

Masterpieces of Chinese Calligraphy in the National Palace Museum



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Masterpieces Of Chinese Calligraphy In T

**Jeannette Shambaugh Elliot, David
Shambaugh**



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Masterpieces of Chinese calligraphy in the National Palace Museum National Palace Museum, 1969 **An Index of Early Chinese Painters and Paintings** James Cahill, James Francis Cahill, Osvald Sirén, Ellen Johnston Laing, 1980-01-01 This is the most comprehensive English language compilation available on Chinese painters and their works from the late sixth through the mid fourteenth century Incorporating the work of Ellen Johnson Laing and Osvald Siren the Index includes biographical details of the artists their style and studio names **The John M. Crawford, Jr., Collection of Chinese Calligraphy and Painting in the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.), 1984

An Index of Early Chinese Painters and Painting James Cahill, 2024-03-29 This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1980 This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived

The Painting of T'ang Yin Anne De Coursey Clapp, 1991-11 This richly illustrated volume documents the art and fully examines the career of the sixteenth century Chinese master T'ang Yin One of the four great painters of the middle Ming period the ambitious T'ang Yin rose above the merchant class into which he was born to become a member of the elite scholarly circle in the city of Suchou Deprived by accident of his academic degrees and so forced to paint for a living T'ang Yin became a social anomaly whose style of life cut across the conventions of his time His experiences throw into sharp relief the realities faced by a Chinese painter who was both elite Confucian scholar and professional painter Anne De Coursey Clapp's work also explores larger issues of Ming painting raised by the artist's turbulent career She describes the social and intellectual values exalted in Ming Suchou its system of patronage the contrast between the professional and amateur artist and the formative influence of twelfth century Sung dynasty styles on Suchou painters Clapp shows how T'ang Yin's artistic inventions were made in the course of leading the revival of Sung dynasty styles in Suchou tracing T'ang Yin's early studies of ancient and contemporary masters she describes how he reworked an antique style converting it into a vehicle of expression that reached fruition in a long series of fresh and powerful paintings of landscapes and birds and flowers In the process she revises the distorted version of middle Ming painting written by later Chinese art theorists to justify their own social and artistic values noting especially the role of art patrons and their effect on artistic production Clapp analyzes the increasing currency of painting as a means of social exchange in ancient China In particular she identifies commemorative painting as a major genre of the later dynasties and explores the role it played in the oeuvres of professional masters with its humanistic implications for the Chinese view of the ideal scholarly man Her broad view of T'ang Yin's career shows him

divided between the professional and amateur camps of his time in landscape and figural subjects he was aligned with the professionals in flower subjects with the amateurs Clapp argues that the uneven distribution of styles and genres between this master who was subject to the market and those who were independent of it suggests that Tang deliberately tried to expand the range of his paintings in order to appeal to buyers in the lower educational and social strata Illustrated by some of Tang Yin's most celebrated paintings and by some which are published for the first time her work is of tremendous importance to art literary and cultural historians of Ming China In this important work Anne de Coursey Clapp has drawn a clear picture of Tang Yin's life patronage relationships and contribution to the history of Chinese painting In the person of Tang Yin she has chosen an ideal focus around which to examine some of the misleading stereotypes which have distorted our understanding of Chinese painting since the seventeenth century Marked by analytical clarity and scrupulous scholarship her work is a welcome addition to the few works in English on individual Chinese artists Louise Yuhas Occidental College

Huai-su and the Beginnings of Wild Cursive Script in Chinese Calligraphy Adele Schlombs, 1998 Der Mönchskalligraph Huai su ca 725 ca 782 gilt als einer der Begründer der Wilden Konzeptschrift kuang tsao die den exzentrischen Stil innerhalb der chinesischen Kalligraphiegeschichte prägte und zur Herausbildung einer vom klassischen Ideal der Wang Schule abweichenden Traditionslinie führte Die vorliegende Studie gibt erstmals Einblick in die Primärquellen neben Briefen und anderen Zeugnissen des Huai su zahlreiche Lobgedichte von Beamten und Gelehrten Alles deutet darauf hin da es sich bei seinem Hauptwerk der sog Autobiographie um ein Empfehlungsschreiben in eigener Sache handelt Neben einer annotierten Übersetzung der Autobiographie und sämtlicher Kollophone die einen Überblick über das Schicksal der Querrolle im Laufe der Jahrhunderte vermitteln bietet die Studie eine Untersuchung der ästhetischen Kriterien welche die chinesische Kunsttheorie zur Beurteilung der wilden Konzeptschrift entwickelte und stellt neue Methoden der formalen Analyse vor Die Frage der Authentizität der im Palastmuseum Taipei befindlichen Querrolle wird eingehend geprüft der Beweis da es sich nicht um ein Original aus der Hand des Huai su sondern um eine dem Original sehr nahe gepauste Kopie des 12-13 Jhs handelt wird erbracht Auch die übrigen seinem Oeuvre zugerechneten Werke werden vorgestellt und einer kritischen Analyse unterzogen

