

# Report of the trip under The JDR 3rd Foundation

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これはジョン・ロックフェラー三世財団の奨学金により、プリンストン大学とカリフォルニア、パークレー校に留学した折、同財団に提出した、欧米美術館来訪の報告書である。

四半世紀前の古い記録にもかかわらず、問い合わせがしきりとあるので、印に付してもらうようお願いした。

同財団による私と同じ中国絵画史の分野での日本人留学生のいることは、まだ聞かないが、当時の美術館、博物館の状況の一端を伝えるとして、何がしかの有効性はあるものとする。

佚亡した原稿も少なくないが、手元にある分の日時、場所は次の通りである。

## 1977年

- |          |                                     |
|----------|-------------------------------------|
| 1月6-9日   | ワシントンD.C. フリア・ギャラリー                 |
| 13日      | フィラデルフィア美術館                         |
| 14日      | ペンシルバニア大学附属博物館                      |
| 2月17日    | ボストン美術館                             |
| 18日      | フォッグ美術館                             |
| 19・20日   | ボストン美術館                             |
| 3月13・14日 | アムステルダム国立博物館                        |
| 15・16日   | ケルン東洋美術館                            |
| 17-19日   | ストックホルム極東美術館                        |
| 20-23日   | 西ベルリン国立東洋美術館                        |
| 24・25日   | ハイデルベルク大学                           |
| 26日      | ミュンヘン民族博物館<br>アルト ピナコテーク、ノイエ ピナコテーク |
| 27・28日   | ハイデルベルク大学                           |
| 29・30日   | チューリッヒ、リーツベルク美術館                    |
| 31日      | パリ                                  |
| 4月1・2日   | ギメ東洋美術館                             |
| 3日       | ルーブル美術館ほか                           |

4-7日	ロンドン、大英博物館
5月9・10日	トロント東洋美術館
11日	クリーブランド美術館
12日	トレド美術館
13-15日	クリーブランド美術館、シカゴ美術館
31日	シンシナティ美術館
6月1日	インディアナポリス美術館
2・3日	セントルイス美術館
4-6日	カンサスシティ、ネルソン・アトキンス美術館
8月9-11日	シアトル美術館
16-19日	ロスアンゼルス州立美術館 サンフランシスコ帰着

(以上)

Thursday, 6 January 1977

Mrs. Freda Murck picked up early and took us to the station at Princeton Junction, We were supposed to take the 7:50 train, but because of the snow it was over an hour late. We did not arrive in Washington until 12:30, and I met with Mr. Thomas Lawton at the Freer at 1:30.

Mr. Lawton was extremely gracious. Before I began my study, he showed me a painting and asked for my opinion on it. He also asked about some seventeenth century collectors. When we went into storage, all of the paintings that I had requested were already on the table. Mr. Lawton also recommended that I see Shu-shan t'u by Li Kung-lin. He knew that I had once written an article on the British Museum's Ku K'ai-chi Admonitions of the Instructress handscroll and that both it and the Li Kun-lin had been in the same storage palace of the Ch'ien-lun emperor.

I spent the afternoon looking intensively at paintings that I had studied about but had never seen. These included Pa-ta's album, Tao Chi's handscroll representing the peach blossom spring Wen Cheng-ming's Red Cliff handscroll, and three Wang-ch'uan villa handscrolls. Mr. Lawton helped me all these paintings.

Friday, 7 January 1977

I went to the gallery at 8:45. Although the Gallery does not open until ten o'clock,

Mrs. Hin-cheung Lovell had made arrangements for me to start my viewing early. Mr. Lawton was already there; he had arrived 7:30.

On my way to the Gallery the unseasonably heavy snow made the streets glisten and turned Washington into a truly noble city.

I spent all day looking at the famous masterpieces of the Freer. I looked intensively not wanting to waste even a minute. Mr. Lovell stayed with me and helped me to roll up the paintings. I looked at Hsu Wei's handscroll of flowers, Chao Meng-fu's Sheep and Goat, T'ang Yin's Ts'ao hsien Ts'ao-t'ang and any more. Some of the paintings were so good that I could not move too fast. I was quite excited to see these paintings.

After lunch I went through the file and made a further selection of paintings. Mrs. Lovell brought them out, and I looked up until 4:30. After looking at the paintings, I went into the library where I found several rare books that I had been looking for over fifteen years. One was the 1926 Peking exhibition catalogue of the public application. This was one of two big exhibitions held before the outbreak of the World War II; the 1918 exhibition catalogue I had seen earlier courtesy of Prof. Wen Fong. I naturally found this catalogue very interesting.

#### Saturday, 8 January, 1977

While I had spent my time at the Freer, my family had been going to all the other excellent museum in Washington. Saturday morning we all went to the Zoo to see the giant pandas. Both Freda Murck and Lawton had told me when the feeding would be. We braved the cold and had a fine time at the Zoo. I went back to the Freer that afternoon and looked carefully in the galleries. I stayed there until it was time to leave and return to Princeton.

On Friday afternoon I went through the cards of the Freer collection and made a selection of paintings that I wanted to see then and those that I would like to see in the future. Now I have been able to go through all of Professor Cahill's cards for the Freer collection and make copies of them. I find that the Freer collection is unique among Western collections. It is a mixed collection not one selected according to some specific point of view or standard. It is like the Japanese temple collections in its heterogeneous character, and the number of the pieces, 1,200, can be called as the greatest collection. Such collection were formed over many years and reflect different tastes in collecting. This side of the Freer is not well known; there are great possibilities for study. Given the

range of the collection and helpfulness of the staff, the Freer is perhaps the best museum for scholars in the world.

Thursday 13 January 1977

I walked to the Philadelphia Museum of Art from the Franklin Inn. I had to be careful because the steps leading up to the museum had turned into a huge fall of ice. It took a long time to negotiate the steps. I arrived at the door by 10:30 and went into the galleries. I also bought many books in the very good bookshop.

At one o'clock I went to see Dr. Jee Gordon Lee, the curator of the Far Eastern collections. She told me that she had been waiting for me since ten o'clock that morning, but as far as I had understood, when Freda Murck had called from Princeton to make an appointment, Dr. Lee had said that she would be unable to see me in the morning. She then proceeded to ask me a few questions like an examination. Finally she turned me over to Ms. Felice Fischer, a specialist in Japanese literature of the Heian period, and asked her to show me the collection. Dr. Lee in parting asked me to come again.

I went through the photographs and the cards and asked Ms. Fischer to show me certain paintings. The storage closets are kept in the same office, but are small and high, and she could not find some of the old pieces. I saw an Eight Views of Hsiao and Hsiang by Chang Lung-chang which had been published in an early issue of the Kokka; it was not of high quality. I saw about thirty pieces during the afternoon. I found that in 1964 the museum had purchased a group of sixteen paintings from a Chinese collection. In the photographs they looked to be good, but when I saw them I realized that they were all forgeries done by the same studio. I was disappointed. I did find one interesting painting of rats and grapes by Kao Chien-fu. Kao Chien-fu was one of a group of painters who studied in Japan at the beginning of this century. At that time many painters in Shanghai were interested in studying modern painting. Some traveled to Europe and some to Japan, but because of the political chaos of late Ch'in China they found the study of Western oil painting impractical. Most students returned to China without having made any real headway in the study of western art. Some who studied traditional Japanese painting were able to make a new style, however. Kao Chien-fu was one such painter who succeeded in creating a new stylistic direction. He studied Shijo School painting in Kyoto. His background can be seen in his use of brush and his ink washes, although he never mentioned his study in Japan in his many articles. The painting in Philadelphia is a good

example of his work. I left the office at four-thirty. Ms Fischer asked me some questions about the names of Osaka actors in theatrical prints in their collection. Before the museum closed, I went back through the galleries.

