

*Painting and Private Life in
Eleventh-Century China:
Mountain Villa by Li Gonglin*

ROBERT E. HARRIST, JR.

Painting And Private Life In Eleventh Century China

Mountain Villa By Li Gonglin

Anning Jing



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Painting and Private Life in Eleventh-century China Robert E. Harrist, Gonglin Li, 1998 In the eleventh century the focus of Chinese painting shifted dramatically The subject matter of most earlier works of art was drawn from a broadly shared heritage of political religious and literary themes Late in the century however a group of scholar artists began to make paintings that reflected the private experiences of their own lives Robert Harrist argues here that no work illuminates this development more vividly than *Mountain Villa* a handscroll by the renowned artist Li Gonglin ca 1041-1106 Through a detailed reading of the painting and an analysis of its place in the visual culture of Li's time the author offers a new explanation for the emergence of autobiographic content in Chinese art Harrist proposes that the subject of Li's painting his garden in the Longmian Mountains was itself a form of self representation since a garden was then considered a reflection of its owner's character and values He demonstrates also that Li's turn toward the imagery of private life was inspired by the conventions of Chinese lyric poetry in which poets recorded and responded to the experiences of their lives The book draws the reader into the artistic scholarly and political world of Li Gonglin and shows the profound influence of Buddhism on Chinese painting and poetry It offers important insights not just into Chinese art but also into Chinese literature and intellectual history

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Painting Faith An-Yi Pan, 2007 Drawing from previously untapped Buddhist sources this book contextualizes Li Gonglin's Buddhist faith and art through the Chan environment in his hometown Longmian and the prevailing Tiantai Pure Land Huayan and Chan schools of the Northern Song Dynasty

The Exercise of the Spatial Imagination in Pre-Modern China Garret Pagenstecher Olberding, 2022-02-07 This volume is distinctive for its extraordinarily interdisciplinary investigations into a little discussed topic the spatial imagination It probes the exercise of

the spatial imagination in pre modern China across five general areas pictorial representation literary description cartographic mappings and the intertwining of heavenly and earthly space It recommends that the spatial imagination in the pre modern world cannot adequately be captured using a linear militarily framed conceptualization The scope and varying perspectives on the spatial imagination analyzed in the volume s essays reveal a complex range of aspects that informs how space was designed and utilized Due to the complexity and advanced scholarly level of the papers the primary readership will be other scholars and advanced graduate students in history history of science geography art history religious studies literature and broadly sinology Henri Bertin and the Representation of China in Eighteenth-Century France John

Finlay,2020-07-09 This is an in depth study of the intellectual technical and artistic encounters between Europe and China in the late eighteenth century focusing on the purposeful acquisition of information and images that characterized a direct engagement with the idea of China The central figure in this story is Henri L onard Bertin 1720 1792 who served as a minister of state under Louis XV and briefly Louis XVI Both his official position and personal passion for all things Chinese placed him at the center of intersecting networks of like minded individuals who shared his ideal vision of China as a nation from which France had much to learn John Finlay examines a fascinating episode in the rich history of cross cultural exchange between China and Europe in the early modern period and this book will be an important and timely contribution to a very current discussion about Sino French cultural relations This book will be of interest to scholars in art history visual culture European and Chinese history *Windows on the Chinese World* Clara Wing-chung Ho,2009-01-01 The value of this collection lies in its linking together of a group of internationally renowned scholars who are at the forefront of their fields to present some of their recent findings on different historical issues By covering different topics and periods this volume is representative of contemporary Western scholarship in Chinese history **The Efficacious Landscape** Ping

Foong,2020-05-18 Ink landscape painting is a distinctive feature of the Northern Song and painters of this era produced some of the most celebrated artworks in Chinese history The Efficacious Landscape addresses how landmark works of this pivotal period first came to be identified as potent symbols of imperial authority and later became objects through which exiled scholars expressed disaffection and dissent In fulfilling these diverse roles landscape demonstrated its efficacy in communicating through embodiment and in transcending the limitations of the concrete Building on decades of monographic writings on Song painting this carefully researched study presents a syncretic vision of how ink landscape evolved within the eleventh century court community of artists scholars and aristocrats Detailed visual analyses of surviving works and new insight about key landscapes by the court painter Guo Xi support the perspective put forward here and introduce original methodologies for interpreting painting as an integral element of political and cultural history By focusing on the efforts of emperors empresses and eunuchs to cultivate ink landscape and its iconography this investigation also tackles the social and class dichotomies that have long defined and frustrated existing scholarship on this period s paintings highlighting instead

the interconnectedness of painting practice s elite modalities **Eco-Art History in East and Southeast Asia** De-nin D. Lee,2019-01-29 The essays in this anthology examine artwork and sites in East and Southeast Asia through the lens of eco art history In these regions significant anthropogenic changes to terrain watercourses and ecosystems date back millennia as do artwork and artefacts that both conceptualize and modify the natural world The rising interest in earth conscious modes of analysis or eco art history informs this anthology which explores the mutual impact of artistic expressions and local environments in East and Southeast Asia Moreover conceptual tools and case studies focused on these regions impart important insights bearing on the development of eco art history The book includes case studies examining the impact of the Little Ice Age on court painting and systems of representing marine life in the Joseon period in Korea Other contributors consider contemporary artistic strategies such as developing a sustainability aesthetics and focusing attention to non human agents to respond to environmental damage and climate change in the present Additional essays analyse the complicated art historical ecology of heritage sites and question the underlying anthropocentrism in art historical priorities and practices As a whole this anthology argues for the importance of ecological considerations in art history The Water God's Temple of the Guangsheng Monastery Anning Jing,2021-10-01 An investigation of the myth history inscriptions architecture sculpture painting iconological program festival rituals and theater of the only known intact ancient dragon king temple in China

