

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.)

- ◊ - 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."
 - ◊ - 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)

- 6 - "Birds in a Wax-Bush. Siren 234, CAT.
- + - "Auspicious Cranes Over the Palace." 3000 114,
- ◊ - "The Five-colored Parokeet," 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.

000 - 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.

00 - 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, Atheneum (1964) Followed up by Susan Bush, Chinese Literati on Painting, 1971, and in Bush & Shih ch. 5, "Sung Literati Theory and Connoisseurship" (1983).

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.

Wen T'ung

0 - Large Branch of Bamboo, NPM. Siren 182, CAT 27,

0 - Another, double album leaf. Siren 183.

+ - "Autumn in the River Valley," landscape handscroll, copy after Wen T'ung? Met. Mus., NY. Siren 184.

Mi Fu (not Fei).

+ - "Hills in Mist," Freer Gallery. Loehr 78, Siren 188

Mi Yu-jen.

- + - "Cloudy Hills Along a River." Dtd. 1130. Cleveland Mus of Art. Siren 189,
+ - "Mountains in Clouds," former Abe col., Osaka. Skira 92,
+? - "Mts. in Clouds," Met. Mus. (former C.C.Wang).
(Another, NPM, CAT 35.)

Li Kung-lin

- ① - "Five Tribute Horses with Grooms," col. unknown, Japan. 3000 105, Siren 191-2,
+ - "Pasturing Horses," after Wei Yen (T'ang master). Beijing PM. 3000 106, Siren 193,
① - "Dwelling in the Lung-mien (Sleeping Dragon) Mts.," handscroll. Siren 195,
① - "Classic of Filial Piety." Met. Mus. T&V 7-13, Barnhart book.

Yang Pu-chih.

- + - Four Stages of Blossoming Plum, handscroll. Beijing PM. Insc. dtd. 1165.

Ch'iao Chung-ch'ang

- ① Ret! - "Second Ode on the Red Cliff," handscroll, former Crawford Col., Nelson Gallery, K.C. 3000 118, Loehr 87A-D,

+ Wang T'ing-yün (1151-1202).

- "Old Tree and Bamboo," Fujii Yurinkan, Kyoto. Skira 96, T&V 7.21,

Anon. 12th cent., artist named Li from She-cheng in Anhui Province, painting in 1160s:

① = A Dream Journey on the Hsiao-Hsiang Rivers. Tokyo Nat'l Mus. T&V 7-22.

A:LS.Lect.Notes 10B: Emperor Hui-tsung: Bird-and-Flower PaintingNOTE AND CREDIT PAT EBREY AND EBREY-BICKFORD BOOKS!

Begin with one major ptg of birds & animals in LS setting from No. Sung, known artist, dtd., so one of our firm monuments:

Ts'ui Po. Major master in imperial academy, active in 12th cent. Said to have been brilliant painter, working without preliminary sketches, etc.

- 10.1.1- One reliable work by him survives: famous "Hare and Magpies," dtd. 1061, signed & dtd., in NPM. CAT 23, Skira 72, 3000 108. Can be seen as b&f equivalent of great No. Song LS: embodies deep understanding of nature, seasonal indications, movement, life, atmosphere, (etc.--show details and discuss/d)

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

- 10.2.1- (Hui-tsung calligraphy in "slender gold" manner: Loehr 91) Very elegant, formal, as befits an emperor. Reedy, attenuated brushstrokes, w. carefully controlled beginnings & endings. Set forms; nothing left to momentary decisions, spontaneity. This will be true of Acad. ptg, to geater or lesser extent, throughout So. Sung.

He ruled 1101-1125. Imposed his taste heavily on ptrs. Gave them texts to illustrate; criticized their work. Demanded accuracy; realism of special kind; subtlety in content, conception. Famous cases: wine-shop in bamboo grove; horses returning from flowering fields. Poetic ideas valued.

Conceits (in old sense). Ptrs who worked in "careless or independent manners" were dismissed. Edict that ptrs "should represent things as they really are."

But pinnacle of realism reached already, really, in 10-11c ptg.--or so extant works would indicate. What, then? We'll see as we look at works by or assoc. w. Hui=tsung.

- 10.3.1- "Birds in a Wax-Bush." Siren 234, CAT. Palace Museum, Taipei.

Subject: kind of lily; flowering branch; two birds. No setting; spred out in flat plane, as if agst backdrop. Totally static--unlike Ts'ui Po in this. Bids look sideward, but no real sense of anything beyond confines of ptg.

