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Trad. attrib. to: Li Gonglin 李公麟 (ca. 1049–1106)
Title: *The Drunken Monk*
《醉僧圖》
Zuiseng tu
Dynasty/Date: Southern Song, mid-12th–mid-13th century
Format: Handscroll
Medium: Ink and color on paper
Dimensions: 32.5 x 60.8 cm (12-13/16 x 23-15/16 in)
Credit line: Gift of Eugene and Agnes E. Meyer
Accession no.: F1968.18
Provenance: Eugene (1875–1959) and Agnes E. Meyer (1887–1970)

Physical description: Outside label slip of light brown paper, with signature and seal. Inside label slip of sutra paper, with two (2) imperial seals; mounted on first short section of champagne-colored silk. Frontispiece of separately mounted white paper; signed and dated, with four (4) imperial seals. Colophon 1 written on sutra paper, mounted on second short section of champagne-colored mounting silk; signed and dated, with three (3) imperial seals. Painting: ink and body color on separately mounted white paper, with interpolated signature. Two signed and dated inscriptions, with five (5) imperial seals, and one unsigned undated inscription, with two (2) imperial seals. Third short section of champagne-colored silk, with two (2) imperial and three (3) collector seals. Colophons 2–5: two joined sheets of white paper, separately mounted, bearing four undated colophons with no calligrapher seals, plus one dated colophon, with two (2) imperial seals. Total seals: 108, including forty-three (43) imperial seals (42 Qianlong; 1 Jiaqing), and sixty-five (65) non-imperial collector seals, of which fifteen (15) are half-seals.

The painting and colophons were separately mounted on slightly larger backing paper, and subsequently mounted as a unit together with the frontispiece and three sections of champagne-colored mounting silk. The whole was then remounted a second time onto the current scroll, which has plain light-blue border silk.

Accoutrements: Fastening pin of green and white jade (chipped), carved on one side with a floral design. Outside flap of blue brocade with variegated rows of butterflies and green scroll designs. Inside flap of blue silk, followed by shorter section of ivory silk, both with an identical pattern of medallions with a dragon-and-phoenix design, surrounded by cloud scrolls and a knot motif.

Outside label slip: He Weipu 何維樸 (1842–1922)

Ink on light brown paper.

Six characters, standard script, plus nine characters, smaller standard script.

李伯時《醉僧圖》。虛齋珍藏，何維樸署檢。

Drunken Monk, by Li Boshi [Li Gonglin]. Treasured in the collection of Xuzhai [Pang Yuanji].

Label slip inscribed by He Weipu.¹

Signature: 何維樸
He Weipu

Seals: (1)
Pu yin 『樸印』 (square intaglio)

Mounting silk 1: Before frontispiece. First of three sections of champagne-colored silk, woven with phoenix-and clouds motif. With imperial label slip on sutra paper.



Dimensions: 33.2 x 11.6 cm (13-1/8 x 4-5/8 in)

Inside label slip: Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96)

Ink on sutra paper.

Six characters, standard script; plus ten characters, smaller standard script.

李公麟《醉僧圖》。長春書屋珍秘，無上神品。

The Drunken Monk, by Li Gonglin. Treasured in the collection of the Library of Everlasting Spring, a divine work without superior.²

Signature: none

Seals: (2)

Yu shang 『御賞』 (rectangle relief) – 1/6

Qianlong chenhan 『乾隆宸翰』 (square relief) – 1/2

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

Separately mounted single sheet of white paper.

Dimensions: 32.9 x 54.4 cm (13 x 21-3/8 in)

Eight characters in 4 columns, running script, plus thirteen characters in 2 columns, smaller running script.

「燈影往來，游絲無跡」。古香齋節思翁所題語，丁卯御筆。

“Lantern shadows going and coming, [like] gossamer without a trace.” The Studio of Ancient Fragrance [Qianlong] excerpted [these lines] from a text inscribed by Siweng [Dong Qichang].³ Brushed by the emperor in the *dingmao* year [1747].

Signature: 御筆

Inscribed by the emperor

Date: 丁卯

in the *dingmao* year [1747]

Seals: (4)

Shenxin tuo haosu 『深心託豪素』 (rectangle relief, with two dragons) – top right

Qianlong chenhan 『乾隆宸翰』 (square relief) – under signature

Shufangrun 『漱芳潤』 (square intaglio) – left

Weiyanyan xi xianhao 『微言晰纖豪』 (square relief) – left

Mounting silk 2: Between frontispiece and painting. Second of three sections of champagne-colored silk, woven with phoenix-and clouds motif. With imperial colophon on sutra paper with ruled columns.

Dimensions: 32.9 x 13.5 cm (13 x 5-5/16 in)

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

Ink on sutra paper, with ruled columns.

Dimensions: 28.7 x 11.4 cm (11-5/16 x 4-1/2 in)

5 columns, running script.

米元章謂李公麟畫『人物秀發，各肖其形，無一點塵埃氣』。此《醉僧圖》，尤其得意作，天趣盎然，想見『酒氣拂拂，從十指間出』。非通神者，安足語此？乾隆丁卯春正月，御識。

Mi Yuanzhang [Mi Fu, 1051–1107] said that when Li Gonglin “was in the full bloom of his figure painting, [he depicted] each likeness according to its form, without a single speck of dusty banality.”⁴ This picture of the *Drunken Monk* is a work in which he particularly realized his [artistic] intent. It has enormous natural appeal and one can visualize “the wine vapors wafting gently and emerging from among his ten fingers.”⁵ If he were not in touch with the gods, how could one say this? Spring, first month in the *dingmao* year of the Qianlong reign period [February 9–March 10, 1747], inscribed by the emperor.

Signature: 御識

Inscribed by the emperor

Date: 乾隆丁卯春正月

Spring, first month in *dingmao* year of the Qianlong reign period
[February 9–March 10, 1747]

Seals: (2)

Qian Long 『乾』 『隆』 (linked circle-square relief) – 1/2

Jixia linchi 『機暇臨池』 (square intaglio)

Painting: Ink and body color, on separately mounted white paper, with interpolated artist signature. Two signed and dated inscriptions, with five (5) imperial seals, and one unsigned undated inscription, with two (2) imperial seals.

