

LS.LectNotes.9. Li T'ang and His Followers; The Southern Sung Academy

Li T'ang (born in 1050s, died after 1135).

- "Whispering Pines in the Mts." Signed, dtd. 1124. 3000 119, Loehr 83, CAT 36, Possessing Pl. 61.
- "Mountains By the River." Handscroll. Follower's work. CAT 37.
- "River Temple in the Long Summer." Genuine, badly damaged. 3000 120. Insc. by emperor calling him "T'ang Li"—imperial pun (etc., explain)
- "A Myriad Trees on Strange Peaks," fan-shaped album leaf, attrib. to Yen Wen-kuei but close to Li T'ang in style. Skira 72.

(Pair of landscapes, Kôtôin, Daitokuji, Kyoto. Loehr 85, Siren 249-50, etc. Rubbed-out "signature" of Li T'ang. Really fine works of 13th cent., post-Hsia Kuei.) (will bring back then)

Followers of Li T'ang:

Yen Tz'u-p'ing (active 1160s-80s)

- Buffalo & Herdboys, attrib.
- Villa Among Pines by River. Signed. Possessing Pl. 85.

Yen Tz'u-yü. Hostel in the Mts. (Freer Gallery) Signed. Siren 265, Possessing Fig. 68.

Chia Shih-ku. "Temple by a Mountain Pass." CAT 38.

- Attrib. Chao Po-chû, but later, time of Ma Yûan: "The Han Palace. Skira 81, T&V 7-35, Possessing Pl. 83.

Other album leaves by Li T'ang followers.

- Wu Yûan-chih, late 12th cent., Chin Dynasty. The Red Cliff. CAT 46, Siren 262-3.

Political Themes and Dynastic Restoration:

- Li T'ang, early copy after, "Po-I and Shu-ch'i." Beijing PM. Siren 251.
- Anon. "Meeting the Chariot at Wang-hsien" OR? "Han Kao-tsu and His Father." Shanghai Museum. Three Alternatives color frontispiece. Close in style to Liu Sung-nien.
- Anon., "Breaking the Balustrade." Skira 60, CAT 44, Possessing Pl. 82.

Ma Ho-chih (mid-12th cent) Illustrations to Shih-ching (Book of Odes.) Boston MFA scroll. Siren 275-8. Yurinkan (Kyoto) scroll. "Odes of Pin" in Beijing, Palace Museum. Book by Julia Murray.

- The Red Cliff. Palace Mus., Beijing.

Anon., So. Sung Academy? After Liao works? "Eighteen Songs of a Nomad Flute." Best: in Boston MFA, T&V 7-31,

Misc. Subjects in So., Sung Academy Painting:

○ + Su Han-ch'en (active ca. 1120-1165). Children at Play in Garden (attrib.) CAT 41. Another, "Winter Play," Possessing Pl. 81.

○ - Attrib. Mao Sung (court ptr under Hui-tsung). Monkey. Siren 246. ○

○ Mao I (mid-12th cent.

- Cat and Kittens in Garden; Bitch and Puppies in Garden. Skira 77 (cats

○ Li Ti (died after 1197).

- Winter Landscapes with Figures & Buffalo, Yamato Bunkakan. Siren 253-4. (Boys & Buffalo in Rainstorm, copy, CAT 40)

○ - Kitten, dtd. 1174. CAT 39. Another: Possessing, Pl. 77, 78. Pair.

○ - Pink and White Hibiscus, dtd. 1197. Tokyo Nat'l Museum. Siren 245.

○ Attrib. to Chao Ch'ang, early Sung, but late Sung Acad. ptg: "Branch of Wild Crabapple. Siren 140 (bad). Also: "Branch of White Jasmine." Skira 139. ○

○ Li Sung (active ca. 1190-1230)

- The Knick-knack Peddler, dtd. 1210. Skira 53, CAT 50, Possessing Pl. 84. Others.

○ - The Red Cliff (Nelson Gal., K.C.) Siren 313, 8 Dynasties 37.

○ - The Skeleton as Puppet-Master.

○ - The West Lake at Hangzhou, handscroll. Attributed. Possessing Fig. 67.

○ Anon. 12th cent.? (Old attrib. to Ma Ho-chih). Two Boats At Anchor By Moonlight. Fan-shaped album leaf. Eight Dynasties 38; color detail, Lyric J colorplt. 1 (after p. 194.)

