

The Garden of Perfect Brightness—2

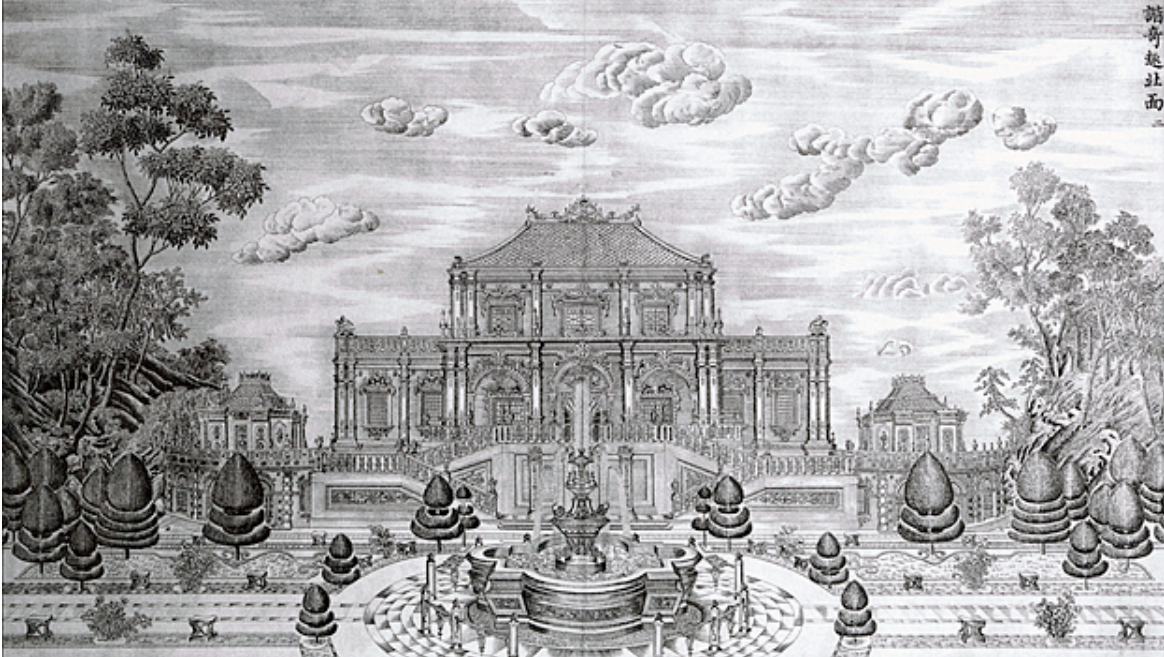
The European Palaces and Pavilions of the Yuanmingyuan

by Lillian M. Li

Imperial
Occidentalism

The European Palaces

Sources & Credits



A set of 18th-century engravings by Chinese court artist Yi Lantai documents the European-inspired section of Yuanmingyuan—here, the northern side of the Xieqiu, one of the main palaces.

[ymy2002]

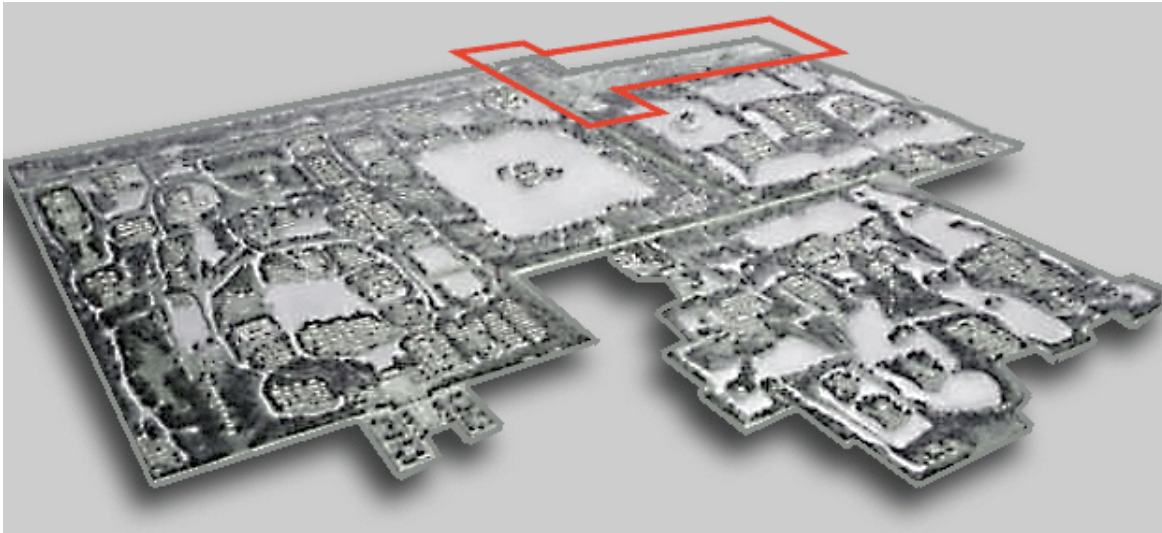
As seen in Part 1 of “The Garden of Perfect Brightness,” by far the greatest part of the private imperial enclave known as the Yuanmingyuan (圓明園) was comprised of Chinese-style landscapes and buildings. Between 1747 and 1783, however, the Qianlong emperor also called on the talents of a small number of Western architects, artists, and engineers to assist in constructing a number of European-style palaces, pavilions, and gardens in a section of this sprawling complex that covered about 20 acres.

Our ability to visualize this remarkable expression of Chinese “Occidentalism” today rests almost entirely on a suite of 20 copperplate engravings commissioned by the emperor in 1783, based on drawings by a Chinese court artist clearly influenced by Western pictorial conventions. These “20 Views” are reproduced here in Part 2. When Anglo-French forces plundered and destroyed the Yuanmingyuan in 1860, they did not spare the foreign section. Unlike the wooden structures in the Chinese gardens, the ruins of some of these stone and marble structures survived over the decades that followed, leaving many observers with the impression that the European-style buildings comprised the heart of the Yuanmingyuan. They did not, but both their indulgent splendor and their ruination tell us a great deal about the rarefied aestheticism and bitter tragedy of the last imperial Chinese dynasty.

Part 3 of “The Garden of Perfect Brightness” addresses the destruction of 1860, the massive looting and “collecting” that the British and French engaged in, and the place of the Yuanmingyuan in Chinese popular memory today.

IMPERIAL OCCIDENTALISM

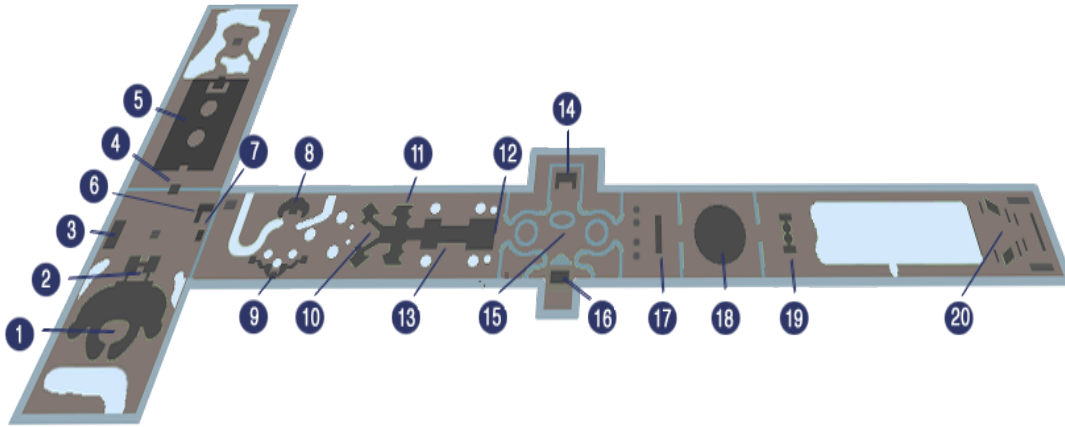
Beginning in 1709, the Qing emperor Kangxi (r. 1662 to 1722) began the construction of a garden retreat known as the Yuanmingyuan, or Garden of Perfect Brightness. His son, the Yongzheng emperor (r. 1723 to 1735) and grandson, the Qianlong emperor (r. 1736 to 1795) elaborately developed the garden and its buildings, and built two additional sections, which succeeding emperors continued to embellish. In 1747 Qianlong began to add a section of European-style buildings and gardens (the Xiyanglou) to the Eternal Spring Garden. Construction continued until 1783, totaling about 20 acres on a narrow strip of land.



An artistic rendering of the Yuanmingyuan in the Qing period. The location of the European-style palaces (Xiyanglou) is indicated by a red outline.

