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Trad. attrib. to: Li Gonglin 李公麟 (ca. 1049–1106)  
Title: *The Shu River*  
蜀川圖  
*Shuchuan tu*  
Dynasty/Date: Southern Song dynasty, 13th century  
Format: Handscroll  
Medium: Ink on paper  
Dimensions: 32.3 x 752.1 cm (12-11/16 x 296-1/8 in)  
Credit line: Gift of Charles Lang Freer  
Accession no.: F1916.539  
Provenance: Pang Yuanji 龐元濟 (1864–1949), Shanghai

**General description:** Wooden box. Brocade scroll wrapper; mounted with outside label, with four (4) seals. Frontispiece, with text, signature, and one (1) seal, plus additional imperial inscription with signature and two (2) seals. Painting, with no artist signature, date, or seals. Over length of painting: 188 place names, plus 13 short texts, written by unknown hand; plus four imperial inscriptions, with signatures and twelve (12) seals. Eight written colophons, plus two painted colophons, all with signatures and seals. Total seals: (131).

**Accoutrements:** Plain, dark-brown wooden box, with remnants of two paper tags on one end.

**Scroll wrapper:** Dark-blue Song dynasty brocade. Mounted with outside label, with four (4) imperial seals. Plain dark-brown wooden fastening pin.

**Outside label:** Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–1796),

李公麟《蜀川圖》。內府鑒定珍藏。上上，神品。

*The River of Shu*, by Li Gonglin. Authenticated treasure in the collection of the Imperial Household. Best of the best, [a work of] the divine category.

Signature: none

Date: none

Seals: (4)

*Yushang* 『御賞』 (rectangle relief) – (1/4)

*Shenpin* 『神品』 (linked square relief seals) – (1/2)

*Qianlong chenhan* 『乾隆宸翰』 (square relief) – (1/3)

*Qinwen zhi xi* 『欽文之璽』 (circle relief)

**Mounting silk 1:** Light tan silk, with phoenix-and-cloud motif, identical to mounting silk 2; stained and faded. With two (2) large imperial seals, and one (1) smaller imperial seal on left join with frontispiece paper.

Dimensions: W 13.2 cm (5-3/16 in)

**Frontispiece:** Ren Daoxun 任道遜 (1422–1503)

One sheet light-gray paper; creased and damaged. With additional inscription by the Qianlong emperor. Dimensions: W 95.2 cm (37-1/2 in)

Four horizontal characters, plus five vertical characters, standard script.

《蜀川勝概》。八一道人書。

*Scenery of the Shu River*. Written by Bayi Daoren [Daoist of the Eight-in-One].

Signature: 八一道人  
Bayi daoren [Daoist of the Eight-in-One]

Date: none

Seals: (1)  
*Kecheng* 『克誠』 (square relief)

**Inscription:** Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96)

5 columns, running script. Two poems (each: 4x7)

勝概蜀川閱始終，香光鑒定匪南宮，奚嫌一再擲吟筆，意與圖中景不窮。

題題幾百歲之書，牋粉墨雲合畫如，八一道人定誰氏，奇珍同我玩三餘。

辛亥仲冬月，御題。

[Poems not translated].<sup>1</sup> Inscribed by the Emperor in the eleventh lunar-month of the *xinhai* year [November 26–December 24, 1791].

Signature: 御  
the Emperor

Date: 辛亥仲冬月

in the eleventh lunar-month of the *xinhai* year [November 26–December 24, 1791]

Seals: (2)

*Bazheng maonian* 『八徵耄念』 (square intaglio)

*Ziqiang bu xi* 『自疆不息』 (square relief)

**Mounting silk 2:** Light tan silk, with phoenix-and-cloud motif, identical to mounting silk 1; stained and faded. With two (2) large imperial seals, two (2) imperial seals on right join with frontispiece paper, and two (2) imperial seals on left join with Mounting silk 3.

Dimensions: W 12.4 cm (4-7/8 in)

**Mounting description (painting):** On both ends, the paper of the painting is joined with narrow same-width strips of identical yellow figured silk mounting (**Mounting silks 3–4**). After the left-hand strip, a second larger section of the same silk is joined (**Mounting silk 5**).

**Mounting silk 3:** Narrow strip of yellow figured silk, identical to mounting silks 4–5. With three (3) collector seals, plus one (2) collector seals and one (2) imperial seal on left join with painting paper.

Dimensions: W 4 cm (1-5/8 in)

**Painting description:** The unsigned painting covers six sheets of roughly same-size paper. Inscribed over the length of the painting in small standard script, there are 189 place names, plus 13 short texts (indicated below by Roman numerals). Some colophon writers attribute this calligraphy to the painter, Li Gonglin (ca. 1049–1106); others to his friend, the calligrapher Mi Fu 米芾 (1052–1107). In addition, the painting bears four long inscriptions by Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–1796).

Based on inscribed place names, the painting is divided into two roughly equal sections, consisting of three sheets of paper each.<sup>2</sup>

Inscriptions:

Section 1: Sub-total: W 376.0 cm (148 in)

Sub-total: 101 place names, 4 texts

Sheet 1: W 124.9 cm (49-3/16 in)

41 place names, 2 texts

Sheet 2: W 125.7 cm (49-1/2 in)

45 place names, 1 text

Sheet 3: W 125.4 cm (49-3/8 in)

15 place names, 1 text

Section 2: Sub-total: W 377.5 cm (148-11/16 in)

Sub-total: 88 place names, 9 texts

Sheet 4: W 126.2 cm (49-3/4 in)

14 place names, 5 texts

Sheet 5: W 125.9 cm (49-1/2 in)

50 place names, 4 texts

Sheet 6: W 125.4 cm (49-3/8 in)

24 place names, 0 texts

Section 1 (Min River 岷江 from Maozhou 茂州 to Meishan 眉山)

Sheet 1

1. 茂州界 2. 汶山 3. [鐵]豹嶺 4. 天[彭]關 5. 岷山

I. 《元和志》: 大禹, 汶山廣[柔]人, 生於石紐村。其石綠色, 在茂州, 故有廟。

6. 江濱廟 7. 大禹廟 8. 石紐 9. 威州界 10. 無憂城 11. 古°

12. 岷江 13. 沱江

II. 永康, 乃古魚鳧之國, 與蠶叢同時。靈岳山門有魚鳧洞, 魚鳧仙翁時有見之者。

14. 白沙 15. 紫微山 16. 萬象樓 17. 崇僊廟 18. 靈岳寺 19. 虎頭山

20. 玉女關 21. 大皂山 22. 均水驛 23. 西瞻 24. 水則 25. 臥牛潭

26. 離<sup>3</sup>堆 27. 伏龍觀 28. 雪嶺 29. 玉壘 30. 禁山 31. 萬春

32. 大面山 33. 導江縣 34. 老人村 35. 長生觀 36. 花蕊夫人宅



37. 牡丹平 38. 青城縣 39. 成都山 40. 延慶宮 41. 清都觀

Sheet 2

42. 丈人山 43. 最高峰 44. 青城山 45. 上清宮

III. 唐玉真公主，修真之地。

46. 儲福宮 47. 三十六峰 48. 羅家山 49. 郫縣 50. 味江 51. 溫江縣  
52. 橫源 53. 崇慶府界 54. 浣花溪 55. 工部宅 56. 萬里橋 57. 青羊觀  
58. 君平宅 59. 昇仙橋 60. 石牛 61. 通仙井 62. 天涯石 63. 蠶叢祠  
64. 昭覺寺 65. 雪錦樓 66. 外江 67. 大慈寺 68. 盤古祠 69. 琴臺  
70. □□ 71. 玉局觀 72. 錦官 73. 小東門 74. 正法寺 75. 墨池  
76. [散]花樓 77. 石筍 78. 蜀學 79. 張儀樓 80. 先主廟 81. 合[江亭]  
82. 芳草渡 83. [江]原縣 84. 廣都縣 85. 雙流縣 86. 邛州界

Sheet 3

87. 新津縣 88. 修覺山 89. 永豐 90. 彭山縣 91. 彭女山 92. 龍安

IV. 唐析嘉之眉山，置眉州，取峨眉山以名；古眉州地在今嘉州。

93. 江鄉館 94. 遠景樓 95. 蟆頤山 96. 至德[觀] 97. 景蘇樓 98. 眉山  
99. 岷峨亭 100. 晚賦園 101. 石佛鎮

Section 2 (Yangzi River 長江 from Zhongzhou 忠州 to Diaoshi Rapids 掉石灘)

