
漫談國畫 的 鑑藏與保管

沈以正

五、

私人的識記謂印，官印謂章，今天都以印章合稱。畫家鈐私人印記，有姓名、字號及閑章等，古畫上的收藏印，更是重要的鑒定參證。詳細來說，即印有姓、氏、名、字、號等印，字號往往用山農、老人、布衣等相類似的內容稱謂。如文徵明號衡山居士，唐寅號六如居士，徐渭號青藤道人，陳淳號白陽山人等都是。閑章則以「堂」、「軒」、「莊」、「樓」等為名，如石濤居一枝閣，別號一枝叟，龔賢則名寓所為掃葉樓，沈周常作畫於有竹居等。此外亦有以動物形或吉祥語等為閑章的。

收藏印一般畫上如蓋有徽宗時「宣和」、「政和」，南宋高宗時

的「紹興」，金章宗的「群玉中秘」、「御府寶繪」，元文宗的「天歷之寶」、「奎章閣寶」等印章。祇要印章真，畫都彌足珍貴，因為這些帝王都精鑒賞，或由鑒藏知識淵博的臣下代為審定。像柯九思便是至順元年間，特任為奎章閣鑒書博士，專為鑒定內府所藏書畫的。私人收藏，如北宋的賈似道，明清的項子京、梁清標、安岐等人，畫上蓋有他們鑒藏印而確認無誤者，畫的可靠性極高。鑒藏印與前述作押角印的閑章，也都有一定的規律與位置，作偽者任意亂鈐，印泥的色澤，也都有助於鑒別。古畫作偽者極多，前人富貴蓄者往往多請名家代鑒定，鑒定者也都會在標籤或畫幅旁榜書，並鈐上鑒定者姓名，

這些都可作為鑒定時的參考。

六、

書畫收藏三要訣為「真」、「精」、「新」。真是指絕非偽作，所以真為第一要義。

作家作品的時期和作畫時的態度，會影響到作品的精到與否。舉淺近例子來說，溥心畬先生畫畫最有成就的時期為來台後的二十年中，大千先生敦煌摹畫歸，為工筆人物的巔峰期。晚年旅居美國後，目力日差，轉為潑墨潑彩，更為後人所重。所以潛心研究與精力充沛時刻意經營的作品，在美術史上必佔有重要的地位。沈周《廬山高》一圖，是四十歲時為老師陳醒菴七十大壽而作，被後人推許為「細沈」的代表作。（註七）

一件作品既真且精，無奈由於傳世中保管的不當，地子受蟲蝕、水漬等影響而殘破或發黃，品相不佳，自然影響到作品的價值。重新裱袷和修補是延長作品壽命的要點，所以名貴的作品一定得請名手處理，處理不當，則可謂民族文化之罪人。

七、

字畫要保存，首先對維護應有最基本的認識。先介紹裱袷的起碼知識。考究的裱袷所選用的裱紙與綾地，都應先行考慮。漿糊用水調過，要隔一夜使它失去粘性，否則容易伸縮太大。掛軸的天杆所用材料最好要不易彎曲，地杆應用洋松等木材，有適當重量，畫掛起來方平整妥貼。古畫極講究軸頭，紫檀、紅木、象牙、牛角、燒瓷或琺瑯等，種類繁多，最重要是木材不能走油，不然易於污染畫面。橫卷軸要輕，結繩是扁的，有玉骨子別簽，收好後平整而不易鬆動，且沒有縛結時的痕跡。

考究的裱袷不但裱時要下工夫，使之能勻整而濕氣盡去，用破石打臘及磨破畫背的過程也很重要，磨整後背紙紙面光滑，懸掛時可以平軟舒卷，收藏時也可以減少畫面的磨損。好的裝框背面應以防水性油紙密封，以防水氣。裱袷時間匆促，塑膠紙繃得太緊，放置冷氣間時，因溫濕度低而造成強烈收縮，不但是畫心，連框子都會扭轉。

