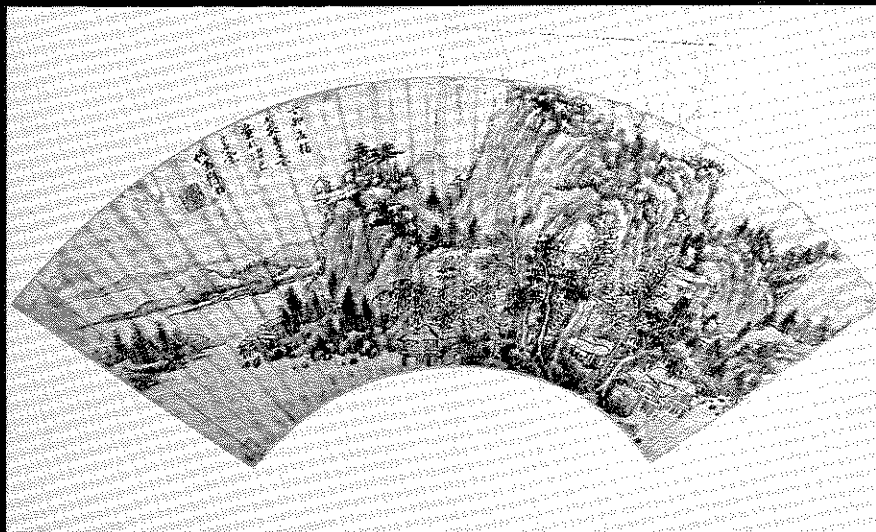


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CHINESE FAN PAINTINGS

from the Collection of Chan Yee Pong



The University Art Gallery

Oakland University



Cover

"Landscape"

by Hsü Fang

Catalog No. 44

CHINESE FAN PAINTINGS

from the Collection of Chan Yee Pong

Presented through the cooperation of the
Department of Art and the Department of Area Studies
of Oakland University

February 27, 1972 through March 25, 1972

The University Art Gallery
Oakland University
Rochester, Michigan

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Plate 1

"Sitting Alone in Autumn Woods"

by Lan Ying

Catalog No. 7

FOREWORD

This exhibition represents a special example of cooperation on several levels, without which it would not have been possible. The most obvious cooperation is the generous agreement of Mr. Chan to lend his works to Oakland. But within the university itself, the Department of Area Studies and the Department of Art have shared in the sponsorship of this exhibition. This is an example of the spirit of cooperation between various units and divisions of the university which serves to benefit not only the university community itself but the public outside the university. We are pleased to have been able to work together in this effort, and we both extend our sincere gratitude to Mr. Chan.

Carl F. Barnes, Jr.
Chairman
Department of Art

Robert C. Howes
Chairman
Area Studies

ACKNOWLEDGMENT

It has been almost two years since I was introduced to Mr. Chan Yee Pong, owner of a unique collection of Chinese fan paintings and calligraphies. This introduction was made by Dr. Richard Edwards, Chairman of the Department of the History of Art of the University of Michigan. During these two years both Mr. Chan and Dr. Edwards have been most patient and generous in assisting me in the selection of the 80 items represented in this exhibition from more than 600 works in Mr. Chan's collection.

It has been an unforgettable pleasure to be able to study Mr. Chan's collection and to share his passion for these beautiful objects. It is my sincere hope that the students and faculty of Oakland and the public of this area will benefit from and enjoy this first exhibition of Far Eastern Art in the University Art Gallery.

I express special gratitude to Mr. Chan and to Dr. Edwards, and to Ms. Eleanor Bagramian for assistance in the Romanization of Chinese names and for proof-reading the catalog copy.

Kiichi Usui, Curator
The University Art Gallery

INTRODUCTION

How can we resist the charms of the lovely ladies of Manet and Renoir in the 19th century, who beguile us with their smiles half-hidden behind delicate fans? The 18th-century English essayist Addison wrote in the "Spectator" of the fan, "that graceful toy whose waving play, with gentle gales relieves the sultry day". Long an accoutrement of European ladies, once the Portuguese introduced the Chinese fan into Europe in the 15th century, fans have played their most significant role in China and Japan for almost two millenia.

Many apocryphal legends testify to their original use, and as a convenient foil for calligraphy. The stiff hand fan made from palm, banana leaf, and sandalwood was already popular during the Sui and T'ang periods. Both men and women adopted the custom and they were in great demand for felicitous occasions, religious ceremonies, use in warfare as signals, and as tokens of poetry given in friendship. No comparable conditions existed in the West. As in the case of the screen, the surface of the fan has intrigued the artist and the best of them have decorated these delightful accessories.

These stiff fans were brought to Japan via Korea in the early 7th century, while slightly later in the same century the Japanese developed the folding fan, and this, in turn, was introduced into China during the Sung Dynasty, 960-1279. The folding fan, in Chinese called "che-shan", usually has a picture on the front side, and a text on the reverse, similar to the stiff fans. The ribs of the folding fan consisted of carved bamboo, ivory or some fragrant wood.

Throughout the Sung Dynasty, stiff fans made of silk were widely used by artists

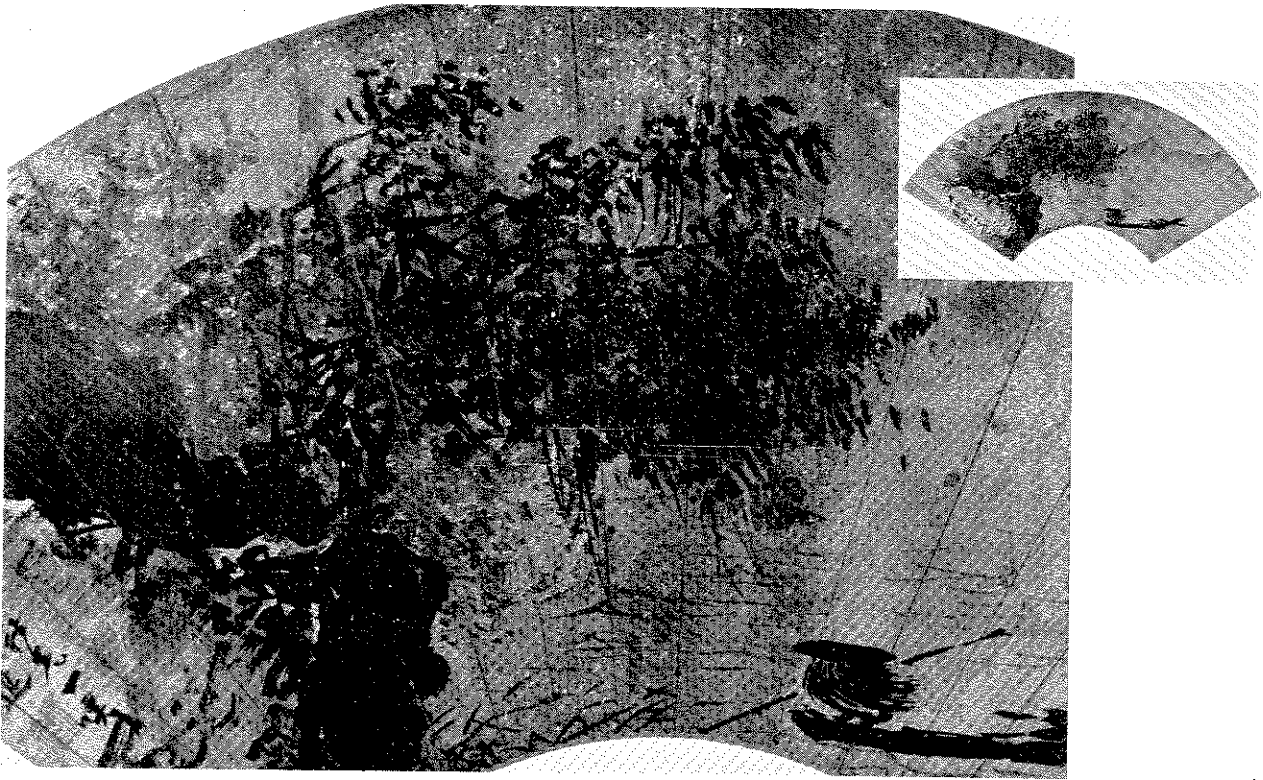


Plate 2

"Homeward-bound Fisherman in a Storm"

by Tai Chin

Catalog No. 13

as a medium for writing poetry and fine calligraphy in various styles, and as a background for small, refined paintings, tiny evocations of the larger landscape compositions mounted as hanging scrolls.

In the Ming Dynasty, 1368-1644, the folding fan became the preferred form, and the greatest masters of the brush chose its small surface, bounded at top and bottom by concentric arcs, for their most provocative works. Paper was also preferred for its rapid absorbent qualities. Many fans were never mounted for use, as traditionally small album paintings had been preferred by connoisseurs of painting, and the fan-format whether rigid or folding could easily be incorporated into albums.

