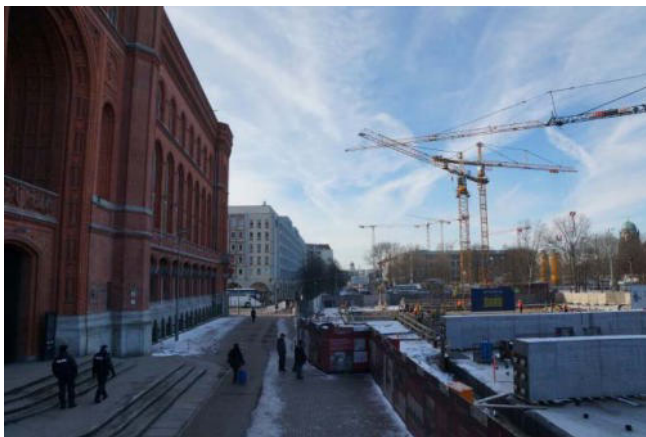
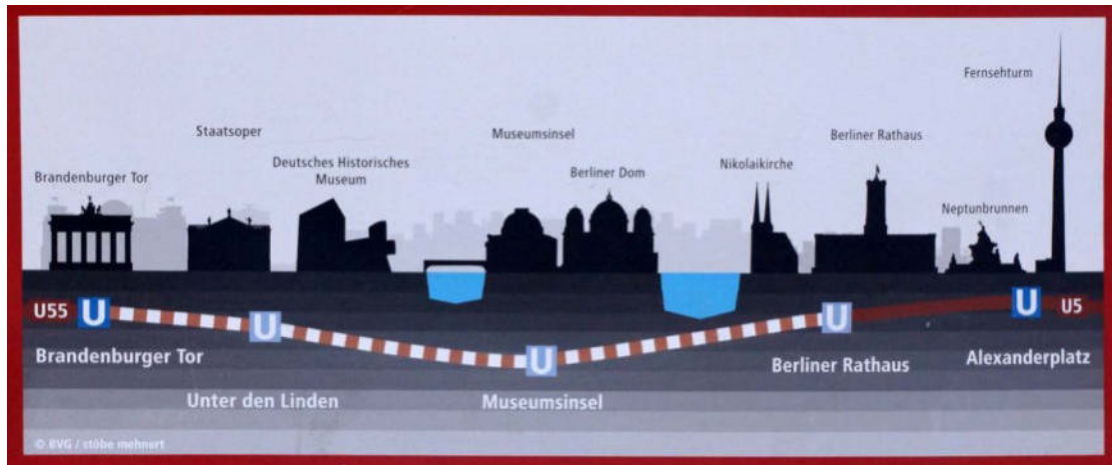
The entrance to the James Simon Gallery, which will serve as the gateway to Mu



The Berlin municipal authorities plan to drive 1,200 piles into the
will need to work for extended periods beneath the fast-flowing
Kupfergraben canal.

In front of Berlin's Red Town Hall, another major public works project is underway: the underground line connecting U55 station to U5 station. This east-west underground line connects Berlin's eastern and western sections, passing successively through the Brandenburg Gate, the State Opera House, the German Historical Museum, Museum Island, Berlin Cathedral, St. Nicholas' Church, Berlin City Hall, Neptune Fountain, and the Berlin TV Tower Canal. It features five stations: U55 Brandenburg Gate, Unter den Linden, Museum Island, Berlin City Hall, and U5 Alexanderplatz. It traverses beneath the Kupfergraben Canal and the River Spree.

Between the Rotes Rathaus and the Neptune Fountain, along the banks of the Spree, vast precast concrete yards and construction sites are visible. Passers-by can ascend steps to elevated viewing platforms beside the works to observe progress. Once operational, the new underground line will connect Berlin's east-west axis upon completion of the James Simon Gallery project, offering residents and visitors enhanced transport links while creating superior museum exhibition spaces.



The vast precast concrete yard and construction site before the Rotes Rathaus



Elevated viewing platform for observing the construction site

5. Potsdam

Potsdam, situated over twenty kilometres southwest of Berlin, serves as the capital of Brandenburg State and was the location of the summer palaces for Prussian kings and German emperors. We arrived at this summer palace amid snow and ice. Due to the scarcity of winter visitors, many museums originally planned for visitation were closed. Therefore, we set off from the New Palace and traversed the entire Royal Park from west to east, visiting the New Palace (Neues Palais), the Orangery Palace (Schloss Orangerie), Sanssouci Palace (Schloss Sanssouci), the Peace Church (Friedenskirche), and the former vineyard (Ehemaliger Winzerberg) before entering Potsdam city centre.



Orangerie



Sanssouci Palace



The imposing New Palace



The Friedenskirche, completed in 1848



Former Winzerberg



Nauen Gate

6. Charlottenburg Palace

Address: Spandauer Damm 20-24, 14059 Berlin

Website: <http://www.spsg.de/schloesser-gaerten/objekt/schloss-charlottenburg-altes-schloss/>

Charlottenburg Palace stands on the site formerly known as Lietzenburg. Commissioned by Sophie Charlotte, wife of Frederick III, Elector of Brandenburg, it was designed in the Baroque style by Johann Arnold Nering, with construction later completed by Martin Grünberg and Andreas Schlüter. The palace was inaugurated on 11 July 1699, marking Frederick III's forty-second birthday. In 1701, Frederick III proclaimed himself King of Prussia, assuming the name Frederick I. In 1699, Frederick I appointed Johann Friedrich von Eosander as Royal Architect and sent him to France and Italy to study architecture. Upon his return to Prussia in 1702, Eosander commenced the palace's expansion. Upon Charlotte's death in 1705, Frederick I named the palace in her honour. Severely damaged during the Second World War, Charlottenburg Palace was gradually restored to its former glory after the war through the efforts of Margarete Kühn, Director of State Palaces and Gardens.



