Notice "Chinese pictorial art as viewed by the connoisseur"

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Code AATA de l'auteur
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Titre de l'article/du chapitre
Chinese pictorial art as viewed by the connoisseur

Éditeur/distributeur
Roma. Istituto Italiano per il Medio ed Estremo Oriente

Numéro AATA
2-1585

Volume ou tome
xxvii

Date de publication
19580000.

Numéros de page
537

Collationnement

Disponibilité
List price $45.00.

Résumé
Contents: --Preface; First part: --Introduction; The technique of mounting -- 1. The mounting of new scrolls and rubbings. 2. The remounting and repairing of antique scrolls; The history of mounting; The books of mounting. Second part: -- The judging of antique scrolls; The connoisseurship of seals; The collecting of scrolls; Appendices: I. Literary sources -- II. Tibetan and Nepalese mountings -- III. Essay on the <i>Pao-hui-t'ang -- IV. Index of technical terms -- V. Samples of silk and paper (in pocket); General index. -- AATA

Établissement d'origine
AATA

Type d'enregistrement
Abstract

Type de document
Serial

Level Niveau bibliographique
Analytic

Ancient numéro BCIN
The trophy hunter, the connoisseur, the finance-driven entrepreneur, and the aesthete: Each of these archetypes brings a different approach to the art market. You may recognize them wandering the fairs or waving their paddles at auctions; others tend to collect more discreetly, known mostly by the dealers who feed their obsessions. Below are the tribes I've known. The Enterprising Collector. Chinese Pictorial Art as Viewed by the Connoisseur. Rome: Istituto Italiano per il Medio ed Estremo Oriente, 1958. Hearn, Maxwell K. How to Read Chinese Paintings. New York: Metropolitan Museum of Art, 2008. See on MetPublications. Additional Essays by Dawn Delbanco. Delbanco, Dawn. Art market: Art market, physical or figurative venue in which art is bought and sold. Historically, some of the most significant art transactions have taken place outside the framework of what is now understood as an art market. The most common of these transactions involved the artist or craftsman and a patron, who might be either a private individual or, as was often the case in the European Middle Ages (approximately 450–1400 ce), an institution such as the Roman Catholic Church. In such cases the work of art might be site-specific, as with a fresco or an altarpiece. These works of art would not, and indeed could not, be traded on the open market, and the artist was not the