



The
Bernard
Berenсон
Collection of
Oriental
Art
at Villa
I Tatti



Bernard Berenson Collection Of Oriental Art At Villa I Tatti

Robert E. Harrist, Gonglin Li



Bernard Berenson Collection Of Oriental Art At Villa I Tatti:

The Bernard Berenson Collection of Oriental Art at Villa I Tatti Villa I Tatti (Florence, Italy), Laurance P. Roberts, 1991
This volume catalogues the 43 objects in the Berenson collection. They include Chinese paintings, early Chinese gilt bronze Buddhist figures, Khmer sculpture and other works from China, Japan, Tibet and Southeast Asia. **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 of artwork and the emergence of a modern canon. **Chinese Painting and Its Audiences** Craig Clunas, 2023-10-17. A history of the reception of Chinese painting from the sixteenth century to the present. What is Chinese painting? When did it begin? And what are the different associations of this term in China and the West? In *Chinese Painting and Its Audiences*, which is based on the A. W. Mellon Lectures in the Fine Arts given at the National Gallery of Art, leading art historian Craig Clunas draws from a wealth of artistic masterpieces and lesser-known pictures, some of them discussed here in English for the first time, to show how Chinese painting has been understood by a range of audiences over five centuries, from the Ming Dynasty to today. *Chinese Painting and Its Audiences* demonstrates that viewers in China and beyond have irrevocably shaped this great artistic tradition. Arguing that audiences within China were crucially important to the evolution of Chinese painting, Clunas considers how Chinese artists have imagined the reception of their own work. By examining paintings that depict people looking at paintings, he introduces readers to ideal types of viewers: the scholar, the gentleman, the merchant, the nation and the people. In discussing the changing audiences for Chinese art, Clunas emphasizes that the diversity and quantity of images in Chinese culture make it impossible to generalize definitively about what constitutes Chinese painting. Exploring the complex relationships between works of art and those who look at them, *Chinese Painting and Its Audiences* sheds new light on how the concept of Chinese painting has been formed and reformed over hundreds of years. Published in association with the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC. Please note: All images in this ebook are presented in black and white and have been reduced in size. **Daitokuji** Gregory P. A. Levine, 2005. The Zen Buddhist monastery Daitokuji in Kyoto has long been revered as a cloistered meditation centre, a repository of art treasures and a wellspring of the Zen aesthetic. Gregory Levine's *Daitokuji* unsettles these conventional notions with groundbreaking inquiry into the significant and surprising visual and social identities of sculpture, painting and calligraphy associated with this fourteenth-century monastery and its enduring monastic and lay communities. The book begins with a study of Zen

portraiture at Daitokuji that reveals the precariousness of portrait likeness the face that gazes out from an abbot's painting or statue may not be who we expect it to be or submit quietly to interpretation By tracing the life of Daitokuji's famed statue of the chanoyu patriarch Sen no Rikyū 1522-91 which was all but destroyed by the ruler Toyotomi Hideyoshi 1537-98 but survived in Rashōmon-like narratives and reconstituted sculptural forms Levine throws light upon the contested status of images and their mytho-poetic potential Levine then draws from the seventeenth-century journal of Kōgetsu Sōgan Bokuseki no utsushi to explore practices of calligraphy connoisseurship at Daitokuji and the pivotal role played by the monastery's abbots within Kyoto art circles The book's final section explores Daitokuji's annual airings of temple treasures not merely as a practice geared toward preservation but also as a space in which different communities vie for authority over the artistic past An epilogue follows the peripatetic journey of the monastery's scrolls of the 500 Luohan from China to Japan to exhibition and partial sale in the West and back to Daitokuji Illuminating canonical and heretofore ignored works and mining a trove of documents diaries and modern writings Levine argues for the plurality of Daitokuji's visual arts and the breadth of social and ritual circumstances of art making and viewing within the monastery This diversity encourages reconsideration of stereotyped notions of Zen art and offers specialists and general readers alike opportunity to explore the fertile and sometimes volatile nexus of the visual arts and religious sites in Japan

