

Contents

Acknowledgments ix

Introduction 1

Part One

Models and Patterns

- 1**
The Emergence of Dynastic Time
in Chinese Art
13
- 2**
Reconfiguring the World
The First Emperor's Art Projects
39
- 3**
Conflicting Temporalities
Heaven's Mandate and Its Antitheses
69

Part Two

Politics and Religion

- 4**
Miraculous Icons and Dynastic Time
*Narrating Buddhist Images in
Medieval China*
99
- 5**
Landscape and Dynastic Power
Competing Yue
127

Part Three

Past and Present

6

Art History and Dynastic Time

Reading Zhang Yanyuan

155

7

Blind Spots of Dynastic Time

The Case of the Liao

175

8

Returning to the Past

Fugu and Dynastic Time

203

Part Four

Rupture and Revolution

9

Art of Absence

Remnant Subject and Post-dynastic

Temporality

231

10

End as Beginning

Dynastic Time and Revolution

261

Conclusion

Dynastic Time and Beyond 287

Notes 299

Bibliography 320

Index 332

Photo and Illustration Credits 338

A.W. Mellon Lectures in the Fine Arts

1952–2021 339

Introduction

This book studies the symbiotic relationship between the artistic creation and literary narration of Chinese art from the fourth century BCE to the early twentieth century CE. This introduction identifies a major narrative mode of this art, explains why we need to investigate it based on the formative experience of the field of modern Chinese art history, and provides a synopsis of the book's content.

The Modern Field of Chinese Art History: A Brief Reflection

Although China has a long tradition of art historical writing, producing the first comprehensive painting history as early as the ninth century,¹ the modern field of Chinese art history, either in China or elsewhere, did not naturally grow out of this premodern scholarship. Instead it emerged as part of a sweeping global modernization movement in the nineteenth and twentieth centuries, which reorganized local knowledge into supposedly universal systems of disciplines.

After the birth of the modern discipline of art history in Europe in the eighteenth century, it soon expanded its focus to include non-European art traditions. Early Western “ethno-art historians” were all trained in European art; the criteria and methods they used in collecting, evaluating, and interpreting non-European works were naturally derived from European art history. Thus when the British Museum began to build its Chinese art collection in the nineteenth and early twentieth centuries, paintings, sculptures, and objects were classified into categories that were preestablished in European art; their developments were mapped out according to stylistic revolutions.² Similar classifications and formal analyses provided a unified basis to assemble heterogeneous art traditions into encyclopedic museums in the West. The first versions of a globalized Chinese art history were produced in this context.

The idea of art history as a “humanistic discipline” was introduced to China in the early twentieth century, where it gave birth to a new kind of art historical writing that instantly delegitimized the old-fashioned literati discourse on art. Such a break from tradition was possible because China was undergoing a profound transformation into

2 INTRODUCTION

a modern nation-state. Reformist intellectuals not only adopted Enlightenment ideology to reshape China's sociopolitical systems but also strived to rewrite the country's cultural history based on "scientific" models provided by Europe and Japan. "Art history" or *meishu shi* entered the Chinese language in 1911 and became a required course in teacher training schools in 1912, the year of the Republican Revolution. Unlike traditional Chinese scholarship on art, which focused exclusively on painting and calligraphy, this modern art history significantly broadened the scope of art to include sculpture and architecture, religious icons and temple murals, tombs and mortuary artifacts, and various kinds of crafts. The concepts of formal beauty and stylistic evolution prevailed in telling this new story of Chinese art.

While this redefinition of art was largely inspired by Western precedent, the new Chinese art history invented in China did not simply copy Western prototypes. First of all, it had a regional or "national" framework that differed fundamentally from the multinational structure of a Western encyclopedic museum. This regional focus encouraged Chinese art historians to utilize local resources, including rich textual materials and archaeological finds, and to develop close ties with other social and humanistic disciplines established around the same time. The formation of this regional Chinese art history was also indebted to important interdisciplinary events in the early twentieth century, such as the excavations of the last Shang capital at Anyang, the establishment of Dunhuang studies focusing on the Caves of the Thousand Buddhas at Mogao Grottoes, and the systematic investigations of ancient architectural remains. At the same time, European, Japanese, Indian, and Russian art was introduced through translation and reproduction. When China's first art history department was founded in 1957 in Beijing's Central Academy of Fine Arts, it offered a globalized program, in which ancient and modern Chinese art was taught side by side with Western art; a course on Marxist esthetics started from Hegel and Kant.

This situation was not limited to China, of course, but was symptomatic of the emergence of a globalized art history characterized by the construction of various regional or national art historical narratives in non-European languages. Formulated roughly from the early twentieth century through the Cold War, each of these narratives has its specific materials and chronology, but all share a basic classification of art forms and the pattern of linear evolution. On the surface, these regional art histories were written by local scholars to meet local needs. But because they thoroughly internalized the concepts and logics of Western art historical writings, it can be argued that these local art histories were actually more global than their Western models. This seems paradoxical but is not. The reason is that although a Western encyclopedic museum gathered artworks from different places around the world, its global collection was enabled by the expansion of Western political and economic power, not inspired by the local cultures that produced the collected works, including the indigenous classifications and narratives of these works. In contrast, the new art histories written in China and other places, though regional in scope and focus, emerged from real interactions between

different cultural and intellectual systems and signified these regions' entrance into a global space via the rediscovery of their own art.

Due to its inherent geographical focus and linear evolutionary approach, modern Chinese art history, like other regional art histories, is constructed as a self-contained narrative that privileges national art traditions; interactions with other countries and regions are played down or even vehemently denied. This was especially true in China during the 1960s and 1970s. In the Cold War atmosphere and during the Cultural Revolution, Chinese art historians were cut off from their international colleagues; officially sanctioned history books rejected any influence from the outside world. During the Cultural Revolution from 1966 to 1976, all art historical programs stopped except for routine work in a few museums. The young field of Chinese art history seemed suddenly to have vanished. Retrospectively, this extreme situation also ended the first stage of globalized Chinese art history, or the creation of the field based on foreign models, including one from the former Soviet Union.

The beginning of the second stage of globalized Chinese art history, which has continued to this day, started from the reopening of art history programs in China in the late 1970s and the reestablishment of international scholarly communications in the following decades. These changes owed a great deal to the new political conditions, especially the ending of the Cold War and China's new Open Door policy. But the transformation of art history itself in the West also promised a new kind of globalized Chinese art history. Participating in the trends of New Art History, scholars such as James Cahill (1926–2014), Michael Sullivan (1916–2013), Richard Barnhart (1934–), and Ellen Johnston Laing (1934–) departed from the old revolutionary approach, historicizing Chinese art in various ways. Their contextual research privileged historical investigation over pure formal analysis, replacing macrocosmic narratives with reconstructed art historical events. Although these scholars still mainly focused on works in museum collections, their research led them to explore the original historical circumstances behind the creation of these works. This shift in methodology provided a new basis to bridge Western and Chinese scholarship on Chinese art.

During the same period, a group of Chinese art historians trained in both Chinese and Western systems, such as Wen Fong (1930–2018) and Chu-tsing Li (1920–2014), started working in Western universities and museums and introduced another crucial mode to develop a globalized Chinese art history. Teaching and writing about Chinese art in English, their practice is profoundly “translingual,” using foreign vocabulary and syntax to convey local historical experiences, linguistic nuances, and cultural specificities.³

The 1980s and 1990s were an exciting period for this field. Historians of Chinese art based in different places finally converged and shared research interests, while scholarly publications, archaeological information, and exhibitions circulated beyond national borders. Such exchanges had an instant impact on Western scholarship on Chinese art, as demonstrated by the many groundbreaking English publications during those two decades. On the other side of the Pacific Ocean, the Institute of Art History was

4 INTRODUCTION

established in Taipei in 1990, providing a crucial venue to connect different scholarly traditions on Chinese art. In Mainland China, the field of art history started to expand rapidly after the 1990s. Since then it has produced an astonishing number of books and articles; its appeal to students and young scholars keeps growing. Large, vibrant translation projects have continuously introduced Western studies of Chinese art to Chinese scholars; dissertations written in the past ten years or so clearly reflect an awareness of different research methods and approaches. More and more Chinese graduate students are studying art history in the West. Some of them have returned to China after graduation and are teaching in top universities. Writing now in 2020, I no longer see a clear distinction between “Western” and “Chinese” scholarships on Chinese art. Differences in language, readership, and academic environment certainly exist, but global collaboration and mutual learning has become the dominant trend.