Isolated, complete in self.

Style: traditional, conservative; linear drawing & color for most, birds w small strokes to render plumage. Ornithologically accurate; bird-watcher's kind of ptg.

Details; other parts done by Acad. masters?

just glance at such ptg, but must reverse process of creation: receive effect of concentrating one's vision & attn on one thing after another.

- 10.10.1- Anon. 12th cent. *Peonies and Cat*. Possessing Pl. 74. Story of cat's eyes and peonies. (Artist has it "wrong")

Valuable recent writing on Hui-tsung: Maggie Bickford, "Huizong's Paintings: Art and the Art of Emperorship." In: Patricia Buckley Ebrey and Maggie Bickford, eds., *Emperor Huizong and Late Northern Song China: The Politics of Culture and the Culture of Politics* (Cambridge, Harvard Univ. Press, 2006), 453-513.

Ptg Academy in Sung: organized by first Sung emperor, employing ptrs from So T'ang and Shu courts. In earliest form, body of specialists ready to perform partic. Jobs: ptg for decoration, for record, etc. But in time of Hui-tsung, and thereafter, ptrs of rank produced works of art, of no particular function other than as objects of aesthetic enjoyment, these added to Imperial collection.

Read Hui-tsung's criteria for grading painters in his Academy, from Wai-kam Ho essay in Eight Dynasties catalog.

Read passage from Hui-tsung's catalog, *Hsüan-ho hua-p'u*, on bird-and-flower ptg, from Bush&Shih 128.

Also Siren II/61, on "intellectual significance" of different flower-and-bird subjects: "quite the same as that of poems." Such ptg partly decorative, but had symbolic signif also: now simple, literal symbolism (crane = longevity) but emotional associations, or feelings. "Phoenix & kingfisher = wealth & nobility, deer = melancholy. "Luxuriant growth of willow, tangled appearance of old pines and cedars, if properly rep. in ptg, can arouse thoughts in men. They all express some ideas of nature, and transmit these to the mind of the viewer, as if the things themselves were seen before his eyes."

Academy Bird-and-Flower Painting: Hui-tsung through So. Sung.

- 10.23.1. Signed fan ptg by Chang Mao, late 12c Acad. artist, in Beijing PM. Quote sentence at top of p. 16: "We are approaching here that end-point of preciousness in which ptg of the late Sung academy virtually refines itself out of existence."

But some ptgs of more robust and traditional kind were still being ptd by academy artists; will continue w. them.

- 10.24.1- Li Ti. Large ptg in Beijing PM. Only signed work of this size – Hawk about to swoop onto a pheasant. Cf. 3000 122: another.

- Several signed album leaves by Li Ti. Two chicks, dtd. 1197. Birds portrayed w washes of color + fine strokes for surface. .

- 10.25.1-2. Lin Ch'un, another b&f specialist active in late 12c academy. Small bird on branch of peach tree.

- 10.26.1-2. another signed leaf by him: close-up scene of grape vine w. insects (grasshopper, praying mantis, dragon fly.)

- 10.26. 1,2. Attrib. to Chao Ch'ang, early Sung, but late Sung Acad. ptg: “Branch of Wild Crabapple.” Siren 140 (bad). Also: “Branch of White Jasmine.” Skira 139. His one of names commonly used for attributions in Japan; don’t mean much of anything. Isolated branches, no setting, seen for themselves; Symbolism of flowers a complicated study, worthwhile, but not really needed for apprec of these: just superlative renderings of flowering branches. Curling of leaves in space, dark & light for upper and lower surfaces; bunches of blossoms drawn w some projecting forward or back.

We should remember that ptg of this kind was generally in bad repute among critics of later times, being included in the general disparagement of So Sung Academy ptg as over-refined, or appealing too much to the senses. Alexander Soper pointed out in article on “Standards of Quality in No. Sung Ptg” that the somewhat moralistic arguments of the scholar-critics agst rich color and decorative styles put ptrs in the paradoxical position of being constrained from capturing in their ptgs the very qualities that constitute the real nature of flowers, as they are normally perceived--subtleties of color, graceful rhythms of contour in leaves & petals, close differentiation of species by careful observation and depiction of distinguishing details--even as they were being enjoined to pursue the “inner essence” of their subject i/o outer appearances. This anomaly of critical theory certainly affected dev of b&f ptg in later centuries--never to regain heights achieved in Sung.

