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山水刊

# SHAN SHUI

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# SHAN SHUI

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Art in a general sense is the expression of a subject, its ideas, feelings and visions of the world. Likewise, artists rooted in their culture, has the opportunity to express the mental mechanisms of their culture, its origins and their own interpretations of the world. For this reason, intercultural studies are of fundamental importance, and art is one of the best means to investigate. This could apply to modern art, traditional art, or to that which has suffered foreign influences. Any form of art in any situation is the mirror of the culture from which it comes from and is imbued with its aesthetic ideas. Therefore, the study of art from different cultures and historical periods will enrich the artist's expressive abilities. The vision of nature, the vision of humans, and the aesthetic ideas of Western and Chinese culture are often almost the opposite, but this does not exclude the possibility of dialogue. We strongly believe that Western art can be enriched through knowledge of the latter. At the same time, however, we must be careful about what it brings and how it is imported, and above all, we must not allow external cultures to prevail over indigenous cultures. For this reason, dialogue must be undertaken with wisdom and in full knowledge of the facts, not only by transferring information, but also by having a deep knowledge and understanding of both cultures in order to find an appropriate mean of communication. This is the most difficult aspect of intercultural exchange, as we are living in the age of globalization and international capitalism. In the so-called "global village" we believe we have unlimited cognitive possibilities with minimal effort and we are led to

believe that communication is within reach and almost automatic. Be it via the Internet or the ease of trade of goods, this inevitably leads to superficial and mostly false communication. This vision is decidedly wrong, because it leads to shallow knowledge, spread of prejudice and cultural arrogance. Unfortunately, there is no easy solution for the intercultural communication problem, therefore an intellectual and cognitive effort is required, along with a desire to study and gain deeper knowledge. Thus, our goal is to create a language suitable for establishing a cultural dialogue that is structured and not superficial.

This magazine aims to give a voice to the contemporary Chinese and non-Chinese scholars and artists. Our purpose is to create a cultural bridge between two great cultures, in order to establish a rich and fruitful dialogue in the sphere of Chinese painting. Chinese mountain and water painting is one of the main artistic expressions in China, characterized by more than 1500 years of evolution and revolutions, and has found a new golden age of creativity and expression in the contemporary times. This magazine will introduce some modern and contemporary Chinese artists, theories of Chinese painting and the views of environmental aesthetics in a way that is reachable for everybody, from the academic world to any curious mind interested in the field of Chinese art and culture.

Our hope is to popularize an artistic expression that could have a positive impact on our lives, enabling us to cross certain limits subconsciously imposed by the western culture, from the very roots, such as the concept of reality, our existence, our place in this world and how we relate with it. Every cultural system has replied to these basic questions, but the answers are all different, and art is one of the deepest expressions that embody all of these diverse conceptions.





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*By; Naoto Marukawa*





## OUR APPROACH

FROM THE FIGURE OF THE CHINESE INTELLECTUAL ARTIST (*WENREN HUA*) TO CONTEMPORANEITY.

DURING THE EIGHTH CENTURY CHINA, A NEW FIGURE OF AN INTELLECTUAL ARTIST WAS BORN: THIS FIGURE WOULD BECOME TOPICAL IN THE CHINESE CULTURAL PANORAMA AND MAKE ITS WAY TO THE PRESENT DAY.

*WENREN HUA* 文人画, IS ONE WHO FOLLOWS THE HUMANISTIC VALUES AND TEACHINGS OF THE TRADITION, UPDATES AND APPLIES THEM TO THE ARTISTIC-INTELLECTUAL NEEDS OF HIS TIME. THIS PROCESS HAS NEVER STOPPED, AND STILL PERSISTS IN THE CONTEMPORARY WORLD.

THE *WENREN HUA* ENCOMPASSES THE POET, THE PAINTER, THE CALLIGRAPHER, THE THEORIST, THE SCHOLAR AND THE INTELLECTUAL IN A SINGLE FIGURE, AND SEES THE CULTIVATION OF THE SPIRIT AND MIND AS ONE OF THE MAIN PURPOSES OF HIS/HER WORK.

IN THIS WAY, A CLOSE LINK IS ESTABLISHED BETWEEN PRACTICE AND ARTISTIC THEORY; AT THE SAME TIME THERE IS NO SEPARATION BETWEEN THE ARTS, AND THERE IS A COMMON THREAD BETWEEN INTELLECTUAL PRACTICE AND MATERIAL APPLICATION.

OF COURSE THIS FIGURE IS CLOSELY LINKED TO CHINESE CULTURAL HERITAGE, BUT THIS DOES NOT MAKE IT LESS COMPATIBLE WITH THE ARTISTIC-CULTURAL NEEDS OF WESTERNIZED CONTEMPORANEITY.

IT ALSO FITS NATURALLY INTO THE TREND OF ENVIRONMENTAL AESTHETICS, WHICH IS AN EXPRESSIVE CHANNEL OF CONTEMPORARY ART AND OF FUNDAMENTAL IMPORTANCE, GIVEN THAT THE BIGGEST PROBLEMS THAT AFFLICT OUR SOCIETIES ARE OFTEN LINKED TO THE ENVIRONMENT AND THE DESTRUCTIVE APPROACH THAT CONTEMPORARY MEN HAVE TOWARDS IT.

RESPECT FOR NATURE AND THE NEED TO PRESERVE IT BY LIVING WITH IT IN HARMONY ARE INTRINSIC ELEMENTS OF TRADITIONAL CHINESE THOUGHT AND THAT OF THE *WENREN HUA*, WHICH SEE MAN AND NATURE AS TWO ELEMENTS THAT ARE PART OF THE SAME SYSTEM: IN THESE TERMS, IN ORDER TO PRESERVE HUMAN LIFE, NATURAL EXISTENCE MUST ALSO BE PROTECTED, OR ELSE WE WOULD GO TOWARDS THE DECAY OF BOTH.



# MANIFESTO

We find ourselves living in the era of globalization. Thanks to the infosphere we live in, with just one click we can be in Togo, with two clicks you can be studying Sanskrit, with three you're already updated on what's going on in Bhutan, and with four more clicks you're listening to a piece played with the duduk, and immediately after we could be looking at two whirling dervishes. In half a day we become experts in Armenian music, Sufi spirituality, Himalayan geopolitics and in any other aspect of world culture.

Fantastic. Finally, a world without cultural barriers, devoted to the exchange and access of mutual knowledge. In this global village without borders, we dance to the beat of superficiality, sloppy culture and of cultural arrogance, where ignorance is adorned with two-dimensional images, where the concept of "knowing that you do not know" has been abolished, although without knowing.

It's important to note that, in this Village the chief is western, the customs and habits are also mostly western, and so is the linguistic and material means of communication along with most of the intellectual expressions and world views of its inhabitants. The inhabitants tend to ignore what is found outside the Village, not by choice, but by condition, not out of lack of curiosity, but because of limited means. The Village is truly global on a physical level, it truly embraces the entire earth's surface, but in fact it remains

on the surface, it does not deepen, and if it deepens it does it in its own way, as it would in the centre from which it developed. In fact, the Village is ancient and full of History and histories, it has always had multiculturalism, always in expansion and translation, but only recently has it reached global status.

The Village is now global, so everyone is welcome but the rules to follow are those of the Village head. Everyone can bring something to the table, but it will still have to be adapted to the matrix of the Village.

With these premises, it is possible to face and analyse infinite issues concerning the actual state of the alleged globalization. For instance, how it believes to know different cultures, but in reality this knowledge is based only on a store of empty images which are then filled with the world view of the aforementioned head of the Village. The same goes for that mercantile capitalism that has arrived at every corner of the globe, but gives the best of itself only if we follow the needs of the Village. We stand against a single world view, when in fact there are many. The ones that does not support diversity, but translates them, one that does not make them participate in the debate with their own voices, but accepts them only after a trial of metamorphosis. We are against the imperialism of tastes and customs, of judgment, of means of expression, and of what to express, a situation which

inevitably leads to a cultural flattening, against this self-proclaimed global Village. It does not have the ability to see neighbouring villages, since it believes that all possible villages are within itself.

We as Sino-artists (some of non-Chinese origin, devoted to the study and practice of Chinese painting), will focus on the areas concerning our cultural sphere, precisely that of Chinese art. Especially those related to painting, with a particular eye for landscape painting, which from now on we will call according to the Chinese denomination, Mountain and Water painting.

## *"shanshui hua 山水画"*

The main will is to communicate with the Village through our art and our words, to present one of the many shaded areas with which it is scattered. Our task is to find a language that is intelligible to the Village as well as faithful to the original meaning. Without smoothing its diversity, without avoiding clashes, without sweetening the pill. In this way it will be the Village that will make the effort to understand, and only in this way will the communication be successful. In fact, we trust in the Village's ability to understand languages not forged by itself.

The reasons that drive us in this campaign are varied and erudition is not one of those. At best it can be a side effect.

One of the biggest problems of the Village is that it believes that movements of progress and evolutions only exists inside itself, that it has reached the status of "modern", and those who are not indigenous come from a static culture, backward and anchored to the past; without the use of the means forged by

the Village and without its revolutionary spirit no one can participate in the dialogue of contemporaneity. Therefore, to finally get into the subject, in the Village, Chinese painting is traditional, therefore linked to the past, unable to evolve, something good just for the art history books and museums, worthy of respect, but with the same respect that is given to archaeological finds.

There is no conception of a modern or contemporary Chinese painting, also because when the term Chinese painting is pronounced, for some reason it is always accompanied by the adjective "traditional", which clearly denies the concept of modernity. Chinese art can only be defined as modern if expressed through the means and processes of modern western art.

**Revelation!** There is modern and contemporary Chinese art; mountain and water painting has been evolving for at least 1500 years, and continues to evolve, and other painting expressions are even older. As obvious as it seems, China is extremely large, therefore there are many centres of cultural irradiation, and for this reason there are various schools within China that follow different pictorial expressions. Consequently there is not just one movement of contemporary Chinese painting.



## Our main objective follows:

To spread the knowledge of contemporary Chinese painting outside of China, and to give voice to the great artists of the last century as well as to the new young artists.

Why is it important you may ask? For starters, in order to make sense of the term globalization. But above all, to enrich the Village and to redefine its ideas of intellectual absolutism.

Chinese art, together with all the other intellectual expressions of China, refers to a system of values that has come down to the present day from ancient times. This great apparatus of knowledge and ideas has influenced and is still influencing the world view of Chinese people and of course also their artistic expressions. The same discourse can be re-proposed in a general way also to the evolution of the western mind, a process that probably was less coherent than the Chinese one, which however led to the formation of various expressions of thought rooted in the conception of the world that the Village forged during its evolution. And this is exactly the key point of our reasoning, once the world interpretation system is established, it is almost impossible to get out of it, as it is invisible, and its boundaries unrecognizable. Because it being the only view you know, you believe that it is the only view that exists. It's like those unfortunate people who were chained in the platonic cave. It wasn't until someone came in from the outside, did they realize the condition they were in.

This was also the case for China until the mid-nineteenth century. China behaved like the Village, just another Village that did not see those who were outside of it, except of course through its own modalities. And even though external cultural influences were accepted, it was always retranslated in Chinese terms, just like the Village does. As a consequence, there was a sense of cultural superiority compared to that which was not Chinese. Until one terrible day, when the barbarians arrived with cannons and rifles and destroyed the armies of the great empire. On that day, besides the fall of many lives, many certainties also fell in terms of value. Their system had not protected them from catastrophe, as it once did since the dawn of Chinese culture. This was not the first time that China fell into the hands of foreigners, and every time the foreigners were sinicized. Thus, their cultural continuity persisted. However, the value system was still slowly collapsing to the point where it almost disappeared. Since then it has rebuilt itself, but the system of the other foreign villages took a hold as well, strong of its modernity.

Accordingly, in contemporary China it can be said that there are two systems, the original and the imported one. The same could be said for the world of art, but art can be applied at will on any area. This has created a unique situation where the two worlds communicate with each other, sometimes one taking over the other, creating conflicts but also at the same time a fertile ground for creativity.

It is exactly for this reason that we want to make this new system of thought known to the Village, only then will it be able to see its own boundaries, so that it will be able to ask new questions and give itself new answers.

Let's take a concrete example. The ancient western visual arts and the Renaissance up to modernity, basically acted in the field of mimesis. In painting, all the techniques to represent the visual aspect of the surrounding world comes together. Now coming back to the Village, to top it all, there was this terrifying yoke called Albertan's perspective. The Village gave a great deal of value to the sight, making it almost the only tool for perceiving reality. Establishing invisible perceptual borders because they were all-encompassing. However, at a certain point artists and intellectuals got tired of this conception, and thus historical avant-garde was born. Unfortunately, not knowing any other way of perceiving the world other than the anthropocentric one of the gaze, they found themselves in a rather uncomfortable position, so much so that the path ended with destruction of the form and that of the painting itself, and having to resort to new media to be able to express themselves. It is precisely for these reasons that in contemporary era we refer to paintings as an "old lady" who keeps up with new artistic expressions with great difficulty.

So where is all this getting at? In China, the influence of western art came between the late 1800s and early 1900's. The first to arrive was via Japan, the realistic techniques of the Barbizon school. And what were the most shocking innovations for the Chinese? Mimesis, focal perspective, chiaroscuro, and all those techniques which at the time in the West were considered regressed, representatives of a system that in those years the avant-gardes despised because of its anti-contemporary expressions. Why was this seen in China as revolutionary and innovative? Because traditional pictorial theories disgusted the view and representation of form as perceived

by our eyes, therefore it was an almost completely unexplored area.

China has had the good fortune of meeting and accepting a different way of interpreting the world, so why should the Village be deprived of it?

Just how much could a new way of understanding reality help the old painting of the Village? A whole world would open up, which should not mimic the Chinese one, but be inspired by it. So, we also take sides against the supremacism of sight and consequently against anthropocentrism. Our desire is to introduce these new visions, these new conceptions, and these new values. Not that the Village is completely unaware of it, but this knowledge is hidden in academic publications, accessible only to those interested in the subject, but very far from the world of contemporary art or anyone else.

To conclude, we will introduce one of these intrinsic aspects of Chinese art which can be of great help and source of inspiration for our beloved Village. Why is mountain and water painting of great value in the contemporary world and why should the Village re-evaluate it? In the great pictorial experience of the Village, landscape painting as an independent genre born late, and died early. The fact that in China it is already the higher form of painting and has a millennium and a half of history should make us ask questions about how it has probably been underestimated. Well, in reality it has not been underestimated, in fact there is no right and wrong in art, it has been evaluated according to the means of the Village head, according to its conceptions and ideas. And it is precisely for this




reason, we must open the doors to new value systems.

Art cannot be alienated from the reality in which it is produced, and one of the most important themes for us is that of ecology, in fact this hyper capitalist Village has massacred the world we live and does not seem to want to take steps back. Many have already set in motion to counter this destructive madness, but there is no contest. In the Village there has recently been talk of environmental aesthetics that lashes out against anthropocentrism to concert on environmental beauties, therefore going against one, the axioms of western aesthetics since ancient Greece, against that conception that sees man as the superior creature and dominant in the ecumene. This new point of view, at least for the Village, is one of the basic aspects of Chinese ethics. Philosophy and aesthetics are found in the texts at the base of Chinese culture, at the basis of Confucian philosophy and Daoist thought and continues to be repeated till modern times. A conception that does not just appreciate environmental beauties, but its holistic conception of the universe puts man on the same level as any other creation of nature. In *Yi Zhuan* 易传 (5th century BCE), a commentary on *Yi Jing* 易经, wrote that "the greatest virtue of heaven and earth is life" (天地之大德曰生), this is to say that the greatest virtue is to create an environment where all life forms and natural elements can coexist in harmony.

For this reason, too, the category of still life does not exist in Chinese painting, in fact for the Chinese artist it would be absurd to paint lifeless subjects.

For these and other reasons, the Village and the artists that reside in it will benefit from learning Chinese art. Mountain and water painting will inspire them, the beauty of nature will awaken the minds and set the minds in motion. The boundaries of the Village will begin to appear and we can finally begin to break them down.



*"who discusses  
painting in terms  
of form likeness,  
has the  
understanding  
of a child"*

Su Dongpo



## Reduction to the Essentials – an Autodidactic Path to the Non-Representational

By: Marcus Kneip

Painting and especially drawing has always been my passion. Even as a child, I was fascinated by Japan, although my conception of art at the time went in a completely different direction, that of the Baroque. But I've always liked the simple dignity of Japanese architecture and the nature mysticism of Shintoism. At first, I painted almost exclusively figuratively. I specialized in portrait painting and copied portraits of the Old Masters, especially Velázquez. At that time I was already working mainly monochrome in pencil and grey chalk. Since 2011 I have focused exclusively on ink. Since black has always been my preferred color in the artistic process, I decided to go with this shade completely. I liked the essence and simplicity of the black ink. In its simplicity, it dispenses with everything non-essential. Working with black ink leads me to the essence, I often think of X-rays when looking at my works.

As my painting technique became more and more simplified, I quickly came to the Japanese conception of art and thus to the aesthetic con-

cept of *wabi-sabi*. [The Japanese terms *wabi* 侘 and *sabi* 寂 are usually mentioned in the same breath. *Wabi* stands for the plain, simple, essential and *sabi* for the maturation process of aging. Especially the way of tea (jap. *Chado* 茶道) stands for the symbiosis of both principles.] I have read many works on Japanese art philosophy. I think Tadao Ando 安藤 忠雄 came up with a sentence that was meaningful to me: "Reduce, reduce further and further without losing poetry". The book *Pas-sagère Du Silence* by Fabienne Verdier is also of great importance for my work. This artist lived in China for many years, where she was initiated into the secrets of Chinese calligraphy and painting by old masters. Her work is magnificent, her paintings are very fine and show great sensitivity. Although I agree in many ways with Daoism, I see myself more as an individual in search of his own artistic expression. But I'm working on myself. I also read a lot about *Chan* (jap. *Zen*). I also meditate sometimes. However, *Chan* seems too harsh and strict to me. I prefer Europe-



Versus, ink on paper, 50 x 64 cm, 2012





an philosophers like Eckhart von Horchheim or the Stoics. I think their philosophy has lot of similarities with *Chan* and Daoism. It impresses me how cultures have come to such similar results of wisdom.

