

Five Dynasties and Song Painting and Calligraphy

Professional versus amateurish
traditions; word and image

Five Dynasties (907-979)



Song Dynasty (960-1279)



Professional Mode



Amateurish Mode





“Painting Academy” (*huayuan*)

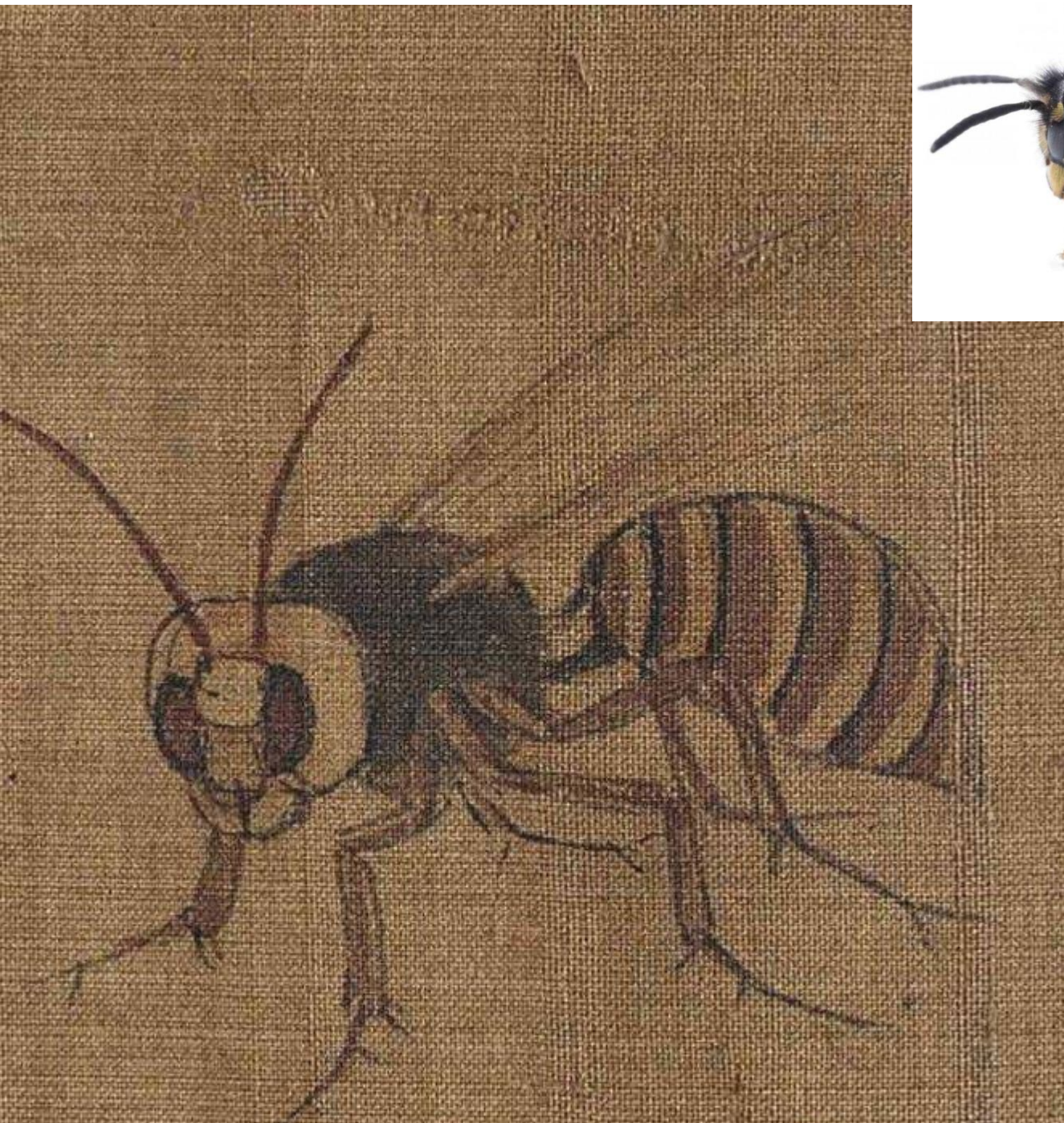
(956 CE)

Huang Quan (ca. 903-965)
A Draft of rare birds, 10th century



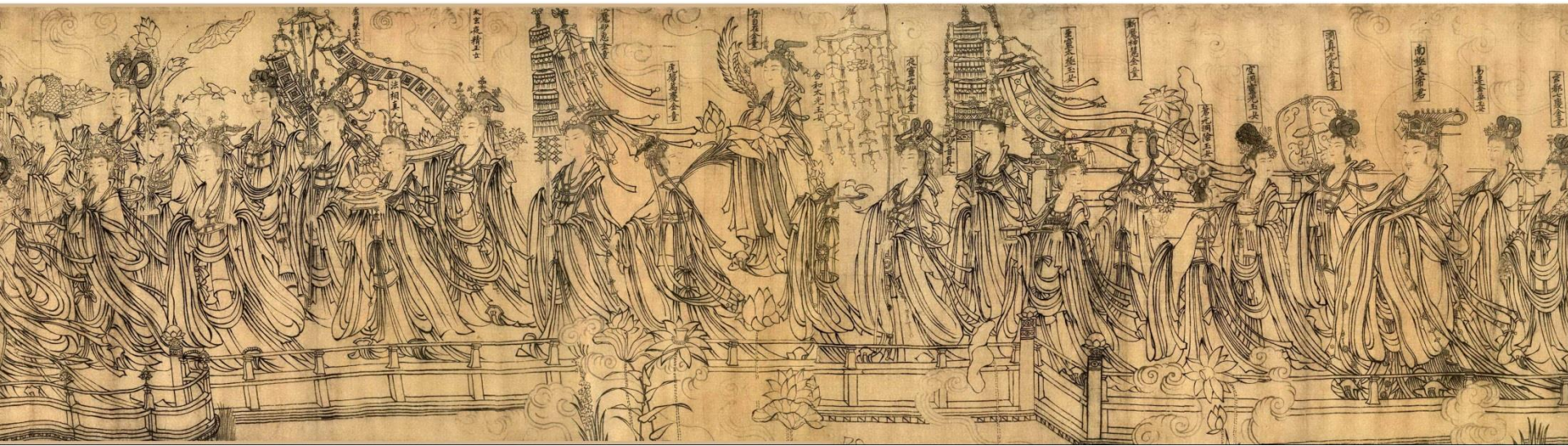
Huang Quan (ca. 903-965)
A Draft of rare birds, 10th century





Wasp

Wu Zongyuan, *Procession of Immortals Paying
Homage to the Primordia*, 11th c. CE







Gu Hongzhong, *Night Entertainment of Han Xizai* , 12th-century copy of 10th century original



Zhou Wenju, *Authors Gathering*, 10th century



Attributed to Emperor Huizong, *Court Ladies Preparing Newly Woven Silk*, 12th c. CE



Attributed to Emperor Huizong, *Court Ladies Preparing Newly Woven Silk*, 12th c. CE







Zhao Gan, *Early Snow Along the River*, 10th century



Li Song, *Knick-knack Peddler* (1210)



