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Artist: Xia Gui 夏珪 (active ca. 1195–1230)
Title: *Autumn Moon on Dongting Lake*
《洞庭秋月圖》
Dongting qiuyue tu
Dynasty/Date: Southern Song, early 13th century
Format: Hanging scroll mounted on panel
Medium: Ink on silk
Dimensions: 189.6 x 108.9 cm (74-5/8 x 42-7/8 in)
Credit line: Gift of Charles Lang Freer
Accession no.: F1919.126
Provenance: Seaouke Yue (You Xiaoqi 游篠溪), Shanghai

Outside label: (1) - Zhao Zhichen 趙之琛 (1781–1852)¹

Eight characters, clerical script; plus nine characters, standard script

夏禹玉《洞庭秋月圖》。月輪山館藏，次閑書籤。

Autumn Moon on Dongting Lake, by Xia Yuyu [Xia Gui]. In the collection of Yuelun shangguan [unidentified], label slip written by Cixian [Zhao Zhichen].

Signature: 次閑
Cixian

Seal: (1)
Zhao duwei 『趙都尉』 (square intaglio)



Painting:

Artist Signature: on trunk of left tree

Three characters, standard script

臣夏珪

Your subject, Xia Gui

Other inscriptions: (1) – Anonymous.² Text consists of a title and eight-line poem by the Buddhist (Chan) monk, Huihong Juefan 惠洪覺范 (1071–1128), one of a set of eight poems on the theme *Eight Views of the Xiao-Xiang* 《瀟湘八景圖》.³

Ink on silk. Top of painting

9 columns, standard script

洞庭秋月

橘香浦浦青黃出，維舟日暮柴荆側，涌波好月如佳人，爭誇似弄嬋娟色。
夜深河漢正無雲，風高掠水白紛紛，五更何處吹畫角，披衣起看低金盆。

Autumn Moon on Dongting Lake

Oranges fragrant, from every shore green and yellow emerge,

I moor my boat at dusk beside a shack of sticks and thorns.

Mid surging waves, the lovely moon is like a winsome maid,

Who playfully seems to vaunt her graceful feminine charms.

In the deep of night when no clouds obscure the Milky Way,

Lofty winds then skim the surface, ruffling its whiteness.

Five o'clock and, somewhere off, a painted horn is blowing,

When I am dressed and go to look, the golden bowl has sunk.

Signature: none

Date: none

Seals: (1) – Song imperial seal – (fake?)

Coiling-dragon seal (round relief) – left of inscription

Collector seals: (11)

1. Song and Yuan imperial seals – (3)

a. Emperor Gaozong of the Southern Song 南宋高宗 (reigned 1127–62) – (1) – fake

Ji[xia] qing[wan] 『機[暇]清[玩]』 (square relief; partial) – painting, lower left

b. Emperor Wenzong of the Yuan dynasty 元文宗 (reigned 1328–29; 1329–32) – (1) – fake

Tianli zhi bao 『天曆之寶』 (square relief)⁴ – on top of inscription

c. Unidentified imperial (?)

Coiling dragon (circle relief) – left of inscription

2. Xiang Yuanbian 項元汴 (1525–1590) – (5)



Tianlaige 『天籟閣』 (rectangle relief) – lower left

Xiang Molin fu miji zhi yin 『項墨林父祕笈之印』 (rectangle relief) – left

Xiang Yuanbian yin 『項元汴印』 (square relief) – lower right

Xiang [Zijing jiazhencang] 『項[子京珍藏]』 (rectangle relief) – lower right, effaced

Xiang Mo[lin] jianshang [zhang] 『項墨[林]鑒賞[章]』 (square intaglio) – lower right, part missing

3. Shen Fei 沈斐 (1485–1554) – (2)

Beishan caotang 『北山草堂』 (square intaglio) – middle left

Linhu Shen shi shijia 『麟湖沈氏世家』 (rectangle relief) – middle left

4. Unidentified – (1)

Illegible remnants, lower right

Traditional Chinese sources and catalogues:

Li Rihua 李日華 (1565–1635). *Weishuixuan riji* 味水軒日記. Wuxing: Liu shi Jiayetang 劉氏嘉業堂, 1923. 2:68a.

Wu Qizhen 吳其真 (active mid- to late 17th century). *Shuhuaqi* 書畫記. 2 vols. Shanghai: Shanghai renmin meishu chubanshe, 1963. Vol. 2, 4:389.

Li E 厲鶚 (1692–1752). *Nansongyuan hualu* 南宋院畫錄 (1721). 6:10b. In *WSKQS*.

Selected Bibliography:

Suzuki Kei 鈴木敬 (1920–2007). *Ri Tō, Ba En, Ka Kei* 李唐、馬遠、夏珪 (Li Tang, Ma Yuan, Xia Gui). In *Suiboku bijutsu taikai* 水墨美術大系. Vol. 2. Tokyo: Kodansha, 1974. P. 140 (plate 114) and 172.

