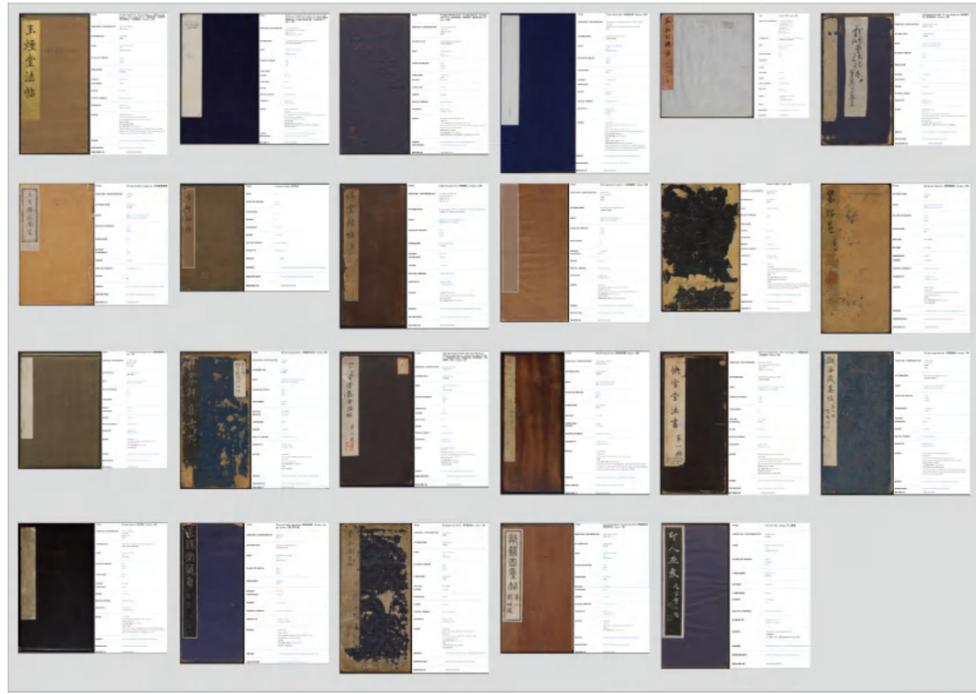


# Methods of Cataloguing



# Re-contextualizing




TITLE	
CREATOR / CONTRIBUTOR	
DATE	
PLACE OF ORIGIN	
PUBLISHER	
EXTENT	
LANGUAGE	
GENRE	



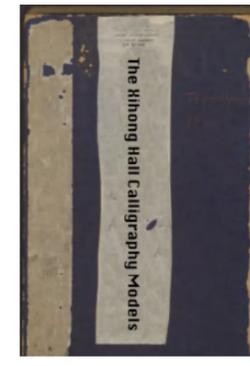
TITLE	快雪堂法帖 / Kuai Xue Tang Fa Tiao (快雪堂)   8 juan   108
CREATOR / CONTRIBUTOR	Hong Qian (洪深) [ca. 16th century] (洪深) (ca. 1500-1550)
ATTRIBUTION	Hong Qian & his workshop on stone (洪深刻)
DATE	1562 (Wanli 16th year) (萬曆十六年)
PLACE OF ORIGIN	China (China)
PUBLISHER	ca.
EXTENT	8 juan
LANGUAGE	Chinese
GENRE	Calligraphy
DIGITAL FORMAT	Image and transcription
SUBJECTS	Calligraphy; China; Calligraphy; China
NOTES	Original calligraphy on paper (16th century). This is a rubbing of the original.



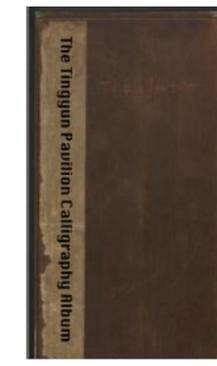
TITLE	玉津堂法帖 / Yu Jin Tang Fa Tiao (玉津堂法帖)   14 juan   108
CREATOR / CONTRIBUTOR	Hong Qian (洪深) [ca. 16th century] (洪深) (ca. 1500-1550)
ATTRIBUTION	Hong Qian (洪深) on stone (洪深刻)
DATE	1562 (Wanli 16th year) (萬曆十六年)
PLACE OF ORIGIN	China (China)
PUBLISHER	ca.
EXTENT	14 juan
LANGUAGE	Chinese
GENRE	Calligraphy
DIGITAL FORMAT	Image and transcription
SUBJECTS	Calligraphy; China; Calligraphy; China
NOTES	Original calligraphy on paper (16th century). This is a rubbing of the original.