Scharlenburg Palace



Statue of Frederick I in front of Charlottenburg Palace

(II) Paris Itinerary:

1. The Louvre Museum

Address: 75001 Paris, France

Website: <http://www.louvre.fr/>

Our primary objectives in visiting the Louvre Museum were twofold: firstly, to examine the engraving of the Triumphal Procession housed there, comparing it with our own institution's collection and ascertaining whether other crucial historical materials exist; secondly, to consult with French academics and researchers at the Louvre Museum.

Accordingly, prior to our journey, we consulted Dr Paola Calanca, Director of the Taipei Centre of the French School of the Far East. Upon her recommendation, we established contact with Professor Michele Pirazzoli-t'Serstevens, a distinguished sinologist from the École Pratique des Hautes Études at the Sorbonne, who made a special effort to meet us at the Porte des Lions entrance of the Louvre Museum. Having advised us beforehand to arrange for translation services, I wrote to Professor Karine Chemla of the French National Centre for Scientific Research (CNRS) requesting assistance. She arranged for Dr. Wang Xiaofei from Paris Diderot University to provide French interpretation.

Professor Pirazzoli-t'Serstevens specially requested the presence of Mr Pascal Torres, former Senior Researcher at the Louvre's Department of Prints and Drawings. Mr Torres had curated an exhibition at the Louvre Museum on the Qianlong Victory Engravings and conducted research on these copperplate prints, publishing *Les Batailles de l'empereur de Chine* (Le Passage, Paris, 2009). In the storerooms of the Louvre's Department of Graphic Arts (Département des Arts graphiques), we discussed the process of producing the engravings in France, the techniques used in copperplate production, the origins of the paper, and relevant French documents and archives.

Torres explained that the Louvre Museum holds two sets of engravings originally belonging to the Rothschild family: the etching plates (proofs) and the engraved and corrected plates (final versions). The etching edition exhibits blurred lines lacking vigour, whereas the revised edition not only fills in numerous original blank areas with light and shadow but also features clearer lines. The distinction between these two editions stems from the engraver's laborious efforts. The copperplate itself originated in Britain, while the paper was specially commissioned Grand Louvois from the French firm Prudhomme. The printing was undertaken by Beauvais.

The Louvre Museum also consulted its own collection of trial proofs. Upon careful comparison, the paper colour appears whiter than that of our institution's copy, with greater detail in the lines. A significant difference is that, like most official editions, the names of the artist, engraver, and assistants are preserved at the bottom of the image. After explaining the characteristics of our trial proof and comparing it with the Louvre's collection, Mr Pascal Torres tentatively concluded that our institution's trial proof may predate those held in France and Germany.

Torres also specially retrieved an ancient French text, *Précis historique de la guerre de la Chine: Dont les principaux événements sont représentés dans les seize Estampes, gravées, à Paris pour l'Empereur de la Chine, sur les desseins que ce Prince en a fait faire à Pékin & qu'il a envoyés en France.* (A Historical Outline of the Chinese War: Its Principal Events Depicted in Sixteen Engravings, Produced in Paris for the Emperor of China, Based on Designs Commissioned by His Majesty in Peking and Sent to France).

Events Depicted in Sixteen Engravings, Carved in Paris for the Emperor of China, Based on Designs Commissioned by His Majesty in Beijing and Sent to France). He explained that this volume provides more detailed accounts of the wars depicted in the Qianlong War Prints, though academic research into its contents remains limited.

Given our keen interest in the paper, pigments, and printing techniques of the engravings, we specially requested assistance from Mr Jean-Gérald Castex, a researcher in the Prints Department, to arrange a visit to the engraving workshop at the RMN-Grand Palais. The meeting concluded successfully at 1630. Following the meeting, we proceeded to the Louvre Museum bookshop to purchase *Les Batailles de L'empereur de chine.*



Pascal Torres

The paper in the Louvre Museum's collection is comparatively whiter



Introduction to the Archives Held by This Institution



Although both are trial proofs, the lines in the Louvre Museum's collection are clearer than those in our

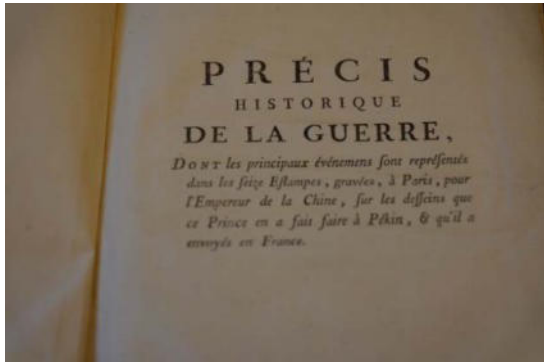


Professor Bimayue is explaining Hermant's commentary



institution's trial proof.

Both parties examined *the historical account of the War in China*



Précis historique de la guerre de la Chine: Dont les principaux événements sont représentés dans les seize Estampes, gravées, à Paris, pour l'Empereur de la Chine, sur les desseins que ce Prince en a fait faire à Pékin & qu'il a envoyés en France.