(Another subject, not treating: fish. Specialist ptrs of those. Dick Barnhart, in 3000 fig. 110, reprod handscroll by one of them.

(Ma Yuan, signed ptg of wild roses, PM Beijing. Line drawing (p. 17 middle)

- 10.27.1.2. Ma Yuan, "Apricot Blossoms," "Peach Blossoms." Pair of album leaves, . One signed. Couplets inscribed by Yang Mei-tzu. T&V 7.34, Possessing Pl. 79-80, Lyric J 1.33. Couplets read: "Meeting the wind, they offer their artful charm;/Wet by the dew, they boast their pink beauty" and "Over a thousand years they transmit their seeds;/ Each spring they begin anew to spread their blossoms."

- 10.28.1- *Plum Tree and Ducks by a Stream*. Signed. Sogenga 18.

- 10.29.1. *Bamboo and Sparrows by Stream*. Signed. Yamato Bunkakan, Nara.

- 10.30.1. Cf. *Bamboo and Ducks by a Stream*, Cleveland Museum. Eight Dynasties 54.

- 10.31.1. Ma Lin, *Branches of Blossoming Plum*, Beijing PM. Insc. by Yang Mei-tzu (Empress Yang, 1162-1232, consort of Emperor Ning-tsung). Seal with date: 1216.

- 10.31.2. *Orchids*, alb leaf, CCW col. Quote Soper, as on bottom of p. 17. "As Alexander Soper pointed out in his 19?? Article on "Standards of Quality in Northern Sung Painting," the moralistic arguments of the scholar-critics agst rich color and decorative styles put ptrs in the paradoxical position, if they heeded these strictures, of being constrained from capturing in their paintings the very qualities that make up the real nature of flowers, as they are normally perceived—subtleties of color, graceful rhythms of contour in leaves and petals, close differentiation of species by careful observation and depiction of distinguishing details—even as they were being enjoyed to pursue the "inner essence" of their subject. Fortunately, lots of good artists ignored these strictures, ptd wonderful b&f pictures, at least thru end of Sung.

- 10.32.1- Anon. late Sung, "One Hundred Flowers." Handscroll, ink on paper. Palace Museum, Beijing. Literati master? or in that style—cf. Chao Meng-chien narcissus scrolls.

Important readings on Hui-tsung and his paintings:

Patricia Buckley Ebrey and Maggie Bickford, eds., *Emperor Huizong and Late Northern Song China: The Politics of Culture and the Culture of Politics*. Cambridge, Harvard U. Press, 2006). In it (pp. 45 3-513): Maggie Bickford, "Huizong's Paintings: Art and the Art of Emperorship."

Patricia Buckley Ebrey, *Accumulating Culture: The Collections of Emperor Huizong*. Seattle, U. Washington Press, 2008.

LS.Lect.Notes 10B: Emperor Hui-tsung; Bird-and-Flower Painting

Bird-and-flower ptg (as a designation that includes animals and insects, as we saw in Part I of this lecture) treated as one of the major subject categories in Emp. Hui-tsung's cat., along w LS, figure ptg (less prominent now, not occupying major artists) and religious ptg, Daoist & Buddhist. New extra category for subj practiced by amateurs: ink bamboo, and in practice, ink plum, later ink orchids etc.

Begin this sec'n with one major ptg of birds & animals in LS setting from No. Sung, work by known artist, dtd., so one of our firm monuments: Ts'ui Po. Major master in imperial academy, active in mid to later 11th cent. Said to have been brilliant painter, working without preliminary sketches, etc. In previous sec'n we saw handscroll w. sparrows, w. his signature, but unreliable.

- 10.1.1- One reliable work by him survives: famous *Hare and Magpies*, signed & dtd. 1061, in NPM. CAT 23, Skira 72, 3000 108. Can be seen as closest b&f equivalent of great No. Song LS: embodies deep understanding of nature, seasonal indications, movement, life, atmosphere, (etc.--show details and discuss) Effect of objectivity, impersonal observation. Like No.Sung LS ptg in this. Or Deer in Autumn Forest—as if one could be there watching creatures w/o their being aware of one's presence.

Cf: ptg shown before, prob. by Huang Chû-ts'ai, century or so earlier. Ts'ui Po more spacious; real interaction bet. birds in far middle-ground and foreground creature (rabbit); real sense of presence: feeling of being there, observing real scene.