Artist Signature: Li Gonglin 李公麟 (ca. 1049–1106) – forgery, later interpolation⁶

Lower left

Four characters, standard script

李伯時畫

Painted by Li Boshi

Date: none

Seals: none

Other inscriptions: (3)

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

Painting, top right.

11 columns, running script. Poem (8x5).⁷

書抗顛張顛，禪契元奘元，兩童抱罈來，三百青銅錢。

醉筆一揮灑，楚紙生雲煙，便云狂亦得，堪謂佛而仙。

丁卯仲春月，御題

[Poem not translated.] Second lunar-month of spring in the *dingmao* year [March 11–April 9, 1747], inscribed by the emperor.

Signature: 御題

Inscribed by the emperor

Date: 丁卯仲春月

Second lunar-month of spring in the *dingmao* year [March 11–April 9, 1747]

Seals: (3)

Chengguan 『激觀』 (rectangle relief) – upper right

Jixia yiqing 『機暇怡情』 (square intaglio)

Qianlong chenhan 『乾隆宸翰』 (square relief) – 2/2

2. Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96)

Painting, middle.

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

白衣送酒似淵明，不著送爲公與卿，已足高傳醉僧趣，書時那繫老泉名。

[Poem not translated.]

Signature: none

Date: none – [April-May, 1786]

Seals: (1)

Qian Long 『乾』 『隆』 (linked circle-square relief) – 2/2

3. Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96)

Painting, upper left.

5 columns, running script. Poem (4x7).⁹

身似枯籐心似灰，醉中把筆笑顏哈，公麟津逮僧繇法，貌出公孫看舞迴。

丁丑春，御筆再題

[Poem not translated.] Spring of the *dingchou* year [1757], inscribed again by the imperial brush.

Signature: 御筆

the imperial brush

Date: 丁丑春
Spring of the *dingchou* year [1757]

Seals: (2)
Huixin buyuan 『會心不遠』 (square intaglio)
De chong fu 『德充符』 (square relief)

Mounting silk 3: Between painting and colophon papers. Third of three sections of champagne-colored silk, woven with phoenix-and clouds motif. Five (5) collector seals, including 2 imperial seals (see Collector Seals, below).

Dimensions: 32.9 x 13.6 cm. (13 x 5–5/16 in.)

Colophons 2–5: (4) – Two continuously mounted sheets of white paper, bearing four colophons: one with no signature or seals; one, with signature, but no seals; one a single column of five characters, with no signature or seals; and one dated (1784), with two imperial seals. (For colophon 1, see Mounting silk 2, above)

Dimensions 1st sheet: 32.5 x 66 cm (12-3/4 x 26 in)

2nd sheet: 32.5 x 53.6 cm (12-3/4 x 21-1/8 in)

Left, backing paper: 32.5 x 5.5 cm (12-3/4 x 2-3/16 in)

Colophon 2: Calligraphy attributed to Su Shi 蘇軾 (1037–1101)¹⁰

4 columns, wild-cursive script

Poem (4x5), attributed to Huaisu 懷素 (ca. 725–ca. 799)¹¹

人人送酒不曾沽，終日松間掛一壺；草聖欲成狂便發，真堪畫作醉僧圖。

Everyone keeps sending wine, he never has to buy,
All day long among the pines, there always hangs a jug.
Frenzy strikes the Cursive Sage as he's about to write,
Truly then can he be painted as The Drunken Monk.

Signature: none

Date: none

Seals: none

Colophon 3: Dongcun 東村 (unidentified; Yuan/early Ming?)

4 columns, running script.

唐僧懷素，以草書名天下。唐賢善書者，亦推重之。素有《自敘》一篇，備載諸人之詞。素深喜絹書，吾家前後所得數軸，了無紙上一字。最先所得，乃《人人送酒》之詩也。老泉山人學書垂四十年，每愛此詩，時時寫之，不下數十張矣。龍眠李伯時，因是時遂作此畫，頗能狀醉僧之態，而老泉所書，自成一種風格，所為二妙圖耳。東村閑居方外堂字□¹²書。

The Tang-dynasty monk Huaisu [ca. 725–ca. 799] is famous throughout the world for his cursive calligraphy. Those who appreciated good calligraphy in the Tang also esteemed him greatly, and he composed a piece called the *Autobiographical Preface* which fully records the verses of various writers [in praise of his work].¹³ Huaisu especially enjoyed writing on silk and, from first to last, of the several scrolls acquired for my collection not a single character was written on paper. The first work [on paper] that I acquired is the [present] poem, “Everyone keeps sending

wine.” Laoquan shanren [Su Shi] practiced [Huaisu’s] calligraphy for forty years and particularly loved this poem, which he wrote out time after time using no fewer than several dozen sheets [of paper] each time. It was on such an occasion, then, that Longmian Li Boshi [Li Gonglin] created this painting. As he was able to capture the demeanor of the drunken monk quite well and Laoquan’s calligraphy constitutes a style and form all its own, [together] they indeed make a picture of two marvels. Written by Dongcun in retirement at a Buddhist temple...

Signature: 東村
Dongcun

Date: none

Seals: none

Colophon 4: Unidentified Ming dynasty collector

1 column, running script.

鑑古齋雅玩

Elegant plaything of the Studio for Examining Antiquities¹⁴

Colophon 5: Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96)

15 columns, running script.

