



# ELEGANT DEBTS

THE SOCIAL ART OF  
WEN ZHENGMING

CRAIG CLUNAS

# Elegant Debts The Social Art Of Wen Zhengming

**John-Paul Stonard**



## **Elegant Debts The Social Art Of Wen Zhengming:**

**Elegant Debts** Craig Clunas, 2004-06-30 This book takes an innovative approach to one of the great figures of Chinese culture the writer and painter Wen Zhengming 1470 1559 Renowned as one of the great scholar painters of the Ming dynasty Wen was enmeshed in a complex web of social obligations his elegant debts as he called them which led to many of his most celebrated works Using an unprecedented quantity of primary sources for his life and work **Elegant Debts** looks at the ways in which social obligation and gift exchange were central to personal and individual identity in the Ming period The book also examines Wen s family relationships his friends mentors and pupils his sense of a distinct local identity and the interplay of national and regional politics with the achievements of his long life It uses the insights of a range of scholarship art history social and literary history and anthropology to show how self was constructed in Ming China In doing so it makes a major contribution toward a more diverse art history that is less dependent on European conceptions of artists and their work Craig Clunas has published extensively in the field and is widely recognized as one of the world s leading scholars of Ming culture Featuring many images of the work of one of China s major painters this book is accessible to all who are interested in China s culture and history as well as to students and scholars of art history and the history of culture **Creation** John-Paul Stonard, 2021-10-14 **SELECTED AS A BEST ART BOOK OF THE YEAR BY THE SUNDAY TIMES** Stonard traverses the sweep of human history moving between cultures and hemispheres His book consists of myriad flashes of brilliance and inventiveness **LITERARY REVIEW** A worthy and richly illustrated successor to Ernst Gombrich s fabled *The Story of Art* **SUNDAY TIMES** This bountifully illustrated book is a history of connections Lucid and thoughtful **COUNTRY LIFE**

A fully illustrated panoramic world history of art from ancient civilisation to the present day exploring the remarkable endurance of humankind s creative impulse Fifty thousand years ago on an island in Indonesia an early human used red ochre pigment to capture the likeness of a pig on a limestone cave wall Around the same time in Europe another human retrieved a lump of charcoal from a fire and sketched four galloping horses It was like a light turning on in the human mind Our instinct to produce images in response to nature allowed the earliest Homo sapiens to understand the world around them and to thrive Now art historian John Paul Stonard has travelled across continents to take us on a panoramic journey through the history of art from ancient Anatolian standing stones to a Qing Dynasty ink handscroll from a drawing by a Kiowa artist on America s Great Plains to a post independence Congolese painting and on to Rachel Whiteread s *House* Brilliantly illustrated throughout with a mixture of black and white and full colour images Stonard s *Creation* is an ambitious thrilling and landmark work that leads us from Benin to Belgium China to Constantinople Mexico to Mesopotamia Journeying from pre history to the present day it explores the remarkable endurance of humankind s creative impulse and asks how and why we create **Asia through Art and Anthropology** Fuyubi Nakamura, Morgan Perkins, Olivier Krischer, 2020-05-25 **AWARDED BEST ANTHOLOGY BY THE ART ASSOCIATION OF AUSTRALIA AND NEW ZEALAND** How

has Asia been imagined represented and transferred both literally and visually across linguistic geopolitical and cultural boundaries This book explores the shifting roles of those who produce critique and translate creative forms and practices for which distinctions of geography ethnicity tradition and modernity have become fluid Drawing on accounts of modern and contemporary art film literature fashion and performance it challenges established assumptions of the cultural products of Asia Special attention is given to the role of cultural translators or long distance cultural specialists whose works bridge or traverse different worlds with the inclusion of essays by three important artists who share personal accounts of their experiences creating and showing artworks that negotiate diverse cultural contexts With contributions from key scholars of Asian art and culture including art historian John Clark and anthropologist Clare Harris alongside fresh voices in the field *Asia Through Art and Anthropology* will be essential reading for students and scholars of anthropology art history Asian studies visual and cultural studies The publication of the color plates of works by Phaptawan Suwannakudt and Savanhdy Vongpoothorn is funded by the Australian Government

