


LS.Lect.notes.5: Five Dynasties Figure and Other Painting

Long, slow decline of T'ang followed by another period of disunion and disorder: Five Dynasties period, 906-960. But great period of ptg., to which I will devote two lectures (this, plus one on great landscape masters of the period, works ascribed to them.) Almost constant warfare in north, where 5 Dynasties succeeded one another. Southern T'ang, in south, relatively peaceful; carried on T'ang traditions in some respects. Shu state, in present-day Szechwan in SW, had a few prominent ptrs.

Last ruler of So. T'ang: Li Yü or Li Hou-chu, had number of major painters in his academy. Secular fig. ptg, bird-and-flower ptg, landscape. He was poet himself, calligrapher, connoisseur. After fall of his dyn. to Sung (975) he was allowed to roam about for remaining years as a poet. One of his court artists during his heyday was Chou Wen-chü, follower of Chou Fang in T'ang. Quite a few ptgs attrib. him, but none with much evidence. Handscroll in Liaoning Mus. seen last time sometimes associated with him.

I should mention that a book on Li Hou-chu, and ptg of his time, was published in 2007 by Ch'en Pao-chen, whom I've mentioned before—she teaches at Taiwan Nat'l U. in Taipei, fine scholar. She discusses lots of the ptgs I do. Book all in Chinese; I haven't read her arguments in detail. But can recommend the book just from knowing her.

 ~~- 5.1.1, 5.1.2. Painted marble reliefs from tomb of Wang Chuzhi, died A.D. 923. Female attendants and musicians. In Hebei Province in north.~~
~~- 5.1.3. Cf. to Princess Yung-t'ai tomb ptg.~~

REMOVE
(IGNORE FIRST 3
IMAGES)

follower of Chou Fang

- 5.2.1 Attrib. Chou Wen-chü (Zhou Wenju) (active ca. 961-975), "Double Screen" picture. Freer Gallery version: Lawton, Chinese Figure Ptg., no. 3, p. 34 ff. I discovered while I was curator there, meant to publish, didn't—Tom Lawton pub. for first time.

- 5.2.2. copy of this composition in Palace Mus. in Beijing—later, neater, loses early features of style seen in Freer ptg. Freer version prob. isn't original, quite, but early, close copy I think.

- 5.2.3. Figures in *zhanbi*, "tremulous brushstrokes," manner (another example: Siren 102). Said to depict Li Yu, or Li Houzhu (reigned 961-976) and his brothers playing *weiqi*. (Explain, title: screen w/in screen w/in ptg.)

- 5.2.4. Ptg on screen, in Freer version. LS doesn't necessitate later date than early Sung: simple LS of hills, repeated folds. Strangely hunched figure at left w. red robe: misunderstood copy of foreshortened figure?

- 5.3.1. Attrib. Ku Hung-chung (Gu Hongzhong), "Han Xizai's Night Banquet." T&V 7-23, 3000 Fig. 103, pp. 112-13, complete, Siren 120-23.

Scroll was owned in 1940s-50s by Chang Ta-ch'ien, pub. In his collection volumes; was for sale (Sherman Lee, Sickman, failed to buy.) Bought back by Chinese, now in Palace Mus., Beijing.

Discussion in 3000: I think wrong; it takes it to be original of time of Emp. Hui-tsung, criticizing Southern T'ang court. More likely, 12th-13th cent.

copy after work really done in 10th cent., whether or not story true: (Tell story.) Han Hsi-tsai was high minister under last emperor of So. T'ang, Li Yû; as this state neared collapse, conquest by Sung imminent, Han began holding wild parties in his residence, with lots of women entertainers and sex. Emperor heard of this, arranged for court artist Ku Hung-chung to be hidden in Han's house to observe secretly, paint the goings-on for the emperor to see, also Han Hsi-tsai, to realize his dissipation was known.

Various versions of story This is first sec'n of the scroll, from reprod.

(Detail slides were made by my colleague and old friend in Ann Arbor, Dick Edwards--

Placement of furniture, set diagonally, and (espec.) screens as dividers defines space; almost like walls. Small spaces (beds) open into larger spaces. Fig. set w/in this, move easily, interrelate in complex ways. Lots of significant looking going on—sexual proposals. (Hard to know how much of this pertains to period of copy, but speaks of highly developed rendering of complex interior spaces w figures in 10th cent., So.T'ang.