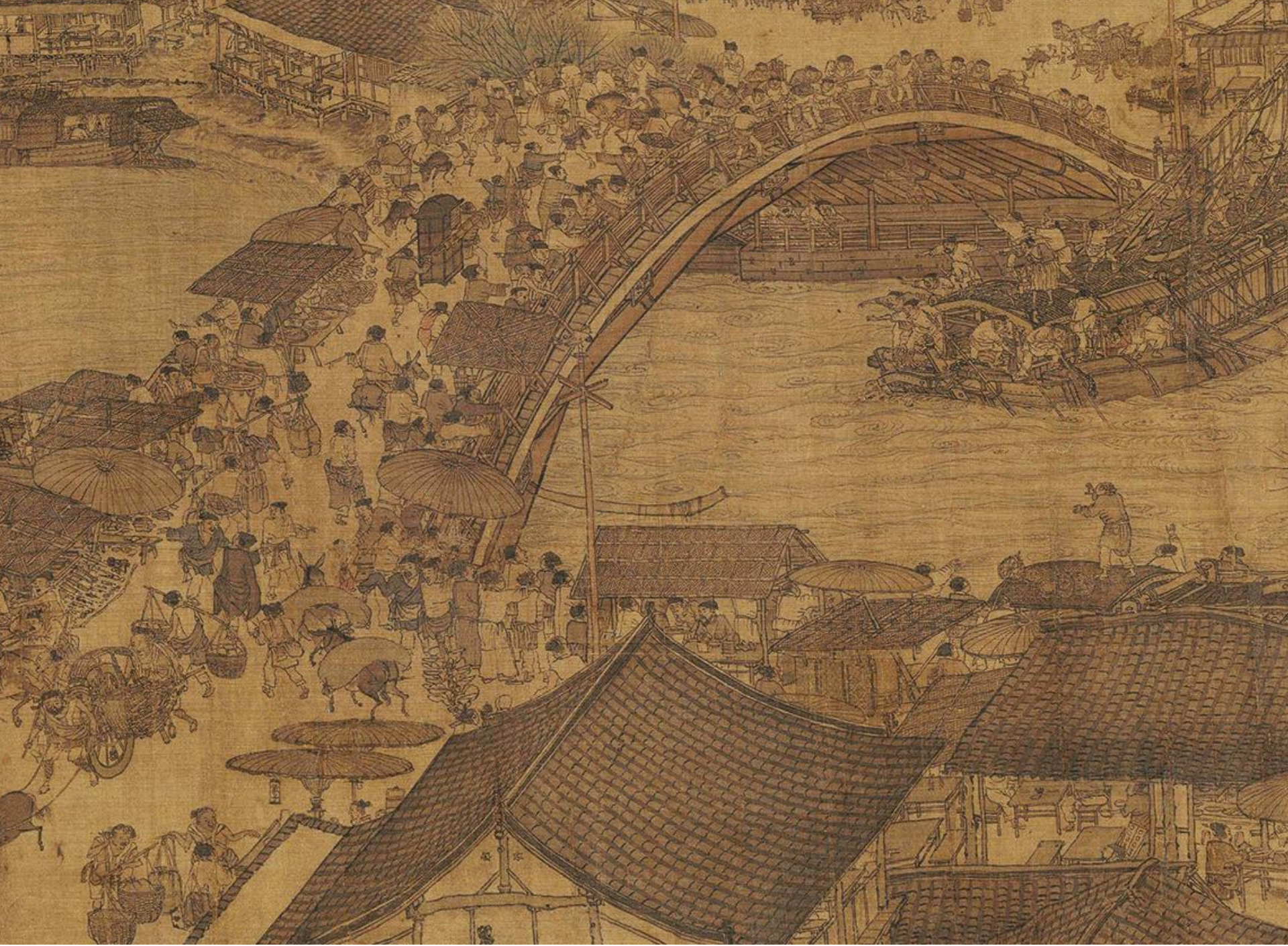
Zhang Zeduan, *Spring Festival on the River* (1120)



[https://scrolls.uchicago.edu/view-
scroll/52](https://scrolls.uchicago.edu/view-scroll/52)







Emperor Huizong (r. 1100-1126), Listening to Zither.



五色鸚鵡來自嶺表養之禁
籞馴服可愛飛鳴自適往來
於苑囿間方中春繁杏遍開
翔翥其上雅詵容與自有一
種態度縱目觀之宛勝圖畫
因賦是詩焉

天產軋臯此異禽遐取來貢九重深
體全五色非凡質惠吐笑言更好音
飛翥似怜毛羽貴徘徊如飽稻梁心
絢膺紺趾誠端雅爲賦新篇步武吟

製

并

一



Emperor Huizong (r. 1101-25), *Five Colored Parakeet*



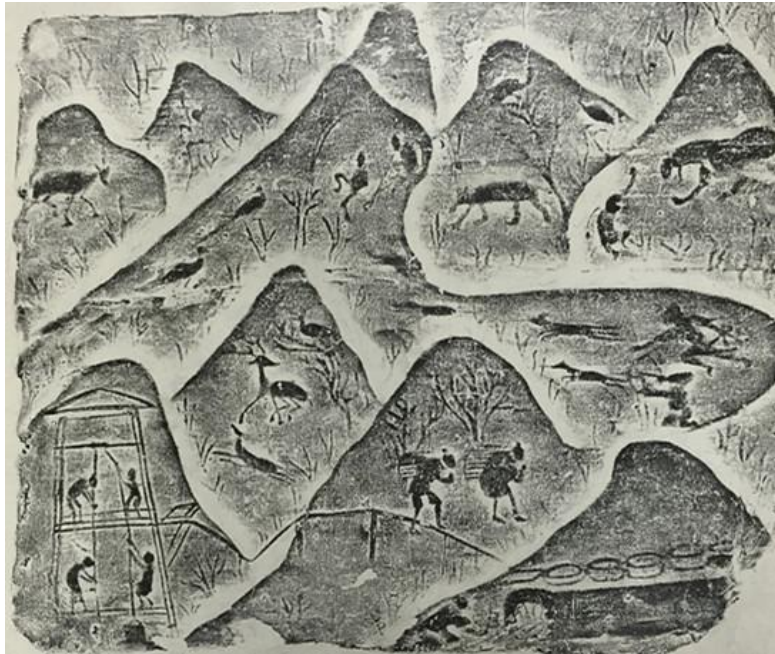
**Emperor Huizong (r.
1101-25), bird-and-
flower paintings**



“In a secluded ferry, a lonely boat
remains idle for the whole day.”



