



Buddhist glass was occasionally draped with ornaments from earlier times. Paintings and woodblock prints indicate that although blue faience vessels lacked volume during the Tang and Five Dynasties periods,<sup>1</sup> such volumes had become integral components by the Song.<sup>2</sup> Paintings and woodblock prints further reveal that faience vessels similar to those used by Buddhists also were used for laical tables and incenseburners.<sup>3</sup> In the Ming and the Qing periods, blue glass also was used for laical tables and incenseburners.<sup>4</sup> In the Ming and Qing pictorial representations, the influence of characteristically physical containers with small, round plates, containers with wide plates also is shown in the Qing faience. In such paintings and prints, the faience vessels are only the focus from the sides of the plates, bowls, and tables. These depictions thus raise the question of whether the Qing faience vessels might have included additional parts, answering as it is, that question cannot be answered here. Faience depicted in paintings and prints characteristically sport without third patterns, rather than the medians that relieve the Qing faience.

Popular in the Ming and Qing periods, the medians that ornament the faience and the beginning patterns that further its main patterns were introduced into China from Tibet during the Yuan dynasty. The medians, a typical one common, originated more than 1400 thousand years ago in India, where it was regarded as a symbol of fertility, as suggested by the faience vessels that come from its mouth. Its reputation later early Indian Buddhist art, along with peacock, peafowl, and other fertility symbols, western imagery found its way to all the lands where Buddhism spread.<sup>5</sup> Like Tibetan Buddhism itself, the motif was introduced to China, together with a host of new motifs, motifs, and novel paraphernalia during the Yuan dynasty, as revealed by its appearance on the vase-form, peacock, gourd-like form that was common in 1347 and that appears most frequently, a Gourd-like form, in the medians of Beijing.<sup>6</sup> The medians was viewed as a type of dragon in China, where it was commonly viewed as a symbol of fertility (that is, a ring dragon or a ring dragon) — that is, a vase to appear to religious and secular vessels alike. It appeared in greater popularity during the Ming dynasty, when it was often employed as decoration in paintings, vessels, particularly on those made in Jingdezhen, Jiangxi province.

The medians in this faience are remarkably similar to those on blue and white<sup>7</sup> and decorated vessels<sup>8</sup> made during the Chongzhen reign (1467–1487) of the Ming dynasty; in fact, between the medians in this faience are almost identical to those on a Chongzhen-period, decorated vessels, small as this was rediscovered from faience vessels recovered in Jingdezhen. In addition, this faience can now safely be assigned to the late fifteenth or early sixteenth century.<sup>9</sup> Their dragon-like motifs, including vases, painted dragons, peacock-like motifs, and other motifs, and their wide tails make the medians in these two vessels especially interchangeable. Even the beginning images along the left and right borders correspond very closely to those that embellish Chongzhen-period, decorated vessels<sup>10</sup> and vessels<sup>11</sup> that bear the attribution of this faience to the late fifteenth or early sixteenth century.<sup>12</sup> The results of a collection test conducted by Timothy Jull at the The University of Arizona NMN Arizona NMN Facility, Tucson, on a small sample removed from a medians that this faience dates between the mid fifteenth and mid sixteenth centuries.<sup>13</sup> From a technical perspective, this faience faience vessel shows that from the fifteenth century onward faience of all blue wrapped with gold-based pigments increasingly represented the first stage of gold-based pigments that were common in the "middle-class" faience of earlier periods (Jingdezhen faience 1–10).

(100)

**Publications:** Paul Thompson, *Jingdezhen Faience*, vol. 1, 1970, *Journal of Chinese Studies*, 10, 100–101; *Archer's art, Spirit and Form*, London, 1970, 100–101.