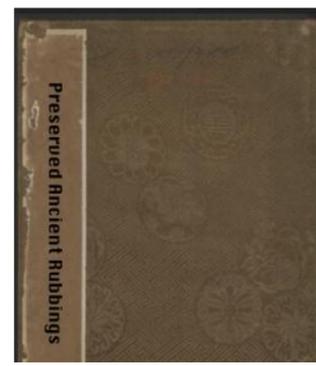
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CREATOR / CONTRIBUTOR	
DATE	
PLACE OF ORIGIN	
PUBLISHER	
EXTENT	
LANGUAGE	
GENRE	



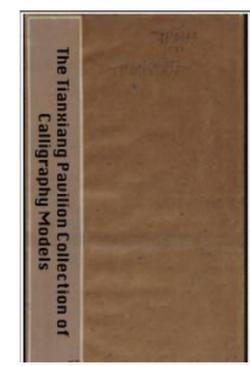
TITLE	弘弘堂法帖 / Hong Hong Tang Fa Tiao (弘弘堂法帖)   10 juan   108
CREATOR / CONTRIBUTOR	Hong Qian (洪深) [ca. 16th century] (洪深) (ca. 1500-1550)
ATTRIBUTION	Hong Qian (洪深) on stone (洪深刻)
DATE	1562 (Wanli 16th year) (萬曆十六年)
PLACE OF ORIGIN	China (China)
PUBLISHER	ca.
EXTENT	10 juan
LANGUAGE	Chinese
GENRE	Calligraphy
DIGITAL FORMAT	Image and transcription
SUBJECTS	Calligraphy; China; Calligraphy; China
NOTES	Original calligraphy on paper (16th century). This is a rubbing of the original.



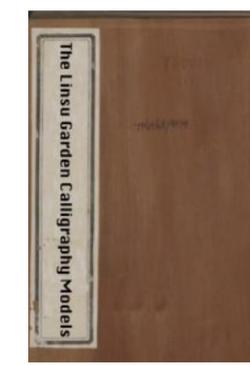
TITLE	听云阁法帖 / Ting Yun Ge Fa Tiao (听云阁法帖)   12 juan   108
CREATOR / CONTRIBUTOR	Hong Qian (洪深) [ca. 16th century] (洪深) (ca. 1500-1550)
ATTRIBUTION	Hong Qian (洪深) on stone (洪深刻)
DATE	1562 (Wanli 16th year) (萬曆十六年)
PLACE OF ORIGIN	China (China)
PUBLISHER	ca.
EXTENT	12 juan
LANGUAGE	Chinese
GENRE	Calligraphy
DIGITAL FORMAT	Image and transcription
SUBJECTS	Calligraphy; China; Calligraphy; China
NOTES	Original calligraphy on paper (16th century). This is a rubbing of the original.



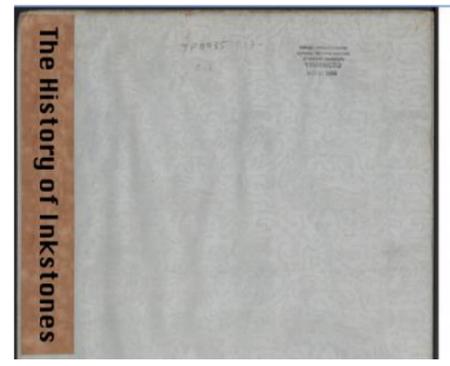
TITLE	
DATE	
PLACE OF ORIGIN	
PUBLISHER	
EXTENT	
LANGUAGE	
GENRE	
DIGITAL FORMAT	
SUBJECTS	



