

Ming Dynasty Painting

Revivalism and great synthesis

Zhe and Wu schools

Ming Dynasty



Zhu Yuanzhang,
or Emperor Taizu
(1328-1398)





Emperor Xuanzong
(r. 1425-1435)

Emperor Xuanzong,
Marquis Wu Taking a
Nap, 15th c.



Xuande Incense Burner



Bian Jingzhao (=Bian Wenjin), *Three Friends and A Hundred Birds*, 1413



五色鸚鵡來自嶺表養之禁
 藥馴服可愛飛鳴自適往來
 於苑園間方中春繁杏遍開
 翔翥其上雅託容與自有一
 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多言更好音
 飛翥似伶毛羽貴徘徊如飽稻梁心
 綢膺紺趾誠端雅為賦新篇步武吟

製

并

一







Bian VS Emperor Huizong





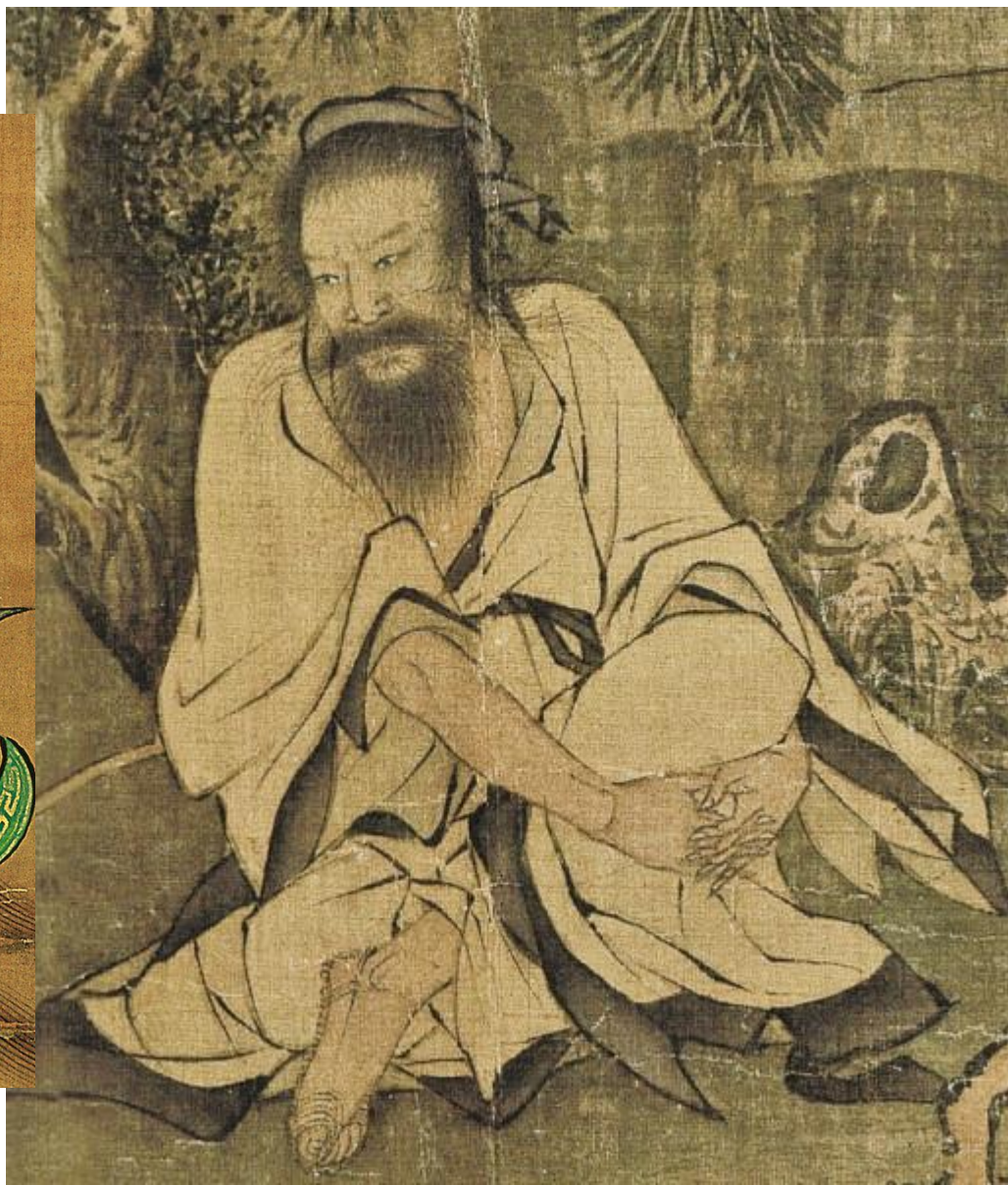


Shang Xi (fl. 1430-1440), *Guan Yu Capturing Enemy General*, 15th c. CE



Li Tang (f. mid-12th
c.), *Picking Osmund*







Zhao Yuan (ca.
1325-1374),
*Thatched
Studio by River
Hexi*, late 14th
century

Wang Fu (1388-1462),
Remembering Ni Zan's 'Wutong Tree and Bamboo by a Thatched Pavilion' (Yi Ni Yunlin Wu zhu caotang tu, 1408).



Zhe School VS Wu School



Zhe School

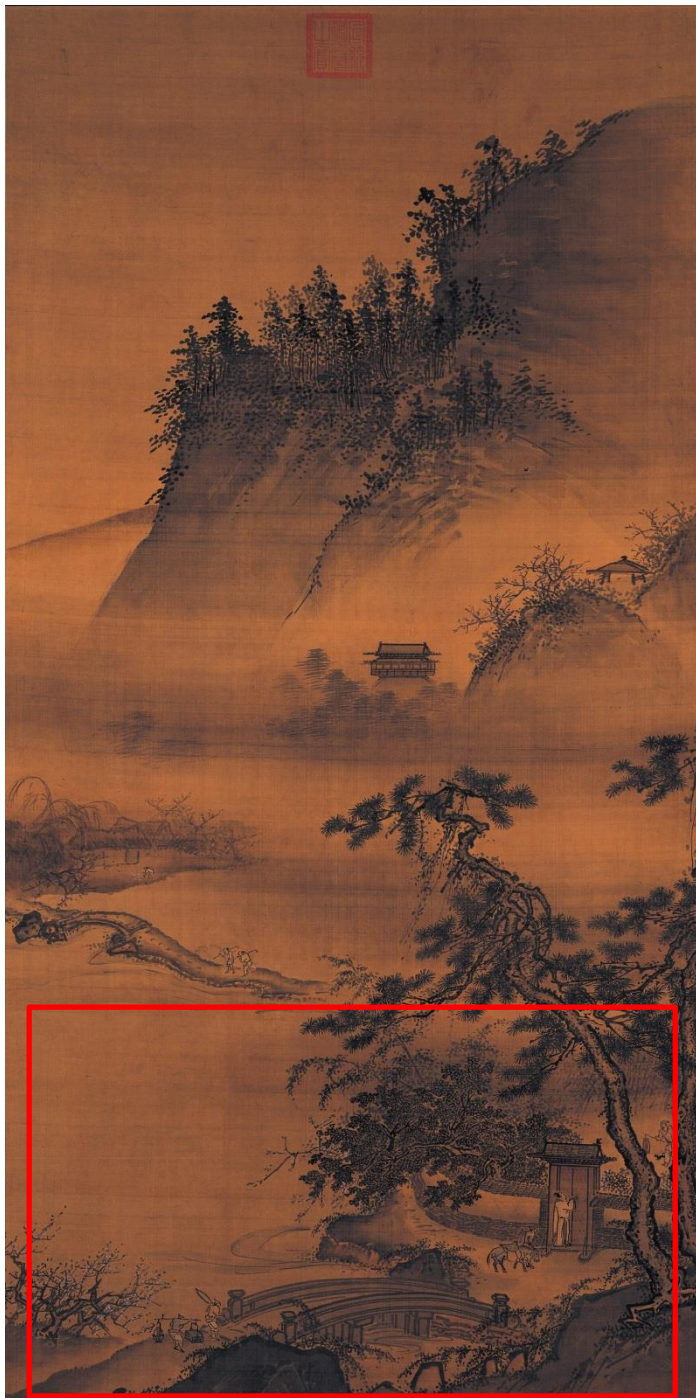


Dai Jin (1388-1462),
*Returning Home Late from
a Spring Outing*, ink on
silk, 15th century

