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Artist: Anonymous
Formerly attrib. to: Li Song 李嵩 (late 12th–early 13th century)
Title: *Scenic Attractions of West Lake*
《西湖清趣圖》
Xihu qingqu tu
Dynasty/Date: Late Yuan-early Ming, 14th century
Format: Handscroll
Medium: Ink and color on paper
Dimensions: 32.9 x 1581.1 cm (12-15/16 x 622-1/2 in)
Credit line: Gift of Charles Lang Freer
Accession no.: F1911.209
Provenance: Cheng Kuan, China

Accoutrements: plain white jade pin

Label slip: none

Frontispiece: Cheng Nanyun 程南雲 (ca. 1388–1458)¹

Ink on blue paper; cracked, stained, and abraded.

Dimensions: 29.9 x 96.9 cm

4 large characters, seal script; plus 1 column, standard script.

《西湖清趣》。吏部郎中兼翰林侍書程南雲書。

Scenic Attractions of West Lake. Written by Cheng Nanyun, Bureau Director in the Ministry of Personnel and Court Calligrapher in the Hanlin [Academy].

Signature: 程南雲
Cheng Nanyun

Date: none (1420s?, see note 1)

Seals: (1)
Guangping Cheng shi 『廣平程氏』 (square relief)

Drawing: One (1) separately attached sheet of paper. Simple ink line-map of West Lake; north at right. Some natural features and manmade structures in color: such as the lake and hills (light blue), bridges (red), city gates (some red), and several buildings (some red). Directly adjoins painting at left.

Artist and date unknown. No signature, date, or seals.

Dimensions: 32.9 x 76.2 cm

Painting: The complete circumference of West Lake starting at the northeast, proceeding counter-clockwise around the lake, and ending at the same location.²

Fourteen (14) joined sheets of paper: thirteen roughly the same size (Average W: 114.5 cm), plus the last sheet which is less (W: 95.7 cm).

Eight artist inscriptions in standard script on flags and signs.

No artist signature or seals. No collector seals.

Artist Inscriptions: (8)

Sheet 1 – (5)

Shop banner on pole near Qiantang Gate: 揀打諸庫上等高酒 (Selected Top Quality Great Wines All Brands)

Shop banner on pole in first street: 揀到諸庫好酒供應細食 (Selected Fine Wines All Brands and Purveyors of Fine Food)

Flag blowing in wind (beside above): 錢塘酒庫 (Qiantang Wine Shop)

Shop sign at door with man emerging: 上等碧香 (Top Quality *Emerald Fragrance [Wine]*)

Flag blowing in wind above rooftops on corner with sidestreet: 好酒細[食] (Fine Wine Fine [Food])

Sheet 5 – (1)

Flag blowing on pole at Xiling Bridge: 好酒細食 (Fine Wine Fine Food)

Sheet 10 – (1)

Stele inscription under roof: 澄水閘 (Clearwater Sluice)

Sheet 14 – (1) – slightly different text than same banner on Sheet 1

Shop banner on pole near Qiantang Gate: 揀打諸庫好酒細食 (Selected Fine Wines All Brands and Fine Food)

Signature: none

Date: none

Seals: none

Colophons: (1) – Li E 厲鶚 (1692–1752)

One separately attached sheet of white paper. Directly adjoins painting at right.

Dimensions: 32.9 x 141.3 cm (writing: W 68.2 cm)

45 columns, standard script.