When Qianlong first expressed interest in having European-style fountains and buildings, which he had seen in drawings of European palaces, he turned to an extraordinary group of Jesuit advisors, whose expertise as artists and scientists he greatly valued. Michel Benoit (1715-1774, arrived China 1744), trained in mathematics and hydraulics, designed the fountains—Qianlong’s first ambition. Court painter Giuseppe Castiglione (1688-1766, Chinese name Lang Shining, arrived China 1715), who had undertaken many imperial portraits and landscapes, was responsible for the design of the palaces themselves. He drew several pictures of Italian villas and French palaces and fountains, consulting books that the Jesuits had in their library. Other Jesuits such as Jean-Denis Attiret (1702-1768), discussed in Part 1, advised on various aspects of the palaces, including the interiors and the gardens that were built to complement the fountains. For years they worked on these projects, regardless of “the heat, the rain, the wind, and the blazing sun of the dog days.” The emperor was deeply involved, visiting the Jesuits almost daily. ¹

Many Chinese architects and artisans participated in the construction. The chief architect to the imperial family was surnamed Lei, and his descendants continued for generations to serve the successive emperors. They were known as “Yangshi Lei,” roughly “Architects Lei.” They executed all the plans for the European palaces and gardens as well as the Chinese sections of the Yuanmingyuan. Chinese elements introduced by them or suggested by the emperor himself included Chinese-style hipped roofs with tiles and dragon and other animal designs.



The European Palaces (Xiyanglou) 西洋樓

Views 1 & 2: Pavilion Harmonizing Surprise and Delight (Xiequ) 諧奇趣

View 3: Reservoir (Xushuilou) 蓄水樓

View 4: Gate to the Garden (Huayuanmen) 花園門

View 5: Garden (Huayuan) 花園, also called Maze (Migong) 迷宮

Views 6 & 7: Aviary (Yangquelong) 養雀籠

View 8: Observatory of Lands Beyond (Fangwaiguan) 方外觀

View 9: Bamboo Pavilion (Zhuting) 竹亭

Views 10, 11, 12, & 13: Hall of Calm Seas (Haiyantang) 海宴堂

View 14: Observatory of Distant Oceans (Yuanyingguan) 遠瀛觀

View 15: Grand Fountain (Dashuifa) 大水法

View 16: Throne for Observing the Grand Fountain (Guanshuifa) 觀水法

View 17: Gate to Perspective Hill (Xianfashanmen) 線法山門

View 18: Perspective Hill (Xianfashan) 線法山

View 19: East gate to Perspective Hill (Xianfashan dongmen) 線法山 東門

View 20: Perspective paintings east of the lake (Hudong xianfahua) 湖東線法畫

These European-style palaces and gardens were a testament to the extravagant tastes of the Qianlong emperor. In today's language, we would say that everything was "over the top." Contemporary Europeans dismissed the designs as "italo-gothico-chinois," inferior for being not genuinely European. ² The section was inspired by European designs of a Rococo or Baroque style that were already out of fashion in Europe itself. In the 1930s American scholar Carroll Brown Malone wrote:

The rococo architecture of these palace buildings recalls the extravagances of Italian art at the end of the 17th and the beginning of the 18th century... It is a style which differs almost as widely from present ideas of good architecture in the occident as it did from that of the Chinese buildings in the other parts of the Yuan Ming Yuan. Ch'ien Lung's European palaces contained numerous false windows and doors, excessive ornamentation in carved stone, glazed tiles in startling color combinations, imitation shells and rock-work, meaningless pyramids, scrolls and foliage, and conspicuous outside staircases...But, in spite of obvious architectural faults, these buildings contained many a splendid view and many an exquisite detail. ³

A present-day art historian notes, "The final vision of a series of architectural tableaux bears little relation to any European garden. It was an entirely original arrangement of structures to form a theme park where printed and painted images of the West were translated into a three-dimensional reality." ⁴ The European section of the Yuanmingyuan was perhaps the first theme-park in China, or worldwide, but only the emperor and his immediate court could play in it.

Collecting the West: the Emperors and Occidentalism

What did Western art and design mean to the emperors? The adoption of Western art styles or European-style palaces did not mean that the emperors intended to transform Chinese cultural conventions. After all, neither the portraits of the emperors in European costumes nor the 20 engravings (and the European palaces that they depicted) were intended for public viewing. All were commissioned or built entirely for the emperor's pleasure and particularly his viewing pleasure. The buildings were never used as residences and their interior design remains unclear. Certainly they were filled with the thousands of European objects collected by the emperors. These included furniture and tapestries, clocks and mechanical toys, glassware and instruments.⁵ The European palaces housed Qianlong's vast collection of European objects given him by numerous hopeful priests and emissaries over the years. One was Father François Bourgeois, who wrote in 1786:

The European palaces contain only European ornaments and furniture. It is unbelievable how rich this sovereign is in curiosities and magnificent objects of all kinds from the occident. You ask me if the Emperor has any Venetian and French glass. Thirty years ago he already had so many pieces that, not knowing where to put them, he had a quantity of the first grade broken up to make window panes for his European buildings.

*In the hall which he had made new for the tapestries of the manufacture of Gobelines, which the French court sent in 1767, there are many pier glasses. You see, this hall, 70 feet long and of good width proportionally, is so full of machines that one can hardly move about in it. Some of these machines have cost two or three hundred thousand francs, for the work on them is exquisite and they are enriched with innumerable precious stones.*⁶

Yet the palaces also housed numerous objects that were manufactured in China under imperial orders. They were examples of Occidentalism—the taste for European objects adapted to Chinese tastes.

The Kangxi emperor, who launched the Qing Occidental taste, had a substantial knowledge of his European monarchical counterparts, King Louis XIV (The Sun King, r. 1643 to 1715) and Peter the Great (r. 1682 to 1725), and was keen to learn about mathematics, science, and astronomy from the Jesuit missionaries. They in turn imparted to Europe the image of the Chinese monarch as an enlightened ruler. The French Jesuit missionary Joachim Bouvet (1656-1730) had considerable direct contact with Kangxi, and presented him with engravings depicting the Louvre and especially Versailles Palace, recently completed, with its gardens, fountains, and statues. Upon his return to France, Bouvet impressed upon Louis XIV the idea that the two monarchs greatly resembled each other in experience and outlook.⁷



This Beauvais tapestry shows the emperor and Chinese scholars with their Jesuit teachers and astronomical instruments.

“Les Astronomes,” Beauvais tapestry, 18th century.

[ymy8043] Wikimedia Commons

In the Forbidden City and the Yuanmingyuan clocks, globes, compasses, telescopes, and other scientific instruments were collected in abundance. Some later reached European museums and collections after the Yuanmingyuan was sacked in 1860. Clocks were greatly valued by the court not just for the function of time keeping, but for their decorative possibilities.

This gilded, gourd-shaped Chinese-manufactured clock from the Qianlong era, with hands in the shape of a dragon and the inset characters “daji” (great fortune), was offered for sale at auction by Christie’s.

[ymy8022]



After the European palaces were completed, they even served as the backdrop for some portraits. Prince Guo, for example, a half-brother of the Qianlong emperor, was painted in a familiar formal portrait with an unfamiliar background showing one of the classical archways in the European section (possibly the "Gate to Perspective Hill" in View 17). In Qianlong's lifetime, the European pavilions did not fail "to perform their primary function for him: to provide a theatrical experience of the West that placed it firmly within the expanding global order of the Qing dynasty."⁸

Occidentalism and the Qing Emperors

The Qing emperors' Occidental taste and self-image also extended to portraiture. They were depicted in formal imperial portraits not only as scholars, warriors, and even Buddhist deities (as seen in Part 1), but also in European-style costumes and settings.

*The Yongzheng emperor took pleasure in commissioning portraits of himself in various theatrical situations. Here he confronts a tiger while wearing an elaborate European wig and nobleman's attire. This scene was part of an album of paintings by anonymous court artists showing the emperor in 13 different poses and costumes.*⁹

The Palace Museum, Beijing
[ymy7010]





This striking painting of "The Qianlong emperor in Ceremonial Armour on Horseback," inspired by European equestrian portraits of monarchs and nobles, was painted in the mid-18th century by Giuseppe Castiglione, a Jesuit artist greatly esteemed by Qianlong. 10

"The Qianlong emperor in Ceremonial Armour on Horseback," Giuseppe Castiglione, 1739 or 1758

The Palace Museum, Beijing
[ymy3008]


This portrait of the Qianlong's half-brother Hongyan, Prince Guo (1733-1765), takes one of the European-style gates at the Yuanmingyuan as its background. ¹¹

Arthur M. Sackler Gallery,
Smithsonian Institution
[ymy3007]