Sheet 4

V. 唐正觀間，改臨州爲忠州。州有四賢堂，謂李衛公、陸宣公、劉丞相、白少傅。

102. 南賓

VI. 忠至萬，二百九十里；散水灘至綿石，四十三灘。

103. 巴王廟 104. 折魚灘 105. 武龍山 106. 武寧縣 107. 湖亭 108. 西山

109. 南浦 110. 岑翁洞



VII. 萬州至雲安，一百四十里；淘□灘至水磨，二十七灘。

VIII. 後周置安鄉郡，改浦州，又改萬州；以羊渠有萬頃池也。

IX. 南浦縣，即圓澤、李源三生石鼓跡。

111. 史君灘 112. 巴陽峽 113. 下巖寺 114. 水簾 115. 忠顯廟

Sheet 5

115. 開□ 116. 蕭灘 117. 魏沱 118. 飛鳳山

X. 雲安至夔，百四十里；笑女灘至西津，二十八灘。

119. 雲安 120. 客堂 121. 橘官 122. □峰 123. 萬戶城 124. 上八巡灘

125. 下八巡灘 126. 和風溪 127. 東瀆 128. 北山 129. 舊州 130. 景福寺

131. 八陣臺 132. 德勝渡 133. 文筆山 134. 武侯廟 135. 青龍溪

XI. 八陣磧至龍門，一百一十六灘。

136. 天寧寺 137. 勝已山 138. 聖母泉 139. 魚腹浦 140. 西市 141. 安樂寨

142. 鹽井 143. 手巾山 144. 報恩寺 145. 永安故宮 146. 灩預 147. 奉節縣

148. 瞿唐峽 149. 獅子石 150. 白鹽 151. 黃汭 152. 臥龍山 153. 臥龍寺

154. 白帝城 155. 豬頭山 156. 白鹿山 157. 梓潼廟 158. 越公堂 160. 白帝廟

161. 高齋 162. 三峽堂 163. 夔子 164. 瞿唐關

XII. 夔府至歸州，三百二十五里。

XIII. 按《水經》：瞿唐廣□灘，蓋三峽之口也。三峽者，巫山、興山、黃牛也。古歌云：

『巴東三峽巫峽長』。

165. 赤甲

Sheet 6

166. 東屯草堂 167. 大溪口 168. 小瞿唐 169. 瀨東峽 170. 琵琶峰 171. 襄王廟

172. 施黔路 173. 一百八盤 174. 施州鹽倉 175. 流石灘 176. 陽雲臺 177. 高唐觀

178. 巫山縣 179. 楚宮 180. 東平村 181. 五音六律山 182. 巫溪

183. 巫山峽 184. 屈王山 185. 清水洞 186. 掉石上村 187. 掉石穴

188. 掉石中村 189. 掉石灘<sup>4</sup>

**Inscription 1:** Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–1796)

Sheet 1, top. Text written in light-red ruled-line box.<sup>5</sup>

16 columns, running-standard script.

李公麟《蜀江》卷，尋丈間有萬里之勢，脫盡筆墨痕，與造物者游矣。董文敏題公麟《瀟湘圖》，謂此卷與《九歌》及顧愷之《女史箴圖》，皆顧中舍所藏名卷之最。厥後展轉流傳，備詳陳所蘊諸人跋語中。董跋以此卷歸之王思延將軍為得所，今乃先後俱入秘府，視向之所歸何如耶？惜不得起香光，令更著一語。乾隆御識。

Extending over the length of Li Gonglin's *The Shu River* is a landscape of ten-thousand *li* that [lets the viewer] completely transcend the marks left by brush and ink and roam at large with the Creator. In the inscription by Dong Wenmin [Dong Qichang, 1555–1636] on Gonglin's *Xiao-Xiang River*, he states that [it and] this scroll, together with the *Nine Songs*, and the *Admonitions of the Instructress* by Gu Kaizhi [ca. 345–406], were the [four] best among the famous scrolls collected by Gu [Congyi, 1523–1588] of the Secreatariat.<sup>6</sup> After him, [the painting] circulated and was passed around as set forth in detail in the colophons by Chen Suoyun and others [see below]. In Dong [Qichang's] colophon, he refers to General Wang Siyan's acquisition of the scroll as a “homecoming.” As all [four of Gu Congyi's paintings] have now entered Our private collection, how can that previous “homecoming” [of two scrolls] compare to this? What a pity that We cannot bring Xiangguang [Dong Qichang] back to life and command him rewrite his statement. Inscribed by Emperor Qianlong.

Signature: 乾隆御  
Emperor Qianlong

Date: none



Seals: (3)  
*Neifu zhenmi* 『內府珍秘』 (square relief) – (1/4) – preceding inscription  
*Jixia yiqing* 『幾暇怡情』 (square intaglio) – (1/3) – preceding inscription  
*Qianlong* 『乾』 『隆』 (linked circle/square relief) – following inscription

**Inscription 2:** Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–1796)

Sheet 2, top. Text written in light-green ruled-line box.<sup>7</sup>

83 columns, running-standard script. Eight poems by Du Fu 杜甫 (712–770), plus  
postscript.<sup>8</sup>

[Poems not transcribed.]<sup>9</sup> 杜陵《秋興八首》，蓋在蜀中時作也。近得李龍眠是圖，古跡歷歷可數，想杜老江閣揮毫，興復不淺，因錄其詩於幅間，以志雙絕。乾隆丙寅天中前四日，御筆。

[Poems not translated.]<sup>10</sup> The *Autumn Meditations, eight poems*, by [Du Fu] of Duling were probably written during his time in Shu [Sichuan]. We recently acquired this picture by Li Longmian [Li Gonglin, ca. 1049–1107], on which all the ancient sites can be clearly enumerated., and We imagined Old Du [Fu] in a riverside pavilion wielding his brush. As Our pleasure in this was not slight, We transcribed his poems onto the picture to record these two exceptional [works together]. Four days before *tianzhong* [fifth day of the fifth lunar-month]<sup>11</sup> in the *bingyin* year of the Qianlong reign period [June 19, 1746], written by the Emperor.

Signature: 御  
the Emperor

Date: 乾隆丙寅天中前四日

four days before *tianzhong* [fifth day of the fifth lunar-month] in the  
*bingyin* year of the Qianlong reign period [June 19, 1746]

Seals: (3)

*Zhonghe* 『中和』 (oval relief) – preceding inscription

*Tianfu zhencang* 『天府珍藏』 (rectangle intaglio) – following inscription

*De jiaqu* 『得佳趣』 (square intaglio) – (1/2) – following inscription

**Inscription 3:** Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–1796)

Sheet 4, top. Text written in light-blue ruled-line box.<sup>12</sup>

53 columns, running script. Poem (58x7).

岷山導江幾千里，神禹底績猶堪指，龍眠繪事秘府多，食蔗至是觀止矣。  
休論待詔重臨摹，定知此李勝彼李\*，古澹天然意匠營，長歌約略記起止。  
石紐秋風落日斜，剔鬢往聖生於此，蠶叢魚鳧開國事，謫仙已莫詳原委。  
江走白沙山紫微，樓延萬象供凭視，靈岳授記憶當年，臥牛伏龍連玉壘。  
萬春大面列遙屏，青城故宅傳花蕊，三十六峰峰各殊，巖巖嶽嶽復岷嶷。  
萬里橋頭杜老居，浣花溪畔薛家址，錦官城外柏森森，丞相祠堂何處是。  
雙流迤邐接新津，彭女如螺雲表峙，嘉眉古眉唐析之，名園晚賦想高士。  
李陸劉白號四賢，巴王有廟荒烟裏，空聞古洞說岑翁，不辨三生跡李氏。  
蕭灘魏沱十六巡，臺名八陣歸傾圮，瞿唐峽口灑預堆，赤甲白鹽連夔子。  
行雲行雨識高唐，雄風披處蘭臺毀，五音六律中琴聲，掉石灘平舟可艤。  
縱橫全蜀覽無餘，太沖有賦難擅美，畫禪室中精鑿人，且拜下風稱勝米。  
同時四美萃中舍，瀟湘九歌及女史，聚散散聚凡幾經，宗伯一一詳誌已。  
此去宗伯逾百年，其間幸未遭兵燬；江村詹事亦好古，纔於四中得半耳，  
猶自詡為席上珍，作詩艷論澄心紙；乃今四美具一室，賞心樂事無倫比，  
寓意於物不留意，咄咄是吾乃所以。

乾隆丙寅仲夏朔，養心殿，御題。

\* 李成亦有《蜀江圖》，見王穉登跋語中。

[Poem not translated.] On the first day of the mid-summer month in the *bingyin* year of the Qianlong reign period [June 19, 1746], inscribed the Emperor in the Yangxin Pavilion.

Signature: 御  
the Emperor

Date: 乾隆丙寅仲夏朔  
on the first day of the mid-summer month in the *bingyin* year of the Qianlong reign period [June 19, 1746]

Seals: (4)  
*Shenpin* 『神』 『品』 (linked square relief) – (2/2) – preceding inscription  
*Yushang* 『御賞』 (rectangle relief) – (2/4) – following inscription  
*Langrun* 『朗潤』 (square intaglio) – following inscription  
*Qianlong chenhan* 『乾隆宸翰』 (square relief) – (2/3) – following inscription

**Inscription 4:** Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–1796)

Sheet 5, top. Text written in light-blue ruled-line box.<sup>13</sup>

65 columns, running script. Poem (irregular meter), plus postscript.