All Mine! Stephen Owen,2021-12-14 Under the Song Dynasty China experienced rapid commercial growth and monetization of the economy In the same period the austere ethical turn that led to neo Confucianism was becoming increasingly prevalent in the imperial bureaucracy and literati culture Tracing the influences of these trends in Chinese intellectual history All Mine explores the varied ways in which eleventh century writers worked through the conflicting values of this new world Stephen Owen contends that in the new money economy of the Song writers became preoccupied with the question of whether material things can bring happiness Key thinkers returned to this problem weighing the conflicting influences of worldly possessions and material comfort against Confucian ideology which locates true contentment in the Way and disdains attachment to things In a series of essays Owen examines the works of writers such as the prose master Ouyang Xiu who asked whether tranquility could be found in the backwater to which he had been exiled the poet and essayist Su Dongpo who was put on trial for slandering the emperor and the historian Sima Guang whose private garden elicited reflections on private ownership Through strikingly original readings of major eleventh century figures All Mine inquires not only into the material conditions of happiness but also the broader conditions of knowledge **Role of Japan in Modern Chinese Art** Joshua A. Fogel,2013 The modern histories of China and Japan are inexorably intertwined Their relationship is perhaps most obvious in the fields of political economic and military history but it is no less true in cultural and art history Yet the traffic in artistic practices and practitioners between China and Japan remains an understudied field In this volume an international group of scholars investigates Japan s impact on Chinese art from the mid nineteenth century

through the 1930s Individual essays address a range of perspectives including the work of individual Chinese and Japanese painters calligraphers and sculptors as well as artistic associations international exhibitions the collotype production or artwork and the emergence of a modern canon

Xuanhe Catalogue of Paintings, 2019-05-31 Xuanhe Catalogue of Paintings is the first complete translation of the well known document produced at the court of Emperor Huizong r 1100 1125 Dated to 1120 the Catalogue is divided into ten categories of subject matter Under Daoist and Buddhist Subjects Figural Subjects Architecture Barbarian Tribes Dragons and Fish Landscape Domestic and Wild Animals Flowers and Birds Ink Bamboo and Vegetables and Fruit are biographies of 231 painters ranging from famous early masters such as Wu Daozi ca 685 758 and Li Cheng 919 967 to otherwise unknown artists of the Song dynasty court including fourteen eunuch officials and sixteen male and female members of the royal family Titles of their pictures held in the palace collection are listed for each artist These 6 396 paintings testify to the visual culture experienced by viewers of the twelfth century The author s Introduction analyzes the Catalogue as a source of evidence about the formation of the Song dynasty palace collection and argues that the majority of its pictures were already in the collection before Huizong s reign as a result of conquest confiscation tribute gift culture collecting by earlier emperors and the production of academy artists and regular officials at the Song court Under Huizong s reign around a thousand other pictures were added to the Catalogue through acquisition and reattribution Open access edition funded by the National Endowment for the Humanities

Zhao Mengfu Shane McCausland, Mengfu Zhao, 2011-01-01 Zhao Mengfu has enormous significance for Chinese art history This work presents a new synthetic portrait of the artist s development from the 1280s to his death in 1322 and evaluates his pivotal role in the social political context in Yuan China as well as the development of the artist s self consciousness Shane McCausland s study features detailed interpretations of pictorial forms in light of historical changes and close readings of critical colophons many of which are appended to artworks but neglected as visual sources These readings are meant to stimulate visual analysis of the oeuvre as well as debate about the use of Tang 618 907 and other period modes as models for the Yuan renaissance The book challenges stereotypes portraying Zhao Mengfu as a traitor or careerist The historical background of dynastic change and Mongol rule is treated in a revisionist manner that aims to contextualize the traditional Chinese hostility towards Zhao Mengfu as a Yuan scholar official The concern here is for his development in the context of Mongol rule as a Chinese scholar artist This book will be a must for scholars curators and other specialists in Chinese painting and calligraphy especially those focusing on Yuan dynasty and literati painting Shane McCausland is a lecturer in the history of Chinese art in the Department of Art and Archaeology at SOAS University of London