Early landscape before Tang

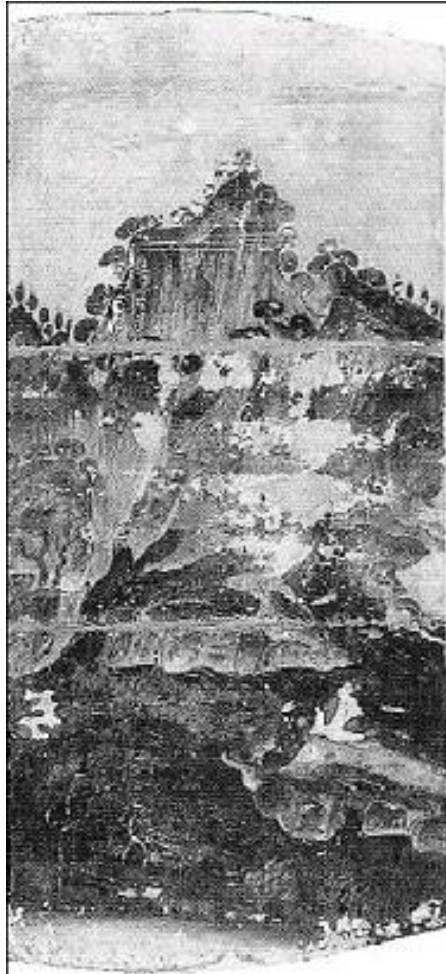


Eastern Han, 2nd c. CE

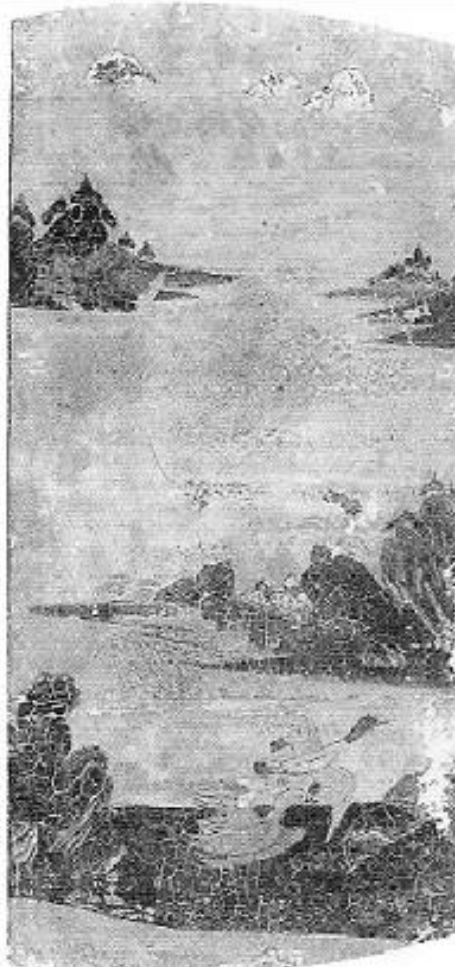


Northern Wei, 6th c. CE

“Three Distant-Views” (sanyuan) in Tang



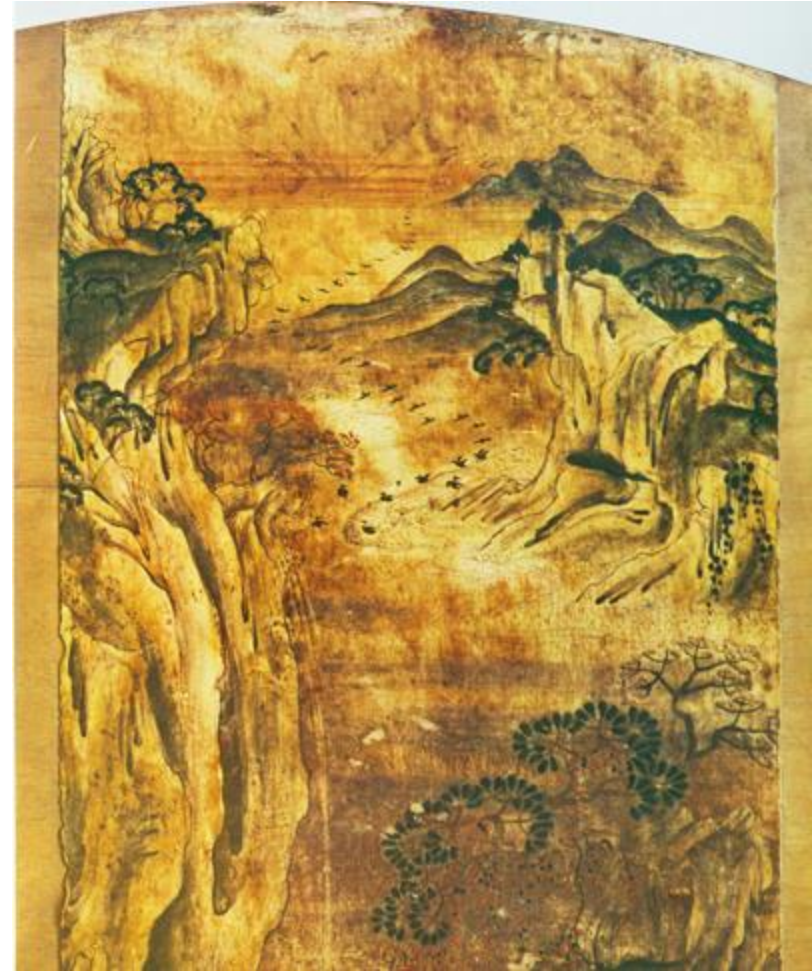
High Distance



