

Chapter Title: ANNOTATED BIBLIOGRAPHY of 22 additional titles

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- S.1. Chu Ching-hsüan 朱景玄 , T'ang-ch'ao ming-hua lu 唐朝名畫錄 . 1 chüan. MSTS, vol. 8, II/6; ISTP, vol. 8, no. 59.

Chu Ching-hsüan was active in the second quarter of the ninth century, but his exact dates are not known. T'ang-ch'ao ming-hua lu deals with 97 artists of the T'ang dynasty, and on internal evidence, Soper suggests that the work be assigned to the early 840's.

With the exception of three imperial princes and three painters put into the i-p'in (untrammelled) category, the painters are graded qualitatively into three divisions of "inspired", "excellent" and "competent", and within each of these, into three subdivisions of top, middle and bottom.

The work consists of a preface, a table of contents in which the name of each artist is supplemented with a list of his special themes, and the text where each of the 97 artists has an entry to himself in which his biography is given, anecdotes relating to him recounted, and some of his paintings discussed. Most relevant to our purpose is that in these discussions, specific titles are often mentioned, and some of the paintings are tersely described.

For a translation of this text into English, see Alexander C. Soper, "T'ang Ch'ao Ming Hua Lu", in Artibus Asiae, vol. 21 (1958), pp. 204-230.

- S.2. Chang Yen-yüan 張彥遠 , Li-tai ming-hua chi 歷代名畫記 . 847 A.D. 10 chüan. ISTP,

vol. 8, no. 58. Punctuated edition: in Chung-kuo mei-shu lun-chu ts'ung-k'an 中國美術論著叢刊 (Peking, 1963). [Freer]. Punctuated and annotated edition (Shanghai, 1964).

Chang Yen-yüan's exact dates are not known. Li-tai ming-hua chi was completed in 847 A.D. and he was still active in 874 A.D.

The book can be divided into two parts. The first part, chüan 1-3, consists of discussions of various topics of painting: (1) the origins of painting; (2) the vicissitudes of great collections of painting; (3) a list of 370 painters from the earliest times to the T'ang dynasty; (4) Hsieh Ho's "Six Canons"; (5) landscapes, rocks and trees; (6) the transmission of the art of the painting in the Six Dynasties period; (7) the brush method of Ku K'ai-chih, Lu T'an-wei, Chang Seng-yu and Wu Tao-tzu; (8) styles of painting, supplies, and the making of copies and tracings; (9) prices and quality; (10) connoisseurship, collecting and appreciation; (11) some examples of colophons; (12) some examples of seals; (13) mounting, backing, borders and rollers; (14) frescoes in Buddhist and Taoist temples in Ch'ang-an and Lo-yang; appended to this section is a list of the frescoes which survived the destruction of Buddhist temples in 845 A.D.; and (15) a list of 97 treasured paintings through the ages.

For our purpose, (14) and (15) are the most interesting sections from this part of the book as they contain specific titles of paintings.

Part two of the book, chüan 4-10, deals with the 370 painters in section (3) above, ranging from the period of the legendary emperors to the T'ang dynasty. As in Chu Ching-hsüan's T'ang-ch'ao ming-hua lu (q.v.), each artist has an entry to himself, with brief biographical details, anecdotes about him, and discussions of his paintings. In these discussions, beginning with the Chin $\frac{420}{A}$ dynasty, many specific titles are mentioned, usually of paintings which Chang Yen-yüan had actually seen. This part of the book is important for our purpose, for it is an early record of the titles of some of the paintings by Six Dynasties and T'ang artists.

For an introduction to Li-tai ming-hua chi and a translation of chüan 1-3 into English, see William R.B. Acker, Some T'ang and Pre-T'ang Texts on Chinese Painting (Leiden, 1954), pp. XLVII-L and 59-382.

S.3. Huang Hsiu-fu 黄休復, I-chou ming-hua lu 益州名畫錄, sometimes referred to as Ch'eng-tu ming-hua lu 成都名畫錄. Preface dated 1006. 3 chüan. WSSHY, chüan 9. [Freer].

Huang Hsiu-fu, whose exact dates are not known, was a Northern Sung scholar and connoisseur who was active in the late 10th-early 11th century. I-chou ming-hua lu deals with 58 artists from the mid-8th century to the mid-10th century who were active in I-chou, the present-day Szechuan province. It has a preface by Huang Hsiu-fu's friend Li T'ien 李旼, dated 1006.

