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Attributed to: Cheng Qi 程棨 (active mid- to late 13th century)  
Trad. attrib to: Liu Songnian 劉松年 (ca. 1150–after 1225)  
Title: *Tilling Rice, after Lou Shou*  
《摹樓璣〈耕作圖〉》  
*Mo Lou Shou "Gengzuo tu"*  
Dynasty/Date: Yuan, mid- to late 13th century  
Format: Handscroll  
Medium: Ink and color on paper  
Dimensions: 32.7 x 1049.8 cm (12-7/8 x 413-5/16 in)  
Credit line: Purchase  
Accession no.: F1954.21  
Provenance: Tonying and Company, New York

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

Eight characters, running script

程棨《摹樓璣耕作圖》

*Tilling Rice, after Lou Shou*, by Cheng Qi

Seal: (1)

*Wan you tongchun* 『 卍有同春 』 (square relief) – (1/3)

**Mounting silk 1:** Beige silk with phoenix and cloud motif. Stained. With two (2) imperial seals half on Frontispiece 1.

**Frontispiece 1:** Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96)<sup>1</sup>

Ink on paper. Dimensions: 32.4 x 48.5 cm (12-3/4 x 19-1/8 in)

24 columns, running script

向蔣溥進劉松年《蠶織圖》，自序卷首，其蹟已入《石渠寶笈》矣。茲得松年《耕作圖》，觀其筆法，與《蠶織圖》相類。因以二卷參較之，則紙幅長短、畫篆體格，悉無弗合。《耕作圖》卷後，姚式跋云，『《耕織圖》二卷，文簡程公曾孫榮儀甫繪而篆之』。《織圖》卷後，趙子俊跋亦云，『每節小篆，皆隨齋手題』。今兩卷押縫，皆有『儀甫』、『隨齋』二印，其為程榮摹樓璣圖本并書其詩無疑。細觀圖內『松年筆』三字，腕力既弱，復無印記，蓋後人妄以松年有曾進《耕織圖》之事，從而傳會之，而未加深考，致以訛傳訛耳。至《耕作圖》『紹興』小璽，則又作偽者不知榮為元時人，誤添蛇足矣。又考兩卷題跋，姚式而外諸人，皆每卷分題，則二卷在當時本相屬附，後乃分佚單行，故《耕作圖》有項元汴收藏諸印記，而《織圖》則無，可以驗其離合之由矣。今既為延津之合，因命同篋襲存，置諸御園多稼軒。軒之北為貴織山堂，皆皇考御額，所以重農桑而示後世也。昔皇祖題《耕織圖》，泐板行世。今得此佳蹟合并，且有關重民衣食之本，亦將勒之貞石，以示家法於有永。因考其源委，並識兩卷中，兼用璣韻題圖隙。至原書及偽款，仍存其舊，蓋所重在訂證覈實前此之誤，固不必為之文飾，亦瑕瑜不揜之道也。己丑上元後五日，御筆。

Previously Jiang Pu [1708–1761] presented Liu Songnian's *Weaving Silk* [to the throne] and [wrote] a preface at the beginning of the scroll, which indeed has already been entered in the *Shiqu baoji* [catalogue of the imperial collection].<sup>2</sup> Now We have acquired [Liu] Songnian's *Tilling Rice*, and its brushwork is observably quite similar to that of *Weaving Silk*. Upon further comparison of the two scrolls, the dimensions of their paper as well as the styles of both their painting and seal script [inscriptions] are entirely identical. At the end of the *Tilling* scroll, the colophon by Yao Shi

[see below, colophon 2] says, “[Cheng] Qi, [courtesy name] Yifu, who was the great-grandson of Duke Cheng Wenjian [Cheng Lin, 988-1056],<sup>3</sup> painted [the illustrations] for the two scrolls *Tilling* and *Weaving* and [wrote out the poems] in seal script,” while at the end of the *Weaving* scroll, the colophon by Zhao Zijun [Zhao Mengyu, active 1290s–1330s] says, “each passage of seal script was written by the hand of Suizhai.” Now, as the paper joins [between the last illustration and first colophon] of each scroll bear [impressions of the same] two seals reading *Yifu* and *Suizhai*, there can be no doubt that it was Cheng Qi, who made [these] copies after Lou Shou’s compositions and wrote out the poems. Upon closely examining the three-character [artist signatures] on both paintings, reading “brushed by [Liu] Songnian,” [one finds that] the writing is quite weak and there are none of [Liu’s] seal impressions, so it is probable that some later person— without making any deeper investigation [of the facts]—fallaciously added [the signatures] to accord with the story that [Liu] Songnian had once presented the paintings *Tilling* and *Weaving* [to the throne], thus perpetuating one falsehood through another. As for the small [Song dynasty] imperial seal reading *Shaoxing* that appears on *Tilling*, this was also [impressed] because the forger [of the seal] did not know that [Cheng] Qi was a man of the Yuan dynasty, and so he erroneously “added feet to the snake.” On further investigating the colophons [that appear] on the two scrolls, all of the writers except Yao Shi separately inscribed each [scroll], so [it is clear that] the two scrolls were together at some point, but later became separated and circulated individually, which can be verified by [the fact that] *Tilling* bears numerous collector seals of Xiang Yuanbian, while *Weaving* has none. As the two scrolls have now been [miraculously reunited as the two swords] at Yan Ford, We have ordered that they be kept together in the same box, and have placed them in the Duojia Pavilion in the imperial garden [of the Yuanmingyuan palace]. North of the pavilion is Guizhi Mountain Hall, for which Our Late August Father [Emperor Yongzheng] personally provided the name tablets, so as to emphasize agriculture and sericulture and proclaim [their importance] to later generations. In the past, Our Late August Grandfather [Emperor Kangxi] inscribed [a set of poems] for the *Pictures of Tilling and Weaving*, woodblock prints of which are current in the world. Now We have been able to reunite these [two] beautiful works, and as they concern the fundamentals of clothing and food for the common people, We shall also have them engraved on stone, thereby

proclaiming Our Family Regulations for eternity. Accordingly, we have investigated [their history] from beginning to end and written it on both scrolls, and have [composed a set of poems] using [Lou] Shou's rhymes to inscribe open spaces among the pictures. As to the original texts and fake signatures, We shall preserve them as of old, for what is important is to examine the evidence and establish the facts [to correct] earlier mistakes, and while one must certainly not gloss them over, it is also a way to not allow such defects to obscure the excellence [of these paintings]. Fifth day after *shangyuan* [fifteenth day of the first lunar month] in the *yichou* year [February 26, 1769], written by the Emperor.

Signature: 御  
the Emperor

Date: 己丑上元後五日  
Fifth day after *shangyuan* [fifteenth day of the first lunar month] in the *yichou* year [February 26, 1769]

Seals: (2)  
*Qian Long* 『乾』 『隆』 (linked circle-square relief) – (1/2)  
*Jixia linchi* 『幾暇臨池』 (square intaglio)<sup>4</sup>

**Mounting silk 2:** Beige silk with phoenix and cloud motif. Stained. With two (2) large imperial seals; two (2) imperial seals half on Frontispiece 1, and two (2) imperial seals half on Frontispiece 2.

Dimensions: 32.4 x 10.5 cm (12-3/4 x 4-1/8 in)

**Frontispiece 2:** Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96)

Ink on silk. Dimensions: 33.3 x 7.7 cm (13-1/8 x 3-1/16 in)



4 columns, running script

前辨定《耕作》、《蠶織》二圖，爲程榮摹自樓璣。第考之卷後姚式諸跋，而知璣原本固未見也。茲以校輯《永樂大典》載有樓璣《耕織圖》幅數及景若詩，與程卷無弗合，盖足爲考資徵信，因識之。癸巳春閏上澣，御筆。

In front, We established that the two pictures *Tilling* and *Weaving* were copied by Cheng Qi directly from Lou Shou. We had only investigated this through the colophons of Yao Shi and others at the end of the scroll, and were aware that [Lou] Shou's original version had definitely not been seen. Now, in collating and compiling the *Yongle dadian* (Encyclopedia compiled in the Yongle reign period), which records both the number of paintings in Lou Shou's *Pictures of Tilling and Weaving* and the poems that go with the scenes, [We find that] there is nothing that does not entirely agree with Cheng's scroll, and as this provides sufficient proof to confirm Our [previous] investigation of the evidence, We record it here. First decade in the intercalary spring month of the *guisi* year [April 22–May 1, 1773], written by the Emperor.