按是图：卞永譽《書畫彙考》《送酒詩》下，綴有『老泉書懷素詩並倣其草法』十一字。又詩後有跋，署款云『東村閑居方外堂字□書』，亦不識其爲何人。今按《圖畫見聞志》載張僧繇作《醉僧圖》，懷素有詩，即此絕句，載《全唐詩》。戲鴻堂刻是帖，則云『或東坡曾書此詩，爲人誤入集中』，而卞永譽《書畫彙考》載此圖之董跋，又以爲老泉書。則其昌說已歧出矣，而是卷中董跋亦失去，又《蘇軾集》載是詩，題作《題懷素草帖》。是一詩也，或云懷素，或云東坡；一書也，或云老泉，或云東坡。鑒賞者但當論書畫之佳否，不必泥記載之糾紛，與其輕信，無若闕疑。乾隆甲辰新正再識。

In regard to this picture: In Bian Yongyu's *Shuhua huikao*, below the poem "Sending Wine," the following eleven words are attached: "Laoquan inscribed this poem by Huaisu and imitated his cursive style [of calligraphy]." ¹⁵ And following the poem is a colophon, which bears the signature, "Written by Dongcun while living in retirement at a Buddhist hall..." whose identity [along with Laoquan's] is also unknown. Now the *Tuhua jianwen zhi* records a *Picture of a Drunken Monk* by Zhang Sengyou [active ca. 500–550] that bears a poem by Huaisu, which is exactly the quatrain [written] here and is recorded [as his] in the *Quan Tang shi* [Complete Tang Poetry]. ¹⁶ When Xihongtang [Dong Qichang] cut the calligraphy [into a woodblock and reproduced it], he said: "It may be that, since Dongpo [Su Shi] had written out this poem [on some occasion], someone simply inserted it into his collected works by mistake."¹⁷ But Bian Yongyu's *Shuhua huikao* records Dong [Qichang's] colophon for this painting, where he states that Laoquan wrote it. Thus, [Dong] Qichang already held divergent theories about the work. ¹⁸ On the other hand, Dong's colophon for the scroll is lost, and the *Collected Works of Su Shi* record this poem under the title "Inscribed on [an example of] cursive script by Huaisu." It is one and the same poem, but some [sources] say it is by Huaisu, and others say it is by Dongpo [Su Shi]; it is one and the same calligraphy, but some sources say it is by Laoquan, while others say that it is by Dongpo. Connoisseurs and appraisers should just discuss whether a painting or calligraphy is beautiful or not, and ought not muck around with discrepancies among written records, for rather than give credence [to one source over another], it would be better to simply

leave the issue open. Inscribed again [by the emperor] during the first lunar month in the *jiachen* year [January 22–February 20, 1784].¹⁹

Signature: 乾隆

Qianlong

Date: 甲辰新正

New first lunar month in the *jiachen* year [January 22–February 20, 1784]

Seals: (2)

Gu xi tianzi 『古稀天子』 (square relief)

You ri zizi 『猶日孜孜』 (square intaglio)

Collector Seals: (91) – including 15 half-seals

1. Ming imperial inventory half-seal (ca. 1373–85)²⁰ – (1)

[_ _] *siyin* 『司印』 (square relief; left half) – painting, bottom right, horizontally affixed

2. Xiang Yuanbian 項元汴 (1525–1590) – (37) – including 8 half-seals²¹

Tianlaige 『天籟閣』 (rectangle relief) – frontispiece, upper right²²

Gongbao shijia 『宮保世家』 (square intaglio) – frontispiece, lower right

Xiang shi Zijing 『項氏子京』 (square intaglio) – frontispiece, lower left – (1/2)

Zisun shichang 『子孫世昌』 (square intaglio) – frontispiece, lower left

Tuimi 『退密』 (gourd relief; left half) – painting, right edge, top



[Shen you] xinshang 『[神游]心賞』 (square relief; left half) – painting, right edge, middle

[Zisun] yongbao 『[子孫]永寶』 (square intaglio; left half) – painting, right edge, bottom

Shenpin 『神品』 (rectangle relief) – painting, top right – (1/2)

Xiang Yuanbian yin 『項元汴印』 (square relief) – painting, bottom right

Molin miwan 『墨林祕玩』 (square relief) – painting, bottom right

Shenpin 『神品』 (rectangle relief) – painting, top left – (2/2)

Molin shanren 『墨林山人』 (square intaglio) – painting, top left

Xiang Zijing jia zhencang 『項子京家珍藏』 (rectangle relief) – painting, top left

Xiang Molin jianshang zhang 『項墨林鑑賞章』 (rectangle intaglio) – painting, mid left

Xulangzhai 『虛朗齋』 (square relief) – painting, bottom left

You he bu ke 『有何不可』 (square intaglio) – painting, bottom left

Zijing [fu yin] 『子京[父印]』 (square relief; right half) – painting, left edge, bottom

Jingyin [an] 『淨因[菴]』 (square intaglio; right half) – painting, left edge, bottom

[Pingsheng] zhenshang 『[平生]珍賞』 (square relief; left half) – colophon, right edge, bottom

Xiang shi Zijing 『項氏子京』 (square intaglio) – colophon, right bottom – (2/2)

Qulu 『蘧廬』 (square intaglio) – colophon, right middle

Yinju fangyan 『隱居放言』 (rectangle intaglio) – colophon, column 4, bottom

Taohuayuan li renjia 『桃花源裏人家』 (rectangle relief) – colophon, column 4–5, bottom

Molintang 『墨林堂』 (square intaglio) – colophon, column 15, bottom

Xiangyan jushi 『香巖居士』 (rectangle intaglio) – colophon, column 17, bottom

Zijing zhenmi 『子京珍祕』 (rectangle relief) – colophon, column 17, bottom

Shiwai fabao 『世外法寶』 (rectangle intaglio) – colophon, left of main text

Zhucha tingzhang 『煮茶亭長』 (rectangle intaglio) – colophon, left of main text

Molin Xiang jizi zhang 『墨林項季子章』 (horizontal intaglio) – colophon, left of main text

Zuili Xiang shi shijia baowan 『樵李項氏士家寶玩』 (rectangle relief) – colophon, lower left



- Xiang Yuanbian yin* 『項元汴印』 (square intaglio) – colophon, lower left
- Yuanyang huzhang* 『鴛鴦湖長』 (rectangle intaglio) – colophon, lower left
- Lingyan jingshe* 『稜巖精舍』 (rectangle intaglio) – colophon, lower left
- Xiang Molin jianshang fashu minghua* 『項墨林鑑賞法書名畫』 (rectangle intaglio)
– colophon, lower left
- Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真跡』 (rectangle intaglio)
– colophon, left edge, bottom
- Ji'ao* 『寄敖』 (gourd relief; right half) – colophon, 2nd paper join, top
- Tianchou [gengnou]* 『田疇[耕耨]』 (square intaglio; right half) – colophon,
2nd paper join, bottom

