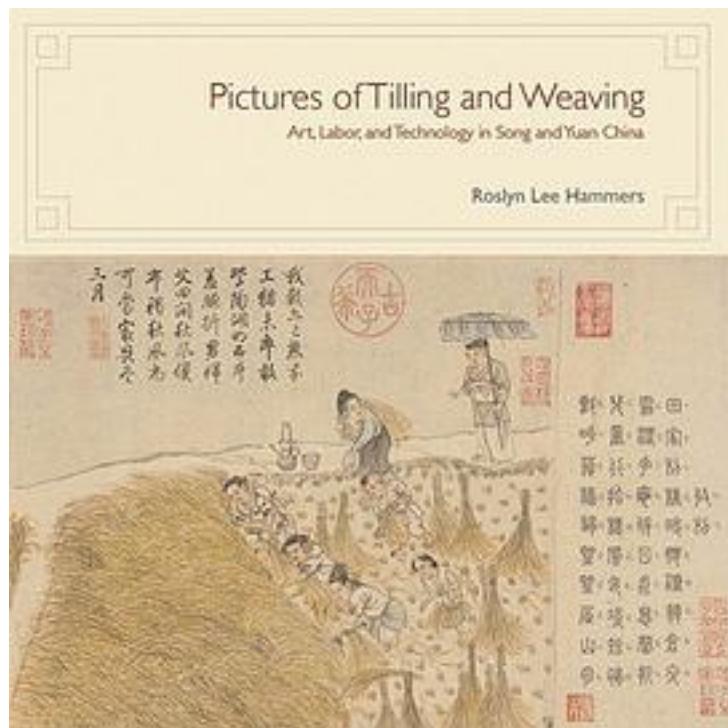


Pictures of Tilling and Weaving



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著者:Roslyn Lee Hammers (韩若兰)

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Beginning in the twelfth century and continuing to the time of the Kangxi and Qianlong emperors in the eighteenth century, depictions of tilling and weaving were an important means for sponsors, particularly rulers, to demonstrate their interest in the welfare of the people. But there has never been a serious art historical study of this tradition and the political implications of the images and texts. These handscrolls by Lou Shu, a Ningbo official, depicting rural silk manufacturing and grain cultivation helped usher in a new genre of painting in Song China (*gengzhi tu*) that centered on representation of rural communities at work and the social tensions that the work entailed. The Pictures of Tilling and Weaving scrolls depict 45 procedures of agriculture

and sericulture with each stage accompanied by a poem by Lou Shu describing the plight of farmers, their concerns, and aspirations.

The originals have been lost but copies were made and the scrolls gained much attention during the Qing. This book seeks to reconstruct the scrolls' probable appearance based on existing documents related to works handed down through history. Hammers discusses the poems and explains how and why they are crucial to understanding the meaning of Lou's project, offering important commentary on mutually beneficial relations between ruler, bureaucrat and farmer in an ideal society.

作者介绍:

Roslyn Lee Hammers is assistant professor of fine arts at the University of Hong Kong.

目录:

[Pictures of Tilling and Weaving](#) [下载链接1](#)

标签

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评论

雖然提及宋元數個“織耕圖”版本，但主要圍繞被定代為18世紀的 Freer Scrolls為中心進行討論，認為其最接近南宋祖本。中規中矩的分析。

嘿嘿嘿

這類有關技術的圖像常常被忽略，作者選題很好。

还不错吧 觉得这种方法论无可厚非 虽然老套了些 总要有人用historical social 的方法做艺术史 关于诗经七月那段写得还不错

如果是1980年代出版，此书还能入妙品。三十年后再用那么老套的方法来抓出一些显而易见的结论而不试图去探讨一些更深入的问题，令人失望。

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