Ming VS S. Song



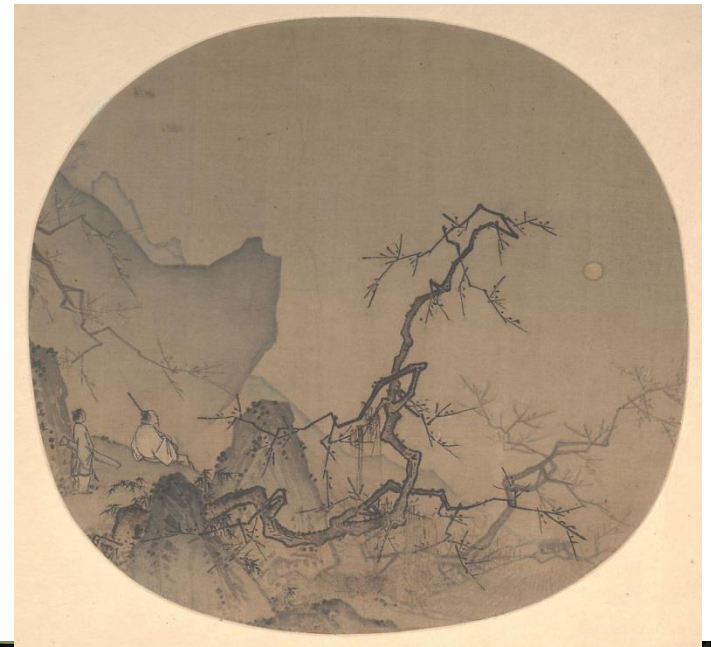
Ming VS S. Song



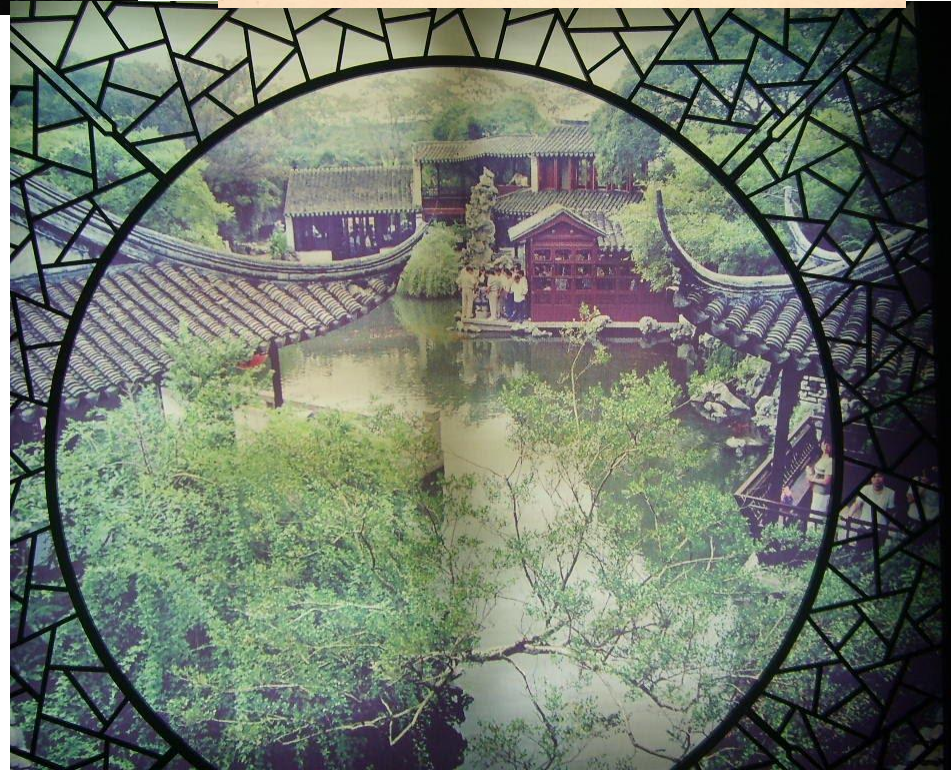


Wu Wei, *Strolling
on a Willow Bank*,
Ink on silk, 15th
century





Suzhou (Wu): Net
Master's Garden
and Unsuccessful
Politician's Garden



Wu School; “Four Masters of Ming”

Shen Zhou

Wen Zhengming

Tang Yin

Qiu Ying

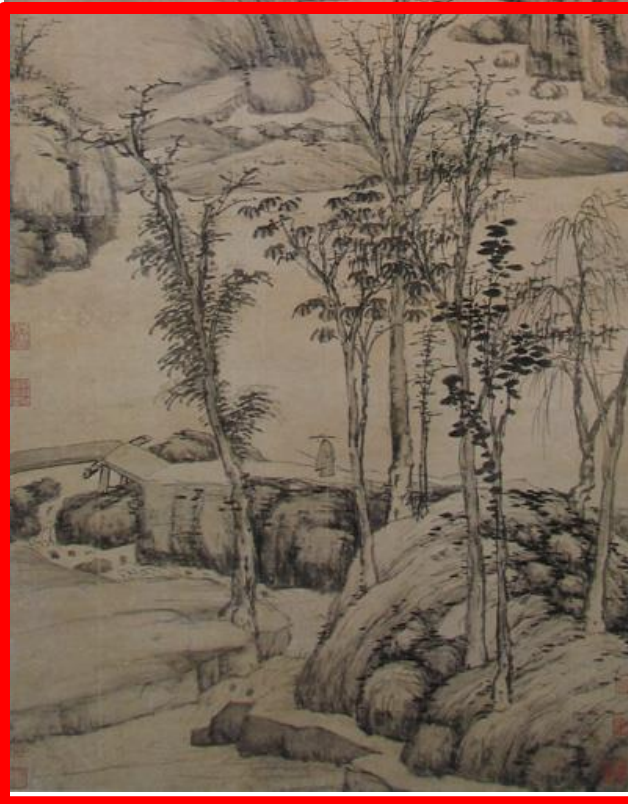
Shen Zhou (1427-1509)





“The mountain is quiescent as if in remote antiquity; Man’s feelings are tranquil and harmonious. In blissful leisure, forgetting all worldly care, I live peacefully among streams and rocks...”

