Trad. attrib. to: Mi Fu 米芾 (1052–1107)
Title: Pavilion of Rising Clouds
《雲起樓圖》
Yunqilou tu
Dynasty/Date: Southern Song-Yuan, mid-13th to mid-14th century
Format: Hanging scroll mounted on panel
Medium: Ink on silk
Dimensions: 150.0 x 78.8 cm (59-1/16 x 31 in)
Credit line: Gift of Charles Lang Freer
Accession no.: F1908.171
Provenance: Isaac Taylor Headland (1859–1942)

Artist Inscription: none
Artist Seals: (2) – Mi Fu 米芾 (1052–1107) – fake

Mi Fu zhi yin 『米芾之印』 (square intaglio) – lower left
Yuanzhang 『元章』 (rectangle relief) – lower left

Other Inscriptions: (1) – Attributed to Zhao Ji, Emperor Huizong of the Song dynasty 宋徽宗趙佶 (1082–1135; reigned 1101–1125) – fake (later interpolation)¹

2 columns, cursive script – upper right

天降時雨，山川出雲。
[Before] Heaven sends down the timely rains, mountains and rivers put forth clouds.  

Signature: none

Date: none

Seal: (1) – fake, damaged

_Yushu_『御書』 (square relief)

**Superscription:** Dong Qichang 董其昌 (1555–1636)

Ink on old silk mounting (phoenix-and-cloud motif; same as below); re-mounted above painting

Dimensions: 17.5 x 70.8 cm

Four large characters, plus signature, running script

《雲起樓圖》。董其昌書。

*The Pavilion of Rising Clouds.* Written by Dong Qichang.

Signature: 董其昌

Dong Qichang

Date: none

Seals: none
Colophons: (2) – Dong Qichang 董其昌 (1555–1636)

Each written on separate length of old silk mounting (phoenix-and-cloud motif; same as above); re-mounted right and left of painting.

1. Right side. Dimensions: 174.5 x 11.4 cm

2 columns, running script

徽宗『御書』小璽，下有『米芾之印』、『元章』印，蓋元章為書畫學博士時所進御，《元章狀》所謂「珍圖名畫，須取裁聖鑒」者也。後有朱象玄印，此吾鄉司成，好古具眼人。米畫以此圖為甲觀。其昌。

Below the small seal of Emperor Huizong [reigned 1101–25] [reading] Yushu, are [two] seals [reading] Mi Fu zhi yin [seal of Mi Fu] and Yuanzhang [Mi Fu’s courtesy name]. So this may be one of [the scrolls that Mi] Yuanzhang presented to the emperor when he [was serving at court] as an Erudite of Painting and Calligraphy, as described in the Conduct Description of [Mi] Yuanzhang, which says “the precious pictures and famous paintings [in Mi Fu’s collection] had to be judged by imperial scrutiny.” Lastly is the seal of Zhu Xiangxuan [Zhu Dashao, 1517–1577], an official from my home district, who was fond of antique [objects] and had a good eye. This picture is the best painting by Mi [Fu] that I have seen. [Dong] Qichang.

Signature: 其昌

Date: none (ca. 1611–13; see note 7)

Seals: none
2. Left side. Dimensions: 75.4 x 13.6 cm

4 columns, running script 光祿澈如吳年丈，屬余作《雲起樓圖》卷、軸、團扇共三幀。余未愜意，以此圖貽之。又欲為補趙文敏《汲長孺傳》，合成雙美。澈如以文章氣節名世，非古人名蹟，何足為雲起樓重也？董其昌。

My senior Wu Cheru [Wu Zhengzhi], [vice director] in the Ministry of Rites, enjoined me to paint three depictions of his Pavilion of Rising Clouds; a handscroll, a hanging scroll, and a circular fan. As I was not pleased [with the results], I am giving him this painting [instead], and will add to it [a transcription of] The Biography of Ji Changru [in the calligraphy] of Zhao Wenmin [Zhao Mengfu, 1254–1322], for together they will make a beautiful pair.⁶ Cheru is famous in the world for the moral integrity of his literary writings, so if it is not a famous work by some master of the past, then how could [a painting or calligraphy] be important enough for his Pavilion of Rising Clouds? Dong Qichang.

