

L.S. Lect. notes 4A. Tang Figure Ptg.

Talk. Tang: another great, long-lasting, native-ruled dynasty. Once more, like Han, preceded by short-lived dynasty that accomplished unification but couldn't last: Sui (581-618), Tang (619-906). *nextly 3 centuries*
 T'ang T'ai-tsung (Li Shih-min) (reigned 626-649) led Chinese troops on great campaign that re-established Chinese rules over extensive empire. Put father on throne (reigned 619-626), then succeeded himself.

Confucianism makes come-back, altho' Bud. & Taoism still strong.
 Stable, long-lasting dynasty. Greatest poetry written then, greatest figure ptg. done. I will show you some examples, along with copies.

T'ai-tsung succeeded by Emp. Kao-tsung, reigned 649-683; then on his death his concubine Wu Tzu-t'ien, reigned 690-705: wiped out rivals, put inept son on throne, finally ruled herself.

Greatest T'ang emperor: Hsüan-tsung (called Ming-huang), ruled 712-756. His reign, especially, represents a return to humane government. Founded Imperial Academy of Letters (Han-lin Academy.) Great poets under his reign: Li Po, Tu Fu, Meng Hao-jan, others. Ch'ang-an, capital, present Hsi-an (Xian), was easily most cosmopolitan city on earth. Close contacts, trade, with Western

Asia and beyond (Golden Peaches of Samarkand.)

In his later years, when he was around 60, Hsüan-tsung became infatuated with wife of one of his sons, Yang Kuei-fei (Precious Consort Yang), brought her into palace as his favorite consort. Spent time disporting with her, neglected administration. (Subject of well-known poem by Po Chû-i, "The Endless Sorrow"). By mid-century her family had come to dominate court. She was close friend of Turkish general, An Lu-shan. He tried to seize power in 755. Emperor Hsüan-tsung fled into Szechwan; Yang Kuei-fei killed on the way, as troops demanded. Rebellion put down, his son took throne in Ch'ang-an, Hsüan-tsung returned. But power of T'ang broken, empire shrinks as local powers reclaim outlying regions, another period of disunity follows: called Five Dynasties period (906-960.) That was great age of ptg, however, to which I'll devote two lectures.

T'ang is another great period of Buddhist art, both sculpture and ptg; I used to devote quite a few lectures to it. Leaving out completely now, as announced at the beginning of the series.

↓
4.1.1. Tomb of Princess Yung-t'ai (Yongtai) (died A.D. 706). 3000 69, Loehr Fig. 22-23, pp. 42-43. (Empress Wu Zitian, reigned 690-705, after taking over throne on death of Emperor Kao-tsung, wiped out members of Tang imperial family whom she feared as rivals. (We were given quite dif. stories when taken to tombs in 1973 delegation trip: PRC made her into model ruler, as they did with First Emperor of Qin. Jiang Qing took her as model. They loved all-powerful rulers, despised Confucius and his followers, whose beliefs they denounced as "secular humanism.")

Handwritten note: Their tombs in Tang tomb complex, some 40 miles NW of Xi'an.

4.1.2, 4.1.3. Passageways in tomb decorated with ptgs; here, just flower ptgs, like walls of palace. Other: antechamber to tomb chamber proper, which (as I remember) has only shallow stone engravings. (Fence new).

4.1.4, 4.1.5. details from ptgs in outer chambers. Young waiting woman; eunuch? Or, more likely, girl attendant in male dress. Some cross-dressing in this period. Other: head of male attendant, eunuch? Grinning, w. bulging eyes. Much of this kind of inner energy in Tang sculpture, ptg.

4.1.6. One of wall ptgs in antechamber—most often reproduced, for good reason. Partly destroyed through damage; but preserved parts give us a revelation of greatness of Tang wall ptg, abt which we read so much in texts of the time, can see so little. Ease of movement, spacing of figures, naturalness of postures etc., all marvelous. Tang was recognized in later periods in China as great age of figure ptg for them; high points in LS came later.

4.1.7, 4.1.8. Two details: older serving woman with fan; younger one (portrayal), holding fly-whisk? Tang figure ptrs didn't avoid full-face, as later fig. ptrs tend to; handled it with ease, using it to catch and hold viewer's attention. Goes along somehow with whole feeling of openness, stability, in Tang culture.