The use of the folding fan for painting was adopted by both the academic painters and the Chinese literati, the "wen-jen", those men of education, culture, and sensitivity who chose to absent themselves from the concerns of government service and retired to country retreats concentrating upon painting and calligraphy. Here, away from official academic circles, they felt free to indulge their skills in imaginative brushwork, thereby continuing the vitality and scope of Chinese Ming and Ch'ing painting. These small fans, perceptive interpretations of landscape, bird and flower, and seasonal motifs reveal this scholar-artist spirit, and the knowledge of the painting traditions of China they knew so well.

The eighty paintings in the exhibit from the fan collection of Mr. Chan Yee Pong portray the broad stylistic range of Ming ink paintings if we consider the Ch'en Chi-ju "Grapes" (no. 2), the Chou Chih-mien "Autumn Flowers" (no. 5), the Tai Chin "Homeward-Bound Fisherman", in the tradition of the Southern Sung masters Ma Yuan and Hsia Kuei, (no. 13), the Wang Chien "Sailboat", one sided composition, (no. 14), or the Wang To "Orchids" (no. 17). While among the Ch'ing masters, the

Chang Yin "Misty Scene at Mt. Shao-Ku" (no. 29), the Chu An-chih "Fading Lotus in Autumn" (no. 33), and the Huang Shen "Landscape" (no. 46) with its broad ink strokes are surprising evocations so contemporary in feeling and close also to Japanese literati paintings of the 18th and early 19th centuries. Happily, a number of little known 19th-century Chinese masters are included in the exhibit, along with several modern masters, enabling us to understand further the spontaneous and intuitive brushwork that identifies literati art even when painted in long established styles.

Ralph F. Glenn
Assistant Professor of Art
Oakland University

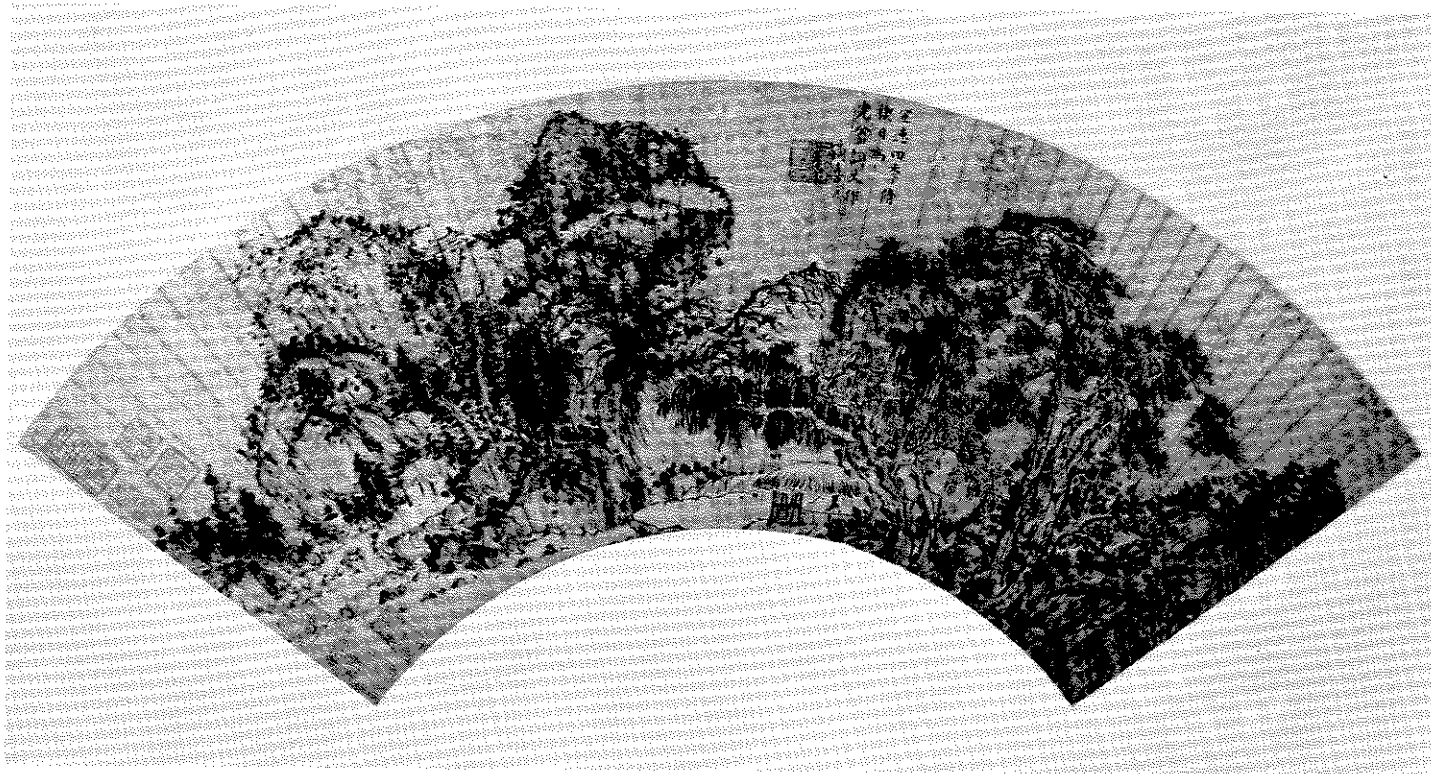


Plate 3

"Forest After a Rain"

by Shang Hsi

Catalog No. 10

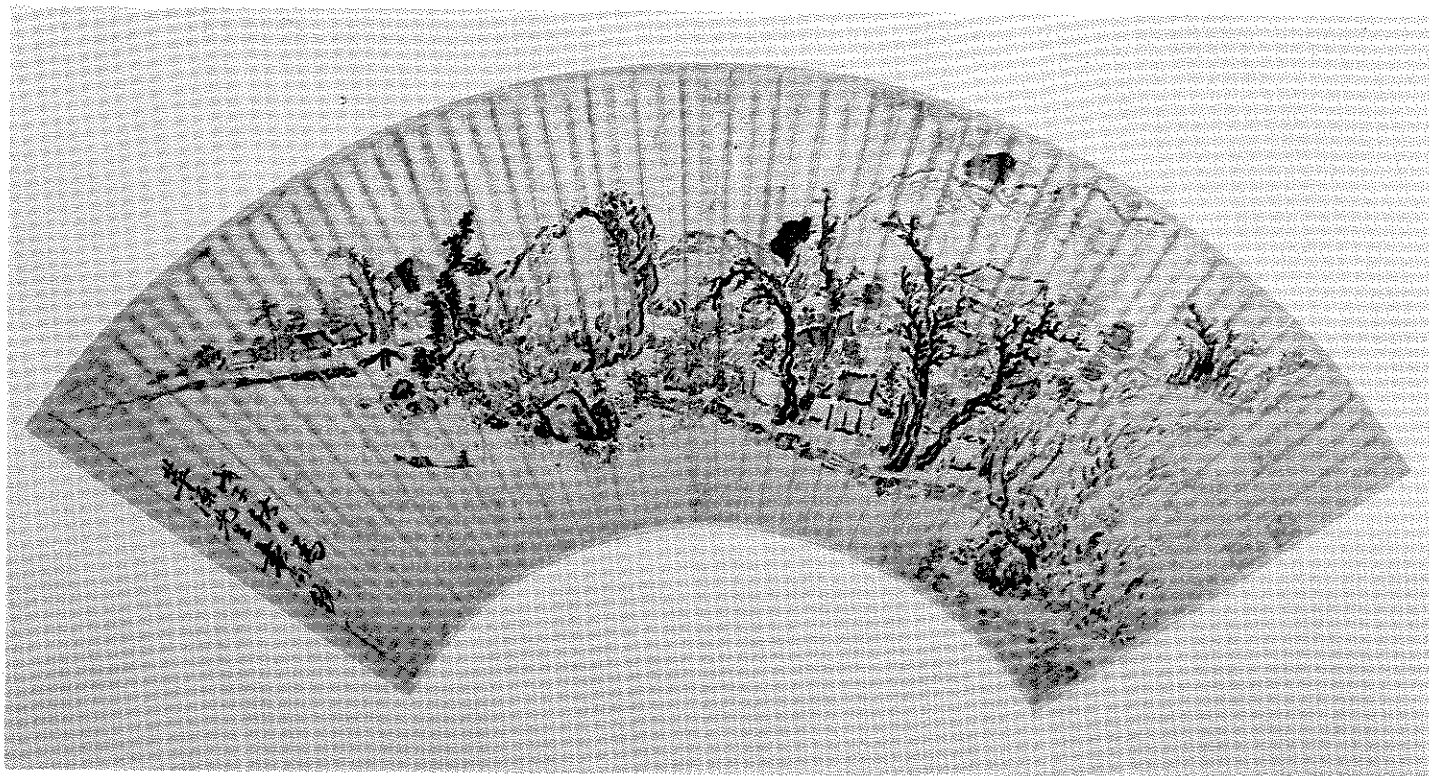


Plate 4

"Fishing Villages in Autumn"