These processes, on the other hand, have also confronted historians of Chinese art with challenges. Some of these challenges are more recent, such as connecting Chinese art to other art traditions to form broader historical narratives. Others have always been there but have remained secondary to the effort to modernize the field. One challenge of this second kind is to reexamine key concepts currently used in writing about Chinese art, which are mostly loanwords derived from the study of European art. Here I’m speaking about concepts as basic as image, iconography, style, representation, gaze, monument, evolution, beauty, and many others. While these concepts have facilitated modern scholarship on Chinese art history, their adaptation was not based on first-hand research of China’s art historical reality. I should emphasize that I’m not in any way advocating replacing them with traditional Chinese terms. Rather, I hope that new research on Chinese art will simultaneously reflect on these “universal” concepts vis-à-vis indigenous art practice and discourse and will in this process redefine these concepts or expand their meaning.

To start the process, this book has the primary goal of uncovering a specific system of indigenous art historical discourse in relation to contemporaneous art creation. It is an open-ended discussion because I hope it will lead to more extensive comparative studies between various art traditions and theoretical systems. It is expected that such comparative studies based on combined historical and theoretical projects will lay the basis for a true global art history. As a rigid division between Western and non-Western art is collapsing, there have emerged possibilities to develop a new, three-dimensional structure for art history research and education. In this structure, “vertical” regional or national art histories can be connected into layered “horizontal” world art histories—global ancient art, global religious art, and global contemporary art are possible examples. Other links can center on more conceptual and theoretical issues, such as visuality, perception, and narrative. This structure does not abandon the established historiography of regional art traditions but provides platforms on which regional art histories can be linked on both historical and conceptual levels. Forging such cross-regional ties can potentially reshape art historical knowledge as well as art institutions such as museums and art history departments.

The Purpose and Content of the Book

At the center of the book are two interconnected questions: How was Chinese art narrated in its original cultural, sociopolitical, and artistic contexts, and how were such narratives related to contemporaneous artistic production? To tackle these questions is to investigate the interactions between *art practices* and *historical discourses on art*. *Art practices* encompass everything related to the production, presentation, and circulation of works of art. *Historical discourses on art* embrace all the sorts of writings produced in the same cultural milieu that describe and interpret *art practices*, including history, mythology, philosophy, ritual prescription, hagiography, as well as art historical scholarship.⁴

It doesn't take much effort to realize that the most powerful and lasting narrative framework of Chinese art has been *dynastic time*, which organizes historical information and channels the historical imagination through successive dynasties from the third millennium BCE to the twenty-first century CE.⁵ As explained in chapter 1, this narrative framework first emerged around the fourth century BCE. Twelve hundred years later, when Zhang Yanyuan (ca. 815–ca. 877) wrote the first comprehensive narrative of Chinese art in the ninth century, he explicitly titled it *Famous Paintings of Successive Dynasties* (*Lidai minghua ji*). The same mode of dynastic time still dominates our understanding of Chinese art today—a glance at the tables of contents in current introductions to Chinese art immediately reveals this fact. For example, Michael Sullivan's *Arts of China*, arguably today's most popular survey of this art in English, consists of twelve chapters starting from "Before the Dawn of History" and progressing through various dynasties—the Shang, Zhou, Qin, Han, Sui, Tang, Song, Yuan, Ming, and Qing—until the twentieth century.⁶ By folding the twentieth century into this structure, this and similar textbooks implicitly incorporate modern and contemporary art into a linear narrative based on dynastic time. So deep-rooted is this temporal order in Chinese art history that it seems to have become self-evident and natural, as an *a priori* and shared chronology that escapes historical scrutiny.⁷ As a result, although the field of Chinese art produces huge quantities of research every year, there has been little reflection on the nature of this temporal framework and its role in both the discourse and practice of Chinese art.

My inquiry into the narrative of Chinese art thus acquires a sharp focus, that is, the nature and manifestations of dynastic time and its role in shaping the history of Chinese art. As proposed above, the symbiotic relationships between *practice* and *discourse* are the focus of my discussion. Many questions arise along this line of inquiry. For example, how did dynastic time emerge in the discourse on art and infiltrate contemporaneous art practice? How did this narrative mode constantly redefine itself in changing historical contexts? How did it interact with other temporalities of divergent historical, religious, and political systems? How did historical narratives based on dynastic time both respond to and inspire artistic creation? As these questions indicate,

6 INTRODUCTION

this book perceives the history of Chinese art not as a retrospective reconstruction but as an evolving process that fosters its concepts and vocabulary alongside the invention of artworks, mediums, and styles, not *after* such inventions. Similar ideas must have occupied Walter Benjamin's mind when he wrote in his last essay, "History is the object of a construction whose place is formed not in homogenous and empty time, but in that which is fulfilled by the here-and-now."⁸

The ten chapters of the book offer ten case studies focusing on individual moments in the history of Chinese art from the fourth century BCE to the early twentieth century CE. Far from constituting a teleological sequence, these moments witnessed the emergence of alternative modes of interaction between historical narratives and artistic practices. Rooted in the concept of dynastic time, these narratives are fundamentally ideological constructs, and as such they always control the access to history based on selective information and specific points of view. Instead of rescuing "true history" from such "biased" narratives, the book takes these narratives as valuable historical artifacts and investigates the ways in which they are conceptualized and written, the conflicting objectives they embody, and their impact on the development of art, including its changing subject matter and styles.

The ten chapters are grouped into four parts based on chronology and interrelated themes. Part One, "Models and Patterns," focuses on the period from the late Eastern Zhou to the Han dynasty, when special ritual artifacts and monuments became subjects of historical narratives and when these narratives began to reveal certain consistent patterns of dynastic time. Chapter 1 initiates this discussion by connecting two previously overlooked phenomena in Chinese art in the fourth century BCE. The first took place in the realm of textual production: a body of texts on mortuary rites began to associate past visual and material forms—whether real or imagined—with a succession of archaic dynasties. Around the same time, there also emerged a new system of artistic objects as demonstrated by recent archaeological excavations. In exploring the relationship between these two phenomena, the chapter first explains the concept of *San dai*, or "Three Dynasties," the earliest verbal expression of dynastic time related to art. It then turns to concrete objects, primarily from King Cuo's tomb of the state of Zhongshan. One of the greatest archaeological discoveries ever in China, this fourth-century BCE tomb yielded arrays of objects made of different materials and showing different artistic styles. Such diversity stops puzzling us once we link it with a contemporary discourse on ritual art and see it as an essential characteristic of an emerging visual system in a transformative period.⁹

Continuing this discussion, chapter 2 introduces an alternative "dynastic history" of ritual art that also emerged in the fourth century BCE and proceeds to explore the relationship between this narrative and the First Emperor's (r. 221–210 BCE) various art projects, including the legendary Twelve Golden Men, the Palaces of the Former Six Kingdoms, and the emperor's Lishan Necropolis. With their complementary locations and purposes, these projects all stemmed from a radical reconceptualization of

dynastic time, the idea that the emperor now embodied the notion of the Origin of an everlasting political tradition. As Chinese history before this moment had to be reimagined as a void, new types of imperial monuments served both destructive and constructive functions to support this political narrative. Based on a detailed analysis of the Lishan Necropolis, the chapter then focuses on the materiality and scale of its sculptures and other components and in turn on the “empty center” within the Qin representational system and on the concept of dynastic subjectivity it implies.

