
Chinese Paintings 12th century - 20th century

Processed by Berkeley Art Museum/Pacific Film Archive staff; machine-readable finding aid created by Guenter Waibel

© 2002

The Regents of the University of California, Berkeley. All rights reserved.

Note

Arts and Humanities--Art--PaintingGeographical (By Place)--Asia

Chinese Paintings 12th century - 20th century

Berkeley Art Museum/Pacific Film Archive UC Berkeley Berkeley, CA

Processed by:

Berkeley Art Museum/Pacific Film Archive staff

Date Completed:

9/23/2002

Encoded by:

Guenter Waibel

© 2002 The Regents of the University of California, Berkeley. All rights reserved.

Descriptive Summary

Title: Chinese Paintings

Date (inclusive): 12th century - 20th century

Repository: Berkeley Art Museum/Pacific Film Archive

Berkeley, CA 94720

Language: English.

Access

This collection is open for research.

Publication Rights

Copyright resides with the Regents of the University of California. For permission to reproduce images from the collection of the University of California, Berkeley Art Museum, please address inquiries to Rights and Reproductions, fax number: 510-642-4889.

Preferred Citation

[Identification of item], Chinese Paintings Collection, Berkeley Art Museum, University of California, Berkeley.

Scope and Content

Of the approximately 150 Chinese paintings in this collection guide, the majority were originally collected by UC Berkeley Professor Emeritus James Cahill and the Cahill family. The Cahill family collections, known historically as the Ching Yüan Chai Collection, are arguably among the finest in the western United States, representing virtually every period of Chinese painting over the last 900 years. The collections consist of works from the Sung, Yüan, Ming, and Ch'ing dynasties, including major figure paintings and bird-and-flower paintings. The greatest strength, however, is landscape paintings. Considered the highest category of painting in China, the landscape embodies the ideals of the Confucian scholar. This is the area of Chinese art in which we find the most daring experiments, the greatest developments, and the most intense art historical scrutiny.

Professor Cahill began collecting Chinese paintings in 1955 while on a Fulbright fellowship in Japan, where he was completing his dissertation on fourteenth-century (Yüan) painting. It was there that a noted Japanese scholar bestowed the name Ching Yüan Chai, which roughly translates as "Studio of One Who Is Looking Intently at the Yüan Dynasty." Throughout his long teaching career James Cahill used these collections as a means of gaining a better personal understanding of art, as an opportunity to explore areas of connoisseurship, and as a tool for teaching others these same disciplines. For Cahill, collecting meaningfully enriched the scope and depth of his comprehension of the intricacies of Chinese painting and culture. Cahill has remarked, "collecting has deepened my understanding of Chinese painting...forcing me to make judgments of quality and authenticity." Professor Cahill has likened his pursuit of Chinese paintings to the eleventh-century poet Sun Tung-p'o's allusion:

"It is like clouds and mists passing before my eyes, or the songs of birds striking my ears. How could I help but derive joy from my contact with these things? But when they are gone, I think no more about them. In this way, these two things [painting and calligraphy] are a constant pleasure to me, but not an affliction."

-- Su Tung-p'o, eleventh-century statesman, poet, and connoisseur, on collecting. Translation by James Cahill

Professor Cahill and family members, through gift and purchase, have passed on key works from their collections to the university at which he taught for over thirty years. These paintings will remain at Berkeley for generations of students to examine and study, and experience the joy of working with actual masterworks of art.

The descriptive notes accompanying the artworks included in the Collection Guide largely carry the familiar "voice" of James Cahill, Professor Emeritus at UC Berkeley, who has generously commented on the artwork from the perspective of connoisseurship, collecting, and teaching. Additional biographical and art historical comments are presented in order to place the paintings in historical context. These comments are provided by Julia M. White, Curator of Asian Art at the Honolulu Academy of Arts, and Guest Curator of the UC Berkeley Art Museum Exhibition Masterworks of Chinese Painting: In Pursuit of Mists and Clouds.

Wade-Giles, the first name cited in each item's record in the Collection Guide, is a system of transliteration that was developed in the early part of the 20th century. Pinyin, the second name, in parentheses, is the same character utilizing a system of transliteration of Chinese characters developed in the People's Republic of China in the later part of the 20th century.

The "t" and "h" preceding the descriptive notes stand for tz'u (zi) the artist's style name and hao (hao) the artist's pen name. Chinese artists frequently sign their works with these alternate names.

Lucinda Barnes

Senior Curator for Collections

Indexing Terms

The following terms have been used to index the description of this collection.

Subjects and Indexing Terms

scroll paintings

Subjects and Indexing Terms

China

Landscape Paintings

Fisherman Returning on a Wintery Day late 15 - early 16 century A.D. 1969.43

<http://content.cdlib.org/ark:/13030/ft8m3nb2nc>

Creator/Collector: Chiang Sung

Physical Description: Painting ink on silk China 53 x w 18 -1/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of William S. Picher and Walter C. Goodman in honor of James Cahill

Waterfall on Mt. Lu 17 century A.D. 1971.15

<http://content.cdlib.org/ark:/13030/ft596nb0cc>

Creator/Collector: Sheng, Mao-yeh

Physical Description: Painting ink and color on silk China 81 -1/2 x w 39 -1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Museum Purchase

Landscape 17 century A.D. 1971.69 <http://content.cdlib.org/ark:/13030/ft9g5006km>

Creator/Collector: Kung Hsien (Gong Xian)

Physical Description: Painting hanging scroll: ink on satin China 13 -7/8 x w 19 -5/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Dr. and Mrs. Roger S. Spang

Old Man Painting Screen in House, Boy Servant early 17 century A.D. 1971.75 

<http://content.cdlib.org/ark:/13030/ft8s200631>

Creator/Collector: Unknown; School of Ch'in Ying

Physical Description: Paintinghanging scroll: ink and colors on silkChinah 43 -1/4 x w 19 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Mrs. Elizabeth Hay Bechtel

Landscape 19 century A.D. 1973.38  <http://content.cdlib.org/ark:/13030/ft7f59n8ht>

Creator/Collector: Shen Shichong (Shen Shih-Ch'ung?)

Physical Description: Paintinghanging scroll: ink and color on silkChinah 61 -1/2 x w 26 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Dr. and Mrs. Roger S. Spang

Landscape with Houses, Figures and Goats 1719 1973.41 

<http://content.cdlib.org/ark:/13030/ft5489n6xq>

Creator/Collector: Yuan Chiang

Physical Description: Paintinghanging scroll: ink and colors on silkChinah 62 -3/4 x w 30 -5/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Dr. Eugene C. Gaenslen, Jr.

Winter Landscape with Man in House n.d. 1975.32 

<http://content.cdlib.org/ark:/13030/ft6d5nb146>

Creator/Collector: Sung, Lo (attributed to)

Physical Description: Paintinghanging scroll: ink and color on paperChinah 48 -3/4 x w 21 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Dr. Eugene C. Gaenslen, Jr.

Landscape with Two Men in a Boat 17 century A.D. 1980.16 

<http://content.cdlib.org/ark:/13030/ft1w1001bq>

Creator/Collector: Hsiang Sheng-mo

Physical Description: Paintingink and color on paperChinah 26 -1/4 x w 12 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Acquired by exchange from C. C. Wang

Trees by a River 17 century A.D. 1980.18  <http://content.cdlib.org/ark:/13030/ft5b69n72b>


Creator/Collector: Wang Chien-chang

Physical Description: Paintinghanging scroll: ink on silkChinah 54 -3/4 x w 21 -7/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of James and Dorothy Cahill

Landscape with Figures 17 century A.D. 1980.37 

<http://content.cdlib.org/ark:/13030/ft8p30061b>

Creator/Collector: Fan Ch'i (Fan Qi)

Physical Description: Paintinghanging scroll: ink and light colors on silkChinah 71 -1/2 x w 32 -1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Dr. Roger Spang

Solitary Angler on Wintry Lake 1659 1980.42.14 

<http://content.cdlib.org/ark:/13030/ft7f59n8jb>

Creator/Collector: Lan Ying

Physical Description: Paintingfan: ink and color on paper, woodChinah 8 -3/4 x w 19 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Untitled 19 century A.D. 1980.42.16  <http://content.cdlib.org/ark:/13030/ft7q50056t>

Creator/Collector: Li, Chü-p'ing

Physical Description: Paintingmounted fan: ink and colors on paperChinah 11 -7/8 x w 24 -3/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Landscape 1579 1980.42.1  <http://content.cdlib.org/ark:/13030/ft2c6001px>

Creator/Collector: Chang Hung

Physical Description: Paintingink on silkChinah 9 -1/4 x w 7 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Landscape 1980.42.20  <http://content.cdlib.org/ark:/13030/ft6580049m>

Creator/Collector: Tai Hsi

Physical Description: Paintinghanging scroll: ink and color on paperChinah 47 x w 24 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Figures in Landscape 16 century A.D. 1980.42.23 

<http://content.cdlib.org/ark:/13030/ft0779n3jf>

Creator/Collector: Unknown

Physical Description: Paintinghanging scroll: ink on silkChinah 21 -13/16 x w 29 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Landscape with Taoist Immortals 18 century A.D. 1980.42.2 

<http://content.cdlib.org/ark:/13030/ft009n96qg>

Creator/Collector: Chang Pei

Physical Description: Painting ink on silk China

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Figures in Garden late 17 - early 18 century A.D. 1980.42.8 

<http://content.cdlib.org/ark:/13030/ft158000vd>

Creator/Collector: Hsiao Ch'en

Physical Description: Painting Fan mounted as hanging scroll: ink and color on gold paper China 9 x w 20 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Pine, Rock and Mushroom 1878 1980.42.9 

<http://content.cdlib.org/ark:/13030/ft2w10021v>

Creator/Collector: Hu Yuan

Physical Description: Painting ink and color on paper China 52 x w 16 -5/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

River Landscape 18 century A.D. 1983.24.3 

<http://content.cdlib.org/ark:/13030/ft3i49n5tf>

Creator/Collector: Ma Jui

Physical Description: Painting hanging scroll: ink on silk; China 50 -1/2 x w 20 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Dr. Eugene C. Gaenslen, Jr.

Landscape with Two Seated Scholars (in the manner of Chiang Sung) 1550 1983.24.4

 <http://content.cdlib.org/ark:/13030/ft809nb277>

Creator/Collector: Unknown; Che School artist.

Physical Description: Painting Hanging scroll: ink on silk China 60 x w 35 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Dr. Eugene C. Gaenslen, Jr.