4.1.9, 4.1.10. Detail of upper body, another of head, of espec. well-preserved, espec lovely young serving woman in center, holding stemmed cup? Body rendered with real volume now, well articulated. Fall of her translucent shawl over her shoulders, and over her arm, define 3-dim. forms of her figure as if effortlessly—her cylindrical neck, the way the shawl goes around it, her slightly sly smile— (Very different from European ideal of feminine beauty. Story of passing Svetlana Alpers's course postings on way back to class, Rubens nudes . . .)

With these, and with T'ang figure ptg more generally, we come to what old art historians, especially German, thought of as a "classical moment,"

when artists seem to arrive at point two which they have been striving, and from which they can only depart in downhill direction. Outmoded and artificial concept; but with some truth. T'ang is indeed the great age of figure painting in China.

4.2.1. Wall painting in tomb of Prince Zhanghuai: From original. T&V 6-7. Cf. 3000 64-5, Loehr Fig. 20-21, p. 40. Whole, from one side of ramp leading down to tomb chambers. Party of horsemen ride off on hunt, with hunting hawks, leopards, on their arms and their saddles. (One in lower left, turning back, hunting cat behind him.)

4.2.2. Horses differentiated by color; all strong, energetic. This was great age of raising horses and importing them from western Asia, Ferghana mostly. "Thousand-li horses, blood-sweating horses." Hundreds of thousands in imperial stables.

4.2.3. Horse w. all four hoofs off ground. Won't get into question of whether this true-to-life; answering that was feat of high-speed photographing in history of photography, doesn't concern us. Imperial grooms were sometimes foreigners, imported from west along with horses. Many foreign, exotic elements in Tang culture (Schafer, "Golden Peaches of Samarkand.") *Artist has brought*

4.2.4, 4.2.5. Closer details. *Artist has brought* Fleshiness of face of one, shifty eyes, as against sharper look of other, who has hunting hawk on his wrist. Ability of artist to differentiate, characterize figures now at high point.

4.2.6, 4.2.7. Closer details. Head of rider, head and forequarters of white horse. Drawing is sure, form-defining: never to be equaled in later Chinese painting. And very dif. from European drawing. Understand that artists couldn't go back and correct, erase, overpaint; had to get it right first time—and do whole large painting that way. (Maybe could cover w. heavy white undercoating, paint over; but according to stories, great artists didn't.) Again, note how reins and bridle, going around neck and forequarters of horse, define volume easily, Animation of animal, inner life, striking.

reliably All this makes it especially unfortunate that I can't show you any works by, or even after, greatest figure painter of time, or of all time, for Chinese: Wu Tao-tzu.

4.3.1 (rubbing of demon).. Wu Tao-tzu (Daozi) (ca. 690-ca. 758, active 720s-750s.) Greatest of Chinese figure painters of all times, acc. to texts; nothing survives. (Continue as below)

Wu Daozi (active ca. 720-760), related materials.

Rubbing from stone engraving: demon. 3000 68, Loehr Fig. 24, Siren 88.

4.3.2. Bodhisattva, banner, ink on hemp cloth, in Shôsôin, Nara.

Prob Chinese, Tang

Show these two together?, talk:

Wu Tao-tzu began as ptr for Buddhist and Daoist temples in Loyang. Emperor Hsûan-tsung saw them, gave him position in court "teaching court ladies writing and fine arts." Promoted to higher position. Lived in Ch'ang-an, but traveled, esp. to Sichuan, ptd LS of Chia-ling River (famously). Survived rebellion of 756, sack of Ch'ang-an; still alive in 758. T'ang writer says: "Whenever I have seen a ptg by Master Wu, I have never found it at all remarkable in ornamental quality. What is incomparable is his brushwork, which is always profusely varied and full of untrammelled energy. Some of his wall ptgs were carried out in ink alone." Another writer: "While common artists fix their attention on the complete outlines, he split and scattered the dots and strokes, and while others observe the likeness of the shapes more carefully, he did not consider such vulgar points." Another remarks that "one or two of his strokes suffice to make an image emerge. . . although the brushwork was not thorough, yet the idea was." Still another writes that his figures remind one of sculpture—one can see them sideways and all around.

foreshortening?

