CHINESE PAINTING

LEADING MASTERS AND PRINCIPLES
PART I
THE FIRST MILLENNIUM
Vol. III. Plates

PART II
THE LATER CENTURIES
Vol. IV. The Yüan and Early Ming Masters
Vol. V. The Later Ming and Leading Ch'ing Masters
Vol. VI. Plates
Vol. VII. Annotated Lists of the works of Chinese
Painters of the Yüan, Ming and Ch'ing Periods
Osvald Sirén

Chinese Painting
LEADING MASTERS AND PRINCIPLES

PART II
The Later Centuries

17933 VOLUME VII
ANNOTATED LISTS OF PAINTINGS
AND REPRODUCTIONS OF PAINTINGS
BY CHINESE ARTISTS

LUND HUMPHRIES, LONDON
THE RONALD PRESS COMPANY, NEW YORK
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Introduction to the
Annotated Lists of the Later Centuries

When at a certain stage in the development of the present publication it was found that the originally planned six volumes could not offer the space necessary for the inclusion of the Annotated Lists of works by painters of "the later centuries", and when many of these proved to be of essential importance for the scope and general usefulness of the whole publication, it became necessary to add a special seventh volume in which the Annotated Lists of the Yüan, Ming and Ch'ing dynasties could find place. By its general plan and composition, this new volume thus became a direct continuation of the section of earlier Lists inserted in Vol.II, a fact also emphasized in the consecutive pagination by which the two widely separated portions of the Annotated Lists are tied together into a framework for the present survey of Chinese Painting. The historical and stylistic problems connected with the composition of the Lists were briefly indicated in the Introduction to the earlier section and need not be repeated in detail at this place, but it should be noted that the problems shift and vary in accordance with the characteristics of the artistic material available from each successive period.

This, indeed, as is well known by every student, is very uneven in quantity as well as in quality or, to put it differently, the number of paintings preserved from "the later centuries" is infinitely larger and more representative from an historical as well as an artistic point of view than the paintings traditionally ascribed to "the first millennium". While the former to a large extent may be accepted as authentic creations by the artists who signed them or whose names are mentioned in the colophons or attestations, the latter are more often imitations or transpositions of famous models of earlier date, executed at later epochs. Their iconographic and historical interest may be considerable, but their importance as examples of a certain individual or periodic style is often conditioned or blurred by their later execution. There are many variations and degrees among the examples of this kind, and they have often occupied us in our historical discussions of the successive stages in the stylistic development. But, on the other hand, it must be admitted that such examples, however interesting, are not conducive to the establishment of what we have called Annotated Lists. The problems connected with them are of various kinds, referring not only to the actual quality of each picture, but also to its derivation from earlier designs, its time of execution, state of preservation, etc., not to mention a number of other questions difficult to explain in a few words. Our endeavour to find a way out of these difficulties led to the application of a system of classification which could be conveniently abbreviated by the addition of ciphers or letters to the descriptions on the Annotated Lists.

This system, which was further explained in the original Introduction (in Vol.II), does not offer exhaustive answers or explanations to each and all of the problems inherent in the paintings under discussion, but it contains suggestions or pointers, which, at the time of study, seemed most useful for the sorting out and classifying of the material according to individual, periodic, or other criteria.
The usefulness of a system like this varies naturally from case to case; to the compiler, it has proved most serviceable in the classification of works commonly ascribed to "the first millennium", viz. the Sung and pre-Sung periods, as may be seen in Vol.II of the present publication. It has also been applied in the listing of works by some painters of the Yüan period, but only exceptionally in the catalogues of paintings by leading masters of the Ming and Ch'ing dynasties; their works being more often provided not only with seals and signatures, but also with other criteria for critical classification.

The source-material for our Lists may be said to fall into two different classes or categories, i.e. the original paintings, and (secondly) reproductions of paintings. These two groups or classes are by no means of equal value to the student, yet they complete each other and are both necessary for the establishment of all-inclusive Lists which may serve as a framework for the study of the development of Chinese painting. There can be no doubt that one original painting by a great master is more important as a source for study and appreciation than a hundred reproductions, but since so much of the Chinese material is still practically inaccessible to Western students, it seems evident that systematized indexes or catalogues raisonnés of an inclusive kind have to be based on reproductions as well as on original works of art.

The Lists are supplemented by special Bibliographies referring to publications in which some of the listed pictures are reproduced. Whenever the reproductions have served as starting points or main supports for the descriptive notes, the titles of the respective publications are indicated in abbreviated form at the head of each entry, but when the descriptions are based on original pictures, the references to the books are added in the form of short notes. It is hoped that these distinctions in the arrangement of the Lists together with the principles of chronological and geographic division, described in our earlier Introduction, will make the Lists serviceable to students, even though they may leave much to be desired in the way of completeness and exactness.

The examples described in the present catalogues form, indeed, only a minor section of the total mass of Chinese scroll-paintings still preserved. They cover a period of about 1200 years – from the sixth to the eighteenth century – and represent works by more than 1360 recorded painters and a few that are unrecorded. The number of paintings per capita is very unequal, some of the painters are represented by only two or three examples, while the listed works by others run up to 200 or 300 and might easily have been increased still more, if completeness had been a principal aim of our catalogues. But limitations of space as well as considerations of the artistic quality made it necessary to make selections from the still preserved works by some of the most popular and officially most highly appreciated painters of the K'ang-hsi and Ch'ien-lung eras. If all the works by these men were entered, they would outweigh in size and volume all the earlier catalogues, a disproportion which would hardly correspond to the general aim and character of the present publication.

The work on these Annotated Lists has been spread over a number of years and passed through various stages, briefly recorded in our earlier Introduction, but has not as yet reached a final state. They still represent more of a project or a sketch-map than a completely surveyed or mapped out field of exploration, but in spite of this they may prove useful to students and amateurs who are venturing into the same field of research, though no less convinced than the author that all-inclusive Lists of the whole body of still existing Chinese paintings can never be accomplished completely by any one man, however well equipped he may be. It requires the co-operation of a number of specialists trained for the purpose and willing to follow the same principles in their work.

Thus, in repeating my thanks to precursors, friends and colleagues, named in earlier Introductions
and Prefaces, who during the long drawn out preparation of the present publication have supplied some additional information or support, I cannot but reiterate my hopes that some of them may find it possible to get together and organize a group or body of compilers who could bring the task here partly outlined closer to completion.

The printing of these gradually extended Lists, now forming a volume of more than 450 pages, would hardly have been possible at this time, had it not been for grants from Kungafonden and Humanistiska Fonden in Stockholm, for which the author takes this welcome opportunity of expressing his sincere thanks.

O. S.
Additional Bibliography for the Lists

This Bibliography was concluded at the end of 1956

Ku-kung ming-jên hua-chu chi 故宮名人畫竹集, part II. Published by the Palace Museum, Peking, 1936.
Pao-yên 寶 廈, 3 vols., published by the National Museum, Peking, 1930.
Chung-kuo ming-hua, vols.25–30 (not previously indexed).
T'ai-shan Ts'an-shih lou, Series II–IV (ten individual albums in each series).
T'ien-ch'i shu-wu ts'ang-hua 田 溪書 屋 藏 畫, 1 vol., Chung-hua Book Co., 1930 (corresponds to the Ho Kuan-wu collection, Honkong).
Hsü-ching ch'ai so ts'ang ming-hua chi 虚靜齋 所 藏 名 畫 集. One vol., Commercial Press, 1934 (Hsü-ching chai).
Ku-kung shu-hua lu 故宮書畫錄, 3 vols. (8 chüan), published by the Palace and National Museum, Taiwan.

This catalogue, which was received at the end of 1956, has served for the identification of some pictures, not published elsewhere and not reproduced.

Kokka 國華, Nos.607–770 (not previously indexed).

Bijutsu Kenkyû 美術研究, Nos.170–186 (not previously indexed).


Y. Yonezawa: Painting in the Ming Dynasty. Published by Mayuyama & Co., Tôkyô, 1936 (Yonezawa).

Chinese Paintings from King Kwei Collection, 2 vols., published by Benridô, Kyôto, 1956 (J. D. Ch'ien Catalogue).

M. Kitano: Yang-chou School of Painters in Ch'i'en-lung Period, China, Heibonsha, Tôkyô, 1957.


### Painters of the Yüan Dynasty

<table>
<thead>
<tr>
<th>Name</th>
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<th>Other Name</th>
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### Notes
- The table includes painter's names, nicknames, and other names used during the Yuan Dynasty.
- Some names are accompanied by their Chinese characters.
- Not all entries are translated into English.
- The table format is consistent throughout.
### ANNOTATED LIST OF PAINTINGS

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### Notes

- **A-chia-chia 阿加加.**
  Probably a monk; active in the Yüan period. Not recorded in Chinese books but in *Kusadaikan Sayuchôki* (No. 183).

- **Shimbi, XI (Count Sakai). Kunanyin Seated on a Rock by a Stream; the boy Shan-ts’ai standing on a lotus petal.**
  Attributed. Cf. Tôyô, IX; Tôyô, p. 144.

- **Chang chung 張中.** See Chang Shou-chung.

- **Chang Fang-ju 張芳汝.**
  Yüan period. Landscapes and figures. Unrecorded in Chinese books but mentioned in *Kusadaikan Sayuchôki* (No. 40).

- **Kôkôka 246 (Ueno collect.). Misty River Landscape.**
  Album-leaf. Attributed.

- **Sôgen Meigashî 49, 50 (Baron Dam). A pair of pictures each representing A Herd-boy with a Buffalo in a Sketchy Landscape.**

- **Mutô cat. 23. A Winding Stream in Mist and Rain; large trees on the banks.**
  Album-leaf. Attributed.
Chang Hsün 張遼. i. Chung-min 仲敏. ii. Chi-yün 溪雲.


Chang Kuan 張觀. i. K'o-k'uan 可觀.


S.c.t.k. hsü-pien, V. High Mountains, Winding Road and Stream. In the style of Ma Yuan. Signed.

Chang K'ung-sun 張孔孫. i. Meng-fu 梦符.

Sägen 75 (Chang Shan-tsze collect.) Two Men in a Straw-covered Hut at the Foot of Misty Mountains. Signed and dated 1306.

Chang Máng-k'uei 張夢奎.
Unrecorded. According to the label, active in the Yuan period (probably also early Ming).


Chang Shou-chung 張守中, or 張守忠. Also named Chang Chung, t. Tsâ-chêng 子政 (JE) and Ya-chêng 子政.


Ink on paper. Signed and dated 1352. Inscription by Yang Wei-chên (1296-1370) and others.

Peking National Museum cat. An album of twelve leaves representing Flowers and Birds. The last leaf is signed and dated 1356.

K.-k. shu-hua chi, II. A Bird on the Branch of a Blossoming Peach-tree. Signed. Several poems by contemporaries. A.


CHANG SHUN-TZU 張舜才. Also named Chang I-shang 張義上 or Chang Hsi-shang 張義上, t. Shih-k'uei 師夔, h. Li-hi-ts'ao 梁里子.


CHANG WU 張旭, t. Shu-hou 叔厚, h. Chen-hsien-sheng 醉開生 and Chen-ch'i-sheng 貞期生.

Tōsō, p.164 (Huang Chih collect.) The Dragon King Issuing from Waves Saluting Kuanyin, who is seated on clouds. Handscroll. Signed and dated 1360. Sutra copied by a Ming calligraphist.

Sōgen 53 (Chao Hsüeh-chiang collect.) The Eight Immortals of the Wine Cup. Illustration to the poem by Tu Fu, which is copied on the picture. Portion of a long handscroll.


CHANG YÜ 张魯, also named Chang T'ien-yü 张天雨, t. Po-yü 伯雨, h. Chü-ch'ü Wai-shih 曲外史.

Nanga Taisai Intro. 4. A Wooded Hill rising to Shelter a Village by the Waterside. Signed and dated 1303.

Sōgen 55 (Chou Chih-ch'êng collect.) A Leafless Tree, Bamboos and a Rock. Signed and dated 1338.


PAINTERS OF THE YUAN DYNASTY


Handsroll, on silk, much darkened. Signed.

CHANG YÜAN 張遠, i. Mei-yen 梅巖. 
From Hua-ting, Kiangsu. Active c.1320. Landscapes and figures, followed Ma Yüan and Hsi Kuei. H, 5, M, p.465.


CHANG YÜEH-hu 張月畫. 
Active from the end of Sung into the Yuan period. Unrecorded in Chinese books but mentioned in Kundakan Sayuhōki (No.39). 

Kokka 133 (Ueno collect.) Bodhidharma Crossing the Yangtze on a Reed. Inscribed: Chang Yüeh-hu, the Han-lin Scholar of the Great Sung Dynasty, 
Ibid. 333 (Baron Dan). Kuanyin Crossing the Sea on a Lotus Petal. Inscribed: Yüeh-hu. 
Slumbi, XX (Daitoku-ji). White-robed Kuanyin Seated on a Rock by a Stream. Attributed. Cf. Tōyō, IX.

CHAO CHUNG 蕭章, i. Yüan-ch'u 藝初, i. Tung-wu yeh-jên 東吳野人. 
From Wu-chiang. Active in the Yuan period as a doctor and calligrapher; painted figures in pai-miao. M, p.615.

Hüi-hua kuan. Four Landscape Studies. Mounted together with some other paintings on a scroll: the first by Chang Kuan, second by Shen Hsuan and third by Liu Tzu-yü. 

CHAO HSI-YÜAN 蕭希遠. 


CHAO LIN 蕭麟, i. Yen-ch'eng 楊城. 

Freer Gallery (40.1). Tartar Horsemen. Painting in ink and gold ornaments on paper. Handsroll. Signed and dated 1360. Probably after an earlier original. A.

Ku-kung collect. A Man in a Red Coat seated at the foot of a Tree in front of a Horse which is ready to lie down. Signed.

J. D. Chên collect. Hongkong. Ch'uan-lin-ch'ing, after an original picture by Yen Li-pên, also copied by Chao Meng-fu as seen in a picture ascribed to him in the Metropolitan Museum, dated 1398. Handsroll. Signed by the painter. Colophon by a friend. A.
CHAO MENG-FU 趙孟頫, c. Tzu-ang 子昂, h. Sung-hüeh 松雪 and Ou-po 欧波.
Also called Chao Wu-hsing after his native place in Chekiang. His posthumous titles were Wén-min 文敏 and Wei-kung 魏公. B. 1354, d. 1322. A descendant of the first Sung emperor. Summoned in 1286 to service at the Mongol court in Peking. Appointed 1316 Secretary of the Board of War, promoted several times and finally made director of the Han-lin College. Famous calligraphist and painter of horses, figures, landscapes and bamboos. H. 5.

Shên-chou 5. A River Between Steep Banks, a Man
Seated on a Projecting Cliff. Signed and dated 1293. 
Palace Museum scroll, 1933. The Ch'iao and Hua
Mountains in Autumn. Short handscroll. Ink and
colours on silk. Painted for his friend Chou Kung-
chin. Signed and dated 1293. Colophons and poems
by the painter, by Tung Chi-ch'ang and Ch'ien-
lung. A.

Sögen 31 (Ts'ao Yün-mu collect.) Two Men Examining
a Horse. Ink and colours. Signed and dated 1298. 
Poems by Hsieh-yü Shih, Wu Ch'ên, Lu Kuang, Shên
Chou, Wén Ch'ang and others. A.

Metropolitan Museum. Chuan Lan-t'ing, after an
original picture by Yen Li-pên. Chih-yung, the
owner of the Lan-t'ing manuscript, is seated on a high
chair, while the envoy of T'ang T'ai-tsung is seated on
a low stool; in another scene, the envoy is offered
food by a servant. Short handscroll. Inscribed with the
painter's name and the date 1298. B?

K.-k. shih-hua chi, XI. Leafless Trees by a Rock.
Signed and dated 1299. Poems by Ch'ên Lin and K'o
Chiu-ssu. A.

Shên-chou tsu-kuan, vol.2. Playing the Ch'in under a
Wu-t'ung Tree. Signed and dated 1299. Poems by
T'eng Wên-yüan (1238–1238) and Ch'i-en-lung. C.
Ts'ang Yüan-ch'ê's catalogue. B?

A. Stoclet collect., Brussels. Two Horses on a River-
bank; one drinking. Inscribed with painter's name
and the date 1301. London Exhibition cat. 1176.

Del Drago collect., New York. Wên-ch'ên departing from
the Mongol Camp. Inscribed with the painter's name
and the date 1301. London Exhibition cat. 1145. C.

Palace Museum. Winding Waters, Deep Bays and
High Cliffs. Handscroll divided in sections. Signed and
dated 1303. Colophons and poems by Yü Ch'i, Wu
K'uan, Chou T'ien-ch'iu, Shên Chou, Wang Shih-
chêng and others. Cf. Chinese cat., London Exhibi-
tion, pp.135–139. C.

Ku-kung collect. Looking at the Stream. Rocky design
possibly after an earlier model. A small coloured
picture, signed and dated 1309. 

Chung-kuo, I, 100. A Homestead in the Mountains,
Buildings and Bridges by a River which is winding
between the Rocks. Blue and green colours. Inscribed
with the painter's name and the date 1309. B?

Li-tai, VI (National Museum, Peking). T'ang, the
First Emperor of the Shang Dynasty, Visiting I Yin.
Inscribed with the painter's name and dated 1309.
Signature by Ch'ien Tsai (1299–1394). B?

Colotype scroll reproduction (Chi-hsiao ch'iao 寂笑齋,
Japan). The Eight Steeds. Sturdy Horses represented
without bridle and trappings in lively postures against
a neutral background. Handscroll. Colours on silk.
Signed and dated 1309, but probably copy of later
date. B?

British Museum. The Wang-ch'î-t'ai Homestead, after
Wang Wei. Inscribed with the painter's name and

Ku-kung, IX. A Man Leading Three Horses. Signed and
dated 1310. B?

Hui-hua kuan. Watering Horses in the Autumn Fields.
Green and brownish colours on silk. Short handscroll.
Signed and dated 1312. Same composition in Meta-
ropolitan Museum (said to be after P'ei K'uan).

Chung-kuo, I, 95 (Ti P'ing-tei collect.) Verdant Hills
and Ruddy Trees: Autumn in the Mountains. Signed
and dated 1316. Probably after an old model. A?

K.-k. shih-hua chi, XLIV. The Aboke of Immortals.
High mountains rising through the clouds; buildings
among trees on the terraces; musicians and
immortals. Signed Tzû-ang and dated 1319. Reassembling
Shîng Mou's work. A?

Lo Chia-lin collect., Taipei. The Lan-t'ing Gathering.
Handscroll. Signed, dated 1320. A?

C. C. Wang, New York. A Bare Tree and Bamboos by
a Rock. Ink on silk. Signed and dated 1321. Colophon
by Tung Chi-ch'ang. A.
Shên-chou, XIII. Two Men Examining Two Horses. Inscribed with the painter’s name and the date 1342. Poem by Kao K'o-kung. Cf. Nanga Taisei, VII, 10, B?
Ku-kung collect. An Old Tree, Bamboo and Rocks. Short handscroll, signed. Mounted in the collected scroll of Yuan works called Yüan-jen chi-chin. A.
Ibid. A Dry Old Tree and some Bamboos by a Rock. Ink on silk. Signed. Two inscriptions by a man called Ch’ou-ch’ai and by Yu Tsan (dated 1368). A?
Hui-hua kuan (Shên-chou ta-kuan v.13). A Split Rock, Dry Trees, some Bamboos and Brambles. Short handscroll. Signed. The inscription by the painter runs as follows: “The stones are like fei-pai writing; the trees like ta chuan. In painting bamboo, the eight manners should be used. If there is a man who can do it all, he will certainly know that writing and painting developed from the same origin.” Other colophons by K’o Chu-niao and contemporaries. A.
Ibid. A Woodpecker on a Bamboo Branch. Slight colour on silk. Short handscroll. Signed. Yuan painting, but probably not by the master. B.
Ibid. A Long Bamboo Branch Bending Down. Ink on paper. Handscroll. Inscription by the artist. Accompanied by a somewhat similar bamboo painting by Kuan Tao-sihng. A.
Ibid. A Dry Tree and some Bamboos Growing from a Rock. Signed. Very dark.
Chung-kuo, I, 94. Yang Kui-fei Dressing her Hair with Flowers, attended by a Eunuch. C.
Another version of this picture is in the Art Museum at Cincinnati.
Colophons by Yang Wei-chên and Tung Ch’i-ch’ang. B?
Ibid. XXII. A Bird on a Withering Lotus Leaf. After Huang Ch’uan. Inscription by Tung Ch’i-ch’ang. Two poems by Ch’en-huang. B.
Ibid. XXIII. Sprays of Bamboo and Bare Trees by a Rock. Signed. A.
Ibid. XIV. A Girl Seated on a Bench Playing the Flute. Poem by Sung Lien (1310-1381). Ch’ien-hung and six of his officials. C.
Liu, pl.28. The Top of a Slender Bamboo. Two characters by the artist; six colophons by contemporaries and later men. A?
S. c.t.k. hsi-pien, II, Men Departing in a Boat. Possibly Ming. C.
Kokka 430 (Shimazu collect.) Two Horses under a Tree. Signed. B.
Ibid. 435 (Prince Mutsukata collect.) Eight Horses, four of them with riders. Short handscroll. Signed. B.
Nausô Ihatu, II. Horsemen by a River in Autumn. Signed. Poem by the painter. B?
Ch’en Ying collect., Shanghai (1930). A Leafless Tree. Short handscroll. Colophon by the artist. A?
J. D. Ch’en collect., Hongkong. The Dragon King. Paying Homage to Buddha. Signed. B.
Mutō cat. 27. Portrait of the Poet Po Ch'ū-i. Full length, in scholar's dress and with a staff. Attributed. Poem by the Japanese monk Wu-huēh. C.


Freer Gallery (31a). A Goat and a Sheep. Ink on paper. Inscription by the painter, poem by Ch'ien-lung, and thirty collectors seals. A.

Ibid. (69.168). Three Horsemen Riding under Trees. Large picture in colour. B?

Ibid. (31.05). Fifteen Horses, Three of them with Grooms, Crossing a River. Handscroll. Signed. A fine picture executed with colours in kung-pi style. A?

Boston Museum (08.188). Two Horsemen under a Tree. In the manner of Chao Yung. B?

Ars Asiatica, I, p.20 (M. Alphonse Kahn). A Mongol Horseman Pursuing a Galloping Horse. Poems by Yang Ch'i and Chang Pi of Ming. Inscribed with the painter's name. B?


Yūrintaikan, II. Scenes from the Life of T'ao Yüan-ming. Handscroll. Ink on silk. Inscribed with painter's name. C.


Ibid. Illustrations to the Hsiao-ch'ing, the Book of Filial Piety. Long handscroll. Signed. The text copied by the painter.

P'ang Yüan-chi Cat. Two Bamboos. Signed. Colophons by Yang Wei-chén, Tan Chung-kung and others.

Ibid. Epipodiums and Bamboos. Signed.


Ibid. 11. A Man Examining a Horse. Album-leaf. Seal of the painter.

CHAO MÉNG-YÜÉ 趙孟頫, t-Trü-ch'un 子俊.
Younger brother of Chao Méng-fu. Best known for his calligraphy, but also as a painter of figures and birds and flowers. H, 5, M, p.614.


CHAO YÜN 趙雍, t-Chung-im 仲穆.


Ku-kung collect. Houses under tall Pines on a River-
bank; tall hills in the distance. Signed and dated 1342. A?


Hui-hua shuo. A Man in a Red Coat on a Black-and-
white Horse. Signed and dated 1347. B? Cf. I-shu
ch'uan-t'ung, vol.VIII.

Freer Gallery (45,32). A Mongol in a Red Coat Leading
a Black-and-White Horse. Handscroll, after one
section of Li Kung-lin's Five Horses scroll. Signed,
dated 1347. Inscription by Ch'ien-lung. A?

Ömura, I, 12 (Chiang Meng-p'in collect.) A Niymah
Bird on a Rock and Some Bamboos. Signed and
dated 1349. A?

Ku-kung collect. Horses on Pasture in a Wood. Colour
on silk. Signed and dated 1352. Poems on the top by
Liu Jung (of Ping-men) and Wang Kuo-ch'i (of Wu-
sing). A?

Chung-kuo, I, 103 (Manchu Household collect.)
River Landscape with an Angler on a Promontory.
Signed. Poems by Yau Chih and Wang Shih-ch'en
(1256-1309). Cf. Ch'ing-kung ts'ang, 93.

Ku-kung collect. A Man in a Red Coat on a White
Horse under Leafy Trees. Colour on silk. Signed
Chung-mu with one seal. Inscription by Tung
Ch'i-ch'ang.

Ibid. Large Landscape in the manner of Tung Yuan.
Slightly coloured.

Chiang Ta-ch'ien cat., vol.IV. Mountain and Stream in
Autumn; an old man riding on a donkey approaching
a small bridge in the foreground. Signed. The picture
is badly worn.

Hui-hua ku. A Big Crowd of Horses on the Meadow,

Painted in a minute manner in brownish and greenish
colours on silk. A small handscroll. A?

Ibid. Fishing in a Mountain Stream under Large Pine
Trees. A small picture mounted on the same scroll
with Wang Mein's Plum Blossoms and Chu Te-jan's
Two Men in a Boat.

Ku-kung collect. Chia-ma t'u. Five Horses and a
Groom under leafy trees by a river. Two or three
colophons. A?

Liu, 29. Epipedium and Bamboo. B?

Nam'ok Hatsu, vol.4. River Landscape with Tall Trees
in the foreground; a boat on the water. Poem by
Chien-lung. Cf. Shina Meiga Senshū, III.

Takeuchi collect., Kyōto. Scholars in a Garden examin-
ing a Painting displayed. Colours on silk, somewhat
damaged. Attributed. B.

Sōgen Meigashū, 58 (Hikkōen). A Monkey on the Back
of a Horse Resting on the Ground. Album-leaf.

Attributed. A?

Toan 9 (Saitō collect.) River Landscape with Tall
Trees and a Boat Moored by the Rocks. Signed.

Boston Museum (28,355). Portrait of the Ch'an Monk
Yuan-miao. Biographical inscription at the top.
Possibly an early copy. B.

National Museum, Stockholm. Old Trees on a Rocky
Shore. Fan-shaped. Signed. A.

C. T. Loo Successors, New York (ex-Chang Ts'ung-
yü), River Landscape with Two Fishermen in Boats.
Cf. Sōgen, p.34. Cleveland Exhib. cat. 27. A.

Chiang Ta-ch’ien cat., IV. Travelling in the Autumn
Mountains. Signed. Much worn. B?

Peking National Museum cat. Feeding Horses: Sūt-ma
t'u. Signed. Seals of the painter and of Ch’en-lung.

Ku-kung collect. Pavilion by a Stream at the Foot of a
Rocky Mountain. Signed by the painter. Poems by
Yeh Meng-hisien, Wang Ming-chi, Chang Chien and
two others. Cf. Pageant, p.393. A.

Tōyō, IX. (Nanzen-ji, Kyōto). Bamboos in Rain. Seals
of the painter. B?
C. C. Wang, New York (formerly Chang T'sung-yü collect.) Saying Farewell to Friends at Ch'ing-ch'uan. People are departing in a boat on a mountain river, their friends are standing on the shore. Inscription by the painter. A. The picture exists also in later imitations. Cf. Liu, 44; Cleveland Exhibition cat. 33.


Ch'én Chén 陳真, t. Li-yüan 履元.


Ch'én Chien-jü 陳鑑如.


Ch'én Chih 陳植, t. Shu-fang 叔方, h. Shen-tu 憶都.


Ch'én Chung-jên 陳仲仁.


K.-k. shu-hua chi, XII. "The Hundred Sheep." Three children with them, one dressed as a prince. Signed.

Ch'én Li-shan 陳立善.


CH’EEN LIN 陳琳, t. Chung-mei 仲美.

K.-k. shui-hua chi, XX. Chung K’uei Standing under some Leafless Trees on a Hill. Signed and dated 1300. C.
Ibid. VI. A Duck Standing on a River Shore. Dated 1301. Colophons by Chao Meng-fu, Ch’in Yüan and K’o Ch’ing-ssu. Poem by Ch’ien-long. A.
Gems, II. 6. A Bare Tree Growing from Rocks. Inscription by Chang Pên (dated 1340) and another man. A.
Ku-long, XXXIX. River Landscape with Old Trees on the Rocky Shore. Short handscroll. Seal of the painter. Poems by three Yuan writers. A.
Sôgen 22 (Chou Chih-ch’ing collect.) Two Small Birds in a Leafless Tree. Signed.

CH’ENG HSI 鄭禧, t. Hsi-chih 習之 or 襄之.

P’ang Yuán-chi cat. 7. River Landscape, man returning from fishing. Poem by the painter, dated 1351.

CH’ENG CH’I 程棨, t. Li-fu 雷甫, h. Sui-chai 随寄.
Second half of the 13th century. He was a contemporary of the writers Chao Meng-yü and Yao Shih, but he is not recorded in the dictionaries of painters.

Freer Gallery (1934). K’ung-tso t’u. 21 pictures illustrating Rice-culture, now mounted in succession to form a long scroll. Each picture is accompanied by a poem written in seal characters. The poems as well as the pictures are copied after earlier originals by Lu Ch’ou of the Kao-tsong reign. The name of Liu Sung-nien has been added on later. At the beginning is an inscription by Ch’ien-long, and at the end colophons by Chao Tzu-chih (Chao Meng-yü), younger brother of Chao Meng-fu, by Yao Shih, another contemporary, and several later writers.

Ibid. Ts’o-ming t’u. 24 pictures illustrating Sericulture mounted in succession to form a long scroll. The inscriptions on the pictures and the poems accompanying them are of the same kind as those on the K’ung-tso t’u. In fact the two scrolls are completing each other and have been reproduced in stone engravings (by the order of the emperor Ch’ien-lung in 1769) under the common name: K’ung-chih t’u. At the beginning are inscriptions by Ch’ien-lung and Chiang P’u and at the end colophons by Chao Tzu-chih and later men.

CH’I-TSUNG 启宗.
A monk of the White Lotus temple near Suchou. Active c.1360. Unrecorded.


Ch'in-chou, 12. A Branch of a Flowering Peach-tree. Signed, B?


Chung-kuo ming-hua, XI. Fisherman Returning in a Rain Storm. Colophon by Yün Shou-p'ing. An early Ming picture. B?

Ku-kung, III. Lu T'ung Preparing Tea on a Garden Terrace. Seal of the painter. Poem by Ch'ien-lung. C.


Ibid. A Melon Plant with Fruits and Flowers. Poem by the painter. B?


Kokka 73. A Melon and Two Grasshoppers. Album-leaf. Seal of the painter. C.

Ibid. 238 (Murayama collect.) A Crab and a Badish. Seal of the painter. C.

Ibid. 239 (formerly Tuan Fang collect., now Chicago Art Institute.) The Washing of the White Elephant. Short handscroll. Seal of the painter. B? A similar picture was in the former National Museum, Peking (1928).

Ibid. 390 (Marquis Asano collect.) A Sparrow and some Peaches. Seal of the painter. C.

Ibid. 404 (Marquis Asano collect.) A Peony Flower. Seal of the painter. C.

Ibid. 482 (Suganuma collect.) White Plum-blossoms. Album-leaf. Seal of the painter. C.


Tōyō, IX, pl. 100 (Count Sakai.) A Bird on the Branch of a Plum-tree in Blossom, Watching a Bee. Album-leaf. C.
Ibid. IX, p.l01 (Marquis Kuroda). Two Birds on the Branch of a Pomegranate-tree. Fan-painting. C.
Nansō Hatsu. II. The Red Cliff. River-landscape illustrating Su Tung-p'o's poem. C.
Ibid. p.146 (K. Magoshi). A Branch of an Apple-tree. Poem by the painter and three of his seals. C.
Sōgen Meigashō 7 (Hikkōen, p.8). Four Rats Eating through a Melon. Album-leaf. Seal of the painter. 
Ibid. 48 (Nezu collect.) A Small Bird on the Branch of a Blossoming Pear-tree. Album-leaf. C.
Ibid. A Bird on the Branch of a Peach-tree. Poem by the painter. Cf. London Exhib. cat. 916, C.
Kawasaki cat. 6. Huan Yeh-wang, the Flute-player of the 4th century, Cleaning his Nail. Seal of Ch'ien Hsüan. A?
Ibid. 25. A Branch of an Apricot-tree in Bloom. Seal of the painter. C.
Freer Gallery, Washington. Yang Kuei-fei Mounting on a Grey Horse in order to follow the Emperor Hsüan-tsung, who is seated on a White Horse. Eight grooms and four girl-servants assisting. Colours and ink on paper. Signature by the painter. A?
Shên P'ing-ch'ien collect., Hongkong. Mice and Fruit. Signed. B?
Chang Ta-ch'ien cat., vol.IV. The Tipsy T'ao Yüan-ming is asking his two Guests to leave. Short handscroll. Signature by the painter. Signed. B.
Ibid. A Bird on the Branch of a Blossoming Fruit-tree.
Colours on paper. The attribution to Huang Ch'üan is misleading.
Cincinnati Art Museum. Two Doves on a Branch of a Blossoming Pear-tree. Short handscroll. Inscription by the painter and four of his seals. Partly retouched. Colophons and poems by more than twenty connoisseurs of the Yüan and later periods. A.
Ibid. (52.25). A Lady Supervising Four Servants who are Spinning and Weaving. Short handscroll. Signed. A?
Ibid. (54.10). A Branch of Pear Blossoms. Colours on paper. Seal with the painter's seal. B?
Ibid. Blossoming Shrubs and Plants, Birds and Butterflies. Handscroll. Inscribed with the painter's name. B?
British Museum. A Youth in Red Cloak Seated on a White Horse Holding a Large Bow. Short handscroll. Poem by the painter, dated 1290. Several inscriptions of the Yüan and Ming periods. A.
Shina Kachō Gasatsu. Two Cranes and Flowering Tree-peonies. Attributed.
Ibid. Two Swans and Lotus flowers. Attributed.
Ibid. Two Eagles and a Plum-tree in Blossoms. Attributed.
Ibid. A Peony Flower.


Ch'ou Chih 周砥, b. Li-tao 呂道, b. Tung-kao 東皋 and Chü-liu-sheng 朱霑生.
Native of Suchou; lived in Wu-hsi. Late 14th century. Landscapes after Wang Meng and Huang Kung-wang. N, I, 6, O, 2, M, p. 245.

Toronto, II (C. T. Loo Successor, N.Y.) Strenuy of I-hang. Short handscroll, mounted with a painting by Shén Ch'ou. Poem by the painter. Signed and dated 1336 A.

Sōrai, I, 26, Trees on a Rocky Promontory, Mountains beyond. Poem by the painter, dated 1365 A.

Ch'ou Tung-ch'ing 周東卿. Active at end of Sung and beginning of Yüan. Friend of Wén T'ien-hsiang. Fishes. M, p. 244.

Metropolitan Museum (47.18.10). The Pleasures of the Fishes. Colours and ink on paper. Handscroll. Signed and dated 1291.

Ch'ou Yüan 周淵. Unrecorded. Possibly Yüan period.

Freer Gallery. A Stag, a Doe and Red Camellias in Snow. Signed and dated the t'ung-wet year in winter.

Chu Shu-chung 朱叔重.

K.-k. shu-hua chi, XX. A Wooded Mountain Ridge Rising Through the Mist, in the manner of Kao K'o-kung. Signed and dated 1365. Poem by Ch'ien-lung. B.


Chu Té-jen 朱德潤, t. Tsé-min 澤民.

Ōmura, I, 12 (Chang Chih-ho collect.) A Mountain Gorge in Snow; a Man on a Donkey Crossing a Bridge. Signed and dated 1330.
Kokka 620 (ex-K. Moriya collect.) Steep Cliffs and Bare Trees. Ink on paper. Signed and dated 1341. B.


Sōgen 39 (Han Té-shou collect.) Five Scholars Assembled around a Table in a Garden. Signed and dated 1364. A?

Hui-hua kuan. Hsin-yeh hsiian. The Pavilion of Flowering Fields. Two men are enjoying the view; hills in the background and trees on the shore. Ink and slight colour. Handscroll. A long inscription by the painter, dated 1364 (at 71), and later colophons. Another version of the same picture is in the Freer Gallery.

Shen-chou, X. A Scholar Seated under Two Tall Pines. Signed and dated in the jen-tei year of the Chih-chêng period (which did not exist). C?

Ibid. XX. River Shore with Some Sparse Trees and Buildings. Inscriptions by Sung K’o and the painter. C?

Ku-kung, IV. Mountains and Water in Autumn Mist. Ascribed to the painter in a colophon by Tung Chi-ch’ang. B?

Ibid. VII. Snow-covered Mountains and a Pavilion on the River-bank. Attributed. B?


Chung-kuo shu-hua, XVI. A Steep River-shore in Snow, a Man Walking over a Bridge. Other Men in a Boat and a Pavilion on the Shore. Poem by Ch’ien-lung. B?


Sōgen, p.37 (Manchu Household collect.) High Mountains and Winding Waters. Short handscroll. Poems by Tu Mu and Ch’ien-lung. A?

Chūgoku, I. A Man in a Thatched Cottage under some Bare Trees by a River, two men in a boat. Short handscroll. Poem by the painter, and the painting dedicated to a man called Tê-ch’ang. A.

CHU YU 朱玉, i. Chün-pi joints.


CHUANG LIN 蕭麟, i. Wên-chao文昭.
A native of Chiang-tung; lived in Peking. Landscapes. Active at the end of the Yüan period. L, 32; cf. also Shih-ch’ü sui-pi, 14. 16.

Ku-kung collect. (Nanking Exhib. cat. 79). A Scholar Crossing a Bridge toward a House. Signed. Colophon by Tung Chi-ch’ang, in which he states that this is the only surviving work by the artist. Mounted with other Yüan paintings in the collective scroll Yüan-jen chi-chin.

FANG CHÜN-JUI 方君瑞.


Kao Yen-yüeh, Hongkong. River Landscape; Grassy Mountains Rising through Clouds. Signed and dated 1355. A?

Chang T'a-ch'ien collect. (formerly Chang Ts'ung-yü collect.) An Overhanging Rock, Two Men in a Boat. Signed and dated 1359. B?

Sōraikan, II, 40. A Waterfall on a Steep Mountain; Large Trees in the foreground. Inscription dated 1360. C.


K.-k. shu-hua chi, VIII. A Sacred Mountain and Wonderful Trees. The water is running from a deep gully. Signed and dated 1365. Poem by Ch'ien-hung. A.

Tōsō, p. 105 (Ch'en Pao-ch'ien collect.) Clouds Circling around Mountains above a River. Signed and dated 1365. B?

Ōmura, I, 12 (Manchua Household collect.) Cloudy Mountains. Short handscroll. Signed and dated 1378. Colophon by the painter. A.

Liu, pl. 38. A Mountain Brook crossed by a Bridge. Signed and dated 1379. A?


Ibid. XLIV. A Pavilion on the Rocky Shore at the Foot of Rugged Mountains. Signed and dated the hsio-wei year of the Chih-ch'eng period (which did not exist). A.


Sōgen 36 (Yang Yün-pei). View over a Wide River; a Summer Retreat and Garden on the Shore in the foreground. Signed. B.


P'ang Yüan-ch'i cat. 7. Mountains in Mist and Clouds; a Man in the foreground followed by a Boy carrying a Ch'iu. Signed and dated 1378. Poems by four contemporaries and a colophon by Tan Shao, dated 1385.


FANG-YAI 方崖.
Mentioned only by Li Jih-hua (cf. I, 54). The following information is contained in the inscriptions on his picture. Lived at the end of the Yüan period in Suchou. Ordained as a priest, a close friend of Ni Tsan. Painted trees, bamboos and stones; following the style of Su Tung-p'o's paintings.

Ho Ching. 旅絶, t. Po-ch'ang 伯常.
From Ling-ch'uan, Shansi. Served as an official under the first Yüan emperor, he was sent as an envoy to the Sung capital and was there imprisoned. On his return to Peking he was made a teacher in the Central College. Equally skilled as a painter and a calligrapher, Noted in the Yüan history, but not in the records of painters. V, p. 857.

Shên-chou ta-kuan, vol. 7. A White-headed Bird on a Slender Branch. Six poems and an inscription by Wang Chien in which the attribution to Ho Ching is confirmed; but the picture is not signed.

P'ang Yüan-ch'i cat. Add. 1. The Fishermen's Pleasure.
Signed and dated 1350.

Hsia Ti. 夏迪, hs. Chien-po 景伯.

Philadelphia Museum. Mountain Ridges and Bare Trees.
Two lines of poetry. Attributed. C.

Hsia Yung. 夏永, t. Ming-yüan 明遠.
14th century? Mentioned in a book called Hua-chien hsiao-yü as having represented the Palace of the Prince of T'eng and the Yellow Crane Tower by embriodering with human hair "as fine as the eyelash of a mosquito". The identification of this man with the Hsia Ming-yüan mentioned in Kundaikan Sayuchōki, to whom various academic landscapes in Japan are attributed, is not certain.

Tōsō 216. Landscape with Palaces, in the manner of Chao Po-chü.
Hikkōen, pl. 50 and 51. Two Landscapes with Buildings.
Album-leaves.


Hsieh Po-ch'êng. 謝伯誠.

Ōmura, I, 11 (Pao Hsi, Peking). Two Men in a Pavilion under Leafy Trees. Signed. Four poems, one of them by the painter. Cf. Chūgoku, II.

Chang Ta-ch'iên cat., vol. IV. Looking at a Waterfall. An old man is seated on the river-bank under tall pine-trees. The inscription at the top of the picture is not signed. A?


Hsüeh-chien. 雪津.
A Ch'ân monk active towards the end of the Yüan period. Unrecorded except in Kundaikan Sayuchōki, 112.
Kokka 410 (K. Magoshi). Mañjuśrī (Wên-shui), represented as a youthful monk with a mantle of plaited straw. Cf. Sōgen, 71.

Hsüeh-chuang: see P'u-ming.

Hu T'ing-hui 胡廷煥.

Kokka 462 (Baron Kawasaki). A Vegetable Plant with Pole-root (radish or turnip?) Album-leaf. Attributed.

Huang Chin 黃潛川. I. Chin-ch'ing 曾卿.

K.-k. shu-hua chi, XVI. The: Study in the Plum-tree Garden at the Foot of High Wooded Mountains. Signed and dated 1347. Colophons by the painter and by Li Yung, the latter dated 1454.

Photo (Huang Chih collect.?) Fishing Village by a River. Folded and terraced high mountains. Inscription by the painter dated 1341. The picture is dedicated to a man called I-hsi. Chang Ta-ch'ien collect. Copy of Huang Kung-wang's Fu-ch'un scroll.

Huang Kung-wang 黃公望. I. Trâu-chhi 子久, h. I-fêng 一峯, Ta-ch'ih 太擬 and Ching-hsi Tao-jên 井西人.

Ku-kung collect. Fu-ch'un shan-shu t'ü: Dwelling in the Fu-ch'un Mountain. A long handscroll with an inscription dated 1338 but no signature by the painter. Colophons by Tung Ch'i-ch'ang, Liu Chïeh (1410-1472), Tsou Chih-lin (early 17th cent.), K'ung O (early 15th cent.), Shên Tê-ch'ien (1675-1709) and Ch'ên Ch'ên-ch'ü (1680-1774), and a great number of inscriptions by the emperor Ch'ên-lung. Cf. Ku-kung album, 1915, and Chinese cat., London Exhibition, pp. 143-147. B?

Ibid. The same composition as in the preceding picture but the introductory section is missing. According to the inscription by the painter, the picture was begun in 1347 and finished in 1350. It has also a lengthy inscription by Liang Shih-chêng (written on behalf of the emperor Ch'ên-lung), and colophons by Shên Chou (1488), Wên Pêng (1570), Wang Chî-hêng (1571), Tsou Chih-lin and Tung Ch'i-ch'ang. Cf. Scroll reproduction by Jurakusha, Tôkyô (?). A. Tôan 10 (Saitô collect.) Wooded Mountains: a Man in a Pavillion Listening to a Waterfall. Signed and dated 1338. Cf. Nansô Inatsu, III. Late imitation. B?


Ômura, II, 4 (ex. Manchu Household collect.) The Orchid Studio at the Foot of Wooded Mountains. Large album-leaf. The painter's inscription on the accompanying leaf is dated 1342. Generally accepted as the master's work. A.


J. D. Chên collect., Hongkong, 1951. Steep Grassy Mountains overgrown with Trees. Much worn soft greyish tone. According to inscription, painted 1343 for Yang Chêng (a Taoist) while stopping in a boat at Liang ch'i. A close imitation. B?

Shina Nanga, III, 5 (P'ang Yûm-chi collect.) Mountain

Chung-kuo, I, 84 (Ti P’ing-t'ai collect.) A Towering Mountain drawn with Pines; a Pavilion by the River at its Foot. Signed and dated (probably) 1347. B?

Kokka, 518 (Yamamoto collect.) Ching-shan sheng-lai t’o: Far-reaching View over River and Mountains. Long-handscroll. According to the inscription over the painter’s name and the date 1348, the picture was done for his friend Ni Tsan. C.


Chung-kuo ming-hua, XXII. The Heavenly Lake in the High Mountains. Dated 1348. Late imitation. C?

Hui-hua kuan, The Nine Peaks after Snowfall. Pale misty tone; the trees are rendered with deep black spots. Signed and dated 1349 (at 81). A?

Sōgen 62 (ex-Manchu Household collect.) Open Views over a Flat Marshy Beach. Short handscroll. Signed. Poem by Jao Chich and Chang Yü, the latter dated 1349. A close early copy. B.

Tōsō, p.169 (Yamamoto collect.) Bare Mountains and Leafless Trees in Autumn. Signed and dated 1353. Imitation. C.

Ibid. 171 (Fang Jo). A Village in the Mountains by the Water. Seal of the painter. Poem and colophon by Yang Wei-ch’ēn, dated 1365. Imitation. C.


Hui-hua kuan (ex P’ang Yüan-ch’i collect.). Clearing after Snowfall on the River. Misty atmosphere; sharp rocks and dry trees; pavilion on a terrace. Mounted on the same scroll as Hsü P’ên’s Rocks in Mist after Snowfall, and also a piece of writing by Chao Meng-fu. B.


Ko-kung collect. Two Fishermen in Boats on the River; Old Trees and Rocky Shore. A high mountain on the further shore. Large album-leaf; damaged and repaired. Signed. B?

Ibid. Two Landscape Studies from an album called Ming- hua kuan t’u. Possibly late copies of the master’s works. Sōgen 63 (P’ang Yüan-ch’i collect.) Peaks of the Fsch’i’en Mountain and the Winding Road along the River. Signed. A?


Sōraikan, II, 36 (Abe collect.) Pleasant Views of Rivers and Mountains. Terraced mountains with sparse trees, sails on the river, cottages on the shore; Handscroll. Signed, and seals of the painter. A skilful later imitation. Also published in a complete scroll-reproduction by the Hakubudō Co. B?

Nanga Ta-sei, XI, 16. A Wooded Hillside Rising gently from a River; a Pavilion built out over the Water. A bridge is leading over to the village on the farther shore. Large horizontal album-leaf or section of a handscroll. Interesting imitation. B?

Chang Ta-ch’i’en cat., vol.IV. Cliffs in Autumn, a Village at their Foot. Short handscroll. Inscription by the painter. B?


Ibid. 7. Landscapes. Signed and dated 1342. Poem by Hua Yen, dated 1417.


Tōsō, p.156 (Lo Chên-yü collect.) Five Horses, Three with their Grooms. Handscroll. Signed and dated 1304. A.


Hui-hua kuan (ex-Shimamura collect.) The Taoist Sorcerer Chang Kuo-lao before the Emperor Hsüan-tsung of T'ang, creating a Small Horse that speeds through the Air; several couriers are watching him. Inscription by Ch'ien-lung. Signature retouched. A.

Ibid. Two Grooms Bringing out Four Horses to their Master, who is dressed in Red Gown. Colour on silk. Handscroll. A.

Ibid. Two Horses, one Strong and Fat, another Lean and Tired. According to the inscription by the master, they symbolize two opposite kinds of men, the nobles and the workmen. Colour on silk. Handscroll. A.

Shanghai Museum. Two Ducks on the Shore and a Small Bird in a Blossoming Tree with White and Pink Flowers. Signed. A.

Ming-jên shu-hua, 8. Two Horses; One led by a Groom and the other rolling on the Grass. Signed.

K.-k. shu-hua chi, XXVI. A Ch' in Player Seated on a Cliff by a Mountain Stream. Poem by the painter. Probably a later picture, though marked with the painter's seal.


Ibid. 403 (Marquis Asano). A Horse Tied to a Pole. Seals of the painter. A.

Ibid. 412 (ex-Asano collect.) Two Horses under Willow-trees on a Shore. A fragment. B?

Tōyō, IX (The Art Academy, Tōkyō). A pair of pictures: one representing Playing the Ch' in and Practising Calligraphy; the other Playing Chess and Practising Painting. The pictures are badly worn, the traditional attribution misleading. Cf. Kokka 33, 571; Tōsō, pp.151, 152. C.


Hikkōen, pl.37. An Arhat Seated on a Cliff, Two Men Standing by. Album-leaf. C.

Ibid. pl.38. A high Official on Horseback, followed by Ladies on Foot and Men on Horseback. Fan-painting. B?


Kokka 636 (Marquis Lanza d'Ajeto; formerly Asano). A Caparisoned Horse. Album-leaf. B?

Tōsō, p.153. Emperor Yang-ti of Sui on Horseback followed by Court Ladies in front of a Palace. C.

Ibid. 154, 155 (Count Ōmura). A pair of pictures: A Man Playing the Ch' in to his Guests; Scholars Examining Paintings. Signed. Reproduction indistinct. C?


Kawasaki cat. 5. A pair of pictures: One representing A Man Playing the Ch' in in a Hall; the other, A Bamboo Garden in Snow and a Man in a Pavilion. Cf. Kokka 321. B.


Musée Guimet. Two Horses and Two Men. Handscroll. Poem signed with the painter's name. B?


Ibid. 7. Two Ducks, one pecking its wing, the other swimming in the water. Four small birds in a hai'lang-tree above. Seals of the painter.

Jên K'ang-min 任康民. Unrecorded in Chinese books, mentioned in Kudōkkan Sayuchōki, 1238, among the Yüan painters and said to have executed some wall-paintings, besides landscapes and figures.

Shimbi XVI (Count Matsudaira), a Pedlar, a Woman and Seven Children round his Stalls. Fan-painting. Attributed.

Kao K'o-kung 高克恭 (according to Ch'ing-ho shu-hua fang, his original name was Shih-an 士安). 1. Yenching 亜敬, b Fang-shan 房山.
From Ta-chung, Shansi, B. 1248, d. 1310 or later. The family had immigrated from Eastern Turkestan. Appointed by Khabai Khan to an official position and made President of the Board of Justice. Landscapes; followed Mi Fei and Mi Yu-jen. H. 5.I.53.1, 20. M, p.331.

K.-k. shu-hua chi, XXXVII. Clearing after a Spring Rain over the Mountains. Colophon by Li K'an, dated 1309. A.
Ibid. XIII. Mountains Rising through Spring Clouds and Morning Mist. Signed and dated 1309. Damaged and retouched. A.
Ka-kung, XI. Cloud-encircled, Luxuriant Mountains. Colophons by T'eng Wên-yüan (1258-1328), Li K'un (dated 1309), Wang To (1332-1632), and Ch'ien-hung. A.
Hsi Hsto-pu collect., Taipei. White Clouds Circling around Grassy Hills on a River-shore. A man on muleback is crossing a mud-bridge. Short handscroll.
Poem by the painter, dated 1313. B.
K.-k. shu-hua chi, XXXIII. A Grove of Leafy Trees in Mist and Rain. Inscribed with the painter’s name and the date 1333! Poems by Yu Ho (dated 1363), Wu K’un (dated 1470) and Ch’ien-hung. Cf. Chinese cat., London Exhibition, p.142. C.

Shina Nanga Taikan, 4. Misty Landscape. Seals of the painter. B.
Naritō Shōsai, II. Mist along a Mountain Ridge by a River; two men in a garden in the foreground. Short handscroll. B.
Ibid. II. “Coloured Mountains”: Evening Mist along the River. Short handscroll. B.
Tōan, 8 (Saitō collect.) Mountain Landscape with a Man in a Pavillion and Circling Clouds in the Fissures. After Mi Fei. Signed. B?
K'o Chiu-ssū 桐九思, i. Ching-chung 敬仲, 3. Tan-ch'iü 丹丘.

Chang Ch'iün, Taipei. A Branch of a Phoenix-tailed Bamboo. Signed and dated 1338;
Sōgen 43 (Lo Chen-yü collect.) A Pavilion under Leafy Trees in Autumn. Poem and colophon by the painter. Signed and dated 1345. B.
K. K. ming-jên hua-chu chi, A Tall Bamboo and a Chrysanthemum Plant by a Rock. Signed. Colophon by Yu Chi (1272–1348) and poem by Ch'ien-lung. A.
Ku-kung, V. A Bare Tree and Bamboos by a Rock. Signed. A.

Ibid. XXV. Branches of a Blossoming Plum-tree. Signed. Possibly a Ming painting. B?
Ibid. XXXV. A Pavilion Built over a Stream at the Foot of High Mountains. Signed. B.
Sōraiian, II, 34. A Branch of Bamboo. Inscriptions by the painter and by Ch'ien-lung. A?
Mei-chan tê-k'an. Bamboos and a Bare Tree by a Rockery. Signed.
Sōgen 44 (Shao Hou-fu). An Old Knotted Tree, Bamboos and Epidendruma by a Rock. Signed. B?
Ibid. Add. 3. Bare Trees and Bamboos by a Rock. Signed.

Ku An 颜安, i. Ting-chih 定之.

Chung-kuo, I, 113 (Ti P'ing-trü collect.) A Spray of Bamboo. Signed and dated 1345. A.

Peking National Museum cat. An album of eight leaves representing Narcissi.
KU K’UEI 頤達 or Ku Ta 頤達, t. Chou-tao 周道.


KU TÉ-HUI 顗德輝 or Ku Ying 頤英, t. Chung-ying 仲英, h. Chin-su Tao-jên 金栗養人.

Chung-hua wen-wu chi-ch’eng, IV, 370. Two Mandarin Ducks under Some Reeds and Fu-yung Flowers.
Poem by the painter; Colophon by Ch’ien-hung.


T. Moriya collect., Kyōto. The Purple Bamboo Retreat; a small landscape. Two inscriptions by the painter, one dated 1299. A?
Yürütaikan, II. Two Branches of Bamboo. Ink on paper. Poem by Chao Meng-fu. Signed and dated 1305. C.


HUI-HUA KUAN. A Long Branch of Bamboo. Handscroll.
Accompanies a similar painting by Chao Meng-fu. A.
Chung-kuo, I, 102 (Ti P’ing-tezü collect.,) River Landscape, called Early Snow at Wu-hsing. Signed. B?


P’ang Yüan-chih cat. A. A Lady Standing by Bamboos. Handscroll. Signed. Colophon by several Ch’ing writers.
Kuo Min 郭敏, t. Po-ta 伯達.
Yuan Dynasty. A native of Ch'i-hsien in Honan. Landscapes and figures, also flowers and ink bamboo. H. 5. M. p.398. also Hua-shih hui-yo.


Kuo Pi 郭爾, t. Tien-hsi 天錦 and Yu-chih 佑之, h. Pei-shan 北山.
From Ch'ing-k'ou, Kiangan. B. 1301, d. 1355; these dates are usually given for his birth and death, but they are probably about twenty years too late. Landscapes after Mi Fei. H. 5. I. 53. L. 60. M. p.398.

Yurikan (Shiba Meiga Senmu, III). Mountain Landscape in the style of Mi Fei. Handscroll. Signed and dated 1327. A?

Nanga Taisei, IX, 35. Monastery in Mountains Lapped by Mist. Signed and dated 1330. A?

Kokka 412 (former Hayashi collection, now J. D. Chun, Hongkong). River Landscape after Rain. Signed and dated 1334. A?

Sogei 70 (Chang Hsiueh-liang). River Landscape with Leafy Trees and Mountains Rising through Clouds. Signed and dated 1337. B?


Liu, pl.42. River landscape in Mist after Mi Fei. Handscroll. Signed. A.


Toso, 199 (Chin Shou-shu). River Landscape in Mist. Handscroll. Signed. B.


Kuo Tsung-mao 郭宗茂.
From Ning-po, 14th century. Flowers and birds. L. 60. M. p.398.

Chung-kwo, I, 116 (Ti P'ing-tsü collect.) Two Ducks on the River Shore. Attributed. C?

Lai-an 藹奄.

Kokka 381 (Iwasaki collect.) A Fish. Short handscroll. Attributed. The seal on the picture reads Na-an 諧庵. A?

Ibid. 409 (Marquis Asano). Four Fishes among Weeds. Seal of the painter. A.

Hikkonen, pl.21. Three Fishes. Section of a scroll.


Nelson Gallery, Kansas City. A Large Carp (?) Swimming between Aquatic Plants. A?

Ling Ch'ien 冷遷, t. Chi-chung 喜澄, h. Lung-yang-tsü 龍陽子.
A legendary Taoist from Wu-ling, Hunan. In the Chih-yüan period (1335-1340) he is said to have been 100 years old, but became a Court musician in the Hung-wu period (1368-1398). Landscapes in the style of Li Shu-hsin. His name
has been used for the following pictures, which, however, do not represent the style of one single master. N. I, 10. O, 2: I, 49, T. M, p.114.


Yüntaikoa, II. Clouds and Woods in the Purple Valley. Signed and dated 1359. C.


Li Heng 李亨, t. Ch’ang-shih 昌時.

Active c. 1335-1340. Flowers and birds, pupil of Wang Yüan. Unrecorded in biographies of painters. The above information is offered by Ch’ien Ku in his inscription on this picture.


Li Jung-Chin 李容瑾, t. Kung-yen 公頌.


K. K. shu-hua chi, XXXVI. Imperial Palaces of the Han period built on cliffs projecting over a river. Signed.

Li K’an 李衎, t. Chung-pin Ch’ung 趙, h. Hsü-chai T’ao-jen 息齋道人.


Hu-i-hua kuan. Bamboos on Rocks. Ink-painting on paper. Handscroll. Colophon written in large characters by the painter, dated 1307. This picture is said to have formed one scroll with the picture now in the Nelson Gallery, Kansas City, A.

Nelson Gallery, Kansas City. Two Large Tufts of Bamboo with widely spreading branches. Signed. Painted for a friend called Hsüan-ch’ing, who recited a poem on the beauty of the bamboo. This is copied in the first colophon by Chao Meng-fu, dated 1308. The second colophon is written by another friend called Yüan Ming-shan and dated 1309. A.


K. K. shu-hua chi, XXI. A Pair of Tall Pine-trees and Some Jujube Shrub. Seal of the painter. A.

Hu-i-hua collect. Three Thin Bamboos by a Stone. Ink on silk. Signed with two seals. A?

Bamboos on a Cliff in Rain. Ink and greenish colour on paper. A.

Ibid. Three Tall Bamboos. Ink and greenish colour on silk. Signed. A.


Li K'ang 李康, i. Ning-chih 紅之.
Native of T'ung-lu in Chekiang. Active c. 1340-1360. Biography in Yüan Shih; also M, p.198.

Ku-kung collect. (Nanking Exhib. cat. pl. 76). Fu-hsi
Seated on Rock holding Brush and Paper. Attributed.

Li Sheng 李升, i. Tsü-yün 子雲, h. Tsü-yün-sheng 素雲生.

Shanghai Museum (Gems, II, 7). Mountain Landscape
with Small Buildings on Hilllocks among Pine-trees.
Handscroll. Inscription by the painter, dated 1346. A.

Li Shih-Hsing 李士行, i. Tsun-tao 道道.

Precatorial collect., Munich. Mountain Landscape with
Bare Trees. Signed and dated 1326. A.

Ku-kung, XI. A Knotted Old Pine-tree and Bamboos.

A.

Fogg Museum, Cambridge, Mass. Two Old Pine-trees
on a Shore. Signed. A.

Li T' i 李倜, i. Shih-hung 士弘, h. Yuän-ch'iao Chên-i 厳顕慈逸.
From T'ai-yüan, Shanxi, 14th century. Served as a lecturer on the classics to the emperor. Followed Wên T'ung as a

Sögen 76 (Lo Chên-yü collect.) Bamboo Groves by a
Rocky Shore. Part of a scroll. Attributed.

Liang-ch'üan 良鈞, h. K'o-wêng 可翁, Wu-shih 無事 and Sâ-k'âin 思堪.
Unrecorded, but according to Shimbil, XII, he went to Japan in 1299. There was also a Japanese monk with the name
Liang-ch'üan (Ryûsen), who lived later and painted in Chinese style, as may be seen in two Arhat pictures, reproduced
in Shimbili, XII.

Shimbili, XII (Baron J. Gô, Tôkyô). An Arhat and his
Servant Standing on a Promontory in front of a
Waterfall. A dragon appears in the clouds. Short
handscroll. Attributed.

Lîn Chüan A 林巖阿, i. Tzê-huan 子煥, h. Yu-yu-shêng 焉遊生.
Landscapes; followed Kuo Hsi. Recorded in Li Jih-hua's Wei-chiu-hsiian jîh-chi; also in K.

Ku-kung collect (Nanking Exhib. cat. nr 79). A Broad
River-view with a Fishing-boat. Signed and dated
kuei-ch'ou (1313?) Mounted in the collective scroll of
Yüan works called Yüan-jên chi-chin.
LIU FANG 劉枋.
Unrecorded. Probably Yuan period.


LIU KUAN-TAO 劉貫道．I Chung-hsien 仲賢．
From Chung-shan, Hopei. Active c. 1270-1300. Taoist and Buddhist figures as well as portraits and landscapes. He was summoned to paint the portrait of Kublai Khan in 1279. H, 5.1, 53. M, p.659.

Sōgen 36 (Heng Yun collect.) The Founders of the Three Religions with their Disciples under Trees. Signed and dated 1280. B?

Chung-hua wen-wu chi-ch'eng, IV, 356. Emperor Kublai Khan with a Party of Men on Horseback Hunting. Signed and dated 1280(?)

K-k. shu-hua chi, VI. Two Arhats Seated under Palm-trees. Inscribed with painter's name and the date 1356(?)

Ibid. XV. Mountains and Pavilions in Snow by a River. Poem by Ch'ien-lung. Probably a Ming picture.

Tōsō, p.149 (Kuo Tse-yün collect.) The Taoist Immortal Ko Hung Moving his Residence. Figures travelling through a landscape. Handscroll. A?

Nelson Gallery, Kansas City. A Man Resting on a Couch in the Open; behind him a painted screen, a table and some plants; two women stand at the foot-end of the couch. According to an inscription by Wu Hu-fan, the picture is signed Kuan-tao. A somewhat simplified version of the same design is in the Freer Gallery (11.232) ascribed to the Sung period.


LIU MIN-SHU 劉敏叔.

Freer Gallery (16.584). Portraits of Three Scholars. The painter's name and title written on the margin. Possibly of the period.

LIU TZU-YÜ 劉子與.
Active at end of Yuan and beginning of Ming dynasty.

Hui-hua kuan. A Landscape Study. Ink on paper. Mounted together with similar paintings by Chang Kuan, Chao Chung and Shen Hsiian.

LIU YIN 劉因．Meng-ch'i 夢吉．

Sōrai-in, II, 35. A Fisherman in a Boat on the River; Bare Trees on the Rocky Shore in the foreground. Inscription by the painter.

Lo Chih-ch'uan 羅稚川.
A native of Ting-chiang in Kiangsi. Unrecorded in Chinese works on painting, but mentioned in Korean and Japanese record books as a scholar and as an associate of noted litterati of the time.


Lu Kuang 陸廣, t. Chi-hung 季弘, h. T'ien-yu 天遊.


Shen Chou, VI. River Landscape in Mist, Album-leaf. Signed. C.


Gem, I, 14. A Man in an Open Pavilion by a River. Colophon by Wu K'uan (15th cent.) attributing it to the master. A?


Nanga Taisei, XIV, 44. High Rocky Hills Sheltering a Temple, Two Men in a Boat. Signed. B?


Ma Yuan 馬儼, t. Wen-pi 文壁, h. Lu-ch'un 魯純, or Liu-tun 魯純.

K.-k. shu-hua chi, XXXVIII. Cottages in the Mountains among Pine-trees. Signed and dated 1328. B.

Ibid. X. High Terraced and Deeply Crevassed Mountains in Snow. Signed and dated 1349. A.


Shen-chou ta-kuan, vol.16. Bidding Farewell, the Boats are waiting at the Shore. Short handscroll. Signed and dated 1360. A.

Chung-kuo, I, 105 (Ti P'ing-tzu collect.) High Wooded Mountains with Cottages in Autumn. Signed and dated 1360. A?

Nansō Iatsu, IV. Trees by a Stream in Mist, a Man Standing on the Shore. Signed and dated 1361. B.


K.-k. shu-hua chi, I. An Angler in a Boat by the Shore in Autumn. Signed. Colophon by T'ao Tsung-i (Ch'ü-ch'eng). A?

Ibid. XLIII. Mountains in Autumn with Travellers. Inscriptions by Tung ch'i-ch'ang and Ch'ien-lung. B?


Nansō Iatsu, IV. Summer Mountains before Rain, Pavilions over the Stream. Signed. Cf. Sōrakan, II, 42. B.

Kyūka, I. An Immortal with a Gourd. Signed (at 69). C.

Cincinnati Art Museum (ex-Chang Te‘ung-yu collect.) A Quieter River at the Foot of Misty Mountains. After a picture by Huang Kung-wang. Signed. Inscription by Tung Ch‘i-ch‘ang, A.

MENG YU-CHIEN 孟玉潤. Original name Meng Chen 孟珍, b. Chi-sheng季生, h. T‘ien-hsi天澤.


Kokka 231 (Lo Chen-yu collect.) A Bird in a Loquat Tree. Signed.


NÍ TSAN 倪瓚, b. Yüan-ch‘en元鎮, h. Yü-lin雲林, Yü-ren延任, Ch’ing-ming Ch‘u-shih 清名居士.

Chang Ta-ch‘ien cat., vol.IV. An Old Man in an Open Pavilion under Autumn Trees by a Stream; low hills on the opposite side of the water. Two inscriptions by the painter, the first one dated 1339. Four colophons by Wu K‘u-an and others. A?

Tōan, 12 (Saitō collect.) River Landscape with Tall Trees to the left in the foreground. Poem by the painter, dated 1341. Much worn. B?

Hakubunshō album (Ueno collect.) Six double leaves with Studies of Barren Trees and Rocks; each accompanied by a poem. Last date, dated 1342. C.

Nanzō Ishi, IV. Trees by a River in Autumn. Signed. Poem by the painter, dated 1342. Poem by Shen Ch‘ou and colophon by Tung Ch‘i-ch‘ang. B?


P‘ang Yu-an-ch‘ieh cat. 7 (also in the Illustr. cat. 1940, 4). Clouds and Mist on a Spring Morning. Signed. C.


Moriya collect., Kyōto. Landscape: Mountains, Bridges and Trees. Seal of the painter.

Bijutsu, XII. Wooded Hills in Mist. Short handscroll. Poem by the painter.

Pennsylvania Museum, Philadelphia. The Red Cliff. Three philosophers in the boat. C.


Sōrai, III (Abe collect.) River View with Scattered Trees and a Low Pavilion. Large album-leaf. Poem by the painter, dated 1348, and by two other writers. B?


Ming-hua shu-ch‘i, I, 1. River Landscape; Sparse Trees on the Cliff. Poem by the painter, dated 1350. B?


J. D. Ch‘en collect., Hongkong. Two Leafless Trees and Slender Bamboos Growing by some Stones. Inscription by the painter dated 1355. Colophons by Wen Ch‘eng-ming and Chang Ta-ch‘ien. B.

K-k. shu-hua chi, XVII. A Pavilion under Tall Trees by a River. Poem by the painter, dated 1354. Colophon at the top of the picture by Tung Ch‘i-ch‘ang. B?

Chung-kuo, I, 88 (Ti P‘ing-tzu collect.) Bamboos and Bare Trees by some Strange Cliffs. Poem and colophon by the painter, dated 1360. C.

Nanió thatin, IV (Tôkyô National Museum). River Landscape. Illustration to two lines of a poem by Tu Fu. Colophon by the painter dated 1361. Sketchy imitation. B?

Ku-kung collect. Sui-chu chi: The Water-Bamboo Hut. A small homestead in a bamboo grove on a rivershore. According to the inscription by the painter, which includes a poem, the picture was painted in 1362 for Wang Chung-ho who built the homestead by the South Lake in Sung-chiang. The picture is now blurred by washing, but the inscription seems authentic. Short handscroll, with some colophons. This picture is described in the New Catalogue of the Palace Collection, ch'ien IV, pp. 195, 196 (1956).

The same inscription is repeated with only slight differences on another similar, though somewhat simplified painting, likewise a short handscroll, dated 1362, lately in private possession in New York. But it should be noted that the latter picture does not contain the homestead in a bamboo grove as described above.


Freer Gallery (38.6) (ex-P'ang Yüan-ch'i). River View. Same design as in the preceding picture. Short handscroll. Signed and dated 1362. Accompanied by a letter written by the painter.


Ku-kung, XXV. Fresh Bamboo and Dry Trees at a Stone. Dated 1365. A.

Sôgen 64 (Kao Pao-ch'ang collect.) Portrait of Yang Ch'i-hsi in a Landscape. The figure by Wang I, the trees and stones by Ni T'ai. Short handscroll. Dated 1365. A.

C. T. Loo's Successor, Frank Caro, New York (ex Chang Ts'ung-yü collect.) Landscape seen from the T'ung-lu Pavilion. Signed and dated 1364. B?


Chung-kung ming-hua, XXII. A Wu-t'ung Tree with some Climbing Plants and Bamboos by a Rock. Signed and dated 1365. B?

Lo Chia-Jun collect., Taipei. A Low Pavilion under Spare Trees; Tall Cliffs on the Opposite Shore. Inscriptions by the artist dated 1365, and by Sun Ta-ya dated 1382. A?

Chung-hua wên-wu chi-ch'êng, IV, 371. Yü-hou k'ung-lin t'ü: Scattered Trees on a Rocky Shore after Rain. Painted in colours on paper. Inscription by the painter, dated 1368, and also colophons by four contemporaries. A.


Tôô, p. 184 (M. Katô collect.) Two Leafless Trees and Young Bamboo Sprigs. Poem and colophon by the painter, dated 1369. Also in Nanga Taisei. B?


K-k. shu-hua chi, XL. Leafless Trees and Young Bamboos by a Strange Stone. Signed and dated 1371. A.


Ibid. The Top-section of a Bamboo Plant. Ink on paper. Poem by the painter dated 1371. A number of contemporary inscriptions.

K-k. shu-hua chi, XIII. "The Jung-ch'i Studio". Sparse Trees and a Low Pavilion on the Shore; a

K.-k. chou-k’an, 75. A River Landscape; a House on the near Shore. Painted for his friend Chang Yü. Signed and dated 1372. A.

Ōmura, II, 2 (Kikuchi collect.) A River Winding between Cliffs, Trees and a Pavillon in the Foreground. Poem and colophon by the painter, dated 1372. This picture is probably destroyed, but another version of it in I-shu t’ung-pien, 9. B.


P’ang Yüan-chi Illust. Cat. V. A Place for Fishing after Rain in Autumn. Poem by the painter dated 1372. Colophons by Tung Ch’i-ch’ang and two other men. Cf. Mei-chun t’ieh-k’an, B.

Photo by Yen Kuang, Peking (Manchu Household collect.) Views from the Shih-tzu-lin (garden). Short handscroll. Inscription by the painter, dated 1373. Numerous inscriptions by Ch’ien-lung and colophons by officials, referring to the history of the place. A.


Freer Gallery (11.296). Broad River, Rocky Shores with Spare Trees and a Pavillion. Inscriptions by the painter, dated Chih-ch’êng t’ien (1375?), by Shên Chou, Wên Chêng-ming (dated 1549) and Chang Ch’ung. Possibly seventeenth century. B?

Shên Chou, III. River View with Bare Trees. Inscription by the painter. B.

Ibid. VII. River Landscape with Spare Trees and a Pavillion. Signed. B?

Ibid. XI. A Tall Tree on a Rocky Shore. Signed. B?

Ku-kung, XXIII. Tall Spare Trees by a River; Hilllocks farther away. Poem by the painter, by K’o Ch’iu-sî and Sung K’o, Late imitation. B?

Ibid. XXXV. The "Pavilion of the Purple Fungus" on the River. Poem by the painter. A.

K.-k. shu-hua chi, XXIX. Leafless Trees on a Rocky Ledge in a River. Long colophon by the painter; poem by Ch’ien-lung. B?

K.-k. chou-k’an, vol.I, 1. Leafless Trees and Bamboos growing on Big Stones. Poem by the painter. C.

Ku-kung collect. The An-ch’ê Study. Signed. Short handscroll, mounted with other Yüan paintings in the scroll called Yüan-jên chi-chên. A?

Hsi-hua kuan (ex P’ang Yüan-chi collect.) A Few Bamboos and a Tall Wu-ch’êng Tree by a Garden Rock. Inscription by the painter. A.

Ibid. Pavilion and Spare Trees in Autumn on a River Shore; mountains in the distance. Inscription by the painter and a poem to a friend. A.

Ibid. A Slender Branch of Bamboo. Short handscroll. Inscription by the painter in which he complains of great age and a feeble hand. A.

Shanghai Museum. Wu-ch’êng ch’un-shu t’u. The mountain is cut sharply in terraces as in pictures by Huang Kang-wang, the water is rushing down; buildings among spare trees below. Inscription by the painter. A.


Naitô Ibashî, IV (Sasaki collect., Tokyô). The Ch’ên


C. T. Loo's Successor, New York. Two Leafless Trees and Slender Bamboos by a Rock. Marketed “6 moon, 5 day” (no year) and dedicated to Lù-shui-yüan Ch'ung-wèng (The Old Gentleman of the Green Water Garden). Colophons by Ts'ao Shu and Chu Sheng. Cf. Līu 35. A?

Ibid. (ex Chang Ts'ung-yü collect.) Four Leafy Trees growing on the Rocky Shore. Inscription by the painter. A.

C. C. Wang, New York. A Dry Tree by a Rock and a few Stalks of Bamboo. Inscriptions by the painter and four contemporaries. A.


Ibid. (ex Chang Ts'ung-yü collect.) River View. Five Trees on the Shore, Large Rocks on the farther Shore; a narrow stretch of water. Inscriptions by the painter and by Chi'en-lung. A.


Yūrūmikan, I. A Thatched Hut in the Mountains. Ink on paper. Colophon by the painter. C.

**PEN-CH'IN** 本誠, I. Tao-yüan 道元, b. Chi'eh-yin 喜隱.


**PIEN WU** 過武, I. Po-ching 伯京.


**PO TŻÚ-T'ING** 布子庭.

Nansō Gashū, 3 (Prince Konoe, now Umezawa). Tufts of High Grass by a Rock. Poem by the painter.
A. Cf. Bijutsu Kenkyū 180, article by S. Shimada.

Po-yen Pu-hua 伯顏不花. Ts'ang-yen 高岩.
A Mongol nobleman, distinguished himself as a military commander in fighting the rebel Ch'en Yu-liang (d. 1363).

K.-k. shu-hua chi, IV, Pines and Circling Clouds in a Mountain Valley. Signed. Colophon by Chiang Li-kang (15th century); poem by Ch'ien-lung.


P'u-kuang 溥光. Family name Li 李, t. Hsian-hui 玄徽, h. Hsü-ch'un 馮cott.
From Ta-lung, Shanhsi. A priest, served as head of the Dhuta sect and as a professor in the Chao-wen College in the reign of Kublai Khan, who called him Yu-an-wu Ts'ui-shih 元悟大師. Active still in 1312. Landscapes, bamboos and Buddhist figures. H. 5, L. 64. M. p. 556. See Pelliot's article in T'oung Pao, 1922, p. 351.

Tokugawa Museum, Nagoya. Bodhidharma Crossing the Yangtze on a Reed. A man on an ox and a man on a donkey at the sides. Attributed.

P'u-men 普門. h. Wu-kuan 無關.
From Hsin-chou, Kiangsi. A priest. B. 1201, d. 1281. Figures. Recorded only in Kooditakan Sayuchō, nr 42.


P'u-ming 普明. Family name Ts'ao 曹, h. Hsü-ch'uang 雪窩.

Bijutsu, III. Epidendrums. Short handscroll. Inscription by the priest Ling-feng, dated 1344. A.


Tōsō, p. 218 (Brooklyn Museum). Epidendrum and Bamboo in Wind. Short handscroll. Signed. A.
SA T'U-ŁA 達那拉, I. T'ien-hsi 天錦, H. Chih-ch'ai 直齋
K-k. shu-hua chi, XXXIV. Two Birds in a Plumtree. Poem by the painter, dated 1315. A.

SHANG CH'I 鄧琦, T. T'e-fu 德符
From Ts'ao-chou, Shantung. Employed as a teacher at the court of the Emperor Ch'eng-tsung (1295-1307), and later on in the imperial library. Painted landscapes and bamboos. H, 5. M, p.376.
K-k. shu-hua chi, XXVIII. A Lotus Stream in Summer at the Foot of Cloudy Mountains, after Chao Ling-jang. Signed and dated 1314. Poem by Wang Ta (end of the 14th century). A?
Ibid. VIII. Two Crows: one in a blossoming apricot-tree; the other splashing in the water below. Signed and dated 1315. A?
Ku-kung, XXXVI. A Wanderer Approaching a Taoist's Hut at the Foot of the Sung Mountain. Signed and dated 1342.
K-k. shu-hua chi, XXXIV. A Deep Mountain Gully; a pavilion built over a stream. Men are playing chess. Signed. A?
Hui-hua kuan. Spring Mountains. Ink and greenish colour on silk. Large handscroll. A.