Clearing Sky in Autumn over Misty Peaks 1613 1983.9 

<http://content.cdlib.org/ark:/13030/ft5n39n78d>

Creator/Collector: Chao Tso

Physical Description: Painting ink on paper China 52 x w 24 -1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchased with the aid of funds from Dr. and Mrs. Marvin L. Gordon

Landscape of a Poem 1844 1986.6  <http://content.cdlib.org/ark:/13030/ft4d5n99r9>

Creator/Collector: Tang I-Fen

Physical Description: Painting hanging scroll: ink and color on paper
China 39 -1/4 x w 19 -1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Dr. Roger S. Spang

Landscape (in the manner of Tsan Ni) 17 century A.D. 1987.20 

<http://content.cdlib.org/ark:/13030/ft267n9874>

Creator/Collector: Hsu Tsai (Yu)

Physical Description: Painting hanging scroll: ink and color on satin
China 51 -3/8 x w 18 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of James and Dorothy Cahill

Landscape (in the manner of Kung-Wang Huang) 17 century A.D. 1988.13 

<http://content.cdlib.org/ark:/13030/ft709nb1j3>

Creator/Collector: Wang Chien (attributed to)

Physical Description: Painting ink on paper
China 28 -1/4 x w 15 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Dorothy Cahill

Man and Servant Searching for Plum Blossoms; Gibbon in a Tree 17- early 18 century A.D. 1990.13  <http://content.cdlib.org/ark:/13030/ft8n39n9bb>


Creator/Collector: Wang Hui (attributed to)

Physical Description: Painting hanging scroll: ink and light color on silk
China 36 -1/2 x w 14 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of James Cahill

Landscape with Waterfall 18 century A.D. 1994.31 

<http://content.cdlib.org/ark:/13030/ft3199n5q0>

Creator/Collector: Hu, Shih-Ch'a

Physical Description: Painting album leaf mounted as hanging scroll: ink on paper
China 54 -1/4 x w 14 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Dorothy Dunlap Cahill

Landscape with Cranes 1638 1997.28  <http://content.cdlib.org/ark:/13030/ft9199n9mv>

Creator/Collector: Ch'en Kuan (Chen Kuan)

Physical Description: Painting Hanging scroll: ink and colors on silk China 78 x w 38 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Museum purchase

Description

t: Meng-hsien

h: Hsing-an

Inscription by the artist: "Cranes nesting in the pine trees everywhere, people visiting the wicker gate are few. On an auspicious day in the first month of the mou-yin [1638] Ch'en Kuan painted this as a present for Mr. Ming-tai." Translation by Marsha Smith Weidner.

Ch'en Kuan was a noted painter, calligrapher, and poet from Suchou in Chechiang province. Here Ch'en pays homage to the early Ming master Wen Cheng-ming, using that artist's cool-warm coloration, tall stately pines, and well-defined layered mountains.

This landscape painting is actually a "birthday painting," or a work commissioned as a present for a friend. From the artist's inscription it is clear that this painting was presented to a Mr. Ming-tai in this way.

Man and Servant Beneath Trees 1616 1997.4.1 

<http://content.cdlib.org/ark:/13030/ft296n989t>

Creator/Collector: Shen Shih-ch'ung (Shen Shichong)

Physical Description: Painting Album leaf, ink and light colors on paper China 12 x w 9 -7/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible through a gift from Jane Lurie

Description

t: Tzu-chü

Shen Shih-ch'ung was from Hua-t'ing, Chiangsu province, and was a pupil of first Sung Mou-chin and later Chao Tso, who became one of the most famous Yün-chien school artists. The artists of this tradition painted landscapes with an atmospheric quality and frequently their paintings take on a slightly hazy look.

This school's first master was Sung Hsü, whose work is also shown here. Historically the Yün-chien (the old name of the region of Sung-chiang) school was held in contrast to the Hua-t'ing (named for the county and city) school, whose major exponent was the theoretician and painter Tung Ch'i-chang. Shen displays the typical Yün-chien school flare for beautiful and expert brushwork, particularly in the handling of the autumn trees and densely textured rocks.

Wind and Snow in the Fir-pines mid to late 13 century A.D. 1999.24 

<http://content.cdlib.org/ark:/13030/ft4r29n6nz>

Creator/Collector: Kuo Min (Guo Min)

Physical Description: PaintingHanging scroll; ink and light color on silkChinah 49 -1/4 x w 22 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible by gifts from Jane Lurie and Nancy Chew, through the donations of Albert A. M. Bender, Mrs. Anson S. Blake, William E. Colby, the Estate of Sallie Frances Devine, Arthur F. Landeson and the proceeds of the 1998 Asian Art and Fumpon Sale.

Description

t: Po-ta

Kuo Min was a late Sung, early Yüan painter whose works are quite rare. He was from Ch'i-hsien in Honan province and was known as a painter of landscapes, figures, flowers, and ink bamboo. He worked in a style and developed compositions that are associated with Northern Sung painters like Kuo Hsi and Li Ch'eng.

Following the Li-Kuo style, Kuo Min builds up forms to create this composition of towering mountains fraught with looming overhangs. This unstable landscape creates a tension that is further heightened by the bleakness of winter.

The painting is signed between two trees at the bottom right.

Landscape with Figures 1538 1999.45.2  <http://content.cdlib.org/ark:/13030/ft938nb302>


Creator/Collector: Wen Cheng-ming

Physical Description: Paintinghanging scroll: ink on paperChinah 65 -1/4 x w 13 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Hsingyuan Tsao and James Cahill

Walking on a Path Among Flowers 15-early 16 century A.D. 1999.45.3 

<http://content.cdlib.org/ark:/13030/ft896nb2f9>

Creator/Collector: Shen, Chou

Physical Description: Paintinghanging scroll: ink and color on silkChina

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of James Cahill and Hsingyuan Tsao

Winter Landscape in the manner of Li Cheng 1669 2000.30 

<http://content.cdlib.org/ark:/13030/ft8v19n9gq>

Creator/Collector: Gao Jian (Kao, Chien)

Physical Description: Paintingalbum leaf: light color on paperChinah 10 -1/2 x w 12 -15/16 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible through gifts from Nancy and Don Chew and the Ching Wah Lee Memorial Fund

Winter Landscape 17 century A.D. 2000.55.1 

<http://content.cdlib.org/ark:/13030/ft7870052f>

Creator/Collector: Mei, Ch'ing (Mei Qing)

Physical Description: Paintinghanging scroll: ink and colors on silkChinah 69 -1/2 x w 21 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Hsingyuan Tsao and James Cahill

Landscape with Houses among Trees 1591 2000.55.3 

<http://content.cdlib.org/ark:/13030/ft6d5nb15q>

Creator/Collector: Wu Pin

Physical Description: Paintinghanging scroll: ink and colors on silkChinah 47 -1/2 x w 18 -1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Hsingyuan Tsao and James Cahill

Landscape with Man in House 1671 2000.55.5 

<http://content.cdlib.org/ark:/13030/ft909nb2xw>

Creator/Collector: Shih,T'ao (Shitao or Tao-chi)

Physical Description: Paintinghanging scroll: ink on paperChinah 40 x w 13 -1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Hsingyuan Tsao and James Cahill

Landscape 1544 2000.55.7  <http://content.cdlib.org/ark:/13030/ft0p3000h6>


Creator/Collector: Hsieh Shih-ch'en

Physical Description: Paintingink on paperChinah 23 -1/2 x w 11 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Hsingyuan Tsao and James Cahill

Tall Landscape with Buildings 17 - early 18 century A.D. 2000.55.8 

<http://content.cdlib.org/ark:/13030/ft8d5nb2h0>

Creator/Collector: Unknown; seals of Wu Li

Physical Description: Paintingink on paperChinah 51 -1/4 x w 14 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Hsingyuan Tsao and James Cahill

Summer Trees Casting Shade 15 century A.D. 2000.7 <http://content.cdlib.org/ark:/13030/ft3489n5jp>**Creator/Collector:** Tai Chin (Dai Jin)**Physical Description:** PaintingHanging scroll: ink on silkChinah 78 x w 42 -1/8 inches**Contributing Institution:** Berkeley Art Museum/Pacific Film Archive**Custodial History**

Purchase made possible through gifts from an anonymous donor, Robert Bloch, the Warren King Family, Jane Lurie, Kirsten and Terry Michelson, and other Friends of the Asian Gallery

Description

t: Wen-chin

h: Ching-an

Tai Chin was from Ch'ien-t'ang, Chechiang province, and eventually settled in Hangchou. His talent as a painter was recognized early in his life, but through what appears to have been considerable envy from powerful adversaries, he was unable to sustain a position at court. At one time, around 1425, he was summoned to court, but soon returned to his home province. His landscapes are in the styles of Ma Yüan and Hsia Kuei, but show greater complexity of depth and composition. He is regarded as the principal master of the Che School.

This large scroll, originally badly mounted, was discovered by Cahill in an auction in which one would not expect to find major works by major artists. After identifying the genuine Tai Chin seal, which had been covered by brocade, Cahill began working more carefully on the authenticity of the painting.

"Indeed it was a Tai Chin seal, corresponding to one on a famous painting in Shanghai. Then I began working on style. I didn't believe that it could be Tai Chin for a time, but the more I looked, the better it was." Cahill had the painting remounted and during this time discovered, with the help of the well-known dealer and connoisseur Cheng Chi, that the painting had a title in the upper right consistent with a known painting in the famous sixteenth-century collection of the wicked Prime Minister Yen Sung. Cheng Chi theorized that the owner's seal had been cut off when the official was overthrown for political reasons. "In any case, it is a major Tai Chin and I realized later when looking at it that it corresponds very nicely with a [noted] painting in Shanghai. It has become one of the masterworks of the artist partly because of the large size and the very impressive composition based loosely on the Kuo Hsi painting Early Spring (1072)."

Album of Twelve Landscapes in Old Styles 1666 CC.212 <http://content.cdlib.org/ark:/13030/ft02900032>**Creator/Collector:** Wang Chien**Physical Description:** Paintingalbum: ink on paperChinah 14 x w 10 -3/4 inches**Contributing Institution:** Berkeley Art Museum/Pacific Film Archive**Custodial History**

On extended loan from the Ching Yüan Chai Collection

Description

t: Yuän-chao

h: Hsiang-pi, Lien-chou, Jan-hsiang an-chu

From T'ai-ts'ang, Chiangsu

The second of the "Four Wangs," and one of the "Nine Friends in Painting," Wang Chien came from a family dedicated to learning and painting. He was a follower of Tung Ch'i-chang and copied from the Yüan masters, developing a conservative approach to landscape composition. He was for a time governor of Lien-chou, Kuangtung province but was more interested in painting than politics and retired from public life.

Sunset in an Autumn Valley: Landscape with Man in House 1544 2002.2.3 

<http://content.cdlib.org/ark:/13030/ft3s2002nt>

Creator/Collector: Shen Shih (Shen Shi)

Physical Description: PaintingHanging scroll: ink on paperChina 38 x w 12 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Description

Shen Shih was from Suchou but had also lived in Nanking. He studied the Sung and Yüan masters as well as the professional artists T'ang Yin and Ch'iu Ying and is said to have copied old paintings. Only a few works carry his own signature.

In this autumn landscape we see more of the influence of the Wu school master Wen Cheng-ming. Shen Shih's light and deft brushwork are reminiscent of other better-known painters like Shen Chou. The two poetic inscriptions on the top right of this work are by Wen Po-jen (nephew of Wen Cheng-ming, whose work is in the exhibition) and another Shen Shih. The artist Shen Shih indicates it was painted for Mr. Chu-lin of Nanking.

Old Trees and Landscape (in the tradition of Miu Fu (15th c.)) mid 15 century A.D.

2002.2.6  <http://content.cdlib.org/ark:/13030/ft800005jk>

Creator/Collector: Unknown

Physical Description: PaintingHanging scroll: ink and color on paperChina, Mingh 44 x w 16 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Description

A tradition of painting old, gnarled trees began as early as the Northern Sung period and extended throughout Chinese painting history. Li Ch'eng (919-967) was one of the most famous artists known for depictions of rough old trees in landscape. The Ming artist Wen Cheng-ming continued the tradition that allowed for great expression to be lent to a simple twisting of trunks.

