

Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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

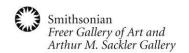
Dimensions: 32.8 x 169.5 cm (12-15/16 x 66-3/4 in)

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).



Completed: 18 December 2007

Sliding lid with carved text; end carved with text highlighted in

Last updated: 06 May 2010

F1938.4

green.

Wooden box:

1. Lu Hui 陸恢 (1851-1920)

Carved on sliding lid

Fifteen characters, clerical script

宋龔翠巖《中山出遊圖》。虛齊所藏,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)

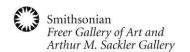
Outside wrapper: Fitted brocade wrapper with blue flower design, and white fabric label

slip

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

Twelve characters, standard script

宋龔翠嚴《中山出遊圖》。虛齋藏。



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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。宣統已酉八月,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 Xuantong reign period [September 14–October 13, 1909], inscribed by He Weipu.

Signature: 何維樸

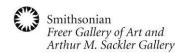
He Weipu

Date: 宣統已酉八月

eighth lunar month in the jiyou year of the Xuantong reign period

[September 14–October 13, 1909]

Seal: (1)



Completed: 18 December 2007

F1938.4

Last updated: 06 May 2010

Pu yin 『樸印』 (square intaglio)

Frontispiece: Ahuajian 砑花箋 paper, with flowering plum design¹

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:

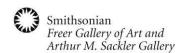
Dimensions, sheet 2:

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)



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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.

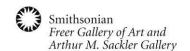
14 columns, clerical script. Poem (16x7), plus prose postscript 髯君家本住中山,駕言出遊安所適,謂為小獵无鷹犬,以為意行有家室。阿妹韶容見靚籹,五色胭脂最宜黑,道逢驛舍須小憩,古屋何人供酒食。赤幘烏衫固可亨,美人清血終難得,不如歸飲中山釀,一醉三年萬緣息。卻愁有物覷高明,八姨豪買他人宅,□□君醒為掃除,馬嵬金馱去无跡。 人言墨鬼為戲筆,是大不然。此乃書家之艸聖也,世豈有不善真書,而能作艸者?在昔善畫墨鬼,有姒妙頤真、趙干里。干里《丁香鬼》誠為奇特,所惜去人物科太遠,故人得以戲筆目之。頤真鬼雖甚工,然其用意猥近,甚者作髯君野溷,一豪豬即之,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,庹不廢翰墨清玩。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,



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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.

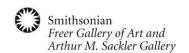
Isn't it better to go home and drink some Zhongshan brew, And once drunk, for three long years be oblivious to all?

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 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.



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

Signature: 龔開

Gong Kai

Date: none

Seals: (1)

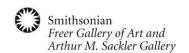
Huaiyin Gong Kai 『淮陰龔開』 (square intaglio) — over kai 開 in signature

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。午牎拭眥試展玩,使我三嘂還長吁。人間何處有此境,衆鬼雜遝相奔趨。一翁烏帽袍鞾,兩鬼共舉藤輿出。怒瞠兩目髯舒戟,阿妹雙臉無脂鈆,只調松煤塗抹色如漆。寿呵后殿皆鬼徒,亦有橫桃直桃之鬼物。又有獰鬼數輩相隨各執役。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]²效顰來肆欺,馗也詎能——盡擒捉,舉世滔滔定復誰知覺,我欲嘑髯扣其術,人言个是翠嵓老子遊戲筆,却憶漁陽鐵騎來如雲,騎騾倉遑了無策,錦韈游魂意弗歸,方士排空御氣無从覓。老嵓去我久,九京



Completed: 18 December 2007

F1938.4

Last updated: 06 May 2010

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)

老馗怒髯目奮戟,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。



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

[Translation forthcoming]. Wang Xiaoweng of Gubing.

Signature: 王肖翁

Wang Xiaoweng

Date: none

Seals: (2)

Fufeng 『傅鳳』 (square relief)

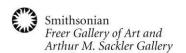
Muyangzhe 『牧羊者』 (square relief)

4. Boshiweng 襏襫翁 (unidentified; late 13th-early 14th century?)

7 columns, standard script.

