

China The Three Emperors 1662 1795

The author provides a new and original history of Beijing's historic Forbidden City in an illustrated study that peels away the veneer of power, secrecy, inscrutability, and passions of imperial China to reveal the culture, architecture, politics, and significance of the landmark.

In 1702, the second emperor of the Qing dynasty ordered construction of a new summer palace in Rehe (now Chengde, Hebei) to support his annual tours north among the court's Inner Mongolian allies. The Mountain Estate to Escape the Heat (Bishu Shanzhuang) was strategically located at the node of mountain "veins" through which the Qing empire's geomantic energy was said to flow. At this site, from late spring through early autumn, the Kangxi emperor presided over rituals of intimacy and exchange that celebrated his rule: garden tours, banquets, entertainments, and gift giving. Stephen Whiteman draws on resources and methods from art and architectural history, garden and landscape history, early modern global history, and historical geography to reconstruct the Mountain Estate as it evolved under Kangxi, illustrating the importance of landscape as a medium for ideological expression during the early Qing and in the early modern world more broadly. Examination of paintings, prints, historical maps, newly created maps informed by GIS-based research, and personal accounts reveals the significance of geographic space and its representation in the negotiation of Qing imperial ideology. The first monograph in any language to focus solely on the art and architecture of the Kangxi court, *Where Dragon Veins Meet* illuminates the court's production and deployment of landscape as a reflection of contemporary concerns and offers new insight into the sources and forms of Qing power through material expressions. Art History Publication Initiative

China is currently afflicted by enormous environmental problems. This book, drawing on ancient and modern Chinese environmental thinking, considers what it is that makes an environment a desirable place for living. The book emphasises ideas of beauty, and discusses how these ideas can be applied in natural, agricultural and urban environments in order to produce desirable environments. The book argues that environment is both a product of nature and of human beings, and as such is potentially alterable by culture. The book explores the three aspects of environmental beauty whereby such alteration might be beneficially made: integrated and holistic; ecological and man-made; and authentic and everyday. This book addresses environmental issues by distinctively suggesting that an aesthetic approach inspired from ancient Chinese tradition could help us overcome the many problems that human beings have created at local and global levels. Although its main focus is the traditional and current contexts of the People's Republic of China, the book transcends national borders. A typical example is the ancient Chinese thought system and cultural practice of Feng Shui (??) that sought to negotiate how the natural environment and human constructions can cohabit without destructing each other. The author evokes that sought-after harmony through the powerful image of gardens of life whose environmental beauty can be found in traditional Chinese gardens and palaces as well as historically and culturally preserved cities.

"Each chapter of this collection addresses a problem in Chinese history that is both interesting and important, as well as offering new ideas and interpretations, plus a methodological example that might inspire other scholars. The collective nature of this volume and the variety of its approaches and topics, plus the high quality of each chapter, make it accessible to scholars in a wide range of intellectual fields who may use from one to all chapters."--BOOK JACKET.

In a fresh investigation of primary sources and original readings, Kitson traces the origins of contemporary ideas about race through a variety of late Eighteenth and early Nineteenth century literary texts by Coleridge, Byron, Shelley, De Quincey, and other published and unpublished writings about travel and exploration and natural history.

Klaus Mühlhahn situates modern China in the nation's long, dynamic tradition of overcoming adversity and weakness through creative adaptation--a legacy of crisis and recovery that is apparent today in China's triumphs but also in its most worrisome trends. Mühlhahn's panoramic survey rewrites the history of modern China for a new generation.

A major new work in modern Tibetan history, this book follows the evolution of Tibetan Buddhism's trülku (reincarnation) tradition from the seventeenth to the nineteenth centuries, along with the Emperor of China's efforts to control its development. By illuminating the political aspects of the trülku institution, Schwieger shapes a broader history of the relationship between the Dalai Lama and the Emperor of China, as well as a richer understanding of the Qing Dynasty as an Inner Asian empire, the modern fate of the Mongols, and current Sino-Tibetan relations. Unlike other pre-twentieth-century Tibetan histories, this volume rejects hagiographic texts in favor of diplomatic, legal, and social sources held in the private, monastic, and bureaucratic archives of old Tibet. This approach draws a unique portrait of Tibet's rule by reincarnation while shading in peripheral tensions in the Himalayas, eastern Tibet, and China. Its perspective fully captures the extent to which the emperors of China controlled the institution of the Dalai Lamas, making a groundbreaking contribution to the past and present history of East Asia.