3. Zhang Liu 張鏐 (active mid-17th century)²³ – (2)

- Zhang Liu* 『張鏐』 (square intaglio) – painting, lower left
- Hanshang Zhang Liu Huangmei baiguan* 『邗上張鏐黃美拜觀』 (rectangle relief)
– colophon, lower left

4. Liang Qingbiao 梁清標 (1620–1691) – (4)

- [Tang]cun* 『[棠]邨』 (double-square relief; left half) – painting, right edge, middle²⁴
- Jiaolin Liangshi shuhua zhi yin* 『蕉林梁氏書畫之印』 (square relief) – painting, lower left
- [Cang]yanzi* 『[蒼]巖子』 (circle relief; left half) – colophon, right edge, middle
- Jiaolin miwan* 『蕉林秘玩』 (square relief) – colophon, left of inscription, bottom

5. Liang Yong 梁雝 (unidentified) – (1)

- Liang Yong* 『梁雝』 (square relief) – colophon, lower left

6. An Qi 安岐 (1683–after 1742) – (6)²⁵

- Yizhou zhencang* 『儀周珍藏』 (rectangle relief) – painting, top right
An Qi zhi yin 『安岐之印』 (square intaglio) – mounting silk 3, middle
Chaoxian ren 『朝鮮人』 (rectangle intaglio) – mounting silk 3, middle
An shi Yizhou shuhua zhi zhang 『安氏儀周書畫之章』 (rectangle intaglio) – colophon,
lower left
Xinshang 『心賞』 (gourd relief) – colophon, paper join 3, top
An Yizhou jiazhencang 『安儀周家珍藏』 (rectangle relief) – colophon, paper join 3, bottom

7. Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96) – (26)

- Yu shang* 『御賞』 (rectangle relief) – mounting silk 1/frontispiece join, top – (2/6)
Jigu youwen zhi xi 『稽古右文之璽』 (square intaglio) – mounting silk 1/frontispiece join,
bottom – (1/5)
Yu shang 『御賞』 (rectangle relief) – frontispiece/mounting silk 2 join, top – (3/6)
Neifu shuhua zhi bao 『內府書畫之寶』 (square intaglio) – frontispiece/mounting silk 2 join,
bottom – (1/2)
Shiqu baoji 『石渠寶笈』 (square relief) – mounting silk 2/painting join, top
Jigu youwen zhi xi 『稽古右文之璽』 (square intaglio) – mounting silk 2/painting join, middle –
(2/5)
Qianlong jianshang 『乾隆鑑賞』 (circle intaglio) – mounting silk 2/painting join, middle
Leshoutang jiancang bao 『樂壽堂鑑藏寶』 (rectangle intaglio) – mounting silk 2/painting join,
bottom
Shiqu dingjian 『石渠定鑑』 (circle relief) – painting, middle, below inscription



- Baoji chongbian* 『寶笈重編』 (square intaglio) – painting, middle, below inscription
- Gu xi tianzi* 『古希天子』 (circle relief) – painting, top center
- Qianlong yulan zhi bao* 『乾隆御覽之寶』 (oval relief) – painting, right of tree
- Shou* 『壽』 (rectangle intaglio) – painting, right of tree
- Ningshougong xu ru shiqu baoji* 『寧壽宮續入石渠寶笈』 (square relief) – painting, right of tree
- Sanxitang jingjian xi* 『三希堂精鑑璽』 (rectangle relief) – painting, left of tree
- Yi zisun* 『宜子孫』 (square intaglio) – painting, left of tree
- Yu shang* 『御賞』 (rectangle relief) – painting/mounting silk 3 join, top – (4/6)
- Wufuwudaitang gu xi tianzi bao* 『五福五代堂古稀天子寶』 (square relief) – mounting silk 3,
middle, top
- Bazheng maonian zhi bao* 『八徵耄念之寶』 (square relief) – mounting silk 3, middle
- Jigu youwen zhi xi* 『稽古右文之璽』 (square intaglio) – mounting silk 3/colophon join, middle –
(3/5)
- Yu shang* 『御賞』 (rectangle relief) – colophon, paper join 1, top – (5/6)
- Jigu youwen zhi xi* 『稽古右文之璽』 (square intaglio) – colophon, paper join 1, bottom – (4/5)
- Taishang huangdi zhi bao* 『太上皇帝之寶』 (square relief) – colophon paper 2, middle, top
- Yu shang* 『御賞』 (rectangle relief) – colophon, paper join 2, top – (6/6)
- Jigu youwen zhi xi* 『稽古右文之璽』 (square intaglio) – colophon, paper join 2, bottom – (5/5)
- Neifu shuhua zhi bao* 『內府書畫之寶』 (square intaglio) – colophon, paper join 3, middle – (2/2)

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

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

9. Pang Yuanji 龐元濟 (1865–1949) – (1)

Xuzhai shending mingji 『虛齋審定名蹟』 (square relief) – mounting silk 3, bottom

10. Unidentified – (12) including 6 half-seals

[_ _] (square relief; right half) – painting, left edge, middle

Shoulong siyin 『壽隆私印』 (square intaglio) – painting, left edge, middle²⁶

Dongxing tushu 『董姓圖書』 (rectangle relief) – painting, left edge, middle

[_ _ _ _] (rectangle intaglio; left half) – colophon paper 1, right edge, upper middle

