



Artist: Gong Kai 龔開 (1222–1307)  
Title: *Zhongshan Going on Excursion*  
*《中山出遊圖》*  
*Zhongshan chuyou tu*  
Dynasty/Date: Yuan, late 13th–early 14th century  
Format: Handscroll  
Medium: Ink on paper  
Dimensions: 32.8 x 169.5 cm (12-15/16 x 66-3/4 in)  
Credit line: Purchase  
Accession no.: F1938.4  
Provenance: Tonying and Company, New York

**Object description:** Wooden box with carved text. Fitted outside wrapper with label, with signature and one (1) seal. Jade fastening pin. Outside label, with signature, date, and one (1) seal. *Ahuajian* frontispiece, with eleven (11) collector seals. Mounting silk 1, with nine (9) collector seals. Painting on two sheets of joined paper, with no artist signature or date, but two (2) artist seals; plus twenty-three (23) collector seals. Mounting silk 2, with two (2) collector seals. One artist colophon, with signature and one (1) seal, plus sixteen additional Yuan dynasty colophons, one Ming dynasty colophon, and four Qing dynasty colophons, for a total of twenty-two colophons, on fourteen sheets of paper, all with different dimensions, plus thirty-one (31) calligrapher seals and fifty-six (56) collector seals. Total: 137 seals (36 artist and calligrapher seals; 101 collector seals).



**Wooden box:** Sliding lid with carved text; end carved with text highlighted in green.

1. Lu Hui 陸恢 (1851–1920)

Carved on sliding lid

Fifteen characters, clerical script

宋龔翠巖《中山出遊圖》。虛齋所藏，恢題。

*Zhongshan Going on Excursion*, by Gong Cuiyan [Gong Kai] of the Song dynasty. In the Xuzhai Collection [of Pang Yuanji], inscribed by [Lu] Hui.

2. Lu Hui

Carved on end, highlighted in green

Eight characters, clerical script

龔翠巖《中山出遊圖》

*Zhongshan Going on Excursion*, by Gong Cuiyan (Gong Kai)

**Outside wrapper:** Fitted brocade wrapper with blue flower design, and white fabric label slip

**Label slip:** Pang Yuanji 龐元濟 (1864–1949)

Twelve characters, standard script

宋龔翠巖《中山出遊圖》。虛齋藏。



*Zhongshan Going on Excursion*, by Gong Cuiyan [Gong Kai] of the Song dynasty. In the Xuzhai Collection [of Pang Yuanji].

Seal: (1)  
*Laichen* 『萊臣』 (square relief)

**Fastening pin:** Green jade, with exterior carving.

**Outside label:** He Weipu 何維樸 (1844–1925)

Eight characters, clerical script; plus fourteen characters, running-standard script

龔聖予《中山出遊圖》。虛齋鑑藏。宣統己酉八月，何維樸題。

*Zhongshan Going on Excursion*, by Gong Shengyu [Gong Kai]. Examined and collected by Xuzhai [Pang Yuanji]. Eighth lunar-month in the *jiyou* year of the Xuantonq reign period [September 14–October 13, 1909], inscribed by He Weipu.

Signature: 何維樸  
He Weipu

Date: 宣統己酉八月  
eighth lunar month in the *jiyou* year of the Xuantonq reign period  
[September 14–October 13, 1909]

Seal: (1)



*Pu yin* 『樸印』 (square intaglio)

**Frontispiece:** *Ahuajian* 研花箋 paper, with flowering plum design<sup>1</sup>

Dimensions: 32.2 x 112 cm (12–5/8 x 44–1/8 in)

Papermark: (1) – frontispiece, left. Three characters, clerical script

*Shanbaitang* 山白堂

**Mounting silk 1:** Champagne color phoenix-and-cloud pattern.

**Painting:** Two joined sheets of paper of unequal length. No artist signature or date, but two (2) artist seals on the center paper join.

Dimensions, sheet 1:

Dimensions, sheet 2:

Artist seals: (2)

*Zhi ci lengxiao* 『直此冷笑』 (rectangle intaglio) – painting, center paper join

*Xuegu wenyi* 『學古文藝』 (rectangle intaglio) – painting, center paper join

**Mounting silk 2:** Champagne color phoenix-and-cloud pattern (does not match mounting silk 1)



**Colophons:** (22) – Fourteen (14) sheets of paper, of unequal dimensions.

1. Gong Kai 龔開 (1222–1307)

Separately mounted sheet of brown paper, with extra strip at left.

14 columns, clerical script. Poem (16x7), plus prose postscript 髯君家本住中山，駕言出遊安所適，謂為小獵无鷹犬，以為意行有家室。阿妹韶容見靚妝，五色胭脂最宜黑，道逢驛舍須小憩，古屋何人供酒食。赤幘烏衫固可亨，美人清血終難得，不如歸飲中山釀，一醉三年萬緣息。卻愁有物覩高明，八姨豪買他人宅，□□君醒為掃除，馬嵬金馱去无跡。人言墨鬼為戲筆，是大不然。此乃書家之艸聖也，世豈有不善真書，而能作艸者？在昔善畫墨鬼，有姒妙頤真、趙千里。千里《丁香鬼》誠為奇特，所惜去人物科太遠，故人得以戲筆目之。頤真鬼雖甚工，然其用意猥近，甚者作髯君野溷，一豪豬即之，妹子持杖披襟趕遂，此何為者耶？僕今作《中山出遊圖》，蓋欲一洒頤真之陋，度不廢翰墨清玩。譬之書，猶真、行之間也。鍾馗事絕少，僕前後為詩，未免重用，今即他事成篇，聊出新意焉耳。淮陰龔開記。

My Lord Whiskers' family home was located on Zhongshan, He  
harnessed up and out he went, but whither did he go?  
Said he'd make a little hunt without the hawks and dogs, But  
I believe his reason had to do with house and home.  
Little sister's lovely face was all made up and powdered, Of  
ointments in five colors, the best for her was black.  
On coming to a way station she had to take a little rest,



In that old hut who was there to give her wine and food? While  
Red Turban and Black Shirt can certainly be boiled, The pure  
blood of a beauty will in the end be hard to get.