Shen Zhou,
*Walking with a
Staff*, 15th
century

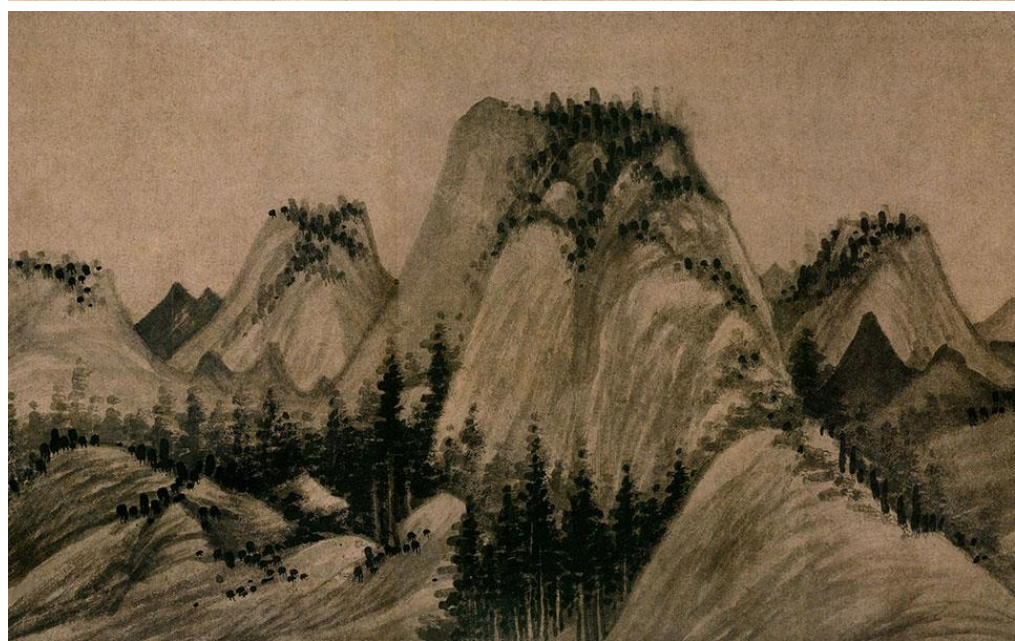
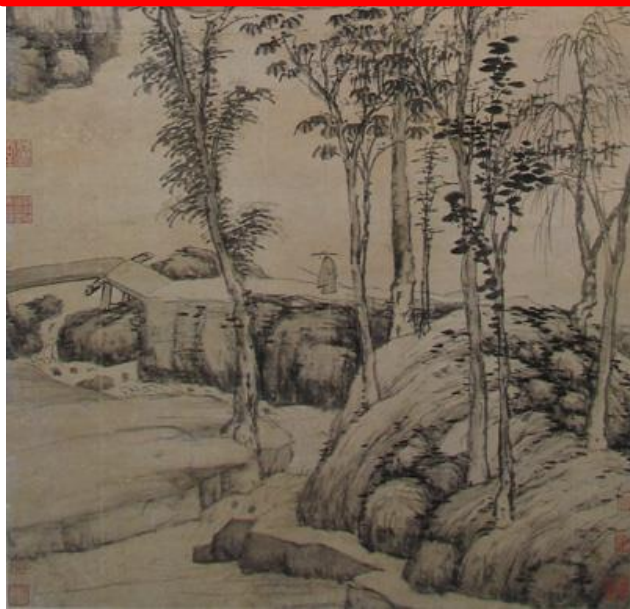
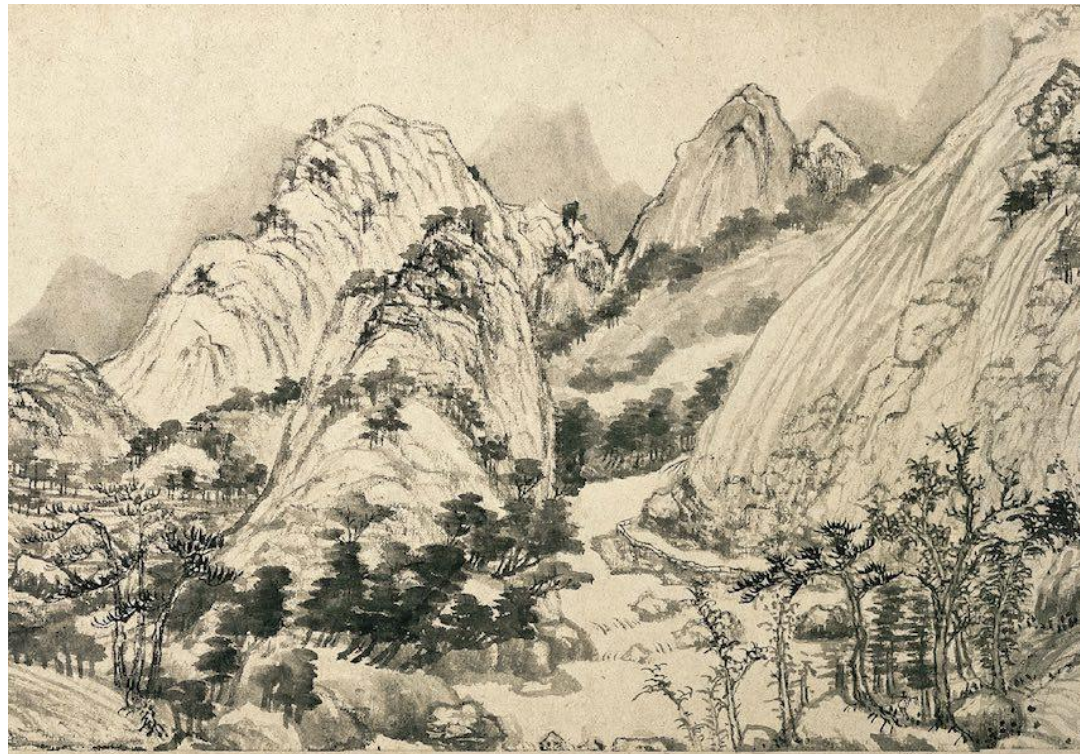
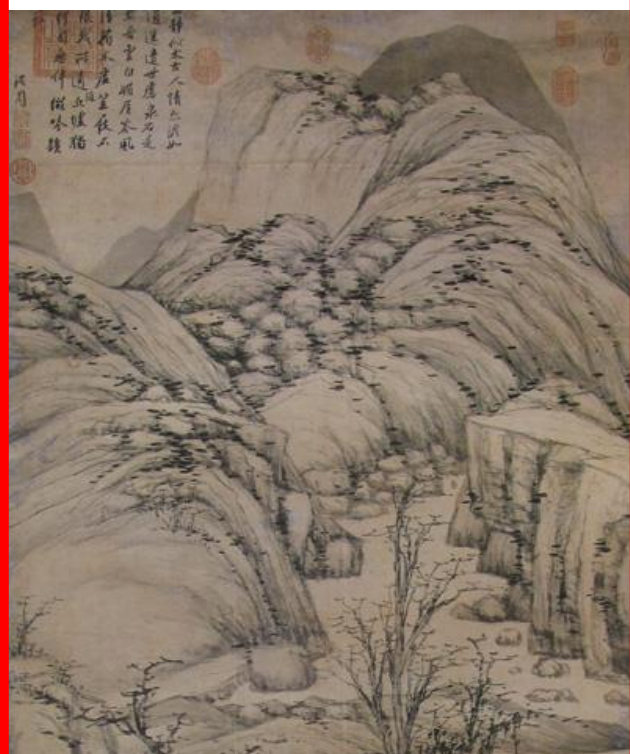


Shen Zhou,
*Walking with a
Staff*, 15th
century



Shen Zhou on Ni Zan's painting

“Ni Zan's method is to make the sparse, but mine is to make the complex. Yet though his method is to make the sparse, his meaning is ample. This is why he is said to be inimitable.”



“On a cold night sleep is very sweet. I woke up in the middle of the night, my mind clear and untroubled, and as I was unable to go to sleep again, I put on my clothes and sat facing my flickering lamp. On the table were a few folders of books. I chose a volume at random and began to read, but tiring I put down the book and sat calmly doing nothing. A long rain had newly cleared, and a pale moon was shining through the window. All around was silent...”

.....

“How great is the strength to be gained sitting in the night. Thus, cleansing the mind, waiting alone through the long watches by the light of the candle becomes the basis of an inner peace and of an understanding of things. This, surely, will I attain.”

Shen Zhou, *Night Vigil*, 1492



“Mental
fasting”