Autumn Trees by the River 17 century A.D. CM.28 

<http://content.cdlib.org/ark:/13030/ft2n39n56q>

Creator/Collector: Ch'en Hung-shou (Chen Hungshou)

Physical Description: PaintingFan painting: ink and color on gold paperChina 9 -1/2 x w 18 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Ching Yüan Chai Collection

Landscape with Portraits of Scholars 1648 CM.48 

<http://content.cdlib.org/ark:/13030/ft7m3nb1z7>

Creator/Collector: Lan Ying; Hsieh Pin (Xie Bin)

Physical Description: PaintingHandscroll: ink and colors on paperChina

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Sarah Cahill Collection

Old Tree and Bamboo (in the manner of Wu Chen (1280-1354)) 1559 2002.1.3 

<http://content.cdlib.org/ark:/13030/ft2g5001rm>

Creator/Collector: Hsieh Shih-ch'en (Xie Shichen)

Physical Description: PaintingHanging scroll: ink on paperChinah 41 -1/4 x w 21 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Description

t: Ssu-chung

h: Ch'u-hsien

Hsieh Shih-ch'en was from Suchou and spent most of his life painting there. His family was wealthy yet he appears to have become a professional painter in a town that was just beginning to gain prominence for both amateur and professional painters. It is recorded that he followed Shen Chou's style adding bits of his own and other professional painters' ideas to the mix. He is best known as a landscape painter with a very deft and versatile brush.

River Landscape 14 century A.D. 2002.2.5  <http://content.cdlib.org/ark:/13030/ft3j49n5vz>

Creator/Collector: Ma Wan (attributed to)

Physical Description: PaintingHanging scroll, ink on silkChinah 33 -3/4 x w 20 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Description

t: Wen-pi

h: Lu-ch'un or Lu-tun

Ma Wan was a follower of Tung Yüan, Mi Fu, and the Yüan master Huang Kung-wang. He adopted the philosophy of Huang and other Yüan masters of using landscape painting as a means of self-expression. Although possessing a classical education, as a loyalist he chose reclusion away from society rather than serve the foreign reign of the Mongols. On their demise in 1368 he returned to civil service under the Hong-wu emperor. This loyal and upright attitude pervaded much of Yüan period painting circles.

Winter Landscape 12 century A.D. CY.19  <http://content.cdlib.org/ark:/13030/ft6290047x>

Creator/Collector: Unknown; Chao Ling-jang (School of)

Physical Description: Paintingalbum leaf: ink on silkChinah 9 -3/8 x w 9 -5/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Private collection

Landscape with Buildings early 14 century A.D. CY.8 

<http://content.cdlib.org/ark:/13030/ft738nb1ms>

Creator/Collector: Sun Chün-tse (Sun Junze)

Physical Description: PaintingHanging scroll: ink and color on silkChina, h 73 x w 44
-1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Sarah Cahill Collection

Description

Although the major trends in Yüan period painting were taking a radical departure from the Academy styles of Hangchou, a small group of painters continued the elegant and idealized depictions of real nature seen in Southern Sung painting. Sun Chün-tse was one who pursued this Ma-Hsia tradition, often, as here, on a larger scale. Little is known of his life, only that he was from Hangchou, which was perhaps the greatest influence in his following the earlier styles from the academy of painting that had been centered there.

"The signature, in the lower left corner, deliberately obscured by a brushstroke of ink but readable under strong light, matches those on several works by this artist that were preserved in Japan. This [painting was] misrepresented, the signature painted over and a label saying it's a Sung work, certainly by Ma Yüan (active 1190-1230). It was hanging in our living room in Berkeley when I went off to the Cleveland Museum of Art for a symposium accompanying an exhibition of Yüan period art. I gave a paper in which I argued that Yüan continuations of Sung traditions also had to be included in our histories of Yüan painting, showing, for instance, what Yüan paintings in the Ma Yüan style look like. Coming home and looking [again at the painting] I realized that according to my own paper, this must be a Yüan painting; and examining it closely I found the Sun Chün-tse signature. So, suddenly it rose from a painting nobody noticed to a world-class masterpiece, all because of a discovered signature."

Landscape with Cranes and Other Birds early 16 century A.D. cm.96 

<http://content.cdlib.org/ark:/13030/ft8s20064j>

Creator/Collector: Lü Chi (Lu Ji)

Physical Description: PaintingHanging scroll: ink and color on silkChina 58 -1/2 x w 33 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Nicholas Cahill Collection


Description

t: T'ing-chen

h: Lo-yü

Lü Chi was a court painter during the Hung-chih period (1488-1506) and was known for his depictions of birds and flowers. He was from Ning-p'o, a city east of Hangchou, where a flourishing commercial center for painting had existed for centuries. In his paintings he followed T'ang and Sung masters and also imitated paintings by the later artist Pien Wen-chin (ca. 1356-1428) as well as Pien's near contemporary Lin Liang (1455-1500), who was already at court when Lü Chi arrived around 1490.

"The seal below the artist's signature reads "Jih-chin ch'ing-kuang," a seal that appears on a number of works by artists who served in the Ming imperial academy. It was Wai-kam Ho [a curator at the Cleveland Museum of Art] who first [to my knowledge] figured out what it means: 'Daily approaching [being close to] the Pure and Radiant,' used by artists who had the privilege of working in the presence of the emperor. The Chinese emperors often enjoyed having artists as their companions [they were given quasi-military titles as if in the Imperial Guard] and watching them paint. The circular forms at the base of the overhanging cliff are visually confusing - some [students] in my seminar argued that the fading away above them represents a recession into a hollow of space. But if one knows earlier representations of the same motif [especially Sung], it's clear that it's an overhanging cliff, the upper part obscured in mist, the lower part eroded and hollowed by water striking against it. By the constant copying and imitating of the earlier, more naturalistic and readable form, derived from observation of natural forms and phenomena, the motif has become visually ambiguous, as commonly happened within Chinese painting traditions."

The Pleasures of Fishermen 15 - early 16 century A.D. CM.84 

<http://content.cdlib.org/ark:/13030/ft609nb0vz>

Creator/Collector: Wu Wei

Physical Description: PaintingHandscroll: ink and color on paperChina 10 -3/4 x w 87 -7/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Private collection

Description

t: Shih-ying

h: Lu-fu

Later: t: Tz'u-weng

h: Hsiao-hsien

Wu Wei was born in Wu-ch'ang in Hupei province and received the early education necessary to follow his father into civil service. However, his father died when he was quite young so Wu turned to painting, first in Nanking and then in Peking under imperial patronage. He was a favorite of the emperors Hsien-tsung and Hsiao-tsung.

Wu is best known as an extremely eccentric painter, mainly of figures, who led a dissipated life of drinking and carousing yet retained support and patronage at the highest levels. His escapades are duly recorded - including reporting to the emperor in a state of total inebriation.

"This is . . . [a] horizontal scroll by Wu Wei, a Ming dynasty artist, active in the late fifteenth, early sixteenth centuries. It represents fishermen on the river, leading a sort of ideal life. Wu Wei painted in a kind of rough style, which is perfect for this subject - relaxed and easy. He used a brush that was either worn down or trimmed off so it would be kind of blunt instead of fine, elegant brushwork. Now, [something] bothered me when I first saw this painting. I could see there were lots of great things happening in it, a passage here where the fishermen have their nets drawn up and somebody is in a house looking out at the fishermen and so on. [What] I realized eventually, or what was pointed out to me, is that it is actually two sections of a scroll that had been pieced together, and when they had put them together they had to make certain adjustments to paint in a bush here and to finish the riverbank [there]. [In] one part of the scroll there is a willow tree and you can see the branches coming in, but the tree is now lost, so it is a willow tree without any trunk. Then you go on to the major part of the scroll, which is where the fishermen are all living this happy bucolic life with their children, drinking wine, not very actively fishing - it is a very highly idealized version of the life of the fisherman [who] had the same kind of position in Chinese art as shepherds and shepherdesses did in the pastoral mythology of France or Europe."

In discussing how he included in his teaching the importance of the physical characteristics of a work of art, Cahill remarked, "I used [the Wu Wei] to point out the necessity for looking hard at the painting and seeing what's been done to it. I've tried to convey that involvement with the painting apart from being an academic. It's too easy to go from dealing with photographs and slides to putting the same things on the screen as if this is all disembodied. Collecting makes you think about art as solid things. Collecting also sharpens your eye for quality. [The same is true for] students; seeing the [object] and developing a passion for it, or dislike, is very different from simply having a string of slides presented to you in a lecture."

Buildings on Immortal Mountains 1555 cm.77 

<http://content.cdlib.org/ark:/13030/ft0290004k>

Creator/Collector: Wen Chia (Wen Jia)

Physical Description: PaintingHanging scroll: ink and color on paperChinah 40 -1/2 x w 11 -1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Sarah Cahill Collection

Description

t: Hsiu-ch'eng

h: Wen-shui

Wen Chia was the second son of Wen Cheng-ming and painted in the style of his father. He was influenced by Ni Tsan and Wang Meng, two of the "Four Great Masters" of the Yüan period.

Waterfall in Winter 1589 cm.64  <http://content.cdlib.org/ark:/13030/ft1r29n4k1>

Creator/Collector: Sung Hsü (Song Xu)

Physical Description: PaintingHanging scroll: ink and color on paperChinah 74 -1/4 x w 16 -3/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Sarah Cahill Collection

Description

t: Ch'u-yang and Shih-men

Sung Hsü was from Ch'ung-te, near Chia-hsing, Chechiang province but lived and worked much of his life around Sung-chiang. He was much admired during his life, both for his ability as a painter and his spiritual understanding. He lived in a Taoist temple and had studied Ch'an Buddhism, although he never actually became a monk. His paintings from the 1580s, like this tall, attenuated landscape, are independent and individualistic, although it is possible to see the influence of Shen Chou in the development of the brushwork in the mountain forms. The dramatic appeal of this painting is in the compressed composition.

His influence extended into the next generation of painters as the teacher of Chao Tso and Sung Mou-chin.

Landscape with Scholar and Servant 19 century A.D. cc.104 

<http://content.cdlib.org/ark:/13030/ft1p30016b>

Creator/Collector: Jen I (Po-nien; Ren Yi)

Physical Description: PaintingHanging scroll: ink and color on paperChinah 69 -7/8 x w 18 -7/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Ching Yüan Chai Collection

Description

"This is a painting that is tumultuous and powerful on one level and that also has subtleties. There is a figure of a man walking up the mountain path with a servant over in the middle right, sort of hidden away, and then trees that skewer the whole landscape, so to speak, holding it all together. Jen I uses just little areas of color to tie things together. Green is repeated up above so you can see where the path goes, how you climb up it. It looks like it has been done very casually, spontaneously, and probably was, and at the same time it's very solidly put together by this great master."

Spring Thunderstorm 1715 1967.13  <http://content.cdlib.org/ark:/13030/ft1g50012z>


Creator/Collector: Wang Yun

Physical Description: PaintingHanging scroll: ink and colors on silkChinah 77 -3/8 x w 41 -7/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Elizabeth Hay Bechtel, University of California, Berkeley, class of 1925

Landscape with Travelers 18 century A.D. 1980.42.26 
<http://content.cdlib.org/ark:/13030/ft5g2nb0n4>

Creator/Collector: Unknown

Physical Description: Paintingink and color on silkChinah 15 -7/8 x w 12 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Travelers in a Landscape n.d. 1980.42.32  <http://content.cdlib.org/ark:/13030/ft2c6001qf>

Creator/Collector: Yeh, Yü

Physical Description: Paintingink and colors on silkChina

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Landscape with Trees, painted for Wang Shih-Chen (1634-1711) 17 century A.D.

