

[Project overview](#)

[Table of contents](#)

[View images](#)

Artist: Yansou 巖叟 (unidentified)
Title: *Ink Plum Blossoms*
《墨梅圖》
Momei tu
Dynasty/Date: Southern Song-Yuan, late 13th to mid-14th century
Format: Handscroll
Medium: Ink on silk
Dimensions: 19.3 x 112.9 cm (7-5/8 x 44-7/16 in)
Credit line: Purchase
Accession no.: F1931.2
Provenance: Fukushima Company, New York

Object description: Wooden box with engraved text on sliding lid. Imperial brocade wrapper, with handwritten text and jade fastening pin. Inscribed jade fastening pin with engraved text, attached to scroll. One (1) outside label slip. One (1) blank sutra-paper frontispiece. One (1) inside label slip. Painting of plum blossoms, ink on silk; with artist's signature (no seal). One (1) other painting inscription. Four (4) attached colophons. Total: 111 seals.

Wooden box: Anonymous; lid engraved with text

Seven characters, standard script

宋王巖叟《墨梅》卷

Ink Plum, handscroll by Wang Yansou of the Song dynasty¹

Signature: none

Seals: none

Outside wrapper: Imperial workshop, mid-18th century

Brown and white brocade with inscribed white silk lining. With white jade fastening pin with exterior carving and no text.

Dimensions: 46.4 x 46.4 cm (18-1/4 x 18-1/4 in)

Text: Zhang Zhao 張照 (1691–1745)

Ink on silk

Twenty-four characters, standard script

宋人《梅花詩意》，上等天一。乾隆九年春月，臣張照等奉敕編次。

Poetic Idea of Plum Blossoms, by an artist of the Song dynasty. Superior class, celestial first [grade]. Spring, ninth year of the Qianlong reign period [1744], catalogued at imperial command by your subjects Zhang Zhao et al.²

Signature: 張照

Zhang Zhao

Date: 乾隆九年春月

Spring, ninth year of the Qianlong reign period [1744]

Fastening pin: Imperial workshop, mid-18th century

White jade: exterior carved with archaic design and engraved text on interior

Ten characters, standard script

乾隆御賞：宋王巖叟畫《梅花》

Appreciated by the Qianlong emperor: *Plum blossoms*, painted by Wang Yansou of the Song dynasty

Outside label slip: Anonymous

Six characters, standard script

王巖叟畫《梅花》

Plum blossoms, painted by Wang Yansou

Inside cover: light-green silk with phoenix-and-clouds motif

Dimensions: 26.7 x 29.8 cm

Mounting silk 1: Before frontispiece. Beige silk with phoenix-and-clouds motif.

Dimensions: 26.7 x 11.8 cm

Frontispiece: Unused sutra paper (with one collector seal; see Collector Seals, 10)

Dimensions: 26.1 x 54.6 cm

Mounting silk 2: After frontispiece. Beige silk with phoenix-and-clouds motif.

Dimensions: 26.1 x 11.2 cm

Mounting silk 3: After 2nd mounting silk and before painting. Mounted with inside label.

Plain beige silk. Dimensions: 26.1 x 16.2 cm

Inside label: Liang Qingbiao 梁清標 (1620–1691)

Paper slip, on Mounting silk 3

Eleven characters, standard script

北宋王巖叟《梅花》。棠村珍賞。

Plum Blossoms, by Wang Yansou of the Northern Song dynasty. Treasured by Tangcun [Liang Qingbiao].

Painting: On silk with gray ink-wash background. Mounted on coarse brown backing, with roughly 0.5 cm visible at both top and bottom. In turn, the entire unit is separately mounted onto current scroll.

Artist signature: located on tree trunk
Two characters, *bafen* clerical script

巖叟

Yansou

Seals: none

Other inscriptions: (1) – Xiang Yuanbian 項元汴 (1525–1590)

Located in lower right corner of painting

One character, standard script

軻

ke (axle) – cataloguing code (#674)³

Mounting silk 4: After painting and before colophon paper 1. Plain beige silk. With two (2) whole seals; plus one (1) seal overlapping from painting at right; and three (3) seals overlapping onto colophon 1, at left.

Dimensions: 26.1 x 13.8 cm

Colophons: (4) – First colophon separately mounted. Each of following on separate paper, each paper directly abutting next.

1. Anonymous (14th–15th century?)⁴

Separately mounted. Dimensions: 19.3 x 41.7 cm (7-5/8 x 16-7/16 in.)