*The Making of a Modern Art World* Pedith Pui Chan, 2017-03-06

*The Making of A Modern Art World* explores the artistic institutions and discursive practices prevailing in Republican Shanghai aiming to reconstruct the operational logic and the stratified hierarchy of Shanghai's art world Using guohua as the point of entry this book interrogates the discourse both of guohua itself and the wider discourse of Chinese modernism in the visual arts In the light of the sociological definition of art world this book contextualizes guohua through focusing on the modes of production and consumption of painting in Shanghai examining newly adopted modern artistic practices namely art associations periodicals art colleges exhibitions and the art market

*A History of Chinese Letters and Epistolary Culture*, 2015-05-19

*A History of Chinese Letters and Epistolary Culture* is the first publication in any language that is dedicated to the study of Chinese epistolary literature and culture in its entirety from the early empire to the twentieth century The volume includes twenty five essays dedicated to a broad spectrum of topics from postal transmission to letter calligraphy epistolary networks to genre questions It introduces dozens of letters often the first translations into English and thus makes epistolary history palpable in all its vitality and diversity letters written by men and women from all walks of life to friends and lovers princes and kings scholars and monks seniors and juniors family members and neighbors potential patrons newspaper editors and many more With contributions by Pablo Ariel Blitstein R Joe Cutter Alexei Ditter Ronald Egan Imre Galambos Natascha Gentz Enno Giele Natasha Heller David R Knechtges Paul W Kroll Jie Li Y Edmund Lien Bonnie S McDougall Amy McNair David Pattinson Zeb Raft Antje Richter Anna M Shields Suyoung Son Janet Theiss Xiaofei Tian Lik Hang Tsui Matthew Wells Ellen Widmer and Suzanne E Wright

*On Telling Images of China* Shane McCausland, Yin Hwang, 2013-11-01

The essays in this volume address a diverse range of issues in China's narrative art and visual culture mainly from the Ming dynasty 1368 1644 to the present These studies attend to the complex ways in which images circulate in pictorial media and across boundaries between high art and popular culture images in paintings prints stone engravings

and posters as well as in film and video art In addition the authors examine the roles of ancient exemplary stories and textual narratives as well as their reiteration in the visual arts in early modern and modern social and political contexts The volume is divided into three sections Representing Paradigms Interpreting Literary Themes and Narratives and the Medium and Modernity While the essays in each section deal with concerns in the field of China's art history an editors introduction serves to position the topic of narrative art and to introduce definitions and genre issues which run through the book As a whole the volume invites reflection on the intrinsic nature of narratives and their pictorial lives and presents new research which challenges established views and paradigms

**Dimensions of Originality** Katharine P Burnett, 2013-03-13 This book investigates the issue of conceptual originality in art criticism of the seventeenth century a period in which China dynamically reinvented itself In art criticism the term which was called upon to indicate conceptual originality more than any other was *qi* literally different but secondarily odd like a number and by extension the novel and extraordinary This work finds that originality expressed through visual difference was a paradigmatic concern of both artists and critics Burnett speculates on why many have dismissed originality as a possible traditional Chinese value and the ramifications this has had on art historical understanding She further demonstrates that a study of individual key terms can reveal social and cultural values and provides a linear history of the increase in critical use of *qi* as originality from the fifth through the seventeenth centuries exploring what originality looks like in artworks by members of the gentry elite and commoner classes and explains how the value lost its luster at the end of the seventeenth century