by Yüan Shang-t'ung

Catalog No. 27

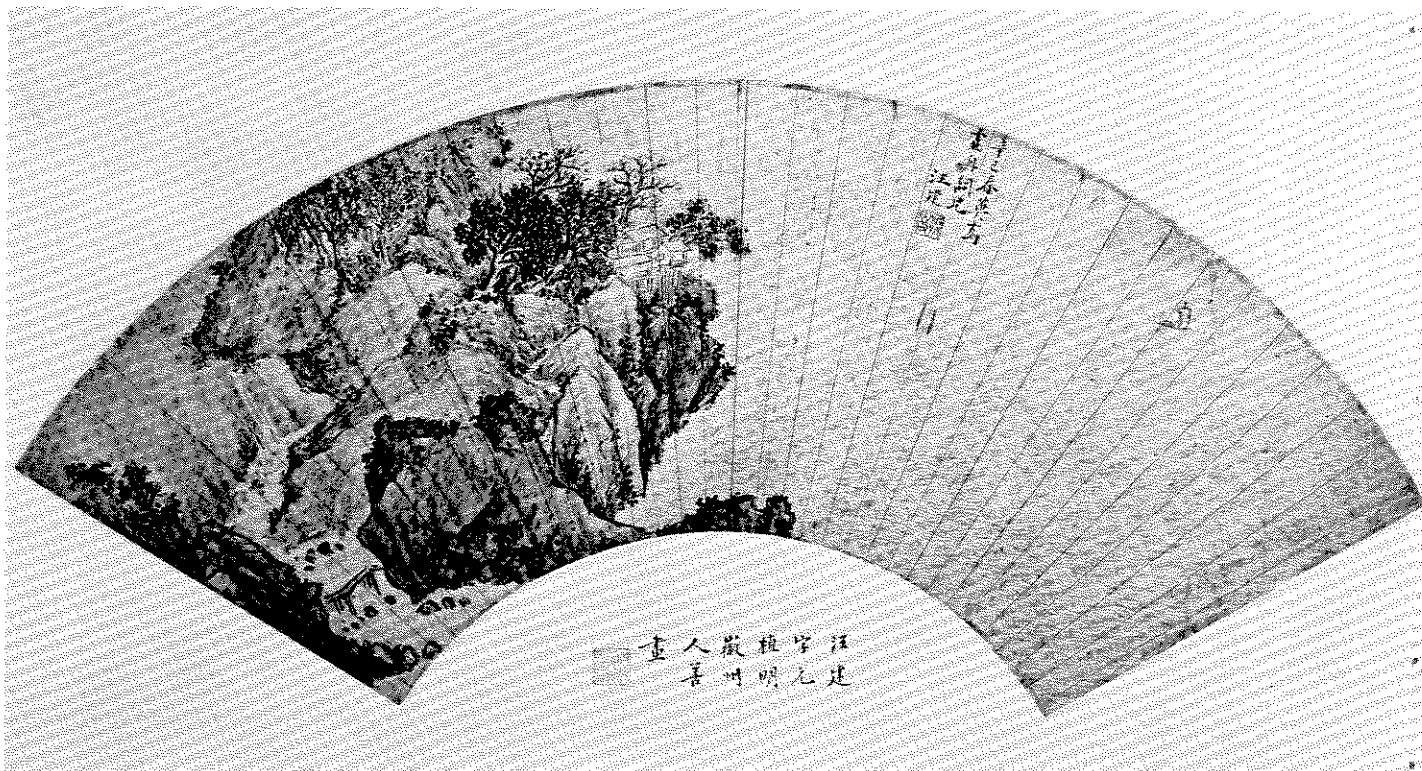


Plate 5

"Sailboat"

by Wang Chien

Catalog No. 14

CATALOG OF THE EXHIBITION

Abbreviations used in the catalog:

- CP VII Osvald Siren, "Chinese Painting, Leading Masters and Principles," Volume VII, Annotated lists, (New York: The Ronald Press, 1956-1958). Number indicates page number.
- LAING E. J. Laing, "Chinese Paintings in Chinese Publications: An Annotated Bibliography and an Index to the Paintings, 1956-1968," (Ann Arbor: University of Michigan, Michigan Papers in Chinese Studies, No. 6., 1969)
- KC The University of Kansas Museum of Art, "Chinese Fan Paintings from the Collection of Mr. Chan Yee-pong," 1970.

CHINESE NAME FORMS

As indicated by many personal seals and varied types of signatures, the Chinese were extremely conscious of how a man might refer to himself or how others might call him. The chief categories of names come under the following headings:

- hsing* "Surname." This is the name of the family into which a person is born or adopted. Generally only of one character, some surnames do consist of more than one such symbol. The surname is always written first in a Chinese name.
- ming* "Personal name." This is the name given as a child and is more commonly of two characters. *Hsing* and *ming* together make up a formal name, the name with which documents are signed.
- tzu* "Style." Traditionally this was given as a sign of maturity—to girls when they were ready for marriage, to boys when at the age of twenty they were "capped". The style was adopted for general social purposes as it was considered discourteous for all but parents and those in high position to address a person by his personal name.
- hao* "Sobriquet" (pen name). Other "style" name. A man often became generally known by his *hao*. It could be adopted by him or given by others, nor was he restricted to a single such name.

Sometimes it was connected with the name of an artist's studio or special retreat. Because of the possibility of variety, *hao* is often suitably translated, "also known as".

Richard Edwards, "Chinese Calligraphy and Painting in the Collection of John M. Crawford, Jr.", (New York, 1962, 169).

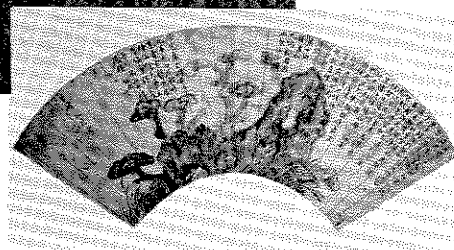
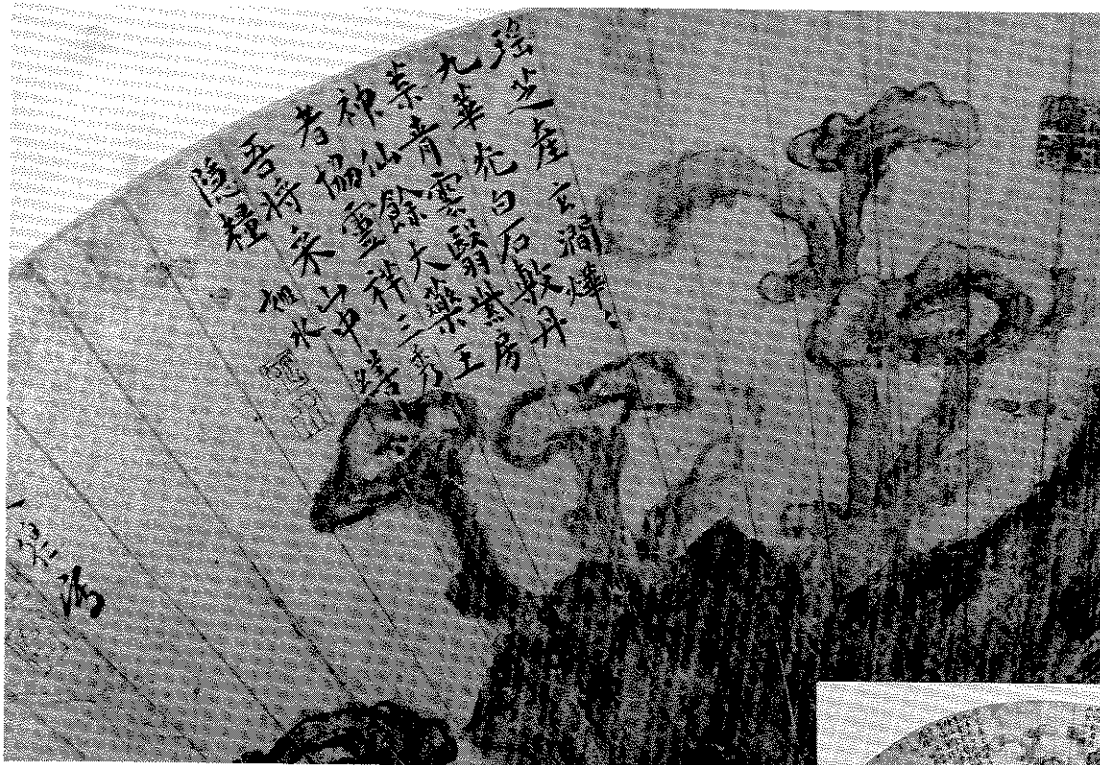


