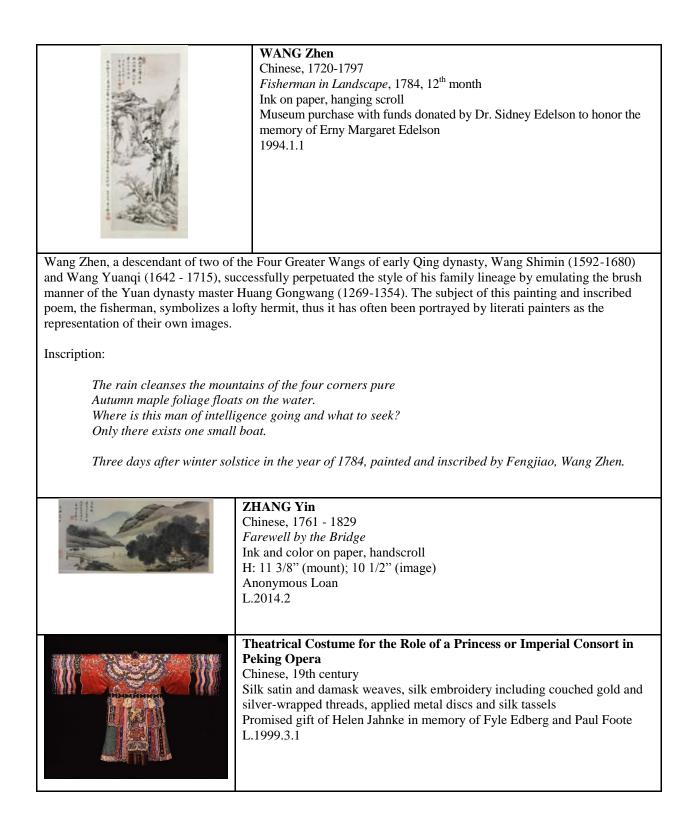
Chinese Painting Rotation – Label Copy Wall Labels

	LI Shan Chinese, 1686 – ca. 1756 <i>Plum Blossoms</i> Ink on paper, hanging scroll Anonymous Loan L.2014.7.2
Handred	YANG Jin 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
And a second sec	WANG Shishen Chinese, 1686 – 1759 <i>Pine Tree and Bamboo</i> , 1741 Ink on paper, hanging scroll Anonymous Loan L.2014.7.4
A CONTRACT OF A	HUANG Jün Chinese, 1775-1850 Landscape after Yuan dynasty painters Ni Zan and Huang Gongwang, 1806 Ink on paper, hanging scroll Gift of J.Y. Tsao 1981.19
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.	



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.