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Artist: Wu Zhen 吳鎮 (1280–1354)
Title: *Fishermen, after Jing Hao*
《仿荆浩〈漁父圖〉》
Fang Jing Hao “Yufu tu”
Dynasty/Date: Yuan, ca. 1342
Format: Handscroll
Medium: Ink on paper
Dimensions: 32.5 x 565.6 cm (12-13/16 x 222-11/16 in)
Credit line: Purchase
Accession no: F1937.12
Provenance: Tonying and Company, New York

Wooden box: with inscribed sliding lid

13 characters, standard script

吳仲圭《仿荆浩魚父圖》。虛齋珍秘。

Fishermen, after Jing Hao, by Wu Zhonggui [Wu Zhen]. Private treasure of Xuzhai [Pang Yuanji, 1864–1949].

Outside label slip: Chu Deyi 褚德彝 (1871–1942)

20 characters, standard script

吳仲圭《傲荆浩魚父圖》。虛齋秘匣。辛未冬十月，松窗。



Fishermen, after Jing Hao, by Wu Zhonggui [Wu Zhen]. In the private collection of Xuzhai [Pang Yuanji]. Winter, tenth lunar-month of the *xinwei* year [November 11–December 8, 1931], [written by] Songchuang [Chu Deyi].¹

Signature: Songchuang

松窗

Date: 辛未冬十月

Tenth lunar-month, winter of the *xinwei* year [November 11–December 8, 1931]

Seals: (1)

Li tang 『里』 『堂』 (linked-square relief)

Frontispiece: Peach-color paper with gold flecks. Unused.

Dimensions: 32.9 x 111.3 cm

Painting: Six sheets of roughly same-size paper. Inscribed at intervals across length with sixteen poems by artist, plus signed and dated postscript, with eight (8) seal impressions. Plus thirty (30) collector seals.

Artist Inscriptions: Wu Zhen 吳鎮 (1280–1354) – (17)

Ink on paper. 16 poems (each: 7, 7, 3, 3, 7); plus postscript.²

Each poem, 4 or 5 columns, plus postscript, 8 columns, cursive script.

Poem One – (4 columns)

洞庭湖上晚風生，風觸湖心一葉橫，蘭棹穩，草衣輕，只釣鱸魚不釣名。



Out on Cavern Courtyard Lake, the evening wind is born,
Wind strikes the lake's heart where a leaf is crossing.
Magnolia oar steady,
 Light, his robes of grass,
He only fishes perch fish, and does not fish for fame.³

Poem Two – (4 columns)

重整絲綸欲棹船，江頭明月正明圓，酒罇倒，草花懸，拋却漁竿踏月眠。

He readjusts his silken line, about to row his boat,
At river's head just now, the moon is shining bright and round.
Wine jug upside-down,
 Hanging in grass and flowers,
He casts aside his fishing rod, treads moonlight in his sleep.

Poem Three – (4 columns)

殘陽浦裏漾魚船，青草湖中欲暮天，看白鳥，下平川，點破瀟湘萬里煙。

A fishing boat drifts by the shore in fading sunset,
Out on Green Grass Lake, the sky is turning to dusk.
See the white birds
 Descending to the the level stream,
Dots that pierce a myriad *li* of Xiao-Xiang River mist.

Poem Four – (4 columns)

如何小小作絲綸，祇向湖中養一身，任公子，龍伯人，枉釣如山截海鱗。

Why is his silken line made so very frail and thin?



He only goes into the lake to feed a single person.

The son of the Duke of Ren,

And the giant of the Dragon Earl,

Bent mountain-size hooks and cut up ocean monsters.⁴

Poem Five – (4 columns)

極浦遙看兩岸斜，碧波微影弄晴霞，孤舟小，去無涯，[阿]那箇汀洲[是]下是家。⁵

At the utmost end of the creek where the two shores converge,

Faint reflections of rosy clouds play upon the emerald waves.

His lonely craft small,

Gone on the boundless main,

Below which sandy islet does his family home lie?

Poem Six – (4 columns)

雪色⁶鬚一老翁，能將短棹撥長空，微有雨，正無風，宜在五湖煙水中。

Snowy beard and moustache, this venerable oldster

Can take his little oar to stir the vast empyrean.

There's a tiny bit of rain,

Just now there is no wind,

How fine it is to be on Five Lakes' misty waters.

Poem Seven – (4 columns)

綠楊灣裏夕陽微，萬里霞光浸落暉，擊棹去，未能歸，驚起沙鷗撲鹿飛。

In the cove of green willows, evening light is faint,

The glowing sun sinks in a myriad *li* of rosy clouds.



