

12C talking
head

12B Six Persimmons.

Now, in Part Two of Lecture Twelve, we are going to spend a half-hour or so gazing mostly at a simple picture of six persimmons in a row. This contradicts all the rules about how to hold an audience for an illustrated lecture—the usual rule is: keep the images changing! Movement, striking imagery, frequent change, are what we need. And if those are the only things that will hold your attention, you can skip over a lot of this one. On the other hand, if you want to hear a sincere attempt to deal with big questions of what Chan painting is, even what Chan is, however unanswerable those questions may be, stick with me for the next half-hour.

Various Chen-associated ptgs
Portraits of Chen Masters

12C
6

- 12.23.1- *Portrait of Wu-chun*, dtd. 1238, Skira 48, T&V 7-44, Siren 210. Others, 3000 104 etc..

Anon. figure ptgs, 13th cent.

- 12.24.1. *Sakyamuni Emerging from the Mountains*. Lawton 21.

Inscription by monk who died in 1262.

- 12.25.1, *Chien-tzu Attaining Satori While Catching a Shrimp*. Collection unknown. Cf. *Chien-tzu*, Freer Gallery. Lawton 22.

- Attrib. to Lo-ch'uang.

- 12.26.1, *Han-shan Reading a Scroll*. Sogenga 11.

Seal of the artist; published in Japanese series; genuine?

(Return: Attrib. to Shih K'o

- 12.27.1- *Two Patriarchs*. Zen 3, Suiboku 3/26-7, etc.)

Zenga: A quick showing of Ch'an/Zen-related paintings preserved in Japan, some of them post-Sung. Quick and simple identifications only.

-12.28.1-

Mostly owned by dealers: Yabumoto Kozo, Amagasaki; Setsu Gatôdô, Tokyo; etc. I should say that ptgs of this kind could be found in Japan, in 70s-80s when I was buying, for low prices. Most collectors didn't want them. Our *Sôgenga* exhib., held at our museum in 1982, which followed a graduate seminar I gave on this subject, was put together with a \$5,000 grant from Society for Asian Art in S.F.; about half the exhib., 20 ptgs from my own or family collection and two that UAM had bought for low prices; rest borrowed from dealers, with hope of sale to Asian Art Mus. in S.F. But although curators came, chose ones they wanted, money allotted by Soc. for Asian Art, Yvon d'Argence nixed them all---not genuine, or not good enough condition, etc. Anything involving me he automatically opposed. Sad story, told on my website in R&R no. 55. Several of ptgs have gone on to become worth hundreds of thousands.

Ch'an-meeting ptgs. (Example by Ma Yuan already shown.)

-Egawa Art Museum: *Two Patriarchs in a Landscape*. Inscription by Ch'ih-chüeh Tao-chung (1169-1250). Related ptg in Met: *Li Ao Meeting Yao-shan*, insc by another 13th cent. monk. Beyond Representation Pl. 77.

- Former Sakamoto Col., Kyoto. Cheng Huang-niu Riding an Ox. Sold in Sotheby's auction, April 11th 09, for big price. Sogenga 14.

- Red-robed Bodhidharma. He was semi-mythical Indian monk who brought Ch'an doctrine to China in 6th cent. Shown hirsute, foreign. Tried to offer doctrine to emperor of time, Liang Wu-ti; they didn't communicate well. He left, crossed Yangtze River on reed, found cave, meditated until Second Patriarch, Hui-k'o, persuaded him of his sincerity by cutting off his left hand. Etc.

- One w. blue mtg at sides: Freer, old.
 - Other, w. insc: dtd 1319. Yuan: Tokyo Yabu.
 [Bodhi.&Hui-k'o in LS: Cleveand, 8Dyn 64.

- Sak. Coming Out of Mts, insc at top: anon. 13c, Freer.
 - Other, facing left, O. Yabumoto

- Anon. portrait of Ming-pen: Heisando. Ink + lt color'
 - Another, color, full size: O. Yab.

- Attrib. Liang K'ai, Han-shan pointing (dark): O.Yabu.
 - Ju-an (who?) Han-shan, wild one, O. Yabu.
 - Han=shan + Shih-te, attrib. Liang K'ai: Masaki Mus., Osaka

Bodhisattva Kuan-yin, white-robed. Seen in Mu-ch'i.