**The Routledge Companion to Cultural Property** Jane Anderson, Haidy Geismar, 2017-07-31 The Routledge Companion to Cultural Property contains new contributions from scholars working at the cutting edge of cultural property studies bringing together diverse academic and professional perspectives to develop a coherent overview of this field of enquiry The global range of authors use international case studies to encourage a comparative understanding of how cultural property has emerged in different parts of the world and continues to frame vital issues of national sovereignty the free market international law and cultural heritage Sections explore how cultural property is scaled to the state and the market cultural property as law cultural property and cultural rights and emerging forms of cultural property from yoga to the national archive By bringing together disciplinary perspectives from anthropology archaeology law Indigenous studies history folklore studies and policy this volume facilitates fresh debate and broadens our understanding of this issue of growing importance This comprehensive and coherent statement of cultural property issues will be of great interest to cultural sector professionals and policy makers as well as students and academic researchers engaged with cultural property in a variety of disciplines

**Chinese Script** Thomas O. Höllmann, 2017-11-14 In this brisk and accessible history sinologist Thomas O Höllmann explains the development of the Chinese writing system and its importance in literature religion art and other aspects of culture Spanning the earliest epigraphs and oracle bones to writing and texting on computers and mobile phones today Chinese Script is a wide ranging

and versatile introduction to the complexity and beauty of written text and calligraphy in the Chinese world H llmann delves into the origins of Chinese script and its social and political meanings across millennia of history He recounts the social history of the writing system written and printed texts and the use of writing materials such as paper silk ink brush and printing techniques The book sheds light on the changing role of literacy and education the politics of orthographic reform and the relationship of Chinese writing to non Han Chinese languages and cultures H llmann explains the inherent complexity of Chinese script demonstrating why written Chinese expresses meaning differently than oral language and the subtleties of the relationship between spoken word and written text He explores calligraphy as an art the early letter press and other ways of visually representing Chinese languages Chinese Script also provides handy illustrations of the concepts discussed showing how ideographs function and ways to decipher them visually **Acad?e Royale** Hannah

Williams,2017-07-05 From its establishment in 1648 until its disbanding in 1793 after the French Revolution the Acad e Royale de Peinture et de Sculpture was the centre of the Parisian art world Taking the reader behind the scenes of this elite bastion of French art theory education and practice this engaging study uncovers the fascinating histories official and unofficial of that artistic community Through an innovative approach to portraits their values functions and lives as objects this book explores two faces of the Acad e Official portraits grant us insider access to institutional hierarchies ideologies rituals customs and everyday experiences in the Acad e s Louvre apartments Unofficial portraits in turn reveal hidden histories of artists personal relationships family networks intimate friendships and bitter rivalries Drawing on both art historical and anthropological frames of analysis this book offers insightful interpretations of portraits read through and against documentary evidence from the archives to create a rich story of people places and objects Theoretically informed rigorously researched and historically grounded this book sheds new light on the inner workings of the Acad e Its discoveries and compelling narrative make an invaluable and accessible contribution to our understanding of this pre eminent European institution and the social lives of artists in early modern Paris **Art and Modernism in Socialist China** Shuyu Kong,Julia

F. Andrews,Shengtian Zheng,2024-06-06 This edited volume will be the first book examining the art history of China s socialist period from the perspective of modernism modernity and global interactions The majority of chapters are based on newly available archival materials and fresh critical frameworks concepts By shifting the frame of interpretation from socialist realism to socialist modernity this study reveals the plurality of the historical process of developing modernity in China the autonomy of artistic agency and the complexity of an art world conditioned yet not completely confined by its surrounding political and ideological apparatus The unexpected global exchanges examined by many of the authors in this study and the divergent approaches topics and genres they present add new sources and insights to this research field revealing an art history that is heterogeneous pluralistic and multi layered The book will be of interest to scholars working in art history art and politics and Chinese studies *Qian Qianyi's Reflections on Yellow Mountain* Stephen