Striking his oar as he goes,
 He cannot yet come home,
Suddenly startled, sand gulls fly off in a whoosh.

Poem Eight – (5 columns)

月移山影照漁船，船載山行月在前，山突兀，月嬋娟，一曲漁歌山月連。無船。

Moon shifts mountain reflection, illumines a fisherman's boat,
The boat moves, bearing the mountain, with the moon in front.
Mountain steep and tall,
 Moon lovely and alluring,
In a single fisherman's song, the mountain and moon connect.
No boat.

Poem Nine – (5 columns)

風攪長江浪攪風，魚龍混雜一川中，藏深浦，繫長松，直待雲收月在[中]空。

Wind ruffles the Long River, waves ruffle the wind,
Fish and dragons mix and mingle in the same stream.
Hiding up the deep creek,
 Tied to a long-lived pine,
He only waits for clouds to clear, moon in the sky.

Poem Ten – (4 columns)

舴艋爲舟力幾多，江頭雲雨半相和，殷勤好，下長波，半夜潮生不那何。

Little skiff for a boat, what strength does he need?
At the river head, clouds and rain half intermingle.



If he is diligent enough,
Rides the long waves down,
When tides rise at midnight, he will have no worries.

Poem Eleven – (4 columns)

殘霞返照四山明，雲起雲收陰復晴，風脚動，浪頭生，聽取虛篷夜雨聲。

Mountains glow in the last fading glimmer of sunset;
Clouds rise, clouds clear, and shadows turn to light.
As the wind moves its feet,
And waves spring to life,
He hears the sound of night rain on the empty awning.

Poem Twelve – (4 columns)

無端垂釣定潭心，魚大船輕力不任，憂傾側，繫浮沈，事事從輕不要深。

No cause to drop one's line in the center of the pool;
Fish are big, the boat light, his strength not enough.
Anxious he'll capsize,
Concerned to keep afloat,
He goes light in everything and stays away from depth.

Poem Thirteen – (4 columns)

釣得紅鱗拽水開，錦鱗斑較逐鉤來，搖頰尾，噉紅腮，不羨嚴陵坐釣臺。

He's caught a red-scaled fish, drags it from the water;
Its brocade scales of mottled color follow on the hook.
It shakes its crimson tail,



And puffs its reddish gills;
He does not envy Yan Ling sitting on his fishing ledge.⁸

Poem Fourteen – (5 columns)

五嶺風光絕四隣，滿川鳧鴈是交親，雲觸岸，浪搖身，青草煙深不見人。

Wind and light at Five Peaks surpass all else around;
Ducks and geese out on the river are his closest kin.
Clouds beat the shore,
 Billows stir and toss;
Mist so deep on Green Grass Lake, people can't be seen.

Poem Fifteen – (4 columns)

舴艋舟人無姓名，葫蘆提酒樂平生，香稻飯，滑蓴羹，棹月穿雲任性情。

This boatman in his little skiff has no name at all;
In bottle gourds he takes his wine, lives a life of joy.
Fragrant paddy rice,
 Luscious water-mallow soup;
He rows the moonlight, piercing clouds, going as he will.

Poem Sixteen – (4 columns)

桃花波起五湖春，一葉隨風萬里身，釣絲細，香餌均，元來不是取魚人。

Peach blossom waves rise on Five Lakes in spring,
A single leaf upon the wind, gone ten-thousand *li*.
His fishing line is thin,
 The fragrant bait shared out,

From the start, he was not a man who catches fish.

Postscript – (8 columns)

余昔喜關仝山水，清□⁹可愛。原其所以，出于荆浩筆法。後見荆畫《唐人漁父圖》，有如此製作，遂倣而爲一軸。流散而去，今復見之，乃知物有會遇時也。一日維中持此卷來命識之。吁，昔之畫，今之題，殆十餘年矣。流光曷得，悲夫！至正十二年壬辰秋九月廿一日，梅花道人書于武塘慈雲之僧舍。

In the past I was fond of Guan Tong's [active early 10th century] landscapes, for their clarity and strength were worthy of affection. As these [traits] originally derived from the painting style of Jing Hao [late 9th–early 10th century, when I later saw Jing's painting *Fishermen, after an artist of the Tang*, which was very like this in composition, I copied it forthwith and made this scroll. [The painting] was lost during my wandering about, but seeing it again now, I know that things are meant to meet at a certain times. One day, Weizhong brought this scroll and commanded me to inscribe it. Oh, since painting it long ago and inscribing it now, it must be more than a decade. Alas, how sad! For how can one stay the fleeting light? Twenty-first day in the ninth lunar-month, autumn of *renchen*, twelfth year in the Zhizheng reign period [October 29, 1352], written by the Plum Blossom Daoist [Wu Zhen] in the monk's dormitory of Compassionate Clouds [Temple] in Wutang [modern Yangzhou, Jiangsu Province].