Isn't it better to go home and drink some Zhongshan brew, And  
once drunk, for three long years be oblivious to all?

Renouncing sorrow someone watched the clever and bright,  
Sister-in-law Eight by force bought other people's homes. But  
when My Lord had sobered up, he swept them all away, At  
Mawei Slope the golden load was gone without a trace.

People say that painting demons in ink is just doodling, but this is greatly untrue. It is more like a calligrapher who is a prodigy of grass script: Is there anyone in the world who is unskilled in standard script, yet is able to write in grass? In the past, Si Yizhen [ ] and Zhao Qianli [Zhao Boju, active 1120s–1162] were skilled at painting demons in ink. Qianli's *Clove Demon* was truly special and unique, but what a pity he departed so far from the genre of figure painting, for people were able to use [that departure] to categorize his work as mere doodling. And while Yizhen's demons were very wellcrafted, their subject matter was near to obscene, going so far as to show Lord Whiskers [Zhong Kui] in a field privy with a porcupine going for him, and his sister with an open blouse wielding a stick to drive it away. What kind of a thing was this? In now making *Zhongshan Going on Excursion*, it is because I wish to flush away Yizhen's filth, and hope I have not abandoned the pure pleasures of brush and ink. Comparing [this work] to calligraphy, it lies somewhere between standard script and running script. Extremely little is known about Zhong Kui, all of which from beginning to end I put in my poem, and since I could not [otherwise] avoid repetition, I have addressed other matters in this postscript simply to express something new. Recorded by Gong Kai of Huaiyin.



Signature: 龔開

Gong Kai

Date: none

Seals: (1)

*Huaiyin Gong Kai* 『淮陰龔開』 (square intaglio) – over *kai* 開 in signature

## 2. Li Mingfeng 李鳴鳳 (late 13th–early 14th century)

23 columns, standard and running script. Poem (irregular).

《中山出游圖》。黃山樵叟。

老夫書倦眼模糊，睡魔麾去復來不受驅。故人偶過蓬蒿居，授我一卷牛腰墨戲圖。午牕拭眵試展玩，使我三踰還長吁。人間何處有此境，衆鬼雜遝相奔趨。一翁烏帽袍韉，兩鬼共舉藤輿出。怒瞠兩目髯舒戟，阿妹雙臉無脂鉛，只調松煤塗抹色如漆。旃呵后殿皆鬼徒，亦有橫桃直桃之鬼物。又有獐鬼數輩相隨各執役。陰風淒淒寒起袂，道是九首山人出游中山捕諸鬼。三郎聰明晚何謬，玉環狐媚不悟祿兒醜。當年曾偷寧王玉笛吹，豈信此徒亦復[來]<sup>2</sup>效顰來肆欺，鳩也詎能——盡擒捉，舉世滔滔定復誰知覺，我欲噉髯扣其術，人言个是翠嶠老子遊戲筆，却憶漁陽鐵騎來如雲，騎驢倉遑了無策，錦韉游魂意弗歸，方士排空御氣無從覓。老嶠去我久，九京



難再作，遺墨敗楮空零落，安得江波化作蒲萄之新醅。畫鼓四面轟春雷，叱去羣魅不復顧，大笑滿傾三百杯。

*Zhongshan Going on Excursion. The Old Woodcutter of Huangshan* [Li Mingfeng].  
[Translation forthcoming].

Signature: 黃山樵叟  
The Old Woodcutter of Huangshan

Date: none

Seals: (2)  
*Li Mingfeng yin* 『李鳴鳳印』 (square intaglio) – below signature,  
column 1  
*Huangshan shufang* 『黃山書房』 (square relief) – below signature,  
column 1

### 3. Wang Xiaoweng 王肖翁 (1272–1336)

7 columns, running-standard script. Poem (8x7)

老馱怒髯目奮戟，阿妹新粧臉塗漆，兩輿先後將何之，往往徒御皆骨立。開元天子人事廢，清宮欲藉鬼雄力，楚龔無乃好幽恠，醜狀奇形尚遺迹。

古并王肖翁。





[Translation forthcoming]. Wang Xiaoweng of Gubing.

Signature: 王肖翁  
Wang Xiaoweng

Date: none

Seals: (2)  
*Fufeng* 『傳鳳』 (square relief)  
*Muyangzhe* 『牧羊者』 (square relief)

4. Boshiweng 襍褸翁 (unidentified; late 13th–early 14th century?)

7 columns, standard script.

《中山出遊圖》，凡一展翫<sup>3</sup>，見者無不驚訝。世之奇形異狀，暴戾詭譎，彊弱吞陷，變詐百出，甚於妖魅者，不少人不以為怪而何，蓋耳聞目接，久而與之俱化，故眎為常也。吁，髯翁之畫，深有旨哉。或以鍾馗事，祇見明皇夢中為疑。余謂往古來今，星流電掣，烜赫淒涼，菌生漚滅，何事非夢，獨於是疑焉。今贅數語于卷末，又豈非夢中說夢邪？東湖襍褸翁題。

Whenever I open *Zhongshan Going on Excursion* for my amusement, everyone who sees it invariably exclaims in surprise. All the strange shapes and unusual forms of the age—the fierce and cruel or wily and cunning, the strong and the weak gulping and gnawing—



appear in the hundreds, changing deceitfully. But it has gone so far that many people do not consider even such evil demons to be odd, and the reason is probably because they have heard them and seen them around for so long that they have been completely transformed as well, and therefore view [such apparitions] as normal. Oh, how profound is the meaning of this painting of Old Man Whiskers! The only part of the Zhong Kui story that some people consider doubtful is that he appeared in the Bright Emperor's dream. But I say that from past to present [time has passed] like a shooting star or bolt of lightning, and glowing reputations and forlorn sorrows have sprouted like fungus and burst like bubbles, so that the only thing there is left to doubt is what is not a dream. In appending some words now at the end of the scroll, couldn't this also be talking of dreams while in a dream? Inscribed by Boshiweng [Old Man Raincape] of Donghu.