CC.115  <http://content.cdlib.org/ark:/13030/ft5x0nb0sh>

Creator/Collector: Kung Hsien (Gong Xian)

Physical Description: PaintingHanging scroll: ink on satinChinah 61 -1/4 x w 19 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Nicholas Cahill Collection

Description


t: Ch'i-hsien

h: Pan-ch'ien, Pan-mu, Ch'ai-chang-jen, Yeh-i

Born in K'un-shan, Chiangsu Province, Kung Hsien eventually became the leading I-min ("leftover subject") painter in Nanking. He died in poverty, never caring to promote himself or his paintings, and yet is considered to be the most famous of the Individualist group of "Eight Masters from Nanking." He is admired for closely following the Sung masters, yet creating exciting new pictorial expressions through innovative brushwork. His works are hauntingly beautiful renditions of a shadowy world.

The brilliant and influential connoisseur and collector Chou Liang-kung (1612-1672) wrote in his famous treatise on paintings of this period, the Tu Hua Lu, "Kung Hsien was of an eccentric nature and found it difficult to associate with other people. As a painter he swept away the common mannerism (trodden path) and produced very deep and original works. He said of himself, "there has been nobody before me and there will be nobody after me." (Translation from Siren)

"In an article I wrote on Kung Hsien I trace his style using various methods [all that was available to me then] showing how he begins with a linear manner adopted from Anhui and other masters of that time, then, affected by foreign pictures, adds light-and-shadow stippling or shading, so as to render volumetric masses. This painting must be from [his early period] around 1666-1667. Then [he goes into] his great middle period and a late period in which he produces more, and more quickly, dropping the careful stippling for the most part and working in fast-running line and dotting. The Kung Hsien handscroll [also in this exhibition], which has only a simple signature must be late [in his work]. The Willow Dwelling [hanging immediately to the left of this scroll] with calligraphy is probably also fairly late. All the way through he avoids the proper brushwork of the Orthodox masters and uses brush techniques that get him condemned for "bad brushwork". . . And his high reputation now is a modern thing, same as Shih-t'ao and others."

The Willow Dwelling 17 century A.D. CC.116 

<http://content.cdlib.org/ark:/13030/ft467n99mx>

Creator/Collector: Kung Hsien (Gong Xian)

Physical Description: PaintingHanging scroll: ink on paperChinah 47 -1/2 x w 23 -1/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Sarah Cahill Collection

Landscape n.d. CC.119  <http://content.cdlib.org/ark:/13030/ft8d5nb2jh>

Creator/Collector: Kuo Jen-lin

Physical Description: Paintinghanging scroll: ink on satinChina

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Private collection

Landscape 1664 CC.147  <http://content.cdlib.org/ark:/13030/ft7n39n8n6>

Creator/Collector: Tai Pen-hsiao (Dai Benxiao)

Physical Description: PaintingHanging scroll: ink on paperChinah 48 x w 11 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Sarah Cahill Collection

Description

t: Wen-chin

h: Ching-an

Inscription by the artist: "Deep green gives rise to shadows, trees coalesce as curtains./ Agitated clouds float whitely, water gives birth to waves./ Thus I know the world's mundane affairs/ Will not reach this short bamboo fence in the mountains./ A solitary pine takes hold of the pond, the halcyon shadow is long./ On the whole road, mountain flowers send [their fragrance] far./ There is also a clear spring contributing to listening quietly./ It is as if I were at Wangchun village. The first day of the eighth month of jiachen [1664]. The old woodcutter of Ying'a Mountain, Benxiao (Pen-hsiao)." Translation by Haruki Yoshida

Tai Pen-hsiao was from Anhui province, the son of a Ming loyalist who moved his family several times to avoid the chaos of the late Ming period. This undoubtedly affected Tai's own choice to remain outside the court and to seek seclusion in the mountains of Anhui. His painting style is extremely linear; in this he resembles another Anhui artist, Hung-jen. Tai also followed the Yüan masters, painting the same kind of spare landscapes as Ni Tsan.

River Landscape with Fisherman in Boat 1662 CC.169 

<http://content.cdlib.org/ark:/13030/ft4k40036k>

Creator/Collector: Wang Hui; Yun Shou-p'ing (Yun Shouping)

Physical Description: PaintingHandscroll: ink on paperChinah 7 -7/8 x w 40 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Ching Yüan Chai Collection

Description

t: Shih-ku

h: Keng-yen san-jen, Ch'ing-hui chu-jen, Chien-men ch'iao-k'o, Niao-mu shan-jen

Wang Hui was from a family of professional painters from Ch'ang-shu, Chiangsu province. He was the third of the "Four Wangs" (Wang Shih-min, Wang Chien, Wang Hui, and Wang Yüan-chi) and one of the "Six Great Masters of the Ch'ing" (with the Four Wangs, Yün Shou-p'ing, and Wu Li). Often referred to as members of the Orthodox Tradition, these artists followed the great critic and painter Tung Ch'i-ch'ang in his reliance on the great past masters. They are typically placed in contrast to painters who were more independent and thus known as the Individualists.

Wang Hui's talent was recognized early and he was brought into an important circle of painters, connoisseurs, and collectors by Wang Chien and Wang Shih-min. Through these associations he was able to see many fine painting collections and in some instances was able to copy masterpieces, one of the major tools for learning the works of the masters. He became one of the most prolific of the early Ch'ing painters.

Known as the greatest flower painter of his time, Yun Shou-p'ing was from Wu-chin, Chiangsu province. He was a contemporary of Wang Hui and Wang Yüan-chi, two of the greatest landscape painters of the time (the three are among the "Six Great Masters of the Ch'ing"). His family situation was similar to theirs in that he was the son of a Ming loyalist and so did not choose to serve as an official under the Ch'ing dynasty. Instead he studied painting with his uncle and made his living as a painter.

Landscape with Scholar and Servant 18 century A.D. 2002.1.2 

<http://content.cdlib.org/ark:/13030/ft4q2n99zc>

Creator/Collector: Huang Shen

Physical Description: PaintingHanging scroll: ink and color on paperChinah 42 x w 54
-3/4 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Description

"The size and shape suggests that [this scroll] might have been mounted as a screen. This may account for the fact that it's rather beat up, as if exposed a lot, but still strong . . . Huang Shen often did big pictures, but they tended to be of large, sometimes rather gross figures. This one is better than most, although also, no doubt, done rather quickly. . . he was prolific, [and] adopted a style that would permit him to be."

Landscape with Figures mid 18 century A.D. CC.217 

<http://content.cdlib.org/ark:/13030/ft3q2n998q>

Creator/Collector: Li Shih-cho (Li Shizhuo)

Physical Description: PaintingHanging scroll: ink and colors on paperChinah 31 x w 17
-3/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Private collection

Landscape 1705 CC.242  <http://content.cdlib.org/ark:/13030/ft700004vf>

Creator/Collector: Wang Yüan-ch'i (Wang Yuanqi)

Physical Description: PaintingHanging scroll: ink and color on paperChinah 25 x w 15
inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Private collection

Description

t: Mao-ching

h: Lu-t'ai, Hsi-lu hou-jen, Shih-shih tao-jen

From T'ai-ts'ang, Chiangsu

Wang Yüan-ch'i was the grandson of Wang Shih-min, and thus had the same interest in following the Orthodox tradition as espoused by the critic and painter Tung Ch'i-ch'ang. The youngest of the "Four Wangs," his political situation was different from that of the others in that distance from the Ming and acceptance of the Ch'ing permitted Wang Yüan-chi to accept a government position after obtaining his chin-shih degree in 1670. He was appointed to the Hanlin Academy in 1700. He was also a Member of the Board for compilation of the P'ei-wen chai shu-hua p'u (Encyclopedia of calligraphy and painting commissioned by the K'ang-hsi emperor).

In his painting he followed the Yüan master Huang Kung-wang.

Landscape (in the manner of Lu Kuang (active ca. 1325-1359)) 1658 CC.76 

<http://content.cdlib.org/ark:/13030/ft0p3000jq>

Creator/Collector: Hung-jen (Hongren)

Physical Description: PaintingHanging scroll: ink on paperChina 34 x w 13 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Sarah Cahill Collection

Description

t: Chien-chiang

h: Mei-hua ku-na, Yün-yin

Hung-jen was born in Chiang T'ao in Hsieh-hsien, Anhui province. He reportedly lived in poverty, yet he managed to obtain an education and an official degree, which would have allowed him to work in the civil service. However, with the fall of the Ming in 1644, he, like many other painters, chose to remain loyal to the Ming and thus became an I-min or "leftover subject." He became a Buddhist monk, took the name Hung-jen, and went to work in the deep mountains of Anhui. He reportedly seldom left his home on Mt. Huang other than to visit friends in Hangchou, Yangchou, and Nanking.

Hung-jen is regarded as the leading artist in the Anhui school, a loosely defined group that used the distinctive landscape of the Anhui area for creative inspiration. He was considered one of the "Four Masters of Anhui."

In this, one of his late masterpieces, he follows the Yüan dynasty painter Lu Kuang, who he mentions in the inscription. He uses the same compositional types as Lu Kuang, in particular the building up of forms to create substance and depth. Hung-jen is known to have been especially concerned with adhering to Yüan dynasty models and is credited with having brought the Yüan master Ni Tsan's style back into favor.

"[This painting] isn't the more favored kind of Hung-jen with angular, geometric forms, but it is still genuine and fine, from late in his life."

The Temple at Mt. Chih-P'ing 1516 CM.102 

<http://content.cdlib.org/ark:/13030/ft987006f7>

Creator/Collector: Wen Cheng-ming (Wen Zhengming)

Physical Description: PaintingHanging scroll: ink and colors on silkChina 30 -1/2 x w 16 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Private collection

Description

Original name Pi and tzu was Cheng-ming

Later adopted Cheng-ming and took the tzu Cheng-chung and the hao Heng-shan chü-shih

Wen Cheng-ming was from a wealthy Suchou family and thus had ample access to an education and literary texts; as such he should have followed a career in civil service. However, he failed in many attempts to pass the second level of examinations and eventually was given an appointment instead. He did not last long in government service and eventually retired from public life.

His failure in government is in stark contrast to his success as a painter. He studied painting with the great early Ming master Shen Chou (1427-1509) and followed the Yüan masters, particularly in landscape painting, but also in bamboo and paintings of old trees. His use of pale cool and warm colors, an attenuated landscape format, and the complexity of positive and negative shapes are hallmarks of his work. He shaped the Wu school into a virtual dynasty with his son, nephew, and students leading generations of artists with his example. He was much admired during his lifetime and enjoyed the patronage of Wang Shih-chen and his brother Wang Shih-mou, government officials who were noted collectors and connoisseurs.

"The inscription is published in Wen Cheng-ming's literary works, but for some reason the painting was not accepted by everybody. It doesn't look like what you think of when you think of Wen Cheng-ming. When it came up at auction during the seminar I had slides of it and we worked through it trying to see whether it was or it wasn't [Wen Cheng-ming]. By that time, we had come to some criteria for recognizing the hand of Wen Cheng-ming: how he puts a painting together, the different motifs, apart from the style he was working in. [We found] the paintings looked superficially different, but fundamentally, structurally the same. We came to the conclusion that it was indeed a real Wen Cheng-ming, and I proceeded to buy it after the auction was over. It was an example in which we were able to get the painting because of making a decision in the seminar. I'm not saying I wouldn't have bought it otherwise, but I felt a lot better about it."