Readings:

- Cahill, "The Imperial Painting Academy," Possessing pp. 159-199.

- Cahill, The Lyric Journey, ch 1: "In Southern Sung Hangchow."

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LS.LectNotes.9A. Li T'ang and His Followers9Aa:

Start w. map? And pictures of Hangzhou at right as I talk abt it.

A bit of history before we proceed into So. Sung ptg., beginning w. period that preceded it: the Northern Sung, late 10th-early 12th cent.

Strength of No. Sung administration had been civil service, exam system. Ideal type of scholar-statesman-cultural figure estab. in No. Sung. Men successful in exams appointed to govt. service in capital or provinces, rotated. Greatest height of prosperity in this period.

Decline in late No. Song brought about mainly by attempted reforms of Wang An-shih (1021-86): govt intervention in economy, control of trade, "ever-normal granary" which stocked grain when plentiful, dispensed it when scarce; controlled economy. He wanted to make exam system more slanted twd practical ability. Govt. loans to farmers, etc.

Met with "entrenched bureaucracy," his reforms nullified by reaction, conservative backlash. (Excuse me if I think—this is summer to winter of 2009—of Obama up agst. Congress.) Su Tung-p'o and others we considered in previous lecture as artists were part of the conservative faction.

Under Emp. Hui-tsung: difficulty turned to disaster. He ascended throne in 1101, at age 19. Aesthetic emperor; had assoc w litterateurs and artists in his youth. Brilliance of his court further exhausted empire. Peasant uprisings, other troubles. *extravagances,*

Grand Councillor (post like Prime Minister) Tsai Ching appointed in 1102; dismissed, re-appointed etc., finally dismissed 1120. Reformer, like Wang An-shih: education, economy, agriculture, etc. Hui-tsung increasingly obsessed w. music, Taoism, neglected rule.

(All this is old interp., from books of 1950s etc. New books by Pat Ebrey, which I highly recommend you read, give different picture, more in line with up-to-date thinking. ~~When I used to give my lectures on early Chinese art, I would tell students: if Professor Keightley of the History Dept. says one thing and I say another, he's right. Same now w. Patricia Ebrey: she's right.~~)

Jurchens, a nomadic people who lived originally beyond Liao, outside China proper. Rebelled agst Liao; Sung allied with Jurchens agst common

enemy; Jurchens moved in, captured Kaifeng (capital) in 1126. Hui-tsung taken prisoner.

Battles continued, eventually settled on Huai River as boundary. Jurchen (Chin dynasty) capital located at Peking/Beijing in 1153.

1135: Sung emperor Kao-tsung, who succeeded Hui-tsung, fled to Nanking, then (1138) estab. new capital at Hangzhou (Lin-an), below Yangtze. Great general named Yue Fei was continuing fight agst Jurchens, but recalled, executed. Ignoble peace estab. 1141. But So. Sung, which lasted nearly two centuries longer, although politically weak and geographically cramped or constricted, was very prosperous. Ptg acad. flourished, produced great masters, as we'll see.

Before I show and talk about ptgs by Li T'ang, first major LSist of So. Sung Academy, will show two handscrolls done under Hui-tsung, or (second one) shortly after:

Wang Hsi-meng. (born 1096, died 1119). Ptg done when he was 18! Inscribed by Ts'ai Ching in 1113.

- 9.1.1- "A Thousand Li of Rivers and Mountains." Palace Museum, Beijing. 3000 115. 12 meters long! Illus. in China Pictorial made it look great ... (etc.)
Reprod. book on Sung ptg pub. in China, part of multi-volume series *Chung-kuo ming-hua ch'üan-chi* 3, devotes 25 colorplates to it! More than any other artist or ptg. Power of imperial approval, assoc. w. Hui-tsung, inscriptions, authenticity. Book-reader's, noit ptg-looker's, decision. Chao Po-chü gets two plates, long sections.

Attrib. Chao Po-chü, d.ca. 1162. (early Ming colophon attrib. him.)