During the first half of the 10th century, I-chou was under the state of Shu which, with its centre at Ch'eng-tu, was one of the two relatively peaceful regions in China in the upheaval of the Five Dynasties period, and a number of artists from Ch'ang-an and elsewhere had taken refuge there. The other centre was Nanking, capital of the Nan T'ang. In both these places painting flourished. From what little we know about the Shu school, it seems to have been the more avant-garde of the two. One feature of the school was the development of ink painting of the so-called i-p'in (untrammelled) style.

Huang Hsiu-fu's approach resembles that of Chu Ching-hsüan in T'ang-ch'ao ming-hua lu (q.v.) and the artists are graded into four categories. Where Huang differs from Chu is in (a) his definition of the "untrammelled" category which he places qualitatively above the three categories of "inspired", "excellent" and "competent", and in (b) not subdividing the "inspired" category into top, middle and bottom. Each of the 58 artists has an entry to himself, with very brief biographical information and fairly lengthy discussions of his paintings. Specific titles are sometimes mentioned, and in the cases of artists who painted frescoes, the names of the temples where their works were executed are given.

This text is valuable for its information on the artists of an important centre of painting in the Five Dynasties period and the 150 years previous to that.

- S.4. Liu Tao-ch'un 劉道醇, Wu-tai ming-hua pu-i
五代名畫補遺. Preface dated 1060.
1 chüan. ISSCHC facsimile reprint of a Ming
edition in the National Central Library (1972).

Liu Tao-ch'un's dates are not known, but he must have lived in the middle decades of the 11th century. According to Ch'en Hsün-chih's 陳詢直 preface dated 1060, the work was compiled to supplement Hu Ch'iao's 胡峯 Liang-ch'ao ming-hua mu 梁朝名畫目; hence the "pu-i" of the title. Hu's book, which is no longer extant, discussed 43 painters of the Liang dynasty, the first of the five royal houses of the Five Dynasties period, and Liu Tao-ch'un in Wu-tai ming-hua pu-i discusses 21 painters and four sculptors active at Nanking in the remaining four decades of the Five Dynasties period, roughly from 923 to 960 A.D.

The artists are classified into groups according to their specialities: figure painting; landscape; animals, birds and flowers; architecture; and sculpture. Within each group, the painters are graded into the categories of "inspired", "excellent" and "competent". Each artist has an entry with brief biographical information, followed by a discussion of his work; specific titles are rarely mentioned. The inclusion of information on sculptors is a most unusual feature.

- S.5. Li Chih 李廌, Te-yü-chai hua-p'in 德隅齋
畫品, sometimes abbreviated to Hua-p'in.
1 chüan. MSTs, vol. 18, IV/5; ISTP, vol. 10,
no. 69.

Li Chih lived towards the end of the Northern Sung dynasty but his exact dates are not known. A close friend of Su Shih 蘇軾 (1036-1101), Li survived Su by some years. Te-yü-chai hua-p'in is a descriptive catalogue of part of the painting collection of his patron Chao Ling-chih 趙令時, a scion of the Sung imperial family. Chao served at Hsiang-yang 襄陽 in Hupei province in 1098 and left the bulk of his collection at the capital at K'ai-feng. Li Chih's catalogue deals with the paintings Chao took with him to Hsiang-yang.

The 25 works, by famous masters ranging from the late T'ang through to the 11th century, include examples of secular figure painting, Buddhist painting, mythological painting, landscape, birds and flowers, animals, and architectural painting. Each entry consists of a description and a discussion of the painting, and a few seals are mentioned. The catalogue is of unusual interest as it is rare to have actual descriptions of paintings in early extant texts.

For an introduction to Te-yü-chai hua-p'in and a translation into English, see Alexander C. Soper, "A Northern Sung Descriptive Catalogue of Paintings", in Journal of the American Oriental Society, vol. 69 (1949), pp. 18-33.

S.6. Wang Yün 王惲, Shu hua mu-lu 書畫目錄. Preface dated 1276. 1 chüan. MSTs, vol. 18, IV/6; ISTP, vol. 17, no. 154.