[_ _ _ _] (rectangle relief; left half) – colophon paper 1, right edge, top

[_ _ _ _] (rectangle relief?; left half) – colophon paper 1, right edge, bottom

[_ _ _ _] (rectangle intaglio) – colophon, paper join 1, top

Qianshi jiacang 『騫氏家藏』 (square relief) – colophon paper 2, left middle

Zhongmin zhi yi 『忠敏之裔』 (square intaglio) – colophon paper 2, left edge, middle²⁷

Shucheng tushu 『叔成圖書』 (square relief) – colophon paper 2, left edge, middle

Zizi sunsun 『子子孫孫』 (square intaglio) – colophon paper 2, left edge, middle

Fu ji zi sun 『父己子孫』 (square relief) – colophon paper 2, left edge, middle

SUPPLEMENTAL TEXT

Lost colophon: Dong Qichang 董其昌 (1555–1636)

According to four Ming-Qing catalogues, the following colophon was originally attached to this scroll; dimensions, date, and seals unrecorded²⁸

余嘗見李龍眠《山莊圖》，用墨妍秀，設色精工，真入摩詰之室。若其畫人物、佛像，如以燈取影，逆來順往，若游絲迴環無跡。雖吳道子、顧虎頭不能過於此卷。可見此卷因老泉先有《醉僧詩》，伯時乃爲補圖。正所謂合之雙美也。董其昌觀於惠山舟次

I once saw the painting *Mountain Villa* by Li Gonglin [ca. 1049–1106].²⁹ His use of ink was beautiful and elegant, and his application of color skillful and refined. He had truly entered the inner sanctum of Mojie [Wang Wei, 701–762].³⁰ As for his figure painting and Buddhist images, it was as if he used a lantern to take their shadows, coming forward or moving away, the way that gossamer goes whirling around without a trace. Even a Wu Daozi [active ca. 710–760] or Gu Hutou [Gu Kaizhi, ca. 344–ca. 406] could not surpass this scroll.³¹ For this scroll, it is clear that Laoquan [Su Shi] had previously written out the “Poem on the Drunken Monk” and that Boshi [Li Gonglin] made the painting to complement it. They are exactly what is called a joined pair of beauties. Viewed by Dong Qichang at the Huishan marina.³²

Traditional Chinese catalogues:

Yu Fengqing 郁逢慶 (active early 17th century). *Yushi shuhua tiba ji* 郁氏書畫題跋記. Postscript 1634. Shanghai: Shenzhou guoguangshe, 1911. 4:21a–b.

Wang Keyu 汪砢玉 (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. 2:16b–17a.

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, 12:29b–30a.

An Qi 安岐 (1683–after 1744). *Moyuan huiguan* 墨緣彙觀. Preface 1742. 6 vols. Beijing: Hanwenzhai 翰文齋, 1914. Vol. 4. *Juan, Bei Song* 卷, 北宋, 1:7a–8a.

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. 5, 2695–97.

Pang Yuanji 龐元濟 (1864–1949), comp. *Xuzhai minghua lu* 虛齋名畫錄. Shanghai: Privately published, 1909. Separate pagination, 1:1a–4b.

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Ferguson, John C. (1866–1945). *Chinese Painting*. Chicago: University of Chicago Press, 1927. Pp. 112–13.

Zhongguo minghua 中國名畫. Shanghai: Youzheng shuju, 1927. Vol. 20, plate 1 (painting).

Freer Gallery of Art. *Eugene and Agnes E. Meyer Memorial Exhibition*. Washington, DC: Freer Gallery of Art, Smithsonian Institution, 1971. Pp. 72–73.

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: Chūōkōron-sha, 1981. Vol. 1, 108 and 145–46 (no. 88).

Schlombs, Adele. *Huai-su and the Beginnings of Wild-cursive Script in Chinese Calligraphy*. Munchener Ostasiatische Studien, Band 75. Stuttgart: Franz Steiner Verlag, 1998. Pp. 102–03, note 36, and 232 (plate 33).

Toda Teisuke 戶田禎佑 and Ogawa Hiromitsu 小川裕充, eds. *Chūgoku kaiga sōgō zuroku: zokuhen* 中國繪畫總合圖錄：續編 (Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series). 4 vols. Tokyo: University of Tokyo, 1998–2001. Vol. 1, 126–27 (A21–358).

Notes

¹ Pang Yuanji 龐元濟 (1864–1949) applied one collector seal on the third mounting silk, and published a detailed description of the scroll in his collection catalogue: Pang Yuanji, comp. *Xuzhai minghua lu* 虛齋名畫錄 (Shanghai: Privately published, 1909), separate pagination, 1:1a–4b. The calligrapher He Weipu 何維樸 (1842–1922) also wrote label slips for other works owned and marketed by Pang; for example, F1933.8 and F1933.9 in the Freer collection.

Arthur Waley discusses this painting briefly in *An Introduction to the Study of Chinese Painting* (New York: Charles Scribner's Sons, 1923), 199–200, where he notes that “this picture passed through the hands of the New York dealer Mr. Lu, who in 1916 presented a photograph of it to the British Museum.” This Mr. Lu may have been C.T. Loo (Lu Qinzhai 盧芹齋, 1880–1957), who was probably acting on behalf of the current owner Pang Yuanji. Pang had already published the scroll in his collection catalogue, as noted above, and he also had a new outside

label slip prepared for the scroll and may have had it remounted on new backing paper as well. By 1923, the painting was recorded as being in the Meyer collection; see Agnes E. Meyer (1887–1970), *Chinese Painting: As Reflected in the Thought and Art of Li Lung-mien, 1070–1106* (New York: Duffield & Co., 1923), 365, no. 61; and John C. Ferguson (1866–1945), *Chinese Painting* (Chicago: University of Chicago Press, 1927), 112–13, who notes that the Meyers had purchased the scroll from Pang Yuanji. Judging from this, the scroll was acquired by the Meyers sometime after 1916 and before 1923.