- in round, top cut off: O Yabu.
 -Anon. Sung Kuan-yin on leaf, royal garb: Tokyo Yabumoto
 -Kuan-yin in Tattered Robe: O.Yabu

Surviving ptgs from *Eight Views of the Hsiao-Hsiang Region*,
 attrib. to Mu-ch'i.

Hsiao-Hsiang region: in present Hunan Province; misty lake scenery, etc. Subject of poetry from early times; in 11th cent., writer named Sung Ti had composed set of poems, "Eight Views of Hsiao-Hsiang:" (Earliest surviving version? Handscroll by (?) Wang Hung, Princeton Art Museum. Writing on this, very good, better than ptg deserves, by Alfreda Murck.)
See also Brinker & Kanazawa, *Zen Masters of Meditation*, #62: set of 8 ptgs by Tōshun, disciple of Sesshū (Japanese), early 16c: 8 Views, drawing loosely on Yū-chien series. Superb.

Splashed-ink style: Capacity of eye & mind to read imagery into formless, amorphous, known from early times: ink-splashes. Advice to ptr to look

at mud wall, or hang fine gauze over old wall; Kuo Hsi reportedly told plasterers to leave wall rough, so that he could use chance configurations in composing his ptg on the wall. Must have been lots of these ptgs, over the ages; none preserved. But must underly late Sung splashed-ink LS, in which identifying signs reduced still further, ambiguous ink splashes made to perform larger function in evoking scene, space.

- 12.29.1- *Evening Glow on a Fishing Village*, Nezu Mus. Siren 340-1, 345, Skira 93, Suiboku 3/4.

- 12.30.1- *Boats Returning from a Distant Inlet*. Siren 354, Suiboku 3/5.

- 12.31.1- *Evening Bell from a Temple in Mist*. Loehr 113, Siren 341 (miscaptioned), Suiboku 3/7.

- 12.32.1- *Geese Alighting on a Flat Shoal*. Idemitsu Mus., Tokyo. Siren 348-9 below, Suiboku 3/6.

Ch'an ptg has much in common w other So. Sung, espec. Hsia Kuei; is this because Hsia Kuei affected by Ch'an? Could have been; but that is false mode of explanation. As I've tried to argue, neither Ch'an nor any other system of thought or religion produces a style. Artists produce styles. Large collective mvts are products of collective effort; creation of indiv. Fetures of style is achievement of indiv. Artists; but infrequent, scattered occurrences. We normally can't isolate these easily, much less attribute to specific causes. So what we should try to analyze is not causes behind creation of styles, but reasons (factors) behind *stylistic choice*: what was there in the style that made it seem appropriate, effective, for expressing ideas, version of world, that artists wanted, and users of ptgs wanted? Ch'an artists no doubt as familiar w. Ma Yuan as w. Hsia Kuei; chose elements of Hsia's style, found Ma's unusable. We can analyze why (or suggest reasons.)

All these distinctions I'm making are separate from Chinese theory—derived from ptgs themselves. Chinese theorists go on saying: can't paint outer appearances, must capture inner nature, or whatever. Main reason I'm reluctant to parrot such standard formulations, and critical of those who do, is that they remain constant while ptgs undergo radical transformations.

Yû-chien (Jo-fen Yû-chien?) Active mid-13th cent.

Surviving ptgs from *Eight Views of the Hsiao-Hsiang Region*:

- 12.33.1- *Mountain Village in Mist* (Idemitsu Art Museum). Siren 346

bottom, Suiboku 3/20.

- 12.34.1- *Returning Sails* (Tokugawa). Loehr 114, Suiboku 3/99.

- 12.35.1- *Autumn Moon over Lake Tung-t'ing*. Siren 346 top, Suiboku 3/99.

- 12.36.1. *Waterfall on Mt. Lu*. Large section (missing waterfall): Siren 347, Loehr 115. Both parts: Suiboku 3/19.

- 12.37.1. Old attrib. to Yü-chien; now reattributed as early work of Sesshû. *Houses on bluff by water; fisherman in boat*. Fan-shaped album leaf. (I still lean twd seeing it as Chinese ptg, assoc. w. Yü-chien.)

End with: Sesshû, haboku LS in Tokyo Nat'l Museum, ptd in 1495. (My CLP 120 on website, about Sesshû and Sesson; espec. pp. 2-3, on what Sesshû's transformation of the Chinese splashed-ink manner can be read, as a "Japanization" of the style. Problem that has preoccupied me for years, several other attempts to deal with it on my website. Outside our subject: but want to end with ..

