

A Brief Textual Research on the Spread of Art Works by the Eight Eccentrics of Yangzhou into Joseon

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ABSTRACT: From the late Yi Dynasty, the works of the Eight Eccentrics of Yangzhou (揚州八怪) began to spread into Joseon via the Joseon missions to Imperial China and mails from the Chinese peers of Joseon literati and soon became well-received among the literati of Joseon. For example, the “Plum Branch and Moon” 月梅圖 by Luo Pin 羅聘 (1733-1799) became a model for Shin Myeong-yeon 申命衍 (1808-1886), a member of the Kim Jeong-hui school of painting, to copy when learning to paint. Paintings such as the “Fragrant Chrysanthemum and Cockscomb and Wild Chrysanthemum” 東籬清香 by Li Shan 李鱣 (1686-1756), and the “Birthday of Fa Shishan” 西涯生日圖 and “Small Finger Paintings” 指畫一帖 by Luo Pin were on display in the Seunghwa Pavilion for the enjoyment of the princes and nobles. These works not only complement the extant works of the Eight Eccentrics of Yangzhou but also constitute a bridge between the Chinese and Korean cultures, which promotes the spread of Chinese painting and calligraphy.

Keywords: Yi Dynasty, the Eight Eccentrics of Yangzhou, works, spread, Qing Dynasty.

I. INTRODUCTION

Since conquered in 1639, the Yi Dynasty of Joseon started sending annual envoys to the Qing Dynasty, which offered the envoys direct access to the works of the Eight Eccentrics of Yangzhou. At that time, envoys such as Jo Su-sam 趙秀三 (1762-1849), Bak Jega 朴齊家 (1750-1805), and Yu Deuk-gong 柳得恭 (1748-1807) had direct exchanges with Luo Pin, one of the Eight Eccentrics of Yangzhou, and brought Luo Pin's works into Joseon. Cheng Jiaxian 程嘉賢 (? - ?), a literati of the Qing Dynasty, had presented Kim Jeong-jung 金正中 (? - ?) the Peonies 牡丹圖 by Li Shan. The Ink Orchid 墨蘭圖 by Zheng Xie 鄭燮 (1693-1766) was sent to Joseon at the request of Kim Jeong-hui 金正喜 (1786-1856) by a Qing friend... After crossing the border and spreading into Joseon, these original and decorative paintings by the Eight Eccentrics of Yangzhou received the attention of the Kim Jeong-hui school of painting and positively influenced the formation of the Kim Jeong-hui style. The works of the Eight Eccentrics of Yangzhou were spread to Joseon mainly through five individuals: Jo Su-sam, Bak Jega, Yu Deuk-gong, Kim Jeong-hui, and Jo Hui-yong 趙熙龍 (1789-1866). The following sections explore the spread paths separately.

II. FIVE INDIVIDUALS

1. Jo Su-sam

Jo Su-sam participated in six missions to Qing from the age of 29 to 68. It is fair to say that those missions were an essential part of Jo Su-sam's life. Through those six missions, Jo Su-sam made extensive contacts with literati and painters of Qing, one of which is Luo Pin. Therefore, Jo Su-sam became the first envoy to introduce the paintings of Luo Pin to Joseon and the pioneer in conveying the painting style of Yangzhou Eight Monsters to Joseon. Jo Su-sam served as the secretary of Yi Seong-won when first sent to Qing and get acquainted with Luo Pin¹. The Collected Works of Jo Su-sam 秋齋集 volume five New Year's Eve 除夜 records the fact that Luo Pin painted A Ssangnyuk Game by the Lantern 張燈握槊圖 for Jo Su-sam. The specific content is as follows.

Never thought I could live seventy years, nor had I thought I am still as strong as a young calf. Over pepper dishes, we drink, and soon the feast ended, to the ivy house I invite my friends to celebrate my longevity. The distinguished and admirable of a great country are the same as that of a small one, just like the plum blossoming from the northern branch to the southern branch. How talented is the painter Luo Pin, I am reminded of the time he painted A Ssangnyuk Game by the Lantern for me. (Luo Pin painted A Ssangnyuk Game by the Lantern for me in 1790). My friends and I stayed up together on new year's eve, our saddled horses clustered around the decorated terrace. Humble as I am, I had visited Qing in the north, now my elegant guests traveled east to see me. Even though I lack the looks of a hero, this is roughly a great happiness.

七十吾生不自期，健如黃犢矧堪思。椒盤對酒憐藍尾，藤屋邀人記白眉。大國風流同小國，北枝梅事遶南枝。兩峰道士那能作，重畫張燈握槊時(庚戌羅兩峰聘為余作張燈握槊圖)。盍簪同守歲，鞍馬簇金台。身入家人夢，春生老子杯。敝貂曾北上，孤鶴又東來。縱乏英雄相，呼盧一快哉。(Jo Su-sam 1993:440)

This poem was written by Jo Su-sam on New Year's Eve when he was seventy, recalling the scene when Luo Pin painted for him in 1790. Although it is unlikely to see Luo Pin's A Ssangnyuk Game by the Lantern from the extant albums, its existence is certain through Jo Su-sam's records.