- 9.2.1-24. "Autumn Colors Over Rivers and Mountains," handscroll. 3000 121, T&V 7-21. For picture-looker, vastly more interesting, and we will spend more time on it. (Compilers of series gave it only two? plates.)
Show "Emperor Ming-huang's Journey to Shu" again for comparison, to remind viewers of "blue-and-green" manner. Chao Po-chü had served under Hui-tsung in Academy, became one of Kao-tsung's favorite ptrs in newly-founded So. Sung Academy.. His specialty: LS in blue-and-green mode, revived as archaism from T'ang. Already examples in late No. Sung, as we saw: Chao Ling-jang, Wang Shen. Li T'ang, as we'll see, did it also. Represents some absorption of literati taste for antiquities into practice of ptg, including w/in Academy.

Chao Po-chü himself another distant member of Sung imperial family. Held some posts other than as painter: Keeper of the Imperial Seal, etc.

scroll (not see)
we'll see

Thousands of ptgs attrib to him--blue-and-green manner popular, decorative, ptrs using it liked to write "Ch'ien-li" (Chao Po-chû's style name) on them. But only one ptg, to my knowledge, that seems convincing as work of 12th cent. and great master: scroll we're seeing. --- View of sec'n of it, beside Ming-huang ptg. (Compare) Range of heavily eroded, deeply furrowed mts stretch in middle distance; trees in FG, clouds in sky. (etc, show lots of sec's & details, discuss.)

- Limited applications of heavy green onto earth forms modeled and somewhat textured w. ink.
- Patches of mist ...used for ...
- Episodic—not purporting to be spatially & narratively unified scene, altho' organized as if ...

Now, on to last great No.Sung—or first great So.Sung--master of LS:
Li T'ang.

Imperial Ptg Academy continued to flourish under Kao-tsung; some of same artists, who had followed him & court to Hangchou, others joined there and carried on tradition, taste & styles of Hui-tsung Academy. Li T'ang in LS, his student Hsiao Chao (whom I'm leaving out); Li An-chung in bird-and-flower ptg., others.

Li T'ang was next ^{great} LSist of Song, after Kuo Hsi: conscious of carrying on great monumental LS tradition, but under pressure to conform to new taste, up-to-date subjects, poetic ptg, etc.

Li T'ang (born in 1050s, died after 1135).

- 9.3.1- "Whispering Pines in the Mts." Signed, dtd. 1124. 3000 119, Loehr 83, CAT 36, Possessing Pl. 61.

Juxtapose w. Kuo Hsi; show slide of those two plus Fan K'uan, plus interloper! in 2008 exhib. at National Palace Mus. in Taipei. Curator there, Wang Yaoting, and his family standing in front of them. Bizarre juxtaposition—as if you were to line up major works of Rubens, Rembrandt, and Vermeer, and then put beside them a ptg by the modern Dutch forger van Meegeren. I have file of reactions sent me... One who would have been pleased to see this:

- slide of Chang Ta-ch'ien, as if looking at four . . .

Now, back to looking at ptg in context of its time.

Landscape for contemplation, not for entering into and moving around in. Seen closer up. . .

(etc., bring out differences, special characteristics of Li T'ang's.) (See below)

- 9.4.1- "Mountains By the River." Handscroll. NPM, Taipei. Close follower's work. CAT 37.

Characterizing features of Li T'ang style: (identify) continue in school, in fact make up school.

- 9.5.1 "River Temple in the Long Summer." Genuine, badly damaged. 3000 120. Insc. by emperor calling him "T'ang Li"—imperial pun (etc., explain) (this is only *second half* of ptg: twice this long.)

- 9.6.1- "A Myriad Trees on Strange Peaks," fan-shaped album leaf, attrib. to Yen Wen-kuei but close to Li T'ang in style. First pub. as that by me: Skira 72.

Ptgs assoc. w him exemplify idea of *presenting scenic materials that arouse feelings*. Reflected preference of Emp. Hui-tsung, but also larger trend in LS of the time. In some ways, ptgs of this kind capture aspects of nature as perceived more fully than before; in other ways, move away from naturalism, attempts to represent real world, toward concentration on ~~of effect~~, like Hui-tsung: literary values imposed on pictorial; selected, idealized realism. (As always, using words like *realism* and *naturalism* for qualities not to be equated with those in Western art that these words refer to.) New emph. in writings of the time on expressive power, ~~anti-narrative (i.e. not simple story telling)~~ etc. Runs through So. Sung Academy ptg, ending in time of Ma Lin. *Poetic painting*. (My book *Lyric Journey*.)

of images of natural scenery

- 9.6a.1,2. Buffalo and Herdboy Beneath Autumn Trees. Hanging scroll, signed. Early school work? NPM, Taipei. Will speak of implications of subject, for Academy master, a bit later when I talk abt his follower Yen Tz'u-p'ing.

