A Pictorial History Of Chinese Architecture A Study Of The Development Of Its Structural System And The Evolution Of Its Types

Since at least the seventh century C.E., Chinese ink rubbings of stone, metal, and wood inscriptions and pictorial images have been created to serve as precise copies of valuable material. These paper copies sometimes are all that remain of the original works. Despite the primary importance of this technology to history, art, archaeology, and many other fields, this is the first comprehensive study of rubbings in a Western language. Kenneth Starr is the former director of the Milwaukee Public Museum and former curator of Asiatic Archaeology at the Field Museum of Natural History in Chicago. Five connected essays discuss the essentials of traditional Chinese garden design, the restoration of historic gardens and landscapes, and the connections between the artistry of Chinese gardens and poetry, painting, poetry, philosophy, and history.

A Shell Awareness Best Book of the Year, and a Junior Library Guide Selection! From one of China's most beloved, bestselling children's authors comes this touching story of friendship and empathy, which celebrates the traditional way of life for the Indigenous Ewenki peoples of Mongolia. When a Mongolian elder named Gree Shrek hunts a female moose by mistake, her young calf is left behind. Saddened by her loss, Gree Shrek names the calf Xiao Han (“Little Moose”) and the moose and man form an authentic attachment. Xiao Han accompanies Gree Shrek as the hunter-gatherer herds reindeer, sets up camp, forages for food in the forest, and visits his people's village, where many fun adventures happen. But as the little moose grows bigger, Gree Shrek knows he must return his companion to the forest.

Richly detailed, painterly illustrations by Chinese fine artist Jiù’èr bring authenticity and beauty to this thoughtful book, which illuminates the traditional and vanishing way of life for the Ewenki peoples of Inner Mongolia.

Unmatched in scope and literary quality, this landmark anthology spans three thousand years, bringing together more than six hundred poems by more than one hundred thirty poets, in translations—many new and exclusive to the book—by an array of distinguished translators. Here is the grand sweep of Chinese poetry, from the Book of Songs—an ancient folk songs said to have been collected by Confucius himself—and Laozi's Tao De Jing to the vividly pictorial verse of Wang Wei, the romanticism of Li Po, the technical brilliance of Tu Fu, and all the way up to the twentieth-century poetry of Mao Zedong and the post—Cultural Revolution verse of the Misty poets. Encompassing the spiritual, philosophical, political, mystical, and erotic strains that have emerged over millennia, this broadly representative selection also includes a preface on Chinese poetic form, a general introduction to Chinese poetic form, biographical headnotes for each of the poets, and concise essays on the dynasties that structure the book. The Anchor Book of Chinese Poetry captures with impressive range and depth the essence of China's illustrious poetic tradition.

"A landmark contribution. . . . These rich materials—including proverbs, immigration interrogations, poems, articles, photographs, social workers' reports, and oral histories—add a new dimension to Asian American studies, U.S. women's history, Chinese American history, and immigration studies."—Valerie Matsumoto, University of California, Los Angeles

The crippling custom of footbinding is the thematic touchstone for Judy Yung's engrossing study of Chinese American women during the first half of the twentieth century. Using this symbol of subjugation to examine social change in the lives of these women, she shows the stages of "unbinding" that occurred in the decades between the turn of the century and the end of World War II. The setting for this captivating history is San Francisco, which had the largest Chinese population in the United States. Yung, a second-generation Chinese American born and raised in San Francisco, uses an impressive range of sources to tell her story. Oral history interviews, previously unknown autobiographies, both English- and Chinese-language newspapers, government census records, and exceptional photographs from public archives and private collections combine to make this a richly human document as well as an illuminating treatise on race, gender, and class dynamics. While presenting larger social trends Yung highlights the many individual experiences of Chinese American women, and her skill as an oral history interviewer gives this work an immediacy that is poignant and effective. Her analysis of intraethic class rifts—a major gap in ethnic history—sheds important light on the difficulties that Chinese American women faced in their own communities. Yung provides a more accurate view of their lives than has existed before, revealing the many ways that these women—rather than being passive victims of oppression—were active agents in the making of their own history.

A collection of 1,239 beautiful geometric designs are shown, with titles, commentaries, and other information: 265 groups of designs based on parallelogram, octagon, hexagon, single-focus frames, wedge-lock, parallel waves, U-scroll, and more.

