

Book News | Ma Yazhen: Engraving War Hoon: Cultural Constructions of Imperial Martial Power in the Qing Dynasty

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Editor's Note

This article is the introduction to a new book, *Engraving the War Hats: Cultural Constructions of Imperial Martial Power in the Qing Dynasty*. From the very beginning of the state, the Qing emperor emphasized the need to maintain the fundamental Manchurian martial arts, and the images of war honours produced under the direct orders of the emperor and the supervision of the internal affairs government were the key to the culture of martial arts that the imperial power wanted to

As a very small minority of the Manchu how to be able to rule China for nearly three hundred years, can be said to be the core of the study of Qing history. While the "Hanization theory" argues that the acceptance and assimilation of Manchurians into Han culture was the basis for the success of the Qing dynasty, the "new Qing history" study, which has been gaining momentum in recent years, argues that Manchu subjectivity was the key to maintaining the Qing empire; the former emphasizes the Qing dynasty's inheritance of the Ming dynasty's official system and Confucianism. The former emphasizes the Qing dynasty's inheritance of the Ming official system and Confucianism, while the latter, while not denying the influence of Han culture, focuses more on the non-Chinese traditional bureaucracy and the Qing empire's governance as a multi-ethnic state. Although there have been many reactions and discussions in the academy, and many alternative models have been proposed, it has been described as a 'dialogue without intersection', as the two sides do not necessarily agree on the definition of 'Sinicisation', nor do they focus on the same dimensions. The Indeed, one of the greatest differences between the 'Hanization theory' and the 'New Qing history' may lie in the fact that the former focuses on the inheritance of traditional Chinese bureaucracy and culture in the Qing dynasty, but not on the latter's research; the latter focuses on the unique Manchurian system of the Eight Banners, the martial culture or the multi-ethnic The latter's focus on the unique Manchurian system of the Eight Banners, the martial culture or the ruling strategies of a multi-ethnic empire is also not central to the former's concerns. If the 'Hanization theory' focuses on the Manchus' tolerance of Han political traditions within the context of native Chinese society, the 'New Qing History' focuses more on how the Manchu ruling clique maintained its dominance over Mongolian, Tibetan and Han peoples, and on the relationship between the Qing Empire and the frontier communities. The relationship between the Qing Empire and the frontier communities can be said to differ in terms of the objects and regions of domination. While theoretically the two studies should intersect in China's indigenous Han society, in general the 'new Qing history', while arguing that the Manchus, as a foreign conquering group, needed to reinforce the Manchu-Han position with the Eight Banners system, may also recognise the Qing dynasty's parallel Chinese tradition of kingship to gain Han support, or integrate it into the Qing Empire beyond all The text is divided between the Manchurian emperors and the Manchurian emperor, but there is no deeper dialogue or discussion about the Manchurian emperor's rule in China itself and the 'Hanization theory'. In other words, although the New Qing History has enriched the study of Qing history by emphasising Manchu subjectivity and introducing aspects of ethnic identity and multi-ethnic relations, apart from a few touches on the interaction between the Qing emperor and the scholars and merchants in Jiangnan through his southern tour, the New Qing History has basically been a study of Qing history through (1) the inclusion of the 'Hanization theory', which on the one hand acknowledges the influence of traditional Chinese kingship on the Qing court and on the other interprets it as either parallel to the orthodoxy of Manchurian rule or as a part of the multi-ethnic Qing empire in China itself, without completely shaking the 'Hanization theory' The answer to the question of how the Manchus were able to dominate native Chinese society is the policy of Sinicization adopted by the Qing court (whether passive as implied by the "Sinicization theory" or active as emphasised by the "new Qing history").

Such an answer inevitably makes one feel that the same old story has been repeated, especially in