Signature: 梅花道人
Meihua daoren

Date: 至正十二年壬辰秋九月廿一日

Seals: (8)
[Meihua] an 『[梅花]盒』 (square relief; left half) – painting, top right – (1/7)

Meihua an 『梅花盒』 (square relief) – painting, paper join 1, top – (2/7)

Meihua an 『梅花盒』 (square relief) – painting, paper join 2, top – (3/7)

Meihua an 『梅花盒』 (square relief) – painting, paper join 3, top – (4/7)

Meihua an 『梅花盒』 (square relief) – painting, paper join 4, top – (5/7)

Meihua an 『梅花盒』 (square relief) – painting, paper join 5, top – (6/7)

Meihua an 『梅花盒』 (square relief) – following signature – (7/7)

Jiaying Wu Zhen Zhonggui shuhua ji 『嘉興吳鎮仲圭書畫記』 (square intaglio) – following signature

Colophon(s): (5) — One sheet of white paper, with three colophons; plus one separately mounted sheet of paper with one colophon; plus one separately mounted sheet of paper with one colophon.

Sheet 1, separately mounted, colophons 1–3.

Dimensions: 32.5 x 119.3 cm

1. Zhang Ning 張寧 (1427–ca.1495)

Ink on paper. Sheet 1, right.

8 columns, running-standard script

仲圭倣荆浩畫《唐人漁父圖》，筆力老蒼，風致高古。雖不事工緻，而品格異常，氣韻良具，含餘味於清淡之中，寄妙想於揮染之外。當與古文字並觀，非俗目所能及。公綬鑒賞珍愛，間携訪予方洲艸堂，因留置累月，展玩之久，手模其大閑，以大娛遲莫。用識數語，敬以奉還。老友張靈跋。



Zhonggui [Wu Zhen] copied Jing Hao's painting *Fishermen, after an artist of the Tang*. The power of his brush strokes is ancient and hoary, while the charm [of the work] is lofty and antique. Though there is little attention to neatness and refinement, it shows extraordinary character and is endowed with a spirit resonance that leaves a clear delicate aftertaste, while conveying marvelous ideas beyond the actual paint. When viewed together with the ancient writing, it is not something that vulgar eyes are able [to understand]. Gongshou [Yao Shou] appreciates and treasures it dearly.¹⁰ A while back, he brought [the painting] along on a visit to my Square Isle Thatched Hut, and as he left it here for several months, I had a long time to roll it out and enjoy it. Modeling myself after its style has brought me great joy in my evening years. So I have inscribed a few words and am respectfully returning [the scroll] to you. Colophon by your old friend Zhang Ning.

Signature: 張寧

Zhang Ning

Date: none

Seals: (5)

Xi fenyin chu 『惜分陰處』 (rectangle relief) – upper right

Yanbo diaotu zhi yi 『煙波釣徒之裔』 (square intaglio) – lower right

Qingyuan 『清』 『遠』 (linked-square relief) – lower right

Zhang shi Jingzhi 『張氏靖之』 (square relief) – below signature

Yuezhou 『月舟』 (square relief) – below signature

2. Bian Rong 卞榮 (1419–1487)

Ink on paper. Sheet 1, middle

7 columns, standard script



穀菴示予以梅花道人《倣唐人漁父圖并詩》。時啜龍井茶，因誦坡仙『崎嶇爛石上，得此一寸芽，緘封勿浪出，湯老客未嘉』之句，予於是圖是詩亦云然。穀庵慎勿與泛泛觀者。成化丁酉夏五上浣，江陰卞榮識。

Gu'an [Yao Shou] showed me *Fishermen, painting and poems after an artist of the Tang*, by the Plum Blossom Daoist [Wu Zhen]. As I was sipping Dragon Well Tea at the time, I recited the following lines by Immortal Po [Su Shi, 1037–1101]:

In the rocky soil of the rugged hills,
I found just this one-inch bud of tea.
Seal it tight and do not idly take it out!
Boil too long and guests will not approve.¹¹

I feel about this picture as it says in the poem, that Gu'an should take heed and not [show it] to any casual or cursory viewer. First decade in the fifth [lunar-month], summer of the *dingyou* year in the Chenghua reign period [June 11–20, 1477], inscribed by Bian Rong of Jiangyin.