I was impressed by the size of the museum and the quality of the Western art collections. The oriental collections seem to have stagnated, however. I felt that recently very little had been added to the collection.

Friday, 14 January, 1977

I arrived at the University Museum of Pennsylvania at 9:50 A.M. It had not opened yet; it was snowing just a little. At ten o'clock I met with a curator of the museum, Mr. David Crownover, and went with him to see the galleries. He introduced me to an old woman named Mrs. Carolin Gordon Dosker. We went downstairs to the storage which quite large and filled with objects brought back from excavations. All of the Chinese objects are kept in a small room, and we looked at the paintings there. Most of the approximately sixty paintings in the collections are mounted in frames like the Freer paintings. But they were in terrible condition; dry, dusty, and some had mold. I found three good Chou Ch'en and a good Wang E among those pieces. Such paintings in Japan would be registered as important cultural properties by the government. I was very excited to find a reproduction that I had never seen before. It is a handscroll by Ma Yüan, but it is actually the same composition as the Hsia Kuei in the National Palace Museum in Taipei. The same composition is also represented in painting at Yale University, the Freer, Kansas City and a fragment in the Asano Family collection. This is a complete composition, much longer than any of the other scrolls. It was a wonderful find.

Mr. Stanley L. Walling, a student of Egyptian art, helped us in storage all day. The collection had not been shown in twenty or thirty years, and there was neither a list nor photographs. I found the collection quite interesting and continued looking until four-thirty. After I had thanked Mr. Crownover, I returned to the galleries. It is such a fine collection of archaeological material that I find it a little strange that no one takes care of the Chinese paintings.

P.S. I returned to Philadelphia once more in March with my family. I went specially to see a Shen Chou hanging scroll that had been too big to view in the office the first time. This time the painting was hung in the first floor. It was a gift to the museum from an

art dealer, and is clearly forgery.

Thursday, 17 February 1977

It was a fine morning, although very cold, and there was a great deal of snow in the streets. I met Mr. Wu T'ung, a research fellow at the Boston Museum of Fine Arts, at the Harvard Faculty Club where he had reserved a room for me. We discussed the plates to be used in Mr. Wu's volume on Chu Ta being published by Chuo-koronsha in Japan. Mr. Wu's study of Chu Ta's biography has gone a long way towards resolving the problems surrounding Chu Ta, particularly as regards Chu Ta's family. These problems have been debated by Chinese and Japanese scholars over the last hundred years, and I think now, with the appearance of Wu T'ung's study, these questions can be settled.

That afternoon we went to the museum. I found that the galleries had not been changed since I had been there on November 9th. I spent some times in the galleries before going into storage to look at paintings. Mr. Wu showed me two Tao Chi paintings. One was the handscroll painted for Shou-t'ung chun and the other landscape hanging scroll. We agreed that both are fakes; the handscroll by Chang Ta-ch'ien and the hanging scroll by an anonymous forger. Mr. Wu showed me one painting after another and kept me very busy.

I looked a Wen Cheng-ming and a Wen Chia and felt that neither were good. I was surprised because from the Photograph both had looked good. It is important for an art historian not to judge too hastily on the basis of photographs; one must actually see an object before making any real decision.

We stayed in the museum until eight-thirty and then went to dinner. Mrs. and Mr. Wu saw me back to the Faculty Club. We had a very good discussion, and I was happy to see Wu T'ung. One final note: when we left the museum the security was quite apparent; there were guards with big dogs.

Friday, 18 February 1977

I walked to the Fogg Museum and met Mrs. Fumiko Cranston, the curator, at ten o'clock. She took me upstairs to see the display of the Sackler Collection which was the main object of my trip to Boston.

Since the appearance of Fu Shen's Studies in Connoisseurship, the Sackler paintings have become famous. The collection includes many nice and rare paintings. There are

very few Wan Shou-chis. In addition to the Sackler painting I know of only two others: a handscroll in the Musée Guimét and a hanging scroll in Hashimoto Collection in Japan. The Chang Chi-su is also very rare. Until Fu Shen made this identification he was unknown. Now two Wang Ch'uan Villa handscrolls, one in the Lowe Art Museum of the University of Miami and one in Professor Cahill's collection which came from Japan, can be added to his oeuvre. But the bulk of the Sackler Collection is Tao Chi and this is where I feel that there are real problems of authenticity. I know there are many different opinions about the Tao Chis in the Sackler Collection and about Tao Chi in general. To my eyes, only the album from the Sumitomo Collection can be considered genuine, all the rest are problems. The Lo Fu Mountains album is a case in point. There are three versions: Sackler, Köln, and Atami. I have seen all three and I cannot say with conviction that any one is genuine.

Tao Chi's letter to Chu Ta is a particular problem for me. Fu Shen has gone to great lengths to make comparisons with other genuine writings in order to prove the letter's authenticity. I feel, however, despite the comparisons, that there are more differences than similarities between the letter and other accepted examples of Tao Chi's writing. Wen Fong first argued the authenticity of this version of the letter in 1959 and again in 1967. In 1975 a Japanese scholar adduced new evidence to cast doubt on this version of the letter. The problem of the various versions remains unresolved. I believed that there are three versions of the letter. The Nagahara version in Japan is clearly a forgery. The Sackler letter may be by Chang Ta-ch'ien. Much of the mystery surrounding the various versions is in the relationship of Li Jui-ch'ing, Chang Ta-ch'ien's teacher, (it is very funny a teacher and his student have each by one same letter), and Hashimoto Kansetsu, a Japanese pioneer in the study of Tao Chi. Li may have made the letter as a joke to fool Hashimoto.

I went to lunch with professor Max Loer and his students. Susan Bush asked me questions about my study of Ku K'ai-chih and Dawn Ho Delbanco, Wai-kam Ho's daughter, asked me about the Mastard Seed Garden Manual which she is working on as a dissertation topic. Professor Rosenfield made the arrangements for the students to talk to me.

After lunch, since I had seen most of the Fogg collection on my November visit, Mrs. Cranston showed me paintings from the Hofer collection which are on loan to the Fogg. I looked at eight handscrolls and two hanging scrolls. I particularly enjoyed Kung Hsien's

manual. It is an early work and agrees well with C.C. Wang's hanging scroll. Mrs. Cranston was very helpful to me. I left the Fogg about four o'clock and went over to the Harvard-Yenching Library.

At the Yenching I looked through Chinese local gazetteers for biographical material on some minor painter in 17th Century who influenced Japanese Nanga paintings. I was disappointed in not finding what I was looking for. I left the library about six o'clock and was met by Wu T'ung and his wife. We again had a good discussion at dinner.