the study of Qing history after all these years of the "new Qing history" exalting the baptism of Manchurian subjectivity, the policy of Sinicization is still the key factor that enabled the Manchus to dominate the native Chinese society; however, if we ask the question in a different way from the perspective of the ruled, why was the native Chinese society ruled by a very small number of Manchus? However, if we ask the question in a different way from the perspective of the ruled, why the native Chinese society was ruled by a very small number of Manchus for nearly three hundred years, we will find that the established answer is the same as the "New Qing History" which criticises the "Hanization theory" for neglecting Manchu subjectivity, and that the dynamic nature of Han Chinese as a historical subject may not have been given enough attention. If the New Qing History reminds us that the Qing court was very conscious of the Manchurian minority ruling over the majority Han Chinese, and that maintaining Manchu rule and the cohesiveness of the Manchu group was an important condition for the success of Qing rule, and that the development of the system of the Eight Banners, for example, changed over time, then why were the Han Chinese not conscious of their own motivation in the same historical context of the disparity between Manchu and Han? In the case of the Eight Banners, for example, their system developed over time; how could the Han Chinese not have been aware of their dominated position in the same disparate historical context? In other words, the Qing court adopted the traditional Han idea of kingship, is it enough for the Han to accept the Manchu rule in the long run? Manchu emperor to Confucianism as the core of Sinicization policy, that is, to win the long-term support of the Confucian elite? Did the Manchu's almost three hundred years of dominant relationship over the Han require other mechanisms and processes than the traditional Chinese policy of kingship and Sinicisation to be established and maintained?

1 Imperial Qing Cultural Hegemony

This book draws on Antonio Gramsci's concept of cultural hegemony to consider the relationship of Manchu domination over the Han Chinese. Originally used to refer to the relationship between culture and power in a capitalist system, cultural hegemony discusses the ways in which the dominant group, through cultural symbols and so on, induces the dominated to accept their subordinate status by default, but it can also be useful for historical discussions. In particular, the concepts of how the dominant won the consensus of the dominated over the established social order, how they continued to create their legitimacy in order to maintain their dominance, how the dominated participated in the complicity of legitimising their domination, and how the culture of the dominant and the dominated was not clearly defined but rather permeable, can help us to analyse how a tiny minority of Manchus succeeded in dominating the vast majority of Han Chinese over time.

In contrast to other conquering dynasties, the most notable aspect of the Qing court, in addition to its adoption of the Han tradition of kingship, was its active incorporation of scholarly culture to construct its imperial power. During the Kangxi dynasty, for example, the court began to implement a large number of the artistic and literary models then prevalent among the scribes and transformed them into part of imperial power and Qing court culture. This included the incorporation of the prevailing style of painting of the late Ming Dong Qichang (1555-1636) into the orthodox school of painting that was one of the courtyard styles of the Qing court; the imitation of the contemporary

The imperial book bureau was set up to issue a large number of imperial calligraphy; influenced by the war-focused collections of the Ming and Qing officials, it was the first to compile the bull and the zheng, etc.; inheriting the poetry and literature collections published by the Ming and Qing literati, it published a large number of imperial poetry collections; converting the garden poems and drawings of the Ming and Qing scribes into the Kangxi Imperial Poems on the Summer Villas, in which the imperial poems changed from the social orientation of the literati's chanting and singing to the inclusion of ministerial annotations to testify to the Emperor's erudition and virtue. Instead of focusing on the small patterns of close up scenes, seasonal changes, and figures to guide the viewer, the drawings show the magnitude of the royal gardens through a large number of sites and expansive landscapes. These initiatives to transform and integrate the culture of the Ming and Qing scribes were unprecedented in other conquering dynasties, and were not only carried forward by the Qianlong emperor, but also more or less inherited by subsequent Qing emperors. Not even the Han imperial power had such a high level of interest in the various literary cultures prevalent at the time. While the imperial power of successive emperors, such as Emperor Xuanzong of Ming (1399-1435), who was famous for his literary endeavours, was not without its scorn for the scribes, such as Zhu Yuanzhang (1328-1398), the Qing emperors were as active and comprehensive in incorporating the visual culture of the scholarly literati prevalent at the time in order to shape the imperial power.

It can be said that this is the only one of its kind, so we cannot just generalise it by 'Sinicisation', but we must pay attention to its role in shaping the cultural hegemony of the imperial Qing.