右《西湖圖》一卷，廣陵王君[*繩]承武所藏也。觀其千樓萬閣，界畫向背不爽分別，如喻浩《木經》折算法。固已奇絕，而山水、花柳、舟輿、人物種種工緻。此南宋畫院名手進御作，惜不書名，上有岳墳，當是孝宗以後人，疑李嵩也。丙午秋八月，予與程君松門、顧君嶠東訪王君借觀。王君以余杭人，宜知南宋事，問曰：「圖中衣冠而游行者，必有一人持繖隨其後，何也？」。余偶記葉紹翁《四朝聞見錄》云：太學諸生，向用青蓋，臺臣鄭昭先奏禁勿用，諸生皆以「皂絹爲短簷繖，如都下買冰擔上所用」，此故事也。圖中有插繖於小架上者，即買冰擔之類。王君喜其確據，因請於予曰：「畫，信乎南宋矣。園亭寺觀，求一一標舉其名，使觀者有所考，則更善也」。予諾之，以遄歸未果。今年秋，王君請益堅，乃爲本《武林舊事》、《夢梁錄》諸書詳述如左。

前作圓相，後引而長之，自錢塘門起，至錢塘門止。出錢塘門爲錢塘酒庫、楊和王水閣、賈府上船亭，有大小舟泊焉。次爲錢塘門上船亭、望湖樓、昭慶寺、秀邸新園、謝府園。次爲石函橋，有閘泄水入下湖。次爲放生亭、德生堂、泳飛亭。堂臨湖，水中有木圍界之。



接德生堂上段爲裡湖北山路。有花竹者曰水月園。柳間小寺曰兜率院。次爲大吳園、小吳園、大石佛院。院之旁曰十三間樓，數之果然。上爲保叔塔、崇壽院。次爲壽星院。松竹中高臺曰江湖偉觀。次爲多寶院、普安院、智果院、治平寺、瑪瑙院、玉清宮。葛嶺臨湖者曰楊駙馬挹秀園、劉鄜王秀野園、賈平章養樂園、史衛王半春園、小隱園。賈氏賜第曰集芳御園。樓臺花木參錯交暎，可以彷彿其盛。

接德生堂下段爲孤山路，有斷橋，萬柳如雲。次曰涵碧橋。次曰處士橋。牆內爲孤山，松林中爲四面堂，畫法果[*曰]四面。牆外古樹二株對立甚奇，爲陳朝柏。沿牆而轉有大宮殿，朱碧爛然，曰西太乙宮，曰四聖延祥觀。次曰西泠橋，裏外湖交通之處。孤山路至此止矣。

接西泠橋而西，山下曰永壽寺、喜鵲寺、招賢寺、廣化院。竹中有高閣，白公竹閣也。次爲顯明院，再西爲棲霞嶺下岳王墳、褒忠演福院。西泠橋傍臨湖者爲趙氏快活園、賈平章水竹院落。

接岳墳而南曰蘇堤。第一橋曰跨虹。第二橋曰東浦橋。傍有小新堤，亦植花柳，從此以通靈、竺二橋，路中樹旛竿曰水仙王廟，龍王也。第三橋曰壓堤。第四橋曰望山，路中有三賢堂，記白樂天、林和靖、蘇東坡。第五橋曰鎖瀾，路中有先賢堂。第六橋曰暎波，自南數之，暎波爲第一也。

接六橋而南曰南山路，爲南屏興教寺，牆內有小石幢。次曰惠照寺，齋宮爲望祭，路中七陵處，兩旁有小屋，共六行。臨湖曰翠芳御園，正對南屏山。次大寺巍然曰淨慈光孝禪寺。寺之對爲甘園，內侍甘昇築亭館，半在水中。有蟠松蒼然，弁陽翁詩所謂『園林幾換東風主，留得庭前御愛松』者，是也。又爲上清宮、淨相院、普寧寺、雲濤觀。上爲雷峰塔。過塔爲韓侂胄南園、張循王真珠園。有橋標『澄水閘』三字曰長橋。過橋爲楊府上船亭。

接長橋爲沿城路。山下城門曰錢湖門。次曰清波門。兩門之間，臨湖一帶亭臺花柳最盛處曰聚景御園，內有柳浪、學士二橋。園之旁曰顯應觀、靈芝寺。次曰湧金門。門外曰豐樂樓，有秋千、梭門，花木、亭榭，宋時春游最盛。樓之北曰柳洲，有五龍王廟、柳

