

## Preface

*Phœbus 6*, in two issues, publishes in revised form the papers from the international symposium held at the Phoenix Art Museum, 3-5 October 1985, in conjunction with the exhibition, *The Elegant Brush: Chinese Painting under the Qianlong Emperor, 1735-1795*. Together with the exhibition catalog, these form a trilogy which serves to investigate painting in eighteenth-century China. While the exhibition and its catalog reflected the viewpoint of the organizers, the symposium brought together scholars from throughout the United States and abroad and brought their varied expertise to bear on the topic. The questions they raised and the solutions they proffered constitute the substance of these two issues.

*Phœbus 6, Number 1* presents general perspectives on the Qianlong era as a whole and afterwards shifts its focus onto the court in Beijing and its sponsorship of painters and paintings. *Phœbus 6, Number 2*, in turn, examines those artistic phenomena beyond the walls of the capital, with a justifiable concentration on Yangzhou in its heyday. This is followed by a brief glimpse of an evolving painting tradition in Guangdong and an analysis of the eighteenth-century foundations of post-Qianlong painting.

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## **A Note on Romanization**

Romanization of Chinese characters in *Phoebus 6* will adhere to the *pinyin* system, with the following exceptions:

Anglicized words which are already a part of the normal English vocabulary and are not easily substituted, e.g. Yangtze.

Terms and names in titles of publications using different systems of romanization, e.g. *The Literary Inquisition of Ch'ien-lung* (not Qianlong)

Self-chosen names of modern Chinese scholars in the West, familiar through previous publications, e.g. Yu Ying-shih (not Yu Yingshi) and Wen Fong (not Fang Wen).

Place names outside of mainland China, the usage of which is accepted internationally, e.g. Hong Kong (not Xianggang) and Taipei (not Taibei).