When this handscroll first entered the collection of the Freer Gallery of Art in 1968, it was deemed to be a recent forgery (19th or 20th century), see: Freer file folder, entry 2 (T. Lawton, 1968), and entry 3 (T. Lawton and H.C. Lovell, 1971), which was published in Freer Gallery of Art, *Eugene and Agnes E. Meyer Memorial Exhibition: Freer Gallery of Art* (Washington, DC: Smithsonian Institution, 1971), 72–73 (no. 30). However, in 1981, Fu Shen published his opinion that both the painting and the section of the first colophon written in wild-cursive script (Colophon 1) are faithful Southern Song dynasty copies of original works by Li Gonglin 李公麟 (ca. 1049–1106) and Su Shi 蘇軾 (1037–1101), respectively. See Nakata Yūjirō 中田勇次郎 and Fu Shen 傅申, eds., *Ōbei shuzō: Chūgoku hōsho meisekishū* 歐米收藏: 中國法書名蹟集, 4 vols. (Tokyo: Chūōkōron-sha, 1981), vol. 1, 145–46.

² The Qianlong emperor contributed seven written texts to the current scroll, accompanied by sixteen (16) personal seals: inside label slip (2); frontispiece (4); colophon 1 on sutra paper (2); three poems inscribed on the painting (6); and colophon 6 (2). In addition, twenty-six Qianlong collection seals appear along the full length of the scroll: the frontispiece (4), painting (13), silk mounting (2), and attached colophon papers (7). In total, therefore the scroll bears forty-two (42) seals of the Qianlong emperor.

³ The text of the emperor's frontispiece is derived from a colophon by Dong Qichang 董其昌 (1555–1636) that was once attached to this scroll, but had gone missing by Qianlong's time and

was known only through catalogue records. For the full Chinese text of Dong's colophon and an English translation, see Supplemental Text: Lost Colophon.

⁴ (note forthcoming)

⁵ (note forthcoming)

⁶ The earliest catalogue that lists a painting by Li Gonglin with the title *Drunken Monk* is the Northern Song imperial catalogue, *Xuanhe huapu* 宣和畫譜 (preface 1120); see Yang Jialuo 楊家駱, ed., *Yishu congbian* 藝術叢編 (Taipei: Shijie shuju, 1962), vol. 9, no. 65, 7:206. Other sources record that contemporaries of Li Gonglin wrote poems for such a painting, including: Su Shi 蘇軾 (1037–1101), “Zuisengtu song” 醉僧圖頌, in *Dongpo xuji* 東坡續集 10:3b, in *Su Dongpo quanji* 蘇東坡全集, vol. 45 (reprint of a Song dynasty woodblock edition belonging to Duanfang 端方 [1861–1911], privately published, 1908–9); Juefan Huihong 覺範惠洪 (1071–1128), “Zuiseng zan” 醉僧贊, in *Shimen wenzi chan* 石門文字禪, 19:7-a–b, in *WSKQS*; and Mao Pang 毛滂 (mid-11th–early 12th century), “Ba Li Boshi Zuiseng tu” 跋李伯時《醉僧圖》, in *Dongtang ji* 東堂集, 4:21b–22a, in *WSKQS*. Since only the last of these poems describes a painting clearly similar to the Freer scroll, it is possible that Li Gonglin may have created other compositions or variants with the same title.

⁷ For the text of this poem, see: Qianlong, *Yuzhi shi chuji* 御製詩初集, 37:4b–5a, 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. 1, 883. Its position in this chronologically-arranged anthology corresponds to the first lunar-month of the *dingmao* year (1747), rather than the second lunar-month as indicated on the scroll. This discrepancy may reflect a lag between the date of composition and the act of inscription.



⁸ For the text of this poem, see also Qianlong, *Yuzhi shi wuji* 御製詩五集, 23:8b–9b, 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. 8, 601–02. Its position in this chronologically-arranged anthology corresponds to the end of the third, or beginning of the fourth, lunar-month in the *bingwu* year (April-May, 1786). Appended to the quatrain in this anthology is the text of the emperor’s long prose colophon, which appears in the scroll on the second sheet of the colophon papers, where it is dated two years earlier in the first lunar-month of the *jiachen* year (January 22-February 20, 1784); see note 18, below.

⁹ For the text of this poem, see also Qianlong, *Yuzhi shi erji* 御製詩二集, 73:9b, 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. 3, 554. Its position in this chronologically-arranged anthology corresponds roughly to the third lunar-month, or late spring, of the *dingchou* year (1747).

¹⁰ Written in wild-cursive script (*kuangcao* 狂草), the unsigned text of a four-line poem appears at the beginning of the colophon paper. The text of the poem is most often attributed to the Tang dynasty Buddhist monk, Huaisu 懷素 (ca. 725–ca. 799; see note x below), who was also famous for his calligraphy in wild-cursive script. Following the poem in the three earliest catalogues that record the Freer scroll is a notation, which reads: 「老泉書懷素詩並倣其草法」 (Laoquan [Su Shi] wrote this poem by Huaisu and imitated his style of cursive calligraphy). This attribution of the calligraphy to Su Shi 蘇軾 (1037–1101) was probably based on statements in the prose text of the colophon that follows the poem on the scroll, rather than from any intrinsic quality, external tradition, or formal analysis of the calligraphy itself. See Yu Fengqing, *Yushi shuhua tiba ji*, 4:21a; Wang Keyu, *Shanhuwang hualu*, 2:16b; and Bian Yongyu, *Shigutang shuhua huikao*, 12:29b.

Most extant examples of Su Shi’s calligraphy were written in standard script or running script. A small number of works survive in cursive script, but apparently only one authentic work

in wild-cursive script still survives; see *Meihua shi tie* 梅花詩帖 (rubbing of a manuscript recording a poem on plum blossoms), in Liu Zhengcheng 劉正成 et al., comps., *Zhongguo shufa quanji*, 33–34 — *Song, Liao, Jin: Su Shi (yi, er)* 中國書法全集 33–34 — 宋遼金: 蘇軾 (一, 二), (Beijing: Rongbaozhai, 1991), vol. 33, 128–29 (photos), and vol. 34, 455–56 (discussion). On Su Shi's calligraphy, also see: *Shoron* 書論 20 (1982), special issue.

¹¹ This poem is attributed in various sources to at least three different authors. The most common attribution is to the Tang dynasty monk-calligrapher Huaisu 懷素 (ca. 735–800?), but it is also attributed to another Tang dynasty monk, named Fazhao 法照 (died 772), and to the Song dynasty poet, scholar, and artist, Su Shi 蘇軾 (1037–1101).