Ink on two joined sheets of light-brown paper

19 columns, running-cursive script. Title and poem (28x7)

題友人梅花卷

我家家在吳山住，路入梅花最深處，天空歲晚雪紛飛，邊屋寒香千萬樹。
花時日日醉花邊，酒醒長吟花下眠，聽到翠禽啼欲斷，任教明月照青天。
自從遊宦京華久，夢繞花前與花後，故山花發想依然，何遜才華已非舊。
霜臺御史繡衣人，藏得橫斜水面真，一幅齊紈裁皎雪，筆端渾是玉精神。
蕭齋凍雨檐花落，紙帳夜寒燈影薄，恍然相對似還家，春信依稀生綠萼。
綠萼春生日漸多，山中歸計尚蹉跎，玉堂日醉宮壺酒，其奈梅花似雪何。
何當便赴看花約，莫待霜天吹曉角，詩成却向畫中題，酒熟空思花下酌。

Inscribed on a friend's handscroll [painting] of plum blossoms. [Poem translation forthcoming].

Signature: none

Date: none



Seals: none⁵

Mounting silk 5: Beige silk. After colophon paper 1 and before colophon paper 2. With two (2) whole seals; plus two (2) seals overlapping from colophon 1 at right; and one (1) seal overlapping onto colophon paper 2.

2. Wu Sidao 烏斯道 (active mid-to-late 14th century)

Ink on one sheet of brown paper. Dimensions: 25.1 x 60 cm (9-7/8 x 34-1/2 in)
36 columns, standard script.

Preface, plus ten quatrains (4x7), each preceded by a title⁶

余素不能作詩，於詠梅詩尤不敢作。蓋古人賦詠者甚多，而鱸炙人口者絕寡。余雖欲繼其後塵，惟恐點汙清格，未嘗道著一字。茲承見示詠梅十絕，索和甚力，勉為摹寫萬一。梅其有靈，必為見誚。

探梅 (Seeking Plum Blossoms)

山迴風急馬行遲，雪墮松梢打接籬，昨夜陽春添得否，舊枝應不似新枝。

種梅 (Planting Plum Blossoms)

若無詩興如東閣，空有忘憂在北堂，移得孤根候昏色，林逋知我也非常。

觀梅 (Viewing Plum Blossoms)

兩眼看華正未昏，華含微笑欲譚論，世人只[我]愛⁷顏如玉，心在天先用默存。

折梅 (Plucking Plum Blossoms)



百歲冰梢斗柄迴，一時斷折爲華開，小窓雪後寒如水，何得紛紛白蝶來。

浴梅 (Bathing Plum Blossoms)

紅帶束腰昏意淺，瓊漿入口玉顏開，飄飄欲訪西王母，無奈瑤池雨勒迴。

嚼梅 (Tasting Plum Blossoms)

蜜蜂空有一生狂，此味從來不得嘗，我愛芳馨如齧雪，幸無蘇武九迴腸。

夢梅 (Dreaming Plum Blossoms)

彷彿山林見白雲，等閒冰雪冷詩魂，看華不到長安道，只在江南烟水邨。

畫梅 (Painting Plum Blossoms)

羣僊正欲乘風去，憑仗丹青喚得回，寶鴨焚香供燕坐，春風庭院綠牕⁸開。

梅魂 (Soul of Plum Blossoms)

香滿羅幃凝不消，簫聲吹斷夜迢迢，霜蜚月落無尋處，欲倩青衣使者招。

玉頰凝寒強對人，今季消瘦不勝春，相知只有窓前月，摹寫清風水上身。

右梅影 (At right: Shadows of Plum Blossoms)

四明烏斯衙，再拜元輝大掾先生。

I am usually unable to compose poetry, and especially would not dare to compose a poem on the theme of plum blossoms, for while there are many verses composed on the theme by men of the past, exceptionally few are popularly relished. And though I wished to follow in their dust, I was afraid to defile the purity of the genre, and never uttered or wrote a single word. But now that I have had the honor of being shown your “Ten Quatrains on the Theme of Plum Blossoms,” and

you have importuned me so mightily to [compose a set of verses to] harmonize [with their rhymes], I have exerted myself in emulating but one ten-thousandth [of their beauty]. As the plum tree possesses an innate spirit, [my poems] surely must be reprov'd.

[Poem translations forthcoming] Wu Sidao from Siming [Zhejiang Province], bowing twice to Master Yuanhui, the great administrator.

Signature: 烏斯道
Wu Sidao

Date: none

Seals: (3)
Chuncaozhai 『春草齋』 (rectangle intaglio) – colophon 2, upper right
Wu Sidao yin 『烏斯道印』 (square intaglio) – colophon 2, left
Jishan 『繼善』 (square intaglio) – colophon 2, left

3. Jin Shi 金湜 (active mid- to late 15th century)

Ink on first of two joined sheets of light-brown paper.

Dimensions: 25.1 x 87.4 cm (9-7/8 x 34-1/2 in). Second sheet unused: W 96.5 cm.

31 columns, running script.