TITLE	天香阁法帖 / Tian Xiang Ge Fa Tiao (天香阁法帖)   8 juan   108
CREATOR / CONTRIBUTOR	Hong Qian (洪深) [ca. 16th century] (洪深) (ca. 1500-1550)
ATTRIBUTION	Hong Qian (洪深) on stone (洪深刻)
DATE	1562 (Wanli 16th year) (萬曆十六年)
PLACE OF ORIGIN	China (China)
PUBLISHER	ca.
EXTENT	8 juan
LANGUAGE	Chinese
GENRE	Calligraphy
DIGITAL FORMAT	Image and transcription
SUBJECTS	Calligraphy; China; Calligraphy; China
NOTES	Original calligraphy on paper (16th century). This is a rubbing of the original.

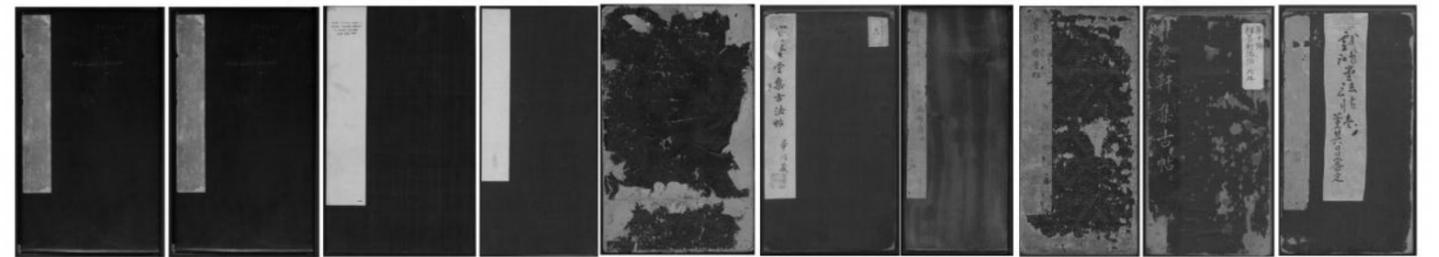
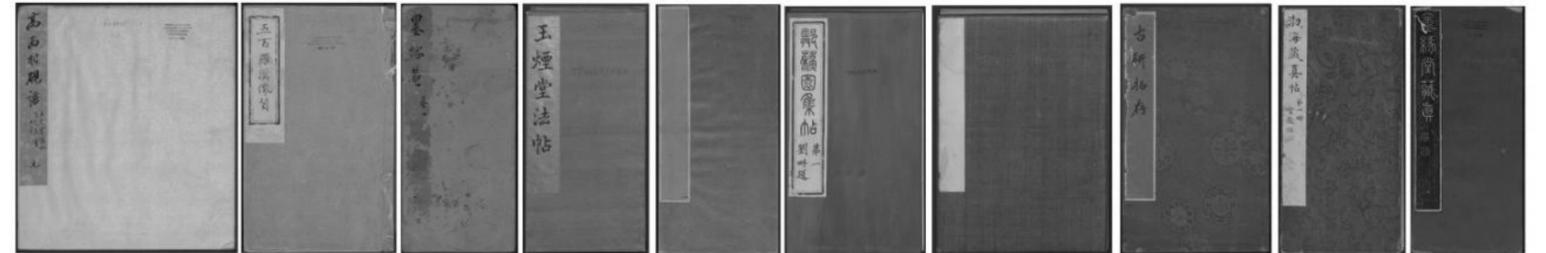


TITLE	麟酥园法帖 / Lin Su Yuan Fa Tiao (麟酥园法帖)   7 juan   108
CREATOR / CONTRIBUTOR	Hong Qian (洪深) [ca. 16th century] (洪深) (ca. 1500-1550)
ATTRIBUTION	Hong Qian (洪深) on stone (洪深刻)
DATE	1562 (Wanli 16th year) (萬曆十六年)
PLACE OF ORIGIN	China (China)
PUBLISHER	ca.
EXTENT	7 juan
LANGUAGE	Chinese
GENRE	Calligraphy
DIGITAL FORMAT	Image and transcription
SUBJECTS	Calligraphy; China; Calligraphy; China
NOTES	Original calligraphy on paper (16th century). This is a rubbing of the original.