Précis historique de la guerre de la Chine: Sixteen engraved copperplate prints commissioned by the Emperor of China in Paris, based on designs he had produced in Beijing and dispatched to France.



Historical précis of the War of China



Trial Edition



Official Edition



Silk scroll (in the collection of the Palace Museum, Beijing)



Museum Collection: A-Yu-Hsi Holding a Spear to Repel Bandits

2. Bibliothèque nationale de France

Address: 5 rue Vivienne, 75002, Paris, France

Website: <http://www.bnf.fr>

The Manuscripts Department (département des Manuscrits) of the Bibliothèque nationale de France is situated north of the Louvre Museum. Entry requires presentation of a passport. Following arrangements by Dr Nathalie Monnet, Head of the Chinese Collections Section (chargée des collections chinoises), we were granted smooth access to examine the "Guangdong Foreign Trading House Pan Tongwen et al. Agreement". The document's original reference number was nouveau fonds chinois 5231, now changed to chinois 9199. This constitutes a significant historical document attesting to the commission of the first batch of copper plates and engravings. French scholar Henri Cordier (translated as Gao Dier by Feng Chengjun) examined this treaty in his work *Les Marchands Hanistes de Canton* (Leiden: E. J. Brill, 1902). However, the full text of this treaty had previously remained obscure within China. The transcription of the treaty is presented below:

Transcription of the Contract

Contract

Pan Tongwen et al. of the Canton Foreign Trading House hereby contractually commission
To the French Chief Clerk Gan Zhili and
others Pursuant to the gracious edict of
the two esteemed officials of the Customs
Office

to execute the printing of four victory illustrations commemorating the pacification of the Junggar and Muslim regions, to be engraved on copper plates.

One draft by Lang Shining depicting Aiyu Shi's deceptive camp, one draft by Wang Zhicheng depicting Alchu'er, one draft by Ai Qi

Meng's sketch of the Ili populace surrendering, and Ande's sketch of Kuman. Also included are two sheets of foreign script from the Kingdom of Dali and two sheets of foreign script in use across Western nations. These shall be forwarded to the relevant authorities for processing.

. The original four paintings and four sheets of foreign scripts are hereby consigned to the senior officials Gan Zhili and Wujialang. They shall be transported back to your country aboard the Baiye vessel. Kindly entrust them to the official Ban Ying for delivery to your Grand Secretary. Following the patterns and the foreign script specifying engraving techniques. We respectfully request the precise reproduction of four copper plates.

Upon completion, each plate shall be used to print two hundred sheets on sturdy, high-quality paper, totalling eight hundred sheets.

These shall be distributed along with the copper plates

by two ships. Each vessel shall carry two copper plates and print one hundred sheets of each design, totalling four hundred sheets. The original four designs and four sheets of foreign characters shall be brought to Guangdong within approximately thirty-three years

Guangdong for submission. Five thousand taels of silver are hereby advanced as confirmation. Should the labour cost prove insufficient, the balance shall be settled upon delivery of the copper plates. Should adverse weather prevent delivery, both labour costs and freight charges shall be borne by our firm. This agreement is executed in duplicate, one copy to be delivered to the chief official in charge for return to his country

for execution, and one to be held by the Provincial Chief, Mr. Wu Jialang, as a receipt for safekeeping, ensuring no negligence on either side. This is the

essential requirement. The carving must be exquisitely crafted. If completed according to specifications and delivered on schedule, the sooner the better.

This agreement

Chief Clerk Gan Zhili

Wu Jialang

Cai

Fengyua

n, Cai

Jufeng,

Chen

Guangs

hun,

Pan

Tongwe

n, Yan

Taihe,

Qiu

Yifeng,

Chen

Yuansua

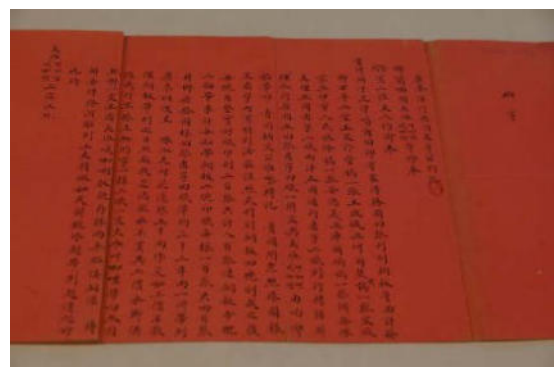
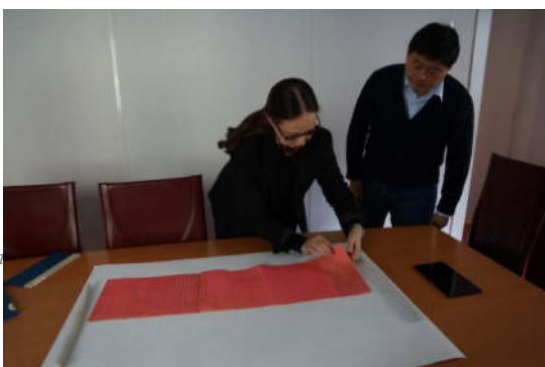
n, Zhang

