

Completed: 11 September 2007

Last updated: 06 May 2010

F1916.538

Trad. attrib. to: Guo Xi 郭熙 (ca. 1001–ca. 1090)

Title: Clearing Autumn Skies over Mountains and Valleys

《谿山秋鑓圖》

Qishan qiuji tu

Dynasty/Date: Northern Song, mid-11th—early 12th century

Format: Handscroll

Medium: Ink and color on silk

Dimensions: $26.0 \times 206.0 \text{ cm} (10-1/4 \times 81-1/8 \text{ in})$

Credit line: Gift of Charles Lang Freer

Accession no.: F1916.538

Provenance: Pang Yuanji 龐元濟 (1865–1949), Shanghai

Outside label: Duanfang 端方 (1861–1911)

Thirteen characters, standard script.

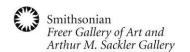
宋郭河陽山水真品。董宗伯舊藏。

A genuine landscape by Guo Heyang [Guo Xi] of the Song dynasty. From the former collection of Dong Zongbo [Dong Qichang, 1555–1636].

Seal: (1)

Taoweng 『陶翁』(square intaglio)

Frontispiece: unused light-brown paper



Completed: 11 September 2007

Last updated: 06 May 2010

F1916.538

Dimensions: 24.8 x 80.0 cm (9-3/4 x 31-1/2 in)

Mounting silk 1: beige, plain weave; with mounted inside label

Dimensions: 26.1 x 7.5 cm (8-7/16 x 3 in)

Inside label: Anonymous

On sutra paper, with one (1) partial seal of Jinsushan Temple Library¹

Seals: (1)

Jin[sushan] cangjing [zhi] 『金[粟山]藏經[紙]』(rectangle relief)

Seven characters, standard script.

郭河陽山水真跡

A genuine landscape by Guo Heyang [Guo Xi]

Artist Inscription: none

Other Inscriptions: illegible remnants of signature or other short text, far left

Mounting silk 2: beige, plain weave; with three (3) collector seals (see below)

Dimensions: 26.1 x 7.5 cm (8-7/16 x 3 in)

Colophons: (6) – Six colophons written on three continuously attached sheets of sutra paper, each bearing (1) seal of Jinsushan Temple Library (see Inside Label, above):

Sheet 1, colophons 1–3 Dimensions: 26.1 x 57.6 cm (8-7/16 x 22-11/16 in)

Sheet 2, colophons 4–5 Dimensions: 26.1 x 55.2 cm (8-7/16 x 21-3/4 in)



Completed: 11 September 2007

Last updated: 06 May 2010

F1916.538

Sheet 3, colophon 6

Dimensions: 26.1 x 38.3 cm (8-7/16 x 15-1/4 in) Seals:

(3)

Jinsushan cangjing zhi 『金粟山藏經紙』(rectangle relief)

1. Wen Jia 文嘉 (1501-1583)

11 columns, standard script

右郭熙《谿山秋鑓圖》,乃真筆也。原有倪雲林籤題并柯九思印章。今籤題已失,而 柯印猶存,蓋倪、柯二君所藏也。舊在予友杜君處,嘗求先太史題而未果。今二十年 矣,其子于始持來求跋。按熙之出,稍後於營丘,故當時以李成、郭熙並稱,則固已 崇重之矣。當時山谷詩云『玉堂坐對郭熙畫,發興已在青林端』,又云『郭熙官畫但 荒遠,短渚曲折開秋晚』,而石田先生論營丘云『丹青隱墨墨隱水,其妙貴淡不數濃 』。今觀此圖, 脫去筆墨畦徑, 而專趨於平淡古雅。雖層巒疊嶂, 縈灘曲瀨, 略無痕 迹。信乎,非熙不能,而真足為營丘之亞也。萬曆己卯秋九月三日,茂苑文嘉。

