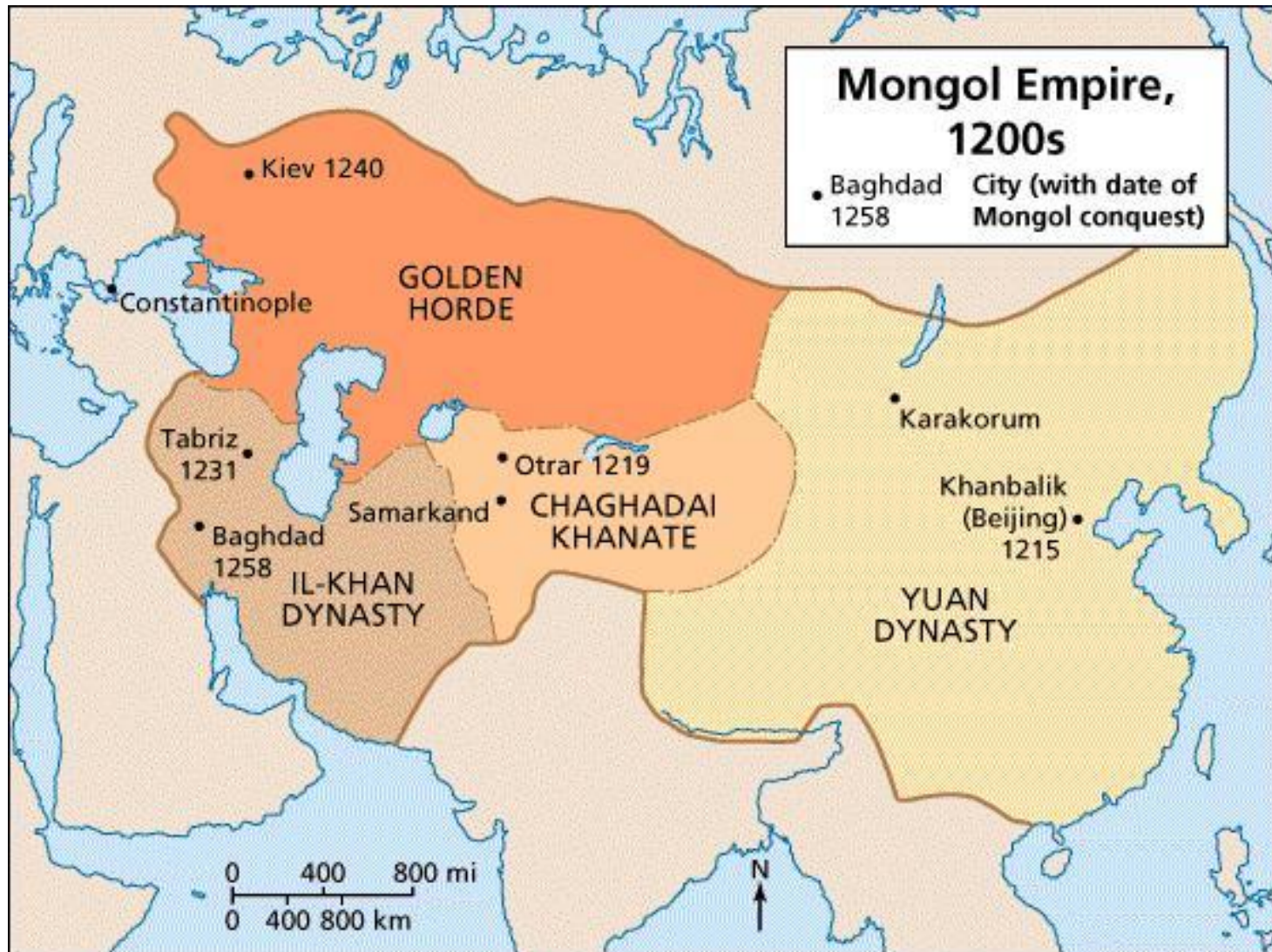


# Yuan Dynasty Painting

Archaism and Expressionism;  
birth of literati painting (*wenren hua*)

# Foreign Conquest



# Kublai Khan (r. 1260-1294)





Song left-over loyalists  
VS  
Mongol collaborators



# Gong Kai (1221-1305), *Emaciated Horse*





# Early Yuan Archaism



Qian Xuan (c. 1235-1301), *Wang Xizhi Gazing at Geese*, ink and colors on paper, late 13<sup>th</sup> century

