

# **The Becoming of a Master: Qiu Ying's Relationship with the Literati Society and the Market**

Leiden University

MA Thesis of Asian Studies 60EC (History, Art, and Culture of Asia)

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Introduction	3
Literary Review	3
Research Question	4
Structure	4
Qiu Ying's Style	5
Qiu Ying in the Literati Society	16
Qiu Ying and the Market	26
Conclusion	36
List of Illustrations	38
Bibliography (Primary)	40
Bibliography (Secondary)	42

# Introduction

underlines refer to  
grammatical  
mistakes or  
awkward  
expressions

Qiu Ying 仇英 (1494-1552) is one of a kind and a mystery in Chinese art history due to the fact that Qiu Ying himself did not leave any detailed source of writing about his life and work. However, this issue has not affected the mass popularity of his works from time to time. He is considered one of the most successful professional painters in Chinese art history, and was one of the most beloved painters during the Ming dynasty. Not to mention quite a number of exhibitions and retrospectives of his paintings were held in China and Taiwan in recent years.

briefly  
introduce  
your main  
thesis  
statement.

Dates?

## Literary Review

awkward

Even though Qiu Ying is one of the fundamental painters in the art history of China, only few scholars have devoted themselves to studies and discussions that try to reveal his puzzled archival background. Ellen Johnston Laing is one of the few art historians who has paid great attention to the artistic career of Qiu Ying in a social aspect regarding his relationships with his major patrons. In her article "Sixteenth-Century Patterns of Art Patronage: Qiu Ying and the Xiang Family", she discusses about Qiu Ying's long term relationship with one of his major patrons Xiang Yuanbian 項元汴 (1525-1590) and others in the Xiang family<sup>1</sup>. She also writes about Qiu Ying's other patrons in "Ch'iu Ying's Three Patrons,"<sup>2</sup> and Qiu Ying's Other Patrons.<sup>3</sup>

Summarize Liang's  
main arguments and  
explain how her  
articles are relevant  
to your research

Unlike his contemporaries of the Four Masters of Ming, very few books have been exclusively about Qiu Ying. Shan Guolin's 單國霖 book *Zhongguo ju jiang meishu congshu, Qiu Ying* 中國巨匠美術叢書，仇英 is one of the few examples. However, the book has relatively less content compared to books about the other three masters.<sup>4</sup> His book only provides a brief

What is Shan's main argument?

<sup>1</sup> Ellen Johnston Laing, "Sixteenth-Century Patterns of Art Patronage: Qiu Ying and the Xiang Family," *Journal of the American Oriental Society*, Vol. 111, No. 1 (Jan. - Mar. 1991), 1-7.

<sup>2</sup> Ellen Johnston Laing, "Ch'iu Ying's Three Patrons," *Ming Studies Newsletter* 8 (1979), 51-52.

<sup>3</sup> Ellen Johnston Laing, "Qiu Ying's Other Patrons," *Journal of the American Oriental Society*, Vol. 117, No. 4 (Oct. - Dec. 1997), 686-692.

<sup>4</sup> Shan Guolin, *Zhongguo ju jiang meishu congshu, Qiu Ying* (Beijing: Wenwu chubanshe 文物出版社, 1998).

No need of Chinese characters for publishers.  
Consult Chicago style for footnote format

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introduction into the life of Qiu Ying and connoisseurships to some of Qiu Ying's most famous works.

National Palace Museum in Taipei has published a series of books called *Ming si jia zhuan* : *Shen Zhou, Wen Zhengming, Tang Yin, Qiu Ying* 明四家傳：沈周、文徵明、唐寅、仇英 by Wang Jiacheng 王家誠 elaborating on the archival history of the Four Masters of Ming.<sup>5</sup> Due to a lack of written data, Qiu Ying plays a minor role in the series of books while Wen Zhengming 文徵明 (1470-1559) dominates most of the content.

Other references related to Qiu Ying are mostly brief research papers in single perspective, either on connoisseurship, social art history, or stylistics. Meanwhile, National Palace Museum has published a number of catalogues with accordance to their exhibitions with Qiu Ying involved, such as the catalogue regarding the special exhibition in 2014, *Four Great Masters of the Ming Dynasty : Qiu Ying* 明四大家特展：仇英.<sup>6</sup>

1. Discuss the articles that inform your research on Qiu Ying. Given the topic of your thesis, connoisseurship and sociohistorical contexts should be very relevant to your thesis

2. Introduce and analyze important scholarship on Ming art market, professional/amateur artist debate, and artist-painter relationship

3. Structure your literature review around issues, and critically engage the scholarship

## Research Question

As the previous mentioned, most of the academic works about Qiu Ying are limited to a single approaching description. Therefore, this project aims to provide an inclusive answer to the reputation and definition of Qiu Ying's artistic profession. The research question of this thesis focuses on how he has been defined and discussed in the literati society as well as on the market during his life and the period thereafter. In order to answer this question, the project is divided into three major sections: (1) Qiu Ying's style, (2) his relationships with the literati, (3) his networks with his patrons.

## Structure

1. State your theoretical framework

2. How do these three sections/chapters hold together to answer your main research question

The first chapter will pay attention to Qiu Ying's capability of recreating antique paintings from styles of the Tang and Song Dynasties. His most identical works comparing to his contemporaries in the Four Masters of the Ming are the blue and green landscape paintings.

<sup>5</sup> Wang Jiancheng, *Ming si jia zhuan : Shen Zhou, Wen Zhengming, Tang Yin, Qiu Ying* (Taipei: National Palace Museum, 1999) .

<sup>6</sup> *Four great masters of the Ming dynasty : Qiu Ying* (Taipei: National Palace Museum, 2014).

Firstly, during the Ming Dynasty, copying the Song style paintings was of importance for professionals. Qiu Ying has often been linked to the painters from the Tang and Song court styles. This link originates from inscriptions in his art works, and the criticisms of other painters and scholar-officials. For this reason, the relationship between Qiu Ying and these artists will be analyzed, as well as the definition of the blue and green landscape genre. This analysis will address his tributes to the former painters and the feedbacks related to these works.

The second chapter will focus on the relationship between Qiu Ying and the literati society. Qiu Ying maintained close connections with the major literati of his time. He even collaborated with some of these prestigious elites on multiple artistic creations. One of the most influential literati during the time was Wen Zhengming (1470-1559) who collaborated with Qiu Ying on several paintings. The research in this chapter will be based on the inscriptions written on Qiu Ying' paintings in order to examine their relationships. Furthermore, references of the collaborations between Qiu Ying and others will also be consulted in this project. This analysis will provide insights in the reason why Qiu Ying's works were greatly accepted and appreciated by the elite class.

**In what sense is the third chapter also a conclusion? This thesis needs a separate conclusion of the thesis**

To conclude, the third chapter will address the business nature of Qiu Ying's networks on the market. The chapter will focus on the paintings that have been created during his residence at his patrons' home, and on the relationships he had with his patrons. We know that Qiu Ying lived with his patron for years, while he worked for them and learned from their collections of paintings. From the archival datas, some of Qiu Ying's paintings have been sold or commissioned at an amazingly high price. The project would emphasize on these expensive art works regarding their style and other issues in order to figure out why Qiu Ying's paintings were appreciated and worshiped by these patrons.

## Qiu Ying's Style

In order to identify Qiu Ying's uniqueness of style, we need to discuss the social background and the mainstream of painting styles during his time. The beginning of the Ming Dynasty known as the period of Hong Wu 洪武(1368-1398) was a disastrous period for scholar-

**check format --  
should be Hongwu**

officials due to the harsh regime of the Emperor Zhu Yuanzhang 朱元璋 (1328-1398). Under his censorship over words and painting subjects, the court painters were relatively conservative. Therefore the mainstream of the academy was occupied by the court style paintings from the Song Dynasty.<sup>7</sup> The academy in the Ming court was not as systematic as the well-structured academy in the Song court. Especially, during the period of the Song emperor Huizong 徽宗 (1082-1135), painters could reach a high courtly status.<sup>8</sup> The academy paintings were popular to function as decoration for the high society and nostalgic tributes to their glorious history.

high society??

Emperor Hong Wu favored his officials from Anhui 安徽 and was suspicious of the people from Jiangsu 江蘇, especially from the area of Suzhou 蘇州. Since the Wu area was considered a rival rebel power and the cultural center of China in the late Yuan Dynasty. Gao Qi 高啟 (1336-1373) was one of the most talented young men from the Suzhou city and a victim of the emperor's suspicion. The poet and his friends wished to get rid of the Mongols during the Yuan Dynasty and were grateful to join the Ming court. However, they met their death shortly after served the Ming government in 1368. The literati class of the Wu area suffered disastrous suppression, as emperor Hong Wu cut short numerous lives of the most gifted and promising young painters. The elite class of the area was then revived by Shen Zhou and Wen Zhengming during the end of the fifteenth century. Shen Zhou was the founder of the Wu school of painting followed. The art of Wen Zhengming and his fellows served as basis for the principles on which this school was founded.<sup>9</sup> what are the principles? Of course, there were other literati painters working in the Ming Dynasty, but Shen Zhou and Wen

Always provide the Chinese characters, dates of birth and death when the name of a person first appears

<sup>7</sup> James Cahill, *Parting at the Shore, Chinese Painting of the Early and Middle-Ming Dynasty* (Beijing: Sanlian shuju 三聯書局, 2009). 10-11

Check original

<sup>8</sup> Cai Han 蔡罕, "Beisong hanlin tuhua yuan zhi guan zhi du chu tan 北宋翰林圖畫院職官制度初探" *Zhejiang University Journal (Humanity and Sociology Section)* 浙江大學學報 (人文社會科學版), Vol. 28. No. 3 (Hangzhou, 1999). 17-21.

<sup>9</sup> Susan Bush, "Ming (1368-1644)," *Chinese Literati on Painting* (Hong Kong: Hong Kong University Press, 2012). 153.

2. Hanging scroll on paper and ink, 94.3 x 33.3 cm, "Yu yu chun shu" by Wen Zhengming. 1507. National Palace Museum. Taipei

Chinese characters?