2. Bak Jega

Bak Jega, a representative Bukhak scholar 北學派², participated in four missions to Qing between 1778 and 1801³, during which he examined the Qing dynasty's civil and military systems and facilities in detail through exchanges with leading scholars such as Minister of Rites Ji Yun 紀昀(1724-1805), Pan Tingyun 潘庭筠(? - ?), Li Diaoyuan 李調元 (1734-1803), and Weng Fanggang 翁方綱. During his four missions, Bak Jega interacted with 172 scholars⁴, all of which were famous literati, calligraphers, painters, or bureaucrats of the time, including Luo Pin.

Bak Jega befriended Luo Pin during his second mission to Qing. Before Bak Jega left the Qing capital, Luo Pin expressed his reluctance to part by painting and inditing a poem for him⁵. When returned to Joseon after his third mission to Qing, Bak Jega learned about the death of Luo Pin and immediately set up a temporary memorial tablet to mourn and wail for him 設位致祭而哭之. Therefore, the two were very close although they did not have a long relationship. The friendship between the two can also be specifically examined through Bak Jega's poems on paintings, poems of remembrance, and the content of their written conversations with other Qing literati. Five paintings by Luo Pin spread to Joseon through Bak Jega, which included the Plum Branch and Moon 月梅圖 (Fig. 1), Small portrait of Bak Jega 朴齊家小照(Fig. 3), Bamboo on face cover fan painted with the double hook strokes 雙鉤竹便面, painting of unclear subject on a fan, and folding fan painted with orchids 畫蘭折扇. These works were all gifts from Luo Pin to Bak Jega, who received the most among all the

envoys in contact with Luo Pin.

The Plum Branch and Moon is created by Luo Pin at the end of Bak Jega's second mission to Qing as a way to express his feelings of reluctance for parting. In ancient times, it was customary to present the departing guest with a willow branch to show one's reluctance for parting. Luo Pin painted the Plum Branch and Moon for Bak Jega as a token of his intention to keep the guest.

Luo Pin painted the plum with ink and attached a poem reading: I paint a plum branch with ink for my departing friend, with such a good flower, one would not even mind being penniless. Every time the ice thaws and the snow melts, I will think of the man by the water under the tree. (一枝蘸墨奉清塵,花好何妨徹骨貧。想到薄冰殘雪候,定思林下水邊人。)(Bak Jangeom 1992: 233)Next to the poem is a small line: Bak Jega is about to return to Joseon, so I made this small painting as a way to show my reluctance for parting.(次修檢書將歸朝鮮,作此小幅以折柳之意。)After the death of Bak Jega, the painting was willed to his student Kim Jeong-hui and was once collected by Japanese scholar Fujitsuka Chikashi during the Japanese occupation of Korea. The painting disappeared during the American air raids on Tokyo but has appeared at auctions in Japan and China in recent years. Although it is difficult to track today, it was a work that the late Joseon literati painter Shin Myeong-yeon and others were eager to copy when learning to paint plum blossoms (Fig. 2). When Bak Jega received the Plum Branch and Moon and left the Qing capital for Joseon, the scene of Luo Pin painting for him lingered in his mind, making him unhappy to board the carriage (登車心不快)(Bak Jangeom 1992: 233) and reluctant to leave.



Fig. 1. The *Plum Branch and Moon* by Luo Pin, 1790, light color on paper, 10.4x12.2cm, personal collection, Japan.



Fig. 2. The *Ink Plum Blossoms* by Shin Myeong-yeon, 1844, ink wash painting on paper, 30x65cm, personal collection, Korea.

Thanks to Luo Pin, we can still know the appearance of Bak Jega. Luo Pin had painted a small portrait of Bak Jega, with two painting poems. In a time before the invention of cameras, portraits were invaluable. Bak Jega's appearance is preserved by his portrait and the painting poems, which read:

In front of me is a friend from three thousand miles away, what a pleasure to meet such a fine gentleman. Words escape me when I tried to describe such graceful bearing, for his demeanor seems to be the incarnation of plum blossoms.

Why have we become friends when we first meet, hearing your leaving I am full of the anxiety of separation. From now on, I shall be indifferent to any fine gentlemen for fear of any more sorrowful farewell.

相對三千里外人,欣逢佳士寫來真。愛君丰韻將何比,知是梅花化作身。

何事逢君便與親,忽聞別我話酸辛。從今淡漠看佳士,唯有離情最愴神。(Bak Jangeom 1992: 233)

In the eyes of Luo Pin, Bak Jega is a fine gentleman from three thousand miles away with a grand air and unusual deportment. I know not the words to describe his graceful bearing, his rare demeanor seems to be the incarnation of plum blossoms. Then, the poem made a sharp transition of topic: the good friend Luo Pin made a short time ago was about to leave, which gave Luo grief, so much so that he would be indifferent to any more fine gentlemen in the future for fear of more devastating farewells.