Signature: 襍襍翁

Boshiweng [Old Man Raincape]

Date: none

Seals: (1)

*Yu renjian shi* 『寓人間世』 (square relief)

## 5. Han Xing 韓性 (1266–1341)

7 columns, standard script. Poem (17x7)



是為伯強為獍狂，睢盱鬼伯髯怒張，空山無人日昏黃，迴風陰火隨幽筇。辟邪作字魏迄唐，殿前吹笛行踉蹌，飛來武士藍衣裳，夢境胡為在縑緇。中山九首彌荒唐，猶可為人袂不祥，是心畫師誰能量，筆端正爾分毫芒。清都紫府昭回光，三十六帝參翱翔，陰氣慘澹熙春陽，謂君閣筆試兩忘，一念往復如康莊。安陽韓性。

[Translation forthcoming.] Han Xing of Anyang.

Signature: 韓性

Han Xing

Date: none

Seals: none

## 6. Chen Fang 陳方 (died 1367?)

6 columns, standard script. Poem (14x7)

楚龔胸中墨如水，零落江南髮垂耳，文章汗馬兩無功，痛哭乾坤遽如此。恨翁不到天子傍，陰氣颯颯無輝光，翁也有筆同干將，貌取羣恠驅不祥。是心頗與馗相似，故遣麾斥如翁意，不然異狀吾所憎，區區白日胡為至，嗟哉咸淳人不識，夜夜宮中吹玉笛。谷陽陳方。



[Translation forthcoming]. Chen Fang of Guyang.

Signature: 陳方

Chen Fang

Date: none

Seals: (1)

*Chen shi Zizhen* 『陳氏子貞』 (square relief)

## 7. Zongyan 宗衍 (1309–1351)

5 columns, standard script. Poem (8x7)

老髯見鬼喜不嗔，出遊夜醉中山春，髯身自是鬼尤者，況乃前後皆非人。楚龔老死無知己，生  
不事人焉事鬼，吁嗟神鼎世莫窺，此圖流傳當寶之。

釋宗衍。

[Translation forthcoming]. The monk Zongyan.

Signature: 釋宗衍

Monk Zongyan

Date: none

Seals: none



8. Qian Liangyou 錢良右 (1278–1344)

3 columns, clerical script. Poem (4x7)

小彪<sup>4</sup>欺人亦可憎，鬼翁怒縛敢馮陵，莫言怪狀元無有，老眼髯龔見屢曾。錢良右敬題

•

As little imps can be detested for their cheating ways,  
In his anger, this old ogre binds and dares maltreat them.  
Do not say that such strange creatures have never been,  
For Whiskers Gong with aged eyes has seen them many times.

Respectfully inscribed by Qian Liangyou.

Signature: 錢良右

Qian Liangyou

Date: none

Seals: (2)

*Jiangcun min* 『江村民』 (rectangle relief)

*Qian shi Yizhi* 『錢氏翼之』 (square intaglio)



9. Song Wu 宋无 (1260–after 1340)

12 columns, standard script. Poem (35x7) 豐都山黑陰雨秋，群鬼聚哭寒啾啾，老馱豐髯古  
幘頭，耳聞鬼聲饞涎流，鬼奴輿馱夜出游，兩魑劍笠逐輿後，槁形蓬首枯骸瘦，妹也黔面被裳  
繡，老馱回觀四目鬪，料亦不嫌馱醜陋。

後驅鬼雌荷衾枕，想馱倦行欲安寢，挑壺抱瓮寒凜凜，毋乃榨鬼作酒飲，[能]<sup>5</sup> 令我能言口為噤  
。

執縛罔兩血洒髀，毋乃剝鬼作鬼鮓<sup>6</sup>，令我有手不能把，神閒意定元是假，始信吟翁筆揮寫。翠  
岩道人心事平，胡為識此鬼物情，看來下筆衆鬼驚，詩成應聞鬼泣聲，至令卷上陰風生。老馱  
氏族何處人，託言唐宮曾見身，當時聲色相沈淪，阿瞞夢寐何曾真，宮妖已踐馬嵬塵。倏忽青  
天飛辟力，千妖萬怪遭誅擊，豐都山摧見白日，老馱忍飢無鬼喫，冷落人間守門壁。

翠寒宋无。

[Translation forthcoming]. Cuihan Song Wu.

Signature: 宋无  
Song Wu

Date: none

Seals: (2)

Wu yishi Song Zixu 吳逸士宋子虛 (square relief)



*Cuihanzhai* 『翠寒齋』 (square relief)

10. Liu Hong 劉洪 (unidentified; late 13th–early 14th century)

4 columns, running-standard script. Poem (4x7).

堪咲龔侯戲鬼神，豪端寫出逼天<sup>7</sup>真，我貧不敢披圖看，恐作邪揄來笑人。

劉洪。

[Translation forthcoming]

Liu Hong

Signature: 劉洪

Liu Hong

Date: none

Seals: none

11. Sun Yuanchen 孫元臣 (unidentified; late 13th–early 14th century)

4 columns; standard script. Poem (4x7)

鍾叟蒼髯妹漆膚，前駝後擁兩肩輿，能令五鬼非吾患，免使奴星結柳車。



孫元臣題。

[Translation forthcoming]. Inscribed by Sun Yuanchen.

