CHINESE PAINTING

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Osvald Sirén

Chinese Painting

LEADING MASTERS AND PRINCIPLES

PART I

The First Millennium

VOLUME III

PLATES

LUND HUMPHRIES, LONDON

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ADDENDUM AND CORRIGENDA

A certain number of photographs which were received from the Union of Chinese Artists in Peking too late for proper insertion in the regular chronological series of plates, have been reproduced, in part, as halftone plates, inserted in the text volume, i.e. Figures 7-14, and in part as additional collotype plates, marked Add. Plate 9A, Add. Plate 31A, etc., forming together a set of sixteen plates which is placed at the very end of this volume.

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Read Tung Yüan, River-landscape, known as Lung-su chiao-min t’u (Festival for Evocating Rain). Ku-kung Collection.
The Plates
A Noble Lady with a Phoenix and a Dragon. Painting executed with a fine brush on coarse silk, from a tomb of the fourth century at Ch'ang-sia, Hunan. Historical Museum, Peking.
Two pictured slabs from the Wu shrine at Chia-hsing, Shantung. 1. Guests arriving at a reception.
2. Spirits of wind and thunder playing in the air, herdsmen and hunters below.

Plate 2
Two pictured slabs from a tomb shrine at Yi-tian, Shantung. Acrobat, jugglers and figures in disguise.
Two pictured slabs from a tomb shrine at Yi-nan, Shantung. Musicians and acrobats.

Plate 4
Copy of a wall-painting in the Pei-yüan tomb at Liao-yang, Manchuria.
Three faces of the Painted Basket from a tomb at Lohang, Korea.

Plate S
Sections from two Sung copies of Ku K’u-chih’s painting: The Nymph of the Lo River. The upper one in the Freer Gallery; the lower in Hui-hua Kuan, Peking. Two more sections of the same scroll on Add. Pls. 9a and 9b.
Two sections of a Sung copy of Ku K'ai-chih's painting The Nymph of the Lo River, Freer Gallery.
Section of an early copy of Ku K'ai-chih's scroll-painting *The Admonitions*. The Emperor seated by the Bed of a Court-lady.
Section of an early copy of Ku K'ai-chih’s scroll-painting The Admonitions. Court-ladies adorning themselves before mirrors.
Section of an early copy of K'o K'ai-chih's scroll-painting The Admonitions. A family-scene illustrating the words: "Let your heart be as a swarm of locusts and your race shall multiply".
Section of an early copy of Ku K'ai-chih's scroll-painting *The Admonitions*. The Emperor speaking to a Court-lady: "No one can endlessly please; affection can not be for one alone".
Three sections of a Sung copy of Chang Sung-yu's scroll-painting The Five Planets and Twenty-eight Constellations. Abe collection, Osaka Museum.
A section of the afore-mentioned copy of Chang Seng-yu’s scroll-painting The Five Planets and Twenty-eight Constellations, representing the Ruler of the Year Star (Jupiter).
Wall-paintings in a tomb of the former Kao-kou-li kingdom at T'ung-kou, Manchuria.
Dancers, musicians and servants.

Plate 18
Wall-painting in the Tomb of the Dancers at T'ung-kou, Manchuria. The master of the tomb with friends at a meal.
Wall-paintings in the corbeles of a tomb at T’ing-kou, Manchuria. Hunting scenes, dancers, musicians. The three last plates from *Kao Ko Liang Wall-Paintings* by Ikeuchi and Umehara, Tokyo 1949.
Wall-paintings in one of the Kosei tombs at Samnyoli, Korea. The Green Dragon of the East and the Black Tortoise of the North.
Engraved illustrations of Confucian paragons of filial piety on the stone wall of a small shrine.
Dated 529. Museum of Fine Arts, Boston.
Two Officials with their female servants. Engravings on the back wall of the small shrine in the Boston Museum.
Rubbing of Engraved Designs on a Sarcophagus in the Nelson Gallery of Art, Kansas City, Mo. They illustrate how Wang Ling saved his brother from the bandits, and how Ts'ai Chun saved the coffin with his dead mother from the fire in the house.
Engraved Design on a Sarcophagus in the Nelson Gallery of Art. It illustrates an episode from the story of the filial grandson Yüan Ku.
Engraved Design on a Sarcophagus in the Nelson Gallery of Art. It illustrates how Shun escaped from the well, and his marriage to the two daughters of the Emperor Yao.
Engraved Design on a Sarcophagus in the Nelson Gallery of Art. It illustrates the story about the filial youth Tung Yung, who is shown tilling the ground and then meeting the Spinning Maid.
Śakyamuni Buddha accompanied by Bodhisattvas and Apsaras. Wall-painting of the Northern Wei period in Cave 249 at Ch'ien-fo tang. Tun-huang.
Buddha teaching, accompanied by Bodhisattvas. Wall-painting of the Northern Wei period in Cave 231 at Ch‘en-fo tung. Photograph by Irene Vincent.
Sakyamuni Buddha. Coloured clay statue surrounded by painted aureoles in Cave 249 of Ch'ien-fo ting, Northern Wei period. Photograph by Irene Vincent. The ceiling of the same cave on Add. Pl. 31A.
Illustrations to the Ruru Jātaka, referring to Buddha's incarnation as a Golden Gazelle. Copies after wall-paintings in Cave 237 at Ch'ien-fo-shan, Northern Wei period. Six more sections of the wall-paintings in this cave are reproduced from original photographs on Add. Pls. 34A, B, C, D.
Illustrations to the Rurii-Jitaka. Upper picture after an original photograph; the lower after copy of a wall-painting in Cave 257 at Ch'ien-fo tung. Northern Wei period.
Illustrations to the story of Mahasattva and the Starving Tigress. Wall-painting in Cave 428 at Ch'ien-foo tung. Western Wei period.
Illustrations to the stories about the Five Hundred Robbers, etc. Copies of wall-paintings in Cave 285 (dated 558-539) at Ch'ien-fo tung.