Again, read Shih Shou-chien and Cahill

↑ Zhengming were the ones who revitalized the Yuan traditions, by combining painting and poetry from Zhao Mengfu 趙孟頫 (1254-1322).<sup>10</sup>

Qiu Ying (1494-1552) was often stated as the fourth place in the "Four Masters of the Wu School" also as the "Four Masters of Ming Dynasty". However, he would surpass his contemporaries concerning the genre of the blue and green landscape painting. First appearing in the history of Chinese art during the Wei and Jin Dynasties (220-589), the blue and green landscape genre soon developed into one of the major repertoires. of what? With the revolutionary revise by Zhao Mengfu, who are these scholars? the way Ming scholars practice paintings became more literati. Qin Ying's contemporaries Shen Chou and Wen Zhengming played as prominent examples of how a literati painting should be in what sense? explain created. Shen Chou's works were less refined and spectacular, he



how revolutionary? Quote Jonathan Hay

1. Hanging scroll on paper and ink, 84.8 x 21.8 cm, "Ye zuo tu" by Shen Zhou. 1492. National Palace Museum. Taipei

paid more attention to the poetry and the playfulness of the design. Shen Zhou's *Ye zuo tu* 夜坐圖 regards one of his most renown literati paintings. Knowing from Shen Zhou's inscription *Ye zuo ji* 夜坐記 on the upper part of the painting, disclosed that this painting was created during a night of insomnia. The article and the painting introduced Shen Zhou's thinking during his night of

<sup>10</sup> Yoshikawa Kojiro 吉川幸次郎, *Gen Min shi gaisetsu* 元明詩概說 (Tokyo: Iwanami Shoten 岩波書店, 1963). page number?

insomnia, mentioning his observations during the night and his reactions towards them. The entire art work was private and intimate to himself. The style and design Shen Zhou adopted in this painting was originally from the landscape of the hermit during the late Yuan Dynasty. He intentionally avoided the professional painting style from the Song Dynasty. By avoiding the eye-catching colors and dramatic designs, *Ye zuo tu* returned to the simple and pure form of literati painting.<sup>11</sup> On the other hand, Wen Zhengming, a pupil of Shen Zhou, and the specific example of a literati followed the idea of Zhao Mengfu which will be discussed later. For him, the colors on the painting were simply an associating tool to compensate literati paintings. Wen Zhengming's famous painting *Yu yu chun shu* 雨餘春樹 played tribute to the historical landscape of the Suzhou city. This fascinating art was used as a present for a parting friend. Elements of the blue and green landscape were applied in this piece, but intimacy and self-experiences of Wen Zhengming were that made this painting different from the decorative golden landscapes.<sup>12</sup>

With the standard of an orthodox blue and green landscape, Qiu Ying would undoubtedly be the top jewel of the crown. In fact, Dong Qichang 董其昌 (1555-1636) praised him as the best of his kind in this category of painting within five hundred years.<sup>13</sup>

**Always provide the dates of birth and death when the name of a person first appears**

The school of Li Zhaodao followed by Zhao Boju and Zhao Bosu, was not only extremely refined, but also represented the idea of scholar-official. Although <sup>11</sup>the successors could make recreations with the same techniques, they were not able to present the same elegance as Ding Yefu and Qian Shunju in the Yuan Dynasty. The only person who was able to reach this level within five hundred years was Qiu Ying.

**check translation**

<sup>11</sup> *Ninety Years of Wu School Painting* 吳派畫九十年展 (Taipei: National Palace Museum, 1975). 2.

<sup>12</sup> Shih Shouchien 石守謙, "Zhongguo wenren hua jiu jing shi sheme? 中國文人畫究竟是什麼?" *From Style to Huayi (Painting-Idea): Ruminating on Chinese Art History* 從風格到畫意-反思中國美術史 (Taipei: Rock Publishing International, 2010). 53-66.

<sup>13</sup> Dong Qichang, "Hua chan shi lun hua 畫禪室論畫," in Yu Jianhua 俞劍華 ed., *Zhong guo hua lun lei bian* 中國畫論類編 (Beijing: Renmin meishu chubanshe 人民美術出版社, 1957). 728.

Taishi is Wen Zhengming's official position--put his given name in brackets and translate the official title.

Therefore, Wen Taishi admired him greatly. Wen Taishi's painting skills were not as exquisite as those of Qiu Ying

李昭道一派為趙伯駒、伯驪，精工之極，又有士氣，後人仿之者，得其工不能得其雅，若元之丁野夫、錢舜舉是也。蓋五百年而有仇實父，在若文太史及相推服，太史於此一家畫，不能不遜仇氏。

should understand Dong's words as an attempt to reconstruct the lineage of professional artists instead of a historical fact

Before Qiu Ying, the four well-known painters Li Sixun 李思訓 (651-716), Li Zhaodao 李昭道 (675-758), Zhao Boju 趙伯駒 (1120-1182), and Zhao Bosu 趙伯驪 (1124-1182) dominated the genre of blue and green landscape painting. Furthermore, the two Li became the representatives of this style. Unlike Qiu Ying who made a living as a professional painter from the poor, these four people belong to another extreme of social class. The two Li were relatives of the Tang Dynasty (618-907) royalty and were both generals in their time, meanwhile, sharing a significant similarity, the two Zhao were from the royal family of the Song Dynasty (960-1279). The blue and green landscape painting was a genre greatly appreciated by the nobility. In fact, the other name of this type, the golden landscape, could quickly explain this idea. This style was mostly involved with subjects of splendid palace architecture, subtle woods, and rocks, historical events, and characters. Zhang Yanyuan 張彥遠 (815-907) argued in his book *Li dai ming hua ji* 歷代名畫記 that "the two Li completed the splendiddness of landscape painting and the fineness of technique after the beginning of the development had been started by Wu Daozi 吳道子 (680-740) 山水之變始於吳而成於二李。"<sup>14</sup> Three major highlights could conclude the essences of the blue and green landscape genre.<sup>15</sup> Firstly, the vividness that exceeds reality. Tang Dynasty Emperor Minghuan 皇 (685-762) complimented Li Zhaodao's landscape: "The wall painting you painted was sp incredibly vivid that I could hear the sound of water at night. Indeed, it was a blessed masterpiece.

S

gold-bluegreen landscape

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use Emperor Xuanzong and his reign period

does not match original text

<sup>14</sup> Zhang Yanyuan, *Li dai ming hua ji* (Taipei, 1975). 56.

<sup>15</sup> Zhang Junjie 張俊傑, "Shan shui huihua fa zhan zhi si xiang 山水繪畫發展之思想," *Shi wu congkan* 史物叢刊, Vol. 49 (Taipei, 2005). 102.

卿所畫掩障，夜聞水生，通神之佳作也。”<sup>16</sup> Secondly, the splendiness and spectacle of the landscape, being exquisite but not vulgar. Thirdly, the blue and green and the goldenness related to the subject and the materials. The style is characterized by the broad use of the colors blue and green. The season depicted in these works was mostly spring and summer. The goldenness in Chinese is jin bi 金碧; jin either represents the splendiness of the painting or the golden outline used by the two Li, while bi could simply be the meaning of the word blue and green.

Unfortunately, during the Yuan Dynasty, the genre of blue and green landscapes nearly became extinct due to the rise of the genre of literati painting. Although Zhao Mengfu might not fit into every version of the framework of the Four Masters of Yuan Dynasty, he was undoubted the icon of the literati class. Being a descendant of the Song royalty, Zhao Mengfu had a different taste than his ancestors. As the style of Ma Yuan 馬遠 (1160-1225) and Xia Gui 夏圭 (1195-1224) dominated the Southern Song Dynasty (1127-1279), he praised the long-abandoned style of Dong Yuan 董源 (934-962), and Ju Ran 巨然 (early Song period) for having antiquarium. He argued that the essence of a painting was the antiquarium. And that without it, no matter how refined the archaic style techniques and the colors were, the painting was sick.

The essence of painting is the antiquarium, without it, the art is simply right in the technique. Nowadays, people consider themselves masters by knowing how to use the lines and colors. However, they do not know that without antiquarium, their paintings are sick and cannot be admired. Although my work might look simple, experts will praise them for knowing the antiquarium within.

作畫貴有古意，若無古意，雖工無益。今人但知用筆纖細，傅色濃艷，便自為能手。殊不知古意既虧，百病橫生，豈可觀也。吾所作畫，似乎簡率，然識者知其近古，故以為佳。<sup>17</sup>

<sup>16</sup> *Zhongguo ming huajia congshu* 中國名畫家叢書 (China, 1970).

provide specific location and publisher

<sup>17</sup> Zhao Mengfu, “Zi ba hua juan 自跋畫卷,” *Qing he shuhua fang you ji* 清河書畫舫 酉集

complete the footnote



3. Hand scroll on paper and ink, 28.4 x 93.2 cm, "Que hua quise tu" by Zhao Mengfu. 1296. National Palace Museum. Taipei

Being a distant relative to the Song royalty Zhao family, Zhao Mengfu was born in the worst timing. At the age of twenty-five, the Song empire was conquered by the Mongol. Having struggles with his identity and the willingness to save the traditional Han culture, he decided to serve the Yuan court. The monumental mountain landscape from the Northern Song style was considered a manifestation of the royal power, while the blue and green landscape represented the gloriousness of great fortune. These two genres were still appreciated by the aristocrats in the northern China, regardless of the fact that the Mongol nobles had a different taste of paintings than those of the Han culture. Zhao Mengfu's idea of the ideal painting might have been delivered by his most famous painting *Que hua quise tu* 鵲華秋色圖. He did not use the complex design that was often practiced during the thirteenth century. Instead, he used a rather simple form related to *Wang chuan tu* 輞川圖 of Wang Wei 王維 (699-761) in the Tang Dynasty. Besides that, he used the style of Dong Yuan from the Southern Tang to create the trees and bushes in the painting. 'Learn from the antiquarium' is one of his major arguments in painting. However, this does not mean one should copy things from the past. One should recreate based on one's understanding and interpretation of the antiquarium. Being a master of calligraphy, Zhao Mengfu interpreted antiquarium based on writing. In fact, he merely used any wash in *Que hua quise tu*, as the painting could be deconstructed into only few brush strokes.<sup>18</sup> Zhao Mengfu's theory of ideal antiquarium might have cured the issue for everyone who practiced the style of Ma Yuan and Xia Gui, and in doing so, were only creating paintings that were sick and merely repetitive works of

<sup>18</sup> Shih Shouchien, "You Zhao Mengfu dao Wang Meng de shanshuahua fazhan 由趙孟頫到王蒙的山水畫發展," *From Style to Huayi (Painting-Idea) : Ruminating on Chinese Art History* (Taipei: Rock Publishing International, 2010). 167-180.

