

Dreaming the Lost Ming  
夢回金陵

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**Cal Conversations: Dreaming the Lost Ming** is on view at BAMPFA February 21–May 13, 2018. The exhibition is organized by the students in UC Berkeley Associate Professor Sophie Volpp’s seminar *Seventeenth-Century Nanjing: Painting, Theater, Memoir* in conjunction with Senior Curator for Asian Art Julia White and postdoctoral fellow Yi Yi Mon Kyo.

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## Preface

The following texts were written by the students in the fall 2017 Department of East Asian Languages and Cultures seminar Seventeenth-Century Nanjing: Painting, Theater, Memoir to accompany the exhibition *Dreaming the Lost Ming*. The course is the second in an annual series, Cal Conversations, in which BAMPFA curators collaborate with UC Berkeley professors from a variety of disciplines on a specific course designed to engage students with the BAMPFA collection; the course culminates in an exhibition the following semester.

I am so proud of our students' scholarship and work in curating this exhibition drawn from BAMPFA's stunning collection of premodern Chinese painting, built during the decades when the late Professor Emeritus James Cahill taught Chinese art history at UC Berkeley. The undergraduate and graduate students in our seminar have transcribed and translated colophons and seals on seventeenth-century Chinese paintings that have never before been translated in full. The degree of difficulty of this work is not to be taken for granted, as a quick glance at the colophons themselves reveals. The students have based their readings of the paintings on their translations, and in several cases, their seminar papers on the paintings represent the most in-depth scholarship now available on these important works.

The students gained valuable experience in curation under the direction of Senior Curator for Asian Art Julia White.

They were responsible for every aspect of the exhibition, from devising the Chinese and English titles to writing the promotional copy to writing the labels and deciding on the final placement of the scrolls and album leaves. My only direction to them was that I wanted the audience for this exhibition to understand that the residue of the traumatic events of the seventeenth century is lodged in these paintings. Viewers of the time would have stood before Gong Xian's wild willows or Hu Yukun's album of landscapes of Nanjing and been moved by their subtle invocation of the traumatic loss of Nanjing to the armies of the Qing in April 1645. In seminar, we read Professor Emeritus Cyril Birch's monumental translation of Kong Shangren's drama *The Peach Blossom Fan* as well as memoirs of friends of these artists and the letters of their patrons in order to gain a better understanding of the lives of the painters represented in this exhibition.

The collaboration between BAMPFA and the department of East Asian Languages and Cultures under the rubric of the Cal Conversations series has given our students the experience of an academic lifetime. For each of them, I think this has been an unforgettable experience. Many thanks to BAMPFA, to Senior Curator Julia White, and to postdoctoral fellow Yi Yi Mon Kyo for all they have done to make this exhibition possible.

Sophie Volpp

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## Fan Qi's *Evening Landscape*

LESLIE HUANG

Remarkably little is known about the professional painter Fan Qi (樊圻, 1616–1694), although he was regarded as the second most accomplished painter among the “Eight Masters of Jinling” (金陵八家画集) after Gong Xian. Other than his surviving works, curious viewers have little to inform their understanding of the artist’s life during the tumultuous transfer of power between the waning Ming court and the northern Manchu forces, who officially established the Qing dynasty in 1644. Though Fan Qi’s style is primarily representative of the professional painting style typical of the Nanjing school, his interpretation of Northern Song aesthetics—monumental landscapes, dense atmospherics—through the lens of “real life” Nanjing views presents an interesting juxtaposition in reconciling the natural with the imagined world.

*Evening Landscape* is an intimate composition in monochromatic inks on paper. Though it is smooth on the surface, transparent washes that dominate the space of the sky reveal the paper’s pulpy fibers, which contribute an additional layer of textural interest to the composition. A central mountain bathed in mist and silhouetted by shadowy peaks in the rear is the focal point of the composition. It has two peaks, a lower, flat apex on the left and a promontory jutting upwards over its slope to the right. This double-peaked, sloped form is subsequently echoed by the silhouetted mountains in the background. Ensnared at the base of the mountains is a copse of coniferous trees nestling an elevated pavilion haloed in mist at its heart. The consistent direction in shadow and highlight in the rock faces, mirrored in the edges of the pavilion’s rooftop, suggest a single light source. Across the bottom-right corner, a swollen river courses downwards in a cascade of S-curved waves. Two additional streams, one placid, the other turbulent, run through the forest in the bottom left of the composition.

The use of subtle gray washes in the background and in the sky establish depth and atmosphere in the composition. Light and shadow are conveyed through subtle gradations of gray inks. White dominates the surface of the mountains, their rippling topography expressed through delicate, overlapping gray lines. Additional, almost translucent washes along the bottom rocks at the base of the mountain, and receding swells along the right-hand side of its ridge, contribute a sense of depth and direction for the diffuse light. Dense concentrations of cool gray wash appear in the background, and delineate the shadows of mountains and lowlands in the distance. However, a sense of lightness still permeates the shadows. In the distance, a sliver of unpigmented paper between two sections of dark gray transforms into a bend of light reflecting off the distant river’s surface.

Monumental features, such as the mountain slopes, thickly clustered trees in the foreground, and serpentine rivers are rendered in a fine-tipped brush apposite for detailed work at this intimate scale. Rather than employing bold calligraphic strokes to anchor the composition’s central motifs, the placement of dark blacks—for instance, sprays of shrubbery dotting in mountainside—is used to highlight the landscape’s most dramatic features. Variation in line is limited to the trunks of the trees. Two thick stripes fluctuate in steps and bumps along their edges before

tapering into the crown, a flurry of overlapping leaves. Though the coniferous foliage, a combination of branch and leaf, contains some variation, its overall thinness and consistency along the line suggests a representative function.

The mountain's features are shaped by a succession of rounded gray strokes and washes of varying opacity, creating a series of cascading ridges that pushes forward, even as it recedes back into pictorial space. Applied in thin, overlapping strokes, the dryness of the brush frequently exposes the paper underneath. The edges of the rocks are incredibly soft, at times disappearing completely into nebulous mist, as along the base of the central peak. Seen as a whole, this soft line lends a delicate quality to an otherwise monumental form.

Despite the artist's evident skill in lighting, shading, and atmosphere, discrepancies in representation are still present, especially in the lower right quadrant, where multiple rock forms intersect. On the central mountain face, the distance between the central peak and mountains in the rear is resolved by layering atmospheric mist, and by the use of different techniques for the two forms. The wet, dense wash of the silhouetted mountains naturally contrasts with the sparse, dry peak in the foreground; their spatial relationship is self-evident. In contrast, densely shadowed areas, such as the cluster of geometric boulders in the bottom-right quadrant of the painting, do not reconcile with the same ease. The rocks, jutting upwards to the right, intersect perpendicularly with flat sections of the rippling mountain face. This puckered join is disguised under a flurry of black dots. Further down along the left, an angular collection of boulders contains more modulations between light and dark than any other rock face in the composition, as if a part of another schema.