Plate 36
Illustrations to the stories about the Five Hundred Robbers. Copies of wall-paintings in Cave 285 at Ch’ien-fo-tung.
Parts of the ceiling and of a wall-painting representing Śākyamuni Buddha enthroned between Bodhisattvas. Copies of paintings in Cave 283 at Chi'en-fo tung.

Plate 38
Cortege of Donors and Musicians, Hunter on horseback shooting a dragon. Copies of wall-paintings in Caves 390 and 283, the former of the Sui period. Ch’ien-lo tung.
Copies of wall-paintings illustrating Prince Siddhārta's Birth, His First Three Steps, the Simultaneous Births in the animal kingdom, etc. in Cave 290 at Ch'ien-fo tang, Sui period.
Portion of wall-painting (copied) referring to the story of Prince Sudhana. Cave 419 at Ch'ien-lo tung. Sui period.

Plate 44
A Woman holding a Child in her arms and some servants. Detail of the preceding picture.
Resting Musicians and Exhausted Dancers. Detail of the preceding picture.

Plate 46
Lokapāla Vaibhavāsa enthroned. Musician and Dancer below. Probably after Wei-ch'ih I-seng. Left picture in the Palace Museum collection, attributed to Wu Tao-tzu; that on the right in the Freer Gallery, executed later.

Plate 47
A Hunting Party.
Mounted Men Chasing Tigers.
Painting on hide on a plectrum guard of a Biwa. Shoso-in, Nara.
Bhaiṣajyaguru, the Buddha of Healing, enthroned between four Bodhisattvas, four Lokapālas and two Monks. Horyuji.
Śakyamuni Buddha enthroned between two Bodhisattvas, four Monks and two Guardians. Horyuji.

Plate 52
The Head of Avalokiteśvara from the painting reproduced on Pl. 50. Horyuji.
The Head and Hands of Amitābha from the painting reproduced on Pl. 50, Horyuji.

Plate 54
Bodhisattva seated on a Lotus flower and two heads from the Bhaisajyaguru group. Horyuji.
The Western Paradise of Amitabha. Copy after a wall-painting of the T'ang period in Cave 472 at Ch'ien-fou-tung, Tsin-huang.
Sakyamuni’s Paradise. Wall-painting of the T’ang period in Cave 217 at Chi’en-fo tung. Tun-huang.
Photograph Irene Vincent.
Ehsayaguru’s Paradise. Right half of the painting on the North Wall of Cave 217.
The complete picture is shown in its present state on Add. Pl. 37A and a corresponding portion on Add. Pl.38A.

Plate 38
Illustrations to a so called Fa-hua Sutra, depicting Avalokiteśvara as Protector against Calamities. South Wall of Cave 217, at Ch’ien-fo tung. Early T’ang period. Cf. Add. Pl. 39a and 60a.
Figure scenes in Landscapes. Illustrations to a Fahua Sutra. Wall-paintings in Cave 217 at Ch'ien-fo-tung. Photograph Paul Pelliot.
The Fight for Buddha’s Relics before the City of Kushinagara.
Wall-painting in Cave 217 at Ch’ien-fo tung. Photograph Paul Pelliot.
Sections of Decorative Landscapes. Copies of wall-paintings of the T'ang period; the upper in Cave 194, the lower in Cave 172 at Ch'ien-fo tung.
Seascapes with Sailing Vessels. Copies of wall-paintings of the T'ang period in Cave 523 at Ch'ien-fo tung.
Bodhisattva Mañjuśrī seated on a raised platform at the disputation with Vimalakirti. Numerous auditors. A lately discovered wall-painting in Cave 220, dated 642. A copy of the principal auditors reproduced on Add. Pl.64A. Two other sections of wall-paintings in the same cave reproduced on Add. Pl.64B and 64C.
The Disputation of Mañjuśrī and Vimalakīrti. Auditor gathering below, celestial beings above.

Copy of wall-painting in Cave 315 at Chi'en-fo tung. End of seventh century.
Festival Procession of Chang I-chao, Governor of Tun-huang and of his wife Lady Sung. Copies of wall-paintings from the end of the T'ang period in Cave 156 at Ch'ien-f'o tung. Further sections of these paintings are reproduced on Add. Pl. 66a and b.
Amitabha Buddha on a Lotus throne surrounded by Bodhisattvas and bhikshus.
Painting on silk from Chi'en-fo tang, Tun-huang. Photograph British Museum.
Prince Siddhārta taking leave of his horse Kanthaka and his groom Chandaka.

Plate 63
The Search for Prince Siddhārtha after he left his home. Painting on silk from Ch’ien-lo tung. Tu-huang. British Museum.

