Faculty of History
FHS 2009-10

Special Subject:
Painting and Culture in Ming China

Professor Craig Clunas

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Tel: 01865 286834
Course outline:
This course, which assumes no prior knowledge of Chinese art or culture, looks at the cultural role of painting as a practice in one specific historical period, that of the Ming dynasty (1368-1644). It will look at painting, long sanctioned by the Ming period as one of the four canonical leisure pursuits of the elite (along with calligraphy, music and a board game of strategy) from the point of view of both its production and its consumption, and will be based on readings of the extensive literature of the period in translation, along with a wide range of surviving pictures. These include not only the culturally sanctified monuments of so-called ‘literati’ painting, associated with named elite figures for whom painting was part of a total cultural persona, but also the work of anonymous artisan painters, working for the imperial court and for clients drawn from a wider range of social statuses.

Assessment:
Candidates will be examined by means of a timed paper including compulsory passages for comment, and by means of an extended essay, which shall not exceed 6,000 words (including footnotes but excluding bibliography), and shall be on a topic or theme selected by the candidate from a question paper published by the examiners on the Friday of the fourth week of Michaelmas Term in the year of examination.

Teaching pattern:
There will be a weekly 2-hour class in Michaelmas Term 2009. In weeks 1-4 there will be paired tutorials for which you will write essays. The topic for the first essay is:

*Outline the major social and economic changes likely to have had an impact on the development of painting in Ming China.*

In Week 5 and Week 8 we will meet individually to discuss your extended essay. In addition, a public lecture series on the theme of ‘Painting and Culture in Ming China’ will be delivered, with the following titles:

- Painting as Visual and Material Culture
- Painting and Power
- Painting and History
- Painting and Commerce
- Painting and Friendship
- Painting and Place
- Painting and Belief
- Painting and Text

READING LIST:
N.B. This does not include works from which the prescribed texts are drawn, these are listed below under individual weeks. Titles are arranged in order of their date of publication:

Historical Background:
Work on Chinese art, including material relevant to the Ming period:


*Wen C. Fong and James C.Y. Watt, Possessing the Past: Treasures from the National Palace Museum, Taipei* (New York, 1996)

*Wu Hung, The Double Screen; Medium and Representation in Chinese Painting* (London, 1996)

*Yang Xin et al., Three Thousand Years of Chinese Painting* (New Haven, 1997)

*Sherman Lee ed., China: 5,000 Years* (New York, 1998)

*Stephen Little with Shawn Eichman, Taoism and the Arts of China* (Chicago, 2000)

*Robert L. Thorp & Richard Ellis Vinograd, Chinese Art and Culture* (New York, 2001)

*Jan Stuart and Evelyn S. Rawski, Worshipping the Ancestors: Chinese Commemorative Portraits* (Washington DC, 2001)


Work on (or mostly on) Ming painting:

*Valerie Hansen, The Open Empire: A History of China to 1600* (New York, 2000)

James Cahill, *Parting at the Shore: Chinese Painting of the Early and Middle Ming Dynasty, 1368-1580* (Tokyo, 1978)
James Cahill, *The Distant Mountains: Chinese Painting of the Late Ming Dynasty, 1570-1644* (Tokyo, 1982)
Chinese University of Hong Kong, *Paintings of the Ming Dynasty from the Palace Museum* (Hong Kong, 1988)
Howard Rogers, *Masterpieces of Ming and Qing Painting from the Palace Museum* (Lansdale PA, 1988)
Anne De Coursey Clapp, *The Painting of T’ang Yin* (Chicago, 1991)

In addition to printed sources, there are some good relevant websites:

- [http://www.groveart.com](http://www.groveart.com) is the online version of the *Dictionary of Art*. Other relevant websites include:
  - [http://jamescahill.info/](http://jamescahill.info/) is the personal website of the art historian James Cahill, with many published and unpublished papers
  - [http://www.sino.uni-heidelberg.de/igcs/](http://www.sino.uni-heidelberg.de/igcs/) ‘Internet Guide for Chinese Studies’ is a useful portal site
  - [http://www.princeton.edu/~classbib/](http://www.princeton.edu/~classbib/) ‘Classical Historiography for Chinese Studies’ is an important bibliography

**PREScribed Texts**

**Week 1: Society and Culture in the Ming**

Following the Era of Mongol Rule, Sinica Leidensia 34 (Leiden/New York/Köln, 1995), pp. 114-49