# Early Yuan Archaism





# Early Yuan Archaism



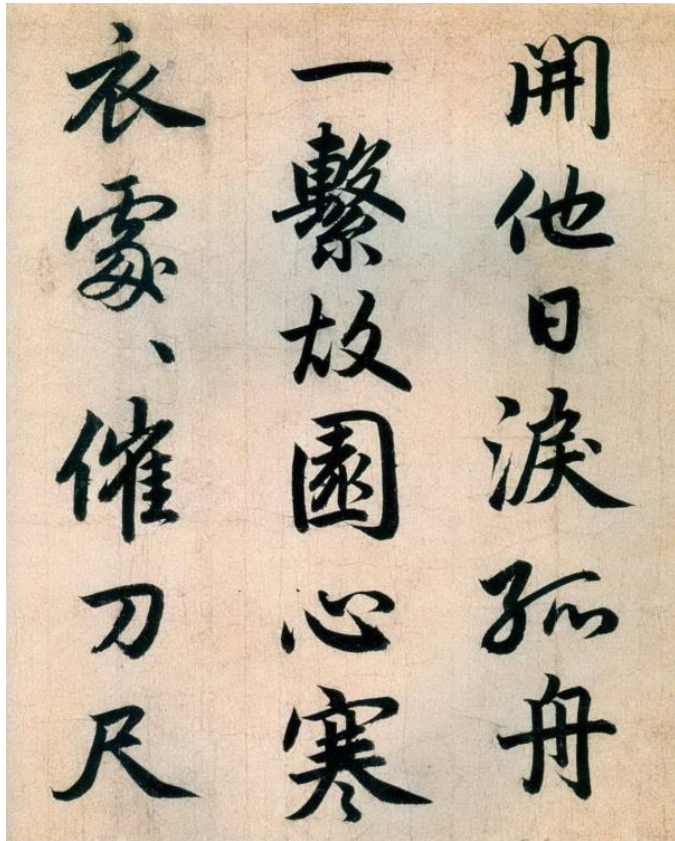
古  
風  
足  
多



# Zhao Mengfu (1254-1322)



# Zhao Mengfu's calligraphy and Tang models

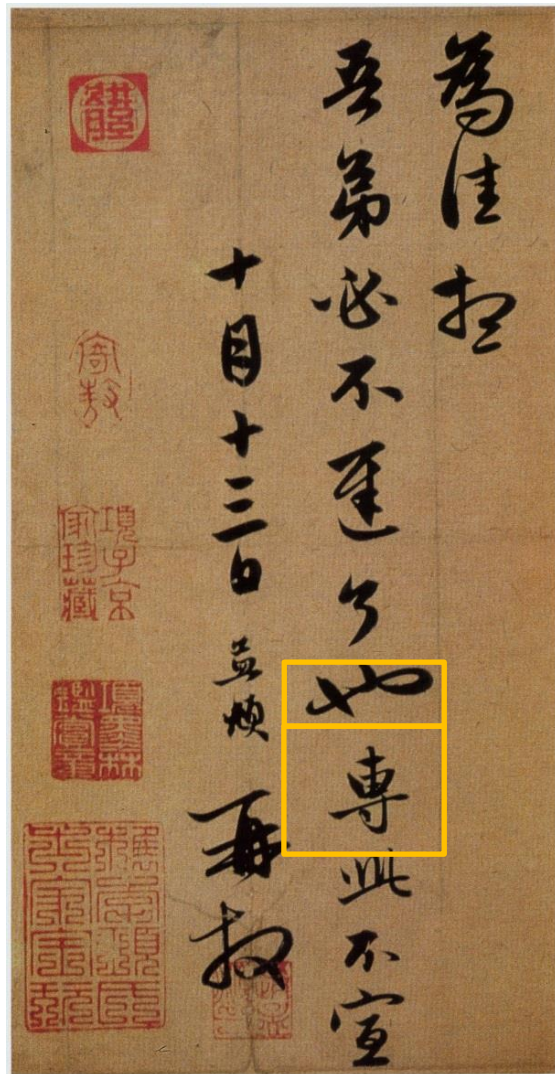


Yan Zhenqing

# Zhao Mengfu's calligraphy and Jin models



# Zhao Mengfu's calligraphy and Wang Xizhi



# Zhao Mengfu on Calligraphy

- “In calligraphy, brushwork comes first, yet one should also work on the composition of each character. While the composition of a character changes with time, brushwork remains the same through a thousand years. In Youjun’s (i.e. Wang Xizhi) calligraphy, the compositional forces of his characters represent a major transformation of the ancient methods, yet his powerful but elegant qualities are a natural gift...in any case one should never ignore the ancient [compositional] methods.”

