

**SCRAPS FROM A COLLECTOR'S
NOTE BOOK: BEING NOTES
ON SOME CHINESE PAINTERS
OF THE PRESENT DYNASTY**

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Scraps from a Collector's Note Book: Being Notes on Some Chinese Painters of the Present
Dynasty by Friedrich Hirth

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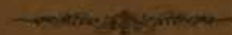
WITH APPENDICES ON

SOME OLD MASTERS AND ART HISTORIANS

BY

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SCRAPS FROM A COLLECTOR'S NOTE BOOK.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is crucial for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection procedures and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The third part of the document focuses on the role of technology in data management and analysis. It discusses how modern software solutions can streamline data collection, storage, and processing, thereby improving efficiency and accuracy.

4. The fourth part of the document addresses the challenges associated with data management, such as data quality, security, and privacy. It provides strategies to mitigate these risks and ensure that the data remains reliable and secure throughout its lifecycle.

5. The fifth part of the document concludes by summarizing the key findings and recommendations. It stresses the importance of a data-driven approach in decision-making and the need for continuous monitoring and improvement of data management practices.

biographical facts, anecdotes and characteristics about artists of whose works every trace was lost soon after their lifetime and whose names are hardly ever mentioned as having stimulated later workers with efforts similar to their own; on the other hand, since it is impossible to reproduce all the Chinese information on record, a selection made without a practical knowledge of the native dealers' tradition, such as only a collector will acquire, may lead to the omission of painters whose works command a decided position on the picture market. Among these I should have liked to see Giles' notes extended to three of the best known Ming painters, viz.

Lü Ki (呂紀, also called T'ing-chōn, 廷振), known in Japan as Riōki, a contemporary of T'ang Yin (about A.D. 1500), a distinguished painter of birds, landscapes and figures;

Lu Chi (陸治, also called Su-p'ing, 叔平, and Pan-shan, 包山), a great landscapist and painter of flowers, birds, bamboos and rocks, known in Japan as Riku-ji (A.D. 1496—1576); and

Su Wei (徐渭, also called Wōn-t'ing, 文清, Wōn-ch'ang, 文長, and Tién-ch'i, 天池), in spite of K'iu Ying, his contemporary (16. century), probably the greatest colorist of his time, whose very blots were looked upon as witnesses of his skill.

Apart from these I would emphasize as the greatest Ming artists, whose works are not beyond reach, though they have at all times been copied and counterfeited by impotent daubers: *T'ang Yin* (Giles, p. 158), a contemporary of Raphael, since he died in A.D. 1523, and his teacher *Chōa Ch'ōn* (p. 159), *K'iu Ying*, *Wōn Chōng-ming* the Academician, usually quoted as *Wōn Tai-chau* (文待詔, A.D. 1470—1559, cf. Giles p. 159), *Shōn Chōu* (p. 160), *Ch'ōn Shun* (ibid.), *Chōu Chi-mián* and *Ting Yün-p'ōng* (p. 163).

Prof. Giles does not, unfortunately, give us an account of the painters of the present dynasty, "chiefly for lack of materials", and he adds (p. 170): "There is no authoritative work on art



L.O. KI: "Gold Pheasants". Dated 1487