

Foreword

The Tang Center lecture series at Princeton was inaugurated in 2004 with the aim of inviting scholars in the field of East Asian art history to deal extensively with a well-defined problem, to treat a public audience to the benefit of their deep, rigorous thinking and clearly manifest methodology, and eventually to expand the listening audience to the readership of a fully developed, thoroughly illustrated publication.

In spring 2007, Anne de Coursey Clapp presented the second in this series of lectures. The author of two scholarly standards in the Chinese art field, on the Ming period painters Wen Zhengming and Tang Yin, Professor Clapp took this opportunity to develop and expand upon a phenomenon she had previously set forth in two chapters of her book *The Painting of Tang Yin*—a practice she refers to as “commemorative painting.” The commemorative painting celebrates an individual. Generated under the guidance of a patron and produced through the collaboration of calligraphers and painters, the commemorative

painting was both a disguised portrait (typically a landscape or a figure in a landscape) and a literary explication (in prefaces and colophons) that eulogized their subject, who became the recipient of the completed scroll. Occasionally, in a subgroup of this genre, the painting devised a visual pun on the studio name (the *hao* or *biehao*) of the recipient. In later times, without an alert reading of the attached texts, the meaning of these images could easily be lost. In her lectures and in this volume, Professor Clapp expands her earlier introduction to this subject and traces its origins back to the Song and Yuan dynasties.

It is perhaps no accident that the author of this volume about such careful and clever settings earned a master’s degree in stage design at the Yale School of Drama before completing her PhD in Chinese art at Harvard University. Professor Clapp spent her entire teaching career at Wellesley College, where she was a popular and much honored professor and is now professor emerita.

The Tang Center is honored to bring forth this book, and there are many to thank for making its publication possible. Our special thanks go to Naomi N. Richard and Christopher Moss for editing the manuscript, Richard Slovak for his impeccable proofreading, and Susan Stone for indexing the book. Princeton graduate students in East Asian art and archaeology have often participated in Tang Center projects, and this one was no exception. Zoe S. Kwok undertook the task of obtaining photographs and permissions, Jun Hu performed valuable research assistance, and Kim Sum Li typed the characters of the numerous Chinese texts.

We wish to express our deep appreciation to Joseph Cho and Stefanie Lew of Binocular Design.

Through their inventiveness and creativity, they have made a design that not only unifies all of the publications in the Tang Center Lecture Series but also preserves the individual character of each book. We thank them also for their untiring attention to detail throughout the entire production process.

Finally, our gratitude goes to the James P. Geiss Foundation, a private, nonprofit operating foundation that sponsors research on China's Ming dynasty (1368–1644), for a grant that subsidized in part the lavish color illustrations in this volume.

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