#### Saturday, 19 February 1977

Mr. Wu came to have breakfast with me and took me back to the museum to look at paintings in storage, we discussed one handscroll attributed to Hsü Pen. I insisted that it is a Korean painting. He was not so sure and said that he would compromise with me by asking professor Shimada for his opinion. I left the museum at four but was unable to get a taxi to the airport. Mr. Wu very kindly saw that I made it to the airport by public transportation and I returned to Princeton via LaGuardia at nine o'clock.

#### Monday, 14 March 1977

On the way to the Rijksmuseum I stopped to ask for directions, and one of the students that I had approached immediately asked, "Do you want to see Rembrandt?" The Rijksmuseum's collection of Rembrandt is indeed marvelous; the Night Watch was one of the most impressive paintings I saw on this trip. I went through the galleries before going to the Far Eastern Department which is located in another smaller building. The Rijksmuseum itself was much larger than I had anticipated. Mr. Limm was not yet in when I called, so I spent my time in the Far Eastern galleries. About ten Chinese paintings were on display, but I did not find them very exciting. I met with Mr. Limm at one o'clock. He can speak Japanese because he once studied at Tenri University in Nara. He told me that all the Chinese paintings were on display at the moment and that there were no further paintings in storage. I asked him if he would open the cases and let me look at the Ch'i-pei album which Professor Cahill had published in his Skira book. Since Cahill published the album it has become very famous. Actually it is not of such high quality. Mr. Limm said that this was the only exceptional painting in the collection. I was a little disappointed because I had supposed that the collection was much larger. In 1955 there had been a special exhibition of Oriental Art representingly



fifty years of collecting in the Netherlands. There had been many private lenders to the exhibition, and even though most of the paintings in the show came from Van Gulik's collection, I still thought that the museum would have more than it did.

After I left the Rijksmuseum, I went to the Van Gogh Museum and the Modern Art Museum. Both were very interesting.

I enjoyed the peacefulness of Amsterdam's canals and streets. There is still much to remind one of the glories of the old Holland.

### Tuesday, 15 March 1977

The trip from Amsterdam to Cologne was wonderful. The train was beautiful and very comfortable. I enjoyed the scenery from the train window very much. It was pastoral with windmills, boats on canals, flower gardens, meadows, forests, grazing cattle, and many varieties of houses, just as in the Dutch landscape paintings.

Lothar Ledderose met me at the Cologne station. He said that he had just received my telegram from Princeton. When Lothar had been a student in Kyoto, he had lived close to my house and used to come often to discuss problems with me. My family liked him very much, and several occasions I made unreasonable requests of him. He once stayed with my son during an illness when neither my wife nor I could be at home. When he met me in Cologne he had already worked out my schedule for Europe and later arranged a hotel for me near the station.

After we had settled in the hotel, Lothar took us sightseeing in Cologne. We went to the Cathedral, and Lothar suggested that we walk to the top. He said that he had not attempted it in over twenty years. We enjoyed the bird's eye view from the top of the Cathedral. One can still see the scars of the Second World War even though many new buildings have been built. When we came down, Lothar was a little dizzy from the steep and narrow descent.

Lothar took us to the souvenir shop at the front of the Cathedral and recommended to my son that he buy a miniature of the church. Lothar said that when he was a boy he had wanted such a model. Thereafter my son began to collect such models wherever we visited: the L'Arc de Triomphe and Eifel Tower from Paris, Westminster Abbey from London, and the Statue of Liberty from New York.

That evening Lothar took us to his parents' house for dinner. His parents are just as nice as Lothar. They treated us to an excellent dinner and gave an Easter basket to my

son. I was touched to see the house where my friend had grown up, particularly the garden where he had played as a boy.

#### Wednesday, 16 March 1977

The next morning I went to the museum für Ostasiatische Kunst which was only fifteen minutes by foot from my hotel. When I got to the museum I found seven of Lothar's students waiting for me. I was embarrassed because Lothar had told them a great scholar was going to be in the museum and they had made the effort to be there. They were waiting for me just like at a lecture. They turned out to be eager students and very friendly. They gave me many helpful suggestions for my trip. At present the museum is in temporary quarters, but they are building a new building under the plan by a Japanese architecturer in the suburbs.

Dr. Roger Goepper showed me through all of the storages for sculpture, ceramics, and the industrial arts. I found the collections quite good. In fact, it is one of the best Western collections. The paintings were also good. Ms. Masako Shono, a Japanese girl on the staff who studied Japanese art at Bonn University, and all other staffs showed the Chinese paintings from the collection. I was particularly interested in two huge Che school hanging scrolls. I spent two full days going through the painting collection; they were wonderful days.

I went to Dr. Goepper's apartment for one very enjoyable evening. Lothar took me. Dr. Goepper has many Japanese art history books in his library: Mostly books on calligraphy and Buddhist art.

#### Thursday, 17 March 1977

Stockholm impressed me very much. When I was a boy, I used to indulge myself by reading translations of Northern European literature, particularly the dramas and novels of Ibsen and Strindberg. Now I could actually see the foggy, melancholic skies and the buildings of those stories. The buildings appear grand but gloomy, the colours strong but dismal. In the river there was much ice and the rain fell incessantly. There were many birds floating on the water. For the first time I felt sentimental; I knew indeed that I had come to a distant place.

The Museum of Far Eastern Antiquities was opened in May of 1963. The building was erected in 1700 as a warehouse and more recently served as a naval ordinance store. It is

not a beautiful building from the outside, but inside it has been completely remolded to serve as a museum. It is quite affective.

I reached the museum by crossing a long bridge and climbing a hill. I went through the galleries and looked at the good archaeological collection. Downstairs I found that they had an exhibition of Japanese papermaking. Many of the photographs came from the farming communities in the suburbs of Kyoto.

At noon I left the museum and took a sightseeing tour that I had seen advertised as I had crossed the bridge to the museum. We went to the Royal Palace which is modelled after Versailles. I was reminded of the extent of French influence in the 18th century. Next we visited Wasa, a warship that was sunk in the 16th century and recently salvaged. It is now a museum. My son was fascinated.

We returned to the Hotel Birgel Jarl at about five o'clock. This was the best hotel during all my trips.

#### Friday, 18 March 1977

I went back to the museum and met Mr. Per-olow Leijon. He took me to see the director before taking me to the small second storey room where the paintings are kept. I had met the director in Taipei in 1970 at the international symposium on Chinese painting. We reminisced about the meeting.

The study room for Chinese paintings is really remarkable. The paintings are hung behind glass panels which in turn hang from tracks that run across the room. The paintings can thus be easily studied. It is something like the Fogg Museum. Mr. Leijon very kindly opened all of the cases for me so that I could take photographs. I was quite honoured. Lothar Ledderose had told me that he had been unable to take any slides. I spent the whole day looking at the paintings and I found that the museum had less than sixty pieces on display and that only those paintings were recorded in the list. I had thought that the museum had over four hundreds pieces. They have made the same arrangement that Toronto has: only the good pieces are listed.