The Odyssey of China's Imperial Art Treasures Jeannette Shambaugh Elliot, David Shambaugh, 2015-07-16 The Odyssey of China's Imperial Art Treasures traces the three thousand year history of the emperor's imperial collection from the Bronze Age to the present The tortuous story of these treasures involves a succession of dynasties invasion and conquest and civil war resulting in valiant attempts to rescue and preserve the collection Throughout history different Chinese regimes used the imperial collection to bolster their own political legitimacy domestically and internationally The narrative follows the gradual formation of the Peking Palace Museum in 1925 then its hasty fragmentation as large parts of the collection were moved perilously over long distances to escape wartime destruction and finally its formal division into what are today two Palace Museums one in Beijing the other in Taipei Enlivened by the personalities of those who cared for

the collection this textured account of the imperial treasures highlights magnificent artworks and their arduous transit through politics war and diplomatic reconciliations Over the years control of the collections has been fiercely contested from early dynasties through Mongol and Japanese invaders to Nationalist and Communist rivals a saga that continues today This first book length investigation of the imperial collections will be of great interest to China scholars historians and Chinese art specialists Its tales of palace intrigue will fascinate a wide variety of readers

Words and Images Alfreda Murck, Wen Fong, 1991 In May of 1985 an international symposium was held at The Metropolitan Museum of Art in honor of John M Crawford Jr whose gifts of Chinese calligraphy and painting have constituted a significant addition to the Museum's holdings Over a three day period senior scholars from China Japan Taiwan Europe and the United States expressed a wide range of perspectives on an issue central to the history of Chinese visual aesthetics the relationships between poetry calligraphy and painting The practice of integrating the three art forms known as *san chieh* or the three perfections in one work of art emerged during the Sung and Yuan dynasties largely in the context of literati culture and it has stimulated lively critical discussion ever since This publication contains twenty three essays based on the papers presented at the Crawford symposium Grouped by subject matter in a roughly chronological order these essays reflect research on topics spanning two millennia of Chinese history The result is an interdisciplinary exploration of the complex set of relationships between words and images by art historians literary historians and scholars of calligraphy Their findings provide us with a new level of understanding of this rich and complicated subject and suggest further directions for the study of Chinese art history The essays are accompanied by 255 illustrations some of which reproduce works rarely published Chinese characters have been provided throughout the text for artists names terms titles of works of art and literature and important historical figures as well as for excerpts of selected poetry and prose A chronology also containing Chinese characters and an extensive index contribute to making this book illuminating and invaluable to both the specialist and the layman

A History of Chinese Calligraphy Youhe Zeng, 1993 Chinese calligraphy has been an independent visual art form for thousands of years Its wonderful aesthetics has inspired the art of Chinese painting since the second century B C Before pen and pencil were introduced to China millions practiced the art of writing in ink In the twentieth century the art of calligraphy has not only fascinated modern Chinese who are part of this continuous tradition but has also captured the interest and imagination of the world This is the first proper history of Chinese calligraphy in English

Masters on Masterpieces of Chinese Calligraphy, 2017 [Library Catalog of the Metropolitan Museum of Art, New York](#) Metropolitan Museum of Art (New York, N.Y.). Library, 1980 *Masterpieces of Chinese calligraphy in American and European collections*, 1981 *Chinese and Japanese Calligraphy Spanning Two Thousand Years* Shigemi Komatsu, Heinz Götze, 1989

Cultural Intersections in Later Chinese Buddhism Marsha Smith Weidner, 2001-01-01 This collection of essays on later Chinese Buddhism takes us beyond the bedrock subjects of traditional Buddhist historiography scriptures and commentaries sectarian developments

lives of notable monks to examine a wide range of extracanonical materials that illuminate cultural manifestations of Buddhism from the Song dynasty 960 1279 through the modern period Straying from well trodden paths the authors often transgress the boundaries of their own disciplines historians address architecture art historians look to politics a specialist in literature treats poetry that offers gendered insights into Buddhist lives The broad based cultural orientation of this volume is predicated on the recognition that art and religion are not closed systems requiring only minimal cross indexing with other social or aesthetic phenomena but constituent elements in interlocking networks of practice and belief **The Upright**