Most importantly, the poem is assigned to Huaisu in a text by Guo Ruoxu 郭若虛 (active mid-11th century), a contemporary of Su Shi. In this text, the poem is directly linked to the theme of a *Drunken Monk* painting by Zhang Sengyou 張僧繇 (active ca. 500–550). The text reads: (張)僧繇曾作《醉僧圖》，傳於世。長沙僧懷素有詩云：「人人送酒不曾沽，終日松間繫一壺，草聖欲成狂便發，真堪畫入醉僧圖。」 ([Zhang] Sengyou painted the *Picture of a Drunken Monk*, which was passed down through the ages, and Huaisu, a monk from Changsha, composed a poem [for it], which says: Everyone keeps sending wine, he never has to buy, / All day long among the pines, there always hangs a jug. / Frenzy strikes the Cursive Sage as he's about to write, / Truly then can he be painted as The Drunken Monk..” Note: line 2, reads *xi* 繫, to attach, instead of *gua* 掛, to hang or suspend., as on the Freer scroll). See: Guo Ruoxu 郭若虛 (active mid-11th century), *Tuhua jianwen zhi* 圖畫見聞志, in Yang Jialuo 楊家駱, ed., *Yishu congbian* 藝術叢編, vol. 10 (Taipei: Shijie shuju, 1967), separate pagination, 5:192–93; and translation in Alexander Coburn Soper, *Kuo Jo-hsü's Experiences in Painting* (Washington, DC: American Council of Learned Societies, 1951), 75.

¹² This graph is very problematic, and it is unclear if it should be read as two separate characters (*jinwen* 今文), or a single character combining the two (with unknown meaning and pronunciation). The compound *jinwen* means “modern writing,” thus the full four-character phrase of which it is a part 「字今文書」 can be read as “characters written in modern writing”, or simply “written in modern calligraphy.” On the other hand, judging from its position, the phrase could also be a part of the writer’s signature, meaning “written by (Dongcun), courtesy name Jinwen,” though Jinwen is unknown as a proper name.

¹³ A Southern Song copy of Huaisu’s “Autobiographical Preface” (composed in 777) is in the collection of the National Palace Museum, Taipei. The text quotes poems and comments by nine admirers of Huaisu’s work. See Nakata Yūjirō 中田勇次郎 (1905–1998), *Shodō geijutsu 5: Ri Yō, Chō Kyoku, Kaiso, Yō Gyōshiki* 書道藝術 5：李邕、張旭、懷素、楊凝式 (Li Yong, Zhang Xu, Huaisu, Yang Ningshi) (Tokyo: Chūōkōronsha, 1976), 200–02 (discussion), and plates 83–111.

¹⁴ (note forthcoming)

¹⁵ See Bian Yongyu 卞永譽 (1645–1712), comp., *Shigutang shuhua huikao* 式古堂書畫彙考 (1680–82) (Wuxing: Jiangu shushe, 1921), *hua* 畫, 12:29b–30a. The same eleven-character notation also appears in two earlier catalogues that record the painting: Yu Fengqing 郁逢慶 (active early 17th century), *Yushi shuhua tiba ji* 郁氏書畫題跋記 (postscript 1634) (Shanghai: Shenzhou guoguangshe, 1911), 4:21a–b; and Wang Keyu 汪珂玉 (1587–after 1643), *Shanhuwang hualu* 珊瑚網畫錄 (preface 1643), in Zhang Junheng 張鈞衡 (*juren* 1894), comp., *Shiyuan congshu* 適園叢書, collection eight (China: Privately published, 1916), 2:16b–17a.



¹⁶ On the painting by Zhang Sengyou with a poem by Huaisu, see Note 7, above. For the same poem attributed to Huaisu, see Peng Dingqiu 彭定求 (1645–1719) et al., comps., *Quan Tang shi* 全唐詩 (Complete Tang Poetry), 25 vols. (Beijing: Zhonghua shuju, 1985), vol. 23, 808:9122.

¹⁷ In chapter seven of his *Xihongtang fashu* 戲鴻堂法書 (Model calligraphy from the Hall of the Playing Goose, published 1603), Dong Qichang 董其昌 (1555–1636)—who also inscribed a now-lost colophon on the Freer scroll (see Supplemental Text)—reprinted the “Everyone Keeps Sending Wine” poem from this scroll under the name of Huaisu, and appended the following comment: 「此詩載《東坡集》，然《宣和譜》有懷素《醉僧圖詩》。或東坡曾書此詩，遂爲人誤入集中耳。」 (This poem is recorded in *The Collected Works of Dongpo* [Su Shi]; however, the *Record of [calligraphy] in the Xuanhe Era* [1120] lists a “Poem on the *Painting of the Drunken Monk*” by Huaisu. It may be that, since Dongpo had written out this poem [on some occasion], someone simply inserted it into his collected works by mistake). On the attribution of this calligraphy to Huaisu, see Adele Schlombs. *Huai-su and the Beginnings of Wild-cursive Script in Chinese Calligraphy*. Munchener Ostasiatische Studien, Band 75. Stuttgart: Franz Steiner Verlag, 1998. Pp. 102–03, note 36, and 232 (plate 33).

¹⁸ The emperor was apparently unaware that Laoquan was an alternative name for Su Shi, and therefore Dong Qichang’s statements about the writer of the colophon do not contradict. For the text of Dong’s colophon, see Supplemental Text: Lost Colophon.

¹⁹ According to the signature, this prose colophon was written on the scroll during the first lunar-month in the *jiachen* year (January 22–February 20, 1784). However, in the fifth collection of the chronologically-arranged anthology of the Qianlong emperor’s poetry, the text is attached without date to the second poem the emperor inscribed on the painting (see Inscription 2 and note 8, above), which was written two years later toward the end of the third, or beginning of the fourth, lunar-month in the *bingwu* year (April–May, 1786). Judging from this, the compilers of

the imperial anthology may have simply appended the earlier and otherwise unrecorded colophon to a relevant later poem. In place of the emperor's date and signature, the last line in the published anthology version reads: 因再題是圖並識 (Therefore, We inscribed this painting again and made a record). See Qianlong, *Yuzhi shi wuji* 御製詩五集, 23:8b–9b, 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. 8, 601–02.

