

LI KUNG-LIN'S
Classic of Filial Piety

THE METROPOLITAN MUSEUM OF ART



Li Kung Lins Classic Of Filial Piety

Ping Foong



Li Kung Lins Classic Of Filial Piety:

Li Kung-lin's Classic of Filial Piety Richard M. Barnhart, Robert E. Harrist, Huiliang Zhu, 1993 The subject is a 15 5 foot handscroll painted by Li Kung lin the preeminent figure painter of 11th century China illustrating a work that dates to between 350 and 200 B C a dialog between Confucius and a disciple on the meaning and application of filial piety in the affairs of the individual and of the state Barnhart s art history Yale elucidation is accompanied by contributed chapters on the calligraphy of the work and on the conservation and remounting of the scroll Generously illustrated 9 25x12 25 Annotation copyright by Book News Inc Portland OR

Mirror of Morality Julia K. Murray, 2007-01-31 Mirror of Morality takes an interdisciplinary look at an important form of pictorial art produced during two millennia of Chinese imperial rule Ideas about individual morality and state ideology were based on the ancient teachings of Confucius with modifications by later interpreters and government institutions Throughout the imperial period members of the elite made sponsored and inscribed or used illustrations of themes taken from history literature and recent events to promote desired conduct among various social groups This dimension of Chinese art history has never before been broadly covered or investigated in historical context The first half of the study examines the nature of narrative illustration in China and traces the evolution of its functions conventions and rhetorical strategies from the second century BCE through the eleventh century Under the stimulus of Buddhism sophisticated techniques developed for representing stories in visual form While tracing changes in the social functions and cultural positions of narrative illustration the second half of the book argues that narrative illustration continued to play a vital role in elite visual culture

Li Kung-lin's Hsiao Ching T'u Richard M. Barnhart, 1967 **Li Kung-lin's Hsiao Ching T'u** Richard M. Barnhart, 1985

Li Kung-lin's Hsiao Ching T'u, Illustrations of the Classic of Filial Piety Richard M. Barnhart, 1987 *Li Kung-lin's Hsiao Ching T'u* Richard M. Barnhart, 1992 **Xuanhe Catalogue of Paintings** Amy McNair, 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 *Possessing the Past* 王仲文, Wen Fong, James C. Y. Watt, 1996 A major scholarly work published in conjunction with the exhibition titled Splendors of Imperial China Treasures from the National Palace Museum Taipei on display at the Metropolitan Museum of Art during 1996 and scheduled for several other American cities during 1996-1997 Written by scholars of both Chinese and Western cultural backgrounds and conceived as a cultural history the book synthesizes scholarship of the past three decades to present the historical and cultural significance of individual works of art and analyses of their aesthetic content as well as reevaluation of the cultural dynamics of Chinese history Includes some 600 illustrations 436 in color Annotation copyright by Book News Inc Portland OR **Arts of the Sung and Yüan** Metropolitan Museum of Art (New York, N.Y.), 1996

Painting Faith An-yi Pan, 2007-08-31 Despite Li Gonglin's ca 1049-1106 deep faith in Buddhism and the large number of recorded and extant Buddhist paintings associated with or ascribed to this great painter twentieth century scholarship on Li Gonglin has focused primarily on his literatus identity and Confucian art oeuvres This book departs from this traditional view to establish Li Gonglin's importance in Chinese Buddhist art history through both the local Longmian Chan and the larger Northern Song religious contexts It offers a fresh understanding of the impact the intermingling of Tiantai Pure Land Huayan and Chan philosophies and practices had on Li Gonglin's faith and art Painting Buddhist subjects to Li Gonglin was an expression of faith **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 **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

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

Mi Fu Peter Charles Sturman, 1997-01-01 Mi Fu was a prominent calligrapher in 11th century China This analysis of his work considers content and style and examines his calligraphy within the framework of the artist's life the Northern Song culture in which he lived and the literati theory of art he helped to formulate

Zhou Mi's Record of Clouds and Mist Passing Before One's Eyes Ankeney Weitz, 2021-11-15 Subject of this book is the social and cultural history of Chinese art collecting during the early years of Mongol rule in China the Yuan dynasty 1276-1368 At the core of Weitz's book is a complete translation of the *Record of Clouds and Mist Passing*

Before One's Eyes Yunyan guoyan lu an art catalog written by the Song dynasty loyalist Zhou Mi 1232-1298 This text contains detailed records of more than forty private art collections that the author saw in Hangzhou between 1275 and 1296 The careful annotations scholarly introduction and well researched appendices help to broaden our understanding of the early care and transmission of artworks the social dimensions of art collecting and the development of a multi ethnic society in Yuan China

Eulogy for Burying a Crane and the Art of Chinese Calligraphy Lei Xue, 2019-12-06 Eulogy for Burying a Crane Yi he ming is perhaps the most eccentric piece in China's calligraphic canon Apparently marking the burial of a crane the large inscription datable to 514 CE was once carved into a cliff on Jiaoshan Island in the Yangzi River Since the discovery of its ruins in the early eleventh century it has fascinated generations of scholars and calligraphers and been enshrined as a calligraphic masterpiece Nonetheless skeptics have questioned the quality of the calligraphy and complained that its fragmentary state and worn characters make assessment of its artistic value impossible Moreover historians have trouble fitting it into the storyline of Chinese calligraphy Such controversies illuminate moments of discontinuity in the history of the art form that complicate the mechanism of canon formation In this volume Lei Xue examines previous epigraphic studies and recent archaeological finds to consider the origin of the work in the sixth century and then trace its history after the eleventh century He suggests that formation of the canon of Chinese calligraphy over two millennia has been an ongoing process embedded in the sociopolitical realities of particular historical moments This biography of the stone monument Eulogy for Burying a Crane reveals Chinese calligraphy to be a contested field of cultural and political forces that have constantly reconfigured the practice theory and historiography of this unique art form Art History Publication Initiative A McLellan Book

The Writing of Weddings in Middle-Period China Christian de Pee, 2012-02-01 Approaching writing as a form of cultural practice and understanding text as an historical object this book not only recovers elements of the ritual practice of Middle Period weddings but also reassesses the relationship between texts and the Middle Period past Its fourfold narrative of the writing of weddings and its spirited engagement with the texts ritual manuals engagement letters nuptial songs calendars and almanacs and legal texts offer a form and style for a cultural history that accommodates the particularities of the sources of the Chinese imperial past

Library of Congress Subject Headings Library of Congress. Cataloging Policy and Support Office, 1998

Library of Congress Subject Headings Library of Congress, 1995

Unveiling the Energy of Verbal Beauty: An Psychological Sojourn through **Li Kung Lins Classic Of Filial Piety**

In some sort of inundated with screens and the cacophony of instantaneous communication, the profound energy and psychological resonance of verbal artistry usually diminish into obscurity, eclipsed by the continuous onslaught of noise and distractions. However, nestled within the musical pages of **Li Kung Lins Classic Of Filial Piety**, a charming perform of literary brilliance that impulses with organic feelings, lies an remarkable journey waiting to be embarked upon. Composed by way of a virtuoso wordsmith, that magical opus instructions viewers on a psychological odyssey, delicately exposing the latent possible and profound influence embedded within the elaborate internet of language. Within the heart-wrenching expanse of this evocative examination, we will embark upon an introspective exploration of the book is central styles, dissect its captivating publishing design, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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