Fig. 3. The Portrait of Bak Jega by Luo Pin, 1790, light color on paper, 10.4x12.2cm, personal collection, Japan.



The two works above have copies that can be examined, while the remaining three can only be studied through painting poems due to the loss of the originals. Luo Pin wrote a poem on a face cover fan that he painted bamboo with double hook strokes as a present to Bak Jega, which reads: The painted bamboos are so vivid that one can almost hear the wind brushing through them as if a draught passing through a hall, he painting strokes are nothing ordinary. The green is like that of a parrot, and this is the white Fenghuang from the heavenly capital.(《題自畫雙鉤竹便面贈碧翁檢書》：“畫竹有聲風滿堂，法從句勒異尋常。鸚哥毛綠羞重染，此是仙都白鳳凰。”) (Bak Jangeom 1992: 232) According to the content and title of the painting poem, the work is bamboos on a fan painted with double hook strokes. The night before leaving the Qing capital, Bak Jega brought his own fan and asked Luo Pin to paint it. Luo Pin immediately painted on the fan and wrote a poem for Bak Jega as a farewell gift: In the bright spring, the willow twigs outside are like threads, how come we sing the bamboo branch poems this evening. It is easy for the willow to change its color, we will meet before winter

come. (春明門外柳如絲,此夕如何唱竹枝。柳色黃金容易易,相期不沒歲寒時。)(Bak Jangeom 1992: 234)Based on the title of the painting poem, it is difficult to tell what was painted on that fan. Considering the meaning of the poem, it can be roughly assumed that the work was a willow painted by Luo Pin to express his desire to keep his guest. In addition, it is mentioned in The Complete Collection of Seong Hae-eung that Bak Jega once presented Seong Hae-eung with the folding fan painted with orchids: Bak Jega once visited the Qing capital, he presented me the folding fan painted with orchids by Luo Pin (朴在先嘗游燕,遺余兩峰畫蘭摺扇一。)(Seong Hae-eung 1982: 412) Therefore, during Bak Jega's missions to Qing, Luo Pin gave him not only the first two painted fans mentioned in the Collected Works Celebrating Friendship 縞苧集 but also one more folding fan with orchids as mentioned in The Complete Collection 研經齋全集 of Seong Hae-eung.

III. YU DEUK-GONG

Yu Deuk-gong participated in two missions to Qing⁶. In Yu Deuk-gong's first mission, he served as a subordinate officer of Seo Ho-su and was sent together with Bak Jega. Therefore, he befriended Luo Pin at the Guanyin Pavilion in Liulichang together with Bak Jega. Luo Pin had presented four paintings to Yu Deuk-gong to express friendship, which is no longer available and only the painting poems remain, such as the three Jueju written on the portrait of Yu Deuk-gong as a parting gift 題冷齋小照三絕送歸.

As the author of Poems Recalling the Past Twenty-one Capitals of my Homeland, Yu Deuk-gong is tall, graceful, and lovely. What is such a thin official compared to, he overshadows the high-flying cranes in the sky. Reading his work is like drinking fine wine, the emotions in his works are as clear as the Yalu River. I would trade my grief of parting for a watchtower, so I can see you off even though we are a thousand miles apart. We have just met and now we are parting unhappily, our next meeting would be next life. The morning breeze and the lingering moon are easy to pass, even Liu Yong the Song poet could barely compare to you. 懷古詩吟廿一都,長身落落最憐渠。達官清瘦將何擬,天上高飛鶴不如。卷開如中鵝黃酒,情洽同湜鴨綠江。願化離心為斥堠,送君千里不成雙。纔逢欲別意遲遲,後會他生或有期。殘月曉風容易散,柳耆卿對不多時。(Yu Deuk-gong 2001: 134)

It is mentioned in the preface that Yu Deuk-gong had presented the Poems Recalling the Past Twenty-one Capitals only to Ji Yun. However, Bak Jega saw a handwritten copy on Luo Pin's desk when visiting and was told that it was copied from Ji Yun. At the end of the third poem, Luo Pin compared Yu Deuk-gong to the Song Dynasty poet Liu Yong, showing that Luo Pin recognized Yu Deuk-gong's poetic talent. In addition to the Small Portrait of Yu Deuk-gong 冷齋小照, there was also a painting of Orchids 蘭圖, which can be confirmed by the painting poem: Painting Orchids for Yu Deuk-gong 寫蘭為柳惠風檢書.

The snow melts, the clouds are motionless, and my study is full of fragrance. How I love the long leaves of the orchids. Facing the east, the orchids had an early spring, and their purple buds turned fragrant one night in the wind.

