

27-1 Throne room, Hall of Supreme Harmony, Forbidden City, Beijing, China, Ming dynasty, 15th century and later.

The Ming emperors—the Sons of Heaven—ruled China for almost three centuries from the Forbidden City (FIG. 27-6) in Beijing. Few ever entered the palace's magnificent throne room.

CHINA AND KOREA AFTER 1279

The 13th century was a time of profound political upheaval in Asia. The opening decade brought the establishment of a Muslim sultanate at Delhi (see Chapter 26) after the Islamic armies of Muhammad of Ghor wrested power from India's Hindu kings. Momentous changes followed immediately in China.

CHINA

In 1210, the Mongols invaded northern China from Central Asia (MAP 27-1), opening a new chapter in the history and art of that ancient land. Under the dynamic leadership of Genghis Khan (1167–1230), the Mongol armies made an extraordinarily swift advance into China. By 1215 the Mongols had destroyed the Jin dynasty's capital at Beijing and had taken control of northern China. Two decades later, they attacked the Song dynasty in southern China. It was not until 1279, however, that the last Song emperor fell at the hands of Genghis Khan's grandson, Kublai Khan (1215–1294). Kublai proclaimed himself the new emperor of China (r. 1279–1294) and founded the Yuan dynasty.

Yuan Dynasty

During the relatively brief tenure of the Yuan (r. 1279–1368), trade between Europe and Asia increased dramatically. It was no coincidence that the most famous early European visitor to China, Marco Polo (1254–1324), arrived during the reign of Kublai Khan. Part fact and part fable, Marco Polo's chronicle of his travels to and within China was the only eyewitness description of East Asia available in Europe for several centuries. Marco Polo's account makes clear that the Venetian had a profound admiration for Yuan China. He marveled not only at Kublai Khan's opulent lifestyle and palaces but also at the volume of commercial traffic on the Yangtze River, the splendors of Hangzhou, the use of paper currency, porcelain, and coal, the efficiency of the Chinese postal system, and the hygiene of the Chinese people. In the early second millennium, China was richer and technologically more advanced than late medieval Europe.



MAP 27-1 China during the Ming dynasty.

ZHAO MENGFU AND GUAN DAOSHENG The Mongols were great admirers of Chinese art and culture, but they were very selective in admitting former Southern Song subjects into their administration. In addition, many Chinese loyal to the former emperors refused to collaborate with their new foreign overlords, whom they considered barbarian usurpers. One who did accept an official post under Kublai Khan was Zhao Mengfu (1254–1322), a descendant of the first Song emperor. A learned man, skilled in both calligraphy and poetry, he won renown as a painter of horses and of landscapes.

Zhao's wife, Guan Daosheng (1262–1319), was also a successful painter, calligrapher, and poet. Although she painted a variety of subjects, including Buddhist murals in Yuan temples, Guan became famous for her paintings of bamboo. The plant was a popular subject because it was a symbol of the ideal Chinese gentleman, who bends in adversity but does not break, and because depicting bamboo branches and leaves approximated the cherished art of calligraphy (see "Calligraphy and Inscriptions on Chinese Paintings," page 726). Bamboo Groves in Mist and Rain (FIG. 27-2), a handscroll (see



27-2 Guan Daosheng, *Bamboo Groves in Mist and Rain* (detail), Yuan dynasty, 1308. Section of a handscroll, ink on paper, $9\frac{1}{8}'' \times 3'$ $8\frac{7}{8}''$. National Palace Museum, Tabei.

Guan Daosheng was a calligrapher, poet, and painter. She achieved the misty atmosphere in this landscape by restricting the ink tones to a narrow range and by blurring the bamboo thickets in the distance.

27-3 Wu Zhen, *Stalks of Bamboo by a Rock*, Yuan dynasty, 1347. Hanging scroll, ink on paper, $2' 11\frac{1}{2}'' \times 1' 4\frac{5}{8}''$. National Palace Museum, Tabei.

Wu Shen was one of the leading Yuan literati (scholar-artists). The bamboo plants in his hanging scroll are perfect complements to the prominently featured black Chinese calligraphic characters.

"Chinese Painting Materials and Formats," Chapter 7, page 190), is one of her best paintings. Guan achieved the misty atmosphere by restricting the ink tones to a narrow range and by blurring the bamboo thickets in the distance, suggesting not only the receding land-scape but fog as well.

WU ZHEN The Yuan painter Wu ZHEN (1280–1354), in stark contrast to Zhao Mengfu and Guan Daosheng, shunned the Mongol court and lived as a hermit, far from the luxurious milieu of the Yuan emperors. He was among the *literati*, or scholar-artists, who emerged during the Song dynasty. The literati painted primarily for a small audience of their educational and social peers. Highly educated and steeped in traditional Chinese culture, these men and women came from prominent families. They cultivated calligraphy, poetry, painting, and other arts as a sign of social status and refined taste. Literati art is usually personal in nature and often shows nostalgia for the past.

Wu Zhen's treatment of the bamboo theme, *Stalks of Bamboo by a Rock* (FIG. **27-3**), differs sharply from Guan's. The artist clearly differentiated among the individual bamboo plants and reveled in the abstract patterns the stalks and leaves form. The bamboo plants in his *hanging scroll* are perfect complements to the calligraphic beauty of the Chinese black characters and red seals so prominently featured on the scroll (see "Calligraphy and Inscriptions," page 726). Both the bamboo and the inscriptions gave Wu Zhen the opportunity to display his proficiency with the brush.