對書畫保存傷害最大的為濕氣及紫外光線，蟲蛀的狀況固然有，但現代家庭不像古代房屋建造般不易通風，且除蟲材料易於購得，稍



▲沈周《廬山高》一圖為四十歲時為其師陳醒菴七十歲賀壽之作

加注意即可。古代採用定時張掛的方法，除太冷、太熱或太濕天氣，選擇氣溫適當而乾燥時日，將書畫作品掛於通風處，以調節其溫濕度。古代的曝書也是同樣的道理。由科學方法分析，相對濕度應保持百分之五十五至六十五的RH之間，溫度應為攝氏二十二度，如此則文物的狀況大致符合理想。現代家庭的除濕和冷氣，都足以使書畫的合理溫濕度得到相當穩定的控制。

紫外線對文物的傷害程度，遠超過溫濕度與蟲蠹。先前曾見有張毅年先生六尺雙併的巨幅山水掛置於向陽一面；五六年以後褪色幾近一半。舊金山機場的八尺巨幅朱屺瞻花鳥掛於玻璃窗前，色彩幾已退盡，對大家作品如此糟蹋，真令人有慘不忍睹之感。故宮日光燈管均已濾去百分之九十七以上的紫外線，且古畫展出均以壹月為原則，同一展覽而未到下檔時期，往往便以日本複製品懸掛替代，這也出於對古文物的珍惜。

古人收藏畫均為卷軸，用樟木等防蟲的箱子或置以香料，櫥櫃中有間隔，不使重疊，一層層隔開放著。看畫時如要接觸，起碼應先洗手，戴上口罩，或戴白手套，嘴巴也不能貼近畫幅，以防不慎咳嗽或口中熱氣呼到畫上。屋裏應將燃香熄去，煙熏極易使畫面轉黃。門口應掛上帘子，以防風沙、灰塵。看畫時不能以手觸及畫面，更不能抽煙。掛立軸最應當心繩子是否掛牢，掛好後徐徐放下。卷舒畫軸如用力不當，最易折裂，一經折損，即使重裱也極難復原。觀賞手卷時要

先將繞手卷兩圈半的八寶帶和別簽安置卷頭內，兩手平握，右手捲起，左手則徐徐配合展開，邊觀賞邊收展。看畢後再依相反方向回收，直立齊平，將軸頭的錦包首順勢向內收緊，繞卷後將別簽插入手卷一側的帶子中。框子應用無酸性的吡紙；酸會使紙泛黃。掛軸固然應避免掛於受潮或新落成屋舍的牆面，框裝也應如此，受潮後會變色起霉。美國地區氣候乾燥，好的裱畫師便知道如何配合氣候的需要而施工，以免產生攜畫出國後產生對空氣的溫濕度發生不適的症候。

米芾《畫史》中首先提到了「絹八百年寸斷，紙千載而神完」的見解。的確，古畫作於絹上的數量極多，卷軸畫尤其不易保存。古畫的壽命，大致來說，舊絹雖色略暗，絹地仍光澤精彩照人。裂紋為蘇裂狀；所以凡是起毛，黯中帶黃或絲之過緊等，都非古絹真品的特徵。每年的透氣和晾曬，皆有助於保持一定程度的乾燥，歲久不開，尤其是摺扇，更是易於乾脆、黏著，以致產生脫落和繃裂。

藏畫以桐木盒為佳；桐木質輕，遇濕時吸收水份便呈膨脹密合，阻止水氣繼續侵入。天晴時則徐徐放出溼氣。日本藏畫，用此類的材料極為普遍。

已往糜爛或褪色的古書畫，全仗修復方能回復到原有的光彩。雙氧水可以處理霉菌及鉛白的變色，氨水NH₃可以使墨彩重現清晰，這些修復工作學問極大，應求助於修復古畫的師傅。現今公家社教機構如省立美術館，設有薰蒸室，利