# Weaving Chinas Past The Amy S Clague Collection Of Chinese Textiles

**Mary M. Dusenbury**



## **Weaving Chinas Past The Amy S Clague Collection Of Chinese Textiles:**

**Weaving China's Past** Claudia Brown, Robert D. Mowry, 2000 Western admiration of China's silk textiles dates back at least to the days of the Roman empire The establishment of the Chinese republic caused a large number of imperial costumes no longer needed for court ritual to enter collectors hands Textiles curators have studied these in depth yet American museums are just recently beginning to explore the broader topic of Chinese textiles and to present splendid examples of the art along with porcelains bronzes enamels and other decorative art traditions of China *Weaving China's Past* examines an extraordinary private collection of Chinese textiles of diverse styles functions and techniques The collection is remarkable for its chronological expanse with works ranging in date from the Song 960 1279 and Jin 1115 1234 dynasties through the Qing dynasty 1644 1911 The book examines the relationship of these textiles to the greater fabric of Chinese art Pieces in the collection have been subjected to microscopic examination and radiocarbon dating as well as full examination by a textiles conservator and the results of these studies are included The yarn type thread count weave and supplementary materials are identified Several of the brocades feature gold fibers and these have been analyzed to identify specific techniques A remarkable discovery was the use of peacock feathers twisted with silk fibers in a kesi woven during the Qing dynasty The study of Chinese silk textiles like the study of Chinese ceramics and metalwork offers a glimpse into a complex tradition in which both organized industry and individual creativity played a role Traditional China viewed spinning weaving and embroidery as divinely inspired arts to be practiced dutifully in the home Concurrently however luxury textiles were commissioned for religious state and private use Silk was essential in China's foreign policy used along with gifts of tea and silver to pacify borderlands Together with porcelain silk became a major commodity for export to Europe Elaborate techniques were developed for producing complex designs in both brocade and embroidery During China's later dynasties textile arts were pursued as fine arts appreciated on equal footing with painting and calligraphy *Chinese Art* Patricia Bjaaland Welch, 2013-02-19 With over 630 striking color photos and illustrations this Chinese art guide focuses on the rich tapestry of symbolism which makes up the basis of traditional Chinese art *Chinese Art A Guide to Motifs and Visual Imagery* includes detailed commentary and historical background information for the images that continuously reappear in the arts of China including specific plants and animals religious beings mortals and inanimate objects The book thoroughly illuminates the origins common usages and diverse applications of popular Chinese symbols in a tone that is both engaging and authoritative *Chinese Art A Guide to Motifs and Visual Imagery* is an essential reference for collectors museum goers guides students and anyone else with a serious interest in the culture and history of China *Embroidered Identities* 中国刺绣 Mei-yin Lee 李美银, Florian Knothe 弗洛里安·诺特, 2013-12-15 This publication accompanies the University Museum and Art Gallery's exhibition of traditional Chinese costumes baby carriers and silver ornaments drawn from the collection of Mei yin Lee Elaborately embroidered costumes and baby carriers most of which originate with the Miao Dong Shui and Zhuang ethnic tribes of the