At right is Guo Xi's Clearing Autumn Skies over Mountains and Valleys, which is a genuine work from his brush. Originally, [the scroll] had a label slip inscribed by Ni Yunlin [Ni Zan, 1306–1374] and the impressions of seals belonging to Ke Jiusi [1290–1343]. While the label inscription is long gone, Ke's seals still remain, so this is probably [the painting] collected by those two gentlemen. [The work] previously belonged to my friend Master Du, who once asked the deceased Grand Scribe [my father Wen Zhengming, 1470–1559] for an inscription, but it didn't work out. Now, indeed, twenty years have passed, and his son [Du] Yushi has brought [the scroll] and asked me for a colophon.

As [Guo] Xi emerged somewhat later than Yingqiu [Li Cheng, 919–967], the fact that people of the time referred to Li Cheng and Guo Xi together was because they already had enormous respect for [the younger Guo]. A poem from the time by Shan'gu [Huang Tingjian,

Freer Gallery of Art

Completed: 11 September 2007

Last updated: 06 May 2010

F1916.538

1045–1105] says, —In the jade hall I sit across from a painting by Guo Xi / That makes me

feel I have come to the verge of the greenwood, | and further says, -Guo Xi was an official

painter but [his spirit] was distant and remote / The short island twists and winds in the early

autumn twilight, while Mister Stone Field [Shen Zhou, 1427–1509] said in discussing

Yinggiu, —In colors he concealed his ink and in ink concealed the water / He marvelously

favored the use of pale and seldom used the dark. I In looking now at this picture, [one can

see that the artist] eschewed the normal approach to painting [of the time], and exclusively

preferred the antique elegance of the —level and plain. Whether in the tiered ranges and

layered cliffs, or coiling rapids and winding shoals, there is no trace whatsoever [of the other

approach]. How true it is that only [Guo] Xi could [have painted this work], but it also shows

how subordinate he really was to Yingqiu. Third day in the ninth lunar-month, autumn of the

jimao year [September 23, 1579], Wen Jia of Maoyuan [Changzhou, Jiangsu province].

Signature: 文嘉

Wen Jia

Date: 萬曆己卯秋九月三日

Third day in the ninth lunar-month, autumn of the *jimao* year

[September 23, 1579]

Seals: (2)

Guilaitang vin 『歸來堂印』(square intaglio)

Wen Jia zhi yin 『文嘉之印』(square intaglio)

2. Wang Zhideng 王穉登 (1535–1612)

7 columns, standard script

Freer Gallery of Art

Completed: 11 September 2007

Last updated: 06 May 2010

F1916.538

李成、郭熙並宋名手,一時畫院諸人爭效其法,遂往往魚目混淆。大抵二君能以丹青

水墨合為一體,不少露痕迹。信乎繪家三昧也!此圖為《谿山秋鑓》,長巖曲嶺,遠

樹平蕪, 與浮嵐暮靄相映帶。森沈茂潤, 無纖微不愜。以此視營丘, 真當並驅爭先

矣。太原王穉登書。

Li Cheng [919–967] and Guo Xi were both famous masters of the Song dynasty, and during

that era everyone in the [imperial] painting academy strove to imitate their style, so that fish

eyes frequently became confused [with pearls].³ In general, both gentlemen were able to

combine the use of color and the use of ink into a homogenous whole that revealed not the

slightest trace [of these separate painting traditions]. Truly, they were the sublime epitome of

painters! This picture is Clearing Autumn Skies over Mountains and Valleys. Long cliffs and

winding ranges, distant trees and level grasslands, stand out against the drifting haze and

evening mist that surround them. The woods are deep and the vegetation lush, and there is

not the smallest scintilla that does not please. Looking at [the works of] Yingqiu [Li Cheng]

in light of this, the [current painting] would truly run neck and neck with his best. Written by

Wang Zhideng of Taiyuan.