SHANG CHU 鄧瑄, I. T'ai-yüan 台元, H. Sun-ch'ai 孫齋
Landscape, in p'o-mo 破墨 manner. Also rocks. H, 5. L. M, p.376.
Chang Ta-ch'ien's collection. Hongkong 1951. Moon over a Mountain Village. Handscroll; signed, dated 1342. A.

SHEN HSÜAN 沈鉉
Active at end of Yuan and beginning of Ming dynasty. Followed Huang Kung-wang in landscape-painting. M, p.144.
Mounted together with similar paintings by Chang Kuan, Chao Chung and Liu T'ai-yü. A.

SHENG HUNG 盛洪, or Sheng Hung-fu 盛洪甫, I. Wen-yü 文裕
P'ang Yüan-chi Illustr. cat. 1. 3. Narcissus Plants.
Signed and dated 1354. Inscriptions by Ch'en Chi-ju and Ch'ien-lung.

SHENG MOU 盛懋, T. Tzü-chao 率昭
From Chia-hsiing, Chekiang. Active c.1310-1360. Landscapes, figures and birds; followed Tung Yüan and Ch'i-jan as well as later Sung masters. H, 5. M, p.389.
Hui-hua kuan. An Old Pine-tree Growing from a Split Rock. Ink on paper. Inscription by the painter, dated 1347 (?).


Freer Gallery (54.12). Waiting for the Ferry-boat on a River-bank in Autumn. The men are seated under a clump of trees. Ink on paper. Signed and dated 1351. Seven inscriptions. The same picture in a later execution in Yuristung, II.


Ku-kung collect. A Rocky Slope with Old Pine-trees; two boats on the water, and bluish mountains in the background. Effective colouring. Short handscroll. Eight inscriptions by contemporaries, the last one by Wei Chiu-ting, dated 1361.

K.-k. shu-hua chi, XVIII. Travellers in Cloudy Summer Mountains. Signed and dated 1362. C?


Ibid. XIV. A Summer-day in the Mountains; River valley with numerous figures and pavilions. A.

Ibid. XXVIII. Swallow Soaring above the River in Spring. Signed. C.

Ibid. XXXVI. A Mountain Stream, Two Men in a Small Boat; Leafy Trees on the Shore, High Peaks in the background. Signed. A.

Ibid. XLIV. A Scholar with his Servant under Pine-trees and Two Cranes. Signed. A.


Ibid. vol.6, 128. A Man Making a Barrel under Two Trees. Fan-painting. Signed. A.

Gems, I, 12. Autumn Scene; a Man in a Boat on the River. Attributed. B.

Hompôji, Kyôto. Two large Landscapes with Figures making Music under Trees. Signed. The pictures are damaged but possibly by the master.


Ibid. 401 (Marquis Asano). The Immortal Chang Kuo-lao Riding on the Donkey through Clouds over the Sea. Fan-painting. B?

Hikkôen, Fl.44. River-landscape with a Fisherman in a boat. Signed. Large album-leaf. B?

Nansō Ihatu, IV. A Boat in a Gorge; a Cart Travelling on the Road over the Rocks along the River. Short fragmentary handscroll. Signed?

Nelson Gallery, Kansas City. Enjoying the Mountain Air, a Scholar in a Pavilion among Leafy Trees at the Foot of High Mountains. Recorded in Shu-hua ch'ien-ying, A.

Sôralkan (Abe collect.) Mountains Rising through Thick Clouds, a Man in a Pavilion under Large Trees. Fragment (?) B.


Shina Kachô. Four Wild Geese among Reeds. C.

Ibid. Two Cats and a Falcon. C.


SHIH CHIANG (KANG) 史幘, t. Jou-ming 柔明, h. Chü-ch'ü Tao-jên 楚齊道人.
From Yung-ch'ing, Hopei. First half of the 14th century. Figures, landscapes, flowers and birds. H. 5. I. 41. M, p.77,
ANNOTATED LIST OF PAINTINGS

Tōsō, 140 (Suda collect.) Demons Attacking a Tiger.
Part of a scroll.

SHIH CH'ING 时清, i (?) Jung-yang 蒋旸.
Unrecorded. Presumably a Yüan dynasty priest-painter, close in style to T'an Chih-jui.

Seals with the above names.

SUN CHÜN-tSE 孙君澤.

Tōsō, IX, pl.111 (G. Kikuya, Nagato). Cloudy Mountains with a Woodcutter and a Traveller on the Road. Signed. A?
Ibid. IX, pl.110 (Yōtoku-in, Daitoku-ji). Autumn Landscape: A man seated on a promontory in front of a pavilion overlooking a misty valley, a servant-boy standing behind with a Ch'in.Attributed. Cf. Kokka 191; Shimbi, XII. A?
Ibid. IX, pl.112, 113 (Iwasaki collect.) Two pictures forming a pair: One representing a Man on a Terrace in front of a Pavilion under a Twisted Pine; the other Two Men in a Pavilion under Pine-trees. Seal of the painter. Cf. Kokka 249; Shimbi, XII. A.
Ibid. 328, 381 (Viscount H. Akitomo). A pair of pictures, one representing A Filial Son; the other Lu Chi offering an Orange to his Mother. C.
Kokka 684. Winter Landscape, with a Man in a House. Attributed. B?
Kokka 689 (Y. Hagiwara). Landscape with Buildings. B?

SUNG K'OU 宋克, i. Ch'ung-wén 仲温, i. Nan-kung-sheng 南宮生.


SUNG-T'IEH 松田.
The painter is unrecorded in China, but mentioned in Kandaikan Sayuchô, nr 114. He specialized in squirrel paintings, but should not be confused with Yung-t'ien 用 田, who also painted squirrels.

Kokka 403 (Marquis Asano). Three Squirrels on the Branch of a Pomegranate-tree. Tall picture; ink only. Seal of the painter.
Moriya collect., Kyōto. Two Squirrels on a Bare Branch. Signed.

Kokka 522 (Baron Dan). A Squirrel on the Branch of a Chestnut-tree. Attributed.
TAI SHUN 蒋绅, i. Hou-fu 厚夫.
K.-k. shu-hua chi, XXXV. The K'uang-lu Mountain; a gateway at its foot, a temple at the top. Signed and dated 1318. Probably a later picture.

T'AI PU-HUA 泰普華, i. Chien-shan 顯善.
From T'ai-chou, Chekiang. B. 1304, d. 1352. Son of a Mongolian, who became naturalized: Minister of the Board of Rites. V. p.813.
Cf. Chûgoku, II.

T'AN CHIH-JUI 檀稽瑞.
Kokka 426 (Count T. Shimazu). Bamboos on a Rock. B.
Tôyô, IX. (Magoshi collect.) Bamboos and Rocks, Album-leaf. Poem by I-shan (1247-1317), a Chinese monk who lived in Japan. A.
Bijutsu, VI. Trees by a River in Mist. A?
Hkkôen pl.53. Bamboos in Mist. Album-leaf. A?

T'ANG Tî 唐棣, i. Tsū-hua 桃華.

Seikadô (Iwasaki collect.) Spare Bamboos on a Rock. Inscription by the priest Lui-an.
Okazaki coll., Kyôto. Bamboo growing beside a Rock. Album-leaf, painted on paper. A seal perhaps belonging to the painter. A?
gorge with a Pavilion. Signed and dated 1364. Poems by Ch’ien-lung and others. B.
Ku-kung collect. Travelling in Autumn Mountains, after Kuo Hsi. The bare trees and cloud-like rocks are seen through the mist. Signed. A.
Ku-kung, VI. A Boat on a Misty Stream. Pine-trees and a pavilion on the shore. Signed. B?
K.-k. shu-hua chi, XL. A Donkey-rider Travelling over Snow-covered Hills. Short handscroll. Seals of the painter. C.

T’AO FU-ch’u 陶復初, t. Ming-pén 明本, h. Chih-hsüan Lao-jen 介軒老人.
Kawasaki cat. 35. A Narcissus Plant and a Stone. Attributed.

T’AO HSÜAN 陶驃, h. Chih-ts’un 菊尊.
From Chin-ling (Nanking), h. r.1280. Poet. Followed Li Ch’eng as a landscape-painter. H. 5. M, p.394.

TING CH’ING-ch’i 丁清溪.

TS’AI SHAN 稲山, Yüan period. Unrecorded except in Kudaikan Sayuchōki, nr 120.

TS’AO CHIH-po 曹知白, t. Yu-yüan 又元 and Chên-su 貞素, h. Yün-hsi 雲西,
From Hua-t’ing, Kiangsu. B. 1272; possibly alive still 1362 (see below). Served in the reign of Kublai Khan as a professor in a government college, but resigned in order to devote himself entirely to Taoist studies and painting. Followed Li Ch’eng and Kuo Hsi as a landscape-painter. H. 5. I, 34. I, 21. M, p.404.


Ibid. A Man angling in a Boat under an Old Tree by a River. Large album-leaf. In the master's style, but not signed.


Ku-kung, XXIV. The Twelve Good News-bringers, i.e. Magpies in a Pine-tree. Inscribed with the painter's signature. C.


Tsao-hui Tung-yün (Shinbi Shoin, 1921). Eight Landscape Studies by Tsao Chih-po and eight poems by Tung Ch'i-ch'ang (dated 1632). Also published by I-yüan Chen-shang Shê. A?

Nansô, 2 (Yamamoto collect.) Two Pine-trees and a Rock on a River Shore; Mountains in the distance. Signed. Poem by Shen Chou, Cf. O'mura, I, 3; Nansô Iatsu, III; Tôô, p. 160; Chiungoku, I, B.

Nansô Iatsu, III. A Man with a Staff Walking in a Forest. Colophon by Wang Hui. A?

Tôô, p. 161 (Ch'en Pao-ch'ên). River Landscape with Bare Trees and a Man in a Boat. Poems by the painter and by Hsien Ch'ien. A.


Sôgen, p. 52 (Chang Hsueh-liang). Strange Cliffs forming Islets in a River; a Paviliou in the centre. Handscroll. Poem by the painter. B?


P'ang Yüan-ch'i Cat. 7. A Study in the Mountains. Colophon by the painter, dated 1337.

Tsou Fu-lei: 都復雷.
Poet and painter, active about the middle of the 14th century. Said to have lived as a hermit. Followed in his plumb-blossom paintings Chung-jen, I, 54. M, p. 567.


Ts'u-i Yen-fu: 崔彥輔, or Ts'ui Yen-hui 崔彦輝. Ts'un-hui 遠晖, h. Yün-lin 雲林.

K.-k. shu-hua chi, XXI. A Deeply Crevassed and Folded Mountain rising above a River. Signed and dated 1342. Poem by Ch'ien-lang.

Emperor Jen-tsung (1112-20) bestowed on him the hau, Ku-yûn Chi'n-shih 孤雲廬士. The Hermit of Lonely Clouds. From Yung-chia, Chekiang. Most prominent as a boundary painter, but painted also other landscapes and figures. H, 5, 53. M, p. 35.
Chung-kuo, I, 110 (Ti P'ing-tzu collect.) A Toy pedlar and a Man and a Woman with their Child. Signed and dated 1310.

Ku-kung collect. Dragon-boat Festival in the Han Period. A horizontal scroll painted in true fine kung-pi manner on silk. Signed and dated 1310 A.

Ibid. The Dragon-boat Festival on the Chin-ming Lake. Handscroll. According to the inscription, the original of this picture was presented to the emperor in 1310. Twelve years later when the elder sister of the emperor asked for a similar picture, the painter made the present one, but apologized in writing for the poor execution due to his old age. Signed and dated 1323. Inscriptions by Yuan Ch'üeh and Liu Chi.

Sōgen, 46 (Chou Chih-ch'eng). The A-fang Palace. High buildings and trees rising over a misty river. Signed and dated 1321 A.

Ch'ing-kung ts'ang, to (Manchu Household collect.) A Man Seated on a Cliff overlooking a Misty Gorge. Fan-painting. Signed.

Chung-kuo, I, 111 (Ti P'ing-tzu collect.) A Hermit under a Tree with Two Attendants Receiving Peaches from a Monkey. Signed. C.

K.-k. shih-hua chi, XXIII. The Abode of the Immortals in the midst of a Misty Sea. A large coloured picture on silk. C.


Ibid. The Palace of Prince T'eng in the time of T'ang Tai-tsung. Album-leaf. The poem by Wang Po of T'ang, describing the palace, is copied by the painter Hsia Ming-yüan. The of Ming who, according to a Chinese tradition, made a minutely executed design for an embroidery of this palace. The same composition is reproduced in a later picture (?) in the Freer Gallery (15.36) and in a somewhat extended form in a picture in Laufer cat., pl. XXVII.

NELSON GALLERY, KANSAS CITY. An Elaborate Palace Building on a Terrace; misty Mountain Silhouettes. Album-leaf. Signed.

INDIANAPOLIS ART INSTITUTE (ex Chang T'sung-yü collect.) Demons Attacking the Glass Bowl Containing Hariti's Son. Handscroll. Signed. A.


Wang Ch'en (王臣). Wu-yün (五雲).

Unrecorded. Yüan, or possibly South Sung, period.


Sōgen, 64 (Kuo Pao-ch'ang). Portrait of Yang Chu-hsi, in a landscape. The figure by Wang I, the trees and stones by Ni Tsan, dated 1363 A.


From Kaifeng, moved to Ch'ang-shu, Kiangsu, in the Ta-té era (1297-1307). Landscapes. I. 54, L, 28, M. p. 36.

Tōsō, 149 (Lo Chén-yü collect.) The Hundred Buffaloes Grazing along the River. Part of a scroll. A?
Wang Liang-ch'ien 王良臣; h. Yen-hsi-Chu-jen 烏徵主人.
Unrecorded. Date uncertain.


Wang Meng 王蒙. I. Shu-ming 司明; h. Huang-hao Shan-ch'iao 黃鶴山樵.


Ômura, II, 3 (Kikuchi collect.) A Hermit's Cottage under Pine-trees at the Foot of High Mountains. Signed and dated 1349. B?


Chûgoku, II. A Waterfall between High Mountains; a Clump of Pine-trees below. Signed and dated 1350. C?


K. Takashima collect.; Kugenuma. Mountains with Waterfall; open pavilions below under leafy trees. Soft colours set off by spots of dark ink. Poem by the painter, dated 1351, and two other colophons. Cf. Liu, pl.34. A?


Tôan, II (Saitô collect.) A Retreat among Cassia-trees at the Foot of High Mountains. Long colophon by the painter, dated 1357. Cf. Nansô Ōtsu, IV, and Shina Meiga Shenshû, II. B.


Nansô Ōtsu, III. A Scholar's Retreat in the Mountains. Signed and dated 1360. B.


Chicago Art Institute. Quiet Life in a Wooded Glen. A man in his study under leafy trees at the foot of high mountains. Signed and dated 1367. A?

K-k. shu-hua chi, II. A Man by a Mountain Stream Looking at the Waterfall. Painted together with Ni Tsan. Poems and colophons by both painters, Ni Tsan's dated 1367, and by Tung Ch'i-ch'ang. C.

Kuan Po-hêng collect. Wooded Mountain Ridge:
Buildings in the Gorge and a Man Seated by the Stream under Tall Pines. Signed and dated 1361. A?


Wang Shih-chieh, Taipeh. The Study Pavilion of a Scholar in a Pine-grove near a rocky shore; the water is forming a cascade over the mountain wall in the background. Short handscroll. Inscription by the painter dated 1365.


Kao Yen-yüeh, Hongkong. Pavilions under Large Pine-trees at the Foot of High Mountains. Signed and dated 1367. The picture is grey and worn.


Ku-kung collect. T'ao-yüan ch'iu-hsiao t' u: Spring Morning in the Peach-grove Temple. A fisherman in a boat. Slightly coloured. Poem and inscription by the painter, dated 1370. A?

Chung-kuo, I, 86. Ko Hung Moving his Residence; he is standing on a bridge which spans the stream between steep terraced rocks. Inscription with title of the picture by the painter. Cf. Shina Nanga, III, 6, A.

Ibid. I, 87 (formerly Ti P'ing-tzu collect.) A Deep Gully; the water rushes down from the ridge into a stream spanned by a bridge. Colophons by Ma Han-chung and Cha Shih-piao. Cf. Tōsō, p.173. B?

K-k. shu-hua chi, XXXII. Ch'iu-shan ti'ao-lung t' u. The Autumn Mountains form a Ridge around the Bay; the scholar's straw-covered pavilion is shaded by a tree; a fisherman in a boat is lifting his net. Signed. Poem by Ch'ien-lung. A. Another version of the painting, dark in tone and without the Ch'ien-lung inscription, in the same collection.


Ibid. Fantastically Hollowed and Split Mountains; two Pavilions with Scholars and large Pine-trees. Signed. The painting is much worn, but may be right. A?

Ibid. Hui-ch'i shu-ou t' u. A Mountain Village by a Stream. Inscription by the painter and by Chang Na. Part of an album called Ming-hua hui-ts' u. A?

Chung-kuo ming-hua, 10. Small Pavilions at the Foot of Lofly Mountains, Two Men on the river-bank. Signed. C.


Ibid. XXXIV. A Scholar's Pavillion by a Mountain Stream under Leafy Trees. Signed. Painted in colours on silk. A?


S.c.t.k. hsü-pien, VII. High Wooded Mountains. Signed. B?

Hui-hua kuan, The Lan-tien Village. The water is rushing down the hill; a man is seated in the pavilion on a terrace. Inscription by the painter. Much repaired. A.

under budding trees; view over a river between rocky shores. Signed, A.

Mei-chang Té-k’un. Bamboo and an Old Tree; by a Rockery. Signed; colophon by Yang Wei-chên.

Shanghai Museum (ex-Chou Hung-sun). A Scholar’s Study in the Spring Mountains. Two pavilions under the large pines at the foot of a steep mountain. Long inscription by the painter. Cf. Tōsō, p. 179. A.

Freer Gallery. A Homestead in a Fantastic Garden with Hollowed Rocks; Leafy Trees and Waterfalls by a River along a Mountain Ridge. Signed and dedicated to a man called Chang Chih. Short handscroll. B.


Pageant, 348 (formerly Shao Fu-yeng collect.) A Homestead in the Gorge of a steep Mountain. Signed, B?

Kokka 441 (Yamamoto collect.) Fishermen in Two Small Boats at the Foot of a Mountain Ridge. Album-leaf. Signed. Poems by Chang Yu (1333–1385) and four other contemporaries. Cf. Ōmura, I, 2; Nansō Ihatu, IV; Tōsō, p. 176; Bukkyō Bijutsu, 17. B.

Nansō Ihatu, IV. An Old Man and a Crane in a Small Boat on a Mountain River. Signed. Poem by Ch‘ien-lung, C.

Tōsō, p. 174. (Kuan Mien-ch’un, now C. C. Wang, New York). The Homestead of Mr. Su-an under Pine-trees at the foot of towering mountains. Signed, A.

C. C. Wang, New York. Fishing in the Ching-i River; a homestead by a river at the foot of a mountain ridge. Poem by the painter and two other men. Cf. Cleveland Exhibition cat. 50. A.

Ibid. Large Bending and Twisting Pines along a Steep Mountain-path. A pavilion below and two men approaching. Signed and dedicated to I-yün Shang-jen. A?

Čhêng Té-k’un, Cambridge. Rocky Mountain with Waterfalls and Tall Pine-trees at the lower edge, surrounding the scholar’s pavilion. Poem by the painter. A?


Ibid., p. 177 (formerly Shao Fu-yeng collect.) A Solitary Angler in a Boat on the Stream near some Pine-trees. Signed, C.

Chūgoku, II. A Mountain Stream with Fishermen in Two Boats; a Grove of Pine-trees on the Shore. Large album-leaf (?). Inscription by the painter. Six poems, A?

Ibid. II. Thatched Cottages of Ts‘ui Yen-hui by a Stream in the Mountains. Handscroll. Signed. Long inscriptions by the painter and by two contemporaries.


Peking National Museum cat. Tall Pines and Waterfalls. Said to be signed and dated in the first year of the Ts‘i-tê era (1207), i.e. before the birth of the painter. Signed.

Ibid. Ten Thousand Valleys; Pines in Wind. Signed.

Ibid. T‘ai Looking at the Waterfall, after Tung Yüan. Signed.


Ibid. 7 (now N. P. Wang, Hong-kong). A Temple in the Mountains in Autumn. Signed, dedicated to Ch‘ün Ju-yen.

Ibid. 7. Bare Trees and Bamboos by a Rock. Signed. Poems by two contemporaries.

Ibid. 7. A Temple in the Mountains in Autumn. Two poems by the painter.


Hui-hua kuan. Three Bamboos in outline. Colophon by the painter, dated 1349.
Ku-kung collect. Plum-blossoms. Poem by the painter, dated 1333; another poem by T'ang Su.
Chung-hua album. Plum-blossoms, Handscroll. Signed and dated 1335. A.
Tôô, p.196 (Shao Fu-yung collect.) A Branch of Plum-tree over the Water. Signed. Colophon and poem, dated 1335. A.
Ku-kung collect. Nan-chih ch'un-tao ê-ch. A Long Branch of Blossoming Plum-tree, hanging down in a double curve. The background is tinted and the flowers white. Poem by the painter, dated 1337. (The year ting-ling should be read ting-yu, i.e. 1337.)
Ku-kung collect. A Branch of Plum-blossoms combined with a Branch of Bamboo painted by Wu Chên. The painters have added their own poems to these records of their brushes. Cf. K.-k. chou-k'ân, 118. A.
Kao Yin-yüeh, Hongkong, Plum-blossoms. Signed. A.

WANG TI-CHIEN 王迪簡, I. T'ing-chi庭吉, b. Chi-yin 蔭隱.
Nansô, 4 (Prince Konoe collect.) A Narcissus Plant.
Poem by the painter and his seals.

WANG YÜAN 王淵, I. Jo-shui 若水, b. T'un-hsüan 聖軒.
Peking National Museum. Scroll-reproduction. River Landscape. The trees along the shore bending over the water; two egrets on a stone in the foreground. Handscroll. Signed and dated 1310. B.
Sôgen 49 (Shanghai Museum), Two Turkeys on a Rockery. Signed and dated 1344. A.
K.-k, shu-hua chi, XXXV. A Bird on a Young Peach-tree and some Bamboo; Ducks sleeping below. Signed and dated 1346. A.
A. C. T. Loo Successor, Frank Caro, New York (ex Chang T'sêng-yü collect.) Two Quails at the Foot of a Rock; Bamboos and Dry Brambles behind; Small Birds Soaring above. Signed and dated 1347. Cf. Toronto, 7.
Chang Ta-ch'ien cat, vol.IV. Peonies. Album-leaf. Four poems written at the top of the painting; the longest one is copied by Li Shêng and dated 1347. Ku-kung, XVI. Two Wild Geese among Reeds on a Shore. Dedicated to a friend by the painter. A?
Hsiu-hua kuan. A Large Pheasant on a Rock; Blossoming Magnolia, Bamboos and other Plants. Bright colours on silk. Signed.
Mei-chan T'ê-k'ân. Cock in a Rockery. Signed. Poem by a contemporary. B.
Kokka 56 (Ueno collect.) Birds in a Flowering Tree by a Stream; a Pheasant on the opposite Shore. B.
Ibid. 370 (Kanō collect., Tokyō). A Spring Landscape. Fan-painting. B.
Shimbū, XI (Shokoku-ji). Pheasants, Bamboo and Rose-mallows. B?
Hikkōen, pl. 56. Two Wagtails on a Lotus Plant. Album-leaf. B.
Boston Museum. A Small Bird on a Thin Branch. Ink-painting of later date. The poem is signed by the painter Yo Tai (active in the 16th cent.). C.
Shiū Kachō Gasatsu. Mandarin Ducks on a River and Birds in a Willow; Pheasants on a Rockery and Myuh-birds in a Tree. A pair of pictures. C.
Ibid. Chrysanthemum Flowers. Album-leaf. C.
Ibid. Three White Herons on a Wintry Day. Two standing on the river bank, the third in an old tree. C.
Chūgoku, I. A Man Reading in a Thatched Cottage on a River-bank; cloudy mountains on the other side of the river. Short handscroll. Signed and dedicated to a man called Tē-ch'ang.
S.c.t.k. hū-pien, VII. Waterfowl on a Flowery Bank. Part of a handscroll. Signed.
Ibid. IX. Fisher-man on a Flooded Bank. A bush swept by the water just off the bank. B.
Sōaikan, I. 21 (Abe collect.) Sparrows Gathering at a Tuft of Bamboo, Two Quails on the ground. After Huang Ch’i-t’an’s picture of Bamboos and Birds. Signed. Poem by Ch’ien-lung. Cf. Šōgen 50. A.

WEI CHIU-TING 魏九鼎, t. Ming-Ihsūn 明錫.


WU CHEN 吳鎮, t. Chung-kūi 仲圭; h. Mei-hua Tao-jen 梅花道人.
From Chia-hsing, Chekiang. B. 1280, d. 1354. One of the “Four Great Masters” of the Yüan period. Prominent as a poet and calligraphist, particularly in ts‘ao-shu style. As a landscape painter, he followed Ch’i-ch’ên and in his bamboo paintings, Wén T’ung, H. 5. I. 54. L. 7. M. p.160.


Ibid. XII. View over a Broad River between Low Hills; Two Men in a Fishing-boat. Poem by the painter, dated 1342. In the manner of Ch'ü-jan. A.


Tôô 189 (Kuan Mien-chün). A Bamboo Stem and a Bamboo Shoot. Signed and dated 1345. B?

Kokka 500 (Lo Chia-lan, Taipei). Eight Views from the Chia-huo district: Misty Waters, Mountains and Villages. Long handscroll. Signed and dated 1344. Part of the picture in Sôgen 60. A.

Nansô, I (Prince Konoe). Bamboos by a Rock. Poem by the painter, dated 1344. A?


Ibid. p.187 (Huang Chih). Willows on the Low Banks of a River below the Hills. Colophon by the painter, dated 1345. C.

Ku-kung collect. A Branch of Bamboo combined with a Branch of Plum-blossom painted by Wang Mien. Both painters have added a poem to their respective pictures. Wu Chên's inscription dated 1346. Cf. K.-k. chou-k'an, 120. A.


K.-k. shu-hua chi, VII. A Slender Branch of Bamboo, Poem by the painter, dated 1350. Cf. K.-k. ming-jên hua-chu chi. A.

C. T. Lo's Successor, Frank Caro, New York. A Branch of Bamboo. A long poem by the painter, dated at the age of 71, i.e. 1350.


Freer Gallery. The Fishermen's Pleasure. The men are all placed in small separate boats; the river is winding between rocky islets and mountainous shores. At the end of the scroll some high buildings. Each scene accompanied by a short poem. The colophon at the end is dated 1352, but the picture was done ten years earlier. A.


Ibid. The Top of a Bamboo Branch; a Stone below. Long inscription in running style by the painter. A. Shanghai Museum. Tops of Two Bamboo Branches. Long inscription by the painter. A.

Shên-chou, II. An Old Pine-tree. Signed. B?


Chung-kuo, I, 90 (Ti P'ing-tzû collect.) Rapids in the Mountains; Tall Trees and Small Buildings along the Mountain Stream. Poem by the painter. Cf. Shina Nanga, I, 1 and Tôô p.185, B?

K.-k. shu-hua chi, XXIII. A Lonely Fisherman on an Autumn River below a Steep Cliff. Poems by the painter and by Ch'ien-lung. A.


S. c. t. k. hsû-pien, III, Two Birds Asleep on a Bough. Poem by Wu K'ûn. B?


Nanšô Iatsu, III, Pavilions and Temples in a Mountains-gorge. Poem by the painter and dedicated to Hsi I, who served as a censor about the middle of the century. A?


Yang Wêi-chên 楊維禎, t. Lien-fu 廉夫, h. T'ieh-ya 池霞. From Ch'ü-chi, Chekiang. B. 1296, d. 1370. Best known as a calligraphist; wrote colophons on many pictures by contemporaries. I, 39.

Chung-kuo, I, 107 (Ti P'ing-tzû collect.) Drinking Tea among Bare Trees by a Stream. Poem by the painter, dated 1342.

K.-k. shu-hun chi, III. A Knotted Old Pine. Poems by the painter and two of his pupils.

Nanšô Iatsu, III. A Dry Shrub and some Bamboos Growing through a Garden Rock. Signed. A?

Sôraikan, I, 22 (Abe collect.) Two sections of a scroll, each with Men in a Boat. Much damaged, B?


Chûgoku, II. Village in the Mountains; a wanderer approaching on the path below. Poem by the painter. B.


Boston Museum. Bamboos in Wind. Poem by the painter. B.


Ibid. vol. IV. A Slender Bamboo and Orchid by a Rock. Long inscription by the painter. B.

P'ang Yüan-ch'i Cat. 2. Bamboos. Long handscroll. Poems and colophons by the painter, dated 1351.
Yao T'ing-mei 姚廷美.
From Wu-hsing, Chekiang. According to the inscription on the following picture he was active about the middle of the 14th century.

C. T. Loo Successor, New York. The Scholar's Leisure. The little study is seen between two trees on the river-bank. Short handscroll. Poem by the painter dated 1363, and an inscription by Ch'ien-lung. Cf. Cleveland Exhibition cat. 34.

Yao Yen-ch'ing 姚元卿.
From Wu-hsing, Chekiang. Active at the end of 13th century. Followed as a landscape-painter the style of Kuo Hsi. H. 5 M. 286.

Hui-hua kuan. Dry Trees on a Rocky River-bank; Fishing Boats on the Water. Ink only. Short handscroll. A?

Boston Museum. Temples in a Mountain Rivine; Rushing Water and Leafless Trees. Inscribed with the painter's name. Darkened. B,

Yen Hui 顏輝. L. Ch'iu-yüeh 秋月.


Ibid. XXXV. Two Monkeys on the Branch of a P'í-pa-tree. Signature incomplete. A.

Tôyô, IX (Chion-ji, Kyôto). A pair of pictures, one representing the Taoist Li T'ieh-kuai watching his spirit mounting on high, and the other his companion Liu H'ai-chan with the three-legged toad. The former picture with the seal of the painter. A. Cf. Kokka 29; Shimbii, II; Tôsô, pp. 166, 167.

Kokka 207 (Count Matsudaira). Three Immortals, Liu H'ai-chan, Li T'ieh-kuai and Lî Tung-pin. C.

Ibid. 231 (Marquis Inoue). The Priest Wên-yen Sewing his Mantle, a servant is seated before him. Poem by Yün-an. C.

Ibid. 279 (R. Murayama). Two Arhats from a series of sixteen. One is Seated under a Cliff, attended by a monk; the other meditating in a Cave. B.

Ibid. (Count M. Tanaka). A Hermit Standing on Billowing Water. C.


Hui-hua kuan. The Taoist Immortal Li T'ieh-kuai as a Beggar Seated on a Stone. Ink and colour on silk. Very dark. A?

Kao Yün-yüeh, Hongkong. A Monk Seated on a Projecting Rock; a Monkey in a Tree above reaches down a Ring, Colours on silk. Signed. B.


C. T. Loo Successor, New York (ex-Chang Ts'ung-yü collect.) Chung K'uei Riding on a Donkey, returning from the Hunt (?). He is preceded by a number of devils with falcon and eagle and a large tiger, while others are fighting with spears, bows and swords. Handscroll. Several colophons with the painter's name; the first dated 1358.
YU-WEN KUNG-TIANG 宇文公謚, Tzu-ch'ien 子貞.
From Ch'eng-tu, Szechuan; moved to Wu-hsing, Chekiang. Chin shih in 1333 and became a Han-lin member. Cf. Note in K-k shu-hua chi, XXXVIII.
K-k. shu-hua chi, XXXVIII. Wooded Mountain Landscape, in Wang Meng's manner. Poem by the painter, dated 1446.

YUN-KANG TAO-SHIH 雲岡道士.
A Taoist monk; friend of Ni Tsan. Cf. Note on the following picture.
Chung-kuo, I, 117 (Ti P'ing-tzu collect.) Two Magpies on a Rock and some Bamboos. A poem and a colophon by a writer of the Ming period, dated 1466.

YUNG-T'IEN 用田.
The painter is unrecorded in China, but mentioned in Kundaikan Sayuchoki. He is not the same person as Sung-t'ien, though both painted squirrels of similar kinds.
Kokka 460 (Kawasaki cat. 30). Two Squirrels on Pine Branches. Seal of the painter.
Tosò, p.219 (Makita collect.) Two Squirrels on the Stem and the Branch of a Bamboo. Seal of the painter.

Anonymous Paintings of the Yuan Period

1. Taoist and Buddhist
K-k. shu-hua chi, XXIII. An Indian Monk Seated on a Rock explaining a Sutra, flowers falling down upon him.
Ibid. XXXII. The Three Taoist Patriarchs (San Chi'ing) Seated under Trees, and some Devotees.
Ibid. XXXVI. Two Arhats in Conversation by a Rockery.
Ibid. XXXVII. A set of three pictures: the middle picture represents A Buddha Enthroned between Two Monks. Each side-piece Four Bodhisattvas.
Ibid. XXXVII. Bodhidharma Seated on a Rock. Poems by Chang Yu (1277-1348), by Ch'ien-lung and four others.
Ibid. 311 (Tokai-an, Kyōto). Five pictures from a series of the Sixteen Arhats, some of the Arhats are attended by servants.
Ibid. 387 (Marquis Asano). Yūn-fang and Lū Tung-ping.
Ibid. 526 (Baron Dan). Two pictures from a series of twelve: one representing a Bodhisattva; the other, a Taoist female Deity followed by two Women Attendants.
Sōgen 80 (S. Yamaoka collect.) Manjūrī on the Lion. Poem by Chi-an.
Ibid. 85 (P. Inoue collect.) Han-shan and Shih-tō.
Sōgen Appendix: 17 (Daitoku-ji). Kuanyin at the Seashore (sometimes attributed to Wu Tao-tzu).
Ibid. Han-shan under a Large Willow-tree. Cf. Amer. collect., p.146.
Freer Gallery. Sakyamuni as an Ascetic. Cf. Amer. collect., p.147.
Ibid. Manjušrī Seated on a Lion. Style of Chang Sū-kung; mentioned under his name. Cf. Amer. collect., p.179.
Kyōto Museum. Manjušrī in a Chariot, Drawn by the Elephant; Two Grooms are leading the Animal. Replica in private collect., Stockholm.
Boston Museum. Sakyamuni and two Bodhisattvas Standing on Clouds.
Ibid. An Arhat Attended by a Maid who offers him some Peaches.
Ibid. An Arhat Holding a Reliquary.
Ibid. Arhats Assembling in a Garden, attended by Servants.
Louvre. A Judgement Scene: The Sixth King of Hell Surrounded by Attendants; below, Scene of Torture.
Ibid. A Taoist Immortal Seated on the Ground Holding a Small Gift Casket in his Raised Hand.

2. Figure Compositions and Portraits
Ku-kung, XXI. Two Men under one Umbrella Passing a Bridge leading to a Garden Gate where a Woman is Standing.
Ibid. XXXII. Seven Boys Performing a New Year's Play on the House Porch.
K.-k. shu-hua chi, XII. Scholars Studying and Practising Calligraphy in a Garden.
Ibid. XV. Scholars Examining Paintings in an open Pavilion. Servants gathering.
Ibid. XVIII. A School for Small Children. Some in the house, others playing in the garden.
Ibid. XXXIX. A Bird-merchant with his Stand Offering his Goods to a Lady with two Children on a Garden Terrace in Spring.
Sōgen 82 (G. Harada). Chao-chün Mounting a Horse with the Aid of some Servants to start her Journey to Mongolia.

3. Palaces and Buildings
Ku-kung, XVII. A Portion of the Emperor Han Wu-ti's Gorgeous Palace Compound, known as Chien-chang. Handscroll.
Ibid. XVIII. The Palace of Prince T'ung. Poem by Ch'ien-lang.

4. Dragons and Fishes
Kokka 381 (Baron Iwasaki). A Perch. Handscroll.

5. Landscapes
Chung-kuo, I, 115 (Ti P'ing-tzū collect.) An Old Scholar in a Boat, Paddled along the Shore.
Ibid. I, 123 (Ti P'ing-tzū collect.) Fantastic Mountains in Snow; Poem on Donkey Crossing the Bridge.
Ku-kung, XIV. Li Po in a Boat Enjoying the Moonlight. Short handscroll. Seals of K'o Chiü-sü and Mi Wan-chung.
Ibid. XX. Two Fishermen in Boats; their Homes on the Promontory; Mountains in the background.

Ibid. XXX. Scholars Enjoying themselves in a Pavilion by a Mountain Stream.

K.-k. shu-hua chi, III. Cloudy Mountains, after Mi Fei. Poem by Ch'ien-lung.

Ibid. VI. Blue Mountains and White Clouds. A misty valley at their foot. Short handscroll. Poem by Ch'ien-lung.

Ibid. IX. Leafless Trees on the Rocky Shore of a River.

Ibid. XI. Mountain in Spring. A temple at the bottom of a gorge. Poem by Yang Wei-chêng.

Ibid. XVII. A Richly Wooded Mountain in Autumn. A homestead by a river. Handscroll.

Ibid. XIX. Buildings with Figures by a River. Large mountains covered by snow filling the field.

Ibid. XXXI. Homeward Bound in Wind and Rain. A boat with two men steering towards the pavilion on the shore.

Ibid. XXXIII. River Landscape and Garden Scenery in Snow.


Ibid. 360 (ex-T'uan Fang collect.) Mountains by a River in Spring.

Ibid. 273 (Marquis Inouye). Winter Landscape. Poem by the monk Ch'ing-tzu (1280-1301).

Sõgen 79 (Prince Chichibu). River Landscape, Two Men Seated in a Pavilion Surrounded by Chrysanthemum. Flowers.

Ibid. 83 (Chin K'ai-fang). Hsiao I and the Lan-ting Manuscript: landscape with a man on horseback approaching a temple.

Ibid. 84 (Jên Chên-ting). A Wooded Mountain in Summer, after Ch'u-jan.


6. Animals

Ku-kung, XXXIV. A Taoist Fairy with a Basket of Fungi. Seated between a Lion and a Tiger.

K.-k. shu-hua chi, XLIII. A Tartar on Horseback by a River.

Sõgen 81 (Masaki). A Groom Leading a Lean Horse.


Freer Gallery. A Dodging Horse led by a Mongol. Cf. Amer. collect., p.220.

7. Flowers and Birds

Ku-kung, XIII. Two Wild Geese under a Willow

Ibid. XXII. A Branch of Autumn Hollyhock with Two Flowers.

K.-k. shu-hua chi, II. Two Wild Geese among Reeds and a Heron.

Ibid. IV. Three Herons on the Shore and Small Birds in a Plum-tree in Snow.

Ibid. V. Ten Crows in an Old Tree.

Ibid. XI. A Tuft of Giant Rice.

Ibid. XXI. Six Quails by a Rock and Small Birds on Stalks of Millet. Cf Chinese cat., London Exhibition, p.175.

Ibid. XXVII. Two Ducks among Peony Flowers.

Ibid. XXX. Lotus Flowers and Bamboos in a Vase, Fungi in a Pot. "Buddha's Hands" and Peaches on a Plate.

Ibid. XXXI. A Cock, a Hen and Chickens under Peony Flowers.

Ibid. XXXVII. Flowers of the New Year's Day in a Vase, Fruits in a Plate and Toys.

Ibid. XLIII. Doves, Sparrows and Early Spring Flowers. Poem by Ch'ien-lung.

Ibid. XLIV. A Cassia-tree.


Sõgen Appendix, 5, 6.


Ibid. Four Magpies Pecking a Mantis. Album-leaf.

## Painters of the Ming Dynasty

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Painters of the Ming Dynasty...

Sun Lung
Sun K'o-hung
Sung Ch'ueh
Sung Hsü
Sung Mou-chin
Ta-hsien
Tai Chin
T'ang Chih-ch'i
T'ang Chih-yin
T'ang Hsien-k'o
T'ang Shih-sheng
T'ang Yin
Tao-hung
T'ao Ch'eng
T'ao I
Ting Yün-p'eng
Ts'ai Shih-hsin
Ts'ai Ting-ch'ên
Ts'ao Fang
Ts'ao Hsi
Ts'ao Li-chi
Ts'ao Miao-ch'ing
Ts'ao T'ang
Ts'eng Ch'ing
Tsou Chih-lin
Tsou Heng
Tsou Shih-chin
Tsou Ti-kuang
Ts'ui Tzu-chung
Tu Chi-lung
Tu Chin
Tu Ch'ung
Tu Ta-shou
Tung Ch'i-ch'ang
Tung Hsiao-ch'u
Wan Kuo-chên
Wang Chao
Wang Ch'in
Wang Ch'í
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Wang Chien-chang
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**Ch'ai Chên** 蔡鎮, i.e. Chun-chêng 君正, h. Shih-an 阮卷 or Shih-chai 達旨.


**Chan Ch'ing-fêng** 蔡清風, i.e. Tung-t'u 東圖, h. Po-yo Shan-jên 白岳山人.


**Chan Ho** 蔡和, or Chan Chung-ho 蔡仲和, i.e. Hsi-ho 希和, h. T'ieh-kuan Tao-jên 鐵冠道人.
From Sû-ming, Chekiang. Flourished c.1560. Ink bamboos in the style of Wu Chên; also figures. O. 7. M. p.560.


**Chang Ch'êng-lung** 張成龍, i.e. Po-yûn 白雲.
From Ta-liang, Huan, Active at the end of the Ming period. Landscapes and figures in pai-niao style. X, add. p.1572. M. p.471.

CHANG CH'ING 張青


British Museum, No. 147. The Eight Immortals. Signed and dated 1584.

C. T. Loo Successors, New York. The Lan-t'ing Meeting. Wang Hsi-chih is watching the geese from the pavilion while the scholars are floating their cups. Signed and dated 1637.


K.-k. chou-kan 130, 139, 170, 228. Four fan-paintings. S.e.t.k. 5ul-pien, V. Celebrating New Year; People Gathered round a juggler's pole. Signed.


CHANG Fu 張復, t. Fu-yang 復陽, h. Nan-shan 南山


Yûrintâkan, II. Confucius with a Disciple Looking at a Stream. Handscroll. Signed. Quotations from the Confucian Analects and Mencius. Colophons by:

Hsü Yu-chêng, dated 1465, and by Wang Shih-an. Another section of the same scroll in Tôsô, p. 300.

CHANG Fu 張復, t. Yuan-ch'un 元晉, h. Ling-shih 竄石


CHANG HO 張福, t. Feng-i 鳳翼

ANOTATED LIST OF PAINTINGS


Tokusa Shina Meigashifu, 12. Rainstorm over a Mountain River; a Man in a Boat Trying to Reach the Shore. Signed and dated 1634.

K.-k. chou-k'an 88. A Lake Scene with Sailboats. Fan-painting.

CHANG HSÜAN 張萱, t. Meng-ch'i 孟奇, h. Chiu-jo 九乔 and Hsi-yüan 夏園.


CHANG HUI 張遼, t. Wên-chu 文蠡.


K.-k. shu-hua chi, XXIV. Pu-t'ai. Signed. Poem by Wang Chih-t'eng (1535-1612).


Ku-kung. XIII. Mountain Stream after Snow. Signed and dated 10th month, 1626.

K.-k. shu-hua chi, IX. Camellia and Narcissus, after Lu Chih. Signed and dated 12th month, 1626.


K.-k. shu-hua chi, XXX. Landscape with a small Pavilion. Signed and dated 1629.


Yu Ch'eng album. 1916. An album of eight landscapes after Sung and Yuan masters. Signed and dated 1632.

Ming-jen shu-hua, 23. Man Drinking under Wu-t'ung-trees. Signed and dated 1632.


Princeton University (Du Bois-Morris collect.) Misty Morning in the Mountains; large trees in the foreground. Signed and dated 1633.


Ibid. XXVI. Landscape. Signed and dated 1637.


S.-t.-k. Hsi-pien, VIII. Sipping Tea among Plantains and Bamboos. Signed and dated 1639.

Chêng Tê-k’ü, Cambridge. Two Boys Leading Buffaloes across a River. Ink and slight colour. Inscription by the painter, dated 1619.


Gems, I, 46. Large Winter Landscape: Sitting by the Mountain Stream. Signed and dated 1642.

Ku-kung, XXIII. Boat-racing. Signed and dated 1648.

Cincinnati Museum. Bird on a Flowering Branch over a Mountain Brook. Signed and dated 1648.

Ku-kung collect., River Landscape with Fishermen in a Boat. Painted in colour and imitated Shên Chou’s manner. Signed and dated 1648 (?).


Boston Museum. A View of the Kou-ch’ü Mountains. A deep gully between mountains which are rising into high peaks; rich growth of grass and pine-trees along the slopes. Ink and colour. Inscription by the painter, dated 1650.

King Gustaf VI Adolph collect. Pavilion by a Mountain Lake at Night when the Moon is appearing. Two lines of poetry by the painter, dated 1652.

Ming-jên shu-hua, 25. Fishermen in Boats and on Shore under a Willow. Signed and dated 1652.


Hui-hua kuan. Landscape with Figures and Water-buffaloes.

K.-k. shu-hua chi, XLIV. Mountain Landscape with Leafless Trees. Signed.


Kokka 314 (Seikadô). Mountains Rising through Clouds. Two lines of poetry, dated 1631. Cf. Ming-hua sou-ch’ü, II, 4; Nanju 1; Tôsô, XI; Tôsô, p. 367.

K. Sumitomo collect., Ōsyo. Album containing four landscape-paintings and several leaves of writing. Signed and dated 1633.


Chang Ju-t’u 張瑞圖, t. Ch’ang-kung 長公, h. Erh-shui 二水, Kuo-ch’ing 果亭, and other names.


T. Moriya collect., Kyôto. River-landscape, with a Man crossing a Bridge. Short handscroll. Signed; an inscription by the artist mounted after, dated 1624.


Shimbì, XIV. Landscape. Poem by the painter, dated 1638.


Nanjı 3. Two Men Looking at a Waterfall. Signed.


Takashi Shima Meigashì, 3. Two Men in a Pavilion at the Foot of Misty Mountains. Signed.


Dai Tenrankai 63. Horses in the Mountains, surrounded by Gigantic Rocks; a waterfall dropping into the void. Handscroll. Long poem, signed.

Pageant 716. A River Gorge, with Houses Built over the Water. Two lines of poetry, signed.

CHANG LING 張靈, 貴。Meng-ch'ìn 参雲.


CHANG LU 張路, 聖。Tien-ch'í 天奇, 菲。Ping-shan 平山.


Kokka 182 (Uchida collect.) A Traveller Knocking at the Gate of a Temple.

Ibid. 312. Landscape with a Man Speaking to a Fisherman. Attributed.

Shimbì, XIII. A Snow-bound River Scene, a Man in a Boat. Signed.
Ibid. XIV. Fisherman Throwing out his Net. Signed.
Cf. Tōyō, X; Dai Tenrakai 34.
Kyōto Museum. Tung-fang So Returning with the
Peaches from Hsi-wang-mu. Cf. Shimbi, XV.
Shimbi, XVI. Fishing for Pleasure, Man asleep in a Boat.
Shimbi Shōin Shina Meiashū. II. A Man Seated under a
Pine-tree Looking at a Waterfall. Signed.
Kyōka, I (Hashimoto collect., Takasuki), Two Hermits
Listening to a Crane.

From Suchou. Flourished c. 1595. Landscapes; also figures and horses after Ch'ao Meng-fu. M, p. 471.
Kokka 343. Landscape; from an album called The Eight Views of Hsiao and Hsiang. Dated 1595.
Two lines of poetry.

Chang Ning 張寧, t. Ch'ing-chih 靖之, h. Fang-chou 方洲.
Fu-lu, Bamboos by a Rock. Signed and dated 1438.
C. T. Loo Successor, New York. A Scholar seated in a
Cottage at the Foot of a huge Rock; three tall pines by
Ku-kung, XVI. Bamboos and Orchids. Signed. Poem,

Chang Tsei-chih 張則之.
Unrecorded in the Ming dynasty; possibly identical with the painter Chang Hsiao-su 張孝思 who, however, was
active in the Ch'ing period.
Sōgen 166. River Landscape with Five Scholars in a

Chang Yen 張彥, t. Po-mei 伯美.
From Chia-ting, Kiangsu. Flourished c. 1630. Landscapes, flowers and figures. Sometimes placed on a level with
Kokka 192. High Mountains and Pine-trees. Signed and

Chang Yu 張祐, t. T'ien-chi 天吉.
Native of Feng-yang, Anhui. Active 15th century. Painted plum-blossoms, in which he followed Wang Ch'ien
Attributed.
Chang Yu 張宇.
Probably identical with the 43rd T'ien-shih of the Taoists: Chang Yu-ch'ü 張宇初. I, 58, 9, M, p.405.

Tōyō, XI. A Hermit's Hut among Trees at the Foot of a
Mountain. Signed and dated 1398.

Chang Yu-su 張宇思.

Shên-chou album, 1936 (together with a painting by
Chuo Chung, Yüan Dynasty). Ch'in-mui-tao t'u (The
Way of Parental Affection?). Handscroll, signed and
dated 1427.


Mrs. B. Z. Seligman, London. Men on Mules travelling
through a Mountainous Landscape. Fan-painting.
Signed and dated 1627.

Chang Yüan-shih 張元士, t. Shu-shang 松上, h. Chih-fêng 支峰.
Flourished c.1570. Landscapes, flowers. Cf. biographical note in K.-k. shu-hua chi, XXX.

K.-k. shu-hua chi, XXX. Narcissi. Signed. Colophon,
dated 1572.

Ch'ang-ying 常瑋, the priest-name of Li Chao-heng 李肇亨. h. Hui-chia 會嘉, h. K'o-hsiü 珂雪 and
Tsui-o 醉鷸.

Hui-hua kuan. High Mountains, Pine Groves and
Streams: a River beyond. Ink and colours on paper.
Long handscroll. Signed and dated 1621.

Shên-chou, XVIII. Wooded Hillocks Rising over a
Stream, A Man in a Straw-covered Pavilion under tall
Nanga, II, 8.

Chung-kuo ming-hua, 29. Landscape in the manner of
Huang Kung-wang. Signed and dated 1635.

J. D. Ch'en, Hongkong. River Landscape with Fishing-
boats and Buildings. Short handscroll. Signed and
dated 1638.

Chao Chi 趙池.
Unrecorded in books on painters. According to the inscription on the picture, active in the later half of the 16th
century.

Also in Sögen 193; Shina Meiga Senshū, III.

Chung-kuo ming-hua, XXI. Two Large Leafless Trees
on a River-bank. Poem and inscription by the painter,
dated 1647. Signed by Ch'ien-lung.

Signed.

K.-k. chou-k'an 142. Landscape, fan-painting.

Kurokawa collect., Ashiya. Landscape after Huang

J. P. Dubosc, Lugano. A River Valley at the Foot of a
Fan-painting.
Kokka 367 (Baron Go collect.) Ch'ing-ming shang-ho. The Ch'ing-ming Festival on the River in K'ai-fêng. Long handscroll. Signed and dated 1577. This is a later version of the famous scroll by Chang Tê-tuan of Sung, now in Hui-lu kuan, Peking. A later version is in the Metropolitan Museum attributed to Ch'iu Ying.

CHAO HSÜN 蕭准, t. Yu-mei 又嵋.
Unrecorded. Probably Ming dynasty.

K.-k. shu-hua chi, XLII. Small Temple Compound among Trees by a River. After Ts'tao Chih-po. Inscription by the painter and his seals.

CHAO HSÜN 蕭准, original name Chih-pi 之璧, t. Shih-wu 十五.

Nanju 12. A Pair of Pigeons Perching in a Bare Tree. Signed and dated 1632 (?). Also in Tôyô, XII.

Yamaguchi collect., Ashiya. Rocks by a River; bare trees; hills beyond. Long inscription by the artist, dated in the year hsin-sù, or probably corresponding to 1641.


CHAO JU-YIN 蕭汝欽.
Active in the middle of the 15th century. Not recorded in the dictionary of painters.


CHAO PEI 蕭培, t. Hsiang-nan 湘南 or Hsiang-lau 湘藂.


CHAO TSO 蕭左, t. Wên-wu 文渡.
From Hua-t'ing (Sung-chiang), Kiangsu. Active 1610–1630. Pupil of Sung Hû, rival and fellow-student of Sung Mou-chin. Landscapes in the styles of Tung Yüan, Mi Fei and the Yüan masters. Founder of the Ssu-Sung School 蘇松派. N, IV, 5, O, 4, P, I, 5, U, 1, 2, 8. M, p.616.


Chiang Pi-han, Hongkong. Landscape of Lake Tung-t'ing; painted while accompanying Tung Chi-ch'ang on a trip there. Handscroll, signed and dated 1614; another inscription by Tung.


Nanga Taïsei, Add. IV. An Old Pine-tree and a Rock. 
Saido Shibô (Tôkyô) album, 1919. Album of twelve landscapes, the last dated 1619.


K.-k. shu-hua chi, XIV. Precipitous Rocks Rising over a Bay; Trees below. Signed.


Ibid. River Landscape, after Ni Tsan. Signed.

Ibid. A Mountain Cottage. Signed.

Ibid. Farmsteads at Wu-ling. Signed.

Hui-hua kuan. High Mountain Rising above a Winding River; a man in a pavilion under a leafy tree. Ink with light colour; misty atmosphere. Inscription by the painter.


Sôgen 146. High and Distant Mountains. Signed. Ibid. 147, River Landscape. Part of a handscroll.


Kurokawa cat. 7. A River Valley, with a Kiosk on the Shore. Signed.


Hamburg Exhibition, 1949–1950. Pavilions in a Bamboo Grove among craggly Rocks; Bare Trees and Light Snow. Ink only. Inscription by the painter.


Ch'ên Chûn-hui 陳貞慧, t. Ting-sheng 定生. 
From l-hsing, Kiangsu. Active at the end of the Ming period. Well-known as a poet but not as a painter.

Chung-kuo ming-hua, XXII. A Pine, Bamboos and a Dry Tree by a Rock. Seal of the painter.

Ch'ên Chêng 陳正, t. K'ai-t'ien 慈田. 
Unrecorded. (A man by this name, active in late Ming, recorded in Ming shih; but he was not known as a painter.)


Ch'ên Ch'i-ju 陳繼儒, t. Chung-shun 仲醇, h. Mi-kung 摩公, Mei-kung 眉公, Hsüeh-t'ang 雲堂, P'o-shih-ch'iao 白石樵, and other names.

From Hua-t'êng, Kiangsu. B. 1538, d. 1639. Writer and poet; author of numerous books such as Ch'ên Mei-kung shih-chung t'ang shu. 陳眉公十種藏書, Ni-ku lu 涅古錄. Shu-hua shih shû-shê history and others; editor of Pao-yen t'ang pi-chi 寶源堂秘笈. Landscapes, plum-blossoms and bamboos. N, IV, 3, P, 4, U, II, 1, L, 13, S, M, p 436.

Shina Meiga Senshi, III. Mountain Landscape in Clouds and Wind. One line of poetry by the painter, dated 1623.

Shên-chou album, 1920. Six Landscapes, last one dated 1637, and three pictures of Plum-blossoms; each with a colophon.

Chung-hua album, 1919. One picture of Bamboos and four of Plum-blossoms. Signed.


Shên-chou ta-kuan, vol 10. River Valley in Spring; the Rain is approaching. Two lines of poetry by the painter.


Ibid. 234 (Ku-kung collect.) Landscape in the Mi Fei manner. Section of a handscroll. Signed.

Ho Kuan-wu collect., Hongkong. Landscape. Signed.

Shimbì, XIX. Landscape, after Chú-jan. Cf. Ming-hua sou-ch'i, II, 3. Tōyō, XI.


Shina Meiga Senshi, 12 (Hashimoto collect.) River Landscape in the style of Mi Fei. Signed.


Ch'èn Chia-yen 陳嘉言, 1. K'ung-chang 孔彰.


Nanjū 20. Narcissi by a Rockery. Poem, dated 1592. Also in Tōyō, X.


Ibid. 183. Three Birds in a Flowering Plum-tree and Bamboos. Signed and dated 1607.


Chicago Art Institute. Magnolias, Roses, Plum-blossoms and Fruit-trees. Handscroll. Signed and dated 1625 (at the age of 87)

Ch'èn Ch'ing 陳清, 1. Wu-yü 吳宿.

Unrecorded. Probably active in the Ch'èng-hua period (1465-1487).

Chi'en Hsien 陈献, t. Hsi-an 希三, h. T'ai-hsin 太玄 and Pi-shui 碧水.  
Flourished c.1635-1675. Buddhist figures. Executed most of his pictures for the Huang-po 黃檗 sect.

Ying-hua Ta-shih (Soindo, Kyōto). An album representing the Eighteen Forms of Kuanyin. Signed and dated 1636 (?). A poem on each picture by Yin-yuan. 聖元 (Teacher of Mu-an, and the founder of the Huang-po sect).  
Shimbū, XVII. Bodhidharma. Signed and dated 1647(?).  
Kokka 486. Kuanyin. Signed and dated 1654 (?).  
Shimbū, IV. Kuanyin. This picture together with the following and those reproduced in Nanju 5 and 10 form part of a series of eighteen Kuanyin, most of them with inscriptions by Yin-yuan and Mu-an 東崖 (1611-1684).  

Shimbū, IV. Kuanyin.  


Chi'en Huan 陈焕, t. Tsu-wen 子文, h. Yao-feng 邑峰.  

Wu-men p'ai ming-hua chi (Shên-chou album, 1924).  
A Garden with a Pond. Signed, dated 1608.  
Chūgoku, III. A Brook Running between Tall Pines, a Scholar Seated on the Ground on a Summer Day. Signed and dated 1615.  
K.-k. chou-k'un 84, 95, 103, 104. Four Landscapes. Fan-paintings.  
Nanking Exhib. cat. 232. Landscape after Shên Chou, with Two Men on a Bridge. Poem, signed.
CH'IEN HUI 陳惠, t. MENG-HO 孟龢.
Unrecorded. Probably 17th century.

K.-K. shin-hua chi, XXII. Plum-blossoms Rising from an
Old Trunk. Poem by the painter.

CH'EN HUNG-SHOU 陳洪绶, t. CHANG-HOU 张侯, h. LAO-LIEN 老邊, FU-CH'IH 弗池, YUEN-MEN-SING 揚門僧, and other names.


CHANG TA-CH'IEN cat., vol. IV. A Man at a Pine-tree under Projecting Rocks, accompanied by a Boy with his CH'IN. Dated 1613.

CH'IEN-KO, IV. An Old Man and a Lady seated under a Tree in the Land of Immortals. Signed and dated 1638.


SHEN-CHOU, V. Two Buddhist Figures. Signed and dated 1646. A Sutra at the top copied by the painter.

Commercial Press album, 1914. Eight leaves representing figures, flowers, birds, insects and landscapes.


ERH-SHIH CHIA. Five Ladies Seated at the Foot of a Rock. Signed and dated 1650.

Honolulu Academy of Art (Chung-hua album, 1913). Illustration to TAO YUAN-MING'S poem KUEI-CH'I-LAI. Handscroll. Signed and dated 1650.

Palace Museum album, 1933. Sixteen Illustrations to the Life of a Hermit. Three poems and a colophon by the painter. Dated 1651.


NANGA TAI K'EI XVI, 44-45. A Sparrow on a Bamboo Branch; Narcissi; a Butterfly Hovering near a Rock.

Handscroll, signed and dated 1651. Colophon by KAO SHIH-CH'I.

SHEN-CHOU album, 1908. Album of ten leaves, figure studies. Signed.

Ibid. 1936. Handscroll, various figure paintings. Inscriptions by the artist.


Ibid. XVI. An Old Man Carrying a Wine-barrel and a Staff Decorated with Leaves in a Landscape. Signed.


Ibid. vol. 8. LU T'UNG with his Servant and Maid. Poem by the painter.

ERH-SHIH CHIA. A Girl in an Old-fashioned Costume. Signed.

Ibid. Three Ladies, One Holding a Tray with Epipendrum Flowers. Signed.


T'AI-SHAN TUAN-SHI-HOU TS'ANG-HUA, II. An Old Man with a Staff Carrying a Basket with a Bottle. Signed.

CHUNG-KUO, II, 47. A Man Singing by the Lake in the Mountains. Signed.


Ibid. II, 54. HSIANG-YEN Perfuming Clothes at a Brazier. Poems by KAO SHIH-CH'I, etc.

KU-KUNG, XXXIII. Two Fairies Carrying Emblems of Longevity. Signed.

Ibid. LXII. A Bird in a Blossoming Plum-tree. Signed.

Ibid. XII. Two Butterflies and a Branch of a Tree. Signed.

Ibid. XXII. An Old Man with a Staff. Signed.

Ibid. XXVI. A Plum-tree by a Rock. Signed.

Ibid. XXXII. Narcissi and Bamboos. Seals of the painter.


Ku-kung collect. Leaning on the Staff and Singing: Tao Yuan-ming with chrysanthemum in his hair. Signed.


Ibid. An Old Man Accompanied by Two Girls Passing an Old Tree. Ink and colour on silk.


Mei-chen t'ie-k'an 26. Four Fantastic Figures. Signed.


Cf. Chigoku, IV.


Yonezawa, 28 (Mizuta collect., Kyōto). Mie Fei Bowing to a Rock. Signed.


Ibid. 1954. A Man Playing the Chi'ou for a Friend on a Low Table under Trees. Signed.

Ho Kuan-wu, Hongkong. Portrait of Su Tung-p'o. Signed.

Ibid. Two Scholars on the Bank of a Stream, leaning on Sticks. Signed.

C. P. Huang, Taipei. A Lotus-plant in a Garden Pond with an Egret and a Frog on the Lotus Leaf. Signature and seal of the painter, according to which the picture was executed in the Studio of the Willows.


H. C. Weng, Scarsdale, N.Y. Two albums, each containing ten leaves, representing studies of figures and landscapes. Signed.

Ibid. An album with studies of figures and landscapes, attributed to the painter and his son, Ch'en Hsiao-Lien.


Musée Guimet. The God of Longevity accompanied by Two Other Figures.


National Museum, Stockholm. Saluting the Old Mother. She is seated under a pine-tree, a gentleman in official costume is standing in front of her. Two servant-girls below. Signed.


Ibid. Two figures: A Poet and a Poetess. Two inscriptions, one by the painter.


Ch'ien I 陳沂. 1. Tsung-lu 宗魯 and Lu-nan 立南, b. Shih-feng 石峰 and Hsiao-p'o 小坡.


PAINTERS OF THE MING DYNASTY 165

Ch'en Ju-yen 陳汝言, t. Wei-yün 惟允, h. Ch'iu-shui 秋水.
From Suchou. Active c.1350-c.1380. Provincial Secretary in Chi-nan, Shantung, but executed by order of the emperor Hung-wu. Author of Ch'iu-shui chi. Landscapes in the style of Chao Meng-fu; figures in that of Ma Ho-chih. N, I, 7, O, 2, M, p.430.

Ōmura, I, 3. River Landscape with Tall Trees and High Mountains. Signed and dated 1541. Cf. Tōsō, p.221; Chūgoku, II.
S.c.l.k. hsü-pien, IX. Mountains and Rushing Stream. Signed and dated 1548.
A. A different version of the picture in Shên-chou t'a-kuan, vol.14.

K.-k. shu-hua chi, XVII. A View of the Chin River. Poems and colophons by Wang Meng, Ni Tsan and others. A.
Ku-kung collect. A Small Homestead in the Mountains among the Trees. Slightly coloured ink-painting, but much worn. Short handscroll. Attributed to the painter by Kao Shih-ch'i.

Ch'en Kua 陳括, t. Tsü-chêng 子正, h. T'o-chiáng 浚江.


Ch'en Liien 陳願意, t. Ming-ch'ing 明卿, h. Hsiao-shui 稼水.

Nanju 15. Landscape. Seal of the painter.

Ch'en Loo 陳霕. Originally called Ch'en Tsan 禮佐 and t. Shu-lo 尙禄. Later used Ch'eng-chiang 謹江 as his tzu and Po-shih 卜室 as his hao.

Chêng Ch'ü, Hongkong. The Ch'iao and Hua Mountains, after Chao Meng-fu's famous picture. Inscribed by the artist and dated 1627. Colophon by Tung Chi-ch'ang.
K.-k. shu-hua chi, XXIV. Landscape. Signed. Two lines of poetry, dated 1636.
K.-k. ch'ou-k' an III 227, 262, 510. Landscapes, fan-paintings. See also Nanga Taisei, VIII, 88.

M, p. 432.


Pageant 666. Mountain Landscape, with a Man in a House by the River. Signed and dated kuei-ssu (probably 1593).

CH'EN SHUN 陈淳. 1. Tao-fu 道復, 2. Po-yang 萊陽. Later he took Tao-fu as his name and Fu-fu 福甫 as his zaifu.

Chêng Tê-k'un, Cambridge. An Angler in a Boat under a Tree near a City Gate. Signed and dated 1522.
T'ai-shan ts'ain-shih-lou is'ang-hua, II. A Deep Gully in the Mountains, a Man Seated on a Terrace looking over the Gully. Signed and dated 1523.
Chang Ta-ch'ien cat., vol., IV. A Tall Cliff with Pine-trees growing on it dominates the picture; a small boat on the water below. Signed and dated 1525.
Freer Gallery. Landscape in the style of Mi Yu-jen. Ink and slight colour. Signed and dated 1535.


Colophons by Wên Chêng-ming, Tung Ch'ü-h'ang, etc.
Ku-kung collect. Flowers of the Four Seasons and Bamboos. Scattered ink-paintings on a long handsroll with beautiful inscriptions. Signed and dated 1538.
Ku-kung collect. (Nanking Exhib. cat. 139). River Landscape. Leaf in an album. Inscription by the painter on another leaf; signed and dated 1546.


C. C. Wang, New York. Leafy Trees on a Shore Shaken by the Wind. Long inscription by the painter, dated 1543.


Ku-kung ming-shan chi, 8. Fan-paintings. Cf. also K.-k. chou-k’an, Index, for eleven fan-paintings; also Nanga Taisei, III, 10 and 233; V, 90; VIII, 47.


Ibid. Grass and Flowering Plants at the Foot of a Garden Stone. Ink on paper. Inscription by the painter.

P’ang Yüan-ch’i illust. cat. II. Camellia Flowers and Narcissi. Signed.
Yûrintakan, I. Mu-tan Flowers. Handscroll. Inscription by Wên Chêng-men; colophon by Wu K’uan and Wang Wên-chih, the last one dated 1785.


Nelson Gallery, Kansas City (ex-Lo Chêr-yû). Landscape in the style of Mi. Handscroll. Ink and slight colour on paper. Three poems by the painter. Cf. Cleveland Exhibition cat. 64.


Ibid. A Blossoming Tree in a Garden Rockery by a Pond in which the Lotus grow high. Richly coloured, large picture.
CH'EN TSUN 陳遵.

J. P. Dubosc, Lugano. Three Large Birds and Bamboo on a River-bank. Signed and dated 1611. Fan-painting. Hui-hua kuan. Two Pheasants by a Blossoming Plum-

CH'EN TZU-HO 陳子和. h. Chiu-hsien 錢仙.
From P'ing-ch'eng, Fukien. Flourished c. 1500. Originally a sculptor but devoted himself later to painting in the manner of Lin Liang and Wu Wei. O, 1. M, p. 434.


CH'EN YU 陳和. t. Chung-hsing 中行. h. Chung-ch'eng 高誠.

Nanking Exhib. cat. 84. A Mountain Gorge filled with Mists. Signed and dated 1576.

Tōsō, p. 230. Fantastic Mountains, Rapids and Large Trees. Section of a handscroll in archaistic style.

CH'EN YUAN 陳遠. t. Chung-fu 中復.


CH'EN YUAN-SU 陳元素. t. Ku-po 古柏. h. Su-wêng 素翁.


Nanga Taisei, 1, 81. Two Bunches of Orchids. Handscroll, signed.

Shina Meiga Senshū, III. Epipedium, Bamboo and Grass by a Garden Rock. Painted together with Chang Fu (garden rock), Liu Yuan-ch'i (grass) and Shao Mi (bamboos). Inscriptions by the painter, and by Wên Tien and Lu Kuang-ming.

CHENG CHIH-YEN 鄭之衆. t. Lan-yen 蘭岩.

CHENG CHUNG 鄭重, r. Ch'ien-li 千里.

Tōsō, p.399. Landscape, with a Man observing a Waterfall. Signed and dated 1628.

CHENG SHIH 鄭石.
Unrecorded. Officer in the Imperial Guard in the Ming period.
K.-k. shu-hua chi, IX. Herons and Hibiscus by a Willow on the River-bank. Signed.

CHENG Tien-hsien 鄭顥仙, r. (?). Wên-lin 文林.
From Fukien. Contemporary with Chang Lu and Chung Li with whom he associated as a painter. M, p.642.

Hui-hua kuan. Two Old Men under a Tree by a Waterfall. Ink on silk. In the manner of Wu Wei.

CHENG YAO-NIEN 鄭奨年.
Unrecorded; presumably Wan-li period.

CH'IENG CHIA-SUI 程嘉燧, r. Meng-yang 孟陽, h. Sung-yüan Lao-jen 松園老人.

Shoman 24. Landscape after Ts'ao Chih-po. Signed and dated 1587.
K.-k. shu-hua chi, II. Landscape after Ts'ao Chih-po. Signed and dated 1624. Inscription by Hsü Liang.

Gems, I, 43. Two Pine-trees growing by a Stream. Poem, signed and dated 1631.


Shanghai Museum. River Landscape in the style of Ni Tsan. Signed and dated 1635. Inscription by Ch'ên Ch'ênju.


Shên-chou, XIII. "Bringing back the Ink-stones:


Hua-chung ch'iu-yü ch't-s'ê (Hakubusho album, Osaka, 1921). Leafless Trees on a Rocky Shore by a High Cliff. Signed and dated 1640.


Hui-hua kuan. Two Men Seated in an Open Pavilion at the Foot of a Mountain. Poem by the painter.

Musée Guimet. Landscape on gold ground. Fan-painting.

Chiang T'sung-yü cat. A Man Standing under a Pine-tree on a River-bank.

Ku-kung collect. (Nanking Exhib. cat. 193). Two leaves from an album of landscapes. Inscriptions and seals of the artist.

Ch'êng-1 其盛.

From Chekiang. Active in the Yung-lo period (1403-1424). Unrecorded.


Chi Chên 祁鎮 (not to be confused with Chi Chên 祁的 of the Sung Period).

Unrecorded; evidently an artist of the Ming Academy active about the middle of the 13th century.


Chiang Ai 蔣岳, t. Chih-ho 志和.

From Hua-t'ing, Kiangsu. Flourished c.1620. Followed Shên Shih-ch'ung. Landscapes. O, 4, L, 38, 6, M, p.647.

Kurokawa cat. 11. Landscape after Tung Yüan. Signed and dated 1604.


Chiang Ch'êng-tsung 姜承宗.

Unrecorded. Late Ming.

Chûgoku IV. Landscape with Bare Trees. Large album-leaf, signed and dated 1633. The label erroneously attributes the picture to a Ch'êng painter, Tsung Hao.

Chiang Ch'i'en 蔣ãi, t. Ts'ê-i-ch'ên 子健, b. Hung-ch'iao 虹橋.


CHIANG LI-KANG 姜立剛, i. T'ing-hsien 廷宣, h. Tung-ch'i 東谿.

Tōsō, p. 396. Landscape with two Men and a Boy standing on a Bridge. Signed.

British Museum, No. 166. Flowers and Birds.

CHIANG SSÜ-CHOU 姜思周, i. Chou-ch'ên 周臣, h. Hua-ch'iu t'ou-t'o 花酒頭陀.
Native of Ch'ien-t'ang, Chekiang. Active c. 1620. Pupil of Kuan Su and friend of Lan Ying. Landscapes and flowers after Shen Chou. M, p. 274.


CHIANG SUNG 唐嵩, i. San-sung 三松.


Omura, I, 11. Landscape with a Figure. Signed.


Sōgen, 142. Landscape with Two Men in a Boat. Signed.


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CH’IEN HU 吳, t. Tung-po 東波.

Nanga Taiset, XI, 62-72. Album of eleven landscapes, the last signed (but the signature defaced) and dated 1560. Seals of the artist on each leaf.

CH’IEN KU 謝穎, t. Shu-pao 叔寶, h. Ch’ing-shih 萱室.

Hui-hua kum. Open Pavillion with a Scholar who is admiring the newly fallen snow which covers the trees and the ground. Ink and colour on paper. Inscription by the painter, dated 1541.
Ma Chi-tsu, Hongkong. Album of Landscape-paintings, the last dated 1555.
Takashima collect., Kugenuma. Three landscapes in a set painted by Ch’ien Ku, Wen Chia and Hou Mou-kung, representing the holy places of Taoism. Mounted as a handscroll. One dated 1567.

Commercial Press album, 1935. Album of twelve landscapes, the last signed and dated hsin-t’ieh or 1581 (?).

Musée Guimet. Friends Resting in the Shade. Inscription recording a gathering on a summer day, dated 1569.
Ibid. XXXI. Chung K’uei. Signed and dated 1572.
Ku-kung, XXIII. Collecting Fungi. Signed and dated 1574.
Shên-chou, IV. The Nine Old Men of Hsia Shan.
K.-k. shu-hua chi, XXIII. Washing the Wu-t'ung-tree. Signed.
K.-k. chou-k'an 13, 61, 215, 240, 244, 249, 279. Landscapes. Seven fan-paintings. For others, see Nanga Taisei, VIII, 63–69.
Shîna Nanga, III. Looking at the Sailing Clouds. Signed.

Nanga Taisei, VIII, 63–69. A set of fan-paintings representing landscapes after various old masters, some with figures. Signed, three of them dated.
Sôgen 126–128. Three pictures forming a set under the common title The Fishermen's Pleasure.

Ch'ien Kung 錢貞, f. Yü-fang 喻芳, h. T'ang-chou 景洲.

Nanga Taisei, VIII, 109. Two Men seated beneath Pines, watching a Waterfall. Fan-painting. Signed, and dated 1599. For other fan-paintings, see K.-k. chou-k'an 65, 201, 266, 269.


Chin Shêng 金聲, f. Chêng-hui 正希.


Chin Shih 金湜, f. Pên-ch'ing 本清, h. T'ai-shou-shüang 太瘦生, and Hsiu-mu Chü-shih 森木屈士.

Sôrokai, II, 46. Two Bamboos in Outline Growing by a Rock. Inscriptions by the painter and by Chang Pung-ch'i (1484–1544). Cf. Chung-kuo ming-hua, XII.

Chin Wên-ch'ien 金文遠, f. Yen-huai 言輝, h. Yin-shih 著石.


Fourteen colophons including one by the painter. Cf. Cleveland Exhibition cat. 38.

Ch'iu Shih 仇氏 (Miss Ch'iu) or Ch'iu Ch'iu 仇珠, h. Tu-ling Ni-shih 杜陵內史.

Kokka 147, Threading Needles in the Evening of the 7th of the 7th Moon.
Tôô, p.284. Lady Musicians.
Ch'iu Ying 仇英. 1. Shih-fu 詔父. 2. Shih-chou 十洲.
From T'ai-ts'ang, Kiangsu; lived in Suchow. First half of the 16th century. Pupil of Chou Ch'ên. Figures, landscapes and architectural scenery. His paintings in colour have been much imitated. N. III, 7, O, 1, I, 56, 12, M, p. 10.


National Museum, Stockholm. The Journey of the Emperor Ming-huang to Shu. The road is winding between the mountains on palisades and on bridges over the streams. Long handscroll, with colour in an archaistic manner. According to inscription executed by Ch'iu Ying in 1541 after picture by Chao Po-chü (Ch'ien-lû). Studio picture.


Tōsō, 27. The Eight Drunkards. Handscroll, illustration to a poem by Tu Fu, copied by P'êng Nien, dated 1543.


Shên-chou, IV. A Man playing the Ch'in under Pines by a Stream. Signed.

Ibid. XI. A Lady Seated in a Hall, her Maid in the Courtyard. Signed.


Chung-kuo ming-hua, vol. IX. Listening to a Waterfall in an Autumn Forest. Signed.


Ibid. II, 23. A Young Woman beating Clothes. Signed. Also in Sōgen 110; P'êng Yüan-chi cat. 8.


Ibid. XVIII. A Man Playing the Ch'în for a Visitor under Plum-trees. Signed.

Ibid. XXI. A Summer Pavillion in the Mountains. Seal of the painter (?).


Ibid. IX. Waiting for the Ferry-boat; a broad river. A.

Ibid. XIV. The Gathering of Poets at Lan-t'îng. Seals of the painter.

Ibid. XVIII. A Scholar in a Fishing-boat on the Willow-stream. Inscription by Wên Chia. Signed.

Ibid. XIX. Two Men under a Wu-t'îng Tree. Signed.

Ibid. XXXVIII. The Poetical Gathering in the Western Garden. Signed. School picture.


K.-k. choâ-k'ân Index for nine fan-paintings; also Nanga Taisei, VIII, 43-49.

Ku-kung collect. Kao-shih t'ü. A version of the same motif represented in T'ang Yin's picture with the same title, but with the addition of one figure. Whereas T'ang Yin's is painted in the manner of Liang K'ai, Ch'în Ying's picture is in the manner of Li Kung-lin. Inscription by Wên Ch'êng-ming. A.


Ibid. Spring Banquet in the Peach and Plum-garden. Long handscroll. Brightly coloured school work.

Ibid. Listening to the Brook in a Bamboo-grove. Large album-leaf. Signed.

Ibid. Han-kung chü-tsun-hsiao t'ü: Spring Morning in the Gardens of the Han Palace. Long brightly coloured handscroll. School work.

Ibid. The Lan-t'îng Meeting at the Foot of High Mountains. The scholars are seated on moss along the winding brook. Long handscroll. Executed in pai-miao manner. Signed.

