



Universiteit
Leiden
The Netherlands

The heavenly court: a study on the Iconopraxis of Daoist temple painting

Gesterkamp, L.

Citation

Gesterkamp, L. (2008, March 5). *The heavenly court: a study on the Iconopraxis of Daoist temple painting*. Retrieved from <https://hdl.handle.net/1887/12632>

Version: Not Applicable (or Unknown)

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/12632>

Note: To cite this publication please use the final published version (if applicable).

To Yuan, Jan, and Luc

Table of Contents

Acknowledgements	13
Introduction	15
<i>Temple painting</i>	16
<i>Daoist art</i>	20
<i>Iconopraxis</i>	23
1 History and Development	29
1.1 Four phases	29
<i>Early Phase, 400-700</i>	30
<i>Transitional Phase, 700-1000</i>	36
<i>Middle Phase, 1000-1400</i>	48
<i>Late Phase, 1400-present</i>	63
1.2 Development of the <i>chao</i> -audience theme	71
<i>Homage scene</i>	71
<i>Donor scene</i>	73
<i>Tomb procession scene</i>	81
<i>Heavenly Court paintings</i>	84
2 Ritual Foundations	88
2.1 The <i>chao</i> -audience ritual	90
<i>Court ritual and Daoist liturgy</i>	90
<i>Development and sequence</i>	93
<i>Fusion</i>	100
2.2 Paintings in altar setting	103
<i>Layout and development</i>	104
<i>Jiao-offering lists and memorial lists</i>	114
<i>Increase of the ritual pantheon</i>	117
<i>Altar and temple space</i>	121
<i>Viewers</i>	122

<i>Ritual function</i>	123
2.3 Cosmology	127
<i>Cosmological division</i>	128
<i>The Three Realms of Heaven, Earth, and Water</i>	131
<i>The NW-SE axis</i>	133
<i>The Eight Trigrams</i>	134
3 Mural Production	139
3.1 Painting workshop	139
<i>Organisation</i>	140
<i>Painting procedures</i>	145
3.2 Drawings	154
<i>Sketches</i>	156
<i>Designs</i>	159
3.3 Mural design	164
<i>Loose design</i>	165
<i>Joined design</i>	165
<i>Integrated design</i>	169
4 Personalisation	173
4.1 Yongle gong	173
<i>Patronage</i>	173
<i>The number of central deities</i>	176
<i>Incorporation of non-standard deities</i>	179
4.2 Toronto murals	184
<i>Daoist priest as central deity</i>	184
<i>Ritual configuration</i>	187
4.3 Nan'an	191
<i>Basic ritual format</i>	191
<i>De-emphasis of imperial figures</i>	194
4.4 Beiyue miao	198
<i>Irregular elements</i>	199
<i>Archaic model</i>	203

Conclusion	214
<i>Iconopraxis</i>	214
<i>Heavenly Court paintings</i>	215
<i>Painting and ritual</i>	219
<i>Wall paintings and their techniques</i>	221
<i>Patrons and personalisation</i>	225
Appendix	231
1 Iconographic Description	232
1.1 Yongle gong	232
<i>Temple history and layout</i>	232
<i>Scholarship</i>	236
<i>Iconography</i>	239
1.2 Toronto murals	251
<i>Scholarship</i>	251
<i>Iconography</i>	254
1.3 Nan'an	257
<i>Temple history and layout</i>	257
<i>Scholarship</i>	258
<i>Iconography</i>	259
1.4 Beiyue miao	262
<i>Temple history and layout</i>	262
<i>Scholarship</i>	266
<i>Iconography</i>	273
2 Tables	286
2.1 Yongle gong deities	287
2.2 Paintings of Daoist deities in the <i>Xuanhe huapu</i>	302
2.3 Mural workshops in Shanxi province, ca. 1100-1400	306
List of Illustrations	309
Bibliography	321
Pictures	360
Curriculum Vitae	424

Acknowledgements

The merit of this study comes not to my credit, but should go first of all to the Hulsewé-Wazniewski Foundation (Hulsewé-Wazniewski Stichting, HWS) which supported my study and research at SOAS, University of London, in 1999-2000 and after that my PhD research at Leiden University from 2000 to 2004, including the necessary field research in China and visits to symposia and conferences. As one of the first of its sponsored PhD candidates in Chinese art history at Leiden University, I have been extremely fortunate to have been elected and to have had the opportunity to conduct my research under such favourable circumstances. It is my sincere hope that this study can help the Hulsewé-Wazniewski Foundation in promoting the research of Chinese art at Leiden University and make it known as a research centre of Chinese art in the Netherlands and the rest of the world. Further important financial support was obtained from the Leiden University Fund (LUF) to attend and participate in two symposia in London and China during my research period.

Merit should also go to the people who assisted me in the writing of this dissertation, Prof. Roderick Whitfield (emeritus) of SOAS, University of London, and Dr. Vincent Goossaert of CNRS, Paris. With great patience, care, and critical acumen, they read and commented upon various draft versions over the years resulting in the present PhD dissertation. The work would not have been the same without their unfailing guidance and support, and I am deeply grateful for their help.

During my field work in China and visits to symposia across the globe, I further received great support from numerous other people. It would be impossible to name them all by name here, but let me mention some of them whose help is particularly appreciated. First of all, I want to thank Prof. Zhu Qingsheng of Peking University who acted as my supervisor during my field research in China in Spring 2001, and who opened many temple doors that otherwise would have remained shut to the foreign researchers. During the same field research in China, I had the great pleasure to know Prof. Jin Weinuo 金維諾 of the Central Academy of Fine Arts in Beijing, an eminent scholar on Chinese wall painting, and Mr. Wang Dingli 王定理, a professional mural painter and instructor at the Central Academy of Fine Arts who introduced me into the technical matters of wall painting. I further would like to thank Dr. Stephen Eskildsen of the University of Tennessee, Dr. Caroline Gyss of CNRS, Dr.

Susan Huang of Houston University, Prof. Lee Fong-mao of the Academia Sinica in Taipei, Prof. Jarich Oosten, Dr. Meng Sihui of the Palace Museum in Beijing, Prof. Jerome Silbergeld and Prof. Susan Naquin of Princeton University, Prof. Wang Chiu-kuei in Taipei, and Prof. Marek Wieczorek of the University of Washington, for providing stimulating discussions or needed information and materials, and last but not least Prof. Kristofer Schipper who laid the foundation of my research in my early years at Leiden University. All other scholars, family, and friends who helped me during my research not mentioned in this list, but certainly not forgotten, are thanked heartily for their support over the years.

Merit of the most fundamental nature, that of love and the happiness of life, goes to my wife Yuan and our two sons, Jan en Luc. They lived with me all the pleasures and pains of writing this study, for which my gratitude to them is everlasting.