用化學藥物來殺死細菌及蟲卵後再進入庫房，以較科學的方法處理文物。一般家庭如有樟木專室，或櫃內懸掛樟腦，注意蠹魚及蟑螂的蛀蝕和衍生，應已是最簡易的保管了。

總之，古書畫得來不易，前人的智慧財產，應以莊重尊敬的心情予以保存。現今社會富裕，人人都可為收藏家，不時研究古書畫，增加文物的知識與藏品，實是良好休閒生活中一大樂趣。

註釋

- 註一 鄴都青蓮寺沙門大愚問荆浩乞畫詩。
- 註二 見郭若虛《圖畫見聞誌》。
- 註三 其父閻毗仕隋，而閻立德、立本先後任工部尚書，立德為大安縣男爵，立本為博陵男爵。
- 註四 馬遠曾祖興祖、父世榮、伯公顯、兄遠均為待詔，而子馬麟承家學，寧宗朝授畫院祇候。夏珪子森，畫得家傳。李嵩則為李從訓養子，隨從習畫。
- 註五 畫史載李唐入畫院，試題為「竹鎖橋邊賣酒家」，見《畫繼》。
- 註六 陳用志《釋迦出山》，原疑為唐·尉遲乙僧作品，重裱時發現署名於巖邊色彩下。
- 註七 收藏者論文沈，咸以粗文細沈為重。沈周晚年醉心梅花道人，用筆酣放，作品數量眾多，故細筆者為鑒藏者爭相羅致。《廬山高》一圖，拓為巨幅，允為沈周作品中的絕品。

General Discussions on the Collecting and Preservation of Chinese Painting

Shen E-Cheng

translated by Margaret Chen Lee

I.

Although Chinese painting was already very popular in the Han Dynasty, we can only trace the history of mounting back to Fan Hua's era of the Southern Dynasty. Tang Dynasty literature mentions the mixing of fragrances in the mounting paste, the waxing of the backing to refine and waterproof the surface, and the cleaning with the pod liquid of *gleditschia siucusis*. We can tell that people were very careful in their preservation of paintings during these early periods.

Stone tablet rubbing also became popular at an early age. Some rubbings used very unique papers and inks. The fragrance of the ink would hit a person once the rubbings were unrolled.

Large-size silk paintings developed and thrived in the Tang Dynasty during the flourishing of mural paintings. Chang Tsao's unfinished eight-panel portable mural, which was hidden in a old urn during his fleeing from Chu Tzu's riot (783 A.D.), was painted on silk. It is easier to preserve silk paintings from smudging and weathering. Therefore we know that the large-size silk paintings were supposed to be substitutions of murals(1).

Art collecting had become a pleasure of life in the upper classes in Tang times. In Han Hsi-Tsai's painting "The Banquet", we can see a large silk painting on a big screen and many small works in various forms displayed on a couch. From this painting we can tell that old masters' works were used widely for decorative purposes. The Sung Dynasty's Kuo Hsi, who was favored by Emperor

Shen- Tzun, was ordered to paint more than 100 paintings on stone screens to decorate the two walls of the Yu-Hwa Palace. Sadly, the paintings were used later as rags by the mounting workers when Kuo was purged (2).

In Chang Ta-Chien's works where he copied Tun-Huang Cave murals, he utilized sewing instead of pasting methods to attach the brocade borders due to the heavier silk backings of the paintings. Thus, they have a similar look to Tang Dynasty portable mural paintings.

Sometimes two brocade stripes, known as *ching-ven* (scare-swallow), were placed draping down from the top dowel of old vertical hanging scrolls. The strips would flow with the breezes and scare the birds away from landing on the paintings.

Mi Pei invented the horizontal scrolls for displaying them higher to "prevent the shoulder sweat from smudging on the paintings". This form is closer to the concepts of modern day framing.

II

Thanks to the connoisseurs' profound research before the Ming and Ching Dynasties, we can find detailed information about content, brush strokes, subject matter, colophons, and seal imprints of masterpieces in books of art history, artist biography, painting theory, painting methods, painting critics and painting connoisseurships. This information has provided very valuable reference data for research. In the past, transportation was limited, so it was very difficult to view a masterpiece per-



sonally. But all the works of art in collections were made known to people through writings sooner or later.