In talking with Mr. Leijon I found that his opinions owed much to his American colleagues. In the past Sweden has had a series of great Sinologists: Sven Hedin, J. Gunnar Andersson, Osvald Sirén, and Bernard Karlgren. Now in looking at the Bulletin of the Museum of Far Eastern Antiquities I rarely see articles that comes up to their standards. I was left with thoughts about the rise and fall of scholarship in a nation like

Sweden.

I left the museum at 4:30 and returned to my hotel.

Saturday, 19 March 1977

I flew from Stockholm to Berlin, but was delayed in Frankfurt for two hours by heavy fog. When I reached Berlin, Lothar Ledderose was waiting for me at the airport. he took me by taxi directly to the National Museum. It was already past four o'clock, but he thought that there would still be time to see the galleries. He introduced me to the Director Dr. Beatrix von Ragué. She is a specialist in Japanese lacquer and once studied at the Tokyo College of Arts. She was exceedingly friendly and helpful to me and to my family. She allowed me to stay in the museum until after six o'clock, well past the closing time. Lothar had once been on the staff of the museum so everything went quite smoothly.

We looked at the Chinese paintings with Lothar's students. Lothar is in charge of writing a catalogue of the museum's Chinese painting collection. He thus has many problems for each work. Our discussion was quite animated. I found one handscroll among the paintings that I estimated quite highly. It is attributed to Chao Meng-fu and represents the Nine Songs. Because many scholars have dismissed the painting, the museum had begun to do doubt its value. I agree that the calligraphy is later, but I feel that the painting itself may be earlier than the fourteenth century. There are several extant versions of the Nine Songs theme: Boston, Cleveland, the Metropolitan (2), Freer Gallery, the Fujita, Peking, Shen yang, all have paintings and in addition there are the woodblock prints of Ch'en Hung-shou. I feel that the style and iconography of the Berlin Nine Songs is old and may be possibly the oldest version next to the Fujita that we have. Later I spent one afternoon going over the painting with Lothar's students and found that has been much retouching. It is so nicely done, however, that it is hard to see. If the retouching is excluded, I think that my opinion may be easier to accept. I promised Lothar that I would study this painting in the future.

Sunday, 20 March 1977 – Wednesday, 23 March 1977

I spent all of my time in the storage and in the Chinese painting galleries discussing the paintings with Lothar Ledderose. Only on the last day did I have time to go to into the Central Asian galleries. I am not a specialist in this field, but I liked this collection much

more than either the British Museum or the Musée Guimet. Berlin's collection is in the best condition; the colours are still strong. The pieces in both London and Paris have lost their original brilliance, probably during remounting, and appear quite thin in comparison. I also liked the display in Berlin. They have recreated a cave setting, and the lighting is beautifully done.

While I was in Berlin, I stayed at a Pension which had been once a very large home. Lothar told me that it was typical Berlin architecture: comfortable big rooms with high ceilings.

My wife and daughter flew from Heidelberg to join me in Berlin.

#### Thursday, 24 March 1977

We flew from Berlin to Heidelberg and went immediately to the University. Lothar had arranged for us to ask Mrs. Armbruster to bring us to my uncle from his institute. It was already evening when we arrived, but she was waiting for us and took us by car to my uncle's home near her house. My uncle's house is quite large and near a park. he was very glad to see us, especially my son because he is my son's godfather.

#### Friday, 25 March 1977

I went with Dr. Armbruster to the University. This was my first opportunity to use a library on this trip. I met one of Lothar's students, a Mrs. Victorson, who asked me several questions about her thesis. She is an American military wife living in Germany. I found her a good student with very systematical training in the methodology. That afternoon there was a seminar on the problem of time in Oriental art. Both Lothar and Dr. Armbruster were very busy, and I spent my time writing in the library.

#### Saturday, 26 March 1977

Lothar picked me up early, and we drove to Munich to see Professor Herbert Franke. He showed me his collection, and I found one modern painting that is very close to Tao Chi. I made slides of the scroll and noted the painter. Such material is useful for comparison with Tao Chi forgeries. We stayed until nearly 8:30 P.M. and then left for a late dinner with Lothar's 83 year old aunt. She is a marvellous old woman, a book binder, and still quite animated. Lothar said that she enjoyed visitors.

That evening I stayed at a small, but very clean pension.

Sunday, 27 March 1977

Lothar picked me up at about ten o'clock, and we started back to Heidelberg. The outskirts of Munich are very beautiful. The streams, flowers, and willows were as in a picture. Since the drive takes over five hours, we stopped several times to rest, and I enjoyed the view of country-side in the rain and was thinking of the boundaries of European countries: since the Medieval times they were quite often changed by the invasions of each other countries.

Although Lothar had not finished his paper for the Yale Calligraphy Symposium, he was very considerate of me and my family and invited us out three evening. His wife is also a specialist in Oriental art and is now working on modern Japanese painting. She speaks Japanese very well. That evening we went over one of the texts that Lothar wished to use in his paper. It was quite difficult, but I enjoyed very much. While we were reading Lothar received many telephone calls; he is very busy at the Institute.

Monday, 28 March 1977

I spent the entire day at the Kunsthistorisches Institute of the University looking at the slides of the Chinese paintings in the Musée Guime and the Musée Chernuschi.

Tuesday, 29 March 1977

At seven o'clock Lothar picked us up and took us to the airport. He had been working at the Institute since before five that morning and he told me that Mrs. Victorson had come at a little after six. They are very diligent students. Lothar apologized for not being able to take us other cities in Europe and then we separated.

We flew to Zurich, and as we landed we saw that there was much snow on the ground. The scene looked like a big geometrical pattern. Lothar had reserved a hotel for us downtown, and we went directly from the airport to the hotel.

Wednesday, 30 March 1977

It was a long distance from the hotel to the Reitberg Museum. Lothar had told me that the curator Helmut Brinker was on a trip in Japan. He had seen the Director in Heidelberg and asked to show me the Drenowatz Collection. But he said that only Mr. Brinker could show the collection, so I saw only the paintings that were on display in the galleries. The paintings on display turned out to be of high quality, and I was pleased.

The thirteen pieces out were all of much better than I had supposed from the photographs. I spent three hours looking at them, and before I left the museum I left my card and a note for Mr. Brinker. The museum staff were very kind to my children and gave a few picture cards to them.

After we left the museum, we went down the hill to the lake. It was a cold day with snow blowing through the air. We had thought that we might be able to go out on a boat, but since the weather was bad, no one was out. We walked a long way before we were able to get a taxi to the hotel.

#### Thursday, 31 March 1977

We arrived in Paris, and I asked at the tourist information desk for hotel reservations. The girls behaved very inhospitably.

Other people had told me of their experiences in Paris, and I experienced the same lack of hospitality. Several times I encountered the same faces that I met at the airport. The French people have a great deal to be proud of in their literature, art, and food, but their lingering affection for the past had made them old and weak in the 20th century.

The hotel was located two blocks from the Champs Elysées and within walking distance of the Musée Guimet. After we had settled into the hotel, I walked to the museum to see if I could see Madame Pirazolli. Lothar had tried to call her from Germany, but had not reached her. She was not in when I went to her office. I made arrangements to see her the next morning and then went into the galleries.

On my way back from the museum I went by the KLM office to try to change my air arrangements, but it was too late for that day.