Tejaprabha Buddha as Subduer of the Five Planets. Painting on silk from Ch‘ien-fo tang, Tun-huang. Dated 897.
British Museum.
Yen Li-pên’s scroll of Thirteen Emperors. Museum of Fine Arts, Boston.
Plate 72
The Emperor Hsüan-ti of the Ch'ın dynasty. From the preceding scroll.
The Emperor Wên-ti of the Chên dynasty. From the preceding scroll.
The Emperor Wu-ti of Northern Chou dynasty. From the preceding scroll.
Detail from the picture: Scholars of Northern Ch'i Collating Classical Texts.
Detail from the picture: Scholars of Northern Ch'i Collating Classical Texts.
Spring Landscape with Travellers on a Broad River. Painting in T'ang style; attributed to Chán Tzū-ch'ien. Hui-hua kuan, Peking.
Spring Landscape with Travellers. The other half of the preceding picture.
Li Chao-fan, The Ch'á River, Ko-kang, vol. XVII.

Plate 83
Li Chao-tao, Travellers
Resting in a Mountain Glade.
Kuo-kung, vol. XXXVI.
Follower of Li Chao-tao, The Emperor Ming-huang's Journey to Shu. Former National Museum, Peking.
Attributed to Yang Shēng, Snow over the Mountains along a River. Palace Museum Collection.
After Wu Tao-tzu, Human Sufferers before the Judge of the Dead. Jungkung Collection, Chicago.

Below: The scroll known as T'ien-wang sheng-tzu. Abe Collection, Osaka Museum.
After Wu Tao-tzu. Part of the scroll *T'ien-ting sung-tzu*. Abe Collection, Osaka Museum.

Plate 37
After a design by Wu Tao-tzu.
Attributed to Lu Lông-chia, Arhats and Worshippers. Two leaves from an album. T'ai-ho tien, Peking.
Wang Wei, attributed to, The Old Scholar Fu Sheng with a copy of the Shuching. Abe Collection, Osaka Museum.
Stone engravings after two sections of Wang Wei's Wang-ch'uan scroll.
Two sections of an early version of Wang Wei's scroll known as Clearing after Snowfall on the Mountains along the River.

Ogawa Collection, Kyoto.
A section of the same scroll as reproduced in the preceding plate. Ogawa Collection, Kyoto.
A section of a later version of the Wang Wei scroll known as Clearing after Snowfall on the Mountains along the River. Formerly Lo Chên-yü Collection, Tientsin.
Another section of the later version of the same scroll as reproduced in the preceding plate.
A third section of the same Wang Wei scroll as reproduced in the preceding plate. Cf. Pl.93.
Follower of Wang Wei,
Mountain landscape in Snow.
 Palace Museum Collection.
Han K'ai, One of the Emperor Ming-huan's Horses. Sir Percival David Collection, London.
Han Kan, Fore-part of the horse reproduced in the preceding plate.
Han Xan, A Central Asian Groom with Two Imperial Horses. Album-leaf. Manchu Household Collection.
Attributed to Chi’en Hung. Two Officials; from a scroll of Four Civil and Four Military Officials. Nelson Gallery, Kansas City.
Three figures from Chang Hsüan’s scroll
Ladies Preparing Silk.
Attributed to Chang Haian, An Empress Returning from a Journey, C. T. Loo’s Successor, New York.
Attributed to Chou Fang,
Palace Ladies and their servants
in various occupations.
Two sections of a scroll,
Hui-hua kuan, Peking.
A Lady Standing under a Tree Holding some Fruits. Drawing on a screen of the eighth century. Shosoin, Nara.
Drawing of a Young Woman.
Presented to Sven Hedin at Turfan in 1896.
Ethnographical Museum, Stockholm.
Kuan-lai, One of the Arhats. Possibly self-portrait of the painter with his inscription. Imperial Household, Tokyo.
Follower of Kuan-hsiu, One of the Arhats Muro Collection, Osaka.
Shih K'o, attributed to, Two Patriarchs with their Minds in Harmony. Shōheiji, Kyoto.
After Wu Tsung-yian, The Five Heavenly Rulers with their Retinues in Procession, Sections of a wood-cut reproduction.
Two sections from the handscroll illustrating the Night Revels of Han Hsi-t'ai. Hui-hua kuan, Peking.
Two sections from the handscroll illustrating the Night Revels of Han Hsi-tai, Hui-hua kuan. Peking.
San Wei, attributed to. Two sections of a handscroll representing the Four Grey-heads at the beginning of the Han period. Art Museum, Shanghai.
Sun Wei, attributed to, One of the Four Grey-heads from the preceding picture. Art Museum. Shanghai.
After Chou Wen-chü, *A Concert at Court*. Two sections of a handscroll. The Art Institute, Chicago.
After Chou Wen-chü, The Imperial Audience at the Concert; detail from the preceding plate. The Art Institute, Chicago.
After Chou Wen-chü, The Ladies Orchestra at the Court Concert. The Art Institute: Chicago.
Chou Wen-chú, attributed to, Resting from Embroidery Work. Two parts of a handscroll, J. D. Chen Collection, Hongkong.

