

- The following Report of Information essay investigates an issue, although not an issue of *public policy*. (It also is written in MLA rather than APA formatting style.) Still, note how the essay handles a topic of debate. Note the topic (in bold type) and the informational thesis statement (underlined). When you are finished reading the essay, answer the following questions: (1) What is the essay's purpose? (2) What information does it give readers? (3) What kind of conclusion does it end with? (4) How does it act as a preface to arguing for a common-ground solution to the issue?

Marissa Coombs

4 Apr. 2016

Eng. 2010 A1

Report of Information

Zodiac Heads and Grave-robbers: The State of Chinese Artifact Repatriation

Relations between China and the Western powers have rarely been harmonious. Today, West-China conflicts include the South China Sea confrontation, foreign relations with North Korea, Tibetan and Taiwanese autonomy, and the Hong Kong elections. Most of these issues involve the Chinese Communist Party, but one forgotten dispute pre-dates even the establishment of the People's Republic of China: **Chinese antiquities in European and American museums**. Over the centuries, Chinese antiquities have made their way to Western museums through legal trade, the black market, and war, causing an escalating debate over where these treasures rightfully belong. To understand the modern conflict, one must trace their origins and their journey to the West. Their story intertwines with commerce and starts at the beginning of Chinese-Western exchange: the Age of Exploration.

In the early 1500s, Ming China, known as the "middle kingdom," was the world's most powerful empire. Its smaller, weaker neighbors paid tribute to the Ming government. According to the authors of *World History: Patterns of Interaction*, Europeans first sailed to China at this time as a result of the age of exploration, but China had no desire for foreign contact. The book

notes that Ming China's agricultural self-sufficiency and stability engendered its isolationist policy for dealing and trading with Western nations (Beck 536-537). When the Manchurian Qing succeeded the Ming dynasty in 1644, they adopted the Ming's limited trade regulations. *World History* explains: though the Qing emperors recognized European technology as superior, the Qing were satisfied with their way of life, and did not want European ideas or technology. Unlike the Qing, Western colonial powers were dissatisfied. Chinese goods, including artwork, cultural relics, porcelain, silk, and especially tea, were in high demand in Europe, but the Qing government permitted only limited trade through one or two ports. Accordingly, a trade deficit developed (Beck 539). European silver drained into China, and there it stayed. Unhappy with this imbalance, British imperialists in the early 1800s found a commodity to replace silver in trade with China: opium. The illegal opium trade, among other things, would undermine the Qing government and ultimately cause the downfall of the Chinese imperial system. Government aside, opium trade would also cause one particular event that would spearhead the argument over Western acquisition of Chinese antiquities.

As the Chinese people increasingly became hooked on opium, the Qing outlawed the drug. However, it was far too lucrative for Western merchants to abandon, and they continued to smuggle it in the midst of increasing tension. Eventually, the situation escalated into the First Opium war, fought between the Qing empire and Britain from 1839 to 1842. The U.S. Office of the Historian informs us that during the war, the superior British Navy easily trounced the Qing fleet; as a result, the Qing were forced to sign the first of many "unequal treaties:" the Treaty of Nanjing. Under this treaty, the Qing conceded five treaty-ports to the British, who happily continued to smuggle opium up the unpatrolled estuaries of southern China ("Opening"). The Chinese melon had begun to crack open.

This was only the start of what the Chinese term the “century of humiliation.” The Qing still prohibited opium, and, in 1857, war again erupted. In 1860, British and French forces marched to Beijing to promote “fair trade.” Chris Bowlby of *BBC* writes that after contemplating sacking the capitol, British Viceroy Lord Elgin instead ordered the destruction of the Qing Emperor’s Old Summer Palace, near Beijing. While soldiers and Chinese civilians alike plundered the palace’s priceless treasures, Bowlby continues, Lord Elgin learned of the torture and killing of eighteen British peace emissaries at the hands of the Qing officials. Enraged, he ordered the palace be burnt (Bowlby). Writes British General Gordon, witness to the event:

We went out, and, after pillaging it, burned the whole place, destroying in a vandal-like manner most valuable property which [could] not be replaced for four millions. We got upward of £48 apiece prize money...you can scarcely imagine the beauty and magnificence of the places we burnt. Quantities of gold ornaments were burnt, considered as brass. It was wretchedly demoralising work for an army" (qtd. in “General”).

