

Audio 20: no good 1
21-22 = lecture 4B

LS Lect.notes.4B Tang Landscape Painting

Part Two of Lecture 4, in which we will look at some of the scant evidence that survives for what must have been great development, now mostly lost, of landscape painting in the T'ang period. Still dealing with a few fragments and some ptgs we can take to be copies of T'ang works, of uncertain reliability. But even these give us some sense of the very important developments of this period, as we read of them in the writings of the time and later. Landscape was becoming established as a separate genre of painting, still secondary to figure and religious painting but now absorbing the efforts of major masters, and being the principal concern of a few of them. Something approaching "pure" landscape must already have existed in the pre-T'ang period, if we believe the writings of Tsung Ping and others. But now we can observe the early stages of its development in T'ang.

4.10.0. Wall painting (copy) in tomb of Prince I-te (Yide), early Tang. 3000 39 (landscape unclear). Artist actually known: name Ch'ang Pien (Chang Bian) inscribed on them; he is recorded as follower of Li Sixun. This identification was made, as I recall, in catalog by Jan Fontein of exhib. he organized of copies of T'ang wall ptgs while he was curator at Boston MFA.

-4.10.1-4. Four slides, one at a time.

Discuss:

Cf. Shen Gua on views of architecture, Bush & Shih p. 112.

"Blocky" drawing of LS above: I would guess that if we had the original T'ang ptg which we'll see in a copy a bit later, "Emp. Minghuang's Journey to Shu," we would see some such construction of rocks. Flattened out by copyist?

4.11.0. Landscape with Musicians on Elephant. Painting on leather, from plectrum guard on biwa (lute) in Shôshôin in Nara. 8th century. 3000 61, p. 69. (Earlier in this lecture, saw Bodhisattva banner from there. T'ang origin, presumabl.) Ed Schafar, "Golden Baches."

-4.11.1-6. Six slides, shown successively.

Talk: musicians on elephant known also from tomb figurine—haven't slide, but well-known. So confirmed, not imagination. Persians? Lots of foreigners in T'ang China, espec. capital, Ch'ang-an.

Far distance, with flying geese, sunset.

Indicates some interest in weather, time of day etc. So from records.

Me on
camera,
talk



4.16.0. Hokke Mandala, great and famous painting now in Boston M.F.A., from Japan—Japanese claim it as Japanese, most still? see it as Chinese, 8-9 cent. in date—that is, a genuine T'ang painting. Represents Buddha preaching great sermon on Vulture Peak, story in Lotus Sutra, in which the historical Buddha lays out the grand plan of the universe of Mahayana Buddhism.

- 4.16.1. But what interests us now is LS seen behind Buddha, on both sides; visible only with infra-red photography. Like ink-monochrome landscape. Creviced, fissured forms, “layered” in Chinese term. Shading with graded wash from one to next. Establish look of receding, eroded mountainside. In distance, winding river, far hills. Paths going around forms: suggest other side. Trees twisted in grotesque shapes. Bleak grandeur: a quality sought in early Chinese ink-landscape painting.

- 4.16.2, other side. Rare example of ink-monochrome LS from T'ang. Maybe Wang Wei made some stylistic innovation that helped open way for this? Can't say. This was topic of first dissertation completed under Wen Fong at Princeton, Kiyo (Kiyohiko) Munakata, who went on to publish annotated translation of essay by great 10th cent. master Ching Hao. I was reader, friend.

- 4.17.0. Fragment from a Buddhist banner, found in Central Asia, 8th-9th cent. in date. (3000 80,) Pine and cypress trees., Sense of growth, survival under harsh circumstances (we will see a whole school of landscape painting that pursues this aspect of nature.) But also sense of brush movement, curling, slightly hooked strokes for twigs. Shading of trunk for cylindricality. Suggests new direction, along with Hokke Mandala LS details: instead of color, ink monochrome; instead of visual beauty, something harsher, stronger; instead of lush scenery, bleaker, emphasizing difficulty of survival. We will see LS that follows this new direction developing in centuries that follow, Five Dynasties and Northern Sung periods. Artists collectively working to find brushstroke equivalents, so to speak, for materials in nature—tree branches and twigs, textures of rocks and hillsides, etc.—that convey appearances of those things, enough for artist's purposes, while also conveying growth and change but also a grand coherence within great organic world that is their subject, all through brilliantly varied but controlled brushwork.

But before we get to that, a lecture on other kinds of Five Dyn. ptg.

