

The background is a dense, repeating pattern of various space-themed elements on a dark blue-purple background. Elements include: yellow and orange rockets with white smoke trails; green and blue planets with rings; yellow and orange planets with wavy patterns; blue and green planets with wavy patterns; white grid-patterned satellites; yellow and orange crescent moons; and small yellow and white stars. The text "JADE STUDIO" is centered in a white, rounded, sans-serif font.

JADE STUDIO

The Jade Studio

Victoria M. Siu



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The Complete Dramatic Works of Tang Xianzu Tang Xianzu, 2018-02-22 Tang Xianzu 1550-1616 is acclaimed as the Shakespeare of the East and widely regarded as China's greatest playwright yet his work has not reached Western readers in its entirety. The Complete Dramatic Works of Tang Xianzu represents a literary landmark; this is the first English language collection of the revered dramatist's most important works to be made available outside China. Translated over two decades, the collection showcases the playwright's major pieces including *The Purple Flute*, *The Purple Hairpins*, *The Nanke Dream*, *The Handan Dream*, and *The Peony Pavilion*. *The Peony Pavilion* is the playwright's most celebrated work and has drawn comparisons to Homer's *Odyssey*, Virgil's *Aeneid*, Dante's *Divine Comedy*, and John Milton's *Paradise Lost*. Known for his lyrical use of metaphor, Tang Xianzu weaves the beauty of nature with the tragedy of emotion. His plays offer an extensive exploration of love and remain at the heart of Chinese culture. This important collection represents an opportunity for a wider audience to discover the profound and poetic works of this classic playwright.

Gardens of a Chinese Emperor Victoria M. Siu, 2013-06-12 The Garden of Perfect Brightness (Yuanming Yuan) in the western suburbs of the Qing capital Beijing was begun by the great Kangxi (r. 1661-1722) and expanded by his son Yongzheng (r. 1722-1735) and brought to its greatest glory by his grandson Qianlong (r. 1736-1796). A lover of literature and art, Qianlong sought an earthly reflection of his greatness in his Yuanming Yuan. For many years he designed and directed an elaborate program of garden arrangements. Representing two generations of painstaking research, this book follows the emperor as he ruled his empire from within his garden. In a landscape of lush plants, artificial mountains and lakes, and colorful buildings, he sought to represent his wealth and power to his diverse subjects and to the world at large. Having been looted and burned in the mid-nineteenth century by Western forces, it now lies mostly in ruins, but it was the world's most elaborate garden in the eighteenth century. The garden suggested a whole set of concepts: religious, philosophical, political, artistic, and popular, represented in landscape and architecture. Just as bonsai portrays a garden in miniature, the imperial Yuanming Yuan at the height of its splendor represented the Qing Empire in microcosm. Includes 62 color plates and 35 black and white photographs.

Politics, Poetics, and Gender in Late Qing China Nanxiu Qian, 2015-05-06 In 1898 Qing dynasty emperor Guangxu ordered a series of reforms to correct the political, economic, cultural, and educational weaknesses exposed by China's defeat by Japan in the First Sino-Japanese War. The Hundred Days' Reform has received a great deal of attention from historians who have focused on the well-known male historical actors, but until now the Qing women reformers have received almost no consideration. In this book, historian Nanxiu Qian reveals the contributions of the active, optimistic, and self-sufficient women reformers of the late Qing Dynasty. Qian examines the late Qing reforms from the perspective of Xue Shaohui, a leading woman writer who openly argued against male reformers' approach that subordinated women's issues to larger national concerns, instead prioritizing women's self-improvement over national empowerment. Drawing upon intellectual and spiritual resources from the freewheeling xianyuan (worthy ladies)

model of the Wei Jin period of Chinese history 220 420 and the culture of women writers of late imperial China and open to Western ideas and knowledge Xue and the reform minded members of her social and intellectual networks went beyond the inherited Confucian pattern in their quest for an ideal womanhood and an ideal social order Demanding equal political and educational rights with men women reformers challenged leading male reformers purpose of achieving national wealth and power intending instead to unite women of all nations in an effort to create a just and harmonious new world **Drawing**