INSERT: 4.3.2A. Callig. by T'ang calligrapher, monk Huai-su,

"Autobiographical essay" (CAT 114.) Example of "wild" draft script

(*k'uang-tsao shu*) Wu Daozi said to have studied calligraphy with great master of time, Chang Hsû; his ptg also done in fast, free-flowing line.

Crowds assembled to watch when he painted a wall; he would paint a perfect round halo with a single movement, and they would all gasp. When he did a hell scene, it was so terrifying that butchers and fish-mongers, the pariahs of the Buddhist world because they took life, changed their professions and took to lives of good works.

4.3.3. - Monk in Rage, fragment found in Central Asia.

4.3.4. Demon, fragment found in Central Asia. (Reprod. In Bussagli book on Central Asian Ptg in Skira series.) Remarkable as showing very dif. style as possible in T'ang—espec. remarkable because demon recurs almost exactly in

4.3.5. ADD demon seen in handscroll ptg by early Yuan artist, early 13c., Kung K'ai, representing demon-queller Chung-k'uei and his retinue of demons. Tang motifs and styles flood back into China with Central Asian

At beginning of Yuan, motifs of Tang, mythical

peoples who come with Mongol conquest—I have article on this. Should have used this example.

- 4.4.1, 4.4.2 together. - Attrib. Wu Zongyuan, 11th cent. follower of Wu Tao-tzu: Procession of Five Heavenly Rulers. Siren 119. Another version, Xu Beihong Memorial Museum, Beijing (inscr. ption)

Last two sections, showing colophon by Chao Meng-fu, early Yuan dyn., written in 1304, attrib. it to Wu Zongyuan; he matches it up with recorded scroll. Earlier colophon, 12th cent., had attrib. it to Wu Tao-tzu.

- 4.4.3, 4.4.4. Two sections, ^{from} further back. Now generally accepted as early Sung ptg, possibly by Wu Zongyuan, who was early 11th cent. follower of Wu Tao-tzu.

- 4.4.5, 4.4.6. Attendants crossing bridge, carrying banners etc. All identified in characters written above them. Not really very exciting as a ptg, although important. One theory, which I believe is probably right, is that it's a cartoon ^{for} of a wall ptg; or else a copy of a wall ptg, of the kind that was evidently made and kept in the temple to guide artists who had to repair it or replace parts of it. Makes good sense as that; not as scroll meant to be looked at and enjoyed. Can imagine powerful wall ptg---reduced to small size.

- 4.4.7, 4.4.8. Two more. Was owned by C.C. Wang, one of his treasures. People in China reportedly wanted to get it back. He resisted parting with it. Has now disappeared, along with other important ptgs Wang owned, at time of his death, still whereabouts unknown. (That is sad story I don't want to tell.)

- 4.5.1. Attrib. to Yan Liben (d. 673). He was most important figure ptr of early T'ang, served under T'ai-tsung and Kao-tsung. Several important handscroll ptgs attrib. him; best known, which I'm leaving out: Attrib. Yan Liben, "Portraits of the Emperors," Boston MFA. 3000 53, T&V 6-26. Siren 72-75.. Fairly early and important, but very dull . .

- Tang Taizong Receiving the Tibetan Emissary ^{real} (event of 641). Palace Museum, Beijing. 3000 31, p. 61. Sung copy, probably. Symmetry bet two parts of composition, but also contrast in status: etc. Effective.

4.5.2. Detail from it.

- 4.6.1. Attrib. to Zhou Fang (active ca. 790-810). Ladies Playing Double Sixes. Freer Gallery of Art. Loehr 29. Siren 109, Chou Fang came from aristocratic family in Ch'ang-an, served in imperial court, painted gentlewomen, palace ladies. Many ptgs attrib. him.

(Earlier, also court ptr. of women; Ch'ang Hsueh, several copies after his work survive.)