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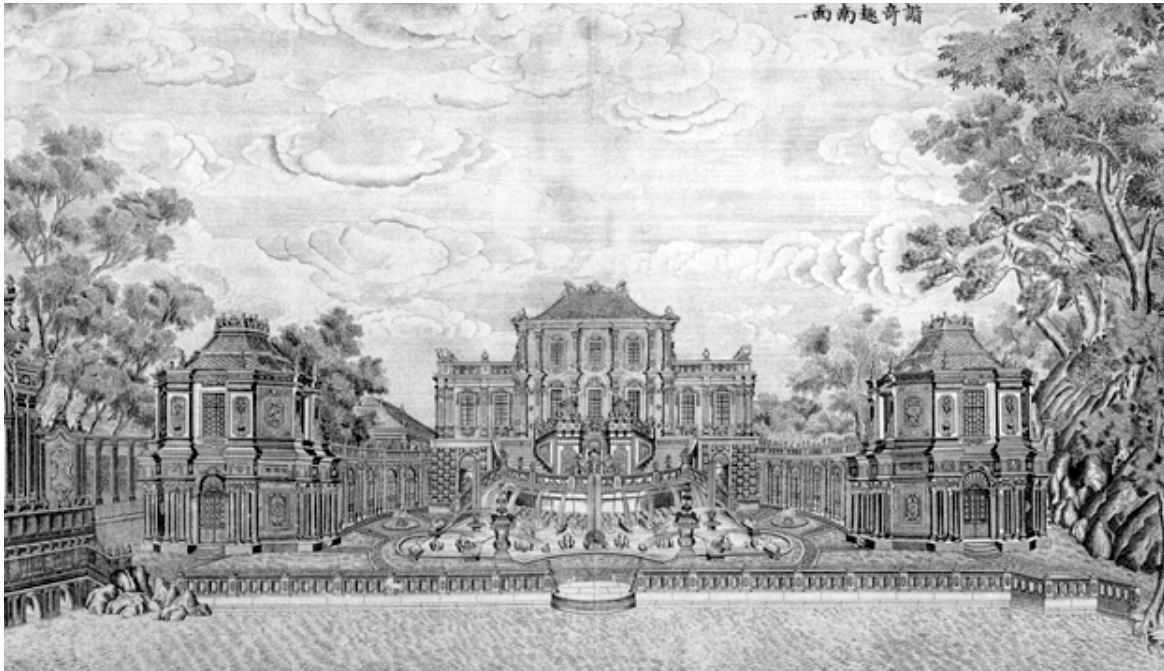
The European Palaces

Sources & Credits

THE EUROPEAN PALACES

In 1783 the Qianlong emperor commissioned a set of 20 copperplate engravings of the European pavilions by Chinese Imperial Academy painter Yi Lantai. Like the design of the complex itself, these works are a product of aesthetic hybridity. Produced by the Manchu court artist Yi Lantai, who probably studied under Castiglione, the scenes utilize both Western and Chinese modes of artistic depiction. ¹ There were copies kept in the palaces themselves, and 200 sets were given to imperial relatives, high officials, and other guests. ² They form the main documentation of the European-style buildings as they were meant to be. The complete set of engravings is reproduced here and in the Visual Narratives.

1. Pavilion Harmonizing Surprise and Delight
Xieqiqu 諧奇趣, south façade



[ymy2001]

The imposing and magnificent Pavilion Harmonizing Surprise and Delight (Xieqiqu) was the first structure to be built. The south view showed an imposing façade and grand circular stairway. On each side were two-storied gazebos connected by walkways to the central building, flanking the pool and fountains in the center. From them the emperor enjoyed viewing the fountain displays and musical accompaniments. In the foreground was a lake with a balustrade.

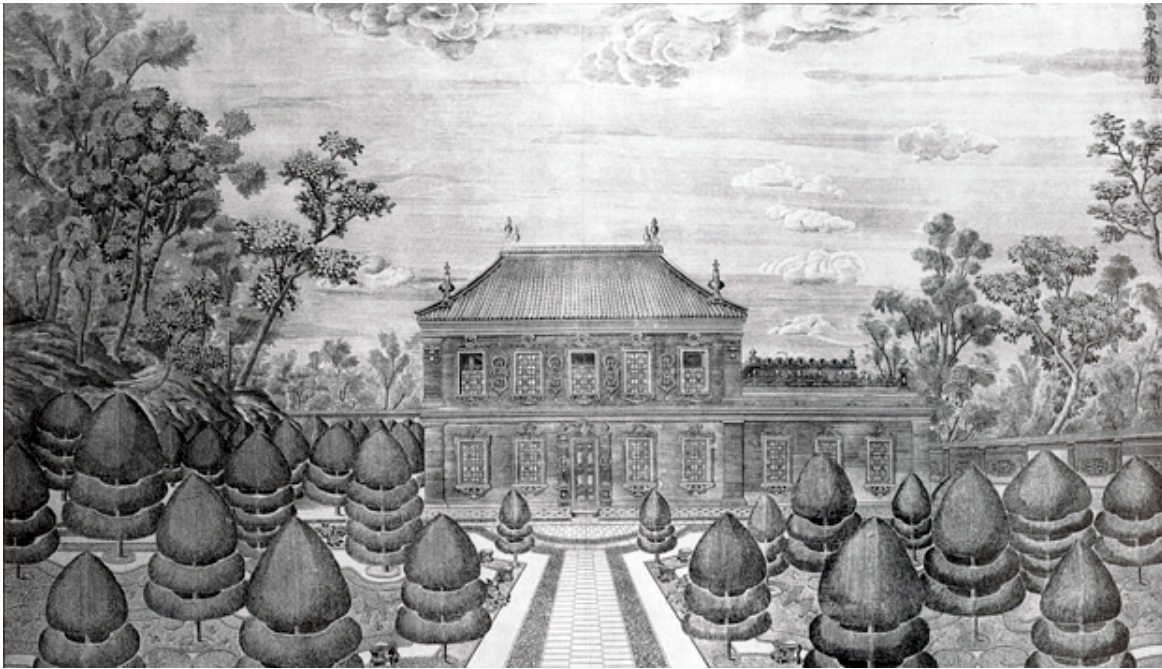
2. Pavilion Harmonizing Surprise and Delight *Xieqiqu* 諧奇趣, north façade



[ymy2002]

The north façade was almost as ornate, with its own outdoor staircases, courtyard fountains, and formal garden. What the emperor most enjoyed was viewing this and later buildings from the outside, admiring their symmetry and ornamentation. The palaces in the 20 Views seem two-dimensional because they were meant to emphasize the view or vista, just as the emperor most appreciated it.

3. Reservoir
Xushuilou 蓄水樓, east façade



[ymy2003]

The third view shows the east façade of the Reservoir, a building on the western edge of the compound, just north of the Xieqiqu.

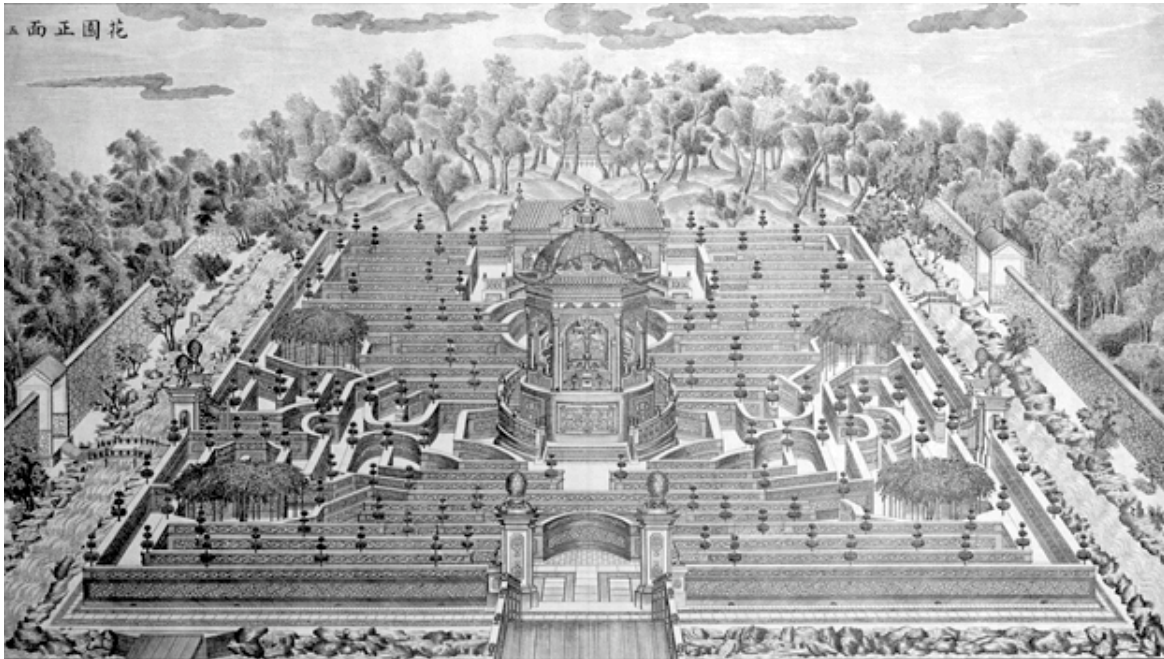
4. Gate to the Garden
Huayuanmen 花園門, north façade



[ymy2004]