McDowall, 2009-01-01 Qian Qianyi's *Reflections on Yellow Mountain* is a close examination of travel writing in seventeenth century China presenting an innovative reading of the youji genre *Taking the Account of My Travels at Yellow Mountain* by the noted poet official and literary historian Qian Qianyi 1582-1664 as his focus. Stephen McDowall departs from traditional readings of youji by reading the landscape of Qian's essay as the product of a complex representational tradition rather than as an empirically verifiable space. Drawing from a broad range of materials including personal anecdotes, traditional cosmographical sources, gazetteers, Daoist classics, paintings, and woodblock prints, this book explores the fascinating world of late Ming Jiangnan, highlighting the extent to which this one scholar's depiction of Yellow Mountain is informed not so much by first-hand observation as by the layers of meaning left by generations of travelers before him. McDowall includes the first complete English language translation of Qian Qianyi's account and presents the first full-length critical study to appear in any language. The ideas explored here make this book essential reading for scholars and students of late imperial Chinese history and literature and also offer thought-provoking new insights for anyone interested in travel writing, human geography, the sociology of tourism, and visual culture.

**Critical Terms for Art History, Second Edition** Robert S. Nelson, Richard Shiff, 2010-03-15 Art has always been contested terrain: whether the object in question is a medieval tapestry or Duchamp's *Fountain*. But questions about the categories of art and art history acquired increased urgency during the 1970s when new developments in critical theory and other intellectual projects dramatically transformed the discipline. The first edition of *Critical Terms for Art History* both mapped and contributed to those transformations, offering a spirited reassessment of the field's methods and terminology. Art history as a field has kept pace with debates over globalization and other social and political issues in recent years, making a second edition of this book not just timely but crucial. Like its predecessor, this new edition consists of essays that cover a wide variety of loaded terms in the history of art: from sign to meaning, ritual to commodity. Each essay explains and comments on a single term, discussing the issues the term raises and putting the term into practice as an interpretive framework for a specific work of art. For example, Richard Shiff discusses *Originality* in Vija Celmins's *To Fix the Image in Memory*, a work made of eleven pairs of stones, each consisting of one original stone and one painted bronze replica. In addition to the twenty-two original essays, this edition includes nine new ones: performance, style, memory, monument, body, beauty, ugliness, identity, visual culture, visual studies, and social history of art, as well as new introductory material. All help expand the book's scope while retaining its central goal of stimulating discussion of theoretical issues in art history and making that discussion accessible to both beginning students and senior scholars. Contributors: Mark Antliff, Nina Athanassoglou-Kallmyer, Stephen Bann, Homi K. Bhabha, Suzanne Preston Blier, Michael Camille, David Carrier, Craig Clunas, Whitney Davis, Jas Elsner, Ivan Gaskell, Ann Gibson, Charles Harrison, James D. Herbert, Amelia Jones, Wolfgang Kemp, Joseph Leo Koerner, Patricia Leighton, Paul Mattick Jr., Richard Meyer, W. J. T. Mitchell, Robert S. Nelson, Margaret Olin, William Pietz, Alex Potts, Donald Preziosi, Lisbet Rausing, Richard Shiff, Terry Smith, Kristine Stiles, David Summers, Paul Wood.

James E Young      *Understanding the Chinese City* Li Shiqiao, 2014-04-29 This book teaches us to read the contemporary Chinese city Li Shiqiao deftly crafts a new theory of the Chinese city and the dynamics of urbanization by exploring the rise of stories of labour finance and their hierarchies examining how the Chinese city has been shaped by the figuration of the writing system analyzing the continuing importance of the family and its barriers of protection against real and imagined dangers demonstrating how actual structures bring into visual being the networks of safety in personal and family networks Understanding the Chinese City elegantly traces a thread between ancient Chinese city formations and current urban organizations revealing hidden continuities that show how instrumental the past has been in forming the present Rather than becoming obstacles to change ancient practices have become effective strategies of adaptation under radically new terms