Ten quatrains (4x7), each followed by a title⁹

清曉衝寒去路¹⁰遲，經行多傍水邊籬，投詩欲問春消息，已透孤山第幾枝。

右探梅 (At right: Seeking Plum Blossoms)

孤根入手帶冰霜，移向林逋舊草堂，分付兒童勤愛護，來春生意倍尋常。

右種梅 (At right: Planting Plum Blossoms)

雪消風暖月黃昏，滿目[風]春¹¹光不可論，看遍西湖舊遊路，好華今有幾株存。

右觀梅 (At right: Viewing Plum Blossoms)

只尺溪南幾往迴，疎花還向掌中開，隴頭近日無知己，前路休傳驛使來。

右折梅 (At right: Plucking Plum Blossoms)

露華如水滴瑤臺，冰雪襟懷偶試開，浣盡香塵清透骨，玉顏呈處百花迴。

右浴梅 (At right: Bathing Plum Blossoms)

手摘瑤花喜欲狂，箇中滋味許誰嘗，香鬢嚙破餘冰雪，沁入搜詩舊肺腸。

右嚼梅 (At right: Tasting Plum Blossoms)

醉來欹枕臥黎雲，夢逐寒香幾斷魂，一夜月華清似水，隨風又過嶺南村。

右夢梅 (At right: Dreaming Plum Blossoms)

一枝和月臨窻几，便覺春從硯沼回，欲寫風神歸舊譜，毫端彷彿見花開。

右畫梅 (At right: Painting Plum Blossoms)

歷盡冰霜恨不消，冷風殘雪路迢迢，縱然夜落錢塘渚，未許山林俗士招。

右梅魂 (At right: Soul of Plum Blossoms)

稜稜瘦骨冷侵人，佔斷西湖水底春，昨夜小窻殘月暝，不知何處著吟身。

右梅影 (At right: Shadows of Plum Blossoms)

南湖金湜拜和

[Poems translations forthcoming] Jin Shi from Nanhu, respectfully harmonizing [with the preceding rhymes]

Signature: 南湖金滉
Jin Shi from Nanhu

Date:

Seals: (3)
Yongdong 『甬東』 (rectangle relief) – colophon 3, upper right
Benqing 『本清』 (rectangle relief) – colophon 3, left
Qingshan baifa 『青衫白髮』 (square intaglio) – colophon 3, left

4. Xiang Yuanbian 項元汴 (1525–1590) – far left end of scroll

Ink on one sheet of white paper (far left). Dimensions: 25.1 x 86.7 cm (9-7/8 x 34-1/8 in)
2 columns, running-standard script

巖叟《墨梅》。墨林主人項元汴家藏，函賞用價[x]兩，得於無錫安氏。隆慶三年秋八月朔日記。軻。

Ink Plum, by Yansou. In the collection of Molin zhuren [Master of the Ink Forest], Xiang Yuanbian. Purchased for [] taels of silver from Mister An of Wuxi.¹² Recorded on the first day of the eighth lunar-month, during autumn of the third year in the Longqing reign period [September 11, 1569]. [catalogue designation:] *Ke*.¹³

Signature: none

Date: 隆慶三年秋八月朔日
First day in the eight lunar-month, during autumn of the third year in
the Longqing reign period [September 11, 1569]

Seals: (2)
Xiang Yuanbian yin 『項元汴印』 (square relief) – 1/4
Xiang shi Zijing 『項氏子京』 (rectangle intaglio) – 1/4

Collector Seals: (103)

1. Yuan Zhongche 袁忠徹 (1376–1458)¹⁴ – (3)

Zhanguntang 『瞻衰堂』 (square intaglio) – painting, upper right
Nanchang Yuan shi jiacang zhenwan zisun yongbao 『南昌袁氏家藏珍玩子孫永保』
(square relief) – painting, upper left
Zhongche 『忠徹』 (square relief) – painting, lower left

2. An Guo 安國 (1481–1534) – (5)¹⁵

Ming An Guo wan 『明安國玩』 (rectangle relief) – painting, lower right – 1/3
Daming Xishan Guipo An Guo Mintai shi shuhua yin 『大明錫山桂坡安國民泰氏書畫
印』 (square intaglio) – painting, lower right – 1/2
Daming Xishan Guipo An Guo Mintai shi shuhua yin 『大明錫山桂坡安國民泰氏書畫
印』 (square intaglio) – painting, mid-left – 2/2
Ming An Guo wan 『明安國玩』 (rectangle relief) – colophon 1, lower right – 2/3



Ming An Guo wan 『明安國玩』 (rectangle relief) – colophon 3, lower right – 3/3

3. Xiang Yuanbian 項元汴 (1525–1590) – (56), including 9 half-seals

[Ju]lu 『[蘧]廬』 (rectangle intaglio, left half) – front mounting silk 1/front mounting silk 2
join, top – 1/2

[Xiang shi] Zijing 『[項氏]子京』 (rectangle intaglio, left half) – front mounting silk 1/front
mounting silk 2 join, middle – 1/4