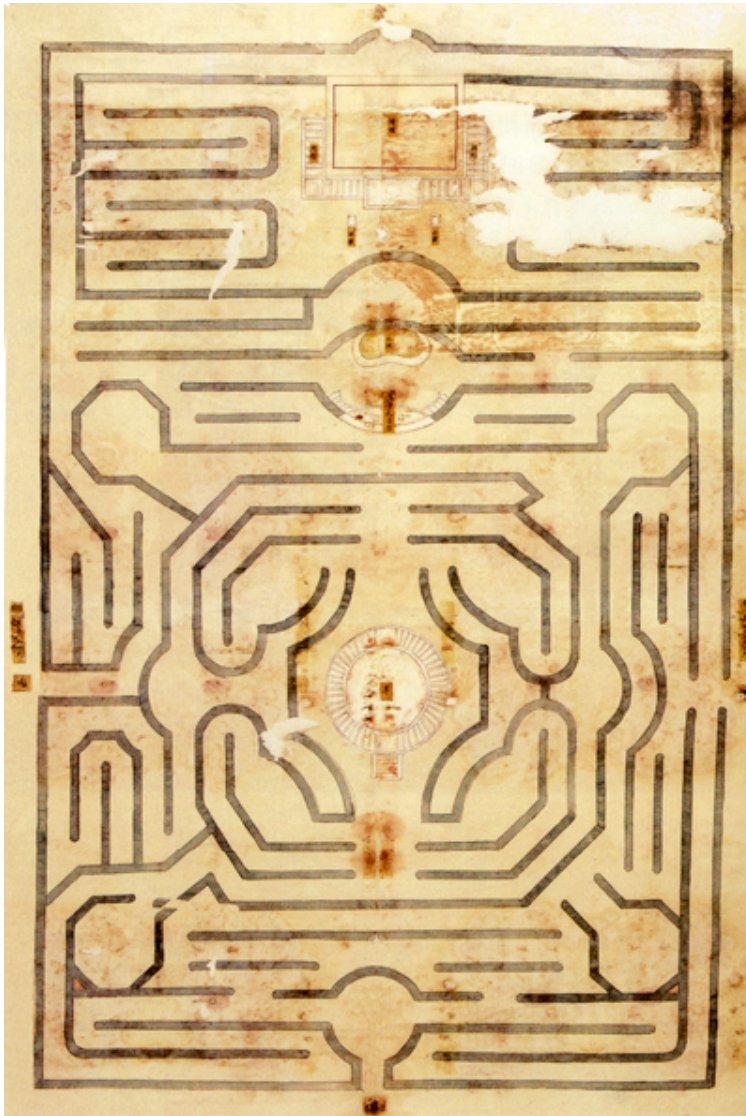
This was the northern façade of the gate to the Maze, viewed from within the Garden. On the other side of the wall, the Reservoir can be seen.

5. Garden
Huayuan 花園, front view
Also known as the Maze (Migong 迷宮)



[ymy2005]

By the 17th century, mazes were common in European gardens; Hampton Court had a large maze constructed in 1690. The Yuanmingyuan maze had an octagonal gazebo at the center, from which the emperor enjoyed watching Autumn Moon festivities. Court maids in rows displayed 10,000 lanterns in formation, and afterwards imperial consorts and guests ran through the maze toward the emperor, who rewarded them with candies and fruit when they reached him. ³

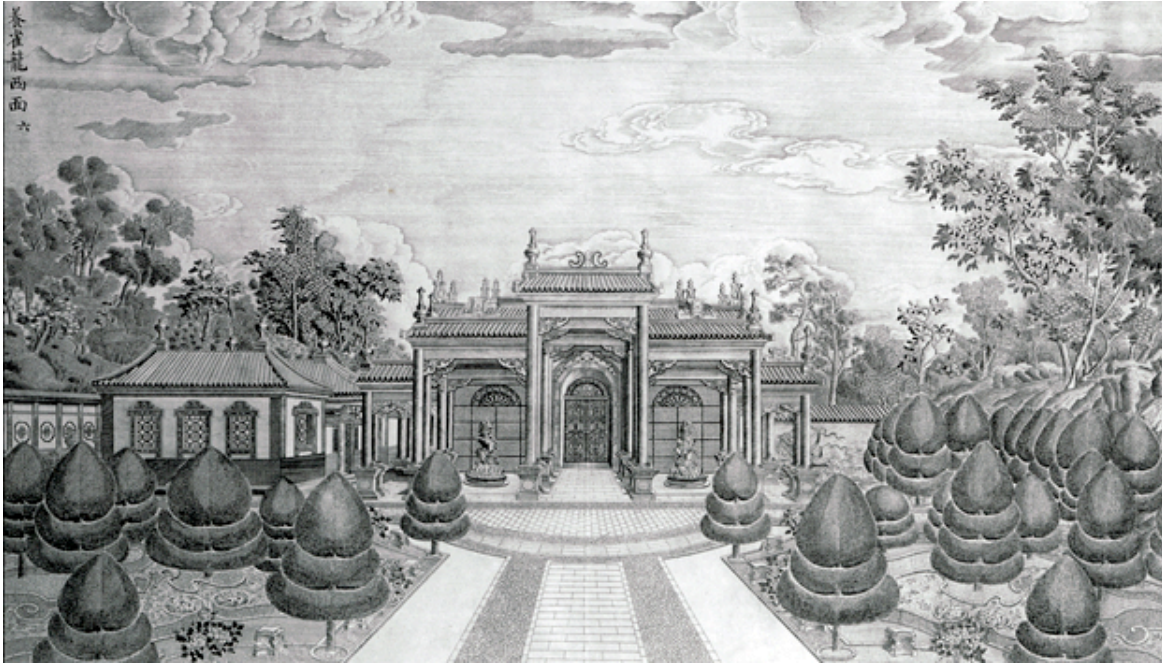


*A diagram of
the Maze*

Reproduced from Qianlong yupin
Yuanmingyuan 乾隆御品圓明園
(Qianlong's Imperial Treasure
Yuanmingyuan), Guo Daiheng 郭黛姮,
ed. (Hangzhou: Zhejiang guji
chubanshe, 2007). Original held at
Qinghua University School of
Architecture.

[ymy4018]

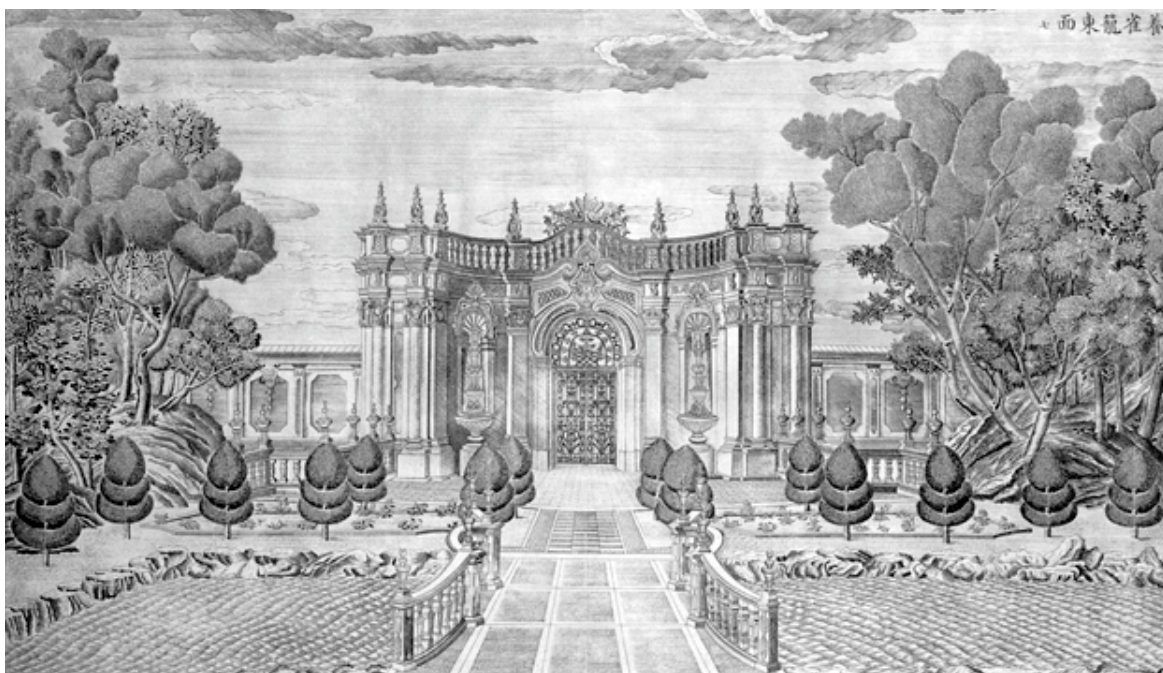
6. Aviary
Yangquelong 養雀籠, west façade



[ymy2006]

Peacocks and other birds were kept at the Aviary. The walls of one cage were decorated with paintings of boats and pheasants. The west façade faced toward the courtyard behind the Xieqiqu. Through this gate a path led to the next section of buildings to the east (Fangwaiguan and surroundings). 4

