

**Cataloging Policy & Work Records**

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## I. Introduction

**Collection:** Online Collection of Ancient Chinese Painting (before 1911) in Museums Overseas

**Context:** an Ad Hoc Committee under the International Council of Museums International Committee for Documentation (ICOM-ACPMO Committee)

**User Group:** Art Historian: Research;

Museum Professionals: Curate cross-museum online exhibitions based on specific themes, Look for collections lending and loan, etc.;

Novice Public: Online learning, Tour guide, etc.

### Definition of Terms:

**Ancient Chinese Painting:** Created before 1911, including painting on paper, on silk, on mud plaster, on wood, and on cloth.

**Scope:** This policy applies to anyone who contributes ACPMO work records data directly to the Collection Management System, or who contributes data in another format that is subsequently repurposed into catalogue records. This includes ACPMO Committee staff, ICOM member museums (with Ancient Chinese Paintings in collection) catalogers, and volunteers.

**Purpose:** ICOM-ACPMO Committee is committed to developing and coordinating a database of high-quality ACPMO work records. Maintaining the quality and integrity of each work record is an interest and a responsibility shared by all ICOM member museums. Work records added to the database become the shared property of the council. We emphasize voluntary and cooperative efforts to maintain database quality, accurate work information and elimination of duplicate records.

For the integrity of the database, catalogers must comply with standards for full work records and perform functions only according to one's authorized permission. ACPMO Cataloging Committee will make reasonable efforts to facilitate training opportunities and resources for all members. Only ACPMO certified catalogers may perform cataloging functions. In extreme cases, ACPMO Committee reserves the right to restrict cataloging privileges of any member museum or volunteer if the requirements of this policy are not met, including revocation of cataloging permissions.

## II. Cataloging Requirements and Functional Abilities

Any person performing permanent cataloging functions in the ACPMO collection database must obtain prior authorization from the ACPMO Committee.

### 1. ICOM-ACPMO Committee staff can:

Import records via batch loading

Overlay existing "stub"/"temp" work records

Overlay existing work records

Create original work records

Add new fields to work records

Merge work records

Update work records  
Delete existing work records  
Delete fields in existing work records prior to or after import.

**2. ICOM member museums (with Ancient Chinese Paintings in collection) catalogers can:**

Do everything allowed by ACPMO Committee staff with the work records in their own museum collections.

**3. Authorized volunteers can:**

Create original work records  
Add new fields to work records  
Update work records.

**4. All unauthorized volunteers can:**

Submit proposals through the database management system or e-mail to the ACPMO Committee.

### **III. Permanent Record Standards**

#### **1.Descriptive Cataloging**

##### **1.1 Data Structure and Data Content**

Use [Cataloguing Cultural Objects \(CCO\)](#) and [Categories for the Description of Works of Art \(CDWA\)](#).

See 1.3 Cataloging Template for required and recommended elements.

For required elements, use *unknown* or *N/A* if data is missing/incomplete.

Be compared with the item in hand.

##### **1.2 Data Value**

###### **1.2.1 Personal and Corporate Name Authority, Dynasty Authority**

Use the *China Biographical Database Project (CBDB)* as Name Authority File.

Use Dynasty Authority File from [Specification for registration of cultural relics in the collection of cultural institutions](#) Appendix E. Use Chinese pinyin system for romanization and the dynasty should be capitalized.

The creator of the work follows the rule of *Family name Given Name (dynasty, date of birth - date of death)*. If the creator's name, dynasty, or date of birth - date of death is unknown, use *unknown* as replacement. This rule is consistent in the following descriptive information.

###### **1.2.2 Genre/Form Authority**

Use the Zhou Jiyin. *Zhongguo Hualun Dacidian*. Nanjing: Southeast University Press, 2011. (周积寅.中国画论大辞典[M].南京: 东南大学出版社, 2011.) as Authority File.

### 1.2.3 Geographic Place Authority

Use the *Library of Congress Geographic Area Authority File*.