- Preface to Collected Statutes of the Ming and Chapter on Schools in History of the Ming Dynasty, in Victor H. Mair, Nancy S. Steinhardt and Paul R. Goldin eds., Hawai'i Reader in Traditional Chinese Culture (Honolulu, 2005), pp. 490-2 and pp. 496-503
- Contracts for the sale of land [1400], in Timothy Brook, The Confusions of Pleasure: Commerce and Culture in Ming China (Berkeley/Los Angeles/London, 1998); pp. 59-60

Week 2: Eight Myths about Ming Painting

- Song Lian, ‘On the Origins of Painting’, in Craig Clunas, Pictures and Visuality in Early Modern China (London, 1997), p. 109,

Supplementary reading

Week 3: Court Culture and Painting

17/06/2010


- Prefaces to ‘Assembled Ancient Calligraphic Traces from the Hall of Treasuring Worthies’, in Jin ci bowuguan ed., *Bao xian tang ji gu fa tie* (Beijing, 2002), pp. 8-15

**Supplementary reading:**

Hou-meii Sung, ‘The Three Yin Masters of the Ming Court: Yin Shan, Yin Xie and Yin Hong’, *Artibus Asiae*, 58.1/2 (1998), pp. 91-113


Oliver Moore, ‘Violence Unscrolled: Cultic and Ritual Emphases in painting Guan Yu’, *Arts Asiatiques*, 58 (2003), pp. 86-95

Li He and Michael Knight eds., *Power and Glory: Court Arts of China’s Ming Dynasty* (San Francisco, 2008)

**Week 4: Literati Culture and Painting**


**Supplementary reading:**
Scarlett Jang, ‘Form, Content and Audience: A Common Theme in Painting and Woodblock-Printed Books of the Ming Dynasty’, *Ars Orientalis*, 27 (1997), pp. 1-26

**Week 5: Artists**
- Dong Qichang on the longevity of painters, in Jerome Silbergeld, ‘Chinese Concepts of old Age and Their Role in Chinese Painting Theory, and Criticism’, *Art Journal*, 46.2 (Summer 1987), pp. 103-14, p. 105 WEBLEARN

**Supplementary reading:**
Tseng Yuho, ‘Women Painters of the Ming Dynasty’, *Artibus Asiae*, 53.1/2 (1993), pp. 249-60 WEBLEARN

**Week 6: Collectors and Dealers**
- Yuan Hongdao, passage on *qu* ‘delight’; Li Rihua, ‘Ranking of Antique Objects’; Shao Changheng, ‘Bogus Antiques’; Xiang Shengmo, Dong Qichang and Li Rihua, ‘Colophons on ‘Calling for Reclusion’, in Chu-tsing Li and James C. Y.

- Wang Shizhen, extract from biji writings (p. 61); Wen Zhenheng, extracts from ‘Treatise on Superfluous Things’ (p. 122, p. 127; Tang Zhixie, extract from biji writings (p. 123), in Craig Clunas, Superfluous Things: Material Culture and Social Status in Early Modern China, 2nd edition (Honolulu, 2004)

- Dong Qichang on collecting painting, in Timothy Brook, The Confusions of Pleasure: Commerce and Culture in Ming China (Berkeley/Los Angeles/London, 1998); p. 228


WEBLEARN


- Xu Wei, ‘Preface to two albums by Li Rusong’, in Kathleen Ryor, ‘Regulating the Qi and the Xin: Xu Wei (1521-1593) and his Military Patrons’, Archives of Asian Art, 54 (2004), pp. 23-32 (p. 29)

Supplementary Reading:

Wai-yee Li, ‘The Collector, the Connoisseur, and Late-Ming Sensibility’, T’oung Pao, 81 (1995), pp. 269-302 WEBLEARN


WEBLEARN


Ellen Johnston Laing, ‘Suzhou Pian and other Dubious Paintings in the Received Œuvre of Qiu Ying’, Artibus Asiae, 59 (2000), pp. 265-94 WEBLEARN


Week 7: Audiences

- Wen Zhenheng, ‘Calendar for the displaying of scrolls’ and ‘Note on displaying scrolls’, from ‘Treatise on Superfluous Things’, in Robert van Gulik, Chinese Pictorial Art as Viewed by the Connoisseur (Rome, 1958), pp. 4-6 & p. 25

- Wen Zhenheng, ‘Connoisseurship’, from ‘Treatise on Superfluous Things’ (p. 116); Chen Quanzhi, ‘On Vision’ (p. 129); Gu Qiyuan on European painting (pp. 176-7); Gong Xian on tu and hua (p. 184), in Craig Clunas, Pictures and Visuality in Early Modern China (London, 1997),
Passage on erotic images, from The Plum in the Golden Vase or, Chin P’ing Mei: Volume One: the Gathering, translated by David Tod Roy (Princeton, 1993), pp. 253-73