Signature: 御  
the Emperor

Date: 癸巳春閏上澣  
first decade in the intercalary spring month of the *guisi* year [April 22–May 1, 1773]

Seals: (3)  
*Jixia yiqing* 『幾暇怡情』 (square intaglio)<sup>5</sup> – (1/2)  
*De jiaqu* 『得佳趣』 (square intaglio) – (1/2)  
*Qianlong chenhan* 『乾隆宸翰』 (square relief) – (1/2)

**Painting:** 10 sheets of paper, with twenty-one scenes of rice cultivation, each preceded by a poetic inscription in seal script and a transcription in smaller standard script. Scene 21 bears a spurious undated artist's signature (on pillar, lower left) of the Southern Song court painter Liu Songnian 劉松年 (ca. 1150–after 1225), with no seal.

Signature: 松年筆

Brushed by [Liu] Songnian

**Artist Inscriptions:** attributed to Cheng Qi 程棨 (active second-half 13th century)

Twenty-one poems (8x5) by Lou Shou 樓璣 (1090–1162).<sup>6</sup> Each poem is written in a discretely delineated panel that precedes the scene to which it relates.

Each: Title, plus 4 columns, seal script. Transcription by unknown calligrapher in standard script at right. (Note: Whenever possible, the transcription below follows the seal script text)

1. *Jinzhong* 浸種 (soaking the seeds)

谿頭夜雨足，門外春水生，筠藍浸淺碧，嘉穀抽新萌。  
西疇將有事，耒耜隨晨興，隻雞祭勾芒，再拜祈秋成。

2. *Geng* 耕 (ploughing)

東皋式犁雨，布穀初催耕，綠野暗春曉，烏犍苦肩頰。  
我銜勸農字，杖策東郊行，永懷歷山下，法事關聖情。

### 3. *Ba* 耙 (raking)

雨笠冒宿霧，風簑擁春寒，破塊得甘澍<sup>7</sup>，齧脰浸微瀾。  
泥深四蹠重，日莫兩股酸，謂彼牛後人，著鞭無作難。

### 4. *Chao* 耖 (harrowing)

脫絛下田中，盪漿著脰尾，巡行徧畦畛，扶耖均泥滓。  
遲遲春日斜，稍稍樵歌起，薄莫佩牛歸，共浴前谿水。

### 5. *Ludu* 碌碡 (rolling)

力田巧機事，利器由心匠，翩翩轉圓樞，袞袞鳴翠浪。  
三春欲盡頭，萬頃平如掌，漸暄牛已喘，長懷丙丞相。

### 6. *Buyang* 布秧 (sowing)

舊穀發新穎，梅黃雨生肥，下田初播殖，却行手奮揮。  
明朝望平疇，綠鍼刺風漪，審此式寸根，行作合穗期。

### 7. *Yuyin* 淤蔭 (fertilizing)

殺艸聞吳兒，灑灰傳自祖，田田皆沃壤，泫泫流膏乳。  
脰頭烏啄泥，谷口鳩喚雨，敢望稼如雲，工夫蓋如許。

8. *Bayang* 拔秧 (uprooting)

新秧初出水，渺渺翠琰齊，清晨且拔擢，父子爭提攜。  
既沐青滿握，再櫛根無泥，及時趁芒種，散著畦東西。

9. *Chayang* 插秧 (transplanting)

晨雨麥秋潤，午風槐夏涼，谿南與谿北，嘯歌插新秧。  
拋擲不停手，左右無亂行，我將教秧馬，代勞民莫忘。

10. *Yiyun* 弑耘 (initial weeding)

時雨既已降，良苗日懷新，去艸如去惡，務令盡陳根。  
泥蟠任犢鼻，剗行生浪紋，眷惟聖天子，黨亦思鳥耘<sup>8</sup>。

11. *Eryun* 弑耘 (second weeding)

解衣日炙背，戴笠汗濡首，敢辭冒炎蒸，但欲去萁莠。  
壺漿與簞食，亭午來餉婦，要兒知稼穡，豈曰事攜幼。

12. *Sanyun* 弑耘 (third weeding)

農田亦甚劬，三復事耘籽，經季苦艱食，喜見苗蕤蕤。  
老農念弑飽，對此出饒水，願天均雨暘，滿野如雲委。

13. *Guangai* 灌溉 (irrigating)



握苗鄙宋人，抱甕慙蒙莊，何如銜尾鴉，倒流竭池塘。  
□<sup>9</sup>極舞翠浪，蘼蔭生晝涼，斜陽耿衰柳，笑歌閒女郎。

14. *Shouyi* 收刈 (harvesting)

田家刈穫時，腰鎌競倉卒，霜濃手龜坼，日永息罄折。  
兒童行拾穗，風色凌短褐，歡呼荷檐歸，矍矍屋山月。

15. *Dengchang* 登場 (stacking)

禾黍已登場，稍覺農事優，黃雲滿高架，白水空西疇。  
用此可卒歲，願言免防秋，太平本無象，村舍炊煙浮。

16. *Chisui* 持穗 (threshing)

霜時天氣佳，風勁木葉脫，持穗及此時，連枷聲亂發。  
黃雞啄遺粒，烏鳥喜聒聒，歸家抖塵埃，夜屋燒檮柂。

17. *Boyang* 簸揚 (winnowing)

臨風細揚簸，糠粃零風卉，傾瀉雨聲碎，把翫玉粒圓。  
短幫箕帚婦，收拾亦已專，豈圖較斗升，未敢忘凶季。

18. *Long* 礮 (hulling)

推挽人摩肩，展轉石礪齒，殷牀作春蠶，旋風落雲子。  
有如布山川，部婁勢相峙，焜持斗量珠，滿眼俄有此。

19. *Chongdui* 舂碓 (grinding)

娟娟月過牆，簌簌風吹葉，田家當此時，村舂響相答。  
行間炊玉香，會見流匙滑，更須水轉輪，地碓勞蹴蹋。

20. *Si* 簾 (sifting)

茅檐閒杵臼，竹屋細簾簸，照人珠琲光，奮臂風雨過。  
計功初不淺，飽食良自賀，西鄰華屋兒，醉飽正高臥。

21. *Rucang* 入倉 (storing)

天寒牛在牢，歲暮粟入庾，田父有餘樂，炙背臥檐廡。  
却愁催賦租，胥吏來旁午，輸官王事了，索飯兒叫怒。

[Poems not translated.]

Signature: none

Date: none

Seals: (2) – Cheng Qi 程棨 (active second-half 13th century)

*Yifu* 『儀甫』 (rectangle relief) – painting 21/colophon 1, paper join

*Suizhai* 『隨齋』 (square relief) – painting 21/colophon 1, paper join

**Other Inscriptions:** Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96)  
Running script. Twenty-one poems (8x5) using Lou Shou’s rhymes.<sup>10</sup> Each poem is  
written either in the picture frame of the scene to which it relates, or above the Lou Shou  
poem it accompanies. Number of columns varies, depending on space and location. Each  
text is followed by either one or two Qianlong seals; twenty-three (23) imperial seals total.