Shengyu

an, Ye

Guangy

uan



Director Meng Xi initiates the public association contract

Public Contract Notes

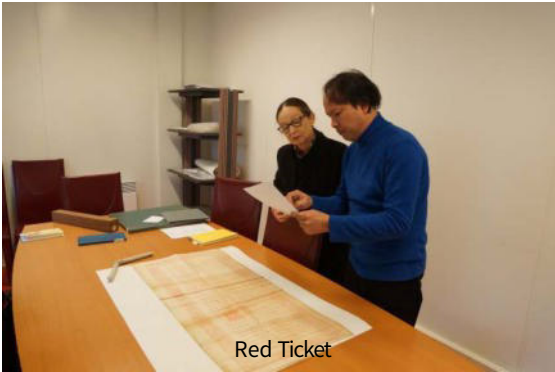
In addition to the "Guangdong Trading House Pan Tongwen et al. Agreement," as the Director had submitted an overseas travel request to examine the engraving blocks for the Red Decree at the National Library of France, Director Meng Xi was consulted. The library does not hold the engraving blocks for the Red Decree. Therefore, two copies of the Red Decree (Red Decree, Nos. Chinois 1335 and Chinois 1320) were provided for our examination. Director Meng Xi explained that during President Feng's previous visit, he had retrieved the woodblocks for the letter sent by Pope Sixtus V (1521-1590) to the Ming Emperor in 1590 (No.: Chinois 132)



Red Decree



Red Decree



Red Ticket



Red Ticket



Review Manchu documents



Seventeenth day of the ninth month in the fifty-fifth
year of the Kangxi reign



View Manchu Documents

3. Musée national des Arts asiatiques-Guimet

Address: 6 Place d'Iéna, 75116 Paris, France

Website: <http://www.guimet.fr/fr/>

At 1000 hours Paris time, we met with Curator Eric Lefebvre (Conservateur, Collection de Peintures chinoises) and Curator Cao Huizhong. Curator Lefebvre received us in his office and assisted in arranging the viewing of the museum's collection of Qianlong Victory Paintings. The museum holds a complete set of Qianlong Victory Paintings, donated by Wannieck. Four works were examined on this occasion: the First Painting The Surrender at Li, the Sixth Painting The Chief of Ush Presenting the City, the Seventh Painting The Battle at Heshuiwei, and the Tenth Painting The Battle of Hoshuluk. These Victory Prints are in pristine condition, with rich ink tones. The information regarding the artist and engraver beneath the prints remains intact, having been mounted on yellow silk brocade before being framed in glass.

Mr Yi Kai also proactively provided the booklet *Gravures des conquêtes de l'Empereur de Chine K'ien-long*, published in 1969 by former Guimet Museum researcher Bi Meixue (Paris: Publications du Musée Guimet [Hors série]).

As our close examination of the museum's relevant artefacts drew to a close, Researcher Cao Huizhong came to meet us and led us to the main gallery to view the Guimet Museum's newly opened major exhibition on the Han Dynasty. This exhibition was accorded high importance by both governments, with museums across mainland China contributing a large number of artefacts in support. Enhanced by the presence of numerous first-class cultural relics, the exhibition attracted a constant stream of visitors and proved extremely popular. Researcher Cao kindly provided a personal guided tour, presenting us with exhibition guides and catalogues after the visit, thus concluding our educational journey at the Guimet.



Guimet Museum
views



Researcher Yi Kai and Section Chief Zheng exchanging



Discussing before the Victory Painting
with no alterations.



The Jemei collection preserves the names of painters and engravers,



Gravures des conquêtes de l'Empereur de Chine
K'ien-long, Paris, Publications du Musée Guimet (Hors série), 1969.



Researcher Cao Huizhong and Section Chief Zheng Yongchang
photographed together before the poster.

4. French National Archives (Archives Nationales de France)

Address: 60, rue des Francs Bourgeois, 75003 Paris

Website: <http://www.archives-nationales.culture.gouv.fr/>

Situated near Place de la République within a tranquil mansion, the French National Archives house correspondence archives pertaining to the production of copper plates. This research visit focused solely on gathering visual materials from the archives for use in documentary production.



Mr Zheng, Section Chief, photographed in front of the Archives



The tranquil garden

5. The Print Workshop of the Grand Palais and the National Museums Federation (RMN-Grand Palais)

Address: 1 Impasse du Pilier, Delivery Quay: 1 Rue des Blés, 93217 Saint-Denis, La Plaine

Website:

The workshop is located in Saint-Denis. We took the RER B line to Stade de France station and walked to the workshop. The Castis researcher from the Louvre Museum met us at the workshop entrance and led us to meet Mr François Baudequin, Head of the Chalcography Workshop, Editions Department, and Ms Sophie Prieto, Head of the Art Workshops Department for Castings and Chalcography.

Mr Baudequin had previously visited Taipei for the Taipei International Book Exhibition, where he demonstrated French printmaking techniques. He presented several specialist publications: *La Chalcographie du musée du LOUVRE*; *Karamiru: 17th Century Copperplate Prints* by Ayumi Yasui and Yoshio Kamiya (Kanazawa: Kanazawa College of Art and Craft, March 2011); *Memoires du visible: cuivres et estampes de la chalcographie du LOUVRE* (Paris: RMN-Grand Palais 2003); **French Engravings: 400 Years on the Louvre Ceiling* (produced by France's Tian Tai Culture Media Company, RMN-Grand Palais 2003, 2005) and two discs produced by the Grand Palais and the Réunion des Musées Nationaux.