Presents a vivid and systematic survey of the evolution of Chinese currency right from its very beginning.

Presents an overview of art in China from the Neolithic period to the 1990s
Written by a team of eminent international scholars, this book is the first to recount the history of Chinese painting over a span of some 3000 years. Pictures and Visuality in Early Modern China is not simply a survey of sixteenth-century images, but rather, a thorough and thoughtful examination of visual culture in China's Ming Dynasty, one that considers images wherever they appeared—not only paintings, but also illustrated books, maps, ceramic bowls, lacquered boxes, painted fans, and even clothing and tomb pictures. Clunas's theory of visuality incorporates not only the image and the object upon which it is placed but also the culture which produced and purchased it. Economic changes in sixteenth-century China—the rapid expansion of trade routes and a growing class of consumers—are thus intricately bound up with the evolution of the image itself. Pictures and Visuality in Early Modern China will be a touchstone for students of Chinese history, art, and culture.

Summary: A Surgeon's wife find herself drawn to afternoon work in a brothel.
Examine the experiences of real Chinese women in America, from their arrival in 1834 to the present. A fascinating record of the new urban popular culture that emerged in Shanghai's foreign settlements at the end of the nineteenth century

With hundreds of color photographs and illustrations, this Chinese gardening book is a wonderful introduction to penjing—China's treasured bonsai art. Although most people thing bonsai is a Japanese invention, the art originated in ancient China where it is called penjing. The two Chinese characters for penjing ("pot" and "landscape") capture the essence of this art: sculpting microcosms of the beauty of the natural world from plants, rocks, soil, and water, both as an artistic process and as horticultural cultivation. Both penjing and bonsai are art forms that express the beauty of nature. In China, bonsai, as a part of penjing, is often called "tree penjing," or "tree in a pot." The Chinese divide penjing into three categories: tree penjing, rock penjing, and water-and-land penjing. This Chinese gardening book showcases the Chinese art of penjing in all its aspects for the benefit of penjing aficionados and all other readers interested in Chinese culture. It covers the concept, history, categories, aesthetic features, techniques, display, appreciation, and preservation of penjing. It is a feast for the eyes while providing a wealth of information for the academically inclined as well as the practically minded. There are more than 300 lavish illustrations grouped into three different categories of penjing. The reader will not only be awed by the beautiful compositions of penjing, but will also learn about the Chinese approach to nature and to life.

The Chinese Art Book is a beautifully packaged, authoritative, and unprecedented overview of Chinese art from its earliest dynasties to the contemporary generation of artists enlivening today's art world. 300 works represent every form of Chinese visual art, including painting, calligraphy, sculpture, ceramics, figurines, jade, bronze, gold and silver, photography, video, installation, and performance art. Full of surprises for readers of all levels, The Chinese Art Book breaks new ground by pairing works that speak to one another in unexpected ways, enlightening historical, stylistic and cultural connections. Concise descriptive essays place each work in context, while cross-references lead the reader on a fascinating journey through Chinese art history. The Chinese Art Book features an introductory essay by Colin Mackenzie, Senior Curator of Chinese Art at the Nelson-Akins Museum of Art, along with an accessible summary of Chinese political and cultural history, a comprehensive glossary defining technical terms, and an illustrated timeline.

Wilma Fairbank documents, from both a historical and a uniquely personal perspective, the professional and personal achievements of Lin Whei-yin and Liang Sicheng. Liang and Lin were born in early twentieth-century China, a time when the influences of modernism were slowly bearing down on the traditional culture. In the 1920s, they traveled together to the Beaux Arts universe of Philadelphia, where they both graduated with honors from the architecture department of the University of Pennsylvania. Married in 1928, they returned to their native land and became the first two professors at the newly founded school of architecture in Shenyang's Tung Pei University. Wilma Fairbank and her husband, John King Fairbank, Harvard University's eminent historian of modern China, were lifelong friends of Liang and Lin. This relationship allows the author, herself a noted researcher of art and architecture, to paint a vivid picture of the couple within the context of China's turbulent past. Fairbank recounts how Liang and Lin used their Western training to initiate the study of China's architectural evolution. She also documents—as seen through the eyes of Liang and Lin—the tragic events that ravaged the Chinese homeland and its people: the 1937 invasion and bombings by the Japanese military and the ensuing illness and poverty; World War II and the civil war; the rise to power of the Communist government in 1949; and the victimization of the scholar class during the Cultural Revolution of 1966-76. Fairbank provides a highly readable, emotionally charged account of the couple's lives, and the numerous and sometimes horrific tortures and humiliations they suffered. And, finally, when it was all too late, the posthumous praise and recognition.