Signature: 孫元臣  
Sun Yuanchen

Date: none

Seals: none

12. Lü Yuangui 呂元規 (unidentified; late 13th–early 14th century)

4 columns, standard script. Poem (4x7)

百鬼紛紛擾士民，明皇選得夢中身，前訶後擁中山道，翻與羣妖作主人。

呂元規。

[Translation forthcoming]. Lü Yuangui.

Signature: 呂元規  
Lü Yuangui

Date: none





Seals: (3)

*Zhixu* 『執徐』 (square relief)

*Gushou Lü shi Fangshu* 『古壽呂氏方叔』 (square intaglio)

*Fangcundi* 『方寸地』 (square relief)

13. Tang Shimou 湯時懋 (unidentified; active early 14th century)

2 columns, standard script. Poem (4x7)

月黑山空聚嘯聲，搜神志恠寫猙獰，老馱疾惡風霜面，泉壤千年不隔生。

湯時懋。

[Translation forthcoming]. Tang Shimou.

Signature: 湯時懋

Tang Shimou

Date: none

Seals: none

14. Gong Su 龔璠 (1266–1331)

4 columns, running script. Poem (4x7)



歲云暮矣索鬼神，九首山人生怒嗔，獵取羣祆如獵兔，驅儼歸去作新春。

高郵龔璠。

[Translation forthcoming]. Gong Su of Gaoyou.

Signature: 龔璠

Gong Su

Date: none

Seals: none

15. Wang Shi 王時 (active 1330s–1380s)

4 columns; running script. Poem (4x7) 長嘯空林百草秋，蒼髯煤臉也風流，當時竊得三郎夢，欲向中山學夜遊。

金源王時。

[Translation forthcoming]. Wang Shi of Jinyuan.

Signature: 王時

Wang Shi



Date: none

Seals: (2)

*Wang Shi* 『王時』 (square relief)

*Wang Benzong yin* 『王本中印』 (square intaglio)

16. Bai Ting 白珽 (1248–1328)

7 columns, running-standard script. Poem (4x7)

何處張弧鬼一車，中山曾見夜蒐圖，  
焚焚眼底朱成碧，後乘鍾家有此姝。  
栖霞居士白珽。

[Translation forthcoming]. Xixia jushi Bai Ting.

Signature: 栖霞居士白珽

Xixia jushi, Bai Ting

Date:

Seals: (2)

*Qiantang Bai Ting* 『錢唐白珽』 (square intaglio)

*Zhanyuanzi* 『湛淵子』 (square intaglio)



17. Zhou Yun 周耘 (unidentified; early 14th century?)

12 columns, standard script.

翠巖龔先生，負荊楚雄俊才<sup>8</sup>，不為世用，故其胸中磊磊落落者，發為怪怪奇奇。在豪端游戲，氣韻筆法，非俗工所可知。然多作汗血，『老驥伏櫪』，態度若生，蓋『志在千里』也。寫《中山出遊圖》，髯君顧盼氣吞，萬夫輿從，詭異雜沓，魑魅束縛以待烹，使剛正者觀之心快，姦佞見之膽落，故知先生之志，在掃盪兇邪耳，豈徒以清玩目之？噫，先生已矣，至今耿光逼人。後學象山周耘敬識。

Master Cuiyan Gong [Kai] was a brave and noble talent from Jing-Chu [the area of modern Hunan and Hubei provinces], but he was not employed by the times, so the discontentment in his breast was expressed in [depictions of] the strange and unusual. In the play of his brush tip, his resonant and atmospheric style is not something that a common craftsman can understand. Thus, he often made [paintings of] blood-sweating [steeds], where —the old thoroughbred bent over his trough|| bears itself as it did in life, for it [still] —has the will to go a thousand li.||<sup>9</sup> The way he painted *Zhongshan Going on Excursion*—Lord Whiskers glaring about in suppressed rage; the myriad-strong entourage surrounding his sedan chair, a confused crowd of the fantastic and the odd; sprites and goblins bound and tied, waiting to be boiled—causes the resolute and upright to be glad of heart when they view it, and the wicked and deceitful to lose courage upon seeing it. Therefore, we know that the master's intent was to sweep and scour away evil and malignancy, so how could one merely view [the painting] as pure entertainment? Oh, the master may indeed be gone, but to this day his glorious light compels one!



Respectfully inscribed by his later student, Zhou Yun of Xiangshan.

Signature: 周耘  
Zhou Yun

Date: none

Seals: (2)  
X-shan XX yun 『山雲』 (rectangle relief)  
Shuizhu yunshan zhu 『水竹雲山主』 (square relief)

#### 18. Feng Fang 豐坊 (1492–1563)

6 columns, clerical script

翠岳翁為宋臣，入元遂不仕。人品如此，故書畫皆妙絕。所作八分，全用篆灋，有秦權量、漢汾陰鼎、綏和壺遺意。其圖鬼物，怪怪奇奇，用意要非玩戲而已。詩曰，『為鬼為蜮，則不可測』。世間此輩，固自不少，安得盡供髯君咀嚼耶。嘉靖丁亥二月廿五日，四明豐坊觀于寶峴樓因題。

As Old Man Cuiyan [Gong Kai] had been an official under the Song dynasty, upon entering the Yuan, he did not serve [in government]. His quality as a person was like this, and therefore both his calligraphy and painting are exceptionally marvelous. For his [colophon in] clerical script, he fully employed a style of seal script that is reminiscent of



[the writing found on] steelyards from the Qin dynasty [221–207 b.c.e.], or the Fenyin tripod [*ding*] and Suihe pot from the Han dynasty [206 b.c.e. –c.e. 220]. And while the demonic creatures he depicted are indeed strange and odd, the idea behind them is emphatically not one of amusement or play. As the [*Classic of*] *Poetry* says: —It's a demon, it's a reptile, / Then it cannot be predicted.<sup>10</sup> As [creatures] such as this bunch are certainly not few in the world, how can we serve them all for Lord Whiskers [Zhong Kui] to suck and chew? Twenty-fifth day in the second lunar-month of the *dinghai* year in the Jiajing reign period [March 25, 1527], inscribed by Feng Fang of Siming upon viewing [this scroll] in the Baoxian [Precious Hill] Pavilion.

