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Special Bulletin #13: A Guide to Cataloguing Chinese Art

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Special Bulletin #13: A Guide to Cataloguing Chinese Art

Abstract

This guide is organized using the primary divisions identified in the Fogg cataloguing scheme (medium first, then country, followed by historical period). Major areas include Architecture, Sculpture, Painting, and Arts (or Decorative Arts). Some media are subdivided, as for example are the Arts. These distinctions are made with a numbering system that utilizes a medium code and country code on the first line of the slide label. The second line is reserved for division by an historical period, in which case a number is used, or known artists and sites, in which case cutter numbers are used. The third line of the label is reserved for the subject or object classification. For language-based collections, a guide to standard abbreviations is essential to minimize the amount of space used on the label for the purposes of sorting and filing.

This publication also includes breakdowns of cultural elements such as: Neolithic cultures (including name, location, and time period); types of Neolithic ceramics; and the various periods and dynasties (including dates, location of capitals, and founders).

Keywords

cataloguing, cataloging, Asia, Asian, China, Chinese, metadata, classification

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n.b. Throughout this guide proper names are given in Pinyin followed by Wade-Giles romanizations in square brackets. Sanskrit and Japanese equivalents are provided in parentheses.

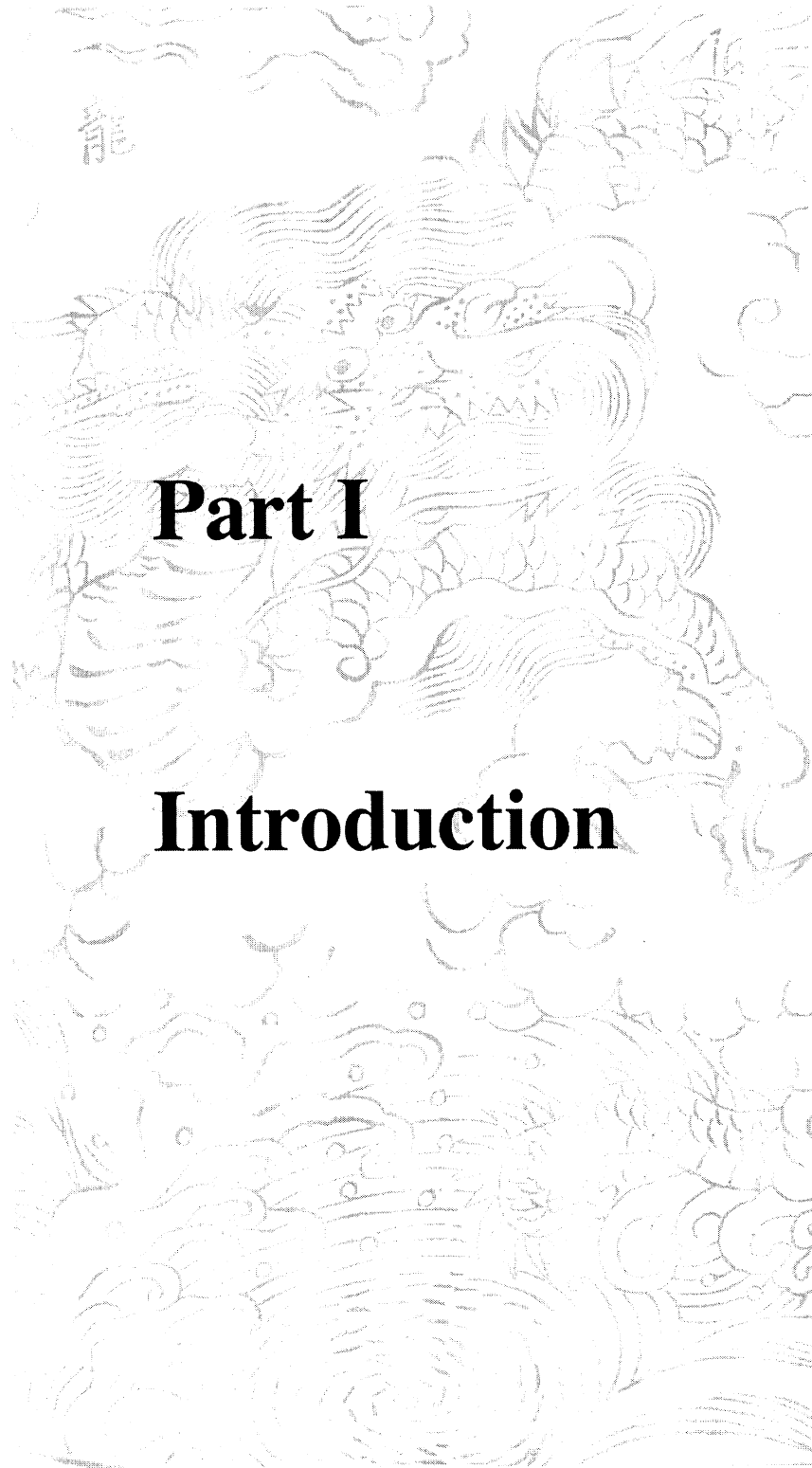
Preface and Acknowledgments

One challenge in producing this volume has been the dilemma of the audience - who will read it and to what end? It seems there are as many constituencies as there are idiosyncratic collections whose curators approach the job of cataloguing in varying and disparate ways. How does someone with a background in Asian art address the needs of beginners and seasoned experts alike? The most formidable task I faced in producing these pages has been knowing how to strike a balance between the needs of small collections that may be administered by a curator with little or no education in Asian art, and the larger ones that retain an Asian cataloguer or curator. Knowing just how much information is too much has not been an easy task in preparing this guide.

While recognizing that there are inherent differences among alphanumeric and language-based cataloguing systems, this guide naturally draws upon my cataloguing experience at the University of Michigan. My more than twenty years as Curator of University of Michigan's Asian Art Archives has required a broad background in the art and architecture of East, South and Southeast Asia. Some examples that I provide are based on the latest iteration of the U-M cataloguing scheme, as yet untested. Much of the work, however, represents a fresh look at the material, as though I were approaching the collections with a clean slate and a fresh pair of eyes. Hopefully, those who do not employ an alphanumeric scheme still will be able to use the general logic of the structure I have set out.

The University of Michigan employs an alphanumeric cataloguing scheme based on the Fogg system. Over the years, the Asian cataloguing system has developed modifications unique to U-M. Some of these changes have been faculty-driven, as will always be the case for collection building in specific areas of faculty expertise. In other instances, they are the result of the desire to further define a broad subject area that would otherwise be too unwieldy. In smaller collections, for example, it may be sufficient to classify a work as a landscape painting. However, for larger collections with Chinese painting slides numbering in the tens of thousands, subdividing the landscape genre into "architectural", "Daoist", "parting scenes", or other themes, provides structure and greater ease of use for the patron. In an alphanumeric system, it also requires many more numbers.

No project of this scope is undertaken without some assistance, and I would like to acknowledge the input of Asian art specialists who have contributed their ideas to U-M's cataloguing scheme over the years. I name them here because they were my colleagues with whom I shared ideas across the table. Those individuals include Barbara Wagner, Helen Miller, Eleanor Mannikka, Naseem Bannerji, and David Hogge. In addition, professors Marty Powers, Ning Qiang, Kevin Carr, and Maribeth Graybill met with me and Assistant Curator, Nathan Hilgendorf to discuss issues in cataloguing Asian art. These recent conversations yielded valuable changes to the U-M schema. I appreciate the help of Nathan Hilgendorf and David Hogge, who kindly agreed to read and critique the first draft of this guide. Special thanks also are owed to Jeffrey Chang for his assistance in adding characters into the database of Chinese painters. Jeff was last in a long line of Archives' assistants who worked with me over the years to check and double-check the romanized names, dates, and characters in the database. Jessica Nelson helped with the maps and Janet Cooke and Peter Smith contributed photographic expertise with some of the graphics used throughout the text. Finally, the patience of a five-year-old has been tested many times, but we both survived.



Part I

Introduction

I.1 Creating an Asian cataloguing system and using this guide

If a cataloguing system can be adapted from the Western scheme already in place at your institution, try to utilize appropriate aspects of its methodology in your Asian systems. This will aid those patrons who draw upon resources from many regions in the collection. It will also make cataloguing Asian materials considerably easier for the non-specialists on the staff.

Sometimes, starting over will prove easier than trying to find commonality between Asian and Western systems. When cataloguing schemes have been created willy-nilly, without regard for consistency across a variety of media and geographic regions, it is far better to start over and build a solid new foundation. Taking the time to work out the kinks in the system before it develops too far will save time in the long run.

Many times schemes have been suggested - both in Western and Asian art - that appear to have been created without referencing other areas of the collection. In these cases, it is best to work within the confines of an existing framework as much as possible. Try to use systems that have been organized and tested for another medium. For example, if Western traditional painting utilizes a third line number for religious subjects of 1.0 - 3.9 (decimal suppressed, used here for clarification purposes only), there is logic in using the spread from 1.0 -1.9 for divinities and cult scenes in Near Eastern seals and tablets. It is harder to understand the logic in the third line scheme for Western metalwork, in which scientific instruments and secular reliefs precede religious and liturgical objects.

Sometimes the lists provided here will serve as a guide, especially in those instances when a system has not already been developed at your institution. In some cases, portions of this guide can be incorporated into pre-existing schema. You may find that you are able to include some of the ideas presented here, but others may seem more complex than the requirements of your collection can sustain. Keep in mind that an excessively complex system of cataloguing can be just as cumbersome or detrimental to the work process as an overly simplistic method. Without the appropriate subject expertise in a given area, the non-specialist will not be able to work to the greatest advantage within a complicated scheme.

Look at the simplified groupings. Will your needs be served by them? Do you feel comfortable enough with the subject matter to be able to identify the glaze on a pot or the iconography of a scene? Perhaps it would be preferable to classify the subject in a broader, less restrictive category. Your clientele may be better served by fewer choices, in which case "less" (i.e. broader categories) "is indeed more".

Finally, don't feel bound by something that you don't need. Discard it, or take what is useful and don't bother with the rest! Define user patterns and patron needs and assess whether there are ways to accommodate usages that do not violate the cataloguing rules in place at your institution. And finally, don't commit yourself to a scheme that you won't want to live with in a year or more!

I.2 General organization of cataloguing systems

Regardless of whether the system you use is language-based or alphanumeric, the material will need to be organized in a consistent and well-designed manner. Division may be in a number of ways, and will depend on the primary focus of each collection. Some possibilities include:

- Country / medium / historical period or century date
- Country / historical period / medium
- Country / century date / all media interfiled
- Medium / country / historical period
- Medium / century date / countries interfiled
- Century Date/ countries interfiled / medium

This guide is organized using the primary divisions identified in the Fogg cataloguing scheme (medium first, then country, followed by historical period). Major areas include Architecture, Sculpture, Painting, and Arts (or Decorative Arts). Some media are subdivided, as for example are the Arts. Specifics are outlined in more detail below.

These distinctions are made with a numbering system that utilizes a medium code and country code on the first line of the slide label. The second line is reserved for division by an historical period, in which case a number is used, or known artists and sites, in which case cutter numbers are used. The third line of the label is reserved for the subject or object classification. For language-based collections, a guide to standard abbreviations is essential to minimize the amount of space used on the label for the purposes of sorting and filing.

In reference to the second line cutter numbers, it should be noted that Asian names present a few challenges, and no ideal solution has been devised. The system created at the University of Michigan some years ago allots a cutter number to each of the two or three sounds (representing a single character each) that comprise an artist's name. This can mean that the combination of three sounds will be up to ten characters in length, hardly a space-saving solution for a slide label. Examples of Pinyin cutter names for approximately 1200 Chinese artists who worked through the Qing dynasty are provided in appendix VII.7.

The divisions and sub-divisions (adapted from Western classification schemes) as followed at University of Michigan include:

Architecture

- Construction, architectural projects, maps
- Maps specific to a country or region are filed at the beginning of the architecture section, while maps of a specific site are filed with it

Sculpture

- Techniques, tools

Painting

- Painting Techniques, calligraphy techniques, iconography, connoisseurship

Decorative Arts

A complete outline of this division is provided in Section VI.

I.3 Rethinking the Fogg System

The Fogg system established a hierarchy of media, place, and subject classification - in that order. Unless they have memorized the organizational scheme, patrons will require special finding aids to use the system. But why use Fogg? If you are not tied to the system, why not rethink it?

If I could, I would make a few changes - or at least address the following organizational concerns:

1) Keep all aspects of material culture together so that everything Chinese is in one place. Instead of searching in four or five places in the collection, my Chinese section would comprise architecture, sculpture, painting, and other arts. I could retain aspects of the Fogg classification scheme by giving preference to place (China) over media.

For example, in the existing Fogg system, China is #53. The arts are numbered as follows:

100	= architecture
200	= sculpture
300	= painting
4-1000	= decorative arts (ceramics, bronzes, textiles, etc)

The concatenation of the two, where the country number replaces the two zeros, creates the media divisions, country by country.

So Japanese painting (**352**) precedes Chinese painting (**353**), which precedes Tibetan painting (**353.1**), etc. In this hierarchy, Tibet became a subdivision of China. But if we don't feel comfortable with that concept in the 21st century, why do we continue to preserve it? Why not change that too?

If I could start from scratch, I would group together all media from a given culture. This would be simpler if countries all had a distinct number and were not categorized as sub-divisions of other cultures (China: Tibet and India: Southeast Asia). In a revised system, the country indicator (underlined below) could precede the medium indicator (in bold).

If the system were to be changed, the drawers would then read as follows:

<u>521</u> Japanese architecture
<u>522</u> Japanese sculpture
<u>523</u> Japanese painting
<u>524</u> Japanese decorative arts
etc...
<u>531</u> Chinese architecture
<u>532</u> Chinese sculpture
<u>533</u> Chinese painting
<u>534</u> Chinese decorative arts
etc...
<u>53.11</u> Tibetan architecture
<u>53.12</u> Tibetan sculpture
<u>53.13</u> Tibetan painting
<u>53.14</u> Tibetan decorative arts
etc...

Instituting a change in the ordering of country and media will create more logic in the decorative arts. One additional benefit to the slide filers would be the simplification of sorting and refiling slides in the physical collection. Especially in the decorative arts categories, where a qualifier is frequently used in the fourth position on the third line, this can be a complicated learning process for both filers and patrons. Because the Fogg system utilizes an initial qualifier, filers cannot sort the slides effortlessly. In other words, Japanese pottery (**452J**) is located physically after Chinese jade (**453G**), even though numerically, it should be reversed. The country numerals are a hindrance to locating the correct slide cabinet. Changes in technology and the advent of the digital file with its own storage needs make this point less crucial.

Changing the order will yield the following (medium indicated by boldface):

<u>Current</u>		<u>Proposed</u>	
452G	Japan, gems	524G	Japan, gems
453G	China, gems	524H	Japan, seals
452H	Japan, seals	524J	Japan, pottery
453H	China, seals	526F	Japan, furniture
452J	Japan, pottery	526L	Japan, lacquer
453J	China, pottery	534G	China, gems
652F	Japan, furniture	534H	China, seals
653F	China, furniture	534J	China, pottery
652L	Japan, lacquer	536F	China, furniture
653L	China, lacquer	536L	China, lacquer

etc.

n.b. Although I have suggested this change, the examples I use in the decorative arts section preserve the current Fogg system, in which the medium numeral and qualifier are separated.

2) Another common complaint levelled against the Fogg system comes from patrons who prefer to group their works together historically, even those by known artists (for example, all Ming artists would be in closer proximity to each other, but in a separate section from the Song artists). In the pages that follow, I have often included a simple solution to that problem within the Fogg system. The century designation can be added to the country and medium codes on the top line, as in the following examples:

353:10	Chinese painting, Tang dynasty	
353:11	Chinese painting, Five dynasties	
353:12	Chinese painting, Song dynasty	
353:13	Chinese painting, Yuan dynasty	
353:14	Chinese painting, Ming dynasty	
353:15	Chinese painting, Qing dynasty	(15 is in current use)
353:20	Chinese Painting, Republic	

etc...

Two drawbacks to this type of system are that 1) non-specialists will require more finding aids to locate artists, and 2) cataloguers will need to determine where to place those artists who straddle more than one dynasty. Finding aids and a searchable database will address the first issue. The Index of Chinese Artists provided in this guide (See appendix VII.7) will aid in addressing the second concern.

3) And finally, there's the question of those dates! Another change that I would like to institute would address the date spread in Chinese art. In Western art catalogued using the Fogg system, this is a non-issue since countries have been assigned two distinct numbers - one representing ancient cultures and another representing modern. China, a culture with an incredible century span, struggles with a chronology of over 12,000 years.

In additional, the current system assigns numbers arbitrarily until the modern period, when it jumps to 20, setting up a double standard. How much easier it would be to devise a numbering scheme for the second line that reflects the century of production. Not possible, you say?

Here's a workable solution using a sampling of Neolithic cultures (see chronologies for others) through the 20th-century. It preserves some of the numbers in use currently, while offering both a logical system for prehistoric and ancient China and a look towards the future. It utilizes a decimal point to express the millenia BCE. In addition, optional numbers are provided for those collections that differentiate regional dynasties within a broader dynasty, (such as the Six dynasties and Five dynasties periods). Adding a decimal place to the century date creates the subdivisions. The advantage will be more consistency across the collection vis-à-vis east and west.

Periods that have sub-divisions are underlined. See chronologies for Wade-Giles equivalents.

Neolithic cultures (sample only)

.08	Xinglongwa	ca. 8500 - 7000 BCE
.07	Xinle	ca. 7000 - 5000 BCE
.05	Dapenkeng	ca. 5000 - 2500 BCE
.05	Hemudu	ca. 5000 - 3500 BCE
.03	Hongshan	ca. 3000 - 2500 BCE

Shang dynasty

.02	Erlitou Culture	19 th c. - 16 th c. BCE
.16	Zhengzhou Phase	16 th c. - 14 th c. BCE
.13	Anyang Phase	13 th c. - 11 th c. BCE

Zhou through Qin dynasties

.11	Western Zhou	11 th c. - 771 BCE
.7	Eastern Zhou	770 - 256 BCE
.7	Spring & Autumn	770 - 476 BCE (optional)
.4	Warring States	475 - 221 BCE (optional)
.2	Qin dynasty	221 - 206 BCE

3 Han dynasty 206 BCE - 220 CE

3.1	Western (Former)	206 BCE - 9 CE
3.3	Wang Meng	9 - 23 CE (optional)
3.5	Eastern (Later) Han	25 - 220 CE
3.7	Three Kingdoms per.	220 - 265
3.9	Western Jin dynasty	265 - 317

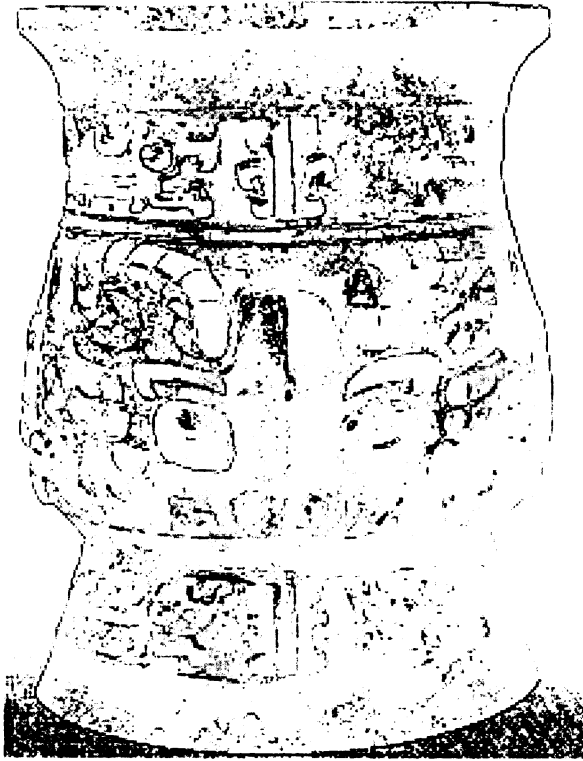
4 Six dynasties

use 4 for all slides where a northern or southern dynasty cannot be identified

4	<u>Southern dynasties</u>	<u>317 - 589</u>
4.1	Eastern Jin	317 - 420
4.3	Liu Song	420 - 479
4.5	Southern Qi	479 - 502
4.7	Liang	502 - 557
4.9	Chen	557 - 589
5	<u>Northern Dynasties</u>	
5.1	Northern Wei	386 - 534
5.3	Eastern Wei	534 - 549
5.5	Western Wei	535 - 556
5.7	Northern Qi	550 - 577
5.9	Northern Zhou	557 - 581
6	Sui dynasty	581 - 618
7	Tang dynasty	618 - 906
9	<u>Five dynasties</u>	<u>906 -960</u>
9.1	Later Liang	907 - 923
9.3	Later Tang	923 -937
9.5	Later Jin	37 - 946
9.7	Later Han	947 - 950
9.9	Later Zhou	951 - 960
10	Liao Dynasty	907 - 1125
11	<u>Song dynasty</u>	<u>960 - 1279</u>
11	Northern Song	960 - 1127
12	Jin	1115 - 1234
12.5	Southern Song	1127 -1279
13	Yuan dynasty	1279 - 1368
14	Ming dynasty	1368 - 1644
17	Qing dynasty	1644 - 1911
20	Republic, 20 th -century	
21	21 st -century	

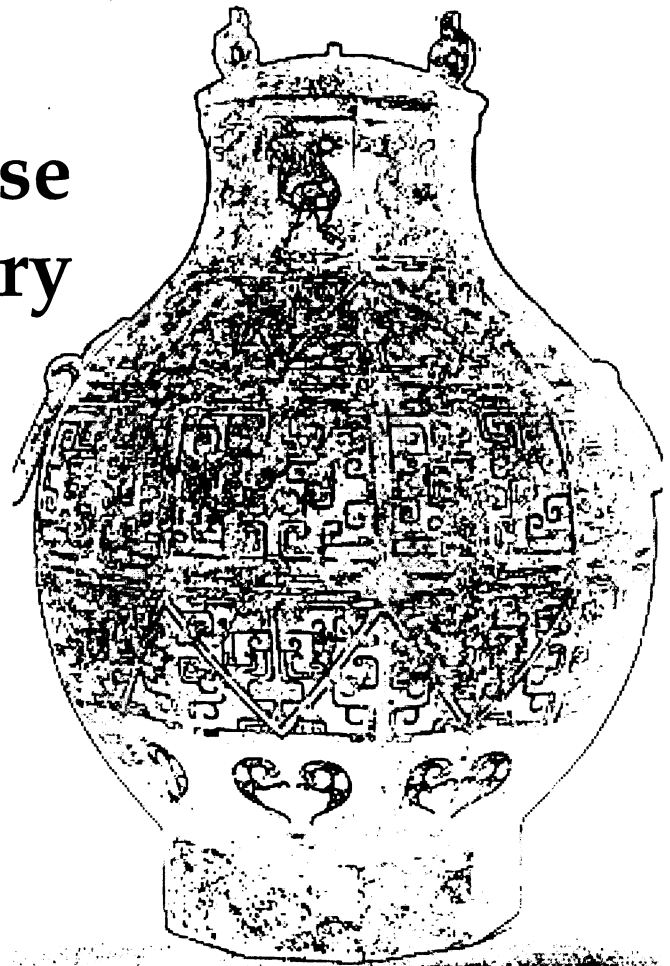
etc...

So there you have it. Some of these ideas are suggestions that could be implemented across the collection and are not specific to Asian art. I offer them here simply because after examining systems and listening to patrons, I realized that if I could start all over again, I would probably change most of what I had inherited and propagated! In this guide, I have attempted to put some of these ideas into practice.



Part II

Early Chinese Cultural History



II. Early Chinese Cultural History

II.1 Chronologies of Neolithic Cultures

The source for the following chronology of Chinese Neolithic cultures is The British Museum Book of Chinese Art, London: British Museum Press, 1992. Additional sites and alternate dates (*) are from The Cambridge History of Ancient China, Cambridge: Cambridge University Press, 1999.

NEOLITHIC CULTURES

Cishan-Peiligang	ca. 6500 - 5000 BCE	Hebei & Henan provinces
Central Yangshao	ca. 5000 - 3000 BCE	Henan province
Banpo	ca. 4800 - 4300 BCE	Shaanxi province
Gansu Yangshao	ca. 3000 - 1500 BCE	Gansu province
Hemudu *	ca. 5000 - 3000 BCE	Zhejiang province
Daxi *	ca. 5000 - 3000 BCE	Sichuan province
Majiabang *	ca. 5000 - 3000 BCE	N. Zhejiang province
Dawenkou *	ca. 4300 - 2400 BCE	Shandong province
Songze	ca. 4000 - 2500 BCE	Zhejiang province
Hongshan *	ca. 3800 - 2700 BCE	Liaoning province
Liangzhu	ca. 3300 - 2250 BCE	Zhejiang province
Qijia	ca. 2250 - 1900 BCE	Gansu province

* Additional sites and/or alternate dates:

Xinglongwa	ca. 8500 - 7000 BCE	N. China
Xinle	ca. 7000 - 5000 BCE	N. China
Dapenkeng	ca. 5000 - 2500 BCE	Taiwan
Hemudu *	ca. 5000 - 3500 BCE	Jiangsu & N. Zhejiang prov.
Majiabang *	ca. 5000 - 3500 BCE	Jiangsu & N. Zhejiang prov.
Dawenkou *	ca. 5000 - 3000 BCE	Shandong province
Hongshan *	ca. 3000 - 2500 BCE	Liaoning province

Neolithic Cultures (in alphabetical order)

Cishan - Peiligang	6500 - 4500
Dawenkou (including Beixin, Qinglianggang)	5500 - 2500
Daxi	4500 - 3500
Erlitou	2000 - 1500
Fuhe (Fuhegoumen)	3500 - 3000
Hemudu	5000 - 3000
Hongshan	3500 - 2000
Liangzhu	3000 - 2250
Longshan and Lungshanoid (& Qinglongquan)	3000 - 1000
Majiabang	4500 - 3500
Pengtoushan	8200 - 7800
Qijia	2000 - 1500
Qujialing	3000 - 2500
Songze	3500 - 3000
Xinkailiu	4500 - 1000
Xinle	6000 - 5500

Xuejiagang	4000 - 3000
Central Yangshao Culture	5000 - 3000
Banpo type (5000 - 4000)	
Dahecun (Qinwangzhai) (3500 - 3000)	
Miaodigou (4000 - 3500)	
Xiwangcun (3500 - 3000)	
Yangshao: Gansu Yangshao cultures	3750 - 2000
Banshan phase (2750 - 2500)	
Machang phase (2500 - 2000)	
Majiyao phase (3500 - 2750)	
Shiling - Xia phase (3750 - 3500)	

II.2 Early ceramic production

Neolithic Ceramic types

- Black and black-burnished ware
- Brown and red wares
- Buff and white wares
- Gray wares
- Painted wares
- Multiple wares

Northern pottery distinct from southern pottery in style of ornamentation:

North

- Fine cord marks
- Rocker impressions made from shells
- Vessel type: round bottomed tripod bowl

South

- Coarse cord marks
- Shell-edge impressions are not rocker stamped
- Vessel type: round bottom bowls

II.2.1 Neolithic Cultures, ca. 10,000 BCE

Cishan or Peiligang culture

North China

Earliest site excavated to date near Nanzhuangtou village in Xushui county, Hebei province

Pengtoushan (8200 - 7800 BCE)

Hunan province, Yangzi River valley

Vessel types include round-bottomed urns and bowls

Ornamentation features coarse cord marks

Xinlongwa (8700 - 7000 BCE) and Xinle culture (7000 - 5000 BCE)

Liao River culture of Northern China near Inner Mongolia

Vessel types are flat bottomed

Ornamentation is rocker stamped

II.2.2 Neolithic Cultures, ca. 5000 BCE (alphabetized listing)

Banpo, Central Yangshao Culture (5000 - 4000)

Near present-day Xi'an

Shapes include amphorae for carrying water — loop handles for cord.

Red earthenware, painted pottery

Six kilns

Cemetery with 130 adult burials

Chahai culture (ca. 5000 - 3500 BCE)

Western Liaoning province, northeast China

Jades include slit ring ear ornaments (*jue [chüeh]*) and scoop-shaped items

Coarse pottery and stone tools

Dawenkou culture (5000 - 3000 BCE)

Shandong province

Grave furnishings include pottery, bone and ivory utensils, bone carvings and ritual instruments made from turtle shells

Dawenkou cemetery provides evidence of gender-based grave goods and sacrificial animals

Vessel types include tripods and ring-stands, water jars, tall cups on thin stands

Some jars are in the shape of birds or animals

Earthenware is buff or reddish

Xixiahou, black earthenware, wheel-thrown

Shapes parallel Shang bronzes elevated on tripod or circular foot, and include stem cups

Dapenkeng Culture (5000 - 2500 BCE)

Taipei and along the Western coast of Formosa strait from southern Zhejiang to Guangxi and Vietnam

Ornamentation features coarse cord marks, shell-impressed, comb-impressed and incised patterns

Daxi culture (5000 - 3000 BCE)

Yangzi valley culture of Hubei and Sichuan provinces

Vessel types include tall and thin stemmed stands for dishes

Ornamentation in black or dark brown zoned bands

Hemudu culture (5000 - 3500 BCE)

Yangzi River culture from Jiangsu and northern Zhejiang provinces

Vessel types include round-bottomed food cooker

Black pottery

Ornamentation features cord-marking and incised designs, including floral and animal motifs

Jade industry began among the Hemudu, Majiabang, and Songze (late Majiabang) cultures near present-day Shanghai area

Hongshan culture (3000 - 2500 BCE)

Liao River culture of Northern China near Inner Mongolia
Important jade producing center from ca. 3500 BCE, jade objects include carved animal figures and hair ornaments
Vessel types include bowls and tubes
Ornamentation features red-stripes
Dragon motif

Majiabang culture (5000 - 3500 BCE)

Yangzi River culture from Jiangsu and northern Zhejiang provinces
Vessel types include round-bottomed food cooker
Brown pottery
Ornamentation features cord-marking and incised designs, including floral and animal motifs
Jade industry began among the Hemudu, Majiabang, and Songze (late Majiabang) cultures near present-day Shanghai area

Yangshao culture (5000 -3000 BCE)

Shaanxi and Henan provinces
More than 1000 archaeological sites in Yellow River valley
Several phases are known, based on ceramic production
Vessel types include bowl, water bottle, jar and urn
Tripods and footed bowls also found in some areas
Reddish earthenware with painted designs in black and brown

Xinglongwa culture (ca. 5000 - 3500 BCE)

Inner Mongolia
Jades include slit ring ear ornaments (*jue [chiüeh]*) and scoop-shaped items
Coarse pottery and stone tools

II.2.3 Neolithic Cultures, ca. 3000 BCE

Potter's wheel invented ca. 3500-2900 BCE.

Gansu-Yangshao culture, Majiayao (ca. 3000 -2500 BCE)

Majiayao phase characterized by linear and rhythmic design
Primary shapes are shallow bowls and jars.
Red earthenware with black pigment in design of circles and sweeping lines
Decorative designs include sweeping lines, circles and solid dots, parallel lines, spirals and concentric circles, splayed frog and dissolved bird-head motifs

Gansu-Yangshao culture, Banshan (ca. 2500 BCE)

Banshan phase characterized by geometric design
Vessel types include two-handled jars
Buff or red earthenware with black or black and dark red pigments
Motifs include lines and circles, parallel sweeping or scalloped lines; lines with toothed edges; criss-cross lines, checkerboard, and diamond patterns; empty circles
Finds from burials

Gansu-Yangshao culture, Machang (ca. 2000 BCE)

Machang phase characterized by linear and rhythmic design
 Red earthenware with black and dark red pigments
 Motifs include concentric circles, zigzag lines; lines suggesting splayed figures; crosses, diamond patterns. Some applied sculptural decoration

Longshan culture

Shandong and Henan provinces
 Chengziyai in northwest Shandong province yielded wheel-produced black pottery
 Town enclosure (earth wall 20 ft. high) produced by rammed-earth (hangtu) technique
 Clusters of towns of varying sizes with dwellings and cemeteries
 Cemetery found at Taosi, Xiangfen county, Shanxi province
 Invention of writing may date from this period

Liangzhu culture

Southern Jiangsu and northern Zhejiang
 Concentration of ritual objects purported to be shamanic paraphernalia
 Ritual jades found at Liangzhu: *bi* (disc) and *cong* (tube pierced with circular hole).
Cong are shorter with more complex decoration than taller *cong* from Jiangsu province
 Production of *cong* gradually disappeared with decline of Liangzhu culture
 Jade was quarried near Lake Tai, Jiangsu province
 Pottery in Dawenkou tradition with complex shapes

Xindian culture (Shang dynasty, ca. 1500 - 1050 BCE)

Gansu province
 Western painted pottery culture
 Buff earthenware with brown and black pigments.
 Decoration: Hooked and straight parallel lines.

II.3 Bronze Age China, Chronologies

The following chronology is taken from The Great Bronze Age of China, An Exhibition from the People's Republic of China, New York: Metropolitan Museum of Art, 1980

	<u>Revised Chronology</u>	<u>Traditional Chronology</u>
XIA DYNASTY	21 st c. - 16 th c. BCE	2205 - 1760 BCE
Erlitou Culture	19 th c. - 16 th c. BCE	
SHANG DYNASTY	16 th c. - 11 th c. BCE	1766 - 1122 BCE
Erligang Culture		
Zhengzhou Phase	16 th c. - 14 th c. BCE	
Yinxu Culture		
Anyang Phase	13 th c. - 11 th c. BCE	1388 - 1122 BCE
ZHOU DYNASTY	11 th c. - 256 BCE	1122 - 256 BCE
Western Zhou	11 th c. - 771 BCE	1122 - 771
Eastern Zhou	770 - 256	
Spring & Autumn period	770 - 476	
Warring States period	475 - 221 BC	
QIN DYNASTY		221 - 206 BCE
HAN DYNASTY		206 BCE - 220 CE

II.3.1 Prehistory, ca. 2000 BCE

The central plain region of China is traditionally associated with the first dynasties. This region encompasses the middle Yellow River valley and the Wei valley in North China, and is referred to as Zhongyuan.

Characterized by two stages of developments in metal industry, in particular bronze casting. First stage, considered primitive and small-scale, is characterized by manufacture of simple tools and ornaments. Second stage is dependent on patronage and is characterized by large-scale output. This second phase (Early Bronze Age) is more sophisticated and occurred in the middle of the second millennium.

II.3.2 Xia dynasty

Evidence of the Xia dynasty is based on textual records only. No reliable inscriptions have ever been found to support claims for the Xia dynasty.

Small-scale metallurgy, 2nd millennium BCE

Qijia culture ca. 2000 BCE.

Gansu province

Earliest metal industry. Predominantly copper, with lead and tin alloys.

350-odd sites have yielded ornaments and tools, including mirrors, finger rings and pendants, knives, awls, axes and chisels.

Huoshagou site, Yumen ca. 2000-1500 BCE

Gansu province

Post-Qijia culture

Copper and bronze (containing tin or tin and lead)

312 graves located, yielding ornaments and tools, including mirrors, bracelets, knives, axes, sickles, chisels, daggers, spearheads, arrowheads, hammers, and needles.

II.3.3 Shang Dynasty, 16th c. - 11th c. BCE

Culture located primarily in Hebei province along the Yellow River. Spread to northern and central Henan province (northeast China). Shang artifacts have been found in a large area bordered by the sea on the east and the northern portions of the Yellow River on the west, and extending beyond the Wuling Mountains of the south and the Great Wall to the north. Early sites include Qingjiang, Jiangxi province and finds in Shandong and Anhui provinces, as well as important discoveries at Panlongcheng, Huangpi xian, Hubei province.

Bronze culture - a few important facts

Copper ore was mined in neighboring Hubei province at Tonglushan. The site was in use until the Han dynasty. Casting workshops were located near Zhengzhou at Nanguanwai and Zijingshan. The largest foundry was excavated at Yinxi.

Shang bronzes were produced utilizing a piece-mold technique. Bronze ritual vessels were symbolic

of power and legitimacy of dynastic rule. Their production was dependent on forced labor. Their purpose was to reinforce the legitimacy of the succession of kingship through ancestor worship.

Shang Archaeology, Large-scale metallurgy

Textual sources for Shang dynasty - oracle bone inscriptions.

Erlitou, Henan province, ca. 1500 BCE

Near Luoyang in the Yellow River valley

- Site is earlier than Zhengzhou (to the east) and Anyang (to the north)
- Foundations of large buildings, foundry remains and city walls have been excavated
- Important developments in bronze casting and large-scale production
- Erlitou graves have yielded bells, weapons, and bronze vessels
- Vessel shapes inherited from Neolithic pottery
- Mold assembly for bronze casting allowed for incised decoration
- Style I - Decoration featured simple patterns of lines and dots.

Erligang Culture - Zhengzhou Phase, 15th c. - 14th c. BCE

Early Shang phase (16th - 14th/13th centuries BCE) - capital moved five times. Founder Tang defeated the Xia leader, Jie.

Zhengzhou, Henan province, Yellow River valley

Erligang culture (15th - 14th centuries BCE) extended as far south as the Yangzi River

- Walled city with palace buildings, earlier than Anyang (to the north)
- Panlongcheng, near Yangzi River in Hubei province, is an Erligang period city
- Continued mold assembly for bronze production. Additional methods include pre-casting of some sections (such as handles) and casting on, both of which enabled the development of more elaborate and complex shapes.
- Bronzes were produced in large quantities and were used for religious and political purposes
- Style II - Decoration became more elaborate.

13th century BCE - Transitional Phase

Erligang culture dispersed to other areas and local styles emerged

Transitional phase coincides with Loehr's Style III

Yinxu Culture

Late Shang period - capital in Yin (present-day Yinxu, Anyang) in northern Henan province. Founder Pan Geng.

Yin subsidiary capital at Zhaoge

Anyang, Northern Henan province, ca. 1200 BCE

- Oracle bone inscriptions unearthed at Anyang
- Nine Shang rulers (Kings) are associated with the site at Anyang on the basis of inscriptions
- Appearance of horse-drawn chariot suggests contact with North
- Tomb of Fu Hao contains items of various provenances
- Important excavations include:

- YinXu, Tomb 5, a complete tomb with 217 ritual vessels
- Xiaotun yielded turtle plastrons
- Chengziyai (Shandong province)
- Hougang
- Xibeigang yielded a cemetery with shaft tombs and sacrificial burials

Sanxingdui, Sichuan province
Sacrificial pits unearthed

Xin'gan, Wucheng Culture, Jiangxi province
Tomb unearthed

II.3.4 Zhou Dynasty, 11th c. - 256 BCE

Original textual sources for the history of the Zhou dynasty include:

- *Shang shu* (includes an account of the Zhou conquest of the Shang)
- *Yi jing* also known as *Zhou yi* (Book of Changes — a form of divination involving the counting of stalks)
- *Shi jing* (Classic of Poetry, includes 305 poems)
- inscriptions on bronze vessels.

Center of Zhou territory prior to the establishment of their dynasty was in Qishan district, Zhou Plain, and Wei River valley in central Shaanxi province. Prior to defeat of Shang, the capital was moved to Feng and Hao, near present-day Xi'an.

Founder of the Zhou dynasty was King Wu Wang (r.1049/45 - 1043 BCE). Zhou Gong (Duke of Zhou), the younger brother of Wu succeeded, resulting in civil war among other brothers.

Eastern Zhou (770 - 256) Archaeology

Capital moved east to Luoyang in 770 under King Ping.

Wangcheng (Royal city) settlement

Walled settlements characterized by rectangular buildings with stamped earth platforms and tiled roofs.

Major Zhou colonies

situated on main transportation routes in Northern China and included:

- state of Jin at Qucun near Houma, (present-day Shanxi)
- state of Ying near Pingdingshan, central Henan province
- Wey near Yellow River, former Shang capital area, northeastern Henan province
- state of Lu at Qufu, south of present-day Ji'nan, Shandong province
- state of Qi (present-day Zibo), Shandong province

The Zhouyuan (counties of Qishan and Fufeng)

Characteristics of building foundations at two excavated sites:

Fengchu, Shaanxi province:

- Central hall enclosed by narrow buildings
- Built on *hangtu* platform supported by wooden pillars
- Mud and brick, some plaster

Shaochen, Shaanxi province:

- Later group of buildings
- Stone foundations for columns
- Long, arc-shaped roof tiles found
- Ceramics and bone workshops
- Oracle bones
- Hoards of bronzes, probably buried in 771 BCE
- Possibly ritual importance

Warring States period 475 - 221 BC BCE.

Tomb of Marquis Yi of Zeng, ca. 433 BCE

- Leigudun, Sui county, Hubei province
- Four large chambers, modelled after palace design
- Set of 65 bronze bells with the names of their notes inscribed in gold assembled on lacquered racks, located in central hall of tomb
- Chamber for servants who would perform on the instruments
- Storeroom for weapons and chariots.

Bronze culture - a few important facts

Zhou bronzes were produced utilizing a piece-mold technique following the craftsmanship handed down from the Shang. Uniformity of bronze work throughout Zhou regions is notable. Ritual bronze vessels were produced for kings and ministers. Important finds at Puducun, Chang'an, Shaanxi province (date to mid Western Zhou period) and Fufeng, Shaanxi province.

Western Zhou period

New vessel shapes and decorative schemes (including coiled dragons and elephants) are evidence that the Zhou did not perpetuate Shang tradition and styles. Contact with other peoples from south through war and trade also a factor. Elegant bird patterns appear ca. 10th century BCE. The fact that new shapes and types were introduced c. 850 BCE while other forms were no longer made, indicates a possible change in the religious practice associated with bronze industry.

Changes in jade styles also occurred — old forms disappeared and were replaced by strings of personal ornaments.

Early Eastern Zhou period, a.k.a. Spring & Autumn period 770 - 476 BCE

The period is marked by a decline in bronze art development. Bronzes were manufactured for feudal lords and officials and therefore production was dispersed. Iron culture developed in 6th century BCE.

Warring States period 475 - 221 BC BCE.

Lost-wax technique for casting developed at transition to Warring States period. Welding and riveting techniques also were employed. Shift in use from ritual to quotidian purposes.

Rising importance of weapons, chariots and tomb furnishings other than bronze vessels. Evolution of incense burner is indicative of the changing idea of paradise as a place for humans. Mirrors — harmony with cosmos, gods.

Bronze foundry located at Houma, Shanxi province. Geographic variations are identifiable (i.e. Liyu style, Xinzheng style).

II.3.5 Qin Dynasty 221 - 206 BCE

Founded by Qin Shihuangdi (d. 210)

Capital at Xianyang

Mortuary art, Qin Shihuangdi's army of figures and horses

II.3.6 Han Dynasty 206 BCE - 220 CE

Liu Bang founder and first emperor

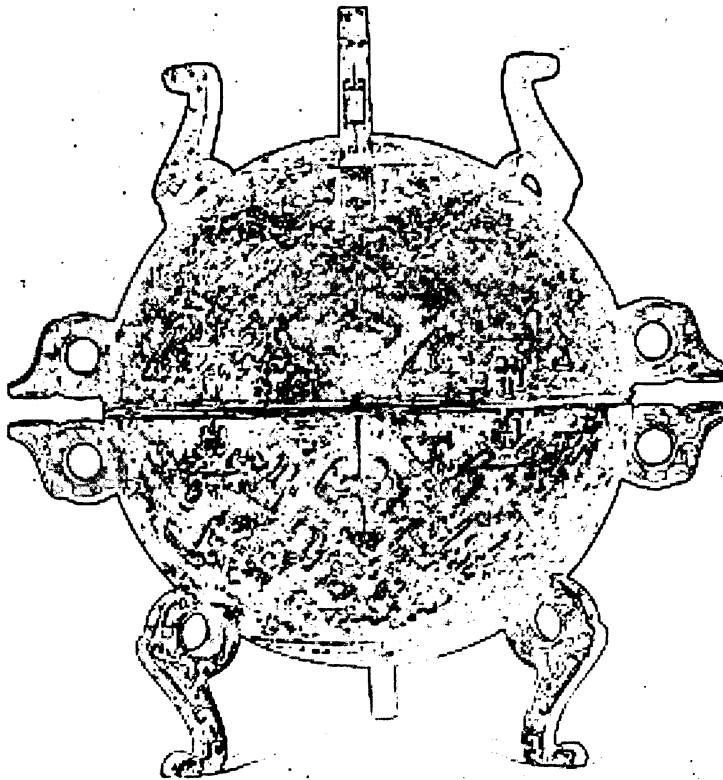
Western Han (206 BCE - CE 6), capital at Chang'an (present-day Xi'an), Shaanxi province

Brief interregnum - Wang Meng interregnum 9 - 23 CE

Eastern Han (25 - 220 CE), capital at Luoyang

Bronze culture - a few important facts

Bronze production includes gold and silver inlays. Most important change is in the development of representational and realistic forms.



II.4 Archaeological Site List, Neolithic - Han

Neolithic Sites

Banpo, Shaanxi province: Early Yangshao culture site
Banshan, Gansu province: Yangshao neolithic culture (also Banshan culture)
Beiyinyangying, Jiangsu province: Songze culture
Chahai culture, Liaoning province
Chengziyai, Shandong province: Longshan culture
Cishan-Peilingang culture, Hebei and Henan provinces
Dadunzi, Jiangsu province
Dahe, Henan province: Middle Yangshao culture
Dapenkeng, Taiwan
Dawenkou culture, Shandong province (also early East-coast cultures)
Daxi culture, Sichuan province
Hemudu, Zhejiang province: earliest East-coast Neolithic culture
Hongshan culture, Liaoning province: Late Neolithic culture
Hougang, Henan province: Longshan culture (Anyang)
Huxizhuang, Shaanxi province: Yangshao culture
Jiangzhai, Shaanxi province: five archaeological periods
Kexingzhuang II, Shaanxi province
Liangzhu culture, Zhejiang province
Longshan culture, Shandong province: Black pottery culture (Later Neolithic)
Luoyang area, Henan province
Machang culture, Qinghai province: late Yangshao Neolithic culture
Majiabang culture, Zhejiang province: undecorated pottery
Majiayao, Gansu province: early Gansu Yangshao culture
Miaodigou, Henan province: Yangshao
Pengtoushan, Hunan province, Yangzi River valley
Qijia culture, Gansu province: Gansu Longshan culture
Qinglian'gang, Jiangsu province: early Neolithic
Qujialing culture, Hubei province
Songze culture, Zhejiang province: Late Majiabang culture
Xiajiadian, North China: ca. 2000 - 1300 BCE
Xiawanggang, Henan province
Xinlongwa and **Xinle** culture, Northern China (near Inner Mongolia), Liao River culture
Yangshao culture, Henan province: Painted Pottery culture
Yinjiacheng, Shandong province: Longshan and Dawenkou
Zhaojialai, Shaanxi province: Later Neolithic culture
Zhoukoudian, Hebei province, "Peking Man"
Zhukaigou culture, Northern Zone: Progenitor of Ordos bronze culture

Shang Dynasty (ca. 1500 - 1050 BCE)

Anyang, Henan province: Yinxu culture, late Shang period
Beijing, Hebei province
Dayangzhou, Jiangxi province, late 2nd millennium BCE
Dongxiafeng, Shanxi province: Erlitou and Erligang culture
Doujitai, Shaanxi province: pre-dynastic Zhou
Erlitou, Henan province: first half 2nd millennium BCE
Fu Hao tomb, Henan province: ca. 1250 BCE

Gaocheng, Hebei province, ca. 1400 -1300 BCE
Karasuk culture, Southern Siberia, ca. 1200 - 800 BCE: “Animal style”
Liulige, Henan province: Erligang, ca. 1500 - 1400 BCE
Ningxiang, Hunan province: Late Shang
Northern Zone, Northern China: Xiongnu (Ordos) culture
Panlongcheng, Hubei province: Erligang
Sanxingdui, Sichuan province: 2nd millennium BCE - Early W. Zhou (4 strata)
Shilou, Shanxi province: Anyang period
Sufutun, Shandong province: Late Shang or Early Zhou
Wucheng, Jiangxi province: Late Erligang
Xindian, Gansu province: Western Painted Pottery culture
Zhengzhou, Henan province: Erligang, ca. 1500 BCE

Western Zhou (1050 - 771 BCE)

Baoji, Shaanxi province: Early Zhou
Chang’an (present-day Xi’an), Shaanxi province
Chengdu, Sichuan province: W. Zhou and later
Fengxi, Shaanxi province: Capital cities of W. Zhou
Linzi, Shandong province: Qi state capital from 850 - 221 BCE
Liulihe, Hebei province
Luoyang, Henan province: late 11th/early 10th BCE - 8th CE; E. Zhou capital
Peng xian, Sichuan province: early W. Zhou bronze hoards
Tunxi, Anhui province: Late Western Zhou and early Eastern Zhou
Xincun, Henan province: burial grounds
Zhangjiapo, Shaanxi province
Zhouyuan, Shaanxi province: major Zhou center.
Zhuangbai, Shaanxi province: hoard of bronzes found

Eastern Zhou (770 - 221 BCE)

Guweicun, Henan province: E. Zhou cemetery
Handan, Hebei province: E. Zhou capital of Zhao state (386 - 228 BCE)
Houma, Shaanxi province: Jin city (584 - 453 BCE)
Huang Tombs at Guangshan, Henan province: lacquered coffins with jade burial suits
Jiangling, Hubei province: State of Chu - Han dynasty
Jincun, Henan province: 5th - 2nd century BCE tombs
Liyu, Shanxi province: 6th - 5th century BCE
Mashan, Hubei province: 4th century BCE Warring States tomb site
Pingshan, Hebei province: 4th century BCE royal tombs (2) of State of Di
Sanmenxia, Henan province: Late E. Zhou cemetery, State of Guo
Shizhaishan, Yunnan province: Late E. Zhou period independent state of Dian
Shou xian, Anhui province: 5th century BCE tomb
Sui xian, tomb of Marquis Yi of Zeng, Hubei province: Warring States period
Wujin Yancheng, Jiangsu province: late 6th/early 5th century BCE walled city
Xianyang, Shaanxi province, mid-4th century BCE palace site
Xiasi, Henan province: E. Zhou cemetery site, 6th century BCE
Xinyang, Henan province: Chu state tombs
Xinzheng county, Henan province: Tomb
Yanxiadu, Hebei province: 7th century BCE

Qin dynasty (221 - 207 BCE)

Fengxiang, Shaanxi province: Tombs of Dukes of Qin

Great Wall of China

Lintong, Shaanxi province: Tomb of Qin Shihuangdi

Shibeidi, Liaoning province

Xianyang, Shaanxi province: Qin capital from ca. 350 - 206 BCE

Yunmeng, Hubei province: Tombs, ca. 278 - 206 BCE

Han dynasty (206 BCE - 220 CE)

Horinger, Nei Monggol: Eastern Han tomb

Juyan, Gansu province: Late Western Han - Early Eastern Han, Beacon tower

Leitai, Gansu province: Flying Bronze Horse from 2nd century CE tomb

Lintong, Shaanxi province: Tomb of Qin Shihuangdi

Lop Nur, Xinjiang province

Luoyang, Henan province: Western Han tomb with early tomb wall paintings

Mahao cave tomb, Sichuan province: Eastern Han rock-cut tomb

Mancheng, Hebei province: Jade burial suits from Tombs of Prince Liu Sheng (d.113 BCE) and Princess Dou Wan

Mangshanzhen, Henan province

Maoling mausoleum, Shaanxi province: Tomb of emperor Wudi (d. 87 BCE)

Mawangdui, Hunan province: Western Han tombs, including Silk Banner from Lady Dai's tomb

Mi xian, Henan province: Eastern Han period tombs, 25 - 220 CE

Nan Yue tomb, Guangdong province: Royal tombs of Independent state, 203 - 111 BCE

Pinglu xian, Shanxi province: Eastern Han painted tomb

Wangdu, Hebei province, Wangdu xian: Eastern Han brick chamber tombs, 182 CE

Wu Liang Ci, Shandong province: Wu Family shrines

Xingping xian, Shanxi province: Western Han tomb of General Huo Qubing

Xiaotangshan, Shandong province: Offering shrine of Guo Du

Xuzhou, Jiangsu province: Terracotta soldiers from Middle Western Han pits; Honglou, Jiunudun and Miaoshan tombs, Maocun and Baiji ancestral halls

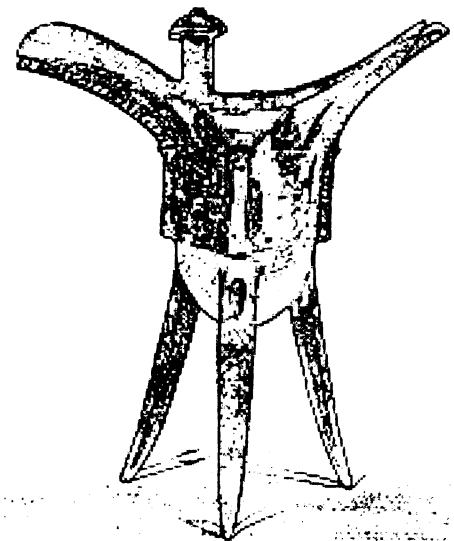
Yangjiawan, Shaanxi province: Early Western Han period tombs (2)

Yangling, Shaanxi province: Terracotta army figures from Imperial tomb of Jingdi

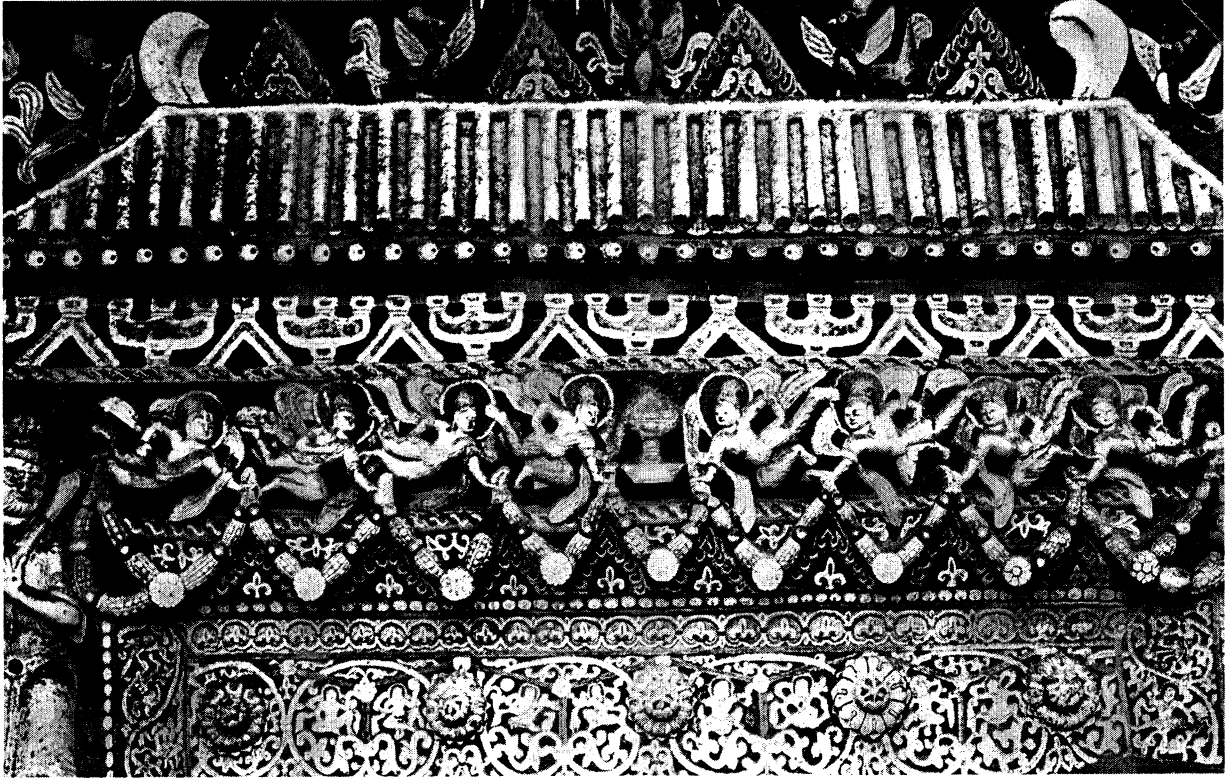
Yangzishan tomb 1, Sichuan province: From a group of approx. 200 tombs

Yinan, Shandong province: last qtr 1st century CE

Yinqueshan, Shandong province: Western Han tombs (10)



Part III



Architecture

III Chinese Architecture

Introduction

The challenge in cataloguing Chinese architecture is in deciding whether to organize sites alphabetically, or by their location in one of China's twenty-five provinces and autonomous regions. Historians of early Chinese art will find the latter method preferable since archaeological finds may not be located at the sites of present-day cities.

Collections that employ an alphanumeric system can assign a number, preferably a two-digit cutter number, to each of the provinces or regions for display on the label. Sample U-M Pinyin cutter numbers are provided as one possible solution. Cataloguing examples in several sections of this guide will employ this method. Alternatively, the twenty-five provinces and autonomous regions can be numbered using either of the two alphabetized sequences on the following page, depending on whether the collection is romanized in Wade-Giles or Pinyin. Variant spellings (frequently found on old maps and sources) are given in parentheses.

A second question that arises in cataloguing Chinese architectural materials is how to classify rubbings. Rubbings may be made from the relief carvings on the walls of a tomb chamber *in situ*, or may document individual tiles or groups of tiles that have been removed from their original context and housed in public or private collections. The former should be classified as architectural materials, while the latter are best classified under sculpture.

How to handle cave sculptures that have been cut out of their original context is another important consideration when cataloguing architecture. Some collections, rather than filing under current repository, prefer to recreate an integrated whole. If this approach is taken, works from disparate private and public collections can be brought together and filed with architecture. For example, by reuniting the two donor processions removed from the Binyang cave at Longmen and currently housed in the Nelson Gallery and Metropolitan Museum of Art collections, the original appearance of the cave will be restored. Patrons will be able to easily locate the two panels, which might have unrelated cataloguing numbers if filed under sculpture, and cross-references will not be necessary. If collections opt for the reintegration method of cataloguing, any associated rubbings will be filed under architecture, rather than sculpture.



III.1.2 Chinese Provinces and province codes

In the first column Wade-Giles equivalents are given in parenthesis.

In the second column alternate spellings found on old maps are given in parenthesis.

Sample cutter #s are given for both columns, however only Pinyin codes are used in this guide.

Pinyin

<u>Provinces</u>	<u>Cutter #</u>
1. Anhui (An-hui)	A5
2. Fujian (Fu-chien)	F9
3. Gansu (Kan-su)	G2
4. Guangdong (Kuang-tung)	G5
5. Guizhou (Kuei-chou)	G9
6. Hebei (Ho-pei)	H2
7. Heilongjiang (Hei-lung-chiang)	H4
8. Henan (Ho-nan)	H5
9. Hubei (Hu-pei)	H7
10. Hunan (Hu-nan)	H9
11. Jiangsu (Chiang-su)	J4
12. Jiangxi (Chiang-hsi)	J6
13. Jilin (Chi-lin)	J8
14. Liaoning (Liao-ning)	L6
15. Qinghai (Ch'ing-hai)	Q6
16. Shaanxi (Shen-hsi)	S2
17. Shandong (Shan-tung)	S3
18. Shanxi (Shan-hsi)	S7
19. Sichuan (Ssu-ch'uan)	S9
20. Yunnan (Yun-nan)	Y8
21. Zhejiang (Che-chiang)	Z6

Autonomous Regions

22. Guangxi Zhuang (Kuanghsi)	G7
23. Nei Menggu (Inner Mongolia)	N3
24. Ningxia Hui (Ningsia Hui)	N7
25. Xinjiang Uygur (Hsin-chiang)	X6

Wade-Giles

<u>Provinces</u>	<u>Cutter #</u>
1. An-hui	A5
2. Che-chiang (Chekiang)	C4
3. Chiang-hsi (Kiangsi)	C5
4. Chiang-su (Kiangsu)	C6
5. Chi-lin (Kirin)	C7
6. Ch'ing-hai	C8
7. Fu-chien (Fukien)	F9
8. Hei-lung-chiang (Hei-lung-kiang)	H4
9. Ho-nan	H5
10. Ho-pei	H6
11. Hu-nan	H8
12. Hu-pei	H9
13. Kan-su	K2
14. Kuang-tung (Kwangtung)	K5
15. Kuei-chou (Kweichow)	K7
16. Liao-ning	L6
17. Shan-hsi (Shansi)	S3
18. Shan-tung	S4
19. Shen-hsi (Shensi)	S6
20. Ssu-ch'uan (Szechwan)	S9
21. Yun-nan	Y8

Autonomous Regions

22. Hsin-chiang Uighur (Sinkiang Uighur)	H7
23. Inner Mongolia	I5
24. Kuanghsi Chuang (Kwangsi Chuang)	K4
25. Ningsia Hui (Ningsia Hui)	N7

Not included in this list are Tibet (Xizang) and Taiwan. Determining how to categorize each of these regions can be a sensitive political question that each institution will need to settle based on faculty and staff preferences. The Fogg system considers Tibet as a unique culture, although the country code assigned to Tibet (**53.1**) would indicate that it is considered a subdivision of China. If Tibet is catalogued with China, a province code **X9** will keep works from this region together.

Similarly, Taiwan will need a code for architectural sites on the island. Use **T2** for Taiwan. Care also should be taken to differentiate between romanizations systems. It is preferable to use Wade-Giles for Taiwan, even if the remainder of the collection has been romanized using the Pinyin system. Again, this sensitive issue will be determined with faculty input.

III.1.3 Selected Chinese sites and their provinces

This list is not intended to be comprehensive, but does include most of the architectural and other sites referenced throughout this guide.

Site or county	Alternate name	Province
Anyang		Henan
Astana		Xinjiang
Bamiaoxiang		Sichuan
Banpo		Shaanxi
Binglingsi		Gansu
Chang'an		Shaanxi
Changbaishan		NE China
Changsha (Mawangdui)		Hunan
Chengdu		Sichuan
Dahecun		Henan
Dahuting		Henan
Datong		Qinghai
Dawenkou		Shandong
Dazu		Sichuan
Dunhuang		Gansu
Emeishan	Mount Emei	Sichuan
Erlitou		Henan, Yanshi Xian
Feilafeng		Zhejiang
Fufeng		Shaanxi
Gong xian		Henan
Guangzhou	Canton	Guangdong
Guilin		Guangxi
Hangzhou		Zhejiang
Harbin		Heilongjiang
Huashan	Mount Hua	Shaanxi
Huangshan	Mount Huang	Anhui
Hemudu		Zhejiang
Holingol		Nei Monggol
Houma		Shanxi
Jiaoshan		Jiangsu
Kaifeng		Henan
Khotan		Xinjiang
Kizil		Xinjiang
Kucha		Xinjiang
Lake Kunmin, Xi'an		Shaanxi
Lhasa		Xizang (Tibet)
Liangzhu		Zhejiang
Licheng xian		Shandong
Lintong		Shaanxi
Longmen		Henan
Luoyang		Henan
Lushan	Mount Lu	Henan

Site or county	Alternate name	Province
Maijishan		Gansu
Mancheng		Hebei
Miran		Xinjiang
Mount Qomolangma	Mount Everest	Tibet
Nanjing		Jiangsu
Panlongcheng		Hubei, Huangpi xian
Peiligang		Henan
Puducun, Chang'an		Shaanxi
Qingjiang		Jiangxi
Rawak		Xinjiang
Shaolinsi		Henan
Shenyang		Liaoning
Shilin		Yunnan
Suzhou		Jiangsu
Taipei	Taipei * (preferred spelling)	Taiwan
Tai Hu	Lake Tai	Jiangsu
Taishan		Shandong
Tianlongshan		Shanxi
Tonglūshan		Hubei
Urumqi		Xinjiang
Wanfosi		Sichuan
Wangdu		Hebei
Wei River Valley		Shaanxi
Wenshushan		Gansu
Wu Liang Si		Shandong
Wuling Mountains		Hebei
Wushan		Gansu
Wutaishan	Mount Wutai (Five Terrace)	Shanxi
Wuyishan	Mount Wuyi	Fujian
Xi'an		Shaanxi
Xiantangshan		Hebei
Xiudingsi, Mt. Qingliang		Henan
Yin, Anyang	present-day Yinxu	Henan
Yungang		Shanxi
Yushan	Mount Yu	Taiwan
Zhaoge		Henan
Zhengzhou		Henan

III.2 Chinese Architecture Terminology

Knowing a few common words in Chinese may prove useful to the cataloguer.

	Pinyin	WG
Central	zhong	chung
East	dong	tung
North	bei	pei
South	nan	nan
West	xi	hsi
Left	zuo	tsuo
Right	you	yu
Above	shang	shang
Below	xia	hsia
Great, big	da	ta
Small, little	xiao	hsiao
City	shi	shih
County	xian	hsien
Province	sheng	sheng
Lake	hu, hai	hu, hai
Landscape	shanshui	shan-shui
Mountain	shan	shan
Ocean	yang	yang
River	jiang, he	chiang, ho
Gate	men	men
Hall	dian	tien

III.3 Architecture Classification

When cataloguing architecture, indicate:

- Line 1 Architecture & country codes
- Line 2 Province and Site codes
- Line 3 Form (funerary) + identifier codes

III.3.1 First Line

The first line of cataloguing information is a concatenated number representing both the medium (one digit) and the country code (2 digits). In the Fogg system employed at University of Michigan, **153** is the first line number indicating Chinese Architecture. **1** represents the architecture medium, while **53** is the country code for China.

III.3.2 Second Line

The second line is an alphanumeric, such as a Cutter number, representing the site of a particular monument. Location is the primary means of dividing the collection, and may take the form of province, followed by a city, region or specific locale. As mentioned above, it may be preferable for some collections to arrange sites alphabetically by locale without first subdividing by province.

An alternate method, often effective in cataloguing sculpture and painting, is to subdivide by historical period. For architecture and archaeology, however, this method can create confusion for collection users because of the continued use of a given site over the centuries. Nonetheless, with the archaeological site list that follows (Appendix VII.1), the user of this guide has the flexibility of cataloguing by period, site, or a combination of the two.

To file by historical period, simply number the dynasties sequentially, beginning with the prehistoric period and culminating with the current century, or use the number system suggested in the introduction. Then to unite historical period with a given region, combine the two sets of numbers (or letters and numbers). To give precedence to the historical period, it must come before the province designation as in one of the following examples:

153	Chinese Architecture, Han	
309	dynasty, Hubei province	(period=3; province=09)
or		
153:3	Chinese Architecture, Han	(period=3, added to line 1)
H7	dynasty, Hubei province	(province=H7)

General scenes, including both natural and cultural aspects of society, may be held at the beginning of the architecture section by assigning a second line number that keeps them together. Other examples of the types of categories that precede regional scenes are maps, chronologies and tables, architectural construction and reconstructions, plans, diagrams and elevations, etc. Where province is known, these may be filed with the region by placing the province code in the first part of the 2nd line preceding the general code number. Alternatively, these scenes may be held together under “General” at the beginning of the classification by placing the regional number in the second part of the 2nd line. Architectural drawings, plans and diagrams that are specific to a particular site are filed with that site and given a 3rd line number to indicate “plan”, “elevation”, etc.

III.3.3 Third line

The function of the building type is designated by the numbering system of the third line.
The categories and associated numbers are as follows:

1 General scenes

panoramas, aerial views, maps, plans, elevations, and other related materials including reconstructions and historical drawings, etc.

2 Religious buildings

Temple complexes
Pagodas and stupas
Cave temples and other rock-cut complexes
Mosques and minarets
Churches
Shrines and other sacred sites

3 Imperial residences

Palaces
Fortresses
Villas
Aristocratic residences

4 Private residences

Domestic and vernacular
Farms
Workshops and studios
Apartments

5 Educational institutions

Schools, colleges and universities
Libraries

6 Museums and art galleries

7 Amusements

Theaters and auditoria
Restaurants, bars and brothels

8 Commercial and government buildings

Office buildings
Hospitals
Postal
Railroad and other transportation services

9 Mortuary

Tombs and Mausolea
Mortuary and memorial shrines
Ostuaries

III.3.4 Cataloguing Examples

The first example is satisfactory for a smaller collection where primary users need to locate historical materials. In this example, the second line number is derived by following the scheme provided in the introductory remarks, or by numbering the periods chronologically, beginning with the Neolithic period. The building function is designated on the third line. Note that in an alphanumeric system, the first line number is self-explanatory, obviating the need to describe in text the medium and country code, "Chinese Architecture". Descriptive labeling systems should include this information. The text at right represents a label description.