# Zhao Mengfu, *Bodhidharma*





# Zhao Mengfu, The Mind Landscape of Xie Youyu, ca. 1287



# Zhao Mengfu, The Mind Landscape of Xie Youyu, ca. 1287

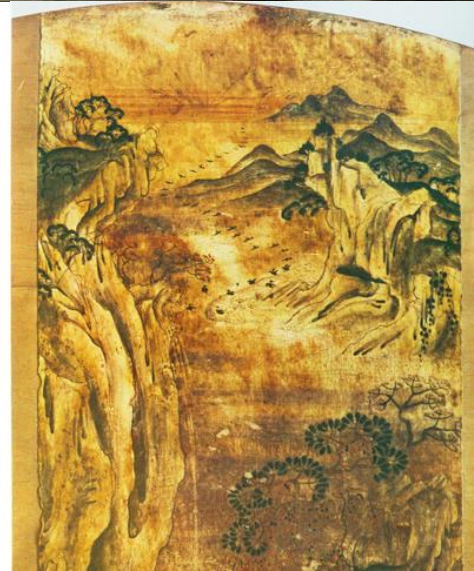


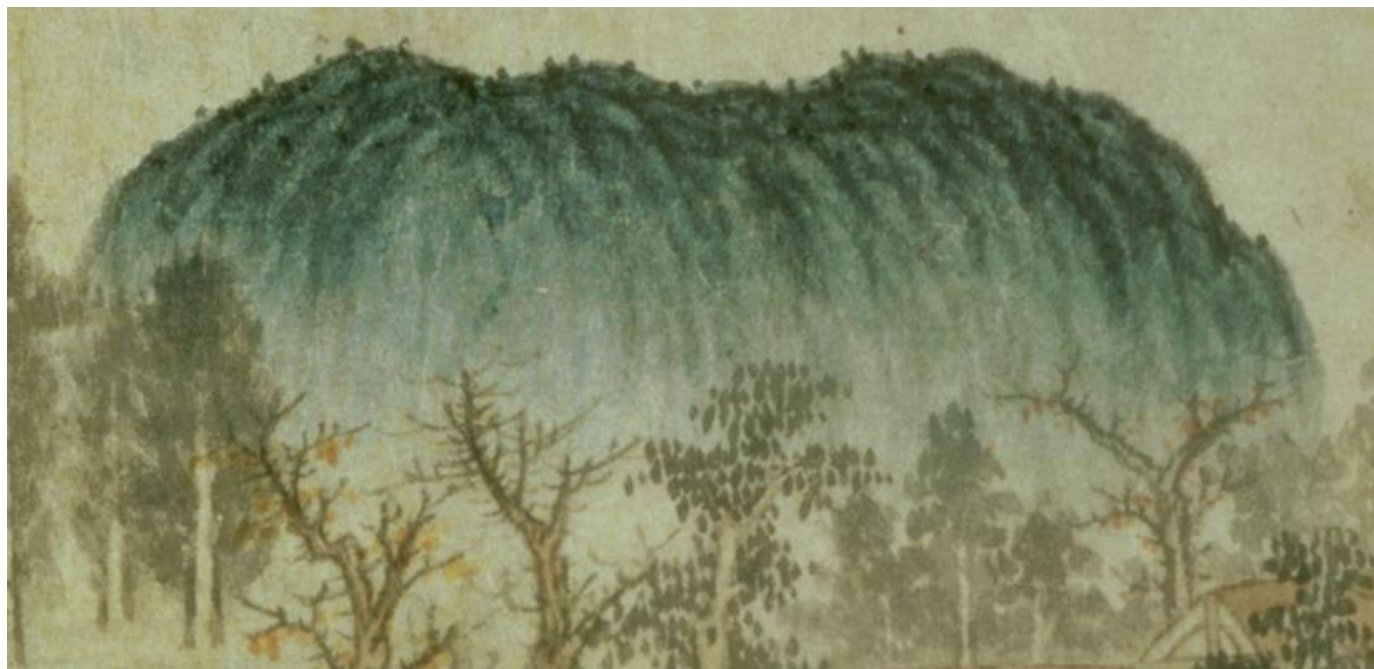
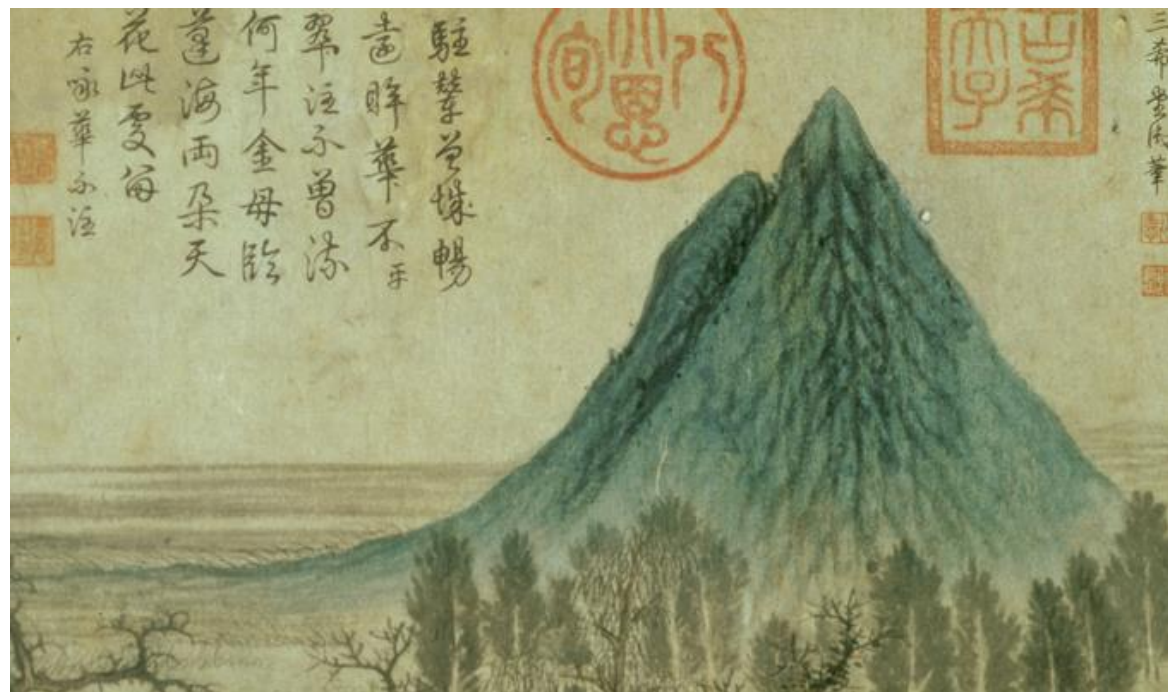