According to painting history, portrait paintings developed first, followed by flower-and-birds and landscapes. Religious and historical stories were the main content of portrait paintings. After Southern Sung's Chia Shih-Ku and Liang Kai, the contour method which was developed by Li Kung-Ling became prominent and portrait paintings have since entered the territory of literati school.

Landscape paintings started with the heavy coloring of gold, green, and blue of the early years and developed later into the ink-only and light-coloring methods of the late Tang. After paper replaced silk in the Yuan Dynasty, besides "tsun" (texturing and shading) and "wash", "dry rubbing" was added to the ink brush techniques. This gave the paintings an older and drier appearance. The Northern Sung's composition had an air of sternness because of the main mountain erected at the center. In the Southern Sung, composition's main focus moved to a side or a corner and left the rest of the space for a misty and airy background. After the Yuan, artists more highly emphasized the depth of the landscape, the weight of the brush strokes, and the wetness and value of the ink tones to push the landscape paintings to a more lyrical and higher plateau. Landscape painting has played a highly important role in Chinese painting. Many artists believe that it is the best aesthetic experience when their spirit and nature become united in a beautiful scenery.

Flower-and-bird paintings have always been loyal to drawings of nature in either detailed color paintings or expressional works in ink. Sometimes only a few strokes in a drawing capture both the form and soul of the object. This is very different compared to Western still-life drawing.

In addition to the different brush

and ink techniques and expressional concepts in Chinese painting, there are other unique qualities such as so-called "art of three uniques", colophons, signatures and imprints of seals. These qualities also comprise the essential evidence that is used to identify the authenticity of paintings.

III

In the history of painting, literati school artists and professional artists have taken turns in having their glorious moments. Before the Five Dynasties, painters with high scholastic attainments would get both fame and an official position in the government. For example, there were the Yen brothers (3), Older General Li and the "Prince's Peer" Wu Tao-Tze in the early Tang, and high official Tung Yuan of the Southern Tang. In the Sung Dynasty, the palace painters either inherited their positions (4) or obtained them through examinations (5). There were a few exceptions among those scholars who had high acclaim in paintings, like Wen Tong, Wang Shen, and Li Kung-Lin.

Colophon started with Su Tung-Po and Huang Shan-Ku of the Northern Sung. They both had great achievements in literature and calligraphy and Su's "inspiration and talent often spilled over from poetry to calligraphy and to painting." His cousin Wen Tong usually asked him to write the colophon for his bamboo paintings. The beautiful content and rhythm of Su's poems complimented Wen's paintings perfectly. From this point on, the form of colophon in paintings took a sharp turn from the pre-Sung's signature logo and hidden writings on silk seams, backings and rock gaps, into elaborate displays of poetry and calligraphy. It was called colophon literature by Huang Su and his peers. In the Ming and Ching, there was rarely a painting without colophon. Late Ming artists Shih Tao and Shih Hsi were experts in this area, and Yangchou Eight Eccentrics went

even further to collaborate calligraphy, poetry and painting. Chen Hen-Lo of the early Republic said that literati painters had four criteria: ethics, scholastic achievements, talents and ideas. Ethics and scholarly quality were put ahead of talents, a hierarchy that emphasized that painting was not only for depicting objects, but also for expressing feelings and ideas, and to convey one's personality and state of mind through objects.

