

Completed: 29 October 2007

Last updated: 06 May 2010

F1919.126

Artist: Xia Gui 夏珪 (active ca. 1195–1230)

Title: Autumn Moon on Dongting Lake

《洞庭秋月圖》

Dongting qiuyue tu

Dynasty/Date: Southern Song, early 13th century

Format: Hanging scroll mounted on panel

Medium: Ink on silk

Dimensions: 189.6 x 108.9 cm (74-5/8 x 42-7/8 in)

Credit line: Gift of Charles Lang Freer

Accession no.: F1919.126

Provenance: Seaouke Yue (You Xiaoqi 游篠溪), Shanghai

Outside label: (1) - Zhao Zhichen 趙之琛 (1781–1852)¹

Eight characters, clerical script; plus nine characters, standard script

夏禹玉《洞庭秋月圖》。月輪山館藏, 次閑書籤。

Autumn Moon on Dongting Lake, by Xia Yuyu [Xia Gui]. In the collection of Yuelun shanguan [unidentified], label slip written by Cixian [Zhao Zhichen].

Signature: 次閑

Cixian

Seal: (1)

Zhao duwei 『趙都尉』(square intaglio)

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Painting:

Artist Signature: on trunk of left tree

Three characters, standard script

臣夏珪

Your subject, Xia Gui

Other inscriptions: (1) – Anonymous.² Text consists of a title and eight-line poem by the Buddhist (Chan) monk, Huihong Juefan 惠洪覺范 (1071–1128), one of a set of eight poems on the theme *Eight Views of the Xiao-Xiang* 《瀟湘八景圖》.³

Ink on silk. Top of painting 9 columns, standard script

洞庭秋月

橘香浦浦青黃出,維舟日暮柴荊側,涌波好月如佳人,爭誇似弄嬋娟色。夜深河漢正無雲,風高掠水白紛紛,五更何處吹畫角,披衣起看低金盆。

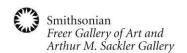
Autumn Moon on Dongting Lake

Oranges fragrant, from every shore green and yellow emerge,

I moor my boat at dusk beside a shack of sticks and thorns.

Mid surging waves, the lovely moon is like a winsome maid,

Who playfully seems to vaunt her graceful feminine charms.



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In the deep of night when no clouds obscure the Milky Way, Lofty winds then skim the surface, ruffling its whiteness. Five o'clock and, somewhere off, a painted horn is blowing, When I am dressed and go to look, the golden bowl has sunk.

Signature: none

Date: none

Seals: (1) – Song imperial seal – (fake?)

Coiling-dragon seal (round relief) – left of inscription

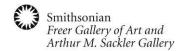
Collector seals: (11)

- 1. Song and Yuan imperial seals -(3)
 - a. Emperor Gaozong of the Southern Song 南宋高宗 (reigned 1127-62) (1) fake

Ji[xia] qing[wan] 『機[暇]清[玩]』(square relief; partial) – painting, lower left

b. Emperor Wenzong of the Yuan dynasty 元文宗 (reigned 1328–29; 1329–32) – (1) – fake

Tianli zhi bao 『天曆之寶』 (square relief)⁴ – on top of inscription



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c. Unidentified imperial (?)

Coiling dragon (circle relief) – left of inscription

2. Xiang Yuanbian 項元汴 (1525–1590) – (5)

Tianlaige 『天籟閣』 (rectangle relief) — lower left

Xiang Molin fu miji zhi yin 『項墨林父秘笈之印』(rectangle relief) – left

Xiang Yuanbian yin 『項元汴印』(square relief) — lower right

Xiang [Zijing jiazhencang] 『項[子京珍藏]』 (rectangle relief) – lower right, effaced Xiang

Mo[lin] jianshang [zhang] 『項墨[林]鑒賞[章]』 (square intaglio) – lower right, part

missing

3. Shen Fei 沈棐 (1485-1554) - (2)

Beishan caotang 『北山草堂』(square intaglio) – middle left

Linhu Shen shi shijia 『麟湖沈氏世家』(rectangle relief) – middle left

4. Unidentified -(1)

Illegible remnants, lower right

Traditional Chinese sources and catalogues:

Smithsonian Freer Gallery of Art and Arthur M. Sackler Gallery

Freer Gallery of Art

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Li Rihua 李日華 (1565–1635). Weishuixuan riji 味水軒日記. Wuxing: Liu shi Jiayetang 劉氏嘉

業堂, 1923. 2:68a.

Wu Qizhen 吳其真 (active mid- to late 17th century). Shuhuaji 書畫記. 2 vols. Shanghai:

Shanghai renmin meishu chubanshe, 1963. Vol. 2, 4:389.

Li E 厲鄂 (1692–1752). Nansongyuan hualu 南宋院畫錄 (1721). 6:10b. In WSKQS.

Selected Bibliography:

Suzuki Kei 鈴木敬 (1920–2007). Ri Tō, Ba En, Ka Kei 李唐、馬遠、夏珪 (Li Tang, Ma Yuan,

Xia Gui). In Suiboku bijutsu taikei 水墨美術大系. Vol. 2. Tokyo: Kodansha, 1974. P. 140 (plate

114) and 172.