Museums, International Exhibitions and China's Cultural Diplomacy examines the role museums and, more specifically, international exhibitions, have played in shaping China's international image to date. Drawing on theories and methods from museum studies and international relations, the book evaluates the contribution international exhibitions make to China's cultural diplomacy strategy. Considering their impact on the country's international image, Kong also probes the mechanisms and processes involved, examining in detail the policy of, and international activities promoted by, the Chinese government. The book also analyses the motives of the Chinese and overseas museums that host these exhibitions. Taking some major exhibitions that were on show in the UK during the 21st century as a representative case study, the book reveals the mechanisms by which these exhibitions were developed and shared overseas. Questioning who really shapes the image of China, Kong challenges Western assumptions and looks ahead to consider whether, moving forward, the Chinese government and museums could work together in a mutually beneficial way. *Museums, International Exhibitions and China's Cultural Diplomacy* contributes to the growing literature on museums and diplomacy. As such, it will be of interest to academics and students engaged in the study of museums and heritage, international relations, culture, politics, China and wider Asia.

The first book-length study of China's Catholic martyr saints, this work recounts the cultural, religious, and economic conflicts that unfolded during China's Qing dynasty (1644–1911). *China's Saints* considers closely the personal and public lives of both missionaries and Chinese converts lived during China's late-imperial era.

Qianlong's Yuanming Yuan (Garden of Perfect Brightness) was a microcosm of his world, with lush plants, artificial mountains and lakes, and colorful buildings. From within

these precincts, the emperor ruled his lands, performed imperial rituals, and observed various religious ceremonies of his people. Destroyed and looted in 1860 by Western forces, it is today only partially restored. Using images, maps, and color-plates, this book reveals the philosophical, political, and artistic concepts that the gardens represented. Lord Amherst's diplomatic mission to the Qing Court in 1816 was the second British embassy to China. The first led by Lord Macartney in 1793 had failed to achieve its goals. It was thought that Amherst had better prospects of success, but the intense diplomatic encounter that greeted his arrival ended badly. Amherst never appeared before the Jiaqing emperor and his embassy was expelled from Peking on the day it arrived. Historians have blamed Amherst for this outcome, citing his over-reliance on the advice of his Second Commissioner, Sir George Thomas Staunton, not to kowtow before the emperor. Detailed analysis of British sources reveal that Amherst was well informed on the kowtow issue and made his own decision for which he took full responsibility. Success was always unlikely because of irreconcilable differences in approach. China's conduct of foreign relations based on the tributary system required submission to the emperor, thus relegating all foreign emissaries and the rulers they represented to vassal status, whereas British diplomatic practice was centred on negotiation and Westphalian principles of equality between nations. The Amherst embassy's failure revised British assessments of China and led some observers to believe that force, rather than diplomacy, might be required in future to achieve British goals. The Opium War of 1840 that followed set a precedent for foreign interference in China, resulting in a century of 'humiliation'. This resonates today in President Xi Jinping's call for 'National Rejuvenation' to restore China's historic place at the centre of a new Sino-centric global order.

A collection of essays on architecture of modern China, arranged chronologically covering a period from 1729 to 2008, focusing mainly on the twentieth century. The distinctive feature of this book is a blending of 'critical' and 'historical' research, taking a long-range perspective transcending the current scene and the Maoist period. This is a short, elegant book that condenses the wide subject matter into key topics.

An examination of museums in China, surveying their development from the nineteenth century, and looking in particular at their incredible recent proliferation.

An annotated collection of essential texts written by European observers from the thirteenth to the nineteenth centuries, Ideas of Chinese Gardens chronicles the evolution of Western perceptions of gardens of China, from curiosity to admiration and ultimately to rejection, echoing the changes in European attitudes toward China.