Signature: 豐坊  
Feng Fang

Date: 嘉靖丁亥二月廿五日  
Twenty-fifth day in the second lunar-month of the *dinghai* year in the Jiajing reign period [March 25, 1527]

Seals: (3)  
*Jinyun* 『晉雲』 (circle relief)  
*Feng shi Cunshu* 『豐氏存叔』 (square relief)  
*Nanyu waishi* 『南禺外史』 (square relief)

19. Gao Shiqi 高士奇 (1645–1704)

13 columns, standard script



自唐吳道子作《鍾馗出遊圖》，其後畫者日衆，蓋離奇虛誕，各有所寄也。龔翠崑入元不仕，旅舍無炊，往往攤紙於其子之背，為圖易米。人爭購之，然所傳於世亦無多。丁丑冬，余請養初還，得其《羸馬圖》於吳門。今年六月又得其《中山出遊圖》。二卷皆極著者，前賢題跋多且佳，余故竝珎之。客曰：『昔[日]<sup>11</sup>人詩篇圖畫，多託之馬者，或以喻才俊，或以傷不遇，尚有意在。似此鬼隊滿前，何所取乎？』余曰：『不然。世之人形而鬼恠其行者，不一而足，安知此輩貌醜而不心質耶？凡遇世事之可喜、可謬、可駭、可怒、可悲、可歎者，取茲觀之，必忽尔大笑，以古人為不爽。』康熙庚辰七夕前一日，立秋旬餘，餘暑日熾軒窓，近晚始有微涼，滌研消遣，隨筆成語。書罷起立，纖月已在檐際，茉莉花開，滿樹繽紛，回憶少年，別是一境味。江邨藏用老人高士奇。

Ever since Wu Daozi [active ca. 710–760] of the Tang dynasty did the picture *Zhong Kui Going on Excursion*, those who emulated him have grown more numerous by the day, which is probably because [the subject] lends itself to the bizarre and fanciful. Gong Cuiyan [Gong Kai] lived into the Yuan dynasty, but did not serve [in government], so he had nothing to cook at his hostel, and frequently spread paper on his son's back to make pictures in exchange for rice. People competed to buy them; however, not very many have passed down in the world. In winter of the *dingchou* year [1697], when I first returned from recuperating, I acquired his *Emaciated Horse* in Wumen [Suzhou], and this year in the sixth lunar month, I also acquired his *Zhongshan Going on Excursion*. As these two scrolls are [Gong Kai's] most illustrious [surviving works], and the colophons inscribed [on them] by former worthies are both numerous and beautiful, I prize them both equally. A visitor said: —Many poems and paintings by men of the past used the horse as a symbol, and whether it was as a metaphor of great talent, or of a person born



out his time, there was still an [underlying] meaning to it. But what is one to take from a group of demons like the one that fills the [paper] in front of us? I replied: —Not so, for more than one person in the world is human in outward form, but behaves like a demon in his actions, so how can one know that this bunch, though ugly in appearance, might not have real character of mind? Whenever I encounter something in life that provokes joy, or honesty, or fear, or anger, or grief, or sighs, I take this out and look at it, and I'm bound to have a good laugh, for the ancients never fail [in their purposes], I think. The day before Seventh Night in the *gengchen* year of the Kangxi reign period [August 20, 1700]—it is more than ten days after Establishing Autumn, and the sun blazed at my studio window in the lingering summer heat. Only near evening did it get a bit cooler, so I rinsed off my inkstone to pass the time and wrote out these words. When I was done writing and stood up, the slender moon was already at the edge of the eaves. The jasmine flowers have opened and fill the bushes with a riot of color, [making me] recall my youth and the smells of a different [time and] place. The old collector of River Village, Gao Shiqi.

Signature: 高士奇

Gao Shiqi

Date: 康熙庚辰七夕前一日

one day before Seventh Night [in the seventh lunar-month] of the  
*gengchen* year in the Kangxi reign period [August 20, 1700]

Seals: (3)

*Gao Zhanshi* 『高詹事』 (square intaglio)

*Jiangcun Shiqi zhi zhang* 『江邨士奇之章』 (square intaglio)





*Bu yi sangong yi ci ri* 『不以三公易此日』 (square relief)

20. Zhu Yizun 朱彝尊 (1629–1709)

1 column, clerical script.

康熙壬午春，秀水朱彝尊觀。

Spring of the *renwu* year in the Kangxi reign period [1702], respectfully viewed by Zhu Yizun of Xiushui.

Signature: 朱彝尊  
Zhu Yizun

Date: 康熙壬午春  
Spring of the *renwu* year in the Kangxi reign period [1702]

Seals: (2)  
*Zhu Yizun yin* 『朱彝尊印』 (square intaglio)  
*Zhucha* 『竹垞』 (square relief)

21. Li Shizhuo 李世倬 (1687–1765)

6 columns, running script



畫自一畫，而化無窮，意之所至，托諸毫末。可諷、可諫、可褒、可頌、可禱，盡視為畫，鮮識其旨，固可縱情而逞癖夫筆墨也。果有得也，則觸處皆是驚人駭俗，致觀者訝然，此作是也。拔有云嫁妹出遊，鑿言之無據，泛言無庸，所以物色而藏之者，蓋有遐思焉。伊祁李世倬。

[Translation forthcoming]. Yiqi Li Shizhuo.