- 4.6.2. Detail of scroll. I pub. this in Skira book, discussed its psychological insight, relat. bet figures, kibitzer, momentary quality, etc. But then saw, in Palace Mus. col in Taipei, another version of scroll,

- 4.6.3. Ming copy, which had two extra figures at end. So assumed Freer scroll had had these figures also, somehow missing. Then dealer-friend in Europe, Jean Pierre Dubosc, wrote us that he had acquired a fragment of an early figure ptg with two figures, and (etc, tell story.)

- 4.6.1 back to whole. Tell abt adding figures. Part in Freer had had white color added, ptd from back when remounted; missing fragment didn't have this, so didn't quite match. But more complete. . .

I published article on this event titled "The Return of the Absent Servants." Among other things, addition of these two explains two fig. at beginning:

- 4.6.4. Detail of two girls with water jar. Explain.

- 4.7.1. Attrib. to Chou Fang (Zhou Fang: "Tuning the Lute and Drinking Tea." Nelson Gallery. Loehr 28, Siren 110.. Show first in old reprod., before shortened?

- 4.7.2. When it was purchased by Larry Sickman for Nelson Gallery, looked like this. Silk had been cut away? Commonly done—showed in Liaoning version of Nymph of Luo River scroll attrib. to Gu Kaizhi, and in Freer Gallery Zhou Fang (but more visible there.)

- 4.7.3. Sickman had it remounted in Japan, using the mounter Meguro Kôkakudô. I could talk abt him at length—spent long periods of time with him, learning, talking. Trained by Chang Ta-ch'ien to do Chinese-style mtg, so he could do Chang's work (maybe including Chang's forgeries—I'm unclear on that.) Anyway, he did great job on this scroll. . .

(Discuss composition. Some of old ways of relating figures remain, as in Freer scroll, pairing/mirroring of fig etc. Symmetrical as T'ang favored. But departs from that to make subtler expression . . etc. My details are all made before the remtg, so show damage, but still good . . .

- 4.7.4 - 4.6.11. Eight details. Talk: colors may reflect period of copy, Sung. Use of trees, one near picture plane, other near-middle distance, to establish depth of picture, along with volume of flat rock and placement of ladies. Palace ladies are plump, relaxed. Pictures of this kind popular as supposedly supplying great curiosity among people outside court abt what went on in court. Also made up early form of what would become genre of beautiful-women ptgs, *meiren*.

shallow
can see m
tomb wall
ptgs - frast
depth, space

outside
place

- 4.8.1. Also attrib. to Chou Fang, surviving only in a late artist's study sketch: ptg of Ming-huang and Yang Kuei-fei having sex, with help of palace ladies. Recorded in catalogs, espec. one late Ming catalog of noted collector Chang Ch'ou. Fen-pen copy in col. of Dutch collector Ferris Bertholet included in exhib. based on his collection at Musée Cernuschi in Paris in 2006, "Le Palais du printemps," for which I wrote essay. About this ptg I wrote:

"Secret Play on a Spring Night," the painting that was acquired in 1618 by Zhang Chou (1577-1643), who believed it to be a work by the Tang master Zhou Fang and describes it in detail in his catalogue, was a handscroll. Although the original painting is presumably long lost, the large *fenben* or study-copy in the exhibition (no. 5a) matches Zhang Chou's description in every respect, besides exhibiting a style distinct from that of all other erotic paintings known to me. "
(Discuss as copy twice removed? of T'ang ptg? Yang K-f's plumpness . . .

- 4.9.0. On an immeasurably higher aesthetic level—from the ridiculous to the sublime--and not a copy at all, although somewhat later than Zhou Fang, maybe a century later? Is ptg attrib. to him in Liaoning Museum: *Ladies with Flowered Headdresses*. Liaoning Museum. Originally mtd as low screen? People at Museum said they had found evidence of that in remounting it. 3000 74. T&V 6-27, Loehr Fig. 26-27. Subject much debated: (Ellen Laing, Hsingyuan Tsao.)

Full hand scroll —

- 4.9.1. Right half (first half) of scroll. Three ladies, w. girl attendant holding fan, little dog. (Talk abt. form etc.) Not sequential — but neither are Chou Fang comps —

- 4.9.2. Left, or second, half, w. fourth stately lady standing at end by flowering bush; another smaller figure, but dressed like ladies; another small dog, crane. Woman at end holds insect, like cricket or grasshopper, which she has caught. Another one holds flower.