The Wang-Ch'uan Villa (in the manner of Wang Wei (699-759)) 17 century A.D.

2002.2.2  <http://content.cdlib.org/ark:/13030/kt796nb23s>

Creator/Collector: Chang Chi-su (Zhang Jisu)

Physical Description: PaintingHandscroll: ink on silkChinah 12 -5/16 x w 153 -1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Description

Chang Chi-su worked outside of the mainstream of seventeenth-century painting and was less susceptible to the critical currents of the Sung-chiang area. He was from P'u-chou, present-day Yung-chi in Shansi province. Chang's work carries the flavor of the Nanking school painters like Wu Pin. In this handscroll we also see some signs of Western influences in his style.

"Chang Chi-su apparently at some point in his career had been able to see and study what he took to be the original of Wang Wei's famous scroll of the Wang-Ch'uan Villa. Wang Wei was an eighth-century poet painter, later hailed as the forefather of literati amateur/scholar painters. Wang Wei [in his famous scroll] had painted the surroundings of his villa, the Wang-ch'uan River. Originally on the walls of his villa, the composition came down through the centuries in various ways. A version of it surfaced in the late Ming and was taken by some people to be the original - it was engraved in stone and so forth. So Chang Chi-su was able to see this and he did various versions of it. I think five of them exist, four plus this one."

Landscape with Waterfalls 1608 CM.43  <http://content.cdlib.org/ark:/13030/ft009n96r0>

Creator/Collector: Gao Yang

Physical Description: Paintinghanging scroll: ink, color on paperChinah 79 -1/4 x w 17 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Private collection

Mountain Landscape, with Two Figures 1609 CM.44 

<http://content.cdlib.org/ark:/13030/ft8z09n9jd>

Creator/Collector: Kao, Yang

Physical Description: Paintinghanging scroll: ink, color on silkChinah 70 x w 26 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Nicholas Cahill Collection

River Landscape with Villa 1470 CM.59  <http://content.cdlib.org/ark:/13030/ft9k4006n9>


Creator/Collector: Ni Hung-ao (-hao?)

Physical Description: Paintinghanging scroll: ink and colors on silkChina

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Private collection

Flowers and Butterfly 12 century A.D. CY.14 

<http://content.cdlib.org/ark:/13030/ft996nb34f>

Creator/Collector: Unknown, old attribution to Hsü Hsi (Xu Xi) (d. before 975)

Physical Description: PaintingAlbum leaf mounted as a hanging scroll: ink and color on silkChinah 9 -1/2 x w 9 -3/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Nicholas Cahill Collection

Description

This painting is an exceptional example of the Southern Sung Academy style of bird-and-flower painting, which takes an almost scientific approach to describing nature. The delicate turn of the leaf and the immediacy of the butterfly approaching crystallize a moment in time.

Landscape with Houses on a Mountainside (Waterfall on Mt. K'uang-Lu) 17 century

A.D. 2002.2.7  <http://content.cdlib.org/ark:/13030/ft9g5006m4>

Creator/Collector: Kung Hsien (Gong Xian)

Physical Description: PaintingHanging scroll: ink on paperChinah 44 -1/4 x w 17 -1/2 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Landscape 17 century A.D. CC.227  <http://content.cdlib.org/ark:/13030/ft838nb2bf>

Creator/Collector: Kung Hsien (Gong Xian)

Physical Description: PaintingHandscroll: ink on paperChinah 11 x w 105 -1/2 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

On extended loan from the Ching Yüan Chai Collection

Landscape 1681 CC.47  <http://content.cdlib.org/ark:/13030/ft6199n7jx>

Creator/Collector: Fa Jo-chen (FA Ruozhen)

Physical Description: Paintinghandscroll: ink and color on paperChinah 12 -3/4 x w 538 -1/2 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

On extended loan from the Ching Yüan Chai Collection

Description

t: Han-ju

h: Huang-shih

Fa Jo-chen was a native of Chiao-chou, Shantung province, but he lived at various times in Fuchien, Chechiang and in Anhui. He is usually associated with the Anhui school, a loosely identified group that used Mt. Huang as their subject matter and frequently followed the Yüan master Ni Tsan in depicting spartan landscapes devoid of people.

The long handscroll depicting a turbulent, slanting view of a mountainous area is similar to other works by the artist in his later years. His brushwork of lightly flying strokes is unmistakable and unique. He folds the composition in and over itself, time and again, in a slightly dizzying manner, creating a continuous, undulating landscape.

Mountains at Dawn 1945 CT.21  <http://content.cdlib.org/ark:/13030/ft6489n7n4>

Creator/Collector: Huang Pin-hung

Physical Description: Paintinghorizontal painting: ink and color on paperChinah 18 -1/2 x w 72 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

On extended loan from the Ching Yuan Chai Collection

Landscape with Figures (in the manner of Kuo Hsi (ca. 1000 - ca.1090)) Late 13-mid 14 century A.D. 2002.2.4  <http://content.cdlib.org/ark:/13030/ft2m3n98hw>

Creator/Collector: Unknown

Physical Description: PaintingHanging scroll: ink on silkChinah 29 -5/8 x w 15 -1/4 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive


Custodial History

Purchase made possible through a gift from an anonymous donor

Description

The style associated with the Northern Sung painter and theoretician Kuo Hsi (eleventh century) can be seen clearly in this monumental landscape painting. Landscape painting of the Northern Sung emphasized the enormity of nature and the smallness of man. According to writings attributed to Kuo Hsi, the artist's state of mind played a significant role in his ability to truly depict the essence of the natural world. His son Kuo Ssu wrote of his father's teachings that: "[The artist] must do his work with his whole soul; if he does not work with his whole soul, the essential will not be clear. He must be severe and respectful in his work, otherwise it will lack depth of thought. He must apply zeal and reverence to complete it, otherwise the picture will not be properly finished." (Translation from Siren)

In the Northern Sung dynasty style, large symmetrical landscape forms are built up in layers and densely textured with a variety of brush techniques. This Yüan version establishes a greater separation between the viewer and the scene, but closely follows the Northern Sung methods of multipoint perspective and the tilting of the far peak, which distorts the central mountain.

Scenery of Nan-P'ing-Shan (South Screen Mountain) 1627 2001.4.5.a-b  <http://content.cdlib.org/ark:/13030/ft858005pd>

Creator/Collector: Lan Ying

Physical Description: PaintingHandscroll: ink and colors on silkChinah 11 -3/4 x w 93 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Description

t: T'ien shu

h: Hsi hu wai shi, Tieh-sou, Shih-t'ou-t'o

Lan Ying was born in Chechiang province and lived most of his life in Hangzhou. He is often regarded as the last great painter of the Che school, (a school founded by Tai Chin [1388-1462]) and associated with a decorative and academic style).

Although Lan Ying began his career as a professional painter, a somewhat derogatory appellation in light of the higher status of the scholar/gentry/amateur painter, his surviving works demonstrate why he is considered one of the greatest artists of his period. His studies of early masters, coupled with his precise brushwork, drew him praise from the powerful Sung-chiang art circles of the early Ch'ing period. He was a teacher of Chen Hung-shou and of Liu Tu, another late Ming artist.

Cloudy Hills 2000.55.6  <http://content.cdlib.org/ark:/13030/ft0000002f>

Creator/Collector: Unknown

Physical Description: Paintinghandscroll: ink and color on silkChina

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Hsingyuan Tsao and James Cahill

Landscape 1631 - 1641 1980.42.13  <http://content.cdlib.org/ark:/13030/ft5n39n79x>

Creator/Collector: Ku Ning-yüan

Physical Description: Paintinghanging scroll: ink and colors on silkChinah 12 x w 9 -1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Scholars Gazing at the Moon and Reflections of It in the Water 17 century A.D.

CM.24.a  <http://content.cdlib.org/ark:/13030/ft867nb2cm>

Creator/Collector: Ch'en Ch'üan (Chen Quan)

Physical Description: PaintingHanging scroll: ink and colors on silkChina, Late Ming or early Ch'ingh 43 -5/8 x w 17 -7/8 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

On extended loan from the Nicholas Cahill Collection

Description

Inscription by artist: Verse couplet. "I have depicted: 'All the moons in the water are held by a single moon; One single moon can thus hold all the lakes and rivers' - an allusion to the Ch'an Buddhist poem: "The moon imprints itself on a thousand rivers,/ and yet, in reality, is a single moon." Translation by Patricia Berger

"[In this painting] scholars here and there throughout the picture are all looking at reflections of the moon. There are scholars on the bridge looking at one reflection of the moon and there are people in the foreground looking at another. Then there's the real moon up in the sky. It's quite a wonderful conception . . . What the picture really is showing is a Ch'an or Zen Buddhist idea [with] the inscription meaning something like, 'all phenomena and things go back to one cause and are infinitely manifested on earth.' The idea is that everybody sees a different reflection of the moon, but they all go back to one real moon. The picture was done for a Zen monk, it turns out."

This is the only known work by the unrecorded artist Ch'en Ch'üan, whose influences - notably the use of lush washes of ink and vivid brushwork - appear to have come from Che school adherents in the Hangchou area.

Landscape with Pavilion at the Foot of a Waterfall 1963 CT.39 

<http://content.cdlib.org/ark:/13030/ft6r29n817>

Creator/Collector: Wang Chi-ch'uan

Physical Description: Paintinghanging scroll: ink and colors on paperChina

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

On extended loan from the Ching Yuan Chai Collection

Plum Tree and Ducks by a Stream early 13 century A.D. 2000.29 

<http://content.cdlib.org/ark:/13030/ft0q2n976s>

Creator/Collector: Ma Yüan (Ma Yuan)

Physical Description: PaintingHanging scroll: ink and colors on silkChinah 31 -1/2 x w 18 -1/2 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

Purchased made possible through a gift from an anonymous donor

Description

h: Ch'in-shan

Ma Yüan was from Ho-chung, Shansi province. He was the principal artistic exponent of a school of painting associated with the Southern Sung dynasty court; he painted during the Shao-hsi era (1190-1194) and was still active in Emperor Li-tsung's reign (1225-1264). He and Hsia Kuei lend their names to the most famous school of the Southern Sung period, the Ma-Hsia school.

This school, working from a basis established in the Northern Sung period, depicted a natural and somewhat romanticized landscape. In this painting, like many of his typical compositions, a dense corner composition is incorporated with an open, misty middle ground, with views to the distant hills. Hence the artist's sobriquet "one corner Ma."

The court and the Painting Academy that Ma served were centered in the beautiful town of Hangchou, home to the scenic West Lake and long known as a place of culture, art, and poetry. Ma Yüan was firmly associated with the Academy, taking his place as the fourth-generation painter in his family to serve the Emperor. There are many paintings attributed to this artist but only a very few genuine examples of his work.

"[When I saw this painting] I immediately took it to be a genuine Ma Yüan, [with a] good signature [only trimmed at the bottom], and told [the dealer] so, asking whether the price wasn't too low. He said, 'We'll sell you this cheap this time, and something else expensive next time.' So I bought it. As it happened, I had just finished giving my course on early Chinese painting, through Sung, and had shown students how genuine Ma Yüans can be distinguished from imitations and copies: the more fluid drawing of the plum tree [stiff and angular in copies, typically]; the gradual fading and loss of detail in a three-step recession; the way the space funnels back in an S-curve, and so forth."