#### Friday, 1 April 1977

I went back to the Musée Guimet and met Madame Pirazolli. I gave her a letter of introduction from Lothar. She unfortunately had an appointment at the Louvre and could not show me all of the paintings on my list. In one hour I looked at ten paintings and then with only a few minutes left I asked to look see the Tao Chi handscroll. It is genuine, but the colour is much thinner than I had thought when I was compiling materials for Fu Shen's book.

I left the Guimet just before noon and went to the Musée Chernuschi. Lothar had told me that the Chernuschi did not like to show its paintings, so I did not call upon the

Director M Elisseeff. There was an exhibition of modern Chinese painters in the galleries, but I did not find it very exciting.

After I left the Chernuschi, I spent the rest of the afternoon at the air lines offices trying to postpone my flights. Fortunately they were all near the L'Opera.

#### Saturday, 2 April 1977

My family and I took a bus tour to Versailles. This was the first time that we had been able to go sightseeing together as a family since we had been in Europe. In the afternoon we were able to go to the zoo on the same bus. The hotel reception desk had recommended both the bus and the zoo. My children enjoyed the zoo very much.

#### Sunday, 3 April 1977

I went out early to go to the Louvre and found that there were already long lines of people waiting for the gates to open. In the galleries I could not help but reflect on the differences between Western painting and Chinese painting. In Chinese painting one does not see blood, vibrant colours, lighting effects, or any attempt to show changes in weather. An Oriental confronted with Western painting can appreciate these qualities, but for a Westerner confronted with Chinese paintings appreciation is much more difficult. One cannot speak about Chinese painting in the same way that one can describe the beauty of a Renoir girl or the dynamism of a Van Gogh landscape.

At about three o'clock I went to the Jeu de pomme where there was again a long line. I was not as impressed by the 19th and 20th century paintings as I had been by the old paintings in the Louvre. For modern painting the American collections are better than the French; the French are no longer able to keep their masterpieces in their own country.

#### Monday, 4 April 1977

I called Lawrence Smith at the British Museum from Paris. Since I knew that Mr. Roderick Whitfield had already left for the Yale Calligraphy Symposium in New Haven, I imposed upon Mr. Smith to reserve a hotel for me and my family. I had learned a lesson in Paris. Mr. Smith promised to help.

We left Paris very early in the morning, arriving at the airport at 6:30 A.M. When we got to the airport, I was confronted by a strike on British Airways and I was afraid that I would not reach the British Museum at the time that I had told Mr. Smith. I arrived at



the British Museum two hours late, just at noon time, but Mr. Smith was waiting patiently for me. He had indeed found a hotel and helped us find a taxi to the hotel. The information desk at the British Museum was very helpful. I can not forget the welcoming smile of the attendant. It was such a contrast from Paris.

At two o'clock I started to look at the collection. Mr. Smith introduced me to his assistant Mr. Anthony Wright, a specialist in Japanese art, who kindly helped me to see the paintings. The viewing area is not too good. One has to look in a corner of the library surrounded by desks and lockers. Many of the paintings that I requested to see could not be taken out of storage because they are in a bad state of preservation. One painting that was brought out began to crack when it was being unrolled, and I was unable to see it. Since so many of the paintings in the collection needed to be repaired, I realized how hard it must be to study Chinese art there.

About 4:30 I finished looking and went into the galleries to look at the Ku K'aichih Admonitions of the Instructress handscroll. It has been mounted in a frame, Once I spent a year studying this scroll, and as I looked at it, I thought of all the difficulties that I had had in my research. An old masterpiece will answer as many questions as can be asked. It is like a sphinx: it keeps infinite mysteries.

#### Tuesday, 5 April 1977

I started looking at paintings at nine o'clock. Mr. Smith suggested that Mr. Wright show me the Stein Collection first. All of the Stein materials is kept in a separate room under air conditioning and are all mounted in frames and kept very clean. I was surprised at the big difference with the Chinese paintings.

Before noon I returned to the library and went through the photographs. I made more requests of Mr. Wright and continued looking until closing time. I was very tired and I thought that Mr. Wright, too. Since he is a specialist in Japanese art he had little idea about Chinese paintings. If I had been with Roderick Whitfield, we could have talked about the scrolls as we looked at them. Instead, I felt as though I had been an imposition on Mr. Wright's time, and I was reluctant to bother him any more.

Mr. Smith made arrangements for me to go to the Victoria and Albert Museum the following day.

Wednesday, 6 April 1977

I went back to the British Museum in the morning and went through the galleries again. Before going to the Victoria and Albert, I made a quick tour of Westminster Abbey. My appointment with Mr. J.V. Earle was at two o'clock. Mr. Earle is a research assistant in Far Eastern art and just returned from Tokyo where he had escorted two ceramic pieces for an exhibition. He was very kind showed me all paintings and gave all photographs in the collection. I did not find much of importance that was not already on display. I went through the whole museum and found the English galleries really marvellous. From the V&A I went to the National Gallery where I saw many famous paintings that I had known only from books.

When the Gallery closed I walked to Picadilly Circus where I met my family and we went to eat at a small Chinese restaurant that we had found. After dinner we bought some toy soldiers of the Buckingham Palace guard which my children had seen on their sightseeing tour.

Thursday, 7 April 1977

When we checked in at the Pan Am office, we found that my son had no visa for the United States. When his passport had been separated from my wife's, the Japanese consulate in New York had forgotten to get a new visa for him. I was embarrassed and went at once to the US Embassy. There were many people waiting in the lobby, but the officers were very quick and within thirty minutes my son had visa and we went back to the Pan Am office to pick up our baggages. We went directly to Heathrow Airport and were able to check our luggage and make the plane.

We had had a very good trip. My daughter carried a doll from France, my son had some toys from Germany and my wife had some kitchen wares from Germany. I had purchased many art history books. I asked my children which place they had found the most interesting, and they answered that they had liked Germany. I suspect this was because they stopped the longest in Germany. The Cologne Cathedral stuck in my son's mind and his uncle's impression, too.

We found when we returned to Princeton that we had not spent half of what we had anticipated spending in Europe and yet we had had a marvellous time.

On behalf of all of my family I thank the staff of the JDR 3rd Fund. Thank you very

much.

Monday, 9 May

I called Doris Dohrenwend from the airport as Ralfh had suggested and made an appointment for eleven o'clock. Ms Dohrenwend took me to an office next to the library where I made a list from their card file. I was surprised since there were many more cards than I had expected; there were over three hundred. After looking at the cards I was taken to the storage where I found my list not very useful. I made a second choice in the storage using the list of a previous curator. Unfortunately before we were able to start looking Ms Dohrenwend was called away by the Direc of the museum. I spent the rest of the morning in the galleries looking at the special exhibition of Chinese robes and archaeological objects. I met Ms Dohrenwend for lunch in the museum cafeteria. She remembered that she had met me before when she was a student in Tokyo. I did not remember at first, but then I did remember that I had been to her lodging in Tokyo with my wife when I had been a student in Tokyo.

In storage I found the arrangement very strange. The Chinese paintings are kept in a closet arrangement. There are about ten such cabinets with tubes inside; the paintings are in the tubes. What are called "better paintings" are kept at a lower level. The cabinets are difficult to reach, and they proved not to be in good order. Ms Dohrenwend was unable to find many of the paintings that I wanted to see. I was able to stay in storage until five o'clock. I returned to my hotel via subway.