Signature: 卞榮

Bian Rong

Date: 成化丁酉夏五上浣

First decade in the fifth [lunar-month], summer of the *dingyou* year in the Chenghua reign period [June 11–20, 1477]

Seals: (3)

Lantai 『蘭臺』 (rectangle relief) – upper right

Huabo 『華伯』 (square relief) – lower left

Minbu zhenglang 『民部正郎』 (square intaglio) – lower left

3. Zhou Ding 周鼎 (1401–1487)

Ink on paper. Sheet 1, left.

23 columns, running-standard script

《漁父圖》一卷。唐帽者六人。一坦腹伸一足坐，手撫柁而不釣。一立而望家欲歸。一橫置柁，手據船坐而回顧。一俯睡倉口而身在內。一睡方起，出半髀蓬下。一坐釣而丫角者操柁在尾。冠者五人。坦而仰視，忘所事者。臥而高枕，蓬窗洞開者。不釣而袖手坐者。坐而釣，或釣而跪者。□¹²頭而力不勝魚，撐兩足掀臂收釣者一人。危坐而棧，欲亟歸者一人。露髻而抱棧，坐睡待月而後歸者一人。笠而拽且髯胡者一人。人自爲舟，獨一舟有操者焉。人爲志和詞一，凡十六首。一首注其旁曰「無船」。吁，非無船也，崖樹掩之耳。此梅華庵所畫，詞亦其所自填，匪誠有其人，使誠有之，而詞句則一手出，何耶？世亦烏有若是之聚而漁，皆志和之能言也耶？此卷當載之《滄江虹月》舟方稱，非梅沙弥不能畫，非丹丘主人不能有畫中意、詞中景也。卞民部誦坡仙「客未佳」之句，正桐邨牧不在坐耳。牧自謂狂不減志和，丹丘以爲何如？立秋後八日，桐邨周鼎，客雲東書屋，時年七十又七。

In the handscroll *Fishermen*, there are six men wearing Tang-style caps: one is sitting with a bare chest and one foot stretched out, his hand rests on an oar and he is not fishing [#1]; one is standing and gazing homeward, longing to return [#5]; one has placed his oar crosswise and sits gripping the boat and looking back [#10]; one has fallen asleep in the hold, with his whole body inside [#11]; one is just rising from sleep and has half emerged from the cabin [#15]; and one sits fishing while a child manages the oar in back [#16]. Five are wearing official hats: one who is bare-chested and stares upward, forgetting all his affairs [#3]; one who is reclining [with his head] pillowed up high and the cabin windows wide open [#2]; one who is not fishing but sits with his hands in his sleeves [#14]; and ones who [either] fish while sitting [#4], or kneel while fishing [#13]. There is one man

with a cloth [?] on his head who hasn't the strength [to pull in] a fish, and is bracing both legs and lifting his arm to bring in the catch [#12]. There is one man who kneels forward and paddles, in a hurry to get home [#7]. There is one man with a bare topknot who sits asleep clasping his paddle and waiting for the moon [to rise] before going home [#9]. And there is one man who wears a straw hat and is paddling, and moreover has a full beard [#6]. Each man has his own boat, and only one boat has [a second] person in it to steer. People think [the inscriptions] are a single set of lyrics by [Zhang] Zhihe, comprised of sixteen stanzas.¹³ One stanza [#8] has a notation beside it, which says, "No boat." Alas! It is not that there is no boat, but simply that the cliffs and trees are blocking it [from view]. This picture was painted by [the master of] Plum Blossom Hut [Wu Zhen] and the lyrics were also composed by him, so if there was actually a person where one is not supposed to be, then how could the lyrics have come from the same hand [as the painter]? Also, never in the world has such a group as this gone fishing, so are [these poems] in fact anything of which [Zhang] Zhihe could have spoken? As this scroll is about to go aboard the boat *Azure River and Rainbow Moon*,¹⁴ I'll praise it, [saying that] no one but the Plum Novice [Wu Zhen] could have painted it, and no one but my host Danqiu [Yao Shou] could [grasp both] the ideas in the painting and the imagery in the poems. Bian [Rong] of the Population Bureau recited Immortal's Po's line "the guests will not approve," simply because the Shepherd of Paulownia Village [Zhou Ding] was not in his seat. The Shepherd considers himself no less crazy than [Zhang] Zhihe, but what does Danqiu think about it? [Written] eight days after Establishing Autumn [August 5, 1477], by Tongcun [Paulownia Village] Zhou Ding, a guest at the East of the Clouds Studio [of Yao Shou], in my seventy-seventh year.

