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Tradition and Transformation: Cataloguing Chinese Art in the Middle and Late Imperial Eras

Abstract

After obtaining sovereignty, a new emperor of China often gathers the imperial collections of previous dynasties and uses them as evidence of the legitimacy of the new regime. Some emperors go further, commissioning the compilation projects of bibliographies of books and catalogues of artistic works in their imperial collections not only as inventories but also for proclaiming their imperial power. The imperial collections of art symbolize political and cultural predominance, present contemporary attitudes toward art and connoisseurship, and reflect emperors' personal taste for art.

The attempt of this research project is to explore the practice of art cataloguing during two of the most important reign periods in imperial China: Emperor Huizong of the Northern Song Dynasty (r. 1101-1125) and Emperor Qianlong of the Qing Dynasty (r. 1736-1795). Through examining the format and content of the selected painting, calligraphy, and bronze catalogues compiled by both emperors, features of each catalogue reveal the development of cataloguing imperial artistic collections. In addition to constructing a historical line of cataloguing art, this project demonstrates the relationship between contemporary politics, cultures, and art. Further, it offers suggestions about the purpose and function of imperial collections of art, on the one hand, and reflects emperors' and literati's attitudes and viewpoints on art and connoisseurship, on the other hand.

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TRADITION AND TRANSFORMATION:
CATALOGUING CHINESE ART IN THE MIDDLE AND LATE IMPERIAL ERAS

Yen-wen Cheng

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Yen-wen Cheng

Dedicated to my parents

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ABSTRACT

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Yen-wen Cheng

Nancy S. Steinhardt

After obtaining sovereignty, a new emperor of China often gathers the imperial collections of previous dynasties and uses them as evidence of the legitimacy of the new regime. Some emperors go further, commissioning the compilation projects of bibliographies of books and catalogues of artistic works in their imperial collections not only as inventories but also for proclaiming their imperial power. The imperial collections of art symbolize political and cultural predominance, present contemporary attitudes toward art and connoisseurship, and reflect emperors' personal taste for art.

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I. Introduction

Accumulating works of art is an innate human desire and a pivotal cultural activity observed in the earliest civilizations. The early activities of collecting were often connected to beliefs, political power, and cultural domination. As Francis Henry Taylor writes,

The earliest collections of mankind were inevitably associated with religion and the public treasury. The plunder of war and the tangible fruits of industry have always passed from one generation to the next, and works of art, being constantly associated with power, served as a medium of exchange; at the same time, by virtue of their intrinsic worth, based primarily upon the precious metals and rare stones of which they were composed, they served as a reserve of public wealth and a symbol of the nation's credit.¹

In early civilizations, collected objects were considered a portion of rituals and sacrifices in Egyptian offerings to the gods and the dead. In addition to political and social reasons, some Pharaohs were believed to have personal interests in collecting. For instance, based on the number of them found in his tomb, Tutankhamun (1341–1323 B.C.E.) is believed to have been a collector of walking sticks and staves, and Thutmose III (?-1425 B.C.E.) brought back from his campaigns rare and exotic plants and ordered them to be catalogued, and had specimens of them carved on the walls of the temple at Karnak.² Evidence of collecting objects and archives were also found in Mesopotamia.³

¹ Francis Henry Taylor, *The Taste of Angels: A History of Art Collecting from Rameses to Napoleon* (Boston: Little, Brown and Company, 1948), 3.

² *Ibid.*, 3-5.

³ According to Taylor's study, for instance, "a stone cup that had belonged to the King of Akkad which had been carefully prized and handed down from generation to generation for over a thousand years."

Both literary and archaeological sources demonstrate that systematic collecting and collections, as prototypes of libraries and museums in the modern sense, were constructed in these earliest civilizations.

The most famous, and probably the earliest, library and museum with considerable collections patronized by royalty are the Museum and Library of Alexandria. The two institutions were founded by either Ptolemy I (ca. 367-283 B.C.E.) or Ptolemy II (309-246 B.C.E.) in Alexandria, Egypt. The establishment was not simply for intellectual and academic practice, but contained strong political significance.⁴ In addition to Aristotelian influence on organizing learning, traditional monarchic practice of patronizing scholarly activity was another motive.⁵ Furthermore, dynastic legitimacy was a major concern of the Ptolemies. Being external rulers in Egypt, the Ptolemies had to ensure their Greek identity. Founding the Museum and Library to house Greek items, on the one hand, represented political and cultural orthodoxy and, on the other hand, acted “as a powerful symbol of Egyptian exclusion and subjection.”⁶ Moreover, scholars of the Museum and Library exerted their control over Greek cultural heritage by systematically cataloguing and editing Greek literature and by collecting and translating foreign texts into Greek.⁷ It is remarkable that royal collecting and collections are

Moreover, “the library of Ashurbanipal contained something over 30,000 clay tablets devoted to the entire range of Mesopotamian literature, history, science and religion.”

Ibid., 7.

⁴ Andrew Erskine, “Culture and Power in Ptolemaic Egypt: The Museum and Library of Alexandria,” *Greece & Rome* 42:1 (1995), 47.

⁵ Ibid., 40.

⁶ Ibid., 41-43.

⁷ Ibid., 39, 45.

practices of academic and cultural unification, which possesses strong political ambition.⁸

Activities of collecting in China, one of the earliest civilizations, are also observed in both archaeological and textual sources. Collecting and cataloguing objects may be traced back to the Shang period (17th-11th century B.C.E.). In the late nineteenth century, oracle bones, used for divination by the Shang people, were “discovered” in the remains of Shang royal tombs in the area of Xiaotun village in Henan province. They were used for Chinese medicine after having been unearthed and soon caught connoisseurs’ and scholars’ attention because of their unrecognizable script. Collecting and studying oracle bones have been popular since then. In the twentieth century, scientific excavation of Shang ruins was carried out several times. The scientific excavation provided priceless sources for research on paleontology, ancient paleography and philology, ancient belief and rites, and Shang history.⁹ A considerable number of oracle bones were unearthed from a pit (YH 127) at the thirteenth excavation project in 1936. This excavation proved that the oracle bones were stored and organized according to specific criteria.¹⁰ Later, in other pits, more oracle bones were found.¹¹ Through studying arrangements of excavated oracle bones, modern scholars concluded

⁸ As Erskine notes (p. 45), “The Ptolemies not only sought to be the political leaders of the Greek world; the foundation of the Museum and Library reveals that they also sought to be the cultural leaders. Being cultural leaders was a reflection of their aspiration to political leadership.”

⁹ On the early stages of excavation and research on oracle bones, see Zhongyang yanjiuyuan Lishi yu yanjiusuo 中央研究院歷史語言研究所. *Anyang fajue baogao* 安陽發掘報告 4 vols. Hong Kong: Nantian shuju, 1978; Li Ji 李濟 et al. *Xiaotun: Henan Anyang Yinxu yizhi zhi yi* 小屯：河南安陽殷墟遺址之一. Nan’gang: Zhongyang yanjiuyuan Lishi yu yanjiusuo, 1948.

¹⁰ Hu Houxuan 胡厚宣, *Yinxu fajue* 殷墟發掘 (Shanghai: Xuexi shenghua chubanshe, 1955), 98-101.

¹¹ For oracle bones from later excavation, see Zhongguo shehui kexueyuan kaogu yanjiusuo 中國社會科學院考古研究所. *Xiaotun nandi jia* 小屯南地甲骨 2 vols. Beijing: Zhonghua shuju, 1980-1983; Zhongguo shehui kexueyuan kaogu yanjiusuo 中國社會科學院考古研究所. *Yinxu Huayuanzhuang dongdi jia* 殷墟花園莊東地甲骨 6 vols. Beijing: Zhonghua shuju, 2003.

that oracle bones were mainly gathered and preserved in rooms in the shape of round or rectangular semi-subterranean pits near ancestral shrines of the Shang rulers. Specific rooms stored used shells and bones, and others stored those prior to being used in oracle rituals. Some pits preserved used oracle bones in a certain period. For instance, all oracle bones from YH127 were used during the period of King Wuding 武丁 (?-1192 B.C.E.). Tortoise shells and animal bones were often preserved in separate rooms and kept by scribes/diviners.¹² Oracle bone collections and storage provide the first extensive evidence of royal collecting and cataloguing in China.

Another type of object collected in ancient China was bronzes. One of the earliest examples of collecting bronzes may be seen in the tomb of Fu Hao 婦好 (Lady Hao, one of King Wuding's wives; d. ca. 1200 B.C.E.). Sets of bronzes were excavated from her tomb among the Anyang ruins in 1976.¹³ The use of bronzes—the quantities and types are varied according to different rituals and political-social status—that was defined and recorded in early texts embodies the concept of cataloguing.¹⁴ Similar to the storage of oracle bones, pits for storing bronzes were also excavated from the Zhou remains in Shaanxi province.¹⁵ Unfortunately, no detailed or comprehensive research on the

¹² Yang Shanqing 楊善清. “Jiagu dang'an jiaoxue tezhen 甲骨檔案窖穴特徵.” *Dang'an guanli* 檔案管理 6 (2000): 43-44.

¹³ Zhongguo shehui kexueyuan kaogu yanjiusuo 中國社會科學院考古研究所. *Yinxu Fu Hao mu* 殷墟婦好墓. Beijing: Wenwu chubanshe, 1980.

¹⁴ For instance, the chapter of Zhangke 掌客 (hosting guests) in *Zhouli* 周禮 (Rites of Zhou) defines in detail the ritual vessels used during feasts according to the ranks of the guests. Ruan Yuan 阮元 annotated, *Zhouli* 周禮 *juan* 38, in *Shisanjing zhushu: fu jiaokanji* 十三經注疏: 附校勘記 vol. 3 (Taipei: Yiwen Yinshuguan, 1960).

¹⁵ For excavation reports on pits for storing bronzes, see Qishan xian wenhua guan 岐山縣文化館 et al. “Shaanxi sheng Qishan xian Dongjia cun Xi Zhou tongqi jiaoxue fajue jianbao 陝西省岐山縣董家村西周銅器窖穴發掘簡報.” *Wenwu* 5 (1976): 26-44; Shaanxi zhouyuan kaogu dui 陝西周原考古隊. “Shaanxi

purposes and functions of collecting and storing bronzes in pits has been done. Nevertheless, textual sources and archaeological evidence reveal early activities of cataloguing and storing bronzes. It is remarkable that oracle bones and bronzes are considered archives in the modern sense of a library, for various accounts were inscribed on them.¹⁶ In addition to practical functions, bronzes contained political and economical values, and hence, collecting bronze objects was an important activity for early rulers.¹⁷ Meanwhile, in the modern sense of a museum, both are inherently historical objects, but bronzes are, in addition, fine shapes with decoration and are valued for their beauty, whereas oracle bones are not.

The first emperor of imperial China, Qin Shihuangdi (秦始皇帝, 259-210 B.C.E.), enforced many policies to consolidate his empire after unifying all other vassals of Zhou (1134-255 B.C.E.) in 221 B.C.E. Predomination of various schools of philosophy was carried out through, on the one hand, gathering and housing archives in imperial storage rooms and, on the other hand, destroying records and texts that were not written by the Qin scribes. Although there are no direct, detailed historical records about the emperor's policies and activities of collecting or the establishment of the Qin imperial library, modern scholars, using the historical accounts in *Shiji* 史記 (Records of the grand

Fufeng Zhuangbai yi hao Xi Zhou qingtongqi jiaocang fajue jianbao 陝西扶風莊白一號西周青銅器窖藏發掘簡報.” *Wenwu* 3 (1978): 1-18; Shaanxi sheng kaogu yanjiusuo 陝西省考古研究所 et al. “Shaanxi Mei xian Yangjia cun Xi Zhou qingtongqi jiaocang fajue jianbao 陝西眉縣楊家村西周青銅器窖藏發掘簡報.” *Wenwu* 6 (2003): 4-42.

¹⁶ Zhou Xueheng 周雪恆 ed., *Zhongguo dang'an shiye shi* 中國檔案事業史 (Beijing: Zhongguo renmin daxue chubanshe, 1994), 18-30, 55-63.

¹⁷ Anne P. Underhill, basing her research on early texts and modern scholarship, gives many examples of social, economical, and political functions of bronzes.

Anne P. Underhill, *Craft Production and Social Change in Northern China* (New York: Kluwer Academic/Plenum Publishers, 2002), 71-81.

historian, 109-91 B.C.E.) and *Hanshu*漢書 (Standard history of Han, 58-111 C.E.), indicate that the Qin empire had specific buildings/rooms for storing significant numbers of texts and documents.¹⁸ Furthermore, “book burning” is one of the widely known policies ordered by the First Emperor of Qin, even though it does not mean to destroy “all” writings. Instead, the main purpose of this policy was to unify all thoughts and to eliminate dissenting political opinions in order to ensure the Qin regime. The criteria for selection were defined as follows:

I [Li Si 李斯 (c.a. 280-208 B.C.E.), chancellor of the First Emperor of Qin] ask [His Majesty to order] the scribes to burn those that are not Qin [official] records. Except those [texts] that are managed by court academicians, all people under heaven, who have collected *the Classic of Odes*, *the Classic of Documents*, and writings by various philosophers, have to go to magistrates and vice magistrates for assembling and burning them....Those that are not destroyed are texts on medicine and medication, divination, and planting. Those who want to learn laws and regulations [may] ask officials to be their teachers. 臣請史官非秦記皆燒之。非博士官所職，天下敢有藏詩、書、百家語者，悉詣守、尉雜燒之。...所不去者，醫藥卜筮種樹之書。若欲有學法令，以吏為師。¹⁹

This policy resulted in both the centralization of all records and writings that might be censored or permitted by the Qin government and the prohibition of the circulation

¹⁸ The main storehouses are called Mingtang 明堂 (Hall of brightness, a building originally for sacrifices to the Five Legendary Emperors), Shishe 石室 (Stone chamber, a room originally for storing ancestors' spirit tablets), Jingui 金匱 (Copper cabinet, boxes originally for storing texts, and later referring to imperial storage buildings for texts), and Zhoushi 周室 (Room of Zhou, a room originally for storing texts and documents in Zhou period). The first three were located at the Qin capital, Xianyang 咸陽, in Shaanxi province, and the last one was at the Eastern Zhou (770-255 B.C.E.) capital, Luoyang 洛陽, in Henan province.

Fu Xuancong 傅璇琮 and Xie Zhuohua 謝灼華 eds., *Zhongguo cangshu shi* 中國藏書通史 vol. 1 (Ningbo shi: Ningbo chubanshe, 2001), 54-58.

¹⁹ Sima Qian 司馬遷, *Shiji Qin shihuang benji* 史記秦始皇本紀 *juan* 6 (Beijing: Zhonghua shuju, 1997), 255.

“non-official” texts in public. In addition to archives and writings, the Qin palace also stored various treasures.

[After] Duke Pei [Emperor Gaozu (r. 206-195 B.C.E.) of the Western Han] arrived in Xianyang [capital of Qin], all generals ran hastily to the buildings for gold, silks, and property; and shared them. Only [Xiao] He (?-193 B.C.E.) first went to take over Qin prime minister’s and censors’ [archives of] laws and decrees, maps [of the Qin garrisons], and documents [of household registers] and stored them. 沛公至咸陽，諸將皆爭走金帛財物之府分之，何獨先入收秦丞相御史律令圖書藏之。

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Although no evidence remains to demonstrate whether or not the so-called property included works of art and bronze vessels, it is clear that imperial collecting and the concept of cataloguing had been formulated in the early imperial era.

The earliest textual record of imperial art collecting is found in Zhang Yanyuan’s 張彥遠 (fl. ninth century) *Lidai minghua ji* 歷代名畫記 (Record on the famous painters throughout history, 847 C.E.).

[Emperor] Wu of the [Western] Han (r. 140-87 B.C.E.) first established imperial pavilions to gather books; [Emperor] Ming of the [Eastern] Han (58-75 C.E.) was fond of paintings and founded painting studios. In addition, [Emperor Ming] established the Hongdu school to accumulate unusual art, [and

²⁰ The meaning of “*tu* 圖” and “*shu* 書” in this line is different from the modern definition “books” as a disyllable “*tushu* 圖書.” In the same paragraph, the meanings of *tu* and *shu* are further elaborated, “The reason that the King of Han [Emperor Gaozu] knew in detail all garrisons under heaven, number of households, parts of strengths and weaknesses, and what people suffered was because [Xiao] H obtained the Qin maps and documents in entirety. 漢王所以具知天下砮塞，戶口多少，彊弱之處，民所疾苦者，以何具得秦圖書也。” Hence, *tu* and *shu* here refer to maps [of garrisons] and records [relating to households and livelihood] for ruling the empire. Sima Qian 司馬遷, *Shiji Xiao xiangguo shijia* 史記蕭相國世家 *juan* 53, 2014.

thus] all art under heaven were assembled. 漢武創置秘閣，以聚圖書；漢明雅好丹青，別開畫室。又創立鴻都學，以積奇藝，天下之藝雲集。²¹

It is uncertain if what Emperor Wu collected were books, maps and documents, or paintings and calligraphy, but Emperor Ming not only established painting studios but also collected various types of art. During the Northern and Southern Dynasties (420-589), writings and catalogues of artists and their works were compiled. For instance, the earliest catalogue recorded in literary sources is *Er Wang* 二王 (The Two Wang) by Yu He 虞龢 (date unknown) of the Southern Dynasties. However, most writings and catalogues of art in this period are not extant, so we cannot review contents and cataloguing principles in detail.²²

An imperial collection of antiquities and paintings was first recorded clearly in the *Suishu* 隋書 (Standard history of Sui, 629-636 C.E.).

Emperor Yang (r. 605-616) received the throne...In addition, [he] collected antiquities and paintings [that have been circulated] since Wei (220-264). Behind the hall Guanwendian 觀文殿 (Hall of Appreciating Literature) (in the Luoyang capital), [he] built two terraces. The eastern [one] was called Miaokaitai (Terrace of Subtle Models) [for] collecting antiquities; the western [one] was called Baojitai (Terrace of Treasured Traces) [for] collecting ancient paintings. 煬帝即位...又聚魏已來古跡名畫，於殿後起二臺，東曰妙楷臺，藏

²¹ Zhang Yanyuan 張彥遠, *Lidai minghua ji* 歷代名畫記, *Siku quanshu* vol. 812 (Shanghai: Shanghai guji chubanshe, 1987), 1:4a.

²² The earliest extant catalogue is *Youjun shumu* 右軍書目 (Inventory of calligraphy by the General of the Army on the Right; i.e. Inventory of Wang Xizhi's calligraphy) by Chu Suiliang 褚遂良 (596-658). Yao Mingda 姚名達, *Zhongguo muluxue shi* 中國目錄學史 (Taipei: Taiwan shangwu yinshuguan, 2002), 343-345.

古跡；西曰寶蹟臺，藏古畫。²³

Unfortunately, no evidence shows whether or not Emperor Yang had ever compiled catalogues for his antiquities and paintings. The historical sources demonstrate that art collecting had been a portion of imperial activities no later than the Han period. Furthermore, catalogues of artistic works, including calligraphy, paintings, and bronzes, were compiled since the Northern and Southern Dynasties, although the content of these catalogues was quite brief, listing the titles of artistic works but not much information on connoisseurship and physical description.

It is not until the reign of Emperor Huizong徽宗 (r. 1101-1125) of the Northern Song that imperial artistic collections were carefully examined and that catalogues of imperial collections were compiled. Catalogues from Huizong's time mark the early achievements of connoisseurship and art cataloguing. Since then, many catalogues of art, both in private and imperial collections, have been compiled, and they present different approaches to constructing categories—some note artistic items in circulation, some focus on artists, and some record colophons and inscriptions—and to format—some are lists and inventories, some are entry-based, including information on history and connoisseurship, and some are in the format of charts.²⁴ Nevertheless, only the catalogues compiled under the supervision of Emperor Qianlong乾隆 of the Qing (r. 1736-1795) are comparable to those of Huizong in terms of the quality and quantity of the collected items and cataloguing principles. The two emperors' catalogues of

²³ Wei Zheng 魏徵 et al., *Suishu Jingjizhi* 隋書經籍志 (Treatise of bibliography, Standard history of Sui) *juan* 32 (Beijing: Zhonghua shuju, 1997), 908.

²⁴ Lovell, Hin-cheung. *An Annotated Bibliography of Chinese Painting Catalogues and Related Texts*. Ann Arbor, MI: Center for Chinese Studies, The University of Michigan, 1973.

imperial collections provide invaluable textual sources for studying various issues on art history. A study of the format and cataloguing principles of these catalogues reveals not only the emperors' intentions and personal tastes, but also contemporary thoughts and attitudes toward art and connoisseurship. Hence, painting, calligraphy, and bronze catalogues of these two emperors are the subjects of this thesis.

The accomplishments of Emperors Huizong and Qianlong concerning cultural enterprise have been equally highly praised, even though the influence of their political backgrounds on their artistic activities are very different. Huizong was the eleventh son of Emperor Shenzong神宗 (r. 1068-1085) and the half-blood younger brother of Emperor Zhezong哲宗 (r. 1086-1100). Tradition dictated that Zhezong's sons succeed the throne; however, Zhezong died without a surviving son, and hence, his brother, Huizong, was selected by Empress Dowager Xiang向 (1047-1102; Emperor Shenzong's wife) to be the next emperor.²⁵ Both early and modern scholars have often attributed the fall of the Northern Song to Huizong's inability to rule. This was due in large part to the fact that the emperor was not expected to be the next emperor. Moreover, the political wrestling between the conservative and reform parties (*xinjiu dangzheng*新舊黨爭) had destabilized the government since Shenzong's period, and the fragile border relationships with Khitan's Liao (907-1125) and Jurchen's Jin (1115-1234) required the Northern Song (960-1126) to provide considerable military and financial funding to protect its sovereignty. These major factors that contributed to the decline of the

²⁵ Tuotuo 脫脫 et al. *Song shi Huizong benji* 宋史徽宗本紀 (Annals of Emperor Huizong, Standard history of Song) *juan* 19 (Beijing: Zhonghua shuju, 1997), 357-358.

Northern Song should not be overlooked.

Rather than immersing himself in the politics, facing his reign, Huizong continued to pursue his own artistic talent and devoted himself to art and connoisseurship, as he had done since his youth. After ascending the throne, the emperor issued various policies and gave strong financial support to developing artistic activities, including collecting treasures, cultural relics, and rare plants and rocks for his gardens and palaces by the famous *huashigang* 花石綱 (networks for flowers and rocks) transportation system, while he neglected other internal and foreign affairs and trusted crafty and fawning officials to govern the empire.²⁶ All these, according to early Chinese scholars, led to the decline of the Northern Song (960-1126). Although Huizong failed in defending his empire, he was a successful character in terms of cultural and artistic activities. His artistic works and catalogues of art provide us with direct evidence of his talents and tastes in art.

By contrast, Emperor Qianlong is considered to have been a competent emperor in political affairs. Being the successor of Emperors Kangxi 康熙 (r. 1662-1722) and Yongzheng 雍正 (r. 1723-1735), the two great Qing emperors that left Qianlong a relatively stable and abundant empire, Qianlong further expanded the territory of the Qing Empire through several military campaigns and diplomatic activity; meanwhile, he directed policies for the development of internal taxation, water conservancy,

²⁶ Ibid., *Song shi shihuo zhi* 宋史食貨志 (Treatise on fiscal administration) *juan* 179, 4361.

For Emperor Huizong's political and cultural policies, see Patricia Buckley Ebrey and Maggie Bickford eds., *Emperor Huizong and Late Northern Song China: The Politics of Culture and the Culture of Politics* (Cambridge, Mass.: Harvard University Asia Center, 2006).

transportation projects, and so on.²⁷ As a non-Han Chinese emperor, Qianlong's ambition of ruling Chinese and diverse ethnic peoples is observed in his cultural policies. In a manner similar to the First Emperor of Qin, Qianlong collected all texts and writings "under heaven." Even as he commanded literary persecutions to control and to eliminate Han Chinese political opinions against the Manchu Qing Empire, the emperor was personally fond of Han Chinese arts. In addition to collecting early specimens and objects, he also patronized many workshops to produce crafts, bronzes, and paintings. Poems, prose, paintings, and calligraphy by imperial hand were also known since his time. It is not surprising that he left us a considerable number of imperial collections, bibliographies, and catalogues that may be used to study his cultural and artistic achievements.

At should be noted that using Emperors Huizong's and Qianlong's catalogues as textual sources is not new, but most scholars pay attention to the content for the purpose of studying the purposes of art collecting, contemporary artistic activities, the history and styles of artists and their works, and connoisseurship.²⁸ Although using the same

²⁷ For Emperor Kangxi's political achievement, see Jonathan D. Spence, *Emperor of China: Self portrait of K'ang Hsi, 1654-1722* (New York: Knopf, 1974).

For Emperor Yongzheng's achievement of finance, see Madeleine Zelin, *The Magistrate's tael: Rationalizing fiscal reform in Eighteenth-century Ch'ing China* (Berkeley: University of California Press, 1985).

For a brief biography of Emperor Qianlong's, see Mark C. Elliott, *Emperor Qianlong: Son of Heaven, Man of the World* (New York: Longman, 2009).

²⁸ For instance, the most recent publication on imperial collecting is Patricia Buckley Ebrey, *Accumulating Culture: The Collections of Emperor Huizong* (Seattle: University of Washington Press, 2008). Ebrey studies Huizong's artistic activities, including collecting paintings, calligraphy, and bronzes, in historical, political, ritual, cultural, and artistic aspects. She also touches upon the issue of art cataloguing but does not discuss the cataloguing structure and principles in great detail. She spends more efforts on examining primary sources and content of the catalogues to establish history of imperial collecting activities at the time. Moreover, she also brings in the issues of Qianlong's catalogues but not in detail, either. My thesis project started in 2006, two years before this book came out. Even though there are

primary sources as earlier scholarship, this thesis attempts to demonstrate the features of the two emperors' catalogues of paintings, calligraphy, and bronzes by analyzing classification systems and layouts of individual catalogues in order to reveal the contemporary attitudes and ideas toward art and art cataloguing. Through this study, furthermore, a historical line of art cataloguing will be constructed by examining writings and catalogues before the Song vis-à-vis the two emperors' catalogues. In short, it is the goal of this thesis to investigate the selected catalogues as texts, and as cultural and historical material products.

II. Emperor Huizong's Art Catalogues

Huizong and His Artistic Collections

It is widely known that Song was a flourishing period of Chinese art, and Emperor Huizong played a vital role among all who were involved in the artistic enterprise (fig. 1). Huizong not only devoted himself to artistic creation but also encouraged artistic activities by establishing programs and institutions with imperial power and governmental resources. Modern scholars studied many aspects of Emperor Huizong and his involvement in the arts. Some remarkable studies, mainly by Western scholars, about Emperor Huizong and his relation to the arts are illustrated here to demonstrate the achievements of scholarship since the twentieth century. With this foundation, we shall be able to investigate cataloguing arts in the imperial collections under his sovereignty.

Huizong as an Emperor-Artist and Art Patron

John C. Ferguson in his article, "The Emperor Hui Tsung, A.D. 1082-1135," introduces Huizong based on the account taken from the *Song shi* 宋史 (Standard history of Song, 1343-1345).²⁹ From this official source, he draws a brief picture of the emperor through political history. On the emperor's arts, he writes:

there can be no certainty that the paintings attributed to him were the product of his own hands....Hui Tsung [i.e. Huizong] may have had some small talent as a painter which was exaggerated by the false attribution of the work of others to him or he may have been the great artist which he is reputed to have

²⁹ John C. Ferguson, "The Emperor Hui Tsung, A.D. 1082-1135" *China Journal of Science and Arts* 2 (1924): 204-209.

been, but the falsity and deception of his period make it impossible to arrive at a definite decision.³⁰

Debate continues to this day concerning the complicated issue of authorship and authenticity of this artist-emperor's paintings.

Later, Benjamin Rowland, Jr. in his "The Problem of Hui Tsung," used stylistic criteria to examine Huizong's extant works and touched upon issues of the emperor's own style, taste, philosophy, and influence.³¹ He sought "a judicious combination" of pictorial examination and literary evidence.³² The literary evidence that Rowland used included mainly seals, signatures, colophons, and other supplementary information in a particular artistic work; he also refers to some literary texts like *Hua ji* 畫繼 (Continuity of painting, preface dated 1167) by Deng Chun 鄧椿 (fl. 1127-1167), but his study lies more on comparing and analyzing extant paintings.

In addition to studying Huizong's painting, modern scholars also seek to understand his calligraphy. In his "The 'Slender Gold' Calligraphy of Emperor Sung Hui Tsung," Chuang Shang-yen 莊尙嚴 reviews the history and development of Chinese calligraphy by examining ink rubbings of stelae and calligraphy specimens. He points out famous calligraphers whose styles influenced the emperor's calligraphic style.³³ He also studies Huizong's brushwork to reveal not only his status in the history of calligraphy, but also

³⁰ Ibid., 209.

³¹ Benjamin Rowland, Jr., "The Problem of Hui Tsung," *Archives of the Chinese Art Society of America* 5 (1951): 5-22.

³² Ibid., 5.

³³ Shang-yen Chuang, "The 'Slender Gold' Calligraphy of Emperor Sung Hui Tsung," *National Palace Museum Bulletin*, vol. II, no. 4 (1967), pp. 1-9.

his style as “one completely expressive of personal temperament and imperial breeding.”³⁴

In her dissertation, Betty Tseng Yu-ho Ecke studies Huizong as an artist, patron, and collector from an historical angle. Instead of stylistic analysis, she spends more effort on reviewing literary records and historical accounts, and through these textual sources, issues like painting and calligraphy academies, relations between court and literati circle, and contemporary concepts of arts are revealed. In order to answer the questions of authenticity and Huizong’s style, she also studies physical characteristics (including measurements, materials, formats, seals, signatures, ciphers, and colophons) and circulation history (both primary and secondary records of connoisseurship) of painting and calligraphy attributed to the emperor.³⁵ The use of the considerable amount of literary sources, which indeed helps us understand Huizong and his arts, combined with official and non-official historical accounts, is the widely accepted methodology for studying a man like Huizong.

Osvald Sirén in his great work, *Chinese Painting: Leading Masters and Principles*, gives us his choice of authentic Huizong paintings, introducing some influential historical figures around the emperor (mainly literati-artists), and reviewing the emperor’s artistic works and his school.³⁶ Unlike a more general introduction found in Sirén’s work,

³⁴ Ibid., 7.

³⁵ Betty Tseng Yu-ho Ecke, *Emperor Hui Tsung, the Artist: 1082-1136*. Thesis (Ph.D.) (New York University, 1972).

³⁶ Osvald Sirén, “The Emperor Hui-tsung as a Painter, and Some of His Predecessors and Followers,” in *Chinese Painting: Leading Masters and Principles* vol. 2 (New York: Hacker Art Books, 1974), 69-89.

Wai-kam Ho, in the *Eight Dynasties of Chinese Painting*, focuses on the history and development of the system of the painting academy of the Song by referring to both historical records and literary texts.³⁷ The two essays stand as early achievements of Western studies of Emperor Huizong as an artist and as an art patron. Since then, Western scholars have opened their perspectives to study different facets of the emperor.

James M. Harnett, in his “Huizong’s Magic Marchmount: The Genyue Pleasure Park of Kaifeng,” examines Emperor Huizong’s talent for garden and park planning.³⁸ He first studies the history and tradition of imperial parks, and then draws a picture on the establishment, arrangement, and functions of the Genyue Park 艮嶽. He also connects the intention of constructing the Genyue Park to the emperor’s practice of Daoism, which has been mentioned before but will be studied further in its influence on his arts.

Peter C. Sturman brings the issue of reproducing auspiciousness in art in his “Cranes Above Kaifeng: The Auspicious Image at the Court of Huizong.”³⁹ He begins his study by reviewing auspicious phenomena in Huizong’s time and the emperor’s attitude and action toward auspiciousness. It is believed that the *Ruihe tu* 瑞鶴圖 (Auspicious cranes) is an image record of an auspicious omen. Its style is different from other bird-and-flower paintings attributed to Huizong that are more copies of birds and flowers

³⁷ Ho Wai-kam, “Aspects of Chinese Painting from 1100 to 1350” in *Eight Dynasties of Chinese Painting: The Collections of the Nelson Gallery-atkins Museum, Kansas City and the Cleveland Museum of Art* (Cleveland, Ohio: Cleveland Museum of Art and Indiana University Press, 1980), 25-30.

³⁸ James M. Harnett, “Huizong’s Magic Marchmount: The Genyue Pleasure Park of Kaifeng,” *Monumenta Serica* 38 (1988): 1-48.

³⁹ Peter C. Sturman, “Cranes Above Kaifeng: The Auspicious Image at the Court of Huizong,” *Ars Orientalis* 20 (1990): 33-68.

than symbolic representations of ideas.⁴⁰ By examining the style, Sturman sees *Ruihe tu* as an opportunity to explore. In “The Emperor as Artist and Patron,” Wen C. Fong summarizes Emperor Huizong’s artistic life, including his involvement with the Genyue garden, painting style, and his painting and calligraphy academies.⁴¹

More expansive research on Emperor Huizong has been done since 2000. In his article “Whither The Emperor? Emperor Huizong, The New Policies, and the Tang-Song Transition,” Peter K. Bol discusses the political issue of the New Policies and its influences on Huizong’s policies toward education, government, ideology, local society, and the arts.⁴² He also explores the Emperor’s intention and attitude toward the New Policies from historical and political viewpoints: as an imperial descendent of Shenzong and Zhezong of the Northern Song and as a follower of the model of Xuanzong 玄宗 (r. 713-755) of Tang. The revelation of the political influence, especially how his political concerns influence his attitudes and policies toward art, is significant in molding a fuller image of the emperor.

In her “Emperor Huizong and the Aesthetic of Agency,” Maggie Bickford continues the issues of authorship and auspicious images.⁴³ She argues that:

⁴⁰ For instance, *Lamei shanqin* 蠟梅山禽 (Chimonanthus and birds) in the National Palace Museum, Taipei, *Furong jinji* 芙蓉錦雞 (Hibiscus and golden pheasant) in the Palace Museum, Beijing, and *Zhu qin tu* 竹禽圖 (Finches and bamboo) in the Metropolitan Museum of Art, New York are some famous copies of birds and flowers.

⁴¹ Wen Fong, “The Emperor as Artist and Patron,” in *Mandate of Heaven: Emperors and Artists in China* (New York: The Metropolitan Museum of Art, 1996), 31-35.

⁴² Peter Kees Bol, “Whither the Emperor? Emperor Huizong, the New Policies, and the Tang-Song Transition,” *Journal of Song and Yuan Studies* 31 (2001): 103-134.

⁴³ Maggie Bickford, “Emperor Huizong and the Aesthetic of Agency,” *Archives of Asian Art* 8 (2002): 71-104.

the executant was the emperor's instrument, the hand to which the emperor's brush was attached. Just as a painter's use of ink-stick, inkstone, and brush does not compromise his authorship of a work, so Huizong's further use of an executant does not alienate his authorship. That executant was Huizong's agent—his living brush—and the imperial authenticity of the work is undisturbed and undivided.⁴⁴

Bickford thus concludes the long debate of authenticity and authorship. Whether or not the extant works are physically done by the emperor himself, they are all attributed to him as long as he considers that they are his products. As for the issue of auspicious images, Bickford examines more material sources than previous scholarship and argues that one of the main functions of these artistic products is to serve as an auspicious agency, as her title suggests, and that these products imply contemporary ideas and attitudes toward emperorship, scholar-amateurism, beliefs, and politics in addition to the arts and art history. In a later article, "Huizong's Paintings: Art and the Art of Emperorship," Bickford uses more textual evidences to consolidate and refine her earlier argument that artistic works produced in Huizong's reign are not for personal enjoyment only, but are instruments with political and cultural values, which weigh much more and cannot be ignored.⁴⁵

Patricia Ebrey has done a series of remarkable studies of Emperor Huizong. Regarding the issues of auspicious images, Daoism, and the emperor's art, she uses "Taoism and Art at the Court of Song Huizong" to explore sources, including the

⁴⁴ Ibid., 78.

⁴⁵ Maggie Bickford, "Huizong's Paintings: Art and the Art of Emperorship," in *Emperor Huizong and Late Northern Song China: The Politics of Culture and the Culture of Politics* (Cambridge, Mass.: Harvard University Asia Center, 2006), 453-513.

emperor's poems, paintings, and calligraphic inscriptions on stone tablets, in addition to historical accounts, to study the relations among Daoism, art, and emperorship.⁴⁶ She successfully concludes that:

Huizong never subordinated art to Taoism. He did not convert the painting academy to a Taoist art academy, or make painters study Taoist scriptures. In fact, much of Huizong's own art work fits the literati model of work made for one's own enjoyment....His aim always seems to have been a synthesis in which the arts of the literati, the arts and techniques of the Taoist masters, and the arts and techniques of those with all sorts of other skills, from court painters to clock makers, could be pursued side by side.⁴⁷

In her "Literati Culture and the Relationship between Huizong and Cai Jing," Ebrey gives us a careful analysis of the emperor and his contemporary literati circle, which some previous scholarship has mentioned, while she focuses on examining Cai Jing 蔡京 (1047-1126), one of the most influential figures in Huizong's court, from various aspects using both historical accounts and pieces of calligraphy by the emperor and Cai Jing to interpret Cai Jing's significance to Huizong in terms of cultural attitudes and activities.⁴⁸ In addition to the literati circle at the Song court, she examines practices of birthday celebrations and imperial calligraphy in "The Emperor and the Local Community in the

⁴⁶ Patricia Ebrey, "Taoism and Art at the Court of Song Huizong," in *Taoism and the Arts of China* (Chicago: Art Institute of Chicago, 2000), 94-111.

⁴⁷ *Ibid.*, 109.

⁴⁸ Chinese edition: Patricia Ebrey, "Wenren Wenhua yu Huizong he Caijing de Guanxi 文人文化與蔡京和徽宗的關係," in *Song shi Yanjiu Lunwenji: Guoji Song shi Yantaohui Ji Zhongguo Song shi Yanjiuhui Di Jiu Jie Nianhui Biankan* 宋史研究論文集—國際宋史研討會暨中國宋史研究會第九屆年會編刊, edited by Qi Xia (Hebei: Hebei Daxue Chubanshe, 2002), 142-160.

English edition: Patricia Ebrey, "Literati Culture and the Relationship between Huizong and Cai Jing," *Journal of Song-Yuan Studies* 36 (2006): 1-24.

Song Period” to study the relationship between Song emperors and the local community.⁴⁹ It is an interesting approach to use stelae, on which imperial calligraphy is engraved, to demonstrate the influence of emperorship on local societies. In a later article, “Huizong’s Stone Inscriptions,” Ebrey further manifests the purposes, functions, and meanings of the emperor’s calligraphy on stelae not only as artistic works but, more remarkably, its political and religious values.⁵⁰ In another article, “Record, Rumor, and Imagination: Sources for the Women of Huizong’s Court Before and After the Fall of Kaifeng,” Ebrey, using textual sources, shows another facet of Huizong, which has not been investigated.⁵¹ Here she gives a picture of the lives of women of the Song and helps us understand the emperor’s private life in the palace.

Two essays on Huizong’s collection by Ebrey have to be discussed in more detail here because they have direct bearing on this research project. In her, “Gongting shoucang dui gongting huihua de yingxiang: Song Huizong de ge’an yanjiu 宮廷收藏對宮廷繪畫的影響：宋徽宗的個案研究,” Ebrey studies the relationship between Emperor Huizong and his imperial collections and the influence of his collecting behavior on court painters.⁵² She argues that the *Xuanhe huapu* 宣和畫譜 (Catalogue on paintings in the

⁴⁹ Patricia Ebrey, “The Emperor and the Local Community in the Song Period,” in *Chūgoku no rekishi sekai: Tōgō no shisutemu to tagenteki hatten: Dai 1-kai Chūgoku shigaku kokusai kaigi kenkyū hōkokushū* 中国の歴史世界：統合のシステムと多元的發展：第1回中国史学国際会議研究報告集 (Tokyo: Tokyo Toritsu Daigaku Shuppankai, 2002), 373-402.

⁵⁰ Patricia Ebrey, “Huizong’s Stone Inscriptions,” in *Emperor Huizong and Late Northern Song China: The Politics of Culture and the Culture of Politics* (Cambridge, Mass.: Harvard University Asia Center, 2006), 229-274.

⁵¹ Patricia Ebrey, “Record, Rumor, and Imagination: Sources for the Women of Huizong’s Court Before and After the Fall of Kaifeng,” in *Tang-Song Nūxing yu Shehui* 唐宋女性與社會, edited by Deng Xiaonan. Shanghai: Shanghai cishu chubanshe, 2003, 46-97.

⁵² Patricia Ebrey (伊沛霞), “Gongting Shoucang dui Gongting Huihua de Yingxiang: Song Huizong de Ge’an Yanjiu 宮廷收藏對宮廷繪畫的影響：宋徽宗的個案研究,” *Gugong Bowuyuan yuankan* 故宮博物

Xuanhe collection, preface dated 1120) is a catalogue of select imperial painting collections rather than a comprehensive catalogue. She implies that works collected in this catalogue reflect the emperor's choice of which are considered excellent enough for inclusion in the imperial collections and which are works he did not like or with which he was not otherwise satisfied.⁵³ Ebrey first makes tables of painters and paintings by genres and time periods, painters with more than 50 paintings recorded, and entries of painters with more than 15 lines of descriptions. She then analyzes the background of these painters and styles of their paintings and argues that the action of collecting art is a kind of political activity. The relationship between politics and art has been addressed by Sturman and others mentioned earlier, but Ebrey is the first to use the content of the painting catalogue of imperial collection to support her argument.

In her “Kisōchō no hishosei to bunkazai corekushon 徽宗朝の秘書省と文化財コレクション,” Ebrey turns her focus on the imperial collections themselves.⁵⁴ The imperial collections have been considered representative of the political and military power of a new sovereignty in imperial China, and thus collating imperial collections is not only a tradition of intellectual activities, but also a claim of political legitimacy.⁵⁵ In addition to historical texts, she uses the three art catalogues of imperial collections—*Xuanhe huapu*, *Xuanhe shupu* 宣和書譜 (Catalogue of calligraphy in the Xuanhe collection, ca. 1123), and *Xuanhe bogutu* 宣和博古圖 (Catalogue on bronzes in

院院刊 3 (2004): 105-113.

⁵³ Ibid., 106.

⁵⁴ Patricia Ebrey (パトリシア・イーブリー), “Kisōchō no hishosei to bunkazai corekushon 徽宗朝の秘書省と文化財コレクション,” *Ajia yūgaku* アジア遊学 64 (2004): 13-30.

⁵⁵ Ibid., 16.

the Xuanhe collection, ca. 1107-1110)—to compare to books and manuscripts, the main format of “cultural relics,” in the imperial library. She demonstrates the purpose of reproductions of imperial collections, which partially answers the question of authorship and authentication, and the establishment and functions of the imperial collection. She also touches upon the compilation projects of the three catalogues. Her argument, that the three catalogues served as handy records for the emperor as a connoisseur because the objects were stored in other buildings, is noteworthy.⁵⁶ The three catalogues will be discussed in detail later.

All of these earlier studies have presented Huizong as an emperor, artist, art patron, art collector, and connoisseur, politically, culturally, historically, socially, religiously, and art historically. The issues relating to the emperor’s arts that Western scholars have studied include stylistic analysis of painting and calligraphy, authorship and authenticity of artistic works, painting and calligraphy academies and bureaucratic systems, the emperor’s artistic talents and styles in various formats of art, literati influences, political and cultural functions of auspicious images, influences of beliefs, and the imperial collection. It is obvious that Western scholars have changed their perspective to a broader view of the emperor himself, his achievements, and his influences in addition to his arts. It is through this comprehensive view of interacting factors that we shall examine Huizong’s collections and catalogues.

⁵⁶ Ibid., 25.

Huizong's Collections and the Three Catalogues

An issue that many scholars have mentioned but not fully surveyed, and that is a main topic of this research project, is the compilation of Huizong artistic collections. The three catalogues have been referred to in previous scholarship as the products of the imperial collections and as textual evidence of the Song artists, their artistic styles, and Huizong's attitude and preferences, but information about these projects is not discussed in detail owing to the lack of textual sources. I would like to spend some space here to draw a picture of Huizong's collections and catalogues. In addition to the *Song shi*, some accounts of the imperial collections and catalogues are found in *Tieweishan congtao* 鐵圍山叢談 (Collection of talks from the iron mountain, ca. mid-twelfth century), a literary work by Cai Tao 蔡條 (date uncertain), an official in Huizong's court and the youngest son of Cai Jing who was Huizong's prime minister.⁵⁷ Cai Tao is not only a contemporary of Huizong but also one of the key figures surrounding the emperor, and his observation in the *Tieweishan congtao* is considered the most reliable source.

Cai Tao notes that:

after [Huizong] came to the throne, he then intended to acquire eagerly all works of painting and calligraphy under heaven. From the beginning of the Chongning reign (1102), Song Qiaonian (1047-1113) was appointed in charge of the Yuqian shuhua suo (Imperial institution of painting and calligraphy). After Qiaonian was dismissed, [this position was] followed by Mi Fu (1051-1107) and his fellows. 及即大位，於是酷意訪求天下法書、圖畫，自崇寧始，命宋喬年依御前書畫所。喬年

⁵⁷ Cai Tao 蔡條. *Tieweishan congtao* 鐵圍山叢談, *Siku quanshu* 四庫全書 vol. 1037 (Shanghai: Shanghai Guji Chuanshe, 1987).

後罷去，而繼以米芾輩。(Unless otherwise noted, all translations are my own.)⁵⁸

This text is often quoted as a main piece of evidence that Mi Fu was the one responsible for the compilation of *Xuanhe huapu*. However, if one takes Song Qiaonian and Mi Fu's vitae into account, Mi Fu might not have occupied the lead role even though he certainly was a member of the project. Mi Fu died in 1107; the *Xuanhe huapu* was finished in 1120. Even if Huizong attempted to compile catalogues of his collections when he began to acquire artistic works, that is, upon receiving the throne in 1101, the compiling projects continued to the late days of his sovereignty, and Mi Fu was in the chief position for a relatively short period. If he was in charge of the Yuqian shuhua suo, it must have been before his death in 1107.

As for Song Qiaonian, he had been in charge of the task from 1102 until he was dismissed. Song's daughter married Cai Jing's oldest son, and hence the two had a very close personal as well as political relationship. Cai was first appointed prime minister in 1102 and dismissed in 1106, so it is possible that Song was also dismissed at the same time. If so, Mi Fu seems to have been temporarily appointed to replace Song Qiaonian, right before his death. Even if Song Qiaonian was dismissed earlier, Mi Fu's influence on compiling *Xuanhe huapu* should have been limited for he was in the position so briefly. It is widely accepted that Huizong's artistic styles were influenced deeply by Mi Fu, and the emperor's attitude and taste are reflected in the *Xuanhe huapu*, but we should be more skeptical about Mi Fu's leading role in the compilation project.

⁵⁸ Cai Tao, *Tieweishan congfan*, 5:11a-b.

Taking the influence of literati in the court into account, Cai Jing, not Mi Fu, definitely played the leading role. Previous scholarship has already examined and demonstrated Cai's influence on Huizong politically, culturally, and artistically. Hence, it is more likely that he was the one who was more deeply involved in the compiling projects.

As for the compiling dates of the three catalogues, Cai Tao notes that

until the late days [of Huizong's reign], the emperor's collections were counted up to the thousands. It was really a great matter of the brilliant court. I was once able to view the catalogues in the *guimao* year of the Xuanhe reign (1123). 迨至末年，上方所藏率舉千計，實熙朝之盛事也。吾以宣和歲癸卯嘗得見其目...⁵⁹

After this statement, he discusses the three media of Huizong's collections—calligraphy, paintings, and bronzes, in sequence. Hence, the three catalogues should have been done no later than 1123. Among them, *Xuanhe huapu* is the only one dateable. The preface is dated to 1120, and, presumably, it was written after the project was completed. As for the dates of the other two catalogues, Ji Yun 紀昀 (1724-1805) in *Siku quanshu zongmu tiyao* 四庫全書總目提要 (Annotated bibliography of the complete collection of the four treasures; hereafter *Siku tiyao*, 1789) argues that *Xuanhe shupu* was composed when the *Xuanhe huapu* was being compiled.⁶⁰ He also quotes Cai Tao's *Tieweishan congkan* and suggests that *Xuanhe bogutu* was done in the early days of the Daguan 大觀 reign

⁵⁹ Ibid., 5:11b.

⁶⁰ Ji Yun was in charge of the head of compilers of this project, and different sections of the texts were actually written and edited by various officials. However, since Ji is the head, the authorship of this works is attributed to Ji Yong Rong 永瑢 and Ji Yun 紀昀 et al., *Siku quanshu zongmu tiyao* 四庫全書總目提要, Wuyingdian 武英殿 ed. (Taipei: Taiwan Shangwu Yinshuguan, 1983), 112:31a.

(1107-1110) and that its title was taken from the name of Xuanhedian 宣和殿 (Hall of Spreading Harmony), a building for storing antiquities, paintings, and works of calligraphy, which will be discussed in detail later.⁶¹ Modern scholars have also studied this issue and made conclusions. Hihara Toshikuni 日原利国 points out that the internal evidence of the *Xuanhe shupu* shows that it was made after the *Xuanhe huapu*, between 1120 and 1124, when Cai Jing was dismissed for the third time from his position as prime minister and then again re-appointed prime minister. Moreover, he also argues that all three responsible compilers, Cai Jing, Jing's younger brother Cai Bian 蔡卞 (1048-1117), and Mi Fu, proposed by Ji Yun, do not hold leading roles in the project.⁶² His research method is similar to what I used in examining the authorship of *Xuanhe huapu*. With more precise textual evidence we may dismiss the early scholars' assumption about authorship of the two catalogues. On the other hand, Patricia Ebrey proposes that *Xuanhe shupu* probably dates to 1123.⁶³ Wang Hongsheng's 王宏生 study on *Xuanhe bogutu* corresponds to Ji Yun's research, that it was done during the Dagan reign.⁶⁴ Based on the previous scholarship, we shall draw the conclusion that the *Xuanhe bogutu* was done between 1107 and 1110, *Xuanhe huapu* in 1120, and *Xuanhe shupu* in approximately 1123.

How and where does Huizong preserve his precious collections? Records in the

⁶¹ Ibid., 115:8b.

⁶² Hihara Toshikuni 日原利国, "Senwa shohu' seiritsukō 『宣和書譜』成立考," In *Kaga Hakushi taikan kinen Chūgoku bunshi tetsugaku ronshū* 加賀博士退官記念中国文史哲学論集 (Tokyo: Kodansha, 1979), 696-697.

⁶³ Ebrey, "Taoism and Art at the Court of Song Huizong," 107.

⁶⁴ Wang Hongsheng 王宏生, "Xuanhe bogutu' zuozhe yu chengshu kao 《宣和博古圖》作者與成書考" *Zhongguo dianji yu wenhua* 中國典籍與文化 62 (2007): 50-54.

Song shi and *Tieweishan congtan* could answer this partially, if not in detail. It is Mige 祕閣 (Imperial library; literally, Imperial Pavilion) where imperial collections are stored in imperial China (fig. 2).⁶⁵ According to the entry for Mige in the *Song shi*,

it was in the first year of the Duangong reign (988), close to the central hall of the Chongwenyuan (Courtyard of Advocating Literature), that the pavilion (i.e. Mige) was built. Genuine [versions of] books in the Sanguan (Three houses) and ancient paintings and ink traces (i.e. works of calligraphy) from internal [court] were stored there. 係端拱元年就崇文院中堂建閣，以三館書籍真本并內出古畫墨迹等藏之。⁶⁶

It is clear that the imperial collections, including books, paintings, and calligraphy, were stored in the Mige, and that it was located in the Chongwenyuan where other three buildings are located.

What and where are the Sanguan? According to the “Zhiguan zhi職官志 (Treatise of bureaucracy)” in *Song shi*, “in the beginning of the Empire, Shiguan (House of History), Zhaowenguan (House of Revealing Literature), and Jixianyuan (Academy [of classical learning in the Hall] of Gathering Talented People) were called the Sanguan, all of which were situated in the Congwenyuan. 國初，以史館、昭文館、集賢院爲三館，皆寓崇文院。”⁶⁷ The annotation further explains that “Zhaowenguan, Shiguan, and Jixianyuan follow the Tang system to be named, but there are stack rooms of books around the corridors of the Chongwenyuan. 昭文館、史館、集賢院皆沿唐制立名，但

⁶⁵ The diagram is from Chen Yuanjing 陳元靚 et al., *Xinbianzuan tuzenglei qunshu leiyao shilin guangji houji* 新編纂圖增類群書類要事林廣記後集, *Xuxiu siku quanshu* 續修四庫全書 vol.1218 (Shanghai: Shanghai Guji Chubanshe, 1995) 6:344.

⁶⁶ Tuotuo et al., “Zhiguan zhi,” *Song shi* 164:3874.

⁶⁷ *Ibid.*, 162:3822.

有書庫寓於崇文院廡下。”⁶⁸ The *Jiu Tang shu* 舊唐書 (Old standard history of the Tang, 941-945) notes that Zhaowenguan, also known as Hongwenguan 弘文館 (House of Glorifying Literature), was “an institute for writing literature and history and gathering students. 皆著撰文史，鳩聚學徒之所也。”⁶⁹ Jixiandian shuyuan 集賢殿書院 (Academy of classical learning in the Hall of Gathering Talented People, a.k.a. Jixianyuan) was “founded in the thirteenth year of the Kaiyuan reign (725). Since Han and Wei Dynasties, it has been responsible for managing archives. 開元十三年置。漢、魏已來，職在祕書。”⁷⁰ Shiguan has been “[an institute for] historiographers in all the past dynasties. It is subordinate to Zhuzuoju (Bureau of composing writings) under Mishusheng (Ministry of archives). It is zhuzuolang (officials of composing writings) that is in charge of compiling official histories. 歷代史官，隸祕書省著作局，皆著作郎掌修國史。”⁷¹

Regarding the location of the Chongwenyuan, the *Song shi* notes that:

in the beginning of the Song, the Sanguan were set in the north of the Changqingmen (Gate of Long Celebration) and called the Xiguan (West Houses). In the beginning of the Taiping Xingguo reign period, in the northeast of the Shenglongmen (Gate of Ascending Dragons), the Sanguan shuyuan (Academy of the Three Houses) was founded. In the third year [of the Taiping Xingguo] (978), it was bestowed the name Chongwenyuan, where stored the books that were moved from the Xiguan. 宋初，置三館長慶門北，謂之西館。太平興國初，於昇龍門東北，創立三館書院。三年，賜名崇文院，遷

⁶⁸ Ibid., 164:3874.

⁶⁹ Liu Xu 劉昫 et al., “Zhiguan zhi,” *Jiu Tang shu* (Beijing: Zhonghua shuju, 1997), 43:1847.

⁷⁰ Ibid., 43:1851.

⁷¹ Ibid., 43:1852.

西館書貯焉。⁷²

There are two Shenglongmen—Left and Right. Which one does it refer to?

Fortunately, the preface of “Yiwen zhi 藝文志 (Treatise of bibliography)” in the *Song shi* indicates the location clearly that:

the Emperor Taizong (r. 976-997) began to build Chongwenyuan in the north of the Zuoshenglongmen (the Left Gate of Ascending Dragons) and moved the books from the Sanguan (i.e. the West Houses) to fill it (i.e. Chongwenyuan). [He] also drew out more than ten thousand *juan* of books from the Sanguan to another stack room, called “Mige.” 太宗始於左昇龍門北建崇文院，而徙三館之書以實之。又分三館書萬餘卷，別爲書庫，目曰「祕閣」。⁷³

This account demonstrates not only the location of the Chongwenyuan but also the functions of Chongwenyuan and Mige. It seems that the Chongwenyuan functions not only as an administrative institute, but also as the new complex for storing books, and Mige stores more precious books—manuscripts and first block-printed editions—and other artistic collections.

It is clear that the complex of Chongwenyuan and Mige is in the north of the Zuoshenglongmen. A more precise location can be deduced according to the *Tieweishan congtao*.

Our Empire had been primitive, and became perfected in the Xining reign (1068-1077). In face of the Zuoshenglongmen, the Mishusheng was built. Books were gathered and able people were cultivated there....The west of the Mishusheng was next to the Daqingdian (Hall of Great Celebration). 本朝草昧

⁷² Tuotuo et al., “zhiguan zhi,” *Song shi* 164:3874.

⁷³ Ibid., “Yiwen zhi,” 202:5032.

至熙寧始大備，乃直左昇龍門建秘書省，聚書養賢其間...而
秘書省之西，切鄰大慶殿...。⁷⁴

The Mishusheng that Cai Tao mentions is the Chongwenyuan that we have discussed. The preface of the “Yiwen zhi” in *Song shi* indicates that the duty of the Sanguan was abolished and the name of Chongwenyuan was changed to Mishusheng by the Emperor Shenzong.⁷⁵ Thus, we shall locate the complex of the Chongwenyuan to the north of the Zuoshenglongmen and the east of the Daqingdian.

In addition to the Mige, other buildings for storing Huizong’s collections are also noted in the *Song shi*. Both the biography of Huizong and preface of the “Yiwen zhi” record that Huizong decreed the establishment of an institute to be in charge of supplementing and collating books, to transcribe books in the Sanguan, and to store these transcripts in the Xuanhedian, Taiqinglou太清樓 (Storied Building of Great Purity), and Mige.⁷⁶ Taiqinglou had been the building for storing transcripts of the Sanguan since the early Northern Song period.⁷⁷ A painting, *Taiqing guan shu*太清觀書 (Reading books in the Storied Building of Great Purity) by a Song anonymous painter, records the celebration in honor of the accomplishment of the project to transcribe the books of the imperial collection in 1007 (fig. 3). It may give us an impression about the building and its function.

⁷⁴ Cai Tao, *Tieweishan congtaian*, 1:19a-b.

⁷⁵ Tuotuo et al., “Yiwen zhi,” *Song shi* 202:5032.

⁷⁶ Ibid., “Huizong benji,” 22:409; “Yiwen zhi,” 202:5032-3.

⁷⁷ Ibid., “Yiwen zhi,” 202:5032.

Ibid., “Renzong Benji 仁宗本紀 [Annals of Emperor Renzong],” 9:180.

According to the “Yiwen zhi” (pp.5032), in addition to Taiqinglou, Longtuge 龍圖閣 (Pavilion of Dragon Map), Yuchendian 玉宸殿 (Hall of Jade Emperor), and Simendian 四門殿 (Hall of Four Doors) were also used for storing transcripts during the Emperor Zhenzong 真宗’s reign (998-1022).

Moreover, Xuanhedian collected not only books but also, according to the *Tieweishan congtan*, the most precious objects “all under heaven”, the private collections of the Emperor Huizong.⁷⁸ Cai Tao also notes that:

in back of Xuanhedian, Baohedian (Hall of Preserving Harmony), was established. On the left and right sides [of it] there were pavilions like Jigu (Pavilion of Investigating Antiquity), Chuangu (Pavilion of Spreading Antiquity), Shanggu (Pavilion of Advocating Antiquity), and so on. All of them were used to store ancient jade objects, seals, *ding* (cauldrons with three or four legs), *yi* (ale containers), and other ritual objects, works of calligraphy, and paintings. 而宣和殿後，又翔立保和殿者，左右有稽古、傳古、尚古等諸閣，咸以貯古玉、印璽、諸鼎彝禮器、法書、圖畫盡在。⁷⁹

Hence, Xuanhedian and Baohedian are the two main buildings used to preserve artistic objects.