Tuesday, 10 May

I started viewing at ten o'clock in the morning and looked until noon. I saw thirty paintings; most of them were by minor painters. Even some of the so-called "better paintings" were not so good. There were two exceptions, although I think that both are copies. One is a T'ang Yin landscape and figure and the other is a Wang Meng landscape.

After viewing I went to lunch with Ms Dohrenwend and Ms George Hurris, her colleague. The outside restaurant is very beautiful with an outside garden. Mrs Hurris was kind enough to give me her husband's baseball tickets. We separated about two o'clock and my son and I went to the Museum of Science in the suburbs. I liked Toronto very much; it is a clean and beautiful city. The museum is not as large as Chicago.

That evening my son and I went to the baseball game between the Toronto Blue Jays

and San Francisco. The seats were excellent. This was the first time that my son was able to go to a baseball game in America. I was concerned about the traffic going back, but we go back to the hotel easily and made our morning connections at just after seven o'clock. At the airport my son was able to find some Blue Jay souvenirs to take home to Japan. I particularly appreciated Ms Hurriss's kindness. Mr. Mino of the Midianapolis Museum had formerly stayed with her so she was used to having Japanese guests.

Wednesday, 11 May

As always Mr. Wai-kam Ho was very kind. He invited me to stay for two nights at the museum's expense. I found several new pieces in the galleries which I had once seen in Hong Kong. These included a portrait by Lo P'ing. Mr. Ho also took me to see several pieces under consideration by the museum. I saw a Huang Shen, a Sōami, and a Nō mask all offered by a dealer in Kyoto.

In storage I continued to look at the collection at the point where I had left off last November. I was able to see all that I wanted to except for one Pa-ta shan-jen which they could not find. Mr Ho was good enough to make arrangements for me to see the Kuo Hsi in Toledo the next day.

Thursday, 12 May

I went to Toledo via Greyhound bus. I left Cleveland at eight o'clock and arrived in Toledo at eleven-thirty. Mr. Hutton, a curator, was waiting for me at the museum; the painting had already been brought to his office. A Ms Whiteside was very kind to me and arranged for me to have photographs and for photographs of the colophons to be sent to me. These I have already received.

The painting is a very famous one and the museum has kept the opinions of visiting scholars. Many regard the painting as genuine or as a Chin or Yuan period painting. I felt that it was clearly by a Yuan painter or the Li-Kuo school. The painting is not in good condition: there are many damaged areas and it needs to be cleaned. I found it particularly interesting, however, because the architecture is very close to the Tung Yuan attribution in the Kurokawa Institute in Japan. The Kurokawa Tung Yuan we believe to be the closest to the literary descriptions of Tung Yuan's paintings. I have been bothered for a long time by the apparent lack of followers of Tung Yuan and Chu-jan after the

tenth century in southern China while at the same time there were many followers of the Li-Kuo tradition right up into the fourteenth century. I have a theory about the reasons for this, and I think that the Toledo Kuo Hsi may represent the remnant of some interaction between the Northern tradition of Li Ch'eng and Kuo Hsi and the Southern tradition of Tung Yuan and Chu-jan. The composition, too, may indicate something of this: the monumentality of Northern Sung has been lost to a form of composition in which the foreground and far distance move together in two parallel lines.

That afternoon I returned to Cleveland and went again to the Museum. Mr. Ho had found the Pa-ta shan jen and showed it to me. I stayed at the museum with Mr. Ho until quite late and went to dinner with him.

#### Friday, 13 May

I left Cleveland about seven-thirty and flew to Chicago. After I checked my baggage I went to see Mr. Ueda at the Art Institute. We began to look at paintings in the afternoon. Mr. Ueda was very willing to show me all the pieces in the collection that I wanted to see, but he unfortunately was unable to locate many of the important painting that I had on my list. In the end, I saw only about half of the paintings that I wanted to see. The museum was very kind to me and allowed me to stay until nearly six o'clock looking at the paintings that I did see. I took many slides and notes.

#### Saturday, May 14

I spent the morning in the galleries where there were not too many paintings but some very interesting ones. I was most interested to see a Wang-ch'uan villa handscroll which I had previously considered to be as late as the Seventeenth century. Now I am convinced that the painting is a genuinely early painting and may be as early as 13th century.

That afternoon we went to the aquarium and the Museum of Industry and Science. There we saw real size of a coal mine. We were unable to enter the the Museum of Natural History because of the crowds for the special Tutankamen exhibition.

In both Chicago and Cleveland it is impossible to see everything in only a few visits. I had done much preparation before leaving Princeton, but still I found that there were paintings that I did not see. When I return again, I shall hope to have a more specific purpose other than general viewing and shall make the effort to see those things that I did

not see and those things of particular interest to me.

Tuesday, 31 May 1977

I arrived at the Cincinnati Museum a little after two o'clock and was met by Mr. Walker. He took me first to the galleries to look around, and as Ralph had told me, all of the important paintings were on display. About three o'clock we went to the storage area. There is no place to look at paintings in storage, only the storage lockers themselves. Mr. Walker showed me a notebook in which comments on the paintings are recorded. I noticed that Fu Shen had been there on 7 February 1976 and had left a few comments. Since there was no place to hang paintings we looked at them on the floor. There were few good things in storage. I looked at ten pieces. As Fu Shen had commented, the Wang Hai-yün is a good painting. Wang's paintings are very rare; I know of only two others, both in private collection in Japan. There was a Ma Lin painting of a man looking towards a distant mountain from a terrace which Fu Shen said was an 18th century Japanese copy, I cannot agree with such a comment. I have found that many foreign scholars when confronted with something that they cannot deal with turn the painting into a Japanese copy. (I have seen several such comments kept by museums) this Ma Lin is clearly not a Japanese painting. There was also a Li Yao-fu Lotus painting which is similar to the Chionin paintings and the pair in the Tokyo National Museum, but is a later work, probably of the 16th century. There is an authentication in the box by Kano Shosenin written in the 18th century. Li Yao-fu is an obscure painter who is recorded only in the Kundaikan sohchoki, a text which lists Sung and Yüan paintings in Ashikaga Yoshimasa's collection. Some of these painters, like Li Yao-fu, are known only in Japan. Professor Cahill's Pei-Hsiu Paying his respects to Priest Huang-yüeh Hsi-yün is one of the few other paintings attributed to Li Yao-fu. Neither painting has a seal or signature. After looking at these paintings, Mr. Walker was very kind to take me to another storage area where I saw a painting of a Ch'ing beauty by Leng Mei. It is a genuine work. We finished in the storage about four o'clock, and I spent the rest of the afternoon in the galleries. Mr. Walker arranged for a taxi to pick me up when the museum closed.

I looked quite closely in the galleries. I liked Ch'ien Hsuan's Two Doves very much. I think that it is the best Ch'ien Hsuan in the United States. It is a calm and mild painting and has great Yüan colophons. The Pa-ta shan-jen handscroll of lotus and fish is a

forgery by Chang Ta-ch'ien, but it is better than either the Kansas City or Cleveland Pa-tas. I think that only the Musée Guimet's tree and Stockholm's two crows and the Freer Gallery's album leaves are genuine among the many Pa-ta than in Europe and America. There are fewer authentic pieces by Pa-ta than Tao-Chis in the West. In the gallery there were other famous paintings, Ma Yüan's Four Scholars and an ink bamboo by Ku An, but all of these looked weak to me.

