

## Chinese Handscrolls Terminology

This terminology is specific to Chinese paintings conservation and may differ from those used by art historians or related fields. The English terms are meant as descriptors, not direct translations of the Chinese. Where possible, it is recommended to use the transliteration of the Chinese terms.

Chinese terms in Terminology and Diagrams are written in the following order:

- Traditional Chinese (Pinyin, i.e. Romanized transcription, is provided in Terminology)
- Simplified Chinese

	Chinese	English	Synonym	Descriptions
	手卷 <i>Shou juan</i> 手卷	Handscroll	橫軸 <i>Heng zhou</i> 橫軸 橫卷 <i>Heng juan</i> 橫卷	<p>手卷為中國書畫常見裝裱形式之一；常用於橫幅作品，展開正面從右到左觀賞，分別有天頭、(副)隔水、引首、畫心、拖尾等部位。依邊緣的作法，可以分為撞邊、包邊和轉邊手卷：依鑲料作法，可分為大鑲和小鑲手卷。</p> <p>The handscroll is one of the commonly found mounting formats for Chinese paintings and calligraphy. It is typically used for horizontal long works of art and is viewed from right to left. The components of a handscroll typically include the opening section, intermediary/secondary section(s), frontispiece, painting/calligraphy, colophon(s), and end section. Handscrolls are often defined by their type of edge finishings which include abutted edge, wrapped edge, and folded edge. Handscrolls can be described as either <i>da xiang</i> (大鑲手卷) or <i>xiao xiang</i> (小鑲手卷) depending on whether all the primary components have borders.</p>
	大鑲手卷 <i>Da xiang shou juan</i> 大鑲手卷	<i>Da xiang</i> handscroll		<p>手卷中主要部分(引首、畫心和拖尾)周圍鑲有絹或綾，可用於多段畫心或單一畫心與題跋高低不一的情況，用裱料統整手卷高度的作法，此作法也可使用於各部分高低一致的狀況。</p> <p>The primary components of the handscroll (frontispiece, painting/calligraphy, colophon(s) and end section) are surrounded by plain or patterned silk borders. This mounting style is typically used when the primary components of a handscroll vary in height, but it can also be seen on examples where all components are the same height. When the primary components of a handscroll vary in height, the function of the silk borders is to equalize their heights prior to mounting.</p>
	小鑲手卷 <i>Xiao xiang shou juan</i> 小鑲手卷	<i>Xiao xiang</i> handscroll		<p>手卷中主要部分(引首、畫心和拖尾)上下邊沒有鑲綾或絹；全卷上下緣直接撞邊或包邊的作法。</p>