After the palace’s incineration (which took three days, due to its magnitude), many of its pilfered

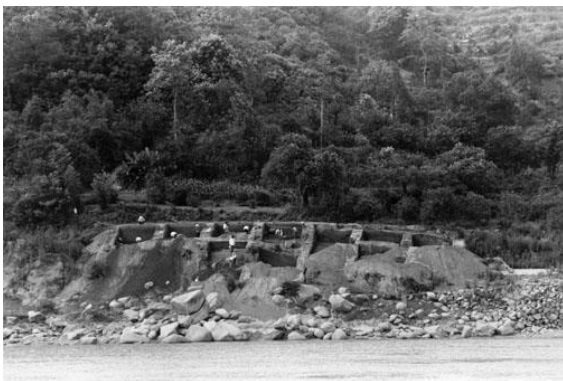


Fig. 1. Archaeological site at the Three Gorges Dam area, site of extensive looting before the dam’s building. Steven Benson. “The Cost of Power in China.” *World Internet News*. The University of Houston, 31 Aug. 2008. Web. 29 Mar. 2016

treasures were transported back to Europe—among them, twelve bronze zodiac animal heads, taken from a fountain at the palace, that have become a symbol for Chinese art repatriation. The burning of the Old Summer palace and removal of its treasures to

Europe began the saga of the illegal evacuation of Chinese art to the West.

In modern times, antiquities are plundered not by invading foreigners but by the Chinese themselves. Due to the country's enormity, tomb looting and artifact smuggling is hard to control, especially in rural areas. Howard French, *New York Times* writer, highlights the issue. He reveals that since 1980, 300,000 to 400,000 tombs have been raided for burial artifacts (French). Although this is disappointing, it is unsurprising—in rural China, living standards are low, and weather-dependent farming is not always a steady income source. As French points out, peasants can make extra cash by digging up and selling burial artifacts. Once unearthed, these artifacts do not stay in China—the sale of antiquities is much more profitable overseas, so smugglers ship their items out. French quotes Ma Weidu, owner of a private Chinese art museum, who estimates that 20% of the Chinese items he sees on the overseas market are illegally obtained.

The Chinese government has focused anti-smuggling efforts in America, the biggest antiquities market. In 2004, China proposed a U.S. ban on imports predating 1911 (when the Qing dynasty fell, marking the end of Imperial China). The United States did not agree to the ban (French). However, in a more recent *New York Times* article, Randy Kennedy announces that in 2009 the United States and China agreed on a ban, with reduced terms—the U.S. banned imports of Chinese artifacts dating from the Paleolithic until the end of the Song dynasty (1279). The agreement also banned imports of wall art and sculpture 250+ years old (Kennedy). Stricter regulations will reduce China's smuggling problem, and archaeologists and scholars support the tightened code. However, the policy presents a problem for museums in the United States, as it makes it harder to import and acquire pieces for their collections.

Chinese antiquities, frequently undocumented, are located in museums in dozens of countries. In the *Beijing Review*, Ding Wenlei interviews Chen Mingjie, director of the Old

Summer palace park, which houses the ruins of the former royal retreat. Chen estimates that 1.5 million artifacts from the Old Summer palace alone are scattered in museums and private collections in 47 countries (Ding). Though the Chinese government has hinted that it would appreciate the return of historically significant artifacts, it has not made repatriation an official policy. Despite this, it is making efforts to determine what objects are missing. Ding Wenlei, author of the *Beijing Review's* article, notes that in 2009, researchers from Tsinghua University and the Old Summer palace park set out to document artifacts from the palace in museums and private collections in the United States, Britain, and France. Ding reports that the team lists its purpose as documentation, not repatriation. The task is monumental but essential to locating missing Chinese artifacts.