### 1.2.4 Subject Authority

For general subject terms, use *landscape, flowers and birds*, and *figure* from *General History of Chinese Painting*. For specific subject terms, use the [Chinese Iconography Thesaurus\(CIT\)](#) as Authority File. Also use CBDB if the painting depicts a person.

### 1.2.5 Creation Date

If unknown, follow the rule of *dynasty (beginning year of the dynasty - the ending year of the dynasty)* e.g. Yuan dynasty (1271-1368).

### 1.2.6 Current Location

The current location is the official name of the institution, museum, department etc. that holds the work. Terminology follows CCO recommendation of using Getty Thesaurus of Geographic Names (TGN) e.g. *the name of the institution, the name of the city, the name of the country or region*, each separated by comma. For example, the Metropolitan Museum of Art, New York, USA.

## 1.3 Cataloging Template

Required elements are marked with an asterisk.

1. Work	*Work Level	controlled	-single -set
	*Work Type	controlled	-Chinese painting
2. Classification	*Classification Term	controlled	-mural painting -scroll painting -album -others
3. Title	*Title Text	free-text	Follow the rules in CCO
	*Title Type	controlled	-preferred -alternate
4.1 Creator Description	Creator Qualifier	controlled	-possibly -on the style of
	*Creator Display	controlled	Follow the rules in CCO  Use Name Authority File from CBDB  If unknown, use <i>Creation Dynasty unknown</i> instead

	*Creator Gender	controlled	-male -female -unknown
	*Creator Role	controlled	-painter -calligrapher -patron
	*Creator Type	controlled	-preferred -alternate
4.2 Creation Date	*Creation Date	controlled	Follow the rules in CCO  If unknown, use Dynasty Authority File from Appendix E in <a href="http://ccamc.mct.gov.cn/pcb/zlxz/201406/7eb91aa862f242a98ca74c4a24b08e01/files/eff1a91b25874293a31d9ee79d6acfec.pdf">http://ccamc.mct.gov.cn/pcb/zlxz/201406/7eb91aa862f242a98ca74c4a24b08e01/files/eff1a91b25874293a31d9ee79d6acfec.pdf</a>  Use Chinese pinyin system for romanization
	*Earliest	free-text	Follow the rules in CCO
	*Latest	free-text	Follow the rules in CCO
4.3 Creation place/Original Location	*Creation Place/Original Location	controlled	Use Geographic Area Authority File from LC
5.1 Culture	*Culture	controlled	Follow the rules in CCO
5.2 Style/School	Style Indexing Term	controlled	Use Authority File in Zhou Jiyin. <i>Zhongguo Hualun Dacidian</i> . Nanjing: Southeast University Press, 2011(周积寅.中国画论大辞典[M].南京:东南大学出版社, 2011)
6. Measurements	*Dimensions Display	free-text	count; height * width
	*Dimensions Type	controlled	-count -height -width

	*Dimensions Value	free-text	Use whole numbers or decimal fractions
	*Dimensions Unit	controlled	-leaves -cm
	Dimensions Extent	controlled	-overall -item
	Dimensions Qualifier	controlled	-largest dimensions
	Shape	controlled	-fan -irregular
7. Materials/ Techniques	*Materials/ Techniques Display	free-text	
	Materials/ Techniques Flag	controlled	-Materials -Techniques
	Materials Role	controlled	-Medium -Support
	Materials/ Techniques Name	controlled	Medium: -ink -color -gold -pigment  Support: -silk -paper -mud plaster -wood -cloth  Techniques: use Authority File in 周积寅, 《中国画论大辞典》, 南京: 东南大学出版社, 2011 年 Zhou Jiyin. <i>Zhongguo Hualun Dacidian</i> . Nanjing: Southeast University Press, 2011.

