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Artist: Li Shan 李山 (active late 12th–early 13th century)
Title: *Wind and Snow in the Fir-pines*
《風雪杉松圖》
Fengxue shansong tu
Dynasty/Date: Jin, late 12th century
Format: Handscroll
Medium: Ink and color on silk
Dimensions: 29.7 x 79.2 cm (11-11/16 x 31-3/16 in)
Credit line: Gift of Eugene and Agnes E. Meyer
Accession no.: F1961.34
Provenance: Eugene (1875–1959) and Agnes E. Meyer (1887–1970)

Fastening pin: Imperial workshop, mid-18th century.

Green jade. With archaic motif carved on obverse, and engraved inscription on reverse
Eleven characters, in *bafen* script, highlighted in gold pigment

乾隆御詠：李山《風雪杉松圖》

Wind and Snow in the Fir-pines, by Li Shan; [with] poem by His Majesty Qianlong.

Outside Label: Fei Nianci 費念慈 (1855–1905)

Fifteen characters, in standard script

金李山《風雪杉松圖》。辛丑祀竈月，西蠡。



Wind and Snow in the Fir-pines, by Li Shan of the Jin dynasty. [Inscribed] in the month of sacrificing to the god of the hearth [the twelfth lunar month] in the *xinchou* year [January 10–February 7, 1902], Xili [Fei Nianci].

Signature: 西蠡

Xili

Date: 辛丑祀竈月

in the month of sacrificing to the god of the hearth [the twelfth lunar month] in the *xinchou* year [January 10–February 7, 1902]

Seal: (1)

Zhijun 『直君』 (square intaglio)

Frontispiece: Song dynasty? Blank, unprinted sutra paper; with one (1) seal of Buddhist temple.¹

Seal: (1)

Faxi dacang 『法喜大藏』 (rectangle relief)

Inside Label: Attributed to Wang Zhideng 王穉登 (1535–1612)²

Affixed to mounting silk 2, upper right.

Seven characters, standard script

李山《風雪杉松圖》

Wind and Snow in the Fir-pines, by Li Shan

Painting: On one piece of silk. With artist signature and one (1) seal.

Artist Inscription: Li Shan 李山 (active late 12th–early 13th century)

Painting, right edge

Five characters, standard script.

平陽李山製

Made by Li Shan of Pingyang.

Signature: 李山
Li Shan

Date: none

Seals: (1)
Pingyang 『平陽』 (rectangle intaglio)

Other Inscriptions: (1) – Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96)

8 columns, running script. Poem (4x7).

千峰如睡玉爲皴，落落孛空本色真，茅屋把書寒不輟，斯人應是友松人。
乾隆御題。

[Poem not translated]. Inscribed by the Qianlong emperor.



Signature: 乾隆御
the Qianlong emperor

Date: none (late November 1748)³

Seals: (2)
De jiaqu 『得佳趣』 (square intaglio)
Jixia yiqing 『幾暇怡情』 (square intaglio)

Colophons: (6) – Five sheets of paper with six colophons, plus one sheet with three (3) collector seals only.

1. Wang Tingyun 王庭筠 (1151–1202)

Two joined sheets of gray paper.

11 columns, running script. Poem (4x7).

繞院千千萬萬峰，滿天風雪打杉松，地爐火暖黃昏睡，更有何人似我慵。

此參寥詩，非本色住山人，不能作也。黃華真逸書。書後客至，曰賈島詩也。未知孰是。

Surrounding the yard—a thousand, ten-thousand peaks,

Filling the sky, wind and snow smite the fir-pines.

Fire glows in the ground stove, at dusk I fall asleep,

Is there anyone else in the world so indolent as I?

This is a poem by Canliao [11th century]. Only one with a natural inclination to live among mountains could have composed it. Inscribed by the True Recluse of Huanghua [Yellow Flower



Mountain]. A visitor came after I had written this, who said that the poem is by Jia Dao [779–849], but I do not know who is right.⁴

Signature: 黃華真逸

True Recluse of Huanghua [Yellow Flower Mountain]

Date: none

Seals: none

2. Wang Wanqing 王萬慶 (ca. 1185–ca. 1262)

One sheet of same gray paper, joined to above.