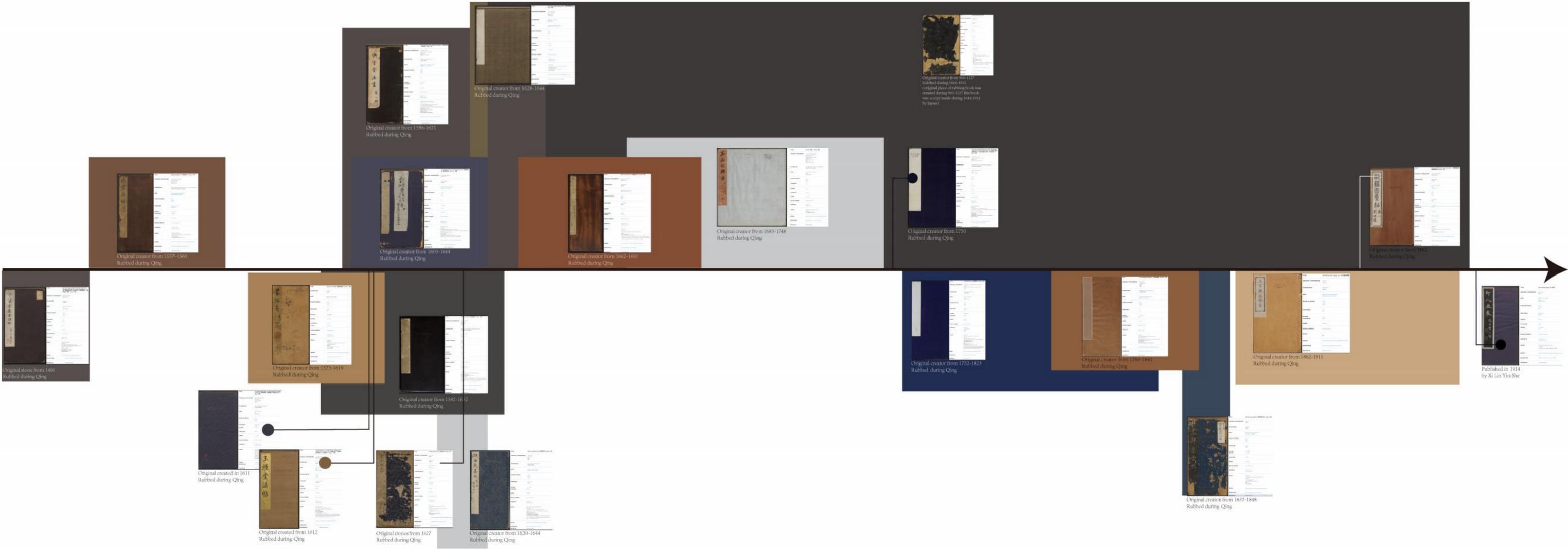


TITLE	
DATE	
PLACE OF ORIGIN	
PUBLISHER	
EXTENT	
LANGUAGE	
GENRE	

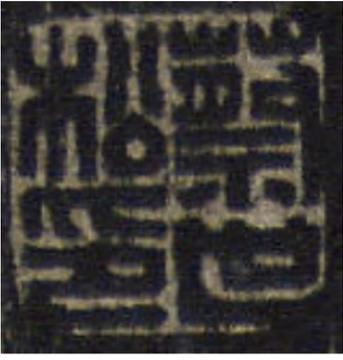
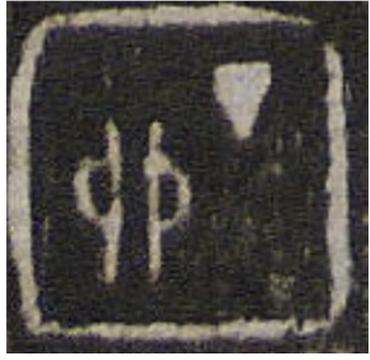
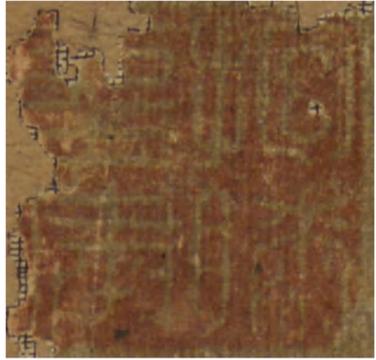
# Sequencing