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 *Museum Skepticism* David Carrier, 2006-05-31

Prominent art historian looks at the birth of the art museum and contemplates its future as a public institution *My Dear BB ...* Bernard Berenson, 2015-01-01 In 1925 the 22-year-old Kenneth Clark 1903-1983 and the legendary art critic and historian Bernard Berenson 1865-1959 met in Italy From that moment they began a correspondence that lasted until Berenson's death at age 94 This book makes available for the first time the complete correspondence between two of the

most influential figures in the 20th century art world and gives a new and unique insight into their lives and motivations The letters are arranged into ten chronological sections each accompanied by biographical details and providing the context for the events and personalities referred to They were both talented letter writers informative spontaneous humorous gossipy and in their frequent letters they exchanged news and views about art and politics friends and family life collectors connoisseurship discoveries books read and written and travel Berenson advised Clark on his blossoming career warning against the museum and commercial art worlds while encouraging his promise as a writer and interpreter of the arts Above all these letters trace the development of a deep and intimate friendship *Arthur Upham Pope and A New Survey of Persian Art* Yuka Kadoi,2016-03-11 In *Arthur Upham Pope and A New Survey of Persian Art* fourteen scholars explore the legacy of Arthur Upham Pope 1881 1969 by tracing the formation of Persian art scholarship and connoisseurship during the twentieth century Widely considered as a self made scholar curator and entrepreneur Pope was credited for establishing the basis of what we now categorize broadly as Persian art His unrivalled professional achievement together with his personal charisma influenced the way in which many scholars and collectors worldwide came to understand the art architecture and material culture of the Persian world This ultimately resulted in the establishment of the aesthetic criteria for assessing the importance of cultural remains from modern day Iran With contributions by Lindsay Allen Sheila S Blair Jonathan M Bloom Talinn Grigor Robert Hillenbrand Yuka Kadoi Sumru Belger Krody Judith A Lerner Kimberly Masteller Cornelia Montgomery Bernard O Kane Keelan Overton Laura Weinstein and Donald Whitcomb *Bibliography of Art and Architecture in the Islamic World (2 Vol. Set)* Susan Sinclair,C. H. Bleaney,Pablo García Suárez,2012 Following the tradition and style of the acclaimed *Index Islamicus* the editors have created this new *Bibliography of Art and Architecture in the Islamic World* The editors have surveyed and annotated a wide range of books and articles from collected volumes and journals published in all European languages except Turkish between 1906 and 2011 This comprehensive bibliography is an indispensable tool for everyone involved in the study of material culture in Muslim societies **A Home of the Humanities** James N. Carder,2010 Mildred and Robert Woods Bliss were consummate collectors and patrons The illustrated essays in this volume reveal how the Blisses wide ranging interests in art music gardens architecture and interior design resulted in the creation of the Dumbarton Oaks Research Library and Collection what they came to call their home of the humanities **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 *Enchanted by Lohans* Minna Törmä, 2013-08-01 Finnish Swedish art historian Osvald Sir n 1879 1966 was one of the pioneers of Chinese art scholarship in the West This biography focuses on his four major voyages to East Asia 1918 1921 23 1929 30 and 1935 This was a pivotal period in Chinese archaeology art studies and formation of Western collections of Chinese art Sir n gained international renown as a scholar of Italian art particularly with his books on Leonardo da Vinci and Giotto But when he was almost 40 years old he was captivated by Chinese art paintings of Lohans in the Museum of Fine Arts in Boston to such an extent that he decided to start his career anew in a way He has left his mark in several fi elds in Chinese art studies architecture sculpture painting and garden art The study charts Sir n s itineraries during his travels in Japan Korea and China it introduces the various people in those countries as well as in Europe and North America who defined the field in its early stages and were influential as collectors and dealers It also explores the impact of theosophical ideas in his work