# Zhao Mengfu, *Autumn Colors on the Qiao and Hua Mountains*, 1295

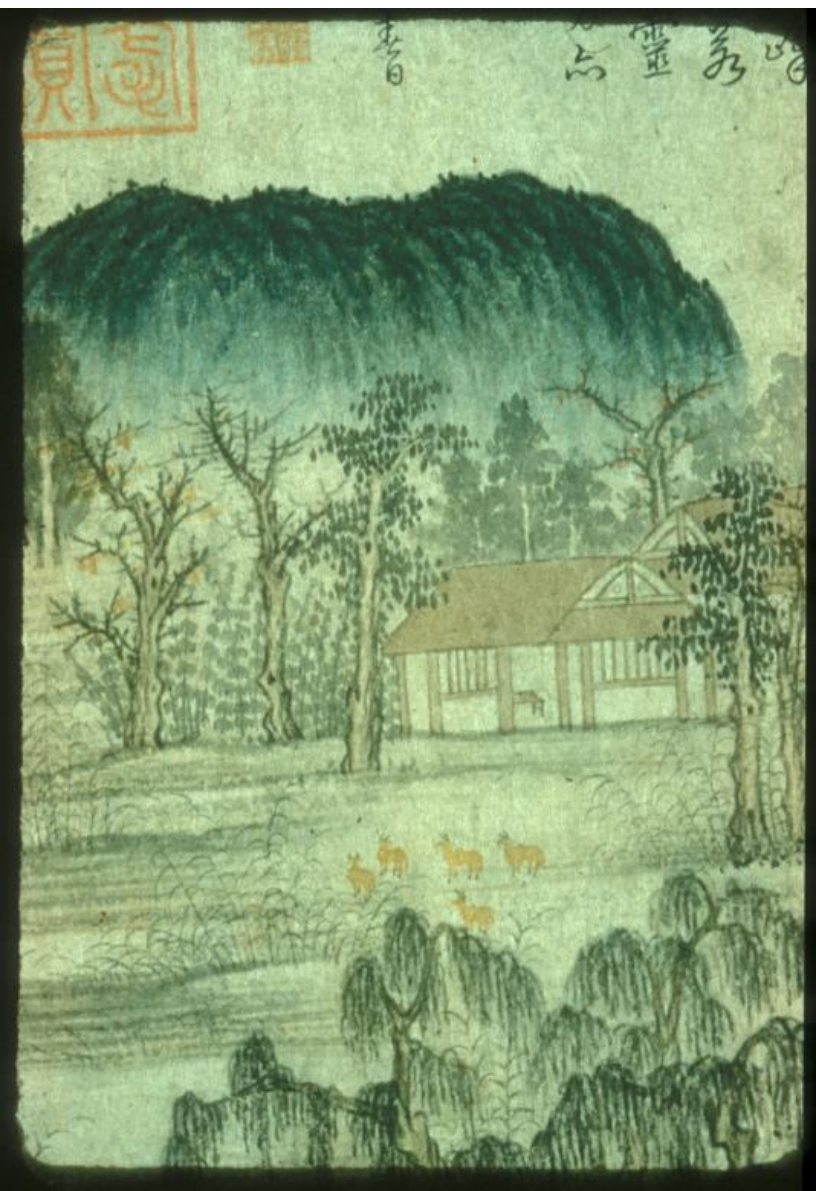


# Zhao Mengfu, Autumn Colors on the Qiao and Hua Mountains, 1295



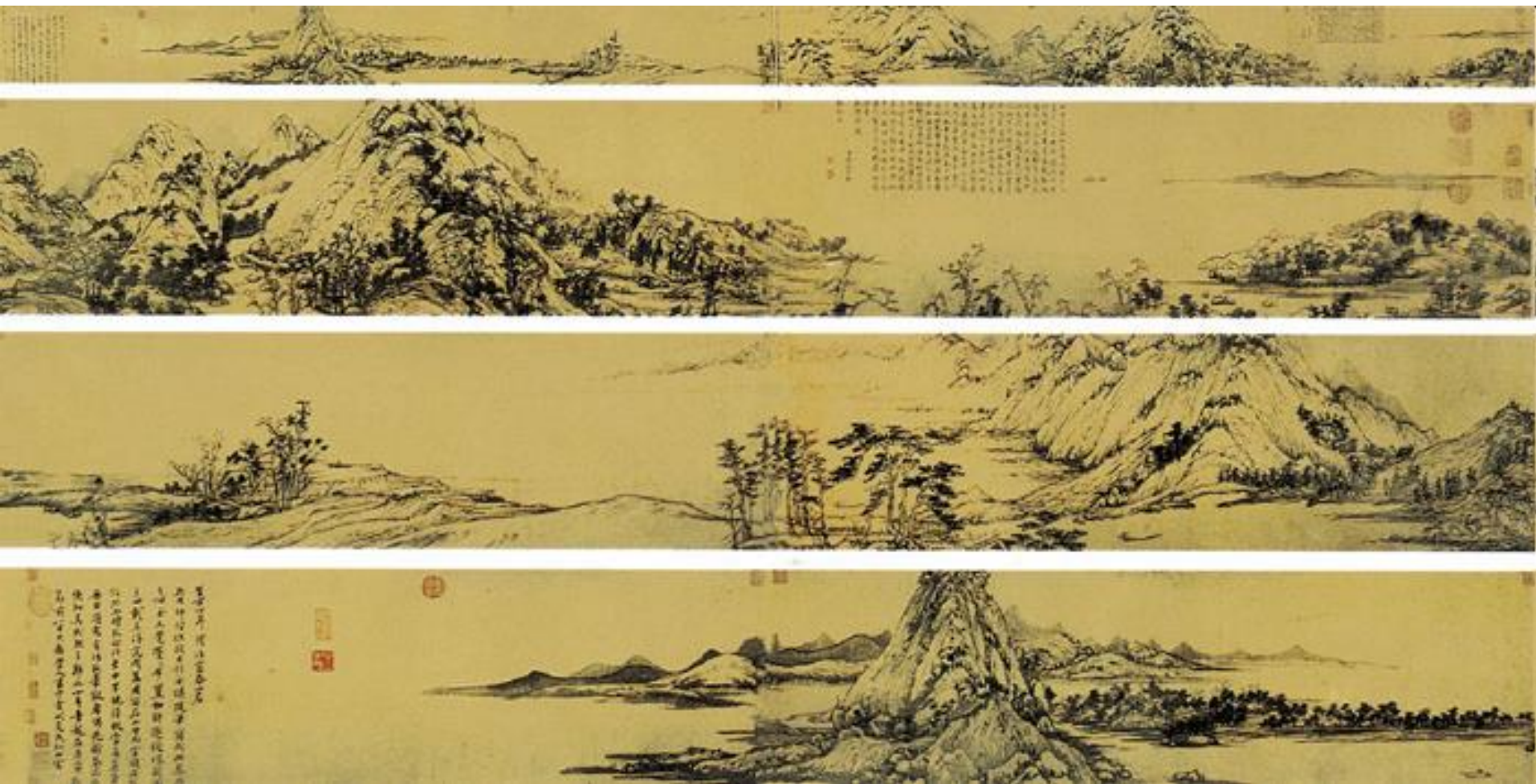






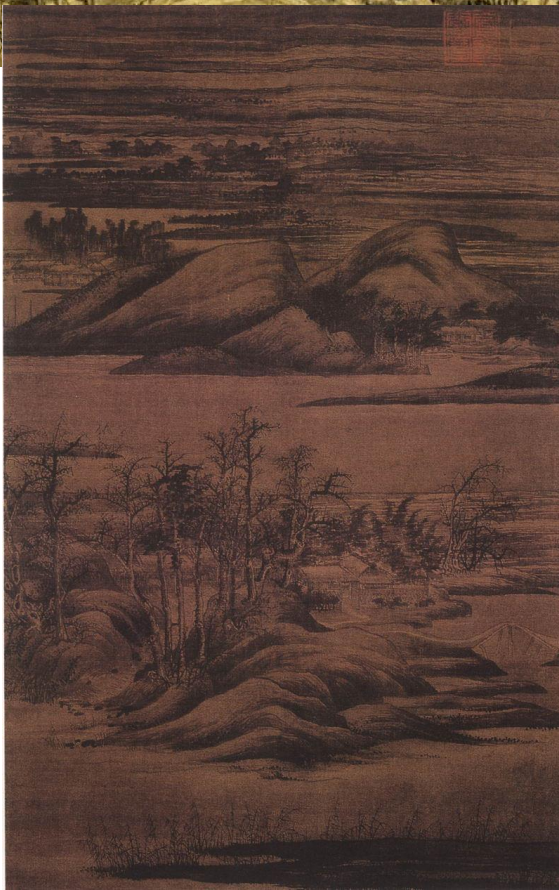
# The Four (Late) Yuan Masters and the Beginning of Literati Painting