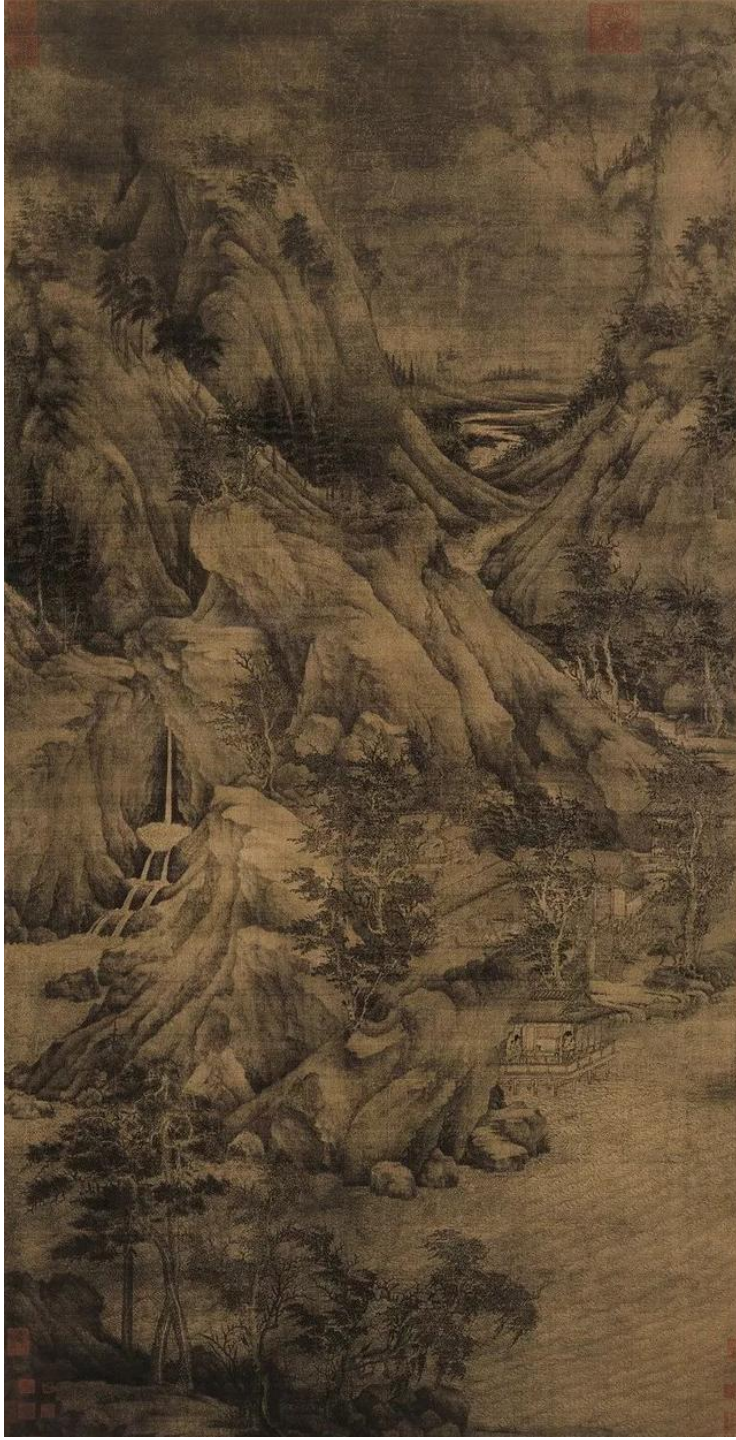
Level (flat) Distance



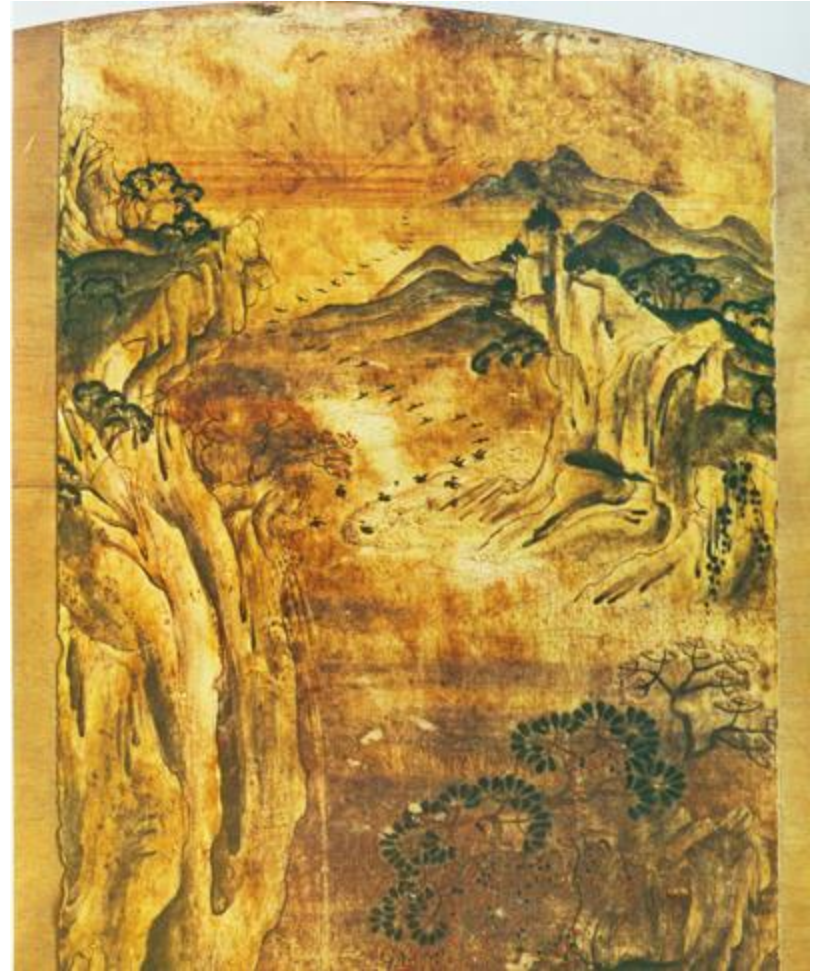
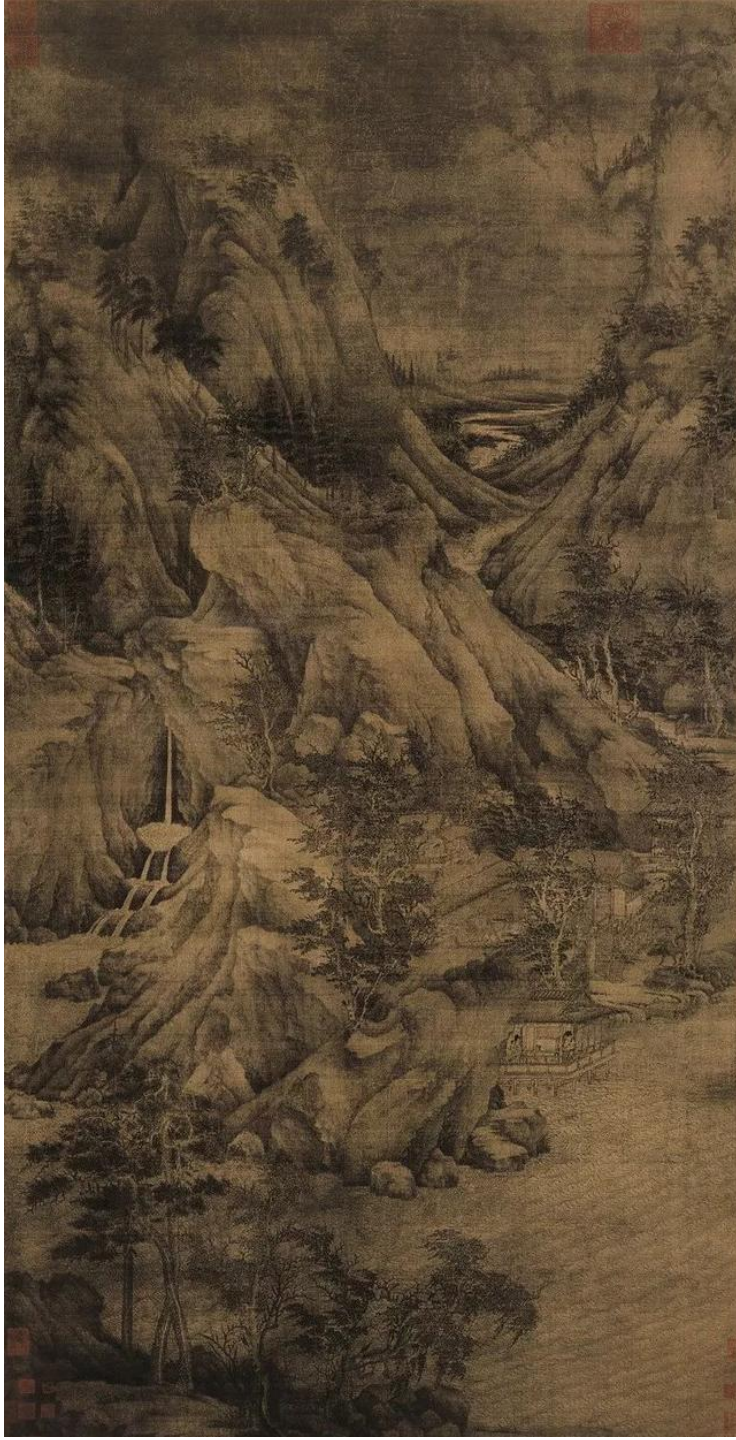
Deep Distance



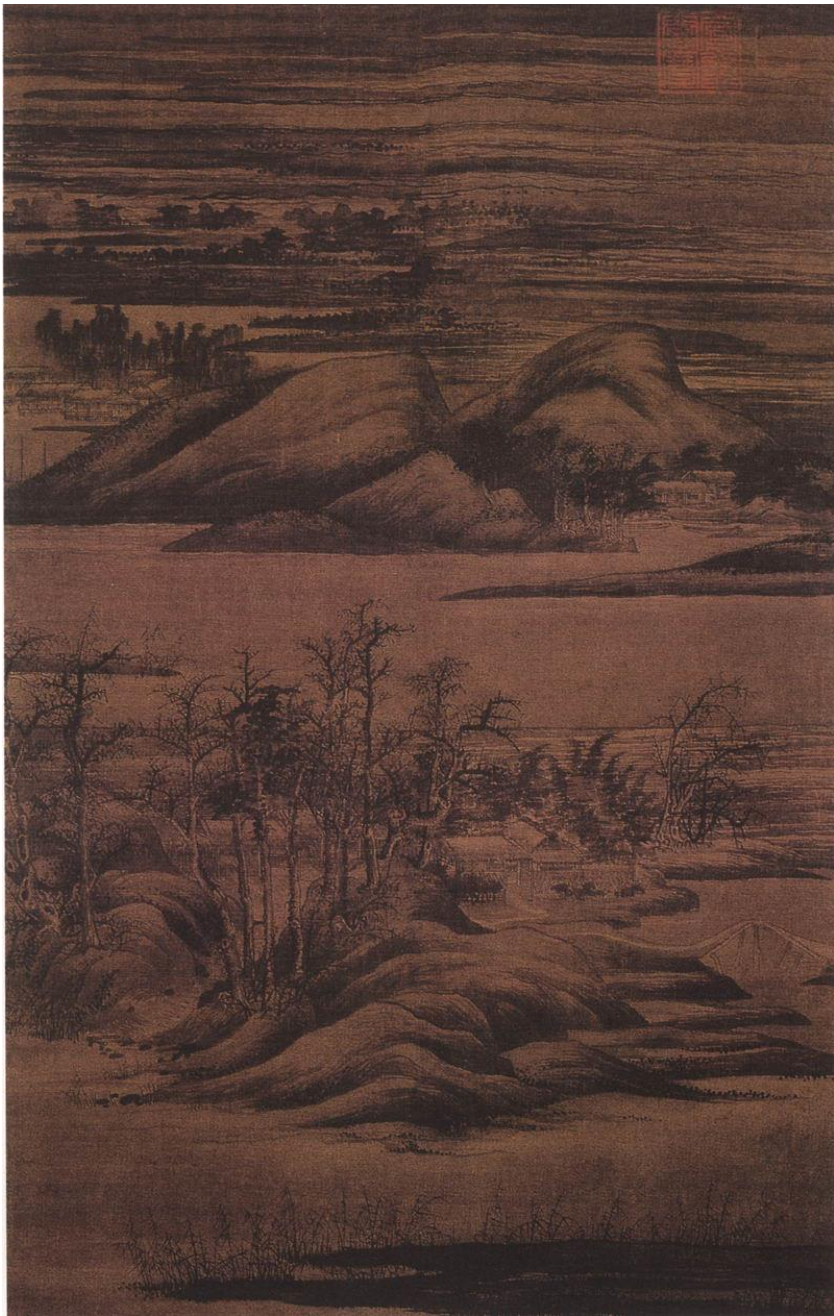
Tang dynasty landscape paintings, 8-9th century