Whether antiquities should be returned to the countries where they were found is one of the most urgent and controversial issues in the art world today, and it has pitted museums, private collectors, and dealers against source countries, archaeologists, and academics. Maintaining that the acquisition of undocumented antiquities by museums encourages the looting of archaeological sites, countries such as Italy, Greece, Egypt, Turkey, and China have claimed ancient artifacts as state property, called for their return from museums around the world, and passed laws against their future export. But in *Who Owns Antiquity?*, one of the world's leading museum directors vigorously challenges this nationalistic position, arguing that it is damaging and often disingenuous. "Antiquities," James Cuno argues, "are the cultural property of all humankind," "evidence of the world's ancient past and not that of a particular modern nation. They comprise antiquity, and antiquity knows no borders." Cuno argues that nationalistic retention and reclamation policies impede common access to this common heritage and encourage a dubious and dangerous politicization of antiquities--and of culture itself. Antiquities need to be protected from looting but also from nationalistic identity politics. To do this, Cuno calls for measures to broaden rather than restrict international access to antiquities. He advocates restoration of the system under which source countries would share newly discovered artifacts in exchange for archaeological help, and he argues that museums should again be allowed reasonable ways to acquire undocumented antiquities. Cuno explains how *partage* broadened access to our ancient heritage and helped create national museums in Cairo, Baghdad, and Kabul. The first extended defense of the side of museums in the struggle over antiquities, *Who Owns Antiquity?* is sure to be as important as it is controversial. Some images inside the book are unavailable due to digital copyright restrictions.

This surprisingly modern, twelfth-century classic has long been popular with monks. Now this new edition opens up the riches of this spiritual masterpiece to a wide audience of contemporary readers who see the spiritual life not as a solitary enterprise, but one intimately connected to relationships. Written in dialogue form, *Spiritual Friendship* offers wise counsel on many aspects of friendship. Dennis Billy, C.Ss.R., editor of the innovative *Classics with Commentary* series, has once again provided readers with an invaluable introduction and background. The popular translation by M. Eugenia Laker is complemented by Billy's helpful commentary and thoughtful reflection questions.

What gives beauty such fascinating power? Why is beauty so easy to recognize but so hard to define? Across cultures and continents and over the centuries the standards of beauty have changed but the desire to portray beauty, to praise beauty, and to possess beauty has never diminished. *Icons of Beauty* offers an enthralling overview of the most revered icons of female beauty in world art from pre-history to the present. From images of Eve to Cindy Sherman's self-portraits, from Cleopatra to Madonna, from ancient goddesses to modern celebrities, this interdisciplinary set offers fresh insight as to how we can use perceptions of beauty to learn about world cultures, both past and present. Each chapter looks at an individual work of art to pose a question about the power of beauty. What makes beauty modern? What is the influence of celebrities? How do women portray their own beauty in a different manner than men? In-depth profiles of the icons reveal how specific ideas about beauty were developed and expressed, offering a full analysis of their history, cultural significance, and lasting influence. In addition to renowned works of art, *Icons of Beauty* also looks at icons in literature, film, politics, and contemporary entertainment. Interdisciplinary and multicultural in its approach, chapters inside this set also feature sidebars on provocative topics and issues, such as foot binding and body adornment; myths and practices; opinions and interpretations; and even related films, songs, and even comic book characters. Generously illustrated, this rich

set encompasses history, politics, society, women's studies, and art history, making it an indispensable resource for high school and college students as well as general readers. An authoritative history of five millennia of Chinese history

In this stunning reassessment, Nicole T. C. Chiang argues that the famous Qianlong art collection is really 'the collection of the imperial household in the Qianlong reign'. The distinction is significant because it strips away the modern, Eurocentric preconceptions that have led scholars to misconstrue the size of the collection, the role of nationalism in its formation, the distinction between art and artifact, and the actual involvement of the emperor in assembling the collection. No one interested in Chinese art will be able to ignore the ramifications of this important study. Emperor Qianlong's Hidden Treasures: Reconsidering the Collection of the Qing Imperial Household argues that the size of the collection was actually smaller than previously stated. Moreover, the idea that the collection put the whole of the empire on display (and thereby promoted political unity) does not square with the reality that most of the collection was hidden away. Instead, the collection was primarily for the emperor's gaze alone. Chiang further explains that the collection was largely the product of work done by many specialists working at the Qianlong court, noting that the emperor often assumed a more supervisory role. Preliminary drawings, patterns, models, and prototypes of the items made in the imperial workshops also formed an important part of the collection, as they served to establish standardized models used to run the imperial household. The collection was thus both broader and narrower than previously stated. 'Chiang has identified many misguided assumptions about the Qing imperial collection. In their place, she proposes a new definition of an imperial collection that does not give primacy to art objects. This bold revisionist thesis may be controversial, but it is important and deserves to be read widely for this exact reason.' —Dorothy Ko, Barnard College, Columbia University 'Chiang makes a new argument which will contribute to the literature on Qing imperial art. She shows that a distinction should be made between the Qianlong emperor's activities in commissioning objects from the palace workshop and his activities in accumulating, assessing, and cataloguing objects that went into what she calls the "imperial household collection." This work will attract wide attention from scholars in art history.' —Evelyn S. Rawski, University of Pittsburgh