洲寺。寺外爲上船亭。次爲楊郡[*五]王養魚莊，水中木圍[*者]外，繫數十小舟，有人垂釣者，是也。次爲環碧園，亦屬楊府。次爲張循王迎光樓。次爲劉內侍園。次臨水開窗者爲玉蓮堂，龍舟爭標之所。次爲菩提寺，有花柳橋亭者曰玉壺御園。至錢塘門止。

趙宋時湖山繁麗，約略盡於此圖。畫者雖不題目其名勝，而每經一佳處，必留蹤跡，使人可尋討而得，真所謂良工心苦也。王君其寶藏之。時皇清雍正五年歲在丁未秋九月六日，樊榭山民厲鶚記。

*注：[繩]、[曰]、[五]、[者]，四字被點去。

At right is the handscroll *Picture of West Lake*, which was collected by Mister Wang Chengwu of Guangling [Yangzhou, Jiangsu Province]. Among the thousands of multistory buildings and myriad pavilions, this ruled-line painting never fails to distinguish [the relative proportions of] front and back, as if by the conversion method in the *Timberwork Manual* of Yu Hao [died 989].³ While this is indeed already quite exceptional, each of the individual elements—the landscape, the flowers and willows, the boats and carriages, and the human figures—is finely executed. Some renowned artist in the Painting Academy of the Southern Song dynasty made this [painting] for presentation to the emperor, and while he regrettably did not sign his name, as the tomb of Yue Fei [1103–1142] appears in [the painting], it must [have been created by] someone [who was active] after the reign of Emperor Xiaozong [reigned 1162–89], and I suspect [this artist] was Li Song [late 12th–early 13th century].

In autumn, during the eighth lunar-month of the *bingwu* year [August 27–September 25, 1726], Mister Cheng Songmen, Mister Gu Yudong, and I visited Mister Wang, and asked if we could have a look [at the painting]. As I am a native of Hangzhou, Mister Wang thought that I should know something of the Southern Song, and asked me, “Why is it that everyone in the picture wearing an [official] hat and robes and who is going out for a walk has someone following behind him carrying a parasol?” I happened to recall that the *Record of Things Seen and Heard Over Four Reigns*, by Ye Shaoweng [ca. 1175–1230], includes a story, which says that the students of the Imperial College formerly used dark umbrellas and the high minister

Zheng Zhaoxian [1157–1225] memorialized [the throne] to forbid their use, whereupon the students took “the black silk to make short-brimmed parasols like those used on the portable [stands] of ice-vendors in the capital.”⁴ And in the picture, the parasols stuck onto their little frames are just the kind [seen on] portable ice-vendor [stands]. Mister Wang was pleased with such concrete factual information, and therefore asked of me, “The painting, indeed, is truly from the Southern Song, but if one could identify each of the gardens, pavilions, temples, and monasteries, and label them one by one so that viewers would have something to reference, it would be even better.” I agreed with him, but because I had to hasten home, nothing came of it [at the time]. In the autumn of this year, Mister Wang asked me even more firmly [to complete the task], so I [consulted] books such as *Former Events in Wulin* and *Record of the Millet Dream*, and have set forth the details [of what I found] below.⁵

In front is a view of the [lake’s] circumference, following which it extends into a long [horizontal] composition, starting from Qiantang Gate and ending at Qiantang Gate [again]. On leaving Qiantang Gate, there are: the Qiantang Wine Shop, the water pavilion of Yang Hewang [Yang Cunzhong, 1102–1166], and the Jia Family Boat Landing, where boats large and small are moored. Next come the Boat Landing at Qiantang Gate, the Lake Viewing Tower, Bright Blessings Temple, the New Garden of [Prince] Xiu’s residence, and the Xie Family Garden. Next is Stone Chest Bridge, where a sluice-gate drains water into the lower lake. Next come the Pavilion for Releasing Living [Creatures], the Hall of Virtuous Living, and the Pavilion of Swimming and Flying. The Hall overlooks the lake, and there is a wooden fence in the water separating it off.

