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Artist: Wang Meng 王蒙 (ca. 1308–1385)
Title: *Dwelling in Seclusion in the Summer Mountains*
《夏山隱居圖》
Xiashan yinju tu
Dynasty/Date: Yuan, 1354
Format: Hanging scroll
Medium: Ink and color on silk
Dimensions: 56.8 x 34.2 cm (22-3/8 x 13-1/2 in)
Credit line: Purchase
Accession no.: F1959.17
Provenance: Oriental Art Gallery, New York

Artist Inscription: (1) – painting, upper left

2 columns, standard script.

至正甲午暮春，吳興王蒙爲仲方縣尹尊親作《夏山隱居》。

Last month of spring in the *jiawu* year of the Zhizheng reign period [March 25–April 23, 1354], Wang Meng of Wuxing made *Dwelling in Seclusion in the Summer Mountains* for his honorable kinsman, the district magistrate Zhongfang [unidentified].¹

Signature: 王蒙
Wang Meng



Date: 至正甲午暮春
Last month of spring in the *jiawu* year of the Zhizheng reign period
[March 25–April 23, 1354]

Seals: none

Collector seals: (10)

1. Jiang Shaoshu 姜紹書 (active 1630–after 1679) – (2)

Eryou 『二酉』 (oval relief) – bottom left

Jiang Shaoshu yin 『姜紹書印』 (square intaglio) – bottom left

2. Zhang Daqian 張大千 (1899–1983)² – (4)

Cang zhi Daqian 『藏之大千』 (rectangle relief) – top right

Nanbei dongxi zhi you xiangsui wu bieli 『南北東西只有相隨無別離』 (square relief) –
mid right

Zhang Yuan 『張爰』 (square intaglio) – mid right

Daqian 『大千』 (square relief) – mid right

2. Unidentified – (4)

Tuqian zhenshang 『徒乾眞賞』 (square relief) – bottom right

Ti 『替』 (square relief) – bottom right



Sima xx 『司馬□□』 (square intaglio) – bottom left

Yiri 『衣日』 (square? relief) – bottom left

Traditional Chinese catalogues: none

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Zhang Daqian 張大千 (1899–1983). *Dafengtang mingji* 大風堂名蹟. 4 vols. Kyoto: Benrido, 1955–56. Vol. 1, plate 14.

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Fong, Wen C. “Deconstructing Paradigms in Sung and Yuan Painting: Life After the Death of Mastering Representation.” In Wang Yaoting 王耀庭, ed. *Kaichuang dianfan: Bei Song de yishu yu wenhua yantaohui lunwenji* 開創典範：北宋的藝術與文化研討會論文集。Taipei: Guoli gugong bowuyuan, 2008. Pp. 9–39, esp. 37 (fig. 23).

Notes

¹ Wang Meng was born into the social and artistic elite of his age, and grew up with wide exposure to the works of old masters as well as to contemporary styles and approaches. After a brief stint as a

low-ranking official under the deteriorating Yuan dynasty, Wang retired to Huangheshan 黃鶴山 (Yellow Crane Mountain) near the former capital of Hangzhou and assumed the life of a gentleman recluse, a role that informed the common thematic content of his paintings. This scroll is Wang Meng's earliest known dated work. Dedicated to an unidentified friend, evidently a local magistrate, the painting depicts an idealized view of country life. Simple rustic houses nestle in the coves and valleys. A man with a basket over his shoulder crosses the plank bridge at bottom, returning home perhaps to the woman and child who wait in a nearby doorway. The composition centers on a lake dominated by knobby, rounded mountain peaks, typical of the scenery in Wang's native Zhejiang Province. To contour and texture the surfaces of the hills and rocks, he used *pima cun* 披麻皴 (“hemp-fiber” brush strokes), long overlapping lines like strands of raveled rope. Pioneered by the tenth-century artists Dong Yuan 董源 (died 962) and Juran 巨然 (active ca. 960–995), this once neglected style of brushwork had been revived by Wang Meng's older contemporaries and became a favorite of painters in the scholar-artist class of his time. The visual profusion of the composition also became a hallmark of Wang's approach and exerted a strong influence on later generations.

² The painter Zhang Daqian 張大千 (1899–1983) evidently owned the Freer painting, then mounted as a large album leaf, from around 1938 through the 1940s, and painted three known copies, in 1938, 1940, and 1947 respectively. See Fu Shen 傅申, “Zhang Daqian yu Wang Meng: Wang Meng bili neng gangding, liubai nian lai you Daqian” 張大千與王蒙：王蒙筆力能扛鼎，六百年來有大千, in *Xiongshi meishu* 雄獅美術 (Hsiung Shih Art Monthly) 207 (May 1988): 80–88 (esp. 82–83 and 87–88).