²⁰ This half-seal is an impression of the left side of an official Ming dynasty seal that was used by the *dianli jichasi* 典禮紀察司 (bureau supervising palace services) for a short period of time during the early 1380s. Another impression of the *siyin* half-seal appears on a Southern Song painting in the Freer collection: see F1916.526, which appears elsewhere in this website. For discussion of the *siyin* 『司印』 half-seal and its period of use, see: Zhuang Shen 莊申, “Gugong shuhua suojian Mingdai banguanyin kao” 故宮書畫所見明代半官印考, in Zhuang Shen, *Zhongguo huashi yanjiu xuji* 中國畫史研究續集 (Taipei: Zhengzhong shuju, 1972), 1–46; Liu Jiu'an 劉九庵, “Zhu Tan mu chutu huajuan de jige wenti” 朱檀墓出土畫卷的幾個問題, in *Wenwu* 文物 195 (August 1972): 64–66; and Suzuki Kei 鈴木敬, “Kenkyū yoroku: Shi'in sankō” 研究余錄：司印散考, in *Kokka* 國華 1117 (October 1988): 27–29.

²¹ Five half-seals of Xiang Yuanbian 項元汴 (1525–1590) appear along the right and left edges of the painting, and three half-seals on the right and left edges of the colophon section. A number of Xiang's full seals also appear along all four of these edges. It is likely, therefore, that Xiang remounted the scroll some time after applying the first set of seals, which were cut in half during the process (the missing halves being discarded along with the previous mounting silk). He then applied a new set of seals to confirm his ownership of the scroll.

²² Xiang Yuanbian died some 157 years before the Qianlong emperor inscribed the frontispiece of this scroll in 1747. Xiang must have selected and mounted the paper for the frontispiece, but left it blank except for his four collector seals.

²³ Originally a mounter of paintings and calligraphy from Yangzhou in the Yangzi delta, Zhang Liu 張鏐 (active mid-17th century) became an art dealer, who both supplied and mounted numerous works for the northern collector Liang Qingbiao, three of whose seals also appear on this scroll. Zhang's and Liang's seals also appear together on the handscroll F1961.34, which appears elsewhere in the website.

²⁴ The presence of a Liang Qingbiao half-seals on the right edges of both the painting and colophon paper indicates that both were remounted after his ownership.

²⁵ Judging from the location of seals belonging to An Qi 安岐 (1683–after 1744) on the mounting silk and last paper join, he would seem to be the owner who furnished the three sections of identical champagne-colored mounting silk with the phoenix-and-clouds motif and to have supervised a remounting of the scroll, perhaps adding the backing paper that is visible at the left end of the colophon section. If so, then perhaps this remounting was made necessary by the removal of the colophon by Dong Qichang (see Supplemental Text: Lost colophon), which is recorded as part of the scroll in earlier catalogues, but missing from An's account of it and all subsequent records; see An Qi, *Moyuan huiguan* 墨緣彙觀 (preface 1742), 6 vols. (Beijing: Hanwenzhai, 1914), vol. 4, *juan*, *Bei Song* 卷, 北宋, 1:7a–8a. Oddly, however, the six seals on the scroll belonging to An Qi are not recorded in the imperial catalogue, see 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), 8 vols. (Taipei: National Palace Museum, 1971), vol. 5, 2697. As the pattern and weave of three sections of mounting silk closely resemble mountings used by the Qing imperial court, closer study of both seals and silks is required.

²⁶ Judging from their placement, this and the following seal may have belonged to the same unidentified Ming/Qing collector.

²⁷ Judging from their placement, this and the following seal—as well as the two other seals in this location—may have belonged to the same unidentified Ming/Qing collector.

²⁸ The text of Dong Qichang's colophon is recorded in the following four late-Ming and early-Qing sources: 1. Yu Fengqing 郁逢慶 (late 16th–early 17th century), comp., *Yushi shuhua tiba ji* 郁氏書畫題跋記 (postscript 1634), 4:21a–b; 2. Wang Keyu 汪軻玉 (1587–after 1643), comp., *Shanhuwang hualu* 珊瑚網畫錄 (preface 1643), 2:16b–17a; 3. Bian Yongyu 卞永譽 (1645–1712), comp., *Shigutang shuhua huikao* 式古堂書畫彙考 (1680–82), 12:29b–30a; and 4. Sun Yueban 孫岳頒 (1639–1708), Wang Yuanqi 王原祁 (1642–1715) et al., comps., *Peiwenzhai shuhua pu* 佩文齋書畫譜 (1708), 83:16b–17a, quoting *Lidai mingren huaba (er)* 歷代名人畫跋(二). This last source claims to have taken the text from Dong Qichang's collected literary works, *Rongtai ji* 容臺集, however it is not recorded in any available edition.

²⁹ On Li Gonglin's *Mountain Villa*, see Robert E. Harrist, *Painting and Private Life in Eleventh-Century China: Mountain Villa by Li Gonglin* (Princeton: Princeton University Press, 1998).

³⁰ Wang Wei 王維 (701–762) was a renowned landscape painter and poet of the Tang dynasty. As a painter, his most famous work was a long handscroll depicting the various residences and pavilions of his mountain retreat located along the Wang River 輞川 in the foothills of Qinling Range south of the Tang capital at Chang'an 長安 (modern Xi'an 西安, Shaanxi Province). That painting served as a model and inspiration for Li Gonglin's *Mountain Villa* scroll.



³¹ Wu Daozi 吳道子 (active ca. 710–760) and Gu Kaizhi 顧愷之 (ca. 344–ca. 406) were famous figure painters of the Tang dynasty (618–907) and Eastern Jin dynasty (317–420), respectively.

³² Huishan 惠山 is located in the suburbs of Wuxi 無錫, Jiangsu Province.