Continuing from the Hall of Virtuous Living on the upper part is North Mountain Road [which runs] along Inner Lake. The [compound] with the flowers and bamboo is Water Moon Garden. The small temple among the willows is the Tushita [Heaven] Monastery. Next come Large Wu Garden, Small Wu Garden, and the Great Stone Buddha Monastery. [The building] beside the monastery is called the Tower of Thirteen Rooms, and if one counts them, it is so. Above this are the Baoshu Pagoda and the Venerating Longevity Monastery. Next is Longevity Star Monastery and the high terrace among the pines and bamboo is called the Grand View Over

River and Lake. Next come the Monastery of Many Treasures, the Monastery of Universal Peace, the Monastery of Wisdom's Fruit, Regulating Peace Temple, Agate Monastery, and the Palace of Jade Purity. [The buildings] along Ge Ridge overlooking the lake are called: the Yixiu Garden of imperial son-in-law Yang, the Blossoming Fields Garden of Liu the Prince of Lu, the Nurturing Joy Garden of Jia Pingzhang [Jia Sidao, 1213–1275], the Half Spring Garden of Shi the Prince of Wei [Shi Miyuan, 1164–1233], and the Little Recluse Garden. The residence bestowed on Mister Jia [Sidao] was called the Imperial Garden of Assembled Fragrances, and the towers and terraces, flowers and trees, that mix and intermingle in shared radiance give an idea of its glory.

Continuing from the Hall of Virtuous Living on the lower part is Lonely Hill Road, where Broken Bridge is [located] and a myriad willows like clouds. The next is called Drenched Emerald Bridge, and the next is called Retired Scholar Bridge. Inside the wall is Lonely Hill, and among the pine trees is the Four-sided Hall, which is painted so that one actually [sees its] four sides. Outside the wall, the two ancient trees that stand facing each other are cypresses [dating to] the Chen dynasty [557–87]. Stretching along the wall and around [the corner] is a great palace glittering with vermilion and emerald green, which is called the Western Great Unity Palace, or the Monastery of the Four Sages Who Invite the Auspicious. Next is called the Xiling Bridge, which is where the inner and outer lakes connect. Lonely Hill Road ends at this point.

Continuing west from Xiling Bridge, [the buildings] below the mountain are called Eternal Longevity Temple, Magpie Temple, Summoning the Sages Temple, and Broad Transformation Monastery. The high pavilion among the bamboo is the Bamboo Pavilion of Master Bai [Juyi, 772–846]. Next is the Manifest Light Monastery, next to which on the west, below Qixia Ridge, is the tomb of Prince Yue [Fei], and the Honor Loyalty and Perform Blessings Monastery. Beside Xiling Bridge and overlooking the lake are the Happiness Garden of the Zhao family and the Water Bamboo Courtyard of Jia Pingzhang [Jia Sidao].

Continuing south from Yue [Fei's] tomb, [the causeway] is called Su Dike. The first bridge is called Over the Rainbow. The second bridge is called East Reach Bridge, beside which is Little New Dike that is also planted with flowers and willows and connects to the two bridges Ling[yin] and Zhu[tian]. [The building] on the road where a flagpole is set up is called the Shrine

of the Narcissus King, who is the Dragon King. The third bridge is called Anchoring the Dike. The fourth bridge is called Gazing at Mountains, and on the road is the Hall of Three Sages, which memorializes [the poets] Bai Letian [Bai Juyi, 772–846], Lin Hejing [Lin Bu, 967–1028], and Su Dongpo [Su Shi, 1037–1101]. The fifth bridge is called Chain Ripples, and on the road is the Hall of Former Sages. The sixth bridge is called Reflecting Waves; or if counting from the south, Reflecting Waves is the first [bridge].