HUANG GONGWANG One of the great works of Yuan literati painting is *Dwelling in the Fuchun Mountains* (FIG. **27-4**) by HUANG GONGWANG (1269–1354), a former civil servant and a teacher of Daoist philosophy. According to the artist's explanatory inscription at the end of the long handscroll, he sketched the full composition in one burst of inspiration, but then added to and modified his painting whenever he felt moved to do so over a period of years. In the







27-4 Huang Gongwang, *Dwelling in the Fuchun Mountains*, Yuan dynasty, 1347–1350. Section of a handscroll, ink on paper, $1'\frac{7}{8}'' \times 20'$ 9" (full scroll). National Palace Museum, Tabei.

In this Yuan handscroll, the painter built up the textured mountains with richly layered wet and dry brush strokes and ink-wash accents that capture the landscape's inner structure and momentum.

MATERIALS AND TECHNIQUES

o other Chinese art form has achieved such worldwide admiration, inspired such imitation, or penetrated so deeply into everyday life as *porcelain* (FIGS. 27-5 and 27-16). Long imported by neighboring glaze, 2′ 1″ > Percival Day

27-16). Long imported by neighboring countries as luxury goods and treasures, Chinese porcelains later captured great attention in the West, where potters did not succeed in mastering the production process until the early 18th century.

In China, primitive porcelains emerged during the Tang dynasty (618–906), and mature forms developed in the Song (960–1279). Like *stoneware* (see "Chinese Earthenwares and Stonewares," Chapter 7, page 196), porcelain objects are fired at an extremely high temperature (well over 2,000°F) in a kiln until the clay fully fuses into a dense, hard sub-

stance resembling stone or glass. Unlike stoneware, however, porcelain is made from a fine white clay called kaolin mixed with ground petuntse (a type of feldspar). True porcelain is translucent and rings when struck. Its rich, shiny surface resembles that of jade, a luxurious natural material the Chinese long admired (see "Chinese Jade," Chapter 7, page 185).

Chinese ceramists often decorate porcelains with colored designs or pictures, working with finely ground minerals suspended in water and a binding agent (such as glue). The minerals change color dramatically in the kiln. The painters apply some mineral colors to the clay surface before the main firing and then apply a clear *glaze* over them. The *underglaze* decoration fully bonds to the piece in the kiln, but only a few colors are possible because the raw materials must withstand intense heat. The most stable and widely used coloring agents for porcelains are cobalt compounds, which fire to an intense blue (FIG. 27-5). Rarely, potters use copper compounds to produce stunning reds by carefully manipulating the kiln's temperature and oxygen content. To obtain a wider palette, ceramic decorators must paint on top of the glaze after firing the work (FIG. 27-16). The *overglaze* colors, or *enamels*, then fuse to the glazed surface in an additional firing at a much lower temperature. Enamels also offer glaze

Chinese Porcelain

27-5 Temple vase, Yuan dynasty, 1351. White porcelain with cobalt-blue underglaze, $2' 1'' \times 8\frac{1}{8}''$. Percival David Foundation of Chinese Art, London.

This vase is an early example of porcelain with cobalt-blue underglaze decoration. Dragons and phoenixes, symbols of male and female energy, respectively, are the major painted motifs



decorators a much brighter palette, with colors ranging from deep browns to brilliant reds and greens, but they do not have the durability of underglaze decoration.

detail shown in FIG. 27-4, the painter built up the textured mountains with richly layered brush strokes, at times interweaving dry brush strokes and at other times placing dry strokes over wet ones, darker strokes over lighter ones, often with ink-wash accents. The rhythmic play of brush and ink captures the landscape's inner structure and momentum.

JINGDEZHEN PORCELAIN By the Yuan period, Chinese potters had extended their mastery to fully developed porcelains, a very technically demanding medium (see "Chinese Porcelain," above). A tall temple vase (FIG. **27-5**) from the Jingdezhen kilns, which during the Ming dynasty became the official source of porcelains for the court, is one of a nearly identical pair dated by inscription to 1351. The inscription also says the vases, together with an incense burner, made up an

altar set donated to a Buddhist temple as a prayer for peace, protection, and prosperity for the donor's family. The vase is one of the earliest dated examples of fine porcelain with cobalt-blue underglaze decoration. The painted decoration consists of bands of floral motifs between broader zones containing auspicious symbols, including phoenixes in the lower part of the neck and dragons (compare FIG. 7-5) on the main body of the vessel, both among clouds. These motifs may suggest the donor's high status or invoke prosperity blessings. Because of their vast power and associations with nobility and prosperity, the dragon and the phoenix also symbolize the emperor and empress, respectively, and often appear on objects made for the imperial household. The dragon also may represent *yang*, the Chinese principle of active masculine energy, while the phoenix may represent *yin*, the principle of passive feminine energy.



27-6 Aerial view (looking north) of the Forbidden City, Beijing, China, Ming dynasty, 15th century and later.

The layout of the Forbidden City provided the perfect setting for the elaborate ritual surrounding the Ming emperor. Successive gates regulated access to the Hall of Supreme Harmony (Fig. 27-1).