The preface of the *Xuanhe huapu* notes that the catalogue is “*xuanhedian yuzhi* 宣和殿御製 (imperially made by Xuanhedian).” In her dissertation, Betty Tseng Yu-ho Ecke examines both paintings and pieces of calligraphy by Huizong. According to her notes, many works are signed or sealed *xuanhedian bao* 宣和殿寶 (treasure in Xuanhedian), *xuanhedian zhi* 宣和殿製 (made by Xuanhedian), *xuanhedian yuzhi bing shu* 宣和殿御製並書 (made and written by Xuanhedian), or *xuanhedian yuzhi*.⁸⁰

⁷⁸ Cai Tao, *Tieweishan congtan*, 6:14b-15a.

⁷⁹ *Ibid.*, 5:14a-b.

⁸⁰ For instance, seal “*xuanhedian bao*” on *Mudan shi tie* 牡丹詩帖 (Ode on peonies); signature “*xuanhedian zhi*” on *Xuejiang guizhao tujian* 雪江歸棹圖卷 (Rowing home on snow river); signature “*xuanhedian yuzhi bing shu*” on *Shanqin lamei* 山禽蠟梅 (a.k.a. *Lamei shanqin*, Chimonanthus and birds); signature “*xuanhedian yuzhi*” on *Liuhe tujian* 六鶴圖卷 (Six cranes).

Furthermore, Ji Yun also notes that Huizong called himself “*xuanhe ren*宣和人 (man of Xuanhe).”⁸¹ Xuanhedian, thus, may imply the emperor himself, his most precious artistic collections in the hall, or both, the emperor and his collections. If it is the latter two cases, it may support Patria Ebrey’s argument that *Xuanhe huapu* is a catalogue of “selected” paintings from the imperial collections because Xuanhedian stores the most valuable objects.

Betty Tseng Yu-ho Ecke, *Emperor Hui Tsung, the Artist: 1082-1136*, 69, 109, 163, and 183.

⁸¹ Yong Rong and Ji Yun et al., *Siku quanshu zongmu tiyao*, 115:8b.

Xuanhe huapu 宣和畫譜

Format and content review

Xuanhe huapu is one of the earliest painting catalogues of imperial collections extant. Three main editions are available today: the *Jindai mishu* 津逮秘書 (Rare Books for Leading Young Pupils) edition, the *Siku quanshu* edition, and the *Xuejin taoyuan* 學津討原 (Retrieving the Origin for Learning and Teaching) edition. Both *Jindai mishu* and *Xuejin taoyuan* are collectanea. *Jindai mishu* was compiled and published by a famous scholar, Mao Jin 毛晉 (1599-1659) of the Ming, and *Xuejin taoyuan* by Zhang Haipeng 張海鵬 (1755-1816) of the Qing. The text used in this research is the *Siku quanshu* edition for its careful compilation, and it also includes referable textual research by Ji Yun.⁸² In addition to the *Siku quanshu* edition, the *Xuejin taoyuan* edition is also consulted for it includes not only a preface (*xu* 敘) but also a prefatorial summary of categories (*xumu* 序目) about category arrangement, both of which are not collected in the *Siku quanshu* edition.⁸³ Although there is no reliable evidence of who wrote these two prefaces, they provide additional information for us to understand the compilation of this catalogue.

Following the tradition of the compilation of the dynastic bibliographies, the *Xuanhe*

⁸² *Xuanhe huapu* 宣和畫譜, *Siku quanshu* vol. 813.

More information on textual research and editions of the three catalogues is done by Yu Jiayi 余嘉錫, Ding Fubao 丁福保, and Zhou Yunqing 周雲青.

Yu Jiayi 余嘉錫. *Siku tiyao bianzheng* 四庫提要辨證. Hong Kong: Zhonghua Shuju, 1974.

Ding Fubao 丁福保 and Zhou Yunqing 周雲青, eds. *Sibu zonglu yishubian* 四部總錄藝術編 2 vols. Shanghai: Shangwu Yinshuguan, 1957.

⁸³ The *Xuejin taoyuan* edition used here is from the *Baibu congshu jicheng* 百部叢書集成, the front pages of which note that the printing of the *Xuejin taoyuan* edition is comparatively clearer than the *Jindai mishu* edition, and thus it is chosen to reprint.

Xuanhe huapu, *Baibu congshu jicheng* vol. 46 no. 3868-3872 (Taipei: Yiwen Yinshuguan, 1965).

huapu begins with a preface giving a general summary of the purposes of compilation, selection and categorization criteria of entries, and information on date and compilers of the text. According to the preface, the main purpose of this compilation project is for political and moral propaganda. This catalogue collects paintings of the imperial collections, from the Jin and Wei (i.e. Northern Wei) periods (ca. 3rd-6th centuries), in a total of 6,396 scrolls attributed to 231 artists, who were divided into ten categories, arranged chronologically, and examined individually.⁸⁴ The preface also notes that this project was completed in 1120 and that this catalogue is imperially made by the Xuanhedian, as discussed earlier.⁸⁵ However, it is generally acknowledged that this catalogue is anonymous; no evidence of a compiler has been found. Ji Yun in the *Siku tiyao* annotates that in the preface of the *Xuanhe huapu*, the term *tianzi* 天子 (son of heaven) is used, and the eulogistic words seem to be written by officials.⁸⁶ These clues suggest that this catalogue might have been composed by officials and approved by the emperor, like many other imperial works in history.

The main text is categorized into ten genres, namely, Buddhist and Daoist images (*Dao Shi* 道釋), human figures (*renwu* 人物), architectural subjects (*gongshi* 宮室), foreign peoples (*fanzu* 番族), dragons and fish (*long yu* 龍魚), landscape (*shanshui* 山水), animals (*chushou* 畜獸), birds and flowers (*huaniao* 花鳥), ink paintings of bamboo (*mozhu* 墨竹), and fruit and vegetables (*shuguo* 蔬果). This order may be explained with the prefatorial summary of categories. The first category is the theme of Buddhist and Daoist images,

⁸⁴ After examining and counting all painting lists in the *Siku quanshu* and *Xuejin taoyuan* editions, the total collected painting scrolls come out at 6,394.

⁸⁵ Preface to *Xuanhe huapu*, *Baibu congshu jicheng* vol. 46 no. 3868, 1a-2a.

⁸⁶ Yong Rong and Ji Yun et al., *Siku quanshu zongmu tiyao*, 112:29b.

which follows the tradition of Sima Qian's 司馬遷 (145/135-86 B.C.E.) idea that *dao* 道 is the supreme rule of the world and all other things exist to support it. The category of human figures follows because human beings are the greatest creatures with superb ethereality in the world. Intelligent people construct shelters to protect themselves from attacks of weather and animals, so the category of architectural subjects is third. Civilized people are especially adored by barbarians, so the category of foreign peoples is next. People should learn from allusions of dragons in the *Classic of Changes* (date uncertain) and fish in the *Zhuangzi* 莊子 (date uncertain) to cultivate themselves, and to immerse themselves in nature in order to appreciate *dao*, so the category of dragons and fish and the category of landscape follow in sequence. Animals, birds, and flowers are creatures representing *dao*, and people can benefit by learning from their characteristics and habits. For this reason, the category of animals and the category of birds and flowers are in succession. Ink paintings of bamboo reveal the virtue of educated people, so it is arranged next. Fruits and vegetables help people keep themselves in good health and can be offerings, so this catalogue ends with the category of fruit and vegetables.⁸⁷ In short, this catalogue is compiled based on the idea of *dao*, the most important principle for Chinese literati to be followed. It also reveals strong political and moral intention as noted in the preface.

The prefatorial summary of categories also notes that artists in each category are arranged chronologically instead of by ranking, so readers can retrieve paintings by categories, know painters by the paintings, and review generations by learning painters'

⁸⁷ Prefatorial summary of categories to *Xuanhe huapu, Baibu congshu jicheng* vol. 46 no. 3868, 1a-2a.

stories.⁸⁸ This attempt also coheres with the main purpose of the collation tradition of Chinese classical bibliography—to clarify schools of learning (*bianzhang xueshu* 辨章學術) and to verify their origins (*kaojing yuanliu* 考鏡源流).⁸⁹ Through reading writings collected in bibliographic lists, literati would understand not only the essence of learning but also advantages and disadvantages of various schools of learning. It is obvious that the compilation project of *Xuanhe huapu* was deeply influenced by intellectuals' idea of learning.

Each category begins with an introduction (*xulun* 敘論) pointing out the significance and characteristics of the subject, the top painters in the genre, and those who were eliminated in the catalogue with the reasons for exclusion. Through the introductions, the number of *juan* devoted to the different categories, and the painters and paintings recorded, the contemporary popularity and relative importance of each genre and selection standards, or, more accurately, Huizong's taste and preference about painting are observed (table 1). For instance, paintings of the Northern Song account for more than half of all the works, and those in the theme of bird-and-flower are plentiful. The subject of landscape is especially favored in the Northern Song, and subjects of ink paintings of bamboo and fruit and vegetables are newly established in the Northern Song. Patricia Ebrey has carefully analyzed the painters and their works. She points out some features based on her statistics; hence, I will not discuss this issue here.⁹⁰

⁸⁸ Ibid., 2a.

⁸⁹ Zhang Xuecheng 章學誠, *Jiaochou tongyi* 校讎通義, in *Zhongguo muluxue ziliao xuanji* 中國目錄學資料選輯, edited by Chang Bide 昌彼得 (Taipei: Wenshizhe Chubanshe, 1999), 553.

⁹⁰ Patricia Ebrey, "Gongting Shoucang dui Gongting Huihua de Yingxiang: Song Huizong de Gean Yanjiu," *Gugong Bowuyuan yuankan* 3 (2004): 105-113.

Following the introductions, painters are arranged chronologically with a biography and a list of paintings in the imperial collection. In addition to personal vitae, one will draw a picture of the painters in terms of specialties and historical status by comparing the biographies of the painters with their painting lists; however, discussion of individual painters is not the main focus in this research, and thus this issue will not be studied further. Notes of the introductions of the ten categories are marked here for reference in order to understand the selection criteria and significance of the ten genres, and the contemporary painting theories and appreciation are also revealed.

Although it is entitled *Dao Shi*, the first category actually includes themes of the three teachings (*san jiao* 三教, that is, Confucianism, Buddhism, and Daoism), Zhong Kui 鍾馗 (the demon queller), and spirits (*guishen* 鬼神).⁹¹ This category, in the first four

⁹¹ In her “Cong Song Huizong chong dao shi yishu de jiaodu guan ‘Xuanhe huapu’ de Dao Shi huihua 從宋徽宗崇道、嗜藝術的角度觀《宣和畫譜》的道釋繪畫,” Xiao Baifang 蕭百芳 observes that the content of *Xuanhe huapu*, mainly the category of Buddhist and Daoist images, reflects Huizong’s preference of Daoism. Patria Ebrey, in her “Taoism and Art at the Court of Song Huizong,” refers to Xiao’s article and states that “this catalogue of the imperial painting collection was compiled and edited in a way that gave Taoism a more elevated position than it occupied in any earlier work on painters or painting (pp.107).” However, Xiao Baifang’s research method seems problematic in many aspects.

One of the main weaknesses is that, throughout her article, Xiao does not distinguish *dao* in the philosophical concept from that in the religious concept, but simply interprets all instances of the character “*dao*” found in the catalogue as religion. She also uses Chinese art theories to interpret Huizong’s Daoist belief reflecting on painting (pp. 216). It is acknowledged that Chinese art theories have been deeply influenced by Chinese metaphysics (*xuanxue* 玄學), which contain the philosophical concepts of Confucianism, Buddhism, and Daoism. Many texts referring to *dao* that she quotes actually reflect Confucian’s idea of *dao*. For instance, she quotes the prefatorial summary of categories to prove Huizong’s preference for Daoism, but, as we examined earlier, *dao* here contains Confucian’s cosmological ideas—the ultimate principle followed by the world (pp. 158-9).

Furthermore, Xiao uses the prior order of *dao* to *shi* in the name of the category to prove that Daoist painting gains a higher status than Buddhist painting because of the Emperor’s preference (pp. 158). Nevertheless, if taking other bibliographic writings in the history of Chinese classical bibliography into account, the order of the categories of *dao* and *shi* is interchangeable. Her argument that Huizong’s “invention” of the order of *Dao Shi* in the catalogue is attributed to his Daoist belief then needs more concrete evidence to support it. She also argues that no other writings about painting before *Xuanhe*

juan, records forty-nine artists, the greatest number in the ten categories, and a total of 1,180 scrolls, the second greatest number. This may reveal the importance and popularity of this genre at the time. The introduction begins with a quotation of Confucius' words from *Lunyu* 論語 (Analects by Confucius) to state the significance of recreating oneself with *yi* 藝 (skills, arts), even for those who devote themselves to *dao*. If one's *yi* achieves the subtle level, it is considered *dao*. Painting is also a type of *yi*, and people may be enlightened about the *dao* by painting and reading this kind of images, so this genre cannot be ignored. Among all maestros from Jin and Song of the Southern Dynasties to the Emperor Huizong's court, some are eminent above all others at the time: Gu Kaizhi 顧愷之 (ca. 345-ca.406) and Lu Tanwei 陸探微 (active 460s-early sixth century) of the Jin and Song of the Southern Dynasties; Zhang Sengyou 張僧繇 (active 500-550) and Zhan Ziqian 展子虔 (mid-late sixth century) in the Liang of the Southern

huapu contain any religious idea, such as Zhang Yanyuan's *Lidai minghua ji* (pp. 158). Her attempt to reveal the unique status of the catalogue, creating the category of religious paintings and arranging it first in the history of Chinese painting, is failed, owing to the fact that Zhang indeed records and organizes mural paintings in Buddhist and Daoist monasteries, which will be reviewed later on.

Moreover, Xiao reviews all Daoist painting titles, their order in the categories of Buddhist and Daoist images and human figures, and painters in both categories to argue that paintings on Daoist subjects are in larger number than those on Buddhist subjects. However, it is difficult to clarify the themes and scenes depicted by reading painting titles only because some depicted figures may be interpreted in both religious and philosophical concepts in Confucianism, Buddhism, and Daoism.

Overall, Xiao intends to use *Xuanhe huapu* to support her argument of the influence of Huizong's Daoist belief on compiling the catalogue, while her attempt is failed for she tends to far-fetched interpret "Taoism" without reading the context of the catalogue and for she lacks for understanding of Chinese art theories, not to mention her misinterpretation of the text in classical Chinese (e.g. the argument of the exclusion of Zhao Yi 趙裔, pp. 198, which I also discuss in my thesis). It is widely known that Huizong is a Daoist, and many modern scholars have studied and prove the relationship among the Emperor, Daoism, politics, and arts. It is undoubted that *Xuanhe huapu* reflects Huizong's taste of arts, preference of Daoism, and his intention in politics, but we shall be more careful to use the catalogue for reference. It would be more appropriate to understand the category of Buddhist and Daoist images in a more general religious, or moral, concept, as the preface, the prefatorial summary, and the introduction of the category suggest.

Xiao Baifang 蕭百芳. "Cong Song Huizong chong dao shi yishu de jiaodu guan 'Xuanhe huapu' de Dao Shi huihua 從宋徽宗崇道、嗜藝術的角度觀《宣和畫譜》的道釋繪畫." *Daojiaoxue tansuo* 道教學探索 4 (1991):122-328.

Dynasties and Sui periods, respectively; Wu Daoyuan吳道元 (i.e. Wu Daozi吳道子, active ca. 710-760) of the Tang; Cao Zhongyuan曹仲元 (date unknown) of the Five Dynasties; Li Derou李德柔 (date unknown) and Sun Zhiwei孫知微 (d. ca. 1020) of the Northern Song.⁹²

The introduction also gives us a picture of just how paintings of Daoist and Buddhist images were appreciated. The immortal images by Li Derou obtained spirit (*qi*氣) and bones (*gu*骨), and his coloring is also subtle. On the contrary, artists like Zhao Yi趙裔 (date unknown) and Gao Wenjin高文進 (eleventh century) are also famous for this genre, but Zhao Yi learns from Zhu You朱繇 (date unknown) just like a servant-girl imitating her mistress's gesture but in a bashful manner, which, in the end, does not look real. Gao Wenjin is a native of Shu蜀. It is commonly acknowledged that artists who were active in Shu painting circles are maestros, but he actually gained an undeserved reputation. Thus, these two painters are excluded in this catalogue.⁹³ It is clear that an excellent religious image requires the expression of spirit and bones with fine coloring, and poor copying is not appreciated even though they were once popular.

Juan 5-7 are devoted to the category of human figures, including portraits of earlier emperors, princes, and other royal members. There are thirty-three famous artists recorded, and Cao Fuxing曹弗興 (i.e. Cao Buxing曹不興, third century) of the Wu, Wei Xie衛協 (mid-third-mid-fourth century) of the Jin, Zheng Fashi鄭法士 (date unknown)

⁹² “Dao Shi xulun 道釋敘論,” *Xuanhe huapu*, 1:1a-1b.

⁹³ *Ibid.*, 1:1b-2a.

of the Sui, Zheng Qian 鄭虔 (ca. 690-764) and Zhou Fang 周昉 (ca. 730-ca. 800) of the Tang, Zhao Yan 趙岩 (d. 922) and Du Xiao 杜霄 (date unknown) of the Five Dynasties, and Li Gonglin 李公麟 (ca. 1041-1106) of the Northern Song are the best because they criticize historical figures with a brush. On the other hand, some painters who also gained their fame in this subject are excluded, such as Zhang Fang's 張昉 (date unknown) masculine and simple painting style (*xongjian* 雄簡), Cheng Tan's 程坦 (date unknown) desolate and empty style (*huangxian* 荒閑), and form-resemblance skill (*xingsi* 形似) of Yin Zhi 尹質 (fl. 1040-1048), Weizhen 維真 (date unknown), and Yuan'ai 元霽 (date unknown).⁹⁴ The introduction also argues that figure painting is the most difficult type in which to achieve perfection. It is easy for a painter to attain form-resemblance, but still often lack resonance (*yun* 韻). People in the past have used many descriptive and figurative words to criticize human figures, but these expressions are insufficient to depict spirits coming through in eye pupils or cheek sideburns. Painting, however, has the function of creating an image without a word.⁹⁵ Comparing the exemplified painters to the arguments of the introduction, the key point of painting human figures is to catch the spirit and character of the depicted figures rather than to reproduce their appearances.

Juan 8 contains two categories. The first portion is devoted to the category of architectural subjects. Although entitled *Gongshi* (palaces and chambers), this category actually stands for all kinds of architectural constructions, including modes of transportation such as boats (*zhou* 舟) and chariots (*che* 車). All structures have their

⁹⁴ “Renwu xulun 人物敘論,” *Xuanhe huap*, 5:1b-2a.

⁹⁵ *Ibid.*, 5:1a-2a.

own standards; painters also have to follow these standards to depict buildings in order to make their paintings look not only flamboyant but also to resemble actual structures.

This subject is more difficult than others owing to the fact that it requires detailed depictions with carpenter's line markers and squares. From Tang and the Five Dynasties to the Emperor Huizong's court, only four artists' paintings are still in circulation. From Tang to the Five Dynasties, only Wei Xian 衛賢 (tenth century) gained his fame with this subject, and only Guo Zhongshu 郭忠恕 (ca. 910-977) of the Northern Song can be compared with him. Even so, the archaic style of Guo Zhongshu's painting was not appreciated by the common people.⁹⁶ Painters like Wang Guan 王瓘 (date unknown), Yan Wengui 燕文貴 (active 980-1010), and Wang Shiyuan 王士元 (date unknown) are not recorded, for their styles are low level.⁹⁷ It seems that the subject of architecture earned little attention even though it required brilliant and careful techniques.

The second portion contains the category of foreign peoples, and exotic animals (*fanshou* 番獸) are incorporated in this category. Depicting this subject is to propagandize Chinese imperial power; hence, most of the paintings are taken from scenes of carrying cutlases, holding bows and arrows, and traveling and hunting. The intended effect was derogate foreigners and to depreciate their customs in order to honor the

⁹⁶ "Gongshi xulun 宮室敘論," *Xuanhe huapu*, 8:1a-2a.

⁹⁷ Patria Ebrey in her "Gongting shoucang dui gongting huihua de yingxiang: Song Huizong de ge'an yanjiu" studies the influence of imperial collections on court paintings. She points out that the exclusion of Yan Wengui and Gao Wenjin (reviewed in the introduction of the category of Buddhist and Daoist images) in the *Xuanhe huapu* reflects Huizong's low estimation of court painters. Both painters are highly valued by Liu Daochun 劉道醇 and Guo Ruoxu 郭若虛, even by modern art historians. She also notes that most court painters recorded in the catalogues are skilled in the genre of birds and flowers. The Emperor's favorite painters are from literati, royal, and official families. Ebrey's study of painters and paintings of the catalogue reveals Huizong's artistic taste and his influence on collecting activities.

sincerity and kindness of Chinese culture. From the Tang to the Northern Song, there are five artists famous for this subject. Hu Gui胡瓌 (date unknown) and Hu Qian胡虔 (date unknown) of the Tang and Li Zanhua李贊華 (899-936) of the Five Dynasties are superior. Li Zanhua, a northern nomad, and his paintings reveal nomadic customs and cultures and thus can be included. Other painters, like Gao Yi高益 (date unknown), Zhao Guangfu趙光輔 (fl. 960-1022), Zhang Kan張戡 (date unknown), and Li Cheng李成 (919-967), are not accepted in this catalogue. Although they were also famous at the time, Zhao Guangfu focuses on spirit and bones, but his style is vulgar. Both Zhang Kan and Li Chen are restrained by shapes and lack spirit and bones.⁹⁸ The required techniques and appreciating criteria of this subject are similar to that of human figures, but, for political purpose, painting of nomadic tribes is separated from the category of human figures.

The category of dragons and fish, in *juan 9*, contains paintings in the themes of dragons, fish, and other aquatic species (*shuizu*水族), mainly crabs and shrimps. The allusions to dragons from the *Classic of Changes* and that of fish from the *Classic of Odes* reveal the significance of dragons and fish for the Chinese, especially for literati and nobles. In the *Classic of Changes*, dragons are described as changing rapidly and not able to be domesticated, symbolizing that “it is beneficial to meet high-status people (*lijian daren*利見大人).” Fish in the *Classic of Odes* are described as swimming deeply and forgetting each other in the rivers and lakes, symbolizing that “it is difficult to recruit sages (*nan zhizhi xianzhe*難致之賢者).” Hence, paintings of fish and dragons and the

⁹⁸ “Fanzu xulun 番族敘論,” *Xuanhe huapu*, 8:5b-6a.

Classic of Odes and the *Classic of Changes* represent the exterior and interior mutually, and they all represent virtues that literati appreciate. From the Five Dynasties to the Northern Song, there are eight painters recorded. It is not until the Five Dynasties that monk Chuan'gu 傳古 (date unknown) gained fame for his paintings of dragons, which is untrammelled beyond previous painters. Dong Yu 董羽 (date unknown) of the Northern Song is famous for his dragons and water, the best at the time. Artists often depicted fish as being dead on a table in the kitchen and lacking the strength of riding the winds and plowing through the waves, which is unavoidably criticized. Yuan Yi 袁義 (date unknown) of the Five Dynasties is famous for his painting of fish and crabs; likewise, scholar Liu Cai 劉棻 (d. after 1123) of the Northern Song. On the other hand, artists like Xu Bai 徐白 (date unknown) and Xu Gao 徐皐 (date unknown), who are also famous for painting fish at the time, depicted them without styles of swimming and closing and opening mouths, which only made people think of eating them and not envying them by a deep pool. Hence, they are not suitable to be recorded in the catalogue.⁹⁹ It is clear that an outstanding painting of dragons and fish pursued vivid expression in or from water.

The category of landscape, including paintings of rocks with holes (*keshi* 窠石), in *juan* 10-12, is the third largest in terms of both painters and paintings. It records a total of 1,108 scrolls attributed to forty painters, including an entry of anonymous Japanese painters. The introduction points out that landscape painting serves to present artists' internal impressions. It is believed that unless one has hills and gullies in mind, it is

⁹⁹ “Long yu xulun 龍魚敘論,” *Xuanhe huapu*, 9:1a-2a.

difficult to express the beauty of nature and ten thousand *li*里 in just one *chi*尺. From Tang to Northern Song, moreover, most of those who are famous for landscape painting are not professional painters but literati and officials. However, it was generally acknowledged that those who were infatuated with water and mountains were stale recluses, so the common people would probably not appreciate landscape painting.¹⁰⁰ Landscape painting was considered the medium of self-expression for educated people and was not popular with those that were uneducated.

The introduction also mentions the key points for the appreciation of landscape painting. Because most artists were scholar amateurs, they often lacked professional training. It was quite common that those who demonstrated spirit and resonance lacked brush techniques (*bifa*筆法), and those who had technique failed in composition (*weizhi*位置). It was difficult to fulfill all requirements. In addition to these requirements, a maestro had to have an unblemished nature in order to depict landscape in his mind, not what he saw but what he felt. Li Sixun李思訓 (651-716), Lu Hong盧鴻 (active early eighth century), Wang Wei王維 (699-759), and Zhang Zao張璪 (mid-late eighth century) of the Tang, and Jing Hao荆浩 (ca. 855-915) and Guan Tong關仝 (early tenth century) of the Five Dynasties are examples of those who were not only superbly skilled but possessed a morality beyond reproach. Li Cheng of the Northern Song learned from Jing Hao but gained the fame of surpassing his master; indeed, his techniques were superior to all the aforementioned masters. As for artists like Fan Kuan范寬 (active ca. 1023-1031), Guo Xi郭熙 (ca. 1001-ca. 1090), and Wang Shen王誥 (ca. 1048-ca. 1103),

¹⁰⁰ “Shanshui xulun 山水敘論,” *Xuanhe huapu*, 10:1a-1b.

they had already gained their own reputations, but each became proficient in only one facet of Li Cheng's skills, so it is not enough to observe Li Cheng's importance through their paintings and skills. Contrarily, Shang Xun 商訓 (date unknown), Zhou Zeng 周曾 (date unknown), and Li Mao 李茂 (date unknown) are also famous for landscape painting but not are recorded in the catalogue. It is because Shang Xun fails by his vulgarity (*zhuo* 拙), and Zhou Zeng and Li Mao fail in their over-delicacy (*gong* 工). They are incomparable with other masters.¹⁰¹ Rendering techniques and spatial composition were as important as other painting genres, but landscape painting also required an expression of the spirit and resonance of mountains and waters in the artists' mind, which could be obtained through civilizing artists' personalities. Because landscape painting was an excellent media of self-expression, many landscape painters were scholar amateurs in Chinese history.

The category of animals in *juan* 13 included paintings of both wild and domestic animals. The introduction used diagrams from the *Classic of Changes* to emphasize the significance of painting horses and cattle. Painters often depicted wild animals, such as tigers, leopards, deer, boars, roebucks, and hares, in poses of jumping and galloping unrestrainedly in wide fields and cold wastelands in order to express the feeling of a bold and generous atmosphere. As for dogs, sheep, cats, and leopard cats, because they were the animals closest to human beings, it is difficult to depict their appearance in nature without being fawning. From Jin to the Northern Song, twenty-seven artists are listed. Among them, the best masters of painting horses are Shi Daoshuo 史道碩 (date unknown)

¹⁰¹ Ibid., 10:1b-2a.

of the Jin, and Cao Ba曹霸 (eighth century) and Han Gan韓幹 (ca. 720-780) of the Tang. Specialists in cattle painting are Dai Song戴嵩 (eighth century) and his younger brother Dai Yi戴嶧 (date unknown) of the Tang, Li Guizhen厲歸真 (date unknown) of the Five Dynasties, and Zhu Yi朱義(date unknown) of the Northern Song. Zhao Bowen趙博文 (date unknown) of the Tang, Zheng Jizhi張及之 (date unknown) of the Five Dynasties, and a member of the royal clan, Zhao Lingsong趙令松 (date unknown) of the Northern Song, are skilled in painting dogs. Luo Saiwong羅塞翁 (date unknown) of the Five Dynasties excelled at depicting sheep. Li Jian李漸 (date unknown) of the Tang and Zhao Miaochu趙邈齷 (date unknown) of the Northern Song gained their fame for their depiction of tigers. For painting cats, Li Aizhi李霽之 (date unknown) of the Five Dynasties, and Wang Ning王凝 (date unknown) and He Zunshi何尊師 (date unknown) of the Northern Song are famous. Although Bao Ding's包鼎 (date unknown) paintings of tigers and Pei Wenxian's裴文睨 (date unknown) cattle paintings were also popular at the time, the atmospheres they created were vulgar and rough, so they were excluded.¹⁰² As it was for depicting fish, vividness was the most important point for painting animals.

The category of birds and flowers, in *juan* 15-19, contains a total of 2,786 scrolls, the greatest number in the ten genres, and forty-six artists, the second largest number, which reflects the growing interest in this subject at the time. The various species of flowers and birds represented the fecundity of the world. Ancient sages used them to collocate resemblance, and drew their images on hats or on chariots and costumes. Poets need to know more about the names of birds, animals, grass, and trees for

¹⁰² “Chushou xulun 畜獸敘論,” *Xuanhe huapu*, 13:1a-2a.

composing and understanding allusions of poems. Birds and flowers also reflected the change of the four seasons. For these reasons, the painting of birds and flowers not only reproduced the diversity of Nature but also revealed the artists' intentions. From Tang to Northern Song, Xue He 薛鶴 (date unknown), Guo Yao 郭鸛 (date unknown), and Bian Luan 邊鸞 (date unknown) are famous for the painting of flowers, and Huang Quan 黃筌 (903-965), Xu Xi 徐熙 (d. before 975), Zhao Chang 趙昌 (ca. 960-after 1016), and Cui Bai 崔白 (active ca. 1050-1080) are great maestros. As for painters like Niu Jian 牛踐 (date unknown) and Li Huaigun 李懷衮 (date unknown), they are also famous for painting birds and flowers at the time. Niu Ji painted *Baiquei tu* 百雀圖 (Hundreds of Sparrows). The postures of the sparrows, such as flying, crying, diving, and pecking, are depicted carefully as they are, but he focuses on his technique too much and lacks great resonance. Li Huaigun uses colors lightly and thinly, so he gained his fame only for soft, gentle, bright-colored, and florid skills. If taking spirit and bones into account, his skill is insufficient. Hence, they are excluded.¹⁰³ It is widely known that the Emperor Huizong was especially skilled in rendering birds and flowers and was also extremely critical of his court painters specializing in this genre. The introduction proves that even if a painter was very skilled in his ability to draw and color birds and flowers vividly, it was more important to express their spirit and resonance.

Juan 20 is composed of two genres: the category of ink paintings of bamboo and the category of fruit and vegetables. As the title suggests, paintings in the former genre are depicted with ink and water only, without coloring. This painting style was often

¹⁰³ “Huaniao xulun 花鳥敘論,” *Xuanhe huapu*, 15:1a-2a.

favored by poets and literati rather than professional painters. The reason for this was that the pursuit of what was beyond the material was more important than form-resemblance, and only scholar amateurs could express what they had in their mind. From the Five Dynasties to the Northern Song, only twelve artists are famous for ink paintings of bamboo and intimate scenery (*xiaojing* 小景). Among them, Li Po 李頗 (date unknown) is the only one from the Five Dynasties, and Prince Zhao Jun 趙顥 (date unknown) and scholar Wen Tong 文同 (1019-1079) are especially outstanding in the Northern Song. Thus, one can understand that it was difficult to paint without coloring.¹⁰⁴ This painting style, ink and wash, was relatively new, compared to coloring, at the time. It also symbolized the beginning of the literati painting.

The category of fruit and vegetables with medicinal herbs, insects, and plants (*yaopin caochong* 藥品草蟲) is the last genre. Watering gardens and growing vegetables were of great interest to the people not only for keeping in good health but also for cultivating their mind, so paintings of fruit and vegetables were worthy to be recorded. However, painting vegetables and fruit from life was the most difficult to perfect. Critics say that vegetables in the countryside are easier to depict than those by the waterside, and vegetables by the waterside are easier to paint than those in gardens; fruit fallen on the ground requires less skill fruit sprays, and fruit sprays are easier to paint than fruit in a forest. In addition, just as poets need to know the names and nature of plants, insects, and fish for allusions, painters also use them to express their feelings, so subjects of insects and plants are enclosed in this category. From Chen to Northern Song, there are

¹⁰⁴ “Mozhu xulun 墨竹敘論,” *Xuanhe huapu*, 20:1a-1b.

only six artists whose names and paintings circulated in Huizong's period. Gu Yewang 顧野王 (date unknown) of the Chen, Tang Gai 唐垓 (date unknown) of the Five Dynasties, and Guo Yuanfang 郭元方 (date unknown) and monk Shi Juning 釋居寧 (date unknown) of the Northern Song are the best. Those who are good at other genres concurrently are not repeated in this category. For instance, Xu Xi was skilled in cicadas and butterflies, but critics consider that he was good at depicting flowers, so he is listed only under the category of birds and flowers. Painters like Hou Wenqing 侯文慶 (date unknown), monk Shouxian 守賢 (date unknown), and Tan Hong 譚宏 (date unknown) are famous for plants, insects, fruit, and gourds of the time, and Hou Wenqing is even promoted to be *daizhao* 待詔 (painter-in-attendance) for his terrific painting skills. However, they are incomparable to Gu Yewang and monk Juning, so they are excluded.¹⁰⁵ The introduction emphasizes again that re-creating nature itself is crucial at the time. More significantly, it also points out the criterion of compilation that each artist is listed only once under one of the ten categories, which will be discussed further later.

The Significance of the *Xuanhe huapu*

Before the compilation of the *Xuanhe huapu*, many writings about painting had been circulated since the Six Dynasties, but none of them used *pu* 譜 as a part of their titles. Actually, only four titles on painting using *pu* are found in all the dynastic bibliographies: *Tang Yin huapu* 唐寅畫譜 (Catalogue of paintings by Tang Yin, date unknown) and *Han Angming huapu* 韓昂明畫譜 (Catalogue of paintings by Han Angming, date unknown) in

¹⁰⁵ “Shuguo xulun 蔬果敘論,” *Xuanhe huapu*, 20:11a-11b.

the *Ming shi* 明史 (Standard history of Ming, 1645-1739), and *Peiwenzhai shuhua pu* 佩文齋書畫譜 (Catalogue of paintings and calligraphy in the Admiration for Literature Studio, 1708) and *Xiaoshan huapu* 小山畫譜 (Catalogue of paintings by Zou Yigui 鄒一桂, style name Xiaoshan, 1688-1772) in the *Qing shi gao* 清史稿 (Draft of standard history of Qing, 1914-1927).¹⁰⁶ It seems that *pu* was not a common title for writings on painting. Why, then, did the compiler/s give the records of the Northern Song imperial painting collection the title *Xuanhe huapu*? What does this title intend to suggest—its format or content? What are the differences in format and content between the *Xuanhe huapu* and previous writings? It would be helpful to answer some of these questions by investigating titles of the texts on paintings written before the *Xuanhe huapu* and comparing them with those done later.

According to the *Hanyu da zidian* 漢語大字典 (Dictionary of Chinese characters), the first meaning of *pu* as a noun is books compiled based on categories or systems of things. Two types of books are specified: books classified and arranged to record human figures, pedigrees, and family clans, and books compiled for reference for studying and learning. Another meaning is a music format using symbols to indicate tones and tempos. As a verb, it means to compile tables and charts or to compose melodies. It can also show a considerable degree of assurance or an approximate number.¹⁰⁷ Reviewing writings in the dynastic bibliographies, texts on pedigrees,

¹⁰⁶ Zhang Tingyu 張廷玉 et al., “Yiwen zhi 藝文志,” *Ming shi* 明史 (Beijing: Zhonghua shuju, 1997), 98:2445.

Zhao Erxun 趙爾巽 et al., “Yiwen zhi 藝文志,” *Qing shi gao* 清史稿 (Beijing: Zhonghua shuju, 1977), 147:4350, 4351.

¹⁰⁷ Wan Zhiwen 宛志文 ed., *Hanyu da zidian* 漢語大字典 (Chengdu: Sichuan cishu chubanshe, 1999),

royal/family clans, and historical and religious human figures have been compiled since the Han dynasty and also formed a category for its social and political significances.¹⁰⁸

As a music format, in a macroscopic view, writings and musical scores in general, *qin* zither, *Classic of Odes*, and phonology often have the character *pu* attached in the dynastic bibliographies.¹⁰⁹

Compared to these two types of *pu* writings, it is more difficult to identify the third type by its definition, that is, texts for reference and study, which also implies that their contents and formats may be varied. All other titles with the *pu* character in the dynastic bibliographies, except pedigrees and music, can be considered as reference sources while in different formats and contents and under different categories.¹¹⁰ Many texts of this type have been lost, but based on the extant ones they can be further grouped by themes: animals and vegetation (including products like tea and ale), antiquities and

1724, s.v. *pu* 譜.

¹⁰⁸ Ban Gu 班固, “Yiwen zhi 藝文志,” *Han shu* 漢書 (History of Han), 30:1766, 1767. The major portion of the Category of Calendars and Pedigrees (Lipu 曆譜) is calendars and arithmetic helping emperors ruling the world as the category note points out. One shall bear in mind that the name of the Category of Calendars and Pedigrees might be different in dynastic bibliographies.

¹⁰⁹ For instance, *Maoshi pu* 毛詩譜 (Catalogue of the *Classic of odes*, commented by Mao) in the Category of the *Classic of Odes* (Shi 詩), *Qin pu* 琴譜 (Catalogue of *qin* zither) and *Yue pu* 樂譜 (Catalogue of music) in the Category of the *Classic of Music* (Yue 樂), *Yin pu* 音譜 (Catalogue of phonology) in the Category of Xiaoxue 小學 (minor doctrines) Wei Zheng et al., “Jingji zhi 經籍志,” *Sui shu*, 32:916, 926, 927, 944.

¹¹⁰ For instance, In the “Jingji zhi” of *Sui shu* (32:912, 920; 33:986; 34:1017), *Zhouyi pu* 周易譜 (Catalogue of *Classic of changes*) is in the Category of the *Classic of Changes* (Yi 易), *Sangfu pu* 喪服譜 (Catalogue of mourning apperals) in the Category of the *Classic of Rites* (Li 禮), *Gu jin di pu* 古今地譜 (Catalogue of ancient and modern geography) in the Category of Geography (Dili 地理), *Tan ji pu* 彈碁譜 (Catalogue of board games) in the Category of Arms (Bing 兵). In the *Jiu Tang shu* (46:2009; 47:2035), *Yuxi pu* 玉璽譜 (Catalogue of imperial jade seals) is in the Category of Rites (Yizhu 儀注), *Zhu pu* 竹譜 (Catalogue of bamboo) and *Qian pu* 錢譜 (Catalogue of copper coins) in the Category of Agriculture (Nongjia 農家). In the “Yiwen zhi” of *Xin Tang shu* 新唐書 (New standard history of Tang) (57:1450), *Shu pu* 書譜 (Catalogue of calligraphy) in the Category of Xiaoxue.

implements, gambling and board games, painting and calligraphy, and others.¹¹¹

Alternatively, they may be divided by formats: texts only, with illustrations and tables, and in the style of entries or literary writings.¹¹²

After reviewing the format and nature of the writings in dynastic bibliographies, all three subjects in this research project—catalogues on painting, calligraphy, and bronzes—belong to the second type of the first definition in the *Hanyu da zidian*: books compiled for reference for studying and learning. Writings relating to calligraphy and bronzes will be discussed in their sections later. It is crucial to note here that texts on painting with *pu* actually have two different purposes: demonstrating painting skills and criticizing painters and paintings.¹¹³ It is difficult to distinguish one from another by just reading titles without looking at contents. Moreover, it is also hard to tell whether a *pu* of vegetation discusses its species or painting skills and appreciation.¹¹⁴ Although

¹¹¹ Titles are found in the Category of Arts (Yishu 藝術) and the Category of Catalogues (Pulu 譜錄) in the *Siku quanshu*.

¹¹² For instance, *Xuanhe bogutu* contains both texts and drawings; *Xuanhe huapu* is in the style of entries; *Shanshui chunquan ji* 山水純全集 (Collection of absolute landscape; postface 1121) by Han Zhuo 韓拙 (fl. 1119-1125) is in the style of literary writings.

Han Zhuo. *Shanshui chunquan ji*, *Siku quanshu* vol. 813.

¹¹³ For instance, *Xuanhe huapu* is an example of the latter one; on the other hand, Guan Daosheng's 管道昇 (1262-1319) *Mozhu pu* 墨竹譜 (Catalogue of ink paintings of bamboo) discusses methods and skills for ink paintings of bamboo. However, *Shu pu* 書譜 (History of calligraphy) by Sun Guoting 孫過庭 (648-703) of the Tang discusses calligraphy theory and appreciation rather than demonstrating skills and practice or criticizing calligraphers. It seems that there is no specific format of *pu*.

Guan Daosheng 管道昇, "Mozhu pu 墨竹譜," *Gu jin tushu jicheng* 古今圖書集成 (Collectanea of ancient and modern illustrations and writings)

<http://proxy.library.upenn.edu:2245/Chinesebookweb/home/index.asp> (accessed through the University of Pennsylvania Library homepage, October 13, 2006).

¹¹⁴ For instance, *Zhu pu* 竹譜 (Catalogue of bamboo) by Dai Kaizhi 戴凱之 (date unknown) in the Category of Catalogues records species of bamboo, while another text in the same title *Zhu pu* by Li Kan 李衍 (1245-1320) in the Category of Arts discusses painting methods and skills.

Dai Kaizhi, *Zhu pu*, *Siku quanshu* vol. 845.

Li Kan, *Zhu pu*, *Siku quanshu* vol. 814.

titles and contents partially overlap in the *Xuanhe huapu*, writings on painting skills and catalogues of vegetal species will not be discussed further.

Based on the format and content review in the beginning, it is clear that *Xuanhe huapu* is a text recording and criticism of painters and their painting styles rather than a demonstration of painting skills or composition. The extant texts of a similar nature compiled before the *Xuanhe huapu* are illustrated here for a further understanding of their titles and the relationship between titles and contents (table 2).¹¹⁵ More significantly, through reviewing their titles, format, and arrangement, one may also draw a picture of the historical significance of the *Xuanhe huapu*.

Three articles about paintings by Gu Kaizhi (ca. 345-406) are transcribed by Zhang Yanyuan in the *Lidai minghua ji* under the entry of Gu Kaizhi: *Lun hua* 論畫 (Discussion of paintings), *Wei Jin shengliu huazan* 魏晉勝流畫贊 (Painting eulogies of famous figures in the Wei and Jin periods), and *Hua yuntaishan ji* 畫雲台山記 (Painting notes on rendering mount Yuntai).¹¹⁶ *Wei Jin shengliu hua zan* is a note about the skills and steps of tracing, transferring, and coloring images of famous human figures of the Wei and Jin periods.¹¹⁷ *Hua yuntai shan ji* is a note about composing and painting landscapes.

¹¹⁵ Texts on painting theories—e.g. Wang Wei's 王微 (415-453) *Xu hua* 敘畫 (Discussion on painting), texts recording colophons—e.g. Su Song's 蘇頌 (1020-1101) *Weigong tiba* 魏公題跋 (Colophons by Duke Wei), and texts discussing only one painting theme—e.g. Zong Bing's 宗炳 (375-443) *Hua shanshui xu* 畫山水序 (Preface of painting landscape) are excluded in this discussion.

Wang Wei, *Xu hua*, in *Liuchao hualun yanjiu* 六朝畫論研究 (Taipei: Taiwan xuesheng shuju, 1999), 165-6.

Su Song, *Weigong tiba*, in *Baibu congshu jicheng* 22 (Taipei: Yiwen yinshuguan, 1965-1970).

Zong Bing, *Hua shanshui xu*, in *Liuchao hualun yanjiu*, 123-4.

¹¹⁶ Zhang Yanyuan, *Lidai minghua ji*, *Siku quanshu* vol. 812, 5:8a-12a.

¹¹⁷ Portraying distinguished historical figures based on eulogies has been a tradition since the Han period.

Both texts are important for art historians to understand contemporary painting skills and theories, but they will not be stressed here for they demonstrate less information about cataloguing paintings, the main topic of this research project.

Lun hua, as the title suggests, is a review of paintings. Gu Kaizhi, in this short text, criticizes twenty-one paintings, including shapes of objects, painting skills, and composition. No painters are named. It seems that artists had not gained their status at the time. Most of the paintings he discusses are in the genre of historical figures, which indicates that the prevalent theme of Chinese painting in its early stage was figure painting. More significantly, this critique reveals his opinion toward painting genres that is stated in the beginning of this text.

As for [themes of] painting, [the genre of] human figures is the most difficult [to paint], [that of] mountains and waters [i.e. landscape] is the second, and [that of] dogs and horses [i.e. animals in general] follows. Platforms and pavilions [i.e. architecture in general] are concrete objects. [They are] difficult to depict but easy to obtain perfection [because it is not necessary to] “revolve” the mind [as for the first three in order to paint them.] It depends on precise calculating [to be obtained], so one is unable to differentiate a structure’s rank [by aesthetic quality]. 凡畫，人最難，次山水，次狗馬，台榭一定器耳。難成而易好，不待遷想妙得也。此以巧曆，不能差其品也。

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It is interesting that this argument was still accepted in the *Xuanhe huapu*. According to

According to the text of *Lienü zhuan* 列女傳 (Biographies of virtuous women) by Liu Xiang 劉向, each biography was accompanied with an illustration depicting the story and its virtuous women, but these drawings do not exist today.

Liu Xiang 劉向. *Lienü zhuan jiaozhu* 列女傳校注, *Sibu beiyao* 四部備要 [Collectanea in four-folded classification]. Annotated by Liang Duan 梁端. Shanghai: Zhonghua Shuju, 1936.

¹¹⁸ Zhang Yanyuan, *Lidai minghua ji*, 5:8a.

the introductory sections of the ten categories, genres of human figures, architectural subjects, landscape, animals, and fruit and vegetables are considered difficult to perfect. The genre of fruit and vegetables was not seen in the early Chinese painting history, while the difficulty of the first four types was even graded by Gu Kaizhi. Although this text reviews only twenty-one paintings with short comments and without mentioning artists, it gave rise to writings on criticizing and cataloguing paintings.

According to Chen Chuanxi's 陳傳席 research, the original title of *Gu huapin lu* 古畫品錄 (Excerpt on the ancient evaluation of painters) by Xie He 謝赫 (date unknown) was *Huapin* 畫品 (Evaluation of painters). He argued that the received title *Gu huapin lu* actually came from the excerpt (*lu* 錄) of the ancient (*gu* 古) *Huapin*. Before the Tang, this work had been known as *Huapin*; it was scattered and re-collated in the Northern Song, so it adopted the title *Gu huapin lu* to indicate its origin. In addition, Xie He used *huapin* to refer to his work in the preface. Chen also noted that it was a trend to use *pin* as a portion of writings at this time. Furthermore, Yao Zui 姚最 (ca. sixth century) in his *Xu huapin* 續畫品 (Continuation of the Evaluation of Painters) noted, as the title suggests, that he intended to continue the recording of artists after Xie He's work.¹¹⁹ Chen's argument seems quite reliable. No matter which title is correct, Chen Chuanxi pointed out the contemporary tendency of grading historical human figures and many other things. *Pin* indeed has the meaning of grading, judging, or categorizing things.¹²⁰ The *Gu huapin lu* also followed the format of grading. It ranked twenty-seven painters,

¹¹⁹ Chen Chuanxi 陳傳席, *Liuchao hualun yanjiu* 六朝畫論研究 (Taipei: Taiwan Xuesheng Shuju, 1991), 179-181.

¹²⁰ Wan Zhiwen ed., *Hanyu da zidian*, 274, s.v. *pin* 品.

from the Three Kingdoms to the Liang of the Southern Dynasties, into six classes arranged by numbers. In his preface, Xie He indicated that the grades of artists in his work follow the ranks in other contemporary works and discussions of artists are extracted from these works.¹²¹ Unlike Gu Kaizhi's *Lun hua*, Xie He did not list and criticize individual paintings. Instead, he examined painters' manners and techniques based on the Six Principles (*liufa* 六法). Even though *Gu huapin lu* was not the first writing about painting criticism through ranking, it is one of the earliest extant, and both format and argument of painting appreciation are followed by later critics. *Xu huapin* adopted the title of *Huapin* and, like *Gu huapin lu*, criticized manners and skills of painters without mentioning individual paintings, but Yao Zui did not give them ranks for there are only twenty artists evaluated.¹²²

In the dynastic bibliographies, there are two works attributed to Pei Xiaoyuan 裴孝源 (date unknown): *Huapin lu* 畫品錄 (Notes on the evaluation of painters) in the *Xin Tang shu* and *Zhenguan gong si hua lu* 貞觀公私畫錄 (Notes on court and private painters in the Zhenguan reign) in the *Song shi*, for which the received text by Pei Xiaoyuan is *Zhenguan gong si huashi* 貞觀公私畫史 (Court and private painters in the Zhenguan reign).¹²³ Ji Yun in the *Siku tiyao* did detailed textual research that *Huapin lu* is a different text from the *Zhenguan gong si hua lu*, while the received text of *Zhenguan gong si huashi*, considered to be the one originally called *Zhenguan gong si hua lu*,

¹²¹ Xie He 謝赫, *Gu huapin lu* 古畫品錄, *Siku quanshu* vol. 812, 1b.

¹²² Yao Zui 姚最, *Xu huapin* 續畫品, *Siku quanshu* vol. 812, 2b.

¹²³ Ouyang Xiu 歐陽修 et al., "Yiwen zhi," *Xin Tang shu*, 59:1561. Tuotuo et al., "Yiwen zhi," *Song shi*, 207:5289.

probably contains transcribing and collating errors in its preface.¹²⁴ Despite the textual criticism, the received text and its title are worth mentioning. *Huashi* 畫史 probably will be understood and translated as a history of painting, but the most common meaning of *huashi* in imperial China is painters.¹²⁵ Reviewing the content of the *Zhenguan gong si huashi*, it is more logical, in this case, to take the definition of painters, rather than history of painting, for the title as an annotation of the content.

Zhenguan gong si huashi comprises two portions. The first one lists the titles of 301 painting scrolls, twelve of which have no titles, eleven are anonymous, and the remaining 278 have precise titles attributed to fifty-four artists. The other portion lists names of the forty Buddhist monasteries with an indication of the dynasties when they were constructed, and the artists responsible for mural paintings and their locations, which shows the contemporary popularity of mural paintings and the flourishing of Buddhism. Leaving space for murals in Buddhist and Daoist monasteries has become a tradition since then. Unlike the *Xuanhe huapu*, the titles of paintings in the *Zhenguan gong si huashi* are listed before the painters. There are no comments or biographies under entries of the artists, but it records some basic elements about connoisseurship used in later periods. In addition to the notes of dynastic official copies indicating the textual sources of painting scrolls, Pei Xiaoyuan used a lost work, *Liang Taiqing mu* 梁太清目 (Painting bibliography in the Taiqing reign of the Liang of the Southern Dynasties), as a

¹²⁴ Yong Rong and Ji Yun et al., *Siku quanshu zongmu tiyao*, 112:4b-5b.

¹²⁵ Luo Zhufeng 羅竹風, *Hanyu da cidian* [Dictionary of Chinese phrases] (Shanghai: Hanyu da cidian chubanshe, 1997), 4646, s.v. *huashi* 畫史.

reference to annotate the circulation situation of these paintings.¹²⁶ Painting notes quoted from the *Lidai minghua ji*, probably by later compilers or critics, was also used for the same purpose. Occasionally, reproductions of certain painters, doubtful paintings, seals, dates, and colophons are also marked. It seems that Pei Xiaoyuan tried to find a way of writing different from the styles of the Six Dynasties in terms of format, content, coverage, and function, and his attempt has been followed and enhanced in later periods.

*Lu*錄 is another word frequently chosen for writings on painting, such as the aforementioned *Gu huapin lu* and *Zhenguan gong si hua lu*. It has the meaning of registering, transcribing, collecting, and recording for reference.¹²⁷ It also means records and catalogues, which indeed reflects the nature of the writing style discussed so far. Also adopting this character, Zhu Jingxuan朱景玄 (ca. second half of ninth century) in his *Tangchao minghua lu*唐朝名畫錄 (Notes on famous painters of the Tang) included one hundred painters of the Tang with their biographies, anecdotes, painting styles, and, sometimes, paintings.¹²⁸ These artists are classified into eleven categories. In his preface, Zhu Jingxuan indicated his categorizing system.

For my basic classification, I have used the three categories, inspired, excellent, and capable, that were established by Chang Huai-kuan in his *Hua P'in Duan*, “Opinions on the Evaluation of painters.” For each category, a further triple division has

¹²⁶ Yong Rong and Ji Yun et al., *Siku quanshu zongmu tiyao*, 112:5b-6a.

¹²⁷ Wan Zhiwen ed., *Hanyu da zidian*, 1813, s.v. *lu* 錄.

¹²⁸ According to Alexander C. Soper’s research, the internal evidence of this work shows that it dates to the early 840’s.

Soper, Alexander C., “T’ang Ch’ao Ming Hua Lu. Celebrated Painters of the T’ang Dynasty by Chu Ching-hsüan of T’ang,” *Artibus Asiae* 21 (1958): 205.

been provided into top, middle, and bottom. Since there are some men who fall outside this system by not subscribing to any orthodox rules, I have added an ‘untrammelled’ category to indicate their relative excellence (Soper’s translation). 以張懷瓘《畫品》斷神、妙、能三品，定其等格上中下，又分爲三。其格外有不拘常法，又有逸品，以表其優劣也。¹²⁹

These ten grades plus the first one, called three imperial princes of this dynasty, became eleven categories. Ji Yun, in his *Siku tiyao*, indicated that the way of evaluating painting and calligraphy often follows the system used in Ban Gu’s班固 (32-92 C.E.) *Gu jin ren biao*古今人表 (Table of ancient and modern people) into nine classes.¹³⁰

It is interesting to remark that the preface also argues the difficulty of various painting genres as what we have seen in the *Lun hua* by Gu Kaizhi, but the sequence of the middle two is changed to that: “painters give priority to the human figure, and thereafter rank in descending order birds and beasts, landscapes, and architectural subjects (Soper’s translation). 夫畫者以人物居先，禽獸次之，山水次之，樓殿屋木次之。”¹³¹ More significantly, Zhu Jingxuan noted his intention of this compilation project and selection criterion in his preface, and it also gives us an idea about the contemporary situation of writings on painting.

In the present dynasty there has been only Li Ssu-chen [i.e. Li Sizhen] (?-ca. 696), whose *Hua P'in Lu* [i.e. *Hua pin lu*],

¹²⁹ Zhu Jingxuan 朱景玄, preface to *Tangchao minghua lu* 唐朝名畫錄, *Siku quanshu* vol. 812, 1a. Soper, Alexander C., “T’ang Ch’ao Ming Hua Lu. Celebrated Painters of the T’ang Dynasty by Chu Ching-hsüan of T’ang,” *Artibus Asiae* 21 (1958): 206.

¹³⁰ Yong Rong and Ji Yun et al., *Siku quanshu zongmu tiyao*, 112:12b.

The *Gu jin ren biao* categorizes historical figures between legendary periods and before the Han dynasty into nine grades in the format of table.

Han shu Gu jin ren biao 漢書古今人表, 20:861-954.

¹³¹ Zhu Jingxuan, preface to *Tangchao minghua lu*, 1a.

Soper, Alexander C., “T’ang Ch’ao Ming Hua Lu. Celebrated Painters of the T’ang Dynasty by Chu Ching-hsüan of T’ang,” *Artibus Asiae* 21 (1958): 206.

“Evaluation of Painters,” is a mere list of artists’ names; lacking either comments on their relative merits or any qualitative system of grading, and so of dubious value for later students. I, Ching-hsüan [i.e. Zhu Jingxuan], in my humble way love the art, and have kept up a constant search for its monuments. Nothing that I have not inspected in person will be cited here, but nothing that I have seen will be omitted (Soper’s translation). 自國朝以來，惟李嗣真《畫品錄》空錄人名而不論其善惡，無品格高下，俾後之觀者，何所考焉？景玄竊好斯藝，尋其蹤迹，不見者不錄，見者必書，推之至心，不愧拙目。¹³²

It seems that the quality of the writings on painting in the first half of the Tang dynasty is questionable. It is necessary to look at texts written in this period, while, sadly, many of them have been lost. Fortunately, *Hou hua lu* 後畫錄 (Sequel to the notes of painters) by monk Yancong 彥棕 (ca. second half of seventh century) and *Hua pin lu* by Li Sizhen are still available today, and both are quoted in the *Tangchao minghua lu*.¹³³ Although the received texts seem incomplete, and the *Siku tiyao* considered them forgeries, their contents and formats still provide a glimpse of the writing style on painting catalogues. As Zhu Jingxuan pointed out, the *Huan pin lu* by Li Sizhen lists only artists’ names (112 artists in total), but the category arrangement is similar to that in the *Tangchao minghua lu*. The first category is devoted to imperial family, and the last one lists artists who cannot be classified into any of the nine ranks. The middle nine categories, unlike the *Tangchao minghua lu*, use top, middle, and bottom for both class and grade (i.e. top grade of the top class, middle grade of the top class, bottom grade of the top class...in sequence). Surprisingly, *Hou hua lu* by monk Yancong arranged roughly the twenty-six

¹³² Ibid.

¹³³ Li Sizhen 李嗣真, *Xu hua pin lu* 續畫品錄, *Jindai mishu* edition, *Baibu congshu jicheng* vol.22 no. 1103.

Yancong 彥棕, *Hou hua lu* 後畫錄, *Jindai mishu* edition, *Baibu congshu jicheng*, vol. 22 no.1108.

artists by time periods instead of ranks, and each artist was given one or two short sentences on his painting style or specialty. Although both texts are quite brief, they nevertheless have the basic elements of cataloguing paintings.

Lidai minghua ji by Zhang Yanyuan is a remarkable work on painting. Similar to the meaning of *lu, ji* 記 also means records, notes, chronicles, and books.¹³⁴ *Lidai minghua ji*, reflecting the meaning of *ji*, involves various aspects of painting. It can be divided into two parts. The first part, *juan* 1-3, consists of a discussion on the origins of painting (*xu hua zhi yuanliu* 敘畫之源流), a discussion on the vicissitudes of painting collections (*xu hua zhi xingfei* 敘畫之興廢), a list of 373 painters from the legendary Xuanyuan 軒轅 period to the Huichang reign of the Tang (*xu lidai nenghua renming* 敘歷代能畫人名), a discussion on the Six Principles of Xie He (*lun hua liufa* 論畫六法), a discussion on rendering mountains, waters, trees, and rocks (*lun hua shan shui shu shi* 論畫山水樹石), an account of the teaching of painting in the Northern and Southern Dynasties (*xu shizi chuanshou Nan Bei shidai* 敘師資傳授南北時代), a discussion on the brush method of Gu Kaizhi, Lu Tanwei, Zhang Sengyou, and Wu Daozi (*lun Gu Lu Zhang Wu yongbi* 論顧陸張吳用筆), a discussion on painting styles, painting supplies, and making of copies and tracings (*lun huati gongyong taxie* 論畫體工用搨寫), a discussion of prices and quality (*lun mingjia pindi* 論名價品第), a discussion of connoisseurship, collecting, and appreciation (*lun jianshi shoucang gouqiu yuewan* 論鑑識收藏購求閱玩), an account of colophons and signatures from the Northern and Southern Dynasties (*xu zigu bawei yashu* 敘自古跋尾押署), an account of official and

¹³⁴ Wan Zhiwen ed., *Hanyu da zidian*, 1690-1, s.v. *ji* 記.

private seals in ancient and modern times (*xu gu jin gong si yinji*敘古今公私印記), a discussion of mounting and scroll-roller assembling (*lun zhuangbei biao Zhou*論裝背標軸), an account of murals in Buddhist and Daoist monasteries in the capitals Chang'an and Luoyang (*liang jing siguan deng huabi*兩京寺觀等畫壁) with a list of murals that survived the persecution of Buddhism in 845, and a list of ancient masterpieces (*shu gu zhi mihua zhentu*述古之祕畫珍圖).