<u>Period</u>	153	Qin dynasty, Lintong, Tomb of	
	5	Qin Shihuangdi, Site map	(.2=alternate period #)
	9QS 1 A		

The second method is preferable for larger collections. Finds are grouped regionally, so the collection will need to provide additional finding aids for patrons. In this example the second line number consists of two parts. In the first part, the 25 provinces and autonomous regions are assigned either a one to two digit number or alphanumeric cutter number (**16**, **S2** or **S6** in the examples below). The second part consists of a cutter number representing the location (**L##** in the examples below). Unidentified locales without a location cutter number and other general scenes from the province are held together at the beginning of the section. The building function is designated on the third line.

Province as #1-25

153	Shaanxi province, Lintong,	
16L##	Tomb of Qin Shihuangdi,	(16=province, a sequential #)
9QS 1 A	Site map	

Province as PY Cutter#

153	Shaanxi province, Lintong,	
S2 L##	Tomb of Qin Shihuangdi,	(S2=province, a cutter #)
9QS 1 A	Site map	

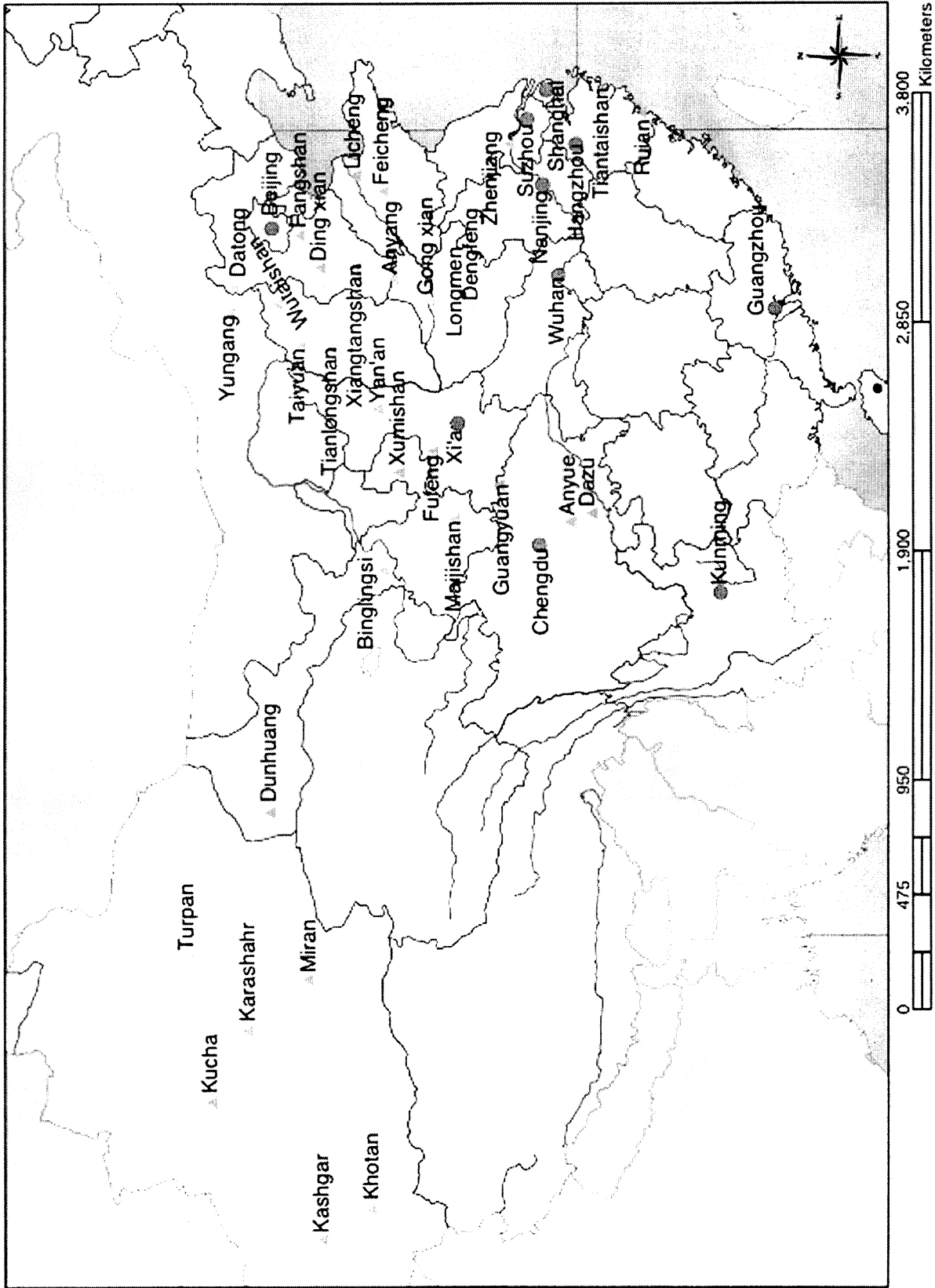
Province as WG Cutter# with WG romanization

153	Shen-hsi province, Lin-tung,	
S6 L##	Tomb of Ch'in Shih-huang-ti,	
9QS 1 A	Site map	

The third method is a compromise. The first line is modified (using a colon after the medium and country codes) to add a number representing the historical period. The second and third lines follow the sub-division by province and specific site described in the second example above.

<u>Both</u>	153:5	Qin dynasty, Shaanxi prov.,	(153:.2=alternate#)
	16 L##	Lintong, Tomb of Qin	
	9QS 1 A	Shihuangdi, Site map	

Buddhist Sites of China



Major Buddhist Cave Temples and sites (list is not intended to be comprehensive)**Gansu Province**

Binglingsi Caves

- Northern Liang (502-507) to Ming dynasty

Dunhuang (or Mogao Caves)

- Important site from ca. 366 - end 13th century
- 492 caves extant
- Caves with wall paintings and clay sculptures shaped over wooden armatures
- Earliest wall paintings are ca. mid-5th century, Northern Wei period

Maijishan Caves

- Northern Wei - Tang dynasty; some Qing additions
- Approximately 194 caves in a sheer cliff face, largely inaccessible and isolated
- Caves with some paintings; most with clay sculptures

Wenshushan, south of Jiuquan

- Important regional center from Wei (386) to modern period
- 10 extant caves
- Clay sculpture
- *Qianfodong* (Thousand Buddhas Cave) consists of a pagoda-shaped central pillar, wall and ceiling murals, and sculpture

Wushan

- Dated inscription (559) from the Northern Zhou period (557-581)
- Cliff-cut engraving of Buddha Triad

Hebei Province

Xiangtangshan Caves

- Northern Qi period (550-77)
- Mountain site straddles two provinces — Hebei on south side has 7 shrines; Henan on north side has 3 shrines
- Caves with sculpture

Henan Province

Gongxian Caves

- Late Northern Wei period (386 - 535)
- 5 caves, three cliff-side images, and 238 figural niches
- Wall carvings preserved in situ

Longmen Caves

- 494 - ca. 900, main activity dates from early 6th - late 7th centuries
- Imperial patronage of Northern Wei emperors
- 12 main caves
- Limestone sculpture
- Binyang Cave wall carvings in Kansas City, Nelson Atkins Museum and New York, Metropolitan Museum of Art
- Colossal Vairocana Buddha dates from 672-3, commissioned by emperor Tang Gaozong

Shaolin temple, Dengfeng county

- Famous as the site where Bodhidharma meditated facing a rock for nine years

Songyuesi Pagoda

- Built in 520, Northern Wei period
- Oldest surviving Chinese pagoda, a twelve-sided brick structure

Xiudingsi Pagoda, Mount Qingliang

- One-storey pagoda, formerly from a monastery founded ca. 494-550
- Probably rebuilt in 8th century, Tang dynasty
- Structure composed of molded and decorated bricks

Shandong Province

Licheng xian caves

mid-6th century

Qianfoyan (Thousand Buddhas cliff) dated to ca. 650

Foyusi (Buddha Ravine Temple) was a pilgrimage site with some remains of Sui dynasty sculpture and dated inscriptions

Shanxi Province

Tianlongshan Caves

- 5th - 8th century
- Five caves date to Northern Qi (550-77); one to Sui (589-618); remainder to Tang (618-960)

Wutaishan (Five Terrace Mountain) or Qingliangshan (Mountain of Clear Coolness)

- Important northern China Buddhist center and one of four important Buddhist mountain sanctuaries
- At one time there were over 200 temples in the area, dating from Northern Qi period (550-77) onwards
- Oldest wooden building extant in China is the main hall of Nanchansi (built 782)
- Second oldest extant building is Eastern Great Hall of Foguansi (built 857)

Yungang Caves (near Datong)

- Dated ca. 460 - 94
- 53 caves with approximately 51,000 Buddhist images
- Imperial patronage — begun by Emperor Wen Cheng in 460
- Central Asian influence evident in earlier caves

Sichuan Province

Bamiaoxiang (north of Anyue)

- Tang dynasty, 8th century
- 125 sculptural niches with 1600 images in a 400 meter site
- Nirvana gully, so-called for the carved cliff sculptures depicting nirvana on north side of the gully
- Sutra texts are carved on the south side

Dazu Caves

- Tang - Song (12 sites) to Ming- Qing (8 sites)

- Over 50,000 images from 40 different locales feature Buddhist, Daoist, and Confucian sculptures

Wanfosi (temple of Ten Thousand Buddhas)

- 5th - 8th century temple with history of earlier Han dynasty structure on the site

Zhejiang Province

Feilaifeng Caves (near Hangzhou)

- Yuan dynasty (1279-1368) site
- Stone sculptures include Tantric deities familiar in Tibetan Buddhism

Tiantaishan

- Famous scenic spot
- Buddhist center established in the 6th century, notable as the site of Tiantai sect (Japanese: Tendai)
- Nine-storey hexagonal pagoda erected at Guoqingsi in 598 still extant, although other structures at the adjacent compound date from Qing dynasty (18th century) rebuilding campaign

Silk Route Sites

Bamiyan

- Important Buddhist center by 7th century
- Two Colossal Buddhas (38 meters and 55 meters), possibly dating to 8th-9th centuries, are rock-hewn with stucco overlay and painted
- Destroyed in 2000

Bezeklik, Xinjiang province (near Turfan)

- 57 caves
- originally painted

Khotan, Xinjiang province

- Buddhist center

Kizil, Xinjiang province (near Kucha)

- 3rd - 5th centuries
- Cave temples
- Plan includes main chamber and pillar with side passages for circumambulation
- Barrel-vaulted ceilings

Kucha, Xinjiang province

- Important Buddhist center in 4th century

Miran, Xinjiang province

- Wall paintings

Rawak, Xinjiang province

- Great stupa and vihara

III.5 Imperial Architecture, Beijing

third line # 3

Beijing imperial architecture of the Ming and Qing dynasties emphasizes a south to north progression and is described below in those terms. For greater clarity in cataloguing imperial architecture (both in Beijing and in other similar locations), this progression should be maintained wherever possible. Those collections that have images of only a few structures should nonetheless provide ample room within an alphanumeric system to accommodate later additions.

A note concerning the names of the structures: Chinese romanizations may be strung together without capitalization, rendering them difficult to read by those unfamiliar with the language. Or, for example, the romanizations for “gate” (*men*) and “hall” (*dian*) may be separated and capitalized for greater clarity. Be aware that different sources will treat the names of the structures in different ways, and choose the form that is most helpful to the patrons of your collection.

Ming Dynasty

Sacrificial areas of the capital were conceived by Zhu Di (Yongle emperor), and include the following structures:

- The Altar of the Sun, outside and to the east of the city wall, and on an east-west axis roughly bisecting the Three Great Halls of the Forbidden City
- The Altar of the Moon, outside and to the west of the city wall, and on an east-west axis roughly bisecting the Three Great Halls of the Forbidden City
- The Altar of Earth (Di Tan) in the northern quadrant of the capital, outside the city wall and running on a north-south axis with the Altar of Heaven
- The Altar of Heaven, in the southern quadrant, originally outside, but later enclosed within the outer city.

Structures at the Altar of Heaven include:

- Western Gate, in the outer wall
- Western Heavenly Gate, inner wall
- Ritual Instruments Office, between the two walls, west of the three main structures, northern building
- Sacrificial Animals Stable, between the two walls, west of the three main structures, southern building
- Abstinence Palace, inside the inner wall, south of the Western Heavenly Gate and west of the three main structures

Along the north/south axis are three main structures and a few subsidiary buildings used for annual rites by the emperor during the first moon of the year and at winter solstice:

- Precious Clothing Platform, southeast of the Circular Mound
- Circular Mound, enclosed by a square
- Imperial Kitchen and Storage, located at the northeast corner of the Circular Mound
- Slaughter Pavilion, located east of the Imperial Kitchen and Storage near the Circular Mound
- Imperial Vault of Heaven
- Complete Virtue Gate, along the north-south axis between the Imperial Vault of Heaven and the Hall for Prayer for a Prosperous Year
- Yuelu Bridge, causeway between the Complete Virtue Gate and the Gate of Prayer for a Prosperous Year

- Precious Clothing Platform, to the east of the Yuelu Bridge south of the Gate of Prayer for a Prosperous Year
- Gate of Prayer for a Prosperous Year, within the square boundary of the Hall for Prayer for a Prosperous Year
- Hall for Prayer for a Prosperous Year, enclosed by a square
- Hall of the Imperial Heavens, northernmost structure on the north-south axis
- Imperial Kitchen and Storage, located at the northeast corner of the Hall for Prayer for a Prosperous Year
- Slaughter Pavilion, located east of the Imperial Kitchen and Storage near the Hall for Prayer for a Prosperous Year

I Outer City

- Southern outer city wall is 22.5 kilometers in perimeter
- Outer walls, work begun in 1370
- Southern boundary of capital extended between 1419 - 1421
- Outer city, a southern extension, walled in 1553

Structures of the outer city include:

Yongding Men, southernmost gate of the Outer City

Altar of Heaven complex on east.

- Completed in Ming Dynasty, Jiajing era (1522-1566).
- Originally located beyond the city walls.
- Enclosed within a double wall. Outer wall approximately 1700 meters across, and 1600 meters north/south.
- Contains three circular structures (circle is symbolic of Heaven). South to north: Circular Mound, Imperial Vault of Heaven, and Hall for Prayer for a Prosperous Year. See above for complete list of additional structures.
- Used by Emperor for yearly rites.

Altar of the First Crops complex on west, erected in the mid-Ming dynasty

II Inner City

Beijing's administrative city surrounds the Forbidden City, the innermost compound, with four walls, four gates and corner towers. Northern inner city wall is 23.5 kilometers in perimeter.

Structures include:

Zhengyang Men South central inner city gate

Da Ming Men Great Ming Gate, north of Zhengyang Gate, later renamed *Da Qing* under the Qing, and *Zhonghua* (China) at the beginning of the Republican period

Qianbulang Imperial Way

Five Marble Bridges, span the waterway connecting to *Taiye Pond*

Chengtian (Tian'an) Men

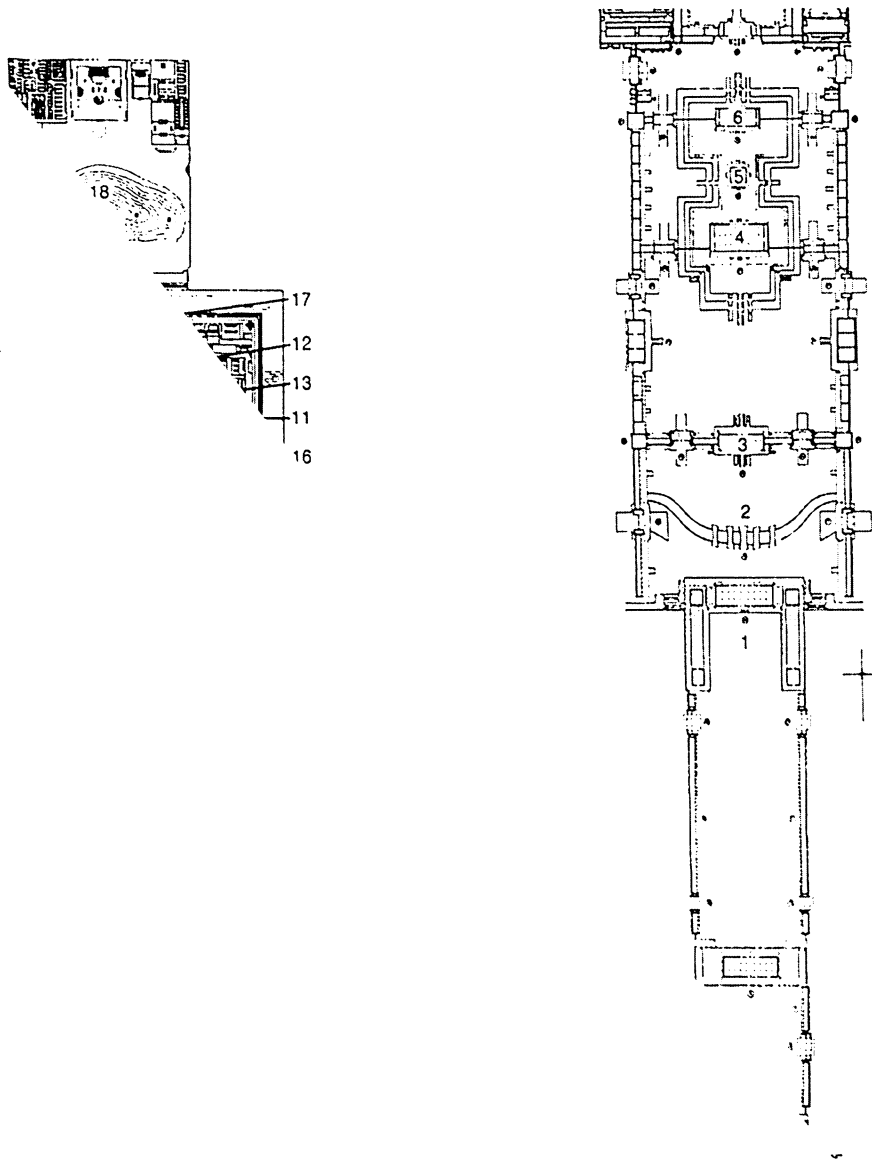
Duan Men Uprightness Gate

Wu Men Meridian Gate, entrance to the Forbidden City, also referred to as Noon Gate

Plan of the Forbidden City, Beijing

Plan of the Forbidden City from Marble Bridges to Back Gate

Source: Liu Dunzhen, *Zhongguo gudai jianzhu shi*, 1st edition.



0 50
M
Central
1
18

III.5.2 Forbidden City

Zijin Cheng “Purple Forbidden City”

- Innermost - walled compound, 960 meters north/south and 760 meters east/west
- Qing dynasty rebuilding in Beijing was primarily focussed on the Forbidden City, and included repairs and additional housing.

	<p><u>Ancestral Temple</u>, eastern complex erected under Yongle emperor and located between the <i>Duan</i> and <i>Wu</i> gates</p> <p><u>Twin Altars of Soil and Grain</u>, western complex erected under Yongle emperor and located between the <i>Duan</i> and <i>Wu</i> gates</p> <p><u>Five Marble Bridges</u>, span the <i>Jinshui</i> River</p>
<i>Taihe Men</i>	<u>Great Harmony Gate</u>
<i>Taihe Dian</i>	<p><u>Great Harmony Hall</u>, one of Three Great Halls raised on a marble platform. 64 meters in length x 35 meters in width.</p> <p>Used for the following purposes: New Year’s ceremony, celebration of winter solstice, emperor’s birthday, announcement of successful candidates in imperial examination process.</p>
<i>Zhonghe Dian</i>	<p><u>Central Harmony Hall</u>, (or Complete Harmony), one of Three Great Halls raised on a marble platform.</p> <p>Used by the emperor to make final preparations before entering the <i>Taihe Dian</i>, and to make an annual examination of the seeds for the upcoming year.</p>
<i>Baohu Dian</i>	<p><u>Preserving Harmony Hall</u>, (or Protecting Harmony), one of Three Great Halls raised on a marble platform.</p> <p>Used for imperial examinations; honoring high-ranking successful scholars, official appointments, and banquets for foreign ambassadors during the Qing dynasty.</p>
	<p><u>Three Back Halls</u> are raised on a single marble platform and enclosed by covered corridors and gates on all sides. They are smaller-scale replicas of the Three Great Halls, built in 1420.</p>
<i>Tianqinggong</i>	<u>Palace of Heavenly Purity</u> , First of the three was used as the Emperor’s bedroom.
<i>Jiaotaidian</i>	<p><u>Hall of Union</u> (or Hall of Mutual Ease), Middle hall was the empress’ s throne room and ceremonial hall.</p> <p><u>Palace of Earthly Repose</u>, Northernmost was the empress’s bedchamber.</p>
	<p>During the Qing dynasty, functions of the three back halls changed. The front hall was used for audiences and receiving ambassadors. The middle hall was used for storage purposes, and the northernmost hall was used for the preparation of Manchu rites.</p>
<i>Yangxindian</i>	<p><u>Hall of Mental Cultivation</u>, Palace Complex located on the western side of the Three Back Halls, south of the Six Western Palaces</p> <p>Used by Empress Dowager Cixi (1835-1908)</p>
<i>Ningshou</i>	<p><u>Tranquil Longevity</u>, Palace Complex located on the eastern side of the Three Back Halls, south of the Six Eastern Palaces.</p> <p>Building campaign of Qianlong emperor (r. 1736 - 1796).</p>

Six Eastern Palaces, complexes flank the Three Back Halls on the east. Used as residences for imperial wives and widows, and grouped in two rows of three.

Six Western Palaces, complexes flank the Three Back Halls on the west. Used as residences for imperial wives and widows, and grouped in two rows of three.

<i>Yuhuayuan</i>	<u>Imperial Garden</u>
<i>Qianqiuting</i>	<u>Pavilion of One Thousand Autumns</u>
<i>Wanchunting</i>	<u>Pavilion of One Thousand Springs</u>

<i>Shenwu Men</i>	Back (northernmost) gate of the Forbidden City.
<i>Jing Shan</i>	<u>Coal Hill</u> , an artificial mountain.
	<u>Drum and Bell Towers</u>

In the 20th century, the imperial buildings were transformed, becoming museums and national monuments. Most of the old city walls and gates were removed. Monuments and other structures erected at Tian'an Men Square include:

- Monument to the People's Heroes (1958)
- Renmin Dahui Tang* (Great Hall of the People), located on the western side of the square
- Museum of Chinese History
- Museum of the Cultural Revolution
- Mausoleum of Chairman Mao, located on the north/south axis between the Monument to the People's Heroes and the Zhengyang Gate.

III.6.1 Funerary Architecture Typical construction features

third line #9

Han dynasty

- A circular grave mound, representing heaven, within a square fortified wall, representing earth
- Underground funerary chamber
- Covered by an artificial mound
- Enclosed within a fortified wall
- Approach is from the south
- Spirit Road flanked by beacons, watch-towers and stone figures

Tang dynasty

- Styled after the Han prototype

Yuan dynasty

- Follows Mongol funeral customs

Ming dynasty

- Two types are predominant, either a two-courtyard or three-courtyard form.

The buildings consist of the following:

- Formal entrance with three doors
- Courtyard leading to a Gate of Heavenly Favors. In tombs with only two courtyards, the first entrance and Gate of Heavenly Favors are combined.
- Hall serving as a front porch and oriented on a north/south axis
- Second courtyard
- Principal building, the Hall of Heavenly Favors, or Sacrificial Hall, where rites were performed
- Five Precious Objects — reproductions in red-painted wood of Shang and Zhou dynasty bronzes (hu and ding) serving as flower vases (2), candle-sticks (2) and incense burner (1)
- Doorway
- Third courtyard with stele pavilion, protective screen door, and stone altar. Most stele towers range in height between 20 - 22 meters square at the base.
- Beyond the altar is the grave enclosure, a fortified enclosure whose entrance was guarded by the stele pavilion sheltering the grave stele. The underground vault was covered by a large hill hiding the entrance to the tomb.

III.6.2 Funerary Architecture, Han - Tang dynasty

third line #9

From the Han dynasty onward, tomb design followed fairly consistent principles. Orientation at the site is one characteristic that a cataloguer can generally rely upon. Because tomb layouts display little variety over time beyond embellishments, the cataloguer can block out a sequence of numbers and letters to indicate the different portions of the structure — the long approach passages, antechambers, and main rooms laid out on the central north-south axis, with subsidiary storage chambers intersecting the passageway and running east-west.

When cataloguing the tombs, indicate:

Line 1 Architecture (and optional: historical period)

Line 2 Site

Line 3 Form (funerary) + identifier

For emperors, identify by both dynasty and reign name.

Examples:

In the following example, the second line includes Cutter numbers for both province and site names. The third line includes a number indicating funerary architecture (**9**) and two letters representing the name of the tombs (**WJ**) followed by a letter (**A**) representing the specific tomb, since there are eight at this particular location. The second part of the third line number provides the orientation of the painted decoration. The number (**7**) refers to the specific chamber (see below for a possible list of qualifiers), while the letter (**b**) refers to the cardinal direction.

153	Gansu province, Jiayuguan, Wei-Jin
G2 J43	Tombs, Tomb #1, rear chamber,
9WJA 7b	east wall: Silkworm industry

or with an historical qualifier (7) on the first line, the same tomb might be catalogued as follows:

153:7 Chinese Arch., Wei Dynasty
G2 J43 Gansu prov., Jiayuguan, Wei-Jin
9WJA 7b Tombs, Tomb #1, rear chamber,
 east wall: Silkworm industry

or without numbers, the country and medium will need to be spelled out:

CH. Architecture, Gansu prov.
 Jiayuguan, Wei-Jin Tombs, Tomb #1
 rear chamber, e. wall: Silkworm industry

Where there are views of the setting in addition to the tomb interior, the third line qualifiers **e** (exterior) and **i** (interior) may be used in conjunction with the site number.

- 1 General views, panoramas, aerial views, maps, plans, elevations, related materials
- 2 Approach passageway
- 3 South entrance
- 4 Internal passageway
- 5 Side chambers
- 6 Central room or ceremonial hall
- 7 - 9 Rear rooms (room for coffins, central banqueting room, and servant's quarters)

Both within and without the structure, the cataloguer should determine a manner of progressing through the architectural space. For example, moving from one wall to another, the walls are numbered south (a), east (b), north (c), west (d), and ceiling (e), and should always follow the same progression. Alternatively, the walls are numbered according to their importance to the original tomb occupant and viewers. In this case, the progression will be south (a), east (b), west (c), north (d), and ceiling (e).

Finally, within the structure, the walls will need to be divided into portions describing upper, lower, right, left, center, etc. This can be achieved in two ways: by dividing the wall into numbered sections, or by adding an additional letter to the cardinal direction.

III.6.2.1 Tombs of the Han through Tang Dynasty

Gansu province

Wei-Jin Tombs at Jiayuguan

- Wei (220 - 264 CE) and Jin (265 - 419 CE) periods
- Eight tombs (M1 - M8), of which six contained painted bricks (M1, M3 - M7)
- M1, tomb occupant named Duan Qing; earliest in date
- Vaulted brick chambers with gate tower surmounting entrance
- Painted bricks (standard size: 17 x 36 cm. each) are decorated with single scenes. Plaster wash, painting outlined in ink and finished with bright colors
- Larger bricks over gateways are approximately 66 x 102 cm. each
- Bricks systematically arranged according to subject matter on tomb walls
- Front chamber: hunting, farming, cattle-herding, military activities, male occupations (military farming: tuntian)
- Rear chamber: household activities, silkworm industry, and feminine pursuits

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Foyemiao Tomb near Dunhuang Temple complex

- Tomb of Di Zongying
- Possibly 4th century
- Dismantled and reconstructed at cave #143 of Dunhuang complex
- 559 painted bricks

Tomb at Xindiantai, near Dunhuang

- Tomb of Lady Si

Hebei province

Tombs of Prince Liu Sheng (d. 113 BCE) and Consort Dou Wan at Mancheng

- Western Han Dynasty, late 2nd century BCE.
- Excavated in 1968.
- Tomb of Liu Sheng comprised of central axis with long side chambers near entrance, leading to a rear chamber with three rooms, lined with stone slabs.
- Tomb artifacts include jade burial suits, lamp with kneeling girl (Hebei Provincial Museum), hill jar censer in shape of boshanlu (Beijing, Imperial Palace Museum), etc.
- Tomb of Dou Wan was in a separate rock-cut tomb, with similar features.
- Tripartite division is a common feature of Han tomb construction.
- Storage chambers near entrance housed horses and chariots.

Eastern Han Tomb No. 1 at Wangdu

- Excavated at Suoyao cun; surmounted by 33' high tumulus
- Brick tomb with passageway to three vaulted chambers; front and middle chambers have two side chambers; rear chamber with post-chamber at back; total length: 60'
- Wall paintings and inscriptions in two registers; lower register: auspicious symbols (birds and animals); upper register: officials who served under the tomb's occupant, possibly the Duke of Fuyang of Eastern Han period.
- Front chamber, west wall, upper register: Four Officials (all identified by inscriptions)
- Front chamber, east wall, lower register, north end: Animal and bird frieze
- Front chamber, east wall, upper register, north portion: Guards and Officials
- Doorway leading from front to central chambers, flanking figures: Bookkeeper (left side), Master of the Records (right side)

Eastern Han Tomb No. 2 at Wangdu

- Dated to 182 CE

Henan province

Western Han Tomb #61 near Luoyang

- Excavated in 1957; moved to Wangcheng Park, Luoyang
- East-west axis
- Last half 1st century BCE or first century CE (206 BCE - 9 CE)
- Main chamber opens on east, 18'; lateral chambers on north and south and two smaller side chambers
- Main chamber contains murals (earliest major example of wall painting) including:
 - Main chamber, ceiling: Constellations, sun and moon — 12 hollow tiles

- Main chamber, rear wall, architrave: Banquet at Hongmen (?), event dated 206 BCE that records the struggle between rivals for the throne Xiang Yu and Liu Bang following the fall of the Qin.
- Predominant colors of the wall paintings are purple, red, ochre, green and blue.

Tomb No. 1 at Dahuting, Mi xian

- Eastern Han Dynasty, 24 - 220 CE
- Larger of two side-by-side tombs
- Stone-engraved decoration
- W: 20.68 x L: 26.64 m.

Tomb No. 2 at Dahuting, Mi xian

- Alternately dated to end 2nd century BCE or Three Kingdoms Period (220 - 277 CE)
- Irregular plan.
- Brick and stone walls, whitewashed and covered with murals. Antechamber (south entrance) leads to transverse central chamber; corridors connect to three smaller side chambers on east and rear chamber on north.
- Vaulted ceiling with mural paintings and extant paintings located in frieze over doors of main chamber.
- Preliminary sketches.
- Central chamber, ceiling, east portion: Wrestlers
- Central chamber, north wall, upper register: Party with musicians, jugglers and other performers; Length: approximately 22 feet
- Central chamber, south wall: Horsemen and chariots; Length: approximately 8 feet

Shanxi province

Eastern Han Tomb of Pinglu xian

- Discovered at Caoyuan cun
- Brick-vaulted tomb, covered with clay and wheat chaff, whitewashed and painted
- Main chamber opens on east, 14 x 7', ht: 6-1/2'; small side chamber on south
- Mural themes: Four directional animals, Landscape and farming scenes
- Main chamber, north wall, east portion of top register: Mountain landscape with architecture, and Landscape with farmers at work
- Main chamber, west wall, north end: Plowing scene

Shaanxi province

Tang Tomb of Li Shou, Prince Huaian (grandson of Tang Taizi; d. 631 CE)

- Lingqian Commune, Sanyuan xian
- Tumulus with two stone columns and three pairs of stone statues (officials, tigers and rams)
- Tomb structure is 133 feet in length and 7 feet wide and consists of sloping outer passageway and four compartments, five vertical airshafts, two small niches, and inner passageway leading to mortuary chamber. Most interior walls are painted with scenes of hunting, farming, occupations, music, dancing, and pageantry of soldiers. Walls of passageway divided into two registers.
- Whitewashed walls, sized with glue. No preliminary charcoal drawings, except in inner passageway. Decorative program includes the following:
 - Outer passageway, east wall, upper register: Hunting scene

- (Locations disputed) Outer passageway, third airshaft or third compartment, north wall, upper register: Plowing and seeding; Cattle and cart; Courtyard
- Corridor, east and west walls: Mounted guards
- Passageway near antechamber, west wall, lower register: Saddled horses and servants
- Mortuary chamber, north wall, eastern end: Courtyard scene with musicians and dancing girls

Tang Tomb of Li Xian (654 - 684 CE), Prince Zhanghuai (Second son of Emperor Gaozong and Empress Wu Zetian)

- Originally buried at Bazhou, present-day Bazhong xian, Sichuan province. Remains exhumed after 706 and relocated to imperial cemetery in Qianxian xian. His widow, Lady Fang (d. 711) also buried in this tomb.
- Surmounted by tumulus (Ht: 54 ft.). Tomb (L: 225 feet) consists of sloping passageway, corridor with four compartments, four airshafts, six niches; front corridor leads to antechamber and inner corridor leads to burial chamber.
- Wall paintings date to ca. 706 CE with repainting at time of Lady Fang's death in 711 and posthumous promotion in rank to crown prince (same year).
- Decorative program consists of the following scenes:
 - Passageway, first half of east wall (approx. 25 ft): Hunting scene
 - Passageway, east wall: Honor Guard
 - Passageway, west wall (approx. 27 ft): Polo players
 - Fourth compartment, east wall: Door attendants
 - Front corridor, east and west walls: Court attendants
 - Antechamber, east and west walls: Court attendants

Tang Tomb of Li Zhongrun (682 - 701), Crown Prince Yi De (son of Emperor Zhongzong)

- Put to death by Empress Wu (his grandmother) in 701. After her death in 705, his remains were exhumed and transferred to imperial cemetery at Qianxian, and he was given posthumous title of Crown Prince Yi De.
- Tumulus. Pairs of stone columns, lions and human figures (Ht: 54 ft.) in front of tumulus. Sloping passageway, six compartments, seven air shafts, eight small niches, corridor to antechamber, connected to rear corridor to main burial chamber. Total length: over 300 ft.
- Wall paintings cover over 3,600 square ft. and include the first example of blue-and-green style. Signed painting in antechamber ceiling by Yang Bian [-lu?] (probably Chang Bian)
- Decorative program consists of the following scenes:
 - Passageway, west wall: White Tiger, Tower and Procession (approximately 30 ft). Honor guard of foot soldiers, cavalry, train of wagons. Four *jue* towers.
 - Second compartment, west wall, north end: Falconers with sparrow hawks and hounds
 - Second compartment, east wall: Two falconers with goshawks
 - Third compartment, west wall, north end: Women carrying fans
 - Rear corridor, east wall, south end: Two servant girls
 - First compartment, east wall: Cheetahs and their keepers
 - Second airshaft, east wall: Soldiers in front of halberd rack
 - Rear chamber, east wall: Palace attendants
 - Front corridor, east wall, south end: Servant girls

Tang Tomb of Li Xianhui (684 - 701), Princess Yongtai (seventh daughter of Emperor Zhongcong)

- Posthumously raised in rank in 706 and exhumed and moved to imperial cemetery at Qian xian, Shaanxi province. Reburied with husband Wu Yenji adjacent to her grandparents, Emperor Gaozong and Empress Wu Zetian.
- Sloping passageway, five compartments, six airshafts, eight niches, front corridor leads to antechamber, connected by rear corridor to main burial chamber. Walls consist of clay mixed with wheat chaff, covered by layer of white clay mixed with cotton fiber and sized with alum. Wall paintings of upper register almost totally destroyed.
- Antechamber, east wall: Processions of court attendants

Inner Mongolia

Eastern Han Tomb near Hologol

- Tomb of a magistrate
- Brick construction, passageway and three vaulted chambers. Front chamber with two side chambers connected by vaulted corridors; Central chamber has one side chamber. Opens on east
- Over 50 murals cover wall, ceilings and corridors and illustrate history and topography of northern China. Wall paintings organized in three tiers.
 - Upper register: stars and supernatural beings
 - Middle register: activities and achievements of the tomb's occupant
 - Lower register: scenes of the occupant's servants and followers and maps of the towns in which the occupant served.
 - Rear chamber, north wall, left end: Cassia tree (*fusang*) and twin *jue* towers
 - Rear chamber, north wall, right side: City plan of Wucheng

III.6.2.2 Wu Liang Ci [The Wu Family Shrines], Shandong province

Dated ca.151 - ca. 170, Eastern Han dynasty (25 - 220 CE)

The Asian Art Archives, University of Michigan once owned a set of 50 rubbings from the stone engravings of the Wu Family offering shrines. The shrine of Wu Liang is still intact. The stones of the multi-chambered tomb are in good condition and are frequently illustrated in texts. Thus they provide the opportunity to describe a useful classification scheme in all its complexity for rubbings classified as architecture.

Please note that some collections classify all rubbings as sculpture, and do not distinguish between rubbings from stones in situ and those removed from the original context and now located at provincial museums. An argument can be made for locating all mortuary rubbings in architecture as equally in sculpture.

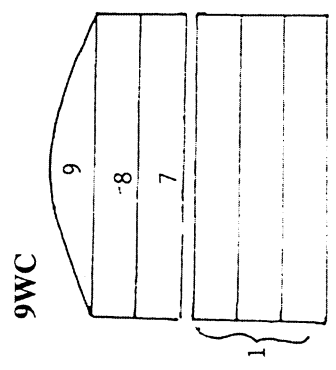
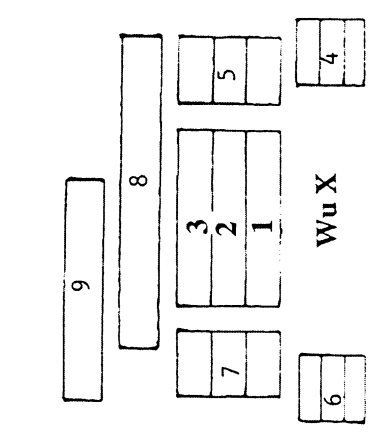
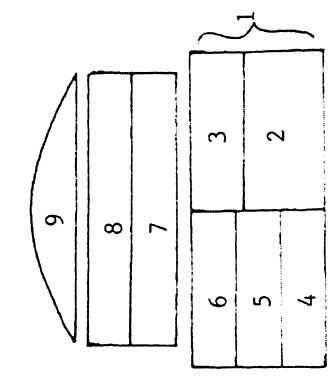
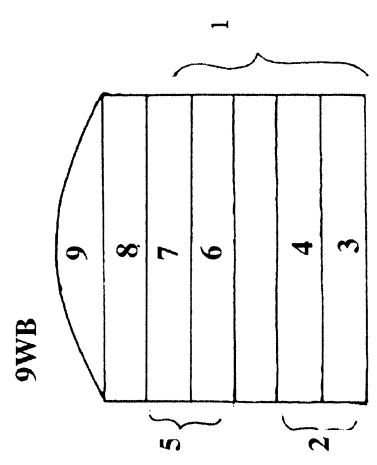
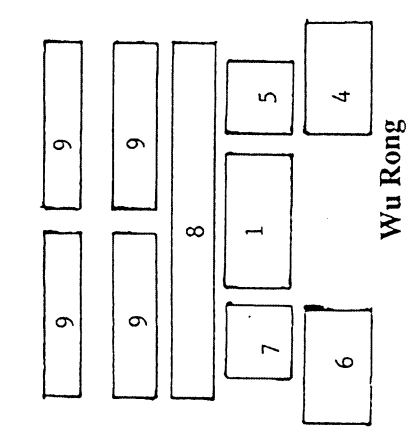
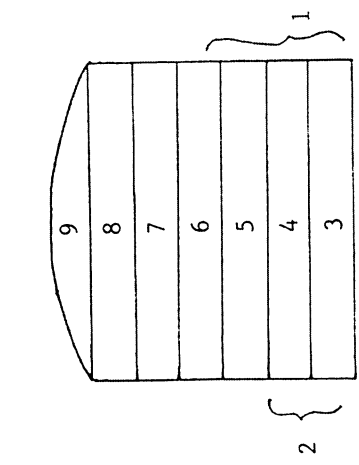
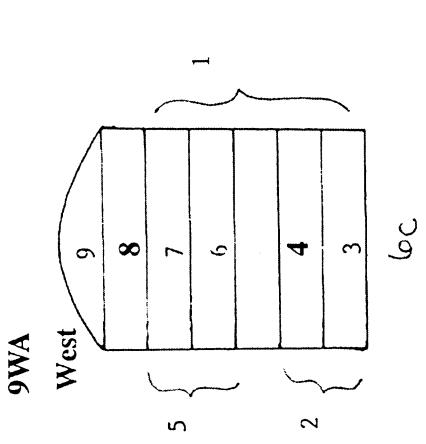
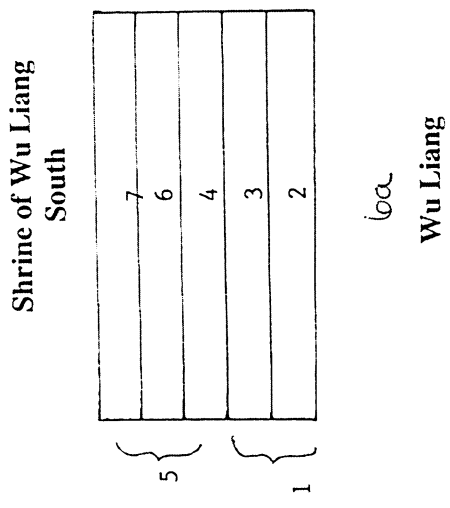
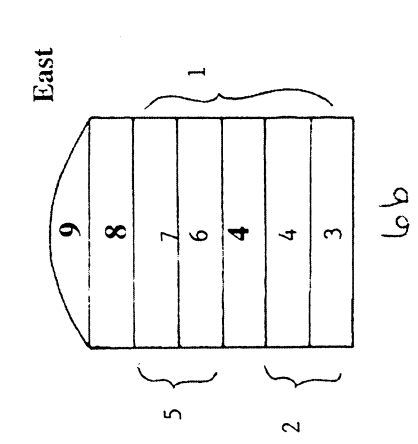
Scenes of filial piety are depicted on the back (south) and east walls. The most important scene, the homage to the deceased, was located in a centrally positioned niche on the back wall of each chamber. Scenes relating to the journey of the soul (*hun*) were displayed on the west wall and ceiling. A suggested program of the shrines, with third line cataloguing numbers is detailed below. The number **6** refers to the main chamber.

153:3.5	CH. ARCH., E. Han dynasty
S3 J4##	Shandong province, Jiaxiangxian
9W	Wu Family shrine

Shrine of Wu Liang (9WA)

The primary motif is on the south wall (**a**) while subsidiary themes are located on the east (**b**) and west (**c**) walls and ceiling (**e**). The cataloguing system is designed to reflect this mode of viewing. The arrangement can be likened to a sculpture triad, in which the primary or central image is numbered before the two flanking figures. Boldface numbers refer to the bolded portion of the wall (see Diagram of Wu Family shrines on page 52). A semi-colon separates registers in the tables below.

9WA 6a 1	Back (south) wall, niche	Wu Liang offered wine & filial respect; wives & servants above; unhitched horse & chariot, tree & archer
9WA 6a 2	Back wall, lower register	Cavalcade
9WA 6a 3	Back wall, middle register	Central scene & loyal ministers
9WA 6a 5	Back (south) wall, top two registers	Stories of eight virtuous women; Next: 15 filial sons
9WA 6b 3	East wall, bottom register	Kitchen & Wu Liang
9WA 6b 4	East wall, middle register	Tales of loyal ministers
9WA 6b 5	East wall, two upper registers	Stories of eight virtuous women; Next: 15 filial sons
9WA 6b 9	East wall, gable	God Dongwanggong attended by servants & fabulous creatures
9WA 6c 2	West wall, two lower registers	Cavalcade; Attempt on life of First Emperor of Qin by the “assasin” Jing Ke
9WA 6c 7	West wall, lower top register	Tales of loyal ministers
9WA 6c 8	West wall, top register	11 famous monarchs, culture heroes and mythical emperors; below: 15 filial sons
9WA 6c 9	West wall, gable	Goddess Xiwangmu attended by servants & fabulous creatures; below: 11 famous monarchs, culture heroes & mythical emperors
9WA 6e 2	Ceiling	auspicious objects, plants, birds, and creatures with identifying captions



Front Stone Chamber, shrine assigned to Wu Rong, d. 168 (9WB)

9WB 6a 1	Back wall, niche, center panel	Wu Rong with spirit coiled around column
9WB 6a 4	Back wall, lower register, right side	Attempt on life of First Emperor of Qin
9WB 6a 5	Back wall, niche, lower right	Cavalcades; above: Tableau of 8 women, ladies and servants
9WB 6a 6	Back wall, lower left	House with banquet of the La Festival with musicians, men & women separate; servants in kitchen below
9WB 6a 7	Back wall, niche, left	Filial sons & auspicious plants; Cavalcade below; Banquet at the La Festival
9WB 6a 9	Back wall, upper register	Officials (followers of Confucius); Cavalcades
9WB 6b 2	East wall, lower register	Banquet with dancers; servants below preparing food for feast
9WB 6b 5	East wall, middle register	King Wu of Zhou & family
9WB 6b 7	East wall, upper register	Officials (followers of Confucius); paragons of filial piety; Cavalcades below
9WB 6c 2	West wall, lower register	Battle on the Bridge
9WB 6c 4	West wall, upper register	Officials (followers of Confucius); Cavalcades
9WB 6e 2	Ceiling (four slabs supported by transverse lintel)	Celestial figures, star gods, nature gods, array of mythical creatures
9WB 6e 5	Ceiling, Lintel	Cavalcades & scenes of loyal ministers; Wu Rong arriving & meeting god of Big Dipper

Left stone chamber, assigned to Wu X [Wu Pau ?] (9WC)

9WC 6a 2	Back wall, niche, center	Cavalcade
9WC 6a 4a	Back wall, lower right, first register	Fuxi and Nüwa with intertwined tails face away from one another
9WC 6a 4b	Back wall, lower right, second register	Jing Ke story
9WC 6a 4c	Back wall, lower right, third register	Guan Zhong shoots Xiao Bai
9WC 6a 5	Back wall, niche, right panel	King Cheng & Duke of Zhou, filial sons.
9WC 6a 6	Back wall, lower left	possibly Emp. Yu driving out snakes
9WC 6a 7b	Back wall, niche, Left panel, middle & top scene	Yan Zi with two peaches; above: unidentified woman with bow.
9WC 6a 9	Back (south) wall, upper portion	Officials (followers of Confucius) in uppermost register with Cavalcades below.
9WC 6b 1	East wall, lower register	Banquet & kitchen; tripod raising
9WC 6b 7	East wall, upper register	Officials (followers of Confucius); Cavalcades
9WC 6c 1	West wall, lower register	Battle on the Bridge
9WC 6c 7	West wall, upper register	Officials (followers of Confucius); Cavalcades
9WC 6e 2	Ceiling (four slabs)	Celestial figures, star gods, nature gods, array of mythical creatures
9WC 6e 5	Ceiling, Lintel	Cavalcades & scenes of loyal ministers; Wu X & escort arriving in realm of Xiwangmu & Dongwanggong

III.6.3 Funerary Architecture**third line #9****Valley of the Ming Tombs (Changping / Ch'ang-p'ing)**

Tombs are numbered in order of the succession of emperors. The tomb of the first Ming emperor (Hongwu) is not located in the vicinity of Beijing, but in Nanjing. A complete list of the emperors and their reign dates follows. The cemetery also contains tombs of the concubines.

General views of the valley and its thirteen imperial tombs appear at the beginning of the section or drawer. The site is approached from the main road by a series of gates and large sculptures, a section of the road referred to as the Spirit Way or Spirit Road, (described in more detail below).

When cataloguing the tombs, indicate:

Line 1 Architecture (and optional: historical period)

Line 2 Site

Line 3 Form (funerary) + identifier

For emperors, identify by both dynasty and reign name.

Example:

153 Chinese Architecture (option with period indicator, **153:14**)

B## Beijing

9M Ming Tombs, General view of valley

or

Chinese Architecture

Beijing, Ming Tombs, General view of valley

A few facts concerning the Valley of the Ming Tombs

The necropolis is approached from the main road by the following:

- Cemetery Approachway:
- Pailou
- Great Red Gate, gateway to Great Stele, 1425
- Great Stele Pavilion (1540)
- Spirit Road (Way) marked by two stone beacons at the entrance, (1424-1430), on north/south axis, 1100 meters long x 10 meters wide, flanked by 24 stone animals and 12 stone men (all sculpted from single blocks of stone) in the following order:
- Pair of sitting lions followed by a pair of standing lions
- Pair of sitting *xiezhai* followed by a pair of standing *xiezhai*
- Kneeling camels and standing camels
- Kneeling elephants followed by a pair of standing elephants
- Seated *qilin* followed by a pair of standing *qilin*
- Seated horses followed by a pair of standing horses
- After the road turns east/west:
- Four warriors (Ming generals)
- Four civil servants (Presidents of one of the six Boards of State)
- Four imperial officers (Ming Grand Secretary, cabinet of close advisors)
- Dragon and Phoenix Gate

Therefore, if the approach is to be considered in cataloguing in an alphanumeric system, these

structures and sculptures *in situ* should be catalogued as a variant of **9M** that will precede the actual imperial tomb structures. If the collection is catalogued using language descriptors, simply employ colored guide cards in the slide drawers to mimic the spatial organization.

Example: **9MA Aerial view**
 9MB Cemetery Approachway: Pailou
 9MBE Spirit Way
 etc.

In this example:

9 refers to funerary architecture
M refers to Ming dynasty
B, etc. refers to a specific portion of the approachway

For individual tombs at the site, the system should preserve the organization of the successive reigns of the emperors. For instance, A=Hongwu (filed under Nanjing); B=Jianwen (tomb location unknown); C=Yongle (filed under Beijing); etc.

Example: **9MC**
 9MD
 9ME
 etc.

In this example:

9 refers to funerary architecture
M refers to Ming dynasty
C, D, E, etc. refers to a specific emperor

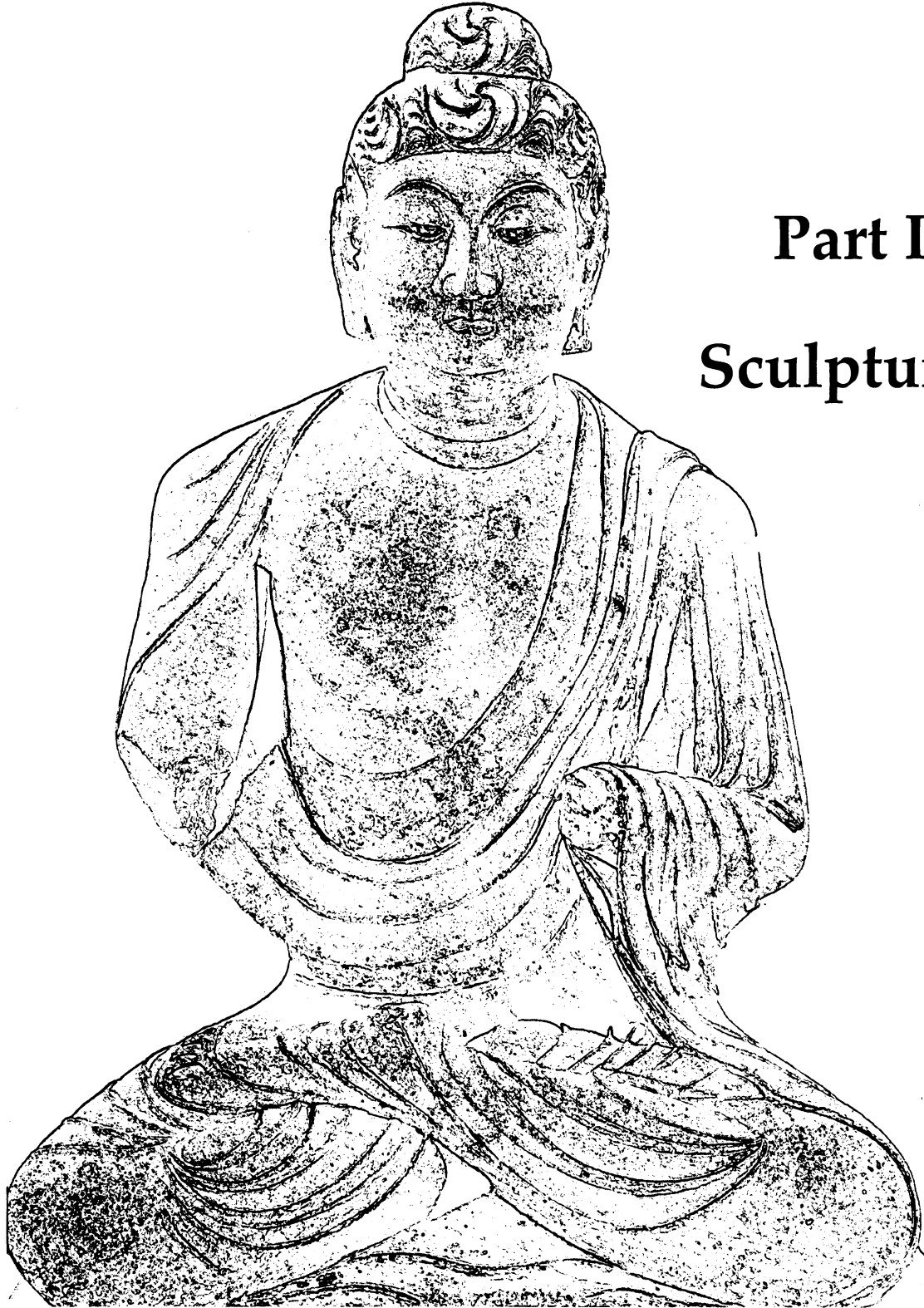
A few facts concerning the Ming emperors and other occupants of their tombs

- Tomb 1, Changling [Ch'ang-ling]
 Tomb of emperor Yongle (1360-1424; r. 1404-24) and empress Xu (d. 1407)
 - 620 meters long
 - Main tomb in the valley. Three-courtyard tomb complex
 - Hall of Heavenly Favors, sacrificial hall
- Tomb 2, Xianling [Hsien-ling]
 Tomb of emperor Hongxi (1378-1425; r. 1424-25) and empress Zhang (d. 1442)
- Tomb 3, Jingling [Ching-ling]
 - Tomb of emperor Xuande (1399-1425; r. 25-35) and empress Sun (d.1462)
 - Terrace dates to rebuilding campaign of 1536 by Emperor Jiajing
- Tomb 4, Yuling [Yü-ling], Tomb of emperor Zhengtong (1427-1464; r. 1435-49 and 1457-64) and empresses Qian (d. 1468) and Zhou (d. 1504).
 - The tomb was constructed with three separate entrances, one to each underground crypt
 - Emperor Zhengtong was imprisoned in the Forbidden City during the reign of his half-brother, Jingtai (r.1449). He was later restored to the throne.
 - Jingtai was buried in the Western Hills and denied imperial burial in the Valley
- Tomb 5, Maoling [Mao-ling]
 - Tomb of emperor Chenghua (1447-1487; r. 1464-87) and empresses Wang (d.1518), Qi (d.1415) and Shao (d. 1522)
- Tomb 6, Tailing [T'ai-ling]
 - Tomb of emperor Hongzhi (1470-1505; r. 1487-1505) and empress Zhang (d. 1541)

- Tomb 7, Kangling [K'ang-ling]
- Tomb of emperor Zhengde (1491-1521; r.1505-21) and empress Xia (d. 1535)
- Stele Pavilion destroyed in 1644 when the Ming tombs were pillaged
- Tomb 8, Yongling [Yung-ling]
- Tomb of emperor Jiajing (1507-1567; r. 1521-67) and empresses Chen (d. 1528), Fang (d. 1541) and Dou (d.1554)
- Three-courtyard tomb complex
- Tomb 9, Zhaoling [Chao-ling]
- Tomb of emperor Longqing (1537-1572; r. 1567-72) and empresses Li (d. 1558), Zhen (d. 1592), and Lishi (d. 1614)
- Tomb 10, Dingling [Ting-ling]
- Tomb of emperor Wanli (1563-1620; r. 1572-1620) and empresses Wang (d. 1620) and Wang (d. 1611), a concubine posthumously elevated in rank when her son became emperor in 1620
- Three-courtyard tomb complex
- Underground mausoleum Tomb 10
- Tomb 11, Jingling [Ching-ling]
- Tomb of emperor Taichang (1582-1620; r. 1620) and empresses Guo (d. 1613), Wang (d. 1619), a concubine posthumously elevated in rank when her son became emperor, and Liu (d. 1610) a concubine posthumously elevated in rank and reburied in 1628 when her son became the last Ming emperor.
- Tomb 12, Deling [Te-ling]
- Tomb of emperor Tianqi (1605-1627; r. 1620-27) and empress Zhang (d. 1644)
- Tomb 13, Siling? [Szeling]
- Tomb of emperor Chongzhen (1611-1644; r. 1627-44) and empress Zhou (d. 1644) and concubine Tian (d. 1642)

Tombs located in other locales:

- Jingtai [Ching-t'ai] tomb in the Western Hills
- Xiaoling [Hsiao-ling] tomb in Nanjing, Tomb of emperor Hongwu (1328-1398; r. 1368-98), founder of the Ming Dynasty
- Capital was at Nanjing
- Tomb located three miles northeast of Nanjing near Zhongshan [Mount Chung]
- Tomb occupants: Emperor Hongwu and Empress Ma (d.1382)
- Tomb buildings were destroyed in 1864 and present-day structures are Qing dynasty reconstructions
- Layout derived from Tang dynasty prototype. Elements include:
 1. Great Red Gate on north/south axis
 2. Tortoise Stele on north/south axis
 3. Spirit Way (3 meters wide) running west, north, east, north
 4. Guardians of the Spirit Road include lions, *xiezhai*, camels, elephants, *qilin*, horses and eight figures, four warriors and four civilians. The figures are paired and face each other, with cloud-patterned posts between them. All are made of "Nanjing red marble", a hard stone from Yang Shan.
 5. Stele Pavilion (40 meters x 20 meters x 7.5 meters high)
 6. Dragon and Phoenix Gate at end of the alley
 7. Gate of Heavenly Favors
 8. Sacrificial Hall approached by a triple staircase.



Part IV

Sculpture

IV. Chinese Sculpture

Introduction

Chinese sculpture may take the form of religious statues removed from their original architectural context (either free-standing or rock-cut temple); stele and altar shrines; funerary sculpture including figures, architectural models and pottery sculpture; statuettes; reliefs and tomb reliefs or rubbings of reliefs and tomb reliefs; and pottery or brick tiles. In the case of funerary sculpture, it may be preferable to classify some sculptural finds as grave goods with their associated tombs under architecture. If provenance is unknown, these will be filed in sculpture, subdivided by historical period.

The sculpture classification also comprises a variety of materials, including bronze, lacquer, pottery, rubbings, stone, and wood, among others. It is preferable to group these materials together within the sculpture medium, rather than to create numerous sculpture sections within the individual decorative arts.

There is a great deal of latitude possible in devising a classification scheme for sculpture. Items may be grouped by form using a system such as the classification presented below, or some specialists may prefer to use province codes to organize finds by provenance. In either system, a historical subdivision should be noted on the first or second line.

When rubbings from tomb reliefs housed in public or private collections are catalogued as sculpture, it is important to note the provenance of the material as part of the cataloguing information. A number code can satisfy this requirement in a minimal amount of label space. This can be achieved by providing the province and site information on one line. In the Visual Resources Collections at the University of Michigan, this number is combined with a number representing the dynasty or historical period. Similar examples are provided below.

For those collections that utilize an alphanumeric system, the twenty-five provinces can be organized using a simplified cutter number comprised of one letter representing the province name, followed by a single digit. Alternatively, the twenty-five provinces and autonomous regions can be organized in either of the two sequences enumerated in the architecture section above.

This guide will explain several possible methods of categorizing sculpture. In all instances, the materials will be outlined in relation to three lines of label information, as follows:

- First line: Media and country code or abbreviations
- Second line: Cutter number for known artist and/or Period designation
- Third line: Sculpture category, title and location designators

IV.1.1 First line classification

For collections that subdivide by country and medium, the first line number in the Fogg system is **253**. The number **2** represents sculpture, while **53** is the country code for China. Use of a code such as this eliminates the need to spell out “Chinese sculpture” on the slide label, saving precious space for other information. An additional historical division may be indicated on the first or second line. If displayed on the first line, use a colon to separate the two parts of the number. An example of the way to indicate “Chinese sculpture, Han dynasty” on one line is **253:3**.

IV.1.2 Second line classification

The second line is used for the cutter number of known artists or for either or both the historical period and province codes. Historical periods are numbered consecutively. The number designating historical classification should always occur first, either as part of the first line number or as the first part of the second line number. This ensures that sculptures whose provenance is unrecorded or not incorporated into the cataloguing scheme will remain together within the historical division.

253	Chinese sculpture,
3 H2	Han dynasty, Hebei province
or	
253:3	Chinese sculpture, Han dynasty
H2	Hebei province

IV.1.3 Third line classification

The third line classification schema that follows is derived from the Fogg system, and synthesizes variants unique to the collections of the Asian Art Archives and the Visual Resources Collections, University of Michigan, developed by this author and Eleanor Mannikka, respectively. For a cast of major figures within the religion sections listed here as third line numbers 1-3, see the appropriate appendices on Buddhism and Daoism at the back of this guide.

A complex scheme for cataloguing Han tomb reliefs was devised by Eleanor Mannikka at the University of Michigan. A smaller visual resources collection may prefer to employ a simpler numbering system for tomb reliefs. An alternative scheme presented here combines the number 7, representing sculptural reliefs, with numbers already designated for religious, historical, and figural subjects. While not as complex or robust as the system devised for Han reliefs, this subdivision of the number 7 presents less of a departure from the basic Fogg system and is more consistent with the numbers used elsewhere in the overall classification scheme.

Portions of the following list of third line numbers are intended to be adapted to both painting and sculpture. Some numbers will not have an equivalent in one or the other of the two media, but are provided for the sake of creating a comprehensive list.

n.b. all numbers with two place values in this list utilize a suppressed decimal.

- | | |
|----|---|
| 1 | Religion, Buddhism, Buddha |
| 12 | Buddhist Triads |
| 13 | Mandalas |
| 14 | Nehan of Shakyamuni Buddha |
| 15 | Western paradise of Amitabha and other Amida subjects |
| 17 | Meeting and discourses between Buddha and others |
| 18 | Religious objects |
| 19 | Reliefs, votive steles, altar shrines, plaques, parts of haloes |
| 2 | Religion, Buddhism, Bodhisattva |
| 21 | Mingwang (Japan: Myoo) |
| 22 | Heavenly Kings (Lokapala) |
| 23 | Warrior Guardians |
| 24 | Eight Deva Kings |

- 25 Guardian Kings
- 26 Deities, Fuxi, Nüwa, Xiwangmu, Dongwanggong
- 27 Lohan, Patriarchs, Chan subjects
- 28 Disciples
- 29 Religion, Ten Buddhist Judges of Hell, Folk religion

- 3 Religion, Daoism, Laozi
- 32 Nature spirits, Rain, Wind and Thunder gods
- 33 Constellation gods and celestials
- 34 Wilderness gods accompanied by animals
- 35 Water gods, riding on fish
- 36 Animals and immortals among clouds and mountains
- 37 Animal deities
- 39 Miscellaneous, various groups and/or undetermined identities

- 4 Mythology
- 41 Allegory
- 42 Literature
- 43 History

- 5 Portrait, Male
- 55 Portrait, Male, Group
- 57 Male Figures, persons not portraits
- 6 Portrait, Female
- 65 Portrait, Female, Group
- 67 Female figures, persons not portraits

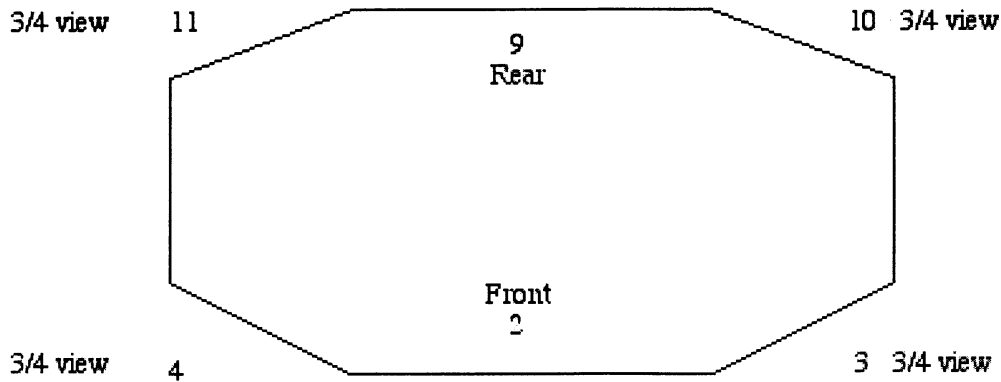
- 7 Tomb reliefs (when not filed with architecture, in situ), sarcophagi
- 71 Tomb reliefs, Buddhist subject matter per above
- 72 Tomb reliefs, Secondary Buddhist figures per above
- 73 Tomb reliefs, Daoist subject matter per above
- 74 Tomb reliefs, Historical subject matter
- 75 Tomb reliefs, Figures
- 78 Tomb reliefs, Landscapes
- 79 Tomb reliefs, Genre scenes
- 799 Tomb reliefs, Calligraphy and geometric or foliate designs

- 8 Architectural sculpture models, general
- 81 Watch towers, Palaces
- 82 Domestic architecture, Agriculture, Animal husbandry
- 85 Landscape and garden models
- 87 Transportation models
- 88 Models of utilitarian objects
- 89 Sets or grouped objects
- 9 Genre, Theatrical, Masks (when not filed with Theater Arts)
- 92 Animals, Birds, Fish

IV.1.3.1 Third line classification qualifiers

In an alphanumeric system letter qualifiers follow the digits representing the sculpture divisions suggested above. These are followed first by a space, then by numbers and lower-case letters that indicate the angle of the view (#) and detail (letter) of the object.

A diagram illustrates the orientation of these views



Numeric qualifiers

Distant views	1
Front views	2
3/4 views of proper left	3
3/4 views of proper right	4
Side view of proper left	6
Side view of proper right	7
Rear view	9
3/4 rear view of proper left	10
3/4 rear view of proper right	11
View from above	12
View from below	13
Pedestal or base	14

Details of figure

3/4 figures	a
lower portion	b
upper portion	c
bust	d
arms, legs, head	e
hands, feet	f

Pedestal sides (can be used for stele) Add a lower-case letter for side views as follows:

Full front views	14b
------------------	-----

Center front	14ba
3/4 views of proper left (corner)	14bb
3/4 views of proper right (corner)	14bc
Side view of proper left	14c
Corner views of proper left side	14cb, 14cc
Side view of proper right	14d
Corner views of proper left side	14db, 14dc
Rear view	14e
Triads	
Views of Altar	A
Central Buddha	B
Flanking Bodhisattvas	C, D

IV.1.3.2 Cataloguing Examples:

In the examples that follow, two letters in the third line are added to the subject classification number. They are derived by selecting a logical letter from the work's title, followed by a letter from the collection name. In the combination **2GD**, for example, the **2** represents a Bodhisattva, while **G** specifies Guanyin and **D** indicates the collection name. The qualifiers **2** (frontal view), **3** (3/4 view of proper right) and **9c** (rear view, upper portion) further describe the orientation and details of the image.

Examples for a free-standing Buddhist sculpture, shown in a variety of views:

253	Chinese sculpture, Yuan dynasty
13	Seated Guanyin Bodhisattva
2GD 2	Detroit Institute of Art
253	Yuan dynasty, Seated Guanyin
13	Bodhisattva: 3/4 view of proper
2GD 3	left side, Detroit Institute of Art
253	Yuan dynasty, Seated Guanyin
13	Bodhisattva, rear view: Upper
2GD 9c	portion, Detroit Institute of Art

An example that deviates from this logical letter sequencing can be found in the case of sets of related works. For example, individual sculptures in a Buddhist triad are bound by the third line number **12** and differentiated by letters **A**, **B**, **C**. However, in order to hold together all of the pieces of a museum triad, the order of these two qualifiers should be switched so that the collection is followed by title letter, as in this fictitious example:

253	Chinese sculpture, Six dynasties
4	Sakyamuni Triad, Sakyamuni
12PS A 2	Buddha, frontal view, Private Coll., San Francisco

Another example of the way to group related pieces with seemingly unrelated subject classifications is to define a catch-all number. The following example describes a unique group of 13 Tang dynasty *sancai* tomb sculptures from a known provenance, now located in a public collection. The third line number **39** is used to hold together these disparate figures. Otherwise the set would be separated when catalogued according to standard subject categories [*lokapala* (**22**), earth spirits (**37**), grooms and officials (**57**), and camels and horses (**92**)].