Signature: 王穉登

Wang Zhideng

Date:

none

Seals:

(2)

Wang Zhideng yin 『王穉登印』 (square relief)



Completed: 11 September 2007

Last updated: 06 May 2010

F1916.538

Wang doutuo 『王豆它』 (square intaglio)

3. Dong Qichang 董其昌 (1555–1636)

4 columns, running script; plus two columns smaller running script 余友莫廷韓嗜畫

, 畫亦逼黃子久, 此卷蓋其所藏, 以為珍賞甲科。後歸潘光祿, 流傳入余手。每一展

之,不勝人琴之歎。萬曆己亥首夏三日,董其昌。是日前一宿夢廷韓,及曉起題。

My friend Mo Tinghan [Mo Shilong, 1537–1587] loved to paint, and his paintings were very

close [in style] to those of Huang Zijiu [Huang Gongwang, 1269–1354]. This scroll was once

in his collection, and he considered it a treasure of the first grade. Afterwards it came to Pan

of the Court of Imperial Entertainments, and then circulated until it came into my hands.

Whenever I unroll [the painting], I cannot help but sigh for the man and his lute. 4 Third day

in the first lunar month of summer in the *jihai* year of the Wanli reign period [April 27,

1599], Dong Qichang. Last night I dreamed of [Mo] Tinghan, and got up at dawn to inscribe

this.

Signature:

董其昌

Date:

萬曆己亥首夏三日

Third day of the first lunar month in summer of the *jihai* year in the

Wanli reign period [April 27, 1599].

Seals:

none

4. Chen Meng 陳盟 (active 1612–after 1656)

Freer Gallery of Art

Completed: 11 September 2007

Last updated: 06 May 2010

F1916.538

7 columns, running script 河陽繪事,妙絕寰中。四百年來,真蹟頗少,予生所見

, 亦不數數。此卷精美入神, 縣密秀潤, 殆非遠與松年、和之輩所能彷彿,

而況其他乎?觀者珤之。丙申孟夏望後三日, 蜀陳盟書于真州旅舍。

The paintings of Heyang [Guo Xi] are the most marvelous in the world. But for the past

fourhundred years, genuine works have been rather scarce, and in my lifetime I too have not

seen very many. This scroll is exquisitely beautiful and entrancing, meticulously rendered,

graceful, and moist, and it is certainly not something that [Ma] Yuan and [Liu] Songnian or

[Ma] Hezhi and their ilk could have imitated, so how much less anyone else?⁵ Viewers

should treasure it. Written at the traveler's inn in Zhenzhou [Hebei Province] by Chen Meng

from Shu [Sichuan Province], on the third day after the full moon in the first lunar month of

summer during the bingshen year [May 11, 1656].

Signature: 陳盟

Chen Meng

Date: 丙申孟夏望後三日

Third day after the full moon in the first lunar month of summer

during the bingshen year [May 11, 1656]

Seals: (2)

Chen Meng 『陳盟』 (square intaglio)

Guxueweng 『古雪翁』(square relief)

5. Chen Juewei 陳厥位 (unidentified, late 17th–early 18th century)

Freer Gallery of Art

Completed: 11 September 2007

Last updated: 06 May 2010

F1916.538

6 columns, running script. Poem (8x7).

九日題郭河陽《溪山秋鑓圖》。未及登高插紫萸,閒披秋鑓郭熙圖,開籤如是升平遠, 落帽何須問有無。風雨妒嗔徒尔尔, 鬼神呵護在區區, 雖然不上龍山路, 領略河陽勝陟嵞。

五塘陳厥位。

Ninth day, inscribed on Guo Heyang's *Clearing Autumn Skies over Mountains and Streams* [sic!]. [Poem not translated.] Chen Juewei of Wutang.