Signature: 董其昌

Date: none (ca. 1611–13; see note 7)

Seals: (2)⁷

Zhizhigao rijiangguan『知制誥日講官』(rectangle intaglio)
Dong Qichang yin『董其昌印』(square intaglio)

Collector seals: (7)

1. Ke Jiusi 柯九思 (1290–1343) – (1)
Danqiu Ke Jiusi zhang 『丹丘柯九思章』 (square relief) – lower left

2. Zhu Dashao 朱大韶 (1517–1577) – (1) – (see note 5)

Zhu-x mi-x 『朱□秘□』 (square relief; top half) – lower right

3. Song Jun 宋俊 (active mid- to late 17th century) – (1)

Changbai Junqi 『長白俊啟』 (square relief/ intaglio) – upper left

4. Isaac Taylor Headland (He Delan 何德, 蘭, 1859–1942) – (1)

He Delan yin 『何德蘭印』 (square relief) – left edge

5. Unidentified – (3)

Sanwan liuqian langganshi jiancang shuhua yin 『三萬六千琅玕室鑒藏書畫印』 (square relief) – upper left

Hanhongtang yin 『涵鴻堂印』 (square relief) – upper left

Xingdong yi zi Shisheng 『星東一字石生』 (square relief) – upper left

Mounter seal: (1) – Kinoshita Yokichi 木下与吉 (20th century) – (1)

Kinoshita sakuhin 『木下作品』 (square intaglio) – back of panel, separate paper slip
Traditional Chinese catalogues: (3)


Selected Bibliography

*Re: Mi Fu and painting*


__________. “The Freer’s Studies in Connoisseurship.” In *Art Journal* 44.1 (Spring 1984): 66


Re: Huizong, Dong Qichang, and Wu Zhengzhi


Notes

1 On the inauthenticity of this inscription, see Nakata Yūjirō 中田勇次郎 (1905–1998) and Fu Shen 傅申, Ōbei shuzō: Chūgoku hōsho meisekishū, Min Shin hen (Masterpieces of Chinese Calligraphy in American and European Collections, Ming and Qing) 歐米收藏：中國法書名蹟集，明清篇, 2 vols. (Tokyo: Chūōkōron-sha, 1983), vol. 2, 131–32. For two genuine examples
of cursive script from the hand of Emperor Huizong, see his rendition of the “Thousand-character Essay” (dated 1122), in Shufa congkan 書法叢刊 14 (June 1988): 14–53; and a round fan bearing a couplet in seven-character verse (undated), in Yiyuan duoying 藝苑掇英 11 (January 1981): 41.

2 Ostensibly written by Emperor Huizong of the Song dynasty (reigned 1101–25), in whose court Mi Fu once served, this short text is a direct quote from the “Kongzi xianju” 孔子閒居 (Confucius at Leisure) chapter of the Li Ji 禮記 (Book of Ritual), a book in the Confucian canon. The passage metaphorically defines the relationship between the benevolent rule of a sage king and the prior appearance of wise ministers to advise him. The quotation therefore adds a philosophical dimension to the work and was aptly selected both to describe the misty landscape of the painting and to laud Mi Fu as a valued servant of the throne. In his translation of the Li Ji, James Legge (1815–1897) rendered the passage as follows: “When the personal character is pure and bright, the spirit and mind are like those of a spiritual being. When what such an one desires is about to come, there are sure to be premonitions of it in advance, (as when) Heaven sends down the seasonable rains, and the hills produce the clouds” (annotator’s italics). See: The Chinese University of Hong Kong, Institute of Chinese Studies, Li Ji zhuzi suoyin 禮記逐字索引, The ICS Ancient Chinese Text Concordance Series (Taipei: Taiwan shangwu yinshuguan, 1992), 139 (section 30.6); and James Legge, trans., The Li Ki, in F. Max Müller, ed., Sacred Books of the East (Oxford: The Clarendon Press, 1885), vol. 28, 282.

3 The Pavilion of Rising Clouds (Yunqilou) was the studio-home of Dong Qichang’s friend Wu Zhengzhi 吳正志 (died ca. 1619), zi Zhiju 之矩, hao Cheru 澤如, from Yixing 宜興, Jiangsu

4 The source for this quotation has not been located.

5 See Collector Seals 2. Dong Qichang is known to have acquired, copied, or viewed at least three other works in the collection of his fellow townsman Zhu Dashao (1517–1577), zi Xiangxuan 象玄, hao Wenshi 文石, from Huating 華亭, in Zhejiang Province. See Shi-yee Liu Fiedler, “Chronology of Tung Ch‘i-ch’ang’s Works and Inscriptions,” in Wai-kam Ho and Judith G. Smith, eds., The Century of Tung Ch‘i-ch’ang, vol. 2, 503 (acquired album leaf by Zhao Mengfu 趙孟頫, 1254–1322); 552 (copied album leaf by Wu Zhen 吳鎮, 1280–1354); and 571 and 575 (viewed album leaf by Lu Jin 陸瑾, Northern Song dynasty [960–1127]).