The second part, *juan* 4-10, records biographies and anecdotes of the 371 painters, arranged chronologically, from the period of Xuanyuan 軒轅 (the Yellow Emperor) to the Tang; and lists of paintings and notes on rank are often appended to the painters' entries. This great work is considered a comprehensive summary of painting history and theory up to the Tang. It not only discusses the origin and development of painting in terms of practice and theories but also provides a standard and information on connoisseurship, mounting, and collecting. The detailed note on murals is also an invaluable source for studies of Buddhist art. The format and content of this monumental writing are followed by later writings. *Xuanhe huapu* adopted its format of giving each painter an entry.

Yizhou minghua lu 益州名畫錄 (Notes on famous painters in Yi prefecture) by Huang Xiufu 黃休復 (fl. early eleventh century) is a work recording biographical accounts, painting styles, and, occasionally, paintings of fifty-eight artists, mainly specialists of murals, in Sichuan region from the Tang to the early Northern Song.¹³⁵

¹³⁵ Huang Xiufu 黃休復, *Yizhou minghua lu* 益州名畫錄, *Siku quanshu* vol. 812.

The arrangement is similar to that of *Tangchao minghua lu* in that the artists are graded into four categories: untrammeled, inspired, excellent, and capable, and the last two are further divided into three grades: top, middle, and bottom. The order of the four categories are different from the *Tangchao minghua lu*, which reflects the writer's idea of the distinctive status of the untrammeled class. It has to be remarked that this is the first writing, examined so far, noting twenty-two contemporary extant portraits of high officials from Tang to Northern Song with annotation of location, and five of them with responsible painters. Portraiture has gained its status and derived from human figures in writings on cataloguing paintings. Moreover, this work, the first one that focuses on mural paintings and painters, expands on lists of monasteries and painters with murals in previous writings with more detailed studies of paintings, dates, location, composition, and styles under entries of painters. It is also an important source for art historians to study painting activities in the Sichuan region and the origin and development of painting academies for many recorded artists active in the Sichuan region and who served in the courts. *Yizhou minghua lu* is the first writing on a regional painting catalogue. It was followed by later similar works.

Liu Daochun 劉道醇 (fl. second half of eleventh century) compiled two works on painting: *Songchao minghua ping* 宋朝名畫評 (Critique of famous painters of the Northern Song) and *Wudai minghua buyi* 五代名畫補遺 (Supplement on famous painters of the Five Dynasties).¹³⁶ According to the preface, *Wudai minghua buyi* was compiled

¹³⁶ Liu Daochun 劉道醇, *Songchao minghua ping* 宋朝名畫評, *Siku quanshu* vol. 812.
Liu Daochun 劉道醇, *Wudai minghua buyi* 五代名畫補遺, *Siku quanshu* vol. 812.

while sources were being collected for the *Songchao minghua ping*, and its format and arrangement follows that of *Songchao minghua ping*. It seems that *Wudai minghua buyi* is a by-product of the compilation project of *Songchao minghua ping*. The preface also indicates that the title *buyi* comes from the fact that it supplements Hu Jiao's 胡嶠 (ca. mid-tenth century) *Guang Liangchao minghua mu* 廣梁朝名畫錄 (Extensive notes on famous painters of the Liang), which is no longer extant. *Wudai minghua buyi* records biographies, anecdotes, and painting styles of twenty-four artists of the Five Dynasties, but titles of paintings are rarely mentioned.¹³⁷ The artists are grouped by seven genres, which is a new attempt at the the categories of the *Songchao minghua ping*: human figures (*renwu men* 人物門); landscape (*shan shui men* 山水門); animals (*zoushou men* 走獸門); flowers, bamboo, and feathers (*hua zhu lingmao men* 花竹翎毛門); houses and timber works (*wu mu men* 屋木門); molding (*suzuo men* 塑作門); woodcarving (*diaomu men* 彫木門). Within each genre, the artists are graded into the class of inspired, excellent, and capable. Unlikely previous writings, not every category contains all three grades. It is especially remarkable that this two-leveled cataloguing method is advanced in the history of classical bibliography, and it is also first seen in painting catalogues. Also noteworthy is the fact that the order of the first five categories is similar to the Zhu Jingxuan's argument about the difficulty of painting genres in the *Tangchao minghua lu*, and the genre of birds and flowers has become an independent category. More significantly, the inclusion of entries of sculptors is unusual in the writings on cataloguing paintings, and the sculptures are in the theme of religious figures, which reveals the popularity of religious art at the time. It seems that, in addition to the murals of

¹³⁷ Liu Daochun, preface to *Wudai minghua buyi*, *Siku quanshu* vol. 812, 1a-b.

Buddhist and Daoist monasteries noted in previous writings, the styles of religious art have been expanded and are valued.

As the title *ping* 評 suggests, there are critical reviews of painting styles, skills, and reasons for grading after the entries of outstanding individuals or after the categories in the *Songchao minghua ping*.¹³⁸ It divides a total of ninety-two artists of the Northern Song into six categories: namely, the category of human figures (*renwu men*), the category of landscape, forests, and trees (*shan shui lin mu men* 山水林木門), the category of animals (*zhushou men* 畜獸門), the category of flowers and feathers (*huahui lingmao men* 花卉翎毛門), the category of spirits and deities (*gui shen men* 鬼神門), and the category of houses and timber works (*wu mu men*). Artists in each category are graded into three classes of inspired, excellent, and capable. The three classes of the category of human figures are further divided into top, middle, and bottom grades. The order of the six categories is similar to that in the *Wudai minghua buyi*, while the category of spirits and deities, not in the *Wudai minghua buyi*, is placed before the category of houses and timber works. Moreover, unlike the *Wudai minghua buyi*, the *Songchao minghua ping* records painters who are skilled in religious murals without mentioning religious sculptures. Otherwise, the content of entries is similar to that in the *Wudai minghua buyi*, that is, painters' biographies and painting style are given. Most distinctively, certain artists who are skilled in various painting genres are multi-listed under each category in their respondent grades with close examinations in each theme. This is what Ji Yun tells us in the *Siku tiyao*.

¹³⁸ Wan Zhiwen ed., *Hanyu da zidian*, 1695, s.v. *ping* 評.

Huang Xiufu in his *Yizhou minghua lu* listed Huang Quan and Huang Jucai under the excellent class, and in the category of human figures of this work [i.e. *Songchao minghua ping*] both Quan and Jucai were classified in the excellent class. But in the category of flowers and feather, Quan and Jucai were in the inspired class. This is because one who is good at various genres concurrently must be evaluated by his excellence of skills [in the different subjects]. 又黃休復《益州名畫錄》列黃荃、黃居寀於妙格中下，而此書於人物門則荃、居寀並列入妙品；花卉翎毛門則荃、居寀又列入神品。蓋即一人兼長者，亦必隨其技之高下而品隲之，其評論較為詳允。¹³⁹

This approach of cataloguing is extremely advanced in the history of classical bibliography, so too in the history of painting catalogues. It gives us not only an overall view on painters' styles but also detailed reference on their skills in different themes. In addition to using painting subjects as categories to reflect the contemporary popularity of painting genres, the two works by Liu Daochun reveal his unique concept of compiling painting catalogues based on a two-leveled arrangement (first by themes and then by grades), the inclusion of themes of sculptures, critical reviews similar to those in other historical texts, and the multi-listing of artists skilled in more than one subject. All of these compiling rules are extremely impressive for the eleventh century.

*Zhi*誌, meaning records or annals, suggests the nature of Guo Ruoxu's 郭若虛 (ca. mid-eleventh century) *Tuhua jianwen zhi* 圖畫見聞誌 (Records on experiences in painting).¹⁴⁰ According to Guo's preface, it is intended to be a sequel to Zhang

¹³⁹ Yong Rong and Ji Yun et al., *Siku quanshu zongmu tiyao*, 112:18a.

¹⁴⁰ Wan Zhiwen ed., *Hanyu da zidian*, 1704, s.v. *zhi* 誌.

Yanyuan's *Lidai minghua ji*, a record of painters between 841 and 1074.¹⁴¹ Like *Lidai minghua ji* that includes various issues on painting, the topics of the *Tuhua jianwen zhi* are divided into four parts: discussions, records of artists, ancient anecdotes, and recent anecdotes. The first part, *juan 1*, is devoted to the short essays on various aspects of painting similar to the discussion sections in the *Lidai minghua ji*. The third and fourth parts are stories about certain paintings, artists, monasteries, and other themes relating to painting in ancient and contemporary ages (*juan 5* and *juan 6* in sequence). This writing style noting the stories on themes relating to painting is not seen in the previous writings. The second part, *juan 2-4*, records biographies, painting styles, and paintings of 292 artists in chronological order. The artists of the Northern Song are further grouped: emperors, princes and high officials (*wang gong shi dafu*王公士大夫), recluses (*gaoshang*高尙), artists skilled in human figures (*renwu*) and portraiture specialists (*chuanxie*傳寫), landscape painters (*shan shui*), bird-and-flower painters (*hua niao*), and painters of miscellaneous themes (*za hua*雜畫). The attempt of this classification is quite unique.

Firstly, emperors, princes, and high officials are separated from other artists. Secondly, recluses also have their own category. Thirdly, the category of miscellaneous themes is first seen in writings on painting. Moreover, although some of the previous writings are arranged in chronological order, *Tuhua jianwen zhi* is considered the most careful work in organization. Guo Ruoxu in his preface also explains his reluctance to

¹⁴¹ Guo Ruoxu, preface to *Tuhua jianwen zhi*, *Siku quanshu* vol. 812, 1b-2a.

grade painters for artists' skills are various in different aspects.¹⁴² Like the historical status of *Lidai minghua ji*, *Tuhua jianwen zhi* reflects the development of painting theories and the painting activities of artists from late Tang to mid-Northern Song periods.

Like *Zhenguan gong si huashi*, Mi Fu's *Huashi* 畫史 (Painters) is not a history of painting but a book mainly noting Mi Fu's comments on painters, their styles, paintings, and other issues on connoisseurship. The entries are roughly grouped into paintings of the Jin, paintings of the Six Dynasties, and paintings of the Tang with those of the Five Dynasties and the Northern Song, but there is no strict system. The nature of this work is more like reading notes or daily records on issues relating to Chinese art. This work reveals Mi Fu's concerns about various aspects of painting (and probably reflects scholars' contemporary concerns), but the poor organization of this book makes it difficult to use.

As a format revival of the *Lun hua* by Gu Kaizhi, Li Zhi 李廌 (1059-1109) in his *Deyuzhai hua pin* 德隅齋畫品 (Evaluation of paintings in the Virtuous Corner Studio) criticizes twenty-two paintings by famous masters from Tang to Northern Song in chronological order.¹⁴³ The objects examined in this work are different from those of most of the examined writings, which deal less with individual paintings. In addition to biographical information and painting styles of responsible painters, each entry includes a

¹⁴² Ibid., 2a.

¹⁴³ Li Zhi 李廌, *Deyuzhai hua pin* 德隅齋畫品, *Siku quanshu* vol. 812.

discussion of the painting. No preface or other information indicates the sources of the paintings or Li Zhi's attempt at careful descriptions of paintings, but the detailed reviews, written from a different perspective, give art historians precious references to these paintings which no longer exist in addition to painters' styles.

The considerable space spent on the discussion of titles and formats of painting catalogues before the *Xuanhe huapu* is not only for understanding the relationship between titles and contents but also for reviewing the early history of painting catalogues. It also reveals the characteristics of the *Xuanhe huapu* in terms of cataloguing paintings and so is significant historically. The examined writings before the *Xuanhe huapu* share some common features in compilation. They are written from the angles of either the paintings or the painters, but, no matter on which one they focus, the main content lies in a discussion and analysis of painting styles. Regarding layout, it seems that organization is not a major concern for compilation. Many writings/catalogues have no consistent compiling rules, and others are arranged by ranking, chronology, or painting themes. The trend on arranging these works seems to be roughly from ranking to chronology and then to themes. Furthermore, giving grades to painters and their painting styles had been a tradition, but this practice decreased over time. Different from the others, Liu Daochun, in his two works, used an advanced two-levelled classifying method, but, unfortunately, it was not widely accepted. It can be inferred, then, that there was no acknowledged classification system of cataloguing paintings. Critics have tried to conclude one based on their sources of painting. This situation is also similar to that of classical bibliography.

Compared to the reviewed texts on painting, it is clear that both format and arrangement adopted in the *Xuanhe huapu* are not the one and only case in history. The earliest instance adopting the writing style of entries dealing with painters' biographies, anecdotes, and painting styles can be traced to Xie He's *Gu huapin lu*. Listing painting works under entries of painters is seen in Pei Xiaoyuan's *Zhenguan gong si huashi*. The idea of organizing entries by painting themes might begin with Liu Daochun. Artists from royal families are first observed in the *Guhua pinlu*, and the inclusion of foreign artists is first observed in Yao Zui's *Xu hua pin*. Inheriting recording and compiling styles, *Xuanhe huapu* also goes further. For instance, in addition to foreign artists, artists from royal families, and official artists, *Xuanhe huapu* also includes entries of female artists and eunuch artists.¹⁴⁴ The expansion of the included artists suggests the attempt to be more comprehensive in its coverage.

Another characteristic of the *Xuanhe huapu* is the clear indication of organizing purposes and category arrangement in prefaces and introductions. Instead of organizing by themes and then by ranking, it is arranged by themes and then by chronology. This format, as pointed out in the preface, is more usable for reference and study. Although many writings are intended for referring and retrieving purposes, *Xuanhe huapu* is the earliest example from its compilation and organization. This subject-cataloguing style

¹⁴⁴ For instance, the entry of Madam Tong 童氏 in the category of human figure (6:10a) and the entry of famous eunuch Tong Guan 童貫 in the category of landscape (12:8a-9b). The first retrievable entry of female artists is found in the *Wudai minghua buyi*, but it is under the category of woodcarving. Liu Daochun, *Wudai minghua buyi*, *Siku quanshu* vol. 812, 15b-16a.

also reveals the growth and decline of various painting themes and the most distinguished painters by analyzing the quantities of entries of the ten categories.

Yet, not adopting the recording method of the *Songchao minghua ping*, that is, giving multiple entries for painters skilled in various genres under each category, the main drawback of the compilation of the *Xuanhe huapu* is that it does not reflect various skills of a painter in different genres, especially when retrieving painters today. Many painting works have been lost, and the limited extant works are often unable to reflect painters' achievements. For instance, most of the works by Yan Liben 閻立本 (601-673) which survive are secular figure painting—e.g. *Lidai diwang tu* 歷代帝王圖 (Portraits of emperors in all the past dynasties), yet his entry is under the category of Buddhist and Daoist images. Reviewing his painting list, paintings of Buddhist and Daoist images are indeed the theme of the majority of his works, which explains his categorization. But the painting list also shows that he was not only skilled in these two themes but also produced works in the theme of foreign peoples—e.g. *Bunian tu* 步輦圖 (Imperial sedan chair).¹⁴⁵ If one knew only of secular paintings, he would not find Yan's entry under the category of human figures.

Nevertheless, this problem of cataloguing should be acceptable. Unlike *Songchao minghua ping*, which records painting activities for a relatively short span, *Xuanhe huapu* includes artists over a period of nine hundred years, from the Three Kingdoms to almost the entire Northern Song. It is nearly impossible to give more than one entry to each

¹⁴⁵ *Xuanhe huapu*, 1:10a-11a.

painter, even just to cross-list painters' names under different categories, which is absolutely another huge project. Another drawback, also a probable result of its size, is that there is no description or discussion on painting works. Without precise specimens, it is difficult to analyze and understand painters' attempts, their skills, and actual painting compositions by reading painting titles only. Although the compilers of *Xuanhe huapu* either were not conscious of these problems, or could not solve them, the compilation project of *Xuanhe huapu*, with its consistent and logical organizing rules and extensive coverage, is regarded as a successful summary of the previous painting catalogues.

After reviewing the content and format of the writings of cataloguing paintings, some more features of *Xuanhe huapu* need to be marked here. The inclusion of a considerable amount of paintings by literati in addition to court painters discloses the trend of literati painting developing in later periods. Painting is not only a skill to reproduce physical objects but also a media of self-expression. Furthermore, the subject classification method used in the *Xuanhe huapu* is similar to that for compiling bibliography. This change not only demonstrates the achievement of cataloguing paintings but also implies the raised status of painting. As a kind of skill, painting is now comparable to books, the most treasured collection in imperial libraries throughout Chinese history.

It is widely accepted that *Xuanhe huapu* is a selective painting catalogue, revealing Huizong's taste and preference. In addition to the emperor's attitude, the exclusion of mural paintings, which many early writings record, also reflected a key feature of

imperial collections—only portable pieces of painting were collected and stored in the palace. However, a question relating to the selection criteria remains unanswered for lack of sources. According to the introductions of the ten categories, some famous painters are excluded because their painting styles did not follow the contemporary principles of appreciating paintings. For those that are included, there is no indication whether all the paintings belonging to a selected painter in the imperial collections are recorded or if only those paintings deemed worthy by Huizong.

Xuanhe shupu 宣和書譜

Format and content review

Unlike *Xuanhe huapu*, *Xuanhe shupu* does not have any prefaces to inform us about its background. According to Ji Yun's study, *Xuanhe shupu* was compiled at the same time as the *Xuanhe huapu*. In addition, since the entries of the Song calligraphers date, at the latest, to Cai Jing, Cai Bian, and Mi Fu, Ji believed that it was the three scholars who compiled the *Xuanhe shupu*. He also pointed out that the calligraphic works in the *Xuanhe shupu* were selected and only fine works are recorded, corresponding to Patricia Ebrey's study.¹⁴⁶ Hihara, in his article, gave us a careful study to demolish the argument of authorship proposed by Ji Yun and most early scholars, but suggested that *Xuanhe shupu* was indeed compiled by more than one author by comparing texts of various entries. More importantly, through reviewing the biographies of the calligraphers, he not only demonstrated contemporary attitudes and the application of calligraphy, but he also suggested that the collecting criteria and writing angle of *Xuanhe shupu* were affected strongly by political and moral attitudes.¹⁴⁷

The main text is composed of twenty *juan* and divided into eight categories; namely, emperors' calligraphy (*lidai zhudi* 歷代諸帝), seal script (*zhuanshu* 篆書), clerical script (*lishu* 隸書), standard script (*zhengshu* 正書), running script (*xingshu* 行書), cursive script (*caoshu* 草書), clerical script in *bafen* style (*bafenshu* 八分書), and imperial orders and mandates (*zhi zhao gao ming* 制詔告命). It is obvious that the classification of the

¹⁴⁶ Yong Rong and Ji Yun et al., *Siku quanshu zongmu tiyao*, 112:31a-32a.

Patricia Ebrey, "Kisōchō no hishosei to bunkazai corekushon" *Ajia yūgaku* 64 (2004): 13.

¹⁴⁷ Hihara Toshikuni, "'Senwa shohu' seiritsukō," 695-712.

Xuanhe shupu mainly follows the different types of calligraphic styles. Actually, even imperial works are also listed by calligraphic styles. Although the styles are not indicated in the last category, presumably, imperial orders and mandates are written in standard script.

The arrangement and format are similar to those in the *Xuanhe huapu*; that is, an introductory section is given in the beginning of each category, followed by entries of calligraphers in chronological order. Only the category of emperors' calligraphy does not have an introduction, and the category of imperial orders and mandates lists only titles of the calligraphic works without any note of calligraphy and calligraphers. However, the introductions do not indicate clearly the selection and appreciation criteria and calligraphy theories like those in the *Xuanhe huapu*; instead, they emphasize more the origin and development of various calligraphic styles. Compared to other writings of calligraphy, nevertheless, the introductions of the histories of calligraphic styles are quite brief and common. The value of the introductions is not as that in the *Xuanhe huapu*; hence, I will stress main features of each category rather than review the eight introductions in detail here.

The category of emperors' calligraphy in *juan 1* includes works by empresses, albeit the only "empress" included is Empress Wu of the Tang (624-705), the only female Emperor in imperial China. No other empress and concubine is listed. Among all pieces of calligraphy, most are imperial documents, and a few others are calligraphic specimens of writings (*tie* 帖), poems, and other types of literary works. It seems that

the inclusion of imperial documents overlaps those in the category of imperial orders and mandates (*juan* 20), but actually the natures of the two are distinguishable: those included in this category are mainly imperial decrees and responding messages from subordinates, and those in the category of imperial orders and mandates are more in the vein of announcements by officials and scholars in both China and foreign regions for political and admonishing purposes.

Juan 2 is composed of two categories: the category of seal script and the category of clerical script. Only the introduction of seal script mentions the exclusion of two calligraphers: monk Mengying 夢英 (fl. second half of tenth century) of the Northern Song for his reproduction of various styles of seal script but failed to gain fame for later generations, and immortal Wuguang 務光 of the legendary Xia period owing to his uncertain story.¹⁴⁸ Very few pieces of calligraphy in seal script are listed. Topics like “Qianziwen 千字文 (Thousand-character essay)”, calligraphy in various seal script styles—e.g. “Ershiliu ti zhuan 二十六體篆 (seal script in twenty-six styles)”, and writings in the style of rhapsody—e.g. “Jiaoliao fu 鷓鴣賦 (Rhapsody of wrens)” are in the majority.

Only calligrapher Han Zemu 韓擇木 (date unknown) of the Tang was recorded in the category of clerical script. It is remarkable that the introduction demonstrates a valuable source of early archaeological evidence concerning the origin of clerical script. It is widely accepted that it is Cheng Miao 程邈 (date unknown) of the Qin who

¹⁴⁸ *Xuanhe shupu* 宣和書譜, *Siku quanshu* vol. 813, 2:2a.

“invents” clerical script. However, the script on the coffin of Duke Hu胡 (r. 862-860 B.C.E.), the sixth after Duke Tai of Qi齊太公 (r. ?-1000 B.C.E.), excavated in Linzi臨淄, is similar to clerical script; Duke Hu lived more than four hundred years before Qin Shihuangdi.¹⁴⁹ The script on the coffin, although it is not extant, demolishes the supposition of Cheng Mao’s invention.

Not many pieces of calligraphy were listed in the category of standard script (*juan* 3-6); Buddhist and Daoist scriptures, poems for friends, writings of Tang rhymes, and calligraphic specimens of writings were included. It seems that the subjects of these works were treated formally and thus written in standard script. *Juan* 7-12 are devoted to the category of running script, the second largest group of calligraphic works. The introduction defines running script as between true script (*zhenshu*真書; i.e. standard script) and cursive script. The calligraphic style that combines with true script is called true running script (*zhenxing*真行), and the style that combines with cursive script is called running script, which reflects that running script is also translated as semi-cursive script in English today.¹⁵⁰ Most of the works are literary writings, such as poems, prose, narratives, and calligraphic specimens of writings. It seems that running script was widely used among the literati circle for expressing themselves.

Another favored writing style by literati was cursive script. The category of cursive script together with clerical cursive script (*zhangcao*章草) makes up the largest portion of the *Xuanhe shupu* (*juan* 13-19). The introduction clarifies two issues:

¹⁴⁹ Ibid., 2:8b-9a.

¹⁵⁰ Ibid., 7:1a.

differentiation between clerical cursive script and modern cursive script (*jincao*今草), and *cao* in *caoshu* coming from the meaning of draft, informal writing.¹⁵¹ Most of the pieces in this category are calligraphic specimens of writings. It seems that cursive script became an artistic style rather than an informal style for drafting compositions.

Juan 20 is comprised of two categories: clerical script in *bafen* style and imperial orders and mandates with other official documents (*budie*補牒). The issue of the origin of *bafen* in Chinese calligraphy had been debatable and ambiguous. The introduction enumerates and clarifies various arguments and points out that the so-called *bafen* in the Tang is different from ancient *bafen*. It further argues that all four calligraphers included in this category are from the Tang period, and thus “modern” *bafen* has been developed since Tang.¹⁵² However, it is difficult to identify the differences referred to in the introduction between ancient *bafen*, Tang *bafen*, and *bafen* after the Tang owing to the fact that the specimens recorded in the category are no longer extant.

As mentioned before, pieces contained in the last category are for political and admonishing purposes, but actually different types of documents have different functions. According to the introduction, *zhi*制 is for exalting, *gao*誥 for announcing, *zhao*詔, *ming*命, *chi*敕, and *die*牒 are for administering.¹⁵³ It also noted that famous calligraphers were often likely to copy imperial orders to pass them on endlessly. In addition, imperial orders and mandates sometimes record distinguished figures. These

¹⁵¹ Ibid., 13:1a-b.

¹⁵² Ibid., 20:1a-2a.

¹⁵³ Ibid., 20:5b.

historical figures can be revealed through the texts, and these records can also be supplemental to official historical accounts.¹⁵⁴ Forming a category for imperial orders in *Xuanhe shupu* demonstrates its political and moral functions, which also coheres with Hihara's argument from another research angle.

Analyzing the selected calligraphers and their works will help us draw a picture of the popularity of calligraphic styles and Huizong's taste (table 3). Among a total of 198 calligraphers recorded in the *Xuanhe shupu*, calligraphers of the Tang account for almost half, and the number of calligraphers of the Jin is the second largest. Among all eight categories, works written in cursive script account for more than half of all calligraphic pieces; works in running script are the second most numerous. Works in cursive script mainly fall in the Jin and Tang periods, and those in running script, in the Tang and Northern Song periods. It seems that cursive script had been especially favored in the Jin and was gradually replaced by running script in later periods. Since works in various calligraphic styles by an individual calligrapher were listed together under the entry of the artist, it is necessary to re-organize all calligraphic works by their styles, instead of by the entries where they were grouped, in order to obtain more precise numbers for analysis (table 4). The individual number of each script style is different, but the conclusion coheres to the aforementioned analysis. In short, *Xuanhe shupu* reflects not only Huizong's preference but also historical trends of calligraphy and attitudes toward its appreciation.

¹⁵⁴ Ibid., 6a.

After the introductions, entries in each category are similar to those in the *Xuanhe huapu*: under each entry, a calligrapher's biography and historical anecdotes were given first, followed by a list of his works. If a calligrapher's selected works fell into more than one calligraphic style, the list would be made, in most instances, in the order of the category in which the calligrapher was grouped and then other styles in sequence. For instance, in the entry of Wang Xizhi 王羲之 (ca. 303-361), who was categorized into the section on cursive script, the list of his works is in the order of cursive script, clerical cursive script, standard script, and running script. Generally speaking, this system is an improvement over the *Xuanhe huapu* for its detailed notations of the styles in each entry.

Two unusual cases are noted here to demonstrate some categorizing principles and contemporary taste. Unlike the method of subject-cataloguing “designed” in the *Xuanhe huapu*, the eight categories in the *Xuanhe shupu* follow the tradition of critiques and writings of calligraphy. Most calligraphers were classified under a certain style, in which they were acknowledged as the best of their day, such as the case of Chu Suiliang 褚遂良 (596-658 or 597-659), while Ouyang Xun 歐陽詢 (557-641) was an exception.¹⁵⁵ This distinguished calligrapher was known for his standard script, which has become a learning model, known as Ou style (Ou *ti* 歐體), but his entry is found in the category of running script. According to the biography, his standard script was acknowledged, but his running script was varied in style and even surpassed his standard script. For this reason, he was classified in this category, and his works in running script

¹⁵⁵ “Chu Suiliang,” *Xuanhe shupu*, 3:6a-7b.

are the majority of the list.¹⁵⁶ In another case, Yan Zhenqing 顏真卿 (709-784) was famous for his standard script and was classified in this category, yet the running script is the majority of his list.¹⁵⁷ These two examples may reflect the contemporary appreciation of calligraphy and imperial taste about calligraphers and their works.

As for the formats of calligraphy collected in the imperial repositories, pieces of ink rubbings from stelae (*beita* 碑拓) were not included in the catalogue. There are drafts of inscriptions—e.g. “Yu Chao’en shendao bei gao shang xia 魚朝恩神道碑藁上下 (Draft of stele of spiritual sath of Yu Chao’en)” by Wu Tongxuan 吳通玄 (fl. second half of eighth century)—and literary texts on reading inscription—e.g. “Guan bei ji 觀碑記 (Travel note of appreciating stele)” by Cai Jing.¹⁵⁸ It seems that pieces of ink rubbings were not included in the imperial collection, or, at least, were not selected for the catalogue, but the reason for not collecting works on stone tablets, another major medium of calligraphy, remains unknown without further evidence.

The Significance of the *Xuanhe shupu*

Most of the extant early writings of calligraphy dealt with topics about calligraphy theories and practice, namely: brushworks, structure and arrangement of characters, script styles of calligraphy and palaeography, and various arguments by critics and calligraphers, but not many artists or their works are listed or discussed like those in the writings on painting. Among all these texts, only those with a similar nature of cataloguing

¹⁵⁶ “Ouyang Xiu,” *Xuanhe shupu*, 8:7a-10a.

¹⁵⁷ “Yan Zhenqing,” *Xuanhe shupu*, 3:7b-10a

¹⁵⁸ “Wu Tongxuan,” *Xuanhe shupu*, 9:2a.
“Cai Jing,” *Xuanhe shupu*, 12:8a.

calligraphy and some other representative ones are illustrated here to reveal the features of *Xuanhe shupu* (table 5).

Yu Jianwu's 庾肩吾 (487-551) *Shupin* 書品 (Evaluation of calligraphy) is one of the earliest texts on the critique and ranking of calligraphy and calligraphers. It first gives a brief introduction of the origin and development of calligraphy, and classifies 123 calligraphers into nine classes. After each class, a short summary discussion of the calligraphers is provided. There is no specific calligraphic works cited, and the critiques of the calligraphers are quite brief, often just a few words, so it is hard to tell the cataloguing criteria and concerns. Another text, also dating to the same period, is a short text, *Liang Wudi Shuping* 梁武帝書評 (Critique on calligraphers by Emperor Wudi of the Liang of the Southern Dynasties), which was recorded in the *Mosou* 墨藪 (Ink swamp) by Wei Xu 韋續 (date unknown) of the Tang, and another edition in *Mochi bian* 墨池編 (Collection of ink pond) by Zhu Changwen 朱長文 (1039-1098) of the Northern Song.¹⁵⁹ The first portion of the Tang edition criticizes twenty-eight calligraphers, the second portion lists calligraphers without any notations, and the last portion, similar to the first, examines sixteen calligraphers with short comments. In the Song edition, Zhu Changwen noted that he referred to two editions (not specified) and re-arranged thirty-eight calligraphers chronologically.¹⁶⁰ Regardless of the editions, the calligraphers recorded in *Liang Wudi Shuping* date from Han to Liang of the Southern Dynasties, and only one or two sentences of comments were given to every calligrapher

¹⁵⁹ Wei Xu 韋續, *Mosou* 墨藪, *Siku quanshu* vol. 812, 1:19a-24b.

Zhu Changwen 朱長文, *Mochi bian* 墨池編, *Siku quanshu* vol. 812, 2:80b-84a.

¹⁶⁰ *Ibid.*, 2:83b.

without cataloguing or ranking.

When talking about the most famous and influential writing of calligraphy, *Shu pu* 書譜 (History of calligraphy) by Sun Guoting 孫過庭 (648-703) of the Tang with probably be recalled.¹⁶¹ This text discusses theories, application of brushworks, and script styles, but contains little on criticizing and categorizing specific calligraphers and their works. Its value has been acknowledged since the Tang. Another important work of the Tang is Zhang Huaiguan's 張懷瓘 (date unknown) *Shu duan* 書斷 (Division of the history of calligraphy).¹⁶² It first introduces various scripts, and an ode is given after each critique of script. The other two-thirds of the space is given to cataloguing calligraphers. They are first classified into three categories: inspired, excellent, and capable, and under each category they are further divided based on different styles of script: archaic script (*guwen* 古文), great seal script (*dazhuan* 大篆), *zhou* script (*zhouwen* 籀文), small seal script (*xiaozhuan* 小篆), *bafen* script, clerical script, running script, clerical cursive script, “flying white” style (*feibai* 飛白), and cursive script. It is noteworthy that a calligrapher skilled in various styles of script is listed under every group in the table of the calligraphers. After the table, a biography is given to every calligrapher, arranged by the three categories first, and then chronologically under each category; that is, in the section of biographies, calligraphers were not further divided by script styles; instead, they were arranged chronologically, and the biography of a calligrapher skilled in various script styles appeared in the category where he was first recorded in the table. This

¹⁶¹ Sun Guoting 孫過庭, *Shu pu* 書譜, *Siku quanshu* vol. 812.

¹⁶² Zhang Huaiguan 張懷瓘, *Shu duan* 書斷, *Siku quanshu* vol. 812.

useful format gives consideration to both the status and vitae of the calligraphers. The table is helpful to understand the development of script styles and specialties of the calligraphers; the biographies are also easily found with the table. Furthermore, since most of the writings focus on theories, brushworks, script styles, and so on, not much biographic information on calligraphers is available; hence, the biographies in the *Shu duan* are extremely valuable. The format of cataloguing by script styles and calligraphers' biographies was adopted by the *Xuanhe shupu*.

There are two other short texts on classifying calligraphers and their works by Zhang Huiguan recorded in Zhang Yanyuan's *Fashu yaolu* 法書要錄 (Highlight on writings of calligraphy), which collected all texts about calligraphy from Han to Tang. Although Zhang Yanyuan did not make any comments on calligraphy and on the texts that he collated, his effort to compile all related texts has provided us with precious sources for studying Chinese calligraphy in terms of history, theories, and practice because many original texts are no longer circulated today. Zhang Huiguan's *Shu gu* 書估 (Appraisal of calligraphic works) assesses the monetary value of calligraphers' works.¹⁶³ It classifies ninety-six calligraphers into five levels compared to Wang Xizhi's calligraphy. *Shu yi* 書議 (Discussion on calligraphers) discusses and ranks nineteen calligraphers based on their skills in various styles of script: standard script, running script, clerical cursive script, and cursive script, in sequence.¹⁶⁴

¹⁶³ Zhang Huiguan, *Shu gu* 書估, in *Fashu yaolu* 法書要錄, *Siku quanshu* vol. 812, 4:1b-6b.

¹⁶⁴ Zhang Huiguan, *Shu yi* 書議, in *Fashu yaolu*, *Siku quanshu* vol. 812, 4:10a-17a.

Another critique of calligraphers recorded in the *Fashu yaoyu* is *Shu hou pin* 書後品 (Sequel to evaluation on calligraphers) by Li Sizhen of the Tang.¹⁶⁵ It classifies eighty-two calligraphers from Qin to Tang into ten categories, beginning with untrammelled class and nine classes following. After the list of calligraphers under each category, a summary discussion of the calligraphers is given, similar to the format of the *Shupin* by Yu Jianwu. Li Sizhen has another critique of calligraphy, *Jiupin shuren lun* 九品書人論 (Critique on calligraphers in nine classes), collected in the *Mochi bian*.¹⁶⁶ It can be divided into two parts. The first part divides 106 calligraphers, from the legendary Xia period to Tang, into nine classes, and after each entry of a calligrapher, his skilled script styles are noted. The latter portion records forty Tang calligraphers who are distinguished in certain script styles, including seal script, *bafen* script, standard running script, and cursive script, and under each calligrapher a short comment of his calligraphic style is given. Very few calligraphers are cross-listed in both portions. No other summary or critique are included.

Mi Fu has three texts about calligraphy: *Shushi* 書史 (Calligraphers), *Baozhang daifang lu* 寶章待訪錄 (Record on precious calligraphy waiting for visit), and *Haiyue mingyan* 海嶽名言 (Well-known remark on calligraphy among sea and mountains).¹⁶⁷

The format and content of *Shushi* are similar to those of *Huashi*, that is, entries about calligraphers, their works, and connoisseurship in various aspects collected without strict

¹⁶⁵ Li Sizhen 李嗣真, *Shu hou pin* 書後品, in *Fashu yaolu*, *Siku quanshu* vol. 812, 3:13a-24a.

¹⁶⁶ Li Sizhen, *Jiupin shuren lun* 九品書人論, in *Mochi bian*, 2:102b-108b.

¹⁶⁷ Mi Fu 米芾, *Shushi* 書史, *Siku quanshu* vol. 813.

Mi Fu, *Baozhang daifang lu* 寶章待訪錄, *Siku quanshu* vol. 813.

Mi Fu, *Haiyue mingyan* 海嶽名言, *Siku quanshu* vol. 813.

rules on arrangement. *Baozhang daifang lu* records all pieces of calligraphy that Mi Fu has ever seen or about which he has heard. After each work, a brief description about its visual facts—formats, materials, and seals—and locations where it was collected and viewed is given. *Haiyue mingyan* collects Mi Fu's own opinions and comments on calligraphy and calligraphers in both theories and practice. These three texts are not in the format of a catalogue but provide us with information on connoisseurship and the collection of calligraphy at the time.

All these reviewed texts of calligraphy before the *Xuanhe shupu* may be divided into three types. One, the largest portion, is critique on theories and practice, including issues relating to brushworks, structure and composition of characters, styles of script, and calligraphers and their works. Another type is collectanea of writings of calligraphy in various aspects by calligraphers and critics, and many texts of the other two types are recorded here. The third type is to evaluate and grade calligraphers and their script styles, which is the one closest to the main topic of this research project, that is, cataloguing calligraphy, and needs to be explored further here.

In addition to the basic systems of nine classes and three classes similar to those used for cataloguing painting, the system of script styles has to be addressed. This system is unique and has been widely used in all kinds of Chinese texts of calligraphy throughout history. Painting styles, such as academic style (*yuanti* 院體), palace style (*gongti* 宮體), free style (*xieyi* 寫意), refined style (*gongbi* 工筆), blue-and-green (*qinglü* 青綠), and ink-and-wash (*shuimo* 水墨), are also acknowledged and used in the history of

Chinese painting, but they were never used for cataloguing paintings in texts of painting. The use of script styles for cataloguing calligraphic works reflects the origin and practical purpose of calligraphy, while the reason for choosing painting subjects, instead of painting styles, to catalog paintings is still unknown.

Another feature that should be pointed out here is that very few early catalogues exemplify particular calligraphic works. The lack of specimens makes it difficult to review calligraphers' skills in various script styles and analyze the cataloguing criteria. Furthermore, biographic sources of calligraphers that are seldom mentioned also decrease the value of the catalogues. Take the cases of Ouyang Xun and Yan Zhenqing again as examples. Their entries in the *Xuanhe shupu* have been reviewed earlier. How were they treated in the early calligraphy catalogues? They were recorded in *Shu duan*, *Shu hou pin*, and *Jiupin shuren lun*. Ouyang Xun, in the *Shu duan*, was evaluated and classified into the excellent class for his clerical script, running script, fly-white style, and cursive script, and the capable class for his great and small seal script, and clerical cursive script. His biography, on the other hand, was recorded in the category of excellent class.¹⁶⁸ In the *Shu hou pin*, he was placed in the upper bottom grade, and middle top for his standard script and running script in the *Jiupin shuren lun*.¹⁶⁹ Yan Zhenqing was not noted in the *Shu duan* and *Shu hou pin*, but he appears in the category of standard running script in the second portion of the *Jiupin shuren lun*.¹⁷⁰ The treatment of the two calligraphers in these texts generally coheres to that in the *Xuanhe*

¹⁶⁸ Zhang Huiguan, *Shu duan*, *Siku quanshu* vol. 812, 2:3a-5a, 29a-b.

¹⁶⁹ Li Sizhen, *Shu hou pin*, in *Fashu yaolu*, 3:18b-19a.

¹⁶⁹ Li Sizheng, *Jiupin shuren lun*, in *Mochi bian*, 2:105a.

¹⁷⁰ *Ibid.*, 2:107b.

shupu: Ouyang Xun is distinguished for his running script and Yan Zhenqing for his standard script and running script. However, the lack of information of calligraphers' vitae and works in the three early texts is less helpful for studying issues of calligraphy than *Xuanhe shupu*.

In addition to the more detailed information on calligraphers, the selected calligraphic works in *Xuanhe shupu* also provided a reference for studying its value historically, culturally, politically, and artistically. Most of the works can be separated into two major groups by literary styles: calligraphic specimens of writings and literary texts, such as, prose, poems, and travel notes. Many of the latter group are presenting and responding letters and writings by scholars and famous monks, demonstrating the function of calligraphy as a tool of expression for literati. In addition to these two groups, another type should not be ignored: manuscripts of scriptures, medical books, and transcriptions of *Qianziwen*. The fact that they were reproduced using calligraphy reveals its practical function.

The inclusion of only educated calligraphers also reflects the original and practical function of calligraphy stated in “Yiwen zhi” of *Han shu*—to govern and to civilize people in order to propagate imperial power, and thus only a student who had writing abilities could become an official.¹⁷¹ Calligraphy originally had been considered more a skill of writing to be mastered by students, and less an aesthetic activity, and has gradually developed its aesthetic value since the Six Dynasties. This perspective on

¹⁷¹ Ban Gu, “Yiwen zhi,” *Han shu*, 30:1720.

calligraphy is very different from what is demonstrated in the *Xuanhe huapu*, which includes both court and literati artists and their works. It seems that calligraphy was considered a special cultural property belonging to only literati, officials, noble and royal families, who controlled political power and cultural resources in imperial China. Although it does not contain prefaces stating its purposes and functions, *Xuanhe shupu* indeed demonstrates political and moral concerns through many aspects, including its selected works, cataloguing principles, and layout. The revelation of the strong relationship between literati, calligraphy, and writings also suggests the influence of literati culture on the compilation project.

Compared to the format and compilation style of the *Xuanhe huapu*, *Xuanhe shupu* adopted the same system in that an introduction of each category is given first, followed by entries of calligraphers with their biographies and lists of works in chronological order. Nevertheless, the cataloguing method is different from that of *Xuanhe huapu*; instead of categorizing by painting genres, *Xuanhe shupu* is arranged by script styles. Moreover, based on the reviewed early texts of calligraphy, we also notice that the method of categorizing by script styles mirrors that of early texts and critiques of calligraphy, while the format of including introductions, biographies, and lists of works is quite different. This change may have been influenced by the format of *Xuanhe huapu*, or it may, at least, demonstrate the close relationship between the two compilation projects.

Last but not least, a noteworthy feature of the imperial collections is also revealed in the *Xuanhe shupu*. Similar to the *Xuanhe huapu*, *Xuanhe shupu* expanded its coverage

to female calligraphers, eunuchs, and Buddhist/Daoist calligraphers, but the number of calligraphers and their works is much less than in the *Xuanhe huapu*. We shall give attention to this fact for it differs from our understanding that Huizong and his government treated painting and calligraphy similarly. Huizong is known not only for his talent at calligraphy, even “creating” his own “slender gold” style, but also for promoting his emotions and political concerns through poems and colophons on paintings, other types of literary writings, and engraving his handwriting on stone tablets, not to mention his establishment and reform of policies and institutes for calligraphy. The functions and status of painting and calligraphy were similar, but only calligraphy was used for political and social propaganda distributed outside the palace, as reviewed in Patricia Ebrey’s articles.¹⁷² Calligraphic works in the *Xuanhe shupu* date from Han period, while the earliest painting in the *Xuanhe huapu* dates from the Three Kingdoms. The chronological range of calligraphy is longer. Concerning the issue of self-expression, calligraphic writings conveyed their message more directly than paintings. One can infer, then, that the value of calligraphy should be greater than painting. Why, then, do the two catalogues display the reverse? How were paintings and calligraphic items treated in Huizong’s collection? How did compilers and their selection criteria affect them? These questions remain unanswered for lack of evidence, so we will let the idea that painting is more favored or valuable than calligraphy stand.

¹⁷² Patricia Ebrey, “The Emperor and the Local Community in the Song Period,” 373-402. Patricia Ebrey, “Huizong’s Stone Inscriptions,” 229-274.

Xuanhe bogutu 宣和博古圖

Format and content review

Xuanhe bogutu, also known as *Chongxiu Xuanhe bogutu* 重修宣和博古圖, suggesting that it was re-collated and revised after first circulating, has no prefaces for reference. There have been debates on authors, versions, and compilation dates since the Southern Song period. In the *Siku tiyao*, Ji Yun quoted the *Tieweishan congkan* by Cai Tao and argued that *Xuanhe bogutu* imitated the style of *Kaogutu* 考古圖 (Catalogue on antiquities, lost) by Li Gonglin and was compiled during the early days of the Dagan reign period. At that time, *xuanhe* was not used; the title *Xuanhe bogutu* derives not from the reign period but from the Xuanhedian where it was used for storing antiquities, paintings, and pieces of calligraphy during Emperor Huizong's time, as reviewed in the beginning of this chapter. Moreover, Ji Yun also notes that Huizong used the name of the hall to name his reign period later and called himself "*xuanhe ren*." Ji Yun further criticizes the value of this catalogue that:

the textual research [of the objects] was careless, but the drawings of shapes did not fail; the phonetic and semantic explanations [of inscriptions] were inaccurate, but the strokes were preserved; hence, readers could still know the manufacture of bronzes of the Three Dynasties [Xia, Shang, and Zhou] from the drawings. The texts of the inscriptions were verified carefully. The efforts of collecting [inscriptions] at the time could not be left unrecognized. 其書考證雖疎，而形模未失；音釋雖謬，而字畫俱存。讀者尚可因其所繪，以識三代鼎彝之製。欸識之文以重爲之核訂，當時裒集之功，亦不可沒。

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Ji Yun's arguments are quite fair. Although there are some inaccuracies, the information

¹⁷³ Yong Rong and Ji Yun et al., *Siku quanshu zongmu tiyao*, 115:7b-9b.

included in the catalogue is useful for modern scholars to study the development of and achievement in the research of bronzes in the Northern Song period.

Xuanhe bogutu is composed of thirty *juan* and divided into twenty categories arranged by the names of the bronze objects: the category of *ding* 鼎 (cauldrons with three or four legs) and *zi* 鬲 (small cauldrons) (*juan* 1-5); the category of *tsun* 尊 (beakers) and *lei* 罍 (tall jars) (*juan* 6-7); the category of *yi* 彝 (ale containers) and *zhou* 舟 (ale bowls) (*juan* 8); the category of *you* 卣 (lidded ale jars) (*juan* 9-10); the category of *ping* 瓶 (bottles) and *hu* 壺 (pear-shaped jars) (*juan* 11-13); the category of *jue* 爵 (tripod cups with spouts) (*juan* 14); the category of *jia* 斝 (tripod cups), *gu* 觚 (goblets), *dou* 斗 (ladles), *zhi* 卮 (low cups), *zhi* 觶 (jars), *jiao* 角 (double-mouthed cups), etc. (*juan* 15-16); the category of *dui* 敦 (or *dun*; tureens) (*juan* 16-17); the category of *fu* 簠 (square grain dishes), *gui* 簋 (round-mouthed grain dishes), *dou* 豆 (raised bowls), and *pu* 鋪 (raised platters) (*juan* 18); the category of *yan* 甗 (steamers) and *ding* 錠 (steamers with ventilation pipes) (*juan* 18); the category of *li* 鬲 (cauldrons with three hollow legs) and *fu* 鍤 (cooking pots) (*juan* 19); the category of *he* 盃 (water and ale containers) (*juan* 19); the category of *an* 盥 (bowls), *jiaodou* 鍬斗 (warming ladles), *pou* 甌 (crocks), *ying* 罍 (pitchers), *bingjian* 冰鑑 (ice trays), and *bingdou* 冰斗 (ice scoops) (*juan* 20); the category of *yi* 匱 (wash ewers), *yipan* 匱盤 (basin platters), *xi* 洗 (wash basins), *pen* 盆 (basin bowls), *xuan* 鍤 (small basin bowls), and *yu* 杆 (tubs) (*juan* 20-21); the category of *zhong* 鐘 (bells) (*juan* 22-25); the category of *qing* 磬 (chimes) (*juan* 26); the category of *chun* 錘 (percussion instruments) (*juan* 26); the category of *duo* 鐸 (hand bells), *zheng* 鉦 (gong bells), *nao* 鐃 (cymbal bells), and *qi* 戚 (axe heads) (*juan* 26); the category of

nuji 弩機 (crossbow mechanisms), *dun* 鍔 (sheaths of spear handles), *lian* 奩 (dressing cases), *qian* 錢 (copper coins), *yandi* 硯滴 (water droppers), *tuoyuan* 托輓 (holding shafts of chariots), *chengyuan* 承輓 (supporting shafts of chariots), *yulushi* 輿輅飾 (decorative beams of chariots), *biaozuo* 表座 (bases of sundials), *daobi* 刀筆 (knife pens), *zhangtou* 杖頭 (staff heads), etc. (*juan* 27); and the category of *jian* 鑑 (mirrors) (*juan* 28-30). It seems that the categorizing method is quite chaotic, but, looking closer, they follow two basic rules: gathering smaller amounts of various types of objects into a category, and grouping together similar types and functions of bronze objects.

Like the other two catalogues, there are summaries discussing the backgrounds, origins, and functions of each bronze type in the beginning of the categories. The bronze objects are arranged chronologically and range from the Shang period to the Tang Dynasty. The summaries of the categories often refer to the rites and tradition of the Three Dynasties, which presented strong political and ethical attitudes. In contrast to other two catalogues, there are no items from the Five Dynasties and Northern Song, and bronzes dating to the Zhou dynasty account for more than half of all the objects (table 6). This fact may reflect that only “antiquities” were collected in the Xuanhedian, but further evidence is needed to prove this assumption. Examining the types of bronze objects, there is an abundance of *ding*, *zhong*, and *jian*, which may also be an indication of Huizong’s preference. Meanwhile, the amounts and types of objects correspond to the historical trends of bronzes—ritual articles and musical instruments are valued in Zhou ritual and political systems, and mirrors are one of the main bronze objects produced in the Han.

Turning back to the format and arrangement of *Xuanhe bogutu*, each entry contains a line drawing of the object, excerpts of ink rubbings of inscriptions with indications of the portions taken from and with transcriptions of standard script below, and a description of the object, but, unfortunately, the proportion of the line drawings to the physical objects is not noted in the received catalogue. The description begins with a detailed measurements of the object, including height, depth, rims of mouths, rims of bodies, capacities, and weight. The shape and ornamentation of main portions are also noted. In some cases, the geographic origin, colors, connoisseurs, and any other information relating to the objects are marked. All these items are essential elements for cataloguing artistic objects, and so are also considered required components of a catalogue today. Among the three catalogues, only *Xuanhe bogutu* conforms to the basic criteria as a modern artistic “catalogue” with images, measurements, and descriptions of forms and décor.

The issue of forms and functions of bronze objects is quite complicated, for different regions and periods have their typical models. Since it is not the main concern in this research project, a brief table of forms and functions of each type of objects recorded in the *Xuanhe bogutu* was made for reference (table 7). I would like to discuss further the arrangement and classification of the catalogue here. Compared to the modern acknowledged classification of bronze objects as shown in Table 7, the bronzes in the *Xuanhe bogutu* were roughly grouped in the same way, even though the specific names were not attached. Ritual articles (*liqi* 禮器) were generally arranged first, followed by

musical instruments (*yueqi* 樂器), weapons (*bingqi* 兵器), components of chariots (*chemaqi* 車馬器), and other miscellaneous articles (*zaqi* 雜器), in sequence.

Furthermore, utensils with the same functions were often grouped together in a category. For instance, both *ping* and *hu* are for containing ale, and they are in the same category. Tools (*gongju* 工具), such as axes and shovels, and measures (*jiliangqi* 計量器) were not included in the catalogue. The exclusion of these items from Huizong's bronze collection may also be evidence of the emperors preference, but further study is required.

Mirrors in the category of *jian* were further divided into eight groups based on decorated patterns and materials, the method by which they were classified is very different from other categories of the catalogue. The catalogue seems disorganized because the amounts of each category and each type of object are varied, and because the method for cataloguing mirrors is unique, but it displays a primitive model of cataloguing bronzes. Although the classification and arrangement of the bronzes are not as comprehensive as the one we use today, *Xuanhe bogutu* is representative of the highly developed bronze study at the time.

The Significance of the *Xuanhe bogutu*

Cai Tao notes in his *Tieweishan congfan* that Li Gonglin once made drawings of everything he collected or had ever seen, and entitled his work *Kaogu tu*.¹⁷⁴ This work is not extant, so it is impossible to examine its format and content. The earliest bronze catalogue similarly containing line drawings is the series of *Kaogu tu* by Lü Dalin 呂大臨

¹⁷⁴ Cai Tao, *Tieweishan congfan*, 5:13b.

(1040-1092) of the Northern Song (table 8). Identically titled as Li Gonglin's, the preface of *Kaogu tu* is dated to 1092; *Xu kaogu tu* 續考古圖 (Continuation of catalogue on antiquities) is compiled by an anonymous author of the Southern Song but attributed to Lü; *Kaogutu shiwen* 考古圖釋文 (Phonetic and semantic explanations of the inscriptions in the catalogue on antiquities), according to Ji Yun's study, is compiled by Lü, for most of the transcribed characters conforming to those in the *Kaogutu*.¹⁷⁵

The format of *Kaogu tu* is similar to that of *Xuanhe bogutu*. In addition to the listing of connoisseurs under the name of the object, there is a line drawing of the object and pieces of ink rubbings with transcriptions in standard script, followed by its origin, measurements, and, in some cases, brief studies of the object. Lü Dalin often quoted Li Gonglin's words in the *Kaogu tu* in his examination of bronzes. It seems that Li Gonglin's *Kaogu tu* was compiled earlier than Lü's catalogue although they were active contemporaries at the time, and Lü possibly adopted the same title in his works. Although Li's work has been lost, we can still catch a glimpse of his words and idea about antiquities from Lü's catalogue.

Another feature of Lü's *Kaogu tu* is that all the selected antiquities are not limited strictly to bronzes; jade objects are also included. He quoted Li's words and stated that jade objects were also recorded in Li's catalogue.¹⁷⁶ Different from the *Xuanhe bogutu*,

¹⁷⁵ Yong Rong and Ji Yun et al., *Siku quanshu zongmu tiyao*, 115:7a.

Lü Daling 呂大臨, *Kaogutu* 考古圖, *Siku quanshu* vol. 840.

Lü Daling, *Xu kaogutu* 續考古圖, *Siku quanshu* vol. 840.

Lü Daling, *Kaogutu shiwen* 考古圖釋文, *Siku quanshu* vol. 840.

¹⁷⁶ Lü Daling, *Kaogutu*, 8:1a-15a.

objects in Lü's *Kaogu tu* were not categorized by types or functions; the general arrangement was similar to that of the *Xuanhe bogutu*— ritual vessels were listed first, followed by weapons, musical instruments, jade objects, and miscellaneous articles. Among all types of bronze items, ritual vessels are in the majority. Furthermore, Lü did not note ornamentation of the objects, but the compiler of *Xuanhe bogutu* was aware of the significance of décor.

Format of the *Xu kaogu tu* is the same as that of the *Kaogu tu*, but the descriptions are rather brief. *Kaogutu shiwen* functions similar to a dictionary of characters inscribed on the objects. The characters are arranged by classical phonology; other information includes original characters of inscriptions, transcriptions of the characters in standard script, pronunciation in classical phonology, and from where the objects originate. This format and style are still in use for compiling dictionaries of inscriptions on bronzes and stone tablets today.

Looking back upon earlier bronze catalogues, entries in the *Gujin daojian lu* 古今刀劍錄 (Notes on ancient and modern swords and knives) by Tao Hongjing 陶弘景 (452/456-536) of the Liang of the Southern Dynasties record the possessors of swords and knives, dates of production or obtainment, measurements, inscription, and, in some cases, brief accounts of the objects.¹⁷⁷ All the objects were roughly arranged into four groups: swords belonging to emperors (no title of this category is given), swords belonging to feudal lords (*zhu xiaoguo daojian* 諸小國刀劍), broadswords belonging to

¹⁷⁷ Tao Hongjing 陶弘景, *Gujin daojian lu* 古今刀劍錄, *Siku quanshu* vol. 840.

generals of the Wu Kingdom (*wu jiang dao* 吳將刀), and broadswords belonging to generals of the Wei Kingdom (*wei jiang dao* 魏將刀). Ji Yun suggested that some portions of this work were possibly written by later anonymous authors.¹⁷⁸ Another writing, also compiled in the Southern Dynasties, is *Ding lu* 鼎錄 (Notes on *ding*) by Yu Li 虞荔 (503-561) of the Chen.¹⁷⁹ Similar to the format of the *Gujin daojian lu*, only brief accounts of *ding* were recorded: the possessors of *ding*, dates of production or obtainment, and inscription. In some cases, measurements, anecdotes of the objects, and the stored locations were also noted. Ji Yun also argued that this work was possibly falsified later.¹⁸⁰

Instead of recording forms, measurements, and accounts of bronze objects, *Xiaotang jigu lu* 嘯堂集古錄 (Notes on collected antiquities in whistle studio) by Wang Qiu 王球 (date unknown) of the Northern Song transcribes only inscriptions of bronze objects. In addition to ritual vessels, musical instruments, and other aforementioned miscellaneous objects, inscriptions of seals were also included. Although only the name of the objects, original inscriptions, and transcriptions in standard script are noted without any further study, we may observe the development of the study of bronze script through the inscriptions recorded in this work.

The last distinguished work I would like to discuss is *Jigu lu* 集古錄 (Notes on

¹⁷⁸ Yong Rong and Ji Yun et al., *Siku quanshu zongmu tiyao*, 115:2b.

¹⁷⁹ Yu Li 虞荔, *Dinglu* 鼎錄, *Siku quanshu* vol. 840.

¹⁸⁰ Yong Rong and Ji Yun et al., *Siku quanshu zongmu tiyao*, 115:3a.

collected antiquities) by Ouyang Xiu 歐陽修 (1007-1072) of the Northern Song.¹⁸¹

Unlike all the aforementioned works in the Category of Catalogues (*pulu lei* 譜錄類) in the Division of Philosophies (*zi bu* 子部), *Jigu lu* is classified in the Category of Bibliography (*mulu lei* 目錄類) in the Division of History (*shi bu* 史部) in *Siku quanshu*. This unique categorization may be because the nature of this work is different from other catalogues of antiquities. Instead of recording objects like other examined catalogues, the received text of *Jigu lu bawei* 集古錄跋尾 (Afterwords on collected antiquities, 1063) collects only the Ouyang Xiu's postscripts to pieces of ink rubbings of inscriptions. Postscripts to rubbings of stone tablets are in the majority, but postscripts to rubbings of bronzes and calligraphic specimens of writings are also included. The titles of the stone tablets, bronzes, and calligraphic specimens of writings are given first with date and *juan* numbers of the original versions. The content of the postscripts often contains information relating to the stone tablets (bronze objects or calligraphic specimens), such as the locations and connoisseurs where the objects were found and collected, inscriptions, objects' status of preservation, and historical anecdotes of the recorded historical figures or objects, and dates when the postscripts were written. *Jigu lu mu* 集古錄目 (Bibliography on collected antiquities, 1069), compiled by Ouyang Xiu's third son, Ouyang Fei 歐陽棐 (1047-1113), records all pieces of ink rubbings in Ouyang's collection. Each entry has a brief description of each piece, including inscribed script, authors, inscriptions, and other historical anecdotes of the recorded historical figures or objects. Indeed, the format of the *Jigu lu mu* is more like that of an annotated bibliography of pieces of ink rubbings than a catalogue. Instead of examining shapes,

¹⁸¹ Ouyang Xiu 歐陽修, *Jigu lu* 集古錄, *Siku quanshu* vol. 681.

styles, measurements, functions, and ornament, it discusses pieces of ink rubbings taken from objects, which may be considered “by-products” of the antiquities in different formats and materials from the original objects.

