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SOURCES

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Yuanshi de huihuang: *Yuanmingyuan jianzhu yuanlin yanjiu yu baohu* 远逝的辉煌：圆明园建筑园林研究与保护 *Brilliance of the distant past: Research and protection of Yuanmingyuan’s architecture and gardens*, edited by Guo Daiheng 郭黛姮 (Shanghai: Shanghai keji jishu chubanshe, 2009).

**Links**


“*China Illustrated* by Thomas Allom (1804–1872): Impression of the Great Empire of Qing.” Many of Allom’s prints of China, published in four volumes in London between 1843 and 1847, are reproduced here (China History Forum).

“Chinese History: Thomas Allom’s *China Illustrated*.™ Selected prints with original commentaries by G.H. Wright (The Chinese Outpost).

“History of Gardens in East Asia” by François Louis, Bard Graduate Center. Includes online resources and bibliography for the Yuanmingyuan.

*Video from the Forbidden City at the Peabody Essex Museum*
“Zhiguo Hall at Lianxilechu in the Old Summer Palace”

A recently-discovered photograph of a pavilion in the Happy Place of Lianxi (Lianxi lechu 蘭溪樂處)

[ymy_wooden_ZhiguoHall]

Watch a documentary about Yuanmingyuan
Part one : Part two
NOTES


3. Forêt, Color Plate 3, and pp. 49-53.

4. Bell, John. A Journey from St Petersburg to Pekin, 1719—22. Edited and with introduction by J. L. Stevenson (New York: Barnes and Noble, 1966). Bell, pp. 132-137, describes the reception of the Russian ambassador and entourage by the Kangxi emperor at Garden of Joyful Spring (Changchunyuan) in 1720. They were required to perform the kowtow (“Great pains were taken to avoid this piece of homage, but without success.” p. 134), but otherwise, Bell was impressed with the quiet and ordinariness of the event. “By these means every thing goes on with great regularity; but at the same time with wonderful quickness. In short, the characteristic of the court of Pekin is order and decency, rather than grandeur and magnificence.” (p. 135) Bell remarked on the entertainments, including music, dancing, wrestling matches, and fireworks displays, to which they were invited. He found the emperor was most cordial and seemed more nimble than his sons.

Bell also records the Kangxi emperor’s greetings to Peter the Great, including cautioning him to guard against overexertion in the cold weather. Peter the Great (1672-1725) died shortly after Kangxi (1654–1722), but was considerably younger. Also in Malone, Carroll Brown. History of the Summer Palaces under the Ch‘ing Dynasty (Urbana: University of Illinois, 1934), pp. 37-42.


6. According to Attiret, Qianlong returned to the Forbidden City only two to three months of the year. Attiret’s years in China coincided with the Qianlong’s major constructions at Yuanmingyuan, which may have kept the emperor there more of the year. Attiret, Jean Denis (1702–1768). A particular account of the Emperor of China’s gardens near Pekin: in a letter from F. Attiret, a French missionary, now employ’d by that emperor to paint the apartments in those gardens, to his friend at Paris. Translated from the French by Sir Harry Beaumont (London: printed for R. Dodsley; and sold by M. Cooper, 1752).

Dates of residence are found from Chinese sources reproduced in Yuanshi de huihuang: Yuanmingyuan jianzhu yuanlin yanjiu yu baohu, edited by Guo Daiheng (Shanghai: Shanghai keji jishu chubanshe, 2009), pp. 70-74.

7. Attiret, p. 47


10. Tangdai 唐岱 and Shen Yuan 沈源. *Yuanmingyuan sishi jingtu yong 圆明园四十景图咏 (40 Scenes of Yuanmingyuan)* (Beijing: Zhongguo jianzhu gongyuan chubanshe, 2007), preface. This volume reproduces the original set. I thank John Finlay (Paris) for this explanation, and for sharing insights about the 40 Scenes.

11. Chiu, Che Bing. *Yuanming Yuan: le Jardin de la Clarté Parfaite* (Besançon: Editions de l’Imprimeur, 2000), pp. 229-230. The translations of scene titles and understanding of their meaning in this unit are adapted from this source, as well as from Malone and Wong.

12. Malone, p. 77, and Wong, p. 28

13. Chiu, p. 235

14. The Qianlong emperor did not make the first of his six southern tours until 1751, seven years after the completion of the 40 Scenes album. So in a literal sense, he could not actually have been influenced by seeing the south. Rather he was inspired by what he already knew about it through poetry and painting, as well his grandfather’s tours.

15. Wong, p. 35


17. Chiu, p. 264

18. Attiret 1982, 16-17, cited by Wong, pp. 43-46


21. Attiret, p. 5

22. Attiret, pp. 36-40.

24. The eight large tribute gifts left at Yuanmingyuan included a planetarium, clocks, barometers, and Wedgewood porcelain as well as model warships and guns. Wong, pp. 84-85.

25. Cited in Malone, p. 76.


28. Barrow, pp. 73, 83-84; Malone, pp. 164-166; and Wong, p. 84.

CREDITS

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