Plate 6
 "Flora and Rocks"
 by Wen Po-jen
 Catalog No. 20



Plate 7

"Grapes"

by Ch'en Chi-ju

Catalog No. 2 -

MING DYNASTY (1368-1644)

1. CHANG HUNG (t. Chun-tu, h. Hao-chien)
b. c. 1580, d. after 1660, from Suchou.
Painted landscapes, figures, flowers, and buffalo.
 "Distant Sail Boats"
 Dated 1641, Ink and light color on gold paper.
 Signature and seal of the artist, one collector's seal.
 (CP VII 154)
2. CH'EN CHI-JU (t. Chung-shun, h. Mei-kung, Mi-kung, Hsueh-t'ang, Po-shih-ch'iao, and other names)
b. 1558, d. 1639, from Hua-t'ing, Kiangsu.
Writer and poet, author of numerous books. Painted landscapes, plum blossoms and bamboo.
 "Grapes"
 Ink on gold-flecked paper.
 Signature and two seals of the artist.
 Four seals of collectors, including one of P'an Cheng-wei, an early 19th-century collector.
 (CP VII 160)
3. CH'EN HUAN (t. Tzu-wen, h. Yao-feng)
Active, c. 1600, from Suchou.
Painted landscapes in manner of Shen Chou.
 "Saying Farewell on a Bridge"
 Dated 1612, Ink on gold paper.
 Signature and seal of the artist, two collectors' seals.
 (CP VII 162)
4. CHIANG SSU-CHOU (t. Chou-ch'en, h. Hua-chiu t'ou-t'o)
Active, c. 1620, from Ch'ien-t'ang, Chekiang. Pupil of Kuan-ssu and friend of Lan Ying. Landscapes (and flowers) after Shen Chou.
 "Dream of a Journey to Szechwan"
 Dated 1636, Ink on gold paper.
 Signature and seal of artist, one collector's seal.
 Inscription indicates following Ma Yuan's painting, "Scholar Observing Waterfall".
 (CP VII 171)
5. CHOU CHIH-MIEN (t. Fu-ch'ing, h. Shao-ku)
Active, c. 1580-1610.
Painted flowers and birds. He combined the merits of Ch'en Shun and Lu Chih.
 "Autumn Flowers"
 Ink and colors on gold paper.
 Signature and seal of the artist, two collectors' seals.
 (CP VII 178)

6. CHU CHU (h. Chün-shih)
 Active, c. 1600, from Ch'ang-chou, Kiangsu.
 "Seven Sages in a Bamboo Grove"*
 Ink and color on gold paper.
 Signature and seal of the artist, three collectors' seals.
 (CP VII 182)
 *One of the favorite subjects for Chinese paintings depicting seven recluses of the Chin Dynasty (265-419) living in retreat, exchanging their views of art and philosophy.

7. LAN YING (t. T'ien-shu, h. Chieh-sou and Shih-y'ou-t'o)
 b. 1585, d. after 1664, from Ch'ien-t'ang Chekiang.
 "Sitting Alone in Autumn Woods"
 Dated 1652, Ink on gold paper.
 Signature and two seals of the artist, one collector's seal.
 (CP VII 203)

8. LI KU (h. Tzu-p'u)
 Biography unknown.
 "Reflection of Sailing Junks"
 Dated 1644, Ink on gold paper.
 Signature and seal of the artist, five collectors' seals.

9. LI LIU-FANG (t. Ch'ang-heng, h. T'an-yüan and other names)
 b. 1575, d. 1629, from Hsieh-hsien, Anhui. Lived in Chia-ting, Kiangsu; scholar, poet. Landscapes in the style of Wu Chen, one of the "Nine Friends in Painting," also painted flowers and birds.
 "The Misty Mount Hsi"
 Dated 1617, Ink on gold paper.
 Signature and seal of the artist, one collector's seal.
 (CP VII 207)

10. SHANG HSI (t. Wei-chi)
 Active, c. 1430-1440, from P'u-yang, Honan. Court-painter, officer of the Imperial Guard. Landscapes, figures, flowers and birds—after Sung masters.
 "Forest after a Rain"
 Ink and light colors on gold paper.
 Signature and seal of the artist, nine collectors' seals.
 (CP VII 221)

11. The Monk SHEN-TU (t. Lai-ching, h. Pai-shui-shan-jen)
 Biography unknown.
 "Old Trees by the Wintry Brook"
 Dated 1605, Ink on gold paper.
 Signature and seal of the artist, two collectors' seals.

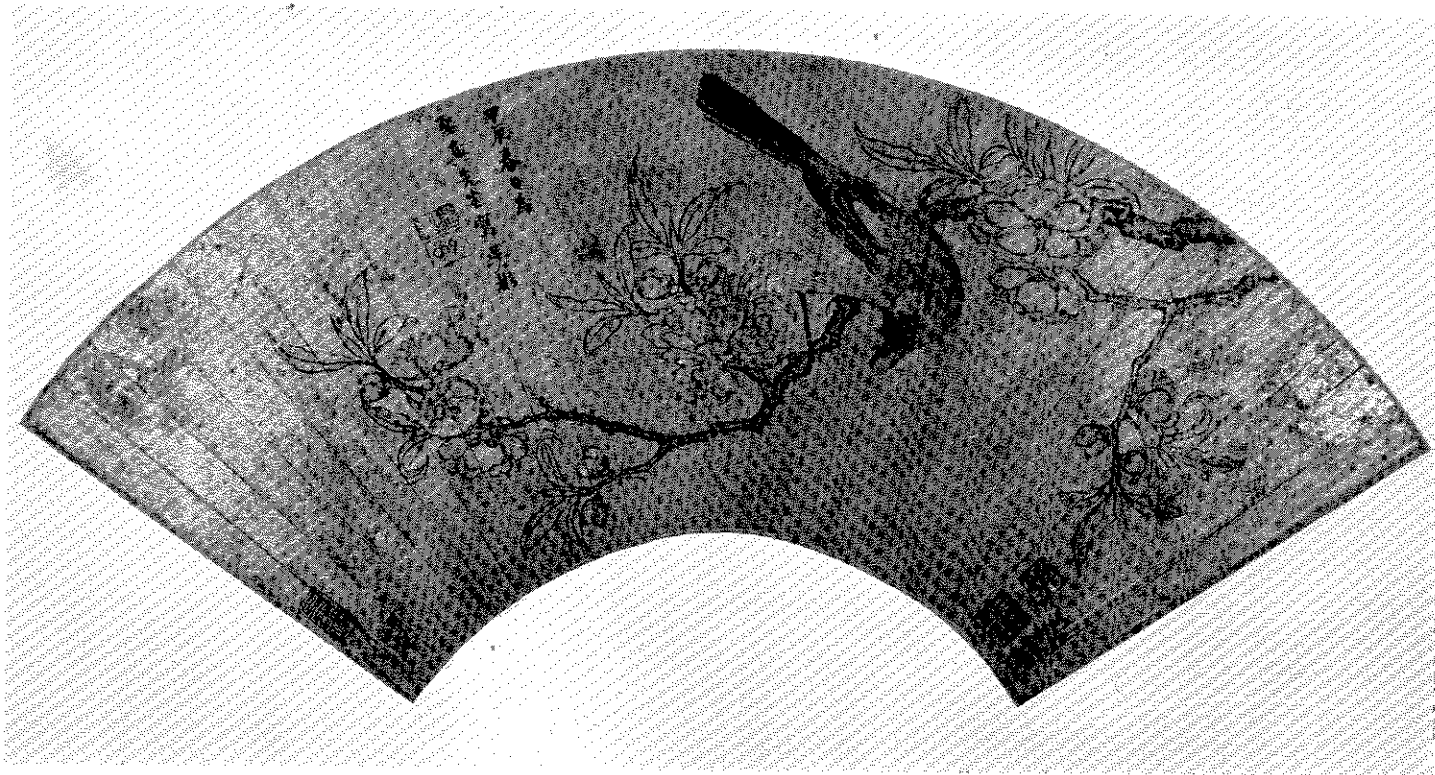
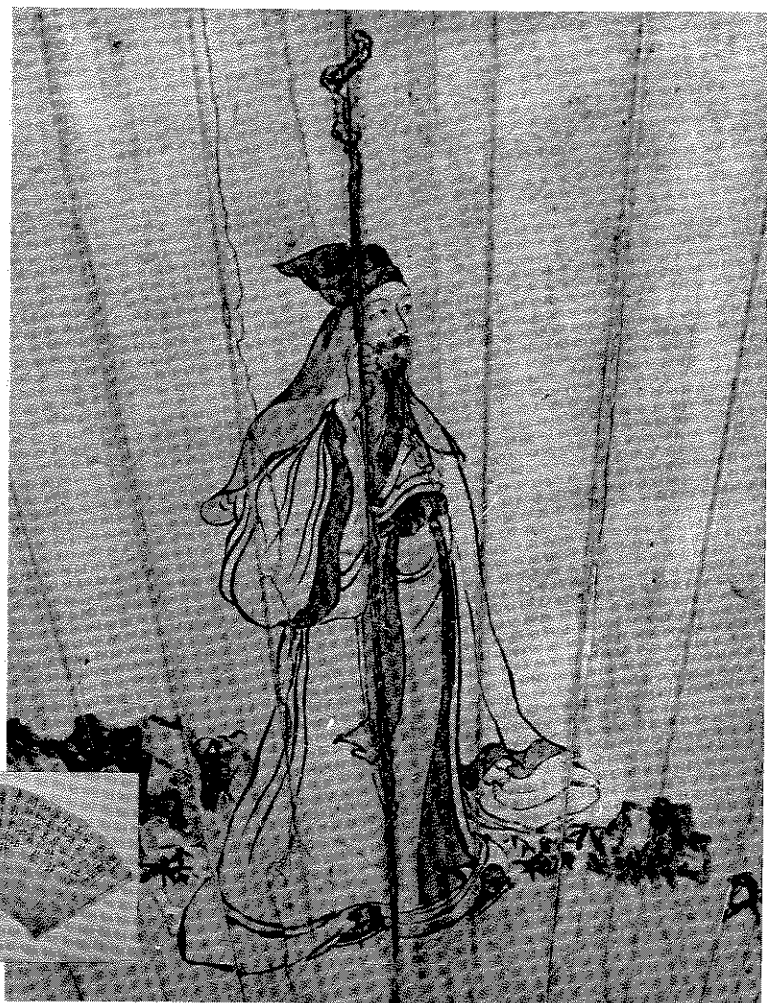
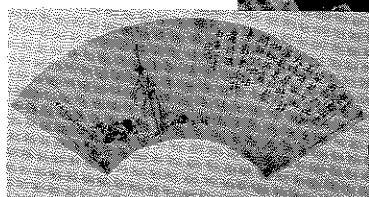


