

17/06/2010

Faculty of History FHS 2009-10

Special Subject: Painting and Culture in Ming China



Professor Craig Clunas
craig.clunas@hoa.ox.ac.uk
Tel: 01865 286834

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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:

L. Carrington Goodrich and Chaoying Fang eds., *Dictionary of Ming Biography*, 2 vols (New York, 1976)

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William H. Nienhauser ed., *The Indiana Companion to Traditional Chinese Literature*, (Bloomington, 1986)

Denis Twitchett and John K. Fairbank eds., *The Cambridge history of China. Vol.7, The Ming dynasty, 1368-1644, Part 1* (Cambridge 1988) [Chronological history of Ming China]

Denis Twitchett and John K. Fairbank eds., *The Cambridge history of China. Vol.7, The Ming dynasty, 1368-1644, Part 2* (Cambridge 1998) [Series of thematic essays]

Dorothy Ko, *Teachers of the Inner Chambers: Women and Culture in 17th-century China* (Stanford, 1994)

Patricia Buckley Ebrey, *The Cambridge Illustrated History of China* (Cambridge, 1996)

National Museum of Chinese History, *A Journey into China's Antiquity: Volume Four, Yuan Dynasty – Qing Dynasty* (Beijing, 1997)

William H. Nienhauser ed., *The Indiana Companion to Traditional Chinese Literature*, Volume 2 (Bloomington, 1998)

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

Endymion Porter Wilkinson, *Chinese History: A Manual* (Cambridge MA and London, 2000)

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

Eight Dynasties of Chinese Painting: The Collections of the Nelson Gallery-Atkins Museum, Kansas City, and the Cleveland Museum of Art (Cleveland, 1980)

Chu-tsing Li ed., *Artists and Patrons: Some Social and Economic Aspects of Chinese Painting* (Seattle, 1989)

Anne Farrer, *The Brush Dances and the Ink Sings: Chinese Painting and Calligraphy from the British Museum* (London, 1990)

Marsha Weidner ed., *Flowering in the Shadows: Women in the History of Chinese and Japanese Painting* (Honolulu, 1990)

Jay A. Levenson ed., *Circa 1492: Art in the Age of Exploration* (Washington DC 1991)

Alfreda Murck and Wen C. Fong eds., *Words and Images: Chinese Poetry, Calligraphy and Painting* (New York and Princeton, 1991)

Jessica Rawson ed., *The British Museum Book of Chinese Art* (London, 1992)

Marsha Weidner ed., *Latter Days of the Law: Images of Chinese Buddhism 850-1850* (Lawrence Kansas, 1994)

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)

Craig Clunas, *Art in China*, second edition (Oxford, 2009)

Work on (or mostly on) Ming painting:

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Anne De Coursey Clapp, *Wen Cheng-ming: The Ming Artist and Antiquity* (Ascona, 1974)

Richard Edwards, *The Art of Wen Cheng-ming (1470-1559)* (Ann Arbor, 1976)

James Cahill, *Parting at the Shore: Chinese Painting of the Early and Middle Ming Dynasty, 1368-1580* (Tokyo, 1978)

James Cahill ed., *Shadows of Mt Huang: Chinese Painting and Printing of the Anhui School* (Berkeley CA, 1981)

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)

Hongnam Kim, *The Life of a Patron: Zhou Lianggong (1612-1676) and the Painters of Seventeenth-century China* (New York, 1996)

Jonathan Chaves, *The Chinese Painter as Poet* (New York, 2000)

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

<http://www.groveart.com> is the online version of the *Dictionary of Art*. Other relevant websites include;

Metropolitan Museum of Art, New York:

http://www.metmuseum.org/explore/Chinese/html_pages/index.htm

National Palace Museum, Taiwan, <http://www.npm.gov.tw/index.htm>

Palace Museum, Beijing, <http://www.dpm.org.cn/english/default.asp>

Shanghai Museum, <http://www.shanghaimuseum.net/en/index.asp>

<http://jamescahill.info/> is the personal website of the art historian James Cahill, with many published and unpublished papers