I've often been asked why I only get involved in this minimalist form of art. The answer is very simple: nothing else satisfies me. It's like a kind of marriage that I entered into with the ink. Whenever I try to change the technique, it doesn't bring me any spiritual development. Only painting with ink seems to be the right way for me. And since I am not financially dependent on the sale of the paintings, I fortunately do not have to adapt to the Western understanding of art for variety and new forms of expression. I prefer to stick with Tanizaki Jun'ichiro 谷崎 潤一郎: "Mastery, that's just the patina that results from many years of tireless polishing."

The limitation to a few abstract, spontaneous lines may have resulted from my enthusiasm for informal art. Spontaneously, pictures of K.O. Götz, Franz Kline or Hans Hartung come to mind - their work was certainly a role model for me. With the ink I found my own way. Julius Bissier's

work, especially his inner confrontation with himself and his work, also influenced me greatly.

In my early 40s, I found my own style. The non-representational came more and more to me in my spiritual search. It was my individual way of expressing myself. In the first few years, my ink paintings were often even more representational. One can recognize new figures in it. Admittedly, I have often tried to depict organic creatures - marine animals or plants - in an abstract way. This, however, gave way more and more to the creation of organic forms, or rather signs, which were supposed to be new, which no eye had ever seen before. And they shouldn't imitate calligraphy either. This sentence by Julius Bissier serves as a guideline for me: "A picture should be like a sign: concise, simple, true, hard as nature, happy as nature and sad as it."

My paintings are designed with glasses and with the discreet use of a brush. I always use glasses with a wide, rounded rim. I only use a specific watercolor paper. I experimented a lot here in advance. Originally, I mainly relied on the capillary effect of



2013





the water in interaction with the paper. I quickly began to manipulate the flow of movement of the ink in the water with brushes. However, the results were too comparable to existing works by other artists. I also missed the organic element. An organic design language has always suited me. With the glasses I get this realized well, because the round shape is already predetermined and the chance when working is even better. Usually, I first squirt the ink onto the paper using a small dispenser bottle. This may or may not be moistened. On the basis of the lines, which were created largely randomly, spontaneously and quickly, I begin my work: mainly with glass, then with a broad-bristled brush. My works are created within a few minutes. That was also one of the reasons why I decided to use this technique. In the beginning, I painted like the old masters – layer by layer. Pictures took weeks. That wasn't for me at all, I was looking for the spontaneous.

I used to try to recreate organic shapes. However, the more I dealt with Far Eastern philosophy, the "reproduction" faded into the background and the strokes and organic structures took on a life of

their own, an anthropomorphic form as an independent being or living organism. This is also where ideas of Shintoism come into play for me: everything organic has a soul. This is also my personal view of things in nature. I also get inspired by calligraphy, but more subconsciously. The aesthetics of a beautiful font are very attractive. However, I don't copy calligraphic signs, my way is that of "giving birth" to signs. Something is finding its way out of me. As soon as I approach the picture to be painted with a ready-made idea, it comes to nothing. First comes chance, if one can speak of coincidence, then the conscious.

After painting almost exclusively monochrome for 11 years, I sometimes lacked the freshness of another color. I have already tried a few things in this regard, for example by setting a red dot. I also colored backgrounds. The result, however, was too garish and striking for me. However, in my eyes, only the black ink allows for the spiritual depth of my paintings.

I work for the public relations department of the Koblenz Hospice Association. I have always been interested in dying and death, both from a



Untitled, ink and red paint on paper, 50 x 64 cm, 2019





*Plunato*, ink on paper, 50 x 60 cm, 2012





religious, philosophical and artistic point of view. For the first time, I have found a professional topic that really interests me, the work is fulfilling for me. The more I have to deal with dying people, the more I ask myself about the meaning of my life. What can you look back on when you're dying? My paintings are my children, my legacy to posterity.

I used to paint every day. A good work often required ten works that ended up in the trash. I already mentioned that the thought of the sustainability of my art brought me from other techniques to ink painting. However, at some point I was quite repelled by the enormous paper consumption of my works. I thought a painter would only be a painter if he paints regularly. Regardless of losses, I also had to succeed in creating "masterpieces". The load was greatest when I had time off. Often everything went wrong and I was frustrated. I felt that it was the satisfaction of my ego that devoured so much material. Compared to the "passions" of many other people, this consumption may be harmless, but it bothered me enormously, especially since there were already so many works available. Nevertheless, a creative person cannot live without

creating something. So in the meantime I started drawing again. Many drawings were made, the paper waste was significantly less than with the ink paintings. But these drawings had no soul. They may be sophisticated, but lacked any form of spirituality for me. So my art works only with ink. Many people in my personal environment can't understand that I use to paint always the same and always in black ink. But I don't mind that anymore. The Far Eastern conception of art in particular teaches us to be frugal and mindful with our material. That's what I've learned in the meantime - even if there are sometimes setbacks that lead me back to my earlier thoughts and concerns. I know that my work is evolving. However, no longer to the extent and pace of previous times. In addition, my pictures are not intended to serve an idol of their own, but to show me the way to a universal spirituality or to inspire me to do so. Maybe one day I'll be completely independent of it. Maybe they serve as a catalyst for me. In some of my works, I had the impression that the Dao was taking its course - with me as a medium. My journey should continue into the non-representational, towards signs or unknown symbols with their own soul.





*Envas*, ink on paper, 50 x 64 cm, 2014



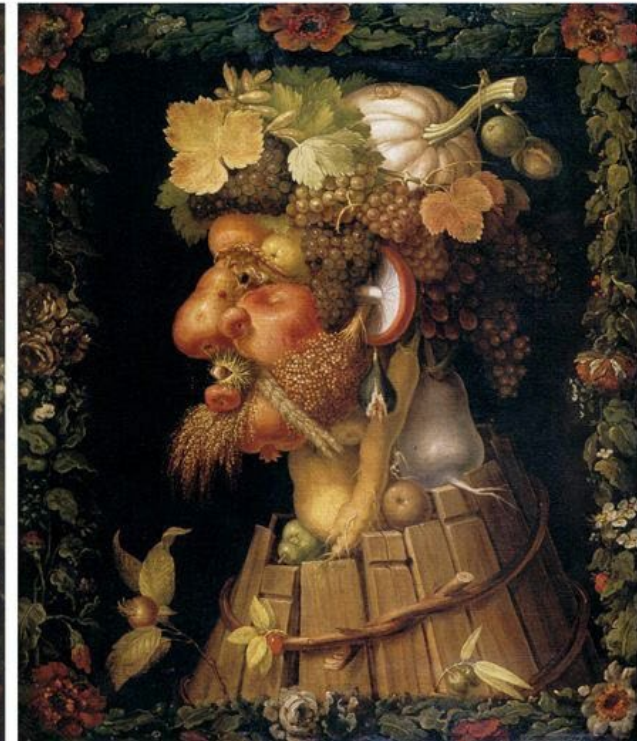
# The theme of the four seasons in the landscape painting of Wu Dakai 吴大恺 and the personifications of the seasons in Western production

By: Aurora Vivenzio

The four seasons are often understood as "stationes" halts of the sun in the circular path of the year and four periods in which the journey of the life-giving star is divided, marked by solstices and equinoxes. In both Eastern and Western cultures, it has found its form and significance supported by symbols and allegories. As scholar Chen Huijie states in *Flowers of the Orient: The Four Seasons in Chinese Painting from the 10th to the 20th Century*, "From orchids to bamboo, from chrysanthemums to peach blossoms, the intention of Chinese painters has always been to visually interpret their spirit and, no less, the various relationships that intrinsically link it to the human soul and nature". We see that Western painting almost follows the same line, although it tends to present it in a completely different way. Throughout the centuries of Western culture, there has always been a need to give an anthropomorphic form to the four seasons, which often took on feminine forms. In the Middle Ages, the first form of iconographic representation of these

cycles is often associated with the zodiac signs and labor. Such as the tiles of the master of the months of Ferrara that adorn the grandiose Porta dei Pellegrini, located in the center of the southern side of the Cathedral, or like the more famous tiles by Benedetto Antelami in the Baptistry of Parma. The need to confer an anthropomorphic aspect to the seasons linked to the months is an attempt by Western man to facilitate the representation of the indefinable and intangible nature of time and to be able to internalize it and make it his own. In an attitude almost close to the desire to commune with the life cycle of nature, this expedient just described seeks to make nature close to the human one, or as such in order to interpret and understand it, and in some cases, it also seeks to justify a series of actions and habits that are ritually carried out by every population.

In a good portion of landscape and ink painting production, the theme of the four seasons never takes on an anthropomorphic form, but rather animals, plants,



Giuseppe Arcimboldo, *Four Seasons*



Van Gogh, Branch of Almond Blossoms





birds symbolically allude to that season, which in turn is an allegory of the various phases of human life, or reflects some qualities and moral virtues. What strikes about the attitudes of the artists of these great cultures is the mode and approach they have with the natural entity. In Chinese art, it has always been considered an autonomous subject, endowed with its own personality that the *Wen Ren-hua* 文人画 must interpret and rework to feel in communion with nature. In contrast to the West, which has always sought to make its conflicting, dual part, nature, "humanizable," rather than interpreting it, it submits it to a system of meanings or makes it understandable to human language, bordering on full submission. Only in the Baroque period will nature assume a status of high art, ceasing to exist as a subgenre for the petite bourgeoisie, and assuming a higher value until the intimate manifestations of Romantic painters such as Turner. Although the Impressionists, influenced by Japanese Ukiyo-e prints, will begin to depict nature, landscape, and consequently the four seasons as an autonomous subject, they will continue to maintain a scientific, observational, research-oriented attitude, rather than full integration with the phenomenal data of nature. Even though Van Gogh had at-

tempted to give full autonomy to the natural subject in works such as *Branch of Almond Blossoms* (1846-1848), *Bridge in the Rain* (1887), and *Sunflowers* (1888), he had limited himself to trying to humanize and spiritualize nature through his nervous lines. Like the Romantics before him, he implemented one of the precepts contrary to that professed by Shitao 石涛, in his famous *Discourses on Painting by the Monk Bitter Courd* 《苦瓜和尚画语录》 (early 18th century, Qing dynasty), that is: "distance oneself from the dust" (Shitao 2014: 135-139), in other words, to emancipate oneself from any form of egoic attachment and to open up to naturalness, in order to grasp, through the brush, "awareness of the very flow of life, in its giving itself, [...] in its passing with the rhythms not always harmonious of the seasons, of the years [...]". Like him, all Western artists oppose their own creative interiority to reality, their own "portrait-wanting" (*Porträt-wollen*), crystallizing through allegory the constitutive impermanence of time. It is not the form of time that coagulates in the work revealing its own metaphysical essence (*Kunst-wollen*), but it is the absence of form – the dynamic "void of permanence" – that paradoxically comes to life in the immobile sign of painting. Affirming that "the great image

Cezanne, *Spring*, 314 x 97 cm, 1860-61

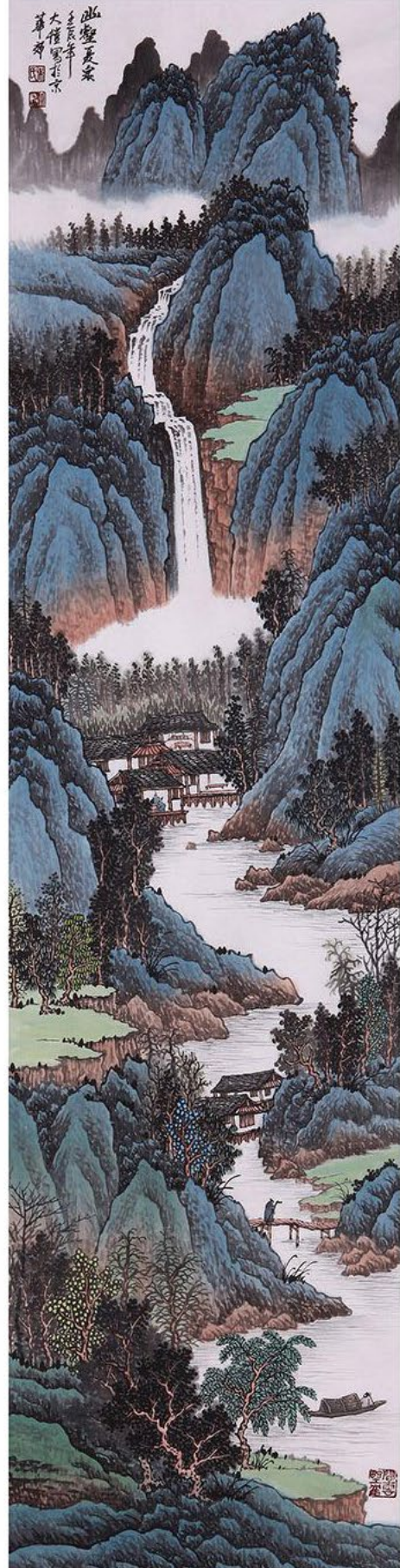


Cezanne, *Summer*, 314 x 109 cm, 1860-61





Wu Dakai, *Four Seasons: Spring, Summer, Autumn, Winter*







Cezanne, *Autumn*, 314 x 104 cm, 1860-61



Cezanne, *Winter*, 314 x 104 cm, 1860-61

has no form" (Jullien 2004) thus means highlighting how, not only in the realm of painting but also historically, China has never felt the need for a compartmentalization of time, but has rather sought to "grasp the fundamental, homogeneous and unitary unity of the 'transmission of the Way' (*daotong* 道统)". That flow of spirit that floods existence, the *qi* 气 manifests itself through sinuous lines, alternated by now clear, now full, now dry, now wet strokes, and by bird's-eye perspective compositions from above to below, remain foreign in the seasonal landscape production of many Western artists. Therefore, perhaps the path of personification and iconography and symbolism of the four seasons might seem the only solution to enter into communion with the Dao 道, with nature by Westerners. Another problem that arises and clearly emerges is precisely the way of treating this medium in relation to nature. Westerners will continue to see, as we have stated previously, painting as a means to depict an object more eloquently than in reality itself: in pictorial representation, as Hans Georg Gadamer emphasizes in *Truth and Method*, the depicted undergoes "a growth in being, an increase of being" by virtue of which the original acquires 'more reality'. Therefore, even the depiction of nature is not

merely a copy of a depicted being, but neither is it an arbitrary sign: the painting rather maintains an ontological communion with what it represents and at the same time increases its 'being' leading to visibility. The depicted landscape then appears ontologically more powerful than the 'real' one by virtue of its revealing function of the subject's essence, its character, its personality. "The problem", notes Baudelaire, "is not to copy, but to interpret in a simpler and brighter language".

Put in these ontological terms, symbolism for Westerners becomes the only possible approach to understanding things, as they are simulacra that help us understand the real nature of things by dressing them in clothes or hats that serve to redefine visible reality. And this is what language tries to express. For this reason, if for a part of landscape painters, it is essential to complete the visual meaning of a work with poetry and calligraphy, then for the works of Western painters, allegory is its direct correspondence. We find this operational mode in many works of painters between the seventeenth and nineteenth centuries such as: from the portraits of Arcimboldo (1563), *Circle* of Rosalba Carriera, first half of the XVIII century, in the *Four Seasons* of Cézanne (1901).



Spring, summer, autumn are depicted as female figures. Spring is associated with buds and flowers, summer with leaves, spikes, fruits, autumn with vines. And winter is associated with the white of sidereal dawn. A color that is also taken up in the representation of landscape paintings by the painter Wu Dakai 吴大恺 in the polyptych of the *Four Seasons: Spring, Summer, Autumn, Winter* 《春夏秋冬四条屏》. Each part depicts a landscape of a different season, portraying the same mountain in four different weather conditions, each of which, starting from right to left, is respectively titled with the main and characteristic subjects of the same composition: Flowering Trees and Spring Mountains, Shady Caves and Summer Springs, Rustic Cottages and Autumn Rivers, Jade Rocks and Winter Waterfalls (芳树春山·幽壑夏泉·秋溪逸居·玉岩飞泉). What emerges, as in many works, are the natural phenomena that occur: the flowers and vegetation are lush, bringing a sense of vitality. The mountains are green, the water is clear, and the enveloping white clouds give the precise intention, also due to the orientation of the composition and spatial and perspective arrangement, of being immersed in this scene, bringing both us and the viewer to appreciate the beauty of the natural landscape. Subsequently, there is the representation of summer, tranquil and serene, using variations of tones and the prosperity of the trees to reflect the lush summer vegetation. Compared to spring, the colors chosen for summer are more intense, giving the painting a feeling of fullness, and at the same time, the viewer is enveloped in a sense of tranquility. Follows the representation of autumn, characterized by the predominant use of red tones. The mountains are covered with amaranth-colored leaves, and the sun shines luxuriantly even though winter is approaching. The last representation of winter focuses mainly on snow-capped mountains. The entire painting conveys a sense of quiet, with everything at rest, and it almost seems possible to perceive its atmosphere, of calm, silence, and contemplation. Human presence is reduced to very few houses hidden among the mountains. Each work is dominated by a main color representing the season: green for spring, blue for summer, red for autumn, and white for winter.

Hugh Ramsay, *Four Seasons*





With these works, Wu Dakai has skillfully utilized his artistic abilities to paint the magnificent views of the four seasons in the northern region. The contrasts of light and shadow are balanced, and the skillful use of shades and tones in black and white, along with the dissipating morning mist, creates a balance between the real and the imaginary, leading to a perfect fusion of all the elements of nature represented. Although this series depicts the four seasons, the landscape is always full of vitality and autonomous life. Even the human figures scattered throughout the painting are represented simply but dynamically, with a variety of movements and forms that, however, serve as a backdrop to nature, which remains the main subject of the painting without any pretense of depicting anything else to the viewer other than what appears.