The 13 figures can be differentiated by adding a third letter to the group number **39LT**. This system will allow for the greatest flexibility, should there be alternate views and details to incorporate into the cataloguing system. While it is also possible to number the figures from 1 to 13 (i.e. 39LT 1, etc.), this presents a problem for the use of qualifiers when there are alternate views and details of individual figures.

253	Tang dyn., Henan prov., Luoyang,
7 H5	Tomb figures from the Tomb of
39LT	General Liu Tingxun, British Mus.
253	Tang dyn., Henan prov., Luoyang,
7 H5	Lokapala, from the Tomb of
39LTA	General Liu Tingxun, British Mus.
253	Tang dyn., Henan prov., Luoyang,
7 H5	Earth spirit, proper right side view:
39LTE 4f	Feet. From the Tomb of General Liu Tingxun, British Museum

In this example of a Han tomb relief, the third line subject classification **79** indicates an illustration of a genre scene. The current location, Maocun Ancestral Hall is indicated by **M**. The qualifier **B** refers to the middle chamber, while **5b** signifies the cardinal direction and specific location on the wall, respectively.

253	Han dynasty, Jiangsu province
3 J4	Maocun Ancestral Hall, Middle cham-
79M B 5b	ber, south wall, estate scene: Cooks, guests, hosts, and servants

Example of a pottery sculpture:

253	Han dynasty tomb model,
3	Bullock cart: View of proper left
87BB 6	side, London, British Museum

IV.2.1 Chinese sculpture, rubbings

When rubbings are catalogued as sculpture or architecture, it is important to note the provenance of the material as part of the cataloguing number. This can be achieved by providing the province and site information on one line. At U-M, the province number is combined with a number representing the dynasty or historical period. Other methods are described elsewhere in this guide. It is preferable to apply the same method systemwide, rather than creating individual schemes particular to one medium.

IV.2.2 Selected reliefs and rubbings (interfiled) of the Han dynasty

Jiangsu J4 or Han dynasty + Jiangsu province (311)

Xuzhou, Dongshanxian

Baiji Ancestral Hall

- excavated 1965
- 20 km. north of Xuzhou
- Tomb relief
- Scenes include (top to bottom):
 - Unlocated wall: Xiwangmu; omens; greeting guests; Confucius meets Laozi; Carriage procession. 160 x 120 cm.
 - East wall: Estate scene, Donwanggong; geese; deities; house, fishpond, master; carriage procession. 160 x 120 cm.
 - Middle chamber, north wall: Pavilion scene; tower; phoenix on roof; figures playing zither; eating. 103 x 58 cm.
 - Middle chamber, north crossbeam: Hybrids: winged tiger, dragon, human-headed beast. 236 x 43 cm.
 - Middle chamber, south crossbeam: Paradise scene with phoenixes, deer, tiger, horses. 262 x 43 cm.

Honglou Ancestral Hall

- excavated 1957
- 4.5 m. west of Honglou tomb, east of Xuzhou
- Tomb relief (rubbing)
- Scenes include (top to bottom):
 - Nature spirits: Thunder God and attendants. 188 x 108 cm.
 - Nature spirits: Thunder God in carriage and attendants. 210 x 110 cm.
 - Nature spirits: Immortal under canopy, winged immortal presenting gift, deer-drawn carriage. 216 x 66 cm.
 - Nature spirits: seven, strong men (riding tiger, carrying cow, breaking tree, etc.) 216 x 66 cm.
 - Estate scene: entertaining guests, receiving carriages. 210 x 100 cm.
 - Estate scene: banquet scenes and auspicious animals. 120 x 78 cm.
 - Estate scene: weaving and spinning, master and family watching entertainment. 216 x 99 cm.

Jiawang

- Tomb relief and rubbings
- Scenes include:
 - Immortal flanked by unicorns, qilin and birds. 160 x 46 cm.
 - Dancing dragon and birds. 156 x 40 cm.

Maocun Ancestral Hall

- excavated 1952
- Scenes include:
 - Front chamber, north wall: Omens: camel, elephant, nine-headed beast, phoenixes, immortals, horses. 240 x 56 cm.
 - Middle chamber, south wall: Estate scene: towers, buildings, cooks, guests, hosts, servants. 270 x 56 cm.

- Middle chamber, north wall: Pavilion scene: figures drinking, female figures, servants, birds. 105 x 78 cm.
- Middle chamber, east wall, north door: Right: Pavilion scene: figures eating, birds, dragons, tigers; Left: female servant, bird, ring. 121 x 102 cm.
- Front chamber, south wall: Omens: four figures and geese. 298 x 26 cm.

Miaoshan Tomb

- excavated 1956
- southeast of Xuzhou near Xiaoli village
- tomb relief, rubbing
- scenes include:
 - Front chamber, front wall, east of door: Story scene: Yellow Emperor entering immortality, winged horse. 105 x 64 cm.
 - Front chamber, front wall, west doorway: Shennong (introduced agriculture) riding phoenix, winged ox, moon. 105 x 55 cm.
 - Back central chamber, left wall: Entertainment scene: musicians, dancers, auspicious animals. 150 x 56 cm.

Xuzhou, Suiningxian

Jiunudun Tomb

- excavated in 1957
- tomb relief, rubbings.
- Scenes include:
 - Front chamber, front wall, west of door: Journey to Heaven, carriage on bridge, fishermen under bridge. 105 x 55 cm.
 - Central chamber, middle supporting pillar (beam?): white tiger. 148 x 24 cm.
 - East door: Omens: immortals, phoenixes, mystic tree, ding vessel, qilin, 9-tailed fox, carriage procession. 225 x 96 cm.
 - East door: Mushroom of immortality, qilin, mystic flowers, immortals. 116 x 29 cm.
 - Tomb doorway, central pillar: White Tiger of the West. 130 x 22 cm.

Shuanggou

- Tomb relief, rubbing: Fuxi and Nuwa. 28 x 90 cm.

Zhangyu

- Tomb relief, rubbing:
- Scenes include (top to bottom):
 - Xiwangmu and attendant, jade rabbit, toad; phoenixes; tiger and mystic beasts. 115 x 62 cm.
 - Immortal playing with mystic deer; two dragons, white tiger. 118 x 42 cm.

Xuzhou, Xuzhoushi

Shilipu Ancestral Hall

- excavated 1964
- south of Xuzhou
- tomb relief, rubbings.
- scenes include:

- Middle chamber, e-w wall, back section: Various hybrids: phoenix, nine-headed beast; immortals, flying figures. 232 x 42 cm.
- Middle chamber, e-w wall, mid-section: Intertwined dragons and water spirits. 162 x 43 cm.

Liaoning (L6) or Han dynasty + Liaoning province (314)

Liaoyang

Sandaohao

- Tomb relief
 - Estate scene: master and mistress with servants

Shaanxi (S2) or Han dynasty + Shaanxi province (316)

Mizhixian

Mizhi

- Stone relief: Ploughing, water buffalo

Suideixian

Xi'an Museum

- Stone relief unearthed in 1957
 - Xiwangmu, immortal, crane, dragon, bull and carriage. 113 x 33.5 cm.

Shaanxi Provincial Museum.

- Tomb lintels unearthed in 1957. Stone relief and rubbing.
- Scenes (four lintels) include:
 - Hunting scene: animals, archers, immortal, birds. 187 x 37 cm
 - Hunting scene: archers, swordsmen, tigers, birds. 187 x 37 cm.
 - Hunting scene: archers on horses, deer, tigers, rabbits, birds. 194 x 36.5 cm.
 - Chinese ideographs, horse and tree. 150 x 37 cm.

Hejiagou

- tomb door and door jambs unearthed in 1946
- stone relief and rubbing
- Shaanxi Provincial Museum
- scenes include:
 - Door jambs: Omens: dancing animals, guard, adults and children, Xiwangmu. 146 x 37 cm.
 - Tomb door: Omens: ogre mask and ring, bulls, phoenixes, dragon, tiger. 109 x 52 cm. and 107 x 52 cm.

Housijiagou

- tomb door jambs unearthed in 1951
- Stone relief
- Shaanxi Provincial Museum
- scenes include: Directional animals: black turtle and snake, decorative pattern. 109 x 33.5 cm. each.

Zhaojiapu

- tomb door jambs unearthed in 1954
- stone relief
- Shaanxi Provincial Museum
- scenes include: Directional animals: black turtle and snake, guards. 128 x 37 cm. and 123 x 37 cm.

Shandong (S3) or Han dynasty + Shandong province (317)

Anqiuxian

Dongjiazhuang

- stone relief, rubbing
- Anqiu County Chengguan Guoyuan.
- scenes include:
 - King Cheng and Duke of Zhou; carriage procession. 44 x 576 cm.
 - Scene of 100 games, acrobats, dragons and immortals, music and dancing. 103 x 204 cm.
 - Hunting scene: Immortals and forest animals, tree with archers and birds. 162 x 358 cm.

Cangshanxian

Chengqiancun

- stone relief rubbing
- dated 151
- Cangshan County Museum.
- scenes include:
 - Center - Mistress with servants; Top - dragon and phoenix; bottom - horseman and lance. 107.5 x 77 cm.
 - Tiger and birds. 109 x 26.5 cm.
 - *Yuan jia yuan nian* stone: dated 151. 44.5 x 15 cm.

Feichengxian

Beidaliucun

- stone relief, rubbing
- Tai'an Monastery
- Geometric design, fish. 44 x 188 cm.

Xiaotangshan

- Offering Shrine of Guo Qu
- pottery
- scenes include:
 - East face of partition gable: story scene: First Emperor raising the tripod.
 - West wall: Pavilion scene, procession, camel and elephant, Confucius and Laozi, carriage procession, carriage pulled by men, officials.
 - Back wall: Pavilion scene, two stories, paying homage, phoenixes.

Jiningxian

Chengnanzhang

- stone relief, rubbings
- Jining County Museum.
- scenes include:
 - Omens: phoenix, immortals, elephant, nine-headed *renhuang*, envoys. 157 x 50 cm.
 - Two sections: Omens, nature spirits; Mystical beasts, hybrids, animals, human figures. 157 x 50 and 154.4 x 50 cm.
 - Entertainment scene: Celebration drum, dancing figures, human figures. 157 x 50 cm.
 - Battle scene, sacrificing prisoners, umbrella, dancers and acrobats. 58 x 242 cm.
 - Holding court (row of human figures). 57 x 215 cm.
 - Nature spirits: multi-headed figures, immortals and tiger, human figures, envoys. 154.4 x 50
 - Hybrids, mystic creatures, animals, human figures, Fuxi.

Part V

Painting

V. Painting & Calligraphy

Introduction

Painting may well be the most extensive portion of the collection's holdings of Chinese art images. In this section, calligraphy is treated together with painting. Both employ ink and brush, are allied arts, and number as two of the four accomplishments of the *literati*. Both are held in high esteem. Although some collections may prefer to create a separate section for works of calligraphy, there are advantages both for the cataloguer and the patrons in keeping these works with painting.

This guide assumes that a given collection will be divided by country and medium. In so doing, the system can allow for regional differences such as religious systems and subject preferences. If the collection is international in focus and divided only by medium, this guide still may offer some value.

The first question that must be addressed in establishing a cataloguing system for Chinese painting is whether to subdivide the collection into art historical periods or to alphabetize by artists' names, regardless of the dynasty in which the artists lived and worked. The main argument in favor of strict alphabetization is ease of use for the non-specialist. In addition, the curator will not need to devise a formula for determining which dynasty to assign to those artists who straddle the dates of two dynasties. Arguing on the other side — division into dynasty, followed by alphabetization, is ease of use to the specialist who wants to prepare lectures without having to walk too far! To them I say, go digital!

The second, and more critical, question to be addressed is determining the romanization system. If your collection has been catalogued using Wade-Giles romanization, how will you handle contemporary works by artists working in the PRC whose names are only given in Pinyin? Conversely, how will Taiwanese artists be handled in a collection that has chosen Pinyin for its romanization system? Sensitivity to the preferences of contemporary artists should be our guiding principle in important decisions such as these.

Subject classification, or third line classification, is emphasized in this section. The contribution of art historians is an important component. This section reflects a progression in interpreting painting themes that may be more sophisticated than the needs of your institution. Tailor the scheme to accommodate the situation, so that if a competent authority cannot assist in determining the painting theme, employ the more general subject listings.

Examples in this section are primarily drawn from the catalogue, *Eight Dynasties of Chinese Painting*, since it is a widely used text and slides of the works are readily available. The catalogue number from the text is given for those who wish to view the image while working with this guide.

V.1 Chinese Painting Terminology

Four Treasures

bi	pi	brush
mo	mo	ink
yantai	yan-t'ai	inkstone
zhi	chih	paper

Formats

album - single leaves, or in sets of 8, 10, 12 or more. Some double-sided leaves may be accompanied by calligraphy, while others may be painted across the fold.

banner – predecessor and similar to hanging scroll format.

colophon - annotations written by artist, friends, and collectors in praise of the painting. May be written on painting proper, appended to, or on separate scroll.

fan - circular or folding formats; the latter may or may not have ever been folded.

handscroll - a horizontal format.

hanging scroll - a vertical format.

Traditional Chinese classifications

shanshui	shan-shui	landscape
renwu	jen-wu	portraiture, figure, genre, religious painting
qinshou	ch'in-shou	bird and animals
huahui	hua-hui	flower painting
huaniao	hua-niao	flowers and birds
daoshih	tao-shih	Taoist and Buddhist

V.1.2 Painting terms and techniques

baimiao [pai-miao]

uncolored outline drawing

bi [pi]

brush

cun [ts'un]

strokes, modelling or texture in mountains, rocks and trees

dian [tien]

dots, often used for foliage strokes. Names are modeled on natural appearances, such as *mei hua* (plum blossoms), *xie zhao* (crab claw), *hu shu dian* (pepper dots), *shu zi dian* (mouse track dots), etc.

fang [fang]

free copy, free interpretation of the original work copied

fei bai [fei-pai]

“flying white” (hairs of the brush separate to reveal white of the ground material)

fu bi cun [fu-pi ts'un]

axe strokes

gan bi [kan-pi]

dry brush, sparing use of ink

gong bi [kung-pi]

meticulous brushwork in colors

goudian [kou-tian]

objects are first outlined with ink and then filled with colors

goule [kou-le]

ink and/or color lines are redrawn after coloring has been added

hua [hua]

painting

lin [lin]

copy of a painting made by placing the original side by side with the copy being made

mei gu hua [mei-ku hua]

“boneless” or “bone spirit” painting without outlines, not to be confused with *xie yi*

mo [mo]

ink

mu [mu]

tracing copy, an exact copy of a painting

nian hua [nien hua]

New Year’s paintings, brightly colored commercial works

pi ma cun [p’i-ma ts’un]

“hemp fiber” strokes

pomo [p’o-mo]

“broken ink”, splattered or splashed “flung” ink style

qing lu [ch’ing-lu]

blue and green landscape style

shanshui [shan-shui]

landscape (literally, mountain/water)

shuang gou [shuang-kou]

outline or contour painting, a style used in nature subjects such as orchid or bamboo painting

shui mo [shui-mo]

ink painting without color (literally, “water-ink”)

ti ba [t’i-pa]

colophon

tu [t’u]

picture

wenren hua [wen-jen hua]

Literati painting (in contrast to “professional” or academic court-sponsored painting)

xie yi [hsieh-i]

free sketch

zhi hua or zhitou hua [chih-hua or chih-t’ou hua]

“finger painting” in which fingers and nails are used in place of the brush

Calligraphy styles

gu wen [ku-wen]

ancient script

jia gu wen [chia-ku-wen]

shell-bone script or bone writing

da zhuan [ta-chuan]

large seal script

xiao zhuan [hsiao-chuan]

small seal script

li shu [li-shu]

scribe’s style or clerical script

kai shu [k’ai-shu]

standard or regular script, also known as *zhengshu*

cao shu [ts’ao-shu]

draft or grass script, fully cursive

xing shu [hsing-shu]

running style, semi-cursive, not as abbreviated as *cao shu*

Japanese calligraphy terms

shin - formal

so - grass

gyo - style in between grass and formal styles

V.2 Painting Classification

When cataloguing painting, indicate:

Line 1	Painting & country codes
Line 2	Historical period and/or Artist's cutter number (see appendix)
Line 3	Subject classification number and qualifiers

V.2.1 First line classification

The first line of cataloguing information is a concatenated number representing both the medium (one digit) and the country code (2 digits). In the Fogg system employed at University of Michigan, **353** is the first line number indicating Chinese Painting. **3** represents the painting medium, while **53** is the country code for China.

V. 2.2 Second line classification

The second line is an alphanumeric, such as a cutter number, representing a known artist. If the artist is not known, subdivision will be by dynasty. Some collections subdivide first by dynasty, then by known artists. A modification of the first line number will allow for this type of organization, and one suggested method has been proposed above for alphanumeric collections. To file by historical period, simply number the dynasties sequentially, beginning with the prehistoric period (#1) and culminating with the current century (#21), or follow the numbering scheme proposed in the introductory remarks to this guide. To give precedence to the historical period, it must come before the artist's cutter number as in the following example:

353 :11	Chinese Painting, Song
M##	dynasty, Ma Yuan

V.2.3.1 Third line classification

The third line number consists of two parts: one or two digits representing subject classification, followed by a series of letters. These letters refer to the painting title or collection name, or are a combination of both.

A word of caution about painting titles: Many Chinese paintings, especially earlier works, are untitled. They are known by descriptive or poetic titles that are usually later appendages to the work. Many works are simply given generic titles, such as "Landscape". This can become quite cumbersome in any classification system, but perhaps more so for those cataloguers working within the confines of an alphanumeric system. Just how many **8Ls** can you accommodate in your numbering system?

To work around this problem, there are two recommendations. First, subdivide the landscape paintings into categories that suit your collection and its patrons. Many alternatives for subdivisions are outlined in the following pages. Second, avoid placing **L** first in your letter combinations. Rather, use a letter to indicate the painting's current location in the first position. Follow that with the letter derived from the title, or **L**, if there is no known title.

V.2.3.2 Subject classifications for Chinese Painting

Traditional Chinese classifications

- landscape
- portraiture, figure, genre, religious painting
- bird and animals
- flower painting
- flowers and birds
- Daoist and Buddhist

Lists from James Cahill's, An Index of Early Chinese Painters and Paintings

Anonymous Song Paintings

- Landscapes
- Palaces and Temples
- Landscapes, buildings and figures
- Landscapes with figures
- Landscapes with figures, of the Ma Yuan type and tradition
- Fishing and boating scenes
- Horsemen, tartar scenes
- Scholarly gatherings
- Narrative, historical and legendary scenes
- Palace ladies and children
- Miscellaneous figures
- Portraits
- Portraits of priests
- Buddhas and bodhisattvas
- Other Buddhist figures
- Arhats (Lohan)
- Chan Buddhist subjects
- Daoist scenes
- Buffalo and herd boy pictures
- Monkeys and gibbons
- Dogs and cats
- Goats and sheep
- Other animals and fish
- Birds and birds-in-landscape compositions
- Flowers, fruit and insects

Anonymous Yuan Paintings

- Buddhist and Daoist subjects
- Figures
- Palaces and buildings
- Landscapes
- Flowers, birds and animals

Recent scholarship by Cahill and others since the 1980s suggests the following sub-categories be

defined within the landscape genre. While it is enlightening to understand that these categories have value to scholars and were certainly important at the time the paintings were executed, a collection that caters to generalists may find these genre subdivisions too esoteric. They are included here to provide cataloguers with additional keywords for search and retrieval purposes.

- **Birthdays and Celebrations of Longevity** — paintings may include pines with rushing water and thick mists, cranes, auspicious subjects that convey the wish for longevity. According to some scholars, paintings of auspicious landscapes, Taoist paradises such as Mount Penglai, and scenes with southern mountain themes may have been painted for a celebratory purpose on the occasion of a birthday.
- **Farewell Paintings** — this includes scenes of farewell gatherings, parting from a friend, and leaving an official post. Compositions that convey the ideas of distance and separation often include a departure scene in the foreground, a waiting boat, or a farewell scene in a pavilion.
- **Reclusion Pictures** (*yin ju tu/yin chü t'u*) — this category includes both retired scholars and those who may be out of office by choice or for lack of success in the exam system. Depictions may include a secluded dwelling as a symbol of retirement.
- **Retirement Dwellings and Villas** – usually handscroll format and identified by title.
- **Topographical landscape paintings** — this category includes notable sights of a given region, and may frequently be in the form of an album accompanied by prose poems. A handscroll format is specifically designed to convey a sense of movement and therefore communicates the experience of traveling in a landscape.
- **Political themes** — certain themes in Chinese painting are metaphors for the political climate of the times and were understood as such by the intended recipient, usually a fellow official. These metaphors include works with titles such as “cloudy hills before rain”, “timely rain”, “sweet rain”, “drenching rain”, and “hills in clouds”, etc.
- **Pastoral themes** (fishermen, wood gatherers, ox herding and oxen) — this category of paintings provided an escape to the viewer who was offered a carefree and unrealistic vision into the workaday world of the peasant class.
- **Poetic themes** – see below for examples of this type.
- **Landscapes in the manner of ...** - works in any format, but frequently sets of album leaves, identified as “in the manner of” in painting title.

Alternatively, some of these same themes may be classified by Chinese art historians within the figure painting category:

Literary gatherings

Friends

Friends in a landscape

Parting scenes

Historical scenes

Women

Women in studios

Women with children

Groups of women in architectural settings

Erotic scenes

Portraits

Royal portraits

Male portraits

Female portraits

Religious figures

Daoist

- Deities
- Paradise scenes

Buddhist

- Deities
- Paradise scenes
- Life of the Buddha

Asian Art Archives, University of Michigan

The following classification scheme and accompanying third line numbering system based on the Fogg has been in use at the Asian Art Archives, University of Michigan for the past two decades.

Some of the categories suggested above by scholars in the field can be accommodated easily within this variant of the Fogg classification scheme. New categories, such as “landscape with a literary theme” or landscape with an historical theme”, “true view of landscape”, etc. add greater depth to the schema. By adding specificity to what were formally two vague categories — “landscape” and “landscape with figures”, a more robust and more useful organization will guide users through this large section within the painting subdivision.

Examples of some of the more common painting titles that illustrate these themes are provided in greater detail following this section. Numbers at right refer to the third line classification. For greater subdivision of the religion categories (1 through 3), refer above to Part IV, Chinese Sculpture.

- 1 Religion, Buddhism, Buddha
- 2 Religion, Buddhism, Bodhisattva
- 27 Religion, Buddhism, Chan subjects, Patriarchs, Bodhidharma, etc.
- 29 Religion, Folk
- 3 Religion, Daoism

- 4 Mythology, [primarily used for dragon paintings]
- 41 Allegory
- 42 Literature
- 43 History

- 5 Portrait, Male
- 55 Portrait, Male, Group
- 6 Portrait, Female
- 65 Portrait, Female, Group
- 7 Person, not portrait

- 8 Landscape (only)
- 81 Landscape, Architecture
- 82 Landscape, True View
- 83 Landscape, Daoist theme
- 84 Landscape, Literary theme
- 84 Landscape, Historical theme

- 85 Landscape with figure
- 86 Landscape, Foreign locale
- 87 Landscape, River, [Marine, Boat, Fisherman]
- 89 Assorted subjects (generally used for sets of albums where subject matter may include more than one genre, such as landscape, nature, figures, etc.)

- 9 Genre
- 91 Nature, flower, plants, rocks
- 92 Nature, Animal
- 93 Nature and animal or insect
- 97 Map, artist-drawn (not to be confused with “true views of landscape”)
- 99 Calligraphy (also see below for expanded calligraphy section)

Current University of Michigan faculty members recently proposed a further refinement of the above AAAUM subject classifications. Suggested modifications have been used in some of the examples that follow and include:

- 48 Literary and historical scenes in landscape (to replace 84)
- 57 Male persons, not portraits (to replace 7)
- 67 Female persons, not portraits (to replace 7)
- 84 Garden landscapes (includes retirement dwellings and villas)
- 85 Landscapes in the manner of
- 86 Parting scenes and journey paintings
- 87 Recluses and wilderness paintings
- 88 Urban scenes

V.2.3.3 Third line classification qualifiers

Third line qualifiers are used for painting details and parts of the whole, such as sections of a handscroll or individual pages of a set of album leaves.

For **painting details**, divide the scroll into logical parts. Section figure paintings by devising a numbering system similar to that suggested above for articulating parts of a sculpture. For example, a simple division might be:

- 2 3/4 figure
- 3 figure, upper portion
- 4 figure, lower portion
- 5 inscription
 - a head
 - b bust
 - c, d arms and hands (use **c** for right, **d** for left)
 - e, f legs and feet (use **e** for right, **f** for left)

Example, cat #65:

- 353 Song dynasty, Artist unknown
- 11 Sakyamuni Coming Down from the
- 1CS 3a Mountains: Head, Cleveland Mus.of Art

in this example:

1 refers to Buddha Sakyamuni
C (in the 1st position) refers to the collection, Cleveland Museum
S (in the 2nd position) refers to the subject, Buddha Sakyamuni
3 refers to the upper portion of the figure
a refers to the specific part that includes the figure's head

A tri-partite division may be appropriate for sectioning landscape paintings, although more complex paintings may require up to five sections. The colophons on a hanging scroll are usually written in the upper portion of a scroll and can be given a separate number.

Example, cat #150:

353 Shen Zhou, Landscape in the
 S#Z# style of Ni Zan, upper portion:
85NN 4a Artist's inscription, Nelson Gallery
 of Art, Kansas City

in this example:

85 refers to the subject, "Landscape in the manner of ..."
N (in the 1st position) refers to the collection, Nelson Gallery
N (in the 2nd position) refers to the name in the title, Ni Zan
4 refers to the upper portion of the hanging scroll
a refers to the specific part that includes the artist's colophon

For long handscrolls, arbitrary sections are determined by the photographer and can be numbered by the cataloguer from **1** to the end. Painting details within that section will be given letter qualifiers. The title or frontispiece, which may not be by the artist and precedes the painting, should be distinct. By assigning it the letter **A**, it will precede the painting in the slide drawer, as in this example of a work numbered **48OC**:

Example, cat #218

353 Fan Yi, Purification at the
 F#Y# Orchid Pavilion, Frontispiece
48OC A 1 by Yueshan: section 1, Cleveland
 Museum of Art

in this example:

48 refers to the subject, a literary theme in landscape
C (in the 1st position) refers to the collection, Cleveland Museum
O (in the 2nd position) refers to the title, Orchid Pavilion
A refers to the title of the handscroll
1 refers to the specific section of the title, if more than one

The painting colophons present a problem in the Fogg system, unless they are treated as a related material. Colophons are written comments by artists, friends and collectors. In the case of handscrolls, they are usually appended to the scroll on a separate section of paper or silk. The artist's inscription or colophon usually is written at the end of the painting and forms part of the scroll. Other artist's inscriptions may appear within the painting proper. Therefore, one possible solution is use a qualifier indicating a related material for the written comments by other authors, as in this example from the same work (**48OC**) as that cited above:

353 Fan Yi, Purification at the
 F#Y# Orchid Pavilion, Colphon dated 1707
 48OCz 1a by Yueshan: section 1, Cleveland
 Museum of Art

in this example:

z refers to the colophon of the handscroll
1a refers to the specific section of the first colophon, by the same author as the
 frontispiece or title, cited above

Sets of album leaves can be numbered by the cataloguer from **1** to the end. Painting details within each leaf will be given letter qualifiers. The title or frontispiece and colophons, which may not be by the artist, should be distinct. As in the example of a handscroll above, assign the capital letter **A** to related materials preceding the album and lower case letter **z** to related materials that follow the painting proper.

Example, cat. #243:

353 Yun Shouping, Album of
 Y#S# Flowers, leaf 3: Pear Blossoms,
 91NF 3 Nelson Gallery of Art

in this example:

91 refers to the subject matter, nature
N refers to the collection, Nelson Gallery
F refers to the title, Album of Flowers
3 refers to the specific leaf, number 3

V.3 Classifying Common Themes in Chinese Painting

V.3.1 Daoist “Portrait” Illustrations

third line # 3

The cataloguer must decide how and when it is appropriate to categorize Daoist subjects in the religion category (third line #3) or within the landscape category (third line #83).

Paintings in which the figure is prominent while the setting is incidental should be classified within the religion section (third line #3). While not “portraits” per se, these are representations of important personages. In contrast, those paintings with a narrative theme or in which the landscape is integral to the understanding of the work are better held within the landscape category (third line #83).

A few examples of paintings that might be classified within the religion section are portrayals of immortalized Chinese philosophers such as Zhuangzi (Zhuang Zhou), a disciple of Laozi who lived ca 365 - ca. 280 BCE, as well as:

- *The Three Religions*
 symbolized by the three founders — Sakyamuni (Buddhism), Confucius (Confucianism), and Laozi (Daoism)

- *The Transformations of Laojun [Lao-chün]*

Names as recorded in Daoist scriptures compiled by Xie Shouhao in 1191:

- 1) Gu Xiansheng (in times of the Three Emperors of Heaven, Earth, and Man)

- 2) Jinque diqun (in the time of Suiren)
- 3) Yuhuazi (in the time of Fuxi)
- 4) Dachengzi (in the time of Shennong)
- 5) Guangshouzi (in the time of Zhurong)
- 6) Guangchengzi (in the time of the Yellow Emperor)
- 7) Zhenxingzi (in the time of the Emperor Yao)
- 8) Xueyizi (in the time of the Emperor Shun)
- 9) Wuchengzi (in the time of the Emperor Yu of the Xia Dynasty)
- 10) Quanyuzi (in the time of the Emperor Tang of the Yin Dynasty)

V.3.2.1 Literary Themes

third line # 42

Representations of individual poets and scenes that portray a characteristic or aspect of the author's life but do not illustrate specific texts are filed with Literature (third line #42).

- *The Four Accomplishments*

The four cultivated arts of the Chinese literatus include Chess, Calligraphy, Painting, and Music, exemplified by the *qin*, or Chinese zither.

Du Fu [Tu Fu] (712-770), Poet

A contemporary of Li Bo, often referred to as “drunken Du Fu”, reflecting his remark that “one gallon [of alcohol] produces a hundred stanzas” Du Fu may be depicted riding backwards on a donkey.

Li Bo [Li Po] or Li Bai [Li Pai] (ca.705-762), Poet

A celebrated poet of the Tang Dynasty, Li Bo was famous for his unconventional personality and appearance. Depended on alcohol for inspiration and is often depicted gazing at a waterfall to cleanse his mind.

Lu You (d. 804), Author

A Tang Dynasty hermit and author of the Book of Tea, he may be depicted walking with a staff or in the landscape setting with the theme,

- *Lu You [Lu Yu] Brewing Tea*

Tao Yuanming [T'ao Yuan-ming] or Tao Qian [T'ao Ch'ien] (365-427)

Model for all refugees from political life; Tao resigned from a magisterial position to live in seclusion at his country villa. He devoted his life to poetry, music, wine and chrysanthemum growing. Usual attributes in painting include chrysanthemums and pine.

- *Scholar of the Eastern Fence*

From Tao's famous line of poetry, “I pluck chrysanthemums at the eastern hedge”.

(see also below for illustrations of *Landscape with a literary theme*)

V.3.2.2 Literature

third line # 42

Illustrations of poetry or literary texts may be filed under the Literature classification (third line #42) or may be located more appropriately within the “Landscape with a literary theme” classification (third line #84). A few examples of early Chinese literature that provided didactic and illustrative material include the *Shi jing [Shih Ching]* (Book of Odes), *Lisao tu [Lisao t'u]* (Encountering Sorrow), and *Jiuge tu [Chiu-ko t'u]* (The Nine Songs).

The following painting titles fit solidly within the literature category (third line #42):

- *Clothes for the Warriors* *Daoyi tu [Tao-i T'u] (Beating the Clothes)*
Illustration of a poem by Xie Huilian [Hsieh Hui-lien] (397-433) or (394-430)
Ladies are washing, mending and sewing clothes for their absent husbands as winter approaches.
- *Illustrations to the Xiao Jing [Hsiao Ching]* (Classic of Filial Piety)
- *Li Duanduan [Li Tuan-tuan]*
Tang Dynasty story about a beautiful Yangzhou courtesan who was referred to as the “walking white peony”. She may be shown holding a white peony, standing before the poet who described her in this way.
- *The Nine Songs Jiuge tu [Chiu-ko t'u]*
- *Sima Caizhong's [Szu-ma Ts'ai-chung] Dream of the Courtesan*
Late Northern Song story about a meeting with courtesan Su Xiaoxiao [Su Hsiao-hsiao] of the Tang dynasty.
- *Song of the Golden Threads*

V.3.3 Historical and legendary Themes

third line # 43

Illustrations of historical and/or legendary events generally fall within the historical classification (third line #43), while festival scenes may be located more easily by patrons when classified within the landscape sub-category, “Landscape with an historical theme” (third line #84). Alternatively, some collections may classify them as Genre paintings.

A listing by time period of some of these narratives includes:

V.3.3.1 Zhou Dynasty

- *Return of Duke Wen of Jin*
- *Emperor Wen of Jin meets the Sage Jiang Ziya*
- *Wen Wang of Zhou Visiting Taigong Wang [T'ai-kung Wang] on the Banks of the Wei River*
Wen Wang was the first and model King of Zhou; Taigong Wang was a paragon of humble virtue and accomplishment.
- *The Hermit Xu You [Hsü Yu] Resting by a Stream / Refusing the Seat*
Xu refused both the throne offered by the legendary Emperor Yao (r. 3rd millennium BCE), and the governorship of nine states. The story illustrates the Confucian concept of serving the government at the right time and under the right circumstances.
- *Killing of Three Warriors with Two Peaches*
6th century BCE. Prime Minister Yanzi deceived three warriors who committed suicide in competition for the peaches before the Duke of Qi.

V.3.3.2 Han Dynasty

- *Breaking the Balustrade: The Emperor Chengdi of Han (r.33-7 BCE) Condemning the Duke Zhang You [Chang Yu] of Anchang*
Loyal magistrate Zhu Yun asked permission to put the Duke to death with imperial sword, and is himself ordered to be beheaded. He insists to be executed on the spot, and the Emperor relents after hearing the pleas of General Xin Qingqi. The broken balustrade to which he had clung was left unrepaired as a memorial to the event.
- *Parting of Su Wu and Li Ling*
Li Ling, a general in the time of Han Emperor Wudi (2nd c. BCE), was taken prisoner by the

Huns. His friend Su Wu was sent to the north to tend sheep and remained nineteen years in captivity.

- *Lady Wenji's Return to China (Eighteen Songs of a Nomad Flute)*
The daughter of a well-known scholar of the 2nd century, Lady Cai Wenji [Ts'ai Wen-chi] was taken prisoner and spent twelve years in captivity in Mongolia where she married and had two children. She was later ransomed and returned to China, leaving her husband and children.
- *Greeting the Emperor at Wangxian [Wang-hsien] Village*
A Han or Tang dynasty event. The event depicted may represent Han Gaozi taking his old father to visit his native village, which has been transplanted to the capital.
(Also see below under Tang dynasty for an alternate interpretation)
- *Entry of the First Emperor of the Han Dynasty into Guanzhong [Kuan-chung]*

V.3.3.3 Six Dynasties

- *Admonishing in Chains*
An incident of the 4th century in which Minister Chen Yuanda chained himself to a tree and admonished Liu Cong, the ruler of the state of Zhao, for his extravagance. The Empress intervened on his behalf and saved Minister Chen from execution.
- *Scholars of the Northern Qi Dynasty Collating Classical Texts*

V.3.3.4 Tang dynasty

- *Emperor Yuanzong of the Southern Tang Dynasty*
- *Yang Guifei [Yang Kuei-fei] Mounting Horse*
- *Emperor Minghuang [Ming-huang]'s Journey to Shu*
(Tang Emperor Xuanzong fled from rebel An Lushan in 756)
- *Tang Emperor Minghuang Teaching his Son*
- *Emperor Minghuang Watching a Cockfight*
- *Lady Guoguo [Kuo-kuo] on an Outing*
- *Guo Ziyi [Kuo Tzu-I] Receiving the Homage of the Uighurs*
Guo Ziyi was a Tang dynasty general. In 765 he faced an invasion of Uighurs and another Central Asian tribe; without arms and armor he went to Uighur camp and enlisted the aid of leaders who had once served under him. Together they repelled the invaders.
- *Greeting the Emperor at Wangxian [Wang-hsien] Village*
A Tang dynasty event, said to represent Emperor Tang Xuanzong returning from exile and being met by his son.
(Also see above under Han dynasty for an alternate interpretation)
- *The Eight Ministers of the Kaiyuan Era (713 - 742)*

V.3.3.5 Song Dynasty

- *Cao Xun [Ts'ao Hsün] Meeting the Imperial Carriages Carrying the Coffins of Huizong [Hui-tsung] and his Empress*
- *Sima Guang (1019 - 1086) [Ssu-ma Kuang]'s Garden of Solitary Pleasure (The Dule Yuan)*
A statesman and historian of the Northern Song dynasty, Sima Guang wrote an essay in 1073 commemorating his garden.
- *Zhao Yu [Chao Yü]'s Pacification of the Barbarians South of Lu*
Campaign in 1115 under the command of Zhao Yu, a military official (active ca.1111-1125); later received at court by Emperor Huizong.

- *Three celebrated recluses of the early Song period*
Wei Ye [Wei Yeh] (960-1019)
Lin Pu [Lin P'u] (967-1028)
Yang Pu [Yang P'u] (act. ca. 1000)

V.3.3.6 Unknown period or legendary

The following subjects require further research

- *Four Events in the Jingde Era*
- *Bian Zhuangzi [Pien Chuang-tzu] Killing a Tiger*
- *Inquiring about the Panting Buffalo*
- *Envoys of Jin [Chin]*
- *Three Legends of the Nanzhao [Nan-chao] Kingdom*
- *Zhou Chuu [Chou Ch'u] Slays the Dragon*
- *The Three Laughers of Huiqi [Hui-ch'i]*
- *Liu Bei [Liu Pei] Paying his Visit to Zhuge Liang [Chu-ko Liang]*
- *Zheng Kangcheng [Cheng K'ang-ch'eng] and his Poet-maids*

V.3.4 Daoist Narratives

third line # 83

In many cases a title will place the subject firmly in the Daoist classification, while at other times, visual clues will suggest a Daoist theme. However, many of these same symbols of longevity may represent a celebratory birthday picture, as suggested above.

The following painting titles illustrate Daoist narratives within a landscape setting (third line #83). The list is not meant to be exhaustive, but provides some of the more common illustrations.

- *Scenes from the Life of Tao Yuanming (Tao Qian, 365-427)*
Tao Yuanming retired from official life to enjoy pleasures of the country. He became the ideal of the independent gentleman-scholar-artist.
- *Peach Blossom Spring*
n.b. Because this is also the subject of a literary work, this theme may either be classified as Daoist narrative or Landscape with a literary theme (third line #84)
- *Festival of the Peaches of Longevity*
Celebration of the birthday of the Queen Mother of the West (Xiwangmu), one of the leading deities in the Daoist pantheon. The festival occurs at the site of the fabled home of the immortals, Mount Kunlun. The peaches that have taken 3000 years to ripen are gathered at the festival.

V.3.5 Literary and Daoist

third line # 83

The following titles, while based on specific literary texts, are depicted within a Daoist context. Therefore, the cataloguer may opt to differentiate between literary and Daoist within the landscape classification (third line #83):

- *The Nymph of the Luo [Lo] River*
Illustrates a poem written by Cao Zhi [Ts'ao Chih] in CE 22 that describes an encounter with a River Goddess.
- *The Peach Blossom Spring (Taohua yuan tu [T'ao-hua-yüan t'u])*
story by Tao Qian about the Fisherman of Wuling [Wu-ling]. (see above: *Tao Yuanming*)
- *Xu Zhengyang [Hsü Cheng-yang] Moving his Family*
moved to Land of the Immortals in AD 281

V.3.6.1 Landscape with a Literary Theme**third line # 48 or 84**

The following titles, while based on specific literary texts, are depicted within a landscape setting. Therefore, the cataloguer may opt to include them in a sub-division of the landscape classification (third line #84) or 48 (revised):

- *The Lute Song* (*Pipa Xing* [P'i-p'a hsing])
Written by Bo Juyi [Po Chü-i] in 816 from his place of exile, Xunyang [Hsün-yang]
- *Saying Farewell at Xunyang*
A famous courtesan (never shown) is depicted in a boat on a river and painted in the archaic Tang dynasty/blue-green style.

V.3.6.2 Landscape associated with Literary texts**third line # 48 or 84**

The following subjects, noted here by their respective authors, should be classified within the landscape category, either #48 (revised) or 84 (former system):

Bo Juyi [Po Chü-i] (772 - 847), Tang dynasty poet

- *The Nine Elders of the Mountain of Fragrance* (*Xiangshan jiulao tu* [Hsiang-shan chiu-lao t'u])
Illustrates a gathering of old friends at the home of poet Bo Juyi in 845.

Su Shi [Su Shih] Su Dongpo [Su Tung-p'o] (1036-1101), Song dynasty poet-painter

- *The Red Cliff* *Chi bi tu* [Ch'ih-pi t'u]
A favorite subject for literati painters, the Two Odes (prose-poems) were written after trips to the site in 1082 and 1083
First Ode - Su tells of embarking with two friends on the Yangzi River one moonlit autumn night. One friend played flute and reminded Su of a great battle fought there eight centuries before.
Second Ode - took place in 1083, on a winter night. On this occasion, Su climbed to the top of the cliff, then descended and embarked once more with friends on the river. As they passed the Red Cliff, a crane flew over the boat. Later that night, a figure in a feathered cloak appeared in a dream to Su, who recognized him as the crane (i.e. as a Daoist immortal in the guise of a crane).
- *The Three Tasters of Vinegar*
Another scene involving Su Dongpo and two friends.

Tao Yuanming [T'ao Yüan-ming], Tao Qian [T'ao Ch'ien] (365-427)

- *Home Again* *Gui qulai tu* [Kuei-ch'u-lai t'u]
Poem composed after the incident that resulted in Tao's retirement from official life. Tao was told to prostrate himself before an inspecting general, but the poet declared he would not "crook the hinges of his knees" for a mere five measures of rice a day, and resigned on the spot.

Wang Wei (699-759), poet and landscape painter

- *Wang Wei's* [Wang Wei] *Wangquan* [Wang-ch'üan] *Villa*
Twenty poems of Wang Wei on the subject of his villa in Shaanxi [Shensi] Province. Illustrates the area of the Wangquan River near Mount Jiang. The sites depicted include:
 1. Mengcheng [Meng-ch'eng] Valley
 2. Mount Huazi [Hua-tzu]
 3. My Study among Beautiful Apricot Trees
 4. A Hill of Graceful Bamboo
 5. Deer Forest Hermitage

6. Magnolia Hermitage
7. Rivers of Dogwood
8. A Path through Imperial Locust Trees
9. In an Arbor beside the Lake
10. South Hill
11. Beside Lake Yi [I]
12. Waves of Willow
13. At the Rapids of the Luan [Luan] Family
14. The Stream of Powdered Gold
15. White Stone Bank
16. North Hill
17. My Hermitage in the Bamboo Grove
18. Hibiscus Hill
19. The Lacquer Tree Garden
20. The Pepper Tree Garden

Wang Xizhi [Wang Hsi-chih] (321-379), Calligrapher

- *Elegant Gathering in the Western Garden*
Su Shi [Su Shih], Mi Fu [Mi Fu] and others meeting at the villa of Wang Sheng [Wang Sheng]
Includes depiction of Wang Xizhi writing on rock-face
- *Lanting [Lan-t'ing] Pavilion or Purification at the Lanting Pavilion*
incident from the life of Wang Xizhi, 42 scholar-poets celebrate the Spring Purification Festival at the Orchid Pavilion in Shanyin [Shan-yin] (Zhejiang [Chekiang]) in 353
Preface and poems important specimen of calligraphy
includes scene of servants floating wine-filled cups downstream
- *Wang Xizhi Watching the Geese*
- *Wang Xizhi writing on a fan*
humorous anecdote involving a woman fan-seller; Wang wrote a five character phrase on each of her fans. Angered because she thought they were ruined, he told her they would sell at a good price because of the high market value of his calligraphy. Later, she asked him to write on additional fans; he laughed at her, and would not respond to her request.

V.3.7 Landscape with Historical Themes

third line # 48 or 84

The following historically-based representations have landscape as their subject matter and therefore should be given a third line #48 (revised) or 84 (former system).

V.3.7.1 Tang dynasty and earlier

- *The Eighteen Scholars or The Eighteen Sages of Mount Lu*
Other titles include *The White Lotus Society* or *The Eighteen Sages of the Lotus Society*.
This was an informal organization of 18 secular and clerical followers of the monk Huiyuan [Hui-yüan] (334-417) who established a monastery at Mount Lu. Although probably not historically accurate, nonetheless the theme had become legendary by the late Tang dynasty.
- *Seven Sages of the Bamboo Grove*
A group of famous literary men of the 3rd century CE reputed to have met regularly in a bamboo grove. In representations they may be shown drinking wine. Although not all were alive at the same time, the members are said to include the following:
Xiang Xiu [Hsiang Hsiu]
Ji Kang [Chi K'ang]

Liu Ling [Liu Ling]
 Shan Tao [Shan T'ao]
 Yuan Qi [Yüan Ch'i]
 Yuan Xiao [Yüan Hsiao]
 Wang Rong [Wang Jung]

V.3.7.2 Song dynasty

- *Sima Guang (1019 - 1086) [Ssu-ma Kuang]'s Garden of Solitary Pleasure (The Dule Yuan) or Garden for Self-enjoyment*

A statesman and historian of the Northern Song dynasty, Sima Guang wrote an essay in 1073 commemorating his garden, built in 1073 in Luoyang [Loyang] (Henan Province). Seven divisions in the garden are associated with specific historical figures:

1. Reading Hall (*Dushu tang*), associated with Western Han scholar Dong Zhongshu (179 - 93 BCE)
2. Pavilion for Playing with Water (*Longshui xian*), associated with Tang poet Du Mu (803 - 852)
3. Hut of the Angling Fisherman (*Diaoyu an*), associated with Eastern Han emperor Guangwu
4. Studio for Planting Bamboo (*Zhongzhu zhai*), associated with Wang Huizhi (d. 388), son of calligrapher Wang Xizhi (see above)
5. Plot for Picking Herbs (*Caiyao pu*), associated with Eastern Han dynasty figure Han Kang
6. Pavilion for Watering Flowers (*Jiaohua ting*), associated with Tang poet Bo Juyi (see above)
7. Terrace for Seeing the Mountains (*Jianshan tai*), associated with Jin dynasty poet Tao Yuanming (see above)

- *The Luoyang [Loyang] Septuagenarian Society*

Described alternatively as a meeting in a pavilion at Luoyang including either Sima Guang [Ssu-ma Kuang] and eight friends, or Wen Yanbo [Wen Yen-po] (1006-87) and twelve friends.

N.B. If individual scrolls or album leaves depicting the members of the group have been separated from their original context, these works might be classified with Portraits

- *The Five Oldsters of Suiyang or Pavilion of the Five Oldsters*

This is part of a class of paintings commemorating gatherings of elderly gentlemen, known from as early as the Tang Dynasty. Du Yan, a noted Statesman, and his friends comprise the Five Elders of Suiyang. Two of the known participants were Wang Huan [Wang Huan] (act. ca.1030) and Feng Ping [Feng P'ing]. The pavilion came to be called the Pavilion of the Five Oldsters.

V.3.7.3 Legendary

- *The Four Greybeards of Mount Shang*
- *The Nine Ancients of Huichang [Hui-ch'ang]*

V.3.8 Festival Scenes

- *Dragon Boat Regatta*

Illustrates the Spring Festival held on the fifth day of the fifth moon on an artificial lake near Kaifeng, the old Northern Song capital. Popularly believed to memorialize Qu Yuan [Ch'ü Yüan] (d. 295 BCE), a statesman who drowned himself in Miluo River in protest against the corrupt government that wrongly accused him. Boats bearing flags and gongs were sent to search for his body by those who valued his virtue. Rice cakes wrapped in leaves (zong).

- *Dragon Boat Regatta in the Jinming [Chin-ming] Pond*
Dating from the Northern Song period, the event occurs on the 3rd day of 3rd month at Golden Bright Pond (Jinming chi [Chin-ming ch'ih]) and is described in detail in the Menghua lu [Meng-hua lu] by Meng Yuanlao [Meng Yüan-lao].
- *Spring Festival on the River*
Panorama of the City of Kaifeng
- *The Autumn Festival*
Double Seven (Seventh day of Seventh month)
During the night the legendary meeting of the herdsman and the spinning maid (the stars Altair and Vega) takes place as she crosses the Milky Way on a bridge of magpies.

V.4 Chinese Calligraphy, the allied art

Many of the calligraphy examples will be held together with the works of individual painters by the third line number 99. However, other examples of calligraphy, especially those produced in another medium, may be dispersed throughout the collection.

It may be appropriate to create a calligraphy section that incorporates examples from numerous media if collection patrons are more apt to search for this and other similar items as specimens of early writing. This calligraphy section would include inscribed oracle bones, actually ox scapulae and turtle plastrons, from the Shang dynasty, rubbings from various historical periods, brushed examples in which the writer/author is not recognized or recorded as an artist, and seals and seal impressions from various periods.

Rubbings require thoughtful consideration and are discussed in relation to sculpture above. In many instances, however, it may not be appropriate to catalogue a rubbing within the sculpture classification. Official documents were engraved on stone tablets and later these ancient texts were collected and preserved by scholars and officials. In some cases, the original document may no longer be extant, but a rubbing or a copy of the original document may have survived. One such example is the *Rubbing of the Yishan tablet of Qin Shihuangdi*.

However the visual resources collection is organized, a calligraphy section will draw upon materials from numerous divisions. For example, in collections divided by country and media, the calligraphy section would comprise disparate materials such as bone, stone, and paper, etc. The combined section might be located near the painting division, since calligraphy and painting in China are considered allied arts. In contrast, in collections where the major division is historical and media are interfiled, this will not be a consideration. In that case, the question will be whether to group the examples across different historical periods, or to create a calligraphy section within each major historical division.

V.4.1 Types of calligraphy

The following types of calligraphy may be identified from among the various examples of writing. By adding an additional numeral to the third line number, patrons will be able to locate specific documents more easily.

1. Religious documents
2. Historical records and documents
3. Literature and philosophy

4. Poetry
5. Letters and correspondence
6. Legal documents, including deeds, bills of sale, contracts, etc.
7. Seals and signatures, where original document has not been identified

V.4.2 Cataloguing examples:

353 CH. Painting, Six dynasties, *Mahaparanirvana-sutra*, from Dunhuang,
4 Cave 17, dated 506, Stein Collection
991MS

in this example:

99 refers to the subject classification, calligraphy
1 refers to the subdivision, religious documents
M refers to the title, *Mahaparanirvana-sutra*
S refers to the collection, Stein Collection

n.b. Some collections might catalog this work as a related material, filed under architecture

Example:

353 CH. Painting, N.Weii dynasty, Stone
5.1 Stele, rubbing, dated 521
992SP Private Collection, New York

in this example:

99 refers to the subject classification, calligraphy
2 refers to the subdivision, historical records
S refers to the title, Stele
P refers to an unnamed private collection

n.b. Some collections might catalog this work as sculpture

Example:

353 Wang Xizhi, *Lanting xu* (Preface
w#x#z written at the Orchid Pavilion)
993LB Beijing, Palace Museum

in this example:

99 refers to the subject classification, calligraphy
3 refers to the subdivision, literature and philosophy
L refers to the title, *Lanting xu*
B refers to the collection, Beijing, Palace Museum

V.4.3 Calligraphy styles

Examples of

a) ancient writing (*gu wen*)

命斥歸多靈其於

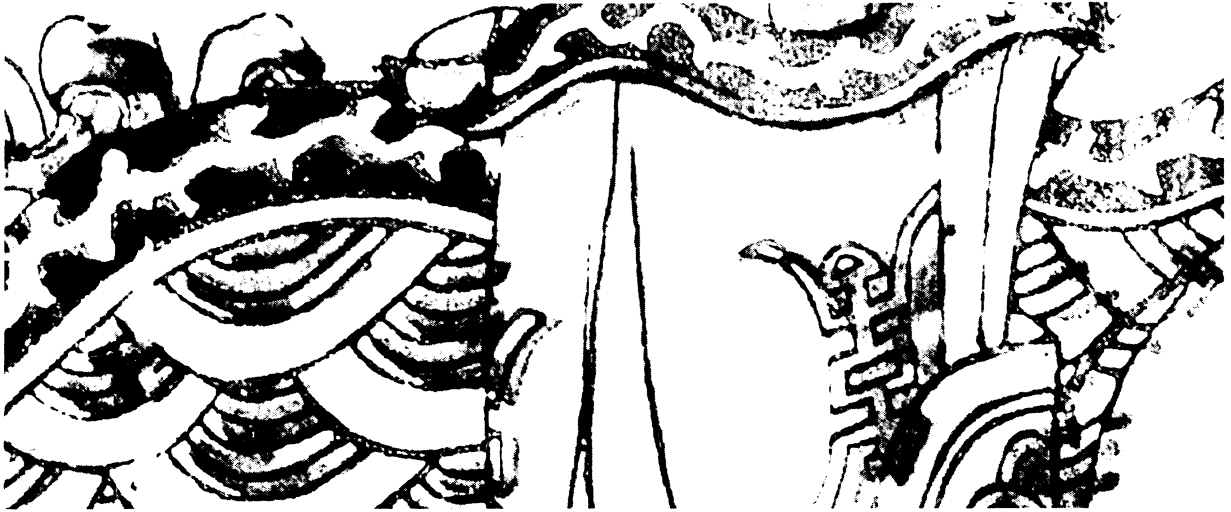
元丰遭白茅言水灾害退
 於戊亥之間

b) clerical script (*li shu*)

以上明為
 陶元明
 昨字之誤

c) standard script (*kai shu*)

d) grass script (*cao shu*)



Part VI

Decorative Arts



VI Decorative Arts

Introduction

The decorative arts category is an important section in the study of Chinese culture. Information about Chinese prehistory is gleaned from the study of pottery and jades, while the bronze age brought with it China's earliest examples of writing. As Chinese pottery provided prototypes for later bronze vessel shapes, it is logical to consider the two arts together when devising a cataloguing system for the decorative arts. While there will be some forms that are unique to each material, the amount of cross-over is significant. Later "archaizing" jades also imitate bronze forms from the Shang and Zhou dynasties.

The category of Decorative Arts includes work in stone, **gems**, glass, **pottery**, seals and their impressions, **metal**, wood, **furniture**, **lacquer**, basketry, ivory, bone, shell, leather, paper, **textile**, graphic arts, printed books, theater arts, and more. The bold-faced items will be covered in the pages that comprise this section. The full complement of numbers is provided so that the basic formulas can be applied to works in another medium.

The Fogg numbering scheme that is employed at U-M assigns numbers and qualifiers to each of the major divisions as follows. The China country code (**53**) is substituted for the two place holder 0s to create a first line number.

Work in Minerals

- 400A Stonework and Marble
- 400D Enamels & Cloisonné
- 400E Glass
- 400F Glassware
- **400G Gems (includes jades)**
- 400H Seals and Impressions
- **400J Pottery (ceramics)**
- 400K Stucco

Work in Metals

- 500

Work in Wood and Furniture, including Lacquer, Inlay, Basketry, etc.

- 600B Basketry
- **600F Furniture**
- 600I Inlay
- **600L Lacquer**

Work in Ivory, Leather, Parchment, Paper, etc.

- 700A Carved ivory and bone, Tortoise Shell
- 700B Leather
- 700F Typography
- 700G Papier maché and paper manufacture

Work in Textile (carpet, rugs, **clothing**, tapestry, **embroidery**)

- 800

Graphic Arts

- 900 Prints
- 900A Printed Books
- 900P Photography

Theatre Arts

- 1000C Costumes and Costume Designs
- 1000P Puppets
- 1000S Stage sets

Many of the forms listed below will occur in more than one type of decorative art. It is important to create a system that is comprehensive and that can be adapted to more than one division of art. In this way, comparable abbreviations can be used consistently across the collection, rather than having one system unique to a single form.

Some collections may prefer to organize these forms into logical groupings. A number or letter is assigned to each form or group of forms for third line cataloguing in alphanumeric schemes. Otherwise, a standard abbreviation is used.

- Altar tables, devotional and religious objects — see also Ritual Vessels
- Arms, armor, helmets
- Bells
- Belt buckles, accessories (see: garment hooks)
- Cases, mirror cases, boxes, lian [lien] (Toilet boxes or cases)
- Chariot fittings, shaft ends, horse trappings
- Drums and musical instruments other than bells
- Furniture (See also Decorative Arts, Furniture), including music stands
- Games
- Garment hooks, belt buckles, clasps, accessories
- Handle mountings, covers
- Incense burners
- Jewelry
- Lamps
- Masks, including *taotie* [t'ao-t'ieh] masks
- Mirrors
- Tools
- Utensils
- Vessels, including ritual vessels and containers
- Weapons
- Weights and measures
- Writing and study implements
- Sets of related objects from a variety of media and including disparate forms
- Decorative objects and miscellaneous, function unknown

N.B. The following forms are classified with sculpture and are not considered here:

- Animals
- Models — see also pottery models
- Plaques

VI.1 Decorative Arts, Jades

Introduction

Jade is pre-eminent among the traditional arts of China. The Chinese value it more highly than gold and equate it with positive aspects of power. Endurance and toughness, two primary characteristics of jade, are likened to ideal qualities of human virtue: benevolence, intelligence, righteousness, propriety, loyalty, good faith, and the path of truth and duty.

While there is much discussion concerning the ritual nature of many of the objects surviving from the Neolithic period, there is no historical documentation that has elucidated the actual functions of such objects as *cong* [ts'ung] and *bi* [pi]. These objects, found surrounding tomb occupants, are described in some publications as “ritual jades” or “ceremonial jades”, even though their use is not understood. A protective function is assumed. Later grave jades dating from the Zhou period, including burial suits and shrouds that cover the features of the face — eyes, nose, teeth, and brows — are more easily associated with a protective function.

One word of caution with regards to jade is that the material itself is difficult to date and can create problems in period attribution. Because it is an enduring material, jade shows little degradation or discoloration after burial. Excavated Neolithic-period jades may be much older than the tomb occupant, as the objects may have been passed down from one generation to another or reworked by a later generation before burial. A second dating confusion occurs in later archaizing works that closely copy the Neolithic period animalia, etc.

In this guide the word “jade” is used to encompass all stones that were quarried by and for the Chinese, including nephrite, jadeite, hemi-jade and pseudo-jade. Jade carving in the Neolithic period emerged ca. 5000 - 3500 BCE in northeast China in the Hongshan culture (present-day Liaoning province and Inner Mongolia). Jade was mined at Kuandian in Liaoning province. The jade industry began in southeast China ca. 2500 BCE among the Liangzhu cultures of Hemudu, Majiabang, and Songze. It was quarried near Lake Tai, near the present-day Shanghai area in Jiangsu province.

Physical characteristics of Nephrite and Jadeite

Both forms are produced when rocks with the appropriate mineral contents are subjected to heat and pressure. The toughness of both nephrite and jadeite relates to the texture of the crystals that are either closely packed together or interlocked.

1. Jadeite - A stone rich in sodium whose colors are more brilliant than nephrite and offer a wider range, including emerald green, blue, pink, red, mauve, yellow, black, and gray. Began to be used in Ming and Qing periods. Imported from Burma.
2. Nephrite - A semi-translucent stone, often pale-green or white and rich in magnesium, that is characterized by its toughness and endurance. It does not fracture, but must be worked by abrasive action. Dolomitic nephrite.
3. Hemi-jade - Impure jades that are rarely translucent as they contain a higher iron content.
4. Pseudo-jade - Materials that resemble jade

VI.1.1 First line classification

Using the hierarchy of decorative arts established for the Fogg classification scheme, Jades are classed with minerals as a sub-category of gems and numbered 400G. Replace the placeholder 0s with the country code for China (53).

VI.1.2 Second line classification

Follow the numbering scheme or organization criteria in place at your institution for anonymous works grouped by dynasty or century.

VI.1.3 Third line classification

Form and type are the divisions for third line classifications. For archaizing works (*fang gu*) that imitate bronze vessels, make use of the schemes described for vessels in the ceramics and metalwork sections of this guide. Ornamental animal carvings are filed with jade, rather than with sculpture.

Cataloguing options include:

1. Large collections: Using the combined list of forms, group first by form (a letter or number will hold similar items together), alphabetize by type
2. Small collections: Alphabetize all types, without regard to form

The list of forms prevalent in the Neolithic period finds some overlap with forms current in the pre-modern period. Personal ornaments, such as jewelry and clothing accessories and figural carvings or animalia, were produced in all periods, while other forms are characteristic of only one era. Vessels dating from the Neolithic period are found extremely rarely, since it would be considered an inappropriate use of a material that was both valuable and difficult to work. For ease of use, the two lists of forms are inventoried separately by period of use, then combined into a comprehensive whole. A glossary is also included with this section.

Neolithic through Han

- Ritual objects and function undetermined, presumed ritual
- Personal ornaments, clothing accessories and jewelry
- Weapons and tools
- Sculptural ornaments
- Vessels
- Grave jades

Tang through Qing

- Animalia
- Figural carvings
- Mountains, grottoes and screens
- Scholar's studio objects
- Seals
- Vessels and archaizing vessels

Combined list of forms

Collections may opt to reorganize and/or substitute a letter for this numbered list.

- 1 Ritual objects and function undetermined, presumed ritual
- 2 Grave jades
- 3 Vessels and archaizing vessels, (may include Scholar's Studio objects)
- 4 Weapons and tools

- 5 Personal ornaments, clothing accessories and jewelry
- 6 Figural carvings
- 7 Sculptural ornaments and Animalia
- 8 Mountains, grottoes and screens
- 9 Sets of objects, including Scholar's Studio objects
- 99 Seals

VI.1.4 Forms and types of Neolithic ceremonial or ritual jades

Ritual objects and function undetermined, presumed ritual:

- Blades, including blades in the shape of halberds, blades with notched handles, blades in shape of reaping knives, scepters, and tablet-shaped scepters
- Disk, including collared disk, notched disk, segmented disk, *bi* [pi], *bigui* [pi-kuei]
- Tubes or cylinders, *cong* [ts'ung]

Personal ornaments include:

- Awl-shaped ornaments, possibly used with plaques
- Beads, including decorated beads
- Belt hooks (classify with garment hooks)
- Bracelets in the form of rings, bracelets in two parts with holes for joining, collared disks (possibly a form of bracelet)
- Garment hooks, belt hooks
- Hair ornaments, hairpins
- *Jue* [chüeh], Slit rings, worn as ear pendants (classify with pendants)
- Necklaces
- Pendants, cylindrical or curved pieces of jade including animal shaped, arc, cloud-pendants, ear pendants, ring pendants (joined rings)
- Plaques, plaques in shape of animal face
- Rings, thumb rings worn by archers

Weapons and tools include:

- Adze
- Arrowhead
- Axe
- Blades, (classify with ritual objects)
- Chariot fittings
- Finials, spouts, masks
- Fittings, fittings for axe shafts, fittings (original mounts not intact)
- Handles, handles with flanges or appendages
- Knife (classify with Blades, under ritual objects)
- Scepter (classify with Blades, under ritual objects)
- Stands
- Weapon Fittings, including hilts, hilt ornaments, sword pommels, sword guards, scabbard chape, scabbard slide

Sculptural ornaments include:

- Anthropomorphic
- Zoomorphic, includes coiled dragons or pig-dragons (*zhulong* [chu-lung])
- Vegetal

VI.1.5 Glossary of Neolithic Period Jades

Axes

Found in many cultures. Cultures that made fewer *cong* and discs produced greater range of blades. The axe is earliest of the blade category and often found near right arm of tomb occupant.

Axe Forms include:

- stepped axe made of stone, not jade
- flat
- rectangular
- rounded and oval shapes, circular with notches
- tablet-shaped, notched (Longshan culture, Shandong province)

Bi [pi]

A wide disc with proportionately small central hole.

Blades

- Blades in the shape of *ge [ke, ko]*, bronze halberds, with bevelled edges
- Blades with notched handles
- Blades in shape of reaping knives with curved and bevelled cutting edges and two or more drilled holes.
- Scepters, blades with deep curve on one end, and notches on the sides
- Tablet-shaped scepters with one or two holes drilled near butt

Coiled dragons

Also referred to as “pig-dragons” (*zhulong/ chu-lung*), they are similar in shape to slit rings.

Collared discs

Possibly a form of bracelet.

Cong [Ts'ung]

Tube with a square outer section and a circular inner section, circular hole, usually decorated on corners with designs of bodiless faces (derived from man-like figure with feathered headdress and monster with fangs). *Cong* gradually disappeared from the Neolithic repertoire with the decline of Liangzhu culture.

Discs

(name varies, depending on relation of the width of the ring to the central hole), Earliest jades from northeastern China are rectangular with rounded corners, with two holes for suspension at the top. Discs found in tombs were laid on top of the body of the tomb occupant.

- *Bi [pi]*, a wide disc with proportionately small central hole
- *Xuanqi [hsüan-ch'i]*, a notched disk with central hole
- *Yuan [yüan]* or *huan [huan]*, a disc whose central hole is larger in proportion to the jade area

ge [ke, ko] -shaped blades

Blades with bevelled edges in the shape of bronze halberds first appear in both bronze and jade in the Erlitou period, Shang dynasty.

Grave jades

Jades used for burial suits and shrouds, dating from Western Zhou period and later. Jades covered facial features and possibly were sewn onto textiles or head veils. Also included in this category are plugs for nose and ears, eye covers, cicadas to be placed in the mouth of the deceased and pigs, possibly used as weights.

Hoof-shaped ornaments

Hollow; usually found at head of tomb occupant.

Huang [Huang]

Semi-circular U-shaped or arc-shaped, segmented plaque.

Jue [Chüeh]

Slit rings, worn as ear pendants.

Pendants

Cylindrical or curved pieces of jade. Types include:

- Animal shaped pendants (bird, deer and stags, dragon, fish, hare, reptile, tiger, etc)
- Arc pendants

- Cloud-pendants
- Ear pendants, or slit rings
- Ring pendants (joined rings)

Plaques

Decorated with designs of monsters and human-like figures, possibly used with beads or awl-shaped ornaments. Types include:

- D-shaped were combined with other elements to make composite ornaments
- *Huang [huang]*, Semi-circular U-shaped or arc-shaped, segmented plaque
- *Shanxing qi [shan-hsing ch'i]*, “mountain-shaped”, three-pronged plaque
- Trapezoidal

Shanxing qi [shan-hsing ch'i]

The term “mountain-shaped” which describes these three-pronged plaques is derived from the character for mountain, with its three upright lines.

Slit tubes

Jue [Chueh].

Yazhang [Ya-chang]

Scepter

Yuan [Yüan] or huan [huan]

A disc whose central hole is larger in proportion to the jade area.

Zhang [Chang]

Scepter

Zhulong [Chu-lung]

Pig-dragon, a coiled dragon, similar in shape to slit-rings.

VI.1.6 Forms of later period jades

Vessels

- Ritual vessels for display (both miniature and larger), referring back to ancient forms
- Other containers reflecting foreign influences such as Sassanian and Islamic models, Mughal and Chinese prototypes other than Neolithic

Figural carvings

- Heroes of war or literature
- Beauties
- Religious images
Eight Daoist immortals
Luohan [lohan]
- Officials

Animalia

Mountains, grottoes and screens

Popular term, “longevity mountains” (*shoushan*)

Associated symbols of longevity: pine trees, cranes, deer, *lingzhi* fungus

Elements include natural formations such as grottoes, water and waterfalls, clouds

Ten *dongtian* (caves where immortals reside)

Scholar's studio objects

- Four treasures of the scholar's studio (*wenfang sibao [wen-fang ssu-pao]*): Paper, brushes, ink and inkstone (brush handles may be made of jade, particularly if used for presentation)

Other objects associated with calligraphy and painting:

- brush holders
- brush rests
- brush washers (*xi/hsi*)
- incense holders
- ink stone rests
- miniature mountains (may be classified separately)
- paper weights
- smaller water coupes
- table screens
- water droppers
- wrist rests
- writing paper boxes
- seals and seal ink boxes and containers (seals may be classified separately)

VI.1.6 Cataloguing Examples

453G CH., Gems, Ming dynasty, optional: 534G
14 Jade cup with zhi-dragon handle,
3CUT Taiwan, National Palace Museum

In this example of third line cataloguing:

3 refers to the group **Vessels and archaizing vessels**

CU refers to the type **Cups** (see ceramic vessel types)

T refers to the collection Taiwan, National Palace Museum.

