

Professor Craig Clunas

Sussex University

Course Outline

THE ECONOMY OF IMAGES: VISUAL CULTURE IN CHINA 1400 – 1700

Course description

In China in the Ming dynasty (1368-1644) many new arenas for picture-making were provided by a growing consumer culture, including book-making and printing, maps and topographical illustration, as well as luxury manufactures like ceramics, lacquer, textiles, metalwork and carving. These joined long established traditions of painting to form a rich visual culture. The course will examine the full range of types of picture making in China at this period, and study the validity of drawing parallels with the situation in other parts of the world at the same time.

No prior knowledge of Chinese history or art is assumed

TOPICS AND READINGS

Each session will look at the biographies of two figures from the Ming period, usually from L. Carrington Goodrich and Chaoying Fang eds., *Dictionary of Ming Biography*, 2 vols, 1976 [DMB], A.W. Hummel, *Eminent Chinese of the Ch'ing Period*, 1970 [ECCP] or *The MacMillan Dictionary of Art* [MDA], reference books which never leave the library. It is essential that everyone come to class having as a bare minimum read these two biographies. Further reading is given below. Make full and imaginative use of the library's resources - remember that the general books may well have extensive sections on individual artists. Use the indexes of books. Try following up the footnotes in what you read to find more material.

SPRING TERM

Week 1

Introduction to the course

Craig Clunas, *Art in China* (Oxford, 1997)

Craig Clunas, *Pictures and Visuality in Early Modern China* (London, 1997)

Timothy Brook, *The Confusions of Pleasure: Commerce and Culture in Ming China* (Berkeley, 1998)

Week 2

Art and Society in Ming China

Ts'ao Chao (DMB) and Wang Lu (Kathlyn Liscomb, *Learning from Mt. Hua: a Chinese physician's illustrated travel record and painting theory* (Cambridge, 1993)

Sir Percival David, *Chinese Connoisseurship, The Ko Ku Yao Lun, The Essential Criteria of Antiquities* (New York, 1971)

Craig Clunas, *Superfluous Things: Material Culture and Social Status in Early Modern China*, (Cambridge, 1991), pp.8-74

Week 3

Court art and court artists

Chu Chan-chi/the Hsuan-te emperor (DMB) and Tai Chin/Dai Jin (DMB)

Richard Barnhart ed., *Painters of the Great Ming: the Imperial Court and the Zhe School* (Dallas, 1993), pp.89-125

Marsha Weidner ed., *Latter Days of the Law: Images of Chinese Buddhism 850-1850* (Lawrence, Kansas, 1994), pp.51-62

James Cahill, *Parting at the Shore: Chinese Painting of the Early and Middle Ming Dynasty* (New York and Tokyo, 1978), pp. 3-53

J.Y.S. Jang, *Issues of public service in the themes of Chinese court painting* (Ann Arbor 1996), pp.94-138

Jay A. Levenson ed., *Circa 1492: Art in the Age of Exploration* (Washington, 1991), pp.351-362 and 428-487

Week 4

Elites

Shen Chou (DMB) and Wang Zhen (Kathlyn Liscomb, 'A Collection of Painting and Calligraphy Discovered in the Inner Coffin of Wang Zhen (d.1495)', *Archives of Asian Art*, 47 (1994): 6-34)

Chu-tsing Li ed, *Artists and Patrons: Some Social and Economic Aspects of Chinese Painting* (Seattle, 1989), pp.7-20

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

J.M. Ma, *Shen Zhou's topographical landscapes* (Ann Arbor, 1994)

Richard Edwards, *The field of stones: a study of the art of Shen Chou (1427-1509)* (Washington, 1962)

Week 5

Visit to the British Museum

Week 6

Gentlemen and professionals

Wen Cheng-ming (DMB) and Chou Ch'en (DMB)

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)

Anne De Coursey Clapp, *The Painting of T'ang Yin* (Chicago, 1991)

Mette Siggstedt, *Zhou Chen: the Life and paintings of Ming professional artist* (Kungsbacka, 1983)