Plate 8
"Peach Blossoms"
by Wu Pin
Catalog No. 24

Plate 9

"T'ao Yüan-ming in Retreat"
by Wang Shu-ku
Catalog No. 66



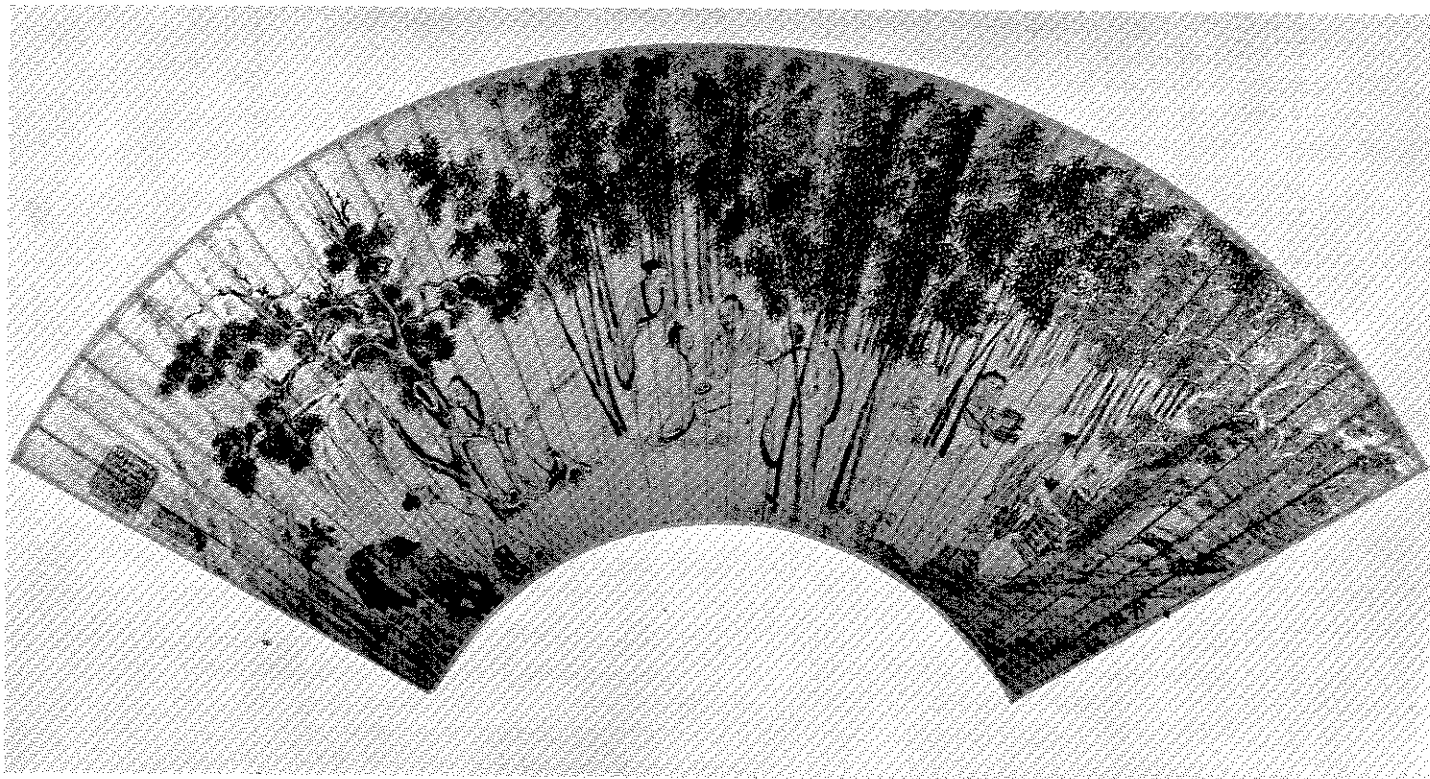


Plate 10

"Seven Sages in a Bamboo Grove"

by Chu Chu

Catalog No. 6

12. SUNG HSÜ (t. Ch'u-yang and Shih-men)
b. 1523, d. 1605, from Chia-hsing, Chekiang. Influenced by Shen Chou, became a monk called Tsu-hsüan.
"Bridge and Mountain Road"
Ink on gold paper.
Signature and seal of the artist, one collector's seal.
(CP VII 234)
13. TAI CHIN (t. Wen-chin, h. Ching-an)
b. 1388, d. 1462, from Ch'ien-t'ang, Chekiang.
Summoned to court in the Hsüan-te period, but left soon again for his home province.
Landscapes in the styles of Ma Yüan and Hsia Kuei; figures, flowers and birds; Principal master of the Che school (northern school) of the Ming dynasty.
"Homeward-bound Fisherman in a Storm"
Ink on gold-flecked paper.
Signature and seal of the artist, one collector's seal.
(CP VII 235)
14. WANG CHIEN (h. Yüan-chih)
Active, late 16th century, from Hsi-hsien, Anhui.
"Sailboat"
Dated 1581, Ink on gold paper.
Signature and seal of the artist, one collector's seal.
(KC)
15. WANG CHUNG-LI (t. Chen-chih)
Active, c. 1620, from Suchou.
Painted flowers and birds.
"Magpie"
Dated 1622, Ink and color on gold-flecked paper.
Signature and two seals of the artist, one collector's seal.
(CP VII 252)
16. WANG SHENG (h. Yü-chün)
Active, 16th century, from Suchou.
Biography unknown.
Painted figures in the style of Ch'iu Ying.
"Two Ladies"
Ink and light color on paper.
Signature and two seals of the artist, three collectors' seals.
17. WANG TO (t. Chüch-ssu, h. Hsueh-shan-tao-jen and Yun-yen-man-shih and other names)
b. 1592, d. 1652, from Meng-chin, Honan. President of the Board of Rites. Calligrapher. Landscapes in the styles of Ching Hao and Kuan T'ung.
"Orchid"
Dated 1633, Ink on gold paper.
Signature and seal of the artist, three collectors' seals.
(CP VII 255)

18. WEI CHIH-HUANG (t. Kao-shu)

b. 1568, d. after 1645, from Nanking.
Poet, calligrapher.
Landscapes, flowers, pictures of Kuanyin.

"Farm Villages"

Dated 1616, Ink and light color on
gold paper.
Signature and seal of the artist, one
collector's seal.
(CP VII 256)

19. WEI CHIH-K'O, later changed to Wei K'o
(t. Shu-ho)

Active, c. 1620, from Ho-pei and moved
to Nanking.
Younger brother of Wei Chih-huang.
Poet; painted landscapes, flowers, also
pictures of Kuanyin.