- Huang Gongwang
- Wang Meng
- Ni Zan
- Wu Zhen

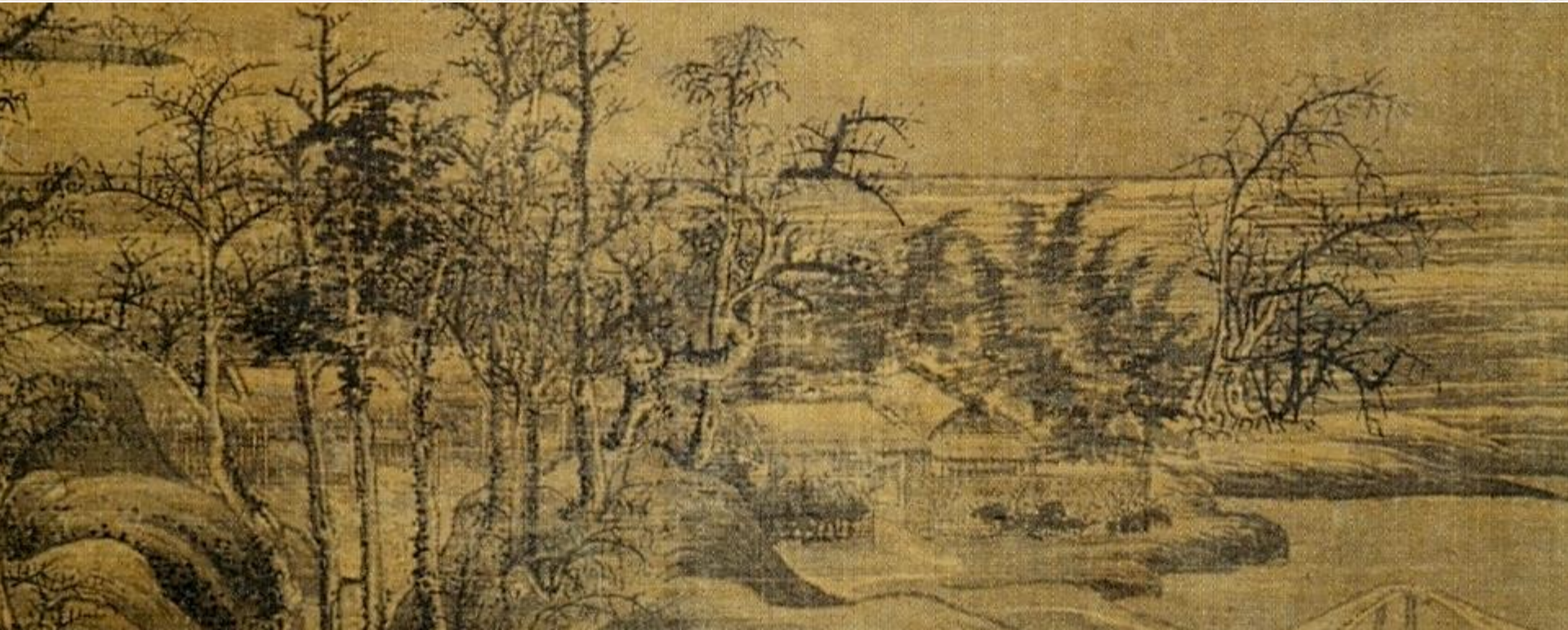


Huang Gongwang (1269-1354), *Dwelling in the Fuchun Mountains*, ink on paper, 1347-1350