THEN: 4.9.3, 4, 5. Three slides, two figures each, moving closer in.

THEN: 4.9.6 – 4.9.14. Nine slides, all shown alone, successively. Talk. In its splendor of color, richness of detail, sureness of drawing, equaled perhaps only by certain Buddhist ptgs—I remember one in Japan. But those are outside our view.

- 4.10.0. Attrib. to Han Gan: "Tethered Horse" (Shaoye Bo, "Shining White of Night.") Metropolitan Museum, N.Y. 3000 77, T&V 6.33, Siren 99-100.

- 4.10.1. Whole scroll, w. seals and inscriptions. (Talk abt. history. Seeing ptg through seals.) In recent times, ptg owned by Sir Percival David, British ceramic specialist, who in late years determined to take on big subject of early Ch ptg as he had done for ceramics. But crippled, couldn't move easily; never learned Chinese. Tragic. His widow Sheila David, Lady David, kept his few early ptgs, along with a lot of fine ceramics, in Percival David Foundation, eventually sold this and several other ptgs to Metropolitan Mus.

- 4.10.2. Insc. on mounting: two people saw the ptg together in 1138, one inscribed this on the mounting. Qianlong Emperor: wrote too much, too fluidly. Not good callig.

- 4.10.3. Horse alone. Tethered to post, pulling against tether—full of spirit. Famous steed w/in great many that Ming-huang had in his stables: Only horse ptg we have, that stands chance of being real survival from T'ang: provenance & pedigree, ascertainable from seals & inscriptions, strengthen this possibility. And, given dif. between wall ptg and small ptg on paper, necessarily finer drawing etc., not out of keeping with wall ptg seen earlier.

- 4.10.4. Forequarters of horse espec. well preserved—hindquarters repainted.

- 4.10.5. Head. Extraordinary sense of inner life, energy.

- (4.11.0. Comparative material: "Han Gan" Horses and Grooms, Musée Cernuschi, Paris. Forgery by Chang Ta-ch'ien/Zhang Daqian.)

- 4.11.1 – 4.11.4. Four slides, shown successively. Talk. Ref. to my website.

- 4.11.5. Self-portrait of Chang Ta-ch'ien

- 4.12.1. Li Zhen, *Portrait of the Monk Amoghavajra*. Loehr Fig. 30, p. 55, Siren 113.

Brought to Kyoto by Kôbô Daishi in 804, one of five—only this one well enough preserved to be seen. Kept in Tôji.

- 4.12.2-3. Two details.

- 4.13.0. Attrib. to Wang Wei (Anon. 9th-10th cent.) The Scholar Fu Sheng. Skira 18, Siren 90. We'll see LS assoc. w. Wang Wei later in this lecture. This is only loose attribution; prob. no real assoc. w. Wang Wei.

- 4.13.1. Whole scroll, w. seals, writing. Can be matched up with scroll recorded in catalog of Emp. Hui-tsung, *Hsüan-ho hua-p'u*. Series of inscriptions beginning in 1133. Special treasure. Entered Japanese

(report from
wall ptgs)

collection in early 20th cent., when Japanese were spending big sums of money to acquire kinds of ptgs their collections lacked, ptgs of Southern School, etc., while much of China was in turmoil, people willing to part with major pieces. Wang Wei was founder of So. School. But apart from that, and solid background reflected in seals and evidence of ownership, deeply moving painting. (TELL STORY) (*Shu-ching*, Book of Documents.)
 - 4.13.2. Knew it from visits to Abe Collection during my Fulbright year; reprod. figure in my Skira book

- 4.13.3. Detail of upper part of figure. Age of figure, age of scroll, somehow in harmony.

Use this to make argument abt. Legalists vs. Confucianists, my article, writing. ("Confucian Elements in the Theory of Ptg.", conference paper from 1958 pub. in volume titled *The Confucian Persuasion*, ed. by Arthur Wright and David Nivison.