				<p>The primary components of the handscroll (frontispiece, painting/calligraphy, colophon(s) and end section) do not have top and bottom silk borders. The edge finishing on <i>xiao xiang</i> handscrolls is either abutted edge or wrapped edge.</p>
1	<p>天頭 <i>Tian tou</i> 天头</p>	Opening section		<p>手卷正面最前段的裱料，通常為綾；常見為湖水色。</p> <p>The first section of the mounting, made from a patterned silk, facing the viewer when the handscroll is unrolled. It is commonly greenish-blue, also known as “lake color” (<i>hu se</i>).</p>
2	<p>引(迎)首 <i>Yin shou</i> 引(迎)首</p>	Frontispiece		<p>手卷位於第一段與第二段隔水之間的部分，用於題字或題跋。明代時期稱為引首，民國時期又稱為迎首。多為染色紙或箋紙，或繪有裝飾紋樣的紙絹。</p> <p>The frontispiece is located between the first and second intermediary sections and is used to write the title of the painting or a colophon. It is typically made from paper that is colored, treated with wax or powder, and/or has decorative patterns. During the Ming dynasty the term <i>yin shou</i> (引首) was used; in the Republican era the term <i>ying shou</i> (迎首) was also used.</p>
3	<p>畫心 <i>Hua xin</i> 画心</p>	Painting/ Calligraphy		<p>繪畫或書法作品本身，通常為紙本或絹本。</p> <p>The painting or calligraphy, usually on silk or paper.</p>
4	<p>拖尾 <i>Tuo wei</i> 拖尾</p>	End Section (includes colophons)	<p>尾紙 <i>Wei zhi</i> 尾紙 尾子 <i>Wei zhi</i> 尾子 罫 <i>Dan</i> 罫</p>	<p>拖尾為多段紙張拼接而成，大多與畫心左側的隔水相連，至手卷末端結束。拖尾一方面可作為觀賞者或收藏者用於記敘題跋*和鈐印之處；另一方面拖尾末端可捲起，或可延伸做為卷桿，加長拖尾可增加手卷直徑，以利保存收藏。</p> <p>若手卷經過重裱，有時在拖尾會出現多段獨立題跋，其之間各有隔水或鑲料。</p> <p>*題跋「題」原指畫心前被書寫的文字，而「跋」是指畫心以後的文字；現今凡是與作品相關文字，通稱「題跋」。廣義的題跋可見於手卷之任何位置，如引(迎)首、隔水、拖尾、甚至畫心。</p> <p>The final section of the handscroll. It is a long blank space intended for inscribing additional commentary and seals, and is made from multiple sheets of paper that are joined together. This section also adds length to the handscroll, increasing the diameter of the roll for preservation of the painting. If a handscroll has been remounted with the inscribed sections separate from the end section and with intermediary sections between, these are referred to as colophons. Colloquially, colophons may be referred to</p>

				as <i>ti ba</i> (題跋), but formally <i>ti ba</i> refers to inscriptions found anywhere on a handscroll. The end section is then attached to the final intermediary section.
5	(正) 隔水 ( <i>Zheng</i> ) <i>Ge shui</i> (正) 隔水	Intermediary section	(正) 隔界 ( <i>Zheng</i> ) <i>Ge jie</i> (正) 隔界	位於手卷主要部分 - 引(迎)首、畫心、拖尾 - 的兩側或單側的同色系綾絹裱料；雖然也有不同的配色，但基本上以米色或暖色系較常見。  Plain or patterned silk between the opening section, frontispiece, painting/calligraphy, colophon(s) and end section. Although found in a variety of colors, it is commonly off-white to beige “rice color” ( <i>mi se</i> ). If there is a sequence of intermediary sections, ( <i>zheng</i> ) <i>ge shui</i> refers/identifies the sections directly adjacent to each primary component (frontispiece, painting/calligraphy, colophon(s) and end section).
6	副隔水 <i>Fu ge shui</i> 副隔水	Secondary Section	副隔界 <i>Fu ge jie</i> 副隔界	介於隔水與天頭之間，有時會再多一段漸層色調之裱料，通常為綾，稱為副隔水。另者，緊鄰正隔水的裱料，也稱為副隔水。  The secondary section(s) next to the ( <i>zheng</i> ) <i>ge shui</i> . This is commonly added, in addition to the ( <i>zheng</i> ) <i>ge shui</i> , between the opening section and first intermediary section, and/or between primary components of the handscroll (frontispiece, painting/calligraphy, colophon(s) and end section). It is typically a colored patterned silk that creates a gradual shift in tone or color between the opening and first intermediary sections.
7	(上 / 下) 邊 ( <i>Shang/Xia</i> ) <i>Bian</i> (上 / 下) 边 (左 / 右) 隔水 ( <i>Zuo / You</i> ) <i>Ge shui</i> (左 / 右) 隔水	Top and bottom borders  Left and right borders		手卷中主要部分(引[迎]首、畫心、拖尾)若有鑲料，上下稱為邊，左右稱為隔水。  If the primary component(s) of a handscroll has border(s), the top and bottom are referred to as <i>bian</i> , and the left and right as <i>ge shui</i> .
8	別子 <i>Bie zi</i> 别子	Toggle / Clasp	插簽 <i>Cha qian</i> 插簽 別簽 <i>Bie qian</i> 别签	別子可為素面、或帶有裝飾雕刻的小構件，取材有木、玉、象牙、瑪瑙、水晶等材質。八寶帶一端縫於別子洞口，手卷收起時，別子與八寶帶繞手卷兩圈後，再別入捲束的織帶中，以避免織帶鬆脫；手卷卷收好後，別子的位置剛好在手卷與桌面交界，可以頂住手卷以防滾動，並且題籤正好朝上，以供辨識。