8. Inscriptions/Marks	Inscription Transcription or Description	free-text	
	Inscription Type	controlled	-preface -postscript
	Inscription Author	controlled	Use Name Authority File from CBDB  If unknown, use <i>Creation Date</i> <i>unknown</i> or <i>unknown</i> instead
	Inscription Author Gender	controlled	-male -female -unknown
	Inscription Location	free-text	
	Inscription Language	controlled	-’Phags-pa script etc.
	Typeface/Letterform	controlled	
	Mark Identification	controlled	
9. Subject Matter	*General Subject Terms	controlled	-landscape -flowers and birds -figure
	*Specific Subject Terms	controlled	Use Subject Authority File from Chinese Iconographic Thesaurus (CIT). Also use CBDB if the painting depicts a person.
10. Description	Description	free-text	
	Description Source	free-text	Use the Chicago Manual of Style
11. Current Location	*Current Repository/Geographic Location	free-text	Follow the rules in CCO



	*Current Repository Numbers	free-text	Source from the current location
	*On Exhibition Status	controlled	-Yes -No
	On Exhibition Location	free-text	Follow the rules in CCO
12. Ownership/ Collecting History	*Provenance Description	free-text	
	*Provenance Type	controlled	-illegal loss overseas -unethical export painting -export painting
	Credit Line	free-text	
	*Previous Owner	controlled	Use Personal/Corporate Authority File from CBDB (for Chinese) and Library of Congress (for non-Chinese)  Follow the rule of <i>Family Name, Given Name (birth year - death year)</i> if no record in LCNAF
13. Image	*Image	image	
14. Number	*Number	free-text	Follow the rules below
15. Related Works	Related Work Label/Identification	free-text	Link to related work record  If a related work record is not in the collection, use <i>Creator Display, Title Text, Current Location</i> instead
	Work Relationship Type	controlled	Follow the rules in CCO

## 2. Classification

The classification is divided into four categories by the visualization of works: *M* for *mural painting*, *S* for *scroll painting*, *A* for *album*, and *O* for *others*.

## 3. Encoding Standards

XML

#### **4. Interchange Standard**

LIDO

#### **5. Numbering System**

The number of each single work consists of five parts: *the code for classification of the work; the dynasty of the work; the country/region initials and code for the museum that currently holds the work; the author's last name and numbers from 01-99.* All parts are separated by periods. If the creator of the work is unknown, the creator is written as unknown. If more than two unknown works share the same classification, dynasty, and museum, the number following will add 1 per work depending on the sequence of cataloging e.g. M. Yuan. USA001. Unknown01.

#### **6. Tools, Technologies, Software products**

Use PastPerfect Museum Software.

### **IV. Application of principles and standards**

#### **1. Transparency**

1.1 Catalogers will always identify approximate, unverified or cataloger-provided information with square brackets.

1.2 Catalogers must identify themselves as creators or modifiers of a record.

#### **2. Update and Deaccession**

At the point of cataloging, the work record will be made as complete as possible. However, if further information becomes available as a result of research, a special exhibition, etc., the record will be updated to reflect this new knowledge. Deaccession work record if being repatriated.

### **V. Maintenance standards**

ICOM member museums (with Ancient Chinese Paintings in collection) are expected to:

Keep holdings current

Designate a staff member to monitor the ACPMO email list

Resolve problems as reported to them by the ACPMO Committee

Maintain awareness of current ACPMO cataloging policy and procedures

### **VI. Communications**

This policy is reviewed and revised on a regular basis. The ACPMO Cataloging Committee will meet regularly to review this manual to discuss and make any necessary changes. Regular Committee meetings are open to the participation of all ICOM members. The schedule and agenda of regular meetings shall be accessible to ICOM member museums.

All notices coming from the ACPMO Cataloging Committee will be given via the ACPMO-Cat-Group email list and documented on the ACPMO website.

## **VII. Public access**

Any user with internet connection could access this policy and cataloging standard. Future plans would include cooperating with image recognition software using AI technology to develop a digital database for museums and potential users to full access to collections under this policy. This could improve the accessibility to collections among museums and information-sharing with the XML and HTML language.