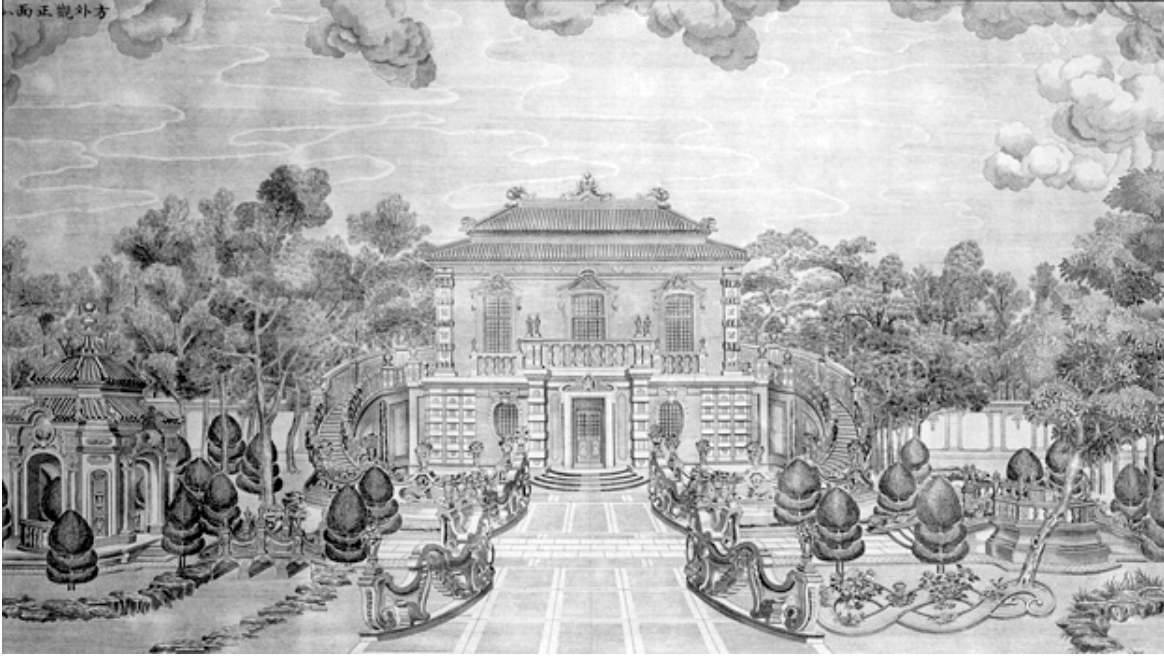
7. Aviary
Yangquelong 養雀籠, east façade



[ymy2007]

The other side of this aviary gate was decorated with carved white marble fountains.

8. *Observatory of Lands Beyond*
Fangwaiguan 方外觀, front view



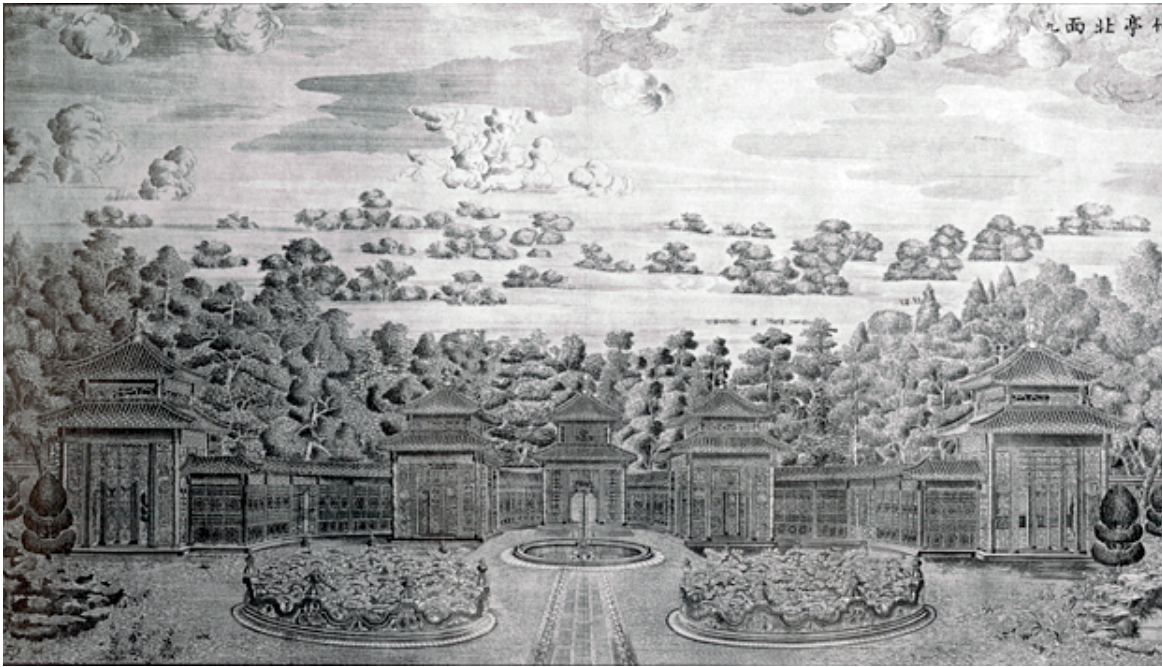
[ymy2008]

Built in 1759, the Observatory of Lands Beyond (Fangwaiguan) was in the second section to be developed. It featured squared columns and a bronze stairway to the second floor. Inside were two large stone tablets with Arabic inscriptions.

Legend has it that General Zhaohui, returning from a successful expedition to Turkestan in 1760, brought back a beautiful princess, who became the emperor's favorite. She was called the Fragrant Concubine (Xiangfei) for the natural fragrance of her body. She is said to have resided in the Observatory of Lands Beyond, renaming it the Muslim Mosque (Qingzhen Si), but it is unlikely that she or anyone else actually resided in the European pavilions.

Westerners who toured and photographed the ruins of the European Palaces after 1860 referred to this building as the Belvedere. In today's Yuanmingyuan Park, its ruins can be quickly identified by its distinctive square, segmented columns.

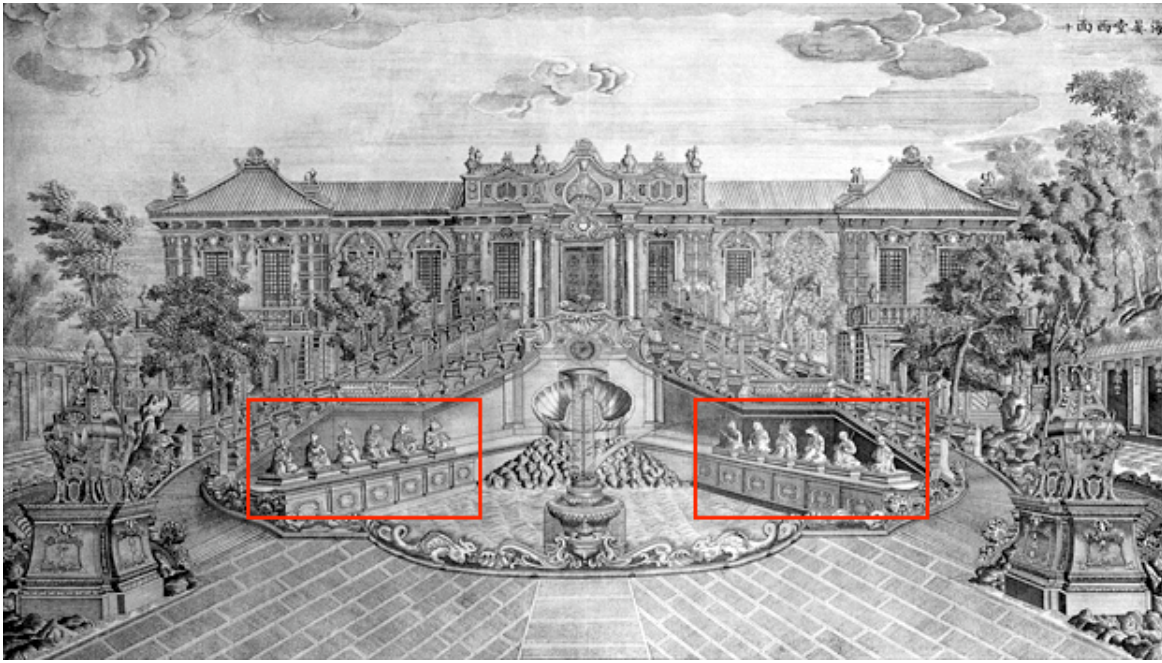
9. Bamboo Pavilion
Zhuting 竹亭, north façade



[ymy2009]

Directly in front of the Fangwaiguan (view 8) there was a bridge with a marble balustrade leading across a moat to a garden called the Bamboo Pavilion (Zhuting). Five gazebos were connected by walkways.

10. Hall of Calm Seas
Haiyantang 海宴堂, west façade



[ymy2010]

The Hall of Calm Seas (Haiyantang) was the most elaborate of the palaces. There is a copperplate engraving for each of its four façades. The main façade—most frequently pictured—was on the west side. The balustrades of the elaborate staircases on the right and left of the building were carved marble, from which sprang 50 little fountains. The water from the fountains cascaded from one level of the balustrade to the next until it landed in three stone basins at the bottom.



*detail: zodiac animals
(left)*



*detail: zodiac animals
(right)*

At the center was a large basin flanked by 12 bronze zodiac animals, six on either side—rat, ox, tiger, hare, dragon, snake, horse, goat, monkey, rooster, dog, and boar—each of which spouted water for two hours of the day. At noon, all 12 animal mouths spouted. In View 10, the horse indicates the time from 11 am to 1 p.m. After the Jesuit who installed the mechanism died, no one knew how to repair it, and water had to be raised in buckets. 6

After the 1860 destruction of the Yuanmingyuan, the ruins of the west side of the Haiyantang were among the most memorable—easily recognized by the large clam-shaped shell that formed the basin of the fountain.