“splashed ink.”) Credited with founding whole school of cultivated ptrs; “literati ptg” critics took him as their forefather. Su Shih, or Su Tung-p’o, even ranked above Wu Tao-tzu, writing in a poem: “Though Master Wu Tao-tzu was supreme in art,/ He can only be regarded as an artisan-painter./ Wang Wei soared beyond images,/ Like an immortal crane released from the cage.” We don’t know what lies behind this judgment; can’t know what Su Shih knew of Wu and Wang. Maybe only beginning of literati bias that poisons ptg theory and criticism in later times by limiting it mainly to the opinions of the literati, who can only see work of literary, cultivated men as necessarily superior to work by “artisan painters,” as they eventually come to call them. Wang Wei, in any case, was ideal combination of attributes: poetry, calligraphy, ptg. Nothing of his work survives, except in distant, unreliable copy. (mean of them of 235) as pTr

- 4.15.1-3. (Show as I’m talking). Ink rubbings from stone engravings made after 10th cent. artist’s copy of Wang Wei’s series of paintings of his villa and its surroundings, the Wang-ch’uan t’u. Orig. wall ptgs; copied shortly after his time; copies preserved, engraved? 3000 78 (complete but illegible), Siren 91.

- 4.15.4, 4.15.5. Two sections from many handscroll copies based on rubbings of engravings. Numerous copies made from the engraved designs, some purporting to be original Wang Wei works. (Whole volume by Kohara, in *Bunjinga Suihen* series. . .) 3000 78 (complete but unreadable),

- 4.15.6. Attrib. Wang Wei, “Boat on Snowy River.” Alb. leaf, in lost mixed album. Reprod. In Siren 97, Sullivan, Sherman Lee. Supposed to represent his graded-ink wash technique, *p’o-mo*. But here, we not only can’t judge closeness of ptg to Wang Wei, we can’t even see the ptg—if anyone knows where it is, write me.

- 4.15.7. Attrib. Wang Wei, “Clearing After Snowfall Along the River.” Ogawa col., Kyoto. Siren 92-3, Cf. Loehr Fig. 41, Siren 94-6, another version. Much appreciated by late Ming critic/theorist Dong Qichang; he took it as reflecting real style of Wang Wei. Wen Fong wrote article on it; he takes it more seriously than I do. Doesn’t seem to me earlier than late Ming, after maybe Song original.

very unusual title and subject. I would hazard a guess that Castiglione copied it from some ptg then in imperial collection which may well have been a copy after T'ang work. Conjecture; leave for someone else to follow up.

4.14.0. Attrib. Chan Tzu-ch'ien (Zhan Ziqian), Sui Dynasty. *Travelers in Spring* (or: *A Spring Outing*.) Copy of 10th-11th century? Palace Museum, Beijing. 3000 57, T&V 6/33. Loehr Fig.33, Siren 79-80.

- 4.14.1, whole. Short handscroll; can be seen all at once. Seasonal elements: image of spring scenery: this new. Clear ground plane (water) stretches into distance. Diminution, but not carried out all the way. Not much dimming—like Ming-huang's *Journey* in this. Atmospheric perspective comes later. Reliance on heavy color, individual coloring of things in it, robs scene of coherence, makes into dispersed decorative surface. This will change in later LS, as artists aim at effects of greater unity.

Nearest objects and people in ptg already distant from viewer; seen from far. But unnaturally clear—like *Emp. Ming-huang's Journey* in this. Seen from viewpoint of Sung ptg, this is fine work but still archaic style.

- 4.14.2-9. Eight details: represents another version of line-and-color manner, blue-green style in early form. Hard-edged clouds. Architecture, figures, spotted here and there in the ptg; rewards careful looking. Kind of quasi-narrative, involving people roaming riverside on spring day, ^{enjoying scenery,} others waiting for the ferry, etc. Entertaining. All that will disappear from LS of next few centuries, which has more serious purposes than entertainment.

(We saw fig. p. 73.)

4.15.0. Wang Wei (699-759), Great poet, one of major ones active in best period. Established his villa at place called Wang-ch'uan south of capital, Ch'ang-an. Lived through rebellion; forced to take office under An Lushan, suffered for it after re-establishment of T'ang rule.

- 4.15.1. (Rubbing from engraving of work supposed to be by him; will talk abt it later.) As painter: not rated so high by T'ang critics, but raised to highest level later. Said to have used ink monochrome, and *p'o-mo*, "broken ink", style. Nothing really survives to testify about what this really was. Some new development in ink-monochrome ptg? (Not

Li Sixun (651-716), his son Li Zhaodao (ca. 675-741). Major conservative landscapists of time; served in court. In famous anecdote, Li Sixun is set against great Wu Daozi (a bit anachronistically) in a story told in a later T'ang (9th century) book: both commanded to paint scenery of certain place in Sichuan on palace walls; Li spent several months completing his, Wu did his in single day. Emperor of time pronounced both to attain "height of excellence." So painstaking style, quicker and sketchier style, co-existed in Tang.