Regarding the printing inks for copperplate engravings, Fang Dejin clarified that France had long since ceased using wine lees as ink, instead employing new artistic oil-based materials. He personally did not know the formula but suggested consulting Diderot's *Encyclopédie*. Concerning the paper, he explained that the term 'Grand Loup paper' referred to the paper's dimensions, while its origins were highly diverse, making it difficult to pinpoint a specific region. The paper must be moistened before printing. To control humidity and ensure uniformity, the workshop has constructed a special humidification platform that uses gravity to regulate the paper's moisture content. Regarding the inking process, he emphasised that it is indeed highly technical, typically requiring a decade of practice to master. The technician must repeatedly wipe the copper plate to ensure the ink is evenly distributed, leaving no trace where it should not be.

We inquired whether it was possible to replicate the copper plates. He indicated that if the original plates still existed, chemical methods could be employed for replication.



Workshop exterior



Section Chief Zheng, Fang Dejin and Castex



Mr Fang Dejin signing books as gifts
paper before printing



A specially designed humidification table to ensure even moistening of the



Ink preparation



Ink preparation; the inking table features a preheating function to
reduce ink viscosity



Manual inking



Adjusting the printing press



The inked copper plate ready for printing



Place the paper to be printed



Laying the cloth blanket, applying initial pressure to the paper in preparation for printing



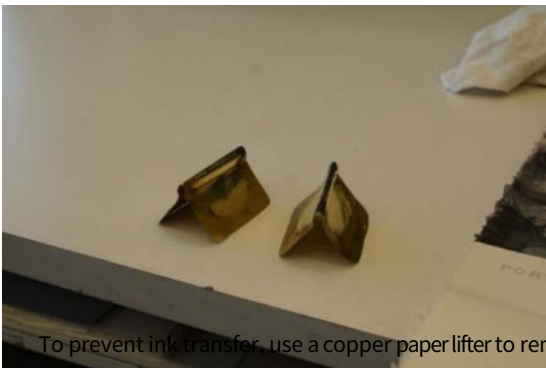
Swiftly lift the paper after printing



Swiftly lift the lower sheet after printing.



Inspect the test print result.



To prevent ink transfer, use a copper paper lifter to remove sheets



The workshop's preserved antique printing press



Fang Dejin demonstrates how to replicate copper plates



The storage room for copper plates

IV. Specific Recommendations

(1) The Relationship Between Museum Development and Urban Growth

Within Berlin's museums and public artworks, the nation's tragic history and aversion to war often lie concealed. In urban corners, memorials commemorating the persecution of Jews stand silently, as if the wounds and lamentations of war linger omnipresently. Berlin's courage in confronting historical lessons commands profound respect. This city, once a tragic battleground of East-West division and the Cold War frontline, almost makes one forget its status as Europe's emerging economic powerhouse and a cultural metropolis poised for renewed ascendancy.

During our visit to the Max Planck Institute for the History of Science, we were struck not only by the professionalism of its researchers, the modernity of its architecture, and the sophistication of its library development strategy, but also by the meticulous planning of its academic support services for researchers – an aspect that truly inspired our admiration. Knowledge production truly requires an excellent academic environment. Visits to Berlin's Allied Forces Memorial, the German Historical Museum, Museum Island, and other sites, alongside paying respects at historical landmarks within Berlin and touring Potsdam and Charlottenburg Palace, broadened our horizons and deepened our understanding of German history and culture. We marvelled at how Berlin, despite the devastation of World War II, still possesses such rich historical and cultural assets.

In the future, once Berlin's new international airport and the James Simon Gallery on the western side of Museum Island are completed, Berlin is poised to emerge as the EU's new museum capital. Although the projected annual visitor numbers for Museum Island are estimated at 4 million, it falls short of our museum's current annual attendance of over 5.4 million visitors. Even as the EU's economic powerhouse, Germany is undertaking such extensive construction projects to improve visitor flow and establish new underground lines, thereby fostering the development of its urban cultural industries. In contrast, our museum currently suffers from cramped spaces and inadequate external transport links. Without substantial improvements to the visitor environment and transport infrastructure, there is little hope of enhancing the quality of the museum experience or establishing the image of a progressive nation. The necessity of the Grand Palace Plan for both our institution and national development is thus evident.

(2) New Insights into the Museum's Cultural Artefacts

The primary objective of this overseas research mission was to locate artefacts related to the Qianlong Victory Scrolls held in Berlin and Paris. Artefacts related to this case are also held in collections in the United States, Japan, and mainland China. Although it was not possible to visit each location personally, the findings from this trip, combined with the Museum's archives, have sufficiently outlined the historical traces of the Qianlong Emperor commissioning the French to produce copper plates and print copperplate engravings. This corresponds with the Museum's artifacts, not only supplementing the historical facts considerably but also providing new insights into the Museum's own collections.

Firstly, for ease of identification, the Academy previously categorised its two sets of Victory Scene copperplate prints simply as Set One (Ping Tu 021224-021257) and Set Two (Ping Tu 021258-021270). However, this classification has led to unnecessary confusion regarding these copperplates, particularly fostering the subjective misconception that Set One predates Set Two. It is therefore recommended that they be formally designated as the definitive edition and the trial edition to avoid such misunderstandings.