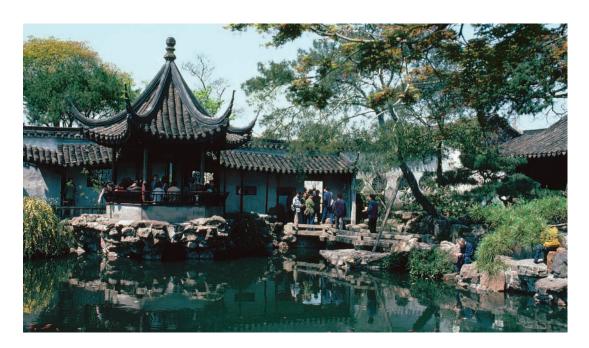
Ming Dynasty

In 1368, Zhu Yuanzhong led a popular uprising that drove the last Mongol emperor from Beijing. After expelling the foreigners from China, he founded the native Chinese Ming dynasty (r. 1368–1644), proclaiming himself its first emperor under the official name of Hongwu (r. 1368–1398). The new emperor built his capital at Nanjing, but the third Ming emperor, Yongle (r. 1403–1424), moved the capital back to Beijing. Although Beijing had been home to the Yuan dynasty, Ming architects designed much of the city as well as the imperial palace at its core.

THE FORBIDDEN CITY The Ming builders laid out Beijing as three nested walled cities. The outer perimeter wall was 15 miles long and enclosed the walled Imperial City, with a perimeter of 6 miles, and the vast imperial palace compound, the moated Forbidden City (FIG. **27-6**), so named because of the highly restricted access to it. There resided the Ming emperor, the Son of Heaven. The layout of the Forbidden City provided the perfect setting for the elaborate ritual

of the imperial court. For example, the entrance gateway, the Noon Gate (in the foreground in the aerial view) has five portals. Only the emperor could walk through the central doorway. The two entrances to its left and right were reserved for the imperial family and high officials. Others had to use the outermost passageways. More gates and a series of courtyards and imposing buildings, all erected using the traditional Chinese bracketing system (see "Chinese Wooden Construction," Chapter 7, page 189), led eventually to the Hall of Supreme Harmony, perched on an immense platform above marble staircases, the climax of a long north-south axis. Within the hall, the emperor sat on his throne on another high stepped platform (FIG. **27-1**).

SUZHOU GARDENS At the opposite architectural pole from the formality and rigid axiality of palace architecture is the Chinese pleasure garden. Several Ming gardens at Suzhou have been meticulously restored, including the huge (almost 54,000 square feet) Wangshi Yuan (Garden of the Master of the Fishing Nets; FIG. **27-7**). Designing a Ming garden was not a matter of cultivating plants in rows



27-7 Wangshi Yuan (Garden of the Master of the Fishing Nets), Suzhou, China, Ming dynasty, 16th century and later.

Ming gardens are arrangements of natural and artificial elements intended to reproduce the irregularities of nature.

This approach to design is the opposite of the formality and axiality of the Ming palace.

27-8 Liu Yuan (Lingering Garden), Suzhou, China, Ming dynasty, 16th century and later.

A favorite element of Chinese gardens was fantastic rockwork. For the Lingering Garden, workmen dredged the stones from a nearby lake and sculptors shaped them to produce an even more natural look.



MATERIALS AND TECHNIQUES

rom ancient times the Chinese used lacquer to cover wood. Lacquer is produced from the sap of the Asiatic sumac tree, native to central and southern China. When it dries, it cures to great hardness and prevents the wood from decaying. Often colored with mineral pigments, lacquered objects have a lustrous surface that transforms the appearance of natural wood. The earliest examples of lacquered wood to survive in quantity date to the Eastern Zhou period (770–256 BCE).

The first step in producing a lacquered object is to heat and purify the sap. Then the lacquer worker mixes the minerals—carbon black and cinnabar red are the most common—into the sap. To apply the lacquer, the artisan uses a hair brush similar to a calligrapher's or painter's brush, applying the lacquer one layer at a time. Each coat must dry and be sanded before another coat can be applied. If a sufficient number of layers is built up, the lacquer can be carved as if it were the wood itself (FIG. 27-9).

Other techniques for decorating lacquer include inlaying metals and lustrous materials, such as mother-of-pearl, and sprinkling gold powder into the still-wet lacquer. These techniques also flourished in both Korea and Japan (FIG. 28-10).

Lacquered Wood



27-9 Table with drawers, Ming dynasty, ca. 1426–1435. Carved red lacquer on a wood core, 3' 11" long. Victoria & Albert Museum, London.

The Orchard Factory was the leading Ming workshop for lacquered wood furniture. The lacquer on this table was thick enough to be carved with floral motifs and the imperial dragon and phoenix.



27-10 Shang XI, *Guan Yu Captures General Pang De*, Ming dynasty, ca. 1430. Hanging scroll, ink and colors on silk, 6' $5'' \times 7'$ 7''. Palace Museum, Beijing.

The official painters of the Ming court lived in the Forbidden City and specialized in portraiture and history painting. This very large scroll celebrates a famed general of the third century.

or of laying out terraces, flower beds, and avenues in geometric fashion, as was the case in many other cultures (compare, for example, the 17th-century French gardens at Versailles, FIG. 25-32). Instead, Ming gardens are often scenic arrangements of natural and artificial elements intended to reproduce the irregularities of uncultivated nature. Verandas and pavilions rise on pillars above the water, and stone bridges, paths, and causeways encourage wandering through ever-changing vistas of trees, flowers, rocks, and their reflections in the ponds. The typical design is a sequence of carefully contrived visual surprises.