				A plain or carved toggle made from various materials including wood, jade, ivory, agate, or crystal and sewn to the end of a tying cord. The tying cord is wrapped around the handscroll just over two times and the toggle inserted underneath the cord to keep the handscroll stationary so that the title strip is facing up.
9	八寶帶 / 織帶 <i>Ba bao dai / Zhi dai</i> 八宝带 / 织带	Tying cord	錦帶 <i>Jin dai</i> 锦带 織錦帶 <i>Zhi jin dai</i> 织锦带	又叫「八寶絲帶」或「絲帶」，一種織有傳統吉祥圖案的錦帶，為傳統書畫裝裱配件，用於手卷的纏繫等，使捲起的手卷不鬆脫。八寶原指的是傳統八種吉祥圖樣，但後來八寶帶成為手卷織帶的普遍說法，即使其圖案並不一定為八寶圖案，而常見的圖案有八寶、落花流水等。  A tying cord, typically woven with a decorative pattern, used to secure a handscroll and prevent it from becoming loose. <i>Ba bao</i> (lit. “eight treasures”) refers to a traditional design motif using eight auspicious treasures. Over time, “eight treasures” cord became a general term applied to patterned handscroll cords regardless of their actual design motif. Another common design motif is <i>luohua liushui</i> (lit. “falling flowers and flowing water”).
10	天杆 <i>Tian gan</i> 天杆	Stave	眉杆 <i>Mei gan</i> 眉杆 眉貼 <i>Mei tie</i> 眉貼 卷杆 <i>Juan gan</i> 卷杆 卷貼 <i>Juan tie</i> 卷貼 米貼 <i>Mi tie</i> 米貼	手卷的天杆位於天頭右側；中間裝置銅鼻，以縫上八寶帶。  Wooden stave in the general shape of a semi-circle, located at the beginning of the handscroll. It is a rigid support to which the copper staple, tying cord and toggle are attached.
11	銅鼻 <i>Tong bi</i> 铜鼻	Copper staple	銅紐 <i>Tong niu</i> 铜纽	手卷之銅鼻露在外面部分為釘書針形，由細銅絲依八寶帶寬度折成。  A thin metal wire, typically copper or copper alloy, bent in the form of a staple to which the tying cord is sewn.

