

AddImages.2

04.15 – 05.00. When I mention Ch'ing-ming scroll, put on images: 376891 and d15.

Add audio 1: I'm putting on two sections of the scroll, made from reproductions, just to remind most of you what it looks like.

05.30 ff: put on Mawangdui Tomb, then Mawangdui coffin. (No added audio)
OR: wait and put these on at 7:40ff and..

This is repetitive! I say the same things twice. Edit out the first part, 05:30 on. Map of Changsha appears twice.

-7.40 etc.—black—put on picture of tomb and coffin. Up to 8:00.

11.28 ff: show *upper part* of slide: her coffin, not just her body.

14.28 ff: put on central part sooner—you hold sun & raven too long (to 5:50.)
Also cursor. Move down! (Is this all done right in edited version for sample?)

16:40 ff. Jerome Silbergeld: should be further down! (also done right in re-edited version?)

18:40 ff. Close in on detail sooner, as in sample.

25:25 ff: I'm talking about *larger figure* in upper right: move cursor to right.

27:31 ff: put on tomb figurines: Y02, then Y03, Y04. These go before the images of the tomb house.

Add audio 2: The standing figure is a wooden tomb figurine from one of the Mawangdui tombs at Changsha, and (next) Here are two ceramic figurines, Han period, from another tomb in the north. Very expressive, fine little sculptures.

34:08, me photographing: cut off white area at left.

48:38 ff. Engraved stones, ADD (from where I say: “notably those from the Wu Family Shrines. . .”) three images, all Wu Stone Chamber.

Add audio 3: Here are slides of them—rubings from the end wall of one of them, with the Queen Mother of the West, Hsi-wang-mu, at the top, and various scenes below. The other depicts the “Battle on the Bridge”, a scene from legend or pseudo-history. As you see, the pictures resemble the late Chou bronze designs, such as the design on the Jannings hu, in showing figures flat and mostly in profile,

arranged on ground lines etc. So, very old-fashioned... (Originally painted, so not so flat..) Change please.

Here is another, showing the archer Yi shooting down the ravens in the sun. Highly formal, deliberately old-fashioned? Not using more developed pictorial styles of period. Why they are in this style is a matter too complex to take up here. . .

Next (two slides: AC35 and AC38. The same is true, loosely, of lots of stamped tomb tiles from the north—these from around Loyang—with designs of figures etc. Archer & birds in tree again. Right one is *rubbing*: will talk about that a bit later.

Next (two slides: AB94 and AC40) Two more groups: real tiles and rubbing. Figures elongated, like German Expressionist figures from early 20th cent., Lionel Feininger perhaps. Interesting but not displaying the furthest development in late Han art toward integrated pictures, especially in landscape. For those, we need to go elsewhere. . .

Then: “More to the purpose for our theme are . . .

52:35 ff: I talk about “one on right” but it’s on left! Switch them.

55.15 ff. Add: Zither; also Funerary Figures:

Add audio 4. And here is a real *ch’in*, an old one, archaeologically recovered; and (next) Here are wooden tomb figurines from Changsha tombs, three of them playing miniature *ch’ins*.

55:45 ff, before “Now, particularly important for our purpose, ...” etc. insert: AB92, “Hulling Grain.”

Add audio 5: Here are two more, outdoor scenes, the real tile on the right, a rubbing on the left. The left one is a scene on an estate in which grain is being hulled by pounding devices, operated by humans stepping on and off them; at right, someone dumping grain into a holder of some kind. A low bldg behind. Lively, visually informative scene. One at right: spatially elaborate picture of part of a complex of buildings, courtyards surrounded by walls. Watch tower at left; in upper right, two men in open bldg. Drawing of walls: horizontal one in front and above are drawn upright, front one w. gate in it. Those at sides, running vertically, shown just by their tops. But one running up center, a bit diagonally so seen at an angle, is foreshortened—Architectural drawing isn’t our theme, but pretty interesting all the same. Another technical advance in visually truthful representation of objects in space. *Another step in our style-historical account.*

58:54 ff. Work in slide of real tile AB98 of same scene. (But mostly keep rubbing on screen.)

03:53 ff, before "OK" etc., insert: I will have image of stone relief from same region, in Sichuan Provincial Museum, representing salt mine, will add voice commentary.

(Rest: leave as it is. Leave stone relief design on as I talk.)

2 additions

Additions to Lecture 2, from Audio 38, 59, 40.

From Audio 38:

AddAudio 1, from 00:20. Ch'ing-ming shang-he t'u (cityscape, two or three images, as you think best.)

AddAudio 2, from 00:36. Y02 followed by Y03: Changsha figurine followed by two other, ceramic figurines.

AddAudio 3, from 00:58 to 02:58. Stone engravings, Wu Family Shrines, followed by clay tablets, in this order:

Wu Stone Chamber 3 and Wu Stone Chamber 1; then another, also labeled Wu Stone Chamber 1, but showing tree and archer.

Then, from 02:10: stamped tomb tiles: AC 35 and AC38. Then AB94 d AC40.

AddAudio 4, from 03:01. "a real ch'in..." Zither," then "funerary figures."

AddAudio 5, from 03:16. "Here are two more [Sichuan tiles], real tile on right: AB 92, rubbing on left: Hulling Grain. To: 04:50, "style history, which I'm trying to make."

From Audio 59:

Then introduce the photo, A103 House Roof, with AddAudio from Audio 59, 00:30 ff, to 02:10.

From Audio 40:

Then: AddAudio from Audio 40, end, 09:58, about stone carving, to 11:50. This goes with: Salt Manufacturing_p.

That's all for Lecture 2.