I left the museum when it closed; the sun was still bright.

\* I must include the album in the Princeton University.

### Wednesday, 1 June 1977

I arrived at the Indianapolis Museum at 11 o'clock. Ms. Vanessa Wicker met me and took me her office in the basement. She showed me a list, they do not have photographs of the collection, and asked me to select those that I wanted to see. We went to the storage area before noon. Ms. Wicker had no idea that to see a hanging scroll one needs to hang it. Thus in looking I had to see each painting as it was unrolled, asking my son to hold the top of the painting. Ms. Wicker was very helpful, but was not able to locate many of the paintings. Of the thirty paintings that I had asked to see first she could find only seven. Again in the afternoon, of the twenty pieces that I asked for she found only six. Indianapolis has about seventy paintings and those that I saw in storage were not of such good quality, but the paintings in the galleries are wonderful. As professor Shimada told me, for this trip Indianapolis would be second only to Kansas City. Indeed several of the paintings I found quite impressive.

I found the copy of Li Kung-lin's Five Horses particularly interesting. I had seen slides of the painting in 1973 when Richard Barnhart showed them at the Freer Symposium. It is rumored that the original painting, which was declared destroyed in the bombing of Tokyo, is still extant. Until it is available, however, such a copy is very important and is doubly important for what it tells us about the "original". I am of the opinion that in the Tokyo scroll only the first of the five sections is genuine and that the other four sections are all copies. There is also a complicated question about the order in which Li Kung-lin originally painted them. I found that the fifth section had no inscription by Huang T'ing-chien as the original does.

I took very careful notes on the scroll and copied down all the colophons; this took a long time, but I forgot that time passed.

A most impressive painting and one new to me was a handsroll by Wang Chen-p'eng. The painting represents the story of deamons who are gathering to save the baby of their goddess who has been confined to a bowl by the Buddha as a punishment for the goddess's cannibalism. The painting appears to be the same hand as the Li 'Kung-lin's "Mien Chou Tu" in the National Palace Museum in Taipei, even though both scrolls are signed and sealed their respective painters. I found the same subject in a Nepalese painting in the Musée Guimet in Paris and Tao-chi's in the Boston Museum of Fine Arts. The scroll is truly exquisite and powerful, and I stood looking at it for long time.

I also found a Hsia Kuei album leaf which is one of the best Hsia Kueis in the world. It is entitled "Morning on the River." In 1970 at the International Conference on Chinese Painting in Taipei Professor Suzuki made the statement that there are no original Hsia Kueis. I think that if he knew of this painting he might change his opinion. I told Professor Cahill about it, but he did not know of it either.

There were many other paintings in the gallery, most of which were good. I spent the whole of the afternoon looking at them.

#### Thursday, 2 June 1977

I arrived at the St. Louis Museum at almost noon; it was very hot. I was unable to locate anyone to help me even at the information desk. Finally one of the guards drove me to the storage which was quite far away. Even there no one could be of much help. At last someone appeared who took me to an upstairs room and showed me one handsroll, a fish painting attributed to Liu Tsai of the Northern Sung. This was the only painting that I was shown. It is a very famous handsroll, but I do not believe that it is Northern Sung. The Metropolitan's fan painting of fishes in comparison is much older. The St. Louis handsroll may possibly be Southern Sung at the earliest.

I returned to the museum by a taxi and was disappointed to find there were no Chinese paintings in the galleries at all. I know there are at least two more paintings in addition to the Liu Tsai. I asked if I could see Mrs. Patton, and was told that since the storage was in the process of being moved I could see no more. She did tell me, however, that Professor Nelson Wu had been looking for me since that morning. She called him and he came to the museum within fifteen minutes.

Professor Wu took us to the St. Louis Zoo which my son enjoyed very much and to the space Museum And Botanical Garden. He also invited us for dinner and to view his own



paintings. Among his collection I found a Yüan Chiang which has the same inscription as one of Professor Cahill's. I agreed with Professor Wu that his painting is the original. I stayed at his house until nearly eleven o'clock. All of the Wu family were very nice to us.

The next morning Professor Wu came to pick me up at the hotel and took me back to his house to see his collection. I was very impressed with what I saw, and was overcome by his kindness. He took us to the airport and gave me many helpful suggestions. The next day he also was in Kansas City and, although I did not see him, he left me a "Bon Voyage" note at the Plaza Inn. I was quite moved and will not soon forget his kindness and the beautiful time I had in St. Louis.

#### Friday, 3 June 1977

I met Mr. Wong a Research Fellow at the Museum. He had studied Chinese literature at Kyoto University while I was an assistant at the institute of Humanistic Sciences. Thus we were old friends. We started looking at paintings in storage at two o'clock and looked until five. I saw most of the masterpieces in the museum's collection and took many slides for my own study. When I had finished, however, I found that there were still things which I had never seen and that I should have been more careful in making my requests.

Mr. Wong took me out that evening. We had a good discussion. He has a good eye and is excellent in working with classical Chinese texts.

#### Saturday, 4 June 1977

I went to the Nelson Gallery which is very close from the hotel. I spent all day looking at the paintings in a special room of Chinese painting. There were about twenty paintings on display, but for me the most important ones were the Ching Hao, the Li Ch'eng, the Hsu Tao-ning, and several other Sung paintings. The Nelson Gallery's collection of early Chinese paintings is extensive and may surpass that of Boston. I spent more than an hour looking at each piece and was exhausted by the end. I was very excited, however, since I began to formulate some opinions about all of the Sung paintings that I have seen. Very few scholars can agree on these early paintings; there are many theories about them. It made me very happy to be able to draw my own conclusions. I believe that the Chig Hao is a later painting, probably late Ming in date, even though other scholars,

Professor Suzuki and Barnhart included, believe that it is a genuine Ninth Century work. The Li Ch'eng also appeared to be a later copy as did the Hsü Tao-ning, which I think may be Yüan in date. Both of these paintings are widely accepted as genuine; Professor Cahill believes in the Hsü Tao-ning. I realize that these paintings are important for any chronological survey of Chinese paintings, but still I believe that they are copies. Seeing these paintings I can now conclude that the Metropolitan Summer Mountain is indeed an old piece, older than any of the Kansas City paintings. (Later I change this opinion)

I left the museum at closing time and was too exhausted and too excited to eat any supper. I was filled with joy to have been able to make my own ordering of the Northern Sung paintings. That evening I swam with my son at the hotel until nine o'clock.

#### Sunday, 5 June 1977

I waked up very early and went to the museum where I found that because of special exhibition "Sacred Circle" the museum would open at 8: 45. I went back to the same paintings and went through once again. I left for the airport at eleven o'clock.

P.S. I found all of the hotels good except the Cheshire Lodge in St. Louis. It was the most expensive and was not very comfortable. One can hear every sound from the next door room. I was not able to sleep well because of all the noise from the hallway.