Colophon has several different styles: 1) Started simply with only the signature, called "single kuan"; 2) Adding another line to address the receiver of the painting, called "double kuan"; 3) Adding the title and dates of the painting, called "idea kuan"; 4) Containing poems and "fu"s on either detailed or expressional paintings, called the "poetry kuan", the lengthiest kuan; 5) Mixing calligraphy into the painting, called "mixed kuan"; 6) Containing multiple writings, sometimes by more than one person, called "carpet kuan". To show off his ability in art appreciation, Emperor Chien Lung wrote on paintings of the palace collections over and over, sometimes with critiques. For example, he viewed and wrote on Huang Kung-Wang's "Mountain Retreat in Spring" (Tzu-Ming version) every three to five days for a long period of time and did not even leave the silk border-trims alone. The whole painting finally looked like graffiti and Chien Lung's last verse was "I will write no more". This was an extreme case of abuse and disrespect to masterpieces.

It is very difficult to forge calligraphy and seals, so colophons and seal imprints have become major evidence for judging the authenticity of paintings. Before starting a painting, the area for colophon and seal imprints should be counted into the planning to attain a well balanced and unified composition. Among the Ming artists, Shen Shih-Tien, who studied calligraphy with Huang Shih-Ku,

had a refreshing and carefree style; Wen Tsen-Ming's strokes were refined and graceful; Tang Yin was too proud of his excellency in both poetry and calligraphy -- therefore sometimes his writings occupied slightly too much space in the paintings; Tzou Yin was not proficient in poetry, so he only put down his signature and dates on the foot of the mountain or rock cracks; Hsu Wei's calligraphy was dashing; Chen Tsun's colophon often invaded the painting area and created many interesting effects. This is a brief analysis of the style of colophon in this era.

There are two types of colophon, "ti" (preface) and "pa" (postscript) and some ancient paintings have both "ti" and "pa". For example, on Shen Chou's "Towering Mountains and Slim Bamboos", besides his own writing, there are other people's "ti". Colophon sections usually were added to the famous paintings during mounting, especially for albums and hand-scrolls. Painters often asked a prestigious person to do the "ti" and had other viewers write the "pa" for long hand-scrolls. Sometimes the added-on colophon part appeared longer than the painting itself.

There is evidence that Shen Chou, Wen Cheng-Ming and Tung Chi-Chang put their signatures on forged paintings. And the cases of students signing paintings for teachers were even more common. The trickiest way of forging was to cut an authentic painting into four to five parts and match it with forged colophon parts. The real colophon parts were then mounted to forged paintings. A masterpiece always had public and private records ("Chu Lu"), which was to note its collection history, colophon and seal imprints. When an unheard of work of Shen Chou or Li Tang suddenly surfaces, we can almost certainly be sure that it is not authentic. But when a painting is forged by an excellent hand and its elaborate colophon is identical with the descriptions on the record, then it is almost impossible to tell it

apart from a real work. In the Ching Dynasty, there were fake records published ahead of time to match the forthcoming forged paintings. Because of these sophisticated methods, we cannot be too careful when we try to identify a painting.

V

A private seal used to be called "yin" and an institutional seal used to be called "chang". Nowadays we call them "yin chang" combined. Painters have name-seals and "casual" seals. Collectors use collection-seals which serve as an important evidence for identifying paintings.

In detail, name-seals have varieties of surnames, family names, other names and pen names. Artists often use pen names like "mountain farmer", "monk", "commoner" and "old-man". Casual seals usually carry the names of artists' studios. Sometimes designs of an animal or propitious phrases are carved on casual seals too.

If a painting has the genuine collection-seal imprint of Emperor Sung Hui-Tsung, Sung Kao-Tsung, Chin Chang-Tsung or Yuan Wen-Tsung, it usually would be guaranteed of being a precious piece. This is because those emperors were all experienced connoisseurs, or they appointed very knowledgeable specialists to do the job for them. For example, Ke Chiu-Ssu was appointed to a position to handle the connoisseurship for Emperor Yuan Wen-Tsung's palace collections. If there is the presence of a collection-seal imprint of Chia Ssu-Tao (Northern Sung), Hsiang Tzu-Ching, Liang Ching-Piao, or An Chi (Ming and Ching) on a painting of private collections, its authenticity would also be very reliable.

There are proper places for applying collection-seals and casual seals. The location of the seal imprints and the color of the seal-ink can be clues for identifying a painting. There are a lot of forged ancient paintings.