A favorite garden element, fantastic rockwork, is a prominent feature of Liu Yuan (Lingering Garden; FIG. 27-8) in Suzhou. Workmen dredged the stones from nearby Lake Tai, and sculptors shaped them to create an even more natural look. The one at the center of FIG. 27-8 is about 20 feet tall and weighs about five tons. The Ming gardens of Suzhou were the pleasure retreats of high officials and the landed gentry, sanctuaries where the wealthy could commune with nature in all its representative forms and as an ever-changing and boundless presence. Chinese poets never cease to sing of the restorative effect of gardens on mind and spirit.

ORCHARD FACTORY The Ming court's appetite for luxury goods gave new impetus to brilliant technical achievement in the decorative arts. Like the Yuan rulers, the Ming emperors turned to the Jingdezhen kilns for fine porcelains. For objects in lacquered wood (see "Lacquered Wood," page 724), their patronage went to a large

workshop known today as the Orchard Factory. A table with drawers (FIG. **27-9**), made between 1426 and 1435, is one of the workshop's masterpieces. The artist carved floral motifs, along with the dragon and phoenix imperial emblems, into the thick cinnabar-colored lacquer, which had to be built up in numerous layers.

SHANG XI At the Ming court, the official painters lived in the Forbidden City itself, and portraiture of the imperial family was their major subject. The court artists also depicted historical figures as exemplars of virtue, wisdom, or heroism. An exceptionally large example of Ming history painting is a hanging scroll that SHANG XI (active in the second quarter of the 15th century) painted around 1430. Guan Yu Captures General Pang De (FIG. 27-10) represents an episode from the tumultuous third century (Period of Disunity; see Chapter 7), whose wars inspired one of the first great Chinese novels, The Romance of the Three Kingdoms. Guan Yu was a famed general of the Wei dynasty (220-280) and a fictional hero in the novel. The painting depicts the historical Guan Yu, renowned for his loyalty to his emperor and his military valor, being presented with the captured enemy general Pang De. In his painting, Shang Xi used color to focus attention on Guan Yu and his attendants, who stand out sharply from the ink landscape. He also contrasted the victors' armor and bright garments with the vulnerability of the captive, who has been stripped almost naked, further heightening his humiliation.

MATERIALS AND TECHNIQUES

Calligraphy and Inscriptions on Chinese Paintings

any Chinese paintings (FIGS. 7-21, 7-24, 27-3, and 27-11 to 27-13) bear inscriptions, texts written on the same surface as the picture, or colophons, texts written on attached pieces of paper or silk. Throughout history, the Chinese have held calligraphy (Greek, "beautiful writing") in very high esteemhigher, in fact, than painting. Inscriptions appear almost everywhere in China—on buildings and in gardens, on furniture and sculpture. Chinese calligraphy and painting have always been closely connected. Even the primary implements and materials for writing and drawing are the same—a round tapered brush, soot-based ink, and paper or silk. Calligraphy depends for its effects on the controlled

27-11 SHEN ZHOU, *Lofty Mount Lu*, Ming dynasty, 1467. Hanging scroll, ink and color on paper, $6' 4\frac{1}{4}'' \times 3' 2\frac{5}{8}''$. National Palace Museum, Tabei.

The inscriptions and seals are essential elements in this scroll, in which Shen Zhou used the lofty peaks of Mount Lu to express visually the grandeur of a beloved teacher's virtue and character.

vitality of individual brush strokes and on the dynamic relationships of strokes within a *character* (an elaborate Chinese sign that by itself can represent several words) and among the characters themselves. Training in calligraphy was a fundamental part of the education and self-cultivation of Chinese scholars and officials, and inscriptions are especially common on literati paintings. Many stylistic variations exist in Chinese calligraphy. At the most formal extreme, each character consists of distinct straight and angular strokes and is separate from the next character. At the other extreme, the characters flow together as cursive abbreviations with many rounded forms.

A long tradition in China links pictures and poetry. Famous poems frequently provided subjects for paintings, and poets composed poems inspired by paintings. Either practice might prompt inscriptions on art, some addressing painted subjects, some praising the painting's quality or the character of the painter or another individual. In praise of a beloved teacher, Shen Zhou added a long poem in beautiful Chinese characters to his painting of Mount Lu (FIG. 27-11). Sometimes inscriptions explain the circumstances of the work. Guan Daosheng's Bamboo Groves in Mist and Rain (FIG. 27-2) has two inscriptions (not included in the detail reproduced here). One is a dedication to another noblewoman. The other is a statement that she painted the handscroll "in a boat on the green waves of the lake." Later admirers and owners of paintings frequently inscribed their own appreciative words. The inscriptions are often quite prominent and sometimes compete for the viewer's attention with the painted motifs (FIG. 27-3).

Painters, inscribers, and even owners usually also added *seal* impressions in red ink (FIGS. 27-2 to 27-4 and 27-11 to 27-15) to identify themselves. With all these textual additions, some paintings that have passed through many collections may seem clut-



tered to Western eyes. However, the historical importance given to these inscriptions and the works' ownership history has been and remains a critical aspect of painting appreciation in China.