<http://depts.washington.edu/chinaciv/index.htm> 'A Visual Sourcebook of Chinese Civilization'

<http://www.sino.uni-heidelberg.de/igcs/> 'Internet Guide for Chinese Studies' is a useful portal site

<http://www.princeton.edu/~classbib/> 'Classical Historiography for Chinese Studies' is an important bibliography

PRESCRIBED TEXTS

Week 1: Society and Culture in the Ming

- Gaspar da Cruz, 'Treatise in which the things of China are related at great length...', in C. R. Boxer, *South China in the Sixteenth Century* (London, 1953), pp. 107-189
- Ming Taizu, 'The August Ming Ancestral Instructions', in Edward L. Farmer, *Zhu Yuanzhang and Early Ming Legislation: The Reordering of Chinese Society*

- 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
 - Extracts from 'The Great Ming Code with Commentaries and Substatutes', in Ann Waltner, 'Breaking the Law: Family Violence, Gender and Hierarchy in the Legal Code of the Ming Dynasty', *Ming Studies* 36 (1996), pp. 29-43 (p. 31)
 - 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
 - Sumptuary law regarding 'Utensils', from 'Collected Statutes of the Great Ming', in Craig Clunas, *Superfluous Things: Material Culture and Social Status in Early Modern China*, 2nd edition (Honolulu, 2004), p. 149
 - Poems by various Ming authors, in Victor Mair ed., *The Columbia Anthology of Traditional Chinese Literature* (Columbia University Press: New York, 1995): p. 262 Ni Zan, 'Inscribed on a painting by Myself'; p. 270 Xie Jin, 'Song of Cursive Calligraphy'; p. 271 Shen Zhou, 'Written on a Landscape Painting in an Album'; p. 272 Li Dongyang, 'On a Painting of a Fish Being Caught, a Song'; p. 273 Yang Xunji, 'Inscribed on the Doors of my Bookshelves'

Week 2: Eight Myths about Ming Painting

- Pre-Ming artistic theory, in Susan Bush and Hsio-yen Shih, *Early Chinese Texts on Painting* (Cambridge MA and London, 1985), Zong Bing, pp. 36-8; Xie He, pp. 39-40; Zhang Yanyuan, pp. 50-2, pp. 60-2, pp. 86-8; Guo Xi, pp. 150-4, pp. 156-8; Su Shi, p. 196, p. 201, p. 203, pp. 206-8, p. 212, p. 220, p. 224, pp. 233-4; Tang Hou, pp. 258-62
- Song Lian, 'On the Origins of Painting', in Craig Clunas, *Pictures and Visuality in Early Modern China* (London, 1997), p. 109,
- Critical statements on the theme of originality by various authors, in Katharine P. Burnett, 'A Discourse of Originality in Late Ming Painting Criticism', *Art History* 23.4 (2000), pp. 522-58, (p. 531, p. 534, p. 535, p. 537, p. 538, p. 539, p. 540, p. 541, p. 543, p. 544, p. 546) **WEBLEARN**

Supplementary reading

James Cahill, 'The Six Laws and How to Read Them', *Ars Orientalis* 4 (1961), pp. 372-381

Week 3: Court Culture and Painting

- Yang Rong, essay on 'The Eight Views of Beijing', in Kathlyn Liscomb, 'The Eight Views of Beijing: Politics in Literati Art', *Artibus Asiae* 49 (1988/89), pp. 127-152 (pp. 128-9) **WEBLEARN**
- Yang Rong colophon on 'Eight Views of Beijing', in Kathlyn Liscomb, 'Foregrounding the Symbiosis of Power: A rhetorical strategy in some Chinese commemorative art', *Art History*, 25.2 (2002), pp. 135-61 (p. 154) **WEBLEARN**