Additional strip of mounting paper at left.

11 columns, running-standard script

此老在泰和間，猶入直于祕書監。予始識之，時年幾八十矣，而精力不少衰。每于屋壁間喜作大樹石，退而睨之，乃自歎曰：『今老矣，始解作畫！』。非真積力久，功夫至到，其融渾成就處，斷未易省識。今觀此《風雪杉松圖》，其精緻如此。至暮年自負其能，亦未爲過，而世俗豈能真有知之者？故先人翰林書前人詩以品題之，蓋將置此老于古人之地也。覽之『使人增感』云。癸卯六月廿有二日，萬慶謹書。

During the Taihe reign period [1201–09], this old fellow [Li Shan] was still serving as Director of the Palace Library, and though he was indeed nearly eighty when I first made his acquaintance, his energy had not diminished in the slightest. Whenever he felt happy about some mural he had painted of great trees and rocks, he would step back and squint at it, then sigh to himself saying, “Now that I’m old, I’m beginning to understand how to paint!” Had he truly not built up his strength for a long time and attained such a level of proficiency, his harmonious achievement

certainly would not be so easy to know. Now the skill and finesse one sees in *Wind and Snow in the Fir-pines* are like this. But while it is no fault for someone late in years to trust in his own ability, can anyone in the mundane world truly understand him? Therefore when my deceased father [Wang Tingyun, who was a member of] the Hanlin Academy, wrote out the poem by some earlier person as an appraisal [of Li's character], it must have been to place the old fellow on the same ground as the ancient masters. Reading at it, as they say, “makes one feel more deeply.” Twenty-second day in the sixth lunar-month of the *guimao* year [July 10, 1243], respectfully written by [Wang] Wanqing.

Signature: 萬慶
Wanqing

Date: 癸卯六月廿有二日
Twenty-second day in the sixth lunar-month of the *guimao* year [July 10, 1243]

Seals: (1)
illegible (square intaglio)

3. Wang Shizhen 王世貞 (1526–1590)\

One sheet of white paper.

14 columns, standard and running script. Includes two poems (each 4x7).

右金秘書監李山畫《風雪杉松圖》，而黃華老人王庭筠題參寥詩於後。二君皆宋名家子，爲完顏氏禁近有聲。余偶得二絕句，題其後云：『撲地漫天卒未休，松杉千尺迴堪愁，丹青不作王孫草，老向明天共白頭』。又，『朝色蔥曠映碧虛，千峰瑤草漸凋疎，何當長白山頭樹，到了枝枝玉不如』。今二君而在，不免泚頰。然李用筆瀟灑，清絕有致，出蹊逕

外；庭筠翩翩，遂入海岳庵三昧，皆可寶也。此君僅四十有七而沒，然時時自稱黃華老人，極可笑。跋後所謂萬慶者，仕至行省右司郎中，金史誤作『曼慶』，當以此爲正。隆慶戊辰夏六月，吳郡王世貞謹題。

At right is the picture *Wind and Snow in the Fir-pines* painted by Li Shan, Director of the Palace Library during the Jin dynasty. Following it Old Man Yellow Flower, Wang Tingyun, inscribed a poem by Canliao [see Colophon 1]. Both gentlemen were descendents of famous Song-dynasty families and were renowned courtiers close to the [imperial] Wanyan clan. I have casually composed two quatrains to inscribe at the end [of the scroll], as follows: [poems not translated].⁵ If the two gentlemen [Li and Wang] were here today, I'd not be able to stop perspiring [from embarrassment]. For Li's brushwork is free and easy, exceptionally clear and fine, and goes outside the normal path, while [Wang] Tingyun's [calligraphy] is smooth and elegant, and achieves the *samadhi* [full realization] of Haiyue'an [Mi Fu, 1051–1107]. Both [works] can be treasured. The [latter] gentleman was barely in his forty-seventh year when he died, yet he always referred to himself as Old Man Yellow Flower, which is extremely funny. At the end of the [second] colophon, the person who calls himself Wanqing attained the rank of Bureau Director of the Right Office in the Branch Secretariat. The *History of the Jin Dynasty* mistakenly writes [his name as] Manqing, so one should use the [signature] here to correct [this error].⁶ Summer, sixth lunar-month of the *wuchen* year in the Longqing reign period [June 25–July 23, 1568], respectfully inscribed by Wang Shizhen of Wujun.⁷