雪消雲靜墨池芳,愛煞窗前葉葉長。只為朝東春得早,風吹一夜紫苞香。(Yu Deuk-gong 2001: 135)

The words snow, long leaves, spring, and purple buds indicated that the poem describes spring orchids. Therefore, it can be presumed that the Orchids 蘭圖 was a painting of spring orchids. While paintings can accurately depict the appearance of things, they could not convey sounds and aromas. Painting poems are words that can inspire the readers' imagination, thus complementing the painting. It was mentioned earlier that Luo Pin had presented Bak Jega the folding fan painted with orchids 畫蘭折扇 as a parting gift, Luo Pin also presented

Yu Deuk-gong the Orchids on a Fan 蘭扇.



Fig. 4. Luo Pin, Ink Plum Blossoms, Collection of the Art Institute of Chicago, USA.

The Xiang river turns green over the night, showing a boundless spring. It is a pity my sweet dream turned cold, for the orchid gatherer was gone.

湘水一夜碧，湘江無限春。可憐香夢冷，不見采蘭人。(Yu Deuk-gong 2001: 135)

The boundless spring on the Xiang river indicates that the Orchids on a Fan also depicts the vibrant spring orchids. Other than painting orchids, Luo Pin, who was good at painting plums, also painted a plum branch for Yu Deuk-gong as a token of his reluctance for parting.

Shadows of the plum branch hang low by the postroad, like the emotions for parting and the yearning for reunion. All my friends have left me lately, to whom shall I present this plum branch if I pick one.

驛路梅花影倒垂，離情別緒系相思。故人近日全疏我，一枝兒贈與誰。(Yu Deuk-gong 2001: 135)

This poem expresses the distress at parting. The four paintings Luo Pin presented to Yu Deuk-gong were similar to the five presented to Bak Jega in that they both included a small portrait, orchids, a folding fan painted with orchids, and a picked plum branch, which reflected the friendly attitude of that Qing painter towards the Joseon emissary.

IV. KIM JEONG-HUI

Kim Jeong-hui studied under Bak Jega at a young age and accepted the ideas of the Bukhak School, which advocated learning the culture and system of the Qing Dynasty. As a result, he acquired the ability to think more openly from a young age and became a representative calligrapher and a Silhak scholar at the end of the Joseon Dynasty.

Kim Jeong-hui undertook his first mission to Qing at the age of 24 (1809), serving as a follower officer to his father Kim Nog-yeong. During that time, he was exposed to Qing dynasty textual research and art theory, which expanded his academic horizons and offered him the opportunity to befriend renowned scholars including Weng Fanggang and Ruan Yuan. During his visit to Weng Fanggang, Kim Jeong-hui, together with Zhang Xun and Jiang Deliang, was invited to write a poem containing the phrase "misty night and missing friends" on a fan painted with plum blossoms. In March 1811, Kim Jeong-hui had returned to Joseon and recalled writing a poem with Jang Xun 張墳 (1640-1696) and others when he was admiring the Ink Plum Blossoms 墨梅圖 (Fig. 4) in the Horizon Dark Cloud Mansion 天際烏雲樓. Then, he wrote another poem on the Ink Plum Blossoms.

Green branch in the Zhu cao forest, see it in the dream. I know when fog coming will miss you more, miss drawing in the Su's room.

Luo Pin dreamed that he was a monk of a flower temple in his previous life. Weng Fanggang had a fan painted with plum blossoms by Luo Pin and asked Zhang Xun, Jiang Deliang, and Kim Jeong-hui to write poems containing the phrase misty night and missing friends on it. March 1811, written at the Horizon Dark Cloud Mansion in the rain. Luo Pin is a student of Jin Nong, who made 250 kilograms of ink by hand.

朱草林中綠玉枝，三生舊夢訂花之。應知霧夕相思甚，惆悵蘇齋畫扇詩。

兩峰先生夢前身為花之寺僧，翁覃溪先生藏兩峰畫梅扇與瘦同谷人秋史同題絕句有霧夕相思筆語。辛未閏月秋史正喜題于天際烏雲樓雨中試。兩峰先生師冬心先生，手造五百斤油墨。
(I Yeong-jae 2008: 419)

The Alkanet Poetry Forest is the former residence of Luo Pin in Yangzhou. Luo Pin called himself the monk of the flower temple because he had a dream that he was the head monk of the flower temple in his past life⁷. The fact that Kim Jeong-hui recorded this in the painting poem shows that he knew Luo Pin very well. First collected by the late Joseon calligrapher and painter I Jo-muk, this painting of plum blossoms with a poem by Kim Jeong-hui was sold to a collector by his descendants in 1914 and ended up in the United States⁸. This is an important work of Luo Pin that spread overseas and is not included in the extant painting catalog of Luo Pin.