Pao-yûn. II. Refining Cinnabar, after Chao Po-chû.

Landscapes with a towering mountain; a man in a cave. Signed.


Shanghai Museum. A Scholar seated under a Willow; a Servant approaches. In the manner of Tai Chiin. Signed.


Ibid. (Ch'îu-i chai collect.) Gentlemen meeting to play the Ch'în. A scroll divided on four sheets. Poem by the painter.


P'ang Yüan-chi Illust. cat. I. Scholar seated under a Projecting Pine; by a Mountain Stream. A boy-servant is wrapping up a bundle. Signed.

Nanking Exhibition cat. 140 (Wu Hu-Fan collect.) Kuan-yin with a Baby, surrounded by Attendant Figures. After Li Lung-mien. Signed.


Ibid. 153 (Chang Ta-ch'ien collect.) Two Taoist Immortals. Sections of a handscroll. Inscriptions and seals of the artist.


Ibid., vol.IV. T'ao Yün-ming is seated under a Tall Pine, and a Boy with his Ch'în is approaching. On the other side of the pond, a boy is crossing a wooden bridge. Handscroll. Signed.

Chang Ts'ung-yû cat. A Party of numerous Noble Persons with their Servants and Horses in a Garden Landscape. Long handscroll.


Kokka 193. Mountain Landscape with Figures and high Pavilions. Signed. Cf. Shimbi, XI.

Ibid. 237 (Chion-in, Kyōto). The Garden of Peach and Pear-blossoms. Cf. Shimbi, II; Tōsō, p.276; Tōyō, X, Fetc. A.

Ibid. 245. The Chin-ku Garden. Cf. Shimbi, II; Tōsō, p.275; Tōyō, X; Sekai. Bijutsu Zenshū, XX, colour pl.1. A.


Ibid. 473 and 481. Seven album-leaves (out of sixteen), illustrating poems of the Tang period.


Ibid. X. High Mountains and Pavilions; a Chi’in Player under the Pine-trees (?).

Ibid. X. Crossing a Mountain Stream in Autumn. Poem by P’êng Nien.

Ibid. X. Pulling a Boat along a Rocky Shore in Storm. Signed.

Shimbi Shōen Shina Megashū, II. Travellers on Muleback among Snow-covered Mountains. Forms a pair with the above-mentioned picture: Crossing a Mountain Stream in Autumn. Both with poems by P’êng Nien.


Min Shitaika, 39 (Tomokha collect., Kyōto). Hūa. I trying to obtain the Lân-t’ing manuscript from the Monk Pien-tṣ’ai. Signed. Long inscriptions at the top by Lu Shih-jên (the son of Lu Shih-tao). The main group of this picture also in Shina Megashū, II.

Ibid. 60. Princess Plum-blossom. Signed.


Ibid. 283. Five out of ten screen-paintings called: A Spring Morning in the Han Palace. Green, blue and white. School work.


Yūrōkan, II. Sixteen Lohans in a Landscape. After a Tang model (?). Signed.


Ibid. 111. Mountain Landscape in blue and green. Signed. School work.


Chūgoku, III. Landscape with a Rider. Large album-leaf. In green and blue. Signed.

Ibid. III. Six double album-leaves representing Mountain and River-views with figures in various occupations and boats in the water. Last one signed.

Ibid. III. Eight double album-leaves: Figure-studies in landscape. Signed.


Lo Chia-lun, Taipéi. A Small Homestead among Leafy Trees by a Brook at the Foot of High Mountains; a man is knocking at the gate. Subdued colouring.

N. P. Wang, Hongkong. The Mountain of the Immortals, rising through Circling Clouds; a Man playing the Chi’in by the Stream at the Entrance of a Cave. Painted in green and blue.

Ibid. Two Ladies in a Pavilion near a Lake. Signed.

H. C. Weng, Scarsdale, N.Y. Tù-lò yùn t'u, illustrating partly Ssu-ma Kuang's description of his own garden. A free version of an earlier picture. Short handscroll. The text of Ssu-ma Kuang copied by Wen Ch'eng-ming.
Lilly Collect., Indianapolis. Two Ladies on a Terrace watching a Parakeet. Signed.

Chou Ch'ên 周臣, 1. Shun-ch'i 聖裔, 2. Tung-s'un 東郡.
From Suchou. Active c. 1500-1533. Pupil of Ch'ên Hsien 陳暹. Followed Li T'ang and the Ma-Hsia School.

K., K. shu-hua chi, XXIX. Landscape, after Tai Ch'in: Two Men listening to a Mountain Torrent and seated under tall Pine-trees. Signed and dated 1534.
K. K. shu-hua chi, III. Ming Ch'i Feeding a Buffalo. Signed.

Hsi-ch'êng ch'ai, Yen-tzû ch'i, the Swallow Cliff in the Yang-tse River. Signed. Colophon by a later man.
S. s. d. I'sô-pien, IX. Celebrating the New Year.
Ibid. XI. Immortals. Signed.
Nanking Exhib. cat. 110. Hsia-ma and his Toad. Signed.
Ku-kung ming-shan chi, 8. Fan-paintings. Cf. also
K.-k. chou-k'an, Index, for thirteen fan-paintings;
also Nanga Taisen, VIII, 25-31.
Nanga Taisen, IX, 132. Wide River-view. Craggy Rocks
between which a River flows, Fishing-boats in the
distance. Signed.
Ibid. IX, 132. A River spanned by a small Bridge
between Rocks at the Foot of a misty Mountain.
Shimbi, XIII, Old Trees and Rocks by the Shore. A
Seascape called Pei Min. Short handscroll. Signed. Cf.
Toyo, X.
Ibid. XVI. Landscape. Fan-painting. Signed.
Toyo, X. Snowy Mountain; Cottage with a Figure.
Signed.
Kyoka, I [Hashimoto collect., Takatsuki]. Homeward
Ibid. I. A Boat moored by the Shore. Fan-painting.
Signed. Poem.
Toyo, p. 273. A Pavilion between tall Pines in a Mountain
Gully. Signed.
Ibid. 274. A Rocky Promontory with Large Trees,
Pavilions and some Figures. Probably a fragment.
Sogen 167 [Ogawa collect., Kyok]. Wading a Stream
in Autumn. After Chao K'ai. Signed.
Ibid. 108 (Nelson Gallery, Kansas City). The White
Pool Signed.
Storm over the River Valley. Signed.

P'ang Yuan-chi illust. cat. III. A Mountain Village on a
Summer Day. Signed. Poem by T'ang Yin.
Kawai collect., Kyoho, 1934. River-view, high Rocks
along the Shore. Signed.
Boston Museum. Landscape with high Mountains and
Pavilions. Signed.
Ibid. Two Men Seated under a Tree on the Bank of a
Brook in a Mountain Gully. Signed.
Cleveland Art Museum. Pines and towering Mountains.
Cf. Cleveland Exhibition cat. 45.
C. C. Wang, New York. A Man walking under
Willow-trees followed by his Servant. Signed.
H. C. Weng, Scarsdale. Sharply cut Rocky Mountains
National Museum, Stockholm. Han Hsin and the Old
Woman. Signed.
Victoria and Albert Museum, London. A Man on
Horse-back and Some Wanderers on a Mountain
Road. Signed. Fan-painting.
J. P. Dubosc, Lugano. Rocky Promontories with Large
Pine-trees in a Mountain Torrent; Two Men Seated
Fan-painting.
Vainnotti collect., Lugano. A Man seated at his Desk
under Trees; a Boy making Tea. Fan-painting.
Signed.

Chou Chih-mien 周之冕, t. Fu-ch'ing 服卿, h. Shao-ku 少谷.
From Suchou. Flourished c. 1580-1610. Flowers and birds. He combined the merits of Ch'ien Shun and Lu Chih.

Signed and dated 1572.
Sogen 152. A Branch of Blossoming Plum-tree. Signed.
Poems, dated 1578.
Arts Asiatica, IX, pl. 33 (1). Fish swimming in Water.
Signed and dated 1582.
Nanga Taisen, VI, 89. Two Sparrows fighting. Fan-
painting. Signed and dated 1587.
Ton Ying Co., New York. Shrimps in the Water under
a Branch of a Blossoming Peach-tree. Fan-painting.
Signed and dated 1592.

J. P. Dubosc, Lugano. Quail under some Bamboo and
Morning-glories. Ink and colour. Signed and dated
1593. Fan-painting.
Ch'eng T'ep-chun, Cambridge. Swallows and other
Small Birds among Blossoming Spring Trees. Hand-
scroll. Inscription by the painter, dated 1600. Three
colophons by later men.
Sogen 153. Hundred Flowers. Part of a handscroll.
Signed and dated 1602. Poems by Ch'ien-lung and others.
Hui-hua kuan. A Cock by a Cliff and some Bamboos.


Ibid. 11. A Hare Resting on the Grassy Ground. Signed.

Ku-kung, XXV. Mandarin Ducks and Flowers. Signed.

K.-k. shu-hua chi, XIII. Eight Minah-birds. Signed.

Ibid. XLIII. Grape-Vine and Squirrels. Signed.

K.-k. chou-k'an, Index p.13. Reference to ten fan-paintings. Also Nanga Taisei, III, 15; VI, 80.

Ibid. 381-390. Album of ten paintings, landscapes with birds. The last is signed.


Ibid. Bamboo, Quail and Large White Flowers. Signed.

Inscriptions by eight men.


K.-k. shu-hua chi, III. A Mongol Chief on a White Horse Shooting Pheasants. Signed.

Chou Fan 周藩, I. Tzü-kên 自根, h. Huang-t'ou 黄頭.


Ku-kung, XXXIX, Hollyhock and Two Cocks. Signed and dated 1594.


D. 1449 (or 1439). Famed as a poet and calligrapher. Biography in Ming shih (with Chou-t'ing Wang, also in the Luen chih section); also L. I, 66.

Nanking Exhibition cat. 94. Chu-ko Liang Reading. Long inscription by the artist written above the painting. Signed and dated 1416.

Chou Hsin 周璉, I. K'un-lai 蘇來, h. Sung-shan 勝山.


S.c.t.k. hsü-pien, VIII. Portrait of a Wandering Monk.
CHOU K'AI 周奎, h. Ch'ang-k'ang 长康. Native of Ch'ang-shu. Landscapes after Huang Kung-wang; also figures, especially of women. Biography in Yu-an hua-chih 播山画志. (Not to be confused with another Ming painter of the same name, M, p. 248, etc.)

Nanjing Exhib. cat. 179. River Landscape, with houses and rice fields on the shore. Poem, signed and dated hsing-shu, of 1641?

CHOU KUAN 周官, h. Mao-fu 茅夫 or Mou-fu 慕夫.


CHOU LUN 周倫, h. Lung-hung 龍泓.

Kokka 370. A Rabbit by a Rockery with Flowering Plants. Signed.

CHOU LUNG 周龍, h. Tung-yang 東陽.


CHOU SHIH-CH'EN 周時臣, h. Tan-ch'üan 丹泉.

Ming-jên shu-hua, 6. Portrait of the Artist (?). Signed and dated 1598.


CHOU TSUNG-LIEN 周宗瀾, i. Yu-ch’ü 友蕖.

Metropolitan Museum (A. W. Bahr. coll.) An Old
Plum-tree in Blossom. Signed.

CHOU WEI 周位, i. Yuan-su 元素.
From Chên-yang, Kiangsu. Summoned to the palace at the beginning of the Hung-wu period. Landscapes. O, 2, M, p. 245.

Kôyû, I (J. D. Ch’ên, Hongkong). Two Fishermen in a
Boat. Attributed.
Li-ch’ao hua-fu chi-te’ t’ao Yuan-ming Returning

CHOU WEN-CH’ING 周文靖, h. San-shan 三山.

Tôô, p. 239. Chou Tung-i admiring Lotus-flowers.
Signed and dated 1463.

CHOU YUNG 周用, i. Hsing-chih 行之, h. Po-ch’uan 白川.

Ku-kung. River-view with Pointed Rocks in
Mist. Ink painting with slight colour in Shên Chou’s
style. Long handscroll. Signed. Inscription by the painter, dated 1548. Two colo-
phons, the second by Shên Shih (of the 16th century),
Cf. Cleveland Exhibition cat. 66; Nanga Taïsei, XV,
17.

Toledo Art Museum. Winter Mountains and Lonely
Temple, after Li T’ang. Handscroll. Ink on paper.

CHU CHIH-FAN 朱之蕃, i. Yuan-chieh 元介 or Yuan-shêng 元升, h. Lan-yü 蘭嵎.

Ku-kung. Orchids
and Bamboo growing beside Rocks. Large album-leaf.
Signed and dated 1609.

CHU CH’ING-YÜN 朱慶雲, i. Wan-chung 王重.
Chih-shih in the Ch’êng-hua period (1465–1487). Landscapes in Mi style.

Nanj 7. (Matsumotô, Osaka). Mountain Stream in the
Summer. Signed and dated in the year of ping-tzû
(1456 or 1516). Cf. Pageant, 494.
CHU CHU 朱耷.
From Ch'ang-chou, Kiangsu. Flourished c.1600. Landscapes. M, p.98.

CHU FEI 朱芾, t. Méng-pên 孟辨, h. Ts'ang-chou-shêng 旌洲生.

CHU HSÜN 朱畵, t. Shu-ming 叔銘.
Native of Chia-hsing. Ming period. Figures; landscapes in the manner of the Wên family. See biographical note in the volume cited below.

CHU LANG 朱良, t. Tsü-lang 子良, h. Ch'ing-ch'î 清漪.

CHU LING 朱陵, t. Tsü-wang 子望 or Wang-tsü 望子, h. I-ch'ao 良巢.
Nanga Taisei, III, 16. Section of a Scrappy Plum. Signed and dated the year kêng-shên.

CHU LU 朱麓. Original name Chia-tung 家棟, t. Po-min 白民, h. Hsi-k'ung Lao-jên 西空老人, and other names.
Ming-jên hsüeh-chu. Bamboos by the Water. Signed, Nanga Taisei, I, 78. Two paintings of Bamboo, both signed.
Chu Ming 朱明.
Unrecorded. Lived probably in the end of the 16th century.

Köln, Ostasiat. Museum, The Lan-t'ing Meeting. Wang Hsi-chih’s pavilion is at the end of the stream in the centre; along the borders are the scholars floating their cups. Fan-painting. Signed and dated hsien-haf (1617?). Cf. Köln Exhibition, 33.

Chu Nan-yung 朱南雍, c. ta Yüeh-ching 越鼎.


From Hsin-an, Anhui. Flourished c.1500. Landscapes and figures. Style similar to that of Chang Lu. O, 1, M, p.96.


Ibid. No.144. View of the Imperial Palace in Peking. Provided with Chu Pang’s seal but signature of Feng-ch’ü 落溪.

Dai Tenranki 53. Two Men crossing a Bridge near a Waterfall, on their way to join others above. Fishingboats on the river. Poem, signed.

Chu Tuan 朱端, c. K’o-chêng 窯成, h. I-ch’iao 一樵.
From Hai-yen, Chekiang. Court-painter in the Chêng-té period (1506–1521). In landscapes, he followed Ma Yüan; in figures Shêng Mou; in flowers and birds Lu Chi; in bamboo, Hsia Ch’ang. Given by the emperor Wu-tsun (Chêng-té) a seal on which were engraved Ch’iu-tz’ü I-ch’iao t’u-shu 頤賜一橋圖書. N, I, 16, O, 3, M, p.98.


K.-k. shu-hua chi, XIX. Looking for Plum-blossoms on a snowy Day. Signed.

Shimbii, V. Winter Landscape. Signed.

Bijutsu, XIX. Autumn Landscape: Two Men seated in a small House. Signed.

Chu Wei 朱巍, c. Wên-pao 文豹.


Chu Yü-chi 朱祐佶, h. Yüan-hsien 雲仙, also Lung-wan Shan-jên 弄丸山人.
15th–16th centuries. A descendant of a member of the Ming imperial family. Not recorded in the standard works on painters. V, p.236.

CHÜ CHIEH 居節, t. Shih-chên 士貞, h. Shang-ku 商谷.

Shên-chou, XVI. River Landscape with steep Banks in Snow. Poems by the painter and by Wên Chia. S.c.r.k. hsü-pien, XI. Landscape in the manner of Li T'âng. Signed.
Chang Ta-ch'ien collect., Hongkong. Landscape illustrating the Red Cliff. Signed.

CHÜ CHIH-p'u 璇之璞, t. Chên-huai 君瑕.
From Shanghai. Active c.1600. Landscapes, flowers, birds and bamboos. M. p.689.

CHÜ MÔU-shîh 居懋時.
K.-k, shu-hua chi, XII. Reading on an Autumn Day, illustrating a poem of the Sung period. Signed.

CHUNG HSING 錫卿, t. Po-ching 伯敬, h. T'ui-ku 退谷.

CHUNG Li 錫禮, t. Ch'în-li 欽禮, h. Nan-yüeh 南越.
FAN CHING-WÉN 范景文, i. Meng-chang 夢章, b. Chih-kung 賢恭 and Ssu-jên 思仁.

Nanjū, Five Pine-trees. Signed and dated 1639. Also in Toyo, XI; Pageant 775.

FAN LI 范理, i. Tsung-suu 宗虗.

FANG CHIN-SHÎH 方幹式.
Unrecorded; probably late Ming period.

Chügoku, IV. Reading the I-ching in the Mountains.
Album-leaf. Signed.

FANG HSIAO-JU 方孝矩, i. Hsi-chih 希直 and Hsi-ku 希古, called Master Chêng-hsiêh 正學先生.


FANG PI 方弼, i. Huan-shan 涼山.
Lived in Chia-ching period (1522-1566). Unrecorded.

Kyûka, I. Three leaves from an album called: Ten Views of Ling-yang. (Note: The attribution to Fang Pi is based upon the first colophon, which actually states only that the album was owned by Fang. A later colophon attributes it to the painter Hsia Chih, q.v.)

FEI CH'ÝNG 费澄.
Unrecorded. End of the Ming dynasty. Mentioned as a landscapist only in a book called T'ui-an hâi-shang lu (see note in Pageant).


FU TAO-K'UN 傅道坤, a lady painter who was married to a scholar whose name was Fan 范.

Hô Ch’êng 何澄, t. Yen-tê 彦澤, h. Chu-hao Lao-jên 竹鶴老人.

Shimbi, XV. A Mountain Village enveloped in Mist.

Hô Lung 何龍, t. Tzû-yu 子煦.
From Ch’üan-chou, Fukien. Flourished 1630. Famous dragon-painter; hence his name “Dragon Ho”. Also landscapes and figures. M, p.133.

Tôôô, X. Ladies Playing Music in Gardens. Two pictures; one signed and dated 1638.

Hô Mou-kung 侯懋功, t. Yen-shang 延賞, h. I-mên 夷門.


Takashima collect., Kugenuma. Two landscapes: one in the manner of Wang Meng, dated 1573; the other with a colophon by Lu Shih-tao. Mounted in a handscroll with paintings by Ch’ien Ku and Wên Chia, in a series representing holy places of Taoism.


K.-k. shu-hua chi, VIII. Mountain Landscape after a Yüan master. Signed. Colophon by Tung Ch’ü-ch’ang, Ku-kung collect. A Mountain Path. The path leading to the mountains is following a river-bed. In Yüan style.

Chêng Té-k’un, Cambridge. A Buddhist Sanctuary under Large Trees in which a Flock of Small Birds are gathering. Signed. Cf. Liu, 77.

Chang Ts’ung-yü cat. (Cf. J. D. Ch’ên cat. II, 29). View over a River between Mountains. Signed.

From K’uan-shan. Kiangsu. B, 1388, d. 1470. Chû-shih in 1415. Like his elder brother Hsiâ Ping 夏屏, he was a prominent calligrapher. Followed as a bamboo-painter

Pang Yüan-chi Illust. cat. III. Two Stems of Bamboo and slender Twigs growing from a Rock. Signed and dated 1407. Five colophons at the top of the painting.


K.-k. shu-hua chi, IV, Kuanyin seated under a few swaying Bamboos. Signed and dated 1446.


K.-k. shu-hua chi, XIV. Bamboos in Wind. Signed and dated 1450. A.


K.-k. ming-jên hsu-ch’êng chi, II. Stems of Bamboo growing by a Rock. Signed and dated 1459.


Ku-kung collect. Tall Bamboos among Strange Rocks. A very large ink-painting done in a broad manner. Signed: Ch'ung-chiao.

Ibid. A Bamboo Scroll. Scattered tufts of bamboo bending freely between stones and rocks and drooping over the cliffs into the water. Signed.

Liu 47. A Pavilion in a Bamboo Grove; a Scholar and his Servant crossing a Bridge. Short handscroll. Signed. A.


S.c.k. hsiü-pien. X. Bamboo and Rocks. Colophon signed by Li Ssu-ch'êng.

K.-k. shu-hua chi, VI. A Branch of Bamboo. Signed.

Ibid. XVI. Three Bamboos. Signed.


Nelson Gallery, Kansas City. The Banks of the Serene Hsiang River. Bamboos and large rocks along the shore; a pine-tree and clumps of bamboo in the fissures. Long handscroll. The original signature has been interpolated with the name of Wang Fu. Six colophons, including two by Wang Ao (active c. 1465) and one by Fu Han (active 1404–1506). Cf. Cleveland Exhibition cat. 39. A.


Hsia Chiî 夏芝 (?). T'ing-fang 廷芳.


Cf. the album listed under the name of Fang Pi, which is also attributed to Hsia Chiî.

Hsia K'uei 夏奎 (?). T'ing-hui 廷徽.

From Ch'ien-t'ang, Chekiang. Followed Tai Chin. N, VI, 4 M, p. 319.

Chicago Art Institute. Two Landscapes: Summer and Winter. Signed.

Hsia Ping 夏房企 (?). Mêng-yang 孟陽.


K.-k. shu-hua chi, XII. Bamboos and Stones. Signed and dated 1459.
Hiang Shêng-mo 高登明, J. K’un-ch’ang zī-ch’ing, H. I-an yù 蟷  and Hsü-hsian-ch’iao 胡性樵.
M., p.523.

Nanking Exhibition cat. 223. Landscape with a Small Pavilion under Trees; after Wén T’ung’s picture, Evening Clouds. Signed and dated 1652.
Ming-jên shu-hua, 6. The Hsien Mountain. Signed and dated 1637.
Chügoku, IV. Eight large album-leaves representing Mountain Landscapes, the first one with two Scholars walking on the River-bank under leafy Trees, the last ones after Chang Sêng-yu and Wang Wei. Inscriptions by the painter, two dated 1649.
Liu, 73. Landscape with Pine-trees and Cranes. Signed and dated 1650. According to the inscription, this is one of an album of eight paintings in archaic styles.
Chügoku, IV. Eight album-leaves: Studies of Rivers and Mountain Peaks; the first one after Mi is dated 1651. Inscriptions and poems by the painter.

Shên-chou, IV, Two Poppies. Album-leaf.
Ibid. XII. Pine, Fungus, Orchid and Cassia by a Rockery. Signed.
K.-k. shu-hua chi, XIII. Autumn Trees in Rain. Signed.
Poem.
Ibid. XV. A Branch of Peach-blossoms. Signed. Poem.
Ibid. XLIII. Three Bamboos. Signed.
K.-k. chou-k’ân 393-400. Album of eight Landscapes in old styles, the last signed. Colophons by Hsüeh-ch’êng and Hui-hua.
K.-k. ming-jên hua-chu chi, II. Tall Bamboo growing on a Hillock. Poem, signed.
Chang T’ung-yü cat. Rocks and Trees along the Banks of a River. Signed.
Nanking Exhibition cat. 223 (Ku-kung collect.) Friends arriving in boats. Section of a handscroll.
Ibid. (Ku-kung collect.) Two leaves from album of Landscapes. Signed.
Chou Li-yüan, 13. A Man walking with a Staff along a River-bank. Album-leaf, signed.
Ku-kung ming-shan chi 7. Nine fan-paintings. For others, see K.-k. chou-k' 1un 128, 219, 249, 257, 309, 323; also Nanga Taisei, VIII, 115–118.

Chicago Art Institute, View of the Shore with Trees on the Rocks and a Man in a Boat.
Ibid. Chang Ku-loo's Grotto near I-hsing. Ink and slight colour. A long colophon describing the grotto and a poem by the painter.

Hsiang Tê-hsin 順德新, t. Fu-ch' u 恢初 and Yu-hsin 朴新.
Son of Hsiang Yuan-pien. Landscapes, flowers and birds. O, 4 M, p. 323.

Musée Guimet. Rocks and leafless Trees by a River. Colophon by the painter, dated 1601.

Hui-hua Kuan. Rocks and Bamboos along the Bank of a Mountain Stream. Signed.
Ku-kung ming-shan chi 7. Five fan-paintings. For others, see K.-k. chou-k' 1un 12, 207, 248 and 319; also Nanga Taisei, I, 69–72; II, 222; III, 240.


Chûgoku, III. Waiting for the Ford; towering mountain peaks in the far distance. Handscroll. Inscription by the painter, dated 1579.


Hui-hua kuan. Two Plants by a Garden Rock, one with a large fruit. Inscription by the painter.


Ku-kung ming-shan chi, 7. Five fan-paintings. For others, see K.-k. chou-k'an 236, 280 and 325; also Nanga Taisei, I, 48–51 (bamboo).


Hsiao-an 謝安.


Hsiao Hai-shan 謝海山.
Unrecorded. According to his signature he was an officer in the Imperial Guard.


Hsieh Ch'eng 謝成, 1. Chung-nien 仲美.
Late Ming. Painted landscapes, birds and flowers. L, 55; cf. also Chou Liang-kung: T'ung-hua hsii.


From Honan. Flourished c. 1560. Landscapes in the style of the Sung and Yüan masters. N, VI, 18, L, 55, 4, M, p. 704

Shimbi, XI. A Fisherman in a Boat under a projecting Cliff. After Liang K'ai. Signed and dated 1561. Also in Tōsō, X.

Ibid. XI. Landscape in the manner of Ma Yüan. Signed and dated 1561.


P'ang Yüan-ch'i Illustr. cat. 1940, II. Landscape with Trees in Autumn and a Fisherman. Signed. Poem by Ch'ien Chi.
Hsieh Huan 謝環, b. T'ing-hsien 庭賢; later adopted this as his name.
Flourished about the middle of the 15th century. Landscapes after Ch'ing Hsiao and Kuan T'ung, Mi Fei, etc. N. 1, O. II, 104. M. p. 704.


Hsieh Shih-ch'ên 謝時臣, b. Ssu-chung 思忠, h. Ch'u-hsien 桂仙.


Hui-hua kuan. Pavilion on the Rocks rising over a Mountain Stream; Wooded Peaks above the Clouds. Ink and slight colour on silk. Signed and dated 1546 (at 60). Inscriptions by Wen Ch'ia and Ch'ien Ku.


Tōyō, XI (Budin Museum). Two sections of a handscroll, called Endless Streams and Mountains. Signed and dated 1546.


Sumitei collect. Ōiso. Large Landscape; a Man ploughing a Field. Signed and dated 1551.

Ku-kung, XII. Mountains with Waterfall in the Summer. Signed and dated 1553.

Tokashia Shins Meigashū, 2. Pavilion on a River-bank, returning Boats on the Water. Poems by the painter, dated 1553.


Ibid. 327. Landscape. Long handscroll. Signed and dated 1560 (at 74).


K.-k. shu-hua chi, XXIV. Landscape. Signed and dated 1567.

Ming-jê shu-hua, 23. Cloudy Mountains; Two Pavilions by a Stream. Signed.
K.-k. shu-hua chi, X. The Four Hermit of Shang Shan. Signed.
Ibid. XXXIV. A Homeward Boat on a River in Snow. Signed.
Ibid. XLVI. Autumn Landscape. Signed.
K.-k. chou-k'an 483. Summer Landscape, with two Men on a Ledge gazing at a Waterfall. Signed.
Ibid. 60, 67. 318. Fan-paintings. See also Nanga Taisei, II, 220; VII, 40; VIII, 42.
S.-t. k., hsi-pien, VII. Assembling for a Boating Party. Signed.
Hui-hua kuan. Studies of Landscapes with Figures in Boats and in a Pavilion. Four album-leaves. Ink and slight colour on paper.
Ibid. 377. Storm over the Mountain. Signed.
Tōsō, XI. River Landscape with high Mountains, Trees and Figures. Signed.
Kyōka, I. Two Men seated in a Mountain Study. Signed.
Ibid. I. A View of Hua Shan. Signed.
Ómura, I. 2. Valley in Spring and a Man in a Pavilion. Short inscription by the painter. Cf. Chūgoku, III.

Hsing T'ung 邢侗, i. Tzū-yüan 子愚.

K-k. shu-hua chi, VIII. Kuanyin, painted in gold.
Inscription by the painter.

Hsü Chên 許震. H. Mo-lung Tao-jên (as signed).
Ming dynasty (?). Unrecorded.


Mo-ch'ao pi-ch'i, vol. I. Sparrows among Bamboos.

From Suchou; lived in Nanking. Active c. 1510-1550. Favourite of the emperor Wu-tsun, who, on his travels to the South, cut off the painter's beard and used it for a duster. Hence known as Jan-wêng 賈翁, The Old Man with a Beard. Landscapes and flowers. N, II, 24, O, 6, M, p. 357.


Hsü Mou-wei 徐懋綬.
Unrecorded. Active in the Ming period.


Hsü Pên or Hsü Pên 徐貞, H. Yu-wên 幼文. H. Pei-k'ou-sheng 北郭生.
From Szechuan; lived in Suchou. Summoned by the emperor Hung-wu in 1374; later thrown into prison, where he died. One of the "Four Worthies of Suchou" at the beginning of Ming. Poet and calligrapher. Followed as a painter the Yuan masters, particularly Wang Meng and Ni Tsan. N, I, 9, O, 2, M, p. 357.

Yûrin Kan, Kyôto. Landscape. Album-leaf, probably a fragment of a handscroll. Signed and dated 1345. The artist's inscription may have been copied from a section now missing.

W. Hochstader, New York. A Winding Pass over high Mountains; a Pavilion among Trees at their Foot where a Man is approaching. Five inscriptions, one by the painter, dated 1372. A.


Yen Kiang album, 1928. The Shih-tzu-lin, or Lion Grove Garden, in Szechou. Album of twelve paintings. A.


Chingoku, II. Listening to a Mountain Stream running over precipitous Cliffs; a Man walking on a Bridge. Poem and inscription by the painter. Also inscription by Ch'ien-lung.


Commercial Press album, 1934. An album consisting of fifteen leaves, eight with figures in landscapes and seven with flowers. Signed and dated 1588.


Shen-chou ta-kuan, vol. 4. Rice Plants and a Crab. Poem by the painter.


Hsi Wei miao-hua chi (Anon. publisher). An album of nine leaves representing Birds, Crabs, Flowers and Landscapes; one of which represents Yuan An seated in a Snow-covered Hut.

Ming-hua sou-ch'i, I, 2. A Cat under a Bananas-tree. Poem by the painter.


Ibid., XLI. Plum-blossoms and Banana Leaves. Signed. Two lines of poetry.

Hsi-hua kuan. A Scholar riding on a trotting Donkey.
under the Branches of an old Tree. Sketchy ink-painting. Inscription by Chang Hstiao-ssū.
Ibid. Lotus Leaves and a Crab. In p'o-p'o manner.
Inscription by the painter.
Ibid. Studies of Flowers, Bamboos, etc. Album-leaves mounted on a scroll. Ink only. Inscription by the painter.
Shanghai Museum (Gems, II, 17). Sketches of Bamboo and Flowers on Silk. A long handscroll in a free and expressionistic manner. Inscription by the painter.
Liu, 63. Landscape in Wind and Rain. Poem and signature by the painter.
Ibid. 64. Two Trees and a Rock. Poem by the painter.
Ômura, II, 1-4. Seven pictures from an album of thirty-six leaves which was once in the possession of the painters Sung Lo and Wu Li.
Shina Kachó Gasatsu. Lotus-flowers, Tree-peonies and other Flowers.
Tôsó, p.327. A Lotus Plant. Poem by the painter.
Sôgen 140. A Banana-plant by a Rock. Two poems by the painter.
Yûrimaikan, I. Thatched Houses below a precipitous Rock; a Crane walking in the Garden. Colophon by the painter.
Nanga Taitei, I, 55-57. Three album-leaves, studies of Bamboo and Orchids. Signed.

Chügoku, III. Two album-leaves, one representing a Mountain Gorge, the other a Man with a Ch'in seated on the Ground under Pine-trees. Inscriptions by the painter.
Kawai collect. Tôkyô. Flower-studies. A series of separate pictures mounted in the form of a handscroll; some of them signed.
Shéng P'ing-ch'ên, Hongkong. Figure studies.
Metropolitan Museum (A. W. Bahr collect.) Fishes at the Bottom of a Lake. Signed.
Freer Gallery (54.8). Studies of Bamboo and Flowering Plants. Handscroll. Poems by the painter.
Hamburg Exhibition, 1909-1910. A large Crab below some Branches growing from an Overhanging Rock. Inscription by the painter.
Ibid. Lotus Plants and a Reed. Signed: Ch'ing-t'êng Tao-jên.

Hsû Yüan 徐淵, I. Tzŭ-hsû 子書.
From Lung-ch'i, Fukien. Flourished c.1600. Flowers and birds in the manner of Huang Ch'üan. M, p.358.

Nanjü 12. Magnolias and Birds. Signed,

K.-k. shu-hua chi, XX. Two Cats by a Rockery. Signed and dated 1426.

Ibid. VIII. Monkeys. Signed and dated 1427.


Hsūeh-yai 雪崖. Unrecorded. According to the signature on the following pictures, his ts'ai was Hsing-tao 洪道. Possibly identical with Wù Hsūeh-yai 吳雪崖, from Féng-ch'ěng, Kiangsi, known as a bamboo-painter in the Ming period. M, p.162.

Tokasha Shina Meigashi, 34, 35. A pair of pictures:
Bamboos by Tall Rockeries. Poems by the painter.

Hü Ch'êng-ên 胡正言, l. Yüeh-ts'ung 日從.
From Hsin-an, Anhui. B. 1584, d. after 1667. Editor of the Shih-chu shih huá p'u 十竹齋畫譜, for which he made some drawings of flowers and birds and executed wood-engravings.

Hü Ch'êng 胡靖, l. Hsiên-ch'ing 胡卿.
From Nan-p'ing, Fukien. Ming dynasty. Became a monk and took the name Ch'êng-hsiu 澄雪. Visited the Lin-ch'i islands where he made landscape sketches. L, 10, 3, M, p.294.


J. D. Ch'êng cat., 1, 40. A Snow Scene. Poem by the painter, dated chi-yü.

Hü Kao 胡皋, l. Kung-mai 公道.
Native of Nanking. Active first half of the 17th century. He was sent to Korea on a mission with General Chao Yu in the T'ien-ch'i era (1623-1627). His works have been treasured by the Koreans. L, 10, 3, M, p.295.


Shên-chou tsa-kuan, vols. A Scholar’s Study under Trees at the Foot of Misty Mountains. Signed and dated 1624.


Shên-chou, XVIII. River Landscape in the style of Ni Tsân. Signed and dated 1598.
Nanju 12. Landscape. Signed and dated 1601. Also in Tôyô, XI.

Hu Yê-k'ün 胡玉昆, t. Yuan-jun 元訓.


Huang Ch'ê-miin 黃超民, took later the name Huang Jih-küan 黃日琯 and Huang Shêng 黃升. t. Fu-miêng 福孟, h. Hsiung-shun 向山.

S.C.T. hsü-pien. VIII. A Man Seated on a Mountain Terrace among some Thin, Sparse Trees. Inscription by the painter, dated kêng-tzê (1606 or 1607).

Huang Chüan 黃巖. t. Shêng-mo 勝模.

Huang Jui 黃瑞.
Unrecorded. Probably later Ming dynasty.

Huang Shih-fu 黃石符. 1. Ch'i-jen 蕭人.

Chügoku, IV. A Young Lady seated and leaning on a
Garden Rock. Poem and inscription by the painter,
dated 1640.

From Chang-p'iu, Fukien. B. 1585, d. 1646. Scholar, President of the Board of Rites. Imprisoned in Nanking by the

Sōraiōn, II, 65. Cabbage and other Vegetables. Long
handscroll. Signed and dated 1625. Colophon by
Liang Ch'ang-chiu.

Shên-chou, VI. An Old Pine-tree on the rocky Shore;
Mountains in the background. Signed. Poem by the

Ômura, I, 7 (formerly Abe collect.) A Pine-tree. Signed.
Poem dated 1637.

Lin 82. River Landscape, with a small Pavilion on the
Shore. In the manner of Ni Tsan. Signed and dated
1641.

Sögen 168. Sketchy Mountains and Trees. Signed and
dated 1642.

Mei-chan t'e-k'an 21. Bamboos, Epidendrum, Fungi
and Stones. Signed and dated 1642.

Chung-kuo ming-hua, 21. Two very tall Pine-trees
growing on a Rocky Ledge. Signed.


Tōsō, p. 366 (Kuan Mien-chün). River and Mountains in

Signed. Several colophons.

Huang Wen-li 黃文立. 1. Chih-hsiang 賢先.
Unrecorded. End of Ming dynasty.

Ômura, I, 2. A Scholar in an open Pavilion at the Foot
of high Mountains teaching his Son. Signed and dated
kuei-wet (1643?).

I Ch'ang-wu 易昌武.
Unrecorded. Probably Ming dynasty. The seal on the picture reads: Hsin-ch'o chin-shih, which may correspond to
1541 or 1601.

Chung-kuo, II, 29. Two Drunkards. Signed. Two lines
of poetry, dated kuei-wet (1571, or more probably,
1631).

Ju Wen-shu 汝文徵.
A woman painter from Wu-chiang. Lived c.1600. Grandmother of the painter Mao Hsi-nien 毛錫年. Landscapes,

C. T. Loo Successor, New York. Winter Scene after
Kuo Hsi. A man on muleback approaching on the
Toronto, Exhibition cat. 35.
Ju-t'ai 如泰.
From Hua-t'ing, Kiangsu. A priest. Ming dynasty. Said to be recorded in the Shanghai local chronicle.


K'ang Hai 康海, t. Tê-han 閔頤, h. Tui-shan 對山.

Kao T'ing-li 高廷禮. Originally named Ping 梁. t. Yen-lui 任煥. h. Man-shih 漢士.


Kao Yang 高陽, t. Chi-i-fu 車甫.


Kokka 30 (Seikado collect.) Landscape. Signed. Poem dated 1634. Also reproduced in Nanju 2; Tōyō, XI, Tōhō, p. 363.


Tai-shan ts'ān-shih loü ts'ang-hua, II. Two Stems of Chrysanthemums by a Rockery. Poem by the painter, dated 1615.


KU CH'EN-i 鄴振義.
Unrecorded. Ming period.


KU CH'ENG-i 顧正誠, t. Chung-fang 仲方, b. Ting-lin 廷林.
From Hua-t'ing, Kiangsu. Flourished c.1580. Government Secretary in the Wan-li period. Poet; author of Shih shih 詩史 and Ting-lin chi. Landscapes in the style of Huang Kung-wang. Friend of Sung Hsi and Sun K'o-hung.
Founder of the Hua-t'ing School 畫亭派. 1, 5, 7, 8, N, IV, 4. M, p.738.

Ibid. VII. Trees and Stones, after Ni Tsan. Signed. Poems by the painter and his contemporaries.
Ibid. XVII. The New Year's Day. Signed. Poem.

KU CH'I-fANG 顧啟芳.
Unrecorded. End of Ming period and contemporary of Pien Wên-yü.

Large album-leaf. Signed and dated kuei-yü (1633?). Also in Todo, XI.

KU-CHIA 古甲.
Unrecorded. A monk of the Ming period.


KU FU 顧復.
Native of Ch'ing-chiang. Summed to the capital in the Ch'êng-hua era (1465-1487). Not recorded in the biographies of painters. V, p.793.

Chou Li-yüan 3. Landscape, after Ni Tsan's An-fu chai picture. Inscribed and dated 1488. Another version of the picture is in Chêng Tê-k'un collect., Cambridge.

KU I-te 顧懿德, t. Yuan-chi 原之.
Nephew of Ku Chêng-i. Landscapes in the style of Wang Meng; also pictures of Kuanyin. M, p.738.


Hui-hua kuan. Landscape-studies after various Old Masters. Ink and some colour on paper. Four album-leaves.


Metropolitan Museum. A Moonlit Mountain Valley with a Pavilion. Signed and dated 1628. In a colophon, Tung Chi-ch'ang says that the picture is in the style of Wang Meng.

KU NING-YÜAN 顧凝遠, h. Ch'ing-hua 青霞.


KU PING 顧炯, t. An-jan 阿然, h. P'ei-ch'üan 怀泉.


KU SHAN-YU 顧善有.


KU SHIH-CH'I 顧時啓.
End of Ming.


KUAN SSÜ 阮思, t. Ho-sü 何思, h. Hsü-po 虢白. Used also the name Chiu-ssü 九思, and the t'ai Chung-t'ung 仲通.


Kiyōka. I. Trees by a River in Autumn. Signed and dated 1619.

K.-k. shu-hua chi, XXI. The Hermit and his Cranes. Signed and dated 1622.

Chishoku, III. The Jade Pond. Water running down through a tunnel in the mountains; men on the terrace and on the bridge. Inscription by the painter, dated 1623.

K.-k. chou-k' an 504. A large River Landscape, with strolling Scholars. Inscription dated 1625.


Yūrīmakai, Kyōto. Winter Landscape, in the manner of Wang Wei. Signed.


Kuei Ch'ang-shih, also called Kuei Tsu-ming, Kuei Yüan-kung. H. Heng-hsüan 號軒 and other names.


Kuei Ming-yung (Chin-si). B. ? Sung-nien 景年.

Unrecorded. According to a colophon attached to the picture below, a native of Tan-yang in Anhui, chü-jên in 1642, died in 1643.

Kuo Hsü 郭緒, i. Jen-hung 仁宏, h. Ch'ing-k'ung 清狂.
From T'ai-ho, Kiangsi. B. 1456, d. after 1526. Landscapes and figures. Summoned to the palace in the Hung-chih period. Friend of Wu Wei, Shen Chou, etc. N., VII, 4, I, 60, 4, M., p. 399.

Tai-shan ts'an-shih lou ts'ang-hua, I. A Man on a Donkey passing under a projecting Rock. Signed.


Kuo Tien 郭甸.
Unrecorded. Signature reads from Honan. Probably Ming period.


Lan Ying 蘭瑛, i. T'ien-shu 田叔, h. Chieh-sou 楓叟 and Shih-t'ou-t'o 石頭陀.
From Ch'ien-t'ang, Chekiang. B. 1485, d. after 1660. Landscapes, imitated various old masters. Traditionally called the last representative of the Chê school. N., IV, 24, O., 5, Q., I., t., U., II., 1, 24, M., p. 709.

Omura, I., 12. Tall Pine-trees on the Po-yo Mountain.
Signed and dated 1620. Cf. Chügoku, IV.
Ibid. 386. Landscape after Tung Yüan. Signed and dated 1624.
Shên-chou, XX. Mountain Landscape with rich Growth. After Huang Kung-wang. Dated 1625.
Kyūka, I. Tall Pine-trees on the I-mu Mountain.
Colours on silk. Signed and dated 1629.

J. D. Ch'ên cat. II., 39. Landscape after Wang Meng. Handscroll, signed and dated 1635.


Ibid. A Scholar’s Pavillion by a Stream at the Foot of high Mountains. Signed. Forming a pair with the preceding picture.


Nanking Exhibit. 178. Cloudy Landscape, in the manner of Kao K'o-kung. Signed and dated 1639.

Shén-chou, VIII. Pavilion under Trees by a River. Signed and dated 1640.

Ibid. X. Cottage and bare Trees by a River. Signed. Poem dated 1641.

Tōn 34. Eight Landscapes after Old Masters forming an album. Signed and dated 1642.

Tōyō, XI. Autumn Landscape after Chao Meng-fu. Signed and dated 1642.


Shimbi, XV. Landscape after Ching Hao. Signed and dated 1646.


Shōman 33; Landscape. Fan-painting. Signed and dated 1651.


Gems, 1, 47. Autumn on Hua Shan, in the manner of Kuan T’ung. Signed and dated 1652.


Sōgen 177. Landscape after Kuo Hsi. Signed and dated 1654 (at 77) (?).


Yu-chêng album, 1922. Album of sixteen landscapes after old masters. Inscriptions by the painter, one dated 1656.

Nanga Taisei, IV, 211–226. Album of sixteen Studies of Stones. All signed, the last dated 1656.

Suchiku 16 (Oguri collect.) Fungus and Orchids growing by a Rock. Signed and dated 1658.

S.t.k. hsü-pen, X. Listening to the Waterfall. Signed and dated 1658.


Shén-chou, XX. A towering Mountain by a River, large Trees and a Man in a Cottage. After Chao Yung. Dated 1659.

K.-k. shu-hua chi, IX. Landscape. Signed and dated 1659.

Chūgoku, IV. A Lady washing an Ink-stone by a Garden Rock under a Banana-plant. Painted together with Hsü Chieh-p’ing. Inscription by Lan Ying, dated 1659.

Ibid. V. Mountain Landscape. Signed.
K.-k. shu-hua chi, XXIV. A Bird on a Branch of Wu-t'ung Tree. Signed.
K.-k. chou-k'an 118 and 148. Fan-paintings.
T'ai-shan album, series II. Landscape handscroll, in the manner of Wang Meng. Signed.
Lin, 100. A Mountain River and White Clouds, after Chang Sêng-yü. Signed.
Kokka 232. Landscape after Mi Fei. Signed. Cf. Shimbô, X; Nanju 1; Tôyô, XI; N. Gashû 16; Tôsô, p.385.
Ibid. 477. Mountains in Snow.
Ibid. 640. View from Fu-ch'un Mountain.
Bijutsu, IV. Sparse Trees by a River. Signed.
Tôyô, XI. Farmsteads by a Stream, after Chao Ta-nien. Signed.

Ibid. 61. Autumn Landscape, in the manner of Li T'ang. Signed.
Boston Museum. Two Landscapes representing Spring and Winter. The former, Hearing the Oriole among the Weeping Willows, after Chao Ta-nien; the latter, beautiful Spring Snow, after Wang Wei. Signed.
Ibid. Landscape in the style of Li Ch'êng.

Li Ao 李瓏.
Unrecorded. Ming dynasty.

Ku-kung, XX. Dog watching a Cicada. Inscription.
dated the Chêng-tê period (1506-1521).

Li Chao-hêng: see Ch'ang-yüng.
Li Chü 李著, t. Ch'ien-fu 錢夫, h. Mo-hu 墨湖.
From Nanking. Flourished c.1500. First studied landscape-painting with Shên Chou, but became later a follower of Wu Wei. N, VI, 21, O, 1, M, p.199.


Son of Li Liu-fang. M, p.200.


Li I-po 李一和.
Unrecorded. c.1430(?), From Shang-hang, Fukiien.

Tôyô, X. Mandarin Ducks under Flowering Peonies. Ibid. X. Two Pheasants and Two Magpies. Signed.

Li I-po 李一白.
Unrecorded.


Li Ji-hua 李日華, t. Chün-shih 君實, h. Chiu-i 九疑 and Chu-lan 竹蠻.
M, p.200.


Li K'ung-hsiu 李孔修, t. Tzŭ-ch'ang 子長, called himself Pao-chên-ts'ai 包鼻子.

Nanking Exhib. cat. 174. Geese and other Birds in a Landscape. Signed and dated wu-yin, or 1518?
LI LIN 李麟, t. Tz'u-kung 夫公.


LI LİU-FANG 李流芳, t. Ch'ang-hêng 長衡, h. T'ân-yüan 檜園 and other names.

Chung-kuo ming-hua, IX. River-view in the style of Ni Tsin. Poem by the painter, dated 1580.
Sōgen 167. Landscape after Tung Yüan. Signed and dated 1614.
Tôyô, XI. Landscape. Signed and dated 1615.
Shên-chou, XVII. River Landscape with a Fisherman in a Boat. Signed and dated 1618.
Boston Museum. An album of six Landscape Studies, illustrating poems of the T'ang period, copied by the painter. Dated 1618. Five colophons of the 17th and 18th centuries.
Yûrintaikan, I. Far-away Mountains; a rocky Shore seen from a Distance. Handscroll. Colophon by the painter, dated 1619.
J. P. Dubosc, Lugano. Album of eight Landscape Studies accompanied by inscriptions in seal characters. Signed and dated 1621. Inscription by the master dated 1622.

Commercial Press album. Eight Landscape Studies after various Old Masters. Colophon by the painter, dated 1622.
Shên-chou, XXI. A Cottage at the Foot of a steep Hill. Signed and dated 1626. Colophon by Tung Ch'î-ch'ang.
Chêng Tê-k'un, Cambridge. Steep, deeply Folded Mountain Rising above a Stream; a scholar's pavilion built over the water. Signed and dated 1626.

Shén-chou, XVIII. A Man seated by a Mountain Stream looking at the Waterfall. After Wu Chén. Signed and dated 1627.

Ibid. XXI. River Landscape with sparse Trees, in the manner of Ni T'ao. Signed and dated 1627.


P'ang Yüan-ch'i illus. cat. IV. An old Tree, Narcissi and Bamboos by a Rock. Signed and dated 1627.


Kurokawa cat. 5. Chrysanthemums. Signed.

R.-k. shou-k'an 22. Landscape, fan-painting. See also Nanga Taisai, VIII, 106 (dated 1627).


Lí Pin 李彬, t. Wén-chung 文中.


Lí Shao-ch'i 李紳真, t. Mou-ch'êng 慕承.

From Hua-t'ing, Kiangsu. Son-in-law of Ku Chêng-i, on whom he followed in landscapes. O, 4 M, p.109.


Lí Shih-Ta 李士達, t. Yang-huai 楊槐.


Nanga Taisai, XI, 52. Houses in a Valley between precipitous Mountains. Large album-leaf, signed.


Kokka 209 (Seikadō). Writing Poems on New Year's Day. Two lines of poetry, dated 1615.
Chūgoku, III. Two Men conversing by a tall Pine-tree in front of a Bamboo Grove. Two lines of poetry by the painter, dated 1615.
Shên-chou, II. Man seated in a Chair under Banana-trees served by Two Boys. Signed and dated 1618.

K.-k. shu-hua chi, XXI. Rainstorm in the Valley; Men on Muleback. Some lines of poetry as on the preceding picture, dated 1620. Cf. Tööö, X.
Shimbì, XII. The Peach and Plum Garden. Signed, at the age of 73.
Poem.
Ibid. I. Men Seated in a Bamboo Grove; Cloudy Mountains. Signed. Two lines of poetry.
Two lines of poetry.
W. Hochstader, New York. Meeting of nine Scholars in a Temple Garden. Short handscroll. Each of the scholars has added a colophon.
K.-k. chou-k'an 81 and 302. Fan-paintings.

Lî Tsai 李在, k. I-chêng 以政.


Lî Tsung-mo 李宗縡, k. Hsiao-ch'i'ao 小穎.

Ku-kung collect. The Lun-ch'i Meeting. Wang Hsi-chih is seated in a pavilion; a great number of scholars are placed along the border of the river; they are occupied in floating their cups. Possibly after Chao Meng-fu. Long handscroll. Signed.

Tööö, p.20 (Ogawa collect.) High Mountains in Snow; a Traveller on the Road below. Signed.
LÜ YÜ 李郁.
Military officer at Fêng-yang, Anhui; said to have died in the field in 1635. Unrecorded.


LI YUNG-CH'ANG 李永昌, t. Chou-shêng 周生.

S.t.k. hsü-pien, XI. Landscape in the Yüan style.
Signed and dated 1634.

LIANG CHIH-CHUNG 梁志中.
Unrecorded. Flourished c.1630.

K.-k. shu-huâ chi, XLV. Bare Trees and Bamboos by a Stream. Signed. Poems by Wei Chih-huang (dated 1635), Chêng Chung and the painter.

LIN HSÜEH 林雪, t. T'ien-su 夭素.


LIN LIANG 林良, t. I-shan 以善.

Sôgen 92. Three Doves on a Branch. One of a pair of scrolls. Signed and dated 1496(?).
Ibid. XXXIII. A Pair of Eagles. Signed.
S.t.k. hsü-pien, VII. Pigeons on a Pine Branch. Signed.
Shimbi, XVIII. A Peacock.
Shimbi Shoin. Shina Meigashî, II (Barou Go). Two White Herons on a River-bank, two Mynah birds and a Kingfisher on a Branch.
Kyûka, I. Two Ducks by a Stream. Signed.
National Museum, Stockholm. Three Eagles, one of them white, seated in a Pine-tree by a Rock. Signed.
Ibid. (Bahr collect.) Wild Ducks. Signed.
Ibid. Two Birds on the drooping Branches of a Willow by the Water. Signed.
LIN SHAN 林山.
Unrecorded.

K.-k. shu-hua chi, XLIV. Fisherman returning through the Rain in a small Boat. Signed.

LIN T'AI-HENG 林台衡, t. Chiao-ch'ing 彭清.
Kokka 277, Bamboo and Rocks. Signed and dated 1626.

LIN YU-CH'UN 林由春, t. Ch'ang-ying 長英.

LING PI-CHENG 凌必正, t. Ch'eu-ch'ing 顧卿, Meng-ch'iu 蒙求, h. Jo-an 約庵.

LIU CH'II 刘楫.

Metropolitan Museum (Bahr. collect.). Fishes in an Inlet of shallow Water. Signed.

LIU CHUEH 刘玧, t. Ting-mei 建美, h. Wan-an 完奄.

Chüngoku, II.
Poems by Shên Chou dated 1474 and his father and grandfather.


C. C. Wang, New York. Mountain Valley; on the Road to the West Lake in Hangchou. Signed and dated 1471. Poems by Shên Chou, Shih Chien, Chêng Meng and two more.
LIU CHÜN 劉俊, t. T'ing-wei 廷偉.

Chung-kuo, II, 32. Drinking Wine in a Snow-covered Hall. Signed.
Kokka 278. Two Taoist Immortals. Signed. Also in Tōsō, p.394.
Ibid. 403. Two Taoist Immortals by the River.
Ibid. 432. Tung-fang So with the Peaches of Immortality.
Shinbun, III. Landscape with Figures, illustrating a poem by Wang Wei. Signed. Also in Tōsō, X.

LIU KUANG 劉廣, t. Yün-po 元博.


LIU SHIH-JU 劉世儒, t. Chi-hsiang 繼相, h. Hsi-lu 西湖.


LIU TA-HSIA 劉大夏, t. Shih-yung 時雍.


LIU TU 劉度, t. Shu-hsien 東惠 or 劉獻.
Native of Ch'ien-chang. Active toward the end of Ming. Landscapes after Li Chao-tao and Chao Po-chü, and also figures. N, VII, 18, U, I, 2, 19, M, p.662.


Chūgoku, IV. An Old Man followed by a Servant crossing a Bridge to reach a Cottage surrounded by leafy Trees on a Mountain. Signed and dated 1631.
K.-k. shu-hua chi, XLII. New Year's Day; Landscape with Figures. Signed. Dated 1632.

Lu Ch'ao-yang 虞朝陽.


Ibid. (Nanking Exhibition cat.) A Temple on a Peak. Leaf in an album. Signed and dated 1539.
Ibid. 137. Narcissus and Fungi; two Mynah birds. Signed and dated 1540.

T'ang Hsiao-min, Taichung. Quail among Stalks of Wheat and tall Thistles. Signed and dated 1545.
Shên-chou, III. Epipendrums in a Pot, placed on Top of a Rockery. Signed and dated 1548.
colophon by Tung Chi-ch’ang dated 1632. Cf. Cleveland Exhibition cat. 60.
Ibid. XXV. Bamboos and Quails. Signed and dated 1552.
Freer Gallery (19.3), River Scenery in Autumn. Illustration to Po Chih-l’s Song of the Pi-p’ai. The poem is added to the picture in Wen P’eng’s writing. Ink and light colours; handscroll. Signed and dated 1554. Cf. P’ang Yuan-chi cat. 4; Kokka 757.
Ku-kung collect. Lung-yi’an t’\u00e8. The Dragon Spring. Short handscroll with light colour. Signed and dated 1563. Painted as a gift to a monk called after the place Lung-yi’an.
K.-k. shu-hua chi, XXVI. A Hermit-fisherman by the Flower Stream. Signed and dated 1568.
Nanga Taisei, I, 44. Tall Stalks of Bamboo, painted in outline. Signed and dated 1569.
Ibid. XVI. Lily and Pomegranate. Signed and dated 1570.
Mo-ch’ao pi-chí, II. Birds and Flowers. Signed. Poem by the painter.
Ibid. XXIX. The Chih-lin Mountain (where the painter lived in his old age). Signed. Poem.
K.-k. shu-hua chi, VII. Magnolia and Bamboo. Poem by the painter.
Ibid. XXXII. Pine-trees, Fungi, and Bamboos by a Rock. Signed.
Ibid. XXXVI. A Pair of Peacocks in a Garden. Signed.
K.-k. chou-k’an 501. A Branch of Flowering Pear. Poem, signed.
Ibid. 510. Various Flowers growing beside an Ornamental Rock. Inscribed and signed.
Ku-kung collect. Tan-féng ch’iu-se t’\u00e8: Red Leaves in Autumn. Slight colour on paper. Short handscroll. Poem by the painter.
Ibid. A small album of ten leaves representing flowers. Signed.
Chang Pi-lan, Hongkong. Two Landscapes. Fan-paintings. Signed. For other fan-paintings, see K.-k. chou-
k'an Index for nine paintings; also Nanga Taisei, VIII, 70.
Poem by the painter.
Palace Museum album. An Album of twelve Flower-
paintings.
Hui-hua kuan. A Scholar seated in a Bamboo Grove at
the foot of sharply-cut Mountain. Coloured.
Ibid. Landscape Studies with Figures. Four of eight
double album-leaves.
Poem, signed.
Hsiu-ching ch'ai. Tree-peonies in a Rockery. Poems by
the painter, and by Wang Shih-ch'en, Wang Shih-
mou, and Chi Ying.
Yen Kuang Co., Peking. A Hermit-fisherman on the
Peach-blossom Stream. Signed.
Kokka 315 (Seikado, Tokyô). Lotus Plants by a Rock.
Signed. Poem.
Ibid. 749. Doves in a Blossoming Plum-tree. Poem,
signed.
Bijutsu, XXII. Pavilion in a Mountain Gorge. Signed.
Okura, II, 1. Lotus Plants. Signed. Poem by the painter,
same as that in Kokka 315. Poem by Wên Po-jên. Cf.
Chôgoku, III.
Tôô, p.325. Flowers and Birds. Signed. Poems by the
painter and by Chi Yûn-ming.
Sôgen 136. The Lin-wu Mountain on the Tung-ch'ing
Island in Tai-hu. Poem by the painter.
Cf. P'ang Yûan-ch'i cat. Add. 2.
Ibid. 139. Narcissus after Chao Mêng-chien. Part of a
handscroll.
Kurokawa cat. 5. Daffodils growing beside a Rock.
Signed.
Metropolitan Museum. Autumn Grove; spare Trees
and a Pavilion by a River. Signed.
Chicago Art Institute. View over the River; Fisherman
in a Boat, and Clump of Trees on the Rocky-bank.
Poem by the painter. Signed.
Hobart collect., Cambridge, Mass. Steep Mountains
rising like Towers from the River. Inscriptions by the
painter, and by Wên Chia, Lu Shih-tao, Huang Chi-
shui.
R. W. Finlayson, Toronto. Magnolias. Ink and colour
Howard Hollis Co., Cleveland (ex-T. Tomioka collect.)
Landscape with Blossoming Trees. Fan-painting. Ink
and colour on gold paper. Inscription by the painter.
Cf. Kokka 731; Cleveland Exhibition cat. 62.
Ton Ying Co., New York. Album of twelve leaves with
Landscape-studies. Inscriptions by the painter.
Vannotti collect., Lugano. Steep Rocks rising above
a River. Fan-painting. Signed.
Musée Guimet. A Flowering Plant with large Leaves
and Flowers like Lilies. Poem by the painter.
Colours on gold ground. Signed.
Hamburg Exhibition, 1949-1950. The Waterfall at
Wên Chêng-ming.
National Museum, Stockholm. River Landscape. Fan-
painting.
J. P. Dubosc, Lugano. A View of Hu-ch'iu, the Tiger
Hill. Temple Pavilions on a craggy Rock; light Mist.
Short handscroll. Inscription by the painter.
Ibid. Three fan-paintings representing river-views,
gardens and blossoming trees.
B. Z., Seligman, London. A Plant with Large Leaves and
Flowers like Lilies. Ink and colour. Signed. Fan-
painting.

Lu Fu 陆游, c. Ming-pen 明本, h. Mei-hua Chu-jen 梅花主人.
Ku-kung, XII. Plum-blossoms in Snow. Signed. Two
lines of poetry.
Jumice collect., Chicago. A Branch of a Blossoming
Private collect., Hongkong. Plum-blossoms. Long
branches stretching over the entire scroll, covered
with blossoms. Handscroll. The background is
greyish blue. Several inscriptions; three of them by
Shên Chou, Wên Chêng-ming and T'ang Yin.
LU K’O-CHENG 陆克正
Unrecorded. Probably Ming period,
Metropolitan Museum. Mountains in Mist and Trees.
After Tung Yüan. Fan-painting.


LU SHIH-TAO 陆师道. t. Tsü-ch’uan 子傳, h. Yii-an-chou 夜安洲 and Wu-hu 五湖.
Chû-goku, III. A broad winding Stream between hilly Banks; a small Figure on the Promontory below, Album-leaf.
I-yüan chên-shang 10. Landscape. Signed, and with colophons by several famous contemporary of the painter.

Nangâ Taisei, I. 87-97. Album of Studies of Bamboo, the last signed and dated 1649.
Ibid. I. 98. Tall Bamboo and Bamboo Sprouts. Signed and dated 1654.
Ibid. IV. 210. Briers growing from behind a Rock. Seal of the painter.

LU CHI 呂紀. t. T’ing-chên 廷振, h. Lo-yü 洛愚 or 樂愚.
L. Bataille, Paris. Two Cranes under Pine-trees. Inscribed with the painter’s name and the date 1493.
Li-tai, IV. Wild Geese in the Moonlight. Signed.
Ibid. XXVIII. Swallows and Ducks. Signed.
Ibid. XXX. A Pair of Mandarin Ducks. Signed.
K.-k. chu-hua chi, II. A Pheasant in Snow. Signed.
Ibid. VI. Herons among Lotus Plants in Autumn. Signed.
Ibid. X. Peacock and Apricot-blossoms. Signed.
Ibid. XI. Tall Reeds, Grass and Pair of Pheasants. Signed.
Poems by Shên Chou and Ch’ien-lung.
Ibid. XIX. Birds in Snow. Signed.
Ibid. XXXIII. Birds, Flowers and Fish. Signed.
Ibid. XXXVI. Cranes, Pine-trees by a Waterfall. Signed.
Ibid. XXXVIII. Swallows and Ducks. Signed.
Ibid. A Pair of Pheasants among Reeds by the Shore,


Ibid. An Eagle on a Cliff, a Magpie below. Ink on paper. Signed.


Kokka 78. A Cat.

Ibid. 328. Birds and Ducks.


Ibid. 335. A Pair of Mandarin Ducks, Birds and Peach-blossoms.

Ibid. 335. A Pair of Ducks, Birds and Flowers.

Ibid. 488. Flowers and Birds.

Shimbi, VII. Flowers and Birds in Snow.


Ibid. X. Two Pheasants and small Birds among wild Tea-plants and Plum-trees. Signed.

Ibid. X. Two Pheasants and small Birds by a Blossoming Tree.

Ibid. X. A Crane standing by a Banana-plant in Snow.

Ibid. X. Two Ducks and small Birds by a Willow on the Shore.

Ibid. X. Two Herons by a Waterfall under an overhanging Pine. Signed.


Ibid. 25. Doves standing by a Bowl with Water, Rockery with Blossoming Tree-peonies and Peaches. Attributed.

Ibid. 29. Three Herons and Rushes on a River-bank. Attributed.


Tôyô, p. 239. Pheasants, Birds and Flowers. Signed.

Ibid. 260. Three white Herons and small Birds in a Willow. Signed.


Honolulu Academy of Arts. A pair of White Swans and Hibiscus Flowers. Signed.

Hamburg Exhibition, 1949–1950. Mandarin Ducks and Hibiscus Flowers. Signed. (Studio work.)

LÜ CHING-FU 吕敬甫.


LÜ TUAN-chün 吕端俊.


J. Cahill, Wash., D.C. Bamboo growing beside a Rock. Seals of the artist.
LÜ WÈN-YING 吕文英.

Kokka 47. An old Toy-pedlar.
Ibid. 505. An old Toy-pedlar.

MA CHÜN 马俊, t. Wei-hsin 惟秀, h. Na-kan 諒幹.

Kyôka, I. Winter. Landscape with a Man on Horseback,
followed by a Servant.

MA L-CH'ING 马一卿, t. Ch'ing-ch'in 青丘.

Nanju 14. Landscape. Signed and dated 1604. Also in Tôyô, XI.

MA SHIH 马轼, t. Ching-chan 景瞻.


From Yen-shan, Hopei. Unrecorded. Probably Ming period.

Metropolitan Museum (Ishî collect.) A Cabbage Plant. Signed.

MA SHOU-CHÊN 马守真, h. Hsiang-lan 湘蘭 and Yüeh-ch'iao 月嬌.

Chung-kuo, II. 60. Epidendrum and Bamboos. Signed.
Poem dated 1594.

Ibid. I, 2, 4, 5, 6, 7 and 8. Twelve pictures from one album: six Landscapes in ink, three Epipedium pictures in light colours, and three in ink. Last one dated 1613.


Ku-kung collect. [Nanking Exhib. cat. 181]. Two leaves from an album of Flower-paintings. Signed.


Shina Meiga Senshi, II, 14 (Hashimoto collect.) Kuan-yin seated under slender Bamboo. Signed.


Chang Ting-chien, Hongkong. Epipedium and Butterbou. Signed.


From Shensi; lived in Peking. Chin-shih in 1595; d. 1628. Famous calligrapher. Landscapes in the style of Ni Tsan; flowers in that of Ch'ên Shun. Like his ancestor, Mi Fei, he kept stones of strange shapes; hence his hao: Friend of Stones. N, IV, 13, O, 4, U, II, 2, M, p. 82.


Shên-chou ta-k'uan. Overhanging Cliffs and Trees by a River; two Men fishing. Signed and dated 1620.


MING-HO 明河. t. T'ai-ju 太初, h. Kao-sung 高松.


Nanjü 17. Landscape. Signed and dated 1632. Also in Tôô, XI.

MÔ SHIH-LUNG 莫石龍. t. Yûn-ch'î-ting 雲鶴. Took this Tsû as his name and adopted another Tsû: Ting-han 廷翰. h. Ch'ü-shih 秋水, Chên-i Tao-jên 趙道人, and other names.

Princeton University (Du Bois-Morrison collect.) High Mountains and a winding Brook. Signed and dated 1567.


C. T. Loo's Successor Frank Caro, N.Y. Landscape in the style of Ni Tsan. Signed and dated 1601.


Niu Tuan 仇煥, I, Chung-cheng 仲正.


K.-k. shu-hua chi, XLIV. Fisherman Drawing his Net. Signed.

Ni Yüan-Lu 倪元璐, I, Yu-ju 玉汝 or Yu-ni, H. Hung-pao 虎寶; posthumous name, Wen-chên 文貞.


Shên-chou album, 1918. One Landscape and two pictures of rocks. Signed.

Shên-chou album, 1918. One Landscape and two pictures of rocks. Signed.


Nanking Exhib., cat. 218.

Nanju 13 (Seikado). Steep Rocks by a River and tall Pines: Boats in the Distance. Cf. Tōsō, p. 368; Kokka 391; Tôyô, XI.


S. Shimada, Kyôto. River Landscape; a House in the foreground. Signed.

PAINTERS OF THE MING DYNASTY

P'ENG NIEN 彭年, a K'ung-chia 孔嘉, h. Lung-ch'i̍ h Shan-ch'iao 龍池山樵.
Native of Ch'ang-chou. B. 1505, d. 1566. In his youth, a friend of Wên Ch'eng-ming. Famous as a writer; his collected works known as Lung-ch'i̍ h shan-ch'iao chi, Biog. in Ming-shih; also V, p. 1150.


National Museum, Stockholm. Landscape in the blue-and-green manner, with two Scholars watching a Waterfall; two others on a Bridge. Poem, signed.

PIEN CH'IU-SHAN 邊楚善.


PIEN WÉN-CHIN 邊文進, t. Ching-chao 景昭.

K.-k. shu-hua chi, XXIII. Magpie and Chestnut Tree. Signed. A.
Ibid. XXIX. Cock and Chickens. Signed.
Ibid. XLII. Cranes and Bamboos. Signed. The Bamboos by Wang Fu. A.
Ku-kung, VII. Three Magpies fighting; Bamboos and white Flowers.
K.-k. chou-k'an, 476. A Pair of Cranes; Plum-blossoms and Bamboos.

Tôjô, X. Two pictures representing Flowers and Birds. One signed.
Ars Asiatica, I, 23. A Pair of Cormorants. Signed. B?
Hashimoto collect., Takatsuki. A Hawk on the Branch of a Tree: a Pheasant and a Dog (?) below. Signed.
Boston Museum. A Falcon striking a flying white Swan. Signed: Ching-chao, and seal of the painter. B?

SHANG HSI 邊喜, t. Wei-chi 惟吉.

Ku-kung, III. The Emperor Hsien-tung's Hunting Party. In colour. 6 ft. 6 in. x 11 ft.

Shang Tsu 商祚, t. T'ien-ch'üeh 天輔.

K.-k. shu-hua chi, XXXVIII. Autumn Hollyhocks.
Signed.

Shao Kao 邵高, t. Mi-kao 麥高.

Tōsō, p.368. Landscape, with a Man in a Pavilion over
the River. Signed and dated 1627.

Shao Mi 邵彌, t. Sèng-nu 色彌, h. Kua-ch'ou 亜師, Kuan-yüan-sou 綿園叟, and other names.

Ku-kung, XIII. Kuanyin. Signed and dated 1626.
Nanga Taisai, XIV, 82. A misty River Gorge, with steep
Cliffs; a Man in a Pavilion over the Water. Signed and
dated 1627.
Hua-chung chu-yu (Yu chéng album). Landscape.
Signed and dated 1630.
Shanghai Museum. A Goose, in a free ma-ku style.
Inscription by the painter, dated 1630.
Chung-kuo, II, 35. A Branch of a blossoming Plum-tree.
Signed and dated 1631.
Vannutti collection, Lugano. Two Dry Trees on a Rocky
Shore, Mountains in the background. Signed and
dated 1631. Fan-painting.
King Gustaf VI Adolf collection. A Man in a Mountain
Pavilion waiting for his Friend who is approaching
below. According to the inscription, painted for
Wei-ch'ü 1633.
Shên-chou, XVII. A Civil Official with a Staff standing
under two Palm-trees. Signed and dated 1633.
Hua-chung chu-yu chu-er (Hakubunsha, Osaka, 1921),
Old Trees by a Mountain Stream. Signed and dated
1614.
Chūgoku IV (J. P. Dubosc, Lugano). A Man on a rocky
Ledge observing a Waterfall. Signed and dated 1634.
Chung-kuo, II, 42. Ink Bamboos after Ni Tsan. Signed
and dated 1634.
Shên-chou album, 1926. An Album containing eight
Studies of Plum-blossoms. Signed and dated 1635.
Shên-chou album, 1916. Album of eight landscapes, the
last signed and dated 1636.

Shên-chou, XXI. Pavilions at a Waterfall. Signed. Poem
and colophon by the painter, dated 1637.
K.-k. chou-k'ان 300. Two Men entering a Lakeside
J. P. Dubosc, Lugano. Album of Mountain-landscapes
and a Homestead with figures. Signed and dated 1638.
Ibid. A Lonely Man sitting on a High Terrace under an
Metropolitan Museum. Weeping Willows on a small
Sōraikan, I, 42. Clouds and distant Mountains in the
style of the Yüan masters. Handscroll. Signed and
Shên-chou tsu-kuan. Ch'in-shêng: The Dirge of Autumn,
v7, River Landscape. Handscroll. Signed and dated
1642.
British Museum. Spare Trees and pointed Hills. Album-
leaf. Signed and dated 1643.
K.-k. shu-hua chi, XXXII. Plum-blossoms in ink.
Ku-kung collection. A small album of ten leaves representing
landscapes, some of them after T'ang Yin. Painted
in colour.
Ibid. (Nanking Exhib. cat. 102). Two leaves from an
Album of Landscapes. Signed.
Hui-hua kuan. A Pavilion with a Man, built over a
Stream at the Foot of a high Mountain, shaded by
old Trees. Ink and colour on silk. According to the
inscription by the painter, after T'ang Yin.
Ibid. Twelve album-leaves of Landscape Studies. Ink and
slight colour on paper.
Commercial Press album, 1939 (Wu Hu-fun collect.)
An Album of Landscape Studies. Colophon by Tung
Chi-ch'ang.
Wu-mien p'ai ming-hua chi (Shén-chou album, 1924).
A Boat on a River, after Kuo Hsi. Colophon.
Ibid. A Man on a River-bank, after Chao Meng-fu. Seal
of the painter.
Nanga Taisei, IX, 214-218. Album of five Landscapes,
painted on coarse silk. Seals of the painter.
Shina Kachō Gassatsu 73. Studies of Branches of Trees
and Bamboo.

SHAO PAO 郭寶.
Unrecorded in biographies of painters. According to the Chronicle of Wu-hsi: t. Kuo-hsien 国賢, h. Ch'üan-chai
Ku-kung, XXVIII. Plum-blossoms and Wild Tea Flow-

M, p.145.
Tokasha Shina Meigaihū, I. Scholar in his Study under a
Wu-t'ung Tree. Signed and dated 1441.
Private collect., Peking. Two Men meeting in a
Pavilion in a Bamboo Grove; another pavilion
built over a stream. Inscription by the painter, dated

SHEN CHOU 沈周, t. Chi-mian 啓南, h. Shih-chen 石田, Po-shih weng 白石翁, and Yü-ch'en 英田翁.
From Suchou. B. 1427, d. 1509. Poet, calligraphist and painter. Followed Tung Yüan, Chü-jen and the Four Yüan

Min Shitaaka, p.3. Spring Morning with Mist around a
Homestead at the Foot of high Mountains. Poem
signed and dated 1464; also poems by his uncle,
brothers, etc. Cf. Sōaihō, I, 27. A.
Ibid. p.11 (Ueno collect.) Gathering Water Chestnuts.
Poem dated 1466.
Pao-yün, II. Handscroll, consisting of six small land-
scapes with figures. Inscriptions by the painter, one
dated 1466 and another 1490.
Ösaki collect., Tōkyō. Album of twelve Landscapes in
early style, the last signed and dated 1466. (Photo-
graphs in Bunkazai Kenkyūjo, Tōkyō). A?

Ho Lok, Hongkong. Pine-tree, Bamboo and Plum-tree.
Signed.
H. C. Weng, Scarsdale, N.Y. Mountains in Mist; a
Scholar in his Study. Handscroll. Signature uncertain,
D. Westman, Stockholm, A Man Standing on a
Mountain Path by an old Tree looking at a Water-
fall. Poem by the painter.

Min Shiitaika, pp.8-13 (ex-Hayashi collect.) Chiu t'an ching hua-s'e. Album containing Landscapes in the manner of various Sung and Yuan masters. One with a poem by Tu Ch'ü-meng, dated 1471. Cf. Kokka 495, 498; Sögen, 95 (partly); Shina Meiga Senshii, III. A.

Sōrakan, II, 50. Six album-leaves representing famous views in Wu. The last one with descriptive text by the painter, dated 1471. A?

Ibid. II, 47. Temple Pavillons and Figures on high Mountain Terraces. Painted as a record of the painter's and his friends' stay at the Ling-yin Temple in 1472. Cf. Tōso, p.249.


C. C. Wang, New York. Yüeh Ch'üang Walking in Autumn Wood. Trees, Rocks and running Water. Dated 1474. In his inscription the painter quotes Yüeh Ch'üang's words that the picture has the flavour of Tung Yuan and Chu-jen. Another version of the same picture in Hsiu-hsiu kuan, Peking.

Yen-kwüang Co., Peking. Collotype. Rainy Landscape. Album-leaf. Two poems dated 1475. Tōso, p.250. Landscape after Ni T'ien. Poems by Chi'en Mêng, etc. and by the painter from which it becomes evident that the picture is a copy made about 1505, after a picture which was probably painted 1475.

Nankin Exhib. cat. 105. Viewing Plum-blossoms at the Chiu-t'ang Temple. Long inscription by the artist, signed and dated 1475. A.


Chung Ta-ch'ien cat. IV, 28. A Scholar seated on a River-bank in Autumn. Inscription by the painter, dated 1475.


C. C. Wang, New York. Two Fishermen on the Maple River. Poem dated 1477, but the painting was executed six years earlier. Cf. Shén-chou ta-k'uan, vol.9. A.


Chung-kuo, II, 2. Landscape. Poems by the painter, by Liu Chuch'ü and Wei Ch'üang, the last one dated 1479. C.

Kokka 345 (Hakubundo collect., Osaka). Wooded Mountains: Pavilions and Homesteads among the Trees. Slightly coloured long handscroll. Painted for Wu K'uan in 1479 when he left for Peking.

H. C. Wèng, Scarsdale, N.Y. Hsi Ch'ên on the East Mountain. Ink and colours on silk. According to the inscription, in the manner of Tai Ch'in. Signed and dated 1480. A.


Yu-chêng album, 1922. Long landscape scroll in the manner of Wu Ch'en. Inscription by the painter dated 1481.