Wang Yün (1227-1304) was a scholar and a high-ranking official in the early years of the Yüan dynasty. In his preface to Shu hua mu-lu, dated 1276, he recounts how he came to see the 147 pieces of calligraphy and 81 paintings in the Yüan imperial collection here recorded.

With a few exceptions, the paintings are recorded by title only, which is most regrettable. (One of the exceptions is the Portraits of Fourteen Emperors attributed to Yen Li-pen; the entry has enough information for the painting to be identified with reasonable certainty as the Portraits of Thirteen Emperors now in the Museum of Fine Arts, Boston.) The brevity of the entries notwithstanding, Shu hua mu-lu is of great interest, firstly because of its early date, and secondly because of the intrinsic interest in the fact that it is a record of the Yüan imperial collection. It should dispel to a certain extent the supposition that the Yüan represented a dark age in the history of imperial collections. It is generally thought that the Northern Sung collection was lost at the sack of K'ai-feng, that the replacement so painstakingly built up by the Southern Sung emperors met a similar fate at the end of the dynasty, and that there was no imperial collection to speak of until the Ming.

A comparison of the titles in Shu hua mu-lu with those in Sung Chung-hsing-kuan-ko ch'u-ts'ang t'u-hua chi (q.v.) suggests that nineteen of the 81 paintings recorded in the former were in the Southern Sung imperial collection. These constituted a link, however tenuous, between the two collections.

- S.7. Yüeh-sheng so-ts'ang shu hua pieh-lu 悅生所藏
書畫別錄 . 1 chüan. MSTs, vol. 20, IV/10;
ISTP, vol. 17, no. 151.

Yüeh-sheng so-ts'ang shu hua pieh-lu is a list of some of the paintings in the collection of Chia Ssu-tao 賈似道 (died 1275), the infamous prime minister in the reign of Sung Li-tsung (reigned 1225-1264), whose favourite consort was Chia Ssu-tao's sister. Because of his position and power, Chia was able to amass an enormous collection, and some of his paintings are said to have been given to him from the imperial collection.

This list, consisting of 58 paintings and 42 pieces of calligraphy, is culled from Yüeh-sheng pieh-lu 悅生別錄. The items are listed by title only and there is no other information.

- S.8. T'ang Hou 湯垕, Hua chien 畫鑑 . 1 chüan.
MSTs, vol. 11, III/2; ISTP, vol. 11, no. 82.
Edition punctuated and rendered into modern
Chinese: in Chung-kuo hua-lun ts'ung-shu 中國
畫論叢書 (Peking, 1962). [Freer].

T'ang Hou is labelled a Sung man in some Chinese texts, but although his exact dates are not known, it appears that his life span fell entirely within the Yüan dynasty. By internal evidence Hua chien can be dated to the 1320's.

The work is a survey of painting traced through the principal practitioners from the Three Kingdoms period to the Sung and Chin 金. In the cases of some

painters, there are general critical comments as well as descriptions and discussions of specific paintings, while in the cases of others, statements are very brief. The arrangement of the book is good.

S.9. Hsia Wen-yen 夏文彦, T'u-hui pao chien 圖繪寶鑑. Preface dated 1365. 5 chüan. ISTP, vol. 11, no. 83.

Hsia Wen-yen was a 14th century collector and his preface to T'u-hui pao chien is dated 1365.

Chüan 1 is devoted to discussions of the theory of painting and miscellaneous topics. The rest of the book consists of entries on some 1,500 painters ranging from the Three Kingdoms period to the Yüan, including some non-Chinese painters. Each entry has brief biographical information on the artist and a discussion in general terms of his paintings. Specific titles are very seldom mentioned.

Because of the great number of biographies it had gathered together, the book was much quoted by Ming and especially Ch'ing writers, and it became a standard reference. But a closer examination suggests that it does not deserve the high regard it enjoyed for so long. Its material is drawn from Li-tai ming-hua chi, T'u-hua chien-wen chih, Hsüan-ho hua p'u (qq.v.) and other early texts and catalogues. Hsia Wen-yen took sections from his various sources without paying attention to their individual arrangement and without devising an arrangement of his own. The result is that other than the

broad grouping of artists by dynasty, there is virtually no organization.