The fall of the Qin shattered the myth of an everlasting dynasty. Art of the following Han evolved through interactions with a new political ideology and historiography rooted in the concept of the Mandate of Heaven, producing an entire visual system centered on *xiangrui* or “auspicious signs.” Chapter 3 investigates the historiographic basis of this system as well as its utility in glorifying sage sovereigns in the past and in legitimating Han dynastic rule in the present. “Auspicious signs” fall into two main types in terms of their political significance, either as miraculous omens forecasting the founding of the Han dynasty or as Heaven’s approval of the reigning emperor’s governance. Examples of the second kind especially abound in Han art. Through analyzing several outstanding works produced in this tradition, this chapter explores their function in evoking Heaven’s responses through image making, their relationship with Emperor Wu’s (r. 141–87 BCE) empire-building projects, and their connections with the imperial Shanglin Park, envisioned as a miniature universe filled with auspicious animals, birds, and plants. The final section of the chapter shifts the focus to identify antitheses to the Mandate of Heaven in Han art. In particular, the grassroots worship of the deity Queen Mother of the West betrayed the sentiment of the disenchanting masses in opposition to the Confucian theory of Heaven’s retribution, resulting in the wide popularity of the goddess’s iconic images that embody a heterogeneous visual logic.

Part Two focuses on the “middle period” in Chinese history from the Period of Division (fourth to sixth centuries) to the Tang dynasty (706–960) and explores how interactions between politics, religion, and dynastic ritual affairs inspired new types of artistic practice and discourse. With the rapid spread of Buddhism during this period, “miraculous icons” (*ruì xiàng*) of the Buddha became a central subject in both historical narrative and art making. The concept of dynastic time remained, but its meaning and utility underwent complex negotiation between religious and political authorities. Chapter 4 explores the logic and language of this negotiation by examining two sets of narratives, one textual and one pictorial. An analysis of textual materials, mainly two successive biographies of the monk Huida (b. ca. 345) compiled by Huijiao (497–554) and Daoxuan (596–667) in the early sixth and early seventh centuries, reveals multiple patterns that relate Buddhist icons to dynastic history. Paintings and sculptures in Mogao Cave 323 at Dunhuang further steer the discussion into the realm of visual representation. Following a chronological sequence, two panoramic murals on the cave’s side walls illustrate tales of miraculous icons as well as deeds of famous Buddhist miracle workers and their political patrons, from the Former Han in the second century

8 INTRODUCTION

BCE to the Sui in the late sixth century CE. The Buddha statue in the central niche then symbolizes the current reigning dynasty, the Tang. While this linear narrative implies a clear political agenda to justify dynastic time, it also delivers a strong message from the Buddhist church, that the fate of emperors must depend on their faith in Buddhism.

Chapter 5, “Landscape and Dynastic Power: Competing Yue,” turns to the relationship between dynastic legitimacy and the natural world. Although Chinese art is well known for its landscape painting, such images are rooted in much earlier historical episodes, when certain mountains and rivers were singled out from the surrounding environment to become rarified religious or political icons. A set of “dynastic mountains,” or *Yue*, gradually grew into a codified symbolic system. The twofold purpose of this chapter is to explore the formation and history of this system and to uncover the tensions and conflicts within it, especially when the deeply rooted patriarchal constitution of this system is challenged by a woman in her demand to be granted dynastic status. Unique in Chinese history, this woman—Wu Zetian (624–705)—successfully transformed herself from a minor palace lady into an emperor. Revising existing ritual codes and constructing new types of monuments, she also changed the site of the *fengshan* sacrifices—the solemnest dynastic ceremony since the Qin—from Mount Tai (Taishan) to Mount Heng (Hengshan). These reforms all aimed to shift the seat of power from male to female, implementing a gender reversal in religious, ritual, and political spheres. But because she was still working within a traditional gender framework, all her achievements were easily undone when a male member of the Tang royal family returned to the throne.

Consisting of the next three chapters, Part Three investigates the beginning of art historical scholarship and antiquarianism in China vis-à-vis the concept of dynastic time. Chapters 6 and 7, “Art History and Dynastic Time: Reading Zhang Yanyuan” and “Blind Spots of Dynastic Time: The Case of the Liao,” form a pair, examining the invention of art history from two complementary angles. Hailed as “the progenitor of the history of [Chinese] painting as well as painting history par excellence,” Zhang Yanyuan’s *Famous Paintings of Successive Dynasties* breaks away from earlier painting criticism, which focused on evaluation and ranking. Chapter 6 inquires into what Zhang’s notion of art history consisted of and what his own relationship was with this history. Guided by these two questions, the chapter discusses Zhang’s theory of “Three Antiquities” (*San gu*), arguably the first attempt by any Chinese art historian to periodize the history of painting based on aesthetic judgment as well as the relationship between this periodization and dynastic time. A number of seeming inconsistencies in Zhang’s historical account then lead us to explore his notions of the past and the present and the deep historical and psychological rupture that divides the two.

Zhang Yanyuan provided later art historians with an influential model to narrate the history of Chinese art, but this model has its inherent limitations, especially in dealing with complex historical situations that defy the linear pattern of dynastic time. To explore such limitations is the purpose of chapter 7. An examination of Guo Ruoxu’s

eleventh-century *Paintings Seen and Heard* (*Tuhua jianwen zhi*) shows that this Song art historian, in compiling a sequel to Zhang's *Famous Paintings*, was forced to simplify or ignore the new regional art centers that emerged in the post-Tang era for the sake of a unilinear, dynastic art history. An investigation of a group of recently discovered Liao mortuary paintings confirms such *disjunction* between discourse and actual artistic practices. More importantly, in demonstrating a sophisticated integration of Chinese and Khitan images and styles, these murals urge us to pursue new narrative frameworks based on real interactions of forms and ideas, actions and actors.

Chapter 8 reexamines the notions and practices of *fugu*—"returning to the past" or "recovering the past"—in light of dynastic time. It suggests that *fugu* and dynastic time are inseparable in traditional Chinese thought because *gu* ("the past," "the ancient") is always understood in a historiographical sense, referring to actual or imaginary archaic dynasties and sage rulers. One goal of this chapter is to uncover some broad patterns through which dynastic time provides preexisting models for retrieving old forms, hence setting up a hidden template for *fugu* practices. Another goal is to situate various *fugu* projects in three general contexts, namely ritual, dynastic renewal, and antiquarianism, to observe the shifting ideas and focuses that define *fugu* as a broad cultural and artistic field. Two historical cases—Wang Mang's (45 BCE–23 CE) evocation of antiquity in establishing his dynastic authority and the interpenetration between Song dynasty ritual reforms and antiquarian scholarship—further demonstrate the inseparability of these contexts as well as related discourses and practices.

Part Four, the last section of the book, deals with two sharp ruptures in later Chinese history, both occasioning new concepts of dynastic time and corresponding artistic practice. The subject of chapter 9, "Art of Absence: Remnant Subject and Post-dynastic Temporality," is the liminal moment after the fall of the Ming in 1644. The post-dynastic temporality generated by this moment shifts our gaze away from seemingly smooth dynastic successions, recentring it instead on a state of uncertainty that relinquishes a clear sense of continuity and belonging. To those who were emotionally attached to the fallen dynasty, the dynastic transition incited intense feelings of loss and trauma, which then became the main motivation and subject of their work. From ancient times, such post-dynastic temporality underlay the poetic genre of "lamenting the past" (*huaigu*), grieving over a fallen dynasty and reminiscing about its past glory. It inspired visual expressions from the Southern Song onward, when "remnant subjects" (*yi min*) of a fallen dynasty used painting and calligraphy as a principal vehicle for self-expression. The fall of the Ming dynasty in 1644, in particular, generated a self-sustained field of art production and discourse based on the notion of post-dynastic time, bestowing the vanished dynasty with a posthumous life in visual images.

Chapter 10 also has a sharp temporal focus: 1912, when the Republican Revolution ended China's long dynastic history. The subject of the investigation is an emerging modern visual culture that self-consciously reflected on its newness and heterogeneity. Guided by a calendar-poster published that year, the chapter explores the intrinsic logic

10 INTRODUCTION

of three groups of images and related discourses. First, a new type of “bilingual” calendar juxtaposing the international solar calendar and the traditional Chinese lunar calendar encapsulates the changing conception of time at this interim moment. A reflection on the origin and transformation of this format reveals multiple temporal systems, within which the newborn Republic envisioned its own historical position. The second group of images consists of photographic representations of the “queue cutting” movement. Constituting three subgroups with different purposes and representational modes, these images provide nuanced evidence for understanding the complex psychology of certain social groups at the end of China’s dynastic history. Expanding this discussion, the chapter further explores the use of the mirror and inscriptions in portrait photography, identifying a kind of “I-portrait” whose inscription imbues the image with a distinct “I” voice, transforming an anonymous studio photo into a composite representation of the self.

