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Great Qing: Painting in China, 1644-1911

By Claudia Brown



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This comprehensive overview of painting in China's last dynasty, the Qing (1644–1911), fills a need in the field of East Asian art history and will be welcomed by students and collectors. Claudia Brown provides a thorough chronological account of painting in the Qing period, from the tumultuous Ming–Qing transition to the end of imperial rule, while examining major influences along the way. Among topics explored are the relationship between painting and mapmaking, the role of patrons and collectors, printmaking and publishing, religious themes, and Western influences. *Great Qing* is innovative in providing many fine examples of Qing painting in American museums, works from all regions of China, and paintings by women.

This book will appeal to historians of Chinese art, culture, and society; museum curators; and art collectors.



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Editorial Review

Review

Brown's chapter on women artists is particularly valuable, as it presents one of the most thorough accounts of 17th-through 21st-century female painters in English. The sheer volume of artists discussed in this work is unprecedented in the field.

(Choice)

Review

"*Great Qing* is a rare achievement, a remarkable accomplishment that could have been possible only after many years of research, reading, looking, and thinking about the monuments, meanings, and functions of the art of an important era in human history. After a lifetime of study, the author brings the entire range of Qing painting alive in all of its diverse forms for the first time. Amazing!"?Richard M. Barnhart, professor emeritus of art history, Yale University

"The scope is immense?comprising nearly three centuries of painting history during a period of rapid and unprecedented social, economic, and political change. Brown casts a wide net in her attempt to capture both longstanding subfields of study and newer territories. She ranges geographically across the Qing empire, beyond frequently trod ground in Beijing and the Jiangnan region. She considers social categories, conscientiously including imperial family, government officials, religious persons, women, and foreigners in her broad narrative. And she gestures toward a variety of issues, such a patronage, politics, identity, commemoration, commercialization, travel, tradition, and modernity."?De-nin Lee, author of *The Night Banquet: A Chinese Scroll through Time*

About the Author

Claudia Brown is professor of art history at Arizona State University and research curator for Asian art at Phoenix Art Museum. She is the primary author and editor of *Weaving China's Past: The Amy S. Clague Collection of Chinese Textiles* and *Minol Araki*, and coeditor of *Buddhist Manuscript Cultures: Knowledge, Rituals, and Art*.

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