Chinese title of the book?

residual and dilapidated landscapes. Next to this, it also led to the domination of the literati painting.<sup>19</sup>

state how Zhao Mengmu is relevant to Qiu Ying

With accordance to the near-extinction of the blue and green landscape genre during the Yuan Dynasty, Qiu Ying had to inherit the cultural heritage from the Tang and Song traditions.

Later, these traditions became an important standard to the successors of this pattern.<sup>20</sup>

Regardless of the fact that the original piece was long lost, one could still have a glimpse of the incredible techniques Qiu Ying mastered via his tribute to Li Zhaodao *Fang Li Zhaodao hai tian xia zhao yu* 倣李昭道海天霞照圖. Wen Zhengming's inscription for this painting plays as an evident proof for the exquisiteness of this work.

The entire sky and earth could be represented in inches of painted silk. Qiu Ying must have understood Li Zhaodao's philosophy to the fullest to be able to reach this level of vividness, and to paint the world. This scroll is like the original piece of Li Zhaodao's *hai tian xia zhao yu*. The original piece was collected by the Tang family of the Wu zone.

Molin: Xiang Yuanbian.  
Lay Molin purchased it after asking for it from many people. With Qiu Ying's devotion to this recreation, the fineness and brightness of it was said to be equivalent to the original painting. Lay Molin displayed these two masterpieces simultaneously, admired them for a long while and reached the cosmic meditation. Without considering the age of the silk medium, it was not possible to distinguish which one was from Li and which one was from Qiu. Presumably, with Shifu's (Qiu Ying) skill of painting, the price of Qiu Ying's work then surpassed Zhao Qianli (Zhao Boju) around Changan. With this tribute, later viewers could not only admire General Li Junior (Li Zhaodao).

大凡海天之景象能兼收於丹青絹素間者。必其筆意神細。方能繪圖萬里。此卷乃李昭道

(昭誤作照) 海天霞照圖真蹟。向為吳中湯氏所藏。墨林居士多方構求而得。因倩實父

translation doesn't match the original

<sup>19</sup> Zhou Jiyin 周基寅, *Wu pai huihua yen jiu* 吳派繪畫研究 (Jiangsu: Jiangsu meishu chubanshe 江蘇美術出版社, 1991). 7-12.

<sup>20</sup> Shan, *Zhongguo jujiang meishu congshu Qiu Ying*. 18.

仇君用意臨摹。煥然神明。一時觀者俱稱雙絕。余過禾中。墨林居士出此二本。展觀良久。神飛天外。非絹素新舊。則不能辯其孰為李孰為仇也。嗟乎實父之筆。長安聲價重過趙千里。今摹昭道（昭誤作照）此本。後之觀者又何必獨羨小李將軍耶。長洲文徵明識。

make proper punctuations

This stunning tribute to Li Zhaodao fully manifested the reputation of Qiu Ying's ability to recreate antique paintings. The village and sailboats were carefully depicted in details accompanied with stress and hills creating a naive living style. The painting was painted using a macro perspective focusing on multiple mountains. The mountains that occupied the painting were carefully designed and stacked in order to provide a sense of spectacle and magnificence. Finally, the blue and green colors were meticulously rendered giving the painting the feeling of aloof beauty. The painting not only played a role as luxurious decoration but also accessibility to the distant past.

Explain why it is naive

pingyuan-level distance



4. Hand scroll on paper and silk, 54 x 204.4 cm, "Fang Li Zhaodao hai tian xia zhao tu," by Qiu Ying. National Palace Museum. Taipei.

Simply being an expert in making tributes and copying would not build Qiu Ying's prestige. In fact, creativity was equally fundamental. Cahill argued that while using the techniques of Song paintings, Qiu Ying established a unique style that would never be confused with the actual Song works. Naturally, he founded a single, outstanding style of his own, concluded by observation on Song works. His style was obviously not the widely practiced literati style from that period. Therefore, Qiu Ying has suffered from biases of Chinese art critics for being possibly illiterate or at

what is this unique style? Explain. Cahill's opinion (unique) is very different from that of Dong Qichang (resemblance).

sources?

avoid  
generalization

least not great at writing. Ancient Chinese believed that one's writing represented one's personality thoroughly. Creativity requires strong characteristics. Therefore, creativity needs the intelligence of writing.<sup>21</sup> Unlike his literati contemporaries emphasized on the antiquarium, Qiu Ying managed different skills altogether. His tribute to *Qingming shang he tu* 清明上河圖 was an obvious example of combining the painting style of Chang Tseduan 張澤端 (1085-1154) with the blue and green landscape.<sup>22</sup> Comparing Qiu Ying's work to the original art, his version was a recreation based on the blueprint of the original painting. In fact, the original piece did not contain the part from vamen 衙門 to jinming chi 金明池. Qiu Ying's version painted these residential buildings luxuriously. He created a larger scale of the size and structure of these buildings. In his version, the shops on the city avenue contain huge gardens at the back with many isles. These mansion-like buildings were a manifestation of the gorgeous Suzhou garden during his time. Meanwhile, the characters and shops also provided a peak to the material culture in the Ming Dynasty. He made the painting out of a 16th century Suzhou city instead of a 13th century Bianjing city 汴京. Adopting the precise structure of the original piece, Qiu Ying created a sense of vanity in his version by the splendid palace architecture around jinming chi, the fine clothes of the characters, and the additional blue

unclear

Is this your observation? Otherwise, cite your source

give an example of the Ming-style garden in Qiu's painting



5. Hand scroll on Silk, 30.5 x 987.5 cm, "Qingming shang he tu," by Qiu Ying. Liaoning Provincial Museum. Shenyang

and green

<sup>21</sup> Cahill, *Parting at the Shore, Chinese Painting of the Early and Middle-Ming Dynasty*. 209-232.

<sup>22</sup> Kang Kai 康凱, "Lun Qiu ying qing lu shan shui de yi shu te se yu gen yuan 論仇英青綠山水的藝術特色與根源," *Yi yuàn xié yīng 藝苑擷瑛* (China, 2014).127-128.

given an example of the blue-and-green landscape in Qiu's painting

landscape at the outskirts of the village compared to the original work.<sup>23</sup> Qiu Ying managed to mix tradition and innovation, adopting his style with a Ming style.

expand the last sentence

Qiu Ying also practiced subjects that were popular among the literati society. Based on the article *Chibi fu* 赤壁賦 from the prestigious scholar-official Su Shi 蘇軾 (1037-1101), *Chibi tu* 赤壁圖 became a common subject for paintings during the sixteenth century. Literati from the Suzhou area, such as Wen Zhengming, Wen Jia 文嘉 (1501-1583), Lu Zhi 陸治 (1496-1568) all painted in whose? accordance with this poem. Painting based on literature subjects was an idea of the literati to make their works more poetic. This painting proved that Qiu Ying was also influenced by the Wu school literati paintings. Qiu Ying did not follow those literati fully but created this poetic subject in his own style which was more humane and vivid. The details in his version of the painting were more colorful and more refined than those of the others.<sup>24</sup> The leaves and flowers on the cliff were painted with delicate dots accompanied with curly branches. The cliff was constituted with multiple layers of rocks and rendered using the colors of blue and green. Even the scholars and their servants on the boat were depicted accurately regarding the wrinkled drapery of their clothes.

Which artist are you comparing Qiu to here?



6. Hand scroll on paper and ink, 26 x 91 cm, "Chibi tu," by Qiu Ying. 1548. Liaoning Provincial Museum. Shenyang

Not exactly! See Cahill's discussion on the archaistic manner of Qian Xuan, Zhao Mengfu, and Wang Meng ... (*Hills beyond a River*)

To sum up, Qiu Ying's style was greatly involved with the blue and green landscape genre that was abandoned during the Yuan Dynasty. His works provided his audience with a tour back to the old and glorious tradition in the Tang and Song Dynasties. With his incredible skills in painting

<sup>23</sup> Shan, *Zhongguo jujiang meishu congshu Qiu Ying*. 22-3

<sup>24</sup> Shan, *Zhongguo jujiang meishu congshu Qiu Ying*. 8-9

he was able to recreate antique paintings from the past and was able to create subjects of his time while adopting the techniques of the blue and green landscape.

## Qiu Ying in the Literati Society

Before addressing the relationship between Qiu Ying and the literati society, it should be discussed why the literati were so different from others and what the uniqueness of them was. The debate between the elegant and the vulgar was one of the major issues in Chinese art history. Not merely an academic discussion, it served as a fundamental element deeply rooted in the lives of the Chinese time after time. It was a dilemma having the consideration to define these two categories, since people's value was quite subjective. Therefore, amounts of scholars tend to make the categorization based on the division of social classes. The taste of the elite and the upper class represents the elegant while the taste of the mundane and the lower class represents the vulgar. For instance, paintings of the famous Taoist deity Zhong Kui 鍾馗 would be classified into both two different categories because of the style adopted in the painting. The ones depicted with a more poetic or more gentlemen-like Zhong Kui were considered elegant and used for appreciation. Meanwhile, the more ugly and scary kind of Zhong Kui would be considered vulgar and served for religious purposes. Social classes could be easily defined with various standards. However, in order to strengthen these standards, the elite class needed to produce their own culture.<sup>25</sup> If elegance is a kind of quality inherited in the culture, how should we separate the other parts from the section of the literati? There must be a standard that differentiated the elite culture from the public culture.

which ones?

by whom?

Are you talking about Qiu's involvement in Wen Zhengming's *Hanlin Zhong Kui*? Make it clear.