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

NOTE AND CREDIT PAT EBREY AND EBREY-BICKFORD BOOKS!

- 10.2.1- (Hui-tsung calligraphy in "slender gold" manner: Loehr 91) Very elegant, formal, as befits an emperor. Reedy, attenuated brushstrokes, w. carefully controlled beginnings & endings. Set forms; nothing left to momentary decisions, or spontaneity. This will be true of ptgs attrib to him; also Acad. ptg, to greater or lesser extent, throughout So. Sung. He ruled 1101-1125. Imposed his taste heavily on ptrs. Gave them texts to illustrate; criticized their work. Demanded accuracy; realism of special kind; subtlety in content, conception, but w/in context of "truth to nature". Ptrs who worked in "careless or independent manners" were dismissed. Promulgated edict that "ptrs should represent things as they

(If I say it, it's true)

really are." Estab. criteria of excellence w/in his Academy (~~read from Wai-kam Ho essay, 8 Dynasties p. 29 of Introductory section.~~)

IND

But pinnacle of realism reached already, really, in 10-11c ptg.--or so extant works would indicate. What, then? We'll see as we look at works by or assoc. w. Hui-tsung.

- 10.3.1- "Birds in a Wax-Bush." Siren 234. Palace Museum, Taipei.

Subject: kind of lily; flowering branch; two birds, two bees?. No setting; spread out in flat plane, as if agst backdrop. Totally static--unlike Ts'ui Po in this. Birds look sideward, but no real sense of anything beyond confines of ptg. Isolated, complete in self.

Poem: acc to one study, love poem, addressed to woman w whom emperor was infatuated. Maybe so.

Style: traditional, conservative; linear drawing & color for most, birds w small strokes to render plumage. Ornithologically accurate; bird-watcher's kind of ptg. Birds flat, w/o sense of body seen in ptgs by Acad. masters. Detail: other parts than birds done by Academy helpers? So in others?

- 10.4.1- "Hibiscus and Golden Pheasant." Hanging scroll. Palace Museum, Beijing. Bird perched on branch of flowering bush, looks at two butterflies: artificial sense of scene. Bird done in same flat, stroke-by-stroke manner.

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

He often put dots of lacquer in eyes, for lifelike qual. Artist who imparts life to subj in old sense, like Ts'ui Po, has no need for such a device. Bird shown in most revealing view, the profile. Branch spread out, like fan; blossoms carefully placed, all agst abstract ground. Bird and branch exist in timeless, airless world; no such sense of real presence as in Ts'ui Po etc. Bird could be from hand of imperial amateur . . .

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

Formal arrangement; birds paired, as if posed. Common in works assoc. w. him. All done in a manner w/in reach of capable amateur. No great power of conception, or difficult organizing of forms, involved. (But: uncertain authenticity; wouldn't choose now to represent him.)

(Mention: also, a number of bird ptgs done in ink monochrome on paper, old and important, not treating here.)

- 10.7.1. "Dove on a Peach Branch," dtd. 1107. Setsu Col., Tokyo. Loehr 89, Siren 237. Early copy, or imitation. Hui-tsung produced such ptgs in considerable numbers, gave as gifts. Many copies.

- 10.7.2. "Quail and Narcissus." Asano collection. Fine early ptg., not by Hui-tsung. His name attached to fine old ptgs in Japan. Could be by Acad. master working under him, such as Li An-chung.

- 10.8.1. "Auspicious Cranes Over the Palace." 3000 114. Liaoning Museum. Work by some Academy master working under his direction. He may have done some part. Insc. good. Article by Peter Sturman in *Ars Orientalis* 20, 1990. Also Maggie Bickford study, see below: she argues that all the ptgs attrib to Hui-tsung should be seen as auspicious omens rather than as works of art, and that seeing them that way will change our ideas about their true nature ... etc.

When Pat Ebrey and Maggie Bickford were beginning their project, at Inst. for Advanced Studies in Princeton in 1998=99, I was there with them, and presented my ideas on Hui-tsung, with slides. But they went in different direction—which is exactly what they should have done: scholarly disagreement is healthy—we need to work independently, introduce new ideas & approaches. You read dif. authors, make your decisions abt who is most convincing . . .

(- "Auspicious Dragon Rock." Handscroll, calligraphy and painting. Palace Museum, Beijing; formerly Chang Ta-ch'ien. Forgery by him? Colophon by Ch'en Jen-t'ao. . .)