SHEN ZHOU The work of Shang Xi and other professional court painters, designed to promote the official Ming ideology, differs sharply in both form and content from the venerable tradition of literati painting, which also flourished during the Ming dynasty. As under the Yuan emperors, the Ming literati worked largely independently of court patronage. One of the leading figures was SHEN ZHOU (1427-1509), a master of the Wu School of painting, so called because of the ancient name (Wu) of the city of Suzhou. Shen Zhou came from a family of scholars and painters and turned down an offer to serve in the Ming bureaucracy in order to devote himself to poetry and painting. His hanging scroll Lofty Mount Lu (FIG. 27-11), a birthday gift to one of his teachers, bears a long poem he wrote in the teacher's honor (see "Calligraphy and Inscriptions on Chinese Paintings," page 726). Shen Zhou had never seen Mount Lu, but he chose the subject because he wished the lofty mountain peaks to express the grandeur of his teacher's virtue and character. The artist suggested the immense scale of Mount Lu by placing a tiny figure at the bottom center of the painting, sketched in lightly and partly obscured by a rocky outcropping. The composition owes a great deal to early masters like Fan Kuan (FIG. 7-1). But, characteristic of literati painting in general, the scroll is in the end a very personal conversation—in pictures and words-between Shen Zhou and the teacher for whom he painted it.

DONG QICHANG One of the most intriguing and influential literati of the late Ming dynasty was Dong Qichang (1555–1636), a wealthy landowner and high official who was a poet, calligrapher, and painter. He also amassed a vast collection of Chinese art and achieved great fame as an art critic. In Dong Qichang's view, most Chinese landscape painters could be classified as belonging to either the Northern School of precise, academic painting or the Southern School of more subjective, freer painting. "Northern" and "Southern" were therefore not geographic but stylistic labels. Dong Qichang chose these names for the two schools because he determined that their characteristic styles had parallels in the northern and southern schools of Chan Buddhism (see "Chan Buddhism," Chapter 7, page 201). Northern Chan Buddhists were "gradualists" and believed that enlightenment could be achieved only after long training. The Southern Chan Buddhists believed that enlightenment could come suddenly. The professional, highly trained court painters belonged to the Northern School. The leading painters of the Southern School were the literati, whose freer and more expressive style Dong Qichang judged to be far superior.

Dong Qichang's own work—for example, *Dwelling in the Qingbian Mountains* (FIG. **27-12**), painted in 1617—belongs to the Southern School he admired so much. Subject and style, as well as the incorporation of a long inscription at the top, immediately reveal his debt to earlier literati painters. But Dong Qichang was also an innovator, especially in his treatment of the towering mountains, where shaded masses of rocks alternate with flat, blank bands, flattening the composition and creating highly expressive and abstract patterns. Some critics have called Dong Qichang the first *modernist* painter, because his work foreshadows developments in 19th-century European landscape painting (FIG. **31-20**).

27-12 Dong Qichang, *Dwelling in the Qingbian Mountains*, Ming dynasty, 1617. Hanging scroll, ink on paper, $7' 3\frac{1}{2}'' \times 2' 2\frac{1}{2}''$. Cleveland Museum of Art, Cleveland (Leonard C. Hanna Jr. bequest).

Dong Qichang, the "first modernist painter," conceived his landscapes as shaded masses of rocks alternating with blank bands, flattening the composition and creating expressive, abstract patterns.



27-13 WEN SHU, Carnations and Garden Rock, Ming dynasty, 1627. Fan, ink and colors on gold paper, $6\frac{3}{8}'' \times 1' 9\frac{1}{4}''$. Honolulu Academy of Arts, Honolulu (gift of Mr. Robert Allerton).

Flower painting was the specialty of Ming women artists, as was fan painting, a format imported from Japan. Wen Shu's depiction of a rock formation and three flower sprays is an example of both genres.



WEN SHU Landscape painting was the most prestigious artistic subject in Ming China, and it was the preferred theme of male literati. Ming women artists usually painted other subjects, especially flowers. WEN SHU (1595–1634), the daughter of an aristocratic Suzhou family and the wife of Zhao Jun, descended from Zhao Mengfu and the Song imperial house, was probably the finest flower painter of the Ming era. Her Carnations and Garden Rock (FIG. 27-13) is also an example of Chinese arc-shaped fan painting, a format imported from Japan. In this genre, the artist paints on flat paper, but then folds the completed painting and mounts it on sticks to form a fan. The best fan paintings were probably never used as fans. Collectors purchased them to store in albums. As in her other flower paintings, Wen Shu focused on a few essential elements, in this instance a central rock formation and three sprays of flowers, and presented them against a plain background. Using delicate brush strokes and a restricted palette, she brilliantly communicated the fragility of the red flowers, contrasting them with the solidity of the brown rock. The spare composition creates a quiet mood of contemplation.

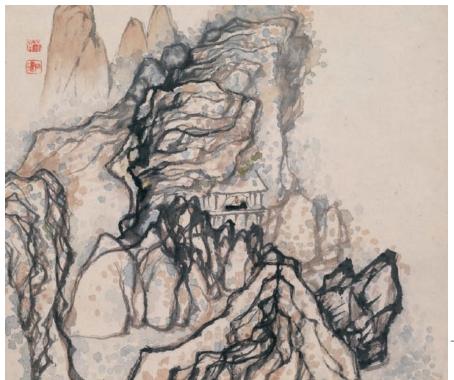
Qing Dynasty

The Ming bureaucracy's internal decay permitted another group of invaders, the Manchus of Manchuria, to overrun China in the 17th century. The Qing dynasty (r. 1644–1911) the Manchus established quickly restored effective imperial rule in the north. Southern China remained rebellious until the second Qing emperor, Kangxi (r. 1662–1722), succeeded in pacifying all of China. The Manchus adapted themselves to Chinese life and cultivated knowledge of China's arts.