The very emblem of the Confucian ideal of passing on wisdom of past to future generations—taking role of link in transmission of cultural materials. Became basis for much art theory in China, as I argued in my paper, eventually as basis of literati ptg theory, on ideal level.

But for me, more than that—has personal meaning. When asked abt my philosophical or religious orientation, I used to answer, semi-facetiously, that I was Neo-Confucian. But this is indeed the ideal that drives me to make this series of recorded lectures, while I still can, to set down for younger generations and for posterity something of what I think I understand and know, which is in danger of being lost unless I do. Not just my own knowledge, that is, but something of what I learned from the great teachers I talked abt in first lecture. However imperfect my understanding and transmission may be, it's still supremely worth doing. So here I am, posing as a latter-day Fu Sheng, more overweight than emaciated, about to be 83 and much reduced in mobility by two heart attacks, using a new medium to pass on old, or at least old-person's, wisdom. And with that, before I lapse into sentimentality, which I try rigorously to avoid, I end this first part of Lecture 4, on T'ang-period figure painting. The second part, on landscape of the T'ang period, will follow.

of their teaching

Embodied work, as of artist's mind in a way logical & rigorous & do. could do.

AddImages.4B

-1:47, "facing in the opposite direction." Insert new image.

AddAudio 1: Bob Thorp, in the Thorp & Vingrad book p. 189, reproduces this picture of a reconstruction of a Tang palace with towers at the corners that resembles this wall ptg, and may be the very place. So maybe I should call them corner towers of a palace building, not gate towers.

Then: "This picture of the gates . . ."

07:57, before "OK: enough of that," insert Q30.

AddAudio 2: Here is another detail, showing more of these blocky, volumetrically-drawn rocks. I should have pointed out earlier that we are not seeing slides made from the original ptg, but from a copy—we didn't have access to the original. (Next please)

(Insert Q33 and Q32, whole & detail) But the same feature of style, the drawing of rocks as 3-sided, block-like forms, can be seen in other original T'ang designs—here, in a stone-engraving in one of the imperial tombs, I think Princess Yung-t'ai's.

9:10 add somewhere when I talk about a *p'i-p'a* or lute: Q16

AddAudio 3: This is an actual old Chinese *p'i-p'a*, or lute—you can see where the plectrum guard was located on the Shôshin example, under the strings.

(OR: insert at 10:03, as you think best.)

11:45: THIS ONE INSTEAD? Yes, use one in color w. strings over it.

19:00: Don't change to detail yet! Keep whole on until I say: detail.

19:45: AddAudio 4: My friend and colleague Li Lin-ts'an wrote a long article . . .

22.27 ff: Show details, beginning w. upper right, Bring back whole when I talk about it, maybe between details, or to locate details for viewers?

33:33 ff. Take out vertical reflections from fold in book reproduction!

36:00 etc. Adjust color on whole and details.

40:20 etc. Cursor on temple & villa when I mention them?

4 1:07: show break w. cursor from middle to far distance?

01:04:30 Insert missing slide, Pine and Cypress_p84.

AddImage, end of Lecture 2: salt mine, stone tablet, from book. Insert before: "All right, that's all for this lecture . . ." At some point, as I talk and mention the clay tablet with a similar design, bring it back (c04) so that the two are side by side.

AddAudio: Something I came upon after recording this lecture is this rubbing from a stone tablet with a carved relief design on its surface, unearthed in a site in Suchuan province, and kept in the Chungking City Museum. The rubbing is reproduced in a book I bought at the Academia Sinica in Taipei. The stone tablet is 42 cm. high, 52 cm. wide, so it's somewhat larger than the clay tomb tiles—one of which, as we saw, has a similar design. The figures are larger and more prominent here, and we see two of them in upper right, against a mountain peak, shooting crossbows at animals. The resemblance between this and the tomb tile suggests that a popular subject such as this could have a kind of standard image, that could be repeated in different media. That's pretty interesting in itself—it will be true for later periods also, when we will see, for instance, more or less the same composition, a Daoist retreat reachable through a cave-like entrance, in a hanging scroll found in a tenth century tomb, in a print in a late Ming book dating to 1604, and in a small painting of somewhat later date. Interesting examples of what I called, in the title of one of my articles, "the prevalence of type-images," a feature of Chinese pictorial art that hasn't received enough attention. We'll see other examples as we go on.

