



Trad. attrib. to: Jing Hao 荆浩 (late 9th–first-half 10th century)
Title: *Zhongli Quan Seeking the Dao*
《鍾離訪道圖》
Zhongli fang dao tu
Dynasty/Date: Jin-Yuan, 13th–14th century
Format: Hanging scroll mounted on panel
Medium: Ink and color on silk
Dimensions: 147.0 x 74.8 cm (57-7/8 x 29-7/16 in)
Credit line: Gift of Charles Lang Freer
Accession no.: F1909.168
Provenance: Riu Cheng Chai, Peking (Beijing)

Label slip: Li Enqing 李恩慶 (1793–after 1867)

Ink on paper. Mounted on back of panel (damaged).

Dimensions: 26.2 x 2.2 cm

3 columns, standard script

洪谷子《鍾離訪道圖》。董文敏審定。真蹟，神品。北平李氏寄雲珍藏。

Zhongli Quan Seeking the Dao, by Hongguzi [Jing Hao]. Authenticated by Dong Wenmin [Dong Qichang]. Genuine work of the divine class. Treasured in the collection of Mister Li Jiyun [Li Enqing] of Beiping.

Seals: (1)



Qing 『慶』 (square relief)

Painting:

Artist inscription: none

Other inscriptions: none

Colophon description: Eight (8) colophons written on five lengths of former mounting silk, champagne-color with dragon-and-clouds motif, remounted on back of panel

1a. Former right-side mounting silk. Two joined lengths. Overall dimensions: 94.5 x 11.8 cm.

Top length: Dimensions: 35.5 x 11.8 cm

Colophon 1, Dong Qichang 董其昌 (1555–1636)

ink on light-brown silk, mounted as inset

1b. Bottom length: Dimensions: 59 x 11.8 cm

Colophon 5, Se Daoren 磻道人 (unidentified; late 19th–early 20th century) written

directly on mounting silk; plus two (2) collector seals of Liang Qingbiao 梁清標

(1620–1691) on light-brown mounting silk (same as Colophon 1), mounted as inset

2. Former left-side mounting silk Dimensions: 94 x 12.3 cm.

Top: **Colophons 6, 7, and 8**, Se Daoren 磻道人 (late 19th–early 20th century)

all written directly on mounting silk



Middle and bottom: **Colophon 2**, Zou Bingtai 鄒炳泰 (1741–1820)

written on two pieces of paper, mounted as inset

3a. Former bottom mounting silk. Two separate pieces, mounted side by side.

Left silk. Dimensions: 11 x 16.9 cm

Colophon 3, Li Enqing 李恩慶 (1793–after 1867)

written directly on mounting silk, with two seals; plus three collector seals

3b. Right silk. Dimensions: 10.9 x 38.2 cm **Colophon**

4, Chen Jieqi 陳介祺 (1813–1884)

written directly on mounting silk, with one seal; plus four collector seals

Colophons: (8)

1. Dong Qichang 董其昌 (1555–1636)

Mounted as inset on former right-side mounting silk, top. Ink
on light-brown silk. Dimensions: 31.2 x 10 cm

2 columns, running-cursive script.

《鍾離訪道圖》，又有《卸甲圖》。此荊浩筆也。董其昌題。

Zhongli Quan Seeking the Dao, or maybe *Removing the Armor*. This is a painting by Jing Hao.
Inscribed by Dong Qichang.



Signature: 董其昌

Dong Qichang

Date: none

Seals: (2)

Dong Qichang yin 『董其昌印』 (square intaglio)

Zongbo xueshi 『宗伯學士』 (square intaglio)

2. Zou Bingtai 鄒炳泰 (1741–1820)

Two pieces of paper, mounted as insets one above the other, on former left-side mounting, middle and bottom. Dimensions: 23.8 x 9.2 cm and 24.6 x 9.3 cm

10 columns, running script. Letter.

洪谷子《鍾離訪道圖》，定為真跡無疑。昔人所稱「骨體迥絕，思致高深」，此俱有焉。

香光題語、蕉林私印，皆逼真。頃送至錢少宰處，亦嘆賞不已。容再面述一切，肅此奉繳，并請台安。不盡馳仰，葯齋八兄大人，世愚弟鄒炳泰手啟，廿一日。

Zhongli Quan Seeking the Dao is without doubt a genuine work by Hongguzi [Jing Hao].