《蜀道難，用李白韻》

我聞李白所云，『噫吁戲危乎高哉，蜀道之難難於上青天』，昔實謂信矣。今乃知不然，想其酒家眠起神來候，狂歌落紙如雲烟，一時遣興並寓意，幾曾歷險親履巉巖巔。我之所云，則在錦城以西桃關外，納窪天赦相延連，語言之所不通，人跡之所罕到。於是處也，則有邛籠以居、糴粳以食之金川，夜郎自大侮鄰部，相與踟呶為攀援，逍遙河上等遊盤，

使我師老棲荒巒，告功不時烽未息，宵衣旰食增愁歎，予哀征夫命相釐，使我戍卒及早還，度晉越秦未彌月，劍閣亦復衝霜攀。拾級宵磴幽，飲馬冰澌間，此時頗有奏章到，謂棧道險祇不過如塞上山，蜀道非難，豈真難於上青天？太白賦此，想應笑破顏，審窟冰途，寬不徑尺，下臨千仞澗，上倚凌雲壁，以繩繫馬馬驚駭，伏波□<sup>14</sup>磕股其雷，設非士卒同辛苦，安能成功迅速歸來哉？雕樓失其崔嵬，巴郎刮耳夜戶開，昔聞格豚魚，今見服狼豺。休運儲胥，安避虎蛇，孳爾雞豚，藝爾桑麻，卻履劍閣如平地，凱歌士卒咸歸家。蜀道非難，豈真難於上青天？迴思籌邊去歲，不禁西望猶咨嗟。

向讀太白詩意，蜀道爲人間絕險境，比年用兵金川，其地倍險，迴視劍閣天梯胥坦途矣。予於大學士忠勇公傳恒章奏中，略悉其概，凱還宴見，命爲聚米縷陳，恍如親歷，輒用白韻誌之。令白觀此，當爽然于蜀道之難，若固未始見也。頃閱龍眠此圖，輒錄是詩其上。巴川諸勝，卷中雖次第標舉，于徼外阻奧之區，亦未之及，惜不得復起龍眠，一爲予詩補圖耳。乾隆己巳長至後五日，御識。

*Hard is the Road to Shu, using the rhymes of Li Bai.*<sup>15</sup> [Poem not translated.]

From reading [Li] Taibai's poem, We previously had the idea that the road to Shu [Sichuan] was the most perilous territory known to man, but in the last couple of years We have employed Our military in the Jinchuan [region of western Sichuan], where the terrain is so much more perilous [than in the poem] that one looks back upon the "sky ladders" of Sword Gate [Pass] as just a smooth and level path. From reports to the throne [sent] by Assistant Grand Secretary, the Loyal and Brave Duke, Fuheng, We formed an overall impression [of its topography], and fêting him upon his triumphant return, We commanded him to describe it all in minute detail, [which he did so realistically] that it felt as if We had personally undertaken [the journey], and immediately [made the above poem] using the rhymes of [Li] Bai to record it.<sup>16</sup> If [Li] Bai were to read this, he would suddenly feel as if he had never witnessed any hardships at all on the road to Shu. As We were just now looking over this picture by Longmian [Li Gonglin], We forthwith recorded Our poem upon it. Although all the sites along the River of Ba [Sichuan] are labeled in order on the scroll, it does not reach to the steep and hidden places beyond the border [where the recent

campaign took place]. What a pity We cannot bring Longmian back to life to add a depiction of Our poem! Five days after *changzhi* [summer solstice] in the *jisi* year of the Qianlong reign period [June 27, 1749], inscribed by the Emperor.

Signature: 御  
the Emperor

Date: 乾隆己巳長至後五日  
five days after *changzhi* [summer solstice] in the *jisi* year of the Qianlong reign period [June 27, 1749]

Seals: (2)  
*Jixia yiqing* 『幾暇怡情』 (square intaglio) – (2/3)  
*De jiaqu* 『得佳趣』 (square intaglio) – (2/2)

**Mounting silk 4:** Narrow strip of yellow figured silk, identical to mounting silks 3 and 5. With six (6) collector seals, and one (1) imperial seal on right join with painting.

Dimensions: W 4 cm (1-5/8 in)

**Mounting silk 5:** Strip of yellow figured silk, identical to mounting silks 3–4.<sup>17</sup> Inscribed with Colophon 1 (see below), with one (1) calligrapher seal; plus two (2) collector seals. Also with two (2) collector seals and one (1) imperial seal on left join with colophon paper, sheet 1.

Dimensions: W 8.8 cm (3-1/2 in)

**Colophons:** (10) – One strip of yellow figured silk (Mounting silk 5). Plus five sheets of paper (Note: Sheet 1 has an additional strip of paper joined at left). Ten items: eight written colophons; plus one small imperial painting; plus one other painting with inscription.



Mounting silk 5:		1 colophon
Sheet 1: W 66.8 cm (26 5/16 in)	white paper	3 colophons
Sheet 2: W 79.7 cm (31 3/8 in)	white paper	2 colophons
Sheet 3: W 12.3 cm (4 13/16 in)	brown paper	Qianlong painting
Sheet 4: W 120.1 cm (47 5/16 in)	white paper	2 colophons
Sheet 5: W 106.6 cm (41 15/16 in)	white paper	painting with inscription

1. Dong Qichang 董其昌 (1555–1636)

Ink on silk; written directly on Mounting silk 5.

4 columns, standard script.

龍眠畫精工極矣，余尤愛其蠅頭細書。展之皆可尋丈榜署之法，從此可得所謂小字如大字也。或曰米元章筆，然《宣和譜》稱伯時書逼魏晉，安得以伯時題畫書，槩歸海岳邪？董其昌觀因題。

While the painting by Longmian [Li Gonglin] is indeed meticulously rendered, I am especially enamored of his miniature “fly’s head” calligraphy. As one unrolls the scroll, all along its length [are short texts] written in the style of script used for placards and signboards, from which one understands what is meant by “writing small calligraphy just like large calligraphy.” Some say that this is the brushwork of Mi Yuanzhang [Mi Fu, 1042–1107]; however, the *Record [of calligraphy in the imperial collection, compiled during the] Xuanhe Era* praises the calligraphy of Boshi [Li Gonglin] as being close to that of the Wei and Jin dynasties [220–420], so why must the calligraphy that Boshi inscribed on paintings routinely be attributed to Haiyue [Mi Fu]? Inscribed by Dong Qichang upon viewing [the painting].

Signature: 董其昌

Dong Qichang

Date: none

Seals: (1)

*Dong Xuanzai* 『董玄宰』 (square relief/intaglio)

2. Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–1796)

Ink on paper. Sheet 1, right.

5 columns, small standard script.

董香光兩跋，朗潤而有神采，珍賞可知。高士奇謂初失去後得之，『戊寅春連裝於後』，而甲戌詩跋，乃云取觀『果有王延世圖記』、『合縫處「永存珍秘」二小印』。今觀此二印，正壓董跋合縫上，何云失去復得，重爲連裝耶？辛未冬，重展是卷，閱士奇兩跋，心疑之而無可質，因漫識之。十月朔日，靜怡軒，御題。

The two colophons by Dong Xiangguang [Dong Qichang, see Colophons 1 and 4] are bright and sleek and have a glowing look, so they were obviously treasured. Gao Shiqi [see Colophons 6 and 8] says that they were lost at first and later recovered, and that “in the spring of the *wuyin* year [1698], [he] had them mounted at the end [of the painting].” And he also says that in looking [at the painting], “it does in fact bear the seal impressions of a Wang Yanshi,” and “the small seal [reading] *Yongcun zhenmi* is located on the paper joins.” In looking now at these two seals, as they are impressed exactly on the join [between the painting] and Dong’s [first] colophon, how can Gao say that they were lost and recovered and that he had them remounted?<sup>18</sup> In winter of the *xinyin* year [1751], when We unrolled the scroll again and read through the two colophons by [Gao] Shiqi, We had doubts that there is any substance [to his claims], and have therefore casually written this. On the first day of the tenth lunar-month [November 18], inscribed by the Emperor in the Pavilion of Tranquil Ease.

Signature: 御

the Emperor

Date: 辛未冬...十月朔日  
winter of the *xinwei* year...on the first day in the tenth lunar month  
[November 18, 1751]

Seals: (2)  
*Neifu zhenmi* 『內府珍秘』 (square relief) – (2/4)  
*Jixia yiqing* 『幾暇怡情』 (square intaglio) – (3/3)

3. Wang Zhideng 王穉登 (1535–1612)

Ink on paper. Sheet 1, middle.