Signature: 陳厥位

Chen Juewei

Date: 九日

Ninth day

Seals: none

6. Huang Yilin 黄以霖 (1856-1932)

1 column, standard script

宣統三年二月, 宿遷黃以霖觀。

Second lunar month in the third year of the Xuantong reign period [March 1–29, 1911], viewed by Huang Yilin of Suqian [Jiangsu Province]



Completed: 11 September 2007

Last updated: 06 May 2010

F1916.538

Signature: 黄以霖

Huang Yilin

Date: 宣統三年二月

Second lunar month in the third year of the Xuantong reign period

[March 1–29, 1911]

Seals: none

Collector seals: (27)

1. Ke Jiusi 柯九思 (1290-1343) - (2)

Ke Jiusi 『柯九思』(square relief; black ink) – painting, lower left
Ke shi qingwan 『柯氏清玩』(rectangle relief) – painting, lower left

2. Wu Xiyuan 吳希元 (1551–1606) – (6)

Wu Xinyu zhencang yin 『吳新宇珍藏印』(rectangle relief) – painting, lower right

Wu Xiyuan yin 『吳希元印』(square relief) – painting, lower left

Xinyu 『新字』(square relief) – painting, lower left

Xinyu 『新字』 (square intaglio, left half) – colophon paper 1, right

Ruming fu 『汝明父』 (square relief) – colophons 1-2 paper join

Zisun bao zhi 『子孫寶之』 (square relief) – colophons 1-2 paper join



Completed: 11 September 2007 Last updated: 06 May 2010 F1916.538

3. Wu Zhen 吳楨 (early to mid-17th century; 1620s-30s) - (2)

Wu Zhen 『吳楨』 (square relief) – painting, lower left
Zhousheng 『周生』 (square intaglio/relief) – painting, lower left

4. Zhou Zuoxin 周祚新 (active 1627–) – (2)

Zhou Zuoxin yin 『周祚新印』(square intaglio) – painting, mid left

Monong 『墨農』(square relief) – painting, mid left

5. Guiliang 桂良 (1785–1862) – (2)

Yanshan shending 『燕山審定』(square relief) — mounting silk 2

Guaerjia shi Yanshan Guiliang zhencang shuhua yin 『瓜爾佳氏燕山桂良珍藏書畫
印』(square relief) — mounting silk 2

6. Wanyan Jingxian 完顏景賢 (died 1927?) – (1)

Jingxian cengguan 『景賢曾觀』 (rectangle relief) – colophon paper 3, far left

7. Pang Yuanji 龐元濟 (1865–1949) – (1)

Xuzhai shending mingji 『虛齋審定名蹟』 (square relief) – mounting silk 2

8. Unidentified – (11)



Completed: 11 September 2007 Last updated: 06 May 2010

F1916.538

Remnants of square half-seal – painting, upper right X-bao 『□寶』 (rectangle relief) – painting, upper right

Large square relief? seal, faded/damaged – painting, upper left
Remnants of seal – painting, mid left
Remnants of seal over damaged writing – painting, mid left

Zhang Tingfa yin 『張霆發印』(square relief) – painting, lower left

Zhang shi zhenwan 『張氏珍玩』(square relief) – painting, lower left

Jin-x jianshang 『金□鑑賞』(square intaglio) – painting, lower left

X-yunguan 『□雲館』 (circle relief, left half) – colophon 1, right

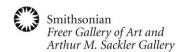
Zhou Shihe yin 『周士和印』 (square intaglio) – colophon papers 1/2 join – 1/2

Zhou Shihe yin 『周士和印』 (square intaglio) – colophon paper 2, far left – 2/2

Traditional Chinese catalogues:

Zhan Jingfeng 詹景鳳 (1520–1602). *Dongtu xuanlan bian* 東圖玄覽編. Preface 1591. Taibei: Guoli Beiping bowuyuan, 1947. 1:6b.

Quoted in: Sun Yueban 孫岳頒 (1639–1708), Wang Yuanqi 王原祁 (1642–1715) et al., comps. *Peiwenzhai shuhua pu* 佩文齋書畫譜. Preface 1708. Yangzhou 揚州: Yangzhou shiju 揚州詩局, 1708. 99:2



Completed: 11 September 2007

Last updated: 06 May 2010

F1916.538

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. *Wu* 午:30a.