Additional anomalies in this lower right quadrant contribute to the sense of unresolved ideas in the painting. The path of the bridge, though initially defined by line, expands into incoherence, its edges blurring with the light-colored river to its right and joining against the contradictory seams of the mountain to its left. At the bottom, a calm stream originating from the copse of trees on the far left ends abruptly against an enclave of boulders, only to resume in a swirl of waves on the other side of these rocks at a higher elevation. Given the overall downward slope of the mountain, this joining lacks structural logic.

Though not immediately perceptible, the painting is bisected, very faintly, by a darkish seam running from top to bottom, the cause of which is unknown. The trace of this line may attest to the painting's past lives. The first assumption would be that the painting might have been folded along the seam, either in its initial mounting or from storage. However, the paper itself shows very little disturbance by way of structural damage, which leads to another supposition, that the line was placed there deliberately to serve a specific function. This vertical midpoint divides the painting at key compositional junctions, demarcating the conclusion of the central mountain peak and the forest of trees to the left.

The space to the right of the pavilion is also marked by a strange line. Though it is reasonable to assume that it belongs to the built structure, its proximity to the midpoint line and planar concordance with the start of the nearly horizontal second section of mountain ridges is peculiar. The lower right quadrant demarcated by these two lines is also where the painting's compositional aberrations are exclusively concentrated. Though it cannot be proved with any certainty, the combination of these strange lines with the formal discrepancies in the composition raises the question of whether what is being seen are traces of the artist's process.

Situated in context of Fan Qi's oeuvre, *Evening Landscape* emerges as an intersection of two of his preferred modes for painting landscape: an expressive, predominantly atmospheric painting; and a highly descriptive scene rendered in a detailed fine line. Though it is not as polished as his other paintings, its anomalies, particularly the strangeness of the lower right quadrant, highlights many of the representational concerns that the artist would have been dealing with. In addition, the traces of the two strange lines that demarcate this quadrant may potentially convey aspects of Fan's painting process. Though lacking the psychological depth of his better known contemporary Gong Xian, the juxtaposition of formal elements in *Evening Landscape* shows it to be a product of the transitional Ming-Qing period. On one hand, the moody atmospheric of the heavy mist place Fan's work squarely within Northern Song-revivalist style of the Nanjing School popular during the late Ming. On the other hand, his concern with recession and his subtle modeling of mountainous forms foreshadows the Western influence visible in the Qing dynasty's visual culture.

## The Leftover Subject's Wild Willows: Gong Xian's *The Solitary Willow Dwelling*

ALLYSON TANG

According to his inscription, Gong Xian painted *The Solitary Willow Dwelling* in 1663. At that time, Gong Xian was living a solitary life; after suffering the loss of eight family members and experiencing significant financial hardship in Nanjing, Gong relocated to Yangzhou in 1647 to expand his clientele. Nevertheless, Gong's time in Yangzhou was replete with difficulties. In addition to mourning his family, he frequently reflected upon his traumatic experiences as a witness to the demise of the Ming dynasty in correspondences with his friends.

Gong Xian's melancholy and feelings of displacement instigated his creation of the wild willows (*huang liu*, 荒柳). In his "Instructions on Painting," Gong asserts: "One cannot paint any willows other than the wild willows and the withered willows" (柳不可畫，惟荒柳枯柳可畫).<sup>1</sup> According to Gong, the wild willow relies only on shallow sands, on seldom traveled roads, short grasses, in cold mists, and night dew (荒柳所，惟淺沙，僻路，短草，寒煙，宿水而已).<sup>2</sup> Much like Gong Xian's style name, the wild willow is forgotten by the crowd. Nevertheless, its resilience in harsh, secluded environments establishes the willow as a survivor, demonstrating a steadfast strength wholly inconsistent with its conventionally feminine, transient depiction.

In discussing the methodology for portraying the wild willows in his "Instructions on Painting," Gong Xian emphasizes that the first step is to retain spontaneity. Gong Xian specifies that he learned from his teacher, Li Changheng (李長蘅, 1575–1629), this secret: in order to properly paint willows, one must forget that he or she is painting the willows. This seemingly paradoxical statement is followed by a concrete set of reasonings:

Painting the willows is the hardest. If you have the slightest lingering thought that you are painting a willow tree, you will end up not being able to paint a willow tree. Why is this so? The first mistake in painting a willow is to paint drooping branches before establishing the trunk of your willow. The second mistake in painting an ill willow is to paint a lot of small branches on the willow tree; and the third mistake is to paint trunks that are not aged enough and branches that are not weak enough. You can only paint a willow tree when you forget that you are painting one, and you paint the willow tree as if you are just painting any aged trees. You spontaneously sketch with a few strokes and then you will get a willow tree.<sup>3</sup>

畫柳最不易……昭曰：畫柳若胸中存畫柳想，便不成柳矣。何也？幹未上而枝已垂，壹病也；滿身皆小枝，二病也；幹不古而枝不弱，三病也。惟胸中先不著畫柳想，畫成老樹，隨意勾下數筆，便得之矣。

Further investigation of Gong Xian's *The Solitary Willow Dwelling* yields a heightened understanding of what he meant by "forgetting" that one is painting a willow tree while doing so. In this painting, the most spatially prominent component is a tall willow tree forming an almost diagonal relationship with the surrounding cottages. At first glance, spectators of this painting are unlikely to immediately identify the tree as a willow because of its spatial prominence and its sparse branches waving to the sky. The branches of Gong Xian's wild willows are permitted to rise, but do not ascend unrealistically. The tendrils, painted carefully with the tip of the brush, eventually bend down to the ground and create a tranquil yet spirited visual balance.

The trunk of the tall willow tree in this painting is relatively short in comparison to the overreaching branches, with its root partially visible above the ground. The trunk is also noteworthy for its thickness and crude surface, challenging the conventional fragility of the willow. Gong Xian's willow tree trunk closely resembles those of his pine trees, demonstrating a consistency with the instruction he offered his students: the trunk of the willow should be indistinguishable from trunks of other trees. The trunk of the willow retains a sense of timelessness; its gnarly surface, represented by a few bold, dark brush strokes that contour the silhouette of the trunk, indicates that the willow tree is a survivor of history. The spatial prominence of the tree reveals to the spectators that this willow tree is not a transient, springtime beauty, but a rustic, dignified, and enduring hermit.