9.7.1-2. Pair of landscapes, Kôtôin, Daitokuji, Kyoto. Loehr 85, Siren 249-50, etc. Shimada discovered & rubbed-out "signature" of Li T'ang, published; widely accepted. I didn't; much argument—studies intended to salvage these as works by Li T'ang would fill a book. Really fine works of 13th cent., post-Hsia Kuei. (will bring back then)

Followers of Li T'ang: (9ab)

(This will be a kind of textbook lesson in style-history as I used to practice it, still believe in it. From Li T'ang to Chia Shih-ku: neat pattern of continuity and devolution, such as I tried to show for following of Fan K'uan and Kuo Hsi. Then two great masters, Ma Yuan and Hsia Kuei, transform the style, begin new phases in history of landscape. Chinese concept of *i-pien*: one turn, or twist. Used for what major masters accomplish, how they alter or re-direct tradition. Still Gombrich's matching & making, but more radical, creative, even transformative.

Yen Tz'u-p'ing (active 1160s-80s)

Subject of good Dick Edwards article in *Ars Orientalis* X, 1975: He and his brother Yen Tz'u-yû: sons of Yen Chung, academician under Hui-tsung, who followed Li T'ang; they learned from father. Hereditary lineages w/in academy (also Ma's, leading to Ma Yuan & Ma Lin.) They came to prominence ca. 1163, under Emp. Hsiao-tsung, second Southern Sung emperor. Recorded ptgs by Yen Tz'u-p'ing dtd. 1181 & 1187, probably late in his life.

- 9.8.1- Buffalo & Herdboys, attrib. Handscroll in Nanjing Museum; hanging scroll in Sumitomo Col., Kyoto. Trad. of Li T'ang, but later version of style. Subject w. associations of rusticity, bucolic ease, closeness to nature: used as political gifts etc. So later, at least, as attested by inscriptions—given to people retiring, etc. Subjects chosen for depiction by Acad. artist chosen acc. to understood demands or wishes of his patrons or clientele, produced ptgs for their use, either to hang or (more often) to present to others. Choice of subjects by artists of this kind not to be accounted for by circumstances of artist's own life or experience—
 “ he was out in countryside and saw water buffalo & boys, and—etc. Romantic notion completely inapplicable to Ch artists of this kind.

- 9.9.1- Villa Among Pines by River. Fan ptg. Signed. Possessing Pl. 85. Not so appealing, but reliable. Dense, richly-textured area set agst empty area: Li T'ang formula pushed further. (Show details, talk of implicit narrative: outlined in my writing on it in *Possessing the Past* catalog.) More interesting as picture than it seems at first look. Heavy compacting of solid material into lower right; but if we look closer into this... etc.

Yen Tz'u-yû (his brother)

- 9.10.1- Hostel in the Mts. (Freer Gallery) Signed. Siren 265, Possessing Fig. 68. Same kind of composition; ptgs agree so well as to confirm each other. Note angular drawing of cliff, etc. Implicit narrative here too, but

dif. one (describe). So. Sung Acad-style ptgs often have them; can be conventional, as this one becomes, or mysterious . . .

Chia Shih-ku. Slightly younger contemporary of Yen brothers. He was teacher of much greater master, Liang K'ai, as figure ptr in Academy.
 - 9.11.1-2. "Temple by a Mountain Pass." CAT 38. Elements of Li T'ang LS manner here become hardened school mannerisms: two kinds of pines, grassy mats under them, furry texture on rocks, composition, zig-zag drawing in cliff. All schematized & hardened forms of motifs seen in Li T'ang's works.

So, here as in other LS traditions I've shown, we can make stylistic row, fit ptgs into it, trying to identify any we can by signatures etc. Especially neat and unmistakeable (once one has seen it) example of what I defined as devolution of style, from major, innovative master's works through derivative works of followers. Old-fashioned kind of art history, but hasn't lost its value. How this kind of art history works analyzed interestingly in book by George Kubler, once Yale prof., titled The Shape of Time. But fitting ptgs into such sequences doesn't by any means exhaust their content or their interest—only a start, useful for dating them etc.