For more than one example from the same collection, number them sequentially 3CUT 1, 3CUT 2, etc.

453G CH., Gems, Yuan dynasty, Jade
13 Stand in shape of ram with rider,
4ST Taiwan, National Palace Museum

In this example of third line cataloguing:

4 refers to the group **Weapons and tools**

S refers to the type **stands**

T refers to the collection Taiwan, National Palace Museum.

For more than one example from the same collection, number them sequentially 4ST 1, 4ST 2, etc.

Part VI.2 — Decorative Arts, Ceramics

VI.2 Introduction

Known artists are located at the beginning of the section and may be organized 1) alphabetically by family name or 2) first by period, then alphabetically by family name.

Most Chinese ceramics will be categorized as artist unknown. Works by unknown artisans are classified first by period, then further subdivided. The four items discussed below should be ranked based on usage patterns of the particular collection's clientele.

The following factors should be considered and will be discussed in this order:

- Period of production
- Site of production, province and pottery center or kiln site
- Material
- Form

VI.2.1 First line classification

The first line indicates the country and medium qualifier. In the Fogg system **53** refers to China, **4** refers to decorative arts in general, and **J** refers specifically to pottery. This is typed **453J** on the slide label, but might be modified to **534J**, if all media from China are to be held together by the number 53, as suggested above. Collections that organize all materials by dynasty may prefer to add an additional qualifier to the first line. Otherwise, historical information will be part of the second line classification.

VI.2.2 Second line classification: General information

General information spanning all periods and regions is held together at the beginning of the pottery section. This will include information regarding production techniques, including diagrams and charts; maps specific to ceramic production, such as kiln sites in China; chronologies; comparative materials; reign marks and vessel types. Appropriate categories should be organized logically and numbered sequentially so that these sections precede the actual collection slides.

VI.2.2.1 Second line classification: Period and site of production

The second line is used to indicate either known artists or, for anonymous works, the historical period. Sequential numbers organize the dynasties. In addition, in the case of pottery, the period of production may be indicated more specifically by an emperor's reign date, if known. Beginning in the 15th century, some porcelains are inscribed with a reign mark (*nian hao*). To accommodate this additional break-down and for those patrons who need to locate dated works, the emperors can be numbered in succession and a qualifier added to the dynasty. Reign names and dates appear below, followed by a few sample suggestions for designating the reign date on a slide label.

Ming dynasty (14)

M1	Hongwu	1368-1398	M10	Hongzhi	1488-1505
M2	Jianwen	1399-1402	M11	Zhengde	1506-1521
M3	Yongle	1403-1424	M12	Jiajing	1522-1566
M4	Hongxi	1424-1425	M13	Longqing	1567-1572
M5	Xuande	1426-1435	M14	Wanli	1573-1619
M6	Zhengtong	1436-1449	M15	Taichang	1620
M7	Jingtai	1450-1457	M16	Tianqi	1621-1627
M8	Tianshun	1457-1464	M17	Chongzhen	1628-1644
M9	Chenghua	1465-1487			

Possible methods of numbering include the following, among others:

- Number from M1 through M17; use M18 for reign period unknown
- Number from A through Q, use X for reign period unknown
- Add a decimal point to the century or period designation, followed by numerals 1 through 17; use .18 for reign period unknown.

The information Chinese ceramics, Ming dynasty, reign of Emperor Xuande can be conveyed on one or two lines of a slide label by any one of these four methods:

1st line	453J	453J	CH:M5	CH:14.5
2nd line	14.5	14E		

Qing dynasty (17)

Q1	Shunzhi	1644-1661	Q6	Daoguang	1821-1850
Q2	Kangxi	1662-1722	Q7	Xianfeng	1851-1861
Q3	Yongzheng	1723-1735	Q8	Tongzhi	1862-1874
Q4	Qianlong	1736-1795	Q9	Guangxu	1875-1908
Q5	Jiaqing	1796-1820	Q10	Xuantong	1909-1912

The information Chinese ceramics, Qing dynasty, reign of Emperor Qianlong can be conveyed on one or two lines of a slide label by any one of these four methods:

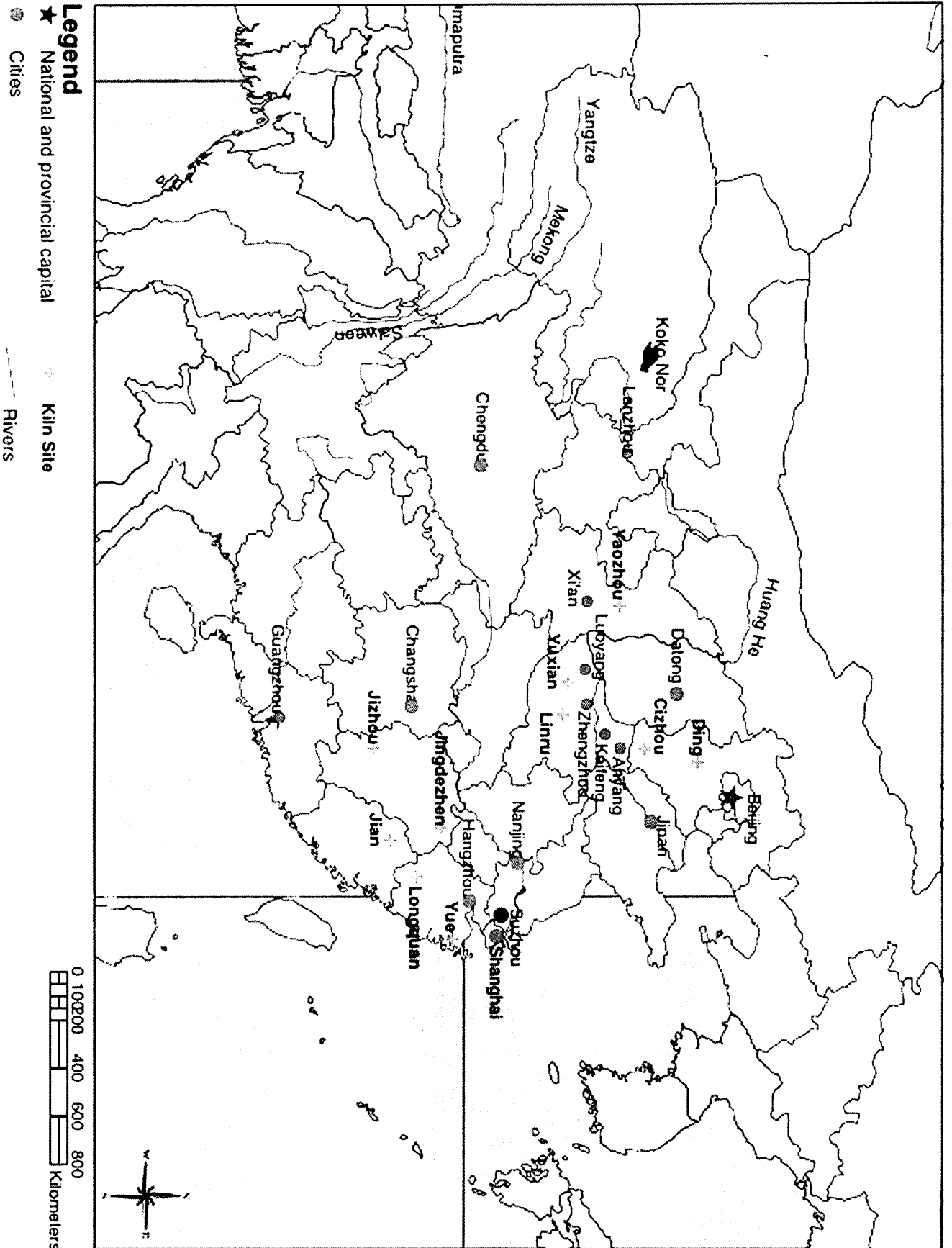
1st line	453J	453J	CH:Q4	CH:17.4
2nd line	17.4	17D		

Finally, just as the reign mark should be considered since it provides information regarding the date to collection patrons, so should the provenance or kiln site. When this information is known, it should be included on the label, and may be added to the 2nd line in a variety of ways. One possible example is the system described below.

A list of kiln sites and pottery centers arranged by province provides a simple means of including provenance with the historical period. In the following examples drawn from the provenance table below, the province code and kiln site qualifier are concatenated. In these examples the new information (**J6ji**) in boldface represents the imperial kiln site at **Jingdezhen (ji)** in **Jiangxi** province (**J6**):

1st line	453J	453J	CH:Q4	CH:17.4
2nd line	17.4 J6ji	17D J6ji	J6ji	J6ji

Ceramic Kiln Sites



Provenance table: Kiln sites and pottery centers organized by province

Code	PY	WG	notes on period and ware type
A5	Anhui province		
A5x	Xiao xian	Hsiao-hsien	
F9	Fujian province		
F9d	Dehua	Te-hua	<i>Blanc de chine</i> porcelain figures
F9j	Jianyang	Chien-yang	
G2	Gansu province		
G2b	Banshan	Pan-shan	Gansu-Yanshao Neolithic culture
G2m	Majiayao		Neolithic culture
G5	Guangdong prov.		
G5c	Chaozhou	Ch'ao-chou	
G5h	Huizhou	Hui-chou	
G5x	Xicun	Hsi-ts'un	
H2	Hebei province		
H2c	Ci xian	Tz'u-hsien	Five Dynasties Cizhou kilns produced slipped wares
H2d	Ding xian	Ting-hsien	Five Dynasties - white slip used on 10 th century Northern white wares; No. Song - high-fired white porcelain & molded ware
H2ji	Jing xian	Ching-hsien	
H2ju	Julu xian	Chü-lu-hsien	
H2n	Neiqiu	Nei-ch'iu	
H5	Henan province		
H5b	Baofeng xian	Pao-feng-hsien	
H5d	Duandian	Tuan-tian	Tang dynasty - <i>huaci</i> "flowery" stoneware
H5g	Gongxian	Kung-hsien	Tang dynasty - low-fired, three-color mortuary wares and white stonewares
H5h	Huangdao	Huang-tao	Tang dynasty, <i>huaci</i> "flowery" stoneware
H5ji	Jia xian	Chia-hsien	
H5ju	Jun	Chün	No. Song dynasty bright blue Jun ware
H7	Hubei province		
H7c	Cizhou	Tz'u-chou	Stoneware from No. Song onward produced from many kiln sites bears the name Cizhou.
H9	Hunan province		
H9c	Changsha	Ch'ang-sha	Tang dynasty kilns
H9j	Jun shan	Chün shan	
H9t	Tongguan	T'ung-kuan	
J4	Jiangsu province		
J4y	Yixing	I-hsing	Jiangsu pottery, still in production
J6	Jiangxi province		
J6h	Hutian	Hu-t'ien	
J6ja	Ji'an	Chi-an	
J6ji	Jingdezhen	Ching-te-chen	Qingbai originated in 10 th century; Song dynasty - first true porcelain; Imperial kiln established in 1402 and ceased production in 1912; kiln still in use for export ware.

Code	PY	WG	notes on period and ware type
J6jz	Jizhou	Chi-chou	So. Song - imaginative decoration: paper-resist; freely painted and carved designs. Underglaze cobalt fragments discovered there, dating from 13 th century; some similarity to Cizhou wares.
S2 S2b	Shaanxi prov. Banpo	Pan-p'o	Neolithic culture. Cemetery and six kilns excavated; red earthenware
S2h	Huangbaozhen	Huang-pao-chen	Tang dynasty - <i>huaci</i> "flowery" stoneware; Jin dynasty - carved decoration
S2t S2y	Tongchuan Yaozhou	Tung-ch'uan Yao-chou	Song or Yuan, 12 th and 13 th centuries - carved wave decoration popular.
S3 S3l S3z	Shandong prov. Longshan Zibo	Lung-shan Tzu-po	Neolithic culture
S7 S7h S7y	Shanxi province Huo xian Yangcheng	Huo-hsien Yang-ch'eng	
S9 S9q	Sichuan prov. Qionglai	Ch'iung-lai	
Q6 Q6m	Qinghai prov. Machang	Ma-ch'ang	Neolithic culture
Z6 Z6d Z6j Z6li Z6lo Z6n Z6sa Z6sh Z6so Z6w Z6x Z6y	Zhejiang prov. Deqing Jiaotan Liangzhu Longquan Ningbo Sanlinhu Shangyu Shaoxing Wenzhou Xiuneisi Yuyao	Te-ch'ing Chiao-t'an Liang-chu Lung-ch'üan Ning-po San-lin hu Shang-yü Shao-hsing Wen-chou Hsiu-nei-ssu Yü-yao	Han & Six Dynasties kiln sites north of Hangzhou where Yue ware was produced Sung kiln site near Hangzhou, producing Guan wares, established 1140 Neolithic culture Longquan kilns produced celadons Ceramic center in Northern Zhejiang where Yue ware was produced Hangzhou kiln site, after 1128; produced Guan ware during So. Song dynasty

VI.2.3 Third line classification, Material and form

The third line on the slide label accommodates ware type and vessel or object forms. The two-part qualifiers may be organized so that either ware type or shape takes precedent. For the purposes of this guide, the ware type is discussed first, as most patrons will look for examples of glaze types, regardless of vessel shape.

Factors to be considered when defining materials include:

- Clay body
- Ware type, denoted by decorative characteristics and glaze composition and technique

Different regions of China are identified by the composition of their clay deposits. Northern China is characterized by loess clay, a mixture of materials including quartz, feldspar and mica. Also from northern China comes kaolin, a sedimentary clay used for high-fired ceramics. Porcelain stone is found in south China and was mixed with kaolin in later periods, from the Yuan dynasty onwards. Earthenware is fired at a lower kiln temperature than high-fired stoneware and porcelain.

Glazes fall into three main categories: lead, high-temperature, and alkaline glazes. Basically, glazes consist of silica (glass) and a material (flux) added to the glaze in order to lower the melting temperature. Lead oxide glazes are typical of earlier earthenwares. High-temperature porcelain glazes contain porcelain stone fluxed with limestone. Alkaline glazes are fluxed with potassium or sodium oxide.

Another important component of glazing is the condition inside the kiln, designated as either an oxidation or reduction atmosphere. In the former, oxygen is supplied to the kiln during the firing process, while in the latter the amount of air is reduced, resulting in a different chemical reaction. Oxidizing conditions result in warm colors in the presence of iron oxides, as well as some greens and turquoise blues. Reducing conditions can produce blues, greens, grays, lavenders, and in the presence of copper compounds, reds.

A note of caution about decorated porcelains - decoration may take the form of overglaze painting, described below, or underglaze. Underglaze cobalt blue decoration is usually referred to as blue-and-white. Underglaze copper red is also known as *yulihong*. Both blue and white and copper red were applied to a white ground (a raw body), then covered with a transparent glaze and fired in a reduction kiln.

Enamelled wares are fired twice, with colored glazes fluxed with lead oxide and fired at lower temperatures applied over the initial clear glaze. The technique is referred to as overglaze enamel and may be familiar to westerners since this decorative method was employed on European export wares of the Qing dynasty. A description of these and other wares is included at the end of the ceramics section, following form types. Cloisonné enamel decoration, a foreign technique introduced to China in the Ming dynasty, is not to be confused with enamelled ceramics, (see Metal).

VI.2.4 Form Types

For those collections that are language dependent and not alpha-numeric, a list of standard abbreviations used by the collection will ensure that the label information is consistent across the collection. Some suggestions for possible groupings of vessel types and descriptor initials follow.

In the following lists of abbreviations for vessels and utilitarian objects, the descriptor initials are highlighted in bold and underlined to indicate how the list was devised. Some Chinese names for the forms are provided (Pinyin followed by Wade-Giles).

Vessels (for descriptions of vessel forms, see also: *Chinese Bronzes*)

- BA** Basins (*pan/p'an*) or low horizontal vessels, such as pails, cuspidors, deep basins (*jian/chien*), low basins
- BO** Bowls (*yu/yü*)
- BX** Boxes
- CA** Cauldrons, kettles and buckets
- CD** Covered dishes and bowls (*fu/fu, gui/kuei*)
- CU** Cups, bubble cups, stem cups, Tea bowls (*jue/chüeh*)
- DP** Dishes, plates, and trays
- FC** Flasks, canteens, and bottles or tall, stoppered storage vessels
- IB** Incense burners and hill jars
- JV** Jars, vases, *meiping/mei-p'ing*, and any tall vessel without handles or spouts (*lei/lei, hu/hu, zun/tsun, zhi/chih, gu/ku*),
- LC** Lamps, lanterns and candle-holders
- PT** Pitchers and pouring (spouted) vessels such as beakers, ewers, *kendi/k'en-ti*, tea pots (*guang/kuang, yi/i, fang yi/fang-i, he/ho*)
- SB** Snuff bottles
- SC** Storage vessels, covered jars and pots, medicine jars (*you/yu*)
- SG** Sets and groups
- ST** Stem, legged and pedestal vessels not including cups (*dou/tou, ding/ting, xian/hsien, [yan/yen], li/li, jia/chia*)
- SX** Shards and undetermined vessel types

Other ceramic objects

Utilitarian objects are grouped together by the use of initial **U** and include the following categories:

- UB** Beads and jewelry
- UF** Furniture and bases table screens
- UP** Pillows and arm-rests
- UR** Ritual implements
- UW** Writing implements (Ink-stones, water droppers and brushpots) See also: Scholar's Studio for alternate location in physical collection

Sets and groups (not identical matching pairs)

Other

The following are not addressed, as they are classified as sculpture

- Figures and figurines
- Funerary pottery models
- Tiles, plaques and bricks

VI.2.5 Cataloguing examples

An example using natural language abbreviations for the three lines of a slide label might be:

CH:NS	CHINA, N. Song
JUN	Jun ware, Henan province
CD	Covered bowl with sky-blue glaze, Scheinman Collection

The same example in an alpha-numeric scheme might be:

453J	(53 = China, 4 + J = pottery)
12 H5ju	(12 = Song dynasty, H5 = Henan province, ju = Jun ware)
CD 1	

In this example the third line number CD 1 indicates item “one” of any number of covered dishes and bowls in the visual resources collection.

VI.2.5.1 Alternative system with examples

For a more simplified cataloguing scheme, group like objects together and assign letters or numbers to the broad categories. Then add qualifiers to the main number, as necessary, to indicate individual items in the collection. In this example the broad categories are numbered from 1 through 9. Items in boldface indicate the number and letter choices made by the cataloguer.

General groupings of vessel forms:

1. Cooking
Cauldrons, kettles and buckets, stem, legged and pedestal vessels (not including cups)
2. Eating
Bowls, dishes, plates, and trays, covered bowls and dishes
3. Drinking
Cups, bubble cups, stem cups, tea bowls
4. Storage
Boxes, flasks, canteens, and bottles or tall, stoppered storage vessels, storage vessels, covered jars and pots, medicine jars, jars, vases, *meiping*, pitchers and pouring (spouted) vessels such as beakers, ewers, *kendi*, teapots, snuff bottles

General groupings of utilitarian objects

5. Objects of personal adornment, beads and jewelry
6. Furnishings: furniture and bases, table screens, pillows and arm-rests
7. Scholar’s studio objects and writing implements
8. Sets and groups
9. Other, including shards and undetermined vessels

In this example, the second line provides information about date (.03) Neolithic period, and provenance (**G2b**) Gansu province, Banshan phase. On the third line, **4** refers to the general grouping of storage vessels, **J** refers to the specific type (jar), and **S** refers to the Scheinman Collection.

453J	CH. CERAMICS, Song
11 H7c	Dyn., Hubei prov., Cizhou
6PM	ware, Pillow, Metropolitan Museum of Art, New York

In this example, the second line provides information about date (**11**) Song dynasty, and both provenance and ware type (**H7c**) Hubei province, Cizhou ware. On the third line, **6** refers to the general grouping of furnishings, **P** refers to the specific type (pillow) and **M** refers to the collection, Metropolitan Museum of Art.

VI.2.6 Ceramic ware types

If the kiln site or pottery center cannot be located, the wares will be assigned a number based on an alphabetical listing. Follow the primary divisions (A, B, C) and secondary characteristics in the following list to group wares of unknown provenance.

A. Earthenwares: Low-fired wares (*ci/tz'u*)

1. Unglazed earthenwares
 - Black and black-burnished ware
 - Brown and red wares
 - Buff and white wares
 - Gray wares
 - Painted wares (i.e. unglazed, painted design applied after firing)
 - Multiple wares
2. Lead-glazed earthenwares
 - Clear glazed (transparent glazed) wares
 - Low-fired glaze over white slip
 - Monochrome glazed wares
 - Multi-colored glazed wares (example: low-fired *sancai /san-ts'ai* from Gongxian kilns)
3. Marble wares (multiple colored-body wares)
4. Other, unknown
5. Multiple earthenwares

B. Stonewares: High-fired wares (*tao/t'ao*)

1. Unglazed stonewares
 - Black and black-burnished ware
 - Brown and red wares
 - Buff and white wares
 - Gray wares
 - Painted wares

2. Glazed stonewares

- Ash-glazed, including accidental kiln deposits
- Black, gray, or brown glazed (Examples: Jizhou [Chi-chou] kilns; Jian [Chien] ware from Fujian province; see also: suffused glazed wares)
- White-glazed, non-porcellanous (Example: high-fired white stoneware from Gongxian kilns, Henan province; Ding [Ting] ware)
- Transparent glaze over white slip (Example: Cizhou [Tz'u-chou]), Cut-glaze (Shanxi kilns); sgraffito
- Celadon-glazed wares, including wares with underglaze decoration (Examples: Yue [Yüeh]; Yaozhou [Yao-chou]; Longquan [Lung-ch'üan])
- Other monochrome-glazed wares (examples: Guan [Kuan] "crackle glaze", Jun [Chün]; Ru [Ju])
- Suffused glazed wares, mottled or splashed glazes (Example: *huaci* stoneware from Duandian and Huangdao kilns, Henan province)
- Multi-colored glazed wares
- Glazed wares with underglaze decoration
- Glazed wares with overglaze enamel decoration

3. Marble wares (*Jiaotai*), multiple colored-body wares

4. Other, unknown

5. Multiple stonewares

C. Porcelains and proto-porcelains: High-fired wares (*taot'ao*)

1. Un-enamelled porcelains

- Plain or unglazed porcelain
- Blue and white (cobalt underglaze decorated porcelain)
- Export Wares (other)
 - Ko Sometsuke (Blue and white export ware produced for the Japanese market, also known as *Somotsuke* or Nanjing Somotsuke)
 - Kraak (ware produced for the European market, so called from the name for the Portuguese shipping vessels or "carrack")
 - Shonzui (underglaze cobalt ware produced for the Japanese tea ceremony during the Wanli period, 1573-1619)
 - Swatow (ware produced for the Asian market)
- White and blue (cobalt underglaze ground with white porcelain)
- Copper underglaze decorated porcelain (not monochrome)
- Iron underglaze decorated porcelain (not monochrome)
- Cobalt and copper underglaze decorated porcelain (not monochrome)
- Monochrome glaze (not white) porcelain, including suffused glazes (Examples: Qingbai [Ch'ing-pai] ware from Jingdezhen [Ching-te-chen] kilns)

2. Enamelled porcelains (*yingcai/ying-ts'ai*, *yangcai/yang-ts'ai*)

- Enamel decoration on unglazed porcelain
- Overglaze enamel decorated porcelain
- Underglaze cobalt and overglaze enamel
- Export Wares (other)
 - Kraak (see above)

- Iro-shonzui (overglaze enamels produced for export market)
 - Swatow (See above)
 - Monochrome enamel overglazed porcelain
3. Multiple porcelain types
 4. Other

D. Unknown Ceramic type

E. Multiple wares

VI.2.6.1 Glossary of Ceramic Wares

Anhua

Hidden decoration. The decoration is the result of either a very fine application of design using slip, or very fine molded or engraved decoration.

Baidunzi [Pai-tun-tzu]

See **Petuntse**.

Biscuit

Ceramic wares that have been fired, but not glazed.

Black

This includes **Jian [Chien]**, a dark and thick glaze known in Japan as *temmoku* and in the West as “hare’s fur” or “oil spot”; **Jizhou**, a light body ware with thinner black and brown glazes; **Huaci** “flowery” stonewares of the Tang dynasty used iron and lime to produce multicolor suffusions over black glaze.

Blanc de chine Ware

Ivory-white porcelain with transparent glaze produced from Dehua kilns in Fujian province. Shapes such as tripods, footed censers and *zun*, as well as figures and devotional objects, (most common is Guanyin) are typical. Exported in 17th and 18th centuries.

Blue and White

Most important development of Yuan dynasty ceramic production was underglaze blue painting. The blue is derived from cobalt oxide, fired in a reducing atmosphere. Designs were painted on an unfired white porcelain body. Earliest dated blue and white is 1319, excavated from tomb in Jiangxi.

Celadon

In earlier periods the clay body is porcellanous stoneware; in Ming and Qing pieces, the body is porcelain. The glaze is derived from iron oxide and covers a large range of green shades. Specific types of celadon include **Yue [Yüeh]**, **Longquan [Lung-ch’üan]** and **Northern Celadon**.

Cizhou [Tz’u-chou]

Stoneware produced in a number of kilns in northern China (Hebei, Henan and Shaanxi provinces) since the 10th century. The technique involves application of a layer of white slip over a gray, brown or buff body. This is followed by a wide variety of decorative techniques, including: 1) design boldly brushed beneath transparent glaze; 2) **sgraffito** technique, the design is cut through the slip, then lead glaze applied; 3) incised design; 4) overglaze polychrome (red or green) designs are included in this group, although technically these are overglaze enamels. Utilitarian forms (bowls, pillows, wine jars, vases, storage jars), bold ornamentation.

Ding [Ting] ware

Imperial ware - production began during Tang and peaked during Song dynasty. Carved, combed and molded decoration (molds allowed for very thin body)

Dong [Tung] ware

A rare Northern Song ware closely related to **Northern Celadon**, **Jun** and **Ru** wares. The ware is distinguished by a pale gray body with a gray-green glaze.

Doucai [Tou-ts'ai]

Literally, “contending colors”, referring to the technique of painting an outline in cobalt underglaze blue, followed by overglaze enamels in red, green yellow, and other colors.

Enamel

See **Overglaze enamels**.

Guan [Kuan]

Imperial or “official” stoneware of the Southern Song dynasty produced at Hangzhou kiln sites and continued to be made until the end 14th century. The ware is noted for the crackled-glaze effects that are the result of the body and glaze shrinking at different times during the firing process. Glaze is a celadon type, gray-green to blue-green.

Huaci

Literally “flower ware”. Stonewares produced during the Tang dynasty at the Huangdao and Duandian kilns, distinguished by a black glaze with multicolor suffusions in a range of colors, produced by iron and lime. The black ground is created from high iron glaze in an oxidation atmosphere in the kiln.

Jian [Chien]

Black ware produced in Fujian province, characterized by thick glazes that pool at the foot with effects described as “hare’s fur”, “oil-spot”, and “partridge feathers”. Popular for use in tea ceremony in Japan, where it is known as *temmoku*.

Jingdezhen [Ching-te-chen]

A major center for porcelain production and site of Imperial kiln, established in 1402. Became porcelain capital of China due to the abundance of kaolin and porcelain stone.

Jiaotai [chiao-t'ai]

See **Marbleized ware**.

Jizhou

Jiangxi province kilns in use from Song dynasty on, known for wide-ranging glaze varieties and decorative techniques.

Jun [Chün] ware

A porcellanous stoneware identified by an opalescent (“robin’s egg”) blue glaze, produced from iron oxide fired in a reducing atmosphere at a high temperature.

Longquan [Lungch'üan] Celadon

A green ware that emulates jade in appearance, dating from the Southern Song dynasty and produced at hundreds of kilns in southwest Zhejiang province. The glaze is thick and the blue-green color is produced from iron-oxide, fired in reducing atmosphere.

Marbleized ware

Jiaotai [chiao-t'ai], originally produced in the Tang dynasty, the body is a mixture of clays of differing colors, covered by a transparent glaze.

Mingqi [Ming-ch'i]

Tomb goods or “spirit articles”.

Northern Celadon

A Song dynasty stoneware, produced briefly in Northern China, until the fall of the Northern Song dynasty. The ware is characterized by a gray body covered with an olive-green celadon glaze produced in a reduction atmosphere.

Overglaze Enamel

Lead-silicate enamels were painted onto pre-fired glazed porcelain, then refired at lower temperatures. The process fused the enamels onto the glaze. A 15th-century technique, called **doucai [tou-ts'ai]** “contending colors” resulted from underglaze blue outlines with overglaze enamels. The 16th-century technique **wucaï [wu-ts'ai]** or “five colors”, in contrast did not employ underglaze outlines.

The various overglaze enamels are named for their dominant background color and include:

- Famille jaune (yellow), Kangxi period (1662-1722)
- Famille noire (black), Kangxi period (1662-1722)
- Famille rose (rose) overglaze enamelled porcelain, from ca. 1721 on
- Famille verte (green), 17th century on
- Lang yao (blood red), early Kangxi period
- Pingguo hong (pinkish-red), Kangxi period (1662-1722)

Petuntse (petuntze)

China stone, porcelain stone.

Qingbai [Ch'ing-pai]

Also referred to as Yingqing [Ying-ch'ing]. A white ware produced in southern China, characterized by its bluish-white color, which is the product of traces of iron oxide in the glaze. Influenced by northern **Ding [Ting]** ware, and similar in shape, decoration and techniques. Designs are combed, incised, carved, or molded. The predominant ware produced at **Jingdezhen** until the 14th century.

Ru [Ju] ware

A rare imperial celadon ware, distinguished by a grayish-blue glaze. Produced at Ju district kiln in Henan province for a limited period ca. 1107-1127. Production was discontinued when the court moved south during the Southern Song period.

Samarra Ware

A heavy stoneware with transparent glaze over white slip, found in 9th-century sites in Samarra, Iraq.

Sancai [San-ts'ai]

“Three color” lead glazes, Han dynasty *sancai* are typically amber, brown and green, while the Tang palette included yellow and blue in addition to the above. *Sancai* low-fired wares were discontinued after mid-8th century.

Sgraffito

Two layers of slip in contrasting colors are applied to the body; then the design is carved through top slip layer to reveal the color of the lower slip layer.

Shufu ware

An opaque white (*luanbai* or “egg-white”) glaze over combed, incised or molded designs.

Swatow ware

Ware produced for Asian markets characterized by bold designs in bright colors. Western trade began with Portuguese in 1517.

White wares

This includes many types of wares from many different kilns, including **Ding [Ting]**, **Xing [Hsing]**, and **Blanc-de-chine**. The white appearance is achieved by 1) transparent glaze over white body; 2) transparent glaze over white slip on light or white body; or 3) white glaze over white or light body.

Wucai

Literally, “five colors”, although not restricted to that number. Enamels applied over a white slip include red, green, yellow, purple, turquoise and others, with outlines drawn in overglaze black, brown or red.

Yangcai [Yang-ts'ai]

Literally, “foreign colors”. Minute amounts of gold are suspended in the glaze. Also called “famille rose”. Characteristic of the Yongzheng period (1723-35) and later.

Yaozhou [Yao-chou]

Northern celadons produced using molds and typified by bold designs and a translucent olive-green glaze.

Yingcai [Ying-ts'ai]

“Hard colors” (red, yellow, brown, greens) of polychrome porcelains are produced when metallic oxides are added to lead silicate glazes, and are not dissolved but suspended in the glaze.

Yixing [I-hsing]

Unglazed brown, red, or yellow stoneware produced in Jiangsu province from local *zisha* “purple sand clay”.

Yue [Yüeh] Ware

Celadon ware (high-fired stoneware) characterized by semi-translucent glazes ranging from grayish to olive-green and brownish-yellows, produced in kilns in Northern Zhejiang and southern Jiangsu provinces.

Yulihong [Yü-li-hung]

Underglaze copper red painting dates from the Yuan dynasty. In the late 14th century, because of the shortage of cobalt blue during the first years of Ming dynasty, underglaze copper painting was favored by the Hongwu emperor (1368-1398). However, after firing, the resulting color appear brown or gray.

Xing [Hsing] ware

White ware from Hebei province. Perhaps the earliest true porcelain.

VI.3 Decorative Arts, Metals

Introduction

A major portion of the metalwork section will focus on the bronze ritual vessels of the Shang and Zhou dynasties, and their later archaizing copies. However, accommodation must be made within this section, too, for the classification of works in gold, iron, brass, etc. in a variety of forms, including those listed below. Cloisonné, a decorative process utilizing glass paste over a metal ground, is not classified with metal in the Western classification scheme. For consistency across the collection, Chinese works in cloisonné are considered enamels.

Just as in the sculpture classification, where works made in a variety of materials (wood, stone, lacquer and bronze) are organized by subject matter and interfiled, works in a variety of metals can be classed together. However, if the collection prefers a further division by specific metal composition, use a qualifier with the first line number, for example G for Gold, I for Iron, Bs for Brass, and Bz for bronze, etc.

The primary designation offered here is by form. This information occurs on the third line of the slide label.

VI.3.1 First line classification

In the Fogg classification scheme, the number used for works in metal is **500**. Chinese metalwork is represented on the first line as **553**. For those using an additional qualifier for metal type, the first line for a work in gold will read **553G**, while a ritual bronze will be **553Bz**.

VI.3.2 Second line classification

Follow the numbering scheme in place at your institution for anonymous works grouped by dynasty. Pieces that are ascribed to a particular artist or craftsman are filed at the beginning of the metalwork section and are arranged 1) alphabetically by artist or cutter number, or 2) first by dynasty, then artist.

For anonymous works, as in the case of bronze ritual vessels, the second line number can be further refined to accommodate the various stylistic phases in bronze production from the Shang through the Han dynasties. A variety of methods might achieve the same end. If a number is used to indicate period, either add decimal numerals or initials to sequence the styles of the given period.

VI.3.2.1 Shang dynasty styles, 16th century - 1049 BCE

Max Loehr defined five Shang styles of bronze decoration (1953). Although the dating of the styles has been adjusted forward since his research was published, the sequence he proposed has been corroborated by later excavations and is outlined here. Second line numbers are in bold and in parenthesis. They indicate date and style.

Style I (.16 S1)

- Characterized by thread-relief patterns (patterns carved into mold sections)
- All bronzes found at Erlitou and many from Erligang
- *Taotie* is principal design element

Style II (.15 S2)

- Advent of new vessel types, not necessarily dependent on Neolithic pottery forms
- Decorative motifs include *taotie* and *gui* dragon (one-eyed animal in profile)

Style III (.14 S3)

- Fully developed in the transitional period from Zhengzhou to Anyang
- Patterns cover greater amount of vessel surface
- Decoration executed on the model, rather than in the mold
- Vessels of this type are found at Zhengzhou, Erligang, Panlongcheng and Anyang

Style IV (.13 S4)

- Patterns are characterized by tight spiral motifs called *leiwen*
- Contrast between *taotie* motifs and ground, comprised of *leiwen*

Style V (.12 S5)

- Motifs are in higher relief than the *leiwen* patterns of the ground
- Vertical flanges mark subdivisions

VI.3.2.2 Western Zhou dynasty styles, ca. 1049 BCE - 771 BCE

Three distinct phases are apparent in bronze evolution in the early period or Western Zhou. At the outset of the period there was little change in bronze production.

- ca. 1049 BCE Western & Central Shaanxi characteristics:
- Shang vessel types and decorative styles continued
- some flamboyant Zhou variations on Shang prototypes

However, within the first century of the new dynasty, certain changes became apparent.

Zhou Style I (.11 Z1), 956-918 BCE / Middle Western Zhou characteristics:

- Decline in variety, standardization in vessel shape, reduction in size
- More conventional
- Smooth, rounded forms without flanges and angularity
- Decorated with birds and dragons; large panels or narrow bands of ornament
- Main shapes same
- Changes in burial patterns (jades buried, some designed to cover facial features)
- Bells appear in tombs
- Vessels in shapes of animals appear (in Shang, this type found in the south)
- Bronze copies of pottery vessels

Zhou Style II (.11 Z2), 917 - 900 BCE characteristics:

- New vessel types appear; older shapes disappear
- Indicates a possible change in religious ritual and practice

Zhou Style III (.11 Z3), late Western Zhou

- Zoomorphic designs no longer in use
- Repetitive designs, ridges, horizontal grooves, ribbon bands in waves
- Bronze copies of pottery vessels.
- String of beads and jade plaques
- Rituals included music, evidenced in sets of bells
- Uniform vessels, little variety in inscriptions as well

VI.3.2.3 Eastern Zhou dynasty, ca. 770 BCE

Late Zhou period trends in bronze styles include the following phases:

Late Zhou Style I (.7 Z4), ca. 770 - mid-7th century

- Followed late Western Zhou styles
- Some variations, exaggerations of shape and ornamental motifs
- Higher relief and some sculptural appendages

Late Zhou Style II (.7 Z5), mid-7th century onward

- More intricate interlace, abstracted designs
- From ca. 600 BCE, use of a more economic, pattern-block technique: impressed designs of pattern blocks could be re-used producing rows of identical bells, etc. Commerce and trade impacted
- Banded zoomorphic décor
- Metal inlay - technical innovation
- Lost wax process in casting complex shapes
- Geographically distinct workshops

Late Zhou Style III (.4 Z6), Warring States Period, 480 - 221 BCE

- Vessels shapes changed

VI.3.3 Third line classification

The third line classification identifies the form of the object. Because of the similarity with the lists outlined in the ceramics section, the cataloguer may find that one of the systems suggested before can accommodate works in metalwork. A division into a few broad categories may suffice and will create consistency across media within the same division. An alternative, more general, scheme for cataloguing bronze ritual vessels follows the more complete listing of metalwork forms below.

VI.3.4 Metalwork forms

- Altar Tables — see also Ritual Vessels
- Arms, Armor, Helmets
- Bells
- Belt buckles (classify with Garment hooks)
- Cases, Mirror cases, Boxes, Lian [lien] (Toilet boxes or cases)
- Chariat fittings, horse trappings, shaft ends
- Drums, musical instruments other than bells
- Garment hooks, belt buckles, clasps
- Handle Mountings, covers
- Incense burners
- Jewelry
- Lamps
- Mirrors
- Ritual Vessels, including taotie (t'ao-t'ieh) masks and other masks
- Utensils
- Other Vessels
- Weapons
- Weights and masures

N.B. The following forms are classified with sculpture and are not considered here:

- Animals
- Models
- Plaques

Cataloguing examples

553Br	CH., Metalwork, E. Han dyn.,
3.5	Bronze mirror, Brundage Coll.,
MiB	Asian Art Mus, of San Francisco

In this example, the first line utilizes a qualifier to indicate bronze. The second line number **3.5** denotes the Later Han dynasty. On the third line, **Mi** in the first position indicates the form, mirror. [n.b. An additional qualifier might be used to describe the mirror design (TLV or lion and grapevine)]. This is followed by a qualifier to indicate the Brundage Collection (**B**). Numerals added to the third line can be used to indicate more than one version at that particular museum.

553S	CH., Metalwork, Tang dyn.,
7	Tiered box excavated from pagoda
CaF	at Fumensi, Xi'an, Shaanxi prov.

In this example, the first line utilizes a qualifier to indicate silver. The second line number **7** denotes the Tang dynasty. On the third line, **Ca** in the first position indicates the form, box, from the group including cases and boxes. An additional qualifier (**b**) might be added to differentiate the various types within that group. The qualifier (**F**) identifies the collection.

553S	CH., Metalwork, Tang dyn.,
7	Covered jar with swing handle,
VjB	Brundage Coll., AAMSF

In this example, the first line utilizes a qualifier to indicate silver. The second line number **7** denotes the Tang dynasty. On the third line, **V** in the first position indicates the form, vessel. An additional qualifier (**j**) is used to differentiate type. This is followed by a qualifier to indicate the Brundage Collection (**B**). Numerals added to the third line can be used to indicate more than one version at that particular museum.

An alternate method for cataloguing this vessel is to follow the method outlined below for ritual bronzes.

VI.3.4.1 Ritual Bronzes

For extensive collections of ritual bronzes, it is preferable to group by type. Shang and Zhou vessels have a distinct repertoire of less than 30 vessel types. A letter in common, such as **V** or **R** will hold all vessels together on the third line. To this qualifiers may be added, by simply assigning letters from **A** to **Z** to each of the forms in alphabetical order.

Alternately, VR collections with only a few representative examples of ritual bronzes may prefer to divide them into functional categories such as “cooking”, “eating”, “drinking”, and “storage” vessels. A breakdown by utility is provided here first, followed by lettering system and a brief

description of each vessel.

Food containers

an [an], yu [yü], ding [ting], dou [tou], fu [fu], gui [kuei], li [li], xu [hsü], yan [yen]

Drinking vessels (wine drinking)

jue [chüeh], zhi [chih]

Water vessels and basins

jian [chien], lei [lei], pan [p'an], xi [hsi], yi [i]

Wine containers (Jars or vases)

fangyi [fang-i], gu [ku], guang [kuang], he [ho], hu [hu], jia [chia], jiao [chiao], lei [lei], you [yu]; zun [tsun]

Other

lian [lien], pou [p'ou], xi [hsi]

Sample classification by group (V), then function within the group (B=basin, C=cooker, F=food, etc.), additional lower-case qualifier indicates specific type.

	Functions				
VB	Basins & Water Vessels	VC	Food Cookers	VF	Food Containers
VBj	jian	VCd	ding	VFd	dou
VBp	pan	VCl	li	VFdu	dui
VBx	xi	VCy	yan	VFf	fu
VBy	yi			VFg	gui
				VFy	yu
VG	Wine goblets	VS	Wine Containers (storage)	VW	Wine Servers & Warmers
VGg	gu	VSf	fangyi	VWg	guang
VGz	zhi	VSh	hu	VWh	he
		VSl	lei	VWj	jia
		VSy	you	VWju	jue
		VSz	zun		

VI.3.5 Cataloguing examples

Example:

553Bz. CH., BRONZE, E. ZHOU
.7Z2 Dyn., Hu, Brundage Coll.,
VShB 2 Asian Art Mus, of San Fran.

In this example, the first line utilizes a qualifier to indicate bronze. The second line denotes the historical period and a style within that time period. On the third line, **V** in the first position indicates the category of ritual vessels; **Sh** the specific type — a storage container of the type hu. This is followed by the qualifiers **B**, for the Brundage Collection, and numeral **2** indicating that there is more than one version at that particular museum.

VI.3.6 Glossary of Bronze Ritual Vessels

The description of some vessels is followed by an abbreviation, indicating the time span in which these vessel types were produced, as follows: **S** Shang, **SL** Late Shang, **ZE** Early Zhou, **Z** Zhou, **ZL** Late Western Zhou, **SA** Spring and Autumn period, **J** Jin, **HW** Western Han and **HE** Eastern Han. Example: **S-HE** indicates a vessel type that is found continuously from the Shang to Eastern Han dynasties. **P** is used to indicate a known pottery prototype.

an [an]

Food bowl, two small handles.

chio

Alternate spelling. *see jiao*.

chiu

see gui.

ding [ting]

rectangular or bowl-shaped vessel with three or four legs and upright handles, intended to contain food. P, S-H.

dou [tou]

wide stemmed bowl for food, sometimes with cover or annular handles. Z-J.

dui [tui]

spherical covered bowl with handles and feet. SA-J.

fangyi [fang-i]

wine container; square-shaped vessel with cover resembling a hipped roof and knob. SL-ZE.

fu [fu]

rectangular covered food vessel with four angular feet at corners; for boiled cereals. Z-J.

gu [ku]

tall wine beaker. P, S-ZE.

guang [kuang]

elongated jug-shaped vessel for serving wine; cover usually of zoomorphic form. SL-ZE.

gui [kuei]

deep circular food vessel (for cereals) with two or more handles, sometimes mounted on three small feet, sometimes on massive square base. S-HE.

he [ho]

wine server or kettle with straight spout and three or four legs; cover linked to body by a chain. P, S-HE.

hu [hu]

large wine jar or vase. P, SL-HE.

jia [chia]

wine warmer, tripod or four-legged, with two upright handles and optional cover, no spout. S-ZE.

jian [chien]

water vessel or deep circular basin with two or more handles; used for preserving food and drink, or for washing. ZL-HW.

jiao [chiao]

wine vessel.

jue [chüeh]

tripod wine vessel (cup) with large open spout for pouring; loop handle on side; two short capped columns. S-ZE.

lei [lei]

large-bodied wine (perhaps water) vessel with ring handles. SL-J.

li [li]

rectangular or bowl-shaped vessel with upright and ring handle; possibly for cosmetics. J-HE.

pan [p'an]

low open dish or basin for washing. P, S-HE.

pou [p'ou]

large round vessel. P, SL-Z.

xi [hsi]

deep basin or large bowl with everted rim; handles or lugs with ring handles may be mounted below rim.

xian [hsien]

see yan. P, SL-HE.

xu [hsü]

rectangular covered vessel for food, with rounded corners; shallow; ovoid; with handles. Z-ZL.

yan [yen]

steamer for vegetables, resembling the *li* with an upper colander. P.

yi [i]

water ewer, resembling a sauce boat, with three or four legs; for pouring water in ceremonial hand washing. Z-J.

you [yu]

a covered wine jar with a bail handle. S-Z.

yu [yü]

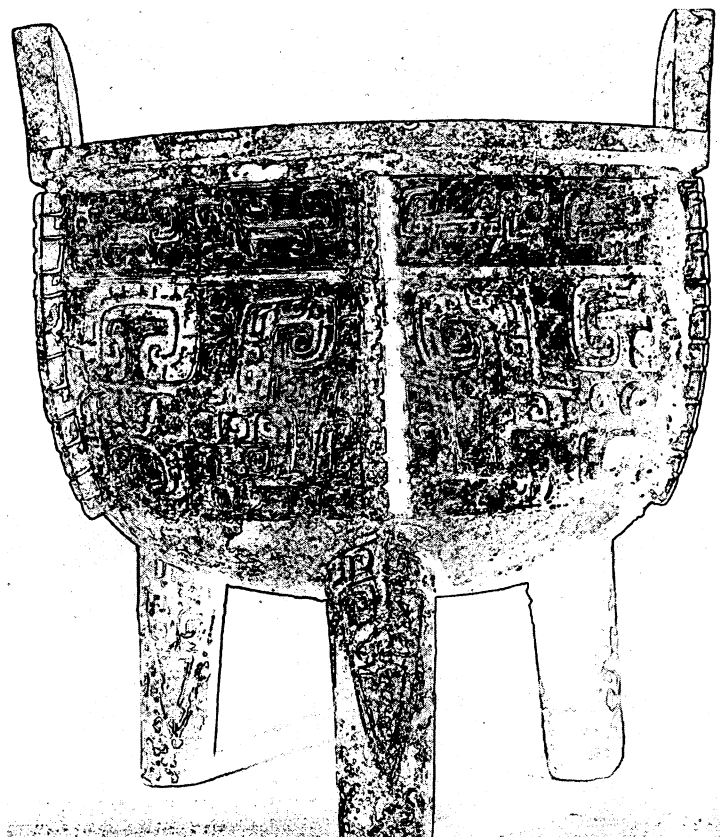
very deep, bucket-like food vessel with two handles, sometimes confused with a *gui*. S-ZE.

zhi [chih]

wide bellied drinking vessel or covered wine jar, circular or oval in section. SL-ZE.

zun [tsun]

wine vase or jar, round, squared, or zoomorphic. P, S-SA.



Bronze Vessel Types

Source: The Great Bronze Age of China, pp. 4-5, drawing by Phyllis Ward

FUNCTION NAME OF VESSEL TYPE STAGE OF DEVELOPMENT	FOOD								
	ding	fang ding	li	xian or yan	gui	yu	dou	fu	jue
	POTTERY PROTOTYPE								
EARLY SHANG									
LATE SHANG									
EARLY ZHOU									
LATE ZHOU									

Fig 1 Development of bronze vessel types. Drawing by Phyllis Ward

WINE									WATER
ja	he	gu	zun	lei	hu	you (type I)	you (type II)	fang yi	pan

VI.4 Chinese Furniture

Chinese furniture is classed with woodwork. It is subdivided by historical period and classed by form.

VI.4.1 First line classification:

In the Fogg classification scheme, the number used for wood is **6**. Furniture may be given the additional qualifier **F**, in order to keep separate basketry (B), inlay (I), and lacquer (L), which are all categorized as forms of wood. Chinese furniture is represented on the first line as **653F**.

VI.4.2 Second line classification:

Follow the numbering scheme in place at your institution for anonymous works grouped by dynasty. Pieces that are ascribed to a particular artist or craftsman are filed at the beginning of the furniture section and are arranged 1) alphabetically by artist, or 2) first by dynasty, then artist.

VI.4.3 Third line classification:

The third line is reserved for either a broad category or particular type of furnishing. Some types may be grouped together, or in the case of extensive collections, separated out. A listing of forms and types supplies both broad categories and specific types. For ease of use, the names of the types are repeated in alphabetical order in the glossary at the end of this section.

In an alphanumeric system, if the various forms are first numbered, then the different types can be assigned a letter or letters. More than one example of the type either will be numbered arbitrarily as in the first example, or given a second qualifier indicating the collection, as in the second example. Both examples expand on the numbering scheme outlined here for three sample forms, beds, cabinets and tables:

1	BEDS	2	CABINETS	5	TABLES
1C	chuang	2CS	shuchu	5A	an
1CD	dachuang	2CY	yichu	5AP	pingtuan
1CJ	jiazichuang	2G	gui	5AQ	qiaotuan
1K	kang	2GF	fangjiao gui	5KJ	kangji
1T	ta	2GS	shugui	5JT	tianranji
1TD	duta	2GSI	sijian gui	5Z	zhuo
1TZ	zuota	2GY	yuanjiao gui	5ZK	kangzhuo

Example:

1C 1

In this example:

1 in the far left position refers to the form, **bed**

C refers to the type **chuang**

1 in the far right position refers to an image #

An alternative cataloguing solution is **1CX**

1 in the far left position refers to the form, **bed**

C refers to the type **chuang**

X indicates the initial for a collection name

VI.4.4 FORMS and types

Beds

- *chuang*, both a daytime seat and night-time bed; a long, large low platform used for banquets and for bed at night
- *dachuang*, a great bed with solid walls
- *duta*, a single platform
- *jiazichuang*, a canopied bed
- *kang*, hollow brick platform built in house that can be heated for comfort in winter, often with curtains that can be drawn at night
- *ta*, a low platform-like seat or daybed suitable for one person, dating from Han dynasty. Longer, narrower and lower than the *chuang*, with railings on three sides.
- *zuota*, a sitting platform

Cabinets

- *fangjiao gui*, square-cornered cabinet
- *gui*, cabinets
- *sijian gui*, four-part wardrobe cabinet
- *shuchu*, book cabinet
- *shugui*, book cabinet
- *yichu*, clothes cabinet
- *yuanjiao gui*, round-cornered cabinet

Chairs

- *Dengguayi*, “lamp hanger chair”, yokeback side-chair
- *Guanmaoyi*, “official’s hat chair”, yokeback armchair
- *jiaoyi*, folding chair (evolved from stool)
- *meiguiyi*, “rose chair”, small, delicate armchair with low back suitable for women. From North China.
- *Nanguanmaoyi*, “Southern official’s hat chair”, yoke-back armchair with continuous arms
- *quanyi*, horseshoe armchair
- *shengchuang*, “woven seat” meditation chair (*aka shengzuo*)
- *shengzuo*, “woven seat” meditation chair (*aka shengchuang*)
- *sichutou guanmaoyi*, a yoke-back armchair with four protruding ends
- *wenyi*, an armchair with low back, from south China
- *zhedieshi tangyi*, a folding reclining chair

Stools

- *Changwu*, a rectangular bench
- *deng*, stool, Ming period
- *fangwu*, square stool
- *gudun*, drum stool
- *jiaowu*, folding stool
- *mazha*, folding stool
- *muwu*, wood stool
- *wu*, stool
- *wudeng*, stool
- *wuzi*, rectangular stool with recessed, splayed legs

- *xiudun*, “embroidery stool”, drum stool
- *yuanwu*, round stool
- *zhuwu*, bamboo stool
- *zuodun*, drum stool

Tables

- *an*, table with legs recessed from corners (*see also: pingtouan, qiaotouan*)
- *kangji*, low table used on *kang*
- *kangzhuo*, low table used on *kang*
- *pingtouan*, *an* table with flat ends
- *qiaotouan*, *an* table with everted ends
- *tianranji*, naturalistic tables or stands
- *zhuo*, table with legs at four corners

Other (Miscellaneous)

- *ji*, armrest
- *jiage*, book shelf
- *mianpenjia*, basin stand
- *shudeng*, book lamp
- *xi*, mat
- *xiangji*, incense stand
- *yijia*, clothes-rack stand

VI.4.5.1 Glossary of Chinese woods

baimu
cypress ?

chaimu
firewood

Fine Woods

Wide use of hardwoods dates from the mid-16th century. Fine woods include baitan, hongmu, and rosewood from Southeast Asia (first used in late Qing dynasty).

huanghuali (*a.k.a hualii, lümu or huali*)
tropical hardwood from Hainan Island, Thailand, and southern Vietnam with color ranging from pale honey to dark purple-brown. Golden sheen when polished. Resistant to boring insects. Most fine hardwood furniture of late Ming and early Qing periods was made of huanghuali.

huangyangmu
boxwood

jichimu (*a.k.a. qizimu, jishemu and xiangsimu*)
“chicken-wing wood”
hardwood from Hainan, Hubei, and Sichuan with alternating purplish-brown and yellow lines, its streaked grain is suggestive of chicken feathers.

jumu
zelkova, a variety of Asian (southern) elm, local softwood.

mu
wood

nanmu
cedar from evergreen family, prized for building and coffin making due to its resistance to insects, warping, and deterioration.

tieli
color and pattern of grain closely resemble *jichimu*, but is coarser texture and more open grain; durable.

From East Indies, Guangdong and Guangxi Provinces.

song

pine

wumu

ebony

yingmu

burlwood, (literally, “hard wood”) refers to tropical hardwoods.

zamu

miscellaneous wood

zitan

tropical hardwood found in India, Philippines, Malay peninsula, and Guangdong Province. Heavy and hard, it is the densest and most prized of Chinese cabinet woods. It is closely grained, straight grained, with occasional wavy curls; color varies from reddish brown to purplish-black; bright orange-red when worked.

VI.4.5.2 Glossary of furniture terms

Furniture *xiaomuzuo* (lesser woodwork)

an

table with legs recessed from corners (*see also: pingtouan, qiaotouan*)

chuang

daytime seat and night-time bed; long, large low platform used for banquets and for bed at night

dachuang

great bed with solid walls

deng

stool, Ming period

dengguayi

“lamp hanger chair”, yokeback side chair

duta

single platform

fangjiao gui

square-cornered cabinet

guanmaoyi

“official’s hat chair”, yokeback armchair

gui

cabinets

huchuang

folding stool (“barbarian bed”), dating from Western Han dynasty imported into China late 2nd century CE

ji

armrest

jiage

book shelf

jiaowu

folding stool

jiaoyi

folding chair (evolved from stool)

jiazichuang

canopied bed

kang

hollow brick platform built in house that can be heated for comfort in winter, often with curtains that can be drawn at night

kangji

low table used on *kang*

kangzhuo

low table used on *kang*

luohanchuang

“monk’s bed”, couch bed

luoguocheng

hump-back shaped stretcher

meiguiyi

“rose chair”, small, delicate armchair with low back suitable for women. From North China.

Mianpenjia

basin stand

muwu

wood stool

nanguanmaoyi

“Southern official’s hat chair”, yoke-back armchair with continuous arms

pingtouan

an table with flat ends

qiaotouan

an table with everted ends

quanyi

horseshoe armchair

sichutou guanmaoyi

yoke-back armchair with four protruding ends

sijian gui

four-part wardrobe cabinet

shengchuang

“woven seat” meditation chair (*aka shengzuo*)

shengzuo

“woven seat” meditation chair (*aka shengchuang*)

shuchu

book cabinet

shudeng

book lamp

shugui

book cabinet

ta

low platform-like seat or daybed suitable for one person, dating from Han dynasty. Longer, narrower and lower than the *chuang*, with railing on three sides.

tianranji

naturalistic tables or stands

wenyi

armchair with low back, from south China

xi

mat

xiangji

incense stand

yichu

clothes cabinet

yijia

clothes-rack stand

yuanjiao gui

round-cornered cabinet

zhedieshi tangyi

folding reclining chair

zhuo

table with legs at four corners

zhuwu

bamboo stool

zuota

sitting platform

VI.5 Decorative Arts, Lacquer

Introduction

Lacquers are a sub-division of the wood category in decorative arts. As such, they are numbered **653** or **653L**, if qualifiers are used within the division.

Lacquer is the product of a sap from *rhus verniciflua*, a tree indigenous to China and Japan. Lacquer provides an impermeable, protective coating to the ground it is applied to, whether it is wood, bamboo, or even fabrics such as silk and leather. One of the most valued materials in China, the preservation technique has been employed from earliest times in China's history. In keeping with the concept of protection, lacquer was thought to have magical qualities associated with the idea of immortality.

A variety of products were preserved with a lacquer coating, including armor, musical instruments, cosmetic boxes, food dishes and containers, as well as coffins. For classification of these items on the third line of the slide label, refer to the listing of forms used for all decorative arts. However, dry lacquer sculptures that are first modeled over a ceramic core, then covered with cloth and lacquered, should be classified with sculpture.

A variety of decorative techniques were employed in lacquer wares, including painting, carving and inlay. The sap can be colored with a variety of pigments. The predominant color is red, but yellow, brown and black are also used to color the sap. Chinese carved lacquer usually consists of hundreds of layers, each dried before the next application can be made. When dried, patterns are cut through several layers. The earliest carved lacquers date to the Tang dynasty. Pictorial carved lacquer reached its height in the Ming dynasty. Other decorative techniques include lacquer inlaid with gold, silver and mother-of-pearl.

VI.5.1 Techniques and terminology

Cinnabar lacquer

Red color produced from vermilion, a sulphide of mercury.

Coromandel lacquer

Designs are cut through a few layers of lacquer to the wood ground, then painted with polychrome lacquer pigments. Technique used for screens, chests and panels mainly produced for export.

Guri pattern (Chinese: *tixi*)

Heart-shaped geometric scroll patterns or cloud designs. *Guri* is a Japanese term.

Moxian [*Mao-hsien*]

Literally: "polish-reveal", a technique for filled-in lacquer in which the ground is filled with different colors of lacquer, then polished to reveal the design.

Qiangjin [*Chiang-chin*]

Technique involves fine engraving. Linear designs are filled with gold. From Song dynasty on.

Tianqi [*T'ian-ch'i*]

Literally: "Filled-in" lacquer

Xipi [*Hsi-p'i*]

Marbled lacquer, also may be referred to as "rhinoceros skin" or "tiger skin" lacquer. Layers of polychrome lacquer are revealed when carved.

VI.6 Chinese Decorative Arts, Textiles

Introduction

Work in the textile category comprises woven materials, including carpets and rugs, tapestries, embroideries, clothing and other miscellaneous items. This section discusses a few points concerning Chinese clothing and rank badges embroidered for the robes of both civil and military officials.

For greater consistency across the collection, adhere to the western scheme whenever possible.

VI.6.1 First line classification

800 refers to the textile category. **853** is the concatenated number representing Chinese textiles. A qualifier **A** through **E** may be added to the first line to differentiate the five categories, or this may be achieved by the third line numbers 1 through 5 (see below).

VI.6.2 Second line classification

Follow the numbering system in place at your institution for anonymous works. Catalogue works by known artists at the beginning of the section.

VI.6.3 Third line classification

Following the western classification scheme, five categories are detailed as follows:

- 1 Carpets and rugs
- 2 Tapestries
- 3 Embroideries
- 4 Clothing
- 5 Other

VI.6.4 Cataloguing Examples:

853 CH., TEXTILE, QING DYN.
 17 Man's dragon robe, longpao,
4LD 1 Grant Coll., Denver Art Museum
 1977.191, silk embr. on silk gauze

In this example of the third line number, **4** represents the category of clothing, the initial **L** refers to *longpao* (also known as a "dragon robe"), the additional qualifier **D** refers to the collection, and **1** indicates a specific image. If there is only one robe from a given collection, this last number is not necessary; however, for a group of Qing dynasty robes in the same museum collection, number them sequentially, as here.

853 CH., TEXTILE, QING DYN.
 17 Rank Badge with Mandarin Duck,
4RGD 7th civil rank, Grant Coll., Denver
 Art Museum 1977.251, silk embr.

In this example of the third line number, **4** represents the category of clothing, the initial **R** refers to the rank badge, **G** indicates the seventh civil rank, the additional qualifier **D** in the 4th position refers to the collection. If there are additional badges of the same rank, the initial

in the 4th position will differentiate the works from other collections, and no additional numbering is necessary. Only when there is another item of the same subject from a particular collection will an additional sequential number need to be used.

An alternative cataloguing scheme using a qualifier on the first line (853D) and incorporating a more complex system for the third line is outlined below. The cataloguing numbers are based on the following clothing sub-divisions:

Outer wear

- OC short coat
- OJ jacket, inner jacket, fur jacket
- OW waistcoat

Robes and parts of robes

- RC *chaofu [ch'ao-fu]*, court robe
- RK *kesi [k'o-ssu]*, Chinese cut silk tapestry robes
- RL *longpao [lung-p'ao]*, dragon robe
- RRc rank badges, civil officials
- RRm rank badges, military officials
- RS sleeve bands

Trousers

- T trousers

Accessories

- ZB belt, *chaodai [ch'ao-tai]* (court belt)
- ZCc cap, civil officials
- ZCm cap, military officials
- ZN *chaozhu [ch'ao-chu]* (court necklace)
- ZP pouches
- ZS shoes
- ZSO socks

Cataloguing example:

853D	CH, TEXTILE, QING DYN.
17	Rank Badge with Mandarin Duck,
RRc7	7 th civil rank, Grant Coll., Denver Art Museum 1977.251, silk embr.

On the first line: the additional qualifier **D** in the 4th position represents the category of clothing.

On the third line: the initial **R** in the first position refers to the division of robes, while the **R** in the second position refers to the rank badge, **lower case c7** indicates the seventh civil rank. Number slides sequentially when adding other examples of the same rank of civil official.

VI.6.5 Chinese clothing terms

chaodai [ch'ao-tai]

court belt, decorated with ornamental plaques that vary in color according to wearer's rank.

chaofu [ch'ao-fu]

court robe.

chaozhu [ch'ao-chu]

court necklace, only for officials of the fifth rank and above. Materials strictly regulated.

kesi [k'o-ssu]

Chinese cut silk tapestry robes

longpao [lung-p'ao]

Dragon robes of brocaded silk, worn for formal court occasions. Characteristics are side closures and horse-hoof cuffs (*matixiu*).

Rank Badges

Official dress was governed by restrictions enforced by the Board of Ceremonies, Beijing.

Nine ranks were distinguished by the button on their caps, until mid-17th century when rank badges on clothing were instituted. Rank badges of the nobility were circular, while those of both military and civil officials were square. The rank badge was worn on the outer coat. Different ranks of the civil service were distinguished by different types of birds, while the different ranks of the military were represented by animals. Both birds and animals were depicted on rock formations surrounded by clouds or water and a sun disc in the upper right hand corner. Women wore the same rank badge as their husbands, although the sun disc was located in the lower left hand corner of a woman's badge.

The nine grades of civil and military officials were distinguished by the button or ball worn on top of the cap, and differentiated as follows:

First grade

Civil: White crane; Military: Unicorn
Cap with button of worked gold, ornamented with a bead. Surmounted by oblong button of red coral.
Violet coat, square rank plaque on breast and back.
Belt decorated with four pieces of agate and rubies.

Second grade

Civil: Golden pheasant; Military: Lion
Cap with button of worked gold, ornamented with a small ruby. Surmounted by button of red coral.
Gilt belt decorated with four plates of worked gold.

Third grade

Civil: Peacock; Military: Panther
Cap with button of worked gold, surmounted by clear blue sapphire button and peacock's plume with one eye.
Belt decorated with four plates of worked gold.

Fourth grade

Civil: Wild goose; Military: Tiger
Cap with button of worked gold, ornamented with small sapphire, surmounted by button of lapis lazuli.
Belt decorated with four plates of worked gold, with a silver button.

Fifth grade

Civil: Silver pheasant; Military: Black bear
Cap with button of worked gold, ornamented with small sapphire, surmounted by button of clear white crystal.
Belt decorated with four plates of plain gold, with a silver button.

Sixth grade

Civil: Egret; Military: Mottled bear
Cap with button of white opaque marine shell, blue plume

Belt decorated with four round tortoise-shell plates, with a silver button.

Seventh grade

Civil: Mandarin duck; Military: Tiger cat (Leopard)

Cap with button of worked gold, ornamented with small crystal, surmounted by a button of plain gold.

Belt decorated with four round silver plates.

Eighth grade

Civil: Quail; Military: Seal

Cap with button of worked gold, surmounted by another button of worked gold.

Belt decorated with four ram's-horn plates with a silver button.

Ninth grade

Civil: Paradise flycatcher; Military: Rhinoceros

Cap with gold button, surmounted by another button of chased gold.

Belt decorated with four plates of black horn with a silver button

Twelve Ornaments

According to ancient written records, the rank of the wearer was made evident by official insignia on five sets of official robes. The rankings were achieved by combining the symbols of the twelve ornaments with robe colors. Only the emperor wore all twelve symbols. Nobles of the first rank wore nine, not including sun, moon, and stars. Nobles of the second rank wore eight; third rank seven, fourth rank six, and fifth rank wore five of the twelve ornaments.