SHITAO Traditional literati painting continued to be fashionable among conservative Qing artists, but other painters experimented with extreme effects of massed ink or individualized brushwork patterns. Bold and freely manipulated compositions with a new, expres-

27-14 SHITAO, *Man in a House beneath a Cliff*, Qing dynasty, late 17th century. Album leaf, ink and colors on paper, $9\frac{1}{2}$ " \times 11". C. C. Wang Collection, New York.

Shitao experimented with extreme effects of massed ink and individualized brushwork patterns. In this album leaf, he surrounded a hut with vibrant, free-floating colored dots and sinuous contour lines.



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sive force began to appear. A prominent painter in this mode was Shitao (Daoji, 1642–1707), a descendant of the Ming imperial family who became a Chan Buddhist monk at age 20. His theoretical writings, most notably his *Sayings on Painting from Monk Bitter Gourd* (his adopted name), called for use of the "single brush stroke" or "primordial line" as the root of all phenomena and representation. Although he carefully studied classical paintings, Shitao opposed mimicking earlier works and believed he could not learn anything from them unless he changed them. In *Man in a House beneath a Cliff* (FIG. **27-14**), Shitao surrounded the figure in a hut with vibrant, free-floating colored dots and multiple sinuous contour lines. Unlike traditional literati, Shitao did not so much depict the land-scape's appearance in his *album leaf* painting as animate it, molding the forces running through it.

LANG SHINING During the Qing dynasty, European Jesuit missionaries were familiar figures at the imperial court. Many of the missionaries were also artists, and they were instrumental in introducing modern European (that is, High Renaissance and Baroque)

27-15 GIUSEPPE CASTIGLIONE (LANG SHINING), *Auspicious Objects*, Qing dynasty, 1724. Hanging scroll, ink and colors on silk, 7' $11\frac{3}{8}'' \times 5'$ $1\frac{7}{8}''$. Palace Museum, Beijing.

Castiglione was a Jesuit painter in Qing China who successfully combined European lighting techniques and three-dimensional volume with traditional Chinese literati subjects and compositions.

painting styles to China. The Chinese, while admiring the Europeans' technical virtuosity, found Western style unsatisfactory. Those Jesuit painters who were successful in China adapted their styles to Chinese tastes. The most prominent European artist at the Qing court was GIUSEPPE CASTIGLIONE (1688–1768), who went by the name LANG Shining in China. His hybrid Italian-Chinese painting style is on display in Auspicious Objects (FIG. 27-15), which he painted in 1724 in honor of the Yongzheng (r. 1723-1735) emperor's birthday. Castiglione's emphasis on a single source of light that creates consistent shadows, and his interest in three-dimensional volume, are unmistakably European. But the influence of Chinese literati painting on the Italian artist is equally clear, especially in the composition of the branches and leaves of the overhanging pine tree. Above all, the subject is purely Chinese. The white eagle, the pine tree, the rocks, and the red mushroomlike plants (lingzhi) are traditional Chinese symbols. The eagle connotes imperial status, courage, and military achievement. The evergreen pines and the rocks connote longevity, which eating lingzhi will promote, according to Chinese belief. All are fitting motifs with which to celebrate the birthday of an emperor.

QING PORCELAIN Qing potters at the imperial kilns at Jing-dezhen continued to expand on the Yuan and Ming achievements in developing fine porcelain pieces with underglaze and overglaze decoration, and this art form gained wide admiration in Europe. A dish (FIG. 27-16) with a lobed rim exemplifies the overglaze technique. All of its colors—black, green, brown, yellow, and even blue—come from applying enamels (see "Chinese Porcelain," page 722). The decoration reflects important social changes in China. Economic prosperity and the possibility of advancement through success on civil service examinations made it realistic for many more families to hope that their sons could achieve wealth and higher social standing. In the



27-16 Dish with lobed rim, Qing dynasty, ca. 1700. White porcelain with overglaze, $1' 1\frac{5}{8}''$ diameter. Percival David Foundation of Chinese Art, London.

This dish featuring the three star gods of happiness, success, and longevity exemplifies the overglaze porcelain technique in which all the colors come from applying enamels on top of the glaze surface.

1 in



27-17 YE YUSHAN and others, *Rent Collection Courtyard* (detail of larger tableau), Dayi, China, 1965. Clay, 100 yards long with life-size figures. In this propagandistic tableau incorporating 114 figures, sculptors depicted the exploitation of peasants by their merciless landlords during the grim times before the Communists' takeover of China.

center of the dish are Fu, Lu, and Shou, the three celestial star gods of happiness, success, and longevity. The cranes and spotted deer, believed to live to advanced ages, and the pine trees around the rim are all symbols of long life. Artists represented similar themes in the inexpensive woodblock prints produced in great quantities during the Qing era. They were the commoners' equivalent of Castiglione's imperial painting of auspicious symbols (FIG. 27-15).