Finally, the conclusion returns to the two questions posed at the beginning of this introduction: How was Chinese art narrated in its original cultural, sociopolitical, and artistic contexts, and how were such narratives related to contemporaneous artistic production? While each of the ten chapters responds to these questions in a particular historical and historiographical context, the book as a whole highlights some deep-rooted patterns of dynastic time in both the creation and historical conceptualization of Chinese art. By historicizing and contextualizing these patterns, this concluding chapter connects the construction of Chinese art history with a multifaceted historiographic system and also reflects on the limitations of this system. A principal goal, to stress again, is to free Chinese art history from dynastic time by making this seemingly self-evident narrative framework a subject of historical inquiry, to show that it is anything but self-evident. More importantly, I hope that through uncovering this system of indigenous art historical discourse in relation to art practice, a new foundation can be achieved for conducting comparative studies between various art traditions and theoretical systems.

Index

- Page numbers in italics signify figures.
- Abaoji**, 179, 180, 310n9; tomb of, 183
Admonitions of the Instructress to Palace Ladies (Gu Kaizhi), 158, 276
aesthetics of absence, 245–60
afterlife, 25, 34, 52, 55, 91, 313n15
Album of Landscapes in the Styles of Old Masters (Cao Cen), 260
An Album of Painting and Poetry on the Theme of Lamenting the Past (Yang Bu), 239, 241; paintings from, 240, 241
Alexander the Great, 46, 303n12
Allum, Thomas: *An Itinerant Barber*, 272
ancestral sacrifices, 25, 34, 139
ancestral worship, 182, 313n7, 313n16; and *fugu*, 205–6, 210
anti-dynastic movement, 91
antiquarianism (*jìnshì xué*), 9, 218; and artistic tastes, 224, 227; context of, 216–27
Anyang, 2, 208
art history (as discipline), 1, 2, 8; and art practices, 5. *See also* Chinese art history
Arts of China (Sullivan), 5, 290, 291, 299n6
Ashoka, King, 103, 104, 106, 109, 306n4
Auspicious Cranes (Zhao Jie), 221
auspicious signs and omens, 7, 71–77, 156, 288; animals, 75, 76, 77; bronze chariots, 84–86; bronze rhinoceros, 71, 72, 73, 77; defined, 70–71; dragons, 80–81, 305n27; *farui*, 86; heavenly horses, 81–84, 305n31; and Queen Mother of the West, 293; and Shanglin Park, 86–88; *xiangrui*, 70, 71
autonomous soul, 65
- Bactria**, 119
Bai Yuchan, 242
Ban Gu, 88, 303n8; “Western Capital Rhapsody,” 77
Baoshan tombs: architecture of, 182, 311nn13–14; cross-cultural pictorial program of, 195–202; cultural meaning of, 192–95; design of, 180, 181, 182, 183; excavation of, 179; figurative style in, 199–201, 201; inscriptions, 180, 180, 310n8; murals in, 184–92, 311–12n24; plans and sections of, 180, 181, 182, 196
Barlow and Company, 264
Barnhart, Richard, 3
Benjamin, Walter, 6
Bi Hong, 169
blank steles, 253, 256
The Book of Documents, 204, 206–7, 210
The Book of Rites, 206, 232, 287–88, 300n5, 313n7; on ancestral worship, 313n7; and *li* ritual, 15, 300n5; on ritual objects, 23, 157; on Taishan, 133; “Tangong” chapter in, 16–17, 37, 38, 302n54
The Book of Songs, 146, 206, 231–32
Bright Hall, 142, 144, 149; construction of, 141; dynastic lineage portrayed in, 215–16; as emblem of sovereignty, 211; as *fugu* project, 210–11; physical symbolism of, 214–15, 314n20; structure and design of, 211, 213, 214
British Museum, 1
bronze chariots, 79, 84, 85, 86, 87; at Lishan Mausoleum, 48, 59–60, 63–64, 66, 68
bronze rhinoceros, 71, 72, 73, 77
Buddhism, 7, 99, 292; persecution of, 112, 113, 165
Buddhist images, 7–8, 99–126, 292, 295, 295; in Dunhuang Cave, 2, 115–26, 142; and dynastic power, 99, 101, 108, 123, 125–26; at Fanhe, 109–13, 115, 123, 125; in Heavenly Hall, 142–44, 308n34
Bunker, Emma, 33
Bunnag, Erb, 276, 278; *Princess Dara Rasami Sitting Before Her Dressing Table*, 278
Burning of Books and Burying of Scholars, 44
- Cahill**, James, 3, 170
Cai Yong; on Bright Hall, 215, 313–14n19; “Treatise on Bright Hall and Monthly Observances,” 214–15
“A Calendar Poster of the First Year of the Republic of China,” 266
calendar-posters, 9, 261–70; Chinese and English dual, 264, 317n6; Republican, 261, 262, 263, 266
calligraphy, 9, 20, 180, 222, 293; and *Famous Paintings*, 157, 162, 163, 292
Cang Jie, 156
Cao Buxing, 157
Cao Cao, 316n31
Cao Cen: *Album of Landscapes in the Styles of Old Masters*, 260
Cao Zhi, 232
Cao Zhongda, 167
cataloguing, 217, 219
Cave Dweller (Dai Benxiao), 245
The Cave of Maoniü at Mount Hua (Dai Benxiao), 244
Caves of the Thousand Buddhas, 2
Central Academy of Fine Arts (Beijing), 2
ceramics, 34, 176, 222, 223, 224–25
Changgan Temple, 102–5, 108–9, 121, 124
Changshan, 135
Chao Fu, 242
Chao Mingsheng, 239
Chen dynasty, 160
Cheng, Emperor (of Western Han), 210
Cheng, King (of Zhou), 23, 40, 215
Chen Qingbo: *Ladies on a Terrace*, 192
Chifeng tombs, 179–83
Chin, Tamara, 87
China Book Company, 261, 262
“Chinese and English Calendars Combined,” 264
Chinese art history (as field): within dynastic history, 290–93; dynastic time as narrative framework of, 5–6, 287–90; and Guo Ruoxu, 8–9, 175, 177, 179, 202, 293; modern, 1–4; outside dynastic history, 293–98; and Zhang Yanyuan, 5, 8, 155–74, 175, 292
Chongzhen Emperor, 235, 257
Chou, Eva Shan, 280
Chulalongkorn, King, 276