Becoming Belle da Costa Greene Deborah Parker, 2025-02-24 In *Becoming Belle da Costa Greene* Deborah Parker chronicles the making and empowerment of a female connoisseur curator and library director in a world where such positions were held by men Greene was the first director of the Morgan Library and her letters illuminate a life writ large

Song Dynasty Figures of Longing and Desire Lara C.W. Blanchard, 2018-06-05 This book is the winner of the 2020 Joseph Levenson Pre 1900 Book Prize awarded by the Association for Asian Studies In *Song Dynasty Figures of Longing and Desire* Lara Blanchard analyzes images of women in painting and poetry of China s middle imperial period focusing on works that represent female figures as preoccupied with romance She discusses examples of visual and literary culture in regard to their authorship and audience examining the role of interiority in constructions of gender exploring the rhetorical functions of romantic images and considering connections between subjectivity and representation The paintings in particular have sometimes been interpreted as simple representations of the daily lives of women or as straightforward artifacts of heteroerotic desire Blanchard proposes that such works could additionally be interpreted as political allegories representations of the artist s or patron s interiorities or models of idealized femininity *I Tatti Studies* , 2007 **Latter**

Days of the Law Patricia Ann Berger, Helen Foresman Spencer Museum of Art, Asian Art Museum of San Francisco, 1994-01-01 Exhibition August 27 October 9 1994 Spencer Museum of Art University of Kansas Lawrence Kansas November 30 1994 January 29 1995 Asian Art Museum of San Francisco **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 The Grove Encyclopedia of American Art Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries Letters From the Palazzo Barbaro Henry James, 2013-01-31 The novelist Henry James arrived in Venice as a tourist and instantly fell in love with the city particularly with the splendid Palazzo Barbaro home of the expatriate American Curtis family This selection of letters covers the period 1869-1907 and provides a unique record of the life and work of this great writer Includes historical photographs and a foreword by Leon Edel Henry James's biographer **Henry Walters and Bernard Berenson** Stanley Mazaroff, 2020-05-05 Collecting Italian Renaissance paintings during America's Gilded Age was fraught with risk because of the uncertain identities of the artists and the conflicting interests of the dealers Stanley Mazaroff's fascinating account of the close relationship between Henry Walters founder of the legendary Walters Art Museum in Baltimore and Bernard Berenson the era's preeminent connoisseur of Italian paintings richly illustrates this important chapter of America's cultural history When Walters opened his Italianate museum in 1909 it was labeled as America's Great Temple of Art With more than 500 Italian paintings including self-portraits purportedly by Raphael and Michelangelo Walters's collection was compared favorably with the great collections in London Paris and Berlin In the midst of this fanfare Berenson contacted Walters and offered to analyze his collection sell him additional paintings and write a scholarly catalogue that would trumpet the collection on both sides of the Atlantic What Berenson offered was what Walters desperately needed a badge of scholarship that Berenson's invaluable imprimatur would undoubtedly bring By 1912 Walters had become Berenson's most active client their business alliance wrapped in a warm and personal friendship But this relationship soon became strained and was finally severed by a confluence of broken promises inattention deceit and ethical conflict To Walters's chagrin Berenson swept away the self-portraits allegedly by Raphael and Michelangelo and publicly scorned paintings that he was supposed to praise Though painful to Walters Berenson's guidance ultimately led to a panoramic collection that beautifully told the great history of Italian Renaissance painting Based primarily on correspondence and other archival documents recently discovered at the Walters Art Museum and the Villa I Tatti in Florence the intriguing story of Walters and Berenson offers unusual insight into the pleasures and perils of collecting Italian Renaissance paintings the ethics in the marketplace and the founding of American art museums

Bernard Berenson Collection Of Oriental Art At Villa I Tatti Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has are more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Bernard Berenson Collection Of Oriental Art At Villa I Tatti**," published by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound affect our existence. Throughout this critique, we shall delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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