The structure of the elegant and the vulgar could be manifested by the idea of the taste of the elite and the taste of the mundane; this created more possibilities and interactions between the two social classes. The interflow and overlap of different social classes were of importance in this concern. Of course, the elites were aware of the public culture. However, for the sake of identifying

<sup>25</sup> Pierre Bourdieu, trans. Richard Nice, *Distinction: A Social Critique of the Judgement of Taste* (Cambridge: Harvard University Press, 1984)

their own culture, actions to belittle the public culture were undertaken. These measures represented the anxiety of the elite towards the inevitable impacts from the public culture.<sup>26</sup>

Undoubtedly, the literati class was the most representative group of the elite class in the history of China started after the Song Dynasty. These literati possessed the knowledge and cultural heritage from their ancestors, and had the possibility to become government officials. They were the cultured people, and they produced culture. Besides educational references, literati were required to master cultural skills such as the Confucian six arts 六藝. With the same practices and knowledge, the trend led to mutual recognition and a value system. Finally, the concept of the literati culture was constructed. While the literati refused to be assimilated into the public culture, the public was eager to transcend to the upper class. In sum, the literati regarded not merely an elite social class, but also a phenomenon that symbolized the mutual goal of the ancient Chinese civilization.<sup>27</sup>

How is the debate on the elegant vs. vulgar relevant to your discussion (professional vs. amateur) below?

Painting was a cultural technique that was greatly influenced by the elite class because it was considered a requirement for the upper class. Furthermore, inherited from the Song and Yuan literati, the Ming literati refined the standard and framework of literati painting mainly based on Zhao Mengfu's idea. With respect to the previously mentioned conflict between the elegant and the vulgar, the debate in painting was slightly different. The relationship between professional painters and the literati painters was more about the elegance and the transcended elegance. ? Based on Dong Qichang's criticism on Qiu Ying regarding the Zen Buddhism, one could be enlightened as a Buddha practicing the literati painting styles. However, practicing the professional painting styles would take more time like the path of a Bodhisattva.

When Qiu Ying was painting he was so concentrated that he could not hear the sound of talking and the gathering like the ladies next door. Therefore, his practicing was like

<sup>26</sup> Shih Shouchien, "Anxiety between Elegance and Vulgarity: Wen Zhengming, Zhong Kai and Popular culture 雅俗的焦慮：文徵明、鍾馗與大眾文化," *Taisa Journal of Art History* 美術史研究集刊 (Taipei: National Taiwan University, 2004), 307-339.

<sup>27</sup> Ho Pingti, *The Ladder of Success in Imperial China: Aspects of Social Mobility, 1368-1911* (New York: Columbia University Press, 1962)

a monk. After fifty years of practicing, he finally found that this school should not be practiced. It was like Buddhist Zen; one needed to go through many obstacles to become a Bodhisattva. Unlike practicing the styles of Dong, Ju, and Mi, one could be enlightened as a Buddha immediately.

provide their given names in brackets

wrong character

實父作畫時，耳不聞故吹闐駢之聲，如隔壁釵釧，顧其術亦近苦矣。行年五十，方知此一派畫，殊不可習。譬之禪定，積劫方成菩薩，非如董巨米三家，可一超直入如來。<sup>28</sup>

During the late fifteenth century, the professional painting style also known as the Zhe School dominated the mainstream of painting in the court and the practices spread to Korea and Japan. Similar to all professional paintings in various time periods, these works were greatly influenced by the public. They matched the social expectations either in the aspect of politics, religion, aesthetics, or social functions. They would represent royal power or family fortune to match the taste of their audiences. James Cahill argued that the mainstream style of paintings were changing over the years. Because the most important painters in the Yuan Dynasty were mostly literati and scholar-officials, the literati style dominated that period. Due to the suspicion of the emperor, the literati class was suppressed and the Zhe school of style originally from the Southern Song court, was favored.<sup>29</sup> After the literati society of Suzhou was revived, they decided to follow the footsteps of the Yuan literati regarding the style of painting. Qiu Ying's contemporaries Shen Zhou and Wen Zhengming had significant impact on purifying the idea by taking a different path from the professional painters. Shen Zhou argued that paintings should be a medium to deliver self-expressions and the content should come from one's heart.<sup>30</sup> However, history has revealed the fact that the two literati were both offering their art works for sale. Shih Shouchien argued that Wen Zhengming was more independent-thinking than Shen Zhou, when creating paintings. Although Wen Zhengming was involved with the selling of paintings, he was conscious

<sup>28</sup> Dong, "Hua chan shi lun hua" in Yu ed., *Zhonggou hualun lei bian*. 728.

<sup>29</sup> James Cahill, *Hills Beyond a River: Chinese Painting of the Yuan Dynasty* (Beijing: Sanlian shuju, 2009). 4-6.

<sup>30</sup> Shen Zhou, "Shitian lun shanshui 石田論山水" in Yu Jianhua ed., *Zhonggou hualun leibian* (Beijing: Renmin meishu chubanshe, 1957). 707.

of avoiding the content and style of his paintings to be controlled by his patrons. Even when he was required to draw specific subjects, he refused to use patterns related to the professional painter and insisted on using his own style.<sup>31</sup>

Qiu Ying played a unique role with the overlap of both professional painters and literati painters. Unlike the two painters mentioned previously, he did not create his paintings based on self-expression, nor did he, based on his own spiritual cultivation. There was evidence about his relationships with his patrons and how they influenced him to paint certain works according to their needs. Furthermore, Qiu Ying did not devote himself to painting in merely the literati style or subjects like some of his contemporaries did. Instead, he mastered both the professional style and literati subjects in order to satisfy the market. Surprisingly, being a professional painter himself, Qiu Ying managed to build strong relationships with numerous literati. Above all, Qiu Ying's network with Wen Zhengming, one of the most influential and prestigious literati, and his family provided him with the ticket to the core of the elite class.

Surprisingly, Qiu Ying was from the low class of the society, regardless of his close connections with the elites. “Born from the poor, he made a living as a painter. 所出微，嘗執事丹青” from Wu sheng shi shi 無聲詩史 by Jiang Shaoshu 姜紹書 (17th century). He began his career as a lacquerer, painting houses for others. Later, he changed and became a painter. 其初為漆工，兼為人彩繪棟宇，後徙而業畫” from Yu chu xin zhi, Dai jin chuan 虞初新志，戴進傳 by Zhang Chao 張潮 (17th century).<sup>33</sup> “Even the porcelain painter of the Raozhou could not reach his level of ideas. 合物饒州畫瓷匠，乃竟得此意乎？” from Cao xin lou du hua ji 草心樓讀畫集 by

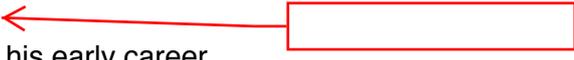
put the title and author in footnote

<sup>31</sup> Shih Shouchien, “Zhongguo wendun hua jiuqing soi shenme 中國文人畫究竟是什麼？”, *From Style to Huayi (Picture-idea): Ruminating on Chinese Art History 從風格到畫意—反思中國美術史* (Taipei: Rock Publishing International, 2012), 53-66

<sup>32</sup> Jiang Shaoshu, “Wu sheng shi shi”, *Hua shi cong shu 畫史叢書*, Vol. 2, 999

<sup>33</sup> Zhang Chao, “Yu chu xin zhi, Dai Jin chuan”, *Biji xiaoshuo da guan 筆記小說大觀*, Vol. 7, 4122

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Huang Chongxing 黃崇惺(1829-1898).<sup>34</sup> To sum up these references, Qiu Ying was possibly a porcelain painter and a part-time lacquerer in his early career. 

It was Wen Zhengming who made the literati painting mainstream in the Ming Dynasty. During his period of time, painting became the major medium for the elites to form their culture and society. By creating, appreciating, gifting, and exchanging, the identity and culture of literati was produced in order to distinguish itself from the public culture.<sup>35</sup> Wen Zhengming was a leading figure of the elite class in the Jiangnan 江南 area. Being recognized for his personality, reputation, and capability as a literati, he was considered the leader of the Wu School after Shen Zhou. Under his guidance, the Wu School soon became the most influential genre of Chinese art history. In other words, the literati had come to a consensus of what should be considered a literati painting.<sup>36</sup>

Qiu Ying's relationships with Wen Zhengming and other literati could date back to the first painting in his career. According to *Cheng lan shi gu yuan cui lu* 澄蘭室古緣萃錄 written by Shao Songnian 邵松年(1848-1923)<sup>37</sup>, it was during the march of 1509 that Qiu Ying, Shen Zhou, Wen Zhengming, Tang Ying 唐寅 (1470-1524), and Zhou Chen 周臣(1460-1535) co-painted the scroll of *Taozhu tu* 桃渚圖 in order to celebrate the 50th birthday of Sheng Taozhu 盛桃渚. The scroll was divided into four sections. While Qiu Ying and Tang Ying were in charge of the second section named *Sheng Taozhu wan he tuxiang* 盛桃渚玩鶴圖像. Qiu Ying was responsible for the figure and Tang Ying for the color.<sup>38</sup> Circumstances of Qiu Ying's birth and death are not exactly known but

<sup>34</sup>, Huang Chongxing "Cao xin lou du hua ji", in Yang Jialuo 楊家駱 ed., *Yishu cong bian* 藝術叢編, Vol. 1, No. 16 (Taipei: World Journal, 1962), 111.

<sup>35</sup> Shih Shouchien 石守謙, "Shiyi wenshi de bi ju shanshui - Lun shiliu shiji shanshuihua zhong de wen pai fengge 失意文士得避居山水 - 論十六世紀山水畫中的文派風格," *Fengge yu shi bian - zhongguo huihua shilun ji* 風格與世變 - 中國繪畫史論集 (Taipei: Yun chen wenhua 允晨文化, 1996), 301-37.

<sup>36</sup> Anne De Coursey Clapp, "Wen Cheng-ming: The Ming Artists and Antiquity," *Artibus Asiae* Supp. XXXIV (Ascona, 1975), 89-94.

<sup>37</sup> Shao Songnian, *Cheng lan shi gu yuan cui lu*. Vol. 2. 28-30

<sup>38</sup> Jiang Zhaoshen 江兆申, *Wen Zhengming yu Suzhou huatan* 文徵明與蘇州畫壇 (Taipei: National Palace Museum, 1977), 90.

from the existing relevant materials can be concluded that he was merely sixteen years old at the time of this collaboration. Presumably, his brightness shined at an early stage to be able to collaborate with these prestigious literati.<sup>39</sup>

If the year of painting is known-1509, why is Qiu's year of birth still a mystery?