- Clouds White, Mountains Green* (Wu Li), 256–57, 257, 258, 293
- Collected Records of Spiritual Response of the Three Jewels in China*, 115
- concealment (*cang*), 297
- Confucian Classics, 215, 216, 218, 222
- Confucianism, 77, 222, 291; and *fengshan* ritual, 133, 134, 137, 147; and *fugu*, 210–11, 288; and Heaven's Mandate, 69–70, 91, 231; sociopolitical agenda of, 36–37, 38, 134
- Confucius, 15, 15, 37; and Taishan, 133, 307n8
- Continued "Lives of Eminent Monks"* (Daoxuan), 109–15
- Court Ladies Preparing the Newly Woven Silk* (Zhang Xuan), 190, 191, 198–99
- Court Ladies Wearing Flowered Head-dresses* (Zhou Fang), 170, 172, 190–91, 198–99; graphic reproductions from, 170–72
- A Court Lady with a European Mirror* (Jiao Bingzhen), 277
- Cui Hong, 311n21
- Cultural Revolution, 3
- Cuo, King. *See* King Cuo's mausoleum
- Dai** Benxiao, 242, 253, 255; *Cave Dweller*, 245; *The Cave of Maonü at Mount Hua*, 244
- Daizong, Emperor, 164
- Daizong Fang, 127, 129
- Dalrymple Louis: "The Pigtail Has Got to Go," 272
- Daoxuan, 7, 101, 124; life of, 113, 115; on Buddha Statue at Fanhe, 109–15; portrait of, 114
- Dayuan, Kingdom of, 82
- Dezong, Emperor, 164, 166
- "Diagram of the Funerary District," 18
- The Distinction of the Yue*, 157
- Dong Boren, 157, 160, 164
- Dongdan, Prince, 200, 201
- Dong Zhongshu, 70
- Dong Zhuo, 303n10
- double-exposure method, 274
- Dou Tao, 188, 311n21
- dragon image, 18, 27, 92, 141–42, 264; as symbol of Han emperor, 80–82, 305n27
- dress styles, 190–91, 311–12n24
- Dunhuang Caves, 103, 115–26, 142; dynastic time as key in, 123, 295–96; mural graphics in, 116, 117, 118, 119, 120, 121, 122, 124, 125, 126; narrative cycle and program of, 119–21, 123–26; structure and plan of, 115, 118
- dynastic mountains. *See* sacred mountains (*Yue*)
- dynastic renewal, 108, 231, 288–89; and antiquarianism, 210–16; antithesis to, 88–95; as concept, 69–71; and Mandate of Heaven, 69–71, 88–89, 215–16, 231, 235, 288; and "remnant" artists, 293
- dynastic subjectivity, 7, 59, 68, 235
- dynastic time (concept explained), 5–6, 287–90
- dynasty (term), 299n4
- Eastern** Jin dynasty, 102, 103, 108–9, 123
- Eastern Zhou dynasty, 25, 40, 134, 210, 300n1; decline of, 129, 132
- Ebrey, Patricia, 218
- elephant images, 81, 82, 92, 264
- Emperor Minghuang's Journey to Shu* (Li Zhaodao), 168
- empty center motif, 7, 59, 68, 253, 258
- empty pavilion motif, 253, 254, 255
- eternal paradise, 65, 95, 293
- eternity, 95
- Etiquette and Rites*, 36
- Examining Antiquity Illustrated* (Lü Dalin), 219–20, 222; graphic illustrations from, 219, 223
- An Extended Collection of Buddhist Writings*, 115
- Falkenhansen**, Lothar von, 210, 301n34
- Famous Paintings of Successive Dynasties* (Zhang Yanyuan), 8, 155–74; circulation and reproduction of, 309n8; general plan of, 156–57; importance of, 161, 292; "On Grading by Name and Price" in, 160; "On the Rise and Fall of Painting" in, 164–66; "On the Six Principles of Painting" in, 161–64, 166; "On the Vicissitudes of the Art of Painting" in, 157, 160; "The Origin of Painting" in, 157; on post-Kaiyuan/Tianbao painters, 166–67; "Records of Famous Painters of the Tang Dynasty," 167–70, 172–74; Three Antiquities theory presented in, 160–61. *See also* Zhang Yanyuan
- Fang Yizhi, 235, 239
- Fanhe Buddha, 109–13, 115, 123, 125; graphic depictions of, 111, 112, 113
- Fan Qi, 245, 246, 248, 249, 293
- farui*, 86
- female deities, 146–47
- fengshan* ritual, 8, 149; about, 132–34, 307n14; Wu Zeitian performance of, 137–39, 144–45, 147
- Feng Huzi, 157
- Feng Jie, 43
- Feng Yuan, 217
- Fine Rain on Pine Trees* (Shitao), 243
- Fire Makers, 156, 309n9
- First Emperor (Ying Zheng), 6, 42, 307n14; as "August Emperor," 43; Confucian scholars destroyed by, 69, 134; monuments built by, 77, 289; Qin dynasty envisioned by, 45–46, 263
- Five Dynasties and Ten Kingdoms (*Wudai Shiguo*), 175–76, 294–95
- Five Emperors (*Wu Di*), 43, 70, 288
- Five Phases cosmology, 134–35, 136, 215–16
- The Five Planets and Twenty-Eight Constellations* (Zhang Sengyou), 159
- Five Yue system, 134–44; explained, 136
- The Forest of Changes*, 91
- Former Lords (*xiangong*), 313n10
- Forte, Antonino, 308n29
- fugu* ("returning to the ancients"), 9, 209; and antiquarianism, 216–27; and dynastic time, 9, 204; genesis of, 204–6; and political purposes, 288; realization of, 209–10; refashioning "images of the ancients," 206–10; and ritual and dynastic renewal, 210–16; as term, 203–4
- Fu Hao tomb, 208, 314n23
- Fu Jian, 188, 303n10
- funerary ceremonies, 65–66
- Fu Xi, 156
- Fu Yanghua, 242
- Fu Yi, 99
- Fu Zai, 170
- Gao** Kui, 103, 104
- Gao Tao, 242
- Gaozong, Emperor, 134, 137, 138, 147, 148
- gender hierarchy, 139
- geng*, 25
- The Ghost of Mulian's Mother Appearing in Her Son's Dream*, 251
- Ghosts*, 252
- Golden Horse Gate, 82
- Gongsun Chi, 38
- Gong Xian: *Landscape*, 259
- Great Cloud temples, 140–41
- Great Rhapsody, 87
- A Great Tree in the Howling Wind* (Xiang Shengmo), 237, 238
- Great Zhou dynasty, 137, 140
- Gregorian calendar, 263, 316–17n1
- gu*, 9, 287–88; and *jin*, 161–62, 165, 203, 288
- Guangwu, Emperor, 134
- Guan Zhong: *Guan zi*, 132–33