Other album leaves by Li T'ang followers.

9.12.1- Various leaves; including one by Wu Shu-ming, fan ptg, signed but unidentified, in Japan. Fine leaf in Nelson Gallery.

- Former Crawford, now Met. New direction, not w/in pattern of devolution—must be roughly contemp. w. Ma Yuan?

May as well use this to talk briefly abt fan ptgs. (Depend for this partly on study by Ankeney Weitz, good younger specialist who teaches at Colby College.) Very popular in So. Sung; people took pride in appearing in public w fans w distinguished ptgs & callig. Emperors had their acad. artists produce them by thousands, for gifts to their officials—on one holiday each year, Double Fifth, all officials rec'd LS fans, more than 10,000 each year. Emperors (& their assts.) would do callig, ptrs did ptgs to fit subject. Also available for low prices in market. Old ones, by famous artists, could be valuable—(joke). Easy to preserve in albums, so many hundreds have survived, mostly divorced from their calligraphic faces. Other kind, folding fan, originated in Japan, wasn't used in China until early Ming, early 15th cent. or so.

in response

- Wu Yüan-chih, late 12th cent., Chin Dynasty.

- 9.13.1- *The Red Cliff*. CAT 46, Siren 262-3.

(Attribution made by Chuang Yen, on basis of calligraphy to which it is attached.) Literati transformation of Li T'ang style, used for literary purpose (frontispiece to calligraphy of Red Cliff ode). Reduction of visual means (axe-cut texture strokes) to graphic conventions, like Mi-dots.

Political Themes and Dynastic Restoration:

(Kao-tsung was 9th son of Hui-tsung, didn't succeed automatically, needed to establish his legitimacy. Ptgs done for this purpose, notably by a Li T'ang follower named Hsiao Chao whom I'm leaving out. Good writing on this topic by Julia Murray, especially: *Mirror of Morality: Chinese Narrative Illustration and Confucian Ideology*. Honolulu, U. Hawaii Press, 2007. I will show only two related ptgs) *described to Li Tang, prob comes after pictures by him!*

- 9.14.1- Li T'ang, early copy after, "Po-I and Shu-ch'i." Beijing PM. Siren 251.

Two virtuous brothers living at the beginning of Chou dynasty, withdrew into wilderness and starved to death rather than change their allegiance and serve under a new ruler whom they saw as lacking in virtue. Idea of unchanging loyalty, important to new So.Sung ruler still intent on establishing his legitimacy.

- 9.15.1- Chin Wen-kung scroll, in Met: close acad. copy after Li T'ang? Text from Tso-chuan, abt exile & return of 9th son of ruler of state of Chin. So, also relevant to situation of Kao-tsung at beg. of So. Sung. Beyond Representation 195-206, WF's full and enlightened treatment of it.

(Make point: political themes, and much of the rest of the thematics of *early* Chinese ptg, espec. court *acad.* ptg, is to be understood in relation to the demands and situation of the *clientele*, or *recipients* of the ptgs, not of the artist. Same true in later times—this was big area of controversy . . . Still a few scholars enamored of idea of independent artist ptg what he pleases, resisting this . . .)

- 9.15.1a. Anon. Sung alb leaf, sericulture. NPM, Taipei. Talk abt *Keng-chih t'u*, Kao-tsung's project. I proposed (in essay on Political Themes in Three Alternative Histories...)

- 9.15.2-3. Anon., inscribed by Emp. Ning-tsung (reigned 1194-1224): "Spinning Silk." Village industry; women working late. Lyric Journey 1.32.

- 9.15.4-5. Woman spinning silk in front of house; son helping; another feeding baby. Album leaf, Boston MFA.

- Anon., So.Sung Academy master, close to Liu Sung-nien?

*As previous
om ons,*

- 9.16.1- "Meeting the Chariot at Wang-hsien" OR? "Han Kao-tsu and His Father." Shanghai Museum. If former theme, then rep. of dynastic restoration, cf. Kao'tsung's. Three Alternatives color frontispiece. Close in style to Liu Sung-nien. Show briefly; bring back under Liu Sung-nien.