Gong Xian was known for his skill in contrasting the blackness with the whiteness in his landscape paintings through the bold, liberal layering of ink. To emphasize the importance of contrast in art Gong Xian once said in his instructional sketchbooks: "If there is no blackness in a painting, there is no whiteness either, and if there is no whiteness, there is no blackness." In his representations of the wild willows, Gong Xian employs ink wash and dotting to achieve both density and translucency. In the willow dwelling painting, the contrast is achieved through both the construction of negative space and the subtle inclusion of blankness within the willow tree. In coloring the tree trunk and the branches, Gong Xian sophisticatedly embraces sparsely located blank spots and white stripes to mediate the full-bodied (*shi*, 实) blackness with emptiness (*xu*, 虚).

The young scholar Kong Shangren, future author of *The Peach Blossom Fan*, not only appreciated Gong's paintings, but also admired his calligraphy and poems; the two artists maintained a correspondence that involved gifting each other artistic works. When visited by Kong Shangren in 1689, the 71-year-old Gong Xian shared his recollections of the fallen Ming dynasty and reflected upon his earlier years as a young literati involved with two contending political parties. In an autobiographical poem composed during this visit, Gong Xian lamented his past: "A long sigh on my days as a young scholar. I thought I understood worldly affairs, but I suffered from my shallow understanding!" (嗟少年日，識事苦不深). Gong Xian, like his wild and resilient willows, was a witness of history condemned to bear the burdens of agonizing recollection.

Notes:

1 Gong Xian, *Ke tu hua gao* (Beijing: Rongbao zhai chuban she, 1997), 93.

2 *Ibid.*, 95.

3 *Ibid.*, 156.

## Lan Ying's *Garden Rock* and *The Peach Blossom Fan*

QIQI HUANG

The colophon of the painting reads: Mount Tai—sublime (*chong*, 崇) and refined (*xiu*, 秀). What does it mean to draw a rock in the spirits of a mountain? In this painting, the contour of the rock is drawn by pronounced and ragged strokes, yet they gradually become curvier ascending to the top. The overall effect is very bold and immediate. The recessions are drawn using darker and more clouded ink to create depth. Yet, with the painter's attention to spatiality, the rock does not seem to sustain much stability. If one takes the horizontal as the ground level, then the rock seems to be on the verge of falling towards the right. If one takes the bottom contour of the rock that is diagonal as the ground level, then the rock seems to twist in the middle, with the top protruding towards the viewer. In terms of color, there are slight green washes upon the flat surface of the rock, becoming more conspicuous at the top. Yet, the green ink is not supported by any lines or strokes to definitively suggest vegetation.

Considering all of the above, the painting seems to be positioned intentionally in between what is painted and what is being represented. The painter seems to be asking: How much can we believe that this is a mountain and what kind of other things can be seen from it? Perhaps, the boundary of what is being represented is as porous and unstable as the rock itself. In fact, we can see this from Ni Yuanlu's (1594–1644) famous *Cloud-water Rock*. The colophon reads:

Neither dumb nor cunning  
Is it a cloud? Or is it water?  
Yuanlu.<sup>1</sup>

In a similar sense, with *Garden Rock*, Lan Ying asks the question with regard to mountain and rock, and perhaps about whether the artist's role is to express himself or to let his audiences express themselves through his work.

With that in mind, let us turn to *The Peach Blossom Fan* and Lan Ying's role in it. In her article "The Representation of History in *Peach Blossom Fan*," Wai-ye Li draws the connection between historical interpretation and dramatic representation/performance:

*The Peach Blossom Fan* is the only play in the Chinese tradition to turn both history and the interpretation of history into part of the dramatic presentation. Hence its emphasis on frames and liminal characters, whose passage in and out of the dramatic illusion makes them both actors and interpreters.<sup>2</sup>

Li argues that history in *Peach Blossom Fan* is as fickle and illusory as the dramatic representation itself and that being in the liminal space, that is in and outside of one's role, is a condition of historical understanding. Interestingly, Lan Ying, more precisely, Lan Ying's rock painting is mentioned in a scene immediately preceding one of the most critical role-defining moment in the play—when Li Xiangjun begets her name:

Yang: Here is a fist-shaped rock by Lan T'ien-shu [Lan Ying]. I'll paint some orchids beside it. [Sings]:

The white wall gleams like silk for me to paint on: Fresh leaves, sweet buds, an aura of mist and rain.  
Here a fist-rock bursts with ink-splashed energy, there specks of moss are elegantly scattered.

Just as Yang paints orchids beside the fist-rock and endows it with energy, he gives Xiangjun a fragrant name—"the Fragrant Princess." Here a rock painting as a medium whose representation is not yet completed is compared to a girl who has yet to be defined in her heroic role. Li argues that Xiangjun "comes on stage as a blank, she is given a name and she learns the language of love."<sup>3</sup> Indeed, her love affair and heroic action are "mediated and theatrical,"<sup>4</sup> perhaps just as an interpretation of a rock painting. The play is historically conscious in that it inquires and ponders the fall of the Ming but is no less conscious of its own mediated representation of it. In this sense, a reading of Lan Ying's *Garden Rock* and its precarious stance in the context of the Ming court's collapse is as questionable as it is meaningful—one can conjure up faces in agony and social unrest from the pores of the rock as well as the serenity of hermitage (as an escape) from the top of the "mountain."

Seeing history through arts is a complex and mediated practice: not only do time and political ideologies always shape historical understanding, the cross-cultural nature of our exhibit also adds linguistic practices and cultural translation to this list. Lan Ying's *Garden Rock* sits firmly among the various other works in this exhibition because it allows multiple ways of seeing in and out of the context of this piece of history. More wondrously, even as audiences who are unfamiliar with the history of the Ming walk into the exhibition room and gaze at the precariously standing *Garden Rock*, the "fall" of the Ming might be able to take on visual and visceral weight despite the difficulties of cultural translation.

Notes:

1 Translated by Shi-yee Liu.

2 Wai-yee Li, "The Representation of History in *Peach Blossom Fan*," *Journal of American Oriental Society*, 115,3 (1995), 421.

3 *Ibid.*, 425.

4 *Ibid.*

## Hidden Springs: Lan Ying and Xie Bin's *Five Portraits of a Scholar in a Landscape*

SHIRLEY SHAO

Over thirteen feet long, this ink-on-paper handscroll by Lan Ying (藍瑛, 1585–1664) and Xie Bin (謝賓, fl. mid-seventeenth century) was painted in the mid-seventeenth century and inscribed just a few years after the official fall of the Ming in 1644. Its title, *Five Portraits of a Scholar in a Landscape*, is aptly descriptive, and its inscription reads: “Done by Xie Wenhou, a member of the club, for old gentleman Shiren of the club. Your junior Lan Ying added the scenery and inscribed it. Seventh day of the seventh month in autumn of the year 1648.”<sup>1</sup> Unfurling the scroll gradually reveals the unidentified Shiren as a scholar in various states of relaxation.