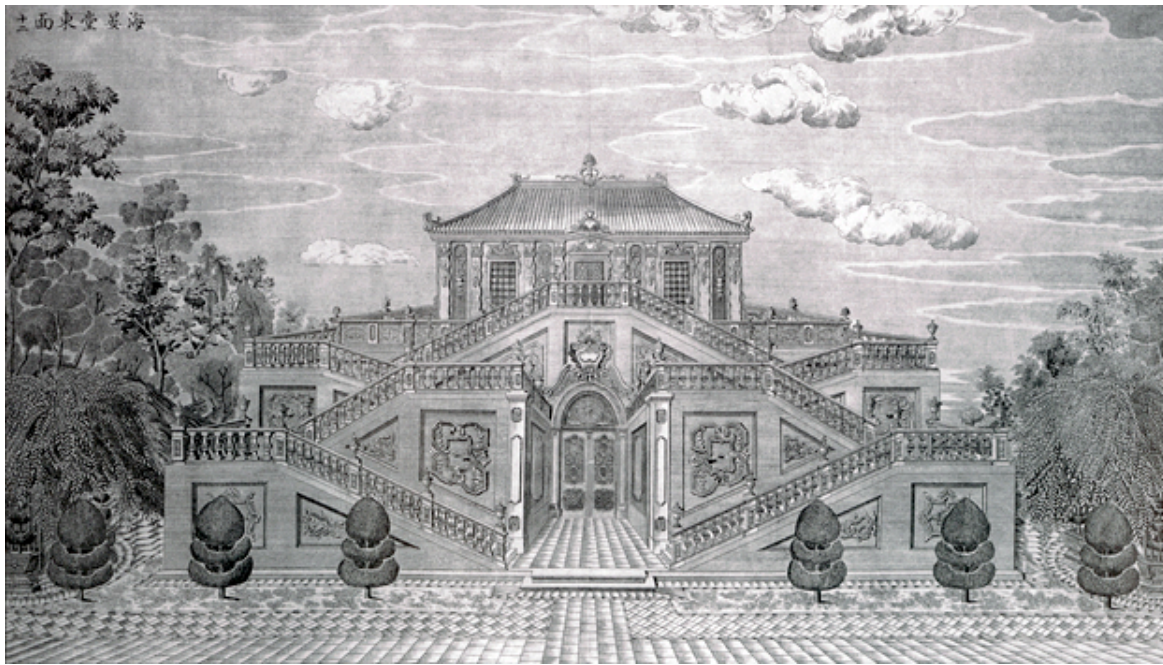
11. Hall of Calm Seas
Haiyantang 海宴堂, north façade



[ymy2011]

A large reservoir designed to provide water to the fountains was situated between hydraulic machines whose height is indicated by the peaks in the building roof. 7

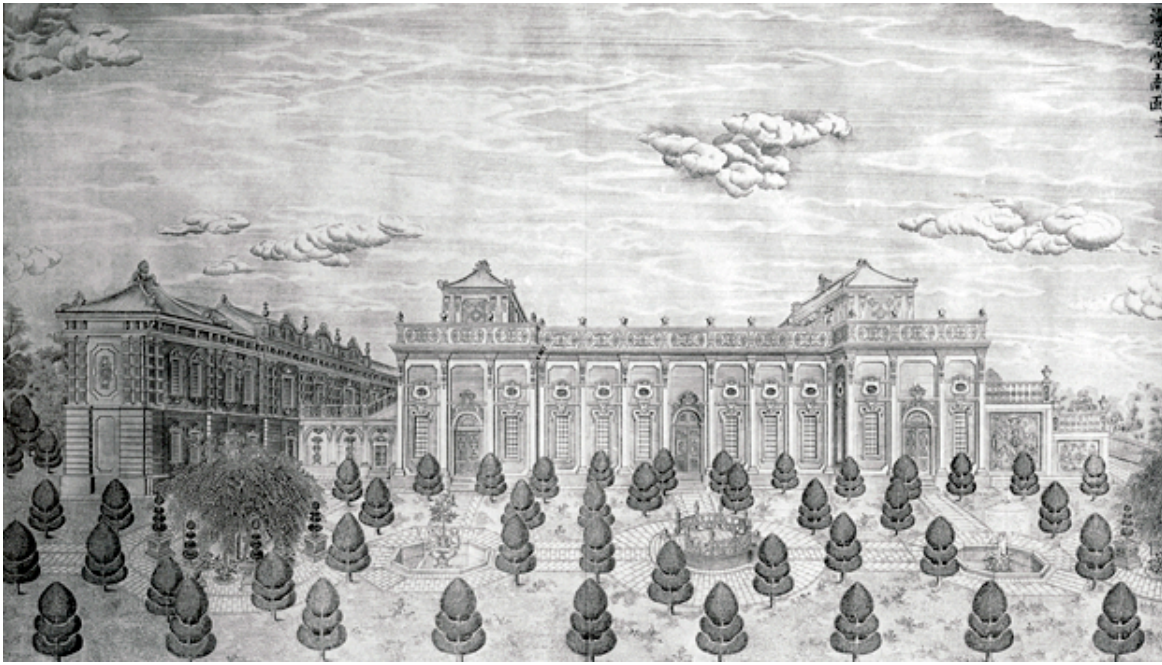
12. Hall of Calm Seas
Haiyantang 海宴堂, east façade



[ymy2012]

These elaborate zig-zag stairs apparently led up to the reservoir. 8

13. Hall of Calm Seas
Haiyantang 海宴堂, south façade

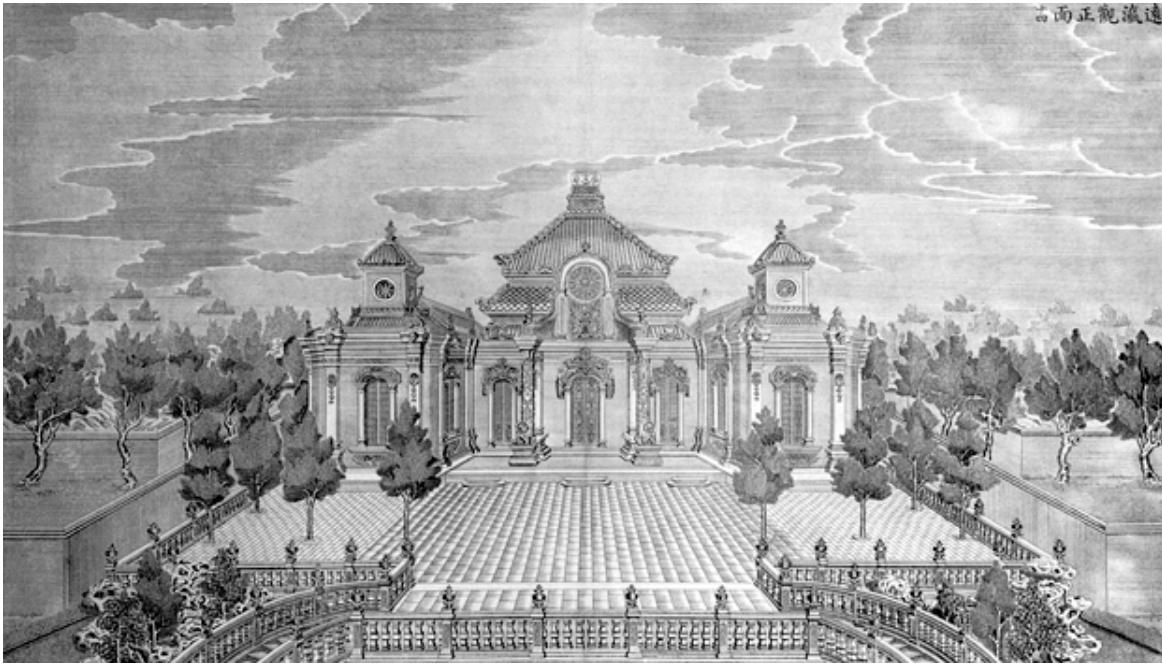


[ymy2013]

*The decoration, including windows, on the north and south façades were
trompe l'oeil.*