south western Chinese provinces of Guizhou Yunnan and Guangxi are decorated with richly coloured stitched and sewn ornamentations and sometimes silver applications indigenous to the particular culture and long lived traditions they derive from As some ethnic minorities lack a written script the symbolism and colour coding found in their textiles form a visual language that presents an important cultural and anthropological development and heritage still in practice today *A Day in a Working Life* Gary Westfahl,2015-04-21 Ideal for high school and college students studying history through the everyday lives of men and women this book offers intriguing information about the jobs that people have held from ancient times to the 21st century This unique book provides detailed studies of more than 300 occupations as they were practiced in 21 historical time periods ranging from prehistory to the present day Each profession is examined in a compelling essay that is specifically written to inform readers about career choices in different times and cultures and is accompanied by a bibliography of additional sources of information sidebars that relate historical issues to present day concerns as well as related historical documents Readers of this work will learn what each profession entailed or entails on a daily basis how one gained entry to the vocation training methods and typical compensation levels for the job The book provides sufficient specific detail to convey a comprehensive understanding of the experiences benefits and downsides of a given profession Selected accompanying documents further bring history to life by offering honest testimonies from people who actually worked in these occupations or interacted with those in that field *Chinese Textiles* Verity Wilson,2005-08 Every Chinese textile tells a story and this book tells many stories of Chinese life and legend through the sumptuous textiles that adorn its pages Breathtaking in workmanship colour and design they were made for a purpose and it is those created for celebrations that dominate the selection in this book As well as dealing with technique and influence Wilson tells the story of each piece why it was made and for whom and introduces us to a galaxy of characters from China s history and legend The superb photography allows us to see how richly these textiles reflect the culture from which they come **Glorious Qing** Claudia Brown,2024-04-30 A guided tour through centuries of exquisitely crafted objects With over 250 color illustrations this companion volume to Claudia Brown s *Great Qing Painting in China 1644 1911* covers an array of superbly crafted objects of art produced during China s last dynasty It features ceramics metalwork textiles lacquer glass jade and works of bamboo selected from collections in North America Europe China and Taiwan Art historian Brown probes the materials motivations technologies and skills of Qing period artists along with trends in art patronage and collecting She considers objects of private patronage including snuff bottles and instruments for the scholar s desk alongside imperial commissions palace furnishings and pieces made for export in the flourishing East West trade market Moving chronologically from one emperor s reign to the next *Glorious Qing* offers a comprehensive survey of Qing decorative arts that will delight experts and novices alike from collectors to students of art history *Chinese Ceramics from the Guluxuan Collection* Regina Krahel,2003 HALI ,2002 **Buddhist Sculpture from China** Annette L. Juliano,2007 A sampling from an exhibition by the Beilin

Museum of Xi'an China 64 Buddhist stone sculptures and steles from the fifth through ninth centuries A.D. are displayed in this book. About a half page of text accompanies each photograph discussing what is known about the history of each work as well as its material and aesthetic qualities      **Flowers, Dragons & Pine Trees** Mary M. Dusenbury, 2004 This beautifully illustrated volume introduces a little known but outstanding collection of Asian textiles in the Spencer Museum of Art at the University of Kansas      **Journal of Asian History**, 2001      Encyclopedia of Clothing and Fashion Valerie Steele, 2005 Contains approximately two hundred alphabetized cross referenced entries on clothing and fashion covering such disciplines as fashion design anthropology sociology business history and art history This volume covers O-Z      *Islamic Chinoiserie* Yuka Kadoi, 2009 This illustrated book aims to provide a fresh insight into medieval Islamic art through the prism of Chinese elements in Iranian art under the Mongols      **Newsletter, East Asian Art & Archaeology**, 2003      *Providing for the Afterlife* Susan L. Benington, Cary Yee-Wei Liu, Willow Hai Chang, 2005      **Textiles Bibliography**, 2001      **Power Dressing** Chris Hall, Asian Civilisations Museum (Singapore), 2006 The weaving of textiles is an activity that is found in most societies but the domestication of the silkworm and the reeling of the worms filament were undoubtedly of Chinese origin and represents one of the oldest discoveries in the science of textiles The evolution of the Chinese wardrobe especially the wearing of silk is associated with the definition of rank and social status in early Chinese society Drawing on the private collection of Chinese textiles from Chris Hall resident of Hong Kong this publication held in conjunction with an exhibition of the same name showcases the aesthetic sensibilities and sartorial tastes of Chinese fashion across the centuries This lavishly illustrated book includes contributions from experts in the history of silk in China discussion of symbols and motifs in textiles insights into Imperial Court textiles and Buddhist dress as well as a consideration on the preservation of textile collections      **Emblems of Empire** John E. Vollmer, Jacqueline Simcox, 2009 Emblems of Empire Selections from the MacTaggart Art Collection publishes the textiles and paintings related to the Qing 1644-1911 imperial court one of the unique strengths of the collection      **American Art Directory** National Register Publishing, 2003-05      Willow Hai Chang, 2003

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