Boundaries Anita Chung, 2004-09-30 Qing China 1644 1912 witnessed a resurgence in architectural painting a traditional subject category known as jiehua or boundary painting Drawing Boundaries concerns itself with the symbolic implications of this impressive and little studied reflorescence Beginning with a concise and well illustrated history of the evolution of the tradition this exciting new study reveals how these images were deployed in the Manchu Qing imperial court to define political social or cultural boundaries Characterized by grand conception and regal splendor the paintings served to enhance the imperial authority of rulers and to a segment of the elite to advertise social status Drawing Boundaries thus speaks to both issues of painting and architectural style and the discourse of powerful cultural forms In addition to the analysis of how the style of image construction suggests these political and social motivations the book identifies another aspect of traditional architectural representation unique to the Qing the use of architectural representation to render form and space Anita Chung makes the fascinating observation that these renderings create an overwhelming sense of being there a characteristic she argues that underscores the Qing concern for the substance of things a sensibility toward the physical world characteristic of the period and emblematic of a new worldview **Poetry and Painting in Song China** Alfreda

Murck, 2020-10-26 Throughout the history of imperial China the educated elite used various means to criticize government policies and actions During the Song dynasty 960 1278 some members of this elite found an elegant and subtle means of dissent landscape painting By examining literary archetypes the titles of paintings contemporary inscriptions and the historical context Alfreda Murck shows that certain paintings expressed strong political opinions some transparent others deliberately concealed She argues that the coding of messages in seemingly innocuous paintings was an important factor in the growing respect for painting among the educated elite and that the capacity of painting s systems of reference to allow scholars to express dissent with impunity contributed to the art s vitality and longevity **Luo Ping** Kim Karlsson, 2004

Originally presented as the author s thesis doctoral University of Zurich 2003 *Inter-culturality and Philosophic Discourse* Yolaine Escande, Chenyang Li, Vincent Shen, 2014-07-24 Responding to a deep and universal need of philosophizing in the context of intensive intercultural interaction among all philosophical traditions in the process of globalization this timely book offers a unique collection of excellent papers on inter translatability art and ethics subjects which are most crucial for intercultural conversations today Instead of opting for a comparative philosophy that suggests the superiority of philosophy in comparison with other forms of thought this book explores inter translatability between East and West given

that any dialogue between heterogeneous cultures and systems of thought has to start with translation which constitutes the first part of this book Art and ethics are the two areas that most obviously link philosophies of the past and the present and constitute a fundamental part of Chinese long living and practical philosophy The value of art and aesthetic appreciation no less than ethics is at the core of Chinese culture and indeed promises a great deal for the future world Thus they are dealt with here in the second and third parts This book is also relevant to inter culturalism in philosophy itself as the contributors firstly come from several different continents and secondly though most of them are philosophers all contributors are well versed in other disciplines such as anthropology literature religion aesthetics history of art sinology cognitive sciences and social sciences

The Heart of Ma Yuan Richard Edwards, 2011-03-01 Ma Yuan emerges as an artist who captures the reality of season time and mood in a dazzlingly abbreviated style that is nonetheless utterly convincing in its rendering of the natural world Maxwell K Hearn Metropolitan Museum of Art Richard Edwards and Ma Yuan have something in common both are deeply committed to the work of art and the medium of ink painting And like Ma Yuan's brushwork Edwards's prose couples formal restraint with expressive power This book is a major contribution to the literature on the art of ink painting at the Southern Song court Robert Sharf University of California Berkeley Ma Yuan one of China's best known artists was a key figure in the period widely celebrated as the golden era of Chinese landscape painting The Heart of Ma Yuan offers a careful discussion of Ma Yuan's painting as it emerged within the sophisticated artistic environment of Hangzhou in the late twelfth and early thirteenth centuries Beautifully illustrated with more than 300 illustrations from leading museums and private collections around the world the book includes discussions of Ma Yuan's family of six generations of skillful painters his many patrons and his distinctive style in engaging Confucian Taoist and Buddhist genres and his superb landscapes including animals flowers and detailed studies of water Widely noted for his own keen eye and masterful stylistic analysis Richard Edwards cultivates the art of looking for a broad readership from general art lovers to specialists in art history As a Western scholar exploring the significance of a highly refined Eastern culture he draws on natural history poetry and relevant contemporary writing as well as the work of other artists

Blanc de Chine Rose Kerr, John Ayers, 2002 This is the first comprehensive publication for thirty years on Blanc de Chine a pure ivory white porcelain made in the Dehua kilns of Fujian a province of Southern China Contains a catalogue of the important Hickley Collection in Singapore