Qiu Ying's relationships with Wen Zhengming and the Wen family played a vital role in his career and dealing with the elite class. Peng Nian 彭年 (1505-1566) inscribed on Qiu Ying's *Louhan tu* 羅漢圖, "Qiu Ying was appreciated by Wen Zhengming in his young age. 十洲少即見賞於衡翁。"<sup>40</sup> This record showed that their friendship was built up during Qiu Ying's youth in spite of their difference in age. Their relationship could be proved by many collaborations between the two masters. According to *Guo yun lou shuhua ji* 過雲樓書畫記 by Gu Wenbin 顧文彬(1811-1889), Wang Zhideng 王穉登(1535-1612) inscribed on Wen Zhengming's *Xiang chun tu* 湘君圖, "Asked Qiu Ying to apply color on the painting and was not satisfied by the two versions he painted. Thus, he decided to paint it himself as a gift for Mister Wang Luji 使仇實甫設色，兩易紙皆不滿意，乃自設之以贈王履吉先生。"<sup>41</sup> When Qiu Ying created this painting, he was twenty-four years old and Wen Zhengming was forty-eight. Despite the fact that Qiu Ying failed to accomplish Wen Zhengming's request, they still maintained close connections and collaborated on other works later.

With quantitative research of Qiu Ying's paintings. Wen Zhengming and his relatives contributed to most of the inscriptions. In 1539, he inscribed on the *Chun jiang tu* 春江圖, *Shuang jun tu* 雙駿圖 in 1540, and tribute to *Qingming shang he tu* in 1541.<sup>42</sup> In 1542, after Qiu Ying's creation of *Suzhou tu* 蘇州圖, Wen Zhengming wrote down *Wu du fu* 吳都賦 for it. Both of them

<sup>39</sup> Ellan Johnston Laing, "Problem in Reconstructing the Life of Qiu Ying," *Ars Orientalis*, Vol. XXXIX (1999), 69-89.

publisher information

<sup>40</sup> *Mi dian zhu lin chu bian* 秘殿珠林 初編, Vol. 9, 120

<sup>41</sup> Gu Wenbin, "Guo yun lou shuhua ji", *Yishu shang jian xuan zhen xu ji* 藝術賞鑑選珍續輯(Taipei: Han hua wenhua shiye gufen youxian gongsi 漢華文化事業股份有限公司, 1971). 302.

<sup>42</sup> Liu Fangju 劉芳如, *Figure Paintings of the Middle Ming Dynasty* 明中葉人物畫四家特展(Taipei: National Palace Museum, 2000). 35.

worked together on *Xiao jing tu* 孝經圖 in 1544, with Qiu Ying finished the painting.

After which Wen Zhengming inscribed the *Xiao jing* on it. Wen Zhengming also wrote

an inscription on Qiu Ying's *Zhong Kui tu* 鍾馗圖 during new year's eve in 1543. There are more examples of their collaboration that cannot be dated, such as *Gong zhi tu* 貢職圖 and *Bi wu cui zhu tu* 碧梧翠竹圖.<sup>43</sup>

7. Hand scroll on paper and ink, 148.8 x 57.2 cm, "Wu zhu she tang tu," by Qiu Ying. 1533-1536, Shanghai Museum. Shanghai



In one of Qiu Yin's early paintings *Wu zhu she tang tu* 梧竹書堂圖,

Wang Chong 王寵 (1494-1533) wrote down "The outstanding accomplishment as Chang shi at Yexia and the illustrious talent in literature is brighter than the Phoenix. 常侍風流鄴下遺，英英文彩耀長

how? explain →

離。" This poem manifested the great outcome and reputation Wen

Zhengming earned during his career as government official at the capital.

Peng Nian also inscribed "You have the best talent in literature within the

Wu area; your beautiful writing was admired by all people. 吳中文藝屬君

家，錦繡辭章世共誇。" Although these poems were not directly linked to

Wen Zhengming in the content; he was the only person deserving all

these compliments. As a result, this painting might have been a gift to Wen Zhengming. Wen

Zhengming himself wrote "These years, I have never been to the capital in my dream. 年來無夢入

京華。" which was referring to his retirement in 1526. The painting depicted a literati studying or

meditating in his small studio, being surrounded by bamboo groves. Mountains, as well as

waterfalls were painted in the back with the design to emphasize the studio. This early piece of Qiu

again, is this your argument? otherwise, provide the source!

<sup>43</sup> Pei Jingfu 裴景福, *Zhuang tao ge shuhua lu* 壯陶閣書畫錄, Vol. 10 (Taipei: Taiwan zhonghua shuju 台灣中華書局, 1971). 685-686.

Ying used strokes, dots, and washes that were highly influenced by Wen Zhengming and Tang Ying.<sup>44</sup>

give visual analysis

Another special collaboration worth

mentioning is *Han lin Zhong Kui* 寒林鍾馗

which was originally considered to be painted by Wen Zhengming. As the

master of the literati, Wen Zhengming tended to avoid subjects related

figure paintings

public interests and rarely painted large figurative works. Thus, this

popular subject of Zhong Kui was definitely unusual according to his

previous standards. The figure in this painting is relatively big considering

the proportion of it. Most of the figures in his works were quite small

compared to this one. In fact, most of them were used only as elements in

his paintings. Only one figurative painting of Wen Zhengming exists in this

standard which is the *Xiangjun xiang furen* 湘君湘夫人 painted in 1517. However, it is quite difficult

to see the details of the face and the proportion of the body in this painting. The skills used in this

painting were no match to the ones in the *Han lin Zhong Kui*. The dry strokes used in the *Han lin*

*Zhong Kui* were the same as in other works with similar elements by Wen Zhengming. Qiu Ying

being a professional painter, had to master various techniques and themes in order to fit

customers' needs. Analyzing the detailed depiction and style in this painting, one could conclude

that this painting is probably painted by Qiu Ying. However, this figure is less narrative than Qiu

Yin's other works. Shih Shouchien argued that this practice was probably required by Wen

Zhengming in order to make it less mundane.

reference?

check Shih Shouchien for other supporting evidence

Investigating Qiu Ying's paintings, it can be concluded that more literati that maintained

relationships with Qiu Ying, besides Wen Zhengming. Tang Ying<sup>45</sup>, Zhu Yunming 祝允明

8. Hand scroll on paper and ink, 69.9 x 42.5 cm, "Han lin Zhong Kui," by Wen Zhengming. 1535, National Palace Museum. Taipei



<sup>44</sup> Shan, *Zhongguo jujiang meishu congshu Qiu Ying*. 4-5

<sup>45</sup> Tang Ying and Qiu Ying co-painted *Sheng Taozhu playing with the crane* and *Ci mu shuang tu* 刺目雙圖. Tang Ying also inscribed on Qiu Ying's *Donglin tu* 東林圖.

9 Hand scroll on paper and ink, 100.8 x 35.6 cm, "Xiangjun xiang furen," by Wen Zhengming. 1517, Palace Museum, Beijing



(1460-1526)<sup>46</sup>, Wang Chong<sup>47</sup>, Lu Zhi<sup>48</sup>, Wen Peng 文彭

(1497-1573)<sup>49</sup>, Wen Jia<sup>50</sup>, Wang Guxiang 王穀祥

(1501-1568)<sup>51</sup>, Wen Boren 文伯仁<sup>52</sup>, Peng Nian<sup>53</sup>, Lu

Shidao 陸師道 (1510-1573)<sup>54</sup>, Zhou Tianqiu 周天球

(1514-1595)<sup>55</sup> and more were all part of Qiu Ying's networks

according to the inscriptions on Qiu Ying's paintings. The

paintings with relatively more inscriptions regarded the ones

with blue and green landscape paintings. As mentioned in

<sup>46</sup> Zhu Yunming wrote *Dong lin ji* 東林記 for *Donglin tu* and inscribed on Qiu Ying's *Mo Zhao Wenmin xie lao dan* 摹趙文敏寫老聃 and *Yu dong shao dan tu* 玉洞燒丹圖.

<sup>47</sup> Wang Chong and Qiu Ying co-painted *Xi xiang tu* 西湘圖 and *Zhulin qi xian gao shi tu* 竹林七賢高士圖. He also inscribed on Qiu Ying's *Yuan ju tu*, *Wu lin caotang* 梧林草堂, *Lanre Xuanji tu* 蘭若玄機圖 and *Bi wu cui zhu tu*.

<sup>48</sup> Lu Zhi inscribed on Qiu Ying's *Meiren chun si juan*, *Zuiwengting tu* 醉翁亭圖, *Meiren chun si juan*, and *Si ma tu* 飼馬圖.

<sup>49</sup> Wen Peng inscribed on Qiu Ying's *Liu tan yu ting* 柳塘漁艇, *Lin Yuan ren Ni Zan xiang* 臨元人倪瓚像, *Fang Zhao Mengfu xie jing huan cha tu*, *Cang xi tu* 倣趙孟頫寫經換茶圖, *Chibi tu* 赤壁圖, and *Hujia shiba pai* 胡笳十八拍.

<sup>50</sup> Wen Jia inscribed on Qiu Ying's *Yu tang chun se tu* 玉堂春色圖, *Meiren chun si tu*, *Fang Zhao Mengfu xie jing huan cha tu*, *Chibi tu*, and *Louhan tu*.

<sup>51</sup> Wang Guxiang inscribed on Qiu Ying's *Si ma tu*. He also received Qiu Ying's *Zhong Kui tu* as gift.

<sup>52</sup> Wen Boren inscribed on Qiu Ying's *Meiren chun si juan*.

<sup>53</sup> Peng Nian inscribed on Qiu Ying's *Bi wu cui zhu tu*, *Gong zhi tu*, *Chun yeyan taoli yuan tu* 春夜宴桃李園圖 and *Chibi tu*.

<sup>54</sup> Lu Shidao wrote down *Xian shan fu* 仙山賦 on Qiu Ying's *Yun xi xian guan tu* 雲溪仙館圖 and *Xian shan lou ge tu* 仙山樓閣圖.

