1. **Introduction (yellow, 90)**
   1. Three overarching themes defined 19th century China: domestic rebellion, foreign invasion, and governmental control (Fairbank, 187), each accented by flood and famine (Fairbank, 206).
   2. Professor Kathryn Edgerton-Tarpley explores this time of crisis with her essay “Picture to Draw Tears from Iron: The North China Famine of 1876-1879,” and uses illustrations from a collection of pamphlets created by Chinese philanthropists to ease the burden on the rural Chinese during the most lethal famine at the time (Edgerton-Tarpley, “Introduction,” 1).
   3. Throughout the late 19th and early 20th centuries, the Chinese government began the slow prosses of assimilating Western modernization into its infrastructure (Fairbank, 217). However, the Chinese people struggled with incorporating the advancements of the present Western world while still keeping faithful to the Confucian teachings of the past (Fairbank, 219). This unease with foreign encroachment and political pressure resulted in numerous rebellions throughout the century, eventually ending in full-blown war with several foreign nations (Fairbank, 188).
   4. Professor Peter C. Perdue and researcher Ellen Sebring co-author an essay outlining the bloody conflict of “The Boxer Uprising” (1900-1901). Utilizing illustrations and photography from all sides to reflect how wide-swinging the world media portrayed this event (Perdue, “War & Siege”).
2. **Thesis statement (90)**
   1. Edgerton-Tarpley and Perdue’s essays review a tumultuous 25 years of Chinese history. Demonstrating how Chinese artists created depictions of these events intending to garner local support. By appealing to Chinese religious traditions and nationalist values with imagery that conveys a struggling, yet resilient and brave Chinese people, they evoked a strong emotional response from viewers, bolstering their cause.
3. **What were the intentions behind Chinese artists’ construction of these images? (blue, 180)** 
   1. In both crises, the artists’ intended to promote their cause through imagery of dramatic events. Often, written descriptions or poetic laments accompanied these illustrations to add needed context or appeal for support to viewers (Edgerton-Tarpley, “Famine & Philanthropy,” 4)(Perdue, “War & Siege,” 2), however many of these portrayals overstated or fabricated depictions of events to shed their side in a better light (Perdue, “War & Siege,” 10).
   2. In the case of “The North China Famine,” artists created small pamphlets, seeking to create a body of work so emotionally impactful that even “people of iron” would be moved to supporting their cause (Edgerton-Tarpley, “Introduction,” 1).
   3. The artists who portrayed “The Boxer Rebellion” 20 years later, created grand interpretations of land and sea battles with the intent to represent a strong, resilient Chinese force and attract non-Christian nationals to their cause in the proses (Perdue, “The View From China,” 2). However, they often had to convey this message with simple imagery and rhyming phrases, as the majority of Chinese people in the early 20th century were illiterate.
4. **How did these images appeal to local Chinese tradition and value systems? (green, 180)**
   1. Both campaigns used images that appealed to local Chinese religious traditions and nationalist values by conveying the struggle and strength of the Chinese people (Edgerton-Tarpley, “Famine & Philanthropy,” 4)
   2. During the famine, a broad array of tactics and imagery pushed the public toward contributing to the relief effort (Edgerton-Tarpley, “Famine & Philanthropy,” 7). Such as illustrations of poor farmers selling their houses and family members, cannibalism, and suicide all conveyed the desperation of the Northern Chinese, appealing to traditional Chinese family values (Fairbank, 18).
   3. Another popular method employed was a religion based “merit system” (Edgerton-Tarpley, “Mobilizing Relief,” 8). This system rewarded the generous and penalized the greedy by giving or taking “merit points” that rewarded those who contributed and would bring great fortune later in life, appealing to Confucianist values of holy reward and retribution (Fairbank, 69).
   4. The artist of “The Boxer Rebellion”
5. **What responses did the artists intend to evoke from viewers? (pink, 180)**
   1. To evoke from viewers a need to provide funding and support to the Chinese people. `
6. **Conclusion (orange, 180)**