The Troubled Empire Timothy Brook, 2013-03-11 The Mongol takeover in the 1270s changed the course of Chinese history The Confucian empire a millennium and a half in the making was suddenly thrust under foreign occupation What China had been before its reunification as the Yuan dynasty in 1279 was no longer what it would be in the future Four centuries later another wave of steppe invaders would replace the Ming dynasty with yet another foreign occupation The Troubled Empire explores what happened to China between these two dramatic invasions If anything defined the complex dynamics of this period it was changes in the weather Asia like Europe experienced a Little Ice Age and as temperatures fell in the thirteenth century

Kublai Khan moved south into China His Yuan dynasty collapsed in less than a century but Mongol values lived on in Ming institutions A second blast of cold in the 1630s combined with drought was more than the dynasty could stand and the Ming fell to Manchu invaders Against this background the first coherent ecological history of China in this period Timothy Brook explores the growth of autocracy social complexity and commercialization paying special attention to China s incorporation into the larger South China Sea economy These changes not only shaped what China would become but contributed to the formation of the early modern world

A Cultural History of the Chinese Language Sharron Gu,2011-12-22 Chinese one of the oldest active languages evolved over 5 000 years As such it makes for a fascinating case study in the development of language This cultural history of Chinese demonstrates that the language grew and responded to its music and visual expression in a manner very similar to contemporary English and other Western languages Within Chinese cultural history lie the answers to numerous questions that have haunted scholars for decades How does language relate to worldview What would happen to law after its language loses absolute binding power How do music visual and theatrical images influence literature By presenting Chinese not as a system of signs but as the history of a community this study shows how language has expanded the scope of Chinese imagination and offers a glimpse into the future of younger languages throughout the world

Pirates and Publishers Fei-Hsien Wang,2022-06-07 A detailed historical look at how copyright was negotiated and protected by authors publishers and the state in late imperial and modern China In *Pirates and Publishers* Fei Hsien Wang reveals the unknown social and cultural history of copyright in China from the 1890s through the 1950s a time of profound sociopolitical changes Wang draws on a vast range of previously underutilized archival sources to show how copyright was received appropriated and practiced in China within and beyond the legal institutions of the state Contrary to common belief copyright was not a problematic doctrine simply imposed on China by foreign powers with little regard for Chinese cultural and social traditions Shifting the focus from the state legislation of copyright to the daily on the ground negotiations among Chinese authors publishers and state agents Wang presents a more dynamic nuanced picture of the encounter between Chinese and foreign ideas and customs Developing multiple ways for articulating their understanding of copyright Chinese authors booksellers and publishers played a crucial role in its growth and eventual institutionalization in China These individuals enforced what they viewed as copyright to justify their profit protect their books and crack down on piracy in a changing knowledge economy As China transitioned from a late imperial system to a modern state booksellers and publishers created and maintained their own economic rules and regulations when faced with the absence of an effective legal framework Exploring how copyright was transplanted adopted and practiced *Pirates and Publishers* demonstrates the pivotal roles of those who produce and circulate knowledge

Landscapes Clear and Radiant Wen Fong, 1999, Chin-Sung Chang, Maxwell K. Hearn,2008 Wang Hui the most celebrated painter of late seventeenth century China played a key role both in reinvigorating past traditions of landscape painting and in establishing the stylistic foundations for the imperially

sponsored art of the Qing court Drawing upon his protean talent and immense ambition Wang developed an all embracing synthesis of historical landscape styles that constituted one of the greatest artistic innovations of late imperial China This comprehensive study of the painter the first published in English features three essays that together consider his life and career his artistic achievements and his masterwork the series of twelve monumental scrolls depicting the Kangxi emperor s Southern Inspection Tour of 1689 The first essay by Wen C Fong closely examines Wang Hui s genius for repossessing the past his ability to engage in an inventive dialogue with previous masters and to absorb their stylistic personae while making works that were distinctly his own Chin Sung Chang next traces the entire trajectory of Wang s development as an artist from his precocious youth in the village of Yushan through growing local and national fame first as a copyist then as the creator of groundbreaking panoramic landscapes to the ultimate confirmation of his stature with the commission to direct the Southern Inspection Tour project Focusing on this extraordinary eight year long effort Maxwell K Hearn s essay discusses the contemporary sources for the scrolls the working methods of Wang and his assistants comparing drafts with finished versions and the artistic innovations reflected in these imposing works the extant examples of which measure more than two feet high and from forty six to eighty six feet long This publication accompanies the exhibition Landscapes Clear and Radiant The Art of Wang Hui 1632 1717 held at The Metropolitan Museum of Art New York from September 9 2008 through January 4 2009

