

MARCIN JACOBY

(Warszawa)

Painters of the ‘Untrammelled Class’ (*yipin*) in the Early Chinese Theory of Art

Abstract

The author explores the origins and the changing meaning of the term ‘untrammelled’ (*yi*) in Chinese writings on painting of the Tang to Yuan Dynasties (with reference to later usage). Rank (class) system of the early Chinese aesthetic theory is described in detail with special reference to the ‘untrammelled class’ (*yipin*). The figure of Wang Mo (identified as Wang Xia) is discussed in depth, with analysis of the Tang–Yuan critical evaluation of the eccentric artist and his work. The author then looks at the ‘untrammelled type’ (*yige*) of Huang Xiufu’s *Celebrated Painters from Yizhou* (Song) and the description of the painter Sun Wei. The article ends with elaboration on Dong Qichang’s (Ming) understanding of the term *yipin*.

The term *yi* – ‘untrammelled’ – in Chinese writings on painting describes artists considered as visionary, original, or artistically unsurpassed. It is thus a way of expressing the utmost appreciation. In the present article, I shall attempt to analyse the origins of the term in respect to painting, and its changing use throughout the centuries.

The character *yi* 逸 is composed of two main constituents, *tu* 兔 or ‘rabbit’ and *chuo* 𨔵 (𨔵) or ‘to move in haste / to escape’. The original meaning of the character, as explained in Xu Shen’s dictionary *Shuowen Jiezi* (說文解字) is ‘to loose something, similar to loosing an escaping rabbit’. This, through ‘fleeing’ later evolved into ‘freeing oneself from something’, ‘finding peace and quiet’ and finally started denoting a recluse, a hermit sage, somebody who ‘surpasses the common lot’.

In English, two renditions of the term in relation to painting with the longest standing are ‘aloof’ (first used by Acker: 1954) and ‘untrammelled’ (Soper: 1958). Of these two, I chose to employ the latter, as I believe its meaning is closer to the original.

In Chinese writings on art, the term ‘untrammelled’ first appeared in the context of the so-called ‘classes’ (*pin*, 品), an important early stage in the development of aesthetic thought in China.

The idea of grouping painters into different ranks or classes appeared in the 6th century AD. There seem to be two main sources of the concept. One is the emergence of the rank system within the body of court officials around the 3rd century. Another one is the influence of Indian aesthetic concepts, which found their way to China through Buddhism¹. In China, at more or less the same time, the concept of classes or ranks was incorporated into art discourse within all of the so-called Three Perfections²: poetry, calligraphy and painting. In the very same 6th century in calligraphy, Yu Jianwu (庾肩吾) published *Shupin* (書品)³, in poetry Zhong Rong (鍾嶸) published *Shipin* (詩品)⁴ and in painting Xie He (謝赫, c. 459 – after 532) published *Huapin* (畫品), better known by its later title *Guhua Pinlu* (古畫品錄)⁵. All three works aimed at classifying, elucidating and systematizing knowledge of artists in the given fields, even though each author chose a slightly different approach and different evaluation system.⁶

A mere century later, another important early art theoretician Li Sizhen (李嗣真, c. 650–696) wrote supplements to two of the above works: the *Shu Houpin* (書後品) and the *Hua Houpin* (畫後品)⁷. In his text on calligraphy, Li created one more class, placed above all others, which he called the *yi* class (*yipin*, 逸品). In the new class, he chose to place four ‘untrammelled calligraphers’: Zhang Zhi (張芝), Zhong Yao (鍾繇), Wang Xizhi (王羲之) and his son Wang Xianzhi (王獻之). Li referred to these four artists as *chaoran yipin* (超然逸品), which literally means ‘of rare quality which surpasses all’. This seems to be the first use of the term *yi* in the context of Chinese aesthetics.

The character *yi* was widely employed in another important treatise on calligraphy, the *Shu Shu Fu* (述書賦) by Dou Ji (竇泉, mid-8th c.). Dou used *yi* in his text no

¹ Scholars suggest that in Chinese art theory both the ranking system and the concept of the Six Principles (*liufa*, 六法) in painting might have been strongly influenced or even borrowed from the 3rd c. Indian *śaṅga* canons.

² Chinese: *sanjue* (三絕).

³ *Classification of Calligraphers*.

⁴ *Classification of Poets*.