As it appears in ISTP, T'u-hui pao chien has a sixth chiian compiled by Han Ang 韓昂 in 1519 consisting of biographies of 114 Ming artists. It also incorporates a supplement for some of the omissions in Hsia Wen-yen's text.

- S.10. Wang Chih-teng 王穉登, Wu-chün tan-ch'ing chih 吳郡丹青志. Preface dated 1563. 1 chiian. MSTS, vol. 6, II/2; ISTP, vol. 12, no. 95.

Wang Chih-teng (1535-1612) was a native of Suchou and a noted connoisseur. In Wu-chün tan-ch'ing chih he discusses 25 Suchou painters ranging from the 14th century to his own time, and puts them into seven categories.

Any reader whose hopes have been raised by Sirén's grandiose translated title, The Chronicle of Suchou Painters, will be bitterly disappointed. The work is short, its scope ill-defined, the choice of painters for inclusion as well as the grading arbitrary. The discussions of different painters are too general; they are not informative on biographical matters, style, or specific paintings. This is the work by a young man written to while away the time when he was confined to bed by illness.

- S.11. Wu Ch'i-chen 吳其貞, Shu hua chi 書畫記 .
6 chüan. Facsimile reprint of the copy in SKCS
(Shanghai, 1962). [Freer].

Wu Ch'i-chen was a connoisseur of painting and calligraphy, active in the decades spanning the end of Ming and the beginning of Ch'ing. He knew all the collectors in Suchou, Hangchou and Yangchou, and Shu hua chi is a record of the 1,256 paintings and specimens of calligraphy which he saw in private collections in those cities in the years between 1635 and 1677. It was completed probably in 1677 or shortly after, but was printed for the first time in 1962.

The items are arranged not chronologically, but in the order in which they were seen by Wu in the forty-two years. This is admittedly not the best arrangement from the point of view of the research worker. Each entry describes the condition of the painting, records the artist's signature and seals, if any, and notes but does not record colophons by previous connoisseurs. Occasionally, measurements are given. Many of the entries are terse, and at first glance the book may appear to be rather erratic and therefore not very useful. In fact, the shortcomings of terseness and inconsistency are to a certain extent compensated for by two excellent features. First, the concluding remarks in nearly every entry consist of such information as the current ownership of the piece, the date Wu saw it, and sometimes the vicissitudes undergone by a painting in the recent past. Thanks to this type of information, the transmission of certain paintings can be more fully reconstructed. (An example of this is the invaluable information furnished by Wu

for the reconstruction of the most crucial part of the history of Huang Kung-wang's Fu-ch'un shan-chü t'u.) Second, and perhaps more important, is the remarkable critical faculty which enabled Wu to cut through the jungle of impedimenta in the form of signatures, inscriptions, colophons and seals, and to go straight to the painting itself, often resulting in a terse pronouncement: "Later than attribution". This lack of gullibility is most refreshing and the more impressive for being so rare among Chinese connoisseurs. The catalogue is not free from errors, but these are usually minor ones, the result of lapses of memory and of inadequate notes being taken at the time the paintings were seen.

Before 1962, Shu hua chi was little known because it was never printed and because it fell under the shadow of Ch'ien-lung's censorship. The text was incorporated into Ssu-k'u ch'üan-shu 四庫全書, the "Complete Library in Four Branches of Literature" compiled from 1773 to 1785, a compilation of all available books with the exception of those considered to be seditious to the regime or to be intellectually or morally offensive. What gave offence in Shu hua chi was Wu Ch'i-chen's description of an erotic painting attributed to Chou Fang entitled Ch'un-hsiao pi-hsi t'u 春宵秘戲圖. The book is listed in Ssu-k'u ch'üan-shu tsung-mu t'i-yao 四庫全書總目提要, a review completed in 1781 of the 3,450 titles to be included in, as well as the 6,780 titles to be excluded from, Ssu-k'u ch'üan-shu. It is still listed in Ssu-k'u ch'üan-shu chien-ming mu-lu 四庫全書簡明目錄, a simple list compiled in 1782

of the 3,450 titles copied into the library, or more specifically, in the version printed in Hangchou in 1784, but not in the official version printed in Canton in 1868. The conclusion to be drawn is that shortly after 1784, the "pornographic" content of Shu hua chi came to the notice of the emperor's censors and the title was suppressed from chien-ming mu-lu. Fortunately, the book has survived in Ssu-k'u ch'üan-shu although the entry on Chou Fang's painting no longer exists. The 1962 edition is a facsimile reprint of the manuscript copy from one of the four original sets of Ssu-k'u ch'üan-shu now in the Palace Museum in Peking.