6 The Biography of Ji Changru recounts the vicissitudes in the official career of one Ji An 汲黯 (zi Changru 長孺, died 112 b.c.e.), who served at the court of Emperor Wu of the Han dynasty 漢武帝 (reigned 141–87 b.c.e.). Renowned for his fearless moral rectitude, Ji An spoke with blunt and forthright conviction in the presence of the emperor, and was often especially harsh in his criticism of fellow courtiers, some of whom were imperial favorites. This proclivity increasingly earned him imperial disfavor, and eventually he was relegated to the provinces where he spent the final years of his life. In presenting the text of this biography to Wu Zhengzhi, who was also
renowned for his fearlessness in speaking truth to power and whose career had also suffered as a result, Dong Qichang was drawing a parallel between Wu’s experience of public service and that of Ji An. While Ji An’s biography appears in both the Shi ji and Hanshu, it is clear from certain differences between the two texts that Zhao Mengfu copied his version from the Shi ji. See Sima Qian 司馬遷 (ca. 145–86 b.c.e.), Shi ji 史記, 10 vols. (Beijing: Zhonghua shuju, 1973), vol. 10, 120:3105–11; for English translation, see Burton Watson, trans., Records of the Grand Historian, 2 vols. (New York: Columbia University Press, 1961), 2:343–52. For the later version of Ji An’s biography, see Ban Gu 班固 (32–92 c.e.), Hanshu 漢書, 12 vols. (Beijing: Zhonghua shuju, 1962), vol. 8, 50:2316–23.

Zhao Mengfu’s calligraphic rendition of Ji An’s biography, dated 1314, is widely considered one of the most outstanding extant examples of his small standard script. Mounted as an album, the work consists of ten double-leaves, with six columns on each leaf for a total of twelve columns per each double-leaf. The album currently belongs to the collection of the Eisei Bunko 永青文庫 in Tokyo, Japan; however, one double-leaf (leaf six) is apparently missing along with 197 characters of the text. For the nine remaining double-leaves of Zhao Mengfu’s transcription, see Shufa 書法 28 (January 1983): 8–16.

According to recent research, these two seals commonly appear together on Dong Qichang’s works between 1608 and 1615. Judging from the relative condition of the seals, they were most likely impressed around the middle of this period (ca. 1611–13), which may be the time that Dong wrote his two undated colophons. See Celia Carrington Riely, “Tung Ch’i-ch’ang’s Life,” in Wai-kam Ho and Judith G. Smith, eds., The Century of Tung Ch’i-ch’ang, vol. 2, 449, note.273; and “Tung Ch’i-ch’ang’s Seals,” vol. 2, 290 (III, seals 13–14 [1607]; seals 16–17 [1610]; seals 19–20 [1613]); and 307–08 (discussion of the text and meaning of the first seal).
Isaac Taylor Headland (1859–1942; known in Chinese as He Delan 何德,蘭) was an author, translator, professor of humanities and theology at Beijing Huiwen shuyuan 北京匯文書院 (later Beijing University) from 1890 to 1907, and husband of the physician to the Empress Dowager's mother and other court ladies, a relationship that gained him access to the upper echelons of late Qing dynasty imperial society. During his years in China, he assembled a small collection of Chinese paintings, some of which he exhibited in Pittsburgh in April 1908 and again in New York in March 1909. For this painting in the exhibition, see Isaac Taylor Headland, *Catalogue of an Exhibition of Chinese Paintings from the collection of Isaac Taylor Headland*, April 15–30, 1908 (Pittsburgh: The Art Society, 1908), 5. A long descriptive letter written by Headland to Charles Lang Freer concerning the current painting is also included in the Freer file folder. On Freer’s acquisition of this painting following the Pittsburgh exhibition, see Thomas Lawton and Linda Merill, *Freer: A Legacy of Art* (Washington, DC: Freer Gallery of Art, Smithsonian Institution, in conjunction with H. N. Abrams, 1993), 76 and 80 (fig. 53).

Freer mounter Kinoshita Yokichi 木下与吉 (20th century) completed re-mounting the painting and three calligraphies onto a panel in June 1948.