Modern China

The overthrow of the Qing dynasty and the establishment of the Republic of China under the Nationalist Party in 1912 did not bring an end to the traditional themes and modes of Chinese art. But the Marxism that triumphed in 1949, when the Communists took control of China and founded the People's Republic, inspired a social realism that broke drastically with the past. The intended purpose of Communist art was to serve the people in the struggle to liberate and elevate the masses.

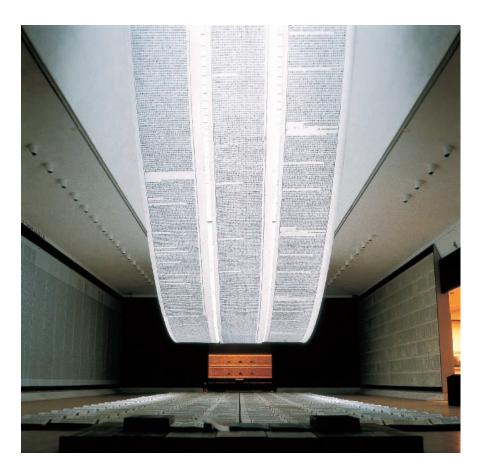
YE YUSHAN In *Rent Collection Courtyard* (FIG. **27-17**), a 1965 tableau 100 yards long and incorporating 114 life-size figures, YE YUSHAN (b. 1935) and a team of sculptors grimly represented the old times before the People's Republic. Peasants, worn and bent by toil, bring their taxes (in produce) to the courtyard of their merciless, plundering landlord. The message is clear—this kind of exploitation must not occur again. Initially, the authorities did not

reveal the artists' names. The anonymity of those who depicted the event was significant in itself. The secondary message was that only collective action could effect the transformations the People's Republic sought.

XU BING In the late 1980s and 1990s, Chinese artists began to make a mark on the *postmodern* international scene (see Chapter 36). One of them was Xu Bing (b. 1955), who created a large installation called *A Book from the Sky* (Fig. **27-18**) in 1988. First exhibited in China and then in Japan, the United States, and Hong Kong, the work presents an enormous number of woodblock-printed texts in characters that resemble Chinese writing but that the artist invented. Producing them required both an intimate knowledge of real Chinese characters and extensive training in block carving. Xu's work, however, is no hymn to tradition. Critics have interpreted it both as a stinging critique of the meaninglessness of contemporary political language and as a commentary on the unintelligibility of the past. Like many works of art, past and present, Eastern and Western, this piece can be read on many levels.

KOREA

The great political, social, religious, and artistic changes that occurred in China from the time of the Mongols to the People's Republic find parallels elsewhere in East Asia, especially in Korea.



Choson Dynasty

At the time the Yuan overthrew the Song dynasty in China, the Koryo dynasty (918–1392), which had ruled Korea since the downfall of China's Tang dynasty, was still in power (see Chapter 7). The Koryo kings outlasted the Yuan as well. Toward the end of the Koryo

27-18 Xu Bing, *A Book from the Sky,* 1988. Installation at Chazen Museum of Art, University of Wisconsin, Madison, 1991. Movable-type prints and books.

Xu Bing is a leader of the postmodern movement in China. A Book from the Sky, with its invented Chinese characters, may be a stinging critique of the meaning-lessness of contemporary political language.

dynasty, however, the Ming emperors of China attempted to take control of northeastern Korea. General Yi Song-gye repelled them and founded the last Korean dynasty, the Choson in 1392. The long rule of the Choson kings ended only in 1910, when Japan annexed Korea.

NAMDAEMUN, SEOUL Public building projects helped give the new Korean state an image of dignity and power. One impressive early monument, built for the new Choson capital of Seoul, is the city's south gate, or Namdaemun (FIG. **27-19**). It combines the imposing strength of its impressive stone foundations with the sophistication of its intricately bracketed wooden superstructure. In East Asia, elab-

orate gateways, often in a processional series, are a standard element in city designs as well as royal and sacred compounds, all usually surrounded by walls, as at Beijing's Forbidden City (FIG. 27-6). These gateways served as magnificent symbols of the ruler's authority, as did the triumphal arches of imperial Rome (see Chapter 10).



27-19 Namdaemun, Seoul, South Korea, Choson dynasty, first built in 1398.

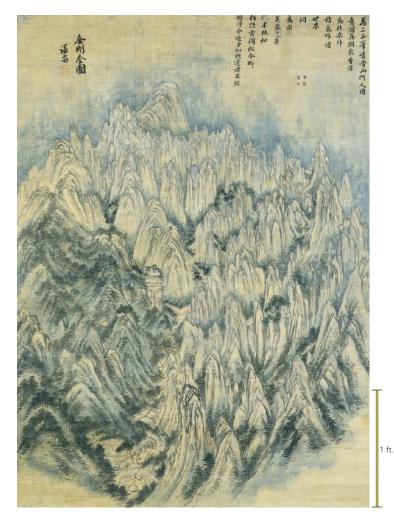
The new Choson dynasty leaders constructed the south gate to their new capital of Seoul as a symbol of their authority. Namdaemun combines stone foundations with Chinese-style bracketed wooden construction.