《中山出遊圖》,凡一展翫³,見者無不驚訝。世之奇形異狀,暴戾詭譎,彊弱吞啗,變詐百出,甚於妖魅者,不少人不以為恠而何,盖耳聞目接,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,祗見明皇夢中為疑。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?東湖襏襫翁題。

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—



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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: 襏襫翁

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)

Smithsonian Freer Gallery of Art and Arthur M. Sackler Gallery

Freer Gallery of Art

Completed: 18 December 2007

December 2007 F1938.4 Last updated: 06 May 2010

前吹笛行踉蹡,飛來武士藍衣裳,夢境胡為在縑緗。中山九首彌荒唐,猶可為人祓不祥,是心

是為伯強為獝狂,睢盱鬼伯髯怒張,空山無人日昏黃,迴風隂火隨幽篈。辟邪作字魏迄唐,殿

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,隂氣慘澹熙春陽,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?)

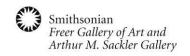
6 columns, standard script. Poem (14x7)

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,隂

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,故遺麾斥如翁意,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。

11



Seals:

none

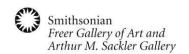
Freer Gallery of Art

Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

[Translation forthcoming]. Chen Fang of Guyang.	
Signature:	陳方
Signature.	
	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。楚龔老死無知已,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



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

8. Qian Liangyou 錢良右 (1278–1344)

3 columns, clerical script. Poem (4x7)

小魁 4 欺人亦可憎,鬼翁怒縳敢馮陵,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.

Repectfully 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)

Smithsonian Freer Gallery of Art and Arthur M. Sackler Gallery

Freer Gallery of Art

Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

9. Song Wu 宋无 (1260-after 1340)

12 columns, standard script. Poem (35x7) 酆都山黑隂雨秋,群鬼聚哭寒啾啾,老馗豐髯古

幞頭,耳聞鬼聲饞涎流,鬼奴輿馗夜出游,兩魑劍笠逐輿後,槁形蓬首枯骸瘦,妹也黔面被裳

繡,老馗回觀四目鬪,料亦不嫌馗醜陋。

後驅鬼雌荷衾枕,想馗倦行欲安寢,挑壺抱瓮寒凜凜,毋乃榨鬼作酒飲,[能]5令我能言口為噤

•

執縛罔兩血洒骻,毋乃剁鬼作鬼鮓6,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,至令卷上隂風生。老馗

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。悠忽青

天飛辟力,千妖萬怪遭誅擊,酆都山摧見白日,老馗忍飢無鬼喫,冷落人間守門壁。

翠寒宋无。

[Translation forthcoming]. Cuihan Song Wu.

Signature:

宋无

Song Wu

Date:

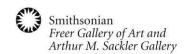
none

Seals:

(2)

Wu yishi Song Zixu 『吳逸士宋子虚』(square relief)

14



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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⁷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,前駈後擁兩肩輿,能令五鬼非吾患,免使奴星結柳車。

Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

孫元臣題。

Signature: 孫元臣

Sun Yuanchen

Date: none

Seals: none

12. Lü Yuangui 呂元規 (unidentifed; late 13th-early 14th century)

4 columns, standard script. Poem (4x7)

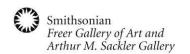
百鬼紛紛擾士民,明皇選得夢中身,前訶後擁中山道,翻與羣妖作主人。 呂元規。

[Translation forthcoming]. Lü Yuangui.

Signature: 呂元規

Lü Yuangui

Date: none



Completed: 18 December 2007

F1938.4

Last updated: 06 May 2010

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,老馗疾惡風霜面,泉壤千年不隔生。 湯時懋。

[Translation forthcoming]. Tang Shimou.

Signature: 湯時懋

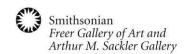
Tang Shimou

Date: none

Seals: none

14. Gong Su 冀璛 (1266–1331)

4 columns, running script. Poem (4x7)



Completed: 18 December 2007

F1938.4

Last updated: 06 May 2010

歲云暮矣索鬼神,九首山人生怒嗔,獵取羣袄如獵兔,驅儺歸去作新春。 高郵龔璛。

[Translation forthcoming]. Gong Su of Gaoyou.