Brush Amy McNair,1998-02-01 In the history of Chinese calligraphy few are more famous than the eighth century statesman Yan Zhenqing 709 785 His style is still taught today as a standard and Chinese bookstores the world over stock inexpensive reproductions of his works for sale as copybooks Yet Yan s style cannot be called conventionally attractive Correct severe serious forceful are terms habitually applied to describe his writing rarely has his calligraphy been called graceful or beautiful How then did Yan earn such an eminent place in the history of art In *The Upright Brush* Amy McNair argues for the political rather than purely aesthetic basis for Yan Zhenqing s artistic reputation She shows how his prominent position was made for him in the eleventh century by a handful of influential men who sought to advance their own position by associating themselves with Yan s reputation for uprightness Equating style with personality they adopted Yan s calligraphic style as a way to clothe themselves in his persona Sophisticated informed and intelligent *The Upright Brush* illuminates an episode one of many in the history of Chinese culture where the creative reinterpretation of the past was used for contemporary political means It will be eagerly welcomed by all scholars of Chinese culture and history as well as by those interested in the making and reading of art **Chinese calligraphy and painting in the collection of John M. Crawford** John M. Crawford,1962

Studies in Chinese Archaeology Dekun Zheng,1982 This volume comprises nine articles that fall into three categories general survey of Chinese archaeology as well as the author s visit to Tom Harrison s field work in Sarawak in 1966 field reports on archaeological sites in Fujian and Sichuan and archaeological investigations in Hebei Henan Shandong and Fujian

The Routledge Encyclopedia of Traditional Chinese Culture Sin-wai Chan,2019-12-06 The Routledge Encyclopedia of Traditional Chinese Culture offers an in depth discussion of cultural aspects of China from the ancient period to the pre modern era lasting over 5 000 years comprised of 7 000 word pieces by more than 20 world leading academics and experts Addressing areas such as China studies cultural studies cultural management and more specific areas such as religion opera Chinese painting Chinese calligraphy material culture performing arts and visual arts this encyclopedia covers all major aspects of traditional Chinese culture The volume is intended to be a detailed reference for graduate students on a variety of courses and also for undergraduate students on survey courses to Chinese culture *The World's Writing Systems* Peter T. Daniels,William Bright,1996 Ranging from cuneiform to shorthand from archaic Greek to modern Chinese from Old Persian to modern Cherokee this is the only available work in English to cover all of the world s writing systems from ancient times to

the present Describing scores of scripts in use now or in the past around the world this unusually comprehensive reference offers a detailed exploration of the history and typology of writing systems More than eighty articles by scholars from over a dozen countries explain and document how a vast array of writing systems work how alphabets ideograms pictographs and hieroglyphics convey meaning in graphic form The work is organized in thirteen parts each dealing with a particular group of writing systems defined historically geographically or conceptually Arranged according to the chronological development of writing systems and their historical relationships within geographical areas the scripts are divided into the following sections the ancient Near East East Asia Europe South Asia Southeast Asia and the Middle East Additional parts address the ongoing process of decipherment of ancient writing systems the adaptation of traditional scripts to new languages new scripts invented in modern times and graphic symbols for numerical music and movement notation Each part begins with an introductory article providing the social and cultural context in which the group of writing systems was developed Articles on individual scripts detail the historical origin of the writing system its structure with tables showing the forms of the written symbols and its relationship to the phonology of the corresponding spoken language Each writing system is illustrated by a passage of text and accompanied by a romanized version a phonetic transcription and a modern English translation A bibliography suggesting further reading concludes each entry Matched by no other work in English The World's Writing Systems is the only comprehensive resource covering every major writing system Unparalleled in its scope and unique in its coverage of the way scripts relate to the languages they represent this is a resource that anyone with an interest in language will want to own and one that should be a part of every library's reference collection

Japan's Golden Age Dallas Museum of Art, 1996-01-01 A time of dramatic social and political change and of brilliant artistic innovation and achievement the Momoyama period 1568-1615 was one of the most dynamic eras in Japan's history This book displays spectacular Momoyama masterpieces in many media paintings sculpture calligraphy tea ceremony utensils lacquerware ceramics metalwork arms and armor textiles and Noh masks and places each work of art into its historical and cultural context

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