CHONG SON Over the long course of the Choson dynasty, Korean painters worked in many different modes and treated the same wide range of subjects seen in Ming and Qing China. One of Korea's most renowned painters was Chong Son (1676–1759), a great admirer of Chinese Southern School painting who brought his own unique vision to the traditional theme of the mountainous landscape. In his Kumgang (Diamond) Mountains (FIG. 27-20), Chong Son evoked a real scene, an approach known in Korea as "true view" painting. He used sharper, darker versions of the fibrous brush strokes that most Chinese literati favored in order to represent the bright crystalline appearance of the mountains and to emphasize their spiky forms.

Modern Korea

After its annexation in 1910, Korea remained part of Japan until 1945, when the Western Allies and the Soviet Union took control of the peninsula nation at the end of World War II. Korea was divided into the Democratic People's Republic of Korea (North Korea) and the Republic of Korea (South Korea) in 1948. South Korea has emerged as a fully industrialized nation, and its artists have had a wide exposure to art styles from around the globe. While some Korean artists continue to work in a traditional East Asian manner, others have embraced developments in contemporary Europe and America.

SONG SU-NAM One painter who has very successfully combined native and international traditions is Song Su-NAM (b. 1938), a professor at Hongik University in Seoul and one of the founders of the Oriental Ink Movement of the 1980s. His Summer Trees (FIG. 27-21), painted in 1983, owes a great deal to the Post-Painterly Abstraction movement of the 20th century and to the work of American painters such as Morris Louis (FIG. 36-13). But in place of Louis's acrylic resin on canvas, Song used ink on paper, the preferred medium of East Asian literati. He forsook, however, the traditional emphasis on brush strokes to explore the subtle tonal variations that broad stretches of ink wash made possible. Nonetheless, the painting's name recalls the landscapes of earlier Korean and Chinese masters. This simultaneous respect for tradition and innovation has been a hallmark of both Chinese and Korean art through their long histories.



27-20 Chong Son, *Kumgang Mountains*, Choson dynasty, 1734. Hanging scroll, ink and colors on paper, 4' $3\frac{1}{2}$ " \times 1' $11\frac{1}{4}$ ". Hoam Art Museum, Kyunggi-Do.

In a variation on Chinese literati painting, Chong Son used sharp, dark brush strokes to represent the bright crystalline appearance of the Diamond Mountains and to emphasize their spiky forms.

27-21 Song Su-nam, Summer Trees, 1983. Ink on paper, $2' 1\frac{5}{8}''$ high. British Museum, London.

Song Su-nam combined native and international traditions in Summer Trees, an ink painting that evokes Asian landscape painting but owes a great deal to American Post-Painterly Abstraction.



THE BIG PICTURE

CHINA AND KOREA After 1279

YUAN DYNASTY, 1279-1368

- The Mongols invaded northern China in 1210 and defeated the last Song emperor in 1279. Under the first Yuan emperor, Kublai Khan, and his successors, China was richer and technologically more advanced than Europe.
- The Mongols admired Chinese art and culture, and traditional landscape painting and calligraphy in particular continued to flourish during the century of Yuan rule.
- The Jingdezhen kilns gained renown for porcelain pottery with cobalt-blue underglaze decoration.

MING DYNASTY, 1368-1644

- A popular uprising in 1368 drove the last Mongol emperor from Beijing. The new native Ming dynasty expanded the capital and constructed a vast new imperial palace compound, the Forbidden City. Surrounded by a moat and featuring an axial plan, it was the ideal setting for court ritual.
- At the opposite architectural pole are the gardens of Suzhou. The Ming designers employed pavilions, bridges, ponds, winding paths, and sculpted rocks to reproduce the irregularities of uncultivated nature.
- Ming painting is also diverse, ranging from formal official portrait and history painting to literati painting. Male painters favored landscapes, and female artists specialized in flowers, sometimes painted on fans.
- The Orchard Factory satisfied the Ming court's appetite for luxury goods with furniture and other objects in lacquered wood.

QING DYNASTY, 1644-1911

- In 1644 the Ming dynasty fell to the Manchus, northern invaders who, like the Yuan, embraced Chinese art.
- Traditional painting styles remained fashionable, but some Qing painters, such as Shitao, experimented with extreme effects of massed ink and free brushwork patterns.
- Increased contact with Europe brought many Jesuit missionaries to the Qing court. The most prominent Jesuit artist was Giuseppe Castiglione, who developed a hybrid Italian-Chinese painting style.
- The Jingdezhen imperial potters developed multicolor porcelains using the overglaze enamel technique

MODERN CHINA, 1912-Present

- The overthrow of the Qing dynasty did not bring a dramatic change in Chinese art, but when the Communists gained control in 1949, state art focused on promoting Marxist ideals. Teams of sculptors produced vast propaganda pieces like *Rent Collection Courtyard*.
- Contemporary art in China is multifaceted. Some artists, for example, Xu Bing, have made their mark on the postmodern international art scene.

KOREA, 1392-Present

- The last Korean dynasty was the Choson (r. 1392–1910), which established its capital at Seoul and erected impressive public monuments like the Namdaemun gate to serve as symbols of imperial authority.
- After the division of Korea into two republics following World War II, South Korea emerged as a modern industrial nation. Some of its artists have successfully combined native and international traditions. Song Su-nam's landscapes owe a great deal to American Post-Painterly Abstraction.



Temple vase, Yuan dynasty,



Forbidden City, Beijing, 15th century and later



Shitao, Man in a House beneath a Cliff, late 17th century



Ye Yushan, Rent Collection Courtyard, 1965



Song Su-nam, Summer Trees, 1983