Academy Bird-and-Flower Painting: Hui-tsung through So. Sung.

- 10.9.1- Anon. 12th cent., "Birds 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.

Bring back, beside it: Ts'ui Po ptg (first image in this section.)

Another of major surviving hanging scrolls from Sung period. No sig or identifying seals.

Everything carefully arranged, birds + plants depicted w as much accuracy, care, truth to nature, as ptrs could muster. Yet whole is less convincing as depiction of real scene than Ts'ui Po. What? Sharpness, clarity of presentation--everything distinct. Not realism at all, but super-realism. Eye doesn't see this way; this kind of picture is like combined product of many separate visual experiences; artist looks long & hard at one thing, then another, so on--analytical approach--presents it all w unnatural clarity. Implies prolonged concentration; can't just glance at such ptg, but must reverse process of creation: receive effect of concentrating one's vision & attn on one thing after another.

Li An-chung
LS, Cleveland

- 10.10.1- Anon. 12th cent., by Hui-tsung Acad. master? *Peonies and Cat*. Possessing Pl. 74. Story of cat's eyes and peonies. (Artist has it "wrong")

Now on Td:

Ptg Academy in Sung: organized by first Sung emperor, employing ptrs from So T'ang and Shu courts. In earliest form, body of specialists ready to perform partic. jobs: ptg for decoration, for record, etc. But in time of Hui-tsung, and thereafter, ptrs of rank produced works of art, of no particular function other than as objects of aesthetic enjoyment, these added to Imperial collection or given as gifts—huge numbers done for that purpose.

Read what *Hsûan-ho hua-p'u* says abt b&f ptg (Siren Vol. 2 pp. 61-2.) Or, dif. rendering, Bush & Shih 128.

Read Hui-tsung's criteria for grading painters in his Academy, from Wai-kam Ho essay in Eight Dynasties catalog.

Such ptg partly decorative, but had symbolic signif also: not simple, literal symbolism (crane = longevity) but subtler emotional associations, or feelings. "Phoenix & kingfisher = wealth & nobility, deer = melancholy.

"Luxuriant growth of willow, tangled appearance of old pines and cedars, if properly rep. in ptg, can arouse thoughts in men. They all express some ideas of nature, and transmit these to the mind of the viewer, as if the things themselves were seen before his eyes." Still some echoes here of old concept of ptg as I defined it in earlier lectures—image of thing substitutes for thing, evokes same response. Hui-tsung affected by new literati ptg and its theories, which rep. break with that theory of expression; but ^{he} also still insisted on realistic portrayal. (End of previous section—praising artist working under him as "refined & delicate, not careless; disciplined, not loose".)

Hui-tsung would set themes, award prizes to ptr who most subtly caught his poetic idea. Famous cases: wine-shop in bamboo grove, indicated by flag protruding above bamboo; horses returning from flowering fields. Butterflies fluttering around their hoofs; etc. Poetic ideas valued. Conceits (in old sense.

- 10.23.1. Signed fan ptg by Chang Mao, late 12c Acad. artist, in Beijing PM. ~~I wrote abt this in my b&f lecture (top of p. 16):~~ "We are approaching here that end-point of preciousness in which ptg of the late Sung academy virtually refines itself out of existence."

But some ptgs of more robust and traditional kind were still being ptd by academy artists; will continue w. them.

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 - Several signed album leaves by Li Ti. Two chicks, dtd. 1197. Birds portrayed w washes of color + fine strokes for surface. .
 - Hound, signed alb lf by him in Palace Mus., Beijing, same date; but this is another version of same, in Boston MFA. Kind of cur that skulks around, looking guilty . . . *class distinctions in*

- 10.25.1-2. Lin Ch'un, another b&f specialist active in late 12c academy. Signed alb leaf: Small bird on branch of peach tree.

- 10.25.3-4. another signed leaf by him, fan ptg: close-up scene of grape vine w. insects (grasshopper, praying mantis, dragon fly.)

- 10.26. 1,2. Attrib. to Chao Ch'ang, early Sung, but late Sung Acad. ptgs: "Branch of Wild Crabapple." Siren 140 (bad) and "Branch of White Jasmine." Skira 139. His is one of names commonly used for attributions in Japan; don't mean much of anything. (We saw handscroll attrib. him in previous. Artist abt whose works Mi Fu wrote scornfully that they are good only for decorating the walls when one is marrying off one's daughter. No reliable work by him survives.) Isolated branches, no setting, seen for themselves; Symbolism of flowers a complicated study, worthwhile, but not really needed for apprec of these: just superlative renderings of flowering branches. Curling of leaves in space, dark & light for upper and lower surfaces; bunches of blossoms drawn w some projecting forward or back.