After reviewing the distinguished works relating to bronzes before the Northern Song, it seems that the scope of antiquities is quite broad, including bronzes, jade objects, inscriptions, and pieces of ink rubbings from stone tablets, bronzes, and seals, while bronze objects are in the majority. Moreover, it is clear that the format and content of *Xuanhe bogutu* basically follows those of *Kaogutu* by Lü Dalin, which is said to imitate the lost work *Kaogu tu* by Li Gonglin. It seems that the bronze catalogues had a “revolution” after Li’s work came out. Before Li’s catalogue, compilers gave only brief descriptions on antiquities, but Li not only made line drawings of the objects, he also gave detailed information. *Xuanhe bogutu* is further developed not only in classification but also in that it covers more types of bronze objects. More importantly, it should be noted that recording ornamentation is “invented” by the *Xuanhe bogutu*, which, in addition to its overall achievement of cataloguing bronzes, also provides scholars more precious and precise sources, particularly on the time when the circulation of antiquities was limited. The cataloguing elements in the *Xuanhe bogutu*, especially measurements and connoisseurs, were adopted for cataloguing bronzes, paintings, and pieces of calligraphy in later works.

An interesting issue I would like to touch upon is the name of *bogutu* as a catalogue title and as a painting title. Some paintings entitled *bogutu*, depicting scenes of literati

appreciating antiquities, are collected in the National Palace Museum in Taipei (fig. 4). Reviewing the titles of the aforementioned writings on antiquities, early catalogues use *lu*, meaning records, as examined in the section of *Xuanhe huapu*, to indicate their nature of gathering information. *Kaogutu* by Li Gonglin is the earliest example of using *tu* as its title, which may emphasize the “invention” of the inclusion of line drawings of antiquities to give readers a visual reference. *Xuanhe bogutu* that use *tu* instead of *lu* or *pu* may come from the adoption of this new compiling style. However, only *Xuanhe bogutu* uses *bogu* for its title. Both Li Gonglin and Lü Daling use *kaogu*, meaning examining ancient matters and objects.¹⁸² *Bogu* means being conversant with ancient learning, thought to be achieved through examining ancient antiquities. It could be proved by the summaries of the twenty categories in the *Xuanhe bogutu* that the compilers often referred to systems and rites of the Three Dynasties to present the significances and functions of the bronze objects. It also implies that the purpose of the compilation project was for being conversant with ancient systems and rites, a purpose highly regarded by Emperor Huizong. The paintings entitled *bogutu* further prove not only that *bogu* became a term representing bronze antiquities but also that appreciating bronze antiquities was a popular activity among the literati circle during the Song period.

¹⁸² In Literary Chinese, *kaogu* means “examining and studying ancient objects and matters,” whereas in Modern Chinese the same expression serves as a calque for “archaeology.” *Bogu* means “being conversant with ancient matters” and “making drawings of ancient objects or imitating ancient styles.” Luo Zhufeng, *Hanyu da cidian*, 4993, s.v. *kaogu* 考古. Ibid., 385, s.v. *bogu* 博古.

Concluding Remarks

I have examined the formats and scopes of the three catalogues by Emperor Huizong. Both early and modern scholars have surveyed the recorded biographies, anecdotes, and works to study distinguished artists, their artistic styles, and development of artistic activities. I have shown that the three catalogues summarize the early achievement of appreciating and cataloguing art through examining the recorded entries in terms of selection principles, time periods, types of coverage, and layouts. Moreover, I have also demonstrated the relationship between the three catalogues and early writings of a similar nature. In addition to coverage of artists and works, the three catalogues are organized with more refined and consistent methods and rules than early writings, and their historical status in cataloguing arts has thus been revealed.

Furthermore, the three compilation projects are also indicative of the strong influence of imperial power and literati taste. Not only were the works selected from the imperial collections, but Huizong and his literati-officials played significant roles in collecting artistic items and compiling catalogues. Unlike the Huizong's catalogues, it seems that most early writings did not treat works in the imperial collections as their main objects. This may be owing to the difficulty of reaching imperial art collections, the lack of worthy artistic works in early imperial collections, or the ignorance of the importance of imperial collections. No matter what the reasons, Huizong's three catalogues stand out significantly for they are the earliest well-organized products of collating imperial art collections for reference.

Noteworthy too, all three projects evidence themselves to be used as media for moral and political propaganda. Many modern scholars, through the survey of both textual and artistic sources, such as paintings, calligraphy, and stone inscriptions, argue that Huizong's attitude toward art and artistic activities contains strong political overtones. My research on the three catalogues, cataloguing imperial artistic collections and compiling art catalogues also supports this argument. In short, all three catalogues on the one hand, document the emperor's taste in art and political and moral attitudes toward art, and on the other hand, reflect historical movements and characteristics of the three types of art both as a whole and individually. Nevertheless, a question about political and moral propaganda is left unanswered. Although the three catalogues evidence that they were to be used for propaganda in both their prefaces and internal texts, they were not circulated outside the palace after compilation until the Yuan period. Zhang Guangbin張光賓 has studied this subject in detail.¹⁸³ It seems that the three catalogues were treated as private products and property of the palace even though the compilers intended to circulate them for political reasons. Without more sources, the two contrasting attitudes toward the three catalogues are still questioned.

In addition to cataloguing art, the three catalogues also invite the study of art appreciation and connoisseurship. Both early and modern scholars acknowledge that works compiled in all three catalogues were selected from the entire imperial collections, and some scholars also point out that one of the main selection criteria was discrimination

¹⁸³ Zhang Guangbin 張光賓, "Xuanhe shu hua er pu songke zhiyi 宣和書畫二譜宋刻質疑," *Gugong wenwu yuekan* 故宮文物月刊 10:7 (1992): 130-135.

between authentic works and forgeries. Unlike today when we have more specimens and textual sources to analyze, archaeological evidence, and advanced science and technology, authentication with traditional analyzing methods of the time seems questionable. However, we shall laud them for their concern about this issue. In addition to documenting popular taste and art theories, the attention to authentication also shows highly developed connoisseurship in the Northern Song.

A final point I would like to stress here is that none of Emperor Huizong's works is recorded in any one of the three catalogues. Emperor Huizong is known for his artistic talent in various aspects, which were examined previously. Many of his paintings and pieces of calligraphy still exist today (figs. 5 and 6). He also made the famous *ding*, *Zhenghe ding* 政和鼎, and, according to the inscription, bestowed it upon his official (fig. 7). It is considered an example of the restoration of the ancient ritual system.¹⁸⁴ It is reasonable to assume that all his works were highly treasured in his art collection. As mentioned before, the exclusion of bronzes in the Five Dynasties and the Northern Song may be because that they were not considered "antiquities" at the time. Early Northern Song painters and calligraphers and their works were recorded in the other two catalogues, however. Furthermore, only highly valued works were selected for the two catalogues, and Huizong was extremely proud of his artistic talent. All of these facts make it hard to explain why Huizong's works were excluded.

¹⁸⁴ Lin Boting 林柏亭 et al. eds., *Qianxinian Songdai wenwu dazhan* 千禧年宋代文物大展 (Teipei: Guoli Gugong Bowuyuan, 2000), 413, s.v. "Zhenghe ding 政和鼎."

III. Emperor Qianlong's Art Catalogues

Qianlong and His Artistic Collections

Since Huizong's cataloguing projects of his artistic collections, more and more art catalogues and records of colophons on paintings and pieces of calligraphy in private collections have been published.¹⁸⁵ The tradition of compiling art catalogues of imperial collections continued with: *Song Zhongxing guan'ge chucang tuhua ji* 宋中興閣儲藏圖畫記 (Records on the Song paintings stored in the Zhongxing Pavilion, 1199) by Yang Wangxiu 楊王休 (1135-1200), recording the imperial collection of the Southern Song; and *Shu hua mulu* 書畫目錄 (Catalogue on painting and calligraphy, preface dated 1276) by Wang Yun 王恽 (1227-1304), recording the Yuan imperial collection, and various artistic catalogues compiled under the supervision of Emperor Qianlong of the Qing (fig. 8).¹⁸⁶ Qianlong not only brought the power of imperial China to its zenith but also preserved for us abundant, invaluable cultural relics. Consequently, studies of Qianlong's contributions to the art are popular.

¹⁸⁵ Hin-cheung Lovell has reviewed these writings in her *An Annotated Bibliography of Chinese Painting Catalogues and Related Texts* (Ann Arbor: Center for Chinese Studies, University of Michigan, 1973). For instance, Deng Chun's *Hua ji* records paintings that he had seen and discusses issues on painting, similar to Zhang Yanyuan's *Lidai minghua ji* and Guo Ruoxu's *Tuhua jianwen zhi* (pp. 7-8). Zhu Cunli's 朱存理 (1444-1513) *Shanhu munan* 珊瑚木難 (Coral and pearls in bluish green) is a record of the inscriptions and colophons on the paintings and calligraphy that Zhu had seen (pp. 13). Wen Jia's 文嘉 (1501-1583) *Qianshantang shuhua ji* 鈐山堂書畫記 (Record on paintings and calligraphy in the Hall of Seal Mount, preface dated 1569) is a list of the paintings and calligraphy in Yan Song's 嚴嵩 (1480-1565) collection (pp. 14-15).

¹⁸⁶ There are some other works under imperial supervision or relating to court artists and their works, but the nature is different, as reviewed by Lovell. For instance, *Peiwenzhai shuhua pu* (pp. 41-42) was compiled under Emperor Kangxi's decree, but it is more like an anthology of painting and calligraphy, recording theories, artists, their works, colophons, and so forth. Another type of writings is records of painting academies, such as *Nan Song yuanhua lu* 南宋院畫錄 (Record on painters in the painting academy of the Southern Song, 1721) by Li E 厲鶚 (1692-1752) (pp. 45-46) and *Guochao yuanhua lu* 國朝院畫錄 (Record on painters in the painting academy of the Qing, 1816) by Hu Jing 胡敬 (1769-1845) (pp. 67-68), but they focus on court painters and paintings, some of which overlap with the catalogues of imperial collections but cannot represent the entire imperial collections.

Qianlong as an Emperor-Artist and Art Patron

In her “Re-imagining the Ch’ien-lung Emperor: A Survey of Recent Scholarship,” Evelyn S. Rawski has done a careful summary of scholarship on Emperor Qianlong.¹⁸⁷ She demonstrates modern scholars’ interests in themes of political and economic systems, the relationship with and influences of the West, and various policies toward diversity of peoples and religions.¹⁸⁸ The most valuable achievement of her study relating to this research project is that she connects the rulership with art patronage, which reveals that Qianlong’s artistic enterprise was influenced by his political (both domestic and diplomatic), cultural, and religious concerns.

¹⁸⁷ Evelyn S. Rawski, “Re-imagining the Ch’ien-lung Emperor: a Survey of Recent Scholarship,” *Gugong xueshu jikan* 故宮學術季刊 21:1 (2003): 1-29.

¹⁸⁸ Rawski has another article reviewing modern scholarship of the Qing dynasty: Evelyn S. Rawski, “Presidential Address: Reenvisioning the Qing: the Significance of the Qing Period in Chinese History,” *The Journal of Asian Studies* 55:4 (1996): 829-850. Some general works on Qing history are illustrated here. For historical and political aspects: Arthur W. Hummel, ed., *Eminent Chinese of the Ch’ing Period (1644-1912)* (Washington, D. C.: U.S. Government Printing Office, 1943). Harold L. Kahn, *Monarchy in the Emperor’s Eyes: Image and Reality in the Ch’ien-lung Reign* (Cambridge, Mass.: Harvard University Press, 1971). Frederic Wakeman, Jr., “High Ch’ing: 1683-1839,” in *Modern East Asia: Essays in Interpretation*, edited by Crowley, James B (New York: Harcourt, Brace & World, 1970), 1-28. For Chinese-Western interaction and Jesuits: Benjamin A. Elman, “Western Learning and Evidential Research in the Eighteenth Century,” *Gugong xueshu jikan* 故宮學術季刊 21:1 (2003): 65-100. Thomas H. C. Lee, ed., *China and Europe: Images and Influences in Sixteenth to Eighteenth Centuries* (Hong Kong: The Chinese University of Hong Kong, 1991). Wu Xiaoxin, ed., *Encounters and Dialogues: Changing Perspectives on Chinese-Western Exchanges from the Sixteenth to Eighteenth Centuries* (Sankt Augustin: Monumenta Serica Institute; San Francisco: The Ricci Institute of Chinese-Western Cultural History at the University of San Francisco, 2005). For cultural and other issues: R. Kent Guy, *The Emperor’s Four Treasuries: Scholars and the State in the Late Ch’ien-lung Era* (Cambridge, Mass.: Council on East Asian Studies, Harvard University, 1987). Susan Naquin and Evelyn S. Rawski, *Chinese Society in the Eighteenth Century* (New Haven: Yale University Press, 1987).

Since the last decade of the twentieth century, Qianlong's collections have gained more and more world-wide attention. Museums in both East Asia and the West have organized many exhibitions on various types of art and crafts collected and made by the emperor's instruction. Every time, the exhibited collections impress the world deeply, and the role played by the emperor in his artistic enterprise is reflected and defined.¹⁸⁹ We may draw a brief picture of Qianlong by summarizing the characteristics of his arts.

If one were to ask, "Who was the most talented emperor-artist in China?," the reply might be Huizong, but Qianlong might be also suggested. As in Huizong's time, painting activities and the Painting Academy flourished during Qianlong's reign.¹⁹⁰ However, the artistic role of Qianlong was more as a designer than a painter and a calligrapher. Among all works signed with Qianlong's name, works with the imperial hand are comparatively fewer than works made by professionals, either court artists or officials, under his instructions. Moreover, a large percentage of paintings made by the emperor himself are noticeably copies of earlier works, and very few are his own creations.¹⁹¹ His calligraphy, in addition to copies of previous specimens, is mainly

¹⁸⁹ In addition to the publications of the Palace Museum in Beijing and the National Palace Museum in Taipei, some exhibition catalogues are published with valuable essays discussing Emperor Qianlong. Chuimei Ho and Bennet Bronson, *Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong* (London; New York: Merrell; Chicago, Ill.: Field Museum of Natural History, 2004). Evelyn S. Rawski and Jessica Rawson eds., *China: The Three Emperors, 1662-1795* (London: Royal Academy of Arts, 2005).

Zhang Hongxing, *The Qianlong Emperor: Treasures from the Forbidden City* (Edinburgh: National Museums of Scotland Publishing Limited, 2002).

¹⁹⁰ Chou Ju-hsi and Claudia Brown eds., *The Elegant Brush: Chinese Painting Under the Qianlong Emperor, 1735-1795* (Phoenix: Phoenix Art Museum, 1985).

Chou Ju-hsi and Claudia Brown eds., *Chinese Painting under the Qianlong Emperor: The Symposium Papers in Two Volumes* (Arizona: Arizona State University, 1988).

Maxwell K. Hearn, "The Qing Synthesis," in *Mandate of Heaven: Emperors and Artists in China*, edited by Barnhart, Richard M. et al. (New York: The Metropolitan Museum of Art, 1996), 113-205.

¹⁹¹ Yang Danxia, "Paintings and Calligraphy by the Qianlong Emperor," in *The Qianlong Emperor:*

found as inscriptions of his poems on early and contemporary paintings. As a painter and calligrapher, Qianlong's contributions are not regarded as highly as those of other professionals in terms of skills and aesthetic values, and he seems to have been aware of this.¹⁹²

Qianlong's achievements in the arts rested in his patronage of the many workshops and artisans who produced and implemented his ideas and designs of artistic works and crafts for daily use. James C. Y. Watt, in his article "The Antique-Elegant," has given an overall review of the subject. The workshops were not only established in the capital but also in the local factories with long traditions in particular crafts, like that for porcelain in Jingdezhen. Each workshop was responsible for different types of production—ceramics, lacquerwork, metalwork, jade carving, and so on.¹⁹³ Furthermore, with the Qing imperial archives having been opened to the public since the late twentieth century, research on Qing history has become more and more popular, and the issues regarding the Qing Painting Academy, court and local artistic activities, and imperial workshops and artisans have been further studied.¹⁹⁴ The primary archives

Treasures from the Forbidden City, 175-180.

¹⁹² *Ibid.*, 178.

¹⁹³ James C. Y. Watt, "The Antique-Elegant," in *Possessing the Past: Treasures from the National Palace Museum, Taipei*, edited by Fong Wen C. and James C. Y. Watt (New York and Taipei: Metropolitan Museum of Art and National Palace Museum, 1996), 503-553.

¹⁹⁴ The value of the Qing imperial archives has gained attention since the last decades of the twentieth century, and modern scholars often used these archives to support their arguments. For instance, three international symposia of Qing archives have been held by the National Palace Museum in Taipei in 2001, 2005, and 2006:

Guoli Gugong Bowuyuan, *Qingdai dang'an yu Taiwan shi yanjiu xueshu yantaohui* 清代檔案與台灣史研究學術研討會 (Taipei: Guoli Gugong Bowuyuan, 2001).

The Second International Symposium of Qing Archives (November 3-5, 2005), <http://npmhost.npm.gov.tw/tts/ching/index.html> (accessed February 3, 2009).

The Third International Symposium of Qing Archives (November 2-3, 2006), <http://npmhost.npm.gov.tw/tts/chingIII/home.htm> (accessed February 3, 2009).

relating to these artistic activities and workshops are called *Yangxindian Zaobanchu ge zuo cheng zuo huoji qingdang* 養心殿造辦處各作成做活計清檔 (Official Qing records on the activities of workshops in the Bureau of Manufacture and Management of the Hall of Mental Cultivation, a.k.a. *Huojì dāng* 活計檔).¹⁹⁵ Through these records, the artistic activities during Qianlong's reign are revealed in greater detail.¹⁹⁶

According to archival sources and exhibited objects, it is clear that these court products do not imitate only classical designs of Han Chinese and literati tastes but are

¹⁹⁵ For information on the *Huojì dāng* 活計檔:

Wu Zhaoqing 吳兆清, "Qing neiwufu huojidang 清內務府活計檔," *Wenwu* 文物 3 (1991): 89-96, 55.

¹⁹⁶ For Painting Academy:

Yang Boda 楊伯達, "Qing dai huayuan guan 清代畫院觀," *Gugong bowuyuan yuankan* 故宮博物院院刊 3 (1985): 54-68.

Yang Boda, "The Development of the Ch'ien-lung Painting Academy," in *Words and Images: Chinese Poetry, Calligraphy, and Painting*, edited by Murck, Alfreda and Wen Fong (New York: Metropolitan Museum of Art, 1991), 333-356.

Yang Boda 楊伯達, "Qing Qianlong chao huayuan yange 清乾隆朝畫院沿革," *Gugong bowuyuan yuankan* 故宮博物院院刊 55 (1992): 3-11, 89.

For imperial workshops and artisans:

Yang Boda 楊伯達, "Qingdai Suzhou diaoqi shimo: Cong Qing gong Zaobanchu dang'an kan Qingdai diaoqi 清代蘇州雕漆始末—從清宮造辦處檔案看清代蘇州雕漆," *Zhongguo lishi wenwu* 中國歷史文物 1982, 125-129, 138, 141-142.

Zhu Jiajin 朱家潛, "Qingdai huafalangqi zhizaokao 清代畫珐瑯器製造考," *Gugong bowuyuan yuankan* 故宮博物院院刊 17 (1982): 67-76.

Zhu Jiajin 朱家潛, "Qingdai Zaobanchu qiqi zhizuo kao 清代造辦處漆器制做考," *Gugong bowuyuan yuankan* 故宮博物院院刊 45 (1989): 3-14.

Wu Zhaoqing 吳兆清, "Qingdai zaobanchu de jigou he jiangyi 清代造辦處的機構和匠役," *Lishi dang'an* 歷史檔案 4 (1991): 79-86, 89.

Yang Boda 楊伯達, "Shi ba shiji Qing neiting guang jiang shiliao jilue 十八世紀清內廷廣匠史料紀略," *Zhongguo gudai yishu wenwu luncong* 中國古代藝術文物論叢 (Beijing: Zijincheng chubanshe, 2002), 308-320.

Ji Ruoxin 嵇若昕, "Shi ba shiji gongting ya jiang ji qi zuopin yanjiu 十八世紀宮廷牙匠及其作品研究," *Gugong xueshu jikan* 故宮學術季刊 23:1 (2005): 467-530.

Ji Ruoxin 嵇若昕, "Qianlong shiqi de Ruyiguan 乾隆時期的如意館," *Gugong xueshu jikan* 故宮學術季刊 23:3 (2006): 127-152.

Zhang liduan 張麗端, "Cong 'Huoji dang' kan Qing Gaozong zhijie kongguan yuzhi qiyong de liang de jizhi 從《活計檔》看清高宗直接控管御製器用的兩個機制," *Gugong xueshu jikan* 故宮學術季刊 24:1 (2006):45-70.

Ji Ruoxin 嵇若昕, "Cong 'Huoji dang' kan Yong Qian liang chao de neiting qiwu yishu guwen 從《活計檔》看雍乾兩朝的內廷器物藝術顧問," *Dongwu lishi xuebao* 東吳歷史學報 16 (2006):53-105.

created with new ideas, techniques, and materials. We may see the highly developed techniques and renewed use of materials from two examples—a porcelain vase in imitation of carved lacquerware and a carved bamboo vessel in imitation of a bronze *hu* (jar) (figs. 9 and 10). The porcelain vase successfully reproduces the texture and color of lacquerwork, and the carved bamboo vessel follows the style and ornament of bronzes in the Warring States period (475-221 B.C.E.). The shape and decoration of the two works, in adopting traditional Chinese style, also point to an intention to declare the legitimacy of Qing sovereignty.

Qianlong was not only fond of the Han Chinese taste but also explored the possibility of combining Chinese and Western artistic styles and techniques. Let us take an enameled porcelain vase as an example (fig. 11). The shape of the vase and floral embellishment were not new in decorated ceramics before Qianlong's time, but the enameling materials and techniques were imported from Europe. The main décor, depicting European figures, was definitely inspired by Western motifs. Western influences are also seen in other types of art.

Painting under Qianlong was a major medium demonstrating the integration of Western and traditional Chinese styles, and modern scholars have done many careful studies on this topic. For instance, Western perspective was introduced to China by the Jesuits in early Qing. Nian Xiyao 年希堯 (?-1739) studied it with one of the most influential Jesuits in Chinese art history, Giuseppe Castiglione (1688-1766), also known

by his Chinese name, Lang Shining 郎世寧.¹⁹⁷ Nian published a book, *Shi xue* 視學 (Study of perspective), in 1729 discussing Western perspective with many drawings (fig. 12).¹⁹⁸ It is one of the first Chinese texts on Western linear perspective, and it signifies the influence of Western painting theory on Chinese court painters.

Regarding practical rendering, although an admirer of Western painting style, Qianlong was not satisfied with pure Western painting techniques.¹⁹⁹ He instructed Jesuit artists to paint “without Western airs (*buyao xiyang qi* 不要西洋氣),” and the Western artists had to concede to paint on silk and paper instead of canvas with oil paints and do less, or no, shading.²⁰⁰ Moreover, Western artists also often worked together with other Chinese court painters.²⁰¹ The combination of Western and Chinese styles and techniques often resulted in unusual visual effects and gained a new painting style, *haixi fa* 海西法 (style from west of the sea).²⁰² For instance, in a work by Castiglione,

¹⁹⁷ Elisabetta Corsi, “‘Jesuit Perspective’ at the Qing Court: Chinese Painters, Italian Technique and the ‘Science of Vision,’” in *Encounters and Dialogues: Changing Perspectives on Chinese-Western Exchanges from the Sixteenth to Eighteenth Centuries*, edited by Wu Xiaoxin (Sankt Augustin: Monumenta Serica Institute; San Francisco: The Ricci Institute of Chinese-Western Cultural History at the University of San Francisco, 2005), 241, 245-247.

¹⁹⁸ Nian Xiyao 年希堯, *Shi xue* 視學, *Xuxiu siku quanshu* vol. 1067.

¹⁹⁹ Wang Yaoting 王耀庭, “Xin shi jie: Lang Shining yu Qing gong xiyang feng 新視界—郎世寧與清宮西洋風,” in *Xin shi jie: Lang Shining yu Qing gong xiyang feng* 新視界：郎世寧與清宮西洋風 (Taipei: Guoli gugong bowuyuan, 2007), 12-18.

²⁰⁰ For instance, in 1747, Qianlong ordered Castiglione to make a *xuan* 宣 paper copy of Chen Rong’s 陳容 (ca. 1200-1266) *Jiulong tu* 九龍圖 (Nine dragons) “without Western airs.”

Yang Boda 楊伯達, “Lang Shining zai Qing neiting de chuanguo huodong ji qi yishu chengjiu 郎世寧在清內廷的創作活動及其藝術成就,” *Gugong bowuyuan yuankan* 故宮博物院院刊 40 (1988): 13.

²⁰¹ For instance, in 1738, Castiglione painted *Suichao tu* 歲朝圖 (New year paintings), which is now in the collection of Palace Museum in Beijing, with other famous court painters, Tang Dai 唐岱 (1673-1752), Chen Mei 陳枚 (?-1864), Sun Hu 孫祜 (active second half of the eighteenth century), Shen Yuan 沈源 (1736-1795), and Deng Guanpeng 丁觀鵬 (?-after 1771).

Wei Dong 畏冬, “Lang Shining yu Qing gong jieling hua 郎世寧與清宮節令畫,” *Gugong bowuyuan yuankan* 故宮博物院院刊 40 (1988): 82.

²⁰² For instance, Hu Jing indicates that Jiao Bingzhen 焦秉貞 (active 1689-1726) is skilled in rendering

the two large fish demonstrate Western perspective and shading techniques, while the water plants and small fish represent traditional Chinese court painting style; that is, fish is swimming “among” water plants (fig. 13). Comparing it with an early Chinese painting, modern scholars state that the latter portion was done by Chinese painters (fig. 14).²⁰³ The composition of the upper and lower portions of the Qing piece seems less relevant because of the two different painting styles, and this painting, thus, creates an impression that the two large fish appear to be floating in the air.

In addition to incorporating Western styles, art produced at Qianlong’s court also reveals signs of his desire for political and religious/ritual domination. In the pre-Qing period, many Manchus were Shamanists, but the Qing emperors also supported Confucianism, Daoism, Chinese Buddhism, and Tibetan Buddhism in order to control the diversity of peoples and to consolidate the empire.²⁰⁴ A chamblevé covered jar shows the political and religious/ritual connection (fig. 15). This jar was a tribute presented in return from the Panchen Lama VI (1738-1780). By his involvement in establishing Lamaism, Qianlong and his successors gained the authority to identify newly reincarnated high-ranking lamas who were the most influential figures religiously and politically in Tibet and Mongolia, the territories “conquered” by Qianlong. The Qing

human figures, landscape, and architecture and adopts “*haixi fa*,” the characteristic of which is the use of shading.

Hu Jing, *Guochao yuanchua lu* 國朝院畫錄 *juan* 1, *Hushi shuhua kao san zhong* 胡氏書畫考三種, *Xuxiu siku quanshu* vol. 1082, 1a-b.

Mo Xiaoye 莫小也, “Shi ba shiji Qing gongting ‘Haixi pai’ huihua de shidai beijing 十八世紀清宮廷‘海西派’繪畫的時代背景,” in *Zhongxi chushi* 中西初識, edited by Xie Fang 謝方 (Zhengzhou: Daxiang chubanshe, 1999), 80-95.

²⁰³ Wang Yaoting and Chen Yunru, *Xin shi jie: Lang Shining yu Qing gong xiyang feng*, 90-91, 158.

²⁰⁴ Chuimei Ho and Bennet Bronson, *Splendors of China’s Forbidden City: The Glorious Reign of Emperor Qianlong*, 122-161.

government, thus, succeeded in controlling and ruling Tibetans and Mongols.

The Hindustan jade objects in Qianlong's collection convey the same political meaning. A jade bowl paid in tribute by Senior Uyghur chief Hecaomu (?-1759) is an example (fig. 16). Qianlong's poem was engraved on its outer surface indicating its history. According to Deng Shuping's 鄧淑蘋 study, the shape is similar to that of bowls used for drinking milk tea by Uyghur nomads. Deng inferred that the bowl was taken to Qianlong's court with the famous Uyghur concubine, Consort Rong容 (1734-1788), a.k.a. the Fragrant Concubine.²⁰⁵ In addition to representing Muslim culture, this bowl symbolizes Qianlong's military and political achievements over the Muslims.

We may conclude the functions and purposes of Qianlong's artistic patronage with Wu Hung's article, "Emperor's Masquerade – 'Costume Portraits' of Yongzheng and Qianlong."²⁰⁶ Wu Hung studied costume portraits of the Emperors Yongzheng and Qianlong. In these paintings, the emperors are dressed as a Persian warrior, Turkish noble, Mongolian noble, Daoist, Tibetan Buddhist monk, Han scholar, Westerner, and so on (figs. 17-19). Before moving on, we shall keep two facts in mind: that portraying emperors and empresses is a tradition in China, and that depicting foreign envoys in their representative costumes was not a new theme in Chinese painting history. The earliest

²⁰⁵ Deng Shuping 鄧淑蘋, "Xiang Fei de Yuwan 香妃的玉碗," *Gugong wenwu yuekan* 故宮文物月刊 1 (1983): 88-92.

²⁰⁶ Wu Hung, "Emperor's Masquerade: 'Costume Portraits' of Yongzheng and Qianlong," *Orientalism* 26:7 (1995): 25-41.

extant paintings of these two themes can be traced back to the Tang.²⁰⁷ However, combining these two themes into one, that is, portraying emperors in exotic clothes, is not seen in any early paintings. Wu Hung connected this newly “developed” interest to the popular masquerade and the portraiture in various costumes in Europe in the early eighteenth century, but he argues that these portraits of Yongzheng and Qianlong were made not simply for satisfying the emperors’ entertainment but to express their desire to dominate the world. In short, Qianlong’s art reflects the interaction of diverse cultures and beliefs, his political and military intentions, his personal taste, and his desire to show off his achievements.

Qianlong’s Collections and Art Catalogues

A great deal of the Chinese artistic works circulating in the world today have some connection to Qianlong. We can divide his collections into two major portions: works made in his imperial workshops and works he acquired. The former type includes mainly court paintings and crafts as we have discussed. The latter has different sources. In addition to inheriting the property from his ancestors and previous dynasties, the emperor, on the one hand, acquired items as tribute from officials, nobles, and vassals and, on the other hand, confiscated artistic works from officials who committed crimes, including painting and calligraphy by famous artists in Chinese history, such as jade objects, jewelry, gold objects, and furs and textiles.²⁰⁸ Only very few were purchased

²⁰⁷ Two of the most famous extant paintings are by Yan Liben, *Lidai diwang tu* 歷代帝王圖 (Emperors of the successive dynasties) in the Museum of Fine Arts, Boston and *Zhigong tu* 職貢圖 (Foreign envoys) in the National Palace Museum, Taipei.

²⁰⁸ Shi Shouqian 石守謙. “Qingshi shoucang de xiandai zhuanhua: Jianrun qi yu Zhongguo meishushi yanjiu fazhan zhi guanxi 清室收藏的現代轉化：兼論其與中國美術史研究發展之關係.” *Gugong xueshu*

by the emperor.²⁰⁹

Where did the emperor store such considerable quantities of his artistic property? It is widely known that he enjoyed examining and appreciating his collections in his leisure time, so the artistic works were not kept in storage rooms far from his reach but in the emperor's residences. Gerald Holzwarth points out, based on his research of imperial archives, that main storage halls of Qianlong's artistic collections were the in Forbidden City—Qianqinggong 乾清宮 (Palace of Heavenly Purity; fig. 24.4), Yangxindian 養心殿 (Hall of Mental Cultivation; fig. 24.12), Chonghuagong 重華宮 (Palace of Double Glory; fig. 24.30), Yushufang 御書房 (Imperial Study Studio; fig. 24.17), and Ningshougong 寧壽宮 (Palace of Tranquil Longevity; fig. 24.23)—and the summer palace, Yuanmingyuan complex 圓明園 (Gardens of Perfect Brightness)—Chunhuaxuan 淳化軒 (Windowed Veranda of Pure Development; fig. 25.41).²¹⁰ However, the items recorded in Qianlong's catalogues were actually stored, or displayed, not only in these palaces and halls, but also included in buildings and gardens nearby and outside of the capital, which will be discussed later.

jikan 故宮學術季刊 23:1 (2005): 1-33.

Wei Meiyue 魏美月. "Qianlong huangdi de jiazhi guan yu rugong de ruguan wenwu 乾隆皇帝的價值觀與入宮的入宮文物." *Gugong wenwu yuekan* 故宮文物月刊 185 (1998): 118-133.

²⁰⁹ The most famous case is a "forgery" copy *Fuchun shanju tu* 富春山居圖 (Dwelling in the Fuchun mountains) by Huang Gongwang 黃公望 (1269-1354). Qianlong spent two-thousand *liang* of gold (*er qian jin* 二千金) to purchase it. This copy was once examined by Qianlong and his officials who determined that it was a forgery, and later the emperor realized his mistaken evaluation. The forgery copy that Qianlong thought as genuine was recorded in *Shiqu baoji* (*juan* 42, 51a-62a), and the genuine one was in *Shiqu baoji sanbian* (Qianqinggong 10, 687-692).

Kohara Hironobu, "Kenryū kōtei no gagaku ni tsuite," *Kokka* 1079 (1985): 9-10.

²¹⁰ Gerald Holzwarth, "The Qianlong Emperor as Art Patron and the Formation of the Collections of the Palace Museum, Beijing," in *China: The Three Emperors, 1662-1795*, edited by Rawski, Evelyn S. and Jessica Rawson (London: Royal Academy of Arts, 2005), 52-53.

In order to organize his collections, or, more politically, to declare the legitimacy of his domination and to make manifest his contribution to society, Qianlong followed the Chinese tradition of collecting and collating “all works under heaven” and compiling bibliographies and catalogues of imperial collections. *Siku quanshu* is the most famous and greatest project, but the emperor also directed many other projects on various subjects, such as the Chinese Classics, Buddhist scriptures, his own writings, and many historical and political works.²¹¹ He also had various teams of scholars compile catalogues of paintings, calligraphic works, copper coins, bronzes, foreign envoys, ritual implements, inkstones, and ceramics (figs. 20-23).²¹² Modern scholars often use records in these catalogues in addition to Qianlong’s essays, poems, and imperial archives to study his personal skills and his roles on the connoisseurship of his artistic collections.²¹³ Like Huizong’s catalogues, however, the formats and contents of Qianlong’s catalogues have not been studied in detail. In order to reveal the value of Qianlong’s artistic catalogues, catalogues of painting, calligraphy, and bronzes are

²¹¹ Ye Gaoshu 葉高樹, “Qianlong huangdi ‘jigu youwen’ de tushu bianzuan shiye 乾隆皇帝「稽古右文」的圖書編纂事業,” *Gugong xueshu jikan* 故宮學術季刊 21:2 (2003): 59-104.

²¹² *Ibid.*, 95-104.

Catalogues on painting, calligraphy, and bronze will be discussed later on. Catalogues on other artistic types are, for instance, *Qian lu* 錢錄 (Record on copper coins) in 1750, *Huang Qing zhigong tu* 皇清職貢圖 (Foreign envoys of the Qing) and *Huangchao liqi tu shi* 皇朝禮器圖式 (Illustrations and styles of Qing ritual articles) in 1763, and *Xiqing yan pu* 西清硯譜 (Catalogue on inkstones in the Chamber of Western Purity) in 1778 collected in the *Siku quanshu*, and *Tao ci pu ce* 陶瓷譜冊 (Catalogue on ceramics, date unknown).

²¹³ Kohara Hironobu, “The Ch’ien-lung Emperor’s skill in the connoisseurship of Chinese painting,” in *Tōyō geirin ronsō: Nakata Yūjirō Sensei shōju kinen ronshū* 東洋藝林論叢：中田勇次郎先生頌壽記念論集, edited by Nakata Yūjirō Sensei shōju kinen ronshū kankōkai 中田勇次郎先生頌壽記念論集刊行會. Tokyo: Heibonsha, 1985, 12-29.

Kohara Hironobu 古原宏伸, “Kenryū kōtei no gagaku ni tsuite 乾隆皇帝の画学について,” *Kokka* 国華 1079 (1985): 9-25; 1081 (1985): 35-43; 1082 (1985): 33-41.

He Chuanxin 何傳馨, “Qianlong de shufa jianshang 乾隆的書法鑑賞,” *Gugong xueshu jikan* 故宮學術季刊 21:1 (2003): 31-63.

Xie Mingliang 謝明良, “Qianlong de taoci jianshang guan 乾隆的陶瓷鑑賞觀,” *Gugong xueshu jikan* 故宮學術季刊 21:2 (2003): 1-38.

selected for further discussion in this research project.

Midian zhulin 祕殿珠林

In his article, “The Qianlong Emperor as Art Patron and the Formation of the Collections of the Palace Museum, Beijing,” Gerald Holzwarth did a very careful study of Qianlong’s artistic collections, including the issues of imperial patronage, inscriptions and seals, and storage houses. He also provided an overview on the catalogues of his collections—paintings, calligraphy, bronzes, and inkstones.²¹⁴ Recognizing his research, I would like to further discuss the catalogues of paintings, calligraphy, and bronzes in depth.

In contrast to Emperor Huizong’s catalogues, Qianlong’s catalogues of painting and calligraphy are not organized by “format”—painting and calligraphy—but by “subject”—religious and secular works. This means that catalogues of Buddhist and Daoist works and catalogues of secular works are composed of entries of both paintings and calligraphic pieces. The inclusion of painting and calligraphy in a work, according to Hin-cheung Lovell’s research, was not new in cataloguing Chinese art in history, but dividing catalogues by religious and secular subjects was not common.²¹⁵

The first catalogue of Qianlong’s artistic collections is entitled *Midian zhulin* (Pearl forest of the secret hall). It records Buddhist and Daoist paintings and calligraphic items in the imperial collection. Its format and arrangement are followed by the subsequent catalogues, so it is necessary to introduce this work in detail in order to explore

²¹⁴ Gerald Holzwarth, “The Qianlong Emperor as Art Patron and the Formation of the Collections of the Palace Museum, Beijing,” 41-53.

²¹⁵ Lovell, Hin-cheung. *An Annotated Bibliography of Chinese Painting Catalogues and Related Texts*. Ann Arbor, MI: Center for Chinese Studies, The University of Michigan, 1973.

Qianlong's principles of compiling catalogues of arts and to understand the development of cataloguing arts.

Format and content review

According to Ji Yun's study, the separation of Buddhist and Daoist works from all other paintings and calligraphic pieces as an individual book was an innovation of Qianlong.²¹⁶ He explains that

What other works record are similar to the cases of the treatises of dynastic bibliographies in official histories, in which [the subject of] Buddhist and Daoist works is a category under the Division of Philosophies, while what recorded in the project [of *Midian zhulin*] are similar to [the cases] of Buddhist texts listing the Tripitaka and of the Daoist texts recording the Seven Bamboo Slips [of the Cloudy Bamboo Box]. [The classification of both cases are] beyond the four-folded divisions, and each runs respectively. 故諸家所錄，似諸史藝文志，以釋道爲子部之一類；是編所錄，則似釋家之列三藏，道家之紀七籤，於四部之外，各自別行。²¹⁷

In other words, *Midian zhulin* is a “subject catalogue” of religious themes—Buddhism and Daoism—in the art category, different from other general catalogues composed of various themes, such as *Xuanhe huapu*, in the art category. The concept and examples of subject catalogues in Chinese classical bibliography were not new in the Qing period. Catalogues of religious texts and arts are two of the highly developed subjects in the history of classical bibliography.²¹⁸ These subject catalogues often contained more

²¹⁶ Yong Rong and Ji Yun et al., *Siku quanshu zongmu tiyao*, juan113:21a.

²¹⁷ Ibid.

²¹⁸ Yao Mingda 姚名達, *Zhongguo muluxue shi* 中國目錄學史 (Taipei: Taiwan shangwu yinshuguan, 1965), 227-324, 343-350.

detailed sources and entries than those in general catalogues like dynastic bibliographies.²¹⁹ Hence, it is easy to understand Qianlong's attempt to compile a subject catalogue.

No scholars explain clearly the reason why Qianlong chose religious themes for his subject catalogues. Ji Yun cites three cases—the Xuanhe hua xue 宣和畫學 (Institute of painting in the Xuanhe reign), *Xuanhe huapu*, and Deng Chun's *Hua ji*—where the religious theme is arranged to the first category.²²⁰ He seems to imply that the religious theme is superior in all the categories. Looking at Lovell's annotation, not many catalogues before the *Midian zhulin* are organized by subject. In addition to Ji Yun's instances, Yang Wangxiu's *Song Zhongxing guange chucang tuhua ji* and Zhang Chou's 張丑 (1577-1643) *Nanyang minghua biao* 南陽名畫表 (List of famous paintings in [the collection of Han Shineng 韓世能 (1528-1598) from] Nanyang) are arranged by subject matter, and the religious theme in both titles is listed first.²²¹ Although *Song Zhongxing guange chucang tuhua ji* categorizes paintings by Huizong and paintings bearing colophons by Huizong before Buddhist paintings, and *Hua ji* organizes Huizong, imperial nobles, officials, and Buddhist and Daoist priest-artists before painters who were skilled in Buddhist and Daoist subjects, the categories of religious themes in both cases are listed before all other subjects such as landscape, bird-and-flower, animals, and so forth.

These inspections show that the “religious theme” is organized prior to other subjects.

As reviewed in the previous chapter, the reason that *Xuanhe huapu* arranges the theme of

²¹⁹ Ibid., 327-328.

²²⁰ Yong Rong and Ji Yun et al., *Siku quanshu zongmu tiyao*, 113:20b-21a.

²²¹ Hin-Cheung Lovell, *An Annotated Bibliography of Chinese Painting Catalogues and Related Texts*, 8-10, 23.

Buddhist and Daoist images first is that *dao* is the supreme principle of the world. This statement may explain Qianlong's decision of separating works of Buddhist and Daoist subjects from others—not only reflecting the emperor's religious belief but also ethical and traditional opinions of Chinese intellectuals.

The purpose of collecting art is revealed in Qianlong's order in 1743. The emperor decreed that it is the family instruction of previous dynasties that enjoying and collecting rare curios was not a matter of fashion, but for the purpose of cultivating the mind and for learning from the ancients. This statement actually gives not only Qianlong, but all other emperors in Chinese history, the perfect excuse to collect art. In addition, among thousands of paintings and calligraphic pieces in the imperial collection, Buddhist and Daoist items, and scriptures preserved in treasurable boxes and pearl-inlaid cases (*baoji zhuhan* 寶笈珠函) from China and “the West” (Central Asia, more precisely) number up to 1,235 specimens. Coupled with a considerable amount of works rendered by the early Qing emperors Shunzhi 順治 (r. 1643-1661), Kangxi, and Yongzheng, it is necessary for these works to be known by posterity, not only to remind future generations of the achievements of the ancestors, but also to commemorate this peaceful and powerful era.²²²

Qianlong's demands for the compilation project are also shown in the decree. Zhang Zhao 張照 (1691-1745), Liang Shizheng 梁詩正 (1697-1763), Li Zongwan 厲宗萬 (1705-1759), and Zhang Ruoi 張若靄 (1713-1746) were assigned to compile all

²²² Imperial edict (*shangyu* 上諭) to *Midian zhulin* 秘殿珠林, *Siku quanshu* vol. 823, 1a-b.

items from China. Zhangjia Hutuketu章嘉胡土克圖 (or transliterated as 章嘉呼圖克圖 in Chinese; Mongolian: Janggiya Hutugtu; 1716-1786), one of the four chief reincarnated Lamas of Tibetan-Mongolian Esoteric Buddhism, was responsible for identifying palm leaf manuscripts (*beiye*貝葉). Further, all pieces were to be compiled by following the principles of early catalogues of painting and calligraphy, elaborated upon further in the *Zongmu tiyao*. Ji Yun points out that the order of Buddhist works prior to Daoist works follows the style of *Qi lu*七錄 (Bibliography in seven-folded classification, date unknown) by Ruan Xiaoxu阮孝緒 (479-536). Moreover, calligraphy is prior to painting; all works are arranged in the order of albums, handscrolls, and hanging scrolls. These rules follow connoisseurs' common practices for cataloguing. Materials, ink, color, titles, inscriptions, seals, colophons, measurements, and other data are recorded in greater detail than other catalogues like *Tiewang shanhu*鐵網珊瑚 (Coral gathered by iron net; postscript dated 1600).²²³

Qianlong also ordered that the storage hall for each item had to be noted, so that his descendents may retrieve the works from their storage places using the catalogue, and items collected later may be added and organized according to this system.²²⁴ Noting storage location was not common in artistic catalogues prior to Qianlong. This practice was designed by the emperor for collating the imperial collection and followed by all the subsequent catalogues. However, this practice made it more difficult to find a specific item without referring to the tables of contents or indices. Based on this decree, it is clear that Qianlong's intention for this project was similar to that of previous

²²³ Yong Rong and Ji Yun et al., *Siku quanshu zongmu tiyao*, 113:20b.

²²⁴ Ibid.

emperors—not only to collate his artistic collection but also for political purpose and personal interests.

The notes on the use of *Midian zhulin* (*fanli* 凡例) give more detailed principles for organization. Started in 1743, it took six months to complete and was published in 1744.²²⁵ It may be divided into two main portions—works of painting and calligraphy (*juan* 1-22) and printed scriptures and images of the early Qing (from the era of Emperor Shunzhi to the date of compilation; *juan* 23-24). Because of the nature of different types of art, the arrangement is slightly varied (table 9). The first portion records works by the four early Qing emperors (*sichao chenhan* 四朝宸翰), works by known artists in all the past dynasties (*mingren shu hua* 名人書畫), works by anonymous artists in all the past dynasties (*wumingshi shu hua* 無名氏書畫), printed scriptures by early artists (*jiu keben* 舊刻本), works of embroideries (*xiuxian* 繡線), works of *kesi* [tapestries] (*kesi* 刻絲 or 縵絲), and works by Qing officials (*chengong shu hua* 臣工書畫).²²⁶ In the category of works by the four early Qing emperors, all works by imperial hands are categorized under the temple and posthumous titles of the emperors—Shizu 世祖 (a.k.a. Shunzhi), Shengzu 聖祖 (Kangxi), and Shizong 世宗 (Yongzheng), and the emperor (*huangshang* 皇上, a.k.a. Qianlong). Under each title, the works of the emperors are first grouped by

²²⁵ It was compiled on the imperial order in the twelfth month of the eighth year of Qianlong reign (1743) and completed in the fifth month of the next year (1744).

²²⁶ The name, *kesi*, literally meaning “carved silk”, derives from the appearance of cut threads that is created by a specific woven technique, which features that each color area is woven from a separate bobbin. This skill results in distinct areas of color, and the border between each two areas of color looks like an incision. This tapestry style, admired for its clarity of patterns, was often used to copy famous paintings, like those recorded in Qianlong’s catalogues. The earliest surviving examples of *kesi* date from the Tang and became widely known during the Southern Song. The woven technique had been particularly popular since the Ming and thrived until the end of the Qing.

“Kesi,” *Encyclopaedia Britannica Online*, <http://proxy.library.upenn.edu:3225/eb/article-9045824> (accessed through the University of Pennsylvania Library homepage, January 14, 2010).

the two religions—Buddhism and Daoism, respectively—and then sorted successively by calligraphy and painting. Within the two types of arts (painting and calligraphy), entries are further arranged by mounting—album, handscroll, and hanging scroll in order.

The rest of the categories of the first portion are organized similarly to the category of works by the early Qing emperors, but all works are classified into known and anonymous artists successively, and then divided further into first and second class. Within each category, all entries are arranged chronologically according to the dates on inscriptions and colophons, and those without information on authors are determined by materials, brushwork, and names of artists who wrote colophons. In addition, all entries in the categories of known artists, anonymous artists, and ancient printed scriptures are attached with characters of the Qianziwen following numerals, which models the arrangement method of Xiang Yuanbian's 項元汴 (1524-1590) collection in the Tianlaige 天籟閣 (Pavilion of Sounds of Nature), Xiang's private library in Zhejiang province. Each known artist is assigned to a character, and if he has more than one item in the collection, all works are assigned successive numbers. Works by anonymous artists and printed scriptures are assigned by individual item.²²⁷ Not many pieces in embroideries and *kesi* are recorded, so this rule is not applied to entries in these two categories.²²⁸ In the category of works by the early Qing officials, entries are simply arranged by religions, types of arts, and mounting. They are not ranked, nor assigned characters of Qianziwen and numerals, and other physical descriptions are relatively simple.

²²⁷ The notes on the use of the *Midian zhulin* (*fanli* 凡例), *Siku quanshu* vol. 823, 2a-b.

²²⁸ *Ibid.*, 2b-3a.

Furthermore, the notes on the use of *Midian zhulin* signify the principles of grading of objects. Entries in the first class include (1) true specimens and brushwork in high quality, (2) works in various versions and examined as genuine, and (3) works that cannot be distinguished as genuine but whose brushwork is of high quality. Those in the second class contain (1) true specimens but brushwork in lower quality, (2) works that cannot be distinguished as genuine but brushwork is high quality, and (3) later copies but resembling original works. All entries in the first class contain detailed data, including precise descriptions of materials, styles of works (calligraphic scripts in golden paint or ink and paintings in ink or color), all inscriptions, colophons and seals of artists and connoisseurs of the item, and dimensions, while works in the second class are recorded only according to materials, styles of works, inscriptions of the authors, and names of those who wrote colophons.²²⁹

The notes on the use of *Midian zhulin* also define the principles of cataloguing and describing works. Firstly, for works containing both painting and calligraphy, if calligraphy is attached to a painting, it is categorized into the category of painting, and vice versa. Secondly, if both types are in equivalent proportion and it cannot be determined which one is attached, or if paintings and calligraphic pieces are composed of both Buddhist and Daoist themes, they are compiled into the category of combination. Thirdly, for some handscrolls and albums whose attached calligraphy is irrelevant to Buddhist and Daoist subjects, the principles of grouping them into categories of painting,

²²⁹ Ibid., 1b-2a.

calligraphy, or a combination apply, and then they are still categorized into either Buddhist or Daoist; one should be sure not to cut these portions from the original mounting. Since all items are treasured, it is important to preserve them in their original condition, including how they were mounted. Fourth, when transcribing inscriptions, colophons, and seals, if characters cannot be identified, leave them in question, but if they could be recognized according to the context, make corrections. Fifth, titles of the entries, labels on the bags, and labels on the surface must be unified, but in the cases of the names of a scripture that often have with notes that might be written in golden paint, engraved, or woven and are not convenient to change, they may be left as they are even if the names are different from the titles of the entries. Sixth, as for works composed of painting and calligraphy, if calligraphy is in greater proportion than painting, the entries will note only the responsible calligraphers instead of painters, and vice versa. That is, other attached paintings and calligraphic pieces will not be recorded.²³⁰

The second portion of the *Midian zhulin* includes scriptures in the format of stone rubbings by the early Qing emperors (*yushu shike* 御書石刻) and woodblock-printed scriptures by the early Qing emperors (*yushu muke* 御書木刻), printed scriptures made by Qing imperial order (*qinding keben* 欽定刻本) with written records of Buddhist dialogues (*yulu* 語錄), scriptures stored in palaces (*shouzhu jingdian* 收貯經典) with written records of Buddhist lectures and Daoist rituals (*keyi* 科儀), images worshipped in the palaces (*gongfeng tuhui* 供奉圖繪), and scriptures worshiped in palaces (*gongfeng jingdian* 供奉經典), including scripts of the West Regions, Mongol, Manchu, etc. (*Xiyu*

²³⁰ Ibid., 3a-b.

deng ti wenzi 西域等體文字). All scriptures and images in other categories are arranged in the order of Buddhism and Daoism, and all entries list titles and quantities only.

Generally speaking, there are many more Buddhist works than Daoist works in all the categories. This might reflect the contemporary development of the two religions or, at least, the preference of the Qing emperors. Moreover, there is more calligraphy than painting of both Buddhist and Daoist subjects. Most calligraphic works are copies of scriptures and scriptures in calligraphic styles. It seems that transcribing religious texts was an important practice. Compared to scriptures and scriptures recorded in the second portion, the contents are basically the same—Buddhist and Daoist texts, while entries of the first portion are treated as artistic works with detailed descriptions, ranking, histories, etc., and entries of the second portion resemble an inventory.

It is noteworthy that Emperor Kangxi's calligraphic works in albums in the Buddhist theme are in considerable quantity. He actually wrote four hundred and twenty copies of *Xinjing* 心經 (Prajñāpāramitā Hridaya Sūtra) between 1702 and 1722. He often copied the sutra on the first and the fifteenth day of the month, his birthday, and Śākyamuni's birthday (the eighth day of the fourth lunar month of the year). Even when he was indisposed and unable to keep up his practice, he would make up for what he missed.²³¹ There are also cases that he wrote copies in advance. For instance, his last copy was signed on the fifteenth day of the eleventh month, but he actually passed away

²³¹ Zhang Zhao et al., *Midian zhulin*, 1:62b-63a.

two days before, on the thirteenth. Kangxi's adherence to this practice represents not only his attitude toward Buddhism but also his personality. Emperor Qianlong was similarly dedicated, which is observed in a later series and will be noted later.

The Significance of the *Midian zhulin*

A review of the content and format demonstrates some characteristics of the *Midian zhulin*. It is considered the first subject catalogue, focusing on religious painting and calligraphy, among Chinese art catalogues. It follows the common principles of cataloguing and the layout of previous art catalogues, as specified by Ji Yun.²³² Moreover, its notation of the storage palace halls is an innovation. In addition to these aforementioned features, there are additional reasons *Midian zhulin* is important.

Very different from Emperor Huizong's painting and calligraphy catalogues, *Midian zhulin* does not discuss much about the history and artistic style of artists; instead, it focuses on the visual appearance of these works. Although the entries do not include information on artists and styles of their works, features of each item are marked through

²³² Although Gerald Holzwarth states that "when the imperial catalogue was compiled, its immediate models were the catalogues of the great seventeenth-century private collectors Sun Chengze 孫成澤 (1592-1676), Gao Shiqi 高士奇 (1644-1703) and Bian Yongyu 卞永譽 (1645-1712)," the format and content of *Midian zhulin* are some what different from their works as reviewed by Hin-cheung Lovell: *Gengzi xiaoxia ji* 庚子銷夏記 (Record for getting through summer of 1660) by Sun (pp. 34-5), *Jiangcun xiaoxia lu* 江邨銷夏錄 (Record for getting through summer in the Reverine Village) and *Jiangcun shu hua mu* 江村書畫目 (List of paintings and calligraphy in the Reverine Village) by Gao (pp. 38-39 and 40-41), and *Shigutang shu hua huikao* 氏古堂書畫彙考 (Examination of paintings and calligraphy in the Hall of Following Ancient Times) by Bian (pp. 35-37). For instance, none of their works are religious subject catalogues, nor are they categorized like the *Midian zhulin*. In addition, the information of the recorded works contained in these catalogues is also different. It seems that Ji Yun's study is more reliable, while Holzwarth's statement needs further study.

Gerald Holzwarth, "The Qianlong Emperor as Art Patron and the Formation of the Collections of the Palace Museum, Beijing," 48.

Hin-cheung Lovell, *An Annotated Bibliography of Chinese Painting Catalogues and Related Texts*, 1973.

transcribed inscriptions, colophons, and seals. This change is very close to the common principles of modern cataloguing—recording as much information as was available through observing items, including authors, titles, formats, place and date of publication, publishers, measurements, and so on, in order to identify or distinguish a specific item from others. As Ji Yun noted, the cataloguing principles of the *Midian zhulin* follow those of other connoisseurs, and thus this catalogue may be considered a summary of the development of connoisseurship and cataloguing art. It is difficult to say that modern cataloguing methods of noting all available data of an item, including titles, artists, measurements, and other physical descriptions like materials, colophons, and seals, have been developed since the Qing period, but *Midian zhulin* demonstrates the change and evolution of cataloguing art in the imperial era.

Another important feature is the function of the notes on the use of *Midian zhulin*. Noting how to use publications is common today, especially for reference books. These manuals provide information about procedures, arrangement rules, and meanings of symbols and abbreviations to guide users to find what they are looking for. Nevertheless, the notes of the *Midian zhulin* concentrate more on the principles of cataloguing and arrangement rather than on how-to manuals. Although the nature of these notes is to some degree different from those of today, these cataloguing principles are useful and valuable in examining the development of art cataloguing.

Midian zhulin records Buddhist and Daoist painting and calligraphy in the imperial collection, but these calligraphic pieces are somewhat different from those recorded in

other catalogues like *Xuanhe shupu*. *Midian zhulin* uses *jing* 經 (scriptures) and *tu* 圖 (illustrations) to represent calligraphy and painting, which reveal the nature of the collected objects—texts and images. The subjects of most of the paintings are Buddhist and Daoist images, deities, and sacred figures. In addition, a significant number of calligraphic pieces are Buddhist and Daoist scriptures and scriptures calligraphically copied, printed, or engraved by early and contemporary artists and the Qing emperors. Nevertheless, there are also considerable amounts of scriptures made by imperial order, stored, and worshipped in the palaces. It is difficult to say for sure without inspecting these works, but according to the arrangement of *Midian zhulin*, it seems that the former group of scriptures were meant for appreciation and thus with more detailed notes and descriptions, while the latter is more practical in function, to be possessed, for worshipping, or as tributes. The religious and political overtones of the *Midian zhulin* are obvious.

As mentioned earlier, the use of characters of the *Qianziwen* with numerals adopted the cataloguing system of early bibliographies, as noted by Ji Yun. Qianlong meant to use this system of continuous numbering to organize his collection for later use and to sort subsequent collections. Unfortunately, this system did not work well, and in fact it was not followed by later series. One of the main reasons is that the characters assigned to the artists and their works were not consistent. That is, in each category the entries start over from the very beginning. For instance, in the category of Buddhist calligraphy in albums by known artists in the first class (*mingren shu Shi shi jing ce shangdeng* 名人書釋氏經冊上等), Zhao Mengfu 趙孟頫 (1254-1322) is assigned to the character *di* 地

(earth), and his four works are assigned to *di yi*地一, *di er*地二, *di san*地三, and *di si*地四, while in the next category, the category of Buddhist calligraphy in albums by known artists in the second class (*mingren shu Shi shi jing ce cideng*名人書釋氏經冊次等), he is reassigned to *yuan*元 (or *xuan*玄; black), and his works are noted from one to fifteen.²³³ Since a specific artist is not assigned to a particular character, it is impossible to use this system to retrieve and review all of his works in various categories. Its benefit is limited, not what was expected by the emperor, even though this system is basically workable for organizing entries—collecting all works by a certain artist in each category. The concept of this design was advanced in cataloguing painting and calligraphy at the time because no acknowledged system for sorting artistic works had been established before the eighteenth century. Another abolished cataloguing system in later series is ranking. Later compilers believed that all the selected objects were genuine and of high quality, unlike those in the first series where some were questionable, and hence there was no need to differentiate works by grading.²³⁴

²³³ Zhang Zhao et al., *Midian zhulin* 2:2b-5b, 3:2a-7a.

The character *yuan* was used to replace *xuan* here for *xuan* was used in Emperor Kanxi's name Xuanye 玄燁. This is the common practice of avoiding the use of characters that have been used in the names of emperors in the imperial era of China.

The first few lines of the *Qianziwen* read: 天地玄黃，宇宙洪荒。日月盈昃，辰宿列張。寒來暑往，秋收冬藏。閏餘成歲，律呂調陽。(The sky [and] and earth [are] black [and] yellow [respectively]; space [and] time [are] ignorant. Sun [and] moon wax [and] set; stars [and] constellations spread out in place. Winter comes [and] summer goes; autumn harvest, winter store. [Accumulating] intercalary and remaining [days to] be a year; *lü* [and] *lü* [tuning tools] harmonize [Yin and] Yang.)

In the case exemplified here, in the category of Buddhist calligraphy in albums by known artists in the first class, only an item by Bo Juyi 白居易 (772-846) was selected, and the date of Bo was earlier than that of Zhao; therefore, Bo was assigned to *tian* 天 (heaven), and Zhao was assigned to *di*, while in the category of Buddhist calligraphy in albums by known artists in the second class, works by Su Shi 蘇軾 (1037-1101) and Zhang Jizhi 張即之 (1186-1163) were selected, and they were assigned to *tian* and *di* respectively, so Zhao was assigned to *yuan* (*xuan*). That is, by which character would be assigned to who was varied and depended on whose works were selected in different categories.