14. Observatory of Distant Oceans

Yuanyingguan 遠瀛觀, front view



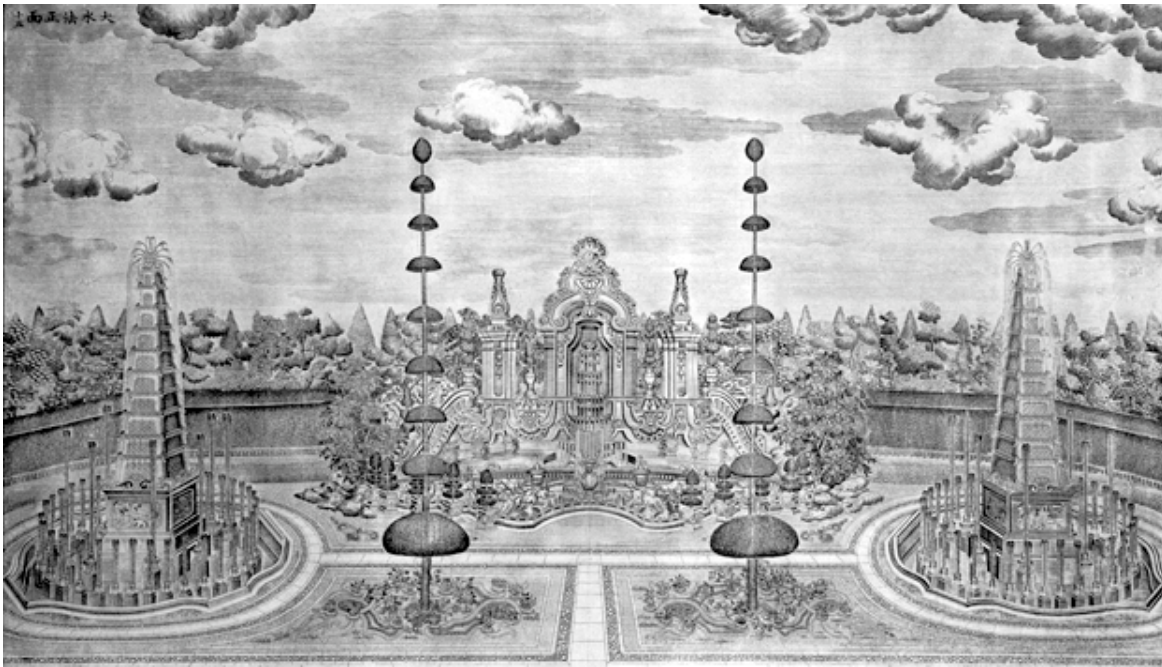
[ymy2014]

In the central section of the European Park was the Yuanyingguan (Observatory of Distant Oceans). As Malone tells us:

This large gray brick building was lavishly decorated with carved white marble around the doors and windows and with two elaborately and intricately carved marble pillars before the main door. It stood on a terrace which projected beyond the main line of the north wall of the park at this point, and faced upon the Great Fountains, for which it formed a rich background, as viewed from the throne shown in Engraving Number Sixteen. ⁹

Qianlong sometimes used this building as a resting place. It originally housed six Beauvais tapestries given to the emperor by Louis XV in 1767. ¹⁰ The ornate carved marble pillars of the Yuanyingguan are among the easily identified remains that visitors to the Yuanmingyuan Park can see today.

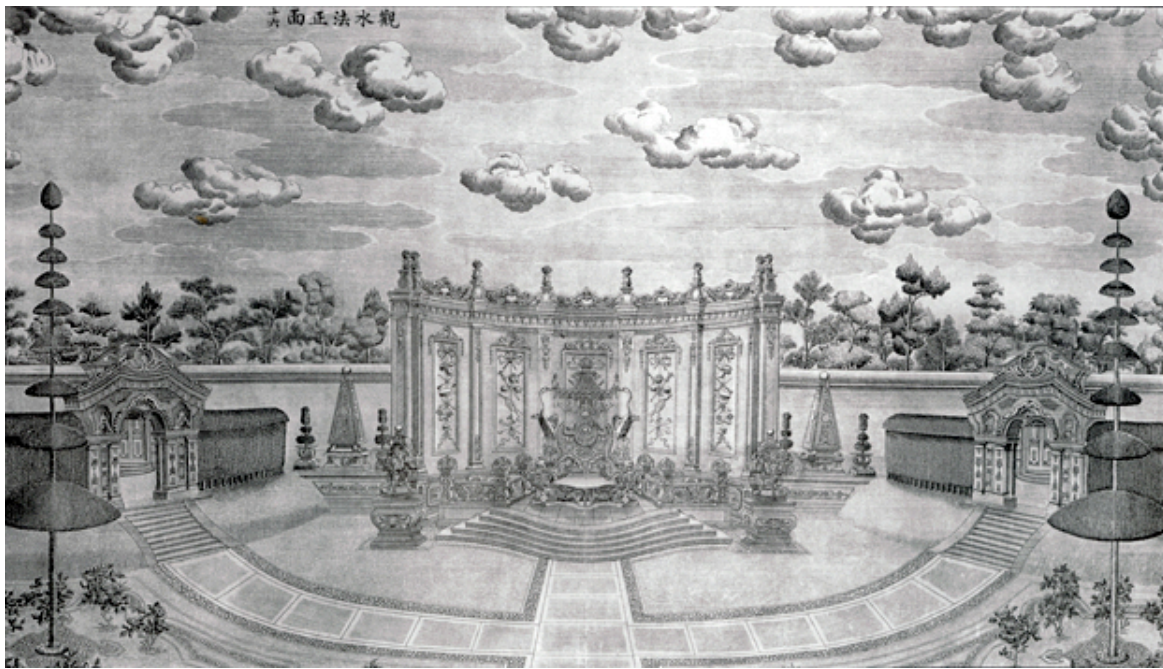
15. Great Fountain
Dashuifa 大水法, front view



[ymy2015]

The Great Fountain was the most elaborate of the fountains and stood alone without being part of a major building. To its right and left were two large fountains shaped as pagodas or pyramids. In the main pool there was another fountain in the shape of 11 animal figures: one deer and 10 hounds. When the fountains were activated, it reportedly appeared as if the hounds were chasing the deer. ¹¹

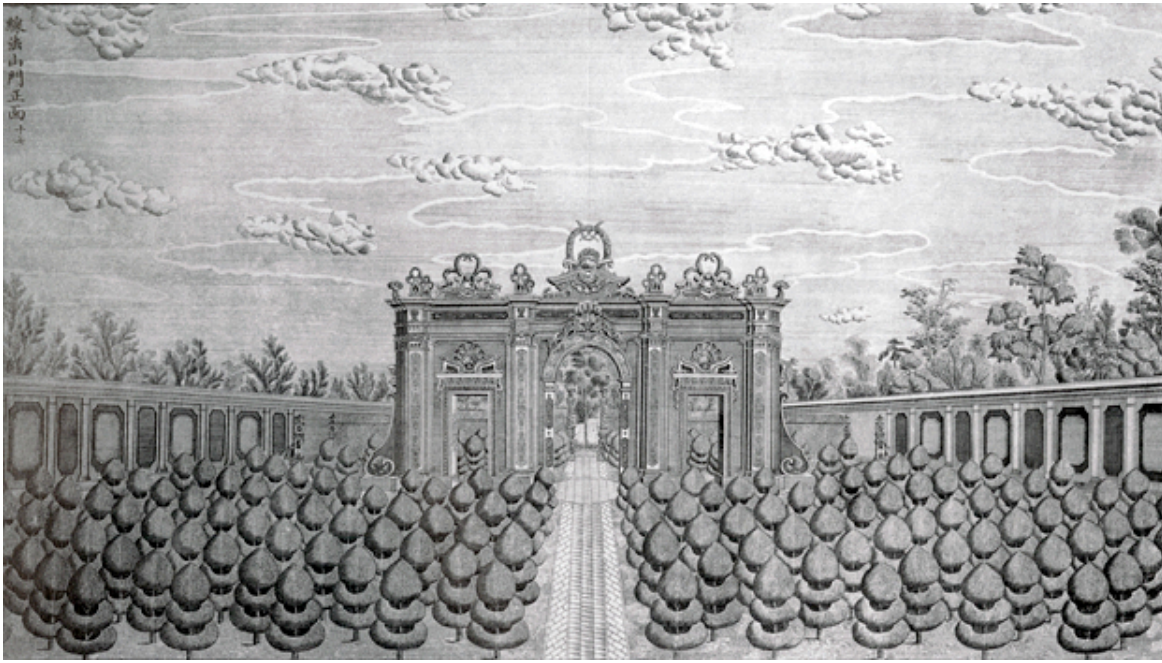
16. Throne for Observing the Great Fountain
Guanshuifa 觀水法, front view



[ymy2016]

Facing the Great Fountain was a throne where the emperor sat to watch the fountain in action. The Yuanyingguan, which was elevated, was visible behind the Great Fountain, although this is not apparent in View 15. As usual, the fountains and buildings formed an elaborate vista for the pleasure and entertainment of the emperor.