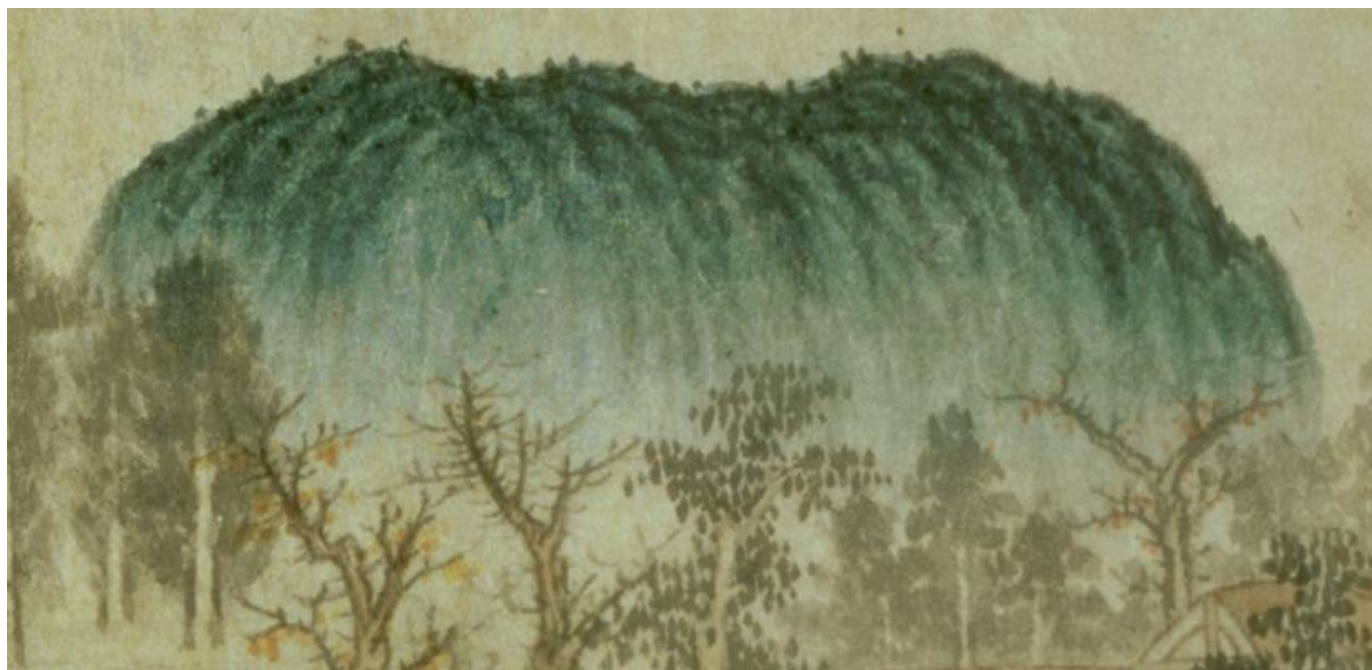


# Expressive brushwork: hemp-fiber texture



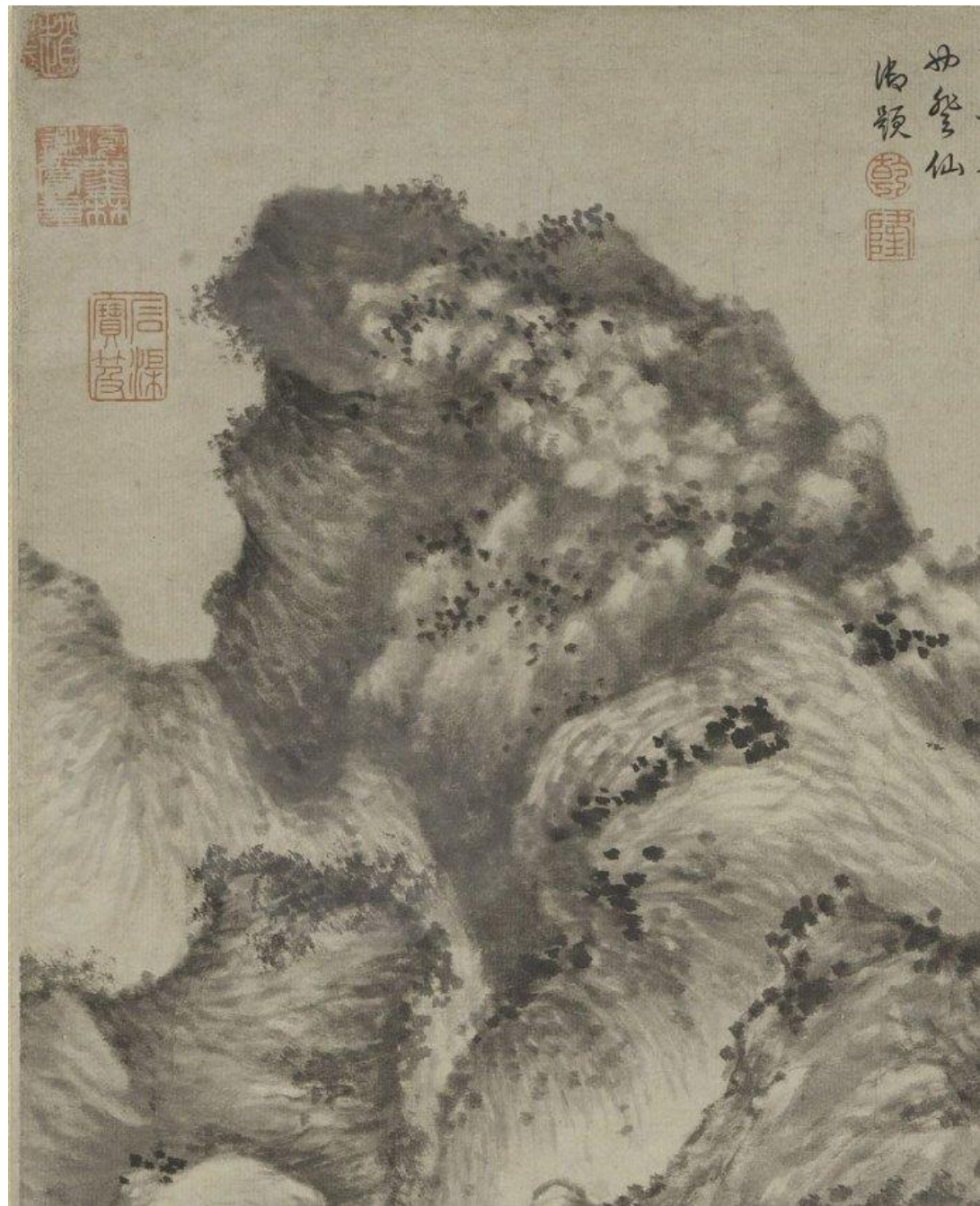
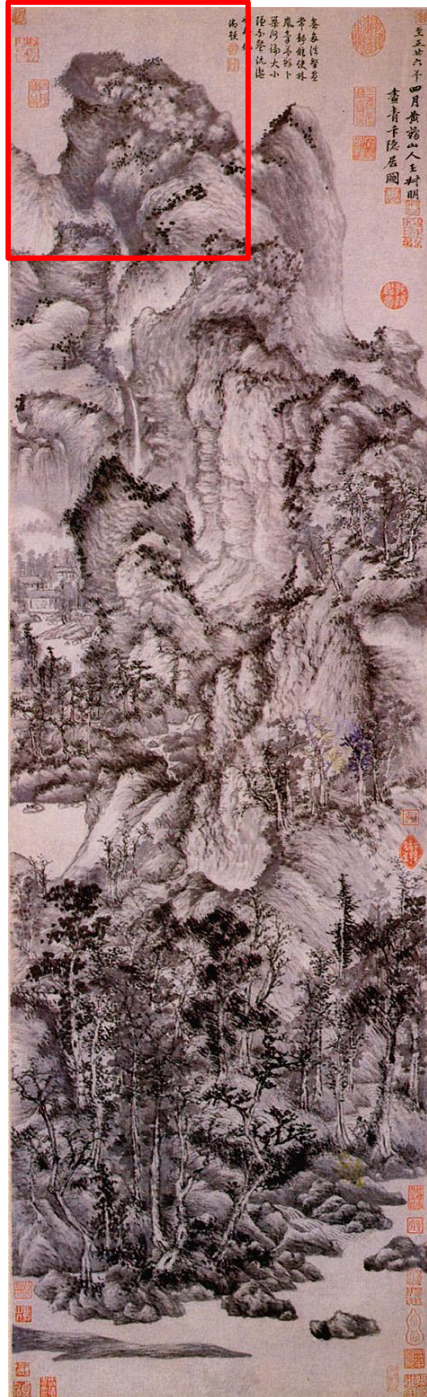
# Huang Gongwang on painting