## Bibliography

Auckland Museum Cataloguing Policy. [https://drive.google.com/drive/folders/1O56p\\_6AuXB-mPsNmU2z7rSG6d7IVY\\_Wo](https://drive.google.com/drive/folders/1O56p_6AuXB-mPsNmU2z7rSG6d7IVY_Wo)

Queer Zine Library Cataloging Manual.

<https://docs.google.com/document/d/12KluusaAdw7Ao5cYXK6sxA1Okm-0anghvWVpVb7fwjs/edit>

Sage Library System (OR) General Cataloging Policy. <https://sagelib.org/cataloging-standards-manual-draft-revised-content/general-cataloging-policy>

Shi, X. 2016. *A Comparative Research between the CDWA and the DC Metadata Standards and the Metadata System of Paintings in the Palace Museum Collection*. JOURNAL OF GUGONG STUDIES. p355-365. JOURNAL OF GUGONG STUDIES 石秀敏. CDWA 和 DC 元数据标准与故宫博物院绘画类藏品信息指标体系的对照研究.《故宫学刊》. 2016.12.31. 第 355-365 页.

Xiao, T. 2011. *The Application of CDWA Standard on the Description of Digital Chinese Paintings of Song Dynasty*. p101-104. LIBRARY AND INFORMATION SERVICE. 肖婷.《应用 CDWA 标准描述数字宋画作品的探索》,《图书馆情报工作》.第 55 卷第 9 期 2011 年 5 月.

Wang, B. 2009. General History of Chinese Painting. Cultural Art Publishing House. 王伯敏, 2009. 中国绘画史. 文化艺术出版社.

## Appendix: Work Record Examples

## Work Record 1

**\*Work Level:** single  
**\*Work Type:** Chinese painting  
**\*Classification Term:** mural painting  
**\*Title Text:** Buddha of Medicine Bhaishajyaguru (Yaoshi fo) | **Title Type:** preferred  
**\*Title Text:** 药师佛会图 | **Title Type:** alternate  
**\*Creator Display:** unknown (Yuan, unknown) | **\*Creator Gender:** male | **\*Creator Role:** painter | **\*Creator Type:** preferred  
**Creator Qualifier:** on the style of | **\*Creator Display:** Zu Haogu (Yuan, unknown) | **\*Creator Role:** painter | **\*Creator Type:** alternate  
**\*Creation Date:** ca. 1319  
**\*Earliest:** 1308; **\*Latest:** 1319  
**\*Creation Place:** Shanxi Province  
**\*Culture:** Chinese • Buddhist  
**\*Measurements:** 751.8 \* 1511.3cm (irregular, largest dimensions)  
**Shape:** irregular  
**Qualifier:** largest dimensions  
**Value:** 751.8; **Unit:** cm; **Type:** height | **Value:** 1511.3; **Unit:** cm; **Type:** width  
**\*Materials/Techniques Display:** Water-based pigment over foundation of clay mixed with straw  
**Materials/Techniques Flag:** Materials; **Materials Role:** Medium;  
**Material/Techniques Name:** pigment |  
**Materials/Techniques Flag:** Materials; **Materials Role:** Support; **Material/Techniques Name:** mud plaster  
**\*General Subject Terms:** figure  
**\*Specific Subject Terms:** Sudhana • cloud • leaving one's coat or shirt unbuttoned • robe • Three Sages of the East • Medicine Buddha • Eight Great Bodhisattvas • Sunlight Bodhisattva • Moonlight Bodhisattva • dharma protector • Buddhist donor • monk robe • lotus seat • small bowl • cross-legged posture • gesture of generosity • 善财 • 云 • 敞怀 • 袍 • 东方三圣 • 药师佛 • 八大菩萨 • 日光菩萨 • 月光菩萨 • 护法神 • 供养人 • 袈裟 • 莲座 • 钵 • 结跏趺坐 • 与愿印  
**Description:** Healing practices, physical and spiritual, played an important role in the transmission of Buddhism throughout Asia. In this mural, Bhaishajyaguru (Yaoshi fo), the Buddha of medicine, wears a red robe and is attended by a large assembly of related deities, including two seated bodhisattvas who hold symbols for the sun and the moon. The twelve warriors, six at each side, symbolize the Buddha's vows to help others. The robust, full-faced figure and the shallow spatial construction are characteristic of the work of Zhu Haogu, who was active in the early fourteenth century and painted both Buddhist and Daoist imagery.  
**Description Source:** The MET. "Buddha of Medicine Bhaishajyaguru (Yaoshi fo)."  
<https://www.metmuseum.org/art/collection/search/42716>  
**\*Current Location:** Metropolitan Museum of Art, New York, New York, USA  
**\*Current Repository Numbers:** 65.29.2  
**\*On Exhibition Status:** Yes