In addition, Kim Jeong-hui had requested his Qing friend Ye Zhishen 葉志詵 (1779-1863) to mail some of Luo Pin's paintings to Joseon. In the spring of 1829, Kim Jeong-hui received an album of paintings by Luo Pin 羅兩峰畫 from Ye Zhishen⁹. However, we can not tell what the subjects were from the album title. However, judging from the similarity between the Orchid-Inspired Friendship 蘭盟帖 by Kim Jeong-hui and the Ink Orchids Album 墨蘭圖冊 by Luo Pin, the album Kim Jeong-hui received in 1829 was the Ink Orchids Album¹⁰.



Fig. 5. The first piece in Luo Pin's Ink Orchids Album.



Fig. 6. The red heart and plane heart from the Orchid-Inspired Friendship by Kim Jeong-hui.



Fig. 7. The fourth piece in Luo Pin's Ink Orchids Album.

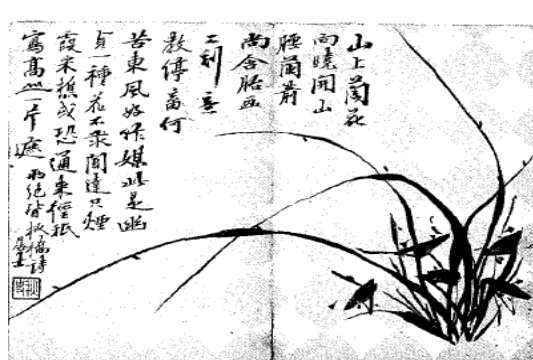





Fig. 8. The flowers on the mountain from the Orchid-Inspired Friendship by Kim Jeong-hui.

The Orchid-Inspired Friendship has a total of 22 pages, of which 7 pages are inscriptions and the remaining 15 pages are ink orchid paintings. It is the core work reflecting the origin of Kim Jeong-hui's ink orchid paintings and is also his only album. The album became a model for other members of the Kim Jeong-hui school to study painting ink orchids, and had a great influence on Jo Hui-yong, Heungseon Daewongun I Ha-eung, and Min Yeong-ik¹¹. What is worth noting is the quotation of Zheng Xie's seven poems, including the half-blossomed but not fully blossomed orchids 半開未開之蘭, seven poems written during the detour from Xinghua to Gaoyou 由興化迂曲至高郵七截句, orchid painting humbly presented to Aisin Gioro Yunxi 畫蘭寄呈紫瓊崖道人, and orchids 蘭, and the similar composition and painting method of ink orchids with Luo Pin. One example is the first piece of Luo Pin's Ink Orchids Album (Fig. 5) and the red heart plain heart 紅心素心 from Kim Jeong-hui's Orchid-Inspired Friendship (Fig. 6); another example is the fourth piece from the Ink Orchids Album (Fig. 7) and the flower on the mountain 山上花開 from the Orchid-Inspired Friendship (Fig. 8). Thus, the creation of the Orchid-Inspired Friendship was influenced by Zheng Xie and Luo Pin.

In 1840, Kim Jeong-hui was exiled to Jeju Island due to his involvement in the case of Yun Sang-do. Before his eight-year exile, Kim Jeong-hui wrote a letter asking his brother Kim Sang-hui to bring the Chinese calligrapher's paintings and calligraphy works, inkstones, brushes, and ink pots to Jeju Island, which included Luo Pin's Small Finger Paintings 指畫小帖¹². After admiring it, Kim Jeong-hui commented, "without losing the moral integrity of a scholar-official, created with the seal script, it exceeds the bearing and appeal of the painting (不失士氣, 能以篆籀之法作之, 反有勝於筆趣者)." (Kim Jeong-hui 97-98) The collection catalog of the Seunghwa Pavilion 承華樓所藏書畫著錄和書畫, a place for the Joseon Royalty to study, included the




Small Finger Paintings by Luo Pin. Therefore, other than the literati painters of the Kim Jeong-hui school of painting, the royal nobility of Joseon also appreciated Luo Pin's finger painting.