Secondly, scholarly research on the Qianlong Victory Scenes copperplate engravings continues to develop within the framework established by Paul Pelliot's studies. The vast majority of scholars have overlooked the Qing dynasty archives held by this Institute. The following two examples illustrate these issues. In recent years, following the publication of historical materials from the Beijing First Historical Archives, some scholars have interpreted entries in the Records of the Imperial Household Department's Workshop to suggest that the decision to send the copper plates to France for engraving was made as early as the 29th year of Qianlong's reign. However, documents held by this institute, including the memorial submitted by Yang Tingzhang, Acting Governor-General of Liangguang, and Fang Tiyu, Supervisor of the Guangzhou Customs, entitled "Regarding the Handling of Four Copper Plates Depicting Victories over the Junggar and Muslim Tribes for Engraving in France," clearly indicate that Yang Tingzhang and Fang Tiyu were Superintendent of Guangdong Customs Fang Tiyu, it is evident that Yang Tingzhang and Fang Tiyu were genuinely unaware of the European destination for the plates. The imperial edict provided no such instruction. Subsequently, following the advice of Guangdong merchants, who themselves had consulted French merchants in Guangzhou, the plates were sent to France. Thus, even if the decision to send them to France had been

made in Beijing, the officials responsible in Guangzhou were evidently unaware of this. Whether France was the intended destination from the outset remains uncertain; one cannot rely solely on the account in the Records of the Imperial Household Department's Workshop.

Moreover, the vast majority of overseas research currently relies on Jesuit correspondence to learn that engraver Ke Sheng had written to Beijing explaining the reasons for the delayed delivery. A translation of Ke Sheng's letter is preserved in the Military Affairs Department archives held by this Academy, and was previously introduced in a special article by retired researcher Zhuang Ji. However, overseas scholars remain conspicuously unfamiliar with the artefacts held in this Academy's collection. This exhibition presents an opportunity to address these points specifically in the exhibition catalogue and through a dedicated article in the Palace Museum's monthly journal.

Upon our return to Taiwan, during subsequent preparatory work for photography, we inadvertently uncovered another overlooked issue: precisely when did the trial proofs return to China? If the trial prints returned to China around the same time as the official edition, then ~~by~~ Hermant (27.3 cm high × 43.2 cm wide) could not have been included in the trial prints. Hermant was a student of the engraver Lebas, who created these smaller-scale Qianlong Victory Prints (23.5 cm high × 41.2 cm wide) specifically to meet local market demand in France.

23.5 cm high by 41.2 cm wide) to meet local demand in France. These explanatory notes were thus appended, and this set of reduced copperplate prints was completed in 1786. Yet these notes appear alongside the trial proofs, which were printed earlier than the official edition, forming a complete set. Furthermore, the mounting paper roughly matches the dimensions of these trial proofs. Examination under light reveals the watermark trademark of J Whatman, a British paper merchant from 1821. It can therefore be inferred that the Herrmann notes and trial proofs form a set dating after 1821. This may offer new clues regarding the provenance of the existing trial proofs.

(3) Enhancing Conservation Practices and Handling Methods for Related Artefacts

Our institution holds a substantial collection of copperplate engravings. Beyond the Qianlong Victory Scene engravings, other series of battle scenes and related archives are available, often meeting diverse exhibition themes. To facilitate curatorial work, it is essential to prevent deterioration of artefacts during exhibitions. The Qianlong Victory Scene in our collection has not yet undergone mounting and remains in a relatively pristine state. Given its large dimensions, to prevent damage during handling, it is recommended to follow the practices of the Louvre Museum and the Guimet Museum by promptly undertaking mounting or adding support structures, with individual frames crafted from acid-free materials. Other memorials and archives should likewise be dispatched to the mounting workshop for prompt restoration. Upon our return from this trip, we specifically consulted Professor Yang Jiongdi, who studied copperplate engraving in France for over a decade, regarding the proper handling of these copperplate prints. Following his advice, the engravings should be held by their corners to minimise damage to the artwork.

(4) Expanding Cooperation and Exchange with the International Academic Community

Prior to this mission, we consulted Dr Yao Ning of Friedrich-Alexander-Universität Erlangen-Nürnberg and Dr Elisabeth Kaske, visiting scholar at the Institute of Modern History, Academia Sinica, regarding the status of the copper plate in Germany. During the pre-trip planning phase, the persistent lack of direct response from the German museum authorities necessitated the inclusion of visits to several Berlin museums in the itinerary to maintain schedule flexibility, resulting in an additional two-day stay in Berlin. Fortunately, after seeking assistance from the more internationally active scientific history community, Dr Feng Xue, Director of the Third Department of the Institute for the History of Science at the Max Planck Institute in Berlin, contacted the Museum of Ethnology and Folklore. Director Lan Ke of the Taipei Centre of the French School of the Far East requested Professor Bimeixue of the École Pratique des Hautes Études at the Sorbonne University to liaise with the Louvre Museum, and Professor Lin Lina, a researcher at the French National Centre for Scientific Research and President of the European Society for the History of Science, was asked to assist in arranging a French interpreter. Fortunately, the vast majority of the planned visits were successfully completed. Therefore, should this Institute wish to actively promote cooperation with overseas institutions, it must inevitably engage more closely with internationally active academic organisations to broaden the avenues for museum diplomacy. This research investigation had originally planned to invite several European scholars to participate in the Institute's November academic symposium on Sino-Western cultural exchange upon returning to Taiwan. However, after consulting the organising unit upon our return, we learned that the event was already fully booked and could not accommodate additional participants, which is most regrettable.