Dong Yuan, *Riverbank*, 10th
century



Dong Yuan, *Riverbank*, 10th
century



Dong Yuan, *Wintry
Groves and Layered
Banks*, 10th c. CE

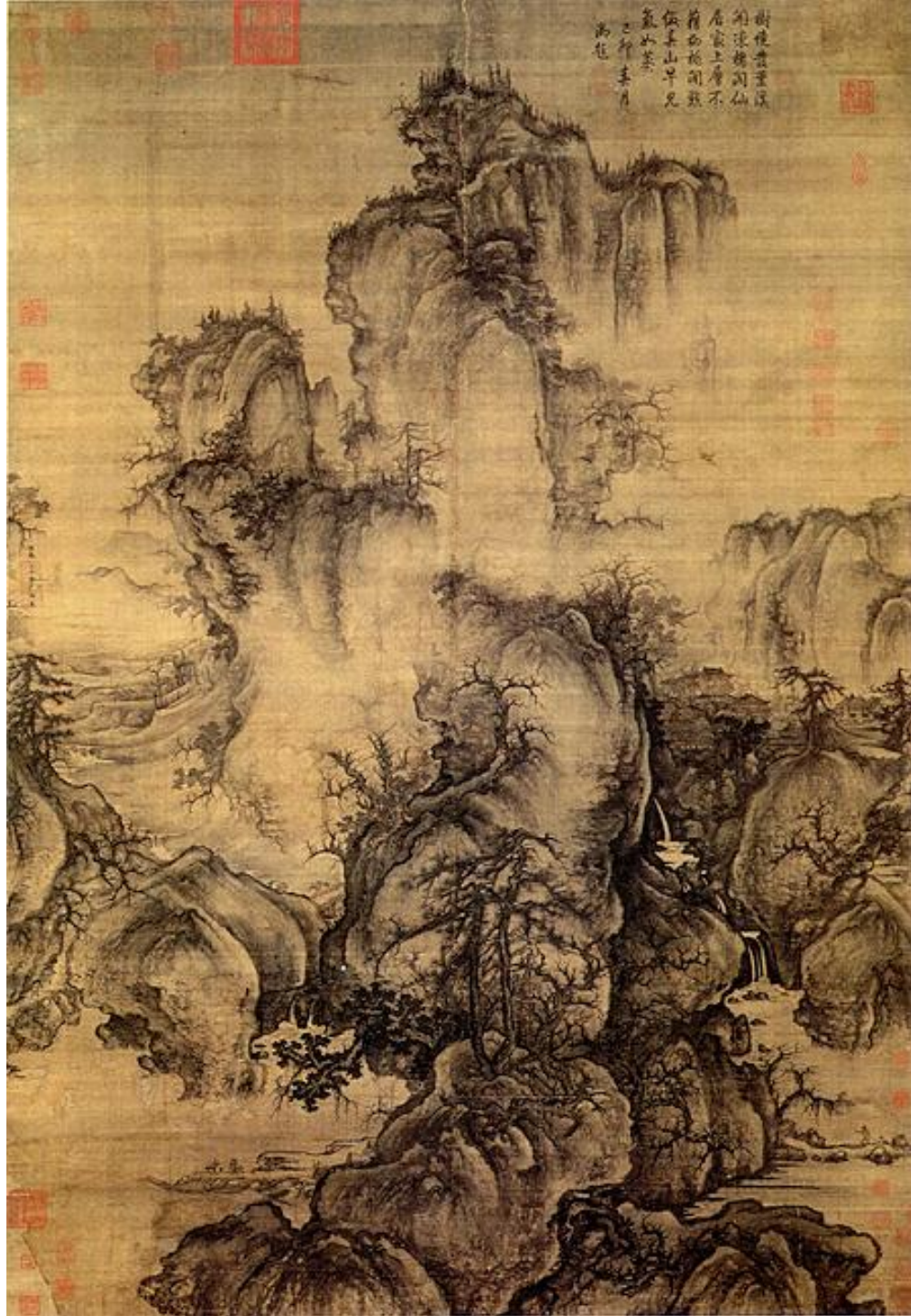
Fan Kuan (c. 960-1030), *Travelers Among Mountains and Streams*, ca. 1000, 69 x 29 ¼ ".



Fan Kuan on Painting

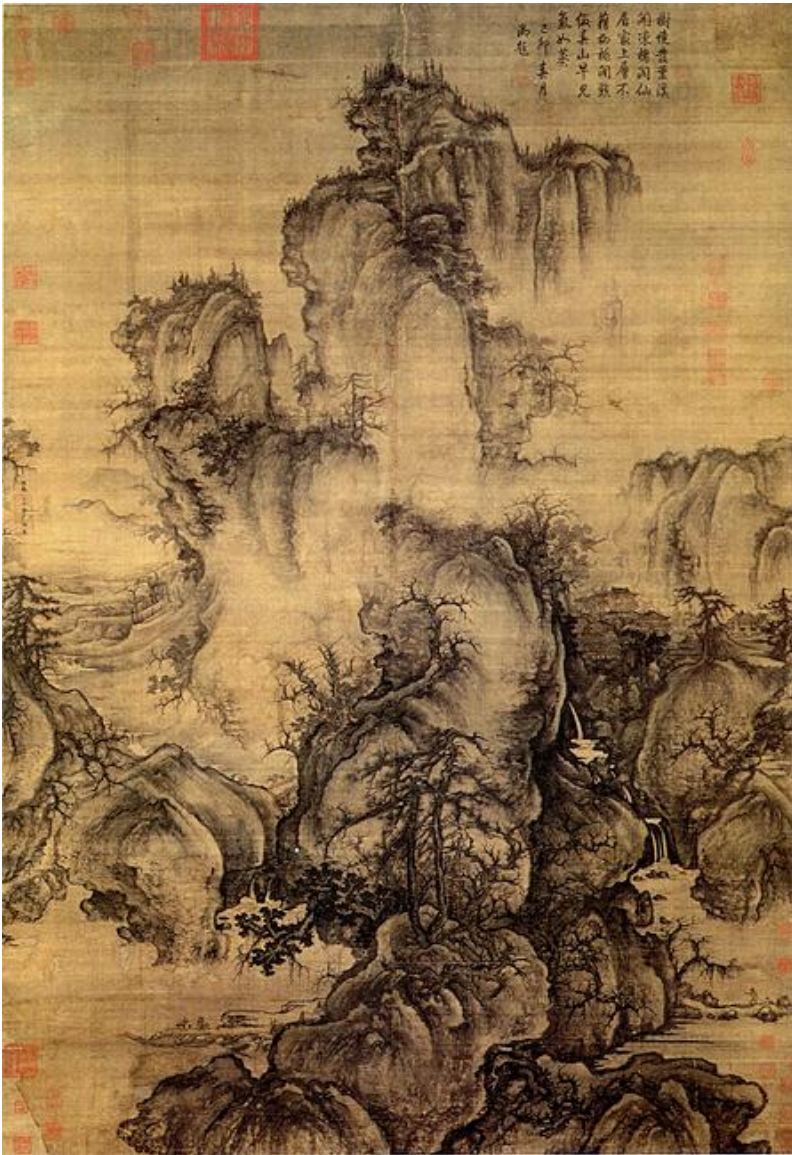
- “My predecessor’s method consisted of a direct apprehension of things in nature; here am I, learning from a man, which is not the equal of learning from the things themselves. But better than either of these methods is the way of learning from my own heart.”

Guo Xi (c.
1200-c. 1090),
Early Spring,
1072, 62 ¼ x
42 ¼ "



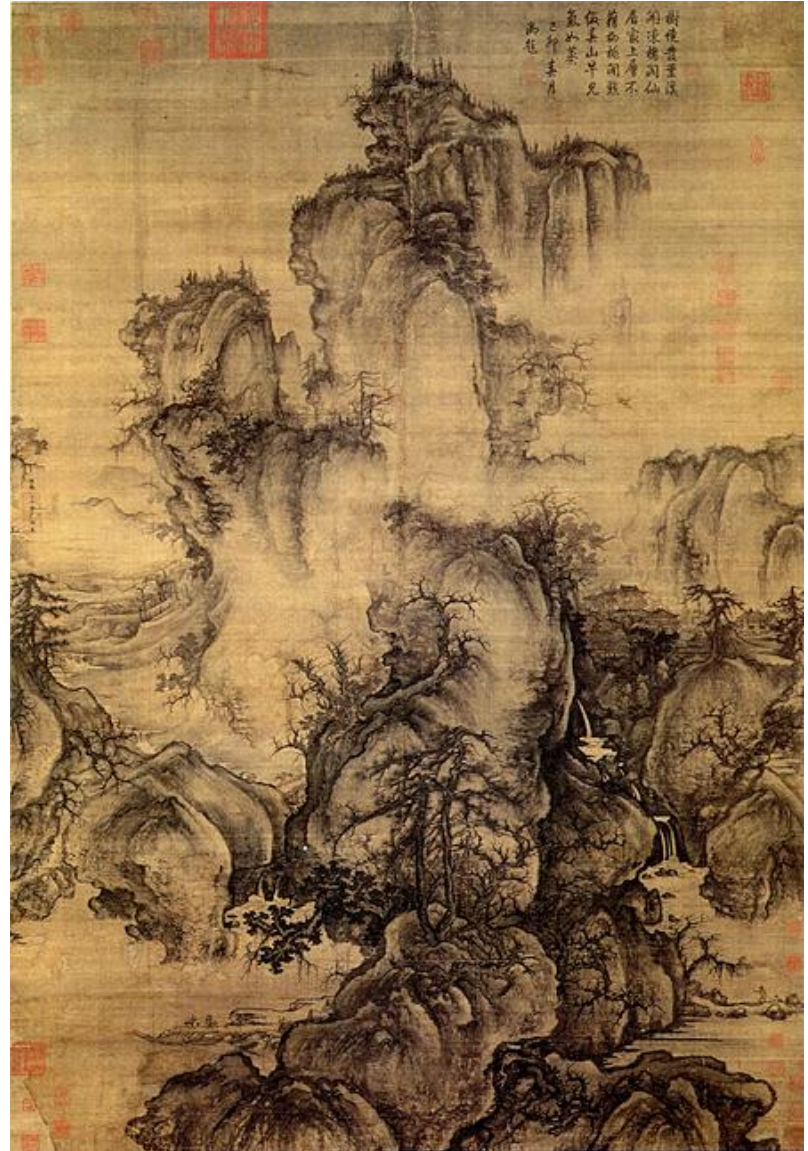
Guo Xi on Painting

“He who learns to paint flowers takes a stalk of the flower, places it in a deep hole in the ground and examines it from above; in this way the flower may be completely grasped. He who learns to paint bamboos places a stalk of bamboo in the clear moonlight so that its shadow falls on a white wall; in this way the real shape of the bamboo comes out. He who learns to paint landscapes should not do it differently. He should go himself to the mountains and streams and contemplate them in order to grasp their aspects and meaning.”