²³⁴ The issue of grading criteria has been studied by Kohara Hironobu, and thus will not be discussed further here.

Kohara Hironobu, "The Ch'ien-lung Emperor's skill in the connoisseurship of Chinese painting," 12-29.

Shiqu baoji 石渠寶笈

After the compilation project of *Midian zhulin*, another project for the art catalogue was completed. This time, the targets of the project were selected paintings and calligraphy in the imperial collection, excluding those that were recorded in the *Midian zhulin*. Qianlong mentioned his intention to compile a the catalogue of painting and calligraphy in a decree in 1744 that works by the early Qing emperors should be preserved and respected by the descendants. More than ten thousand pieces of painting and calligraphy of all the past dynasties in the imperial collection had been accumulated. In addition to the works of Buddhist and Daoist themes compiled into the *Midian zhulin*, all other works were differentiated genuine from forgeries, and the selected masterpieces should be collected in the catalogue.²³⁵ The project of *Shiqu baoji* (Precious collection of the stone moat [pavilion]) thus began in spring 1744 and was completed in winter 1745.²³⁶ Except Zhangjia Hutuketu, all compilers of *Midian zhulin* continued to work on the *Shiqu baoji* project, and new team members were added: Zhuang Yougong 莊有恭 (1713-1767), Qiu Yuexiu 裘曰修 (1712-1773), Chen Bangyan 陳邦彥 (1678-1752), Guanbao 觀保 (?-1776), and Dong Bangda 董邦達 (1699-1769). Ji Yun notes further the significance of this project that

Reviews of calligraphy and critiques of painting have been developed since the Six Dynasties. Zhang Yanyuan first summarized all those works but, based on old writings, roughly listed only titles without examining all authentic works. Since the Tang and Song, records day by day have been gathered. [However, they] either concentrated upon connoisseurship but limited in experiences or strengthened in searching and

²³⁵ Imperial edict to *Shiqu baoji* 石渠寶笈, *Siku quanshu* vol. 824, 1a-b.

²³⁶ The notes on the use of the *Shiqu baoji*, *Siku quanshu* vol. 824, 6a.

collecting but lacked for discrimination. So far, no one has been able to include all advantages as a fixed copy of catalogue to be the great treasure in the art circles. 書評畫品，肇自六朝，張彥遠始彙其總，依據舊文，粗陳名目而已，不能盡見真蹟也。唐宋以來，記載日夥，或精於賞鑒，而限於見聞；或長於蒐羅，而短於識別。迄未能兼收衆美，定著一編，爲藝林之鴻寶。²³⁷

Hence, *Shiqu baoji* is not just a catalogue, like many other painting and calligraphy catalogues, that lists all items and collecting all related paragraphs from early writings. It also contains information on connoisseurship from the perspective of physical examination. More significantly, it was compiled as a summarized catalogue of painting and calligraphy of all the past dynasties.

Format and content review

In the notes on the use of *Shiqu baoji*, the compilers point out that the paintings and calligraphic pieces in this catalogue are all masterpieces. No matter how faithful the reproductions are, they are entered into the second class, and, with their original inscriptions and colophons, they can be distinguished from true specimens. For instance, some works attributed to Wang Xizhi and Jing Hao are under the second class.²³⁸ That is, all works are examined and catalogued for their originality instead of the fame of their executors. This attitude is very different from that of the *Midian zhulin*. The compilers of *Midian zhulin* allowed for the fact that there were difficulties in meeting their standards of connoisseurship, and they had more specific criteria for discerning forgeries from originals as reviewed earlier, while the compilers of *Shiqu baoji*, some of

²³⁷ Yong Rong and Ji Yun et al., *Siku quanshu zongmu tiyao*, 113:21b.

²³⁸ The notes on the use of the *Shiqu baoji*, 2a.

whom were also in charge of the first compilation project, seem to be more confident on this issue. This statement not only declares the quality of this catalogue but also reveals the “improved” skill of connoisseurship by the compilers. However, the issue of authentication still exists in this catalogue, as Kohara has studied.²³⁹

The notes on the use of *Shiqu baoji* also mention that the cataloguing format follows that of *Midian zhulin*, but the arrangement of the two is somewhat different. All entries are grouped by their storage places first. Under the locations, they are divided into four categories—works by the Qing emperors, works by known artists in all the past dynasties, works by anonymous artists, and works by Qing officials—and arranged chronologically.²⁴⁰ Within each category, all works are arranged by mounting—album, handscroll, and hanging scroll, in that order—and then by formats—calligraphy, painting, and combined painting and calligraphy, successively. The category of combined painting and calligraphy contains only works that have painting and calligraphy of comparable quality. For those whose painting and calligraphy are from different periods (or if one is not of high quality), they are categorized under either painting or calligraphy according to their conditions.²⁴¹ In addition, works made of embroideries and *kesi* are entered under the categories of anonymous artists. As the compilers noted, works in embroideries and *kesi* are very few in quantity and of lower status than painting and calligraphic items, so they are appended to the categories of anonymous artists.²⁴²

²³⁹ Kohara Hironobu, “The Ch’ien-lung Emperor’s skill in the connoisseurship of Chinese painting,” 13-14.

²⁴⁰ The notes on the use of the *Shiqu baoji*, 1a-2a.

²⁴¹ *Ibid.*, 2a-b.

²⁴² *Ibid.*, 5b.

Except those by the Qing emperors, all works stored in the Qianqinggong, Yangxindian, Chonghuagong, and Yushufang are graded first or second class and assigned characters of Qianziwen and numerals, and works in the other buildings, much less in quantity, are graded without assigned characters and numerals. Similar to the *Midian zhulin*, all entries in the first class of the *Shiqu baoji* are composed of notes of materials, styles of works (calligraphic scripts and paintings in ink or color), all inscriptions, colophons and seals of artists and connoisseurs, and dimensions, while works in the second class are recorded only according to materials, styles of works, inscriptions of the authors, and colophons written by Qianlong.²⁴³

As for recording colophons and seals, the compilers further developed criteria of transcribing inscriptions—based on different mounting styles—in order to make all records well-organized. For instance, for colophons on a handscroll, first recorded are those written on *qian hou geshui* 前後隔水 (a piece of silk or paper mounted right before and after the main piece of the work), then those written on *yinshou* 弓首 (a piece of silk or paper mounted before the main work and the front *geshui*), and finally those on *tuowei* 拖尾 (a piece of silk or paper mounted after the main work and the back *geshui*).²⁴⁴

The notes also included the detailed instructions on how to handle recording main portions of paintings, calligraphic pieces, colophons, seal, and inscriptions in ambiguous situations. For example, even though a piece of work had lost its inscriptions and author's signature, it was to be categorized as “known artists” with a note of unsigned works if there was creditable evidence—connoisseurs' research or certain rendering

²⁴³ Ibid., 2b-3b.

²⁴⁴ Ibid., 3a.

styles—to identify its executor and date.²⁴⁵ These detailed principles of cataloguing show the different nature of works. It is obvious that cataloguing painting and calligraphy in the imperial collection was further developed based on the compilation experience of *Midian zhulin*.

The notes on use also clarify the selection criteria of religious subjects. Some works relating to Buddhist and Daoist themes are included in *Shiqu baoji*, but not so in the *Midian zhulin*. The latter does not contain calligraphic works on religious scriptures, nor paintings on Buddhist and Daoist monasteries and figures.²⁴⁶ It proves that *Midian zhulin* collected only works of Buddhist and Daoist subjects in a direct and obvious definition, like scriptures and religious images, as reviewed.

Overall, *Shiqu baoji* records almost twice as many paintings than calligraphic pieces. Works by the Qing emperors, stored in the Qianqinggong and Chonghuagong, are about one-tenth of the total, and the number of calligraphic works is about three times that of paintings (table 10). This may be an indication that while the Qing emperors were better at calligraphy, but they were more interested in collecting paintings. Most works were stored in the Qianqinggong, Yangxindian, Chonghuagong, and Yushufang, the main residences of the early Qing emperors. The three treasurable calligraphic works by the Wang family were moved from Qianqinggong and Yushufang to the Sanxitang 三希堂 (Hall of the Three Rarities, fig. 24.14). It seems that paintings and calligraphy in the Qing imperial collection were not only the representation of the political legitimacy but

²⁴⁵ Ibid., 4a-5b.

²⁴⁶ Ibid., 2b.

also for the emperor to appreciate during his leisure time. Furthermore, even though all entries in the *Midian zhulin* noted their storage palaces, all entries in the *Shiqu baoji* are further arranged by the storage locations with the palaces. The storage places were clearly important for Qianlong. In addition, these works may also have been displayed in all these buildings, like those in the Sanxitang, and hence, *Shiqu baoji* may partially have functioned like the *chenshe dang* 陳設檔 (Records of Display) at the time.²⁴⁷

The Significance of the *Shiqu baoji*

The format and organization of *Shiqu baoji* basically follow those of *Midian zhulin* with the few changes reviewed above. In addition to the different arrangement, for instance, works combined with painting and calligraphy are separated to form their own category, works made of embroideries and *kesi* are appended under the categories of anonymous artists, and the principles and order of recording entries are further standardized. The last, but not the least, significance of the *Shiqu baoji* that I would like to point out is that although Gerald Holzwarth concludes that “the catalogue [of *Shiqu baoji*] was conceived primarily as an inventory for the individual palace halls,” if one looks closer, this statement needs to be refined.²⁴⁸ Qianlong’s art catalogues were not made only as “inventories” of the imperial collection. The recorded works were selected and ranked based on his chosen criteria, which lent a unique quality to the

²⁴⁷ Li Fumin 李福敏, “Gugong Bowuyuan cang Qing neiwu fu chenshe dang 故宮博物院藏清內務府陳設檔,” *Lishi dang’an* 歷史檔案 2004 (1): 127-132.

Zhu Saihong 朱賽虹, “Beijing gugong de Qinggong dang’an shoucang ji qi zhengli yanjiu gaikuang 北京故宮的清宮檔案收藏及其整理研究概況,” in the Third International Symposium of Qing Archives, <http://nprhost.npm.gov.tw/tts/chingIII/thesis/01.pdf> (accessed February 3, 2009), 37-44.

²⁴⁸ Gerald Holzwarth, “The Qianlong Emperor as Art Patron and the Formation of the Collections of the Palace Museum, Beijing,” 49.

catalogues.²⁴⁹ Qianlong's catalogues contain data that are essential for cataloguing today. In addition to the physical descriptions of the works (materials, media, mounting, and measurements), the recorded inscriptions, seals, and colophons provide priceless information for studying the connoisseurship and history of the artists and their works. Compared to other early art catalogues, information contained in this catalogue is more detailed, and the multi-leveled classification system also demonstrates the high development of cataloguing art.

²⁴⁹ Kohara indicates that half of paintings collected by the Emperor Qianlong before he was enthroned were entered as second class in the first catalogue, and the rest were never recorded in any other catalogues. He concludes that "the emperor seems to have repudiated many of the decisions of his youth." Similar to Huizong's catalogues, Qianlong's catalogues are not full lists of works in the imperial collection. Kohara Hironobu, "The Ch'ien-lung Emperor's skill in the connoisseurship of Chinese painting," 13.

Nanxundian zuncang tuxiang mu 南薰殿尊藏圖像目 and *Chaku cangzhu tuxiang mu*
茶庫藏貯圖像目

Portraying early emperors and sages has a long history in China. Portraits of sages were often displayed in palace halls as admonition and ethical propaganda. Portraits of emperors and empresses were used in ancestral rites to represent the dead and to be worshipped by their descendents.²⁵⁰ For successive dynasties, collecting portraits of emperors and empresses of previous dynasties signified their political legitimacy. Hence, it was a tradition to preserve portraits of emperors and sages in imperial China.

The Qing dynasty, a non-Han regime, also followed this tradition. Images of emperors and sages of early dynasties were stored in the Qing palace. According to a decree of 1747, having examined the stored portraits of emperors and sages and found them to be extremely badly preserved, Qianlong, thus, ordered his officials (not specified) to repair and remount them and to compile inventories for the records. These portraits had to be examined regularly every year to assess their condition. Separate cabinets were made in the Nanxundian南薰殿 (Hall of Southern Fragrance; fig. 24.1) for storing images of emperors and empresses²⁵¹

Format and content review

Two inventories were made in 1749. *Nanxundian zuncang tuxiang mu* (Inventory

²⁵⁰ Ben she 本社 [the publisher], “Daotong si zai shengxian guifang: Yuan cang ‘Nanxundian tuxiang’ jianjie 道統斯在聖賢軌範: 院藏「南薰殿圖像」簡介,” *Gugong wenwu yuekan* 故宮文物月刊 73 (1989): 110.

²⁵¹ *Nanxun dian zuncang tuxiang mu* 南薰殿尊藏圖像目 in *Congshu jicheng xubian* 叢書集成續編 vol. 86 ([Shanghai]: Shanghai shudian, 1994?), 1a-2a.

of images honorifically stored in the Hall of Southern Fragrance) is composed of portraits of early emperors, empresses, and sages. They are organized first by mounting in the order of hanging scrolls, albums, and handscrolls. Seventy-nine individual portraits of emperors and empresses are on hanging scrolls, fifteen albums of dynastic series of emperors, empresses, and sages, and three handscrolls of scenes of Ming emperors' inspection tours. Within each category, images of emperors are listed first, then empresses, and lastly, sages. All images are arranged in chronological order, from legendary period (e.g. Fuxi 伏羲) to the Ming: each entry includes the item's title, descriptions of the mounting, materials, dimensions of the portrayed figures, and whether the figures are in a sitting or standing posture.

The other, *Chaku cangzhu tuxiang mu* (Inventory of images stored in the Tea Storehouse), records portraits of meritorious and distinguished officials which were left and stored in the original building, Chaku 茶庫 (Tea Storehouse; fig. 24.19), after the portraits of emperors, empresses, and sages were moved to the Nanxundian.²⁵² The arrangement and format is the same as that of the aforementioned inventory: twenty-one hanging scrolls of individual meritorious officials and three albums of dynastic series of meritorious officials.

The Significance of the *Nanxundian zuncang tuxiang mu* and *Chaku cangzhu tuxiang mu*

These two catalogues contain much fewer recorded titles and the content descriptions are much simpler than those of the first two catalogues of painting and

²⁵² *Chaku cangzhu tuxiang mu* 茶庫藏貯圖像目 in *Congshu jicheng xubian* vol. 86, 1a.

calligraphy, but Qianlong valued these works no less. He wrote an essay, “Nanxundian fengcang tuxiang ji 南薰殿奉藏圖像記 (Note of images stored in the Hall of Southern Fragrance, 1749),” to state his political and ethical concerns on collecting these portraits, and to record the events of relating to their repair, and to detail the solemn rituals for their imperial re-examination, and storage and preservation in the Nanxundian.²⁵³ This short essay shows Qianlong’s intention to declare political orthodoxy through the collection and preservation of these portraits.

In 1815, when Emperor Jiaqing 嘉慶 (r.1796-1820) ordered the compilation of the third series of the *Shiqu baoji*, both inventories were appended to the catalogue. Their entries were combined and re-arranged by mounting—hanging scroll, album, and handscroll—and then by chronological order. Hu Jing 胡敬 (1769-1845), one of the compilers of the third series of *Midian zhulin* and *Shiqu baoji*, compiled *Nanxundian tuxiang kao* 南薰殿圖像考 (Critique on images in the Hall of Southern Fragrance) in which he gave a more detailed examination of and textual research on the portrayed figures.²⁵⁴ This critique is evidence of the political and ethical importance of the portraits and the inventories. In the preface, Hu Jing noted that the officials were sent to the Hanlinyuan 翰林院 (Hanlin imperial academy) by imperial decree to inspect these images.²⁵⁵ The purpose and function of displaying portraits were recorded. He also noted the reason why the portraits in *Nanxundian zuncang tuxiang mu* and *Chaku*

²⁵³ Qing Gaozong 清高宗, “Nanxundian fengcang tuxiang ji 南薰殿奉藏圖像記,” *Yuzhi wenji chubian* 御製文集初編 *juan* 4, *Siku quanshu* vol. 1301, 14b-15b.

²⁵⁴ Hu Jing, *Nanxundian tuxiang kao* 南薰殿圖像考, *Hushi shu hua kao san zhong* 胡氏書畫考三種, *Xuxiu siqu quanshu* vol. 1082.

²⁵⁵ *Ibid.*, preface to the *Nanxundian tuxiang kao*, 1a.

cangzhu tuxiang mu are arranged differently from those in *Midian zhulin* and *Shiqu baoji*. Images on hanging scrolls are of individual figures, and hence the critique of each figure can be specific, while every album includes several images, so the reviews are not as clear. Thus, portraits on hanging scroll were listed before those in albums, and those that are reviewed in the section of hanging scrolls are not repeated in the section of albums.²⁵⁶ Nevertheless, the order of the portraits appended to the *Shiqu baoji sanbian* was changed. Entries in *Shiqu baoji sanbian* were arranged by mounting—album, hanging scroll, and handscroll—and in chronological order.

²⁵⁶ Ibid., 1a-b.

Midian zhulin Shiqu baoji xubian 祕殿珠林石渠寶笈續編

More than forty years after the compilation projects of the *Midian zhulin* and *Shiqu baoji*, Emperor Qianlong commanded his officials—Wang Jie 王杰 (1725-1805), Dong Gao 董誥 (1740-1818), Peng Yuanrui 彭元瑞 (1731-1803), Jin Shisong 金士松 (1730-1800), Shen Chu 沈初 (1731-1799), Yubao 玉保 (?-176), Hutuli 瑚圖禮 (?-1814), Wu Xinglan 吳省蘭 (1738-1810), Ruan Yuan 阮元 (1764-1849), and Nayancheng 那彥成 (1764-1833)—to organize his painting and calligraphy collection and to compile sequels of *Midian zhulin* and *Shiqu baoji*. In the intervening years, he had accumulated a large number of additional paintings, both as gifts from officials and by his own hand, and wanted them catalogued.²⁵⁷ Furthermore, unlike the first two that were compiled separately, the new catalogues, begun in spring 1791 and completed in spring 1793, were compiled at the same time: *Midian zhulin xubian* (Continuation of pearl forest of the secret hall) and *Shiqu baoji xubian* (Continuation of precious collection of the stone moat [pavilion]). They were considered a complete catalogue of the newly acquired painting and calligraphy in the imperial collection for they shared the same cataloguing principles detailed in the notes on the use of *Midian zhulin Shiqu baoji xubian*.

Format and content review

According to notes on the use of *Midian zhulin Shiqu baoji xubian*, the coverage of the two catalogues is similar to their predecessors. All entries were grouped by storage buildings. Under each palace hall, entries were divided into four main

²⁵⁷ Imperial preface (*yuzhi xu* 御製序) to *Xizuan Midian zhulin Shiqu baoji* 續纂祕殿珠林石渠寶笈, *Xuxiu siku quanshu* vol. 1069, 1a-1b, 2b-3a.

categories—works by the Qing emperors, works by known artists in all the past dynasties, works by anonymous artists, and works by Qing officials. They, under each category, were further categorized by mounting and format in chronological order.

The contents and organization under the categories of Qing emperors and Qing officials have to be noted. Most works by the first three Qing emperors—Shunzhi, Kangxi, and Yongzheng—were recorded in the original catalogues. Therefore, the bulk of the works under the category of the Qing emperors in the two later compilations belonged to Qianlong, with just a very few by other emperors.²⁵⁸ In the category of Qing officials, works of the Painting Academy (*yuanhua* 院畫) and works in Western styles (*yangfa fanhua* 洋法番畫) were appended. In addition, collections of outstanding specimens (*jijin* 集錦, works by more than one artist or works combined with painting and calligraphy), block-printed scriptures (*kanben jingdian* 刊本經典), and stone rubbings and specimens of model calligraphy (*jiuta fatie* 舊拓法帖 or *moke fatie* 摹刻法帖), and works of embroideries and *kesi* appear after the categories of works by artists and works by Qing officials.²⁵⁹ The elements of entries and layout of descriptions were also defined, similar to those in the first two catalogues. Nevertheless, unlike the first two, labels of different portions of an item, like *benfu* 本幅 (main portion of a painting and calligraphic piece), *yinshou*, and *qian geshui*, were noted to make the contents of entries easier to be read.²⁶⁰

²⁵⁸ The notes on the use of the *Midian zhulin Shiqu baoji xubian*, *Xuxiu siku quanshu* vol. 1069, 3-4.

²⁵⁹ *Ibid.*, 6-7.

²⁶⁰ *Ibid.*, 5.

It has to be mentioned that the systems of ranking and assigning characters of Qianziwen and numerals are not used in the two continuations. Entries in the second class of the first two catalogues contain limited descriptions—titles, quantities, formats, materials, styles, and authors' colophon and signature, while the abolishment of a ranking system in the continuations allows entries to contain as much information as possible. It also implies that all works are of high quality and need not be ranked. The system of characters of Qianziwen and numerals was designed by Qianlong for sorting and retrieving his collection, but, as reviewed earlier, this system did not work efficiently. The continuations adopted another system—tables of contents—to solve this problem. The tables of contents were arranged by radicals of entry titles, and storage places noted under the titles.²⁶¹ All works recorded in the *Midian zhulin xubian* are stored in the Qianqinggong, and the table of contents reflected exactly the order of the catalogue. However, this system fails in retrieving entries in the *Shiqu baoji xubian*, for the entry arrangement of the catalogue is different from the table of contents; that is, all entries are listed by storage buildings instead of in radical order. Because each location housed various works, the storage buildings may be divided into several *juan*, or some are combined into one. Without noting the *juan* numbers, it is difficult to locate a certain entry with the table of contents. Furthermore, this system does not identify the relationship between the quantities of recorded works and storehouses. This system was further revised in the third series.

It is remarkable that the notes on use list all the referred textual sources for

²⁶¹ Ibid., 6.

examination and connoisseurship, not for cataloguing and format only.²⁶² The issues of textual research on connoisseurship of the emperor and the compilers have been thoroughly studied by Kohara Hironobu, such as the role Qianlong played in this compilation project, the officials' skills of connoisseurship, and the improvement of Qianlong's examining skills; I will not repeat it here.²⁶³ The quotation of textual sources and compilers' comments in smaller characters are recorded in the two catalogues, which provide historical and textual evidence in addition to style analysis. The comments also contain information on the identity of collectors, connoisseurs, and artists with their seals, inscriptions, and colophons. Moreover, the references to early writings on painting and calligraphy not only demonstrates that the recorded works had textual supports, decided not only by the compilers' preference, but also reveals that the two catalogues might be considered the summary of early connoisseurship. This analysis makes the two catalogues more valuable.

Even though the two catalogues share the same cataloguing principles, they still have some features that need to be mentioned individually since their nature of the two catalogues is different. *Midian zhulin xubian*, including works with Buddhist and Daoist subject matter, contains more calligraphic items than paintings, about double in quantity, and works in the Buddhist theme are much more plentiful than those with Daoist themes (table 11). The calligraphic pieces documented in the *Shiqu baoji xubian* number more than paintings, and more than half of the items are works by the Qing

²⁶² Ibid., 7.

²⁶³ Kohara Hironobu, "The Ch'ien-lung Emperor's skill in the connoisseurship of Chinese painting," 14-18.

emperors and officials (table 12). It has to be noted that a certain painting subject—*suichao tu* 歲朝圖 (New Year paintings)—executed by Emperor Qianlong on numerous hanging scrolls were stored in the Maoqindian 懋勤殿 (Hall of Encouraging Diligence) (*juan* 72-73). Celebrating Chinese New Year, with wishes for another new beginning and good fortune in the coming year, was one of the favorite topics no later than the Song period.²⁶⁴ There was no specific style or element for this painting type, but scenes of birds, flowers, potted landscape, landscape, children playing around, palace ladies, writing studios, palace buildings, and so on are often used for this subject matter. The common characteristic of these motifs was that they all related to the season of Chinese New Year, good wishes, and celebration. This type of painting, often mounted on hanging scrolls, was intended for display. Qianlong himself painted *suichao tu* continuously every year with *chunteizi ci* 春帖子詞 (a type of *ci* poetry for celebrating Spring Festival, i.e. Chinese New Year) from 1755 to his death.²⁶⁵ It is clear that the emperor followed the tradition of celebrating Chinese New Year, but many questions are left to be answered. Why did the emperor paint and write poetry by himself for thirty-seven years instead of ordering his court artists and officials to do it? Why did he adopt this tradition? Why were these paintings stored in the Maoqindian?

The Significance of the *Midian zhulin Shiqu baoji xubian*

Based on the compilation experiences of the first series of *Midian zhulin* and *Shiqu*

²⁶⁴ For instance, *Suichao tu* 歲朝圖 by Zhao Chang is recorded in this catalogue.

Wang Jie 王杰 et al. *Qinding Shuqu baoji xubian* 欽定石渠寶笈續編 *Yushufang* 御書房 1 [*juan* 36], *Xuxiu siku quanshu* vol.1072, 13-14.

²⁶⁵ Records continue to the *Shiqu baoji sanbian*. From 1793 to 1798, the paintings were stored in Qianqinggong. Only the one in 1792 is missed. As for *chunteizi ci*, according to the third series, Emperor Jiaqing's calligraphic pieces from 1800 to 1816 were stored in Maoqindian.

baoji, the format and layout of the two continuations reached an accommodation as reviewed. One of the most important changes was the adoption of table of contents. Although its main purpose, item retrieval, was not wholly achieved this system listed all works by a certain artist together thereby revealing the relationship between artists and their works, something the first two catalogues did not do. Another change was to separate collections of outstanding specimens from works by individual artists. This binding format was common in painting and calligraphy but not often regarded as an independent category in early catalogues. This arrangement not only makes the catalogues more organized, it also demonstrates the different nature of items.

Another feature of the *Midian zhulin Shiqu baoji xubian* is that seventy to eighty percent of all the selected works are of Qianlong's inscriptions, including poems, essays, and comments on connoisseurship.²⁶⁶ This demonstrates how the emperor treasured his collection and how his attitude influenced the compilation project. Moreover, the compilers also noted that “we, through humble labor of transcribing and proofreading [the catalogues], gained [the chance] to look over the collection of the jade-decorated repository and thus were permitted to sign our names at the end of the treasured books. 臣等以繕校微勞，既獲寓目於璧府之藏，復得掛名於寶書之末。” This statement is very humble but indicates the roles both Qianlong and his compilers played in cataloguing. As Kohara Hironobu observed, Qianlong took the leading role in examination and compilation, such that “only the emperor was an authority.”²⁶⁷ For

²⁶⁶ The notes on the use of the *Midian zhulin Shiqu baoji xubian*, *Xuxiu siku quanshu* vol. 1069, [3a-b].

²⁶⁷ Kohara further uses the Emperor's poems and inscriptions on the paintings to study his skills in connoisseurship. The value of his inscriptions and the catalogues are revealed.

instance, according to the compilers' note at the end of the entry "Ming chu ren shuhua hebi 明初人書畫合璧 (Combined painting and calligraphy by early Ming anonymous artists)," Qianlong would check the content and give further instruction after a *juan* was compiled. In this case, he had questions on the rendering styles, titles, and dates of this work, and thus ordered the compilers to do further textual research and re-examine it. Based on the note, nevertheless, Qianlong seemed to have his own opinions on dating this piece before commanding the compilers to reinvestigate it.²⁶⁸ Unlike earlier projects, the emperor had become instructor of the compilers and the final judge on authentication of artistic works.

Kohara Hironobu, "The Ch'ien-lung Emperor's skill in the connoisseurship of Chinese painting," 14-18.

²⁶⁸ Wang Jie 王杰 et al. *Qinding Shuqu baoji xubian* 欽定石渠寶笈續編 *Qianqinggong* 乾清宮 10 [*juan* 10], *Xuxiu siku quanshu* vol. 1070, 143.

***Midian zhulin Shiqu baoji sanbian* 祕殿珠林石渠寶笈三編**

The third series of *Midian zhulin* and *Shiqu baoji* was actually compiled during Emperor Jiaqing's reign period, from the second month of 1815 to the intercalary sixth month of 1816 (a year and four months in total).²⁶⁹ Nevertheless, this project was still considered as Emperor Qianlong's achievement not only because it follows the principles and titles of the first four catalogues, but also because Qianlong, as a supreme ruler, was still influential at the time. According to Emperor Jiaqing's preface, the third series collects works by the early Qing emperors in a total of about one thousand pieces, more than two thousand pieces of works by early and contemporary artists, collections of outstanding specimens, works of embroideries and *kesi*, stone rubbings of calligraphy and images, and specimens of model calligraphy that had been presented by Qing officials and that were left out in the old catalogues.²⁷⁰ The team members of this project were: Yinghe 英和 (1771-1840), Huang Yue 黃鉞 (1750-1841), Yao Wentian 姚文田 (1758-1827), Wu Qiyang 吳其彥 (date unknown), Zhang Lin 張鱗 (?-1835), Gu Gao 顧皋 (1763-1832), Zhu Fangzeng 朱方增 (?-1830), Wu Xinzong 吳信中 (date unknown), Long Ruyan 龍汝言 (?-1838), Shen Weiqiao 沈維鏞 (?-1839), and Hu Jing. The two products of this project are *Midian zhulin sanbian* (Third sequel of Pearl Forest of the Secret Hall) and *Shiqu baoji sanbian* (Third sequel of Precious Collection of the Stone Moat [Pavilion]).

Format and content review

²⁶⁹ Imperial preface to *Midian zhulin Shiqu baoji sanbian* 祕殿珠林石渠寶笈三編, *Xuxiu siku quanshu* vol. 1075, 4b.

²⁷⁰ *Ibid.*, 2b-3b.

Format and arrangement of the third series follow the principles of the second series. All works are divided into works by the Qing emperors, works by artists in all the past dynasties, works by anonymous artists, works by Qing officials, collections of outstanding specimens, works of embroideries and *kesi*, and stone rubbings and specimens of model calligraphy. All entries are arranged by storage buildings, by mounting, and by format in chronological order. It has to be noted that works in the *Midian zhulin sanbian* are not grouped into Buddhist and Daoist themes. The possible explanation is either that Buddhist works are in the major proportion of the catalogue, or that the religious works as a whole are only a minor proportion of the compilation project, and hence it is not necessary to separate Buddhist works from Daoist works. Another noteworthy feature regarding layout is the improvement of tables of contents. In addition to the comprehensive tables of contents, arranged by date of artists, storage halls, mounting, and format in order, in the beginning of the two catalogues, every *juan* also has its table of contents, echoing the format of the first series.²⁷¹ This design is beneficial for both retrieving works stored in various locations and searching entries in the catalogues. However, the drawback is that no numbers of *juan* are given to the two catalogues, so it may be difficult to cite entries.

According to the notes on the use of *Midian zhulin Shiqu baoji sanbian*, entry information on texts of scriptures, inscriptions, and connoisseurs' seals is abbreviated if they had been recorded in the second sequel or if taking too much space. For instance, Qianlong's inscriptions are not transcribed completely if they can be found in the second

²⁷¹ The notes on the use of the *Midian zhulin Shiqu baoji sanbian*, *Xuxiu siku quanshu* vol. 1075, [3b].

sequel, and only date of inscriptions will be noted. In addition, since his poems and prose have been published and circulated for a while, they will not be transcribed either if taking too much space.²⁷² Another feature of the third sequel is that works by Emperors Shunzhi, Kangxi, and Yongzheng should have been recorded in the first two catalogues, as noted in the second series, while the third sequel collected those had been left out.²⁷³ Furthermore, if works by artists that already had been selected in the second sequel contain Qianlong's and Jiaqing's inscriptions that had been added after the compilation of second sequel, they would be recorded in the third series.²⁷⁴ It seems that the third series tended to collect all traces of the Qing emperors even though all the works are not of high quality or if they had been recorded earlier. As mentioned earlier, portraits of emperors and sages stored in *Nanxundian* and *Chaku* are appended to the third series.²⁷⁵ In addition to information recorded in the two inventories, costume of the portraits and sometimes historical accounts of the figures taken from Hu Jing's *Nanxundian tuxian kao* are given.

Midian zhulin sanbian contains many more calligraphic pieces than paintings (table 13). However, if looking closer, 686 pieces of calligraphy are the *Xinjing* transcribed by Emperor Qianlong, who had continued this practice since receiving the throne. From 1736 to 1774, he wrote two copies every year—one on the first day of a year and the other on the birthday of Śākyamuni. From 1775 to 1795, he followed Emperor Kangxi's

²⁷² Ibid., [2a-b], [4b-5a].

²⁷³ Ibid., [1b].

²⁷⁴ Ibid., [2b-3a].

²⁷⁵ Ibid., [3a-b].

A portrait of distinguished Ming official, Yao Guangxiao 姚廣孝, on hanging scroll did not recorded in the third series.

practice and wrote a copy each on the first day and on the fifteenth day of every lunar month. After he gave the throne to Emperor Jiaqing, from 1796 to 1798, Qianlong wrote a copy on the first day of every lunar month and additional copies on the fifteenth day of the first month (the Lantern Festival), the birthday of Śākyamuni, and his birthday (the thirteenth day of the eighth lunar month).

The proportion of calligraphic items and paintings in the *Shiqu baoji sanbian* is close, while more than half of the works are in the Qing period, about half by the Qing emperors and half by Qing officials (table 14). Among works by the Qing emperors, around half are under Qianlong's name and twenty percent under Jiaqing's. This reveals not only Qianlong's interest in art but also his influence on the compilation project. Moreover, the storehouses also demonstrate the activities of the two emperors. Qianlong's works were mainly stored in the Qianqinggong and Yanchunge 延春閣 (Pavilion of Prolonging Spring; fig. 24.33). The former palace was used mainly for official business, and the latter was on Qianlong's favorite garden complex of the Forbidden City. Yanchunge contains considerable works in the third series. It seems that it had been one of the main storage buildings of artistic collection after the second series compiled. Jiaqing's works were kept in the Yuqinggong 毓慶宮 (Palace of Rearing Celebration; fig. 24.10), where he resided after receiving the throne and before Qianlong's death, and Yangxindian, where Qianlong resided and which the Qing Emperors used for official business. In addition to the palace halls in the Forbidden City, Jiaqing's works were also stored in the Yuanmingyuan complex, including Yuanmingyuan (Garden of Perfect Brightness), Changchunyuan 長春園 (Garden of Eternal Spring), and

Qichunyuan 綺春園 (Garden of Enchanting Spring). It is very interesting that the third sequel of *Midian zhulin* and *Shiqubaoji* actually represent the transition from Qianlong to Jiajing not only politically but also artistically.

The Significance of the *Midian zhulin Shiqu baoji sanbian*

It is hardly an exaggeration to proclaim that the classification of the third series of *Midian zhulin* and *Shiqu baoji* had achieved maturity, based on the revisions and changes of the first few compilation projects. The earlier experiments in cataloguing had established more organized categories and layouts, and the entries were easier to be read and retrieved. Furthermore, the revised tables of contents, systematized by artists, storage places, mounting, and format, reflect more accurately the arrangement of entries and are helpful for examining and retrieving both entries and works. Regarding contents, the abbreviation of inscriptions may be inconvenient when searching all information on connoisseurship, but the reason is understandable, for the inscriptions by Qianlong often take too much space for a catalogue. Moreover, the notes on the use of *Midian zhulin Shiqu baoji sanbian* do not indicate the criteria of selection, so it is difficult to tell the qualities of the recorded works and the catalogues. It seems that the third series tends to record all works by the Qing emperors in the imperial collection, but there is no evidence to show if it applies to the other categories. No matter in which case, these two catalogues mark the final achievement of Qianlong in terms of connoisseurship and cataloguing painting and calligraphy.

The Four Catalogues on Bronzes

Four catalogues on bronzes in the imperial collection, often referred as “*Xiqing sijian*西清四鑑 (Four [catalogues on] appreciation [of bronzes of the Chamber of] Western Purity),” were compiled by imperial orders during Qianlong’s reign period—namely, *Xiqing gujian*西清古鑑 (Appreciation of bronzes [compiled in the Chamber of] Western Purity), *Ningshou jiangū*寧壽鑑古 (Appreciation of bronzes in the Palace of Tranquil Longevity), *Xiqing xujian jia bian*西清續鑑甲編 (Continuation of appreciation [of bronzes in the Chamber of] Western Purity. Part I), and *Xiqing xujian yi bian*西清續鑑乙編 (Continuation of appreciation [of bronzes in the Chamber of] Western Purity. Part II). The purpose of collating bronze articles is, again, for declaring the political legitimacy, the orthodox succession of the *dao*, and cultural inheritance, and, of course, the emperor’s personal interest is also influential. The title “*xiqing*” derives from the fact that the first catalogue was compiled in the Xiqing (Chamber of Western Purity), formally known as Nanshufang南書房 (Southern study studio; fig. 24.8), where the Qing emperors learned and studied, but the recorded items were not necessarily stored only in the Nanshufang. The project of *Xiqing gujian* in forty *juan* was started with Qianlong’s edict in 1749 and completed in 1751.²⁷⁶ The team members included Liang Shizheng, Jiang Pu蔣溥 (1708-1761), Wang Youdun汪由敦 (1692-1758), Ji Huang嵇璜 (1711-1794), Guanbao, Qiu Yuexiu, Dong Bangda, Jin Deying金德瑛 (1701-1762), Wang Jihua王際華 (1717-1776), Qian Weicheng錢維城 (1720-1772), and Yu Minzheng于敏中 (1714-1779). *Ningshou jiangū*, sixteen *juan*, the only catalogue not adopting the name “*xiqing*” and the only one without any preface, postface, and edict indicating

²⁷⁶ Postface to the *Xiqing gujian*, *Siku quanshu* vol.842, 82a.

compilation date, purpose, principles, and compilers, records bronze items stored in the Ningshougong. According to Gerald Holzwarth's study, the project was compiled between 1776 and 1781.²⁷⁷ The project of the two *Xiqing xujian* was done in 1793. The compilers were basically the same as those in charge of the project of *Midian zhulin Shiqu baoji xubian*—only Shen Chu, Wu Xinglan, and Ruan Yuan did not participate in. The recorded items were newly acquired after the first project. Part I, in twenty *juan* with an appendix, contains items stored in the imperial depository, and Part II, twenty *juan*, includes items in the old capital, Shengjing 盛京 (fig. 28.3), modern Shenyang 瀋陽 in Liaoning province.²⁷⁸

Format and content review

According to Qianlong's edict, *Xiqing gujian* follows the style of *Xuanhe bogutu* with drawings and rubbings of inscription.²⁷⁹ In addition to the *Xuanhe bogutu*, the compilers also referred to writings of Ouyang Xiu, Dong You 董道 (fl. 1111-1118), Huang Bosi 黃伯思 (fl. 1079-1118), Zhang Lun 張掄 (date unknown), and Xue Shangong 薛尚功 (date unknown) of the Song when examining and investigating the bronze items.²⁸⁰ The format and arrangement of entries are similar to those of *Xuanhe*

²⁷⁷ Gerald Holzwarth, "The Qianlong Emperor as Art Patron and the Formation of the Collections of the Palace Museum, Beijing," in *China: The Three Emperors, 1662-1795*, 50.

²⁷⁸ Postface to the *Xiqing xujian jia bian*, *Xuxiu siku quanshu* vol. 1108, 4a-b.

²⁷⁹ Imperial edict to *Xiqing gujian*, *Siku quanshu* vol. 842, 1b.

²⁸⁰ Postface to the *Xiqing gujian*, 83b-84a.

The writings relating to bronzes and referred are *Jigu lu* 集古錄 (Catalogue on collected antiquities) by Ouyang Xiu 歐陽修, *Guangchuan shu ba* 廣川書跋 (Colophons on calligraphic works like extensive rivers) by Dong You 董道, *Dongguan yulun* 東觀餘論 (Remaining discussion on imperial repository of books) and *Fatie kanwu* 法帖刊誤 (Correcting errors in rubbings of model calligraphy) by Huang Bosi 黃伯思, *Shaoxing neifu guqi ping* 紹興內府古器評 (Critique on antiquities in the inner court of Southern Song) by Zhang Lun 張掄, and *Lidai zhong ding yi qi kuanshi fatie* 歷代鐘鼎彝器款識法帖 (Inscriptions and rubbings of model calligraphy of bronze articles in all the past dynasties) by Xue Shangong 薛尚功.

bogutu, that is, all items are recorded by the types of the bronzes—ritual articles, musical instruments, weapons, chariots and harnesses, and miscellaneous articles—and in chronological order (table 15). All entries include line drawings of the objects without proportion indicated, rubbings of inscriptions with transcription of standard script, descriptions of the objects—measurements, shapes, and, sometimes, textual research. It is remarkable that decoration is no longer to be noted in the *Xiqing gujian*, but the reason is left unknown. The other three catalogues succeed the cataloguing principles of the first one (table 16-18). The appendix in the *Xiqing xujian jia bian* records bronze articles offered as tributes and captured in invasions from conquered territories. Selecting these items, including ritual articles, weapons, seals, coins, etc., for the imperial catalogue symbolizes Qianlong's political, military, and diplomatic achievements. Hence, even though they are very few in quantity, they reflect the intention of compiling catalogues.

The Significance of the Four Catalogues on Antiquities

The format and cataloguing principles of Qianlong's four catalogues on bronzes do not exceed the accomplishment of the *Xuanhe bogutu*. In addition, the referred sources were all written by known connoisseurs of bronzes during the Song period. Does this mean that cataloguing bronzes has achieved its zenith in the Song period? Or does this mean that cataloguing bronzes has reached its limitation then? Regarding textual criticism, the compilers indicate in postfaces that they had done much research and corrected many mistakes made by early connoisseurs even though they still left many errors, from today's viewpoint, especially in distinguishing genuine articles from

forgeries. It seems that the significance of the four catalogues are limited in cataloguing and content, but it cannot be denied that the collation projects summarize the bronzes in the imperial collection, and that the four catalogues represent Qianlong's political and personal intentions.

Concluding Remarks

Throughout the history of imperial China, among all the collation projects on arts in imperial collections, Qianlong's achievement is the most extensive in art format—painting, calligraphy, bronze, inkstone, coin, porcelain, and so on—and the most in quantity—including those from all the past dynasties and in contemporary period. The features of his catalogues on painting, calligraphy, and bronze have been reviewed. Among the three types, art catalogues on painting and calligraphy are particularly important for studying painting and calligraphy styles and the history of connoisseurship for modern art historians and for studying political and diplomatic policies, cultural interchange, and material culture for historians. In addition to the aforementioned features of cataloguing principles and content, a few final comments need to be made about *Midian zhulin* and *Shiqu baoji* series as a whole.

First, the format and layout reflect the situations of mounting and storage, which are newly invented based on Qianlong's compilation purposes and demands (tables 19 and 20). They are beneficial for arranging and retrieving artistic works. Moreover, through analyzing mounting, relationships between functions of the items in certain subject matter and their mounting types may be investigated, including the cases of coping *xinjing* and rendering *suichao tu*. Significance of different storehouses and relationships with the collected works in terms of quantity and subject matter may be observed. However, the catalogues cannot present the relationship between individual artists and their works without tables of contents like those in the third series. With compilation experiences of early connoisseurs, the compilers of the three series had tried

many ways to follow the developed and newly innovated cataloguing principles to satisfy the selected items and to reflect their features, and eventually they had reached a compromise with fixed categories, layout, and use of tables of contents.

Second, although all these catalogues record painting and calligraphy in the imperial collection, if analyzing the collected items in different categories, interestingly, they demonstrate different phases of the imperial collection (tables 21 and 22). In the first series, works by artists in all the past dynasties are in much greater proportion than works of the Qing period, and the first two catalogues may be considered the summary of painting and calligraphy received from previous dynasties. The collation of religious scriptures in the *Midian zhulin* is also remarkable. The second series marks the apex of Qianlong's achievement in collecting painting and calligraphy, both newly acquired and produced in his workshops. The amount of the works that the second project collected is the most among the three series, and works of the Qing period have gained larger proportion than those of the early dynasties. The third series not only represents the transition from Qianlong to Jiaqing but also concludes Qianlong's collection and works. Works assigned under his name count up to about half in the category of the Qing emperors, but works by Jiaqing are also considerable in amount. Works of early periods are the fewest among the three series. In short, each of the three series has its own strength with regard to content.

Two writings relating to these catalogues of painting and calligraphy have to be mentioned: *Shiqu suibi* 石渠隨筆 (Informal essays on [works compiled in the

continuation of the precious collection of] the stone moat [pavilion]) by Ruan Yuan in ca. 1791-1793 and *Xiqing zhaji* 西清劄記 (Reading notes in [the Chamber of] West Purity) by Hu Jing in 1816.²⁸¹ Ruan Yuan is one of the compilers of the second series. As the title suggests, *Shiqu suibi* highlights some secular paintings and calligraphy that he had examined during the project. All entries are generally arranged in chronological order. The contents of every entry are varied in length and in coverage but often starts with detailed description of the rendered subjects, composition, and styles, followed by his observations and opinions on connoisseurship. In addition to *Nanxundian tuxiang kao*, Hu Jing has another writings relating to the imperial catalogues on painting and calligraphy. Similar to the *Shiqu suibi*, *Xiqing zhaji* marks some of those that he had ever reviewed. The entry descriptions also resemble those of the *Shiqu suibi*; however, all entries are arranged according to the date when he examined the items. Both works may be regarded as supplements of the official catalogues, as evidence of compilers' ability on research and connoisseurship, and as profiles of compiling situations. Issues on the compilers of the three series and their ability on connoisseurship have been carefully studied by Kohara and Feng Mingzhu and hence will not be discussed here.²⁸²

Another remarkable point is the repositories for imperial collection. The storehouses are not limited to the Forbidden City but include parks nearby and imperial

²⁸¹ Ruan Yuan 阮元, *Shiqu suibi* 石渠隨筆, *Xuxiu siku quanshu* vol. 1081.

Hu Jing, *Xiqing zhaji* 西清劄記, *Hushi shuhua kao san zhong*, *Xuxiu siku quanshu* vol. 1082.

²⁸² Kohara Hironobu 古原宏伸, "Kenryū kōtei no gagaku ni tsuite 乾隆皇帝の画学について," *Kokka* 国華 1079 (1985): 16-21.

Feng Mingzhu 馮明珠, "Yuhuang anli wangzhe shi: Lun jie Qianlong huangdi de wenhua guwen 玉皇案吏王者師—論介乾隆皇帝的文化顧問," in *Qianlong huangdi de wenhua daye* 乾隆皇帝的文化大業 (Taipei: Guoli Gugong Bowuyuan, 2002), 248-251.

resorts outside the capital (table 19 and figs. 24-28). In addition to the halls for certain types of collection, like Wanshandian for religious scriptures and Sanxitang for the three calligraphic pieces by the Wang family, most storehouses contain both painting and calligraphy and collect works recorded in different catalogues. It is clear that the main storage places are in the Forbidden City, especially those used for official business and personal activities (table 23). Moreover, some storehouses recorded only in the third series are Emperor Jiaqing's residential halls, which demonstrates the transition period from Qianlong to Jiaqing in terms of political power and collecting arts. The third series also extends its coverage to collect more works stored outside the Forbidden City. In addition to showing Qianlong's and Jiaqing's residences, the storage buildings not only represent the different importance of the imperial living complexes but also reveal various features of the six catalogues.

The reviewed catalogues on painting, calligraphy, and bronze are in very small proportion of Qianlong's cultural enterprise. They reflect Qianlong's intentions and achievements during his period of domination, and they, as a summary of imperial collection, stand for the accomplishment that had never been known before in terms of coverage and quality. They are irreplaceable sources for studying early Qing arts and imperial collection. More significantly, as I have presented, they adopted early experiences and opened their own way in cataloguing arts.

IV. Conclusion

I have presented here the painting, calligraphy and bronze catalogues of imperial collections compiled by Emperors Huizong and Qianlong. Through reviewing early catalogues and examining the cataloguing structure and layout of the two emperors' catalogues, it is evident that these catalogues represent the accomplishments of the imperial artistic collection in the twelfth and eighteenth centuries. The writings stand as demonstrations of collecting and appreciating art at their times, as symbols of legitimacy of sovereignty in political history, and, most significantly, as monumental achievements of cataloguing art in Chinese classical bibliography. In this last portion of my thesis, I would like to summarize the characteristics of the two emperors' catalogues.

It is remarkable that the main purposes of the compilation projects noted by the two emperors are the same—to declare the consolidated regime, to collate considerable amounts of specimens in the imperial collections, to be models of ethical orthodoxy, and, particularly, “not” for personal entertainment. Yet except catalogues of bronzes, the two emperors' catalogues, of paintings and calligraphy, are very different in terms of scope of selection, principles of cataloguing, and layouts of catalogues.

Regarding the scope of selected items and artists, some features are observed in both emperors' catalogues. First, both Huizong's and Qianlong's catalogues record artistic items in all the past dynasties as summaries of early art. Conventionally, artistic works will gain more value as time goes by, and hence it is understandable that works by

Huizong and other contemporary painters were not selected in Huizong's catalogues.²⁸³ On the contrary, large numbers of works by Qianlong and other contemporary artists were selected in Qianlong's catalogues. Most works by Qing officials and artisans were under Qianlong's supervision. Thus, Qianlong's catalogues may be considered condensed records of his artistic accomplishment. Huizong seemed to appreciate only early specimens, while Qianlong gave contemporary artists and their works positive estimation, not to mention works by his hand. Second, works in different format and materials, including printed texts, embroideries, and collections of outstanding specimens, were selected in Qianlong's catalogues. The extension of selection reflects not only the emperor's preference but also contemporary artistic development. For instance, *kesi*, an excellent weaving style to produce and reproduce paintings and calligraphic works, was favored during the Qing. Third, all entries in Huizong's painting and calligraphy catalogues are artist-based, including historical accounts, rendering styles, and anecdotes, and titles of the works and quantities stored in the imperial collection are listed in the end. Differently, Qianlong's painting and calligraphy catalogues are item-based, recording all visible facts of the items—rendering styles, materials, measurements, artists' inscriptions and signatures, colophons, seals, etc., and artist accounts are occasionally noted by the compilers.

From the aspect of cataloguing principles, as we have seen, both Huizong's and Qianlong's catalogues share some common cataloguing principles—all entries, for

²⁸³ Huizong's works were recorded in the *Song Zhongxing guange chucang tuhua ji* 中興館閣儲藏圖書記 by Yang Wangxiu 楊王休 (1135-1200).

instance, are arranged in chronological order. Nevertheless, Emperors Huizong and Qianlong adopted different cataloguing styles for paintings and calligraphic items—Huizong’s catalogues were by artistic type (painting and calligraphy), and Qianlong’s by subject (religious and secular works). In Huizong’s catalogues, subject matter is the main frame for cataloguing paintings, and script styles for calligraphic pieces. The cataloguing structure of Qianlong’s catalogues is more complicated. Storage buildings are as the backbone of organizing, identity of artists (Qing emperors, known and anonymous artists in all the past dynasties, and Qing officials), artistic types (painting, calligraphy, embroideries, printed text, outstanding specimen, and so on), and mounting formats are as sub-categories. It has to be noted that artistic types were used as a minor cataloguing principle in Qianlong’s catalogues. Painting and calligraphy remain the two main types for cataloguing Chinese art even today, but not in Qianlong’s catalogues. It is a considerable change in terms of cataloguing concept that Qianlong’s catalogues were recorded by item and arranged by storage and mounting. This change reveals Qianlong’s specific intention of preserving and being able to retrieve his collections, which did not show in Huizong’s catalogues.

Second, Qianlong once used a ranking system—first and second classes—to grade his painting and calligraphy collections. As demonstrated in this thesis, grading art was common in early connoisseurship, especially during the Northern and Southern Dynasties, and gradually fell out of use in later periods. Huizong did not follow this tradition in his catalogues, so it is all the more interesting that Qianlong reused it and then soon abolished it. Another tradition used and abolished by Qianlong was the assignment of

Qianziwen characters, which was used again for checking items in the Forbidden City in the early Republican period. Third, it is remarkable that the use of tables of contents in Qianlong's catalogues was a brilliant idea to retrieve both entry records and artistic works even though space was left for improvement.

The layouts of the two emperors' catalogues are different because of their cataloguing styles and collected works. Huizong's catalogues did not pay much attention to artistic items and put artist accounts prior to their works. In Qianlong's catalogues, on the contrary, entry components were of careful concern, and recording criteria was a detailed exercise to decide what should be recorded and in what order. During Qianlong's period, critiques on artists had been developed through another type of writing, such as Hui Jing's *Guochao yuanhua lu*. Second, organizing entries by subject matter in Huizong's *Xuanhe huapu* reflects contemporary painting activities and appreciation that both early scholarship and this thesis have confirmed. Unfortunately, Qianlong did not adopt this format. His painting catalogues, thus, do not directly reflect the growth and decline of subject matter. It would be extremely meaningful to study painting genres of Qianlong's catalogues and to compare Huizong's and Qianlong's painting collections. To analyze and re-organize the considerable amount of Qianlong's paintings by themes is another project to be accomplished. In short, Huizong's catalogues generally adopted the early tradition of painting and calligraphy catalogues—mainly critiques on artists and their styles, while Qianlong paid more attention to artistic items—as the objects of his collection. Classification, content, and layouts of catalogues of paintings and calligraphy reveal the two emperors' different

thinking toward art.

To reconsider the two emperors' intentions of compilation projects, these catalogues were made as advertisements of political, moral, and cultural achievement. From the angle of distribution, nevertheless, they contain more symbolic meaning than physical significance. Huizong's catalogues were not published until Emperor Gaozong's reign period (r. 1127-1162). Only the bronze catalogue was recorded in the Song dynastic bibliography, and no other dynastic bibliographies listed any Huizong's catalogues. Huizong's three catalogues actually were not widely circulated until the Ming dynasty (1368-1644). Although Qianlong's catalogues were published after compilation, only a very few copies were transcribed (all Qianlong's catalogues are hand-written copies) and stored in the Qing palaces. Not until the Republican period were Qianlong's catalogues in circulation.²⁸⁴ If the two emperors' catalogues were compiled for propaganda, their intended efficiency was limited. Practically, they seemed to be regarded as records of imperial collections for emperors' personal use. Moreover, even though these catalogues reflect contemporary cultural activities, they actually stand for imperial and literati culture instead of popular culture. Only a select few could appreciate and collect artistic works, not to mention obtain and use these catalogues in imperial China. Therefore, although these catalogues record major artistic and cultural activities at the time, they do not cover all aspects of artistic concepts and activities and cannot represent popular value. As presented, nevertheless, the selected catalogues in this thesis indeed

²⁸⁴ Zhuang Yan 莊嚴, *Qiansheng zaoding Gugong yuan* 前生造定故宮緣 (Beijing: Zijincheng chubanshe, 2006), 53.

demonstrate activities of imperial collecting, emperors' attitudes toward art and connoisseurship, and the development of cataloguing art.

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TABLE 1 Artists and items in the *Xuanhe huapu* 宣和畫譜

Themes	Wu	Jin	Song (S. Dyn.)	Qi (S. Dyn.)	Liang (S. Dyn.)	Chen (S. Dyn.)	Sui	Tang	Five Dyn. ❶	Song	Total
Buddhist and Daoist images 釋道											
Artists		1	1		1		2	19	12	13	49
Items		9	10		16		21	421	411	288	1,176
Human Figures 人物											
Artists	1	2					1	13	6	10	33
Items	1	5					10	205	52	232	505
Architectural subjects 宮室											
Artists								1	2	1	4
Items								4	33	34	71
Foreign peoples 番族											
Artists								2	3		5
Items								109	24		133
Dragons and fish 龍魚											
Artists									2	6	8
Items									50	67	117
Landscape 山水											
Artists								10	2	29	41
Items								187	95	826	1,108
Animals 畜獸											
Artists		1						14	4	8	27
Items		3						169	49	103	324

❶ S. Dyn.: Southern Dynasties Five Dyn.: Five Dynasties (hereafter)

TABLE 1 Artists and items in the *Xuanhe huapu* (cont.)

Themes	Wu	Jin	Song (S. Dyn.)	Qi (S. Dyn.)	Liang (S. Dyn.)	Chen (S. Dyn.)	Sui	Tang	Five Dyn.	Song	Total
Birds and flowers 花鳥											
Artists								8	8	30	46
Items								89	680	2,018	2,787
Ink paintings of bamboo 墨竹											
Artists									1	11	12
Items									1	147	148
Fruit and vegetables 蔬果											
Artists						1			2	3	6
Items						1			4	20	25
Total											
Artists	1	4	1		1	1	3	67	42	111	231
Items	1	17	10		16	1	31	1,184	1,399	3,735	6,394

NOTE: The painting numbers listed here are different from those noted in the preface of *Xuanhe huapu*. I compared the *Siku quanshu* edition with the *Xuejin taoyuan* edition, physically counted, and came to these numbers.

TABLE 2 Important painting texts before the Xuanhe reign period (1119-1125)

Author	Title	Content	Arrangement	Significance
Six Dynasties				
Gu Kaizhi 顧愷之 (ca. 345-406)	<i>Discussion of Paintings</i> 論畫	Painting styles (21 Paintings)	Unspecified	The beginning of writings on painting
Xie He 謝赫	<i>Excerpt on the Ancient Evaluation of Painters</i> 古畫品錄 (ca. 532-552)	Painting styles (27 Painters)	By Ranking (Six classes)	Evaluation with grades
Yao Zui 姚最	<i>Continuation of the Evaluation of Painters</i> 續畫品 (ca. 556)	Painting styles (20 Painters)	Unspecified	Recording Chinese painters learning from foreign styles and foreign painters
Tang				
Yancong 彥悰	<i>Sequel to the Notes of Painters</i> 後畫錄 (635)	Painters' styles (26 Painters)	Unspecified	Forgery
Li Sizhen 李嗣真 (?-ca. 696)	<i>Continuation of Evaluation of Painters</i> 續畫品錄	Painters' list (123 Painters)	By Ranking (Nine classes)	Forgery
Pei Xiaoyuan 裴孝源	<i>Court and Private Painters in the Zhenguan Reign</i> 貞觀公私畫史 (preface 639)	Painting list (293 scrolls) (+murals)	By Painters	Issue on authentication Sui imperial collections in majority
Zhu Jingxuan 朱景玄	<i>Notes on Famous Painters of the Tang</i> 唐朝名畫錄 (early 840s, internal evidence)	Biographies (100 painters)	By Ranking (Ten classes)	Categories of royall artists and untrammled class

TABLE 2 Important painting texts before the Xuanhe reign period (cont.)

Author	Title	Content	Arrangement	Significance
Tang (cont.)				
Zhang Yanyuan 張彥遠	<i>Records on the Famous Painters throughout History</i> 歷代名畫記 (847)	Biographies (371 painters) (+murals)	Chronological (Nine classes, inconsistent)	Miscellaneous issues on painting
Northern Song				
Huang Xiufu 黃休復	<i>Notes on Famous Painters in Yi Prefecture</i> 益州名畫錄 (preface 1006)	Biographies (58 painters) (+murals)	By Ranking (Eight class)	Sichuan region A list of portraits of high officials
Liu Daochun 劉道醇 (fl. second half of 11 century)	<i>Critique of Famous Painters of the Northern Song</i> 聖朝名畫評	Biographies (110 painters)	Two levels: Themes-rank (Three classes)	Cataloguing by genres
Liu Daochun	<i>Supplement on Famous Painters of the Five Dynasties</i> 五代名畫補遺 (preface 1060)	Biographies (21 painters, 4 sculptors)	Two levels: Themes-rank (Three classes)	Cataloguing by genres
Guo Ruoxu 郭若虛	<i>Records on Experiences in Painting</i> 圖畫見聞誌 (late 1070s, internal evidence)	Biographies 116 painters	Chronological	Miscellaneous issues on painting Sequel to <i>Lidai minghua ji</i>

TABLE 2 Important painting texts before the Xuanhe reign period (cont.)