⁵ *Classification of Painters*, later known as *Classified Record of Ancient Painters*. The second title was first used by Guo Ruoxu (郭若虛, 11th c.) in his *Experiences in Painting* (*Tuhua jianwen zhi*, 圖畫見聞誌).

⁶ Yu Jianyu in *Shupin* divided calligraphers into 9 classes, whose names were made using two-character combinations of the characters *shang*, *zhong*, *xia* (上, 中, 下). Poets included in Zhong Rong's *Shipin* were grouped in 61 sections, which comprised very brief characteristics of one or several poets each. The official ranking system (*jiupin*, 九品) was merely mentioned in the preface to the work. In Xie He's record, all painters were grouped according to their supposed artistic worth into six numeric classes, with the first class (*yipin*, 一品) being the most revered, and the sixth (*liupin*, 六品) the lowest, similarly to official ranks at court.

⁷ Only parts of the latter work were preserved. In both, a system similar to Yu's was used, with artists falling into one of nine classes (with *shangshangpin* – 上上品 as the highest, and *xiapi* – 下下品 as the lowest).

less than 35 times⁸, although he did not even once mention the term *yipin* itself. In his work, *yi* comes in several contexts, mostly in the sense of 'dynamism', 'technical boldness' and 'naturalness'. Towards the end of the treatise, D o u also provides us with his own definition of the term, which is: 'following what is natural, having no method' (縱任無方曰逸).

Just a few years earlier, Z h a n g Huaiguan in *Shudian* (書斷, 724–727) made another important contribution to the painting classes system, which with time also influenced the concept of the 'untrammelled class'. He introduced three new characters as proper names for the classes into which calligraphers were divided in his work, namely: *shen*, *miao* and *neng* (神, 妙, 能), which in A. S o p e r's rendition give: 'inspired', 'excellent' and 'capable'. Z h a n g Huaiguan also presumably wrote an equivalent text on painting, named the *Huaduan* (畫斷). Unfortunately, it survived only in brief citations which do not make it clear whether he used the *shen*, *miao* and *neng* classes in this text as well.

The three class names were put into use a century later by Z h u Jingxuan (朱景玄), one of the most important Tang painting theorists. Between 852–854 or slightly later, Z h u wrote *The Celebrated Painters of the Tang Dynasty* (*Tangchao Minghua Lu*, 唐朝名畫錄)⁹, a famous treatise in which the word 'untrammelled' found a new identity. Z h u discussed more than 120 painters in his work, placing each of them in one of Z h a n g Huaiguan's three classes, which Z h u additionally split into 'higher', 'middle' and 'lower' each, to further differentiate painters between one another, giving a total of nine classes. However, Z h u felt that there were three painters who did not fit well into any of the nine classes, and so he decided to create a very special rank, which could group them. He named this fourth, additional class the 'untrammelled' (*yipin*), using L i Sizhen's term, but giving it a significantly different meaning. This is how Z h u justified his decision:

These three men, who rejected all orthodoxy in painting, are enrolled here in an untrammelled class, having been written about because earlier times did not have their like.¹⁰

(此三人非畫之本法, 故目之為逸品, 蓋前古未之有也, 故書之.)¹¹

Clearly, Z h u did not treat them as the best of painters, as L i did with members of his own 'untrammelled class' in calligraphy. This finds further proof in the fact that the *yi* class was not placed before the remaining three classes, but rather behind them, towards the very end of the treatise. It seems as if Z h u had trouble writing about the

⁸ The enumeration also includes occurrences of *Yishao* (逸少), the style name of W a n g Xizhi, which is mentioned several times.

⁹ In A. S o p e r's translation published in 1958.

¹⁰ A. S o p e r: 1958, p. 229.

¹¹ P a n Yungao, 1997, p. 96.

three eccentrics, and decided to mention them *hors concours*. In this way Z h u's use of the character *yi* underlines the 'unusualness' of the three artists, rather than their unrivalled mastery of the craft. Although we can find similarities between his understanding of the term and D o u J i's 'following what is natural, having no method', there is no close affinity with L i Sizhen's *yipin*. Z h u seems to treat his untrammelled painters simply as painters who do not belong in any of the other three classes.

