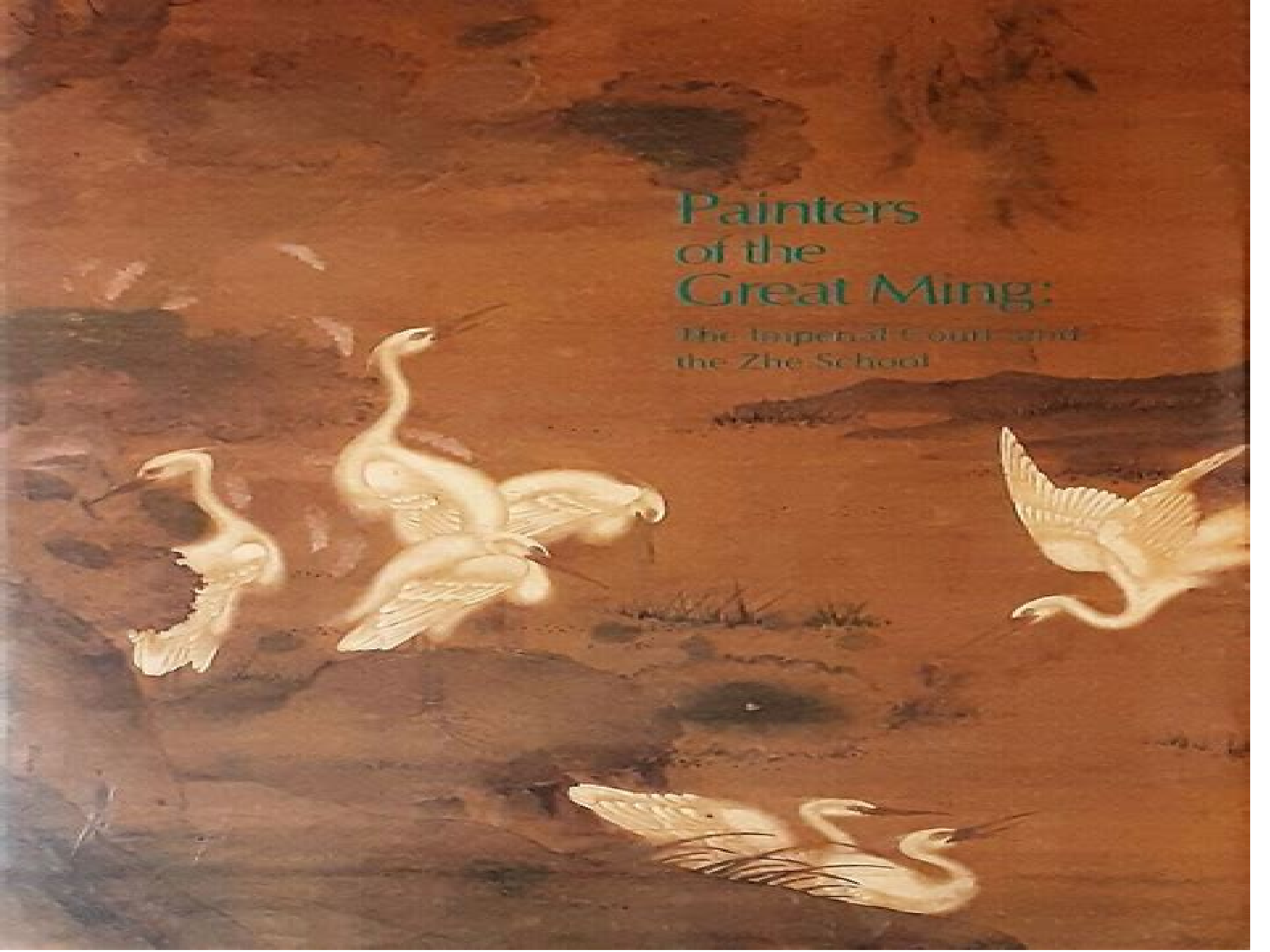


The background of the entire page is a traditional Chinese ink and wash painting. It depicts five white swans in a landscape. One swan is in the upper left, another in the center, and a third on the right. In the foreground, two more swans are visible, one partially obscured by the other. The landscape features dark, textured mountains and a body of water. The overall style is characteristic of the Zhe School of painting.