Besides Chinese research efforts, foreign efforts will help to prevent controversy over artifacts. On its website, the Association of Art Museum Directors (AAMD) gives art acquisition guidelines derived from those developed at the 1970 UNESCO world conference. The guidelines stipulate that museums may only purchase or take artifacts that have an official trail dating at least to 1970. So far, 242 museums in Canada, the U.S., and Mexico have adopted the guidelines (“2013”). Although the AAMD guidelines will not resolve the problem of “grandfathered” artifacts, the guidelines will slow illegal trade, at least in North America, by preventing museums from buying smuggled artifacts that lack proper documentation or export papers.

Despite efforts to reduce Western acquisition of illegally exported Chinese antiquities, antiquities already in Western museums still cause disputes. Western post-colonial countries are often unwilling to return artifacts taken during their colonial eras, stating that cultural relics belong where they are. Some allege that artifacts are safer in Western museums. This is certainly true in some cases—for example, the Ishtar gate, taken from Iraq, rebuilt in Berlin. Iraq is

currently unsafe for antiquities as it is under ISIS attack, and ISIS is not known for protecting historical sites. (In 2015, ISIS blasted away the archaeological gem of Assyrian King Ashurnasirpal II's palace, in northern Iraq.) Another point is that Western museums may be better equipped than those in developing countries. Lastly, Western museums also argue that historical artifacts are a world—not national—heritage, and thus belong where they are accessible to everyone. Countries that would like their artifacts back counter this, arguing that these artifacts *are* national treasures, as they represent a particular culture's heritage. Further arguments claim that Western museums' retaining these artifacts reeks of imperialism, as many artifacts were stolen or taken illegally.

Even if Western museums were to acquiesce to Chinese demands by returning antiquities, the situation would remain tangled. China is not the only country to ask for repatriation of its artifacts from Western countries. Well-known controversies involve the Ishtar Gate from Iraq, housed in Berlin; the Egyptian Rosetta Stone and bust of Nefertiti, housed in London and Berlin respectively; and, perhaps most famously, the Grecian Elgin Marbles, in the British Museum in London. Repatriation for Chinese artifacts would give other countries grounds to demand their artifacts back. Western museums would be compelled to give up many of their most valuable works. Furthermore, repatriation of Chinese artifacts would not staunch illegal artifact smuggling, as private collectors are not subject to the same stringent acquisition regulations as museums. Perhaps in the future Chinese archaeologists and Western museums will resolve the issue, but for now, thousands of Chinese antiquities remain indefinitely—though safe—in Western hands.

Works Cited

- “2013 Guidelines on the Acquisition of Archaeological Material and Ancient Art.” *Association of Art Museum Directors*. Association of Art Museum Directors, 29 Jan. 2013. PDF. 28 Mar. 2016.
- Beck, Roger, et al. *World History: Patterns of Interaction*. Evanston: McDougal Littell, 2009. PDF.
- Bowlby, Chris. “The Palace of Shame that Makes China Angry.” *British Broadcasting Corporation*. British Broadcasting Corporation, 2 Feb. 2015. Web. 27 Mar. 2016.
- Ding, Wenlei. “Tracing the Lost Treasure.” *Beijing Review*. Beijing Review, 5 Nov. 2009. Web. 28 Mar. 2016.
- French, Howard. “Saving Chinese Artifacts: A Slow Fight.” *The New York Times*. The New York Times Company, 1 Apr. 2006. Web. 28 Mar. 2016.
- “General Gordon.” *World Heritage Site*. World Heritage Site, N.D. Web. 28 Mar. 2016.
- Kennedy, Randy. “Pact on Chinese Treasures Wins Praise.” *The New York Times*. The New York Times Company, 16 Jan. 2009. Web. 28 Mar. 2016.
- “The Opening to China Part I” *Office of the Historian*. U.S. Department of State, N.D. Web. 27 Mar. 2016.

For more information, click here. Forums. Adult Games. Well-Known Member. Apr 27, 2017. 1,479. 780. Right now i found this new game i mean the artifact. And i found that this game is divided in 3 part for now. So who i wanna know is i need to play the game from the start. So i need to download the game form part 1 to part 3. So me problem is I do not like to shared me woman with other guys, Can i avoid it? Can i let the mc fuck all the woman, without give to other? keep in mind that I speak of all three parties and not just of the third. An example I see in the image that the mc in the part 2 let is cousin fuck his mother (i mean the cousin mother, not the mc mother). So i wanna know i