Additional suggested reading:

Gregory Levine, Yukio Lippit, et al. *Awakenings: Zen Figure Painting in Medieval Japan*. Exhib.. cat. New York, Japan Society, 2007.

Excerpt from my 1960 book, *Chinese Paintings, XI-XIV Centuries*, New York, Crown Publishers, 1960 (my first book), pp. 19-20:

Some affinities between the methods of achieving Ch'an spiritual and artistic ends should certainly be noted, Suddenness and spontaneity rule in both cases. If an intuitive awareness is to be communicated at all, it must be by a direct and immediate revelation of its very essence; it cannot be done by translating it into rational terms and expecting the recipient to translate it back into something like the original impulse. Hence Ch'an Buddhism refuses to present the student with a well-lit road to enlightenment, and Ch'an painting declines in a like way to present a ready-made, clearly delineated image. It defines the subject at a few key points--face and hands in the case of a portrait; figures, buildings, and a path, perhaps, in a landscape--and leaves the remainder ambiguous, sometimes amorphous, suggestive rather than descriptive. The observer

is left to transform these rough-drawn lines and inchoate areas into a solid body, or into trees, rocks, a mist-hung void.

This is an essentially different approach from that of the typical academy artist, who, for all his economy and selectivity, presents in as lucid a way as he can whatever he chooses to present at all. Moreover, Ch'an painting has nothing of the elegance, the courtly air of the academy. Objects are not beautified or sentimentalized. It is ordinary, everyday sensory experience--which, in Ch'an, has as much value as any other--that furnishes the material for the pictures. Even modest materials—ink and paper, much of the time—goes w. simple, somewhat ascetic life of Ch'an monks.

Bring back:

- 12.38.1. Attrib. Wang Wei: *The Scholar Fu-sheng*.

I'll end by reading some words not by myself, but which sum up a deep belief of mine in language better than I'm capable of. I always told my students that the work of the art historian, or any cultural historian, if it is properly done, is no less creative than the work of an artist. The words I will quote are by E. M. Forster, a favorite writer of mine, and are from his essay "Does Culture Matter?" In 1994, when I repeated in Berkeley the Getty Lectures I had delivered at USC, a grad student of mine named Kendall Brown gave me a very generous introduction which ended with this quotation, so I thank him again for bringing it again to my attention. Forster writes:

"The higher cultures . . . rather resemble religion [in that] it is impossible to enjoy them without trying to hand them on. The appreciator of an aesthetic achievement becomes in his way an artist: he cannot rest without communicating what has been communicated to him . . . This 'passing on' impulse takes various forms, some of them merely educational, others merely critical; but it is essentially a glow from the central fire. What is needed in the cultural Gospel is to let one's light shine so that men's curiosity is aroused, and they ask why Sophocles, Velasquez, Henry James should cause such disproportionate pleasure. Bring out the enjoyment. Our chief job is to enjoy ourselves and not to lose heart, and to spread culture . . . because certain things seem to us unique and priceless, and, as it were, push us out into the world on their service. . . Works of art *do* have this particular pushful quality; the

excitement that attended their creation hangs about them, and makes minor artists out of those who have felt their power.”

So, with the image of Fu Sheng and the words of Forster, I close these lectures, which have given me great pleasure to produce, and which I hope will give pleasure and a certain kind of enlightenment to a great many people, by opening further this great tradition of painting to their appreciation.

Lecture 12C

Various Ch'an-associated Paintings

A bit of history before we proceed. (Show Wu-chun portrait, as below.) Ch'an sect of Buddhism transplanted in Japan from late 12th cent., flourished there. Ch'an monks from Japan went to China to study with famous Ch'an masters; especially in Zhejiang area--112 of them in So. Sung, more in Yuan. Brought back ptgs, including portraits of monks they studied with, also ptgs of other kinds. Some founded monasteries in Japan, in which these ptgs were preserved as treasures. Also, several Chinese monks came, brought ptgs or ptd in Japan. Some trade going on w China also, as I'll speak of—not official, but clandestine, private. Inventories of temples in 14c list large nos of ptgs; some went into Shogunal col. later. Sôgenga adopted into Jap. culture of tea ceremony, shoguns' palaces, daimyos' villas. Almost adopted into Jap. art; and since Chinese disowned them, like adopted children abandoned by birth parents. (Big controversies over that, one reads abt in newspaper. No such issues raised in art history: these are Chinese paintings, ultimately, and properly to be considered w/in history of Ch ptg. But big project of my whole career has been to expand our concept of Ch ptg to cover far more than what was officially, so to speak, accepted and preserved in China.