Then: "OK, that's all for this lecture . . ."

4A CTC

AddImages 4A

- Insert 2 slides at beginning; new opening audio:

Add.audio 1. Q21, Located some forty miles (I say this from memory) west of the Tang capital of Ch'ang-an are the Ch'ien-ling, a group of imperial tombs. The most imposing by far, seen here, is the tomb of the first T'ang emperor, Kao-tsung and his chief consort, who became the Empress Wu Tzu-t'ien, and ruled China for fifteen years after his death, 690-705. It's located in a natural mountain. The entrance to the tomb can be seen halfway up the mountain; it has been located and the long entryway cleared of the marble blocks that sealed it off. But the Chinese are wisely waiting (etc.) Next:

Q22. Looking over the broad plain below from the higher ground around Kao-tsung's tomb, we can see several other smaller tombs, shaped as four-sided pyramids. These are the tombs of early T'ang princes and princesses, put to death by the Empress Dowager, who feared that ^{they} ~~hatey~~ might challenge her rule. (Next please)

One of the tombs, seen here, is the tomb of Princess Yung-t'ai, one of those she put to death.

(etc., to 1:18. Anyway, we were given . . .

03:00: change to better slide (Q23). Or, go from present one to Q23 as I talk abt wall ptg behind fence.

03:10 ff: ... look after her in the tomb, so to speak. Insert:

Add audio 2: (Q34). Before we look more closely at that ptg, let me show a detail from the very beautiful stone engravings on Princess Yung-t'ai's coffin: two waiting women, one turned partly toward us, the other partly away and seen in back profile, with a flowering plant between them. Next: Q35: This is a close-up of the head of the woman at right. Already we have a glimpse of the extraordinary accomplishment and refinement of T'ang figure representation. A very lovely image. Now, back to the wall ptg in the outer chamber.

07:47. Before "OK, the next ..." etc. insert: Q25, next to Q28.

Add audio 3: Before going on to look at early T'ang tomb ptgs of other kinds, let me show one segment that we were shown in the original, and allowed to photograph, in the Shaansi Provincial Museum in Xian, where these originals are kept. This is from one of the sloping ramps leading into

Q 29, she's seen full-face, a very serene face, showing that sense of ~~peace~~ and tranquility that we feel in much of Tang art, comfort

the tomb; I think it was Yung-t'ai's, but am not sure. It depicts, anyway, two women attendants—standing outdoors, as is indicated by the flowering tree between them, with rocks at its base. The detail of the upper part of the woman at right shows her holding a large wrapped fan, such as might be used to cool the princess outdoors on a hot day. Note the foreshortening of her left arm, and the slight indication of what we call “cleavage” in the opening of her upper garment.

→ Add Q26. And here, the upper part of the other woman: sure, enlivening depiction—her hair and eyebrows, her strongly-directed eyes and full lips.

09:25, “One on the lower left. . . turning backwards” etc.: cut out from there to 09:40, insert in its place: Q24.

Add audio 4: He has a hunting cat, a kind of leopard? on the saddle pad behind him. I'm not good at identifying animals and birds—my great teacher Edward Schafer was, and always criticized me for this.

18:45 ff: calligraphy is backwards.

19:33 ff. “. . . his arm and brush.” Insert 104759 copy and 104760 copy.

Add audio 5: Here are reversed rubbings from two stone engravings from imperial tombs, I can't remember which, that I used to use to suggest, again, what Wu Tao-tzu's figure ptgs must have looked like—although they belong a bit earlier than his time: demon attendants on the left, a demon on the right. Wu's great wall ptgs must have included figures like these. (Continue with talk on his hell scenes.)

Kneeling

with weapons

21:40 ff: add image here---

31:20 highlight silk *insertion*, vertical strip that doesn't quite match the rest, just to right of central group of figures.

40:59. Insert Q43.