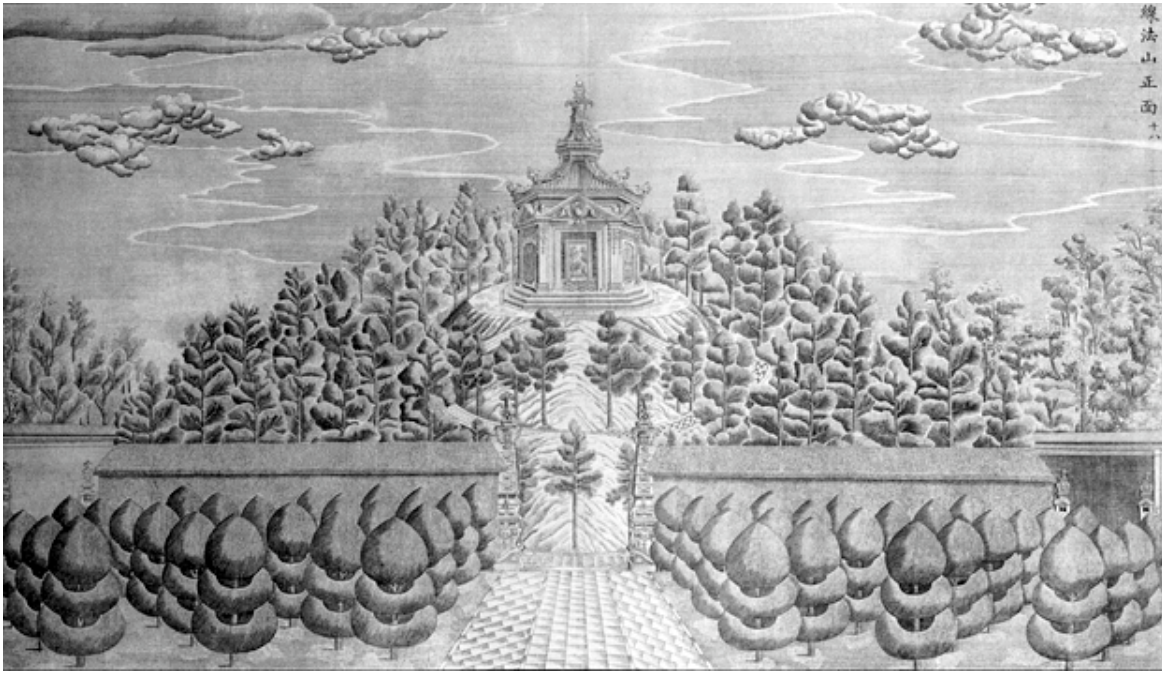
17. Gate to Perspective Hill
Xianfashanmen 線法山門, front view



[ymy2017]

The last four engravings depict views near Perspective Hill (Xianfashan), at the eastern end of the complex. Malone describes the structure in View 17 as “a triple gateway, resembling a European triumphal arch.”¹²

18. Perspective Hill
Xianfashan 線法山, front view



[ymy2018]

This artificial hill was approached by circular paths that led to a gazebo at the top. From this high point the emperor could view the surrounding landscape and other structures. The trees in this engraving are covered with light snow.

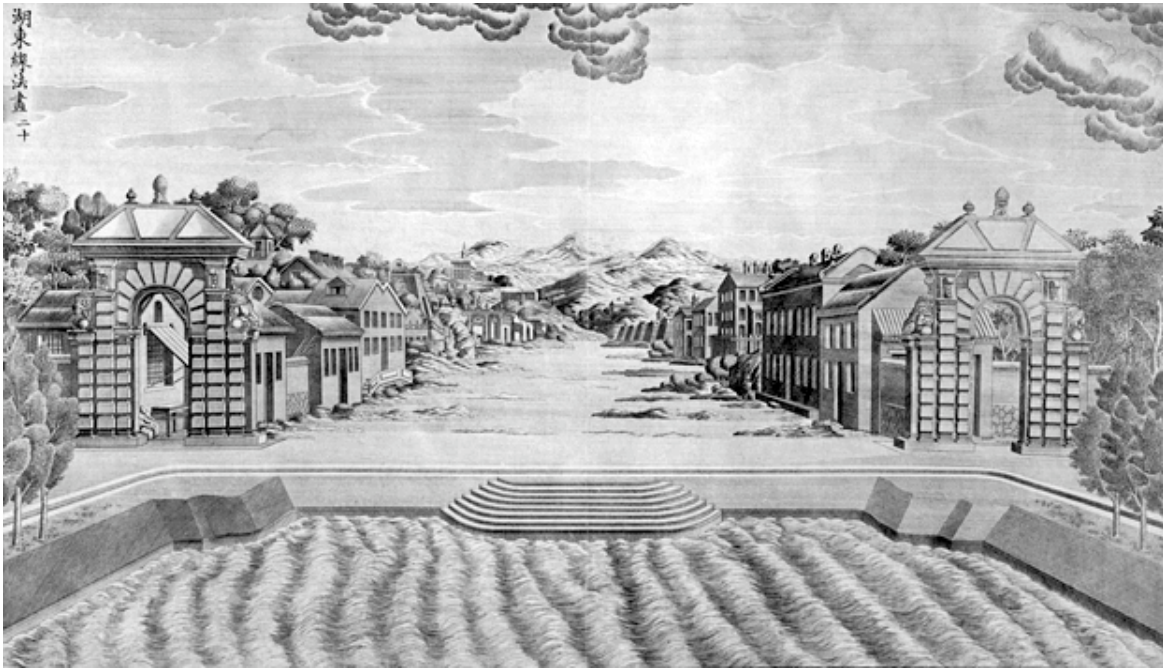
19. Perspective Hill
Xianfashan dongmen 線法山東門, east gate



[ymy2019]

Descending from the other side of Perspective Hill, the emperor could proceed through the elaborately decorated East Gate to an artificial lake.

20. *Perspective paintings east of the lake*
Hudong xianfahua 湖東線法畫



[ymy2020]


*This last engraving depicts a view of a European town seen across a lake.
Here, Malone tells us:*

To produce an illusion of distance...houses were partly modeled
and partly painted on walls, five on each side, set like the wings of
a stage, those farther back being nearer together. 13

*Like everything else in the European section, the view from the lake was an
illusion.*

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Worshipping the Ancestors: Chinese Commemorative Portraits, Jan Stuart and Evelyn S. Rawski, eds. (Washington D.C.: Smithsonian Institution, 2001).

LINKS

The 20 Engravings

["China on Paper: European and Chinese Works from the Late Sixteenth to the Early Nineteenth Century." Exhibition, November 6, 2007–February 10, 2008 at the Getty Center.](#)

["A Suite of Twenty Engravings of the Yuan Ming-Yuan Summer Palaces and Gardens of the Chinese Emperor Ch'ien Lung," New York Public Library](#)

["European Palaces at the Garden of Perfect Brightness," engraver \(printmaker\): Yi Lantai \(Chinese, active 1749 to 1786\), MIT Department of Architecture; all 20 engravings.](#)

Articles/Texts

["China and Europe Intertwined: A New View of the European Sector of the Chang Chun Yuan"](#)

["The jing of line-method: a perspective garden in the Garden of Round Brightness," PhD dissertation by Hui Zou, McGill School of Architecture, \(c\) 2005. This dissertation examines the history of the Western Multistoried-Buildings garden \(Xiyang Lou\) located within the Chinese imperial Garden of Round Brightness \(Yuanming yuan\) of the Qing dynasty.](#)

[Wikipedia: Xiyang Lou \(Chinese: 西洋楼; pinyin: XīyángLóu; literally "Western mansion\[s\]"\), are ruins of 18th-century European-style imperial buildings.](#)

NOTES

Chapter 1

1. The quotation in this section is from Beurdeley, Cecile and Michel. *Giuseppe Castiglione: A Jesuit Painter at the Court of the Chinese Emperor*, transl. Michael Bullock (Rutland, Vt., and Tokyo: Charles E. Tuttle Co., 1971), p. 68, as cited by Wong, p. 60.
2. Strassberg, p. 120
3. Malone, p. 141
4. Strassberg, p. 107
5. Strassberg, p. 109
6. Quoted in Malone, p. 160
7. Landry-Deron, Isabelle. "Portraits croisés Kangxi et Louis XIV," in *Kangxi, Empereur de Chine: 1662-1722. La Cité interdite à Versailles* (Musée national du chateau de Versailles, 27 janvier-9 mai 2004. Réunion des musées nationaux, Paris 2004), pp. 59-63. Other essays in this catalog document the fascinating cultural exchange between these two monarchs.
8. Strassberg, p. 120.
9. This album is discussed in *China: The Three Emperors, 1662-1795*, Evelyn S. Rawski and Jessica Rawson, eds. (London: Royal Academy of the Arts, 2005), pp. 429-30.
10. This painting is discussed in *China: The Three Emperors, 1662-1795*, Evelyn S. Rawski and Jessica Rawson, eds. (London: Royal Academy of the Arts, 2005), p. 405.
11. This painting is reproduced and discussed in *Worshipping the Ancestors: Chinese Commemorative Portraits*, Jan Stuart and Evelyn S. Rawski, eds. (Washington D.C.: Smithsonian Institution, 2001). In a recent exhibition of this painting (seen December 3, 2011), the Sackler Gallery states, "This portrait may reflect the young prince's 1752 appointment as the head of the Imperial Workshops, which were engaged at the time in planning the new palaces."

Chapter 2

1. Strassberg, p. 109
2. Strassberg, p. 120.
3. Wong, p. 63.
4. Wong, p. 61.

5. Wong, pp. 63.
6. Malone, pp. 149-154
7. Malone, p. 155.
8. Malone, p. 155.
9. Malone, pp. 155-6.
10. Wong, pp. 64-5. An apparent typographical error mistakes Louis XVI for Louis XV.
11. Wong, p. 64.
12. Malone, p. 159.
13. Malone, p. 159.

CREDITS

"The Garden of Perfect Brightness II: The European Palaces and Pavilions of the Yuanmingyuan" was developed by Visualizing Cultures at the Massachusetts Institute of Technology and presented on MIT OpenCourseWare.

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SUPPORT

MIT Visualizing Cultures received generous funding from the Andrew W. Mellon Foundation, Henry Luce Foundation, the Getty Foundation, Japan Foundation's Council for Global Partnership, National Endowment for the Humanities, and MIT's d'Arbeloff Fund for Innovation in Undergraduate Education and MIT Microsoft-funded iCampus project.

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