Often, as we were saying, in allegorical representation, the passage of seasons is narrated, but also and always the representation of the course of life, from youth to old age, a condensed cycle that aims to represent a limited but fundamental time in which we exist. Spring has always been portrayed as young, carefree, free, beautiful, naked in orange or pink silk attire, covered in flowers, smiling and sunny in Western painting, while in the works of Chinese masters,

spring is the embodiment of youth, with incredible vitality representing the beginning of everything and expressed with the lush green color of vegetation, rather than pink; while summer is flourishing and immense in its giving itself to the world like wheat, a predominant color in Western compositions, while in Chinese painting, it is the crystalline and clear blue of the sky and water; autumn manifests with warm, soft colors, often depicted by grapes and oranges, while in Chinese painting by the red of the leaves; finally, winter has similar chromatic traits, leading to the epilogue.

Its figures are covered, hidden, but still plump, smiling in anticipation of their awakening in Western depictions. Like Janus, the double aspect, dormant and latent, is clearly manifested. However, few representations are associated with landscapes in all phases; absolute serenity, humanity is noticeable; nature itself is not always portrayed, and to these figures, for example, in the works of the *Judstijl* by Mucha, they are often devoid of a natural landscape and are immersed in trees whose colors denote the season. In Hugh Ramsay's polyptych on the *Four Seasons*, 1902, women are portrayed against a colorful background, and in the predella, we find the same bucolic landscape in four different climatic condi-

tions. Even in these works, it is evident that the Western character of painting emerges, namely that it tends to be a sensitive manifestation of the subjective "essence" of the author and his model, as well as a historical monad, i.e., an "integral expression of the religious, metaphysical, political, and economic tendencies of an era". In the work of Wu Dakai, on the contrary, it is not the essence that manifests, but the 'void' as the author's non-self and, at the same time, a cosmic monad, which transposes nature into forms as impermanence, an immense scenario of dynamic processes that transcend both the limits of the subject and those of the historical context.

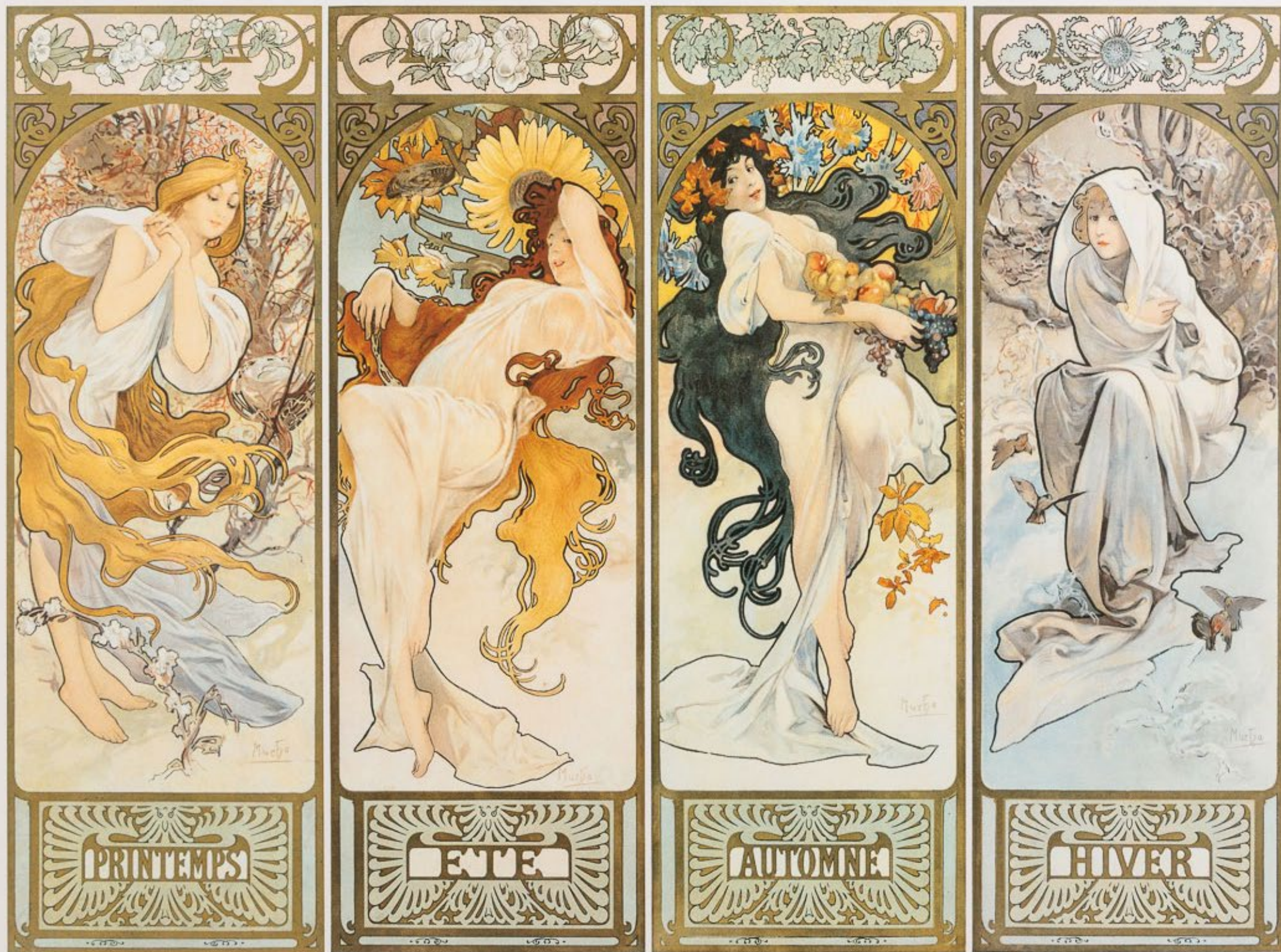
[Cheng, F., 2016, *Vuoto e pieno*, Brescia, Morcelliana.

Shitao, 2014, *Discorsi sulla pittura del monaco Zucca Amara*, edited by M. Ghilardi, Milano, Jouvence.

Gadamer, H.G., 1983, *Verità e metodo*, edited by G. Vattimo, Milano, Bompiani.


Jullien, F., 2004, *La grande immagine non ha forma*, edited by M. Ghilardi, Costabissara, Angelo Colla]





Alphonse Mucha, *Judstijl*





*"Painting is the great rule of the natural variation of things in the world, the essence and beauty of the form and strength of mountains and rivers, the continuous process of the force of creation, the flow and propagation of the life energy of Yin and Yang, through brush and ink one can represent the sky, the earth and the ten thousand things and cultivate oneself."*

Shi Tao



# The “Way” in *Daodejing* and *Shōbōgenzō*

By: Hua Zhenzhou

As can be seen from the title, I aim to examine the issue with the term Dao 道 or the Way in *Daodejing* [Laozi, *The Daodejing of Laozi*, Transl. Engl. by P. J. Ivanhoe, Boston University 2002.] and *Shōbōgenzō* [K. Dōgen, *Shōbōgenzō* 正法眼藏 (The Enclosure of the Vision of the True Dharma), transl. Eng. by G. W. Nishijima and C. Cross, Wisdom Books, London 1997.], that is, the discussion on the shared subject of Daoism and Buddhism, and the analysis of their relationship beginning with the Dao. As is generally known, the texts that the “Buddha” spoke contend with the hundreds of writings that the Dao dictated. But what exactly is the Dao? Where is it? How can the well-known Way difficulties that are entangled in these two sectors be resolved?

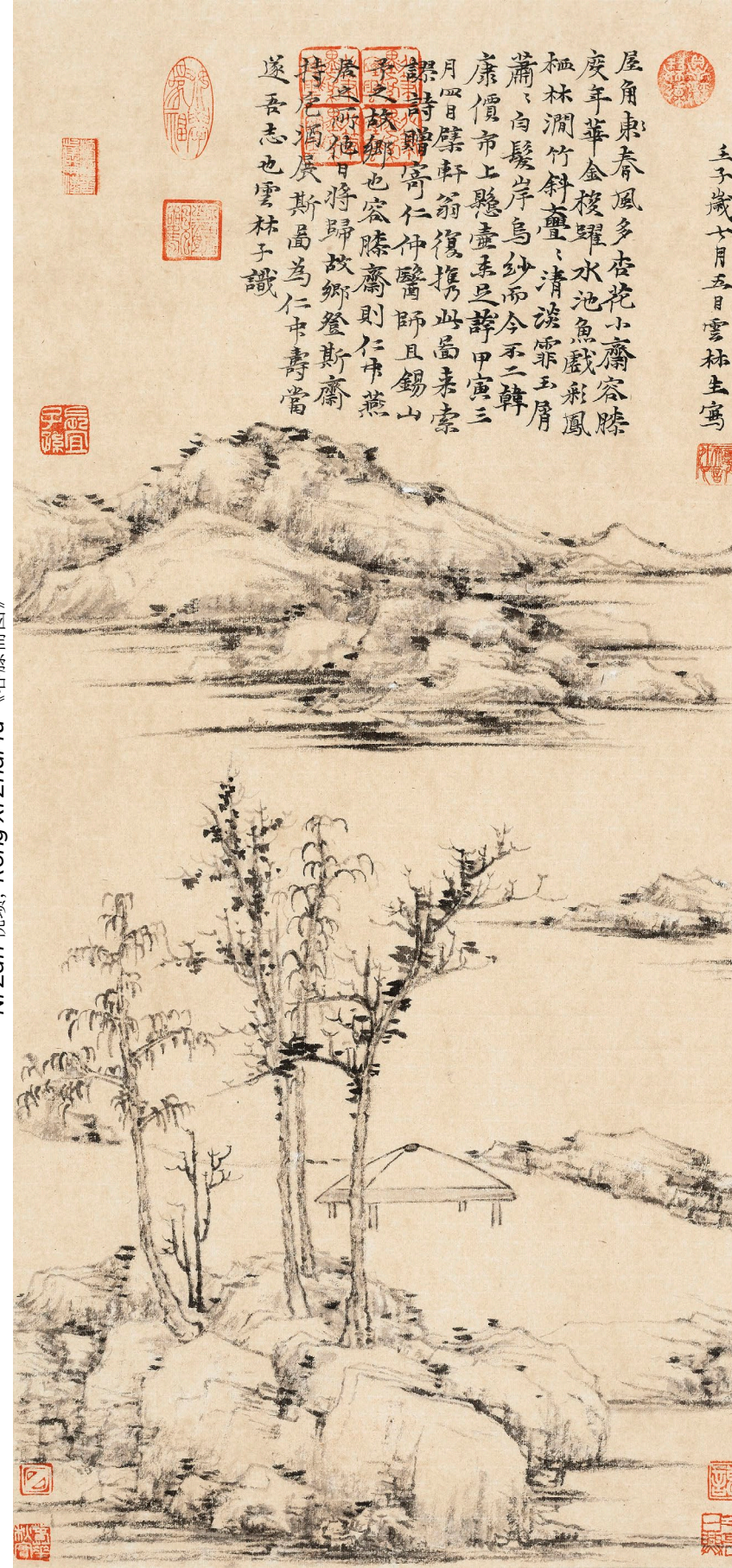
The Dao could be translated as Way, in addition to being in a verbal sense, the “moving”, it is the “process”, but it is also the “proceeding”. The Chinese character for the Dao 道, which is sometimes referred to as the Way, is composed of two parts, the foot 辵, and the human head 首: this relates to a “human walking”, it also means “to speak” or “to say”; for this reason, it also

has a rich meaning. Just as it said in *Shuōwén Jiězì* 說文解字 [*Shuōwén Jiězì* is a Chinese dictionary compiled by Xu Shen during the Eastern Han (25-206 CE).]: «Suǒ Xíng Dào Yě cóng chuò cóng shǒu 所行道也从辵从首», which means that the Dao is compost of walk and head. As a result, we can understand the relationship between the concept of Way (which if it could be traversed, practiced entirely, or accomplished, would not be the true Way, the authentic Way). However, we cannot just focus on the semantic aspect; we also need to think about it more deeply.

Daoism is the native religion of China, as is evident, whereas Buddhism a foreign religion from India, comes as a younger brother of Daoism. However, the stream quickly became stronger, and with it, Buddhism’s independence from the local religion was established. It is possible to say that the absence of a definition is the primary aspect of Chinese religion. Such a trait has been necessary since ancient times. The Dao cannot be defined by a conception. It can only be continuously learned in all its varied facets and multiple aspects endlessly. Everyone’s

SHANSHUI

Ni Zan 倪瓚, Rong Xi Zhai Tu 《容膝斋图》







perspective on the Dao is valid, both readers and thinkers.

French Léon Wieger's translation of this idea is "Principle". The first opening line of Daodejing, in which Laozi's most well-known testimony: "Dào Kě Dào Fēi Cháng Dào 道可道，非常道." to "The constant principle is not the principle that can be stated." [Lao-tzu, *Les Pères du Système Taoïste* (The Fathers of Daoism), Transl.it. by L. Wieger, Luni Editrice, Milan 1994, p. 21.] Furthermore, Wieger explains the Dao

in the synthesis of comments, where this phrase is interpreted as a state in which there was not yet a sensible being. When we human beings experience something, it means that this thing stimulates us, which implies that we can only perceive sensitive things.

According to Lao Zi, the Dao is unspeakable and unmentionable, making it impossible to be known. I find this to be admirable, yet the Dao cannot be regarded as a mere state spiritual.

The transformation of many aspects must, nevertheless, be the core of this. This essence had the *yin* 阴, or concentration, and the *yang* 阳, or expansion, immanent qualities. Contrary to popular belief, the Dao itself is neither moving nor keeping silent. For instance, just because the color of the leaf changes from green to yellow in autumn does not mean the green itself has changed, rather, it just signifies that the leaves' color has changed. To clarify the notion of Daoism, we can also analyze the dialectical relationship between the two polarities (*yin* and *yang*) through the image of *Bagua* 八卦, in which the black part and the white part transform into each other. The cycle is the place where the movement oc-

curs. This movement in Chinese is called *Bianhua* 變化. The Dao is such a place that is both outside and beneath the transformation.

It is worth noting that Michelangelo Pistoletto, the renowned Italian artist, also created a symbol that represents the contrast between two opposite polarities. This symbol is called "The Formula of Creation" and it differs from the infinite mathematical symbol. In this system, the central circle is formed as a result of the other two elements that are in opposition. Pistoletto defines his concept as the "Third Paradise": "By the Third Paradise we mean the third stage of humanity, in which the first paradise, the natural one, and the second paradise, the artificial



Michelangelo Pistoletto, *Third Paradise*



one, merge to proceed towards the regeneration of civil society." [M. Pistoletto, *La formula della creazione* (The Formula of Creation), Cittadellarte Edizioni, Biella 2022, p. 313.] Thanks to the third paradise, the two polarities can find a state of balance. The root of his thought originally derives from traditional Western Ontology, the so-called third paradise plays the role of foundation that supports collisions. For Laozi, the Dao has never been generated, it is thoroughly one original form, everything is, in a way, the Dao itself. Ergo, in the Daoism non exists such a third element, all of them are a unity.

Therefore, in *Bianhua*, the Dao is not merely a concept like that of the "Third Paradise", The process of change moves from one condition to another it indicates the relationship between mobility and immobility, it could be also described as the "continuity of discontinuity".

The relationship between *yin* and *yang* is also set; however, it does not exclude changes in ownership from developing. In a mathematical sense, *yin* and *yang* can be viewed as 0 and 1, which are not only the basic modes of things but also permeate all phenomena and manifestations. Like a piece of paper having a forehead and reverse that are in contrast but inseparable, there is a visible aspect

and an invisible aspect present here. Another illustration is the body of a young lady, which is the *yin* for a young man's body while also being the *yang* for an old man's body; consequently, the two features are not clearly defined, but each aspect has a plurality of forces or a variety of forces. Because *yin* and *yang* co-exist simultaneously and for the same purpose in the system of *yin-yang* which is not a system of two dualistic objects in which there is, it would be appropriate to see this system as one of indeterminacy, representing a relationship of transformation. The so-called principle between them is at the same time transcendent and immanent of the universe, the Dao is unnameable, and ineffable, despite this, it is always present in everything. It goes far beyond being a "principle" in the sense of the philosophy of ancient Greece, for which there exists one principle that never changes. According to Daodejing: "Dào Shēng Yī, Yī Shēng Èr, Èr Shēng Sān, Sān Shēng Wàn Wù. 道生一，一生二，二生三，三生万物。" [Laozi, *The Daodejing of Laozi*, Transl. Engl. by P. J. Ivanhoe, Boston University 2002, Cap. XLII, p. 45. In this chapter, Laozi dedicates to show his cosmological view. ] This means that the Way produces the One. The One produces two, two produces three, and three produces the myri-

Zhang Lu 张路, Laozi riding a buffalo 《老子骑牛图》







Dogen Zen Master watching the moon 《道元禪師觀月圖》

ad creatures. Although the Dao may produce the One, it is the form original of the One itself. It has the potential to be One, and it can then fragment this unity, and divide it. Because the One is behind the Oneness of the innumerable beings, or in other words, for Laozi, it must be the absolute of the absolute and no exists an aspect contractional in the Dao or the True Way in this sense. However, it doesn't mean that the Dao produces or gives birth to another thing, according to the Ancient Chinese philosopher, the One corresponds to Dao, it is just another form of Dao, the Everything is formed but lacks any kind of support, so, the absence of definition constitutes the whole world itself, and everything emerges from which it is, therefore, the Dao is active and dynamic. This quality enables Buddhism and Daoism to converge.