Thus, the wealthy collectors often hired specialists to examine the authenticity of paintings. On the border of them, the specialists always signed their names and left their seal imprints, which can also be used as references for judging the genuineness of the painting.

VI

There are three essential criteria for collecting a painting or calligraphy: "authenticity", "excellence" and "newness". "Authenticity" is the number one criterion.

The period of an artist's work and his working attitude can decide the degree of excellence of the painting. For example, The prime of Master Pu Hsin-Yu's creative life was his 20 years in Taiwan. And the peak period of Master Chang Tai-Chien's detailed portrait painting was right after he returned from copying Tun-Huang cave murals. The best of his splash-ink and splash-color works were done in the later part of his life in the U.S. while his eyesight was deteriorating. The prominent works in art history usually were done by the artists during their most devoted and energetic periods. Shen Chou's "Lofty Lu Mountain", a tribute to his teacher Chen Hsing-Yen's 70th birthday (Shen was 40 then), was considered the masterpiece of the "delicate Shen" period (7).

If a painting met the criteria of "authenticity" and "excellence", but unfortunately was not preserved well (e.g. damaged with insect holes or water stains), then its value would certainly be depreciated. Mending and remounting are the only ways to save it. For masterpieces, we have to ask a specialist to do the restoring job, because any mishandling would be a crime to the Chinese culture.

VII

For preserving paintings, we need some basic knowledge: 1) One has to be picky in choosing the paste and brocade for sophisticated mountings. The paste has to stay overnight after

prepared, otherwise the flexibility of the paper would be too large. 2) A good mounting job has to be neat and dry. The procedures of polishing and waxing the backing of the painting are also important. A smooth backing would let the picture hang well and keep the painting surface from being scratched when it is rolled up. 3) The upper dowel has to be very straight and the bottom dowel must have proper weight to hang the painting straight (pine is a good choice). 4) Some dowel-ends were made of fancy materials, such as sandalwood, redwood, ivory, ox horns, porcelain or enamel. 5) All wood materials have to be sapless, so as not to stain the painting. 6) The dowels of horizontal hand scrolls have to be light-weight and the flat tying ribbons must have attachments to pin the scrolls snugly after rolling them up without leaving any marks on them. 7) For proper framing, one has to seal the back of the frame with waterproof paper to prevent moisture from getting in. 8) A rushed mounting job, an overly stretched protecting film, or an extremely low temperature and humidity in an air-conditioned room, would cause the painting to shrink and sometimes the frame to bend.

The worst enemies for painting preservation are moisture and ultra-violet light. Insects used to be a big problem, but modern houses can be saved from this kind of troubles with insect-proof building materials and proper precautions. To solve the problem of temperature and humidity, our ancestors used to hang the paintings up in a good ventilating area during days that have proper temperature and humidity (books were treated the same way). Scientifically, the relative humidity has to be between 55% to 65% RH and the temperature has to be 22°C for paintings. Modern housing's air-conditioners and dehumidifiers are able to control the situation at a reasonable range.

Ultra-violet light is worse than humidity

and insects. I have seen a large diptych of Chang Koo-Lian hanging facing sunlight and the colors were almost half-faded after five to six years. Another huge flower-and-bird painting of Chu Tse-Chang has been displayed in front of a window in San Francisco Airport and the colors were almost completely gone when I saw it two years ago. It is very sad to see masterpieces being mistreated in this manner. The lighting in the National Palace Museum in Taiwan is over 97% ultra-violet light-proof. In addition, they only display ancient paintings one month in an exhibition period and substitute them with reproductions for the balance of the period for preservation purposes.

For preventing insect problems, collectors used to store scrolls in camphor-wood trunks with dividers to keep scrolls from stacking on each other, and sometimes add potpourris. Before viewing a old painting, we have to wash our hands or put on white gloves, and wear masks over our mouths to prevent touching, coughing and breathing from affecting the painting. We also have to extinguish any incense in the room to keep the smoke from staining the painting and hang curtains over doorways to keep dust and sand away. Smoking should certainly be prohibited.