# Temporal Sequencing

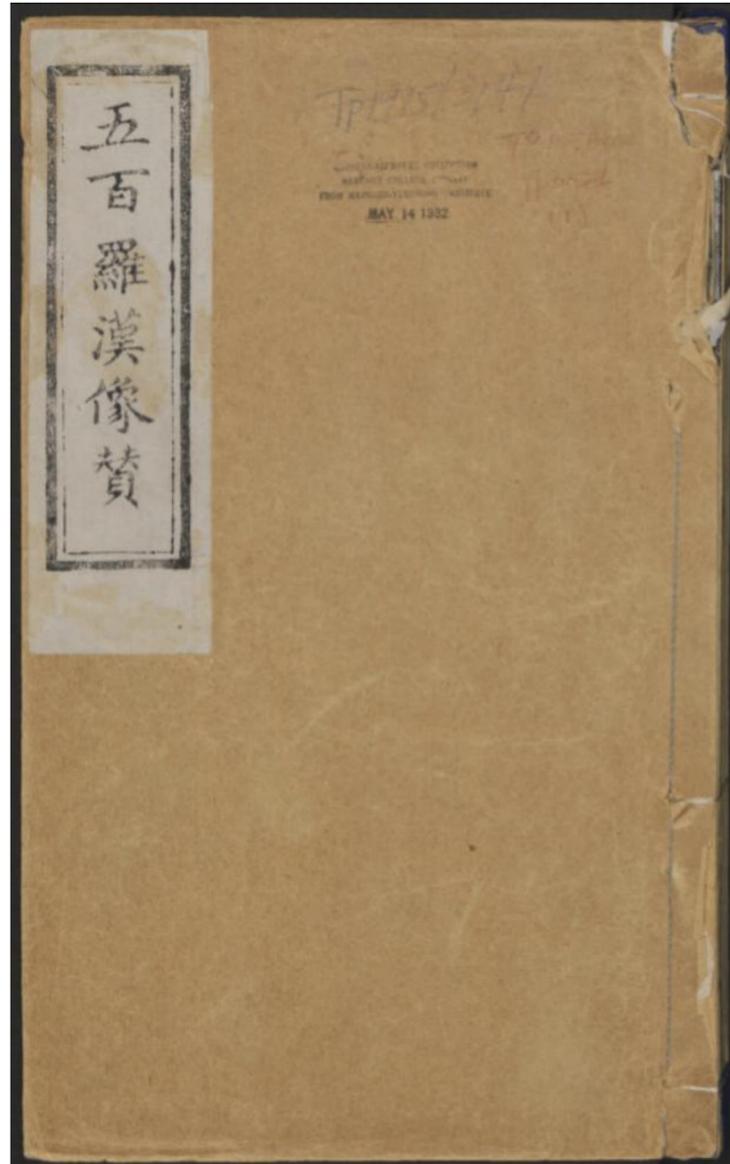


# Taxonomising Quantifying



Handwritten text in a cursive script, possibly Hebrew or Arabic, arranged in several lines. The characters are dark and somewhat stylized.

