

LS.LectNotes.8B. The Time of Hui-tsung; Literati PaintingChao Ling-jang (active ca. 1070-1100.)

Ptrs we've considered who weren't full-time professionals: Ku K'ai-chih, Wang Wei, maybe Tung Yuan. Now another, who was member of Sung imperial family, fifth-generation descendant of founder Sung T'ai-tsu. Grew up in court environment; educated in classics. Collected old ptgs and callig himself. As ptr, worked in more than one style, or manner. Hui-tsung's catalog *Hsüan-ho hua-p'u* writes of him (quoted in Siren II, 71) that his ptgs "represent shady groves in a misty atmosphere with ducks and geese; they have an air of quiet repose . . ." Said of him that he always ptd scenery he could see around capital; not able to travel. But also did LS in archaistic, blue-and green manner. (From texts: no safe example known.)

- 8.8.1-7. River Landscape with Willows and Cottages, handscroll, dtd. 1100. Boston M.F.A. Loehr 76, A-D, Siren 226. *Some ref. to Wang Wei?*
- 8.9.1 Cf. alb.lf. by Li An-chung, early 12c Academy, dtd. 1117.
- "Cottages in a Misty Grove in Autumn." Lyric J 1.12.
- 8.10.1. River landscape, album leaf, Yamato Bunkakan, Nara.
- 8.11.1,2. River Village in Autumn Dawn, Met. Museum (former CCWang).

style) Something new, very modern (centuries earlier than this would happen in Eur. ptg): artist is able to choose his style consciously; can do painting in one style one day, in another tomorrow. Not slow and natural mvt. from one to another, as in traditional "development". *Antiquarianism* prominent feature of No. Sung culture. Style-consciousness that goes w. antiquarianism, collecting, affected production of ptg, in which *choices of styles* became important element. Connoisseurship feeds into art history.

Wang Shen (active ca. 1085)

Another nobleman-artist, not by birth but by marriage: married daughter of Emp. Ying-tsung; lived for a time w/in imperial palace, also served as high official. Important collector: Su Shih, Mi Fu, Li Kung-lin, all knew him. About his LS ptg, 12th cent. writer Teng Ch'un writes: "He followed Li Ch'eng's method, but also used gold-and-green coloring." So: like Chao Ling-jang, used different styles at dif. times. Not like trad. artist, who inherits style "belonging to" his local tradition, learns that, perhaps changes it, passes it on to his followers.

- 8.12.1-4? "Light Snow Over a Fishing Village." 3000 116, Siren 222-23. Barnhart notes presence of "dark-hooded scholar," and writes 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. Li-Kuo style LS, changed to fit w/in tech. grasp of cultivated amateur. **But:**

- 8.12.5,6. Details of fishermen: fakes it. Too rich & aristocratic & busy to spend time among fishermen, or master skills for depicting their lives.

- 8.13.1-7. "Serried Hills Over a Misty River." Shanghai Museum. 3000 117. Favorite of Dick Barnhart, who writes movingly abt it as "Perhaps the perfect embodiment of this new LS of exile"--Wang Shen was in political disfavor--and as "islands of blue and green, shimmering like a mirage. . ."

No special display of skill here: blue-and-green style adjusted to lower technical skills of aristocrat-amateur artist.

✓ Cf: detail from "Ming-huang's Journey." Flat, outlined forms, outlined clouds.

Cf: detail from ptg atrib. to Chao Po-chû, 12c academy master. (Will see in next lecture.)

Idea of *archaism*. Interrupts what has been up to now pretty much a *traditional* development of LS ptg. Collecting and appreciation of old ptgs seemed to demand *appreciation of style*; not just seeing as picture, for pictorial value. Later ptg had escaped that limitation (as artists must have seen it) through great feats of formal unification—making ptg, that is, more immediately believable & acceptable as picture--up to Fan K'uan etc. Our Gombrichian "development." But agst that, now, rise of aristocrat-amateur, scholar-amateur ptg emph. *style*—brushwork, *facture*, rather than image, with resulting loss of power of ptg as *image*. Back to more intellectual *reading* of ptg.

Reading: from Ou-yang Hsiu, 1007-1072, my 1958 dissertation pp. 53-4; also Bush&Shih p. 230, slightly different. Great scholar-statesman; one who opposed Wang An-shih. So, close to our group of artists . . . He writes:

"Loneliness and desolation, tranquility and leisureliness—these are the conceptions hard to paint. Even if the painter captures them, the person

seeing his painting won't necessarily discern them. Flying and running, slow and fast—these are matters of shallow conception, easy to see; but quiet and peace, awesome stillness, feelings of a remote flavor—it is more difficult to give form to these. As for high and low, front and back, near and far, horizontal and vertical layers [that is, planes of height and depth], these belong to the artifices of the professional painter and are nothing that concerns connoisseurship.” So much for the great achievements of Northern Sung monumental landscape—dismissed as not worthy of attention.

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, Atheneum (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,” *Possessing* pp. 147-157.

11th cent., to beg. of 12th: period of peace w northern neighbors, Liao pacified. Productive period in lots of ways: great flourishing of Neo-Confucian philos., poetry, great ptg. In politics, some of greatest statesmen: Ou-yang Hsiu, Su Shih, others. Some of them were almost ideal examples of scholar-gentleman-official (*shih-ta-fu*) in China. They were poets, calligraphers, collectors, connoisseurs--and ptrs: Their ptgs: not many preserved. I will show most of them, talk a lot abt them. (By contrast, for So. Sung Academy masters, will show a lot, talk little.)

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

- 8.14.1. “Old Tree, Bamboo, and Rock.” Loehr 88, Siren 3/180.

Colophons by Mi Fu and another. Collection unknown.

- 8.15.1. Another, Shanghai Museum, part of handscroll. Lyric J. 1.5.

- 8.15.1a Su Shih calligraphy, Shanghai Museum.

Famous poet, statesman, calligrapher. (Show example.) As ptr, Su Shih specialized in a small group of subjects: bamboo, old trees, rocks. Ptd in ink, simple pictures, like extension of calligraphy. Choice of subjects partly