We should remember that ptg of this kind was generally in bad repute among critics of later times, being included in the general disparagement of So Sung Academy ptg as over-refined, or appealing too much to the senses. Alexander Soper pointed out in article on "Standards of Quality in No. Sung Ptg" (in *Archives* XI, 1957) that the somewhat moralistic arguments of the scholar-critics agst rich color and decorative styles put ptrs in the paradoxical position of being constrained from capturing in their ptgs the very qualities that constitute the real nature of flowers, as they are normally perceived--subtleties of color, graceful rhythms of contour in leaves & petals, close differentiation of species by careful observation and depiction of distinguishing details--even as the ptrs were being enjoined to pursue the "inner essence" of their subject i/o outer

appearances. This anomaly of critical theory certainly affected dev of b&f ptg in later centuries--never to regain heights achieved in Sung, *altho continuing to be produced in quantity...*

(Another subject, not treating: fish. Specialist ptrs of those. Dick Barnhart, in 3000 fig. 110, reprod handscroll by one of them.

- 10.26.3,4. Anon.? Lotus blossom. Palace Mus., Beijing. Nothing to say abt it.

- 10.27.1.2. Ma Yuan, "Apricot Blossoms," "Peach Blossoms." Pair of album leaves, . One signed. Couplets inscribed by Yang Mei-tzu (1162-1232, Ning-tsung's consort). T&V 7.34, Possessing Pl. 79-80, Lyric J 1.33. Couplets read: "Meeting the wind, they offer their artful charm;/Wet by the dew, they boast their pink beauty" and "Over a thousand years they transmit their seeds;/ Each spring they begin anew to spread their blossoms."

Others, will show when we talk abt Ma Yuan: LS w birds.

- 10.31.1. Ma Lin, *Branches of Blossoming Plum*, Beijing PM. Insc. by Yang Mei-tzu (Empress Yang, 1162-1232, consort of Emperor Ning-tsung). Seal with date: 1216. Famous ptg: stayed on mainland when other hanging scrolls from imperial collection shipped to Taiwan. (Story).

- 10.31.2. ~~Orchids, alb leaf, CCW col.~~ *PTG in NPM, w. reflection in water.*

- 10.31.3. Liang K'ai, *Two Birds in Flight*, by Willow. Fan ptg, signed. Palace Museum, Beijing.

What would have pleased literati critics? We have a few works that rep. their taste and principles, such as:

- 10.32.1- Anon. late Sung, "One Hundred Flowers." Handscroll, ink on paper. Palace Museum, Beijing. Literati master? or in that style—cf. Chao Meng-chien narcissus scrolls. (For those, see Wen Fong, *Beyond Rep.*, pp. 304-306, example in Met.) This one pub. completely in 46 good plates, ~~by Palace Mus.~~, much praised.

(Putting beside detail from it, at end, alb leaf by Li Ti, seen earlier.)

We'll continue w. So. Sung Academy in next lecture, seeing works associated with four great masters—one of whom, the last (Liang K'ai), left the Acad. and became, it's believed, a Ch'an/Zen ptr—and Ch'an ptg will be subject of our last, long lecture, ending this series.

Hibiscus

to "the idea of a picture." For instance, periodical examinations comprised of questions such as:

"In the butterfly's dream, home is far away in thousands of miles,
Over the azalea branches the moon is rising to the third watch of the night."

The pictorial interpretation of these lines was measured by the following specific criteria established by the Hsüan-ho Academy:

"Highest grade: the animated appearance and the emotional state of the subject is perfectly represented with simple brushwork and fully developed ideas without imitating any ancient masters. At the same time, forms and colors are rendered naturally and endowed with lofty concepts and archaic flavors.

"Middle grade: The seeming imitation of old masters is amplified and transcended by a heightened sense of antiquity. Forms and colors of the subject are simulated with fidelity and propriety with elegant colors and a cleverly conceived design.

"Lower grade: The ability to make imitations or copies that are close approximations to the true character of the original."