A single volume history of China, offering a look into the past of the global superpower and its significance today. Michael Wood has travelled the length and breadth of China, the world's oldest civilization and longest lasting state, to tell a thrilling story of intense drama, fabulous creativity, and deep humanity that stretches back thousands of years. After a century and a half of foreign invasion, civil war, and revolution, China has once again returned to center stage as a global superpower and the world's second largest economy. But how did it become so dominant? Wood argues that in order to comprehend the great significance of China today, we must begin with its history. The Story of China takes a fresh look at the Middle Kingdom in the light of the recent massive changes inside the country. Taking into account exciting new archeological discoveries, the book begins with China's prehistory—the early dynasties, the origins of the Chinese state, and the roots of Chinese culture in the age of Confucius. Wood looks at particular periods and themes that are now being reevaluated by historians, such as the renaissance of the Song with its brilliant scientific discoveries. He paints a vibrant picture of the Qing Empire in the 18th century, just before the European impact, a time when China's rich and diverse culture was at its height. Then, Wood explores the encounter with the West, the Opium Wars, the clashes with the British, and the extraordinarily rich debates in the late 19th century that pushed China along the path to modernity. Finally, he provides a clear up-to-date account of post-1949 China, including revelations about the 1989 crisis based on newly leaked inside documents, and fresh insights into the new order of President Xi Jinping. All woven together with landscape history and the author's own travel journals, The Story of China is the indispensable book about the most intriguing and powerful country on the world stage today.

Exploring the history of art in China from its earliest incarnations to the present day, this comprehensive volume includes two dozen newly-commissioned essays spanning the theories, genres, and media central to Chinese art and theory throughout its history. Provides an exceptional collection of essays promoting a comparative understanding of China's long record of cultural production Brings together an international team of scholars from East and West, whose contributions range from an overview of pre-modern theory, to those exploring calligraphy, fine painting, sculpture, accessories, and more Articulates the direction in which the field of Chinese art history is moving, as well as providing a roadmap for historians interested in comparative study or theory Proposes new and revisionist interpretations of the literary tradition, which has long been an important staple of Chinese art history Offers a rich insight into China's social and political institutions, religious and cultural practices, and intellectual traditions, alongside Chinese art history, theory, and criticism

Chinese Antiquities: An Introduction to the Art Market provides an essential guide to the growing market for Chinese antiquities, encompassing all sectors of the market, from Classical Chinese paintings and calligraphy to ceramics, jade, bronze and ritual sculpture. Aimed at current and aspiring collectors, investors and galleries interested in Chinese antiquities, the book sets out to demystify the process of buying and selling in the Asian context, highlighting Asia-specific issues that market-players might encounter and making this category of art more accessible to newcomers to the market.

At the entrance of The Field Museum's Cyrus Tang Hall of China, two Chinese stone guardian lions stand tall, gazing down intently at approaching visitors. One lion's paw rests upon a decorated ball symbolizing power, while the other lion cradles a cub. Traditionally believed to possess attributes of strength and protection, statues such as these once stood guard outside imperial buildings, temples, and wealthy homes in China. Now, centuries later, they guard this incredible permanent exhibition. China's long history is one of the richest and most complex in the known world, and the Cyrus Tang Hall of China offers visitors a wonderful, comprehensive survey of it through some 350 artifacts on display,