**Foundations of Economic Evolution** Carsten Herrmann-Pillath, 2013-01-01 This book is an ambitious intellectual enterprise to build a naturalistic foundation for economics with amazingly vast knowledge of physical biological social sciences and philosophy Readers will discover that approaches and insights emergent in institutional studies social neuroscience network theory ecological economics bio culture dualistic evolution etc are persuasively placed in a grand unified frame It is written in a good Hayekian tradition I recommend this book particularly to young readers who aspire to go beyond a narrowly specified discipline in the age of expanding communicability of knowledge and ideas Masahiko Aoki Stanford University US Carsten Herrmann Pillath's new book is an in depth application of natural philosophy to economics that draws up an entirely new framework for economic analysis It offers path breaking insights on the interactions between human economic activity and nature and outlines a convincing solution to the long standing reductionism controversy A must read for everyone interested in the philosophical underpinnings of economics as a science Ulrich Witt Max Planck Institute of Economics Jena Germany Big picture philosophy of economics drifted into a dull cul de sac as it became obsessively focused on falsifiability and rationality In this book Carsten Herrmann Pillath pushes the field back onto the open highway by locating economics in the larger frameworks of metaphysics evolutionary dynamics and information theory This is large scale ambitious synthesis of ideas of the kind we expect from time to time to see devoted to physics and biology Why should economics merit anything less But of course this kind of intellectual tapestry must await the appearance of an unusually devoted scholar with special patience and eccentric independence from the pressure for quick returns that characterizes academic life In the person of Hermann Pillath this scholar has appeared No one who wants to examine economics whole and in its richest context should miss his virtuoso performance in this book Don Ross University of Cape Town South Africa and Georgia State University US Herrmann Pillath's work attempts to bring to bear upon the discipline of economics perspectives from other discourses which have been burgeoning recently namely thermodynamics evolutionary biology and semiotics aiming at a consilience contextualized by economic activity and problems This marks the work as a contemporary example of natural philosophy which is now at the doorstep of a revival The overall perspective is that human economic activity is an



aspect of the ecology of the earth's surface viewing it as an evolving physical system mediated through distributed mentality as expressed in technology evolution Knowledge is taken to be physical with a performative function as in Peirce's pragmatism Thus the social meanings of expectations prices and credit are found to be rooted in energy flows The work draws its foundation from Hegel and C S Peirce and its immediate guidance from Hayek Veblen and Georescu Roegen The author generates an energetic theory of economic growth guided by Odum's maximum power principle Economic discourse itself is reworked in the final chapter in light of the examinations of the previous chapters naturalizing economics within an extremely powerful contemporary framework Stanley N Salthe Binghamton University US An Oscar winning performance in the theatre of consilience It's hard to know which to praise first Carsten Herrmann Pillath's humility or his ambition He says his book is not a great intellectual feat because he pursues the humble task of putting together the ideas of others When he finally gets to economics he tries to be as simple as possible and to conceive of economics in terms of the basics at undergraduate level so to say On the other hand the scale of his ambition is to rethink the foundations of economics from first principles while at the same time holding a running dialogue between contemporary sciences and classic philosophy He's much too modest of course because Foundations is a major achievement but his modesty points to what makes it such a powerful treatise the book is not about his preferences or prejudices it is a scientific approach that aims at establishing truthful propositions about reality That is much harder to achieve than grand theories or complicated mathematics because it amounts to a new modern synthesis of the field an achievement on a par with Julian Huxley's whose own modern synthesis of evolutionary theories in the 1940s allowed for the explosive growth of the biosciences over the next decades The structure of the book is simple enough providing a framework for the naturalistic turn in economics Starting from material existence causation and evolution Herrmann Pillath takes us through four fundamental concepts individuals networks institutions and technology before coming finally to the realm of economics proper i.e. markets However Herrmann Pillath believes that the foundations of economics cannot be found within economics but only in dialogue with other sciences or what he calls the theatre of consilience It's a theatre in which various characters come and go where dialogue ebbs and flows conflicts arise and are resolved and where individual actions can be seen as concepts as leading to higher levels of meaning as the plot unfolds The magic of theatre of course is that the point of intelligibility where the characters' actions and narrative resolve into meaningfulness is projected out of the drama itself into the spectator That's you dear reader So it is with economics as a discipline Economics is a player in a much larger performance about what constitutes knowledge and how we know that It is also a player in the economy it seeks to explain To understand why money firms growth prices markets and other staples of economic thought emerge and function the way they do it is necessary to situate the analysis beyond economics and the economy and to engage with developments across the human evolutionary and complexity sciences This is what Herrmann Pillath does analyzing a breathtaking range of illuminating and sometimes challenging work along the way We are treated to