Plate 131
Wang Ch’i-han, attributed to, A Lady on a Terrace by a Lotus-pond and Children Playing in the Garden, Museum of Fine Arts, Boston.
Huang Ch’yan, Studies of Birds and Insects. Hui-hua kuan, Peking.
Hu Kuei, attributed to, A Mongol Hunter Tying his Quarry on his Horse. Museum of Fine Arts, Boston.
Huang Ch‘üan, attributed to, Fowl and Birds by a Willow Pool.
Ada S. Small Collection. Yale University, New Haven, Conn.
Huang Chü-n'āi, attributed to.

Geese by a Pool.

Kuo-chung shu-kua chi,
vol. XXXIII.
Chao Ch’ang, attributed to, A Branch of Blossoming Wild Apple. Marquis Asano Collection, Tokyo.
Chao Ch’ang, attributed to,
Flowers on New Year’s Day,
Ku-kung Collection.
Anonymous painter,
A Herd of Deer in an Autumn Forest.
Ku-kung Collection.

Plate 142
Anonymous painter, Detail of the picture, Deer among Red-leaved maples.
Ku-kung Collection.

Plate 143
Chung Hao,
The K’uang Lu Mountain.
Ku-kung Collection.
Kuan T'ung, attributed to, A Temple in a Mountain Gorge above a River Ford. Saito Collection, Japan.
After Kuo Chung-shu. The Summer Palace of the Emperor Ming-huang. Abe Collection, Osaka Museum.

Plate 147
Li Ch'eng, attributed to, Old Pine-trees on Snowy Rocks, A Fisherman in a Boat.
Ko-kung shu-hua chi, vol. XXXI.
Li Ch'ing, attributed to,
Tail Cedar-trees on a River-bank.
Ku-kung shu-hua chi, vol. XXXVII.
Li Ch'eng, attributed to,
Travellers among Snowy Hills.
(Only lower part of the picture.)
Museum of Fine Arts, Boston.
Fan K'uan, attributed to, Scholars' Pavilions in the Cloudy Mountains by a Stream.
Ku-kung shu-hua ti, vol.IV.
Fan K'uan, Travellers among Mountains and Streams.
Ku-kung Collection.
After Fan K'uan, Men with Donkeys Arriving at a Ford at the Foot of Steep Mountains. Ku-kung Collection.
Fang K'uan, attributed to,
A Temple in a Gully between
Snowy Mountains,
Ku-kung shu-hua chi, vol. X.
Fan K'uan, River-shore in Snow; a Wanderer in the Mist. Museum of Fine Arts, Boston.
In the manner of Hsü T'ao-ning. Bare Hills and Leafless Trees by a River. Yurin-kan, Kyoto.
Tung Yüan, River-landscape, known as Lung-su chiao-min t'u, (Festival for Evocating Rain. Ku-kung Collection.)

Lung-su chiao-min t'u

Plate 16a
After Tung Yüan, Pavilions on the Mountains of the Immortals. Ku-kung Collection.
After Tung Yüan, Snow on the Mountains along a River. Saito Collection, Japan.
Tung Yu-an, A Section of the Hsiao and Hsiang picture. Hui-hua kuan, Peking.
Tung Yüan, The Huo and Hsiang picture. Hukisa kante, Peking.
Tung Yüan. A Section of the Hsiao and Hsiang picture. Hui-hua kuan, Peking.
Ch'i-jan, A Winding Path between High Mountains in Autumn.  
Ku-kung Collection.
Ch'ii-juan, attributed to, Wooded Mountains and Cottages by an Inlet of Water.
Saito Collection, Japan.
Ch'ì-jan, A Winding Path between High Mountains in Autumn.
Ku-kung Collection.

Plate 168
Ch'ü-jan, attributed to, Wooded Mountains and Cottages by an Inlet of Water.
Saito Collection, Japan.
Chü-jen, attributed to, River-scenery and Humpy Mountains. Sections of a handscroll, J. D. Ch'en Collection, Hongkong.
Yen Wen-kuei, Towering Mountains along a River.
Ruo-kung Collection.
Kuo Hsi, attributed to, Old Cedar-trees on Snow-covered Mountains. Ku-kung Collection.
Plate 174
After Kuo Hsi, A Village among Lofty Mountains. Ku-kung Collection.

Plate 176
Su Tung-p'o, Part of a Letter to his Friend Möng-t'o, Ku-kiing Collection.
髮筆頭而生髮筆寫常
恐名實浮我比陶令愧
師為遠以優送我還過溪二
水當逆流聊使此人文永記
二者遊大千在掌握智有餘

別憂

元祐五年三月十九日


Plate 178
餓不能餓曉
見寒溪有煖
東坡道人

Hung T'ing-chien, Part of a Poem. Ku-kung Collection.
Plate 179
Su Tung-p'o, attributed to, An Old Tree and Bamboo-shoots Growing by a Stone, Inscriptions by Mi Fei and Liu Liang-iso. Anonymous Collection.
Huang T'ing-chien, Part of a poem called The Pavilion among the Pines, written in 1102. Ku-kung Collection.
Wén T'ung, attributed to, A Large Branch of Bamboo. Kiu-kung Collection.

Plate 182.
Wen T'ung, attributed to, Autumn in the River Valley. Part of a handscroll. Metropolitan Museum.
After Mi Fei, Thick Mist along River and Mountains. Parts of a handscroll, Former National Museum, Peking.
Mi Fei, attributed to,
Grassy Hills and Leafy Trees in Mist.
Freer Gallery, Washington.
Mi Yu-jên, attributed to, Mountain Rising through the Clouds, Inscription in the manner of the painter. *Shen Chan To Kuan*, vol. 9.
Li Lung-mien, attributed to, Two Western Horses with their Grooms. Parts of a handscroll.
Formerly Private Collection, Tokyo.
Li Lung-wei, attributed to, Two Western Horses with their Grooms, Parts of a handscroll. Formerly Private Collection, Tokyo.