- Portraits of Ch'an Masters.

- 12.23.1- Portrait of Wu-chun, dtd. 1238, Skira 48, T&V 7-44, Siren 210. Others, 3000 104 etc..

Anon. figure ptgs, 13th cent.

- 12.24.1. Sakyamuni Emerging from the Mountains. Freer. Lawton 21. Inscription by monk who died in 1262.

- Other, facing left, O. Yabumoto.

- 12.25.1, Chien-tzu Attaining Satori While Catching a Shrimp. Collection unknown. Cf. *Chien-tzu*, Freer Gallery. Lawton 22.

- Attrib. to Lo-ch'uang.

- 12.26.1, Han-shan Reading a Scroll. Sogenga 11. BAM—etc. Seal of the artist; published in Japanese series; genuine?

(Return: Attrib. to Shih K'o

- 12.27.1- *Two Patriarchs*. Zen 3, Suiboku 3/26-7, etc.)

Ch'an-meeting ptgs. (Example by Ma Yuan already shown.)

-Egawa Art Museum: *Two Patriarchs in a Landscape*. Inscription by Ch'ih-chüeh Tao-chung (1169-1250). Related ptg in Met: *Li Ao Meeting Yao-shan*, insc by another 13th cent. monk. Beyond Representation Pl. 77.

- Former Sakamoto Col., Kyoto. Cheng Huang-niu Riding an Ox. Sold in Sotheby's auction, April 11th 09, for big price. Sogenga 14.

Zenga: A quick showing of Ch'an/Zen-related paintings preserved in Japan, some of them post-Sung. Quick and simple identifications only.

-12.28.1-

Mostly owned by dealers: Yabumoto Kozo, Amagasaki; Setzu Gatôdô, Tokyo; etc. I should say that ptgs of this kind could be found in Japan, in 70s-80s when I was buying, for low prices. Most collectors didn't want them. Our *Sôgenga* exhib., held at our museum in 1982, which followed a graduate seminar I gave on this subject, was put together with a \$5,000 grant from Society for Asian Art in S.F.; about half the exhib., 20 ptgs from my own or family collection and two that UAM had bought for low prices; rest borrowed from dealers, with hope of sale to Asian Art Mus. in S.F. But although curators came, chose ones they wanted, money allotted by Soc. for Asian Art, the Director of the Asia Art Museum Yvon d'Argence nixed them all---not genuine, or not good enough condition, etc. Anything involving me he automatically opposed. Sad story, told on my website in R&R no. 55. Several of ptgs have gone on to become worth hundreds of thousands.

Bodhisattva Kuan-yin, white-robed. Seen in Mu-ch'i.

Standing one by Chüeh-chi Yung-chung, Yuan dyn, insc by Ming-pen, cf. seated Kuan-yin by him; one by 17c woman ptr---my article.

- in round, top cut off: O Yabu.

-Anon. Sung Kuan-yin on leaf, royal garb: Tokyo Yabumoto

-Kuan-yin in Tattered Robe: O.Yabu.

- Red-robed Bodhidharma. He was semi-mythical Indian monk who brought Ch'an doctrine to China in 6th cent. Shown hirsute, foreign. Tried to offer doctrine to emperor of time, Liang Wu-ti; they didn't communicate well. He left, crossed Yangtze River on reed, found cave, meditated until Second Patriarch, Hui-k'o, persuaded him of his sincerity by cutting off his left hand. Etc.

- One w. blue mtg at sides: Freer, old. - Other, w. insc: dtd 1319. Yuan: Tokyo Yabu.
- Head of Bodhidharma. Collection unknown.
- Red-robed Bodhidharma, from Ningbo, 1198. Ningbo catalog (see below) 128.
- Hooded Bodhidharma Crossing Yangtze on Reed, Princeton (bad slide of whole, good of head).
- [Bodhi.& Hui-k'o in LS: Cleveland, 8Dyn 64.]
- Sakyamuni. Coming Out of Mts, insc at top: anon. 13c, Freer.
- Other, facing left, O. Yabumoto.
- Anon. portrait of Ming-pen: Heisando. Ink + lt color'
- Another, color, full size: O. Yab.