Author	Title	Content	Arrangement	Significance
Northern Song (cont.)				
Mi Fu 米芾 (1051-1107)	<i>Painters</i> 畫史	Painters' accounts, connoisseurship	Unspecified	Connoisseurship
Li Zhi 李廌 (1059-1109)	<i>Evaluation of Paintings in the Virtuous Corner Studio</i> 德隅齋畫品	Painting styles (21 Paintings)	Chronological	Painting critiques

NOTE: If the date of compilation is uncertain, the date of authors/compilers will be given for reference.

TABLE 3 Artists and items in the *Xuanhe shupu* 宣和書譜

Categ.	Han	Wei	Shu	Wu	Jin	Song (S. Dyn.)	Qi (S. Dyn.)	Liang (S. Dyn.)	Chen (S. Dyn.)	Sui	Tang	Five Dyn. ❶	Song	Total
Emperors 歷代諸帝														
Artists					1						8	3		12
Items					2						59	3		64
Seal script 篆書														
Artists											4		3	7
Items											9		9	18
Clerical script 隸書														
Artists											1			1
Items											4			4
Standard script 正書														
Artists		1				1	1			1	27	7	8	46
Items		1				1	2			1	92	16	28	141
Running script 行書														
Artists					10	1		2	2		28	6	9	58
Items					16	1		7	2		125	16	125	292
Cursive script 草書														
Artists	1	1	1	1	21	4	1	3	8	1	21	3	4	70
Items	2	1	1	1	367	5	1	7	9	23	205	9	7	638

❶ S. Dyn.: Southern Dynasties Five Dyn.: Five Dynasties (hereafter)

TABLE 3 Artists and items in the *Xuanhe shupu* (cont.)

Categ.	Han	Wei	Shu	Wu	Jin	Song (S. Dyn.)	Qi (S. Dyn.)	Liang (S. Dyn.)	Chen (S. Dyn.)	Sui	Tang	Five Dyn.	Song	Total
<i>Bafen</i> clerical script 八分書														
Artists											4			4
Items											15			15
Imperial orders and mandates 制詔告命														
Items											41	10		51
Total														
Artists	1	2	1	1	32	6	2	5	10	2	93	19	24	198
Items	2	2	1	1	385	7	3	14	11	24	550	54	169	1,223

TABLE 4 Calligraphic styles in the *Xuanhe shupu* 宣和書譜

Script types	Han	Wei	Shu	Wu	Jin	Song (S. Dyn.)	Qi (S. Dyn.)	Liang (S. Dyn.)	Chen (S. Dyn.)	Sui	Tang	Five Dyn. ❶	Song	Total
Seal script 篆書											6		9	15
Clerical script 隸書											6			6
Standard script 正書		1			9	1	2	2		1	73	11	27	127
Running script 行書					98	1		7	4		191	26	125	452
Cursive script 草書	1		1	1	265	5	1	5	7	13	223	7	8	537
Clerical cursive script 章草	1	1			13									15
True cursive script 真草										10				10
<i>Bafen</i> clerical script 八分書											10			10
Total	2	2	1	1	385	7	3	14	11	24	509	44	169	1,172

❶ S. Dyn.: Southern Dynasties Five Dyn.: Five Dynasties

NOTE: The category of imperial orders is excluded owing to unspecified calligraphic styles.

TABLE 5 Important calligraphy texts before the Xuanhe reign period (1119-1125)

Author	Title	Content	Arrangement	Significance
Liang of the Southern Dynasties				
Yu Jianwu 庾肩吾 (487-551)	<i>Evaluation on Calligraphy</i> 書品	A list of 123 calligraphers with short comments	By ranking (Nine classes)	One of the earliest texts on calligraphy classified by ranks
Emperor Wu of the Liang 梁武帝 (464-549)	<i>Critique on Calligraphers by Emperor Wu of the Liang</i> 書評 in <i>Ink Swamp and Collection of Ink Pond</i>	Critiques of 28 calligraphers in <i>Mosou</i> , but 38 in <i>Mochi bian</i>	Chronological	Criticized by the emperor (uncertain)
Tang				
Sun Guoting 孫過庭	<i>History on Calligraphy</i> 書譜 (687)	Text about calligraphy theories, brushworks, and script styles	N/A	Not in the format of catalogue
Zhang Huaiguan 張懷瓘	<i>Division of History on Calligraphy</i> 書斷 (727)	Biographies (cross-listing 230 calligraphers; about 100 calligraphers in total)	Chart—two levels: rank, script styles Biographies—three classes, chronological	Two-level cataloguing Biographies are given
Zhang Huaiguan	<i>Appraisal of Calligraphic Works</i> 書估 (754) in <i>Highlight on Writings of Calligraphy</i>	A list of 96 calligraphers	Five levels	Price assessment (compared to Wang Xizhi's works)
Zhang Huaiguan	<i>Discussion on Calligraphers</i> 書議 (758) in <i>Highlight on Writings of Calligraphy</i>	Lists of 19 calligraphers based on script styles	By script styles	Evaluating each script style of the calligraphers

TABLE 5 Important calligraphy texts before the Xuanhe reign period (cont.)

Author	Title	Content	Arrangement	Significance
Tang (cont.)				
Dou Quan 竇泉 (annotated by Dou Meng 竇蒙)	<i>Rhapsody of Discussing Calligraphy</i> 述書賦 (769; annotated in 775)	History, theories, brushworks, structure, script styles, and so on	N/A	Not in the format of catalogue
Li Sizhen 李嗣真 (?-ca. 696)	<i>Sequel to Evaluation on Calligraphers</i> 書後品 in <i>Highlight on Writings of Calligraphy</i>	A list of 82 calligraphers with short comments	By ranking (Ten classes)	Format similar to Yu Jianwu's <i>Shupin</i>
Li Sizhen	<i>Critique on Calligraphers in Nine Classes</i> 九品書人論 in <i>Collection of Ink Pond</i>	A list of 106 calligraphers from Xia to Tang A list of 40 Tang calligraphers	By ranking (Nine classes) By script styles	Two different cataloguing methods used
Zhang Yanyuan 張彥遠 (fl. Mid-ninth century)	<i>Highlight on Writings of Calligraphy</i> 法書要錄	Texts about calligraphy in various aspects	N/A	Not in the format of catalogue Collectanea of texts on calligraphy
Wei Xu 韋續 (date uncertain)	<i>Ink Swamp</i> 墨藪	Essays about calligraphy in various aspects	N/A	Not in the format of catalogue

TABLE 5 Important calligraphy texts before the Xuanhe reign period (cont.)

Author	Title	Content	Arrangement	Significance
Northern Song				
Zhu Changwen 朱長文 (1041-1100)	<i>Collection of Ink Pond</i> 墨池編	Texts about calligraphy	N/A	Not in the format of catalogue Collectanea of texts on calligraphy, a sequel to the <i>Fashu yaolu</i>
Mi Fu 米芾 (1051-1107)	<i>Calligraphers</i> 書史	Calligraphers' accounts, connoisseurship	N/A	Not in the format of catalogue Similar to <i>Hua shi</i>
Mi Fu	<i>Record on Precious Calligraphy Waiting for Visit</i> 寶章待訪錄 (1086)	Connoisseurship	N/A	Not in the format of catalogue
Mi Fu	<i>Well-known Remarks on Calligraphy among Sea and Mountains</i> 海嶽名言	Mi Fu's comments on calligraphy	N/A	Not in the format of catalogue

NOTE: If the date of compilation is uncertain, the date of authors/compiler will be given for reference.

TABLE 6 Items in the *Xuanhe bogutu* 宣和博古圖

Categories and types	Shang	Zhou	Han	Six Dynasties	Sui	Tang	Total
<i>ding</i> 鼎 (cauldrons with three or four legs) and <i>zi</i> 鬲 (small cauldrons) cauldrons with three or four legs	26	81	18			1	126
<i>zun</i> 尊 (beakers) and <i>lei</i> 罍 (tall jars) beakers	14	19					33
tall jars		8					8
<i>yi</i> 彝 (ale containers) ale containers	7	18					25
<i>zhou</i> 舟 (ale bowls) ale bowls			2				2
<i>you</i> 卣 (lidded ale jars) lidded ale jars	30	22	1				53
<i>ping</i> 瓶 (bottles) and <i>hu</i> 壺 (pear-shaped jars) bottles		1	2				3
pear-shaped jars	3	17	33				53
<i>jue</i> 爵 (tripod cups with spouts) tripod cups with spouts	35						35
<i>jia</i> 罍 (tripod cups), <i>gu</i> 觚 (goblets), <i>dou</i> 斗 (ladles), <i>zhi</i> 卮 (low cups), <i>zhi</i> 觶 (jars), <i>jiao</i> 角 (double-mouthed cups), etc. tripod cups		15	1				16
goblets	16	19					35
ladles			2				2
low cups			4				4
jars	3	2					5
double-mouthed cups		1					1
<i>bei</i> 杯 (horn shaped cups)			1				1

TABLE 6 Items in the *Xuanhe bogutu* (cont.)

Categories and types	Shang	Zhou	Han	Six Dynasties	Sui	Tang	Total
<i>dui</i> 敦 (tureens)							
tureens	1	27					28
<i>fu</i> 簠 (square grain dishes), <i>gui</i> 簋 (round-mouthed grain dishes), <i>dou</i> 豆 (raised bowls), and <i>pu</i> 鋪 (raised platters)							
square grain dishes		1					1
round-mouthed grain dishes		3					3
raised bowls		4	2				6
raised platters		1					1
<i>yan</i> 甗 (steamers) and <i>ding</i> 錠 (steamers with ventilation pipes)							
steamers	7	5	2				14
steamers with ventilation pipes			1				1
<i>li</i> 鬲 (cauldrons with three hollow legs) and <i>fu</i> 鍑 (cooking pots)							
cauldrons with three hollow legs	2	14					16
cooking pots		1	1				2
<i>he</i> 盃 (water and ale containers)							
water and ale containers	2	10	2				14
<i>an</i> 盒 (bowls), <i>jiaodou</i> 鐃斗 (warming ladles), <i>pou</i> 甌 (crocks), <i>ying</i> 罍 (pitchers), <i>bingjian</i> 冰鑑 (ice trays), and <i>bingdou</i> 冰斗 (ice scoops)							
bowls		1					1
warming ladles			2				2
crocks		8					8
pitchers			1				1
ice trays						1	1
ice scoops			1				1

TABLE 6 Items in the *Xuanhe bogutu* (cont.)

Categories and types	Shang	Zhou	Han	Six Dynasties	Sui	Tang	Total
<i>yi</i> 匜 (wash ewers), <i>yipan</i> 匱盤 (basin platters), <i>xi</i> 洗 (wash basins), <i>pen</i> 盆 (basin bowls), <i>xuan</i> 鍤 (small basin bowls), and <i>yu</i> 杵 (tubs)							
wash ewers	3	11	2				16
basin platters		2					2
wash basins		3	3				6
basin bowls			1				1
small basin bowls			1				1
tubs		1	1				2
<i>zhong</i> 鐘 (bells)							
bells		109	6	3			118
<i>qing</i> 磬 (chimes)							
chimes		4					4
<i>chun</i> 錡 (percussion instruments)							
percussion instruments		19					19
<i>duo</i> 鐸 (hand bells), <i>zheng</i> 鉦 (gong bells), <i>nao</i> 鐃 (cymbal bells), and <i>qi</i> 戚 (axe heads)							
handbells		2					2
gong bells		9					9
cymbal bells			2				2
axe heads			2				2

TABLE 6 Items in the *Xuanhe bogutu* (cont.)

Categories and types	Shang	Zhou	Han	Six Dynasties	Sui	Tang	Total
<i>nuji</i> 弩機 (crossbow mechanisms), <i>dun</i> 鍬 (sheaths of spear handles), <i>lian</i> 奩 (dressing cases), <i>qian</i> 錢 (copper coins), <i>yandi</i> 硯滴 (water droppers), <i>tuoyuan</i> 托輓 (holding shafts of chariots), <i>chengyuan</i> 承輓 (supporting shafts of chariots), <i>yulushi</i> 輿輅飾 (decorative beams of chariots), <i>biaozuo</i> 表座 (bases of sundials), <i>daobi</i> 刀筆 (knife pens), <i>zhangtou</i> 杖頭 (staff heads), etc.							
crossbow mechanisms			7				7
sheaths of spear handles			3				3
dressing cases			5				5
copper coins			9				9
water droppers			2				2
holding shafts of chariots		2					2
supporting shafts of chariots		1					1
decorative beams of chariots			1				1
bases of sundials		1	1				2
<i>qiling</i> 旂鈴 (bells on flags)			1				1
knife pens			1				1
staff heads			2				2
<i>dunlong</i> 蹲龍 (crouching dragons)						1	1
<i>jiuche</i> 鳩車 (pigeon-like carts)			1	1			2
<i>tiliang</i> 提梁 (loop handles)			1				1

TABLE 6 Items in the *Xuanhe bogutu* (cont.)

Categories and types	Shang	Zhou	Han	Six Dynasties	Sui	Tang	Total
<i>jian</i> 鑑 (mirrors)							
<i>qianxiang men</i> 乾象門 (celestial and mythological symbols)			17			2	19
<i>shuifu men</i> 水浮門 (water floating)			1				1
<i>shici men</i> 詩辭門 (verse)			12			4	16
<i>shansong men</i> 善頌門 (eulogies)			11			2	13
<i>meiru men</i> 枚乳門 (nipples)			6				6
<i>longfeng men</i> 龍鳳門 (dragons and phoenix)			20			15	35
<i>suzhi men</i> 素質門 (undecorated)			1				1
<i>tiejian men</i> 鐵鑑門 (iron mirrors)					1	21	22
Total	149	442	196	4	1	47	839

NOTE: The category of water floating contains mirrors made of unusual substance (*yizhi* 異質). The mirror selected in the category is very light in weight.

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* 宣和博古圖


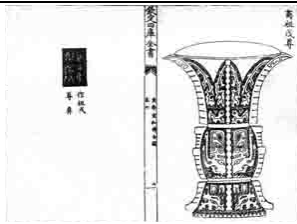

Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Cauldrons with three or four legs		For cooking meat and cereals	<i>ding</i> 鼎 and <i>zi</i> 鬲	Ritual articles—vessels for cooking
	商 父乙鼎 (1:6a-b)			
Small cauldrons 鬲	N/A	Tripod cauldrons with a small opening	<i>ding</i> 鼎 and <i>zi</i> 鬲	Ritual articles—vessels for cooking
Beakers 尊		For drinking or warming ale	<i>tsun</i> 尊 and <i>lei</i> 罍	Ritual articles—vessels for drinking
	商 祖戊尊 (6:7a-b)			
Tall jars 罍		For containing ale or water	<i>tsun</i> 尊 and <i>lei</i> 罍	Ritual articles—vessels for drinking
	周 犧首罍 (7:20a)			

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)




Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Ale containers 彝	 <p data-bbox="495 662 762 699">商 已舉彝 (8:8a-b)</p>	For holding ale	<i>yi</i> 彝	Ritual articles— vessels for drinking
Ale bowls 舟	 <p data-bbox="495 976 762 1008">漢 敦足舟 (8:45a)</p>	Similar to <i>yi</i>	<i>yi</i> 彝	Ritual articles— vessels for drinking
Ale containers 卣	 <p data-bbox="457 1328 800 1365">商 執戈父癸卣 (9:8a-9a)</p>	For containing ale	<i>you</i> 卣	Ritual articles— vessels for drinking

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)



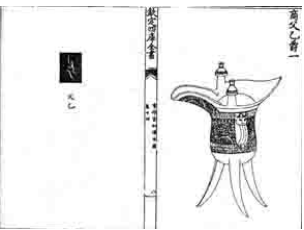
Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification	
Bottles 瓶		For containing ale	<i>ping</i> 瓶 and <i>hu</i> 壺	Ritual articles— vessels for drinking	
周 蟠螭瓶 (12:6a)	Pear-shaped jars 壺		For containing ale	<i>ping</i> 瓶 and <i>hu</i> 壺	Ritual articles— vessels for drinking
商 蟠夔壺 (12:13a)	Tripod cups with spouts 爵		For warming or serving ale	<i>jue</i> 爵	Ritual articles— vessels for drinking
商 父乙爵 (14:8a-b)					

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)

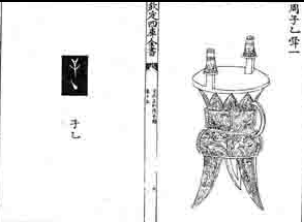
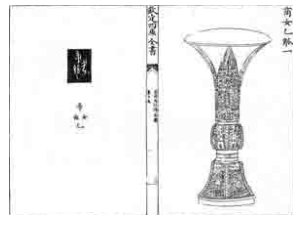
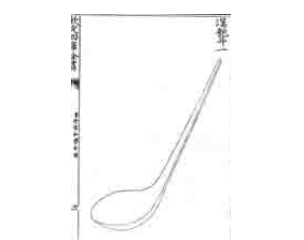
Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Tripod cups 罍	 <p>周子乙罍 (15:7a-b)</p>	For warming or containing ale	<i>jia</i> 罍, <i>gu</i> 觚, <i>dou</i> 斗, <i>zhi</i> 卮, <i>zhi</i> 觶, <i>jiao</i> 角, etc.	Ritual articles— vessels for drinking
Goblets 觚	 <p>商女乙觚 (15:28a-b)</p>	For containing ale	<i>jia</i> 罍, <i>gu</i> 觚, <i>dou</i> 斗, <i>zhi</i> 卮, <i>zhi</i> 觶, <i>jiao</i> 角, etc.	Ritual articles— vessels for drinking
Ladles 斗	 <p>漢匏斗 (16:4a)</p>	For holding ale	<i>jia</i> 罍, <i>gu</i> 觚, <i>dou</i> 斗, <i>zhi</i> 卮, <i>zhi</i> 觶, <i>jiao</i> 角, etc.	Ritual articles— vessels for drinking

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)




Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Low cups 卮	 <p>漢 螭首卮 (16:9a)</p>	For containing ale	<i>jia</i> 罍, <i>gu</i> 觚, <i>dou</i> 斗, <i>zhi</i> 卮, <i>zhi</i> 觶, <i>jiao</i> 角, etc.	Ritual articles— vessels for drinking
Jars 觶	 <p>商 山觶 (16:15a)</p>	For containing ale	<i>jia</i> 罍, <i>gu</i> 觚, <i>dou</i> 斗, <i>zhi</i> 卮, <i>zhi</i> 觶, <i>jiao</i> 角, etc.	Ritual articles— vessels for drinking
Double-mouthed cups 角	 <p>周 雙弓角 (16:19a-b)</p>	Similar to <i>jue</i>	<i>jia</i> 罍, <i>gu</i> 觚, <i>dou</i> 斗, <i>zhi</i> 卮, <i>zhi</i> 觶, <i>jiao</i> 角, etc.	Ritual articles— vessels for drinking

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)

Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Horn shaped cups 杯		For drinking	<i>jia</i> 罍, <i>gu</i> 觚, <i>dou</i> 斗, <i>zhi</i> 卮, <i>zhi</i> 觶, <i>jiao</i> 角, etc.	Ritual articles— vessels for drinking
Tureens 敦		For holding cereals	<i>dui</i> 敦	Ritual articles— vessels for serving food
Square grain dishes 簠		For containing cooked cereals	<i>fu</i> 簠, <i>gui</i> 簋, <i>dou</i> 豆, and <i>pu</i> 鋪	Ritual articles— vessels for serving food

漢 犧首杯 (16:21a)

周 仲駒父敦 (16:32a-33a)

周 叔邦父簠 (18:6a-b)

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)

Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Round-mouthed grain dishes 簋		For containing cooked cereals	<i>fu</i> 簋, <i>gui</i> 簋, <i>dou</i> 豆, and <i>pu</i> 鋪	Ritual articles—vessels for serving food
周 太師望簋 (18:8a-b)				
Raised bowls 豆		For containing meat sauce	<i>fu</i> 簋, <i>gui</i> 簋, <i>dou</i> 豆, and <i>pu</i> 鋪	Ritual articles—vessels for serving food
漢 輕重雷紋豆 (18:18a-b)				
Raised platters 鋪		Similar to <i>dou</i>	<i>fu</i> 簋, <i>gui</i> 簋, <i>dou</i> 豆, and <i>pu</i> 鋪	Ritual articles—vessels for serving food
周 劉公鋪 (18:20a-b)				

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)

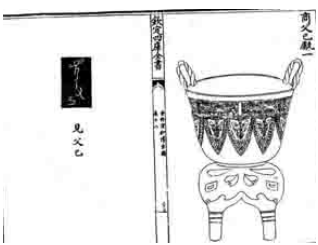

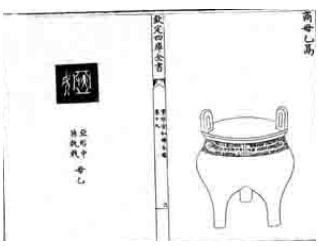



Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Steamers 甗		For cooking vegetables and cereals	<i>yan</i> 甗 and <i>ding</i> 錠	Ritual articles— vessels for cooking
Steamers with ventilation pipes 錠		For cooking	<i>yan</i> 甗 and <i>ding</i> 錠	Ritual articles— vessels for cooking
Cauldrons with three hollow legs 鬲		For cooking meat and cereals	<i>li</i> 鬲 and <i>fu</i> 鍑	Ritual articles— vessels for cooking

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)

Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Cooking pots 鍑		For cooking	<i>li</i> 鬲 and <i>fu</i> 鍑	Ritual articles— vessels for cooking
Water and ale containers 盃		For containing mixed water and ale	<i>he</i> 盃	Ritual articles— vessels for drinking
Bowls 盃		For containing food	<i>an</i> 盃, <i>jiaodou</i> 鐮斗, <i>pou</i> 甌, <i>ying</i> 罍, <i>bingjian</i> 冰鑑, and <i>bingdou</i> 冰斗	Ritual articles— vessels for serving food

漢 獸耳鍑 (19:32a)

商 卓父丁盃 (19:35a-b)

周 交虬盃 (20:5a)

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)




Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
warming ladles 鑊斗		For warming ale	<i>an</i> 盒, <i>jiaodou</i> 鑊斗, <i>pou</i> 甌, <i>ying</i> 罍, <i>bingjian</i> 冰鑑, and <i>bingdou</i> 冰斗	Ritual articles— vessels for drinking
漢 龍首鑊斗 (20:7a)				
Crocks 甌		For containing ale or water	<i>an</i> 盒, <i>jiaodou</i> 鑊斗, <i>pou</i> 甌, <i>ying</i> 罍, <i>bingjian</i> 冰鑑, and <i>bingdou</i> 冰斗	Ritual articles— vessels for drinking
周 饗饗甌 (20:13a)				
Pitchers 罍		For containing ale	<i>an</i> 盒, <i>jiaodou</i> 鑊斗, <i>pou</i> 甌, <i>ying</i> 罍, <i>bingjian</i> 冰鑑, and <i>bingdou</i> 冰斗	Ritual articles— vessels for drinking
漢 湯罍 (20:16a)				

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)


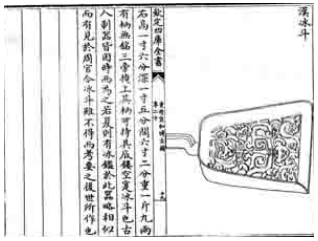
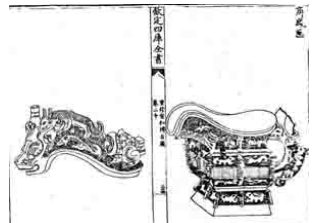
Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Ice trays 冰鑑	 <p>唐 冰鑑 (20:17a)</p>	For containing ice	<i>an</i> 盒, <i>jiaodou</i> 鏹斗, <i>pou</i> 甗, <i>ying</i> 罍, <i>bingjian</i> 冰鑑, and <i>bingdou</i> 冰斗	Miscellaneous articles
Ice scoops 冰斗	 <p>漢 冰斗 (20:19a)</p>	For holding ice	<i>an</i> 盒, <i>jiaodou</i> 鏹斗, <i>pou</i> 甗, <i>ying</i> 罍, <i>bingjian</i> 冰鑑, and <i>bingdou</i> 冰斗	Miscellaneous articles
Wash ewers 匜	 <p>商 鳳匜 (20:24a-b)</p>	For washing or ablution	<i>an</i> 盒, <i>jiaodou</i> 鏹斗, <i>pou</i> 甗, <i>ying</i> 罍, <i>bingjian</i> 冰鑑, and <i>bingdou</i> 冰斗	Ritual articles—water vessels

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)

Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Wash pans 匱盤		For holding water for washing or ablution	<i>yi</i> 匱, <i>yipan</i> 匱盤, <i>xi</i> 洗, <i>pen</i> 盆, <i>xuan</i> 鍤, and <i>yu</i> 杵	Ritual articles— water vessels
周魯正叔匱盤 (21:16a-b)				
Wash basins 洗		For holding water	<i>yi</i> 匱, <i>yipan</i> 匱盤, <i>xi</i> 洗, <i>pen</i> 盆, <i>xuan</i> 鍤, and <i>yu</i> 杵	Ritual articles— water vessels
周負龜洗 (21:20a)				
Basin bowls 盆		For holding water	<i>yi</i> 匱, <i>yipan</i> 匱盤, <i>xi</i> 洗, <i>pen</i> 盆, <i>xuan</i> 鍤, and <i>yu</i> 杵	Ritual articles— water vessels
漢獸耳盆 (21:27a)				

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)

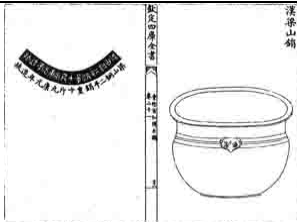


Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Small basin bowls 銅		For holding water	<i>yi</i> 匱, <i>yipan</i> 匱盤, <i>xi</i> 洗, <i>pen</i> 盆, <i>xuan</i> 鍤, and <i>yu</i> 杵	Ritual articles— water vessels
漢 梁山銅 (21:28a-b)				
Tubs 杵		For holding water	<i>yi</i> 匱, <i>yipan</i> 匱盤, <i>xi</i> 洗, <i>pen</i> 盆, <i>xuan</i> 鍤, and <i>yu</i> 杵	Ritual articles— water vessels
周 季姜杵 (21:30a-b)				
Bells 鐘		For performing music	<i>zhong</i> 鐘	Musical instruments
周 遲父鐘 (22:18a-b)				

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)

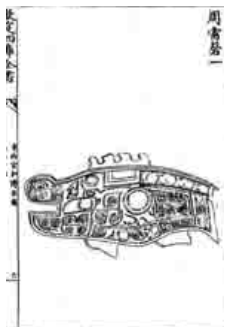


Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Chimes 磬	 周 雷磬 (26:6a)	For performing music	<i>qing</i> 磬	Musical instruments
Percussion instruments 罍	 周 絜馬罍 (27:14a)	For performing music	<i>chun</i> 罍	Musical instruments
Hand bells 鐸	 周 雷柄鐸 (26:33a)	For performing music	<i>duo</i> 鐸, <i>zheng</i> 鉦, <i>nao</i> 鐃, and <i>qi</i> 戚	Musical instruments

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)



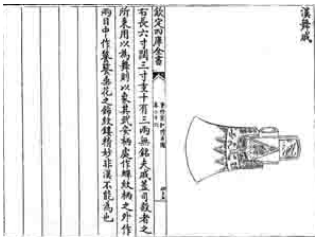
Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Gong bells 鉦	 周 稷草鉦 (26:35a)	For performing music in march	<i>duo</i> 鐸, <i>zheng</i> 鉦, <i>nao</i> 鐃, and <i>qi</i> 戚	Musical instruments
cymbal bells 鐃	 漢 舞鐃 (26:45a)	For performing music	<i>duo</i> 鐸, <i>zheng</i> 鉦, <i>nao</i> 鐃, and <i>qi</i> 戚	Musical instruments
Axe heads 戚	 漢 舞戚 (26:47a)	For performing music	<i>duo</i> 鐸, <i>zheng</i> 鉦, <i>nao</i> 鐃, and <i>qi</i> 戚	Musical instruments

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)

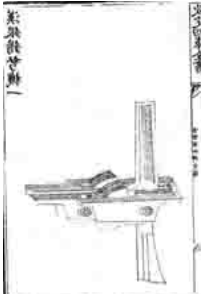

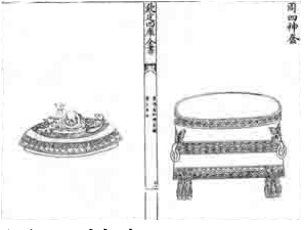
Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Crossbow mechanisms 弩機		Rear works of the crossbow	<i>nuji</i> 弩機, <i>dun</i> 鐃, <i>lian</i> 奩, <i>qian</i> 錢, <i>yandi</i> 硯滴, <i>tuoyuan</i> 托轅, <i>chengyuan</i> 承轅, <i>yulushi</i> 輿輅飾, <i>biaozuo</i> 表座, <i>daobi</i> 刀筆, <i>zhangtou</i> 杖頭, etc.	Weapons
漢 銀錯弩機 (27:9a)				
Sheaths of spear handles 鐃		Components of spears	<i>nuji</i> 弩機, <i>dun</i> 鐃, <i>lian</i> 奩, <i>qian</i> 錢, <i>yandi</i> 硯滴, <i>tuoyuan</i> 托轅, <i>chengyuan</i> 承轅, <i>yulushi</i> 輿輅飾, <i>biaozuo</i> 表座, <i>daobi</i> 刀筆, <i>zhangtou</i> 杖頭, etc.	Weapons
漢 金銀錯鐃 (27:13a)				
Dressing cases 奩		Containers	<i>nuji</i> 弩機, <i>dun</i> 鐃, <i>lian</i> 奩, <i>qian</i> 錢, <i>yandi</i> 硯滴, <i>tuoyuan</i> 托轅, <i>chengyuan</i> 承轅, <i>yulushi</i> 輿輅飾, <i>biaozuo</i> 表座, <i>daobi</i> 刀筆, <i>zhangtou</i> 杖頭, etc.	Miscellaneous articles
周 四神奩 (27:18a-b)				

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)




Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Copper coins 錢		Coins	<i>nuji</i> 弩機, <i>dun</i> 鐃, <i>lian</i> 奩, <i>qian</i> 錢, <i>yandi</i> 硯滴, <i>tuoyuan</i> 托輓, <i>chengyuan</i> 承輓, <i>yulushi</i> 輿輅飾, <i>biaozuo</i> 表座, <i>daobi</i> 刀筆, <i>zhangtou</i> 杖頭, etc.	Miscellaneous articles
	漢 厭勝錢 (27:23a)			
Water droppers 硯滴		For writing	<i>nuji</i> 弩機, <i>dun</i> 鐃, <i>lian</i> 奩, <i>qian</i> 錢, <i>yandi</i> 硯滴, <i>tuoyuan</i> 托輓, <i>chengyuan</i> 承輓, <i>yulushi</i> 輿輅飾, <i>biaozuo</i> 表座, <i>daobi</i> 刀筆, <i>zhangtou</i> 杖頭, etc.	Miscellaneous articles
	漢 龜蛇硯滴 (27:30a)			
Holding shafts of chariots 托輓		Components of chariots	<i>nuji</i> 弩機, <i>dun</i> 鐃, <i>lian</i> 奩, <i>qian</i> 錢, <i>yandi</i> 硯滴, <i>tuoyuan</i> 托輓, <i>chengyuan</i> 承輓, <i>yulushi</i> 輿輅飾, <i>biaozuo</i> 表座, <i>daobi</i> 刀筆, <i>zhangtou</i> 杖頭, etc.	Chariots and harnesses
	周 辟邪車輅托輓 (27:32b)			

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)


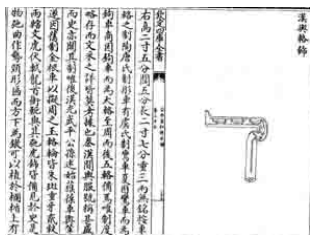

Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Supporting shafts of chariots 承轅		Components of chariots	<i>nuji</i> 弩機, <i>dun</i> 鐃, <i>lian</i> 奩, <i>qian</i> 錢, <i>yandi</i> 硯滴, <i>tuoyuan</i> 托轅, <i>chengyuan</i> 承轅, <i>yulushi</i> 輿輅飾, <i>biaozuo</i> 表座, <i>daobi</i> 刀筆, <i>zhangtou</i> 杖頭, etc.	Chariots and harnesses
周 輅飾虎首承轅 (27:34a)				
Decorative beams of chariots 輅飾		Components of chariots	<i>nuji</i> 弩機, <i>dun</i> 鐃, <i>lian</i> 奩, <i>qian</i> 錢, <i>yandi</i> 硯滴, <i>tuoyuan</i> 托轅, <i>chengyuan</i> 承轅, <i>yulushi</i> 輿輅飾, <i>biaozuo</i> 表座, <i>daobi</i> 刀筆, <i>zhangtou</i> 杖頭, etc.	Chariots and harnesses
漢 輿輅飾 (27:35a)				
Bases of sundials 表座		Components of sundials	<i>nuji</i> 弩機, <i>dun</i> 鐃, <i>lian</i> 奩, <i>qian</i> 錢, <i>yandi</i> 硯滴, <i>tuoyuan</i> 托轅, <i>chengyuan</i> 承轅, <i>yulushi</i> 輿輅飾, <i>biaozuo</i> 表座, <i>daobi</i> 刀筆, <i>zhangtou</i> 杖頭, etc.	Miscellaneous articles
周 雙螭表座 (27:37a)				

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)




Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Bells on flags 旂鈴		Components of flags	<i>nuji</i> 弩機, <i>dun</i> 鐃, <i>lian</i> 奩, <i>qian</i> 錢, <i>yandi</i> 硯滴, <i>tuoyuan</i> 托轅, <i>chengyuan</i> 承轅, <i>yulushi</i> 輿輅飾, <i>biaozuo</i> 表座, <i>daobi</i> 刀筆, <i>zhangtou</i> 杖頭, etc.	Miscellaneous articles
漢 旂鈴 (27:39a)				
Knife pens 刀筆		For erasing	<i>nuji</i> 弩機, <i>dun</i> 鐃, <i>lian</i> 奩, <i>qian</i> 錢, <i>yandi</i> 硯滴, <i>tuoyuan</i> 托轅, <i>chengyuan</i> 承轅, <i>yulushi</i> 輿輅飾, <i>biaozuo</i> 表座, <i>daobi</i> 刀筆, <i>zhangtou</i> 杖頭, etc.	Miscellaneous articles
漢 刀筆 (27:40a)				
Staff heads 杖頭		Components of staffs	<i>nuji</i> 弩機, <i>dun</i> 鐃, <i>lian</i> 奩, <i>qian</i> 錢, <i>yandi</i> 硯滴, <i>tuoyuan</i> 托轅, <i>chengyuan</i> 承轅, <i>yulushi</i> 輿輅飾, <i>biaozuo</i> 表座, <i>daobi</i> 刀筆, <i>zhangtou</i> 杖頭, etc.	Miscellaneous articles
漢 蟠龍杖頭 (27:41a)				

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)




Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Crouching dragons 蹲龍		Decorations	<i>nuji</i> 弩機, <i>dun</i> 鐲, <i>lian</i> 奩, <i>qian</i> 錢, <i>yandi</i> 硯滴, <i>tuoyuan</i> 托轅, <i>chengyuan</i> 承轅, <i>yulushi</i> 輿輅飾, <i>biaozuo</i> 表座, <i>daobi</i> 刀筆, <i>zhangtou</i> 杖頭, etc.	Miscellaneous articles
唐 蹲龍 (27:43a)				
Pigeon-like carts 鳩車		Cart	<i>nuji</i> 弩機, <i>dun</i> 鐲, <i>lian</i> 奩, <i>qian</i> 錢, <i>yandi</i> 硯滴, <i>tuoyuan</i> 托轅, <i>chengyuan</i> 承轅, <i>yulushi</i> 輿輅飾, <i>biaozuo</i> 表座, <i>daobi</i> 刀筆, <i>zhangtou</i> 杖頭, etc.	Miscellaneous articles
漢 鳩車 (27:44a)				
Loop handles 提梁		For holding utensils	<i>nuji</i> 弩機, <i>dun</i> 鐲, <i>lian</i> 奩, <i>qian</i> 錢, <i>yandi</i> 硯滴, <i>tuoyuan</i> 托轅, <i>chengyuan</i> 承轅, <i>yulushi</i> 輿輅飾, <i>biaozuo</i> 表座, <i>daobi</i> 刀筆, <i>zhangtou</i> 杖頭, etc.	Miscellaneous articles
漢 龍提梁 (27:46a)				

TABLE 7 Types, functions, and classification of bronzes in the *Xuanhe bogutu* (cont.)

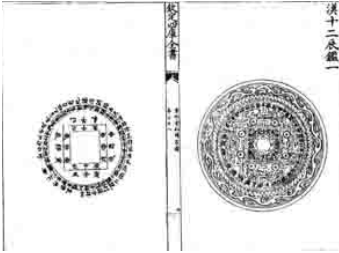
Bronze types	Shapes	Functions/ features	Categories in the <i>Xuanhe bogutu</i>	Modern Classification
Mirrors 鑑		For personal grooming	<i>jian</i> 鑑	Miscellaneous articles
漢 十二辰鑑 (28:7a-b)				

TABLE 8 Important bronze texts before the Xuanhe reign period (1119-1125)

Author	Title	Content	Arrangement	Significance
Liang of the Southern Dynasties				
Tao Hongjing 陶弘景 (456-536)	<i>Notes on Ancient and Modern Swords and Knives</i> 古今刀劍錄	Knives and swords: owners, date of producing, measurements, and inscriptions	Four categories: emperors, feudal lords, generals of the Wu Kingdom, and generals of the Wei Kingdom	Suspected falsified No images
Chen of the Southern Dynasties				
Yu Li 虞荔 (502-561)	<i>Notes on Ding</i> 鼎錄	<i>Ding</i> -tripods: owners, date of producing, measurements, and inscriptions	Unspecified (the order is similar to that of <i>Notes on Ancient and Modern Swords and Knives</i>)	Suspected falsified No images
Northern Song				
Ouyang Xiu 歐陽修 (1007-1072)	<i>Notes of Collected Antiquities</i> 集古錄— <i>Afterwords on the Notes of Collected Antiquities</i> 集古錄跋尾 by Ouyang Xiu 歐陽修 in 1063 <i>Bibliography on the Notes of Collected Antiquities</i> 集古錄目 by Ouyang Fei 歐陽棐 in 1069	Postscripts of pieces of ink rubbings of inscriptions from stone tablets, bronze objects, and specimens of writings in Ouyang's collection A comprehensive list of pieces of ink rubbing in Ouyang's collection	Chronological	The earliest extant writing on inscriptions and epigraphy Categorized into the Category of Bibliography under the Division of History

TABLE 8 Important bronze texts before the Xuanhe reign period (cont.)

Author	Title	Content	Arrangement	Significance
Northern Song (cont.)				
Wang Qiu 王侁 (date unknown)	<i>Notes on Collected Antiquities in Whistle Studio</i> 嘯堂集古錄	Transcriptions of inscriptions	Unspecified (but inscriptions from the same bronze types are listed together)	Reference for bronze script
Li Gongling 李公麟 (1049-1106)	<i>Catalogue on Antiquities</i> 考古圖	N/A	N/A	Lost Words were quoted in the Lü Dalin's <i>Kaogutu</i>
Lü Dalin 呂大臨 (1044-1091)	<i>Catalogue on Antiquities</i> 考古圖 (preface 1092) <i>Continuation of Catalogue on Antiquities</i> 續考古圖 (attributed to Lü) <i>Phonetic and Semantic Explanation of the Inscriptions in the Catalogue on Antiquities</i> 釋文	Catalogues: Mainly bronzes with some jade objects Transcriptions: original characters of inscriptions, characters in standard script, pronunciation in classical phonology, and notes on the locations of objects	Catalogues: unspecified Transcriptions: by classical phonology	The earliest extant bronze catalogue with line drawings and measurements of the objects The format and style of the transcriptions are still in use for compiling dictionaries of bronzes and stone tablets

TABLE 9 Items in the *Midian zhulin* 祕殿珠林Qianqinggong 乾清宮, *juan* 1-22

Works by the four early Qing emperors 四朝宸翰

Themes	Formats	Mounting	Shizu	Shengzu	Shizong	Gaozong	Total
B ^①	C	A		429	4	7	440
		HdS		20		6	26
		HgS	1	19	8	9	37
D	P	HgS	2			5	7
	C	A		9	2	7	18
		HdS		3	1/ 1 ^②	1	6
	P	HgS	2				2
Total			5	480	16	35	536

Works by known and anonymous artists in all the past dynasties 歷代名人及無名氏書畫

Themes	Formats	Mounting	Artists	Rankings	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Qing ^③	Unknown/ Multi-dyn.	Total
B	C	A	Kno. ^④	F		1			4	28			33
				S				4	33	111			148

① B: Buddhist/ D: Daoist C: calligraphy/ P: painting A: album/ HdS: handscroll/ HgS: hanging scroll (hereafter)

② One is bestowed upon Emperor Qianlong from the Empress Dowager Niugulu (1692-1777).

③ Three Kin.: Three Kingdoms N-S Dyn.: Northern and Southern Dynasties Five Dyn.: Five Dynasties Ten Kin.: Ten Kingdoms Multi-dyn.: multi-dynasties (hereafter)

Most of the Qing works are grouped under the category of works by Qing officials. Those enclosed here are works made by non-officials, such as female artists.

④ Kno.: known artists/ Ano.: anonymous artists F: first class/ S: second class (hereafter)

TABLE 9 Items in the *Midian zhulin* (cont.)Qianqinggong, *juan* 1-22 (cont.)

Works by known and anonymous artists in all the past dynasties (cont.)

Themes	Formats	Mounting	Artists	Rankings	Three Kin/ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Qing	Unknown/ Multi-dyn.	Total
B	C	A	Ano.	F				6		100+1 ^⑤			107
				S						119+9	9		137
		HdS	Kno.	F		1		3	7	7			18
				S	1			7	10				18
		HgS	Kno.	F						5			5
				S				1	2	5			8
			Ano.	F						1			1
				S						3			3
B	P	A	Kno.	F						5			5
				S				1		5	1		7
			Ano.	F				1		9			10
				S						2			2

⑤ All works are counted individually even though they are grouped under an entry or as a set (*tao* 套). Entries that were recorded as combined volumes (*hece* 合冊 or *hejuan* 合卷), e.g. *Ming ren shu Xinjing Jingangjing he ce* 明人書心經金剛經合冊 (Combination of Prajñāpāramitā Hṛdaya Sūtra and vājra-cchedikā-prajñā-pāramitā-sūtra in album by Ming anonymous artists) in the category of Buddhist calligraphy in album by anonymous artists of the first class (*wumingshi shu Shi shi jing ce shangdeng* 無名氏書釋氏經冊上等), are counted as a single work and noted after the “+” mark. However, works composed of painting and calligraphy (*shuhua hejuan* 書畫合卷) or of Buddhist and Daoist themes (*Shi Dao hejuan* 釋道合卷) are grouped separately.

TABLE 9 Items in the *Midian zhulin* (cont.)

Qianqinggong, *juan* 1-22 (cont.)

Works by known and anonymous artists in all the past dynasties (cont.)

Themes	Formats	Mounting	Artists	Rankings	Three Kin/ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Qing	Unknown/ Multi-dyn.	Total
		HdS	Kno.	F	1	2	1	16	3	6			29
				S				16	6	10			32
			Ano.	F		3	2	4		2			11
				S			2	2	3	4			11
B	P	HgS	Kno.	F		15		3	6	12			36
				S		1		3	4	4	2		14
			Ano.	F		9		23	11	3			46
				S		1		5	13	10			29
	P & C ^⑥	HdS	Kno.	F						1			1
Total					2	33	5	95	102	462	12		711
B	PS	A	Ano.	F					13				13
				S					10				10
			Kno.	F				515	9	7			531
				S				20	60	36			116
Total								535	92	43			670

⑥ P & C: combined painting and calligraphy PS: printed scriptures by early artists (hereafter)

TABLE 9 Items in the *Midian zhulin* (cont.)

Qianqinggong, *juan* 1-22 (cont.)

Works by known and anonymous artists in all the past dynasties (cont.)

Themes	Formats	Mounting	Artists	Rankings	Three Kin/ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Qing	Unknown/ Multi-dyn.	Total
B	EC⑦ EP	A	Ano.	S					4+1				5
		HdS	Ano.	F					1				1
	HgS	Ano.	F		1			2					3
				S							2		
Total						1	2	6	2			11	
B	KP	HgS	Ano.	F				1					1
Total							1						1
D	C	A	Kno.	F				1	4	7			12
				S		1			9	6+1		17	
			Ano.	F		1			4	6		11	
			S							13		13	
		HdS	Kno.	F		3		3	10+1	2		19	
				S		1		2	3	1		7	
		HgS	Kno.	Ano.	F		1					1	
				S		1						1	
			F						1		1		

⑦ EC: calligraphy of embroideries/ EP: painting of embroideries KP: painting of *kesi* (hereafter)

TABLE 9 Items in the *Midian zhulin* (cont.)

Qianqinggong, *juan* 1-22 (cont.)

Works by known and anonymous artists in all the past dynasties (cont.)

Themes	Formats	Mounting	Artists	Rankings	Three Kin/ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Qing	Unknown/ Multi-dyn.	Total			
D	P	A	Kno.	F	1				1				2			
				S								1				
			Ano.	F								3			3	
				S												
			HdS	Kno.	F					2	2	1	1			6
					S						5	2				7
				Ano.	F				1			1				2
					S								1			
			HgS	Kno.	F						2	1	2		1	6
					S							1	6		3	10
Ano.	F							4					4			
	S							2	4	11			17			
B & D [Ⓢ]	C	HdS	Kno.	F				1				1				
Total						2	8	2	24	43	61	4	144			
D	PS	A	Ano.	F				4	8				12			
				S						12			12			
Total								4	8	12		24				

Ⓢ B & D: combination of Buddhist and Daoist themes (hereafter)

TABLE 9 Items in the *Midian zhulin* (cont.)

Qianqinggong, *juan* 1-22 (cont.)

Works by known and anonymous artists in all the past dynasties (cont.)

Themes	Formats	Mounting	Artists	Rankings	Three Kin/ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Qing	Unknown/ Multi-dyn.	Total
D	EP	HgS	Ano.	F				1					1
Total								1					1
D	KP	HgS	Ano.	F S				3		1			4
Total								3		2			5

Works by Qing officials 臣工書畫

Themes	Formats	Mounting	Qing
B	C	A	264+1
		HdS	5
		HgS	3
	P	A	1
		HdS	2
		HgS	1
D	C	A	13
	P	A	1
Total			291

TABLE 9 Items in the *Midian zhulin* (cont.)Cininggong 慈寧宮, *juan* 23

Scriptures in stone rubbing by the four early Qing emperors 御書石刻

Themes	Formats	Mounting	Shizu	Shengzu	Shizong	Gaozong	Total
B	Rubbing	A		1,727	1	219	1947
		HdS		51		340 ^⑨	391
		HgS	4	18		150	172
		Sheet		175			175
D	Rubbing	A		3		220	223
		HdS				50	50
Total			4	1,974	1	979	2,958

Scriptures in woodblock prints by the four early Qing emperors 御書木刻

Themes	Formats	Mounting	Shizu	Shengzu	Shizong	Total
B	Print	A		1,647		1,647
		Piece 件			64	64
Total				1,647	64	1,711

^⑨ 150 pieces contain images of Buddhist figures

TABLE 9 Items in the *Midian zhulin* (cont.)

Wanshandian 萬善殿, <i>juan</i> 23						
Woodblock prints made by Qing imperial order 欽定刻本, written records of Buddhist dialogues 語錄 appended						
Themes	Formats	Mounting	Shizu	Shengzu	Shizong	Total
B	Print	Unit 部	15	39	6,618	6,672
		Copy 本			239	239
Total			15	39	6,857	6,911
Stored scriptures 收貯經典, written records of Buddhist dialogues and Daoist ritual 科儀 appended						
Themes	Formats	Mounting	Quantities			
B	Print	A	74			
		HgS	3			
		Unit	497			
		Set 套	2			
		Copy	160			
D	Print	A	18			
		HgS	1			
		Unit	3,380			
		Copy	13			
Total			4,148			

TABLE 9 Items in the *Midian zhulin* (cont.)

Wanshandian, Qin'andian 欽安殿, and Cininggong 慈寧宮, <i>juan 24</i>			
Images for worshipping 供奉圖繪			
Wanshandian			
Themes	Formats	Mounting	Quantities
B	Image	A	3
		HgS	102
Qin'andian			
D	Image	A	1
		HgS	3
Cininggong			
D	Image	HgS	11
Total			120
Cininggong, <i>juan 24</i>			
Scriptures worshipped 供奉經典, scripts of the West Regions and other regions 西域等體文字 attached			
Themes	Formats	Mounting	Quantities
B	Print	Copy	985 ^⑩
		Piece	30
		Set	1
		Unit	2
		Folder 摺	14
		Chapter 篇	13
Total			1,045

^⑩ The quantities of scriptures in the portion are counted based on the smallest measure words. For instance, if a unit of scriptures contains 108 copies, 108, instead of 1, will be added under the column of Copy.

TABLE 10 Items in the *Shiqu baoji* 石渠寶笈

Qianqinggong 乾清宮, *juan* 1-9

Works by the four early Qing emperors 四朝宸翰

Mounting	Formats	Shizu	Shengzu	Shizong	Gaozong	Total
A ❶	C	5	9	7	9	30
	P & C				3	3
HdS	C	2	32	7	39	80
	P				14	14
	P & C				4	4
HgS	C	1	13	23	29	66
	P	15			14	29
	P & C				6	6
Total		23	54	37	118	232

Works by artists in all the past dynasties and Qing officials 列朝人書畫／國朝人書畫

Mounting	Formats	Artists	Rankings	App. ❷	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Qing	Total
A	C	Kno.	F					2	7	25			34
			S					2	1	26			29
		QO	S									21	21

❶ A: album/ HdS: handscroll/ HgS: hanging scroll C: calligraphy/ P: painting/ P & C: combined painting and calligraphy
Kno.: known artists/ Ano.: anonymous artists/ QO: Qing officials F: first class/ S: second class K: *Kesi*/ E: embroideries
(hereafter)

❷ App.: appendices Three Kin.: Three Kingdoms N-S Dyn.: Northern and Southern Dynasties Five Dyn.: Five Dynasties
Ten Kin.: Ten Kingdoms Multi-dyn.: multi-dynasties (hereafter)

TABLE 10 Items in the *Shiqu baoji* (cont.)

Qianqinggong, *juan* 1-9 (cont.)

Works by artists in all the past dynasties and Qing officials (cont.)

Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	P	Kno.	F							6	1		7
			S						1	6	1		8
		Ano.	F								2		2
			S					1		1	4		7
		QO	F									16	16
			S									10	10
	P & C	Kno.	F							1			1
			S							1			1
		QO	S									1	1
HdS	C	Kno.	F				1	4	7	12			24
			S			3		2	1	3			9
		Ano.	F			1							1
				K				1					1
		QO	S									8	8

TABLE 10 Items in the *Shiqu baoji* (cont.)

Qianqinggong, *juan* 1-9 (cont.)

Works by artists in all the past dynasties and Qing officials (cont.)

Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total		
HdS	P	Kno.	F			1	1	10	6	18			36		
			S			2		11	3	10			26		
		Ano.	F						1		1			2	
					K				1						1
		QO	F						1	2				3	
			S										9	9	
			S										17	17	
			S						3					3	
		P & C	Kno.	F								1			1
				S											1
QO	F											1	1		
	S												1		
HgS	C	Kno.	F				1	5	4				10		
			S				1	3	9				13		
	QO	F										5	5		
		S										2	2		

TABLE 10 Items in the *Shiqu baoji* (cont.)

Qianqinggong, *juan* 1-9 (cont.)

Works by artists in all the past dynasties and Qing officials (cont.)

Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
HgS	P	Kno.	F					9	30	41			80
			S			2		10	10	35			57
		Ano.	F			1		14	4	2			21
				K				9					9
				E				1					1
			S					24	5	8			37
				K						1			1
		QO	F									10	10
			S									35	35
	P & C	Kno.	F						1	1			2
Total						10	2	108	87	212	8	135	562

TABLE 10 Items in the *Shiqu baoji* (cont.)

Yangxindian 養心殿, *juan* 10-18

Works by artists in all the past dynasties and Qing officials

Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	C	Kno.	F		2			5	12	8	1		28
			S			1		3	7	22			33
		Ano.	S					1					1
		QO	S									6	6
	P	Kno.	F						1	4			5
			S				1	1	1	9	1		13
		Ano.	F	K						1			1
			S								1		1
		QO	F									6	6
			S									9	9
	P & C	Kno.	F							1			1
			S						1	1			2
		QO	F									1	1
HdS	C	Kno.	F		1	6	1	7	8	7			30
			S		1	1		8	4	6			20
		QO	F									2	2

TABLE 10 Items in the *Shiqu baoji* (cont.)Yangxindian, *juan* 10-18 (cont.)

Works by artists in all the past dynasties and Qing officials (cont.)

Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Qing	Total	
HdS	P	Kno.	F			2	1	17	12	16			48	
			S				1	10	10	9			30	
		Ano.	F					1					1	
			S					3	2	4			9	
		QO	F									7	7	
			S									8	8	
	P & C	Kno.	F			1				4			5	
			S								3			3
HgS	C	Kno.	F							1			1	
			S					1	4				5	
		QO	S									3	3	
	P		Kno.	F		1		1	8	22	40			72
		S						1	8	12	32			53
		Ano.	F				2	8	3				13	
			S		K			3	1				4	
			S					12	5	4			21	
				K				1		1			2	
	P	QO	F									20	20	
			S										38	38
	P & C	Kno.	F							1			1	
Total						5	11	8	96	102	178	3	100	503

TABLE 10 Items in the *Shiqu baoji* (cont.)

Sanxitang 三希堂, <i>juan</i> 19													
Works by artists in all the past dynasties and Qing officials													
Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	C	Kno.	F		1								1
HdS	C	Kno.	F		2								2
Total					3								3
Chonghuagong 重華宮, <i>juan</i> 20-27													
Works by the four early Qing emperors													
Mounting	Formats											Total	
A	P & C											39	
HdS	C											7	
	P											13	
HgS	C											10	
	P & C											1	
Total					70							70	

TABLE 10 Items in the *Shiqu baoji* (cont.)Chonghuagong, *juan* 20-27 (cont.)

Works by artists in all the past dynasties and Qing officials

Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	C	Kno.	F					2	9	3			14
			S				1		4	1	6		
		QO	F							1			1
			F									2	2
			S									5	5
	P	Kno.	F							6	3		9
			S				1		2	6		9	
		QO	F	K				1					1
			F					1		2	5		8
			S									15	15
P & C	Kno.	F							1			1	
		S								3	3		
	QO	F										1	
		S										1	
HdS	C	Kno.	F				1	1	2			4	
			S						5		5		
	P	Kno.	F				9	3	3		1	15	
			S			2	1	1	11	4	5	24	

TABLE 10 Items in the *Shiqu baoji* (cont.)Chonghuagong, *juan* 20-27 (cont.)

Works by artists in all the past dynasties and Qing officials (cont.)

Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total	
HdS	P	Ano.	F					1					1	
		QO	F									3	3	
			S									11	11	
	P & C	Kno.	F						2	1			3	
			S					1	1				2	
HgS	C	Kno.	F							1			1	
			S							1			1	
	P	Kno.	F			1		3	13	24			41	
			S					5	4	6			15	
			Ano.	F					1	1				2
					K				1				2	3
					E								1	1
				S			1		5	2	1			9
				QO	F									23
			S								23	23		
Total					2	3	1	43	40	69	15	97	270	

TABLE 10 Items in the *Shiqu baoji* (cont.)

Yushufang 御書房, *juan* 28-40

Works by artists in all the past dynasties and Qing officials

Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total		
A	C	Kno.	F			1		2	10	13			26		
			S			2		7	4	27			40		
HdS	C	Kno.	F		2	6		27	28	14			77		
			S		1	5		10	11	51			78		
		Ano.	F			2								2	
					K				1						1
			S				1								1
	QO	S									7		7		
	P	Kno.	F		1	5	5	35						46	
			S				3	1	26	22	42			94	
		Ano.	F			1	1	7	2					11	
					K				2						2
S						1	1	2	3	1				8	
QO	F										4	4			
P & C	Kno.	F		2			6	3	5				16		
		S				1		2		8			11		

TABLE 10 Items in the *Shiqu baoji* (cont.)

Yushufang, *juan* 28-40 (cont.)

Works by artists in all the past dynasties and Qing officials (cont.)

Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total		
HgS	C	Kno.	F					1	8	13			22		
			S				1	4	15			20			
		Ano.	F						1					1	
				K					2	1					3
	P	Kno.	S	K							2			2	
			QO	S									14	14	
		Kno.	F			2	1	6	49	83				141	
			S				1	2	8	14	59			84	
		Ano.	F					1	13	6	3				23
					K					9					9
				E						2					2
				S				1	17	7	3				28
		P & C	Kno.	F		K				5		1			6
														25	25
Kno.	S										40		40		
	S		F							1				1	
QO	S								1	1			2		
	F											1		1	
Total					6	31	13	191	174	342		110	867		

TABLE 10 Items in the *Shiqu baoji* (cont.)Xueshitang 學詩堂, *juan* 41

Works by artists in all the past dynasties and Qing officials

Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	P	Kno.	F					1	1	7			9
			S					1	1	9			11
		Ano.	S								1		1
		QO	F									18	18
			S									29	29
	P & C	Kno.	F					1		2			3
			S							2			2
Total								3	2	20	1	47	73

Huachanshi 畫禪室, *juan* 42

Works by artists in all the past dynasties and Qing officials

Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	P	Kno.	F			1							1
HdS	C	Kno.	F			1							1
	P	Kno.	F					2	1				3
Total						2		2	1				5

TABLE 10 Items in the *Shiqu baoji* (cont.)

Changchun shuwu 長春書屋, *juan* 43

Works by artists in all the past dynasties and Qing officials

Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	C	Kno.	F							1			1
HdS	P	Kno.	F						1	2			3
Total									1	3			4

Suiantang 隨安堂 (隨安室), *juan* 43

Works by artists in all the past dynasties and Qing officials

Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	C	Kno.	F							1			1
HdS	P	Kno.	F					2		1			3
Total								2		2			4

TABLE 10 Items in the *Shiqu baoji* (cont.)

Youyuzhai 攸芋齋, *juan* 43

Works by artists in all the past dynasties and Qing officials

Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	C	Kno.	F							1			1
HdS	P	Kno.	F					2	1				3
Total								2	1	1			4

Cuiyunguan 翠雲館, *juan* 44

Works by artists in all the past dynasties and Qing officials

Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	C	Kno.	F							2			2
HdS	C	Kno.	F						1				1
	P	Kno.	F							2			2
Total									1	4			5

TABLE 10 Items in the *Shiqu baoji* (cont.)