Wu Qizhen 吳其真 (1607–ca. 1678). *Shuhuaji* 書畫記. 2 vols. Shanghai: Renmin meishu chubanshe, 1963. Vol. 2, 5:517.

Bian Yongyu 卞永譽 (1645–1712), comp. *Shigutang shuhua huikao* 式古堂書畫彙考 (1680–82). Wuxing 吳興: Jian'gu shushe 鑑古書社, 1921. *Hua* 畫 11:106.

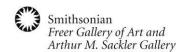
Gao Shiqi 高士奇 (1645–1703). *Jiangcun xiaoxia lu* 江村銷夏錄. Preface 1693. Osaka: Kawachiya Tasuke 河內屋太助, 1800. 3:20

Wu Sheng 吳升 (died ca. 1713). *Daguan lu* 大觀錄. Preface 1712. Wujin 武進: Lishi Shengyilou 李氏聖譯樓, 1920. 13:28.

An Qi 安岐 (1683–after 1744). *Moyuan huiguan* 墨緣彙觀. Preface 1742. 6 vols. Beijing: Hanwenzhai 翰文齋, 1914. Vol. 5, Ming handscrolls, 1:30b.

Zhu Fengtai 朱逢泰 (active late-18th century). Woyou suilu 臥游隨錄. In Lu Fusheng 盧輔 聖 et al., eds. Zhongguo shuhua quanshu 中國書畫全書. 14 vols. Shanghai: Shanghai shuhua chubanshe, 1993–99. Vol. 10, 965 (top).

Li Baoxun 李葆恂 (1859–1915). Wuyiyouyizhai lunhua shi 無益有益齋論畫詩. Preface 1909. Hankou: Weixin yinshuguan 維新印書館, 1909. 1:11b–12a.



Completed: 11 September 2007

Last updated: 06 May 2010

F1916.538

Wanyan Jingxian 玩顏景賢 (died 1927?). Sanyutang shuhua mu 三虞堂書畫目. Preface

1933. China: n.p., n.d. 2:3a.

Miao Quansun 繆筌孫 (1844–1919). Yunzizaikan suibi 雲自在龕隨筆. 2:43. In Yang Jialuo

楊家駱, ed. Dushu zhaji congkan 讀書劄記叢刊. Series 2. Vol. 38. Yunzizaikan suibi deng

sanzhong 雲自在龕隨筆等三種. Taibei: Shijie shuju, 1963.

Zhang Heng 張珩 (1914–1963). Muyanzhai shuhua jianshang biji: huihua si, shang 木雁齋

書畫鑒賞筆記:繪畫四,上. Beijing: Wenwu chubanshe, 2000. Pp. 65-66.

Selected Bibiliography

Taki Sei-ichi 瀧精一 (1873–1945). —Art Treasures in the Collection of Mr. Tuan-fang,

exViceroy of Chih-li. In *Kokka* 國華 250 (March 1911): 264, 273–77, and plates 3–4.

Rhoades, Katherine N. (1885–1965). —Recent additions to the Freer collection. In Art and

Archaeology 8.5 (October 1919): 279.

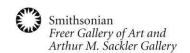
Fischer, Otto (1886–1948). Die Kunst Indiens, Chinas und Japans. Berlin: Propyläen-Verlag

[1928]. P. 492.

. *Chinesische landschaftsmalerei*. Berlin: Paul Neff Verlag, 1943. Plate 50.

Sirén, Osvald (1879–1966). Chinese Paintings in American Collections. 5 vols. Paris and

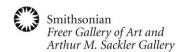
Brussels: G. van Oest, 1928. Vol. 1, plates 27–29.