"Mansions over a Waterfall"

Dated 1613, Ink and light color on
gold paper.
Signature, two seals of the artist, one
collector's seal.
(CP VII 257)

20. WEN PO-JEN (t. Te-ch'eng, h. Wu-feng,
Pao-sheng and She-shan-lao-nung)

b. 1502, d. 1575.

Nephew of Wen Cheng-ming.
Painted landscapes, continued the family
tradition, influenced by Wang Meng.

"Flora and Rocks"

Ink and light colors on silver-flecked
paper.

Inscription written by Hsü Lin and Chi
Shui.

Signatures, seals of calligraphers and
artist, two collectors' seals.

(CP VII 265)

21. The Monk WEN SHIH (h. Chieh-ju)

Biography unknown.

Miniature Gardens (Bonsai)

Dated 1629, Ink on gold-flecked
paper.

Signature and seal of the artist, one
collector's seal.

22. WU CHIH (h. Yen-hsiao)

Active, late 16th century, from Suchou.

"Balsam and Chrysanthemums"

Ink on gold-flecked paper.

Signature and seal of the artist, three
collectors' seals.

(KC)

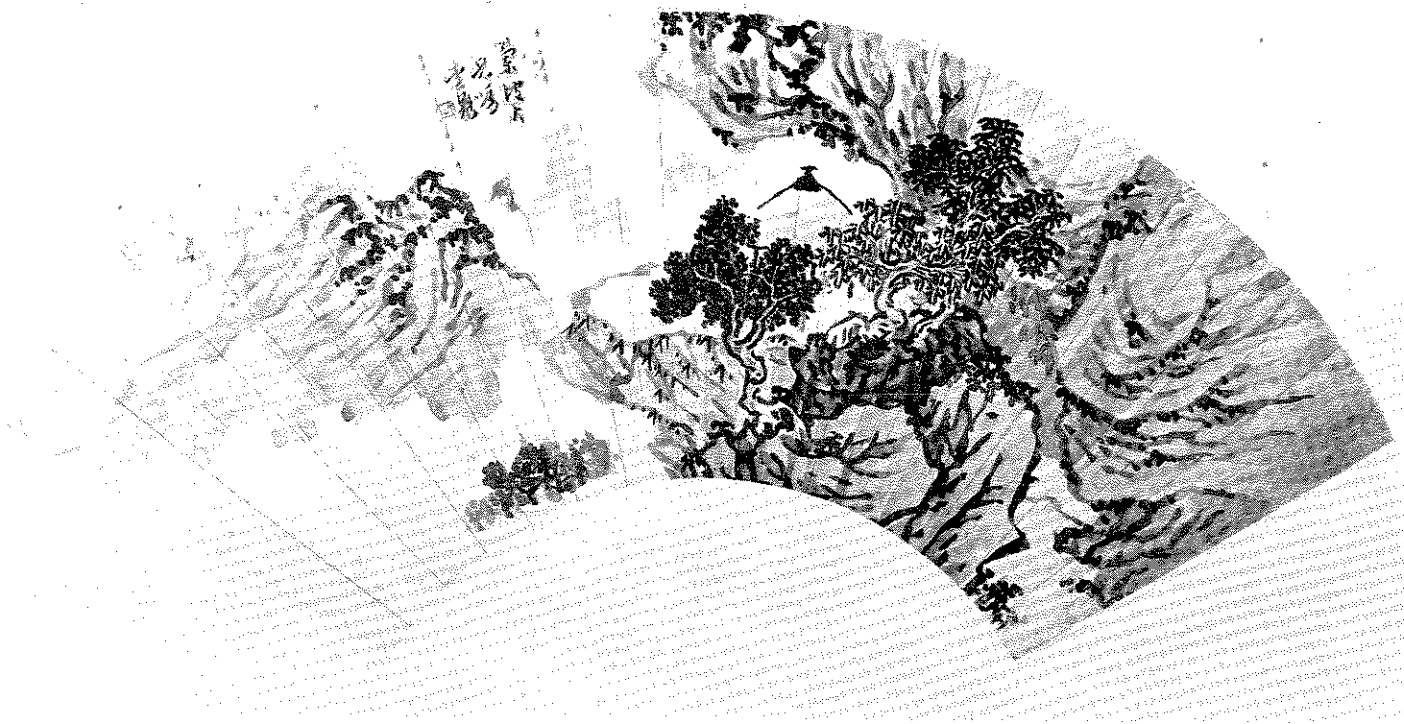


Plate 11

"Meditation in a Pavilion"

by Li K'uei

Catalog No. 54

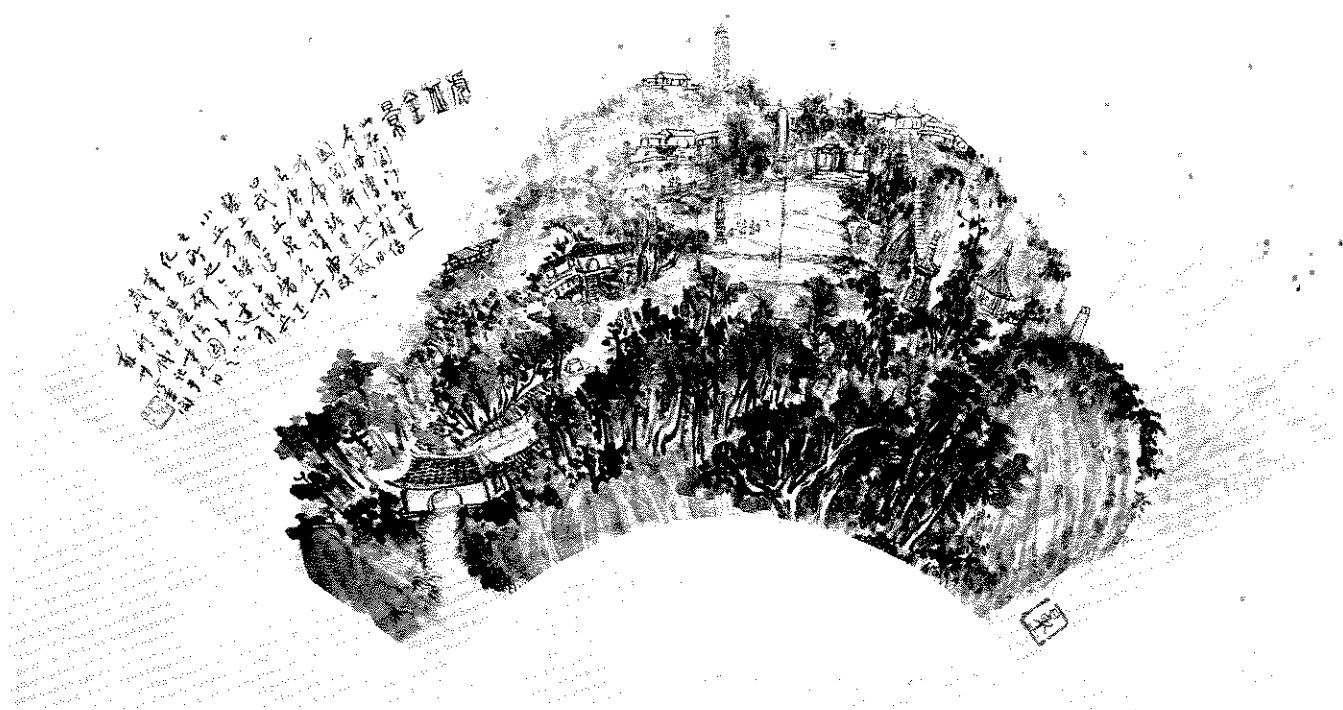


Plate 12

"View of Tiger Hill"

by Chen Su-t'ieh

Catalog No. 70

23. WU LING (t. Hsin-chih, h. Hsüan-yüan)
Active at the end of the Ming period, from
Suchou.
Painted flowers and birds, landscapes.

"Journey in the Snow"

Dated 1639, Ink and light colors on
gold paper.

Signature and seal of the artist, two
collectors' seals.

(CP VII 268)

24. WU PIN (t. Wen-chung, h. Chih-hsien)
From P'u-r'ien, Fukien, lived in Nanking.
Court painter in the Wan-li period (1573-
1620)
Painted landscapes, figures and flowers
and birds.

"Peach Blossoms"

Dated 1604, Ink and colors on gold
paper.

Signature and seals of the artist, five
collectors' seals.

(CP VII 269)

25. WU SHIH-KUAN (Shang-ju)
Active, early 17th century, from Suchou.

"Thatched Hut on Mt. Sung"

Dated 1625, Ink on gold-flecked
paper.

Signature and seal of the artist, two
collectors' seals.

(KC)

26. WU TING (t. Tzu-ching, h. Hsi-an)

Active c. 1700, from Hsiu-ning, Anui.
Painted landscapes, followed the monk
Hung-jeh.