Continuing south from the six bridges is South Mountain Road, where the Promoting Religion Temple on South Screen [Hill] is [located]; within its walls is a stone pillar [engraved with sutras]. The next is called the Benevolent Glow Temple, with an ablution hall where [the Southern Song imperial family] conducted sacrificial rituals [for the seven ancestors whose graves were left behind in the north]; on the road, seven tumuli are placed, and on both sides are small huts, six rows in all. [The buildings] overlooking the lake are called the Imperial Garden of Emerald Fragrance, which is directly across [the water] from South Screen Hill. The next especially grand and imposing temple is called the Chan Temple of Pure Compassion Radiant and Filial. Directly facing the temple is the Gan Garden, with a lodge built by the court eunuch Gan Sheng, which is half in the water, and there is a twisted and weathered pine, which is the one referred to in the poem by the Old Man of Mouyang [Zhou Mi], “How often has this garden grove seen the east wind master change? / The pine beloved of emperors remains before the courtyard.”⁶ There are also the Supreme Purity Palace, Pure Visage Monastery, the Temple of Universal Calm, and the Cloud Billows Monastery. Above, stands Thunder Peak Pagoda. Past the pagoda are the South Garden of Han Tuo Zhou [1152–1207] and the True Pearl Garden of Zhang Xunwang [Zhang Jun, 1086–1154]. The bridge with the sign [bearing] the three characters “Clearwater Sluice” is called Long Bridge. Past the bridge is the Yang Family Boat Landing.

Continuing along from Long Bridge is City Wall Road. The gate in the wall below the hill is called Qianhu Gate, and the next is called Clear Waves Gate. Between the two gates, the area overlooking the lake where the pavilions and terraces, flowers and willows, are the most splendid, is called the Imperial Garden of Gathered Views, within which are the Willow Waves Bridge and Scholars Bridge. [The buildings] beside the garden are called Manifest Response

Monastery and Sacred Fungus Temple. The next is called Gushing Gold Gate. Outside the gate is [a structure] called the Tower of Abundant Joy, which has swing sets and sliding gates, flowers and trees, pavilions and gazebos, and was the most popular place for springtime outings during the [Southern] Song dynasty. North of the tower is [a place] called Willow Isle, where the Shrine of the Five Dragon Kings and Willow Isle Temple are located. Outside the temple is a boat landing. Next to it is the Fish Rearing Villa of Yang Junwang [Yang Cunzhong], where there is a wooden fence in the water, outside of which several dozen small boats are tied up and people are fishing. Next to it is the Garden of Surrounding Green, which also belongs to the Yang family. Next is the Welcoming Radiance Tower of Zhang Xunwang [Zhang Jun]. Next is the garden of Eunuch Liu. Next, with open windows overlooking the water, is the Jade Lotus Hall, which is where the dragon boats compete for trophies. Next is the Bodhi [Tree] Temple, and [the place] with all the flowers and willows, bridges and pavilions, is called the Imperial Garden of the Jade Pot. Coming [again] to Qiantang Gate, the [painting] ends.

The magnificence and beauty of the lake and hills during Song times is almost entirely [realized] in this picture. Although the painter did not label the famous sites, at each scenic location through which one passes, he left some indication that allows one to find its identity, for the saying is true that “a fine craftsman takes pains.”⁷ May Mister Wang treasure [this painting] in his collection! Recorded by Fanxie shanmin Li E during autumn, on the sixth day of the ninth lunar-month, with the year-star located in *dingwei*, fifth year in the Yongzheng reign period of the August Qing Dynasty [October 20, 1727].