Landscape 17 century A.D. CC.57  <http://content.cdlib.org/ark:/13030/ft1t1n97z4>

Creator/Collector: Fu Shan

Physical Description: Paintinghanging scroll: ink on silkChinah 67 x w 17 -1/2 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

Private collection

Description

t: Ch'ing-chu

h: Chen-shan, Se-lu, Kung chih-t'a, Jen-chung, Liu-ch'ih, Sui-li

Fu Shan, a noted calligrapher as well as a painter and physician from Shansi, lived through the tumultuous period between the Ming and Ch'ing dynasties. He fought the Ch'ing and became known as a Ming loyalist.

"Fu Shan is better known as a calligrapher, and his landscape paintings are relatively rare. This is one of his best. I don't usually go for the facile equations of painting and calligraphy - they are profoundly different arts. But here, because of the highly formalized character of the painting, one could make formal connections with his calligraphy."

Trees in a Valley 1549 CM.135  <http://content.cdlib.org/ark:/13030/ft5489n6z0>

Creator/Collector: Wen Cheng-ming (Wen Zhengming)

Physical Description: PaintingHanging scroll: ink and colors on paperChinah 38 x w 11 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

Private collection

Description

"This painting is one of the fine works of this subject from Wen's late period in which old trees took on a powerful symbolic importance in his works. It was reproduced in [Osvald] Siren's Chinese Painting when it was owned by [an old collector] in Ashiya [Japan]. Siren had visited the old [collector], as I did during my Fulbright year. After his death the collection passed to his older son, who was passionately devoted to racing cars and cared nothing about Chinese paintings. In the 1980s [the son] began releasing them to New York auctions, and this Wen Cheng-ming appeared in [a] catalog.

"This was too late a purchase to figure in my Wen Cheng-ming seminar, in which old trees, especially cypresses, were a major theme - I organized a weekend trip to Point Lobos near Carmel to see the famous old cypresses there; we stayed overnight at Chang Ta-ch'ien's [a contemporary Chinese painter] place at Pebble Beach [his daughter Sing was in the seminar]."

River Landscape with Blue 1982 CT.65  <http://content.cdlib.org/ark:/13030/ft7j49n8kh>


Creator/Collector: Wang Chi-ch'uan

Physical Description: Paintinghanging scroll: ink and color on paperChinah 28 -5/8 x w 40 -1/4 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

On extended loan from the Ching Yuan Chai Collection

Evening Landscape 17 century A.D. 1997.17 

<http://content.cdlib.org/ark:/13030/kt6g50051w>

Creator/Collector: Fan Ch'i (Fan Qi)

Physical Description: PaintingAlbum leaf mounted as hanging scroll: ink on paperChina, Ming Dynastyh 9 -5/8 x w 11 -3/4 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Description

t: Hui-kung and Ch'ia-kung

Fan Ch'i was from Chiang-ning in Chiangsu province. He was known as one of the Eight Masters of Nanking, a circle of great artists working in that city at the end of the Ming Dynasty. He was also well regarded as a poet. This album leaf, mounted as a hanging scroll, displays a crisp and clear environment, meticulously painted in a style that has roots in the great traditions of the Sung masters. His work also reflects knowledge of Western perspective, which was gaining favor among the artists in Nanking. The connoisseur and collector Chou Liang-kung acted as a patron to Fan Ch'i.

River Landscape (or Landscape with Village) 1966 CT.42 <http://content.cdlib.org/ark:/13030/kt0j49n4ds>**Creator/Collector:** Wang Chi-ch'ien (Wang Jiqian; CC Wang)**Physical Description:** PaintingHanging scroll: ink and color on paperh 19 -1/8 x w 23 -3/4 inches**Contributing Institution:** Berkeley Art Museum/Pacific Film Archive**Custodial History**

Extended loan from the Ch'ing Yüan Chai Collection

Description

Wang Chi-ch'ien was born in Wu-hsien in Chiangsu province and emigrated to the United States in 1949, settling in New York City. He has been a major force in contemporary art circles and has taken part in numerous exhibitions at museums and galleries. He trained as an artist in China with the famous Suchou painter Gu Lin-shih (1865-1933) and later, in the 1930s, with the painter and collector Wu Hu-fan (1894-1968). His training with these artists set the stage for him to be a traditional literati artist in the late Ch'ing style. His paintings do use the principles of the past - disciplined brushwork, a reliance on past masters, layering of composition - but in Wang's hands they transcend the ordinary and become innovations of modern art. His use of strong, nontraditional colors is only one of the many contributions that Wang has made to the growth of contemporary Chinese painting.

Along with being an exceptional painter Wang is a collector and connoisseur of Chinese painting. He is also the co-author of a standard reference text on Chinese painters, has served as an advisor for numerous institutions, and is frequently called upon by colleagues to authenticate works of art. He has an encyclopedic knowledge of Chinese paintings and has traveled extensively to look at paintings. He and Professor James Cahill are lifelong friends and often exchange opinions and paintings.

"I had the good fortune in my early career, while I was working on my dissertation, to look at a lot of paintings in the company of some really great teachers. I put it that way rather than simply learning from the teachers - they are talking to me; I am standing there with them, looking at a painting and seeing what they say about it. I was in New York, at the Metropolitan Museum on a fellowship, 1953 to 1954, before I moved to Japan. I got to know C. C. Wang and spent a lot of time with him, looking at paintings. [He] represents that absolute, top level of Chinese connoisseurship.

"I have said this is the basis of Chinese connoisseurship - being able to recognize a good Orthodox school painting and being able to imitate it in your own painting like Wang Chi-ch'ien can or Wu Hufan (1894-1968), who was Wang's teacher, or Xu Bangda [a well-known Chinese connoisseur at the Palace Museum] in Beijing."

Landscape 1696 CC.167  <http://content.cdlib.org/ark:/13030/kt200001vd>**Creator/Collector:** Wang Hui**Physical Description:** PaintingHandscroll: ink and colors on paperChinah 14 -3/8 x w 233**Contributing Institution:** Berkeley Art Museum & Pacific Film Archive**Custodial History**

Private collection

Figures

A Scholar Instructing Girl Pupils in the Arts 17 century A.D. 1967.12 

<http://content.cdlib.org/ark:/13030/ft5z09n7gq>

Creator/Collector: Chen Hungshou

Physical Description: Paintingink and color on silkChinah 35 -3/4 x w 18 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Elizabeth Hay Bechtel, Class of 1925

Portrait of a Scholar 1639 1967.22  <http://content.cdlib.org/ark:/13030/ft1779n47k>


Creator/Collector: Tseng Ch'ing

Physical Description: Paintinghanging scroll: ink and color on paperChinah 46 -3/4 x w 16 -1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Museum Purchase

The Zen Poet Han-Shan 13 century A.D. 1970.99 

<http://content.cdlib.org/ark:/13030/ft3p3002k4>

Creator/Collector: Lo-Chuang (attributed to)

Physical Description: Paintinghanging scroll: ink on paperChinah 23 -1/4 x w 11 -1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Museum purchase

Lohan (Arhats) 17 century A.D. 1976.17  <http://content.cdlib.org/ark:/13030/ft8n39n9cv>


Creator/Collector: Chen Hongshou

Physical Description: Paintingink and color on silkChinah 13 x w 22 1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Museum Purchase

Bodhisattva (Monju Bosatsu) 13 ? century A.D. 1976.19 

<http://content.cdlib.org/ark:/13030/ft5k4003w7>


Creator/Collector: Chang Ssu-Kung (attrib.)

Physical Description: Paintingink on silkChinah 46 x w 21 -1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Dr. Eugene C. Gaenslen, Jr.

Figures Looking at Painting 18 century A.D. 1980.42.17 

<http://content.cdlib.org/ark:/13030/ft4m3n99wp>

Creator/Collector: Li Shih-cho

Physical Description: Paintinghanging scroll: ink and colors on paperChinah 27 -3/4 x w 15 -9/16 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Standing Figure 17 century A.D. 1980.42.3 

<http://content.cdlib.org/ark:/13030/ft9t1nb3qw>


Creator/Collector: Ch'en, Hung-shou

Physical Description: Paintinghanging scroll: ink and color on silkChinah 29 -1/8 x w 13 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Seated Man with Cat 15 - 16 century A.D. 1980.42.4 

<http://content.cdlib.org/ark:/13030/ft5w10043s>

Creator/Collector: Chen, Tzu-ho

Physical Description: Paintingink and color on silkChinah 45 -1/2 x w 29 -7/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Vajrabhairava (Lamaist painting) 1512 1982.13 

<http://content.cdlib.org/ark:/13030/ft9779n9r7>

Creator/Collector: Unknown

Physical Description: Paintinghanging scroll: ink and color on silkChinah 51 -1/2 x w 39 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of James and Dorothy Cahill

The Eighteen Arhats Crossing the Sea 16 century A.D. 1986.35 

<http://content.cdlib.org/ark:/13030/ft8m3nb2pw>

Creator/Collector: Wang Wen

Physical Description: Paintinghandscroll: ink on paperChinah 12 -3/4 x w 54 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of James and Dorothy Cahill

The Garden of the Secluded Villa 1706 1997.4.2 

<http://content.cdlib.org/ark:/13030/ft8489n90w>

Creator/Collector: Yüan Chiang (Yuan Jiang)

Physical Description: PaintingFolding fan: ink and colors on paperChinah 7 -1/8 x w 20 -7/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible through a gift from Lurie Fund

Description

t: Wen-t'ao

Yüan Chiang was from Chiang-tu in Chiangsu province, an area that had produced a number of painters. He was a court painter in the Yung-cheng period (1723-1735). He was known for large, decorative paintings in the spirit of the Northern Sung masters, but here in this small fan format he captures an intimate moment in time with a scholar seated at his lakeside pavilion. He exploits the rounded fan shape by echoing it in rocks, bridges, and water.

Sakyamuni Buddha 18 century A.D. 2001.4.1 

<http://content.cdlib.org/ark:/13030/ft7870053z>

Creator/Collector: Unknown; Yangchow School

Physical Description: PaintingHanging scroll: ink and color on paperChina

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Three Figures, Illustration to Shih Ching, Tsai Chu Poem (in the manner of Ma Ho-chih) n.d. 2001.4.6  <http://content.cdlib.org/ark:/13030/ft8g5005wg>

Creator/Collector: Unknown

Physical Description: PaintingFan-shaped album leaf, mounted as hanging scroll: ink and colors on silk.Chinah 9 -3/4 x w 10 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Lady at the Window with Rosary 17 century A.D. CC.247 

<http://content.cdlib.org/ark:/13030/ft009n96sh>

Creator/Collector: Unknown

Physical Description: Paintinghanging scroll: ink and color on paperChinah 46 x w 22 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Ching Yuan Chai Collection

Album of 12 Leaves: Figures in Landscape Settings 19 century A.D. CC.78 

<http://content.cdlib.org/ark:/13030/ft1p30017v>

Creator/Collector: Jen Hsiung

Physical Description: Paintingalbum: ink and color on paperChinah 9 -3/4 x w 6 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Ching Yüan Chai Collection

Su Wu and Li Ling, with Attendants (Farewell of Su Wu and Li Ling) 17 century A.D.