One of the main concerns constantly emphasized by the Sung Academy was the ingenious and proper treatment of the *hua-i*, or idea of a picture. The sought-after objective was not so much the reality of life but the poetry of life. The demand for such a brilliantly rendered illusion of the subject was not only for purely visual enchantment or persuasiveness but also the realization of the idea behind it that made the imageries "picture-like." In other words, a picture was evaluated not merely by its quality of "form-likeness," which is basic, but more importantly by its quality of "picture-likeness," which was on a supposedly higher level – on a par with literature.

This problem of the interrelationship between *hua-i* and *shih-i* ("the idea of a poem") went back much earlier in Chinese history and was a frequent topic for elucidation among Sung scholars. It was, however, only under the Sung Academy that their evocation was accompanied by a peculiar bent of the critical consciousness as well as an empirical program of training and testing which received the stamp of official sanction and imperial blessing.

Ke-fa – regulation and standardization – was the burning issue; in a way it was the outgrowth of the fumbling political reform of the Ch'ung-ning-Hsüan-ho period (1102-1125). But another issue of far-reaching implications was the unimproved low social status of the court painters. It is true that under Emperor Hui-tsung the painters were treated with much greater respect and granted more privileges than other "artisans" in the court, such as sculptors, musicians, or even astronomers. But as long as a painter was continuously regarded as a mere "technician," shut out from the mainstream of bureaucratic advancement, the improvements would remain superficial. This became even more obvious and humiliating when social segregation was an official policy enforced within the Academy, where students of different family background – the scholar family and the non-scholar family – were given separate entrance examinations and course assignments and were housed in separate dormi-

tories. There is no doubt that among the many factors behind the rise of the scholar-official painting in the late eleventh century, the one powerful impetus not to be neglected was the ardent desire of the scholar-artists to liberate and raise the art of painting from the stigma of a "minor trade skill" by remodelling it (with an entirely new philosophic and aesthetic outlook) into a noble undertaking (*sheng-yeh*), respectable enough for the self-enjoyment and self-realization of the intellectuals.

If Northern Sung art was greatly enriched and revitalized by the tension between scholar-official painting and court painting, then the Academy of the succeeding Chin Dynasty in the north was a model of reconciliation which succeeded to a considerable degree in harmonizing this contradiction. The early history of the Chin "Academy" is not clear, although references to individual court painters in Chin and Yüan literature definitely suggest its existence. In the middle of the twelfth century, two official organs directly involved in the production and conservation of paintings are recorded in the dynastic history: *Shu-hua chü* (Bureau of Calligraphy and Painting), under the Directorate of the Imperial Archive; and *T'u-hua ch'ü* (Department of Painting), under the Directorate of Construction and Manufacture. The former was a government bureau supervising state projects of painting and calligraphy. The latter seemed to be responsible for decorative paintings produced for the palace, and in 1196 it was reorganized and became part of the Commission of Palace Services. In addition, there were keepers of calligraphy and painting who were conservators of the imperial collection.

I have pointed out elsewhere that the continuous development of the *shih-ta-fu hua* from the mid-twelfth to early thirteenth centuries was carried on not in the south by Southern Sung artists (except in isolated pockets such as Chenchiang and Wuhsing) but in the north by the Chin artists. In this crucial chapter of scholarly painting, the contribution of the Chin Academy has never been recognized. This is especially regrettable in view of the fact that without this important link provided by the Chin Academy and the circle of art critics associated with it, the eventual convergence of the Li – Kuo and Tung – Chü traditions in the Yüan period would be difficult to explain. Perhaps due to the nomadic background of the Chin society and its traditional respect for crafts and craftsmen, the social demarcation between professionals and non-professionals, scholars and non-scholars was never clear-cut or rigid. This provided a social climate in which the coexistence and cooperation of the court painters and the scholar-official painters was not only tolerated but indeed encouraged. From the early years of the dynasty, the Chin Academy had been known for its efforts to attract the services of the scholar-artists. Two of the "Four Late Chin Masters" were directly affiliated with the Bureau of Calligraphy and Painting – Yang Pang-chi (*t. Te-mou*, an 1139 graduate of the *chin-shih* degree and the leading follower of Li Ch'eng) was Director of the Imperial Archive, and Wang T'ing-yün (*t. Tzu-tuan*, 1151-1202, perhaps the most admired painter-calligrapher in the Chin period and also a Hanlin Academician and the principal advocate of literati art in the Su Shih – Mi Fu tradition of Northern Sung) served as a chief supervisor

or plants and trees. And in the four seasons of the calendar, their periods of flowering or withering and singing or silence are also recorded in terms. Hence in the most subtle type of painting, men often lodge their exhilaration in these subjects, just as the poets did.

