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

WITH APPENDICES ON

SOME OLD MASTERS AND ART HISTORIANS

BY

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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-chön, 廷振), known in Japan as Riöki, 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 Pau-shan, 包山), a great landscapist and painter of flowers, birds, bamboos and rocks, known in Japan a Riku-ji (A.D. 1496—1576); and

Sü Wei (徐渭, also called Wön-ts'ing, 文清, Wön-ch'ang, 文長, and T'ién-chi, 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 *Chöa Ch'ön* (p. 159), *K'iu Ying*, *Wön Chöng-ming* the Academician, usually quoted as Wön Tai-chau (文待詔, A.D. 1470—1559, cf. Giles p. 159), *Shön Chöu* (p. 160), *Ch'ön Shun* (ibid.), *Chöu Chi-mién* and *Ting Yün-p'öng* (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

LÜ KI: "Gold Pheasants". Dated 1497