Signature: 王世貞
Wang Shizhen

Date: 隆慶戊辰夏六月
Summer, sixth lunar-month of the *wuchen* year in the Longqing reign period (June 25–July 23, 1568)



Seals: (2)

Wang Yuanmei yin 『王元美印』 (square intaglio)

Tiantao jushi 『天弢居士』 (square intaglio)

4. Wen Boren 文伯仁 (1502–1575)

One sheet of white paper, together with Colophon 5.

5 columns; running-standard script

此卷向嘗觀于金陵，每在夢想，今復得再觀，不勝欣慰。時友人錢叔寶、顧季狂、尤子求在坐。記之者，五峰山人文伯仁也。隆慶戊辰六月既望大暑中，敬元⁸美出此，真奇賞哉！

I previously saw this scroll in Jinling [modern Nanjing], and it has remained in my dreams [ever since], so I am overcome with joy to have the opportunity now to see it again. My friends Qian Shubao [Qian Gu, 1508–after 1578], Gu Jikuang [Gu Shengzhi, active late-16th century], and You Ziqiu [You Qiu, active ca. 1670–1690], are seated here with me.⁹ The one recording this [event] is Wufeng shanren, Wen Boren. On the day after the full moon [sixteenth day] in the sixth lunar-month of the *wuchen* year in the Longqing reign period [July 10, 1568], during the period of Great Heat, [the brothers] Jingmei [Wang Shimao, 1536–1588] and Yuanmei [Wang Shizhen, 1526–1590]¹⁰ brought out this [painting for us to see]. It was truly a rare viewing experience!

Signature: 五峰山人文伯仁
Wufeng Shanren, Wen Boren

Date: 隆慶戊辰六月既望大暑中

during the period of Great Heat, on the day after full moon [the sixteenth day] in the sixth lunar-month of the *wuchen* year in the Longqing reign period [July 10, 1568]

Seals: none

5. Text by Peng Qifeng 彭啓豐 (1701–1784)¹¹

Calligraphy by Wang Wenzhi 王文治 (1730–1802)

Same sheet of white paper, together with Colophon 4.

22 columns, standard script; with explanatory postscript.

乾隆二十八年春孟六日，皇帝御重華宮，召廷臣共二十四人賜宴，臣啓豐蒙恩與焉。有頃，御製律詩二章，既命臣等賡和，又特頒內府鑒藏名人畫卷各一。臣啓豐得《風雪杉松圖》，頓首祇受。宴畢攜歸邸舍，展閱是圖，爲金泰和間祕書監李山畫，係絹本。凡大小杉松十一樹，諸峰層列，隱隱有寒澗色。茅屋蕭然，有人據案執卷。堂前眾樹聳立，直榦喬枝風雪中，不可撓屈，元陰籠蔕，又若俯翳其下。蓋金去宋未遠，其樹石皴染，皆守宋人家法。後有黃華真逸王庭筠書參寥詩，明王世貞跋稱其筆法直入海岳之室。黃華之子萬慶續爲之題，而弇州山人稿又謂李山此卷『用筆瀟灑，出蹊逕外』。然則此圖自完顏氏以來，膾炙名賢且數百載。伏讀御製七言絕句，意思深長，豪端渾脫，圓神方智，別具鑪錘。此卷足以不朽矣。抑臣啓豐於客，冬奉命擢左都御史，天章下賁，凜然勉以後凋之節。皇極所敷，使樗櫟下材，蒙被雨露，克終保其天，而免於斧斤之患，誠不勝厚幸焉。其籤碧玉，爲之刻『乾隆御詠：李山《風雪杉松圖》』八分十一字。其印章：曰『石渠寶笈』、曰『三希堂精鑒璽』、曰『乾隆御覽之寶』、曰『宜子孫』、曰『得佳趣』、曰『幾暇怡情』、曰『乾隆鑑賞』、曰『珍祕』、曰『子孫保之』。舊有：『平陽』、『乾坤清賞』、『有明王氏圖書之印』、『江表黃琳』、『休伯』、『安儀周家珍藏』、『梁清標印』、『蕉林鑒定』、『蕉林祕玩』、『鼎元』、『仲雅』、『顧九德』、『嚴