Plate 192
Li Lung-enien, Mu-fang t’iu, Horses Brought out to Pasture. Section of a handscroll. According to inscription, painted by Li Lung-enien after an original by Wei Yen of the T’ang period. Hui-hua kuan, Peking.
Li Lung-čien, attributed to, Immortals and Fairies in an Imaginary Landscape.
Two sections of a handscroll, Freer Gallery.
Li Lung-mien, attributed to, Immortals and Fairies in an Imaginary Landscape.
Section of same scroll as in the preceding plate.
After Li Lung-mien, Illustrations to The Nine Songs of Ch'ī Yüan. Two sections of a handscroll. Ku-kung collection.

Plate 199
Ch‘ao Chung-ch‘ang, attributed to, Families Moving their Residence. Two sections of a handscroll. Freer Gallery.
Follower of Li Lung-mien, Views of an Imperial Summer Palace. Section of a handscroll. Freer Gallery.
Ho Ch'ung, attributed to,
A Young Lady in White. Freer Gallery.
Chiang Tun-li, attributed to, illustrations to the Nine Songs of Ch'ü Yüan. Two sections of a handscroll. Museum of Fine Arts, Boston.
Anonymous Painter, end of twelfth century. A Lohan and a Civil Official. The Art Academy, Tokyo.
Ch'ou Chi-ch'ang. A Lohan Seated in Meditation in a Cave, while some of his companions stand in prayer on the encircling clouds. Dated 1178. Museum of Fine Arts, Boston.
Chou Chi-ch'ang, Lohans
Demonstrating the Mysterious Power of their Sutras before Taoist Heretics. Museum of Fine Arts, Boston.

Plate 307
Chang Ssa-kung, attributed to,
Portrait of Pu-K’ung Chun-kang.
Kozanji, Kyoto.
Anonymous Painter, Portrait of the Ch’ an Master Wu-chun (1175–1249), Tofukuji, Kyoto.
Bahr Collection, Metropolitan Museum.

Plate 212
Ts'ui Po, attributed to. A Heron and Tall Bamboos in Strong Wind.
Ku-lang shi-hua chi, vol. XXXI.
Ts'ui Po, attributed to, Two Magpies in an Old Tree Mocking at a Hare below; Ku-kung shu-lun chi, vol. VIII.
Anonymous Painter,
Two Mandarin Ducks under a Flowering Plant. Freer Gallery.
Wu Yüan-yü, attributed to, A White Long-necked Goose Floating on the Water with Goslings on her Back. Miss A. O'Brien, St. Paul, Minn.
Yuan-chi, Two Monkeys Snatching Young Herons from their Nest.
Former Manchu Household Collection.
Yuan-chi, attributed to, Two Monkeys in a Wu-t'ung Tree. The upper part of the picture. National Museum, Stockholm.
Ma Fén, attributed to, The Hundred Wild Geese. Two sections of a handscroll. Honolulu Academy of Arts.
Liu Ching, A Large Crab Eating the Grain of a Drooping Plant. Album-leaf.
Former Manchu Household Collection.
Wang Shên (Chin-ch'ing) attributed to, Fishermen’s Village in Snow. Section of a handscroll. Kuan Mien-ch'iu collection, Shanghai.

Plate 222
Wang Shên, attributed to, Fishermen's Village in Snow. Section of a handscroll. Kuan Mien-chün collection, Shanghai.
Chao Ling-jang, River landscape in Mist with Geese and Flocking Crows. T. Hara Collection, Yokohama.
Chao Ling-jang, River scenery with Floating Mist. Signed and dated 1100. Former Manchu Household Collection.
Chao Ling-jang, A Pavilion under Willow-trees by a River.
Museum of Fine Arts, Boston.
Li An-chung, Cottages in a Misty Grove in Autumn. Signed and dated 1177. W. Hochstalter Collection, New York.
Li An-chung, An Eagle Chasing a Pheasant. Fuller Art Museum, Seattle.
Emperor Hui-tsung, attributed to. A Pheasant on the Branch of a Blossoming Shrub. Inscription by the emperor.
Hui-hua kuan, Peking.
Emperor Hui-tsung, attributed to, A White Parakeet on the Branch of a Flowering Plum-tree. Album leaf.
Formerly Manchu Household Collection.
Emperor Hui-tsung (?). A White Heron, two Ducks and some Water-plains at a Lake-shore.

Handscroll. Kuo-kung scroll reproduction.
Emperor Hsü-an. Two small birds in a blossoming wax-tree (Liquetrum lucidum) and two lilies below. Ku-kung Collection.
Emperor Hui-tsong, attributed to, Two more Sections of the same scroll as reproduced in the preceding plate.
Private Collection, Hongkong.

Plate 236
Emperor Hui-tung, A Dove on the Branch of a Blossoming Peach-tree. Inscription by the Emperor dated 1107.
Album leaf. Marquis Inouye, Tokyo.
Above. Emperor Hui-tsung, attributed to, A Quail and a Flowering Narcissus Plant. Marquis Asato’s Collection, Odawara.