Shufangzhai 漱芳齋, <i>juan</i> 44													
Works by artists in all the past dynasties and Qing officials													
Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	P	QO	F									1	1
HdS	P	Kno.	F					1	2				3
Total								1	2			1	4
Jingyixuan 靜怡軒, <i>juan</i> 44													
Works by artists in all the past dynasties and Qing officials													
Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
HdS	P	Kno.	F		1			3					4
Total					1			3					4
Sanyouxuan 三友軒, <i>juan</i> 44													
Works by artists in all the past dynasties and Qing officials													
Mounting	Formats	Artists	Rankings	App.	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
HdS	P	Kno.	F					1	2				3
Total								1	2				3

TABLE 11 Items in the *Midian zhulin xubian* 祕殿珠林續編

Qianqinggong 乾清宮, *juan* 1-8

Works by Emperor Qianlong 皇上御筆書畫

Themes	Mounting	Formats	Gaozong	Total
B❶	A	C	41	41
		P & C	1	1
		C	4	4
	HgS	P	1	1
		C	1	1
		P	4	4
		P & C	3	3
D	A	C	4	4
	HdS	P	1	1
	HgS	P	1	1
Total			61	61

Works by artists in all the past dynasties 列朝名人書畫

Themes	Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
B	A	C	Kno.					21	41		62
			Ano.		1	2	10	233		246	
		P	Kno.			1		1		2	
	HdS	C	Kno.		1	1	4	3		9	
			Ano.			1				1	

❶ B: Buddhist/ D: Daoist A: album/ HdS: handscroll/ HgS: hanging scroll C: calligraphy/ P: painting/ P & C: combined painting and calligraphy Three Kin.: Three Kingdoms N-S Dyn.: Northern and Southern Dynasties Five Dyn.: Five Dynasties Ten Kin.: Ten Kingdoms Multi-dyn.: multi-dynasties Kno.: known artists/ Ano.: anonymous artists (hereafter)

TABLE 11 Items in the *Midian zhulin xubian* (cont.)Qianqinggong, *juan* 1-8 (cont.)

Works by artists in all the past dynasties (cont.)

Themes	Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
		P	Kno.		2	1	9	7	17		36
			Ano.		1		1	2			4
		P & C	Kno.						1		1
	HgS	C	Kno.				2		7		9
			Ano.					1	3		4
		P	Kno.		1	1	11	11	58		82
			Ano.				55	38	8		101
D	A	C	Kno.				1		1		2
		P & C	Kno.					1			1
D	HdS	C	Kno.					3			3
			Ano.					1			1
		P	Kno.		1		4	1	2		8
			Ano.				1				1
	HgS	P	Kno.				7	5	6		18
			Ano.				3	4			7
Total					7	2	99	109	381		598

TABLE 11 Items in the *Midian zhulin xubian* (cont.)

Qianqinggong, <i>juan</i> 1-8 (cont.)											
Collections of outstanding specimens in all the past dynasties 列朝集錦書畫											
Themes	Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
B	HdS	C			14					11	25
		P & C							1		1
	HgS	C							1		1
D	HdS	P & C						1			1
Total					14			1	2	11	28
Block-printed scriptures in all the past dynasties 列朝刊本經典											
Themes	Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
B	A	Print					245	27	28		300
	HgS	HgS					1	1			2
D	A	Print					1				1
Total							247	28	28		303

TABLE 11 Items in the *Midian zhulin xubian* (cont.)

Qianqinggong, <i>juan</i> 1-8 (cont.)										
Works of embroideries and <i>kesi</i> in all the past dynasties 列朝縵繡書畫										
Themes	Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
B	A	C				4				4
		HdS				1				1
D		HgS				3	1			4
		HgS	P			1	3			4
Total						2	10	1		13
Works by Qing officials 本朝臣工書畫										
Themes	Mounting	Formats	Qing							
B	A	C	221							
			P	2						
			P & C	3						
		HdS	P	8						
		HgS	C	5						
D	A	P	95							
		C	1							
		P	1							
		HdS	P	4						
		HgS	C	1						
		P	2							
Total			343							

TABLE 11 Items in the *Midian zhulin xubian* (cont.)

Qianqinggong, *juan* 1-8 (cont.)

Collections of outstanding specimens in the Qing 本朝集錦書畫

Themes	Mounting	Formats	Qing
B	A	C	236
	HgS	P	1
D	HdS	P	3
Total			240

Works of embroideries and *kesi* in the Qing 本朝綉書畫

Themes	Mounting	Formats	Qing
B	A	C	3
	HdS	P	2
	HgS	P	30
D	HgS	P	10
Total			45

TABLE 12 Items in the *Shiqu baoji xubian* 石渠寶笈續編Qianqinggong, *juan* 1-15

Works by the Qing emperors 御筆

Mounting	Formats	Gaozong
A ❶	C	48
	P	1
	P & C	2
HdS	C	37
HgS	C	50
	P	19
	P & C	1
Total		158

Works by artists in all the past dynasties 列朝名人書畫

Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C	Kno.				1	4	1		6
	P	Kno.						6		6
HdS	C	Kno.	1	2		4	2	5		14
	P	Kno.		2		15	10	20		47
		Ano.			2		4	1		
	P & C	Kno.				1	1	3		5

❶ A: album/ HdS: handscroll/ HgS: hanging scroll C: calligraphy/ P: painting/ P & C: combined painting and calligraphy Three Kin.: Three Kingdoms N-S Dyn.: Northern and Southern Dynasties Five Dyn.: Five Dynasties Ten Kin.: Ten Kingdoms Multi-dyn.: multi-dynasties Kno.: known artists/ Ano.: anonymous artists (hereafter)

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)Qianqinggong, *juan* 1-15 (cont.)

Works by artists in all the past dynasties (cont.)

Mounting	Formats	Artists	Three Kin./ Jin/N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HgS	C	Kno.						1		1
	P	Kno.				3	5	14		22
		Ano.		1		6				7
Total			1	7		34	23	50		115

Collections of outstanding specimens in all the past dynasties 列朝集錦書畫

Formats	Mounting	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C				6	1			7
	P				1			7	8
	P & C						5		5
HdS	C					1	1		2
	P					2			2
	P & C				1	1	3	1	6
Total					8	5	9	8	30

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Qianqinggong, *juan* 1-15 (cont.)

Stone rubbings and specimens of model calligraphy in all the past dynasties 列朝舊拓法帖

Mounting	Fromats		Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C						1			1
HdS	C					1				1
Total						1	1			2

Works of embroideries and *kesi* in all the past dynasties 列朝緙繡書畫

Mounting	Formats	Artists	Three Kin./ Jin/N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	P					1				1
HgS	P					6		1		7
Total						7		1		8

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)Qianqinggong, *juan* 1-15 (cont.)

Works by Qing officials 本朝臣工書畫

Mounting	Formats	Qing
A	C	25
	P	125
	P & C	1
HdS	C	12
	P	45
HgS	C	5
	P	88
	P & C	1
Total		302

Works of embroideries and *kesi* in the Qing 本朝綉繡書畫

Mounting	Formats	Qing
A	P & C	1
HdS	P	1
HgS	P	3
	P & C	1
Total		6

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Yangxindian 養心殿, *juan* 16-23

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	12
	P	5
HdS	C	36
	P	10
HgS	C	1
	P	2
Total		66

Works by artists in all the past dynasties

Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C	Kno.				1	1	1		3
	P	Kno.					1	3		4
HdS	C	Kno.	1	3		4	3	5		16
	P	Kno.		1		19	12	20		52
		Ano.		1		5	1	1		8
HgS	P & C	Kno.						6		6
	P	Kno.		1		7	7	21		36
		Ano.		1		5	1			7
Total			1	7		41	26	57		132

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)Yangxindian, *juan* 16-23 (cont.)

Collections of outstanding specimens in all the past dynasties

Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C				2				2
	P						1	7	8
HdS	C				1				1
	P					1			1
	P & C					1			1
Total					3	2	1	7	13

Stone rubbings and specimens of model calligraphy in all the past dynasties

Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C				2				2
HdS	C		1						1
Total			1		2				3

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)Yangxindian, *juan* 16-23 (cont.)Works of embroideries and *kesi* in all the past dynasties

Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HdS	P				1				1
	P & C				1				1
HgS	C							1	1
	P				5		1		6
Total					7		1	1	9

Works by Qing officials

Mounting	Formats	Qing
A	C	12
	P	13
HdS	C	6
	P	49
HgS	C	3
	P	71
Total		154

Collections of outstanding specimens in the Qing 本朝集錦書畫

Mounting	Formats	Qing
HdS	P	2
Total		2

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Yangxindian, *juan* 16-23 (cont.)

Stone rubbings and specimens of model calligraphy in the Qing 本朝摹刻法帖

Mounting	Formats	Qing
A	C	42
Total		42

Works of embroideries and *kesi* in the Qing

Mounting	Formats	Qing
HgS	P & C	4
Total		4

Chonghuagong 重華宮, *juan* 24-35

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	40
	P & C	2
HdS	C	61
	P	3
	P & C	1
HgS	C	37
	P	25
	P & C	1
Total		170

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)Chonghuagong, *juan* 24-35 (cont.)

Works by artists in all the past dynasties

Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C	Kno.					1	3		4
	P	Kno.			1		1	4		6
HdS	C	Kno.	1	1		6	4	4		16
	P	Kno.		2		13	8	24		47
		Ano.		2		5	1			8
	P & C	Kno.					1			1
HgS	P	Kno.				10	7	17		34
		Ano.				5	1			6
Total			1	5	1	39	24	52		122

Collections of outstanding specimens in all the past dynasties

Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C				1	1		1	3
	P						1	4	5
HdS	C				1	1		8	10
	P					1	2		3
	P & C						3		3
Total					2	3	6	13	24

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Chonghuagong, *juan* 24-35 (cont.)

Stone rubbings and specimens of model calligraphy in all the past dynasties

Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HdS	C		1		1				2
Total			1		1				2

Works of embroideries and *kesi* tapestry in all the past dynasties

Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	P				1				1
HgS	P				8				8
Total					9				9

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Chonghuagong, *juan* 24-35 (cont.)

Works by Qing officials

Mounting	Formats	Qing
A	C	24
	P	27
HdS	C	8
	P	50
HgS	P & C	1
	C	9
	P	84
Total		203

Collections of outstanding specimens in the Qing

Mounting	Formats	Qing
A	C	10
	P	19
	P & C	2
Total		31

Works of embroideries and *kesi* in the Qing

Mounting	Formats	Qing
HgS	P	6
Total		6

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)Yushufang 御書房, *juan* 36-43

Works by artists in all the past dynasties

Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C	Kno.					1	5		6
	P	Kno.				1		5		6
HdS	C	Kno.		2		7	5	7		21
	P	Kno.		2	2	9	9	18		40
		Ano.		1		4	1	1		7
HgS	P	Kno.				8	7	18		33
		Ano.		1		7	1	1		10
Total				6	2	36	24	55		123

Collections of outstanding specimens in all the past dynasties

Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C							1	1
	P				1			3	4
HdS	C					1	1		2
	P					1	1		2
	P & C				13		2	1	16
HgS	P					1			1
Total					14	3	4	5	26

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Yushufang, *juan* 36-43 (cont.)

Stone rubbings and specimens of model calligraphy in all the past dynasties

Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HdS	C				1				1
	P & C				1				1
Total					2				2

Works of embroideries and *kesi* in all the past dynasties

Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HdS	P				1				1
HgS	P				7		2		9
Total					8		2		10

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Yushufang, *juan* 36-43 (cont.)

Works by Qing officials

Mounting	Formats	Qing
A	C	66
	P	13
HdS	C	6
	P	38
	P & C	3
HgS	C	9
HgS	P	81
Total		216

Collections of outstanding specimens in the Qing

Mounting	Formats	Qing
HdS	P	1
HgS	P	2
Total		3

Works of embroideries and *kesi* in the Qing

Mounting	Formats	Qing
HgS	P	5
Total		5

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Ningshougong 寧壽宮, *juan* 44-61

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	40
	P & C	3
HdS	C	146
	P	1
HgS	P & C	2
	C	40
	P	25
	P & C	1
Total		258

Works by artists in all the past dynasties

Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C	Kno.				2		3		5
	P	Kno.						2		2
HdS	P & C	Kno.						1		1
	C	Kno.	5	4		8	3	4		24
	C	Ano.		1						1
	P	Kno.		8		23	14	19		64
	P & C	Kno.					1			1

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Ningshougong, <i>juan</i> 44-61 (cont.)										
Works by artists in all the past dynasties (cont.)										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HgS	P	Kno.	1	8		32	24	34		99
		Ano.				1	2			3
Total			6	21		66	44	63		200
Collections of outstanding specimens in all the past dynasties										
Mounting	Formats		Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C					3				3
HdS	P							2	1	3
	P & C							2		2
Total						3		4	1	8

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Ningshougong, *juan* 44-61 (cont.)

Works by Qing officials

Mounting	Formats	Qing
A	C	24
	P	36
HdS	C	21
	P	51
HgS	C	9
	P	35
Total		176

Collections of outstanding specimens in the Qing

Mounting	Formats	Qing
HgS	P	10
A	P & C	2
Total		12

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Chunhuaxuan 淳化軒, *juan* 62-69

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	18
	P	4
HdS	C	36
	P	11
HgS	C	10
	P	4
Total		83

Works by artists in all the past dynasties

Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C	Kno.				1	3	12		16
HdS	C	Kno.	2	2		4	1			9
HgS	C	Kno.						1		1
A	P	Kno.					1	5		6
	P & C	Kno.						2		2
HdS	P	Kno.		3		13	8	6		30
HgS	P	Kno.		2		6	21	23		52
		Ano.				2				2
Total			2	7		26	34	49		118

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Chunhuaxuan, <i>juan</i> 62-69 (cont.)									
Collections of outstanding specimens in all the past dynasties									
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C				2				2
	P				1		1		2
HdS	P & C					1			1
Total					3	1	1		5
Stone rubbings and specimens of model calligraphy in all the past dynasties									
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C				11				11
Total					11				11
Works by Qing officials									
Mounting	Formats	Qing							
A	C	8							
	P	26							
HdS	P	10							
HgS	C	4							
	P	11							
Total		59							

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Chunhuaxuan, <i>juan</i> 62-69 (cont.)		
Collections of outstanding specimens in the Qing		
Mounting	Formats	Qing
A	P	1
Total		1
Gong nei deng chu cang 宮內等處藏, <i>juan</i> 70-75		
Zhaorendian 昭仁殿		
Works by the Qing emperors		
Mounting	Formats	Gaozong
A	C	1
HdS	C	1
Total		2
Hongdedian 弘德殿		
Works by the Qing emperors		
Mounting	Formats	Gaozong
A	C	24
	P	1
HdS	C	23
	P	13
	P & C	1
HgS	C	3
Total		65

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Gong nei deng chu cang, *juan* 70-75

Maoqindian 懋勤殿

Works by the Qing emperors

Mounting	Formats	Gaozong Emperors		Total
A	C	42	71	113
HdS	C	16		16
	P	2		2
HgS	C	6		6
	P	37		37
Total		103	71	174

Works by artists in all the past dynasties

Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HgS	P	Kno.				4	4	2		10
		Ano.				2				2
Total						6	4	2		12

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Gong nei deng chu cang, *juan* 70-75 (cont.)

Maoqindian (cont.)

Stone rubbings and specimens of model calligraphy in all the past dynasties

Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C		1		70			183	254
Total			1		70			183	254

Works by Qing officials

Mounting	Formats	Qing
A	C	302
	P	4
HdS	P	24
HgS	P	6
Total		336

Stone rubbings and specimens of model calligraphy in the Qing

Mounting	Formats	Qing
A	C	24
Total		24

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Gongnei deng chu cang, *juan* 70-75 (cont.)

Zhaigong 齋宮

Works by the Qing emperors

Mounting	Formats	Gaozong
A	P & C	1
Total		1

Yuhuayuan 御花園

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	2
Total		2

Works by Qing officials

Mounting	Formats	Qing
A	C	10
	P	4
Total		14

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Gongnei deng chu cang, *juan* 70-75 (cont.)

Huachanshi 畫禪室

Works by artists in all the past dynasties

Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HdS	P	Kno.				1				1
Total						1				1

Collections of outstanding specimens in all the past dynasties

Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	P								2	2
Total									2	2

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Xiyuan deng chu cang 西苑等處藏, <i>juan</i> 76-77										
Yingtai 瀛臺										
Works by the Qing emperors										
Mounting	Formats	Gaozong								
A	C	6								
	P & C	1								
HdS	C	17								
	P	9								
HgS	C	3								
Total		36								
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HdS	P	Kno.		1						1
Total				1						1
Works by Qing officials										
Mounting	Formats	Qing								
A	C	7								
	P	5								
HdS	C	1								
	P	3								
Total		16								

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Xiyuan deng chu cang, *juan* 76-77 (cont.)

Yongansi 永安寺

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	5
HdS	C	8
HgS	C	2
	P	2
Total		17

Huafangzhai 畫舫齋

Works by the Qing emperors

Mounting	Formats	Qing
A	C	5
HdS	C	4
Total		9

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Yuanmingyuan deng chu cang 圓明園等處藏, *juan* 78-81

Zhengda guangming 正大光明

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	3
HdS	C	11
Total		14

Works by Qing officials

Mounting	Formats	Qing
A	P	2
HdS	P	3
Total		5

Collections of outstanding specimens in the Qing

Mounting	Formats	Qing
A	C	2
Total		2

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Yuanmingyuan deng chu cang, *juan* 78-81 (cont.)

Jiuzhou qingyan 九州清宴

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	17
HdS	C	21
	P	2
HgS	C	2
	P	3
Total		45

Works by Qing officials

Mounting	Formats	Qing
A	C	2
	P	11
HdS	C	3
	P	7
HgS	C	3
	P	2
Total		28

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Yuanmingyuan deng chu cang, *juan* 78-81 (cont.)

Yulanfen 御蘭芬

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	1
Total		1

Works by Qing officials

Mounting	Formats	Qing
A	P	2
Total		2

Wufutang 五福堂

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	1
HdS	C	4
Total		5

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Yuanmingyuan deng chu cang, *juan* 78-81 (cont.)

Shaojingxuan 韶景軒

Works by the Qing emperors

Mounting	Formats	Gaozong
HdS	C	1
Total		1

Works by Qing officials

Mounting	Formats	Qing
HdS	P	2
HgS	P	1
Total		3

Tantan dangdang 坦坦蕩蕩

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	2
HdS	C	1
Total		3

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Yuanmingyuan deng chu cang, *juan* 78-81 (cont.)

Chunyuxuan 春雨軒

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	5
HdS	C	4
Total		9

Works by Qing officials

Mounting	Formats	Qing
A	P	2
Total		2

Taohuawu 桃花塢

Works by the Qing emperors

Mounting	Formats	Gaozong
HdS	C	1
	P	1
	P & C	1
Total		3

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Yuanmingyuan deng chu cang, <i>juan</i> 78-81 (cont.)										
Shenxiu siyong 慎修思永										
Works by the Qing emperors										
Mounting	Formats	Gaozong								
A	C	1								
HdS	C	2								
	P	1								
HgS	P	6								
Total		10								
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HdS	P	Kno.	1							1
Total			1							1
Works by Qing officials										
Mounting	Formats	Qing								
A	C	2								
	P	1								
HdS	P	2								
HgS	P	1								
Total		6								

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Yuanmingyuan deng chu cang, *juan* 78-81 (cont.)

Shenxiu siyong (cont.)

Wenyuan'ge 文源閣

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	1
	P	1
HdS	C	1
Total		3

Works by artists in all the past dynasties

Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HdS	P	Kno.					2			2
Total							2			2

Works by Qing officials

Mounting	Formats	Qing
A	C	10
	P	1
Total		11

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)Yuanmingyuan deng chu cang, *juan* 78-81 (cont.)

Tongleyuan 同樂園

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	3
HdS	C	6
Total		9

Shuanghezhai 雙鶴齋

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	2
HdS	C	2
Total		4

Works by Qing officials

Mounting	Formats	Qing
A	C	2
Total		2

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Yuanmingyuan deng chu cang, *juan* 78-81 (cont.)

Xifeng xiuse 西峰秀色

Works by the Qing emperors

Mounting	Formats	Gaozong
HdS	P	2
Total		2

Works by Qing officials

Mounting	Formats	Qing
HdS	C	1
Total		1

Anlanyuan 安瀾園

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	3
	P	1
Total		4

Works by Qing officials

Mounting	Formats	Qing
A	P	1
Total		1

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Yuanmingyuan deng chu cang, *juan* 78-81 (cont.)

Chengxuxie 澄虛謝 (澄淵榭)

Works by Qing officials

Mounting	Formats	Qing
HdS	P	3
	P & C	1
Total		4

Pengdao yaotai 蓬島瑤臺

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	1
HdS	C	2
	P & C	2
Total		5

Xiuqingcun 秀清村

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	2
HdS	P	1
Total		3

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Yuanmingyuan deng chu cang, *juan* 78-81 (cont.)

Xiuqingcun (cont.)

Works by Qing officials

Mounting	Formats	Qing
HgS	P	10
Total		10

Fanghu shengjing 方壺勝境

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	2
HgS	C	3
	P	3
Total		8

Works by Qing officials

Mounting	Formats	Qing
A	P	3
HdS	P	1
Total		4

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Yuanmingyuan deng chu cang, *juan* 78-81 (cont.)

Zaoyuan 藻園

Works by Qing officials

Mounting	Formats	Qing
A	C	1
	P	2
Total		3

Jiechunge 皆春閣

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	3
Total		3

Works by Qing officials

Mounting	Formats	Qing
A	P	1
Total		1

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Changchunyuan deng chu cang 長春園等處藏, *juan* 82-83

Siyongzhai 思永齋

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	23
	P	3
HdS	C	8
	P	4
HgS	C	9
	P	7
	P & C	2
Total		56

Works by Qing officials

Mounting	Formats	Qing
A	C	1
Total		1

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Changchunyuán deng chu cang, *juan* 82-83 (cont.)

Qianyuan 蒨園

Works by the Qing emperors

Mounting	Formats	Gaozong
HdS	C	4
	P & C	1
Total		5

Works by Qing officials

Mounting	Formats	Qing
A	P	1
Total		1

Ruyuan 如園

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	2
Total		2

Works by Qing officials

Mounting	Formats	Qing
A	P	1
Total		1

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Changchunyuan deng chu cang, *juan* 82-83 (cont.)

Jianyuan 鑑園

Works by Qing officials

Mounting	Formats	Qing
A	C	1
Total		1

Collections of outstanding specimens in the Qing

Mounting	Formats	Qing
A	P	1
Total		1

Yulinglongguan 玉玲瓏館

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	2
	P	1
HdS	C	4
Total		7

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Changchunyuan deng chu cang, *juan* 82-83 (cont.)

Yulinglongguan (cont.)

Works by Qing officials

Mounting	Formats	Qing
A	C	2
	P	5
HdS	P	3
Total		10

Shizilin 獅子林

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	5
Total		5

Works by artists in all the past dynasties

Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HgS	P	Kno.					3			3
Total							3			3

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

Changchunyuan deng chu cang, *juan* 82-83 (cont.)

Shizilin (cont.)

Works by Qing officials

Mounting	Formats	Qing
A	C	1
Total		1

San Shan deng chu cang 三山等處藏, *juan* 84-85

Qingyiyuan 清漪園

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	2
	P	1
HdS	C	11
	P	3
HgS	P	1
Total		18

Works by Qing officials

Mounting	Formats	Qing
HdS	P	1
Total		1

TABLE 12 Items in the *Shiqu baoji xubian* (cont.)

San Shan deng chu cang, *juan* 84-85 (cont.)

Jingmingyuan 靜明園

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	4
	P	2
HdS	C	6
	P	3
HgS	P	1
Total		16

Jingyiyuan 靜宜園

Works by the Qing emperors

Mounting	Formats	Gaozong
HdS	C	11
	P	4
Total		15

Works by Qing officials

Mounting	Formats	Qing
A	C	1
	P	19
HdS	P	3
Total		23

TABLE 13 Items in the *Midian zhulin sanbian* 祕殿珠林三編

Qianqinggong 乾清宮

Works by the Qing emperors 宸翰

Mounting	Formats	Shizu	Shengzu	Shizong	Gaozong	Total
A ❶	C			3	686	689
HdS	C	7	1	1		9
HgS	C	3			3	6
Total		10	1	4	689	704

Works by artists in all the past dynasties 列朝名人書畫

Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HdS	C	Ano.		1						1
	P	Kno.				1				1
HgS	C	Ano.					1			1
	P	Kno.		3		6	4	9		22
		Ano.				3	2	1		6
Total				4		10	7	10		31

❶ A: album/ HdS: handscroll/ HgS: hanging scroll C: calligraphy/ P: painting/ P & C: combined painting and calligraphy

Three Kin.: Three Kingdoms N-S Dyn.: Northern and Southern Dynasties Five Dyn.: Five Dynasties Ten Kin.: Ten Kingdoms

Multi-dyn.: multi-dynasties Kno.: known artists/ Ano.: anonymous artists

Kno.: known artists/ Ano.: anonymous artists (hereafter)

TABLE 13 Items in the *Midian zhulin sanbian* (cont.)

Qianqinggong (cont.)									
Works by Qing officials 本朝臣工書畫									
Mounting	Formats	Qing							
A	C	18							
HdS	C	1							
	P	1							
HgS	C	1							
	P	1							
	P & C	1							
Total		23							
Collections of outstanding specimens 集錦書畫									
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HgS	P & C						2		2
Total							2		2
Fragrance painted Buddhist images 香繪佛像									
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HgS	P							2	2
Total								2	2

TABLE 13 Items in the *Midian zhulin sanbian* (cont.)

Qianqinggong (cont.)									
Works of embroideries and <i>kesi</i> 緯繡書畫									
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HgS	P				2			28	30
Total					2			28	30
Yangxindian 養心殿									
Works by Qing officials									
Mounting	Formats	Qing							
HdS	C	1							
Total		1							
Shufangzhai 漱芳齋									
Workds of embroideries and <i>kesi</i>									
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HgS	P							1	1
Total								1	1

TABLE 13 Items in the *Midian zhulin sanbian* (cont.)

Jingyixuan 靜怡軒										
Works by Qing officials										
Mounting	Formats	Qing								
A	C	4								
Total		4								
Yanchunge 延春閣										
Works by the Qing emperors										
Mounting	Formats	Gaozong								
HdS	P	1								
Total		1								
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	C	Kno.				1				1
HdS	C	Kno.				1				1
	P	Kno.						1		1
		Ano.					1			1
HgS	P	Kno.						5		5
		Ano.				1	1			2
Total						3	7	1		11

TABLE 13 Items in the *Midian zhulin sanbian* (cont.)

Yanchunge (cont.)									
Works by Qing officials									
Mounting	Formats	Qing							
A	C	3							
HdS	P	1							
HgS	P	3							
Total		7							
Collections of outstanding specimens									
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HdS	C					2			2
Total						2			2
Works of embroideries and <i>kesi</i>									
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HgS	P							1	1
Total								1	1

TABLE 13 Items in the *Midian zhulin sanbian* (cont.)

Yuqinggong 毓慶宮											
Works by the Qing emperors											
Mounting	Formats	Renzong									
A	C	1									
Total		1									
Works by artists in all the past dynasties											
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total	
A	C	Kno.						1	1		
Total									1	1	
Yushufang 御書房											
Works by artists in all the past dynasties											
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total	
HgS	P	Kno.				1	1	2	4		
		Ano.				1			1		
Total							2	1	2	5	

TABLE 13 Items in the *Midian zhulin sanbian* (cont.)

Yushufang (cont.)										
Works by Qing officials										
Mounting	Formats	Qing								
A	P & C	1								
HgS	P	1								
Total		2								
Yangxingzhai 養性齋										
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HdS	C	Kno.						1		1
HgS	P	Kno.					1			1
Total							1	1		2
Works of embroideries and <i>kesi</i>										
Mounting	Formats	Total								
A	P	1								
Total		1								

TABLE 13 Items in the *Midian zhulin sanbian* (cont.)

Yangxingzhai (cont.)									
Stone rubbings and specimens of model calligraphy 石刻									
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
A	P							10	10
Total								10	10
Ningshougong 寧壽宮									
Works by Qing officials									
Mounting	Formats	Qing							
A	P	1							
HdS	P	1							
Total		2							
Baohetaihe 保和太和									
Works of embroideries and <i>kesi</i>									
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HgS	P							1	1
Total								1	1

TABLE 13 Items in the *Midian zhulin sanbian* (cont.)

Fuchunlou 富春樓										
Works by Qing officials										
Mounting	Formats	Qing								
HgS	P	1								
Total		1								
Qinghuige 清暉閣										
Works by Qing officials										
Mounting	Formats	Qing								
HdS	P	3								
Total		3								
Yulanfen 御蘭芬										
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HgS	C	Kno.						1		1
Total								1		1

TABLE 13 Items in the *Midian zhulin sanbian* (cont.)

Shenxiu siyong 慎修思永										
Works by the Qing emperors										
Mounting	Formats	Gaozong								
HgS	P	1								
Total		1								
Works by Qing officials										
Mounting	Formats	Qing								
A	P & C	1								
Total		1								
Xiuqingcun 秀清村										
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Uknown/ Multi-dyn.	Total
HgS	P	Kno.						1		1
Total							1		1	

TABLE 13 Items in the *Midian zhulin sanbian* (cont.)

Shizilin 獅子林		
Works by Qing officials		
Mounting	Formats	Qing
A	C	2
Total		2
Chengxintang 澄心堂		
Works by Qing officials		
Mounting	Formats	Qing
HdS	P	3
Total		3
Xiequyuan 諧趣園		
Works by Qing officials		
Mounting	Formats	Qing
A	C	1
Total		1

TABLE 13 Items in the *Midian zhulin sanbian* (cont.)

Bishu shanzhuang 避暑山莊

Works by the Qing emperors

Mounting	Formats	Gaozong
A	C	3
Total		3

Works by Qing officials

Mounting	Formats	Qing
HgS	P	2
Total		2

TABLE 14 Items in the *Shiqu baoji sanbian* 石渠寶笈三編

Qianqinggong 乾清宮 ❶										
Works by the Qing emperors 御筆										
Mounting	Formats		Shizu	Shengzu	Shizong	Gaozong				Total
A ❷	C			1	1	84				86
	P					3				3
	P & C					1				1
HdS	C		2	33	5	93				133
	P					8				8
	P & C					2				2
HgS	C		3	141	17	89				250
	P		1			11				12
	P & C					2				2
Total			6	175	23	293				497
Works by artists in all the past dynasties 列朝名人書畫										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
A	C	Kno.				1	1	3		5
HdS	C	Kno.		1		2	3	3		9
		Ano.		1						1
	P	Kno.			1	11	3	18		33
		Ano.				2	3			5

❶ *Juan* numbers are not provided in this catalogue.

❷ A: album/ HdS: handscroll/ HgS: hanging scroll C: calligraphy/ P: painting/ P & C: combined painting and calligraphy

Three Kin.: Three Kingdoms N-S Dyn.: Northern and Southern Dynasties Five Dyn.: Five Dynasties Ten Kin.: Ten Kingdoms

Multi-dyn.: multi-dynasties Kno.: known artists/ Ano.: anonymous artists (hereafter)

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Qianqinggong (cont.)										
Works by artists in all the past dynasties (cont.)										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
	P & C	Kno.						1		1
HgS	C	Kno.						1		1
	P	Kno.			2	15	9	15		41
		Ano.				7	5			12
Total				2	3	38	24	41		108
Works by Qing officials 本朝臣工書畫										
Mounting	Formats	Qing								
A	C	1								
	P	3								
HdS	P	17								
HgS	C	2								
	P	7								
Total		30								

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Qianqinggong (cont.)										
Collections of outstanding specimens 集錦書畫										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	C				1		2	1		4
	P & C						1	12		13
HdS	P								4	4
	P & C						1		1	2
Total					1		4	13	5	23
Works of embroideries and <i>kesi</i> 縑絲繡線書畫										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing (Gaozong)	Total
A	P							3		3
HgS	C				4			1		5
	P				15	1		6	2	24
	P & C				1					1
Total					20	1		10	2	33

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Hongdedian 弘德殿										
Works by the Qing emperors										
Mounting	Formats	Gaozong								
HdS	P & C	1								
Total		1								
Zhaorendian 昭仁殿										
Works of embroideries and <i>kesi</i> tapestry										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing (Gaozong)	Total
HdS	C								1	1
Total									1	1
Maoqindian 懋勤殿										
Works by the Qing emperors										
Mounting	Formats	Renzong								
HgS	C	17								
Total		17								

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yangxindian 養心殿										
Works by the Qing emperors										
Mounting	Formats		Gaozong	Renzong						Total
A	C			38						38
	P			1						1
HdS	C		3	9						12
	P		1							1
HgS	C			6						6
	P & C			1						1
Total			4	55						59
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HdS	P	Kno.				2		2		4
Total						2		2		4

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yangxindian (cont.)										
Works by Qing officials										
Mounting	Formats	Qing								
A	C	10								
	P	9								
	P & C	8								
HdS	C	11								
	P	8								
Total		46								
Collections of outstanding specimens										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	P								4	4
	P & C								1	1
HgS	P								12	12
Total									17	17
Xianfugong 咸福宫										
Works by Qing officials										
Mounting	Formats	Qing								
A	C	6								
Total		6								

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Chonghuagong 重華宮											
Works by the Qing emperors											
Mounting	Formats	Gaozong									
A	C	1									
HgS	P	1									
Total		2									
Works by artists in all the past dynasties											
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total	
HdS	P	Kno.				2				2	
HgS	P	Kno.						1		1	
Total						2		1		3	
Stone rubbings and specimens of model calligraphy 摹刻法帖											
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.									
A	C								Qing	8	8
Total									Qing	8	8

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Shufangzhai 漱芳齋					
Works by the Qing emperors					
Mounting	Formats	Gaozong	Renzong	Total	
A	C	1	2	3	
	P	1		1	
Total		2	2	4	
Works by Qing officials					
Mounting	Formats	Qing		Total	
A	C	1			
	P	1			
HdS	C	1			
HgS	P	1			
Total		4			
Jingyixuan 靜怡軒					
Works by the Qing emperors					
Mounting	Formats	Gaozong	Renzong	Total	
A	C	5	5	10	
HdS	C	2	2	4	
HgS	P	2		2	
Total		9	7	16	

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Jingyixuan (cont.)										
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
A	P	Kno.						1		1
HgS	P	Kno.						1		1
Total								2		2
Works by Qing officials										
Mounting	Formats	Qing								
A	C	4								
HdS	C	2								
	P	10								
	P & C	1								
Total		17								
Stone rubbings and specimens of model calligraphy										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	C						2		4	6
Total							2		4	6

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Jingyixuan (cont.)											
Works of embroideries and <i>kesi</i>											
Mounting	Formats		Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
HgS	P								1		1
Total									1	1	
Jingshengzhai 敬勝齋											
Works by the Qing emperors											
Mounting	Formats		Gaozong	Renzong							Total
A	C		1	5							6
HdS	C		1	2							3
HgS	C		2	1							3
	P		4								4
Total			8	8							16
Works by artists in all the past dynasties											
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ multi- dyn.	Total	
HdS	C	Kno.			1	1				2	
	P	Kno.				2		1		3	
Total					1	3		1		5	

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Jingshengzhai (cont.)				
Works by Qing officials				
Mounting	Formats	Qing		
A	C	3		
	P	1		
HdS	P	1		
HgS	P	6		
Total		11		
Yanchunge 延春閣				
Works by the Qing emperors				
Mounting	Formats	Gaozong	Renzong	Total
A	C	134		134
	P	18	1	19
	P & C	6		6
HdS	C	50		50
	P	18		18
	P & C	3		3
HgS	C	93	4	97
	P	89		89
	P & C	2		2
Total		413	5	418

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yanchunge (cont.)

Works by artists in all the past dynasties

Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
A	C	Kno.		1		5	8	40		54
		Ano.		1					1	2
HdS	P	Kno.				2		27		29
	P & C	Kno.						3		3
	C	Kno.	1	1		18	4	28		52
	P	Kno.		4	1	28	18	75		126
HgS		Ano.				5	11	2		18
	P & C	Kno.						4		4
	C	Kno.					2	3		5
	P	Kno.		3	2	50	70	211		336
		Ano.				21	26	8		55
Total			1	10	3	129	139	401	1	684

Works by Qing officials

Mounting	Formats	Qing
A	C	13
	P	79
	P & C	1

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yanchunge (cont.)										
Works by Qing officials (cont.)										
Mounting	Formats	Qing								
HdS	C	10								
	P	68								
	P & C	1								
HgS	C	12								
	P	270								
Total		454								
Collections of outstanding specimens										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	C				1	4	3	1		9
	P				2		4	105	5	116
	P & C						2	1	2	5
HdS	C				1	2			1	4
	P					2	4		1	7
	P & C					1	1	1		3
HgS	P								28	28
Total					4	9	14	108	37	172

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yanchunge (cont.)										
Stone rubbings and specimens of model calligraphy										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	C				96		1	10		107
HdS	C				1			1		2
Total					97		1	11		109
Works of embroideries and <i>kesi</i>										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing (Gaozong)	Total
HdS	C				1				2	3
	P								2	2
HgS	C				1					1
	P				7				2	9
Total					9				6	15

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuqinggong 毓慶宮										
Works by the Qing emperors										
Mounting	Formats	Renzong								
A	C	64								
HdS	C	1								
HgS	C	2								
Total		67								
Works by artists in all the past dynasties										
Mounting	Formats	Artist	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HgS	P	Kno.						1		1
Total								1		1
Works by Qing officials										
Mounting	Formats	Qing								
A	C	3								
	P	1								
HdS	C	2								
	P	4								
HgS	P	1								
Total		11								

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuqinggong (cont.)											
Collections of outstanding specimens											
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	P									4	4
Total										4	4
Jidetang 繼德堂											
Works by the Qing emperors											
Mounting	Formats	Renzong									
A	C	8									
Total										8	
Works by Qing officials											
Mounting	Formats	Qing									
A	C	3									
	P	4									
Total										7	

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Jidetang (cont.)												
Collections of outstanding specimens												
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total	
A	C									1	1	
Total										1	1	
Zhaigong												
Works by the Qing emperors												
Mounting	Formats	Gaozong		Renzong								Total
A	C	14		1								15
Total		14		1								15
Works of embroideries and <i>kesi</i>												
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing (Gaozong)	Total	
A	C									2	2	
Total										2	2	

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yushufang 御書房										
Works by the Qing emperors										
Mounting	Formats	Gaozong								
HdS	P & C	1								
Total		1								
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
A	C	Kno.						4		4
	P	Kno.				1				1
HdS	C	Kno.					1	7		8
	P	Kno.		2	2	2		6		12
	P & C	Kno.					1	1		2
HgS	C	Kno.						6		6
	P	Kno.				3	4	30		37
		Ano.				8	5			13
Total				2	2	14	11	54		83

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yushufang (cont.)											
Works by Qing officials											
Mounting	Formats	Qing									
A	C	13									
	P	20									
HdS	C	1									
	P	10									
HgS	C	16									
	P	41									
Total		101									
Collections of outstanding specimens											
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total	
A	C							3			3
	P									1	1
HdS	C					1					1
Total						1		3	1		5

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yushufang (cont.)											
Paper woven embroideries 紙織											
Mounting	Formats		Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	C								1		1
Total									1		1
Yangxingzhai 養性齋											
Works by artists in all the past dynasties											
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.		Total
A	C	Ano.						3			3
HdS	C	Kno.				1	2	3			6
	P	Kno.				2	1	1			4
HgS	P	Kno.					1				1
		Ano.				1					1
Total						4	4	7			15

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yangxingzhai (cont.)											
Works by Qing officials											
Mounting	Formats	Qing									
A	P	1									
HdS	C	1									
HgS	P	4									
Total		6									
Yanhuige											
Works of embroideries and <i>kesi</i>											
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing (Gaozong)	Total
HdS	C									2	2
Total										2	2
Chizaotang 摛藻堂											
Works by Qing officials											
Mounting	Formats	Qing									
HgS	P	10									
Total		10									

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Ningshougong 寧壽宮										
Works by the Qing emperors										
Mounting	Formats	Gaozong		Renzong						Total
A	C	1		10						11
	P	1								1
HdS	C	1		2						3
HgS	P	1								1
Total		4		12						16
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
A	P & C	Kno.						1		1
HdS	C	Kno.						1		1
	P	Kno.		1		4	5	4		14
HgS	P	Kno.				1	1			2
Total				1		5	6	6		18

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Ningshougong (cont.)											
Works by Qing officials											
Mounting	Formats	Qing									
A	C	30									
	P	25									
	P & C	7									
HdS	C	8									
	P	13									
	P & C	4									
HgS	P	31									
Total		118									
Works of embroideries and <i>kesi</i>											
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	C									10*	10
	C									2	2
HdS	P									1*	1
HgS	C									7*	7
	P									1	1
Total										21	21

* Made by Emperor Qianlong

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan 圓明園										
Zhengda guangming 正大光明										
Works by the Qing emperors										
Mounting	Formats	Gaozong								
HgS	C	1								
Total		1								
Collections of outstanding specimens										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
HgS	P								1	1
Total									1	1
Baohetaihe 保和太和										
Works by the Qing emperors										
Mounting	Formats	Renzong								
A	C	17								
HgS	C	1								
Total		18								

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)										
Baohe taihe (cont.)										
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HgS	P	Kno.						1		1
Total								1		1
Works by Qing officials										
Mounting	Formats	Qing								
A	C	5								
	P	6								
	P & C	2								
HdS	C	1								
	P & C	1								
HgS	C	19								
	P	3								
Total		37								

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)										
Baohe taihe (cont.)										
Collections of outstanding specimens										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	P								1	1
Total									1	1
Works of embroideries and <i>kesi</i>										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing (Gaozong)	Total
HgS	C								2	2
Total									2	2
Fengsan wusi 奉三無私										
Works by the Qing emperors										
Mounting	Formats	Renzong								
A	C	7								
Total									7	

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)		
Fengsan wusi (cont.)		
Works by Qing officials		
Mounting	Formats	Qing
A	C	3
	P	10
	P & C	2
HdS	C	1
Total		16
Jiuzhou Qingyan 九州清晏 (九州清宴)		
Works by the Qing emperors		
Mounting	Formats	Renzong
A	C	9
HdS	C	2
Total		11
Works by Qing officials		
Mounting	Formats	Qing
A	C	7
	P	21
HgS	C	1
	P	2
Total		31

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)

Leanhe 樂安和

Works by the Qing emperors

Mounting	Formats	Renzong
A	C	3
Total		3

Yiqing shushi 怡情書史

Works by the Qing emperors

Mounting	Formats	Renzong
A	C	2
Total		2

Qinghuige 清暉閣

Works by the Qing emperors

Mounting	Formats	Renzong
A	C	3
Total		3

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)										
Qinghuige (cont.)										
Works by Qing officials										
Mounting	Formats	Qing								
A	C	4								
	P	1								
HdS	C	1								
Total		6								
Collections of outstanding specimens										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total	
A	P				1			1	2	
Total					1			1	2	
Works of embroideries and <i>kesi</i>										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing (Renzong)	Total
A	P & C								1	1
Total									1	1

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)											
Changchun xianguan 長春仙館											
Works by the Qing emperors											
Mounting	Formats	Renzong									
A	C	10									
HdS	C	1									
Total		11									
Works by artists in all the past dynasties											
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total	
HgS	P	Ano.							1	1	
Total										1	1
Works by Qing officials											
Mounting	Formats	Qing									
HgS	P	1									
Total		1									

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)										
Yulanfen 御蘭芬										
Works by Qing officials										
Mounting	Formats	Qing								
HgS	P	2								
Total		2								
Collections of outstanding specimens										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
HgS	P								1	1
Total									1	1
Shaojingxuan 韶景軒										
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HgS	P	Kno.						1	1	
Total							1	1		

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)		
Shaojingxuan (cont.)		
Works by Qing officials		
Mounting	Formats	Qing
HdS	P & C	1
Total		1
Tantan dangdang 坦坦蕩蕩		
Works by Qing officials		
Mounting	Formats	Qing
A	C	4
HgS	P	1
Total		5
Shangao shuichang 山高水長		
Works by Qing officials		
Mounting	Formats	Qing
A	C	1
Total		1

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)										
Zaoyuan 藻園										
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HgS	P	Kno.						1		1
Total								1		1
Works by Qing officials										
Mounting	Formats	Qing								
A	C	2								
HgS	P	2								
Total			4							
Qingwanglou 晴望樓										
Works by Qing officials										
Mounting	Formats	Qing								
HgS	P	1								
Total			1							

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)										
Chunyuxuan 春雨軒										
Works by Qing officials										
Mounting	Formats	Qing								
HgS	P	1								
Total		1								
Works of embroideries and <i>kesi</i>										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
HgS	P							1	1	
Total								1	1	
Taohuawu 桃花塢										
Works by Qing officials										
Mounting	Formats	Qing								
A	P	1								
Total		1								

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)										
Shenxiu siyong 慎修思永										
Works by the Qing emperors										
Mounting	Formats		Renzong							
A	C		1							
Total			1							
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
A	P	Kno.							1	1
Total									1	1
Works by Qing officials										
Mounting	Formats		Qing							
A	C		2							
	P		1							
Total			3							

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)		
Anyougong 安佑宮		
Works by the Qing emperors		
Mounting	Formats	Gaozong
A	C	3
Total		3
Huifang shuyuan 彙芳書院 (匯芳書院)		
Works by Qing officials		
Mounting	Formats	Qing
A	C	1
Total		1
Jihexiang 菱荷香 (菱荷香)		
Works by Qing officials		
Mounting	Formats	Qing
A	C	1
Total		1

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)		
Zibi shanfang 紫碧山房		
Works by Qing officials		
Mounting	Formats	Qing
A	C	2
Total		2
Tongleyuan 同樂園		
Works by Qing officials		
Mounting	Formats	Qing
A	P	1
HgS	P	1
Total		2
Danbo ningjing 澹泊寧靜		
Works by Qing officials		
Mounting	Formats	Qing
A	C	11
Total		11

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)		
Xifeng xiuse 西峰秀色		
Works by Qing officials		
Mounting	Formats	Qing
HgS	P	1
Total		1
Jingyuanzhou 鏡遠洲		
Works by the Qing emperors		
Mounting	Formats	Renzong
HdS	C	1
Total		1
Works by Qing officials		
Mounting	Formats	Qing
A	C	1
	P	4
Total		5

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)										
Shuanghezhai 雙鶴齋										
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HgS	P	Kno.						1		1
Total								1		1
Works by Qing officials										
Mounting	Formats	Qing								
A	C	1								
HgS	P	2								
Total			3							
Anlanyuan 安瀾園										
Works by the Qing emperors										
Mounting	Formats	Renzong								
A	C	2								
Total			2							

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)		
Anlanyuan (cont.)		
Works by Qing officials		
Mounting	Formats	Qing
A	C	3
	P	2
HdS	P & C	1
Total		6
Jiechunge 皆春閣		
Works by Qing officials		
Mounting	Formats	Qing
A	C	2
	P	1
Total		3
Gengyuntang 耕雲堂		
Works by the Qing emperors		
Mounting	Formats	Renzong
A	C	1
Total		1

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)		
Gengyuntang (cont.)		
Works by Qing officials		
Mounting	Formats	Qing
A	C	3
HgS	P	1
Total		4
Tianyu kongming 天宇空明		
Works by Qing officials		
Mounting	Formats	Qing
A	C	11
	P	6
HdS	P	1
HgS	P	1
Total		19
Fanghu shengjing 方壺勝境		
Works by Qing officials		
Mounting	Formats	Qing
A	C	1
HgS	P	1
Total		2

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)

Ruizhugong 蕊珠宮

Works by Qing officials

Mounting	Formats	Qing
HgS	C	1
Total		1

Yunjinshu 雲錦墅

Works by Qing officials

Mounting	Formats	Qing
A	C	3
Total		3

Xiuqingcun 秀清村

Works by the Qing emperors

Mounting	Formats	Renzong
A	C	2
Total		2

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)										
Xiuqingcun (cont.)										
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HgS	P	Ano.				1				1
Total						1				1
Works by Qing officials										
Mounting	Formats	Qing								
A	C	2								
	P & C	4								
HdS	P	1								
Total		7								
Collections of outstanding specimens										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	P							3		3
Total								3		3

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Yuanmingyuan (cont.)		
Pengdao yaotai 蓬島瑤臺		
Works by the Qing emperors		
Mounting	Formats	Renzong
A	C	2
Total		2
Works by Qing officials		
Mounting	Formats	Qing
A	C	1
	P	4
HgS	C	1
Total		6
Changchunyuan 長春園		
Danhuaitang 澹懷堂		
Works by the Qing emperors		
Mounting	Formats	Gaozong
HgS	C	1
Total		1

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Changechunyuan (cont.)										
Chunhuaxuan 淳化軒										
Works by the Qing emperors										
Mounting	Formats	Renzong								
A	C	4								
Total		4								
Works by Qing officials										
Mounting	Formats	Qing								
A	C	3								
	P	5								
	P & C	6								
Total		14								
Works of embroideries and <i>kesi</i>										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing (Gaozong)	Total
HgS	P								2	2
Total									2	2

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Changchunyuan (cont.)		
Jianguzhai 鑑古齋		
Works by Qing officials		
Mounting	Formats	Qing
A	P	1
Total		1
Yulinglongguan 玉玲瓏館		
Works by Qing officials		
Mounting	Formats	Qing
A	P	1
HdS	P & C	1
Total		2
Siyongzhai 思永齋		
Works by the Qing emperors		
Mounting	Formats	Renzong
A	C	2
Total		2

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Changechunyuán (cont.)										
Siyongzhai (cont.)										
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
A	C	Kno.						1		1
Total								1		1
Works by Qing officials										
Mounting	Formats	Qing								
A	P & C	4								
HdS	P	2								
HgS	P	1								
Total		7								
Qianyuan 禱園										
Works by Qing officials										
Mounting	Formats	Qing								
A	C	1								
Total		1								

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Changechunyuán (cont.)		
Haiyue kaijin 海嶽開襟		
Works by the Qing emperors		
Mounting	Formats	Renzong
A	C	1
Total		1
Works by Qing officials		
Mounting	Formats	Qing
HgS	P	2
Total		2
Xieqiqu 諧奇趣		
Works by Qing officials		
Mounting	Formats	Qing
A	P	3
HdS	P	3
Total		6

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Changechunyuan (cont.)										
Shizilin 獅子林										
Works by the Qing emperors										
Mounting	Formats	Renzong								
A	C	1								
Total		1								
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HgS	P	Kno.						1	2	3
Total								1	2	3
Works by Qing officials										
Mounting	Formats	Qing								
A	C	2								
HgS	P	3								
Total		5								

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Changchunyuan (cont.)										
Jianyuan 鑑園										
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HgS	P	Ano.						1		1
Total								1		1
Works by Qing officials										
Mounting	Formats	Qing								
A	P	1								
HgS	C	1								
	P & C	1								
Total		3								
Ruyuan 如園										
Works by Qing officials										
Mounting	Formats	Qing								
A	C	5								
	P	10								
HdS	C	2								
HgS	C	3								
Total		20								

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Qichunyuan 綺春園										
Fuchuntang 敷春堂										
Works by the Qing emperors										
Mounting	Formats	Renzong								
A	C	13								
HgS	C	1								
Total		14								
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HgS	P	Kno. Ano.						1		1
						1				1
Total						1		1		2
Works by Qing officials										
Mounting	Formats	Qing								
A	P	4								
	P & C	1								
HdS	C	1								
	P & C	1								
HgS	P	1								
Total		8								

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Qichunyuan (cont.)										
Wenyulou 問月樓										
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
A	C	Kno.				1	1	4		6
	P	Kno.						3		3
Total						1	1	7		9
Works by Qing officials										
Mounting	Formats	Qing								
A	C	1								
	P	3								
Total		4								
Collections of outstanding specimens										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	C						2			2
Total							2			2

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Qichunyuan (cont.)											
Wenyulou (cont.)											
Works of embroideries and <i>kesi</i>											
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
C	P								1		1
Total									1	1	
Fenglinzhou 鳳麟洲											
Works by the Qing emperors											
Mounting	Formats	Renzong									
A	C	1									
Total				1							
Works by artists in all the past dynasties											
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total	
HgS	P	Kno.						1		1	
Total									1	1	

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Qichunyuan (cont.)												
Fenglinzhou (cont.)												
Collections of outstanding specimens												
Mounting	Formats		Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total	
A	P									1	1	
Total										1	1	
Qingxiashai 清夏齋												
Works by the Qing Emperors												
Mounting	Formats			Renzong								
HdS	C										1	
Total										1		
Works by artists in all the past dynasties												
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.		Total	
HgS	P	Kno.						1	1		2	
Total										1	1	2

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Qichunyuan (cont.)

Qingxiazhai (cont.)

Works by Qing officials

Mounting	Formats	Qing
A	C	5
	P	10
Total		15

Yanyulou 煙雨樓

Works by the Qing Emperors

Mounting	Formats	Renzong
A	C	2
Total		2

Works by Qing officials

Mounting	Formats	Qing
A	C	1
HdS	P	1
HgS	C	2
Total		4

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Qichunyuan (cont.)										
Yanyulou (cont.)										
Collections of outstanding specimens										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	P								1	1
Total									1	1
Xiyu shanfang 喜雨山房										
Works by Qing officials										
Mounting	Formats	Qing								
A	P	3								
HgS	C	1								
Total		4								
Collections of outstanding specimens										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	P									1
Total						1				1

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Qichunyuan (cont.)

Hanhuilou 含暉樓

Works by Qing officials

Mounting	Formats	Qing
A	C	2
HdS	C	1
Total		3

Hanqiuguan 涵秋館

Works by the Qing emperors

Mounting	Formats	Renzong
HdS	C	1
Total		1

Works by Qing officials

Mounting	Formats	Qing
A	P	3
Total		3

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Qichunyuan (cont.)											
Shengdongshi 生冬室											
Works by Qing officials											
Mounting	Formats	Qing									
A	P	2									
Total		2									
Chunzezhai 春澤齋											
Works by artists in all the past dynasties											
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total	
HgS	P	Kno.							1		1
		Ano.					1				1
Total						1		1		2	
Works by Qing officials											
Mounting	Formats	Qing									
HgS	C	1									
Total		1									

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Qichunyuan (cont.)										
Chunzezhai (cont.)										
Collections of outstanding specimens										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	P							2		2
Total									2	2
Chengxintang 澄心堂										
Works by the Qing emperors										
Mounting	Formats	Renzong								
A	C	1								
Total			1							
Works by Qing officials										
Mounting	Formats	Qing								
A	C	2								
	P	14								
HdS	C	1								
	P & C	1								
Total		18								

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Qichunyuan (cont.)										
Changhetang 暢和堂										
Works by Qing officials										
Mounting	Formats	Qing								
A	P	4								
Total		4								
Jingyiyuan 靜宜園										
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HgS	C	Kno.						1		1
Total								1		1
Works by Qing officials										
Mounting	Formats	Qing								
A	C	3								
	P	17								
HdS	P	2								
HgS	P	6								
Total		28								

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Jingyiyuan (cont.)

Collections of outstanding specimens

Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	P & C								3	3
Total									3	3

Jingji shanzhuang 靜寄山莊

Works by the Qing emperors

Mounting	Formats	Gaozong	Renzong	Total
A	C	3	1	4
	P & C	1		1
HdS	C	1		1
	P	1		1
HgS	C	1		1
Total				8

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Jingji shanzhuang (cont.)										
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
HdS	C	Kno.				1	1	1		3
	P	Kno.					1	3		4
	P & C	Kno.						1		1
Total						1	2	5		8
Works by Qing officials										
Mounting	Formats	Qing								
A	C	6								
	P	13								
	P & C	1								
HdS	C	2								
	P	3								
HgS	C	1								
	P	23								
Total		49								

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Jingji shanzhuang (cont.)										
Collections of outstanding specimens										
Mounting	Formats	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
HdS	P & C							1		1
Total								1		1
Bishu shanzhuang 避暑山莊										
Works by the Qing emperors										
Mounting	Formats	Gaozong	Renzong							Total
A	C	26	13							39
	P	5								5
	P & C	2								2
HdS	C	48								48
	P	5								5
	P & C	4								4
HgS	C	44								44
	P	9								9
Total		143	13							156

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Bishu shanzhuang (cont.)										
Works by artists in all the past dynasties										
Mounting	Formats	Artists	Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total
A	P	Kno.				4				4
HdS	P	Kno.				1	1	1		3
		Ano.						1		1
HgS	P	Kno.					4	8		12
		Ano.				1				1
Total						6	5	10		21
Works by Qing officials										
Mounting	Formats	Qing								
A	C	16								
	P	13								
	P & C	8								
HdS	P	9								
	P & C	1								
HgS	P	22								
Total		69								

TABLE 14 Items in the *Shiqu baoji sanbian* (cont.)

Bishu shanzhuang (cont.)											
Collections of outstanding specimens											
Mounting	Formats		Three Kin./ Jin/ N-S Dyn.	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Qing	Total
A	C									1	1
	P & C									1	1
HdS	P & C								1		1
Total									1	2	3
Nanxun Dian 南薰殿											
Mounting	Formats	Subjects	Before Sui	Sui/ Tang	Five Dyn./ Ten Kin.	Song	Yuan	Ming	Unknown/ Multi-dyn.	Total	
A	Portrait	Emperors					1	1		1	3
		Emperors and empresses						2			2
		Empresses					1	1			2
		Empresses and princes						1			1
		Officials and sages	1	1						6	8
HgS	Portrait	Emperors	6	4	1	26		30			67
		Empresses				11		1			12
		Officials	10	8		2					20
A	C	Emperors						2			2
HdS	P							3			3
Total			17	13	1	41	3	38		7	120

TABLE 15 Items in *Xiqing gujian* 西清古鑑

	Shang	Zhou	Han	Tang	Five Dynsties	Unknown	Total
<i>ding</i> 鼎 (cauldrons with three or four legs)	27	166	40				233
<i>zun</i> 尊 (beakers)	17	131	7	3			158
<i>lei</i> 罍 (tall jars)	1	16					17
<i>yi</i> 彝 (ale containers)	4	63					67
<i>zhou</i> 舟 (ale bowls)		5					5
<i>you</i> 卣 (lidded ale jars)	7	88					95
<i>ping</i> 瓶 (bottles)		4	9	6			19
<i>hu</i> 壺 (pear-shaped jars)	1	75	97				173
<i>jue</i> 爵 (tripod cups with spouts)		4					4
<i>jia</i> 斝 (tripod cups)		13					13
<i>gu</i> 觚 (goblets)	14	102					116
<i>zhi</i> 觶 (jars)	8	34					42
<i>jiao</i> 角 (double-mouthed cups)		3					3
<i>dou</i> 斗 (ladles)			1			1	2
<i>shao</i> 勺 (scoops)		1					1
<i>zhi</i> 卮 (low cups)			2				2
<i>dui</i> 敦 (tureens)		49					49
<i>fu</i> 簠 (square grain dishes)		16					16
<i>gui</i> 簋 (round-mouthed grain dishes)		7					7
<i>dou</i> 豆 (raised bowls)		17					17
<i>pu</i> 鋪 (raised platters)		1					1

TABLE 15 Items in *Xiqing gujian* (cont.)

	Shang	Zhou	Han	Tang	Five Dynsties	Unknown	Total
<i>ao</i> 熬 (griddles)			1				1
<i>yan</i> 甌 (steamers)	1	23					24
<i>ding</i> 錠 (steamers with ventilation pipes)		2					2
<i>deng</i> 燈 (lamps)			1				1
<i>li</i> 鬲 (cauldrons with three hollow legs)	1	15					16
<i>fu</i> 鍑 (cooking pots)		5	7				12
<i>he</i> 盃 (water and ale containers)	1	28					29
<i>bingjian</i> 冰鑑 (ice trays)		4					4
<i>yi</i> 匜 (wash ewers)		30	1				31
<i>pan</i> 盤 (basin platters)		7	10				17
<i>xuan</i> 鍤 (small basin bowls)		1					1
<i>xi</i> 洗 (wash basins)		2	38				40
<i>yu</i> 盂 (broad-mouthed bowls)		2	12				14
<i>pen</i> 盆 (basin bowls)			1				1
<i>liang</i> 量 (measures)			1				1
<i>ou</i> 區 (measures)			1				1
<i>zhong</i> 鍾 (ale jars)			4				4
<i>dou</i> 斗 (grain measures)			1				1
<i>pou</i> 甌 (ale and water jars)		12	18				30
<i>fou</i> 缶 (ale jars)		1					1
<i>an</i> 盥 (bowls)			6				6

TABLE 15 Items in *Xiqing gujian* (cont.)