Signature: 周鼎
Zhou Ding

Date: 立秋後八日
Eighth day after Establishing Autumn [during the author's seventy-seventh year] [August 5, 1477]



Seals: (3)

Yifangting 『疑舫亭』 (rectangle intaglio) – upper right

Boqi 『伯器』 (square relief) – following signature

Tongcun laomu 『桐邨老牧』 (square intaglio) – following signature

4. Xu Shouhe 徐守和 (1574–after 1646)

Ink on paper. Sheet 2, separately mounted.

Dimensions: 32.5 x 77 cm

23 columns, standard script. Prose, plus poem (40x7).

畫中荆關，猶詩中李杜，挂人齒牙，千載嘖嘖。關全余及見之，且復藏之，《谿山雲木圖》是也。至於荆浩，所觀不下五六幀，皆偽本贗作，政如麟角鳳毛，畢世難邁，每恨為缺陷事。乙丑冬，得吳仲圭手摹荆浩《漁父圖》，渾雄高古，逸趣欲飛。寥寥洪谷，窺見一斑，濯濯梅菴，彷彿面目。老年何幸，多此奇遇耶？輒賦長歌以發胸中磊磊。

烟波釣叟偷閑漢，庵主梅花好事人，胸藏渭水孤竿趣，寫出桐江一派神。
細雨綠衰鷗鷺夢，片帆短棹隨風送，醉來仰臥數飛鴻，明月當頭橫笛弄。
玉關金屋倘無眠，羈¹⁵旅扁舟魂魄顛，劃然孤咽蘆汀起，處處秋聲落枕邊。
吹者無情聽有意，浮生碌碌真如寄，大塊勞我兩字塵，清閒輸却漁人智。
三五填詞不可賡，二七漁舟任縱橫，昔喜關全求簡略，茲茲摹荆浩得漁情。
岳陽樓。雲夢澤，瀟湘雲水供逋客，風濤雪浪視坦途，泉石烟霞成痼癖。
姚公自是濠濮徒，撇却冠簪買釣圖，當時寶愛如和璧，今日飄零似墨晷。
流傳有緒歸曹氏，余得快靚手撚鬚，十載因循勞夢想，濯纓無處尋川輞。
珠還合浦客携來，欸乃未鳴生技癢，不憚倒橐更傾囊，頓使名函入清獎。
秘笈中藏萬頃湖，漁翁亂刺疑潮長，艱難契濶不敢遺，雪水蘭亭同此賞。羈¹⁶



崇禎改元人日，清癯老逸朗白父徐守和識。

In [the field of] painting, Jing [Hao] and Guan [Tong] are like Li [Bai] and Du [Fu] in poetry, whose [names] hang on people's lips and have been acclaimed for a thousand years.¹⁷ By Guan Tong, I have managed to see [just one work], which moreover I also collected, namely the painting *Cloudy Woods among Mountains and Streams*. As for [attributions to] Jing Hao, I have seen no fewer than five or six scrolls, all of which were fakes or forgeries. I have always considered it a hateful loss that, like the unicorn's horn or the feather of a phoenix, one may not come across [a single genuine example of his work] in a whole lifetime. But in the winter of the *yichou* year [1625], I acquired Wu Zhonggui's direct copy of Jing Hao's *Fishermen* painting, which is bold and strong, lofty and ancient, with a sense of freedom about it almost like flying. Though one glimpses just a bit of Honggu's [Jing Hao's] grand and vast [original], Mei'an's [Wu Zhen's] copy of its appearance is clean and fresh. How often in my old age shall I have the good fortune to come upon such a wonder? So I have hastily composed a long poem in order to express the dejection of my heart. [Poem not translated.] Mankind Day [seventh day of the first lunar-month] in the first year of the Chongzhen reign period [February 11, 1628], inscribed by Qingqulaoyi Langbaifu Xu Shouhe.

Signature: 清癯老逸朗白父徐守和
Qingqulaoyi Langbaifu Xu Shouhe

Date: 崇禎改元人日
Mankind Day [seventh day of the first lunar-month] in the first year of the
Chongzhen reign period [February 11, 1628]

Seals: (2)
Langbai shi 『朗白氏』 (square intaglio)
Xu Shouhe yin 『徐守齋印』 (square intaglio)

5a. Chen Botao 陳伯陶 (1855–1930)

Ink on cream-color paper. Sheet 3, separately mounted.

Dimensions: 33 x 120.5 cm

27 columns, running-standard script. Poem (36x7: N.B. – line 1 is composed of two 3-character phrases; line 35 contains an extra 3-character introductory phrase), with interlinear commentary and postscript in smaller size characters.