Barend Cornelis Koekkoek (Dutch, Middelburg 1803–1862 Cleve) - Summer Wooded Landscape With A Castle

Monumental Landscape



Southern Song “one corner” composition



Ma Yuan, fl. 13th c.



Xia Gui, fl. 13th c.



Xia Gui (active early 13th century), *Twelve Views of Xiao and Xiang Rivers*, detail. Early 13th century.



Hemp-fiber texture, Raindrop texture, Axe-cut texture



Ma Yuan, Walking on a Mountain Path in Spring, 13th c. CE

"Brushed by his sleeves, wild flowers dance in the wind; fleeing from him, the hidden birds cut short their songs."



Su Shi (1037-1101)

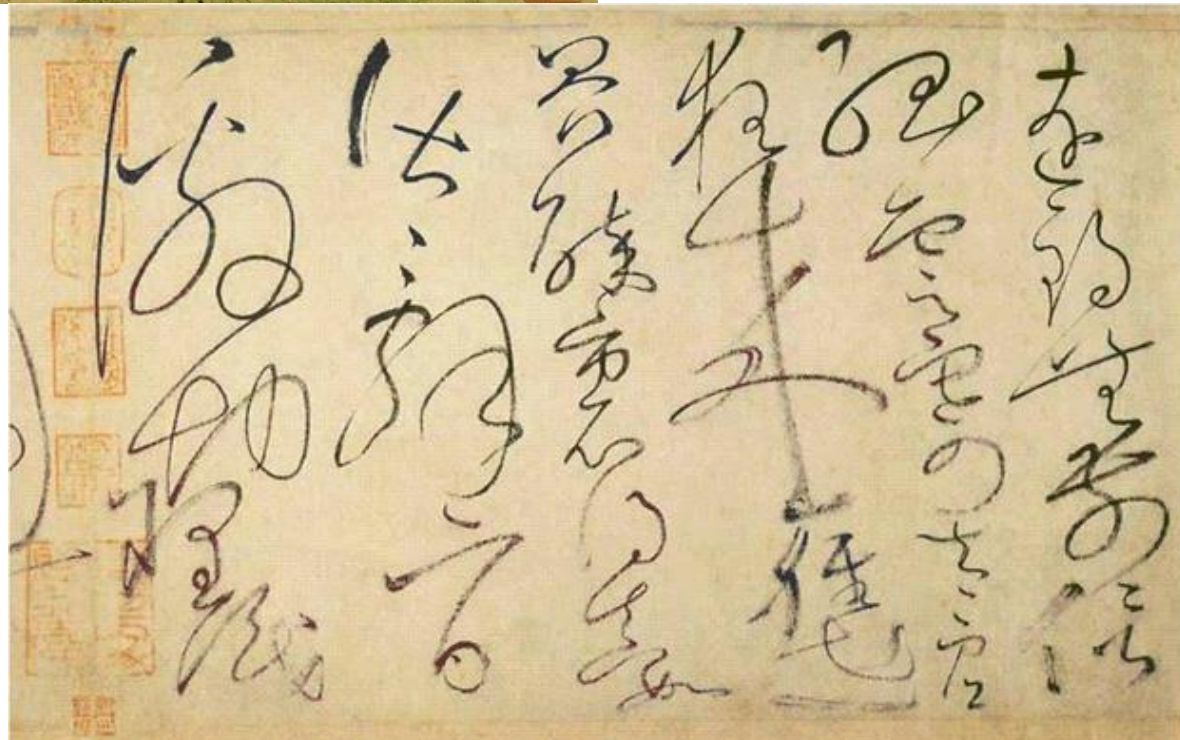


“If one discusses painting in terms of formal likeness, one is no different from a child.”



Attributed to Su Shi, Stone and Tree, 11th c. CE

Calligraphic style in painting



第一清傳三日有餘載法元在面
 更起遙想寄望碑欲畫時四胃
 歲千孤誰河和如光起屬年
 浩身法橫出何轉仙入騎鳳
 保重來不也其牙但見尾仙翔
 但欲下未觀除香滿人可世間
 物性音不同自能好能隨化工推
 有此君家幽境不與批香爭春紅
 由本美人姿不以君子德至今法興
 高遠歌陳如笑揚君得此永我清
 我今已老才力衰願君努力供愛
 情香望衛武誠齋師
 本和王立為
 身法宗伯題
 歷上景君不辭語高節萬勿後首
 陽要有凜霜前意冷海為歡意
 日長寫真誰是文夫子許我
 他年作主無遙想納涼清夜永
 平安時報故人書
 雖畫參天曉石柯屬七春暖錦
 婆娑玉堂妙筆交游盡六合無
 塵水晚波老可當年每畫二而
 堂賓客勤教思居龍過雨影在壁
 別出參差玉一枝
 誰是丹青三昧手晴窗試寫翠琅
 竹西書雅有冰霜操一洗清風五
 月寒我古者其羅竹葉一技
 寒玉無踏踏道逢黃鵠相問
 不改清陰待我歸
 身法宗伯題



Wen Tong (1018-
 1079), Ink Bamboo,
 ink on silk.



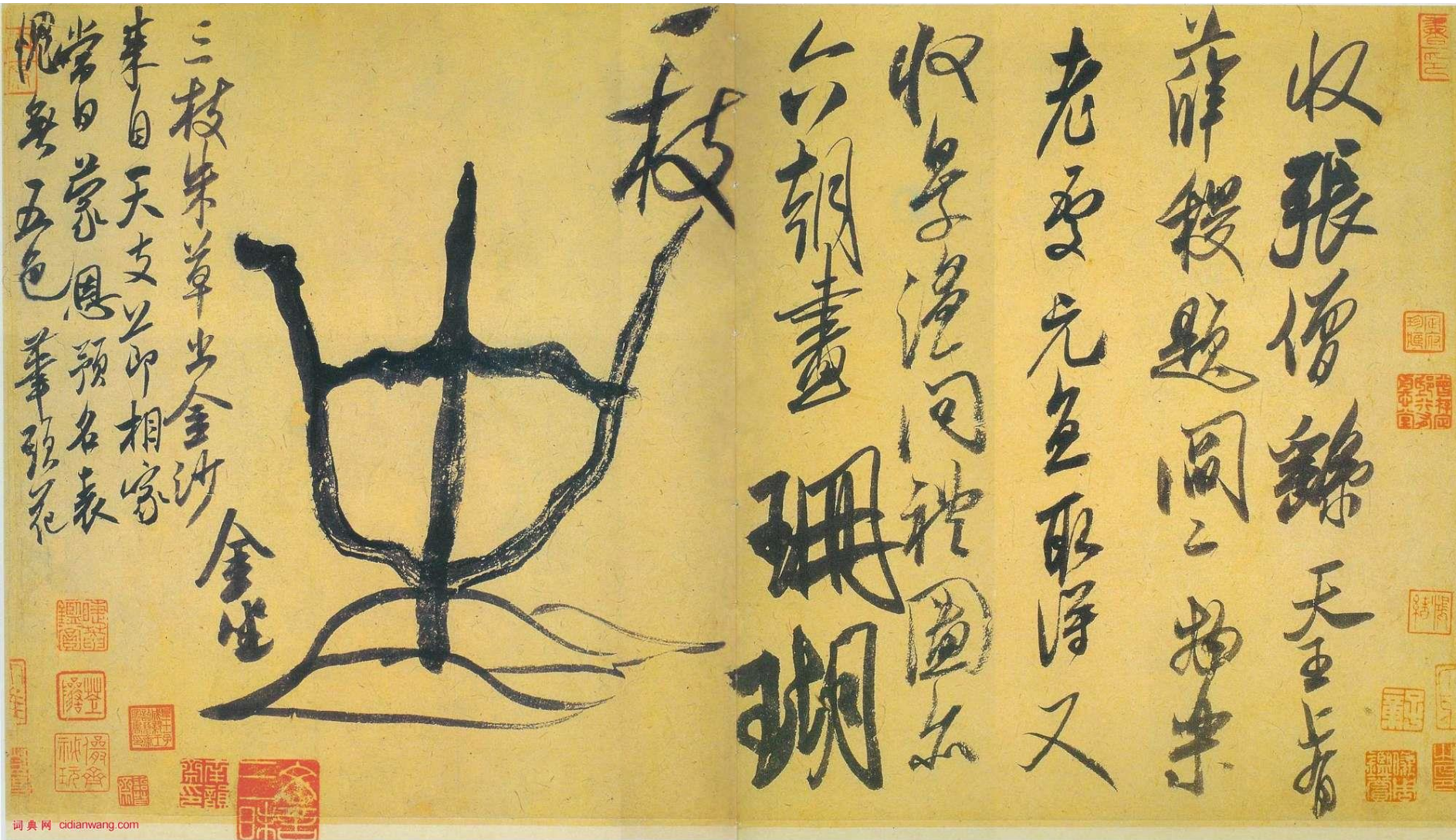
“Sketching bamboo is like writing draft script. One worries about vulgarity, not about originality.” –Jiang Deli (d. ca. 1192)