Chiôkoku, III (Takashima collect., Kugenuma). Scenes from Wu-chiâng. Two sections of a long handscroll. Pavilions along the river shore, people working in thatched cottages. One colophon and two poems by the painter, dated 1481.
Ibid. II. Three old Scholars standing and conversing under all Pine-trees by a Brook. Poem and inscription by the painter, dated 1484.

Tōsō, p.253 (Tung Ch‘êng-ju collect.). Young Geese and a Peach-tree. Two lines of poetry, dated 1484.

Nelson Gallery, Kansas City, Landscape in the manner of Ni Tsan. Signed and dated 1484. Cf. Ōmura, I, 93; Cleveland Exhibition cat. 52, A.

Piacentini collect., Tokyō. The top Parts of four old Juniper Trees, from the seven called “Seven Stars”, with spreading branches. Handscroll. Colophon by the painter, dated 1484, A.

Chung-kuo ming-hua, IV. The Study among Apricot-trees in the Mountains. Signed and dated 1486, A.

J. D. Ch‘ên cat. II, 24. Shifting Views along a River bordered by rolling Hills and low Shores with Fishermen’s Cottages. A few fishermen in boats, other men meeting on the shore. Handscroll. Colophon by the painter, dated 1486, and by eight other men. A?


Ibid. Rose Mallows and a Pine-tree. Ink and colour on paper. Signed and dated 1489. Several colophons, one of them by Yao Shou, A.


Freer Gallery (34,7). A Man seated in his Study by the River-side; two Men in a Boat, and a Visitor approaching on a Bridge, Slightly coloured handscroll. Dedication to a friend, dated 1491. Colophon by the painter. Three poems by Ch‘ên-lung, A.

C. C. Wang, New York. Album of Landscape-studies with Mountains, Trees, Temple Compounds, etc. Signed and dated 1491. Four leaves from the same album are in the Indianapolis Art Institute, A.

Freer Gallery (56, 28). Mountain Landscape with rushing Streams and Pavilions; a Man walking over a Bridge at the bottom. In the style of Wang Mêng. Signed and dated 1491. Cf. Ch‘êngoku, II, A.


Yen-kuo Co., Peking; photographs. Album of eight Landscapes after Old Masters. Signed. Colophon by the painter, dated 1492.

Min Shitaika, p.28. Landscape. Fan-painting. Signed and dated 1492, A.

Ku-kung collect. Large album of sixteen leaves. Paintings of flowers, vegetables, birds, fishes, and animals, such as a cat and a donkey. Ink paintings. Signed and dated 1492. Two reproduced in Nanking Exhibition cat., pl.103.

Nanking Exhib. cat. 106. Chrysanthemums growing by a Rock. Poem, signed and dated 1494, A.


C. C. Wang, New York. A long handscroll with Studies of Flowers and Fruits. Colophon by the painter, dated 1497. A.

J. P. Dubosc, Lugano. Recollections of the Artist’s Travels in the Hsi-shan Region. Very large handscroll. Signed and dated 1497, A?


C. T. Loo’s Successor Frank Caro, N.Y. Autumn landscape of Tung-kuan. Signed and dated 1499. Mounted with a painting by Chou Chih in a single handscroll.


N. P. Wang, Hongkong. View over an Open River; a
Man taking Farewell. Handscroll. Signed and dated at 73 (1500). Colophons by Wáng Chih-têng and two others.


Li-tai, III. Landscape. Poem by the painter, signed and dated 1501. Poems by Liú Chê-têh, Wu K'üan, Wén Lin (father of Wén Chêng-ming), etc. A.


Vannotti collect., Lugano. Long View of a Coast-line, extending over Bays and Promontories with leafy Trees and Pavilions; an Island with towering Hills in the open Sea. Inscription in large letters, dated 1501. A.


Sôrai-kai, II, 49. A Hen and two Butterflies under a tall Chrysanthemum Plant. Poem by the painter, dated 1509, the year of his death.

H. C. Wêng, Scarsdale, N.Y. Mountains and open Views over a winding River, with Fishermen's Boats. Long handscroll of about sixty feet. According to the inscription, Wên Chêng-ming did the last section after the death of Shên Chhou. A.

Shên-chhou, VIII. A Man entering a Grove of Trees on the Bank of a River in the Mountains. Signed. Poem. Ibid. XV. Mountains along a River; Man with a Staff walking on the Terrace in the foreground. Illustration to a T'ang poem copied by the painter.

Shên-chhou ta-kuan, vol.4. Listening to the Orioles by a Bridge. Poem by the painter. C?


Ku-kung, XXII. A Crab. Poem by the painter. Signed. Ibid. XXX. Floating on a Lake among Lotus. Poem by the painter, A.

K.-k. shu-hua chi, XI. Landscape in the manner of Ni Tsan; a Man with a long Staff among the spare Trees on the Shore. Poem by the painter. A.


Ibid. vol.VIII, 152-159. Eight Scenes from San-Wu, Album-leaves. Seals of the painter.
Hsi-hua kuan. A Man standing in an Autumn Wood. Poem by the painter. A.
Ibid. A Magnolia-tree and Epidendrums growing in a Rock. Inscriptions by Chu Yün-ming and Wu K'uan.
Ibid. Ch'ang-p'i (long grass) growing by a Stone. Signed.

Ibid. A Crow on a dry Branch. Ink on paper. Poem by the painter. A.
Ibid. Four Views of the West Lake in Hangchou. Ink and slight colours, partly in j'ao-mo manner. Album-leaves with poems by the painter.


Chung-hua wên-wu chi-ch'êng, IV, 384, 385. Two double album-leaves, one representing a curled-up Cat, and the other a walking Donkey. Both with inscription by Ch'ien-lung.

Chung-kuo ming-hua, XXI. Steep and pointed Mountain Peak rising above a River. Poem by the painter. A?
Ibid. XXVII. Two Men in a Pavilion over a Stream. After a poem by Tu Fu. Signed.


I-yüan chên-shang shê album (Hua I-chih collect.) Studies of Landscape with two Scholars meeting in open Pavilions, walking over a Bridge, fishing in a Boat and riding on Donkeys. Poems by the painter. A.
Commercial Press album, 1940 (P'an Po-shan collect.) Ten Landscapes, painted on silk. Signed; colophons by Wên Chia, Wang Shih-chêng and others.
Shanghai Museum. A Branch of a Blossoming Peach-tree. Slight colour on paper. Poem by the painter, and two other inscriptions. A.

Liu, 51. A Scholar with a Flute listening to the Wind in the Pine-trees.
Nanking Exhib. cat. 103 (Ku-kung collect.) Two leaves from an album: a Donkey; a Frog on a Lotus-leaf. Seals of the painter. A.
Ibid. 104. Two Birds perched on a Branch in Winter. Poem, signed.

Lo Chia-hun, Taipei. An-lao t'ing t'ü. Leafy trees; spotted hills. Pavilion with some men enjoying the summer. Inscriptions by the painter and by his friends Wu K'uan and Ch'ien Fu.
Mr. Huang, Taipei. Three Large Trees on a Sloping River-bank. Mountains in rain. Inscription by the painter with reference to his old age. The manner is very broad, the paper grey.

Hung Yu-lin, Hongkong, 1931. Landscape: The Ning-yüan Monastery. Signed,
J. D. Ch'ên, cat. I, 25. Landscape in the manner of Ni T'ao. Short handscroll; seal of the artist.
Ibid. 1, 32. Reading in the Autumn Hills. Poem by the painter and Wu K'uan.
Chang Ts'ung-yü Catalogue. River-views with Trees and Mountains. Short handscroll.

Nanjó (Okubo collect.) A solitary Wanderer in an Autumn Wood. Poem by the painter, signed. Cf. Töyö, XI.
Ibid. 15 (Count Tanaka). Tall Cliffs Rising above a River; leafy Trees below. Poem by the painter.
Ibid. 18. Two Men in a Cottage by a River at the Foot of wooded Mountains. Poem by the painter; signed. Cf. Töyö, XI.

Seikai Bijutsu Zenshû, XX, pl.18. Travellers passing a Village. Portion of a handscroll.

Ibid. 15. Landscape. Fan-painting. Signed.


A.


Ibid. p.6. Wu-t'ung-tree, Bamboos and a Rock. Signed. A.


Shina Kachô, Tree-poemies, Chrysanthemums and other Flowers.


Tôsô, p.247 (Placentini collect., Tôkyô). Listening to the Cacada’s Song. A Man resting in a Garden, another Man knocking at the Gate. Poems by the painter and Ch'ien-lung. A.

Ibid. p.248 (Huang Shû-ch'ing), Reading by the River in the Mountains. In Yuan style. Signed. Poem.


Ibid. p.253 (Yamamoto collect.), "The Maple Leaves are Dropping in the Cold Wu River". Inscriptions by the painter, by Hsiang Shêng-mo and Ch'ien-lung. A.


Ibid. p.96 (Chang Hâ-ê-chi-lang). Misty Landscape in the Wu Chên manner. A.

Bijutsu Kenkyû 136 (Nakamura, Hyôgo). Large Autumn Landscape. Long inscription by the painter. Chûgoku, II. (Boston Museum). Album with eight double-leaves: Landscape Studies with grassy Mountains, Streams and Cottages. The last one with a Man seated under Bamboos by a River. Each leaf with the painter’s signature and seal. A.

Ibid. II. Album of twelve leaves: Sketchy studies of Mountains, Streams, Cliffs and Buildings, in the broad manner of Wu Chên. The last one with an old Man holding a Staff and standing under a Cliff. Some with the painter’s seal.

Ibid. II. Album of fourteen leaves called Wo-yû: Studies of Landscapes, Flowers, Fruits, Animals and Insects. All with a poem by the painter. The last album-leaf consists of a long inscription by the painter.

Ibid. II. Album of thirteen leaves called Sin-hsing: Landscapes from Nature, some with Figures, Branches of blossoming Trees. The first leaf with a poem by the painter, and the last one consists of the painter’s inscription.


Ogawa collect., Kyôto. The Long River (Yangtsse chiang). Rocky Islands and Stones; sailing boats moored in the harbours. Ink and colour. Inscription by
the painter; colophons by writers of Ming and later. A. Boston Museum. The Painter and his Friends looking at the Autumn Moon. Short handscroll. Signed. A. Freer Gallery (39.2). Fishing Village by a River. Several fishermen are working in their small boats; others are resting or eating on the shore. Slightly coloured handscroll. Poem by the painter. (P'ang Yüan-ch'i collect.) A.


Ibid. (46.51). Five large album-leaves: (1) Three Men working in a Garden enclosed by a Fence. Signed. (2) A Man standing on a steep Promontory rising through the Mist. Poem by the painter. (3) A Man and a Crane in a Boat, which is being paddled across a River. Poem by the painter. (4) River-view with Sailing Boats. Poem by the painter. (5) Small Huts in a leafy Grove by a Creek. Poem by the painter. (6) The last leaf which represents a Rainstorm is signed by Wen Ch'eng-ming. A.


Honolulu Academy of Arts. Bird, Bamboo and Banana in Snow. Inscription by the painter.


Ibid. Two Crows. Short poem by the painter.


Lilly collect., Indianapolis. Two Men standing under three large Trees. Poem by the painter referring to a temple of the Fan family. Another inscription by Chou Ting.


British Museum. The Haven of T'ao Yüan. River landscape, bare trees on the near bank, the farther bank rising into undulating hills. According to the inscription by Wen Ch'eng-ming, "A genuine picture by Shen Chou". Among the colophons is a copy of Wang Wei's poem the "Haven of T'ao Yüan" written by Pu Ju, former owner of the scroll.

J. P. Dubosc, Lugano. Tall Mountains forming Terraces, as in Huang Kung-wang's pictures. A man seated below on a rocky ledge. Signed.

Ibid. Three fan-paintings, representing figures in landscape.

Ku-k'ing ming-shan chi 5. Three fan-paintings. For others, see K.-k. chou-k'ao 36, 37 and 216; also Nanga Taisei, VIII, 32, 33.


Ho Kuan-wu, Hongkong. Landscape. Signed.
SHÊN HSIANG 沈羲. 1. Shu-ch'eng 淇成, b. Hsiao-hsia 小霞.


SHÊN SHEI 沈仕. 1. Mou-hüeh 慕穎 and Tzu-tung 剡通子登, b. Ch'ing-men shan-jen 青門山人.

Hui-hua kuan. View of the Nine Dragon Mountain which rises above a River. Signed. Ink only. Handscroll. Dated 1577 or 1631 (?)
K-k. chou-k'än 38 and 431. Two fan-paintings representing flowers.

SHEN SHEI-CH'UNG 沈士充. 1. Tzu-chü 子居.


Sōgen 150. Two pictures from a series of ten representing the Peach Garden Streams. Signed and dated 1624.

SHEN SHEI-KENG 沈士鼎.

Nanjū 17. Landscape. Signed.

SHENG MAO-HUA 薛茂華 or Sheng Mao-yüeh 茂暉, b. Yen-an 順巖.


Private collect., Kyōto. A Villa at the Foot of a Mountain; a Fisherman's House in the foreground. Signed and dated 1632.

Kyūka 1 (Hashimoto collect., Takatsuki). Scholars gathered in a Hut enjoying the first Plum-blossoms. Two lines of poetry. Signed and dated 1632.

Ibid. I. Scholars viewing a Waterfall. Signed. Two lines of poetry dated 1632.


Kokka 543. A Cottage in the Mountains and a Man approaching. Signed. Two lines of poetry dated 1637.


Vainuotti collect., Lugano. Two Men Occupied in a Small Cottage between Trees, another Approaching on a Road. Signed and dated 1637. Fan-painting.

Shimbu, XV. Scholars viewing a Waterfall. Signed and dated 1638.

Nanjū 10. Rainstorm over City Wall and Willows. Dated 1639.


Ku-kung collect. (Nanking Exhib. cat. 392). Lake Scene, with two figures crossing a bridge. Leaf from an album of scenes at Suchou. Signed.


Tōyō, XI. A Fisherman on a Mountain River. Signed.


Kyūka, I. A Man seated sleeping in a Boat at the Foot of misty Mountains.


SHÊNG SHAO-HSIEN 昇昭先, t. K'o-chén 克振.


SHIH CHUNGH 史忠. Originally called Hsiü Tuan-pen 徐端本, t. T'ing-chih 廷直, h. Ch'ih-wén 泽翁.


Shih Jui 石槅, 1. I-ming 以明.

Kokka 230 (Marquis Inoue). A Mountain Pass; Travellers on the Windong Road. Picture in the “green and gold” manner traditionally ascribed to the painter.

Shih Lin 施霖, 1. Yu-hsien 雨咸.

Shen-chou, X. Mountain Landscape with Precipices.
Colophon by Cha Shih-piao, dated 1664.

Shu Chih 史輝.
Unrecorded. Perhaps identical with the Ming painter Shu Yin-chih 史胤 植; cf. M, p.9.


Sun Ch’eng-tsung 孫承宗.


Sun Ch’i 孫啓.
Unrecorded. According to the note in Ku-kung, of the Ming period. Seals read: (t.) Shih-lun 士倫, (h.) Hsüeh-hsien 雪軒. Plum-blossoms.

Ku-kung, XXXIX. Plum-blossoms. Signed.
SUN CHIH 孫枝, t. Shu-ta 叔達, h. Hua-lin Chü-shih 華林居士.
From Suchou. Flourished c.1550–1580. Landscapes in the style of Wên Chêng-ming. Also figures and flowers.

K.-k. shù-hua ch'i, VII. Plum-blossoms and Narcissi.
Signed and dated 1559.

K.-k. shù-hua ch'i, XII. Landscape, illustrating two lines of a poem by Tu Fu. Signed.
Ibid. XVII. The Jade Cave and the Peach-tree Forest. Signed.

SUN I 孫義.
Unrecorded. Probably end of Ming period.

From Hua-t'ing, Kiangsu. B. 1532, d. 1610. Flowers; landscapes in the style of Ma Yüan and Mi Fei; also Buddhist and Taoist figures.

Tôyô, p.333. Hsin-shan and Shih-tê. Signed and dated 1609(?)
Shina Nanga, I, 22. Kuanyin with the Fish-basket.
Signed and dated 1609.
Shên-chou, IX. A Tree-peony. Signed. Two lines of poetry.
K.-k. shù-hua ch'i, XXI. Flowers of the Fifth Month. Signed.
Nanga Taisei, II, IV, VIII. Four fan-shaped paintings of Bamboos and Plum-blossoms.

Kyûka, I. Bodhidharma Crossing the Yangtse on a Reed. Seals of the painter. Poem by Chên Chi-ju. A similar picture in the Ôgawa collect., Kyôto.
Ku-kuang ming-shan-ch'i. 8. Landscape. Fan-painting. For others, see K.-k. chou-k'an 8, 210, 232, 273, 276; also Nanga Taisei, VIII, 85.
Nanga Taisei, II, 231. Two Paintings of Flowering Plum and Bamboo. Fan-paintings, one dated 1600. See also ibid. IV, 37 (Gardenia); VII, 85 (Landscape). Ôgawa collect., Kyôto. Album; twelve Views of Water. Free rendering of Ma Yüan's version of this subject. Signed.
Ibid. Daruma Crossing over the Yangtse River standing on a Reed. Ink and colour. Signed.
**Sung Mou-chin 宋懋晋,** 1. Ming-chih 明之.

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**Sung Chüeh 宋輿 or Sung Ku 宋穎,** 1. Pi-yü 比丘, 2. Li-chih-hsien 蔡枝仙.

K.-k. shu-hua chi, XXXVI. Landscape. Signed. Poem and colophon, dated 1608. Another poem and colophon (also by the painter), dated 1677.


Sung Pi-yü chiang-t'ing chi'a-mu ch'uan (Shên-chou kuo-kuang shé, Shanghai, 1909). Autumn Twilight; Bare Trees along a River-bank. Handscroll. Colophon by the painter.


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**Sung Hsū 宋旭,** 1. Ch'ü-yang 初揚 and Shi-hên 石隴.


K.-k. shu-hua chi, XVIII. Cloudy Peaks and Waterfall in Autumn. Signed and dated 1583.


J. P. Dubosc, Lugano. Two fan-paintings, one dated 1587, another, 1592.


Tōsō, pp.334–337. Eight Landscapes called "The Eight Views of Hsiao and Hsiang". Signed, at the age of 76 (1598).


Kokka 69 (Yōmei Bunko, Kyōto), Landscape. Handscroll. Dated 1600.

Seigen 143. Landscape, painted in blue and green. Signed and dated 1601, at the age of 81.


Seigen 144. Geese descending over a River. Signed and dated 1605.


K.-k. chou-k'an 72. Landscape. Fan-painting.

Ku-kung collect. Celebrating the New Year. Signed.


T'ai-shan ts'ê-an-shih lou ts'ang-hua, II. Hills and leafy Trees rising through the Mist. After Tung Yüan. Signed.


TAI CHIN 教進, t. Wên-ch'în 文進, h. Ching-an 靜安.


Toyô, X. Autumn and Winter, from a series of the four Seasons. One signed and dated 1444.

Shanghai Museum. Old Pine-trees on a Slope; a Scholar followed by his Servant is approaching. Signed and dated 1445.


Shimbi, XX (Kuwana collect.) View over a Bay; an open Pavilion on the Shore. Handscroll. Signed and dated 1446.


Ku-kung, XIII. Rainstorm over a River; two Men in a Boat; others passing over a Bridge. Signed. Cf. Chinese cat., London Exhibition, p. 188.

K.-k. shu-hua chi, XVIII. An Arhat with a Tiger Seated in Front of a Cave. Signed.

Ibid. XIX. Man with a Silky Yak under a Pine-tree. Signed.

Ibid. XXII. Four Men in a Pavilion built over a Mountain Stream. Signed.

Ibid. XXV. Five Deer in a Pine Forest. An unusual picture, possibly by the master. Poem by Wên Chêng-ming.

Ibid. XXX. Travellers in Spring.

Ibid. XXXIII. Wên-wang of the Chou Dynasty visiting T'în-kung Wang on the River-bank.

Ibid. XXXV. Returning Home on a Spring Evening. Signed.

Ku-kung collect. A River Landscape; a man on donkey crossing a bridge. Ink on silk and slightly coloured. Signed with one seal.

Hui-hua kuan. Landscape with three Heroes coming to the Gate of Chu-k'o Liang. Ink and colour on silk. Signed.

Ibid. Traveller's Inn at the Foot of high Mountains. In the style of the Yüan masters. Ink and colour on paper. Signed.


Ibid. XVIII. Two pictures of Quails among Flowering Plants.

Shimbi Shoïn Shina Meigadû, II. A Scholar's Homestead at the Foot of high Mountains. A man is sweeping the ground, while a visitor approaches on the bridge. Signed.

Toyô, X. Two Mountain Landscapes representing Spring and Winter. One of them signed. Ibid. X. Three Men in a Pine Grove playing Chess. Part of a handscroll.


Sôgen 88 (Lo Chên-yû collect.) A Cat and a Butterfly under a Banana-tree. Signed.


Nanga Taisei, VII, 19. A Man on a Donkey, followed by his Servant, passing under a Willow-tree. Section of a handscroll. No signature or seal.

John Herron Art Institute, Indianapolis. Large landscape. Signed.


P'ang Yüan-chi illust. cat. II. A Homestead among Trees at the Foot of cloudy Mountains. Said to be in the style of Yen Wên-k'ai. Signed. Inscription by Tung Ch'i-ch'ang.

Monumenta Serica, III, 2 (1938), pl.XXV. A Spring Landscape with Travellers. Signed. A.

T'ANG CHIH-CH'I 唐志契, t. Hsüan-shêng 玄生 and Fu-wu 敦五.


T'ANG CHIH-YIN 唐志尹, t. Ping-san 磊三.

Younger brother of T'ang Chih-ch'i; they were called the "Two T'angs". Flowers and birds. Followed Lü Chi. N, VII, 17. M, p.326.


T'ANG HSIEH-K'Ô 唐獻可, t. Chiu-yû 君俞.

From Ch'ang-chou. Calligraphist, following Mi Fei; paintings after Sung and Yüan styles. Late Ming. N, IV, 23. M, p.327.


T'ANG SHIH-SHENG. 唐時升, i, Shu-tai 叔達.


T'ANG YIN 唐寅, i, Po-hu 伯虎 and Tsü-wei 子畏, h, Liu-ju chü-shih 六如居士, T'ao-hua an-chu 桃花庵主, and other names.


Ômura, II, 4 (Hayashi collect.) The Hua Mountain. Signed. Poem, dated 1506. Cf. Min Shitaika, 40; Tööö, p.269; T'ang Yüan-ch'i cat. 8; Chûgoku, III.


Shên-chou, VIII. A Scholar's Study by a Stream. Signed and dated 1510.


Ming-jen shu-hua, 34. A Branch of a Plum-tree.


Sōraikan, II, 52. Mountain Torrent at the Foot of high Peaks; an old Man walking over the Bridge. Poem by the painter, dated 1517.


Chung-kuo ming-hua, 11. A Pea Vine hanging from a Tree. Signed and dated 1517. A.

Pao-yûn, II. A Scholar at his Desk in a House by a Stream; a guest arriving by boat. Handscroll. Signed and dated 1519. A.


Gems, I, 33. A Lady playing a Flute. Signed and dated 1530. A.

Mrs. B. Z. Seligman, London. The Straw-covered Cottage at the Western Mountain. View over a wide Bay. Handscroll. Poem by the painter and eight more colophons, the first dated 1520. A.


I-shu t'ung-pien, 24. View over a wide River. Leafless trees in the foreground, a man in a boat, and rocky shore in the distance. Poem by the painter, dated 1521.

P'ang Yün-chi Illust. cat. II. Fine grassy Plans in a Pot and a small Rock. Poem by the painter, dated 1524. Colophon by Wên Chêng-ming and two later men.

Hui-hua kuan. Two Palace Ladies in T'ang Costume taking Refreshments, served by two Servants. Colour on silk. Inscription by the painter, dated 1523.


Ibid. VII. Two Men seated on the Bank of a Stream in the Mountains. Signed. Poem.


Ibid. XIII. Chang Shêng asking the Maid-servant to take a Letter to her Mistress. Illustration to the Hsi-huang novel. Seals of the painter. Cf. Nanga Taisei, VII.


Shên-chou ta-kuan, vol. 8. Two small Birds on Sprays of Bamboo. Poem by the painter and dedication to a friend called Yen Chü-sha. A.


Ibid. II, 12. Studying in the Autumn. Signed. Poem(?)


Ibid. 16. Deeply-creviced rocky Mountain rising over a River, tall Pine-trees growing in the Crevices.

Ibid. 17. River landscape; a man is seated under a twisting tree looking at a crane. Handscroll. Colophons by Shên Chou and others.

Ibid. 17. A Man in a Pavilion on a River-bank at the foot of grassy mountain. Handscroll. Poems by the painter and by Ch'ên-lung.

Ibid. 37. A Tangled Grove of Bare Trees; two men on a path below. Poem by the painter. A.

Ibid. 38. A Man walking with a Staff beneath Bare Trees; a flock of birds. Poem by the painter. A.

I-shu ts'ung-pien, 11. A Scholar playing the Ch'în in his Study under leafy Trees; a Visitor is Approaching. Poem by the painter.

Ibid. 12. A Poet in a Pavilion built over the Water by a steep River-bank. Poem by the painter.


Ibid. XV. Hibiscus Flowers at the Waterside. Signed. Poem.

Ibid. XVII. The Painter speaking of Old Times with his Friend Hsi-chou. Signed. Poem, colophon, A.


Ibid. XXXII. Ch'iang-o, the Moon Fairy. Signed. Poem.


Ibid. A Farewell Scene at the Chin-ch'ang Gate of Suchou where the painter's friend Chêng Ch'u-chih is departing. Ink on silk. Handscroll. Inscription by the painter, and colophons by Wang Chih-têng and Chou Tien-ch'iu. A.
Ibid. Han-huan hsüeh-chi t'u. Snow Landscape. Wagons passing through the narrow K'ai-k'uan Gorge, a temple is seen in the distance. Ink and slight colour on silk. Poem by the painter.


Ibid. An album of ten leaves of landscape-studies. Signed.

Ibid. The Fu-yang Flower bending over a Stone in the Water. Signed.


Ibid. An Old Tree and some Young Bamboos. Poem by the painter. Part of the album Yüan Ming shan-shui chhi.

Ibid. Kao-shih t'u after Liang K'ai. (K.-k. shu-hua chi, XIX). Three scholars and a servant in a garden. Ink on paper, executed in sketchy fashion. There were originally four pictures mounted on a scroll, known as Kao-shih t'u, executed in the manners of (1) Li Po-shih, (2) Liu Sung-nien, (3) Ma Ho-chih and (4) Liang K'ai. This scroll belonged to a man called Wu Wen-hsiin, who when approaching death, ordered that it should be burned; it was, however, snatched out of the fire by a servant, and as a result, only the last picture of the four survived. For another version of it, see Ch'iu Ying's Kao-shih t'u, with inscription by Wen Cheng-ming.


Hui-hua kuan. A weeping Man seated between two old Trees which are shaken by the Storm. According to the poem by the painter, the picture was done for a friend whose father died recently. Ink on paper. Short hankscroll.


Ibid. View from Tong-shan. River at the foot of a Mountain. Ink and slight colour on paper. Short hankscroll. Inscription by the painter.


Ibid. I, 32. Old Trees and Bamboo by a Stream. Signed. Shanghai Museum. A Lady with a Fan. Poem by the painter, in which he asks: 'Why does the lady look so sad?' The face drawn in tung-pi style, like a work of Ch'iu Ying.

Nanking Exhib. cat. 120 (Ku-kung collect.) T'ao Ku in his Garden, listening to a Young Girl playing the Pi-p'a. Poem, signed.

Ibid. 121. Trees and Bamboo by a River. Poem, signed.

Ibid. 124. Landscape with perpendicular Cliffs; a Scholar in his House under Pine-trees. Poem, signed.

Ming-jen shu-hua, 1. A Branch of Plum-blossoms. Signed. Same poem as on the picture in Shen-chou, XIV.


Liu, 38. Portrait of Tung-fang So, An old Man holding a Peach.

Ibid. 56. Thatched Houses by a River; a Man in a Boat. Poem by the painter.

Ibid. 57. A Scholar in a Pavilion by the River, beneath an overhanging Cliff. Poem by the painter, with a dedication to a Mr. Te-fu.


Chang Ts'ung-yü cat. Scholar's Pavilion under Willows at the Foot of a Mountain.

Kokka 133. The Fairy of the Lo-fou Mountain.


Bijutsu, XXII. Looking at Farmers from a Pavilion by a River. Signed.
Kyôka, I. The Red Cliff. Signed.
Ibid. 104. Summer Day in the Mountains. Signed.
Min Shitaika 33. Plum-blossoms. Signed. Poem(?)
Ibid. 34. Plum-trees and Bamboos by a Rockery. Signed. Two lines of poetry. A.
Shina Nanga Taikan 2. An old leafless Tree growing on the Rocks by a River. Two men conversing. Inscriptions by the painter and by Wên Cheng-ming, and two others.
Ibid. 262. Ou-yang Hsiu. Signed. His biography from the Sung History, said to be copied by Chiu Yün-ming (1460-1526) but dated 1369(?)
Ibid. 263. Meditating in a Water Pavilion. Signed. Poem. A.
Ibid. XX. Pavilion built over the Water, shaded by Willow-trees. Signed.
Chûgoku, III. High Peaks and Rushing Cascades; Pavilions with Figures in the Gully. Poem by the painter.
Private collect., Kyôto. A River Gorge, with Scholars enjoying the Scenery. Signed.
Ho Kuan-wu, Hongkong. Bamboo Branches. Ink only. Short handscroll. Large inscription by the painter.
Ibid. Cliffs by the River with a Man seated on a Terrace. Colophon by nine painters of the Ming period.
Boston Museum. A Scholar seated under a Tree; a Servant is preparing Tea. Signed. Short handscroll.
Ibid. A Misty Gorge; Buildings by the Stream in the foreground. Signed.
Freer Gallery (39.60) (ex-P'ang Yüan-ch'i). The Scholar's
Ibid. (33,78). A River Gorge. Travellers on Foot and Muleback on the Road winding along the Cliffs. Short scroll. Signed A.
Indianapolis Museum. Landscape with strange peaks and a Scholar's hidden Retreat; a bridge over the stream below. Ink and slight colour on silk. Colophon by the painter.
Honolulu Academy of Arts. A Man meditating in a Straw-covered Pavilion under a branch of a blossoming Pear-tree. Signed.

TAO-HUNG 道宏.
A monk painter known only through the picture mentioned below. Active at the beginning of the 15th century.
Freer Gallery (11,190). Lohans placed in the Landscape. Painted in gold outlines on deep blue ground. According to the inscription which contains the painter's name and the date 1427, it is one of two scrolls copied after originals by Wu Ssu-ts'ang which represented the 500 Lohans.

TAO CH'ENG 陶成. t. M'eng-hsieh 孟熙 or Mou-hsieh 毛熙. h. Yüan-hsiien-jen 玉玄仙人.

K.-k. shu-hua chi. XXXIV. New Year's Flowers in a Vase. Signed and dated: Chia-ching jen-shên, a date which does not exist; the date may be jen-shên (1532).

TAO I 陶. h. I-shan 一山.
Unrecorded. According to Waley, flourished c.1530.


Ku-kung, collect. Lu-shan kuo. The lofty mountain peaks of Lu-shan are surrounded by circling clouds. Signed and dated 1575. (Wan-li i-huat, a surprisingly early date.)

Shên-chou, XIV. Bodhidharma seated in Meditation and facing the Cliff. Signed and dated 1594.
Chūgoku, III. White Clouds in the midst of sharp Peaks. In the manner of Mi Yu-jen. Handscroll. A line of poetry by the painter, dated 1596.
Shên-chou, XIII. A Buddhist Saint (Sakyamuni?) Seated on a Mat under two Banana-trees. A boy at his side and a fantastic animal before him. Signed and dated 1604.
Nanking Exhib. cat. 165. Sakyamuni, three Arhats and Servants; a Dragon appearing in the foreground. Signed and dated 1607.
Nanjū 19 (Hashimoto collect., Takatsuki). Summer Mountains before Rain; after Kao K'o-kung. Signed and dated 1618.
K-k. shu-hua chi, XXXIV. The White Horse Carrying the first Buddhist Sūtras to China. Signed and dated 1623.
C. T. Loo's Successor, Frank Caro, N.Y. Bodhidharma crossing the Yangtse on a Reed. Signed and dated 1634. Cf. Toronto Exhibition cat. 32.


Ibid. I. T’ao Yüan-ming making Wine.

K.-k. shu-hua chi, I. The Mother of Tseng Seng Biting her Finger. Signed.

Hui-hua kuan. Illustration to the Story of the Court Lady who sacrificed herself in order to save the Emperor from the wild Bear. Colour on silk. Handscroll. Signed.

I-yüan chên-shang. An Arhat seated under a Cliff, with two Attendants. Signed.


Ts’ai Shih-hsin 蔡世新, t. Shao-ho 少室.


Ts’ao Fang 曹方, t. Tzu-mei 子美.

From Mo-hsing, Kiangsu. Active about the middle of the 17th century. Unrecorded.


Ts’ao Hsi 曹羲, t. Lo-fou 蘧浮.


Ts’ao Li-chi 曹履吉, t. Ti-wu 提途.

Native of Tsang-t’u in Anhui. Active at the end of the Ming period. Landscapes in the manner of Ni Tsan. O, 4, M, p.404.


Boston Museum. A Buddha seated on a Rock, which rises out of a whirling Stream. At the top of the picture an extract from a Sutra. Signed.


Honolulu Academy of Arts. The Eighteen Arhats; painted with ink and gold on purple silk.


Ts'ao Miao-Ch'ing 曹妙清. t. Pi-yü 比玉; h. Hsüeh-chai 許齋.
A lady, active in the middle of the 14th century. From Ch'ien-t'ang, Chekiang. Poetess and calligraphist. M, p.405.

Ts'ao T'ang 唐, t. Chung-shêng 仲升.

Signed and dated 1620.

Ts'êng Ch'êng 曾鲸, t. P'o-chên 濟臣.

The Rock at his side painted by Ts'ao Hsi-chih. Signed and dated 1639.
Yonezawa, 30 (Yonoki collect.) Portrait of Su Tung-p'o.
Signed and dated 1647.

Tsou Chih-lin 鄭之琳, t. Ch'ên-hu 郑虎; h. Mei-an 媒庵; L-po shan-jên 李伯山人, I-lao 逸老.

Signed and dated 1610.
Pageant 695. Two Men standing outside a Riverside Cottage; a boat sails by. Signed and dated 1631.

K.-k. chou-k'ang, vol. VIII, 131.
Nanga Taisai, IX, 222, 223. Two Landscapes with small Houses, each with an inscription by the artist.

Tsou Hêng 鄭衡.
Active at the end of the 15th century. Followed Wang Fu in his broad and forceful brush manner. Not recorded in the dictionary of painters.
Ku-kung collect. A Study-pavilion under Large Trees.
Handscroll. Signed and dated 1497.


S.c.t.k. hsü-pien. IV. View over a broad River; high rocky Shores and Mudbank. Signed.


Nanjü 15. Landscape after Mi Fei. Signed.


Shên-chou, V. A Lady writing at a Table on a Terrace, served by two Maids. Signed and dated 1636. Cf. Érh-shih chia.

K.-k. shu-hua ch'i. V. Su Tung-p'o and his Friends enjoying. Antiques under Wu-t'ung Trees. Signed and dated 1640.

Ibid. VI. "Chickens and Dogs among the Clouds", i.e. Travellers in a Mountain Landscape. Signed, poem.

Ibid. XXII. Su Tung-p'o in Conversation with the Monk Fou-yin. Signed.

Ibid. XXXV. Washing the Elephant. After an old design. Signed.

Shina, Meiya Senshii, III. Portrait of a Court Lady. Inscriptions by the painter and by Wang Ch'ung-chien.


Vannutti collect., Lugano. Steep Rocks on the Border of a Wide Bay; Boats on the Water; Pavilions on the Shores. Ink and colour. Fan-painting.

TU CHIN. From T'an-chu. Kiangsu. Moved to the capital in the Ch'eng-hua period (1465-1487). Landscapes, figures, executed in the til-p'ai manner. L, 45, 1, N, II, 25, M, pp. 121, 122.


Sögen 100. Landscape. Handscroll. Signed.

Tu Ch'üng 杜瓊, l. Yung-chia 用嘉, h. Lu-kuan Tao-jen 潘冠道人. Also known as Master Tung-yüan 東原. From Suchou. B. 1396, d. 1474. Scholar. Landscapes in Tung Yüan's style. N, II, 1, L, 45, 1, 1, 58, 2, M, p. 121.

Ku-kung collect. Landscape after Wang Meng. Inscription by the painter, dated 1445. Two other inscriptions by his friends.

Chigoku, II. Thatched Cottages in a Grove at the Foot of a grassy Mountain. Poem by the painter, dated 1451.


Shén-chou tsu-kuan, vol. 16. A Study among Pine-trees; a Scholar is being served with Tea. Poem by the painter, dated 1468.


Ibid. Nam-lin is ao-t'ang t'u. A Mountain Landscape in the manner of Shén-chou. Colophons by Sun Ch'eng-sî, Kao Shih-ch'i and a long inscription by the painter.


Tu Ta-shou 杜大绶, l. Trü-yü 子纡.


Tung Ch'i-ch'âng 童其昌, l. Hsüan-ts'ai 宏泰, h. Ssū-po 思白.

From Huai-ch'ing (Sung-chiang), Kiangsu. B. 1520, d. 1606. President of the Board of Rites. Great calligraphist and critic of painting. One of the 'Nine Friends in Painting'. Landscapes in the style of Tung Yüan and Chü-jan. N, IV, 1, O, 4, P, 1, 3, U, I, 1, 1, 1, 58, 1, M, p. 572.


Chung-kuo, II. 41. Landscape. Signed and dated 1597.

Two inscriptions by the painter. Twenty-one poems by Ch'ien-lung. Cf. Chung-kuo ming-hua, 19, A.

Peking National Museum album, 1926. An album of ten Landscapes after Sung and Tung masters, accompanied by writings dated 1598 and 1627.

H. C. Weng, Scarsdale, N.Y. River-view; structural Cliffs and a few large Trees. Handscroll. Signed and dated 1599, A?


Handsroll. Two inscriptions by the painter, both signed and dated 1605.

Kokka, 703 (Tomitsuoka collect., Kyōto). River Landscape. Signed and dated 1604. Colophon by Li Li-fang.


Shën-chou, XIV. River Landscape, after Huang Kung-wang. Signed and dated 1611.

Ibid. XVI. Mountains in Summer, after Tung Yüan. Colophon by the painter, dated 1611. Poem by Chi'en Chi-ju. Cf. Nanga Taisei, IX, 176, B.

Sōgen 165. Spare Trees, after Li Ch'êng. Colophon by the painter, dated 1611. School-work.

H. C. Weng, Scarsdale, N.Y. Mountain Ridge in Mist;
Plumy Trees. After Mi Fei. Short handscroll. Signed and dated 1611. Long colophon written in the following year, in which the painter states that it was painted after Mi's 無事 and in which the other painter states that it was painted after Mi's 楊顯山 and in which the other painter states that it was painted after Mi's 楊顯山 t'u.

Ibid. The Hermit's Abode by the Ch'ing-hai River. Many streams, trees and buildings. Ink-painting with dry brush. Handscroll. Signed and dated 1611. Colophon and poem by the painter, and also by Wu Chung. A.


K.-k. shu-hua chi, XXXVI. Landscape. Poems and colophons dated 1612 and 1623. A.


H. C. Wêng, Scarsdale, N.Y. The Ch'ing-pien Mountain. Sharply cut Rocks and Terraces with Trees rising over a Bay. Poem by the painter, dated 1617. A.


P'ang Yüan-chi illust. cat., II. River-view; topped Hill in the Distance, Pine-trees on rocky Hump. Inscription dated 1618.


I shu ch'un-t'ung, 4. Eight Autumn Scenes. Landscapes with Mountains, Pines and Cottages. Poems by the painter, one dated 1620. Also published in an album by Wên-ming Co., 1940.


Chang Ta-ehu en cat., IV, 37. Landscape inspired by Wang Wei's poem. Inscription by the painter, dated 1621.

Hsü-ch'ing chai. River-view after Ni Tsan. Two colophons by the painter, both dated 1623.


Ho Kuan-wu collect., Hongkong. A River Landscape. Two inscriptions by the painter, one dated 1625.

T'ai-shan ts'an-shih: lou ts'ang-hua, II. A small Pavilion among scattered Trees by a River. Dated 1626.

Chûgokû, III. A broad River-view; few Pine-trees on stony Ground. After Chu Hsi's poem which was copied by the painter, dated 1626.


Liu, 74. River Landscape, painted on a trip to Yü-shan. Signed and dated 1626. A?

Chûngkôo ming-hua, vol.21, A Sketchy View of sharp Cliffs and Trees along a Mountain-river. Inscriptions by the painter, dated 1626 and 1624. A.

Palace Museum scroll, 1925. White Clouds and red

Nanking Exhib., cat. 189. Landscape with rocky Hills. Poem, signed and dated 1628.


Commercial Press album. Ten Landscape Sketches. Colophons of later date, according to which the album was painted 1633.

S.c.t.k, hsû-pien, V. Landscape after Tung Yüan. Signed and dated 1634. B.


Ibid. V. Mountain Peaks and Cottages, after Tung Yüan. Signed.


Ibid. IX. River Landscape, after Tung Yüan. Signed. B.

Ibid. XIII. Mountains and Streams in Mist, after Tung Yüan. Signed. B?


Ibid. XXXI. Autumn Landscape. Signed. Poem. B?


Ibid. XXI. A frosty Forest, illustrating a T'ang poem. Signed. B?

Ibid. XXIV. The Hills and Valleys of Shan-yin, after Ni Tsan. Signed. Colophon by the painter and by Ch'en Chi-yu. A?


For others, see K.-k: chou-k'ân 241, 247 and 249; also Nanga Taisei, VIII, 91-105.


Gems, I, 43. A Village in the Mountains, after Tung Yüan. Signed. A.

Ibid. I, 44. A few Trees and distant Mountain, after Ni Tsan. Poem, signed.

Shu-hua ho-pi (Palace Museum album). Nine Sketches after Yüan and Sung masters, with accompanying text.

Tung Ch'i-ch'âng shih-hua tâ-ch'i. An Album of ten Poems and ten Landscapes; two of them after old masters.

Commercial Press album, 1938. Landscape-studies in old styles. Inscriptions by the painter on separate leaves.


Nanking Exhib., cat. 184. Reading the I-ch'ing by a Window near Pine-trees. Poem, signed. A.


Chang Tsung-yü catalogue. Mountain Landscape, Plum-trees in the foreground. A.

Ibid. River-view with Rocks and Trees, in the manner of Ni Tsan. A.

Ibid. Two large album-leaves with Landscape Studies.

Shimbi, XVII, Bamboos and Rocks. Signed. Two lines of poetry. B?

Colophon.

Shina Meiga S使用者或 (Hashimoto collect.) Summer
Mountains in Rain, after Ch'i-jan. Signed.

Shina Nanga Taikan 3. Two Cottages at the River-bank.
Signed. Poem.

Sōrikan, II, 60. River Landscape. Illustration to Han
Yu's essay 'Pan-fu-hui,' which is copied by the painter
as a colophon to the picture. Cf. Topô, p. 351, A?

Signed.

Ibid. 29. Landscape after Chiao Meng-hu. Signed. B.

Hua-chung chün-yu chi tsê (Hakuhōdo album, Osaka,
1921). Mountains by a River in Mist. After Tung
Yuān. Signed.

Topô, p. 355. Peaks enveloped in Clouds, after Mi Fei.
Signed. Poem. School-work.

Ibid. p. 357. Rainy Landscape. Signed. Poem and colo-
phon by Ch'ên Chi-ju. B.

by the painter and by Ch'ên Chi-ju.


Sōgen 164. Mountains and Trees, painted in blue and
green, after Chang Sêng-yu. Signed. Poem by Ch'ên
Chi-ju.

Ibid. 166. Misty River Landscape, after Mi Fei. Hand-

Suchiku 13. Houses at the Foot of a Mountain. Poem,
signed.

Nanga Taisei, I, 80. A Tuft of Bamboo growing out
from an overhanging Rock.

Ibid. VIII, 91-105. Landscape Studies after Old Masters.
Fifteen fan-paintings. Signed.


Hung Yu-leng, Hongkong. Landscape Studies. Album-
leaves. Signed.

Ogawa collect., Kyōto. Rain Clouds over Mountains in
Spring, after Tung Yuān. Signed. Inscription by Tan
Ch'ung-kuang. Cf. Siren, Lutter, pl. 117. School-work.

Tung Hsiāo-ch'ü 萬孝初, t. ch'êng-ch'ûng 仁常.

From Huai-ch'êng, Kiangsu. Active at the end of the Ming period. Landscapes, followed the Yuān masters. N., VII, 16.


Sung-chiang p'ai ming-hua chi (Shên-chou album).
Temple in Mountains, after Tung Yuān. Signed.

Boston Museum (39, 35). A small album with twenty
landscape sketches.

Tōkyō National Museum. An Imaginary Journey to the
Five Peaks. Album of eight landscapes. Cf. Sekai
Bijutsu Zenshū, vol. 20., coloured pl. 2. A.

H. C. Weng, Scarsdale, N.Y. River-view in the manner
of Ni Tsan. Large Rocks and scattered Trees. Ink on
satin. Handscroll. Poem by the painter; eight colo-
phon by Li Liu-fang and other contemporaries. A.

Ibid. Wooded Mountains and Hills rising from a Bay.
Ink only on silk. Long colophon by Ch'ên Chi-ju
(possibly attached later).

Ibid. Eight large album-leaves of Landscape Studies after
old masters. Ink and colour on gold ground. Cor-
responding pages of calligraphy. A.

Ibid. Large album of eight leaves. All after Wu Chia-
Important.

Ibid. Small album. Four Landscapes, and four leaves of
calligraphy.

Hobart collect., Cambridge, Mass. River Landscape;
Small Cottages under the Trees on the Rocks. Poem,
Signed.

Hamburg Exhibition, 1949-1950. Large Mountain
Landscape. Ink and touch of brown and green colours.
Cf. Cleveland Exhibition cat. 69. A.

King Gustaf VI Adolf collect. Five double album-leaves
with landscape sketches. According to the painter's
inscriptions, in the manner of the following masters:
1. Huang Chiang-wang. 2. Ching Hsiao and Kuan
Tshung. 3. Chiao Ta-mien. 4. Tung Pei-yuān and 5. Mei
Tao-jen. All signed by the painter. A.

B. Z. Seligman, London. Landscape in the manner of
Chang Sêng-yu. Inscription by the painter.

Ibid. A small album of landscape-studies accompanied by
inscriptions by the painter. Signed.

J. P. Dubosc, Lugano. Four leaves of an album of land-
scape studies accompanied by inscriptions by the
painter. Ink and slight colours on gold ground.

Chágoka, IV. Mountain Peaks by a Stream; a Man in a
Signed and dedicated to Fêng-wêng.
WAN Kuo-chên 王國楨, t. Po-wén 伯文.

Shimbi, V. Seagulls. Signed.

Tōyō, X. A Seagull standing on a Cliff and Bamboos. Signed.

WANG Chao 汪淵, t. Te-ch’u 謝初, h. Hai-yün 海雲.

Shimbi, XVI. Pine-tree and Cranes. Signed.


Tōyō, X. Two Wild Geese and Rushes. Signed.


Chügoku, II. A Hermit seated on a Cliff below a Waterfall. The attribution to the Yüan priest known as Hai-yün, is probably misleading.

WANG Ch’ên 王臣.
Unrecorded; probably early 16th century.


WANG Ch’i 王畸, t. Li-jo 駱若.


K.-k. shu-hua chi. V. Autumn Trees by a Bridge. Signed and dated 1606.

J. D. Ch’en, cat. 1, 36. A River Landscape in Winter. Signed and dated 1616.


WANG Ch’iaö 王超, t. Shu-ch’u 叔楚 and Shih-yü 時羽, h. Hsiao-chu 小竹.
Native of Ch’in-ning. Painted flowers and plants, insects and fish. M, p.41.


WANG Chien-chang 王建章, t. Chung-ch’u 聰初, h. Yen-tien 營田.
Active c.1625–1650. Landscapes in the style of Tung Yüan; Buddhist figures after Li Kung-lin. M, p.43.
PRINCETON UNIVERSITY (Du Bois-Morris collect.) Branches of an Old Plum-tree in Blossom. Signed and dated 1628.


Hakubundo album (with colophon by Lo Chén-yü, dated 1917). Twenty-four small Landscape Studies in the manner of Sung and Yüan masters. The last picture dated 1633.

Nanjū 22 (Seikadō). Twisted Pine-trees and fantastic Rocks. Signed and dated 1635. Also in Tōyō, XI.

Ibid. 17. River Landscape with steep Cliffs and sparse Trees in the foreground. Signed and dated 1637. Also in Tōyō, XI; Nanga Taičei, IX, 221.


WANG CH’IEN 王詠, i. Mu-chih 牧之, h. Ping-hu Tao-jên 冰壺達人.


Chiang Ta-ch’ien cat., vol. IV. Bamboo and Blossoming Plum-tree. Painted together with Tai Chin who did the bamboo. Inscription by the painter, dated 1439.

K.-k. shu-hua chi, XXVII. Plum-blossoms. Signed.

WANG CH’IEN 王徽, i. I-ch’ing 一清, h. Ts’ang-ch’un 蔚容 and Tien-feng 天峰.


Ku-kung, XX. Birds in Snow. Signed.


WANG CHIH 王贊, i. Tsü-mei 子美. Unrecorded. End of Ming Dynasty.


Chung-kuo ming-hua, XII. A Cat under a Mu-tan Tree.
Signed and dated 1618.
K.-k. shu-hua chi, XLI. Swallow and Roses by a Rockery. Signed and dated 1622.


Wang Chung-yü 王仲玉.

Hui-hua kuan. Portrait of T'ao Yuan-ming. Long inscription at the top of the picture.

Wang Ch'ung 王寵. t. Li-jen 履仁 or Li-chi 履吉. h. Ya-shan-jên 雅宜山人.

Liu, 70. A Deep Gorge between Pointed Rocks. Inscription by the painter.

Wang É 王讌. t. T'ing-chu 展直.

K.-k. shu-hua chi, XI. Landscape. Signed.
Shimbi Shou Shih Meigashū. II. An Angler in a Boat by a rocky Shore. Album-leaf.

Bijutsu, VII. Shore Landscape with Figures: Sakugen leaving for Home. Signed.

University Museum, Philadelphia. Two Men seated on a Terrace Looking at a Waterfall. Signed.

Wang Fu 王褝. t. Meng-tuan 孟端. h. Yu-shih 焉石. Ch'iu-jung shan-jên 九龍山人, Ch'êng-ch'êng shan-jên 青城山人, and others.
From Wu-hai, Kiangsu. B. 1362. d. 1416. Landscapes in the styles of Wang Meng and Ni Tsan, also bamboos.

Nanking Exhib. cat. 90 (ex-P'ang Yüan-chi collect.) A Temple in the Mountains; pine-trees on a knoll in the foreground. Signed and dated 1396. A.

Li-tai, VI. A Fisherman's Boat on an Autumn River. Signed and dated 1403. Poems by later men. B?
K.-k. shu-hua chi, XVII. A Literary Meeting in a Mountain Pavilion. Signed and dated 1424. A.
Ibid. XX. A solitary Tree. Signed and dated 1404. A.
Sôraiakan, II, 44. A broad River-view; Friends taking Farewell on the Bank. Painted for Mi Chai in 1404. Short handscroll. A.
Chûgoku, II. Spring Clouds over the T'ai Mountain. Long inscription by the painter, dated 1410. B.
Ku-kung, VIII. A Farewell Meeting at Feng-ch'êng. Signed. Poem by the painter, and twelve poems by the friends who were present at the meeting. A.
K.-k. shu-hua chi, X. Seated with a Friend in a Pavilion at the Foot of steep Mountains. Signed. A.
Ibid. XVIII. Reading in a Hut. Signed. Poems by two contemporaries. A.
Ibid. XLII. Man seated by a Bamboo Grove. Signed. A.
Ibid. XLIV. Man Seated in a Straw-covered Pavilion by a River. Signed. Poem by the painter. A.

Ibid. Three Bamboos in Rain. Signed. A.
Ibid. River Landscape with Cliffs and Mountains. Long handscroll. Ink on paper. Part of the picture by Ch'en Shu-chi.
Ômura, II, 5. Old Tree and Bamboos. Poems by the painter and by several contemporaries. Cf. Chûgoku, II. A.
Kokka 383 (S. Komura, Tôkyô), A Mountain Stream with towering Peaks in the background. Two long inscriptions, one by Wang Ta, the brother of the painter.
Chang Ta-ch'ien, Hongkong, 1951. River-bank with high pointed Cliffs. Signed. Two colophons, one by Ch'ien Chung-i. A.
W. Hochstadder, New York. View along a bread River with Fishing-boats in the Bays; Rocky mountains on the further bank. Handscroll. A.

Wang Hsin-chou 汪憲周.
Unrecorded. Possibly Ming period.


WANG JEN 王仁. 1. Tê-jên 得仁.
Unrecorded. B. 1404, d. after 1468.


K.-k. shu-hua chi, XXIX. Plum-tree and Narcissi. Signed.


Gems, III, 1. Four album-leaves: Landscapes of Hua-shan. Inscriptions by the artist. This album which consists of eleven (?) leaves was published by the Shên-chou kuo-kuang shê in 1929 under the misleading attribution to Fan K'uan.

WANG LI 王履. 1. San-ch'üan 三泉.


Sôgen 172. Flowers of the four Seasons. Part of a handscroll.
WANG LI-FÊN 王立本.
Native of Chia-shan (Ning-po). Born in the Yüan period; active later. Landscapes; flowers; figures after Liang K'ai. O, II, 6b. M, p.37.

Kawasaki cat. 28. A pair of large Flower Pictures: one representing two Pheasants and Peony Flowers; the other, two Doves and Peony Flowers. The first also in Kokka 314, A?

WANG SHANG-KUNG 王上宮.


WANG SHIH-ch'ANG 王世昌. h. Li-shan歷山.

Freer Gallery (16.95). Mountain Landscapes; a scholar's abode by the river. Signed Shih-ch'ang; seal reading Li-shan. Formerly attributed to Hsü Shih-ch'ang of the Sung period.

WANG SHU CHIN 王師振. h. Shih-ch'üan石泉 (?)
Unrecorded. Ming period.


WANG SSÜ-jên 王思任. t. Chi-chung 季重, h. Sui-tung遂東.
From Shan-yin, Chekiang. Chin-shih in 1595. As a calligraphist and poet he was compared to T'ang Ch'i-ch'ang and Ch'en Chi-ju. Landscapes in the styles of Mi Fei and Ni Tsan. N, IV, 27. U, II, 1, 2. M, p.42.


WANG TO 王鎭. t. Chio-ssù 覺斯. h. Huîh-shan Tao-jên 雲山道人, Yün-yen man-shih 坤巖漫士 and other names.

Yûrintakan, II. Landscape with precipitous Rocks. Colophon by the painter, dated 1637.


Kokka 496. Landscape. Seal of the painter.

Bijutsu, XXII. River Scene with a Boat pulled by Ropes. Signed.

Wang Wei-lih 王維烈, I. Wu-ching 無競.


K.-k shu-hua chi, XVI. A Pair of Magnpies. Signed.

K.-k. chou-k'an 14, 79. Two fan-paintings.


Nanga Taisei, XI, 36, 37. Landscape with a Temple, Horses and a Riverside Pavilion. Short handscroll, signed and dated 1339.


Ku-kung collect. Two Men seated on the Ground; one of them is boiling tea-water, the other writing on a scroll. Inscription by the painter, dated 1538. Cf. Nanking Exhibition cat. 147.

Wei Chih-huang 魏之璜, f. Kao-shu 考叔.


Sōraikan, I, 48. Mountains in Mist. Accompanied by specimens of writing also by the painter.


J. D. Ch'ên cat. II, 41. Landscape. Album-leaf; signed and dated 1628.


Tōsō, p.350. Flowers of the Fifth Month.
Wei Chih-k'o 魏之克, later on changed into Wei K'o 魏克, t. Shih-ho 叔和.
From Ho-pei, and moved to Nanking. Active c.1620. Younger brother of Wei Chih-huang. Poet. Landscapes, flowers; also pictures of Kuan-yin. N, IV, 18, O, 5, U, II, 1, 17, M, p.713.


Wei Ch'ü-ch'ing 魏居敬.


Wên Ch'eng 文正, t. Chüan-shih 泉石.

Shimbi, X (Kyōto Museum). Two pictures: A flying Crane; A Crane standing under the Moon. Signed. Also in Tōō, pp.232, 233; Tōyō, X.

Wên Ch'eng-ming 文徵明. Original name Pi 壁 and t. Chêng-ming. Later on he adopted Chêng-ming as his name and took the tzu Chêng-chung 徵仲 and the hao Hêng-shan 衡山.


Chung-kuo ming-hua, 18. Wooded Mountains, after Huang Kung-wang. Poems by the painter, dated 1508, and by Ch'i'en-hung.

Gensu, I, 29. A View of T'ien-p'ing shan. Four poems by the artist. Signed and dated 1508. Cf. early copy in the Musée Guimet (formerly in the Piacentini collect.) Ikeda collect., Tōkyō. Two Figures beside a Bridge, at the Foot of a Waterfall. Long inscription by the artist, dated 1530, in which he states that the painting was executed twenty years earlier (i.e. in 1510).

Shên collect., Hongkong. A View of the Wu Mountains along a River and some Pavilions. Ink and slight colour, partly damaged by water. Signed and dated 1510.


Nelson Gallery, Kansas City. Storm over a Lake, illustrating two lines of a T'ang poem. Album-leaf. Inscription by the painter, dated 1516. This is the last section of the scroll which contains five pictures by Shên Chou. Cf. Cleveland Exhibition cat. 534.

Hui-hua kuan. The Goddess of the Hsiang River with her Attendant. Dated 1517. Illustrating a passage from the Nine Songs by Ch'ü Yüan, which is copied by the painter. Colophons by Wên Chia and Wang Chih-teng. Cf. Ségen 114; Chūgoku, III.

K.-k. shih-hua chi, XXVII. A Man seated on a Terrace listening to a Waterfall; another Scholar approaching. Signed and dated 1519. Cf. Nanga Taisei, XI, 26, A.

Musée Guimet. A Gully in the Mountains; Two Men on the Road by the Torrent. Signed and dated 1520.

I-yüan chén-shang, 3. Two Men in a House among Leafy Trees. Long inscription by the painter, dated 1521.

K.-k. shu-hua chi, XLV. Pine Forest and Waterfall. Signed. According to the colophon by the painter, the picture was begun in 1527 and finished in 1531.


Tōsō, p. 298. View of the Wu-sung River. Poem by the painter, and by Wang Chü-hsiang, dated 1558, but indicating that the picture was executed in 1528.


Hu-shu kuan. A Scholars Garden with Straw-covered Pavilions among the leafy Trees; Visitors approaching. Slight colour and ink on silk. Short handscroll. Dated 1529. A.


Gems, I, 30. Landscape with old Trees, in the manner of Ni Tsan. Signed and dated 1520.


Ibid. 121. Trees and Stones by a Stream. Signed. Poem by the painter, dated 1531 (in the sixth month).

Los Angeles County Museum. Landscape with a Waterfall. Two Men standing and talking on the Shore in the foreground. Colophon by the painter, dated 1531. Cf. Cleveland Exhibition, cat. 54.


Ku-kung collect. Snow over the Mountains along a River. Painted in subdued colours according to Wang Wei's style. Long handscroll. Long inscription by the painter, according to which it was started in 1528 and finished in 1532.


P'ang Yi-lan, Illust. cat. V. A Garden in the Moonlight. Long poem by the painter, dated 1532.

Vannotti collect., Lugano. Two Men on a Ledge watching a Waterfall. Fan-painting, signed and dated 1532.


Chang Pi-hau, Hongkong. Travellers in the Snow. Handscroll. Seal of the artist; inscription by him mounted after the painting, dated 1532.


Chung-hua album (1929). The Cho-ch'êng Garden in Suchou. Thirty-one garden views with poems and a long colophon by the painter. Signed and dated 1533, also including some copies and inscriptions by later men.


Liu, 53. A Recluse seated in his Mountain Retreat. Long inscription by the artist, dated 1534.

Ômura, II, 2. Two Pavilions for Study; four Men in one of the Pavilions. Poem. Colophon. Painted probably in 1528, but poem copied 1534. Cf. Shina Nanga Taikan 9; Chûgoku, II.

Tōsō, p. 298. Looking at a Waterfall. Signed and dated 1534.

K.-k. shu-hua chi, XIII. Red Bamboos. Illustration to a poem by Kao Ch’i, Signed and dated 1534.

Ibid. XV. Tall Mountain Landscape after Wang Meng. Signed and dated 1535.

Li-tai, VI. Two Men Seated under Pine-trees by a Mountain River. Signed and dated 1535.

Hsi-ch’ing ch’ai. Two Men drinking Tea under leafless Trees on the Mid-autumn Night. Three poems by the painter, dated 1535.


Liu, 54. 55. Illustration to Su Tung-p’o’s fu-poem The Red Cliff. Dated 1537.


Yen-kuang Co., Peking. Two Men seated in Conversation in a Garden Pavilion under tall Trees. Poems by the painter, dated at 70 (1539), and by Ch’ien-lung. Ku-kung collect. Spare Trees and Shallow Water, in the manner of Ni-Tsan. Short handscroll. Signed and dated 1540. Seventeen poems were copied by the painter.


T. T. Ma, Hongkong. View of the Ch’i-fen-shan Island in the Tung-t’ing Lake. Poetic inscription by the painter dated 1540. Colophon by Wang Ku-hsiang who accompanied the painter to this place.

British Museum. Views along a River Valley with two small Homesteads on the Borders, Mountains and leafy trees. Long handscroll. Signed and dated 1540.

According to the inscription, this was painted by Wên Ch’eng-ming after a picture by Shên Chou who had made his picture after a painting by Wu Chên. Colophons by Ch’êng Ch’eng-k’un and Ko Chêng-ch’ih.


Yamaguchi collect., Ashiya. Album of four paintings of Bamboo and Epidendrum; fu poem written by the artist, dated 1542.

J. P. Dubosc, Lugano. The Fisherman at the Entrance to the Peach Blossom Valley. Painted in green and blue. The legend, written by the artist, is dated 1542. Fan-painting.

K.-k. shou-kan 480. The Mountains West of Lake Tung-t’ing. Signed and dated 1543.


Ku-kung collect. Sun-yin hsieh-ch’ung t’u. Two Men walking through a Pine-grove. Signed and dated 1544. A-


Chûgoku, III. A Man seated in an open Pavilion on the Shore of Shih-hu (Stone Lake); high Mountain Peaks rising beyond. Long inscription by the painter, dated 1544.

Ku-kung, XXXVII. A Poet in the still Forest. Signed and dated 1543.


Ibid. 464. Landscape. Signed and dated 1545.

Sägen 119. Landscape. Illustration to a poem by T’ang T’zu-hsi. Colophon, dated 1545(?).


Ibid. XXXIX. The Tung-t'ing Island in T'ai-hu. Signed. Poem and colophon, dated 1548.

Ibid. II. Waterfall and old Trees. Signed and dated 1549.

Cf. Nanga Taisei, IX, 143.


Sōgen 120. Landscape in Rain. Signed and dated 1549 (in the 10th month).


A.

Chiang Ta-ch'ien cat. I, 23. Portrait of Confucius. Long inscription written by the painter mounted above, signed and dated 1550, "at the age of 81". A.


Nelson Gallery, Kansas City. An Old Juniper bending over a Garden Rock. Short handscroll. Poem by the painter and several colophons by his friends, one of them written in 1550. A.


Freer Gallery (30.1). Illustration to Su Tung-p'o's The Red Cliff, which is copied by the painter. Dated 1552. Handscroll. Cf. P'ang Yüan-ch'i cat. 3.

Suchiku 7 (former Oguri collect.) Bamboo and an Old Tree growing by a Rock. Signed and dated 1552.


Shên-chou, VIII. A Man with a Boy seated in a Ravine. Signed and dated 1553.


Ming-jên shu-hua, 8. Chung K'-t'ieh among leafless Trees. Signed and dated 1554.


Emest Erickson, New York. A Solitary Wanderer in the late Autumn Woods, Leafless Trees along a winding Brook; Blackbirds soaring above. Signed and dated 1554 (on a winter day). Inscription on the margin by T's'ai Chih-t'ung. A.

K.-k. shu-hua chi, XVI. Red Bamboo. Illustration to a poem by Kao Ch'i. Signed and dated 1555.


Ku-kung collect. Ch'i-shih kao-i t'u: Famous Scholars in a Pavilion by a River. Short handscroll. Long colophon by the painter dated 1555.

Emest Erickson, New York. An Old Juniper by a Mountain Brook; two Men in Conversation listening to the Water Cascade, while a Boy is approaching with a Ch'lin. Signed and dated 1556 (in the fifth month).


Chūgoku, III. Tower-like Mountain rising through Mist; an open Pavilion by a winding Stream at its Foot. Poem by the painter, dated 1538.

Sōgen 177. Spring in Chiang-nan, after Ni Tsu. Signed. Poems by the painter and by Ni Tsa, copied by Wên Chia (dated 1538) and Wên Pêng. A.


Shên-chou, V. Two Men standing on a Bridge among high Peaks and tall Pines. Poem by the painter.


Ibid. II. 8. Plum-blossoms and Bamboos. Signed.

Chung-kuo ming-hua, 17. A Scholar in a Pavilion built over a Mountain Stream under leafy Trees at the Foot of a Precipice. Poem by the painter.


Ibid. 19. Landscape: a man walking with a staff. Signed.

Ibid. 22. A Tall Landscape with Pines, Firs and Other Trees. Poem by the painter.


Ibid. VIII. Landscape. An ink-play after Wu Ch‘ên. Signed.

Ibid. XXXVI. Spring Clouds over a Valley. Signed. Poem.


Ibid. XXIII. Two Men Talking in a Pavilion by the Stream. Signed. Poem.

Ibid. XXIX. The Study in the Green Shade. Signed. Poem.

Ibid. XLII. Listening to the Sounds of the Pine-trees. Signed. Poem. A.


Ibid. 501. Two Men in a House conversing; outside is a Crane and a Boy bringing a Ch‘in. Poem, signed.

Ibid. 504. Landscape after Rain; a Man seated by a Stream, listening to the Water. Poem, signed.


Ibid. Bamboo, a Dry Tree and a Stone. A small ink-painting. Poem by the painter.

Ibid. Tufts of Lan-hua and Bamboo. Ink painting on silk. Part of a large album called Ming-hua lin-lang. Inscription by Ts‘ai Yu. A.

K.-k. ming-shan chi 5. Two Landscapes. Fan-paintings. Cf. also K.-k. chou-k‘an, Index, for twenty fan-paintings; also Nanga Taizé, VIII. 52-62.

Pao-yün, I and II. Two Landscapes, from an album of twelve leaves. Seals of the painter. Colophons by contemporaries on the opposite leaves.

Hsiu-hua kuan. A Brook winding between Trees at the Foot of a high Mountain. Ink on paper. Inscription by the painter and by three of his friends.

Ibid. A Wanderer is standing on a Bridge looking at the Mountain Scenery. Large leafy trees. Ink on paper. Poem by the painter.

Ibid. Cloudy Mountain Range along a River, after Mi Yu-jên. Large handsroll. Ink only.

Fu-lu. Chrysanthemums by a Rockery. Poem by the painter.
Genji, III, 5. An album of ten leaves: Landscapes, Trees, Bamboo, etc. Seals of the artist.
P'ang Yuan-ch'i. Illust. cat. I. Landscape. Poems by the painter and by Ch'ien-lung.
Chang Ts'ung-yü catalogue. Two Scholars meeting in a Mountain Valley.
Ibid. Leafy Trees and Bamboo Sprouts at a low River-bank.
Liu 52. Two Men seated beside a Stream. Poems by the painter and by Ch'en-lung.
Nanking Exhib. cat. 126 (Ku-kung collect.) A Broad-leaved Plant Growing from a Rock. Album-leaf. Inscription, seals of the artist.
Ibid. 129. Trees and Rocks by a River. Poem. signed.
Ibid. 52 (Nelson Gallery, Kansas City). Old Cedars by a Stream and Crows. Seal of the painter. A.
Ibid. 53. A Pavilion at the Foot of Steep Cliffs by the Shore after Rain. Poems by the painter and by Wang Ku-hsiang.
Ibid. 54. A Sleeping Cat. Signed. Poem.
Ibid. p.289. Landscape after Wu Chen. Signed. 
Sōgen 113. Landscape. Part of a handscroll.
Nanga Taisei, I, 37, 38. Four Studies of Bamboo and Epidendrum, with poetic inscriptions by the painter.
Suchiku 8 (former Oguri collect.) Bamboo and Orchids. Poem, signed.
Ogawa collect., Kyōto. A Branch of Blossoming Plum, and a Spray of Bamboo. Poem by the artist, signed.
Ibid. A High Pavilion under tall Trees on the Shore, overlooking the Water where a Boat is moving. Inscription by the painter.
Ho Kuan-wu, Hongkong. Landscape. Signed.
Kao Yen-ju, Hongkong. Landscape.
J. D. Ch'en cat. I, 33. Washing the Feet in a Mountain Stream. Poem by the painter.

Lilly collect., Indianapolis. A Winter Landscape, with rocky Crags and a Temple among bare Trees. Seal of the artist. B.


Dr. J. Lucan, Paris. Snow Landscape. A poem by the painter above the picture.


Ibid. A Scholar Seated in the Porch of his House under High Trees; a servant is occupied in the room behind. Short handscroll. Painted for Tzê-ch'ung. Signed.


Ibid. Album of twelve leaves. Landscape Studies, partly in the blue and green manner, and partly in ink; on gold sprinkled paper. Each leaf accompanied by an inscription.

Ibid. Twelve fan-paintings representing landscapes, garden-views, bamboos, blossoming trees and flowering plants. All signed but not dated.


H. C. Weng, Scarsdale, N.Y. The Red Cliff. Short handscroll. Signed. The composition is different from that of the picture with the same motif in the Freer Gallery.

Wen Chia 文嘉, l. Hsiu-ch'eng 休承, b. Wen-shui 文水.

C. T. Loo's Successor, Frank Caro, N.Y. Chung-k'uei 仲魁 in a wintry Forest. Long inscription by the artist, signed and dated 1548.

Kokka 759. Landscape after a Tu Fu poem. Signed and dated 1548.


Mei-chia 采霞, 27. River-view with Large Pine-trees in the foreground. Poem by the painter, dated 1559.


Pao-yün, II. Two Men Seated on the Bank of a River. Signed and dated 1562.


Bijutsu, XXII. River Landscape in Spring. Signed and dated 1563.


Kokka 442. Landscape, illustrating Po Chü-i's poem 'The P't-p'a Song,' which is copied by the painter on
the picture. Signed and dated 1569. Cf. N. Gashū, 10; Sōzaikan, II, 57.


Nanking Exhib. cat. 156. (Formerly P'ang Yüan-ch'i). Landscape of Tiger Hill in Suchou. Poem, signed.

Ibid. 157 (Ku-kung collect.) An album of landscapes, illustrations to poems. Signed. Two reproduced.


Ku-kung ming-shan chi, 4. Four Landscapes. Fan-paintings. For other fan-paintings see K.-k. chou-k'ant, Index, for fifteen fan-paintings; also Nanga Taiser, VIII, 71-73; also ibid. I, 46 (Bamboo and Rocks, dated 1579).


Tōsō, p.300. The Chin-shan and the Chiao-shan in the Yangtze River.

Chūgoku, III. River-view with a low Pavilion on a Promontory. Album-leaf. Two lines of poetry by the painter.


Chêng Tê-k'üan, Cambridge. A View of a Mountain River; two men on a rocky ledge under some trees, called the Lu-yin Pavilion. Poems and signature by the painter; and by his brother, Wên P'êng.

J. P. Dubos, Lugano. Scene of Parting by a River-bank. Handscroll, slightly coloured.


Ibid. 157 (Ku-kung collect.) An album of landscapes, illustrations to poems. Signed. Two reproduced.


Ku-kung ming-shan chi, 4. Four Landscapes. Fan-paintings. For other fan-paintings see K.-k. chou-k'ant, Index, for fifteen fan-paintings; also Nanga Taiser, VIII, 71-73; also ibid. I, 46 (Bamboo and Rocks, dated 1579).


Tōsō, p.300. The Chin-shan and the Chiao-shan in the Yangtze River.

Chūgoku, III. River-view with a low Pavilion on a Promontory. Album-leaf. Two lines of poetry by the painter.


Chêng Tê-k'üan, Cambridge. A View of a Mountain River; two men on a rocky ledge under some trees, called the Lu-yin Pavilion. Poems and signature by the painter; and by his brother, Wên P'êng.

J. P. Dubos, Lugano. Scene of Parting by a River-bank. Handscroll, slightly coloured.

WEN T'ENG 文彭, l. Shou-ch'eng 番承, h. San-ch'iao 三橋.
B. 1498, d. 1573. Eldest son of Wen Cheng-ming. Calligraphist; painted bamboo in ink, also landscapes and flowers.
Biography in Ming-shih (L-wen-ehih); also N, II, 18, O, 7, M, p.17.

K.-k. chou-k' an 164. A Man reading in a House at the Foot of Cliffs. Inscription by the artist above the painting.
Nanga Taisei, V, 197. Bunches of Cabbage and Radishes. Two album-leaves, one signed.

K.-k. ming-shan chi IV. Bamboo. Fan-painting. Signed. For other fans, see K.-k. chou-k' an 222; Nanga Taisei, I, 45.


Ku-Kung collect. (Nanking Exhib. cat. 158). Yang Chi-ch'êng playing the Ch'in. Album-leaf. Inscription by the artist on another leaf, signed and dated 1526.
Kôkka 467. Four Landscapes forming a series, called the Sâi-wan (Four Myriads). One of them is signed and dated 1551. Colophons by Tung Chi-ch'êng. Cf. Tôô, pp.302-303; two of them in N. Gashû, 5 and 9: one in Shina Meiga Senshû, 8.
Chêng Tê-k' an, Cambridge. Scholars Meeting in a Pavilion on a River-bank under a tall Pine. Inscription by the painter, dated 1557.

I-yûan chên-shang 4. A Lake Scene, with two Men on a Bridge. Fan-painting, signed and dated 1562.
I-shu ch'üan-t'êng, X, 2. Mountain Landscape with People saying Farewell near a Gate. Painted on the occasion of Ku Hsiao-hsien's departure. Seven inscriptions by his friends, one dated 1562.
Nanga Taisei, XI, 27-34. Eight views of T'ân-tu. Album of landscapes, the last signed and dated 1563 (?)

I-shu t'ung-pien, i. The T'ien-mu Mountain. Signed and dated 1567.


Ku-kung, XXIX. Landscape. Signed and dated 1568 (in the spring).


K.-k. shu-hua chi, XLI. Landscape. Signed and dated 1570.

Palace Museum album, 1936. Twelve pictures illustrating old poems, four in colour. Last one signed and dated in the k'ung-shih year of the Lung-ch'ing period, which did not exist, but probably refers to either 1570 or 1572.

Chuigoku, III. Water Cascades pouring through a high Mountain Wall; a Pavilion with two Men below. Signed and dated 1573.


K.-k. chou-k'an 397. Landscape with Figures. Fan-painting, signed and dated 1580.

K.-k. shu-hua chi, V. The Mountain of the Immortals.


Ku-kung collect. Wu-p'ing ch'ing-shen t'u. River Scene in the Fifth Month. Green slopes rising over the water. Signed. Painted in T'ang-yen kuan, the study of Wên Ch'eng-ming.


Shanghai Museum. Dense Groves of Pine-trees on successive Terraces of a lofty Mountain; rushing Water and Figures below. Signed.


Gems, I, 42. Hermits fishing in Hua-ch'i. Signed. Poem by Ch'ien-lung.


Kokka 354. Landscape. Handscroll.


Metropolitan Museum, River Landscape with Figures walking over a Bridge or seated on rocky Ledges. A miniature scroll. Signed.


WENG SHU 文淑. A. T'ien-jung 端容.

From Suchou. B. 1593, d. 1634. Daughter of Wên Ts'ung-chien (great-grandson of Wên Ch'eng-ming); married to Chao Ling-ch'en (1591-1640). Flowers and insects. N, V, 7, O, 6, Q, II, 2, M, p. 18.
Ibid. II. Silkworms and Mulberry Leaves. Signed and dated 1630.

WEN TS’UNG-CH’ANG 文從昌, r. Shun-chih 順之, h. Nan-yüeh 南岳.
K.-k. chou-k’an 97. Sailing Ships on rough Water. Fan-painting. Signed. For other fan-paintings, see K.-k.

WEN TS’UNG-CH’EN 文從簡, r. Yen-k’o 彦可, h. Chen-yen luo-jen 枕煙老人.
Omura, 1. 10. Low Hills and far-reaching Streams.
Signed and dated 1614. Also reproduced in Soraikan, 1. 38.

WEN YUAN-SHAN 文元善, r. Tsao-ch’ang 子長, h. Hu-ch’iu 虎丘.
B. 1554, d. 1589. Son of Wen Chia. Followed his father as a painter and calligraphist. Wang Chih-t’eng wrote in his epitaph: “A better painter than a writer” M. p.17.

J. D. Ch’en cat. 11, 31. Two leaves from an album with Landscapes in Old Styles. Seals of the artist. Another leaf inscribed and dated 1584.

WU CH’ANG 吳昌, r. Ch’ang-po 昌伯.
K.-k. chou-k’an 82. Landscape. Fan-painting.

