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Page 21/68

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Qianlong-Kaisers stellt die erste umfassende Dokumentation und Analyse eines in der chinesischen Kunstgeschichte zahlenmassig absolut einmaligen, nicht mehr ubertroffenen Bildprogramms dar. Hiermit wird erstmals eine systematisch vergleichende

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Arbeit über das Genre des Portrats verdienter Untertanen (<l>gongchenxiang bzw. <l>gongchentu), womit in diesem Falle spezifisch Offiziersportrats gemeint sind, im 18. Jahrhundert vorgelegt. Bilder dieses Typs des verewigten

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Helden wurden - zumindest bis in die jungste Vergangenheit - nicht ernsthaft als Kunstwerke betrachtet. Die Untersuchung behandelt in vier Themenkomplexen Tradition, Kontext der Werkgenese, Bildaufbau einschliesslich Format-

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und Serienversionen sowie Funktion dieser aussergewöhnlichen Bildgattung. Ein ausführlicher Werkkatalog und Tabellen im Anhang sowie ein separater Abbildungsteil auf der beiliegenden CD ergänzen die Studie."

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In der Einleitung blickt der Autor auf sein Leben und seine Arbeiten zurück. Das Schriftenverzeichnis ist nach Themen angeordnet: 16 Kapitel führen von Bibliographie und Bibliotheken über Ostasien zu China, Japan nach Zentralasien

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und Rußland - insgesamt etwa 1300 Eintragungen. Das letzte Kapitel verzeichnet Beiträge, die sich im Druck befinden oder in Arbeit sind. Zahlreiche Aufnahmen sind erläutert oder kommentiert und einige auch illustriert. Register erschliessen

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den Inhalt. Gegenüber dem früheren, rein chronologisch angeordneten Verzeichnis sind in den letzten Jahren 300

Eintragungen hinzugekommen; die sachliche Ordnung macht ebenso wie Anmerkungen die Information besser auffindbar.

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Der Autor war als Bibliothekar tätig, zuletzt als Ltd. Bibliotheksdirektor an der Staatsbibliothek zu Berlin, Privatdozent an der Freien Universität, Lehrbeauftragter an der Humboldtuniversität, Direktor der Internationalen ISBN Agentur

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und der Internationalen ISMN

Agentur. Beruflich hat er sich für
den Ausbau der

Zeitschriftendatenbank und die
Erfassung der verstreuten

umfangreichen Zeitungsbestände
eingesetzt. Jahrelang war bei der
IFLA Vorsitzender des Runden

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Tisches für Zeitungen und für zahlreiche internationale Zeitungskonferenzen verantwortlich, deren Ergebnisse er in zehn Sammelbänden veröffentlicht hat. Im Bereich der Standardnumerierung hat er durch die Verbreitung der ISO-

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Standards für Bücher und für
Noten wesentlich zur
Rationalisierung des Buch- und
Musikhandels beigetragen.
Weitere Schwerpunkte sind
Ostasien und ostasiatische
Büchersammlungen, die
Orientalisten und ihre

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Biographien, Korrespondenzen und Veröffentlichungen. Als rares Spezialgebiet kommt die Mandschuliteratur hinzu -

Mandschu und Chinesisch waren die Amtssprachen des Reiches, in dem zwei der bedeutendsten Kaiser regierten, die es je hatte:

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Kangxi und Qianlong, die in Europa Bewunderung erregten und als Vorbild galten. Nicht nur nahmen die Mandschus das chinesische Reich gewissermaßen im Handstreich ein und regierten es 250 Jahre lang, sie schufen auch eine Schrift und eine eigene

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Literatur - geradezu fabelhaft! Ein spannendes Forschungsgebiet. Viele verzeichnete Publikationen befassen sich mit Wissenschaftsgeschichte, sind Biobibliographien und wissenschaftliche Briefeditionen. Die neuesten Bücher behandeln

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Johann Redowskys Expedition
nach Kamtschatka (1806-1807),
die Arbeiten des Berliner Pfarrers
und Japansammlers Julius Kurth
sowie Nachschlagewerke zur
Erotica-Bibliographie.

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Gothic art finds its roots in the powerful architecture of the cathedrals of northern France. It is a medieval art movement that evolved throughout Europe over more than 200 years. Leaving curved Roman forms behind, the

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architects started using flying buttresses and pointed arches to open up cathedrals to daylight. A period of great economic and social change, the Gothic era also saw the development of a new iconography celebrating the Holy Mary – in drastic contrast to the

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fearful themes of dark Roman times. Full of rich changes in all of the various art forms (architecture, sculpture, painting, etc.), Gothic art paved the way for the Italian Renaissance and International Gothic movement.