In addition to the works of Luo Pin, Kim Jeong-hui also collected the works of Zheng Xie and Jin Nong. Ye Zhishen had written to Kim Jeong-hui that he could send the Orchids by Zheng Xie and paintings and calligraphy by Jin Nong to him in the winter of that year¹³. Zhou Da 周達 (? - ?) also wrote that the original Collection of Zheng Xie 板橋集, the Ink Orchids, and the Ink Bamboo that Kim Jeong-hui had requested were hard to find and that he would send them as soon as they were found¹⁴. Therefore, Kim Jeong-hui had asked his two Qing friends to send those works to Joseon. According to the authors' investigation, two volumes of collected poems by Zheng Xie 板橋詩鈔¹⁵ and two volumes of collected poems by Gao Fenghan 南阜山人詩集 were recorded in the catalog of Kim Jeong-hui's collection. A record concerning the Plum Blossoms 梅花圖 by Jin Nong 金農 (1687-1763) (Fig. 9) can be found in the third exhibition of the collection of Kim Jeong-hui donated by Fujitsuka Chikashi: Fujitsuka Chikashi's research materials on Kim Jeong-hui 藤塚鄰捐贈秋史資料展Ⅲ 藤塚鄰の秋史研究資料. To this day, the Orchids on the Cliff 悬崖丛兰 (Fig. 10) and the Orchids and Bamboo on the Stone Terrace 石台蘭竹 (Fig. 11) by Zheng Xie are still in the collection of the Gansong Art Museum in Seoul. Therefore, those works requested by Kim Jeong-hui did spread into Joseon. It is noteworthy that the Orchids on the Cliff is marked "from Ye Zhishen", indicating that this painting was collected by Ye Zhishen before being sent to Joseon. The lower right-hand side of the Orchids and Bamboo on the Stone Terrace bears the inscription "Identified by Ye Zhishen and Kim Jeong-hui 東卿秋史同鑒定記", which proves that Kim Jeong-hui, after seeing the painting, agreed with Ye Zhishen's identification¹⁷. In addition to the above-mentioned works, the records of Fujitsuka Chikashi also mentioned that Kim Jeong-hui had viewed the Portrait of Su Shi 東坡肖像 by Min Zhen and the Portrait of Su Shi by Hua Yan during his mission to Qing in October 1809¹⁸.

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| <p>Fig. 9. Jin Nong, Plum Blossoms, 91x45cm, Collection of Woljeon Museum of Art.</p> | <p>Fig. 10. Zheng Xie, Orchids on the Cliff, 42.8x121.3cm, Kansong Museum of Art.</p> | <p>Fig. 11. Zheng Xie, Orchids and Bamboo on the Stone Terrace, 42.8x121.3cm, Kansong Museum of Art.</p> |

V. JO HUI-YONG

Although lacking the participation in missions to Qing, Jo Hui-yong also paid attention to the works of the Eight Eight Eccentrics of Yangzhou due to influence from his teacher Kim Jeong-hui. According to the overseas correspondence of Jo Hui-yong 寿镜斋海外赤牒外, he had entrusted a Qing friend to send the collection of Zheng Xie to Joseon: "I have received the collection of Zheng Xie. In the past I have to work with a small collection of Zheng Xie's work, like chewing a small piece of meat, I can only taste his style. Now, I have the whole beefsteak, so I can fully learn his style. (《板桥集》依到, 而既得一瓣, 咀嚼方浓, 今享全鼎, 其味可知也。)"¹⁹ Jo Hui-yong had read Zheng Xie's poem but not to his satisfaction. He wrote it on his own painting to enjoy it slowly (Fig. 12²⁰, Fig. 13²¹, Fig. 14²²). As he could read the entire collection of Zheng Xie, he was naturally very happy.

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| <p>Fig. 12. Jo Hui-yong, Bamboo with Dew, 53x133cm, Kansong Museum of Art.</p> | <p>Fig. 13. Jo Hui-yong The New Bamboo, 53x133cm, Kansong Museum of Art.</p> | <p>Fig. 14. Jo Hui-yong Mature Bamboo, 53x133cm, Kansong Museum of Art.</p> |

VI. CONCLUSION

All of the above are pieces with traceable provenance. There are some in the Seoul Gansong Art Museum with unclear provenances, such as Li Shan's Fragrant Chrysanthemum (Fig. 15) and Cockscorn and Wild Chrysanthemum (Fig. 16), Luo Pin's Birthday of Fa Shishan (Fig. 17). Some works have unclear names, such as the ink bamboo by Zheng Xie, the ink bamboo by Luo Pin, the plum blossom by Luo Pin, and a small painting by Wang Shishen 汪士慎(?-?)²³.

Table 1. The works of the Eight Eccentrics of Yangzhou spread into Joseon.

| Painter | Works |
|-------------|--|
| Luo Pin | A Ssangnyuk Game by the Lantern, Plum Branch and Moon, Small portrait of Bak Jega, Bamboo on face cover fan painted with the double hook strokes, painting of unclear subject on a fan, Folding fan painted with orchids, Small portrait of Yu Deuk-gong, Orchids, Orchids on a Fan, Ink Plum Blossoms, Ink Orchids Album, Small Finger Paintings, and Birthday of Fa Shishan. |
| Zheng Xie | Collected Works of Zheng Xie, Orchids on the Cliff, and Orchids and Bamboo on the Stone Terrace |
| Li Shan | Fragrant Chrysanthemum, Cockscomb and Wild Chrysanthemum |
| Gao Fenghan | The Collected Poems of Gang Fenghan (2 volumes) |
| Jin Nong | Plum Blossoms |