CM.108  <http://content.cdlib.org/ark:/13030/ft9z09p075>

Creator/Collector: Ch'en Hung-shou (Chen Hungshou)

Physical Description: PaintingHanging scroll: ink and color on silkChinah 50 x w 19 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Ching Yüan Chai Collection

Description

t: Chang-hou

h: Lao-lien, Fu-ch'ih

After 1645 monastic name h: Lao-ch'ih, Hui-ch'ih

Ch'en Hung-shou was born in Chu-chi, Chechiang to a wealthy family and showed early promise as an artist. He is best known as a figure painter and was often compared to Ts'ui Tzu-chung, hence the phrase "Nan Ch'en pei Ts'ui," (Ch'en in the South, Ts'ui in the North). His paintings of historical characters always carry a feeling of the antique and often harbor a sense of estrangement.

"This painting is from Ch'en's middle period, the 1630s, when his paintings often seem heavy-handed and unsubtle [he was keeping up a copious commercial output to support himself, with studio assistants]. But this one, the more you look at it, turns out to be full of subtleties and intricacies, and is really quite moving in the end."

The Gathering in the Apricot Garden 1638 cm.67 

<http://content.cdlib.org/ark:/13030/ft829005mq>

Creator/Collector: Ts'ui Tzu-chung (Cui Zizhong)

Physical Description: PaintingHanging scroll: ink and color on silkChinah 60 -3/4 x w 20 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Nicholas Cahill Collection

Description

t: Tao-mu

h: Pei-hai and Ch'ing-yin

Ts'ui Tzu-chung was from Lai-yang, Shantung province, and lived in Peking. He was a major force in figure painting, and was known for not accepting payment for his paintings. He is often compared to Ch'en Hung-shou, considered Tsui's counterpart in southern China. Tsui was a staunch Ming loyalist who starved to death when the dynasty was overthrown.

"When, in the 1970s, Judy Andrews (former student, now professor of art history at Ohio State University) did research toward her dissertation on Ts'ui Tzu-chung, she discovered a passage in the writing of a later Ming scholar that recounted the story behind this painting. Ts'ui was the guest of a patron in Beijing who, when he was leaving on an official trip, asked Ts'ui to do a painting for him. Ts'ui procrastinated, until the man finally sent a servant back to induce Ts'ui to finish it and bring the painting to him. Ts'ui finally did it, representing the two of them drinking a farewell tea together in the man's Apricot Garden. This is the very painting the story is about. An interesting feature is the detailed depiction of the apparatus for grinding tea, to make a powdered form that was drunk as in the Japanese tea ceremony."

Taoist Fairy 18 century A.D. 1980.42.24  <http://content.cdlib.org/ark:/13030/ft0h4n972d>


Creator/Collector: Unknown

Physical Description: PaintingwoodblockChinah 39 x w 12 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Album of Ten Leaves, Figures and Landscapes 1914 CT.29 

<http://content.cdlib.org/ark:/13030/ft8n39n9dc>

Creator/Collector: Wang Chen

Physical Description: Paintingalbum leaves: ink and colors on paperChinah 12 -3/4 x w 16 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Ching Yüan Chai Collection

Description

t: I-t'ing

h: Bailong shanjen, Mei-hua kuan-chu, Chüeh-ch'i

Wang Chen was closely tied to the school of Shanghai artists active in the early part of the twentieth century and studied with Jen I, whose works can be seen elsewhere in the exhibition. Wang's paintings reflect this influence, particularly in being highly calligraphic. He was a devout Buddhist, a revolutionary, and a businessman in a period of great turmoil in China.

"Wang Chen is an artist who has only recently begun to be taken seriously. He was overshadowed by Wu Ch'ang-shih, for whom he sometimes ghost-painted, and also suffered from having painted too much, often repetitively. He did hundreds of pictures for Japanese friends and visitors to Shanghai - he was a comprador for a Japanese company - and his works could be found in Japan at the Yûshima Seidô [the Confucian temple in Tokyo] in some number and very cheap. But this album, a relatively early work, is special. The pictures of beggars, in particular, are sensitive and moving, and in the tradition of the great Chou Ch'en series. (The Huang Shen Beggars and Street Entertainers in this exhibition, fine as they are in their way, are comparatively soft, and have less impact.) Wang's paintings of such subjects, not many, relate to his prominence as a philanthropist and organizer of relief funds in Shanghai."

Chung-K'uei, The Demon Queller 18 century A.D. 1967.24 

<http://content.cdlib.org/ark:/13030/ft7489n89r>

Creator/Collector: Kao Ch'i-p'ei

Physical Description: Paintingink and light colors on paperChinah 53 -3/4 x w 28 -5/8 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

Museum Purchase

2 Album Leaves: Figures in Landscapes 19 century A.D. CC.102 <http://content.cdlib.org/ark:/13030/ft0m3n9743>**Creator/Collector:** Jen I (Po-nien)**Physical Description:** Paintingink and color on paper Chinah 7 -7/8 x w 9 -5/8 inches**Contributing Institution:** Berkeley Art Museum & Pacific Film Archive**Custodial History**


On extended loan from the Ching Yüan Chai Collection

Description

t: Hsiao-lou

Jen I (also known as Jen Po-nien) was a native of Shao-hsing, Chechiang province, but worked in Suchou and finally settled in Shanghai, where he became one of the major figures in the Haipai, the Shanghai School of Painting. He was an extremely versatile artist who mastered portraiture and bird-and-flower painting as well as landscapes. He studied painting with the famous Jen Hsün, a brother to Jen Hsiung (together the artists make up three of the famous "Four Jens"). He followed Ch'en Hung-shou's example in figure painting.

"Jen I is an interesting case. He is the great figure master working in Shanghai in the 1880s. He died fairly young, [but] was extremely prolific. He was one of those painters who could never do anything without making it his own, without being original. There was a constant creative energy and refusal to just repeat old patterns. He was a brilliant artist, a little facile sometimes, but many of his works are absolutely wonderful."

Arhats late 16 - early 17 century A.D. CM.120 <http://content.cdlib.org/ark:/13030/ft32900250>**Creator/Collector:** Wu Pin**Physical Description:** Paintinghandscroll: ink and colors on paperChina**Contributing Institution:** Berkeley Art Museum & Pacific Film Archive**Custodial History**

Private collection

Su Tung-P'o Returning to the Han-Lin Academy 15 - early 16 century A.D. cm.68 <http://content.cdlib.org/ark:/13030/ft3870029c>**Creator/Collector:** Chang Lu (Zhang Lu) (attributed)**Physical Description:** PaintingHandscroll: ink and colors on paperChinah 12 -3/4 x w 248 inches**Contributing Institution:** Berkeley Art Museum & Pacific Film Archive**Custodial History**

On extended loan from the Sarah Cahill Collection

Description

t: T'ien-ch'ih

h: P'ing-shan ching-chu

Chang Lu was from K'ai-feng in Honan province and later moved to Nanking. Chang was a follower of Wu Wei, but had neither the poor temperament nor the addictions to drink and gambling that plagued the older artist. He was a popular painter who, like Wu, had not completed his education and so had no official status in society: thus, he frequently was subject to the whims of high-ranking officials.

This painting depicts a well-known story about the Sung scholar, poet, and statesman Su Tung-p'o, who was banished from the capital but who returns to the Hanlin Academy absolved and triumphant after a meeting with the empress dowager.

Album of 12 Leaves: Beggars and Street Entertainers 1730 2002.2.1 

<http://content.cdlib.org/ark:/13030/kt8q2nb357>

Creator/Collector: Huang Shen

Physical Description: Paintingalbum: ink and color on paperh 13 -1/4 x w 17 -1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Description

t: Kung-mao

h: Ying-p'iao-tzu

Huang Shen was from Fuchien province, but after establishing himself as a professional painter with a following there, he traveled widely and then established himself in the larger painting center of Yangchou, Chiangsu province. Eventually he moved back to Fuchien and continued to sell his paintings. His works reflect his interests in poetry and calligraphy.

These lowly "street people" are an unusual subject matter for Chinese painting, as former Cahill student Ken Brown, now a professor of Asian art history at California State University, Long Beach, comments:

"My very first graduate seminar paper was on the depiction of social outcasts in Chinese painting. Because published works on the topic were rare, I was delighted to use several relevant paintings in the Ching Yüan Chai collection, including Huang Shen's Beggars album. Because of direct access to works like these, the study of art became immediate and visceral - the examination of tangible, living works rather than of dry, ghostly photos. Moreover, behind every painting was a story of its acquisition in which the tastes and habits of noted collectors, dealers, and scholars became as familiar as pictorial subjects and styles or artists' biographies. In this way, the social world of art history also came alive."

Bird-and-Flower Paintings

Plum Branch 1760 1975.36  <http://content.cdlib.org/ark:/13030/ft7x0nb25s>

Creator/Collector: Chin Nung

Physical Description: Paintingink on paperChinah 16 -1/4 x w 15 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Dr. and Mrs. Roger Spang

Peony and Apple Blossoms 1738 1980.42.12 

<http://content.cdlib.org/ark:/13030/ft809nb28r>

Creator/Collector: Kao Feng-han

Physical Description: Paintingink and color on silkChinah 45 -1/4 x w 25 -5/8 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Garden Rock 1641 1980.42.15  <http://content.cdlib.org/ark:/13030/ft5m3nb0kf>

Creator/Collector: Lan Ying

Physical Description: Paintinghanging scroll: ink and color on paper, woodChinah 77 -1/4 x w 36 -1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Birds and Flowers 1980.42.6  <http://content.cdlib.org/ark:/13030/ft938nb31k>

Creator/Collector: Chiang P'u

Physical Description: Painting ink and color on silk China 69 -9/16 x w 37 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Bamboo and Rock 1749 1980.42.7  <http://content.cdlib.org/ark:/13030/ft0n39n3vq>

Creator/Collector: Chu Sheng

Physical Description: Painting hanging scroll: ink on silk China 70 -34 x w 35 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Melon and Vine 16 century A.D. 1996.49.1 

<http://content.cdlib.org/ark:/13030/ft3199n5hh>

Creator/Collector: Xu Wei (Hsu, Wei)

Physical Description: Painting hanging scroll, ink on paper China, Ming Dynasty 25 x w 11 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of James Cahill

Untitled (album of birds, flowers, and landscapes) 17 century A.D. 1996.49.2.a-l 

<http://content.cdlib.org/ark:/13030/ft0z09n41r>

Creator/Collector: Ch'en Hung-shou (Chen Hungshou)

Physical Description: Painting Album: ink and colors on silk China, Ming Dynasty 8 -1/4 x w 6 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of James Cahill

Description

As a young boy Ch'en studied with the great professional landscapist Lan Ying and was a star pupil. His landscape paintings often show a strong decorative quality that demonstrates his ability to go beyond his teachers' example. Ch'en attempted the civil service examinations three times; after his third failure he turned his attention permanently to painting and began designing woodblocks. He also gained a reputation as a drinker and lover of women and other amusements.

"This [work by Ch'en Hung-shou] is a small, almost pocket album. It's painted in a stiff style, almost like designs for lacquer, or something decorative . . . Mostly Ch'en Hung-shou is [regarded as] a figure master, very refined. [However], before he became a really refined painter he started out rather deliberately emphasizing his craft origin. So, that this could be a genuine Ch'en Hung-shou was something I didn't originally believe, but came around to it as everyone did, and now everybody recognizes it for the real thing."