new ideas about the externalized brain the evolution of knowledge in the Earth System i.e. not just among humans the role of signs and performativity in these processes as well as that of energetic transformations But Herrmann Pillath is not satisfied with the modest task of bringing the best of modern scientific thought to bear on economic concepts and performances he really does harbor a deeper purpose The clue is in his apparently quixotic desire to hang on to philosophical insights associated with pre evolutionary thinkers like Aristotle and Hegel and his apparently eccentric desire to place the semiotic philosophy of C S Pierce at center stage But the patient observer will see that he is not seeking to change the facts by imposing idealist notions on them after the event Instead he is arguing for a change in the way we perform ourselves in the face of these facts He is looking for a modern day equivalent of Confucius or Socrates one who can imagine values and beliefs that define the human species in a new way For those who have eyes to see as the drama unfolds it may be that we have found such a figure in Carsten Herrmann Pillath himself modesty ambition and all This is Cultural Science as it should be done John Hartley Curtin University Australia and Cardiff University UK

[The Figurative Works of Chen Hongshou \(1599?1652\)](#) TamaraHeimarck Bentley,2017-07-05 Despite the importance of Chen Hongshou 1599 1652 as an artist and scholar of the Ming period until now no full length study in English has focused on his work Author Tamara H Bentley takes a broadly interdisciplinary approach treating Chen s oeuvre in relation to literary themes and economic changes and linking these larger concerns to visual analyses Considering Chen s paintings and prints alongside Chen s romance drama commentaries and prefaces and his collected writings particularly poetry Bentley sheds new light not only on Chen but also on an important cultural moment in the first half of the seventeenth century Through analysis of Chen s figure paintings and print designs Bentley examines the artist s engagement with the values of authenticity and emotion which were part of a larger discourse stressing idiosyncrasy the individual voice and vernacular literature She contrasts these values with the commercial aspects of his production geared at an expanding art market of well to do buyers excavating the apparent contradiction inherent in the two pursuits In the end she suggests the emphasis on the authentic voice was marketed to a broad field of anonymous buyers Though her primary focus is on Chen Hongshou Bentley s investigation ultimately concerns not only this individual artist but also the effect of early modern changes on an artist s mode of working and his self image in the West as well as the East The study touches upon expanding international trade and the rise of middle class art markets including print markets not only in China but also in the Dutch Republic in circa 1630 1650 Bentley investigates the specific rhetoric of different categories of images including Chen s non literal figurative works literal commemorative portraits his printed romance drama illustrations and his printed playing cards Bentley s investigation takes in issues of studio practice including various types of image replicati

**Around Chigusa** Dora C. Y. Ching,Louise Allison Cort,Andrew M. Watsky,2017-09-26 An in depth look at the dynamic cultural world of tea in Japan during its formative period Around Chigusa investigates the cultural and artistic milieu in which a humble jar of Chinese origin dating to the thirteenth or fourteenth