- Liu Pu, 'Poem on Dai Jin', in Kathlyn Liscomb, 'Shen Zhou's Collection of Early Ming Paintings and the Origins of the Wu School's Eclectic Revivalism', *Artibus Asiae*, 52.3/4 (1992), pp. 215-54 (p. 240)
- Anecdotes on the career of Dai Jin, in Richard Barnhart ed., *Painters of the Great Ming: The Imperial Court and the Zhe School* (Dallas, 1993),: p. 137, p. 139, p. 141, p. 146, p. 159, p. 161, pp. 165-6, pp. 176-7, p 179, p. 188, p. 190
- 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 **WEBLEARN**

Supplementary reading:

Hou-mei 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 **WEBLEARN**

Maxwell K. Hearn, 'An early Ming Example of Multiples: Two Versions of *Elegant Gathering in the Apricot Garden*, in Judith G. Smith and Wen C. Fong eds., *Issues of Authenticity in Chinese Painting* (New York, 1999), pp. 221-58

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

- Shen Zhou, 'Poems on my portrait', in Richard Vinograd, *Boundaries of the Self: Chinese Portraits, 1600-1900* (Cambridge, 1992), pp. 28-9
- Shen Zhou, 'Record of a Night of Quiet Sitting', in Kathlyn Liscomb, 'The Power of Quiet Sitting at Night: Shen Zhou's (1427-1509) *Night Vigil*', *Monumenta Serica*, 45 (1995), pp. 381-403 (pp. 382-6)
- Quotations from writings by and about Wen Zhengming, in Craig Clunas, *Elegant Debts; The Social Art of Wen Zhengming, 1470-1559* (London, 2004), p. 22, p. 23, pp. 28-9, pp. 31-2, pp. 38-9, pp. 45-6, p. 91, pp. 98-9, p. 101, p. 115, , p. 119, p. 122, p. 123, p. 124, p. 131, p. 134, p. 142, pp. 144-5, p. 148, p. 154, p. 155, p. 160, p. 164, p. 165, pp. 170-1, p. 172, p. 176
- Materials on the biography and thought of Dong Qichang, in Wai-kam Ho ed., *The century of Tung Ch'i-ch'ang 155-1636*, 2 vols (Seattle and London, 1992), I, p. 13, p. 49, p. 50, p. 88, pp. 94-5, p. 107
- Ji Cheng, *The Craft of Gardens*, translated by Alison Hardie (New Haven and London, 1988), pp. 35-7
- Yuan Hongdao, 'A Brief Account of Gardens and Pavilions', in Craig Clunas, *Fruitful Sites: Garden Culture in Ming Dynasty China* (London, 1996), pp. 76-7
- Writings of Lu Shusheng, in *Vignettes from the Late Ming: A Hsiao-p'in Anthology*, Translated with Annotation and an Introduction by Yang Ye (University of Washington Press: Seattle and London, 2000), pp. 12-17
- Wen Zhenheng, extracts from 'Treatise on Superfluous Things', in Craig Clunas, *Superfluous Things: Material Culture and Social Status in Early Modern China*, 2nd edition (Honolulu, 2004); pp. 41-5, p. 164, p. 167

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
Shi Shou-ch'ien, 'Calligraphy as Gift: Wen Cheng-ming's (1470-1559) Calligraphy and the Formation of Soochow Literati Culture', in Cary Y. Liu et al., eds., *Character and Context in Chinese Calligraphy* (Princeton, 1999), pp. 255-83