-5.3.2 - 5.3.17. Sixteen more slides and sections, to end. More originally?

- 5.4.1. Attrib. Shih K'o (active ca. 950-975). Two Patriarchs (of Ch'an/Zen Buddhism). ("Two Patriarchs Harmonizing Their Minds.") Skira 49, Siren 118, etc. (Actually anonymous 13th cent. works, will return later.) Shih-k'o was artist of some eccentric habits, known for figure paintings so strange that they shocked people.

- 5.4.2. Detail. Whatever Shih-k'o's eccentricity was, this isn't it. More or less meaningless attribution.

- 5.4.3. Other of pair. Will bring back in last lecture, talk of what they probably really represent.

- 5.4.4. Detail of that.

- 5.4.5. beside it. Picture of demon, done in sketchy ink style, found in Central Asian site, shown last time, maybe late T'ang in date. Probably gives better idea of what "untrammeled" ptg of time may have looked like.

Critic of time writes: "In ptg, hardest to achieve is *i-ko* class. Ptg of *i-ko* may be clumsy in ruling off of right angles and arcs, it may despise the fine grinding of colors; but even though the brushwork be simple and abbreviated, the forms are complete, and things are ptd. w. spontaneity." Already in T'ang, there were ptrs who would work while drunk, splashing the ink and colors freely, turning their splashes marvelously into recognizable ptgs. For these, we can read texts:

These figured heavily in long article by my teacher Shûjirô Shimada which I trans., pub. in *Oriental Art* in three parts, 1961-64. (Story). This was a dev. in critical theory that I'm mostly leaving out: besides traditional scheme of classification, "divine, wonderful, competent" classes into which ptrs put, another added: *i-ko* or *i-p'in*, "untrammeled" class. Ink-splashers of T'ang and later, others who ptd in unusual ways, could not be fitted into established ranking system. I had to make the point back then that although we were tempted to match them up with our own "abstract expressionist" artists flourishing then, not really comparable: what Chinese splashers did was produce semi-chance configuration, then turn that into recognizable picture with brushwork after they had sobered up. Method of avoiding conventional, man-made-looking compositions, used also in Renaissance Italy—Leonardo da Vinci—and at other times & places. They didn't, that is, present ink-splashes as finished ptgs.

For the *i-p'in* (*yipin*) or "untrammeled" style, see S. Shimada, "Concerning the *i-p'in* Style of Painting," trans. by J. Cahill, in *Oriental Art* 7 (1961) pp. 66-74, 8 (1962) pp. 130-137; and 10 (1962) pp. 19-26.

Also active in Shu in 5 Dyn. period: Ch'an monk-ptr named Kuan Hsiu (832-912.) Important series of pictures of Buddhist holy men, Arhats, in Jap. Imperial Household collection attrib. to him, prob. after him. But I'm not treating those.

5.5.0. Anon., 12th cent. copy after 9th-10th cent. work? "Ladies in the Palace." Met. Mus. of Art, N.Y.

- 5.5.1. whole of this ptg. Preserves old and important composition.

- 5.5.2-6, five details, beside whole? Excellent article by Maxwell Hearn, in volume titled *Along the Riverbank*, celebrating a promised gift of ptgs from C. C. Wang collection, to be given Met by benefactor, Mr. Oscar Tang. Hearn identifies the subject of the ptg. as “Summoning the Favorite.”

- 5.5.7. Off on one of my “side-tracks: Cf. (for subject) Anon. 12th cent. fan ptg.;

- 5.5.8. Ptg by Yuan Jiang, dtd. 1693. Owned by same Mr. Oscar Tang who is promised giver of group of ptgs to Met. This one came from HK collector-dealer, Wong Nan -p'ing. . . etc.

- 5.5.9-13. Five details from this, beside whole at left?

(Idea of visual exploration: “The more you look the more you find.”)

Attrib. Chao Kan (Zhao Gan) (Southern Tang court ptr.), “Early Snow on the River.” Skira 58, 3000 Fig. 87, T&V 7-17. CAT 12.

- 5.6.1, 5.6.2 (side by side?) Opening sec 'n of scroll. Talk: Important early painting, can be convincingly matched up, from inscriptions and seals, with ptg recorded in Emperor Hui-tsung's catalog. One of fairly few—Dick Barnhart has worked on these, Chinese specialists. Not signed, but credited to him there. I reprod sec'n in Skira book, quoted writer of catalog, *Hsûan-ho hua-p'u*, who writes: “Even though you may be among all the petty distractions of court or marketplace, you have only to look at it to be transported at once to the river.” Evocative ptg., then, but also informative: we learn a lot abt lives of fishermen on river in winter from it. (Etc.)