From the perspective of rule, the Qing court culture, apart from inheriting the traditional kingship practices of the original Han emperors who declared the dynasty's mandate through imperial collections and auspicious images, the Qing emperor, as a minority group ruling Han society, massively incorporated the culture of the scribes, who were the elite of the native Chinese society, to establish Manchurian imperial power over the rank of the scholars, which could not be said to be a rather effective way of constructing the imperial power of the Qing dynasty. This is why this book uses the term 'imperial Qing cultural hegemony' to refer to a different model of domination of native Chinese society developed by Manchurian rulers outside of the traditional Chinese dynastic rule of orthodoxy. This model is 'cultural hegemony' because the Manchurian dominant group won the consensus of the dominated Han Chinese on the original social order by incorporating the culture of the scribes, who were high up in the hierarchy of China's established social value system; through their transformation, they built up various 'imperial' and "These Qing court cultures needed to be repeatedly performed by Manchurian emperors in order to maintain their dominance; and it was the participation of the dominated Han elite that allowed the legitimisation of their domination to be maintained. It was the participation of the dominated Han elite that sustained the complicity in the legitimisation of domination. The effect of such cultural hegemony, i.e.

It is the presentation of the 'imperial Qing' - the recognition of Manchurian imperial power by the people of the Qing dynasty. The medium through which the 'imperial Qing cultural hegemony' was constructed was not the political model of the Manchurian foreign conquering group as suggested by the 'new Qing history' or the 'Hanization theory' which emphasised the Confucian orthodoxy of traditional Chinese dynastic rule. Rather, it is the culture of the scribes that penetrates between the dominant and the dominated. This book therefore moves beyond the framework of the "Hanization theory" and the "New Qing history" to rethink the different mechanisms that enabled the Manchus to rule China for nearly three centuries from the perspective of the cultural hegemony of the imperial Qing.

2 Reflecting on Manchurian martial culture

It is worth noting that the culture of the Qing court, constructed through the medium of the "imperial Qing cultural hegemony" - the culture of the scribes - was not limited to the various "imperial

The 'system' of poetry, calligraphy, painting and other courtly art and literature also includes what is seen as the military culture of the Qing court, which, as mentioned above, is also likely to be related to the Ming and Qing officials' collection of war memorials. The relationship between the strategy and the collection of warfare zao, on the one hand, reminds us of the existence of the "martial" cultural orientation of the scholar, on the other hand, also need to reflect on the so-called Manchurian characteristics of the discourse, not necessarily unique to Manchuria and Han culture. In particular, "Manchuria to ride and shoot-based" spirit of martial arts, has always been the Qing historiography of the Manchurian emperors to emphasize the military culture of courage, martial arts, martial arts, etc.; also indeed from the beginning of the establishment of the country, the Qing emperor repeatedly decreed the need to maintain the Manchurian Shang

Martial fundamentals, and the large number of war monuments, strategies, war rituals and images of war honours that characterised the Qing dynasty are seen as a concrete demonstration of its promotion of a military culture. However, to generalise about the martial culture of the Qing Empire in terms of

Manchurian characteristics is in danger of being essentialist. Although scholars of Qing history broadly divide the military culture of the Qing dynasty into three stages: early Qing, late Kangxi to early Qianlong, and mid- to late Qianlong, the Qianlong dynasty, which completed its development, is mainly used to summarise the martial culture of the Qing Empire. Indeed, in contrast to other war monuments, strategies and war rituals that were established from the Kangxi dynasty onwards, war honours charts did not appear in the Kangxi period, but were only produced in large numbers in the Qianlong dynasty, and are clearly very different from other models of military honours and cannot be generalised. Especially if the Kangxi emperor took the lead in implementing other modes of commemorating martial arts to promote the spirit of Manchurian martial arts, then why did not follow the way the palace had opened a large drawing program such as the "Southern Tour" to produce images of war honours? The difference between the Kangxi and Qianlong dynasties in the production of war-honour images or not, suggests that the Qing Empire's martial culture is not unchanging Manchurian nature, war-honour images may serve as an indicator to examine the construction, development and mechanism of its martial culture. Among the various models of martial culture adopted by the Qing Empire, the war-honour images produced by direct decree of the Manchurian emperor and under the supervision of the Neiwu government were particularly crucial to the martial culture that the imperial power wished to reinforce. The aforementioned Qing palace paintings, such as the Zhengtong School and Kangxi's Poem on the Imperial Summer Resort, were not only works of art reflecting the emperor's taste, but also symbolic of the concept of imperial power and the history of the empire through the pursuit of war-honour imagery. Cultural hegemony was exercised by the Qing emperors through the transformation of visual representations of the Han elite, and by the Qianlong dynasty a system of displaying martial prowess was gradually established, with images of war as the core of the display. In other words, the martial culture of the Qing Empire was not a Manchurian value that could be maintained through imperial decrees, but a dynamic process that had to be repeatedly sought to dominate the culture of the Han Chinese elite, and was an integral part of the construction of the 'cultural hegemony of the imperial Qing'. This is also the subject of the book's title, 'Portraying War Honours and the Imperial Military Achievements of the Qing Dynasty'. The 'imperial military achievements' here are not primarily about the history of the Qing dynasty's campaigns, but rather about how the Qing palace represented the relevant events as showing the achievements of the empire's conquests by force, and in particular the role and significance of images of war honours as a key visual representation.