君不見，張志和，霽溪灣頭披綠蓑，吳興刺史尚高節，短章特和漁人歌。歌成畫就蕭閒甚，世向釣徒推逸品，《唐朝名畫錄》：顏魯公典吳興，知志和高節，以《漁歌》五首贈之。志和為卷軸，隨句賦象，曲盡其妙。一紙流傳六百年，誰其摹者洪谷仙，梅花和尚更好事，揮洒醉墨題新篇。《清河書畫舫》稱賈似道家藏名蹟，有張志和《漁父圖》。李君實《恬致堂集》稱梅沙彌《漁父圖》倣荆浩，而浩亦得自唐人，知此圖實出志和，仲圭不見張圖，轉相倣耳。我入陶齋書畫舫，得見此圖神倍王，湖中舴艋各東西，菰蒲風細魚苗上。西塞山前道士磯，波浮鼈背生落衣，釣車箬笠明夕暉，橫眠兀坐相忘機。圖邊草樹藏漁屋，不見詩翁皮與陸，知君寄託有深心，浮家要向湖中宿。卷旁小印姚丹邱，當年臨倣知神謀，《圖畫寶鑑續纂》：姚綬畫法吳仲圭。沙坳水曲妙點綴，《六研齋筆記》：姚雲東小景好作沙坳水曲，孤釣獨吟。寶壓滄江虹月舟。雲煙過眼誰能記，守溪緘膝自珍閱。董香光《容臺集》稱王文恪家藏仲圭《漁樂圖》入妙品，當即此卷。後來收入鈐山堂，所幸未汙分宜章。《嚴氏書畫記》載有仲圭《漁父圖》，亦當即此卷。陶齋珍重詎為此，為悵伊人湖中泚，君不聞越州築室遠相招，深懼洞庭風浪起。用張松齡招志和事。宣統元年閏二月晦日，東莞陳伯陶。

[Poem and interlinear commentary not translated.] Last day of the intercalary second lunar-month in the first year of the Xuantong reign period [April 19, 1909], Chen Botao of Dongguan.

Signature: 陳伯陶

Chen Botao

Date: 宣統元年閏二月晦日
Last day of the intercalary second lunar-month in the first year of the
Xuantong reign period [April 19, 1909]

Seals: (1)
Botao siyin 『伯陶私印』 (square intaglio) – following signature

5b. Chen Botao 陳伯陶 (1855–1930) — postscript

按李君實集中有此圖跋云：「姚丹邱有一舟名『滄江虹月』，故周伯器跋中及之」。今卷有伯器跋，無君實跋，疑當時未寫入卷中也。伯器跋云，客雲東書屋，蓋姚丹邱所居。同日又記。

In the collected [literary] works of Li Junshi [Li Rihua, 1565–1635], there is a colophon for this painting, which says: “Yao Danqiu [Yao Shou] owned a boat called the *Azure River Rainbow Moon*, thus the colophon of Zhou Boqi [Zhou Ding] mentions it [see colophon 3, above].”¹⁸ Now the current scroll has the colophon by Boqi, but does not have the colophon by Junshi, so I suspect he did not write it on the scroll at the time. Boqi’s colophon says that he was a guest at the East of the Clouds Studio, which must be Yao Danqiu’s residence. Recorded again on the same day [as above].

Signature: none

Date: 同日
Same day [April 19, 1909]



Seals: (1)

Botao zhi yin 『伯陶之印』 (square relief) – following postscript

Collector seals: (30) – all on painting; none on colophon papers.

1. Yao Shou 姚綬 (1423–1495) – (4)

Danqiu huashi 『丹丘畫史』 (square intaglio) – painting postscript, lower right

Danqiu zi 『丹丘子』 (rectangle relief) – painting, mid left

Meihua sanmei 『梅華三昧』 (square intaglio) – painting, mid left

Jinshi Jiaying Yao Gongshou shi 『進士嘉興姚公綬氏』 (rectangle intaglio) – painting, mid left

2. Shen Quan 沈荃 (1624–1684) – (2)

Shen Quan zhi yin 『沈荃之印』 (square intaglio) – painting, mid right

Yitang 『繹堂』 (square relief) – painting, lower right

3. Zhang Derong 張德容 (1820–1888) – (6)

Erming caotang shending zhencang 『二銘草堂審定珍藏』 (square intaglio) – painting, lower right

Songping zhenshang 『松坪真賞』 (square relief) – painting, paper join 1, bottom – (1/5)

Songping zhenshang 『松坪真賞』 (square relief) – painting, paper join 2, bottom – (2/5)

