

11D talking
head

11D, on Liang Kai

A big theme in these later lectures, and one especially brought out in this next one abt Liang Kai, is the difference bet the Ch. and Jap. traditions of collecting and connoisseurship, and why the two together have preserved a great many more early ptgs for us than either one would have done by itself. This has been a touchy subject for Ch. and Jap. writers who have understandably avoided bringing out gaps or weaknesses in their own tradition or running the danger of insulting the other tradition. Not so with your shameless lecturer: recently, in connection with a great exhibition of early Chinese ptgs from Japan in the Shanghai Museum (shown there in Autumn 2010) I wrote an essay titled "Early Ch Ptgs from Japan: An Outsider's View," which will be published in the catalog in ~~both English and Chinese~~ ^{The English text}; I will ~~also~~ put ~~it~~ on my website. There I try to deliver an honest "outsider's" account of this touchy subject, and I recommend the essay to those of you interested in this big problem. As I point out there, the ptgs of Liang Kai as preserved in China vs. those preserved in Japan present him almost as two different artists. The Shanghai Museum exhibition, by including works of "both Liang Kais" so to speak, allows viewers for the first time in centuries to see them together. I'm sorry that I myself won't be going there. I write in my essay that the return of these paintings from Japan to China, even a temporary return, is like long-lost children who were disowned by their parents when they were very young and are now being welcomed back home,

OLD

11D

Liang K'ai

10

Peace possible only in Buddhist monasteries; ptg of late Sung belongs largely to Ch'an monks, as preserved in Japan. Last lecture will be mostly about them. But a few more Academy things first.

11.33.1. Anonymous (old attrib. to Hui-tsung.) Landscapes of Four (3) Seasons.

Konchiin and Kuonji, Kyoto. Siren 241-3, Lyric J 1.54-55. Fine anon. 13th cent. ptgs. of kind preserved only in Japan: Chinese literati of later times considered trivial, not worth preserving.

- **11.34.1-**, Series of leaves illustrating "Lyric Journey" theme. Lyric J 1.44-1.57; text pp. 57-73.

Two fan-shaped leaves in album, *Living in Seclusion by a Lake* (attrib. to Hsia Kuei), *Gazing At a Waterfall*. Osaka Municipal Museum.

- **11.34a.1-2.** Spread of styles and motifs outside Academy: *Lyric Journey* 40-47. Two "Palace Banquet in Evening" scenes.

Now we arrive at one of the most fascinating of all Ch. ptrs:

Liang K'ai (active first half 13th century) Bridge bet two great currents in So.Sung ptg: Academy, Ch'an masters. Hills around Hangchou held many Ch'an monasteries. Some favored by Sung emperors, Ch'an popular in court circles. Court artists must have known what Ch'an ptrs were doing, and vice versa.

He came from Shantung in NE; entered Acad., served as *tai-chao*, ca. 1201-1204. Began as follower of Chia Shih-ku, who was fig ptr in Li Kung-lin trad. (Ptg of that kind by him, frontispiece to Bud. Sutra, in my old So. Sung exhib. cat., #30: Wan'go Weng.) Liang K'ai given award: Golden Girdle. Acc. to story, left it hanging in his room, went off to live in Ch'an temple. Some of his ptgs were insc by monks in temples around Hangchou. Fond of drinking; called Liang Feng-tzu (Crazy Liang, Liang the Buffoon). Ptgs after that? (so we assume) are sketchy, *chien-pi*, abbreviated manner. But this only an assumption. In any case, those of his works preserved in China represent his Academy style, and (some of them) his reported buffoonery; those preserved in Japan, presumably more his Ch'an temple period: profound works, almost inspiring kind of reverence. Curiously unlike: as though two artists.

Ptgs undated, can only guess at sequence.

11.35.1-2. Frontispiece to Taoist sutra (*Huang-t'ing ching*, written by Chao Meng-fu) representing Chang Tao-ling, the Supreme Taoist Master,

watching scenes of the redemption of the good and punishment of the evil. Handscroll, in *pai-miao* manner. Signed. H. C. Weng collection. Cahill, Southern Sung cat., 30.