"Three Friends of Winter"*

Dated 1697, Ink and light color on
gold paper.

Signature and two seals of the artist,
two collectors' seals.

(CP VII 450)

*The "Three Friends of Winter" shown in
Chinese art are the pine, representing age
and character, the bamboo, representing
suppleness and strength, and the prunus,
representing continually reborn purity
and loneliness (see S. Lee and Wai-Kam-
Ho, "Chinese Art Under the Mongols: The
Yuan Dynasty", Cleveland Museum of Art,
1968, 49).

27. YÜAN SHANG-T'UNG (t. Shu-ming)

b. 1570, d. 1661, from Suchou.
Painted landscapes, figures, followed the
Sung masters.

"Fishing Villages in Autumn"

Dated 1648, Ink and light colors on
gold paper.

Signature and seal of the artist, four
collectors' seals.

CH'ING DYNASTY (1644-1912)

28. CHANG MU (t. Mu-chih, h. T'ieh-ch'iao)
b. 1607, d. 1686, from Tung-k'uan, Kuang-tung.
Painted horses, eagles, landscapes, orchids, bamboo.
"Orchids on Rock"
Ink on paper.
Two seals of the artist, two collectors' seals.
(CP VII 289)
29. CHANG YIN (t. Pao-yen, h. Hsi-an, Ch'ieh-weng and other names)
b. 1761, d. 1829, from Tan-tu, Kiangsu.
In landscape-painting he followed first Wen Cheng-ming and Shen Chou, and later the Sung and Yüan masters. Also painted flowers, bamboos and Buddhist figures.
"Misty Scene of Mt. Shao-ku"
Ink on paper.
Signature and seal of the artist, one collector's seal.
(CP VII 294)
30. CHAO MING-SHAN (t. Tzu-yung)
b. 1793, d. 1846, from Nan-hai, Kuang-tung.
"Boating Under the Red Cliffs"
Inscription, copy of poem written by Su T'ung-po (b. 1036, d. 1101)
Dated 1827, Ink on paper.
Signature and seal of the artist, two collectors' seals.
31. CH'I CHAI-CHIA (t. Chih-hsiang, h. Hsüeh-p'iao)
From Shan-yin, Chekiang.
Served as an official during the Ming period but retired after 1644. Still active in 1682. Prominent also as a poet and calligrapher.
Followed in his landscapes the northern Sung masters.
"Hermit in Summer Mountains"
Dated 1648, Ink on gold paper.
Signature and seal of the artist, three collectors' seals.
(CP VII 304)
32. CHIANG T'ING-HSI (t. Yang-sun, h. Yü-chün, Hsi-ku and Nan-sha)
b. 1669, d. 1732, from Ch'ang-shu, Kiangsu.
Famous flower painter, also writer. After becoming a high official (c. 1700), he painted mainly for the emperor; pictures for private persons were executed by his pupil, Ma I.
"Bamboos and Blossoms"
Dated 1726, Ink on paper.
Signature and three seals of the artist, one collector's seal.
(CP VII 306)

33. CHU ANG-CHIH (h. Ching-li)
c. 1760-1840, from Wu-chin, Kiangsu.
Painted landscapes, followed Wang Hui
and Yün Shou-p'ing.
"Fading Lotus in Autumn"
Ink on gold-flecked paper.
Signature and seal of the artist, one
collector's seal.
(CP VII 319)
34. CHU HAO-NIEN (t. Yeh-yün and Fu-an)
b. 1760, d. after 1833, lived in Peking,
from T'ai-chou, Kiangsu.
Painted landscapes in the style of Tao-chi;
also figures and flowers.
"Playing the Flute in Moonlight"
Ink and light color on paper.
Signature and seal of the artist, one
collector's seal.
(CP VII 320)
35. CHU HUA
Biography unknown.
"Cloud-Girdled Peaks"
Dated 1663, Ink on gold paper.
Signature and two seals of the artist,
two collectors' seals.
36. CHÜ CH'AO (t. Mei-sheng, h. Mei-ch'ao)
d. 1889, from Fan-yü, Kuangtung.
Painted flowers, grass, insects, landscapes.
Studied the style of Yün Shou-p'ing.
"Bamboo"
Ink and color on paper.
Signature and seal of the artist, one
collector's seal.
(LAING 231)
37. CHÜ CH'AO
"Fishes"
Dated 1863, Ink and colors on gold-
flecked paper.
Signature and seal of artist, one col-
lector's seal.
38. CHÜ LIEN (t. Shih-kang, h. Ku-chan, Ke-
shan'lao-jen and other names)
b. 1828, d. 1904, from Fan-yü, Kuang-
tung.
Brother of Chü Ch'ao.
Painted flowers, birds, grass, insects,
figures.
"Crickets"
Dated 1867, Ink and colors on paper.
Signature and seal of the artist, two
collectors' seals.
(LAING 232)
39. FU SHAN (t. Ch'ing-chu, h. Se-lu, Kung-
chih-t'ao Jen-chung, Liu-ch'ih, Sui-li and
many other names)
b. 1602, d. 1683, from T'ai-yüan, Shansi.
A student of Taoism.
"Wagtail and Reeds"
Ink on gold paper.
Signature and seal of the artist, one
collector's seal.
(CP VII 332)

40. HSI KANG (t. Ch'un-chang, h. T'ieh-sheng, Meng-ch'üan Wai-shih and other names)
b. 1746, d. c. 1816, from Ch'ien-t'ang, Chekiang.
Poet, calligrapher.
Painted landscapes, flowers.
"Waterfalls"
Ink on paper.
Signature and seals of the artist, two collectors' seals.
(CP VII 335)
41. HSI KANG
"Bamboo in a Breeze"
Ink on paper.
Signature and seals of the artist, one collector's seal.
42. The Monk HSIEH CHUANG (h. Tao-wu)
Biography unknown.
"Villages of Fu-ch'un Mountain"
Dated 1692, Ink on gold paper.
Signature and seal of the artist, one collector's seal.
43. HSIEH LAN-SHENG (t. P'ei-shih, h. Li-p'u)
b. 1760, d. 1831, from Nan-hai, Kuang-tung.
Poet and calligrapher.
"Snowscape"
Ink and light color on paper.
Signature and seal of artist, one collector's seal.
(CP VII 338)
44. HSÜ FANG (t. Chao-fa, h. Ssu-chai and Ch'in-yü-shan-jen)
b. 1622, d. 1694, from Suchou.
Lived in retirement after 1644 in great poverty.
Followed Tung Yüan, Chü-jan, and Yüan masters. Also was a poet.
"Landscape"
Dated 1687, Ink on gold paper.
Signature and seal of the artist, two collectors' seals.
45. HUA YEN (t. Ch'iu-yo, h. Hsin-lo-shan-jen)
b. 1682, d. 1765, from Fukien, lived in Yang-chou and Hang-chou.
Poet, calligrapher; painted flowers, birds, figures, and landscapes.
"Home of the Hermit, Tao Yüan-ming"
Ink and light color on paper.
Signature and seal of the artist, one collector's seal.
(CP VII 343)
46. HUANG SHEN (t. Kung-mou, h. Ying-p'iao)
b. 1687, d. 1768, from Fukien, lived in Yang-chou, Kiangsu.
Painted landscapes in imitation of the Yüan masters, also, humorous figure paintings.
"View of River Huai at Night"
Dated 1738, Ink on paper.
Signature and seals of the artist, two collectors' seals.
(CP VII 348)

47. HUANG YÜEH (t. Tso-t'ien and Tso-chün)
b. 1751, d. 1841, from Tang-tu, Anhui.
High official and scholar.
Painted landscapes, flowers; followed
Wang Hui and Yün Shou-p'ing, also author
of books on art.
"Landscape"
Dated 1800, Ink on paper.
Signature and seal of the artist, one
collector's seal.
(CP VII 351)
48. JEN HSÜN (t. Fu-ch'ang)
b. 1835, d. 1893, from Hsiao-shan, Che-
kiang.
Younger brother of Jen Hsiung.
Painted flowers.
"Lotus and Sleeping Bird"
Colors on paper.
Signature and seal of the artist, one
collector's seal.
(CP VII 354)
49. JEN I (t. Po-nien)
b. 1840, d. 1896, from Shan-yin, Che-
kiang.
Imitated the Sung masters and Ch'en
Hung-shou. Painted birds, flowers, figures.
"Washing a Pot at the Brook"
Dated 1893, Ink and light color on
paper.
Signature and seal of the artist, two
collectors' seals.
(CP VII 354)
50. JEN I
"Pigeons"
Ink and colors on gold-flecked paper.
Signature and seal of the artist, one
collector's seal.
(CP VII 354)
51. JEN I
"Chickens"
Dated 1886, Ink and colors on paper.
Signature and seal of the artist, one
collector's seal.
52. KAO CH'I-PEI (t. Wei-chih, h. Ch'ien-yüan)
b. 1672, d. 1734, from Liao-yang, Man-
churia.
A finger painter. Used fingers and finger-
nails instead of brushes to paint. Land-
scapes, figures, flowers, birds.
"Dragon and Sun"
Ink and colors on paper.
(CP VII 355)
53. The Monk LI CH'ANG (h. Huang-ming)
Biography unknown.
"Entertaining a Guest in a Mountain
Hut"
Dated 1742, Ink and color on gold-
flecked paper.
Signature and seal of the artist, one
collector's seal.