Plate 238
Emperor Hui-tsung (?), Mountains Rising through the Mist along the River-shore.
Ku-kung Collection.
Academic Painter at the end of the Northern Sung period. Landscape representing 'Autumn'. Painted with ink and some colour, Konchi-in, Kyoto.
Academic Painter at the end of the Northern Sung period. Landscape representing 'Winter'. Painted with ink and some colour. Konchi-in, Kyoto.
Academic Painter at the end of the Northern Sung period. Landscape with Rainstorm representing 'Summer'. Painted with ink and some colour. Kuonji, Yamashiro.
H. Ti. A Pigeon among Flowering Plants at the Foot of a Tree. Painting in colour.

Kue-lung shu-hua chi, vol. XXXI.
Mao Sung (5) A Monkey Seated on the Ground. Painted with ink and colour on silk, Manju-in, Kyoto.
Li T’ang, Pine Trees in a Rocky Valley by a Turbulent Stream. Signed and dated 1124.
Ku-king Collection.
Li T'ang (?), A Waterfall in a Gully among Large Leafy Trees in Autumn.
(Attributed to Fan K'uan).
Ko-kung Collection.
Li T'ang, Two Men at the Foot of a Steep Precipice Looking at a Waterfall. Koro-in Daitokuiji, Kyoto.
Li T'ang, Mountain Landscape with Winding Stream and Knotty old Trees. Forming a pair with the preceding picture. Koro-in Daitokuji, Kyoto.
Li T'ang. The Virtuous Brothers Po I and Shu Ch'i in the Wilderness Picking Herbs. Handsroll. Formerly Ho Kuan-wu Collection, Hongkong.
Li Ti, A Man Carrying a Rabbit on a Pole over his Shoulder and Leading his Buffalo over a Snowy Field. Album leaf. Yamato Bunka-kan, Osaka.
Li Ti, A Man Riding on a Water-buffalo over Snowy Field Carrying a Pheasant on a Stick. Album leaf forming a pair with the preceding picture. Yamato Bunka-kan, Osaka.
Anonymous painter of the twelfth century,
A Small Herd-boy Returning with a Buffalo from the Field. Fan-shaped painting.
Fuller Art Museum, Seattle.
Unknown painter at the end of twelfth century. Two sections of a scroll representing Water-buffaloes on Spring Pasture. Detroit Institute of Arts.
Chiang Ts'nan, A section of a handscroll called "Massed Verdure of Wooded Peaks". Nelson Gallery of Art, Kansas City.
Chiang Ts'au, Another section of the same scroll as reproduced in the preceding plate. Nelson Gallery of Art, Kansas City.
Chiang Ts’an (?), Wooded Mountains and a Ravine in Mist.
Hsiao Chao (?). Two sections of a handscroll known as Dwellings in the Mountains. Signed and dated 1134. Private Collection, China.
Hsiao Chiao (?), *Two sections of a handscroll, representing Tiger Hill in Soochow.*

Private Collection, China.
Attributed to Chu Ju (?) Another section of the same handscroll as reproduced in the preceding plate.
Yen Ts'ü-p'ing, Landscape with Buildings and Figures known as "The Four Contentments".
Ku-kung Collection.
Yen Tzʻo-pʻing, Cottages under Pine-trees on a Rocky Promontory. Freer Gallery.
Wang Chü-cheng, attributed to.
A Lady and a Youth on a Terrace Looking at a Parakeet.
Museums of Fine Arts, Boston.
Su Hau-ch'en, A Sweetmeat Vendor. Probably fragment of a larger composition.
Formerly in the Charles B. Hoyt Collection, Cambridge, Mass.
Su Han-ch'en, Children Playing with Tops on a Garden Terrace. Ku-kung Collection.
Su Han-ch'ên, Two Small Children in a Garden Playing with Crickets. Ku-kung Collection.
Su Han-ch’en, A Lady at her Dressing-table on a Garden Terrace in Spring.
Museum of Fine Arts, Boston.

Plate 276
Chiao Po-chü, Rocky Mountains along a River in Autumn. A Section of a large handscroll painted with colours on silk.
Hui-hua kuan, Peking.
A Two-storied Pavilion of an Imperial Summer Palace, with Numerous Persons Assembled in the court.