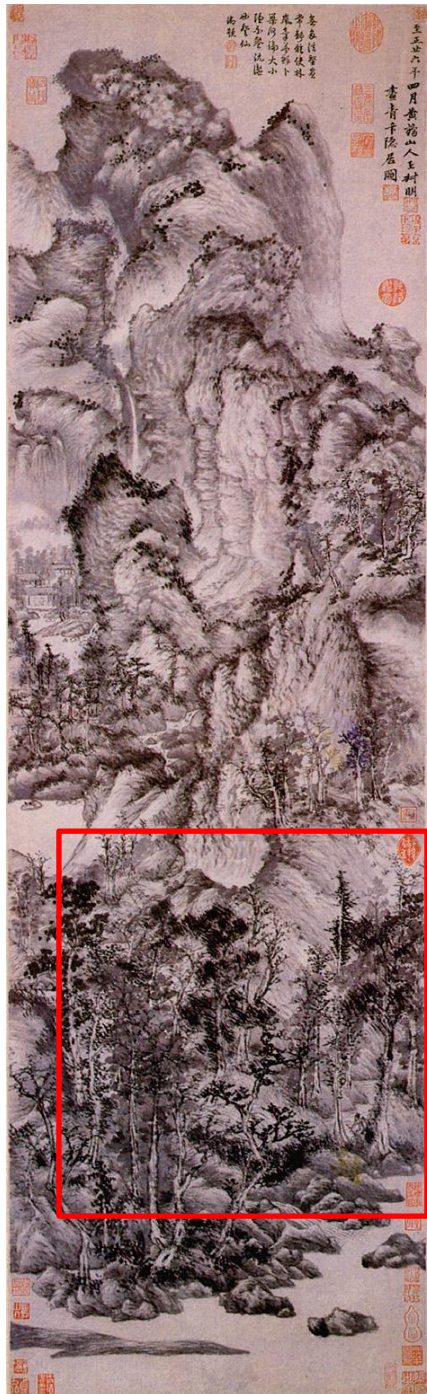
“When every boulder or rock shows free and untrammeled ink [strokes], then the painting will have a **scholar's air** [*shiqi* 士气].”



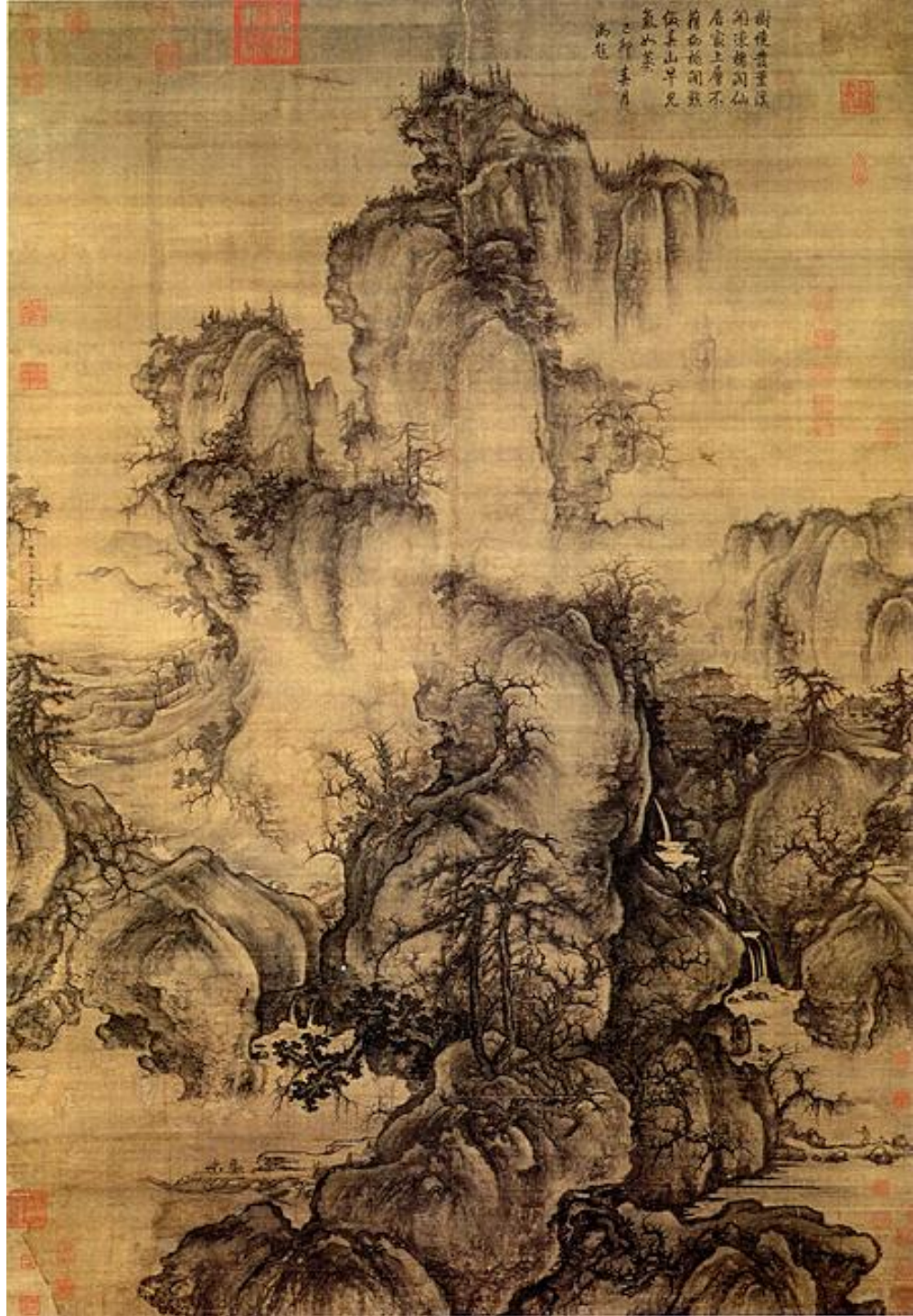
Wang Meng (c.  
1309-85),  
*Dwelling in  
Reclusion in the  
Qingbian  
Mountain*, Yuan,  
1366