**\*Provenance Description**

create-1928, Guangsheng Temple, Hongdong Xian, Linfen Shi, Shanxi Province, China;  
 1928-1929, Landon Warner, Laurence Sickman bought from the local Li Zongzhao, Zhen Da at  
 the price of 1,600 silver Yuan;  
 unknown, Ching Tsai Loo & Co. , Paris;  
 before 1954, Frank Caro Co. (successor to Loo), New York;  
 1965, Gift of Arthur M. Sackler, in honor of his parents, Isaac and Sophie Sackler.

**\*Provenance Type:** unethical export painting

**Credit Line:** Gift of Arthur M. Sackler, in honor of his parents, Isaac and Sophie Sackler, 1965

**\*Previous Owner:** Warner, Landon (1881-1955) • Sickman, L. C. S. (Laurence C. S.) • Lu,  
 Qinzhai, 1880-1957 • De Caro, F. A., 1943- • Sackler, Arthur M.

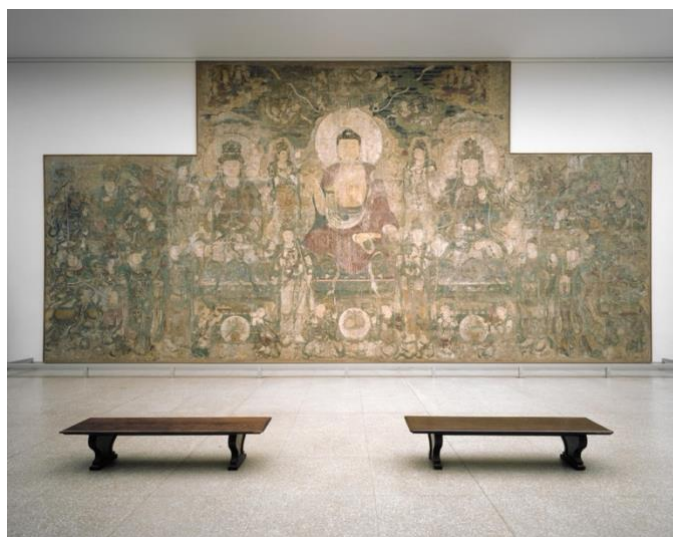
**\*Image:**<photo title="M. Yuan. USA001. Unknown01" filename=  
<https://images.metmuseum.org/CRDImages/as/original/DT227320.jpg> ">

**\*Number:** M. Yuan. USA001. Unknown01

**Related Work Label:** unknown (Yuan, unknown), The Assembly of Tejaprabha, Nelson-Atkins  
 Museum of Art, Kansas City, Missouri, USA | **Work Relationship Type:** partner in set with

**Related Work Label:** unknown (Ming, unknown), Buddha of Medicine Bhaishajyaguru, Penn  
 Museum, Philadelphia, Pennsylvania, USA | **Work Relationship Type:** partner in set with

**Related Work Label:** unknown (Ming, unknown), The Assembly of Tejaprabha, Penn Museum,  
 Philadelphia, Pennsylvania, USA | **Work Relationship Type:** partner in set with