- S.12. Ku Fu 顧復, P'ing-sheng chuang-kuan
 平生壯觀. Preface dated 1692. 10 chüan.
 First edition based on manuscript copy in the
 Chekiang Cultural Bureau (Shanghai, 1962).
 [Freer]. ISSCHC facsimile reprint of a manu-
 script copy (1970).

Ku Fu was a connoisseur of painting and calligraphy active in Nanking and Suchou in the middle and late 17th century. His exact dates are not known, but his own preface is dated in correspondence to 1692. Also dated 1692 is the preface by Hsü Ch'ien-hsüeh 徐乾學 (1631-1694), a close friend of Ku Fu's brother Ku Wei-yüeh 顧維岳. From certain statements in P'ing-sheng chuang-kuan, it is deduced that Ku Fu was friendly with Wang Shih-min, Wu Li and Wang Hui. Also, from certain sentiments expressed towards Ch'ien Hsüan, Chao Meng-fu and other Southern Sung-Yüan

artists, it is conjectured that Ku Fu was a Ming patriot and remained so under the Ch'ing dynasty.

P'ing-sheng chuang-kuan is a catalogue of the paintings and calligraphy which Ku had seen. Chüan 1-5 are devoted to calligraphy, and chüan 6-10 to paintings which range from the Six Dynasties to works by Tung Ch'i-ch'ang of the late Ming, arranged in a chronological order. The entries are fairly brief; each one as a rule gives a description of the painting and takes note of, but does not record, the colophons. Approximate measurements are sometimes given, not at all consistently. Ku Fu does not pay much attention to seals, nor does he always give references to records of paintings in earlier catalogues. There is usually a paragraph of comments on each of the major painters, and comments on individual paintings are astute. This is an interesting catalogue, and some of the paintings recorded are still extant.

Like Wu Ch'i-chen's Shu hua chi (q.v.), P'ing-sheng chuang-kuan was never printed until 1962. It was even less known than Shu hua chi because it was never collected into any ts'ung-shu and had survived in manuscript form.

- S.13. Tse Lang 迨朗, San-wan liu-ch'ien ch'ing hu-chung hua ch'uan lu 三萬六千頃湖中畫船錄. Preface 1795. 1 chüan. MSTs, vol. 5, I/10; ISTP, vol. 15, no. 132.

Tse Lang was a painter and seal carver active in the late 18th century (chü-jen 1789). San-wan

liu-ch'ien ch'ing hu-chung hua ch'uan lu is a catalogue of about 60 paintings he saw between the years 1782 and 1786, when he maintained a boat on the T'ai Hu 太湖, which covers an area of 36,000 ch'ing; hence the title.

While a few of the paintings are pre-Ming, the majority are Ming and Ch'ing. Dimensions are often but not always given. Otherwise the entries give fairly full information on materials, inscriptions, colophons and seals.

S.14. Shih-ch'ü pao-chi san-pien mu-lu 石渠寶笈
三編目錄. 3 tse. Facsimile reprint of a
manuscript copy (1917). [Freer].

Shih-ch'ü pao-chi san-pien (q.v.), the third part of the catalogue of the Ch'ing imperial collection of painting and calligraphy, was compiled in 1816 but was not available to the general public until as recently as 1969. In 1917, the antiquarian Lo Chen-yü 羅振玉 (1865-1940) brought out Shih-ch'ü pao-chi san-pien mu-lu, a list of the titles of the paintings and calligraphy catalogued in san-pien. It is not an index in the strict sense of the word, but an excerpt of the table of contents at the beginning of the text. In his postscript dated 1917, Lo Chen-yü states that the list was taken from a manuscript copy from a Japanese collection. The titles gave a tantalizing glimpse of the contents of san-pien.

For 50 years mu-lu served a purpose until it was superseded by the 1969 reprint of the san-pien in

the Palace Museum in Taiwan, with its original table of contents plus a comprehensive index prepared by the Museum staff.