Anonymous, *Ni Zan's portrait*, Yuan dynasty



Ni Zan, *Rongxi Studio*, Yuan,  
1372

# Ni Zan, Six Gentlemen, 1345

*"Distant cloudy mountains range across the autumn river;  
Nearby, ancient trees huddle by the sloping shore.  
Six gentlemen stand facing one another,  
Upright, straight, outstanding, unbending."*

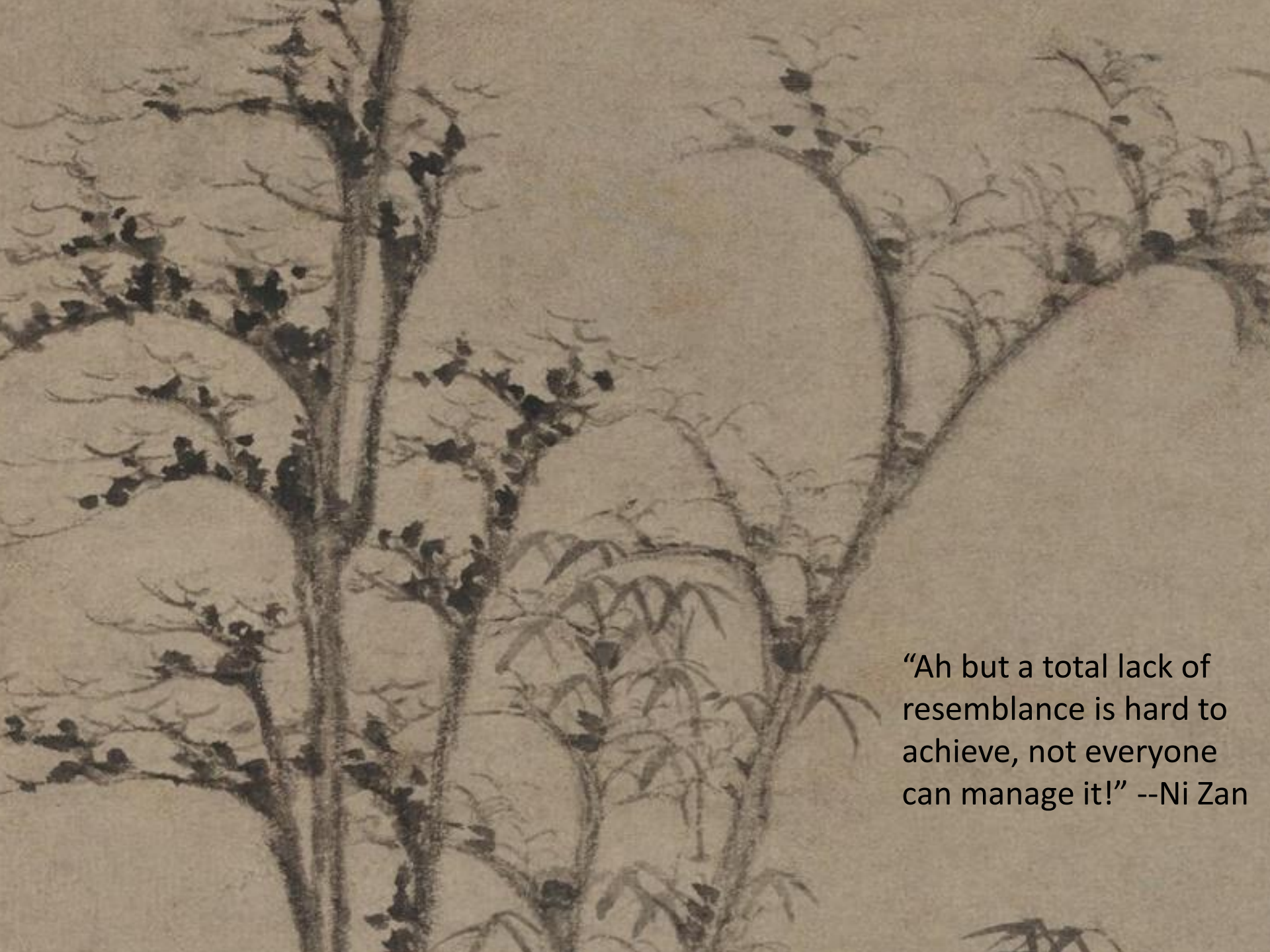
--Inscription by Huang Gongwang



Ni Zan, *Twin Trees by the South Bank*, 1353.







“Ah but a total lack of  
resemblance is hard to  
achieve, not everyone  
can manage it!” --Ni Zan

"I once tied my boat near the  
cottage at Fuli,  
Where the green river and  
white gulls stirred my  
melancholy thoughts.  
I shall remember the two trees  
on the south bank,  
How the blue-green bamboo  
clings, after rain, like morning  
glories.

(Brushed by) Ni Zan, on the last  
day of the second month of the  
thirteenth year of the Zhizheng  
Era."

余既為公遠茂寸寓此并賦絕句  
甫里宅邊曾繫舟滄江白鳥思  
悠憶得岸南雙樹子雨餘青  
竹上牽牛倪瓚至正十三年二月  
晦日



# Wang Yi and Ni Zan, *Portrait of Yang Zhuxi*



# Ni Zan on Painting

“You should try to do it in a sketchy manner...Develop the form with **a free hand**...by **following your ideas and feelings**...Too much precision will give a work the air of craftsmanship (*gongqi* 工气).”

“To make the rocks **look ancient and simple**, one should use texture strokes only sparingly; and to make them look elegant and beautiful, one should make use of a wash (*ran*) technique.”

# Wu Zhen, *In Central Mountains*, 1336







Wu Zhen, *Fisherman and Bamboo*

Wu Zhen (1280-1354), *Fishermen*,  
1342, detail