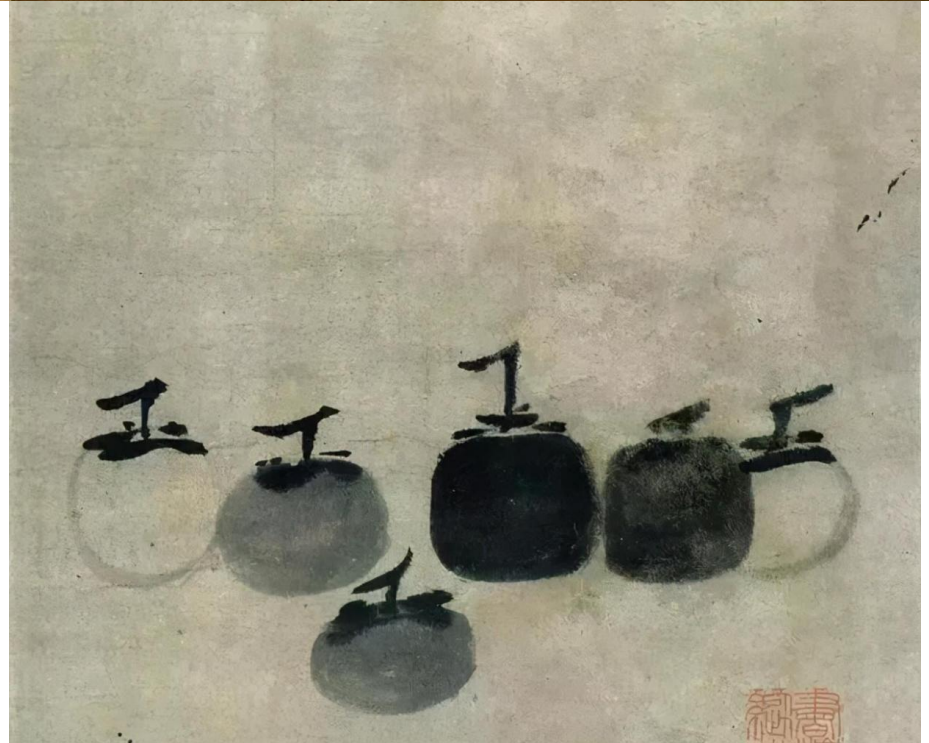
Shen Zhou, *Napa Cabbage*, late 15th century



Emperor Huizong, *Five-Colored Parakeet*, 12th century



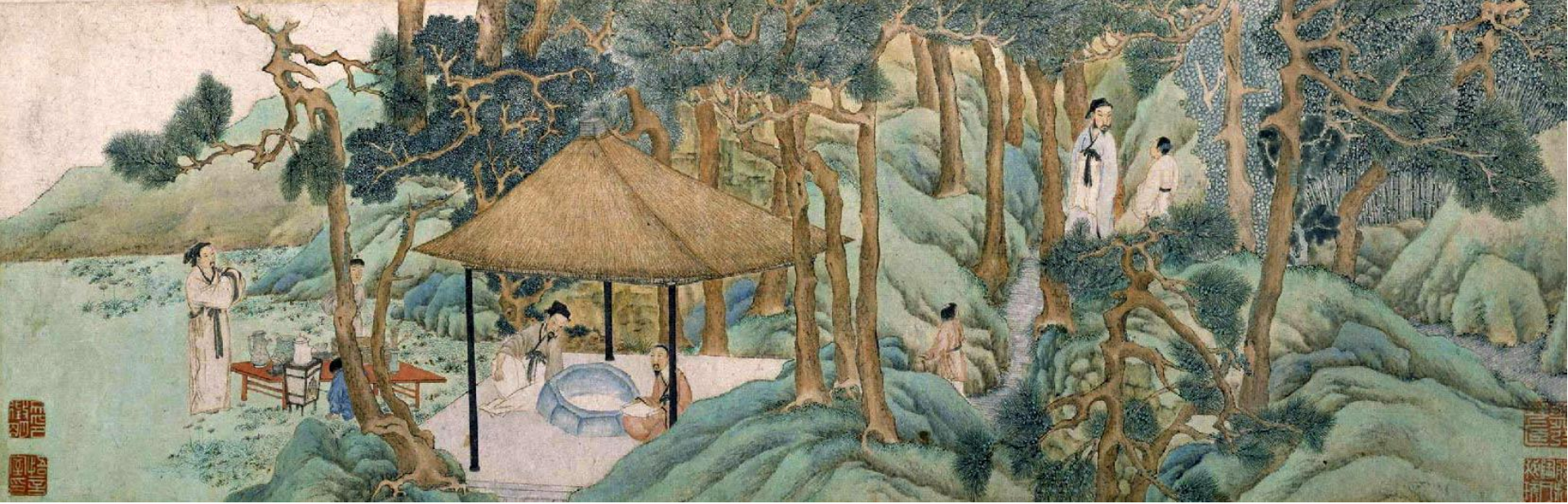
Muxi, *Six Persimmons*, 13th century



Wen Zhengming (1470-1559)

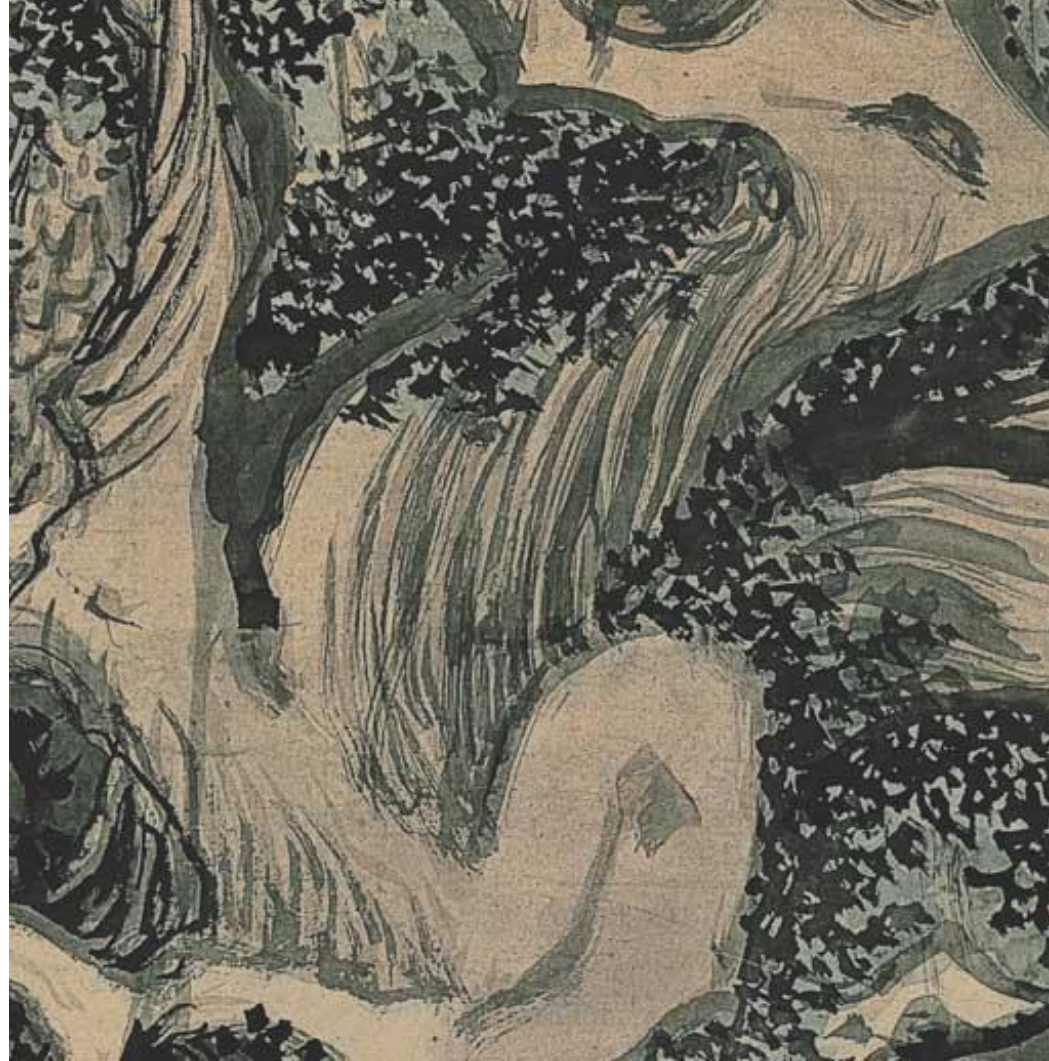


Wen Zhengming, *Garden of the Unsuccessful Politician*, 1551, perhaps showing himself in it.