spanning from the Paleolithic period to present day. Now, with *China: Visions through the Ages*, anyone can experience the marvels of this exhibition through the book's beautifully designed and detailed pages. Readers will gain deeper insight into The Field Museum's important East Asian collections, the exhibition development process, and research on key aspects of China's fascinating history. This companion book, edited by the exhibition's own curatorial team, takes readers even deeper into the wonders of the Cyrus Tang Hall of China and enables them to study more closely the objects and themes featured in the show. Mirroring the exhibition's layout of five galleries, the volume is divided into five sections. The first section focuses on the Paleolithic and Neolithic periods; the second, the Bronze Age, the first dynasties, and early writing; the third, the imperial system and power; the fourth, religion and performance; and the fifth, interregional trade and the Silk Routes. Each section also includes highlights containing brief stories on objects or themes in the hall, such as the famous Lanting Xu rubbing. With chapters from a diverse set of international authors providing greater context and historical background, *China: Visions through the Ages* is a richly illustrated volume that allows visitors, curious readers, and China scholars alike a chance to have an enduring exchange with the objects featured in the exhibition and with their multifaceted histories.

Eunuch and Emperor in the Great Age of Qing Rule offers a new interpretation of eunuchs and their connection to imperial rule in the first century and a half of the Qing dynasty (1644–1800). This period encompassed the reigns of three of China's most important emperors, men who were deeply affected by the great eunuch corruption of the fallen Ming dynasty. In this groundbreaking and deeply researched book, the author explores how Qing emperors sought to prevent a return of the harmful excesses of eunuchs and how eunuchs flourished in the face of the restrictions imposed upon them. We meet powerful eunuchs who faithfully served, and in some cases ultimately betrayed, their emperors. We also meet ordinary eunuchs whose lives, punctuated by dramas large and small, provide a fascinating perspective on the Qing palace world.

Collecting China is a unique collection of essays that brings together theories of materiality and what collecting has meant to various peoples over time. *Collecting China* grew out of a simple question: how does a thing become Chinese? Fifteen essays explore this question from different angles, ranging from close examination of world-renowned private collections to critical reinterpretations of historical writings.

China The Three Emperors, 1662-1795

This volume completes Keith McMahon's acclaimed history of imperial wives and royal polygamy in China. Avoiding the stereotype of the emperor's plural wives as mere victims or playthings, the book considers empresses and concubines as full-fledged participants in palace life, whether as mothers, wives, or go-betweens in the emperor's relations with others in the palace. Although restrictions on women's participation in politics increased dramatically after Empress Wu in the Tang, the author follows the strong and active women, of both high and low rank, who continued to appear. They counseled emperors, ghostwrote for them, oversaw succession when they died, and dominated them when they were weak. They influenced the emperor's relationships with other women and enhanced their aura and that of the royal house with their acts of artistic and religious patronage. Dynastic history ended in China when the prohibition that women should not rule was defied for the final time by Dowager Cixi, the last great monarch before China's transformation into a republic.

Qing Encounters: Artistic Exchanges between China and the West examines how the contact between China and Europe in the eighteenth and early nineteenth centuries transformed the arts on both sides of the East-West divide. The essays in the volume reveal the extent to which images, artifacts, and natural specimens were traded and copied, and how these materials inflected both cultures' visions of novelty and pleasure, battle and power, and ways of seeing and representing. Artists and craftspeople on both continents borrowed and adapted forms, techniques, and modes of representation, producing deliberate, meaningful, and complex new creations. By considering this reciprocity from both Eastern and Western perspectives, *Qing Encounters* offers a new and nuanced understanding of this critical period.

In the Forbidden City and other palaces around Beijing, Emperor Qianlong (r. 1736-1795) surrounded himself with monumental paintings of architecture, gardens, people, and faraway places. The best artists of the imperial painting academy, including a number of European missionary painters, used Western perspectival illusionism to transform walls and ceilings with visually striking images that were also deeply meaningful to Qianlong. These unprecedented works not only offer new insights into late imperial China's most influential emperor, but also reflect one way in which Chinese art integrated and domesticated foreign ideas. In *Imperial Illusions*, Kristina Kleutghen examines all known surviving examples of the Qing court phenomenon of scenic illusion paintings (*tongjinghua*), which today remain inaccessible inside the Forbidden City. Produced at the height of early modern cultural exchange between China and Europe, these works have received little scholarly attention. Richly illustrated, *Imperial Illusions* offers the first comprehensive investigation of the aesthetic, cultural, perceptual, and political importance of these illusionistic paintings essential to Qianlong's world. For more information:

<http://arthistorypi.org/books/imperial-illusions>

Published to accompany an exhibition of the same name, this volume contains reproductions of all works featured, together with scholarly essays exploring the themes that link them and the society that produced them.

