





**Chinese Painting Rotation – Label Copy**  
Wall Labels

	<p><b>LI Shan</b> Chinese, 1686 – ca. 1756 <i>Plum Blossoms</i> Ink on paper, hanging scroll Anonymous Loan L.2014.7.2</p>
	<p><b>YANG Jin</b> Chinese, 1644 – after 1726 <i>Landscape in the Style of Yuan Artists</i> Ink and color on paper, hanging scroll Anonymous Loan L.2014.7.6</p>
	<p><b>WANG Shishen</b> Chinese, 1686 – 1759 <i>Pine Tree and Bamboo</i>, 1741 Ink on paper, hanging scroll Anonymous Loan L.2014.7.4</p>
	<p><b>HUANG Jūn</b> Chinese, 1775-1850 <i>Landscape after Yuan dynasty painters Ni Zan and Huang Gongwang</i>, 1806 Ink on paper, hanging scroll Gift of J.Y. Tsao 1981.19</p>
<p>The artist's inscription states that he casually imitated the methods of the two Yuan dynasty masters Ni Zan (1301-1374) and Huang Kongwang (1269-1354). Painted when he was only twenty-one years old, Huang's painting reflects the common practice of young artists emulating the styles of early masters.</p>	



**WANG Zhen**

Chinese, 1720-1797

*Fisherman in Landscape*, 1784, 12<sup>th</sup> month

Ink on paper, hanging scroll

Museum purchase with funds donated by Dr. Sidney Edelson to honor the memory of Erny Margaret Edelson

1994.1.1

Wang Zhen, a descendant of two of the Four Greater Wangs of early Qing dynasty, Wang Shimin (1592-1680) and Wang Yuanqi (1642 - 1715), successfully perpetuated the style of his family lineage by emulating the brush manner of the Yuan dynasty master Huang Gongwang (1269-1354). The subject of this painting and inscribed poem, the fisherman, symbolizes a lofty hermit, thus it has often been portrayed by literati painters as the representation of their own images.

Inscription:

*The rain cleanses the mountains of the four corners pure  
Autumn maple foliage floats on the water.  
Where is this man of intelligence going and what to seek?  
Only there exists one small boat.*

*Three days after winter solstice in the year of 1784, painted and inscribed by Fengjiao, Wang Zhen.*



**ZHANG Yin**

Chinese, 1761 - 1829

*Farewell by the Bridge*

Ink and color on paper, handscroll

H: 11 3/8" (mount); 10 1/2" (image)

Anonymous Loan

L.2014.2



**Theatrical Costume for the Role of a Princess or Imperial Consort in Peking Opera**

Chinese, 19th century

Silk satin and damask weaves, silk embroidery including couched gold and silver-wrapped threads, applied metal discs and silk tassels

Promised gift of Helen Jahnke in memory of Fyle Edberg and Paul Foote

L.1999.3.1

This stunningly colorful and superbly crafted robe known as *gong zhuang*, or “palace garment,” is one of the most complicated costumes in cut, color, and ornamentation for theatrical wear. A comparable robe of similar workmanship is found in the Palace Museum, Beijing, suggesting that this robe was most likely commissioned by the Palace Opera troupe. The exaggerated collar design, multiple sleeve bands, and strip-paneled skirt create a visual spectacle as the character moves and dances on stage.

In contemporary Peking opera, a simplified version of this type of “palace garment” is associated with the lead role of the play *The Drunken Imperial Consort*, 贵妃醉酒.