Wen Zhengming (1470-1559), *The Tea Party at Mt. Huishan*, 1518

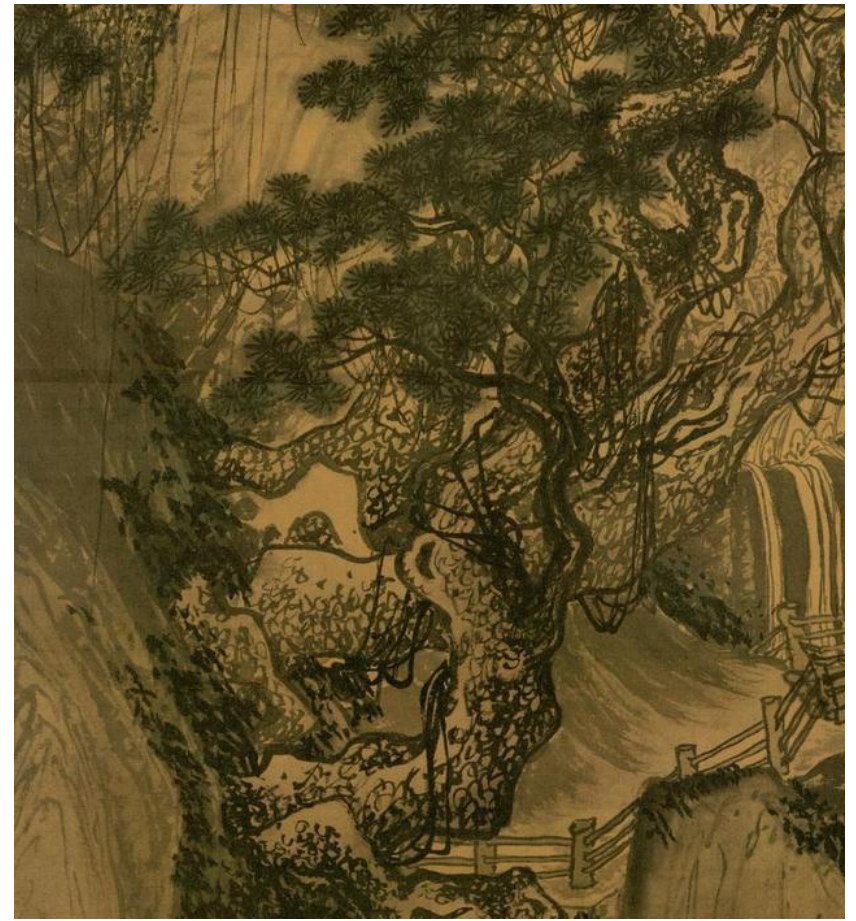
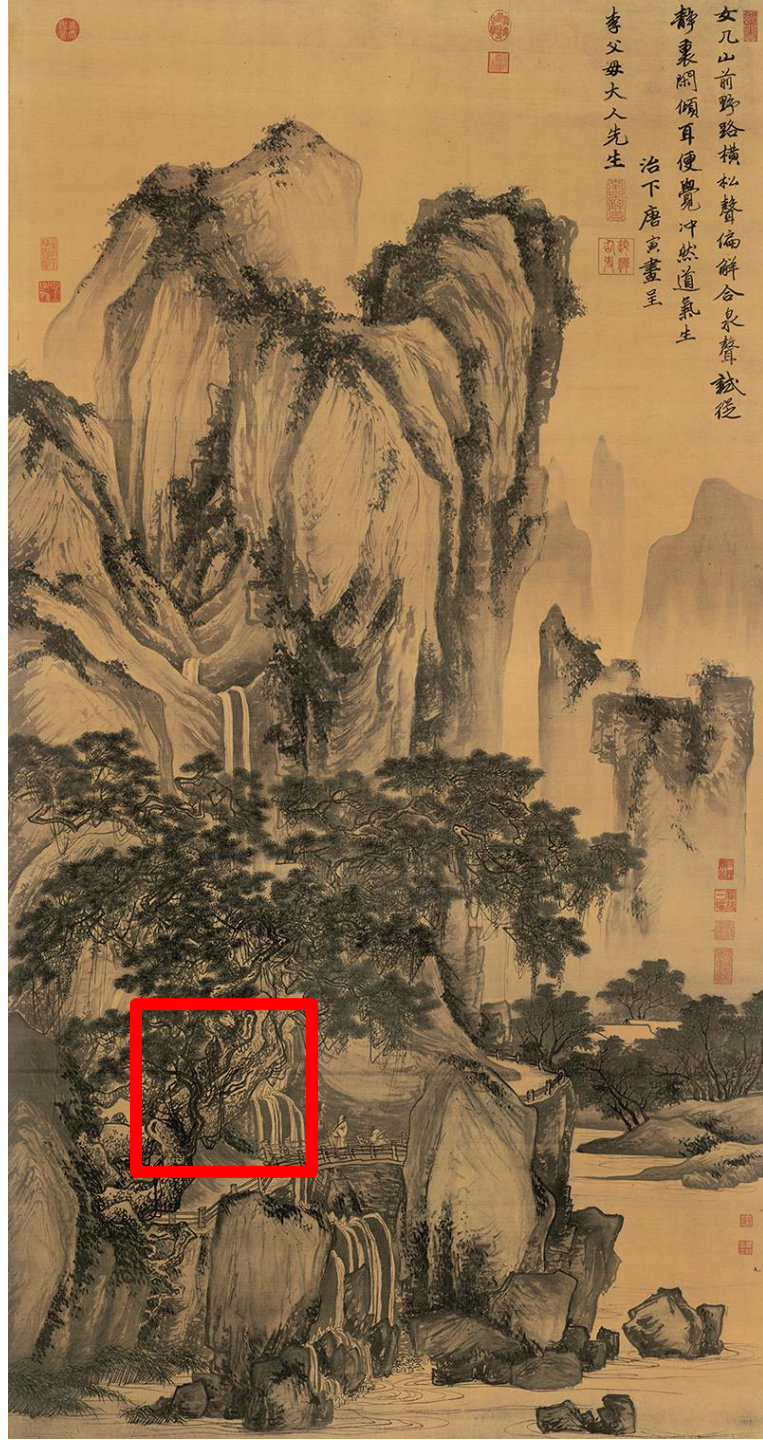




Wen Zhengming, *Old Trees and Chilly Spring*, 1549

Tang Yin (1470-1524)





Tang Yin , *Whispering Pines on the Mountain Path*

Tang Yin (1470-1524), *Court Ladies of the Former Shu*



Tang Yin (1470-1524), *Lady with Silk Fan in Autumn Winds*





何事佳人重感傷
請托世情

逐炎涼



晉昌唐寅



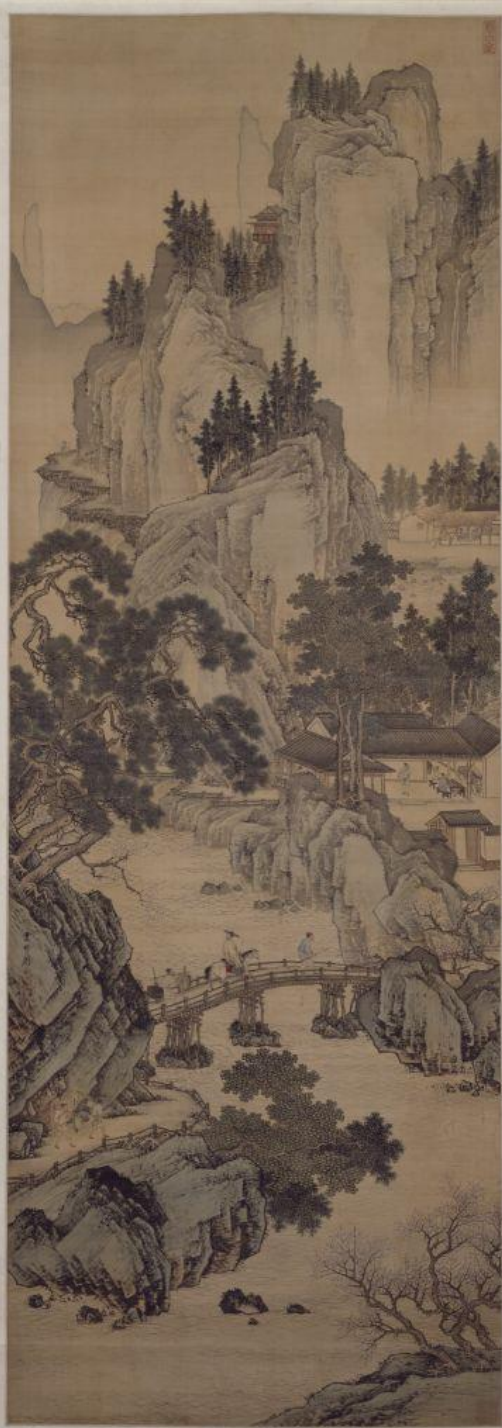
Tang Yin, *A Beauty Sleeping on a Banana Leaf*



“The frail, almost incorporeal figure, silhouetted against the dark ink of the leaf, is rendered with a calligraphic vigor that goes not really represent, but effectively suggests, the drapery playing over the surface of a scarcely defined human form.” –Max Loehr

Zhou Chen, *Traveling Horses among Spring Mountains*.