Week 5: Artists

- Anecdote on Shen Zhou, from *Wu sheng shi shi*, in Craig Clunas, *Pictures and Visuality in Early Modern China* (London, 1997), p. 25
- Qiu Ying, 'Letter', in James Cahill, *The Painter's Practice: How Artists Lived and Worked in Traditional China* (New York, 1994), p. 36
- Chen Hongshou, 'Inscription on 'Lady Xuanwenjun Giving Instruction in the Classics'; Sample letter to a painter, from the epistolary manual *Ru Mian tan*, letter from Zhou Lianggong to Gong Xian, letter from Zhang Dai to Chen Hongshou, and letter from Zhu Tan to Xie Bin, in Anne Burkus-Chasson, 'Elegant or Common? Chen Hongshou's Birthday Presentation Pictures and His Professional Status', *Art Bulletin* 26.2 (June 1994), pp. 279-300 (p. 289, p. 296, p. 297 & p. 298) **WEBLEARN**
- Craig Clunas, *Empire of Great Brightness; Visual and Material Cultures of Ming China, 1368-1644* (London, 2007), pp. 54-5 'Veritable Records of the Ming Dynasty', *Tianqi* 3/7; p. 134, He Liangjun, quotation from *Si you zhai cong shuo* on the ranking of painters; pp. 134-5, Gu Qiyuan, quotation from *Ke zuo zhui yu* on the ranking of painters
- 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**
- Colophons to Ma Shouzhen, 'Orchid and Rock', and biographical notes on Xue Susu, in Marsha Weidner et al, *Views from Jade Terrace: Chinese Women Artists 1300-1912* (Indianapolis, 1988), p. 76 and pp. 82-3

Supplementary reading:

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

James Cahill, 'Tang Yin and Wen Zhengming as Artist Types: A Reconsideration', *Artibus Asiae* 53.1/2 (1993), pp. 228-46 **WEBLEARN**

Richard Barnhart, 'The "Wild and Heterodox School" of Ming Painting, in Susan Bush and Christian Murck eds., *Theories of the Arts in China* (Princeton, 1983), pp. 365-98

Kathleen M. Ryor, 'Fleshly Desires and Bodily Deprivations: The Somatic Dimensions of Xu Wei's Flower Paintings', in Wu Hung and Katherine R. Tsang ed., *Body and Face in Chinese Visual Culture*, Harvard East Asian Monographs 239 (Cambridge MA and London, 2005), pp. 121-146

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.

- Watt eds., *The Chinese Scholars Studio: Artistic Life in the Late Ming Period* (New York and London, 1987), p. 5, pp. 15-16, p. 31, pp. 46-7
- 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
 - Du Qiong, 'Colophon on the Shen Zhou Collection Scroll', Kathlyn Liscomb, 'Shen Zhou's Collection of Early Ming Paintings and the Origins of the Wu School's Eclectic Revivalism', *Artibus Asiae*, 52.3/4 (1992), pp. 215-54 (p. 248)
- WEBLEARN**
- Funerary inscription of Wang Zhen, in Kathlyn Liscomb, 'A Collection of Painting and Calligraphy Discovered in the Inner Coffin of Wang Zhen (d. 1495 C.E.)', *Archives of Asian Art*, 47 (1994), pp. 6-34, p. 7
 - 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-ye Li, 'The Collector, the Connoisseur, and Late-Ming Sensibility', *T'oung Pao*, 81 (1995), pp. 269-302 **WEBLEARN**

Kathlyn Maureen Liscomb, 'Social Status and Art Collecting: The Collections of Shen Zhou and Wang Zhen', *Art Bulletin*, 78.1 (March 1996), pp. 111-36

WEBLEARN

Yin Ji'nan, 'Late Ming Collectors and Connoisseurs, and the Making of the Modern Concept of 'Gu Kaizhi'', in Shane McCausland ed., *Gu Kaizhi and the Admonitions Scroll* (London, 2003), pp. 249-56

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

Craig Clunas, 'The Art Market in 17th Century China: the Evidence of the Li Rihua Diary', *History of Art and History of Ideas*, 1 (2003), pp. 201-24