I would also suggest that for future trips, if the curator is not going to be present, then trip should be postponed. I found in both Indianapolis and St. Louis and earlier in Toronto, that other persons are simply not able to locate the paintings.

#### Tuesday, 9 August 1977

When I asked at the information desk at the monorail how to get the museum, even the girl at the desk told me how nice a man Mr. Rathbun is. And indeed he is nice. He met me at the museum and took me immediately into the galleries. He said that we had met before in Kyoto when I was at the Kyoto University and he was a student there, but I did not remember.

I spent the morning in the galleries. There were seven famous pieces on display. After lunch Mr. Rathbun took me into the storage and allowed me to look by myself. He hung the first hanging scroll for me and took out some of the handsrolls. I counted the number of paintings and estimated the amount of time it would take to see them all. There were less than thirty pieces, and I found that over half of them had inferior mountings which

means that the paintings are not of high quality. I felt as though I could see them in the afternoon and would not need to spend two days. As I looked I found that really important paintings were all in the galleries. There were about ten other things of interest in the storage. Mr. Rathbun came back at about four o'clock and spent the rest of the afternoon looking with me and asking my opinions.

I found a Ting Yün-peng handscroll which has the same composition as the handscroll in Kansas City. I believe both are good. There was also one large landscape hanging scroll attributed to Hsia Kuei. I felt that it is by a follower of Ch'iu Ying. The signature should be read "Hsia Fu". I have been unable to locate a Hsia Fu, but the painting is very nice. As far as I know, neither of these paintings is ever mentioned.

In the gallery is an album leaf of a pheasant and hawk. I like it very much; it is a real treasure for the museum. Mr. Rathbun told me that recently a "Zena" seal had been identified on the Painting. Zena was a connoisseur for the Ashikaga shōguns during the Muromachi period. The presence of the seal alone attests to quality of the work. It is probably the only such painting with such a seal outside of Japan. I am not convinced, however, that it is a Sung painting. It could be a Fifteenth Century Hsüan-te court painting with a false "Zena" seal. The court painters under Hsüan-te zealously copied the academy work of Sung Hui-tung.

I finished at five o'clock and Mr. Rathbun saw me back to the hotel in his car.

### Wednesday, 10 August 1977

I went back to the museum and returned to the galleries. Mr. Rathbun expected me to call on him again, but I was reluctant to do so because he was so busy. He had been unable to be in storage the day before; interruptions seemed to follow him wherever he went. I spent my time looking carefully at the Chinese paintings in the galleries, and when I had finished, I went through the special exhibition of Chinese ceramics from Japanese collections. I was impressed that the museum could organize such a show. There were a number of National treasures and many Important Cultural Properties. After looking through all of the galleries, I decided that the Seattle museum's real strength is in Japanese art, not Chinese art.

In the afternoon my son and I took the "Water Cruise." My son was very happy to see the water gates that control the water level during the rises and fall of the tide. After the boat trip, we took a tour of the city and ended up by viewing all of the city from the

Space Needle. It is really a beautiful area.

Thursday, 11 August 1977

I had called Mr. William Chiego from Seattle to change my appointment by one day. When I arrived at the museum in Portland it was closed. I was told by a woman who helped us to take a photograph of my son and me that the museum would not open until twelve noon. Fortunately my appointment through the JDR 3rd Fund got me into the museum.

Mr. Chiego was very kind and took me first to the galleries where there were two hanging scrolls, a Shen Chou and a Tai Chin, I was able to take slides. Then he took me into the storage area where Ms. Kathryn Gates was waiting for me. She had already taken out all of the Chinese paintings. There were two handsrolls, seven fans, and one album leaf. I found one of the handsroll, a Shen Chou, to be very good. It is perhaps one of the best in the United States if not the best. There is a story behind the painting. It had belonged to C.T. Loo and was quite famous since it had appeared in several exhibitions. When it was on exhibition in Portland in May 1956, someone slashed the glass and damaged the painting. The museum paid the insurance and later purchased it. I had known of the handsroll, but did not know that it was in Portland. This one painting made the whole trip very fruitful. I spent over two and a half hour looking at it.

After a late lunch, my son and I looked around Portland. It too, is a beautiful city: there are many trees, much water, beautiful buildings and kind people. In Portland I began to understand the beauty of a small American city.

Tuesday, 16 August 1977

After we left our baggage at the Hilton Hotel, we went to see Ms. Debby Dovitch at the World Affairs Council. She had already made arrangements for my schedule in Los Angeles and was full of information. At one-thirty a Mr. John Lauziere, a volunteer for the World Affairs Council, picked us up and took us to the Norton Simon Museum of Art. I found that they have an important collection of Western art and Indian and Southeast Asian sculpture. I had not realized that Norton Simon had been able to acquire so much, and for the first time I understood what Maureen had meant by saying "It is an important museum."

The museum is normally closed on Tuesday, but we were taken through and given a good tour by a Ms. Linda Traister. We stayed more than two hours, enjoying the sculpture garden, Rembrant, Raphael, Klee, Picasso and other modern paintings. It was an interesting and informative afternoon.

#### Wednesday, 17 August 1977

This was the first rainy day since I came to California. It was an unusual tropical storm and the rain was very heavy.

I went to see George Kuwayama at the Los Angeles County Museum at 10:00 A.M. I had met him several times before, and he was very kind to me. I had Mrs. Sung Hou-mei Ishida with me. She used to work at the National Palace Museum in Taipei and is now a student of Wai-kam Ho's in Cleveland. Mr. Kuwayama allowed us to look freely in storage. I was most impressed by the Tao Chi album. It is an early work and really fine. There were less than twenty paintings to see; in the morning we looked at only three. We had lunch with Kuwayama-san and one of the volunteers at the museum who turned out to be a friend of Mrs. Ishida from Michigan. At one o'clock we went back to look at the paintings. There were several good Ming and Ch'ing handscrolls. I found one beautiful Kai Ch'i that had formerly been in Tomioka Tessai's collection. I had not known what had become of the painting. It is truly beautiful. We continued looking up until five o'clock. Mr. Kuwayama saw us out of the museum. Mrs. Ishida left immediately to go to San Francisco to meet her husband and then fly on to Japan.

My family spent the day at Disneyland which was less crowded due to the rain. My children enjoyed it despite the rain.

#### Thursday, 18 August 1977

I went back to the museum and looked at the galleries. Again, I was reluctant to disturb Mr. Kuwayama because I knew that he was very busy. The museum is big, and I found the Assyrian reliefs on the ground floor impressive. I had never seen anything like them even in the British Museum.

In the afternoon I went Disneyland to join my family. I realized that the park of the Osaka 1970 Expo was modelled on the plan of Disneyland. Because there were people from all over the world, the feeling was also the same as at Expo. We stayed until seven o'clock and enjoyed many of the rides. In a way Disneyland is representative of the

aesthetics of the 20th century.

I could admire once again the achievements of the Americans.

Friday, 19 August 1977

We left the hotel early and spent the entire day sightseeing. We went to the Hollywood Bowl, Beverly Hills, and the Farmer's market. Everything was very convenient to arrange from the Hilton Hotel. We flew back to San Francisco at five o'clock and arrived in Berkeley by seven thirty.