Barnhart, Richard M. "Shining Rivers: Eight Views of the Hsiao and Hsiang in Sung Painting."

In International Colloquium on Chinese Art History, 1991, Proceedings: Painting and

Calligraphy, Part 1. Taibei: National Palace Museum, 1991. Pp. 50 and 78, fig. 12.

Fu Xinian 傅熹年. "Fang Mei suojian Zhongguo gudai minghua zhaji" 訪美所見中國古代名畫

札記. In Wenwu 文物 445 (1993.6): 91–93. Reprint in Fu Xinian, Shuhua jianding ji 書畫鑒定技

集. Zhengzhou: Henan meishu chubanshe, 1999. Pp. 84–87, figs. 38–41.

Zhao Qibin 趙啟斌. "Zhongguo huihuashi shangde Xiao-Xiang tu (shang)" 中國繪畫史上的《

瀟湘圖》(上). In Rongbaozhai 榮寶齋 25 (2003.11): 44-63, esp. 59 and 63.

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Smithsonian Freer Gallery of Art and Arthur M. Sackler Gallery

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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. 38-41 and 257 (no. 9).

Chu Qingli 褚慶立. "Nan Song Xia Gui shanshuihua de chengjiu ji yingxiang" 南宋夏圭山水畫

的成就及影響. In Rongbaozhai 榮寶齋 57 (2009.3): 5-21, esp. 7.

Notes

¹ Zhao Zhichen 趙之琛 (1781–1852), zi Cixian 次閑, was a native of Qiantang 錢唐 (modern

Hangzhou, Zhejiang Province). He was highly regarded for his calligraphy and painting, and as a

seal carver was included among the Eight Masters of Xiling (Xiling bajia 西泠八家). For a brief

English-language discussion of his life and calligraphy, see entry by Stephen D. Allee in:

Brushing the Past: Later Chinese Calligraphy from the Gift of Robert H. Ellsworth (Washington,

D.C.: Freer Gallery of Art, Smithsonian Institution, 2000), 82–85.

² The calligraphy is variously attributed to Emperor Gaozong 南宋高宗 (reigned 1127–62) or

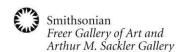
Emperor Lizong of the Southern Song dynasty 南宋理宗 (reigned 1224–64); or to Emperor

Wenzong of the Yuan dynasty 元文宗 (reigned 1328–29; 1329–32). None of these attributions is

correct.

³ This poem is one of eight composed by the Buddhist (Chan) monk, Huihong Juefan 惠洪覺范

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(1071–1128), for a famous group of paintings by the Northern Song dynasty artist Song Di 宋迪 (ca. 1015–1080), titled *Xiao Xiang bajing* 瀟湘八景圖 (Eight Views of the Xiao-Xiang). See Huihong Juefan, *Shimen wenzi chan* 石門文字禪, 8:7a, in *WSKOS*.

Huihong's eight-line poems (each with two rhymes), and a similar group of quatrains he composed to the same titles, were the first in what became a popular tradition of composing verses on the Xiao-Xiang theme. On the theme of the *Eight Views of Xiao-Xiang* in Chinese painting, see: Shimada Shujiro 島田修二郎 (1907–1994), "Sō Teki to Shōshō hakkei" 宋迪と瀟湘八景, in *Nanga kansho* 南畫鑑賞 10.4 (April 1941): 6–13, reprint in Shimada Shujiro, *Chūgoku kaigashi kenkyū* 中國繪畫史研究 (Tokyo: Chūōkoron Bijutsu Shuppan, 1993), 45–61; Alfreda Murck, "Eight Views of the Hsiao and Hsiang Rivers by Wang Hung," in Wen Fong et al., *Images of the Mind: Selections from the Edward L. Elliott Family and John B. Elliott Collections of Chinese Calligraphy and Painting* (Princeton: The Art Museum, Princeton University, 1984), 213–35 (esp. 229–30); Richard M. Barnhart, "Shining Rivers: *Eight Views of the Hsiao and Hsiang* in Sung Painting," in *International Colloquium on Chinese Art History*, 1991, *Proceedings: Painting and Calligraphy, Part 1* (Taibei: National Palace Museum, 1991), 45–95 (esp. 48–54); and Alfreda Murck, "The *Eight Views of Xiao-Xiang* and the Northern Song Culture of Exile," in *Journal of Sung-Yuan Studies* 26 (1996): 113–44.

⁴ Tianli 天曆 is the name of a short-lived reign period shared by Emperor Mingzong 元明宗 (reigned 1329) and Emperor Wenzong of the Yuan dynasty: 31 January–24 August 1329 and 25 August 1329–17 May 1330, respectively. On the inauthenticity of this seal, see Fu Shen 傅申, *Yuandai huangshi shuhua shoucang shilüe* 元代皇室書畫收藏史略 (Taibei: National Palace Museum, 1981), 55 and 238 (fig. 102).