3 Images of war across the history of traditional painting

In contrast to the European visual arts, where the subject of war, the highest type of painting and a branch of history painting, has a rich and diverse representation, images of war are rare, exceptional and marginal in the subject matter of Chinese painting through the ages. Contrary to the general rule of Chinese painting records, entries on war paintings are rarely found in traditional painting records, but are more often found in formal historical documents. The few paintings of war in traditional painting and calligraphy records are not usually depictions of battle scenes, but rather of related rituals. They are limited in their subject matter and are essentially based on Tang dynasty facts, such as the painting of the alliance between Emperor Taizong of Tang (599-649) and the Turkic Jie Li Khan (579-634) at the Bianqiao Bridge on the outskirts of Chang'an, and the painting of the retreat of Guo Ziyi (697-781) from the Uighurs at the time of Emperor Daizong of Tang (726-779). Both are often attributed to painting figures such as Li Gonglin (1049-1106) and Liu Songnian, and appear mainly in post-Yuan dynasty records, but neither is a common subject in the history of painting, and both are difficult to categorise in traditional painting histories. For example, the Xuanhe Painting Catalogue is not recorded, and it is difficult to classify it within its ten disciplines of 'Taoism and Buddhism, figures, palaces and rooms, the Pan tribes, dragons and fish, landscapes, animals and beasts, flowers and birds, ink and bamboo, vegetables and fruits'. Even if modern scholars re

The discovery of categories of painting that were prevalent in a specific time and space, such as 'child painting' and 'alias painting', or the newly defined genres of 'narrative painting' and 'urban painting', which are now being focused on due to the influence of Western art historiography, do not easily fit into this category. "The war image does not easily fall into this category.

In contrast to the difficulty of classifying the subject of war in the history of painting, however, there is no shortage of war-related images of the imperial power commemorating contemporary or current events in the formal literature, which rarely records the art of painting. The most famous of these are those painted by imperial decree in palaces of meritorious officials, including the Kirin Pavilion of the Western Han, the Pantai Pavilion of the Eastern Han, the Lingyin Pavilion of the Tang, the Chongmu Pavilion of the Northern Song, and the Jingling Palace and Zhaoxun Chongde Pavilion of the Southern Song, all of which are recorded in official history. The entries for the Han and Tang dynasties in the painting histories are mostly copied from the official histories, and those after the Northern Song dynasty are even missing. In addition to the figures of the courtiers, there are also some war images recorded in the official histories. For example, in the History of Liao, there is a record of "Chen Sheng, the imperial official of the Hanlin court, writing a picture of the victory of the Southern Expedition in the Wuluan Hall of the Shangjing Palace" in 1018, "visiting the temple of Taizu and observing the picture of Taizong's victory over Jin" in 1047, and "painting a picture of the battle of Luan River" in 1063. In the ninth year of Emperor Daozong's reign (1063), he painted a picture of the Battle of Luan River in honour of Yelu Renxian (1013-1072), who defeated the rebellious Emperor Taiji Chongyuan. (1021-1063), all of which are rarely recorded in the history of painting and are of interest to scholars today, but whose appearance is difficult to ascertain because they have not survived. However, these entries show that, in contrast to other subjects, war images of the past reversed the contrast between the number of paintings and the number of records in the official history, showing that they were located at the border of traditional painting history, but were therefore able to cross over into the realm of political history, a fact that is evident in their specificity.