11 columns, standard with some running script; plus 2 columns, small standard script

往見文太史臨李成《蜀江圖》，歎其妙絕，庶幾一覩真蹟，竟不可得。今乃閱伯時《蜀川圖》，雖江山形勝如出一軌，其點染之妙，人各不同。營丘之工，工在縣密，龍眠之工，工於古澹，蓋彼李以院體擅長，不若此李，英英有巖壑之致。余性最好游，而身撻塵網，不能從禽尚之轍。褒斜、邛笮、灩澦、瞿塘之奇，藉二李之蹟，可當臥游。嚴君平云『州有九，遊其八；岳有五，登其四』，不覺臨文自愧耳。甲午三月初五日，虎丘舟中題，王穉登。

[Translation forthcoming.] On the fifth day of the first [decade] in the third lunar-month of the *jiawu* year [April 24, 1594], inscribed on a boat at Tiger Hill [outside Suzhou, Jiangsu Province], Wang Zhideng.

Signature: 王穉登  
Wang Zhideng



Date: 甲午三月初五日  
on the fifth day of the first [decade] in the third lunar month of the *jiawu*  
year [April 24, 1594]

Seals: (1)  
*Wang Zhideng yin* 『王穉登印』 (square intaglio)

4. Dong Qichang 董其昌 (1555–1636)

Ink on paper. Sheet 1, left.

3 columns, running script; plus 1 column, small standard script.

此卷余得之海上顧氏，今轉入思延將軍手，得所歸矣！壬寅臘日重觀書，其昌。

[旁註]: 思延乃宮諭王師竹先生子，好古能詩，中州人。

I acquired this scroll from Mister Gu [Congyi, 1523–1588] of Shanghai, and pass it now into the hands of General Siyan [Wang Yanshi, late 16th–early 17th century],<sup>19</sup> which is a homecoming, indeed! On the day of the *la* festival in the *renyin* year [January 22, 1603],<sup>20</sup> written on viewing [the scroll] again, [Dong] Qichang.

[Side note:] Siyan is the son of Mister Wang Shizhu [Wang Zudi, 1530s–1590s], who was fond of antique things and an able poet, a man of Zhongzhou.

Signature: 其昌  
Qichang.

Date: 壬寅臘日  
on the day of the *la* festival in the *renyin* year [January 22, 1603]

Seals: none

5. Chen Suoyun 陳所蘊 (1543–1626)

Ink on paper. Sheet 2, right.

12 columns, running script

顧廷尉汝和家，故藏有李龍眠《瀟湘》、《蜀川》二圖，俱稱神品。《瀟湘圖》歸予，予以易古鼎於吳廷用卿，至今悔恨，不能已已。《蜀川圖》，不知始落誰手，展轉相貿，亦歸用卿。用卿今年，持至海上，予以八十金得之。夫尤物移人者，天地間原自有數，況多取又造物所忌乎？失一得一，予亦差用自慰矣。若夫延津之劍，分而復合，此亦理數所或有，予不敢必也。萬曆戊申嘉平月，潁川陳所蘊子有父跋。

The former collection of Warden Gu Ruhe [Gu Congyi, 1523–1588] included two pictures by Li Longmian [L Gonglin], *The Xiao-Xiang River* and *The Shu River*, both of which are praised as works of the divine class. *The Xiao-Xiang River* reverted to me, and I exchanged it with Wu Ting, [courtesy-name] Yongqing, for an ancient bronze tripod, which I have not been able to stop regretting to this day. I do not know into whose hands *The Shu River* initially fell, but it circulated around, being sold and resold, until it too reverted to Yongqing [see Collector Seals 3, below]. This year Yongqing brought [the painting] to Shanghai, where I acquired it for eighty [taels of] gold.... In the *jiaping* [twelfth] lunar month of the *wushen* year in the Wanli reign period [January 6–February 3, 1609], colophon [written by] Chen Suoyun, [known as] Ziyoufu, of Yingchuan.

Signature: 陳所蘊子有父  
Chen Suoyun, Ziyou fu

Date: 萬曆戊申嘉平月  
twelfth lunar month of the *wushen* year in the Wanli reign period [January 6–February 3, 1609]

Seals: (2)<sup>21</sup>  
*Chen Suoyun yin* 『陳所蘊印』 (square intaglio)  
*Chen shi Ziyou* 『陳氏子有』 (square intaglio)

6. Gao Shiqi 高士奇 (1645–1703)

Ink on paper. Sheet 2, left.

13 columns, small standard script

甲戌春，得李龍眠《瀟湘臥遊圖》，與此卷合并，喜作長歌書後。是年九月，奉召北上，在都三年，半行塞外。丁丑九月，請養南歸，舟中始一展閱。十月過吳閫，顧維岳相見曰『今夏游邗江，得《蜀江圖》前題後跋，爲君購之，留以相待』。不覺欣然請觀，董文敏二跋在焉。戊寅春，連裝於後，欲更作詩紀事，反以鄭重逡巡。己卯十月，晴初霜旦，籬菊猶芳，偶爾念及，恐佳話久忘，因記卷末。此跋離去三四十年，後成完璧，非有神物護持，豈能如是？人生天壤間，聚散離合，往往興歎。後之覽者，幸相珍重，永存此一段良緣。至畫中小楷，確爲米筆，文敏以爲伯時，茲且弗辨。柘上侍萊衣人高士奇竹窗。

In the spring of the *jiaxu* year [1694], I acquired *Dream Journey on the Xiao-Xiang River* and, combining it with the present scroll, I happily composed a long song and inscribed it at the end [see Colophon 8]. In the ninth lunar-month of that year, I received an imperial command to go north, and I spent [the next] three years in the capital, half the time on campaign beyond the frontier.<sup>22</sup> In the ninth lunar-month of the *dingchou* year [October 15–November 13, 1697], I requested leave and returned home to the south, opening and viewing [this scroll] for the first time aboard the boat. In the tenth lunar-month, when I arrived at the Gate of Wu [Suzhou], I met Gu Weiyue, who told me, “Traveling this summer in Hanjiang [modern Yangzhou], I acquired the frontispiece and colophon [sections] of *The Shu River*. And having bought them for you, I have waited to attend on you.” So I gladly asked to see [the texts], and the two [above] colophons

by Dong Wenmin [Dong Qichang] were among them. In spring of the *wuyin* year [1698], I had the [colophons] mounted to the end [of the painting] and, though I again wanted to compose a poem to commemorate the occasion, I held back out of circumspection. On a frosty morning at the beginning of the tenth lunar-month in the *jimao* year [late November 1699], the chrysanthemums by the hedge are still fragrant, and as I happened to recall [these events], fearing that this fine story might be forever lost, I have recorded it at the end of the scroll. If not for divine protection, how could these colophons be separated [from the painting] for some thirty or forty years, and later come to be made whole? [The course of] human lives [fluctuates] between heaven and earth, and time after time our meetings and partings, separations and reunions, give cause to sigh. May those who later view [this scroll], please treasure it greatly [that it may] forever preserve this episode of providential destiny. As for the small standard script on the painting, it is definitely the writing of Mi [Fu], and the assertion of Wenmin [Dong Qichang, see Colophon 1] that it was written by Boshi [Li Gonglin] does not show discernment. Shi Laiyi ren, Gao Shiqi, Zhuchuang of Zheshang.

Signature: 侍萊衣人高士奇竹窗

Shi Laiyi ren Gao Shiqi, Zhuchuang

Date: 己卯十月

tenth lunar-month in the *jimao* year [November 21–December 20, 1699]

Seals: (3)

*Jiangcun Shiqi zhi zhang* 『江村士奇之章』 (square intaglio)

*Bu yi sangong yi ci ri* 『不以三公易此日』 (square relief)

*Hao zhuangxin qian yunian* 『耗壯心遣餘年』 (rectangle intaglio)

7. Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–1796)

Ink on brown paper. Sheet 3. Painting: flowering branch of plum.

Nine characters, running script.

丙寅季夏，靜怡軒，御製。

Final month of summer in the *bingyin* year [July 18–August 16, 1746], made by the Emperor in the Pavilion of Tranquil Ease.

Signature: 御  
the emperor

Date: 丙寅季夏  
In the final month of summer in the *bingyin* year [July 18–August 16, 1746]

Seals: (2)  
*Qianlong chenhan* 乾隆宸翰 (square relief) – following signature – (3/3)  
*Jixia linchi* 『幾暇臨池』 (square intaglio) – lower right

8. Gao Shiqi 高士奇 (1645–1703)

Ink on paper. Sheet 4, right and middle.

21 columns, standard script; plus 2 columns, small standard script; plus 16 columns, small standard script. Poem (48x7), plus postscript.