Let's examine the growth of Buddhism in China, from the second half of the Tang dynasty to the eleventh century, Confucianism and Daoism worked in tandem to prepare for the great Song dynasty Renaissance (960-1279). Together, they continue to criticize Buddhism. In a certain sense, it was the end of traditional Buddhism's peak in China. However, a Buddhist-inspired response has been planned for a while. A new current that opposed grandeur, ceremonies,

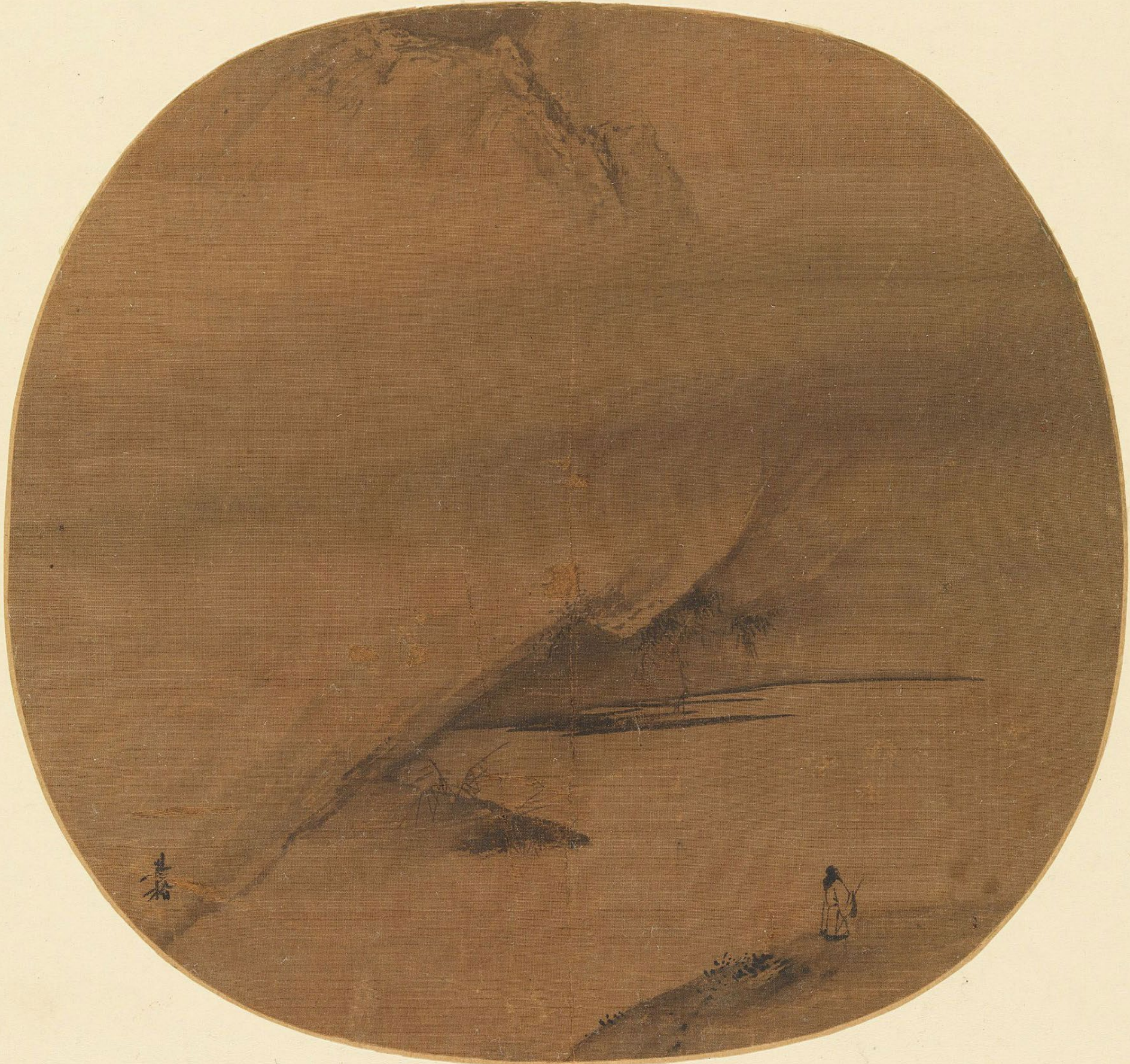
and parasitism, a new currency called for a return to simplicity, pure intuition, and *Ziran* 自然 [nature]. Is the *Chan* 禪 (in Japanese *Zen*), which departs from the Great Vehicle's scholasticism and draws from Daoist mysticism for its explosion of ideas, verbless instruction, and spontaneity. During this time, the famous Buddhist master Dōgen (1200-1253) arrived in China in 1223 and left for Japan in 1227. Meditating Chan, a conducive environment for contemplation of the True Way in the sense of Buddhism, said in *Shōbōgenzō*:

The Buddha-way, at the time of the first establishment of the will, is the Buddha-way; and at the time of realization of the right state of truth, it is the Buddha-way. The beginning, the middle, and the end are each the Buddha-way. It is like someone walking one thousand miles: the first step is one in a thousand miles. Though the first step and the thousandth step are different, the thousand miles are the same. [K. Dōgen, *Shōbōgenzō* 正法眼藏 (The Enclosure of the Vision of the True Dharma)], transl. Eng. by G. W. Nishijima and C. Cross, Wisdom Books, London 1997, III, p. 55.]

The aforementioned Way serves as a metaphor for a life's journey. The relationship between universality and particularity



Liang Kai 梁楷, *Singing and walking along the river* 《泽畔行吟图》





is practically discussed by the Buddhist master in this paragraph. Both are the questions as the essentials of the practice experience. On the one hand, in the usual sense, a step typically consists of a part of the whole travel because there is a particular step compared to the entire path; therefore, it is absurd to say that a part includes the entire path. On the other hand, the view of Buddhism differs from what ordinary men think: The entire path is not simply the sum of all juxtaposed steps; rather, each step has the end already involved, and every detail is identified with the entirety of the path as well as the end. A step as such becomes inclusive of every specific step and becomes universal. A step, however, remains unchanged; only the experience has made its “simplicity” richer. In this sense, a single step includes a thousand miles, just as a thousand steps include the entire travel might be said. Nirvāṇa [This a Buddhist terminology that means freedom from suffering.] or enlightenment can be thought of as the culmination of the Zen Buddhist path; in fact, it is just as much the aim as the Way itself. The Way, then, is the act of walking itself, not a path to follow nor a person who is walking. We must live and forget happiness if we want to achieve real happiness, forget the goal of the jour-

ney, and arrive at it, just like the attitude of life. Chan or Zen has generally accepted the Daoist concept of Way or Dao, whereas it is incorrect to assert that the two Ways are identical in every aspect.

As we’ve seen, Dōgen’s Buddhist Zen thought, in particular, is very much like a religious doctrine that emerges from the actual or real historical world, enhancing men’s inner lived experience and progressing to the point of “self-awareness”, which becomes thoroughly communicable with this actual or real world. In other words, according to Dōgen, the evolution of one’s experience of life and so-called self-awareness increases one’s capacity for understanding and the state spiritual [R. Ōhashi, *Zen e filosofia*, «Simplegadi», 10, XXVI, Padova 2005, p. 126.]. His goal is not the explanation of the real world but the attainment of a pure state of mind in which all explanations become superfluous [R. Raud, “*Place*” and “*being-time*”: *Spatiotemporal Concepts in the Thought of Nishida Kitarō and Dōgen Kigen*, «Philosophy East and West», University of Hawaii Press, 54, I, 2004, p. 33.]. It is not what Laozi had in mind, in contrast to the Buddhist Zen of Dōgen, the Way in sense Daoist in its original form begins in daily life or the real world and moves toward the universal, immersing itself

everywhere, and reduces in daily life, whereas the only “constant principle” is the transformation. It is possible to think of the Way of Experience and the True Way (Dao) itself as having a paradoxical relationship – “continuity and discontinuity”.


In the final analysis, the word Dao which is used very frequently in Daodejing has two senses: one is a concept absolute that goes beyond experience, and the other one is the practical world itself, we cannot recognize it concretely, but we need also to practice and experience it. In other words, the Dao is as transcendent as immanent, the explanation dialectical for the world where we live is necessary for Daoism and, consequently, the original theory of Daoism could not be merely considered as a production of religion. Although Daoism and Buddhism have reached their full potential in two distinct ways, however, no distance cannot be overcome. We may say that Buddhism allows the Daoist Way’s flower to bloom while enhancing its beauty.

**Hua Zhenzhou** is a Ph.D. candidate in Philosophy at the University of Padua, with a research project that involves the meeting between Western and Far Eastern philosophy beginning with Nishidian thought about the field of aesthetics. course

In 2011, he graduated with honors from the University of Art of Nanjing. Degree thesis with excellence, with an art project entitled “COLD”, part of the permanent collection of the Institute of Art of Nanjing. In 2015, he graduated from the Academy of Fine Arts in Rome. He developed a quinquennial experience in teaching Figurative Arts, Drawing and Painting, and Theory of Art in secondary school.

His research can be broken down into four sections: traditional Far Eastern aesthetics (Buddhism, Daoism, and Confucianism), particularly that of China and Japan; Nishida Kitarō’s formation; the study and critique of Nishida’s aesthetics-related ideas; the philosophical contrast between Nishida and Merleau-Ponty.





*"What is called the highest level, is one which grasps the spirit of things. All paintings must possess the resonance of the spirit to be considered treasures of time. Otherwise, even if they are done with skill and ingenuity, they are nothing more than commercial objects. It is called painting, but it is not."*

Guo Ruoxu

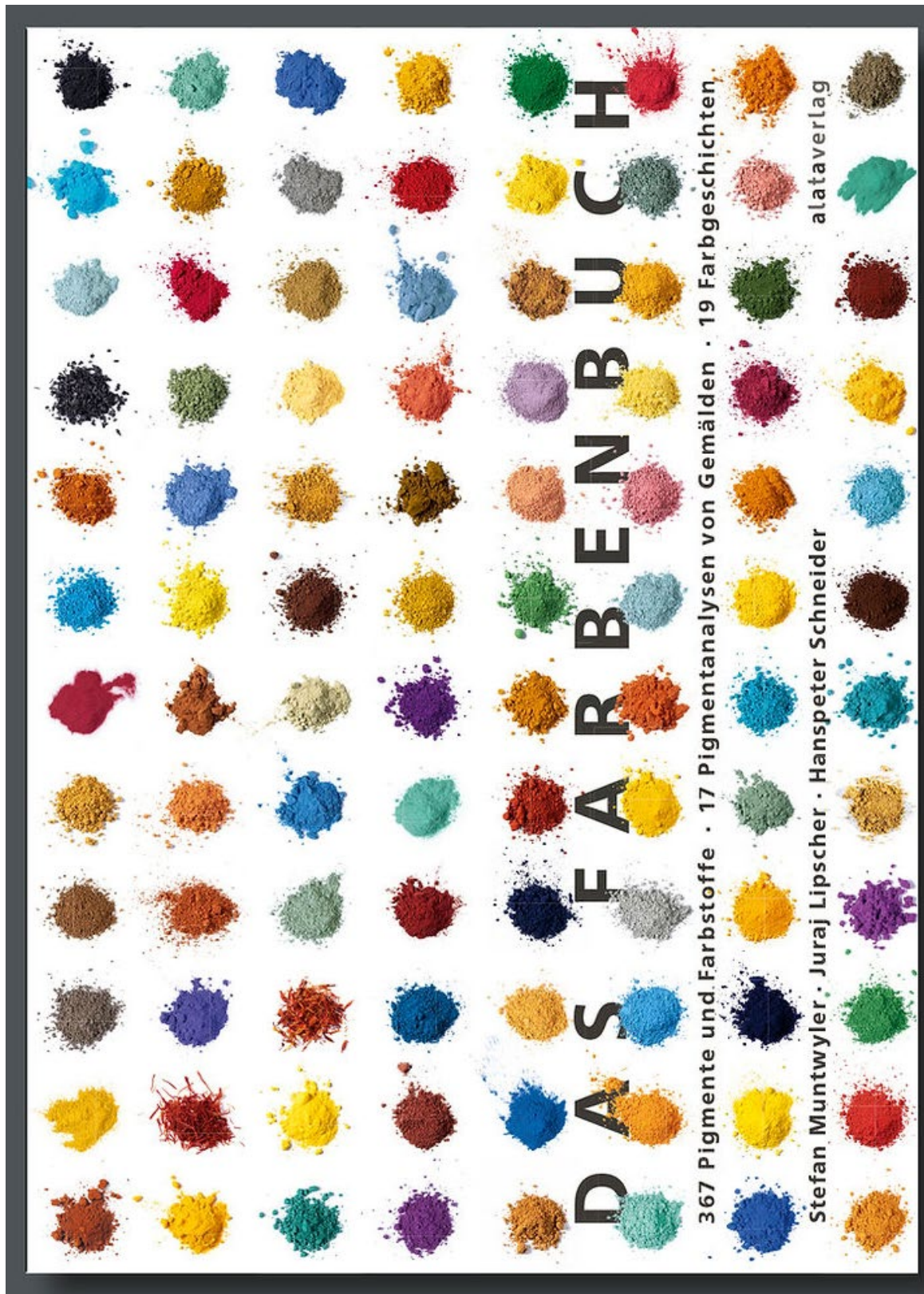


# There are books that you search for all your life and hope to hold in your hands one day.

By: René Böll

The color book *Pigments - Dyes - Pigment Analyses of Paintings - Color Stories* is one of them for me. Stefan Muntwyler (painter, color researcher), Juraj Lipscher (chemist, specialist for pigment analyses) and Hanspeter Schneider (graphic artist, book designer, specialist for printing) are the ideal team to compile such a book. It takes such enthusiasts - and a team of co-authors - to produce such a work. One notices the book gratefully that with the production of the texts, the Color spreads, the extensive chemical analyses, with sentence, pressure(!) and organization humans with devotion worked. Especially also very elaborate 18 color printing, makes the tremendously differentiated reproduction of the pigments possible. This is explained very well in the book. As a reward for these years of work, a so to speak com-pendent work on pigments has been created, which ideally complements the numerous painting technique books and books such as Viktoria Finlay's *The Secret of Colors - A Cultural History* or Margarete Brun's *The Riddle of Color: Matter and Myth* and the many painting technique books (Do-

erner, Wehlte and others). This quality of illustrations can only be achieved by a book. As important as the Internet has become, this is where the indispensable quality of a book, an incomparable reference work with, in addition, exciting color stories and analyses, becomes apparent. The team of authors turns to the materiality of color, they collect everything about pigments and dyes that an artist should know in order to know about his material. In this completely redesigned and revised, greatly expanded edition, (almost) all the pigments on paint strokes that are realized in printmaking excellence are presented. Certainly, for the artist, the search for the 'perfect' palette is an unfulfillable endeavor. On its basis, every painting artist can compose his own palette, which has none of the superfluous color mixtures presented on the color cards of many paint manufacturers, which, as it is so beautifully said in one of my color books from the beginning of the 20th century, are made for the 'lazy' painter. Only pure, unblended pigments are presented in this book.





Mineralien I  
Zinnober

- Zinnober, Cinnabarit, Bergzinnober, Merkurblende, Chinesischrot
- Zinnober ist Quecksilber(II)-sulfid mit der Formel  $HgS$ . Zinnober ist praktisch nicht in Wasser löslich und ist somit eine der ganz wenigen ungiftigen Quecksilberverbindungen.
- Zinnober wurde bereits in der Antike als rotes Pigment eingesetzt. Man findet es auf vielen anderen Wandmalereien aus vorchristlicher Zeit bei Hebräern und Assyriern. In China war Zinnoberrot die kostbare Farbe des Kaisers.
- Die historisch bedeutendsten Vorkommen Europas liegen in der spanischen Provinz La Mancha, wo seit römischer Zeit in der Stadt Almadén Zinnober abgebaut wird. Im Vergleich dazu ist der berühmte italienische Zinnober vom Monte Amiata in der Toskana etwas weniger feurig. Weitere wichtige Lagerstätten sind in Slowenien, in der Ukraine und in Usbekistan. Bekannt für ihre hervorragenden Qualitäten an Zinnober sind die vielen Vorkommen Chinas.
- Das natürlich vorkommende Mineral wird gemahlen und gereinigt. Das Pigment wird aber auch durch Reaktion von Schwefel mit Quecksilber synthetisch hergestellt. Die industrielle Produktion begann in der zweiten Hälfte des 18. Jahrhunderts.
- Es ist immer wieder beschrieben worden, dass Zinnober-Malschichten bei Feuchtigkeit mitunter ausschwärzen, in schwarzen Meta-



zinner umschlagen. Alten Meistern war dieser Umstand bekannt. Sie haben aus dieser Erfahrung ihre Zinnoberschichten mit Firnis-schichten geschützt. Die Korngrösse hat beim Zinnober einen grossen Einfluss auf den Farbton. So können aus dem gleichen Rohmaterial Variationen zwischen hell und dunkel, zwischen leuchtend brillant und pastell-artig matt erzielt werden. Die ganz fein gesiebten, pudrig mehligen Sorten ergeben die hellsten, ins Rotorange changierenden Farb-töne, gröbere Sorten leuchten in einem tiefen Dunkelrot. Die Farbtöne von echtem Zinnober lassen sich mit konventionellen Farbmitteln nicht nachmischen. Zinnober ist die feurigste aller roten Farben. Derek Jarman, britischer Maler und Filme-macher, schrieb in seinem letzten Lebensjahr, von AIDS geschwächt und erblindet, vom Spitalbett aus ein wunderbares Buch über Farben, «Chroma». Er sagt: «Die Königin des Rots ist Zinnober. Keine Farbe ist so territo-rial. Rot steckt sein Revier ab, ist auf der Hut gegenüber dem Spektrum. Maler verwenden Rot wie ein Gewürz.»<sup>1</sup>

Unabhängig voneinander assoziierten Arnold Schönberg und Wassily Kandinsky diese Farbe mit dem Klang von Fanfaren.