Painters of the Great Ming:

The Imperial Court and
the Zhe School

Painters Of The Great Ming The Imperial Court And The Zhe School

Ann Barrott Wicks



Painters Of The Great Ming The Imperial Court And The Zhe School:

Painters of the Great Ming Richard M. Barnhart, Dallas Museum of Art, 1993 Catalogue of an exhibition held at the Metropolitan Museum of Art **Painters of the Great Ming** Richard M. Barnhart, 1993 **Painters of the Great Ming: The Imperial Court and the Zhe School**, 19?? **The Empress and the Heavenly Masters** Luk Yuping, 2016-02-16 Over twentyseven meters long the Ordination Scroll of Empress Zhang 1493 is an important Ming Dynasty Daoist artifact from the San Diego Museum of Art s collection that records the imperial ordination of Empress Zhang 1470 1541 consort of the Ming Dynasty Hongzhi emperor r 1488 1505 by Zhang Xuanqing d 1509 the fortyseventh Heavenly Master of the Zhengyi institution This book uncovers the history of imperial ordinations through a detailed examination of the scroll s transcriptions and the meticulously painted images of celestial beings as well as the influences of the Daoist leaders known as the Zhengyi Heavenly Masters **Art, Politics, and Palace Eunuchs in Ming China, 1368-1644** Scarlett Jang, 2025-07-28 This is the first in depth analysis of the place of the Ming palace eunuchs in the social history of Chinese art examining the intricate intersections of art politics and palace eunuchs in the Ming dynasty In addition to articulating the elite eunuchs roles as important power brokers in the political arena this monograph offers a balanced view of Ming eunuchs with evidence of their accomplishments as book authors editors and compilers poets calligraphers and art collectors the Confucian scholars typical literati pursuits By exploring both the positive and negative roles that palace eunuchs played in the Ming s visual culture this book reveals that Ming palace eunuchs as supervisors of both the imperial art collection and the imperial art academy and as powerful art collectors themselves made various significant impacts on the contemporary art criticism art market and art collecting patterns The book will be of interest to scholars working in art history Sinology and Chinese studies **Federal Register Index**, 1993 **Federal Register**, 1993 *A History of Chinese Civilization* Jacques Gernet, 1996-05-31 When published in 1982 this translation of Professor Jacques Gernet s masterly survey of the history and culture of China was immediately welcomed by critics and readers This revised and updated edition makes it more useful for students and for the general reader concerned with the broad sweep of China s past *Chinese Religious Art* Patricia Eichenbaum Karetzky, 2013-12-19 Chinese Religious Art is a broad survey of the origins and development of the various forms of artistic expression of Chinese religions The study begins with an overview of ancient archaeology in order to identify nascent religious ideologies in various Neolithic Cultures and early Chinese historical eras including the Shang dynasty 1300 1050 BCE and Zhou Dynasty 1000 221 BCE up until the era of the First Emperor 221 210 BCE Part Two treats Confucianism as a religious tradition examining its scriptures images temples and rituals Adopted as the state ideology in the Han dynasty Confucian ideas permeated society for over two thousand years Filial piety ethical behavior and other principles shaped the pictorial arts Part Three considers the various schools of Daoist belief and their expression in art The ideas of a utopian society and the pursuit of immortality characterize this religion from its earliest phase Daoism has an elaborate pantheon and

ritualistic art as well as a secular tradition best expressed in monochrome ink painting Part Four covers the development of Buddhist art beginning with its entry into China in the second century Its monuments comprised largely of cave temples carved high in the mountains along the frontiers of China and large metropolitan temples provide evidence of its evolution including the adoption of savior cults of the Buddha of the Western Paradise the Buddha of the Future the rise of Ch'an Zen and esoteric Buddhism In their development these various religious traditions interacted sharing art architecture iconography and rituals By the twelfth century a stage of syncretism merged all three traditions into a popular religion All the religions are reviving after their extirpation during the Cultural Revolution Using historical records and artistic evidence much of which has not been published this study examines their individual and shared manner of worshipping the divine forces

Children in Chinese Art Ann Barrott Wicks, 2002-02-28 Depictions of children have had a prominent place in Chinese art since the Song period 960-1279 Yet one would be hard pressed to find any significant discussion of children in art in the historical documents of imperial China or contemporary scholarship on Chinese art *Children in Chinese Art* brings to the forefront themes and motifs that have crossed social boundaries for centuries but have been overlooked in scholarly treatises In this volume experts in the fields of art, religion, literature and history introduce and elucidate many of the issues surrounding child imagery in China including its use for didactic reinforcement of social values as well as the amuletic function of these works The introduction provides a thought provoking overview of the history of depictions of children exploring both stylistic development and the emergence of specific themes In an insightful essay China specialists combine expertise in literature and painting to propose that the focus on children in both genres during the Song is an indication of a truly humane society Skillful use of visual and textual sources from the Ming 1368-1644 and Qing 1644-1911 period explains children's games and the meaning of depictions of boys at play Gender issues are examined in an intriguing look at mothers and children in woodblock illustrations to Ming versions of the classical text *Lie ni Juan* Depictions of the childhood of saints and sages from murals and commemorative tablets in ancient temples are considered The volume concludes with two highly original essays on child protectors and destroyers in Chinese folk religion and family portraits and their scarcity in China before the nineteenth century Contributors Ellen B. Avril, Catherine Barnhart, Richard Barnhart, Terese Tse Bartholomew, Julia K. Murray, Ann Waltner, Ann Barrott Wicks

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