M. Yuan. USA001. Unknown01

## Work Record 2

- \*Work Level:** single  
**\*Work Type:** Chinese painting  
**\*Classification Term:** album  
**\*Title Text:** Drawing Silk Filaments | **Title Type:** preferred  
**\*Title Text:** 制丝图 | **Title Type:** alternate  
**\*Creator Display:** Wu Jun (Qing, unknown) | **\*Creator Gender:** male | **\*Creator Role:** painter  
| **\*Creator Type:** preferred  
**\*Creation Date:** 1870-1890  
**\*Earliest:** 1870; **\*Latest:** 1890  
**\*Creation Place:** Guangdong Province  
**\*Culture:** Chinese  
**\*Measurements:** 41 \* 30.3cm  
**Value:** 41; **Unit:** cm; **Type:** height | **Value:** 30.3; **Unit:** cm; **Type:** width  
**\*Materials/Techniques Display:** Watercolor and ink painting on paper  
**Materials/Techniques Flag:** Materials; **Materials Role:** Medium;  
**Material/Techniques Name:** color |  
**Materials/Techniques Flag:** Materials; **Materials Role:** Medium;  
**Material/Techniques Name:** ink |  
**Materials/Techniques Flag:** Materials; **Materials Role:** Support; **Material/Techniques Name:** paper |  
**Materials/Techniques Flag:** Techniques; **Material/Techniques Name:** boundary painting  
**\*General Subject Terms:** figure  
**\*Specific Subject Terms:** child • silk-reeling frame • round deep basket • stove and furnace (crafts and industries) • tree • elderly woman • cricket fight • courtyard • rock • reed shed • woman weaver • holding in arms • reeling • palm-leaf fan • courtyard gate • enclosing wall • stool • wall • clumps of green plants • window • foundation of a building • baby • 童子 • 辘车 • 篓 • 火炉 (手工业与工业) • 树木 • 老妇 • 斗蟋蟀 • 庭院 • 石 • 苇棚 • 织妇 • 怀抱 • 练丝 • 蕉扇 • 院门 • 围墙 • 凳 • 墙壁 • 绿丛 • 窗 • 台基 • 孩婴  
**Description:** This painting is from an album depicting the silk industry. It shows a very important process known as drawing silk filaments. The silk workers place the cocoons in a basin of hot water. They use chopsticks to stir the water and to pick up the loose end of the filament which is passed through the guiding-eye to the reel. They take up filaments from several cocoons together to form a single thread. The number of filaments depends on the quality of the silk required.  
**Description Source:** V&A Museum. "Drawing Silk Filaments."  
<http://collections.vam.ac.uk/item/O67360/drawing-silk-filaments-painting-wu-jun/>  
**\*Current Location:** Victoria and Albert Museum, London, UK  
**\*Current Repository Numbers:** D.917-1901  
**\*On Exhibition Status:** No  
**\*Provenance Description:**  
late 19c, Export painting from Thirteen Hong of Canton  
unknown, Victoria and Albert Museum, London, UK  
**\*Provenance Type:** export painting