54. LI K'UEI (t. Tou-shan, h. Ch'ing-k'uei tao-jen)
Active, c. 1851-d. 1907, from Nan-hai, Kwangtung.
Painted landscapes.
"Meditation in a Pavilion"
Ink and color on paper.
Signature and seal of the artist, one collector's seal.
(LAING 268)
55. LIN CHIH-FAN (t. K'ung-shih, h. Han-chai)
From Fukien.
Magistrate of Chia-hsing, Chekiang.
Painted landscapes, flowers.
"Walking with a Staff at the River-side"
Ink on gold paper.
Signature and seal of the artist, two collectors' seals.
(CP VII 377)
56. NINE ARTISTS OF THE LATE MING OR THE EARLY CH'ING DYNASTY
Biography of each artist unknown.
"Flowers and Plants"
Dated 1603 or 1663, Ink on gold-flecked paper.
The last artist (extreme left top) indicates the date in Chinese characters, Kuei-mao, indicating the year of 1603 or 1663. (The Chinese calendar is based on 60-year cycles. Since none of the artists' biographies are known, the date cannot be determined.)
Signature and seals, one collector's seal.
57. P'AN KUNG-SHOU (t. Shen-fu, h. Lien-ch'ao)
b. 1741, d. 1794, from Tan-t'u, Kiangsu.
Painted landscapes, flowers.
"Meeting Under Rustling Pines"
Ink and colors on paper.
Signature and seal of the artist, one collector's seal.
(CP VII 388)
58. PI HAN (t. Yu-han, h. Chiao-lu, Chih-an-tao-jen and Lu-chu-chu-shih)
b. 1732, d. 1807, from Yang-hu, Kiangsu.
Painted landscapes, followed Yün Shou-p'ing.
"Listening to Wild Geese"
Ink and colors on paper.
Signature and seal of the artist, two collectors' seals.
(CP VII 390)
59. SHENG TAN (t. Po-han)
Active, c. 1640, from Nanking.
Painted landscapes, followed Huang Kung-wang.
"Clouds over Distant Peaks"
Ink on gold paper.
Signature and seal (barely visible), one collector's seal.
(CP VII 396)

60. SHIH LIN (t. Yü-jo or Yü-hsien)
Active 17th century, from Nanking.
Painted landscapes in the style of Yüan masters.
"Lofty Mountains on a Fine Autumn Day"
Dated 1632 (or 1692), Ink and light color on gold paper.
Signature and two seals of the artist, one collector's seal.
61. SU CH'ANG-CH'UN (t. Jen-shan, h. Chi-tsu, Hsi-hsia, Yin-shan, Ching-fu and other names.)
b. 1814, d. ?, from Shun-te, Kuangtung.
"Daffodils and Bamboos"
Ink on silver-flecked paper.
Signature and two seals of the artist, two collectors' seals.
(LAING 281)
62. SU LIU-P'ENG (t. Chen-ch'in, h. Nan-shui-ts'un-lao)
Active, c. 1820-1860, lived in Kuangtung.
Painted figures in Yüan style.
"Playing a Flute in Moonlight"
Ink and light color on paper.
Signature and seal of the artist, two collectors' seals.
(LAING 281)
63. SU LIU-P'ENG
"Riding on Horseback in Spring"
Dated 1858, Ink and light color on paper.
Signature and two seals of the artist, one collector's seal.
64. TSOU I-KUEI (t. Yüan-pao, h. Hsiao-shan)
b. 1686, d. 1772, from Wu-hsi, Kiangsu.
High official, court painter.
Specialized in flowers, but also painted portraits and landscapes.
"Camellia"
Ink and colors on paper.
Signature and seal of the artist, one collector's seal.
(CP VII 415)
65. WANG CHING-MING (t. Tan-ssu, h. Wei-hsien)
b. 1668, d. 1721, from Chia-ting, Kiangsu.
Served in the palace.
Followed Wang Yüan-chi in landscape painting.
"Numerous Cliffs and Peaks"
Ink on paper.
Signature and seal of the artist, one collector's seal.
(CP VII 423)

66. WANG SHU-KU (t. Yüan-feng, h. Wu-wo and Lu-kung)
b. 1647, d. after 1731, from Hang-chou.
Painted figures, followed Ch'en Hung-shou.

"T'ao Yüan-ming in Retreat"

Painted in 1717 at the age of 71.

Inscription, poem of Tao Yuan-ming (A.D. 365-427)

Ink on paper.

Signature and seals of the artist, three collectors' seals.

(CP VII 437)

67. WENG T'UNG-HO (h. Shu-p'ing)

b. 1830, d. 1904.

Biography unknown.

"Twilight on Ten Thousand Flower Blossoms"

Ink and color on paper.

Signature and seal of the artist, two collectors' seals.

68. WU JUI-LUNG (t. Kuo-K'ai and T'ieh-shan, h. Chiu-ai-shan-jen and K'ai-kuo)
b. 1585, d. 1673, from Hsiang-shan, Kuangtung.

Friend of Ch'en Hung-shou and Chou Liang-kung. Calligrapher; painted peonies, bamboo and epidendrum.

"Peony"

Ink on gold paper.

Signature and seal of the artist, one collector's seal.

(LAING 300)

MODERN (after 1912)

69. CHANG TA-CH'EN

b. 1899, from Nei-chiang, Szechwan, lives in Brazil.

"Plum"

Dated 1951, Ink and light color on paper.

Signature and two seals of the artist, two collectors' seals.

70. CHEN SU-T'IEH

Contemporary

"View of Tiger Hill"

Inscription describes historical background of Tiger Hill.

Dated 1953, Ink on paper.

Signature and seal of the artist, two collectors' seals.

71. CH'I HUANG (h. Pai-shih)

b. 1863, d. 1957

"Flower and Two Bees"

Painted in 1945 at the age of 83.

Ink and colors on paper.

Signature and one seal of the artist, one collector's seal.

72. CH'I HUANG

"Edible Root and Mushroom"

Painted in 1954.

Ink and color on paper.

Signed "91-year-old Pai-shih", one seal of the artist, one collector's seal.

73. CH'I HUANG

"Five Chicks"

Painted at the age of 88.

Dated 1948, Ink and color on paper.

Signature, one seal of the artist, one collector's seal.

74. CH'I HUANG

"Red Plum"

Ink and color on paper.

Signature and seal of the artist, one collector's seal.

75. HUANG PIN-HUNG (h. Yü-hsiang)

b. 1863, d. 1954, from Hsi-hsien, Anhui.
Painted landscapes.

"Singing Fisherman at Sunset"

Dated 1932, Ink and colors on paper.

Signature and seal of the artist, one collector's seal.

76. WU SHIH-CH'EN (t. Shih-hsien, h. Ching-yün)

b. ?, d. 1916, from Chiang-ning, Kiangsu.

"Mist and Rain over Spring River"

Ink on paper.

Signature and seal of the artist, one collector's seal.

(KC)

77. YU SHU-SUNG (h. Yüeh-yüan)

b. 1883, d. 1949.

"From the Summit of the Mountain"

Ink and light color on paper.

Signature and seal of the artist, one collector's seal.

CALLIGRAPHY

78. FU SHAN

b. 1602, d. 1683

Biography: see Catalog no. 39.

"Calligraphy in ts'ao-shu" (grass or cursive style)

Ink on gold-flecked paper.

Signature and seal of the artist, three collectors' seals.

79. TUNG CH'I-CH'ANG (t. Hsüan-tsai, h.

Ssu-po)

b. 1555, d. 1636, from Hua-t'ing (Sung-chiang), Kiangsu.

Calligrapher, critic, and landscape painter.
One of the "Nine Friends in Painting"

"Calligraphy in ts'ao-shu" (grass or cursive style)

Ink on gold-flecked paper.

Signature and seal of the artist, five collectors' seals.

(CP VII 246)

80. WEN CHENG-MING, original name Wen Pi (t. Cheng-ming; later adopted Cheng-ming as his name and took the t. Cheng-chung, h. Heng-shan)

b. 1470, d. 1559, from Suchou.

Scholar, poet, calligrapher and painter; followed Shen Chou.

"Calligraphy in hsing-shu" (running style)

Ink on gold paper.

Signature of artist, (no seal), one collector's seal.