Signature: 冀璛

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



Completed: 18 December 2007

Last updated: 06 May 2010

r 2007 F1938.4

Date: none

Seals: (2)

Wang Shi 『王時』 (square relief)

Wang Benzhong 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,棼棼眼底朱成碧,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

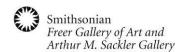
Xixia jushi, Bai Ting

Date:

Seals: (2)

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

Zhanyuanzi 『湛淵子』(square intaglio)



Completed: 18 December 2007 Last updated: 06 May 2010 F1938.4

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

12 columns, standard script.

翠巖龔先生,負荊楚雄俊才,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,魑魅束縳以待烹,使剛正者覩之心快, 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 troughl bears itself as it did in life, for it [still] —has the will to go a thousand li.l⁹ 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!

Smithsonian Freer Gallery of Art and Arthur M. Sackler Gallery

Freer Gallery of Art

Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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

翠喦翁為宋臣,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

Smithsonian Freer Gallery of Art and Arthur M. Sackler Gallery

Freer Gallery of Art

Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

[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. \(\begin{align*} \text{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



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

自唐吳道子作《鍾馗出遊圖》,其後畫者日衆,盖離奇虛誕,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《贏馬圖》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,余故並珎之。客曰:『昔[日]¹¹ 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、可諤、可駭、可怒、可悲、可歎者,取玆觀之,必忽尓大笑,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,芙莉花開,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

Smithsonian Freer Gallery of Art and Arthur M. Sackler Gallery

Freer Gallery of Art

Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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

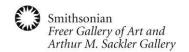
gengchen year in the Kangxi reign period [August 20, 1700]

Seals: (3)

Gao Zhanshi 『高詹事』(square intaglio)

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

24



Completed: 18 December 2007

F1938.4

Last updated: 06 May 2010

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

Smithsonian Freer Gallery of Art and Arthur M. Sackler Gallery

Freer Gallery of Art

Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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 『轂齋』 (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。

26

Smithsonian
Freer Gallery of Art and
Arthur M. Sackler Gallery

Freer Gallery of Art

Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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. 12 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 『滇生過眼』(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)

27



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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)

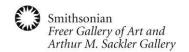
Han Fengxi yin 『韓逢禧印』 (square intaglio) — left of colophon 17, paper join — (3/5)

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



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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

 $[\Gamma]$ (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 jiancang shuhua 『高氏清吟堂鑒藏書畫』(rectangle relief) —

painting, lower right

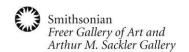
Jingjixuan tushu yin 『靜寄軒圖書印』(rectangle intaglio) — painting, lower left — (2/5)

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

 $[\Gamma]$ (rectangle intaglio) – left of colophon 1, paper join – (2/2)

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



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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 『靜奇軒圖書印』(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 『靜奇軒圖書印』 (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

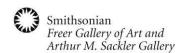
Nanyuan xiaoyin 『南園小隱』(square intaglio) — mounting silk 1, mid left

Bi Long Jianfei shi cang 『畢瀧澗飛氏藏』(square relief) — mounting silk 1, lower

left

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

Bi Jianfei miji yin 『畢澗飛祕笈印』 (rectangle relief) — painting, left middle



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

Bi Long jiancang 『畢瀧鑑藏』 (square intaglio) — mounting silk 2

Taicang Bi shi Jingyi'an tuji 『太倉畢氏靜逸庺圖記』 (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 『澗飛鑑蔵』(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

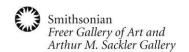
Bi Long jianding tuji 『畢瀧鑒定圖記』(rectangle relief) — left of colophon 21

8. Zeng Xiejun 曾協均 (active 1843–after 1864) – (7)¹³

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



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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

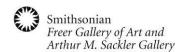
Biyuhu zhencang jinshi shuhua ji 『碧玉壺珍藏金石書畫記』(square intaglio) — left

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)



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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 『萊臣睍福』(square relief) – frontispiece, left edge

Tuixiu'an 『退修糜』 (rectangle relief) — mounting silk 1, upper right

Xuzhai miwan 『虛齋秘玩』 (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)