Nanking Exhib. cat. 236. Lilies growing by a Rock; a Butterfly above. Signed and dated 1631.
I-yuan ch’en-shang-shê album. Studies of Fishes, Crabs, Butterflies, Grasshopper, Dragon-flies and other Insects. Eight sections of a handscroll.
S. et. k. hsi-pien, X. Lilies at a Rockery. Signed.
Pageant 737. Flowers growing by a Rock; a Butterfly above. Signed.


WU CHO 吳焯, t. Ch'i-ming.啓明.
From Hua-t'ing, Kiangsu. Flourished at the end of the Ming dynasty. Landscapes. M, p. 165.

Nanju 17. Looking at a Waterfall. Signed, dated k'ang-wu year (1630?) Also in Tōyō, XI.

WU ÉH CH'ENG 吳爾成, t. Hsüan-shui 宏水, h. Kuang-yu 光軔.
Unrecorded; presumably 16th-17th century.

Liu 71. A large, rocky Landscape, in the manner of Wang Mêng. Inscribed and signed by the artist; a colophon by Tung Ch'i-ch'ang, dated 1626. Cf. Nanking Exhib. cat. 190.

WU I 吳易, t. Su-yu 素友.


WU I-EH-IEN 吳亦儉 (possibly L-iân 亦倫), t. Hsien-shou 蕭周.
Unrecorded. Probably first half of 16th century.


WU LING 吳令, t. Hsin-chih 信之, h. Hsüan-yüan 宣遠.

K.-k. chou-k'än, XV, 214. Two landscapes. Fan-paintings.
WU PIN 吳彬, t. Wên-chung 文中, h. Chih-hsien 賢先.

Ku-kung collect. The Eighteen Arhats, after Li Lung-mien. Long handscroll. Signed and dated 1583 (?)
J. D. Ch'en, cat. II, 32. The Sixteen Arhats. Handscroll, signed and dated 1591. Title written by Mi Wan-chung.
J. A. Jones collect. London: Illustration to a Buddhist legend (?), containing humorously characterized Lokah in strange situations and a meditating youthful figure on a linden flower (Sakyamuni?) Short handscroll. Signed and dated 1607.

K.-k. shu-hua ch'i, XXXV. Sharp Mountain-peaks and Deep Gullies, forming a tall landscape. Signed and dated 1609.
K.-k. shu-hua ch'i, XXXIX. Buddhist Figures. Signed.
S.c.t.k. hsi-pien, X. Reading beneath the Pines. Signed,

WU PO-lii 吳伯理, h. Ch'ao-yün ts'ao 吳雲子.

WU T'ING-yü 吳廷羽, t. Tso-ch'ien. 佐千.


Ku-kung, XV. An Immortal with his Servant-boy and a Crane. Signed.
K.-k. shu-hua ch'i, XXVIII. An Immortal with a Fungus. Signed.

Chung-hua Wên-wu Ch'êng, IV, 381. A Taoist
Shimbi Shoin Shina Miigashii, II. River-view with a Fisherman and other Figures. A pair of pictures. One of them also in Toyô, X. B.
Ibid. II (Myôshin-ji, Kyôto). Li T’ieh-kuan standing in Profile to the Left. Cf. Shimbi Talkai, X.
Chûgoku, II (C. T. Loo’s Successor, N.Y.) Twelve album-leaves representing legendary characters in landscapes. Seals of the painter.
British Museum. Lady Lao Yu with the Luan Phoenix. Signed. B?

Wu Yûn 吳雲. t. Yu-yun 吳雲.


Yang Chi 楊基. t. Ming-tai 孟裁. h. Mei-an 茅庵.


Yang Ming-shih 楊明時, t. Pu-ch’ê 不樂.

B. 1598, d. 1637. From Ch'ing-chiang, Kiangsi, and lived in Suzhou. After 1644, retired to the T'eng-wei Mountain.
L-yüan ch'en-shang, 10. A large Mountain Landscape. Signed and dated 1655.

YANG WEN-ES'UNG 楊文聰.  t. Lung-yu 龍衣.
From Kuchiu; lived in Nanking. B. 1597, d. 1645. Governor of Nanking; captured and killed by the Manche.
Soraikan, II, 64. Autumn Trees and distant Hills. Signed and dated 1631.
Metropolitan Museum. Autumn Landscape; a Man approaching a Riverside Pavilion. Signed and dated 1635.
Shen-chou, I. Epidendrum and Bamboos by a Rockery. Signed and dated 1638.
Ku-kung, XII. Bamboos and Epidendrum. Signed and dated 1638.
Lung-yu shou-miao ts'ê (Hakubendo album) (Kawai collect., Kyoto). Twelve Landscapes after old masters.
J. D. Ch'en, Hongkong. River Landscape; nine Peaks and three Streams. Long handsscroll. Signed and dated 1640.

Chugoku, IV. Cottage under tall Trees on the Riverbank; a Mountain Peak on the yonder side. After Ni Tsan. Inscription by the painter, dated 1643.
P'ang Yün-chi Illustr. cat. V. Epidendrums and Bamboos. Poem by the painter.
Chung Ts'ung-yü cat. Steep Mountain rising in Terraces over a River.
Shanghai Museum. Two Tufts of Epidendrum and a Bamboo. Ink on silk. Inscription by the painter.
Hu-chung ch'iu-yu chi-t'sê (Hakubendo album). Misty River Landscape with a long Bridge built on Poles. Signed and dedicated to Wu Wei-yeh.
Tokasha Shina Meigashū, 4. River Valley in Mist, bare Trees in the foreground. Poem by the painter.
Ibid. 5. River-view with bare Cliffs and sparse Trees in Autumn. Poem by the painter.
Shina Nangka Taikan, 5. Two Men at the Foot of a Waterfall in the Mountains under leafy Trees.
Inscription by the painter.

YAO LI-SHUN 姚履順.  t. Yün-chi 允吉.
YAO SHOU 姚寿, b. Kung-shou 公素, h. Ku-an 欽安, Yün-tung 云東 and other names.


Chiōgoku, II. Fishing alone on an Autumn River, after Chao M' eng-fu. Poem and inscription by the painter, dated 1479. Also a poem by Ch' en-lung.


T'ai-shan ts' an-shih lou ts' ang-hua, I. Thin Bamboos growing on a projecting Rock. Poem and colophon by the painter, dated 1486.

C. C. Wang, N.Y. Bamboo growing from behind a Rock. Incription, dated 1494.


Chung-kuo ming-hua, XXI. A Man standing at the Foot of high Mountains looking at a Waterfall. Poem by the painter. Imitation.


YAO TÉ-hou 姚德厚.


YAO YÜN-ts'ai 姚允在, b. Chien-shu 錦樹.


YEH-CH’UAN 野泉.
Unrecorded. Chia-ching period (1522-1566).
Tōyō, X (Sugawara collect., Kamakura). Farewell to the
Priest Sakugen: Shore Landscape with a departing
Boat. Signed.

YEH KUANG 葉廣.
From Ch’ao-hsien, Anhui. 16th century. Landscapes. M, p. 575.
K.-k. shu-hua chi, IX. A Fisherman by the River.
Signed.

YEH YU-NIEN 葉有年, t. Chūn-shan 君山.
From Nan-hu or Hua-ching, Kiangsu. Lived at the end of Ming period. Pupil of Sun K’o-hung. Landscape-painter,
Chūgoku, IV. Mountain Landscape: open Pavilions
standing on Poles in the Stream. Album-leaf. Signed
and dated 1633.

YEN I 順客, t. T’ung-k’o 桐客.
Native place unknown. Active in the Ch’ung-chên period (1628-1643). Landscapes in Sung style; also birds. M, p. 710.
Chung-kuo, II, 148. River Landscape. Signed and dated
1640.
Ibid. II, 147. A Flock of Crows, some flying; others
perched in a Tree. Signed. Poem.

YIN CH’I-FENG 尹寄蓬.
Ming dynasty. Unrecorded.
Nanking Exhib. cat. 237. Bamboo growing from an
overhanging Ledge. Poem. Signed (?)


Bukkyō Bijutsu, 18.

YÖ TAI 岳岱, t. Tung-po 東伯, k. Ch’in-yü shan-jen 秦餘山人 and Chang-yü-tsū 賢餘子.
From Suchou. c. 1570. Landscapes. Travelled to all the famous mountains in the southern provinces. M, p. 219.

Yü Chi'ü 魚子, t. Tsü-ch'ü 子求, h. Feng-ch'ü 峯丘.


Ku-kung collect. Scholars Gathering in the West Garden. Signed and dated 1571. Two seals of the painter.


Vannotti collect., Lugano. River Scene with a Sailing Boat. Fan-painting, signed and dated 1580.

Sögen 155. Threading the Needle on the seventh of the seventh Month. Signed and dated 1583.


Gems, III, 5. Two leaves from an Album of Landscapes and Figure-paintings. Seals of the artist.


Chügoku, III. A Man on Horseback followed by a Servant passing over a Bridge to reach a Pavillion built on Poles on a Mountain Lake. Signed. Poem by Ch'ien-lung.


Yü Hsi-lien 嘉希連, t. Liu-wang 子望, h. Su-ch'i 酉齊.

Nanju 4. Landscape after Shên Chou. Signed. Poem. Also in Toso, XI.

Yuán Hsi-an 蕭玄, or Yuán Yüan 蕭玄, t. Yu-heran 又玄.


Yuán Shang-t'ung 蕭尚純, t. Shu-ming 宿明.

Li-tai, III. In a Boat Looking at the Crows. Signed, dated 1636. Cf. Pao-yin, I.


YÜAN YÜAN 湧源. t. Hsiang-t'ing 淹亭.

Bijutsu, XV. Bamboos by a Rockery. Signed.

YÜN CH'IAO 雲樵. Unrecorded, if not identical with Ch'ên Hsien 陳暹. t. Chi-ch'ān 季昭. h. Yün-ch'iao.
B. y. 1410, d. 1490. Teacher of Chou Ch'èn.

Tokusha Shina Meigashū, 33. Trailing Mist around craggly Mountains; a small Building by the Water in the foreground. Signed and dated: hsien-shù year (1461).


S. c. t. k. hsü-pien, I. Landscape in the style of Ni Tsan. Poem by the painter, signed 1649.


Hamburg Exhibition, 1940-1940. Landscape. Signed and dated 1634.


P'iang Yüan-ch'ü Illustr. cat. V. Cloudy Mountains, after Mi Fei. Colophon by the painter, dated 1655 (?)


Ibid. 240. Rain after a long Drought. Signed.

King Gustaf VI Adolf collect. View of a Rocky Riverbank and some Bare Trees. According to the inscription by the painter, he has here imitated Ni Tsan in order to amuse a friend.

VI

Painters of the Ch'ing Dynasty

A Ėh P'ai
Ai Ch'i-méng
Ch'a Chi-tso
Ch'a P'u
Ch'a Shih-piao
Ch'ai Chi-ch'ang
Ch'ai Ta-k'un
Ch'an-fu
Ch'ang Chao
Ch'ang Cho
Ch'ang Feng
Ch'ang Hao
Ch'ang Hsiia
Ch'ang Hsin
Ch'ang Hsiung
Ch'ang Hsueh-tseng
Ch'ang Hsiau
Ch'ang Jen-shan
Ch'ang Jo-ai
Ch'ang Jo-ch'eng
Ch'ang K'eng
Ch'ang Ku
Ch'ang Mu
Ch'ang Nai-chi
Ch'ang P'ei-jun
Ch'ang P'ing-ch'ung
Ch'ang Shao-chiu
Ch'ang Sheng
Ch'ang Shih-chang
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A Ēnh Paī 阿爾裨, h. Hsiang-ku 香穀.


Li-t'ai, II. A Tiger under a Pine-tree. Signed.


Ibid. VI. A Tiger standing by a steep Cliff. Signed.

At Ch'i-mêng 艾啓蒙, or Ignatius Sichelburt.


K.-k. chou-k'ân, vol. VI, 17. Two Pictures of Animals in Landscapes.


Chêng Ch'i, Hongkong (formerly Chang Ts'ung-yî). Ten Landscapes, large album-leaves, mounted as a handscroll. Title written by the artist. Signed.


Ch'â P'û 查甫. Unrecorded. 18th and 19th centuries.


Bijutsu, XXII. Stones and sparse Trees by a River. Signed, dated 1646.

J. Cahill, Wash., D. C. Album of ten Landscapes, the last signed and dated 1654.

Nanjûi. 3. Mist and Clouds over Hsiao and Hsiai. Signed, dated 1660. Also in Sogen 236.


Mei-chan tê-k'ân. Eight tall River-landscapes with Cliffs and Trees, panels of an eight-fold screen. One dated 1667.


Ku-kung collect. Two Leaves from an Album of Landscapes. Seals of the artist; one dated 1672. Cf. Nanking Exhib. cat. 270.

Shina Nanga, III, 6. Trees in Autumn and terraced Mountains by a River, a Man crossing the Bridge. Poem by the painter, dated 1671. Also in Nanga Taikan 11.


Shên-chou ta-k'uan. XI. A Dwelling by the Water, in the manner of Ni Tzan. Poem signed and dated 1676.

Musée Guimet, Paris. Landscape with a Man on a Donkey passing over a Dike. Poem by the painter dated 1678.


Vannotti collect., Lugano. Landscape in the style of Mi Fei. Fan-painting. Signed, dated 1679.

Chêng Tê-k'ûn, Cambridge. Wide Mountain Ranges rising over misty Valleys beyond a River. Fan-scroll. Inscription by the painter, dated 1680.


Chang Ta-ch'ien cat., IV, 40. A Woodcutter in the early Morning. Illustration to a poem by Shên Chou copied by the painter, Long fan-scroll dated 1687. Colophon in praise of the picture by Tan-ch'î, dated 1700.

Chung-hua album, 1929. Ten Landscapes after Mi Fei, Huang Kung-wang, Wu Chên, Shên Chou and others. Signed and dated 1688.

Nanga Taisei, VIII, 165, 166. Two Landscapes. Fan-paintings, one dated 1689.

Sôkoku-ji, Kyôto. Landscape after Tung Yûn as interpreted by Shên Chou. Signed and dated 1693.


Shên-chhou, XV. Two old Pine-trees. Poem by the painter dated 1696.

Nanga Taiset, X, 33. A Boat sailing on the River on a windy Day. Signed and dated "at age 82," i.e. in 1696.


Hui-ching ch'ai. Mountain Landscape; a Hermit seated in a Hut on a high Ledge. Dedicated to "Tan Hsien-sheng".


Hui-hua kuan. Grazing Horses and Buffaloes on a low River-shore.


Shanghai Museum. High Cliffs on a Shore with Trees and open Pavilions. A fisherman on the water. In the manner of Ni Tsun. Inscription by the painter.


Tokasaki Shina Meigashî. 27. Mountain-slopes and a winding Stream. Poems by the painter and by three contemporaries.

Ibid. 28. Sketchy River View in Autumn. Poem by the painter.


Picentini collect., Tôyô. Two Landscapes, both in the manner of Wang Meng. Signed.


Ibid. River Landscape, a Man walking at the Foot of a steep Cliff. Poem by the painter.

British Museum (Add. No. 20). Tall Trees and a Wanderer. Signed.

Berlin Museum. River Landscape with Pavilions, illustrating some lines from T'ao Yûn's "Kuei-ch'i hai." In the manner of Huang Kung-wang. Signed.


J. D. Ch’en, Hongkong. Rolling Hills, leafy Trees and Pavilions built over the Water.


Chai Chi-ch'ang 麟常. i. Nien-ssu 念韭. ii. Ch'in-feng 斐風.

Ming-jen shu-hua, XXI. Bambooos, Roses and Narcissi by a Rockery, after Huang Ch't'ian. Signed, dated 1793.

Nanga Taisei, II, 7 (right). Bamboo growing beside a Rock. Signed and dated 1804.

Ch'ing er-shih chia. A sleeping Beauty. Poem and colophon by the painter, dated 1811.


Chai Ta-k'un 大坤. i. Tsu-hou 子厚. ii. Yün-p'ing 雲屏. Al. Wu-wen-tsü 無聞子.
From Chia-hsing, Chekiang. Active c.1770-1804. Landscapes after the Yüan masters and Shen Chou; flowers and birds after Ch'en Shun. T, V, 3, U, III, 1, 23, M, p.602.


Ibid. I, 125. Landscape. Signed.
Ibid. III, 5. Landscape after Huang Kung-wang.
Ibid. III, 8. Landscape after Tung Yüan. Signed.
Soraikan, II, 86. A Man in a Pavilion listening to the Mountain Torrent. Also in Ōtura, I, 10.
Hamburg Exhibition, 1949-1950. Landscape in the style of Wang Fu (1362-1416).

Chan-fu 退未.
A priest, active c.1640-1664. Landscapes. Unrecorded.
Chang Chao 張藻, t. Tê-t'ien 得天, h. Ching-nan 濟南, Wu-ch'üang 惟leon and Tien-p'ing 慈惠天屏。居士.

Nanking Exhib. cat. 337. A Flowering Plum-tree. Two inscriptions by the artist, dated 1730 and 1732.

Chang Cho 張琢, t. Fu-shan 寶山.
From Chi'ê-fu, Shantung. Landscapes and flowers, which were much praised by Chang Wên-t'ao (1764-1814). T. M, p. 491.


Chang Feng 張風, t. Ta-feng 大風, h. Shen-chou tao-shih 勺州道士.

K-k. shu-hua chi, VI, Chu-k'o Liang. Signed, dated 1654.
Nanjü 17. A Man on a Cliff looking across a Precipice. Signed, dated 1660. Also in Toyo, XI.

C. T. Loo’s Successor, Frank Caro, N.Y. A Man with a Staff crossing a Natural Bridge. Inscription by the painter, dated 1660. Cf. Toronto 39.
T, T, Ma, Hongkong. Precipitous Cliffs and Waterfall. Inscription by the artist.
Nanking Exhib. cat. 282. Four Leaves from an Album of Landscapes. Seals of the artist.
Ibid. 283. A Man standing under Trees, looking at a Waterfall. Signed.
Yonezawa, pl. 29 (Mayuyama collect., Tōkyō). Portrait of Chu-k'o K'ung-ming. Inscription, seal of the artist.
Chicago Art Institute. Portrait of Tu Ch'ün seated by a Rockery under a Tree. Cf. Shên-chou, IV; Hsū-ching, ch'ài.

CHANG Hsia 張洽. t. Wu-ch'ien 武遷, h. Ch'ing-shan 趙山.
From Ch'ien-ch'ang, Chekiang. Court-painter in the Ch'ien-lung period. Figures, S.
K.-k. shu-hua chi. XV. The Lien-ch'ang Palace. Illustration to a poem by Yüan Chên, a T'ang poet.

CHANG Hsia 張洽. t. Yüeh-ch'uan 月川 and Yü-ch'uan 玉川, h. Ch'ing-jo ku-yü 靑脚古渔 and other names.

Voretsch. Four Landscape Studies on album-leaves.
Signed. Two of them dated 1755.
Fei-tsun lo shan-shui. River Scenery with a Fisherman.
Signed, dated 1758. Many inscriptions.
Chūgoku. A Valley filled with Mist; two figures on a ledge. Signed and dated 1759.
Ming-jen shu-hua, VIII. River Landscape, after Huang Kung-wang. Signed. Poem dated 1772. Also in Shina Nanga, III, 1; Nanga Taisen, 11.
Signed, dated 1780.
Shen-chou, XXI. A winding Stream in the Mountains.
Signed, dated 1799 (at 82).
Sōgen 324. Landscape. Handscroll.

CHANG Hsiao-ssu 張孝思. t. Che-chih 輯之, h. Lan-i 潛逸.

Signed with the painter's seal.


CHANG HSIUENG 張煕, 1. Shou-fu 寿甫, h. Tsü-hsiang 子祥, Yüan-hu wai-shih 蘭湖外史 and other names.

Nanga Taisei, X, 228. Landscape with a Man in a House. Poem, signed and dated 1841; other inscriptions by the artist dated 1876 and 1885.
Ming-jen shu-hua, XII. Chrysanthemums and Hsü-t'ang Flowers. Signed at 89 (1871).
Ibid. XII. Fiau Ponila. Signed, dated 1871.

CHANG HSÜEH-TSÉNG 張學曾, 1. Erh-wei 爾唯, h. Yo-an 約庵.

Hua-chung chiu-yu (Yu-cheng album). Landscapes.
Signed, dated 1633.
Chang Tung-ya cat. A Bridge across a Mountain Stream. Dated 1658.

CHANG HSÜN 張恂, 1. Chih-kung 程恭, h. Hu-shan 奉山.

Chang Ta-ch'ien cat. IV, 37. River-landscape. The picture was done in co-operation with Ch'eng Sui and Fang Heng-hsien. One inscription by Ch'eng Sui is reproduced, dated 1655.

CHANG JEN-SHAN 張仁山.
Unrecorded. 18th century.

Voretzsch. T'ao Yüan-ming preparing Wine; Lin Ho-ching on a Stroll. Two album-leaves. Signed and dated koei-kou (1733 or 1793).

Ibid. 160. Peonies, Magnolias and Hsü-t'ang Flowers.
Signed. Poem dated 1885 (at 80).
Ibid. XII, 95-104. An Album of twelve Landscapes. Signed and dated 1884.

Töö, XI. Mountains in Mist. Signed. Two lines of poetry.
Hua-chung chiu-yu chi-ts'e (Hakubunō album, 1921).
Old Trees and low Buildings at the Foot of misty Mountains. After Chao Tso. Signed.

Ho Kuan-wu, Hongkong. Landscape. Signed.
CHANG JO-AI 張若霭. t. Ch'ing-lun 晴嵐.
From T'ung-ch'ing, Anhui. B. 1713, d. 1746. Son of the scholar and statesman Chang T'ing-yü and inherited some of his father's high official degrees. Flowers, bamboo, birds and insects. Q, II, 1, R, XI, 6, S, 1, 4, M, p.470.

Li-tai, II, Pine-trees, Bamboo and a Bird. Signed.
Ku-kung, XXIV. Narcissi. Signed.
K.-k. shu-lua ch'i, VIII. Pine-trees, Bamboo and a Bird. Signed. Poem by Ch'i'en-lung. Cf. Li-tai, II.
Ibid. XXVI. Plum Blossoms, Narcissi, Camellias and a Bird. Signed.
K.-k. chou-kan 378. The Poet Ch'ü Yüan walking with a Staff. Signed. (Other paintings by Chang Jo-ai in various issues of K.-k. chou-kan; see Index.)

CHANG JO-CH'ENG 張若澄, t. Ching-chien 晴堅, h. Lien-hüeh 陳雪.

K.-k. shu-lua ch'i, VII. A Pavilion by a River, misty mountains in the background. Poem by Ch'i'en-lung, copied by a courtier.

CHANG KENG 張庚, original name Chang T'ao 張藻, t. Pu-shan 濃山, h. Mi-chia 維伽, Kua-t'ien 欽田, and Po-ch'iu-su'ng-chê 白苧村桑者.
From Hsiao-shui, Chekiang. B. 1685, d. 1760. Writer on painting, author of the Kuo-chiao lu shu-chêng lu 國朝畫徵錄, Pu-shan lun-hua 濃山論畫, and other books. Landscapes; pupil of the lady painter Ch'i'en Shu. R, XI, 1, 19.

T, III, 1, U, I, 3, 10, M, p.481.

Nanga Taisei, Introd. 42. Landscape with bare Trees. Signed; another inscription by the artist dated 1716.


Ömura, I, 4, 5, 6, 7, 9, 11 (Marquis Sho's collect.) Nine Landscapes, all of same size. Each with two lines of poetry and seals of the painter. No.7 dated 1644.

Pageant, 915. Landscape with Travellers, in the manner of Ch'i-jan. Signed and dated 1760.

CHANG MU 張穆, t. Mu-chih 穆之, h. T'ieh-chiao 晉橋.
Sung-ch'ai. Two Horses under Willows. Signed, dated 1660.
Shên-ch'ou, XI. Two Eagles in a leafless Tree. Signed, dated 1663.

Nephew of Chang Yu 張羽. From T'ung-ch'eng, Anhuit; lived in Nanking. Active c. 1820. Flowers, birds and pines; also orchids and bamboos. T. M., p. 483.


Hamburg Exhibition, 1949-1950. Landscape after Chai Ta-k'un, in the style of T'ang Yin. Signed, dated 1815.

Nanga Taisi, XII, 161, 162. Two Landscapes. Album-leaves. See also VIII, 218 (fin).

From the Chiung-ming Island, Kiangsu. B. 1688, d. 1745. Literary writer. Landscapes, followed the four Yüan masters. Q. 1, 3, R, XI, 1, T, I, 1, U, 1, 3, 13, M, p. 479.

K. k. shu-hua chi, IX. Blue Peaks in the clear Autumn, after Wang Meng. Signed, dated 9th of the 9th month, 1744.

CHANG SHAO-ch'iu 張昭九.
Unrecorded. Probably active at the beginning of the 19th century.

Boston Museum. A Man angling in a Stream. Signed and dated wen-ien (1828?)

T'ien-ch'i shu-wu, A Deer beneath Willow-trees. Signed.
Nanga Taisi, I, 106. Orchids growing on a Rock. Seal of the artist.
Ibid. VII, 93, 94. A Lion; a Wolf?; a Deer; a Tiger. Four album-leaves. Seals of the artist.
CHANG SHENG 章聲, t. Tsū-hao 子韜.

Aes Asiatica, I, pl. XLVI. Magnolias, Peonies and Pheasants. Signed, dated 1694.
Kokka 496. Two Pheasants. Signed. Also in Nanju 11, Nanju 8. Summer Mountains, after Tung Yüan. Signed. Also in Tōyō, XII; Kyōka, II.
Kyūka, II. Reading in a Pavilion by a Stream, after Tung Yüan. Signed.

CHANG SHIH-chäng 張世掌, h. Ku-ku 鎭谷.


CHANG SÚ 章素.

Nanju 16. Two Landscape Pictures, each with two lines of poetry and seals of the painter. Second one also in Tōyō, XII.

CHANG TAO-wu 張道渥, t. Feng-tzŭ 封紫, h. Shui-wu 水屋 and Chu-kuei 竹뢰; also called himself Chang Feng-tzŭ 張風子.

Cleveland Exhib. cat. 115 (Seattle Museum of Art). Landscape Handscroll, signed and dated 1793. Cf.
Sekai Bijutsu Zenshū XX, text illus. 118.

CHANG T'ING-ch'i 張廷基, t. Shu-wei 叔未, h. Mei-shou lao-jên 眉寿老人.

Shina Meiga Senshū 37. A Buddhist Figure, after Chin Nung. Signed, dated 1820. Long inscriptions by the painter.

CHANG T'ING-yen 張廷彥.


K.-k, shu-hua chi, XXXVIII. The Mid-Autumn Festival: Palace View with Figures. Signed.
Annotated List of Paintings


Ch'ang Tsung-ts'ang 张宗蒼, 1. Mo-ts'un 默存 or Mo-ts'en 墨岑, b. Huang-ts'un 黃村, Lu-shan 鹿山, and other names.


I-yüan chên-shang 4. Landscape-Handscroll, signed and dated 1730.


Shinchi 59. Forests and strange Peaks, after Tung Yuan. Signed, dated 1732.

Ming-jên shu-hua, XXVI. Landscape. Signed. Colophon dated 1740.


Nanga Taisei, XII, 85–89. Six Landscapes. Album-leaves, the last signed and dated 1743.


Ho Kuan-wu, Hongkong. Album of eight Landscapes in various Styles. Signed and dated 1748.


Shên-chou, XVI. High Mountains by a River, a Grove of Trees on the Rocky Shore in the foreground. Poem by the painter, dated 1781(!)

Ibid. IX. Illustration to Ou-yang Hsiu's poem The Song of Autumn. Signed. Also in Shina Nanga, I, 95.

Chang Huang-ts'un shan-shui ts'ê (Shên-chou k'o-kuang shê, 1920). An Album of ten Landscapes with poems by the painter.


Ibid. VI. Mountain Landscape with a Man returning Home. Signed; poem by Ch'ien-lung.


Ibid. XXIII. Cloudy Peaks and rushing Streams. Signed. Poem by Ch'ien-lung.


Ibid. XXVII. Rain over the "Willow Stream". Signed. Poem by Ch'ien-lung.


Ibid. XXXVIII. Mountains on a clear Autumn Day. Signed. Poem by Ch'ien-lung.

Ômura, I, 8. The T'ien-p'ing Mountain (one of the sixteen Views of Suzhou). Also in Sôrakân, I, 64.

Kurokawa, cat. 27. Autumn Mountains, after Chao Meng-fu. Large album-leaf, signed.
Metropolitan Museum (42.74.1). Album of eight Miniature Paintings, Landscapes and Bamboo. Signed. Cf.


Nanga Taikän 二. Deeply-creviced Mountains rising through Mist; bare trees below. Poem by the artist.


S.c.t.k. hsü-pien, I. Orchids and Bamboo growing by a Garden Stone. Signed, dated 1796.
Tokasha Shina Meigashū 89. Tall Trees and Bamboos at the Foot of a Mountain Slope, some cottages under them. Signed, dated 1800. Cf. Nanga Taisei, X, 205.
Pageant 945. Amaranthus Plant. Signed, dated 1801.
Shên-chou, VI. Portrait of Chı Yün; half-length. Inscriptions by I Ping-shou (dated 1807) and Wêng Fang-kang.
S.c.t.k. hsü-pien, VI. A Stone and Climbing Wistaria. Signed.
Tai-shan ts’an-shih-lou ts’ang-hua, I. A Mountain Valley; tall and thin Trees, a Pavilion by a Stream. Colophon by the painter.
Fei-tun lu hua-hui. Orchids and Chrysanthemums, after Hsi Ch’ung-su. Signed.
Nanga Taisei, IV, 149-154; V, 86 and 179. Various Flower Paintings.


CHANG YIN 張寅, t. Pao-yen 寶巖, h. Hai-an 大庵, Ch'ieh-wêng 且翁 and other names.

Gems, I, 84. The South Village. Poem, signed and dated 1822.
Colophon, dated 1824. Also in Chung-kuo ming-hua, vol. 18.
Commercial Press Album, 1929. Album of ten Landscapes, the last signed and dated 1825.

CHANG YÜ 章宇, t. Tsü-t'sun 視君
From Wu-hsi, Kiangsu. Active c. 1680. Famous for his pictures of monkeys. M., p. 386.

Kokka 398. Landscape with Monkeys. Fan-painting.
Signed, dated 1688.

CHANG YÜ 章燦, t. Chih-yüan 茗園, h. Hsüeh-hung 学衡 and other names.

Wên-ming album, 1929. Twelve paintings of flowers, rocks, etc., the last signed and dated 1768.

Chiang Yü-sen 張又森, original name Yü 雨. Tsao-lin 稲林, h. Ts'ang-yeh 蒋彝.

British Museum, No.223. Falcon killing a Bird. Signed.

Chiao Ch'eng 赵盛, or Chiao Cheng 赵盛. Ts. Hsüeh-chiang 雪江 and Chao-chih 治之.


Chiao Chih-ch'ên 赵之琛, ts. Ts'ü-hsien 詹信.
From Ch'ien-t'ang, Chekiang. Active probably towards the end of the 18th century. Landscapes, followed Ni Tzan and Huang Kuang-wang; flowers and birds in the style of Hua Yen. T. U, III, 2. 14. M, p.620.

Nanga Taisei, II, 72, right. Bamboo growing by a Rock. Signed and dated wu-tzâ, or 1768?
T'ai-shan ts'ân-shih-lou ts'ang-hua, I. Two Stems of Bamboo in the pai-miao manner. Signed.

Chiao Chih-ch'ên 赵之順, ts. L-fu 誠甫 and Hui-shu 惠叔, h. Pei-an 悲安.

Fei-t'ua lu hua-hui. The Sun-flower and Palm Leaves. Handscroll. Signed, dated 1866.
Shincho 78, 79. Four Pictures of Fruits representing The Four Seasons. Last one dated 1870; also in Sôrâkan, I, 70.

Chiao 1 赵, original name Chiao Jen-t'su 赵仁祖, ts. I-tsü 菁子, h. K'au-an 欽庵.

Po-me chi. Plum-blossoms. Signed.
CHAO MING-SHAN 招銘山, t. Tzu-yung 子庸.

CHAO PING-CH'UNG 趙乘沖, t. Yen-huai 研槐, h. Ch'ien-shih 謙士.


CHAO SHIH-CH'EN 趙史臣.
Unrecorded. According to the signature on the picture, t. Yüen-chên 雲臣. Probably Ch'ing period.


K'AO K'EI 高夔. Priest name of Wên Kuo 文果, t. Lun-an 蘭庵.

Ku-kung, XLIII. Landscape, illustrating a Poem by Tu Mu, a T'ang poet. Signed.


CH'EN HAO 陳豪, t. Lan-chou 藍洲, h. Mai-an 麻庵 and Mo-weng 摹翁.

Commercial Press album, 1930. Eight landscapes; another of various subjects. Signed.

CH'EN HSIEH 陳銘, t. Lien-t'ing 莲汀.


CH'EN HSING 陳星, t. Jhi-shêng 日生.


Ch'en Hung-shou 陳鴻壽, t. Tzü-kung 子恭, h. Man-shêng 漢生 and other names.
Shên-chou, IX. Orchids, Fungi and Banana-tree by a Rock. Signed, dated 1814. Also in Shina Nanga, I, 120.

Ch'en K'ou 陳ток, t. Hsiao-k'uan 孝寬.
Early Ch'ing period. Unrecorded; probably either identical with or a brother of Ch'en Mei 陳嵋, t. Hsiao-kuan 孝觀, son of Ch'en Yüan-su (see M, p.439).
Nanking Exhib. cat. 168. Orchids, Iris and Bamboo growing on sloping Ground. Signed and dated chi-hai, probably 1659. Colophons by Wên Kan (d. 1657) and three other men.

Ch'en K'un 陳坤, t. Ts'ai-an 裁安.
From Ch'ang-shu, Kiangsu. Flowers and birds; also portraits. M, p.442.

Ch'en Man 陳曼, t. Ch'ang-ch'ien 長倩, h. Ya-tao-jên 崖道人.

Ch'en Mei 陳枚, t. Tien-lun 殿輪, h. Ts'ai-tung 裁東.
From Lou-hüen, Kiangsu. Active c.1730-1742. Court-painter in the Yung-chêng period. Landscapes, figures and flowers. Followed the Sung masters, but was also influenced by Western paintings. Q, II, 1, R, XI, 25. S, M, p.443.
Mei-chan ch'ê-k'uan 5t. Leafless Trees by a Stream. Signed, dated 1728.

Ch'en Min 陳民, t. Shan-min 山民.

Ch'en Shan 陳善, t. Jo-shui 若水.
Sung-chai. Two leaves from an Album of eight Landscape-paintings after eight masters of the Yüan period. One dated 1677.


Ch'En Shu 陳書, h. Shang-yüan 上元 and (later on) Nan-lou 那樓. Proficient lady painter. Flowers, birds, insects; also landscapes and figures. Q, I, 3, M, p. 439.

Ibid. XI. Reading the I-ching in a Mountain Study. Signed at 75 (1734).
Ming-jên shu-hua, II. Plum Blossoms and Narcissus. Colophon by Chang Kêng written at the painter's request. Dated 1735. Also in Shina Nanga, III, 1.
Ku-kung collect. Small album of Landscapes after Old Masters. Signed. Inscriptions by the painter's husband and emperor Ch'ên Lün-kung.

Li-tai, III. Straw Pavillion under a tall Pine-tree. Signed.
Nanking Exhib. cat. 332. Two leaves from an Album of Flower, Bird and Animal-paintings. Seals of the artist.


Hashimoto collect., Takatsuki. The San-shan Study. Short handscroll. Signed and dated 1653. Mounted with Chu Han-chih's picture of the same subject, painted in the same year.
Ku-kung, XXIX. Flowers. Signed.
K.-k. shu-hua chi, XXXII. Cock and Fish. Signed.
T'ai-shan ts'in-shih-lou n'ang-hua, III. A Man seated on a sloping River-bank by a Banana-tree. Poem by the painter.

Ibid. A dry old Pine-tree by a Stream in the Mountains. Seal of the painter(?)
Ibid. Bare Trees by a high Cliff. Poem by the painter.
CH'ÉN SHUN 陳舜

Nanju 5. Fisherman on a Mountain Stream in Autumn.
Signed.

CH'ÉN SUNG 陳崧, t. Shou-shan 壽山


CH'ÉN TAN-CHUNG 陳丹衷, t. Wên-chao 曾昭 and Shè-chuang 沙江

Nanking Exhib. cat. 239. Two leaves from an Album of Landscapes, one of them signed and dated 1649.

Fu-lu. Seven album-leaves representing Bamboos, each with a poem by the painter. Mounted on one scroll. Colophons by later men.

CH'ÉN TING 陳鼎, h. Li-chai 理齋


CH'ÉN TSUAN 陳擅, t. Léng-shan 楞山, h. Yü-chi shan-jen 玉山山人

Ming-jen shu-hua, XX. Orchids and a blossoming Tree. Signed, dated 1730.

CH'ÉN TSUN 陳拴, t. Chung-tsung 仲尊, h. Wei-t'ing 威汀 and Po-t'í hua-yin 白垣花隠


Signed, dated 1793.


Frederick Mote, Princeton. Orchids. Inscription, signed and dated 1754.


Teikasha Shina Meigashî 33. Tuft of Epidendrums. Poem by the painter dated 1761.


Takashima collect., Kugenuma. An Album of Bamboo Paintings, the last signed and dated 1761. Cf. Seigadô album, 1934.


Frederick Mote, Princeton. Bamboo. Inscription, signed
and dated 1765.
Shên-ch'oub ta-kuan, XV. Peonies Growing by a Rock.
Poem, signed.
Po-meï chi. Bamboos and Branches of Plum Blossoms.
Signed. Poem.
Fu-lu. Stems of Bamboos. Poem by the painter.
Suchiku, 37. Two Stalks of Bamboo. Poem, signed.
Shina Meiga Senshū 32. A Spray of Bamboo. Seal of the
painter.
Tokasha Shina Meigashū 51. Four Stems of Bamboo.
Signed.
Ibid. 52. Bamboo, Chrysanthemum, Crab and Lotus
Seed-cases. Poem by the painter. Cf. Nanga Taisei,
Add. IV, 99.
K. Sumitomo, Ōiso. Bamboo Branches with ruffled
Leaves. Lengthy inscription. Short handscroll.
Kyûka, II. Two Bamboos. Signed.

CHÔNG MIN 鄭敏, t. Mu-ch'ien 熙情

Hui-hua kuan. The Nine-dragon Pond on Huang-shan.
Shên-ch'oub ta-kuan, vol.3.
S. i. k. hiu-pien, I. Autumn Landscape. Signed, dated
1681.
Hsin-an p'ai ming-hua chi (Shên-ch'oub album, 1924).
A Man on a Cliff looking at the Sea, after Ch'êng
Ibid: Tu Fu picking Acorns. Seal of the painter.

CHÔNG T'IEH-YAI 鄭鐵崖.
Unrecorded. Ch'ing period.

Tokasha Shina Meigashū 79. A Grove of slender
Bamboos along a Mountain Stream. Signed.

CHÔNG CHÉNG-K'UEN 程正揆, original name 正揆, t. Tuan-po 端伯, Chû-ling 龜陵 and Ch'êng-ch'i
tao-jen 青溪道人.
From Hsiao-kan, Hupeh; lived in Nanking. Chín-shih in 1631. Became a high official in the Ch'ing dynasty, retired in

Poem.
Kurokawa cat. 29. Orchids and Bamboo growing from
Fissures in a Rock. Poem, signed.
(See also Nanga Taisei, I, 183-200 for various bamboo
pictures by this artist; some of them reproduced
elsewhere.)
British Museum. Bamboos, Chrysanthemum and
Orchids. Inscription in ts'ao shu.
National Museum, Stockholm. Bamboo growing by a
tall Garden Rock. Signed.
Princeton (Du Bois-Morris collect.) Thin Bamboos by
a Rock. Colophon by the painter.
Shên-ch'oub album, 1914. Twelve landscapes in old styles.
Signed.

Shên-ch'oub album, 1914. Twelve landscapes in old styles.
Signed.
Colophon.
Poem.
Nanga Taisei, XII, 69-72. Album of eight small Land-
scapes. Inscriptions and seals of the artist.
Ho Kuan-wu, Hongkong. Travels on the River (the seventh of his 100 scrolls), Signed and dated 1651.
Toronto cat.31 (C. C. Wang, N.Y.) Travelling among Mountains and Rivers: No.74 of his “Hundred Scrols”. Inscription dated 1659, according to which the painting was executed in 1657 or 1658. Cf. Nanga Taisei, Intro. 36–38.
Nanga Taisei, XV, 46–49. A rocky Landscape. Handscroll. Poem, signed and dated 1662; various other inscriptions written by the artist in the same year.

CH’ENG MING 程鳴, i. Yu-sheng 友聲, ii. Sung-men 松門.

Tokasha Shina Meigashii 31. Mountain Stream; a man walking along the shore. Signed, dated 1743.

SHEN-CHOU Shén-chou, XIII. River Landscape; hillocks in the background, a man under sparse trees in the foreground. Poem by the painter.

CH’ENG SUT 程邃, i. Mu-ch’ien 秦倩, ii. Chiang-tung pu-i 江東布衣 and Kou tao-jên 坑道人.

Shina Meiga Sennii, II, 36 (Otani collect.) An overgrown Mountain Hump; a grove of pines and small buildings at the foot. Signed and dated 1657.

Kurokawa cat. 18-19. Album of Landscapes (four reproduced), the last signed and dated 1682. Cf. Shinchō 37.


Ming-jen shu-hua, XXIV. Mountain Landscape. Signed at 83.


Gems, III, 12. Two Landscapes. Album-leaves. Signed at 84.

S.-t. k hsi-pien, IV. Village at a small River; houses built on poles over the water, men are seen in one of them. Signed.

Ch'eng T'ing-Lu 程廷璐, t. Hsü-p'o 序伯, h. Hsü-hiuang 胡疆 and Jo-an 弱庵.

Tomioka collect., Kyōto. An Album of Landscapes, the last signed and dated 1851.


Ch'eng Tseng-Huang 程承璜, t. Yen-chü 研君.

Nanga Taisei, III, 216-223. An Album of Paintings of flowering Plum. Signed and dated keng-tsü (or) 1842?

Ch'eng Yin 程因, t. Ya-lin 玉林.
From Huang-chou, Hopeh. Active c.1640-1650. Lived in seclusion after the fall of the Ming dynasty. Landscapes M, p. 533.

Nanju 17. A quiet Pavilion by the River. Signed. Two lines of poetry. Also in Toyō, XII.


Shimbi, XIX. Landscape. Signed, dated 1751.
Ch'i Ch'iu-shan 齊親山, i. Chih-hsiang 止祥, h. Hsiüeh-p'iao 雪瓢.

Kokka 242. Landscape after Tung Yüan. Signed, dated 1651. Also in Nanju 10; Tôyô, XI; Sekai Bijutsu Zenbô, XX, pl. 33.
Nanju 5. A Hermit in the Mountains, after Tung Yüan.

Chia Ch'üan 賈全. Court-painter in the Ch'i'en-lung period. Figures. S.
Li-tai, V. The eighteen Scholars. Signed.

Chiang Chang 蔣煥, i. Ts'ieh-ch'un 竄琴.
From Tan-yang, Kiangsi. Figures, rival of Huang Shên; founded the Chiang school. M, p. 649.

Ti-chih t'u-t'ee (Wên-ming co.) The twelve Animals of the Zodiac. The last picture signed and dated 1737.

Chiang Chien 江介, original name Chiang Chien 江鑑, i. Shih-ju 石如.
From Hangchou. Active c. 1800-1830. Studied first figure-painting, but later on flower-painting in which he followed Ch'en Shun. M, p. 90.

Shên-chou, XI. Chrysanthemums, after Yü Shou-p'ing. Signed, dated 1817.
Ming-jen shu-hua, XIII. Four Pictures of Flowers representing the Four Seasons. Two in the manner of Yü Shou-p'ing. Signed, dated 1831.

Ibid. XX. T'ao Yüan-ming plucking Chrysanthemums. Signed, dated 1831.

Chiang Ching 蔣敬, i. Ching-chü 敬之, h. Chih-chou 之舟. Yün-shêng 芸生 and Ts'ai-chih-shêng 采芝生.
From Ch'ien-fang, Chekiang. Active c. 1800. Landscapes after Li Liu-fang; also figures, flowers and pine-trees. T. M, p. 650.

CHIANG CHU 江注, t. Yün-ning 尹凝.

S.c.t.k. Hui-pien, VI. Fantastic Rocks and tortuous Pines.
Signed.

CHIANG HAN 姚翰, t. Chêng-ch'uan 彭川, h. Lu-yün 烏遠.
Probably 17th century. Unrecorded.

G. Del Drago, New York. Girl at a Table seen through a
circular Window. Poem and colophon by the painter.

CHIANG HENG 江衡, t. Wei-nan 位南 and Hui-nan 惠南, h. Yen-ch'i 董溪.
From Ch'ang-shu; lived in Yang-chow, Kiangsu. Probably Ch'ien-lung period. Landscapes, followed the Yüan
masters. M. p.89.

Kyōka, II. Two Album-leaves; Five Pine-trees by a
Stream; the Study among the fragnant Cassia-trees.
Signed.

CHIANG HSÜN 姜雯, t. Hsiao-ch'üan 姚泉, h. Yüan-yang t'ing-chang 鶴巢亭長 and other names.
From Sung-chiang, Kiangsu. B. 1764, d. 1821 (or 1834). Flowers and birds after Yün Shou-p'ing; also figures.

Ming-jen shu-hua, XXI. Portrait of Su Tung-p'o, after
a picture by Li Lung-mien. Signed, dated 1806.
Ibid. XII. Flowers and Trees. Painted together with
Wang Hsiüeh-hao, Chu Ang-chih, Chai Ch'i-ch'ang
and Chou Li. Chrysanthemums by Chiang Hsün.
Also in Nanga Taikan 1.

CHIANG PAO-HUA 善保華, t. Tsü-yüng 子英.

Metropolitan Museum. A blue Phoenix in a blossoming
Magnolia-tree. According to the inscription by the
painter, in the style of I Yüan-chi.

CHIANG PAO-LIN 善寶林, t. Tsü-yen 子延, h. Hsiao-chu 霞竹.
From Chiao-wên, near Su-chow. Active in Shanghai c.1830-1850. Landscapes, followed Wên Ch'eng-ming and later on

Chiang Tsü-yen Pao-lin shan-shui shih-liu chêng.
(Shên-chou album, 1922). Sixteen Landscapes, each
with a poem and a colophon. Last picture dated 1832.

CHIANG P'U 善溥, t. Chih-fen 質甫, h. Hêng-hsien 恆軒.
Li-tei, II. Pinc-tree, Bamboo and Plum Blossoms. Signed.

K.-k. shu-hua chi, V. Crickets. Signed.
Pao-yün, I. A Bamboo Thicket by a Stream. Inscription, signed.


Wu-men p'ai ming-hua chi (Shen Chou album, 1924).
Man resting on a Couch. Signed, dated 1700.

J. P. Dubosc, Lugano. Landscape; Mountain Peaks and Waterfalls. Handscroll. Five poems by the painter; signed, dated 1707.
Chung-kuo ming-hua XXI. River Landscape in Ni Tsan’s Style. Two poems, one by the painter, the other by Cha I-tsun.
Shen-choo, II. River Landscape in Autumn, after Ching Hao. Signed. Colophon.

CHIANG TA-LAI 江大來, p. Lien-shan 遠山 and Chia-pu 種圃.

Ibid. 766. Landscape. Poem. signed.

Nanju 11. Landscape after Shen Chou, Signed. Painted at Nagasaki. Also in Toyō, XII.

CHIANG T'ING 江庭, p. Tso-mei 作梅.


From Chiang-shu, Kiangsu. B. 1669, d. 1732. Famous flower-painter. Also writer. After he had become a high official (c. 1705), he painted mainly for the emperor; pictures for private people were executed by his pupil Ma I. Q. I. 3. R. III. 17. U. I. 3. 7. M. p. 647.


Chung-kuo ming-hua, 30. Monkeys. Inscription by Ma Yüan-yü, who painted the background scenery, dated 1695.
Chung-kuo ming-hua, VII. A Day Lily and Ling-chih
by a Rock. Signed and dated 1712.
Soren 270. Auspicious Flowers and Butterflies. Hand-
scroll. Signed, dated 1714.
Kawai collection, Kyoto. An Album of Bird and Flower
paintings, the last signed and dated 1714.
Signed, dated 1716.
Nanking Exhib. cat. 325. Chrysanthemums, Bamboos
and Sparrows. After Wang Yuan. Signed and dated
1722.
Shanghai Museum. Daffodils, Ling-chih and Bamboo by
a Rock. Signed and dated 1723.
K.-k. shu-hua chi, XXVIII. Birds and Millets. Signed,
dated 1723.
Shen Chou, XI. Peonies. Signed, dated 1724.
Metropolitan Museum. A blossoming Tree Peony and a
White Egret. After Chao Meng-fu. Signed, dated
1724.
K.-k. shu-hua chi, VIII. Bamboos, Stones and Narcissi,
after a Yuan master. Signed, dated 1725.
Chugoku 8. An Album of twelve Paintings of Vegeta-
tables, Flowers, etc., the last signed and dated 1725.
Chung-kuo, II, 154. Vegetables from the Imperial
Garden. Signed, dated 1725. Also in Soren 271.
K.-k. shu-hua chi, II. Pine-trees and Flowers. Signed,
dated 1730.
British Museum, No.193. Lotus, after Hsi Wei. Signed,
dated 1730.
K.-k. shu-hua chi, XXI. Bird and Flowers. Signed.
Poem by Kang-hsi.
Shen-chou Ta-kuan, XII. A Peach-tree in Blossom.
Signed.
Ibid. XXXIX. A Ginseng Plant in a Pot. Signed.
Colophon by Kang-hsi.

Soraikan, II, 76. A blossoming Wistaria Climbing on a
Shen-chou, I and V. Six pictures of Birds. Album leaves.
Ibid. VII. Pheasants and Banana-trees. Fan-painting.
Signed.
Chung-kuo ming-hua 5. A Fungus and a Radish Plant.
Chung-hua album, 1932. Twelve Fan-paintings repre-
senting Flowers, Fruits and Birds after paintings by
the Emperor Hsi-tsong.
Nanking Exhib. cat. 324. Bamboo and a flowering
Bush with Birds. Signed.
Ku-kung, XV. Peonies. Ink only. Signed.
Ibid. XXXIX. Grape-vine and a Cricket. Fan-painting.
Signed.
Ibid. XLI. Flowers and Birds. Fan-painting. Signed.
K.-k. shu-hua chi, VII. Pine-tree, Plum Blossoms and
Bamboos. Signed.
Ibid. XLIV. Red Peach-blossoms and white Pear
Blossoms. Signed.
(See also K.-k. chou-k'an, Index, for various works
of this artist.)
Mo-hua ts’ao (Palace Museum album). Twelve Flower
Paintings.
Fei-tui li hua-hui. Bamboos and a blossoming Plum-
Shina Nanga, II, 2. Swallows and Plum-blossoms.
Signed. Poem.
Ömura, I, 7. Flowers.
Boston Museum. Lotus Plants and Sea-grass. Poem by
the painter.
British Museum, No.192. Peonies, Magnolia, and
Peach-blossoms. Signed.
Former C. B. Hoyt collect., Cambridge, Mass. An album
containing ten Flower-paintings. Seal of the painter.

CHIANG YÜ 姜洋 1. Li-icken 亀人.
From Ch’ao-hui, Anhui; lived in Kiangsu. Active r.1800–1820. Flowers and birds. Pupil of Chang Yü 张澎.
Followed also Ch’en Shun and Hsi Wei. U, III, 2, 6, M, p. 174.

Tokasha Shina Meigashî 96. Epipendrums and Lilies by
a Rockery. Signed, dated 1817.

Ming-jen shu-hua, XX. Plum Blossoms and Bamboos
in a Vase; two birds. Signed. Colophon.
Chiang Yu-chien. 蔣子愷, t. Chü-t'ing 矇亭.
Sung-chai. Epidendrums and Jujube, after Chiao Meng-chien. Poem by the painter.

Chiao Hsün 焦循.
From Ch'ing dynasty. Unrecorded.

Chiao Ping-chên 焦秉貞.

Artibus Asiae, vol.5, No.2 (Frau O.J. Wegener collector.)
Ars Asiatica, IX, pl. IX (British Museum). The Journey of an Official. Section of a long handscroll. Signed.

Ch'ien Fēng 錢濬, t. Tung-chu 東柱, h. Nan-yüan 南園.
From K'un-ming, Yunnan. B. 1740, d. 1795 (?). Calligraphist, painter of horses. M. p.687.

Chung-kuo, II, 121. Eleven Horses under Trees by a Stream. Signed and dated 1776. C.f. Ming-jên shu-hua, IX; Shén-chou, XVIII.
Ming-jên shu-hua, IX. Two Mongols tending a Group of Horses. Signed and dated 1778.
Ibid. IX. Two Horses. Signed and dated 1778.
Formerly Hobart collect., Cambridge, Mass. Clouds circled around Mountain Peaks and tall Pines. Three inscriptions, one by the painter dated 1782.
Honolulu Academy of Arts. A Study Pavilion at the Foot of Rocky Mountains. Inscription by the painter, dated 1784. Other inscriptions by later men.
Ming-jên shu-hua, IX. Two Horses in Autumn Wind. Signed and dated 1786.
Ibid. IX. Two Horses. Signed and dated 1786.
Chūgoku, 8. Chung K'u and his Sister, with a Return of Demons. Signed and dated chià-tzê, or 1804?
Chung-kuo, II, 130. Two Horses.

Ch'ien Shan-yang 錢善揚, t. Shên-fu 慎夫, h. Fan-shan 凡山.

Ibid. XII. A Bird perching on a Branch of a Tree. Signed, dated 1785.

Ch‘ien Sung 錦松, t. Shu-kai 叔蓋, h. Nai-ch‘ing耐淸.


Nanga Taisei, X, 224, 225. Four Landscapes. Signed.


Ming-jen shu-hua, XXV. Bamboos and Orchids by a Rock. Signed, dated 1790. Also in Ming-hua sou-ch‘i, I, 10; Shina Nanga, I, 100.


Ming-jen shu-hua, VIII. Chrysanthemums and Bamboos by a Rockery. Signed, dated 1792 (at 83).


Ming-jen shu-hua, V. Pavilions built over a Stream. Two lines of poetry, Seals of the painter.


Ch‘ien Tu 錦杜. Original name Ch‘ien Yü 錦缋 and t. Shu-mei 叔枚. Used later on the name Ch‘ien Tu, t. Shu-mei 叔美, h. Sung-hu 松壺.


Tōan 69. Two Men meeting on a Garden Terrace. Signed. Poem, dated 1789.

Shên-chou ta-kuan, XII. A Man Seated beneath Trees; another Departing. Signed and dated 1791. The mountain painted by Ch‘ien Tung.

Ming-jen shu-hua, XXL A Garden in Nanking. Signed.

Colophon dated 1808.


Mei-chan t'ê-k' an 69. A Man approaching a Temple Gate. Signed, dated 1817.
Hsû-ching chai, Mountain Valley with a Homestead and Figures. After Chao Meng-fu. Two colophons by the painter, one dated 1819, the other 1842.
I-shu ts'ung-pien 14. Misty Mountain Landscape with large Trees in the foreground, a Hermit seated in Meditation in a straw-covered Hut. Colophon by the painter dated 1824.
Chung-kuo ming-hua, XIII. Fishermen on a Mountain River. Inscription by the painter, dated 1828.

Ming-jên shu-hua, XI. Two Men in a Garden on a moonlit Night. Signed, dated 1831.
Sôgen 32. Tai-i Chou teaching his Grandson. Signed and dated 1834.
Kurokawa cat. 36. A Grotto from which a River issues; a man crossing a bridge; a broad expanse of river. After Wên Po-jên. Handscroll. Signed and dated 1842.
Chung-kuo ming-hua, X. The Valley of the Immortals in Mist. Signed.
Hui-hua kuan. A Scholar's Garden. He is seated in an open pavilion by a River. Handscroll. Cf. l-shu ch’u a-t' ung, XII.
Shína Meiga Senshi 38. Man in a Pavilion under tall Pine-trees by a Stream. Two lines of poetry by the painter.

**Ch'ien T'ung 錦東, t. Tung-kao 東皋, h. Hsin-huai 詩海 and Yü-yü-shêng 玉魚生.**


Nanga Taisei, XII, 137-152. Seven Landscapes. Album-leaves. Inscriptions by the artist dated 1794, 1802 and 1817.
Chung-kuo ming-hua. Twelve Studies of Landscapes, Flowers, Fruits and Fish. Album-leaves, dated 1802.

Yu-chêng album, 1923. Eleven leaves of landscapes, flowers, etc. Inscriptions, two dated 1808 and 1817.
Sôgen 38. Flowers of the Four Seasons, after Yûn Shou-p'ing. Signed, dated 1811.
Ch'ien Wei-ch'êng 錢維城, t. Tsung-p'an 宗磐, h. Ch'ü-shan 茶山, Jen-an 紮庵 and Chia-huien 種軒.

Shên-chou, V. High Mountains with their Crevices filled with Mist; a river is winding at their foot. Signed. Poem by Ch'ien-lung dated 1759.


Nagamachi collect., Asiya (formerly Tomioka Tessai), Album of Landscapes, the last signed and dated 1780. Shinsó 52. Landscape. Signed, dated kuii ma (1783?) S. t. k. Hsiu-pien, VI. A Branch of Mutan. Signed, dated 1793(?)

Shên-chou, I. River Landscape with a Boat. Signed.

Ming-jen shu-hua, II. Camellias and Plum Blossoms.

Signed.


Ibid. II. A Mountain Ridge on a clear Autumn Day.

Ibid. II. Four pictures from an Album called Thirty-six Views of the Jehol Summer Palace.


Ibid. IV. Cedar and Peach Blossoms. Signed.

Ibid. V. River Landscape with Sailing-boats on the Horizon. Signed.


Ibid. XXIII. Landscape. Signed.

Ibid. XXV. Magnolias, Peonies and Hai-t'ang Flowers. Signed.

Ibid. XXVIII. Mountain Landscape with a Man seated by a Stream. Signed.

Ibid. XXX. The lofty Lu-shan. Signed.


(See also K.-k. chou-k' an, Index, for various works by this artist.)

Hsü Ch'ing Chai, Ch'iao-shan, an Island in the Yangtze River. Signed.


Ch'ien Wei-ch'iao 錢維喬, t. Shu-sh'an 棲參 and Shu-ch'uan 蔚川, h. Chu-ch'ü 竹初.

Commercial Press album, 1919. An Album of Landscapes, the last signed and dated 1783.
Ch'i-h T'uan 沈端.
Shên-chou, IX. Two Mynah Birds on a Spray of Bamboo. Signed.

Chin Chun-ming 金俊明, original name Kun 祜 and t. Ch'in-chang 九章, later t. Hsiao-chang 孝章, h. K'eng-an 誠庵 and Pu-mei tso-jen 不壽道人.
Nanga Taisei, II, 231–235; IV, 54–56. An Album of Paintings of Bamboo, Orchids, Pine and Plum Blossoms. One leaf signed and dated 1660. (The plum blossoms only by Chin; the remainder by various other artists.)
Ibid. III, 41–58. An album of eighteen paintings of plum-blossoms, one signed and dated 1662.

Chin K'an 金侃, t. L'i-t'ao 范陶, h. Li-an 立庵, Li-t'ao 立陶.

Chin K'un 金昆.
Court-painter in the K'ang-hsi era. Q, II, 1, 16, M, p. 236.

Chin Li-ying 金禮讓, t. Yüan-men 雲門, h. Wu-yün 玉雲 and Chao-ming-ko nei-shih 昭明閣內史.
ERRATUM

SIRÉN, CHINESE PAINTING. VOL. VII

On page 313 - left-hand column - of Volume VII, the first entry under CHIN NUNG reading "Painted, according to inscription, 'at age 26', i.e. in 1712," should be omitted.
Chin Nung 金農. 1. Shou-men 薪門, 2. Tung-hsin 多心, Ku-ch'uan 古泉, Lao-ting 老丁, Su-mung 司農 and several other names.


T'ai-shan album, series III. Album of four paintings and several leaves of calligraphy. Painted according to inscription, at age 26, i.e. in 1712.


Chin-chou ta-kuan. II. Bamboo. Long inscription signed and dated 1752.


Nanga Taisei, I, 181, 182; II, 180; IV, 112-115, 238; V, 69, 226-228. An Album of Paintings of Flowers and Bamboo. Inscriptions, signed, one dated 1755.

Hui-hua kuan. The Top of a blossoming Plum-tree after Wang Mien. Painted at the age of 70 (1756).


Ho Kuan-wu, Hongkong. Plum Blossoms. Signed and dated 1758 (at 72).


I-yüan chén-shang 4. Śakyamuni seated under Bananas. Signed at age 73, i.e. in 1759.

J. D. Ch'en, Hongkong. Album of Landscape and Figure-paintings, the last signed and dated 1759.

Nanga Taisei, VII, 137. A Man walking with a Staff. Long inscription, signed and dated 1759.


Harada Brothers, Otsuka. A Horse rolling on the Ground; a man standing nearby. Handscroll. Long inscription by the artist signed and dated 1760. Mounted with it is a long piece of writing by Chin Nung, signed and dated 1745.


Chin Tung-hsin hua-jen-wu t'ie (Yu-ch'eng Book Co., 1922). An Album of eight Landscapes, some with figures. Dated 1761 (at 75). One also in Shina Nanga, III, 4. Cf. Nanga Taisei, Add. II, 84-90; Add. IV, 84-86. signed "at 73" (i.e. in 1761).

Shën-chou ta-kuan, XIII. A Blossoming Plum-tree. Long inscription signed "at 75", i.e. in 1761.


Chingoku, 8. A Woman at a Spinning Wheel in the
Garden; an old woman holding the spindle. Signed and dated 1761 (at 73).


I-shu ts'ung-pien 7. A sketchy Figure standing in Profile holding a Staff. Colophon by the painter written at the age of 77 (1763).


Shên-chou, XVIII. A blossoming Plum-tree. Long poem by the painter.

Ibid. II. A Lohan seated in Meditation beneath a Banana-tree. Inscription by the painter.

Ibid. XIX. Three Friends visiting the Painter in a Pavilion on the River. Short album-leaf. Colophon by the painter.

Ibid. XX. A Buddhist Figure in the Guise of a bearded Monk. The whole background of the picture around the figure is filled with inscriptions by the painter.


Hui-hua kuan. Plum blossoms. Four album-leaves.


Ibid. XX, Pl.50 (Kitano collect., Kyōto). An Arhat seated on a Mat of Leaves under a Cliff. Inscription, signed.

Narita Taishi, VII, 139. Šakyamuni supported by three Demons. Signed.

Ibid. VI, 176; VII, 140-144. Album of paintings of various subjects: Figures, Animals, etc. Signed.

Chūgokoku, 8. A Horse. Long inscription, signed.

Yūrintaikan, I. A young Monk seated under a Pavillion. Signed.


H. C. Wâng, Scarsdale, N.Y. Bodhidharma seated in Meditation. Long inscription by the painter at the top.

Ibid. Figures and Buildings; Flowers and Fruits. An album partly in colour.

Ibid. Garden Scenes and Buddhist Figures. An album of eight leaves; ink only. Colophon by the painter.

Ibid. Branches of Plum Blossoms. Ink only. Long inscription by the painter.

Baron Ozaki, Tôkyô. The Eighteen Arhats. A small album, partly in colour.

Hashimoto collect., Kyōto. A Stem of slender Bamboo. Inscription by the painter.

Mr. Suma, Tôkyô. Self-portrait. Signed and dated. Ink only. Doubtful.

Chin Shih 金史, t. Ku-hiang 古良.


Chin T'ing-piao 金廷標, t. Shih-k'uei 士揆.

Li-tai, I. Kuan-yin. Signed, dated 1761.
Ibid. IV. Worshipping an Immortal. Signed.
Ku-kung, XXXIII. A Scholar and a Farmer. Signed.
K. k. shu-hua chi, IV. Lilies by a Rock. Signed.
Ibid. X. Autumn Flowers. Signed.
Ibid. XIII. Planting a Peach-tree. Signed.
Ibid. XIX. Mencius’ Mother removing her Residence.
   Signed.
Ibid. XXII. A Man seated among Maple-trees in the
   Evening. Signed.
Ibid. XXXI. Transporting Cranes in a Boat. Round fan-
   painting. Signed.
Ibid. XXXII. Two Immortals playing Flute. Round fan-
   painting. Signed.
Ibid. XXXV. Collecting Fungi in Snow. Signed.
Ibid. XXXVI. Saluting a Stone. Signed.
Ibid. XXXIX. Dredging Mud. Signed.
Ibid. XXXIX. Collecting Orchids. Signed.
Ibid. XL. Ch’ien-jen warding off the Bear. Signed.
Ibid. XLI. A blossoming Peach-tree. Signed.
K. k. chou-k’an, vol. II. 35. A Mountain Stream; an old
   man with a staff and a boy standing on a bridge
   looking at the clouds.
Ibid. vol. IV. 77. Travellers on Donkeyback proceeding
   on a Mountain-path in Autumn. Signed.
Ibid. vol. IV. 78. View of a small Garden; two persons
   talking at a gate. Signed. (See also K. k. chou-k’an,
   Index, for other works of this artist.)
Pao-yii, I. A Scholar seated in a Cave gazing out at a
Chung-kuo ming-hua, 33. Golden Pheasants under
Soraikan, I. 61. An old Man calling to a Monkey in a
   Plum-tree. Signed.
Sōgen 359. Illustration to the first Chapter of the Book
   of Filial Piety.

CHIN TAUN-NIEN 金圗年
From Shang-yüan, Kiangsu. Active about the middle of the 18th century. Unrecorded.

Metropolitan Museum. A yellow Parrot on a Branch of
a blossoming Tree. Signed, dated 1732.

CHIN YÜEH 金琒, I. Hsiou-chu 萧珠, h. Yüan-yü 圓玉.
From K’un-shan, Kiangsu. Lady painter; became in 1667 the concubine of the famous poet Mao Hsiang, better
known under the name of Mao P’ai-chiang 費磐 (1611-1693). Flowers and landscapes. Q. II, 2 (under T’sai Han),
M, p. 235.

J. P. Dubosc, Lugano. Landscape in the Style of Mi Fei:
wooded Mountains and leafy Trees. Handscroll.
Seals of the painter. One colophon by Mao Hsiang,
dated 1675.

J. P. Dubosc, Lugano. Landscape in the Style of Mi Fei:
wooded Mountains and leafy Trees. Handscroll.
Seals of the painter. One colophon by Mao Hsiang,
dated 1675.

J. P. Dubosc, Lugano. Landscape in the Style of Mi Fei:
wooded Mountains and leafy Trees. Handscroll.
Seals of the painter. One colophon by Mao Hsiang,
dated 1675.

Gems, I, 55. Autumn Flowers and Butterflies. Painted
together with T’sai Han. Inscription, signed.

CH’IN I 泰儀, I. Wu-yüan 姚園, h. Feng-kang 鳳岡.
From Wu-hai, Kiangsu; lived in Suchou. D. 1795. Landscapes, imitated Wang Hui. Famous for his willow

Shên-chou, IX. Cotrages and Willows; a Fishing-boat
on the River. Signed. Poem dated 1788. Also in
Shina Nanga, III, 3.
CH'IN LANG 秦朗 or Wang Lang 王朗, t. Chung-ying 韩英.

Li-tai, II. A Monk explaining Ch'an Buddhism to an Official. Signed.

CH'IN PING-wen 秦炳文, original name Ch'in I 秦釋. t. Yen-yün 碧雲. h. I-t'ing 誼亭.

Tokashih Shima Mi gashi 92. A Mountain Stream, two men walking over a bridge; bamboo-groves, trees and buildings on the shore. Poem by the painter, dated 1865.

CH'IN TSU-yung 秦祖永, t. I-fen 愕芬. h. Léng-yen wai-shih 樂頌外史 and other names.


Ibid, I, 139. The Blue T'ien-p'ing Mountain, Seal of the painter.

Hamburg Exhibition, 1949-1950. Landscape after a painting which Wang Shih-min which he had copied from T'ang Yin's work.

CHOU CHI-ju 周吉如, t. Shih-chên 士珍.


CHOU CHIH-k'üeh 周之昶, t. Chang-fen 章甫.
Chin-shih in 1631. Landscapes. Unrecorded.

Kokka 276. High Mountains by a River. Signed, dated 1646. Also in Nanku 6; Tōyō, XI,
CHOU CH'UAN 周芸, t. Ching-hsiang 靜香, h. Hua-ch'i hao-jen 花溪老人.
Native of Ch'ang-chou in Kiangsu. Active in the early Ch'ing period. Landscapes, followed Tung Yüan and Ni Tsan. Q. II, 1, 4, U, I, 2, 17, M, p.250.


CHOU CH'UAN 周芸, t. Chu-heng 巨衡.
From Hsiu-shui, Chekiang. Active c.1700. Flowers and birds, particularly lotuses and herons, hence called Chou Ho (Lotus Chou). Q. I, 2, M, p.252.

Metropolitan Museum A Pair of Mandarin Ducks and flowering Lotus Plants. Signed, dated 1701.

CHOU HAO 周號 or 周譓, t. Chin-chan 晉瞻, h. Chi-k'ei 芝巖 and Jan-ch'ih 聴巖.

Chung-kuo ming-hua, 38. Landscape with Pines and other Trees; two men watching a waterfall. Signed, dated 1757.

CHOU HSÉ 周懈.
Daughter of Chou Jung-ch'i 周畑起 (V, p.542). According to the biographical note in Ku-kung chou-k'an 486, recorded in Chiang-kuo t'ung-chih 江南通志.


CHOU HSÜN 周璜, t. Ts'un-po 存伯, h. Fan-hui chü-shih 范穀居士.


From Chiang-ning, Kiangsu. 17th century. Figures, animals, particularly dragons. Q. I, 3, R, XII, 8, M, p.252.


Ch'ou Ku 周葵.
Unrecorded. Probably Ch'ing dynasty.


Ch'ou Li 周笠. 1, Mu-shan 收山.


Nanga Taisei, XII, 90-94; Add. IV, 87; Six Landscapes. Album-leaves. Inscription signed and dated 1743.

Ch'ou Li 周笠. 1, Yüan-tsan 元善, 2, Yün-yen 雲巖 and Yün-lan wai-shih 胤蘭外史.
From Suchou, c. 1800. Started as a figure-painter but later painted flowers and landscapes in the manner of Yün Shou-p'ing. U., III, 2, 17, M., p. 252.


Sung-ch'ai. Two leaves from an Album of Paintings representing Flowers and Birds, after Yün Shou-p'ing.

Ch'ou Lian-kung 周亮工. 1, Yüan-liang 元亮, 2, Li-yüan 檜園.
From K'ai-feng, Honan; lived in Nanking. B. 1612, d. 1672. Served as a Censor in the Ming dynasty and became Vice-president of the Board of Revenue in the Ch'ing period. Scholar, collector and connoisseur. Author of Li-yüan tsu-hua lu 檜園讀畫錄, which contains records of seventy-seven painters who were his personal friends. Landscapes. U., II, 1, 15, M., p. 249, V., p. 332.


Ch'ou Nai 周鼐. 1, Kung-tsiao 公藻.
Native of Chiang-ning, Kiangsu. Landscapes after Li Ch'êng and Tung Yüan; also orchids and bamboo. Q. I, 2, 10, M., p. 250.

Nanking Exhib. cat. 246. A Hibiscus Flower. Signed and dated hsin-mao (or) 1651?

Ch'ou Pa 周柏. 1, Ch'ing-lan 清漢, 2, T'ung-chêng 聚生.

Ming-jên huich-chu. Bamboos and Rocks, after Su T'ung-p'ên. Signed, dated ting-mao, or 1747(?)
CHOU SHANG-WEN 周尚文, f. Su-chien 素堅, h. Shih-hu 石湖.

Bijutsu, XXV. Mountain Landscape in Spring. Signed.
Kawai collect., Kyōto. Landscape after Shên Chou. Signed.

CHOU SHAO-YUAN 周紹元.
Unrecorded. Probably 18th century.

From Hua-ch'ing, Kiangsu. Active as a writer and a school teacher at the beginning of the 18th century. V. p. 330.

CHOU WEN-CHING 周文卿.
Unrecorded. Active middle of the 18th century.


Chung-kuo ming-hua, XXIII. River Landscape, steep cliff rising above the river. After Huang Kung-wang. Signed, dated 1824.
Shên-chou, XVI. A River winding between rocky Shores, groves of trees in the foreground. Colophon by the painter.
Fu-ju. A Spray of Bamboos. Poem by the painter.
Kyōto Museum, Takeuchi collect. Lotus-flowers on high Stalks. In the manner of Hsi Hui Wei.
CHU CH'ANG 車昌. i. Shan-ch'ao 山嘲.


CHU CHÉ 祈絳 or CHU CHIA 祈嘉. i. Ming-fu 明甫.

Cf. Nanga Taisei, III, 158.

CHU CH'EN 朱琛. i. Yun-pei 雲壁.


CHU CHUN 朱埮. i. Tsü-wang 子望. k. I-ch'ao 良巢.
From Suchou. Lived in the beginning of the Ch'ing dynasty. Landscapes. L. M, p. 100.

Nanga Taisei, II, 73. Orchids. Signed and dated chi-hai, (1659?)
Signed, dated keng-shu (probably 1680).

CHU HAN-chih 朱翰之. i. Jui-wu 容吾, h. (his name as a monk) Chi-ch'u ho-shang 七處和尚.

Ch'eng Chi, Hongkong. A Rock, after Mi Fei. Handscroll. Many colophons by contemporaries, some dated 1641.

CHU HANG 朱潢. i. Ta-fu 達夫, h. Huan-yo 湖岳.


CHU Hao-nien 朱鴻年. i. Yeh-yün 野雲 and Fu-an 覆庵.
From Tai-chou, Kiangsu; lived in Peking. B. 1760, d. after 1833. Landscapes in the style of Tao-chi; also figures and flowers. U, III, 1, 23. M, p. 107.

Ibid. Add. IV, 115; X, 213. Two Landscapes, dated 1832 and 1833.
Chügoku, 8. A Man walking and a Servant pulling a Donkey along a Path; a lady awaiting them. Large album-leaf, signed.

CHU HSIEH 朱軒, f. Shao-chiu 青丘, h. Hsüeh-t'ien 雪田.

Nanjü 17. Landscape. Signed, dated 1683. Also in Toyô, XII.

CHU HSÜAN 朱煒, f. Ping-nan 丙南.

CHU I-SHUN 朱一運, f. Chin-hsiu 近修.
Native of Hai-nung. Chü-jen in 1642; retired after the fall of Ming. Famous as a poet. L. 9, 7, V. p.247. Also in Chou Liang-kung's Tu-hua lu.

CHU LUN-HAN 朱倫瀚, f. Han-chai 涵齋 and I-hsien 亦軒, h. I-san 一三.


Li-tai, III. Pine-trees and Cranes. Signed.
Ibid. 71. Two Horses under bare Trees by a Stream. Finger-painting. Colophon by the painter.


Nanjü 20. Bamboos by a Stream. Signed, dated 1681. Also in Toyō, XII.
N. Gashû 34. Bamboos by a Stream. Signed, dated 1686.

A descendant of the imperial Ming family, who became a monk. B. 1625, d. 1705 (the dates are not firmly established). Landscapes, flowers and birds. Q. I, t. U, II, 1. M, p. 1.

T'ai-shan ts'ên-shih-lou ts'ang-hua, VIII. An Album of twelve tall leaves, mainly Landscape-studies and sketches of birds, trees and plants. Three leaves with writings. Five of the leaves are dated respectively 1681, 1690, 1696, 1699, 1701.
Ibid. VI, 102, left. A Bird on a Rock. Signed and dated 1690.
S.c.t.k. hsü-pien, III. A Ruffled Bird on the Tip of a Branch. Signed and dated 1690.
Chang Ta-ch'ien cat., III, 10-13. Small album of eight leaves of flowers, fruits, birds and bees. All leaves signed, the second and last dated 1692.
Kokka 724. Album of eight paintings and two leaves of calligraphy, one dated 1692.
T'ai-shan album, series III. Album of ten leaves: landscapes, birds. Inscriptions, one dated 1693.
Ibid. Series IV. Album of fourteen leaves: seven paintings, birds, flowers, bamboo, rocks; the other seven with calligraphy, one dated 1693.
S.c.t.k. hsü-pien, IX. A Fish Swimming. Signed, dated 1694.
Ibid. IV, 36. Landscape in ink; three tall trees in the foreground. Poem by the painter dated 1694.
Private collect., Kyôto (formerly Yamamoto Teijirô). Fish swimming beneath a Rock. Signed and dated 1694.
Ibid. III, 8. An Album of eight Paintings of Birds, Flowers and Landscapes. Inscriptions by the artist, one dated 1694.

K. Sumitomo, Oiso. Pa-ta shan-jen hua-ts'e miaoping'in. An Album (published by Hakubundo) of Landscapes, Flowers, Birds and Fishes. According to the preface, fifteen pictures were painted in 1694; one of the other pictures is dated 1702. Cf. K. Sumitomo: I, IV, V. The picture with the Quails also in Sogen, 211; the Kingfisher also in Kyuika, I. Five leaves in Sekai Bijutsu Zenshu 26, Pl. 42–46.

Nanga Taisai, IV, 49. Branches of Lichee in a Vase. Inscription, signed and dated 1695.

Ibid. VI, 103, right. A Bird on a Rock. Signed and dated 1696.

Gems, I, 66. Two Birds and a Peach-tree. Signed and dated 1696.