澤』、『張羽鈞』之印。其在後方者，不具錄。前有標題七字，當是明王穉登書。賜進士及第、光祿大夫、都察[左]¹²院左都御史、直南書房臣彭啓豐敬記。

御賜大司馬彭公金李山《風雪杉松圖》卷。公恭紀顛末，未及自書。頃公已下世，公子紹升屬前翰林侍讀王文治補書。時乾隆五十一年夏孟九日。

On the sixth day of the first spring month in the twenty-eighth year of the Qianlong reign-period [February 18, 1763], the August Emperor rode to the Chonghua Palace and summoned court ministers, altogether twenty-four in number, to be given a banquet, and I your subject [Peng] Qifeng, received the Imperial Favor to be among them. After a while, His Majesty composed two stanzas of regulated verse and commanded His ministers and others [to create] matching poems, and He also made a special gift to each [of the twenty-four courtiers] of a scroll from the Imperial Household Collection painted by a famous artist. I your subject [Peng] Qifeng received *Wind and Snow in the Fir-pines*, bowing my head respectfully to accept [the scroll]. After the banquet, I took it back to my official residence and rolled out the picture to examine it. [The painting] was done on silk by Li Shan, the Director of the Palace Library during the Taihe reign period [1201–09] of the Jin dynasty. There are a total of eleven fir-pines large and small, and ranges of peaks in serried ranks, unclear and indistinct with a cold and freezing look. The thatched hut is desolate and bare, and there is a person [inside] grasping the table and holding a scroll. In front of the hall, a stand of trees towers up, with straight trunks and lofty branches lifting into the snowy wind. They cannot be cowed or made to bend, and stay luxuriantly green [throughout the winter season] of the Primal Yin, seeming to lean over and shelter what lies below. As the Jin dynasty was not very long after the [Northern] Song, the texture strokes and use of [ink] wash on the trees and stones were influenced by the styles of Song-dynasty artists. Following [the painting] is a poem of Canliao [11th century] written out by the True Recluse of Yellow Flower [Mountain], Wang Tingyun. The colophon by Wang Shizhen of the Ming dynasty [see Colophon 3, above] praises his calligraphy [by stating that] his style of brushwork directly entered the chamber of Haiyue [Mi Fu, 1051–1107]. Yellow Flower's son, [Wang] Wanqing, added a further inscription to [the