Not strong ptg, compositionally: I remember Alec Soper, in Chinese Art Treasures exhib. in which this shown, asking me: Jim, why is this such an important ptg? doesn't seem so to me. Hard to answer--

- 5.5.3-4. Next sec'n, detail of it. (Rand: use either h16, which is part of set and like others, or e05, which is more contrasty, clearer—together w. detail, e04..) We feel *sympathetic observation* by ptr underlies imagery in ptg. Spacing of clearly related forms on surface—mostly a receding plane of water. Not really so free and advanced as it looks at first. But more intimate than anything we've seen before. Stands outside the development of monumental LS which occupies more of our attention.

- 5.5.5. (e04) alone. Nice balance between human element and setting, neither would be sufficient alone—interdependent, to degree that is hard to match in later ptg.

- 5.5.6, 5.5.7. (h18 right, h14 left, together)

Treatment of fishermen: very dif. from the way they appear in later, post-Sung ptg, when fishing becomes leisure-time occupation for retired gentlemen, and real fishermen are given a kind of pastoral-like function. Here, by contrast, (etc.)

- 5.5.8, 5.5.9. (Together: section and detail of it.) This was sec'n I reprod. in Skira book. Two young fishermen huddle and shiver in simple shelter, raised above water, in FG; travelers, richly dressed (bright colors) pass in boat beyond. Class distinction. Close observation throughout.

- 5.5.10, 5.5.11. Near end of scroll; end. Boats drawn up together; cooking fire in one of them, smoke and sparks rise. Returning fisherman on shore below. Ends w. just a touch of the communal. In fishermen ptgs of later centuries, this will become main theme, and they are seen enjoying convivial gatherings on the shore, drinking, leading an ideal life in nature—nothing of realities of lives of fisherman remain—no one in later times interested in such themes.

From here on, this lecture will follow, roughly, the argument of an article I published in 1980, based on a paper I presented at an International Conference on Sinology held at the Academia Sinica in Taipei. This text is accessible as CLP 190 on my website, to be downloaded w. illustrations—“Some Aspects of 10th-cent. Ptg As Seen in Three Recently-published Works.”.

I began by noting that when we try to understand the great development in Chinese LS ptg in 10c, we typically start by looking at works attrib. to five great masters of that period: Ching Hao and Kuan T'ung, Tung Yüan and Chû-jan, Li Ch'eng—and end up contemplating a lot of works ascribed to them that are later in date—we don't have any reliable works by any of these. Instead, I proposed, what if we look at some ptgs reliably of the period that seem, not to anticipate the future so much as to represent the culmination and termination of a long period leading up to this time? And I developed my argument accordingly, finding in these works a fascination, never to be equaled afterwards, with creating intricate spatial schemes, spaces beyond spaces, places to probe visually that will reward such exploration. I suspect that the Han Xizai picture in the original offered such enticements to explore, as did the “Double Screen picture” ; and the Chao Kan scroll still encourages it. I refer to the invitation that this kind of picture offers, which would never be done again with the same success, as “the more you look the more you find.”

5.6.0. Anon. Liao, ca. 950-970. “Daoist Retreat in the Mountains.”

Hanging scroll found in Liao dyn. tomb near Shenyang, kept in Liaoning Museum. T&V 7-18. (Also: “Rabbits & Bamboo & Sparrows” same tomb, to be seen later.) Not nec. Liao ptgs, by local artists; could well be ptgs by Chinese artists, collected by occupant of tomb, buried with him. Opened whole new channel of investigation: suddenly we have securely datable LS from 5 dyn. . .