古來繪事以人重，龍眠居士邁等常，精神每[於]每<sup>23</sup>萬物會，天機發處何洋洋。  
有時適興寫山水，荆關旗鼓詎相當，層巒恠樹盡幽趣，膾炙口頰稱山莊。  
蜀江圖卷亦奇作，岷山汶嶺爭伍昂，瀨東巴峽各殊狀，橫源魏沱看淼茫。  
上巡下巡灘十六，赤甲白鹽臨瞿塘，飛甍特寫武侯廟，磧餘八陣臺基荒。

叢祠野亭並蕭寺，點綴一一窮毫芒，萬里橋西工部宅，浣花溪水澄滄浪。  
巖嶙入漢插玉壘，巍峩古觀存青羊，韶日欲尋芳草渡，春芹擬取青泥坊。  
頓使至者得道路，溪瀨如聞花藥香，蠅頭細楷法遒勁，山名<sup>24</sup>水號注且詳。  
何年跋語被割棄，妙蹟無人能表張，久置塵櫝不經意，二十餘年埋夜光。  
江南人家偶搜訪，又有遺墨傳瀟湘，華亭博雅鑒審確，言與蜀江爲雁行。  
急檢籤帙出觀覽，印記果是將軍藏，氣韻生動筆宕滌，佳紙細辨澄心堂。  
千里勝境咫尺內，臥遊從茲老可忘，性同鱗羽愛丘壑，慵操桂楫驅羸綱。  
軒窗茗椀頗不俗，白日暗覺閒中長，朝歷巫峽暮潭沉，吾與二圖終徜徉。

[下註]: 刪『巖嶙』二句。

龍眠《蜀江圖》，藏我家二十餘年，習於聞見，兼失去題跋，不知重也。近得其《瀟湘臥遊圖》，有董文敏跋云，『海上顧中舍所藏名卷有四，謂顧愷之《女史箴》，李伯時《蜀江圖》，《九歌圖》，及此《瀟湘圖》耳。《女史》在樵李項家，《九歌》在余家，《瀟湘圖》在陳子有參政家，《蜀江圖》在信陽王思延將軍家，皆奇踪也』。因取《蜀江圖》觀之，果有王延世圖記，即文敏所云王思延。又合縫處『永存珍秘』小印，二卷皆有，當是顧中舍者。往在京師，見龍眠《山莊圖》，一丘一壑，皆細楷書名，與《蜀江圖》正相類。年來夢想《山莊圖》，竟不可得。今觀二卷，《蜀江》則江山層疊，纖悉不遺，雖用董巨法，尤饒幽秀。《瀟湘圖》則脫略生奇，彷彿二米，而林麓映帶，却又不爲模糊蒙董之狀。余自匹侶亡來，百念灰冷，閒居屏跡，惟文籍圖史自娛。既得《瀟湘圖》，後得考証《蜀江圖》，不勝欣快，爲賦長句。康熙三十三年甲戌二月三日，積陰新晴，餘寒未減，盆中古榦，紅梅大放，幽蘭布香。書於簡靜齋，江村高士奇。

[後註]: 《瀟湘圖》亦有王延世印記，或二卷原在王處也。

[Poem not translated.] As *The Shu River* by Longmian [Li Gonglin, ca. 1049–1106] has been in my collection for more than twenty years, I am generally familiar with it, but because it was missing its colophons, I did not realize how important it is. Recently I acquired the *Dream Journey on the Xiao-Xiang River*, which bears a colophon by Dong Wenmin [Dong Qichang,

1555–1636] that says: “Secretary Gu [Congyi] of Shanghai had four famous handscrolls in his collection, namely the *Admonitions of the Instructress* by Gu Kaizhi [ca. 345–406], *The Shu River* and *Nine Songs* by Li Boshi [Li Gonglin], and this picture *The Xiao-Xiang River*. The *Admonitions* is in the collection Xiang [Yuanbian, 1525–1590] of Zuili, the *Nine Songs* is in my collection, the *Xiao-Xiang River* is in the collection of Vice Commissioner Chen Ziyou [Chen Suoyun, 1543–1626], and *The Shu River* is in the collection of General Wang Siyan [Wang Yanshi, late 16th–early 17th century] of Yangxin, and they are all rare masterpieces.” Looking at *The Shu River* with this [colophon in mind], as it does in fact bear the seal impressions of a Wang Yanshi, he must then be [the person] that Wenmin [Dong Qichang] calls Wang Siyan. Also, the small seal [reading] *Yongcun zhenmi* that is impressed on the paper joins of both scrolls must be that of Secretary Gu [Congyi]. When I was previously in the capital, I saw the painting *Mountain Villa* by Longmian [Li Gonglin], on which the names of every hill and gully are written in miniature standard script just as on *The Shu River*. . . . On the third day of the second lunar-month in *jiayu*, thirty-third year of the Kangxi reign period [February 26, 1694] . . . written in the Jianjing Studio by Jiangcun Gao Shiqi.

Signature: 江村高士奇  
Jiangcun Gao Shiqi

Date: 康熙三十三年甲戌二月三日  
On the third day of the second lunar-month in *jiayu*, thirty-third year of the Kangxi reign period [February 26, 1694]

Seals: (5)  
*Xiaoran zifang wu'er wuming* 『蕭然自放兀爾無名』 (rectangle intaglio) – right,  
middle  
*Zhuchuang* 『竹窗』 (rectangle relief) – right, lower middle – (2/2)  
*Shiqi* 『士奇』 (square relief) – following signature, one of pair

*Gao Danren* 『高澹人』 (square intaglio) – following signature, one of pair

*Gao zhanshi* 『高詹事』 (square intaglio)

9. Gao Shiqi 高士奇 (1645–1704)

Ink on paper. Sheet 4, left.

5 columns, standard script. Prose, plus two poems (each 4x7).

舟過南陽、夏鎮之間，河流清駛，蓋鄒嶧地近諸泉所會。時雖序入初，尙饒秋色。展龍眠  
《蜀江圖》卷，復題二斷句於後：

碧天晴籟撲舡窗，萬水千峰對蜀江，佳處會心應不遠，牖邊寒溜瀉淙淙。

榭葉纔黃柿葉紅，嶧山層疊泗河融，無須冒險瞿塘峽，日坐東屯西灤中。

時康熙丁丑九月廿七日，已立冬三日矣。高竹窗士奇。

I am traveling by boat between Nanyang and Xiazhen [both in southwest Shandong Province], and the river's current is swift and clear, for this is where all the waters of the Zou-Yi district gather. Though the seasons are proceeding in sequence toward the beginning [of a new year], there is still plenty of autumn color. I unrolled the handscroll of *The Shu River* by Longmian [Li Gonglin], and inscribed it again at the end with two quatrains: [poems not translated]. Twenty-seventh day of the ninth lunar-month in the *dingchou* year of the Kangxi reign period, and already the third day after Establishing Winter [November 10, 1697], Gao Shiqi, [known as] Zhuchuang.

Signature: 高竹窗士奇

Gao Zhuchuang Shiqi



Date: 時康熙丁丑九月廿七日，已立冬三日矣  
Twenty-seventh day of the ninth lunar-month in the *dingchou* year of the Kangxi reign period, and already the third day after Establishing Winter [November 10, 1697].

Seals: (2)  
*Shiqi tushu* 『士奇圖書』 (rectangle intaglio) – (1/2)  
*Jiangcun* 『江邨』 (rectangle relief)

10. Ding Guanpeng 丁觀鵬 (active ca. 1740–1768)

Ink on white paper. Sheet 5. Painting; moonlit riverscape.

Inscription: 7 columns, standard script.

內府收藏四美具，李公麟《蜀江圖》其一也。江山千里，一覽無遺，凡勝蹟名區，歷歷在指顧間。所謂龍宮夜光，傾出一栲栳矣。臣以拙劣奉敕繪景于卷末。疊嶂長洪，無從髣髴，謹就杜甫《秋興八首》中，『請看石上藤蘿月，已映洲前蘆荻花』詩意。略寫大概，百代聚散，杜詩寓意自深，惟愧難追摹於萬一耳。臣丁觀鵬並敬識。

*The Shu River* by Li Gonglin is one of the *Simeiju* (Four Beauties Complete) of the imperial collection.<sup>25</sup> With a single glance, the viewer takes in a thousand *li* of rivers and mountains, as one after another all the famous sites and fabled lands [appear before one's eyes] in the time it takes to point and look. .... Inept and inferior, your servant received the imperial command to paint a landscape at the end of the scroll. But as there was no way he could copy the layered cliffs and the great flood [of the river], he has humbly followed the poetic intent [of the lines] in Du Fu's *Autumn Meditations*, "Look where the moon through the wistaria on the rocks / Already lights the flowering rushes before the island."<sup>26</sup> I have briefly sketched the general idea [of these lines], but as a hundred generations have come and gone and the meaning vested in Du [Fu's] poem is naturally profound, I am only ashamed that I have failed to capture even one ten-

thousandth [of their beauty]. Respectfully [painted] and inscribed by your servant Ding Guanpeng.