334 INDEX

- Gu Hongzhong: *The Night Entertainments of Han Xizai*, 177
- Gui Zhuang, 239
- Gu Kaizhi, 157, 160, 163, 164; *Admonitions of the Instructress to Palace Ladies*, 158, 276
- Guo Ruoxu, 175, 195, 201; *Paintings Seen and Heard*, 8–9, 175, 177, 179, 202, 293
- Gu Yanwu, 258
- Hairy Woman** (Mao nü), 242
- Han dynasty, 69–95, 160, 231; and
 auspicious signs, 71, 73, 75, 288; birth and expansion of, 69, 78; calamities in, 91; and Nine Tripod myth, 42; periodization of history in, 70; regional art centers in, 295; and tribute images, 78, 80–83
- Han Fei: “The Way of the Ruler,” 66–67
- Han Qi, 217
- Han Ying, 275
- Hawarden, Lady Clementina, 275–76; *Toilette*, 277
- Hay, Jonathan, 235
- Hayashi Minao, 25, 210, 313n16
- The Heart Sutra*, 186, 187, 193
- Heavenly Gates, 129, 131
- Heavenly Hall, 140, 141–42, 142, 144
- heavenly horses, 81–84, 305n33; graphic depictions of, 83, 84
- Heavenly Pillar, 141, 142, 144, 149
- Heaven’s Mandate. See Mandate of Heaven (*Tianming*)
- Hebei tomb excavation, 78, 84
- He Sun, 318n22
- High Tang era, 162, 307n10
- Historical Records* (Sima Qian), 43, 75, 155, 307n8
- History of Jin*, 188
- History of the Former Han*, 77, 78, 89, 135
- Hongren: *Secluded Pavilion and Elegant Trees*, 253, 254
- Hou Ji, 70, 205, 313n8
- huaigu* poems (“lamenting the past”), 9, 231–33, 289
- Huang Shi tomb, 222, 224, 224
- Huashan, 135
- Huber, Louisa G. Fitzgerald, 208, 209
- Huger, Rebecca, 276
- Hu Gui, 200–201, 201
- Huida, 7, 124; Daoxuan account of, 109–15; Huijiao account of, 101–9, 125
- Huijiao, 7, 101, 306n5; miraculous images account by, 101–9, 125
- Huizong, Emperor, 187–88, 220, 221
- Hundred Schools of Thought, 291
- Hunter and His Horse* (Yelü Bei), 201, 202
- Hu Qiao: *Records by a Captive*, 194
- Hu Yuan, 217
- Hu Yukun: *Mt. Zhong*, 260
- hybridity, 202
- Illustrated Ancient Vessels from Pre-Qin Times** (Liu Chang), 218
- Illustrated Catalogue of Ancient Vessels from the Three Halls in the Huangyou Era*, 218
- Illustrated Catalogue of Erudite Antiquity Revised in the Xuanhe Era*, 219, 220
- Illustrations of the Classic of Filial Piety* (Li Gonglin), 135
- Ink Orchard* (Zheng Sixiao), 234
- innovations, 176
- Institute of Art History (Taipei), 3–4
- invisibility, 66, 67–68, 70, 91, 99
- I-portraits, 280–83, 293; of Lu Xun, 280–81, 318–19nn34–36; term, 282–83
- Jade Disk Moat**, 214
- Jiande era, 112
- Jianwen, Emperor, 102
- Jiao Bingzhen, 275, 318n28; *A Court Lady with a European Mirror*, 277
- Jiao Xian, 241, 241
- Jiao Zhuo, 195
- Jia Yi, 302–3n8
- Ji clan, 14, 70, 206
- jin*: and *gu*, 161–62, 165, 203, 288
- Jin dynasty, 108–9, 160
- Jixia Academy, 132
- Johnston, Reginald Fleming, 283–84, 284, 285
- Kaihuang** reign, 112, 123
- Kaiyuan era, 162, 163, 168, 173
- Kang Senghui, 120, 121; graphic depictions of, 120, 125
- Kern, Martin, 307n11
- Kesner, Ladislav, 62
- Khitan. See Liao dynasty
- King Cuo’s mausoleum, 6, 18–35; design of, 18, 19; and dynastic time, 36, 37–38; excavation of, 19, 25, 30; inscriptions in objects from, 18, 20, 22–23, 300n15; pottery objects in, 17, 17–18, 30, 32, 33, 34, 35, 37, 206–7, 301n35; and refashioning images, 206–7; spirit articles in, 34–35; temple vessels in, 18–26; utilitarian luxury objects in, 27–33, 37
- kingdom of the First Emperor, 59
- Kou Mei: portrait of, 245, 246, 247–50, 260
- Kuncan: *Oriole Singing in the Trees*, 243
- Ladies on a Terrace** (Chen Qingbo), 192
- Laing, Ellen Johnston, 3, 263
- “lamenting the past” genre. See *huaigu* poems
- Lamp Dragon, 27
- Landscape* (Gong Xian), 259
- Laozi, 106, 139
- Later Wei period, 160
- Later Zhao dynasty, 123
- Legalism, 66–68
- legend of the golden statue, 102–4; depictions of, 103, 104, 105, 106
- legend of two stone statues, 106, 107, 108–9
- Leiguduan bell, 302n8
- li*, 15, 300n4
- Li, Chu-tsing, 3
- Liang dynasty, 160, 165, 292
- Liangzhou, Miraculous Image of, 109, 112, 123; graphic depictions of, 122, 124
- Lian Quan, 285
- Liao dynasty, 9, 175–202; and art history, 179, 293. See also Baoshan tombs; Chifeng tombs
- Li Bin, 270
- Li Cheng: *Reading the Stele by Pitted Rocks*, 255, 256, 316n31
- Li Ci, 36
- life-size principle, 59–60, 62
- Li Gonglin: *Illustrations of the Classic of Filial Piety*, 135
- Li Hongchun, 270, 271, 274, 275, 278–79, 282; photo of, 269
- Li Ling, 210
- Li Mian (Duke of Chen), 164
- Lin Xiaoping, 257
- Li Qiao, 145–46
- Li Qingquan, 199
- Lishan Necropolis, 7, 47–59; bronze chariots in, 51, 62–66, 68; construction of, 47; excavation of, 52, 66, 303n14; first zone of, 48; fourth zone of, 55; plan and structure of, 48, 49, 50; scale in, 59–60; second zone of, 48–49; symbolism in, 59, 68; terra-cotta animals and zoopkeepers in, 50, 52, 60, 62; third zone of, 49–50, 52; underground army in, 48, 55–57, 57, 58, 59, 60, 61; underground structure in, 52, 303n18
- Li Si, 43, 161
- Li Sixun, 167, 168–69
- literati art (*wenrenhua*), 292–93, 319n3
- Liu Bang, 69
- Liu Chang: *Illustrated Ancient Vessels from Pre-Qin Times*, 218

- Liu Daochun, 195
Liu-Song dynasty, 155, 160
Liu Yuan: *Su Xiaoxiao Visiting a Young Scholar*, 251
Liu Yunhui, 60
Lives of Eminent Monks (Huijiao), 101–9
The Lives of the Most Excellent Painters, Sculptors, and Architects (Vasari), 292
Li You, 275
Li Zanhua. *See* Yelü Bei
Li Zhaodao, 167; *Emperor Minghuang's Journey to Shu*, 168
Loehr, Max, 207–8
Longshan culture, 17, 37
Louis, François, 312n38
Lü Dalin: *Examining Antiquity Illustrated*, 219–20, 222; graphic illustrations by, 219, 223
Luo Shiping, 190
Luoyang, 145, 156, 165, 167, 224, 232–33; Heavenly Hall in, 140, 141–42, 142, 144; status of, 140–41
Lushan Rebellion, 165, 166, 188
Lu Tanwei, 157, 160, 163, 164
Lu Xun, 273, 280, 281, 318–19n36; portrait of, 280; “Portrait with the Queue Cut,” 282; “Self-Inscription on a Small Likeness,” 280, 282
- Maitreya**, 139, 140
Maitreya Buddha, 142, 143, 308n34
Manchu conquest, 239, 256, 270–71
Mandate of Heaven (*Tianming*), 7, 69–71, 88–89, 292; and calamities, 91; and dynastic renewal, 69–71, 88–89, 215–16, 231, 235, 288; and Nine Tripods, 99
Marquis Yi tomb, 16, 301n29
Mi Fu, 233–34
Ming, Emperor, 160, 165; and Buddhism, 99, 100, 101
Ming dynasty: fall of, 9, 234, 235, 237, 239, 241, 248, 258, 290; ritual painting in, 250, 253
mingqi, 27, 34
Ming-Qing transition, 235, 249–50, 257, 290
miraculous icons (*rui xiang*), 7, 101, 115, 295; in Dunhuang Caves, 115, 122–25; Huida account of, 102–9
Miraculous Image of Liangzhou, 109, 112, 123; graphic depictions of, 122, 124
Miraculous Image Temple, 112
miraculous resonances (*ganying*), 115, 118
mirrors, 274–79, 318n22; cheval, 275, 318n23; full-length freestanding, 269, 274–76, 276–79, 318n28, 318n30; symbolism of, 275, 318n22
- Miscellaneous Records of Emperor Minghuang*, 185, 187, 188
Mogao Caves, 7, 191
Mote, Frederick W., 203
Mother of Qi, 147, 148
Mount Heng (Hengshan), 8
Mt. Zhong (Hu Yukun), 260
Muzong, Emperor, 164
- Nanjing**, 245, 247–48
natural calamities, 91
Net Men, 156, 309n9
Nickel, Lukas, 46
The Night Entertainments of Han Xizai (Gu Hongzhong), 177
Nine Tripods, 39–43, 47, 99, 302n3
Ni Zan, 253, 315n10; *Rongxi Studio*, 253
Northern and Southern Dynasties, 294
Northern Qi dynasty, 160
Northern Wei dynasty, 111–12, 124, 182; Buddhist temples in, 292; fall of, 113, 232–33
Northern Zhou dynasty, 112–13, 124
Nowakowska, Natalia, 299n5
numinous traces (*lingji*), 115, 118
- official histories** (*zheng shi*), 231, 308n29
Old Tang History, 137
orchids, 233, 234, 234
Origin (*Shi*), 7, 48
Oriole Singing in the Trees (Kuncan), 243
Otani, Count, 169
Oxus Treasure, 81
- Painting Catalogue of the Xuanhe Era**, 187–88, 190, 198, 201
paintings, destruction of, 165–66
Paintings Seen and Heard (Guo Ruoxu), 8–9, 175, 177, 179, 202, 293
Palace of Cultivating Lichi Trees, 87
Palace of the Six Former Kingdoms, 43, 45, 47
Paxon, Charles: *A Slave Girl from New Orleans*, 277
“Peach Blossom Spring,” 257–58
Pearl Grove of the Dharma Garden, 115
Pei Xiaoyuan: “History of Paintings in Public and Private Collections during the Zhenguan Era,” 155, 157
Penglai Islands, 75
Period of Division, 7, 101, 292
photography: inscriptions on portraits in, 278, 282–83, 318n31; I-portraits in, 280–83; power of in China, 283; and queue cutting, 273–74, 282–86; use of mirrors in, 274–75, 276, 277, 278, 278–79
Pictorial Daily (*Tuhua ribao*), 263–64
A Pine Tree, 169, 169
porcelain, 176, 177
Portrait of Jiao Xian (Yang Bu), 241
Portrait of Kou Mei (Fan Qi and Wu Hong), 245, 293; graphic reproductions of, 246, 248, 249
Portrait of Shen Zhou, 281
Portrait of Yuan Hong (Yang Bu), 242
post-dynastic temporality: after 1644, 235–44; as last pattern of dynastic time, 289–90; literary and visual expressions of, 231–35
pottery, 210, 291; in King Cuo’s tomb, 17, 17–18, 30, 32, 33, 34, 35, 37, 38, 206–7, 301n35; in Lishan Necropolis, 49–50, 52, 55, 57
Prince Dongdan of the Liao and His Entourage (Yelü Bei), 200
Princess Dara Rasami Sitting Before Her Dressing Table (Bunnag), 278
Private Biography of Emperor Wu of the Han, 184
Puyi, Aisin-Gioro, 261; queue cutting by, 283–86, 284, 285, 319n43
- qi**, 15, 73, 75, 300n4
Qi, King, 145
Qianling Mausoleum, 149
Qianlong, Emperor, 281
Qianshan (Huoshan), 135
Qi dynasty, 160
Qi Hong, 311n19
Qin dynasty, 41–42, 43, 257, 292; decline and disappearance of, 69; First Emperor’s envisioning of, 45–46, 263; as “imperial dynasty,” 13; representational system within, 7, 59, 68, 253, 258. *See also* First Emperor
Qing dynasty, 235, 261, 269, 290
Queen Mother of the West, 7, 293; graphic depictions of, 89, 90, 92, 93, 94, 95, 184, 184, 193; worshipping of, 89–95
queue cutting, 10, 271, 272, 273; photographs of, 266–67, 268, 269, 269–70, 273–74, 317n19; by Puyi, 283–86, 319n43
- Rasami**, Dara, 276
Rawson, Jessica, 33, 208, 210
Reading a Stele (Zhang Feng), 255
Reading the Stele by Pitted Rocks (Li Cheng), 255, 256, 316n31
A Record of Buddhist Monasteries in Luoyang, 233
A Record of Remnant Subjects of the Song Dynasty, 233
rectifying names, 37