The twelve ornaments embroidered on state dress include the following. On the upper robe, the first three insignia were restricted to the imperial family and indicate the knowledge requisite to rule well:

- Sun with three legged raven in it
- Moon with hare pounding the elixir of immortality
- Stars

Also displayed on the upper robe and worn by nobles:

- Mountains - symbol of constancy and firmness
- Dragon - symbol intended to inspire virtue
- Pheasant - reminder of need to set good example

All higher ranking officials and lower ranking nobles wore these insignia on their lower robes:

- Two goblets with animal on each - symbol of purity and disinterestedness
- Spray of pondweed, an aquatic grass
- Flames of fire - symbol of zeal and love for virtue
- Grains of rice - plenty for the people
- Axe or hatchet - symbol of justice in punishment of vice
- Figure "Ya", symbol possibly of the upper garment - intended to denote distinction between good and evil

VII.1 Chinese Chronologies

The following chronology is taken from Eight Dynasties of Chinese Painting, The Collections of the Nelson Gallery-Atkins Museum, Kansas City, and the Cleveland Museum of Art, 1980

XIA [HSIA] DYNASTY		21 st c. - 16 th c. BCE
SHANG [SHANG] DYNASTY		16 th c. - 1045 BCE
ZHOU [CHOU] DYNASTY		1045 - 256 BCE
Western Zhou		1045 - 771
Eastern Zhou		771 - 256
Spring & Autumn period		722 - 481
Warring States period		480 - 221 BC
QIN [CH'IN] DYNASTY		221 - 206 BCE
HAN [HAN] DYNASTY		206 BCE - 220 CE
Western (Former) Han	206 BCE - 9 CE	
Wang Meng interregnum	9 - 23 CE	
Eastern (Later) Han	25 - 220 CE	
THREE KINGDOMS PERIOD		220 - 265
WESTERN JIN [CHIN] DYNASTY		265 - 317
SIX DYNASTIES		
Southern Dynasties		317 - 589
Eastern Jin	317 - 420	
Liu Song	420 - 479	
Southern Qi [Ch'i]	479 - 502	
Liang	502 - 557	
Chen [Ch'en]	557 - 589	
Northern Dynasties		
Northern Wei	386 - 534	
Eastern Wei	534 - 549	
Western Wei	535 - 556	
Northern Qi [Ch'i]	550 - 577	
Northern Zhou	557 - 581	
SUI [SUI] DYNASTY		581 - 618
TANG [T'ANG] DYNASTY		618 - 906
FIVE DYNASTIES		906 - 960
Later Liang	907 - 923	
Later Tang	923 - 937	
Later Jin	937 - 946	
Later Han	947 - 950	
Later Zhou	951 - 960	
Northern China & Manchuria		
Liao Dynasty	907 - 1125	
SONG [SUNG] DYNASTY		960 - 1279
Northern Song	960 - 1127	
Southern Song	1127 - 1279	
YUAN [YÜAN] DYNASTY		1279 - 1368
MING [MING] DYNASTY		1368 - 1644
QING [CH'ING] DYNASTY		1644 - 1911

VII.2 Chronology of Chinese Emperors

Emperors of the Song through Qing dynasties

	Emperor's title *	Reign title **	Reign dates
Northern Song	Taizu	Jianlong	960 - 976
	Taizong	Taipingxingguo	976 - 997
	Zhenzong	Xianping	997 - 1022
	Renzong	Tiansheng	1022 - 1063
	Yingzong	Zhiping	1063 - 1067
	Shenzong	Xining	1067 - 1085
	Zhezong	Yuanyou	1085 - 1100
	Huizong	Jianzhongjingguo	1100 - 1126
	Chinzong	Qingkang	1126
Southern Song	Gaozong	Jiayan	1127 - 1162
	Xiaozong	Longxing	1162 - 1189
	Guangzong	Shaoxi	1189 - 1194
	Ningzong	Qingyuan	1194 - 1224
	Lizong	Baoqing	1224 - 1264
	Duzong	Xianshun	1264 - 1274
	Gongdi	Deyou	1274 - 1276
	Duanzong	Jingyan	1276 - 1278
	Di bing	Xiangxing	1278
	Yuan	Shizu	Zhongtong
		<i>date seated on throne</i>	1279
Chengzong		Yuanzheng	1294 - 1307
Wuzong		Zhida	1307 - 1311
Renzong		Huangqing	1311 - 1320
Yingzong		Zhizhi	1320 - 1323
Qinzong		Taiding	1323 - 1328
Wenzong*		Tianli	1328 - 1329
		Tianshundi	1328
Mingzong		Tianli	1329
Wenzong *(restored)		Zhishun	1329 - 1332
Ningzong		Zhishun	1332 - 1333
Huizong	Yuantong	1333 - 1356	
Ming	Taizu	Hongwu	1368 - 1398
	Huidi	Jianwen	1398 - 1402
	Chengzu	Yongle	1402 - 1424
	Renzong	Hongxi	1424 - 1425
	Xuanzong	Xuande	1425 - 1435
	Yingzong *	Zhengtong	1435 - 1449
	Jing Di (Daizong)	Jingtai	1450-
	Yingzong*(restored)	Tianshun	1457 - 1464
	Xianzong	Chenghua	1464 - 1487
	Xiaozong	Hongzhi	1487 - 1505
	Wuzong	Zhengde	1505 - 1521
	Shizong	Jiajing	1521 - 1566
	Muzong	Longqing	1567 - 1572
	Shenzong	Wanli	1572 - 1619

Emperor's title *	Reign title **	Reign dates
Ming	Guangzong	Taichang 1620
	Xizong (Sizong)	Tianqi 1620 - 1627
	(Fu Wang)	Chongzhen 1627 - 1643
	(Tang Wang)	Hongguang 1644 - 1645
	Shaowudi	Longwu 1645 - 1646
	(Yongming Wang)	Shaowu 1646 -
		Yongli 1646 - 1647
Qing	Shizu	Shunzhi 1644-1661
	Shengzu	Kangxi 1661-1722
	Shizong	Yongzheng 1722-1735
	Gaozong	Qianlong 1735-1795
	Renzong	Jiaqing 1796-1820
	Xuanzong	Daoguang 1820-1850
	Wenzong	Xianfeng 1850-1861
	Muzong	Tongzhi 1861-1874
	Dezong	Guangxu 1875-1908
	(Puyi)	Xuantong 1908-1912
		Hongxian

* Emperor's title is the posthumous title (*miao hao*). If a name appears in parentheses, the posthumous name may be a personal name or memorial title, rather than a designated temple title.

** Reign titles are year titles (*nian hao*). Some emperors may have had more than one reign title. This list provides only the first reign name for each emperor, usually corresponding to the year of the emperor's accession to the throne.

Appendix II

Buddhism

A Glossary of Terms



VII.2 Appendix II - Buddhism - A Glossary of Terms

Buddhas

Amituopo or Mituo [A-mi-t'o-p'o or Mi-t'o]
(*sanskrit: Amitabha; Japan: Amida*)

The Buddha of the Western Paradise; may be flanked on the left by Avalokitesvara and by Mahastamaprapta on the right.

Yaoshi [Yao-shih] (s: Bhaisajyaguru; Japan: Yakushi)

Buddha of Medicine/Healing and Buddha of the Eastern Paradise; holds a medicine jar. Rarely represented in China, but found in Dunhuang murals.

Dari / Ta-jih or Piuofo / P'i-lo-fo (s: Vairocana; J: Dainichi or Roshana)

The Buddha of All Pervading Light; the Cosmic Buddha.

Miluo [Mi-lo] (Maitreya; Japan: Miroku)

The Future Buddha. *See also under bodhisattvas.*

Prabhutaratna

The Ancient Buddha who appeared to hear Sakyamuni expound the Lotus Sutra (*Saddharma Pundarika Sutra*); may appear side by side with Sakyamuni, or in a pagoda above him.

Shijia [Shih-chia] (Sakyamuni ; Japan: Shaka)

Gautama Buddha, The Historical Buddha (the Holy One of the Sakyas).

Bodhisattvas (Pusa / P'u-sa)

Dashi [Ta-shih] (s: Mahastamaprapta)

Represents the Buddha-wisdom of Amitabha.

Dizang / Ti-tsang (s: Ksitigarbha; Japan: Jizô)

Guardian of the earth, this bodhisattva vowed to deliver all people from this suffering world. He is depicted as a monk holding a pilgrim's staff with a rattle on top in his right hand and in his left palm a *cintamani* (magic jewel), representing the fulfillment of one's desires.

Guanyin /Kuan-yin (s: Avalokitesvara; also Padmapani; Japan: Kannon)

Bodhisattva of great compassion, mercy and love; left attendant of *Amituopo*. Originally a male figure, in East Asia this bodhisattva is now commonly regarded as female. Attributes include ambrosia bottle or water bottle (*kalasa*) or lotus flower; and a small figure of Buddha in crown (diadem). Later period attributes include fish-basket, baby.

Miluo [Mi-lo] (Maitreya; Japan: Miroku)

Classified both as Buddha and bodhisattva, Miluo is believed to be living in the Tushita Heaven, waiting for the time when he will come down to the world and succeed *Sakyamuni* Buddha.

Puxian / P'u-hsien (s: Samantabhadra; Japan: Fugen)

Bodhisattva of universal benevolence; this bodhisattva is the right hand attendant of *Sakyamuni*. He typifies the teaching, meditation, and practice of the Buddha and is usually paired with *Wenshu*. He appears on a white **elephant** mount.

Wenshu / Wen-shu (s: Manjusri; Japan: Monju)

Bodhisattva of meditation or supreme wisdom; he is the left hand attendant of *Sakyamuni* Buddha. **Lion** mount; holds *ruyi /ju-i* (scepter), symbol of discussion.

Patriarchs and Disciples

Ananda

One of the chief disciples and the second patriarch, said to have compiled the Sutras; appears dressed as a monk, with Kasyapa.

Kasyapa

Chief disciple of the Buddha, and first patriarch after the death of the Buddha; depicted as an elderly monk, with Ananda.

Putidamo / P'u-t'i-ta-mo or Damo / Ta-mo [S: Bodhidharma; Japan: Daruma]

Founder and first patriarch of *Chan* [Ch'an; Japan: Zen] Buddhism, said to have been a missionary from India purported to have arrived in China in 520. Legend refers to a miraculous crossing that occurred after Bodhidharma's reception in China by Emperor Wudi of the Liang state. After an unsuccessful interview, Bodhidharma crossed the Yangzi on a reed or millet stalk and went north to Shaolin temple at Mount Song where he meditated for nine years in a cave (or stone cliff).

Weimoji / Wei-mo-chi (s: Vimalakirti; Japan: Yuima)

A disciple of Sakyamuni and lay scholar famous for his theological discussions with the Bodhisattva Manjusri.

Luohan [Lohan] (s: Arhat; J: Rakan)

Groups of 16, 18, or 500

Sixteen Luohan are identified as the guardians of Mahayana Buddhism in a manuscript that was translated from Sanskrit into Chinese in 654. They remain in the worldly realm in order to await the coming of the future Buddha, *Miluo (Maitreya)*. They are: Pindola-Bhâradvâja, Kanakavatsa, Kanaka- Bhâradvâja, Subinda, Nakula, Bhadra, Kâlîka, Vajraputra, Çvapâka, Panthaka, Râhula, Nâgasena, Ingada, Vanavâsi, Ajita, Cûda-Panthaka.

The Second Patriarch, Huike [Hui-k'o]

Second patriarch was the direct successor to *Putidamo* (Bodhidharma), the traditional founder of Chan in China. At first, Bodhidharma refused to pass on his teaching to Huike. When Huike cut off his own arm as a token of his desire to be taught, Bodhidharma finally consented.

Hongren [Hung-jen], the Fifth Patriarch

A monk at Mount Potou, he spent his time doing manual labor when not meditating, and was fond of growing things. May be depicted carrying a hoe or planting pines.

Huineng [Hui-neng], The Sixth Patriarch

The performance of menial tasks was integral to Chan training; while still a layman, Huineng cut firewood for sale. One day he stopped to rest and heard a monk reciting the Diamond Sutra. He decided to take the holy vows himself. The labor of Huineng chopping bamboo or treading a foot mill to hull rice when he entered the monastery may also be depicted; it was while he was hulling rice that he attained enlightenment and wrote his famous verse.

Other Deities

Lokapala

Guardians of the Four Quarters; Guardians of the World; Guardians of the Buddhist Faith; Four Heavenly Kings

Lokapalas protect against attacks of evil spirits; protect deities of Buddhist sanctuaries; guard slopes of Mount Meru (paradise), and include:

- ***Moli Qing / Mo-li Ch'ing [s. Dhrtarastra]***
Guardian of the East, the Land-Bearer, Eldest of Four Kings: White face. Carries jade ring and spear. Magic sword with characters (Earth, Water, Fire, Wind) engraved on blade.
- ***Moli Hai / Mo-li Hai [s. Virupaksha]***
Guardian of the West, the Far-Gazer: Blue face, carries a four-stringed guitar.
- ***Moli Hong / Mo-li Hung [s. Virudhaka]***
Guardian of the South, the Lord of Growth: Red face, holds umbrella of chaos.
- ***Moli Shou / Mo-li Shou [s. Vaisravana]***
Guardian of the North and God of Wealth (Kuvera; Kubera), the Well-famed: Black face, has two whips and panther-skin bag, sometimes has a snake, carries a pearl. Attended by yaksa (symbolic of abundance)

Zhijingongshen (s: Vajrapani; Japan: Shûkongôjin)

Great protector and Giver of Rain, Vajrapani is a Buddhist form of the Hindu god Indra.

Chan Eccentrics

Fenggan [Feng-kan] (Japan: Bukan)

One of the three saints of Mount Tiantai with whom *Hanshan and Shide* studied Chan. He also tamed a fierce tiger and is often depicted with the tiger. Mount Tiantai is renowned for its hermits, both Daoist and Buddhist.

The Four Sleepers

Theme symbolizing a state of utter tranquility. The four figures include *Hanshan, Shide*, Chan master *Fenggan* and his tiger.

Hanshan [Han-shan] (Japan: Kanzan)

Hanshan (Cold Mountain) was either a Chinese monk or hermit-poet who lived during the Tang dynasty, (ca. 8th century). He may have stayed at the Guoqingsi on Mt. Tiantai where he met *Shide*. The *Hanshanshi* (Collected Poems of Hanshan), approximately 300 Tang poems, has a pronounced Chan flavor, but also abounds with references to the *Dao dejing*, *Zhuangzi* and Daoist classics. Hanshan may be depicted carrying a scroll, in reference to his poetry. May also be depicted pointing at the moon, in reference to one of his poems that likens the mind to the autumn moon. Often paired with *Shide*.

Nanquan [Nan-ch'üan]

A celebrated Chan priest of the Tang dynasty who is said to have cut a kitten in two.

Budai [Pu-tai]; (Japan: Hotei)

Literally "Cloth Bag", Budai is thought to have been a Chinese monk of the 10th century named Qizi [Ch'i-tz'u] who lived at a Chan monastery and carried a large alms bag.

Qianzi (Xianzi) [Ch'ien-tzu (Hsien-tzu); Japan: Kensu]

Chinese itinerant monk of the late 9th century; formerly a disciple of Dongshan Liangjie (807-869), a founder of the Caotong sect of Chan Buddhism. His nickname, *Xianzi*, means "clam" and refers to his wanderings from village to village, collecting shrimp and clams to eat, in

spite of Buddhist dietary restrictions. Another account explains that when Tang Emperor Wuzong suppressed Buddhism, monks were forced out of their temples. Qianzi was thus obliged to live on prawns and so may be depicted playing with a shrimp.

Shide [Shih-te] (Japan: Jittoku)

Shide (Foundling) was a servant at the Guoqingsi on Mount Tiantai, found by *Fenggan* as a child and brought up in the monastery. He took *Hanshan* food, left uneaten by novices of the temple. Usually depicted with a broom, Shide is inseparable from *Hanshan* and therefore is usually paired with him.

Zhutou [Chu-t'ou] (Japan: Choto)

Identity of Zhutou ("Pig's-head") is unclear. Usually shown eating or holding a pig's head. May be paired with paintings of *Qianzi*.

Religious Meetings and Discussions

Discussion between Mazu Daoyi [Ma-tsu Tao-I] and the Recluse Pang [P'ang]

Discussion between Xuefeng [Hsüeh-feng] and Xuansha [Hsüan-sha]

Beixiu [Pei Hsiu] Paying His Respects to Priest Huangye Xiyun [Huang-ye Hsi-Yun]

A meeting between Tang dynasty prime-minister Beixiu and the Chan master in 842 in Zhongling, Jiangxi province. The *Quanxin fayao* is a collection of dialogues recorded by Beixiu. Other Chan teachers whom Beixiu associated with include Guifeng Zongmi [Kuei-feng Tsung-mi] and Wei (Gui) shan Lingyou [Wei (Kuei)-shan Ling-yu].

The Three Laughers

The three great sages, *Laozi*, Confucius [Kong Fuzi, Kong Qiu] and *Sakyamuni* Buddha.

Buddhist Symbols

Animals as Buddhist references

Elephant

One of the Seven Treasures of Buddhism and Bearer of the wish-granting gem and sacred alms-bowl of the Buddha. Buddha is said to have entered Maya's right side in the form of a three-toed white elephant (representing Buddha, the Law and the Priesthood).

Puxian (P'u Hsien; Samantabhadra) is often depicted riding a white elephant. A white elephant is a symbol of a future Buddha.

Lion

Defender of Law and protector of sacred buildings, sometimes known as Dog of Fu; also emblem of valor and energy.

Qilin (Japan: kirin)

Chinese Unicorn. Carries the book of the Law upon its back.

Eight Buddhist Symbols

Jar, conch shell, umbrella, canopy, lotus, wheel of the law, fish, mystic knot.

Five sacred mountains of Buddhism (see also Daoism, Five Sacred Peaks, Wuyue)

are associated with the worship of the following Buddhist personages;

- Wutai (Mountain of Five Terraces) Shanxi province: bodhisattva Manjusrī
- Putuo, Zhejiang province: Avalokitesvara

Tibetan Buddhism

Dhyani (Meditation) Buddhas

The five Dhyani Buddhas are emanations from the formless Adi Buddha and represent various aspects of Buddha nature.

Aksobhya

The Unshakable or imperturbable Buddha; resides in the Eastern paradise of Abhirati, the realm of Joy. Attributes: blue skin color, holds a vajra, and depicted with fingers touching the earth in *bhumisparsa mudra* ("calling the earth to witness").

Amitabha (China: Amituopo)

Buddha of boundless light; rules over Western paradise of Sukhavati, the Pure Land of Ultimate Bliss. Attributes: Red skin color, holds a lotus.

Amoghasiddhi

Buddha of All-Accomplishing Wisdom. Attributes: green skin color, right hand held up in *abhaya mudra* (fearlessness) with palm forward and fingers pointing up, and left hand in lap in meditation pose. Throne held up by *garudas*. If depicted with a sword, this is symbolic of the ability to cut through the worldly cords of attachment.

Ratnasambhava

Buddha of Precious Birth; resides in the south. Attributes: Yellow skin color; holds the sacred jewel (*cintamani*), a wish-fulfilling jewel. Right hand is held in *varada mudra* (charity or supreme generosity), with the palm facing forward and fingers pointing down.

Samantabhadra (China: Puxian)

Adi Buddha of Universal Goodness. Often depicted riding an Elephant that represents his ability to overcome obstruction. Blue skin color.

Vairocana (China: Dari)

The Radiant One or Great Illuminator, Transmitter of the dharma (Law). Attributes: White; symbol is *cakra* (wheel); hands in *dharmacakra mudra* ("turning the wheel of the Law", held in front of the chest with the thumb and middle finger touching and other fingers slightly curled).

Historical Figures

Dorje Drolo

Demon Subduer, Wrathful form of Padmasambhava who appeared in Tibet at a

place called Tiger's Lair to purge the demons troubling Tibet. Attributes: Mounted on a flying pregnant tigress.

Hvashang (China: Budai)

Laughing Monk . Attributes: Cloth sack and fat belly, symbolizing wealth.

Machhig Labdron

Yogini, a female figure depicted in a dance pose. Attributes: Drum symbolizes control over energies of the nervous system; bell is symbolic of her accord with the vibrations of the universe.

Milarepa

Teacher of the Mahamudra, Milarepa was the first ordinary Tibetan to attain enlightenment. Disciple of Marpa, he lived secluded in a Himalayan cave for a period of seven years before beginning to teach his own disciples.

Padmasambhava

The Lotus Born, one of the founders of Tibetan Buddhism. He tamed the magical demons of the Bon religion, incorporating them into Buddhism as guardians of the Dharma (*dharmapalas*). In so doing, he was able to convert Tibetans to Buddhism in the 8th century. Padmasambhava drew a Meditation Mandala on the earth that became the foundation of the first Tibetan Buddhist temple.

Rudrachakrin

The future Last King of Shambhala, a mythical Pure Land where Buddhas reside. Attributes: Sword of meditation that cuts through ignorance, and wheel of Buddhist law.

Saraha

Arrow Maker. Originally a prince, one of earliest masters of Tantric Buddhism. Attribute: Arrow.

Shakyamuni (China: Shijia)

Buddha of Our Age (Siddhartha or Gautama Buddha), born a prince in the 6th century BCE, he renounced his birthright to search for enlightenment.

Suchandra

First King of Shambhala who traveled to India to receive guidance and teaching from

Shakyamuni. The mythical Shambala, associated with Suchandra, foresees a time when a teacher will emerge who will bring peace to a war-torn world.

Tsongkhapa

Jey Rinpoche or Precious Master, Clarifier of the Doctrine. Believed to be an incarnation of Amitayus, he was one of Tibet's greatest Lamas.

Virupa

Lord of Yoga, a great Tantric Practitioner. Hand raised in gesture of stopping the sun in its tracks. Attributes: Trident, symbolic of mastery over the body's energies, and two bowls of silver and golden elixirs, representing energies in the nervous system.

Bodhisattvas, Protectors and Deities

Amitayus

Buddha of Boundless Life. Attributes: Holds a vessel filled with nectar of immortality (*amrita*).

Avalokiteshvara (China: Guanyin)

Patron Deity of Tibet, Bodhisattva of Compassion. Attributes: May be depicted with eleven heads and one thousand arms, with an eye in the palm of each hand. Avalokiteshvara helps all who ask for assistance.

Bhaisajyaguru (China: Yaoshi)

Medicine Buddha. Attributes: Holds a medicine bowl of healing fruit from the myrobalan tree, and right hand extended in *varada mudra* (supreme generosity).

Cakrasamvara

Father-mother Deity. *Yab-yum* is the union of Chakrasamvara with his consort, Vajrayogini. The masculine principle of *upaya* represents compassion; the feminine principle of *prajna* is wisdom. The couple is depicted standing upon a solar disk while treading on other deities, representing forms of ignorance that stand in the way of enlightenment.

***Green Tara* (Bodhisattva)**

The Swift One or Great Liberator, said to be the original Tara. Shown seated with pendant leg.

Guhyasamaja

Esoteric Communion Buddha, Lord of the Secrets of the Unexcelled Father Tantra. Composed of a male and female partner in sexual union, wearing and holding symbols of their transcendent virtues.

Kinkara

Father-Mother Tantric Deities depicted side by side with arms around waists. Attributes: He holds blood-filled skull; she, a medicinal plant.

Mahakala

Lord of the Tent. Guardian of Teaching (*dharmapala*). Attributes: Holds a noose made from snakes or a white skull bowl full of the blood and guts of demons that have been transformed into elixir; stands on a corpse.

Maitreya

Future Buddha, Benevolent or Friendly One. Resides in Tushita Heaven. Seated in Western-style with legs pendant and “ready to move”.

Manjushri (China: Wenshu)

Prince of Wisdom. Attributes: One hand carries sword of discriminating wisdom that cuts through ignorance; other hand carries a lotus supporting the Perfection of Wisdom Sutra.

Prajnaparamita

Goddess of Perfect Wisdom or She Who Reaches the Other Shore. Mother of all female Buddhist deities and female counterpart of Avalokitesvara. Attributes: One hand at breast in gesture of peace and benevolence; one hand holds Prajnaparamita Sutra, containing both the Diamond and Heart Sutras.

Ushnishavijaya

Goddess of Long Life. Attributes: Three heads and eight arms; holds elixir of immortality, a *vajra* across her heart, one pair of hands in gesture of giving; another pair holds a bow and arrow, one hand supports Amitayus Buddha, and the last hand is open to the sky. She sits in a large red aura, representing the blood energy of boundless life.

Vaishravana (China: Moli Shou)

“He Who is Knowing”, Guardian King of the North. One of four great directional guardian deities of Mount Meru, the center of the cosmos. Attributes: Holds victory banner in one hand, and a mongoose in the other, symbolizing protection.

Vajradhara

Teacher of the Tantras, representing wisdom that is beyond all space, time and knowledge. Attributes: Hands crossed in gesture of union hold a *vajra* and bell. Skin color is usually white, symbolizing unity of all colors. Vajradhara unifies all aspects of Buddhahood.

Vajrapani Bodhisattva

Embodiment of skillful actions, The Vajra Holder. Attributes: Holds five-pointed *vajra*, a symbol of eternal indestructibility.

White Mahakala

Protector of the Jewel (*cintamani*), the wish-granting gem that satisfies desires. Attributes: Six hands; stands on a pair of elephants with jewels in their mouths.

White Tara

Mother of the Buddhas, Tara is said to have been born from a lotus floating in the lake of one of Avalokitesvara’s tears. Attributes: Seven eyes – three on her face and one each in palms of her hands and soles of feet. Her eyes symbolize the vigilance of her compassion. Shown seated with hands in *varada mudra* (supreme generosity).

Yama

Ancient king reborn as Ruler of Hell, Lord of Death. Attributes: Holds Wheel of Life, divided into sections representing six realms of rebirth.

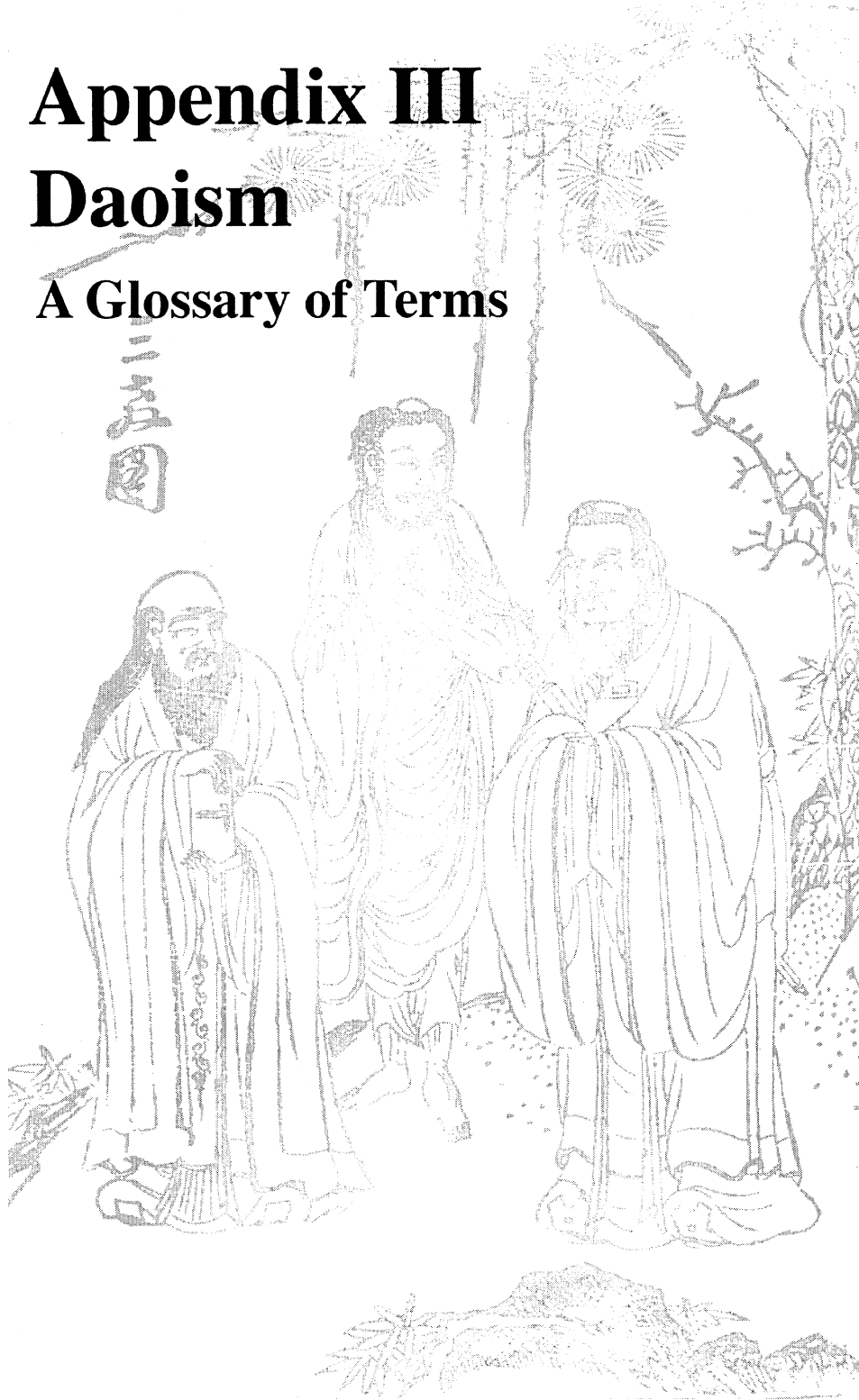
Yamantaka Vajrabhairava

The Terrible One or Terrible Vajra, the most ferocious Buddhist deity. A manifestation of Manjushri who has adopted this form to conquer Yama, Lord of Death. Attributes: Multiple arms hold implements representing the thirty-six branches of enlightenment; sixteen legs are symbolic of sixteen types of avoidance; eight buffalo heads are surmounted by a head of Manjushri.

Appendix III

Daoism

A Glossary of Terms



VII.3 Daoism — A Glossary of Terms

n.b. Bold-faced text within an entry refers to an item for which there is a separate entry.

Beidou [pei-tou]

Northern Dipper. *See: Dipper Constellations.*

Bixia yuanjun [Pi-hsia yüan-chün]

“Primordial Lord” or Sovereign of the Clouds at Dawn, this compassionate goddess was the most popular female Daoist deity from the Ming dynasty onward. Since the 17th century she is also referred to by the title, “Saintly Mother Heavenly Immortal of the Eastern Peak” (*Dongyue tianxian shengmu*). She is the daughter of the god of Sacred Mount Tai in Shandong province. She can be distinguished by the presence of three or more phoenixes in her crown. In painting and sculpture, she may be accompanied by nine other attendant goddesses, including *Zisun niangniang*, Goddess of Children and *Yanguang niangniang*, Goddess of Eyesight.

Chang E [Ch’ang-o]

The Moon Goddess. Also known as Star-lord of Supreme Yin (*Taiyin xingjun*). Chang E is a deity whose popular was established prior to the Tang dynasty. Because the moon is a yin symbol, it is fitting that the personification of the moon is feminine. Chang E stole the elixir of immortality from Archer Yi, her husband, and transported it to the moon. The Autumn Moon Festival, celebrated in the eighth lunar month, honors Chang E.

Chenghuang [Ch’ang-huang]

City Gods. Local heroes, including military personnel, who were later deified.

Daochang / daotan [Tao-ch’ang / Tao-t’an]

Daoist altar or ritual space. Sacred mountain connecting two realms — the divine and human. An incense burner placed at the center of the ritual space, the *dong’an* or “cave table”, the altar can be transported to any locale and dismantled when ritual is complete.

Daode Jing [Tao-te ching]

Oldest text of the Daoist tradition. It is ascribed to **Laozi** (6th century BCE). The earliest extant manuscript dates from the 4th century BCE.

Daozang [Tao-tsang]

Daoist Canon. Ming dynasty texts?

Daoist Pantheon

Deities include the Three Officials (**sanguan**) who judge human fate, the gods of Heaven, Earth, and Water. Another configuration of the principal gods includes: Great Emperor of the South Pole Star, Earth Goddess (**Houtu**), the Jade Emperor (Yuhuang), The Purple Tenuity Emperor (**Ziwei dadi**), Supreme Unity (**Taiyi**), Metal Mother, also known as the Queen Mother of the West (**Jinmu**), Wood Sire, also known as Lord King of the East (Mugong, aka the ancient **Dongwanggong**), and the Celestial Emperor Gouchen. Lesser gods include the deities of the sun, moon, Five Planets, Eight Trigrams, and gods of the **Chinese Zodiac**.

Dipper Constellations

The **Southern and Northern dippers** were considered to represent **yang and yin** and to control the records of life and death, respectively. The Northern and Southern are most frequently represented in art, but there are a total of five dipper constellations in Daoist astronomy. Their functions are as follows: the Eastern Dipper rules over destiny and manages life by controlling the number of years; the Western Dipper records names of those who will ascend to heavens and protects the body; the **Northern Dipper** removes names from the records of death; the **Southern Dipper** enters them into the records of life; and the Central Dipper is the Great Leader among them all.

Dongwanggong [Tung-wang Kong]

Lord King of the East. Consort of the Queen Mother of the West, *Xiwangmu*. Later manifested as *Mugong* (Wood Sire). Also represented as *Donghua tian dadi*, the Eastern

Floriante Celestial Emperor.

Doumu [Tou-mu]

The Dipper Mother, a Daoist goddess possibly adopted from Molizhi [Mo-li-chih] (“ray of light”) of the Buddhist pantheon. Mother of the seven stars in the Northern Dipper (Ursa Major). The Dipper Mother is responsible for ensuring safe birth, curing illness, and dispensing medicine to the world. In this way she is identified with the magical elixir concocted by the hare in the moon. She may hold the sun and the moon in her hands. Like Molizhi, she may have a pig for her mount.

Dragon

Symbol of the *yang* force and *dao*. Vehicle of the gods (especially Water) and supernatural forces.

Dream of the Butterfly

Zhuangzi [Chuang-tzu] fell asleep and dreamt he was a butterfly. Upon awakening he could not tell if he was Zhuang Zhou dreaming he was a butterfly or a butterfly dreaming he was Zhuang Zhou.

Duren jing [Tu-jen ching]

“*Scripture of Conveyance*” concerned with Daoist funerary rituals.

Eight Immortals of Taoism

1. **Zhongli Quan** [Chung-li Ch’üan]
Chief of the eight immortals; said to have lived in the Zhou Dynasty. Depicted as a fat man with bare belly, holds a fan (which revives souls of the dead), sometimes holds a peach.
2. **Zhang Guolao** [Chang Kuo-lao]
A recluse of the 7th and 8th century whose supernatural powers included the ability to become invisible. Accompanied by a white mule, rides backwards. Holds the yugu [yü ku], a musical instrument in shape of bamboo tube or drum with two rods to beat it.
3. **Lü Dongbin** [Lü Tung-pin]
Scholar and recluse (ca. 750) who learned

secrets of Daoism from Zhongli Quan. Patron saint of the Barbers. Holds fly-whisk and carries a sword slung across his back.

4. **Cao Guoqiu** [Ts’ao Kuo-ch’iu]
Son of Cao Bin, a military commander, brother of Empress Cao Hou of the Song. Wears headdress and official robes. Holds castanets (court tablets) in one hand.
5. **Li Tieguai** [Li T’ieh-kuai]
Depicted as a beggar leaning on an iron staff. Sometimes accompanied by a stag, or depicted standing on a crab. Holds pilgrim’s gourd from which a scroll is escaping, symbolic of the spirit that can be set free from the body.
6. **Han Xiangzi** [Han Hsiang-tzu]
Nephew of Han Yu, a famous scholar of ca. 820 and a favorite pupil of Lü Dongbin. Patron saint of musicians, emblem is the flute.
7. **Lan Caihe** [Lan Ts’ai-ho]
Female dressed in blue gown, with one foot shod and the other bare. Patron saint of florists, carries a flower-basket.
8. **He Xiang’gu** [Ho Hsiang-ku]
7th c. Daughter of shopkeeper of Lingling, Henan. She became a fairy after eating a supernatural peach. Diet of powdered mother-of-pearl and moonbeams produced immortality. Emblem is the lotus. Sometimes carries a fly-whisk and stands on a lotus petal. Assists in house management.

Ershiba xiu [Er-shih-pa-hsiu]

Twenty-eight Lunar Mansions. Division of heavens into 28 *gong* (constellations); these resting places for the sun and moon as they move through the sky correspond to 28 days in lunar month. Each of the **four quadrants** of the sky encompasses seven constellations. The quadrants are associated with four supernatural animals:

- Eastern quarter (Spring) presided over by the Azure dragon
- Southern quarter (Summer) presided over by the Chinese phoenix (vermillion bird)
- Western quarter (Autumn) presided over by the White Tiger

- Northern quarter (Winter) presided over by the Tortoise, (Black Warrior)

The 28 constellations with their representations (name / symbol / element / star location) include:

- **jiao [chiao]**
horn / earth dragon / wood / Virgo
- **gang [kang]**
neck / sky dragon / metal / Virgo
- **di [ti]**
bottom / badger / earth / Libra
- **fang [fang]**
room / hare / sun / Scorpio
- **xin [hsin]**
heart / fox / Scorpio
- **wei [wei]**
tail / tiger / fire / Scorpio
- **ji [chi]**
Sieve / Leopard / Water / Sagittarius
- **dou [tou]**
measure / griffin / wood / Sagittarius
- **niu [niu]**
ox / ox / metal / Sagittarius
- **nü [nü]**
girl/woman / bat / earth / Aquarius
- **xu [hsü]**
emptiness / rat / sun / Aquarius
(depicted as man emerging from jar)
- **wei [wei]**
danger / swallow / moon / Aquarius
- **shi [shih]**
house / bear / fire / Pegasus
- **bi [pi]**
wall / porcupine / water / Andromeda
- **Gui [kuei]**
astride / wolf / wood / Pisces
- **lou [lou]**
mound / Dog / Aries
- **wei [wei]**
stomach / pheasant / earth / musca borealis
- **mao [mao]**
cock / sun / Pleiades
- **Bi [pi]**
end / raven / moon / Taurus
- **zi [tzu]**
bristle up / monkey / fire / Orion
- **shen [shen]**
to mix / ape / water / Orion
- **jing [ching]**

well / tapir / wood / Gemini

- **gui [kuei]**
imp / sheep / metal / Cancer
- **liu [liu]**
willow / muntjak / earth / Hydra
- **xing [hsing]**
star / horse / sun / Hydra
- **zhang [chang]**
draw a bow / deer / moon / Hydra
- **yi [i]**
wing / snake / fire / Hydra
- **zhen [chen]**
carriage cross-bar / worm / water / Corvus

Festival of the Peaches of Longevity

Celebration of the birthday of the Queen Mother of the West (**Xiwangmu**), one of the leading deities in the Daoist pantheon. The festival occurs at the site of the fabled home of the immortals, Kunlun shan. At the festival the peaches, which have taken 3000 years to ripen, are gathered.

Five Directions

Gods of the Five Directions reflect the cosmic structure in which the five elements (water, fire, wood, metal, earth) plus **yin and yang** are in balance. The Gods of the Five Directions dwell in the circumpolar constellation Supreme Tenuity (*Taiwei*). The five directions also correspond to the **Five Planets** and the **Five Sacred Peaks**. In painting and sculpture, the Emperors of the Five Directions can be identified by the colors of the robes they wear:

- Center yellow
- East green
- South red
- West blue or white
- North black or purple

Five Sacred Peaks (Wuyue) [Wu-yüeh]

or Five Cosmic mountains.

- East: Mount Tai (Taishan, Shandong Province) is the most important of the group.
- South: Mount Heng (Hunan Province)
- West: Mount Hua (Shaanxi Province)
- North: Mount Heng (Hebei Province)
- Central: Mount Song (Henan Province)

The Five Sacred Peaks also correspond to the **Five Planets** and the Five phases. *See also Buddhism, Five sacred peaks.*

Five Planets

Jupiter, Mars, Venus, Mercury and Saturn.

Four quadrants /world quarters.

South is the cardinal direction that the Emperor faced when seated in hall of audience. Most imperial buildings have a southern exposure. Autumn & white are both associated with Death. Tombs are constructed north or west of the capital.

South

- Summer
- Fire
- Bird, often a phoenix
- Color: Vermilion

East

- Spring
- Wood
- Dragon
- Azure

North

- Winter
- Water
- Tortoise
- Black

West

- Autumn
- Metal
- Tiger
- White

Fuxing [Fu-hsing]

Star of Good Fortune.

Guangchengzi [Kuang-ch'eng-tzu]

Master of Vast Attainment. Spiritual advisor of the Yellow Emperor (Huangdi) from 3rd millennium BCE. Early manifestation of deified **Laozi**. Text (11th chapter of **Zhuangzi**) describes the meeting of the two which resulted in the

Yellow Emperor relinquishing throne to live in retirement for three months.

Guangdi [Kuang-ti]

The God of War, Emperor Guan or Guan Gong (Duke Guan) was a human hero who became immortalized in the 12th century (Song dynasty). Also a deified form of the 3rd century hero Guan Yu, a famous warrior. Associated with loyalty and bravery, he was also a ghost and demon queller. Two attendants, his son Guan Ping and Zhou Cang, a standard-bearer, may accompany him. Came to be worshipped as the God of Wealth and Trade.

Heaven (Tian) [t'ien]

Daoist heavens also known as the three heavens (*Santian*): Jade Purity (*Yuqing*), Highest Purity (*Shangqing*), and Supreme or Great Purity (*Taiqing*). The idea of the three purities evolved and changed over time. Eventually, the associations were standardized. The first deity rules over the realm of Jade Purity and is the Celestial Worthy of Primordial Beginning. The second deity rules over the realm of Highest Purity and is the Celestial Worthy of Numinous Treasure (*Lingbao tianzun*). The third deity, Laozi, rules over the realm of Great Purity and is the Celestial Worthy of the Way and its Power (*Daode tianzun*).

Heshan gong zhangju [Ho-shan Kung Chang-chü]

Stanzas of the Lord on the River, commentary on *Daode jing*.

Household Spirits

Gods of Chinese popular religion: The Stove God (*Zao Wang*), The Door God (*Menshen*), The God of the Kitchen Door (*Hushen*), the God of the Well (*Jingquan tongzi*), the Earth God (*Tudi*) and the Goddess of the Latrine (*Sangfu Furen*).

Houtu [Hou-t'u]

The Empress of Earth, an earth spirit in worship since the 6th century BCE. She is also seen as a protector of graves and the deceased. May have been a male deity initially, however the earth is

generally associated with yin/female energy. If paired with the Lady of Highest Primordial, the two represent human existence from birth to death.

Huang-Lao school

Ideas traced to Laozi and the Yellow Emperor that gave rise to this school of thought.

Jiao [Chiao]

Daoist ritual, offering for the living.

Jiaozhu [Chiao-chu]

Taoist patriarchs

Jinmu [Chin-mu]

Metal Mother. *See: Xiwangmu*

Laozi [Lao-tzu]

Deified sage of 6th century BCE, Zhou dynasty. Traditionally thought to be responsible for transmitting the *Dao* (“way”) and *daode jing* (its power). Laozi is depicted in art either enthroned as a god, or as a philosopher — a wise old man. May be shown riding an ox, leaving China for the Western territories.

Leigong [Lei-kung]

God of Thunder.

Lingzhi [Ling-chih]

Mushroom

Liu Haichan [Liu Hai-ch’an]

Immortal can be identified by the three-legged toad that accompanies him.

Lüxing [Lü-hsing]

Star of Emoluments (high salary)

Master Geng [Keng]

A female alchemist of 9th century Tang dynasty at the court of Emperor Xuanzong. Painted depictions of Master Geng may illustrate the anecdote recorded in ca. 975 in which Master Geng successfully transformed snow into silver for the emperor.

Menshen

Door God. Paintings and prints of fierce figures dressed in military fashion and posed in threatening stances were affixed to the main front gate. Images of civil and heavenly officials were posted on interior doors and acted as bearers of good fortune.

Nanji tian dijun [Nan-chi t’ien ti-chün]

Celestial Emperor of the Southern Pole Star.

Northern Dipper

Group of stars in Ursa Major. Represented by the God of Longevity, Shou Xing. Paired with Lü Xing, the God of Wealth, representing the **Southern Dipper**.

The Nymph of the Luo [Lo] River

Poem written by Cao Zhi [Ts’ao Chih] in A.D. 222 that describes an encounter with a River Goddess.

Peach Blossom Spring

(*Taohuayuan tu [T’ao-hua-yüan t’u]*)

Story by 5th century poet Tao Qian about a Fisherman of Wuling who happens upon a land of everlasting spring. Upon leaving the land of peach blossoms, the fisherman is unable ever to find it again.

Purple Tenuity Court

One of three celestial courts that enclose groups of constellations, the Purple Tenuity Court encompasses the **Northern Dipper** and the Pole Star. Thus it is both home to *Taiyi* and to the *Ziwei dadi*, Purple Tenuity Emperor of the North Pole Star.

Root Destiny (benming) [pen-ming]

Each human is governed by one of the **Northern Dipper** stars, based on the date and time of birth. Six times per year (every 60 days) people born under the influence of that star fast and make offerings to the root destiny official.

Ruyi [ju-i]

Scepter, regarded as a symbol of longevity. Shape of the *ruyi* is derived from the sacred

fungus or plant of long life. In a Buddhist context, the *ruyi* is symbolic of the mystic lotus.

Sanguan [San-kuan]

Three Officials who judge human fate, the gods of Heaven (Tian guan), Earth (Di guan), and Water (Shui guan). This triad emerged as early as the second century CE Han dynasty and therefore is an earlier grouping of deities than the Three Purities. The three officials are intermediaries between the bureaucracy of the netherworld and human beings. Humans offer petitions to the three officials on specified dates in the form of burned offerings to Tian guan, buried offerings to Di guan, and wet offerings to Shui guan.

Sanqing [San-ch'ing]

The three purities, the highest gods in the Daoist pantheon. includes **Laozi**.

See also: Heavens

Shangyuan furen [Shang-yüan fu-jen]

The Lady of the Highest Primordial. Represents the Heavens when paired with the Earth goddess, **Houtu**.

Shen Tu [Shen T'u] and Yu Lei [Yü Lei]

Door gods who guarded a giant peach tree in the Eastern Sea.

Shoulao or Shouxing [Shou-lao, Shou-hsing]

Old Man of the Southern Celestial Pole, or Longevity Star (God of Longevity). Old Man star (Laoren xing) corresponds to the star Canopus.

Shuilu zhai [Shui-lu chai]

Water and Land Ritual, a ritual whose aim is the universal salvation of all beings.

Southern Dipper

Constellation represented by Lü Xing, the God of Wealth. Paired with the God of Longevity, Shou Xing, representing the **Northern Dipper**.

Southern Pole Star

Celestial Emperor *Nanji tian dijun*. Determines the length of human life.

Symbols

Common Daoist symbols include: auspicious and mythical animals — tiger and dragon (**yin and yang**), phoenix, **qilin**, bear, crane, taiji (yin/yang symbol), discs of sun and moon, lingzhi mushrooms, character *shou* (longevity), eight trigrams, twenty-eight lunar mansions, five sacred peaks.

Taiwei [T'ai-wei]

Supreme Tenuity

Taiwu [T'ai-wu]

Great nothingness.

Taiyi [T'ai-i]

“Supreme Unity”. One of the oldest gods in the Daoist pantheon, *Taiyi* (or *Donghuang Taiyi*) is the Celestial god who paced the heavens, specifically the Dipper constellation. Resides in the Supreme Tenuity (*Taiwei*) Palace, later known as **Ziwei gong**, Purple Tenuity Palace. Associated with Ursa Minor. Described in the “Nine Songs”.

Tao Hongjing [T'ao Hung-ching] (456 - 536)

Political figure and literatus (painter and calligrapher), Daoist master of the Six Dynasties period. Collected and annotated fragmentary Daoist manuscripts, known as the Highest Purity manuscripts.

Tao Yuanming (Tao Qian) [T'ao Yüan-ming, T'ao Ch'ien]

(365 - 427) Retired from official life to enjoy pleasures of the country; became the ideal of the independent gentleman-scholar-artist.

Ten Celestial Stems (*Shitiangan*) and corresponding elements and affinities

- Jia Mu (wood) trees
- Yi Mu (wood) hewn timber
- Bing Huo (fire) lightning
- Ding Huo (fire) incense
- Wu Tu (earth) hills
- Zhi Tu (earth) earthenware
- Geng Jin (metal) metallic ore
- Xin Jin (metal) kettles
- Ren Shui (water) salt water
- Gui Shui (water) fresh water

Three Stars

Immortal Officials Fu, Lu and Shou (Happiness, Emoluments and Longevity, respectively) of popular religion were grouped together in the Ming dynasty, early 15th century.

Tianjun [T'ien-chün]

Celestial lords.

Tianshi [T'ien-shih]

Heavenly city.

The Transformations of Laojun [Lao-chün]

(recorded in 1191 by Xie Shouhao)

- Gu Xiansheng (in times of the Three Emperors of Heaven, Earth, and Man)
- Jinqe diqun (in the time of Suiren)
- Yuhuazi (in the time of Fuxi)
- Dachengzi (in the time of Shennong)
- Guangshouzi (in the time of Zhurong)
- Gaangchengzi (in the time of the Yellow Emperor)
- Zhenxingzi (in the time of the Emperor Yao)
- Xueyizi (in the time of the Emperor Shun)
- Wuchengzi (in the time of the Emperor Yu of the Xia Dynasty)
- Quanyuzi (in the time of the Emperor Tang of the Yin Dynasty)

Tudi [T'u-ti]

Earth gods of popular (not Daoist) religion. *See: Household Spirits.*

Twelve Terrestrial Branches/Signs

- | | | |
|-----------|-------------|-------|
| • Rat | Aries | North |
| • Ox | Taurus | North |
| • Tiger | Gemini | North |
| • Hare | Cancer | East |
| • Dragon | Leo | East |
| • Serpent | Virgo | East |
| • Horse | Libra | South |
| • Goat | Scorpio | South |
| • Monkey | Sagittarius | South |
| • Cock | Capricornus | West |
| • Dog | Aquarius | West |
| • Boar | Pisces | West |

Wen Yuanshuai [Wen Yüan-shuai]

Marshall Wen, a deity who eradicates plague demons, began as a local god and was later absorbed in to the Daoist pantheon. His cult was limited to the coastal provinces of Zhejiang and Jiangsu, and Sichuan in the southwest, where epidemics were common. Also seen as an upholder of traditional Confucian values, such as filial piety. He is described in a Yuan dynasty text as having a blue face, with red lips, nose and hair.

Wenchang [Wen-ch'ang]

The God of Literature. Initially he was worshipped as a Snake god. By Song dynasty, he was worshipped in human form by literati and candidates for the civil service exams.

Xiwangmu [Hsi-wang-mu]

Queen Mother of the West, *Xiwangmu* is one of the oldest dieties of China, having been worshipped since the Han dynasty onward. She is also known as Metal Mother (*Jinmu*). Associated with the element metal, autumn, the west, and the feminine principle, *yin*, she resides at Mount Kunlun, to the west of China. She is a divine teacher, and the patron deity of women. She is also associated with virtue and immortality. In art, she can be distinguished by several symbols, including a single phoenix in her crown, and the presence of peaches, representing immortality. Peach trees bloom once every three thousand years in her paradise on Mount Kunlun.

Xu Zhengyang [Hsü Cheng-yang] Moving his Family

Xu Zhengyang moved to the Land of the Immortals in AD 281.

Xuanxue [Hsüan-hsüeh]

Mystery learning, dark learning. Literati movement of Daoism — intended for scholar-officials, not mystics and hermits.

Yin and Yang

Yin is the feminine/positive principle and *yang* is the masculine/negative principle of life. The two forces are complementary aspects that together create the mechanisms of the universe. *Yin* stands for earth, moon, darkness, quiescence, female, absorption and the duad. Its symbol is the tiger, its color is orange, and it is associated with even numbers. *Yang* is heaven, sun, light, vigor, male, penetration, and the monad. Its symbol is the dragon, its color is azure, and it is associated with odd numbers.

Yin Xi [Yin Hsi]

Prefect of the Pass at the western border to China, Yin Xi asked **Laozi** to write down the Meaning of the “Way” before retiring. May be depicted as a companion to **Laozi** in art (as can be seen in surviving sculpture).

Yuhuang [Yü-huang]

Jade Emperor (Jade Thearch).

Yunü [Yü-nü]

Jade Maidens.

Zaowang [Tsao-wang]

Stove God and arbiter of Fate who reported the family affairs to Heaven, hence the most important popular deity. Also known as Zaojun [Tsao-chün]. Stove god prints were placed above the kitchen stove and replaced annually.

Zhai ritual [Chai]

Fast ritual performed for the benefit of an individual — either to pray for recovery or performed for the deceased in order to liberate the individual from the netherworld and facilitate ascension to celestial realm.

Zhang Tianshi [Chang T'ien-shih]

Also referred to as Zhang Daoling [Chang Tao-ling], the head of the Daoist church. One of the most powerful gods at expelling evil spirits. Shown on a tiger, the king of beasts. Carries a sword and bowl of lustral water.

Zhen [Chen]

Perfection.

Zhenren [Chen-jen]

Realized beings.

Zhenwu or Xuanwu [Chen-wu, Hsüan-wu]

The Perfected Warrior or Dark Warrior (Supreme Emperor of the Dark Heaven). Symbolized by the tortoise entwined by a snake. Xuanwu was established as a deity of the cardinal directions (North) prior to the Han dynasty (3rd century BCE). The morphing from Xuanwu to Zhenwu occurred later, in the Song dyansty. Usually shown barefoot.

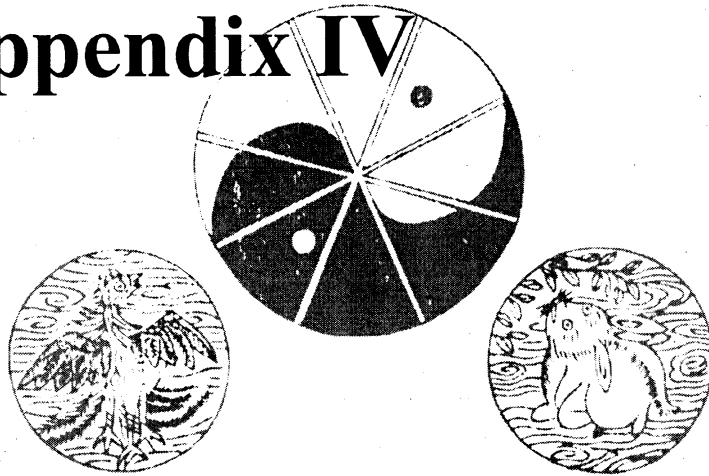
Zhong Kui [Chung-k'ui]

The Demon Queller, a god of popular religion who was adopted into the Daoist pantheon by the Song dynasty. Zhong Kui was a scholar who failed at the exams and committed suicide. He was awarded an honorable burial, and in gratitude the ghost vowed to rid the world of demons.

Zhuangzi [Chuang-tzu] (4th century BCE)

Daoist philosopher of the 4th century BCE (Warring States period), also known as Zhuang Zhou. *Zhuangzi* is also the name of the classic of Chinese literature dating from the 2nd century BCE (Western Han). In artwork, Zhuangzi is usually depicted sleeping, an illustration of the dream of the butterfly.

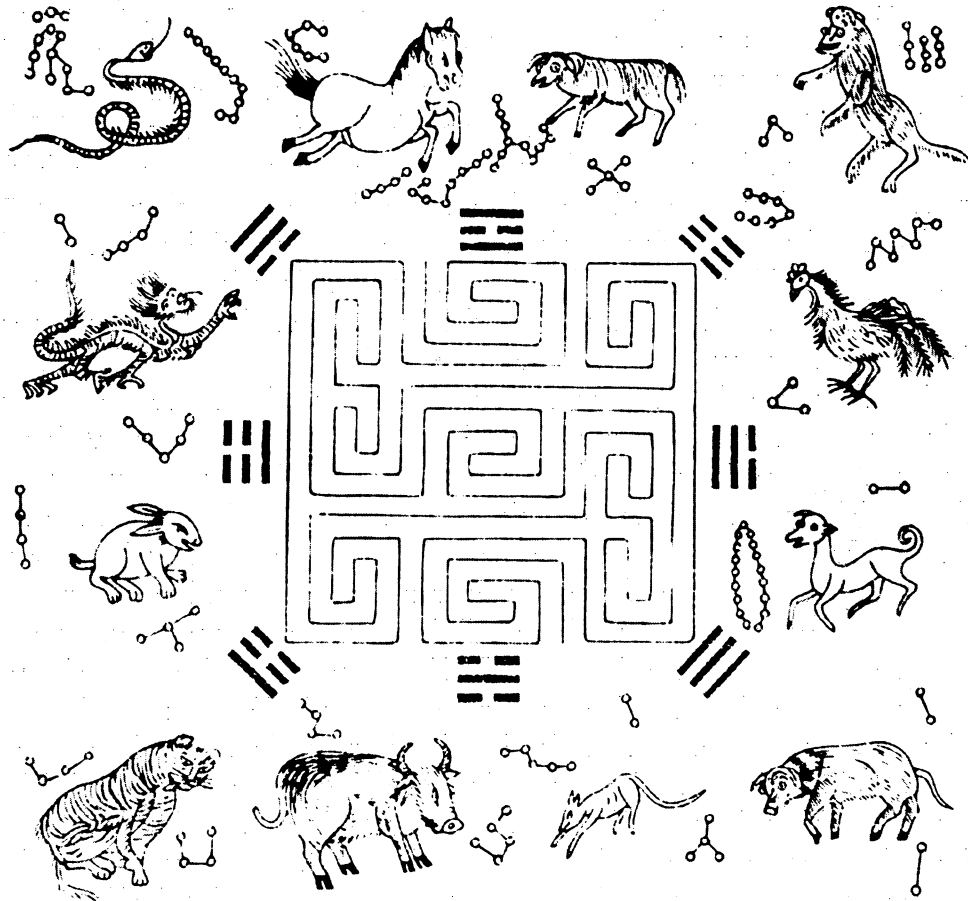
Appendix IV



日月三合九重
八炷十二分圖



Chinese Symbolism



VII.4 Appendix IV - Chinese Symbolism

Animals and Insects**Apotropaic spirits**

Spirits that ward off evil:

- Dragons
- Tigers
- Bear (*chiyou*)

Bat

(*Bian fu* or *fuyi*) — emblem of happiness (also pronounced *fu*) and longevity, often painted red, the color of joy; prescribed in medicines as it ensures longevity and good eye sight if eaten. Design of five bats is a pictorial rebus for the Five Blessings — old age, wealth, health, love of virtue, and natural death.

Bear *Chiyou*

Symbol of bravery and strength, as well as a potent charm against robbers.

Butterfly

Emblem of joy; symbol of summer; represents conjugal felicity.

Carp

Symbolic of marital happiness and male offspring.

Cicada

Symbol of rebirth.

Crane

Longevity; often depicted near a pine, another longevity symbol.
Four kinds (black - longest-lived, yellow, white & blue)
Often placed on center of coffin to symbolically convey the soul of the departed on its back to the Western Heaven.

Crow

Symbol of the sun, example of filial piety; auspicious symbol.
White-winged raven (Chinese crow) is an omen of evil.

Deer or roebuck (*zhangzi*) [*chang-tzu*]

Symbolic of fertility.

Directional Animals (see Appendix III - A Glossary of Daoist terms)

- North Black turtle and snake
- South Red bird
- East Green dragon
- West White tiger

Dragon (see also *gui* and *taotie*)

Beneficent symbol of spring, productive force of moisture

Three species:

- *Long* - most powerful, inhabit sky
- *Li* - hornless, live in ocean
- *Jiao* - scaly, lives in marshes and dens in the mountains

Nine resemblances or forms: head of a camel, horns of a deer, eyes of a rabbit, ears of a cow, neck of a snake, belly of a frog, scales of a carp, claws of a hawk, palm of a tiger.

Emblem of Imperial power since Han Dynasty - Five-clawed dragon - emblem assigned to Emperor and his sons and princes of first and second rank; Four-clawed dragon - emblem used by princes of the third and fourth rank.

Mandarin duck

Symbolic of conjugal fidelity.

Elephant

Symbol of strength, sagacity and prudence. One of four animals representing power (others include tiger, leopard, lion). See also Appendix II, Buddhism - A Glossary of terms

Four supernatural creatures or Spiritually endowed creatures, according to Book of Rites

- Dragon
- Phoenix
- Unicorn (Qilin, ch'i-lin)
- Tortoise

Gui [Kui]

Primitive dragon form found on vessels (example illustrated below).

Luan bird

pheasant or female phoenix (*feng huang* - “crested love pheasants”, refers to sexual pairings). Pheasant sometimes replaces phoenix. Emblem of beauty.

Phoenix (*feng huang*)

Emperor of all birds.

Throat of a swallow, bill of a fowl, neck of a snake, tail of a fish (with 12 feathers), forehead of a crane, crown of a mandarin duck, stripes of a dragon, vaulted back of a tortoise. Feathers have five colors for the five cardinal virtues. A benevolent creature that appears when reason prevails in times of peace and prosperity, but otherwise remains hidden. Alights only on the *wutong* tree and feeds on seeds of bamboo.

Presides over the southern quadrant of the heavens and symbolizes sun and warmth for summer and harvest. Often pictured gazing at ball of fire.

Decorative motif used on Empresses ceremonial costumes.

Ram (*yang*)

Good fortune. Character “*yang*” resembles the character *xiang* (auspicious). Since Han times ram or goat has been regarded as a good omen.

Taotie [T’ao-t’ieh]

Beast of greed or gluttony. Primitive dragon mask found on ritual vessels (illustrated below).

Unicorn *Qilin* [Ch’i-lin]

Symbol of Longevity, grandeur, felicity, illustrious offspring, and wise administration. Perfect good - possesses all good qualities. Appears only when a sage is to be born or when a benevolent king is in power. Good government and virtuous rulers. Male - *qi* has a horn; hornless female - *lin*.

Combines body of a musk deer, tail of an ox, forehead of a wolf, and hoofs of a horse. Skin is five colors—red, yellow, blue, white and black.

Legend of First Emperor, Fuxi:

Qilin appeared out of the Yellow River carrying a map from which the written language evolved.

Tortoise

Emblem of Longevity, strength, and endurance. Divine tortoise has a snake’s head and dragon’s neck. Attendant of Pan Gu, the first being who separated yin and yang, when he carved out the world. “Black Warrior” who presides over the northern quadrant and symbolizes winter. Also symbolic of the universe. Shell used in divination and fortune-telling.



Plants

Bamboo

An evergreen, therefore a symbol of longevity and fidelity; because of the plant's durability, it illustrates a person of integrity in times of adversity.

Chrysanthemum

Emblem of autumn; emblematic of prolonging life and preserving health.

Fungus plant (zhicao)

Longevity.

Lotus

Emblem of summer and symbol of fruitfulness; also a Buddhist symbol and emblem of Daoist Immortal He Xianggu.

Orchid

Symbolic of the superior man; also a symbol of numerous progeny.

Peach

Emblem of long life and good fortune; see also Appendix III - A Glossary of Daoist terms.

Peony (tree-peony; also referred to as *hua wang* "king of the flowers")

Emblem of spring; symbol of love and affection; an omen of good fortune.

Pine

Symbol of longevity and endurance; because it is an evergreen, it represents the friend who remains steadfast in adversity.

Plum (prunus)

Emblem of winter; symbol of longevity; also harbinger of spring, since it is first to bloom.

Three Friends - Pine, Bamboo, and Plum — plants that endure during the cold winter season, and therefore are emblematic of longevity; may also be representative of the three religions (Buddhism, Daoism, and Confucianism).

Flowers of the twelve months

Prunus, magnolia, peach, rose, crab-apple, peony, lotus, pomegranate, mallow, chrysanthemum, orchid and narcissus. (Some variation is possible).

Other

Eight Ordinary Symbols

Pearl, lozenge, stone chime, rhinoceros horn, coin, mirror, book and leaf.

Five Blessings or Happinesses (*wu-fu*)

Long life, riches, tranquility, a love of virtue, and a good end of life. Symbolized by five bats (*fu*), since the character for bat (*fu*) has the same pronunciation as the character for happiness (*fu*).