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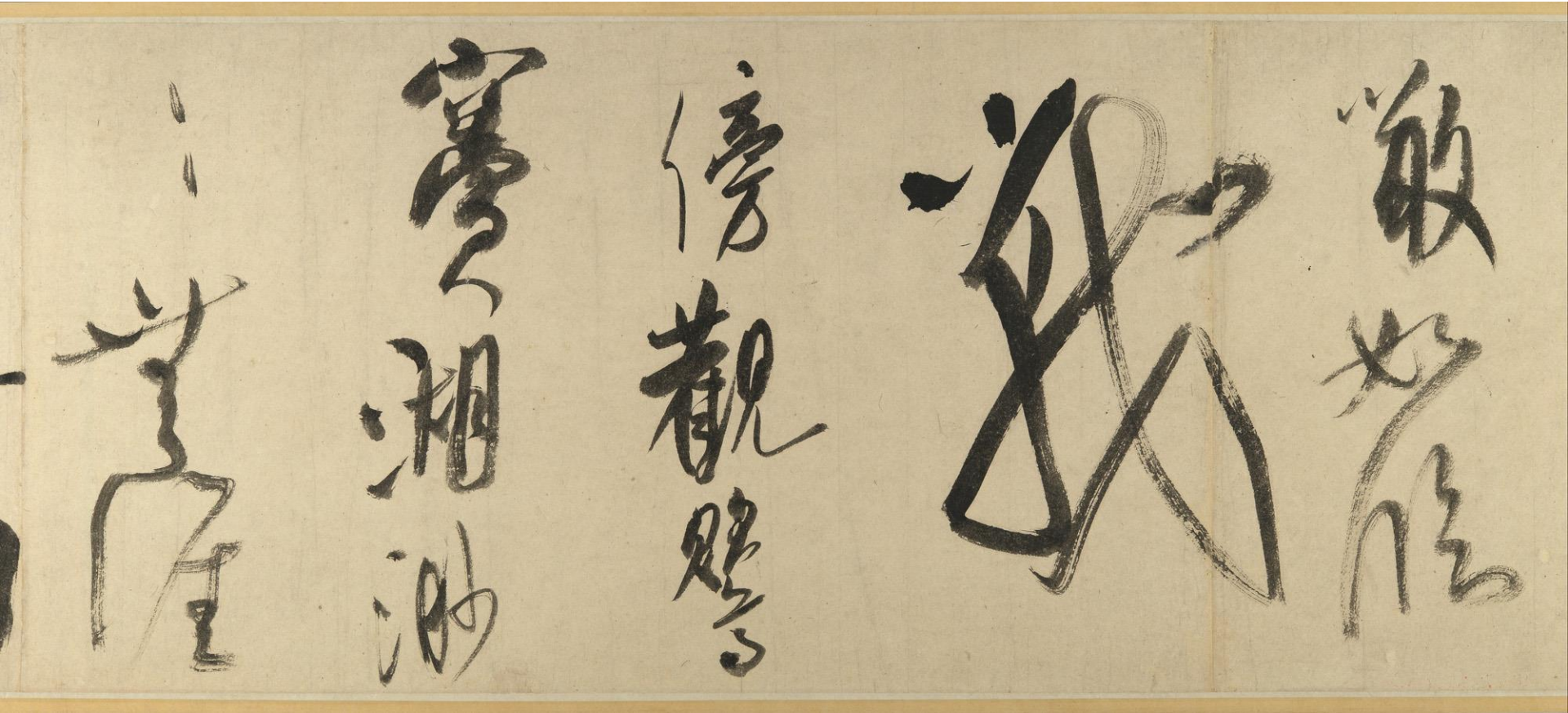


Mi Fu, *Letter about a Coral Tree*, ca.

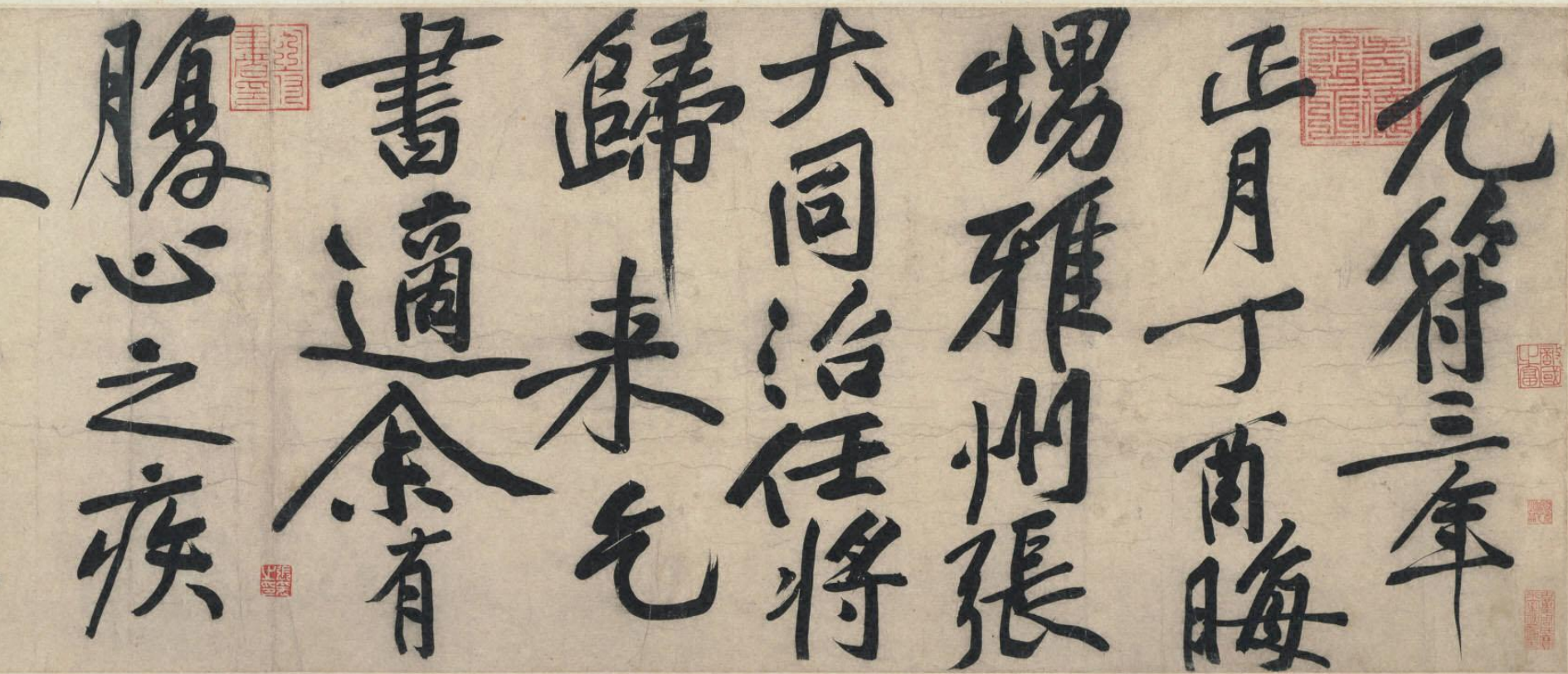
1100 CE



Mi Fu, *Poem Written in a Boat on the
Wu River*, detail. The Metropolitan
Museum of Art