4 A Study of War Hoon Images in the Qing Palace

A rare war subject in the history of painting, but one that appears in large numbers in the Qianlong reign, the copper engraving of the victory of the Kail Hui is the most famous, depicting in a seemingly realistic style the first and most important of the battles of the Junggar and Xinjiang in the Qianlong 'Ten Perfect Warriors', and has long been an indispensable part of Qing history and art exhibitions of the Qing dynasty at court. The artwork For scholars of history, the picture of the victory over the Zunghar Hui is part of a culture of martial excellence promoted by the Qing Empire, alongside battle monuments, strategies and war rituals, as a manifestation of the Manchurian martial spirit. For art historians, Pingding Zhungar Hui Triumphal Picture is both a representative of the documentary painting that was a major feature of the Qing Academy and a testament to the Western influence on the art of the Qing Palace as a fusion of Eastern and Western styles. While both acknowledge the importance of the painting as a medium for understanding the politics and art of the Qing empire, the scholarly picture of the history and art history of the Qing dynasty that it presents is not free from stereotypes. If one places the Qing palace war-hunting images in the context of historical development, whether it be the emergence of a new type of war-hunting culture during the Qianlong reign, as suggested in section 2 above, or the fact that they are also a rare subject in the history of painting over the ages, as suggested in section 3, one finds that these copper-plate war pictures are a new manifestation of the mid-Qianlong reign, so perhaps the first task is to clarify why such extraordinary image-making occurred at this time in order to further explore its significance. In the past, art historical studies have discussed the war pictures of the Qing court in two main directions: firstly, by placing them in the context of the proliferation of documentary images in the Qing court, and secondly, by considering them as a product of Western influence. The former points to the presence of a large number of seemingly authentic documentary images of people and events that are rarely found in the Qing dynasty, one example being the picture of the victory over the Junghar Hui. While there is no shortage of scholarship linking individual cases to specific political contexts, particularly in the discussion of the recording of specific people, events and objects in the empire, such as the portraits of the emperor, the southern tour, and the official tributes, there is still limited exploration of the overall consideration and significance of the documentary paintings of the Qing palace. The few scholars who have discussed it, such as Nie Chongzheng, attribute the quantity and quality of documentary painting in the Qing court to 'European missionary painters serving at the

court' on the one hand, and the personal factors of the Qing emperor on the other, such as 'the emphasis on his place in history' and 'the fact that Hongli himself had a taste for literature'. "Hongli's own elegance and long reign", as well as the Manchurian 'emphasis on reflecting his own people'. However, these reasons are not very relevant to the political context seen in the case; in the case of the map of the victory over the Junggar Hui, it also fails to address the question of why it emerged only during the Qianlong reign.

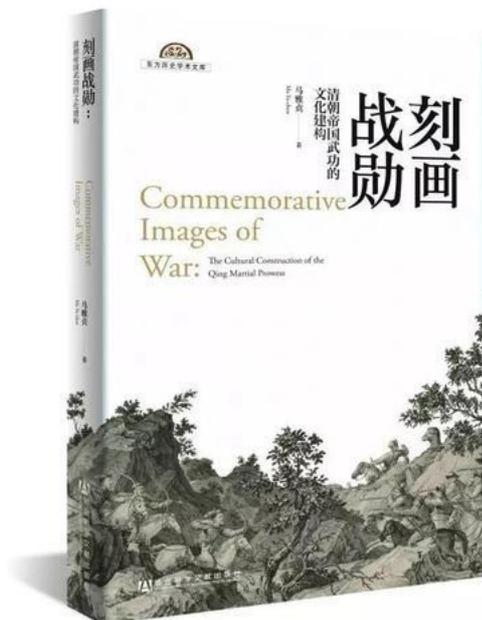
The latter, 'Western influence', emphasises the seemingly visually realistic effect of the Qing dynasty, appropriating European painting techniques such as perspective and shaping volume, and is clearly influenced by the West, resulting in a fusion of Chinese and Western styles. In recent years there has been much introspection in the scholarly community about the presupposition of 'Western influence', in addition to challenging the 'shadow