- 5.6.1, 5.6.2. The two ptgs, from reproductions. Subject of LS not entirely clear from publications of it, or to most of us when we saw it on our 1977 delegation trip; but Waikam Ho recognized it immediately as a Daoist paradise: mythical place where person (man) goes upon death, if fortunate. (describe)

- 5.6.3 (alongside 5.6.1): woodblock print, after design by Ding Yunpeng, from book of ink-cake designs, Cheng-shi moyuan, 1604. (describe)

- 5.6.4. Around same time, this little ptg went through auction, I made slides of it: maybe 17th cent., or a bit earlier, same subject. (Preserved in Japan: Japanese used colorful brocades w gold designs in mounting colorful, un-prestigious ptgs.) Describe: late version of “blue-and-green” LS manner, w. hard-edged clouds etc. all preserved: by this time, very much an archaistic way of ptg, used for auspicious pictures like this by professional artists, mostly. Illustrates how a pictorial structure can be transmitted over centuries—espec. one that has quasi-religious function.

- 5.6.5, 5.6.6, one after other. Details: describe. Note rendering of earth surfaces: loosely applied strokes of ink—not repeated, systematic yet—like others we’ve seen. Shape LS masses powerfully.

- 5.6.7. Back to whole of Liao ptg: now an original slide (doctored to be more visible, as most of these are.) I will show series of details, original slides, showing how we are meant to explore this composition, moving through spaces beyond spaces, always being provided with visual clues to lead us on, keep us exploring. “The more you look the more you find.”

- 5.6.7 – 5.6.14, eight details, shown one after another beside whole ptg at left, as I describe what we are seeing. Last, “dog’s head” form projecting from right side of towering peak: reminded me immediately of similar forms to be seen in LS ptgs by Yuan-dynasty artists, notably Wang Meng, active in the late Yuan, mid-14th cent.; I went back and assembled a few of those, reproduced them for comparison. Wang Meng and others were evidently able to see real 10th cent. ptgs that are now mostly lost, and learn such motifs from them.

Now, as recounted in my published article, this newly-discovered mid-10th cent. ptg made me go back and look harder at a ptg we had seen on our first China delegation, 1973, but hadn't paid much attention to. But now, realizing its importance better, I was able to see it again and make slides from it on our 1977 trip. This was:

5.7.0. Attrib. Wei Xian (from Chang'an, served in Southern Tang court under Li Yu.) *Gaoshi tu*. "A Noble Scholar". Palace Museum, Beijing. T&V 7-18.

- 5.6.7, 5.7.1. Whole of this ptg, alongside anon. ptg from Liao tomb. Small hanging scroll, mtd as handscroll (this was sometimes done in Sung, ptgs owned by Hui-tsung, as this was.) Dark, hard to see; slides illuminate it in all ways. Plausible as genuine work by Wei Hsien.

This and five other ptgs by Wei Hsien recorded in *Xuanhe huapu*, Emp. Huitsung's catalog, all w. same title, *Gaoshi-tu*, "Noble Scholar." But one of my students at that time, Jane Debevoise, wrote masters thesis on this ptg, arguing that the series might originally have been about notable women, since women figure strongly in each of the subjects. I can't argue that here; she or someone should follow up. (Jane has returned to involvement with art after career in high-level financial positions, mostly in China; also, briefly, Vice-Director of Guggenheim Museum in NY.)

- 5.7.2. Slide of whole made from original (somewhat doctored for visibility, as nearly all of these are.) Subject: Han-period scholar Liang Hung and his wife Meng Kuang, who revered him so much that when she served him food or drink, she elevated it to the level of yer eyebrows, so as not to breathe upon it. (Stories of virtuous women in China often don't match very well our ideas of distinction in women. . .Subservience.)

Describe the composition generally. Then:

- 5.7.2 remains at left, details successively at right: ten of them, 5.7.3 – 5.7.12. Describe ptg: interpenetrating spaces; shaping of rock and earth masses with shading built up with ink strokes. See-through effects in composition: spaces beyond spaces. Peak with dark ravine, swirling water at bottom, cleft into which one seems able to look down. Finally, towering peak with trees.

Pair of figures: narrative center of ptg; their confrontation, space between them, provides central space, out from which all others can be seen as extending, expanding: pavilion; fences; rocks and trees; water, etc.