Week 7

Patrons and painters

Hsiang Yuan-pien (DMB) and Ch'iu Ying (DMB)

Kwan S. Wong, 'Hsiang Yuan-pien and Suchou Artists' in Chu-ting Li ed., *Artists and Patrons: Some Social and Economic Aspects of Chinese Painting* (Lawrence Kansas, 1989): 155-8

Eight Dynasties of Chinese Painting (Cleveland, 1980), pp.201-212

Week 8

Courtesans and ladies

Ma Shouzhen (Marsha Weidner et al. *Views from Jade Terrace: Chinese women artists 1300-1912* (Indianapolis, 1988) and Han Ximeng (Dorothy Ko, *Teachers of the inner chambers: Women and culture in 17th century China* (Stanford, 1994)

Ellen Johnston Laing, 'Women Painters in Traditional China', in Marsha Weidner ed., *Flowering in the Shadows: Women in the History of Chinese and Japanese Painting* (Honolulu, 1990), pp.81-102

Lori Hagman, 'Ladies of the Jade Studio: Women Artists in China', in Karen Petersen and J.J. Wilson eds., *Women Artists: Recognition and reappraisal from the Early middle Ages to the Twentieth Century* (New York, 1976)

Katherine Karlitz, 'The social uses of female virtue in late Ming editions of the *Lie nu zhuan*', *Late Imperial China*, 12.2 (1991): 117-152

Week 9

Craftsmen and brand names

Yang Hsuan (DMB) and Lu Zigang (Craig Clunas, 'Jade Carvers and their Customers in Ming China', *Transactions of the Oriental Ceramic Society*, 50 (1985-86), pp.69-85 [available in the Barlow Collection])

Craig Clunas, *Superfluous Things: Material Culture and Social Status in Early Modern China*, 1991, pp.40-74

Craig Clunas, 'Human Figures in the Decoration of Ming Lacquer', *Oriental Art N.S.* 32 (1986), 177-188.

Craig Clunas, 'The Idea of Gu Yu (Archaic Jades) in Ming and Qing Texts', in Rosemary Scott ed, *Chinese Jades, Colloquies on Art & Archaeology in Asia No 18* (London, 1997): 205-14

Week 10

Canons and canon-formers

Tung Ch'i-chang (ECCP) and Gu Bing (Craig Clunas, *Pictures and Visuality in Early Modern China* (1997), pp.134-148)

Wai-kam Ho, 'Tung Ch'i-ch'ang's New Orthodoxy and the Southern School Theory', in Christian F. Murck ed., *Artists and Traditions* (Princeton, 1976), pp.113-30

Wai-kam Ho ed., *The Century of Tung Ch'i-chang 1555-1636*, 2 vols (Seattle and London, 1992)

Susan Bush, *The Chinese Literati on Painting. Su Shi to Tung Ch'i-chang* (Cambridge, 1971)

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

SUMMER TERM

Week 1

Printers and foreigners

Ch'eng Ta-yueh (DMB) and Matteo Ricci (DMB)

Joseph Needham, *Science and Civilisation in China, Volume 5, Chemistry and Chemical Technology, Part 1: Paper and Printing*, by Tsien Tsuen-hsuei (Cambridge, 1985) [sections on printing and book illustration only]

Frances Wood, *Chinese Illustration* (London, 1985)

James Cahill ed., *Shadows of Mt. Huang: Chinese Painting and Printing of the Anhui School* (Berkeley, 1981), pp.25-32

Soren Edgren, Chinese Rare Books in American Collections (New York, 1984)
R.H. Van Gulik, Erotic Colour Prints of the Ming Period (Tokyo, 1951)
Craig Clunas, Pictures and Visuality in Early Modern China (London, 1997), pp.172-182