Signature: 樊榭山民厲鶚
Fanxie shanmin Li E

Date: 皇清雍正五年歲在丁未秋九月六日
during autumn, on the sixth day of the ninth lunar-month, with the year-
star located in *dingwei*, fifth year of the Yongzheng reign period in the
August Qing Dynasty [October 20, 1727]



Seals: (2)

Li E siyin 『厲鶚私印』 (square relief)

Taihong 『太鴻』 (square relief)

Collector seals: (3)

1. Unidentified – (3)⁸

Xingutang zhencang 『心穀堂珍藏』 (rectangle relief) – mounting silk, before frontispiece

Xingu-x Wang shi zhenwan 『心穀□王氏珍玩』 (rectangle relief) – mounting silk, before frontispiece; bottom missing

Zhi zai shanshui zhi jian 『志在山水之間』 (square relief) – colophon, lower left corner

Mounter seal: (1) – Kinoshita Yokichi 木下与吉 (20th century)⁹

Kinoshita sakuhin 『木下作品』 (square intaglio) – far left end of scroll

Traditional Chinese catalogues: none

Selected Bibliography:

Lee, Sherman E. (1918–2008) and Wai-kam Ho (1924–2004). *Chinese Art Under the Mongols: The Yüan Dynasty, 1279–1368*. Cleveland: Cleveland Museum of Art, 1968. Pp. 86, fig. 15.



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. 1, 8–9 (plate 5) and 159–60. [Re: frontispiece]

Lee, Hui-shu 李慧漱. *The Domain of Empress Yang (1162–1233): Art, Gender, and Politics at the Southern Song Court*. Yale University: PhD. dissertation, 1994. Pp. 289–91, 294–302.

_____. *Exquisite Moments: West Lake & Southern Song Art*. New York: China Institute in America, 2001. Pp. 22–29, esp. 26–27 (fig. 4a–d).

_____. “Nan Song Lin’an tumai yu wenhua kongjian jiedu” 南宋臨安圖脈與文化空間解讀 (Mapping Lin’an: Cultural Spaces in the Capital of Approaching Peace). In *Quyū yu wangluo guoji xueshu yantaohui lunwenji bianji weiyuanhui 區域與網絡國際學術研討會論文集編輯委員會*, eds. *Quyū yu wangluo: jin qiannian lai Zhongguo meishushi yanjiu, guoji xueshu yantaohui lunwenji 區域與網絡：近千年來中國美術史研究，國際學術研討會論文集*. Taipei: Guoli Taiwan daxue yishushi yanjiusuo, 2001. Pp. 57–90, esp. 63–64 and 83 (figs. 8–10).

Notes

¹ Cheng Nanyun 程南雲 (ca. 1388–1458), *zi* Qingxuan 清軒, *hao* Yuanzhai 遠齋, hailed from Guangping 廣平, Hebei Province, but was registered in Nancheng 南城, Jiangxi Province. He first joined the imperial court as a calligrapher during the early years of the Yongle emperor (reigned 1403–24) and assisted in compiling the great encyclopedic dictionary of that period.

Cheng's calligraphic skills led to higher office at court and he subsequently served under the Hongxi (1425–26), Xuande (1426–35), Zhengtong (1436–49), and Jingtai (1450–56) emperors. He retired in the first year of Tianshun (1457), probably around the age of seventy *sui*, and passed away the following year on 20 January 1458. Judging from Cheng's official title as inscribed on the frontispiece, this calligraphy dates to the early or early-middle of his approximately fifty-year official career, perhaps during the late Yongle to early Xuande period (1420s). Cheng Nanyun is best known today for several extant frontispieces to handscrolls written in seal script, such as the present work. Other examples include his frontispiece for the painting *Seven Scholars Going through the Pass*, traditionally attributed to Li Tang 李唐 (1050s–after 1130), which is also in the Freer Gallery of Art (F1916.184). On Cheng Nanyun's official career, see Li Guoxiang 李國祥, Yang Chang 楊昶 et al., comps., *Ming shilu leizuan: renwu zhuanji juan* 明實錄累纂：人物傳記卷 (Wuhan: Wuhan chubanshe, 1990), 477. On the present frontispiece, 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. 1, 8–9 (plate 5) and 159–60. On the frontispiece to F1916.184, see the same source, and Fu Shen, Glenn Lowry, and Ann Yonemura, *From Concept to Context: Approaches to Asian and Islamic Calligraphy* (Washington, DC: Freer Gallery of Art, Smithsonian Institution, 1986), 40–41.