As we will see, this kind of LS composition isn't followed up in decades and centuries that follow, as we move into early Sung period. Artists of that later time seem to have very different aims, pursue them into styles

that give up much of what Five Dynasties masters had achieved, in pursuit of deeper, more philosophical or metaphysical goals. But before we go on to them, will show another 10th cent. ptg. that exemplifies brilliantly the “more you look, more you find” kind of composition. This is:

5.8.0. Old attrib. to Wei Xian, but not his work: “A Flour Mill Powered By a Waterwheel Built Over a Canal Lock.” Shanghai Museum. 3000 Fig. 97, T&V 7-2,

- 5.8.1. Slide of whole, made from reproduction. (Dark, hard to photograph whole ptg. Details easier, can be lightened to be visible.) One of two really great works of architectural ptg with figures preserved in China; other is more famous *Ch’ing-ming shang-he t’u*, Sung work, which I’ll speak of later but not at length. Shanghai Museum people who showed it to us told us that when they remounted it, found an incomplete signature, not Wei Hsien but Chang something (couldn’t read given name.) So: essentially anonymous work, prob. of 10th cent.. Heping Liu, who teaches at Wellesley College, once my student, Yale Ph.D., dates it convincingly to the early Sung, probably 970s-80s, on the historical evidence of early Sung emperor’s sponsorship of water milling and the establishment of a water mill agency. (Article in *Art Bulletin* for December 2002). He has been working on scenes with commerce, technology, in early Sung mostly. My discussion of the ptg, however, leaves aside all the historical and technological things that can be written abt it, to talk of style, complex spatial system, etc.

- 5.8.2 – 5.8.12, eleven details, shown successively. Describe, talk abt. social/economic distinctions; could write long study on that aspect of the ptg. But my concern is elsewhere— etc. to last detail: the more one looks, the more one finds. Extraordinary example of kind of picture that encourages close visual exploration.

My colleague Richard Barnhart, who is more committed than I to continuing the traditional emphasis on the great masters of the period, referred to the phenomenon I’ve been trying to define, the pursuit of spatially intricate compositions to be explored visually, as “empty spatial gimmicks.” We had an exchange on this subject at a symposium in 1970. My view is that for their time, these were anything but empty spatial gimmicks; they represented culmination of centuries of artists’ growing sophistication in rendering space, interpenetrating spaces, intricate spatial systems. This was not to last into great age of LS ptg in early Sung; purposes of major LS masters of that period are very different. But can

be recognized nonetheless as preserving, in works actually of the period, an important and fascinating, technically high-level development which we should be aware of in looking at ptgs ascribed to the 10th cent.

(See, on my website, CLP 190, "Some Aspects of Tenth Century Painting as Seen in Three Recently-published Works." Paper for 1980 symposium.)

Finally for this lecture, I will show a ptg that has virtually nothing to do with these, but is nonetheless what I take to be a fine and neglected genuine work of the 10th cent., probably, or maybe 11th: Liao dynasty.

– 5.9.0. Attrib. Hu Huai (or Hu Kuei), a Khitan ptr—not Han Chinese, that is—active in early 10th cent. . Talk abt Liao/Khitan dyn. Has early colophons, beginning w. 1145. Fine pedigree. Tsao Hsingyuan gave paper on it at conference in Hohot, Inner Mongolia, organized mainly by our friend Emmy Bunker; paper pub. afterwards in *Wen-wu* magazine. So far as I know, no one else has paid attn to the scroll.

– 5.9.1. Near beginning of scroll: gate in pass, leading into Chinese territory? Space of scroll is outside, Liao. Liao procession w. banners approaching pass, on way to confront Sung?

– 5.9.2. Slide from later in scroll (don't have slides of whole): grassland, flat with rises, like what we saw on outing from Hohot. Figures, horses, camels, spotted about; simple, repeated groundlines stretching into distance, shaded. Like T'ang composition in spreading materials over surface more evenly, w/o strong concentration.

– 5.9.3. Two camels, paired; two Liao hunters asleep on ground, also paired. Hsingyuan found details in ptg, belt w. appendages etc., which matched perfectly objects found in recent excavations of Liao tombs, which artist couldn't have known about except through first-hand knowledge of Liao culture. Important, neglected work.

And with that I end this lecture. The one that follows, Lecture 6, will deal with works ascribed to the great LS masters of the Five Dynasties, mostly with shaky evidence; very different group from what we saw in this lecture. But important for understanding great development of LS ptg that follows as we move into Sung dynasty, next great unified, long-lasting dynasty in Chinese history, and the last period we will consider in this series, which will end with end of Sung in late 13th cent.

AddImages.5.1 & 5.2

(First: two images that belong in earlier AdImages, weren't ready then:

- Stone engraving, Salt Manufacturing, that belongs at end of Lecture 2, with Add.audio already made; and
- Hanguan Hall Daming2, which goes in 4B at 1:47, with Add.audio already made. Then on to:

13:28. Before "OK . . ." insert Eating Table (show, with it, more—whole--of table in painting, to match..)