Week 2

Visit to the Percival David Foundation

Week 3

Representing the Ming self

Zeng Jing and Chen Hongshou (Anne Burkus-Chasson, 'Elegant or Common? Chen Hongshou's Birthday Presentation Pictures and His Professional Status', Art Bulletin, 76.2 (1994): 279-300)
Liang Baiquan, Selected Chinese Portrait Paintings from the Nanjing Museum (Hong Kong, 1983)
Richard Vinograd, Boundaries of the Self: Chinese Portraits 1600-1900 (Oxford, 1990), pp.1-48
John Hay, 'The Body Invisible in Chinese Art?', in Angela Zito and Tani Barlow eds, Body, Subject and Power in China (Chicago, 1994), pp.42-77
James Cahill, The Restless Landscape: Chinese Painting of the late Ming Period (Berkeley, 1971)

Week 4

Transition or disaster?

Hung-jen (DMB) & Bada Shanren (MDA)
James Cahill, The Compelling Image: Nature and Style in Seventeenth-Century Chinese Painting (Cambridge MA, 1982)
Wang Fangyu & Richard Barnhart, Master of the Lotus Garden: The Life and Art of Bada Shanren (New Haven, 1990)
Lynn Struve, Voices from the Ming-Qing Cataclysm, 1993

Week 5

Revision

SOME GENERAL BIBLIOGRAPHY AND ADDITIONAL BACKGROUND READING:

General Reference Books on China

- C. Blunden and M. Elvin, Cultural Atlas of China, 1983
W.T. De Bary, W. Chan and B. Watson eds, Sources of Chinese Tradition, Vol II, 1960
M. Dillon, Dictionary of Chinese History, 1979
A. Herrmann, An Historical Atlas of China, 1966
The Times Atlas of World History

General Books on Chinese History

- K.C. Chang ed., Food in Chinese Culture (New Haven and London, 1977) [Has excellent chapter on Ming food]
M. Ch'ien, Traditional Government in Imperial China, 1982
Mark Elvin, The Pattern of the Chinese Past, 1973
J.K. Fairbank, E.O. Reischauer and E.M. Craig, China: Tradition and Transformation, 1979
J. Gernet, History of Chinese Civilisation, 1982
R. Huang, China: A Macro-History, 1988
C.O. Hucker, China's Imperial Past: An Introduction to Chinese History, 1975
David Johnson, Andrew J. Nathan and Evelyn S. Rawski eds, Popular Culture in Late Imperial China, 1985
K.S. Latourette, The Chinese; their history and culture, 1962
J.T. Meskill et al. Introduction to Chinese Civilisation, 1973
D. Nivison and A.F. Wright eds., Confucianism in Action, 1959
B. Smith and W. Weng, China: A History in Art, 1973

Some Books Specifically About the Ming period (1368-1644)

- Chu-tsing Li and James C.Y. Watt eds, The Chinese Scholar's Studio: Artistic Life in the Late Ming Period (New York, 1978)
C. Chang & C.H. Chang Crisis and Transformation in 17th-century China (Ann Arbor, 1992)
Urban Life in the Song, Yuan and Ming Dynasties (Singapore, 1994)
C.O. Hucker, The Censorial System of Ming China, 1966
C.O. Hucker, Chinese government in Ming times: seven studies, 1969
R. Huang, 1587, A Year of No Significance: the Ming Dynasty in Decline, 1981
F. W. Mote and D. Twitchett eds, The Cambridge History of China, Volume 7: The Ming Dynasty 1368-1644, Part 1, 1988, Part 2, 1998 [The first volume is straight year by year history, the second is essays on aspects of Ming society, e.g. religion but very poor coverage of the arts]
John Dardess, A Ming Society: T'ai-ho County, Kiangsi, fourteenth to seventeenth centuries, 1996

Books on Chinese Literature

David Tod Roy trans., *The Plum in the Golden Vase*, (Chicago, 1993) [This is a brilliant translation of the greatest of Ming novels, and gives a lot of insight into daily life in a wealthy merchant household]