When a vertical scroll is being hung, we must double check the strings to make sure they are on place and then let the scroll down gradually. We also have to be very careful rolling up a painting. Once it is cracked or torn, it would be difficult to restore it completely, even with a remounting job. To view a hand scroll, first, we have to flip the long ribbons and the pin attachment into the scroll, then hold the scroll evenly with two hands, rolling it with the right hand and in the meantime gradually unroll it with the left hand. After viewing the scroll, follow the opposite procedure to roll it up, then stand the scroll on a desk to even the ends, at the same time tightening the brocade wrap.

The last step is to circle the ribbon around the scroll two and half times and stick the pin into the ribbon.

Regarding framing, we have to use acid-free cardboards to prevent yellowing of the paintings. Scrolls and frames should not be hung on a damp or newly-finished wall, otherwise the paintings would get moldy and discolored. For mounting, a good mounter always adjusts the mounting procedures to meet the needs of different weather regions. For instance, paintings to be sent to the U.S. should be prepared specially to prevent curling in the drier weather.

The saying, "Silk will crack into inches in eight hundred years and paper will exhaust in one thousand years," was first mentioned in Mi Pei's "Hua Shih". A large quantity of ancient paintings were done on silk. Although the old silk paintings look dark, the material itself still shines and the cracks are crisp and brittle. Thus, the feathered cracks, a yellowish tone in darkness and over-tightness in silk are not the characteristics of genuine old silk material. Airing silk paintings annually helps keeping them in proper humidity. Otherwise, they would be too dry and brittle, and finally crack into pieces. The folding fans usually suffer the most, sticking together or falling off the frames.

Paulownia-wood boxes are the best choice to store paintings in proper humidity. When it is damp, the wood absorbs moisture and tightens the gaps to prevent more moisture from coming in, and when it is a clear day, the wood lets out the moisture gradually. Paulownia is a favorite material for Japanese painting collectors.

Damaged and faded old masterpieces all need repair work to return them to their original beauty. Mold and discolored lead-white can be treated by hydrogen peroxide and ink tones can be restored with ammonium hydroxide. All restoration works are very technical and require assistance from specialists.

To replace the traditional camphor balls and camphor-wood storages, many public museums now have more scientific smoke/steam rooms to exterminate germs and insect eggs with chemical ingredients before they store the art works away.

After all, the old masterpieces, which are our ancestors' intellectual property, are not easy to come by. We should preserve them carefully and with respect. Now that we are in a prosperous society, everyone can be a collector. To study ancient paintings and calligraphy, and obtain more collections or increase the knowledge in art connoisseurships would be a great pleasure in our leisure life.

1. It was also explained in a poem, written to request a painting from Ching Hau, composed by monk Ta Yu of Chin-Lian Temple in Yeh Tu.
2. See Kuo, Jo-Hsu, "Tu Shu Chien Wen Lu".
3. Yen Pi served in the Sui court. His sons, Yen Li-Te and Yen Li-Pen both had a position in the Tang government.
4. Ma Yuan's great grandfather, uncle, and brother all had government positions and his son Ma Lin inherited their art profession. Hsia Kuei's son Hsia Sen and Li Tsung Hsun's stepson Li Sung both inherited their profession.
5. "Hua Chi" recorded the composition title of Li Tang's examination.
6. Chen Yung-Chih's "The Coming-out of Buddha" was at first mistakenly identified as Wei-Chih I-Seng's (Tang Dynasty) painting. Chen's signature was later discovered on the edge of a cliff during the remounting of the painting.
7. Collectors always favor "bold Wen and delicate Shen" from Wen Cheng-Ming and Shen Chou's paintings. In the later years of Shen, he indulged in Wu Chen's works and became very productive with an unrestrained style which was not as popular as his earlier refined style. The huge "Lofty Lu Mountain" is the most exquisite work of his.