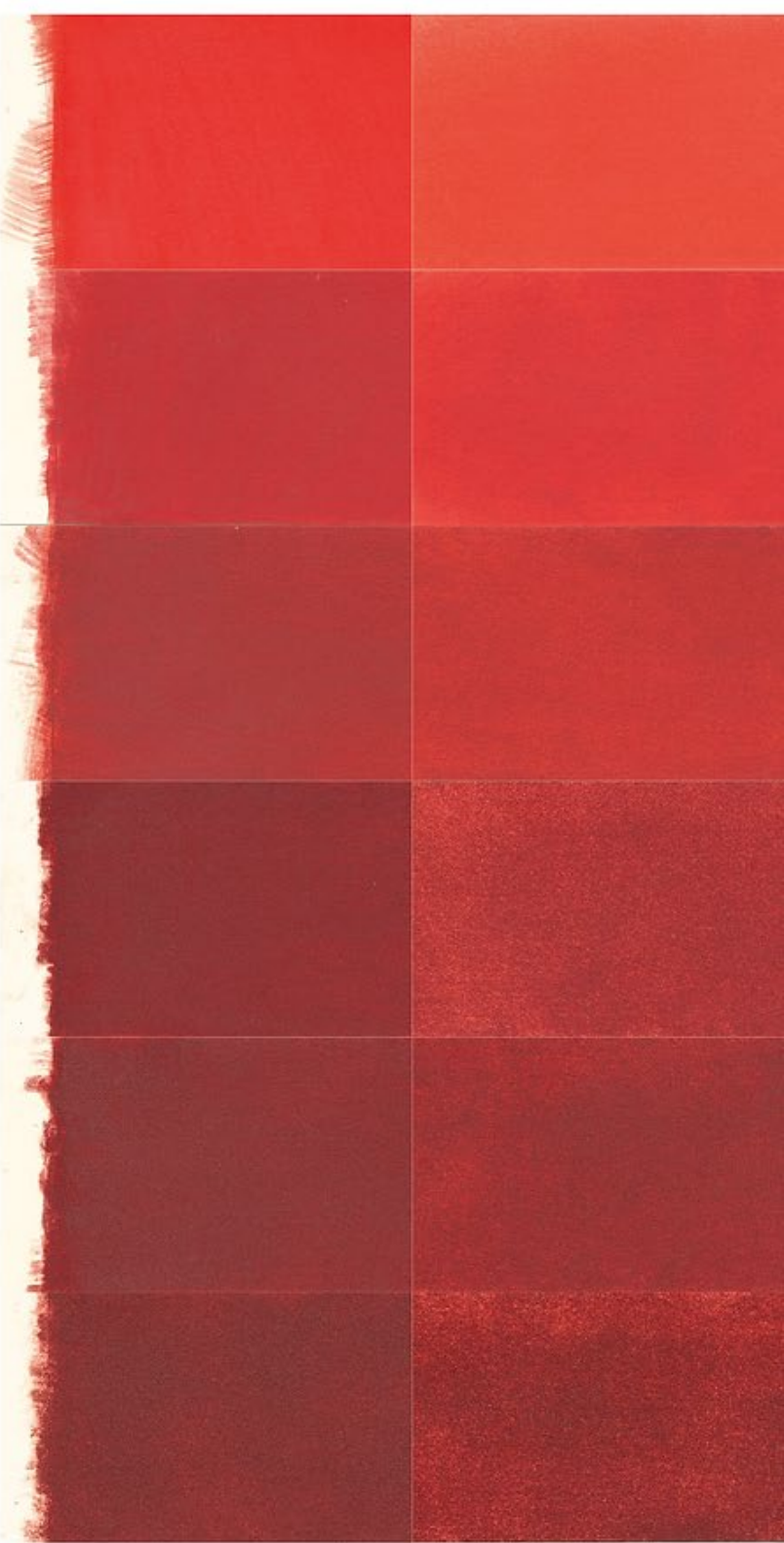
Das Pigment kann dunkler werden unter Einfluss von Licht, ist jedoch stabil gegen Säuren und Basen.

Zinnober  
CI 77766 (PR 106)

**Zur Kornfeinheit**  
Grundsätzlich kann gesagt werden: Jedes Pigment hat bezüglich der maximalen Intensität seines Farbtons eine ideale Korngrösse. Eine pudrig fein ausgesiebte Erde ist immer heller und weniger farbtintensiv als die Varianten mit größerem Korn. Bei Zinnober ist das nicht der Fall. Bei mineralischen Pigmenten lohnt es sich oft auch, Fraktionen auszusieben, die auf die feinsten Pigmentanteile verzichten: Pigmente ohne feinpudrige Anteile bestechen oft durch einen kräftigeren Farbton. Das Beispiel auf der gegenüberliegenden Seite ist ungewöhnlich. Die feinsten Aussiebungen von Zinnober ( $20\mu$  bis  $25\mu$ ) zeigen einen leuchtenden intensiven Rotton. Je größer das Korn, umso braunstichiger und zugleich dunkler wird der Farbton von Zinnober. Es ist nicht jedem Stein anzusehen, was an Farbigkeiten in ihm steckt. Zudem kann gesagt werden: je größer das Pigment, desto schwieriger die malerische Verarbeitung, desto unbequemer das Streichen. Grobkörniges Material ist handwerklich anspruchsvoller, es lässt sich nicht mehr so geschmeidig streichen wie ein feines Pigment, die Materie am Pinsel ist sandig, griesig, widerborstig. Synthetischer Zinnober ist farbkraftiger als die natürliche Variante. Zinnober, welcher aus der Lösung als unlöslicher Niederschlag entsteht, zeigt die kräftigste Farbe, da er am feinsten verteilt ist.



Johannes Vermeer, Mädchen mit rotem Hut, 1665  
Der Hut ist mit Zinnober und einem schwarzen Pigment ausgeführt. Die darüberliegende Lasur besteht aus Krapplack.







Color - this publication once again makes impressively clear - is material and immaterial at the same time. Regardless of whether one approaches it as a physically tangible object or as a phenomenon that cannot be fixed by any scientific category, one pole always refers to the opposite pole. Color is already 'by nature' never only material, but also never without materiality. Our perception and experience of color spans what for the physicist is a component of light, for the physiologist is a sensation that reaches the brain through the eye, and there, as color information transformed into color sensation, is perceived and felt by us as a certain color, and for the psychologist is the object of its direct effect on us. Colors may therefore be the object of scientific investigation as well as the occasion for philosophical reflection - in all fields they elude the attempt of their 'final' definition.

Nevertheless, an intensive examination of the phenomenon of color as such is rather left to chance. This may be due, among other things, to the fact that dealing with and occupying oneself with colors requires a great deal of patience and perseverance. Very small details are often decisive for the formation and training of attention for the differentiated language of colors, such as the hint: "A

very interesting effect can be achieved if a varnish-like spinel black tempera coating is overlaid with halogen or phthalocyanine blue. The optical effect obtained corresponds to an extremely dark, in no way representable, almost metallic shimmering black" or -The variable, richly colored composition of the umbers causes something else. Since they unite almost all colors in themselves, they can harmonize with all surrounding colors as a complementary color. (...) Today's widespread umbers are mostly mixed from iron oxide yellow and iron oxide black. If no further pigments are subsequently added, they lack the characteristic green, red and violet content of natural umbers, which makes them a real wall-lighting artist (...) It is also these little hints that make the book so valuable for the expert. Here someone shares his years of experience and makes the work easier for us painters. Also the newest pigments like Vantablack and YInMn-Blue and the chemical formula of all colors - important for the practitioner to be able to estimate among other things different drying times - are explained. Also great are the colors that can be found at St. Gotthard, with such beautiful names as Marmelbaubraun. An example to look for colors even in similar places.

This and hundreds of other hints



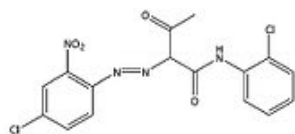
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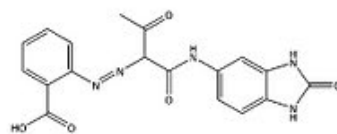
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### Hansagelb

CI 11710 (PY 3)

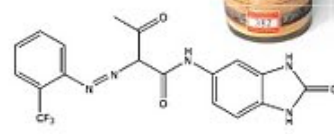
- N Hansagelb 10G, Studiogelb
- C Hansagelb gehört zur Gruppe der Monoazopigmente.
- H Das Pigment wurde 1909 von Hermann Wagner in Deutschland entdeckt und kam bereits 1910 auf den Markt. Im Laufe des 20. Jahrhunderts wurden die giftigen, bleihaltigen Pigmente Chromgelb und Chromorange aus den gängigen Farbsortimenten ausgeschieden und durch die Monoazopigmente ersetzt.
- E Das Pigment zeichnet sich aus durch gute Stabilität und Lichtechtheit und hat ein mittleres Deckvermögen.
- A Hansagelb war eines der ersten synthetischen organischen Pigmente, welche kommerziell erfolgreich wurden und bis heute noch eine gewisse Bedeutung besitzen. Die Verwendung in der Malerei geht etwa auf das Jahr 1925 zurück.



### Permanentgelb hell

CI 13980 (PY 151)

- N Permanentgelb hell, Benzimidazolazongelb
- C Permanentgelb hell gehört zu den Monoazopigmenten.
- H Das Pigment ist seit 1971 kommerziell erhältlich.
- E Permanentgelb hell hat gute Werte bezüglich seiner Lichtechtheit und Stabilität. Es wird aber von Alkalien angegriffen.
- A Permanentgelb ist in der Malerei ein adäquater Ersatz für das giftige Kobaltgelb (Aureolin) und auch für den entsprechenden Cadmiumgelbton.



### Permanentgelb mittel

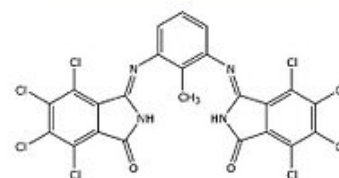
CI 11781 (PY 154)

- N Permanentgelb mittel, Benzimidazolazongelb 154
- C Permanentgelb mittel gehört ebenfalls zu den Monoazopigmenten und ist chemisch dem Permanentgelb hell sehr ähnlich.
- H Das Pigment wurde erstmals in der Mitte der siebziger Jahre verwendet.
- E Permanentgelb mittel weist einen leicht rötlichen Ton als Permanentgelb hell auf. Das Pigment ist stabil und sehr lichtecht.
- A Das Pigment wird eingesetzt zur Herstellung von Farben für die Automobilindustrie und zur Einfärbung von Kunststoffen. In der Malerei ersetzt es den entsprechenden Farbton des giftigen Cadmiumgelb.

23660

23650

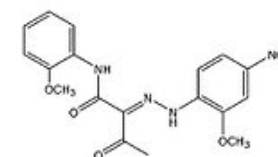
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### Isoindolinongelb

CI 561600 (PY 173)

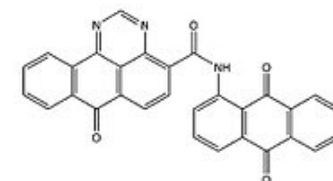
- N Isoindolinongelb, Sandoringelb
- C Isoindolinongelb gehört zur Gruppe der Isoindolinonpigmente.
- H Das Pigment wurde bereits um 1940 entwickelt, ist aber erst seit den sechziger Jahren des 20. Jahrhunderts auf dem Markt erhältlich.
- E Isoindolinongelb weist eine etwas matte gelbgrüne Farbe auf, hat eine ausgezeichnete Stabilität und besticht durch sein hohes Färbvermögen.
- A Das Pigment ist vielfältig einsetzbar: zur Herstellung von Autolacken, als Farbe für Gebäudeanstriche, zur Herstellung von Drucktinten, vor allem aber zur Einfärbung von Kunststoffen.



### Brillantgelb

CI 11741 (PY 74)

- N Brillantgelb, Damargelb
- C Brillantgelb gehört zur Gruppe der Monoazopigmente
- H Das Pigment kam im Verlauf des 20. Jahrhunderts als Weiterentwicklung der ersten Azopigmente auf den Markt.
- E Brillantgelb ist eines der besten und wichtigsten Pigmente seiner Gruppe und wird beispielsweise zur Herstellung von hochqualitativen Druckerzeugnissen verwendet. Die Lichtechtheit ist sehr gut. Sowohl das Deckvermögen als auch das Färbvermögen von Brillantgelb sind auffallend hoch. Die chemische Stabilität ist ebenfalls gut.
- A Brillantgelb spielt eine wichtige Rolle bei der Herstellung von Farben für die Druckindustrie. In der Malerei hat es wegen seiner Brillanz das gesundheitsschädliche und darum nicht mehr hergestellte Chromgelb ersetzt. Es wird in Farbenlehren als Primärfarbe Gelb zur Mischung von Farbnuancen eingesetzt.



### Pyramidengelb

CI 68420 (PY 108)

- N Pyramidengelb, Anthrapyrimidingelb
- C Pyramidengelb gehört zur Gruppe der Antrachinonpigmente.
- H Das Pigment wurde im Jahre 1935 patentiert.
- E Der Farbton von Pyramidengelb ist etwas matt und rötlich. Es ist ausserordentlich lichtecht und wetterfest.
- A Pyramidengelb wird vor allem bei der Herstellung von Autolacken und Druckfarben verwendet. In der Malerei wurde das Pigment als Ersatz für Indischgelb und auch Gummi Guttì vorgeschlagen.





enable me as an artist to get to know the material once again in a hitherto unknown depth, as an example only the more than a dozen green earths listed here and the many black pigments. Also great are the 42 core blacks and charcoals that Muntwyler has worked out and also tells us how to make them ourselves.

In order to be able to 'demonstrate' this - in the literal sense of the word - the technical printing reproduction quality and the graphic design of the color proofs produced by Stefan Muntwyler in years of work are of decisive importance. This has been achieved in an outstanding and impressive manner. The book was printed in 18 colors, which was the only way to represent the colors appropriately. Very important are the pigment analyses: from the Grotte Chauvet about 35,000 years ago, through the Egyptians, who produced the first pigments artificially, to modern artists, the pigments used are explained. It also becomes clear which colors that were available, they did not use: e.g. the cave painters, whose paintings are certainly among the best works of art in the world, did not use green earth. But they took, as it is known from the Australian Aborigines, long journeys to find the best ochre or even to exchange it for other objects. They knew

very well which materials were the best for their purposes. I often stand in front of a painting and wonder which pigments the painter might have used. Many of these questions are answered here. It is astonishing that, for example, Hokusai and Constable already used Berlin blue, a color that van Gogh also used a lot. It is clear that many artists tried to use or at least experiment with the most modern pigments available at the time. Turner, for example, used not only the relatively new cobalt blue mentioned here, but also baryte yellow, chromium oxihydrate green, synthetic cinnabar, and chrome yellow and red. Some of these pigments appear on Turner's palette just a few years after their discovery. It is also very interesting to see how Muntwyler made the paint strokes, to see how much care is needed. Exciting color stories are told, e.g. about true purple, the queen of colors, or about carmine made from lice blood or about indigo (the color of blue jeans). And last but not least, the etymology of the word color is reported. The search for the material never ends, there are always new pigments that enrich. I myself had the good fortune to visit Muntwyler in his studio, which is more like a laboratory, to enjoy his hospitality and to exchange ideas with him for half a day,

## Blei-Verbindungen I Bleiweiss

- 1 Bleiweiss, Cerussa. Viele Namen nehmen Bezug auf den Herstellungsart: Wiener Weiss, Holländisches Muschelweiss, Venezianer Weiss, Berliner Weiss oder Krenner Weiss.
- 2 Bleiweiss ist, abhängig von der Herstellungsmethode, ein Gemisch aus einem kleineren Anteil von Blei(II)-carbonat  $PbCO_3$  und einem größeren Anteil von basischem Blei(II)-carbonat mit der Formel  $Pb_3(OH)_4CO_3$ .
- 3 Den frühesten Beleg über die Herstellung von Bleiweiss finden wir beim griechischen Philosophen und Naturforscher Theophrast (372-287 v. Chr.), einem Schüler von Aristoteles. Plinius beschreibt das Verfahren genau in seiner Naturkunde: Auch das Bleiweiss (pinithium) liefern die Bleihütten; man lobt besonders das von Rhodus. Man gewinnt es aus sehr dünnen Bleigilben, die man über ein Gefäss mit scharfem Essig legt und so abtropfen lässt. Was davon direkt in den Essig gefallen ist, wird getrocknet, gemahlen, gesiebt und abermals mit Essig vermischt, in Kugeln verteilt und im Sommer an der Sonne getrocknet. Man erhält es auf andere Weise, indem man Blei in Krüge mit Essig wirft, diese zehn Tage verschlossen hält, den schimmelartigen Belag abkratzt und das Blei wieder hineinwirft, bis das Material erschöpft ist.<sup>1</sup>
- 4 Im 16. Jahrhundert entwickelten die Holländer ein aufwendigeres Verfahren. In zwei Hälften mit Essig gefüllten Tontöpfen wurden über

vorgelagerte Tonnasen giralt zusammengegriffen. Die geschlossenen Tontöpfe stellte man reiheweise und in mehreren Schichten zusammen. Die Zwischenräume wurden mit viel Perdemist gefüllt und alles zugedeckt. In dieser warmen glühend dampfenden Umgebung bildete sich das nötige Kohlenstoffdioxid  $CO_2$ . Nach 90 Tagen war die graue Oberfläche des Blei in basisches Bleicarbonat verwandelt, das sich in reinsten Bleiweiss-Schuppen auf dem korrodierten Metall gebildet hatte. Es wurde abgekratzt, gewaschen, getrocknet und gemahlen.

5 Bleiweiss gehört zu den ältesten von Menschenhand hergestellten Farbpigmenten und wird seit der Zeit des antiken Griechenlands verwendet. Es war über viele Jahrhunderte das wichtigste Weisspigment für alle Anwendungen in Kunst und Handwerk, und es war in der chinesischen und japanischen Kultur ebenso verbreitet wie in der europäischen.

6 Das Pigment ist in unzähligen Gemälden über etliche Jahrhunderte ausgezeichnet erhalten, es kann jedoch in Kontakt mit schwefelhaltigen Verbindungen wie Schwefelwasserstoff, schwarz werden. Somit ist Bleiweiss unverzüglich mit schwefelhaltigen Pigmenten: Kadmiumgelb, Ultramarin, Zinnober, Auripigment, Lithopone. Seine Lichtechtheit ist ausgezeichnet. Bleiweiss ist wie alle Bleifarben sehr giftig.



