

LS Lec.notes 6. Five Dynasties Landscape Painting: The Great Masters

Before continuing to talk abt the great masters of LS ptg in the Five Dynasties period, I want to show two very dif. ptgs of period:

- 6.1.1, 6.1.2. **"Deer in an Autumn Forest", "Deer Among Red-leafed Maples." Two hanging scrolls, Palace Museum, Taipei; originally panels of a screen, Liao dynasty? Skira 68, T&V 7-24, CAT 5-6, Siren 142-3. Liao, or Kihitans—as mentioned at end of previous lecture: from old name for their regime, Khitai, came European word Cathay. (Show side by side, 2103 at left, 167 at right. Talk abt whole composition, of which these are parts.) They exchanged tribute etc. with Sung. Sent screen of this kind to Sung emperor. These must be left and right of center (explain why)

- 6.1.3-6. Four details from these. In discussing these ptgs in the essay I contrib. to the 1986 Met Mus catalog *Possessing the Past*, exhib. of ptgs from the Nat'l Palace Mus in Taipei, I cite an 11th cent. writer giving the advice that you can tell a good ptg from a bad one by running your finger over it: if you can feel the pigment, it's not a good ptg. So, heavy build-up of pigment into kind of relief common in earlier periods, had gone out of fashion by Sung times. Liao old-fashioned in this and other ways. Still can be seen in some Jap. screen ptgs,; also religious fig in Boston MFA, acquired by Tseng Hsien-ch'i? like this. (Showed a LS by a Liao artist at end of previous lecture.)

- 6.2.1, 6.2.2. (One after the other, full-screen) Landscape wall ptgs in tomb of Wang Chuzhi, died A.D. 923. Ink monochrome. In Hebei Province in north. Reliable work of period. Texturing and shading freely applied to earth forms (etc.) Nothing that shakes our prior knowledge of LS of this period.

- 6.3.1. Fragment of LS from Central Asia—still another late T'ang or shortly after; shows same system of shading from fold to fold. Even shading, not in separate, repeated brushstrokes—that came after. Cylindrical tree trunks. All kinds of evidence, then, points to this as basis of new ink-monochrome mode of LS arising in this period.

- 6.3.2. slide of double picture from *Urinasu*, or *Ikuro Zasshi*, private magazine pub. in mid-1930s by Okumura Ikurô. This is in fifth and last issue, article on "Mts and Pictures of Mts," juxtaposing photos of real Ch LS with ptgs of it. Here, right part is taken from LS ascribed to Fan K'uan in Japan—don't have slide of original, not important as ptg—and left side is from photo taken in NE China, showing eroded loess slope. Very

revealing—artists had natural basis for this convention. This is something we all do—photos beside ptgs—dumkopfs point to them and say “Look, look, the artists are only ptg what they see—what’s all this stuff abt style?” Observation made by outsiders and beginners; no one who gets seriously into the subject could say that. Huge dif. in LS style in dif places and times, while real LS doesn’t change so much—another simple but needed point.

Two more diversions before we come to the great masters:

- 6.4.1. Anon., after 10th cent. composition? “Fishing in the Clear Stream.” Has much of archaic in it, but used for monumental composition. Llinear, unnaturally clear, w/o texturing etc. Transitional work of some kind, datable to 10th cent. or so—or close copy after. Reprod. in second chapter of my *Compelling Image* book.

- 6.5.1. Other one: Anon., after 9th-10th cent. composition? “Immortals Dwellings on Pine-hung Cliffs.” Both NPM, Taipei. Discovered in 1959 when C.C.Wang, Li Lin-ts’an and I were going through Palace Mus. collection in Taichung-never published. Called Anon. Sung.

Like Chan Tzu-ch’ien-attrib. “Outing in Spring,” divided by river: one shore w. lots of detail, other less. Here, nearer and further. But foreground much too close-up for really early composition—easy entrance into ptg. a later feature.

Drawing: in line like “Emp. Ming-huang’s Journey” etc.—

- 6.5.2 - 6.5.5. Four details, one after other.

- 6.6.1. (Att. Ching Hao, *Kuanglu Mt.*) Now, on to five famous landscape masters of Five Dynasties period. Along with Li Ssu-hsun and Chao-tao and Wang Wei in T’ang, recog. as forefathers of landscape ptg by later historians and critics: lists of them always go: Ching/Kuan, Tung/Chû, Li (Ch’eng.) One could write substantial book about them just from info. and opinions that Chinese writers give us abt them, abt. ptgs attrib. to them, etc. A lot of this is in Loehr’s book, translations etc.—worth reading for that. And with what would we illustrate it? Do we have one ptg safely by any one of them? No. One ptg safely *after* one of them? No. Not even anything so well recorded, w. such strong provenance, and so plausibly attributable as Chao Kan scroll is. Lots of attributions to them: all serious collectors wanted to own examples of their work; people who had old ptgs in their styles, or imaginably in their styles, strongly tempted to attrib. them to Ching and Kuan, Tung and Chû, Li Ch’eng, sometimes w.

added signatures. Modern forger Chang Ta-ch'ien did all of them except Ching Hao: Kuan T'ung in Boston MFA, Chü-jan in British Museum, Li Ch'eng and Tung Yuan in—I'll stop there.

But a number of old and fine landscapes survive that go under their names, we'll look at some of them in the rest of this lecture. Loehr, Barnhart, take them much more seriously, as you'll find in reading. I would see them mostly as good examples of works done by artists in local schools founded by famous masters. What we call, in auction catalogs etc., "School of Li Ch'eng" etc. Honest appellation.

What I've been showing is ptg ascribed to Ching Hao, oldest of the five. Impressive ptg, over 6' tall, effect of great space and height. But later I'll go on to say why it isn't by him, or even close to him.

Ching Hao (Jing Hao) Born ca. 855, died ca. 915. . From Honan, in north. Well-educated man. Became a recluse in late T'ang, acc. to story. Credited w. essay on landscape: still extant.

- 6.6.2. (black-and-white image) Attrib. Jing Hao (late 9th-early 10th cent.) "The Kuanglu Mountain." Nat'l Palace Mus., Taipei. 3000 85, Loehr 44, Siren 144.

This ptg belongs, I think, in Northern Sung period, I'll bring it back when we talk about ptg of that period in next lecture, to show why.

(For essay on landscape attrib. to Jing Hao, see Bush&Shih pp. 145-8, 159-60, 164-5, 170-1. Also trans. By K. Munakata, see below).

- 6.6.3, 6.6.4. Two details, one after other. Discuss.

Me on camera, talk for a time:

Annotated translation of Jing Hao-attributed text: Kiyohiko Munakata, *Ching Hao's "Pi-fa-chi": A Note on the Art of the Brush*. *Artibus Asiae Supplementum* XXXI, Ascona, 1974.

Will talk abt this text, summarize it, w/o reading much from it.

Narrator in text, a young student of ptg, meets an old recluse in the mts—maybe meant for Ching Hao himself—who gives him the "secrets" of ptg landscape. Old man affirms the importance of capturing some pictorial truth, some deep understanding of nature, instead of just transcribing appearances. He distinguishes between *Hua*, outward appearance, and *Shih*, substance. Gives four classes of ptg: in descending rank, *shen* (divine), *miao* (marvelous, or sublime), *ch'i* (distinctive, or