Signature: 伊祁李世倬

Yiqi Li Shizhuo

Date: none

Seals: (2)

*Shizhuo siyin* 『世倬私印』 (square intaglio)

*Guzhai* 『穀齋』 (square relief)

## 22. Xu Naipu 許乃普 (1787–1866)

4 columns, standard script

此卷筆墨奇古，深得武梁祠像筆意，洞心駭目。可寶可寶。道光丁酉元夕後二日，錢唐許乃普觀於章門使署之靜香齋并記。



The painting on this handscroll is rare and antique, and was deeply influenced by the style of [carved] figures found on the Wu Liang Shrine.<sup>12</sup> Astounding the mind and frightening the eye, it is to be treasured, to be treasured. On the second day after *yuanxi* [fifteenth day of the first lunar-month] in the *dingyou* year of the Daoguang reign period [February 6, 1837], viewed by Xu Naipu of Qiantang and recorded at the Studio of Tranquil Fragrance in the Zhang Gate commissioner's office.

Signature: 許乃普

Xu Naipu

Date: 道光丁酉元夕後二日

Second day after *yuanxi* [fifteenth day of the first lunar-month] in the *dingyou* year of the Daoguang reign period [February 6, 1837]

Seals: (2)

*Tiansheng guoyan* 『溟生過眼』 (square relief)

*Chen Xu Naipu* 『臣許乃普』 (square intaglio)

**Collector seals:** (101)

1. An Guo 安國 (1481–1532) – (6)

*Ming An Guo wan* 『明安國玩』 (oval intaglio) – painting, left edge – (1/6)

*Ming An Guo wan* 『明安國玩』 (oval intaglio) – left of colophon 2 – (2/6)

*Ming An Guo wan* 『明安國玩』 (oval intaglio) – left of colophon 7 – (3/6)



*Ming An Guo wan* 『明安國玩』 (oval intaglio) – left of colophon 10 – (4/6)

*Ming An Guo wan* 『明安國玩』 (oval intaglio) – left of colophon 13 – (5/6)

*Ming An Guo wan* 『明安國玩』 (oval intaglio) – left of colophon 17 – (6/6)

2. Han Shineng 韓世能 (1528–1598) – (2)

*Yundong cangshi* 『雲東藏室』 (rectangle relief) – painting, center paper join

*Han Shineng yin* 『韓世能印』 (square relief) – painting, upper left

3. Han Fengxi 韓逢禧 (1576–after 1655) – (5)

*Han Fengxi yin* 『韓逢禧印』 (square intaglio) – left of colophon 1 – (1/5)

*Han Fengxi yin* 『韓逢禧印』 (square intaglio) – left of colophon 2 – (2/5)

*Han Fengxi yin* 『韓逢禧印』 (square intaglio) – left of colophon 17, paper join – (3/5)

*Han Fengxi yin* 『韓逢禧印』 (square intaglio) – left of colophon 19 – (4/5)

*Han Fengxi yin* 『韓逢禧印』 (square intaglio) – left of colophon 19 – (5/5)

4. Han Fengyou 韓逢祐 (late 16th–mid-17th century) – (1)

*Fengyou* 『逢祐』 (square intaglio) – painting, mid left edge



5. Sun Chengze 孫承澤 (1593–1675) – (1)

*Tianzaolou* 『天藻樓』 (rectangle relief; with intaglio dragons) – frontispiece, right edge

6. Gao Shiqi 高士奇 (1645–1704) – (17)

*Haozhuang xinyi yunian* 『耗壯心遺餘年』 (rectangle intaglio) – frontis., right edge – (1/2)

*Zhuchuang* 『竹窗』 (rectangle relief) – frontispiece, left edge – (1/2)

*Gao shi Jiangcun caotang zhencang shuhua zhi yin* 『高氏江邨草堂珍藏書畫之印』 (rectangle intaglio) – frontispiece, left edge – (1/2)

*Jingjixuan tushu yin* 『靜寄軒圖書印』 (rectangle intaglio) – mounting silk 1, lower left – (1/5)

*Gao shi Qingyintang jianchang shuhua* 『高氏清吟堂鑒藏書畫』 (rectangle relief) – painting, lower right

*Jingjixuan tushu yin* 『靜寄軒圖書印』 (rectangle intaglio) – painting, lower left – (2/5)

*Jianjingzhai* 『簡靜齋』 (rectangle relief) – painting, lower left – (1/2)

*Gao shi Jiangcun caotang zhencang shuhua zhi yin* 『高氏江邨草堂珍藏書畫之印』 (rectangle intaglio) – left of colophon 1, paper join – (2/2)

*Youxi* 『遊戲』 (rectangle relief) – lower left of colophon 2, paper join



*Haozhuang xinyi yunian* 『耗壯心遺餘年』 (rectangle intaglio) – left of colophon 7,  
paper join – (2/2)

*Jianjingzhai* 『簡靜齋』 (rectangle relief) – left of colophon 9, paper join – (2/2)

*Dudanweng* 『獨旦翁』 (square intaglio) – left of colophon 9, paper join

*Gao Shiqi tushu ji* 『高士奇圖書記』 (rectangle relief) – left of colophon 15, paper  
join

*Zhuchuang* 『竹窗』 (rectangle relief) – left of colophon 17, paper join – (2/2)

*Jingjixuan tushu yin* 『靜寄軒圖書印』 (rectangle intaglio) – left of colophon 17 – (3/5)

*Jingjixuan tushu yin* 『靜寄軒圖書印』 (rectangle intaglio) – left of colophon 17 – (4/5)

*Jingjixuan tushu yin* 『靜寄軒圖書印』 (rectangle intaglio) – left of colophon 19 – (5/5)

## 7. Bi Long 畢瀧 (1733–1797) – (18)

*Guangkanzhai Bi shi cang* 『廣堪齋畢氏藏』 (rectangle relief) – frontis., right edge

*Bi Long cang shuhua ji* 『畢瀧藏書畫記』 (square relief) – frontis., left edge

*Nanyuan xiaoyin* 『南園小隱』 (square intaglio) – mounting silk 1, mid left

*Bi Long Jianfei shi cang* 『畢瀧潤飛氏藏』 (square relief) – mounting silk 1, lower  
left