Bleiweiss  
C177207 (PW 1)

- 7 Bleiweiss ist geeignet für Aquarell, Öl, Kreide, alle Temperasysteme, Wasserfarben, ungeeignet für Kalk und Silikattechnik.
- 8 Bis zur Mitte des 19. Jahrhunderts war Bleiweiss dank seines reinen Farbtons und dank seiner Deckfähigkeit das einzige Weisspigment der Ölmaler. Es wurde von jedem Künstler verwendet, da es schlicht keinen Ersatz dafür gab - bis zur kommerziellen Herstellung von Zinkweiss als Ölfarbe ab 1840. Im 20. Jahrhundert hat Titanweiss das giftige Bleiweiss ganz verdrängt. Heute hat die Malerei das Bleiweiss bis Ende des 19. Jahrhunderts noch einen weiteren Verwendungszweck. Reiche und ichöne, nicht mehr ganz junge Frauen sticheten es sich in Form von Kosmetika auf die Haut; dies, obwohl man seit langem um dessen gesundheitsschädigende Wirkung wusste. «Bloom of Youth» hieß das heimtückische Produkt, das in New Yorker Modenzeitschriften beworben und bis um 1900 auf den Schminktischen von Amerikanerinnen und Engländerinnen stand. Es hatte den Ruf, die Frauen jugendlich und geheimnisvoll aussehen zu lassen. Das Mittel verlieh ihnen tatsächlich eine ätherische Schönheit - bis die Zeichen des Gifts für sie spürbar und für die anderen unübersehbar wurden. Lethargie, Schlaflosigkeit, hohlewangige Blässe, Flusen auf der Haut, am Ende Nierenversagen und Tod.<sup>9</sup>

9 Siehe Geschichte: Bleiweiss. Das älteste, schönste und giftigste weisse künstliche Pigment, S. XXX

Rembrandt van Rijn  
Portrait von Aechy Ciesdz, 1634  
Öl auf Holz, 71 x 55,9 cm  
The National Gallery, London  
Die Halskette und die Kopfbedeckung der Frau sind in hochtempertem Bleiweiss ausgeführt.<sup>1</sup>

Bleiweiss aus  
zwei verschiedenen  
Produktionen.

Bleiweiss historisch

Krennerweiss

## Tuschen und Tinten Ostasiatische Tusche, ein ganz besonders Material

René Böll

Die Tusche wurde wohl in China erfunden, die älteste Verwendung stammt aus dem 12. Jahrhundert v. Chr., die älteste Beschreibung der Herstellung aus dem 5. oder 6. Jahrhundert v. Chr., die ältesten gefundenen Stücke aus dem 3. Jahrhunderts v. Chr.

In China spricht man von den vier Schätzen des Studierzimmers: Pinsel, Tusche, Reibstein und Papier, eigentlich sind es - finde ich - fünf, gehört doch das persönliche Siegel noch dazu.

Tusche wurde auch in Japan, Korea und anderen Ländern verwendet und hergestellt. Bei ihr besteht große Diskrepanz zwischen dem Wert der Ausgangsmaterialien und dem Wert des fertigen Produkts. Die Ausgangsmaterialien sind nämlich ein simpler Reibstein und Lein, der bei den besten Qualitäten aus Hirschhorn gemacht wird. Aber es ist nicht irgendein Reibstein, um den Reibstein für die Herstellung der klassischen Tusche, die aus harzreichen alten Kiefernhäuten hergestellt wird, zu erhalten, werden ganz spezielle Öfen gebaut und nur der Reibstein, der sich an einer ganz

bestimmten Krümmung des Ofens absetzt, ist von der feinsten Qualität und wird für die beste Tusche gewählt. Diese Tusche ist von einem eher kühlen, etwas bläulichen Ton, während die heute häufig verwendete und qualitativ gleichwertige aus Ölharz hergestellte Tusche einen eher leicht bräunlichen warmen Ton ergibt. Wichtig ist die Qualität der Ingrezienzen, um feinste Values von tiefstem Schwarz bis zu hellem Grau malen zu können.

Die Meister, welche die beste Tusche herstellten, standen in höchstem Ansehen. Sie signierten ihre Tusche und noch heute sind Namen wie Li Ting-kun, der im 16. Jahrhundert arbeitete, bekannt. Tusche wurde schon sehr früh gesammelt und so wertgeschätzt wie berühmte Gemälde. Es gibt eine sehr große Anzahl von Schriften über Tusche, die leider kaum übersetzt sind. Die klassische Form der Tusche ist der Tuscheblock, dazu wird die Rohmasse aus Reibstein und Lein gepulvert und mit schweren Hämmern oder in Mörsern (bei klassischen Tuschen spricht man von bis zu 30 000 Stößschlägen) komprimiert, eine auch heute bei guten Qualitäten nur von Hand mit großer Hingabe gemachte Arbeit. Die Tusche wird dann in eine Form gepresst, vorsichtig in einem Aschebad getrocknet, poliert und bemalt. Die Tusche wird verwendet für Dichtung, Malerei und Kalligraphie. Letztere genießt als Schriftkunst in China ein mindestens genauso hohes Ansehen wie Malerei.

10 Tusche und Xuan-Papier, das im Westen einfachste Halbes unter dem Sammelbegriff Reispapier bekannt ist, sind sensible Medien, die einem Künstler äußerste Beherrschung der Materie, technische Perfektion und tiefe Konzentration, ja geradezu meditative Verankerung abverlangen. Geschwindigkeit, Pinseldruck, Pinselhaltung, die Dichte bzw. der Flüssigkeitgrad der Tusche werden nahezu selbstmengenmäßig auf das höchstempfindliche und schwer zu kontrollierende Xuan-Papier übertragen, sodass jede Korrektur, jedes Zögern, jede Unvollständigkeit - auch im übertragenen geistigen Sinn - sichtbar werden und sich somit offenbart, ob sich der Künstler mit dem Fluss der kosmischen Kräfte im Einklang befindet und Qi in seinem Bild zum Ausdruck bringen kann.<sup>11</sup>

11 Ort denke ich: Welche Werke hätte ein Rembrandt mit einer kleinen Einführung in dieses einmalige Material malen können? Vielleicht durch den 20 Jahre jüngeren Zeitgenossen Bada Shanren?

12 Ruß, Oruß, Gasruß, Kienruß, Lampenschwarz, Rußschwarz

13 Ruß ist fast reiner Kohlenstoff mit mitunter geringfügigen ölgigen Anteilen.

14 Als schwarzes Pigment hat Ruß eine weitestweiteste Verbreitung und Bedeutung gefunden wie wohl kein anderes.

15 Bereits vor 4000 Jahren wurde Ruß in China durch unvollständige Verbrennung von Erd- und Pflanzenölen gewonnen.

16 In der gesamten asiatischen Tuschemalerei hat Ruß eine zentrale Bedeutung.

17 Das Pigment hat in jeder Hinsicht hervorragende Eigenschaften: beständig in jedem Bindemittel, chemikalienfest und vollkommen lichtecht.



René Böll  
Wozu Dichter in dürrer Zelt...?  
Adaption zu Höflichkeit, 2021  
Chinesische Öltusche auf Xuan-Papier  
ca. 19 x 10,5 cm  
Besitz des Künstlers

Chinesische Tusche  
flüssig

Chinesische Tusche  
Stangen

Flammruß

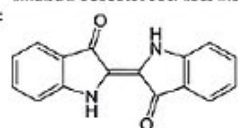


## Färberwaid

### Indigo

CI 75780 (NB 1)

**N** Waid, Färberwaid, Indigo. Der Name Indigo stammt vom lateinischen «indicum», was «indisch» bedeutet oder «aus Indien kommend».



**F** Färberwaid, *Isatis tinctoria*, europäischer Indigo, gehört zur Familie der Kreuzblütlergewächse. Indischer Indigo wurde aus der ostindischen Indigopflanze, *Indigofera tinctoria*, aus der Familie der Hülsenfrüchtler gewonnen.

**V** Waid ist die einzige europäische Färberpflanze für Blaufärbungen. Er wurde in vielen Gegenden Europas kultiviert: in Thüringen, in der Provence und im Elsass, in Spanien, in Italien und in England. Es gibt weltweit mehrere Indigo-Pflanzen, mit denen Blaufärbungen ausgeführt werden können: in Indien, China, Afrika, Süd- und Mittelamerika. Indischer Indigo liefert, verglichen mit dem europäischen Färberwaid, die 30-fache Farbstoffmenge.

**H** Der britische Maler David Colas schreibt in seinem leserwerten Buch «Farbpigmente – 50 Farben und ihre Geschichte» Erstaunliches: «Um sich den römischen Legionären entgegenzustellen, färbten sich die damaligen Briten ganz mit dem Waid ein und sollen so angeblich sogar Julius Cäsar in Angst und Schrecken versetzt haben.»<sup>1</sup>

Bereits im Jahr 795 liess Karl der Grosse in seinen Meiereien Färberwaid anbauen, im Mittelalter war es die wichtigste Färberpflanze überhaupt.

1392 konnte Erfurt, wo während 400 Jahren der grösste Waidmarkt Mitteleuropas stattfand, dank dessen Erlösen eine Universität mit vier Fakultäten gründen. In der Blütezeit des Waidanbaus lebten in Thüringen über 300 Dörfer vom Export.

Derek Jarman: «Die Einführung von Indigo nach Europa löste Bestürzung aus. Die Verwendung von indischem Indigo stand 1577 in Deutschland unter rigorosen Strafen. Ein Erlass verbot «das soeben erfundene, schädliche und trügerische, zerfressende und ätzende Färbemittel, des Teufels Farbe genannt». In Frankreich mussten die Färber einen Eid ablegen, kein Indigo zu benutzen. Zwei Jahrhunderte lang war Indigo gesetzgeberisch umzingelt.»<sup>2</sup> Deshalb wurde der Waidanbau geschützt.

1629 konnten in Thüringen nur noch knapp 30 Dörfer vom Waidhandel leben. Als der Handel mit Indigo endgültig freigegeben werden musste, verarmten europaweit die ehemals reichen Waidgegenden.

1897: Nach der Synthese von Indigo produzierte die BASF in Deutschland den blauen Farbstoff und innerhalb von 20 Jahren brach der von den Briten dominierte Markt für natürlichen Indigo völlig zusammen.

**P** Waid: Aus frischen Waidblättern wurde ein Brei hergestellt und in der Hand zu Kugeln geformt. Getrocknete Waidkugeln waren lagerfähig und gelangten in dieser Form in den Handel. Zur Extrahierung des Farbstoffes war wie bei Indigo eine weitere Fermentierung der Blätter notwendig: Die Färber weichten die Waidkugeln in einer Kope (Färbegrad) mit Urin und Wasser ein und setzten diese mindestens drei Tage der Sonnenhitze aus.

Das Waidblau entwickelte sich erst, wenn das Färbegut aus der Kope genommen und an der Luft getrocknet wurde.

Indigo: Die Blätter der Pflanzen enthalten eine Vorstufe von Indigo, das farblose Indican. Diese liess man tagelang in mit Wasser gefüllten Gruben faulen und gären. Die Gärung wurde beschleunigt durch Alkohol und Urin. Durch Schlagen der Brühe mit Stöcken wurde viel Luftsauerstoff zugeführt. Durch diesen aufwändigen Prozess wandelte sich Indican zuerst zum gelblichen Leuko-Indigo und konnte anschliessend an der Luft zu Indigo oxidiert werden.

**A** Indigo wurde seit der Antike als Textilfarbstoff und auch als Pigment in der Malerei verwendet. Synthetischer Indigo wird noch heute als Textilfarbstoff eingesetzt, vornehmlich für die legendären Bluejeans.

**E** In fein pulverisierter Form kann Indigo direkt als Pigment verwendet werden und muss nicht wie andere organische Farbstoffe zuerst zu Farblack verarbeitet werden. Indigo erscheint in reiner Form fast schwarz und wurde deshalb in der Malerei oft mit weissen Pigmenten gemischt. Er ist lichtecht und chemisch beständig.



4



5

Färberwaid  
Wolle

Färberwaid  
Seide



Anthony van Dyck  
Lord John Stuart und sein Bruder  
1638  
Öl auf Leinwand  
237 x 146 cm  
National Gallery London



Indigo  
Wolle

Indigo  
Seide



and to see colors that I had never seen in the original - like the real purple, which costs almost 2,500 € per gram!

It is a special merit of Muntwyler/Lipscher/Schneider to present the colors in their individual appearance, in their unmistakable characteristics, without resorting to questionable psychologizing terms.

For me, it is therefore easy to understand when Muntwyler describes how he was searching for a certain blue of the Apulian sky and could not mix it with any of the conventional blue pigments and finally came across manganese blue: "My persistent search had finally been rewarded and, moreover, I had learned that there are pigments which cannot be replaced by anything. I felt the same way about a vermilion that I saw in an Italian painting of the 15th or 16th century; only when I managed to purchase a small remnant of genuine, natural Italian vermilion from Dirk Weber in Bonn did I manage to match the red tone exactly.

There are many theories about colors. For example, about how to mix all colors from the three basic colors yellow, magenta and cyan + white and black. However, anyone who tries to mix a tone such as dark ultramarine blue or heliogenic green will immediately notice how nonsensical these theories are. Muntwyler takes the exact opposite view and puts it to the test in practice: "Ever since I got to know manganese blue, I have been convinced that the following applies to all pigments: What I don't have, I can't mix. Mixtures are at best approximations, usable and less usable. And again and again, when I come across pigments, dyes or old formulas that I don't know, it's like uncovering little secrets. Finds surprise and delight me." Mixtures always lead to cloudiness. If one wants to use pure, strong colors, knowledge of many different pigments is of crucial importance. Muntwyler's pigment book imparts it.

It takes countless hours of work - this is what the authors of this book have done - to realize such a book - for this we present painters must be grateful.

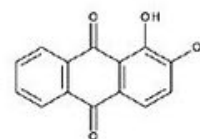
But this book is not only an absolute must for the artist, but also for art scholars, who can get to know here almost all colors that have been used since cave painting, natural and artificially produced, organic and inorganic, also colors that were used for fabric dyeing. The colors of the "Old Masters" are also presented in detail. One can see very well what rich spectrum they united in themselves. As an example, Gummi Gutti (Gam-boge), which in its original differentiated colorfulness has nothing to do with today's new Gummi Gutti, but has a much duller, more complex tone.

I would have liked this book as a beginner much trouble and detours would have been saved and it is worth its price ten times over.

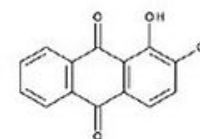
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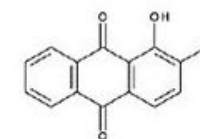
**Alizarin**  
CI 58000 (PR 83)



**Alizarin-Krapplack hell**  
CI 58000



**Alizarin-Krapplack dunkel**  
CI 58000





## Kupfer-Arsen Schweinfurter Grün

- N Mitisgrün, Pariser Grün, Wiener Grün, Neugrün, Uraniagrün
- Z Es ist ein Kupfer(II)-arsenitacetat mit der Formel  $\text{Cu}(\text{CH}_3\text{COO})_2 \cdot 3 \text{Cu}(\text{AsO}_2)_2$ .
- P Grünspan wird in warmer Essigsäure aufgelöst und mit einer wässrigen Lösung von Arsenik ( $\text{As}_2\text{O}_3$ ) gemischt. Das grünliche Produkt wird dann in Essigsäure gekocht, bis ein grüner Niederschlag entsteht.
- H Der Wiener Ignaz von Mitis stellte das Pigment um 1800 erstmals dar. 1808 begann die industrielle Produktion in Schweinfurt, und nach der Veröffentlichung der Rezeptur wurde es vielerorts in Europa hergestellt. Das leuchtende leuchtende Pigment war aufgrund des damaligen Mangels an beständigen grünen Farben schnell sehr beliebt. Es wurde ab 1830 vor allem von Impressionisten und Postimpressionisten eingesetzt. Wegen seiner Giftigkeit wurde Schweinfurter Grün im 20. Jahrhundert verboten, allerdings erst in den 1960er-Jahren.
- E Das Pigment ist relativ stabil und lichtecht. Es ist äusserst giftig und wurde in den meisten Ländern verboten.
- A Schweinfurter Grün fand in den Drucktapeten des 19. Jahrhunderts als dominanter Farbton eine Anwendung. Erschreckenderweise wurden auch Kinderzimmer damit tapeziert.

Moderne Analysen zeigen jedoch, dass es selten zum Tapetendruck verwendet wurde. Chromgrün und Chromoxidhydrat ist häufiger zu finden. Wahrscheinlich gab es grosse regionale Unterschiede in der Verwendung. Auch auf einigen grünen Bucheinbänden in Frankreich ist es zu finden. Dort ist es allerdings sehr gut in einem Proteinklebstoff gebunden, so dass eine Vergiftung beim Benutzen des Buches sehr unwahrscheinlich ist. Die Gefährlichkeit von Schweinfurter Grün als Tapetenfarbe ist bis heute Grundlage für viele Legenden. Anscheinend sei Napoleon an einer Vergiftung durch die arsenhaltigen Tapeten gestorben. Neue kritische Bewertungen der Analysen lassen jedoch Zweifel an der Todesursache aufkommen. Margarete Bruns schreibt: «Ein später Nachkomme des Grünspans, das «Mitisgrün», zeigte sich als unwiderstehlicher Verführer von bezaubernder Schönheit – und geradezu teuflischer Bösartigkeit. Im Jahre 1800 mixte in Wien der Edle von Mitis Gift mit Gift, Grünspan mit Kupferarsenit, und erhielt ein Grün von einmaliger Leuchtkraft. Als «Schweinfurter Grün», nach dem Ort seiner ersten industriellen Herstellung, sollte es bald berühmt und berüchtigt werden: das brillianteste Grün in der Geschichte der Malerei und zugleich die giftigste Farbe, die je ein Maler auf seine Palette

Schweinfurter Grün  
CI 77410 (PG 21)

gesetzt hat. Die Vorliebe für dieses Grün als Dekorationsfarbe soll auch Napoleon zum Verhängnis geworden sein. In der feuchten Atmosphäre von St. Helena habe sich aus dem Schweinfurter Grün der Tapeten seines letzten Domizils eine flüchtige Arsenverbindung gelöst und die Atemluft vergiftet. Unter einem anderen Namen zeigte es seine Teufelsfratze unverhüllt: «Uraniagrün», nichts anderes als Schweinfurter Grün, wurde als Mittel zur Insektenvernichtung verkauft. Als sich dieser Pferdefuss der prachtvollen Farbe nicht länger verbergen liess, versuchten die Hersteller den Absatz zu retten, indem sie mit den Malern Verstecken spielten und immer neue Phantasienamen, am Ende etwa siebzig an der Zahl, als Tarnung erfanden, um Identität und damit Giftgehalt der wundervollen grünen Farbe zu verschleiern (...). Erst die beständige und ungefährliche synthetische Mineralfarbe «Chromoxidgrün feurig», seit 1860 im Handel, kam dem Schweinfurter Grün nahe genug, um es ersetzen und dem Spuk ein Ende bereiten zu können.»