(5) Reconsidering the Digitisation of Copperplate Engravings

Previous digitisation of the De Sheng Tu copperplate engravings relied on photographic capture, with the entire image captured at once. This method facilitates metadata creation and achieves 600dpi resolution. However, given the extremely fine lines constituting the engravings, alternative digitisation techniques are necessary to enhance usability for the Academy's curatorial, website, new media, documentary, and cultural innovation development purposes. It is recommended that these copperplate engravings undergo more detailed photographic capture.

For this research investigation, the planned visit to the École des Orientales was cancelled at short notice due to Director Lan Ke of the Taipei Centre being unavailable on official business in Paris. Concurrently, owing to time constraints, the visit to the Invalides was provisionally changed to an external viewing without entering the building. However, with the assistance of researchers at the Louvre Museum, we unexpectedly discovered the printmaking workshop of the Musée du Grand Palais, affiliated with the French Ministry of Culture. This proved to be an invaluable resource for our project's investigation into copperplate engraving techniques, representing an unexpected yet significant gain. As the artefacts investigated during this visit could not be borrowed for exhibition due to scheduling constraints, certain research perspectives have been integrated into the catalogue for the special exhibition "Divine Brushwork: The Art of Lang Shining – 300th Anniversary of His Arrival in China". Plans are also underway to apply for external artefact imagery, with the content to be incorporated into a documentary commissioned by the Educational Exhibition Resources Department.

(6) Educational Outreach Activities and Cultural Innovation Concepts for Copperplate Engraving

Etching is an art form pursuing precision, representing the pinnacle of printing technology development. To enhance exhibition impact, related cultural creativity proposals and educational outreach activity designs should consider its technical characteristics. For outreach events, besides inviting etching artists or printmaking lecturers from art universities for special lectures, live demonstrations of etching printing could be organised. Regarding copperplate etching techniques, safety considerations arise due to the use of strong acids during the etching process. For cultural and creative applications, given the substantial size of the Qianlong Victory Scene copperplate print—approximately one metre wide with intricate details—presentation should focus on selected sections or enlarged details to highlight the unique fine lines characteristic of copperplate engraving, unless large-scale reproductions are undertaken.

V. Appendix

(1) Museum-Held Trial and Official Editions Qianlong's "Illustrations of the Pacification of Xinjiang"

	Trial Print (Second Set)	Official Edition (First Set)	Official Edition Mounting Process
1.		Imperial Preface Plain Diagram 021224	Imperial Preface
2.		First Poem: Poem on the Surrender of Yili Following Its Pacification Pingtu 021225	Poem One
3.	The Surrender of Yili Pingtu 021258	First Painting: The Submission of Ili Pingtu 021226	Figure 2
4.		Poem II: Poem on Clearing the Mountain and Cutting Down the Camp Pingtu 021227	Poem II
5.	Ge Mountain Campsite Clearing Flat Map 021259	Second Painting: The Clearing of the Mountain Camp Plan 021228	Figure 12
6.		Poem, Third Panel: Battle of E'lue Zhalatu Flat Map 021229	Poem IV
7.	The Battle of Eluzaratu Pingtu 021260	Third Painting: Battle of Eluizalatu Flat Map 021230	Figure 9
8.		Poem IV: The Battle of Heluo Huosi Pingtu 021231	Poem Three
9.	Illustration of the Battle of Luo Huo Si Pingtu 021261	Fourth Painting: The Battle of Luo Huo Si Pingtu 021232	Figure XI
10.		Poem No. 5: The Battle of Kulonggui Pingtu 021233	Poem V
11.	Illustration of the Battle of Kulonggui Pingtu 021262	Fifth Map: Battle of Kulonggui Pingtu 021234	Figure 10
12.		Poem VI: Poem on the Chieftain of Wushi Surrendering the City Flat Map 021235	Poem Six
13.	Map of the Chieftain of Ush Presenting the City Plain Map 021263	Sixth Map: The Chieftain of Ush Presents the City Flat Map 021236	Figure 1
14.		Seventh Poem: Poem on the Battle at Heishuiwei Pingtu 021237	Poem VII
15.	The Battle of the Black Water Pingtu 021264	Seventh Map: Battle of the Black Water Pingtu 021238	Figure 4
16.		Poem No. 8: Ode to the Great Victory at Huerman Pingtu 021239	Poem Eight
17.		Eighth Painting: The Great Victory at Huerman Pingtu 021240	Figure 8

18.		Poem IX: The Battle of Tonggusruk Pingtu 021241	Poem IX Notes
19.	The Battle of Tungusluk Pingtu 021265	Plate IX: Battle of Tungusluk Flat Map 021242	Figure XIII
20.		Poem No. 10: The Battle of Hoskruk	Poem X