1. *Jinzhong* 浸種 (soaking the seeds)

穀種如人心，其中含生生，韶月開初律，向陽草欲萌。  
三之日于耜，東作農將興，筠筐浸春水，次第宛列成。

Seals: (1)

*Qian Long* 『乾』 『隆』 (linked circle-square relief) – (2/2)

2. *Geng* 耕 (ploughing)

四之日舉趾，吾民始事耕，驅犍更扶犁，勞哉擬魚鱣。  
水寒猶凍足，不辭來往行，詎作圖畫觀，真廬宵吁情。

Seals: (1)

*Ziyu jingxun* 『蓄畬經訓』 (square intaglio)

3. *Ba* 杷 (raking)



皮衣豈農有，布褐聊禦寒，翻泥仍欲平，驅耙漾細瀾。  
率因人力憊，亦知牛股酸，寄語玉食者，莫忘稼穡難。

Seals: (1)

*Chengguan* 『澂觀』 (rectangle relief)

#### 4. *Chao* 耖 (harrowing)

覆耕不厭勤，脰頭更畛尾，齒長入地深，土細漉成滓。  
旋旋泥復沈，澄澄波欲起，耖功乃告竣，方罨鋪清水。

Seals: (1)

*Letian* 『樂天』 (circle relief; double dragons)

#### 5. *Ludu* 碌礮 (rolling)

南木北以石，水陸殊命匠，圓轉籍牛牽，牛蹄踏泥浪。  
蹄傷頷亦穿，乃得田如掌，惟應盡此勞，遑敢恃有相。

Seals: (2)

*Xiuse ru chuangxu* 『秀色入窗虛』 (square intaglio) – (1/2)

*Wanyou tongchun* 『卍有同春』 (square relief) – (2/2)

#### 6. *Buyang* 布秧 (sowing)

浸穀出諸籠，欲拆甲始肥，左腕挾竹筐，撒種右手揮。  
一畝率三升，均勻布淺漪，新秧雖未形，苗秀從此期。

Seals: (1)

*Yanlu* 『研露』 (rectangle relief) – (1/2)

### 7. *Yuyin* 淤蔭 (fertilizing)

既備播農人，有相賴田祖，灰草治疾藥，糞壤益肥乳。  
攻補兩致勤，仍望以時兩，逮其穎粟成，辛苦費久許。

Seals: (1)

*Kanyun* 『看雲』 (rectangle relief)

### 8. *Bayang* 拔秧 (uprooting)

新秧五六寸，刺水綠欲齊，輕拔虞傷根，亞旅共挈携。  
擔簾歸於舍，以水洗其泥，不越宿即插，取東移置西。

Seals: (1)

*Quyì zài guāngqiú* 『取益在廣求』 (square relief) – (1/2)

### 9. *Chayang* 插秧 (transplanting)

芒種時已屆，蠶暖麥欲涼，未離水土氣，趁候插釋秧。  
卻步復伸手，整直分科行，不獨箕裘然，服疇敢或忘。

Seals: (1)

*Xiexin* 『寫心』 (oval intaglio) – (1/2)

10. *Yiyun* 一耘 (initial weeding)

耕勤種以時，庭碩苗抽新，撮疏鋤後生，稂秕務除根。  
塍邊更戽水，漑田漾輕紋，胼胝正爾長，劬劬始一耘。

Seals: (1)

*Jingzhong guan zaohua* 『靜中觀造化』 (rectangle relief)

11. *Eryun* 二耘 (second weeding)

徐進行以勝，熟視俯其首，平壟有程度，叢底毋留莠。  
簞食與壺漿，肩挑忙弱婦，家中更無人，携兒遑盧幼。

Seals: (1)

*Huixin buyuan* 『會心不遠』 (square intaglio)

12. *Sanyun* 三耘 (third weeding)

三耕諺曰壅，加細復有籽，漚泥培苗根，嘉苗勃生蕤。  
老農念力作，瓦壺挈涼水，苦熱暢一飲，畢功戒半委。

Seals: (1)

*Moyun* 『墨雲』 (rectangle intaglio)

13. *Guan'gai* 灌溉 (irrigating)



決水復漑水，農候悉用莊，桔槔取諸井，翻車取諸塘。  
胥當盡人力，曝背那乘涼，粒食如是艱，字餅嗤何郎。

Seals: (1)

*Zhonghe* 『中和』 (oval relief) – (1/2)

#### 14. *Shouyi* 收刈 (harvesting)

我穀亦已熟，我工猶未卒，敢學陶淵明，五斗羞腰折。  
男婦艾田間，秋風侵布褐，秋風尚可當，最畏冬三月。

Seals: (1)

*Jixi you yuxiang* 『几席有餘香』 (rectangle relief)

#### 15. *Dengchang* 登場 (stacking)

九月築場圃，捆積頗慶優，束口<sup>11</sup>滿新架，糠穗遺舊疇。  
周雅詠如坻，奄觀黃雲秋，迴顧溪町間，白水空浮浮。

Seals: (2)

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

*Jixia yiqing* 幾暇怡情 (square intaglio) – (2/2)

#### 16. *Chisui* 持穗 (threshing)

取粒欲離藁，輪耩敲使脫，平場密布穗，揮霍聲互發。  
即此幸心慰，寧復厭耳聒，須臾看遺穰，突然如樹杵。

Seals: (1)

*Qiwu* 『齊物』 (rectangle relief)

17. *Boyang* 簸揚 (winnowing)

禾穗雖已擊，糠粃雜陳前，臨風揚去之，乃餘淨穀圓。  
憐彼農功細，嘉此農心專，所以九重上，惕息虔祈年。

Seals: (1)

*Luohua mandi jie wenzhang* 『落華滿地皆文章』 (square intaglio) – (1/2)

18. *Long* 礮 (hulling)

有竹亦有木，胥當排釘齒，其下承以石，磨礮成粒子。  
轉軸如風鳴，植架擬山峙，不孤三時勞，幸逢一旦此。

Seals: (2)

*Guxiang* 『古香』 (square intaglio)

*Langrun* 『朗潤』 (square intaglio)

19. *Chongdui* 舂碓 (grinding)

溪田無滯穗，秋林有落葉，農夫那得閒，相杵聲互荅。  
一石舂九斗，精鑿期珠滑，復有水碓法，轉輪代足踏。

Seals: (1)





*Hanhui* 『含輝』 (rectangle relief)

20. *Si* 篩 (sifting)

織竹爲圓筐，疏密殊用篩，疏用礪以前，細用春已過。  
笱三弗厭精，登倉近堪賀，力作那偷閒，誰肯茅簷臥。

Seals: (1)

*Liao yi guan shengyi* 『聊以觀生意』 (rectangle intaglio)

21. *Rucang* 入倉 (storing)

村舍亦有倉，用備供天庾，艱食惜狼戾，蓋覆藉屋廡。  
背負復肩挑，入廩忙日午，輸賦不稍遲，恐防租吏怒。

己丑新正，御題。

[Poems not translated.] New year's day of the *jichou* year [February 7, 1769], inscribed by the Emperor.

Signature: 御  
the Emperor

Date: 己丑新正  
New year's day of the *jichou* year [February 7, 1769]

Seals: (1)

*Qianlong chenhan* 『乾隆宸翰』 (square relief) – (2/2)

**Colophons:** (8) – 6 sheets of paper

1. Zhao Mengyu 趙孟頫 (active 1290s–1330s)

Sheet 1: continuously mounted with painting; same paper.

Dimensions: 32.7 x 26.8 cm (12-7/8 x 10-9/16 in)

3 columns, running script

人知求美衣、甘食之奉，而不知衣食之源。其艱難如此，是圖有補於世教爲不小。趙子俊題。

People know to ask for beautiful clothing and fine food, but they do not know the source of the clothing and food. In such a dire circumstance, the remedial benefit of these pictures to the teachings of the age is not small. Inscribed by Zhao Zijun.

Signature: 趙子俊  
Zhao Zijun

Date: none

Seal: (1)  
*Zhao shi Zijun* 『趙氏子俊』 (square relief)

Sheets 2–3: Two sheets of paper continuously mounted. Four colophons: Colophons 2–5.

Dimensions: 32.7 x 240.8 cm (12-7/8 x 94-13/16 in).