Add.audio 1: Here is a photograph of pots and dishes and fruit on a table, cleverly arranged to match the table in the painting> I think it was done by Rose Kerr, of the Victoria and Albert Museum in London, so thanks to her. Near us on the table are actual late Sung, or Southern Sung, ceramics, chosen to match those in the painting. So artist of scroll depicted ceramics of his own time, i/o trying to depict those of Ku Hung-chung's time.

Before that: From 12:31, ... in itself. Insert AC19 and AC18 before: . .

Now, on that table we see . .

Add.audio 2. Han Hsi-tsai sits, relaxed, on a platform-bed or *kang*, his legs drawn up under him, his hands hanging, listening like the others; he is accompanied by a lovely courtesan wearing a white dress, with a circlet of flowers in her hair? Throughout the ptg, he is never w/o female companionship.

- 13:50 ff: painting and figures in bed: use AC17 as closer detail.

16:01 ff: use AC16 for later half of this section, AC15 as close-up of woman playing and painting behind her (16:37 ff.)

17.28 ff. "Here you see him . . ." Use AC14.

Or maybe: use this for 18:00 on, "Behind him is a monk" etc.

23.03 ff: "And they are all playing on flutes . ." Bring in here detail, AC13, two ladies playing flutes. Then back to broader view . . .

28:35 to 28:55: "The next please . . ." Cut out audio, replace with:

Add.audio 3. Over in the lower left corner is an inscription purporting to be by Shih-k'o himself, with a date corresponding to 919 or 967—interpolated, of course, that is, fake; and up above a piece of would-be

imperial writing w. seals, also fake. These were added to the late Sung ptgs to give them a spurious antiquity.

40:36 ff: "And here is still another . . ." Insert 165 --somehow left out before. Then go back to earlier scene, with women, as you do.

40:55 ff: "Now Hearn, as I say," You wrongly insert 165 here, at 41:44: take out. To: . . "Next, please."

Chao Kan scroll (winter scene w. fishermen): images are OK now; but increase contrast?

5:19 ff, "So here we have the two paintings"... should still be the landscape and the bird-and-flower together, *not* the two slides of the landscape.

5:24 ff: Take off bird-and-flower scroll after a bit, move landscape to central position. Use the right one, more colorful, made from reproduction, while I talk . . . (Later, when we are showing whole and details, it will be the slide made from the original)

40:13 on: include more of construction above. When I talk of flag, show it—the one *seen through* the structure ("on the far side, a flag . . .")

Add longer for Festus 5
 (First: two images that belong in earlier Add longer, weren't ready
 then; also ~~encompassing~~ Salt Manufacturing, that belongs at end of
 Festus 2, with Add audio already made; at Hanyuan Hall during 2 which
 goes in 4B at 1:47, with Add Audio already made. Then in to:
 13:28 Before "OK ..." insert Eating Table (show more of table in
 Add audio ① Here is off photograph of pots and dishes I found on table,
 already arranged to match the table in the painting. I think (Rue Ken)...
 actual that day or so. Some ceramics. So artist of scroll depicted ceremony
 of his own time in the picture, 1/2 trying to depict that of Ku Hsi-ching's time
 Before that: use AC 19 of AC 18 as ~~you think best~~ test!

At 12:31, ~~in itself~~, insert before: Now, on the table we see...
 Add audio ② Han Hsi-tsai ^{relaxed} sits on a platform. Add to Ken, his legs drawn
 up under him, listening like the others; he is accompanied by a lovely woman
 (his bedchamber), wearing a white dress, with a ring of flowers in her
 hair. He is never w/o people companionship.

- 13.5 chair? throughout the party, he is never w/o people companionship.
 - 16:01 ft: use AC 16 for latter half of this section, AC 15 as close-up
 of women playing + pty behind him (16:37 ft)
 17:28 ft "Here you see him ..." Use AC 14.
 Or maybe: use this for 1800 on "Behold him is a monk" etc.
 23:14 ft "And they are all playing on flutes..."
 Bring in here detail, AC 13, bedchamber, state.
 Ken with broader view...