Signature: 丁觀鵬

Ding Guanpeng

Date: none

Seals: (2)

*Chen Ding Guanpeng* 『臣丁觀鵬』 (square intaglio)

*Gonghua* 『恭畫』 (square relief)

**Collector seals:** (94)

1. Gu Congyi 顧從義 (1523–1588) – (7) – maybe his?<sup>27</sup>

*Yongcun zhenmi* 『永存珍祕』 (rectangle relief) – mounting silk 3/painting join, bottom – (1/7)

*Yongcun zhenmi* 『永存珍祕』 (rectangle relief) – painting, sheet 1/sheet 2 join, middle – (2/7)

*Yongcun zhenmi* 『永存珍祕』 (rectangle relief) – painting, sheet 2/sheet 3 join, bottom – (3/7)

*Yongcun zhenmi* 『永存珍祕』 (rectangle relief) – painting, sheet 3/sheet 4 join, bottom – (4/7)

*Yongcun zhenmi* 『永存珍祕』 (rectangle relief) – painting, sheet 4/sheet 5 join, bottom – (5/7)

*Yongcun zhenmi* 『永存珍祕』 (rectangle relief) – painting, sheet 5/sheet 6 join, middle – (6/7)

*Yongcun zhenmi* 『永存珍祕』 (rectangle relief) – painting/mounting silk 4 join, bottom – (7/7)

2. Wang Yanshi 王延世 (late 16th–early 17th century) – (3)

*Wang Yanshi yin* 『王延世印』 (square intaglio) – frontispiece, lower right

*Wang Yanshi yin* 『王延世印』 (square relief) – mounting silk 3/painting join, middle – (1/2)

*Wang Yanshi yin* 『王延世印』 (square relief) – painting/mounting silk 4 join, top – (2/2)

3. Wu Ting 吳廷 (ca. 1555–after 1626) – (4)

*Yuqingzhai tushu yin* 『餘清齋圖書印』 (rectangle relief) – mounting silk 3, bottom

*Wu Ting shu yin* 『吳廷書印』 (square relief) – mounting silk 3, bottom

*Wu Ting* 『吳廷』 (rectangle relief) – painting, lower right

*Wu Ting zhi yin* 『吳廷之印』 (square relief) – painting, lower left

4. Chen Suoyun 陳所蘊 (1543–1626) – (2)<sup>28</sup>

*Chen Suoyun yin* 『陳所蘊印』 (square intaglio) – painting, mid right

*Chen shi Ziyou* 『陳氏子有』 (square intaglio) – painting, mid right

5. Gao Shiqi 高士奇 (1645–1703) – (27)

*Zhongxiao zhi jia* 『忠孝之家』 (square relief)<sup>29</sup> – frontispiece, upper right corner

*Gao shi Jiangcun caotang zhencang shuhua zhi yin* 『高氏江邨草堂珍藏書畫之印』

(rectangle intaglio) – frontispiece, lower right – (1/2)

*Jingjixuan tushu yin* 『靜寄軒圖書印』 (square intaglio) – mounting silk 3 – (1/3)



- Qingyintang* 『清吟堂』 (rectangle relief) – painting, upper right
- Jiangcun* 『江邨』 (gourd relief) – painting, upper right
- Shiqi tushu* 『士奇圖書』 (rectangle intaglio) – painting, mid right – (2/2)
- Jiangcun micang* 『江邨祕藏』 (square relief) – painting, mid right
- Jingjixuan tushu yin* 『靜寄軒圖書印』 (square intaglio) – painting, lower right – (2/3)
- Beishu* 『北墅』 (rectangle intaglio) – painting, sheet 1/sheet 2 join, top – (1/2)
- Zhuchuang* 『竹窗』 (rectangle relief) – painting, sheet 1/sheet 2 join, bottom – (1/5)
- Danren* 『澹人』 (square relief) – painting, sheet 2/sheet 3 join, top
- Zhuchuang* 『竹窗』 (rectangle relief) – painting, sheet 2/sheet 3 join, middle – (2/5)
- Gao Shiqi* 『高士奇』 (square relief) – painting, sheet 3/sheet 4 join, top – (1/2)
- Zhuchuang* 『竹窗』 (rectangle relief) – painting, sheet 3/sheet 4 join, bottom – (3/5)
- Beishu* 『北墅』 (rectangle intaglio) – painting, sheet 4/sheet 5 join, top – (2/2)
- Zhuchuang* 『竹窗』 (rectangle relief) – painting, sheet 4/sheet 5 join, top – (4/5)
- Zhuchuang* 『竹窗』 (rectangle relief) – painting, sheet 5/sheet 6 join, top – (5/5)
- Gao Shiqi* 『高士奇』 (square relief) – painting, sheet 5/sheet 6 join, bottom – (2/2)
- Zhuchuang* 『竹窗』 (rectangle relief)<sup>30</sup> – painting, upper left – (1/2)
- Gao Shiqi tushu ji* 『高士奇圖書記』 (rectangle relief) – painting, lower left – (1/2)
- Langruntang yin* 『朗潤堂印』 (square intaglio) – painting/mounting silk 4 join, bottom
- Gao Shiqi tushu ji* 『高士奇圖書記』 (rectangle relief) – mounting silk 5, lower left – (2/2)
- Gao shi Jiangcun caotang zhencang shuhua zhi yin* 『高氏江邨草堂珍藏書畫之印』  
(rectangle intaglio) – colophons, sheet 1, lower right – (2/2)
- Jingjixuan tushu yin* 『靜寄軒圖書印』 (square intaglio) – colophons, sheet 1, lower right –  
(3/3)
- Zhuchuang* 『竹窗』 (rectangle relief) – colophons, sheet 1/sheet 2 join, top
- Yixiang kan shi Lao Laiyi* 『一鄉看侍老萊衣』 (square intaglio) – colophons, sheet  
1/strip/sheet 2 join, bottom



*Gao shi Qingyintang jiancang shuhua* 『高氏清吟堂鑒藏書畫』 (square relief) –  
colophons, sheet 1/strip/sheet 2 join, bottom

6. Gao Dai 高岱 (late 17th–early 18th century) – (1)

*Kuang'an* 『曠菴』 (square relief) – mounting silk 5, lower left

7. Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–1796) – (37)

*Wufuwudaitang guxi tianzi bao* 『五福五代堂古稀天子寶』 (square relief) – mounting silk  
1, top – (1/2)

*Bazheng maonian zhi bao* 『八徵耄念之寶』 (square relief) – mounting silk 1, middle (1/2)

*Qingxin shu miao li* 『清心抒妙理』 (rectangle intaglio) – mounting silk 1/frontispiece join  
– (1/2)

*Feiyue tianji shi* 『飛躍天機適』 (square intaglio) – frontispiece/mounting silk 2 join, top

*Qinshu daoqu sheng* 『琴書道趣生』 (square relief) – frontispiece/mounting silk 2 join,  
bottom

*Qianren tianshou* 『乾人天壽』 (square relief) – mounting silk 2, top

*Bazheng maonian zhi bao* 『八徵耄念之寶』 (square relief)<sup>31</sup> – mounting silk 2, middle

*Simei ju* 『四美具』 (oval relief)<sup>32</sup> – mounting silk 2/mounting silk 3 join

*Shou* 『壽』 (rectangle intaglio) – mounting silk 2/mounting silk 3 join

*Neifu zhenmi* 『內府珍秘』 (square relief) – mounting silk 3/painting join, top – (3/4)

*Shiqu baoji* 『石渠寶笈』 (rectangle relief) – painting, sheet 1, upper right

*Sanxitang jingjian xi* 『三希堂精鑑璽』 (rectangle relief) – painting, sheet 1, mid right

*Yi zi sun* 『宜子孫』 (square intaglio) – painting, sheet 1, mid right

*Qianlong yulan zhi bao* 『乾隆御覽之寶』 (oval relief) – painting, sheet 1, top right – (1/2)

*Gu xi tianzi* 『古希天子』 (circle relief) – painting, sheet 1, top, right of inscription 1