2. Yao Shi 姚式 (died between 1314–20)

8 columns, running script

右《耕織圖》二卷，《耕》凡二十一事，《織》凡二十四事。事爲之圖，繫以五言詩一章，章八句。四明樓璘當宋高宗時，令臨安於潛所進本也，與《豳風、七月》相表裏。其孫洪深等，嘗以詩刊諸石。其從子鑰，嘉定間參知政事，爲之書丹，且敘其所以。此圖亦有木本流傳于世。文簡程公曾孫榮儀甫，博雅君子也，繪而篆之，以爲家藏，可謂知本。覽者毋輕視之。吳興姚式書。

At right are the two handscrolls *Tilling* and *Weaving*, with *Tilling* [showing] all together twenty-one steps [of production] and *Weaving* [showing] all together twenty-four steps. Each step has a [separate] illustration, attached to which is a one-stanza poem in five-character meter, with eight lines per stanza. This is the composition presented [to the throne] by Lou Shou of Siming, who was a magistrate of Yuqian [district] in Lin'an [county] during the reign of Emperor Gaozong of the Song dynasty [reigned 1127–62], and which is entirely consistent with [the subject matter] of the poem *Seventh Month* in the *Odes of Bin*.<sup>12</sup> His grandsons [Lou] Hong and Shen once had the poems carved into stone, and his nephew [Lou] Yue [1137–1213], who assisted the government during the Jiading reign period [1208–24], wrote an inscription for it in which he set forth [Lou Shou's accomplishments].<sup>13</sup> There is also a woodblock version of the illustrations circulating in the world. [Cheng] Qi, [courtesy name] Yifu, who was the great-grandson of Duke Cheng Wenjian<sup>14</sup> and a man of broad cultivation, painted [the illustrations] and [wrote out the poems] in seal script for his personal collection, [so this] may be termed a version based on [direct] knowledge [of the original]. Viewers should not look upon it lightly. Yao Shi of Wuxing.

Signature: 吳興姚式



Yao Shi of Wuxing

Date: none

Seals: (2)

*Yao shi Zijing* 『姚氏子敬』 (square relief)

*Yun'an* 『筠菴』 (square relief)

3. Qiu Yuan 仇遠 (1247–after 1328)

7 columns, running script. Poem (8x7).

寒耕暑耘農務急，秋收冬藏農事畢，醫瘡剜肉傷田家，終歲辛勤尙無食。  
城市富豪飽鮮肥，安知艱難在稼穡，但願年豐如此圖，老作識字耕田夫。  
山村老民仇遠。

[Poem not translated.] Old Commoner of Mountain Village, Qiu Yuan.

Signature: 山村老民仇遠  
Old Commoner of Mountain Village, Qiu Yuan

Date: none

Seal: (1)

*Shancun Qiu Yuan Renjin* 『山村仇遠仁近』 (square relief)



4. Nie Qixiu 聶奇秀 (1250–after 1325)

11 columns, clerical script. Poem (8x7).

餉婦村粧八字眉，鬢邊斜插野花枝，兒驅黃犢雲千畝，夫駕烏犍雨一犁。  
秋杪刈禾因自嘆，夏初糶穀有誰知，畫師祇道田家樂，未識吾翁一首詩。  
時泰定歲次旃蒙赤奮若中和，康山聶奇秀拜書。

[Poem not translated.] During *zhonghe* [the second lunar-month] in the *zhanmeng-chifenruo* [*yichou*] year of the Taiding reign period [March 15–April 13, 1325],<sup>15</sup> respectfully written by Nie Qixiu of Kangshan.

Signature: 康山聶奇秀  
Nie Qixiu of Kangshan

Date: 時泰定歲次旃蒙赤奮若中和  
during *zhonghe* [the second lunar-month] in the *zhanmeng-chifenruo* [*yichou*] year of the Taiding reign period [March 15–April 13, 1325]

Seal: (1)  
*Nie Qixiu* 『聶奇秀』 (square relief)

5. Chen Huan 陳煥 (unidentified – 14th century?)

5 columns, running script. Poem (4x7).

三時不害生意足，千載幽風落橫軸，南陽莘野真吾師，悔不賣書買黃犢。

尋陽陳煥

[Poem not translated.] Chen Huan of Xunyang.

Signature: 尋陽陳煥

Chen Huan of Xunyang

Date: none

Seals: (3)

*Zhenyijia Chen Huan yin* 『真逸家陳煥印』 (square relief)

*Zhangbo* 『章伯』 (square intaglio)

*Xiaogu daoren* 『肖谷道人』 (square relief)

Sheets 4–5. Sheet 4 is an intermediate strip of paper with no writing. Sheet 5 bears one colophon. Dimensions: 32.7 x 86.1 cm (12-7/8 x 33-7/8 in)

6. Wu Wei 吳煒 (unidentified – 14th century?)

5 columns, running script.



古今無聲之詩，充棟汗牛腰<sup>16</sup>矣。此卷一出，它卷可略，蓋『王者以民爲天，民以食爲天』，故也。『惜也，古無不畊之士，而今有不畊之農』。覽是卷者，寧不有感於斯？山中癡翁吳煒。

From antiquity to the present, [there are enough] “soundless poems” [i.e., paintings] to fill [a house] to the rafters and make bullocks [pulling a cart] break into sweat. But once this scroll is brought forth, all the other scrolls can be ignored, for “the king considers the people to be supreme, and the people consider food to be supreme.”<sup>17</sup>“What a pity! In antiquity every gentlemen used to till, but now there are even farmers who do not!”<sup>18</sup> How could anyone looking at this scroll not be moved by this? Crazy Old Man in the Mountans, Wu Wei.<sup>19</sup>

Signature: 山中癡翁吳煒  
Crazy Old Man in the Mountans, Wu Wei

Date: none

Seals: none

## 7. Fan Qi 范奇 (1261–after 1341)

16 columns, running script

蠶理始帝軒西陵氏，衣被寰海，惠及生民，功與天地相爲終窮。政尔弗出孫卿五穀<sup>20</sup>之外，林林摠摠，囿於造化中而不知也。繪此圖者，愈不知也。遜齋劉君景雋得此圖而弄之，謂不知不可也。人間世古今圖畫之多，遽數之不能終其物，而景俊獨於《畊》、《織》二圖，

寶之如天球拱壁。于以見其務本之學也，漫<sup>21</sup>當涼天佳日，拂几塵白閒，取古狻猊炳、鷓鴣斑。大展此軸，讀吾跋語而印之，必能爲予拍案大噱曰：唉！芸邊老人范奇八十一歲書。

[Not translated.] Written by Yunbian laoren Fan Qi in his eighty-first year.

Signature: 芸邊老人范奇

Yunbian laoren Fan Qi

Date: none (1341?)

Seals: (3)

*Lu x-x* 『盧□□』 (square relief)

*Jingmen Xunyang Fan shi Shiqi Daosheng fu yin* 『旌門潯陽范氏士奇道  
升父印』 (square relief)

*Yunxuan* 『芸軒』 (square relief)

#### 8. Xiang Yuanbian 項元汴 (1525–1590)

Sheet 6: far left end of scroll. Dimensions: 32.6 x 5.4 cm (12-13/16 x 2-1/8 in)

2 columns, standard script

宋秘府收藏劉松年《耕耨圖》二十品。明墨林山人項元汴真賞。其值壹百貳拾金。

The *Picture of Plowing and Hoeing*, with twenty<sup>22</sup> illustrations by Liu Songnian [ca. 1150–after 1225], from the Song imperial collection. Xiang Yuanbian, [*hao*] Molin shanren, of the Ming dynasty truly appreciates it. Its price was 120 in gold.