Someone in the past praised [his painting] as —absolutely exceptional in structure and composition, while the thought put into it is lofty and profound,¹ [qualities] that are entirely present in this work. The text written by Xiangguang [Dong Qichang] and the personal seals of Jiaolin [Liang Qingbiao] are both quite authentic. I recently sent [the painting] to Junior Steward



Qian² and he too could not help but sigh in appreciation. Allow me to tell you all about it the next time we meet, but I am writing specifically to deliver [the painting] with my respects, and inquire as to your honor's well-being. Addressed with unending admiration for the great man, my eighth elder brother Yaozhai [unidentified]; letter written on the twenty-first by your foolish younger brother and old family friend, Zou Bingtai.

Signature: 鄒炳泰

Zou Bingtai

Date: 廿一日

Twenty-first day

Seals: none

3. Li Enqing 李恩慶 (1793–after 1867)

Ink on former bottom mounting silk. Back of panel, bottom left.

3 columns, standard script

道光十七年歲在丁酉除夕前四日，北平李恩慶得於京寓之愛吾廬，書此誌幸。

Four days before New Year's Eve in *dingyou*, seventeenth year of the Daoguang reign period [January 21, 1838], I acquired this [painting] at my Aiwulu residence in the capital and wrote this to record my good fortune, Li Enqing of Beiping.



Signature: 李恩慶
Li Enqing

Date: 道光十七年歲在丁酉除夕前四日
four days before New Year's Eve in *dingyou*, seventeenth year of the
Daoguang reign period [January 21, 1838]

Seals: (2)
Beiping 『北平』 (square relief) – below signature
Enqing 『恩慶』 (square intaglio) – below signature

4. Chen Jieqi 陳介祺 (1813–1884)

Ink on former bottom mounting silk. Back of panel, bottom right.

14 columns, seal-clerical-standard script 是圖主峰之奇，人物草木之古，眞曉屏相國
所謂「骨體迥絕，思致高深」者，又有思翁、蕉林鑒定，夫復何疑！竊謂古人之筆
，只是有力，其法則在筆之兩端，不筆筆求其法，而徒觀大略，非眞知也。相國
為先文愨受知師，竹朋、季雲先生受知于先君子，祺既請業于愛吾廬，又與石泉主
人為婣戚，前後寓目，是有厚幸已。同治甲戌八月十日庚辰，海濱病史陳介祺題。

With the strangeness of its central peak and the antique [manner] of its figures and vegetation,
this picture is truly as premier Xiaoping [Zou Bingtai] stated, it is —absolutely exceptional in
structure and composition, and the thought put into it is lofty and profound, and since it was also



authenticated by Siweng [Dong Qichang] and Jiaolin [Liang Qingbiao], what further doubt could there be [as to its attribution to Jing Hao]! In my humble opinion, the brushwork of the ancients is all about strength, while the style [of the individual calligrapher] is contained in the two ends of [each] brush stroke; if one does not seek the style [of a work] stroke by stroke and only looks at the larger design, one will not [arrive at a] true understanding of it. The premier was a patron and teacher of my father, Wenque [Chen Guanjin, active 1808–1849],³ and Zhupeng [Li Zuoxian, 1807–1876] and Jiyun [Li Enqing, active 1833–after 1864] were protégées of my late father, while I was a student of Aiwulu [Li Enqing] and am a relative by marriage to Shiquan zhuren [Li Zuoxian], so from first to last it has indeed been my great good fortune to view the painting [on many occasions]. Inscribed by Haibin bingshi, Chen Jieqi, on *gengchen*, the tenth day of the eighth lunar-month in the *jiaxu* year of the Tongzhi reign period [September 20, 1874].

Signature: 海濱病史陳介祺

Haibin bingshi, Chen Jieqi

Date: 同治甲戌八月十日庚辰

On *gengchen*, the tenth day of the eighth lunar-month in the *jiaxu* year of the Tongzhi reign period [September 20, 1874]

Seals: (2)

Fuzhai 『簠齋』 (rectangle intaglio) – after signature

Haibin bingshi 『海濱病史』 (square intaglio) – former bottom mounting
silk, left section, right end, bottom



5. Se Daoren 嵒道人 (unidentified; late 19th–early 20th century)

Ink on former mounting silk. Back of panel; right, middle.

6 columns, standard script; own comments in smaller characters, shown in parentheses.