Songping zhenshang 『松坪真賞』 (square relief) – painting, paper join 3, bottom – (3/5)

Songping zhenshang 『松坪真賞』 (square relief) – painting, paper join 4, bottom – (4/5)



Songping zhenshang 『松坪真賞』 (square relief) – painting, paper join 5, bottom – (5/5)

4. Wanyan Hengyong 完顏衡永 (1881–1965)¹⁹ – (8)

Hengcang yongbao 『衡藏永寶』 (square relief) – painting, mid right

Jiuxian changwu 『酒仙長物』 (square relief) – painting, mid right

Xiangnan shending 『湘南審定』 (square relief) – painting, paper join 1, bottom – (1/5)

Xiangnan shending 『湘南審定』 (square relief) – painting, paper join 2, bottom – (2/5)

Xiangnan shending 『湘南審定』 (square relief) – painting, paper join 3, bottom – (3/5)

Xiangnan shending 『湘南審定』 (square relief) – painting, paper join 4, bottom – (4/5)

Xiangnan shending 『湘南審定』 (square relief) – painting, paper join 5, bottom – (5/5)

Heng Jiuxian jiazhencang 『衡酒仙家珍藏』 (rectangle relief) – painting, lower left

4. Unidentified – (10)

Pingzhai 『瓶齋』 (rectangle relief) – painting, mid right

Huazhu fa zuo shu 『畫竹法作書』 (square intaglio) – painting, lower right

Hongcheng Shen shi 『洪城沈氏』 (square intaglio) – painting, lower right

Bushi yi zi Piwa 『補石一字匹媧』 (square relief) – painting, lower right

Bushi shuhua 『補石書畫』 (square relief) – painting, lower right

Fuzi shiguan 『父子史官』 (square relief) – painting, lower right

Meihua shuwu suo cang 『梅花書屋所藏』 (square intaglio) – painting, lower right

Yuan Zhen houren 『元真後人』 (square relief) – painting, lower left

Yongcun zhenmi 『永存珍祕』 (square relief) – painting lower left

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Notes

¹ Both the writer of this label slip, Chu Deyi 褚德彝 (1871–1942), and the owner of the scroll, Pang Yuanji 龐元濟 (1864–1949), whose *hao* 號 was Xuzhai 虛齋, were closely associated with the art dealers Tonying and Company, from whom the painting was acquired in 1937.

² These sixteen poems belong a genre known as *Yufu ge* 漁父歌 (Fisherman Songs); see below, note 10.

³ Wu Zhen inscribed the same poem (with minor variants) on a 1341 hanging-scroll titled *Dongting yuyin tu* 洞庭漁隱圖 (Hermit Fisherman on Lake Dongting), in the National Palace Museum, Taipei. See Guoli gugong bowuyuan 國立故宮博物院, eds., *Yuan si dajia* 元四大家

(The Four Great Masters of the Yuan) (Taipei: Guoli gugong bowuyuan, 1975), 42–43 (Chinese), 52 (English), and plate 205.

⁴ The son of the Duke of Ren (Ren gongzi 任公子) appears in an anecdote recounted by the Daoist philosopher Zhuangzi 莊子 (369–286 b.c.e.). He is said to have created an enormous hook, which he baited with fifty oxen, and set about fishing. Initially unsuccessful, the ducal son persevered for more than a year, when a huge fish took the bait. After a great struggle, he landed the fish, cut it up, dried the flesh, and parceled it out to the people of his domain. See Guo Qingfan 郭慶藩 (1845–1891), *Zhuangzi jishi* 莊子集釋, 4 vols. (Beijing: Zhonghua shuju, 1978), vol. 4, 26:925; and Burton Watson, trans., *The Complete Works of Chuang Tzu* (New York: Columbia University Press, 1968), 296.

As told by another Daoist philosopher Liezi 列子 (5th century b.c.e.), the land of the Dragon Earl (Longboguo 龍伯國) was inhabited by a race of giants. One of these used a large hook to snag six of the fifteen giant sea turtles that supported the five islands of the immortals in the eastern sea, killing the creatures to use their carapaces in prognostication. Two of the islands thus drifted away and foundered with great loss, bringing down the anger of the gods and leading to the diminution of the giant race. See Yang Bojun 楊伯峻 (1909–1992), *Liezi jishi* 列子集釋 (Beijing: Zhonghua shuju, 1979), 5:154; and A. C. Graham (1919–1991), *The Book of Lieh-Tzū* (London: John Murray, 1960), 97–98.

⁵ Two separate characters in the last line have small marks beside them indicating that they should be omitted. Accordingly, they are shown in brackets and smaller font size.