The Painting Master's Shame Amy McNair, 2024-09-09 Overturning the long held assumption that the Xuanhe Catalogue of Paintings was the work of the Northern Song emperor Huizong r 1100 1126 Amy McNair argues that it was compiled instead under the direction of Liang Shicheng Liang a high ranking eunuch official who sought to raise his social status from that of despised menial to educated elite had privileged

access to the emperor and palace McNair's study based on her translation and extensive analysis of the text of the Xuanhe Catalogue of Paintings offers a definitive argument for the authorship of this major landmark in Chinese painting criticism and clarifies why and how it was compiled The Painting Master's Shame describes the remarkable circumstances of the period around 1120 when the catalogue was written The political struggles over the New Policies the promotion of the scholar amateur ideal in painting criticism and practice and the rise of eunuch court officials as a powerful class converged to allow those officials the unprecedented opportunity to enhance their prestige through scholarly activities and politics McNair analyzes the catalogue's central polemical narrative the humiliation of the high ranking minister mistakenly called by the lowly title Painting Master as the key to understanding Liang Shicheng's methods and motives

A Companion to Chinese Art Martin J. Powers, Katherine R. Tsang, 2022-04-26 Exploring the history of art in China from its earliest incarnations to the present day this comprehensive volume includes two dozen newly commissioned essays spanning the theories genres and media central to Chinese art and theory throughout its history Provides an exceptional collection of essays promoting a comparative understanding of China's long record of cultural production Brings together an international team of scholars from East and West whose contributions range from an overview of pre modern theory to those exploring calligraphy fine painting sculpture accessories and more Articulates the direction in which the field of Chinese art history is moving as well as providing a roadmap for historians interested in comparative study or theory Proposes new and revisionist interpretations of the literati tradition which has long been an important staple of Chinese art history Offers a rich insight into China's social and political institutions religious and cultural practices and intellectual traditions alongside Chinese art history theory and criticism

Issues of Authenticity in Chinese Painting Judith G. Smith, Wen Fong, 1999 Published in conjunction with a December 1999 symposium held at the Metropolitan Museum of Art New York and an exhibition The Artist as Collector Masterpieces of Chinese Painting from the C C Wang Family Collection Twelve contributions give dissenting opinions regarding a book recently published by The Museum titled Along the Riverbank which seeks to attribute the painting called Riverbank to the 10th century landscape master Dong Yuan an attribution that would call for the rewriting of early Chinese painting history This volume contains 239 bandw illustrations to support the contributors efforts to explain their opinions Annotation copyrighted by Book News Inc Portland OR

Poetry and Painting in Song China Alfreda Murck, 2020-10-26 Throughout the history of imperial China the educated elite used various means to criticize government policies and actions During the Song dynasty 960 1278 some members of this elite found an elegant and subtle means of dissent landscape painting By examining literary archetypes the titles of paintings contemporary inscriptions and the historical context Alfreda Murck shows that certain paintings expressed strong political opinions some transparent others deliberately concealed She argues that the coding of messages in seemingly innocuous paintings was an important factor in the growing respect for painting among the educated elite and that the capacity of painting's systems of reference to allow

scholars to express dissent with impunity contributed to the art's vitality and longevity

Urban Life and Intellectual Crisis in Middle-Period China, 800-1100 Christian Pee, 2025-10-01 In the eleventh century the cities of the Song Empire 960-1279 emerged into writing. Literati in prior centuries had looked away from crowded streets but literati in the eleventh century found beauty in towering buildings and busy harbors. Their purpose in writing the city was ideological. On the written page they tried to establish a distinction that eluded them in the avenues and to discern an immanent pattern in the movement of people, goods, and money. By the end of the eleventh century, however, they recognized that they had failed in their efforts. They had lost the Way in the city. *Urban Life and Intellectual Crisis in Middle-Period China, 800-1100* reveals the central place of urban life in the history of the eleventh century. Important developments in literary innovation and monetary policy in canonical exegesis and civil engineering in financial reform and public health converge in this book as they converged in the city.

Bronze and Stone Yunchiahn C. Sena, 2019-04-01 Despite China's long tradition of venerating the past as the ultimate source of cultural authority, the discourse of antiquity prior to the Song period (960-1279) demonstrated little concern for ancient objects. With a focus on physical artifacts of the past, Song intellectuals began a new discipline: the study of bronze and stone, *jinshixue*, that generated collections of items such as bronze vessels and bells, stone steles, and ink rubbings of inscriptions carved or cast on objects. This first comprehensive study in English of the Song antiquarian movement and how it refashioned the distant past uses textual and material evidence to examine this development, which has had long-lasting influence on Chinese intellectual history and on the preservation of material objects. In addition to collecting and comparing artifacts, Song antiquaries compiled extensive catalogs that included drawings, measurements, and meticulous descriptions. Their studies have contributed to the way history has been documented since the eleventh century and serve as a basis for archaeology of the modern period. *Bronze and Stone* contextualizes the Song antiquarian movement among previous Chinese engagements with antiquity, subsequent popular interest in ancient objects, and world antiquarianism.

Cultivated Landscapes Maxwell K. Hearn, 2002 This book presents twelve major paintings by masters of the Ming dynasty (1368-1644), Qing dynasty (1644-1911), and modern periods.

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