Paul Gauguin  
Arlésiennes (Mistral), 1888


3



4







*"When there are ten thousand books in your mind,  
and your eyes are filled with the wonders of the  
past and the horse-drawn carriage has left its  
tracks halfway around the world, you may start  
using the brush."*

Zhao Xihu



# Qiu Ying 仇英 in Dong Qichang's Eyes and the Situation of Late Ming Landscape Paintings in "Qiu Ying colophon 仇英款" works

By: Naoto Marukawa

Dong Qichang 董其昌 is celebrated in the history of Chinese painting as one of its most important painters, and the theories he formulated on the Northern and Southern schools 南北宗, as well as on literati painting, have never ceased to exert profound influence. Because he extolled the merits of brush-and-ink, and due to his claiming that: "the two Li's, father and son, of the Northern school, painted landscapes in colours [...] Wang Mojie of the Southern school began to paint in light washes", [北宗则李思训父子着色山水 [...] 南宗则王摩诘始用渲淡] almost all previously conducted research has focused on ink and wash painting. In this concept, the contrast between professional painters and literati painters is very sharp, and the "Northern painters" who specialize in painting green mountain and water painting 青绿山水画 become the object of underestimation. However, Dong Qichang did also paint a certain number of blue-and-green imbued mountain and water paintings.

In the middle and late Ming Dynasty, the vast majority of green mountain and water paintings came from the hands of professional painters who were mainly folk painters. For professional painters, painting was purely a means of earning a living. Perhaps due to the pride of the literati, the topic of literati painters selling their paintings was rarely seen. However, by the end of the Ming Dynasty, literati painters also began to exchange their works for money or goods in a very high-profile manner. Among them, the relationship between Dong Qichang's paintings and calligraphy and money transactions has been recorded, and it is said that when a customer ordered a painting, the higher the price was, the more attentive the painting would be. [管庭芬《芷湘笔乘》卷第一 引自: [日] 澤田雅弘《潤例の発生と展開》, 《書学書道史研究》(东京), 1997年第7期, 第23页。] Then, in fact, Dong Qichang and other literati often sold paintings themselves, and often produced

green mountain and water paintings that favored the Northern School. This kind of tendency is a state where the elegant and the vulgar are mixed together. Dong Qichang created the North-South theory in order to break out of this situation. But the problem is that today's understanding of Chinese painting and Northern Sect painting is often stuck in Dong Qichang's criticism of Qiu Ying 仇英. Dong Qichang was born a few years after Qiu Ying's death, and his theories were not established until a few decades later. Therefore it is still unclear what the entire range of "Qiu Ying-type" works and their evaluation was at the time of Dong Qichang's activity in the late Ming Dynasty.

The most frequently cited artist of the Northern School in Dong Qichang's treatise on painting is Qiu Ying, who was the only professional painter among the four Wu Men painters 吴门四家 during the Ming dynasty [Four Famous Ming Painters: Shen Zhou 沈周, Wen Zhengming 文征明, Tang Yin 唐寅 and Qiu Ying]. Although the exact dates of his birth and death are not clear, it is certain that he was the youngest of the four painters, active from about 1494 to 1552. [单国霖《仇英生平活动考》, 《吴门画派研究》, 北京: 紫禁城出版社, 1993年, 第219-227页。] In his early years, he studied un-

der Zhou Chen 周臣, and his level of copying Tang and Song paintings has been described as "copying the paintings of the Tang and Song masters, all of which are able to depict the real thing." ["摹唐宋人画, 皆能摹真。"] In his later years, he was sheltered by great collectors such as Chen Guan 陈官, Zhou Fenglai 周凤来 and Xiang Yuanbian 项元汴, and had the opportunity to directly copy ancient paintings. It can be said that although he was a professional painter, he had the opportunity to study in a superior environment. In his early years, Dong Qichang was often at Xiang Yuanbian's home to view his collection, and should have seen Qiu Ying's fine works. After the late Ming, Dong Qichang's most frequent reference to professional painters was naturally Qiu Ying, and here he most clearly expressed his opinion of painters. In addition, it is worth noting that the late Ming and early Qing dynasties, a large number of folk circulation of green landscape of fake paintings "Suzhou fakes 苏州片" often have "Qiu Ying colophon 仇英款". In this paper, the author tries to analyze Dong Qichang's view of Qiu Ying and the actual state of the "Northern Zong" mountain and water paintings commonly found on the market in the late Ming Dynasty through the comparison of Qiu Ying's paintings and Qiu Ying's Suzhou fakes.





## 1. Dong Qichang's Criticism of Qiu Ying and Qiu Ying's Paintings

In Dong Qichang's evaluation of Qiu Ying, although most of them are critical, but occasionally leave a higher evaluation, not a comprehensive negation of it.

"Qiu Ying copied Zhao Boju *Guangwu crossing the river*, keen on Li Gonglin *Danqi Jianlu* and Chen Juzhong *Wen Ji's return to Han*, ancient and elegant, colorful and beautiful flavour, among the modern masters he is the first." [“右仇实父临赵伯驹《光武渡河图》，衷于李伯时《单骑见虏》与陈居中《文姬归汉》二图之间，位置古雅，设色妍丽，为近代高手第一。”董其昌：《容台集》，杭州：西泠印社出版社，2012年，第705页。]

This is Dong Qichang inscription on Qiu Ying copy of Zhao Boju *Guangwu crossing the river picture*. In order to praise may also contain some elements of exaggeration, but said "ancient and elegant, colorful and beautiful" and "among the modern masters is the first", can be said to be a very high evaluation. In addition to this there are:

"Qiu Ying's *Penglai Immortal Painting*. Learning from Li Zhaodao's method of *Immortal Mountain Painting*. Qiu Ying considered himself to be in Zhao Boju's legacy. Inscribed by Dong Qichang. Qiu Ying is the successor of Zhao Boju. Shen Zhou and Wen Zhengming were also not in his painting style. Inscribed again by Dong Qichang." [“仇十洲蓬莱仙弈乃冷谦本。谦学小李将军所谓心死方得神活仙家之秘藏也。仇实父以赵伯驹为之自当速肖。董玄宰题。仇实父是赵伯驹后身。即文沈亦未尽其法。玄宰又题。”卞永誉《式古堂书画汇考》画卷二十七，《中国书画全书》第十册，卢辅圣主编，上海：上海书画出版社，2009年，第193页。]

"Song Zhao Qianli's *Taoyuan Painting*, which was previously seen at Tang Yin. Later Wu Taixue bought this painting. When I saw it before, I was really impressed. When I saw it before, I was really touched. Now I look at Qiu Ying's copy, and the painting is really fine. Although Wen Zhengming was also a fine painter, he could not surpass him." [“宋赵千里设色《桃园图卷》，昔在唐寅见之都下，后为新都吴太学所购，余无十五城之偿，惟有心艳。及观此仇英临本，精工之极，真千里后身，虽文太史悉力为之，未必能胜”董其昌：《容台集》，杭州：西泠印社出版社，2012年，第698页。]

Dong Qichang often mentioned Zhao Boju, to comment on Qiu Ying, and praised its "exquisite work". He even thought that Shen Zhou and Wen Zhengming were not as good as Qiu Ying's "exquisite workmanship". In these inscriptions, Dong Qichang explicitly praised Qiu Ying's "exquisite workmanship". Interestingly, his criticism of Qiu Ying also focuses on his "fine workmanship".

"In the school of Li Zhaodao, there was Zhao Boju and Zhao Bosu who painted with great delicacy and elegance. The later imitators of the school were only similar in form, but not in elegance. In the Yuan Dynasty, for example, there were Ding Yufu and Qian Shunju. Five hundred years later, there was Qiu Ying. He used to be very familiar with Wen Zhengming, so Qiu Ying's reputation was great. However, after Qiu Ying painted, his ears also began to lose their hearing, and his painting style was very painful. After learning to paint for fifty years, I realized that his painting method could not be learned. In Zen terms, it is like taking a long painful training. It is not like Dong Yuan, Ju Ran, Mi Fu, etc., who realized the path to Buddhahood in a flash." [“李昭道一派，为赵伯驹、伯骕，精工之极，又有士







气。后人仿之者，得其工不得其雅。若元之丁野夫、钱舜举是已。盖五百年而有仇实父，在昔文太史亟相推服，太史于此一家画不能不逊，仇氏故非以赏誉增价也。实父作画时，耳不闻鼓吹骈阗之声，如隔壁钗钏戒顾，其术亦近苦矣。行年五十。方知此一派画，殊不可习。譬之禅定，积劫方成菩萨，非如董、巨、米三家，可一超直入如来地也。”董其昌：《画禅室随笔》，杭州：浙江人民美术出版社，2016年，第65页。]

"The way of painting, the universe is located on the hand of the painter. There

is nothing but vitality in front of their eyes, so they tend to live longer. Painting carefully being a servant of the creation result in a loss of life and will stop the vitality. Huang Ziju, Shen Shitian, Wen Zhengzhong, became old; Qiu Ying had a short life, Zhao Wuxing died when was more than sixty, although Qiu and Zhao are different character, but both are use to practice, not to painting for for pleasure. Since Huang Gongwang began to open the door to painting, he has been enjoying him-

self." “画之道，所谓宇宙在乎手者。眼前无非生机，故其人往往多寿。至如刻画细谨，为造物役者，乃能损寿。盖无生机也。黄子久、沈石田、文徵仲，皆大耋；仇英短命，赵吴兴止六十余，仇与赵虽品格不同，皆习者之流，非以画为寄，以画为乐者也。寄乐于画，自黄公望始开此门庭耳。” [Ivi, 第66页。]

Dong Qichang said that although Zhao Boju had a "scholarly spirit", his imitators did not have "elegance" but only "craft", which was a loss of life.

That is, "both are use to practice, not to painting for for pleasure". He believed that Qiu Ying, as a professional painter, could not paint purely for his own pleasure, but inevitably painted for his livelihood. Here, Dong's opinion of Qiu Ying's "fine workmanship" has changed to a low opinion of "meticulous painting".

From the above comments, it can be seen that Dong Qichang was highly concerned about Qiu Ying's "fine



workmanship", sometimes praising and sometimes criticizing, saying that it was not necessary to learn. So, what are the characteristics of Qiu Ying's green mountain and water paintings as pointed out by Dong Qichang. Dong Qichang mentioned in the inscription of *Zhou Jin Tang* 《昼锦堂图》 (fig.1), emphasizing that the coloring of *Garden for Solitary Enjoyment* 《独乐园图》 (fig.2) copied by Qiu Ying was "not what I used to practice". Because there is no inscription, it is not clear whether Dong Qichang saw it directly. Qiu Ying's *Garden for Solitary Enjoyment*, currently in the collection of the Cleveland Museum of Art in the United States, is a long scroll depicting the main scenes mentioned by Sima Guang 司马光 in his account of *Garden for Solitary Enjoyment*. Sima Guang's solitude recurs throughout the picture, reflecting his interest in "solitude". On the right side of the picture, there are nine calligraphic works written by Wen Zhengming: *Sima Guang's Record of the Garden of Solitary Joy*, seven inscriptions of the Garden of Solitary Joy, and Su Shi's poem *Sima Junshi's Garden of Solitary Joy*, and other poems, which is a combination of calligraphy and painting. On the back there are also the colophons of Xiang Yuanbi-

an's grandson, Xiang Yukui 项禹揆, and Sun Jianai 孙家鼐, among others. The painting is a large blue-green mountain and water painting with a low degree of overall coloring, and the overall feel of the stone green is relatively light. Each scene is carefully depicted, with the figures, bamboo groves, flowers, plants, and animals all outlined in very fine ink lines and then colored. Each small object is differentiated by a variety of colors, and even the cover of a small book placed in the room is also differentiated. The light stone-green color is evenly applied several times, making the handwriting almost invisible. This is the exact opposite of Dong Qichang's *Day Jin Tang*, and it shows great skill in coloring. The style of the painting is clearly derived from Song dynasty courtyard paintings, and the degree of refinement has even surpassed the prototypes of the Tang and Song paintings it imitates.

Qiu Ying's masterpiece, *Spring Dawn in the Han Palace* 《汉宫春晓图》 (now in the National Palace Museum, Taipei, Fig. 3), which has been confirmed as a reliable masterpiece, is also similar, displaying very delicate brushwork and colors. At the end of the painting there is Xiang Yuanbian's handwritten

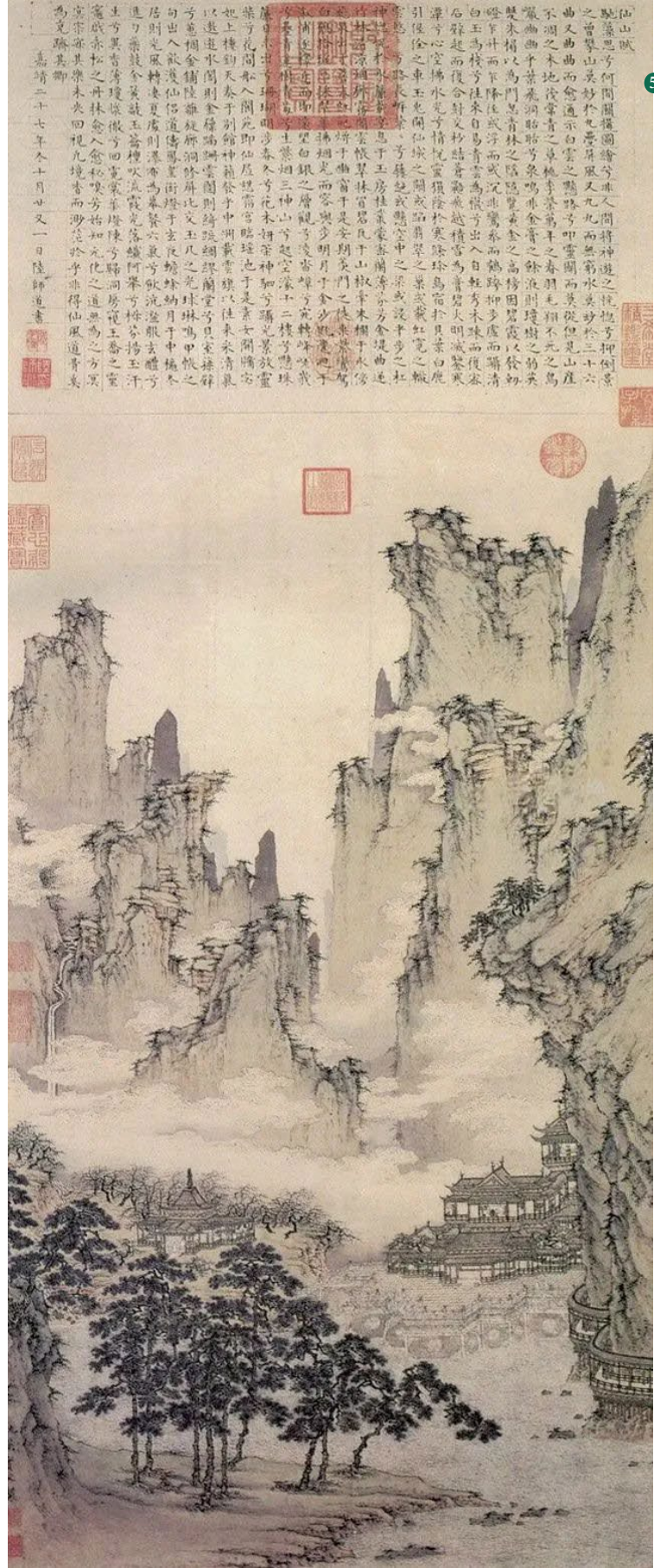
ink inscription, which reads, "The descendants will be protected forever, and it is worth two hundred pieces of gold," as well as inscriptions and postscripts by Wang Shou 王守, Wu Yi 吴奕, and Li Rihua 李日华, among others. Through their exchanges, it is also possible to speculate that Dong Qichang may have seen the painting. The Japanese scholar Tsukamoto Maromitsu 塚本麿充 pointed out that the painting can also be seen gold clay and pigment mixing, or the back of the color application and other more specialized techniques, perhaps also be influenced by the *Dao Lian Tu* 《捣练图》 (Fig.4) a painting belonging to the category of Song dynasty fine brushwork heavy color 工笔重设色 figure painting. [日]塚本麿充《北宋的彩色の成立とその伝承》,《東洋日本美術史と現場》,日本埼玉:竹林舎2012年,第120页。] In addition, the exchanges between Qiu Ying and the literati of the Wu school 吴门 are also well known. Dong Qichang also said, "In the past, Wen Zhengming was very much admired. His work as a painter cannot be inferior to Qiu's paintings, so the price was increased due to appreciation." The artist said, "the price was increased due to appreciation." This can be understood as their friendship. Qiu Ying's experience

of exchanges with Wen Zhengming and his successors also triggered a certain blend of literati painting style and professional painting style. It can be seen that Qiu Ying also painted landscapes with pavilions in the style of the Wumen literati.