This short inscription can be taken as a guide for a developing understanding of the painting as a whole. What is the result of Xie Wenhou (Xie Bin)'s collaboration with the famed landscape artist Lan Ying? How do the two artists work together to portray the unidentified subject of the painting, Shiren? Could the recent fall of the Ming provide additional insight into Shiren's portrayal?

Although this is the only collaborative painting in our exhibition, this aspect of its creation is not particularly unique. Collaborations in Chinese painting could be a studio production with a primary artist and his assistants, as in the case of Chen Hongshou's 1649 handscroll *Four Scenes from the Life of the Tang Poet Bai Juyi (The Four Pleasures of Nan Shenglu)*, but they could also be more equal collaborations between two artists, as is the case in the handscroll by Lan Ying and Xie Bin. Aside from Lan Ying, Xie Bin also frequently collaborated with Xiang Shengmo (項聖謨, 1597–1658), who painted the backdrop of pine trees for Xie Bin's *Portrait of Zhu Kuishi*.<sup>2</sup> In the seventeenth-century drama *The Peach Blossom Fan*, it was natural for artists to respond to another's work with a painting of their own: for example, in scene 2, Yang Wencong paints orchids (whether on the proximate wall or on the original painting is unclear) after seeing Lan Ying's painting of a rock.<sup>3</sup> Approximately twenty scenes later, Yang adds peach blossoms to the fan that Hou Fangyu inscribed.<sup>4</sup> Although this collaboration was not preorchestrated, it is nevertheless one of the ties between *The Peach Blossom Fan* and our scroll, and a suggestion that paintings featuring the handiwork of two artists were not unusual.

Lan Ying did not render the figures in this particular handscroll, but if we look at the 1630 painting *Drinking Wine While Expounding Poems* (also in the BAMPFA Collection), we can observe his work when painting people. The folds of cloth that he paints for the seated man are, like the rest of his work, unrepentantly bold, and the short lines that extend from the man's sleeves resemble our handscroll's fanned pine leaves more than the gentle folds of the scholar's white robes. In contrast, Xie Bin's brushstrokes have disappearing ends, with the individual lines that demarcate the folds of Shiren's robes flowing into each other. Lines that do not encounter other lines at their end taper into exceedingly light, fine points, disappearing into empty paper. In fact, all of Xie Bin's lines are perpetually thin, and flow as extended curves wherever possible, with the first image as a prime example. The knobs of Shiren's stick melt back into one slithering, fluid line, with

hardly a discernible edge. Simply put, Xie Bin's lines are never out of line, and the result is a product that looks very meticulous and polished.

Lan Ying's contribution to the scroll is in the landscape, which he has portrayed as a beautiful, idyllic garden replete with decorative rocks, miniature spring, and gorgeous vegetation. We cannot confirm, but we can speculate that this garden may have been Shiren's own Peach Blossom Spring. This statement is supported in Kong Shangren's *Peach Blossom Fan*, where Lan Ying makes intermittent appearances as an artist from Hangzhou. At one point, the character Zhang Wei commissions Lan Ying to paint an image of the Peach Blossom Spring, which he plans to keep in his country house.<sup>5</sup> By the end of the novel, Lan Ying and Zhang Wei have both become Daoist recluses.<sup>6</sup> Lan Ying's cameo and Zhang Wei's fascination with the Peach Blossom Spring reveal that the artist's contemporaries of the early Qing, such as the playwright Kong Shangren, were keenly aware of the place that the Peach Blossom Spring held in the imagination of many Ming literati. Perhaps Shiren was a man who, like the literary character Zhang Wei, fancied his garden to be a private refuge from the world of politics.

Having the privilege of being able to peer at this painting in such detail, free from the protective museum casings, was a wonderful experience for me this semester. On first glance, I was simply awed by the fine details of Xie Bin's brushwork and the beautiful colors of Lan Ying's landscape.

The portrayal of Shiren conveys the prevailing images of an ideal man, be it a Confucian scholar or a reclusive Daoist, or someone who revels in the beauty of his garden. On the one hand, the painting showcases the best of both worlds: a splendid combination of the talents of a great landscape painter and a renowned portraitist. On the other hand, the work's collaborative nature also reveals the strong camaraderie that marked the interpersonal networks of Ming-Qing painters. In *The Peach Blossom Fan*, amidst the turmoil of a collapsing Ming empire, Yang Wencong transforms the blood spots on Xiangjun's fan into peach blossoms, using his brush to transfigure scars into art. Perhaps this handscroll, painted shortly after the Ming dynasty's fall, reflects the same spirit: whether it was in spite of painful memories or because they were inspired by the nostalgia, Qing artists worked together to deliver beauty in a time of turmoil.

Notes:

- 1 James Cahill, *The Restless Landscape: Chinese Painting of the Late Ming Period* (Berkeley: University Art Museum, 1977), 168. Translation included in this paper has been edited by the students of Chinese 255.
- 2 Richard M. Barnhart, *Three Thousand Years of Chinese Painting* (New Haven, CT: Yale University Press, 1997), 246.
- 3 Shangren Kong, *The Peach Blossom Fan*, trans. Cyril Birch (New York: NYRB, New York Review Books, 2015), 18.
- 4 Kong, *The Peach Blossom Fan*, 171.
- 5 *Ibid.*, 210.
- 6 *Ibid.*, 285.

## Yun Shouping's Flowers and Landscapes

JON SORIANO

Yun Shouping's (惲壽平, 1633–1690) peach blossoms are immediately striking. The array of flowers arrests my gaze. I look closer and closer, noticing the care in depiction, the play of saturated color on each petal, the yellow tip on each stamen. Yet despite my process of looking, the painting was not originally intended to be seen this way. Certainly, it was not meant to be seen outside of its series of ten paintings, five landscapes juxtaposed with five flowering plants, which may have included a narrative flow as each scene of plants and places was revealed in turn. Revelation seems to have been the determinate viewing experience. The middle crease running vertically through the center of the compositional plane suggests that each individual leaf was originally folded over, and each scene unfolded one after the other providing the individual viewer with specifically embodied, revelatory experiences of handling and contemplating each thing. This is distinct from the manner of viewing other painting formats from the seventeenth century when the album was created, such as handscrolls or bound books.