Craig Clunas, 'Commodity and Context: The Work of Wen Zhengming in the Late Ming Art Market', in Naomi Noble Richard and Donald E. Brix ed., *The History of Painting in East Asia: Essays on Scholarly Method* (Taipei, 2008), pp. 315-30

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),

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- 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:

Anne Burkus-Chasson, 'Between Representations: The Historical and the Visionary in Chen Hongshou's *Yaji*', *Art Bulletin*, 84 (June 2002), pp. 315-333 **WEBLEARN**
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

- 'On Ancient Painting', from Cao Zhao, 'The Essential Criteria of Antiquities' [1459], in Sir Percival David, *Chinese Connoisseurship: The Ko Ku Yao Lun* (London, 1971), pp. 13-36
- 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
- Comments on Yuan painting by various Ming critics: Tu Long, p. 203; Gao Lian, pp. 204-5; Zhang Chou p. 208; Chen Jiru, p. 208; Dong Qichang, p. 210, in Susan E. Nelson, 'Late Ming Views of Yuan Painting', *Artibus Asiae*, 44 (1983), pp. 200-212 **WEBLEARN**
- Fan Yunlin on artistic rivalry between Suzhou and Songjiang and Du Qiong, 'Poem on the Development of Painting', in Susan Bush, *The Chinese Literati on Painting: Su Shih (1037-1101) to Tung Ch'i-ch'ang (1555-1636)* (Harvard University Press: Cambridge Ma 1971), pp. 163-4 and pp. 174-5
- Guo Xi, 'Advice on Landscape', in Victor H. Mair, Nancy S. Steinhardt and Paul R. Goldin eds., *Hawai'i Reader in Traditional Chinese Culture* (Honolulu, 2005); pp. 380-7
- Willard J. Peterson, 'Making Connections: "Commentary on the Attached Verbalizations" of the Book of Change', *Harvard Journal of Asiatic Studies*, 42.1 (1982), pp. 67-116 **WEBLEARN**
- Wang Lü, 'Preface to the Second Version of the *Mt Hua* Paintings', in Kathlyn Maurean Liscomb, *Learning from Mt Hua: a Chinese Physician's Illustrated Travel Record and Painting Theory* (Cambridge University Press: Cambridge, New York and Oakleigh, 1993), pp. 61-2
- Quotations from Dong Qichang's writings on calligraphy, in Katherine P. Burnett, 'Words on word-images: an aspect of Dong Qichang's calligraphy criticism', *Word and Image*, 19.4 (2003), pp. 327-35, p. 328, p. 329, p. 331, p. 332

Supplementary reading:

James Cahill, 'Confucian Elements in the Theory of Painting', in D. Nivison and A.F. Wright eds., *The Confucian Persuasion* (Stanford, 1960), pp. 115-40

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Wai-kam Ho, 'Tung Ch'i-ch'ang's New Orthodoxy and the Southern School Theory', in Christian F. Murck ed, *Artists and Traditions: Uses of the Past in Chinese Culture* (Princeton, 1976), pp. 113-129

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)

EGB = Craig Clunas, *Empire of Great Brightness: Visual and Material Cultures of Ming China, 1368-1644* (London, 2007)

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, 'Portrait of the Yongle Emperor', 15th century. National Palace Museum, Taipei [PTP 161]

Anonymous, 'Portrait of the Hongzhi Emperor', 15th century. National Palace Museum, Taipei [PTP 162]

Anonymous, 'Imperial Procession to the Ming Mausoleums', c. 1550. National Palace Museum, Taipei [PTP 163]

Anonymous, 'Ordination Scroll of Empress Zhang', 1493. San Diego Museum of Art [TATAOC 57]

Anonymous, 'The God Taiyi and Attendant Deities', c. 1460. Shanxi Provincial Museum [TATAOC 75]

Anonymous, 'Marshal Wang', 1542. Metropolitan Museum of Art NY [TATAOC 88]

Anonymous, 'Lady of the Highest Primordial and Empress of the Earth', c. 1600. Musee Guimet, Paris [TATAOC 97]