李佐賢《書畫鑑影》云此圖：「高漢建初尺六尺三寸五分(當今尺四尺三寸強)，寬三尺三寸五分(當今尺二尺二寸五)。山林墨筆，人物著色，兼工帶寫。皴用小斧劈，樹石鉤勒，筆如篆籀。下段左角，雲松出沒；右坡上蔭喬松，下阻澗水。伫立五人一馬，種離儒服，四裨將戎服囊鞬，前者舉手作問訊狀。對岩二童，一背行，一拄杖回顧作指示狀。再轉山岡，真人傍虎而行，又上一童亦背行。松頂半露茆[菴]亭艸舍，中峰插天，峻嶒陡峻，山頂叢杉，右岩垂瀑，羣峰朝拱，疊嶂無窮。無款。」(餘記董跋、鄒書及蕉林兩印，卷合)。李季雲《愛吾廬書畫記》云：「下角，雲氣蒼茫，測其意，匠不到山深，真人豈容託足？若寫深處，人物又難顯豁，著此一筆，攝入靈境，淺人何能思及也！」。宣統新元壬正月，嵒道人錄。(董跋、梁印、鄒書之嵌裱，竹朋收藏時，即是如此。)

[Direct quotations from the descriptive sections of two catalogues by Li Zuoxian (1807–1876) and Li Enqing (1793–after 1867), respectively⁴ — not translated]. Recorded by Se Daoren during *ren*, first lunar-month in the first-year of the new Xuanton reign period [January 22–February 19,



1909]. (The colophon by Dong [Qichang], the seals of Liang [Qingbiao], and the letter of Zou [Bingtai] are inset in the mounting, and were already this way when [the scroll] was in the collection of Zhupeng [Li Zuoxian].)

Signature: 喬道人

Se Daoren

Date: 宣統新元壬正月

During *ren*, first lunar-month in the first-year of the new Xuantong reign period [January 22–February 19, 1909]

Seals: (1)

Junse 『君嗇』 (rectangle intaglio) – gray color (ink?), between signature and final comment

6. Se Daoren 喬道人 (unidentified; late 19th–early 20th century)

Ink on former mounting silk. Back of panel; left, top, right side, middle section.

4 columns, standard script.

「北平李氏家藏絹本巨幅。古樹鬱蟠，奇峰突起，雄秀之氣，溢于殘絲斷縑之外，命意操筆，如雲垂海立，龍躍隼飛，迥非時史襟抱所有。思翁旁書定為洪谷子筆，詢不誣也。道



光癸卯五月，用其意為《回巖走瀑圖》，博勞相馬，取其神氣而已。」戴文節《畫絮。大幅類》，從吉金室主人假錄。

[Direct quotation of a catalogue entry by Dai Xi 戴熙 (1801–1860)⁵ – not translated]

Signature: none

Date: none

Seals: (1)

Junse 『君嗇』 (square relief) – following text

7. Se Daoren 嗇道人 (unidentified; late 19th–early 20th century)

Ink on former mounting silk. Back of panel; left, top, left side.

4 columns, standard script.

唐宋大家，惟荆、關、董、巨，絕不署名。歷代所傳諸劇蹟，無非由鑒家論定。尤以宋之米襄陽、明之董華亭，鑒別最多最實，蓋其收藏與聞見，皆至宏富。又精熟畫理，深洞家數，故于此四家之筆，一覽可定。香光尤以四家及李成為一生宗尚；見《妮古錄》。張丑又載其收有浩之《峻峰圖》幀，故于此幅可直決之。鄒炳泰信其題語非漫然也。炳泰，無錫鑒家，官大學士；葯齋，疑為桐城張少宗伯廷瓚。此軸蓋經其重裱，將原綾之董跋、梁印剪取，而與鄒書嵌入新綾耳。唐末距今逾千年，而荆蹟之著錄名家者尤少。此幅雖縑素



有損，而筆墨可尋，得不侈為神物耶？錄李、戴記竟復題。時宣統改元正月上元夕也。喬道人記。

The great masters of the Tang and Song dynasties—Jing [Hao], Guan [Tong, active early 10th century], Dong [Yuan, died 960], and Ju[ran, active late 10th century]—never signed their works. So all their famous masterpieces that have come down through the ages were attributed to them by experts and connoisseurs. In particular, Mi Xiangyang [Mi Fu, 1151–1107] of the Song dynasty and Dong Huating [Dong Qichang, 1555–1636] of the Ming dynasty were the most prolific and substantive in their connoisseurship, probably because their collections and viewing experiences were the most extensive and vast, and they were also so well-versed in each artist's painting style, and had such a deep understanding of each tradition, that they could establish the authenticity of a work by any of these four [artists] at a single glance. Xiangguang [Dong Qichang] especially admired and emulated these four artists and Li Cheng [919–967]; see [the relevant passage in] the *Nigu lu*.⁶ Zhang Chou [1577–1643] also recorded that he collected [Jing] Hao's *Precipitous Peaks* scroll, therefore [he was fully qualified] to validate the authenticity [of this painting].⁷ Zou Bingtai believed that the words of [Dong Qichang's] inscription were not just offhand. Bingtai was an art connoisseur from Wuxi, who served as Grand Secretary, and I suspect that the Yaozhai [to whom he wrote his letter] was the *shaozongbo* Zhang Tingzan of Tongcheng.⁸ This scroll probably underwent remounting by him, cutting off [the sections of] original silk bearing Dong's colophon and Liang's seals and setting them together with Zou's letter into the new [mounting] silk. From the end of the Tang until today, more than a thousand years have passed, and extremely few of [Jing] Hao's works are recorded in the catalogues of famous collectors. Although the silk of this scroll is quite worn, [the qualities of] the brushwork and ink can still be discerned, so it would not be at all excessive [to call it] a divine thing.