# Book Choosing



# Data Analysis



# Book Design

Five Hundred Ahats Eulogies

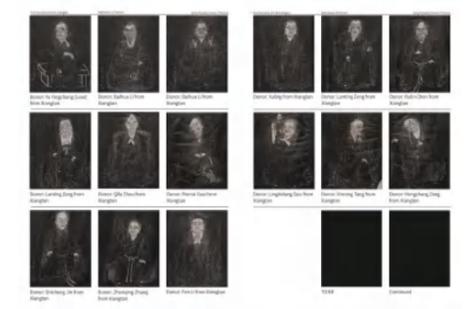
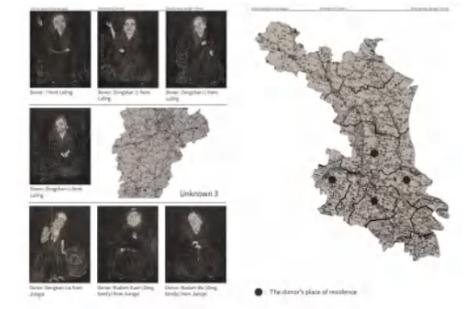
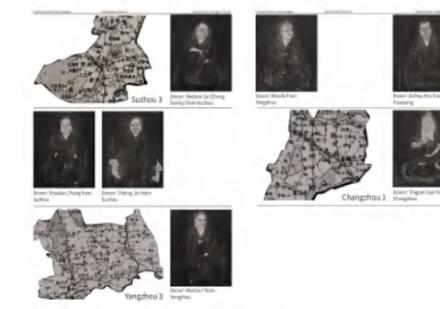
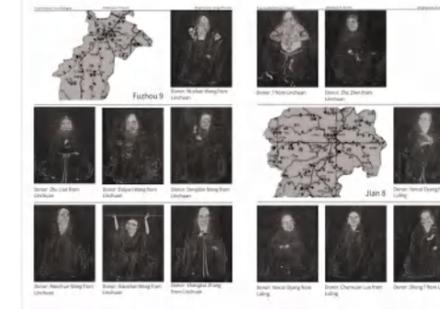
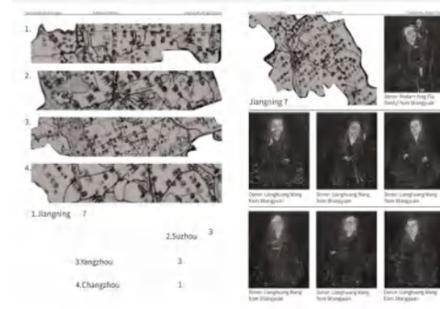
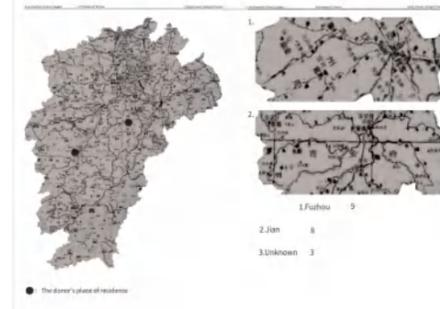
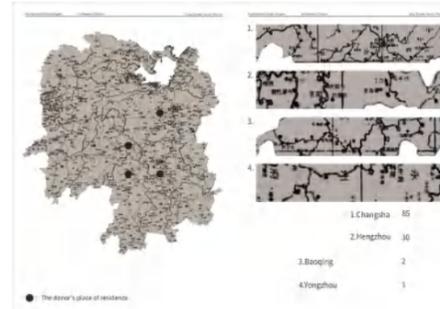
Addresses of Donors

Qing Dynasty Nationwide



● : The donor's place of residence

● : Project Influence Scope



# Methods of Cataloguing



*Based on the feedback you received during your final crit, what's working well in your studio project?*

My project worked well in terms of its topic and methodology. My classmates found my research approach, combining Chinese inscriptions, rubbings, and maps, unique, and that my "mapping" method offered a new visual approach to understanding Chinese culture. They also noted the visual coherence between the maps and rubbings, with their similar line language.

*How could you develop this project further? Or what did you learn that can help you in your future projects?*

I need to summarize and organize the information to gain an understanding of the Chinese rubbing archive and create a new visual, rather than simply presenting the information visually. In subsequent work, I will learn more about the differences between Buddhism and carving in the context of that time and the context of today, so as to apply the knowledge I gained from reading to actual projects.

*Based on the feedback you received during your final crit, what's not working well in your studio project?*

According to the feedback, my project still lacks in explanation and visual integration. Some students said that the relationship between the map and the inscription lacks a clear explanation. Although the three maps have the same source, they appear scattered in presentation. A more coherent visual narrative is needed to strengthen the overall connection.

TUTOR FEEDBACK:  
*Any additional comments or suggestions?*

Your feedback is synthesized well.

In your written response, you should explain why you are applying this particular inventory onto the text. How does your method relate to the subject matter of the text, and what are you trying to get out of it? How did you come with the categories such as "Topic", "Tone", "Structure" and how are these categories relevant to the text? Are there other methods of categorizing that could be more relevant to the text?