Huang Tingjian, *Scroll for Zhang Datong* ,
1100,detail. Princeton University Art Museum





Li Gonglin (c. 1041-1106): “Plain drawing” 白描 style painting



Li Gonglin (c. 1041-1106): *Five Horses*

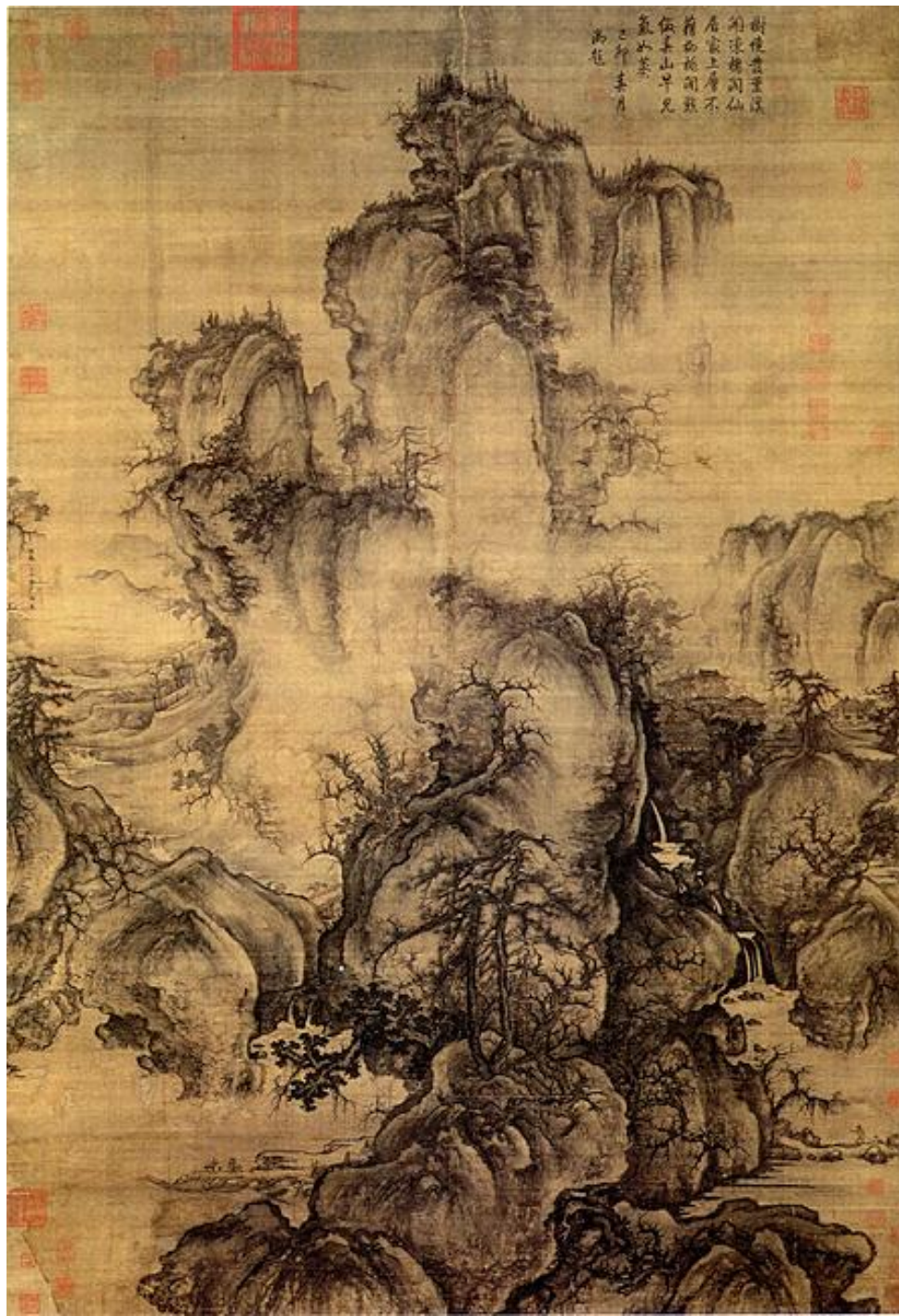




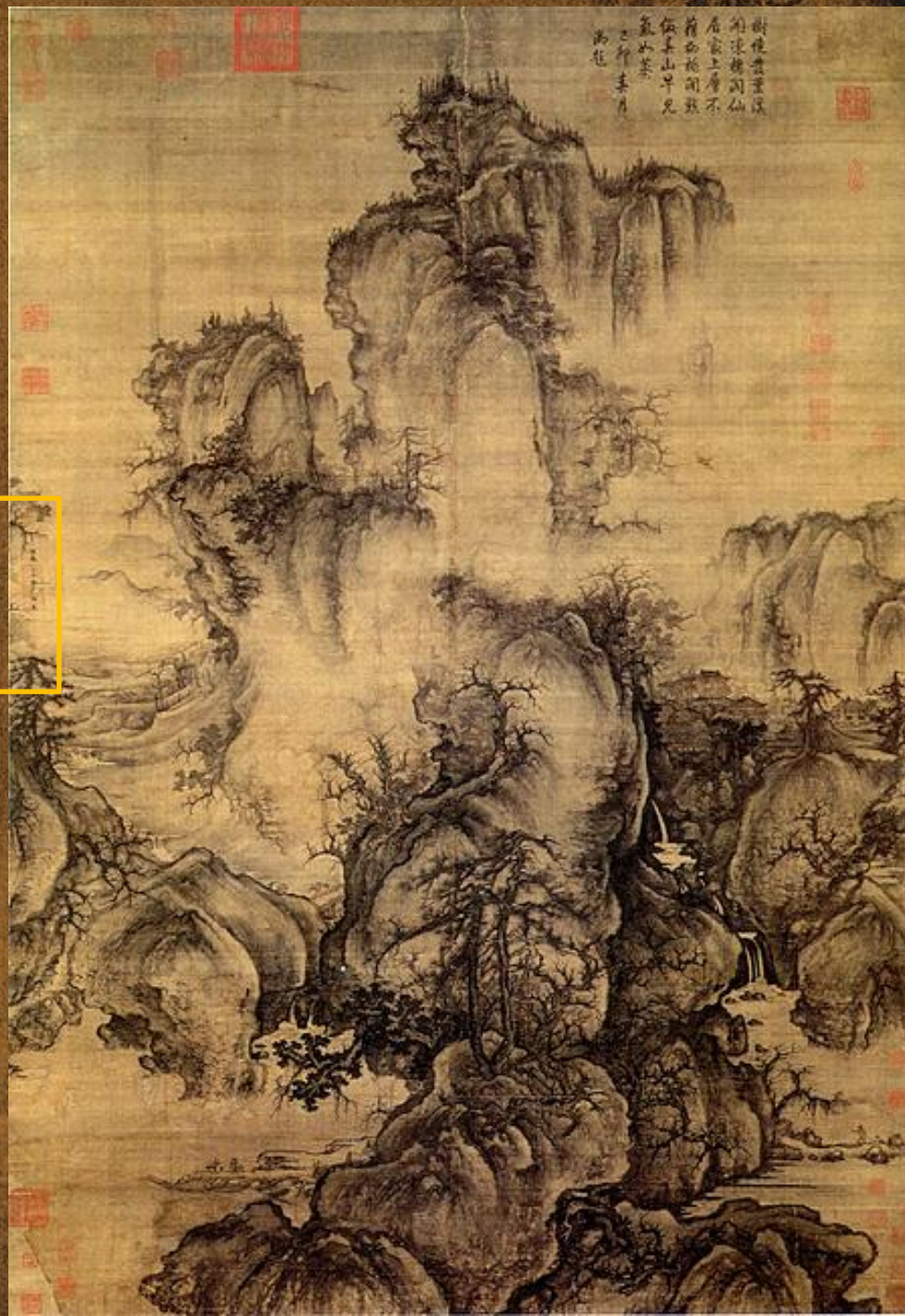
**Fan Kuan (c. 960-1030),
Travelers Among
Mountains and Streams,
early 11 century**



**Guo Xi (c. 1000-c.
1090), Early Spring,
1072, 62 ¼ x 42 ¼ "**



早春 壬子李璣 熙畫



Reality is fiction, and fiction is reality, and both are but illusory scenes.

Hong Mai on Du Fu's poems on paintings

When one savors his poems,
there are paintings in them;
When one looks at his paintings,
there are poems...

Poetry is formless painting;
painting, poetry in form.

詩中有畫，畫中有詩

Su Shi
on the art of Wang Wei

Guo Xi,
quoting “men of former
times”