

Clearing things up on Chinese art

Due to an editorial lapse, the wrong picture was printed as one of the illustrations to Michael Billington's article, "Circa 1492: A Deeper Look at Asian Art," on pp. 56-59 of our Jan. 24 issue. Reproduced below is a detail from the intended **Figure 4**, the large horizontal scroll *Clearing After Snowfall*, by Shi Zhong of 1504. As mentioned by the author, this artist was influenced by the "Wild and Heterodox" school that emerged out of the Daoist/Buddhist swamp in the Tang dynasty in the 8th century; a school that confused painting with throwing ink on silk (a technique mistakenly believed by some today, to be "modern"). We also reproduce again the painted silk scroll which we printed in error, Tang Yin's *Clearing After Snow on a Mountain Pass*, from the National Museum in Taipei, a smaller work of approximately the same date and subject-matter. The latter is much closer to the classical, Confucian-influenced tradition, which Billington contrasted in the article to the *wen ren* degeneracy that hit bottom with the "Heterodox" artists. Although these scrolls do not reproduce well, especially in black and white, the "scribbly" methods of the first are in evident contrast to the refined detail of the Tang Yin landscape and to its complex, conservatively organized composition, which harkens back to a style of the 12th century which the artist was deliberately imitating.

It should be mentioned also, in **Figure 3** the album-leaf we illustrated was Shen Zhou's *Landscape With Figures*, rather than Wen Zhengming's *Rainy and Windy Landscape* as stated in the caption. Both, however, belonged to the same set, and are of similar character.



Courtesy National Gallery of Art

Tang Yin, "Clearing After Snow," early 16th century, National Palace Museum, Taipei. Painted silk scroll, 27x14".



Courtesy National Gallery of Art

Shi Zhong's "Clearing After Snowfall," detail, dated 1504, Museum of Fine Arts, Boston. Handscroll, ink on paper, 10x135".