[Taohuayuan] li renjia 『[桃花源]裏人家』 (rectangle relief, left half) – front mounting silk
1/front mounting silk 2 join, bottom – 1/2

Zhucha tingzhang 『煮茶亭長』 (rectangle intaglio) – front mounting silk 2, lower left – 1/3

Zisun shichang 『子孫世昌』 (square intaglio) – front mounting silk 2, lower left – 1/2

Wei xin jingtu 『惟心淨土』 (square intaglio) – front mounting silk 2, lower left

Zijing 『子京』 (gourd relief, left half) – front mounting silk/painting join, top

[Xiangyan] jushi 『[香巖]居士』 (square intaglio, left half) – front mounting silk/painting join,
middle – 1/2

Shenyou xinshang 『神遊心賞』 (square relief) – front mounting silk/painting join, bottom – 1/2

Molinzi 『墨林子』 (rectangle intaglio, with clipped corners) – painting, mid-right

Chisong xianshi 『赤松仙史』 (square intaglio) – painting, mid-right – 1/2

Huixinchu 『會心處』 (square intaglio) – painting, mid-right

Bird seal (circle relief) – painting, mid-right

Changbingxian 『長病仙』 (square intaglio) – painting, mid-right

Xiang shi Zijing 『項氏子京』 (rectangle intaglio) – painting, lower right – 2/4

Xiang Zijing jiazhencang 『項子京家珍藏』 (rectangle relief) – painting, lower right

Xiang Yuanbian yin 『項元汴印』 (square relief) – painting, tree trunk, bottom – 2/4

Xiang Yuanbian yin 『項元汴印』 (square relief) – painting, among branches – 3/4

Zijing fu yin 『子京父印』 (square relief) – painting, among branches



- Molin miwan* 『墨林秘玩』 (square relief) – painting, among branches
- Shen Qi* 『神』 『奇』 (linked square relief-intaglio) – painting, upper left
- Molin lansou* 『墨林嬾叟』 (square intaglio) – painting, mid-left
- Shiwai fabao* 『世外法寶』 (rectangle intaglio) – painting, lower left
- Xulang[zhai]* 『虛朗[齋]』 (square relief, right half) – painting/back mounting silk 1, bottom
- Molin yanpi* 『墨林硯癖』 (rectangle intaglio) – back mounting silk 1, bottom
- Taohuayuan li renjia* 『桃花源裏人家』 (rectangle relief) – back mounting silk 1, bottom – 2/2
- Julu* 『蘧廬』 (rectangle intaglio) – back mounting silk 1/colophon 1 join, top – 2/2
- Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – back mounting silk 1/colophon 1 join, middle
- Ji'ao* 『寄傲』 (oval relief) – colophon 1, over text, upper right
- Molin shanren* 『墨林山人』 (square intaglio) – colophon 1, lower right – 1/4
- Tuimi* 『退密』 (gourd relief) – colophon 1, mid-left
- Zijing suocang* 『子京所藏』 (square intaglio) – colophon 1, mid-left – 1/2
- Molin shanren* 『墨林山人』 square intaglio) – colophon 1, lower left – 2/4
- Xiang shuzi* 『項叔子』 (square intaglio) – colophon 1, lower left
- Yimin* 『逸民』 (rectangle intaglio) – colophon 1/back mounting silk 2 join, top
- Zhucha tingzhang* 『煮茶亭長』 (rectangle intaglio) – colophon 1/back mounting silk 2 join – 2/3
- You fang zhi wai* 『遊方之外』 (square intaglio) – back mounting silk 2, bottom
- Zisun shichang* 『子孫世昌』 (square intaglio) – back mounting silk 2, bottom – 2/2
- Ruoshuixuan* 『若水軒』 (square relief) – back mounting silk 2/colophon 2 join, bottom
- [Xiangyan] jushi* 『[香巖]居士』 (square intaglio, left half) – colophon 2, upper right – 2/2
- [Zhucha] tingzhang* 『[煮茶]亭長』 (square intaglio, left half) – colophon 2, mid-right – 3/3
- Taoli* 『桃里』 (circle relief) – colophon 2, mid-right
- Picha jushi* 『癖茶居士』 (square intaglio) – colophon 2, lower right
- Molin shanren* 『墨林山人』 (square intaglio) – colophon 2, lower right – 3/4