Add audio 6: I show here a photo of a mounter working on a Chinese painting on silk—this picture was taken in the mounting studio of the Shanghai Museum. The ptg is faced with strong-fibered paper, pasted on, and then placed flat and face-down on the mounter's table so that the mounter can work on it from the back, adding strengthening strips of paper over places where it has cracked, touching in some areas from the back, which will show through the silk. Other retouching is done later on the front face of the ptg. Now, back to the painting ...

02:48 etc., back to whole.

1:11:10: fill in picture of Chang Ta-ch'ien, h40.

1:12: add audio 7: Not Hieizan, which is near Kyoto, but Kôya-san, the great esoteric Buddhist stronghold south of Osaka, located in a secluded place on a mountaintop and once (before it was ruined by roads built up to it, and weekend drivers) reachable only by a train ride from Osaka and a cable-car ascent.

16:40: . . . Tried to destroy Confucianism (cut out Buddhism)

Add audio 8: I mean, he tried to destroy *Confucianism* . . .

22:20, before "So here I am ..." insert 1023:

Add audio 9. This is a somewhat playful imaginary portrait of me as a Chinese scholar, my ideal self-image, painted for my 80th birthday celebration by my artist-friend Wan Qingli, and much appreciated and valued. ^{posing}

(2)

07:47 before "OK, the next..." the insert Q25 next to Q28 then Q29.
Addendum: before going into look at early fig. tent together had - but
the shows one segment that we were shown, and allowed to photograph, in the
original in the Shaanxi Provincial Museum in Xi'an, where their originals are
kept. This is for me the only one to be regarded as the best; it think it was
fig. this, but an art one. It depicts, anyway, two ~~standing~~ ^{women} attendants -
standing outdoors, as is indicated by the flowering tree between them, with rocks at
its base. The detail of the upper part of the woman at right shows her holding a
large wrapped fan, such as might be used to cool the princess or attendants on
a hot day. Notice the presentation of her left arm, and the slight indication of
what we call "cleavage" in the young of her ~~young~~ ^{young} garment.

09:25 "One in the lower left..." turning backwards.
can add to 09:40, insert Q24, replace with:
add card. He has a hunting cat, a kind of leopard? on the saddle
back behind him. I'm not good at identifying animals at beds - my guess Tiger...
is "OK, Edward Schaper was, I always admired me for this."

18:45 fig. early copy is backwards.
19:35 for "his arm at back." insert 1041257 copy of 104260 copy
addendum: Here a reversed rubbing from two stone engravings from
imperial tombs, I can't remember which. That I used to use to suggest,
again, about Wu Wang's figure, step must have looked like - although
they belong a bit earlier than his time; dense attendants on the left, a demon
on the right - Wu Wang's great wall step must have included figures like
(compare w. talk on his "hill scenes")

21:40 add more here -
31:20 highlight still inclusion just to left of central group of figures.

40:59 insert Q43.
Addendum: I used to have a photo of a mountain under no other
fig on slide - this photo was taken in the mountain peaks of the Shenzhou
Jiashan. The photo is forced with strong flared paper, probably, at then mounted
flat of four - down on the mountain table so that the mountain can form a
add, showing steps over, places, where it has cracked, through in some
away from the back. (Others are too attached) later, on the
from face of the photo. Now, back to the photo.

(3)

01:40 "Her hair on the floor" Change to P39, detail 7 ins.
Mouth on floor; a bit later, the title on pty (Lips on floor)
then in var. to Gualon Eysen (Lips on floor) then to
test to whole
nose. in 2 lines between these, i.e. at upper lip & only side
from pty.
NO

02:48 to test to whole
1:11:16 full in pty of Day to Day, 440.

1:12: "Her Hair on the Floor" Great eastern Buddhist story told
mouth of Oades, repeated in a number of one great repeated, reachable
only by a man with a table-carriers. later by the full length
repeated.

16:40. I need to destroy Anglicanism (and not Buddhist)

odd order - I need to destroy Anglicanism

22:30 ~~reading to the young men, intended for the young men~~

22:20 ~~begin~~ (1023)

"I like" odd order: this is a somewhat playful but much appreciated portrait of
me as a Chinese scholar, my ideal self - very, faint for young
my 80th birthday celebration by my artist-friend Wan Angi,
and much appreciated and valued.