- Yanlu* 『研露』 (rectangle relief) – painting, sheet 1/sheet 2 join, top
- Yunxia si* 『雲霞思』 (rectangle relief) – painting, sheet 2/sheet 3 join, top – (1/2)
- Taishang huangdi zhi bao* 『太上皇帝之寶』 (square relief) – painting, sheet 4, right top
- Jigu youwen zhi xi* 『稽古右文之璽』 (square intaglio) – painting, sheet 3/sheet 4 join, top – (1/2)
- Yushang* 『御賞』 (rectangle relief) – painting, sheet 4/sheet 5 join, top – (3/4)
- Shiqu jijian* 『石渠繼鑑』 (square relief) – painting, sheet 5, left of inscription 4
- Qianlong yushang* 『乾隆御賞』 (square relief) – painting, sheet 5/sheet 6 join, top – (1/2)
- Bazheng maonian zhi bao* 『八徵耄念之寶』 (square relief) – painting, sheet 6, middle top – (2/2)
- Wufuwudaitang guxi tianzi bao* 『五福五代堂古稀天子寶』 (square relief) – painting, sheet 6, left top – (2/2)
- Qianlong jianshang* 『乾隆鑑賞』 (circle intaglio) – painting, left, top
- Neifu shuhua zhi bao* 『內府書畫之寶』 (square intaglio) – painting/mounting silk 4 join top – (1/2)
- Qingxin shu miao li* 『清心抒妙理』 (rectangle intaglio) – mounting silk 5/colophon join, middle – (2/2)
- Neifu zhenmi* 『內府珍祕』 (square relief) – colophons, sheet 1/strip join, bottom - (4/4)
- Qianlong yushang* 『乾隆御賞』 (square relief) – colophons, strip/sheet 2 join, top – (2/2)
- Youliu yipu* 『游六藝圃』 (rectangle relief) – colophons, sheet 2/QL painting join, middle
- Yunxia si* 『雲霞思』 (rectangle relief) – colophons, QL painting/sheet 4 join, top – (2/2)
- Jigu youwen zhi xi* 『稽古右文之璽』 (square intaglio) – colophons, QL painting/sheet 4 join, bottom – (2/2)
- Yushang* 『御賞』 (rectangle relief) – colophons, sheet 4/DGP painting join, top – (4/4)
- Neifu shuhua zhi bao* 『內府書畫之寶』 (square intaglio) – colophons, sheet 4/DGP painting join, bottom – (2/3)



*Qianlong yulan zhi bao* 『乾隆御覽之寶』 (oval relief) – colophons, DGP painting, left top  
– (2/2)

*Guangbi simen cong* 『廣闢四門聰』 (rectangle relief) – colophons, left of DGP inscription

*Taoye xingling* 『陶冶性靈』 (square relief) – colophons, left of DGP inscription

8. Wanyan Jingxian 完顏景賢 (died 1927) – (1)

*Jingxian cengguan* 『景賢曾觀』 (rectangle relief) – left of Ding Guanpeng painting

9. Unidentified– (9) – all pre-Qianlong<sup>33</sup>

*x-li tushu* 『□李圖書』 (square relief, left half) – painting, upper right

*Xihu* 『西湖』 (square relief) – painting, mid right

*Bo zhengzhong* 『薄正中』 (square intaglio) – painting, mid right edge – (reading uncertain)

*Ciyuan* 『次淵』 (rectangle relief) – painting, lower right

*Yeyuan shangjian* 『也園賞鑒』 (square intaglio) – painting/mounting silk 4 join, middle

*Meihuo* 『梅壑』 (oval intaglio) – painting/mounting silk 4 join, lower middle

*Zisun bao zhi* 『子孫寶之』 (square relief)– painting/mounting silk 4 join, lower middle

*Neifeijie dierzhihui disandu zhi ji* 『內飛捷第二指揮第三都之記』 (square relief) –  
mounting silk 5/colophons join, top

*Yi zi Changshu* 『一字長叔』 (square relief) – mounting silk 5/colophons join, bottom

**Mounter's seal:** (1) – Kinoshita Yokichi 木下与吉 (20th century)<sup>34</sup>

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

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*Notes*

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<sup>1</sup> For the texts of these two poems, including interlinear annotations by Emperor Qianlong not recorded on the scroll, see: Qianlong, *Yuzhi shi wuji* 御製詩五集, 68:38a-b, in *Qing Gaozong (Qianlong) yuzhi shiwen quanji* 清高宗(乾隆)御製詩文全集, 10 vols. (Beijing: Zhongguo renmin daxue chubanshe, 1993), vol. 9, 414.

<sup>2</sup> According to the placenames written along the painting, the first section (sheets 1-3) depicts a north-south stretch of the Min River 岷江 from Maozhou 茂州 to Meishan 眉山, around 200 km (120 miles), while the second section (sheets 4-6) depicts a west-to-east section of the Yangzi River from Zhongzhou 忠州 through the Wushan Gorge 巫山峽 as far as Diaoshi Rapids 掉石灘, roughly 200 km (120 miles). Between these two sections, the portion of the river from Jiazhou 嘉州 to Fengdu 豐都, also roughly 200 km (120 miles), is either missing or was not represented. Judging from this hiatus, the original scroll may have been considerably longer than at present, a conjecture that is supported by the fact that the painting ends abruptly after section 2, with the last place name (Diaoshi Rapids 掉石灘) written at the very edge, and that short text XII (Sheet 5) contains a reference to Guizhou 歸州, a place that does not appear on the current painting as it is located further downstream.

<sup>3</sup> This character as written does not appear in available character sets. It has a 禹 element on the left and a 隹 radical on the right, and is a variant of the character *li* 離, which appears in its place.

<sup>4</sup> This text is overlaid by a square-intaglio collector seal belonging to Gao Shiqi reading: *Langruntang yin* 『朗潤堂印』, located on the join of the painting and mounting silk 4, bottom (see Collector seals).

<sup>5</sup> While this inscription is undated on the scroll, it is recorded in the imperial catalogue entry and therefore must have been added prior to 1746, when the catalogue was published. The text does not appear in the Qianlong emperor's collected literary works. See Zhang Zhao 張照 (1691–

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1745) et al., comps., *Shiqu baoji* 石渠寶笈 (1745), published jointly with *Midian zhulin* 秘殿珠林 (1744), facsimile reprint of 1918 ms. copy, 2 vols. (Taipei: National Palace Museum, 1971), vol. 2, 1201.

<sup>6</sup> In 1746, when viewing a handscroll in the imperial collection called *Dream Journey on the Xiao-Xiang River* (*Xiao-Xiang woyou tu* 瀟湘臥遊圖), attributed to Li Gonglin (ca. 1049–1106), the Qianlong emperor came across a colophon written by Dong Qichang (1555–1636), which informed him that the scroll he was viewing, together with three other works in the imperial collection, had once been the greatest treasures of the late Ming collector Gu Congyi 顧從義 (1523–1588), and were subsequently passed around among Dong Qichang and his circle. Two of these other works, *The Shu River* and *Nine Songs* (*Jiuge tu* 九歌圖), were also attributed to Li Gonglin, while the fourth painting, the *Admonitions of the Instructress* (*Nüshi zhen tu* 女史箴圖) was attributed to Gu Kaizhi 顧愷之 (ca. 345–406). For relevant comments on the current scroll, see: Inscription 1 by Qianlong, Colophon 4 by Dong Qichang, Colophon 5 by Chen Suoyun, and Colophon 8 by Gao Shiqi, who directly quotes Dong’s colophon on the *Xiao-Xiang River* scroll.

Qianlong viewed his ownership of these four works to be auspicious and named this group of paintings the *Simeiju* 四美具 (Four Beauties Complete). He built a hall for them in the palace, called the *Jingyixuan* 靜怡軒 (Pavilion of Tranquil Ease), and showed other marks of special favor. He had new outside covers for the four scrolls cut from the same piece of rare dark-blue Song dynasty brocade. He also created a unique oval seal with the legend *Simeiju*, which he impressed at the beginning of each scroll. In addition, he personally painted a small sketch for each scroll that he had mounted among the colophons. For *The Shu River*, he painted a plum branch—see Colophon 7; for the *Admonitions* scroll, a spray of orchid; for *The Xiao-Xiang River*, a bamboo; and for the *Nine Songs*, an orchid and a chrysanthemum. He further commissioned colophon-paintings by four of his court artists. For *The Shu River*, Ding Guanpeng 丁觀鵬 (active ca. 1740–1768) painted *The Poetic Intent of Du Fu’s “Autumn Meditations, Eight Poems”* (*Du Fu “Qiuxing ba shou” shiyi tu* 杜甫秋興八首詩意圖)—see Colophon 10; for the

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*Admonitions* scroll, Zou Yigui 鄒一桂 (1686–1772) painted *Pine, Bamboo, Rock, and Spring* (*Songzhu shiquan tu* 松竹石泉圖); for *The Xiao-Xiang River*, Dong Bangda 董邦達 (1699–1769) painted *Su Shi's Poetic Intent* (*Su Shi shiyi tu* 蘇軾詩意圖), and for the *Nine Songs*, Zhang Ruoai 張若藹 (1713–1746) painted *Qu Yuan Chanting and Walking* (*Quzi xingyin tu* 屈子行吟圖). Currently, *The Xiao-Xiang River* is in the collection of the Tokyo National Museum; the *Admonitions of the Instructress* is in the British Museum; and the *Nine Songs* is in the Lishi bowuguan (History Museum), Beijing.

<sup>7</sup> As with Inscription 1, the text of this inscription, dated June 19, 1746, is recorded in the imperial catalogue, but not in the emperor's collected works. See Zhang Zhao et al., comp., *Shiqu baoji*, vol. 2, 1201.