- Zijing zhenmi* 『子京珍祕』 (rectangle relief) – colophon 2, lower right
Zijing suocang 『子京所藏』 (square intaglio) – colophon 2, lower left – 2/2
Xiang Molin jianshang zhang 『項墨林鑑賞章』 (rectangle intaglio) – colophon 2, lower left
Xichou [geng'ou] 『西儔[耕耦]』 (square intaglio, right half) – colophon 2, mid-left
Molin shanren 『墨林山人』 (square intaglio) – colophon 2/colophon 3 join, top – 4/4
Gongbao shijia 『宮保世家』 (square intaglio) – colophon 2/colophon 3 join, bottom¹⁶ – 1/2
Shenyou xinshang 『神遊心賞』 (square relief) – colophon 3, lower right – 2/2
Molin xiang jizi zhang 『墨林項季子章』 (horizontal intaglio) – colophon 3, lower right
Chisong xianshi 『赤松仙史』 (square intaglio) – colophon 3, lower left – 2/2
Xiang Yuanbian yin 『項元汴印』 (square relief) – colophon 3, lower left – 4/4
Xiang shi Zijing 『項氏子京』 (rectangle intaglio) – colophon 3, lower left – 3/4
Gongbao shijia 『宮保世家』 (square intaglio) – colophon 3, lower left – 2/2

4. Li Rihua 李日華 (1565–1635)¹⁷ – (1)

Li Junshi jianding 李君實鑑定 (rectangle relief) - painting, right

5. Li Zhaoheng 李肇亨 (ca.1592–ca. 1662) – (7) - 4 different seals

- Jiahe Li shi zhencang* 『嘉禾李氏珍藏』 (square intaglio) – front mounting silk 2, center
bottom
Zuili Li shi Hemengxuan zhencang ji 『樵李李氏鶴夢軒珍藏記』 (square relief) –
painting, lower right – 1/2
Shuangqi Li Heng 『爽溪李亨』 (square intaglio) – colophon 1, lower left¹⁸ – 1/2
Li Kexue zhencang 『李珂雪珍藏』 (square relief, stamped sideways over preceding seal, top at
left) – colophon 1, lower left – 1/2
Shuangqi Li Heng 『爽溪李亨』 (square intaglio) – colophon 2, lower left – 2/2



Li Kexue zhencang 『李珂雪珍藏』 (square relief) – colophon 2, lower left – 2/2
Zuili Li shi Hemengxuan zhencang ji 『樵李李氏鶴夢軒珍藏記』 (square relief) –
colophon 3, lower left – 2/2

6. Liang Qingbiao 梁清標 (1620–1695) – (5)

Qiubi 『秋碧』 (gourd relief) – front mounting silk 2, mid-right
Jiaolin Liang shi shuhua zhi yin 『蕉林梁氏書畫之印』 (square relief) – front mounting
silk 2, lower right
Jiaolin jushi 『蕉林居士』 (square intaglio) – colophon 3, lower left
Cangyan 『蒼巖』 (square relief) – colophon 3, lower left
Yeqi yuyin 『冶溪漁隱』 (rectangle relief) – colophon 3/paper join, bottom

7. Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reg.1735–95) – (8)

Shiqu baoji 『石渠寶笈』 (rectangle relief) – painting, upper right
Qianlong yulan zhi bao 『乾隆御覽之寶』 (oval relief) – painting, upper right
Shiqu dingjian 『石渠定鑑』 (circle relief) – painting, center top
Baoji chongbian 『寶笈重編』 (square intaglio) – painting, center top
Yushufang jiancang bao 『御書房鑑藏寶』 (oval relief) – painting, center top
Qianlong jianshang 『乾隆鑑賞』 (circle intaglio) – painting, upper left
Yi zisun 『宜子孫』 (square intaglio) – painting, mid-left
Sanxitang jingjian xi 『三希堂精鑑璽』 (rectangle relief) – painting, mid-left

8. Yongyan 顥琰, the Jiaqing 嘉慶 emperor (1760–1820; reg. 1796–1820) – (1)

Jiaqing yulan zhi bao 『嘉慶御覽之寶』 (square relief) – painting, upper right

9. Yixin, Prince Gong 恭親王奕訢 (1833–1898) – (1)

Gong qinwang zhang 『恭親王章』 (square intaglio) – colophon 3, lower left

10. Guo Baochang 郭葆昌 (1879–1942)¹⁹ – (12) – 6 different seals

Zhi 『觶』 (square relief) – frontispiece, lower right – 1/5

Guo shi Zhizhai miji zhi yin 『郭氏觶齋祕笈之印』 (rectangle relief) – front mounting
silk 2, lower right – 1/2

Shiwu baowan 『世五寶玩』 (rectangle relief) – painting, lower right – 1/2

Zhi 『觶』 (square relief) – painting, upper left – 2/5

Zhi 『觶』 (square relief) – rear mounting silk/colophon 1 join – 3/5

Shiwu baowan 『世五寶玩』 (rectangle relief) – colophon 1, upper left – 2/2

Zhi 『觶』 (square relief) – colophon 2, mid-right – 4/5

Zhi 『觶』 (square relief) – colophon 3, lower right – 5/5

Guo Baochang yin 『郭葆昌印』 (square intaglio) – colophon 3, lower left

Shiwu yannian 『世五延年』 (square relief) – colophon 3, lower left

Zhizhai 『觶齋』 (oval relief) – colophon 3 /paper join, top

Guo shi Zhizhai miji zhi yin 『郭氏觶齋祕笈之印』 (rectangle relief) – colophon 4, lower
left – 2/2