Zhou Chen (1460-1535)



Qiu Ying (c. 1495-1552)



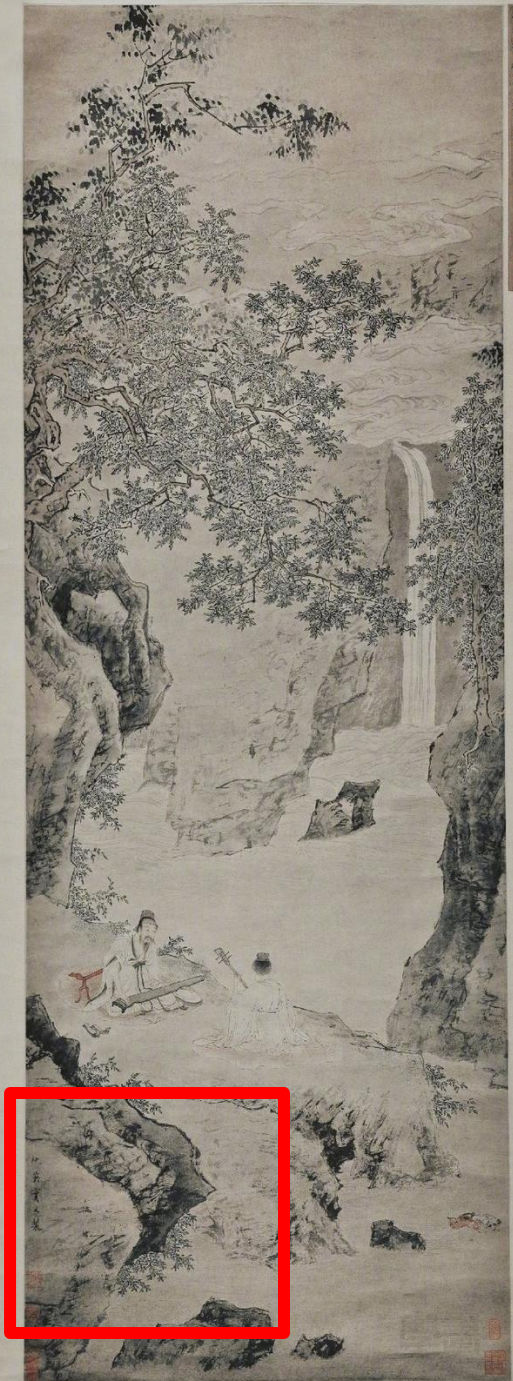


Qiu Ying, *Spring Morning in the Han Palace*, c. 1540, detail



Comparison: Qiu Ying and Northern Song model

*Qiu Ying, Stop playing the zither
and listening to the banjo*



Dong Qichang (1555-1636)

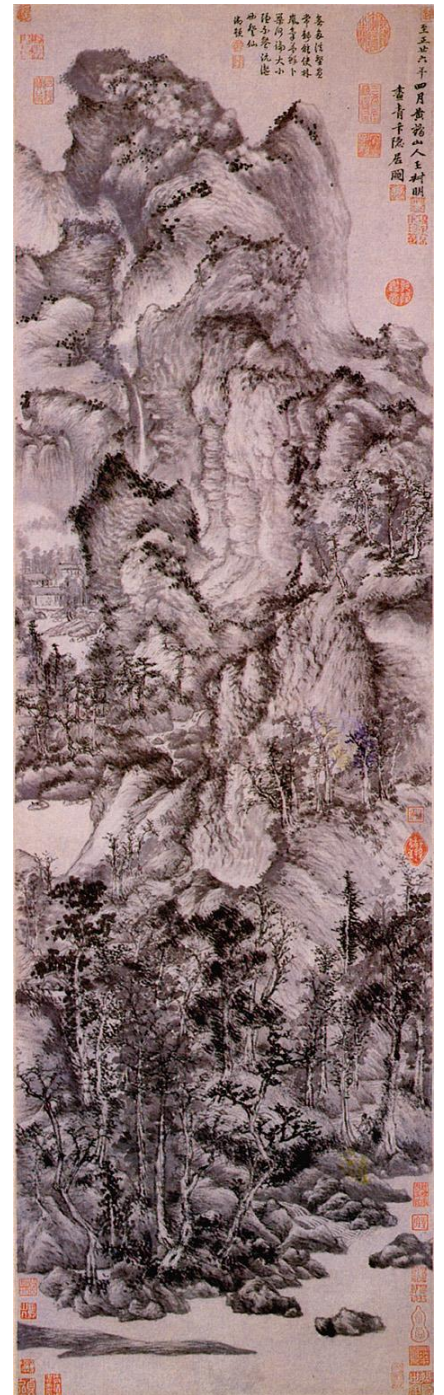


Dong Qichang's Theory of Painting

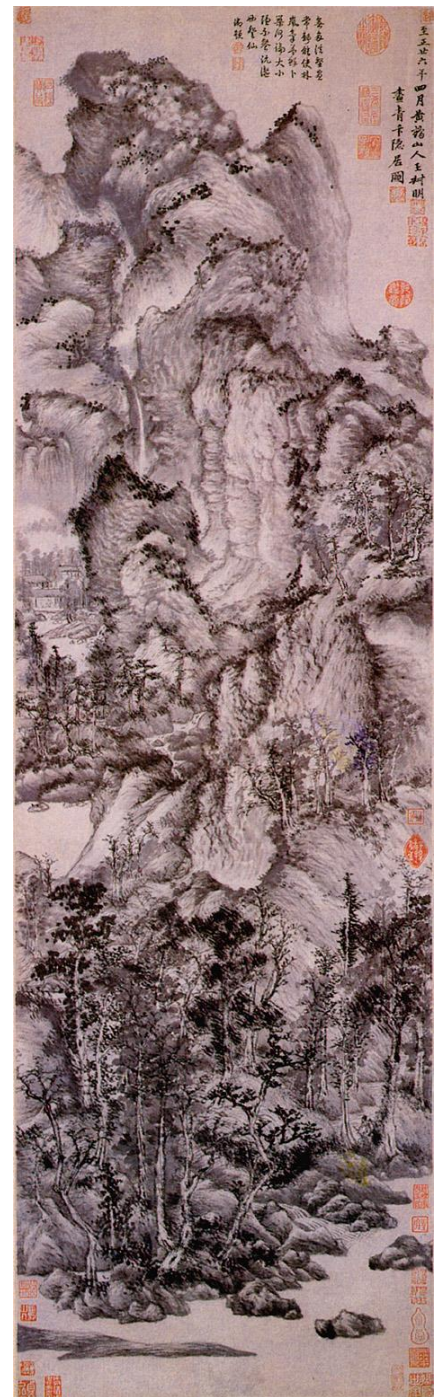
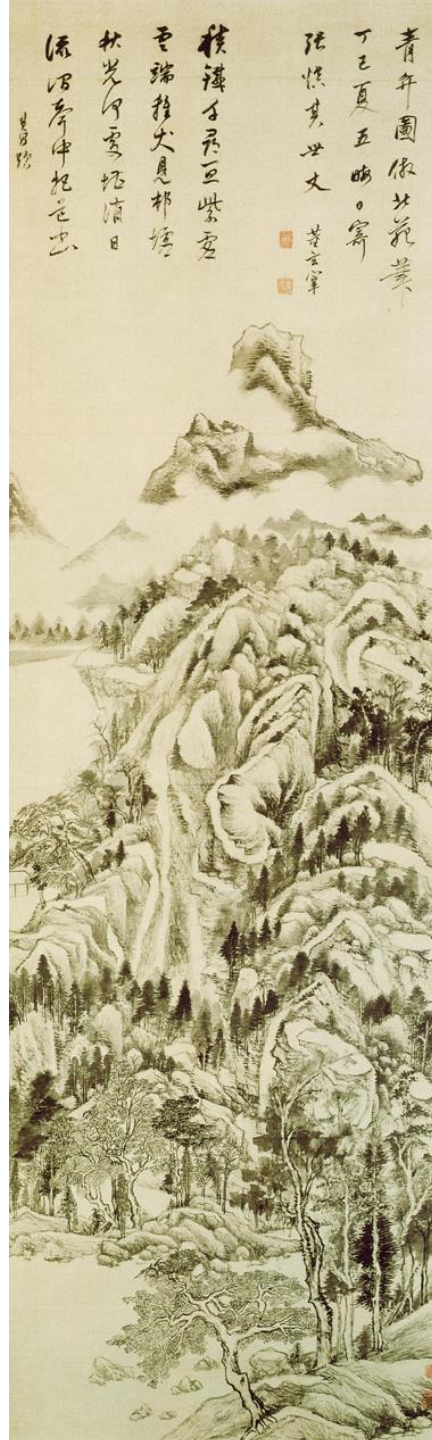
Southern Tradition (Literati)