scroll]. The manuscript by the Mountain Man of Yanzhou [Wang Shizhen] says that in this scroll Li Shan's "brushwork is free and easy, and goes outside the normal path." All this being so, then from the [imperial] Wanyan clan [of the Jin dynasty] on down, this picture has been relished by famous worthies for several hundred years. I humbly read the quatrain in seven-character lines composed by His Majesty, and its thought is profound and eternal. The brushwork is effortless and untrammelled, the round [strokes are done] with spirit and the square with intelligence, each one specially forged and tempered. This scroll is worthy indeed of immortality! During the winter, when I your subject [Peng] Qifeng was in residence [at court], I received the Imperial Command promoting me to Left Censor-in-Chief. The Celestial Certificate descended, sternly enjoining me to maintain the moral integrity [of the pine], which is the last to wither [in winter]. As the Dispensation of the August Throne caused [me], this inferior timber of ailanthus and chestnut oak, to receive [the benefits of] rain and dew and shall forever safeguard their days, averting all harm from axe and hatchet, I was truly overwhelmed by [the Emperor's] Generosity and Kindness. He had the [scroll's] fastening pin of green jade carved with eleven characters in clerical script [reading], "*Wind and Snow in the Fir-pines*, by Li Shan; [with] a poem by His Majesty Qianlong." His seals [on the painting] read: *Shiqu baoji*, *Sanxitang jingjian xi*, *Qianlong yulan zhi bao*, *Yi zisun*, *De jiaqu*, *Jixia yiqing*, *Qianlong jianshang*, *Zhenmi*,¹³ and *Zisun bao zhi*. [The scroll also] has earlier [seals reading]: *Pingyang*, *Qiankun qingshang*, *You Ming Wang shi tushu zhi yin*, *Jiangbiao Huang Lin*, *Xiubo*, *An Yizhou jiazhencang*, *Liang Qingbiao yin*, *Jiaolin jiangding*, *Jiaolin miwan*, *Dingyuan*,¹⁴ *Zhongya*, *Gu Jiude*,¹⁵ *Yan Ze*, and *Zhang Yujun*.¹⁶ I have not transcribed the collector seals on the [colophon] section behind [the painting]. The seven-character [text] on the inside label slip in front [of the painting] must have been written by Wang Zhideng [1535–1612] of the Ming dynasty. Respectfully recorded by the Metropolitan Graduate with Honors, Grand Master for Splendid Happiness, and Left Censor-in-Chief of the Surveillance Bureau, on duty in the Southern Study, your subject Peng Qifeng.

The scroll *Wind and Snow in the Fir-pines*, by Li Shan of the Jin dynasty, was bestowed by His Majesty on the Commander-in-chief, Lord Peng,¹⁷ who respectfully recorded [the event] from beginning to end, but did not get around to writing it [on the scroll] himself. As the Lord recently



passed away, his son [Peng] Shaosheng [1740–1796] instructed me, the former Reader-in-waiting in the Hanlin Academy, Wang Wenzhi, to add his text [to the scroll]. It is the ninth day in the fourth lunar-month of the fifty-first year in the Qianlong reign period [May 6, 1786].

Signature: 王文治
Wang Wenzhi

Date: 乾隆五十一年夏孟九日
It is the ninth day in the fourth lunar-month of the fifty-first year in the Qianlong reign period [May 6, 1786]

Seal: (1)
Zhi 『治』 (square relief/intaglio)

Collector seals: (65)

1. Huang Lin 黃琳 (active ca. 1496–1532) – (3)

Jiangbiao Huang Lin 『江表黃琳』 (square relief) – painting, lower right

Xiubo 『休伯』 (square relief) – painting, lower right

Lin yin 『琳印』 (rectangle intaglio) – colophon 1, left

2. Gu Congde 顧從德 (ca. 1520–after 1575) – (3)

Gu Congde 『顧從德』 (linked square intaglio/relief) – painting, lower right

Ruxiu 『汝脩』 (square intaglio) – colophon 1, mid-right

Gu shi Yunge zhencang 『顧氏芸閣珍藏』 (rectangle relief) – colophon 1, mid-right

3. Wang Shizhen 王世貞 (1526–1590) – (5)

Zhenyuan 『貞元』 (linked square relief) – painting/mountingsilk 2 join, top

Zhongya 『仲雅』 (square relief) – painting/mounting silk 2 join, bottom

Qiankun qingshang 『乾坤清賞』 (square intaglio) – painting, top left

You Ming Wang shi tushu zhi yin 『有明王氏圖書之印』 (square intaglio) – painting, top left

Fuzhi Xunyang dengchu guanfang 『撫治勛陽等處關防』 (rectangle relief) – colophon paper 6,
upper right

4. Yan Ze 嚴澤 (late 16th–early 17th century) – (1)

Yan Ze zhi yin 『嚴澤之印』 (square intaglio/relief) – painting/mounting silk 3 join, bottom

5. Xiang Shengmo 項聖謨 (1597–1658) – (2)

Shengguo wenxian 『勝國文獻』 (square intaglio) – between colophons 1 and 2, bottom

Yi'an tushu 『易菴圖書』 (square intaglio) – between colophons 1 and 2, bottom

6. Zhang Xiaosi 張孝思 (active 1620s–ca. 1670) – (2)

Zhang Zezhi 『張則之』 (rectangle relief) – colophon 1, middle bottom – (1/2)