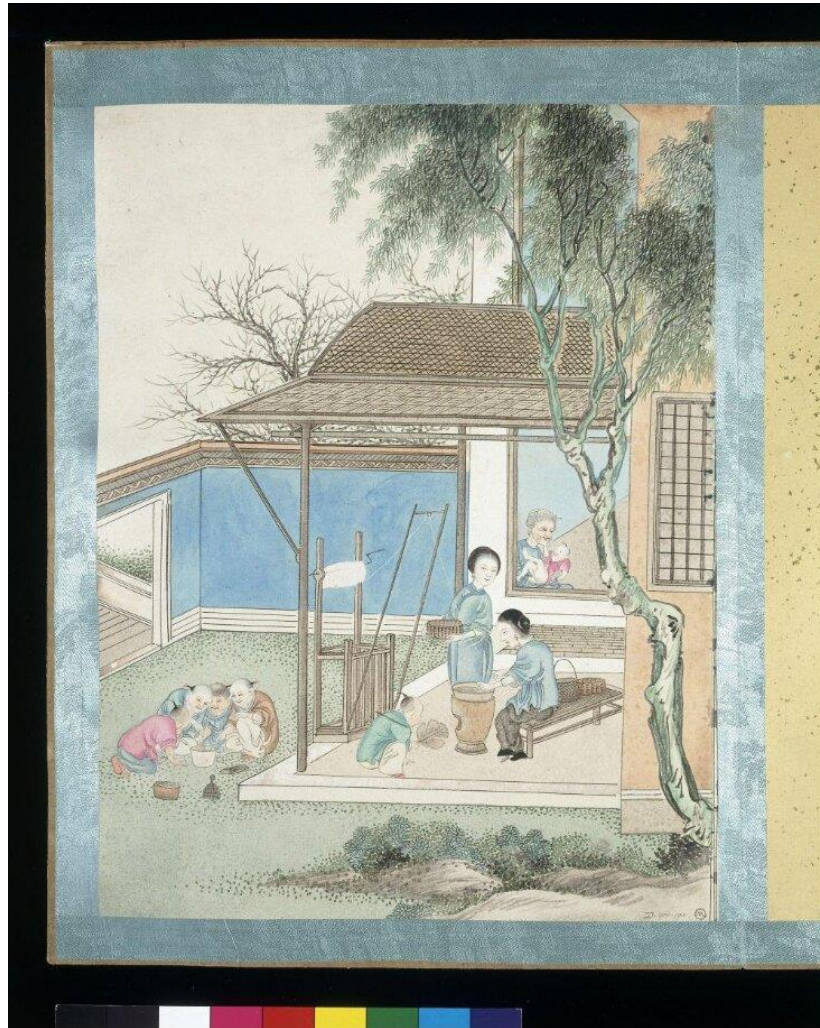


**\*Previous Owner:** unknown

**\*Image:** <photo title="A. Qing. UK001. Wu01" filename=  
"<https://framemark.vam.ac.uk/collections/2006AG1312/full/735,/0/default.jpg>">

**\*Number:** A. Qing. UK001. Wu01

**Related Work Label:** Wu Jun (Qing, unknown), Silk Manufacture, Victoria and Albert Museum, London, UK | **Work Relationship Type:** part of



A. Qing. UK001. Wu01



## Work Record 3

**\*Work Level:** single

**\*Work Type:** Chinese painting

**\*Classification Term:** scroll painting

**\*Title Text:** Dongshan Ferry Map | **Title Type:** preferred

**\*Title Text:** 洞山渡水图 | **Title Type:** alternate

**\*Title Text:** 洞山渡水圖 | **Title Type:** alternate

**Creator Qualifier:** possibly | **\*Creator Display:** Ma Yuan (Nan Song, 1140 - 1225) | **\*Creator**

**Gender:** male | **\*Creator Role:** painter | **\*Creator Type:** preferred

**\*Creation Date:** Nan Song dynasty (1127 -1279)

**\*Earliest:** 1127; **\*Latest:** 1279

**\*Creation Place:** unknown

**\*Culture:** Chinese • Ch'an

**Style Indexing Term:** Ma-Xia School

**\*Measurements:** 77.6 \* 33.0cm

**Value:** 77.6; **Unit:** cm; **Type:** height | **Value:** 33.0; **Unit:** cm; **Type:** width

**\*Materials/Techniques Display:** ink and light color on silk

**Materials/Techniques Flag:** Materials; **Materials Role:** Medium;

**Material/Techniques Name:** color |

**Materials/Techniques Flag:** Materials; **Materials Role:** Medium;

**Material/Techniques Name:** ink |

**Materials/Techniques Flag:** Materials; **Materials Role:** Support; **Material/Techniques Name:** silk

**\*General Subject Terms:** figure

**Specific Subject Terms:** 良价(807-869) • 远山 • 手杖 • 祖师 • 溪石 • 溪 • 野外 • 草 • 波浪 •

独步 • 行袍 • 涉水 • 愿望 • 云游 • Liang Jia (807-869) • distant mountain • walking stick •

monk • rocks in a stream • brook • open countryside • grass • water waves • walking alone •

travelling gown • hope • wading • excursion

**Inscription Transcription or Description:** 携藤拔草瞻风，未免登山涉水，不知触处皆渠，一见低头自喜。Bringing the vine and pulling the grass in the wind, it is inevitable to climb and wade; didn't know that there are drains everywhere, I saw myself in the reflection of the water happy when I bowed my head.