The rise of Qin and the military conquest of the warring states -- The First Emperor and the Qin empire -- Imperial tours and mountain inscriptions -- The First Emperor's tomb: the afterlife universe -- A two-thousand-year-old underground empire.

From its founding to its current attempts to be recognized as a major international city, the history of Beijing is a fascinating journey. Three experts in Chinese history take readers

along for the ride, showing the city's evolution from Kublai Khan's seat of power to the capital of the Ming Dynasty up to today. Beijing explores how the city is adjusting to the skyrocketing growth of the Chinese economy and its preparations for the 2008 Summer Olympics. The authors highlight the controversial destruction of Beijing's historic districts and the construction of Olympic venues. Vivid maps, paintings, and photographs detail the more than 600-year evolution of this unique and vibrant city.

The Chinese city of Yangzhou has been of great cultural significance for many centuries, despite its destruction by invaders in the 17th and 19th centuries. It was a site of virtual pilgrimage for aspiring members of the Chinese educated class during the Ming and Qing periods. Moreover, because it was one of the foremost commercial centres during the late imperial period, it was the place where the merchant and scholarly classes merged to set new standards of taste and to create a cultural milieu quite unlike that of other cities, even other major centres in the region. The luxurious elegance of its gardens and the eminence of its artistic traditions meant that Yangzhou set aesthetic standards for the entire realm for much of the late imperial age. Over the years, particular regional forms of art and entertainment arose here, too, some surviving into the present time.

Jami explores how the emperor Kangxi solidified the Qing dynasty in 17th-century China through the appropriation of the 'Western learning', and especially the mathematics, of Jesuit missionaries. This text details not only the history of mathematical ideas, but also their political and cultural impact.

The Qing dynasty (1636–1912)—a crucial bridge between “traditional” and “modern” China—was remarkable for its expansiveness and cultural sophistication. This engaging and insightful history of Qing political, social, and cultural life traces the complex interaction between the Inner Asian traditions of the Manchus, who conquered China in 1644, and indigenous Chinese cultural traditions. Noted historian Richard J. Smith argues that the pragmatic Qing emperors presented a “Chinese” face to their subjects who lived south of the Great Wall and other ethnic faces (particularly Manchu, Mongolian, Central Asian, and Tibetan) to subjects in other parts of their vast multicultural empire. They were attracted by many aspects of Chinese culture, but far from being completely “sinicized” as many scholars argue, they were also proud of their own cultural traditions and interested in other cultures as well. Setting Qing dynasty culture in historical and global perspective, Smith shows how the Chinese of the era viewed the world; how their outlook was expressed in their institutions, material culture, and customs; and how China’s preoccupation with order, unity, and harmony contributed to the civilization’s remarkable cohesiveness and continuity. Nuanced and wide-ranging, his authoritative book provides an essential introduction to late imperial Chinese culture and society.

This lavishly illustrated volume explores the history of China during a period of dramatic shifts and surprising transformations, from the founding of the Qing Dynasty (1644-1912) through to the present day. The Oxford Illustrated History of Modern China promises to be essential reading for anyone who wants to understand this rising superpower on the verge of what promises to be the 'Chinese century',

introducing readers to important but often overlooked events in China's past, such as the bloody Taiping Civil War (1850-1864), which had a death toll far higher than the roughly contemporaneous American Civil War. It also helps readers see more familiar landmarks in Chinese history in new ways, such as the Opium War (1839-1842), the Boxer Uprising of 1900, the rise to power of the Chinese Communist Party in 1949, and the Tiananmen protests and Beijing Massacre of 1989. This is one of the first major efforts — and in many ways the most ambitious to date — to come to terms with the broad sweep of modern Chinese history, taking readers from the origins of modern China right up through the dramatic events of the last few years (the Beijing Games, the financial crisis, and China's rise to global economic pre-eminence) which have so fundamentally altered Western views of China and China's place in the world.

In Nation and Ethnicity Julia C. Schneider give an analysis of the Chinese discourse on nationalism and historiography in the 1900s-1920s with regard to non-Chinese people's assimilation and integration into the nation.

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