Chang Ta-ch'ien cat., III, 9. A Narcissus Plant. Two inscriptions by Shih-t'ao dated 1692 when Shih-t'ao was 57 years old and Pa-ta shan-jen 73.


Noda collect., Kyoto. Album of sixteen leaves: Six Landscapes, the rest Bird and Flower Subjects. Signed, one dated 1698.


Chang Ta-ch'ien collect., Hongkong. Album of twelve leaves: Studies of Plants, Flowers and Birds. Painted at the age of 75 (1699).

Boston Museum (53–390). Hibiscus on a Cliff and two Birds on a Stone; the plant hanging down over the birds. Signed and dated 1699.

Ibid., Lotus, after Hsi Wei. Signed, dated 1699.


T'ai-shan album, series I. Twelve leaves, landscapes and calligraphy. Signed, one dated 1702.

Shih Chou, IX. A swimming Fish. Signed. Poem, dated 1702.


Kyoto Museum (Sokoku-ji). Strange Cliffs and stumpy Trees forming a tall winding design. Signed at the age of 80 (1704).


Shih-chou, XV. Two Mandarin Ducks resting on a Stone by the Water. Signed, dated 1705.


Ibid. VII. A Bird perching on a Branch of a Tree. Signed.

Ibid. XV. Two Magpies in a blossoming Plum-tree. Signed.


Pa-ta shan-jen (and) Shih-t'ao hua ho-ts'e (Yu-cheng Book co., 1924). An Album of three Paintings and several Specimens of Writing by Pa-ta shan-jen, and twelve Paintings by Tao-chi.

Shih-chou album, 1923. An album of eight Landscape Sketches and three leaves of writing.

Commercial Press album, 1934. Nine small Landscapes after old Masters. Some with inscriptions by the painter.

Hsi-ling yin-shè album. Eight Flower Sketches and eight leaves of Writing.


Siu 1-s'ung pien, 14. Lotus Plants by a Rockery. Signed
Chung-kuo ming-hua, 24. Two Mandarin Ducks and a Heron on a rocky Shore; small lotus plants rising out of the river. Signed.


Ibid. VII. An album of sixteen leaves; Studies of Plants and Birds. Four leaves containing only inscriptions.
Ibid. IX. An album of ten leaves. Landscape studies, some after Sung and Yuan masters. The first leaf with a poem by the painter.

Ibid. X. An album of twelve leaves: eight Studies of Cliffs and Trees (in a very broad manner); three with inscriptions by the painter, the last with inscription by a later writer.

Ibid. Series II. Album of eight leaves, birds and flowers. Signed.
Hsi-hua kuan. Hills rising in successive Steps, scattered trees and a few buildings. Signed.
Ibid. A Lotus Plant growing on two high Stalks; a small bird on a rock. Signed. A very tall picture.

Ibid. A long Branch of a Pine-tree; scattered needles. Signed.


Ibid. 304. A large Fish. Seal of the artist.
Ibid. 306. Lotus-uses, after Hsi Wei. Poem, signed.
Chung-kuo ming-hua, XIII. A River in the Mountains; leafy trees and a rock. Signed.
Mei-ch'an t'e-k'an 37. River-view with leafless Trees, in the manner of Ni Tsan. Signed.
Ibid. 36. Trees growing on Boulders; houses above in the cleft of a mountain. Album-leaf. Signed.

Liu 92. Three wild Geese perched on Rocks; another alighting. Signed.


Ibid. III, 4. Two Ducks; one standing on a stone under tall lotus-plants, the other on a big rockery. Signed. Inscription by Wu Ch'ang-shih of the 20th century.
Ibid. III, 7. A Branch of Tree-peony. Inscription by the painter.

Chang Ta-ch'ien cat., III, 14-19. Album of six leaves with landscapes in style of Tung Ch'i-ch'ang. The first after Tung Yu'an, the fifth after Huang Kung-wang, and the last after Ni Tsan. The inscriptions are also in style of Tung Ch'i-ch'ang. Seals of the painter. Colophon by Chang Ta-ch'ien on the last leaf.
Ibid. III, 20-23. Small album of eight leaves; four landscapes and four leaves of writing. The second painting after Mi Fei, the third coloured and the last after Tung Yu'an. All signed.

Ibid. III, 37-40. Shu-hua ho-pi ts'ei: small album of eight leaves; four paintings, and four writings. The four paintings are 1. Magnolia flower, signed. 2. Lotus, signed. 3. Grey Starling on a Branch of a bare Tree, signed. 4. Plum-trees, signed.

Lo Chia-lun, Taipei. A tall Mountain Landscape; buildings on the terraces and bare trees. Signed, three seals of the painter.
Hyōjirō Hatta. Landscape. Signed.

Pa-ta shan-jen hua-t'e shên-p'in (Hakubundō Album). Eight Landscapes.
Tōkasha Shina Meigashū, 40. Two Vases, one with
flowers. Signed.
Ibid. 213. A Hero perch on a leafless Willow-trunk.
Chūgokū V. Three Quails on a Rock; bamboo and
chrysanthemum. Signed.
Yamaguchi collect., Ashiya. Album of twelve leaves of
flowers, fruits, birds, etc. Signed.
Ibid. A Deer with long Antlers seen in front view,
standing under a projecting rock. Signed.
Horinchi collect., Osaka (formerly Hashimoto Kan-
setsu). A large Mountain Landscape. Signed.
T. Moriya collect., Kyōto. Two Fish swimming below a
Rock. Signed.
signed.
Ibid. See also I, 107, 108 (Bamboos); 109 (Orchids); II,
158, 159, 224 (Chrysanthemum), III, 59, 66 (Plum);
III, 244 (Narcissus); IV, 43-48, 50, 51 (various
flowers); 227, 228 (Rocks); V, 98 (Peony); 139, 140
(Banana-palm); 153, 155, 156 (Lotus); 205, 206
(Fruits); VI, 102-122 (Birds and Fish); VII, 95-97
(Animals); X, 40, 41; XI, 193; Add. I, 110-126;
Add. IV, 38, 39 (Landscape).
J. P. Dubosc, Lugano. Album of seven leaves; pictures of
flowers and fruits. Signed.
Vannotti collect., Lugano. River View with a rocky
island. Handscroll. Signed. Title written by Ch’ia
Shih-piao; colophon by Chiang Shih-chieh and
Huang Ch’ang.
British Museum. (Add. Nos. 55 and 36). Two album-
leaves: Chrysanthemums and Narcissi. Signed.
Shén-chou ta-kuan, vol.16 (Musée Guimet, Paris).
Steep Cliffs rising above a Stream. After Tung Yüan.
Inscription by the painter. Colophon by Pêng
Wang-hsüan.
National Museum, Stockholm. Large Mountain Land-
scape after Tung Yüan.
the Water. Large handscroll. Signed.
W. Hochstradler. New York. River Landscape in the
style of Ni Tsan. Large album-leaf. Signed.
C. T. Loo’s Successor, Frank Caro, N.Y. A Branch with
two Quince. Inscription by the painter. Cf. Toronto,
39.
Ibid. Lotus Plants in the style of Hsü Wei. Poem by the
Hamburg Exhibit. 1949, cat. 88. View over a Broad
Stream; a rocky island with houses and open pavilions
in the middle, and a tall leafless tree in the foreground.
Ink and colour on paper. Signed. Cf. Cleveland
Exhib. cat. 99.
Ibid. cat. 89-90. Birds and Rocks.
Cincinatti Museum. A Duck and other Birds among
Cleveland Museum. Landscape after Kuo Chung-shu.
Cf. Cleveland Exhib. cat. 98.
Freer Gallery (35.21). An album of ten leaves: Flowers,
Birds, Insects and Fish. Signature on all the leaves,
except one. Eleven inscriptions.
Hung Yu-ling, Hongkong. An Album of Landscape
Studies. Signed.
K. Sumitomo, Oiso. A handscroll with a painting of
two Birds on a Branch and another of a Landscape.
Inscriptions by the artist. Cf. K. Sumitomo, I.
K. Harada (Hakubudō). Two Mynah Birds on the
slender Branches of a leafless Willow. Long inscrip-
tion by the painter.
Hachida: Sanjin Gafu (Jūrakusha, Tōkyō, 1938).
1. A large Mynah Bird on the Top of a Rock by some
Bamboos.
2. Six Crows and Mynah Birds on a rocky Shore.
3. Birds, Fish and Fruits. Four leaves from an
album. (Mr. Gono Kenzo.)
4. Chrysanthemum Plants by a Rockery and a small
Bird. Signed, dated 1692.
5. A tall Banana Plant and a small Plum-tree by a
Rockery. Signed. Dated 1694 (Nagao collect.)
6. Sixteen leaves forming an Album of Flowers,
Birds and a few Landscapes. Also published by the
Hakubudō under the title: Pa-ta shan-jen huai-
tsu miao-jo in. (K. Sumitomo collect.)
7. Twelve leaves forming a small Album, represent-
ing Flowers, Trees, Bamboos, Fishes and Stones.
Signed.
10. A Stag standing under a Cliff Crowned with Fungi. Signed and dated 1699. (Yamaguchi collection.)
12. A tall Cliff by a River; dry Trees on the rocky Shore. Signed. (I. Kurossawa collect.)
13. Two Mynah-birds. One descending from the air, the other seated on an old trunk.
15. Wooded Mountain Ridge deeply cut by a winding Stream. In the manner of Hung Kung-wang. Signed. (Abe collect.) Cf. Ōmura, I, 16; Sōraikan, I, 44.
17. Landscape-studies. Eight leaves forming an album. Signed. (H. Hayashi collect.) Also published by the Hakubundo Co.
20. Steep Cliffs and leafless Trees by a Stream. Signed. (Shōkoku-ji, Kyōto.)

N. Gashō 35: Bamboos by a Stone. Signed. Two lines of poetry.
Shina Meiga Senshū 42: Bamboos by a tall Rockery. Poems by the painter.

CH‘UAN-CH‘I 傳完成 t. Tun-han 鈞漢, h. K‘u-fou-ch‘ao 柯佛巢, Ching-t‘u-jén 淨士人 and many other names.
A priest of the early Ch‘ing period.

23. Five leaves forming an album; two of them Landscape Studies and three writings. Seals of the painter. (H. Hayashi collect., Nara.)


Shēn-chou, VII. A Lady under a blossoming Plum-tree. Signed, dated 1822.
Ku-kung collect. Small album of fifteen leaves of fruits, flowers, vegetables, and pine-trees. Inscription and poems by the painter dated chi-hai (1659 or 1719).


CHÜN-MING. 俊明, f. Chih-ch'ên 智勤, h. Chi-ku 几谷.

From Tan-t'u, Kiangsu. Priest, poet and calligraphist; friend of Mu Ta-shou, active c.1850. Landscapes, followed Ching Hao, Kuan T'ung, Ma Yuan and Ha Kuen. Unrecorded.


FA JO-chên. 法若真, f. Han-ju 漢儒, h. Huang-shih 黃石.


Shên-chou ta-k'uan, XV. A View of Huang-shan. Inscription, signed.


Tokasha Shima Meigashû. A Stream winding at the Foot of crevice Hills; scattered trees along the shore. Signed, dated 1643 (?)


Hashimoto collect., Takatsuki. Landscape in the manner of Tung Yüan. Signed and dated 1673.

Sôgen 34. A rocky Mountain. Signed, dated 1692 (at 80).


Chung-kuo ming-hua, 22. Towering Mountain Peaks, a dry tree at the rushing water below. Signed and dated 1668.


Chu'goku 7. Landscape with flowering Trees by a River. Leaf in an album containing works of the eight Nanking masters. Signed and dated 1670.


Gems, I, 59. Strolling in the Mountains in Spring. Signed and dated 1694, "at the age of 70".


Nanga Taisei, XI, 210-213. Four Landscapes. Album-leaves; the last signed.


Venice Exhib. cat. 234 (Vannotti collect.) Scholars drinking Tea at a Table. Fan-painting. Signed.


Fang Heng-hsien 方亨咸 (painted together with Chang Hsün).

Fan Hsueh-i 范雲儀.

Chung-kuo, II, 61-64. Four Figure Paintings; illustrations to four old stories.

Fan Yün 燕雲, t. Ch'ing-jo 青若.

Chung-kuo ming-hua, XII. Study of a Mountain Landscape. A double album-leaf. Inscription by the painter, dated 1708.

Fang Chi 方濟, t. Chü-ch'uan 巨川, h. Hsi-yüan 白園.
Went to Japan in 1772 (according to Waley's Index). M, p.24.

Bijutsu, IV. A Pine-tree and a Crane. Signed.


Fang Ch'ien 方乾, t. Yu-ch'ien 又乾 and Hsü-hsien 希仙.

Sōgen 361. Men and Women on Horseback. Part of a handscroll.


Chûgoku, 8. A Pine-tree growing by a Stone; a bird perched on a smaller Tree below. Signed and dated 1674.


Ming-jên shu-hua, XIV. Bare Trees by a Stream. Signed. Long poem. According to the colophon by the painter's son, the picture was executed in 1793. Also in Nanga Taikan 8.

Nanga Taisei, X, 204. Landscape after Lu Kuang. Signed and dated 1795.


Ming-jên shu-hua, VII. A Garden View, after a Sung painting. Signed.


Ibid. XVIII. A Bamboo Garden with a Study. Signed. Colophon.


Nanjü 9. Looking at the River from a Cliff. Signed with his personal name before he became a monk. Cited in Pageant Tôso 753.

Hui-hua kuan. A Man on a Donkeyback passing by a

Wu-t'ung-tree. Ink on paper. Signed with his monk name: Hung-chih.


Ibid. Leafless Trees standing by a Rock. Poem by the painter. Signed.


FANG NAM-yún 方南雲.
Unrecorded. Active probably towards the end of the 17th century.

Fan-painting. Signed, dated 1697.

FANG SHIH-shu 方世度, t. Tun-yüan 遠遠, h. Hsian-shan 環山 and Hsiao-shih tao-jên 小獅道人.

Signed. Colophon dated 1732.

Nanga Taisei, X, 149. Houses on a Lakeshore in Spring.
Signed and dated 1735.

Private collect., New York. Landscape; wooded mountain peaks with a building near their top.

Mei-chin t'ê-k'ăn 59. Misty River Landscape, in the Mi style. Poem by the painter, dated 1736.

Chungoku 8. Landscape after Wu Chen. Long inscription by the artist, signed and dated 1738.


Ink on paper. Signed, dated 1741.
Shên-chou, XX. View over a wide River, bamboos and trees on the rocky shore in the foreground. Signed, dated 1743.

Nanking Exhib. cat. 340. River Landscape. Inscription (written from left to right), signed and dated 1745.

Hsiu-ching chai. Mountain and Water after Chû-jan.
Colophon by the painter dated 1743.


FANG TA-YU 方大猷, t. Ou-yü 歐餘, h. Yen-lai 燕來 and Yün-shêng 順升.


S. c. t. k. hsi-pien, VII. Hills by River, in the manner of Mi Yu-jên. Signed, dated 1746.

Ming-jên shu-hua, X. Mountain Landscape. Signed.
Colophon dated 1748.

Nanking Exhib. cat. 339. Landscape in the manner of Kuo Hsi. Signed and dated 1748.

Fei-tun lu shan-shui. Landscape after Chû-jan. Signed.
Poem dated 1748.

Chungoku 8. Landscape in the manner of Wang Meng.
Signed and dated 1748.

Ibid. A Man in a House among leafy Trees; a crane outside. In the manner of Lu Kuang. Signed and dated 1749.

Chung-kuo ming-hua, 38. Summer Mountains, after Tung Yuan. Signed, dated 1749.

Nanga Taisei, X, 150. A House surrounded by Trees; a man at his desk inside. Signed and dated 1749.


Chungoku 8. Landscape after Hsieh Hî-sch'în (Shih-ch'en)? Poem, signed.

Nanga Taisei, XII, 65-68. Album of eight Landscapes. Signed.

Fei-tun lu shan-shui. Two Men under Pine-trees by a Stream in the Mountains. Signed. Poem dated 1677. Also in Tôyô, XI.

Poem dated 1677. Also in Tôyô, XI.
Shih Nana, I, 21. Crows in Bare Trees. Seal of the painter.


Li-tai, V. Spring Landscape. Signed. Poem by Ch'ien-lung, dated 1765.
Li-tai, V. Travellers in the Autumn Mountains. Signed. Poem by Ch'ien-lung dated 1772.
Li-tai, I. Travellers in the Autumn Mountains. Signed.
Ibid. II. Barren Mountains and winding Streams. Signed.
Ibid. VI. Waterfall on the cloudy Mountains. Signed.


Shen-chou, VIII. Epipremnum and Bamboos by a Rockery, after a Yuan painter. Signed.


Shen-chou, XX. The Fairy Ma-ku standing by a Mountain Stream. Signed, dated 1846.
Shen-chou, XX. A Woman in a red Gown on a Bridge under Snow-covered Trees.
Ch'ing êrh-shih chià. A Lady mending an embroidered Coat. Poem by the painter.


Fêng Ch'i 鈴喜, t. Tsû-yang 子揚, h. Ch'i-hsia 桥霞.

Ming-jên shu-hua, XVII. A Girl gathering Water Chestnuts in a Boat. Signed, dated 1827(?)

Fêng Hsien-shih 鈴仙石 or Fêng Shih 鈴石, t. Chih-lan 池山.
From Shan-yin, Chekiang. Active c.1700. Landscapes. Author of T'ao-hui poison hsi-ts'uan 圖敟寶鏡續纂.


Also in Töyö, XII.

Fêng Ning 鈴宁.

Li-tai, II. Catching Fish. Signed.

Ibid. V. A Scholar and a Fisherman. Signed.

Fu Shan 順山, t. Ch'ing-chu 青主, h. Sé-lu 青露, Kung-chih-t'o 公之宅, Jên-chung 仁仲, Liu-chih 六持,
Sui-li 隨利, and many other names.
From T'ai-yüan, Shansi. B. 1602, d. 1683. A student of Taoism. Author of Shuang-lung k'an chi 霜紅齋集.

Hui-hua kuan. Bridges and a Pavilion built on Poles in a Stream at the Foot of a Mountain. Inscription dated 1666.


Shên-chou, II. Four handscrolls representing Flowers of the Four Seasons. Finger-paintings.

Ibid. XXII. Lotuses. Signed. Also in Shina Nanga, II, 8.


Ho Kuan-wu, Hongkong. A Monk seated, with a Sceptre and Begging-bowl before him. Long inscription, signed.


Ômura, I, 8. A steep Cliff and far-off Fishing-boats. Signed. Also in Kokka 587; Sôraikan, II, 67; Sekai Bijutsu Zenshû, XX, pl.47.


Yûrintaikan, I. Mountains and Woods in Rain; two people with umbrellas on a bridge. Signed.


Ibid. Tall splintered Rocks and Bamboo, Impressionistic ink-painting on satin.
Private collect., Stockholm. A long hanging-scroll. An Old Monk Seated on the Ground holding a staff. Probably the Buddhist teacher of the painter. The upper part of the picture is entirely covered by an inscription in very free running style.

Fu Wen 傅雯, I. Tsü-lai 素來, h. K'ai-t'ing 魚亭.

Ars Asiatica, I, pl.XLVII. Li T'ieh-kua and Lan Ts'ai-ho. Finger-painting. Signed.


Han Chü 韓鉉, t. Yeh-jen 汀人.

Ming-jen shu-hua, XXIV. The Ling-hsü Mountain.
Signed.

Tokasha Shina Meigashū 88. Misty Mountain Valley, sketchy trees. Poem by the painter, written at 79.

Han Hsia 韓洽, t. Chun-wang 君望.
From Ch'ang-chou, Kiangsu. Unrecorded in the books, but according to the colophon by Ch'en Hsien-hai, dated 1877, on the present picture, the painter was known as a poet at the end of the Ming dynasty, though active also later.

Short handscroll. Poem, signed by the painter.

Han Jun 韓潤, t. Yu-ts'ou 恩村.

Signed.

Han K'uang 韓觀, t. Yeh-chu 野株.


Han Yen 韩炎, t. I-shan 奕山.

Formerly C. B. Hoyt collect., Cambridge, Mass.
Bamboo Studies. Two album-leaves. Seals only.

Hang Shih-ch'un 梅世騫, t. Ta-tsung 太宗, h. Chün-p'u 順浦, Chih-kuang Chü-shih 智光居士 and Ch'ın-t'ing Lao-min 秦庭老人.


HO CH'ING-T'AI 賀淸泰 or Louis de Poiriot.
B. 1735, d. 1814. A French Jesuit missionary who served in the imperial observatory and also as a court-painter. Birds and animals. S. M., p. 305.


Ibid. XXVI. A Deer. Signed, dated 1790.

HO I 費爾 or 费奕, h. Tan-shih 淡士.


Ibid. XIII. Landscape. Illustration to The Song of the Fishermen by Wu Chên. Signed, dated 1711.


Ibid. XL. Landscape. Signed. Writing by Mi Fei, copied by K'ang-hsi.

K-k. shu-hua chi, VI. Autumn Landscape. Signed.


Ibid. XVIII. Landscape in the style of Ni Tsan and Huang Kung-wang. Signed. Poem by Wang Wei, copied by K'ang-hsi.

HO SHAO-YEH 何紹業, t. Tzü-i 子毅.

Ming-jen shu-hua. I. Six Horses. Copy after a picture by Ch'ien Feng.

HO T'ENG-CHAO 何騰蛟, t. Yü-shêng 雨生, h. Yun-es'ung 雲從.
From Hui-an, Fukien. Active during the first half of the 17th century, executed by the Manchus. Landscapes. M., p. 133.


HO YUAN 何遠, t. Li-fang 展方.
From Hua-t'ing, Kiangsu. 17th century. Landscapes and figures. R, II, 24.


HOU MEI 侯梅, t. Lai-ying 楊弟. h. Ch'u-hua pu-i 劉花布衣.

Kyūka, II. Listening to the Stream in a Pavilion. Signed, dated 1778.
HOU Ssu-p'ing 侯思炳, t. Ssu-tung 翟崇, h. Yu-t'sun hsiao-yin 沛巖小隱.


HAI KANG 翟囉, t. Ch'ên-chang 鈐章, h. T'ieh-shêng 題生, Meng-ch'uan wai-shih 蒙泉外史 and other names.

Nanjū 18 (Sumitomo collect., Ōiso). Bamboo Groves and distant Hills, after Wang Meng. Signed, dated 1774. Also in Tōyō, XII; Sekai Bijutsu Zenshū, XX, Pl.66.


Ōmura, I, 4, 5, 6, 7, 8, 10, 11. An album of twelve Landscapes after Old Masters; one dated 1776.


Shên-chou album, 1922. Eight Landscapes after Li Lin-fang. Last one signed, dated 1788.


Horiuchi collect., Osaka. Landscape with a River flowing into the Distance; trees and figures in the foreground. Signed and dated 1791.

Kurokawa cat. 41. Album of Landscapes in old styles (two reproduced). Signed and dated 1794.


Fei-tun lu shan-shui. Landscape after Hsü Pên. Signed, dated 1795.


Hai-hua kuan. Mountain Landscape in the style of Wang Yüan-ch'i. Ink and slight colour on paper. Signed and dated 1796.


Commercial Press album (1922). An Album of twenty-four leaves, thirteen of which are pictures partly after old Masters; the other leaves with poems by the painter. Dated 1797.


Ming-jen shu-hua, XVI. Four pictures of Flowers representing the Four Seasons. Dated 1798.
Ibid. II. Bamboos. Signed. Colophon dated 1798. The Stones in the same picture by Huang I, the leafless Trees by Kao Shu-ch'eng. Also in Shina Nanga, III, 1.
Kyūka, II. Two Album-leaves: Playing the Chi' in a Bamboo Grove, illustration to a Tang poem; Wooded Mountain, illustration to a Tang poem. Signed, dated 1801.
Ibid. XIV. Mountain Landscape with Cottages, after Tung Yüan. Signed. Colophon.
Ibid. XV. Chrysanthemums and Bamboos. Signed.
Ibid. XXI. Lilacs and Orchids by a Rock. Signed.

Fu-lu. A Grove of bare Trees by a winding Stream; gathering crows. Poem by the painter.
Ibid. River Landscape, after Huang Kung-wang. Signed.
Tokasha Shina Meigashu 82. A high Mountain rising through Mist. In the manner of Kao K'o-kung. Signed.
Ibid. An old Tree, a Rock and Birds, after Wang Hui, in the manner of Li Ch'eng. Signed.
Chūgoku 8. Two Landscapes, one of them after Wu Chên. Album-leaves. Signed.
Nanga Taisei, XII, 141-143. Three Landscapes. Album-leaves. Signed.

Hsia Chin 夏今.
Unrecorded. Ch'ing dynasty (?)

Ming-jen shu-hua, VII. A Ravi. Signed.

Hsiang K'uei 項奎, t. Tzü-chü 子聚, h. Tung-ching 東井 and Ch'iang-tung chü-shih 戴東居士.


Shen-chou, XVI. Open View over a wide Field with Water-courses, bridges and boats. Album-leaf. Poem by the painter.
HSIAO CH’EN 蕭晨. t. Ling-hsi 靈曦, b. Chung-su 中素.
Shên-chou, IV. A Man seated on the Shore under a projecting Cliff, attended by a boy. Signed.
Chung-kuo ming-hua 10. Education of the Children. Woman bringing children to an old man who is seated in a chair. Colophon by the painter.
K.-k. shu-hua chi, IV. Landscape in Snow. Signed.

Chëng Tê-k’un, Cambridge. The long Road to Szechuan, passing through a country of fantastic mountains, streams and gullies. Inscription by the painter, referring to the political upheavals, dated 1649.
Shimbi, XVIII. Mountains by a winding River. Short handscroll. Signed. Colophon by the painter dated 1655.
Nanga Taisei, XV, 40-45. Long Landscape-handscroll, with various Scenes of Activity. Several inscriptions by the artist, one dated 1655.
Hsin-an p’ai ming-hua chi (Shên-chou album, 1924).
Mo-yüan t’ang album, 1936. Ten Landscapes in old styles. Signed, “at age 73”, i.e. in 1668.
Shên-chou album, 1921. Terraced Mountains; large pine-trees, buildings in the crevices, and boats by the shore. Handscroll. Signed and dated 1669.

Shên-chou album, 1910. Landscape, handscroll. Long inscription by the artist.

Shên-chou album, 1916. Album of eight landscapes. Inscriptions by the artist.


Hui-hua kuan. Open River-view with sharp Cliffs and small islands. Ink and colour on paper. Large handscroll.


Chêng Tê-k'un, Cambridge. Album of landscapes. Signed, one dated 1826.


Chung-hua album, 1929. Twelve Pictures of Arhats. Signed.


K.'k. shu-hua chi, XXXVIII. The Great Yu controlling the Flood. Signed, dated 1776.

HSIEH SUN 謝孫.


Chügoku 7. A Lotus Blossom and Leaves. Leaf in an album containing works by the eight Nanking masters. Signed and dated 1679.


Ibid. A Man reading in a Pavilion surrounded by Trees and deeply creviced Cliffs covered by Snow. Ink on paper. Inscription by the painter.


J. D. Ch'en, Hongkong. Mountain Landscape. Long handscroll.

Chung-kuo ming-hua, 23. A River Valley, leafy trees along the low shores. Poems by the painter.
Hsü Fang 徐枋, t. Chiao-ta 昭法, h. Ssu-chai 斯齋 and Ch'ing-yü shan-jen 秦餘山人.


K.-k. shu-hua chi, V. Enjoying the cool Breeze in a Pavilion by the Shore. Signed. Poem.
Ming-jen shu-hua, XXI. Kuan-yin seated on a Mor of Leaves. Signed. Poem.

Hsü Jung 徐樞. Yü-t'ing 雨亭, h. Kuan-shan 觀山.


Hsü-ku 另谷. Family name Ch'u.朱.
From Yangchou, Kiangsu. Fought in the government army against the Tai-p'ing rebels c. 1850. Resigned and became a monk. Flowers, fruits. M, p. 500.


Hsü Mei 徐敏, t. Ts'ai-jo 役若, h. Hua-wu 華塢.

Ars Asiatica, IX, pl. LVIII, 1. Fairy scattering Flowers, after Ma Ho-chih. Signed.

Hsü Ming-ts'ai 許盟材, t. Chi-chêng 奇澄.
Unrecorded. Probably 17th century.


From Tain-yang, Kiangsu. 18th century. R, XII, 12. M, p. 413.

Ming-jen shu-hua, XII. Lotus. Signed.

Hsü T'ai 徐泰, t. Chi-chêng 朝平, h. Chih-yüan 柴園.
Figures and landscapes; followed Tai Chin. R, XIII, 106.
Chūgoku, IV. A Lady washing the Ink-stone by a Garden Rock under a Banana Plant. Painted together with Lan Ying, who wrote an inscription, dated 1659. Also signed by the painter.

Hsü Tan 徐燦.
Unrecorded. Probably Ch'ien-lung period. According to the signature, from Suchou.

Nanju 20. Landscape. Signed, dated ping-shên (1776?) Also in Tōyō, XII.

Hsü Wang-hsiung 徐王熊, t. Wei-chan 清占.


Hsü Wei-jen 徐淩仁, t. Wên-ch'ien 文倦, k. Tsu-shan 紫珊.


Hsü Yang 徐揚, t. Yün-t'ing 雲亭.

Ibid. XXXI. Two Swallows flying around a Pear-tree. Signed. Poem by Ch'ien-lung dated 1759.
Li-t'ai, I. Two wild Geese among Reeds. Signed.

Ibid. III. A Lady. Signed.
Ibid. V. The Immortal's Staff changing into a Dragon. Signed.
Ibid. VI. A literary Meeting in the Western Garden. Signed.
Ku-kung, XXIV. A rainy Landscape. Signed.
Kokka 274. A River View, called the Imperial Tour to the South.

Hsü Yu 許友 or Hsü Yu-mei 許友眉, t. Yu-chieh 有介, k. Ou-hsiang 靈香.

Shimbi, XVIII. Landscape. Signed, dated 1657. Also in Kyūka, I.

K. shu-hua chi, XVI. Hens under flowering Wistarias.
Signed.

Hsu Yüan-wén 徐元文, t. Kung-su 功出, h. Li-chai 立齋.
From K‘un-shan, Kiangsu. B, 1634, d. 1691. Han-lin scholar. President of the Board of Revenue. Unrecorded in
dictionaries of painters. V, 777.
Shên-chou, XX. River View with Cliffs and leafless
Trees, after Ni T’san. Signed.

Hsüeh Hsüan 謝宣, t. Ch‘en-ling 陳令, h. Shui-t‘ien shu-shih 水田居士.
Hamburg Exhibition, 1949–1950. Tall Mountain-peaks rising through Mist; spare trees along the stream
below. Signed.

Hu Chang 胡琯, t. T‘ieh-mei 泰梅.
From T‘ung-ch‘ang, Anhui; lived in Shanghai. Son of the painter Hu Yin 胡寅. Active c. 1870. Went to Japan.
M, p. 299.
Signed.

From Wu-ch‘ang, Chekiang. Ch‘u-jên in 1639. Specialized in painting stones, followed by Mi Fei, and also
Shima Nangai, I, 91. Landscape, after Huang Kung-wang.
Signed, dated 1655.

Hu Hsi-kuei 胡晅, t. San-ch‘ia 三橋, h. Hung-yin kuan-chu 紅茵館主.
Native of Ch‘ang-chou in Kiangsu. Figures in pai-miao manner after Yen Li-pén and Li Kung-lin. M, p. 299.
L–yüan chên-shang 陸 drinking. Signed and dated kuei-wei (ox) 1823?

Hu Kuei 胡桂, t. Yüeh-hsien 月香.
Li-tai, V. On the Way to Shan-yin, after Wu Pin. Long
handsroll. Signed, dated 1785.
Ibid. VI. Mountain Cottages. Signed.
ANNOTATED LIST OF PAINTINGS

HU SHIH-K’UN 胡士昆, t. Yüan-ch’ing 元清 or Yüan-jun 元潤.


HU TS’AO 關佑, t. Shih-kung 石公.


HU YÜAN 胡瞻, t. Kung-shou 公壽, h. Shou-hao 搜鶴 and Hêng-hsüeh shan-min 横雲山民.
From Hua-t’ing, Kiangsu; moved to Shanghai 1861. B. 1823, d. 1886. Calligraphist. Landscapes, plum-blossoms. M, p. 298.

Ömura, I, 8. Two leaves from an Album of Plum-blossom Pictures. Poems by the painter, dated 1849, and by his contemporaries.

Nanga Taikan 8. Two Men on the Terrace under Trees at the Foot of cloudy Mountains. After Tung Yüan. Illustration to a poem by Wang Wei. Signed, dated 1876.


HUA KUAN 繁冠, original name Hua Ch’ing-kuan 繁冠 or Tien 點. t. Ch’ing-chi 織吉, h. Chi-yai 吉崖.
Native of Wu-hsi, Kiangsu. Prominent portrait painter, but he did also figures in pai-miao technique and landscapes, trees and flowers. R, II, 9. 6a. T. M, p. 519.

I-yüan chên-shang 9. Landscape, on the theme "If you buy wine, guests will come" - i.e. without being invited. Signed and dated 1759(?)

HUA-LIN 化林. A Buddhist priest whose surname was Ying 僧.
From San-shan, Fukuio. B. 1597, d. 1667. Went to Japan in 1660 and became an abbot. Many of his pictures are to be found in Japan. Landscapes, flowers, epidendrum and bamboo. See article by Kitamata in Bijutsu Kenkyû, 127, 1942.

Ibid. Chrysanthemums by a Rock. Signed. Two lines of poetry.

Hua Yen 華侖. i. Ch'iu-yau 秋也. h. Hsin-lo shan-chen 新羅山人.

Ibid. Six Squirrels on an old Tree. Inscription by the painter dated 1721.
Nanga Taikan 7. River Landscapes; a man in a boat. Poem by the painter dated 1724.
Shina Nanga, III, 4. Ch'ing Hsüan, a Scholar of the Han Period, teaching his Son. Inscription by the painter, dated 1724.
Nanga Taisei, XII, 48–59. An Album of Landscape-paintings. Inscriptions by the artist, the last dated 1729.
Cf. Wen Ming album 1933.
Freer Gallery (55.20). An album of landscape-paintings, fifteen in colour and ink and one in ink. Inscriptions by the painter, the last dated 1729.
Yu-ch'eng album, 1926. Two landscape handscrolls, dated 1730 and 1731.
Wen-ming album, 1936. Album of twelve leaves, mostly Landscapes with Figures. Signed, one dated 1731.


Chung-hua album, 1934 (J. P. Dubose collect.) Twelve Landscapes with Figures. Signed, dated 1745.
Tokashina Shina Meigasahi 47. A misty Mountain Valley with winding Water and leafless Trees. Poem by the painter dated 1746.
Chang Ts'ung-yu cat. Lotus Plants and white Heron. Signed and dated 1746. Cf. Liu 120.
Gen, I, 76. Two Mandarin Ducks under a flowering Peach-tree. Signed. Dated and dated 1748.
Chûgoku 8. The Seven Sages of the Bamboo Grove. Signed and dated 1748.
S.c.t.k. hsii-pien, IV. A Branch of Mutan. Signed, dated 1748.
Shên-chou, XVI. An old Man in an Armchair under a Tree on a Hilllock, speaking to some peasants who sit on a low bench before him. Signed, dated 1749.
Ming-jën shu-hua, X. Two Fishes. Signed, dated 1750.
Cf. Nanga Taikan 3.
Wèn-ming album, 1936. An album of twelve landscape-paintings. Inscriptions by the artist, one dated 1751.
Nanga Taisei Add. IV, 207–216 (ten leaves).
Sōraikan, I, 62. Illustration to Ou-yang Hsün’s “A Dirge of Autumn”. Signed, dated 1755.
Ibid. XI. High Peaks in Mist. Signed. Poem.
Ibid. XVII. A Girl standing on a Slope by a blossoming Tree. Signed.
Shén-ch’ou ta-k’üan, vol.10. A Lady seated by a Table. Signed.
T’ai-shan Ts’an-shih-lou ts’ang-hua, I. A Lady (Kuang-yin?) seated on a flat Stone surrounded by Water. Seal of the painter (?).
Ming-jën shu-hua, XIV. Four album-leaves mounted on two scrolls:
1. A Man standing on a high Cliff. Two lines of poetry.
2. Two Men in a Bamboo Grove. Poem.
3. A Man carried in a Chair through a Pine Forest.
Ibid. A Bird on the Branch of a Rose-bush.
Shanghai Museum. Mountain Village in Mist; a pointed peak beyond. Signed.
Ibid. 121. Two Birds on the Branch of a Pine-tree. Signed.
Yu-ch’eng album. Eight leaves representing Birds, River-views and wild Mountains. Poem by the painter.
T’ien-ch’i shu-wu. Five album-leaves: a Crane; “Buddha’s Hand” Fruit; Horses; a Beetle; a Herd-boy on an Ox. Inscriptions, seals of the artist.
Chung-hua album, 1936. Twelve paintings of birds in landscape settings. Inscriptions by the artist.
Ch’ing êr-shih chia. A Lady on a Couch speaking to her Maid. Signed.
T. T. Ma, Hongkong. A broad Stream. Three tall trees in the foreground. Poem by the painter, and a later colophon.
Tokasha Shina Meigashū 46. White Herons under a Willow. Signed.
PAINTERS OF THE CH’ING DYNASTY

Seals of the painter.
Ibid. II, 8. A Lady with a Cherry-flower. Two lines of poetry. Seals of the painter.
Kokka 604 (Abe collect.) Landscape.
Two lines of poetry. Cf. Yüintaikan, I.
Sōgen 308. Green Mountains and white Clouds, painted with blue and green colours in mo ku manner. Signed. Poem.
Ibid. 314. Man with Staff on a Cliff by a River. Signed.
Takashima collect., Kugemima. An Album of Landscape and Figure-paintings, the first with a long inscription by the artist.
Hashimoro collect., Takatsuki. Album of Landscapes and Flower-paintings, on green-tinted paper. Signed.
Dai Tenrainkai 70. Three Scholars drinking beside a Stream. Inscription and seal of the artist.
Sekai Bijutsu Zenshū, 20, Pl.63. Landscape with twisted Trees and distant Crags. Poem; seal of the artist. Leaf from an album.
Chūgoku 8. Wén-ch’i riding a Camel, led by a Tartar.

Poem by Ch’iu Shih (daughter of Ch’iu Ying) copied by the painter. Signed.
Ibid. A Man on a Horse gazing off at a Mountain. Two lines of poetry. Signed.
Ibid. An album of six leaves: Landscapes and Figures. Inscriptions; seals of the artist.
Nanga Taisei, VI, 174, 175. Four Paintings of Birds in Landscape Settings. Large horizontal album-leaves.
Signed.
Ibid. XIV, 113–120. An album of large leaves; Figures, Animals and Birds. Inscription; seals of the artist.
Ibid. A Cottage under Pine-trees, enclosed by a Wall; two boys and a man. Signed. One of a series of ten fan-paintings.
Musée Guimet, Paris. An album of paintings of Flowers, Landscapes, etc. Inscriptions, signed.
H. C. Weng, Scarsdale, N.Y. Small album of ten (?) leaves representing Children’s Games.
Chên Ying, Shanghai (1914). Single Animals and Birds represented on twelve album-leaves.
T. Y. King, Hongkong. A white Monkey hanging from a Tree-branch.
Kawai collect., Kyōto. A Rose-bush at a Garden Rock; two brightly coloured ducks higher up in the picture.

HUANG CHI 黃基
Lien-ch’i 聯溪
From Wu-ch’ang, Chekiang. Painted peonies. Probably 18th century. Possibly identical with Huang Chi-shan (t. Tuan-k’uei 頒 nue, h. Lien-ch’i), who, however, is said to come from T’ung-hsiang, Chekiang .M. p.352.

British Museum, No.250. A Medley of Boats at the Customs’ Barrier. Signed, dated jen shên (1752?)

HUANG CHI 黃驊
From Nanking. An official in the Chia-ch’ing period (1798–1820). Unrecorded.
Nanj 2. Landscape, dated 1820. Also in Tōyō, XII.
Huang Chü 黄秋. t. Ch'iu-shih 秋士.


Huang Chün 黄荃. t. Ku-yüan 毓原. h. Huang-ch'ou 香壇.


Nangtaisei, XII, 177. Winter Landscape. Signed and dated 1832.

Huang Hsiang-chien 黃向堅. t. Tuan-mu 端木.


J. P. Dubosc, Lugano. A Deep Gully in the Mountains, cottages on the banks below. Poem by the painter, dated 1656. The painter's biography on the top of the picture is written by Ku K'ai.


Huang I 黃易. t. Ta-i 大易. h. Hsiao-sung 小松.


Ming-jen shú-hua, XIV. Orchidus in a Vase, after Ch'ên Tsuan. Signed, dated 1786.


Yüintaikaian, I. Trees and Rushes at a misty Stream. Signed, dated 1790.

Kurokawa cat. 46. River Landscape in the Ni Tsan manner. Signed and dated 1790.


Huang Lû 黃呂, r. Ts'ü-huang 太黃, h. Féng-liu-shan-jên 森六山人.


From Hsin-an, Anhui; lived in Wu-hsing, Chekiang. Active probably at the end of the 18th century. Flowers and birds in the manner of Hsü Wei and Ch'ên Shun. M, p.549.

Ming-hua sou-ch'i, I, 8. A Homestead at the Foot of high Mountains in Autumn, after Tung Chi-ch'êng. Signed at 86. Cf. Nanga Taïsei, X, 180; S. e. t. k. Hsi-pien, II.

Ming-hua sou-ch'i, I, 11. Two Magpies in an old Tree. Signed, dated 1795.

Huang Pi 黃壁, r. Hsiao-chîh 小繼.

Nanjū.4, Landscape in Mist. Signed. Poem dated 1720. Also in Tōyō, XII.


Chung-kuo ming-hua, XII. Imaginary Portrait of Su Tung-p’o buying an Ink-stone from a Man. Inscription by the painter, dated 1726.


Huang Shén hua-t’ieh (Shimbi Shoin, Tōkyō, 1914). An album of twelve double-leaves: mostly Studies of Figures, Flowers and Birds; also Landscape-compositions and a Horse. Last picture dated 1729.


Sumitomo collect., Ōiso. An Album of twelve Paintings. Landscapes with Figures, Trees, Rocks, etc. The last signed and dated 1718.

Tokasha Shina Meigashū 59. An old Man writing on a Mountain Wall, a boy holding his ink-stone. Signed, dated 1740.


Ars Asiatica, IX, pl.IV. Ning Ch’i feeding the Ox. Signed. Colophon dated 1744.

Tokasha Shina Meigashū 62. Śrīgarbha Bodhisattva in Guise of a Monk seated on a Lion. Inscription by the painter, dated 1743.


Nanking. Exhib. cat. 332. An Eagle perched on a Tree.


Stump. Signed and dated 1755.

T. Motiya collect., Kyōto. A Album of twelve Flower-paintings, the last signed "at age 70", i.e. 1756.


Pageant, 920. The Fairy Ma-ku with a Lion. Signed and dated 1760.

Chung-hua album, 1933. Landscapes and Figure-paintings. Inscriptions by the artist.


Ibid. Album of Landscapes, Figure and Flower-paintings. Inscriptions by the artist.


Chung-kuo ming-hua, 11. Two old Scholars with Attendants seated under a blossoming Tree in a Garden.

Bijutsu, XIV. Li T’ieh-kuai. Signed.

Ibid. XXIV. Old Men examining Pictures. Signed.


Ibid. 25. Palaces on the Mountain of the Immortals. Signed. Two lines of poetry, Cf. Tōyō, XII.

Shina Nanga, I, 101–106; II, 4, 6, 11; III, 1, 5, 8. Twelve figure-paintings from an album.

Hui-hua kuan. Portrait of his Brother who carries an Ink-stone.

Ibid. Studies of Fruits and Landscapes. Six album-leaves. Sumitomo collect., Ōiso. (a) A Lakeside Inn: people arriving in a boat. (b) A Scholar writing in a House; a
tall rock and banana-palm in his garden. Two large album-leaves, each with an inscription by the artist. The latter in Sekai Bijutsu Zenshi, 20, pl. 64.


Nanga Taisei, VI, 145. A singing Bird on a Branch of a Tree. Signed.

Ibid. Add., IV, 100. Two Fishermen in Boats; bamboo on the shore. Poem, signed.

Kyūka, II. Two album-leaves representing two River-views with poems.


Huang Ting 黃鼎, I, Tsun-ku 諸古, h. K'uang-t'ing 皇鼎, Tu-wang-k'o 陶往可, etc.


L-yuan ch'en-shang 4. Landscape, "in the manner of Sung and Yuan artists". Signed and dated 1669.


Willows and cloudy Peaks beyond. In the style of Kao K'o-kung. Signed, dated 1724.
Nanga Taisei, XIII, 81-92. An Album of River Scenes with Fishermen. Poems, the last signed and dated 1728.
Ibid. IV. Homestead at the Foot of steep Mountains in Autumn, after Wang Meng. Signed.

Wén-ming album, Eight landscapes after old masters. Inscriptions, Signed.

Huang Wan-chung 黃萬鍾.
Unrecorded. Probably Ch'ien-lung period.

Huang Wei 黃衛, f. K'uei-yüan 萬園.
From Wu-chin, Kiangsu, c.1800(?). Flowers. M, p.349.
K.-k. shu-hua chi, XXX. A Branch of blossoming Plum-tree. Signed, dated 1816(?)

Huang Yeh 黃冶.
Active c.1775. No other records are available. Figures. M, p.349.

Huang Ying-shen 黃應誠, f. Ching-i 敬一, h. Chien-an 剑南.
Li-tai, IV. A Reception of Guests in a beautiful Pavillion under large leafy Trees at the Foot of a Mountain. According to inscription, illustrating a poem by the T'ang poet Liu Yü-hsi.
Huang Yüih 黃鈞, 1. Tso-Tien 左田 and Tso-chün 左君.


Nanga Taisei, IV, 60. Flowering Branches. Signed and dated 1815.


Li-t'ai, I. Murmuring Streams in Autumn Woods. Signed.

Ibid. IV. Cockcombs, Chrysanthemums and Rocks. Signed.


Hung-chih 弘智: see Fang L-chih.

Hung-cheni 弘仁, the priest-name of Chiang T'ao 江禾. 1. Chien-chiang 江銜, h. Mei-hua ku-ku 梅花古懸.
From Hsi-hsien, Anhui. Chu-sheng in the Ch'ing-ch'ên period; became a priest at the fall of the Ming dynasty. One of the "Four Masters of Anhui". Q, I, 3, R, XIV, 5, P, II, 9, U, I, 3, 8. M. p. 68.


Nanga Taisei, XI, 124-131. Album of eight Landscapes, one signed and dated 1657.


Chang Ta-chien cat., IV, 34. Hsü-yüan hsi-ch'i 'lu, "Sitting in the rain in the West Garden". Houses and pavilions by a stream at the foot of a high mountain. Poem by the painter. Signed and dated 1659.


Hui-hua ku'an (ca-P'ang Yüan-chi collect.) Landscape after Ni Tsan. Poem by the painter, dated 1660.


Nanga Taisei Add, IV, 35. An old Tree and Bamboos. Inscription, signed and dated 1660.


Shên-chou, VIII. A leafless Tree and young Bamboos. Poem by the painter, dated 1663.


Sōraikan, II, 8. A Scholar’s Pavilion by a River at the Foot of high Mountains, after T’ang Yin. Signed, dated 1751.

Sōgen 342. Landscape with a Man in a Boat. Signed, dated 1770.


Ibid. I. Pine-tree, Plum-tree and Bamboos. Signed.

Hung Wu 弘啓, or Ku-shan pei-tzu 固山貝子, i.e. Shu-chai 極齋 and Tsui-yü 薤迂, h. Yao-hua tao-jên 瑤華遠人, I-ju chii-shih 一如居士.


Ibid. I. Pine-trees and a Stream in the Mountains. Signed.

Ibid. I. Pine-trees on cloudy Mountains.

Ibid. II. Mountain Landscape with Pine-trees.

Ibid. II. Trees and Streams in Autumn.

Ibid. II. Mountain Ridge by a Lake. Signed.

Ibid. IV. Mountains with Waterfall in Summer. Signed.


Ibid. V. The Mountain of the Immortals. Signed.
Ibid. V. Green Mountains and richly coloured Trees. Signed.
Ibid. V. Misty Peaks and luxuriante Trees. Signed.
Ibid. VI. Pine-trees on a Mountain. Signed.
Ibid. VI. Mountains by a River. Signed.
Ku-kung, XVIII. Autumn Landscape; bambooos by a stream. Signed.
Ibid. XXIV. Men enjoying Chrysanthemums by a Stream. Signed.

I Hay 午海, i. Fu-chiu 子九, h. Hsin-yeh 蕭野, Hui-ch'uean 潛川, and other names.
From Suchou. Went to Japan in 1720. Landscapes. M, p. 84. X.

Toyō, XII. High Cliffs by a River. Signed, dated 1745.

I-JAN 還賢, h. of an unidentified painter, who according to the seal was also called Ch'ien-ch'iu yü-fu 千秋漁父. Probably beginning of the Ch'ing period.

I-PING-SHOU 伊秉緯, i. Tsu-ssü 桑似, h. Mo-ch'ing 墨卿.

Mei-chun t'ê-k'ün 62. Waterfall; Pines on a Terrace. Signed, dated 1805.

Also in Sōraikan, II, 88.
Ibid. vol. II. River Landscape, after Tung ch'i-ch'ang. Signed.

JAO CHING 郭瑩, i. Ching-yü 高玉, h. Shih-yao 石耀 and Lu-t'ai 烈泰.
From Hsi-lusien, Anhui. Landscapes after Wu Chên. M, p. 734.
S.c.t.k. hsü-pien, III. Tall Trees growing on the Rocks by a River, after Wu Chên. Signed, dated 1716.
Jên Hsiung 任熊. Wei-ch'ang 濟長.
From Hsiao-shan, Chekiang. B. 1820, d. after 1860. The four painters of this family are known as "The Four Jên". Landscapes, figures, flowers and birds. M. p.87.
Ibid. XVI. A Scholar with a Staff followed by a Servant-boy. Signed, dated 1836.
(See also Nanga Taisei, IV, 185; V, 76 (Flowers); VI, 218-220 (Birds, Insects); VII, 202-205 (Figures); XII, 202, 203; Add. IV, 132 (Landscapes).)

Jên Hsiün 任薰. Fu-ch'ang 鳳長.
Ming-jên shu-hua, XIX. Twelve Handscrolls of Flower-paintings. The 11th dated 1875, last one dated 1873.

Jên l 任麒. Po-mien 伯年.
Ibid. 78. A Turkey in Snow. Signed.
(See also Nanga Taisei, IV, 190; V, 185 (Flowers); VI, 224-239 (Birds); VII, 227-240 (Figures); X, 246-247; Add. IV, 132 (Landscapes).)

Jên Shih-chung 任時中. Hsieh-k'o 賢可.
Unrecorded. Probably Ch'ing dynasty.

Cf. Sögen 354.


Ch'ing êrh-shih chia. A Lady seated by a Rock. Poem by the painter, dated 1746.
Shên-chou, IX. Ladies by a Stream. Also in Shina Nanga, I, 110.

Ch'ing êrh-shih chia. A Lady standing by a Rock, after T'ang Yin. Signed.
Shinchô 68. Man standing by a Waterfall among Trees. Signed.


Kao Chi'êng-mo 高承謨.

Unrecorded. Probably end of the 18th century.


Princeton University. A Man and a Boy walking at the Foot of a Mountain. Signed, dated 1698.

Nanking Exhib., cat. 327. Three leaves from an album: Pine, Bamboo and flowering Plum. Signed and dated 1709.
C. T. Loo's Successor, Frank Caro, N.Y. Li T'ieh-kuai and a Bat. Ink and colour on paper. Inscriptation by the painter in which he says that he painted this after Wu Wei. Dated 1711. Cf. Toronto 59.
Li-tai, II. Looking at the rising Sun.
Ibid. V. Magpies, Swallows and Ducks.
Ibid. XX. A Mountain River and large Pine-trees.
Fu-lu. Two leaves from an album of Bamboo-paintings. S.c.k. hsü-pien. I. Young Woman seated under a Banana-tree. Signed.
Ibid. 737. Four Fish. Signed.
T. Moriya, Kyōto. A standing Figure of Kuan-yin, holding a Lotus Blossom. Signed.
Ibid. Landscape with a Man in a House; a servant brings a jug of wine from a moored boat. Finger-painting.
Ibid. Towering Mountains, dry Trees and a Hut below: a man passing through the gateway into the courtyard. Signed.
Takeuchi collect., Kyōto. A Scholar and his Servant observing a Waterfall. Large landscape, signed.
Yamaguchi collect., Ashiya. Landscape with bare Trees, after Li Ch’eng. Signed.
Kawai collect., Kyōto. Heron among Lotus Plants. Signed.
Ibid. A Lady with a Branch of Cassia in her Hand. Finger-painting. Signed.
Seattle Art Museum. A Man with a Horse by a Tree. Poem by the painter.
Ibid. A Pheasant standing on a Terrace by a stormy Sea. Signed.
G. Del Drago, New York. Bamboos by a Rockery under the full Moon. Poem by the painter.

Hamburg Exhibition, 1919-1920. A Lady under a Willow-tree.
Ibid. Four album-leaves with landscapes and figures. Inscriptions and seals of the artist.

KAO CHIEN 高簡. t. Tan-ju 淡居, h. Lû-yûn shan-jên 旅雲山人.

Mei-chan tê-k’än 58. A quiet Bay; men in a pavilion on the shore. Signed, dated 1681.

Wên-ming album, 1933. Six Landscapes after Yuan masters, the last signed and dated 1707.
Ming-jên shu-hua, XXIII. Man looking at a Waterfall. After Chê-juan. Signed, dated 1708.
Sôgen 188. River Landscape in early Summer, after Chao Ta-nien. Signed.

KAO FENG-HAN 高鳳翰. t. Hui-yûn 高園, h. Nan-tsu’gn 南邨 and in later age, Nan-fu lao-jên 南阜老人.
Kuei-yûn lao-jên 謝雲老人 and several other names.
From Chiâo-chou, Shantung. B. 1683, d. after 1747. Calligraphist. Landscapes, flowers. When unable to work with his right hand he used the left and called himself Hou Shang-tso-shêng 後荷左生 (Shang-tso-shêng being the hao of Chêng Yûn-yu, a scholar, 1292–1364, who also lost the use of his right arm.) Q. II, 1, R, XI, 12, T, I, 3, U, III, 1, 1 M, p.335.

Shên Chou album, 1926. Six Landscape studies with poems, together with six pictures representing Animals by Yo Kao, dated 1715.

British Museum. Studies of Landscapes, Stones, Pine-trees and Flowers. Twelve fan-paintings. Some of them with inscriptions by the painter and dates ranging between 1722 and 1725.
Kyūka, II. Plum-trees in Bloom by a River. Signed, dated 1727.
Hui-hua kuan. Rocky Ledges rising from the Mountain River; a man seated on the ground looking into the water. Ink on silk. Dated 1727.
C. T. Loo's Successor, Frank Caro, N.Y. Landscape with Clouds and Mists; a thatched house in the foreground. Ink and colour on paper. Inscription by the painter, dated 1727. Cf. Toronto 51.
Ibid. II, 79. Four leaves from an album of ten pictures on Flowers and Landscapes. Some with poems by the painter, dated 1734.
Chūgoku 8. Two Landscapes. Album-leaves, one after Tai Pēn-hsiao. Signed, one dated 1736. Colophons by the artist mounted above.
Ibid. 16. Tree-peonies by a Rock. Signed, dated 1736. Also in Kyūka, II.
Anonymous publisher, n.d. Album of eight paintings of various subjects, each inscribed with the date, 1738. Seals of the artist.

Ibid. 38. Birds gathering on a broken Tree by a Mountain Homestead. Colophon by the painter, dated 1744.
Kurokawa cat. 28. A Flock of Magpies coming to roost in a bare Tree. Signed and dated 1751.
T'ai-shan album, series I. Album of twelve leaves: rocks, flowers etc. Inscriptions, one dated 1746.
T'ai-shan ts'ai-shih-lou ts'ang-hua, III. Old Tree and Banana Palms by a Rock. Signed.
T. Moriya collect., Kyōto. An old Tree and alighting Birds; rocks and flowers. Two album-leaves, signed.
Kokka 293. Lotus Flowers. Signed.
Chêng Ch'i, Hongkong. Chrysanthemums. Large album-leaf. Inscription by the artist mounted above.
British Museum (No.225). Roses and Jasmine, after Yûn Shou-p'ing. Signed.
(See also Nanga Taisei, II, 185, 186; IV, 106; V, 111–113, 141, 179 (Flowers); III, 93–98 (flowering Plum); IV, 235–237; Add. IV, 79–81 (Rocks and Trees).)

Hui-hua kuan. Soft Hills rising above a misty River.

Chang Ting-chien, Hongkong. Landscape. Painted on Sung paper.

After a Yuan master. Dated 1724.


Ibid. XII, 47. Landscape after a Yuan painter. Signed.

Pageant 892. A Branch of a Plum-tree and Bamboos.


Signed. Two lines of poetry.


KAO PIN 高鎮.


Unrecorded. According to the signature on the following picture, from T'ieh-ling. Feng-ch'ien. Probably a relative to Kao Ch'i-p'ei.


Shinchû 42. A wooded Path leading to a Cottage. After Hsiu Pen. Signed. Dated 1760.

KAO SHU-ch'êng 高樹程, T. Chun-yû 斌玉, H. Mai-an 麥庵.

KAO TSE'-ên 高岑, T. Wei-chêng 魏生, H. Shan-ch'ang 山長.


Berlin Museum. Collect. Two Landscape-paintings from an album of twelve, after Sung and Yuan masters.


Gems, I, 38. Landscape, after Fan K'uan's “Autumn Mountains and Dense Grove”. Signed.
J. P. Dubosc, Lugano. Thin Bamboos growing by a Rock. A leaf from an album formerly in Chou Liang-kung's Collection.


Kao Ts'eng-yün 高層雲. t. Eh-pao 二鮑, b. Su-yün 蘇園.
From Hua-t'ing, Kiangsu. B. 1634, d. 1690. Scholar, connoisseur, calligraphist. Landscapes followed Tung Ch'i-ch'äng. Q. I, i. R, V, 3, U, II, 2, 5, M, p. 334.

K.-k. shu-hua ch'i, XVII. River-view in Yuan style; pavilions under tall trees in the foreground. Signed, dated 1685.

Nanga Taisei, XI, 236. Two Landscapes, Album-leaves. Signed; one dated 1686.

Kao-tsung, Emperor Ch'ien-lung of Ch'ing 清高宗.
B. 1711, d. 1799. Landscapes. Q. I.

Sōgen 303. The P'u-t'ung Study in the Imperial Garden. Signed. Colophon, poem, dated 1744. Twenty more poems by the emperor.

Ku-kung, XV. Fishing Boat on a misty River. Signed, dated 1744.

K.-k. shu-hua ch'i, XIV. A Cedar-tree on Sung-shan in Homan. Signed, dated 1750.

Ibid. XI. The Study of Bamboos and Incense-burners. Signed, dated 1753.

Ibid. XIX. Landscape in Rain. Signed, dated 1762.

Ibid. I. Three Sheep. Signed, dated 1772.

Chung-kuo ming-hua 24. Two Men seated on a rocky Ledge under bare Trees by a River. Signed.


Native of Hsin-hui in Kuangtung. Skilled at poetry, calligraphy and painting; especially active as a painter in his late years, often painted by moonlight. R, III, 12, M, p. 335.

Nanking Exhib. cat. 175. Buildings on a Cliff overhanging the River. Signed and dated ping-wu (1666?)

Kao Yu 高遇. t. Yu-chi 卜吉.
Nephew of Kao Ts'ën. Landscapes, in which he followed his uncle. R, VI, 17, L, XX, 5.

Chūgoku 7. Landscape with Mists circling a central Mountain. Signed. Leaf in an album of works of the eight Nanking masters (although Kao was not himself one of them).

Ku An-jen 顧安仁. t. Tzü-yün 子雲.

KU CH’IAO 鞠工作任务. t. Ch’iao-shui 居水. h. Jo-hsieh 承邪.
Shén-chou, XVI. Tsü-me reading in a Study in the Garden by a Stream. Album-leaf. Colophon by the painter.

KU CH’EN-LUNG 顧見龍. t. Yün-ch’eng 雲程 or Yün-ch’én 雲臣.
British Museum. Eighteen Lohans. Album of sixteen leaves, the last signed and dated 1654.
Chung-kuo, II, 56. A young Woman leaning over a Table, seen through a Moon door.
Chung-kuo, ming-hua 13. A Lady on a Verandah pausing after playing on the Ch’in.
Iyōan album (Mi-yōn-lou collect.) “A Girl embracing the Spring.” Ten album-leaves.


KU FU-ch’EN 顧符根. t. Sē-jū 瑟如, h. Hsiao-ch’ih 小振 and Sung-ch’ao 構巢 (or Yün-ch’ao 雲巢).
Shén-chou, VIII. A Man standing under an old Cedar-tree by a River. Signed, dated 1684.
Nanking Exhib. cat. 313. Landscape after Ni T’an. Inscription, signed and dated 1698.

KU HAO-ch’ING 顧鶴慶, t. Tsü-yü 子樹, h. T’ao-an 陶庵 and Ku-i-lu 考駿柳.
ANOTATED LIST OF PAINTINGS


KU LIEH 趙廉, t. Yu-chien 又簡, h. Wan-fu 萬夫.

From Ch'i-hsien, Shantung. c.1770. Landscapes. M, p.745.


Ming-jen shu-hua, VIII. Peonies, after a Yüan master. Signed. Four poems by Huang Fu, copied by the painter, dated 1809. Also in Shina Nanga, III, 7.

Ibid. VI. Ladies in a Garden; four pictures forming a series, dated 1810.


Ming-jen shu-hua, XVIII. A Lady standing by a moonlit Stream. Signed, dated 1825.

Tokashira Shina Meigashii 95. An old Man and a Boy under a blossoming Plum-tree watching a flying Crane. Signed, dated 1833.

Shen Chou, XI. Man playing the Ch'in under Autumn Trees. Signed. Also in Shina Nanga, I, 129.


KU MEI-SHENG 顧眉生


KU PAO-WEN 顧豹文, t. Chi-wei 季蔚, h. Ch'ieh-an 且薀.


Toyö, XII. High Mountains in Rain. Signed.

KU SHAN-YU 顧善有

From Hua-ting, Kiangsu. Son of the painter Ku I-te, Active about the middle of the 17th century. Landscapes. M, p.738.

Vannotti collect. Lugano. An album of nine Landscapes in Old Styles. Colophons by Ch'en Chi-ju, Tung Ch'i-ch'ang and others; one dated 1650.


KU TA-CH'ANG 顧大昌. t. Tzü-ch'ang 子長. h. Leng-chia shan-min 楼伽山民.


Ming-jen shu-hua. XIV. Li Tē-yü (of T'ang) receiving Guests. After the emperor Hui-tsung. Colophon. signed, dated 1783.

KU TA-SHÉN 顧大申, original name Ku Yung 顧衝. t. Chén-chih 閔雉. h. Chien-shan 見山.


Shina Meiga Senshū. III. Towered Mountain-peaks and Cascades; a man crossing a bridge below. After a Sung master. Signed and dated 1662.


KU WÉN-YUÁN 魏文源, t. Hsiang-yùan 惶遠 or Wén-ning 文寧. h. Hsün-h-p'o 賢坡 and other names.


Eda collect., Tōyō. The Villa of Li Yen-ch'ü. Li is seen in his house; two servants outside by a boat. Handscroll. Many colophons.


KU YIN 顧殷. t. Yü-kung 禹功.

From Suchou. Active c. 1680. Landscapes. M. p. 742.

Tōyō, XII. A Taoist's Hut by a Stream in the Mountains. Signed, dated 1682.


Shên-chou album, 1914. Album of eight Landscapes.

KU YING 魏瀛. Yü-shan tao-jên 玉山道士.
From Hsu-shu, Chekiang. Latter half of the 17th century. Landscapes after Tung Yüan, flowers and birds after Huang Ch'üan and Hsi Hsi. M, p.739.

K.-k. shu-hua chi, XXXIII. Two Mandarin Ducks.
Signed. Poem.

KU YING-t'ai 魏應泰. Yün-hao 雲鶴.

Ming-jên shu-hua, XVII. A Lady with a Locking-glass.
Signed. Two lines of poetry dated 1814.

KU YÜAN 魏原. Feng-yüan 風源 and Hu-ch'êng 虎成.


KU YÜN 魏蓀. Jo-p'o 若波.

Nanga Taisei Add. IV, 241-248. Album of eight Landscapes, the last signed and dated 1890.
T'oan 78. Landscape after Wang Shih-min. Signed, dated 1895.
Ku Jo-p'o shan-shui chi-ts'ê (Yu-chêng Book co., 1926).
An Album of fourteen Landscapes, mainly after the Four Wang.


Ch'ing éh-shih chia. Listening to the Ch'ên, after Chou Fang. Handscroll. Signed, dated 1775.
Formerly C. B. Hoyt collect., Cambridge, Mass. An album of twelve small Landscape Sketches; two of them after Yüan masters, three of them with poems.
Signed, dated 1785.
Fei-t'u shan-shu, River Scenery with a Pavilion, after a Yüan master. Signed, dated 1785.
K'UN-TS'AN. 艮暹. family name Liu 劉, t. Shih-ch'i 石谿, Chieh-ch'iu 介邱, h. Pai-t'un 白隄. Ts'an-tao-jên 殘道人 and other names.


National Museum, Stockholm. View of a Mountain River. Wisps of mist are driving down along the mountain towards the stream below where pavilions are built over the water; a sailing-boat on the river. Inscription, dated 1661. (In its manner.)

W. Hochstätter, N.Y., A Temple on a Mountain Ledge; a river below, with a fisherman. Inscription, signed and dated 1661. Cf. T'ien-ch'i shu-wu.

Shih-ch'i's tao-jên mo-niao (Hakushunô album). Ten Landscape-studies, two of them with a meditating monk under the trees. Dated 1661.


Chang Ta-ch'ien cat., IV. 35. Mountain Landscape, with an old man angling in a stream in the foreground. Long inscription by the painter dated 1662.

Shina Meiga Senshi 15 (Hashimoto collect.) High terraced Mountain, Buildings and scattered Trees; a monk in meditation in a pavilion. Poem by the painter, dated 1662.

Pei-t'un Lu shan-shut. Endless Mountains and Streams, rich Growth of Trees and Moss; a fisherman in a boat, wanderers on the road. Signed. Colophon dated 1662.


Shên-chou, X. High Mountains rising over a River; pavilion built over a stream. Inscription by the painter, dated 1663. Cf. Shina Nanga, II, 9; Shincho 23.

Chung-kuo ming-hua, 20. A tall, narrow landscape. Waterfalls within a cavern; a path leads to the foreground, following the stream. Inscription, dated 1663.


Liu 94. A Stream descending a Mountainside, with Houses built over it; a wood-gatherer crosses a bridge in the foreground. Long inscription by the artist, dated 1663.

Sekai Bijutsu Zenshi, 20, Pl.48. Landscape after Rain; a man in a house above the river. Inscription by the artist, dated 1663.

Sôrakan, II, 68. Mountain River between high Rocks; spare trees and pavilions along the shores. Two men in conversation, while a boat is approaching, another moored in a bay. Inscription by the painter, dated 1663. Cf. Ômura, I, 7.


Chung-kuo cha collect., Hongkong. Mountain Landscape with a Man playing the Ch'in. Signed, dated 1667.

Chûgoku 7. A River winding between steep Hills; a man in the foreground fishing. Poem, signed and dated 1667.


I-yûn chên-shang, 10. River Landscape; a man in a house built over the water. Long inscription, signed and dated 1670.


Shên-chou album, 1923. Eight small Landscape-studies.


Shên-chou ts'ing-pien, vol.3. A Man meditating on a Mountain Terrace above a Waterfall; wisps of floating mist. Poem by the painter.

Ibid. 10. Seated Alone in a Pavilion by the Water. Poem, signed.

S.c.r.k. hu-pien, III. Pavilion with two Men at the Foot of a rocky Hill where the Water is streaming down. Inscription by the painter.
I-shu ts'ung-pien, 23. High Hillocks grown with Shrubs; a man on a winding path which leads to a small temple. Signed.

Chung-kuo mung-hua 3. Wild Mountains enveloped in Mist and rich Growth of Pines. Poem by the painter.

Ibid. 27. A thickly wooded Mountain, in the manner of Huang Kung-wang. Inscription, signed.

Ming-jen shih-hua, IV, Mountain Landscape. Signed. Colophon.

Ibid. XXV. A Man reading in a Cottage in the Woods. Signed.


T'ai-shan ts' an-shih-lou ts'ang-hua, IV. Houses on the Shore at the Foot of Hills. Inscription, signed.


P'ang Yu-chi illust. cat., II. Two Men seated on a Terrace, looking down into Mountain Stream; high pines and mists creeping along the valley.


Lin 93. Houses in a Mountain Valley; pines in the foreground. Long inscription by the artist.

Nanking Exhib. cat., 281. Two Men seated on a Terrace watching a Waterfall. Inscription, signed.

Chou Li-yüan, 10. Willow beside a Lake; a fisherman in a boat. Album-leaf, signed.


Chang Ch'ien, Taipei. Shan-kao shui-ch'ang. Ragged Mountains and a winding misty Stream. Two men in a pavilion built over the water. According to the painter's inscription inspired by studies of Huang Shan. Poem and inscription by the painter.

Sumitomo coll., Oiso. An Inlet of a Lake, with thatched Houses on its Shore. A fisherman in a boat; two other men at a window overlooking the water. Poem, signed. Cf. K. Sumitomo, III.

Ibid. Bodhidharma seated in Meditation, facing a Cliff. Short handscroll. Seal of the artist. Title and colophon by him mounted with the painting. Cf. Sōgen 229; K. Sumitomo III.

Ibid. Two Landscapes with Waterfalls. Leaves from an album. Inscriptions, signed. Cf. K. Sumitomo, V.

Chūoku 7. A Mountain Gorge, spanned by a natural Stone Bridge; a man crossing it. Poem, signed.

Nanga Taikan 5. Man seated in a low Cottage under an overhanging Rock between spare Trees. Large album-leaf. Inscription by the painter.


Tōsai 37. A Man on a rocky Ledge looking at a Waterfall. Small album-leaf with poetic inscription by the painter.


Ibid. A Hill rising out of a marshy Flatland. Buildings and boats; a lake above, with sailing ships. A small hand-scroll. Title and poem written by the artist, signed.

Ch'eng Tē-k'un, Cambridge. Mountain landscape with a man over a bridge. Inscription by the painter. Colophon by Ch'eng Ch'eng-kuo.


Museum of Eastern Art, Oxford. Richly wooded Mountain-landscape with abundant streams, hidden Temples, and mysterious Caverns. A man is crossing the river on a stone-bridge below. Inscription by the painter, dated ping-tsū (1696, a date that seems too late for K'un-t's'an).
Kung Hsien 聯賢, t. Pan-ch’ien 半千, h. Yeh-i 野逸.


Yûrintaikan, I. Landscape in gold and green, after Li Chiao-tao. Colophon by the painter, dated 1672.

Pageant, 763. A Pavilion raised on Poles over a Stream, in a Forest of leafy Trees; misty mountains above. Poem, signed and dated 1673.

Commercial Press album, 1929. Album of twenty-four Landscapes, the last signed 1766.


Yamaguchi collect., Ashiya. River Landscape, with Pavilions and a Stone Bridge. Inscription by the artist; also title written by him, dated 1679.


Ibid. 636. Landscape with bare Trees. Poem, signed and dated 1686.


Honolulu Academy of Art. Landscape with Buildings on the slope of a Mountain, in the manner of Chû-juan. Long inscription by the artist (on painting theory), dated 1689.


Ibid. XI. Pavilions at the Foot of a Mountain enveloped in Mist. Signed. Two lines of poetry.

Ibid. XVII. A Stream in a deep Gully, an open Pavilion on a Terrace in the foreground. Signed.


S.c.r.k. hsi-pien, IV. A Thicket of bare Plum-trees on a frosty Day.

Ibid. VII. Bare Trees on a Stone by the River-shore. Album-leaf.


I-shu ts’ung-pien 13. Mountain Landscape; cottage in the ravine, large trees in the foreground. Poem by the painter.

T'ai-shan t'ai-an-shih lou ts'ang-hua, vol. II. A low Pavilion and three tall Trees at the Foot of terraced Mountains. Signed.

Wen-ming album, 1909. Twelve Landscapes. Signed; colophon, in which the artist states that he painted them at an early age.


Liu 96. The Yo-lang Tower. A broad vista of open water. Inscription by the artist.

Gems, I, 57. Mountain Ranges and Trees in Mist. Signed.

L-siu ch'uan-t'ung, II. A River Landscape with bare Trees. Album-leaf.

C. P. Huang, Taipei. A fantastic design: Entrance to a Cave, and in front of it, a bare shrub. Inscriptions by the painter, and by eight of his friends, Tao-chi, Ch'a Shih-piao, Sung Ts'ao, Hsiao Ch'ên, Kao Ts'ai, Ch'eo Erh-k'an, Huang Ku'e and Min Ling-s'ai.

Sumitomo collect., Oiso. A cloudy Landscape. Long handscroll. Inscription by the artist mounted after the painting.

Ibid. Album of eight Landscapes, the last with touches of reddish colour. Poem and signature of the artist on a ninth leaf. Cf. Sekai Bijutsu Zenshū, XX, Pl. 52 and Kokka 732.

Kurokawa cat. 13. Lao-tsü riding an Ox. Inscription, signed.


Ibid. Rocks and Water on gold ground. Fan-shaped.


Private collect., Kyōto, A Winter Landscape, with bare Trees. Album-leaf. Poem, signed. Other leaves from the same album in various Kyōto collections.


Ibid. 24 (Horiuchi collect., Osaka). Two Cottages in a misty Gorge. Signed. Poem. Also in Kyūka, II.


Kokka 571 (Z. Fujii, Kyōto). Landscape.

Ibid. 636 (T. Ogura, Tokyō). Landscape.

Bijutsu, XVIII. Mountains and Winding Streams. Signed.

Tōyō, XII. Bare Trees. Signed. Colophon.


Kyūka, II. Bare Willows by a River, after Li Liu-fang. Signed.

Ibid. II. Bare Trees by a Stream. Album-leaf. Seal of the painter.


Ibid. 21. Houses among bare Shrubs by a Mountain Stream in Moonlight. Poem by the painter.


Los Angeles County Museum. Pounced Hills rising through the Clouds; tall trees below. Signed.


Ibid. Four Album-leaves. River landscapes with driving mist, cottages and tall trees. Seals of the painter.


T. T. Ma, Hongkong. Large Mountain Landscape; a man reading in a cottage under the trees.

Sheng P'ing-ch'en, Hongkong. Landscape. Signed.

Lo Chia-hsin, Taipei. A large Mountain Landscape with Buildings. Inscription, signed.


Ninju 16. Two Landscapes, one after Mi Fei, the other after Wu Chên. Both signed and dated chi-seu (1654?) Also in Tōyō, XII.


Ibid. 20. A Fisherman's Hermit, after Chiao Mêng-fu. Signed. Also in Tōyō, XI.

Bijutsu IX, Mountains in Snow. Signed.

Tōyō 388. Poem in the Mountains in Autumn, after Han Huang. Signed.
LAN SHÉN 藍深. (Hsieh-ch'ing 謝青,
Shinchō 33. Mountain Landscape with blossoming
Trees and white Clouds. After Chang Sêng-yûi.
Signed. Colophon.

LAN T'AO 藍藻.
Bijutsu, XXIV (Hashimoto collect., Takatsuki). Magn- 
nolias and Tree-peonies by a Rockery. Signed, dated 
1739. Also in Kyûka, I.

LANG SHIH-NING 郎世寧 or Giuseppe Castiglione.
Ku-kung, XXXII. Pine-trees, Bamboos and Plum- 
blossoms. Fan-painting. Signed. Inscription by the 
emperor Yung-ch'êng, dated 1724.
Sôgen 326. Auspicious Plants in a Vase. Signed, dated 
1726.
Chung-kao, II. An Antelope. Signed, dated 1726. Also 
in Sôgen 327.
sections of the scroll known as The Hundred Horses. 
Dated 1728. Also published by the Yen Khuang Co., 
Peking.
Lin Nan-hai, Köbe. A Lioness and her Cubs on a 
Mountain Ledge. Signed and dated 1738.
Tôso 422. The Emperor Ch'ien-lung inspecting Horses 
Inscription by Ch'ien-lung. Also in Yûrintaikan, II;
partly in Bijutsu Kenkyû 10 and Sekai Bijutsu Zenshû, 
XX, coloured pl.4.
Ku-kung, XXXI. Three Sheep. Signed, dated 1746.
British Museum (Add. No.7). An Imperial Prince and 
Tartar Huntsmen. Signed, dated 1765.
Hui-hua k'un. Flowers in bright Colours. Album- 
leaves.
I-shu ts'ung-pien 8. A young Woman with a Child in 
her Arms. Another running in front of her.
Ibid. 10. Market by the River outside Canton.
Ibid. 10. Tiger seated under a Tree.

Private collect., Kyûto, A Lotus Pond in Summer, after 
Chao Ling-jang. Signed.