⁶ This character does not appear in available sets; it consists of a 髟 radical above and a 次 element below, and is pronounced *ci* (braided hair). In context, the character clearly forms part of a binome with the following character *xu* 鬚 (beard, moustache, whiskers); however, no such compound is known. In this case, therefore, the character *ci* may be understood as a variant for the near

homonym *zi* 髭, as the compound *zixu* 髭鬚 means “moustache and beard.” In support of this, it should be noted that, while the character is clearly written as *ci*, some early traditional catalogues transcribe it as *zi* 髭.

⁷ This character in the last line has small marks beside it indicating that it should be omitted. Accordingly, it is shown in brackets and smaller font size.

⁸ The last line refers to the famous recluse-fisherman, Yan Guang 嚴光 (also known as Yan Ziling 子陵; ca. 38 B.C.E.–C.E.. 41), who was a close friend of Emperor Guangwu 光武帝 (reigned C.E. 25–57), founder of the Eastern Han dynasty. When the emperor invited him to serve as an advisor at court, Yan Guang refused, preferring to live in the wilds. He is particularly associated with a fishing ledge, or terrace, on the Fuchun River 富春江, in Zhejiang Province.

⁹ The original character written here does not exist in any available set or dictionary: it has a 𠂔 element on the left and a 力 radical on the right. In some traditional Chinese catalogues, the character is either transcribed as *jing* 勁 (strong, unyielding, tough, powerful), or *qiu* 遒 (strong, unyielding, forceful, vigorous), and seems to have the same general meaning.

¹⁰ The Ming dynasty painter Yao Shou 姚綬 (1423–1495) owned this scroll in the period around 1477, when the first three colophons were inscribed. He also placed four of his seals around the postscript on the painting (see Collector seals).

¹¹ These are lines 13–16 of a sixteen-line poem by Su Shi 蘇軾 (1037–1101), titled *Bingzhong yedu Zhu boshi shi* 病中夜讀朱博士詩 (In my illness, reading the poems of Scholar Zhu at night). See Su Shi, *Dongpo quanji* 東坡全集, 20:8b–9a, in WSKQS.

¹² This character does not exist in available sets or dictionaries: it has a 巾 radical at left and a 复 element at right, and presumably refers to some kind of cloth head covering.

¹³ Zhang Zhihe 張志和 (active mid- to late 8th century) was an iconic Tang dynasty poet-recluse, who served briefly at court and in the provinces before retiring to roam the lakes and backwaters of the middle and lower Yangzi River, calling himself the Fisherman of the Misty Waves (Yanbo diaotu 煙波釣徒). He is best known for his five surviving *Fisherman Songs* (*Yufu ge* 漁父歌), which served as direct inspiration for the sixteen poems inscribed on the current scroll, employing the same five-line metrical form (7,7,3,3,7) and rhyme scheme (a,a,b,a,a), invoking the same thematic archetypes, and sharing the same basic topography and general use of language. For the texts of Zhang Zhihe's five *Fishermen Songs*, see Guo Maoqian 郭茂倩 (late 11th–early 12th century), comp., *Yuefu shiji* 樂府詩集, 4 vols. (Beijing: Zhonghua shuju, 1979), vol. 4, 83:1170.

¹⁴ In 1477, Yao Shou had a spacious boat constructed that he named the *Cangjiang Hongyue* 滄江虹月 (Azure River and Rainbow Moon). He stocked the boat with books, paintings, and calligraphy, and went on painting and poetry excursions around the Yangzi delta region.

¹⁵ The writer placed two dots beside this character to indicate that it should be omitted (column 11, eighth character). The character to be substituted in its place is written in smaller size at the end of the poem (column 22).

¹⁶ This character is intended as a substitute for a marked character in the main text (column 11, eighth character); see previous note.

¹⁷ Li Bai 李白 (701–762) and Du Fu 杜甫 (712–770) are generally considered the two finest poets of the “golden age” of Chinese poetry during the Tang dynasty.

¹⁸ For the undated colophon by Li Rihua 李日華 (1565–1635), along with two other undated colophons also missing from the current scroll—by Dong Qichang 董其昌 (1555–1636) and Chen Jiru 陳繼儒 (1558–1639) respectively—see the earliest full record of the painting, in Wang Keyu 汪珂玉 (1587–after 1643), *Shanhuwang hualu* 珊瑚網畫錄 (preface 1643) (China: Shiyuan congshu 適園叢書, 1914–16), 9:1b–5a.

¹⁹ In later life, he was generally known as Wang Hengyong 王衡永.