

## Ideographia The Chinese Cipher In Early Modern Europe

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The Origin of the Chinese PeopleHow Chinese characters evolved | The Origin of Chinese characters | EXPLORE MODE God in Ancient China (Part II) - Rev. Kong Hee.mp4 How to Learn Chinese Characters

From the first successful Jesuit mission to China in 1583, China's cultural practices transfixed the attention of Western philosophers, theologians, architects, artists, entrepreneurs, and social critics. This book traces recurrent patterns in the European imaginative constructions of China through four illuminating spheres of encounter: linguistic, theological, aesthetic, and economic.

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The Chinese Impact upon English Renaissance Literature examines how English writers responded to the cultural shock caused by the first substantial encounter between China and Western Europe. Author Mingjun Lu explores how Donne and Milton came to be aware of England's participation in 'the race for the Far East' launched by Spain and Portugal, and how this new global awareness shaped their conceptions of cultural pluralism. Drawing on globalization theory, a framework that proves useful to help us rethink the literary world of Renaissance England in terms of global maritime networks, Lu proposes the concept of 'liberal cosmopolitanism' to study early modern English engagement with the other. The advanced culture of the Chinese, Lu argues, inculcated in Donne and Milton a respect for difference and a cosmopolitan curiosity that ultimately led both authors to reflect in profound and previously unexamined ways upon their Eurocentric and monotheistic assumptions. The liberal cosmopolitan model not only opens Renaissance literary texts to globalization theory but also initiates a new way of thinking about the early modern encounter with the other beyond the conventional colonial/postcolonial, nationalist, and Orientalist frameworks. By pushing East-West contact back to the period in 1570s-1670s, Lu's work uncovers some hitherto unrecognized Chinese elements in Western culture and their shaping influence upon English literary imagination.

This book traces the intimate connections between Britain and China throughout the nineteenth century and argues for China's central impact on the British visual imagination. Chang brings together an unusual group of primary sources to investigate how nineteenth-century Britons looked at and represented Chinese people, places, and things, and how, in the process, ethnographic, geographic, and aesthetic representations of China shaped British writers' and artists' vision of their own lives and experiences. For many Britons, China was much more than a geographical location; it was also a way of seeing and being seen that could be either embraced as creative inspiration or rejected as contagious influence. In both cases, the idea of China's visual difference stood in negative contrast to Britain's evolving sense of the visual and literary real. To better grasp what Romantic and Victorian writers, artists, and architects were doing at home, we must also understand the foreign "objects" found in their midst and what they were looking at abroad.

This collection of papers from the first and second international conferences with the above title explores why early sinologists chose certain works for translation in their particular historical contexts, how such works were interpreted, translated, or manipulated, and the impact they made, especially in establishing the discipline of sinology in various countries.

At a time when China is being seen as the next superpower, both sweatshop and powerhouse for the global economy, political courtship on the part of interested governments is accompanied by grassroots hostility. Such ambivalence is not new.

How did American schoolchildren, French philosophers, Russian Sinologists, Dutch merchants, and British lawyers imagine China and Chinese law? What happened when agents of presumably dominant Western empires had to endure the humiliations and anxieties of maintaining a profitable but precarious relationship with China? In Chinese Law in Imperial Eyes, Li Chen provides a richly textured analysis of these related issues and their intersection with law, culture, and politics in the eighteenth and nineteenth centuries. Using a wide array of sources, Chen's study focuses on the power dynamics of Sino-Western relations during the formative century before the First Opium War (1839-1842). He highlights the centrality of law to modern imperial ideology and politics and brings new insight to the origins of comparative Chinese law in the West, the First Opium War, and foreign extraterritoriality in China. The shifting balance of economic and political power formed and transformed knowledge of China and Chinese law in different contact zones. Chen argues that recovering the variegated and contradictory roles of Chinese law in Western "modernization" helps provincialize the subsequent Euro-American discourse of global modernity. Chen draws attention to important yet underanalyzed sites in which imperial sovereignty, national identity, cultural tradition, or international law and order were defined and restructured. His valuable case studies show how constructed differences between societies were hardened into cultural or racial boundaries and then politicized to rationalize international conflicts and hierarchy.

Travel, Collecting, and Museums of Asian Art in Nineteenth-Century Paris examines a history of contact between modern Europe and East Asia through three collectors: Henri Cernuschi, Emile Guimet, and Edmond de Goncourt. Drawing on a wealth of material including European travelogues of the East and Asian reports of the West, Ting Chang explores the politics of mobility and cross-cultural encounter in the nineteenth century. This book takes a new approach to museum studies and institutional critique by highlighting what is missing from the existing scholarship -- the foreign labors, social relations, and somatic experiences of travel that are constitutive of museums yet left out of their histories. The author explores how global trade and monetary theory shaped Cernuschi's collection of archaic Chinese bronze. Exchange systems, both material and immaterial, determined Guimet's museum of religious objects and Goncourt's private collection of Asian art. Bronze, porcelain, and prints articulated the shifting relations and frameworks of understanding between France, Japan, and China in a time of profound transformation. Travel, Collecting, and Museums of Asian Art in Nineteenth-Century Paris thus looks at what Asian art was imagined to do for Europe. This book will be of interest to scholars and students interested in art history, travel imagery, museum studies, cross-cultural encounters, and modern transnational histories.

East and West have long stood as towering edifices dividing history and the world into separate spheres. In fact, the two poles have not only shared a multitude of connections over the centuries, they have also played essential roles in shaping the identities of their oppositional others. Cultural exchange, mutual imaginings, and other forms of interaction have contributed to both the creation of an exotic other and a framing and definition of the self. The essays in this collection explore the creation and transformation of self image through the encounter between East and West from a variety of disciplinary approaches. Scholars from Japan and Europe apply methodologies and concerns from history, literature, art history, aesthetics, sociology, political science, law, and anthropology to issues of identity formation and transformation at the nexus of East Asia and Europe.

Ways of the World explores cosmopolitanism as it emerged during the Restoration and the role theater played in both memorializing and satirizing its implications and consequences. Rooted in the Stuart ambition to raise the status of England through two crucial investments—global traffic, including the slave trade, and cultural sophistication—this intensified global orientation led to the creation of global mercantile networks and to the rise of an urban British elite who drank Ethiopian coffee out of Asian porcelain at Ottoman-inspired coffeehouses. Restoration drama exposed cosmopolitanism's most embarrassing and troubling aspects, with such writers as Joseph Addison, Aphra Behn, John Dryden, and William Wycherley dramatizing the emotional and ethical dilemmas that imperial and commercial expansion brought to light. Altering standard narratives about Restoration drama, Laura J. Rosenthal shows how the reinvention of theater in this period—including technical innovations and the introduction of female performers—helped make possible performances that held the actions of the nation up for scrutiny, simultaneously indulging and ridiculing the violence and exploitation being perpetuated. In doing so, Ways of the World reveals an otherwise elusive consistency between Restoration genres (comedy, tragedy, heroic plays, and tragicomedy), disrupts conventional understandings of the rise and reception of early capitalism, and offers a fresh perspective on theatrical culture in the context of the shifting political realities of seventeenth- and eighteenth-century Britain.

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