² Located just outside the western walls of the Southern Song dynasty capital Hangzhou 杭州, in Zhejiang Province, West Lake (Xihu 西湖) became the favored site for many large nongovernmental buildings and private estates, as well as a focus of popular recreational activities for the residents of the cramped city. If the place-name identifications provided in the attached colophon are accurate, the painting illustrates the roughly fifteen kilometer (nine mile) shoreline of the lake as it appeared during its heyday at the end of the Southern Song, from perhaps around 1250 to 1275. As the painting is unrolled, the view is seen from an elevated

position that moves along the shore at a constant distance showing the complete circumference of West Lake in panoramic format starting at the Qiantang City Gate in the northeast, proceeding counter-clockwise around the lake, and ending at the same location. For a discussion of this painting and other depictions of West Lake in the Southern Song dynasty, see Hui-shu Lee, *Exquisite Moments: West Lake & Southern Song Art* (New York: China Institute in America, 2001), 22–29.

³ Yu Hao 喻浩 (?–989) was a carpenter, architect, and structural engineer specializing in pagodas. A native of Hangzhou, his abilities were recognized by the rulers of the Kingdom of Wu-Yue 吳越國 (893–978), which had its capital there. After the kingdom's formal surrender to the Song, he worked in the imperial capital of Kaifeng, in Henan Province. Yu Hao is credited with composing the *Mujing* 木經 (Manual of Timberwork), in three chapters; however, the text is now lost except for brief excerpts preserved in a later Song dynasty source. A major focus of these preserved excerpts is a discussion of the relative proportions of various structural elements and their supports. See Joseph Needham (1900–1995) et al., *Science and Civilization in China: Volume 4, Physics and Physical Technology, Part 3, Civil Engineering and Nautics* (Cambridge, England: Cambridge University Press, 1971), 81–84 and 141.

⁴ See Ye Shaoweng 葉紹翁 (ca. 1175–1230), *Sichao wenjian lu* 四朝聞見錄 (Beijing: Zhonghua shuju, 1989), 41.

⁵ Li E cites two sources containing much detailed information on the Southern Song dynasty capital at Hangzhou, both compiled during the early Yuan: the *Wulin jiushi* 武林舊事 (Former Events in Wulin [Hangzhou]) was compiled by Zhou Mi 周密 (1232–1298), while the *Mengliang lu* 夢梁錄 (Record of the Millet Dream) was compiled by Wu Zimu 吳自枚 (late 13th century).

⁶ These are lines 3–4 from a quatrain about Gan Garden 甘園 by Zhou Mi; see *Wulin jiushi*, 5:5a–b, in *WSKQS*.

⁷ This saying derives from a line by the Tang dynasty poet Du Fu 杜甫 (712–770): 「更覺良工心獨苦」 (I grow more aware that only *a fine craftsman takes such pains*). See line 12 in the poem “Ti Li Zunshi Songshu zhangzi ge” 《題李尊師松樹障子歌》 (Song Inscribed on Venerable Master Li’s *Pine Tree Screen*), in Qiu Zhao’ao 仇兆鼂 (1638–1717), *Du shi xiangzhu* 杜詩詳注, 5 vols. (Beijing: Zhonghua shuju, 1979), vol. 2, 6:459–60.

⁸ The first two collector seals, and perhaps the third, may belong to the unidentified Wang Chengwu 王承武 from Guangling 廣陵 (modern Yangzhou 揚州, Jiangsu Province), who is named by Li E as the owner of the scroll at the time he wrote his colophon in 1727.

⁹ Kinoshita Yokichi 木下与吉 (20th century) remounted this handscroll at the Freer Gallery of Art in 1931.