

10B Talking
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Lecture 10B, Birds & Flowers, Huizong and After

This second part of Lecture 10 is about the bird-and-flower painting of the time of Emperor Huizong and after, with a brief look at a slightly earlier artist. As in the lecture that preceded this one, my approach will be mainly visual: how bird-and-flower painting changes stylistically; what the different artists contributed. I'll deal with the paintings ascribed to Emperor Huizong only with regard to style and authenticity: what characterizes the ptgs that I take to be really from his hand. And that account will differ strongly from what's been written about them before. On the other hand, much of the really valuable arguments made in the writings of Patricia Ebrey and Maggie Bickford, cited in my remarks, you will have to get by reading their writings, as I recommend strongly that you do. Also, Alfreda Murck has an article coming out in which she attempts to relate one of the paintings we'll see early on in this lecture, Cui Bo's "Hare and Magpies" painted in 1061, to a particular incident in history. I won't comment on that, except to say that she's a terrific scholar and if you're serious about the subject you should read her article when it appears—it was presented at a panel honoring Ellen Laing.

LS.LectNotes.8. The Time of Hui-tsung; Literati Painting

Begin w. bringing back Yen Wen-kuei signed LS, show Hung-jen use of this way of drawing LS masses—leading up to Honolulu ptg. Argument.

Then: Li Kung-nien again. Came to this perception, or moment of enlightenment, while preparing lecture for LS symposium. Flowered while I was preparing these lectures, I came to recognize it as key way to understand transition, No to So Sung, which this lecture will be about. Things fall together. I don't mean in causal terms—this made that happen—in earlier lecture I used Needham's distinction bet Aristotelian and Chinese organic universe. . . etc. But: Li T'ang, principal landscapist of transition, pts LS for contemplation, not LS (like Yen wen-kuei, Fan K'uan, Kuo His etc.) into which one is invited to enter and move around, climb the mt. etc. Only to be gazed at, absorbed as particular view of one corner of nature. Emp. Hui-tsung's insistence on poetic content in ptgs another aspect of that: ptg portrays a conception in the mind, not the world outside. (Later academy ptg will be condemned and rejected by later Ch critics and art-historians, who connect it w. Ma Yuan, as representing "leftover mts and --- rivers," and call him "one-corner Ma"—a reflection of this difference, I now realize.

So. Sung landscape, best of it, devoted more & more to capturing in ptgs effects of *perception* of LS, as one actually perceives it, that is, instead of quasi-rational knowing of world. Investigation of things gives way to School of Mind . . .

And all this relatable, not causally but as part of same big picture, or big change, to move in philosophy from to School of Mind (elaborate).

Quote writer who says: achieving effects of distance & height etc. are tricks of profess. artist, while (blank blank) only possible by . . .

Teng Ch'un's father? being given lots of Kuo Hsi ptgs ...

Idea that representational conventions all equally true-to-life: nonsense. Savage & photo story. But: when Jesuits brought European pictures to China in late 16th-early 17th cent., Chinese were bowled over by them, "like image in a mirror," couldn't believe they were flat, etc.

- Bring back: Li Kung-nien ptg. Discuss the change. Signed work from time of transition. Hui-tsung's catalog writes of him: "The scenes he composes are rich in clouds and mist, and have the indefinable aura of real landscape."

Chao Ling-jiang (active ca. 1070-1100.)

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- River Landscape with Willows and Cottages, handscroll, dtd. 1100. Boston M.F.A. Loehr 76, A-D, Siren 226. Cf. alb. lf. by Li An-chung, early 12c Academy, dtd. 1117. "Cottages in a Misty Grove in Autumn."

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- River landscape, album leaf, Yamato Bunkakan, Nara.

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- River Village in Autumn Dawn, Met. Museum.

Something new, very modern (centuries earlier than this would happen in Eur. ptg): artist is able to choose his style consciously; can painting in one style one day, another tomorrow. Not "development" from one to another. Style-consciousness that goes w. antiquarianism, collecting, which was becoming popular, very conscious.

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Wang Shen (active ca. 1085. Raised like member of imperial family.

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- "Light Snow Over a Fishing Village." 3000 116, Siren 222-23. Barnhart notes presence of "dark-hooded scholar," and notes that "This is something akin to the romantic LS of 19th cent. Europe, a vision of LS clearly and frankly seen through the eyes of an individual who shapes it into his own image." Good observation. Consistent with p.v. I am taking: etc.

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- "Serried Hills Over a Misty River." Shanghai Museum. 3000 117. No special display of skill here: blue-and-green style adjusted to lower technical skills of aristocrat-amateur artist.

Emperor Hui-tsung (Chao Chi), 1082-1135.

(Hui-tsung calligraphy in "slender gold" manner: Loehr 91)

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- "Birds in a Wax-Bush. Siren 234, CAT.

- "Auspicious Cranes Over the Palace." 3000 114,

- "The Five-colored Parakeet," Boston MFA. Loehr 90.

- "Finches and Bamboo," former Crawford col. Skira 73, Loehr colorplt. VI.

- "Dove on a Peach Branch," dtd. 1107. Setsu Col., Tokyo. Loehr 89, Siren 237.

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