Grapes 13 century A.D. 2000.28  <http://content.cdlib.org/ark:/13030/ft5d5nb0f2>


Creator/Collector: Wen Jih-kuan (Wen Riguan)

Physical Description: PaintingHandscroll mounted as hanging scroll: ink on paperChinah 12 -5/16 x w 32 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Trilling Bird on Branch 18 century A.D. 2001.4.2 

<http://content.cdlib.org/ark:/13030/ft3d5n992n>

Creator/Collector: Hua, Yen

Physical Description: Paintinghanging scroll: ink and color on paperChinah 52 x w 21 -1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Lotus 1704 2001.4.4  <http://content.cdlib.org/ark:/13030/ft4199n654>

Creator/Collector: Shih T'ao

Physical Description: Paintinghanging scroll: ink on paperChina

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Album of 12 Leaves, Blossoming Plum 1748 CC.120 

<http://content.cdlib.org/ark:/13030/ft687004c9>

Creator/Collector: Li Fang-ying

Physical Description: PaintingAlbum: ink on paperChinah 8 -7/8 x w 10 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Ching Yüan Chai Collection

Brush Fire with Animals Fleeing 18 century A.D. cc.64 

<http://content.cdlib.org/ark:/13030/ft5n39n7bf>

Creator/Collector: Hua Yen (Hua Yan)

Physical Description: PaintingAlbum leaf mounted as hanging scroll: ink and color on paperChinah 21 x w 20 -3/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

On extended loan from the Nicholas Cahill Collection

Description

t: Ch'iu-yüeh

h: Hsin-lo shan-jen

Hua Yen was born in Lin-t'ing, Fuchien province, but moved to Hangchou and then Yangchou, both major painting centers in the early eighteenth century. He was very active with a group of artists who had been involved in various ways with the late seventeenth-century painter Tao-chi. By the 1730s, Hua Yen's compositions follow those of that master of the spontaneous and unexpected.

"Hua Yen is a major, very versatile artist of the first half of the eighteenth-century . . . and very famous now. Quite a lot of his work is around, but this is a very special subject. [When I bought this work] it looked kind of coarse, with a five-character title, plus the seal of Hua Yen, but no signature. And it was not published. [However] the animals are very sensitively painted. You can see through the smoke and fire and see the line of red fire going across. [There is] wonderful use of ink, a highly unconventional painting. In this period, in Yangchou, and in eighteenth-century painting generally, something gives way in the restrictions on subject matter and suddenly they could do things with sort of ominous or painful overtones. This has become a favorite painting, partly because it breaks the rules. Over the years, as I have said to many people now, I have come to value more the odd corners, the dissidents, the unorthodox, I mean people who really break the rules. There are lots of painters in Yangchou who are eccentric, but [I mean] painters who really break new ground, like this one."

Untitled (branch of flowering cherry or plum, calligraphy below) 18 century A.D.

1980.42.19  <http://content.cdlib.org/ark:/13030/ft8489n91d>

Creator/Collector: Shen, Ch'üan (attributed to)

Physical Description: Paintinghanging scroll: ink and color on silkChinah 37 -1/2 x w 16 -1/2 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of the Bo-an Collection

Bamboo CC.123  <http://content.cdlib.org/ark:/13030/ft4m3n99x6>


Creator/Collector: Li Shan

Physical Description: Paintingalbum leaf: ink on silkChinah 11 x w 16 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Private collection

Album of Ten Leaves of Flower and Landscapes 1676 CC.184 

<http://content.cdlib.org/ark:/13030/ft7199n872>

Creator/Collector: Yun Shou-p'ing

Physical Description: Paintingalbum: ink and color on paperChina

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Private collection

Description

t: Cheng-shu

h: Nan-t'ien, Yün-shi wai-shih, Pai-yün wai-shih, Tung-yüan ts'ao-i

In this album Yün uses a technique known as the "boneless" (mogu) to depict the flowers, leaves, and stalks. This method uses shading and ink and color gradations to describe the plant without outline. It was a technique that can trace its roots to the eleventh-century painter Hsü Ch'ung-ssu. Other artists of the early Ming were also using this technique, but in Yün's hands it creates an extremely airy and light appearance, almost as if the plants were floating in space.

Bamboo Growing by a Rock 15 century A.D. CM.57 

<http://content.cdlib.org/ark:/13030/ft0h4n973x>

Creator/Collector: Lu Tuan-chun

Physical Description: Paintinghanging scroll: ink on silkChina

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Private collection

Fish and Water Plants (in the tradition of Miu Fu (15th c.)) 15 century A.D. 2002.1.5

 <http://content.cdlib.org/ark:/13030/ft5c6003rv>

Creator/Collector: Unknown

Physical Description: PaintingHanging scroll: ink and color on paperChinah 27 x w 14
-1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Purchase made possible through a gift from an anonymous donor

Description

This large decorative hanging scroll of a fish amidst water plants is painted in the style of court painting from the fifteenth-century. Miu Fu was a fifteenth century artist who specialized in large-scale paintings of fish and other decorative subject matter. During the early Ming this type of painting would have been created to hang in a palace or court setting. Often the leaping fish is seen as symbolic of success in passing examinations and thus is used as a congratulatory presentation piece.

Branch of Blossoming Plum 1892 CT.45  <http://content.cdlib.org/ark:/13030/ft0w1000nk>

Creator/Collector: Wu Chang-shih (Wu Changshou)

Physical Description: PaintingHanging scroll: ink on paperChinah 29 -1/2 x w 10 -3/8 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

On extended loan from the Ching Yüan Chai Collection

Description

Original name: Chün-ch'ing

t: Lao fo, Fu lu

h: P'o-ho-lao-fou, Ts'ang-shih

Wu Chang-shih was from an area in the northwestern part of Chechiang and lived most of his life in Suchou and Shanghai. His circumstances were rather humble yet he was able to pass the first level exams and spent time studying the classics. He was a talented seal carver and calligrapher as well as painter. He was well connected and had a large circle of artist friends in the Shanghai area, knowing the Jens and many other Shanghai school painters. He was a founding member of the Yuyuan Shuhua Shanhui (The Yu Garden Charitable Association of Calligraphers and Painters) and a member of a number of other calligraphy and painting associations.

His work found its way to Japan and he became a very popular artist there.

Orchids and Rock 1913 CT.48  <http://content.cdlib.org/ark:/13030/ft3000023v>

Creator/Collector: Wu Chang-shih (Wu Changshou)

Physical Description: PaintingHanging scroll: ink and color on paperChinah 52 -3/4 x w 19 -3/4 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

On extended loan from the Ching Yüan Chai Collection

P'i -P'a and Rock 1915 CT.49  <http://content.cdlib.org/ark:/13030/ft4z09n6sb>

Creator/Collector: Wu Chun-ch'ing

Physical Description: Paintinghanging scroll: ink and colors on paperChina

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

On extended loan from the Ching Yuan Chai Collection

Branch of Blossoming Plum 1920 CT.50  <http://content.cdlib.org/ark:/13030/ft0000003z>

Creator/Collector: Wu Junching

Physical Description: Paintinghanging scroll: ink on paperChina

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

On extended loan from the Ching Yuan Chai Collection

Bird on Stalk of Bamboo 1880 CC.87  <http://content.cdlib.org/ark:/13030/ft987006gr>

Creator/Collector: Jen I (Ren Yi)

Physical Description: PaintingHanging scroll: ink and color on paperChinah 58 -1/4 x w 15 -1/4 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

On extended loan from the Ching Yüan Chai Collection

Wisteria late 19 century A.D. CT.55  <http://content.cdlib.org/ark:/13030/ft9x0nb3jk>

Creator/Collector: Wu Chang-shih (Wu Changshou)

Physical Description: PaintingAlbum leaf: ink and colors on paperChinah 13 -1/4 x w 18 -1/8 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

On extended loan from the Ching Yüan Chai Collection

Album of 8 Leaves: Fish and Fruit 1856 CT.20 

<http://content.cdlib.org/ark:/13030/kt238n98km>

Creator/Collector: Hsü-Ku

Physical Description: Paintingalbum: ink and color on paperChinah 10 -3/4 x w 13 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

Private Collection

Description


Original name: Zhu Huai-jen

t: Hsu-pai

h: Tsu-yang shan-min

Hsü Ku was from She-hsien in Anhui province but worked in Yangchou, Suchou and Shanghai. He served for a time in the military as his family background dictated. His military service did not last long and he turned to Buddhism, becoming a monk.

He is best known as a painter of bird and flowers but was also accomplished in architectural drawings and portraits. He was closely involved with the prominent Shanghai School artists and is known to have collaborated with Jen I.

Pheasants on a Rock 19 century A.D. CC.79 

<http://content.cdlib.org/ark:/13030/kt138n986m>

Creator/Collector: Jen Hsiung (Ren Xiong)

Physical Description: PaintingHanging scroll: ink and color on paperChinah 65 -1/2 x w 18 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive

Custodial History

On extended loan from the Ching Yüan Chai Collection

Description

t: Wei-ch'ang

Jen Hsiung was the leader of the dominant Shanghai School that arose in the mid-nineteenth-century. From Hsiao-shan, Chechiang he worked for a time in Hangchou living with the collector Chou Hsuen (1820-1875) and copying works from his collection. He later moved to Shanghai where he became established as the first of the four famous Jens. He was an extremely versatile artist, capable of painting figures, landscapes, and bird and flowers with equal skill and creativity.

"This painting is remarkable for the way Jen Hsiung runs together the ink and colors on the birds' plumage without letting them really mix in a messy way. Somehow the pigments are made opaque, mixed with some filler, and kept from flowing together freely. I've asked artists how this is done and gotten various answers; nobody is quite sure. It begins in eighteenth-century Yangchou painting, especially in Li Shan's works, and is taken up by later flower painters, notably Chao Chih-ch'ien. It allows the artist to place areas of heavy color together, contiguously, as couldn't be done before. The effect may be in part inspired by European paintings they saw. Anyway, Jen Hsiung, always an innovator, uses it here for a heavy, somber effect which Tsuruta [Takeyoshi Tsuruta, a noted Japanese authority on nineteenth-century Chinese painting], writing about this and similar paintings, saw as an expression of the dark, somber mood of the mid nineteenth century."

Apples 1960 CT.37  <http://content.cdlib.org/ark:/13030/kt5n39n7pk>

Creator/Collector: Wang Chi-ch'ien (Wang Jiqian; CC Wang)

Physical Description: PaintingInk and color on paperChinah 36 -7/8 x w 17 -7/8 inches

Contributing Institution: Berkeley Art Museum & Pacific Film Archive


Custodial History

On extended loan from the Ching Yüan Chai Collection

Description

"This painting hung for some time in the back room of the Mi Chou Gallery on Madison Avenue in New York City - I would visit on every trip to New York [frequently, during my years in Washington at the Freer Gallery of Art]. Anyway, every time I would go there I would admire this [painting], and in between I would worry over whether someone else would buy it. Finally I conquered my reluctance - understand that one could buy a pretty good old painting in Japan for around the same price - and bought it myself. I've never regretted it; it's hung on several walls of places I've lived. It exemplifies what Wang himself says about strong but supple brushwork in praising Bada Shanren and others, and is also very original compositionally. Was his style affected in this period by his study [at Cooper Union in New York City] of Western-style painting, was it Cézanne, or someone else? If you could combine Bada Shanren and Cézanne, this is what you would get."

Miscellaneous

Calligraphy late 16 - early 17 century A.D. 2000.55.4 

<http://content.cdlib.org/ark:/13030/ft096n96xj>

Creator/Collector: Chang Jui-t'u

Physical Description: Painting hanging scroll: ink on silk China 71 - 7/8 x w 19 - 1/4 inches

Contributing Institution: Berkeley Art Museum/Pacific Film Archive

Custodial History

Gift of Hsingyuan Tsao and James Cahill