As fine example of political ptg done in So.Sung court:

- 9.17.1- Anon., *Breaking the Balustrade*. Skira 60, CAT 44, Possessing Pl. 82. Loyal minister Chu Yun, serving under Han emperor, so angry at political opponent that he asked to use imperial sword to put him to death; emperor, angered, ordered that Chu Yun be beheaded; Chu Yun clung to balustrade, asked to be killed on the spot. Another minister, seen in FG, interceded on his behalf; emperor relented, commanded that balustrade, broken in the scuffle, be left unrepaired as memorial. Awful aspect of Ch. imperial rule: encouraged criticism, but exacted terrible penalties if you did it in way that threatened emperor. Cf. now: depressingly applicable to today's China.

Positive express in of what was fact

Ma Ho-chih (mid-12th cent)

Book: Julia K. Murray (teaches at U.Wisconsin), *Ma Hschi and the Book of Odes*. Cambridge & NY, Cambridge U. Press, 1993.

(Put picture on!) I will talk abt series as a whole, while showing examples, w. brief comments. Won't try to identify them all, or argue abt which are earlier or later.

Book of Odes (Shih-ching): oldest col. of Ch. poetry. 305 pieces, dtg from late Shang, 11c BC, to late 7c BC. Compiled ca. 600 BC. Trans. Hsien, Waley, etc.

If so, he Ma: native of Hangchou. One source (early 13c) says *chin-shih* mid 12-c, held high official rank, wasn't properly Academy ptr, but official who painted, largely as avocation. Uncertain whether this is reliable. If so, could be called literati ptr, although works w high technical finish. Kao-tsung admire his ptg, took part with him in joint project: scrolls w texts of poems from Shih-ching (or Mao-shih), "Book of Odes," written out by emperor, illustrations ptd by Ma Ho-chih. Emperor wrote out abt 300 of the poems, leaving space for Ma Ho-chih to add ptgs. He died before he had finished all of them. (Political project, part of claim of legitimacy: not entirely clear.)

Many scrolls purporting to be from this series survive; but close court copies made, all but impossible to sort them out now; much controversy. Among strong contenders, scroll in Boston MFA and one in Fujii Yurinkan, Kyoto; scroll in Palace Mueum, Beijing. Won't try to distinguish originals

from copies . . . Murray assumes they were all joint productions, not just by Emp. & Ma. *A voids question of 'hand of artist,'*

Plan: old-fashioned, text & pictures alternating, like "Admonitions" scroll attrib. to Ku K'ai-chih. Deliberately old-fashioned.

Figure style: described as "light & fluttery." Brushline said to be like willow-tendrils, or leaves of orchids. Later critics say he imitated Wu Tao-tzu--prob. not very accurate observation in art-historical terms, but only designates gen. trad, of drawing w certain rhythms of swelling & thinning brushline. Nothing of force of Wu Tao-tzu; rather delicacy, more than a shade precious. Praised in literati texts of Yuan that despise regular acad. masters. As artist who stands apart from those, and above them. Brushwork has individualized look w/o being personally expressive--no gestures, no distortion of form for expressive purpose. So, academic in the end . . .

Subjects: poems often open w. evocative image that sets mood of poem. Ma Ho-chih always illustrates this. Poems go on to express human emotion; harder to picture. Possible, that is, to express emotion directly in words; but in images, must find correlative situation or subject. Ma often rep. figure in ptg, as if he is reciting poem. Implied speaker. Callig.: Kao-tsung admired late No. Sung callig--Mi Fu, Huang T'ing-chien--but went back to "orthodox trad." of Two Wangs; mainstream trad in China.

These scrolls ink-and-colors on silk; but Ma Ho-chih said to have worked often on paper. (examples in Freer, Met, etc.)

- 9.18.1- Illustrations to Shih-ching (Book of Odes) or Mao-shih.

Boston MFA scroll: Siren 275-8. Yurinkan (Kyoto) scroll. "Odes of Pin" in Beijing, Palace Museum.

(Show several passages and details, w/o identifying.)

- 9.19.1.2. Two LS passages, one from Boston scroll, other Yurinkan.