<sup>55</sup> Zhou Tianqiu inscribed on Qiu Ying's *Chibi tu* and *Zhang xia jiang can tu* 長夏江村圖.

the first chapter, this genre was often associated with legends and historical events. Therefore, these literati often wrote poets related to legends and historical events on these paintings. Others might have written inscriptions about the relationship between them and Qiu Ying or between them and the person this painting was made for. Wen Zhengming inscribed how Qiu Ying depicted the legend on the painting and what kind of styles he had used for the painting *Yu dong shao dan tu*. Tang Yin wrote about the content of the painting, his relationship with Qiu Ying and that they learned from the same teacher on *Donglin tu*. Wang Chong wrote about the content of the painting and how it feels like to live in Qiu Yin's painting *Yuan ju tu* 原居圖. Lu Zhi inscribed a poem about the life of the lady depicted on Qiu Yin's *Meiren chun si juan* 美人春思卷. Wen Peng and Wen Boren both wrote a poem regarding the image of Qiu Yin's *Meiren chun si juan* as well. Peng Nian made an inscription about Qiu Yin's skills and styles adopted on his painting *Chun yeyan taoli yuan tu*. Lu Shidao wrote the poem of *Xian shan fu* regarding the image created on Qiu Yin's *Xian shan lou ge tu*. Zhou Tianqiu inscribed about the fineness of Qiu Ying's techniques and the origin of his style on his painting *Zhang xia jiang can tu*. From these inscriptions we not only know the close connections between Qiu Ying and these literati but also how well his techniques and style was according to their compliments.

Qiu's network with the social elite is self-evident. You need to give a close reading of these inscriptions to analyze their relationship.

In accordance with existing records, Qiu Ying could barely write poems and inscriptions. In fact, some identify argue that he was illiterate. Guo Huang pointed out that Qiu Ying's signatures included various writing styles such as Chuan 篆, Li 隸, Xing 行, and Kai 楷. However, these handwritings were quite different. As a result, Qiu Ying might have had other people translate these signatures and inscriptions for him.<sup>56</sup> Regarding how important calligraphy was to literati in the sense of Confucianism (one's writing represented one's personality), it was impossible for literati or even educated painters to take this action. When analyzing Qiu Ying's signatures and inscriptions, it can be assessed that he often used the word zhi 製 to show that the painting was made by him. Meanwhile, the other contemporary literati would not use the word zhi. Instead they would only

<sup>56</sup> Guo Huang 郭璜, "Qiu Ying shuixian lamei hua fa shi xi ji you guan wen ti 仇英水仙臘梅畫法試析及有關問題", *Palace Museum Journal* 故宮文物月刊, Vol. 83 (February, 1990), 92-101.

sign with their names, and in some occasion, they used the word *zuo* (作) to clarify whom the painting was created for. The origin of the word *zhi* is related to craftsmen making clothes, and was generally used for crafting domestic objects rather than artistic creations.<sup>57</sup> On the other hand, the origin of the word *zuo* is much more complex. It could mean ‘made’, ‘created’, or ‘be’. It is often associated with achieving a certain position, or creating an artistic creation like a song or image.<sup>58</sup> Qiu Ying has also made a great amount of smaller works such as fan leaves and figurative album without any signatures or writings at all. Presumably, Qiu Ying was self-aware of his identity as a professional painter, using different words in his signatures and inscriptions from the literati. In another words, the made these paintings for someone or with specific purposes instead of creating them at his own will.

Having such a different background and social status compared to the elites in the Ming Dynasty, one might wonder how Qiu Ying built these strong connections with them. It is evident that these elite connections were willing to become friends with him mainly because of his incredible talents in painting. Inscriptions analyzed in the first chapter demonstrate this. His works could break the boundary between the elegant and the transcended elegant. Qiu Ying was accepted by the literati as a professional painter mainly because of his painting abilities, considering the admirations of both the literati paintings and the professional paintings. Being able to meet the standards of the elite class, Qiu Ying was also capable of making a living by satisfying the market value and the tastes of the collectors.

## Qiu Ying and the Market

As mentioned in the second chapter, Qiu Ying did not enjoy the privilege and cultural heritage from his family like Shen Zhou and Wen Zhengming did. In order to make a living on his own, Qiu Ying needed to fit the needs of the market. This chapter will focus on the relationships between Qiu Ying and his patrons, and the paintings that were created for them. Some literati scholars would support Qiu Ying occasionally by requesting and buying paintings from him. Others

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<sup>57</sup> *Kangxi zidian* 康熙字典 Vol. 9, No. 3 (China: Tong wen shuju 同文書局). 13

<sup>58</sup> *Kangxi zidian*. Vol. 1, No. 2, 9

would commission Qiu Ying to make pictures as illustrations to accompany their calligraphic pieces. However, the most unique approach was to provide the artist with access to their family collection and to make the artist a painter in residence. In this way, the painter lived with the patrons and worked for them in a close relationship.

During the first fifty years of the sixteenth century, the economy of the Suzhou area had revived from the depression in the early Ming Dynasty. Besides agriculture, handcraft industry such as embroidery, fan crafting, jade and wood carving were also thriving among the public. As for the rich and the elite, gardens, calligraphies, and paintings were the major elements of their artistic gatherings. Ming literati were fascinated with gardens and ~~studying~~ studios. In fact, they not only enjoyed these places but also appreciated paintings about these subjects. Meanwhile, the literati had a strong impact on the taste of the rich due to their close interactions.<sup>59</sup> These subjects of gardens and ~~studying~~ studios accompanied by poems were considered ideal elements for painting. “Landscapes were peaceful and harmonious, while gardens ~~were worth painting them~~. 山水足清晏，園林堪畫圖”<sup>60</sup> by Gu Qing 顧清 (1460-1528) was an outstanding example of this idea. Qiu Ying was able to satisfy his patrons by creating paintings with these elements using the style of the blue and green landscape. Based on these subjects and the blue and green landscape style, the paintings manifested a sense of nostalgia to the distant past, the fortune and taste of the collector, and links to the antique paintings.

Qiu Ying's famous *Donglin tu* presented a combination of garden, painting, and calligraphy. Qiu Ying adopted the techniques and styles from the court paintings in the Southern Song Dynasty.

He combined the styles of Liu Songnain 劉松年 (1172-1224), Ma Yuan, and Ma Lin 馬麟 (1180-1256) to create the trees, rocks, streams, and mist. The leaves in this painting were carefully depicted with dots, except for the bamboo leaves that were painted with powerful hook-like strokes. The rocks were outlined with thick and dry ink and then rendered with more wet and light strokes.

<sup>59</sup> Lin Mu 林木, *Ming Qing wenren hua xinchao* 明清文人畫新潮 (Shanghai: Shanghai renmin meishu chubanshe 上海人民美術出版社, 1991). 130.

<sup>60</sup> Gu Qing, “Dong jiang jia cang ji 東江家藏集,” *Jing yin wen yuan ge si ku quan shu* 景印文淵閣四庫全書, Vol. 1261, 396-397

Qiu Ying truly mastered various styles and was able to perform them at his will. He manifested his techniques of the court painting of the Southern Song Dynasty in this example.<sup>61</sup> He was capable of creating exquisite, elegant, and beautiful scenery on paper. Qiu Ying was praised by Zhang Chou 張丑 (1577-1643) in his book *Qing he shuhua fang* 清河書畫舫, “He borrowed various styles good at each from different schools and was able to combine them amazingly creating many miraculous works. 資諸家之長而渾合之，種種臻妙。”<sup>62</sup> Qiu Ying inscribed “Qiu Ying Shifu made for Mister Donglin 仇英實父為東林先生製” on the painting. According to *Pingsheng zhuang guan* 平生壯觀 by Gu Fu 顧復, Zhu Yunming wrote *Donglin ji* 東林記 for this painting. However, this article was lost. James Cahill argued that Donglin might have been a scholar-official named Jia Ding 賈錠 (1448-1523)<sup>63</sup>. While Liu Fangju pointed out that *Donglin tu* shared great similarity to *Qiu jiang dai du tu* 秋江待渡圖 in style and artistic conception. These two paintings might therefore have been created in the same period. Due to the extreme detailed human figures, the use of the dots for the carefully constituted trees, and the elegant atmosphere created by the rendered mist, Liu Fangju’s argument does sound reasonable. *Qiu jiang dai du tu* was made during Qiu Ying’s stay at the Xiang 項 family because Xiang Yuanbian’s 項元汴 (1525-1590) seal was found on the painting. However, Jia Ding had already passed away when Qiu Ying was staying in Xiang Yuanbian’s home. It seems not possible that Qiu Ying has created this painting for someone who already had died, and the real Mister Donglin should be someone else. ← 1. Is this your argument or Liu's? If the latter, provide reference.

The researches of Qing Ying encountered problems and issues generally led by a lack of written resources from the sixteenth century. Little information about Qiu Ying’s early life has been recorded, making one’s interpretation on single reference rather vulnerable and problematic.<sup>64</sup>

<sup>61</sup> Liu Fangju, *Ming zhong ye renwu hua si jia te zhan*. 39.

<sup>62</sup> Zhang Chou, *Qing he shuhua fang*, Vol. 3, No. 12 (Taipei: Xue hai chuban she 學海出版社, 1975). 51.

<sup>63</sup> Cahill, *Parting at the Shore, Chinese Painting of the Early and Middle-Ming Dynasty*. 223.

<sup>64</sup> Lin Jiazhi 林家治, “Qiu Ying qiongkude yisheng 仇英窮苦的一生,” *Douyun* 朵雲 3.9 (1982). 201-205.

Over the past three decades, a number of scholars such as Ellen Johnston Laing and Lin Jiazhi have intended to discover the mystery created by the paucity of information in order to obtain a better image of this elusive and stunning painter. With their contribution analyzing and combining scattered data, it is generally agreed upon that he came from Taicang 太倉. He was born in 1494, and probably died around 1552.<sup>65</sup> Common in Chinese culture, he was considered a child prodigy.

source?

move this section to Chapter 2

oved to Suzhou in his youth to become a student of Zhou Chen, and the situation of moving to learn from Zhou Chen might also have happened on Tang Yin. As mentioned in the second chapter, Qiu Ying established and maintained lasting relationships with literati and his fellow painters of Suzhou. From time to time, he stayed in the outskirts of the Suzhou city and resided with some wealthy patrons. Then, he moved to live with his most important patron Xiang Yuanbian who lived in Xiushui 秀水 (Jiaxing 嘉興), Chekiang 浙江.