A very similar problem, and what is more, one concerning the leading painter of Z h u's *yipin*, was experienced by Z h a n g Yanyuan (張彥遠, c. 813–879), the author of the most important Tang text on painting, the *Lidai Minghua Ji* (*Records of Famous Painters Across Dynasties*, 歷代名畫記)¹². Z h a n g, who created his work probably just a few years prior to Z h u¹³, discussed 372 painters, starting from S h i Huang (史皇), the legendary Yellow Emperor's subject, and finishing with his own contemporaries. Z h a n g classified painters first according to dynasty, under which they lived and worked, and then further divided them according to the *shang-zhong-xia* (上, 中, 下) system. However, in respect to most of his contemporary Tang artists, for some reason he left his comments without classification. The very last painter discussed by Z h a n g is one W a n g M o (王默), first of the three *yipin* painters from Z h u Jingxuan's treatise. Evidently Z h a n g, similarly to Z h u, put writing about W a n g M o until the very end of his work.

Who is W a n g M o, and why is he treated with such caution by the two biggest Tang art critics and experts? What is known about W a n g M o stems from four main sources: Z h a n g Yanyuan's *Records of Famous Painters Across Dynasties*, Z h u Jingxuan's *The Celebrated Painters of the Tang Dynasty*, S o n g Huizong's (宋徽宗, reigned 1101–1125) imperial painting collection catalogue *Xuanhe Huapu* (宣和畫譜) and an important Yuan work *Tuhui Baojian* (*Precious Mirror of Images and Paintings*, 圖繪寶鑑) by X i a Wenyan (夏文彥, 14th c.).

Although both Z h a n g Yanyuan and Z h u Jingxuan mentioned W a n g M o, they used different characters to write his name. Z h a n g used the character *mo* ('silent', 默), while Z h u used the homophonous *mo* ('ink', 墨). Zhang believed that 'Mo' was W a n g's personal name, while Z h u stated, that 'Mo' was W a n g's nickname, and his real name was unknown (and accordingly, S o p e r translates the characters 'W a n g M o' in Z h u's text as 'Ink W a n g'). Regardless of the differences, it is quite safe to assume that both experts wrote about the very same person. For the first time a connection was made between W a n g M o and one W a n g X i a (王洽) in H u i z o n g's catalogue – the *Xuanhe Huapu*. In a brief entry on W a n g X i a, the following information is provided:

¹² In W.R.B. A c k e r's translation 1954, 1974.

¹³ Z h a n g's text was presumably finished by 847. For the argument see H e Chuxiong, 1996, pp. 88–89 and 94.

Wang Xia's origin is unknown. He excelled in making paintings through splattering ink, and all his contemporaries called him Ink Splattering Wang (Wang Pomo).

(王洽不知何許人, 善能潑墨成畫, 時人皆號為王潑墨.)¹⁴

Is Ink Splattering Wang the same person as Zhu's Ink Wang and Zhang's Wang Mo? There exist no further evidence to support this claim, but, as there are no other painters with the surname Wang who could fit this kind of description, it seems justifiable to assume that all of these names refer to the very same person by the name of Wang Xia. This is exactly the conclusion drawn two hundred years later by Xia Wenyan, who stated:

Zhang Yanyuan describes one Wang Mo, a student of Xiang Rong and also of Zheng Qian (...). In *Ming hualu* of the Tang Dynasty there is a Wang Mo who excels in splattering ink mountain landscapes, and so is called Ink Wang. I'm afraid all this refers to Wang Xia.

(張彥遠有王墨師項容又師鄭虔 [...] 唐名畫錄有王墨善潑墨山水故謂之王墨. 恐即此王洽也.)¹⁵

Whether Xia based his assumption on *Xuanhe Huapu* or on other sources is a matter for debate, as he neither mentioned Huizong's catalogue, nor the nickname Wang Pomo. Moreover, he did not actually notice that Zhang Yanyuan used a different character to write the name of Wang Mo than did Zhu Jingxuan (Xia writes the character for 'ink' in both instances). In any case, regardless of these numerous inconsistencies (in fact very typical of Chinese writings on painting in general), I assume that Wang Xia and Wang Mo (whatever the character used) could in fact denote the same person. The main arguments for this are the similarities in descriptions of this great eccentric in all four texts.