Now the camellia and the peony among flowers, and the phoenix and the peacock among birds, must be made to seem rich and aristocratic; the pine and bamboo, plum and chrysanthemum, or the seagull and egret, swallow and wild duck must be seen as reserved and quiet. As for the lofty dignity of the crane, the attack of the hawk, or the beauty of the spreading branches and leaves of the willow and *wu-tung* tree, the hardness of the stately pine and the generosity of the ancient cypress, revealed in painting they possess the ability to exhilarate men's thoughts. For the most part, [such works] are able to capture creation and transmit quintessential spirit and let the imagination roam as if it were viewing these things on the spot.

HHHP, Book 5, "A Discussion of Flowers and Birds." CKHLLP, p. 1037.

Ink Bamboo, Vegetables, and Fruit

Kuo Jo-hsü (ca. 1080)

Wen T'ung (1019–1079), called Yü-k'o, was a native of Yung-t'ai in Tzu-t'ung [Szechwan]. At the present time he is Second Secretary to the Board of Patents and Grants and curator of the Imperial Library. He is an excellent painter of ink bamboo, which he endows with an air of purity and freedom that surpasses the elegance of ornamental trees. One would think that a breeze could move them. Without having existed as shoots, they are fully formed. In addition he loves to form decayed or felled trees and ancient stumps on white screens or high walls. His style and content are simple but significant, and are made much of by connoisseurs.

THCWC, Book 3, "Art History II."

Hsüan-ho hua-p'u (ca. 1120)

Those who pursue formal likeness in the art of painting will lose it if they give up coloring [to work in ink monochrome]. What do they know of [true] values in painting? The possession of brushwork does not depend on the skillful use of red, green, scarlet and lead white. Thus, when there are [bamboos] brushed in light ink with strokes,

now upright, now slanting, which do not emphasize formal likenesses but simply succeed in what lies beyond the image, they usually are not produced by professional artists but often appear among the works of poets and writers. No doubt [the bamboo] contained in their breasts was easily eight or nine times the extent of the Yün-men marshes, as well as all that the brush and ink of a writer cannot describe. Hence, once lodged in brush tip and paper, [these bamboo] will reach the clouds in a lofty wintriness, or withstand the snow to rise like jade. Furthermore, with their attitude of beckoning the moon or whistling in the wind, despite a boiling heat, one will feel the need for winter clothing. As for the suggestiveness of simple scenes, though they fill but a foot, one may speak of ten-thousand miles. Thus, how could a common craftsman reach this level?

Of those who have painted ink bamboo as well as small scenes, from the Five Dynasties to the present reign, we have selected only five men.

HHHP, Book 20, "A Discussion of Ink Bamboo (Including Small Scenes).

The poets [of the *Book of Songs*] knew much about the nature of grasses and trees, or insects and fish, and when painters, by seizing creation with their brushes, penetrate to wondrous subtleties with their thought it is also the act of poets. Such things as grasses and insects are frequently seen in the metaphors and allusions of the poets, hence the are included here.

Now from the Ch'ien Dynasty [557–589] to the present reign, those whose names have been transmitted and whose paintings are preserved, we have selected only six men.

HHHP, Book 20, "A Discussion of Vegetables and Fruit (with the Category of Herbs Including Grasses and Insects)." CKHLLP, p. 1036.

Classification by Social Status

Kuo Jo-hsü (ca. 1080)

His Imperial Majesty Jen-tsung [r. 1022–1063] was endowed by Heaven with keen understanding. His saintly artistry had an inspired originality. When in the flush of enthusiasm he flourished his brush, far outstripped common men. This humble person has heard that when the blindness of the imperial aunt, Hsien-mu of the realm Ch'i, was beginning, the All-Highest in person painted [an icon of

Important readings on Hui-tsung and his paintings:

Patricia Buckley Ebrey and Maggie Bickford, eds., *Emperor Huizong and Late Northern Song China: The Politics of Culture and the Culture of Politics*. Cambridge, Harvard U. Press, 2006). In it (pp. 45 3-513):

Maggie Bickford, "Huizong's Paintings: Art and the Art of Emperorship."

Patricia Buckley Ebrey, *Accumulating Culture: The Collections of Emperor Huizong*. Seattle, U. Washington Press, 2008.