Belong w/in Chao Ling-jang trad., and Mi-school, in extensive use of mists; wet, rather vague treatment of LS forms, absence of clearly-defined features. Quite outside standard Academy style & taste. Boston one: more surprising; forms similar, but overlaid w. foliage, so that effect is in the end to dissolve forms into clouds of particles--leaves, moss, doesn't matter what. Surprisingly visual treatment--that is, relies on visual phenomena, perception, rather than reproducing what artist intellectually *knows* is there (solid hills, trees.) If you want to compare this w Impressionism or pointillism in Europe 8 centuries later, please do. (Not untrue, but important differences--)

- 9.20.1- The Red Cliff. Handscroll. Palace Mus., Beijing. Tribute to Su Shih, or Su Tung-p'o, whose career had been damaged by factionalism, Wang An-shih's reforms. Virtually worshipped in later times; this rep. him . . . We saw Ch'iao Chung-ch'ang scroll ptg, which illus whole narrative of poem; this, like Wu Yuan-chih scroll seen earlier, rep. only central, identifying scene.

Insert here, altho' outside Academy:

Anon. 12th cent., artist named Li from She-cheng in Anhui Province, painting in 1160s (old, wrong attribution to Li Kung-lin, false inscription with "signature" of his at end):

- 9.21.1- "A Dream Journey on the Hsiao-Hsiang Rivers." Tokyo Nat'l Mus. T&V 7-22. (See my *Index of Early Ch Ptrs & Ptgs* p. 202).

Artist referred to as "Li sheng" ("Mr. Li) in one of the early colophons (earliest dtd. 1170); ptg done, probably in the 1160s, for a Buddhist monk—commissioned by him. So ptg is in some sense professional work—we would know this anyway from sheer technical accomplishment exhibited in it. One of great works of So.Sung; and, significantly, not by recognized, famous artist. And preserved only because it was fitted out w. spurious signature of Li Kung-lin, who commanded near-worship in later times, beyond what I take to be his real achievement. (Others differ strongly on that appraisal.)

Hsiao-Hsiang region: properly convergence of two rivers in Hunan Prof.; but in practice, ref. to So Hunan up to Lake Tung-t'ing, north of Changsha. Lush, watery scenery, assoc. w. Ch'ü Yüan (343?-278 BC) Distant contemplation of LS; ptr captures *experience* of gazing at scenery through atmosphere, at distance. So: can be abbreviated etc.

Way beyond ability of Li Kung-lin: real poetic depths, done by artist who doesn't seem to have been recorded, or noticed, by critics. Argument abt "poetic ptg" again: literati artists lay claim to it, but don't, for me, represent it at its highest . . .

This kind of achievement not entirely unrecognized in its time: late 12th cent. writer quoted by Loehr (p.210):

"Mountains in rain, mts in sunshine: the painters have no difficulty in depicting them. But [phenomena like] fair weather turning to rain, or rain about to cease, the fog at night, the mist at evening as it parts and then closes again; a vista obscured, appearing no sooner than being submerged into nothingness: these are difficult to depict. Unless it be an artist of

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to here

marvelous ability [recognized] in the world, one whose concepts transcend the ordinariness of things, he certainly cannot attain it.”

But ptr of this *wasn't* recognized; he is known only through the early colophons on this marvelous work. And ptg itself preserved, and highly praised, only because it was falsely turned into a work of Li Kung-lin, an artist who, for all his other strengths, was way short of ability to paint something like this. Chinese collectors were deliberately gullible in accepting misleading attributions and signatures; they wanted big names. C.C.Wang always told me: if it's a great ptg, must be by great artist—by which he meant...

9.22.1- Once paired with this, and kept together, but vastly less interesting; also old attrib. to Li Kung-lin: “A River in Shu.” Panoramic LS of Yangtze River. Anon. late Sung? work, picture-map. Interesting as that. Freer Gallery (16.539).

Anon., So. Sung Academy? After Liao works?

- 9.23.1- “Eighteen Songs of a Nomad Flute.” Exists in a number of old versions; best by far in Boston MFA, T&V 7-31, To set these properly in context would require showing lots more; won't try. They are Chinese academy versions of what began as Liao styles? For another version, see Beyond Representation 209-215.

Khitans, who called their dynasty the Liao, were orig. nomadic people who settled in regions north of China, Mongolia, Manchuriam down to site of present Beijing, which became their southern capital. ; Northern Sung paid tribute to them, to pacify them. Succeeded in north by Jurchens, Chin dynasty; these were conquered and displaced by Mongols, who eventually founded Yuan dynasty. Were such ptgs done for people who were somehow engaged in “foreign relations”, emissaries etc.? Or gifts to foreign, non-Han people? Kind of thing we would like to know—and searches in literary sources can to some extent provide answers.