12	題簽 <i>Ti qian</i> 题签	Title label	簽條 <i>Qian tiao</i> 签条 面簽 <i>Mian qian</i> 面签 貼簽 <i>Tie qian</i> 贴签	<p>形狀為細長條，通常為題寫書畫名的標籤紙，材質有色宣或撒金宣，貼於包首左上角處。</p> <p>A strip of colored or decorative paper inscribed with the title of the scroll and attached to the upper left corner of the cover brocade adjacent to the stave.</p>
13	包首 <i>Bao shou</i> 包首	Cover brocade	覆首 <i>Fu shou</i> 复首 軸首 <i>Zhou shou</i> 轴首 襪 <i>Biao</i> 襪	<p>手卷的開頭的部分，因捲起時露在外面且常持拿，容易污損；因此將絲織品等材料粘貼於卷首背後，以錦為最常見，具有保護和裝飾作用。</p> <p>The section on the back of the handscroll that is typically made from silk brocade or embroidery. It wraps around and protects the handscroll when rolled, and has a decorative function.</p>
14	小邊 <i>Xiao bian</i> 小边	Edging		<p>在撞邊手卷與包邊手卷中可見，從頭至尾的褐色窄邊。某些地區使用皮紙一層；有些地區使用托過棉連的(稀薄)絹，粘貼時紙面朝外。</p> <p>Narrow edging along the top and bottom of a handscroll described as either abutted or wrapped edges. The narrow strips used for the edging are traditionally made from long-fibered paper or open-weave silk lined with thin xuan paper. The edgings are usually brown, beige, or light blue colored.</p>
15	卷杆 <i>Juan gan</i> 卷杆	Roller	手卷地杆 <i>Shou juan di gan</i> 手卷地杆 卷心杆 <i>Juan xin gan</i> 卷心杆 軸杆 <i>Zhou gan</i> 轴杆	<p>用於捲起手卷拖尾末端的圓柱形桿，有以拖尾捲起的紙桿、也有木桿；真桿為一整桿，也有僅位於兩端、分為兩段的假桿，皆用來捲起拖尾及固定軸片。</p> <p>The cylindrical roller(s) at the end of the handscroll to which the roller ends are attached. It can be made from wood or paper. Roller(s) may be made from a single rod or two shorter rods aligned at the ends of the scroll to which the end section paper is adhered.</p>

16	軸片 <i>Zhou pian</i> 轴片	Roller ends	軸頭 <i>Zhou tou</i> 轴头	<p>用於裝飾手卷末端卷桿處兩端的圓片狀裝飾物。材料多樣，多有玉、瓷、象牙、瑪瑙、水晶等材質。</p> <p>A pair of flat and circular discs, with slightly slanted sides, applied to the ends of the handscroll as decorative elements. These can be made from a variety of materials including jade, ceramic, ivory, agate, and crystal.</p>
17	轉邊手卷 <i>Zhuan bian shou juan</i> 转边手卷	Folded edge handscroll		<p>該款式用於大鑲手卷；由於手卷邊緣為綾、絹邊，為防脫絲，因此在鑲好的手卷上下邊緣由前往背後翻摺黏著。</p> <p>A handscroll mounting style identified by the folded back top and bottom edges of the silk borders commonly associated with a <i>da xiang handscroll</i>. Typically, plain or patterned silk is used for the surrounding borders and the edges are folded to prevent fraying.</p>
18	撞邊手卷 <i>Zhuang bian shou juan</i> 撞边手卷	Abutted edge handscroll	碰邊手卷 <i>Peng bian shou juan</i> 碰边手卷	<p>該款式手卷的上下邊緣從背後鑲窄皮料紙條或絹條，其正面上糊並翻折撞齊引(迎)首、畫心與拖尾之邊緣。</p> <p>A handscroll mounting style identified by its abutted edge. Narrow strips of colored long-fibered paper or lined silk are adhered to the verso top and bottom edges of a handscroll. The strips are folded to the front to create an abutted edge with the edges of the assembled handscroll, creating a decorative edging.</p>

19	包邊手卷 <i>Bao bian shou juan</i> 包边手卷	Wrapped edge handscroll	套邊手卷 <i>Tao bian shou juan</i> 套边手卷 沿邊手卷 <i>Yan bian shou juan</i> 沿边手卷	<p>該款式手卷的上下邊緣以薄皮料紙條包覆，也稱「包邊」或「沿邊」。包邊的作法較易脫落，現今較為少用。</p> <p>A handscroll mounting style identified by strips of thin bast paper wrapped along the top and bottom edges of an assembled handscroll. This paper strip can protect the edges of the silk mounting borders from fraying. But, over time the paper can easily separate and detach so this mounting style is no longer a preferred style.</p>
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# 常見手卷之裝裱樣式 Diagrams of Commonly Seen Handscrolls

(顏色僅供參考 Diagram colors do not represent actual handscroll colors)