Zhang Zezhi 『張則之』 (rectangle relief) – colophon 4, left – (2/2)

7. Zhang Liu 張鏐 (active mid-17th century) – (2)

Zhang Liu 『張鏐』 (square intaglio) – painting, lower left corner – (1/2)



Zhang Liu 『張鏐』 (square intaglio) – colophon 1, lower left – (2/2)

8. *Liang Qingbiao* 梁清標 (1620–1691) – (9)

Liang Qingbiao yin 『梁清標印』 (square intaglio) – mounting silk 2

Jiaolin jiating 『蕉林鑒定』 (square intaglio) – mounting silk 2

Cangyan 『蒼巖』 (square relief) – painting/mounting silk 3 join, top

Jiaolin miwan 『蕉林祕玩』 (square relief) – mounting silk 2/colophon 1 join, bottom

Hebei Tangcun 『河北棠村』 (square relief) – colophon 1/colophon 2 join, top

Yeqi yuyin 『冶溪漁隱』 (rectangle relief) – colophon 2, left paper strip/colophon 3 join, middle

Tangcun 『棠村』 (square relief) – colophon 3/colophon 4 join, middle

Cangyanzi 『蒼巖子』 (circle relief) – colophon 4, left

Guan qi dalue 『觀其大略』 (square intaglio) – colophon 4, left

9. *An Qi* 安岐 (ca. 1683–1744) – (6)

An Yizhou jiazhencang 『安儀周家珍藏』 (rectangle relief) – painting, right

Zhenmi 『珍祕』 (square relief) – mounting, left of painting

Zisun bao zhi 『子孫保之』 (diamond intaglio) – mounting, left of painting

Anshi Yizhou shuhua zhi zhang 『安氏儀周書畫之章』 (rectangle intaglio) – colophon 2, left

Chaoxian ren 『朝鮮人』 (rectangle intaglio) – colophon 5, left

An Qi zhi yin 『安岐之印』 (square intaglio) – colophon 5, left

10. *Hongli*, the Qianlong emperor (reigned 1735–96) – (5)



Qianlong yulan zhi bao 『乾隆御覽之寶』 (oval relief) – painting, upper right
Sanxitang jingjian xi 『三希堂精鑒璽』 (rectangle relief) – painting, upper right
Shiqu baoji 『石渠寶笈』 (square relief) – painting, upper right
Yi zisun 『宜子孫』 (square intaglio) – painting, upper right
Qianlong jianshang 『乾隆鑑賞』 (circle intaglio) – painting, upper left

11. Wu Yun 吳雲 (1811–1883) – (18)

Baoleizi 『抱壘子』 (square relief) – mounting silk 1/frontispiece join, top – (1/6)
Wu Pingzhai 『吳平齋』 (square relief-intaglio) – mounting silk 1/frontispiece join, bottom – (1/6)
Baoleizi 『抱壘子』 (square relief) – frontispiece/mounting silk 2/inside label join, top – (2/6)
Wu Pingzhai 『吳平齋』 (square relief-intaglio) – frontispiece/mounting silk 2 join, bottom – (2/6)
Wu Yun Pingzhai changshou 『吳雲平齋長壽』 (square intaglio) – mounting silk 2, middle
Wu Yun siyin 『吳雲私印』 (square intaglio) – mounting silk 2/painting join, bottom
Wu Pingzhai shending mingxian zhenji 『吳平齋審定名賢真跡』 (square relief) – painting, lower left
Erbai lanting zhai 『二百蘭亭齋』 (rectangle relief) – painting/mounting silk 3 join, bottom
Gui'an Wu Yun 『歸安吳雲』 (square intaglio) – mounting silk 3/colophon 1 join, middle
Baoleizi 『抱壘子』 (square relief) – colophon 1/colophon 2 join, middle – (3/6)
Wu Pingzhai 『吳平齋』 (square relief-intaglio) – colophon 1/colophon 2 join, bottom – (3/6)
Baoleizi 『抱壘子』 (square relief) – colophon 2, left paper strip/colophon 3 join, top – (4/6)
Wu Pingzhai 『吳平齋』 (square relief-intaglio) – colophon 2, left paper strip/colophon 3 join, bottom – (4/6)
Baoleizi 『抱壘子』 (square relief) – colophon 3/colophon 4 join, top – (5/6)
Wu Pingzhai 『吳平齋』 (square relief-intaglio) – colophon 3/colophon 4 join, bottom – (5/6)
Baoleizi 『抱壘子』 (square relief) – colophon paper 5/colophon paper 6 join, top – (6/6)