*Bi Long qingshang* 『畢瀧清賞』 (square intaglio) – painting, lower right

*Bi Jianfei miji yin* 『畢瀧潤飛祕笈印』 (rectangle relief) – painting, left middle



- Bi Long jiancang* 『畢瀧鑑藏』 (square intaglio) – mounting silk 2
- Taicang Bi shi Jingyi'an tuji* 『太倉畢氏靜逸齋圖記』 (square relief) – mounting silk 2
- Bi Long jianshang* 『畢瀧鑒賞』 (square relief) – left of colophon 1
- Bi Long miji* 『畢瀧祕笈』 (square intaglio) – left of colophon 2, paper join
- Jianfei jiancang* 『澗飛鑑藏』 (rectangle relief) – left of colophon 7, paper join
- Zhuchi miwan* 『竹癡祕玩』 (square relief) – left of colophon 9, paper join
- Bi Long shending* 『畢瀧審定』 (square relief) – left of colophon 9, paper join
- Bi Long Jianfei cang yin* 『畢瀧澗飛藏印』 (square relief) – left of colophon 17
- Loudong Bi Long Jianfei shi cang* 『婁東畢瀧澗飛氏藏』 (rectangle relief) – left of colophon 19
- Bi Jianfei shuhua ji* 『畢澗飛書畫記』 (square intaglio) – left of colophon 21
- Bi Long jiancang tushu* 『畢瀧鑒藏圖書』 (square relief) – left of colophon 21
- Bi Long jianding tuji* 『畢瀧鑒定圖記』 (rectangle relief) – left of colophon 21

8. Zeng Xiejun 曾協均 (active 1843–after 1864) – (7)<sup>13</sup>

- Woxuezhai cang* 『臥雪齋藏』 (square relief) – frontispiece, left
- Shengchao zhenshang* 『笙巢真賞』 (square intaglio) – frontispiece, left
- Baozhi guoyan* 『寶之過眼』 (square intaglio) – mounting silk 1, lower left



*Shengchao miwan* 『笙巢秘玩』 (square relief) – painting, right

*Yinfen zhuren* 『吟芬主人』 (square relief) – painting, lower right

*Yinfenguan zhencang* 『吟芬館珍藏』 (rectangle relief) – painting, mid left

*Yinfenguan* 『吟芬館』 (square intaglio) – left of colophon 21

9. Cai Hongjian 蔡鴻鑑 (1854–1881, or 1806–1876) – (11)

*Biyuhu Cai Hongjian jiaoshu duhua zhi yin* 『碧玉壺蔡鴻鑑校書讀畫之印』

(rectangle relief) – painting, upper right

*Cai Jian* 『蔡鑑』 (square intaglio) – painting, lower right

*Biyuhu zhencang jinshi shuhua ji* 『碧玉壺珍藏金石書畫記』 (square intaglio) –

left of colophon 1, paper join – (1/3)

*Cai Jian changle* 『蔡鑑長樂』 (square relief) – left of colophon 7, paper join

*Biyuhu* 『碧玉壺』 (square intaglio) – left of colophon 10, paper join

*Jibai zhenshang* 『季白眞賞』 (rectangle relief) – left of colophon 15, paper join

*Biyuhu zhencang jinshi shuhua ji* 『碧玉壺珍藏金石書畫記』 (square intaglio) – left

of colophon 18 – (2/3)

*Siming Cai Jizi Hongjian zhang* 『四明蔡季子鴻鑑章』 (square intaglio) – left of colophon

18

*Biyuhu zhencang jinshi shuhua ji* 『碧玉壺珍藏金石書畫記』 (square intaglio) – left

of colophon 21 – (3/3)





*Siming Cai shi* 『四明蔡氏』 (square intaglio) – left of colophon 22, paper join

*Cai Zhong* 『蔡仲』 (rectangle relief) – left of colophon 22, paper join

10. Pang Yuanji 龐元濟 (1865–1949) – (21)

*Xuzhai miwan* 『虛齋祕玩』 (square relief) – frontispiece, right edge – (1/4)

*Xuzhai zhijing zhi pin* 『虛齋至精之品』 (rectangle relief) – frontispiece, left edge

*Laichen yanfu* 『萊臣睨福』 (square relief) – frontispiece, left edge

*Tuixiu'an* 『退修案』 (rectangle relief) – mounting silk 1, upper right

*Xuzhai miwan* 『虛齋祕玩』 (square intaglio) – mounting silk 1, lower right

*Laichen xinshang* 『萊臣心賞』 (square relief) – mounting silk 1, lower right

*Wuxing Pang shi zhencang* 『吳興龐氏珍藏』 (square relief) mounting silk 1, lower right

*Youyuxianshi baocang* 『有餘閒室寶藏』 (rectangle relief) – painting, upper right

*Pang Laichen zhencang Song Yuan zhenji* 『龐萊臣珍藏宋元真蹟』 (square relief)  
– painting, mid right – (1/2)

*Xuzhai shending* 『虛齋審定』 (rectangle relief) – painting, mid right

*Pang Laichen zhenshang yin* 『龐萊臣珍賞印』 (rectangle relief) – painting, upper left

*Xuzhai shending* 『虛齋審定』 (square intaglio) – painting, mid left



*Pang Laichen zhencang Song Yuan zhenji* 『龐萊臣珍藏宋元真蹟』 (square relief)

– left of colophon 1, paper join – (2/2)

*Xuzhai miwan* 『虛齋祕玩』 (square relief) – left of colophon 1, paper join – (2/4)

*Xuzhai miwan* 『虛齋祕玩』 (square relief) – left of colophon 9, paper join – (3/4)

*Xuzhai miwan* 『虛齋祕玩』 (square relief) – left of colophon 17 – (4/4)