- 12.6.1- *T'ao Yuan-ming Walking Under Pines*. Palace Mus., Taipei. Loehr 106. *AD 365-427.*

Inevitably placed first in consideration of his works: kind of ptg he did in Academy. Political purpose, presented to ministers etc. to praise them.

- 12.6a.1- *Eight Great Monks*. Handscroll. Shanghai Museum. Copy?

*Presm - index, 1st
Rept for bureau
charts*

As I said, he was known in his lifetime as Liang Feng-tzu (Crazy Liang, or Liang the Buffoon), and that's the side of him that Chinese collectors mostly chose to preserve, as represented by:

- 12.7.1. *Pu-tai*, album leaf, signed, Shanghai Museum. Inscription mtd. opposite it by Yuan-period landscapist Huang Kung-wang. *Gross image*

Various others, mostly of dubious authenticity, such as:

-12.7a.1. *Immortal*. Signed. Imitation. CAT 63.

But for great Liang K'ai, we must look to ptgs preserved in Japan:

- 12.8.1- *Sakyamuni Emerging from the Mountains*. 3000 127, T&V 7-43, Siren 325-6, Loehr 105, Suiboku 3/3. Suffering figure. Subject, taste, outside Academy manner & spirit: done for monastery? New compositional type, 13c. Trees spiky, hostile. No sensory pleasures. Sig. includes words: *Yü-ch'ien t'u-hua Liang K'ai*. Sometimes taken to mean: still in Acad.? But not nec.—in later times (etc.)

*sensory
deprivation*

- 12.9.1- *Hui-neng (Sixth Patriarch) Chopping Bamboo*. T&V 7-46, Siren 328, Suiboku 4/4. Zen 5..

Paired with it: *Hui—neng Tearing Up a Sutra*. Siren 329, Zen 6. In my Index, I called it an early Jap. copy after original. But persuaded by Jan Fontein, in Zen Ptg & Callig. cat, and by seeing in original again.

*Seals of
Ashikaga Yoshimitsu
(1358-1408) so in
Japan
No lit. basis for
subjects—*

- 12.10.1- *Li Po Walking and Chanting a Poem* Skira 90, Siren 330-331, Loehr 18, Suiboku 4/5. His grand masterwork in this *chien-pi* manner.

- 12.10a.1. Han-shan and Shih-te. Signed, but work of follower. MOA Museum.

(with 6th Patriarch Chopping + Liang K'ai images on screen:)

I've been talking abt rough brushwork, unorthodoxy, *i-p'in* or

"untrammelled" style etc., w/in literati ptg. How does this relate? Big, difficult question. Literati ptg, however free in brushwork, keeps intellectual, "humanist" approach, a certain discipline of ptr's hand expected, even demanded. Ch'an, by contrast, is intuitive, incisive,

(Will talk more abt this in last lecture.) Liang K'ai ideally suited to latter, Ch'an approach, paradoxically perhaps since he was Academy ptr. Acad. training

*cutting through
intellectual, all
conventions.*

(These lectures grow very long; I have a lot to show and say, abt ptgs that are among the great objects and events in my life, and about issues that most deeply concern me. They will have to send in an assassin to poison my tea to get me to stop talking.)

Additional reading and reproduction books (for this and Lecture 12):

Jan Fontein and Money Hickman, *Zen Painting and Calligraphy*. Exhib. cat. Boston, Museum of Fine Arts, 1970. (Zen)

Suiboku bijutsu taikei (Ink Monochrome Painting.) Series. Tokyo, 1973-75.

Vol. 3 for China: *Bokkei Gyokkan* (Mu-ch'i and Yû-chien); vol. 4 for China: *Ryôkai Indara* (Liang K'ai and Yin-t'o-lo). (Suiboku 3, 4.)

(Suiboku 4 contains: Li Kung-lin "Filial Piety" scroll, Color 1 and 31-34; Ch'iao Chung-ch'ang "Red Cliff," 35-36.)

James Cahill, ed. (and author), *Sôgen-ga: 12th-13th Century Chinese Painting as Collected and Appreciated in Japan*. Berkeley, University Art Museum, 1982. (Sogenga)