		Pingtu 021243	
21.		Figure X, The Battle of Hoskruuk Flat Map 021244	Figure Three
22.		Poem XI, The Battle of Althur Plain Map 021245	Poem XI
23.	The Battle of Arthur Flat Map 021266	Eleventh Painting: The Battle of Al-Chur Flat Map 021246	Figure 7
24.		Poem XII: The Battle of Iserkur Naor Flat Map 021247	Poem Twelve
25.	Illustration of the Battle of Yixierkurnor Pingtu 021267	Twelfth Painting: Battle of Yixierkurnor Flat Map 021248	Figure 5
26.		Poem Thirteenth, Poem on the Submission of Bada Shan Khan Plain Map 021249	Poem Thirteen
27.	Portrait of Bada Shan Khan's Tribute Flat Map 021268	Thirteenth Figure: Tribute Offering by Bada Shan Khan Flat Map 021250	Figure 6
28.		Poem XIV: Poem on the Capture of Prisoners Following the Pacification of the Muslim Regions Flat Map 021251	Poem XIV
29.		Fourteenth Painting: Submission of Prisoners Following the Pacification of the Muslim Regions Pingtu 021252	Figure 14
30.		Poem Fifteen: Poem Celebrating the Success of the Campaign Against the Muslim Rebellion and Honouring the Generals and Soldiers Pingtu 021253	Poem Fifteen
31.	Portrait of the Generals and Soldiers Celebrating Victory over the Western Regions Pingtu 021269	Fifteenth Painting: Depiction of the Generals and Soldiers Returning Victorious from the Campaign Against the Hui Tribes Pingtu 021254	Figure Fifteen
32.		Poem XVI: Ode Celebrating the Triumphant Return of the Generals and Soldiers Pingtu 021255	Poem Sixteen
33.	Triumphal Banquet: Portrait of the Victorious Generals Pingtu 021270	Sixteenth Painting: Banquet Celebrating Victory with the Generals and Soldiers Pingtu 021256	Figure 16
34.		Illustration of the Pacification of the Western Regions, with Colophon by the Subjects Pingtu 021257	Collections of Imperial Ministers
35.	French Description Peace Map 021258		

(II) Archives Related to Qianlong's Victory Portraits Held by the National Palace Museum

01 〈Memorial Concerning the Handling of Four Copper Plates for the Victory Painting of the Subjugation of the Junggar and Muslim Regions, to be Engraved in France〉 Acting Governor of Guangdong and Guangxi, Yang Tingzhang Fang Tiyu, Supervisor of Guangdong Customs, et al.

First day of the eighth month, Qianlong 30th year

Dimensions: 22 × 126 cm 12 knots

National Palace Museum 046866(403021108)

02 〈Report to the Military Affairs Department on the Imperial Order to Engrave the Victory Diagram Copper Plates〉 Superintendent of Guangdong Customs, De Kui

The History of Science Newsletter Vol. 40 (September 2016)

First day of the eleventh month, 34th year of the Qianlong reign

26.7 × 123 cm 10 kopecks (this item)

26.4 × 22.8 cm 2 copies (attachment)

Former Machinery 011252(011165)

03 〈Submission to the Military Affairs Department: Four Copper Plates
Depicting the Victory Brought Back by Foreign Merchants and One Letter
from Foreigners〉 Li Shiyao, Governor-General of Guangdong and Guangxi
Superintendent of Guangzhou Customs, De Kui

5th day of the 9th month, 35th year of the Qianlong reign

26.4 × 170.8 cm 14 Kō (this item)

26.4 × 23.3 cm 2 pieces (Appendix I: Military Affairs Department Memorial)
26.3 × 35.4 cm 3 seals (Appendix II: Governor's original edict to foreign guests)

Archive No. 013251(013146)

04 <Regarding the engraving of the Victory Diagram copperplate
and the reply from the Westerners' class to the officials and the
Governor-General of Guangdong and Guangxi> Qianlong 35th year
(26 July 1770)

26.4 × 70.2 cm 6 Kuo

Archive No. 013261 (013156)

05 <Report to the Military Affairs Department: French Vessels Arriving in
Guangzhou Bringing 543 Printed Victory Diagrams> Li Shiyao, Governor-
General of Liangguang Superintendent of Guangzhou Customs, De Kui
3rd day of the 8th month, 36th year of Qianlong

Dimensions: 26.7 × 109.8 cm 9 seals

Archive No. 014859(014737)

06 <Report on the Circumstances of France
Engraving Victory Scenes on Copper Plates>
Li Shiyao, Governor-General of Liangguang
Superintendent of Guangdong Customs, De
Kui 18th day of the 10th month, 36th year of
Qianlong

Imperial endorsement date: 9th day of the 12th month, 36th year of Qianlong

25.7 × 69 centimetres 6 studs

Reference No. 015599 (015473)

07 <Report to the Military Affairs Department on the circumstances
surrounding the French vessel's return of the copperplate engraving depicting
the victory, though not all items were recovered> Li Shiyao, Governor-General
of Liang Guang Superintendent of Guangzhou Customs, De Kui

First day of the ninth month, 37th year of the Qianlong reign

26.5 × 70.8 centimetres 14 copies (this document)

Archive No. 018132(017997)

08 <Memorial Concerning the Painting and Copperplate
Engraving of the Victory at Indochina Brought by the
French> Memorial by Li Shiyao, Governor-General of
Liangguang

First day of the ninth month, 39th year of the Qianlong reign

22.4 × 71.4 cm 7 seals

National Palace Museum 055537(403029716)

09 <Presentation of Letter from Ke Sheng, Chief
Engraver, Brought Back by Foreign Merchants> 4th
day of the 8th month, 35th year of Qianlong

267 × 67.8 cm 6 seals

Former Mechanism 013260(013155)

10. Letter from Foreign Merchant to Jiang Youren
Regarding Engraving of Victory Diagram Copper Plate.
13th day of the 8th month, 35th year of Qianlong
(1770)

26.6 × 67.8 cm 6 knobs

Guji 013262(013157)