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Ilya Repin was the most gifted of the group known in Russia as "The Itinerants". When only twelve years old, he joined Ivan Bounakov's studio to learn the icon-painter's craft. Religious representations always remained of great importance for him. From

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1864 to 1873 Repin studied at the Academy of the Arts in Saint Petersburg under Kramskoi. Repin also studied in Paris for two years, where he was strongly influenced by outdoor painting without, becoming an Impressionist, a style that he

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Tmalerei, Jahrhundert

judged too distant from reality. Taken with French pictorial culture, he worked to understand its role in the evolution of contemporary art. Most of Repin's powerful work deals with the social dilemmas of Russian life in the nineteenth century. He

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established his reputation in 1873 with the celebrated picture *Barge Haulers on the Volga*, symbol of the oppressed Russian people pulling their chains. This struggle against the autocracy inspired many works. He also painted Russia's official history in such

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works as Ivan the Terrible

Meditating at the Deathbed of his

Son Ivan. Seen as one of the

masters of realist painting, he

devoted himself to portraying the

lives of his contemporaries: the

most renowned Russian writers,

artists, and intellectuals; peasants

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Chinesischen Portr
Tmalerei Jahrhundert

at work; the faithful in procession; and revolutionaries on the barricades. He understood the pains of the people perfectly, as well as the needs and the joys of ordinary lives. Kramskoï said on this subject: "Repin has a gift for showing the peasant as he is. I

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know many painters who show the moujik, and they do it well, but none can do so with as much talent as Repin." Repin's works, which depart from the academic constraints of their predecessors, are both delicate and powerful. He achieved a superior mastery

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of skill, and found new accents to transcribe the many-coloured and brilliant vibrations he sensed in the ordinary world around him.

The only college-level publication on Korean art history written in English Korean pop culture has

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become an international phenomenon in the past few years. The popularity of the nation's exports—movies, K-pop, fashion, television shows, lifestyle and cosmetics products, to name a few—has never been greater in Western society. Despite this

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heightened interest in contemporary Korean culture, scholarly Western publications on Korean visual arts are scarce and often outdated. A Companion to Korean Art is the first academically-researched anthology on the history of

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Korean art written in English. This unique anthology brings together essays by renowned scholars from Korea, the US, and Europe, presenting expert insights and exploring the most recent research in the field. Insightful chapters discuss Korean art and

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visual culture from early historical periods to the present. Subjects include the early paintings of Korea, Buddhist architecture, visual art of the late Chosŏn period, postwar Korean Art, South Korean cinema, and more. Several chapters explore the

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Kulturs Austausch zwischen der Koreanischen Halbinsel, dem chinesischen Festland, und dem japanischen Archipel, neue Perspektiven auf die chinesische und japanische Kunst. Die umfassendste Geschichte der Koreanischen Kunst, die verfügbar ist,

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this book: Offers a comprehensive account of Korean visual culture through history, including contemporary developments and trends Presents two dozen articles and numerous high quality illustrations Discusses visual and material artifacts of

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Korean art kept in various archives and collections worldwide Provides theoretical and interpretive balance on the subject of Korean art Helps instructors and scholars of Asian art history incorporate Korean visual arts in their research and

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teaching The definitive and authoritative reference on the subject, A Companion to Korean Art is indispensable for scholars and academics working in areas of Asian visual arts, university students in Asian and Korean art courses, and general readers

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interested in the art, culture, and history of Korea.

Following the discovery of

Tutankhamun's tomb in 1922, the story of the boy who became Pharaoh, died young, and was buried in splendor at the height of

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Egyptian civilization captivated generations. But there exists a wide discrepancy between that saga and what scholars have learned in the past few decades about the king's reign and its major significance for the history of Egypt. Marianne Eaton-Krauss,

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a leading authority on the boy king and the Amarna Period, guides readers through the recent findings of international research and the relevant documentation from a wide variety of sources, to create an accessible and comprehensive biography.

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Tracing Tutankhamun's life from birth to burial, she analyzes his parentage, his childhood as Prince Tutankhaten, his accession and change of name to Tutankhamun, his role in the restoration of the traditional cults and his own building projects, his death and

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burial, and the attitudes of his immediate successors to his reign. Illustrated with color and black-and-white images, the book includes extensive endnotes and selected bibliography, which will make it essential reading for students and scholars as well as

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Tutankhamun.

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Two topics of current critical interest, agency and materiality, are here explored in the context of their intersection with the divine. Specific case studies,

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emphasizing the ancient Near East but including treatments also of the European Middle Ages and ancient Greece, elucidate the nature and implications of this intersection: What is the relationship between the divine and the particular matter or

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Tmalerei, Jahrhundert

physical form in which it is materially represented or mentally visualized? How do sacral or divine "things" act, and what is the source and nature of their agency? How might we productively define and think about anthropomorphism in

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relation to the divine? What is the relationship between the mental and the material image, and between the categories of object and image, image and likeness, and likeness and representation? Drawing on a broad range of written and pictorial sources, this

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volume is a novel contribution to the contemporary discourse on the functioning and communicative potential of the material and materialized divine as it is developing in the fields of anthropology, art history, and the history and cognitive science of

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religion. Kaisers Beitrag

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A comprehensive grammar of Manchu, the official language in China during the Qing dynasty.

Taking also into account the scholarship on the subject from both China and Russia, the

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volume covers the Manchu writing system, morphology and phrenology. Sibe is also dealt with.

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Malerei Jahrhundert