The painting presents a floral harmony in mimetic representation combined with the visible traces of the artist's manipulation of brush and pigment. Compared to Yun's willow and peach, very few other works approach the same blend of observational refinement with virtuosic compositional organization and technical dexterity. The depiction seems to renounce one of the fifth-century (or so) theorist Xie He's six canonical criteria for judging painting, namely the second one: "Bone method, that is, the usage of the brush" (*gu fa yong bi*, 骨法用筆).<sup>1</sup> "Bones" in this sense are understood precisely as the contour outlines that almost, but never quite manifest themselves on the edges of these petals and leaves. Such bones are more familiarly recognized as the jet-black inked lines that delineate form for the vast majority of drawings, painted and otherwise, in the art history of China and East Asia. By the seventeenth century, elite critics treated these lines as analogous to calligraphic writing and, thus, interpreted them as representing the overall ability, taste, and morals of the person wielding the brush. Yet in the same period, the lack of such lines, as expressed in Yun Shouping's album, had become a canonically established style of painting, such that Yun was specifically lauded as a master of the "boneless" (*wu gu*, 無骨) method. Indeed, an important quality of his painting is the palpability of the brushstrokes throughout the image, despite both its verisimilitude and its lack of explicit contour outlines.

While the boneless plant forms and negative space occupy the greater part of the picture plane, the artist has also committed a determined portion of its surface to a calligraphic inscription in his own hand. From the standpoint of a classically educated viewership, as the scene unfolds this inscription would have been visually privileged, in that to a reading public it would have appeared first as the eye scans the page. From the vantage of the reader, the picture is ordered from right to left in a narrative that moves from text to willow branch to peach blossoms to source. Script and picture are intended to operate in unison, and the artist takes some effort in attempting to bridge the styles of each. While the fat peach petals are clearly distinct from the sharp lines in the characters, there is some degree of resemblance between certain strokes. For instance the diagonal curve or "sweep"

(or *wān*, 彎) on the top right of the initial character for willow (*liǔ*, 柳) perhaps foreshadows the curved and tapered ends of individual willow leaves; the falling *nà* (捺) stroke on the fourth character of the second line *hán* 含 more than anything else resembles the red-tinged peach leaves at the center of the composition. The speed of the mixed running and standard script writing style is conducive to association with the soft curves of the plants depicted, and the artist adds special interest to the characters for willow and peach by offering variant, playful forms that rearrange their parts, in a manner similar to the playful arrangement of peach and willow forms for the two-dimensional picture plane.

The two lines of text before the artist's signature offer a poetic couplet that moves in a narrative order similar to the composition, with one line describing willow followed by one dedicated to the peach:

Willow branches still beckon,  
Peach leaves yet fill with emotion  
柳枝還作態、  
桃葉尚含情

In an important scene from the Qing dynasty play *Peach Blossom Fan* (1699), the eponymous flowers are painted on a fan to conceal the bloodstains of a Ming dynasty courtesan harassed by corrupt officials. Yun Shouping became active as a painter well after the Ming defeat in 1644, but he remained loyal to the lost dynasty throughout his life, and rather than seek a position in the new regime, he adapted his classical education to perfecting his painted flowers. Just as in the play, the effulgence of the blossoms seems to conceal a certain trauma.

Note:

- 1 Zongqi Cai, *Chinese Aesthetics: The Ordering of Literature, the Arts, and the Universe in the Six Dynasties* (Honolulu: University of Hawai'i Press, 2004), 95.

## Xu Wei's *Melon and Vine*

JIAQIAN ZHU

Despite his extraordinary talents, Xu Wei (徐渭, 1521–1593) suffered from poverty, imprisonment, and chronic bouts of mental and physical illness throughout his life. He failed in eight attempts to pass the provincial examinations and earned a living by engaging in occupations other than calligraphy and painting. His literary talent secured his career as a professional writer and teacher in his hometown, Shaoxing (紹興), and brought him to the attention of Provincial Governor Hu Zongxian (胡宗憲), whom he served as a military strategist and a correspondence secretary beginning in 1557.<sup>1</sup> Ming China in the 1550s was invaded from the north by Mongols and from the south by Japanese pirates. Xu Wei's job was primarily to propose strategic plans for Hu's campaign against inland Japanese pirates.<sup>2</sup> However, Xu lost his position in Hu's office in 1562. Unemployed and anxious, Xu Wei wrote his own obituary and attempted to commit suicide several times in various manners, including crushing his testicles and repeatedly jabbing an awl into his ears. Also around this period, he killed his third wife and was imprisoned for this murder but was eventually pardoned. By the 1570s, he had attained a certain amount of fame as a painter and calligrapher, and had accumulated a number of disciples. In 1589 *The Collected Works of Xu Wenchang* (*Xu Wenchang chuji* 許文長初集) was published. Xu Wei eventually lost his hearing and died in 1593.

On the upper left of the painting *Melon and Vine*, Xu Wei articulates his intention in the inscription:

In life, I would not grow melons outside the Qing Gate [to lead the life of a recluse],  
I wish I could carry the lingering sweetness [of the melon] to far away Lingnan  
此生不向青門種，  
留有餘甘到嶺南。

Given the melon as the subject of the painting, this inscription can also be interpreted from the perspective of a personified melon: In this life I would not be grown outside the Qing Gate; I wish I could carry my lingering sweetness to faraway Lingnan. In this regard, the melon indexes the voice of Xu Wei the author, and calls attention to layered self-referentiality in Xu Wei's painting. Both interpretations show Xu Wei's rejection of a reclusive life from officialdom, and his humorous self-reference in his works.

As shown in *Melon and Vine*, Xu Wei initiates a *xieyi* (寫意, "to sketch the idea") style among his contemporaries and values the articulation of idea over a mimetic representation of objects. His painting and inscription share active dialogue with each other to produce meanings and create a consistent visual style. The ending of the first line "to grow at Qing Gate" (青門種) and the subject of the melon (*gua*, 瓜) allude to the four-character proverb "qingmen zhonggua" (青門種瓜), which extends a literal meaning of "to grow melons outside the Qing Gate" to a connotation of "to lead a reclusive life."<sup>3</sup> Although there is no mention of melon in the inscription, the melon in the painting supplements a visual allusion to the literary allusion, and provides a visual subject of the "sweetness" mentioned in the inscription. To enrich his non-mimetic *xieyi* style, Xu Wei also innovatively incorporates calligraphic brushwork of wild grass script into his ink-splashed rendition to create a visual

resonance between thin, twisting vines and continuous horizontal strokes in the inscription. His uneven inking of the brush produces shaded strokes; his brush creates the mottling of a wash area by touching darker ink into it while it is wet. As viewers follow traces of Xu Wei's ink, thickening and thinning of brushwork embodies his movement of lowering and raising the brush. When outlining the melon, the brush moves more rapidly than the ink is able to flow from it and allows the white writing surface to be partially exposed within the brushline. This dry-streaked effect of the *feibai* (飛白, "flying white") technique in calligraphy allows viewers to perceive the tempo, speed, and rhythm of Xu Wei's brush beyond the ink traces.