Inscribed again after recording the catalogue entries of [the two] Lis and Dai [Xi], on the evening of *shangyuan* [the 15th day] in the first lunar month of the first year in the Xuanton reign period [February 5, 1909]. Recorded by Se Daoren.

Signature: 齋道人
Se Daoren

Date: 宣統改元正月上元夕
on the evening of *shangyuan* [15th day] in the first lunar month of the first year in the Xuanton reign period [February 5, 1909]

Seals: (1)
Junse tushu 『君齋圖書』 (square relief) – following signature

8. Se Daoren 齋道人 (unidentified; late 19th–early 20th century)

Ink on former mounting silk. Back of panel: left, top, right side; in two sections, top and bottom.

1. Top section. 6 columns, standard script.

又《冊類》為鶴舫相國第二頁云：「洪谷子《訪道圖》，峰巒峭拔，艸樹沉鬱；雲林尚不能盡其奧也。」見《畫絮》卷式。既望二日復錄。

[Direct quotation of a catalogue entry by Dai Xi 戴熙 (1801–1860)⁹ – not translated]. Recorded again on the second day [following] the day after full-moon [February 8, 1909].



Signature: none

Date: 既望二日

Second day [following] the day after full-moon [February 8, 1909].

Seals: none

2. Bottom section. 5 columns, standard script. No signature, date, or seal.

文節于此幅一再撫訪，如此豈徒徇其名耶？可寶也。（仿，誤訪）

Would Wenjie [Dai Xi] have made copies of this painting more than once if he were simply seeking fame? It can be treasured [for its own intrinsic merits]. (For *fang* [to copy], I mis-wrote *fang* [to visit].)

Collector seals: (9) – one on painting, eight on former mounting silk.

1. Liang Qingbiao 梁清標 (1620–1691) – (2) back of panel: light-brown mounting silk (same as Dong Qichang colophon, above), mounted as inset on former right-side mounting silk, bottom
Dimensions: 11 x 5.5 cm

Jiaolin 『蕉林』 (square relief)



Guan qi dalue 『觀其大略』 (square intaglio)

2. Li Enqing 李恩慶 (1793–after 1867) – (2)

back of panel; former bottom mounting silk, right section, right end

Jiyun shending zhenji 『季雲審定真跡』 (square intaglio) – right, top

Ceng wei Beiping Li Jiyun shoucang 『曾為北平李季雲收藏』 (square intaglio) – right,
bottom

3. Li Zuoxian 李佐賢 (1807–1876) – (2)

back of panel; former bottom mounting silk, right section, right end

Zhupeng shending 『竹朋審定』 (rectangle relief) – right, top

Li Zuoxian shoucang shuhua zhi yin 『李佐賢收藏書畫之印』 (square intaglio) – right,
bottom

4. Se Daoren 齋道人 (unidentified; late 19th–early 20th century) – (2) back of panel; former
bottom mounting silk, left section, right end

Se'an qinglu 『齋盦清祿』 (square relief) – right, top



Se Daoren guan nan Xiaotong Xiaosu Xiaokuan nü Xiaoying shi 『齋道人觀男孝同孝肅
孝寬女孝英侍』 (square intaglio) – middle

5. Unidentified – (1) – partial

Wang Ting... 『王廷...』 (square intaglio; top half) – painting, lower left corner

Mounter seal: (1) – Kinoshita Yokichi 木下与吉 (20th century)¹⁰

Kinoshita sakuhin 『木下作品』 (square intaglio) – on separate paper, glued to back of
panel, upper right

Traditional Chinese catalogues: (3)

Li Enqing 李恩慶 (1793–after 1867). *Aiwulu shuhua ji* 愛吾廬書畫記. Unpublished. [not seen]

Dai Xi 戴熙 (1801–1860). *Xikuzhai huaxu* 習苦齋畫絮. Hangzhou: Jingwenzhai 景文齋, 1893.
2:32a and 4:1b.