Signature: 墨林山人項元汴真

Xiang Yuanbian, [*hao*] Molin shanren

Date: none

Seals: (4)

*Songlisheng* 『嵩笠生』 (square intaglio) – (1/5)

*Molin miwan* 『墨林祕玩』 (square relief) – (1/13)

*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – (1/21)

*Zijing zhenmi* 『子京珍祕』 (rectangle relief) – (7/7)

Collector seals: (330)

1. Emperor Gaozong of the Song 宋高宗 (1107–1187; reigned 1127–62) – (21) – fake<sup>23</sup>

*Shaoxing* 『紹興』 (linked square relief) – poem 1, lower right – (1/21)

*Shaoxing* 『紹興』 (linked square relief) – poem 2, lower right – (2/21)

*Shaoxing* 『紹興』 (linked square relief) – poem 3, lower right – (3/21)

*Shaoxing* 『紹興』 (linked square relief) – poem 4, lower right – (4/21)

*Shaoxing* 『紹興』 (linked square relief) – poem 5, lower right – (5/21)

*Shaoxing* 『紹興』 (linked square relief) – poem 6, lower right – (6/21)

*Shaoxing* 『紹興』 (linked square relief) – poem 7, lower right – (7/21)

*Shaoxing* 『紹興』 (linked square relief) – poem 8, lower right – (8/21)

*Shaoxing* 『紹興』 (linked square relief) – poem 9, lower right – (9/21)

*Shaoxing* 『紹興』 (linked square relief) – poem 10, lower right – (10/21)



- Shaoxing* 『紹興』 (linked square relief) – poem 11, lower right – (11/21)  
*Shaoxing* 『紹興』 (linked square relief) – poem 12, lower right – (12/21)  
*Shaoxing* 『紹興』 (linked square relief) – poem 13, lower right – (13/21)  
*Shaoxing* 『紹興』 (linked square relief) – poem 14, lower right – (14/21)  
*Shaoxing* 『紹興』 (linked square relief) – poem 15, lower right – (15/21)  
*Shaoxing* 『紹興』 (linked square relief) – poem 16, lower right – (16/21)  
*Shaoxing* 『紹興』 (linked square relief) – poem 17, lower right – (17/21)  
*Shaoxing* 『紹興』 (linked square relief) – painting 18, lower right – (18/21)  
*Shaoxing* 『紹興』 (linked square relief) – poem 19, lower right – (19/21)  
*Shaoxing* 『紹興』 (linked square relief) – poem 20, lower right – (20/21)  
*Shaoxing* 『紹興』 (linked square relief) – poem 21, lower right – (21/21)

## 2. Xiang Yuanbian 項元汴 (1525–1590) – (230)

- Tianlaige* 『天籟閣』 (rectangle relief) – frontispiece 2/painting join, middle – (1/3)  
*Xiang shi Zijing* 『項氏子京』 (rectangle intaglio) – frontispiece 2/painting join, middle – (1/9)  
*Taohuayuanli renjia* 『桃花源裏人家』 (rectangle relief) – frontispiece 2/painting join, middle – (1/5)  
*Xiang shuzi* 『項叔子』 (square intaglio) – frontispiece 2/painting join, bottom  
*Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 1, upper right – (1/21)  
*Yinju fangyan* 『隱居放言』 (square intaglio) – poem 1, lower right – (1/3)  
*Xiang Yuanbian yin* 『項元汴印』 (rectangle relief) – poem 1, mid right – (1/18)  
*Zijing fu yin* 『子京父印』 (square relief) – poem 1, mid right – (1/8)



*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – poem 1, lower right – (1/19)

*Gongbao shijia* 『宮保世家』 (square intaglio) – poem 1, lower right

*Tuimi* 『退密』 (gourd relief) – poem 1, upper left

*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – poem 1, lower left – (2/21)

*Zijing suocang* 『子京所藏』 (square intaglio) – painting 1, lower right – (1/4)

*Zisun yongbao* 『子孫永保』 (square intaglio) – painting 1, upper left – (1/6)

*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – painting 1, upper left – (3/21)

*Zisun yongbao* 『子孫永保』 (square intaglio) – painting 1, lower left – (2/6)

*Molin miwan* 『墨林祕玩』 (square relief) – painting 1, lower left

*Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 2, upper right – (2/21)

*Molin miwan* 『墨林祕玩』 (square relief) – poem 2, lower left – (3/13)

*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – poem 2, lower left – (4/21)

*Shenpin* 『神品』 (linked square relief) – painting 2, upper right – (1/21)

*Zijing suocang* 『子京所藏』 (square intaglio) – painting 2, upper right – (2/4)

*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – painting 2, upper right – (2/19)

*Songlisheng* 『嵩笠生』 (square intaglio) – painting 2, paper join 1, top – (2/5)

*Xiang shi Zijing* 『項氏子京』 (rectangle intaglio) – painting 2, paper join 1, bottom – (2/9)

*Molin miwan* 『墨林祕玩』 (square relief) – painting 2, upper left – (4/13)

*Xiang Yuanbian yin* 『項元汴印』 (rectangle relief) – painting 2, lower left – (2/18)

*Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 3, upper right – (3/21)



*Xiang Molin jianshang zhang* 『項墨林鑑賞章』 (square intaglio) – poem 3, lower right – (1/12)

*Xiang Yuanbian yin* 『項元汴印』 (square relief) – poem 3, lower left – (3/18)

*Shenpin* 『神品』 (linked square relief) – painting 3, upper right – (2/21)

*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – painting 3, upper right – (3/19)

*Zijing fu yin* 『子京父印』 (square relief) – painting 3, lower right – (2/8)

*Xiang shuzi* 『項叔子』 (square intaglio) – painting 3, lower right – (2/6)

*Molinzi* 『墨林子』 (rectangle intaglio) – painting 3, lower left – (1/4)

*Xiang Zijing jia zhencang* 『項子京家珍藏』 (rectangle relief) – painting 3, lower left – (5/21)

*Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 4, upper right – (4/21)

*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – poem 4, lower left – (4/19)

*Shenpin* 『神品』 (linked square relief) – painting 4, upper right – (3/21)

*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – painting 4, upper right – (6/21)

*Molin shanren* 『墨林山人』 (square intaglio) – painting 4, lower right – (1/9)

*Shenqi* 『神奇』 (linked square relief/intaglio) – painting 4, top left – (1/3)

*Xiang Yuanbian yin* 『項元汴印』 (square intaglio) – painting 4, lower left – (1/8)

*Qulu* 『蘧廬』 (rectangle intaglio) – painting 4, paper join 2, top – (1/2)

*Zijing zhenmi* 『子京珍祕』 (rectangle relief) – painting 4, paper join 2, middle – (1/7)

*Xiang Molin jianshang zhang* 『項墨林鑑賞章』 (square intaglio) – poem 5, lower right – (2/12)



*Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 5, upper left – (5/21)

*Xiang Yuanbian yin* 『項元汴印』 (square relief) – poem 5, lower left – (4/18)

*Shenpin* 『神品』 (linked square relief) – painting 5, upper right – (4/21)

*Xiang Yuanbian yin* 『項元汴印』 (square relief) – painting 5, upper right – (5/18)

*Tianchou gengnou* 『田疇耕耨』 (square intaglio) – painting 5, upper right – (1/2)

*Molin Xiang Jizi zhang* 『墨林項季子章』 (rectangle intaglio) – painting 5, center right – (1/3)

*Xiang Yuanbian yin* 『項元汴印』 (square relief) – painting 5, upper left – (6/18)

*Zijing fu yin* 『子京父印』 (square relief) – painting 5, lower left – (3/8)

*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – painting 5, lower left – (5/19)

*Xiang Molin jianshang zhang* 『項墨林鑑賞章』 (square intaglio) – poem 6, lower right – (3/12)

*Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 6, upper left – (6/21)

*Xiang shi Zijing* 『項氏子京』 (rectangle intaglio) – poem 6, lower left – (3/9)

*Shenpin* 『神品』 (linked square relief) – painting 6, upper right – (5/21)

*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – painting 6, upper right – (6/19)

*Molin Xiang Jizi zhang* 『墨林項季子章』 (rectangle intaglio) – painting 6, lower right – (2/3)

*Xiang Yuanbian yin* 『項元汴印』 (square relief) – painting 6, upper left – (7/18)

*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – painting 6, lower left – (7/19)

*Songlisheng* 『嵩笠生』 (square intaglio) – painting 6, paper join 3, top – (3/5)



*Taohuayuanli renjia* 『桃花源裏人家』 (rectangle relief) – painting 6, paper join 3, middle – (2/5)