Compared to other painters of the late Ming period, Xu Wei embodies his idiosyncrasy in his techniques, style, idea, and self-expression. In his *xieyi* rendition of *Melon and Vine*, he splashes and splatters the ink freely, flourishes the brush as if at random, creating a visual rhythm in an improvisatory way. As the continuity of brush movements bind images together, Xu Wei's *xieyi* style, more suggestive than descriptive, values the simplistic rendition revealed in brush traces, and enriches the void space with unrevealed continuity among strokes. In addition to his distinctive style, his noted madness and informality indicate a collective phenomenon to defy Ming social conventions, and foreshadow a growing intensity of social turmoil. Xu Wei's deranged persona embeds his defiance against conventions and the struggle against the shackle of his era. While later painters witnessed the falling apart of the Ming and could only bury sentiments in paintings as recluses, Xu Wei's rhythmic vitality turns out to be one of the most vibrant moments of self-expression in Ming dynasty painting history.

Notes:

- 1 Shiamin Kwa, "Songs of Ourselves: Xu Wei's (1521--1593) Four Cries of a Gibbon (Sisheng yuan)," (PhD Thesis, Harvard University, 2008), 20.
- 2 Kathleen Ryor, "Regulating the Qi and the Xin: Xu Wei (1521--1593) and his Military Patrons," *Archives of Asian Art*, Vol. 54 (2004), 24.
- 3 Zhang Zhonggang 張忠綱, *Quantangshi Daicidian Guojia "Jiuwu" Guihua Zhongdian Tushu* 全唐詩大辭典 國家"九五" 規劃重點圖書, (Beijing: Yuwen Chubanshe, 2000), 736.

## Betrayed by Ink: An Examination of Shitao's *Lotus* of 1706

JOEL THIELEN

How did Shitao, born just two years before the Ming dynasty fell, negotiate not only his connection to the fallen regime, but an irrevocably fragmented landscape of competing painting schools? Through this focused exploration of Shitao, we witness firsthand the contradictions that emerge between an attempt to establish an “individualist” style and an inevitable reliance on well-established practices of depiction.

Shitao claimed in his treatise on painting that he “was the first to discover the principle of oneness of strokes,” and that this method is paradoxically that of “no method.”<sup>1</sup> His proclamation of ownership over a primordial brushstroke with the potential to differentiate into a multitude of forms is dissonant with the proliferation of painting manuals produced by the *Ten Bamboo Studio* beginning in 1643 and the circulation of the *Mustard Seed Garden Manual* (1701). The *Mustard Seed Garden Manual*, a set of thirteen books arranged in three parts, was printed with woodblocks and circulated around Nanjing. The manual served as an encyclopedia of brushstrokes, with simple depictions and captions describing the proper way to depict figures, plants, and animals. The pages demonstrating proper depiction of the lotus instruct readers on the four different ways to paint a lotus leaf. In addition to the leaves, Shitao has rendered his lotus using similar forms, including lotus stems that deploy sharpened ink blots to convey the bristles of the lotus. Various types of mosses and grasses are differentiated in the *Mustard Seed Garden Manual* as well. These dark, tapered brushstrokes appear in clumps in Shitao's foreground, as well as the rounded clumps of brushstrokes illustrating algae. Despite his declarative use of “no-method” and “ink blots,” his forms and brushstrokes differentiate in a predictable fashion—he relies on established modes of picturing.

Along with brushstrokes cataloged in the *Mustard Seed Garden Manual*, the subject matter and composition of Shitao's *Lotus* maintains a strong resemblance to previous depictions of lotus plants in ink, for example Xu Wei's *Lotus Flowers in May* painted in 1558. Similar to Shitao's *Lotus*, Xu Wei's image portrays lotus stems emerging from the bottom right corner of the scroll. Blossoms open at different heights near the center of the painting, and the three leaves of the lotus are shown from three different angles while heavy ink-blots gather in the foreground. Visually, the subject matter and the style of its rendering remind us not only of *Mustard Seed Garden Manual*, but also of Shitao's *Lotus* painted almost a hundred and fifty years later. What Shitao's inscription lacks in overt association, he makes up for in his explicit evocation of Ming dynasty predecessors.

In addition to influence from artists such as Xu Wei, and a reliance on methods and brushstrokes outlined in professional painting manuals, analysis of the seals impressed upon Shitao's *Lotus* similarly demonstrates a strong affiliation to tradition rather than an individual cut loose from the past. Located within the lower left portion of the inscription, the seal The Great Cleansed Ji (*Dadiziji*, 大滌子極) uses the character 極 (*ji*) from Shitao's birth name Zhu Ruoji (朱若極), which bears imperial connections to the Ming. Directly below, a second seal

reads, *Sibai fengzhong Ruoli Weng tushu* (Seal of Old Ruo with a straw hat among the four-hundred peaks, 四百峰中若笠翁圖書), and uses the character 若 (*ruo*), completing Shitao's birth name Ruoji. Here, the dissonance between tradition and individualism is heightened as Shitao's ink-soaked brush runs over the seal impressions conveying Shitao's royal affiliation to the Ming.

Clearly there is a contradiction between what Shitao is saying and what he is painting. His inscription lacks association with any of the abundant Ming painting schools, but instead paradoxically proclaims his technique as “no-method.” However, his proclamation of “no-method” is contradicted by clear likenesses between his *Lotus* painting, the *Mustard Seed Garden Manual*, and works by previous artists such as Xu Wei. While political, social, scholarly, and regional fragmentation continued to mount pressures on creators, many sought out new modes of expression that bypassed associations vulnerable to further rupture. This is exactly what we see in Shitao's *Lotus* of 1706: a regularly depicted subject, pictured using widely practiced brushstrokes, hiding behind the indistinguishable label of “ink blots.”

Notes:

- 1 Earle Jerome Coleman, *Philosophy of Painting by Shih-T'ao: A Translation and Exposition of His Hua-P'u (Treatise on the Philosophy of Painting)* (The Hague: Moutan Publishers, 1978), 115.

## Hu Yukun's *Scenes of Nanjing*

ZIJING FAN

Hu Yukun had a profound friendship with the great patron and art collector Zhou Lianggong (周亮工, 1612–1672). In 1641, when Hu was thirty-four years old, he followed the famous literatus Fang Yizhi (方以智, 1611–1671) to Shandong Province to visit Zhou, who had just become a national official at the age of thirty-one. A lifelong friendship began from that meeting. Hu lived at Zhou's house as his protégée (*menke*, 門客) for seventeen years. When Zhou was arrested and taken to Beijing for trial, Hu accompanied him. In 1660, when Zhou had been in jail for a year and had lost both his father and second son, Hu completed the album *Famous Scenery of Jinling* (*Jinling shengjing tu*, 金陵勝景圖) as a gift for Zhou to console him with scenes of their hometown. This album was so treasured by Zhou that he placed four of his seals on every page of it.