- S.15. P'an Cheng-wei 潘正煒, T'ing-fan-lou shu hua chi 聽風樓書畫記. Preface dated 1843. 5 chüan. Supplement 2 chüan, 1849. MSTs, vol. 19, IV/7; ISTP, vol. 20, nos. 170, 171.

P'an Cheng-wei (1791-1850), a wealthy Hong merchant, was one of the more prominent Cantonese collectors of the 19th century. In his preface, P'an states that the idea of compiling a catalogue of his collection was first suggested to him by his friend Wu Jungkuang, and it is not surprising that T'ing-fan-lou shu hua chi is so similar to Wu's catalogue, Hsin-ch'ou hsiao-hsia chi (q.v.), completed two years previously in 1841.

The 255 paintings and calligraphy, ranging from T'ang to Ch'ing, are arranged together in chronological sequence regardless of format. There is a table of contents where the price paid for each item is noted. Each entry gives the dimensions and notes the use of either paper or silk, but does not note the use of colours. It transcribes the inscriptions, colophons and seals, but omits P'an Cheng-wei's own colophons. Consequently, we are left in the dark as to his reaction to the paintings, and are without the benefit of his research, if any.

The supplement, completed six years later, records 120 more works arranged and catalogued in the same way.

- S.16. Wu Chih-ying 吳之瑛, Hsiao-wan-liu-t'ang ts'ang hua mu 小萬柳堂藏畫目. 1 tse. 1918. GMS, no. 87. [Freer microfilm].

Wu Chih-ying (died 1933) and her husband Lien Ch'üan 廉泉 (died 1931) were collectors of paintings. In 1918 they found themselves in debt to the amount of 20,000 dollars which they were unable to repay, and had to surrender thirty paintings in their collection to the creditor. Hsiao-wan-liu-t'ang ts'ang-hua mu is a tearful record of these thirty paintings by Wang Chien, Wang Hui, Wang Yüan-ch'i, Yün Shou-p'ing and Wu Li; hence the alternate title, Hsiao-wan-liu-t'ang Wang Yün hua mu 小萬柳堂王懌畫目.

The work is strictly speaking not a catalogue in the sense that we have come to understand by that word by 1918. Each entry records only inscriptions and colophons, and contains no other information. However, it is of interest because some of the paintings are not recorded elsewhere. The book is a lithographic edition with the calligraphy by Wu Chih-ying who was a noted calligrapher.

- S.17. P'ei Ching-fu 裴景福, Chuang-t'ao-ko shu hua lu 壯陶閣書畫錄. Preface dated 1924. 22 chüan. ISSCHC facsimile reprint of the 1937 edition (1971).

P'ei Ching-fu (1854-1926) inherited a collection of paintings and calligraphy from his father which was formed in the third quarter of the 19th century, and he

expanded it significantly. Chuang-t'ao-ko shu hua lu, completed in 1923 and printed posthumously in 1937, is a catalogue of about 700 items in the collection.

The paintings and calligraphy, of roughly equal numbers, are not put into separate categories. They are arranged chronologically regardless of format. These occupy chüan 1-20; the last two chüan deal with those calligraphy items which are in the form of pei and t'ieh.

The earliest paintings have attributions to the Six Dynasties and the latest are Ch'ing. Each entry gives all the relevant information: materials, dimensions, description of painting, signature and inscription of the artist, seals and colophons, including P'ei's own colophons. There are detailed discussions of records of the paintings in earlier catalogues and how they differ from the documentation on his paintings. The assessment of his paintings after such investigations appears to be sound and fair.

This is an example of the kind of solid catalogue which we have come to expect from serious compilations of such recent date. A number of the items in this catalogue are extant.

S.18. National Palace Museum, Ku-kung i-i shu-chi shu hua mu-lu ssu-chung 故宮已佚書籍書畫目錄
四種. Peking, 1934. [Freer].

After the Revolution of 1911, the Hsüan-t'ung emperor was not immediately deposed. On the contrary,

he was accorded preferential treatment and allowed to stay in the Forbidden City where he continued to use his reign title and carry on as if the Revolution had not taken place. This anomaly lasted for thirteen years and it was not until November 5, 1924, that P'u-i 溥儀 and his family were forced to leave the palace and to surrender his imperial seals. The former imperial art collection naturally became national property, and a committee consisting of a chairman and fifteen members was set up to deal with all the problems arising from the transfer of ownership.