With regard to the results of Qiu Ying's exchange with the literati painters, Noriko Miyazaki 宫崎法子 and Misako Sugai 須貝美紗貴, in one of the few dated works by Qiu Ying, citing the *Cloudy River Pavilion of Immortality* 《云溪仙馆图》 (now in the National Palace Museum, Taipei, Fig. 5) and the *Pavilion of the Immortal Mountain* 《仙山楼阁图》 (now in the National Palace Museum, Taipei, Fig. 6) as examples, point out that Qiu Ying was influenced by Wen Zhengming in terms of his coloring. [日]宫崎法子, 須貝美紗貴《「云溪仙馆图」「仙山楼阁图」から見る仇英の山水画風の展開》,《実践女子大学美術史学》(东京)2014年第3期,第27-28页。] The study points out that Qiu Ying's early works were dominated by representations of the human figure, and that the proportion of landscapes began to increase in later years. By the time of *Cloudy River Pavilion of Immortality* and *Pavilion of the Immortal Mountain*, Qiu Ying had already







realized the absorption and application of Wen Zhengming's blue-green mountain and water painting. It is worth noting that both of these works are painted on paper, which is different from the common silk works of Qiu Ying. It is not difficult to sense that the coloring style reflects the sense of simplicity and elegance advocated by Wen Zhengming. On the basis of the ochre base, multiple applications of very light stone green and stone green are applied, employing very subtle layers of color tones. As Qiu Ying was not a skilled calligrapher, the lower-case version of the *Fugue of the Immortal Mountains* 《仙山賦》 on both works was written by Lu Shidao 陆师道, a literati scholar of the Literary School. Dong Qichang's *Record of the Garden of Solitude* 《独乐园记》 or *Yueyang Tower* 《岳阳楼图》 may also be a landscape of pavilions in this literati style of painting. Although the colors have become lighter, the painting style of the figures, pavilions, and beasts in the landscape, whether it is *Cloudy River Pavilion of Immortality* or the *Pavilion of the Immortal Mountain*, are very fine works. Whether it is the courtyard 院体 style of painting or the Wu literati style of painting in green and color, it is still the kind of painting method of piling up work and showing off skills that is contrary to the "truthfulness" 真率 pursued by Dong Qichang. This kind of production process is clear painting method is actually better to imitate, and Qiu Ying was still alive when already famous, so in the period of Dong Qichang was active, a large number of "Qiu Ying colophon" fake paintings have appeared on the market.

## 2 The Wanli 万历 "Qiu Ying colophon" and the "Suzhou fakes"

Starting around the late Ming Dynasty, certain painters in the Suzhou area began to produce a large number of

forges, which were later called "Suzhou fakes 苏州片". Art historians have been focusing on this subject for the past 20 years, and in 2018 the National Palace Museum in Taipei held an exhibition titled "Forgeries - Suzhou fakes of the 16th-18th Centuries and Their Influence".

The term "Suzhou fakes" was originally used among Chinese antique dealers. Its production area was concentrated in Shangtang, Huqiu, Taohuwu, and Zhuanzhu Lane in Suzhou. In addition, the "Suzhou fakes" is not very specific time distinction, but the Japanese scholar Itakura Masaaki 板倉聖哲 in the "Wanli Youshou compilation" found such an article, wrote:

"There are a lot of fake antique items. Especially the Suzhou area is very bad, all the literati sell fake works to make money. Zhang Fengyi and Wang Xideng they lived their lives that way." "古董自来多贗，而吳中尤甚，文士皆糊口。近日前輩，修洁莫如張伯起，然亦不免向此中生活。至王伯穀則全以此作計然策矣。" 沈德符《萬曆野獲編》卷二十六，楊万里校点，上海：上海古籍出版社，2012年，第552页。]

Zhang Fengyi 张凤翼 (1527-1613), Wang Xideng 王穉登 (1535-1612) from the middle of the Jiajing period to the early Wanli period produced many fake paintings. Of course, the fake paintings they produced are not considered representative of Suzhou fakes, but only part of the large number of fake paintings produced in Suzhou. In addition, Itakura points out that the Suzhou fakes painted by the Ningbo artist Zhao Zhe 赵浙 in the fifth year of the Wanli reign were already in circulation in Beijing only twenty years later. This means that "Suzhou fakes" were actually circulating in many parts of the country at a very rapid rate. [[日]板倉聖哲：《蘇州片と「倭寇図巻」「抗寇図巻」》，《東京大学史料編纂室紀要》



〔东京〕2015年第3期，第118页。〕

The so-called "Suzhou fakes" are different from previous fakes. For one thing, they were produced in large quantities by a group of people at the same time. Secondly, these works were produced purely for the purpose of forgery. Its means are mostly tampering with the author's identification of the name, inscription, stamps and painting treks, and the use of fake collection stamps, claiming that the painting is owned

by a famous collector, as well as other means. The imitation object was both ancient and modern famous painters. The name of the forgeries are mostly Li Sixun or Li Zhaodao in the Tang Dynasty, Zhao Boju or Zhao Bojiao in the Song Dynasty, Zhao Mengfu in the Yuan Dynasty, Shen Zhou and Wen Zhengming as well as Qiu Ying in the Ming Dynasty, etc. By the time of the Wanli period, the fake paintings of the Four Painter of the Wumen had also become common.

The Ming and Qing people left such records in the literature:

"There are many such small paintings in Suzhou. I used to collect a lot of them, but most of them were fakes." "吴中此等杂小图最多，余旧时亦有数本，但多系伪笔" 孙鑛《书画拔眼》卷三，《景印文渊阁四库全书》第816册，台湾：台湾商务印书馆，1986年，第107页。〕

"There used to be a lot of fake paintings in the Suzhou market. They were very

good at deceiving people. They said they were fake from hundreds of years ago. I heard about the blue and green mountain and water paintings on silk made people hate them." "自前明吴中市估即多，摹仿以欺人为能事，迄今数百年伪迹日伙，绢本青绿山水尤令人闻而生厌。" 崇彝《选学斋书画寓目记》卷上，《历代书画录续编》第17册，王燕来选编，北京：国家图书馆出版社，2010年，第303页。〕





Fake paintings in large numbers, the quality also varies. Part of the high-quality forgeries are even later mistaken for the real thing, and even some of the collection of the Qing government, and some circulated in Japan that are regarded as a treasure. These works, as well as functioning as reproductions, also spread the fame of some artists. [[日]板倉聖哲:《蘇州片と「倭寇図巻」「抗寇図巻」》,《東京大学史料編纂室紀要》(東京)2015年第3期,第118页。] In Li Rihua *Wei Shui Xuan records* 《味水軒日記》 there are sporadic accounts of fake paintings by Qiu Ying, although Li Rihua believes that there may also be Suzhou pieces mixed in with the authentic works. In the same period Dong Qichang also agreed, he noted in *Qiu Ying After the Red Cliff Fugue* 《又后赤壁賦》: "Qiu Ying's paintings can be regarded as a wonderful works in this century [...] Nowadays, there are so many fake works in Suzhou that I can't stand it." "仇实父在本朝当为妙品第一 [...] 今吴门多贗本,当以此稱量,无令前人受屈。" 董其昌《董其昌著述跋辑佚》,《董其昌全集》卷八,严文儒主编,上海:上海书画出版社2013年,第371页。]

Of course, these fake paintings are naturally not as good as the real ones.

"His work is like a miracle. Those who imitate him can only imitate the modeling, but not the spirit of the painting. I have seen at least 10 of his works. The compositions, figures, trees and rocks are fake." "仇实父英画法神妙,临摹者纵能规其形似,要难得其骨髓也。予所见《仙山楼阁》《汉宫春晓》《山庄避暑》等图,不下十余幅。其位置亭台楼馆,点缀人物树石,不过画工伎俩,一望而知其伪矣。" 朱逢泰《卧游随录》,《中国书画全书》第十册,卢辅圣主编,上海:上海书画出版社,1994年,第965页。]

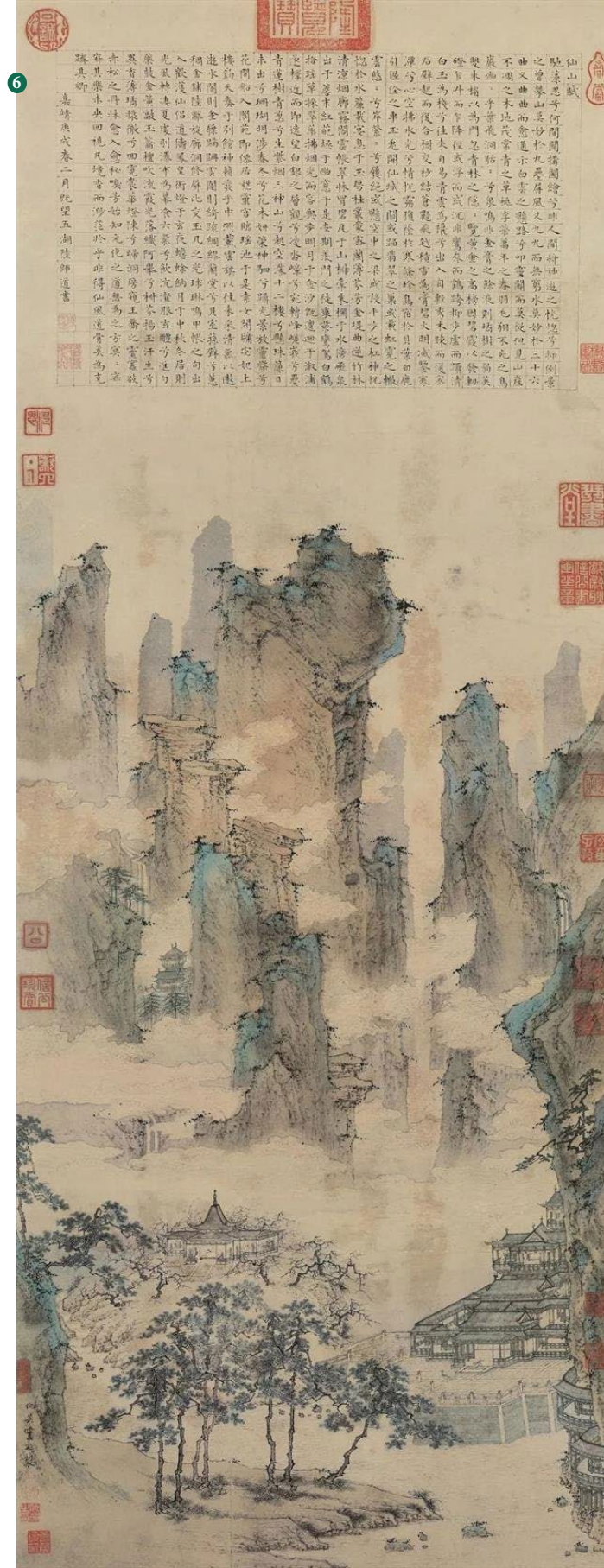
"The smoke and clouds of the mountain form and the modeling of the pavilion and the expression of the figures

are all well expressed. The brushwork completely surpasses the level of other provisional or fake paintings.", "溪山出没,亭台向背,人物瞻顾,皆有神情,笔意非专诸港临摹贗本能及" 孙星衍《平津馆鉴藏书画记》,《历代书画录续编》第17册,王燕来选编,北京:国家图书馆出版社,2010年,第84-85页。]

From these comments, it can be seen that the imitations of Qiu Ying's paintings that appeared in the Suzhou were only "similar in form", but did not have the "marrow" or "manner" that Qiu Ying possessed.

The style of the *Jiucheng Palace Scroll* 《九成宫图》 (now in the Osaka Municipal Museum of Art, Fig.7), which is a Suzhou fake "Qiuying colophon" work, is clearly typical of Suzhou-fakes blue and green mountain and water painting. This painting, which is thought to have been made between the late 16th and 17th centuries, has the collection seal of Yang Sisheng 杨思圣. If the seal at the top of the scroll, "Zhang Shi Mao Xian 张氏懋贤" is that of Zhang Mao Xian, a 16th-century literati, it can be traced to at least the late Ming and early Qing dynasties. [[日]大和文華館:《特別展蘇州の見る夢》,奈良:天理時報社,2015年,第208页。]

This picture depicts the Jiucheng Palace, the palace of Emperor Taizong of the Tang Dynasty. The height of the picture is only 31.8 centimeters, but the representation is extremely delicate. The roof of the palace, the interior layout, the stone steps and other details of the decorations are all very finely drawn, and even the expressions of the characters in each point of view can be clearly seen. It can be said that this work should be one of the best quality Suzhou pieces. Mineral materials such as stone green and stone blue are brightly colored and are used in large quantities in the picture. It can be seen that a great deal of labor and







material resources were expended on this work. The problem with this work, however, is that the trees and stones in the depiction of the landscape scene are painted in an overly stereotypical and taut style, and the lines are not soft enough and are very stiff. The foliage and outgoing branches are also barely layered and very flat.

In the market of late Ming paintings, works as flat and overly technical as the Suzhou fakes style should be recognized as images of Qiu Ying's painting style. Among the surviving works of Qiu Ying, it is rare to find green landscape paintings in the style of *Cloudy River Pavilion of Immortality* and *Pavilion of the Immortal Mountain*, which were influenced by the literati of the Wu school.

Dong Qichang in his early years visited the Xiang Yuanbian's collection, Xiang Yuanbian was one of the main collectors of Qiu Ying, for this reason Dong Qichang should have seen many authentic Qiu Ying paintings, so the *Painting Zen Room Essays* 《画禅室随笔》 and other documents should be more reliable. However, the key problem lies in the Suzhou painting scene itself, which was filled with a large number of fake paintings. As far as Dong Qichang's criticism of Qiu Ying is concerned, it can be said to be more moderate. However, most of the professional painters of the late Ming were too "craftman" and all of Dong Qichang's criticism of Qiu Ying was in line with the characteristics of Suzhou painting. It can be said that this style of painting is the real situation of the late Ming professional painters' blue-green mountain and water painting. It

is also a typical example of the "Northern School" style of painting criticized by Dong Qichang.

As mentioned above, this paper starts from a comparative discussion of Dong Yuan's, Huang Gongwang's and Qiu Ying's paintings of *Duluo yuan tu* or *Yueyang lu*, as written in the inscriptions of Dong Qichang's *Di jin tang tu* 《昼锦堂图》, and centers on Qiu Ying's *Duluo yuan tu* and a few paintings of pavilions and landscapes, which are now in existence. In the hands of Qiu Ying's patron, Xiang Yuanbian, Dong Qichang most likely witnessed such exquisite works as *Spring Dawn in the Han Palace* 《汉宫春晓图》, as well as a class of paintings such as *Pavilions on Immortal Mountains*, which embodied an eclecticism with the literati of the Wu school, and thus he may have sensed a grasp of the characteristics of professional paintings, and perhaps

saw the possibility of integrating literati paintings with professional paintings. A close reading of Dong Qichang's words reveals that his assessment of Qiu Ying was not entirely negative, but sometimes simply favorable to his level of craftsmanship.

In later years, a large number of Qiu Ying's "Suzhou fakes," which were of poor quality and only "look-alike," were in circulation. Even the higher-quality Suzhou fakes of the *Jucheng Palace Scroll* are bland repetitions of paintings in terms of green landscape technique, and I am afraid that the lower-quality paintings that populate the streets are even more dismal. Such forgeries and Qiu Ying's authentic paintings formed a state of jade mixed with stone for a while, which led to the result that numerous literati criticized professional painters as a whole.

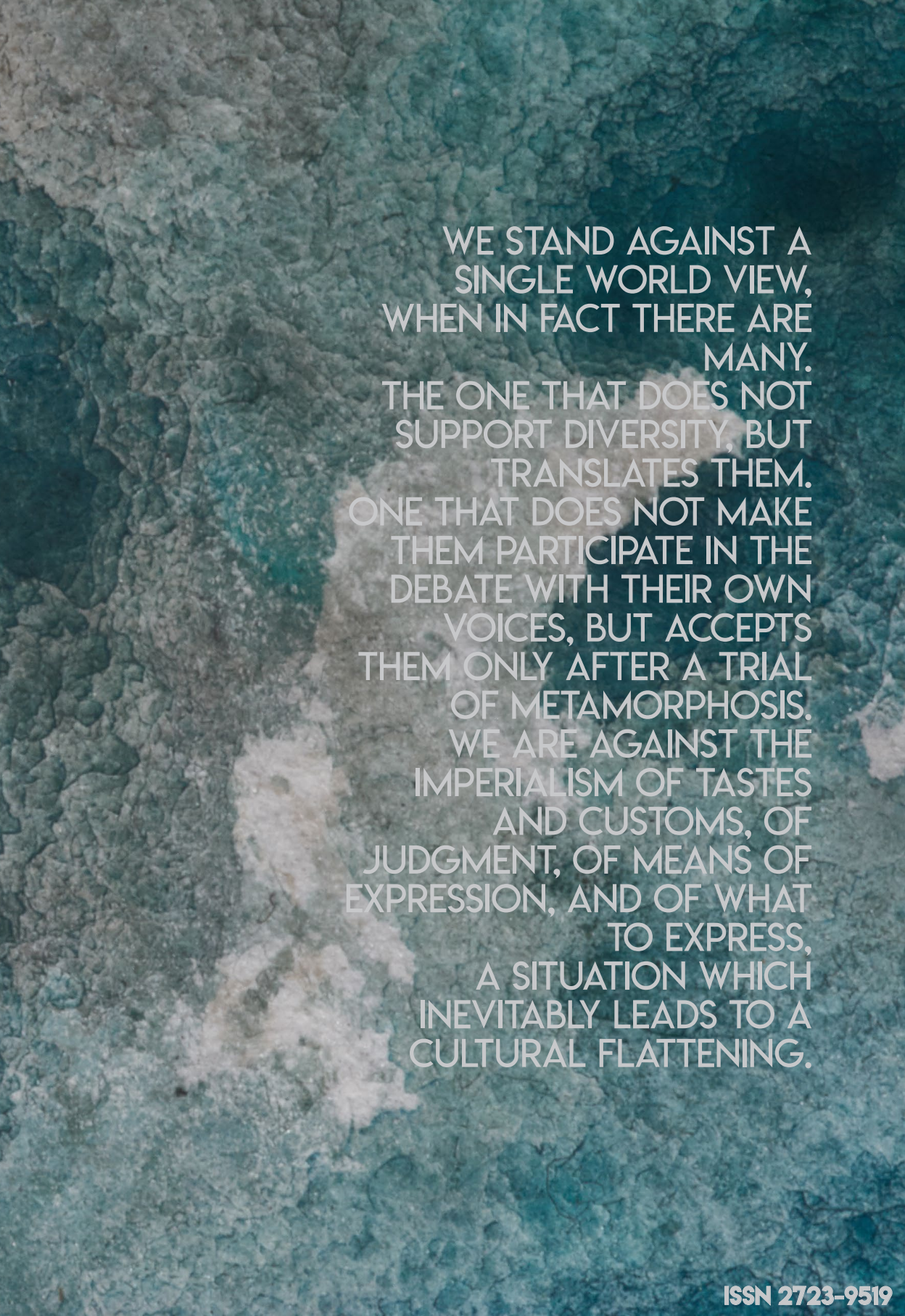




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CULTURAL FLATTENING.