Inscriptions and images on two of the album leaves on exhibition invoke Tao Yuanming (陶淵明), a famous poet from the fourth to fifth century who is best known for his work describing an imagined utopia, the *Peach Blossom Spring*. The inscription "I love my house, too" on the second page is a reference to one of Tao's representative poems. In each scene, viewers are given an inaccessible landscape that forecloses the possibility of joining the lone figures depicted in the compositions: a solitary fisherman on a boat that meanders along the coast, a seated scholar protected by both manmade and natural borders, and a secluded dwelling guarded by the gnarled, spiked brambles of an overgrown forest.

Hu Yukun was known for his sensual landscapes that evoke the misty atmosphere of the southern regions. The first leaf features Mount Zhong., Hu completed it for his patron Zhou Lianggong, the famous Qing-dynasty connoisseur, while Zhou was under orders of execution, which were later rescinded. Nanjing's Mount Zhong, as the burial place of the first Ming emperor, held significant cultural and political meaning for artists and scholars who remained loyal to the Ming dynasty. Through the visual representation, composed of fantastically gnarled pine branches that limit viewers from entering the scenery, and the added inscription, Hu expresses deep loneliness during his later years.

The album leaf depicting Mount Lu, located southwest of Nanjing, uses Mi brush dots (*midian*), a technique of rendering the outlines of mountains to suggest their lush vegetation and humid surroundings. The dots blur the outlines of mountains, creating a vagueness that evokes a sense of nostalgia for a distant landscape. Hu uses variations of light and dark strokes to suggest the form of the mountainscape, which seems to undulate before our eyes. As in the earlier album leaves, Hu includes a lone figure who observes the scene from the bottom left. However, the ominous scenery is anything but a peaceful respite for the robed scholar, who appears to be on the verge of becoming subsumed by the mist.

In *Landscape after Rain*, Hu deploys layered, light ink washes to suggest the moist atmosphere just after a rainstorm. Wet strokes depicting the trees in the forefront highlight their downward direction, suggesting the droop of leaves and branches after heavy rain. The middle and background appear through Hu's use of light, wet brushstrokes to imply the emergence of a far-off scenery as the clouds and mists clear.

## Shitao and His Reminiscences of Nanjing

XIANGJUN FENG

Being a loyalist was not always a self-conscious political choice. For some, it was an inescapable destiny. In 1642, the boy Zhu Ruoji (朱若極) was born in the southwest branch of the royal house. His family was massacred when he was only three years old, not by the invading Manchus, but by another imperial clan during the power struggle over who would control the Ming exile government. Luckily, the boy Zhu Ruoji survived. He was sent to a Buddhist temple and brought up as a monk. The name Zhu Ruoji, connecting him to both the lost Ming and the chaotic mundane world, had to become a secret. For the rest of his life, he went by many different names, including Yuanji (原濟), Xia Zhunzhe (瞎尊者, the blind venerable), Kugua Heshang (苦瓜和尚, the bitter gourd monk), Qingxiang Laoren (清湘老人, the old man from Qingxiang), and Dadizi (大滌子, the great cleansing). Among the many names, Shitao (石濤), his best known, joined the ranks of several others, such as Chen Hongshou (陳洪綬, 1598–1652) and Bada Shanren (八大山人, 1626–1704), that signify the highest artistic achievements in China's long seventeenth century.

For the Ming loyalists who were still alive in the early eighteenth century, the year 1704 bore special significance. In the traditional Chinese sexagenary cycle, this year is called *jia-shen* (甲申). The last time the *jia-shen* year appeared was 1644, when the Ming dynasty fell. In the *jia-shen* year of 1704, Shitao was sixty-two years old. By that time, he had already resumed secular life and had started signing his true name Ji (short for Zhu Ruoji) on his artworks. We cannot know what the return of the *jia-shen* year meant to him. He was probably too young to remember what happened in 1644, but memories do not always stem from direct experience. In the winter of 1704, in his private domicile named the Great Cleansing Grass Hut (大滌草堂) in Yangzhou, where he spent his final years, Shitao painted the twelve-leaf album *Reminiscences of Nanjing* on display in this exhibition. Shitao noted in one of the inscriptions:

In the winter of the *jia-shen* year (1704), I scribbled off twelve pieces of paper. I felt embarrassed to present them before the true master. Jue Weng, please instruct me!

Humbly Yours,  
[Zhu Ruoji],  
At Great Cleansing Grass Hut

甲申冬日，漫灑十二紙，自愧作者之前也。覺翁教我。  
弟極，大滌草堂。

The dynasty had ended long ago. Shitao's life would soon end, too. But the old time marker *jia-shen* had come back after a circuit of history, as it would come back again and again every sixty years.

For us, this album opens a small window to see how history was remembered and represented. The witness was aged, but the landscape of Nanjing remained unchanged.

The significance of Nanjing can never be overstated for a Ming loyalist such as Shitao. After several short visits as a traveling monk, Shitao formally took up residence in Nanjing's Bao'en Temple (報恩寺) in 1680, and he resided there until moving to Yangzhou in 1687. Personal attachment aside, this city was also the cultural home for the Ming loyalists. Nanjing was the city where Zhu Yuanzhang (朱元璋, 1328–1398) established the Ming dynasty. Although later Zhu Di (朱棣, 1360–1424) moved the capital to Beijing, Nanjing remained the secondary capital and the “cultural capital” of the empire. After the Manchus had occupied the North, Nanjing still served as the center of the Ming resistance for several years. For these reasons, Nanjing was popular as the object of artistic representation during the Ming dynasty, and it also became somewhat politically sensitive in the early Qing. A certain extent of nostalgia for the lost empire would naturally emerge. Prominent artists active in the seventeenth century such as Gong Xian (龔賢, 1618–1689), Fan Qi (樊沂, 1616–after 1694), and Hu Yunkun (胡玉昆, c. 1607–1687) all produced Nanjing-themed paintings. Nanjing was represented in many of Shitao's works: the eight-leaf album *Reminiscences of the Qinhuai River* (The Cleveland Museum of Art), a twelve-leaf album also entitled *Reminiscences of Nanjing* (Sacker Gallery), and the album currently on exhibition.

## Translations

As part of their research for this exhibition, the students translated the colophons or inscriptions that appear on the works. Their translations follow.