As shown in Table 1, more than twenty pieces of the Eight Eight Eccentrics of Yangzhou were spread into Joseon. Among them, Luo Pin's works are the most numerous due to his masterpiece Ghost Amusement 鬼趣圖 which greatly increased his popularity among the Joseon envoys. Jo Su-sam was invited to admire the Ghost Amusement when visiting Luo Pin, which was recorded in Jo Su-sam's Records of the Qunuo Festival 驅儼記²⁴. Through the introduction of Jo Su-sam after his return, the literati of Joseon began to notice Luo Pin. During his mission to Qing, Bak Jega wrote a poem for a painting: The brush strokes and the lamp shadows are both blurred, the Ghost Amusement is a true pleasure as completed. It is no place to reason in the underworld, let us hope these tricks scare off the unworthy (墨痕燈影兩迷離, 鬼趣圖成一笑之。理到幽明無處說, 聊將伎倆嚇纖兒) (Bak Jega 1961: 88). After returning to Joseon, Yu Deuk-gong recalled in his Note on the Poem of the Rehe Chronicle 熱河紀行詩注 that "Luo Pin was so absurd to create the Ghost Amusement that no famous scholar home and abroad could fail to write a poem (‘兩峰為《鬼趣圖》窮極譎怪, 海內名士莫不題詩) (Sin Ik-cheol 2014:537-538). Paek Kyeong-hyeon commented after seeing the Ghost Amusement that the talent of Luo Pin is beyond what the ancients had not yet achieved(兩峰之才, 可謂出古人所未到之外矣)(Sin Ik-cheol 2014: 526-527). The frequent mention of Luo Pin in the records of Joseon envoys made Luo famous in Joseon, which contributed to Luo becoming the painter with the largest number of works spread into Joseon among the Eight Eight Eccentrics of Yangzhou.

The external form of these poems and paintings may soon disappear, but the impressions they leave on people's minds and the influence they have on their ideology will remain for a long time through poetry, novels, and paintings. Thus, they will influence the social life and culture of the people exposed to them in the past and future generations. Therefore, the spread of art pieces is not only proof of friendly relations between China and Korea, but also a symbol of cultural exchange.



Fig. 15. Li Shan, Fragrant Chrysanthemum, 1738, 38.0x28.2cm, Kansong Museum of Art.

Fig. 16. Li Shan, Cockscomb and Wild Chrysanthemum, 1738, 42.8x56.0cm, Kansong Museum of Art.



Fig. 17. Luo Pin, The Birthday of Fa Shishan, 243.0x37.0cm, Kansong Museum of Art.

NOTES

1. For more details, see Geum Ryeong-juk, *The Poems by Jo Su-sam written during the mission to Qing and the Foreign Bamboo Branch Poems*, doctoral diss., Sungkyunkwan University, 2008: 108.

2. Bukhak was a practical thought in 18th century Joseon that advocated the acceptance of the advanced cultural and institutional ideas of the Qing Dynasty. By learning from the advanced cultural system of the Qing Dynasty, the Bukhak members wish to develop agriculture, commerce and industry, thus achieving the goal of enriching the country and strengthening the army. The primary members were Hong Dae-yong, Bak Jega, and Bak Jiwon.

3. The four missions were March 1778, May 1790, October 1790, and February 1801. Bak Jega, *The Complete Works of Bak Jega*, (Seoul: Ryeo-Gang Publishing House, 1961) 3-8.

4. According to statistics analysis, seven of them are Man nationality, namely, Bo Ming, Tie Bao, Yu Bao, Xing Rui, Wanyan Kuilun, Fengseninde, Zhuer Genge. Three were Annamites: Tao Jinzhong, Pan Huiyi, and Wu Huijin. One was Hui: the Hui Prince.

5. Luo Pin, Having painted the Ink Plum Blossoms and a portrait for him, I now write these two pieces of jueju to show my farewell: From now on, I look at a good man indifferently, what is more saddening than parting. Bak Jangeom: *Collected works celebrating friendship*, edited by I U-seong, *Pandect of Bak Jega (volume II)*, (Seoul: Asian Cultural Agency, 1972) 233.

6. The first mission was in May 1790 to celebrate Emperor Qianlong's 80th birthday, where he served as an ambassador of congratulations and gratitude. (Sin Ik-cheol et al., *The Collected Events of the Eighteenth-Century Records of the Missions to Qing*, Seongnam, Central Research Institute of Korean Studies, 2014: 531.) The second mission was in January 1801, where he was sent as an envoy to congratulate the enthronization of the new emperor. Sin Ik-cheol et al., *The Collected Events of the Eighteenth-Century Records of the Missions to Qing*, (Seongnam: Central Research Institute of Korean Studies, 2014) 531.

7. (Luo Pin) dreamed of entering a private temple with the name of flower temple. Judging from his haircut, he was the head monk of that temple in his past life. Later, he called himself the monk of the flower temple. Gu Linwen. *The History of the Eight Eight Eccentrics of Yangzhou*, (Shanghai: Shanghai People's Publishing House, 1962) 140.