28:35 to 28:55 "No rest please" - Cut out audio, replace with:
 Add audio ③ Over in the lower left corner is an inscription purporting
 to be by Shih K'ang himself, with a date corresponding to 919 or 967 - ~~antiquity~~
 of course - that is, false; and up above a piece of would-be imperial writing
 w. seals, also false. These were added to the ~~late~~ late Song stage &
 give the a spurious antiquity.
 40:36 ft "And he is still another ..." insert 165 - somehow
 turn 40:55 ft "Now learn, and say ..." So back to earlier scene
 you used this at 11:44 with women, as you do. No take over, to "rest please"

Van Gulik on Erotic Pictures Reconsidered

(Talk for workshop on vG to be held in Taipei, Sept. 2009)

Print

VG001. Van Gulik in 1965. The rediscovery last year of the former Shibui Kiyoshi collection of late Ming erotic printed books, which had been feared lost after Shibui's death in 1992 (see Bibliographical Notes below), permits us to re-assess Robert H. van Gulik's *Erotic Colour Prints of the Ming Period*, and especially the question of van Gulik's access to the Shibui collection while he was in Tokyo. The examples of these books that van Gulik claimed to have seen were principally in the Shibui collection and in a mysterious "Collection X" in Shanghai, from which van Gulik had received only traced copies of some of the prints. In my article "Judge Dee and the Vanishing Ming Erotic Colour Prints" I presented my reasons for believing that the "Collection X" never existed, but was invented by van Gulik as a purported source for "erotic print" designs that were in fact his own work. Now I would add another charge: that while van Gulik was able to view the Shibui books, and to copy the Chinese texts from some of them, he seems to have had no opportunity or facilities for copying photographically any of the color prints themselves, and had to make do with re-reproducing examples that had already been published by Shibui, or having their designs recut so that they could be printed more clearly.

VG002. (Erotic Colour Prints Pl. XI) As an indication of what degree of access van Gulik must have had to the Shibui prints, we can ask: of the six colorplates and seven single-color pages in van Gulik's book, how many

Lecture 5-1

~~12:17:30 13:01 # incorrect real prob~~

~~40:39 change! different slide w/ 5 panels~~

41:41

~~55:25 slide must be introduced earlier!~~

Chao Kan scroll, and: ~~to 57:57~~
increase contrast?

~~End missing also!~~

GB

5:118 Here as the 2 steps - have in rabbits etc!
No need for 2 images of parakeet seen - one will do.
Use one on left, slide from whole, not other than eyes

40:13 ff: include more, above, & show page do.

40:55 sign - it's above, seen through the construction

(I need 2 CS w/ 3 windows -
I really what I dreamed of...)
Can see why it took along time

5:19 ff "OK, here we have the two steps..."
Still the LS + the btf! Not two slides, the LS. ^{might}
5:24 (Take it but after a bit, move LS to central - has to ~~be~~ on, not too more
ff colorful, made for report, which I talk...

40:13 on: include more of construction above. When I talk
40:55 of flag, show it seen through the structure ("on the far side, a flag")
show it!

the sex manuals. I myself, by contrast, in some twenty years of research on Chinese pictorial erotica (I have a completed book on the subject accepted for publication), have never found any support for this foreign belief about the paintings in any Chinese writings, or in any writing associated with the pictures themselves. I am inclined to believe that van Gulik, himself erudite in esoteric Buddhist and Taoist studies, chose this way of giving a scholarly underpinning to his obsession with the erotic pictures, to mask his real, deeper impulses.

VG013. (Illustration by van Gulik to one of his Judge Dee novels.) Wilt Idema, in the introductory pages of his essay accompanying the Brill reprint, writes of van Gulik's heavy engagement in sensual pleasures, and about how his "carnal passions" had a lot to do with his choices of scholarly directions of research. All readers of his Judge Dee novels know how frequently unclad women appear both in the texts and in the illustrations for them, drawn by van Gulik himself.

VG014. Another. Van Gulik even suggested that his desire to find Chinese models for the female nudes in these illustrations was the original motivation for his undertaking his studies of Chinese pictorial erotica.

VG015. Cover derived from that illustration.

VG016. Van Gulik in his library in Tokyo, 1948. None of this detracts much, in my view, from van Gulik's immense scholarly accomplishments; it only makes us view some of them in a different light, and allow for some degree of scholarly deception in a few of them. It warns us that even the greatest scholars have private lives, and that those can affect their scholarly formulations. I trust that in the future someone will do the same