In 1925, the Committee came upon three lists of paintings, calligraphy and printed books which had been removed from the collection. The longest one, entitled "Items awarded to P'u-chieh 溥傑 [P'u-i's brother]", lists paintings, calligraphy and printed books numbering nearly 1,500 items given to P'u-chieh in a period of five months in 1921. Many of these are choice items. The Committee published the lists in Ku-kung i-i shu-chi shu hua mu-lu san-chung 故宮已佚書籍書畫目錄三種 in 1926. Strictly speaking, there were four, not three, lists, and in 1934, a slightly revised edition was published with the title altered to ssu-chung. Many of the items in the fourth list were actually borrowed and later returned.

A number of the paintings in these lists are now in American and Japanese collections.

- S.19. Wan-yen Ching-hsien 完顏景賢, San-yü-t'ang shu hua mu 三虞堂書畫目 . 2 chüan. 1933. [Freer].

Wan-yen Ching-hsien was a Manchu connoisseur of the late Ch'ing dynasty and a close friend of the eminent collector Tuan-fang 端方 (1861-1911). He kept a record of the paintings and calligraphy in his own collection and those he had seen. After his death, the manuscript was secured by the artist Su Tsung-jen 蘇宗仁, who edited it and arranged to have it printed in 1933 with a preface by him.

Seventy-five paintings, ranging from the Six Dynasties to the Ming, are recorded in chüan 2. Most of the entries consist of the titles and very brief notations on their materials and whereabouts. There is no information on dimensions; inscriptions and colophons are not transcribed and very rarely mentioned. The incompleteness of the catalogue is regrettable. A good number of the paintings are extant and some are in Western collections.

S.20. Ch'en Jen-t'ao 陳仁濤, Chin-kuei ts'ang-hua p'ing-shih 金匱藏畫評釋. 2 tse. Hong Kong, 1956. [Freer].

Ch'en Jen-t'ao (1906-1968) was one of the prominent collectors of the 20th century. Chin-kuei ts'ang-hua p'ing-shih is a catalogue of 117 paintings in his collection; a supplement records eight additional paintings. Ranging from the Five Dynasties period to the Ch'ing, the paintings appear to be of good quality, and although some of the oldest ones may not really be as old as their attributions, they are nonetheless fairly early copies preserving the styles and compositions of lost masterpieces.

Each entry gives the materials and measurements of the painting, records the signature, inscriptions, and all the colophons and seals. The work would be a good and useful catalogue if it contained no more information than this. But as the "p'ing-shih" in the title implies, the compilation sets out to be more than a mere catalogue. In addition to the factual information on the painting, Ch'en Jen-t'ao provides the following on each item: (1) a section of comments on the subject matter and style of the painting, running to considerable length in the cases of the more important paintings; (2) a brief biography of the painter; and (3) quotations from earlier catalogues where the painting had been recorded or discussed.

Chin-kuei ts'ang-hua p'ing-shih is an exemplary catalogue in the thoroughness and quality of its research and in the clarity with which its material is organized and presented.

S.21. Ch'en Jen-t'ao 陳仁濤, Ku-kung i-i shu hua mu chiao-chu 故宮已佚書畫目校註. Hong Kong, 1956. [Freer].

Ch'en Jen-t'ao (1906-1968) was a modern collector. This work is an amplified and annotated list of the paintings lost from the former imperial collection.

It is based primarily on Ku-kung i-i shu-chi shu hua mu-lu ssu-chung (q.v.), and its secondary sources are eighteen other publications from which is derived the information on the present ownership of some of the paintings.

This compilation is useful for verifying some of the paintings lost from the former imperial collection. However, the items enumerated here by no means account for all the lost paintings. With the publication of more and more paintings, it is possible to up-date this work and make it more complete. The absence of an index is regrettable.

- S.22. National Palace Museum 國立故宮博物院
and National Central Museum 國立中央博物院,
Ku-kung shu hua lu 故宮書畫錄 . 8 chüan.
Taipei, 1956; revised second edition, 1965.
[Freer].

Ku-kung shu hua lu is a catalogue of the calligraphy and paintings in the National Palace Museum and the National Central Museum which came under a joint administration after their move to Taiwan in 1948. The items in this catalogue represent the entire holdings in the Department of Calligraphy and Painting in the two museums except for the rubbings, k'o-ssu, embroidery, and fan paintings.

