

# CHN2101 Introduction to Chinese Culture

## Study Guide for CHN2101 -Test II

**Note: This study guide is prepared to help you review major issues that have been discussed in lectures and course readings. Please understand that this study guide is BY NO MEANS EXCLUSIVE.**

**Structure of Test II: 2 identifications + 1 essay question**

### **I. Explains the following terms**

#### **Emperor Yongle- Zhu Di**

- Son of Zhu Yuanzhang, Prince of Yan  
reign period (1403-25)
- Ascended the throne through a coup d'état in 1399.
- Assured the legitimacy of his rule via a few projects:
  - moved his capital to Beijing
  - sent emissaries to emissaries to visit foreign countries, including Zheng He

#### **Zheng He**

- Zheng He (1371-1435), or Cheng Ho, is arguably China's most famous navigator
- Starting from the beginning of the 15th Century, he traveled to the West seven times. For 28 years, he traveled more than 50,000km and visited over 30 countries
- Muslim eunuch
- Seven voyages. Reached India, the Persian Gulf and the East coast of Africa

#### **Emperor Qianlong**

- Grandson of Kangxi, benefiting from his father's reform.
- Long reign-60 years of peace and prosperity.
- the fourth Qing emperor to rule over China proper.
- Qianlong took great pride in his administrative style which ushered in a period of great prosperity in the country.

# CHN2101 Introduction to Chinese Culture

## **Opium War**

- Originally introduced from Persia and had long been used in China for medicinal purposes
- The English East India Company invested in opium cultivation in British India. It licensed private traders to ship it to China.
- Importation and domestic production of opium was illegal, but smoking opium was spreading from governmental officials to labors in the 19<sup>th</sup> century.
- After the confiscation of opium stock of the British merchants, William Jardine went back to London to lobby for war. Military conflict was unavoidable in 1840.
- China was defeated, and an unequal peace treaty was signed (indemnity of 21 million ounces of silver, opened five treaty ports-Guanzhou, Xiamen, Fuzhou, Ningbo and Shanghai, cession of Hong Kong, and fixed the tariff at 5 percent)

## **Giuseppe Castiglione/ Lang Shining (1688-1766)**

- Giuseppe Castiglione, also known as Lang Shining (郎世寧), was born on July 19, 1688, in the central San Marcellino district of Milan, Italy
- his demonstrable skill as a painter, he was also in charge of designing the Western-Style Palaces in the imperial gardens of the Old Summer Palace.
- His skill as an artist was appreciated by the Qianlong Emperor and Castiglione spent many years in the court painting various subjects, including the portraits of the emperor and empress.

## **Costume Paintings of Emperors Yongzheng and Qianlong**

- Yongzheng and Qianlong depicted as various ethnic peoples from around the world
- -Possible connection to European masquerade balls
- -An expression of their concept of world rule
- -Used historical events or famous paintings to tie their identities to Chinese history
- -Emperors depicted as Confucian scholars who are well versed in calligraphy, the classics, filial piety, and have good taste
- Manchu Identity: Portraits of emperors engaging in hunting or wearing military armor —Reflects the Manchu martial virtues that the Chinese did not value in a leader —Part of a larger Manchu nationalist movement that included creating a comprehensive history of Manchuria
- some of the costume paintings are in Buddhism style: Qianlong painted as bodhisattva, Manjushri.
- -Represented him as a universal ruler

## CHN2101 Introduction to Chinese Culture

--most costume paintings of Emperors Yongzheng and Qianlong are painted by Lang shining,

- -Paintings look exactly like those of Tibet, but with Qianlong's face superimposed

•

### II. Major Issues

**Short essay: no less than 250 words. In your essay, you should engage with course materials, including lectures and readings, in a coherent way.**

#### 1. Looting and Yuanmingyuan

- Yuanming yuan (Gardens of Perfect Brightness), the summer place project initiated during Kangxi's reign, completed by Qianlong
- Created by the Kangxi emperor for his son in 1709, and expanded by Yongzheng and Qianlong.
- Located in the northwest of Beijing, Main residence for the emperors with the total area of more than 800 acres.
- Qianlong commissioned the paintings of the "forty scenes" of the Yuanmingyuan in 1744, and the engravings of the "Twenty Views" in 1747.
- Looted by the British and French troops in 1860 and by the Eight-Nation Alliance in 1900.
- In 1860, during the Second Opium War, British and French expeditionary forces, having marched inland from the coast at Tianjin (Tientsin), arrived in Beijing (Peking). Looting in 1860 and 1900
- British and French looters preferred porcelain (much of which still graces English and French country houses[13]) while neglecting bronze vessels prized locally for cooking and burial in tombs. Many such treasures dated back to the Shang, Zhou and Han dynasties and were up to 3,600 years old. A specific exception was the looting of the Haiyantang Zodiac fountain with its twelve bronze animal heads
- Once the Old Summer Palace had been reduced to ruins, a sign was raised with an inscription in Chinese stating, "This is the reward for perfidy and cruelty". The burning of the palace was the last act of the war.
- "Two robbers breaking into a museum, devastating, looting and burning, leaving laughing hand-in-hand with their bags full of treasures; one of the robbers is called France and the other Britain." [17] In his letter, Hugo hoped that one day

## CHN2101 Introduction to Chinese Culture

France would feel guilty and return what it had plundered from China

### **2. Visuality/Looking in early modern contexts**

author: Craig Clunas is professor of History of Art at the University of Oxford. The sixteenth century in China was a period of rapid and unprecedented economic expansion. The period also saw a parallel expansion in the sphere of cultural production, as a growing class of consumers of luxury goods benefited from the formation of one of the classic early modern consumer societies. Pictures were a major source of consumable luxury at this period; pictures not only in the form of independently circulating images classifiable as 'art', but also in the form of wall decoration, in books, prints, maps, 'pictures' on ceramics and lacquer boxes, on textile furnishings, and even on the dress of the prosperous. Artefacts that had previously been decorated with formal patterns, or with plants and animals only, now bore landscape scenes, representations of historical characters and incidents, and scenes from literature, often closely related to the world of the illustrated book. This impressively illustrated and accessibly written book is the first attempt to survey this vast array of images in all its aspects, providing a stimulating and innovative point of entry to Chinese history. *Pictures and Visuality in Early Modern China* will be of interest to students of China's history and culture and to all readers interested in theories of visuality.

-Clunas deconstructed the idea that seeing as a social and cultural construction by using late Ming elite as example. By studying typical way of seeing, words to describe seeing, and social participation of seeing of late Ming elite, Clunas's piece epitomized a direction of studying on Chinese art history. On the one hand, how could we understand Chinese painting in the political, social, and cultural context of China in specific period? On the other hand, what was the connection of these locally specific contexts to the large frame of art history?