	Shang	Zhou	Han	Tang	Five Dynsties	Unknown	Total
<i>jiaodou</i> 鑊斗 (warming ladles)			9				9
<i>lian</i> 奩 (dressing cases)			7				7
<i>guan</i> 罐 (jars)			3				3
<i>jiu</i> 臼 (mortars)			1				1
<i>zhong</i> 鐘 (bells)		33	9				42
<i>duo</i> 鐸 (hand bells)		2	2				4
<i>ling</i> 鈴 (bells)			2				2
<i>chun</i> 筥 (percussion instruments)		4					4
<i>qi</i> 戚 (axe heads)		6					6
<i>nao</i> 鐃 (cymbal bells)		10					10
<i>gu</i> 鼓 (drums)			14				14
<i>dao</i> 刀 (knives)		1					1
<i>jian</i> 劍 (swords)		3					3
<i>nuji</i> 弩機 (crossbow mechanisms)			2				2
<i>fu</i> 符 (tallies)			1				1
<i>jue</i> 鑿 (hoes)			2				2
<i>gangtou</i> 杠頭 (flag staff heads)			3				3
<i>yiqishi</i> 儀器飾 (decorative objects)			5				5
<i>zhangtou</i> 杖頭 (staff heads)			1				1
<i>dun</i> 鍔 (sheaths of spear handles)			7				7
<i>jiuche</i> 鳩車 (pigeon-like carts)				1			1

TABLE 15 Items in *Xiqing gujian* (cont.)

	Shang	Zhou	Han	Tang	Five Dynsties	Unknown	Total
<i>biaozuo</i> 表座 (bases of sundials)				3			3
<i>yandi</i> 硯滴 (water droppers)			4	2			6
<i>shuzhen</i> 書鎮 (paperweights)			3				3
<i>hudou</i> 糊斗 (ladles)				3			3
<i>lu</i> 鑪 (incense burners)			9	6			15
<i>bishou</i> 匕首 (daggers)		1					1
<i>jian</i> 鑑 (mirrors)			57	35		1	93
Total	82	987	399	59	1	1	1,529

TABLE 16 Items in *Ningshou jiangou* 寧壽鑑古

	Shang	Zhou	Han	Tang	Total
<i>ding</i> 鼎 (cauldrons with three or four legs)	9	51	21	1	82
<i>zun</i> 尊 (beakers)	11	82	20	1	114
<i>lei</i> 罍 (tall jars)		4	3		7
<i>yi</i> 彝 (ale containers)	2	11			13
<i>zhou</i> 舟 (ale bowls)		7			7
<i>you</i> 卣 (lidded ale jars)	2	14	1		17
<i>ping</i> 瓶 (bottles)		2	4	3	9
<i>hu</i> 壺 (pear-shaped jars)	2	29	58	1	90
<i>jue</i> 爵 (tripod cups with spouts)		5			5
<i>jia</i> 斝 (tripod cups)		4			4
<i>gu</i> 觚 (goblets)	5	39	1		45
<i>zhi</i> 觶 (jars)		9	2		11
<i>shao</i> 勺 (scoops)		1			1
<i>zhi</i> 卮 (low cups)			6		6
<i>dui</i> 敦 (tureens)		4			4
<i>fu</i> 簠 (square grain dishes)		3			3
<i>gui</i> 簋 (round-mouthed grain dishes)		3			3
<i>dou</i> 豆 (raised bowls)	1	5			6
<i>pu</i> 鋪 (raised platters)		1			1
<i>yan</i> 甌 (steamers)	3	17			20
<i>deng</i> 鐙 (lamps)			3		3

TABLE 16 Items in *Ningshou jiangu* (cont.)

	Shang	Zhou	Han	Tang	Total
<i>li</i> 鬲 (cauldrons with three hollow legs)		12			12
<i>fu</i> 鍑 (cooking pots)		1			1
<i>he</i> 盃 (water and ale containers)	2	5			7
<i>bingjian</i> 冰鑑 (ice trays)		3	1		4
<i>yi</i> 匱 (wash ewers)		14	10		24
<i>pan</i> 盤 (basin platters)		1	4		5
<i>xi</i> 洗 (wash basins)		2	13		15
<i>yu</i> 盂 (broad-mouthed bowls)			1		1
<i>pou</i> 甌 (ale and water jars)		3	3	1	7
<i>fou</i> 缶 (ale jars)			1		1
<i>an</i> 盒 (bowls)		1	2		3
<i>jiaodou</i> 鑪斗 (warming ladles)			1		1
<i>lian</i> 奩 (dressing cases)			9		9
<i>guan</i> 罐 (jars)			2	3	5
<i>jiu</i> 臼 (mortars)			1		1
<i>zhong</i> 鐘 (bells)		4	1		5
<i>duo</i> 鐸 (hand bells)		1			1
<i>ling</i> 鈴 (bells)		1	1		2
<i>qi</i> 戚 (axe heads)		1			1
<i>nao</i> 鐃 (cymbal bells)		2			2
<i>ge</i> 戈 (dagger axes)		1			1

TABLE 16 Items in *Ningshou jiangu* (cont.)

	Shang	Zhou	Han	Tang	Total
<i>nuji</i> 弩機 (crossbow mechanisms)			1		1
<i>zhanggou</i> 帳構 (curtain hooks)			1		1
<i>zhangtou</i> 杖頭 (staff heads)			1		1
<i>dun</i> 鍬 (sheaths of spear handles)			6		6
<i>jiuche</i> 鳩車 (pigeon-like carts)			1		1
<i>biaozuo</i> 表座 (bases of sundials)			4	2	6
<i>dengzu</i> 登足 (lamp stems)		1			1
<i>yandi</i> 硯滴 (water droppers)			2	1	3
<i>shuzhen</i> 書鎮 (paperweights)			1	2	3
<i>lu</i> 鑪 (incense burners)			13	5	18
<i>jian</i> 鑑 (mirrors)			75	26	101
Total	37	344	274	46	701

TABLE 17 Items in *Xiqing xujian jia bian* 西清續鑑甲編

	Shang	Zhou	Han	Tang	Total
<i>ding</i> 鼎 (cauldrons with three or four legs)	4	113	57		174
<i>zi</i> 甗 (small cauldrons)			1		1
<i>zun</i> 尊 (beakers)	3	52	8	2	65
<i>lei</i> 罍 (tall jars)		2			2
<i>yi</i> 彝 (ale containers)	4	68	2		74
<i>zhou</i> 舟 (ale bowls)		5			5
<i>you</i> 卣 (lidded ale jars)	1	20			21
<i>ping</i> 瓶 (bottles)			7	3	10
<i>hu</i> 壺 (pear-shaped jars)	1	44	92		137
<i>jue</i> 爵 (tripod cups with spouts)		9			9
<i>jia</i> 斝 (tripod cups)		4			4
<i>gu</i> 觚 (goblets)	1	31	2		34
<i>zhi</i> 觶 (jars)		14			14
<i>jiao</i> 角 (double-mouthed cups)		2			2
<i>gong</i> 觥 (ale pitchers)		1		1	2
<i>yushang</i> 羽觴 (drinking bowls with two ear-shaped handles)			1		1
<i>dou</i> 斗 (ladles)		1	1		2
<i>shao</i> 勺 (scoops)		1			1
<i>zhi</i> 卮 (low cups)		1	4		5
<i>dui</i> 敦 (tureens)		30			30
<i>fu</i> 簠 (square grain dishes)		4			4

TABLE 17 Items in *Xiqing xujian jia bian* (cont.)

	Shang	Zhou	Han	Tang	Total
<i>gui</i> 簋 (round-mouthed grain dishes)		2			2
<i>dou</i> 豆 (raised bowls)		6			6
<i>pu</i> 鋪 (raised platters)		2			2
<i>ao</i> 熬 (griddles)			1		1
<i>yan</i> 甌 (steamers)		21	1		22
<i>ding</i> 錠 (steamers with ventilation pipes)			1		1
<i>deng</i> 鐙 (lamps)			3		3
<i>li</i> 鬲 (cauldrons with three hollow legs)		17			17
<i>fu</i> 鍑 (cooking pots)		2	3		5
<i>he</i> 盃 (water and ale containers)	1	6	1		8
<i>bingjian</i> 冰鑑 (ice trays)		1	1		2
<i>yi</i> 匜 (wash ewers)		6	1		7
<i>pan</i> 盤 (basin platters)		9	3	1	13
<i>xuan</i> 鍗 (small basin bowls)			1		1
<i>xi</i> 洗 (wash basins)		6	29	1	36
<i>yu</i> 盂 (broad-mouthed bowls)		3	5		8
<i>zhong</i> 鍾 (ale jars)		1			1
<i>sheng</i> 升 (grain measures)			1		1
<i>pou</i> 甌 (ale and water jars)		8	6		14
<i>fou</i> 缶 (ale jars)			1		1
<i>an</i> 盒 (bowls)			1		1

TABLE 17 Items in *Xiqing xujian jia bian* (cont.)

	Shang	Zhou	Han	Tang	Total
<i>jiaodou</i> 鑪斗 (warming ladles)			4		4
<i>lian</i> 奩 (dressing cases)			7		7
<i>guan</i> 罐 (jars)			5		5
<i>zhong</i> 鐘 (bells)		26	2		28
<i>duo</i> 鐸 (hand bells)		2	3		5
<i>ling</i> 鈴 (bells)			3		3
<i>chun</i> 筇 (percussion instruments)			1		1
<i>qi</i> 戚 (axe heads)		1			1
<i>nao</i> 鐃 (cymbal bells)		2	1		3
<i>gu</i> 鼓 (drums)			4		4
<i>jian</i> 劍 (swords)		1	1		2
<i>nuji</i> 弩機 (crossbow mechanisms)			2		2
<i>shifu</i> 矢箠 (arrow pouches)		1			1
<i>gangtou</i> 杠頭 (flag staff heads)			1		1
<i>dun</i> 鍔 (sheaths of spear handles)		1	6		7
<i>biaozuo</i> 表座 (bases of sundials)				1	1
<i>yandi</i> 硯滴 (water droppers)			1	2	3
<i>shuzhen</i> 書鎮 (paperweights)			5		5
<i>lu</i> 鑪 (incense burners)			6	2	8
<i>bishou</i> 匕首 (daggers)		1			1
<i>fangxi</i> 方鉞 (protecting shafts of chariots)			1		1

TABLE 17 Items in *Xiqing xujian jia bian* (cont.)

	Shang	Zhou	Han	Tang	Total
<i>qianfan</i> 錢範 (models of coins)		1			1
<i>jian</i> 鑑 (mirrors)			61	39	100
Total	15	528	348	52	943
Appendix—Tributes offered and captured objects from conquered territories					
Ritual articles, weapons, etc.					14
Seals					12
Coins					4

TABLE 18 Items in *Xiqing xujian yi bian* 西清續鑑乙編

	Shang	Zhou	Han	Tang	Total
<i>ding</i> 鼎 (cauldrons with three or four legs)	3	107	63	1	174
<i>zun</i> 尊 (beakers)	2	45	18	1	66
<i>lei</i> 罍 (tall jars)		6			6
<i>yi</i> 彝 (ale containers)	2	67	2		71
<i>zhou</i> 舟 (ale bowls)		2	1		3
<i>you</i> 卣 (lidded ale jars)		20			20
<i>ping</i> 瓶 (bottles)		1	4	3	8
<i>hu</i> 壺 (pear-shaped jars)		35	101		136
<i>jue</i> 爵 (tripod cups with spouts)		2			2
<i>jia</i> 斝 (tripod cups)		5			5
<i>gu</i> 觚 (goblets)	1	29	5	1	36
<i>zhi</i> 觶 (jars)		7	3		10
<i>jiao</i> 角 (double-mouthed cups)		1			1
<i>zhi</i> 卮 (low cups)			3		3
<i>dui</i> 敦 (tureens)		29			29
<i>fu</i> 簠 (square grain dishes)		1			1
<i>gui</i> 簋 (round-mouthed grain dishes)		2			2
<i>dou</i> 豆 (raised bowls)		5	1		6
<i>pu</i> 鋪 (raised platters)		3			3
<i>yan</i> 甗 (steamers)		21			21
<i>ding</i> 錠 (steamers with ventilation pipes)		1			1

TABLE 18 Items in *Xiqing xujian yi bian* (cont.)

	Shang	Zhou	Han	Tang	Total
<i>deng</i> 鐙 (lamps)			3		3
<i>li</i> 鬲 (cauldrons with three hollow legs)		12	2		14
<i>fu</i> 鍑 (cooking pots)		4	4		8
<i>he</i> 盃 (water and ale containers)		9	3		12
<i>bingjian</i> 冰鑑 (ice trays)		3	2		5
<i>yi</i> 匜 (wash ewers)		5	3	1	9
<i>pan</i> 盤 (basin platters)		9	6		15
<i>xi</i> 洗 (wash basins)		3	22	3	28
<i>yu</i> 盂 (broad-mouthed bowls)		2	5		7
<i>zhong</i> 鍾 (ale jars)			1		1
<i>pou</i> 甌 (ale and water jars)		18	10		28
<i>fou</i> 缶 (ale jars)			2		2
<i>an</i> 盒 (bowls)		1			1
<i>jiaodou</i> 鑪斗 (warming ladles)			3		3
<i>lian</i> 奩 (dressing cases)			5	1	6
<i>guan</i> 罐 (jars)			2	2	4
<i>zhong</i> 鐘 (bells)		13	3		16
<i>duo</i> 鐸 (hand bells)		3			3
<i>ling</i> 鈴 (bells)			1		1
<i>nao</i> 鐃 (cymbal bells)			1		1
<i>gu</i> 鼓 (drums)			5		5

TABLE 18 Items in *Xiqing xujian yi bian* (cont.)

	Shang	Zhou	Han	Tang	Total
<i>jian</i> 劍 (swords)		1			1
<i>nuji</i> 弩機 (crossbow mechanisms)			1		1
<i>gangtou</i> 杠頭 (flag staff heads)			2		2
<i>dun</i> 鍬 (sheaths of spear handles)			4		4
<i>yandi</i> 硯滴 (water droppers)			1	1	2
<i>shuzhen</i> 書鎮 (paperweights)				3	3
<i>lu</i> 鑪 (incense burners)			7	3	10
<i>daigou</i> 帶鉤 (belt buckles)			1		1
<i>jian</i> 鑑 (mirrors)			53	47	100
Total	8	472	353	67	900

TABLE 19 Storehouses in the series of *Midian zhulin* and *Shiqu baoji*

<i>Midian zhulin</i>	<i>Shiqu baoji</i>	<i>Midian zhulin xubian</i>	<i>Shiqu baoji xubian</i>	<i>Midian zhulin sanbian</i>	<i>Shiqu baoji sanbian</i>
Qianqinggong 乾清宮	Qianqinggong 乾清宮	Qianqinggong 乾清宮	Qianqinggong 乾清宮	Qianqinggong 乾清宮	Qianqinggong 乾清宮
2,394	794	1,631	621	792	691
Ciningdong 慈寧宮	Yangxindian 養心殿		Yangxindian 養心殿	Yangxindian 養心殿	Hongdedian 弘德殿
5,725	503		425	1	1
Wanshandian 萬善殿	Sanxitang 三希堂		Chonghuagong 重華宮	Shufangzhai 漱芳齋	Zhaorendian 昭仁殿
11,164	3			567	1
Qin'andian 欽安殿	Chonghuagong 重華宮		Yushufang 御書房	Jingyixuan 靜怡軒	Maoqindian 懋勤殿
4	340			385	4
	Yushufang 御書房		Ningshougong 寧壽宮	Yanchunge 延春閣	Yangxindian 養心殿
				654	22
	Xueshitang 學詩堂		Chunhuaxuan 淳化軒	Yuqinggong 毓慶宮	Xianfugong 咸福宮
				277	2
	Huachanshi 畫禪室			Yushufang 御書房	Chonghuagong 重華宮
					7
	5				13

TABLE 19 Storehouses in the series of *Midian zhulin* and *Shiqu baoji* (cont.)

<i>Midian zhulin</i>	<i>Shiqu baoji</i>	<i>Midian zhulin xubian</i>	<i>Shiqu baoji xubian</i>	<i>Midian zhulin sanbian</i>	<i>Shiqu baoji sanbian</i>
	Changchun shuwu 長春書屋		Gongnei deng chu cang 宮內等處藏	Yangxingzhai 養性齋	Shufangzhai 漱芳齋
	4			13	8
	Suiantang (Suianshi) 隨安堂 (隨安室)		Zhaorendian 昭仁殿	Ningshougong 寧壽宮	Jingyixuan 靜怡軒
	4		2	2	42
	Youyuzhai 攸芋齋		Hongdedian 弘德殿	Baohe taihe 保和太和	Jingshengzhai 敬勝齋
	4		65	1	32
	Cuiyunguan 翠雲館		Maoqindian 懋勤殿	Fuchunlou 富春樓	Yanchunge 延春閣
	5		800	1	1,852
	Shufangzhai 漱芳齋		Zhaigong 齋宮	Qinghuike 清暉閣	Yuqinggong 毓慶宮
	4		1	3	83
	Jingyixuan 靜怡軒		Yuhuayuan 御花園	Yulanfen 御蘭芬	Jidetang 繼德堂
	4		16	1	16
	Sanyouxuan 三友軒		Huachanshi 畫禪室	Shenxiu siyong 慎修思永	Zhai gong 齋宮
	3		3	2	17

TABLE 19 Storehouses in the series of *Midian zhulin* and *Shiqu baoji* (cont.)

<i>Midian zhulin</i>	<i>Shiqu baoji</i>	<i>Midian zhulin xubian</i>	<i>Shiqu baoji xubian</i>	<i>Midian zhulin sanbian</i>	<i>Shiqu baoji sanbian</i>	
			Xiyuan deng chu cang 西苑等處藏	Xiuqingcun 秀清村	Yushufang 御書房	1 191
			Yingtai 瀛臺	Shizilin 獅子林	Yangxingzhai 養性齋	2 21
			Yongansi 永安寺	Chengxintang 澄心堂	Yanhuike 延暉閣	3 2
			Huafangzhai 畫舫齋	Xiequyuan 諧趣園	Chizaotang 摘藻堂	1 10
			Yuanmingyuan deng chu cang 圓明園等 處藏	Bishu shanzhuang 避暑山莊	Ningshougong 寧壽宮	5 173
			Zhangda guangming 正大光明			21

TABLE 19 Storehouses in the series of *Midian zhulin* and *Shiqu baoji* (cont.)

<i>Midian zhulin</i>	<i>Shiqu baoji</i>	<i>Midian zhulin xubian</i>	<i>Shiqu baoji xubian</i>	<i>Midian zhulin sanbian</i>	<i>Shiqu baoji sanbian</i>
			Jiuzhou qingyuan 九州清宴		Yuanmingyuan 圓明園
			73		
			Yulanfen 御蘭芬		Zhangda guangming 正大光明
			3		2
			Wufutang 五福堂		Baohe taihe 保和太和
			5		59
			Shaojingxuan 韶景軒		Fengsan wusi 奉三無私
			4		23
			Tantan dangdang 坦坦蕩蕩		Jiuzhou qingyuan 九州清宴 (九州清晏)
			3		42
			Chunyuxuan 春雨軒		Leanhe 樂安和
			11		3

TABLE 19 Storehouses in the series of *Midian zhulin* and *Shiqu baoji* (cont.)

<i>Midian zhulin</i>	<i>Shiqu baoji</i>	<i>Midian zhulin xubian</i>	<i>Shiqu baoji xubian</i>	<i>Midian zhulin sanbian</i>	<i>Shiqu baoji sanbian</i>
			Taohuawu 桃花塢		Yiqing shushi 怡情書史
			3		2
			Shenxiu siyong 慎修思永		Qinghui ge 清暉閣
			17		12
			Wuyuange 文源閣		Changchun xianguan 長春仙館
			16		13
			Tongleyuan 同樂園		Yulanfen 御蘭芬
			9		3
			Shuanghezhai 雙鶴齋		Shaojingxuan 韶景軒
			6		2
			Xifeng xiuse 西峰秀色		Tantan dangdang 坦坦蕩蕩
			3		5

TABLE 19 Storehouses in the series of *Midian zhulin* and *Shiqu baoji* (cont.)

<i>Midian zhulin</i>	<i>Shiqu baoji</i>	<i>Midian zhulin xubian</i>	<i>Shiqu baoji xubian</i>	<i>Midian zhulin sanbian</i>	<i>Shiqu baoji sanbian</i>
			Anlanyuan 安瀾園		Shangao shuichang 山高水長
			5		1
			Chengyuanxie 澄淵榭 (Chengxuxie) (澄虛榭)		Zaoyuan 藻園
			4		5
			Pengdao Yaotai 蓬島瑤臺		Qingwanglou 晴望樓
			5		1
			Xiuqingcun 秀清村		Chunyuxuan 春雨軒
			13		2
			Fanghu shengjing 方壺勝境		Taohuawu 桃花塢
			12		1
			Zaoyuan 藻園		Shenxiu siyong 慎修思永
			3		5

TABLE 19 Storehouses in the series of *Midian zhulin* and *Shiqu baoji* (cont.)

<i>Midian zhulin</i>	<i>Shiqu baoji</i>	<i>Midian zhulin xubian</i>	<i>Shiqu baoji xubian</i>	<i>Midian zhulin sanbian</i>	<i>Shiqu baoji sanbian</i>
			Jiechunge 皆春閣		Anyougong 安佑宮
				4	3
			Changchunyuan deng chu cang 長春園等處藏		Huifang shuyuan 匯芳書院 (彙芳書院)
					1
			Siyongzhai 思永齋		Linghexiang 菱荷香 (Jihexiang) (菱荷香)
				57	1
			Qianyuan 蒨園		Zibi shanfang 紫碧山房
				6	2
			Ruyuan 如園		Tongleyuan 同樂園
				3	2
			Jianyuan 鑑園		Danbo ningjing 澹泊寧靜
				2	11

TABLE 19 Storehouses in the series of *Midian zhulin* and *Shiqu baoji* (cont.)

<i>Midian zhulin</i>	<i>Shiqu baoji</i>	<i>Midian zhulin xubian</i>	<i>Shiqu baoji xubian</i>	<i>Midian zhulin sanbian</i>	<i>Shiqu baoji sanbian</i>
			Yulinglongguan 玉玲瓏館		Xifeng xiuse 西峰秀色
			17		1
			Shizilin 獅子林		Jingyuanzhou 鏡遠洲
			9		6
			San Shan deng chu cang 三山等處藏		Shuanghezhai 雙鶴齋
					4
			Qingyiyuan 清漪園		Anlanyuan 安瀾園
			19		8
			Jingmingyuan 靜明園		Jiechunge 皆春閣
			16		3
			Jingyiyuan 靜宜園		Gengyuntang 耕雲堂
			38		5
					Tianyu kongming 天宇空明
					19

TABLE 19 Storehouses in the series of *Midian zhulin* and *Shiqu baoji* (cont.)

<i>Midian zhulin</i>	<i>Shiqu baoji</i>	<i>Midian zhulin xubian</i>	<i>Shiqu baoji xubian</i>	<i>Midian zhulin sanbian</i>	<i>Shiqu baoji sanbian</i>
					Fanghu shengjing 方壺勝境 2
					Ruizhugong 蕊珠宮 1
					Yujinshu 雲錦墅 3
					Xiuqingcun 秀清村 13
					Pengdao yaotai 蓬島瑤臺 8
					Changchunyuán 長春園
					Danhuaitang 澹懷堂 1

TABLE 19 Storehouses in the series of *Midian zhulin* and *Shiqu baoji* (cont.)

<i>Midian zhulin</i>	<i>Shiqu baoji</i>	<i>Midian zhulin xubian</i>	<i>Shiqu baoji xubian</i>	<i>Midian zhulin sanbian</i>	<i>Shiqu baoji sanbian</i>
					Chunhuaxuan 淳化軒 20
					Jianguzhai 鑑古齋 1
					Yulinglongguan 玉玲瓏館 2
					Siyongzhai 思永齋 10
					Qianyuan 蒨園 1
					Haiyue kaijin 海嶽開襟 3
					Xieqiqu 諧奇趣 6

TABLE 19 Storehouses in the series of *Midian zhulin* and *Shiqu baoji* (cont.)

<i>Midian zhulin</i>	<i>Shiqu baoji</i>	<i>Midian zhulin xubian</i>	<i>Shiqu baoji xubian</i>	<i>Midian zhulin sanbian</i>	<i>Shiqu baoji sanbian</i>
					Shizilin 獅子林 9
					Jianyuan 鑑園 4
					Ruyuan 如園 20
					Qichunyuan 綺春園
					Fuchuntang 敷春堂 24
					Wenyuelou 問月樓 16
					Fenglinzhou 鳳麟洲 3

TABLE 19 Storehouses in the series of *Midian zhulin* and *Shiqu baoji* (cont.)

<i>Midian zhulin</i>	<i>Shiqu baoji</i>	<i>Midian zhulin xubian</i>	<i>Shiqu baoji xubian</i>	<i>Midian zhulin sanbian</i>	<i>Shiqu baoji sanbian</i>
					Qingxiashai 清夏齋
					18
					Yanyulou 烟雨樓
					7
					Xiyu shanfang 喜雨山房
					5
					Hanhuilou 含暉樓
					3
					Hanqiuguan 涵秋館
					4
					Shengdongshi 生冬室
					2
					Chunzezhai 春澤齋
					5

TABLE 19 Storehouses in the series of *Midian zhulin* and *Shiqu baoji* (cont.)

<i>Midian zhulin</i>	<i>Shiqu baoji</i>	<i>Midian zhulin xubian</i>	<i>Shiqu baoji xubian</i>	<i>Midian zhulin sanbian</i>	<i>Shiqu baoji sanbian</i>
					Chengxintang 澄心堂 19
					Changhetang 暢和堂 4
					Jingyiyuan 靜宜園 32
					Jingji shanzhuang 靜寄山莊 66
					Bishu shanzhuang 避暑山莊 249
					Nanxundian 南薰殿 120

TABLE 20 Mounting types in the series of *Midian zhulin* and *Shiqu baoji*

Mounting	<i>Midian zhulin</i>	<i>Shiqu baoji</i>	<i>Midian zhulin xubian</i>	<i>Shiqu baoji xubian</i>	<i>Midian zhulin sanbian</i>	<i>Shiqu baoji sanbian</i>
Albums	5,858	554	1,131	1,734	737	1,560
Handscrolls	648	887	115	1,418	29	873
Hanging scrolls	534	1,172	385	1,130	98	1,797
Sheets, pieces, etc.	12,247					
Total	19,287	2,613	1,631	4,282	864	4,230

TABLE 21 Items and categories in the *Midian zhulin* series

Categories	<i>Midian zhulin</i>	<i>Midian zhulin xubian</i>	<i>Midian zhulin sanbian</i>
Works by the Qing emperors			
Calligraphy	527	50	708
Buddhist themes	503	46	
Daoist themes	24	4	
Painting	9	7	2
Buddhist themes	7	5	
Daoist themes	2	2	
Combined painting and calligraphy		4	
Buddhist themes		4	
Subtotal	536	61	710
Works by artists in all the past dynasties			
Known artists	443	233	40
Calligraphy	287	85	5
Buddhist themes	230	80	
Daoist themes	56	5	
Buddhist and Daoist themes	1		
Painting	156	146	35
Buddhist themes	123	120	
Daoist themes	32	26	
Combined painting and calligraphy	1	2	
Buddhist themes	1	1	
Daoist themes		1	

TABLE 21 Items and categories in the *Midian zhulin* series (cont.)

Categories	<i>Midian zhulin</i>	<i>Midian zhulin xubian</i>	<i>Midian zhulin sanbian</i>
Works by artists in all the past dynasties (cont.)			
Anonymous artist	412	365	12
Calligraphy	274	252	2
Buddhist themes	248	251	
Daoist themes	26	1	
Painting	138	113	10
Buddhist themes	109	105	
Daoist themes	29	8	
Subtotal	855	598	52
Works by Qing officials			
Calligraphy	286	228	31
Buddhist themes	273	226	
Daoist themes	13	2	
Painting	5	112	18
Buddhist themes	4	105	
Daoist themes	1	7	
Combined painting and calligraphy		3	3
Buddhist themes		3	
Daoist themes			
Subtotal	291	343	52

TABLE 21 Items and categories in the *Midian zhulin* series (cont.)

Categories	<i>Midian zhulin</i>	<i>Midian zhulin xubian</i>	<i>Midian zhulin sanbian</i>
Collections of outstanding specimens			
Calligraphy		262	2
Buddhist themes		262	
Before Qing			26
Qing			236
Painting	4		
Buddhist themes		1	
Qing			1
Daoist themes		3	
Qing			3
Combined painting and calligraphy	2		2
Buddhist themes		1	
Before Qing			1
Daoist themes		1	
Before Qing			1
Subtotal		268	4
Printed scriptures, etc.			
Scriptures	17,467	303	
Buddhist themes	13,758	302	
Daoist themes	3,709	1	
Images	120		12
Buddhist themes	105		12
Daoist themes	15		
Subtotal	17,587	303	12

TABLE 21 Items and categories in the *Midian zhulin* series (cont.)

Categories	<i>Midian zhulin</i>	<i>Midian zhulin xubian</i>	<i>Midian zhulin sanbian</i>
Embroideries, etc.			
Calligraphy	5	8	
Buddhist themes	5	8	
Before Qing			5
Qing			3
Painting	13	50	34
Buddhist themes	7	36	
Before Qing			4
Qing			32
Daoist themes	6	14	
Before Qing			4
Qing			10
Subtotal	18	58	34
Total	19,287	1,631	864

TABLE 22 Items and categories in the *Shiqu baoji* series

Categories	<i>Shiqu baoji</i>	<i>Shiqu baoji xubian</i>	<i>Shiqu baoji sanbian</i>
Works by the Qing emperors			
Calligraphy	193	1,121	1,191
Painting	56	225	181
Combined painting and calligraphy	53	22	26
Subtotal	302	1,368	1,398
Works by artists in all the past dynasties			
Known artist	1,559	762	864
Calligraphy	540	142	164
Painting	958	604	688
Combined painting and calligraphy	61	16	12
Anonymous artist	215	68	117
Calligraphy	7	1	6
Painting	208	67	111
Subtotal	1,774	830	981
Works by Qing officials			
Calligraphy	87	601	312
Painting	393	990	911
Combination	7	7	58
Subtotal	487	1,598	1,281

TABLE 22 Items and categories in the *Shiqu baoji* series (cont.)

Categories	<i>Shiqu baoji</i>	<i>Shiqu baoji xubian</i>	<i>Shiqu baoji sanbian</i>
Collections of outstanding specimens			
Calligraphy		45	25
Before Qing		30	
Qing		15	
Painting		75	189
Before Qing		32	
Qing		43	
Combined painting and calligraphy		38	30
Before Qing		33	
Qing		5	
Subtotal		158	244
Rubbings and specimens, etc.			
Calligraphy		339	123
Before Qing		273	
Qing		66	
Combined painting and calligraphy		1	
Before Qing		1	
Subtotal		340	123

TABLE 22 Items and categories in the *Shiqu baoji* series (cont.)

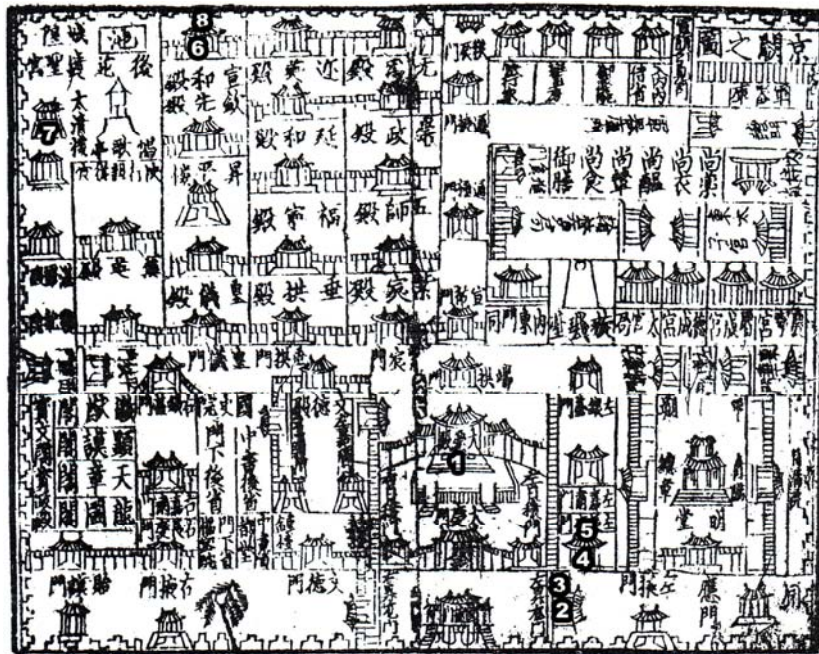
Categories	<i>Shiqu baoji</i>	<i>Shiqu baoji xubian</i>	<i>Shiqu baoji sanbian</i>
Embroideries, etc.			
Calligraphy	7	1	36
Before Qing		1	
Painting	43	49	45
Before Qing		34	
Qing		15	
Combined painting and calligraphy		7	2
Before Qing		1	
Qing		6	
Subtotal	50	57	83
Appendix—portraits in the Nanxundian			
Portraits			120
Subtotal			120
Total	2,613	4,282	4,230

TABLE 23 Storehouses containing more than fifty pieces of painting and calligraphy in the series of *Midian zhulin* and *Shiqu baoji*

Palace halls		Locations		Total	Note
Wanshandian	萬善殿	West Garden	西苑	11,164	Religious scriptures
Qianqinggong	乾清宮	Forbidden City	紫禁城	6,923	Palace for official business
Cininggong	慈寧宮	Forbidden City		5,725	Religious scriptures
Yanchunge	延春閣	Forbidden City		1,874	Third series; storehouse for treasure in Qianlong's and Jiaqing's reign periods
Yushufang	御書房	Forbidden City		1,450	
Yangxindian	養心殿	Forbidden City		1,055	Qianlong's residential quarters
Chonghuagong	重華宮	Forbidden City		920	
Ningshougong	寧壽宮	Forbidden City		829	
Maoqindian	懋勤殿	Forbidden City		817	
Chunhuaxuan	淳化軒	Changchunyuan	長春園	297	
Bishu shanzhuang	避暑山莊	Chengde	承德	254	Third series
Nanxundian	南薰殿	Forbidden City		120	Portraits of emperors and sages
Jiuzhou qingyan	九州清宴	Yuanmingyuan	圓明園	115	
Yuqinggong	毓慶宮	Forbidden City		85	Third series; Jiaqing's residential quarters before Qianlong passed away
Xueshitang	學詩堂	Forbidden City		73	
Jingyiyuan	靜宜園	The Three Mounts	三山	70	
Siyongzhai	思永齋	Changchunyuan		67	
Hongdedian	弘德殿	Forbidden City		66	
Jingji shanzhuang	靜寄山莊	Tianjin	天津	66	
Baohe taihe	保和太和	Yuanmingyuan		60	Third series; hall for official business
Yingtai	瀛臺	West Garden		53	



Fig. 1. Anonymous, *Huizong zuo xiang* 徽宗坐像 (Seated portrait of Song Huizong), hanging scroll, ink and color on silk. 188.2x106.7 cm. National Palace Museum, Taipei.



- | | |
|--------------------|---------------------|
| 1 大慶殿 | 5 西館（三館：史館、昭文館、集賢院） |
| 2 左昇龍門 | 6 宣和殿 |
| 3 祕閣／崇文院（三館書院、秘書省） | 7 太清樓 |
| 4 左長慶門 | 8. 保和殿、稽古閣、傳古閣、尚古閣 |

Fig. 2. Diagram of the Northern Song imperial palace compound

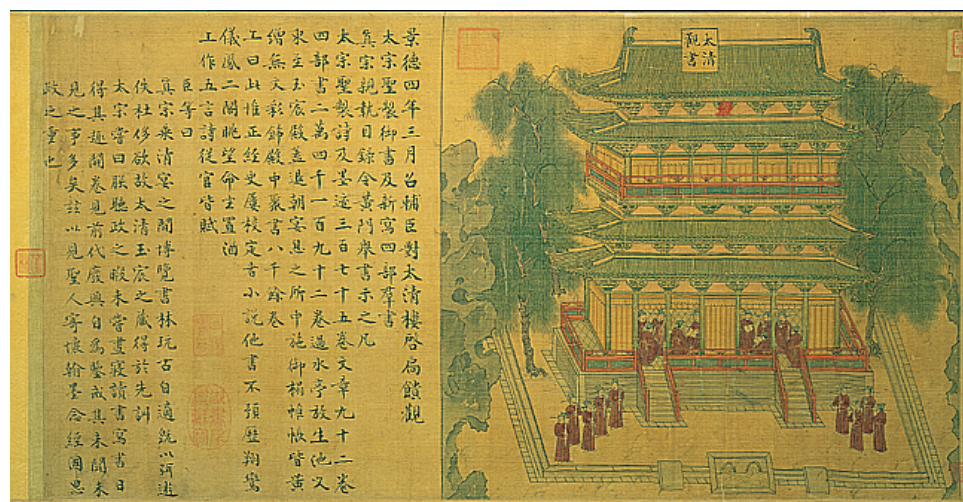


Fig. 3. Anonymous, *Jingde si tu—Taiqing guan shu* 景德四圖—太清觀書 (Four events of the Jingde reign—Reading books in the Taiqing Storied Building), handscroll, ink and color on silk, mid- to late Northern Song. National Palace Museum, Taipei.



Fig. 4. Liu Songnian 劉松年, *Bogu tu* 博古圖 (Appreciating antiquities), hanging scroll, ink and color on silk, 1211. 128.3x56.6 cm. National Palace Museum, Taipei.



Fig. 5. Huizong, *Lamei shanqin* 蠟梅山禽 (Chimonanthus and birds), hanging scroll, ink and color on silk. 83.3x53.3 cm. National Palace Museum, Taipei.



Fig. 6. Huizong, *Shu mudan shi tie* 書牡丹詩帖 (Ode on peonies), Album, ink on paper. 34.8x53.3 cm. National Palace Museum, Taipei.



Fig. 7. *Zhenghe ding* 政和鼎 (*Ding* vessel with inscription of Zhenghe period), bronze, 1116. National Palace Museum, Taipei.



Fig. 8. Attributed to Giuseppe Castiglione (1688-1766), *Qianlong chaofu xiang* 乾隆朝服像 (Seated portrait of Emperor Qianlong in imperial robe), hanging scroll, color on silk. 242x179 cm. Palace Museum, Beijing.



Fig. 9. *Fang diao qi baishou ping* 仿雕漆百壽瓶 (Porcelain vase in imitation of carved lacquerware, decorated with one hundred *shou* characters), Qianlong reign. H. 16.5, Diameter of mouth 6, of base 7 cm. National Palace Museum, Taipei.



Fig. 10. *Diao zhu fang guluowen hu* 雕竹仿古絡紋壺 (Carved bamboo *hu* vessel with antiquarian cord-pattern décor). H. 14.4, D. of mouth 5.9, of body 11.7 cm. National Palace Museum, Taipei.



Fig. 11. *Falangcai kaiguang renwu guaner ping* 琺瑯彩開光人物貫耳瓶 (Porcelain vase with tubular handles and European figures painted in *falangcai* [enamels]), Qianlong reign. H. 14.8, D. of mouth 1.6, of base 4 cm. National Palace Museum, Taipei.

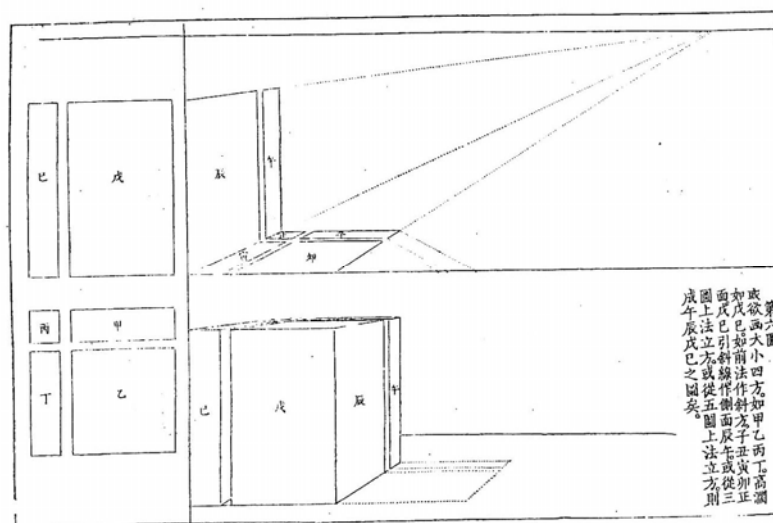


Fig. 12. Plate number 6 of *Shixue* 視學



Fig. 13. Giuseppe Castiglione, *Hua yu zao* 畫魚藻 (Aquatic plants and fish), hanging scroll, color on silk. 68.8x122.1 cm. National Palace Museum, Taipei.



Fig. 14. Yi Yuanji 易元吉, *Yu zao tu* 魚藻圖 (Aquatic plants and fish), album leaf, ink and color on silk, 23.6x19.7 cm. National Palace Museum, Taipei.



Fig. 15. *Neitian falang qianbao gaiguan* 內填瑛瑯嵌寶蓋罐 (Champlevé covered jar inlaid with precious stones), Tibet, 18th century. H. 16.4, D. of mouth 12 cm. National Palace Museum, Taipei.



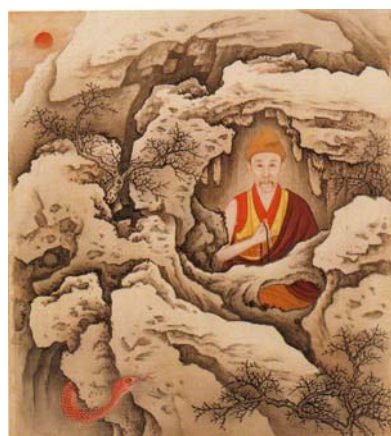
Fig. 16. *Qinghuiyu wan* 青灰玉碗 (Ash-green jade bowl). H. 5.6, D. of mouth 13.5, of base 6.2 cm. National Palace Museum, Taipei.



As a Daoist magician



As a Persian warrior



As a Tibetan monk

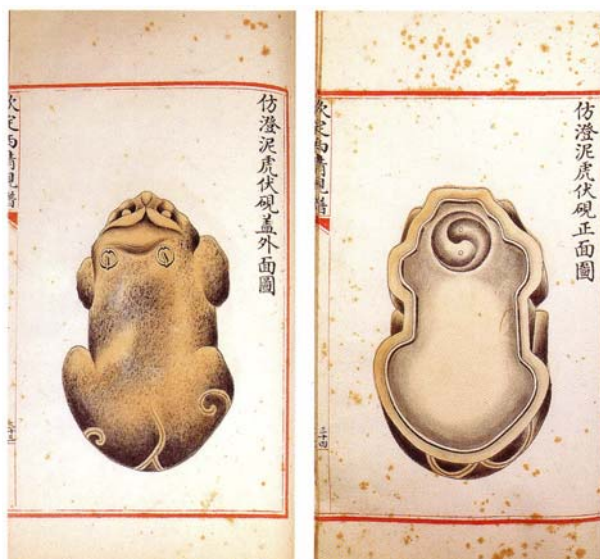
Fig. 17. Anonymous court artists, *Yongzheng de xingle tu* 雍正帝行樂圖 (Emperor Yongzheng in costumes), album, ink and color on silk. Each 34.9x31 cm. Palace Museum, Beijing.



Fig. 18. Anonymous court artists, *Shi yi shi er?* 是一是二? (One or two?), hanging scroll, ink and color on paper. 77x147.2 cm. Palace Museum, Beijing.



Fig. 19. Anonymous, *Emperor Qianlong as Manjushri*, textile, color on cloth, width: 64.7 cm. Palace Museum, Beijing.



Drawings of the *chengni* inkstone shaped like a reclining tiger in *Xiqing yan pu*

Fig. 20. *Xiqing yan pu* 西清硯譜 (Catalogue of inkstones of the Chamber of Western Purity), Qianlong reign. Imperial household red-lined handwritten edition 內府朱絲欄寫本, 25 *juan*. 21.7x14.3 cm. National Palace Museum, Taipei.



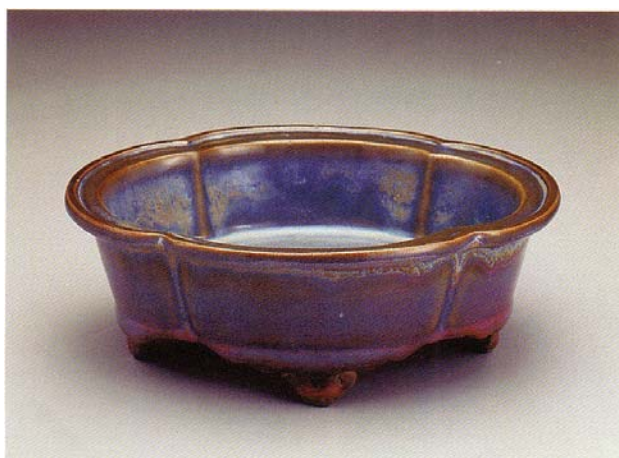
Chengni fine clay inkstone shaped like a reclining tiger

Fig. 21. 清 乾隆 仿澄泥虎伏硯 (*Chengni* fine clay inkstone shaped like a reclining tiger), clay, Qianlong reign. 14.2x9x4.8 cm. National Palace Museum, Taipei.



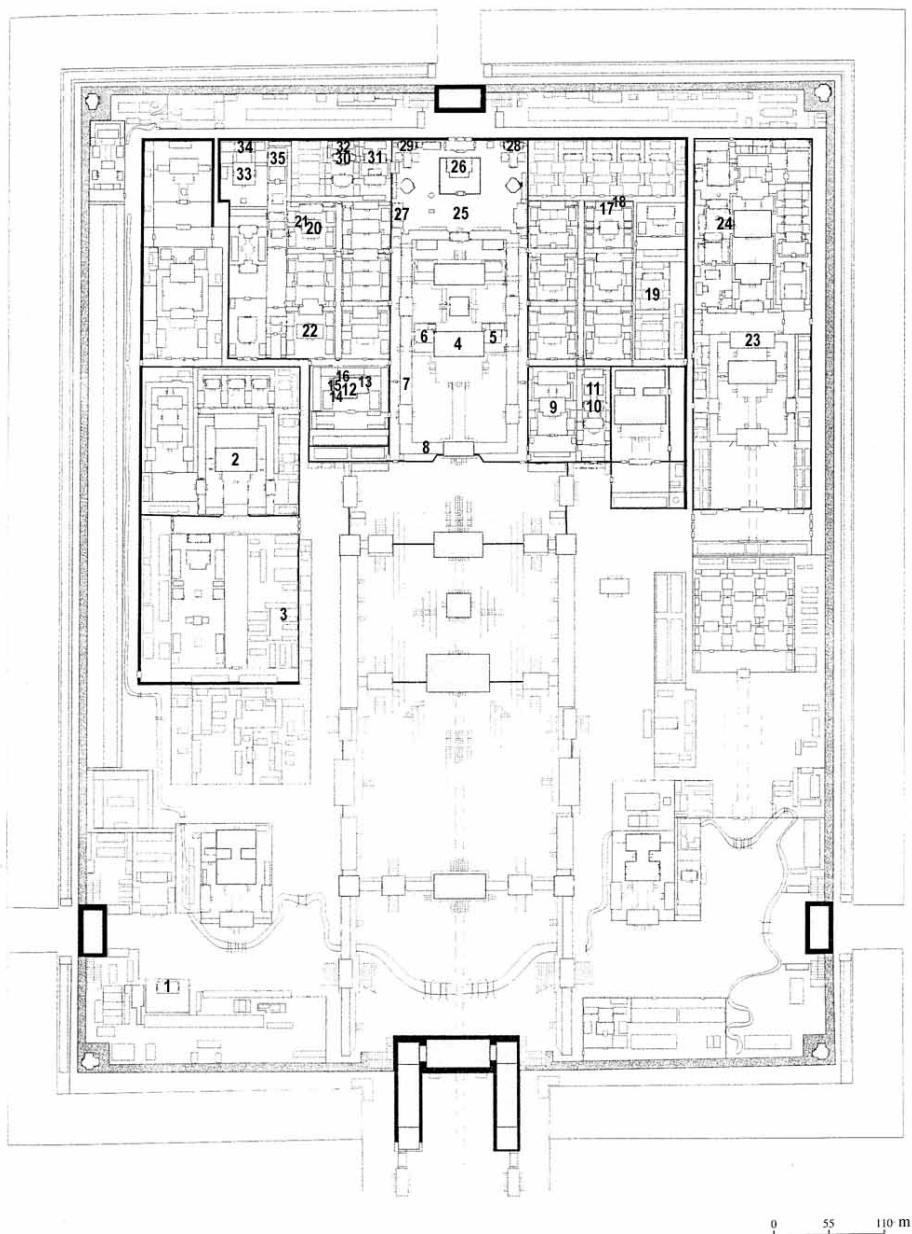
Drawing of the flower vessel in the shape of a Chinese flowering apple

Fig. 22. *Tao ci pu ce* 陶瓷譜冊 (Catalogue of ceramics in album), Qianlong reign. National Palace Museum, Taipei.



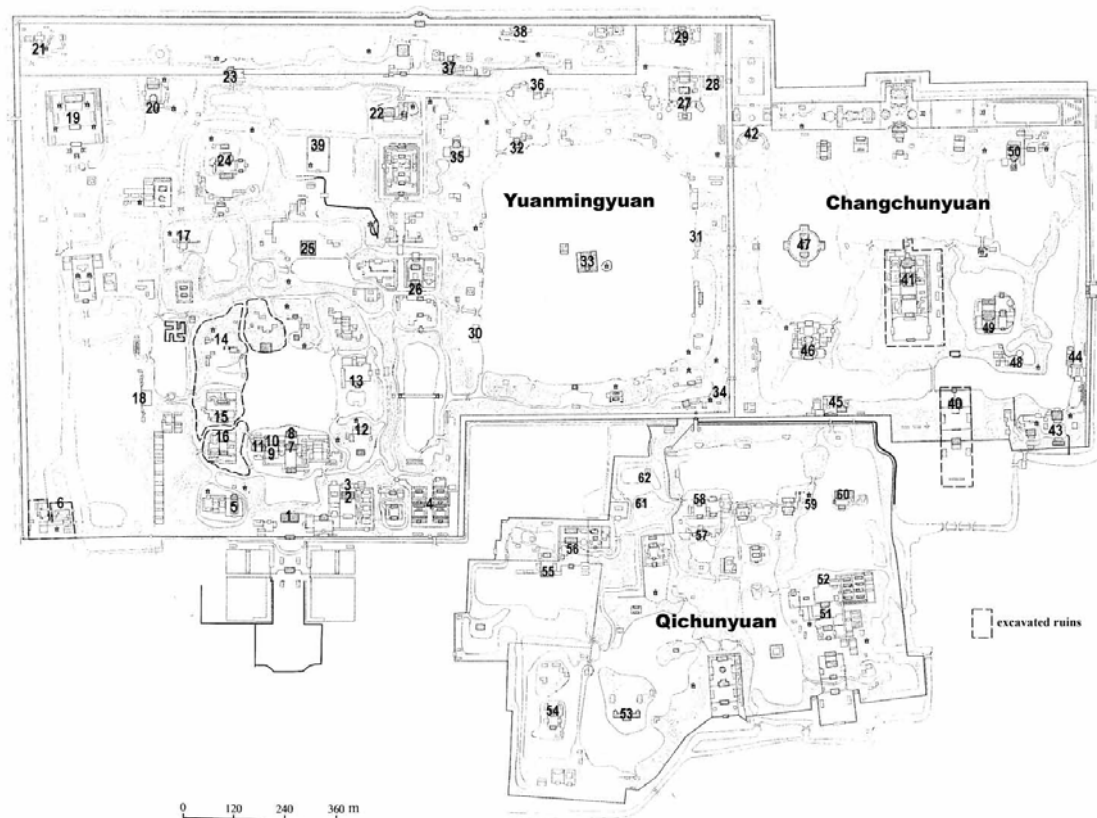
Flower vessel in the shape of a Chinese flowering apple

Fig. 23. *Haitang shi huapen* 海棠式花盆 (Flower vessel in the shape of a Chinese flowering apple), Jun ware, Jin to Yuan dynasty. Height: 8 cm. National Palace Museum, Taipei.



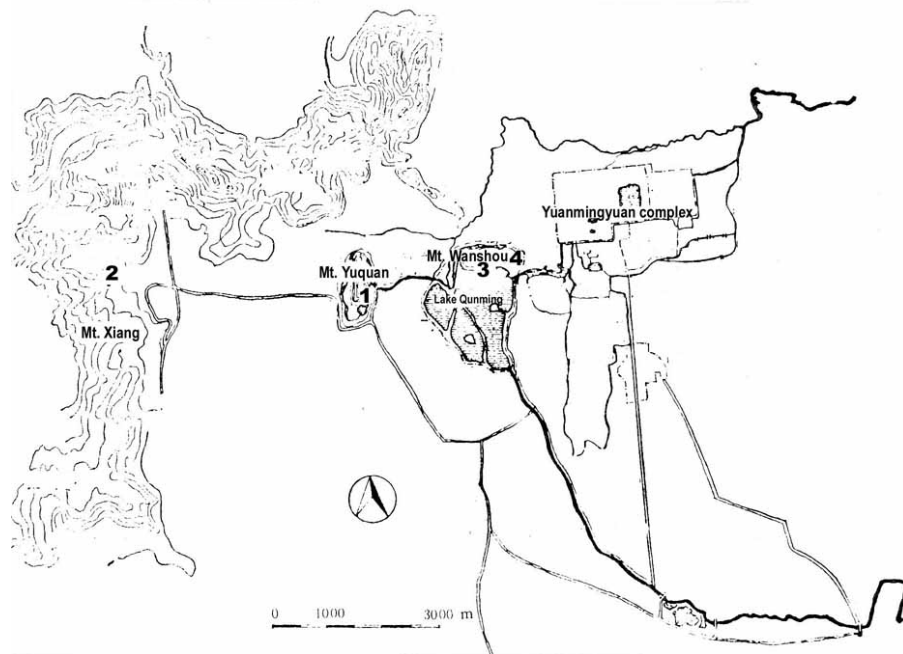
- | | | | | |
|-------|--------|---------|--------|--------|
| 1 南薰殿 | 8 南書房 | 15 長春書屋 | 22 太極殿 | 29 延暉閣 |
| 2 慈寧宮 | 9 齋宮 | 16 攸芋齋 | 23 寧壽宮 | 30 重華宮 |
| 3 造辦處 | 10 毓慶宮 | 17 御書房 | 24 三友軒 | 31 漱芳齋 |
| 4 乾清宮 | 11 繼德堂 | 18 學詩堂 | 25 御花園 | 32 翠雲館 |
| 5 昭仁殿 | 12 養心殿 | 19 茶庫 | 26 欽安殿 | 33 延春閣 |
| 6 弘德殿 | 13 隨安室 | 20 咸福宮 | 27 養性齋 | 34 敬勝齋 |
| 7 懋勤殿 | 14 三希堂 | 21 畫禪室 | 28 摘藻堂 | 35 靜怡軒 |

Fig. 24. Storehouses in the Forbidden City



圓明園		長春園		綺春園	
1 正大光明	14 春雨軒	28 蕊珠宮	40 澹懷堂	51 敷春堂	
2 保和太和	15 坦坦蕩蕩	29 天宇空明	41 淳化軒	52 問月樓	
3 富春樓	16 韶景軒	30 澄淵榭	42 諧奇趣	53 澄心堂	
4 如意館	17 桃花塢	31 雲錦墅	43 如園	54 暢和堂	
5 長春仙館	18 山高水長	32 鏡遠洲	44 鑑園	55 含暉樓	
6 藻園	19 安佑宮	33 蓬島瑤臺	45 蓊園	56 清夏齋	
7 奉三無私	20 匯芳書院	34 秀清村	46 思永齋	57 生冬室	
8 九州清宴	21 紫碧山房	35 雙鶴齋	47 海嶽開襟	58 春澤齋	
9 樂安和	22 西峰秀色	36 安瀾園	48 晴望樓	59 涵秋館	
10 怡情書史	23 菱荷香	37 皆春閣	49 玉玲瓏館	60 鳳麟洲	
11 清暉閣	24 慎修思永	38 耕雲堂	50 獅子林	61 喜雨山房	
12 御蘭芬	25 澹泊寧靜	39 交源閣	鑑古齋	62 烟雨樓	
13 五福堂	26 同樂園		(unidentified)		
	27 方壺勝境				

Fig. 25. Storehouses in the Yuanmingyuan complex



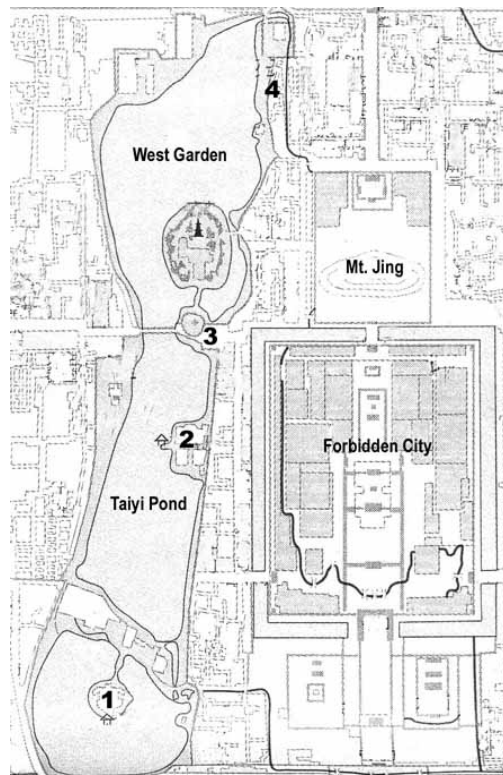
1 靜明園

2 靜宜園

3 清漪園

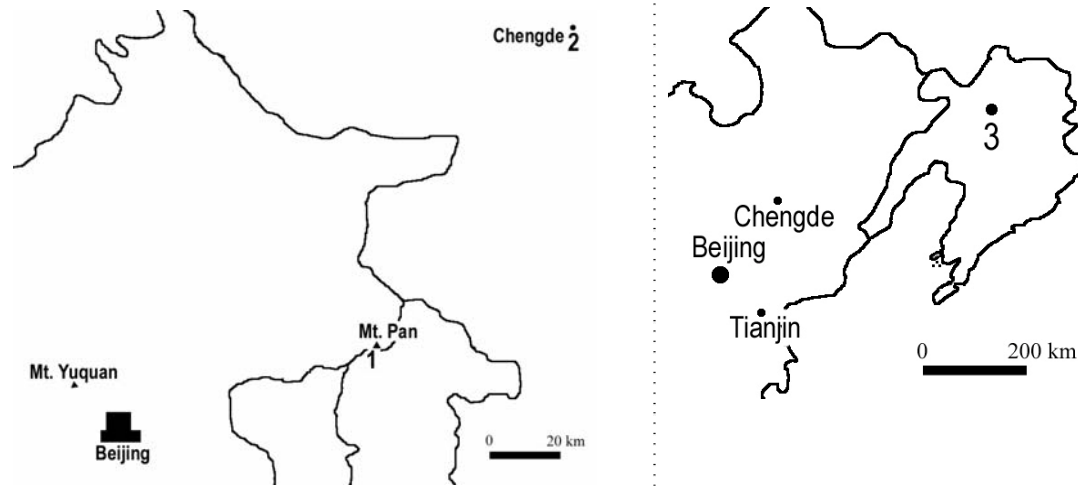
4 諧趣園

Fig. 26. Storehouses at the Three Mounts



- 1 瀛臺
- 2 萬善殿
- 3 永安寺
- 4 畫舫齋

Fig. 27. Storehouses at the West Garden



- 1 靜寄山莊 (天津)
- 2 避暑山莊 (承德)
- 3 盛京 (瀋陽)

Fig. 28. Storehouses outside of Beijing

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