<sup>8</sup> This series of eight poems by Du Fu 杜甫 (712–770)—collectively titled *Qiuxing bashou* 秋興八首 (Autumn Meditations, eight poems)—is among the best known of his literary works. The Qianlong emperor inscribed the full set of eight poems directly above the section on Sheet 2 that shows the city of Chengdu (Sichuan Province)—place names, nos. 54–65, 67–81—where Du Fu lived between 760 and 765. His home there is shown as place name no. 55, Gongbu zhai 工部宅 (residence of the military advisor [Du Fu]). Actually, Du Fu composed *Autumn Meditations* during his time in Kuizhou 夔州 (modern Fengjie, Sichuan Province), where he lived from 766 to 768; this area is represented toward the end of Sheet 5—place names, nos. 127–164, several of which figure in the eight poems.

<sup>9</sup> For the Chinese text, see: Hong Ye 洪業 (William Hung, 1893–1980) et al., comps., *Dushi yinde* 杜詩引|得 (Concordance to the poems of Tu Fu), Harvard-Yenching Institute Sinological Index Series, supplement no. 14, 3 vols. (Beiping: Yanjing daxue tushuguan, 1940), vol. 2, 467–69.

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<sup>10</sup> For full translations of the series into English, see: A. C. Graham trans., in Cyril Birch, comp. and ed., *Anthology of Chinese Literature: From Early Times to the Fourteenth Century* (New York: Grove Press, 1965), 235–38; and A. R. Davis (1924–1983), *Tu Fu* (New York: Twayne Publishers, 1971), 115–19.

<sup>11</sup> The term *tianzhong* 天中 is another name for the *duanwu* 端午 festival, which occurs annually on the fifth day of the fifth lunar-month. During the *bingyin* 丙寅 year of the Qianlong reign period, *duanwu* occurred on June 23.

<sup>12</sup> The text of this poem is recorded in both: Zhang Zhao et al., comp., *Shiqu baoji*, vol. 2, 1201–02, and Qianlong, *Yuzhi shi chuji* 御製詩初集, 32:11b–13a, in *Qing Gaozong (Qianlong) yuzhi shiwen quanji*, vol. 1, 823–24.

<sup>13</sup> The emperor's poem and accompanying comments (minus 48 characters) are recorded in Qianlong, *Yuzhi shi erji* 御製詩二集, 10:6a–7b, in *Qing Gaozong (Qianlong) yuzhi shiwen quanji*, vol. 2, 302. See also notes 15–16, below.

<sup>14</sup> Available character sets do not include this character, which consists of a 石 radical at left and a 元 element at right.

<sup>15</sup> For the famous poem by Li Bai 李白 (701–762), titled *Shudao nan* 蜀道難 (Hard is the Road to Shu), which serves as a stylistic model for the Emperor's poem, see Li Bai, *Li Taibai quanji* 李太白全集, annotated by Wang Qi 王琦 (1696–1774), 3 vols. (Beijing: Zhonghua shuju, 1977), vol. 1, 162–68. For two translations into English, see: Shigeyoshi Obata, trans., *The Works of Li Po, the Chinese Poet* (1935; rpt. New York: Paragon Book Reprint Corp., 1965), 111–14; and Arthur Cooper, trans., *Li Po and Tu Fu* (Baltimore: Penguin Books, 1973), 129–32.

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<sup>16</sup> Fuheng 傅恒 (died 1770) was a younger brother of Qianlong's prematurely deceased, and much beloved, first empress. He primarily served the dynasty through leadership roles in military campaigns. In 1748 he attained the rank of Assistant Grand Secretary (*daxueshi* 大學士) and later in the year was sent to suppress an uprising of aboriginal tribes in the region of Jinchuan 金川 (western Sichuan Province). The campaign was deemed successful and he returned to the capital in April 1749, where he received a hero's welcome, was promoted to duke of the first class with the honorific title Zhongyong 忠勇 (loyal and brave), and fêted by the emperor. It was on the occasion of this celebration that the emperor composed the poem inscribed here, which was also duly recorded among the official records of the campaign; see Laibao 來保 (1681–1764) et al., comps., *Qinding pingding Jinchuan fanglüe* 欽定平定金川方略 (preface 1752), 27:5b–7a, in *WSKQS*. For a brief biography of Fuheng, see Rufus O. Suter's article in Arthur W. Hummel, ed., *Eminent Chinese of the Ch'ing Period*, 2 vols. (Washington DC: Government Printing Office, 1943), vol. 1, 252–53.

<sup>17</sup> According to Gao Shiqi, this section of mounting, together with the early colophons, was formerly cut off and only later rejoined to the scroll (see Colophon 6).

<sup>18</sup> The emperor failed to note that there are two sections of identical mounting silk at the end of the painting, and that there is clearly a cut between them; see mounting silks 4 and 5. Perhaps the cut was less apparent in the mid-eighteenth century.

<sup>19</sup> According to Dong Qichang's inscription, he acquired this painting from the collector Gu Congyi 顧從義 (1523–1588; see Collector seals), presumably before Gu's death in 1588, and was now (in 1603) passing it on to General Wang Siyan 王思延 (Wang Yanshi 王延世; see Collector seals), who was the son of Wang Zudi 王祖嫡 (ca. 1530s–1590s).

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<sup>20</sup> In traditional China, the *la* festival was held on the third *xu* 戌 day after *dongzhi* 冬至 (winter solstice). In the *renyin* 壬寅 year of the Wanli reign period, *dongzhi* occurred on *dingmao* 丁卯, the tenth day of the eleventh lunar-month (December 22, 1602); the third *xu* day following this was *wuxu* 戊戌, the eleventh day of the twelfth lunar-month, which corresponds to January 22, 1603. According to an alternate tradition, the *la* festival was held on the eighth day of the twelfth lunar-month, which in this case would correspond to January 19, 1603.

<sup>21</sup> The texts and carving styles of these two seals are identical to those located at the beginning of the painting; however, close examination reveals that they are in fact different seals.

<sup>22</sup> Gao Shiqi was summoned in 1694 to serve the Kangxi emperor in the Imperial Study as a personal secretary. He accompanied the emperor on his campaigns in 1696 and 1697 against the Mongol chieftain Galdan ([1632?]1644–1697) in Outer Mongolia and Ningxia.

<sup>23</sup> This character has two dots beside it indicating that it should be omitted, and the preceding character should replace it. Accordingly, in the transcription, the character is shown in smaller font and brackets, with the replacement character following directly behind.

<sup>24</sup> These two characters each have a dot beside them indicating that they should be reversed in sequence, which is how they are rendered in the current transcription.

<sup>25</sup> On the *Simeiju* (Four Beauties Complete), see note 6, above.

<sup>26</sup> In June 1746, Qianlong inscribed the full text of Du Fu's *Autumn Meditations* on Sheet 2 of the painting. The two lines quoted here by the court artist Ding Guanpeng 丁觀鵬 (active ca. 1740–1768) comprise the closing couplet (LL. 7–8) of the second poem in the series. While Ding's inscription is formally undated, he undoubtedly took the emperor's lead in choosing the subject for his painting, which he probably executed around the same time (mid-1746). For the



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Chinese text of the full poem and two alternative English translations, see sources cited in notes 9 and 10.

<sup>27</sup> Gao Shiqi suggests that this seal, which is impressed seven times along the painting (once on each join) may have belonged to Gu Congyi (see Colophon 8). But while the seal does not appear on the *Admonitions* or *Nine Songs* scrolls, both of which belonged to Gu, it does appear on the *Xiao-Xiang* scroll along with the seals of Wang Yanshi (see Collectors Seals 2), who also owned the current scroll, but not the *Admonitions* or *Nine Songs*. Perhaps this seal belonged to Wang instead of Gu.

<sup>28</sup> The texts and carving styles of these two seals are identical to those located after Chen Suoyun's colophon; however, they are in fact different seals.

<sup>29</sup> On the identification of this seal with Gao Shiqi, see Wang Yumin 王裕民, "Shusutie shang de Zhongxiao zhi jia yin wei heren suoyou kao" 《蜀素帖》上的「忠孝之家」印爲何人所有考, in *Gugong wenwu yuekan* 故宫文物月刊 175 (October 1997): 122–33.

<sup>30</sup> Distinguish this seal from a smaller version that appears on the paper joins of the painting.

<sup>31</sup> Distinguish this seal from two others on the scroll with the same text.

<sup>32</sup> For the significance of this seal, see note 7, above.

<sup>33</sup> As all nine seals are listed in the first imperial catalogue, they must pre-date Qianlong's ownership of the scroll. See Zhang Zhao et al., comps., *Shiqu baoji*, vol. 2, 1198–1202.

<sup>34</sup> Kinoshita Yokichi 木下与吉 (20th century), moulder at the Freer Gallery of Art, finished remounting this handscroll in July 1940.