

WESTERN DISSEMINATION OF LI YU'S *MUSTARD SEED GARDEN MANUAL OF PAINTING*—WITH A FOCUS ON SZE MAI-MAI AND *THE TAO OF PAINTING*

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ABSTRACT *Jieziyuan huazhuan* 芥子園畫傳 (*Mustard Seed Garden Manual of Painting*), which encompasses painting methods, theory, history, and criticism, has long fascinated scholars worldwide. Among its notable research achievements, the English translation titled *The Tao of Painting*, completed by Sze Mai-mai 施美美 (1909–1992) in 1956, stands out. As the daughter of Alfred Sao-ke Sze 施肇基 (1877–1958), China's first ambassador to the United States, Sze's Chinese-American heritage imbued her translation with a unique “hybridity.” On one hand, her Chinese roots gave her a profound connection and a sense of mission toward Chinese culture. On the other, having been raised in a Western context, she naturally and inevitably viewed China through a somewhat Westernized lens. This perspective lends a unique hue to her perception of Chinese culture, as if it is seen through a mysterious veil. Stemming from her distinctive background, a “double consciousness” emerges. This makes her translation of *The Tao of Painting* not only a preservation of the artistry of the original book but also captures the nuanced sentiments of western sinologists who have studied Chinese culture. Furthermore, the release of *The Tao of Painting* has profoundly inspired scholars worldwide. It not only offers them a critical window into traditional Chinese painting and provides an essential blueprint for their creative and imitative practices but has also become a significant influence in Western academia particularly in the field of art.

KEYWORDS *The Tao of Painting*, Li Yu, English Translation, Sze Mai-mai, Dissemination and Reception

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《芥子園畫傳》西傳簡史 ——以施蘊珍及其英譯本《繪畫之道》為重點

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摘要 一直以來，集畫法、畫論、畫史、畫評於一體的《芥子園畫傳》受到海外學者的熱切關注。其中較有代表性的研究成果是施蘊珍 1956 年完成的英譯本《繪畫之道》(*The Tao of Painting*)。作為中國第一任駐美國大使施肇基的女兒，施蘊珍的美籍華人身份使其翻譯呈現出一種“雜糅”(hybridity)特質：一方面，本土出身使她對中國文化帶有天然的親切感和使命感；另一方面，她成長於西方的話語環境下，在觀察和認識中國時難免採用西化的視角，看待中國文化時往往帶有一種特殊色彩，又似乎總是隔着一層神秘面紗。表現在《繪畫之道》的翻譯中，便是伴隨着特殊成長經歷而來的“雙重意識”(double consciousness)使其在呈現中國繪畫藝術原貌的同時，難免帶有西方漢學家研究中國文化的朦朧感受。此外，《繪畫之道》的出現，極大地啟發了英語世界的後繼學人，不僅成為他們瞭解中國傳統繪畫的重要窗口、進行中國畫創作和模仿實踐的重要藍本，而且日漸成為影響西方學術界和藝術界的一股不容小覷的力量。

關鍵詞 《芥子園畫傳》 李漁 英譯 施蘊珍 傳播與接受



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