Zhang Yanyuan describes Wang Mo in the following way:

Wang Mo, who learned from Xiang Rong, was a mad fellow and crazy with wine. He painted pines and rocks and landscapes, and while he was wanting of the lofty and rare (quality), his current commonness is still commonly enjoyed. When he was drunk he would take ink on his hair and paint by butting against the silk. (...) Mo begged to be given

¹⁴ In: Chen Chuanxi, Gu Ping, Han Chunxiao; *Zhongguo Hua Shanshui Wenhua*, 2005, p. 89. English translation by the author.

¹⁵ *Tuhui Baojian*, 2000, p.15/85. (Punctuation of the Chinese text and English translation by the author.)

a position of command in the Coastal Patrol. When asked the reason, he said “I merely wish to see the landscape along the seacoast”. He held the office for half a year and then resigned, but after that there were rare effects in his brushwork (...). I cannot really feel that there is anything very extraordinary about Wang Mo’s painting.¹⁶

Zhu gives a decidedly more appreciative account:

Wang Mo (i.e. “Ink Wang”): birthplace and real given name both unknown; his nickname was given him by his contemporaries because of his skill in doing splattered-ink landscapes. He spent a great deal of time wandering through the river and lake regions of the South, and was continually painting landscapes, pines and rocks, or various kinds of trees. There was a good deal of wildness in him, and he loved wine. When he was ready to paint a hanging picture, he usually began by drinking. When he was drunk, he would splatter ink on it, laughing or singing all the while. He would kick at it, or smear it with his hand, sweep his brush about or scrub with it, here with pale ink and there with dark. Then he would follow the configurations thus achieved to make mountains or rocks or clouds or water. The response of hand to thought was as swift as Creation itself. He would bring out clouds and mist by his drawing, or create wind and rain with his washes, with a godlike cunning. One can look closely and see no trace of the ink blots, a fact that everyone finds most remarkable.¹⁷

Xia Wenyan based most of his own account on information provided by Zhu, adding:

(...) Whenever he wished to make a picture he would always, after he was drunk, take off his robes, sit down cross-legged, and first of all take ink and splash it on the panel. (...) It was just that he was able to dispense with the brush and ink boundary lines and so naturally came to a kind of conception which was entirely his own.¹⁸

¹⁶ Acker 1974, pp. 299–300. (王墨,師項容,風顛酒狂,畫松石山水,雖泛高奇,流俗亦好.醉後以頭髻取墨抵於絹畫.(...)墨請為海中都巡,問其意,云:要見海中山水耳.為職半年,解去.爾後落筆有奇趣.(...)然余不甚覺墨畫有奇.)

¹⁷ Soper 1958, p. 228. (王墨者不知何許人,亦不知其名,善潑墨畫山水,時人故謂之王墨.多游江湖間,常畫山水,松石,雜樹.性多疏野,好酒,凡欲畫圖幃,先飲.醺酣之後,即以墨潑.或笑或吟,腳蹙手抹.或揮或掃,或淡或濃,隨其形狀,為山為石,為雲為水.應手隨意,攸若造化.圖出雲霞,染成風雨,宛若神巧.俯觀不見其墨汙之跡,皆謂奇異也.)

¹⁸ Acker 1974, p. 302. (每欲作圖必沈酣之後解衣繫礪先以墨潑幃上(...)蓋能脫去筆墨畦町自成一種意度.)

Although all three citations differ from one another in the specific information they provide, nevertheless they give a somewhat similar portrait of the painter's personality and art: original, intriguing, innovative, dynamic, bold, and inspired. And even though the assessment of Wang Mo's art is different among all three writers, even Zhang Yanyuan admits that there were 'rare effects in his brushwork'. Moreover, his last statement "I cannot really feel that there is anything very extraordinary about Wang Mo's painting" seems like an attempt to discredit Wang Mo's innovative art, going presumably against common opinions. It is possible that Wang's 'ink splashes' created quite a stir in artistic circles of Zhang's contemporaries, with Zhang himself remaining very skeptical about the value of such art. Zhu Jingxuan seems far more enthusiastic in his own description of Wang Mo, we must remember, however, that he were to show his full appreciation of Wang Mo, he would probably place him in one of the highest of his painting classes. It would be a mistake to assume that Zhu's expressions 'as swift as Creation itself', or 'a godlike cunning' prove that he was fascinated with Wang Mo's works. Zhu's treatise is filled with such expressions, which often seem to be figures of speech rather than genuine statements. His characteristic writing style more than anything else, shows his mystical attitude and his deep love for the art of painting itself.