Barnhart, Richard M. “Shining Rivers: *Eight Views of the Hsiao and Hsiang* in Sung Painting.” In *International Colloquium on Chinese Art History, 1991, Proceedings: Painting and Calligraphy, Part 1*. Taipei: National Palace Museum, 1991. Pp. 50 and 78, fig. 12.

Fu Xinian 傅熹年. “Fang Mei suojian Zhongguo gudai minghua zhaji” 訪美所見中國古代名畫札記. In *Wenwu* 文物 445 (1993.6): 91–93. Reprint in Fu Xinian, *Shuhua jianding ji* 書畫鑒定技集. Zhengzhou: Henan meishu chubanshe, 1999. Pp. 84–87, figs. 38–41.

Zhao Qibin 趙啟斌. “Zhongguo huihuashi shangde Xiao-Xiang tu (shang)” 中國繪畫史上的《瀟湘圖》(上). In *Rongbaozhai* 榮寶齋 25 (2003.11): 44–63, esp. 59 and 63.

Zhejiang daxue Zhongguo gudai shuhua yanjiu zhongxin 浙江大學中國古代書畫研究中心, eds. *Song hua quanji: di liu juan, di liu ce* 宋畫全集: 第六卷, 第六冊. Hangzhou: Zhejiang daxue chubanshe, 2008. Pp. 38–41 and 257 (no. 9).

Chu Qingli 褚慶立. “Nan Song Xia Gui shanshuihua de chengjiu ji yingxiang” 南宋夏圭山水畫的成就及影響. In *Rongbaozhai* 榮寶齋 57 (2009.3): 5–21, esp. 7.

Notes

¹ Zhao Zhichen 趙之琛 (1781–1852), *zi* Cixian 次閑, was a native of Qiantang 錢唐 (modern Hangzhou, Zhejiang Province). He was highly regarded for his calligraphy and painting, and as a seal carver was included among the Eight Masters of Xiling (*Xiling bajia* 西泠八家). For a brief English-language discussion of his life and calligraphy, see entry by Stephen D. Allee in: *Brushing the Past: Later Chinese Calligraphy from the Gift of Robert H. Ellsworth* (Washington, D.C.: Freer Gallery of Art, Smithsonian Institution, 2000), 82–85.

² The calligraphy is variously attributed to Emperor Gaozong 南宋高宗 (reigned 1127–62) or Emperor Lizong of the Southern Song dynasty 南宋理宗 (reigned 1224–64); or to Emperor Wenzong of the Yuan dynasty 元文宗 (reigned 1328–29; 1329–32). None of these attributions is correct.

³ This poem is one of eight composed by the Buddhist (Chan) monk, Huihong Juefan 惠洪覺范 (1071–1128), for a famous group of paintings by the Northern Song dynasty artist Song Di 宋迪 (ca. 1015–1080), titled *Xiao Xiang bajing* 瀟湘八景圖 (Eight Views of the Xiao-Xiang). See Huihong Juefan, *Shimen wenzi chan* 石門文字禪, 8:7a, in *WSKQS*.

Huihong's eight-line poems (each with two rhymes), and a similar group of quatrains he composed to the same titles, were the first in what became a popular tradition of composing verses on the Xiao-Xiang theme. On the theme of the *Eight Views of Xiao-Xiang* in Chinese painting, see: Shimada Shujiro 島田修二郎 (1907–1994), “Sō Teki to Shōshō hakkei” 宋迪と瀟湘八景, in *Nanga kansho* 南畫鑑賞 10.4 (April 1941): 6–13, reprint in Shimada Shujiro, *Chūgoku kaigashi kenkyū* 中國繪畫史研究 (Tokyo: Chūōkōron Bijutsu Shuppan, 1993), 45–61; Alfreda Murck, “Eight Views of the Hsiao and Hsiang Rivers by Wang Hung,” in Wen Fong et al., *Images of the Mind: Selections from the Edward L. Elliott Family and John B. Elliott Collections of Chinese Calligraphy and Painting* (Princeton: The Art Museum, Princeton University, 1984), 213–35 (esp. 229–30); Richard M. Barnhart, “Shining Rivers: *Eight Views of*

the Hsiao and Hsiang in Sung Painting,” in International Colloquium on Chinese Art History, 1991, Proceedings: Painting and Calligraphy, Part 1 (Taipei: National Palace Museum, 1991), 45–95 (esp. 48–54); and Alfreda Murck, “The Eight Views of Xiao-Xiang and the Northern Song Culture of Exile,” in Journal of Sung-Yuan Studies 26 (1996): 113–44.

⁴ Tianli 天曆 is the name of a short-lived reign period shared by Emperor Mingzong 元明宗 (reigned 1329) and Emperor Wenzong of the Yuan dynasty: 31 January–24 August 1329 and 25 August 1329–17 May 1330, respectively. On the inauthenticity of this seal, see Fu Shen 傅申, *Yuandai huangshi shuhua shoucang shilüe* 元代皇室書畫收藏史略 (Taipei: National Palace Museum, 1981), 55 and 238 (fig. 102).