Wu Pingzhai 『吳平齋』 (square relief-intaglio) – colophon paper 5/colophon paper 6 join,
bottom – (6/6)

Wu Yun Pingzhai 『吳雲平齋』 (square intaglio, with animal motif) – far left end of scroll

12. Zhang Zhiwan 張之萬 (1811–1897) – (2)

Zhiwan 『之萬』 (square relief) – painting, lower left – (1/2)

Zhiwan 『之萬』 (square relief) – colophon 1/colophon 2 join, middle – (2/2)

13. Wanyan Jingxian 完顏景賢 (died 1927) – (1)

Jingxian cengguan 『景賢曾觀』 (rectangle relief) – mounting silk 3, lower right

14. Pang Yuanji 龐元濟 (1864–1949) – (1)

Xuzhai shending mingji 『虛齋審定名跡』 (square relief) – mounting silk 3, lower left

15. Unidentified – (5)

Fu'an 『復菴』 (square relief) – colophon 1, left, over last character

Chaoranshi 『超然室』 (square relief) – colophon 1/colophon 2 join, bottom

Chibao zhongjie zhi jia 『敕褒忠節之家』 (square relief) – colophon 2, lower left

Gaoyang X-shi 『高陽□氏』 (square relief) – colophon 2, left paper strip, middle

Yuansou yanfu 『媛叟眼福』 (square relief) – colophon 3/colophon 4 join, bottom

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Notes

¹ The official seal impressed on the unused paper of this frontispiece belonged to the Faxi si 法喜寺 (Dharma Joy Temple), located in Haiyan county 海鹽縣, Zhejiang Province, which evidently produced its own paper for the writing of sutras during the Song dynasty. Surviving examples of this rare sutra paper were often used for calligraphy in later times, as was the intention here.

² According to Colophon 5, this unsigned title slip was written by Wang Zhideng 王稚登 (1535–1612), but the provenance for such an attribution is unknown..



³ Although undated here, this poem is published in the second collection of Qianlong's chronologically-arranged literary works, where its location indicates that he composed it in late November 1748. In all likelihood, the emperor also inscribed the poem on Zou Fulei's painting *Breath of Spring* around the same time (see F1931.1, elsewhere in this website). For poem text, see Qianlong, *Yuzhishi, erji* 御製詩，二集, 7:11b, in *Qing Gaozong (Qianlong) yuzhi shiwen quanji* 清高宗(乾隆)御製詩文全集, 10 vols. (Beijing: Zhongguo renmin daxue chubanshe, 1993), vol. 2, 270.

⁴ This poem does not appear in the collected literary works of either the late Tang dynasty poet Jia Dao 賈島 (779–849) or the eleventh-century poet-monk, Canliao Daoqian 參寥道潛, as suggested in the colophon. This is not surprising, as the quatrain was in fact composed by Pan Lang 潘閔 (active 955–1009), a later follower of Jia Dao, who lived during the Five Dynasties and early Song dynasty. Several of his poems are set in the vicinity of West Lake, near modern Hangzhou, such as the current poem which bears the original title “Su Lingyinsi” 《宿靈隱寺》 (Spending the Night at Lingyin Temple). In published sources of the poem, the second character of the first line reads *si* 寺 (temple), instead of *yuan* 院 (courtyard), as here. See Qian Yueyou 潛說友 (active 1244–ca. 1276), *Xianchun Lin'an zhi* 咸淳臨安志, 80:3b, in *WSKQS*; Pan Lang, *Xiaoyao ji* 逍遙集, 10a, in *WSKQS*; and Li E 厲鶚 (1692–1752), *Songshi jishi* 宋詩紀事 (preface 1746), 5:27b, in *WSKQS*.