Completed: 11 September 2007 Last updated: 06 May 2010

F1916.538

. A History of Early Chinese Painting. 2 vols. London: The Medici Society, 1933. Vol. 2, plate 3. __. Chinese Painting; Leading Masters and Principles. 7 vols. New York: Ronald Press Co., 1956–58. Vol. 3, plates 172–73. 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. Plates 74–75. Cohn, William (1880–1961). Chinese Painting. London: Phaidon Press: New York, Oxford University Press, 1948. Plate 50. Munsterberg, Hugo (1916–1995). A Short History of Chinese Art. New York: Philosophical Library, 1949. Plate 36. ____. The Landscape Painting of China and Japan. Rutland VT & Tokyo: Charles E. Tuttle, 1955. Plates 25–26. Buhot, Jean (1885–1952). Arts de la Chine. Paris: Éditions du Chène, 1951. Plate 84. Shimada Shūjirō 島田修二郎 (1907–1994) and Yonezawa Yoshiho 米沢嘉圃 (1906–1993). Painting of Sung and Yuan Dynasties. Tokyo: Mayuyama & Co., 1952. Pp. 26–27 and plate 26. Zheng Zhenduo 鄭振鐸 (1898–1958). Weida de yishu chuantong tulu 偉大的藝術傳統圖錄. 2 vols. Shanghai: Shanghai chuban gongsi, 1954. Vol. 1, plate 1 (6th set).



Completed: 11 September 2007 Last updated: 06 May 2010

F1916.538

Wenley, Archibald G. (1898–1962). "Clearing Autumn Skies over Mountains and Valleys, attributed to Kuo Hsi." In Archives of the Chinese Art Society of America 10 (1956): 30–41.

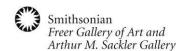
Sickman, Laurence (1906–1988), and Alexander Soper (1904–1993). *The Art and Architecture of China*. [Baltimore]: Penguin Books, 1956. P. x, plate 90. Ed. 1971: Pp. 218–19, plate 154.

Xie Zhiliu 謝稚柳 (1910–1997). *Tang Wudai Song Yuan mingji* 唐五代宋元名迹. Shanghai: Gudian wenxue, 1957. Plates 15–20 and discussion.

______. *Guo Xi Wang Shen heji* 郭熙王詵合集. Shanghai: Renmin meishu chubanshe, 1992. Pp. 3–4, 56–60.

Suzuki, Kei 鈴木敬 (1920–2007), ed. *Sansuiga: Chūgoku* 山水畫: 中國. Tokyo: Iwanami shoten, 1957. Pp. 8–9 (fig. 11a) and 36 (fig. 11b).

______. *Chūgoku kaiga shi* 中國繪畫史. Tokyo: Yoshikawa kōbunkan, 1981. Vol. 1, part 1, 218; and part 2, 75, note 259, and 142–43 (plates 145.1–4).



Completed: 11 September 2007

Last updated: 06 May 2010

F1916.538

Grousset, René (1885–1952). Chinese Art and Culture. New York, Orion press, 1959. P. 216.

Cahill, James F. Chinese Painting. Geneva: Skira, 1960. P. 37.

Shen Maishi 沈邁士. Wang Shen 王詵. Shanghai: Shanghai renmin meishu chubanshe, 1961. Pp. 19–20 and plate 6.

Atarashi Kikuo 新規矩男 (1907–1977) et al., eds. *Sekai bijutsu zenshū* 世界美術全集. 40 vols. Tokyo: Kadokawa Shoten, 1961–68. Vol. 16. *Chūgoku (5) So Gen* 中國 (5) 宋元. Plate 5.

Fontein, Jan, and Rose Hempel. *China, Korea, Japan*. Berlin: Propyläen-Verlag, 1968. Plate 147b.

Freer Gallery of Art. *Freer Gallery of Art: China I.* Tokyo: Kodansha, 1972. Plate 38 and pp. 158–59.