Paintings from Ning-po (Ningbo). Book (exhibition catalog): *Sacred Ningbo, Gateway to 1300 Years of Japanese Buddhism*, Nara National Museum, 2009.

- #136 in this: *Portraits of Dôsen Risshi and Genjô Risshi*, 1220. Kyoto, Sentsûji. Paatriarchs, 6th-7th cent. and 11th-12th cent. respectively.
- #137: *Portrait of Shunjû Risshi*, 1227; painted in Japan on his deathbed, to form triptych with the above two. Same temple. He studied in China. Can't easily tell Ch ptgs of this kind from Japanese—what if Jap. priest learned ptg in China, came back, practiced it in Japan?

- Anon., Han-shan and Shih-te, Yuan? Collection unknown.
- Attrib. Liang K'ai, Han-shan pointing (dark): O.Yabu.
- Ju-an (who?) Han-shan, wild one, O. Yabu.
- Han=shan + Shih-te, attrib. Liang K'ai: Masaki Mus., Osaka
- Shih-te w. broom, attrib. Ju-an (who?) O. Yabu.
- Anon. Yuan, 6t Patriarch w. Hoe. Masaki Mus., Osaka.
- Anon. Sung, Pu-tai (Jap. Hotei) w. Bag, Mizutani Nisaburô, Kyoto.
- Anon. Yuan? Boy Riding Buffalo. Collection unknown.
- Boy on bank, buffalo in water. Kumita?
- Traveler and servant on road in moonlit landscape. 13c? insc above. Kimball Art Mus.? Old attrib. to Hsia Kuei.
- Swallow and willow branch, attrib. Mu-ch'i. Shown before.
- Other ptgs of birds & bamboo or tree branches, various collections.

- Attrib. Mu-ch'i, Gibbon & Child (seen from back, reaching upward) K. Nakamura Col.
- Other gibbon ptgs, Sung & Yuan, loosely assoc. w. Mu-ch'i. One, owned by Sarah Cahill, in Berkeley Art Museum.
- Ptg of Grapes by Wen Jih-kuan, w. his seals & inscription. Sogenga 42 (then S. Yabumoto, Tokyo; now Berkeley Art Museum. (See Reminiscence no. 35 on my website.) (Famous one, Siren etc., Hd, 1296)

Surviving ptgs from *Eight Views of the Hsiao-Hsiang Region*, attrib. to Mu-ch'i.

Hsiao-Hsiang region: in present Hunan Province; misty lake scenery, etc. Subject of poetry from early times; in 11th cent., writer named Sung Ti had composed set of poems, "Eight Views of Hsiao-Hsiang:" (Earliest surviving version? Handscroll by (?) Wang Hung, Princeton Art Museum. Writing on this, very good, better than ptg deserves, by Alfreda Murck.) See also Brinker & Kanazawa, *Zen Masters of Meditation*, #62: set of 8 ptgs by Tōshun, disciple of Sesshū (Japanese), early 16c: 8 Views, drawing loosely on Yü-chien series. Superb.

Splashed-ink style: Capacity of eye & mind to read imagery into formless, amorphous, known from early times: ink-splashes. Advice to ptr to look at mud wall, or hang fine gauze over old wall; Kuo Hsi reportedly told plasterers to leave wall rough, so that he could use chance configurations in composing his ptg on the wall. Must have been lots of these ptgs, over the ages; none preserved. But must underly late Sung splashed-ink LS, in which identifying signs reduced still further, ambiguous ink splashes made to perform larger function in evoking scene, space.

- 12.29.1- *Evening Glow on a Fishing Village*, Nezu Mus. Siren 340-1, 345, Skira 93, Suiboku 3/4.
- 12.30.1- *Boats Returning from a Distant Inlet*. Siren 354, Suiboku 3/5.
- 12.31.1- *Evening Bell from a Temple in Mist*. Loehr 113, Siren 341 (miscaptioned), Suiboku 3/7.
- 12.32.1- *Geese Alighting on a Flat Shoal*. Idemitsu Mus., Tokyo. Siren 348-9 below, Suiboku 3/6.