Two Li's seem to have codified type of LS that had been developing for centuries (we saw earlier form of it in Nymph of Lo River scrolls), into classical style, called blue-green, or green-and-gold: heavy color (mineral pigments), forms outlined, decorative values. Much practiced by later artists, always as archaistic manner of LS—up-to-date styles were going in very dif. directions.

Loosely in their manner:

They are named later as founders of No. 1 School of LS, as Wang Wei is of No. 2 School.

4.12.0. Emperor Minghuang's Flight to Shu. Loosely attrib. to Li Zhaodao. But both Li's dead by the time of the event it presumably depicts. 11th cent. or so? copy of 8th cent. original?

(Story of first grand get-together of Ch.ptg. specialists, 1962; two first a decade apart—Loehr 8c, Soper 18th.) National Palace Museum, Taipei.

3000 60, Siren 83, Loehr Fig. 39; cf. his Fig. 38, 40, two other versions.

- 4.12.1. Whole.

- 4.12.2 - 4.12.9. Eight detail slides, shown successively. (Alongside whole? Or return whole to show where? Up to Rand.)

(Other versions of compositions extant; Loehr reprod. two, takes seriously. I don't.)

A number of other ptgs ascribed to Li Ssu-hsûn and Li Chao-tao, but all late, not clearly related in my view. E.g. 3000 Fig. 58, LS w. pine trees, palace bldgs.

-4.13.0. This I put this on a bit apologetically; it represents a line of investigation I never followed up, offer to someone else. This is ptg by Lang Shih-ning, or Castiglione, Jesuit priest in China in 18th cent., served in court. This reprod. as his work. Title, Sunrise Over the Sea, is title of famous ptg recorded as by Li Ssu-hsûn, as I remember (from memory);

*Li Po
poem-*

4B c+c

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. *Some kind of rocky knoll, or outcropping, with grass growing on it;*

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 Shôshôin 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.

Section 43

01:47 ...facing in the opposite direction,
insert new image"

add and ① But Hong, on the Hong Kong side took up, 189, reproduce
picture of a reconstruction of a palace with towers at the corner the
useable tho, and may be the very place. "As may be shown by a
photo taken from tower of a
palace building."

Ken: "This picture of the gate ..."

07:57 before "OK: Enough of that" insert Q30
add and ②; Ken is on the other side, drawing more of the building,
voluntarily - drawn side, I should have pointed out earlier the view
not seen original side made from the original photo, but from a copy - we
didn't have access to the original. (4 best, please)
(insert Q33 and Q32)
Both the same featuring style, the drawing of rocks as 3-sided, block-like
forms, can't see in other original photo designs - few, in stone engraving
from one of the original to be, it that Prince Gong's is. (a)

Whole of detail

9:10 add where somewhere when it talks about a person or later
add and: This is an ancient old Chinese pi-pa, or lute. You can see where
the plectrum guard was located in the stream sample, under the strings,
COR insert at 10:03, as you think best.

11:45 (THIS ONE INSTEAD? No, use one in add w. string over it.)
19:00: Don't change to detail! Keep whole or.
19:09 My friend at college Li Jun-tian wrote a long article!!!
(insert)

22:29 ff. Show details, begin w. upper right, w. figure. Buy back
whole when I talk about it to be details for review.
margin between details

27:49

33:33 ff take out vertical reflections from book reprod.
36:00 etc. Adjust color on whole + details
40:20 etc. cursor to end of villa when it mentions them?
41:00 etc. show bridge from middle to far distance w. cursor?
01:04:30 ff insert slide; Pine at Cypress - p84.
(missing)

4B notes.

add and note these are all copies, not from originals.

08:05 insert new detail + more detail

09:10 insert detail Q 16

11:45 Ho, color, not b & w.

19:45 say this is detail from upper right; show!

19:450 Li fan. ban! insert

(Keep color on! I'm still taking after while ph!)

21:20 I say "Here is whole" - as keep on!

22:24 "Start in upper right."

~~24:40 But keep on whole along with details -~~

25:40 use camera on rock, middle left.

Sao Xudam } 3 attended history
- Political theme in Ch. 1
- Planning & direction
- Q & A + opportunity
- The "Museum" in Bodhi's room
- Poets & the Edo period Japan: in the Lyle J. J. J.
- War & the CS (in Providence 1970...)

JULIA
MEIREN

THANKS
WINTER
BREAK
STUD
12-18 GO, FINISH
BEFORE WINTER BREAK