

DOWNLOAD PDF SPINACH GREEN AND MUTTON-FAT WHITE (CHINESE JADES OF THE QING DYNASTY (1644-1911))

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Get this from a library! *Spinach green and mutton-fat white: Chinese jades of the Qing dynasty* (). [Charles Q Mason; Samuel P. Harn Museum of Art.,

Chinese jade, any of the carved-jade objects produced in China from the Neolithic Period c. The Chinese have historically regarded carved-jade objects as intrinsically valuable, and they metaphorically equated jade with purity and indestructibility. The meaning of jade Jade occupies a special place in Chinese artistic culture , valued as gold is in the West but hallowed with even loftier moral connotations. A stone that is beautiful, it has five virtues. There is warmth in its lustre and brilliance; this is its quality of kindness; its soft interior may be viewed from the outside revealing [the goodness] within; this is its quality of rectitude; its tone is tranquil and high and carries far and wide; this is its quality of wisdom; it may be broken but cannot be twisted; this is its quality of bravery; its sharp edges are not intended for violence; this is its quality of purity. Translation adapted from Zheng Dekun Because of this and the belief in its indestructibility, jade from early times was lavishly used not only for dress ornaments but also for ritual objects, both Confucian and Daoist , and for the protection of the dead in the tomb. The composition of jade The jade stone used since ancient times in China is nephrite , a crystalline calcium magnesium silicate, which in its pure state is white but may be green, cream, yellow, brown, gray, black, or mottled because of the presence of impurities, chiefly iron compounds. The Chinese used the generic term *yu* to cover a variety of related jadelike stones, including nephrite, bowenite a type of serpentine , and jadeite. Having a hardness like that of steel or feldspar, jade cannot be carved or cut with metal tools but has to be laboriously drilled, ground, or sawed with an abrasive paste and rotational or repetitive-motion machinery, usually after being reduced to the form of blocks or thin slabs. The history of Chinese jade The earliest examples The earliest examples of jade from the lower Yangtze River Chang Jiang region appear in the latter phases of the Majiabang culture c. Remarkably sophisticated jade pieces appear after bce in the Liangzhu culture of southern Jiangsu and northern Zhejiang provinces c. These include the first examples of the flat, perforated bi disk with a hole in the centre , which became the symbol of heaven in later times, and of the cong, a tube with a square exterior and a cylindrical hollow exterior. These two items remained part of the Chinese imperial paraphernalia until the early 20th century. The precise meaning of the cong, as well as its possible association with astronomical sighting or geomantic site selection, and its conjunction of yin square, earth, female and yang circular, heaven, male features remain unclear. Also present at this time, in the Liangzhu culture and, in Shandong province, the Longshan culture , are ceremonial gui and zhang blades and axes, as well as an increasing variety of ornamental arc-shaped and circular jade pendants, necklaces, and bracelets often in animal form , together with the significant appearance of mask decoration; all these forms link the Neolithic jades to those of the subsequent Shang period. The Shang dynasty c. Ceremonial weapons and fittings for bronze weapons were carved from jade; ritual jades included the bi, cong, and symbols of rank. The Zhou dynasty â€” bce In the Zhou, production of jade bi, cong, and other Shang ritual forms was continued and their use systematized. Differently shaped sceptres were used for the ranks of the nobility and as authority for mobilizing troops, settling disputes, declaring peace, and so on. At burial, the seven orifices of the body were sealed with jade plugs and plaques. Stylistically, Zhou dynasty jades at first continued Shang traditions, but then, just as the ritual bronzes did, they turned toward looser, less-systematic designs by middle Zhou times, with zoomorphic decor transformed into abstract meander patterns. This breakdown of formal structure continued to the end of the dynasty. The introduction of iron tools and harder abrasives in the Dong Eastern Zhou led to a new freedom in carving in the round. Ornamental jades, chiefly in the form of sword and scabbard fittings, pendants, and adornment for clothing, were fashioned into a great variety of animals and birds, chiefly from flat plaques no more than a few millimetres thick. Song dynasty â€” Given the archaizing fashion of the Song, jades of this period are often difficult to detect. Tombs of the Five Dynasties â€” and Song â€” have yielded jades that tend to confirm the view that adaptation of the form of

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ancient vessels, ritual objects, plaques, belt hooks, and ornaments was particularly common, as well as the view that the styles of the Warring States and Han bceâ€” ce were much admired. As the technique of jade carving had changed little in the interval, these are hard to distinguish from genuine archaic jades except by a somewhat playful elegance and a tendency to combine shapes and decoration not found together on ancient pieces. Jades in archaic styles thereafter were often inspired by illustrations in catalogs rather than by a study of genuine antiques. The finest Qing dynasty jade carving is often assigned to the reign of Qianlong , but carved jade is difficult to date, and some high-quality pieces in the Qianlong style have been made since in the Handicraft Research Institute in Beijing.

Chapter 2 : Green Jade China Stock Photos & Green Jade China Stock Images - Alamy

The catalogue accompanied Spinach Green and Mutton-fat White: Chinese Jades of the Qing Dynasty (), an exhibition organized by the Harn Museum of Art and displayed September 5, to January 28,

Chapter 3 : Charles Q. Mason (Author of Spinach Green and Mutton-fat White (Chinese Jades of the Qing

- *Spinach Green and Mutton-fat White: Chinese Jades of the Qing Dynasty () by Charles Q. Mason ISBN Paperback; Gainesville: Samuel P. Harn Museum Of Art, ;*

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Charles Q. Mason is the author of Spinach Green and Mutton-fat White (Chinese Jades of the Qing Dynasty (avg rating, 1 rating, 1 review, published 2.

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