Supplementary Reading:
Craig Clunas, ‘Artist and Subject in Ming Dynasty China’, Proceedings of the British Academy, 105 (2000), pp. 43-72 WEBLEARN
Craig Clunas, ‘’Not One Hair Different…’’ Wen Zhengming on Imaging the Dead in Ming Funerary Portraiture’, in Rupert Shepherd and Robert Maniura eds., Presence: The Inherence of the Prototype within Images and Other Objects (Aldershot, 2006), pp. 31-45

Week 8: Painting Theory and Art History in the Ming

- Xie Zhaozhe, writings on calligraphy and painting, in Sewall Oertling, Painting and Calligraphy in the Wu-tsa-tsu: Conservative Aesthetics in Seventeenth Century China (Ann Arbor, 1997), pp. 65-94 and pp. 116-140

Supplementary reading:

PRESCRIBED IMAGES (ALPHABETICALLY BY ARTIST)

All the paintings prescribed are drawn from the following nine books (three of which are also sources of prescribed texts):

AIC = Craig Clunas, Art in China (Oxford, 1997)
ED = Craig Clunas, Elegant Debts; The Social Art of Wen Zhengming, 1470-1559 (London, 2004)
JCA = A Journey into China’s Antiquity
PGM = Painters of the Great Ming
PTP = Possessing the Past
TATAOC = Taoism and the Arts of China
VJT = Views from Jade Terrace
3,000 Years = Three Thousand Years of Chinese Painting

Anonymous, ‘Imperial Procession to the Ming Mausoleums; , c. 1550. National Palace Museum, Taipei [PTP 163]
Anonymous, ‘Miraculous Manifestations of Zhenwu at Wudangshan’, 15th century [TATAOC 111]
Anonymous (spurious signature of Li Zhaodao), ‘Visiting a friend in the Mountains’, c. 1550-1600. Victoria and Albert Museum [ED pl. 94]


Chen Hongshou, ‘Lady Xuanwenjun Giving Instruction in the Classics’, 1638. Cleveland Museum of Art [3,000 Years 226]

Dai Jin, ‘Returning Late from a Spring Outing’ [PTP 172]
Dai Jin, ‘Five Deer Among Tall Pines’ [PTP 173]

Dong Qichang, ‘Eight Scenes in Autumn’. Shanghai Museum [3,000 Years 219]
Dong Qichang, ‘In the Shade of Summer Trees’, National Palace Museum, Taipei [PTP 214]


Jiang Song, ‘Carrying a Qin into the Mountains’. British Museum [PGM 98]

Liu Jun, ‘Emperor Taizu Calling on Zhao Pu on a Snowy Night’. Palace Museum, Beijing [3,000 Years 181]


Ma Shouzhen, ‘Bamboo and Orchid with Rock’, undated. Rijksmuseum. [EGB 29]

Qian Gu, ‘Farewell to Hua Yun’, 1545. Minneapolis Institute of Arts [ED pl. 68]

Qiu Ying, ‘Thatched Houses in the Peach Blossom Village’. Palace Museum. Beijing [3,000 Years 211]
Qiu Ying, ‘Spring Morning in the Han Palace’. National Palace Museum, Taipei [PTP 203]

Shang Xi, ‘The Xuande Emperor on an Outing’, c. 1425. Palace Museum, Beijing [EGB 137]

Shen Zhou, ‘Copy of Dai Jin’s Xie An at East Mountain’, 1480. Wango H.C. Weng Colln [PGM 8]


Wen Zhengming, ‘Brewing Tea by Tall Trees’, 1526. National Palace Museum, Taipei [ED pl. 31]
Wen Zhengming, ‘The Studio of True Connoisseurship’, 1549. Shanghai Museum [ED pl. 46]

Wen Shu, ‘Carnations and Garden Rock’, 1627. Honolulu Academy of Arts [AIC 84]

Wu Wei, ‘Strolling Village Entertainers’, c. 1500. British Museum [EGB 155]
Wu Wei, ‘Dongfang Shuo Stealing the Peach of Immortality’, c. 1500. Mount Holyoke College Art Museum [PGM 65]


You Qiu, ‘The Immortal Master Tanyangzi’, 1580. Shanghai Museum [TATAOC 100]

Zeng Jing, ‘Portrait of Wang Shimin’, 1616. Tianjin Art Museum [3,000 Years 229]
Attributed to Zhao Qi, ‘The Immortal Zhongli Quan’. Cleveland Museum of Art TATAOC 119]