



SHANSHUI

Bibliographical notes and further readings

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This section briefly introduces the Reader to the main treatises on Chinese painting mentioned in the present issue, and which have exerted profound influence on the history of this particular literary corpus. Existing translations are also listed as further reading.

***Lidai Minghua Ji* 历代名画记 :**

Compiled around 847 by Zhang Yanyuan 张彦远 (ca. 815-after 875), the *Lidai Minghua Ji* 历代名画记 (*Record of Famous Painters of All the Dynasties*) is a precious historical document, as it is the main source of facts about artists from Tang and pre-Tang times. This exhaustive work comprises introductory essays, biographies, critical appreciations, and discussions on connoisseurship. Zhang Yanyuan also took care to include critical opinions by other critics, thus turning the *Lidai Minghua Ji* into an equally important source for the writings of various Tang critics.

The *Lidai Minghua Ji* was translated by William Acker and published in *Some T'ang and Pre- T'ang Texts in Chinese Painting* (2 vols.). Excerpts from the *Lidai Minghua Ji* can be found in Osvald Sirén's *The Chinese on the Art of Painting*. Lin Yutang 林语堂 and Susan Bush (who worked with William Acker's version) both devoted a whole chapter to the *Lidai Minghua Ji* in their respective monographs, *The Chinese Theory of Art* (by Lin Yutang, pp. 43-62) and *Early Chinese Texts on Painting* (by Susan Bush and Hsio-yen Shih, pp. 45-88).

***Bifa Ji* 笔法记 :**

The *Bifa Ji* 笔法记 (*A Note on the Art of the Brush*) was composed by Jing Hao 荆浩 (ca. 870-ca. 930) in the form of a Taoist fable (神仙谈) during the period of the Five Dynasties. Despite its somewhat unusual literary style, the *Bifa Ji* may be regarded as one of the earliest texts proposing an in-depth discussion of the concept of *bimo* 笔墨 (brush-and-ink), and in defining its key role within pictorial creation. Jing Hao's treatise thus constitutes a milestone in the history of Chinese painting theory.

To this day, there exist five major English translation of Jing Hao's *Bifa Ji*. In chronological order, these are: Arthur Waley, *An Introduction to the Study of Chinese Painting* (London, 1923, pp. 169-170); Osvald Sirén, *A History of Early Chinese Painting* (2 vols., London, 1933, pp. 123-125) and *The Chinese on the Art of Painting* (Peking, 1936, Appendix IV, pp. 234-238); Shio Sakanishi, *The Spirit of the Brush* (London, 1939, pp.85-96). The most thorough and fully annotated translation of the *Bifa Ji* is Kiyohiko Munakata's *Ching Hao's Pi-fa-chi: A Note on the Art of the Brush* (Ascona, 1974, pp. 1-9, 11-56).

Linquan Gaozhi 林泉高致 :

The *Linquan Gaozhi* 林泉高致 (*The Lofty Message of Forests and Streams*) was composed during the Song Dynasty, a period usually described as the golden age of Chinese painting. Compiled by the scholar-official Guo Si 郭思 (active ca. 1070-after 1123), the *Linquan Gaozhi* presents the reader with Guo Xi's 郭熙 (after 1000-ca. 1090) — Guo Si's father and the most famous landscapist of his time at the Imperial Academy—views on the art of painting, its philosophical significance, and its technical “secrets”.

Parts of the *Linquan Gaozhi* were translated by Lin Yutang in *The Chinese Theory of Art* (pp. 69-80) and Osvald Sirén's *The Chinese on the Art of Painting* (pp. 43-52). A full translation may be found in Shio Sakanishi's *Lin ch'üan kao chih. An Essay on Landscape Painting* (London, 1959). The *Linquan Gaozhi* is also discussed and presented in part in the fourth chapter of Susan Bush's *Early Chinese Texts on Painting* (pp. 141-190).

Kugua Heshang Hua Yulu 苦瓜和尚画语录 :

The *Kugua Heshang Hua Yulu* 苦瓜和尚画语录 (*Sayings on Painting of Friar Bitter-Melon*) was composed by Shitao 石涛 (1642-1708) around 16601, a time marked in painting by an overwhelming tendency towards arid academism. This particular treatise is marked by a strong originality and philosophical flavour. Described by Lin Yutang as the “best and deepest essay on art written by a revolutionary artist”, and by Pierre Ryckmans as offering “one of the highest and most complete expressions of Chinese aesthetics”, it distinguishes itself through the yihua concept 一画 (concept of the single brushstroke) and the unique emphasis it sets on artistic creation.

Two monographs have been written in English on Shitao and his treatise on painting: *Philosophy of Painting by Shih-T'ao: A Translation and Exposition of His Hua-P'u* by Earle Coleman (The Hague, 1978), and *Shitao: Painting and Modernity in Early Qing China* by Jonathan Hay (New York, 2001). Earlier translations may be found in Osvald Sirén's *Chinese Painters Leading Masters and Principles* (7 vols.; New York, 1956-58, Vol. V, pp. 171-172) and Lin Yutang's *The Chinese Theory of Art* (pp. 140-156).

Another important translation (in French) of Shitao's treatise is Pierre Ryckmans' *Les propos sur la peinture de Shi Tao - Traduction et commentaire* (published for the first time in 1966, Arts Asiatiques, Tome 14, pp. 79-150). *Shitao (1642-1707) - La saveur du monde* (Paris, 1998) is a comprehensive study on Shitao and his art by the French academician, writer, poet, and calligrapher François Cheng 程抱一. In recent times a complete tradition in Italian has been published by Marcello Ghilardi in *Discorsi sulla pittura del monaco Zucca Amara* (Milano, 2014).