BOOK JACKET **Mysterious King, Unique Love** Bai Yan, 2019-10-07 On the eve of the wedding Yuan Han raped her future husband and that woman was actually her half sister Then Yuanhan was pushed into the lobby of the wedding and forced to be the bride At the moment of her despair he had appeared and taken her away **Flowering in the Shadows** Marsha Smith Weidner, 1990-01-01 For well over a thousand years Chinese and Japanese women created commissioned collected and used paintings yet until recently this fact has scarcely been acknowledged in the study of East Asian art by Westerners *Virtual, Augmented and Mixed Reality* Jessie Y. C. Chen, Gino Fragomeni, 2021-07-03 This book constitutes the refereed proceedings of the 13th International Conference on Virtual Augmented and Mixed Reality VAMR 2021 held virtually as part of the 23rd HCI International Conference HCII 2021 in July 2021 The total of 1276 papers and 241 posters included in the 39 HCII 2021 proceedings volumes was carefully reviewed and selected from 5222 submissions The 47 papers included in this volume were organized in topical sections as follows designing and evaluating VAMR environments multimodal and natural interaction in VAMR head mounted displays and VR glasses VAMR applications in design the industry and the military and VAMR in learning and culture **Eulogy for Burying a Crane and the Art of Chinese Calligraphy** Lei Xue, 2019-12-06 Eulogy for Burying a Crane Yi he ming is perhaps the most eccentric piece in China s calligraphic canon Apparently marking the burial of a crane the large inscription datable to 514 CE was once carved into a cliff on Jiaoshan Island in the Yangzi River Since the discovery of its ruins in the early eleventh century it has fascinated generations of scholars and calligraphers and been enshrined as a calligraphic masterpiece Nonetheless skeptics have questioned the

quality of the calligraphy and complained that its fragmentary state and worn characters make assessment of its artistic value impossible. Moreover, historians have trouble fitting it into the storyline of Chinese calligraphy. Such controversies illuminate moments of discontinuity in the history of the art form that complicate the mechanism of canon formation. In this volume, Lei Xue examines previous epigraphic studies and recent archaeological finds to consider the origin of the work in the sixth century and then trace its history after the eleventh century. He suggests that formation of the canon of Chinese calligraphy over two millennia has been an ongoing process embedded in the sociopolitical realities of particular historical moments. This biography of the stone monument *Eulogy for Burying a Crane* reveals Chinese calligraphy to be a contested field of cultural and political forces that have constantly reconfigured the practice theory and historiography of this unique art form. Art History Publication Initiative. A McLellan Book. **The Studio**, 1909. [A Paradise Lost](#) Young-tsu Wong, 2016-11-25. This book is aimed at readers and researchers who are interested in Chinese garden architecture, the rise and fall of Yuanming Yuan, and the history of the Qing dynasty. It is the first comprehensive study of the palatial garden complex in a Western language and is amply illustrated with photographs and original drawings. Young-tsu Wong's engaging writing style brings the garden of perfect brightness to life as he leads readers on a grand tour of its architecture and history.

Proceedings of the 2024 International Conference on Applied Economics, Management Science and Social Development (AEMSS 2024) T. Ramayah, Pui Mun Lee, Edward H. K. Ng, 2024-05-27. This is an open access book. 2024 International Conference on Applied Economics Management Science and Social Development AEMSS 2024 will be held in Luoyang, China, during March 22-24, 2024. The conference mainly focuses on research fields such as applied economics, management science, and social development. The conference aims to provide a platform for experts, scholars, engineering technicians, and technical R & D personnel engaged in the research of applied economics, management science, and social development to share scientific research achievements and cutting-edge technologies, understand academic development trends, broaden research ideas, strengthen academic research and exploration, and promote cooperation in the industrialization of academic achievements. The conference cordially invites experts, scholars, business professionals, and other relevant personnel from domestic and foreign universities, research institutions, and other relevant personnel to participate and exchange ideas.

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