336 INDEX

- regional art centers, 9, 295
religion, organized, 91. *See also* Buddhism
remnant subjects (*yi min*) and art, 9,
245–53; about, 237, 239; aesthetics of
absence in, 253, 255–60; and histori-
cal consciousness, 293
Renzhong, Emperor, 217, 220
Rest Stop for the Khan (Hu Gui), 201
“returning to the ancients.” *See fugu*
Revive China Society, 273
Rites of the Zhou, 34, 140, 210, 217, 310n6
ritual reforms, 218; by Wu Zetian,
139–41, 144, 148–49
Road to Heaven, 127, 130
royal hunt ritual, 88
Ruizong, Emperor, 140, 148
Ru School, 15, 23, 36, 37, 69
- sacred** mountains (*Yue*), 8; and Five Yue
system, 134–44; Taishan as, 127–34;
as term, 127
sacrificial vessels, 25, 30, 34, 36, 37,
226, 227
Saiyinchidahu tomb, 224, 225
Secluded Pavilion and Elegant Trees
(Hongren), 253, 254
Self-Portrait in Red (Xiang Shengmo),
236, 237, 293
Sena, Yun-Chiahn, 218
Shang bronzes, 207–9
Shang dynasty, 13, 14, 16–17; and ances-
tral veneration, 210, 313n16; and
antiquarianism, 217; royal house in,
206, 313n10
Shanglin Park: animals in, 77, 88; con-
struction of, 86–88
shengqi, 33, 37
Shen Zhou, 281, 283
Shi Hu, 119
Shitao: *Fine Rain on Pine Trees*, 243
Shi Weixiang, 123
Shun, Emperor, 204
Siberian Collection of Peter the Great, 29
Sichuan basin, 295
Sima Guang, 220
Sima Qian, 44, 45, 47, 55, 73, 86, 133, 275,
307n14; *Historical Records*, 43, 75,
155, 307n8
Sima Xiangru, 86–87, 88
So, Jenny, 30, 73, 210
Song dynasty, 14, 295; antiquarianism
in, 9, 217, 218–19
Song Qi, 217
Songshan, 135, 149; as Heaven’s Center,
145–46; and Taishan, 136–37, 145
Song Shaozu tomb, 173, 183, 311n14
Song-Yuan transition, 233–34, 235,
289–90
- soul carriages (*hun che*), 65–66, 67
southern Liang dynasty, 101
Spirits Come to Console the Bereaved
Family, 252
spirit vessels (ghost vessels), 34, 36, 37,
302n49
The Spring and Autumn Annals with
Zuo’s Commentaries (*Chunqiu Zuo*
zhuan), 39–40, 70
Spring Excursion (Zhan Ziqian), 158
“Stele of the Chan Ceremony of the
Great Zhou Dynasty,” 145–46, 146
A Story of Ruins: Presence and Absence in
Chinese Art and Visual Culture, 233
Strategies of the Warring States, 36–37
Su Bai, 309n8
Su Hui (Su Ruolan), 188, 190, 192, 194–95,
311n21; graphic depiction of, 189
Sui, Emperor, 123
Suicide by Hanging (Xiao Yuncong), 235
Sui dynasty, 112, 121, 160, 165–66
Sullivan, Michael, 3, 169; *Arts of China*,
5, 290, 291, 299n6
Sun Hao, 121, 125, 125
Su niang (Madam Su), 188
Sun Ji, 311–12n24
Sun Quan, 121
Sun Shangzi, 157
Sun Yat-sen, 261, 262, 263, 264, 266, 273;
and queue cutting, 271, 273
Su Shi, 233–34
The Sutra in Forty-Two Sections, 99
The Sutra of Great Cloud, 140
Su Xiaoxiao, 250, 251
Su Xiaoxiao Visiting a Young Scholar
(Liu Yuan), 251
Suzong, Emperor, 164, 166
- Taishan**, 8, 120, 128, 130, 131, 134, 135, 148;
historical and moral authority of,
127–34; and Songshan, 136–37, 145
Taizong, Emperor, 137–38, 139, 166
Tam, Laurence, 257
Tambiah, Stanley J., 17
Tang dynasty, 7, 124–25, 175, 295;
paintings in, 166, 167, 168–69, 170,
173, 174, 190
Tang Hou, 199
Tanyan, Master, 121, 123, 125, 126
Taoism, 106, 176, 295
Tao Qian: “Peach Blossom Spring,”
257–58
temporality. *See* post-dynastic tem-
porality
Ten Days of the Yangzhou Massacre
(Wang Xiuchu), 271
terra-cotta figures, 52, 53, 55; animals
and zookeepers, 50, 52, 60, 62;
“life-size,” 60, 62; soldiers, 48, 55–57,
57, 58, 59, 60, 61
textual reproduction, 176
“*There the Millet Is Lush*,” 231–32
Thiriez, Régine, 278
The Thirteen Emperors (Yan Liben), 159
Three Antiquities (*San gu*), 160, 292;
Zhang’s periodization of, 8, 160–62,
166, 168
Three August Rulers (*San Huang*), 43
Three Dynasties (*San dai*), 14, 39, 70,
227, 288; as embodiments of ritual
art, 13–18; recapturing splendor of,
219–20; ritual customs in, 38, 205,
288; as term, 13, 15, 300n2
Three Kingdoms period, 160, 294
Three Sovereigns (*San Huang*), 156,
157, 288
Tianbao era, 162–63, 168
Tongxuan Temple, 106, 108, 121
traditional burial sites, 296–98
Twelve Golden Men (*shier jinren*),
44–47, 46, 68, 302n8, 303n10
“Twenty-Four Histories,” 231
Two Jins, 294
Two Sages (*Er Sheng*), 137
- Vairocana** Buddha, 142, 144
Vasari, Giorgio: *The Lives of the Most*
Excellent Painters, Sculptors, and
Architects, 292
- Wang Ai**, 195
Wang Chuzhi tomb, 178
Wang Gongshu tomb, 182, 182
Wang Guowei, 217
Wang Haicheng, 301n20
Wang Mang, 9, 210, 216, 288, 289;
“*Auspicious Measurement*,” 211, 212;
Bright Hall re-creation by, 210–11,
213, 214, 214–15
Wang Qinruo, 307n14
Wang Renshou, 195
Wang Shiren, 314n19
Wangsun Man, 39–41, 42
Wang Wan, 43
Wang Wenjie, 269
Wang Xiuchu: *Ten Days of the Yangzhou*
Massacre, 271
Wang Ya, 164
Wang Yi’an, 269, 270, 271, 274, 278–79,
282; photo of, 268
Wang Zhengjun, 210
Wan Shouqi, 235, 239
War of the Heavenly Horses, 82
Warring States period, 290–91
Wei dynasty, 147–48, 157, 160
Wei Xie, 157

