Dong Qichang (1555-1636): Theory and Practice

Late Ming/Early Qing Masters:
  Wang Duo (1592-1652)
  Xiang Shengmo (1597-1658)
  Chen Hongshou (1599-1652)

Four Wangs: Wang Shimin (1592-1680)
  Wang Jian (1609-1677/1688?)*
  Wang Hui (1632-1717)
  Wang Yuanqi (1642-1715)

  To learn from the ancient masters: Large Emerging from Small albums, 1660s

Four Monks: Hongren (1610-1664)
  Kuncan (1612-1673)
  Bada Shanren (1625-1705)
  Shitao (1642-1707)

  To learn from nature: Topographical landscapes of the Yellow Mountain

Jingling Masters (Nanjing School):
  Xiao Yuncong (1596-1673)
  Fang Yizhi (1611-1671)
  Fan Qi (1611-?)*
  Gong Xian (1619-1689)*
  Yeh Xin (?)*
  Zou Zhe (?)*

  Wang Gai (1645-1705)/The Mustard-Seed Manual of Painting (1680)

The Boxue Hongru Examination (1678-1679)
  Fu Shan (1607-1684)

Yangzhou Masters:
  Cheng Sui (1607-1692)
  Cha Shibiao (1615-1697)

  Gao Fenghan (1683-1749)*
  Hua Yan (1682-1756)
  Zheng Xie (1693-1765)*
  Luo Ping (1733-1799)*

  *one of the Eight Eccentrics of Yangzhou

Epigraphic School
  Huang Yi (1744-1802)
Deng Shiru (1743-1805)
Yi Bingshou (1754-1815)
Baoshichen (1775-1855)
He Shaoji (1799-1873)

The Three Perfections: Calligraphy, Painting, and Seal-Carving
Zhao Zhiqian (1829-1884)
Wu Changshuo (1844-1927)

Suggested reading:
The Century of Tung Ch’i-ch’ang 1555-1636 (Kansas City: The Nelson-Atkins Museum of Art, 1992)
Shadows of Mt. Huang (Berkely: University Art Museum, 1981)
The Life of a Patron: Zhou Lianggong (1612-1672) and the Painters of Seventeenth Century China (New York: China Institute in America, 1996)
The Eccentric Painters of Yangzhou (New York: China Institute in America, 1990)
Out of Character: Decoding Chinese Calligraphy (San Francisco: Asian Art Museum, 2012)

FROM JOHN STUCKY -
BIBLIOGRAPHY:
LITERATI PAINTERS AND PAINTING OF THE QING DYNASTY 1644-1912
pp. 241 – 244: “Dong Qichang and the Northern and Southern Schools”
pp. 263 – 275: “Wenren Hua (Literati painting)”

Nie Chongzheng. “The Qing Dynasty”, pp. 251-296

pp. 322 – 333: “Literati Painting and Calligraphy” & “Loyalist Arts of Memory”

FOR ADDITIONAL AND HELPFUL READING I SUGGEST THE FOLLOWING (mostly illustrations):

pp. 142 – 169: A presentation of individual works by very significant early Qing painters Shitao (also known as Daoji), Chen Hongshou (actually late Ming-very early Qing but significantly influential on Qing painters), Wu Li & Gong Xian.

pp. 14-16: Chapter one on Dong Qichang (Romanized: Tung Ch’i-ch’ang)
pp. 42 -107: The Anhui Masters, Nanjing (Rom: Nanking) Masters, Zhu Da (Chu Ta) and Tao-chi (Shitao or Daoji)