H.C. Chang, *Chinese Literature: Popular Fiction and Drama*, 1973

W. Dolby, *History of Chinese Drama*, 1976

W. Dolby, *Eight Chinese Plays from the 13th Century to the Present*, 1978

C. Egerton trans, *The Golden Lotus*, 1972

C. Hsia, *The Classic Chinese Novel, a Critical Introduction*, 1968

F.W. Mote, *The Poet Kao Ch'i, 1336-1374*, 1962

W. R. Nienhauser ed., *The Indiana Companion to Traditional Chinese Literature*, 1986

G. Whincup, *The Heart of Chinese Poetry: an Anthology of Translations*, 1987

The Columbia Anthology of Traditional Chinese Literature

Books on Chinese Painting

Three Thousand Years of Chinese Painting (New Haven, 1998)

James Cahill, *The Painter's Practice* (New York, 1994)

Wu Hung, *The Double Screen* (London, 1996)

Wen Fong, *Possessing the Past* (New York, 1996) [Catalogue of a major exhibition of material from the National Palace Museum Taipei, includes many of the works we will be looking at]

Kao Mayching, *Paintings of the Ming Dynasty from the Palace Museum* (Hong Kong, 1988)

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

Susan Bush and Christian Murck eds, *Theories of the Arts in China* (Princeton, 1983)

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

Rose Kerr ed., *Chinese Art and Design* (London, 1991)

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

R.H. Van Gulik, *Chinese Pictorial art as Viewed by the Connoisseur* (New York, 1981)

Richard Barnhart, *Peach Blossom Spring: Gardens and Flowers in Chinese Art* (New York, 1983)

J. B. Harley and D. Woodward eds, *The History of Cartography, Volume 2, Book 2: Cartography in the Traditional East and Southeast Asian societies* (Chicago, 1993)

Joseph Needham, *Science and Civilisation in China, Volume 5, Mathematics and the Sciences of the Heavens and the Earth* (Cambridge, 1959) [sections on cartography]

Kiyohiko Munakata, *Sacred Mountains in Chinese Art* (Urbana, 1991)

Artistic Theory

Susan Bush and Hsio-yen Shih, *Early Chinese Texts on Painting* (Cambridge, MA, 1985)

A. Murck and Wen Fong eds., *Words and Images: Chinese Poetry, Calligraphy and Painting* (Princeton, 1991)

Lin Yu-tang, The Chinese Theory of Art, 1967

Osvald Siren, The Chinese on the Art of Painting: translations and comments (New York, 1963)

Christian F. Murck ed., Artists and Traditions: Uses of the Past in Chinese Culture (Princeton, 1976)

Books on Ming arts other than painting

Craig Clunas, 'Books and Things; Ming Literary Culture and Material Culture', in Frances Wood ed., Chinese Studies, British Library Occasional papers 10 (London, 1988), pp.136-43.

Shelagh Vainker, Chinese Pottery and Porcelain: from prehistory to the present day (London, 1991)

Michael Butler, Margaret Medley and Stephen Little, Seventeenth-century Chinese Porcelain from the Butler Family Collection (Alexandria, 1990)

Stephen Little, Chinese Ceramics of the Transitional Period: 1620-1683 (New York, 1983)

Susanne Valenstein, A handbook of Chinese Ceramics (New York, 1989)

Derek Clifford, Chinese Carved Lacquer (London, 1992)

Regina Krahl & Brian Morgan, From Image to Conformity: Chinese lacquer from the 13th to the 16th century (London, 1989)

Hu Shih-chang, 2,000 Years of Chinese Lacquer (Hong Kong, 1993)

National Palace Museum, Exhibition of Tapestry (Taipei, 1989)

Rose Kerr, Later Chinese Bronzes (London, 1990)

V.M Garrett ed., Heaven's Embroidered Cloths: one thousand years of Chinese textiles (Hong Kong, 1995)

Pronunciation hints for Chinese names written in the pinyin system:

X, pronounce like an `s'

Q, pronounce like `ch'

Zh, pronounce like `j' as in `jam'

SO:- Xiang, say `See-ang'; Qin, say `chin!'; Zhou, say `joe'.

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