*Xuzhai moyuan* 『虛齋墨緣』 (square relief) – left of colophon 18 – (1/2)

*Xuzhai jianding* 『虛齋鑑定』 (square relief) – left of colophon 19

*Laichen shencang zhenji* 『萊臣審藏 真蹟』 (square relief) – left of colophon 21

*Xuzhai moyuan* 『虛齋墨緣』 (square relief) – last end paper, left edge – (2/2)

*Pang Yuanji shuhua yin* 『龐元濟書畫印』 ( ) – last end paper, left edge

## 11. Unidentified – (12)

*Hushan shuhua chuan* 『湖山書畫船』 (rectangle intaglio) – mounting silk 1, upper left

*Shousong yanfu* 『壽松眼福』 (square intaglio) – painting, mid right – (1/2)

*Chanzi* 『蟾子』 (square intaglio) – painting, lower right

*Tian yin* 『田印』 (rectangle intaglio) – painting, center paper join

*Gu Rongzhai shuhua ji* 『顧容齋書畫記』 (rectangle relief) – painting, mid left

Undeciphered (square relief) – colophon 1, upper left

Undeciphered (square relief) – colophon 1, lower left



*Bishufu* 『匕叔父』 (circle intaglio) – left of colophon 1

*Bai ye* 『白也』 (rectangle relief) – left of colophon 2, paper join

*Zhonglang yiyong* 『中郎遺咏』 (square intaglio) – left of colophon 9, paper join

*Shousong yanfu* 『壽松眼福』 (square intaglio) – left of colophon 19 – (2/2)

*Yingying zhang ji* 『盈盈掌記』 (rectangle relief) – left of colophon 22, paper join

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### Notes

- <sup>1</sup> Decorative paper of this kind has been rubbed against a set scene or pattern. The impressed outline is then waxed. Such frontispieces appear on a number of scrolls in the Freer collection, including *Sixteen Luohan*, by Fanlong (F1960.1), elsewhere in this website.
- <sup>2</sup> This character has a dot beside it, indicating that it should be omitted. Accordingly, it is shown in the transcription in smaller font and in brackets.
- <sup>3</sup> As written, this character does not appear in any available dictionary or character set. It consists of a 習 element on the left, and a 見 radical at right. From context, it appears to be an alternative form of the character *wan* 翫 (to play with, have fun with), as shown in the transcription.





- <sup>4</sup> Available character sets do not include the character written here, which consists of a 鬼 radical on the left, with a 勿 element on the right. This is an alternative form of *mei* 魑 (used in the current transcription), which in turn is sometimes used for the more common *mei* 魅 (a goblin, mountain sprite).
- <sup>5</sup> This character has a second character written beside it, indicating that the first character should be omitted and the second character substituted. Accordingly, as this character is to be omitted, it appears in smaller font and in brackets.
- <sup>6</sup> Available character sets do not include this character as written, which consists of a 魚 radical on the left, and a 𩺰 element on the right. The word is pronounced *zha* (minced and salted fish; preserved fish) and may also be written as 𩺰 or 鮓, as used in the current transcription.
- <sup>7</sup> Available character sets do not include this character, which consists of a 𠂔 radical on top, and a 𠂔 element on the bottom, an archaic form of the character *tian* 天 (heaven, sky), which is used in the present transcription.
- <sup>8</sup> In the manuscript, this character is written above the character *jun* 俊, rather than following it, as shown in the transcription. Two dots beside the character indicate that it should be moved to the current location.



<sup>9</sup> The lines quoted in this sentence form a couplet in a poem titled *Bu chu xiamen xing* 步出夏門行 (Walking Out the Summer Gate), by Cao Cao 曹操 (155–220), founder of the Kingdom of Wei 魏. See Lu Qinli 逯欽立 (1911–1973), *Xian Qin Han Wei Jin*

*Nanbeichao shi* 先秦漢魏晉南北朝詩 (Beijing: Zhonghua shuju, 1983), vol. 1, 353–54.

<sup>10</sup> These lines are usually interpreted as a reference to hidden dangers, particularly in the form of treacherous and malicious persons. In the original poem, the last character of the second line reads *de* 得, instead of *ce* 測 (a variant that is otherwise unknown). See the poem *He ren si* 何人斯 (*Mao* #199), stanza 8, lines 1–2, in Hong Ye 洪業 (William Hung, 1893–1980) et al., eds, *Mao Shi yinde* 毛詩引得 (A concordance to the Shih Ching), Harvard-Yenching Sinological Index Series, supplement no. 9 (Beiping: Yanjing daxue tushuguan, 1934), 47.

<sup>11</sup> This character has two small dots beside it, indicating that it should be omitted. Accordingly, the character is shown here in smaller font and in brackets.

<sup>12</sup> Dating to the Eastern Han dynasty during the second century c.e., the so-called Wu Family Shrines, located in modern in Shandong Province, comprise some fifty stone slabs that bear relief carvings depicting legendary emperors and kings, renowned ministers and advisors, virtuous women, filial sons, and various mythological subjects. See Cary Y. Liu, Michael Nylan, Anthony Barbieri-Low, and Michael Loewe, *Recarving China's Past: Art, Archaeology and Architecture of the "Wu Family Shrines"* (New Haven: Yale University Press, 2005).



<sup>13</sup> While further research is required, these seven seals may have belonged to Zeng Xiejun 曾協均 (active 1843–after 1864), from Nancheng 南城 (Jiangxi Province), whose courtesy name (*zi*) was Shengchao 笙巢, and whose studio names were Woxuezhai 臥雪齋 and Yinfenguan 吟芬館. The first two seals, *Woxuezhai cang* 『藏』 (square relief) and *Shengchao zhenshang* 『笙巢真賞』 (square intaglio), also appear on F1954.20 and F1954.21, included elsewhere in this website.