*Xiang Molin jianshang zhang* 『項墨林鑑賞章』 (square intaglio) – poem 7, lower right – (4/12)

*Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 7, upper left – (7/21)

*Xiang shuzi* 『項叔子』 (square intaglio) – poem 7, lower left – 3/6

*Shenpin* 『神品』 (linked square relief) – painting 7, upper right – (6/21)

*Xiang Yuanbian yin* 『項元汴印』 (square relief) – painting 7, upper right – (8/18)

*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – painting 7, lower right – (8/19)

*Xiang Yuanbian yin* 『項元汴印』 (square relief) – painting 7, upper left – (9/18)

*Xiang Zijing jia zhencang* 『項子京家珍藏』 (rectangle relief) – painting 7, lower left – (7/21)

*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – poem 8, lower right – (9/19)

*Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 8, upper left – (8/21)

*Zijing zhenmi* 『子京珍祕』 (rectangle relief) – poem 8, lower left – (2/7)

*Shenpin* 『神品』 (linked square relief) – painting 8, upper right – (7/21)

*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – painting 8, upper right – (8/21)

*Xiang Yuanbian yin* 『項元汴印』 (square relief) – painting 8, lower right – (10/18)

*Zijing fu yin* 『子京父印』 (square relief) – painting 8, upper left – (4/8)

*Pingsheng zhenshang* 『平生真賞』 (square relief) – painting 8, upper left – (1/2)



- Xiang Yuanbian yin* 『項元汴印』 (square relief) – painting 8, mid left – (11/18)
- Xiang Molin jianshang zhang* 『項墨林鑑賞章』 (square intaglio) – poem 9, lower right – (5/12)
- Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 9, upper left – (9/21)
- Molin shanren* 『墨林山人』 (square intaglio) – painting 9, lower right – (2/9)
- Ju Ni zhi chou* 『沮溺之儔』 (square intaglio) – painting 9, paper join 4, lower middle
- Shenpin* 『神品』 (linked square relief) – painting 9, upper right – (8/21)
- Xiang Yuanbian yin* 『項元汴印』 (square relief) – painting 9, upper right – (12/18)
- Molin miwan* 『墨林祕玩』 (square relief) – painting 9, lower right – (5/13)
- Molinzi* 『墨林子』 (rectangle intaglio) – painting 9, upper left – (2/4)
- Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – painting 9, upper left – (9/21)
- Xiang Yuanbian yin* 『項元汴印』 (square relief) – poem 10, upper right – (13/18)
- Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – poem 10, lower right – (10/19)
- Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 10, upper left – (10/21)
- Zijing zhenmi* 『子京珍祕』 (rectangle relief) – poem 10, lower left – (3/7)
- Shenpin* 『神品』 (linked square relief) – painting 10, upper right – (9/21)
- Xiang shi Zijing* 『項氏子京』 (rectangle intaglio) – painting 10, upper right – (4/9)
- Molin miwan* 『墨林祕玩』 (square relief) – painting 10, lower right – (6/13)
- Zijing fu yin* 『子京父印』 (square relief) – painting 10, upper left – (5/8)



*Xiang Molin jianshang zhang* 『項墨林鑑賞章』 (square intaglio) – poem 11, lower right – (6/12)

*Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 11, upper left – (11/21)

*Zijing* 『子京』 (gourd relief) – poem 11, lower left – (1/3)

*Xiang Yuanbian yin* 『項元汴印』 (square intaglio) – poem 11, paper join 5, top – (2/8)

*Shenpin* 『神品』 (linked square relief) – painting 11, upper right – (10/21)

*Molin shanren* 『墨林山人』 (square intaglio) – painting 11, upper right – (3/9)

*Molin miwan* 『墨林祕玩』 (square relief) – painting 11, lower right – (7/13)

*Xiang Yuanbian yin* 『項元汴印』 (square intaglio) – painting 11, top left – (3/8)

*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – painting 11, upper left – (10/21)

*Molin shanren* 『墨林山人』 (square intaglio) – poem 12, lower right – (4/9)

*Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 12, upper left – (12/21)

*Zisun yongbao* 『子孫永保』 (square intaglio) – poem 12, lower left – (3/6)

*Shenpin* 『神品』 (linked square relief) – painting 12, upper right – (11/21)

*Xiang Yuanbian yin* 『項元汴印』 (square relief) – painting 12, upper right – (14/18)

*Molin shanren* 『墨林山人』 (square intaglio) – painting 12, lower right – (5/9)

*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – painting 12, upper left – (11/19)

*Xiang Molin jianshang zhang* 『項墨林鑑賞章』 (square intaglio) – poem 13, lower right – (7/12)





*Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 13, upper left – (13/21)

*Xiang Yuanbian yin* 『項元汴印』 (square intaglio) – poem 13, lower left – (4/8)

*Yaofeng* 『堯封』 (rectangle intaglio) – poem 13, paper join 6, top

*Xiang shi Zijing* 『項氏子京』 (rectangle intaglio) – poem 13, paper join 6, bottom – (5/9)

*Shenpin* 『神品』 (linked square relief) – painting 13, upper right – (12/21)

*Xiang Yuanbian yin* 『項元汴印』 (square relief) – painting 13, lower right – (15/18)

*Molin miwan* 『墨林祕玩』 (square relief) – painting 13, upper left – (8/13)

*Zijing fu yin* 『子京父印』 (square relief) – painting 13, lower left – (6/8)

*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – poem 14, lower right – (11/21)

*Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 14, upper left – (14/21)

*Molin shanren* 『墨林山人』 (square intaglio) – poem 14, lower left – (6/9)

*Shenpin* 『神品』 (linked square relief) – painting 14, upper right – (13/21)

*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – painting 14, upper right – (12/19)

*Zijing* 『子京』 (gourd relief) – painting 14, lower right – (2/3)

*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – painting 14, upper left – (12/21)

*Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 15, upper right – (15/21)

*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – poem 15, lower right – (13/19)



- Molin shanren* 『墨林山人』 (square intaglio) – poem 15, upper left – (7/9)
- Zijing fu yin* 『子京父印』 (square relief) – poem 15, lower left – (7/8)
- Shenqi* 『神奇』 (linked square relief/intaglio) – poem 15, paper join 7, middle – (2/3)
- Xiang shi Zijing* 『項氏子京』 (square intaglio) – poem 15, paper join 7, bottom – (6/9)
- Shenpin* 『神品』 (linked square relief) – painting 15, upper right – (14/21)
- Zijing zhenmi* 『子京珍祕』 (rectangle relief) – painting 15, upper right – (4/7)
- Xiang Yuanbian yin* 『項元汴印』 (square relief) – painting 15, lower right – (16/18)
- Xiang Yuanbian yin* 『項元汴印』 (square relief) – painting 15, upper left – (17/18)
- Molin miwan* 『墨林祕玩』 (square relief) – painting 15, lower left – (9/13)
- Xiang shuzi* 『項叔子』 (square intaglio) – painting 15, lower left – (4/6)
- Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – poem 16, lower right – (13/21)
- Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 16, upper left – (16/21)
- Zisun yongbao* 『子孫永保』 (square intaglio) – poem 16, lower left – (4/6)
- Bird image (round relief) – poem 16, paper join 8, top
- Xiang shi Zijing* 『項氏子京』 (rectangle intaglio) – poem 16, paper join 8, bottom – (7/9)
- Shenpin* 『神品』 (linked square relief) – painting 16, upper right – (15/21)
- Xiang Yuanbian yin* 『項元汴印』 (square intaglio) – painting 16, upper right – (5/8)
- Zijing fu yin* 『子京父印』 (square relief) – painting 16, lower right – (8/8)
- Zijing* 『子京』 (gourd relief) – painting 16, upper left – (3/3)
- Xiang Molin jianshang zhang* 『項墨林鑑賞章』 (square intaglio) – painting 16, lower left – (8/12)



*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – poem 17, lower right – (14/21)

*Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 17, upper left – (17/21)

*Molin miwan* 『墨林祕玩』 (square relief) – poem 17, lower left – (10/13)