⁵ The texts of these two poems are also published in Wang Shizhen 王世真 (1526–1590), *Yanzhou shanren gao* 弇州山人稿 (1577), xxx, in *WSKQS*.

⁶ In fact, the *Jin shi* mis-records his name as Manqing 曼慶 in the short biographical notice following the biography of his father Wang Tingyun, but correctly gives his name as Wanqing 萬慶 elsewhere. See Tuotuo 脫脫 (Toghito, 1313–1355) et al. comps., *Jin shi* 金史 (History of the Jin Dynasty), 8 vols. (Beijing: Zhonghua shuju, 1975), vol. 8, 126:2732, and vol. 7, 113:2483.



⁷ The text of this colophon—except for the two poems, which appear separately (see note 5, above)—is also recorded in Wang Shizhen, *Yanzhou shanren gao*, xxx, in *WSKQS*.

⁸ The character *yuan* 元 is written in smaller size beside the character *jing* 敬. Each is part of a *zi* (courtesy name): 敬美 Jingmei was the courtesy name of Wang Shimao 王世懋 (1536–1588), younger brother of Wang Shizhen 王世貞 (1526–1590)—who wrote Colophon 4 on the scroll and applied five impressions of his collector seals—and whose own courtesy name was Yuanmei 元美. Wen Boren clearly wrote the name Jingmei first; then added the character for *yuan* at the side. It is unclear from the context if both brothers were involved in the viewing, or if Wen Boren simply made an error in writing his host’s name, and added the second character as a correction.

⁹ Viewing the painting together with the colophon writer were: the painter Qian Gu 錢穀 (1508–after 1578), *zi* Shubao 叔寶; the poet Gu Shengzhi 顧聖之 (active late-16th century), *zi* Jikuang 季狂, or Shengshao 聖少; and the painter You Qiu 尤求 (active ca. 1670–1690), *zi* Ziqiu 子求.

¹⁰ See note 8, above.

¹¹ This colophon was composed by the high court official Peng Qifeng 彭啓豐 (1701–1784), who received the handscroll as a gift from the Qianlong emperor at a banquet held on the sixth day of the first spring month in the twenty-eighth year of the Qianlong reign period (February 18, 1763). Peng died without writing his comments on the scroll, and his son Peng Shaosheng 彭紹升 (1740–1796) invited the famous calligrapher Wang Wenzhi 王文治 (1730–1802) to inscribe the colophon here in his stead, which he did on May 6, 1786.

¹² This character has a mark beside it indicating that it should be omitted; accordingly, the character is recorded here using a smaller font and brackets.



¹³ This seal did not belong to the Qianlong emperor; but rather, to the previous collector, An Qi 安岐 (ca. 1683–1744). See Collector Seals.

¹⁴ Peng Qifeng mis-read this linked square relief seal, which actually reads *Zhenyuan* 『貞元』 and belonged to Wang Shizhen 王世貞 (1526–1590), who impressed it on the join between the front mounting and the painting. See Collector Seals 3, above.

¹⁵ Peng Qifeng mis-read this linked square intaglio/relief seal, which actually bears the name of the collector Gu Congde 顧從德 (ca. 1520–after 1575), who impressed it on the painting at lower right. See Collector Seals 2, above.

¹⁶ Peng Qifeng mis-read this square intaglio seal, which actually bears the name of the mounter, collector, and dealer Zhang Liu 張鏐 (active mid-17th century), who impressed it twice on the scroll, once on the painting at lower left, and once following the first colophon at lower left. See Collector Seals 7, above.

¹⁷ The title *da sima* 大司馬 (commander in chief) is an informal reference to the Minister of War, a rank held by Peng Qifeng after he composed the text recorded here.