8. Hwang Jeong-yeon, *A Study on the Collection of Calligraphy and Painting in the Joseon Period*, doctoral diss., Central Research Institute of Korean Studies, 2006: 751.

9. Fujitsuka Chikashi, translated by Yun Cheol-gyu: *Study on Kim Jeong-hui: the Eastward Spread of Qing Culture*, (Gwacheon: Gwacheon Cultural Center, 2009) 317-318.
10. Kim Jeong-suk, *A Study on the Ink Orchid Painting of I Ha-eung*, doctoral diss., Korea Institute of Spiritual Culture, 2002, 44.
11. Baek In-san, *Study on the Orchid-Inspired Friendship by Kim Jeong-hui*, *Dongak Art History*, (Seoul: Dongak Art History, 2000)180.
12. "The Scroll painting by Weng Fanggang, the calligraphy by Weng Fanggang on a dark cyan horizontal paper scroll, the couplet by Deng Shiru, the clerical script couplet by Yi Bingshou, the finger paintings by Luo Pin, and the landscape horizontal scroll in the brocade bag, these six pieces have been packed in the last month, my brother, you only have to send them to me over the sea." National Museum of Korea, *Kim Jeong-hui: The State of Consistent Learning and Art*, (Seoul: National Museum of Korea, 2006)20.
13. "The Orchids by Zheng Xie and other pieces can be sent over this winter, paintings and calligraphy by Jin Nong and others can also be sent over for your enjoyment." Yu Hong-jun, *Review of Kim Jeong-hui*3, (Seoul: Hakgojae, 2002): 118-119.
14. "The original Collected Works of Zheng Xie is rare in Beijing, and his Bamboo and Orchids are mostly forgeries. I can not send them for now, please allow me more time." Fujitsuka Chikashi, translated by Bak Hui-yeong, *The Other Face of Kim Jeong-hui*, (Seoul: Academy House, 1994)512.
15. Fujitsuka Chikashi, translated by Bak Hui-yeong: by Park Hee-young, *The Other Face of Kim Jeonghui*, (Seoul: Academy House,1994) 536.
16. The institute of Korean ethnic art: "Gansong Culture: Paintings of the Ming and Qing Dynasties 83, Seoul: The institute of Korean ethnic art, 2012: 116.
17. Fujitsuka Chikashi, translated by Yun Cheol-gyu, *Study on Kim Jeong-hui: the Eastward Spread of Qing Culture*, (Gwacheon: Gwacheon Cultural Center, 2009) 167.
18. The Association for the Study of Classical Literature of the Practical School, *The Complete Works of Jo Hui-yong 5*, (Seoul: Hanlilart, 1999)138.
19. The calligraphy out of the paper: "What is so fantastic about the painter that his calligraphy reaches for the sky without him knowing it. If you hang it on the wall, it will touch the cloud and reach for the sun." Edited by Wu Zeshun, *The Collected Works of Zheng Xie*, (Changsha: Yuelu Publishing House, 2002) 225.
20. The first painting of bamboo when I first returned to Yangzhou: "Twenty years ago, I carried a bottle of wine and leaned drunk on a pavilion west of the bamboos in the spring wind. And now the bamboo is planted again in Yangzhou, and it is still green in Huainan." Edited by Wu Zeshun. Ibid, 73-174.
21. Bamboo and Stone: Between broken rocks striking my root deep, I bite the mountain green and won't let go. From whichever direction the winds leap,I remain strong, though dealt many a blow. Edited by Wu Zeshun. Ibid, 223.
- 22.The Collection of Calligraphy and Paintings in the Seunghwa Pavilion, Changdeokgung Palace in the Early Nineteenth Century and the Collection of Calligraphy and Paintings in Jibgyeongdang, Gyeongbokgung Palace in the Late Nineteenth Century, Hwang Jeong-yeon, *Studies on the Collection of Calligraphy and Paintings in the Joseon Dynasty*, Gyeonggi-do: Singu University, 2006: 909.
23. Jo Su-sam: the Collected Works of Jo Su-sam, Volume 8, records of the Qunuo festival: "I have heard Luo Pin can see ghosts, and ghosts mingle among people in the daytime. However, ghosts hide when people are close, so Luo Pin painted the Ghost Amusement to spread the idea. I do not know whether the hearsay is true or not. Otherwise, people today who abuse money, act like a tyrant, and lose public goods to the oblivion are all people that can be expelled. I do not have any talent or knowledge except eating and drinking, and I consume the granary daily, which place me among those to be expelled. It may have been a fable here, alas! At that time,

I was an assistant to the Yeungnam surveillance commissioner, so I said that." Korean National Culture Promotion Association, *Korean Anthology Series 271*, (Seoul: Mun-yon gak, 2001)521.

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