*Shenpin* 『神品』 (linked square relief) – painting 17, upper right – (16/21)

*Xiang shi Zijing* 『項氏子京』 (rectangle intaglio) – painting 17, upper right – (8/9)

*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – painting 17, lower right – (14/19)

*Xiang Yuanbian yin* 『項元汴印』 (square intaglio) – painting 17, upper left – (6/8)

*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – painting 17, lower left – (15/21)

*Songlisheng* 『嵩笠生』 (square intaglio) – poem 18, paper join 9, top – (4/5)

*Xiang Yuanbian yin* 『項元汴印』 (square intaglio) – poem 18, paper join 9, bottom – (7/8)

*Xiang Yuanbian yin* 『項元汴印』 (square relief) – poem 18, paper join 9, bottom – (18/18)

*Shenpin* 『神品』 (linked square relief) – poem 18, upper right – (17/21)

*Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 18, upper right – (18/21)

*Zijing suocang* 『子京所藏』 (square intaglio) – poem 18, lower left – (3/4)

*Tianlaige* 『天籟閣』 (rectangle relief) – painting 18, upper right – (2/3)

*Xiang Molin jianshang zhang* 『項墨林鑑賞章』 (square intaglio) – painting 18, lower right – (9/12)

*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – painting 18, lower left – (16/21)



- Shenpin* 『神品』 (linked square relief) – poem 19, upper right – (18/21)
- Xiang Molin jianshang zhang* 『項墨林鑑賞章』 (square intaglio) – poem 19, lower right – (10/12)
- Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 19, upper left – (19/21)
- Taohuayuanli renjia* 『桃花源裏人家』 (rectangle relief) – poem 19, lower left – (3/5)
- Molin shanren* 『墨林山人』 (square intaglio) – painting 19, lower right – (8/9)
- Songlisheng* 『嵩笠生』 (square intaglio) – painting 19, paper join 10, top – (5/5)
- Shenqi* 『神奇』 (linked square relief/intaglio) – painting 19, paper join 10, bottom – (3/3)
- Molinzi* 『墨林子』 (rectangle intaglio) – painting 19, lower left – (3/4)
- 
- Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 20, upper right – (20/21)
- Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – poem 20, lower right – (17/21)
- Shenpin* 『神品』 (linked square relief) – poem 20, upper left – (19/21)
- Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – poem 20, lower left – (15/19)
- Zijing zhenmi* 『子京珍祕』 (rectangle relief) – painting 20, lower right – (5/7)
- 
- Xiang Yuanbian shi shending zhenji* 『項元汴氏審定真迹』 (rectangle intaglio) – poem 21, upper right – (21/21)
- Molin miwan* 『墨林祕玩』 (square relief) – poem 21, lower right – (11/13)
- Shenpin* 『神品』 (linked square relief) – poem 21, upper left – (20/21)
- Taohuayuanli renjia* 『桃花源裏人家』 (rectangle relief) – poem 21, lower left – (4/5)



*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – painting 21, lower right – (18/21)

*Molin miwan* 『墨林祕玩』 (square relief) – painting 21, lower left left – (12/13)

*Xiang shi Zijing* 『項氏子京』 (rectangle intaglio) – painting 21, paper join 11, top – (9/9)

*Taohuayuanli renjia* 『桃花源裏人家』 (rectangle relief) – painting 21, paper join 11, middle – (5/5)

*Shenpin* 『神品』 (linked square relief) – colophon 1, upper right – (21/21)

*Ji ao* 『寄傲』 (oval relief) – colophon 1, upper right – (1/2)

*Molin Xiang Jizi zhang* 『墨林項季子章』 (rectangle intaglio) – colophon 1, mid right – (3/3)

*Zuli Xiang shi shijia baowan* 『樵李項氏世家寶玩』 (rectangle relief) – colophon 1, mid right

*Tuimi* 『退密』 (gourd relief) – colophon 1, mid right – (2/5)

*Xichou geng'ou* 『西疇耕耦』 (square intaglio) – colophon 1, lower right

*Xiang shuzi* 『項叔子』 (square intaglio) – colophon 1, lower right – (5/6)

*Xiang Molin jianshang zhang* 『項墨林鑑賞章』 (square intaglio) – colophon 1, lower right – (11/12)

*Zijing zhenmi* 『子京珍祕』 (rectangle relief) – colophon 1, below signature – (6/7)

*Pingsheng zhenshang* 『平生真賞』 (square relief) – colophon 1, below signature – (2/2)

*Zisun shichang* 『子孫世昌』 (square intaglio) – colophon 1, lower left

*Tuimi* 『退密』 (gourd relief) – colophon 1-2, paper join 1, top – (3/5)

*Xiang shuzi* 『項叔子』 (square intaglio) – colophon 1-2, paper join 1, middle – (6/6)

*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – colophon 1-2, paper join 1, bottom – (16/19)

*Ji ao* 『寄傲』 (oval relief) – between colophons 2-3 – (2/2)



*Zijing suocang* 『子京所藏』 (square intaglio) – between colophons 2-3 – (4/4)

*Zisun yongbao* 『子孫永保』 (square intaglio) – between colophons 2-3 – (5/6)

*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – between colophons 2-3 – (17/19)

*Qulu* 『蘧廬』 (rectangle intaglio) – colophon 3, left – (2/2)

*Yinju fangyan* 『隱居放言』 (square intaglio) – colophon 3, left – (2/3)

*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – colophon 3, left – (19/21)

*Tianlaige* 『天籟閣』 (rectangle relief) – colophon 4, upper right – (3/3)

*Nanhua xianshi* 『南華仙史』 (rectangle intaglio) – colophon 4, lower right

*Boyatang baowan yin* 『博雅堂寶玩印』 (rectangle intaglio) – colophon 4, paper join 2, top

*Yinju fangyan* 『隱居放言』 (square intaglio) – colophon 4, paper join 2, bottom – (3/3)

*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – colophon 4, middle bottom – (20/21)

*Xiang Yuanbian yin* 『項元汴印』 (square intaglio) – colophon 4, lower left – (8/8)

*Xiang Molin jianshang zhang* 『項墨林鑑賞章』 (square intaglio) – colophon 4, lower left – (12/12)

*Zisun yongbao* 『子孫永保』 (square intaglio) – colophon 5, lower left – (6/6)

*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – colophon 5, lower left – (18/19)

*Molinzi* 『墨林子』 (rectangle intaglio) – colophon 6, upper right – (4/4)

*Tianchou gengnou* 『田疇耕耨』 (square intaglio) – colophon 6, upper right – (2/2)

*Xulangzhai* 『虛朗齋』 (square relief) – colophon 6, over last character of signature

*Molin shanren* 『墨林山人』 (square intaglio) – colophon 6, lower left – (9/9)

*Tuimi* 『退密』 (gourd relief) – colophon 6, paper join 3, top – (4/5)



*Xiang Molin fu miji zhi yin* 『項墨林父祕笈之印』 (rectangle relief) – colophon 6, paper join 3, bottom – (19/19)

*Tuimi* 『退密』 (gourd relief) – colophon 7, paper join 4, upper right – (5/5)

*Xiang Zijing jiazhencang* 『項子京家珍藏』 (rectangle relief) – colophon 7, paper join 4, lower right – (21/21)

*Molin miwan* 『墨林祕玩』 (square relief) – colophon 7, signature right – (13/13)

### 3. Liang Qingbiao 梁清標 (1620–1691) – (6)

*Tangcun shending* 『棠邨審定』 (square intaglio) – poem 1, upper right

*Jiaolin* 『蕉林』 (square relief) – poem 1, mid right

*Cangyan* 『蒼巖』 (square relief) – colophon 1, mid right

*Liang Qingbiao yin* 『梁清標印』 (square intaglio) – colophon 1, lower left

*Cangyanzi* 『蒼巖子』 (circle relief) – colophon 7, signature right

*Guan qi dalue* 『觀其大略』 (square intaglio) – colophon 7, signature right

### 4. Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96) – (62)

*Baotai* 『保泰』 (rectangle intaglio) – mounting silk 1/frontispiece 1 join, upper right