Five Elements

- water, fire, wood, metal, earth
- spirits of the five elements are the Five Ancients or Spirits of the Five Planets. The five old men are named Wang Mu, Mu Gong, Shui Jingzi, Qin Jingzi and Huang Lao.
- water produces wood, but destroys fire
- fire produces earth, but destroys metal
- metal produces water, but destroys wood
- wood produces fire, but destroys earth
- earth produces metal, but destroys water

PY	WG
a	a
ai	ai
an	an
ang	ang
ao	ao
ba	pa
bai	pai
ban	pan
bang	pang
bao	pao
bei	pei
ben	pen
beng	peng
bi	pi
bian	pian
biao	piao
bie	pieh
bin	pin
bo	po
bu	pu
ca	ts'a
cai	ts'ai
can	ts'an
cang	ts'ang
cao	ts'ao
ce	ts'e
cen	ts'en
ceng	ts'eng
cha	ch'a
chai	ch'ai
chan	ch'an
chang	ch'ang
chao	ch'ao
che	ch'e
chen	ch'en
cheng	ch'eng
chi	ch'ih
chong	ch'ung
chou	ch'ou
chu	ch'u
chua	ch'ua
chuai	ch'uai
chuan	ch'uan
chuang	ch'uang
chui	ch'ui
chun	ch'un
chuo	ch'ou
ci	tz'u
du	tu
dun	tun
dui	tui
duo	to
e	e, o
ei	ei
en	en
eng	eng
er	erh

PY	WG
fa	fa
fan	fan
fang	fang
fei	fei
fen	fen
feng	feng
fo	fo
fou	fou
fu	fu
ga	ka
gai	kai
gan	kan
gang	kang
gao	kao
ge	ke, ko
gei	kei
gen	ken
geng	keng
gong	kung
gou	kou
gu	ku
gua	kua
guai	kuai
guan	kuan
guang	kuang
gui	kuai
gun	kun
guo	kuo
ha	ha
hai	hai
han	han
hang	hang
hao	hao
he	ho
hei	hei
heng	heng
hong	hung
hou	hou
hu	hu
hua	hua
huai	huai
huan	huan
huang	huang
hui	hui
hun	hun
huo	huo
ji	chi
jia	chia
jian	chien
jiang	chiang
jiao	chiao
jie	chieh
jin	chin
jing	ching
jiong	chiung
jiu	chiu
ju	chü
juan	chüan
jue	chüeh
jun	chün

PY	WG
ka	k'a
kai	k'ai
kan	k'an
kang	k'ang
kao	k'ao
ke	k'e, k'o
ken	k'en
keng	k'eng
kong	k'ung
kou	k'ou
ku	k'u
kua	k'ua
kuai	k'uai
kuan	k'uan
kuang	k'uang
kui	k'uei
kun	k'un
kuo	k'uo
la	la
lai	lai
lan	lan
lang	lang
lao	lao
le	le
lei	lei
leng	leng
li	li
lia	lia
lian	lien
liang	liang
liao	liao
lie	lieh
lin	lin
ling	ling
liu	liu
long	lung
lou	lou
lu	lu, lü
lü	lü
luan	luan
lue	lüeh
lun	lun
luo	lo
ma	ma
mai	mai
man	man
mao	mao
mei	mei
men	men
meng	meng
mi	mi
mian	mien
miao	miao
mie	mieh
min	min
ming	ming
miu	miu
mo	mo
mou	mou
mu	mu

PY	WG	PY	WG	PY	WG
na	na	ran	jan	tie	t'ieh
nai	nai	rang	jang	ting	t'ing
nan	nan	rao	jao	tong	t'ung
nang	nang	re	je	tou	t'ou
nao	nao	ren	jen	tu	t'u
nei	nei	reng	jeng	tuan	t'uan
nen	nen	ri	jih	tui	t'ui
neng	neng	rong	jung	tun	t'un
ni	ni	rou	jou	tuo	t'o
nian	nien	ru	ju		
niang	niang	ruan	juan	wa	wa
niao	niao	rui	jui	wai	wai
nie	nieh	run	jun	wan	wan
nin	nin	ruo	jo	wang	wang
ning	ning			wei	wei
niu	niu	sa	sa	wen	wen
nong	nung	sai	sai	weng	weng
nou	nou	san	san	wo	wo
nu	nu	sang	sang	wu	wu
nü	nü	sao	sao		
nuan	nuan	se	se	xi	hsi
nun	nun	sen	sen	xia	hsia
nuo	no	seng	seng	xian	hsien
nue	nüeh	sha	sha	xiang	hsiang
		shai	shai	xiao	hsiao
ou	ou	shan	shan	xie	hsieh
		shang	shang	xin	hsin
pa	p'a	shao	shao	xing	hsing
pai	p'ai	she	she	xiong	hsiung
pan	p'an	shei	shei	xiu	hsiu
pang	p'ang	shen	shen	xu	hsü
pao	p'ao	sheng	sheng	xuan	hsüan
pei	p'ei	shi	shih	xue	hsüeh
pen	p'en	shou	shou	xun	hsün
peng	p'eng	shu	shu		
pi	p'i	shua	shua	ya	ya
pian	p'ien	shuan	shuan	yai	yai
piao	p'iao	shuang	shuang	yan	yen
pie	p'ieh	shui	shui	yang	yang
pin	p'in	shun	shun	yao	yao
ping	p'ing	shuo	shuo	ye	yeh
po	p'o	si	szu, ssu	yi	i
pou	p'ou	song	sung	yin	yin
pu	p'u	sou	sou	ying	ying
		su	su	yong	yung
qi	ch'i	suan	suan	you	yu
qia	ch'ia	sui	sui	yu	yü
qian	ch'ien	sun	sun	yuan	yüan
qiang	ch'iang	suo	so	yue	yüeh
qiao	ch'iao			yun	yün
qie	ch'ieh	ta	t'a		
qin	ch'in	tai	t'ai	za	tsa
qing	ch'ing	tan	t'an	zai	tsai
qiong	ch'iong	tang	t'ang	zan	tsan
qiu	ch'iu	tao	t'ao	zang	tsang
qu	ch'ü	te	t'e	zao	tsao
quan	ch'üan	teng	t'eng	ze	tse
que	ch'üeh	ti	t'i	zei	tsei
qun	ch'ün	tian	t'ien	zen	tsen
		tiao	t'iao	zeng	tseng

PY	WG
zha	cha
zhai	chai
zhan	chan
zhang	chang
zhao	chao
zhe	che
zhei	chei
zhen	chen
zheng	cheng
zhi	chih
zhong	chung
zhou	chou
zhu	chu
zhua	chua
zhuai	chuai
zhuang	chuang
zhui	chui
zhun	chun
zhuo	chuo
zi	tzu
zong	tsung
zou	tsou
zu	tsu
zuan	tsuan
zui	tsui
zun	tsun
zuo	tso

Spelling Systems
et al.: Special Bulletin #13
 Wade-Giles to Pinyin

WG	PY
a	a
ai	ai
an	an
ang	ang
ao	ao
cha	zha
ch'a	cha
chai	zhai
ch'ai	chai
chan	zhan
ch'an	chan
chang	zhang
ch'ang	chang
chao	zhao
ch'ao	chao
che	zhe
ch'e	che
chen	zhen
ch'en	chen
cheng	zheng
ch'eng	cheng
chi	ji
ch'i	qi
chia	jia
ch'ia	qia
chiang	jiang
ch'iang	qiang
chiao	jiao
ch'iao	qiao
chieh	jie
ch'ieh	qie
chien	jian
ch'ien	qian
chih	zhi
ch'ih	chi
chin	jin
ch'in	qin
ching	jing
ch'ing	qing
chiu	jiu
ch'iu	qiu
chiung	jiong
ch'iung	qiong
cho	zhuo
ch'o	chuo
chou	zhou
ch'ou	chou
chu	zhu
ch'u	chu
chü	ju
ch'ü	qu
chua	zhua
ch'ua	chua
chuai	zhuai
ch'uai	chuai
chuan	zhuan
chüan	juan
ch'üan	chuan
ch'üan	quan
chuang	zhuang
ch'uang	chuang

WG	PY
chüeh	jue
ch'üeh	que
chui	zhui
ch'ui	chui
chun	zhun
chün	jun
ch'un	chun
ch'ün	qun
chung	zhong
ch'ung	chong
chuo	zhuo
ch'uo	chuo
e, o	e
ei	ei
en	en
eng	eng
erh	er
fa	fa
fan	fan
fang	fang
fei	fei
fen	fen
feng	feng
fo	fo
fou	fou
fu	fu
ha	ha
hai	hai
han	han
hang	hang
hao	hao
hei	hei
heng	heng
ho	he
hou	hou
hsi	xi
hsia	xia
hsiang	xiang
hsiao	xiao
hsieh	xie
hsien	xian
hsin	xin
hsing	xing
hsiu	xiu
hsiung	xiong
hsü	xu
hsüan	xuan
hsüeh	xue
hsün	xun
hu	hu
hua	hua
huai	huai
huan	huan
huang	huang
hui	hui
hun	hun
hung	hong
huo	huo

WG	PY
i	yi
jan	ran
jang	rang
jao	rao
je	re
jen	ren
jeng	reng
jih	ri
jo	ruo
jou	rou
ju	ru
juan	ruan
jui	rui
jun	run
jung	rong
ka	ga
k'a	ka
kai	gai
k'ai	kai
kan	gan
k'an	kan
kang	gang
k'ang	kang
kao	gao
k'ao	kao
ke	ge
k'e	ke
kei	gei
ken	gen
k'en	ken
keng	geng
k'eng	keng
ko	ge
kou	gou
k'o	ke
k'ou	kou
ku	gu
k'u	ku
kua	gua
k'ua	kua
kuai	guai
k'uai	kuai
kuan	guan
k'uan	kuan
kuang	guang
k'uang	kuang
kuei	gui
k'uei	kui
kun	gun
k'un	kun
kung	gong
k'ung	kong
kuo	guo
k'uo	kuo
la	la
lai	lai
lan	lan
lang	lang
lao	lao

WG	PY
le	le
lei	lei
leng	leng
li	li
lia	lia
liang	liang
liao	liao
lieh	lie
lien	lian
lin	lin
ling	ling
liu	liu
lo	luo
lou	lou
lü	lü
lu, lü	lu
luan	luan
lüan	lüan
lüeh	lüe
lun	lun
lung	long
ma	ma
mai	mai
man	man
mao	mao
mei	mei
men	men
meng	meng
mi	mi
miao	miao
mieh	mie
mien	mian
min	min
ming	ming
miu	miu
mo	mo
mou	mou
mu	mu
na	na
nai	nai
nan	nan
nang	nang
nao	nao
nei	nei
nen	nen
neng	neng
ni	ni
niang	niang
niao	niao
nieh	nie
nien	nian
nin	nin
ning	ning
niu	niu
no	nuo
nou	nou
nu	nu
nü	nü
nuan	nuan
nüeh	nüe
nun	nun
nung	nong

WG	PY
o	e
ou	ou
pa	ba
p'a	pa
pai	bai
p'ai	pai
pan	ban
p'an	pan
pang	bang
p'ang	pang
pao	bao
p'ao	pao
pei	bei
p'ei	pei
pen	ben
p'en	pen
peng	beng
p'eng	peng
pi	bi
p'i	pi
piao	biao
p'iao	piao
pieh	bie
p'ieh	pie
pien	bian
p'ien	pian
pin	bin
p'in	pin
ping	bing
p'ing	ping
po	bo
p'o	po
p'ou	pou
pu	bu
p'u	pu
sa	sa
sai	sai
san	san
sang	sang
sao	sao
se	se
sen	sen
seng	seng
sha	sha
shai	shai
shan	shan
shang	shang
shao	shao
she	she
shei	shei
shen	shen
sheng	sheng
shih	shi
shou	shou
shu	shu
shua	shua
shuan	shuan
shuang	shuang
shui	shui
shun	shun

WG	PY
shuo	shuo
so	suo
sou	sou
su	su
suan	suan
sui	sui
sun	sun
sung	song
ssu	si
szu	si
ta	da
t'a	ta
tai	dai
t'ai	tai
tan	dan
t'an	tan
tang	dang
t'ang	tang
tao	dao
t'ao	tao
te	da
t'e	te
teng	deng
t'eng	teng
ti	di
t'i	ti
tiao	diao
t'iao	tiao
tieh	die
t'ieh	tie
tien	dian
t'ien	tian
ting	ding
t'ing	ting
t'o	tuo
tou	dou
t'ou	tou
tu	du
t'u	tu
tuan	duan
t'uan	tuan
tui	dui
t'ui	tui
tun	dun
t'un	tun
tung	dong
t'ung	tong
to	duo
ts'a	ca
ts'ai	cai
ts'an	can
ts'ang	cang
ts'ao	cao
ts'e	ce
ts'en	cen
ts'eng	ceng
tso	za
tsai	zai
tsan	zan
tsang	zang
tsao	zao

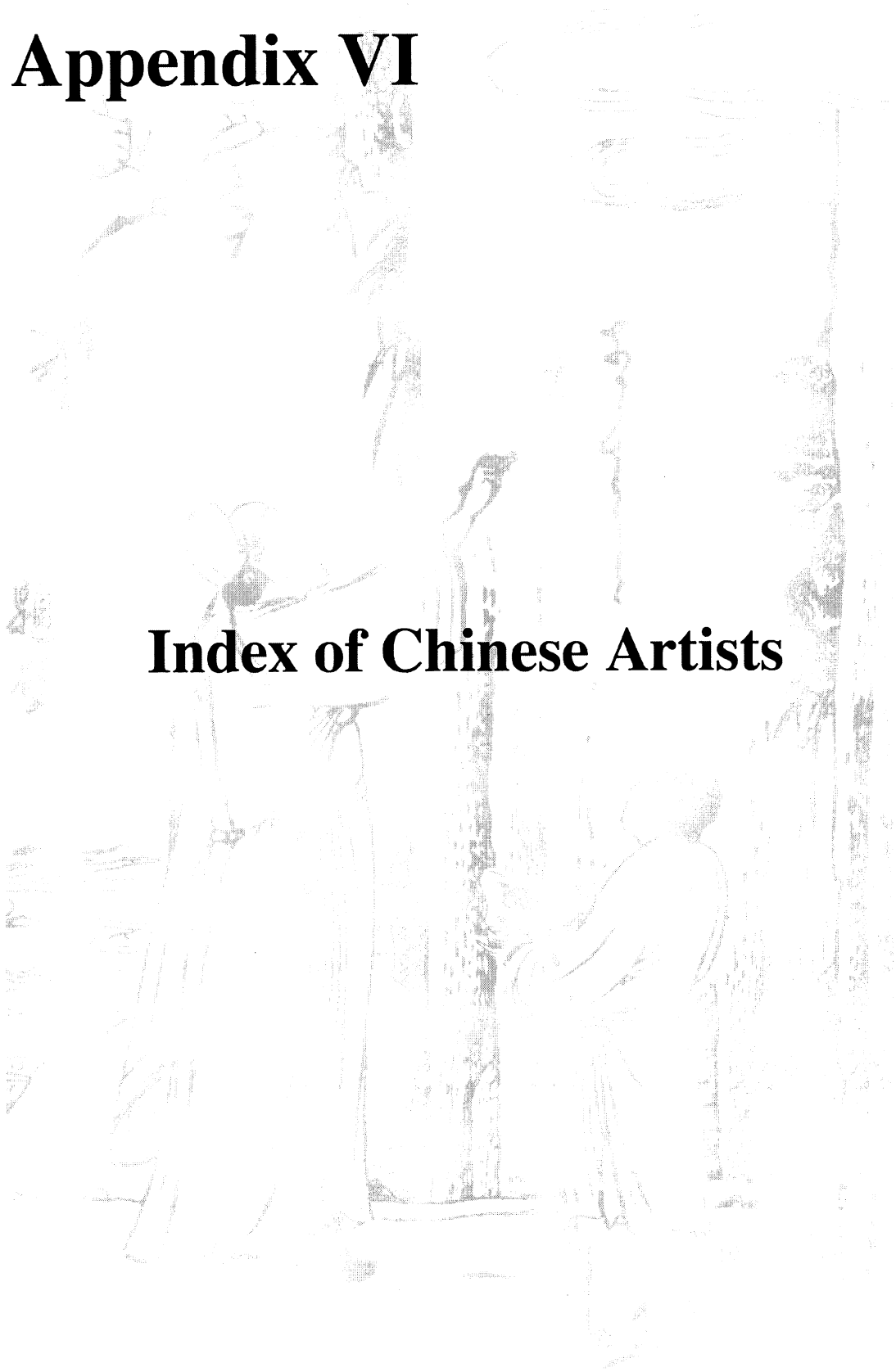
WG	PY
tse	ze
tsei	zei
tsen	zen
tseng	zeng
tso	zuo
tsou	zou
tsu	zu
tsuan	zuan
tsui	zui
tsun	zun
tsung	zong
tu	du
tui	dui
tun	dun
tz'u	ci
tzu	zi

WG	PY
wa	wa
wai	wai
wan	wan
wang	wang
wei	wei
wen	wen
weng	weng
wo	wo
wu	wu

WG	PY
ya	ya
yai	yai
yang	yang
yao	yao
yeh	ye
yen	yan
yin	yin
ying	ying
yu	you
yü	yu
yüan	yuan
yüeh	yue
yün	yun
yung	yong

Appendix VI

Index of Chinese Artists



Chinese Names: A few tips and FAQs

Q How can I determine which character is the surname?

A In China, the family name precedes the given name in the ordering of characters. In the past, most Chinese names were three characters in length. More recently, since the mid-20th century, it has become more common to use a two-character name. In Pinyin romanization, the characters of the given name are combined as one word. In Wade-Giles romanization, the characters of the given name are hyphenated for clarity. In the examples below, the surname is capitalized:

<u>Pinyin</u>	<u>Wade-Giles</u>	<u>Family name, Given Name</u>
MA Yuan	MA Yüan	MA, Yuan
SHEN Zhou	SHEN Chou	SHEN, Zhou
WEN Zhengming	WEN Cheng-ming	WEN, Zhengming
ZHANG Zeduan	CHANG Tse-tuan	ZHANG, Zeduan

In order to conform to the Western ordering of names without confusion, simply insert a comma after the reading of the first character. DO NOT change the order of the name or characters.

Q How can I easily distinguish one system of romanization from the other?

A Wade-Giles romanization requires the use of diacritical marks to reproduce the proper sound. One common diacritical is the apostrophe. Use of the apostrophe indicates an aspirated sound. For instance, examine the common sound pairings below:

- t' / d t' is aspirated (pr. t-heh), otherwise the sound is unaspirated as in duh
- p' / b p' is aspirated (pr. p-heh), otherwise the sound is unaspirated as in buh
- k' / g k' is aspirated (pr. kh), otherwise the sound is unaspirated as in guh
- ch' / zh ch' is aspirated (pr. ch), otherwise the sound is unaspirated as in d-zh

The other frequently used diacritical mark is the umlaut. Although many institutions drop the umlaut when cataloguing or entering data into a record, this will create confusion later, when and if the collection is reorganized, or if Pinyin is added to the record. Many spelling errors occur at the point of conversion between the two systems of romanization. Unless the cataloguer can read Chinese characters, once a mistake has been made, it will be difficult to correct. The name will soon develop a life of its own!

Pinyin uses some letters that do not appear in the Wade-Giles system, such as B, D, G (initial position), Q, X, Z (initial position). Many researchers make use of lists found on the internet for help in determining artists' names, dates and other biographical information. **If any of these letters in initial positions is combined with hyphens or apostrophes, the integrity of the data is suspect.**

In some instances, “Q” is not followed by a “u” in Pinyin, since the sound represented by Q is pronounced “ch” and not “kw”. In other words, it does not require a “u” to produce the correct sound. **Since many computer programs spell-check and insert the “u” automatically, be sure to turn off this feature when entering data into a record.**

Q How should I alphabetize names in Wade-Giles romanization system?

A This is a good question, since the names will need to be sorted manually in order to file in the slide drawer in the correct sequence. Follow this traditional convention: Non-aspirated sounds, followed by aspirated (indicated by the apostrophe). In the presence of both an umlaut and apostrophe, the umlaut precedes the apostrophe. The three letters or letter combinations that will require a manual sort (if producing alphabetized lists) or attention in the physical collection are **ch / ch', k / k', p / p'**.

Example:

A computer sort will produce this order:

- ch'u
- chu
- chü

The correct manual sort is as follows:

- chu
- chü
- ch'u

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NAME (PINYIN)	NAME (WADE-GILES)	DATE	ERA	NAME (CHINESE)	CUTTER#
Ai Qimeng	Ai Ch'i-meng	1708 - 1780	Qing dynasty	艾啟蒙	a3q22m29
Ai Xuan	Ai Hsüan	active ca. 1068 - 1085	Song dynasty	艾宣	a3x35
Bada Shanren	Pa-ta-shan-jen	1624 - 1705	Qing dynasty	八大山人	b22d22
Bi Jian	Pi Chien	1781 - 1860	Qing dynasty	畢簡	b32j26
Bi Liangshi	Pi Liang-shih	active ca. 1131 - 1162	Song dynasty	畢良史	b32l35s43
Bian Jingzao	Pien Chin-tsao	active ca. 1400 - 1440	Ming dynasty	邊景昭	b33j33z26
Bian Luan	Pien Luan	active ca. 785 - 802	Tang dynasty	邊鸞	b33l46
Bian Shoumin	Pien Shou-min	1684 - 1752	Qing dynasty	邊壽民	b33s44m36
Bian Wenjin	Pien Wen-chin	active ca. 1400 - 1440	Ming dynasty	邊文進	b33w27j32
Bian Wenyu	Pien Wen-yü	active ca. 1620 - 1670	Qing dynasty	卞文瑜	b33w27y35
Bian Wu	Pien Wu	active first half 14th century	Yuan dynasty	邊武	b33w32
Bo Ziting	Po Tzu-t'ing	1284 - after 1353	Yuan dynasty	柏子庭	b38z57t35
Boyan Buhua	Po-yen Pu-hua	d. 1359	Yuan dynasty	伯顏不花	b38y24
Cai Han	Ts'ai Han	1647 - after 1691	Qing dynasty	蔡含	c23h24
Cai Jia	Ts'ai Chia	b. ca. 1680 - 1760	Qing dynasty	蔡嘉	c23j25
Cai Jing	Ts'ai Ching	1047 - 1126	Song dynasty	蔡京	c23j33
Cai Shan	Ts'ai Shan	early Yuan dynasty, unrecorded	Yuan dynasty	蔡山	c23s34
Cai Zhao	Ts'ai Chao	active second half 11th century	Song dynasty	蔡肇	c23z37
Cao Miaoqing	Ts'ao Miao-ch'ing	active mid 14th century	Ming dynasty	曹妙清	c26m34q29
Cao Shude	Ts'ao Shu-te	act. c. mid-18th century	Qing dynasty	曹樹德	c26s45d32
Cao Tang	Ts'ao T'ang	active ca. 1629 - 1647	Ming dynasty	曹堂	c26t25
Cao Xi	Ts'ao Hsi	active ca. 1600 - 1633	Ming dynasty	曹羲	c26x22
Cao Youguang	Ts'ao Yu-kuang	active mid 17th century, Qing dynasty	Qing dynasty	曹有光	c26y34g39
Cao Zhibo	Ts'ao Chih-po	1272 - 1355	Yuan dynasty	曹知白	c26z44b38
Ceng Di	Ts'eng Ti	12th century, Southern Song	Song dynasty	曾覲	c29d32
Ceng Qing	Ts'eng Ch'ing	1568 - 1650	Ming dynasty	曾鯖	c29q29
Cha Jizuo	Ch'a Chi-tso	1601 - 1677	Qing dynasty	查繼佐	c32j24z66
Chai Zhen	Ch'ai Chen	active 14th century	Ming dynasty	柴禎	c33z42
Chan Yuan	Ch'an Yüan	Southern Song dynasty	Song dynasty	常瑩	c34y37
Chang Ying	Ch'ang Ying	active ca. 1630 - 1641	Ming dynasty	常瑩	c35y29
Chao Buzhi	Ch'ao Pu-chih	1053 - 1110	Song dynasty	晁補之	c36b39z44
Chao Kui	Ch'ao K'uei	ca. 1620 - 1700	Qing dynasty	超揆	c36k39
Chen Bi	Ch'en Pi	active ca. 1368 - 1399	Ming dynasty	陳璧	c38b32
Chen Chuan	Ch'en Ch'uan	active ca. 1378	Ming dynasty	陳川	c38c48
Chen Fu	Ch'en Fu	active ca. 16th century	Ming dynasty	陳赴	c38f32
Chen Gu	Ch'en Ku	Ming dynasty	Ming dynasty	陳鵠	c38g35
Chen Gua	Ch'en Kua	active ca. 1546 - 1554	Ming dynasty	陳括	c38g36
Chen Guan	Ch'en Kuan	active ca. 1610 - 1640	Ming dynasty	陳禿	c38g38
Chen Hong	Ch'en Hung	active ca. 714 - 742	Tang dynasty	陳閎	c38h33
Chen Hongshou	Ch'en Hung-shou	1599 - 1652	Ming dynasty	陳洪綬	c38h33s44
Chen Hongshou	Ch'en Hung-shou	1768 - 1822	Qing dynasty	陳鴻壽	c38h33s44s
Chen Huai	Ch'en Huai	active ca. 1753	Qing dynasty	陳懷	c38h37
Chen Huan	Ch'en Huan	active ca. 1533	Ming dynasty	陳煥	c38h38

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Chen Jiayan	Ch'en Chia-yen	1539 - 1625	Ming dynasty	陳嘉言	c38j24r33
Chen Ji-ru	Ch'en Chi-ju	1558 - 1639	Ming dynasty	陳繼儒	c38j25y24
Chen Juzhong	Ch'en Chü-chung	active ca. 1201 - 1204	Song dynasty	陳居中	c38j36z45
Chen Ke	Ch'en K'o	active ca. 1665	Qing dynasty	陳適	c38k27
Chen Lian	Ch'en Lien	active ca. 1620	Ming dynasty	陳廉	c38l34
Chen Lin	Ch'en Lin	ca. 1260 - 1320	Yuan dynasty	陳琳	c38l38
Chen Lishan	Ch'en Li-shan	active ca. 1341 - 1367	Yuan dynasty	陳立善	c38l32s34
Chen Liu	Ch'en Liu	1508 - 1581	Ming dynasty	陳璽	c38l42
Chen Mei	Ch'en Mei	active ca. 1730 - 1742	Qing dynasty	陳枚	c38m27
Chen Quan	Ch'en Ch'üan	Qing dynasty	17th century	陳撰	
Chen Renzhi	Ch'en Jen-chih	Ming dynasty	Ming dynasty	陳仁秩	c38426z44
Chen Rong	Ch'en Jung	active ca. 1235 - d. after 1262	Song dynasty	陳容	c38r29
Chen Ruyan	Ch'en Ju-yen	b. ca. 1331 - before 1371	Yuan dynasty	陳汝言	c38r33y24
Chen Shu	Ch'en Shu	1660 - 1736	Qing dynasty	陳書	c38s45
Chen Shu	Ch'en Shu	active ca. 1649 - 1687	Qing dynasty	陳舒	c38s455
Chen Shun	Ch'en Shun	1483 - 1544	Ming dynasty	陳淳	c38s53
Chen Taizhan	Ch'en Tai-chan	Qing dynasty	Qing dynasty	陳太占	c38t23z35
Chen Xian	Ch'en Hsien	active ca. 1635 - 1675	Ming dynasty	陳賢	c38x24
Chen Xianzhang	Ch'en Hsien-chang	1428 - 1500	Ming dynasty	陳獻章	c38x24z36
Chen Yuan	Ch'en Yüan	Ming dynasty	Ming dynasty	陳遠	c38y37
Chen Yuansu	Ch'en Yüan-su	active ca. 1606 - 1632	Ming dynasty	陳元素	c38y37s57
Chen Yue	Ch'en Yüeh	Ming dynasty	Ming dynasty	陳樾	c38y38
Chen Zhen	Ch'en Chen	active ca. 1350	Yuan dynasty	陳真	c38z42
Chen Zhigong	Ch'en Chih-kung	active 11th century	Song dynasty	陳直躬	c38z44g33
Chen Zhongren	Ch'en Chung-jen	active early 14th century	Yuan dynasty	陳仲仁	c38z45r26
Chen Zhe	Ch'en Tzu-ho	active ca. 1500	Ming dynasty	陳子和	c38z57h27
Chen Zun	Ch'en Tsun	active ca. 1780	Qing dynasty	陳遵	c38z65
Cheng Jiasui	Ch'eng Chia-sui	1565 - 1643	Ming dynasty	程嘉燧	c39j25s59
Cheng Lin	Ch'eng Lin	1736 - 1795	Qing dynasty	程琳	c39l38
Cheng Ming	Ch'eng Ming	active mid-18th century	Qing dynasty	程鳴	c39m37
Cheng Nanyun	Ch'eng Nan-yün	active ca. 1403 - 1436	Ming dynasty	程南雲	c39n24y36
Cheng Qi	Ch'eng Ch'i	second half 13th century	Ming dynasty	程綵	c39q22
Cheng Sheng	Ch'eng Sheng	Ming dynasty	Ming dynasty	程勝	c39s42
Cheng Shifa	Ch'eng Shih-fa	b. 1927	Modern	程十髮	c39s43f22
Cheng Shihui	Ch'eng Shih-hui	Period uncertain	Period uncertain	程師 (慧?)	c39s43h42
Cheng Songwan	Ch'eng Sung-wan	1865 - 1932	Qing dynasty	程頌萬	c39s56w24
Cheng Sui	Ch'eng Sui	active ca. 1605 - 1691	Ming dynasty	程遂	c39s59
Cheng Tinglu	Ch'eng Ting-lu	1797 - 1857	Qing dynasty	程庭鷺	c39t35l45
Cheng Zhengkui	Ch'eng Cheng-k'uei	active ca. 1630 - 1674	Qing dynasty	程正揆	c39z43k39
Cheng Zhidao	Ch'eng Chih-tao	act. c. 18th century	Qing dynasty	程志道	
Cheng Zhongjian	Ch'eng Chung-chien	Ming dynasty	Ming dynasty	程仲堅	c39z45j26
Cheng Zhufu	Ch'eng Chu-fu	1249 - 1318	Yuan dynasty	程鉅夫	c39z47f32
Cheng Zongsheng	Ch'eng Tsung-sheng	active 14th century	Yuan dynasty	程鉅夫	c39z58s42

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Chuanqi	Ch'uan-ch'i	early Qing dynasty	Qing dynasty	傅榮	c46q22
Chuanwu (Xuezhuzhang)	Ch'uan-wu (Hsueh-chuang)	late 17th - early 18th century	Qing dynasty	(雪莊)	c48w32
Chushi Fanqi	Ch'u-shih Fan-ch'i	1297 - 1371	Yuan dynasty	楚石梵琦	c45s43f23
Cui Bo	Ts'ui Po	active second half 11th century	Song dynasty	崔白	c62b38
Cui Que	Ts-ui Ch'üeh	active second half 11th century	Song dynasty	崔慤	c62q36
Cui Yanfu	Ts'ui Yen-fu	active mid 14th century	Yuan dynasty	崔彥輔	c62y24f32
Cui Zi-zhong	Ts'ui Tzu-chung	active ca. 1634- d. 1644	Ming dynasty	崔子忠	c62z57z45
Da Chongguang	Ta Ch'ung-kuang	1623 - 1692	Qing dynasty	賀重光	d22c43g39
Da Peng	Ta P'eng	Qing dynasty	Qing dynasty	大鵬	d23b28x26
Dai Benxiao	Tai Pen-hsiao	1611 - 1691	Qing dynasty	戴本孝	d23h33
Dai Hong	Tai Hung	Period uncertain	Period uncertain	戴洪	d23j32
Dai Jin	Tai Chin	1388 - 1462	Ming dynasty	戴晉	d23m37s54
Dai Mingshuo	Tai Ming-shuo	active mid 17th century	Qing dynasty	戴明說	d23m37y38
Dai Mingyue	Tai Ming-yüeh	ca. 1600 - ca. 1656	Ming dynasty	戴明戒	d23s53
Dai Shun	Tai Shun	active ca. 1317	Yuan dynasty	戴淳	d23s56
Dai Song	Tai Sung	8th century	Tang dynasty	戴嵩	d23x22
Dai Xi	Tai Hsi	1801 - d. 1860	Qing dynasty	戴熙	d23y28
Dai Yi	Tai I	8th century	Tang dynasty	戴嶧	d24z45g39
Dan Zhongguang	Tan Chung-kuang	1623 - 1692	Qing dynasty	笪重光	d26g39
Dao Guang	Tao Kuang	1821 - 1850	Qing dynasty	道光	d26j24
Daoji	Tao-chi	1642 - 1707	Qing dynasty	道濟	d22p29
Dapeng	Ta-p'eng	active early 18th century	Qing dynasty	大鵬	d29y35
Deng Wenyuan	Teng Wen-yüan	1258 - 1328	Yuan dynasty	鄧文原	d29z57f24
Deng Yu (see Deng Zifang)	Teng Yü	b. ca. 1300 - 1378	Yuan dynasty	鄧宇	d34g39y28
Deng Zifang (see Deng Yu)	Teng Tzu-fang	b. ca. 1300 - 1378	Yuan dynasty	鄧子方	d36g38p29
Diao Guangyin	Tiao Kuang-yin	active ca. 855-935	Five dynasties	刁光胤	d36q29q22
Ding Guanpeng	Ting Kuan-p'eng	active ca. 1750 - 1760	Qing dynasty	丁觀鵬	d36y24y33
Ding Qingqi	Ting Ch'ing-ch'i	14th century	Yuan dynasty	丁清溪	d36y27f32
Ding Yanyong	Ting Yen-yung	1902 - 1978	Modern	丁衍鏞	d36y37g33
Ding Yefu	Ting Yeh-fu	active ca. 1326 - 1344	Yuan dynasty	丁埜夫	d36y39p29
Ding Yuan-gong	Ting Yüan-kung	17th century, early Qing dynasty	Qing dynasty	丁元公	d36y39f38
Ding Yunpeng	Ting Yün-p'eng	active ca. 1583 - 1638	Ming dynasty	丁雲鵬	d38b25d22
Ding Yuntu	Ting Yün-t'u	Ming dynasty	Ming dynasty	丁雲圖	d38g26
Dong Bangda	Tung Pang-ta	1699 - 1769	Qing dynasty	董邦達	d38l35s43
Dong Gao	Tung Kao	1740 - 1818	Qing dynasty	董誥	d38q22c35
Dong Liangshi	Tung Liang-shih	Period uncertain	Period uncertain	董良史	d38f35
Dong Qichang	Tung Ch'i-ch'ang	1555 - 1636	Ming dynasty	董其昌	d38y35
Dong Ting	Tung T'ing	Qing dynasty	Qing dynasty	董璫	d38y36
Dong Yu	Tung Yü	active ca. 976 - 997	Song dynasty	董俞	d38y37
Dong Yu	Tung Yü	1721 - 1782	Qing dynasty	董鈺	d38z35
Dong Yuan	Tung Yüan	active ca. 937 - 975	Five dynasties	董源	d42d22s44
Dong Zhan	Tung Chan	active late 6th - early 7th century	Sui/Tang dynasty	董展	
Du Dashou	Tu Ta-shou	active ca. 1606 - 1627	Ming dynasty	杜大綬	

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Du Heng	Tu Heng	1817 -	Qing dynasty	杜衡	d42h32
Du Jin	Tu Chin	active Ch'eng Hua period (1465 - 1487)	Ming dynasty	杜堯	d42j32
Du Qiong	Tu Ch'ung	1396 - 1474	Qing dynasty	杜瓊	d42q32
Du Shouchang	Tu Shou-ch'ang	active mid 17th century, Ming - Qing	Qing dynasty	杜首昌	d42s44c35
Duan Yan	Tuan Yen	Period uncertain	Period uncertain	端彥	d43y24
Fa Ruozhen	Fa Jo-chen	1613 - 1696	Qing dynasty	法若貞	f22r37z42
Fa Shishan	Fa Shih-shan	19th century	Qing dynasty	法式善	f22s43s34
Fan Anren	Fan An-jen	ca. 1253 - 1258	Song dynasty	范安仁	f23a4r26
Fan Beilu (Fan Bolu)	Fan Pei-lu (Fan Pe-lu)	1067 - 1131	Song dynasty	范白祿	f23b27l45
Fan Changshou	Fan Ch'ang-shou		Tang dynasty	范長壽	f23c35s44
Fan Chuncui	Fan Ch'un-ts'ui	1030 - 1101	Song dynasty	范純粹	f23c53c62
Fan Chunren	Fan Ch'un-jen	1027 - 1101	Song dynasty	范純仁	f23c53r26
Fan Kuan	Fan K'uan	b. ca. 960 - 1030	Song dynasty	范寬	f23k37
Fan Long	Fan Lung	active first half 12th century	Song dynasty	范隆	f23l43
Fan Qi	Fan Ch'i	b. 1616 - after 1694	Qing dynasty	樊圻	f23q22
Fan Qiong	Fan Ch'iong	active mid 9th century	Tang dynasty	范瓊	f23q32
Fan Yi	Fan I	active ca. 1658 - 1671	Qing dynasty	樊沂	f23y28
Fan Zimin	Fan Tzu-min	active 13th century	Song dynasty	范子泯	f23z57m36
Fang Congyi	Fang Ts'ung-i	active ca. 1340 - 1380	Yuan dynasty	方從義	f24c56y28
Fang Dayou	Fang Ta-yu	1596 - 1677	Qing dynasty	方大猷	f24d22y34
Fang Hengxian	Fang Heng-hsien	active ca. 1647 - 1678	Qing dynasty	方亨咸	f23h32x24
Fang Shishu	Fang Shih-shu	1692 - 1751	Qing dynasty	方世庶	f24s43s45
Fang Wanyi	Fang Wan-i	1732 - d. after 1784	Qing dynasty	方畹儀	f24w24y28
Fang Xiaoru	Fang Hsiao-ju	1357 - 1402	Ming dynasty	方孝孺	f24x26r33
Fang Xiyuan	Fang Hsi-Yüan	1736 - after 1793	Qing dynasty	方薰	f24x22y37
Fang Xun	Fang Hsün	1736 - 1801	Qing dynasty	方以智	f24x37
Fang Yizhi	Fang I-chih	ca. 1607 - 1671	Qing dynasty	方崖	f24y23
Fangyai	Fang-yai	active mid 14th century, Yuan dynasty	Yuan dynasty	方崖	f24y28z44
Fei Danxu	Fei Tan-hsü	1802 - 1850	Qing dynasty	費丹旭	f25d24x34
Feng Dayou	Feng Ta-yu	active late 12th century	Song dynasty	馮大有	f27d22y34
Feng Xiao	Feng Hsiao	Ming dynasty	Ming dynasty	馮曉	f27x26
Feng Zizhen	Feng Tzu-chen	1257 - after 1327	Yuan dynasty	馮子振	f27z57z42
Fouyin	Fou-yin	d.C. 1098	Song dynasty	佛印	f32y28
Fu Baoshi	Fu Pao-shih	1904 - 1965	Modern	傅抱石	f32b26s43
Fu Bi	Fu Pi	1004 - 1083	Song dynasty	富弼	f32b32
Fu Shan	Fu Shan	1602 - 1683	Qing dynasty	傅山	f32s34
Gai Qi	Kai Ch'i	1774 - 1829	Qing dynasty	改琦	g23q22
Gan Tianchong	Kan T'ien-ch'ung	active ca. 1770	Qing dynasty	甘天龍	g24t32c43
Gao Cen	Kao Ts'en	active ca. 1670	Qing dynasty	高岑	g26c28
Gao Fenghan	Kao Feng-han	1683 - 1747	Qing dynasty	高鳳瀚	g26f27h24
Gao Jian	Kao Chien	1634 - 1708	Qing dynasty	高簡	g26j26
Gao Jianfu (Gao Lun)	Kao Chien-fu (Kao Lun)	1879 - 1951	Modern	高劍父	g26j26f32
Gao Kegong	Kao K'o-kung	1248 - 1310	Yuan dynasty	高克恭	g26k27g33

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Gao Keming	Kao K'o-ming	active ca. 1008 - 1053	Song dynasty	高克明	g28k27m37
Gao Qi	Kao Ch'i	1336 - 1374	Ming dynasty	高啟	g26q22
Gao Qipei	Kao Ch'i-p'ei	1672 - 1734	Qing dynasty	高其佩	g26q22p27
Gao Ranhui	Kao Jan-hui	Yuan dynasty, unrecorded	Yuan dynasty	高然暉	g26r22h42
Gao Wenjin	Kao Wen-chin	active ca. 976 - 997	Song dynasty	高文進	g26w27j32
Gao Xiang	Kao Hsiang	active ca. 1700 - 1730	Qing dynasty	高翔	g26x25
Gao Yang	Kao Yang	first half 17th century	Ming dynasty	高陽	g26y24
Gaozong, Emperor	Kao-tsung	1107 - 1187 (r. 1127 - 1163)	Song dynasty	高宗	g26z58
Ge Xu	Ko Hsü	early 17th century	Ming dynasty	葛旭	g27x34
Ge Zhengqi	Ko Cheng-ch'i	active ca. second quarter 17th century	Ming dynasty	葛徵奇	g27z42q22
Gong Da	Kung Ta	late Ming dynasty (?)	Ming dynasty	龔達	g33d22
Gong Kai	Kung K'ai	1222 - 1307	Yuan dynasty	龔開	g33k23
Gong Suran	Kung Su-jan	active early 12th century, unrecorded	Song dynasty	宮素然	g33s57r22
Gong Xian	Kung Hsien	b. ca. 1620 - 1689	Qing dynasty	龔賢	g33x24
Goulong Shuang	Kou-lung Shuang	active ca. 1068 - 1085	Song dynasty	勾龍爽	g34l43s49
Gu An	Ku An	b. ca. 1295 - 1370	Yuan dynasty	顧安	g35a4
Gu Anren	Ku An-jen	Qing dynasty	Qing dynasty	顧安仁	g35a4r26
Gu Dadian	Ku Ta-tien	active ca. second half 16th century	Ming dynasty	顧大典	g35d22d33
Gu Dashen	Ku Ta-shen	active mid - late 17th century	Qing dynasty	顧大申	g35d22s39
Gu Deqian	Ku Te-ch'ien	Period uncertain	Period uncertain	顧德謙	g35d27q24
Gu Fang	Ku Fang	active ca. 1700	Qing dynasty	顧防	g35f24
Gu Fu	Ku Fu	active ca. 1465 - 1487, unrecorded	Ming dynasty	顧復	g35f32
Gu Fuzhen	Ku Fu-chen	1634 - after 1716	Qing dynasty	顧符禎	g35f32z42
Gu Hongzhong	Ku Hung-chung	active ca. 943 - 960	Five dynasties	顧閔中	g35h33z45
Gu Jianlong	Ku Chien-lung	1606 - 1686	Qing dynasty	顧見龍	g35j26l43
Gu Kaizhi	Ku K'ai-chih	344 - 406	6 Dyn.	顧愷之	g35jk23z44
Gu Ling	Ku Ling	active ca. 17th century	Qing dynasty	顧苓	g35l39
Gu Ningyuan	Ku Ning-yüan	active ca. 1623 - 1645	Ming dynasty	顧凝遠	g35n39y37
Gu Shanyou	Ku Shan-yu	active ca. 1630 - 1640	Ming dynasty	顧善有	g35s34y34
Gu Tianzhi	Ku T'ien-chih	active ca. 1649	Qing dynasty	顧天植	g35t32z44
Gu Yide	Ku I-te	first half 17th century	Ming dynasty	顧懿德	g35y28d27
Gu Ying	Ku Ying	1310 - 1369	Yuan dynasty	顧瑛	g35y29
Gu Yuan	Ku Yüan	active ca. 1720	Qing dynasty	顧原	g35y37
Gu Yun	Ku Yün	1835 - 1896	Qing dynasty	顧澐	g35y39
Gu Yuxian	Ku Yü-hsien	active ca. 17th century	Qing dynasty	顧予咸	g35y35x24
Gu Zhengyi	Ku Cheng-i	active ca. 1575 - 1596	Ming dynasty	顧正誼	g35z43y28
Guan Daosheng	Kuan Tao-sheng	1262 - 1325	Yuan dynasty	管道昇	g38d26s42
Guan Huai	Kuan Huai	Qing dynasty	active ca. 18th -	關槐	g38h37
Guan Si	Kuan Ssu	b. ca. 1573 - 1619	Ming dynasty	關思	g38s55
Guan Tong	Kuan T'ung	active ca. 907 - 923	Five dynasties	關同	g38t36
Guanxiu	Kuan-hsiu	906 - 960	Five dynasties	貫休	g38x33
Gui Changshi	Kuei Ch'ang-shih	1574 - 1645	Ming dynasty	歸昌世	g42c35s43
Gui Zhen	Kuei Chen	Period uncertain	Period uncertain	歸真	g42z42

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Gulin Qingmao	Ku-lin Ch'ing-mao	13th - 14th century	Yuan dynasty		g35i38q29
Guo Bi	Kuo Pi	1280 - 1335	Yuan dynasty	郭界	g44b32
Guo Dian	Kuo Tien	Ming dynasty, unrecorded	Ming dynasty	郭甸	g44s33
Guo Min	Kuo Min	Early Yuan dynasty	Yuan dynasty	郭敏	g44m36
Guo Renlin	Kuo Jen-lin	17th century	Qing dynasty	郭人麟	g44r26i38
Guo Shen	Kuo Shen	mid 16th century	Ming dynasty		g44s39
Guo Shun	Kuo Shun	active ca. 1425	Ming dynasty	郭純	g44s53
Guo Si	Kuo Ssu	active late 11th - d. after 1123	Song dynasty	郭思	g44s55
Guo Xi	Kuo Hsi	1001-1090	Song dynasty	郭熙	g44x22
Guo Xu	Kuo Hsü	1456 - after 1526	Ming dynasty	郭詡	g44x34
Guo Zhongshu	Kuo Chung-shu	910 - 977	Five dynasties	郭忠恕	g44z45s45
Hai Rui	Hai Rui	1514 - 1587	Ming dynasty	海瑞	h23r35
Han Gan	Han Kan	ca. 715 - after 781	Tang dynasty	韓幹	h24g24
Han Huang	Han Huang	723 - 787	Tang dynasty	韓滉	h24h39
Han Jiang	Han Chiang	1012 - 1088	Song dynasty	韓絳	h24j27
Han Ruo-zhuo	Han Jo-cho	active ca. 1110 - 1125	Song dynasty	韓若拙	h24r37z46
Han Xiangning	Han Hsiang-ning	18th century	Qing dynasty		h24x25n39
Han Yi	Han I	Northern Song dynasty	Song dynasty	韓縵	h24y28
Han You	Han Yu	active ca. 1131 - 1162	Song dynasty	韓祐	h24y34
Han Zhen	Han Chen	1019 - 1097	Song dynasty	韓績	h24z42
He Huagong	Ho Hua-kung	Qing dynasty	Qing dynasty	合華恭	h27h36g33
He Shaoji	Ho Shao-chi	1799 - 1873	Qing dynasty	何紹基	h27s36j24
He Tianjian	Ho T'ien-chien	1890 - 1977	Modern	賀天健	h27t32j26
He Yi	Ho I	active ca. 1700	Qing dynasty	赫頤	h27y28
Heshanlaotiao	Ho-shan-lao-ch'iao	Ming dynasty	Ming dynasty	鶴山老樵	h27s34i26
Hong Wu	Hung Wu	active ca. 1768	Qing dynasty	弘杵	h33w32
Hongren (Hong Ren)	Hung-jen (Hung Jen)	1610 - 1664	Ming dynasty	弘仁	h33r26
Hou Mougong	Hou Mou-kung	active ca. 1562 - 1604	Ming dynasty	侯懋功	h34m42g33
Hu Gui (Hu Huai)	Hu Kuei (Hu Huai)	active ca. 923 - 935	Five dynasties	胡(王夔)	h35g42
Hu Jiusi	Hu Chiu-ssu	Period uncertain	Qing dynasty	胡九思	h35z44s55
Hu Ning	Hu Ning	Ming dynasty ?	Ming dynasty ?	胡寧	h35n39
Hu Shikun	Hu Shih-k'un	active late 17th century, Ming - Qing	Ming-Qing dynasty	胡士昆	h35s43k42
Hu Tiemei	Hu T'ieh-mei	1848 - 1899	Qing dynasty	胡鐵梅	h35t34m27
Hu Tinghui	Hu Ting-hui	active ca. 1300	Yuan dynasty	胡庭暉	h35t35h42
Hu Yuan	Hu Yüan	1823 - 1886	Qing dynasty	胡遠	h35y37
Hu Yukun	Hu Yü-k'un	17th century, Ming dynasty	Ming dynasty	胡玉昆	h35y35k42
Hu Zhifu	Hu Chih-fu	ca. 13th century, unrecorded	Song dynasty	胡直夫	h35z44f32
Hu Zhongxin	Hu Chung-hsin	early Ming dynasty	Ming dynasty	胡宗信	h35z45x28
Hu Zongren	Hu Tsung-jen	active ca. 1600	Ming dynasty	胡宗仁	h35z58r26
Hua Guan	Hua Kuan	Qing dynasty	Qing dynasty	華冠	h36g38
Hua Yan	Hua Yen	1682 - after 1755	Qing dynasty	華岳	h36y24
Huaisu	Huai-su	737 - after 798	Tang dynasty	懷素	h37s57
Huang Binhong	Huang Pin-hung	1864 - 1955	Modern	黃賓虹	h39b36h33

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Huang Daozhou	Huang Tao-chou	1585 - 1646	Ming dynasty	黃道周	h39d26h34
Huang Ding	Huang Ting	1660 - 1730	Qing dynasty	黃鼎	h39d36
Huang Gongwang	Huang Kung-wang	1269 - 1354	Yuan dynasty	黃公望	h39g33w25
Huang Jubao	Huang Chü-pao	10th century, d. ca. 960	Five dynasties	黃居實	h39j36b26
Huang Jucai	Huang Chü-ts'ai	933 - after 993	Five dynasties	黃居采	h39j26c23
Huang Qi	Huang Ch'i	active late 11th century	Song dynasty	黃齊	h39q22
Huang Quan	Huang Ch'üan	903 - 968	Five dynasties	黃全	h39q35
Huang Shang	Huang Shang	active ca. 1077 - 1084	Song dynasty	黃裳	h39s35
Huang Shen	Huang Shen	1687 - after 1768	Qing dynasty	黃慎	h39s39
Huang Tingjian	Huang Ting-chien	1045 - 1105	Song dynasty	黃庭堅	h39t35j33
Huang Xiangjian	Huang Hsiang-chien	1609 - 1673	Qing dynasty	黃向堅	h39x25j26
Huang Yi	Huang I	1744 - 1802	Qing dynasty	黃易	h39y28
Huang Yingshen	Huang Ying-shen	active ca. 1644 - 1661	Qing dynasty	黃應禎	h39y32s39
Huang Zhong	Huang Ch'ung	1775 - 1850	Qing dynasty	黃鍾	h39z45
Huichong	Hui-ch'ung	active ca. 965 - 1017	Song dynasty	惠崇	h42c43
Huizong, Emperor	Hui-tsung	1082 - 1135 (r. 1101 - 1126)	Song dynasty	徽宗	h42z58
Huqiu Xuechuang	Hu Ch'iu Hsueh-ch'uang	Yuan dynasty, unrecorded	Yuan dynasty	虎丘雪窓	h35q33x36
Jia Shigu	Chia Shih-ku	active ca. 1130 - 1160	Song dynasty	賈師古	j25s43g35
Jiang Baoling	Chiang Pao-ling	active ca. 1830 - 1850	Qing dynasty	將寶齡	j7b26i39
Jiang Can	Chiang Ts'an	active first half 12th century	Sung dynasty	江參	j27c24
Jiang Hong	Chiang Hung	18th century	Qing dynasty	姜泓	j27h33
Jiang Jiabu	Chiang Chia-Pu	active early 19th century	Qing dynasty	江稼圃	j27j25b39
Jiang Lian	Chiang Lien	active ca. 1796 - 1850	Qing dynasty	蔣蓮	j27l34
Jiang Lian	Chiang Lien	Qing dynasty	active ca. 1796 -	蔣蓮	j27l34
Jiang Qian	Chiang Ch'ien	active ca. 1540 - 1560	Ming dynasty	姜漸	j27q24
Jiang Shen	Chiang Shen	1090 - 1138	Song dynasty	江參	j27s39
Jiang Shijie	Chiang Shih-chieh	1647 - 1709	Qing dynasty	姜實節	j27s43j29
Jiang Shizhou	Chiang Shih-chou	17th century, Ming dynasty	Ming dynasty	姜師周	j27s43z46
Jiang Sizhou	Chiang Ssu-chou	active ca. 1620	Ming dynasty	姜思周	j27s55z46
Jiang Song	Chiang Sung	active ca. 1500	Ming dynasty	將嵩	j27s56
Jiang Tinggan	Chiang Ting-kan	active ca. 1662 - 1722	Qing dynasty	姜廷幹	j27t35g24
Jiang Tingxi	Chiang Ting-hsi	1669 - 1731	Qing dynasty	將廷錫	j27t35x22
Jiang Xiong	Chiang Hsiung	1764 - 1821	Qing dynasty	姜 ?	j27x32
Jiang Yin	Chiang Yin	16th century	Ming dynasty	姜隱	j27xy29
Jiang Yuan	Chiang Yuan	active mid 17th century	Qing dynasty	江遠	j27y33
Jiang Zhu	Chiang Chu	early Qing dynasty	Qing dynasty	江注	j27z47
Jiao Bingzhen	Chiao Ping-chen	active ca. 1680 - 1720	Qing dynasty	焦秉貞	j28b37z42
Jiexi Si	Chieh-hsi Ssu	1274 - 1344	Yuan dynasty	揭傒斯	j29x22s55
Jin Dashou	Chin Ta-shou	Late Southern Song dynasty	Song dynasty	金大受	j32d22s44
Jin Junming	Chin Chün-ming	1602 - 1675	Qing dynasty	金俊明	j32j39m37
Jin Kan	Chin K'an	d. 1703	Qing dynasty	金侃	j32k24
Jin Kun	Chin K'un	active ca. 1662 - 1722	Qing dynasty	金昆	j32k42
Jin Nong	Chin Nung	1687 - 1764	Qing dynasty	金農	j32n43

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Jin Shi	Chin Shih	active ca. 1440 - 1470	Ming dynasty	金史	j32s43
Jin Tingbiao	Chin Ting-piao	active ca. 1720 - 1760	Qing dynasty	金廷標	j32i35b34
Jin Wenjin	Chin Wen-chin	active ca. 1400 - 1450	Ming dynasty	金文璣	j32w27j32
Jin Zaoshi	Chin Tsao-shih	active ca. late 17th century	Qing dynasty	金造士	j32z26s43
Jing Hao	Ching Hao	active late 9th - first half 10th century	Five dynasties	荆浩	j33h26
Jingrui	Ching-jui	active ca. 1686 - 1730	Qing dynasty	靜齋	j33r35
Ju Jie	Chü Chieh	active ca. 1525 - 1583	Period uncertain	居節	j36j29
Ju Lian	Chü Lien	1828 - 1904	Qing dynasty	居廉	j36l34
Ju Moushi	Chü Mou-shih	active ca. 1600	Ming dynasty	居懋時	j36m42s43
Jueji Yongzhong	Chueh-chi Yung-chung	active 13th - 14th century	Yuan dynasty	絕際永中	j38j24y33
Juran	Chü-jan	active ca. 960 - 980	Five dynasties	巨然	j36r22
Kang Likui	K'ang Li-k'uei	1295 - 1345	Yuan dynasty	康里(山叟)	k25i32k39
Kang Tao	K'ang T'ao	active ca. 1740	Qing dynasty	康濤	k25t26
Ke Jiusi	K'o Chiu-ssu	1290 - 1343	Yuan dynasty	柯九思	k27j35s55
Kuncan	K'un-ts'an	1612 - after 1692	Qing dynasty	髡殘	k42c24
Laian	Lai-an	Yuan dynasty, unrecorded	Yuan dynasty	賴菴	l23a4
Laifu	Lai-fu	1319 - 1391	Yuan dynasty	來復	l23f32
Lan Meng	Lan Meng	active ca. 1680	Qing dynasty	藍孟	l24m29
Lan Shen	Lan Shen	active ca. 1658 - 1674	Qing dynasty	藍深	l24s39
Lan Ying	Lan Ying	1585 - after 1657	Ming dynasty	藍瑛	l24y32
Lang Shining	Lang Shih-ning (Giuseppe)	1688 - 1768	Qing dynasty	郎世寧	l25s43n39
Leng Mei	Leng Mei	active ca. 1662 - 1722	Qing dynasty	冷枚	l29m27
Leng Qian	Leng Ch'ien	active ca. 1368 - 1398	Yuan dynasty	冷謙	l29q24
Li (Li Shi)	Li (Li Shih)	12th century	Song dynasty	李氏	l32s43
Li	Li	13th century	Song dynasty	李	l32
Li Anzhong	Li An-chung	active second half 12th century	Song dynasty	李安忠	l32a4z45
Li Chang	Li Ch'ang	active ca. 1662 - 1722	Qing dynasty	李昌	l32c35
Li Cheng	Li Ch'eng	919 - 967	Five dynasties	李成	l32c39
Li Demao	Li Te-mao	active mid 13th century	Song dynasty	李德茂	l32d27m26
Li Deng	Li Teng	active ca. 1225 - 1264	Song dynasty	李德茂	l32t28
Li Derou	Li Te-jou	early 12th century	Song dynasty	李德柔	l32d27r32
Li Di	Li Ti	ca. 1100 - 1197	Song dynasty	李迪	l32d32
Li Dong	Li Tung	active ca. 1225 - 1264	Song dynasty	李宗誥	l32d38
Li Fangshu	Li Fang-shu	active ca. 806 - 820	Tang dynasty	李方叔	l32f24s45
Li Fangying	Li Fang-ying	1695 - 1754	Qing dynasty	李方膺	l32f24y29
Li Gonglin	Li Kung-lin	1049 - 1106	Song dynasty	李公麟	l32g33i38
Li Gongnian	Li Kung-nien	late 11th - early 12th century	Song dynasty	李公年	l32g33n34
Li Guizhen	Li Kuei-chen	active ca. 907-912	Tang dynasty	厲歸真	l32g46z42
Li Heng	Li Heng	active ca. 1335 - 1340	Yuan dynasty	李亨	l32h32
Li Huilin	Li Hui-lin	act. c. mid-18th century	Qing dynasty	李慧林	l32h42i38
Li Jian	Li Chien	1747 - 1799	Qing dynasty	黎簡	l32j26
Li Kan	Li K'an	1245 - 1320	Yuan dynasty	李衍	l32k24
Li Keran	Li K'o-jan	1907 - 1989	Modern	李可染	l32k27r22

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Li Kui	Li K'uei	active ca. 1851 - 1907	Qing dynasty	李魁	I32k39
Li Liufang	Li Liu-fang	1575 - 1629	Ming dynasty	李流芳	I32l42f24
Li Po	Li P'o	active ca. 937 - 975	Five dynasties	李頗	I32p38
Li Que	Li Ch'ueh	active mid 13th century	Song dynasty	李確	I32q36
Li Rihua	Li Jih-hua	1565 - 1635	Ming dynasty	李日華	I32r28h36
Li Rongjin	Li Jung-chin	active first half 14th century	Yuan dynasty	李容瑾	I32r29j32
Li Ruiqi	Li Jui-ch'i	ca. 1870 - ca.1940	Modern	李	I32r35q22
Li Shan	Li Shan	active ca. 1250	Song dynasty	李山	I32s34
Li Shan	Li Shan	1686 - 1764	Qing dynasty	李鐸	I32s34s
Li Shaoqi	Li Shao-ch'i	active ca. 1573 - 1619	Ming dynasty	李紹其	I32s36q22
Li Sheng	Li Sheng	active ca. late Yuan	Yuan dynasty	李升	I32s42
Li Sheng	Li Sheng	Song dynasty	Song dynasty	李升	I32s43
Li Shian	Li Shih-an	active ca. 1341 - 1367	Yuan dynasty	李士安	I32s43a4
Li Shida	Li Shih-ta	active ca. 1573 - 1619	Ming dynasty	李士達	I32s43d22
Li Shixing	Li Shih-hsing	1282 - 1328	Yuan dynasty	李士行	I32s43x29
Li Shizhuo	Li Shih-cho	b. ca. 1690 - 1770	Qing dynasty	李世倬	I32s43h44
Li Sixun	Li Ssu-hsün	651 - 716	Tang dynasty	李思訓	I32s55x37
Li Song	Li Sung	active ca. 1190 - 1230	Song dynasty	李嵩	I32s56
Li Tang	Li T'ang	1050 - after 1130	Song dynasty	李唐	I32t25
Li Xiang	Li Hsiang	Qing dynasty	Qing dynasty	李享	I32x25
Li Xiang	Li Hsiang	Song dynasty	Song dynasty	李享	I32x255
Li Yaofu	Li Yao-fu	13th - 14th century, Yuan, unrecorded	Yuan dynasty	李東	I32y26f32
Li Yin	Li Yin	1610 - 1685	Qing dynasty	李堯夫	I32y29
Li Yin	Li Yin	active ca. 1700	Qing dynasty	李因	I32y29
Li Yong	Li Yung	13th century	Song dynasty	李元達	I32y33
Li Yongchang	Li Yung-ch'ang	Late Ming dynasty	Ming dynasty	李永昌	I32y33c35
Li Yu	Li Yü	active late 12th century	Song dynasty	李寅	I32y35
Li Yu	Li Yü	1843 - after 1904	Qing dynasty	李育	I32y355
Li Yu	Li Yü	1611 - ca. 1680	Ming dynasty	李郁	I32y36
Li Yuanda	Li Yüan-ta	14th century, unrecorded	Yuan dynasty	李元達	I32y37d22
Li Zai	Li Tsai	active ca. 1426 - 1435	Ming dynasty	李在	I32z23
Li Zanhua	Li Tsan-hua	899 - 937	Five dynasties	李贊華	I32z24h36
Li Zhao dao	Li Chao-tao	active ca. 670 - 730	Tang dynasty	李昭道	I32z37d26
Li Zhaoqing	Li Chao-ch'ing	active ca. 961 - 975	Song dynasty	厲昭慶	I32z37q29
Li Zhi	Li Chih	active ca. 1000 - 1050	Song dynasty	李植	I32z44
Li Zhongxuan	Li Chung-hsüan	active end 11th century	Song dynasty	李仲宣	I32z45x35
Li Zhu	Li Chu	active ca. 1500	Ming dynasty	李著	I32z47
Li Zongze	Li Tsung-o	964 - 1012	Song dynasty	李宗譔	I32z58e2
Li Zongmo	Li Tsung-mo	active ca. 1573 - 1619	Ming dynasty	李宗謨	I32z58m39
Li _____	Li _____	13th century	Song dynasty	李	I32
Lian Bu	Lien Pu	active early Southern Song	Song dynasty	廉布	I34b39
Lian Fu	Lien Fu	active late 12th century	Song dynasty	廉孚	I34f32
Liang Kai	Liang K'ai	active early 13th century	Song dynasty	梁楷	I35k23

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Liang Qingbiao	Liang Ch'ing-piao	1620 - 1691	Qing dynasty	梁清標	I35q29b34
Liang Shimin	Liang Shih-min	active first quarter 12th century	Song dynasty	梁師閔	I35s43m36
Lin Chun	Lin Ch'un	12th century, Southern Song dynasty	Song dynasty	林椿	I38c53
Lin Guang	Lin Kuang	active ca. 1500	Ming dynasty	林廣	I38g39
Lin Huang	Lin Huang	Song dynasty	Song dynasty	林璜	I38h39
Lin Juana	Lin Chüan-a	Late Yuan dynasty	Yuan dynasty	林卷阿	I38c48a2
Lin Liang	Lin Liang	b. ca. 1416 - 1480	Ming dynasty	林良	I38l35
SEE: Zhou Jichang					
Lin Xue	Lin T'ing-kuei	active ca. 1160 - 1180	Song dynasty	林庭珪	I38t35g42
Ling Bizheng	Lin Hsüeh	active ca. 1600	Ming dynasty	林雪	I38x36
Liu Cai	Ling Pi-cheng	active mid 17th century	Ming dynasty	凌必正	I39b32c39
Liu Du	Liu Ts'ai	active ca. 1068 - d. after 1123	Song dynasty	劉采	I42c23
Liu Guan	Liu Tu	active ca. 1636 - 1652	Ming dynasty	劉度	I42d42
Liu Guandao	Liu Kuan	1270 - 1342	Yuan dynasty	柳貫	I42g38
Liu Guosong	Liu Kuan-tao	active ca. 1270 - 1300	Yuan dynasty	劉貫道	I42g38d26
Liu Hualiang	Liu Kuo-sung	1932 - after 1967	Modern	劉國松	I42g44s56
Liu Ji	Liu Hua-liang	active mid 17th - 18th century	Qing dynasty	劉驊良	I42h36l35
Liu Jie	Liu Chi	1311 - 1375	Yuan dynasty	劉基	I42j24
Liu Jing	Liu Chieh	active ca. 1522 - 1566	Ming dynasty	劉節	I42j29
Liu Jue	Liu Ching	Song dynasty	Song dynasty	劉涇	I42j33
Liu Jun	Liu Chüeh	1410 - 1472	Ming dynasty	劉玗	I42j38
Liu Minshu	Liu Chün	ca. 1500, Ming dynasty	Ming dynasty	劉俊	I42j39
Liu Qile	Liu Min-shu	Yuan dynasty	Yuan dynasty	劉敏叔	I42m36s45
Liu Shangyan	Liu Ch'iu-fe	Period uncertain	Ming dynasty	劉求樂	I42q33y28
Liu Shanshou	Liu Shang-yen	active late Ming - Qing dynasty	Ming/Qing dynasty	劉上延	I42s35y24
Liu Shiru	Liu Shan-shou	active second half 14th century	Yuan dynasty	劉善守	I42s34s44
Liu Songnian	Liu Shih-ju	1517 - after 1601	Ming dynasty	劉世儒	I42s43r33
Liu Xiangxian	Liu Sung-nien	1150 - after 1225	Song dynasty	劉松年	I42s56n34
Liu Yin	Liu Hsiang-hsien	late Ming - early Qing	Ming dynasty	劉象先	I42x25x24
Liu Yong	Liu Yin	1249 - 1293	Yuan dynasty	劉因	I42y29
Liu Yongnian	Liu Yung	1719 - 1804	Qing dynasty	劉墉	I42y33
Liu Yu	Liu Yung-nien	1030 - after 1088	Song dynasty	劉永年	I42y33n34
Liu Yu	Liu Yü	active second half 17th century	Qing dynasty	柳瑋	I42y35
Liu Yuan	Liu Yü	active ca. 1700	Qing dynasty	柳遇	I42y36
Liu Yuanqi	Liu Yüan	12th century	Song dynasty	劉瑛	I42y37
Liu Zhongxian	Liu Yüan-ch'i	active ca. 1620 - 1633	Ming dynasty	劉原起	I42y37q22
Lizong, Emperor	Liu Chung-hsien	active ca. 1437	Ming dynasty	劉仲賢	I42z45x24
Lou Guan	Li-tsung	1203 - 1264 (r. 1225 - 1264)	Song dynasty	宋理宗	I32z58
Lu Dafang	Lou Kuan	13th century	Song dynasty	樓觀	I44g38
Lu Daiyu	Lu Ta-fang	1027-1097	Song dynasty	呂大防	I45d23f24
Lu Daohuai	Lu Tai-yü	Qing dynasty	Qing dynasty	陸岱毓	I45d23y35
Lu Dezhi	Lu Tao-huai	active ca. 1700	Qing dynasty	陸道淮	I45d26h37
Lu Duanjun	Lu Te-chih	1645 - 1721	Qing dynasty	魯得之	I45d27z44
	Lü Tuan-chün	Ming dynasty	Ming dynasty	呂端俊	I45d43j39

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Lu Feng	Lü Feng	17th century	Qing dynasty	呂鳳	I45f27
Lu Fu	Lu Fu	late 15th century - early 16th century	Ming dynasty	陸復	I45f32
Lu Gongpi	Lu Kung-p'i	1007 - 1073	Song dynasty	呂公弼	I45g33p32
Lu Guang	Lu Kuang	active second quarter 14th century	Yuan dynasty	陸廣	I45g39
Lu Han	Lu Han	17th century	Qing dynasty	陸翰	I45h24
Lu Hong	Lu Hung	active ca. 713 - 742	Tang dynasty	盧鴻	I45h33
Lu Hong	Lu Hung	17th century	Qing dynasty	陸鴻	I45h335
Lu Huancheng	Lü Huan-ch'eng	1630 - after 1705	Qing dynasty	呂煥成	I45h38c39
Lu Hui	Lu Hui	1851 - 1920	Modern	陸恢	I45h42
Lu Ji	Lü Chi	active ca. 1500	Ming dynasty	呂紀	I45j24
Lu Jiawen	Lu Chia-wen	Northern Song dynasty		呂嘉問	I45j25w27
Lu Jingfu	Lü Ching-fu	active 14th century	Ming dynasty	呂敬甫	I45j33f32
Lu Jishan	Lu Chi-shan	active late Yuan dynasty	Yuan dynasty	陸繼善	I45j24f34
Lu Lengjia	Lu Leng-chia	active ca. 730 - 760	Tang dynasty	盧楞伽	I45l29j25
Lu Qian	Lü Ch'ien	active mid 17th century	Qing dynasty	呂潛	I45q24
Lu Rui	Lu Jui	Ming dynasty, unrecorded	Ming dynasty	陸瑞	I45r35
Lu Shidao	Lu Shih-tao	1510 - 1570	Ming dynasty	陸師道	I45s43d26
Lu Shiren	Lu Shih-jen	early 17th century	Ming dynasty	陸士仁	I45s43r26
Lu Silang	Lu Ssu-lang	Song dynasty, unrecorded	Song dynasty	陸四郎	I45s55y25
Lu Tianru	Lu T'ien-ju	active first half 15th century	Ming dynasty	律天如	I45l32r33
Lu Wei	Lu Wei	active ca. 1700	Qing dynasty	陸	I45w26
Lu Wenyi	Lü Wen-ying	active ca. 1488 - 1505	Ming dynasty	呂文英	I45w27y32
Lu Xinzong	Lu Hsin-chung	active late Southern Song dynasty	Song dynasty	陸信忠	I45x28z45
Lu Yuan	Lu Yüan	active ca. 1665 - 1694	Qing dynasty	陸遠	I45y37
Lu Yuan	Lu Yüan	early 17th century	Ming dynasty	陸原	I45y37
Lu Yuan	Lu Yüan	18th century	Qing dynasty	陸遠	I45y375
Lu Zhan	Lu Chan	active ca. 1736 - 1795	Qing dynasty	盧湛	I45z35
Lu Zhi	Lu Chih	1496 - 1576	Ming dynasty	陸治	I45z44
Lu Zonggui	Lu Tsung-kuei	active ca. 1228 - 1233	Song dynasty	魯宗貴	I45z58g42
Luo Huan	Lo Huan	active ca. 1730	Ming dynasty	羅烜	I48h38
Luo Mu	Lo Mu	1662 - after 1706	Qing dynasty	羅牧	I48m43
Luo Ping	Lo P'ing	1733 - 1799	Qing dynasty	羅	I48p37
Luo Zhichuan	Lo Chih-ch'uan	d. before 1330, unrecorded	Yuan dynasty	羅稚川	I48z44c48
Luochuang	Lo-ch'uang	active late Southern Song dynasty	Song dynasty	羅窗	I48c49
Ma Fen (Ma Ben)	Ma Fen (Ma Pen)	ca. 1119 - 1125	Song dynasty	馬賁	m22f26
Ma Gongxian	Ma Kung-hsien	active ca. 1131 - 1162	Song dynasty	馬公顯	m22g33x24
Ma Hezhi	Ma Ho-chih	d. ca. 1190	Song dynasty	馬和之	m22h27z44
Ma Jin	Ma Chin	1900 - 1971	Modern	馬晉	m22j32
Ma Kui	Ma K'uei	active ca. 1180 - 1220	Song dynasty	馬逵	m22k39
Ma Lin	Ma Lin	active mid 13th century, d. after 1246	Song dynasty	馬麟	m22l38
Ma Shi	Ma Shih	active ca. 1426 - 1435	Ming dynasty	馬軾	m22s43
Ma Shichang	Ma Shih-ch'ang	Yuan dynasty	Yuan dynasty	馬世昌	m22s43c35
Ma Shirong	Ma Shih-jung	active ca. 1131 - 1162	Song dynasty	馬世榮	m22s43r29