In addition to considering the complex phenomenon of the encounter between Chinese and Western cultures in terms of agency instead of passivity, it also specifically explores the so-called 'West' in order to clarify the position of the Qing court in the context of globalisation, all of which has given a new perspective to the history of Qing court painting. Specifically in the case of the painting *The Victory of the Ping of the Jungar Hui*, which was drafted by Western missionaries in Beijing and sent to France for printing, Michele Pirazzoli-t'Serstevens recently pointed out that the widely circulated Flemish painter Adam Frans van der Meulen (1632-1690) had made a painting of Louis XIV (1632-1690) in France. (1632-1690) of Louis XIV (r. 1643-1715) is more likely to have been the European source that inspired Qianlong to produce his *Victory over the Jungar Hui* than the work of Georg Philipp Rugendas I (1666-1742), which has been the subject of scholarly speculation. Indeed, it is likely that the *Cabi net du Roi*, which the Jesuits intended to bring to China in 1697, included a copperplate print of Van der Meulen's war map, and chapter 5 of this book discusses the similarity of their iconography, thus reconfirming the relationship between the Qing court and global visual networks. However, identifying a 'Western' source is not enough to answer the question of why the Louis XIV copperplate, which had been in the Qing court since the Kangxi period, did not have an impact until the mid-Qianlong period, or why, from a dynamic perspective, the Qianlong court began to choose the European medium of copperplate war pictures at this time. It is true that the copper-plate war pictures and other 'East-meets-West' paintings of the Qing court created a visual reality that would have been difficult to achieve with traditional Chinese painting methods, but this does not mean that the documentary images of the Qing court were realistic portrayals of the events of the time, which were not realistic in the sense of sketching, but were often based on manuscripts and adapted to different needs to create a The documentary paintings are not realistic in the sense of life drawing, but are often based on manuscripts and adapted to different needs, creating a virtual reality. There has been considerable scholarly debate about the attitude of the Ming and Qing dynasties towards European realistic representation. From the tortuous response of the late Ming painting world, the high level of popular interest in the late Ming and early Qing dynasties, to the direct invocation of Qing Academy painting, it is clear that the 'Western style' was in full swing in the midst of globalisation. However, this does not mean that the pursuit of realistic representation automatically intensified with the passage of time; still less that the visual realism of European painting could be automatically applied to all subjects, deriving a consistent degree of realism. In the former case, for example, the painter Zou Yigui (1686-1772) is a famous example of this, criticizing the Western method as "completely devoid of brushwork, and as a craftsman even though he is working, he does not belong in the painting class"; the latter, for example

The apparent shading of the Kangxi Emperor's *Reading Portrait* is a significant departure from the orthodox approach of the Kangxi *Southern Tour*, suggesting that Western painting methods were not applied across the board to different subjects, and that the pursuit of visual realism varied from subject to subject. In other words, the production of Western visual realism was not a common goal in the Qing dynasty, and it should be further asked what the role of European visual realism was in the different pictures of the Qing dynasty.

In terms of the visual traditions inherited from Han imperial power, particularly the role of European painting methods, in the Qing dynasty's painting of auspicious images and tribute pictures, reference may be made to the Northern Song court paintings, which were also known for their realistic style. Maggie Bickford's discussion of the auspicious rituals of the Song dynasty is particularly helpful in considering similar subjects in the Qing court. Comparing past representations of auspicious subjects, on the one hand, and comparing them with the numerous discussions of auspiciousness at the time, on the other, she argues that the auspicious pictures of the Song dynasty 'are not just reports, nor are they illustrations, nor are they a comparison of images recorded in Huizong's text, but [auspiciousness] itself. Huizong's drawings are an exquisite rendition of the ancient tradition of displaying auspicious signs in a recent and up-to-date manner. If the role of the painter was to produce images of auspiciousness that could function, then the correct depiction of was crucial to achieving the desired result'. In other words, the realistic style of the auspicious images of the Huizong dynasty was not intended to prove the real existence of the auspicious rituals with drawings, but to correctly produce the auspicious rituals themselves with the latest drawing techniques available at the time. In Bi's case, the Qing court invoked this long-established tradition in the production of auspicious images, so the purpose of the Qing court's appropriation of European painting may not have been to prove the existence of the auspicious rites in a seemingly realistic style, but rather to correctly produce the auspicious rites themselves using the latest painting techniques at its disposal. Or, if the culture of auspicious rituals has changed since the Song dynasty, then we must also analyse what the realistic style of the Qing palace auspicious images means in the context of a different auspicious culture.

Likewise, the role and significance of the visual realism created by European painting methods in Qing war images such as *The Ping of the Junggar Hui* must be compared to past war images in order to gain a deeper understanding. This may also be able to break away from the framework of the Qing dynasty documentary images or 'Western influence', which is why this book traces the development of war images in the Ming and Qing dynasties, with a view to explaining why the Qing dynasty war images only appeared in the mid-Qianlong dynasty, and to understand the relationship between war images and Manchurian martial culture.



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