Gong Xian  
*The Solitary Willow Dwelling* (1663)

TRANSLATED BY ALLYSON TANG

I painted this picture of my exemplar the hermit Geng Sang, who lived on Mount Weilei,  
How can such a prominent reputation prevent me from being humbled?  
When I saw my white hair in the mirror, I was startled and almost didn't recognize myself,  
Whom should I look at with admiration and respect?  
On my beautifully patterned side table, a zither and chess board are indispensable,  
The snow and moonlight seem to suit my humble studio perfectly.  
I love getting up as the light of dawn appears and the rooster crows,  
Reluctant to let go of the sight of willow branches hanging in the empty sky.

People like you and I, what can we do?  
We would like to have buried all our grief, I just regret there is still so much sorrow.  
In spring new moss covers my narrow path,  
As the duckweed grows over my unfrequented door.  
I secretly laugh; Ji Kang was not at all lazy enough, despite refusing an official position.  
Like Liuxia Hui, I can't allow myself to drift with the current.  
Although Huaiyin is not as near as Shanyin,  
My friend, I still expect to sail right past your door when I visit you,  
just as Wang Huizhi sailed past Dai Kui's door.

Master Zhongyu sent me the Willow Dwelling poem, and I hereby respond to his poem in Kangxi year two (1663).

Gong Xian

自畫庚桑畏壘師，名高豈礙置身卑。  
白頭照處驚非我，青眼開時向阿誰。  
斐几琴棋無不可，蕭齋雪月似全宜。  
愛乘曉色雞鳴起，貪看空天掛柳絲。

如我如君可奈何，埋憂還只恨愁多。  
三春小徑封苔蘚，一扇閒門網萍蘿。  
竊笑嵇康渾未懶，曾師柳下不能和。  
淮陰莫比山陰近，訪戴終期鼓棹過。

仲玉先生寄我楊柳居詩

二年奉和并圖正。龔賢

Hu Yukun  
*Album of Twelve Landscapes, Clouds of  
Mount Zhong in  
A Sunny Day* (17th century)

TRANSLATED BY ZIJING FAN

Spirit Valley, where the shadow of the pines extends  
for five leagues, makes people gaze with melancholy.  
After the world changed, I wished to lean upon my  
cane to receive visitors but was not able to any longer.  
I can only entrust my aspirations and melancholy to  
painting.

鐘阜晴雲  
使人悵望處，  
即是靈谷，  
松陰五里。  
滄桑後，  
欲策一杖不可得。  
圖托志慨。

Lan Ying  
*Garden Rock* (1641)

TRANSLATED BY QIQI HUANG

Mount Tai—sublime and refined.  
On an auspicious day of the third month of 1641.

泰岱崇秀。  
辛巳年三月吉

Shitao  
*Lotus* (1706)

TRANSLATED BY JOEL THIELEN

Within ink-blots, black blots,  
Blossoms and leaves extend from clumps of black ink,  
See if you can trace the brush through the inky mist,  
Where the waves crest and turn without end.

Brushed on an autumn day in 1706. The Studio for the  
Cultivation of the Heart and Mind.  
The Great Cleansed One Shitao

墨團團裏黑團團，  
黑墨叢中花葉寬。  
試看筆從煙裏過，  
波瀾轉處不須完。  
丙戌 秋日寫於  
耕心草堂 大滌子石濤

Xie Bin and Lan Ying  
*Landscape with Portraits of Scholars* (mid-  
17th century)

TRANSLATED BY JAMES CAHILL,  
EDITED BY MELISSA VAN WYCK AND SHIRLEY SHAO

Done by Xie Wenhou, a member of the club, for old  
gentleman Shiren of the club. Your junior Lan Ying  
added the scenery and inscribed it. Seventh day of the  
seventh month in autumn of the year 1648.

社中謝文侯為  
士任老社翁，  
弟藍瑛為  
補景并志。  
戊子秋七月  
七夕也

Yun Shouping  
*Flowers and Landscapes* (1676)

TRANSLATED BY JON SORIANO

Inscription on leaf g:

Willow branches still beckon,  
Peach leaves remain filled with emotion.

Shouping

柳枝還作態，  
桃葉尚含情。

壽平「憚正叔」

Inscription on leaf b:

Once again taking Zhao Chang's scroll *Flowers of Four  
Seasons* as my model:  
Ceaselessly entertaining,  
The game of twirling a brush.

Shouping

向曾臨趙昌四季花卷。  
游趣無盡，戲拈一枝。  
壽平「憚」「壽平」

Xu Wei  
*Melon and Vine* (Ming dynasty)

TRANSLATED BY JIAQUIAN ZHU

In this life, I would not grow melons outside the Qing  
Gate to lead the life of a recluse,  
I wish I could carry its lingering sweetness to faraway  
Lingnan.

此生不向青門種，  
留有餘甘到嶺南。

## WORKS IN THE EXHIBITION

**YUAN JIANG (袁江)**

China, Qing dynasty

*The Garden of the Secluded Villa*

1706

Fan; ink and color on gold-flecked paper

Purchase made possible through a gift from Jane Lurie 1997.4.2

**FAN QI (樊圻)**

China, 1616–after 1694

*Evening Landscape*

Late 17th century

Album leaf mounted as a hanging scroll; ink on paper

Purchase made possible through a gift from an anonymous donor 1997.17

**GONG XIAN (龔賢)**

China, 1618–1689

*The Solitary Willow Dwelling*

1663

Hanging scroll, ink and color on paper

Private collection CC.116

**HU YUKUN (胡玉昆)**

China, c. 1607–1687

*Album of Twelve Landscapes*

17th century

Album; ink and color on paper

Private collection CM.41.a–l

**LAN YING (藍瑛)**

China, 1585–1664

**XIE BIN (謝賓)**

mid-17th century

*Landscape with Portraits of Scholars*

1648

Handscroll, ink and color on paper

On extended loan from the Sarah Cahill Collection CM.48

**LAN YING (藍瑛)**

China, 1585–1664

*Garden Rock*

1641

Hanging scroll, ink and color on paper

Gift of the Bo-an Collection 1980.42.15

**SHITAO (石濤)**

China, 1642–1707

*Reminiscences of Nanjing*

1704

Album; ink and light color on paper

Acquired by exchange with

Mr. and Mrs. C. C. Wang 1973.40.1-10

**SHITAO (石濤)**

China, 1642–1707

*Lotus*

1706

Hanging scroll, ink on paper

Purchase made possible through a gift of an anonymous donor 2001.4.4

**XU WEI (徐渭)**

China, 1521–1593

*Melon and Vine*

Ming dynasty (1368–1644)

Hanging scroll; ink on paper

Gift of James Cahill 1996.49.1

**YUN SHOUPING (惲壽平)**

China, 1633–1690

*Flowers and Landscapes*

1676

Album; ink and color on paper

Purchase made possible through a gift from an anonymous donor 2003.1.4





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