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Ma Shouzhen	Ma Shou-chen	active ca. 1592 - 1628	Ming dynasty	馬守貞	m22s44z42
Ma Wan (Ma Yuan)	Ma Wan (Ma Yüan)	active ca. 1325 - 1365	Yuan dynasty	馬琬	m22w24
Ma Xian	Ma Hsien	active late 18th - 19th century	Qing dynasty	馬咸	m22x24
Ma Xingzu	Ma Hsing-tsu	active ca. 1131 - 1162	Song dynasty	馬興祖	m22x29z62
Ma Yongzhong	Ma Yung-chung	active ca. 1253 - 1258	Song dynasty	馬永忠	m22y33z45
Ma Yuan	Ma Yüan	active ca. 1190 - 1224	Song dynasty	馬遠	m22y37
Ma Yuanyu	Ma Yüan-yü	1669 - 1722	Qing dynasty	馬元馭	m22y37y35
Ma Zhi	Ma Chih	active ca. 14th century	Yuan dynasty	馬治	m22z44
Mao Dan	Mao Tan	Late Ming	Ming dynasty	茅旦	m26d24
Mao Fen	Mao Fen	Period uncertain	Period uncertain	務芬	m26f26
Mao Lun	Mao Lun	Yuan dynasty	Yuan dynasty	毛倫	m26l47
Mao Qiling	Mao Chi-ling	1623 - 1716	Qing dynasty	毛奇齡	m26q22l39
Mao Song	Mao Sung	active first quarter 12th century	Song dynasty	毛松	m26s56
Mao Yi	Mao I	active ca. 1165 - 1173, Song dynasty	Song dynasty	毛益	m26y28
Mei Geng	Mei Keng	active ca. 1681 - 1686	Qing dynasty	梅庚	m27g32
Mei Lei	Mei Lei	late Ming - early Qing	Qing dynasty	梅磊	m27l28
Mei Qing	Mei Ch'ing	1623 - 1697	Qing dynasty	梅清	m27q29
Meng Yujian (Meng Zhen)	Meng Yü-chien (Meng Chen)	active 1326 - 1352	Yuan dynasty	孟玉澗	m29y35j26
Meng Zhen	Meng Chen	active ca. 1326 - 1352	Yuan dynasty	孟珍	m29z42
Meng Zun	Meng Tsun	Yuan dynasty	Yuan dynasty	孟遵	m29z65
Mi Fu (Mi Fei)	Mi Fu (Mi Fei)	1051 - 1107	Song dynasty	米芾	m32f32
Mi Wanzhong	Mi Wan-chung	active ca. 1598 - 1628	Ming dynasty	米萬鍾	m32w24z45
Mi Youren	Mi Yu-jen	1075 - 1151	Song dynasty	米友仁	m32y34r26
Min Chen	Min Chen	1730 - after 1788	Qing dynasty	閔貞	m36z423
Mingzhong	Ming-chung	active ca. 1750 - 1780	Qing dynasty	明中	m37z45
Mo Shilong	Mo Shih-lung	ca. 1539 - 1587	Ming dynasty	莫是龍	m39s43l43
Mou Yi	Mou I	1178 - after 1242	Song dynasty	牟羲	m42y28
Mou Zhongfu	Mou Chung-fu	1310 - 1360	Song dynasty	牟仲甫	m42z45f32
Mu Xi	Mu His	b. early 13th century - after 1279	Song dynasty	牧谿(溪)	m43q22
Muan	Mu-an	1611 - 1684	Qing dynasty	木庵	m43a4
Ni Duan	Ni Tuan	active ca. 1426 - 1435	Ming dynasty	倪端	n33d43
Ni Hong	Ni Hung	1470?	Period uncertain	倪弘	n33h33
Ni Tian	Ni T'ien (Ni Pao-t'ien)	1855 - 1919	Qing dynasty	倪田	n33t32
Ni Yuanlu	Ni Yüan-lu	1593 - 1644	Ming dynasty	倪元璐	n33y37l45
Ni Zan	Ni Tsan	1301 - 1374	Yuan dynasty	倪瓚	n33z24
Ningzong, Emperor	Ning-tsung	1168 - 1224 (r. 1195-1224)	Song dynasty	寧宗	n39z58
Niu Shihui	Niu Shih-hui	active ca. Ming - Qing, unrecorded	Qing dynasty	牛石慧	n42s43h42
Ouyang Xiu	Ou-yang Hsiu	1007 - 1072	Song dynasty	歐陽脩	o2y25x33
Ouyang Xun	Ou-yang Hsün	557 - 642	Song dynasty	歐陽詢	o2y25x37
Pan Gongshou	P'an Kung-shou	1741 - 1794	Qing dynasty	潘恭壽	p24g33s44
Pan You	P'an Yu	Ming dynasty	Ming dynasty	彭年	p24y34
Peng Nian	P'eng Nien	1505 - 1566	Ming dynasty	彭年	p29n34
Peng Xu	P'eng Hsü	active ca. 1488 - 1521	Ming dynasty	彭勗	p42x34

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Pu Guang	P'u Kuang	Yuan dynasty	Yuan dynasty	溥光	p42g39
Pu Ru	P'u Ju	1896 - 1963	Modern	溥儒	p42r33
Pu xian	P'u-hsien	14th century	Yuan dynasty	溥僊	p42x24
Pu Yue	P'u Yueh	Period uncertain	Period uncertain	普悅	p24y38
Puming	P'u-ming	active ca. 1340 - 1350	Yuan dynasty	普明	p42m37
Puyue	P'u-yueh	Song dynasty	Song	普悅	p42y38
Qi Baishi	Chi' Pai-shih	1863 - 1957	Modern	齊白石	q22b23s43
Qi Huang (Qi Baishi)	Chi' Huang (Chi' Pai-shih)	1863-1957	Modern	齊璜(齊白石)	
Qi Xu	Chi' Hsü	10th century	Song dynasty	祁序	q22x34
Qi Zhaijia	Chi' Chai-chia	still active ca. 1682	Qing dynasty	祁多佳	q22x34j25
Qi Zhong	Chi' Chung	active ca. 1225 - 1227	Song dynasty	戚仲	q22z45
Qian Dong	Ch'ien Tung	active ca. 1770 - 1820	Song dynasty	錢東	q24d38
Qian Du	Ch'ien Tu	1763 - 1844	Qing dynasty	錢杜	q24d42
Qian Feng	Ch'ien Feng	1740 - 1795	Qing dynasty	錢豐	q24f27
Qian Gong	Ch'ien Kung	active ca. 1573 - 1620	Ming dynasty	錢貢	q24g33
Qian Gu	Ch'ien Ku	1508 - 1574	Ming dynasty	錢穀	q24g35
Qian Guangfu	Ch'ien Kuang-fu	active ca. 1262	Song dynasty	錢光甫	q24g39f32
Qian Huian	Ch'ien Hui-an	active ca. 1911	Qing dynasty	錢慧安	q24h42a4
Qian Shunju (Xuan)	Ch'ien Shun-chü (Hsuan)	Yuan dynasty	Yuan dynasty	錢舜舉(選)	q24s53j36
Qian Weicheng	Ch'ien Wei-ch'eng	1720 - 1772	Qing dynasty	錢維城	q24s26c39
Qian Weiqiao	Ch'ien Wei-ch'iao	1739 - 1806	Qing dynasty	錢維喬	q24w26q26
Qian Xuan	Ch'ien Hsüan	active ca. 1235 - 1300	Yuan dynasty	錢選	q24x35
Qian Yi	Ch'ien I	active ca. late 10th - 11th century	Song dynasty	錢易	q24y28
Qian Yuanchang	Ch'ien Yüan-ch'ang	active ca. 1720	Qing dynasty	錢元昌	q24y37c35
Qian Zhun	Ch'ien Chun	Ming dynasty	Ming dynasty	錢仲常	q24z55
Qianlong, Emperor	Ch'ien-lung	1711 - 1799 (r. 1736 - 1796)	Song dynasty	乾隆	q24l43
Qiao Zhongchang	Ch'iao Chung-ch'ang	active first half 12th century	Ming dynasty	喬仲常	q26z45c35
Qichu	Chi-ch'u	active ca. 1610 - 1630	Qing dynasty	七處	q22c45
Qin Bingwen	Ch'in Ping-wen	1803 - 1873	Qing dynasty	秦柄文	q28b37w27
Qin Yi	Ch'in I	17th c.	Ming dynasty	欽揖	q28y28
Qing Shizu	Ch'ing Shih-tzu	reigned 1644 - 1661	Qing dynasty	清世祖	q29s43z62
Qiu Shi	Ch'iu Shih	active ca. 1550	Ming dynasty	仇氏	q33s43
Qiu Wenbo	Ch'iu Wen-po	active ca. 933 - 965	Five dynasties	丘文播	q33w27b38
Qiu Ying	Ch'iu Ying	1495 - 1552	Ming dynasty	仇英	q33y32
Qiu Yue	Ch'iu Yueh	17th century	Qing dynasty	丘岳	q33y38
Qiu Yuqing	Ch'iu Yü-ch'ing	active ca. 933 - 965	Five dynasties	丘餘慶	q33y35q29
Qu Ding	Ch'ü Ting	active ca. 1023 - 1056	Song dynasty	屈鼎	c45d36
Qu Ding	Ch'ü Ting	Song dynasty	active ca. 1023 -	屈鼎	c45d36
Quanshi	Ch'üan-shih	active ca. 1380	Ming dynasty	泉石	q35s43
Rao Jie	Jao Chieh	mid 14th century, late Yuan dynasty	Ming dynasty	饒介	r24j29
Rao Yupu	Jao Yü-p'u	active second half 17th century	Qing dynasty	饒宇朴	r24y35p42
Ren Bowen	Jen Po-wen	active mid 14th century	Yuan dynasty	任伯溫	r26b38w27
Ren Congyi	Jen Ts'ung-i	Ming dynasty	Ming dynasty	任從一	r26c56y28

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Ren Renfa	Jen Jen-fa	1255 - 1328	Yuan dynasty	任仁發	r26r26f22
Ren Xiong	Jen Hsiung	1820 - 1864	Qing dynasty	任熊	r26x32
Ren Xun	Jen Hsün	1835 - 1893	Qing dynasty	任薰	r26x37
Ren Yi	Jen I	1840 - 1896	Qing dynasty	任頤	r26y28
Ren Yu	Jen Yü	1853 - 1901	Qing dynasty	任預	r25y35
Ren Zizhao	Jen Tzu-chao	active ca. 14th century	Yuan dynasty	任子昭	r26z57z37
Riguan (Wen)	Jih-kuan (Wen)	active 1280 - 1295	Yuan dynasty	日觀	r28g38
Sa Dula	Sa Tu-la	1308 - d. after 1388	Yuan dynasty	薩都拉	s22d42i22
Sanshan Daoren	San-shan Tao-jen	Period uncertain	Period uncertain	三山道人	s24s34d26
Sha Fu	Sha Fu	1831 - 1906	Qing dynasty	沙馥	s32f32
Shang Qi	Shang Ch'i	active ca. 1295 - 1307	Yuan dynasty	商琦	s35q22
Shang Rui	Shang Jui	active ca. 1700 - 1720	Qing dynasty	上睿	s35r35
Shang Xi	Shang Hsi	active ca. 1430 - 1440	Ming dynasty	商喜	s35x22
Shang Zhu	Shang Chu	Yuan dynasty	Yuan dynasty	商?	s35z47
Shang Zuo	Shang Tsu	b. ca. 1488 - 1521	Ming dynasty	商祚	s5z66
Shangguan Qing	Shang-kuan Ch'ing	Qing dynasty	Qing dynasty	上官清	s35g38q29
Shangguan Zhou	Shang-kuan Chou	1665 - 1750	Qing dynasty	上官周	s35g38z46
Shao Bao	Shao Pao	1460 - 1527	Ming dynasty	邵寶	s36b26
Shao Mi	Shao Mi	active ca. 1620 - 1660	Ming dynasty	邵彌	s36m32
Shao Zheng	Shao Cheng	active early 17th century	Ming dynasty	邵徵	s36z43
Shen Can	Shen Ts'an	1379 - 1453	Ming dynasty	沈粲	s39c24
Shen Du	Shen Tu	1357 - 1434	Ming dynasty	沈度	s39d42
Shen Gou	Shen Kou	1025 - 1067	Song dynasty	沈遯	s39g34
Shen Hao	Shen Hao	1586 - after 1661	Ming dynasty	沈懞	s39h26
Shen Heng	Shen Heng	1409 - 1477	Ming dynasty	沈恒	s39h32
Shen Langqian	Shen Lang-ch'ien	Period uncertain	Period uncertain	沈銓	s39l25q24
Shen Quan	Shen Ch'üan	1725 - 1780	Qing dynasty	沈銓	s39q35
Shen Shi	Shen Shih	1488 - 1565	Ming dynasty	沈仕	s39s43
Shen Shi	Shen Shih	active ca. 1522 - 1567	Ming dynasty	沈仕	s39s435
Shen Shi	Shen Shih	active ca. 16th century	Ming dynasty	沈頌	s39s438
Shen Shicheng	Shen Shih-ch'eng	active ca. 15th century	Ming dynasty	沈仕稱	s39s43c39
Shen Shichong	Shen Shih-ch'ung	active ca. 1611 - 1640	Ming dynasty	沈士充	s39s43c43
Shen Zhao	Shen Chao	Ming dynasty	Ming dynasty	沈昭	s39z37
Shen Zhen	Shen Chen	1400 - 1482	Ming dynasty	沈真	s39z42
Shen Zhenlin	Shen Chen-lin	18th century	Qing dynasty	沈振麟	s39z42i38
Shen Zhi	Shen Chih	born 1618 (?)	Qing dynasty	沈治	s39z44
Shen Zhou	Shen Chou	1427 - 1509	Ming dynasty	沈周	s39z46
Shen Zifan	Shen Tzu-fan	Song dynasty	Song dynasty	盛丹	s39z57f23
Sheng Dan	Sheng Tan	active ca. 1640	Qing dynasty	盛丹	s42d24
Sheng Maojun	Sheng Mao-chün	active ca. 1600 - 1645	Ming dynasty	盛茂俊	s42m26j39
Sheng Maoye (Maohua)	Sheng Mao-yeh (Mao-hua)	active 1625 - 1640	Ming dynasty	盛茂樺	s42m26y27
Sheng Mou	Sheng Mou	active ca. 1310 - 1360	Yuan dynasty	盛懋	s42m42
Sheng Zhu	Sheng Chu	1368 - 1398	Yuan dynasty	盛著	s42z47

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Shi Hao	Shih Hao	1106 - 1194, Southern Song	Song dynasty	史浩	s43h26
Shi Jinjie	Shih Chin-chieh	active ca. 14th century	Yuan dynasty	史() 街	s43r28t285
Shi Ke	Shih K'o	940 - 970	Five dynasties	石恪	s43k27
Shi Lin	Shih Lin	active mid 17th century	Qing dynasty	施霖	s43l38
Shi Qing	Shih Ch'ing	Yuan dynasty, unrecorded	Yuan dynasty	史經	s43q29
Shi Rui	Shih Jui	active ca. 1426 - 1435	Ming dynasty	石銳	s43r35
Shi Wen (Shi Wensong)	Shih Wen (Shih Wen-sung)	late 15th - early 16th century	Ming dynasty	史文	s43w27
Shi Xigu	Shih Hsi-ku	Period uncertain	Qing dynasty		s43x22g35
Shi Yan	Shih Yen	active late 13th century, early Yuan	Yuan dynasty	石巖	s43y24
Shi Zhong	Shih Chung	1437 - 1517	Ming dynasty	史忠	s43z45
Shiqi	Shih-ch'i	active first half 17th century	Qing dynasty	石谿 (see 髡殘)	s43q22
Shitao	Shih-t'ao	1641 - 1718	Qing dynasty	石濤	s43t26
Shouren	Shou-jen	Period uncertain	Period uncertain	守仁	s44r26
Shu Zhunsu	Shu Chün-su	active early 16th century	Ming dynasty	女君素	s45z55s57
Shun Zhi	Shun Chih	Qing dynasty	Qing dynasty	順植	s53z44
Shuo Shan	Shuo Shan	active ca. 220	Three Kingdoms	素(糸冗)	s54s34
Shurui	Shu-jui	active mid 17th century	Qing dynasty	女睿	s45r35
Sima Guang	Ssu-ma Kuang	1019 - 1086	Song dynasty	司馬光	s55g39
Sizong	Szu-tzung	died 1644	Ming dynasty	思宗	s55z58
Song Di	Sung Ti	965 - 1034	Song dynasty	宋迪	s56d32
Song Gong	Sung Kung	Period uncertain	Period uncertain		s56g33
Song Jue	Sung Chüeh	1576 - 1632	Ming dynasty	宋珏	s56j38
Song Junye	Sung Chün-yeh	active ca. 1700	Qing dynasty	宋駿業	s56j39y27
Song Ke	Sung K'o	1327 - 1387	Yuan dynasty	宋克	s56k27
Song Lian	Sung Lien	1310 - 1381	Yuan dynasty	宋濂	s56l34
Song Moujin	Sung Mou-chin	active ca. 1617 - 1640	Ming dynasty	宋懋晉	s56,42k32
Song Ruzhi	Sung Ju-chih	active ca. 1240 - 1264	Song dynasty	宋懋晉	s56i33z44
Song Xiang	Sung Hsiang	996 - 1066	Song dynasty	宋庠	s56x25
Song Xu	Sung Hsü	1525 - after 1605	Ming dynasty	宋旭	s56x34
Songtian	Sung-t'ien	Yuan dynasty, unrecorded	Yuan dynasty	松田	s56t32
Su Che	Su Ch'e	1039 - 1112	Song dynasty	蘇轍	s57c37
Su Hanchen	Su Han-ch'en	active ca. 1101 - 1163	Song dynasty	蘇漢臣	s57h24c38
Su Liupeng	Su Liu-p'eng	active ca. 1821 - 1861	Qing dynasty	蘇六朋	s57l42p29
Su Shi	Su Shih	1036 - 1101	Song dynasty	蘇軾	s57s43
Su Shunju	Su Shun-chu	1119 - 1164	Yuan dynasty	蘇舜舉	s57s53j36
Su Xianzu	Su Hsien-tsu	active ca. 1190 - 1250 (?)	Song dynasty	蘇縣祖	s57x24z62
Su Zhuo	Su Cho	active late 12th century	Yuan dynasty	蘇焯	s57z56
Sun Di	Sun Ti	active ca. 1700	Qing dynasty	孫欒	s62d32
Sun Guoting	Sun Kuo-t'ing	active ca. 648 - 703	Tang dynasty	孫過庭	s62g44t35
Sun Junze	Sun Chün-tse	active ca. early 14th century	Yuan dynasty	孫君澤	s62j39z27
Sun Kehong	Sun K'o-hung	1532 - 1611	Ming dynasty	孫克弘	s62k27h33
Sun Long	Sun Lung	active ca. mid 15th century	Ming dynasty	孫龍	s62l43
Sun Yi	Sun I	active ca. 1655	Qing dynasty	孫麟	s62y28

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Sun Zhi	Sun Chih	active ca. 1550 - 1580	Ming dynasty	孫枝	s62z44
Sun Zhiwei	Sun Chih-wei	d. ca. 1020	Song dynasty	孫知微	s62z44w26
Tai Jingnong	T'ai Ching-nung	1900 -	Modern period	(臺)靜農	t23j33n43
Tan Zhirui	T'an Chih-jui	active early 14th century, unrecorded	Yuan dynasty	壇芝瑞	t24z44r35
Tang Dai	T'ang Tai	active 1707 - 1750	Qing dynasty	唐岱	t25d23
Tang Di	T'ang Ti	1286 - 1354	Yuan dynasty	唐棣	t25d32
Tang Jiong	T'ang Chiung	active ca. 1068 - 1077	Song dynasty	唐炯	t25j34
Tang Qie	T'ang Ch'ieh	Ming dynasty	Ming dynasty	湯傑	t25q27
Tang Rongjia	T'ang Jung-chia	Period uncertain	Period uncertain		t25r29j25
Tang Xiya	T'ang Hsi-ya	active ca. 961 - 975	Five dynasties	唐希雅	t25x22y22
Tang Yifen	T'ang I-fen	1778 - 1853	Qing dynasty	湯貽汾	t25y28f26
Tang Yin	T'ang Yin	1470 - 1523	Ming dynasty	唐寅	t25y29
Tang Zhiyin	T'ang Chih-yin	active ca. 1585 - 1665	Ming dynasty	唐志尹	t25z44y29
Tao Cheng	T'ao Cheng	1480 - 1532	Ming dynasty	陶成	t26c39
Tao Fuchu	T'ao Fu-ch'ü	active first half 14th century	Ming dynasty	陶復初	t26f32c45
Tao Qi	T'ao Ch'i	1814 - 1865	Qing dynasty	陶淇	t26i26q22
Taohong	T'ao Hung	active ca. 1610 - 1640	Ming dynasty	陶弘	t26h33
Teng Changyou	T'eng Ch'ang-yu	845 - after 930	Five dynasties	滕昌祐	t28c35y34
Tianru	T'ien-ju	active first half 15th century	Ming dynasty	天如	t32r33
Tie Bao	T'ieh Pao	1752 - 1824	Qing dynasty	鐵保	t34b26
Tu Long	T'u Lung	1542 - 1605	Ming dynasty	屠隆	t38l43
Wan Shanglin	Wan Shang-lin	1739 - 1813	Qing dynasty	萬上遴	w24s35l38
Wan Shouqi	Wan Shou-ch'i	1603 - 1652	Qing dynasty	萬壽祺	w24s44q22
Wang Anshi	Wang An-shih	1021 - 1086	Song dynasty	王安石	w25a4s43
Wang Ao	Wang Ao	1450 - 1524	Ming dynasty	王鏊	w25a6
Wang Chen	Wang Ch'en	1720 - 1797	Qing dynasty	王宸	w25c38
Wang Chong	Wang Ch'ung	1494 - 1533	Ming dynasty	王寵	w25c43
Wang Dingguo	Wang Ting-kuo	mid 12th century	Song dynasty	王定國	w25d36g44
Wang Duo	Wang To	1592 - 1652	Ming dynasty	王鐸	w25d47
Wang E	Wang E	active ca. 1488 - 1505	Ming dynasty	王誥	w25e2
Wang E	Wang O	active ca. 1510	Ming dynasty	王謬	w25e2
Wang Fa	Wang Fa	17th century	Qing dynasty	王發	w25f22
Wang Fu	Wang Fu	1362 - 1416	Ming dynasty	王紘	w25f32
Wang Gai	Wang Kai	active ca. 1680 - 1700	Qing dynasty	王概	w25g23
Wang Gu	Wang Ku	Ming dynasty	Ming dynasty	王穀	w25g35
Wang Guan	Wang Kuan	active ca. 15th century	Ming dynasty	王權	w25g38
Wang Guxiang	Wang Ku-hsiang	1501 - 1568	Ming dynasty	王穀祥	w25g35x25
Wang Han	Wang Han	active ca. 1662 - 1722	Qing dynasty	王翰	w25h24
Wang Hong	Wang Hung	active ca. 1131 - 1162	Song dynasty	王洪	w25h23
Wang Houlai	Wang Hou-lai	Qing dynasty	Qing dynasty	王後來	w25h34l23
Wang Hui	Wang Hui	1632 - 1717	Qing dynasty	王翬	w25h42
Wang Jian	Wang Chien	1598 - 1677	Qing dynasty	王鑑	w25j26
Wang Jian	Wang Chien	active ca. 1580s	Ming dynasty	王建	w25j265

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Wang Jianzhang	Wang Chien-chang	active ca. 1625 - 1650	Ming dynasty	王健章	w25j26z36
Wang Jie	Wang Chieh	17th century	Qing dynasty	王詰	w25j29
Wang Jiqian	Wang Chi-ch'ien	1907 -	Modern	望季遷	w25j24q24
Wang Jiu	Wang Chiu	active ca. 1760 - 1780	Qing dynasty	王玖	w25j35
Wang Kui	Wang K'uei	1627 - 1697	Qing dynasty	王逵	w25k39
Wang Li	Wang Li	1813 - 1879	Qing dynasty	王禮	w25l32
Wang Li	Wang Li	early 17th century	Ming dynasty	王禮	w25l325
Wang Liben	Wang Li-pen	b. Yuan dynasty, active Ming dynasty	Ming dynasty	王立本	w25l32b28
Wang Liyong	Wang Li-yung	active first half 12th century	Song dynasty	王利用	w25l32y33
Wang Lu	Wang Lu	1332 - after 1383	Ming dynasty	王履	w25l328
Wang Meng	Wang Meng	1308 - 1385	Yuan dynasty	王蒙	w25m29
Wang Mian	Wang Mien	1287 - 1359	Yuan dynasty	王冕	w25m33
Wang Mingji	Wang Ming-chi	active ca. 1368 - 1398	Ming dynasty	王鳴吉	w25m37j24
Wang Ning	Wang Ning	11th century	Song dynasty	王凝	w25n39
Wang Qi	Wang Ch'i	active ca. 1620 - 1626	Ming dynasty	王綦	w25q22
Wang Qian	Wang Ch'ien	active ca. 1500	Ming dynasty	王乾	w25q24
Wang Qiao	Wang Ch'iao	active ca. 1522 - 1566	Ming dynasty	王翹	w25q26
Wang Rui	Wang Jui	active late Ming - early Qing	Qing dynasty	汪睿	w25r35
Wang Shen	Wang Shen	1046 - after 1100	Song dynasty	王詵	w25s39
Wang Shi	Wang Shih	early 17th century	Ming dynasty	王時	w25s43
Wang Shichang	Wang Shih-ch'ang	15th century	Ming dynasty	王世昌	w25s43c35
Wang Shihong	Wang Shih-hung	1658 - 1723	Qing dynasty	汪士鋐	w25s43h33
Wang Shimin	Wang Shih-min	1592 - 1680	Qing dynasty	王時敏	w25s43m36
Wang Shimou	Wang Shih-mou	1536 - 1588	Ming dynasty	王世懋	w25s43m42
Wang Shishen	Wang Shih-shen	1686 - 1759	Qing dynasty	汪士慎	w25s43s39
Wang Shiyi	Wang Shih-i	Qing dynasty	Qing dynasty	王時翼	w25s43y28
Wang Shizhen	Wang Shih-chen	1634 - 1711	Qing dynasty	王世貞	w25s43z42
Wang Shouqi	Wang Shou-ch'i	1603 - 1652	Ming dynasty	王守仁	w25s44q22
Wang Shouren	Wang Shou-jen	1472 - 1529	Ming dynasty	王樹穀	w25s44r26
Wang Shugu	Wang Shu-ku	1647 - ca. 1730	Qing dynasty	王素	w25s45g35
Wang Su	Wang Su	1794 - 1877	Qing dynasty	王素	w25s57
Wang Tingyun	Wang Ting-yün	1151 - 1202	Song dynasty	王庭筠	w25t35x39
Wang Wei	Wang Wei	699 - 759	Tang dynasty	王維	w25w26
Wang Weilie	Wang Wei-lieh	active ca. 1590 - 1620	Ming dynasty	王維烈	w25w26l37
Wang Wen	Wang Wen	1479 - 1576	Ming dynasty	王問	w25w27
Wang Wenzhi	Wang Wen-chih	1730 - 1802	Qing dynasty	王文治	w25w27z44
Wang Wu	Wang Wu	1632 - 1690	Qing dynasty	王武	w25w32
Wang Xian	Wang Hsien	active ca. 1736 - 1795	Qing dynasty	王巖	w25x24
Wang Ximeng	Wang Hsi-meng	active ca. 1096 - 1119, unrecorded	Song dynasty	王希孟	w25x22m29
Wang Xizhi	Wang Hsi-chih	303 - 379	Six dynasties	王羲之	w25x22z44
Wang Xuehao	Wang Hsüeh-hao	1754 - 1832	Qing dynasty	王學浩	w25x36h26
Wang Yansou	Wang Yen-sou	13th century, Northern Song	Song dynasty	王巖叟	w25y24s60
Wang Yi	Wang I	1333 - after 1362	Yuan dynasty	王繹	w25y28

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Wang Yu	Wang Yü	active ca. 1680 - 1729	Qing dynasty	王昱	w25y35
Wang Yuan	Wang Yuan	active ca. 1280 - 1350	Song dynasty	王淵	w25y37
Wang Yuanchu	Wang Yuan-ch'u	Qing dynasty	Qing dynasty	王元初	w25y37c45
Wang Yuanqi	Wang Yuan-ch'i	1642 - 1715	Qing dynasty	王原祁	w25y37q22
Wang Yun	Wang Yün	1652 - 1735	Qing dynasty	王雲	w25y39
Wang Zhen	Wang Chen	1868 - 1938	Modern	王震	w25z42
Wang Zheng	Wang Cheng	1866 - 1938	Modern	王振鵬	w25z43
Wang Zhenpeng	Wang Chen-p'eng	b. ca. 1280 - 1329	Yuan dynasty	王稚登	w25z42p29
Wang Zhideng	Wang Chih-t'eng	1535 - 1612	Ming dynasty	王稚登	w25z44c29
Wang Zhirui	Wang Chih-jui	Qing dynasty	Qing dynasty	汪之瑞	w25z44r35
Wang Zhirui	Wang Chih-jui	active ca. 1650	Qing dynasty	汪之瑞	w25z44r35
Wang Zhongli	Wang Chung-li	active ca. 1609 - 1622	Ming dynasty	王中立	w25z45i32
Wang Ziyuan	Wang Tzu-yüan	active 17th century	Qing dynasty	王子元	w25z57y37
Wei Jiuding	Wei Chiu-ting	active ca. 1350 - 1370	Yuan dynasty	衛九鼎	w26j24d36
Wei Jujing	Wei Chü-ching	16th century	Ming dynasty	魏居敬	w26j36j33
Wei Sheng	Wei Sheng	active 12th century	Song dynasty	衛升	w26s42
Wei Xian	Wei Hsien	active ca. 937 - 975	Five dynasties	衛賢	w26x24
Wei Yan	Wei Yen	active ca. 7th - 8th century	Tang dynasty	韋偃	w26y24
Wei Zhike	Wei Chih-k'o	active ca. 1620	Ming dynasty	魏之克	w26z44k27
Weichiyiseng	Wei-ch'i'h-i-seng	Second half 7th century	Tang dynasty	尉遲乙僧	w26z44y28
Wen	Wen	d. ca. 1295	Song dynasty	溫	w27
Wen (Riguan)	Wen Jih-kuan	late 13th century	Ming dynasty	溫 (日觀)	w27r28g38
Wen Boren	Wen Po-jen	1502 - 1575	Ming dynasty	文伯仁	w27b38r26
Wen Congjian	Wen Ts'ung-chien	1574 - 1648	Ming dynasty	文從簡	w27c56j26
Wen Dian	Wen Tien	1633 - 1704	Qing dynasty	文點	w27d33
Wen Ding	Wen Ting	1766 - 1852	Qing dynasty	文鼎	w27d36
Wen Jia	Wen Chia	1501 - 1583	Ming dynasty	文嘉	w27j25
Wen Peng	Wen P'eng	1498 - 1573	Ming dynasty	文彭	w27p29
Wen Shi	Wên Shih	15th century	Ming dynasty	文石	w27s43
Wen Shu	Wen Shu	1594 - 1634	Ming dynasty	文淑	w27s45
Wen Tai	Wen Tai	late 16th century	Ming dynasty	文臺	w27t23
Wen Tong	Wen T'ung	1018 - 1079	Song dynasty	文同	w27t36
Wen Yanbo	Wen Yen-po	1006 - 1097	Song dynasty	文彥博	w27y24b38
Wen Yuanshan	Wen Yüan-shan	1554 - 1589	Ming dynasty	文元善	w27y37s34
Wen Zheng	Wen Cheng	1500 - 1582 (?)	Ming dynasty	文正	w27z43
Wen Zhengming	Wen Cheng-ming	1470 - 1559	Ming dynasty	文徵明	w27z43m37
Wen Zhenheng	Wen Chen-heng	1585 - 1645	Ming dynasty	文震亨	w27z43h32
Wen Zhenmeng	Wen Chen-meng	1574 - 1636	Ming dynasty	文震孟	w27z43m29
Wen Zhi	Wen Chih	16th century ?	Ming dynasty	文止	w27z44
Weng Ling	Weng Ling	Qing dynasty	Qing dynasty	翁陵	w28l39
Weng Songnian	Weng Sung-nien	1647 - 1728	Qing dynasty	翁嵩年	w28s56n34
Weng Tonghuo	Weng T'ung-ho	1830 - 1904	Qing dynasty	翁同龢	w28t36h44
Wu Bin	Wu P'in	active ca. 1573 - 1620	Ming dynasty	吳彬	w32b36

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Wu Bing	Wu Ping	active ca. 1190 - 1194	Song dynasty	吴炳	w32b37
Wu Changshi	Wu Ch'ang-shih	1844 - 1927	Qing dynasty	吴昌硕	w32c35s43
Wu Dacheng	Wu Ta-ch'eng	1835 - 1902	Qing dynasty	吴大澂	w32d22c39
Wu Dan	Wu Tan	active ca. 1672 - 1689	Qing dynasty	吴丹	w32d24
Wu Daozi	Wu Tao-tzu	active ca. 710 - 760	Tang dynasty	吴道子	w32d26z57
Wu Gengsheng	Wu Keng-sheng	Period uncertain	Period uncertain	吴更生	w32g32s42
Wu Guan	Wu Kuan	active ca. 1348	Yuan dynasty	吴瓘	w32g38
Wu Gui	Wu Kuei	act. c. 18th century	Qing dynasty	吴桂	w32g42
Wu Guxiang	Wu Ku-hsiang	1848 - 1903	Qing dynasty	吴穀祥	w32g35x25
Wu Hong	Wu Hung	active ca. 1670 - 1680	Qing dynasty	吴宏	w32h33
Wu Hufan	Wu Hu-fan	1894 - 1968	Modern	吴湖帆	w32h35f23
Wu Jin	Wu Chin	active early 17th century	Ming dynasty	吴晋	w32j32
Wu Jin	Wu Chin	active late Ming - early Qing dynasty	Ming/Qing dynasty	吴晋	w32j32s
Wu Jin	Wu Chin	active ca. 1736 - 1795	Qing dynasty	吴晋	w32j32s
Wu Ju	Wu Chü	mid 12th century	Song dynasty	吴琚	w32j36
Wu Junchen	Wu Chün-ch'en	active ca. 1241 - 1252	Song dynasty	吴俊臣	w32j39c38
Wu Junqing	Wu Chün-ch'ing	1844 - 1927	Song dynasty	吴俊卿	w32j39q29
Wu Li	Wu Li	1632 - 1715	Modern	吴歷	w32l32
Wu Lin	Wu Lin	active ca. 1468	Qing dynasty	吴麟	w32l38
Wu Ling	Wu Ling	active ca. 1639 - 1671	Ming dynasty	吴令	w32l39
Wu Shan	Wu Shan	Period uncertain	Period uncertain	吴善	w32s34
Wu Shantao	Wu Shan-t'ao	active ca. 1639 - 1676	Qing dynasty	吴山涛	w32s34t26
Wu Shuming	Wu Shu-ming	probably Southern Song dynasty, unrecorded	prob. Song dynasty	吴叔明	w32s45m37
Wu Song	Wu Sung	Qing dynasty	Qing dynasty	吴松	w32s56
Wu Taisu	Wu T'ai-su	14th century, Yuan dynasty	Yuan dynasty	吴太素	w32t23s57
Wu Tinghui	Wu T'ing-hui	14th century	Yuan dynasty	吴廷晖	w32t35h42
Wu Wei	Wu Wei	1459 - 1508	Ming dynasty	吴伟	w32w26
Wu Weiye	Wu Wei-yeh	1609 - 1671	Qing dynasty	吴伟业	w32w26y27
Wu Xian	Wu Hsien	Ming dynasty	Ming dynasty	吴憲	w32x24
Wu Yi	Wu I	active ca. 1638	Ming dynasty	吴易	w32y28
Wu Yixian	Wu I-hsien	first half 16th century, unrecorded	Ming dynasty	吴亦僊	w32y28x24
Wu Yuanyu	Wu Yüan-yü	active ca. 1080 - 1104	Song dynasty	吴元瑜	w32y37y35
Wu Yuanzhi	Wu Yüan-chih	active ca. 1190 - 1196	Song dynasty	武元直	w32y37z44
Wu Zhen	Wu Chen	1280 - 1354	Yuan dynasty	吴镇	w32z42
Wu Zhen	Wu Chen	active ca. 1573 - 1627	Ming dynasty	吴振	w32z42s
Wu Zhi	Wu Chih	b. ca. second half 17th century	Qing dynasty	吴止	w32z44
Wu Zhuo	Wu Cho	1280 - 1354	Ming dynasty	吴焯	w32z56
Wu Zongyuan	Wu Tsung-yüan	active early 11th century, d. 1050	Song dynasty	武宗元	w32z58y37
Wuzhun	Wu-chun	ca. 1175 - 1249	Song dynasty	無準	w32z55
Wuzhun Heshang	Wu-chun Ho-shang	1175 - 1249	Song dynasty	無準和尚	w32z55h27
Xi Gang	Hsi Kang	1746 - 1816	Qing dynasty	奚岡	x22g25
Xia Bing	Hsia Ping	active ca. 1368 - 1415	Ming dynasty	夏昞	x23b37
Xia Chang	Hsia Ch'ang	1388 - 1470	Ming dynasty	夏昶	x23c35

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Xia Gui	Hsia Kuei	active first half 13th century	Song dynasty	夏珪	x23g42
Xia Shen	Hsia Shen	active mid 13th century	Song dynasty	夏森	x23s39
Xia Sheng	Hsia Sheng	1127 - 1279	Song dynasty	夏森?	x23s42
Xia Shuwen	Hsia Shu-wen	Yuan dynasty, unrecorded	Yuan dynasty	夏叔文	x23s45w27
Xia Yong	Hsia Yung	active 14th century	Yuan dynasty	夏永	x23y33
Xiang Dexin	Hsiang Te-hsin	1623 - 1665	Ming dynasty	項德新	x25d27x28
Xiang Kongzhang	Hsiang K'ung-chang	1597 - 1658	Ming dynasty	項孔彰	x25k32z36
Xiang Shen	Hsiang Shen	17th - 18th century	Qing dynasty	項紳	x25s39
Xiang Shengmo	Hsiang Sheng-mo	1597 - 1658	Ming dynasty	項聖謨	x25s42m39
Xiang Yuanbian	Hsiang Yüan-pien	1525 - 1590	Ming dynasty	項元汴	x25y37b33
Xianyu Shu	Hsien-yü Shu	1257 - 1303	Yuan dynasty	鮮于樞	x24y35s45
Xianzong, Emperor	Hsien-tsung	1448 - 1487 (r. 1464 - 1465)	Ming dynasty	憲宗	x24z58
Xiao Chen	Hsiao Ch'en	active ca. 1680 - 1710	Qing dynasty	蕭晨	x26c38
Xiao Chu	Hsiao Ch'ü	ca. 1622	Ming dynasty	蕭?	x26c45
Xiao Haishan	Hsiao Hai-shan	Ming dynasty, unrecorded	Ming dynasty	蕭海山	x26h23s34
Xiao Rong	Hsiao Jung	active ca. 1030 - 1055	Song dynasty	蕭融	x26y33
Xiao Yuetan	Hsiao Yueh-t'an	Yuan dynasty	Yuan dynasty	蕭月潭	x26y38i24
Xiao Yuncong	Hsiao Yün-ts'ung	1596 - 1673	Qing dynasty	蕭雲從	x26y39c56
Xiao Zhao	Hsiao Chao	active ca. 1130 - 1160	Song dynasty	蕭照	x26z57
Xie Bin	Hsieh Pin	active ca. 1650 - 1670	Qing dynasty	謝彬	x27b36
Xie Bocheng	Hsieh Po-ch'eng	1296 - 1370	Ming dynasty	謝伯誠	x27b38c39
Xie Cheng	Hsieh Ch'eng	1612 - 1666	Ming dynasty	謝成	x27c39
Xie Dianyou	Hsieh T'ien-yu	active early 17th century	Qing dynasty	謝環	x27d33y34
Xie Huan	Hsieh Huan	d. after 1452	Ming dynasty	謝環	x27h38
Xie Jin	Hsieh Chin	active ca. 1560	Ming dynasty	謝晉	x27j32
Xie Kejia	Hsieh K'e-chia	late 12th century, Northern Sung	Song dynasty	謝克家	x27k27j25
Xie Lansheng	Hsieh Lan-sheng	1760 - 1831	Qing dynasty	謝蘭生	x27l24s42
Xie Shichen	Hsieh Shih-ch'en	1487 - after 1559	Ming dynasty	謝時臣	x27s43c38
Xie Sui	Hsieh Sui	active ca. 1770	Qing dynasty	謝遂	x27s59
Xie Tingxun	Hsieh T'ing-hsün	active ca. 1426 - 1452	Ming dynasty	謝廷循	x27t35x37
Xie Xuan	Hsieh Hsüan	active ca. 1700 - 1732	Qing dynasty	謝宣	x27x35
Xijinjushi	Hsi-chin-chu-shih	Late Song dynasty	Song dynasty	西金居士	x22j32j36
Xing Cijing	Hsing Tz'u-ching	late 16th - early 17th century	Ming dynasty	邢慈靜	x29c55j33
Xing Tong	Hsing T'ung	1551 - 1612	Ming dynasty	邢侗	x29t36
Xu Ben	Hsü Pen	active ca. 1374 - d. 1403	Ming dynasty	徐賁	x34b28
Xu Chongsi	Hsü Ch'ung-ssu	11th century	Song dynasty	徐崇嗣	x34c43s55
Xu Daoning	Hsü Tao-ning	active ca. 1000 - 1066	Song dynasty	許道寧	x34d26n39
Xu Di	Hsü Ti	active ca. 11th century	Song dynasty	許迪	x34d32
Xu Fang	Hsü Fang	1622 - 1694	Qing dynasty	徐枋	x34f24
Xu Hao	Hsü Hao	late 8th century	Tang dynasty	徐浩	x34h26
Xu Jian	Hsü Chien	1712 - 1798	Qing dynasty	徐堅	x34j26
Xu Jing	Hsü Ching	Qing dynasty	Qing dynasty	許敬	x34j33
Xu Kuan	Hsü Kuan	17th - 18th century	Qing dynasty	徐寬	x34k37

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Xu Lin	Hsü Lin	active ca. 1510 - 1550	Ming dynasty	徐霖	x34i38
Xu Shichang	Hsü Shih-ch'ang	active 2nd half of 12th century	Song dynasty	徐世昌	x34s43c35
Xu Wei	Hsü Wei	1521 - 1593	Ming dynasty	徐渭	x34w26
Xu Xi	Hsü Hsi	d. before 975	Five dynasties	徐熙	x34x22
Xu Yang	Hsü Yang	active ca. 1760	Qing dynasty	徐揚	x34y25
Xu Yi	Hsü I	1599 - 1669	Ming dynasty	許儀	x34y28
Xu Yong "Laoren"	Hsü Yung "Lao-jen"	active ca. 1662 - 1722	Qing dynasty	許永	x34y33
Xu Zai	Hsü Tsai	active ca. 1650 - 1670	Qing dynasty	許宰	x34z23
Xu Zhi	Hsu Chih	Qing dynasty	Qing dynasty	徐智	x34z44
Xuan Zhao	Hsüan Chao	Yuan dynasty	Yuan dynasty	宣昭	x35z37
Xuande, Emperor	Hsüan-te	685 - 762 (r. 712 - 755)	Tang dynasty	宣宗	x35z58t
Xuanzong, Emperor	Hsüan-tzung	685 - 762 (r. 712 - 755)	Tang dynasty	宣宗	x35z58m
Xuanzong, Emperor (Xuan)	Hsüan-tzung (Hsüan-te)	1393 - 1435 (r. 1426 - 1435)	Ming dynasty	宣宗	x36m37y28
Xue Mingyi	Hsüeh Ming-i	active early 16th century	Ming dynasty	薛明益	x36s36p29
Xue Shaopeng	Hsüeh Shao-p'eng	late 11th century - early 12th century	Song dynasty	薛紹彭	x36s57s57
Xue Susu (Xue Wu)	Hsüeh Su-su (Hsüeh Wu)	1564 - 1637	Ming dynasty	薛素素 (薛五)	x36w32
Xue Wu	Hsüeh Wu	1564 - 1637	Ming dynasty	薛五	x36w32
Xuechuang	Hsüeh-ch'uang	active ca. 1340 - 1350	Yuan dynasty	雪窗/SEE 普明	x36c49
Xuejian	Hsüeh-chien	Yuan dynasty	Yuan dynasty	雪澗	x36j26
Xugu	Hsü-ku	1825 - 1896	Qing dynasty	虛谷	x34g35
Ya Lidouzai	Ya Li-tou-tsai	Yuan dynasty	Yuan dynasty	閻次平	y22i32d39
Yan Ciping	Yen Tz'u-p'ing	active ca. 1164 - 1181	Song dynasty	閻次平	y24c55p37
Yan Ciyu	Yen Tz'u-yü	active ca. 1164	Song dynasty	閻次子	y24c55y35
Yan Hui	Yen Hui	active ca. 13th century - 14th century	Yuan dynasty	顏輝	y24h42
Yan Liben	Yen Li-pen	600 - 674	Tang dynasty	閻立本	y24i32b28
Yan Lide	Yen Li-te	7th century	Tang dynasty	閻立德	y24i32d27
Yan Shengsun	Yen Sheng-sun	1623 - 1702	Qing dynasty	嚴繩孫	y24s42s62
Yan Su	Yen Su	961 - 1040	Song dynasty	燕肅	y24s57
Yan Wengui	Yen Wen-kuei (Yen Kuei)	late 10th century	Song dynasty	燕文貴	y24w27g42
Yan Zhizhi	Yen Chih-chih	13th century	Song dynasty	顏直之	y24z44z44
Yang Buzhi	Yang Pu-chih	17th century	Qing dynasty	楊補之	y25b39z44
Yang Buzhi	Yang Pu-chih	1098 - 1169	Song dynasty	楊補之	y25b39z445
Yang Hui	Yang Hui	unidentified, probably late Yuan	Yuan dynasty	楊輝	y25h42
Yang Ji	Yang Chi	early Ming dynasty	Ming dynasty	楊基	y25j24
Yang Jin	Yang Chin	1644 - after 1726	Qing dynasty	楊晉	y25j32
Yang Lanli	Yang Lan-li	Period uncertain	Period uncertain	楊	y25i24i32
Yang Meizi	Yang Mei-tzu	1162 - 1232	Song dynasty	楊妹子	y25m27z57
Yang Sheng	Yang Sheng	active ca. 714 - 742	Tang dynasty	楊昇	v25s42
Yang Shixian	Yang Shih-hsien	ca. 1120 - 1160	Song dynasty	楊士賢	y25s43x24
Yang Sun	Yang Sun	dated 1483	Ming dynasty	(楊)孫	y25s62
Yang Weicong	Yang Wei-ts'ung	early Qing dynasty	Qing dynasty	楊維聰	y25w26c56
Yang Weizhen	Yang Wei-chen	1296 - 1370	Yuan dynasty	楊維楨	y25w26z42
Yang Wencong	Yang Wen-ts'ung	1597 - 1645	Ming dynasty	楊文聰	y25w27c56

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Yang Xunji	Yang Hsün-chi	1456 - 1544	Ming dynasty	楊循吉	y25x37j24
Yao Dehou	Yao Te-hou	Ming dynasty, unrecorded	Ming dynasty	姚德厚	y26d27h34
Yao Guangxiao	Yao Kuang-h'siao	1335 - 1419	Ming dynasty	姚廣孝	y26g39x26
Yao Shou	Yao Shou	1423 - 1495	Ming dynasty	姚綬	y26s44
Yao Song	Yao Sung	active ca. 1700	Qing dynasty	姚宋	y26s56
Yao Tingmei	Yao T'ing-mei	active mid 14th century	Yuan dynasty	姚廷美	y26t35m27
Yao Yunzai	Yao Yün-tsai	active ca. 1576 - 1641	Ming dynasty	姚允在	y26y39z23
Ye Guang	Yeh Kuang	16th century	Ming dynasty	葉廣	y27g39
Ye Qingchen	Yeh Ch'ing-ch'en	active ca. 1041 - 1093	Song dynasty	葉清臣	y27q29c38
Ye Xiaoyan	Yeh Hsiao-yen	active ca. 1253 - 1258	Song dynasty	葉肖巖	y27x26y24
Ye Xin	Yeh Hsin	active ca. 1661	Qing dynasty	葉欣	y27x28
Yeluchuai	Yeh-lü-ch'u-ts'ai	1190 - 1244	Song dynasty	耶律楚材	y27l45c45
Yi Bingshou	I Ping-shou	1754 - 1815	Qing dynasty	伊秉綬	y28b37s44
Yi Hai	I Hai	active ca. 1720 - 1750	Qing dynasty	伊海	y28h23
Yi Jingtiao	I Ching-t'ao	Qing dynasty	Qing dynasty	易景陶	y28j33t26
Yi Yuanji	I Yüan-chi	active ca. 1064 - 1067	Song dynasty	易元吉	y28y37q22
Yian	I-an	active early 14th century, unidentified	Yuan dynasty	一庵	y28a4
Yin Hong	Yin Hung	late 15th - early 16th century	Ming dynasty	殷宏	y29h33
Yintuoluo	Yin-t'o-lo	active second half 13th century	Yuan dynasty	因陀羅	y29t44l48
Yiran	I-jan	1601 - 1688	Qing dynasty	逸翥	y28r22
Yong Ning	Yung Ning	Yuan dynasty - Ming dynasty	Ming dynasty	永寧	y33n39
Yong Rong	Yung Jung	Qing dynasty	Qing dynasty	永瑢	y33r29
Yong Zhong	Yung Chung	d. ca. 1330	Yuan dynasty	永中	y33z45
Yongtian	Yung-t'ien	14th century, unrecorded	Yuan dynasty	用田	y33t32
You Ji	Yü Chi	1272 - 1322	Yuan dynasty	虞集	y34j24
You Junyong	Yu Chün-yung	active ca. 1573 - 1619	Ming dynasty	有君榮	y34j39y33
You Qiu	Yü Ch'iu	active ca. 1570 - 1590	Ming dynasty	尤求	y34q33
You Zhongyan	Yu Chung-yen	Qing dynasty	Qing dynasty	俞衷言	y34z45y24
You Zhongyi	Yu Chung-i	Qing dynasty	Qing dynasty	俞衷一	y34z45y28
Yu Chengxian	Yü Ch'eng-hsien	unrecorded	Period uncertain	宇成憲	y35c39x24
Yu He	Yü Ho	14th century	Ming dynasty	俞和	y34h27
Yu Hui	Yü Hui	Qing dynasty	Qing dynasty	俞惠	y35h42
Yu Ji	Yü Chi	1738 - 1823	Qing dynasty	余集	y35j24
Yu Que	Yü Ch'üeh	1303 - 1358	Yuan dynasty	余闕	y34q33
Yu Ren	Yü Jen	16th century	Ming dynasty	余人	y35r26
Yu Xing	Yü Hsing	active ca. 1736 - 1795	Qing dynasty	余省	y35x29
Yu Zhiding	Yü Chih-ting	1647 - 1705	Qing dynasty	禹之鼎	y35z44d36
Yu Ziming	Yü Tze-ming	ca. 13th century, Song dynasty	Song dynasty	於子明	y35z27m37
Yuan Gai	Yuan Kai	Period uncertain	Period uncertain	袁凱	y37g23
Yuan Jiang	Yüan Chiang	active ca. 1723 - 1743	Qing dynasty	袁江	y37j27
Yuan Jiao	Yüan Chiao	1267 - 1327	Yuan dynasty	袁詵	y37j28
Yuan Liru	Yüan Li-ju	active ca. 1253 - 1258	Song dynasty	袁立儒	y37l32r33

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Yuan Shangtong	Yüan Shang-t'ung	1570 - after 1661	Ming dynasty	袁尚統	y37s35i36
Yuan Yao	Yüan Yao	active ca. 1744 - 1755	Qing dynasty	袁耀	y37y26
Yue Hu	Yüeh Hu	Period uncertain	Yuan dynasty	月壺	y28h35
Yue Zheng	Yüeh Cheng	1418 - 1473	Ming dynasty	岳正	y38z43
Yujian	Yü-chien	active mid 13th century	Song dynasty	玉潤	y35j26
Yun Jiang	Yün Chiang	13th century - 14th century	Yuan dynasty		y39j27
Yun Qian	Yün Ch'ien	Period uncertain	Period uncertain		y39q24
Yun Shouping	Yün Shou-p'ing	1633 - 1690	Qing dynasty	惲壽平	y39s44p37
Yun Xi	Yün Hsi	Qing dynasty	Qing dynasty	允禧	y39x22
Yun Xiang	Yün Hsiang	1586 - 1655	Ming dynasty	惲向	y39x25
Yunke	Yün-k'o	18th century	Qing dynasty	韻可	y39k27
Yuren	Yü-jen	18th century	Qing dynasty		y35r26
Zeng Yandong	Tseng Yen-tung	active ca. 1780 - 1820	Qing dynasty	曾衍東	z32y24d38
Zeng Youhe	Tseng Yu-ho	1923 -	Modern period	曾幼荷	z32y34h27
Zha Shibiao	Cha Shih-piao	1615 - 1698	Qing dynasty	查士標	z33s43b34
Zhai Dakun	Chai Ta-k'un	active ca. 1770 - 1804	Qing dynasty	翟大坤	z34d22k42
Zhai Jichang	Chai Chi-ch'ang	ca. 1770 - 1817	Qing dynasty	翟繼昌	z34j24c35
Zhan Jingfeng	Chan Ching-feng	1520 - 1602	Ming dynasty	詹景鳳	z35j33f27
Zhan Ziqian	Chan Tzu-ch'ien	active ca. 581 - 609	Sui dynasty	展子虔	z35z57q24
Zhang Bi	Chang Pi	1425 - 1487	Ming dynasty	張弼	z36b32
Zhang Cai	Chang Ts'ai	active ca. 1670	Qing dynasty	章采	z36c23
Zhang Chenglong	Chang Ch'eng-lung	active first half 17th century	Ming dynasty	張成龍	z36c36i43
Zhang Chi	Chang Ch'ih	Ming dynasty	Ming dynasty	張音也	z36c42
Zhang Chong	Chang Ch'ung	1628 - 1651	Ming dynasty	張紳	z36c43
Zhang Cining	Chang Tz'u-ning	1743 - after 1817	Qing dynasty	張賜寧	z36c55n39
Zhang Cunren	Chang Ts'un-jen	active ca. 1567 - 1620	Ming dynasty	張存仁	z36c63r26
Zhang Daowu (Zhang)	Chang Tao-wu	18th century	Qing dynasty	張道澀	z36d26w32
Zhang Daqian	Chang Ta-ch'ien	1899 - 1983	Modern	張大千	z36d22q24
Zhang Dunli (Zhang Xunli)	Chang Tun-li (Chang)	active ca. 1190 - 1194	Song dynasty	張敦禮	z36d45i32
Zhang Fangping	Chang Fang-p'ing	1007 - 1091	Song dynasty	張方平	z36f24p37
Zhang Fangru	Chang Fang-ju	Yuan dynasty, unrecorded	Yuan dynasty	張芳汝	z36f24r33
Zhang Feng	Chang Feng	active ca. 1645 - 1674	Qing dynasty	張風	z36f27
Zhang Fu	Chang Fu	1403 - 1490	Ming dynasty	張復(復陽)	z36f32
Zhang Fu	Chang Fu	1546 - after 1631	Ming dynasty	張復(元春)	z36f325
Zhang Geng	Chang Keng	1685 - 1760	Qing dynasty	張庚	z36g32
Zhang Gu	Chang Ku	active ca. 1640 - 1660	Qing dynasty	章谷	z36g35
Zhang Gu	Chang Ku	active ca. 1796 - 1820	Qing dynasty	張固	z36g355
Zhang Hong	Chang Hung	1580 - after 1660	Ming dynasty	張宏	z36h33
Zhang Jisu	Chang Chi-su	active ca. 1610 - 1676	Qing dynasty	張積素	z36j24s57
Zhang Lin	Chang Lin	active ca. 18th - 19th century	Qing dynasty		z36l38
Zhang Ling	Chang Ling	active ca. 1511?	Ming dynasty	張靈	z36l39
Zhang Lu	Chang Lu	ca. 1464 - ca. 1538	Ming dynasty	張路	z36l45

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NAME (PINYIN)	NAME (WADE-GILES)	DATE	ERA	NAME (CHINESE)	CUTTER#
Zhang Mao	Chang Mao	active ca. 1190 - 1204	Song dynasty	張茂	z36m26
Zhang Mu	Chang Mu	1607 - after 1687	Qing dynasty	張穆	z36m43
Zhang Ning	Chang Ning	active ca. 1454	Ming dynasty	張甯	z36n39
Zhang Peidun	Chang P'ei-tun	1772 - after 1842	Qing dynasty	張培敦	z36p27d45
Zhang Pengchong	Chang P'êng-ch'ung	1688 - 1745	Qing dynasty	張鵬冲	z36p29c43
Zhang Qian	Chang Ch'ien	active ca. 1540 - 1570	Ming dynasty	張乾	z36q24
Zhang Qianfu	Chang Ch'ien-fu	active mid 17th century	Qing dynasty	張潛夫	z36q24f32
Zhang Qihan	Chang Ch'i-han	Period uncertain	Period uncertain	張齊翰	z36q22h24
Zhang Qizu	Chang Ch'i-tsu	active ca. 1604	Ming dynasty	張啟祖	z36q22z62
Zhang Ruiyu	Chang Jui-t'u	ca. 1659 - after 1644	Ming dynasty	張瑞圖	z36r35i38
Zhang Ruoai	Chang Jo-ai	1713 - 1746	Qing dynasty	張若霽	z36r37a3
Zhang Sengyou	Chang Seng-yu	active ca. 500 - 550	6 Dyn.	張僧繇	z36s29y34
Zhang Shangying	Chang Shang-ying	1043 - 1121	Song dynasty	張商英	z36s35y32
Zhang Shaolin	Chang Shao-lin	1808 - after 1882	Qing dynasty	張紹麟	z36s36i38
Zhang Sheng	Chang Sheng	active ca. 1690	Qing dynasty	章聲	z36s42
Zhang Shengwen	Chang Sheng-wen	active early 13th century	Song dynasty	張勝溫	z36s42w27
Zhang Shouzhong (Zhang)	Chang Shou-chung	active mid 14th century, Yuan dynasty	Yuan dynasty	張守中(忠)	z36s44h33
Zhang Shu	Chang Shu	active ca. 1623	Ming dynasty	張淑	z36s45
Zhang Shunzi	Chang Shun-tzu	active ca. 1330 - 1350	Yuan dynasty	張舜咨	z36s53z57
Zhang Sigong	Chang Ssu-kung	Northern Song	Song dynasty	張思恭	z36s55g33
Zhang Sun	Chang Sun	active ca. 14th century	Ming dynasty	張遜	z36s62
Zhang Tai	Chang T'ai	mid 15th century	Ming dynasty	張泰(享父)	z36t23
Zhang Wu	Chang Wu	active ca. 1336 - 1364	Yuan dynasty	張渥	z36w32
Zhang Xuan	Chang Hsüan	active ca. 713 - 741	Tang dynasty	張萱	z36x35
Zhang Xueceng	Chang Hsüeh-ts'eng	active ca. 1630 - 1650	Qing dynasty	張學曾	z36x36c29
Zhang Xunli	Chang Hsün-li	active ca. 1190 - 1194	Song dynasty	張訓禮	z36x37i32
Zhang Yanfu	Chang Yen-fu	mid 14th century	Yuan dynasty	張彥輔	z36y24f32
Zhang Yi	Chang I	active ca. 1225 - 1264	Song dynasty	張翼	z36y28
Zhang Yin	Chang Yin	1761 - 1829	Qing dynasty	張崧	z36y29
Zhang Youchu	Chang Yü-ch'u	d. 1410	Ming dynasty	張宇初	z36y34c45
Zhang Yu	Chang Yü	1277 - 1348	Yuan dynasty	張雨	z36y35
Zhang Yu	Chang Yü	1734 - 1803	Qing dynasty	張啟	z36y36
Zhang Yuan	Chang Yüan	active ca. 1320	Yuan dynasty	張遠	z36y37
Zhang Yuan	Chang Yuan	1899 - 1983	Modern	張爰	z36y375
Zhang Yuanshi	Chang Yüan-shih	active ca. 1570	Ming dynasty	張元士	z36y37s43
Zhang Yuehu	Chang Yüeh-hu	active late Song - Yuan, unrecorded	Yuan dynasty	張月壺	z36y38h35
Zhang Zhiwan	Chang Chih-wan	Qing dynasty	Qing dynasty	張之萬	z36z44w24
Zhang Zhong	Chang Chung	active mid 14th century, Ming dynasty	Ming dynasty	張中	z36z45
Zhang Zhu	Chang Chu	1287 - 1368	Yuan dynasty	張翥	z36z47
Zhang Ziduan	Chang Tse-tuan	active early 12th century	Song dynasty	張擇端	z36z57d43
Zhang Zongcang	Chang Tsung-ts'ang	1686 - 1756	Qing dynasty	張宗蒼	z36z58c25
Zhao Bei	Chao Pei	active ca. 1595-1619	Ming dynasty	趙備	z37b27
Zhao Bian	Chao Pien	1008 - 1084	Song dynasty	趙抃	z37b33

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NAME (PINYIN)	NAME (WADE-GILES)	DATE	ERA	NAME (CHINESE)	CUTTER#
Zhao Binqwen	Chao Ping-wen	1159 - 1232	Song dynasty	趙秉文	z37b37w27
Zhao Boju	Chao Po-chü	active ca. 1150	Song dynasty	趙伯駒	z37b38j36
Zhao Bosu	Chao Po-su	1124 - 1182	Song dynasty	趙伯驥	z37b38s57
Zhao Chang	Chao Ch'ang	active early 11th century	Song dynasty	趙昌	z37c35
Zhao Chen	Chao Ch'en	Period uncertain	Period uncertain		z37c38
Zhao Daheng	Chao Ta-heng	active mid 12th century	Song dynasty	趙大亨	z37d22h32
Zhao Danian	Chao Ta-nien	active ca. 1070 - 1100	Song dynasty	趙大年 (趙令穰)	z37d22n34
Zhao Dian	Chao Tien	Period uncertain	Period uncertain	趙甸	z37d33
Zhao Gan	Chao Kan	active ca. 961 - 975	Five dynasties	趙幹	z37g24
Zhao Guangfu	Chao Kuang-fu	active ca. 960 - 975	Song dynasty	趙光輔	z37g39f32
Zhao Hao	Chao Hao	1881 - 1949	Modern	趙浩	z37h26
Zhao Kexiong	Chao K'o-hsiung	Northern Song	Song dynasty	趙克夔	z37k27x32
Zhao Kui	Chao K'uei	1186 - 1266	Song dynasty	趙葵	z37k39
Zhao Lin	Chao Lin	d. ca. 1367	Song dynasty	趙麟	z37l38
Zhao Lingrang (Zhao)	Chao Ling-jang (Chao Ta-)	active ca. 1070 - 1100	Song dynasty	趙令穰 (趙大年)	z37l39r23
Zhao Lingzhi	Chao Ling-chih	late 11th century	Song dynasty	趙令時	z37l39z44
Zhao Mengfu	Chao Meng-fu	1254 - 1322	Yuan dynasty	趙孟頫	z37m29f32
Zhao Mengjian	Chao Meng-chien	1199 - 1295	Song dynasty	趙孟堅	z37m29j26
Zhao Mengyou	Chao Meng-yu	b. ca. 1241	Yuan dynasty	趙孟	z37m29y34
Zhao Mengyu	Chao Meng-yü	ca. 1264 - 1321	Yuan dynasty	趙孟籲	z37m29y35
Zhao Mingshan	Chao Ming-shan	1793 - 1846	Qing dynasty	招銘山	z37m29s34
Zhao Qi	Chao Ch'i	active ca. 1488 - 1505	Ming dynasty	趙麒	z37q22
Zhao Qi	Chao Ch'i	1238 - 1306	Yuan dynasty	趙淇	z37q225
Zhao Shilei	Chao Shih-lei	active ca. 1098 - 1150	Song dynasty	趙士雷	z37s43i28
Zhao Xiao	Chao Hsiao	18th century	Qing dynasty	趙曉	z37x26
Zhao Xiyuan	Chao Hsi-yüan	14th century	Yuan dynasty	趙希遠	z37x22y37
Zhao Xun	Chao Hsun	Ming dynasty	Ming dynasty	趙洵	z37x37
Zhao Yan	Chao Yen	d. 922	Five dynasties	趙巖	z37y24
Zhao Yong	Chao Yung	ca. 1289 - ca.1362	Yuan dynasty	趙雍	z37y33
Zhao Yuan	Chao Yuan	active ca. 1360 - 1375	Yuan dynasty	趙原	z37y37
Zhao Yuanzhang	Chao Yuan-chang	late 10th century	Song dynasty	趙元長	z37y37z36
Zhao Zhe	Chao Che	second half 16th century	Ming dynasty	趙浙	z37z38
Zhao Zhiqian	Chao Chih-ch'ien	1829 - 1884	Qing dynasty	趙之謙	z37z44q24
Zhao Zhong	Chao Chung	active second half 14th century	Yuan dynasty	趙衷	z37z45
Zhao Zonghan	Chao Tsung-han	d. 1109	Song dynasty	趙宗漢	z37z58h24
Zhao Zuo	Chao Tso	active ca. 1600 - 1630	Ming dynasty	趙左	z37z66
Zhen Zhao	Ch'en Ch'ao	Qing dynasty	Qing dynasty		z42z37
Zheng Dianxian	Cheng Tien-hsien	active late 15th	Ming dynasty	鄭顛仙	z43d33x24
Zheng Fashi	Cheng Fa-shih	active late 6th century	Six dynasties	鄭法士	z43f22s43
Zheng Fu	Cheng Fu	1622 - 1693	Qing dynasty	鄭夔	z43f32
Zheng Min	Cheng Min	active ca. 1670	Qing dynasty	鄭旼	z43m36
Zheng Qi	Cheng Ch'i	17th century	Qing dynasty	鄭圻	z43q22
Zheng Shi	Cheng Shih	Ming dynasty	Ming dynasty	鄭石	z43s43

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Zheng Sixiao	Cheng Ssu-hsiao	active ca. 1240 - 1310	Yuan dynasty	鄭思肖	Z43s55x26
Zheng Song	Cheng Sung	active late 17th century	Qing dynasty	鄭松	Z43s56
Zheng Wu	Cheng Wu	Period uncertain	Yuan dynasty	正悟	Z43w32
Zheng Xi	Cheng Hsi	active ca. 1350	Yuan dynasty	鄭禧	Z43x22
Zheng Xie	Cheng Hsieh	1693 - 1765	Qing dynasty	鄭燮	Z43x27
Zheng Xuan	Cheng Hsüan	17th century	Qing dynasty	程軒	Z43x35
Zheng Yi	Cheng I	early to mid 17th century	Ming dynasty	鄭沂	Z43y28
Zheng Zhong	Cheng Chung	1565 - 1630	Ming dynasty	鄭重	Z43z45
Zhiweng	Chih-weng	active early 13th century	Song dynasty	直翁	Z44w28
Zhong Xing	Chung Hsing	1574 - 1624	Ming dynasty	鍾惺	Z45x29
Zhong Yuanrun	Chung Yuan-Jun	16th - 17th century	Ming dynasty		Z45y37r36
Zhongren	Chung-jen	d. 1123	Song dynasty	仲仁	Z45r26
Zhou Bai	Chou Pai	Yuan dynasty	Yuan dynasty	周白	Z46b23
Zhou Boqi	Chou Po-ch'i	1291 - 1369	Yuan dynasty	周伯琦	Z46b38q22
Zhou Bowen	Chou Po-wen	1275 - 1369	Yuan dynasty	周伯溫	Z46b38w27
Zhou Chen	Chou Ch'en	active ca. 1500 - 1535	Ming dynasty	周臣	Z46c38
Zhou Danshi	Chou Tan-shih	Yuan dynasty	Yuan dynasty	周丹士	Z46d24s43
Zhou Daoxing	Chou Tao-hsing	1573 - 1620	Ming dynasty	周道行	Z46d26x29
Zhou Di	Chou Ti	active mid 14th century	Ming dynasty	周砥	Z46d32
Zhou Dongqing	Chou Tung-ch'ing	active late Song - early Yuan	Yuan dynasty	周東卿	Z46d38q29
Zhou Fang	Chou Fang	730 - 800	Tang dynasty	周防	Z46f24
Zhou Hao	Chou Hao	1675 - 1763	Qing dynasty	周灝	Z46h26
Zhou Huan	Chou Huan	Period uncertain	Period uncertain	周寰	Z46h38
Zhou Jichang	Chou Chi-ch'ang	active ca. 1160 - 1188	Song dynasty	周季常	Z46j24c35
Zhou Kun	Chou K'un	mid 18th century	Qing dynasty	周?	Z46k42
Zhou Li	Chou Li	active ca. 1740	Qing dynasty	周立	Z46l32
Zhou Li	Chou Li	active ca. 1800	Qing dynasty	周立	Z46l325
Zhou Lianggong	Chou Liang-kung	1612 - 1672	Qing dynasty	周亮工	Z46l35g33
Zhou Long	Chou Lung	active ca. 1620 - 1640	Ming dynasty	周龍	Z46l43
Zhou Ming	Chou Ming	Qing dynasty	Qing dynasty	周銘	Z46m37
Zhou Quan	Chou Ch'üan	15th century	Ming dynasty	周全	Z46q35
Zhou Shunchang	Chou Shun-ch'ang	1584 - 1626	Ming dynasty	周順昌	Z46s53c35
Zhou Tang	Chou T'ang	1806 - 1876	Qing dynasty	周棠	Z46t25
Zhou Tianqiu	Chou T'ien-ch'iu	1514 - 1595	Ming dynasty	周天球	Z46t32q33
Zhou Wei	Chou Wei	active ca. 1368 - 1398	Ming dynasty	周位	Z46w26
Zhou Weiqin	Chou Wei-ch'in	active ca. 1798	Qing dynasty	周?	Z46w26q28
Zhou Wenjing	Chou Wen-ching	active ca. 1430 - 1460	Ming dynasty	周文靖	Z46w27j33
Zhou Wenju	Chou Wen-chü	active ca. 961 - 975	Five dynasties	周文炬	Z46w27j36
Zhou Wenzhi	Chou Wen-chih	d. 1334	Yuan dynasty	周文質	Z46w27z44
Zhou Xun	Chou Hsun	17th century	Qing dynasty	周璿	Z46x37
Zhou Yong	Chou Yung	1476 - 1547	Ming dynasty	周用	Z46y33
Zhou Zan	Chou Tsan	Period uncertain	Period uncertain	周瓚	Z46z24
Zhou Zhimian	Chou Chih-mien	active ca. 1580 - 1610	Ming dynasty	周之冕	Z46z44m33