Li Zuoxian 李佐賢 (1807–1876). *Shuhua jianying* 書畫鑑影. Lijin 利津: Shiquan shuwu 石泉書屋, 1871. 19:1a–2b.

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Sirén, Osvald (1879–1966). *Chinese Paintings in American Collections*. 5 vols. Paris and Brussels: G. van Oest, 1928. Vol. 1, plate 38.

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_____. *Kinas konst under tre årtusenden*. 2 vols. Stockholm: Natur och kultur, 1942–43. Vol. 2, 257 (fig. 267).

Harada Kinjirō 原田謹次郎 (1882–). *Shina meiga hōkan* 支那名畫寶鑒 (*The Pageant of Chinese Painting*). Tokyo: Ōtsuka kōgeisha, 1936. Plate 20.

Suzuki Kei 鈴木敬 (1920–2007), ed. *Chūgoku kaiga sōgō zuroku* 中國繪畫總合圖錄



(Comprehensive Illustrated Catalogue of Chinese Paintings). 5 vols. Tokyo: University of Tokyo, 1982–83. Vol. 1, 189 (A21–012).

Notes

¹ These lines come from the preface to a poem ostensibly written by the Yuan dynasty landscape painter Huang Gongwang 黃公望 (1269–1354) for a different painting attributed to Jing Hao. In the original text, the third character of the first line reads *xiong* 兇 (preeminent, superior) instead of *jiong* 迥 (distant, far apart), as here. See Zhang Taijie 張泰階 (active 1619–after 1633), (*Sichao*)*Baohui lu* (四朝)寶繪錄 (preface 1633) (China: n.p., n.d.), 8:1b.

² The term *shaozai* (Junior Steward) is an unofficial reference to the position *libu shilang* 吏部侍郎 (Vice Minister of Personnel). The individual surnamed Qian to whom the colophon refers is currently unidentified.

³ Chen Jieqi's father was Chen Guanjin 陳官俊 (active 1808–1849), who rose to the position of *xieban daxueshi* 協辦大學士 (Associate Grand Secretary, 1844–49) and was posthumously awarded the appellation Wenque 文愨.



⁴ The first quotation comes from: Li Zuoxian 李佐賢 (1807–1876), *Shuhua jianying* 書畫鑑影 (Lijin 利津: Shiquan shuwu 石泉書屋, 1871), 19:1a–2b. The second quotation comes from the *Aiwulu shuhua ji* 愛吾廬書畫記, by Li Enqing 李恩慶 (1793–after 1867), for which no printed version has currently been located..

⁵ This quotation comes from Dai Xi 戴熙 (1801–1860), *Xikuzhai huaxu* 習苦齋畫絮 (Hangzhou: Jingwenzhai 景文齋, 1893), 4:1b.

⁶ See Chen Jiru 陳繼儒 (1558–1639), *Nigu lu* 妮古錄, in Yang Jialuo 楊家駱, ed., *Yishu congbian* 藝術叢編, vol. 29, no. 253, separate pagination, 4:300. See also Dong Qichang 董其昌 (1555–1636), *Huachanshi suibi* 畫禪室隨筆, in Zhu Jianmang 朱劍芒, ed., *Yilin mingzhu congbian* 藝林名著叢刊 (Shanghai: Shijie shuju, 1935), separate pagination, 42.

⁷ See Zhang Chou 張丑 (1577–1643), *Qinghe shuhua fang* 清河書畫舫 (preface 1616) (Sunqi 孫溪: Zhu shi jiashu 朱氏家塾, 1888), 5:25b. Nowhere does this text indicate that Dong Qichang owned the painting *Precipitous Peaks*, attributed to Jing Hao.



⁸ This conjecture is in error. Zhang Tingzan 張廷瓚 (1655–1702), the individual whom the colophon designates as the recipient of Zou Bingtai’s letter had the cognomen Suizhai 隋齋. It was his younger brother Zhang Tinglu 張廷璐 (1675–1745), who had the cognomen Yaozhai 藥齋. In any case, it would have been chronologically impossible for Zou, who lived from 1741 to 1820, to address such a letter to either man.

The title used in reference to Zhang Tingzan, *shaozongbo* 少宗伯 (literally: lesser clan earl) is an unofficial reference to the position *taichangsi shaoqing* 太常寺少卿 (Vice Minister of the Court of Imperial Sacrifice).

⁹ For the source of this quotation, see: Dai Xi, *Xikuzhai huaxu*, 2:32a.

¹⁰ Kinoshita Yokichi 木下与吉 (20th century), mounter at the Freer Gallery of Art, finished remounting this hanging scroll as a panel in August 1937.