Ibid. II, 123. White Eagle on a Cliff. Also in Li-t'ai, II,
and in Lang Shih-ning hua, vol.I.
Ibid. II, 124. Flowers by a Rockery.
Ku-kung, II. The Emperor Ch'ien-lung examining 
Antiquities. Signed.
Ibid. II. Landscape in Mist. Signed. Also in Lang 
Shih-ning hua.
Ibid. XIV. Eight Horses on the River-shore. Signed.
Poem by Ch'ien-lung. Also in Lang Shih-ning hua, 
vol.I.
Museum, 1931. Forty-seven pictures of Flowers, 
Birds and Animals.
Ibid. vol.III, published 1936. Sixteen pictures of Flowers 
and Birds.
Ibid. vol.V, published 1935. Four pictures of Flowers 
and Birds and seven Portraits of the Emperor Ch'ien-
lung.
Ten Pictures of Horses; only five executed by Lang 
Shih-ning.
Ibid. 357. Flowers and Birds, painted together with 
T'ang Tai.
Ibid. 615 (S. Sakai, Tôkyô). A Pair of Steeds by a 
Willow.
Signed.
Ibid. 421. Two Cranes by an old Pine. 
Ibid. 423. Tending Horses in a Meadow. Handscroll. 
Sōrakai, I, 60. A Tiger. 
Sōgen 528. Hundred Birds saluting the Feng-bird. 
Yūrimondai, I, 60. A Sage seated under Pines. 
Musée Guimet, Paris. Emperor Ch'ien-lung examining the Qazaq Horses.

Ibid: Illustrations to the Travels of the Emperor Ch'ien-lung. Four long handscrolls, painted by the painter together with Chin K’un, Ting Kuan-p’eng, Ch’eng Chih-ko, and Li Hui-lin. 

LAO CHENG 勢征, f. Tsai-tzu 在兹, b. Lin-wu shan-jen 林屋山人.

Liu 125. Landscape after Tung Yüan. Signed.


Li-t’ai, I, Two Hares under a Wu-t’ung Tree. Signed. 
K-k. chou-k’an 407–426. Album of twenty pictures of Arhats, the last signed.
Formerly attributed to Hsi Fang. Cf. Ars Asiatica, IX, pl. LV.


Chūgoku 8. Landscape, with a solitary Figure gazing over the Water. Long inscription, signed and dated 1778. 
Shên-chou, XVII. River Scenery with two Sailing-boats in the Distance. Signed, dated 1781. Also in Shina Nauta, I, 118. 

Li Chih 李致.
Unrecorded. Probably a court-painter in the Ch'ien-lung period.

Li-tai. III. Winter Flowers. Signed.
Ibid. VI. Flowers and Birds. Signed.

Li Fan 李方膺. I. Su-fu 素福 and Chieh-jen 介人.
From Hua-t'ing, Kiangsu. Active c. 1720. Landscapes. M, p. 201.

Shên-chou, XIV. Two Men under a Tree on the River Shore. Signed, dated 1724.


Li Fang-ying 李方膺. II. Chi'iu-chung 貝仲, III. Ch'ing-chiang 晴江 and Chi'iu-chih 秋池.


Nanga Taisei, I, 164. 1. Orchids growing from Rocks. Poem, signed and dated 1752. See also Ibid. V, 181, 1; Lotus, also dated 1752.
T. T. Ma, Hongkong. Cabbage Plants and tall flowering Reeds. Inscription by the painter.

Li Hsi-t'ai 李熙泰.
Unrecorded. A seal on the picture reads 1, Hsiao-tung 蕭東. Probably Ch'ing period.


Li Hsiao 李孝.

Nanju 12. Cock and Hen under a Wu-t'ung Tree.
ANOTATED LIST OF PAINTINGS

Li Hsu-1 李修易, t. Tzu-chien子健, h. Ch'ien-chai乾齋.

Ming-jen shu-hua, XII. Narcissi and Bamboos by a Rockery. Signed. Poem.
Nanga Taisei, XII, 195. Landscape after Wu Chen.
Album-leaf. Signed.

Li K'ung 李奐, t. Liang-yeh梁野, h. Po-hung shan-jen白龍山人.

British Museum (Add. No.70). Album of Flower Studies,
done with hot stylus. Signed. Poem dated 1784(?)

Li O-sheng 李粤生.
From Chiang-tu, Kiangsu. Birds and flowers.

Li Ping-shou 李秉綬, t. Yen-fu芸甫, h. P'ei-chih佩之, Chu-p'ing竹坪.
From Ling-ch'uan, Kiangsi; lived in Ku-le-lin, Kwangsi. Calligraphist. Plum blossoms, bamboos and flowers. T.
M, p.208.

Taisei, V, 46.

Li, Prince 禮親王 A member of the imperial family at the time of K'ang-hsi.

Ming-jen shu-hua, XIII. A Boat sailing Homeward.
Signed, dated 1730. Poem dated 1732.

Li San-wei 李三畏, t. Ch'i-lin吉六, h. Po-fu柏阜.
From Ch'ung-ming, Kiangsu. 18th century. Bamboos, landscapes and flowers. M, p.205.

Ming-jen shu-hua, XII. Chrysanthemums in a Vase.
Signed. Poem.

Li Shan 李輝, t. Tsung-yang宗揚, h. Fu-t'ang復堂 and other names.
From Yang-chou, Kiangsu. Ch'ü-jen in 1711, d. after 1754. Flowers and birds; influenced by Lin Liang and Kao

Dated 1730.

Tokashii Shima Meigashii 76. A Pine-tree and Tien-chieh Shrub by a Rock. Poem by the painter, dated 1731.

Chung-hua album, 1934. Eight Pictures of Birds,
Flowers and Insects. Signed, dated 1736. Cf. Nanga
Taisei, Add. IV, 195-206.

Yamaguchi collect., Ashiya. Album of Paintings of
Flowers and other Subjects. Signed, one dated 1736.

T'ai-shan album, series I. Eight paintings: Landscapes,
Flowers, etc. Signed, several dated 1740.

Kurokawa cat. 30, 31. Album of twelve Flower-
paintings (four reproduced), all with inscriptions,
several dated 1740. One leaf in Shinchi, 57.

 Sekai Bijutsu Zenshi, XX, colour Pl.7. Peonies growing beside Rocks. Poem, signed and dated 1741.

Shen-chou, XVI. A blossoming Plum-tree, Bamboos
and Epidendrums by Rocks. Signed, dated 1744.
Kurokawa cat. 29. Bamboo growing beside a Rock. Poem, signed and dated 1745.
Private collect.: Kyōto. Album of Paintings of Flowers, Bamboo, etc. Signed, the last dated 1746.
Yamaguchi collect., Ashiya. Two tall Plants growing from Rockery. Signed and dated 1749.
S. c.t.k. hsü-pien, IX. Lotus. Signed, dated 1754.
Gems, I, 80. Spring Flowers. Poem, signed and dated 1754.
Li Fu-t'ang hsieh-shen. ts'ê (Yu-chêng album, 1722). An Album of ten pictures of Trees and Flowers. Inscription by the painter.
S. c.t.k. hsü-pien. II. Small Birds in a blossoming Tree, Moutan-flowers and small plant in a rockery.
Mei-chan ts'ê-k'an 63. A Branch of 2 blossoming Plum-tree. Poem by the painter.

Tokasha Shina Mei-gash u. Peony and Epidendrum Flowers by a Rockery. Poem by the painter.
Sôraikan, I, 58. A Lotus-plant. Signed. Poem,
T. Moriya collect., Kyōto. Bamboo and an Old Tree. Poem by the artist, signed. Colophon by Ch'eng Hsieh, in which he states that the painting was done when Li was 80.
(See also Nanga Taisai, I, 153, 154; II, 242 (Bamboo and Orchids); II, 178, 179, 243 (Chrysanthemums); III, 244, 245 (Plum); IV, 118-122; V, 105-107, 128 (Flowers); V, 29-32; Add. IV, 91, 93 (Trees); V, 142 (Banana-palm); V, 174-176 (Lotus); V, 221 (Vegetables); VI, 147-152; Add. IV, 93 (Birds and Insects); XII, 79-84 (Landscapes); XIV, 122 (Fish).)


Ming-jen shu-hua, XIX. An Album of eight pictures of Animals, Birds and Flowers. Signed. Last one dated 1747.

Shên-chou, IX. Mountain Landscape, after Wu Chên. Signed, dated 1760.

Ibid. I. Two Fishermen seated under a Willow by a Bridge. Signed.

Ibid. I. A Man on a Hill looking at a Waterfall. Signed. Two lines of poetry.


Ming-jen shu-hua, XXIV. Streams in a wooded Mountain. Colophon by the painter.


K.-k. shu-hua ch'i, IX. The T'ai-sung Mountain (a part of T'ai-shan). Signed. Poem by Ch'ien-lung.

Ibid. XXVIII. The Kao-t'u Temple on the Western Hills, Peking. Signed. Poem by Ch'ien-lung.

(See also K.-k. chou-k' an, Index, for various works by this artist.)

Fei-tun lu shan-shui. Mountain Landscape; waterfall and figures below. After Chao Hao. Signed.


Shên-chou album, 1908. Landscapes, the last signed.


Sumimoto collect., Oiso. Album of Landscapes, some in colour, others in ink only. Signed.


Ibid. 69. Winter Landscape, a Man herding two Water-buffaloes. Signed.


J. D. Ch'en, Hongkong. An Album of Paintings of Landscapes, Animals, Shrimps, etc. Signed.

Field Museum, Chicago. The Red Cliff. Illustration to Su Tung-p'o's poem.


Hobart collection, Cambridge, Mass. Tall Pines at the Foot of a grassy Slope and some Rocks. Inscription by the painter.


Li Yin 李因, t. Po-ye h白也.


S.c.t.k. hsii-pien, VIII. Landscape. Signed and dated 1695.


LI YÜ 李育, t. Mei-shêng 梅生, h. Chu-hai 竹西.

Shên-chou, IX. A Taoist seated in a Cave, after a Yüan master. Signed, dated 1820.

LIEN-CH'I 涛溪.
From Yang-chou; lived in Shanghai. A priest. Active c.1862(?) Bamboo, stones, birds and animals. M, p.624.

Ming-jên shu-hua, XVII. A Lady spinning at the Window, after Lo P'ing. Signed, dated 1862(?)

LIN CH'I 林祁.
Unrecorded. Beginning of Ch'ing period.

Tôyô, XI. Flowers and Bamboo by a Rockery. Signed, dated 1652.

LIN CHIH-FAN 林之蕃, t. K'ung-shih 孔師, h. Han-chai 涵齋.
M, p.230.


LIN CHÜN 林榛.
Unrecorded. One seal on the picture reads t. L-shan — III. Probably the 17th century.

Nanjü 4. Trees by a Stream. Signed, dated 1640(?) Also in Tôyô, XII.

LIN LING-HSE 林令旭, t. Yü-ching 楚仲, h. Ch'ing-chiang 晴江.

Nanga Taisei, III, 100-107. An Album of eight Paintings of flowering Plum, the last signed and dated 1741.
**LIU PIN 刘琼.**

**National Museum, Stockholm. An Eagle perched on a**
Cliff. Signed, dated 1749.

**LIU TÉ-LIU 劉德六, t. Ts'ao-ho子和.**


**LIU TÓ 劉穗, t. Shu-hsien叔憲.**

Ku-kung collect: Rocky Landscape, painted in arcaistic style with green, brown and blue colours. Poem by the painter, dated 1636.

**LIU YIN 柳隠, t. Ju-shih知是.**


**LIU YÍ 柳伊, t. Kung-han公韓, h. Yü-kù愚谷.**

Chūgoku 7. A Pavillon by the River, under a Cliff. Leaf in an album containing works of the eight Nanking masters (although Liu was not one of the eight). Signed and dated 1679.

**LIU YÝ 柳逸, t. Hsien-ch'i仙期.**

K.-k. shu-huá chi, VIII. Opium Flowers. Signed.

**LIU YÜAN 劉源, t. Pan-yüan伴阮.**

Signed.
LO KUANG 魯光, t. Ming-yün 明遠.


LO MU 羅牧, t. Fan-nü 飛牛, h. Yün-an 雲安.

Metropolitan Museum (51-13). An Autumn Landscape.
Handscroll. Signed and dated 1661.
Kyûka, II. Two handscrolls of Landscapes from a series of eight. One signed, with a poem dated 1681.
Horiiuchi collect., Osaka (formerly Kusama), Two large Landscapes, forming a pair, signed and dated 1681.

Tôan 30. Pavilion at the Foot of dry old Cedars. Signed, dated 1693.
Cf. Pageant 821.

LO PIN 羅彬, t. Wên-i 文一交宜.
From Ning-hua, Fukien. Unrecorded Ch'ing period.

Kyûka, II. Mountains and Streams on a Spring Morning.
Signed, dated 1767(?)


Ming-jen shu-hua, XVIII. A blossoming Plum-tree. Signed, dated 1759.

S.c.t.k. hsû-pien, III. Lofty Hills and Trees at a River. Signed, dated 1701.

Bijutsu, XXII. Sparse Trees and a Boat on the River.
Tokasha Shina Meigashû 8. Huang-shau in Autumn: craggy Peaks rising through the Mist. Inscription by the painter.


Kawabata collect., Kamakura. Album of twelve Paintings of Landscapes and other Subjects, the last signed and dated 1774. Cf. Kokka 748.


Metropolitan Museum. Spring-celebrating when the young Bamboo is sprouting in a Homestead. Signed, dated 1775.


Sumitomo collect., Òsaka. Chung K'üei crossing a Bridge on a Donkey; a bare Tree above. Signed and dated 1787.


Private collect., Kyôto. An Album of small paintings of Orchids, painted on silk. The last signed and dated 1790.


Chung-kuo ming-hua, 5. Two Pictures forming a pair: one representing a Tuft of Epidendrum by a Rockery; the other, an old Plum-tree in Bloom. Poem by the painter, dated 1794. Cf. Shina Nanga, I, 115.


Ibid. I. Wu-liang-shou-fou (Amida Buddha). Represented as a man seated under wù-t'ung trees.

Ibid. II. The Scholar Chu I-tsun as a Farmer. Signed.

Ibid. VI. Chêng Hûan reaching his Sons.

Ibid., XVI. Two large Branches of a blossoming Plum-tree. Signed.

Ibid. XIX. A Poet seated in front of his Cottage under a Willow. Album-leaf. Poem by the painter.

Ibid. XX. A Buddhist Monk (Sâkyamuni) seated on a Cliff surrounded by Clouds. Signed.


I-shu ts'ung-pien, 14. Portrait of Ting Lung-hung seated in Profile on a Stone resting his Hands on a Staff.


Ibid. Bamboos, Pines, Plum-blossoms, etc. Album-leaves.

Yu-chêng album. Ten Landscapes in colour.

Chung-hua album, 1923. Twelve leaves representing the Eighteen Arhats.


Ibid. VII. A Farewell Meeting at the River. Signed. Poems by those present.

Ibid. XI. Portraits of Tu Fu and Han Yu (on one scroll). Signed.

Ch'ing érh-shih chia. A Lady standing under Wut'ung Trees. Signed.


P'ang Yüan-chü. Illustr. cat. II. A Mountain Gorge with a Waterfall and a Bridge. Said to represent the road to Shu. Surrounded by ten long inscriptions.

Nanking Exhib. cat. 351. Sakyamuni kneeling in Prayer under leafy Trees. Unsigned?


Yamaguchi collect., Ashiya. An old Man seated in a Chair under Bamboo, after Yen Li-pén. Cf. Sekai Bijutsu Zenshū. XX, Pl.61.

Ibid. Album of ten leaves of flower-studies in ink.

S. Shimada, Kyōto. Portrait of the Poet Yüan Mei. Long inscription by the artist, signed.


Ōmura, I, 5. Ni Tsan, a portrait.


Chang Ta-ch'ien collect., Hongkong. An old Man seated in a Chair made of twisted Roots, under a banana-palm. Inscription by the artist, signed.

(See also Nanga Tsai, I, 224, 225 (Bamboo); III, 155 (Plum); IV, 145 (Rock and Grass); VI, 192-196 (Birds, Insects, Frogs); VII, 152-154, Add. IV, 109-111 (Figures).)


Lo T'ing-hsi 鄱廷琦.
Unrecorded. According to the signature, from Nanking. Ch'ing period.

K.-k. shu-hua chi, XLII. A Cedar by a Rockery. Signed.

Lu Ch'ung 盧靜.
Unrecorded. Probably a court-painter in the Chi'en-lung period.


From Ch'ang-shu, Kiangsu. Active c.1760. Flowers, particularly peonies. M. p.678.


Poem, dated 1784.

Lu Chia-pin 路嘉寛.
Unrecorded.
British Museum. An Eagle and a Bear. Signed with name and the words Pai-i'.

LU FEI 陆彼, t. Ch'i-ch'êng起賔, h. Hsiao-ym筱飲.
From Hangchou. Ch'i-jen in 1765. Poet and calligraphist. Landscapes, figures and flowers; also ink-bamboos, after Wu Chen. T. M., p. 421, 422.

Po-me-chi. Branches of Plum-trees and Bamboos.

LU HAN 陆翰, t. Shao-chêng少徵.


LU I-T'UNG 鲁一同, t. T'ung-fu通甫, h. Lan-ch'ên閭岑.


LU TAO-HUAI 陆道淮, t. Shang-yu上遊.
From Chia-t'ung, Kiangsi. Active c. 1700. Pupil of Wu Li. Landscapes. R., VII, 17. M., p. 419.


LU WEI 陆暖, t. Jih-wei日戱, h. Sui-shan ch'iao遂山樵. Known also by the name Lu Ch'ih 陆綈 (Lu the Fool).

Shina Meiga Senshô 33. A Man walking over a Bridge at the Foot of high Mountains. Signed, dated 1685.
Shinchô 66 (Hashimoto collect., Takatsuki). Mountain Landscape. Handscroll. Signed, dated 1697. Also in Kyûka, II.

Shimbû, XVI. Willows and Plum-trees by a Stream. Signed. Also in Tôyô, XII; Kyûka, II; Sîrén, Later, 1822.
Kyûka, II. A Waterfall. Signed. Also in Sôgen 292.
Picentini collect., Tôkyô. Landscape with Figures in a Boat, a distant Building. Signed.

LU YUAN 陆远, t. Ching-chih静致.
From Suchou. 18th century. Landscapes after Mi Fei. M., p. 424.
Nanjoo 6. A Cottage among Plum-trees with Figures. Seals of the painter. Also in Tôyô, XI.


LÜ CH'IEN 呂震, t. K'ung-chao 孔昭, h. Pan-yin 半隂 and Shih-shan-nung 石山農.


Wên-ming album, 1940. Twelve Landscapes. Signed.
Poem by the artist opposite each leaf.

LÜ HSÜEH 呂飈, t. Shih-min 時敏, h. Hai-shan 海山.


Ibid. No.221. Winter Scene. Signed.
Princeton (Du Bois-Morris collect.) Travellers in the Mountains. Two seals of the painter.

LÜ HUAN-CH'ENG 呂煥成, t. Ch'î-wên 軽文.

Takeuchi collect., Kyôto. A seated Figure (an Emperor?) listening to disputing Scholars. Signed and dated 1732.
Nanjoo 10. A solitary Pavilion by a River. Signed, dated 1751. Also in Tôyô, XII.


MA ANG 馬昂 t. Yûn-shang 雲上, h. T'ai-shan 逓山.

Boston Museum. A Water-buffalo on the Bank of a Stream; a man walking under the trees. Signed, dated hêng-hsi (1730?)

MA CH'UAN 馬權 t. Chiang-hsiang 江香.

Shîchô 88. Flowers, after a Yûn painter. Signed, dated 1791.
Ibid. XII. Chrysanthemums in a Vase. Signed, dated 1831.

Poem.
MA KUAN-WO 馬觀我.
Unrecorded. 17th century.
Fei-tun lu hua-hui. Bamboos behind a Rock. Hand-
scroll. Signed, dated 1662.

MA YUAN-YU 馬元駒。t. Fu-hui 扶義. h. Chi’-huia 楚霞 and T‘ien-yü shan-jên 天雲山人.
Kawai collect., Kyōto. Album of paintings of Flowers, Birds and Fish. The last signed and dated 1690.
Chung-kuo, II, 155. Monkeys beneath a floweret king
Prectorius collect., Munich. Peonies, after Hsü Ch‘ung-
sū. Signed and dated 1695.
Shimoh 47. Chrysanthemums on a Rock. Signed, dated 1696.
Shên-chou, IV. A Heron and two Lotus Flowers.
Signed, dated 1705.

MAO CH‘I-LING 毛奇齡. t. Ta-k‘o 太可, h. Hsi-hui 西河, Ch‘u-ch‘ing 初晴 and other names.
Chungkuo V. Two Ladies standing opposite each other.
Large album-leaf. Signed and dated 1677.
Shên-chou, XX. Looking at the Bamboos. Signed.
Nanking Exhib. cat. 273. A Man leaning on a Tree
beside a River. Signed and dated 1684.

MAO HSIANG 冒襄. t. Pi-chiang 平卿, h. Ch‘ao-min 軍民.
Signed, dated 1631.
Shên-chou, XXI. A straw-covered Hut by the River
between steep Mountains. Signed. Poem, colophon
dated 1638.
Tokasha Shina Meigashū 11. Thin Willows by a River,
and a Pavillon built over the Water. Long poem by
the painter, dated 1648.

Nanga Taisei, I, 148. Bamboo and Orchids. Poem,
signed.

Dedication in large writing to a friend on his 70th
birthday. Dated 1691.
MEI CH'ING 梅清, Yüan-kung 游公 or 逸公, Ch'ü-shan 蕭山, Hsiu-hsü 髮馥, Lao-chü-fan-fu 老墨父 and other names.


J. D. Ch'en, Hongkong. Mei Ch'ü-shan Hsien-ch'eng sheeng-lan hua-ts'e. Sixteen album-leaves representing famous places, the last dated 1679.
Ho Kuan-wu, Hongkong. Landscape, dated 1679.
Shen-chou, XIV. A Mountain Study, after Wu Chen. Signed, dated 1687.
Nanga Taisen Add. I, 242-249. Album of nine Landscapes, painted "at the age of 70," i.e. in 1692.
Commercial Press album, 1934. Nineteen Sketches from Huang-shan, Anhui. Some with poems or colophons by the painter. According to the inscription on the last picture, painted when the painter was 71, i.e. 1693. Also published by the Wen-ming Co. under the title: Huang-shan sheng-chi tiu-ts'e.
Shen-chou, XVIII. A high Waterfall on wooded Mountains and a Pavilion among Trees at its Foot. Poem by the painter.
Hsin-an p'ai ming-hua chi (Shen-chou album, 1924). Two Men seated in a Cave; a boy is preparing tea. After Ching Hao. Seals of the painter.
Shen-chou album, 1929. Landscapes in early styles. Inscriptions by the artist.
Nanking Exhib. cat. 276. Landscape of Ching-t'ing-shan. Inscription, signed.
Yamaguchi collect., Ashiya. Album of twelve Landscapes, painted in ink only. Signed. Title written by Wu Ch'ang-shih.
Sekai Bijutsu Zenshu, 20, pl. 49. A Boat on the River; misty pine forests on the shore. Poem, signed. A leaf from an album.
OMEI CH’UNG 梅所, r. P’ei-i培 everybody.

Poems by the painter and by Mei Ch’ung.

MEI KENG 梅庚, r. Ou-ch’ang 楊長 and Ta-ch’ang 子長. h. Hsieh-p’ing 雪坪 and T’ing-shan-wéng 頭山翁.


MENG CHIN-i 孟觐乙, r. Li-t’ang 李堂, h. Yün-ch’i wai-shih 雲溪外史.
From Yang-hu; lived in Kuei-lin, Kuangsi. Landscapes in early years, flowers and birds when old. Began to go blind, but went on painting to his death. M, p. 225.

S.c.t.k. hsü-pien, II. Cats and flowering Plants. Signed.

MENG YUNG-KUANG 孟永光, r. Yüeh-hsin 月心, h. Lo-ch’ih-shêng.

Signed: Lo-ch’ih-shêng.

MIN CHIN 閨貞, r. Chêng-chai 正齋.

Ming-jên shu-hua, XVII. A Lady with a Fan. Signed, dated 1776.

Hashimoto collect., Kyôto. Large album with eight leaves of Landscape Studies. Partly coloured. Painted together with Mei Ch’ung.


Vannotti collect., Lugano. Landscape. A rocky Island with Pine-trees. According to inscription, after a picture by Li Ch’eng called Han-yün shan-t’u t’u.

J. P. Dubosc, Lugano. A large Album of twelve leaves. Landscape-studies after Sung, Yüan and Ming masters. Signed.


Tokasha Shina Meigashii 98. Four wild Geese and Reeds. Signed.
Nanga Taisai, IV. 142. Two pictures of Flowers in Vases. Signed.

Boston Museum. Six broadly executed Figure-sketches. Album-leaves. Signed.


**Ming-chien** 明健. Family name Wang 王① Chih-ch’in 智勤, h. Chi-ku 几谷.
A priest. c. 1820. From Tan-t’u, Kiangsu. Landscapes, followed Ching Hao, Kuan T’ung, Ma and Hsia. M, p.224.

Tōan, 70. A cloudy Peak, after Mi Fei. Signed. Poem.

Ibid. 71. Man in a Boat under a Cliff, after Ni Tsan.

Signed. Colophon.

**Ming-chung** 明中① Ta-heng 大恒, h. Yin-hsü 熙虛 and other names.

Shima Meiga Senshū, 29. River Landscape after Ni Tsan. Poem by the painter, dated kuei-ch’ou (1733?)


Ming-jen shu-hua, XIV. Bare Trees, Bamboos and Stones, after Su Tung-p’o. Also in Nanga Taikan 7.

**Mu Ta-shou** 穆造受, t. Liu-chou 六舟, h. Hsin-nan 質南.


**Nan-hai** 南海. A Buddhist monk whose original name was Yüan Yü 阮瑜 (?) B. 1676, d. 1751. Writer and painter of bamboos. See article by K. Tanaka in Bijutsu Kenkyū, No.127, 1942.


Ibid. A leafless Tree and Bamboo by a Rock. Poem by the painter.

Ibid. Section of a Bamboo Stem. Poem by the painter.

**Ni Yuan** 倪軫, t. Chieh-sun 芣孫, h. Hsiao-p’u 小圃.

Ming-jen shu-hua, XX. A Banana-tree and Chrysanthemums by a Rock, after Wang Wu. Signed.

**Nien Ju-lin** 年汝麟.
Unrecorded. 18th century.

Ming-jen shu-hua, XV. Mountain Landscape with a Man on a Bridge, after Ch’a Shih-piao. Signed. Also in Nanga Taikan 7.
ANNOTATED LIST OF PAINTINGS

NIU SHIH-HUI 牛石惠.
Unrecorded in the standard biographical works. Active at the end of the Ming period and at the beginning of Ch'ing. For biographical researches and speculations, cf. K. Sumitomo, IV, notes.

Mei-chan t'ê-k'an 32. A young Cormorant under a leafless Willow-tree. Signed.


NIU SHU 鈕相, t. Han-fan 漢藩.
From Suchou. Active probably at the beginning of the Ch'ing period. Follower of Ch'iu Ying. M, p. 504.


PA WEI-TSU 巴惠祖, t. Yü-chi 子籍 and Tzü-an 子安, h. Chiu-t'ang 雲堂 or Chien-t'ang 契堂.


PAN TAI-LI-SHA 班達里沙.


P'AN KUNG-SHOU 潘恭壽, t. Shên-fu 慎夫, h. Lien-ch'ao 聖巢.
From Tan-t'ou, Kiangsu. B. 1741, d. 1794. Landscapes, flowers. U, III, 1, 12, M, p. 636.

Chang Pi-pan, Hongkong. An Album of twelve Landscapes in various styles, several of them dated 1783.

Hui-hua kuan. Illustrations to the Story about the Musician Tai Kuei.
Ibid. Views from a Scholar's Garden.
Ibid. IX. Two Fishing-boats on a Stream between high Cliffs. Poem by the painter. Colophon by Wang Wên-chih.


Shinehô 52. A Man on a Bridge looking at the cloudy Peaks, after Tung Ch'i-ch'ang. A seal of the painter. Ibid. 52. Waterfall on a Hill, after Wên Chêng-ming. Seals of the painter.
Kurokawa cat. 38. A Stream issuing from a Lake; a pavilion at its mouth. Signed.
Ibid. 39. A tall Landscape, with a Man on a Bridge. After Tung Ch'i-ch'ang. Inscription by Wang Wên-chih.

P'AN SSÜ-MU 潘思牧, t. Ch'iao-lâ 椅侶.

Shina Meiga Senshû 36. Mountains enveloped in Rainclouds, a Stream at their Foot. After Tung Ch'i-ch'ang. Signed, dated 1827.
Sôgen 329. Landscape after Wên Chêng-ming. Signed, dated 1830 (at 75).


P'AO K'AI 鄭楷, t. Tuan-jên 潤人, h. T'ang-ts'un 桐村.

Ming-jên shu-hua, XVIII. Mountain Landscape, after Huang Kung-wang. Signed, dated 1753.

P'AO K'UN 包坤.
Unrecorded. Probably Ch'ing period.

Arts Asiatica, IX, pl.LX. A Stag resting under a Tree. Ink-painting. Signed.

P'AO TUNG 包棲, t. Tzû-liang 子梁, h. Chin-san 近三.

Ming-jên shu-hua, XVII. A Girl in a Boat gathering Water-chestnuts, after Chao Meng-fu. Poem.
Ibid. XVII. A Lady dressing her Hair in a Garden, after Lo P'êng. Poem.


Signed.

PIEN SHOU-MIN 邊壽民 or Pien Wei-ch'i 邊維麒. t. I-kung 頤公. h. Chien-seng 潤僧 and Wei-chien ch'u-shih 蘆間居士.
Ming-jen shu-hua, VI. A Branch of a blossoming Plumtree in a Vase. Signed, dated 1729.
Ibid. I, 85–89; II, 1 and 3; III, 2 and 5. Nine pictures from an Album of Flowers and Wild Geese. I, 87 dated 1743.
Chung-hua album, 1929. Twelve pictures of Flowers and Birds. Poems by the painter.
Tokasha Shina Meigashû 42. Chrysanthemum Flowers. Album-leaf. Poem by the painter.

Ibid. 44. Four Geese and Reeds, one of them alighting from the air. Poem by the painter.
Nanga Taikan 6. Wild Geese among Reeds. Two album-leaves, each with a poem. The first one also in Shincho 36.
Arts Asiatica, I, pl.XLIV. Two Wild Geese. Signed.
Chêng Tê-k'un, Cambridge. An album of paintings of various subjects. Signed.
(See also Nanga Taisei, II, 170–172; III, 99; IV, 123–126, 239; V, 26, 27, 108, 109, 145, 177, 178, 222, 223 (Flowers, etc.); VI, 154, 155 (Butterflies); 156–169 Add. IV, 95 (Wild Geese); Add. IV, 217–224 (Household Implements).)

PIEN WEN-WEI 半文蔚. t. Jun-ku 謹甫. h. Fu-po 佛白.
Shên-chou, XI. Orchids and Rocks by a Stream. (The orchids by Ch'ên Yüan-szu.) Signed, dated 1622.
Chung-kuo, II, 32. Landscape. Signed, dated 1624.
Chung Ts'ung-yü cat. A Scholar's Homestead in a River. Dated 1641.
Chûgoku, IV. A Man in a Cottage on the Shore of a Mountain Stream; precipitous peaks behind. Signed and dated 1648.
Chang Pi-han, Hongkong. Landscape. Signed and dated 1648.
Sôgen 170. Mountains in Autumn, after a Yüan master. Two lines of poetry, dated 1669.

Po Èh Tu 博爾都, t. Wên-chêng間亭, h. Tung-kao yü-fu 東皋漁父.
A Manchu. Poet and painter; friend of Shih-č'ao. M, p.496.

Hashimoto collect., Kyôto. An Album of Landscapes. Signed.

P'ê-ho 普荷, or T'ung-ho 通荷, h. Tan-tang 擔當 A priest whose original name was T'ang T'ai 唐泰, t. Ta-lai 大來.

Sketchy studies in p'ê-mo manner.

Shang-ju 升居, t. Hsên-chên 聲邊 or Ching-ju 景居, h. Mu-ts'un 目存 and P'ê-shih-tsê 蘇時子.
Ku-kung album, 1940. Ten Landscapes in old styles, the last signed and dated 1686. Cf. Nanking Exhib. cat. 267.


I-yüan chêng-shang 5. Landscape illustrating a T'ang poem. A scholar in his study, a visitor approaching on a bridge. Signed and dated 1714.

Sōraikan, II, 75. Two Cottages with Figures at the Foot of snowy Mountains. Poem and inscription by the painter, dated 1723.

From Ch'ang-t'ing, Fukien. B. 1665, d. c.1750. Landscapes. Author of Wan-hsiao-t'ang hua-chuan 晚笑堂畫傳.

Tokasha Shina Meigashū 18. Travellers in Mountains in Autumn; a ferry-boat on the river. Poem by a Yüan poet, copied by the painter, dated 1741 (at 77).
Shinchiō 67 (J. Cahill, Wash., D.C.) A Boy riding on a Buffalo; a Man sleeping under a Tree. Album-leaves, one signed at 80 (1744).

Shên Chih 沈治. 1. Yo-an 素庵.


Shên Ch'ou 沈焯. 1. Chu-pin 竹賓, h. Mo-hu wai-shih 墨湖外史.

Nanga Taisei, XII. 183–194. Album of twelve Landscapes, the last dated 1840.

S. c. t. k. hsü-pien, II. Landscape. Inscription by the painter.
Ibid. IX. Mountain Landscape in the style of Tung Yüan. Signed.


Ibid. Intr. 54. Landscape in the manner of Ni T'ao. Signed.

Ars Asiatica, IX, pl.IXII. Rabbits under a blossoming Tree. Signed, dated 1723.
Ibid. 397. A Cat in a Garden. Signed, dated 1731. Also in Shimbì, XI; Tôyô, XII.
Shimbì Shoin, Shina Meigashû, vol.II. Two white Rabbits under a blossoming Plum-tree and two Birds in the Tree. Signed, dated 1731.
Shinchô 63. Three Monkeys by a Waterfall. Signed, dated 1735.
Kokka 405. Two Deer. Signed, dated 1736.
Shimbì, IX. Plum-trees and Rabbits. Signed, dated 1737.
Kokka 452. Two pictures, each representing a Crane. Signed, dated 1738. One of them also in Hyôjirô Hattra.
Shimbì, VII. Two Peacocks by a Stream. Signed, dated 1738.
Ibid. VII. Swallows and Willow-trees. Signed, dated 1738.

Metropolitan Museum. Two Pheasants on the Branches of a Peach-tree. Signed, dated 1744.
Ibid. 326. Eight scrolls of Flowers, Birds and Insects. Signed, dated 1748.
Shimbì, XVII. Monkeys and a Deer. Signed, dated 1751.
Shimbì, XIV. Swimming Ducks under blossoming Plum-trees. Signed, dated 1753.
Shên-choü, VI. Two Mandarin Ducks among Lotus Flowers. Signed, dated 1758.
Kyûka, II. Three Rabbits under a blossoming Plum-tree. Signed, dated 1776.
Nanking Exhib. cat. 369. Two Pheasants beneath a flowering Tree. Signed and dated 1778.
Shên-choü, XVI. Mynah Birds flying under a Willow and a Tree-peony in Wind. Signed.
Chung-kuo, II, 134. Four Wild Geese. Signed. Also in Shina Nanga, I, 127; Tôyô, XII.
Ibid. II, 126. Two Feng Birds. Signed.
Cf. Shina Nanga, II, 12.
Shum, XVI. Horses and leafless Trees. Signed.
Ibid. XX. Two Deer. Signed.

Shêng Feng 沈鳳. 卐. Fan-min 凡民, h. Pu-lo 補離.
T. M., p. 149.

Pageant, 913. A broad River-view, with a pavilion and several trees on a small island. In the manner of Ni Tsan. Signed and dated 1751.

Shêng Hao 沈濤. 卐. Lang-ch'ien 琅倩, h. Shih-ch'ien 石天.
M, p. 147.

Hui-hua kuan. Scholar in a Study under old Trees. Inscription by the painter, dated 1633.

Shên Huan 沈煥.
Court-painter in the Ch'ien-lung period. Figures. S, M., p. 156.
Li-t'ai, III. A solitary Fisherman. Signed.
Ibid. VI. Landscape in Mist. Signed.


Shên T'ien-hsiang 沈天驊.
Nephew of Shên Ch'üan. M, p. 150.

SHÉN TSU-TUNG 沈祖永, b. Lin-yen lao-jen 鄭健 老人.
Unrecorded. According to his inscription on the painting below, he was a sixteenth-generation descendant of Shên Chou.

I-yüan chên-shang 6. Landscape, after Shên Chou's
Pi-shan ch'în-shê' handscroll. Inscription, dated chia-
tzŭ.

SHÉN TSUNG-CH'IEH 沈宗傑, t. Hsi-yüan 慕遠, h. Chieh-chou 芥舟 and other names.

Long inscription, dated 1769.
Shinchô 77. The Goddess of the Lo River. Signed, dated 1770.
Ch'êng ěr-shîh chia. A Lady playing the Ch'în in a
Garden, attended by a Maid. Poem by the painter,
dated 1773.
Shên-chou, IX. A Lady with her Ch'în under a Wu-
Signed. Colophon dated 1782.
Ômura, I. 1. Mountain Landscape with a Man reading
8.

SHÉN TSUNG-CHING 沈宗敬, t. K'o-t'ing 高庭 and Nan-chi 南季, h. Shih-fêng 詢峰.

Nanju 5. Landscape with a Man on a Bridge. Two lines of poetry, dated 1705. Also in Tôyô, XII; Pageant, 
843.
Fei-tsun lu shan-shui. Waterfall on the steep Mountain,
after a Yüan master. Signed and dated 1706.
K.-k. shu-hua chi, XXXI. Pine Groves in the Moun-
tains. Signed.
Hibid. XXXVII. Pines in the Mountains in Spring.
Signed.

SHÉN YING-HUI 沈映晦, t. Lang-ch'êng 子成, h. Keng-chai 良齋 and Ya-t'ang 雅堂.

Li-tai, I. Landscape in Autumn. Signed.

Ming-jên shu-hua, XVII. The Goddess of the Lo River. 
Signed, dated 1782.
Ômura, I. 3. Mountain Terraces, a Pavilion and Houses; 
trees and rocks in the foreground. After Wang Fu. 
Signed, dated 1784. Also in Sôraikan, II, 87.
Tôyô, XII. The Garden of the Hsiêh Family. Signed,
dated 1786. Also in Kyûka, II.
Poem and colophon, dated 1805.
Sôgen 348. Landscape. Signed. Poem, colophon dated 
1817.
Pageant, 942. A River Scene in Autumn. Long inscrip-
tion by the artist. Signed.
Boston Museum. River Scenery; high Mountains. Small 
sketchy picture. Colophon by the painter.

Shên K'o-t'ing Tsung-ching shan-shui tsê (Haku-
bundo, Osaka, 1921). An Album of eight leaves 
consisting of Landscape Studies, some inspired by 
Yüan masters. Signed.
Shinchô 47. River Landscape, after a Yüan master. 
Album-leaf. Signed.
J. P. Dubosc, Lugano. Landscape with two Trees and a 
Cottage in the foreground. Handscroll. Two inscrip-
tions by the painter, both signed.
Shêng P'ing-ch'ên, Hongkong. Landscape.
ANOTATED LIST OF PAINTINGS

SHEN YU 沈鈞


SHEN YUAN 沈源


Ibid. XXXV. Emperor Ch'ien-lung's Pavilion for playing the Ch'iu in Pei-hai, Peking. Colophon by Ch'ien-lung.

SHENG TAN 盛丹, t. Po-han 伯含


SHIH LIN 施霖, t. Yü-jo 雨若 or Yü-hsien 雨咸


SHIH P'U 施榴, t. Tsü-po 子博
From Ch'ien-cang, Chekiang. Active c.1740. Landscapes, bamboos, rocks, followed the Yüan masters. M, p.276.

Nanjū 16. Landscape after Tung Yüan. Signed, dated 1737. Also in Tōyō, XII.

Hyōjirō Hatra. Landscape with a Man and a Boy. Signed, dated 1741.

SHIH SÈ 施塞, h. Ni-an 禮安

K.-k. shu-hua chi, XIV. Summer Landscape. Signed, dated 1682.

SHIH-TSU, EMPEROR SHUN-CHIH OF CH'ING 清世祖
B. 1638, d. 1661. Figures and landscapes. Q. I.


Ku-kung, XVII. Chung K'uei. Signed. Presented to the President of the Board of War, Tai Ming-shuo.

SHIH YÉN-ch'IEH 史顥節, t. Jui-chü 容子.

Signed.

SHIH YÜAN 施原.

National Museum, Stockholm. Two Men on Donkeys,

SHIH YÜN-yü 石雲玉, t. Chih-ju 車如, h. Ch'o-t'ang 琢堂 and Ch'u-t'ang 竹堂.


SOU-hsüeh shän-jén 漱雲山人.
Unrecorded. B. 1710, d. c.1780.

Four poems by the painter, one dated 1769 at 60, another dated ten years later.

SSÜ-MA CHUNG 司馬鍾, t. Hsin-k'ü 詠谷.


SU I 蘇葩, t. Chung-chan 仲瞻.

Nanjū 7. Landscape in Snow, after Wang Wei. Signed,
dated 1665. Also in Töyö, XII, Pageant, 762.

SU T'ING-yü 濟廷煜, t. Hsü-k'ü 謝谷.

Kyūka, II. Bamboos by a Waterfall. Finger-painting.
Signed. Poem dated 1784.

Sun Hu 孙祜.


Sun I 孙逸, i. Wu-i 無逸, h. Su-lin疏林.


Sun Ti 孙秋, i. Tzü-chou 子周, h. Chu-ch'ih竹軼.

K-k. chou-k'an, vols. VI-VIII, 129-151. Flower Studies on nine album-leaves. Collected in the same album as paintings by Ts'ao Yu-kung. All signed, two dated 1650 and two dated 1651. One leaf also in K-k. ming-hua chu-chi, II.


Sung Chun-yeh 宋畧業, i. Sheng-ch'iu 音求, h. Chien-fu 僧甫.

Inscription by the emperor K'ang-hsi.

Sung Lin 宋霖, i. Liu-yu 六雨.
From T'ung-chou, Kiangsu. Active c.1800. Ink flowers after Hua Yen. M, p.129.

Kurokawa, 42. Peony. Ink on paper. Poem by the painter, dated 1808.

Sung Lo 宋學, i. Mu-chung牧仲, h. Man-t'ang漫堂.


SUN G-PAO-SHUN 宋保淳, t. Shuai-ch'u 師初, h. Chih-shan 芝山.


Ming-jên shu-hua, XXVI. Landscape. Signed, dated 1801.

TA-P'ENG 大騰.
A Buddhist monk, who went to Japan in 1722. Did bamboo-paintings with the fingers. Cf. article by K. Tanaka in Bijutsu Kenkyû, No. 127, 1942.

Inscription by the painter.

TA-SHAN 大汕, t. Han-wêng 備翁, h. Shih-lien 石蓮 or 石蓮.
A priest who lived in the Ch’ang-shou Temple in Kwangtung. Active in the K’ang-hsi era. Friend of Wu Wei-yeh and other painters. See Ch’ing hua-chia shih-chih; also V, p. 19.


TA-SHOU 達受. Original name Ch’en Chin 陳景, t. Chi-jen 陳仁, Ch’iu-chi 楊惠, Han-ch’uan 廖泉, Liu-chou 劉舟 and many other names.
M, p. 557.

Nangâ Taisei, II, 65. Two Paintings of Orchids. Signed, See also III, 258 (Narcissus); IV, 171 (Chrysanthemums).

TAI CH’U-CHENG 臺衢程, t. Ho-chih 荷之 and Lien-shih 邈士.
From Ta-yü, Kiangsi. B. 1755, d. 1811. President of the Board of Works. Unrecorded in the biographies of painters.
V, p. 1778.

Li-tai, V. A Temple in a Pine Forest. Signed.
K.-k. shu-hua chi, XI. Landscape. Signed.

TAI HSI 臺熙, t. Shun-shih 蘇士, h. Yu-an 楊彥.

Chung-kuo ming-hua 5. Steep Slopés and rushing Water. Colophon by the painter, dated 1835.

Kurokawa cat. 44. A Pavilion on a Ledge beneath a towering Cliff, in the manner of Shên Chou. Signed and dated 1837.
J. D. Ch'ên. Hongkong. Album of ten Landscapes, partly in colour, the last dated 1838. Inscription by the artist dated ten years later.


P'ang Yüan-ch'i. Illustr. cat., 1940. II. Mountains in Autumn with an Inn, in the manner of Kuo Hsi and Fan K'üan. Signed and dated 1852.


Ming-jên shu-hua, I. River Landscape, after Huang Kung-wang. Signed.


Yu-chêng album, 1921. Eight Landscapes.

Hsiü-ching ch'ai. A Tree and some Bamboos by a Rockery. According to the inscription, in the manner of Wen Cheng-ming, Li Liu-fang and Ma Shou-ch'in.

Mei-ch'an t'e-k'ian 64. Broad Stretch of a River. Colophon by the painter.


Hui-hua kuan. Mountains in Mist, after Wang Yüan-ch'i.


Chūgoku 8. A River passing between rocky Cliffs, on Top of which Bamboo is growing. Poem, signed.


Nanga Taikan, II, 4, 6, 8, 10, 12. Six Landscapes from an album.

Ibid. 2. Two Buffaloes grazing among the Willows on a low River-bank. Signed.

(See also Nanga Taisei, II, 66-71 [Bamboo and Trees]; IV, 174, 175, 242-245 [Trees and Rocks]; V, 47-49 [Pines]; X, 219-223; XII, 196, 197 [Landscapes]; Add. II, 135-162; Add. IV, 126-129, 229-236 [Landscape Albums].)

TAI I-hêng 蔡以恆. J. Yung-po 用伯.


Shina Meiga Senshū 43. A Mountain Valley with Buildings, a large pine-tree in the foreground. Colophon by the painter, dated 1863.

Nanga Taisei, XII, 204. A House by the Water; flowering trees. Signed and dated 1872.


Nanking Exhib. cat. 299. Landscape in the manner of Ching Hao. Signed and dated 1647.


TAI PÈN-HSIAO 蔡本孝. J. Wu-chin 勅禽. H. Ying-a 恩阿.


Shên-chou, XIX. A Man resting in a Grove of tall Trees at the Foot of terraced Mountains. Poem by the painter, dated 1663.


Nanking Exhib. cat. 260. Two leaves from an album of Landscape-paintings. Inscriptions by the artist, one dated 1678. Writings by Fu Shan on the opposite leaves.


Tōan, 41. Hermitages in the Mountains. Signed and dated 1680.

Nanga Taisei, XI, 230-235. An album of twelve Landscapes, the last signed and dated 1688.


Shina Meiga Senshū, II, 29 (Hashimoto collect.) Steep Cliffs by the River and slender Pines. Signed and dated 1689.

Gems, I, 82. Two Men in a House in the Mountains, beside a Waterfall. Signed and dated 1690.

S.c.t.k. hsü-pien, VI. High Mountains, rushing Torrents over the misty Gully. Long inscription by the painter, dated 1690.

Shên-chou, Add. 4. An album of ten Landscapes, each with a poem by the painter.
Shên-chou ta-kuan, vol. 3. A Scholar in a Study by a River, a Man in a Boat. Poem by the painter, and dedication to Mao Hsiang.
Liu 123. A Winter Landscape. Trees in the foreground, a building on a small island in a lake, near the distant shore. Signed.

Kurokawa cat. 22. Landscape with Groves of Bamboo; a man in a thatched house. Inscription, signed.
Mr. Suma, Tôkyô. A Mountain Gorge. Signed.

From Ch'ang-chou, Kiangsu. Landscapes. M, p. 717.

Tai Ch'ung-kuan 祇重光, t. Tsai-hsün 在辛, h. L-sou 逸叟, I-kuang 逸光. Sao-yeh tao-jên 摘葉道人.
Chiang-shiang wai-shih 江上外史 and other names.

J. P. Dubosc, Lugano. A Scholar sitting under a tall Pine-tree. Poem by the painter, dated 1680.

T'AN HSIANG-LU 諧象権.
A nobleman with the rank of marquis. The facts of his life are unknown. Landscapes after Tung Yüan. M, p.628.

Liu 104. Three Juniper-trees growing beside a Stream.
Poem, signed and dated 1684. Colophon by Tan Chung-kuang.


Sōrakan, II, 89; Landscape with a Woman teaching her Son in a Cottage at the Foot of the Mountains. Signed, dated 1803. Painted for Wang Wên-kao (1764-1849). Numerous colophons by contemporaries.
British Museum. View of a Garden. Inscription by the painter, dated 1826.
Kurokawa cat. 43, A Scholar seated by a Rock, listening to Wind in the Pines. Handscroll. Signed and dated 1834.
Ikeda collect., Tokyo. Album of Landscapes, Pine Branches, etc., the first signed and dated 1841.

T'ANG LI-HÜEHN 唐履雲.
Unrecorded. Probably Ch'ing period.


T'ANG LU-MING 湯祿名, b. Lo-min樂民.

Hui-hua kuan. A high Cliff by a River; two men on the shore below. In imitation of a T'ien master.
Nanking Exhib. cat. 373. A Branch of blossoming Plum. Signed.
Yu-chêng album, 1924. Fifteen pictures of Landscapes, Flowers, Birds, Figures, Grass and Insects, painted by the painter, his wife and his children.
S. e. t. k. Hsü-pien, VIII. A Mountain Stream between terraced Rocks. Signed.
Shinchiô 75. Trees and cloudy Peaks. Signed.
Chung-kuo ming-hua, 38. A Lady gazing from a Window. Signed, dated 1850.

Ming-jën shu-hua, XVII. A Lady looking at Plum Blossoms from a Window. Signed, dated 1859.


Nanju 18. Orchids by a Rockery. Signed. Also in Töyö, XII; Pageant, 924.

T'ANG TAI 唐岱, t. Yu-tung 聶東, h. Chung-yen 靜巖 and Mo-chuang 默莊.


Cat. Ostasiatische Kunst und Chinoiserie, KölN, 1933 (No. 408). Landscape in the style of Kuan T'ung. Signed, dated 1726.


Ku-kung, XIV. Reading I-ching in the Woods in Autumn, after Chao Meng-fu. Signed, dated 1736.


Ibid. XIX. Landscape after Wang Meng. Signed, dated 1746.

Li-tai, IV. A Poet wandering in the Woods, after Shên Chou. Signed.
K.-k. shu-hua chi, VI. Waterfalls on the Mountains in Autumn, after Fan K'uan. Signed.

Ibid. XX. Homeward bound in Wind and Rain. Signed. (See also K.-k. shou-k'an, Index, for various works of this artist.)
Kokka 357. Flowers and Birds. Painted together with Lang Shih-ning.

J. P. Dubosc, Lugano. Album with ten landscapes after old masters. Signed; poems to each leaf by Liang Shih-chêng.


TAO-CHÉNG 道正.
Unrecorded. Ch'ing period.

Tokasha Shina Meigashū 73. Five swimming Fishes. Signed.


Ibid. 265. A Pagoda on Rocks. Signed, dated 1669.


Musée Guimet. Paris. Landscape; Mountain Retreat and Waterfall. Colophon by the painter, signed and dated 1671.


Lo Chia-lun, Taipci. A handscroll of Mountain Landscape. The painter is seated on a stone, holding a hoe ready to plant a tree which is brought to him by a small monkey and a boy. Signed and dated 1674.

Nanking Exh. cat., 201. A Man in a House beside a Stream; a mountain rising from mist beyond. Poem, signed and dated 1681.


Shên-chou, XVIII. River winding between rocky Banks; trees in the foreground. Two inscriptions by the painter, first dated 1676, the second 1694. Also in Nanga Taisei, X, 42.

C. T. Loo’s Successor, Frank Caro, N.Y. The Conversion of the Demoness Hariti who was changed by Buddha from a Demoness to a devoted Symbol of Mother-love. Handscroll. Inscription by the painter in which he says that he painted this in the I-chih Pavilion (c. 1680). Another inscription by Tu Ch'êng. Cf. Toronto, 44.

Nanking Exh. cat., 287 (P'u Ju collect.) Landscape with leafy Trees; a man crossing a bridge. Signed and dated 1675.


Sekito Meigaifu, Wan-tien o-mo. Sections of Mountains with luxurious Growth and Buildings. Handscroll in p’i-mo manner. Poem by the painter, dated 1685.


Liu 86. Landscape of Huang-shan. Inscription by the artist dated 1686; another dated 1697.

S.c.t.k. hsü-pien, VIII. Pine-tree and Rocks. Inscription by the painter dated 1686.


Chung-kuo ming-hua, 23. A Man in a Pavilion built over a Stream, looking at a Friend who approaches on a Stone-bank across the River below; dry trees and cliffs. Poem by the painter, dated 1687.


S.c.t.k. hsü-pien, IV. High Peaks. A man walking along the stream below. Inscription by the painter dated 1690.


Sekito Meigaifu. Nine Landscapes from an Album called Ch’ing-hsiang lao-jen shan-shui ts’ie. One dated 1691.


Shén-chou ta-kuan, XII. Landscape with a Fisherman. Long inscription signed and dated 1693.


Shina Meiga Senshū 15 (Hashimoto collect.) The God of Longevity. Poem by the painter, dated 1693.

Chung Ch’iün, Taipei. Rocks, Bamboos, Chrysanthemum Flowers, Banana-plants and old Pine-trees by a Stream. Long handsroll divided into twelve sections. Poetic inscription on the first section dated 1693, and another on the ninth section dated 1694. Four more inscriptions by the painter. Cf. the following picture.


Chūgoku 7. C. C. Wang collection, N.Y. An Album of eight Landscapes, some from Huang shan, signed and dated 1694.


Chung-hua album, 1934 (Yamaguchi collect., Ashiya). An album of landscape-studies in the p’e-mo style, consisting of ten leaves. Inscription on the last leaf by the painter, dated 1695. Colophon by Chang Ta-ch’ien.


Ch’ing-hsiang lao-jen shu-hua k’ao (Yu-ch’eng album, 1934). Album of Landscapes and other Subjects; the last, representing a Man Imprisoned in a Tree (?), dated 1696.

Shanghai Museum. A high Pavilion in a Bamboo Grove. A scholar is seated in the upper storey; another man approaches from a bridge leading across the stream. Inscription by the painter, dated 1697.


Cleveland Art Museum. Min River Landscape. Ink and slight colour. Painted for Wang Mu-t’ing who was to leave for Min-lai. Colophon by the painter, dated 1697. Cf. Cleveland Exhib. cat. 94.


Liu 89. Bamboo and Orchids growing by a Rock. Five inscriptions by the artist, one dated 1698.


I-shu ts'ung-pien 14. View of a River between hilly Banks, a man walking into the picture. Poem by the painter, dated 1701.


Chang Ta-ch'ien, Hongkong (1951). Viewing a Waterfall; Colophon by the painter, dated 1701.


Yamaguchi collect., Ashiya. Landscape from a large album. Mountain-peaks rising through circling white clouds. Signed and dated 1702.


Tokroken Shima Meigashii 16. River Landscape with two Sailing Boats; pavilions built on the water under cliffs. Poem and colophon by the painter dated 1706.
Horinouchi collect., Osaka. Seven leaves from an Album of Landscapes, one dated 1706. Four other leaves from the same album in the Hashimoto collect., Takatsuki. Shên-chou, II. Hollyhocks and Tufts of Grass. Signed. Poem.

Ibid. XII. Illustration to Tao Yüan-ming’s Poem Kuei-ch’u-lai ts’u. Poem copied by the painter.

Ibid. XIV. Two Landscape-sketches. Album-leaves, each with a poem.

Ibid. XV. A Man leaning against a large Pine-tree by a Stream. Poem by the painter.

Ibid. XIX. A grassy River Bank; a chi’in-player on the terrace. Album-leaf. Poem by the painter.


Ibid. vol. 3. A Branch of wild Tea Flowers. Poem by the painter.


Chung-kuo ming-hua, 12. River View with rugged Trees along the rocky Shore. Poem by the painter.

Ibid. 22. A River winding between Rocks, leafy Trees and a Pine. A bridge in the foreground, four men in a boat. Inscription by the painter. (Reproduction blurred.)

Ibid. 24. Bamboo and Plum-blossoms. Signed; poem by the artist mounted above.


Ibid. 38. Two Men in a Boat beneath an overhanging Cliff. Poem, signed.

Ibid. 40. A Man by a Stream. Leaf from an album of eight views of Huang-shan. Poem, signed. Chung-hua album, 1930. Ten Landscapes with poems. Signed. Later versions of four of these views are reproduced in Shina Meiga Senshū, II.

Chung-hua album, 1930. Twelve Landscapes. Seals of the painter, but no signature.


Shih-t’ao shan-shui t’u-yüng (Commercial Press, 1929), (Lin Lang-an collect.) Twelve Landscapes from Chang-an with poems by the painter. Additional writings by Ho Shao-chi (famous calligraphist, 1799-1873).


I-yüan album (Ho Shao-chi collect.) Studies from Huang-shan, representing Cliffs, Mountain-streams, Pools and Trees. Seven leaves, each with a poem by the painter; some in the p’o-ko manner. According to the inscriptions, the pictures were painted at Pai-lung-t‘an.

Shih-t’ao ho-shang hua-kuo ts‘è (Wên-ming co.) Ten pictures of Flowers and Fruits (Bamboo, Orchids, Narcissus, Chrysanthemum, Vegetables, Lotuses, Pears, etc.). Inscriptions by the painter.

Hui-hua kuan. The Garden of a Scholar on the rocky Coast of a River. Two servants carrying a chrysanthemum plant; the master in the house looking at other plants in his room. Ink and reddish colour. Inscription by the painter.

Ibid. A Man seated on the Ground playing the Ch‘in to an Ox. Long inscriptions by the painter. Ink only. Cf. Liu 90.


Ibid. Landscape-studies on (eight) leaves from Huang-shan. Inscriptions by the painter. Ink and slight colour on paper.

Ibid. Landscape-studies: Mountain-terrace, Bamboo-grove, Man in a Boat. Slight colour. Four album-leaves (of eight?)
Liu 87. Landscape of Nan-yang shan. Houses under pines, a pavilion built over the water. Poem, signed.
Ibid. 88. A Pine-tree growing by a Rock. Poem, signed.
Ibid. i, 68. Mountains and Pines. After Kuo Chung-shu. Poem, signed.
Ibid. 290 (Chang Ch'ün collect.) Rainy Trees and frosty Mountains. Poem, signed.
Ibid. 294 (Chang Ta-ch'ien collect.) A flowering Plum-tree and Narcissus by a Rock. Poem. Signed.
Ibid. 296 (Chang Ta-ch'ien collect.) A House by the River; two men on a plateau above. Long inscription, signed.
Ibid. 297 (Chang Ta-ch'ien collect.) A Bamboo-grove. Poem, by the artist.
Ibid. 298 (Chang Ta-ch'ien collect.) Autumn Landscape after Rain. Poem and inscription, signed.
S.c.t.k. ho-p'ien, V. A Waterfall between strange Rocks. Inscription by the painter.
Ibid., VI. Bamboo and Plum-blossoms. Signed.
Ibid., VIII. Wooded Hills with two cottages. Signed.
Ibid. IX (Chang Ta-ch'ien collect.) The Gully of the Nine Dragons. Signed.
Ibid. X. Epidendrums, Plum-blossoms and Bamboo. Inscription by the painter.
Ibid. XI. Plum-tree and Banana-plant growing by a Rock. A man walking below. Signed.
Shih-t'ao hua-ts'e (Wén-ta Book co., 1924). Ten Landscape-sketches, one picture of Bamboos and one of a Cabbage Plant.
Ch'ing-lu-chang lo-tien hua-ts'e (Wén-ta Book co., 1923). Ten Landscape Sketches.
Pa-shan shan-tien shih-t'ao hua ho-ts'e (Yu ch'eng Book co., 1924). An Album of three pictures and several writings by Pa-shan shan-tien and twelve pictures by Tao-chi.
Ming-jen shu-hua, IV. The Fairy Ma-ku. Signed.
Ibid. XI. A Lotus Flower with two Leaves. Signed. Poem. Also in Nanga Taikan 12.

Ibid. XIII. Bamboos and Bamboo Shoots. Signed. Colophon.
Ibid. XXV. Two Boats on a River. Signed. Poem.
Ming-hua sou-chi, I, 6. Two Hollyhock Plants. Poem by the painter.
Mei-chien t'e-k'an 34. Landscape at Hua-shan: fantastically formed mountain peaks and rushing water. Poem by the painter.
I-shu ts'ou-pien 14. A Winding River, a Man walking along the River-bank; steep cliffs beyond. Poem by the painter.
Ibid. vol.II. A Lotus-plant. Poem by the painter. Album-leaf.
Ibid. Epidendrums and Bamboo by a Rock. Signed.
T'ai-shan album, series I. Eight leaves with Flowers, Landscapes, etc. Inscriptions by the artist.
Ibid. Series II. An album of twelve leaves. Studies of Cliffs, Mountain Streams (one with a large Rowing-boat), and Buildings by a River. Each leaf accompanied by an inscription.
Ibid. An album of seven vertical leaves of Landscape-studies representing River-views, Mountains, Cottages on River-banks, etc., in Mist. Each leaf is accompanied by an inscription.
Ibid. II, 7. Bamboos and Epipendrums by a Rock in the Wind. Poem by the painter.
Ibid. II, 8. Pine-grove in Wind at the Foot of a Mountain; an old man fishing in the stream. Signed.
Ibid. II, 12. River-landscape in ink. Several sailing-boats on the water and a pavilion under two trees to the left. Handsroll. Inscription by the painter.
Ibid. II, 19-23. An album of eight leaves: Studies of Flowers, Bamboo, Banana-Leaves and Figures. The fifth leaf represents T'ao Yuan-ming holding a chrysanthemum flower; the sixth, two children flying a kite. Writings and inscriptions by the painter.
Ibid. IV, 33. Pine-wood in the Mountain; an old man with staff strolling on the path. Poem by the painter.
Chang Ch'üan, Taipei. T'ai-ch'ü t'su: A Homestead under a curving tall Pine-tree at the Foot of the Mountain; a broad stream in front. Edge of the mountain visible on the picture, and man standing by the chrysanthemums in the courtyard. Poem by the painter.
Ibid. Water Streaming down from a Mountain Gully; leafy pine-trees on one side. Two lines of poetry. No signature, but seal of the painter reads: Ching-chiang Hou-jen.

K. Sumitomo, Oiso. Picnicking outside Yang-chou. Mountain slope with leafy trees; group of men enjoying themselves. Two inscriptions by the painter.

Chûgoki 7. Four Flower-paintings, horizontal album-leaves. Poems, signed.
Ibid. 21-24 (Inoue collect.) Four Album-leaves, Landscapes: one with two men in a boat, another with sailing-boat passing shore with overhanging trees. Later versions of paintings in Chung-hua album 1930.


Ibid. II, 2. Lotus Roots, Pears, etc. Album-leaf. Signed. Two poems.
Ômura, II, 2, 3. Four pictures of Flowers from an album of eight. Each with a poem.
Shina Meiga Senshû 14 (Fujiy collect.) Misty River Landscape; a bridge leads over the stream to pavilions on the opposite shore. Poem by the painter.

Tokasha Shina Meigashû 15. Sprays of Bamboo and Plum-blossoms. Two lines of poetry by the painter.
Ibid. 17. Extensive River-view, Man in a Boat by the rocky Shore. Poem by the painter.
I-lyüan album (Hakubundō). Twelve pictures illustrating twelve poems by Su Tung-p’o. Also in Bijutsu Kenkō and in Sōraiakan, II, 72; nine leaves in Sekito Meigafu, one in Shina Nanga, I, 26; and in Shincho 22.
Hakubundō album (Sumitomo collect., Ōiso). Eight Views of Huang-shan; each with a poem. Same in Sekito Meigafu; also K. Sumitomo, I, II and V; Sekai Bijutsu Zenshi, 20, Pl. 41 and colour Pl. 3.
Sōgen 221 (Ti P’ing-tsū collect.) Bamboos and Plum-blossoms. Signed. Poem by the painter.
Ibid. 222. Four Landscape-studies on a handscroll.
Signed. Four poems.
Signed. Poems.
Sōraiakan, II, 71. High Mountains in Mist; a lonely stream and lingering rain. Poem by the painter.
Sekito Meigafu. Seven pictures of Flowers and climbing Plants; from an album called Ch’ing-shiang hou-jen hua-hui ts’ê.
Ibid. A stone Bridge in the T’ien-t’ai Mountain, after Wang Meng. Poem and colophon by the painter.
Ibid. The Purple Jade Peak of Huang-shan. Poem by the painter.
Yamaguchi collect., Ashiya. Small album of ten leaves. Studies of pine-trees and rocks, two with the painter standing under the tree. Ink only on soft brownish paper. Short inscription by the painter.
Ibid. Small album of eight leaves of landscape-studies. Mountain streams, sailing-boats, a boatmast shown above the tree tops, etc. Colour and ink. Signed. Colophon by Nairō.
Hashimoto collect., Kyōto. Branches of blossoming Plum-tree and the Top of a Hill. Slight bluish and reddish colours. Short handscroll. Long inscription by the painter, and seven poems by Hashimoto with reference to the picture.
Ibid. Portrait of Shao Hsing in Long Robe with Staff. Bold brushwork. Inscription by the painter.
Ibid. Album of eight leaves. Large folio Landscape-studies, mostly in ink, a few with colour-washes. Short inscription by the painter, and a long colophon by Hashimoto.
National Museum, Stockholm. A lonely Wanderer on a Mountain Path. Long inscription by the painter and his seal.
Ibid. Bamboo Shoots and a slender Stem. Poetic inscription by the painter.
Ibid. Two Studies of Rocks and Streams on large album leaves. Inscriptions and seals of the painter.
Hamburg Exhibition, 1949–1950. Melon, Lotus Seeds, Epidendrum, etc. grouped together. The symbolic meaning of these plants is explained in the inscription by the artist.
Ibid. Topped Hills and Mountains; a study among shady trees in the gully. Signed.
C. C. Wang, New York. A Scholar’s Abode in the Mountains, called Hsia-mu sui-yin. In the style of Ch’ien Kuan-tso.
H. C. Wêng, Scarsdale, N.Y. An Album of twelve Flower-studies with inscriptions. Ascribed to the painter.
J. Cahill, Wash., D.C. An old Palace; boats sailing along a canal between misty willows and roofs. Poem and seals of the artist.
Boston Museum (53,388). Bamboo and Rock. A very tall picture; bold brushwork on almost white paper. Long inscription by the painter.
Ibid. A Mountain Gorge, with Figures on a Bridge. Handscroll. Long inscription by the artist, in which he states that he painted it at the age of 39, and refers to a meeting with the emperor K’ang-hui.
Vannotti collect., Lugano. An album with six large landscape-studies and six leaves with writings by the artist. Probably later.
Cologne, Museum. Album of twelve Leaves, Scenes of Lo-fou-shan. One is signed. Similar to the album in the Hakone Museum.


J. P. Dubosc, Lugano. A Tall Bare Tree by a Stream between split Cliffs. Inscription by the painter.

Ibid. Small album with ten leaves of Landscape-studies, each accompanied by a poem written by the painter.

Shih-t’ao (Sekito). A Monograph by Hashimoto (1926), reproducing two albums, one of twelve Flower Paintings with poems, one of eight Landscape Studies (now Hashimoto collect., Kyōto). Also two plates from the Huang-shan series, a handsroll with prunus blossoms, and the Wan-tien o-me scroll.

(See also Nanga Taisei, I, 110-137 (Bamboo and Orchids); II, 160-162 (Chrysanthemum); II, 235-236, III, 62-65 (Flowering Plum, etc.); III, 246 (Narcissus); V, 17 (Pine); V, 157-161 (Lotus); V, 207-210 (Vegetables); VII, 98 (Figure); VIII, 137-141 (Landscape Fans); X, 42-43, Add. IV, 49-50 (Landscape); XI, 217-227 (Album, Landscapes with Figures); Add. I, 127-169 (four Albums of Landscapes); Add. IV, 183-186 (Album of Landscapes). Many of these also reproduced elsewhere.)

T’AO CH’I 陶渓 or T’ao Shao-yüan 陶昭源, t. Chui-an 錦巖.


TIEN TAO-jén 廣道人. Family name perhaps Hu 胡.

A native of Chiang-ning, lived in Yangchow. He painted when drunk. If asked his name, he refused to answer, hence the above sobriquet, which means “the Mad Taoist”. When he began to be bothered by requests for his paintings, he disappeared and was never seen again. Landscapes and flowers. Q, I. 3. R, XV.


TING KUAN-p’êng 丁觀鵬.


Ibid. XXVIII. The Literary Meeting in the Western Garden, after Ch’iu Ying. Signed, dated 1748.

K.-k. shu-hua chi, XL. The Literary Meeting in the Western Garden. Inscription by a courtier, dated 1748.

Ibid. II. Seven Poets passing the T’ung-kuan Gate. After Han Huang. Inscription by a courtier, dated 1748.

Li-tai, IV. Children at a Water-tub. Signed, Poem by Ch’ien-lung dated 1756.

Ibid. III. Kuan-yün. Signed, dated 1761.


Ibid. XXXVII. Court Ladies enjoying the Moonlight on a Terrace. Signed.

(See also K.-k. chou-k’AN, Index, for various works of this artist.)
T'ING YÜAN-KUNG 丁元公. h. Yüan-kung 原君 or 源君.

T'ING-WENG 憑翁.
Unrecorded. Active c.1690.

Colophon dated 1686.

TS'AI CHIA 蔡嘉, t. Sung-yüan 松原.
From Tan-yang, Kiangsu. Lived c.1680-1760. Landscapes, figures. M, p.634.

Tóan, 68. Landscape. Signed, dated 1739.
Nanga Taisei, X, 94. Pine-trees in a Valley; a man ascending a path. Signed and dated 1776 (or 1716?)
Fei-tung hu shan-shui. Deep Gorge between steep Cliffs. Signed, dated 1782 (or 1723?)
Ming-jên shu-hua, XII. An old Man holding a Mirror. Signed. Poem.
Ibid. XV. Mountain Landscape with a Cottage under Trees, after Ch'ien Hsüan. Signed. Poem.
Chung-kuo ming-hua 21. Water-buffalo under a Tree. Inscription by the painter.

T. T. Ma, Hongkong. A Woman leaning against a blossoming Plum-tree. Poetic inscription by the painter.


TS'AI HAN 蔡含, t. Nü-lo 女蘊.
S.c.t.k. hsü-pien, III. A tall Rock and two Trees on the River Shore. Poem by the painter, dated 1681.
Ibid. XVIII. Herons and Lotus Flowers.

ANOTATED LIST OF PAINTINGS

Ts'ao Ch'ien 曹 濤, t. Hsiao-yai 小 昊, h. (?). T'ing-shan 縦 山.

Mei-chan t'ê-k'an 60. Precipitous Cliffs over a River; fishermen in a boat. Signed and dated 1713. Colophon by Yang Chin.


Ts'ao K'ueh-yin 曹 絢 昇.


Ts'ao Yin 曹 鵞.
Unrecorded. Active c. 1667.


Ts'ao Yü-kuang 曹 喻 晟. t. Tsü-yeh 子 夜 and Hsi-ch'i 西 嶽.

K.-k. chou-k'an, 128-148. Seven Flower-studies on album-leaves which are collected in the same album as the Flower-paintings by Sun Ti. Poems by the painter; the last one dated 1651.

Ts'eng Yen-tung 曾 行 東. t. Chi'ju 七 如, h. Chi'a-tao-jên 七 通 人.


Tso Chên 左 榮.


Tsou Chê 郏 葦, t. Fang-hou 方 侯.

Shên-chou, IV. A Man playing the Ch'in in a Pavillion under high Trees. Signed, dated 1647? (or 1707?)

Liu 99. A House at the Foot of Hills; a stream in the foreground. Signed and dated ting-ho (same year as
PAINTERS OF THE CH'ING DYNASTY

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preceding picture), 1647 or 1707? Cf. Gems, I, 60.

1668. Also in Tôyô, XII.

Hamburg Exhibition 1949–1950. Mountain Peaks rising
through Clouds, tall pines in the gully. Signed, dated
1678.

Ibid. An Album of ten Landscapes. Signed, dated 1679.

Chûgoku, 7. Landscape with two Men in a Pine Grove,
signed; a Winter Landscape, signed and dated 1679.

Two leaves in an album containing works by the
eight Nanking masters.

Chin-ling p'ai ming-hua chi (Shên-chou album, 1924).

Trees in Mist. Signed.

Érh-fan kao-tsou (Shên-chou album, 1930). Landscapes,
album-leaves. Signed.

Nanga Taisei, XI, 214, 215. Two Landscapes. Album-
leaves. Signed.

J. P. Dubosc, Logano. Steep Mountain by a River;
Houses at its foot. A leaf from an album formerly in
Chou Liang-kung's collection.

TSAU CHIH-LIN 鄭之麟. t. Ch'ên-hu 反虎. h. Mei-an 味庵
and Po-i shan-jên 白衣山人.

From Wu-chin, Kiangsu. Chin shih in 1610. Devoted himself to painting after 1644. Landscapes in the style of

Tokasha Shina Meigashû 37. A Banana-tree by a
Rockery. Poem by the painter, dated 1610.


P'ang Yüan-chi cat. Add. 2.

Shên-chou ta-kuan, vol. 2. Sparse Trees on a River-
bank. Signed.

Hsû-ching chai ming-hua chi. The Chin-shan Island
(with a Pagoda) in the Yangtse River. Colophon by
the painter.


TSAU HSIIN-CHI 鄭神仙吉. t. Li-me 黎眉. h. Sû-ching 思靜.


Inscriptions, the last signed and dated 1703, "at the
age of 65," Many colophon.

TSAU I-KUEI 鄭一圭. t. Yüan-pao 原復. h. Hsiao-shan 小山.

From Wu-hsi, Kiangsu. B. 1686, d. 1772. High official, court-painter. Specialized in flowers, but painted also portraits

Chûgoku 8. Landscape in the manner of Tung Yüan
and Chü-men. Signed and dated 1726.


Poem dated 1739.

Ku-küo, XIX. A Plum-tree. Signed. Poem by Ch'ien-
lung dated 1744.

Chung-hua album, 1919. Twelve pictures of Landscapes,
Flowers and Trees, accompanied by poems. Signed,
dated 1749.

K.-k. shu-hua chi, XXXIII. Temples on a Mountain in
Autumn. Signed, dated 1758.

Piacentini collect., Tôyô. Album of Flower-paintings.

Signed and dated 1751.

Sôgen 288. The Ts'o-yûn Temple. Signed. Poem by
Ch'ien-lung dated 1732.

K.-k. shu-hua chi, I. A Branch of Plum-blossoms in a
the painter.

Ibid. VI. The P'an-shan Mountain. Signed, dated 1752.

Ibid. XXXIII. Plum-blossoms, Camellias and a T'ien-chu
Plant. Signed, dated 1753.

Ibid. XL. Spring Flowers and Autumn Fruits. Signed.

Poem by Ch'ien-lung dated 1753.

Li-tai, I. Plum-blossoms, Orchids, Narcissi, Chrys-
anthemums and Casia. Signed. Poems by Ch'ien-
lung, the earliest dated 1760.
ANN. 0 LIST OF PAINTINGS

Tsou Hsiao-shan hua-niao ts'ao-ch'ung ts'e (Shên Chou album, 1920). Ten Pictures of Flowers, Birds and Insects.
Ibid. V. A Study among Pine-trees at the Foot of a Mountain. Signed.
Ibid. X. Palm-tree and Bamboos in a Pot. Signed.
Ibid. XXVIII. Pavilions in the Gullies of high Mountains; entertaining guests in a pavilion. Signed.
Ibid. XXXVI. Wisterias and Peonies. Signed.
Ibid. XXXVIII. Swallows and Apricot-blossoms. Signed.
Ibid. XLV. Hibiscus Flowers. Signed.
Many other paintings by this artist in K.-k. chou-k'an; see Index.
Sōgen 289. A leaf from an album of thirty-two Flower-pictures, painted by order of the Emperor.
Arts Asiatica, IX, pl. LVI, i. Pine-tree at the Edge of a Plain.

T's'ui Hui 崔鑄. I. Hsia-chhiu 象九.

Ming-jên shu-hua, XXVI. Landscape. Signed, dated 1804. Also in Ming-hua sou-ch'i, II, 9.

Ming-jên shu-hua, XX. A Garden in Winter. Signed.

From Wu-hsing, Chekiang; lived in Suchou. Active c. 1790. Landscapes. Pupil of Ch'iu T'ing-jung. 車廷椿, imitated also Huang Ting. M., p. 301.

Tung Pang-ta 鄧邦達, t. Fu-ts’un 学存, h. Tung-shan 東山.

Li-tai, IV. Kuan-yin in a Bamboo Grove. Signed. A Sutra copied by Chang Jo-ai (who died 1746).
S. C. I. k. Shu-pien, IX. Landscape in the style of the Wangs. Signed, dated 1746.

Li-tai, I. River Landscape in Spring. Signed.
Ibid. V. A Mountain Torrent. Signed.
Ibid. VI. Landscape in Autumn. Signed.
(See also K.-k. Shu-k’un, Index, for various works by this artist.)

Ibid. XLIII. Landscape in Snow. Signed. Poem by Ch’ien-lung dated 1749.
Ibid. XXV. Landscape, illustration to an Essay by Wang Ch’ung called “My Wish”, copied by Ch’ien-lung dated 1756.
Li-tai, V. Mountains in Autumn. Signed. Poem by Ch’ien-lung dated 1758.
Ibid. V. Landscape in Mist and Rain. Signed. Poem by Ch’ien-lung dated 1758.
Li-t'ai, I. Woodcutters returning Home.
Ibid. I. Hermits' Cottages on a Cliff. Signed.
Ibid. II. A Sailing-boat on the River. Signed.
Ibid. VI. Red Trees on a Mountain in Autumn. Signed.
Ku-kung, XXVI. Sailing in the Moonlight. Signed.
Ibid. XXXVIII. Landscape. Fan-painting. Signed.
K.-k. shu-hua chi, IX. The blue, cloudy Mountain Peaks, after Huang Kung-wang. Signed.
Ibid. X. A Fishing Village. Signed.
Ibid. XI. Travellers in the Mountains, Signed.
Ibid. XII. Hermits' Cottages on a clear Day, after Tung Yüan. Signed.