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Zhou Zhuan	Chou Chuan	active ca. 17th century	Qing dynasty		Z46z52
Zhu Bang	Chu Pang	active ca. 1522 - 1566	Ming dynasty	朱邦	Z47b25
Zhu Chang	Chu Ch'ang	early Qing dynasty	Qing dynasty	祝昌	Z47c35
Zhu Cizhong	Chu Tz'u-chung	active ca. 12th century	Song dynasty	祝次仲	Z47c55h33
Zhu Da	Chu Ta	1626 - 1705	Qing dynasty	朱奩	Z47d22
Zhu Derun	Chu Te-jun	1294 - 1365	Yuan dynasty	朱德潤	Z47d27r36
Zhu Duan	Chu Tuan	active ca. 1506 - 1521	Ming dynasty	朱端	Z47d43
Zhu Fei	Chu Fei	active ca. 1368 - 1398	Ming dynasty	朱芾	Z47f25
Zhu Guangpu	Chu Kuang-p'u	mid Song dynasty	Song dynasty	朱光普	Z47g39p42
Zhu Hanzhi	Chu Han-chih	17th century	Qing dynasty	朱翰之	Z47h24z44
Zhu Jun	Chu Chün	ca. 1620	Ming dynasty	朱?	Z47j39
Zhu Lang	Chu Lang	active ca. 1540	Ming dynasty	朱朗	Z47l25
Zhu Lu	Chu Lu	1533 - 1632	Ming dynasty	朱鷺	Z47l45
Zhu Lun	Chu Lun	Ming dynasty	Ming dynasty	朱綸	Z47l47
Zhu Lunhan	Chu Lun-han	1680 - 1760	Qing dynasty	朱倫瀚	Z47l47h24
Zhu Nanyong	Chu Nan-yung	active ca. 1568 - 1680	Ming dynasty	朱南雍	Z47n24y33
Zhu Rui	Chu Rui	active first half 12th century	Song dynasty	朱銳	Z47r35
Zhu Shiyong	Chu Shih-yong	early - mid 17th century	Ming dynasty	朱士瑛	Z47s43y32
Zhu Shouzhi	Chu Shou-chih	ca. 1627	Ming dynasty	朱守志	Z47s44z44
Zhu Shuzhong	Chu Shu-chung	active ca. 1365	Ming dynasty	朱叔重	Z47s45z45
Zhu Xi	Chu Hsi	early 12th century	Yuan dynasty	朱熹	Z47x22
Zhu Xuan	Chu Hsüan	1620 - 1690	Song dynasty	朱烜	Z47x35
Zhu Yishi	Chu I-shih	active ca. 1628 - 1644	Qing dynasty	朱一是	Z47y28s43
Zhu Yunming	Chu Yun-ming	1460 - 1526	Ming dynasty	祝允明	Z47y39m37
Zhu Zhigui	Chu Chih-kuei	1458 - 1511	Ming dynasty	朱芝堦	Z47z44g42
Zhu Zhu	Chu Chu	active ca. 1600	Ming dynasty	朱竺	Z47z47
Zhu Zhunwu	Chu Chun-wu	ca. 1642	Ming/Qing dynasty		Z47z55w32
Zhuang Jiongsheng	Chuang Chiung-sheng	1627 - 1679	Qing dynasty	莊生	Z53j34s42
Zhuang Lin	Chuang Lin	active ca. 1300	Yuan dynasty	莊麟	Z53l38
Zhuo Chun	Cho Ch'un	active ca. 1821 - 1851	Qing dynasty	卓椿	Z56c53
Zijiong	Tzu-chiung	1601 - 1652	Ming dynasty	自肩	Z57j34
Ziwen	Tzu-wen	ca. 1291	Song dynasty	子溫	Z57w27
Zong Ying	Tsung Ying	Period uncertain	Yuan dynasty	宗瑩	Z58y32
Zou Diguang	Tsou T'i-kuang	14th century, Ming dynasty	Ming dynasty	鄒迪光	Z59d32g39
Zou Fulei	Tsou Fu-lei	active mid 14th century	Yuan dynasty	鄒復雷	Z59f32l28
Zou Fuyuan	Tsou Fu-yüan	late 14th century	Ming dynasty	鄒復原	Z59f32y37
Zou Heng	Tsou Heng	active late 15th century, unrecorded	Ming dynasty	鄒衡	Z59h32
Zou Yigui	Tsou I-kuei	1686 - 1772	Qing dynasty	鄒一桂	Z59y28g42
Zou Zhe	Tsou Che	1636 - 1708	Qing dynasty	鄒詰	Z59z38
Zou Zhilin	Tsou Chih-lin	b. ca. 1585 - 1651	Ming dynasty	鄒之麟	Z59z44l38
Zu Ying	Tsu Ying	Yuan dynasty	Yuan dynasty	祖瑛	Z59y32
Zuo Chen	Tso Chen	active 17th century - 18th century	Qing dynasty	左楨	Z66z42
Zuying	Tsu-ying	Period uncertain	Period uncertain	祖瑛	Z62y32

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Ai Ch'i-meng	Ai Qimeng	艾啟蒙
Ai Hsüan	Ai Xuan	艾宣
Ch'a Chi-tso	Cha Jizuo	查繼佐
Cha Shih-piao	Zha Shibiao	查士標
Ch'ai Chen	Chai Zhen	柴禎
Chai Chi-ch'ang	Zhai Jichang	翟繼昌
Chai Ta-k'un	Zhai Dakun	翟大坤
Chan Ching-feng	Zhan Jingfeng	詹景鳳
Chan Tzu-ch'ien	Zhan Ziqian	展子虔
Ch'an Yüan	Chan Yuan	
Chang Ch'eng-lung	Zhang Chenglong	張成龍
Chang Ch'ien	Zhang Qian	張乾
Chang Ch'ien-fu	Zhang Qianfu	張潛夫
Chang Ch'ih	Zhang Chi	張音也
Chang Ch'i-han	Zhang Qihan	張齊翰
Chang Chih-wan	Zhang Zhiwan	張之萬
Chang Chi-su	Zhang Jisu	張積素
Chang Ch'i-tsu	Zhang Qizu	張啟祖
Chang Chu	Zhang Zhu	張翥
Chang Chung	Zhang Zhong	張中
Chang Ch'ung	Zhang Chong	張翀
Chang Fang-ju	Zhang Fangru	張芳汝
Chang Fang-p'ing	Zhang Fangping	張方平
Chang Feng	Zhang Feng	張風
Chang Fu	Zhang Fu	張復(復陽)
Chang Fu	Zhang Fu	張復(元春)
Chang Hsüan	Zhang Xuan	張萱
Chang Hsüeh-ts'eng	Zhang Xueceng	張學會
Chang Hsün-li	Zhang Xunli	張訓禮
Chang Hung	Zhang Hong	張宏
Chang I	Zhang Yi	張翼
Chang Jo-ai	Zhang Ruoi	張若靄
Chang Jui-t'u	Zhang Ruitu	張瑞圖
Chang Keng	Zhang Geng	張庚
Chang Ku	Zhang Gu	章谷
Chang Ku	Zhang Gu	張固
Chang Lin	Zhang Lin	
Chang Ling	Zhang Ling	張靈
Chang Lu	Zhang Lu	張路
Chang Mao	Zhang Mao	張茂
Chang Mu	Zhang Mu	張穆
Chang Ning	Zhang Ning	張甯
Chang P'ei-tun	Zhang Peidun	張培敦
Chang P'êng-ch'ung	Zhang Pengchong	張鵬翀
Chang Pi	Zhang Bi	張弼
Chang Seng-yu	Zhang Sengyou	張僧繇
Chang Shang-ying	Zhang Shangying	張商英
Chang Shao-lin	Zhang Shaolin	張紹麟
Chang Sheng	Zhang Sheng	章聲
Chang Sheng-wen	Zhang Shengwen	張勝溫
Chang Shou-chung	Zhang Shouzhong (Zhang	張守中(忠)
Chang Shu	Zhang Shu	張淑
Chang Shun-tzu	Zhang Shunzi	張舜咨
Chang Ssu-kung	Zhang Sigong	張思恭
Chang Sun	Zhang Sun	張遜
Chang Ta-ch'ien	Zhang Daqian	張大千
Chang T'ai	Zhang Tai	張泰(享父)
Chang Tao-wu	Zhang Daowu (Zhang	張道渥

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Chang Ts'ai	Zhang Cai	章采
Chang Tse-tuan	Zhang Ziduan	張擇端
Chang Tsung-ts'ang	Zhang Zongcang	張宗蒼
Chang Ts'un-jen	Zhang Cunren	張存仁
Chang Tun-li (Chang	Zhang Dunli (Zhang Xunli)	張敦禮
Chang Tz'u-ning	Zhang Cining	張賜甯
Chang Wu	Zhang Wu	張渥
Chang Yen-fu	Zhang Yanfu	張彥輔
Chang Yin	Zhang Yin	張崑
Ch'ang Ying	Chang Ying	常瑩
Chang Yü	Zhang Yu	張雨
Chang Yü	Zhang Yu	張啟
Chang Yuan	Zhang Yuan	張爰
Chang Yüan	Zhang Yuan	張遠
Chang Yüan-shih	Zhang Yuanshi	張元士
Chang Yü-ch'ü	Zhang Youchu	張宇初
Chang Yüeh-hu	Zhang Yuehu	張月壺
Chao Ch'ang	Zhao Chang	趙昌
Chao Che	Zhao Zhe	趙浙
Chao Ch'en	Zhao Chen	
Chao Ch'i	Zhao Qi	趙麒
Chao Ch'i	Zhao Qi	趙淇
Chao Chih-ch'ien	Zhao Zhiqian	趙之謙
Chao Chung	Zhao Zhong	趙衷
Chao Hao	Zhao Hao	趙浩
Chao Hsiao	Zhao Xiao	趙曉
Chao Hsi-yüan	Zhao Xiyuan	趙希遠
Chao Hsun	Zhao Xun	趙洵
Chao Kan	Zhao Gan	趙幹
Chao K'o-hsiung	Zhao Kexiong	趙克夔
Chao Kuang-fu	Zhao Guangfu	趙光輔
Chao K'uei	Zhao Kui	趙葵
Chao Lin	Zhao Lin	趙麟
Chao Ling-chih	Zhao Lingzhi	趙令時
Chao Ling-jang (Chao Ta-	Zhao Lingrang (Zhao	趙令穰 (趙大年)
Chao Meng-chien	Zhao Mengjian	趙孟堅
Chao Meng-fu	Zhao Mengfu	趙孟頫
Chao Meng-yu	Zhao Mengyou	趙孟
Chao Meng-yü	Zhao Mengyu	趙孟籲
Chao Ming-shan	Zhao Mingshan	招銘山
Chao Pei	Zhao Bei	趙備
Chao Pien	Zhao Bian	趙抃
Chao Ping-wen	Zhao Bingwen	趙秉文
Chao Po-chü	Zhao Boju	趙伯駒
Chao Po-su	Zhao Bosu	趙伯驩
Chao Shih-lei	Zhao Shilei	趙士雷
Chao Ta-heng	Zhao Daheng	趙大亨
Chao Ta-nien	Zhao Danian	趙大年 (趙令穰)
Chao Tien	Zhao Dian	趙甸
Chao Tso	Zhao Zuo	趙左
Chao Tsung-han	Zhao Zonghan	趙宗漢
Chao Yen	Zhao Yan	趙巖
Chao Yuan	Zhao Yuan	趙原
Chao Yüan-chang	Zhao Yuanzhang	趙元長
Chao Yung	Zhao Yong	趙雍
Ch'ao K'uei	Chao Kui	趙揆
Ch'ao Pu-chih	Chao Buzhi	晁補之
Ch'en Ch'ao	Zhen Zhao	

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Ch'en Chen	Chen Zhen	陳真
Ch'en Chia-yen	Chen Jiayan	陳嘉言
Ch'en Chih-kung	Chen Zhigong	陳直躬
Ch'en Chi-ju	Chen Ji-ru	陳繼儒
Ch'en Ch'uan	Chen Chuan	陳川
Ch'en Ch'üan	Chen Quan	陳撰
Ch'en Chü-chung	Chen Juzhong	陳居中
Ch'en Chung-jen	Chen Zhongren	陳仲仁
Ch'en Fu	Chen Fu	陳赴
Ch'en Hsien	Chen Xian	陳賢
Ch'en Hsien-chang	Chen Xianzhang	陳獻章
Ch'en Huai	Chen Huai	陳懷
Ch'en Huan	Chen Huan	陳煥
Ch'en Hung	Chen Hong	陳閎
Ch'en Hung-shou	Chen Hongshou	陳洪綬
Ch'en Hung-shou	Chen Hongshou	陳鴻壽
Ch'en Jen-chih	Chen Renzhi	陳仁秩
Ch'en Jung	Chen Rong	陳容
Ch'en Ju-yen	Chen Ruyan	陳汝言
Ch'en K'o	Chen Ke	陳鑑
Ch'en Ku	Chen Gu	陳鵠
Ch'en Kua	Chen Gua	陳括
Ch'en Kuan	Chen Guan	陳裸
Ch'en Lien	Chen Lian	陳廉
Ch'en Lin	Chen Lin	陳琳
Ch'en Li-shan	Chen Lishan	陳立善
Ch'en Liu	Chen Liu	陳鏐
Ch'en Mei	Chen Mei	陳枚
Ch'en Pi	Chen Bi	陳壁
Ch'en Shu	Chen Shu	陳書
Ch'en Shu	Chen Shu	陳舒
Ch'en Shun	Chen Shun	陳淳
Ch'en T'ai-chan	Chen Taizhan	陳太占
Ch'en Tsun	Chen Zun	陳遵
Ch'en Tzu-ho	Chen Zihe	陳子和
Ch'en Yüan	Chen Yuan	陳遠
Ch'en Yüan-su	Chen Yuansu	陳元素
Ch'en Yüeh	Chen Yue	陳樾
Cheng Ch'i	Zheng Qi	鄭圻
Cheng Chung	Zheng Zhong	鄭重
Cheng Fa-shih	Zheng Fashi	鄭法士
Cheng Fu	Zheng Fu	鄭篋
Cheng Hsi	Zheng Xi	鄭禧
Cheng Hsieh	Zheng Xie	鄭燮
Cheng Hsüan	Zheng Xuan	程軒
Cheng I	Zheng Yi	鄭沂
Cheng Min	Zheng Min	鄭旼
Cheng Shih	Zheng Shi	鄭石
Cheng Ssu-hsiao	Zheng Sixiao	鄭思肖
Cheng Sung	Zheng Song	鄭松
Cheng Wu	Zheng Wu	正悟
Ch'eng Cheng-k'uei	Cheng Zhengkui	程正揆
Ch'eng Ch'i	Cheng Qi	程縈
Ch'eng Chia-sui	Cheng Jiasui	程嘉燧
Ch'eng Chih-tao	Cheng Zhidao	程志道
Ch'eng Chu-fu	Cheng Zhufu	程鉅夫
Ch'eng Chung-chien	Cheng Zhongjian	程仲堅
Ch'eng Ming	Cheng Ming	程鳴

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Ch'eng Nan-yün	Cheng Nanyun	程南雲
Ch'eng Sheng	Cheng Sheng	程勝
Ch'eng Shih-fa	Cheng Shifa	程十髮
Ch'eng Shih-hui	Cheng Shihui	程師 (蕙?)
Ch'eng Sui	Cheng Sui	程邃
Ch'eng Sung-wan	Cheng Songwan	程頌萬
Cheng Tien-hsien	Zheng Dianxian	鄭顛仙
Ch'eng T'ing-lu	Cheng Tinglu	程庭鷺
Ch'eng Tsung-sheng	Cheng Zong-sheng	
Ch'êng Lin	Cheng Lin	程琳
Ch'i Chai-chia	Qi Zhaijia	祁豸佳
Ch'i Chung	Qi Zhong	戚仲
Ch'i Hsü	Qi Xu	祁序
Ch'i Huang (Ch'i Pai-shih)	Qi Huang (Qi Baishi)	齊璜(齊白石)
Ch'i Pai-shih	Qi Baishi	齊白石
Chia Shih-ku	Jia Shigu	賈師古
Chiang Chia-Pu	Jiang Jiabu	江稼圃
Chiang Ch'ien	Jiang Qian	姜漸
Chiang Chu	Jiang Zhu	江注
Chiang Hsiung	Jiang Xiong	姜 ?
Chiang Hung	Jiang Hong	姜泓
Chiang Lien	Jiang Lian	蔣蓮
Chiang Lien	Jiang Lian	將蓮
Chiang Pao-ling	Jiang Baoling	將寶齡
Chiang Shen	Jiang Shen	江參
Chiang Shih-chieh	Jiang Shijie	姜實節
Chiang Shih-chou	Jiang Shizhou	姜師周
Chiang Ssu-chou	Jiang Sizhou	姜思周
Chiang Sung	Jiang Song	將嵩
Chiang T'ing-hsi	Jiang Tingxi	將廷錫
Chiang T'ing-kan	Jiang Tinggan	姜廷幹
Chiang Ts'an	Jiang Can	江參
Chiang Yin	Jiang Yin	姜隱
Chiang Yuan	Jiang Yuan	江遠
Ch'iao Chung-ch'ang	Qiao Zhongchang	喬仲常
Chiao Ping-chen	Jiao Bingzhen	焦秉貞
Ch'i-ch'u	Qichu	七處
Chieh-hsi Ssu	Jiexi Si	揭溪斯
Ch'ien Chun	Qian Zhun	
Ch'ien Feng	Qian Feng	錢澧
Ch'ien Hsüan	Qian Xuan	錢選
Ch'ien Hui-an	Qian Huian	錢慧安
Ch'ien I	Qian Yi	錢易
Ch'ien Ku	Qian Gu	錢穀
Ch'ien Kuang-fu	Qian Guangfu	錢光甫
Ch'ien Kung	Qian Gong	錢貢
Ch'ien Shun-chü (Hsuan)	Qian Shunju (Xuan)	錢舜舉(選)
Ch'ien Tu	Qian Du	錢杜
Ch'ien Tung	Qian Dong	錢東
Ch'ien Wei-ch'eng	Qian Weicheng	錢維城
Ch'ien Wei-ch'iao	Qian Weiqiao	錢維喬
Ch'ien Yüan-ch'ang	Qian Yuanchang	錢元昌
Ch'ien-lung	Qianlong, Emperor	乾隆
Chih-weng	Zhiweng	直翁
Chin Chün-ming	Jin Junming	金俊明
Chin K'an	Jin Kan	金侃
Chin K'un	Jin Kun	金昆
Chin Nung	Jin Nong	金農

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NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Ch'in Ping-wen	Qin Bingwen	秦柄文
Chin Shih	Jin Shi	金史
Chin Ta-shou	Jin Dashou	金大受
Chin T'ing-piao	Jin Tingbiao	金廷標
Chin Tsao-shih	Jin Zaoshi	金造士
Chin Wen-chin	Jin Wenjin	金文璣
Ch'in I	Qin Yi	欽揖
Ching Hao	Jing Hao	荆浩
Ch'ing Shih-tzu	Qing Shizu	清世祖
Ching-jui	Jingrui	靜睿
Ch'iu Shih	Qiu Shi	仇氏
Ch'iu Wen-po	Qiu Wenbo	丘文播
Ch'iu Ying	Qiu Ying	仇英
Ch'iu Yü-ch'ing	Qiu Yuqing	丘餘慶
Ch'iu Yueh	Qiu Yue	丘岳
Cho Ch'un	Zhuo Chun	卓椿
Chou Ch'en	Zhou Chen	周臣
Chou Chi-ch'ang	Zhou Jichang	周季常
Chou Chih-mien	Zhou Zhimian	周之冕
Chou Chuan	Zhou Zhuan	
Chou Ch'üan	Zhou Quan	周全
Chou Fang	Zhou Fang	周昉
Chou Hao	Zhou Hao	周灝
Chou Hsun	Zhou Xun	周璿
Chou Huan	Zhou Huan	周寰
Chou K'un	Zhou Kun	周?
Chou Li	Zhou Li	周苙
Chou Liang-kung	Zhou Lianggong	周亮工
Chou Lung	Zhou Long	周龍
Chou Ming	Zhou Ming	周銘
Chou Pai	Zhou Bai	周白
Chou Po-ch'i	Zhou Boqi	周伯琦
Chou Po-wen	Zhou Bowen	周伯溫
Chou Shun-ch'ang	Zhou Shunchang	周順昌
Chou T'ang	Zhou Tang	周棠
Chou Tan-shih	Zhou Danshi	周丹士
Chou Tao-hsing	Zhou Daoxing	周道行
Chou Ti	Zhou Di	周砥
Chou T'ien-ch'iu	Zhou Tianqiu	周天球
Chou Tsan	Zhou Zan	周瓚
Chou Tung-ch'ing	Zhou Dongqing	周東卿
Chou Wei	Zhou Wei	周位
Chou Wei-ch'in	Zhou Weiqin	周?
Chou Wen-chih	Zhou Wenzhi	周文質
Chou Wen-ching	Zhou Wenjing	周文靖
Chou Wen-chü	Zhou Wenju	周文柎
Chou Yung	Zhou Yong	周用
Chu Ch'ang	Zhu Chang	祝昌
Chu Chih-kuei	Zhu Zhigui	朱芝堦
Chu Chu	Zhu Zhu	朱竺
Chu Chün	Zhu Jun	朱?
Chu Chun-wu	Zhu Zhunwu	
Chu Fei	Zhu Fei	朱芾
Chu Han-chih	Zhu Hanzhi	朱翰之
Chu Hsi	Zhu Xi	朱熹
Chu Hsüan	Zhu Xuan	朱烜
Chu I-shih	Zhu Yishi	朱一是
Chu Jui	Zhu Rui	朱銳

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NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Chu Kuang-p'u	Zhu Guangpu	朱光普
Chu Lang	Zhu Lang	朱朗
Chü Lien	Ju Lian	居廉
Chu Lu	Zhu Lu	朱鷺
Chu Lun	Zhu Lun	朱綸
Chu Lun-han	Zhu Lunhan	朱倫瀚
Chu Nan-yung	Zhu Nanyong	朱南雍
Chu Pang	Zhu Bang	朱邦
Chu Shih-ying	Zhu Shiyong	朱士瑛
Chu Shou-chih	Zhu Shouzhi	朱守志
Chu Shu-chung	Zhu Shuzhong	朱叔重
Chu Ta	Zhu Da	朱奩
Chu Te-jun	Zhu Derun	朱德潤
Chu Tuan	Zhu Duan	朱端
Chu Tz'u-chung	Zhu Cizhong	祝次仲
Chu Yun-ming	Zhu Yunming	祝允明
Chü Chieh	Ju Jie	居節
Chü-jan	Juran	巨然
Chü Mou-shih	Ju Moushi	居懋時
Ch'ü Ting	Qu Ding	屈鼎
Ch'uan-ch'i	Chuanqi	傳檠
Ch'üan-shih	Quanshi	泉石
Ch'uan-wu (Hsueh-chuang)	Chuanwu (Xuehzuang)	(雪莊)
Chuang Chiung-sheng	Zhuang Jiongsheng	莊生
Chuang Lin	Zhuang Lin	莊麟
Chueh-chi Yung-chung	Jueji Yongzhong	絕際永中
Chung Hsing	Zhong Xing	鐘惺
Chung Yuan-Jun	Zhong Yuanrun	
Chung-jen	Zhongren	仲仁
Ch'u-shih Fan-ch'i	Chushi Fanqi	楚石梵琦
Fa Jo-chen	Fa Ruozhen	法若貞
Fa Shih-shan	Fa Shishan	法式善
Fan An-jen	Fan Anren	范安仁
Fan Ch'ang-shou	Fan Changshou	范長壽
Fan Ch'i	Fan Qi	樊圻
Fan Ch'iuung	Fan Qiong	范瓊
Fan Ch'un-jen	Fan Chunren	范純仁
Fan Ch'un-ts'ui	Fan Chuncui	范純粹
Fan I	Fan Yi	樊沂
Fan K'uan	Fan Kuan	范寬
Fan Lung	Fan Long	梵隆
Fan Pei-lu (Fan Pe-lu)	Fan Beilu (Fan Bolu)	范白祿
Fan Tzu-min	Fan Zimin	范子泯
Fang Heng-hsien	Fang Hengxian	方亨咸
Fang Hsiao-ju	Fang Xiaoru	方孝孺
Fang Hsi-Yüan	Fang Xiyuan	
Fang Hsün	Fang Xun	方薰
Fang I-chih	Fang Yizhi	方以智
Fang Shih-shu	Fang Shishu	方世庶
Fang Ta-yu	Fang Dayou	方大猷
Fang Ts'ung-i	Fang Congyi	方從義
Fang Wan-i	Fang Wanyi	方碗儀
Fang-yai	Fangyai	方崖
Fei Tan-hsü	Fei Danxu	費丹旭
Feng Hsiao	Feng Xiao	馮曉
Feng Ta-yu	Feng Dayou	馮大有
Feng Tzu-chen	Feng Zizhen	馮子振
Fou-yin	Fouyin	佛印

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Fu Pao-shih	Fu Baoshi	傅抱石
Fu Pi	Fu Bi	富弼
Fu Shan	Fu Shan	傅山
Hai Jui	Hai Rui	海瑞
Han Chen	Han Zhen	韓縝
Han Chiang	Han Jiang	韓絳
Han Hsiang-ning	Han Xiangning	
Han Huang	Han Huang	韓滉
Han I	Han Yi	韓繹
Han Jo-cho	Han Ruo-zhuo	韓若拙
Han Kan	Han Gan	韓幹
Han Yu	Han You	韓祐
Ho Hua-kung	He Huagong	合華恭
Ho I	He Yi	赫頤
Ho Shao-chi	He Shaoji	何紹基
Ho T'ien-chien	He Tianjian	賀天健
Ho-shan-lao-ch'iao	Heshanlaoqiao	鶴山老樵
Hou Mou-kung	Hou Mougong	候懋功
Hsi Kang	Xi Gang	奚岡
Hsia Ch'ang	Xia Chang	夏昶
Hsia Kuei	Xia Gui	夏珪
Hsia Ping	Xia Bing	夏昺
Hsia Shen	Xia Shen	夏森
Hsia Sheng	Xia Sheng	夏森?
Hsia Shu-wen	Xia Shuwen	夏叔文
Hsia Yung	Xia Yong	夏永
Hsiang K'ung-chang	Xiang Kongzhang	項孔彰
Hsiang Shen	Xiang Shen	項紳
Hsiang Sheng-mo	Xiang Shengmo	項聖謨
Hsiang Te-hsin	Xiang Dexin	項德新
Hsiang Yüan-pien	Xiang Yuanbian	項元汴
Hsiao Chao	Xiao Zhao	蕭照
Hsiao Ch'en	Xiao Chen	蕭晨
Hsiao Ch'u	Xiao Chu	蕭?
Hsiao Hai-shan	Xiao Haishan	蕭海山
Hsiao Jung	Xiao Rong	蕭融
Hsiao Yueh-t'an	Xiao Yuetan	蕭月潭
Hsiao Yün-ts'ung	Xiao Yuncong	蕭雲從
Hsi-chin-chu-shih	Xijinjushi	西金居士
Hsieh Ch'eng	Xie Cheng	謝成
Hsieh Chin	Xie Jin	謝晉
Hsieh Hsüan	Xie Xuan	謝宣
Hsieh Huan	Xie Huan	謝環
Hsieh K'e-chia	Xie Kejia	謝克家
Hsieh Lan-sheng	Xie Lansheng	謝蘭生
Hsieh Pin	Xie Bin	謝彬
Hsieh Po-ch'eng	Xie Bocheng	謝伯誠
Hsieh Shih-ch'en	Xie Shichen	謝時臣
Hsieh Sui	Xie Sui	謝邃
Hsieh T'ien-yu	Xie Dianyou	
Hsieh T'ing-hsün	Xie Tingxun	謝廷循
Hsien-tsung	Xianzong, Emperor	憲宗
Hsien-yü Shu	Xianyu Shu	鮮于樞
Hsing T'ung	Xing Tong	邢侗
Hsing Tz'u-ching	Xing Cijing	邢慈靜
Hsu Chih	Xu Zhi	徐智
Hsü Chien	Xu Jian	徐堅
Hsü Ching	Xu Jing	許敬

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Hsü Ch'ung-ssu	Xu Chongsi	徐崇嗣
Hsü Fang	Xu Fang	徐枋
Hsü Hao	Xu Hao	徐浩
Hsü Hsi	Xu Xi	徐熙
Hsü I	Xu Yi	許儀
Hsü-ku	Xugu	虛谷
Hsü K'uan	Xu Kuan	徐寬
Hsü Lin	Xu Lin	徐霖
Hsü Pen	Xu Ben	徐賁
Hsü Shih-ch'ang	Xu Shichang	徐世昌
Hsü Tao-ning	Xu Daoning	許道寧
Hsü Ti	Xu Di	許迪
Hsü Tsai	Xu Zai	許宰
Hsü Wei	Xu Wei	徐渭
Hsü Yang	Xu Yang	徐揚
Hsü Yung "Lao-jen"	Xu Yong "Laoren"	許永
Hsüan Chao	Xuan Zhao	宣昭
Hsüan-te	Xuande, Emperor	宣宗
Hsüan-tsung (Hsüan-te)	Xuanzong, Emperor (Xuande)	宣宗
Hsüeh Ming-i	Xue Mingyi	薛明益
Hsüeh Shao-p'eng	Xue Shaopeng	薛紹彭
Hsüeh Su-su (Hsüeh Wu)	Xue Susu (Xue Wu)	薛素素(薛五)
Hsüeh Wu	Xue Wu	薛五
Hsüeh-chien	Xuejian	雪澗
Hsüeh-ch'uang	Xuechuang	雪窗/SEE 普明
Hu Chih-fu	Hu Zhifu	胡直夫
Hu Ch'iu Hsueh-ch'uang	Huqiu Xuechuang	虎丘雪窓
Hu Chiu-ssu	Hu Jiushi	胡九思
Hu Chung-hsin	Hu Zhongxin	胡宗信
Hu Kuei (Hu Huai)	Hu Gui (Hu Huai)	胡(王夔)
Hu Ning	Hu Ning	胡寧
Hu Shih-k'un	Hu Shikun	胡士昆
Hu T'ieh-meï	Hu Tiemei	胡鐵梅
Hu T'ing-hui	Hu Tinghui	胡庭暉
Hu Tsung-jen	Hu Zongren	胡宗仁
Hu Yüan	Hu Yuan	胡遠
Hu Yü-k'un	Hu Yukun	胡玉昆
Hua Kuan	Hua Guan	華冠
Hua Yen	Hua Yan	華岳
Huai-su	Huaisu	懷素
Huang Ch'i	Huang Qi	黃齊
Huang Ch'üan	Huang Quan	黃荃
Huang Ch'ung	Huang Zhong	黃鍾
Huang Ch'ü-pao	Huang Jubao	黃居賁
Huang Ch'ü-ts'ai	Huang Jucai	黃居叟
Huang Hsiang-chien	Huang Xiangjian	黃向堅
Huang I	Huang Yi	黃易
Huang Kung-wang	Huang Gongwang	黃公望
Huang Pin-hung	Huang Binhong	黃賓虹
Huang Shang	Huang Shang	黃裳
Huang Shen	Huang Shen	黃慎
Huang Tao-chou	Huang Daozhou	黃道周
Huang Ting	Huang Ding	黃鼎
Huang T'ing-chien	Huang Tingjian	黃庭堅
Huang Ying-shen	Huang Yingshen	黃應謨
Hui-ch'ung	Huichong	惠崇
Hui-tsung	Huizong, Emperor	徽宗

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Hung Wu	Hong Wu	弘昨
Hung-jen (Hung Jen)	Hongren (Hong Ren)	弘仁
I Ching-t'ao	Yi Jingtao	易景陶
I Hai	Yi Hai	伊海
I Ping-shou	Yi Bingshou	伊秉綬
I Yüan-chi	Yi Yuanji	易元吉
I-an	Yian	一庵
I-jan	Yiran	逸髯
Jao Chieh	Rao Jie	饒介
Jao Yü-p'u	Rao Yupu	饒宇朴
Jen Hsiung	Ren Xiong	任熊
Jen Hsün	Ren Xun	任薰
Jen I	Ren Yi	任頤
Jen Jen-fa	Ren Renfa	任仁發
Jen Po-wen	Ren Bowen	任伯溫
Jen Ts'ung-i	Ren Congyi	任從一
Jen Tzu-chao	Ren Zizhao	任子昭
Jen Yü	Ren Yu	任預
Jih-kuan (Wen)	Riguan (Wen)	日觀
Kai Ch'i	Gai Qi	改琦
Kan T'ien-ch'ung	Gan Tianchong	甘天寵
K'ang Li-k'uei	Kang Likui	康里(山夔)
K'ang T'ao	Kang Tao	康濤
Kao Ch'i	Gao Qi	高啟
Kao Ch'i-p'ei	Gao Qipei	高其佩
Kao Chien	Gao Jian	高簡
Kao Chien-fu (Kao Lun)	Gao Jianfu (Gao Lun)	高劍父
Kao Feng-han	Gao Fenghan	高鳳瀚
Kao Hsiang	Gao Xiang	高翔
Kao Jan-hui	Gao Ranhui	高然暉
Kao K'o-kung	Gao Kegong	高克恭
Kao K'o-ming	Gao Keming	高克明
Kao Ts'en	Gao Cen	高岑
Kao Wen-chin	Gao Wenjin	高文進
Kao Yang	Gao Yang	高陽
Kao-tsung	Gaozong, Emperor	高宗
Ko Cheng-ch'i	Ge Zhengqi	葛徵奇
Ko Hsü	Ge Xu	葛旭
K'o Chiu-ssu	Ke Jiushi	柯九思
Kou-lung Shuang	Goulong Shuang	勾龍爽
Ku An	Gu An	顧安
Ku An-jen	Gu Anren	顧安仁
Ku Cheng-i	Gu Zhengyi	顧正誼
Ku Chien-lung	Gu Jianlong	顧見龍
Ku Fang	Gu Fang	顧昉
Ku Fu	Gu Fu	顧復
Ku Fu-chen	Gu Fuzhen	顧符禎
Ku Hung-chung	Gu Hongzhong	顧閔中
Ku I-te	Gu Yide	顧懿德
Ku K'ai-chih	Gu Kaizhi	顧愷之
Ku Ling	Gu Ling	顧苓
Ku Ning-yüan	Gu Ningyuan	顧凝遠
Ku Shan-yu	Gu Shanyou	顧善有
Ku Ta-shen	Gu Dashen	顧大申
Ku Ta-tien	Gu Dadian	顧大典
Ku Te-ch'ien	Gu Deqian	顧德謙
Ku T'ien-chih	Gu Tianzhi	顧天植
Ku Ying	Gu Ying	顧瑛

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Ku Yüan	Gu Yuan	顧原
Ku Yü-hsien	Gu Yuxian	顧予咸
Ku Yün	Gu Yun	顧灑
Kuan Huai	Guan Huai	關槐
Kuan Ssu	Guan Si	關思
Kuan Tao-sheng	Guan Daosheng	管道昇
Kuan T'ung	Guan Tong	關同
Kuan-hsiu	Guanxiu	貫休
Kuei Ch'ang-shih	Gui Changshi	歸昌世
Kuei Chen	Gui Zhen	歸真
Ku-lin Ch'ing-mao	Gulin Qingmao	
Kung Hsien	Gong Xian	龔賢
Kung K'ai	Gong Kai	龔開
Kung Su-jan	Gong Suran	宮素然
Kung Ta	Gong Da	龔達
K'un-ts'an	Kuncan	髡殘
Kuo Chung-shu	Guo Zhongshu	郭忠恕
Kuo Hsi	Guo Xi	郭熙
Kuo Hsü	Guo Xu	郭翽
Kuo Jen-lin	Guo Renlin	郭人麟
Kuo Min	Guo Min	郭敏
Kuo Pi	Guo Bi	郭昇
Kuo Shen	Guo Shen	
Kuo Shun	Guo Shun	郭純
Kuo Ssu	Guo Si	郭思
Kuo Tien	Guo Dian	郭甸
Lai-an	Laian	賴菴
Lai-fu	Laifu	來復
Lan Meng	Lan Meng	藍孟
Lan Shen	Lan Shen	藍深
Lan Ying	Lan Ying	藍瑛
Lang Shih-ning (Giuseppe Castiglione)	Lang Shining	郎世寧
Leng Ch'ien	Leng Qian	冷謙
Leng Mei	Leng Mei	冷枚
Li (Li Shih)	Li (Li Shi)	李氏
Li _	Li _	李_
Li _ _	Li _ _	李_ _
Li An-chung	Li Anzhong	李安忠
Li Ch'ang	Li Chang	李昌
Li Chao-ch'ing	Li Zhaoqing	厲昭慶
Li Chao-tao	Li Zhaodao	李昭道
Li Ch'eng	Li Cheng	李成
Li Chien	Li Jian	黎簡
Li Chih	Li Zhi	李植
Li Chu	Li Zhu	李著
Li Ch'üeh	Li Que	李確
Li Chung-hsüan	Li Zhongxuan	李仲宣
Li Fang-shu	Li Fangshu	李方叔
Li Fang-ying	Li Fangying	李方膺
Li Heng	Li Heng	李亨
Li Hsiang	Li Xiang	李享
Li Hui-lin	Li Huilin	李慧林
Li Jih-hua	Li Rihua	李日華
Li Jui-ch'i	Li Ruiqi	李
Li Jung-chin	Li Rongjin	李容瑾
Li K'an	Li Kan	李衍
Li K'o-jan	Li Keran	李可染

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Li K'uei	Li Kui	李魁
Li Kuei-chen	Li Guizhen	厲歸真
Li Kung-lin	Li Gonglin	李公麟
Li Kung-nien	Li Gongnian	李公年
Li Liu-fang	Li Liufang	李流芳
Li P'o	Li Po	李頗
Li Shan	Li Shan	李山
Li Shan	Li Shan	李鐸
Li Shao-ch'i	Li Shaoqi	李紹其
Li Sheng	Li Sheng	李升
Li Shih-an	Li Shian	李士安
Li Shih-cho	Li Shizhuo	李世倬
Li Shih-hsing	Li Shixing	李士行
Li Shih-ta	Li Shida	李士達
Li Ssu-hsün	Li Sixun	李思訓
Li Sung	Li Song	李嵩
Li T'ang	Li Tang	李唐
Li Te-jou	Li Derou	李德柔
Li Te-mao	Li Demao	李德茂
Li Teng	Li Deng	李德茂
Li Ti	Li Di	李迪
Li Tsai	Li Zai	李在
Li Tsan-hua	Li Zanhua	李贊華
Li Tsung-mo	Li Zongmo	李宗謨
Li Tsung-o	Li Zong	李宗諤
Li Tung	Li Dong	李宗諤
Li Yao-fu	Li Yaofu	李東
Li Yin	Li Yin	李堯夫
Li Yin	Li Yin	李因
Li Yü	Li Yu	李寅
Li Yü	Li Yu	李育
Li Yü	Li Yu	李郁
Li Yüan-ta	Li Yuanda	李元達
Li Yung	Li Yong	李永
Li Yung-ch'ang	Li Yongchang	李永昌
Liang Ch'ing-piao	Liang Qingbiao	梁清標
Liang K'ai	Liang Kai	梁楷
Liang Shih-min	Liang Shimin	梁師閔
Lien Fu	Lian Fu	廉孚
Lien Pu	Lian Bu	廉布
Lin Chüan-a	Lin Juana	林卷阿
Lin Ch'un	Lin Chun	林椿
Lin Hsüeh	Lin Xue	林雪
Lin Huang	Lin Huang	林璜
Lin Kuang	Lin Guang	林廣
Lin Liang	Lin Liang	林良
	Lin Tinggui	
Lin T'ing-kuei	SEE: Zhou Jichang	林庭珪
Ling Pi-cheng	Ling Bizheng	凌必正
Li-tsung	Lizong, Emperor	宋理宗
Liu Chi	Liu Ji	劉基
Liu Chieh	Liu Jie	劉節
Liu Ching	Liu Jing	劉涇
Liu Ch'iu-le	Liu Qile	劉求樂
Liu Chüeh	Liu Jue	劉玨
Liu Chün	Liu Jun	劉俊
Liu Chung-hsien	Liu Zhongxian	劉仲賢
Liu Hsiang-hsien	Liu Xiangxian	劉象先

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Liu Hua-liang	Liu Hualiang	劉驎良
Liu Kuan	Liu Guan	柳貫
Liu Kuan-tao	Liu Guandao	劉貫道
Liu Kuo-sung	Liu Guosong	劉國松
Liu Min-shu	Liu Minshu	劉敏叔
Liu Shang-yen	Liu Shangyan	劉上延
Liu Shan-shou	Liu Shanshou	劉善守
Liu Shih-ju	Liu Shiru	劉世儒
Liu Sung-nien	Liu Songnian	劉松年
Liu Ts'ai	Liu Cai	劉柰
Liu Tu	Liu Du	劉度
Liu Yin	Liu Yin	劉因
Liu Yü	Liu Yu	柳瑋
Liu Yü	Liu Yu	柳遇
Liu Yüan	Liu Yuan	劉瑗
Liu Yüan-ch'i	Liu Yuanqi	劉原起
Liu Yung	Liu Yong	劉壻
Liu Yung-nien	Liu Yongnian	劉永年
Lo Chih-ch'uan	Luo Zhichuan	羅稚川
Lo Huan	Luo Huan	羅烜
Lo Mu	Luo Mu	羅牧
Lo P'ing	Luo Ping	羅
Lo-ch'uang	Luochuang	籬窗
Lou Kuan	Lou Guan	樓觀
Lu Chan	Lu Zhan	盧湛
Lu Chia-wen	Lu Jiawen	呂嘉問
Lu Chih	Lu Zhi	陸治
Lu Chi-shan	Lu Jishan	陸繼善
Lu Fu	Lu Fu	陸復
Lu Han	Lu Han	陸翰
Lu Hsin-chung	Lu Xinzhong	陸信忠
Lu Hui	Lu Hui	陸恢
Lu Hung	Lu Hong	盧鴻
Lu Hung	Lu Hong	陸鴻
Lu Jui	Lu Rui	陸瑞
Lu Kuang	Lu Guang	陸廣
Lu Kung-p'i	Lu Gongpi	呂公弼
Lu Leng-chia	Lu Lengjia	盧楞伽
Lu Shih-jen	Lu Shiren	陸士仁
Lu Shih-tao	Lu Shidao	陸師道
Lu Ssu-lang	Lu Silang	陸四郎
Lu Ta-fang	Lu Dafang	呂大防
Lu Tai-yü	Lu Daiyu	陸岱毓
Lu Tao-huai	Lu Daohuai	陸道淮
Lu Te-chih	Lu Dezhi	魯得之
Lu T'ien-ju	Lu Tianru	律天如
Lu Tsung-kuei	Lu Zonggui	魯宗貴
Lu Wei	Lu Wei	陸
Lu Yüan	Lu Yuan	陸遠
Lu Yüan	Lu Yuan	陸原
Lu Yüan	Lu Yuan	陸遠
Lü Chi	Lu Ji	呂紀
Lü Ch'ien	Lu Qian	呂潛
Lü Ching-fu	Lu Jingfu	呂敬甫
Lü Feng	Lu Feng	呂鳳
Lü Huan-ch'eng	Lu Huancheng	呂煥成
Lü Tuan-chün	Lu Duanjun	呂端俊
Lü Wen-ying	Lu Wenying	呂文英

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Ma Chih	Ma Zhi	馬治
Ma Chin	Ma Jin	馬晉
Ma Fen (Ma Pen)	Ma Fen (Ma Ben)	馬賁
Ma Ho-chih	Ma Hezhi	馬和之
Ma Hsien	Ma Xian	馬咸
Ma Hsing-tsu	Ma Xingzu	馬興祖
Ma K'uei	Ma Kui	馬逵
Ma Kung-hsien	Ma Gongxian	馬公顯
Ma Lin	Ma Lin	馬麟
Ma Shih	Ma Shi	馬軾
Ma Shih-ch'ang	Ma Shichang	馬世昌
Ma Shih-jung	Ma Shirong	馬世榮
Ma Shou-chen	Ma Shouzhen	馬守貞
Ma Wan (Ma Yüan)	Ma Wan (Ma Yuan)	馬琬
Ma Yüan	Ma Yuan	馬遠
Ma Yüan-yü	Ma Yuanyu	馬元馭
Ma Yung-chung	Ma Yongzhong	馬永忠
Mao Ch'i-ling	Mao Qiling	毛奇齡
Mao Fen	Mao Fen	務芬
Mao I	Mao Yi	毛益
Mao Lun	Mao Lun	毛倫
Mao Sung	Mao Song	毛松
Mao Tan	Mao Dan	茅旦
Mei Ch'ing	Mei Qing	梅清
Mei Keng	Mei Geng	梅庚
Mei Lei	Mei Lei	梅磊
Meng Chen	Meng Zhen	孟珍
Meng Tsun	Meng Zun	孟遵
Meng Yü-chien (Meng Che	Meng Yujian (Meng Zhen)	孟玉潤
Mi Fu (Mi Fei)	Mi Fu (Mi Fei)	米芾
Mi Wan-chung	Mi Wanzhong	米萬鍾
Mi Yu-jen	Mi Youren	米友仁
Min Chen	Min Zhen	閔貞
Ming-chung	Mingzhong	明中
Mo Shih-lung	Mo Shilong	莫是龍
Mou Chung-fu	Mou Zhongfu	牟仲甫
Mou I	Mou Yi	牟義
Mu Hsi	Mu Xi	牧谿(溪)
Mu-an	Muan	木庵
Ni Hung	Ni Hong	倪弘
Ni T'ien (Ni Pao-t'ien)	Ni Tian	倪田
Ni Tsan	Ni Zan	倪瓚
Ni Tuan	Ni Duan	倪端
Ni Yüan-lu	Ni Yuanlu	倪元璐
Ning-tsung	Ningzong, Emperor	寧宗
Niu Shih-hui	Niu Shihui	牛石慧
Ou-yang Hsiu	Ouyang Xiu	歐陽脩
Ou-yang Hsün	Ouyang Xun	歐陽詢
P'an Kung-shou	Pan Gongshou	潘恭壽
P'an Yu	Pan You	
Pa-ta-shan-jen	Bada Shanren	八大山人
P'eng Hsü	Peng Xu	彭勗
P'eng Nien	Peng Nian	彭年
Pi Chien	Bi Jian	畢簡
Pi Liang-shih	Bi Liangshi	畢良史
Pien Chin-tsao	Bian Jingzao	邊景昭
Pien Luan	Bian Luan	邊鸞
Pien Shou-min	Bian Shoumin	邊壽民

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Pien Wen-chin	Bian Wenjin	邊文進
Pien Wen-yü	Bian Wenyü	卞文瑜
Pien Wu	Bian Wu	邊武
Po Tzu-t'ing	Bo Ziting	柏子庭
Po-yen Pu-hua	Boyan Buhua	伯顏不花
P'u Ju	Pu Ru	溥儒
P'u Kuang	Pu Guang	溥光
P'u Yueh	Pu Yue	普悅
P'u-hsien	Pu xian	溥僑
P'u-ming	Puming	普明
P'u-yueh	Puyue	普悅
Sa Tu-la	Sa Dula	薩都拉
San-shan Tao-jen	Sanshan Daoren	三山道人
Sha Fu	Sha Fu	沙馥
Shang Ch'i	Shang Qi	商琦
Shang Chu	Shang Zhu	商?
Shang Hsi	Shang Xi	商喜
Shang Jui	Shang Rui	上睿
Shang Tsu	Shang Zuo	商祚
Shang-kuan Ch'ing	Shangguan Qing	上官清
Shang-kuan Chou	Shangguan Zhou	上官周
Shao Cheng	Shao Zheng	邵徵
Shao Mi	Shao Mi	邵彌
Shao Pao	Shao Bao	邵寶
Shen Chao	Shen Zhao	沈昭
Shen Chen	Shen Zhen	沈貞
Shen Chen-lin	Shen Zhenlin	沈振麟
Shen Chih	Shen Zhi	沈治
Shen Chou	Shen Zhou	沈周
Shen Ch'üan	Shen Quan	沈銓
Shen Hao	Shen Hao	沈灝
Shen Heng	Shen Heng	沈恒
Shen Kou	Shen Gou	沈遘
Shen Lang-ch'ien	Shen Langqian	
Shen Shih	Shen Shi	沈仕
Shen Shih	Shen Shi	沈仕
Shen Shih	Shen Shi	沈碩
Shen Shih-ch'eng	Shen Shicheng	沈仕稱
Shen Shih-ch'ung	Shen Shichong	沈士充
Shen Ts'an	Shen Can	沈粲
Shen Tu	Shen Du	沈度
Shen Tzu-fan	Shen Zifan	
Sheng Chu	Sheng Zhu	盛著
Sheng Mao-chün	Sheng Maojun	盛茂竣
Sheng Mao-yeh (Mao-hua)	Sheng Maoye (Maohua)	盛茂燁
Sheng Mou	Sheng Mou	盛懋
Sheng Tan	Sheng Dan	盛丹
Shih Chin-chieh	Shi Jinjie	史()街
Shih Ch'ing	Shi Qing	史經
Shih Chung	Shi Zhong	史忠
Shih Hao	Shi Hao	史浩
Shih Hsi-ku	Shi Xigu	
Shih Jui	Shi Rui	石銳
Shih K'o	Shi Ke	石恪
Shih Lin	Shi Lin	施霖
Shih Wen (Shih Wen-sung)	Shi Wen (Shi Wensong)	史文
Shih Yen	Shi Yan	石巖
Shih-ch'i	Shiqi	石谿 (see 髡殘)

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Shih-t'ao	Shitao	石濤
Shou-jen	Shouren	守仁
Shu Chün-su	Shu Zhunsu	段君素
Shu-jui	Shurui	段睿
Shun Chih	Shun Zhi	順植
Shuo Shan	Shuo Shan	索(糸冗)
Ssu-ma Kuang	Sima Guang	司馬光
Su Ch'e	Su Che	蘇轍
Su Cho	Su Zhuo	蘇焯
Su Han-ch'en	Su Hanchen	蘇漢臣
Su Hsien-tsu	Su Xianzu	蘇縣祖
Su Liu-p'eng	Su Liupeng	蘇六朋
Su Shih	Su Shi	蘇軾
Su Shun-chu	Su Shunju	蘇舜舉
Sun Chih	Sun Zhi	孫枝
Sun Chih-wei	Sun Zhiwei	孫知微
Sun Chün-tse	Sun Junze	孫君澤
Sun I	Sun Yi	孫儀
Sun K'o-hung	Sun Kehong	孫克弘
Sun Kuo-t'ing	Sun Guoting	孫過庭
Sun Lung	Sun Long	孫龍
Sun Ti	Sun Di	孫欵
Sung Chüeh	Song Jue	宋玨
Sung Chün-yeh	Song Junye	宋駿業
Sung Hsiang	Song Xiang	宋庠
Sung Hsü	Song Xu	宋旭
Sung Ju-chih	Song Ruzhi	宋懋晉
Sung K'o	Song Ke	宋克
Sung Kung	Song Gong	
Sung Lien	Song Lian	宋濂
Sung Mou-chin	Song Moujin	宋懋晉
Sung Ti	Song Di	宋迪
Sung-t'ien	Songtian	松田
Szu-tsung	Sizong	思宗
Ta Ch'ung-kuang	Da Chongguang	笱重光
Ta P'eng	Da Peng	大鵬
Tai Chin	Dai Jin	戴晉
T'ai Ching-nung	Tai Jingnong	(臺)(臺)靜農
Tai Hsi	Dai Xi	戴熙
Tai Hung	Dai Hong	戴洪
Tai I	Dai Yi	戴嶧
Tai Ming-shuo	Dai Mingshuo	戴明說
Tai Ming-yüeh	Dai Mingyue	戴明戒
Tai Pen-hsiao	Dai Benxiao	戴本孝
Tai Shun	Dai Shun	戴淳
Tai Sung	Dai Song	戴嵩
T'an Chih-jui	Tan Zhirui	壇芝瑞
Tan Chung-kuang	Dan Zhongguang	笱重光
T'ang Ch'ieh	Tang Qie	湯傑
T'ang Chih-yin	Tang Zhiyin	唐志尹
T'ang Chiung	Tang Jiong	唐炯
T'ang Hsi-ya	Tang Xiya	唐希雅
T'ang I-fen	Tang Yifen	湯貽汾
T'ang Jung-chia	Tang Rongjia	
T'ang Tai	Tang Dai	唐岱
T'ang Ti	Tang Di	唐棣
T'ang Yin	Tang Yin	唐寅
Tao Kuang	Dao Guang	道光

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Tao-chi	Daoji	道濟
T'ao Ch'eng	Tao Cheng	陶成
T'ao Ch'i	Tao Qi	陶淇
T'ao Fu-ch'ü	Tao Fuchu	陶復初
T'ao Hung	Taohong	陶弘
Ta-p'eng	Dapeng	大鵬
Teng Tzu-fang	Deng Zifang (see Deng Yu)	鄧子方
Teng Wen-yüan	Deng Wenyuan	鄧文原
Teng Yü	Deng Yu (see Deng Zifang)	鄧宇
T'eng Ch'ang-yu	Teng Changyou	滕昌祐
Tiao Kuang-yin	Diao Guangyin	刁光胤
T'ieh Pao	Tie Bao	鐵保
T'ien-ju	Tianru	天如
Ting Ch'ing-ch'i	Ding Qingqi	丁清溪
Ting Kuan-p'eng	Ding Guanpeng	丁觀鵬
Ting Yeh-fu	Ding Yefu	丁楚夫
Ting Yen-yung	Ding Yanyong	丁衍鏞
Ting Yüan-kung	Ding Yuan-gong	丁元公
Ting Yün-p'eng	Ding Yunpeng	丁雲鵬
Ting Yün-t'u	Ding Yuntu	丁雲圖
Ts'ai Chao	Cai Zhao	蔡肇
Ts'ai Chia	Cai Jia	蔡嘉
Ts'ai Ching	Cai Jing	蔡京
Ts'ai Han	Cai Han	蔡含
Ts'ai Shan	Cai Shan	蔡山
Ts'ao Chih-po	Cao Zhibo	曹知白
Ts'ao Hsi	Cao Xi	曹羲
Ts'ao Miao-ch'ing	Cao Miaoqing	曹妙清
Ts'ao Shu-te	Cao Shude	曹樹德
Ts'ao T'ang	Cao Tang	曹堂
Ts'ao Yu-kuang	Cao Youguang	曹有光
Ts'eng Ch'ing	Ceng Qing	曾鯖
Ts'eng Ti	Ceng Di	曾鯤
Tseng Yen-tung	Zeng Yandong	曾衍東
Tseng Yu-ho	Zeng Youhe	曾幼荷
Tso Chen	Zuo Zhen	左楨
Tsou Che	Zou Zhe	鄒喆
Tsou Chih-lin	Zou Zhilin	鄒之麟
Tsou Fu-lei	Zou Fulei	鄒復雷
Tsou Fu-yüan	Zou Fuyuan	鄒復原
Tsou Heng	Zou Heng	鄒衡
Tsou I-kuei	Zou Yigui	鄒一桂
Tsou T'i-kuang	Zou Diguang	鄒迪光
Tsu Ying	Zu Ying	祖瑛
Ts-ui Ch'üeh	Cui Que	崔慤
Ts'ui Po	Cui Bo	崔白
Ts'ui Tzu-chung	Cui Zi-zhong	崔子忠
Ts'ui Yen-fu	Cui Yanfu	崔彥輔
Tsung Ying	Zong Ying	宗瑩
Tsu-ying	Zuying	祖瑛
Tu Chin	Du Jin	杜堇
Tu Ch'iuung	Du Qiong	杜瓊
Tu Heng	Du Heng	杜衡
Tu Shou-ch'ang	Du Shouchang	杜首昌
Tu Ta-shou	Du Dashou	杜大綬
T'u Lung	Tu Long	屠隆
Tuan Yen	Duan Yan	端彥
Tung Chan	Dong Zhan	董展

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Tung Ch'i-ch'ang	Dong Qichang	董其昌
Tung Kao	Dong Gao	董誥
Tung Liang-shih	Dong Liangshi	董良史
Tung Pang-ta	Dong Bangda	董邦達
Tung T'ing	Dong Ting	董璫
Tung Yü	Dong Yu	董俞
Tung Yü	Dong Yu	董鈺
Tung Yüan	Dong Yuan	董源
Tzu-chiung	Zijiong	自扁
Tzu-wen	Ziwen	子溫
Wan Shang-lin	Wan Shanglin	萬上遴
Wan Shou-ch'i	Wan Shouqi	萬壽祺
Wang An-shih	Wang Anshi	王安石
Wang Ao	Wang Ao	王鏊
Wang Chen	Wang Zhen	王震
Wang Ch'en	Wang Chen	王宸
Wang Cheng	Wang Zheng	
Wang Chen-p'eng	Wang Zhenpeng	王振鵬
Wang Ch'i	Wang Qi	王綦
Wang Ch'iao	Wang Qiao	王翹
Wang Chi-ch'ien	Wang Jiqian	望季遷
Wang Chieh	Wang Jie	王詰
Wang Chien	Wang Jian	王鑑
Wang Chien	Wang Jian	王建
Wang Ch'ien	Wang Qian	王乾
Wang Chien-chang	Wang Jianzhang	王健章
Wang Chih-jui	Wang Zhirui	汪之瑞
Wang Chih-teng	Wang Zhideng	王稚登
Wang Chiu	Wang Jiu	王玖
Wang Ch'ung	Wang Chong	王寵
Wang Chung-li	Wang Zhongli	王中立
Wang E	Wang E	王諤
Wang Fa	Wang Fa	王發
Wang Fu	Wang Fu	王紱
Wang Han	Wang Han	王翰
Wang Hou-lai	Wang Houlai	王後來
Wang Hsi-chih	Wang Xizhi	王羲之
Wang Hsien	Wang Xian	王獻
Wang Hsi-meng	Wang Ximeng	王希孟
Wang Hsüeh-hao	Wang Xuehao	王學浩
Wang Hui	Wang Hui	王翬
Wang Hung	Wang Hong	王洪
Wang I	Wang Yi	王繹
Wang Jui	Wang Rui	汪睿
Wang Kai	Wang Gai	王概
Wang Ku	Wang Gu	王穀
Wang Kuan	Wang Guan	王瓘
Wang K'uei	Wang Kui	王逵
Wang Ku-hsiang	Wang Guxiang	王穀祥
Wang Li	Wang Li	王禮
Wang Li	Wang Li	王醴
Wang Li-pen	Wang Liben	王立本
Wang Li-yung	Wang Liyong	王利用
Wang Lu	Wang Lu	王履
Wang Meng	Wang Meng	王蒙
Wang Mien	Wang Mian	王冕
Wang Ming-chi	Wang Mingji	王鳴吉
Wang Ning	Wang Ning	王凝

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Wang O	Wang E	王譔
Wang Shen	Wang Shen	王詵
Wang Shih	Wang Shi	王時
Wang Shih-ch'ang	Wang Shichang	王世昌
Wang Shih-chen	Wang Shizhen	王世貞
Wang Shih-hung	Wang Shihong	汪士鋐
Wang Shih-i	Wang Shiyi	王時翼
Wang Shih-min	Wang Shimin	王時敏
Wang Shih-mou	Wang Shimou	王世懋
Wang Shih-shen	Wang Shishen	汪士慎
Wang Shou-ch'i	Wang Shouqi	
Wang Shou-jen	Wang Shouren	王守仁
Wang Shu-ku	Wang Shugu	王樹穀
Wang Su	Wang Su	王素
Wang Ting-kuo	Wang Dingguo	王定國
Wang T'ing-yün	Wang Tingyun	王庭筠
Wang To	Wang Duo	王鐸
Wang Tzu-yüan	Wang Ziyuan	王子元
Wang Wei	Wang Wei	王維
Wang Wei-lieh	Wang Weilie	王維烈
Wang Wen	Wang Wen	王問
Wang Wen-chih	Wang Wenzhi	王文治
Wang Wu	Wang Wu	王武
Wang Yen-sou	Wang Yansou	王巖叟
Wang Yü	Wang Yu	王昱
Wang Yüan	Wang Yuan	王淵
Wang Yüan-ch'i	Wang Yuanqi	王原祁
Wang Yüan-ch'u	Wang Yuanchu	王元初
Wang Yün	Wang Yun	王雲
Wei Chih-k'o	Wei Zhike	魏之克
Wei Chiu-ting	Wei Jiuding	衛九鼎
Wei Chü-ching	Wei Jujing	魏居敬
Wei Hsien	Wei Xian	衛賢
Wei Sheng	Wei Sheng	衛升
Wei Yen	Wei Yan	韋偃
Wei-ch'ih-i-seng	Weichiyiseng	尉遲乙僧
Wen	Wen	溫
Wen Cheng	Wen Zheng	文正
Wen Cheng-ming	Wen Zhengming	文徵明
Wen Chen-heng	Wen Zhenheng	文震亨
Wen Chen-meng	Wen Zhenmeng	文震孟
Wen Chia	Wen Jia	文嘉
Wen Chih	Wen Zhi	文止
Wen Jih-kuan	Wen (Riguan)	溫(日觀)
Wen P'eng	Wen Peng	文彭
Wen Po-jen	Wen Boren	文伯仁
Wên Shih	Wen Shi	文石
Wen Shu	Wen Shu	文淑
Wen T'ai	Wen Tai	文臺
Wen Tien	Wen Dian	文點
Wen Ting	Wen Ding	文鼎
Wen Ts'ung-chien	Wen Congjian	文從簡
Wen T'ung	Wen Tong	文同
Wen Yen-po	Wen Yanbo	文彥博
Wen Yüan-shan	Wen Yuanshan	文元善
Weng Ling	Weng Ling	翁陵
Weng Sung-nien	Weng Songnian	翁嵩年
Weng T'ung-ho	Weng Tonghuo	翁同龢

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Wu Ch'ang-shih	Wu Changshi	吳昌碩
Wu Chen	Wu Zhen	吳鎮
Wu Chen	Wu Zhen	吳振
Wu Chih	Wu Zhi	吳芷
Wu Chin	Wu Jin	吳晉
Wu Chin	Wu Jin	吳晉
Wu Cho	Wu Zhuo	吳焯
Wu Chü	Wu Ju	吳琚
Wu Chün-ch'en	Wu Junchen	吳俊臣
Wu Chün-ch'ing	Wu Junqing	吳俊卿
Wu Hsien	Wu Xian	鄔憲
Wu Hu-fan	Wu Hufan	吳湖帆
Wu Hung	Wu Hong	吳宏
Wu I	Wu Yi	吳易
Wu I-hsien	Wu Yixian	吳亦僊
Wu Keng-sheng	Wu Gengsheng	吳更生
Wu Kuan	Wu Guan	吳瓘
Wu Kuei	Wu Gui	吳桂
Wu Ku-hsiang	Wu Guxiang	吳穀祥
Wu Li	Wu Li	吳歷
Wu Lin	Wu Lin	吳麟
Wu Ling	Wu Ling	吳令
Wu Pin	Wu Bin	吳彬
Wu Ping	Wu Bing	吳炳
Wu Shan	Wu Shan	吳善
Wu Shan-t'ao	Wu Shantao	吳山濤
Wu Shu-ming	Wu Shuming	吳叔明
Wu Sung	Wu Song	吳松
Wu Ta-ch'eng	Wu Dacheng	吳大澂
Wu T'ai-su	Wu Taisu	吳太素
Wu Tan	Wu Dan	吳丹
Wu Tao-tzu	Wu Daozi	吳道子
Wu T'ing-hui	Wu Tinghui	吳廷暉
Wu Tsung-yüan	Wu Zongyuan	武宗元
Wu Wei	Wu Wei	吳偉
Wu Wei-yeh	Wu Weiye	吳偉業
Wu Yüan-chih	Wu Yuanzhi	武元直
Wu Yüan-yü	Wu Yuanyu	吳元瑜
Wu-chun	Wuzhun	無準
Wu-chun Ho-shang	Wuzhun Heshang	無準和尚
Ya Li-tou-tsai	Ya Lidouzai	
Yang Chi	Yang Ji	楊基
Yang Chin	Yang Jin	楊晉
Yang Hsün-chi	Yang Xunji	楊循吉
Yang Hui	Yang Hui	楊輝
Yang Lan-li	Yang Lanli	楊
Yang Mei-tzu	Yang Meizi	楊妹子
Yang Pu-chih	Yang Buzhi	楊補
Yang Pu-chih	Yang Buzhi	楊補之
Yang Sheng	Yang Sheng	楊昇
Yang Shih-hsien	Yang Shixian	楊士賢
Yang Sun	Yang Sun	(楊)孫
Yang Wei-chen	Yang Weizhen	楊維楨
Yang Wei-ts'ung	Yang Weicong	楊維聰
Yang Wen-ts'ung	Yang Wencong	楊文聰
Yang Wu-chiu	Yang Wujiu	楊
Yao Kuang-h'siao	Yao Guangxiao	姚廣孝
Yao Shou	Yao Shou	姚綬

Wade-Giles Concordance

NAME (WADE-GILES)	NAME (PINYIN)	NAME (CHINESE)
Yao Sung	Yao Song	姚宋
Yao Te-hou	Yao Dehou	姚德厚
Yao T'ing-mei	Yao Tingmei	姚廷美
Yao Yün-tsai	Yao Yunzai	姚允在
Yeh Ch'ing-ch'en	Ye Qingchen	葉清臣
Yeh Hsiao-yen	Ye Xiaoyan	葉肖巖
Yeh Hsin	Ye Xin	葉欣
Yeh Kuang	Ye Guang	葉廣
Yeh-lü-ch'u-ts'ai	Yeluchuai	耶律楚材
Yen Chih-chih	Yan Zhizhi	顏直之
Yen Hui	Yan Hui	顏輝
Yen Li-pen	Yan Liben	閻立本
Yen Li-te	Yan Lide	閻立德
Yen Sheng-sun	Yan Shengsun	嚴繩孫
Yen Su	Yan Su	燕肅
Yen Tz'u-p'ing	Yan Ciping	閻次平
Yen Tz'u-yü	Yan Ciyu	閻次于
Yen Wen-kuei (Yen Kuei)	Yan Wengui	燕文貴
Yin Hung	Yin Hong	殷宏
Yin-t'o-lo	Yintuoluo	因陀羅
Yü Ch'eng-hsien	Yu Chengxian	宇成憲
Yü Chi	You Ji	虞集
Yü Chi	Yu Ji	余集
Yü Chih-ting	Yu Zhiding	禹之鼎
Yü Ch'iu	You Qiu	尤求
Yü Ch'üeh	Yu Que	余闕
Yu Chung-i	You Zhongyi	俞袁一
Yu Chung-yen	You Zhongyan	俞袁言
Yu Chün-yung	You Junyong	有君榮
Yü Ho	Yu He	俞和
Yü Hsing	Yu Xing	余省
Yü Hui	Yu Hui	俞惠
Yü Jen	Yu Ren	余人
Yü Tze-ming	Yu Ziming	於子明
Yüan Chiang	Yuan Jiang	袁江
Yüan Chiao	Yuan Jiao	
Yuan Kai	Yuan Gai	袁凱
Yüan Li-ju	Yuan Liru	袁立儒
Yüan Shang-t'ung	Yuan Shangtong	袁尚統
Yüan Yao	Yuan Yao	袁耀
Yü-chien	Yujian	玉澗
Yüeh Cheng	Yue Zheng	岳正
Yüeh Hu	Yue Hu	月壺
Yü-jen	Yuren	
Yun Chiang	Yun Jiang	
Yün Ch'ien	Yun Qian	
Yün Hsi	Yun Xi	允禧
Yün Hsiang	Yun Xiang	憚向
Yün Shou-p'ing	Yun Shouping	憚壽平
Yung Chung	Yong Zhong	永中
Yung Jung	Yong Rong	永瑤
Yung Ning	Yong Ning	永寧
Yung-t'ien	Yongtian	用田
Yün-k'o	Yunke	韻可

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