century became Chigusa a revered named object in the practice of formalized tea presentation chanoyu in sixteenth century Japan This tea leaf storage jar lies at the nexus of interlocking personal networks cultural values and aesthetic idioms in the practice and appreciation of tea poetry painting calligraphy and Noh theater during this formative period of tea culture The book's essays set tea in dialogue with other cultural practices revealing larger cultural paradigms that informed the production circulation and reception of the artifacts used and displayed in tea Key themes include the centrality of tea to the social life of and interaction among warriors merchants and the courtly elite the multifaceted relationship between things wa Japanese and kan Chinese and between tea and poetry the rise of new formats for display of the visual and calligraphic arts and collecting and display as an expression of political power Zhao Mengfu Shane McCausland, Mengfu Zhao, 2011-01-01 Zhao Mengfu has enormous significance for Chinese art history This work presents a new synthetic portrait of the artist's development from the 1280s to his death in 1322 and evaluates his pivotal role in the social political context in Yuan China as well as the development of the artist's self consciousness Shane McCausland's study features detailed interpretations of pictorial forms in light of historical changes and close readings of critical colophons many of which are appended to artworks but neglected as visual sources These readings are meant to stimulate visual analysis of the oeuvre as well as debate about the use of Tang 618-907 and other period modes as models for the Yuan renaissance The book challenges stereotypes portraying Zhao Mengfu as a traitor or careerist The historical background of dynastic change and Mongol rule is treated in a revisionist manner that aims to contextualize the traditional Chinese hostility towards Zhao Mengfu as a Yuan scholar official The concern here is for his development in the context of Mongol rule as a Chinese scholar artist This book will be a must for scholars curators and other specialists in Chinese painting and calligraphy especially those focusing on Yuan dynasty and literati painting Shane McCausland is a lecturer in the history of Chinese art in the Department of Art and Archaeology at SOAS University of London *Yangzhou, A Place in Literature* Roland Altenburger, Margaret B. Wan, Vibeke Børdahl, 2015-01-31 One of the famous canal cities of the world and a former center of culture trade transportation and fashion the old town of Yangzhou evokes romantic bridges beautiful courtesans fine gardens and eccentric painters It is also remembered as a war-torn ruin after the Qing conquest and the Taiping Rebellion and as a city in decline as trade shifted to seaports and railways *Yangzhou A Place in Literature* the first anthology to center on a Chinese city and its local region offers a wealth of literary semi-literary and oral texts representing social life over three hundred years of dramatic change between the seventeenth and twentieth centuries The selections in this volume represent a wide range of literary forms and styles both elite and popular with subjects ranging from literature history theater and art to the history of architecture and gardening and of material culture at large Readers will come across rarely found details of everyday life the sights smells and sounds of the lanes and teahouses a world of taverns pilgrimages communal baths fish markets salt merchants acting troupes and food in one of the wealthiest cities of imperial China Each text has an introductory essay and rich textual notes by an

expert in the relevant field The general introduction provides an in depth discussion of the roles of the local in historical cultural literary and linguistic terms as mirrored by the wide range of translated sources collected in this volume The selected texts are historically and intellectually important in their own right but the volume greatly enhances their collective value by combining them arranging them in historical sequence and providing a dense network of cross references that invite comparisons and reveal contrasts in style form focus and topic With its compelling accounts of material culture urban spaces entertainment and gender Yangzhou A Place in Literature will fascinate scholars and students alike by opening a window to the rich cultural history of Yangzhou The volume can serve as a textbook for courses on traditional and modern Chinese literature popular culture the city or social history It will be of great interest to scholars of East Asian studies as well as to those in a variety of comparative fields such as urban studies theater studies and gender studies

The Price of Collapse  
Timothy Brook, 2023-11-21 How climate change ushered in the collapse of one of history's mighty empires In 1644 after close to three centuries of relative stability and prosperity the Ming dynasty collapsed Many historians attribute its demise to the Manchu invasion of China but the truth is far more profound The Price of Collapse provides an entirely new approach to the economic and social history of China exploring how global climate crisis spelled the end of Ming rule The mid seventeenth century witnessed the deadliest phase of the Little Ice Age when temperatures and rainfall plunged and world economies buckled Timothy Brook draws on the history of grain prices to paint a gripping portrait of the final tumultuous years of a once great dynasty He explores how global trade networks that increasingly moved silver into China may have affected prices and describes the daily struggle to survive amid grain shortages and famine By the early 1640s as the subjects of the Ming found themselves caught in a deadly combination of cold and drought that defied all attempts to stave off disaster the Ming price regime collapsed and with it the Ming political regime A masterful work of scholarship The Price of Collapse reconstructs the experience of ordinary people under the immense pressure of unaffordable prices as their country slid from prosperity to calamity and shows how the market mediated the relationship between an empire and the climate that turned against it

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## **Elegant Debts The Social Art Of Wen Zhengming Introduction**

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