Apart from Wang Mo, two other painters were enrolled in Zhu Jingxuan's 'untrammelled class': Li Lingxing (李靈省) and Zhang Zhihe (張志和). Li Lingxing was described as a passionate painter of landscapes, who found artistic inspiration solely in wine. Zhu concluded:

The mode that he mastered was an exceptional one, that matched the feats of Creation itself. His work falls into no system of classification, having achieved a flavor quite of its own.¹⁹

Not much was written about the third untrammelled artist, except that he also loved nature and was extremely keen in his rendering of a poetic theme of fishermen in landscape.²⁰

Some two hundred years after Zhu's *The Celebrated Painters*... another art historian by the name of Huang Xiufu (黃休復, 10/11th c.) decided to employ Zhu's method of classification in his *Yizhou Minghua Lu* (*The Celebrated Painters from Yizhou*, 益州名畫錄) – a catalogue of 58 painters active between 758–967 in and around the city of Chengdu (previously known as Yizhou), completed in 1005 or 1006. Huang moved the untrammelled class to the forefront, making it clear that in his work, *yi* means much more than just 'originality' or 'eccentricity'. Huang called his classes *ge* (各) – 'types',

¹⁹ Soper 1958, p. 228.

²⁰ Soper 1958, p. 229.

not *pin* ('qualities') and in the opening section of the work, defined the meaning of each of the four types. *Yige* is described in the following way:

The untrammelled type of painting is the most difficult to assess. It escapes the ruler and the compass in making the square and the circle; it looks down upon diligent study in applying colours. The brush is simple, and the forms complete, grasping the naturalness (of things). It cannot be imitated, as it comes from what is outside the thought. And so I have named it the untrammelled type.²¹

Hu a n g placed only one artist in his *yige* – Sun Wei (孫位). Sun Wei came from Shaoxing, and in 881 moved to Chengdu. Although he excelled in several painting genres, he achieved fame mostly for his renditions of 'water dragons' (*shuilong*, 水龍).²² One extant painting by Sun Wei, the *Gaoyi tu* (高逸圖, 'lofty hermit sages'), now in the collection of the Shanghai Museum, shows four *literati* sitting on mats, set against an ancient-style backdrop of landscape elements. It is now believed to be a fragment of a larger scroll on the Seven Sages of the Bamboo Grove theme. The work exhibits strong ties with figural paintings of earlier dynasties, and seems surprisingly traditional in character. This does not quite agree with the way Sun Wei was described by Hu a n g Xiufu:

[He] was of a free and wild disposition, surpassing others. Even though he loved wine, he would never get completely intoxicated. Buddhist monks and Daoists would usually associate with him. As for the nobles who asked him [for paintings], even though they were careful with the etiquette and would offer him thousands of pieces of gold, would rarely get any of his works. Only those (truly) passionate could get his paintings.²³

Hu a n g continued to describe Sun Wei's mastery in renditions of landscapes, figures of humans and ghosts, birds and dogs, which he executed 'in three to five strokes', dragons emerging from water, pines, rocks and bamboos in monochrome ink. Hu a n g concluded:

Without the Heavens bestowing the ability, the nobleness and untrammelled quality, who could possibly achieve something comparable?²⁴

Hu a n g's junior by one generation, the famous versatile poet, artist and literatus Su Shi (蘇軾, 1036–1101) also held Sun Wei in high esteem:

²¹ In: Pan Yungao, 1999, p. 120. English translation by the author.

²² See Yang Renkai, 2006, p. 93.

²³ In: Pan Yungao, 1999, p. 122. English translation by the author.

²⁴ Pan Yungao, 1999, p. 122. (非天縱其能, 情高格逸, 其孰能與於此耶。) English translation by the author.

Sun Wei started introducing new concepts (...) He was true to the depicted object, fully explored the changes of water, was named the inspired and the untrammelled.²⁵

In Huang Xiufu and Su Shi writings we can clearly see a considerable shift of meaning of the term *yi*. While in previous texts *yi* did not necessarily entail expressing the highest appreciation for artistic mastery, by the 10th c. it was being employed specifically in this meaning. This usage became dominant in later times, as evidenced by the writings of Dong Qichang (董其昌, 1555–1636), the most important artist, art critic and theoretician of the late Ming. Dong, the key spokesman of the *wenren* (文人) movement in painting, adopted *yi* in this later context:

Paintings done by Ni Zan of the previous dynasty can be included in the untrammelled class. Men of old placed the untrammelled class above the inspired class.²⁶

What is characteristic of Dong Qichang, he used the authority of 'men of old' to strengthen his own argument. As shown previously, Huang Xiufu was the first painting theorist who placed *yipin* (or rather *yige*) above other classes, and so Dong's claim seems unjustified. This is how the notion of *yipin* is further described:

Painters consider the inspired class as the highest of the orthodoxy. But there are also those who add the untrammelled class above it, saying that first comes that which originates from nature, and only then the inspiration. This truly is correct, but I'm afraid there are some misconceptions hidden there. The officials should study the technique to achieve the utmost beauty learning from nature. They should first achieve Wang Wei's [mastery], and only later Wang Xia's [technique] of ink splashes. They should first achieve Li Cheng's [mastery], and only later [technique of painting] clouds and mountains in the manner of the two Mies. (...) ²⁷

Dong Qichang emphasized the unchanging validity of diligent technical study in painting. He suggested that the untrammelled quality in art comes with time as the last stage of artistic development. A practitioner should not try to imitate the untrammelled

²⁵ Pan Yungao, 1999, p. 233. (孫位始出新意 (...) 隨物賦形, 盡水之變, 號稱神逸.) English translation by the author.

²⁶ Dong Qichang; *Huazhi* (畫旨); in: Pan Yungao, 2002, p. 181. (迂翁畫在勝國時可稱逸品. 昔人以逸品置神品之上.) English translation by the author.

²⁷ Dong Qichang; in: Pan Yungao, 2002, p. 184. (畫家以神品為宗極, 又有以逸品加於神品之上者, 曰出於自然而後神也. 此誠篤論, 恐護短者竄入其中. 士大夫當窮工極妍, 師友造化, 能為摩詰而後為王洽之潑墨, 能為營丘而後為二米之雲山.) English translation by the author.

Wang Xia (most probably Wang Mo) or Mi Fu and Mi Youren²⁸ before attaining mastery of painting in the manner of more conventional, famous artists, such as Wang Wei²⁹ and Li Cheng³⁰, who both drew inspiration directly from nature.

Conclusion

The character *yi* and the notion of the ‘untrammelled class’ of painters (*yipin*) is one of key aesthetic concepts in the Chinese painting theory. In the early writings on art, *yi* was used in a variety of meanings, ranging from the utmost appreciation of artistry to a mere statement of difference. In each of Tang texts described in this article, *yi* is employed and understood differently. By the 9th c. *yipin* was first used by Zhu Jingxuan to denote a group of painters (previous usages were restricted to calligraphers). The three eccentrics described as *yipin* were appreciated for their originality, but were not considered superior to other, more conventional painters. It was only in the early 11th c. that Huang Xiufu chose to place *yipin* painter Sun Wei above other artists, shifting the meaning of *yi* from ‘original / unusual’ to ‘unsurpassed’. In later writings on painting, the character *yi* was usually used in this last context, as evidenced by Dong Qichang’s definitions, supposedly based on writings of ‘men of old’. In fact, this was a new direction and a new understanding of *yi* and *yipin*, which was cemented by later theorists. In Ming and Qing times, the notion of *yi* was closely tied with eccentricity and innovation in Chinese painting, which kept on finding new means of expression. From Xu Wei³¹ in the Ming to Zhu Da³² or Gao Qipei³³ in the Qing, there were always artists who chose to break away from the orthodoxy. Although we have no means of finding out what the paintings of the Tang Dynasty *yipin* artists really looked like, basing on the preserved early writings, we can presume that the history of highly expressive splattered-ink painting in China is much longer than can be deduced from extant paintings.

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²⁸ Mi Fu (米芾, 1051–1107) was thought to have created a very distinct style of ‘Mi dot landscapes’, later continued by his son, Mi Youren (米友仁, 1075–1151). None of Mi Fu’s and only several of Mi Youren’s paintings survived until today.

²⁹ There are no extant paintings of Wang Wei (王維, 701–761) today.

³⁰ Li Cheng (李成, 919–967) is considered master of Five Dynasties to early Song landscape painting.

³¹ Xu Wei (徐渭, 1521–1593).

³² Zhu Da (朱耷, 1626–1705), better known as Badashanren (八大山人).

³³ Gao Qipei (高其佩, 1660–1734).

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