Ka-hung shih-hua chi, vol. III.
Chao Po-chü, another section of the scroll reproduced on the preceding plate.
Ma Ho-chih, section of a handscroll illustrating the Odes of P'ei in the Hsiao Ya section of the Shih-ch'ing.
Museum of Fine Arts, Boston.
Ma Ho-chih, another section of a handscroll illustrating the Odes of P'ei in the Hsiao Ya section of the Shih-ching.
Museum of Fine Arts, Boston.
Ma Ho-chih, another section of a handscroll illustrating the Odes of P'ei in the Hsiao Ya section of the Shih-ching.
Museum of Fine Arts, Boston.
Ma Ho-chih, another section of a handscroll illustrating the Odes of P'ei in the Huai Ya section of the Shih-ching. Museum of Fine Arts, Boston.
Ma Ho-chih, attributed to, further sections of the scroll reproduced on the preceding plate.
Ma Kung-hsien, The Hermit Yao-shan talking to Li Ao on a Terrace under a Pine-tree.
Nanzen-ji, Kyoto.
Ma K'uri, Temple Buildings by a Lake at the foot of Cloudy Mountains. 
Museum of Fine Arts, Boston.
Former Magoshi Collection.
Ma Yitan, A Moonlight Night; Scholar Seated by a Cliff under a Projecting Pine. Hakone Museum.
Ma Yuan, Rain over a Clump of Trees on a Rocky Shore; a Man with an Umbrella on the Road. Seki Gondo (Iwasaki Collection).
Ma Yuan, Mountains and Tall Pines by a Cottage in Snow. Ku-kung Collection.
Ma Yiyan, two sections of a handscroll representing the Four Old Recluses in the Shuang Mountains at the beginning of the Han period. Cincinnati Art Museum.
Ma Yuan, Early Spring: Bare Willows and Distant Mountains.
Museum of Fine Arts, Boston.
Ma Lin, Evening Landscape, Swallows soaring over a bay.
Netsu Collection, Tokyo.
Lou Kuan, Sharp Snow-covered Peaks rising above an Inlet of Water; Travellers on the Road below.
From the Hikkoen Album in the Nakamura Collection.
Hsia Kuei, A Man on a Donkey followed by his Servant, riding along a River-bank towards a Bamboo Grove. Asami Collection, Odawara.
Hua Kuei, detail of the picture reproduced on the preceding plate.
Hsia Kuê, A Promontory with a Windswept Tree, and a Boat by the Shore.
From the Hikkoen Album in the Nakamura Collection.
Hsia Kuei, Rainstorm over a Pavilion among Trees on a River-bank. Formerly Kawasaki Collection. The other picture representing a Man with a Staff walking along a Precipice under Pine-trees; probably by a follower. Fujita Collection, Osaka.
Hsia Kuei, attributed to,
A Man seated under a Pine-tree looking over a Winding Stream.
Fan-painting. Formerly Akaboshi Collection.
Hsia Kuei, two sections of a handscroll known as the Twelve River Views. Nelson Gallery, Kansas City.
Hsia Kuei, one section of the scroll known as the "Twelve River Views". Nelson Gallery, Kansas City.
Hsia Kuei, Far-extending Clear Views over Streams and Mountains.
Two sections of a scroll. Formerly National Museum, Peking.
Hsia Kuei, Far-extending Clear Views over Streams and Mountains.
Two sections of a scroll. Formerly National Museum, Peking.

Plate 306
Hua Kuei, Far-extending Clear Views over Streams and Mountains.
Two sections of a scroll. Formerly National Museum, Peking.
Liu Sung-mien, Two Men and a Servant in a Pavilion, by the Shore of a Mountain Stream.
Ru-kung collection.

Plate 308
Liu Sung-nien, attributed to, Five Scholars on a Garden Terrace examining Books and Writings.
Ku-kung shu-hua chi, vol. XXXVIII.

Plate 309
Liu Sung-nien, A Cottage by a River in Autumn; Fishing-boats on the Water.

Museum of Fine Arts, Boston.
Ch'i Chung, A River View in Winter; Rider crossing a Bridge
Museum of Fine Arts, Boston.
Plate 312

Note 1. A section of the T'ao-č'i scroll illustrating a poem by Hsieh Hui-lien (394-430), in which ladies are seen preparing clothes for their husbands away in the war. Dated 1240. Ku-kung collection.
Li Sung, Four Men in a Boat on a Stormy Sea.
Nelson Gallery, Kansas City.
Ch'ên Chü-ch'ung, Wen Chi preparing to return to China; a Scene in the Mongol Camp.
Ku-kung shu-hua thi, vol. VI.
Ch'ên Chü-chung, in his manner, Section of a scroll illustrating several of the Eighteen Songs of Wên Chi, and referring to her sojourn in Mongolia. Museum of Fine Arts, Boston.
Ch'ên Ch'i-chung, in his manner, Two more sections of the scroll illustrated on the preceding plate. Scenes in the Mongol camp.
Ch’en Chu-chung, in his manner. Another section of the same scroll. The return of Wen Chi from Mongolia to a Chinese city where she is greeted by her family.
Wang Ting-yün, Section of a Tree and some Bamboo. Short handscroll. Yurinkan (Fuji collection), Kyoto.
Li Shan, attributed to, A Mountain Stream between rocky Banks; tall Pines in the foreground. Freer Gallery, Washington.
Kung K’ai, Part of the scroll represented on the preceding plate: the Sister of Chung K’uei; and his Retinue of Devils.
Liang K'ai, Śakymuni leaving his Mountain Retreat. Formerly Count Sakai collection.
Liang K’u, The Sakyamuni Figure, detail from the preceding plate.

Plate 326
Liang K'ai, Ideal Portrait of the Poet Li T'ai-po.
National Museum, Tokyo.
Liang K’u, Li T’u-po, Detail of the preceding picture.
Liang K'ai, Three old Trees on a River-bank in front of snowy Hills.
Formerly Count Sakai collection.
Plate 334

Mu-ch'i, The Priest Chu-ťai playing with a Shrimp.
Former Baron Masuda collection.
Mü-ch'i. An Arhat in Meditation encircled by a Snake.
Seikado (Iwasaki collection).
Mu-ch'i, The White-robed Kuan-yin, Daitoku-ji, Kyoto.
Mu-ch'í, A Crane in a Bamboo Grove. Daitoku-ji, Kyoto.