Anonymous, 'Miraculous Manifestations of Zhenwu at Wudangshan', 15th century [TATAOC 111]

Anonymous, 'Funerary Portrait of Yang Hong', after 1451. Freer-Sackler Gallery, Washington DC. [EGB 150]

Anonymous, 'Portrait of Shen Zhou at Age Eighty', 1507. Palace Museum, Beijing [EGB 159]

Anonymous, 'Funerary Portrait of Gu Lin', after 1546. Nanjing City Museum [ED pl. 25]

Anonymous, 'Portrait of the Jiajing Emperor'. National Palace Museum, Taipei [ED pl. 26]

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Anonymous, 'Funerary Portrait of the Lady Li', 1608. National Museum of Denmark [EGB 64]

Anonymous, 'Palace city in Beijing', 15th century. National Museum of China [JCA 59]

Anonymous, 'Xianzong's Pleasures', c. 1460. National Museum of China [EGB 114]

Anonymous, 'Lantern Festival Celebrated in Emperor Xianzong's Palace', c. 1460. National Museum of China [JCA 95]

Anonymous, 'Ten Graduates of the Same Year', 1503. Palace Museum, Beijing [EGB 23]

Anonymous (spurious signature of Li Zhaodao), 'Visiting a friend in the Mountains', c. 1550-1600. Victoria and Albert Museum [ED pl. 94]

Anonymous, 'Scene in a Palace Garden', c. 1550. Schloss Ambras, Innsbruck [AIC 97]

Anonymous, 'The Successful Quelling of a Rebellion in the Northwest'. National Museum of China [JCA 62]

Anonymous, 'The Chieftain Baoguiyoudesheng', c. 1600. Palace Museum, Beijing [EGB 56]

Anonymous, 'Splendour of an Imperial Capital', c. 1600. . National Museum of China [JCA 87]

Anonymous, 'Thriving Southern Capital', c. 1600. . National Museum of China [JCA 90]

Bian Jingzhao, 'Bamboo and Cranes'. Palace Museum. Beijing [3,000 Years 186]

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

Chen Hongshou, 'Female Immortals', c. 1625-1650. Palace Museum, Beijing. [AIC 105]

Dai Jin, 'The Night Excursion of Zhong Kui'. Palace Museum. Beijing [3,000 Years 195]

Dai Jin, 'Seeking the Tao in a Cavern Heaven'. Palace Museum, Beijing [TATAOC 148]

Dai Jin, 'Returning Late from a Spring Outing' [PTP 172]

Dai Jin, 'Five Deer Among Tall Pines' [PTP 173]

Dong Qichang, 'Invitation to Reclusion at Jingxi', 1611. Metropolitan Museum of Art, New York [AIC 85]

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]

Du Qiong, 'Befriending the Pines', c. 1460. Palace Museum, Beijing [AIC 80]

Du Jin, 'The Scholar Fu Sheng in a Garden'. Metropolitan Museum of Art NY [PGM 88]