Ibid. XXII. Scattered Trees by a River, after Ni Tsan. Signed.
Ibid. XXIV. Farmers' Life in Winter. Illustration to a poem by Fan Ch'eng-ta, a Sung poet. Signed.
Ibid. XLI. Mountains and moored Boats by a Village. Signed. (Numerous pictures by the painter also in K.-k. chou-k'an; see Index.)
Fei-tsun lu shan-shui. Landscape after a Yüan master. Signed.
Kurokawa cat. 34. A Pavilion behind a Clump of Trees. In the manner of Ni Tsan. Large album-leaf. Signed.
Tomita collection, Kyōto. A small album of Landscapes, the last signed.
Ōmura, I, 3-8 and 12. Twelve Landscapes from an album of twenty-four, painted by order of the Emperor Ch'ien-lung.

TUNG YÜ 蔣愈, t. Ch'ing-ch'i 清漪.

Shên-chou, XII. Misty Mountain Landscape. Signed.


T'UNG-WEI 通微, t. Heng-chê 恒徹.
Signed, dated 1768 (?)  

T'ung Yü-hsiu 修毓秀, i. Chung-shan 鍾山.
From Hsiang-p'ing, Manchuria. Banner-man. Early Ch'ing period. Landscapes in a manner resembling Lan Ying's.

Wan Ch'i-fan 萬其藩, i. Po-han 伯翰.

Nanju 20. Bamboo Groves along a Stream, after Chao Meng-fu. Signed, dated 1757. Also in Toyó, XII.

Wan Kang 萬岡, i. Wang-ch'uan 布川.

Wan Shang-lin 萬上遜, i. Wang-kang 布岡.
Tokasha Shina Meigashū 84. Large Mountain Landscape with Men on Donkeys travelling along the winding Road under Pine-trees. Signed, dated 1808.
Inib. 83. Misty Mountain Valley; two men in a boat on the river. Signed.

Wan Shou-ch'i 萬壽禧, i. Nien-shao 年少, h. Sha-men-hui-shou 沙門慧壽.
From Hsü-chou, Kiangsu. B. 1603, d. 1652. A poet and student of many arts. Figures in the style of Chou Fang.
British Museum, No.182. The Lady of the fragrant Snow Garden. Signed. (Attributed.)

Wang Ai 汪霧, i. Hsü-yüan 景原, h. Ta-yai 魚屋.
From Hsieh-hsien, Anhui; lived in Yangchou, Kiangsu. B. 1678, d. after 1749. Landscapes, followed Huang Kung-wang.
WANG CHAO-HSIANG 王兆祥
Unrecorded. 18th century(?). According to the signature, from Chiang-tu (Yang-chou), Kiangsu.

British Museum, No. 245. A Girl holding a Bird.
Signed.


Ming-chen shu-hua, XVI. River Scenery after Wang Fu Signed, dated 1765. Also in Nanga Taikan 6.
Ming-chen shu-hua, XXIII. Mountains and Streams in Autumn. Signed, dated 1772.
Shên-chou, I. Two Men in a Pavilion at the Foot of steep Mountains, after Wu Chen. Signed, dated 1778.

Nanga Taisei Add. II, 129-134. An Album of Landscapes, the last signed "at age 74", i.e. in 1793.
Shên-chou, XIV (Mizuta collect., Kyôto). Rain over Hsiao and Hsiang. Signed, dated 1794 (at 75).

Shina Meiga Senshû 34. A deep Mountain Gully, after Li Chêng. Signed, dated 1796.

WANG CHENG 王正, t. Tuan-jên 頓人 or Tuan-jung 頓僧.
Anonymous publisher, n.d. Album of Flower Paintings;
the last signed and dated 1701.


Tôô, 73. Landscape. Signed, dated 1859.
WANG CHÉNG-P'EI 王承儒. 1. Shou-shih 受時 and Ch'ün-nung 春農, h. Shih-chai 時齋.

Li-tai, I. A Banana-tree in Snow. Signed.
Ibid. II. Two Cassia-trees. Signed.

WANG CHIEN 王濓. t. Mo-yeh 莫也, h. Hsin-hu 心虛, Ou-po 開波.
From T'ai-ts'ang, Kiangsu; lived at Wu-hsing, Chekiang. Poet and calligraphist. Landscapes. T. M, p.34.


WANG CHIEN 王鑾. t. Yüan-chao 圓照, h. Hsiang-pi 洗碧, Lien-chou 廣州, Jan-hsiang an-chu 焦香庵主人 and other names.
From T'ai-ts'ang, Kiangsu. B. 1598. d. 1677. The second of the “Four Wangs”; one of the “Nine Friends in Painting”.

Contag, pl.7 (Wu Hu-fan, Suchou). Mountain Gorge. In the manner of Huang Kung-wang. Signed and dated 1653.

Ibid. IV. Two Cassia-trees. Signed.
Ibid. 287. Hundred Butterflies. Part of a handscroll.

Tōan 45. River Landscape after Ni Tsan. Poem by the painter dated 1656.
Ibid. 44. Mountains in Autumn, after Huang Kung-wang. Poem by the painter, dated 1657.
Chūgoku, V. Landscape in the manner of Fan K'uan. Poem, signed and dated 1660.
Yu-chêng album. Seven Landscapes after Tung Yüan, Chü-jian, Ni Tsan, Shên Chou, Tung Chi-ch'ang, etc. One dated 1660, another 1661.


Liu 108. River Landscape, with a figure standing on the shore, in the manner of Wu Chên. Signed and dated 1663.

Shên-chou, XXI. Mountain Landscape. Signed, dated 1663.

Mei-chen tê-k'an, 41. Peaks and Streams, after Tung Yüan. Signed, dated 1663.

National Museum, Stockholm, Eight small Landscapes after old masters. One of them dated 1665 and signed.


J. P. Dubose, Lugano. Landscape in the style of Huang Kung-wang. Wooded mountains and a broad winding stream forming cascades; a man standing in contemplation on a promontory. Signed and dated 1666.


Yu-chêng album, n.d. Ten Landscapes in Old Styles. Signed, the last dated 1668.


Chūgoku, V. Album of ten landscapes in old styles, the last signed and dated 1669.

Shanghai Museum. Soft Mountains, after Tung Yüan. Trees below along the water. Signed and dated 1669.


Chung-kuo ming-hua, XIII. Boating on a Mountain Stream under a Willow. Signed and dated 1671.


Shên-chou, XVIII. Winding Stream at the Foot of high Mountains in Snow, after Li Ch'ang. Poem by the painter, dated 1672.


S. c. t. k. hsü-pien, I. Summer in a shady Forest. Signed and dated 1673.


Genis, I, 52. The Stream among the deep Mountains, after Chü-jan. Poem. Signed and dated 1674.


Chung-kuo ming-hua, 5. Mountain Ridge rising through the Mist. Large pine-trees along the stream. Signed, dated 1675.

Ibid. 18. Mountain Peaks overgrown with Trees and Shrubs in Summer. Poem by the painter, dated 1675.


Ômura, I, 8. Towering Mountains. Signed, dated 1677.

K.-k. shi-hua chi, XVI. Autumn Mountains, after Wang Meng. Signed. Two lines of poetry.

Chung-kuo ming-hua 3. Leafy Trees by a quiet Bay; a fisherman in a boat on the water. Album-leaf.

Shên-chou ta-küan, XV. A Man on a River-bank, after Tung Yuan. Inscription signed by the painter.

Pang Yuan-chi Illus. Cat., IV. Landscape after Ni Tsan. Poem by the painter.


Hua-chung chiu-yü ts'ê (Hakubundô album, 1921). Mountain rising through Mist, Pavilions and Trees on the River-bank. Seal of the painter.


Shina Nanga, I, 29, 30; II, 9. Three Landscapes from an album.

Ibid, II, 7; III, 5. Two Landscapes from an album.


WANG CHIH-JUI 汪之瑞, t. Wu-Jui 無瑞.


WANG CHING-MING 王敬銘, t. Tan-sçu 丹思, k. Wei-hsien 哲賢.


K.-k. shu-hua chi, XXXV. Landscape. Signed.

Ômura, II, 5. River-view, after Wang Fu; from an album of eight landscapes after old masters.


Sôrai kan, I, 49. Two leaves from an Album of Twelve Landscapes after Sung and Yüan masters. Signed.

Chûgoku, V. Album of Ten Landscapes in various styles. Seals of the artist.

Ibid. Another Album of ten leaves. Inscriptions, seals of the artist.

Ibid. Three Landscapes on album-leaves, after Wu Chen and Wang Fu.


Contag, pl.9 (Wu Hu-fan, Suchou). Wooded Mountains and River-shops. In the manner of Tung Yuan. Album-leaf. Signed.


Shêng Ping-ch'ên, Hongkong. An Album of Landscape Studies.


S.t.t.k. hsü-pien, V. River Landscape. Signed.
WANG CHIU 王玖, t. Tzu-fang 夫芳, h. Erh-chih 二曇.
Shên-chou, XIII. Steep Mountains rising over an Inlet of Water, cottages at their foot. Signed. Cf. Shina Nanga, II, 10; Shincho 58.

WANG CHUNG 汪中, t. Wu-fang 無方.
From Hsich-hsien, Anhui. Landscapes, flowers, birds and figures. M, p.137.
S.c.t.k. hsü-pien, XI. Landscape in the style of Huang Kung-wang. Signed.

WANG CHEN 汪勤, t. Yen-shan 蠻山.
Po-me chi. Branches of blossoming Plum-trees.

Ming-jên shu-hua, V. Portrait of Tao-ch'i. Signed, dated 1856.

WANG HSJEN 王_CLOSED, t. Po-yun 補雲.
Shimb, XVI. A Mountain Villa on a Spring Night.
Signed. Poem.


WANG HSÜH-HAO 王又浩, t. Mêng-yang 孟養, h. Chiao-hsi 楚熙.
Nanga Taïsei, II, 12, 191; V, 45, 144, 232; XII, 133–135; Add. IV, 119. An Album of Paintings of Flowers, Landscapes and other Subjects. Signed and dated 1792.
Nanga Taïsei, XV, 80. Landscape-handscroll. Signed and dated 1804.

Shinchō 73. Landscape after Chao Meng-fu. Signed, dated 1819.
Ming-hua sou-ch'i, II, 10. Cottages at the Foot of a Hill by a River. Signed, dated 1825.

Tōan, 67. Landscape in Chū-jian’s and Wu Chén’s style. Signed, dated 1827.

Wang Chiao-hui hsiên-sheng shih hua (Commercial Press, 1923). Fourteen Pictures of Landscapes and Plants, with poems by the painter.

WANG HUI 王恆. 《石谷》, 《秦彝山人》, 《程家門客》, and other names.

From Ch'ang-shih, Kiangsu. B. 1632, d. 1717 (according to his epitaph). The third of the “Four Wangs” and the founder of the Yü-shan School. P, II, 11, Q, I, 2, R, IV, t, U, I, 1, 2, M, p. 48.

Chung-kuo ming-hua, XII. A Mountain Slope rising above a Road; large tree below at the shore of a river. Signed and dated 1654.

C. P. Huang, Taipei. Landscape in ink with an inscription by Wang Chien written in a boat and dated 1661.

Shên-chou, I, V, VI. Ten album-leaves representing Landscapes, in the manner of different old masters. Last one dated 1662.

Ibid. XI. Wind and Rain over the Mountain, Signed, dated 1662.


K.-k. shu-hua chi, XXVII. Mountain Landscape, after Kuan Tung. Signed, dated 1666.


Mei-chan t’ê-k’an 47. A Spring Morning in the Mountains; departing friend on the shore. Signed, dated 1671.

S.c.t.k. hsü-pien, VIII. Landscape after Hsiu Tao-niing. Signed, dated 1671.


ibid. pl.26 (Ts'ao Yu-ch'ing collect.) Mist over the Mountain Stream in Spring. Inscriptions by Wang Shih-min and three other friends of the painter who, in his own inscription, says that the Ch'ing River is like a bed of mist. Dated 1673.


K.-k. shu-hua chi, VI. The Study by the solitary Wu-t'ung-tree, after Wang Meng. Signed, dated 1673.


K.-k. shu-hua chi, XI. A high Peak, after Fang Ts'ung-i. Signed, dated 1678.

Ming-jên shu-hua, XXIV. A Boat moored under frosty Trees, after T'ang Yin. Signed, dated 1678.


Shên-chou, XIII. River Landscape in the manner of Ni Tsaan. Signed, dated 1684.

Kokka 430. Two sections of a long scroll, called The Endless River and Mountains, after Chiao Meng-fu. Signed, dated 1684.


Chûgoku 6. Four Landscapes on album-leaves; two dated 1683 and 1686. Mounted together with four flower-paintings by Yün Shou-p'ing.


Ming-jên shu-hua, III. Peaks in Autumn, after Wang Meng. Signed, dated 1689.


Nanjū 1. The beautiful Mountains and Streams, after T'ang Yün. Signed. Two lines of poetry dated 1690.

Mei-chan t'ê-k'an 45. A House on the Shore of a River; a man inside; a crane in the garden. Three inscriptions by the artist, one dated 1690.

K.-k. shu-hua chi, XX. Clouds over Mountains in Summer, after Kuan T'ung. Signed, dated 1691.


Shên-chou, XV. A Mountain Gully and a small Homestead on a rocky Ledge by the Water in the foreground. After Chü-jian. Signed, dated 1692.

Shanghai Museum. T'ai-shan sîng-fêng t'u. A huge Mountain Scene, with Travellers along the Road below. Signed and dated 1692.


Shên-chou ta-kuan, vol.10. Rushing Streams and a distant View over winding Waters. Poem by the painter, dated 1694.

J. P. Dubosc, Lugano. Steep Mountains around a Homestead; a man passing a bridge on a donkey; another in a lonely fishing-boat in the foreground. Handscroll. Signed, dated 1694.

Ernest Erickson, New York. A River-view with Mountain in the foreground. Poem by the painter, dated 1694.


Yen-kuang co., Peking. The endless Rivers and Mountains, after Chiang Kuan-tao. Long handscroll. Signed, dated 1695. Also in Contag, pl.56.


Chung-hua album, 1929 (First ed. 1921, third 1929). The Mountains at Ling-an (by Hangchou), after Chü-jian. Handscroll. Signed, dated 1696.

P'ang Yüan-ch'i. Illus. cat., 1940, IV. Landscape after Fan K'uan. Signed and dated 1696.
Shên-chou ta-kuan. VII. A Homestead at the Foot of steep Mountains. Signed and dated 1697.
Ibid. XV. A Study on Mount K'uang-lu, in the manner of Wang Meng. Signed and dated 1697.
Sôgen 231. A Man washing his Feet in a River. Signed, dated 1698. The figure by Yü Chih-ting.
Liu 169. View over a Mountain-lake; a homestead among trees in the foreground where a man is fishing. Signed and dated 1698.
Kurokawa cat. 15. A misty River Valley; a pavilion on a knoll through which a stream flows. Two large album-leaves. Signed, one dated 1698.
H. C. Wêng, Scarsdale, N.Y. Wan-li shên-ch'uan lu; Ten Thousand Miles of the Yangtsze. Colours and ink on paper; 80 feet long. Signed, dated 1699.
Ku-kung. XIX. Peach-blossoms and a Mandarin Duck by Wang Yuan, after Lu Chihh. Bamboos on the picture by Wang Hui, dated 1700.
Chung-kuo ming-hua. XXII. A Scholar in a Pavilion at the Foot of misty Mountains speaking about the 1-ching to a Friend. Signed and dated 1700.
Toan, 49. Clearing after Snow on the Mountain Pass, after Li Ch'êng. Signed, dated 1701.
Mei-chan t'e-k'an 47. A Gully with rushing Water and a Temple in the background. Poem by the painter, dated 1702.

Metropolitan Museum. A Lodge by the Lake. Signed, dated 1702.

Chūgoku 6. Landscape after Chiang Ts'an: Travellers being ferried across a River to a Village. Signed and dated 1702.

Chang Ts'ung-yü cat. Overgrown Mountains rising above a River; mist in the crevices. Signed and dated 1702.


Chung-hua album (folio size; first ed. 1918, fourth ed. 1953). Twelve Landscapes after Ching Hsiao, Kuan T'ung, Li Ch'eng, the monk Hui-ch'ung, Chao Meng-fu, Ts'ao Chih-po, Kao K'o-kung, Huang Kung-wang, Wu Chen, Wang Meng, and T'ang Yin. Signed, dated 1703.

Shên-chou ta-kuan, vol.9. The Red Cliff, according to Su Shih's poem which is partly copied by the painter. Signed, dated 1703.

H. C. Weng, Scarsdale, N.Y. The Homestead in a Pine Grove; sloping mountains and clumps of bamboo. Signed at 72 (1703).


J. P. Dubosc, Lugano. Picking Fungus, after Wang Meng. Signed; seal of the artist reading “age 72”, i.e. in 1703.


Chung-hua album, 1922. Bare Trees and Hills in Winter, after Li Ch'eng. Handscroll. Poem dated 1705.

T'ung t'e-k'an 46. Mountain Valley with leafless Trees among a Stream in Winter. Poem by the painter, dated 1705.


Chung-kuo ming-hua, XVI. A Mountain River between bulging Cliffs shown on two Levels, bare trees and buildings below. Signed and dated 1706.

Yu-chêng album. Twelve Landscapes after old Masters, First one dated 1705.


Contag, pl.37 (Sun Po-chêng collect.) A Bamboo Grove. Short handscrew. Signed, dated 1706.


Gems, I, 60. A Literary Meeting in a Mountain Abode. Signed and dated 1708.


Palace Museum Scroll, 1937. Snow on the River; Pavilions and Temples among Trees. Figures on the roads and boats moored by the shore. Illustration to a poem by Tu Fo. Signed, dated 1709. Poems by Ch'ien-lung and by many of his officials.


Ibid. XXI. Village by a River. Signed. Two lines of poetry, dated 1710.

K.-k. chon-k'an 4. River Landscape after Wên T'ung. Signed, dated 1710 (or 1709?).


Chung-kuo ming-hua, XXIII. A View over a Bay, many small Buildings in the Groves on the Shore, called "Spring in Chiang-nan". Signed, dated 1711.


Hui-hua kuian. Pavilions with the Scholar, bare Trees, Flocks of Crows and Bamboos growing on the Shore,
Ink and slight colour. Painted at age of 80 (1711).
Shên-chou ta-kuan, XIII. A Cottage in a Bamboo Grove, in the manner of Ts'ao Chih-po. Signed; a second inscription dated 1711.
Shên-chou, V. River Landscape, after Li Ch'êng. Signed. Poem dated 1712.
Contag, pl. 32 (Sun Po-yüan collection) River Landscape after Ni Tsan (freely transposed). A long inscription by Ni Tsan copied by the painter. Dated 1712.
Chûgoku 6. Album of eight Landscapes after old masters, the last signed and dated 1712.
Liu 110. River Landscape with bare Trees and a Traveller on a Donkey. Poem, signed and dated 1712.
Shên-chou, XVIII. A misty River, Men in Boats collecting Water-chestnuts. After Wang (Shên Chih-ting). Colophon by the painter, dated 1714.
Ming-jên shu-hua, X. Cottages among Pine-trees and Bamboos by a River. Signed. Two lines of poetry dated 1714.
Ibid. II, 2. Landscape after Fan K'uan, illustration to two lines of a poem by Su Tsû-mei. Signed, dated 1714. Also in Sôgen 245.
Ibid. 7. Portrait of the Collector and Connoisseur An I-chou in his garden. The rocks and bamboo painted by Wang; the rest by Yang Chin. Signed and dated 1714.
Ibid. Landscape in the manner of Mi Fei. Two lines of poetry. Signed and dated 1716.
Chung-kuo ming-hua, 22. View between two steep Mountains over a River, a man is riding on a buffalo (painted by Yang Chin) on an embankment in the foreground. Signed and dated 1716.
Ibid. 27. Landscape, after Tung Yüan, dated 1716.
Shi-O Go Un, 23 (Ueno collection). Bare Trees, after Li Ch'êng. Signed, dated 1717.
Shên-chou, X. A Scholar's Summer Abode by the Rivers in the Mountains; two men seated in the front pavilion. Signed. Colophon.
Ibid. XIX. Hsiao I taking away the Lan-t'ing Manuscript; temple in a mountain valley. After Chû-jan. Signed.
Ibid. XX. Clouds and Mists winding around richly grown Mountains in Summer. After Kuan T'ung. Album-leaf.
Shên-chou album, 1922. Ten Landscapes after old Masters.
Ch'ügoku 6. An Album of twelve Landscapes in the styles of early Masters. Inscription by the artist.


Ibid. XXII. The T'ai-hang Mountain. Part of a long scroll.


Ibid. 25. Blossoming Plum-trees in the "Jade Cave". Landscape after Chao Po-ch'ü. Signed. Also in Yüehkitsu 11.


Sekai Bijutsu Zenshi, 20, pl.35. Travellers on a Mountain Road, after Kuan T'ung. Album-leaf. Signed.


Ibid. II, 74. Mountains along the River after Snow, after Li Ch'eng. Handscroll. Colophon. signed.


Ibid. 248. The Yangtze River: View over a City. Part of a scroll.

Ibid. 249. River Landscape in Snow, after Shên Chou. Part of a scroll.


H. C. Weng, Scarsdale, N.Y. Large Album-leaves containing twelve Landscapes in the manner of old Masters. Ten of them were painted by Wang Hui, and two were by Wang Shih-min.
Sheng Ping-ch'en, Hongkong. Landscape.
(For various landscapes by Wang Hui, many of them also reproduced elsewhere. Cf. Nanga Taisei, X, 98-102; XII, 15-17; XIII, 105-113; XIV, 105-110; XV, 59-67; XVI, 66-75; Add. II, 56-83; Add. IV, 65-74; 187-189.)

WANG KAI 王槇, Original name Kai 马, i. An-chih 安節.

National Museum, Tôkyô. Mountains and Pines; on gold ground. Dated 1694.

Chügoku 7. Landscape with bare Trees. A leaf in an album containing works of the eight Nanking masters. Long inscription, signed.
Shina Nanga, II, 1, 5; III, 8, 12. Four Landscapes. Album-leaves.
Kyûka, II. River View with a Woman spinning in a Cottage. Album leaf, Colophon.
(See also Nanga Taisei, III, 248 (Plum and Narcissus); V. 24 (Pine); V. 220 (Peaches); VII, 100 (Deer); VIII, 169-170 and XI, 237-239 (Landscapes).)

WANG KANG 王岡, t. Nan-shih 南石; h. Lü-yün shan-jên 旅雲山人.


WANG K'UN 王琨, t. Shan-hui 山輝.

Ars Asiatica, I, pl. XL. Lotus Flowers. Signed.
From Hsiu-nung, Anhui; lived in Wu-chin, Kiangsu. 18th century. Landscapes, figures, flowers and birds; followed Wên Ch'eng-ming. U, III, 2, 6, M, p.139.

Čh'ing ērh-shih chia. A Lady with a Fan seated under Wu-t'ung trees. Signed.
(See also Nanga Taisei, II, 16 (Orchids); IV, 143

(W)owers); VI, 199-209 (Birds and Insects); VII, 161

Dog.)

Wang Ling 王霖, t. Ch'un-p'o 春波.

Shinchô 72. A Lady with Bow and Arrow.

Wang Lo 王祘, t. K'eng-nan 恭南, h. Chia-t'ing 楊亭 and Mei-chiao 梅喬.


Wang Mei-t'ing 汪梅鼎, t. Ying-hsi-chê 影西池, h. Han-yün 轉雲 and Liao-t'ang 廉塘.
From Hsiu-nung, Anhui. Chin-shih in 1793 (or 1795). Poet and calligraphist. Landscapes, first in the contemporary style and then after the Sung and Yüan masters. Also flowers, epidendrums and stones. T, M, p.141.

S.C.T.K. hsii-pien, IV. Dry Tree and Bamboo at a Stone.
Signed.

From Chia-t'ing, Kiangsu. B, 1722, d, 1797. Flowers. V, p.143.

Ming-jen shu-hua, XV. Chrysanthemums. Signed, dated 1796.

Wang Ping 王炳.


Ibid. XLIII. River Scenery. Signed.

Wang Pu 汪溥, t. Su-kung 素公.

Ming-jen shu-hua, XXIV. Pavilion and bare Trees on a River-bank, after Ni Tsan, Signed.


Shén-chou, XII. A Village on a wooded Mountain. Signed, at 73 (1794).


K.-k. shu-hua chi, XLV. The Tung-t'ing Lake. Signed.


Tóyó, XI. Mountain Peaks rising above the Mist by a River. Signed, dated 1616.


Shén-chou, I. Mountains and Streams in Autumn, after Wang Mêng. Signed, dated 1629.

Yüchiku nai h. 1-4. Four Landscapes forming a Series. First one also in Shincho 3, dated 1630.

Contag, pl. 3 (Wu Hui-fan, Suchou). River-view; steep rock, a bridge and a few pine-trees. Signed, dated 1632.


Shíma Mei Ga Senshū, II, 32 (formerly Hayashi collect.). Mountains and spare Trees along a winding River. Landscape in Yuán style. Inscription dated 1635.

One of a series of ten fan-paintings.

Ch'ingoku, V. Old Trees and Bamboos growing by a Rock, after Wang Mêng. Signed and dated 1637.

Chiang T'sung-yü cat. Steep Mountain Slope; cottages under the trees on a stony shore. Dated 1637.


S. t. k. hsi-pien, High Mountains, tall Pines, a Hut below. Dated 1648.


Hsi-hua kuan. Autumn Mountains rising through Clouds. Two inscriptions by the painter, one dated 1649, the other 1660.

Ming-jen shu-hua, XXII. Mountain Landscape, after Wu Chên. Signed, dated 1650.


Yu-chêng album. Ten Landscapes after old Masters. Seven painted in 1657, three in 1658.
PAINTERS OF THE CH'ING-DYNASTY


T'ien-chi's shu-wu. Landscape; a Man in his House. Signed, dated 1661.


Hakubundo album (Lo Chén-yü collect.) Five leaves (originally six?) of Landscape sketches. Signed, dated 1664.


Shanghai Museum. Large Pine-trees below the Rocks, rising from the River Shore. The composition is a combination of Wang Meng and Ni Tsan. Inscription by the painter, dated 1665.


Chūgoku, V. Homestead in Ya-i Mountain, after Ni Tsan. Signed and dated 1666.

Ibid. V. Album of ten Landscapes in the manners of early masters. Signed, one dated 1666.

Ibid. V. Landscape with rocky Hills. Signed and dated 1666.


Tōan, 43. Mountain Landscape. Signed, dated 1666.


Yūchikusa, 5. Snowy Landscape, after Fan K'uan. Signed, dated 1667.


K.-k. shu-hua chi, XVIII. Clearing after Snowfall on the Mountains, after Wang Wei. Signed, dated 1668.


Ibid. IX. Mountain Landscape in Spring, after Huang Kung-wang. Signed, dated 1670.


Chung-kuo ming-hua, 24. A quiet Bay; pines on the rocky shore, buildings on the terraces and peaks in further distance. Colophon by the painter, at 80 (1671).


Ibid. 13. Two landscapes on album-leaves, after Huang Kung-wang and Chao Meng-fu. Signed.


Chung-kuo ming-hua. 13. Two album-leaves. Landscape studies, one after Wang Meng, the other after Hui-ch'ung. Signed. Two more in vol. 16 after Huang Kung-wang and Ni Tsan.


Chiang Ts'ung-yü cat. Twelve Album-leaves. Landscape-studies after Sung and Yüan masters.


Hua-chung chiu-yu chi-tsê (Hakubundô album, 1921). Clouds over the Mountains by the River, after Huang Kung-wang.

T. T. Ma, Hongkong. Wooded Mountains, after Huang Kung-wang. Short inscription by the painter.


Kokka 390 (Abe collect.) Landscape.


From Anhui; lived in Yangchou, Kiangsu. Active c. 1730–1750. Friend of Chin Nung and Hua Yen. Narcissi and plum blossoms. Lost the use of his right hand and worked with the left. Q. II, 2, R, XII, t 1, U, III, t, 5, M, p. 137.


Chung-hua album, 1929. Twelve Pictures of Plum-blossoms. Signed, dated 1741. A portrait of the artist precedes the paintings.


PAINTERS OF THE CH'ING DYNASTY

Shên-chou album, 1930. Twelve Paintings of Flowers, Bamboo, etc. in old styles. Signed, dated 1749.

Hui-hua kuan. Ch'ên Chih-an playing Ch'in to a Man who is falling asleep, another man standing by. Slightly coloured. Inscription by the painter.

WANG SU 王素, t. Hsiao-mou 小某.
From Yangchou, Kiangsu, B, 1704, d, 1877. Figures. T, Add. I.
Nanga Taisei, Intro. 36. Two Ladies standing by a Rock. Signed and dated 1844.
Shên-chou, IX. A Gentleman seated on a Bedstead by a Rockery, attended by two maid-servants. Signed. Also in Shina Nanga, II, 11.
Ming-jên shu-hua, XVII. Ladies and Children around a Pot of Orchids. Signed.
Ibid. XX, Two Birds in a Willow-tree, after Ch'en Tao-shan. Signed.
Ibid. XXI. A Fisherman and his Family in a Boat, after Lo P'ing. Signed. Poem.

Lived in Yangchou, Kiangsu. Active c.1800. Flowers and birds after Yuan masters. Unrecorded.
Wang Tsuan 王颛, t. 4-kung 异公, h. Sui-an 陲庵.

Shên-chou, XVI. River-view with Trees and a Bridge
in the foreground. After Ni Tsan. Album-leaf. Signed,
dated 1703.

From Tan-t'ui, Kiangsu. B. 1730, d. 1802. Calligraphist. Plum-blossoms. U, III, 1, 12, M, p.57.

Shên-chou, XVI. Peony Flowers. Two poems by the
painter.


Chūgoku 7. An Album of ten Flower-paintings, the
last signed and dated 1661.

British Museum. Two Pheasants and two white Birds
by a blossoming Tree. Signed, dated 1662.

Signed, dated 1667.

Ko-kung, XI. Enjoying Chrysanthemums in a Mountain
Pavilion. Signed. Colophon dated 1667. Also in
K.-k. shu-hua chi, VII.

Kawai collect., Kyōto. An Album of Flower-paintings,
most in colour, some in ink only. Signed and dated
1676. Cf. Kokka; also Sekai Bijutsu Zenshū, 20, text illus. 99.

Pageant 788. Flowers growing by a Rock. Poem, signed
and dated 1677.

C. T. Loo’s Successor, Frank Caro, N.Y. Roses, Bees and
Bulbul. Ink and colour on paper. Inscription by the
painter, dated 1679. Cf. Toronto, 60.

Liu 122. Narcissi growing by a Garden-stone; a Willow-
tree rising above. Poem, signed and dated 1682.

Chén-hsin shu-shê co., Suchou, 1926 (Wu Hu-fan
collect.) Album of Paintings of Flowers, Fish, etc.
Signed, dated 1683.

Wang Wu-t’ien 王無極, t. Su-yeh 凋夜.

Musée Guimet, Paris. An album of Eight Landscapes
after old Masters. Signed, dated 1721.
PAINTERS OF THE CH'ING DYNASTY

WANG YING-shou 王應紘, original name Wang Shên 王申, t. Tzŭ-ch'ing 子卿.

Grandson of Wang Yüan-ch'i. Landscapes, followed the family tradition. M. p.53.

Ömura, I, 1. Landscape after Shên Chou. Handscroll.

Signed, dated 1820.

WANG YÜ 王, t. Jih-ch'u 日初, h. Tung-chuang 東莊 and other names.


Chung-kuo, II, 152. Mountains in Mist and Rain, after Kao K'o-kung. Signed, dated 1686.


WANG YÜAN-ch'i 王原祁, t. Mao-ch'ing 茂倹, h. Lu-t'ai 龍泰, Hsi-lu hou-jen 西麓後人 and other names.


Signed, dated 1673.


Chung-kuo ming-hua, VII. The main Peak of the Fu-ch'un Mountains after Huang Kung-wang. Signed and dated 1681.

Wang Lu-t'ai shan-shui chüan (Commercial Press).

 Streams and Mountains in Tung Yüan's and Ch'un-jan's style. Signed and dated 1684.

Shên-chou ta-kuan, vol.4. Mountain Pass between steep Hills; road leading down to an inlet of water.

Inscription by the painter dated 1687. Also in Shi-O Go Un 27.


Liu 111. River Landscape in the manner of Ch'ing Hao and Kuan T'ung. Signed and dated 1693.
Mei-chan t'se-k'an 49. The Fu-ch'un Mountain, after Huang Kung-wang. Dated 1693.
K-k. shu-hua chi, XL. Deeply-crevassed and overgrown Mountains; broad river at their foot. Long inscription dated 1695.
Shanghai Museum. Mountain-river and high Peaks, after Huang Kung-wang. Reddish and greenish colour give a coloristic touch to the design. Inscription dated 1695.
S. e. t. k. hsū-pien, VI. River Landscape; rocky shores with bamboo. Signed, dated 1696.
K-k. shu-hua chi, XXII. Landscape after Li Ch'êng. Short handscroll. Signed, dated 1699.
Sōgen 257. Cloudy Mountains after Kao K'o-kung.
Signed. Colophon dated 1699.
Contag, pl. 53 (Lu Pei-yûn collect.) Morning Mist in the Mountains after Huang Kung-wang. Dated 1699.
K-k. shu-hua chi, XLIV. River Landscape after Ni Tsan. Signed, dated 1700.
Chūgoku 7. Landscape after Wu Chên. Inscription, signed and dated 1700.
Yūchikusai 32. Landscape after Chū-jan. Signed, dated 1701.
Palace Museum album, 1931. Twelve Landscape Sketches after Old Masters, accompanied by poems. The last picture dated 1702.
Hui-hua kuan. Misty River Valley with Trees growing through the low Clouds. Illustrating a poem by Han Chang-ni. Ink and colour on paper. Dated 1702.
P'ang Yüan-ch'i Illus. cat., 1949, III. Landscape after Ni Tsan and Huang Kung-wang. Inscription, signed and dated 1703.
Chung-kuo ming-hua, 8. Terraced Mountains rising over a winding Stream. Signed and dated 1703.
Ibid. II, 101. Village by a River, Mountain Terraces in

Ming-jen shu-hua, IV. Mountain Landscape, after Huang Kung-wang. Colophon dated 1703.


J. P. Dubosc, Lugano. A broad River, with a Mountain Peak on one side and Trees and a Summer Pavilion in the foreground. In the style of Ni Tsan. Three inscriptions by the painter. Signed, dated 1705.

Ming-jen shu-hua, V. Landscape after Huang Kung-wang. Dated 1705.

Shi-o Go Un 29. Landscape after Wu Chên. Signed, dated 1705. Also in Ōmura, I, 8 and Pang Yüan-ch'i cat. 9.


Ibid. Landscape in the style of Ni and Huang. Dedicated to a friend. Dated 1708.

Honolulu Academy of Arts. A River spanned by a Bridge at the Foot of high Mountains; tall trees. After Huang Kung-wang. Signed and dated 1708.


Contag, pl. 35 (Palace Museum?) Landscape in the manner of Ni Tsan. Dated 1710.


Vannotti collect., Lugano. Rocky Islands forming a Ridge across the River. After a picture by Tung Chi-ch'ang in the manner of Ni and Huang. Dated 1710.


H. C. Weng, Scarsdale, N.Y. Summer Clouds in a Mountain Gorge. Dated 1711 (at 70).


Chung-kuo ming-hua, 8. A River between steep Mountains, after Huang Kung-wang, who imitated Tung Yüan (Hsia-shan t'ü). Signed and dated 1712.


Liu 112. A River Valley, after Wu Chên. Inscription, signed and dated 1713.


K.-k. shu-hua chi, XLI. Mountains in Autumn, after

Shi-O Go Un 38. Landscape after Ni Tsan and Huang Kung-wang. Colophon dated 1714.


K.-k. shu-hua chi, XVIII. Landscape after a Northern Sung Master. Colophon dated 1715 (at 74).


Chung-kuo, II, 96. Landscape after Huang Kung-wang. Seal of the painter.


Li-tai. VI. Landscape in Mist. From an album of twelve pictures.


Ibid. XXXVI. Landscape. Fan-painting. Signed.

Ibid. XLIII. Floating Mist on distant Mountain. Signed.

Ibid. XLIII. Streams flowing out from cloudy Mountains. Signed.

K.-k. shu-hua chi, III. Cloudy Mountain Landscape. Signed.

Ibid. XXI. Streams and Mountains on a clear Day. Signed.

Ibid. XXIII. Green Peaks and floating Mist. Signed.

Ibid. XXIV. Wooded Mountains. Signed.

Ibid. XXXII. Endless Mountains enveloped in Clouds. Signed.


Ibid. 89-98. Twelve Landscape-studies after old Masters. Album-leaves. Signed. (Many other works by this artist in K.-k. chou-k'an; see Index.)

Nanking Exhib. cat. 314. A broad River View, in the manner of Ni Tsan, Poem, signed.

Ibid. 316. Landscape after Wu Chên. Signed.

Chang Ts'ung-yü cat. Two River Views in Ni Tsan's manner.

Ibid. Overgrown Mountains in Mist.

Ibid. Terraced Mountains in the manner of Huang Kung-wang.


Hui-hua kuan. Eight Landscape-studies after old Masters. Two after Huang Kung-wang, two after Ni Tsan, others after Kuan T'ung, Wang Meng, etc. Ink and colour on paper.

Chung-kuo ming-hua, 7. The Island of the Immortals; mountains rising through the clouds. After Chao Meng-fu.


Ibid. Landscape after Huang Kung-wang. Inscription, signed.

Ibid. Landscape after Kao K'o-kung. Inscription, signed.


Kokka 574 (K. Ohara, Kyōto). A Landscape.
Yüchikusai, 33-36. Four Landscapes in the manners of Huang Kung-wang, Ni Tsan, Wu Chên and Wang Meng respectively. Inscriptions by the painter.
Ibid. (56.10). Yen-t'an ch'iu-hsiao t'eu: Spring Morning at a Mountain Stream, with homesteads, pavilions, leafy
trees on both sides; bridges across the water. Long handscroll. Signed.
scroll. Long colophon by the painter.

WANG YÜAN-CH'U 王元初, I. T'ai-yai 紫崖.
Landscapes in the manner of Huang Kung-wang. L. Fu-ja

Chou Li-yuan 13. Landscape with Lakeside Buildings. 
Album-leaf. Signed and dated i-wei, or 1653?

WANG YÜN 王雲, I. Han-tao 漢巢, l. Ch'ing-ch'i 浊巢.
From Kao-yu, Kiangsu. B. 1632, d. c. 1733. Figures in Ch'iu Ying's style; landscapes after Sung academicians. U, II, 2, 16. 
M, p. 30.

Shina Nanga, Ill, 12. The Three Friends of cold Winter. 
Painted together with Wang Hui and Yang Chin. 
Signed, dated 1694.
S.c.t.k. Ihsü-pien, V. Landscape after Liu Sung-nien. 
Signed, dated 1695.


Ku-kung, XIX. A Mandarin Duck and Peach-blos-
soms, after Lu Chih. Bamboos on the picture by 
Boston Museum. Mountain Landscape; some travellers passing over a bridge. After Fan K'uan. Signed, dated 
1705.

J. Cahill, Wash., D.C. A Man seated on a Mountain 
Ledge under Pine-trees, gazung at a Flock of Birds. 
Signed and dated, 1707.

Signed, dated 1715.

British Museum, No.197. An Immortal with Peaches. 
Signed, dated 1732 (at 81).

S.c.t.k. Ihsü-pien, II. River Landscape in Sung style. 
Signed, dated 1733.
K-k. shu-hua chi, V. Landscape. Seal of the painter. 
I-yüan album. Eight sections of a Landscape-scroll representing Mountains, Water and Trees in South 
Sung style.


WANG YÜN-HSIANG 王履香, l. Ch'ing-wei tao-jén 華微道士.


WEI HAO-LING 魏藻齡.
Unrecorded. Probably a court-painter in the Ch'ien-lung period.

Li-tai, VI. Landscape. Signed.

T. T. Ma, Hongkong. A hilly Landscape with dry Trees and a Wanderer. Painted for Wen-tsong on his 60 years' birthday. Ten poems and a short colophon by the painter dated 1679.

Hui-hua kuan. River at the Foot of a Mountain; a bridge across the stream. Poem and colophon by the painter, dated 1687.


Wu-mên p'ai ming-hua chi (Shên-chou album, 1924).

Old Trees and cold Streams, after Wên Chêng-ming. Seal of the painter.

Ming-jên shu-hua, XXVI. Landscape. Signed. Poem, Colophon.


Gems, I. 54. Autumn Grove after Rain. Inscription, signed.

Wên Ting 文鼎. 1. Hsüeh-k'uang 學匡. 2. Hou-shan 黑山.


Ming-jên shu-hua, XI. A Man and a Boy with a Ch'în walking in high Mountains, after Wên Chia. Signed, dated 1841 (at 76).


Ming-jên shu-hua, XI. Travellers in Autumn Mountains, after Lu Shih-tao. Signed.

Wêng Lo 翁雋. 1. Mu-chung 穆仲. 2. Hsiao-hai 小海. second son of Wêng Kuang-p'îng 翁廣平.


Wû Chao 吳照. 1. Chao-nan 吳南. 2. Po-nân 白南.
Active during the late Ch'ien-lung period. Poet. Landscapes, figures; particularly famous for his orchids and bamboos. T. M. p. 173.


Wû Ch'î 吳琦. 1. Yü-hsüan 玉銙.
From Chekiang. Unrecorded.

British Museum (No.214). A Deer by a Tree and Magpies. Signed.
Wu Ch'i 吳起, t. I-ch'i 以徇. According to the signature on the following painting, h. Hsüeh-yai tao-jên 雲崖道人.
From Ch'ien-t'ang, Chekiang. Active c. 1730 (?). Figures, followed Ch'en Hung-shou. M, p. 178.

Tokasha Shina Meigashū 36. Two Men seated under Pine-trees by a Waterfall in Mist. Signed, dated chi sūi (1749?)

Wu Hsi-ysai 吳熙載, original name Ting-yang 廷鬱, t. Jiang-chih 譯之, h. Wan-hsien chü-shih 晚香居士.

Ming-jen shu-hua, XII. Bamboos by a Rockery. Signed at 71 (1869).
Shên-chou, XVI. Wisteria and blossoming Shrubs. Signed.
Ming-jen shu-hua, XII. Orchids by a Rock over a Stream. Signed.
Ibid. XXI. Chrysanthemums and Cassia-flowers in a Pot. Signed.

Ibid. XXVI. Bamboos and Orchids by a Rock. Signed.
Ibid. Four Flower-paintings, forming a screen (?).
Poem.
(See also Nanga Taisci, II, 78, 79 (Orchids and Bamboo), 192 (Chrysanthemums), 259; III, 207 (Plum); IV, 176-184 (Flowers); IV, 245 (Tree); V, 74, 87, 133, 185, 237 (Flowers and Fruits); VII, 208 (Portrait).)

Wu Hsião 吳肇, t. Su-kung 素公 and Ping-hsien 冰仙, h. P'ien-hsia 片霞.


Wu Hsin-lai 吳心來, t. T'ien-shêng 田生, h. Wang-hsi-ts'oo 望谿子.

S.e.t.k. hsü-pien, I. Landscape in the style of Wang Meng. Poem. Signed.

Wu Huan 吳煥, t. Ming-hsien 銘仙.

Sôgen 337. Two Cranes on a Rock. Signed, dated 1770 (?).

Wu Hung 吳宏, t. Yuên-tu 遠度, h. Chu-shih 竹史.
Ming-jén shu-hua, X. River Landscape after a Yuan Master. Signed, dated 1672.


Chūgoku 7. Bamboo growing from behind a Rock. Poem, signed. Leaf in an album containing works of the eight Nanking masters.

Ibid. Landscape in the manner of Li Ch'eng. Poem, signed. Another leaf in the same album.


WU I-LIN 吳一麟, t. Sheng-chêng 聖徳.

From Ch'ang-shu, Kiangsu. 18th century. Flowers and birds in the style of Ma Yüan-yü. M, p. 179.

British Museum, No. 260. Tree Peonies and a Kingfisher Bird.

WU JUNG-KUANG 吳榮光, t. Po-jung 伯榮, k. Ho-wu 荷屋, K'o-an 可亷, Shih-yün shan-jên 石雲山人 and many others.

From Nan-hai, Kuangtung. B. 1773, d. 1843. Poet and calligraphist. Landscapes after Wu Chên; birds and flowers after Yün Shou-p'ing. M, p. 177.

S.c.l.k. hsü-pien, IX. Landscape after Wu Chên.

Signed, dated 1827.

WU KEN 吳艮.

Lady painter. Ch'ing period. Unrecorded.

Li-t'ai, V. The God of Longevity. Signed.

WU KUEI-CH'AN 吳規臣, t. Hsiang-lun 蕭蓮, h. Fei-ch'ing 飛卿 and Hsiao-hsien 賽仙.


WU LI 吳厓, t. Yü-shan 漁山, h. Mo-ch'ing 墨井.


Poems by Ch'ien Ch'ien-sî, Wu Wei-yeh and the painter.


Signed. Poem dated 1666.

Nanga Taisei, Add., II, 34–43. Album of ten Landscapes. Signed, one dated 1666. Another inscription by the artist dated 1675.


Ibid. 116. Stalks of Bamboo and a Clump of bare Trees, in the manner of Ni Tsan. Poem (written in Ni Tsan's calligraphic style), signed and dated 1673.


Ōmura, I, 16. In the Mist of the Woods and far from the Dust. Signed, dated on the same day as the preceding picture (1673). Dedicated to the same person.


Contag, pl. 16 (Chiang Ts'ung-yō collect.) A Homestead in Wooded Mountains. The painter is seen playing the ch'in, as indicated in the poem, dated 1674. Cf. Liu 118.


Contag, pl. 15 (Chiang Ku-sun collect.) A Mountain River; leafy trees and small cottages. Poem dated 1675.


Shi-O Go Un p. 32. Steep Mountain rising above a River; pine-trees below. Ink and colours. Poem by the painter dated 1675. Also in Contag, pl. 17.

Chūgoku, V. A Man in a Pavilion built over the River, shaded by Pine-trees. Signed and dated 1675.


Ibid. 19. A deep Gully between steep Cliffs; rushing water, two large pine-trees below. Inscription by the painter, dated 1676.


H. C. Weng, Scarsdale, N.Y. River View: small Houses along the rocky Shore, wooded Mountains. Short handscroll. Signed and dated 1680. Cf. Nanga Taisei, XVI, 62, 63 (?)

Shanghai Museum. Autumn Landscape with spare Trees, rushing Water and Houseboats on the River. Long handscroll. Two inscriptions by the painter, one dated 1681. One colophon by Chang Ti.


Wén-ming album, 1917. Eight Landscapes in old styles, inscribed, the last dated 1706. Chūgoku, V.
Chung-kuo ming-hua, 16. Deeply-folded and topped Mountains rising above a River; small buildings between the cliffs. Illustration to a poem by Shên Chou.
Chung-hua album, 1921. Eight Landscapes with poem and colophon on each.
Shih-ku hsiao hsiang pu t'u-t'sê (Wén-ming album). View over a River-shore, with Portraits of Wang Hui and the painter (?). Only the landscape by Wu Li. Signed, Colophon by the painter.
Ibid. IX. Landscape after Wu Chên. Signed.
Ibid. Ten Landscapes, reproduced in colour.
Hun-hua kuan. Mountain Stream; a high peak beyond and buildings on the rocky promontory. After Wu Chên.
Ibid. Mountain Landscape; a bridge leading over the stream; buildings and trees.
Ibid. Landscape Studies after old Masters. Eight album-leaves.
Ibid. 10. Landscape in the manner of Wang Mēng. Inscription, signed.
Mei-ch'an t'ê-k'an, 42. Summer Mountains after Rain. After Wu Chên. Signed.
Nanking Exhib. cat. 301. A Mountain rising from a River; houses in the distance. Poem, signed.
Chung Ts'ung-yû cat. Steep Mountains, high peaks and trees below.
Ibid. 34. View of a Village with a Boat returning Home, after Wu Chên. Signed. Also in Ômura, I, 35. Chūgoku, V.
Sögen 278. Mountains in Autumn. Poem by the painter.
Ibid. 279. Cloudy Hills along Rivers. Sections of two different handscrolls.
Yûrintaikan, II. High Mountains and tall Trees; a Pavilion built over the Stream below.
Sôraikan, II, 73. Four leaves from an album of eight Landscapes. Poems and colophons by the painter.
Chūgoku, V. Bamboo growing beside a Rock. Two lines of poetry. Signed.
Contag, pl. 18 (Ts'ao Yu-ch'êng collect.) Towering Hills and Pine-trees along a Mountain Stream. Poem by the painter.


Wu Lieh. 吳流. I, Ch'iu-i 秋漪.

Unrecorded. Probably 18th century.


Wu Li 吳履. I, Kung-chih-t'an 公之坦, II, Chu-hsi 竹廬 and other names.


Wu Mou 吳梅, I, Ch'ao-yang 銮英 and I-ch'üan 濁泉.


Ars Asiatica, I, pl.XLIV. Peonies. Signed. Two lines of poetry, dated 1750.

Wu Na 吳那, I, Chung-yen 仲言.

From Hangchou. Landscapes after Lan Ying and flowers after Sun Ti. M, p.169.

Shina Meiga Senshu, III. Mountain Landscape after Tung Yuan. Album-leaf. Signed and dated koai-yu (1693?)

Wu Pao-shu 吳寶書, I, Sung-yai 松崖, II, T'o-hsien 徙仙.


WU SHAN-T'AO 吳山鐸, t. Tai-kuan 塔觀, h. Sai-wêng 懨翁.

Tai-shan album, series I. Seven sketchy Landscapes. Many inscriptions by the artist, one dated 1676.
Tai-shan ts'an-shih-lou t'ang-hua, III. Sketchy Tree by a low Hut. Signed.
Ibid. River View; tall trees in the foreground and an angler in a boat.


WU SHIH 吳時.
Unrecorded. 18th century (?)

Ku-kung, XXXIX. Landscape with Figures, illustration to two lines of a T'ang poem. Signed.

WU TAN 吳丹, t. Chung-po 誠白.

Nanju 6 (Iwasaki collect.) The Plum Blossom Study. Signed, dated 1673. Also in Tôô, XII; Pageant 885.
Freer Gallery (50.11), Landscape. Handscroll. Signed, dated 1675. Title written by Kung Hsien.
Shimbi, XV. Landscape after Ching Hao. Signed, dated 1676.

WU T'AO 吳滔, t. Po-tao 伯滔, h. T'ieh-fu 鬧夫.

Ming-jên shu-hua, XX. Plum-blossoms in a Vase, a Lamp, and a Pot with Grass. Signed. Poem dated 1876.
Wu Po-tao hsien-sheng shan-shui chung-pên (No place or name indicated). An Album of twelve Landscape Studies. Signed.

WU TING 吳庭, t. Tsü-ching 子靜, h. Hsi-an 懷安.

Nanga Taisei, XI, 242–251. Album of ten Landscapes after old masters, the last signed and dated 1688.

WU T'ING-k'ANG 吳廷康, i. Yüan-shêng 元生, h. Tsan-fu 賛甫. K'ang-fu 康甫, Chin-chai 晉齋 and Ju-yün 茹芸.
From T'ung-ch'eng, Anhui. Active about the middle of the eighteenth century. Painted plum-blossoms and epiderndrums. T. M., p.177.

S.c.t.k. hsü-pien, X. Epidendrums growing out from vertical Rock. Inscription by the painter. Also in Nanga Taisei, II, 81.

WU T'U 毛, t. Chi-chih 及之 and Shan-tsun 山尊, h. I-an 昇彌 and Nan-yü 聯追南冥山樓.
From Chi'uan-chiao, Anhui. B. 1755, d. 1821. Poet. Landscapes, followed Wang Yüan-ch'i; also flowers. M., p.175.


WU T'U 毛, t. Sheng-yü 聯僕.
From Wu-chin, Kiangsu. Active c. 1860. Flowers and birds, T, Add. I.


WU WEN-YEH 吳偉業, t. Ch'üan-kung 鏗公, h. Mei-ts' u 梅邨.
From T'ai-t'ang, Kiangsu. B. 1609, d. 1671. Famous as poet; wrote the descriptive poem called "The Nine Friends in Painting", referring to Tung Ch'i-ch'ang, Li Liu-fang, Yang Wên-ts'ung, Ch'eng Chia-sui, Chang Hüeh-têng, Pien Wên-yü, Shao Mi, Wang Shih-min and Wang Chien. P, I, 4, Q, I, r, I, 6, U, I, 1, 4, M, p.165.


Lo Chia-lun, Taipe. Trees by a River; a Man in a Boat.


Chang Ts'ung-yü 聯育 cat. A broad River at the Foot of an overgrowing Mountain. Dated 1667.

Shên-chou, VI. A Man seated by a winding Brook.
Signed.

Hui-hua kuan. Summer Days in the Mountains. Terraced rocks, a hut below. Signed?


Nanga Taikan 2. Tall Trees and small Buildings on a rocky Ledge. Signed.


Musée Guimet, Paris. A Study among tall Trees at the Foot of a Mountain. Colophon by the painter.
From Hsüeh-hsien, Anhui. Active c. 1820. Landscapes, followed the four Yüan masters and the painters of the Northern school. Flowers in the style of Shen Chou. M. p. 176.


Wu Ying-chên 吳應真, t. Han-wu 含五.

Hui-hwa kuan. Lotus Flowers rising above the Water.
Painted in mo-ku manner. Ink and colour on paper.
Signed and dated 1780 (?).

Wu Yüan-k'ai 吳元楷, t. Hsin-shêng 辛生.

I-lyüan album. Twelve leaves with Studies of various flowers. Signed and dated 1845.

Wu Yün 吳雲, t. Shao-fu 少甫, b. P'ing-ch'ai 平齋 and many other names.

Kurokawa cat. 44. A Stalk of a Flower. Signed and dated 1846.

Wu Yün 吳雲, t. Yeh-ma 野馬 and Chi-nan 秋南.

S. c. t. k. hsü-pien, VIII. A tall River-view. Signed.

Yang Ch'in 楊晉, t. Tsü-hao 子鶴, b. Hsi-ting 西亭.


Nanking Exhib. cat. 317. Landscape in the manner of Tung Yüan. Signed and dated 1701.
Ming-ien shu-hua, XII. A Crow on a Branch of a blossoming Peach-tree. Signed, dated 1703.
K.-k. shu-hua chí, XXVI. Plum-blossoms. Bamboos,
Orchids and Rocks. Signed, dated 1712.
Shên-chou, XX. Illustrations to Ou-yang Hsiu’s “Dirge of the Autumn Wind”. Signed, dated 1717.
Ibid. 10. Three Magpies and Five Sparrows; a large pine and an old plum-tree by a rockery. Signed, dated 1721 (at 78).

**Yang Chou 楊舟,** 1. Yü-wei 漁霏.

Tokasha Shina Meigashū, 63, 64. A pair of pictures: 1. A Deer under a Pine-tree in Winter. 2. Two Deer under a Pine in Moonlight and a Monkey in the Tree. Signed, dated 1754.

**Yang Hsüan 楊鉉.**
Not mentioned in the literature but known through the following picture.

Hui-hua kuan. Large River-views with Wooded Shore in the foreground and undulating Hills beyond.

**Yang Pu 楊補,** 2. Wu-pu 無補 and Po-pu 白補, I. Ku-nung 古農.

K.-k. shu-hua chi, XVI. Landscape. Signed, dated 1648.

**Yang Ta-chang 楊大章.**
Court-painter c.1790. Figures and birds in Huang Ch’i-t’ien’s style. S. M, p.387.


In the manner of Tung Yüan. Ink on silk. Large handscroll. Signed and dated 1644.

I-yüan chen-shang. 10. A River Landscape; a man crossing a bridge to visit another. Signed, dated 1655.
K.-k. shu-hua chi, XXXV. A white Eagle. Signed, dated 1791.

YANG WEI-tS'UNG 楊維聰, t. Hai-shih 海石.

British Museum, (No.218.) Carp. Signed.

YANG YÜN-HUA 楊錫華, h. Chih-yün 程雲.

Chung-hua album. Twelve pictures of Plum-blossoms.
Dated 1851.

YAO HSIEH 姚燮, t. Mei-po 梅伯, h. Yeh-ch'iao 野橋 and Ta-mei shan-min 大梅山民.

Signed and dated 1851.


YAO JO-t 姚若翼, t. Po-yu 伯右 and Hau-yu 胡玉.

Cf. Nanga Taisei, III, 68.

YAO SUNG 姚宗, t. Yü-chin 羽金, h. Yü-ch'ing 羽京.

S.e.t.K., hsü-pien, V. Tall Pine-trees in front of a Mountain Wall. In the manner of Hsiao Yün-ts'ung.
Signed, dated 1707.


YAO WÉN-HAN 姚文瀚.


Metropolitan Museum (47.81.1-2). Portraits of the Emperors, after the paintings in the Nan-hsien hall of the Peking palace. Two albums. Signed.

YAO YÜAN-CHÜ 姚元之, t. Po-ang 伯昂, h. Chien-ch'ing 蔣青 and Chu-yeh-ch'ing-shêng 竹葉亭生

Yeh Hsin 萬欣, t. Jung-mu 植木.


Chou Li-yfian 5. Two Men standing on a high Rock; another man approaching. Seal of the artist.
Ibid. 12. Two Lanterns on a rocky Ridge; a stream below. Seal of the artist.

Yeh T'ao-fen 楊道芬, t. Hsiang-shih 書士.
From Chia-tung, Kiangsu. Active c.1850. Landscapes and figures; pupil of Ch'eng T'ing-lu. T. M, p.577.

Hamburg Exhibition, 1949-1950. Landscape in the style of K'o Ch'iu-ssù.

Yeh T'ao-fen 楊道本.
Unrecorded. Probably Ch'ing period.

Ibid. XXII. The Nine Old Men from Shang-shan. Signed.

Yeh T'ao 楊洮, t. Chin-ch'eng 金城, h. Ch'in-ch'uan 金川.


Yeh Hsin 楊欣, t. Shih-fu 朱甫.

S.G.K. hsü-pien, II. Road along a Mountain Stream, a wanderer under large trees. In Sung style. Signed. Cf. Nanga Taisai, X, 118.

Yen Kuan 楊冠, t. Su-hsiang 四香.


Chou Li-yüan 8. Houses at the Foot of a Mountain. Album-leaf, signed.


YEN TSAI 廖萊, t. Ts'ang-p'e 愈ثلاث. Also known by the name of Yen Kuai 廖萊 (Yen the Queer).


YEN YÜ 廖銳, t. Shih-jü 式如, h. Hsiang-fu 希府.

From Chia-ting, Kiangsu. B. 1682; active as a court-painter c. 1765. Landscapes. M, p. 728.

Ch'ingoku 8. A Man in a Boat on a Promontory; a servant approaching. Album-leaf. Signed and dated 1788, "at age 77".

Shên-chou, IX. Landscape: A Stream winding at the Foot of a Mountain Ridge. Signed.

YIN HSI 尹錦, t. Huai-yüan 懷元, h. Hsi-te'un 西廬.


YIN SHU-PO 楊樹柏, t. Man-ch'ing 楊桐, h. Yün-lou 雲樓 and Lan-yün 嵐雲.


Ming-jên shu-hua, XI. A crouching Cock, after Shên Chou. Signed. Two lines of poetry.

YIN YEH 尹herits.


YIN YUAN-LIANG 聶元良.

From the Liu-ch'iu Islands. Active c. 1748. Unrecorded.

Rijutsu Kenkyū, 47. Two Quails. Signed, dated 1748.


Ming-jen shu-hua. XIII. A Branch of Bamboo and Narcissi in a Vase. Signed, Poem dated 1788. Also in Nanga Taikan, 71.

British Museum (formerly Breuer collect.) Fruits and a Brush-pot. Two large album-leaves. Lengthy inscriptions by the painter.

Yu Chi. 尤集, t. Jung-shang 景裳, h. Ch'i-shih 秋室.


Ming-jen shu-hua, XVII. A Lady with a Boy in the Garden. Signed. Two lines of poetry.
Chung-kuo ming-hua, 21. The Moon-fairy Chang O surrounded by whirling mist.

Yu Chih-t'ing. 竇之鼎, t. Shang-chi 上吉 or 詩吉, h. Shen-chai 慶齋.

British Museum. A Woman warming her Cloths over a Brazier, attended by a maid carrying a candle. Signed and dated 1684.


Ibid. VII. The Poet Wu Wei-yeh seated by a winding Stream.

Ibid. XVIII. A Girl standing under a Tree: Tung Hsiao-wan, the concubine of Mao Hsiang. Album-leaf. Signed.

K.-k. shu-hua chi, XXIX. Ladies. Seals of the painter (?).

Ibid. XXXIV. Ladies. Seals of the painter (?).


Ibid. A Woman seated under a Banana-plant. Ink on paper. Inscription by the painter. Cf. P'ang Yüan-ch'i flims. cat. II.

Ibid. Evening Mist at the River-shore; a man and a boy admiring the view from a terrace. Moon in the sky. Ink on silk. Large handscroll.


Nanga Taikan, 4. Man lying on a Rock.


Ibid. 283. A Man writing on a Fan under a Wu-t'ung tree. Signed.


Yu Ch'ing-hsing, 虞景星, t. Tung-kao 東皋.

From Chên-chiang, Kiangsu, Chin-shih in 1712. Poet, calligraphist. Landscapes in Mi Fei's style; also pine-trees. Q. II, 1-26, X, 3, M, p.363.

N. Gashū 27. Two Pine-trees, after Huang Ch'üan.


Yu-fêng 與風, t. of a man named Chû 瞄, k. Hsüan-yün 順雲 and Pan-ch'ao 畔巢.

Unrecorded. Ch'ing period.

Kyôka, II. River Landscape. Album-leaf.

Yu Hsing 余省, t. Tsêng-san 曾三, k. Lu-t'ung 魯亭.

Li-tai, II. Flowers and Insects. Signed.

YÜ LING 俞齡, b. Ta-nien 大年.
Private collect., Kyōto. Portrait of Wang Ping-ming seated on the Bank of a River, while a servant washes his horses. The portrait is by Wei Tsü-liang, the rest by Yü Ling. Handscroll, signed and dated 1748(?).

YÜ SHOU-po 于壽伯, b. Hai-wu 海屋.
Sōgen 365. Two white Pigeons and Tree-peonies by a Rock. Signed.

YÜ SUNG 余崧, b. Wei-yo 維嶽, h. Ch'u-t'ing 秋亭.
N. Gashū 37. Peach-blossoms and Ducklings, after T'ang Yin. Signed.

YÜ TSUNG-li 俞宗禮, b. Jen-i 人譜, h. Tsai-fan 在九.
From Shanghai; lived in Suchou. Active c. 1765. Landscapes, Buddhist and Taoist figures. M, p. 384.

YÜ YÜAN 廖沃, b. Wan-chih 唐之 or Han-chih 翰之.
Kyūka, II. Chrysanthemums and a Bird. Signed, dated 1691.
Nanju 10. Autumn Flowers and two Birds, after a Yüan master. Signed, dated 1715. Also in Tōyō, XII.


YÜAN CHIANG 袁江, b. Wên-t'ao 文藻.


Kyūka, II. Travellers in the Mountains, after Kuo Hsi. Signed, dated jen-ch'ien (1712).


Kokka 584 (S. Kobayashi). Landscape with a Mansion. Signed, dated 1719.


Hui-hua kuang. Landscape-studies after old Masters. Eight album-leaves.

Ibid. P'eng-lai, the Island of the Immortals. Ink and bluish colour.


Shincho 64. Landscape. Signed.

Tokashī Shina Meigashī. 86. Three Men by a steep Waterfall in a Mountain Gorge. Signed.


Ibid. Pavilion under large Trees in a Rock Garden at the Foot of steep Mountains. Signed.

George Stout, Boston. Landscape after Kuo Hsi. Signed.


Princeton (Du Bois-Morris collect.) Summer Palaces in the Mountains. Large decorative composition in six sections. Not signed, but in the manner of the painter.

**YÜAN HSÜEH**, 雲雪, I. Wo-sheng 舞生.

From Suchou. Beginning of the Ch'ing period. Famous as seal- engraver; praised by Wu Wei-ye. Unrecorded.


**YÜAN NIAN**, 雲年, I. Hsia-sheng 言生.


**YÜAN YAO**, 雲耀.

From Chiang-tu, Kiangsu. Active c. 1744-1755. Nephew of Yuan Chiang. Also employed at the court. M, p. 323.

Field Museum, Chicago. Lu-yeh t'ang, the Summer Residence of the Prime Minister Pei Tu of T'ang (765-839). Signed, dated 1740.


Boston Museum. The O-tang kung, the Palace of Ch'en Shih-huang-ti. Signed, dated 1744.

Shincho 65 (Hashimoto collect., Takegaki). Landscape. Signed, dated 1747.


Nanking Exhib. cat. 342. A large Landscape, with an ox-cart and mounted travellers fording a river to reach an inn. Signed and dated 1754.

Bijutsu, Ill. Mountains and Pavilion by a Stream. Signed.

Sōgen 299. Waterfall on Lu-shan.


Hui-hua kuan. Two Landscapes in Sung Style.


Ibid. Steep Cliffs rising from a Stream; a pavilion on a promontory. Signed.

Ibid. Twelve pictures forming a continuous Garden Scenery. Signed.

Ibid. The Imperial Han Palace in a Garden. Long handscroll. Signed.

Lin Nant-hai, Kobe. A large Landscape. Signed.

YUAN YING 袁英, 1. Chin-hua 近華, h. Erh-feng 二峰.


K.-k. shu-hua chi, XXV. Landscape after Chao Tsung-han. Signed, dated 1776.

YUAN YUAN 阮元, 1. Po-yüan 伯元 and Liang-po 良伯, h. Yün-t'ai 芸齋.


YUN HSI 允喜. Prince Shih 慎郡王, h. Tsü-ch'iung tao-jên 紫瓊道人.


K.-k. shu-hua chi, XVI. The quiet Mountains. Dated 1674. Poem by the painter copied by a courtier.

Ibid. XVIII. Landscape.


YUN-KO 遠可. A monk. original name Huang 黃, 1. T'ieh-chou 鐵舟, h. Mu-shih shan-jên 木石山人.


Tokasha Shina Meigashū 25. A Pavilion under bare Trees by a Mountain Stream, after Ni Tsan and Wang Fu. Poem by the painter.


Sōgen 357. Three Peonies by a Rockery, after Yün Shou-p'ing. Signed.


J. Cahill, Wash., D.C. Chrysanthemums of many Colours growing by a Rock. Poem, signed.
YÜN SHOU-P'ING 柴壽平, original name Yün Ko 柴格, t. Chêng-shu 正叔, h. Nan-t'ien 南田, Yün-ch'i 椿池 wai-shih 雲溪外史, Po-yün wai-shih 白雲外史, Tung-yüan ts'ao-i 東園艸衣 and other names.

Contag, pls. 43, 44. Landscape-studies after old masters. Two album-leaves. Signed, dated 1670.
Contag, pl. 45 (Wu Hu-fan collect.) A solitary River in the Mountain, after T'so Chih-po. Poem. Signed, dated 1672.
S.c.t.k. hsü-pien, IX. Mountains along a River. Poem by the painter, dated 1677.
K.-k. shu-hua chi, XIX. Landscape after Tung and Chū. Signed, dated 1678.
Ibid. XLV. Scholar's Cottage among Trees; river landscape. Signed, dated 1682. Eight poems by the painter.
Contag. pl. 46 (Hsü Ch'un-ch'ing collect.) Peach-blossoms in Spring Breeze, after Hsü Ch'ung-ssü. A leaf of an album of flower paintings. Dated 1684.
T. T. Ma, Hongkong. A Branch of blossoming Plum-tree and two flowering Plants. Three poems by the painter, one dated 1685.
Contag. pls. 47, 48 (Li Tso-hsien collect.) Studies of Bamboo and flowering Shrub by a Stone. Two album-leaves. Dated 1685.
Ibid. pls. 49, 50 (Li Tso-hsien collect.) Bamboos and dry Trees at a Rockery; Pine-trees leaning down from a Cliff. Two album-leaves. Dated 1685.
S.c.t.k. hsü-pien, XI. Branches of Plum-blossoms and
other blossoming Shrubs. Signed, dated 1685.
Kokka, 632 (Okura collect., Tokyö) A Gourd, from an album of ten Flower and Fruit-pictures. Signed, dated 1685.
K.-k. chou-k' an 77, 88. Ten Landscape-studies on album-leaves, all with poems or colophons by Wang Hui. The first one dated 1685.
Ibid. XIX. Winding Stream at the Foot of a Mountain Ridge, after Tung Yün. Poem by the painter, dated 1687.
Yün Nan-tien shan-shui hua-t'se (Yu-chêng album, 1922). Eight Landscape-sketches after old Masters, accompanied by eight inscriptions. Signed, dated 1687.
K. Sumitomo, Ôiso. Large Album containing twelve Paintings of Birds, Flowers and Landscapes after Sung Masters, most of them in colour. The last leaf in the style of Mi Fei is dated 1687. Cf. K. Sumitomo, II.
I-shu ch' uan-t' ung, II. Fragrant Peonies in Spring, after Hsü Ch'ung-sü. Signed and dated 1688.
Shên-chou, XXI. Three Hares among Reeds, after Huang Ch'üan. Signed, dated 1689.

Inscriptions by Wang Hui; one of them dated 1705.
Shên-chou, II, III. Ten Pictures of Flowers from an album.
Ibid. VII. Two Feng Birds on a Rockery and Tree Peonies. Signed. Two lines of poetry.
Ibid. XIV. River-view with Mountain Peaks rising through the Mist and Trees in the foreground. After Chao Ta-tien. Signed.
Ibid. XIV, XV. Landscape-studies, Mountains and running Waters. Four long album-leaves.
Shên-chou album, 1923. Ten Pictures of Flowers, some after old models.
Ibid. vol.8. Travellers among wintry Mountains, after Kuo Hsi. Signed.
Ibid. 43. Flowering Chrysanthemums growing on a Garden Rock. Signed. Poem by the painter.
Ibid. 28. Landscape after Tung Yün. Inscription, signed.
Ibid. Branches of a blossoming Peach-tree. Inscription, signed.
Yu-chêng album, 1917. Twelve Pictures of Flowers and Landscapes.
Ch'ing-kung pi-t's' ang Nan-tien mo-hai ts' e (Yu-chêng album, 1923). Twelve leaves representing Landscapes after old Masters.
Yu-chêng album, 1925. Fourteen Pictures of Flowers and Landscapes.
Chung-hua album, 1918. Twelve Pictures of Flowers, Fruits and Birds.
Yün Nan-t'ien shan-shui ch'ing-p'în tsê (Shên-chou album, 1926). Ten leaves representing Landscapes after old Masters.
Li-tai, I. Wistaria Flowers. Signed. 
K. k. shu-hua chi, XIII. Old Trees and Bamboos, after K'o Chùn-sî. Signed.
Ibid. XVII. Trees and Bamboos, after Ni Ts'an. Signed. Colophons.
Ibid. XXII. Lilies, after T'âng Yin. Signed. Poem. 
Ibid. XXVII. The Plum-blossom Study, after Chao Meng-fu. Signed. 
K. k. ting-shan chi, 2. Various Fan-paintings. For others, see K. k. chou-k'an, Index (twenty-eight paintings); Nanga Taisho, VIII, 147–162.
Ibid. Long Branches of a blossoming Peach-tree. Inscription by the master. Slight colours on paper. 
Shanghai Museum. Mountain Peak rising through the Mist; leafy trees below. Signed. 
Gems, I, 71. Lotusus, after Hsü Ch'ung-sî. Poem, signed. 
Nanking Exh. cat. 309 (formerly Pâng Yüan-chî). 
River Landscape, after Mi Fu-jên. Signed. 
Pâng Yüan-chî Illustr. cat. 1940, IV. Landscape with a Waterfall, old Trees and Wistaria. Poem, signed. 
Mei-chêng tê-k'an, 43. Old Trees on steep Cliffs. Poem by the painter. 
Yen-kuan album, Peking. Eight Album-leaves representing Landscapes after old masters. 
Chang Ta-chên cat. IV, 38. Hao-ming k'ung-shan t'u: A Crane cries in the empty Mountain. Landscape-handsroll, painted for Wei Yin-chûn who was retiring to the Chin-chêng shan. Inscriptions by the painter and by Yûn Jhi-chê. Quotations from Shih-cherung written by Ts'ai Yûn-chê. 
Contag, pls. 35–40. Six Landscape-studies after Huang Kung-wang and other masters. Signed. 
Kokka 292. 1. Chrysanthemums; signed. 2. Peonies; seals of the painter; poem; 3. Flowers; signed. 
Ibid. 652 (Okura Shûkôkan). Flowers and Fruits. 
Bijutsu Kenkyû 92 (Abe collect.) Flowers. 
Ibid. 1, 41. Cloudy Peaks and Waterfalls. Album-leaf. 
Ibid. 1, 42. Landscape. Album-leaf. 
Ibid. 1, 44 and 45. Two pictures of Flowers. Signed. Poems by Ch'i-tien-hung. 
Ibid. II, 7. Trees in Winter, after Li Chêng. 
Yûn Nan-t'ien shan-shui ts'e (Hakubundô (Kobayashi) album). Eight Landscapes after Chûn-jan, Li Chêng, Ni Ts'an and Huang Kung-wang. 
Yamamoto Bunkadô album, 1931. Ten Pictures of Flowers.
Yamaguchi collect. A Fish. A Shrimp. Mountain rising through Clouds, after Fang Fang-hu. Ink only.


Ibid. 43. Village by a River, after Ch'ao Mêng-fu. Signed.

Ibid. 43. Travellers in Mountains, after Kuo Hsi. Signed.


Ibid. 49-51. Three Pictures of Flowers from an album. Signed.

Yáchikusai 16. Landscape after Ts'ao Chih-po. Signed.

Ibid. 47. Landscape after Wang Mêng. Signed. Also in Shinchô 21.

Ibid. 20-26. Seven Landscapes after old masters. Fan-paintings.


Sôrakan, I 55. Four Pictures of Flowers from an album of twelve. Signed. Also in Tóan 51.


Ibid. 266. The Hundred Flowers. Part of a handscroll.


Ibid. Album of nine Landscapes in the manner of old masters, each inscribed and signed.

Ibid. Album of Eight Flower-paintings. Inscriptions by the artist.

Ibid. Four Landscape-sketches. Poems by the artist.

Ibid. Four Flower-paintings, in an album with four Landscapes by Wang Hui. Poems by the artist.

Yen-kuang co., Peking. Ten Landscapes from an album, after Wang Mêng. Li Ch'êng, Lu Kuang, Huang Kung-wang, T'ang Yin, Ts'ao Chih-po, Chao Mêng-fu, Hui-ch'ung and Tung Ch'i-ch'ang.

Freer Gallery (01.172). Peonies by a Rockery, after a Sung master. Signed.


Field Museum, Chicago. Two sleeping Cats. Inscription by the painter.


British Museum. Wisteria Flowers; Young Trees. Two fan-paintings. Signed.

Ibid. (No.177). Peonies and blue Rocks, after Hsi Ch'ung-sû. Two lines of poetry.


Ibid. Three Landscape-sketches, after K'o Chiu-sû, Fang Ts'ung-i and Chao Mêng-fu.

T'ieh-mei hua-kuan, Hongkong. An Album of Flowers, Birds, Landscapes and Figures.

Ho Kuan-wu, Hongkong. Travel Sketches. Signed.

Chang Ta-ch'ien cat. I. 38. Trees growing beside a rushing Stream. Inscription by the artist, signed. Imitation.

N. P. Wang, Hongkong. Album of ten leaves with Studies of Flowers and Landscapes, after old masters. Inscriptions by the painter and by Ch'ien-lung.

(See also Nanga Taisei, I, 139, 46 (Bamboo); II, 165-169 (Chrysanthemum); II, 237, IV, 71-73; Add. III, 1-41 (Flowers); IV, 229; V, 19, 20 (Trees); V, 164-169 (Lotus); V, 211-219 (Fruits and Vegetables); VI, 123 (Geese); VI, 124 (Insect); X, 44, 45; XI, 228; Add. IV,

Yüng Hsing 永瑆, Prince Ch'êng 成親王.


Yüng Jung 永鑾, Prince Chih 賢親王.
Sixth son of the emperor Ch'ien-lung. h. Chiu-sù chu-jên 九思主人. Poet. Landscapes in the style of Huang Chien 黃巖; flowers in that of Lu Chih. M, p.68.
Li-t'ai, I. A Man asleep in a Bamboo Grove, after Ch'iu Ying. Signed.
Ibid. XL. Landscape. Fan-painting.
K.-k. shu-hua chi, IV. Landscape. Signed.
Ibid. XXI. A Study under Pine-trees in the Mountains. Signed.
Ibid. XXIII. Fishing-boats on a River. Signed.
Ibid. XXV. Travellers in the Mountains. Signed.
Ibid. XXXI. Landscape. Signed.
Ibid. XXXVI. Autumn Landscape with a Temple and Cottages. Signed.

Ibid. XXXIX. Men on Horseback in the Mountains. Signed.
(See also K.-k. chou-k'an Index for other works by this artist.)
Ibid. 344. A Dog in a Bamboo Grove. Seals of the painter.
Boston Museum: River Scenery; men in a boat, large pine-trees on the rocky shore. Signed.
"A book that is shut is but a block"

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