Different from Qiu Ying's situation, not having enough archival data about his life, information related to Xiang Yuanbian and his family is much more abundant. Xiang Yuanbian was often recorded as a famous art collector, painter, and patron to artists in the art history of China. However, we should not forget the fact that he was born in a large and prestigious family that raised many degree holders and government officials, because being a collector not only requires a good taste but also a great fortune. Xiang Yuanbian's great grand-uncle Xiang Zhong 項忠 (1421-1502) was first appointed as the governor of Shensi 陝西 in 1463. In the 1470s, he began to serve the yu-shi tai 御史台 and became a ta-fu 大夫 during 1474<sup>66</sup>. Unfortunately, he was accused of corruption and taking bribes, after which his rank was reduced to commoner status. However, the privileges gained by Xiang Zhong still sheltered the family for years with family fortune and connections.<sup>67</sup> Besides the heritage from his ancestors, Xiang Yuanbian also had brothers with accomplished degrees in the government. Xiang Yuanqi 項元淇 also known as Shaoyue 少岳 for

translate.

<sup>65</sup> <sup>65</sup> Laing, "Problem in Reconstructing the Life of Qiu Ying," 69-89.

<sup>66</sup> Charles Hucker, *A Dictionary of Official Titles in Imperial China*. 247 [http://projects.iq.harvard.edu/files/cbdb/files/hucker\\_official\\_titles\\_ocr\\_searchable\\_all\\_pages.pdf](http://projects.iq.harvard.edu/files/cbdb/files/hucker_official_titles_ocr_searchable_all_pages.pdf)

<sup>67</sup> Fang Chaoying 房兆楹, "Hsiang Chung," *Dictionary of Ming Biography*, in Goodrich and Fang ed., Vol. 1 (New York: Columbia University Press, 1976). 534-538.

his hao 號 was born in 1500, and an older brother of Xian Yuanbian. Although he did not successfully pass the *jinshi* 進士 exam to enter the upper management of the government, he still served the bureaucracy at a minor position. Xiang Yuanqi was mostly known for his poetry and calligraphy. Another brother of Xiang Yuanbian, Xiang Dushou 項篤壽 (1521-1586) did achieve to pass the jinshi exam and was in charge of authoring several collections of biography of Ming nobles.<sup>68</sup> Xiang Dushou gained his name for his collection of antique paintings and calligraphies. The most famous painting in his collection was the *Minghuang xing shu tu* 明皇幸蜀圖, now in the National Palace Museum in Taipei. Comparing the collection of Xiang Doushou and the one of Xiang Yuanbian's, Xiang Yuanbian's collection is better on both the quality and quantity of treasures.<sup>69</sup>

Xiang Yuanbian and his art collection became a popular research subject because paintings in his collection were giving a sense of authenticity. As a result, fake seals of Xiang Yuanbian were used on many paintings in order to create better market value. Despite the issues related to fakes, the existing data could still shape an overall relationship between Qiu Ying and Xiang Yuanbian as an art collector and as a patron. As stated previously, Qiu Ying was born around 1494, which made him thirty years older than Xiang Yuanbian and of almost the same age as Xiang Yuanqi. With accordance to data in the sixteenth century documents, it is likely that Qiu Ying started his life living with the Xiang family in 1547, as many of Qiu Ying's tributes to antique paintings and works made for the Xiang family were dated to that period.<sup>70</sup> It should be kept in mind that Qiu Ying only spent a few years with the Xiang family before his death around 1552. During the period with Qiu Ying's company, Xiang Yuanbian was still in his late twenties. Therefore, it was not possible for Qiu Ying to have a glance on the complete collection of Xiang Yuanbian's vast treasures. Possibly, many of the masterpieces were yet to come into the hand of Xiang Yuanbian. Ellen Johnston Laing has argued that those paintings by Qiu Ying with Xiang Yuanbian's

<sup>68</sup> Fang, "Hsiang Yuan-pien," *Dictionary of Ming Biography*, Vol. 1, 539-544.

<sup>69</sup> Chung Eunsuk 鄭銀淑, *Xiang Yuanbian zhi shuhua shoucang* 項元汴之書畫收藏 (Taipei: National Taiwan Normal University, 1983), 17.

<sup>70</sup> Laing, "Sixteenth-Century Patterns of Art Patronage: Qiu Ying and the Xiang Family," 1-7.

seals are made specifically for the Xiang family or acquired by Xiang Yuanbian, either before Qiu Ying's residence or after his demise.<sup>71</sup>

Xiang Yuanbian's magnificent collection held approximately three hundred items of calligraphy and more than three hundred pieces of paintings. Nineteen paintings of the number were made by Qiu Ying, and possibly a few more escaped from the Xiang Yuanbian's colophon. Looking at the proportion of Qiu Ying's works in the collection, it is possible that Xiang Yuanbian owned more paintings of Qiu Ying's than any other painters.<sup>72</sup> This idea was also provided Shen Hongmei who did researched on Xiang Yuanbian's collection with a more precise number of 48 out of 784 paintings were made by him which also crowned him for having the highest percentage in the collection.<sup>73</sup> Presumably, Qiu Ying and Xiang Yuanbian might have had a clear business contract on the relationship of their patronage back then, according to the high percentage of Qiu Yin's painting in the collection. Xiang Yuanbian would provide a housing residence and accessibility to the antique paintings for Qiu Ying so he could improve his skills and learn from the growing collection of former great masters. On the other hand, Qiu Ying's creations during the period would go directly to Xian Yuanbian's collection as contemporary art. There is also a possibility that Xiang Yuanbian used Qiu Ying's works as gifts for social courtesy. Meanwhile, Ellen Johnston Laing has argued that Qiu Ying might have advised Xian Yuanbian on connoisseurship and brush strokes. However, as much as it sounds logical, no critical proof could assist her theory.<sup>74</sup>

Qiu Ying's painting *Tao cun caotang tu* 桃村草堂圖 in the Palace Museum in Beijing played as a prominent example of the relationship between him and the Xiang family. First, the painting was inscribed with "Made for Mister Shaoyue by Qiu Shify (Qiu Ying) 仇實父為少岳先生製。" In fact, the figure in this painting was actually Xiang Yunqi himself. Without doubt, *Tao cun caotang tu*

<sup>71</sup> Laing, "Sixteenth-Century Patterns of Art Patronage: Qiu Ying and the Xiang Family," 1-7.

<sup>72</sup> Chung Eunsuk, *Xiang Yuanbian zhi shuhua shoucang*, 185-253.

<sup>73</sup> Shen Hongmei 沈紅梅, *Xiang Yuanbian shuhua dianji shoucang yanjiu* 項元汴書畫典籍收藏研究 (Beijing: Guojia tushu guan chuban she ~~國家圖書館出版社~~, 2012), 47.

<sup>74</sup> Ellen Johnston Laing, "Sixteenth-Century Patterns of Art Patronage: Qiu Ying and the Xiang Family," 1-7.

would be classified in the blue and green landscape genre stylistically. As mentioned in the first chapter, this genre was normally associated with themes related to legends, historical events, people from the distant past, and literature. Why would Qiu Ying depict his contemporary in this kind of genre then? Xiang Yuanqi held a minor position associated with the court in Nanjing 南京 and was not able to attend his father's funeral in 1563. He finally decided to resign when he was around 65 years old on the excuse of old age and returned home to live in the mourning hut. The writer of his epitaph mentioned visiting his mourning hut in a place full of peach-blossom.<sup>75</sup> That was possibly the idea of the image painted by Qiu Ying. I would argue that Qiu Ying used the style of blue and green landscape to create a nostalgic sense of isolation, referring to the idea of

*Taohuayuan* 桃花源. Similar to *Minchuan xing shu tu*, both stories were from the distant past. why Taohuayuan in particular?  
What is your source?

Another major patron of Qiu Ying was Zhou Fenglai 周鳳來 (1523-1555) from Kunshan 昆山. The most interesting interaction between the two was the creation of *Zixu Shanglin tu* 子虛上林圖. Although the painting was long lost, it should have been created using the style of blue and green landscape, according to the written data in *Hui lin fa cai* 繪林伐材 written by Wang Chen 王宸 (1720-1797).

He learned painting from Zhou Chen. However, his style was not as great as his teacher's. He was especially good a copying sketches and antique paintings in a way that one could not distinguish the brush strokes of his from the original paintings. His blue and green landscape paintings on silks were so exquisite and gorgeous that they would not fail the old masters. He created *Shanglin tu* for Zhou Liuguan. The figures, birds, landscapes, architectures, chariots, armies were carefully rendered using the techniques from the old masters. This creation should be considered a masterpiece of paintings and a great event for the art society.

<sup>75</sup> Feng Mengzhen 馮夢禎, "Shanglin lushu Shaoyue Xiang Changgong muzhi ming 上林錄事少岳項長公墓誌銘," *Kuai xue tang ji* 快雪堂集 (Library of Congress microfilm). 13:1a-4b.

畫師周臣而格力不逮。特工臨摹，粉圖黃紙，落筆亂真，至于發翠毫金，絲丹縷素，精麗艷逸，無慚古人。嘗為周六觀作上林圖，人物、鳥獸、山林、台觀、旗輦、軍容皆臆寫古賢名筆，斟酌而成，可謂繪事之絕境，藝林之勝事也。<sup>76</sup>

The price of this piece was particularly significant since the price of this episode became a part of it and was recorded in documents. Craig Clunas argued that since the painting did not survive, the price became the meaning of this painting and articles about this painting tend to focus on its price.<sup>77</sup>

Zhou Liuguan (*hao* of Zhou Fenglai), a wealthy man in the Wu area, commissioned Qiu Shizhou (*hao* of Qiu Ying) to stay in his home for six years in order to create *Zixu Shanglin tu* for his mother's ninetieth birthday. He would provide a thousand ounces of silver and feast with delicacy and female singers every month.