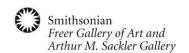
- painting, mid right -(1/2)

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



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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 『虛齋泌玩』 (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)

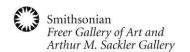
Chanzi 『蟾子』 (square intaglio) – painting, lower right

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



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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 **Traditional Chinese catalogues:** (9)

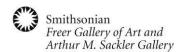
Zhu Cunli 朱存理 (1444–1513), attr. (Zhao Qimei 趙琦美 [1563–1624], comp.) *Tiewang shanhu* 鐵網珊瑚. Postscript 1600. China: Nian Xiyao (1671–1738) Chengjiantang 年希

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. *You* 酉: 26a–b.

______. Nanyang minghua biao 南陽名畫表. 21a.

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* 15:33a–37b.

Gao Shiqi 高士奇 (1645–1703). *Jiangcun shuhua mu* 江村書畫目 (1705). Hong Kong: Longmen shudian, 1968. Section 7, no pagination.



Completed: 18 December 2007

F1938.4

Last updated: 06 May 2010

Wu Xiu 吳修 (1764–1827). *Qingxiaguan lunhua jueju* 青霞館論畫絕句. Preface 1824. Pp. 13a–b.

Wanyan Jingxian 完顏景賢 (died 1927). Sanyutang lun shuhua shi 三虞堂論書畫詩. Preface 1933. China: n.p., n.d. 2:4a.

Pang Yuanji 龐元濟 (1864–1949). Xuzhai minghua lu 虛齋名畫錄. Preface 1909.

Shanghai: Shangyouxuan 尚友軒, 1909. 2:1a-9b.

Zhang Heng 張珩 (1914–1963). Muyanzhai shuhua jianshang biji: hiuihua 2, shang 木雁

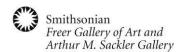
齋書畫鑒賞筆記:繪畫二,上. Beijing: Wenwu chubanshe, 2000. Pp. 156–69.

Selected Bibliography

Morgan, Whitney. —Museum Acqusitions. In *Parnassus* 11 (January 1939): 37–41, esp. 38 and 40.

Sirén, Osvald (1879–1966). *Kinas konst under tre årtusenden*. 2 vols. Stockholm: Natur och kultur, 1942–43. Vol. 2, fig 404 (four details).

_____. *Chinese Painting; Leading Masters and Principles*. 7 vols. New York: Ronald Press Co., 1956–58. Vol. 3, plate 323.



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

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. 2, plates 10–11.

Sickman, Laurence (1906–1988), and Alexander Soper (1904–1993). *The Art and Architecture of China*. [Baltimore]: Penguin Books, 1956. Plate 110a.

van Gulik, Robert H. (1910–1967). *Chinese Pictorial Art, as viewed by the connoisseur*. Roma, Istituto italiano per il Medio ed Estremo Oriente, 1958. Fig. 62 (opposite p. 127).

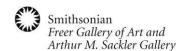
Ye Gongchuo 葉恭綽 (1880–1968). *Xia'an tanyi lu* 遐庺談藝錄. China: Privately published, 1960. 3b–4a.

Freer Gallery of Art. Freer Gallery of Art, China I. Tokyo: Kodansha, 1972. Plate 43, and p. 159.

_____. *Masterpieces of Chinese and Japanese Art: Freer Gallery of Art Handbook.*Washington, DC: Freer Gallery of Art, Smithsonian Institution, 1976. P. 49.

Lawton, Thomas. *Chinese Figure Painting*. Washington, DC: David R. Godine, in association with Freer Gallery of Art, Smithsonian Institution, 1973. Pp. 142–49.

Kawakami Kei 川上涇, Toda Teisuke 戶田禎佑, and Ebine Toshirō 海老根聰郎. *Ryō Kai, Indara* 梁楷。因陀羅 (Liang Kai, Yintuoluo). In *Suiboku bijutsu taikei* 水墨美術太系. Vol. 4. Tokyo: Kōdansha, 1975. Pp. 141 (plates 118–20) and 165.