Plate 337
Mu-ch'i, A Monkey with her Baby on a Pine-branch.
Daiboku-ji, Kyoto.
Mu-ch'i, Detail from the preceding plate.

Below: Night Rain over Hsiao-hsiang. Baron Masuda collection.

Two sections of a scroll representing the Eight Famous Views of Hsiao-hsiang (see also pl. 340).
Mou-ch'i, The Tiger. Forming a pair with "The Dragon" (not reproduced). Daitoku-ji, Kyoto.
Mu-ch'i, attributed to. Two Sparrows on a bare Branch. Nezu collection, Tokyo.
Mu-ch'i, A detail of the picture "Returning Sails off a Distant Coast" (one section of the Eight Views of Hsiao-Hsiang).
Count Matsudaira collection, Tokyo.
Jo-fen (also known as Yü-chien), View of Lu-shan in Mist. Fragmentary portion of a handscroll. Tokugawa Museum, Nagoya.
Mushō's Album: The Autumn Moon over Tung-f'ing Lake.
Section from one of the smaller "Views of Haino-Hisang". Prince Tokugawa collection.

Below: Wild Geese alighting. Section from one of the larger "Views of Haino-Hisang".
Suuki collection (I)
Yin-t’u-jo, Han-shan and Shih-te. Portion of a scroll depicting Ch’ an subjects. Asano collection, Odawara.
Li Ch'înch, The Monk Feng-kan. One of a pair; the other representing Pu-t'ai. Myoshin-ji, Kyoto.
Yin-t'o-lo, one of two pictures representing Hsin-shan and Shih-te. Maseyama collection, Tokyo.
Yin-y'o-lo, Pu-tai and a Devotee. Another portion of the scroll represented on pl. 350. Nezu collection, Tokyo.
P'u-kuang, A Lo-han. From an Album of nineteen leaves. Seikado (Iwasaki collection), Tokyo.
Chang Fang-ju, Buffalo grazing and Boy fishing; and Boy riding home on a Buffalo.
Formerly Baron Den collection, Tokyo.

Museum of Fine Arts, Boston.
Ch'en Jang. Two further sections from the scroll reproduced on pl. 356, 357.
Ch'ên Jung. Two further sections from the scroll reproduced on pl. 356-358.

Chao Meng-chien, section of a handscroll representing a long bank of narcissi. Formerly Manchu Household collection.
Tien Fu-lin, The Breath of Spring; A Branch of an Old Blooming Plum-tree.
Followed by a poem by the master dated 1560, and calligraphy. Freer Gallery, Washington.
Wang (?) Yen-sou, last section of the scroll reproduced on pl. 366.
Jih-kuai (also known as Tzü-wén),
A Branch of Climbing Vine. Signed
and dated 1231.
Marquis Insuyue collection.
Yü Ch'ing-yen or Yü Tzu-ning from W'ei-ling, Lotus Flowers with Mandarin Ducks. Ch'ion-in, Kyoto.

Plate 369
Anonymous painter, probably 14th century, Lotus Flowers. One of a pair in Honpoji, Kyoto.
Anonymous painter, probably end of 14th century. Tree Peonies and small Birds. One of a pair of large paintings in Koto-in, Daitoku-ji, Kyoto.
A Section of the copy of Ku K'ai-chih's painting The Nymph of the Lo River. Hsi-lu kuan, Peking.

Add. Plate 98
A Section of the copy of Ku K'ai-chih's painting The Nymph of the Lo River. Hui-hua kuan, Peking.
Mythological paintings in the ceiling of Cave 249 at Ch'ien-fo tang, Tun-hsing, Northern Wei period.
Thousand Buddhas and Mythological Figures. Wall-paintings in Cave 257 at Ch‘ien-fo tung. Northern Wei period. Other paintings in the same cave reproduced on Pls. 33, 34.

Add. Plate 54B.
Illustrations to Jātaka Stories. Wall-paintings in Cave 257 at Ch'ien-fo tung. Northern Wei period.
Illustrations to Jātaka Stories. Wall-paintings in Cave 257 at Ch'ien-fo tang. Northern Wei period.
Illustration representing a Man who is being Tonaured before the Buddha. Wall-painting in Cave 257 at Ch’ien-fo tang. Northern Wei period.
Bodhisattvas. Portion of a Paradise picture in Cave 220, dated 642, at Ch’ien-fo tung.
Civil Officials assisting at the Disputation of Manjusri and Vimalakirti.
Copy of wall-painting in Cave 220 at Ch'ien-fo tung. Cf. Pl.64.
Bhaśayaguru’s Paradise. Painting on the North Wall in Cave 217 at Ch’ien-fo t’ung. Early Tang period.
The upper right corner of the Paradise picture reproduced in the preceding plate.
Illustrations to a Sūtra depicting Avalokiteśvara as Protector against Calamities.

Add. Plate 59A
A Two-storied Temple Pavilion and Guardian Monks. Part of a wall-painting in Cave 217 at Ch’ien-fo tung.

Add. Plate 601
A Pilgrim. Painting on the North Wall of the so-called Sutra Cave at Ch'ien-fo tang. Late T'ang period.
Two sections of the Festival Procession of Governor Chang I-chao's wife.
Copies of wall-paintings in Cave 136 at Ch'ien-fo tung. Late T'ang period. Cf. Pl. 66.
"A book that is shut is but a block"

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