11. Unidentified – (4) – including thee (3) half-seals (one overlaid)

a. undeciphered (circle intaglio, left half) – painting, right, silk/mounting join

b. undeciphered (square relief, right half) – painting, left, silk/mounting join

c. *Liu Xianchen* 『劉先臣』 (square intaglio) – colophon 1, lower left, following text²⁰

d. undeciphered (square relief?, right half) – colophon 2/colophon 3 join, bottom²¹

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Wang Keyu 汪珂玉 (1587–after 1643). *Shanhuwang hualu* 珊瑚網畫錄. Preface 1643. In Zhang Junheng 張鈞衡 (1872–1927), comp. *Shiyuan congshu* 適園叢書. Collection eight. Wucheng 烏程: Privately printed, 1916. 6:14a–b.

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 15:42b.

Wang Jie 王杰 (1725–1805) et al., comps. *Shiqu baoji xubian* 石渠寶笈續編 (1793). Published jointly with *Midian zhulin xubian* 秘殿珠林續編 (1793). Facsimile reprint of 1948 ms. copy. 8 vols. Taipei: National Palace Museum, 1971. Vol. 4, 1925–26.

Guo Baochang 郭葆昌 (1879–1942). *Zhizhai shuhua lu* 觴齋書畫錄. China: Privately printed, 1926. Pp. 1a–2a

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chubanshe, 2008. Pp. 52–59 and 259 (no. 14).

Notes

¹ Note on Wang Yansou forthcoming.

² Given its inscription, this brocade wrapper originally belonged with a different scroll in the imperial collection; the whereabouts of the proper wrapper for the Freer scroll are unknown. For the work originally intended to use this wrapper, see Zhang Zhao 張照 (1691–1745) et al., comps. *Shiqu baoji* 石渠寶笈 (1744), published together with *Midian zhulin* 秘殿珠林, 2 vols. (Taipei: Guoli gugong bowuyuan, 1971), vol. 1, 623–27.

³ The same character is also written at the end of Xiang Yuanbian's 1569 colophon attached to this scroll, underneath the second of his seals (see Colophon 4). The collector Xiang Yuanbian, who also impressed fifty-six seals over the length of the scroll, used a cataloguing system based on the *Qianziwen* 千字文 (Thousand-character Essay) for ordering his massive collection. Composed by Zhou Xingsi 周興嗣 (ca. 500–550), the *Thousand-character Essay* is a long rhymed composition consisting of 250 four-character lines, for a total of 1000 characters in all.

As no single character is used more than once, the text became a popular vehicle for students and calligraphers to practice and demonstrate their mastery over a wide selection of characters in various script types. Because the text was so ubiquitous and familiar, it also became employed as a cataloguing system, with each character in order standing for a number. The character written here, *ke* 軻 (axle), is number 674 in the *Thousand-character Essay*. For another example of Xiang Yuanbian's use of the *Thousand-character Essay* as a cataloguing system, see F1931.4, elsewhere in this website.

⁴ This twenty-eight line poem was composed by the early Ming dynasty poet and calligrapher Wang Sui 王璉 (-1415) and appears in his collected literary works; see Wang Sui, *Qingcheng shanren ji* 青城山人集 (1447), 2:11b–12a, in *WSKQS*, where the poem's title is given as: *Ti meihua juan wei Gu yushi fu* 題梅花卷爲顧御史賦 (Inscribed on a handscroll painting of plum blossoms, composed for Censor Gu). The poem's original recipient (Censor Gu) remains unidentified, and as the abridged poem title used in the Freer colophon omits his name and rank altogether, there is no evidence that the current painting is the work for which Wang Sui originally composed his poem. Moreover, as the colophon text bears no signature or seal, and the running-cursive (*xingcao* 行草) script cannot be conclusively identified as the writing of Wang Sui, the identity of the calligrapher also remains unknown. Most of Wang Sui's extant calligraphy is in standard script, with only one known example in running-standard (*xingkai* 行楷) script, none of which bears any particular affinity with the calligraphy here. For examples of both known styles of script by Wang Sui, see Zhongguo gudai shuhua jiandingzu 中國古代書畫鑒定組, eds., *Zhongguo gudai shuhua tumu* 中國古代書畫圖目, 24 vols. (Beijing: Wenwu chubanshe, 1986–2001), vol. 20, 30 (*Jing* 京 1–934 and 935).