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

Nakata Yūjirō 中田勇次郎 (1905–1998) and Fu Shen 傅申. *Ōbei shūzō: Chūgoku hōsho meiseki shū* 歐米收藏:中國法書名蹟集 (Masterpieces of Chinese Calligraphy in American and European Collections). 4 vols. Tokyo: Chūōkoron-sha, 1981. Pp. 9–13 (plates 6–10) and 134–36.

Xu Bangda 徐邦達, ed. *Zhongguo huihuashi tulu* 中國繪畫史圖錄. 2 vols. Shanghai: Shanghai renmin meishu chubanshe, 1981. Vol. 1, 282–83 (plate 146).

She Cheng 余城, ed. *Zhongguo shuhua 1: renwu hua* 中國書畫 1: 人物畫. Taibei: Guangfu shuju, 1981. Pp. 60 and 64–65.

Wen Tingkuan 温廷寬 (1919–1997). —Manhua sugul 漫畫 (Caricatures of old times). In Meishu shilun congkan 美術史論丛刊 2 (1982): 144.

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, 202–03 (A21–044).

______. *Chūgoku kaigashi* 中國繪畫史. Tokyo: Yoshikawa kōbunkan, 1984. Vol. 2, part 2, section 1, 237–38; and part2, section 2, 164–65 (plates 170.1-3).

Little, Stephen. —The Demon Queller and the Art of Qiu Ying. In *Artibus Asiae* 46.1 (1985): 5–128, esp. 33–34, and fig. 26



Completed: 18 December 2007

F1938.4

Last updated: 06 May 2010

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. Pp. 86–87 (plate 77).

Fu, Shen C.Y. "Wit, Humor, and Playfulness in Traditional Chinese Painting." In *Asian Art & Culture* 7.3 (1994): 47–65, esp. 56–58, and fig. 12.

Yang Xin, Nie Chongzheng, Lang Shaojun, Richard M. Barnhart, James Cahill, and Wu Hung. *Three Thousand Years of Chinese Painting*. New Haven: Yale University Press and Foreign Languages Press, 1997. P. 142 (plate 130).

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. 4, 88–91 (no. 50)

Chu Mo 楚默, ed. *Yuandai bian: Yuandai mingjia juan* 元代編,元代名家卷. In *Zhongguo shufa quanji* 中國書法全集. Vol. 47. Beijing: Rongbaozhai chubanshe, 2001. Pp. 46 and 235.

von Glahn, Richard. *The Sinister Way: The Divine and the Demonic in Chinese Religious Culture*. Berkeley: University of California Press, 2004. Fig. 17.

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. Pp.

Smithsonian Freer Gallery of Art and Arthur M. Sackler Gallery

Freer Gallery of Art

Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

ast updated: 06 May 2010

160-61.

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 宋書全集. Vol. 6, part 6. Hangzhou: Zhejiang daxue

chubanshe, 2008. Pp. 60–72 and 259–69 (no. 15).

Notes

¹ 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.

² 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.

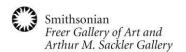
³ As written, this character does not appear in any available dictionary or character set. It

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 置 (to play with, have fun with), as

shown in the transcription.

40



Completed: 18 December 2007

Last updated: 06 May 2010

F1938.4

⁴ 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

鬽 (used in the current transcription), which in turn is sometimes used for the more

common mei 魅 (a goblin, mountain sprite).

⁵ 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.

⁶ Available character sets do not include this character as written, which consists of a 魚

radical on the left, and a 差 element on the right. The word is pronounced zha (minced

and salted fish; preserved fish) and may also be written as 羞 or 鮓, as used in the

current transcription.

⁷ Available character sets do not include this character, which consists of a ⁺⁺ radical on

top, and a 曳 element on the bottom, an archaic form of the character tian 天 (heaven,

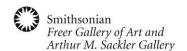
sky), which is used in the present transcription.

⁸ 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.

41



Completed: 18 December 2007

Last updated: 06 May 2010

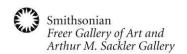
F1938.4

⁹ 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.

10 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.

¹¹ 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.

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).



F1954.21, included elsewhere in this website.

Freer Gallery of Art

Completed: 18 December 2007

F1938.4

Last updated: 06 May 2010

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

43