The majority of the items belong to the National Palace Museum and are from the former Ch'ing imperial collection in Peking (see Shih-ch'ü pao-chi and its two supplements, Nan-hsün-tien tsun-ts'ang t'u-hsiang mu, Ch'a-k'u ts'ang-chu t'u-hsiang mu and Nan-hsün-tien t'u-hsiang k'ao, qq.v.). A small number of the items belong to the National Central Museum and are from the former imperial collection kept in the summer palaces in Mukden and Jehol (see Sheng-ching ku-kung shu hua lu

and Nei-wu-pu ku-wu ch'en-lieh-so shu hua mu-lu, qq.v.). These are designated "Chung po 中博" to distinguish them from the National Palace Museum items.

There are three broad divisions in Kung-kung shu hua lu. They are: (1) The Cheng-mu 正目 (the Principal List), consisting of 1,477 items of calligraphy and painting deemed worthy of being catalogued in detail. These include old (pre-Ming) works considered of undisputed authenticity, those famous old (pre-Ming) works whose attributions may be questionable but nevertheless either have an intrinsic value or have acquired a distinguished pedigree, and works of Ming and Ch'ing date considered of undisputed authenticity and high quality. (2) The Chien-mu 簡目 (the Abbreviated or Secondary List), consisting of 3,093 items of calligraphy and painting which in the opinion of the Selection Committee fail to meet any of the three conditions given above. (3) Seventy-eight portraits of past emperors, consorts and sages formerly stored in the Nan-hsün-tien in Peking.

The Cheng-mu occupies chüan 1-6. The first three chüan are devoted to calligraphy, a total of 228 items arranged chronologically within the categories of handscrolls (88), hanging scrolls (38), and albums (102), one chüan given to each format. The paintings, totalling 1,249 items, are likewise arranged in chüan 4-6: handscrolls (162), hanging scrolls (924), and albums (163). These are the three chüan which most concern us.

Each entry consists of the title; its catalogue number; † metric measurements of the painting, its front

and back mounting, and its end-papers; extensive quotations from the primary sources (Shih-ch'ü pao-chi and its two supplements, qq.v.) and the secondary sources (Shih-ch'ü sui-pi and Hsi-Ch'ing cha chi, qq.v.); meticulous recording of all the seals; and a paragraph by the editors embodying any information not covered by the earlier catalogues, critical comments on conclusions reached in the earlier catalogues with which they disagree, and the results of their independent research.

Chüan 7 deals with 78 portraits of former emperors and the entries follow the pattern set in the earlier chüan. Its primary source is Nan-hsün-tien t'u-hsiang k'ao (q.v.).

Ch'üan 8 contains the Chien-mu. The 3,093 items consist of 531 pieces of calligraphy (handscrolls, 148; hanging scrolls, 129; albums, 254), and 2,562 paintings (handscrolls, 449; hanging scrolls, 1,591; albums, 522). The items are listed by title, followed by the catalogue number, with no additional information.

The decision to separate the items into a cheng-mu and a chien-mu is regrettable. (It seems to be a regressive step when the third part of Shih-ch'ü pao-chi had already abandoned the grading of items into "superior" and "secondary" categories employed in the first and second parts of that catalogue). Regardless of the quality of the Chien-mu items, it would be preferable to have all the items fully catalogued. In the 1965 revised edition, this flaw is remedied to a certain extent, as a number of the items previously in

the Chien-mu are moved to the Cheng-mu and given the full treatment. It is to be hoped that eventually all the items in the Chien-mu will be fully catalogued. Apart from this one flaw, Ku-kung shu hua lu is an excellent catalogue and a model of consistency and thoroughness. It is an indispensable guide to that great collection of Chinese painting.

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‡The catalogue number system was devised soon after the founding of the National Palace Museum in 1924, at the time of the take-over of the objects in the various palaces and halls. Each hall is designated by a character from the Ch'ien-tzu wen (Thousand-Character Classic). A catalogue number consists of a character indicating the hall in which the piece was found, followed by a number in Chinese characters indicating a particular box in the hall, and followed by a number in Arabic numerals indicating its sequence in that box.