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- Du Jin, 'Enjoying Antiquities'. National Palace Museum, Taipei [PTP 183]
- Jiang Song, 'Carrying a Qin into the Mountains'. British Museum [PGM 98]
- Liu Jun, 'Remonstrating with the Emperor', c. 1500. Metropolitan Museum of Art, New York [EGB 158]
- Liu Jun, 'Emperor Taizu Calling on Zhao Pu on a Snowy Night'. Palace Museum, Beijing [3,000 Years 181]
- Lu Zhi, 'Zhuangzi Dreaming of a Butterfly'. Palace Museum, Beijing [TATAOC 6]
- Ma Shouzhen, 'Bamboo and Orchid with Rock', undated. Rijksmuseum. [EGB 29]
- Ma Shouzhen, 'Orchid and Rock', 1572. Metropolitan Museum of Art, New York [VJT 5]
- Ma Shouzhen, 'Boating by a Cliff' 1576. Tokyo National Museum [EGB 102]
- 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]
- Qiu Ying, 'The Golden Valley Garden', c. 1550. Kyoto National Museum [AIC 96]
- Shang Xi, 'Guan Yu Captures an Enemy General', c. 1425. Palace Museum, Beijing [AIC 32]
- Shang Xi, 'The Xuande Emperor on an Outing', c. 1425. Palace Museum, Beijing [EGB 137]
- Shen Zhou, 'Lofty Mt. Lu', 1467. National Palace Museum, Taipei [ED pl. 10]
- Shen Zhou, 'Copy of Dai Jin's Xie An at East Mountain', 1480. Wan-go H.C. Weng Colln [PGM 8]
- Shen Zhou, 'Poet on a Mountain Top', c. 1490-5. Nelson-Atkins Museum of Art, Kansas City [ED pl. 4]
- Shen Zhou, 'The Thousand Buddha Hall and the Pagoda of the Cloudy Cliff Monastery', from the album 'Twelve Views of Tiger Hill'. Cleveland Museum of Art [AIC 81]
- Tang Yin, 'Farewell at Jinchang', after 1498. National Palace Museum, Taipei [AIC 82]
- Tang Yin, 'Tao Gu Presents a Poem'. National Palace Museum, Taipei [3,000 Years 209]
- Wen Boren, 'Spring Dawn at the Elixir Terrace'. National Palace Museum, Taipei [TATAOC 134]

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- Wen Zhengming, 'Spring Trees after Rain', 1507. National Palace Museum, Taipei [ED pl. 57]
- Wen Zhengming, 'Travelling to Tianping Mountain', 1508. Musee Guimet, Paris [ED pl. 16]
- Wen Zhengming, 'Summer Retreat in the Eastern Grove', c. 1512. Metropolitan Museum of Art, New York [ED 21]
- Wen Zhengming, 'Thatched Cottage among Scattered Trees', 1514. National Palace Museum, Taipei [ED pl. 81]
- Wen Zhengming, 'The Goddess of the Xiang and the Lady of the Xiang', 1517. Palace Museum, Beijing. [ED pl. 8]
- Wen Zhengming, 'Pure Conversation in Green Shade', 1523. National Palace Museum, Taipei [ED pl. 95]
- Wen Zhengming, 'Brewing Tea by Tall Trees', 1526. National Palace Museum, Taipei [ED pl. 31]
- Wen Zhengming, 'Cascading Waterfalls in the Pine Ravine', 1527-31. National Palace Museum, Taipei [ED pl. 77]
- Wen Zhengming, 'Farewell at Halting Clouds Lodging', 1531. Museum für Ostasiatische Kunst, Berlin. [ED pl. 45]
- Wen Zhengming, 'Wintry Trees after Li Cheng', 1542. British Museum. [ED pl. 7]
- Wen Zhengming, 'Living Aloft', 1543. Metropolitan Museum of Art, New York [ED 36]
- Wen Zhengming, 'Spring in Jiangnan', 1547. National Palace Museum, Taipei [ED pl. 23]
- Wen Zhengming, 'The Studio of True Connoisseurship', 1549. Shanghai Museum [ED pl. 46]
- Wen Zhengming, 'Old Cypress', 1550. Nelson-Atkins Museum of Art, Kansas City [ED pl. 3]
- 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]
- Xie Huan, 'Elegant Gathering in the Apricot Garden', 1437. Metropolitan Museum of Art, NY [PGM 25]
- Emperor Xuanzong, 'Two Salukis', 1427. Sackler Museum, Harvard [PGM 15]
- Emperor Xuanzong, 'Dog and Bamboo', 1427. Nelson-Atkins Museum, Kansas City [PGM 16]
- 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]

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Attributed to Zhao Qi, 'The Immortal Zhongli Quan'. Cleveland Museum of Art
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