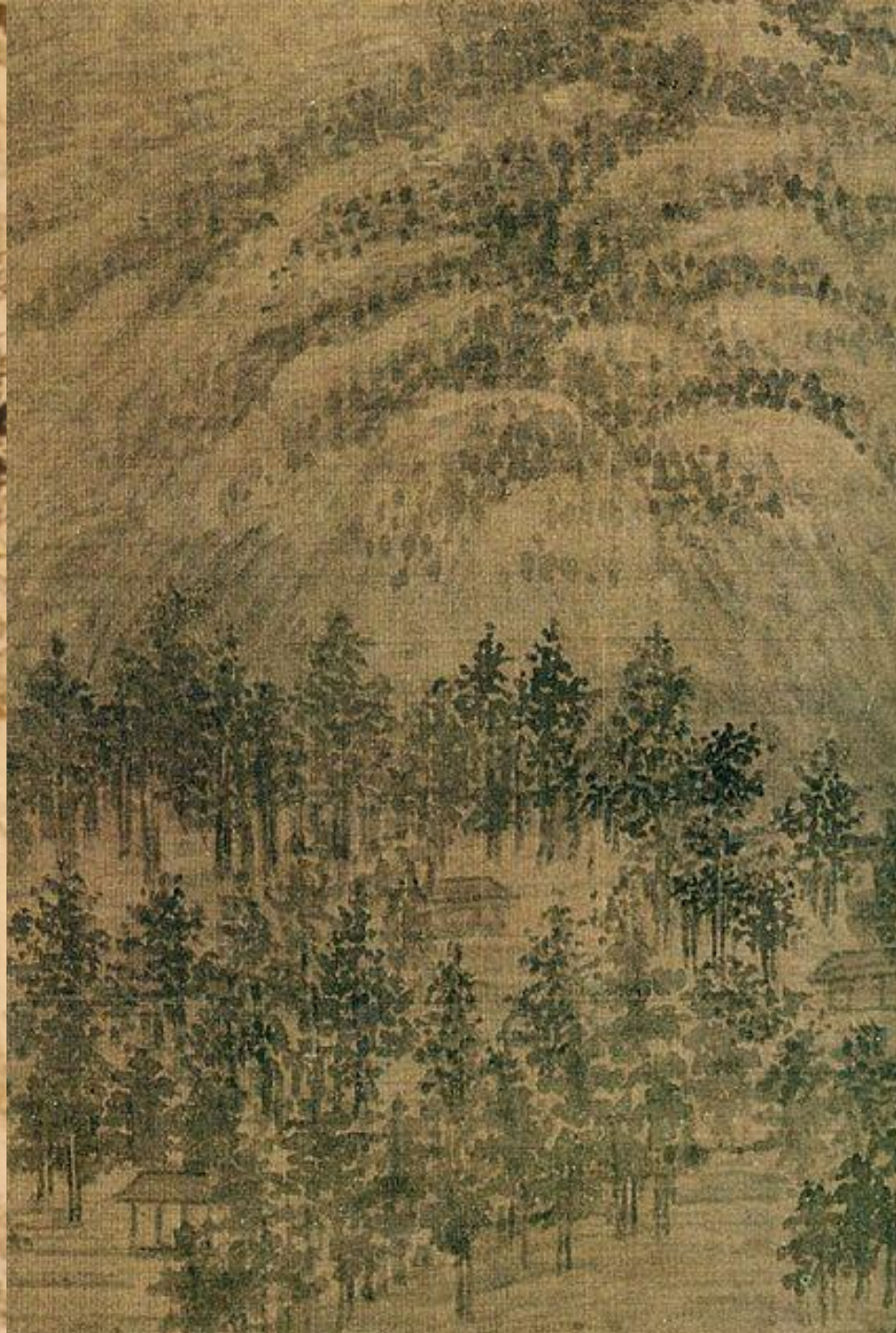
Northern Tradition (Professional)