**Inscription Author:** Yang Guizhi (1162-1232)

**Inscription Author Gender:** female

**Inscription Location:** top

**Typeface:** Regular Script

**Mark Identification:** unknown

**Description:** Ma Yuan was a painter at the Imperial Painting Academy in the middle of the Southern Song dynasty, and was good at landscape and figure painting. This picture depicts the moment Dongshan Liangchieh, the founder of the Sôtô sect, attained great wisdom in a flash when he saw his own shadow while wading across a stream in the middle of his pilgrimage, and is said to be one of few works painted by Ma Yuan himself. A praise by Yô Maishi, who is said to be the empress of emperor Risô in the Southern Song Dynasty, is found on the picture. This work is said to be one of the collection of paintings that originally depicted the five patriarchs of Zen Buddhism, together with Unmon taishi zu (great teacher of Buddhism, Unmon) and Seiryô

hōgan zenshi zu (Zen-Buddhist priest, Seiryō Hōgan) owned by the Tenryū temple. Previously owned by Tanaka Toyozō.

**Description Source:**

[https://emuseum.nich.go.jp/detail?langId=zh&webView=null&content\\_base\\_id=100822&content\\_part\\_id=000&content\\_pict\\_id=000](https://emuseum.nich.go.jp/detail?langId=zh&webView=null&content_base_id=100822&content_part_id=000&content_pict_id=000)

**\*Current Location:** Tokyo National Museum, Tokyo, Japan

**\*Current Repository Numbers:** TA-138

**Image:** [https://emuseum.nich.go.jp/img/content/100822001001/1/d3/0\\_0.jpeg](https://emuseum.nich.go.jp/img/content/100822001001/1/d3/0_0.jpeg)

**\*On Exhibition Status:** Yes

**\*Provenance Description**

create-1860, the Old Summer Palace, Beijing, China;

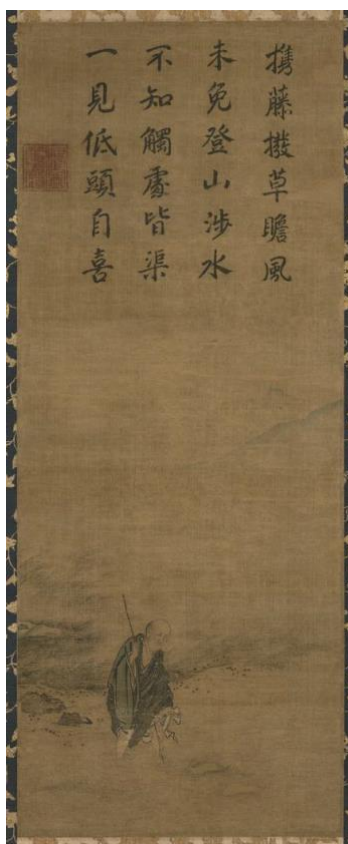
1860, lost overseas because of the destruction of the Old Summer Palace;

**\*Provenance Type:** illegal loss overseas

**\*Number:** S. Nan Song. JP001. Ma01

**Related Work Label:** Ma Yuan (Nan Song, 1140-1225), Yunmen Wenyan, Tenryū-ji Temple, Ukyō-ku, Kyoto-shi, Japan | **Work Relationship Type:** partner in set with

**Related Work Label:** Ma Yuan (Nan Song, 1140-1225), Qingliang Wenyi, Tenryū-ji Temple, Ukyō-ku, Kyoto-shi, Japan | **Work Relationship Type:** partner in set with



S. Nan Song. JP001. Ma01