Since the height of the paper closely matches the preceding painting, the colophon was probably created specifically to complement it, while Wang's poem was selected simply because of its general thematic relevance. As the paper bears a collector seal of An Guo 安國 (1481–1534,



see Collector Seals 2), the colophon must have been attached to the painting prior to, or during, his ownership, and presumably after the death of Wang Sui in 1415. See also note 15, below.

In the poem text recorded in Wang Sui's collected works, the first two characters of line 22 read *gushan* 故山 (former hills) instead of *shanzhong* 山中 (in the hills), and the third character in line 26 reads *jiang* 江 (river) instead of *shuang* 霜 (frost). Aside from the title and these minor variants, the recorded poem and the poem written here are identical. While the same text is attributed to Wang Sui in one later Qing dynasty anthology, the poem also appears in two other anthologies where it is attributed to the little known Ming poet Ni Jing 倪敬 (active 1440s–60s) and contains fourteen variant readings; see, respectively, Zhang Yuzhang 張豫章 (active 1688–after 1709) et al., comps., *Yuxuan Ming shi* 御選明詩, 40:20b–21a; Cao Xuequan 曹學佺 (1574–1646), comp., *Shicang lidai shixuan* 石倉歷代詩選 (1632), 329:13a–b; and Chen Bangyan 陳邦彥 (1678–1752) et al., comps., *Yuding lidai tihua shilei* 御定歷代題畫詩類 (1707), 85:11b–12a; all in *WSKQS*.

⁵ Measuring 2.6 x 2.6 cm, the square-intaglio seal impression reading *Liu Xianchen* 『劉先臣』 that directly follows the poem text was actually made with a Han-dynasty jade seal and affixed in this location by a Ming dynasty collector (see Collector Seals 11c). The same impression also appears as a collector seal on a painting by Du Jin 杜堇 (mid 15th–early 16th century), and is recorded in seal compendia (*yinpu* 印譜) published by prominent collectors living in the area of modern Shanghai during the late sixteenth century. This is the same general period during which the disparate parts that constitute the current scroll were probably assembled (see notes 6 and 15, below). As the impression directly follows the poem text in the position usually occupied by the writer's seal, deception may have been a factor in its placement.

Deliberate or not, the placement of this seal has apparently succeeded in deceiving all recorded viewers until the present. For example, the editors of the imperial catalogue treated the seal as belonging to the writer of the preceding text; see Zhang Zhao et al., comps. *Shiqu baoji*, vol. 4, 1925 (top). And in her discussion of the Freer painting, Hin-cheung Lovell, who was



unaware that Wang Sui (–1415) was the author of the poem, accepted this seal as that of an unknown poet-calligrapher and mistakenly interpreted its engraved text (literally: former subject Liu) as an indication that both the colophon writer, and thus the painter, were Song dynasty loyalists living during the early years of the Yuan; see Hin-cheung Lovell, “Yen-sou’s *Plum Blossoms*: Speculations on Style, Date, and Artist’s Identity,” in *Archives of Asian Art* 29 (1975–76): 59–79.

For the Du Jin painting titled *Xiannü xianshou tu* 仙女獻壽圖, which bears an impression of this seal at lower left, see 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), 504. For two early seal compendia recording this seal, see Gu Congde 顧從德 (ca. 1520–after 1575), *Jigu yinpu* 集古印譜 (preface 1572) (Taipei: Wenshizhe chubanshe, 1971), 3:47; and Wang Chang 王常 (1535–after 1606), *Qin Han yintong* 秦漢印統 (1606) (Taipei: Wenshizhe chubanshe, 1971), 5:30. The actual jade seal that made this impression still survives in the collection of the Palace Museum, Beijing; see Zheng Minzhong 鄭珉中, *Xiyin* 璽印, in series *Gugong bowuyuan cang wenwu zhenpin quanji* 故宮博物院藏文物珍品全集, vol. 30 (Hong Kong: Shangwu yinshuguan, 2008), 115 (no. 244).

⁶ The ten poems written here are otherwise unrecorded and do not appear in Wu Sidao’s collected works, the *Chuncaozhai ji* 春草齋集. As the paper is considerably taller than the painting and preceding colophon, and given Wu Sidao’s statement in his postscript that he composed the ten quatrains to match those of a friend, it is clear that this colophon was created independently from the painting. Referred to in Wu’s postscript as “Master Yuanhui, the great administrator” (元輝大掾先生), the exact identity of this friend remains unknown, as are the texts of his poems and the occasion for which he composed them. There is no indication in Wu’s text that either he or his friend had seen, or were aware of, the current painting.

In accordance with usual literary practice, the titles, subject matter, and general mood of Wu’s ten poems presumably match, or respond to, those of his unknown friend, just as the ten

quatrains in the following colophon by Jin Shi 金澁 (active mid- to late 15th century) were composed to match those of Wu Sidaο, and not in response to the painting, which he also may never have seen. Judging from these facts, the colophon section bearing the two sets of poems was most likely added to the scroll by a later collector. Given Jin Shi's life-dates, this joining of the various elements that constitute the current scroll probably occurred sometime during the late fifteenth to early/mid sixteenth century. See also note 5, above, and note 15, below.