周六觀，吳中富人，聘仇十洲主其家凡六年，畫子虛上林圖為其母慶九十歲，奉千金，飲饌之豐逾于上方，月必張燈集女伶歌宴數次。<sup>78</sup>

According to the article about *Zixu Shanglin tu*, the price of Qiu Ying's painting was quite high. One might wonder how expensive that painting was. According to Wen Zhenheng's 文震亨 (1585-1645) book *Zhang wu zhi* 長物誌, there was a hierarchy of prices among calligraphies and paintings.

<sup>76</sup> Wang Chen, "Hui lin fa cai," *Zhongguo shuhua quanshu* 中國書畫全書 (Shanghai: Shanghai shuhua chubanshe 上海書畫出版社, 1996), 76.

<sup>77</sup> Craig Clunas, "Things in Motion," *Superfluous Things: Material Culture and Social Status in Early Modern China* (Cambridge: Polity Press, 1991), 121.

<sup>78</sup> Chu Renhuo 褚人獲, "Jian hu ji 堅瓠集," in Shan Goulin ed., *Wu men hua pai yanjiu* 吳門畫派研究 (Beijing: Palace Museum, 1993), 226.

*The cost of calligraphy and pictures:* For calligraphy prices, the standard is set by a regular script. One hundred characters in drafting script by Wang Xizhi are worth one line of running script, and three lines of running script are worth one line of regular script. When it comes to his works, such as articles of Yueyi Lun, Huangting, Huazan and Gaoshi, then their value cannot be calculated by the number of characters. It is the same with painting prices: landscapes, bamboos and rocks, and the portraits of famous ancient worthies are worth as much as works in regular script. Human figures, flowers and birds are, if small, worth as much as running hand. Large figure paintings, Buddhist images, palaces and pavilions, beasts, insects and fish are worth as much as drafting script.

書價以正書為標準，如右軍草書一百字，乃敵一行行書。三行行書，敵一行正書。至於《樂毅》、《黃庭》、《畫贊》、《告誓》，但得成篇，不可計以字數。畫價亦然。山水竹石，古名賢象，可當正書。人物花鳥，小者可當行書；人物大者，及神圖佛象、宮室樓閣、走獸蟲魚，可當草書。<sup>79</sup>

The price of Qiu Ying's paintings could also be compared to paintings of Shen Zhou and other products from the same period. Wang Guxiang sold a painting of Shen Zhou for a garden worth thousand ounces of silver to Wang Xiyuan 王西園 (Ming Dynasty).<sup>80</sup> A basket of high quality paper was worth eight taels of silver, a fine horse forty ounces of silver, and a bolt of silk four-thirds ounces of silver.<sup>81</sup> Presumably, Qiu Ying earned a great fortune from his major patrons, and the content of his paintings was also influenced by them. The reason why Qiu Ying's famous works were mostly blue and green landscape painting might be led by the price and the taste of his

<sup>79</sup> Wen Zhenheng, "Zhang wu zhi jiao zhu," in Chen Zhi annotated, Yang Zhaobo ed., *Jiangsu kexue jishu chubanshe edn* (Nanjing, 1984). 161 5-20.

<sup>80</sup> Tang Zhiqi 唐志契, "Hui shi wei yan 繪事微言," *Si ku quanshu zhenben chu ji, zi bu ba ce* 四庫全書珍本初集, 子部八冊 (Taipei: Guojia tushuguan 國家圖書館), 26.

<sup>81</sup> Chen Xuwen 陳學文, *Ming Qing shiqi shangye shu yu shangren shu zhi yan jiu* 明清時期商業書與商人書之研究 (Taipei: Hong ye wenhua 洪葉文化, 1997), 229

patrons. As mentioned in this chapter, Qiu Ying learned from Xiang Yuanbian's collection of antique paintings. Therefore, his skill of blue and green landscape might be strengthened during his stay in Xiang Yuanbian's home. Besides that, these extremely expensive paintings commissioned by his patrons were mostly from the same genre. As a result, Qiu Ying mainly made his reputation, as well as his living via blue and green landscape paintings. — Quote Cahill who also argues the same



10. Hand scroll on silk and ink, 29.5 x 136.4 cm, "Donglin tu", by Qiu Ying. National Palace Museum. Taipei.

11. Hanging scroll on silk and ink, 150 x 53 cm, "Tao cun caotang tu," by Qiu Ying. Palace Museum. Beijing.



12. Hanging scroll on silk and ink, 155.4 x 133.4 cm, "Qiu jiang dai du tu," by Qiu Ying. National Palace Museum. Taipei.



## Conclusion

add a few lines  
here to summarize  
what you have  
done

In the first chapter, it has been discussed that the most representative style was his blue and green landscape painting. Although Dong Qichang argued that with following this school of painting, one could not reach enlightenment instantly, he still confirmed Qiu Ying's technique in the genre and praised him for being the best of his kind in five hundred years. Due to the importance of Dong Qichang in Chinese art history, his words made Qiu Ying important and appreciated in the late Ming Dynasty and the Qing Dynasty.

The second chapter focused on the relationships between Qiu Ying and other literati. The genre of the blue and green landscape painting also played a vital role in his connections with the elites. Most of the inscriptions from these literati were written on paintings from this genre and a lot of these writings were poetries about legends, and history of the distant past, or Qiu Ying's techniques and origins of the blue and green landscape. Wen Zhengming being one of the most influential literati of his time had a strong connection with Qiu Ying according to his inscriptions on Qiu Ying's paintings and the various collaborations between them. Qiu Ying's paintings of the blue and green landscape were the major reason that he was connected to the elite class.

In the third chapter, the networks of Qiu Ying are analyzed as well as the patronages between Qiu Ying and his major patrons. The references about Qiu Ying and Xiang Yuanbian show that Qiu Ying's stunning techniques of the blue and green landscape painting are probably influenced by Xiang Yuanbian's collection of antique paintings. The chapter also has shown how expensive Qiu Ying's paintings were during his time, considering the written data of the creation of the *Zixu Shanglin tu*. Surprisingly, most of these extremely high-value paintings were related to the blue and green landscape genre. Thus, it could be concluded that these paintings were greatly favored by the collectors at that time.

Wu Sheng 吳升 (17-18th century) was the first person to state Shen Zhou, Wen Zhengming, Tang Yin, and Qiu Ying the Four Masters of Ming Dynasty. The 20th volume of his

how influential is this work

*an lu* 大觀錄 was written exclusively about these four masters. According to him, Qiu

Ying could be crowned as one of the Four Masters of Ming Dynasty because he was able to inherit the style of Li Sixun, Li Zhaodao, Zhao Boju, and Zhao Bosu. He also mentioned that the price of Qiu Ying's paintings was able to surpass the works from the other three masters. He argued that the reason why Qiu Ying's paintings were so expensive was because he was praised by Dong Qichang.<sup>82</sup>

Qiu Ying's reputation was based on his paintings of the blue and green landscape. He was able to revive the tradition that was nearly abandoned during the Yuan Dynasty, and was able to master the skills of his predecessors. This genre of painting was his key to be recognized by the elite class, and regarding the genre of painting where his patrons paid the highest price for. To conclude, his paintings of the blue and green genre were the reason why he was crowned as one of the four masters of the Ming Dynasty.

To sum up:

The research question of this thesis ("how Qiu Ying has been defined and discussed in the literati society as well as on the market during his life and the period thereafter," p. 4) is vague. It only makes clear until the last chapter that the author's discussion has revolved around the style of blue-and-green landscape paintings of Qiu Ying. I suggest that the author should reorient the "Introduction," and Chapters 1 and 2, to consolidate his/her main arguments. Moreover, the analysis and arguments of the thesis in various places are lack of clarity and coherence.

The section, "Literature Review," only covers a very limited range of primary and secondary sources in a passing manner. The author draws upon the scholarship of James Cahill, Shih Shouchien, Shan Guolin, and others for visual analysis in later chapters, but largely forgets to critically review them in this section. The author should look in-depth not only the sources on Qiu Ying, but also other scholarships that inform the art historical contexts and methodology. A large number of awkward expressions, misleading translations, and vocabulary mistakes still demand correction. Moreover, this thesis needs a careful proofreading to make the use of language acceptable. The illustrations are not numbered and not refereed in texts, which makes it difficult for readers to follow. The thesis tries to follow Chicago Manual of Style, but sources are not always correctly cited.

## List of Illustrations

provide Chinese characters

1. Shen Zhou: *Ye zuo tu*, painted in 1492. Hanging scroll on paper and ink, 84.8 x 21.8 cm, National Palace Museum, Taipei.

2. Wen Zhengming: *Yu yu chun shu*, painted in 1507. Hanging scroll on paper and ink, 94.3 x 33.3 cm, National Palace Museum, Taipei.

3. Zhao Mengfu: *Que hua quise tu* painted in 1296. Hand scroll on paper and ink, 28.4 x 93.2 cm. National Palace Museum, Taipei.

4. Qiu Ying: *Fang Li Zhaodao hai tian xia zhao tu*. Hand scroll on paper and silk, 54 x 204.4 cm. National Palace Museum, Taipei.

5. Qiu Ying: *Qingming shang he tu*. Hand scroll on Silk, 30.5 x 987.5 cm. Liaoning Provincial Museum, Shenyang.

6. Qiu Ying: *Chibi tu*, painted in 1548. Hand scroll on paper and ink, 26 x 91 cm. Liaoning Provincial Museum, Shenyang.

7. Qiu Ying: *Wu zhu she tang tu*, painted in 1533-1536. Hand scroll on paper and ink, 148.8 x 57.2 cm. Shanghai Museum, Shanghai.

8. Wen Zhenming: *Han lin Zhong Kui*, painted in 1535. Hand scroll on paper and ink, 69.9 x 42.5 cm, National Palace Museum, Taipei.

9 Wen Zhengming: *Xiangjun xiang furen*, painted in 1517. Hand scroll on paper and ink, 100.8 x 35.6 cm. Palace Museum, Beijing.

10. Qiu Ying: *Donglin tu*. Hand scroll on silk and ink, 29.5 x 136.4 cm. National Palace Museum, Taipei.

11. Qiu Ying: *Tao cun caotang tu*. Hanging scroll on silk and ink, 150 x 53 cm. Palace Museum, Beijing.

12. Qiu Ying: *Qiu jiang dai du tu*. Hanging scroll on silk and ink, 155.4 x 133.4 cm. National Palace Museum, Taipei.

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