_____. *Masterpieces of Chinese and Japanese Art: Freer Gallery of Art Handbook.*Washington, DC: Freer Gallery of Art, Smithsonian Institution, 1976. P. 47.

Vinograd, Richard. "*River Village* — The Pleasures of Fishing and Chao Meng-fu's Li-Kuo Style Landscapes. In *Artibus Asiae* 40.2–3 (1978): 124–42 (figs.8–8a)

Cheng, François. *Vide et plein: le langage pictural chinois*. Paris: Éditions du Seuil, 1979. Plate 20.

Loehr, Max (1903–1988). *The Great Painters of China*. Oxford: Phaidon Press, 1980. Pp. 147, 149, and 152–53 (figs. 74a–d).



Completed: 11 September 2007

Last updated: 06 May 2010

F1916.538

Watson, William (1917–2007). Art of Dynastic China. New York: Abrams, 1981. Plate 461.

Kohara Hironobu 古原宏伸. *Tō Kichō no shoga* 董其昌の書畫. Tokyo: Nigensha, 1981. Plate 35.

Feiyu 非予. —Bei Song shanshui san da zhuliu huapai lüeshul 北宋山水三大主流畫派略述. In *Yiyuan duoying* 藝苑掇英 15 (1982): 30–31 (plates), and 45–46 (discussion).

Lawton, Thomas. —China's Artistic Legacy. In *Apollo* Vol. 98, no. 258 (August 1983): 127–35, esp. p. 130.

Vandier-Nicolas, Nicole (1908–1987). Translated by Janet Seligman. *Chinese Painting: An Expression of a Civilization*. New York: Rizzoli, 1983. P. 105 (plates 79–80).

Guoli gugong bowuyuan 國立故宮博物院, eds. *Haiwai yizhen: huihua* 海外遺珍:繪畫 (Chinese Art in Overseas Collections: Paintings). Taibei: Gugong bowuyuan, 1985. P. 12.

Xu Weiliang 徐維良. —Guo Xi *Qishan qiuji tu*, Wang Shen *Yucun xiaoxue tu:* shuimo jifa bijiao [1–5] 『郭熙《谿山秋鑓圖》,王詵《漁村小雪圖》;水墨技法比較 [一~五]. In *Gugong wenwu yuekan* 故宮文物月刊 93 (December 1990): 18–33; 94 (January 1991): 26–37; 95 (February 1991): 48–61; 98 (May 1991): 88–99; and 99 (June 1991): 50–61.

Haiwai cang Zhongguo lidai minghua bianji weiyuanhui 海外藏中國歷代名畫編輯委員會, eds. *Haiwai cang Zhongguo lidai minghua* 海外藏中國歷代名畫. 8 vols. Changsha: Hunan meishu chubanshe, 1998. Vol. 2, 168–69, 172 (nos. 100–101).

Freer Gallery of Art

Completed: 11 September 2007

Last updated: 06 May 2010

F1916.538

Song Luxia 宋路霞. Bainian shoucang: Ershi shiji Zhongguo minjian shoucang fengyun lu

百年收藏: 二十世紀中國民間收藏風雲錄. Taibei: Lianjing chuban gongsi, 2005. P.

160.

Yu Hui 余輝. —Cangni yu Song hua zhong de Jin dai shanahui hual 藏匿於宋畫中的金代

山水畫. In Wang Yaoting 王耀庭, ed. Kaichuang dianfan: Bei Song de yishu yu wenhua

yantaohui lunwenji 開創典範: 北宋的藝術與文化研討會論文集. Taibei: Guoli gugong

bowuyuan, 2008. P. 244 (fig. 13).

Zhejiang daxue Zhongguo gudai shuhua yanjiu zhongxin 浙江大學中國古代書畫研究中心,

eds. Song hua quanji: di liu juan, di liu ce 宋畫全集: 第六卷, 第六冊. Hangzhou: Zhejiang

daxue chubanshe, 2008. Pp. 18-31 and 254-55 (no. 4).