With over 1,200 images, Singapore: A Pictorial History 1819-2000 tells the story of Singapore through the eyes of the artists and photographers who witnessed and recorded it. Faded pencil sketches, brilliant watercolours, engravings but mostly photographs - including the first views produced by 19th century professionals, stunning studio portraits and the remarkable experiments of early amateurs. With eloquence, they present the history of a society originally composed mainly of immigrants and of the island they transformed from a fishing village to a global city. The quest for the new and the fascinating has unearthed many fresh images reproduced here for the first time alongside classics without which no visual history of Singapore would be complete. What makes them so extraordinary are their unique ties to Singapore, ties to ordinary people and everyday affairs as much as to major events and personalities. From this sumptuous trove, Singapore's history is brought vividly to life. Images were gathered over a two-year period from many different sources around the world. The majority are from the National Archives of Singapore and the Singapore History Museum, both of which have had their photographic collections enriched by recent donations and acquisitions. Museums in Europe, Japan and the United States of America yielded some unusual and very special material. Several private collectors, both in Singapore and abroad, allowed access to rare and precious images while others generously loaned old and cherished family albums.

Here is a spectacular and informative guide to the history of the great Chinese empire and the customs and traditions of its people. Stunning real-life photographs and lifelike models offer a unique "eyewitness" view of life in imperial China, from its earliest beginnings in the Bronze Age to its final days in the early years of the 20th century. See the stunning bronze work of the ancient Chinese, an early irrigation machine, a set of antique acupuncture needles, the beautiful implements used for Chinese calligraphy. Learn why the First Emperor created the terra-cotta army, what kinds of goods were carried along the Silk Route, who invented paper, how a Chinese house was constructed, why tombs were filled with pottery figures, and what a civil servant's
job entailed. Discover why emperors were known as Sons of Heaven, what kinds of weapons were used in early battles, why families worshiped their ancestors, how fishermen used bivis to catch fish, and much, much more. Discover the history of Imperial China - from the Great Wall to the days of the last emperor.

An unprecedented survey of the origins and evolution of Chinese architecture, from the last millennia BCE to today Throughout history, China has maintained one of the world’s richest built civilizations. The nation’s architectural achievements range from its earliest walled cities and the First Emperor’s vision of city and empire, to bridges, pagodas, and the twentieth-century constructions of the Socialist state. In this beautifully illustrated book, Nancy Shatzman Steinhardt presents the first fully comprehensive survey of Chinese architecture in any language. With rich political and historical context, Steinhardt covers forty centuries of architecture, from the genesis of Chinese building through to the twenty-first century and the challenges of urban expansion and globalism. Steinhardt follows the extraordinary breadth of China’s architectural legacy—including excavation sites, gardens, guild halls, and relief sculpture—and considers the influence of Chinese architecture on Japan, Korea, Mongolia, and Tibet. Architectural examples from Chinese ethnic populations and various religions are examined, such as monasteries, mosques, observatories, and tombs. Steinhardt also shows that Chinese architecture is united by a standardized system of construction, applicable whether buildings are temples, imperial palaces, or shrines. Every architectural type is based on the models that came before it, and principles established centuries earlier dictate building practices. China’s unique system has allowed its built environment to stand as a profound symbol of Chinese culture. With unprecedented breadth united by a continuous chronological narrative, Chinese Architecture offers the best scholarship available on this remarkable subject for scholars, students, and general readers.

This book contemplates a large problem: what is a traditional Chinese painting? Wu Hung answers this question through a comprehensive analysis of the screen, a major format and a popular pictorial motif in traditional China. With a broad array of examples ranging from the early centuries C.E. to the 1800s, he explores the screen’s position in art — as an important site for artistic imagination, as an illusionary representation on a flat surface, and as an architectural device defining cultural conventions. A screen occupies a space and divides it, supplies an ideal surface for painting, and has been a favourite pictorial image in Chinese art since antiquity. With its diverse roles, the screen has provided Chinese painters with endless opportunities to reinvent their art. The author argues that any understanding of Chinese painting must include discussion of its material forms as well as its intimate connection with cultural context and convention. Thus, The Double Screen offers a powerful non-western perspective on diverse artistic and cultural genres, from portraiture and pictorial narrative to voyeurism and masquerade, and will be invaluable to anyone interested in the history of art and Asian studies as well as to students and specialists in the field.