North VS South Traditions

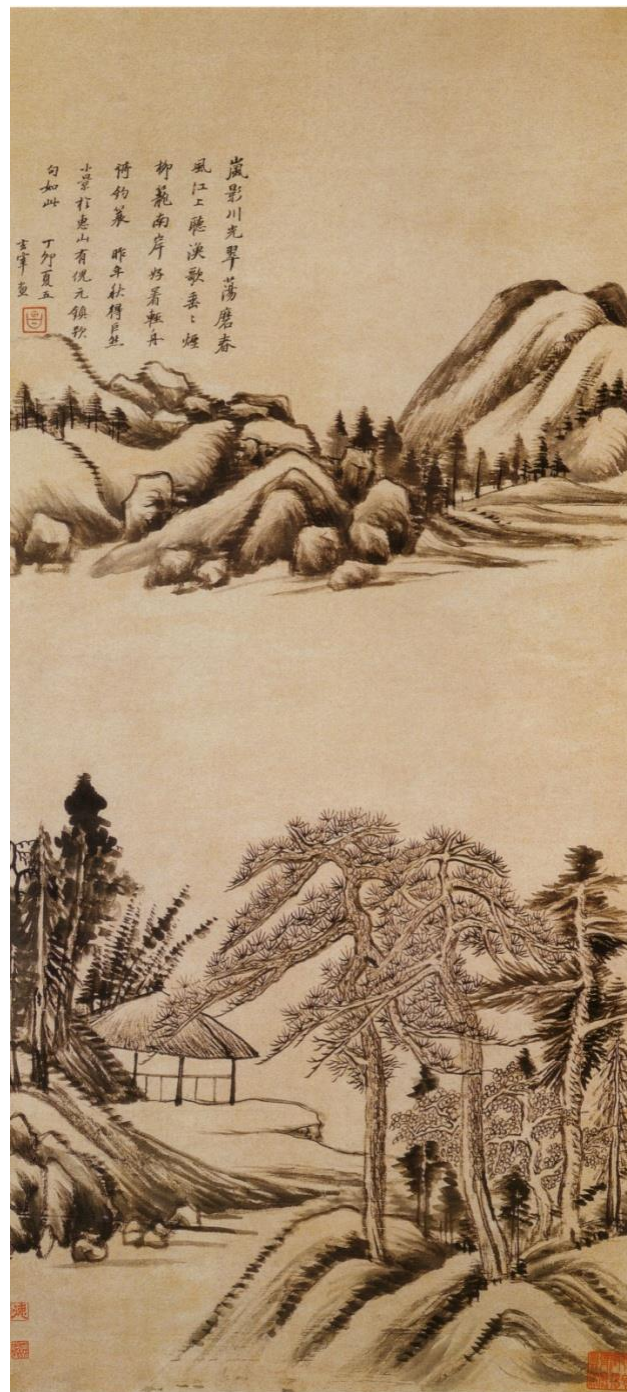


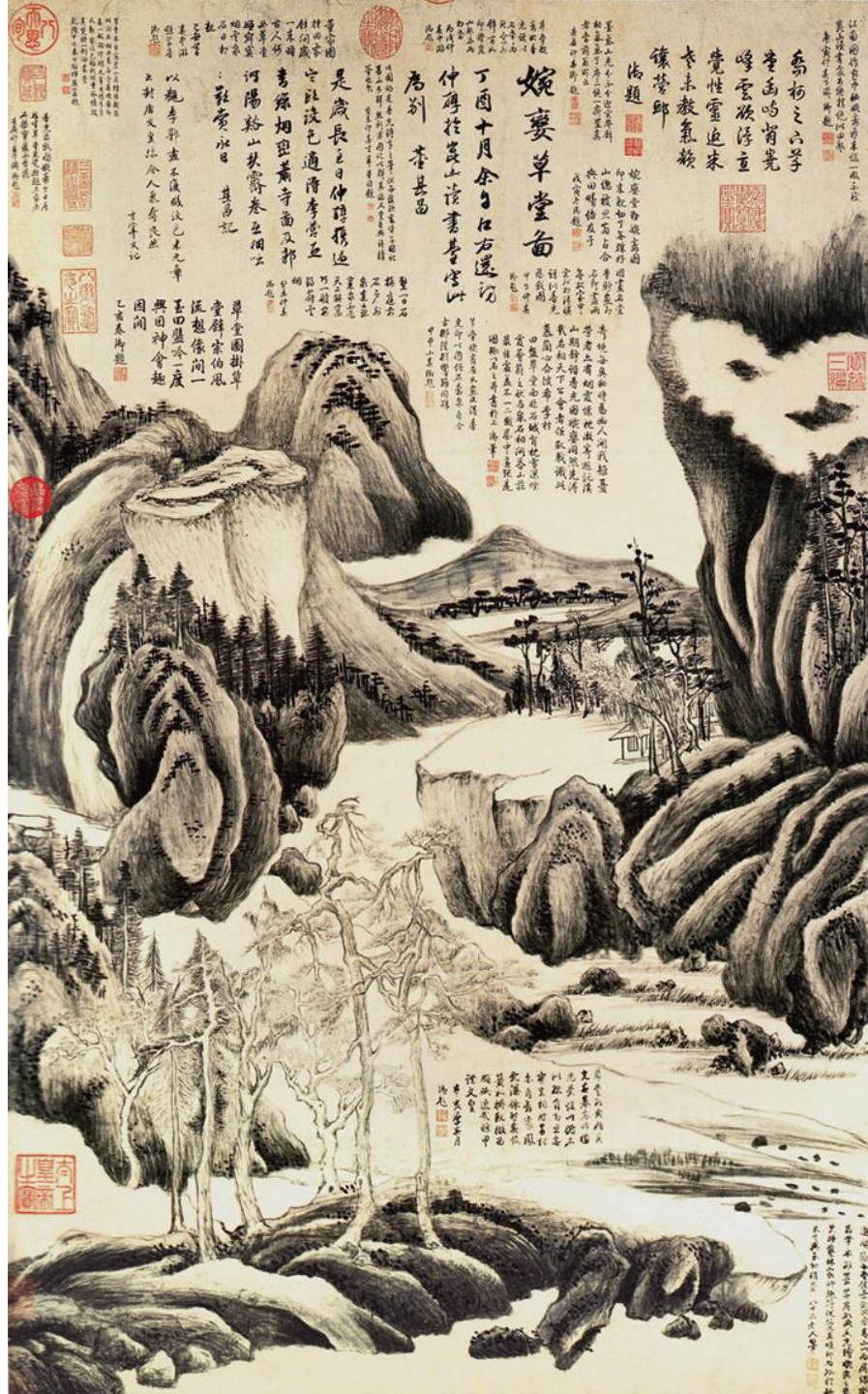
Dong
Qichang, The
Qingbian
Mountains in
the Manner of
Tung Yuan,
dated 1617.





Dong Qichang VS Ni Zan





Dong Qichang, Wanluan
Thatched Hall , 1597

Xu Wei (1521-1593)



Xu Wei, Ink grapes, 16th c.

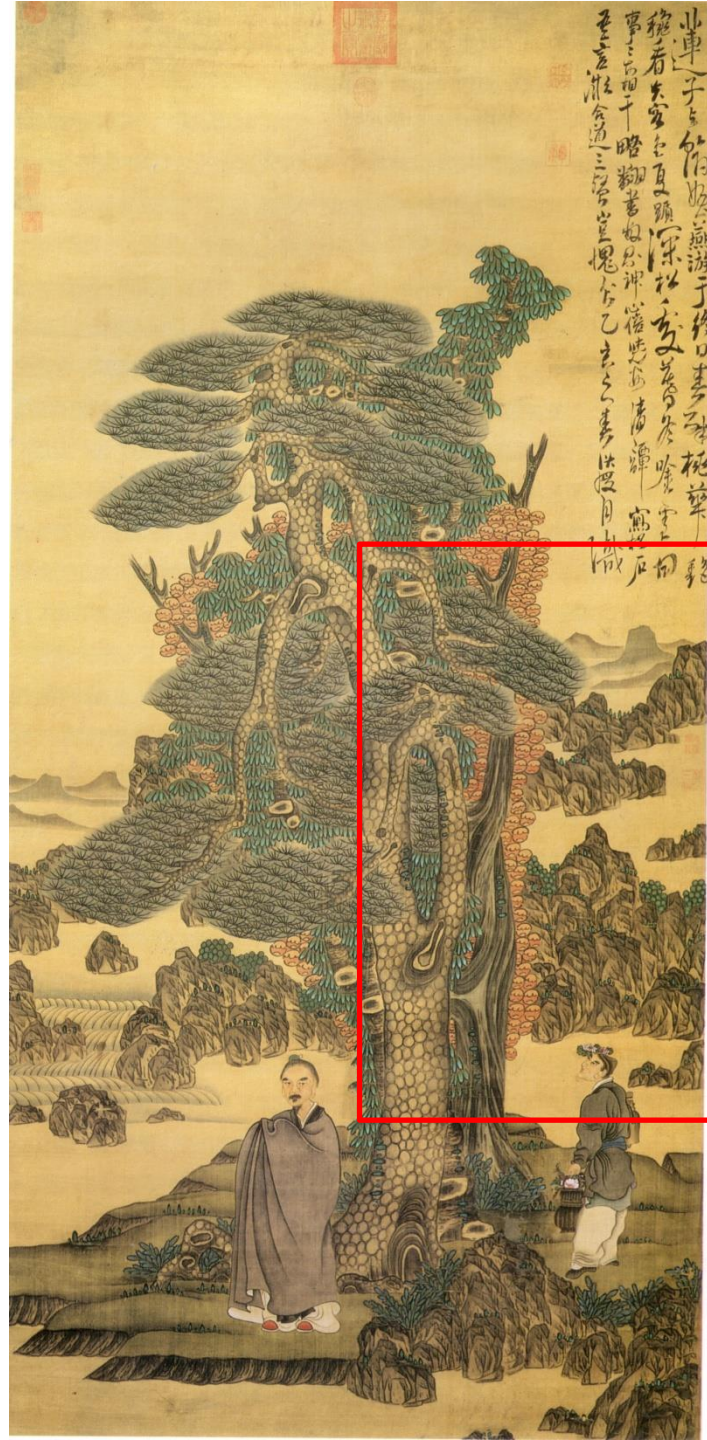






Chen Hongshou (1598-1952), "An Immortal under a Tall Pine" (Self portrait), 1635





Fang imitation

Group Work

- Please look at this painting in the Special Collection of Bryn Mawr College, attributed to the 17th-century painter Wu Li, and compare it with Song and Yuan landscape paintings.
1. Is this a professional painting or literati painting?
 2. Can you identify the possible earlier models for this work? Explain the similarities.
 3. If you have to choose one closest model for this work, what/who might that be?

Wu Li (attributed), *Landscape*, 17th century