Notes

¹ Jinsushan 金粟山 (Mount Jinsu) is located in southwest Haiyan 海鹽 County, Zhejiang

Province. In the mid-sixteenth century, a large cache of handwritten sutras—dating to the

late 11th century in the Northern Song dynasty—was discovered in the Jinsu Temple at

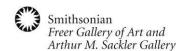
the mountain's base. Each sheet of sutra paper was impressed with a small relief seal

reading Jinsushan cangjing zhi (Jinsushan Sutra Library paper). Shortly afterward, it

became fashionable among wealthy collectors to use the unwritten reverse side of this rare

paper in the mounting of valuable paintings and calligraphy, especially for frontispieces,

and less commonly for colophons and label slips, as on this scroll.



Completed: 11 September 2007 Last updated: 06 May 2010

F1916.538

² For the sources of these quotations, see lines 3-4 and 5-6, respectively, in the sixteen-line poem, *Ciyun Zizhan ti Guo Xi hua qiushan*《次韻子瞻題郭熙畫秋山》 (Following the rhymes of Zizhan [Su Shi, 1037–1101], inscribed on a painting of autumn mountains by Guo Xi), in Huang Tingjian 黃庭堅 (1045–1105), *Shan'gu ji* 山谷集, 2:7b–8a, in *WSKQS;* and lines 11–12 in the twenty-line poem, *Ti Zi'ang Chongjiang diezhang juan* 《題子昂重江疊嶂卷》 (Inscribed on the handscroll *Double Rivers and Layered Cliffs*, by Zi'ang [Zhao Mengfu, 1254–1322]), in Shen Zhou 沈周 (1427–1509), *Shitian shixuan* 石田詩選, 8:30a–b, in *WSKOS*.

³ The origin of the expression —to confuse fish eyes for pearls is unclear; however, variations appear to date back to the Han dynasty. It is used to describe two items that look alike on the surface, but differ enormously in quality and value.

⁴ To —sigh for the man and his lutell is an expression of grief over the death of a beloved relative or close friend, as here, where Dong Qichang mourns Mo Shilong's demise twelve years earlier. The expression derives from the following story. In 388, the brothers Wang Huizhi 王徽之 and Wang Xianzhi 王獻之 were both struck with serious illnesses. When Xianzhi died, Huizhi rushed to his home, and without weeping went directly in to sit on Xianzhi's spirit bed, where he took up the *qin* 琴 (zither, or lute) that his brother had been fond of playing. Finding it out of tune, he threw down the instrument exclaiming, —Alas, Zijing (Xianzhi), both you and your lute are gone forever!, and finally gave rein to his grief. For the earliest recorded version of the story, see Liu Yiqing 劉義慶 (401–444), comp., *Shishuo xinyu* 世說新語, in Guoxue zhengli she 國學整理社, comps., *Zhuzi jicheng* 諸子集成, 8 vols. (Beijing: Zhonghua shuju, 1986), vol. 8, 168–69; and for English translation, see Richard B. Mather, trans. *Shih-shuo Hsin-yü: A New*



Completed: 11 September 2007

Last updated: 06 May 2010

F1916.538

Account of Tales of the World, by Liu I-ch'ing (Minneapolis: University of Minnesota Press, 1976), 328–29. An abbreviated account of the episode can also be found in Fang Xuanling 房玄齡 (578–648) et al., comps. *Jin shu* 晉書, 10 vols. (Beijing: Zhonghua shuju, 1974), vol. 7, 80:2104.

⁵ Ma Yuan 馬遠 (active late 12th–early 13th century), Liu Songnian 劉松年 (ca. 1150–after 1225), and Ma Hezhi 馬和之 (active mid- to late 12th century) were leading court painters of the Southern Song dynasty. While Ma Yuan was primarily known for his landscape painting, the other two artists were equally famous as figure painters, though each had a distinct approach to landscape as well.