Portland, OR (booknews.com).

In the last decade there has been a major reappraisal of the role and status of the photobook within the history of photography. Newly revised histories of photography as recorded via the photobook have added enormously to our understanding of the medium’s culture, particularly in places that are often marginalized, such as Latin America and Africa. However, until now, only a handful of Chinese books have made it onto historians’ short lists. Yet China has a fascinating history of photobook publishing, and “The Chinese Photobook” will reveal for the first time the richness and diversity of this heritage. This volume is based on a collection compiled by Martin Parr and Beijing- and London-based Dutch photographer team WassinKudnegen, and while the collection was inspired initially by Parr’s interest in propaganda books and in finding key works of socialist realist photography from the early days of the Communist Party and the Cultural Revolution era, the selection of books includes key volumes published as early as 1900, as well as contemporary volumes by emerging Chinese photographers. Each featured photobook offers a new perspective on the complicated history of China from the twentieth century onward. “The Chinese Photobook” embodies an unprecedented amount of research and scholarship in this area, and includes accompanying texts and individual title descriptions by Gu Zheng, Raymond Lum, Ruben Lundgren, Stephanie H. Tung and Gerry Badger. “Stop inside for a look at the fascinating houses of the Chinese. Stand outside, and you’ll take in outdoors made with everything from stone to sand to animal hides. Whether they stand in bustling Beijing or on the grasslands of Inner Mongolia, a look at the traditional residences of China will transport you to a different world and provide you with a firsthand view of Chinese life. Written by noted Chinese architects and writers, this comprehensive architectural tour presents a window into the history of Chinese culture.” “In Chinese Houses hundreds of full-color photographs share space along with the diagrams and floor plans. As a whole this meticulously constructed book will open doors of understanding for anyone interested in learning more about Chinese culture.” —Jacquet.

What is Chinese painting? When did it begin? And what are the different associations of this term in China and the West? In Chinese Painting and Its Audiences, which is based on the A. W. Mellon Lectures in the Fine Arts given at the National Gallery of Art, leading art historian Craig Clunas draws from a wealth of artistic masterpieces and lesser-known pictures, some of them discussed here in English for the first time, to show how Chinese painting has been understood by a range of audiences over five centuries, from the Ming Dynasty to today. Richly illustrated, Chinese Painting and Its Audiences demonstrates that viewers in China and beyond have irrevocably shaped this great artistic tradition. Arguing that audiences within China were crucially important to the evolution of Chinese painting, Clunas considers how Chinese artists have imagined the reception of their own work. By examining paintings that depict people looking at paintings, he introduces readers to ideal types of viewers: the scholar, the gentleman, the merchant, the nation, and the people. In discussing the changing audiences for Chinese art, Clunas emphasizes that the diversity and quantity of images in Chinese culture make it impossible to generalize definitively about what constitutes Chinese painting. Exploring the complex relationships between works of art and those who look at them, Chinese Painting and Its Audiences sheds new light on how the concept of Chinese painting has been formed and reformed over hundreds of years.

Photographs and artwork chronicle three thousand years of Chinese history, from the earliest dynasty to the twentieth century, and examine some of the contributions China has made to the world.

A Companion to Chinese Art provides a contemporary survey of one of the world’s greatest and richest artistic traditions. Including over two dozen newly-commissioned essays, it examines this region’s art and theory in all of its multifaceted complexity — spanning the theories, genres, and media central to Chinese art throughout its history. The volume offers a rich insight into
China’s social and political institutions, religious practices, and intellectual traditions alongside Chinese art history, theory, and criticism. It brings together an international team of scholars from East and West, whose contributions range from an overview of premodern theory, to those exploring calligraphy, fine painting, sculpture, personal accessories, and more. In addition, the Companion reflects on social and cultural issues, such as the challenges of comparative history, the role of the artist in society, the contested role of gender in art production, different theories of nature that have evolved over time, and articulates the direction in which the field of Chinese art history is moving. In promoting a comparative understanding of China’s long record of cultural production, this volume provides students and scholars of both Asian and non-Asian art history with an exceptional guide to the history of art in China, from its earliest incarnations to the present day.

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