

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-jang (active ca. 1070-1100.)

- 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." Lyric J 1.12, cf. 1.11, Chao Ling-jang.

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

- 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 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.

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

- "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.

- "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)

- "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.

- Anon. 12th cent., "Bids in a Thicket of Flowering Plum and Bamboo." Skira 69, CAT 33. Cf. Li An-chung, "Shrike" (copy) CAT 34. Cf. Li An-chung, Quail, Nezu Museum.
- Anon. 12th cn. Peonies and Cat. Possessiong Pl. 74. (Li An-chung, "Cottages in Misty Grove," dtd. 1117, Cleveland Museum. Siren 228, 8 Dynasties 19. Cf. Chao Ling-jang, detail.)

Wang Hsi-meng.

"A Thousand Li of Rivers and Mountains." Palace Museum, Beijing. 3000 115. 12 meters long!

Attrib. Chao Po-chü,

- "Autumn Colors Over Rivers and Mountains," handscroll. 3000 121, T&V 7-21.

Beginnings of Literati Painting.

Read, if you want, my old article: "Confucian Elements in the Theory of Painting," Delivered as a symposium paper in 1958; published in The Confucian Persuasion, edited by Arthur F. Wright, Stanford University Press (1960), pp. 115-140. Reprinted in: Confucianism and Chinese Civilization, edited by Arthur F. Wright, New York, Athaneum (1964) Followed up by Susan Bush, Chinese Literati on Painting, 1971, and in Bush & Shih ch. 5, "Sung Literati Theory and Connoisseurship" (1983). Read, for comparison, Wen Fong, "The Scholar-Official as Artist," Possessiong pp. 147-157.

Su Shih, or Su Tung-p'o (1036-1101)

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- "Old Tree, Bamboo, and Rock." Loehr 88, Siren 1808. Colophons by Mi Fu and another. Collection unknown.
- Another, Shanghai Museum, part of handscroll. Lyric J. 1.5.

Wen T'ung

- Large Branch of Bamboo, NPM. Siren 182, CAT 27,
- Another, double album leaf. Siren 183.
- "Autumn in the River Valley," landscape handscroll, copy after Wen T'ung? Met. Mus., NY. Siren 184.