- Wei Yan, 167
Wen, Emperor (of Sui), 121, 126
Wen, King (of Zhou), 70, 205, 206
Wencheng, Emperor, 292
Wen Fong, 3
Wenzong, Emperor, 164
Western Jin dynasty, 104, 106, 108, 123
Western Zhou dynasty, 13, 18, 206, 300n1; ceremonial bronzes in, 23, 206, 218, 222
Woman under a Plum Tree, 250
women and gender, 139, 193–94
Wooden Bridge Miscellany (Yu Huai), 247–48
Wordless Stele, 149, 150, 151, 256
Wu, Emperor, 118, 119, 123–24, 165, 193; and auspicious signs, 75, 81–82, 86; empire building by, 7, 78; and *fengshan* ritual, 134; poems attributed to, 81–82; and Shanglin Park, 86–88
Wu, King (of the Zhao), 70, 205, 206
Wu, Shengqing: “A Paper Mirror: Auto-biographical Moments in Modern Chinese Poetry,” 281–82, 319n40
Wu Daozhi, 163–64, 167–69
Wu Ding, King, 208
Wu dynasty, 123
Wu Hong, 245, 246, 248, 293
Wu Li, 257–58, 260; *Clouds White, Mountains Green*, 256–57, 257, 258, 293
Wuling, King, 36
Wu Yugu, 195
Wu Zetian, 311n19, 311n21; becoming ruler, 8, 136–37, 139; biographical information, 137, 147; erasure of, 149, 151; and *fengshan* ceremony, 8, 137–39, 144–45; Five Yue system of, 134–44; monuments constructed by, 139–41, 142, 211, 289; portrait of, 138; ritual reforms of, 8, 139–41, 144, 148–49; vindication and eradication of, 144–51; Wordless Stele dedicated to, 149, 150, 151, 256
Wuzong, Emperor, 165
Xia dynasty, 13, 14, 16, 17, 215
Xianbei, 182
xiangrui, 70, 71
Xiang Shengmo, 235, 237, 248; *A Great Tree in the Howling Wind*, 237, 238; *Self-Portrait in Red*, 236, 237, 293
Xianyang Palace, 43, 46, 68
Xiao Cheng, 270
Xiao Yuncong: *Suicide by Hanging*, 235
Xie He, 161; “Ranked Record of Old Paintings,” 155
Xin dynasty, 210, 216, 288
Xizong, Emperor, 173
Xuan, Emperor, 135, 136
Xuanzong, Emperor (Zhao Jie), 134, 147, 149, 164; *Auspicious Cranes*, 221
Xunzi, 33; “A Discourse on Ritual,” 33, 34
Xu Shoutang, 281; “Self-Inscription on a Small Likeness,” 280
Xu Yahui, 224
Xu Yao, 242
Yang, Emperor, 112–13
Yang Bu: *An Album of Painting and Poetry on the Theme of Lamenting the Past*, 239, 240, 241, 241; *Portrait of Jiao Xian*, 241; *Portrait of Yuan Hong*, 242
Yang Guifei, 187, 190, 191, 193; graphic depiction of, 186
Yang Qidan, 157
Yangshao culture, 16
Yang Xuanzhi, 232–33
Yan Liben, 157, 168–69; *The Thirteen Emperors*, 159
Yan Lide, 157
Yao, Emperor, 70
Yao Hua Studio (Sze Yuen Ming), 278
Yao Tandu, 160
Yao Zui: “Continued Ranking of Paintings,” 155
Yellow Emperor, 106, 157, 160, 263
“Yellow Emperor Calendar,” 263
Yellow Thearch, 70
Yelü Bei (Li Zanhua), 177, 201, 312n38; *Hunter and His Horse*, 201, 202; *Prince Dongdan of the Liao and His Entourage*, 200
“Yi Ji” chapter, 204, 206–7, 210
Yingwu Zhong burial site (Tomb of the Parrot), 187, 311n19
Ying Zheng, 43. *See also* First Emperor
yin-yang principle, 215
Yongning Pagoda, 232–33
Yongtai, Princess, 174
Yu, Emperor, 70
Yuan, Emperor, 165, 210
Yuan dynasty, 235, 290; transition from Song to, 233–34, 235, 289–90
Yuan Hong, 241, 242
Yuan Xian, 37
Yue. *See* sacred mountains
Yu Huai: *Wooden Bridge Miscellany*, 247–48
Yu Shaosong, 155
Zeitlin, Judith, 250
Zeng Shen, 37
Zhang Feng, 256, 260; *Reading a Stele*, 255
Zhang Hongjing, 164
Zhang Huaiguan: “Judgments on Calligraphy,” 155, 157, 160
Zhang Jiazhen (Duke of Hedong), 164
Zhang Jiuling, 309n9
Zhang Qian, 119
Zhang Sengyou, 164, 167; *The Five Planets and Twenty-Eight Constellations*, 159
Zhang Xu, 163–64
Zhang Xuan: *Court Ladies Preparing the Newly Woven Silk*, 190, 191, 198–99; *Painting Taizhen Teaching a Parrot*, 188
Zhang Yanshang (Duke of Wei), 164
Zhang Yanyuan, 8, 155–74; and art historians, 155, 173, 175; biographical information, 164; as progenitor of Chinese art history, 5, 155, 292; Three Antiquities theory of, 8, 160–62, 166, 168. *See also* *Famous Paintings of Successive Dynasties*
Zhang Yi, 41–42
Zhang Zao, 167–68, 169–70, 172, 173
Zhang Zhiying, 264, 265
Zhan Ziqian, 157; *Spring Excursion*, 158
Zhao Qi, 160
Zheng Fashi, 157
Zheng Sixiao, 233–34, 315n9; *Ink Orchard*, 234
Zhenguan era, 162
Zheng Xuan, 313n8
Zhenzong, Emperor, 134
Zhongshan, 36, 132; King Cuo’s mausoleum in, 6, 18–35
Zhongzong, Emperor, 148, 307n10
Zhou (Zhangshan state chancellor), 20, 22, 23, 301n20
Zhou, Duke of, 70, 215
Zhou dynasty, 13, 14, 41–42; about, 205–6, 300n2; ancestral veneration in, 210, 313n16; *Book of Rites* on, 16–17; ritual art in, 23, 25, 37
Zhou Fang, 167, 168, 173; *Court Ladies Wearing Flowered Headdresses*, 170, 170–72, 172, 190–91, 198–99; *A Royal Concubine Teaching a Parrot*, 188
Zhuangbai bronzes, 206, 207
Zhu Ci Rebellion, 165, 166
Zhu Da, 239, 253, 255
Zhu Jingxuan, 169–70, 172–73; “Records of Famous Painters of the Tang Dynasty,” 167
Zhu Kerong Rebellion, 164, 165
Zhu Xi, 220; *Illustrated Manual Explaining the Sacrificial Rites Practiced in Prefectures and Counties, Composed during the Shaoxi Era*, 224