

Wu Zhao Chinas Female Emperor

N. Harry Rothschild

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Wu Zhao N. Harry Rothschild, 2008 The story chronicles Wu Zhao s humble beginnings as the daughter of a provincial official and follows her path to the inner palace where she improbably rose from a fifth ranked concubine to emperor Using Buddhist rhetoric architecture court rituals and a network of cruel officials to cow her many opponents in court Wu Zhao inaugurated a new dynasty in 690 the Zhou She ruled as emperor for fifteen years proving eminently competent in the art of governance balancing factions in court staving off the encroachment of Turks and Tibetans and fostering the state s Emperor Wu Zhao and Her Pantheon of Devis, Divinities, and Dynastic Mothers N. Harry Rothschild, 2015-06-16 Wu Zhao 624 705 better known as Wu Zetian or Empress Wu is the only woman to have ruled China as emperor over the course of its 5 000 year history. How did she in a predominantly patriarchal and androcentric society ascend the dragon throne Exploring a mystery that has confounded scholars for centuries this multifaceted history suggests that China's rich pantheon of female divinities and eminent women played an integral part in the construction of Wu Zhao's sovereignty Wu Zhao deftly deployed language symbol and ideology to harness the cultural resonance maternal force divine energy and historical weight of Buddhist devis Confucian exemplars Daoist immortals and mythic goddesses establishing legitimacy within and beyond the confines of Confucian ideology Tapping into powerful subterranean reservoirs of female power Wu Zhao built a pantheon of female divinities carefully calibrated to meet her needs at court Her pageant was promoted in scripted rhetoric reinforced through poetry celebrated in theatrical productions and inscribed on steles Rendered with deft political acumen and aesthetic flair these affiliations significantly enhanced Wu Zhao s authority and cast her as the human vessel through which the pantheon's divine energy flowed Her strategy is a model of political brilliance and proof that medieval Chinese women enjoyed a more complex social status than previously known **Empress Wu Zetian in** Fiction and in History Dora Shu-fang Dien, 2003 In the dynastic history of China Wu Zetian was the one woman who attained the status of emperor in her own right A stone tablet marking her mausoleum was left blank reportedly at her request because she wanted the future world to assess her And her rise in the patriarchal system supported by Confucianism did later inspire many novelists and playwrights Dien's slim study looks at the rise and achievements of the historical empress her influence in the form of defiant woman who appear in legend and fiction and very briefly the state of urban gender equality today Annotation 2004 Book News Inc Portland OR booknews com Empress Wu Zetian Laurel A. Rockefeller, 2016 The most hated woman in Chinese history Travel back in time over one thousand years and meet the first and only female emperor of China Born Wu Zhao and given the reign title Zetian just weeks before her death in 705 CE she was the unwanted daughter of Chancellor Wu Shihuo too bright too educated and too politically focused to make a good wife according to contemporary interpretations of the Analects of Confucius Can it be any wonder that to this day she remains the most hated woman in all of Chinese history and one of its most controversial Explore the life of Empress Wu and discover

why the world is a vastly different place because she dared what no woman in China before or since ever dreamed of Empress Wu Zetian Laurel A. Rockefeller, 2016-01-23 The most hated woman in Chinese history Born in 624 CE in Wenshui County in Shanxi province very little was expected of the beautiful and bright Wu Zhao reign title Wu Zetian except that she would be trouble to any man unlucky enough to marry her The very opposite of a virtuous maiden by most interpretations of the Analects of Confucius Wu Zhao was not only bright but highly educated and equally ambitious Harshly judged by both contemporaries and generations of Chinese scholars since the one thing everyone can agree upon about Empress Wu the world is a vastly different place because she dared what no other woman of her time dreamed was possible This is her true story a truly legendary woman of world history The World of Wu Zhao N. Harry Rothschild, 2023-02-14 This annotated translation of Zhang Zhuo's collection of miscellany Court and Country offers a lively folksy and novel perspective on the empire of Wu Zhao China's first and only female emperor that will amuse and shock readers prompting them to recalibrate everything they think they know about medieval China The World of Wu Zhao includes separate chapters on a number of different themes and topics Buddhist and Daoist monks the female emperor s male favorites who dressed up in rainbow feathered garments and pranced around her court astride wooden red capped cranes cruel officials bloodthirsty henchmen who took an aesthetic delight in their vocation as well as sections on flora and fauna the common folk artisans and craftsmen the military spirits and the supernatural the borderlands and local officials **Women in China from Earliest Times to the Present** Robin D. S. Yates, 2009 This essential reference work provides an alphabetic listing with an extensive index of studies on women in China from earliest times to the present day written in Western languages primarily English French German and Italian Containing more than 2500 citations of books chapters in books and articles especially those published in the last thirty years and more than 100 titles of doctoral dissertations and Masters theses it covers works written in the disciplines of anthropology and sociology art and archaeology demography economics education fashion film and media studies history interdisciplinary studies law literature music medicine science and technology political science and religion and philosophy It also contains many citations of studies of women in Hong Kong and Taiwan The Girl Who Became Emperor Jillian Lin, 2016-11-28 ONCE UPON A TIME IN CHINA a girl grew up to become its first and only female emperor Wu Zetian started out as one of the many wives of the emperor and worked her way up until she sat on the throne herself In this book find out all about Wu s fascinating life Discover how she managed to become the emperor s wife number one take his place and rule China for more than 50 years Art, Religion, and Politics in Medieval China Qiang Ning, 2004-03-31 The cave temple complex popularly known as the Dunhuang caves is the world's largest extant repository of Tang Buddhist art Among the best preserved of the Dunhuang caves is the Zhai Family Cave built in 642 It is this remarkable cave temple that forms the focus of Ning Qiang's cross disciplinary exploration of the interrelationship of art religion and politics during the Tang The author combines in his careful examination of the paintings and sculptures found there the

historical study of pictures with the pictorial study of history By employing this two fold approach he is able to refer to textual evidence in interpreting the formal features of the cave temple paintings and to employ visual details to fill in the historical gaps inevitably left by text oriented scholars. The result is a comprehensive analysis of the visual culture of the period and a vivid description of social life in medieval China The original Zhai Family Cave pictures were painted over in the tenth century and remained hidden until the early 1940s Once exposed the early artwork appeared fresh and colorful in comparison with other Tang paintings at Dunhuang The relatively fine condition of the Zhai Family Cave is crucial to our understanding of the original pictorial program found there and offers a unique opportunity to investigate the visual details of the original paintings and sculptures in the cave At the same time the remaining traces of reconstruction and redecoration provide a new perspective on how for over three centuries a wealthy Chinese clan used its familial cave as a political Women Writers in Postsocialist China Kay Schaffer, Xianlin Song, 2013-07-31 What does it mean to read from showcase elsewhere Women Writers in Postsocialist China introduces readers to a range and variety of contemporary Chinese women s writing which has seen phenomenal growth in recent years The book addresses the different ways women s issues are understood in China and the West attending to the processes of translation adaptation and the grafting of new ideas with existing Chinese understandings of gender feminism subjectivity consumerism and post modernism By focusing on women s autobiographical biographical fictional and historical writing the book engages in a transcultural flow of ideas between western and indigenous Chinese feminisms Taking account of the accretions of social cultural geographic literary economic and political movements and trends cultural formations and ways of thinking it asks how the texts and the concepts they negotiate might be understood in the social and cultural spaces within China and how they might be interpreted differently elsewhere in the global locations in which they circulate The book argues that women centred writing in China has a direct bearing on global feminist theory and practice This critical study of selected genres and writers highlights the shifts in feminist perspectives within contemporary local and global cultural landscapes

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