⁷ In the original text, Wu Sidaο wrote the character *wo* 我 in this location. Beside it is a dot indicating that the character should be omitted, while the correct character *ai* 愛, written below the column and accompanied by another dot, should be substituted. Accordingly, in the present transcription, the character *wo* is shown in smaller font and in brackets [], while the character *ai* appears in its correct place in the line.

⁸ Available character sets do not include the form of the character written here, which consists of a 片 radical on the left and a 忝 element on the right.

⁹ The titles and rhymes of Jin Shi's ten quatrains follow those of Wu Sidaο. See note 6, above.

¹⁰ Jin Shi omitted this character when writing the line; he subsequently placed a dot beside the location where it should appear and provided the missing character at the end of the poem, written in slightly smaller size. In the present transcription, the character appears in its correct location in the line.

¹¹ In the original text, the incorrect character *feng* 風 is written in this location; beside it is a dot indicating that this character should be omitted and the correct character *chun* 春, written at the end of the poem in slightly smaller size, should be substituted. Accordingly, in the present

transcription, the character *feng* is shown in smaller font and in brackets [], while the character *chun* appears in its correct place in the line.

¹² As Xiang Yuanbian's acquisition of the scroll in 1569 postdates the death of the collector An Guo 安國 (1481–1534; see Collector Seals 2) from Wuxi 無錫 (Jiangsu Province), he may have purchased it from one of An Guo's heirs, as he did numerous other works. Moreover, as Xiang's collector seals cover the entire length of the current scroll, including the mounting silks, painting, and earlier colophons, he may have been responsible for the current mounting of the scroll.

¹³ This character appears underneath the second of Xiang Yuanbian's two seals, as well as in the lower right corner of the painting. See note 3, above.

¹⁴ Note forthcoming.

¹⁵ An Guo is the earliest collector whose seals appear on all three components of the scroll: the painting, Colophon 1, and the continuously joined papers that comprise Colophons 2 and 3. Accordingly, he may have been the collector who assembled these various components into the scroll that one sees today. See also notes 4, 5, and 6, above.

¹⁶ This seal overlies a smaller undeciphered half-seal (square relief?, right half); see "Collector seals" 11c.

¹⁷ In 1677 (*dingsi* 丁巳), an unidentified friend from Jiahe 嘉禾 (modern Jiaying 嘉興, Zhejiang Province) brought two works for the inspection of Wang Shizhen 王士禎 (1634–1711). Wang noted that the first work had previously belonged to Li Rihua 李日華 (1565–1635), while the second work is clearly the Freer scroll, as it is listed as a painting of plum blossoms by Wang Yansou 王巖叟, bearing two seals of Yuan Zhongche 袁忠徹 (1376–1458), and followed by a

set of quatrains by Wu Sidao 烏斯道 (active mid-to-late 14th century). See Wang Shizhen, *Chibei outan* 池北偶談, 12:15b–16a, in *WSKQS*.

¹⁸ Li Zhaoheng 李肇亨 (ca.1592–ca. 1662) placed this seal on Colophon 1 directly below the square-intaglio seal reading *Liu Xianchen* (see note 5, above); however, he subsequently impressed a second of his seals sideways across this seal, effectively obliterating it. Perhaps, he came to realize that the *Liu Xianchen* seal was intentionally placed in this location to deceive the viewer and wished to expunge his implied endorsement of the calligraphy.

¹⁹ Guo Baochang 郭葆昌 (1879–1942) recorded this handscroll in his collection catalogue; see Guo Baochang, *Zhizhai shuhua lu* 觴齋書畫錄 (China: Privately printed, 1926), 1a–2a. He also mentions this painting in his 1925 colophon on F1931.1 (colophon 3), elsewhere in this website. Both works were still in his possession when he sent them to Tokyo to be exhibited in the landmark exhibition of early Chinese paintings held under the auspices of the Japanese government during November–December, 1928. As The Freer Gallery of Art subsequently acquired both scrolls in 1931 from Fukushima Company, New York, it is unlikely that either work ever returned to China. See *Tō Sō Gen Min meiga taikan* 唐宋元明名畫大觀, eds. Tō Sō Gen Min meiga tenrankai 唐宋元明名畫展覽會, small edition, 2 vols. (Tokyo: Otsuka Kōgeisha 大塚巧藝社, 1929.), plate 117.

²⁰ See note 5, above.

²¹ This illegible half-seal is overlaid by the right half of the seal impression *Gongbao shijia* 『宮保世家』 (square intaglio), belonging to Xiang Yuanbian.