*Tiandi wei shi* 『天地爲師』 (rectangle relief) – mounting silk 1/frontispiece 1 join, lower right

*Pomo* 『潑墨』 (oval relief) – frontispiece 1/mounting silk 2 join, upper left

*Luozhi yunyan* 『落紙雲煙』 (square intaglio) – frontispiece 1/mounting silk 2 join, lower left

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

*Taishang huangdi zhi bao* 『太上皇帝寶』 (square relief) – mounting silk 2, bottom



- Miaoyi xie qingkuai* 『妙意寫清快』 (rectangle relief) – mounting silk 2/frontispiece 2 join, top – (1/2)
- Xinqing wen miaoxiang* 『心清聞妙香』 (square relief) – mounting silk 2/frontispiece 2 join, bottom
- Yanlu* 『研露』 (rectangle relief) – frontispiece 2/painting join, mid left – (2/2)
- Shiqu baoji* 『石渠寶笈』 (rectangle relief) – poem 1, mid right
- Qianlong yulan zhi bao* 『乾隆御覽之寶』 (oval relief) – poem 1, top
- Guxi tianzi* 『古希天子』 (circle relief)<sup>24</sup> – painting 1, top – (1/21)
- Shiqu dingjian* 『石渠定鑑』 (circle relief) – poem 2, top center
- Baoji chongbian* 『寶笈重編』 (square intaglio) – poem 2, top center
- Guxi tianzi* 『古希天子』 (circle relief) – painting 2, top center – (2/21)
- Chuilu* 『垂露』 (rectangle relief) – painting 2, paper join 1, top
- Yanyun shujuan* 『煙雲舒卷』 (square intaglio) – painting 2, paper join 1, bottom
- Guxi tianzi* 『古希天子』 (circle relief) – painting 3, top left – (3/21)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 4, top center – (4/21)
- Bihua chunyu* 『筆花春雨』 (square intaglio) – painting 4, paper join 2, top
- Guxi tianzi* 『古希天子』 (circle relief) – painting 5, top center – (5/21)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 6, top left – (6/21)
- Chengshu cunzi* 『成書存子』 (square relief) – painting 6, paper join 3, top
- Jishi duo suoxin* 『即事多所欣』 (square intaglio) – painting 6, paper join 3, bottom
- Guxi tianzi* 『古希天子』 (circle relief) – painting 7, top center – (7/21)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 8, top left – (8/21)
- Yongbi zaixin* 『用筆在心』 (square intaglio) – painting 9, paper join 4, upper middle
- Guxi tianzi* 『古希天子』 (circle relief) – painting 9, top left – (9/21)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 10, top right – (10/21)
- Zhonghe* 『中和』 (oval relief) – poem 11, paper join 5, top – (2/2)





- Dakuai jia wo yi wenzhang* 『大塊假我以文章』 (square intaglio) – poem 11, paper join 5, bottom
- Guxi tianzi* 『古希天子』 (circle relief) – painting 11, top right – (11/21)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 12, top right – (12/21)
- Shuiyue liang chengming* 『水月兩澈明』 (rectangle relief) – poem 13, paper join 6, middle
- Guxi tianzi* 『古希天子』 (circle relief) – painting 13, top right – (13/21)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 14, top center – (14/21)
- You Liuyipu* 『游六藝圃』 (rectangle relief) – poem 15, paper join 7, top
- Guxi tianzi* 『古希天子』 (circle relief) – painting 15, top center – (15/21)
- Miaoyi xie qingkuai* 『妙意寫清快』 (rectangle intaglio) – poem 16, paper join 8, top – (2/2)
- Xiexin* 『寫心』 (oval intaglio) – poem 16, paper join 8, bottom – (2/2)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 16, top left – (16/21)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 17, top center – (17/21)
- Zhongxin zhi shuijing* 『中心止水靜』 (oval relief) – poem 18, paper join 9, top
- Guxi tianzi* 『古希天子』 (circle relief) – painting 18, top center – (18/21)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 19, top center – (19/21)
- Congyun* 『叢雲』 (rectangle relief) – painting 19, paper join 10, top
- Luohua mandi jie wenzhang* 『落華滿地皆文章』 (square intaglio) – painting 19, paper join 10, bottom – (2/2)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 20, top center – (20/21)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 21, top center – (21/21)
- Qianlong jianshang* 『乾隆鑑賞』 (circle intaglio) – painting 21, top left
- Sanxitang jingjian xi* 『三希堂精鑑璽』 (rectangle relief) – painting 21, mid left
- Yi zixun* 『宜子孫』 (square intaglio) – painting 21, mid left
- Biduan zaohua* 『筆端造化』 (square intaglio) – painting 21, paper join 11, top
- Quyì zài guāngqiú* 『取益在廣求』 (rectangle relief) – colophon 1-2, paper join 1, top – (2/2)



*Wan you tongchun* 『卍有同春』 (square relief) – colophon 1-2, paper join 1, bottom – (2/2)

*Xiuse ru chuangxu* 『秀色入窗虛』 (square intaglio) – colophon 4, paper join 2, middle – (2/2)

*Xiusheng* 『寫生』 (rectangle relief) – colophon 6, paper join 3, top

*Yuyi yu wu* 『寓意于物』 (square relief) – colophon 6, paper join 3, bottom

*Bazheng maonian zhi bao* 『八徵耄念之寶』 (square relief) – colophon 7, upper left

*Yunxia si* 『雲霞思』 (rectangle relief) – colophon 7, upper left edge

5. Zeng Xiejun 曾協均 (active 1843–after 1864) – (2)<sup>25</sup>

*Shengchao zhenshang* 『笙巢真賞』 (square intaglio) – colophon 1, lower right

*Woxuezhai cang* 『臥雪齋藏』 (square relief) – colophon 1, lower right

6. Yixin, Prince Gong 恭親王奕訢 (1833–1898) – (3)

*Huang liuzi heshuo Gong qinwang* 『皇六子和碩恭親王』 (rectangle relief) – poem 1, mid right

*Ledao zhuren* 『樂道主人』 (square intaglio) – painting 21, lower left

*Zhengyi shuwu zhencang tushu* 『正誼書屋珍藏圖書』 (rectangle relief) – painting 21, lower left

7. Jin Cheng 金城 (1878–1926) – (2)

*Jin Gongbo jingjian yin* 『金鞏伯精鑑印』 (rectangle relief) – poem 1, right edge – (1/2)

*Jin Gongbo jingjian yin* 『金鞏伯精鑑印』 (rectangle relief) – painting 21, mid left – (2/2)



8. Wanyan Jingxian 完顏景賢 (died 1927) – (3)

*Wanyan Jingxian qingjian* 『完顏景賢清鑒』 (square relief) – poem 1, bottom right

*Jingxing weixian* 『景行維賢』 (square intaglio) – painting 21, lower left

*Xiaoru'an miji* 『小如庵秘笈』 (square relief) – painting 21, lower left

9. Unidentified – (4) – all pre-Qianlong

*Fu hou* 『父後』 (coin-shape relief; left half) – poem 1, upper right

[*Wuche liang zi-*] *sun yongbao zhi* 『五車良子孫永保之』 (rectangle relief; left half) – poem 1, upper right

*Liaoyang Li shi jiacang shuhua yin* 『遼陽李氏家藏書畫印』 (square intaglio) – poem 1, mid left – (1/2)

*Liaoyang Li shi jiacang shuhua yin* 『遼陽李氏家藏書畫印』 (square intaglio) – colophon 4, lower right – (2/2)

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### Notes

<sup>1</sup> This frontispiece text does not appear in the imperial catalogue entry on the scroll, but is recorded in the Qianlong emperor's collected poetry as a preface for the forty-five poems he inscribed on both this scroll and its companion, *Silk Weaving, after Lou Shou* (F1954.20); see Qianlong, *Yuzhi shiji, sanji* 御製詩集，三集, 78:2b–4a, in WSKQS.

<sup>2</sup> See Zhang Zhao 張照 (1691–1745) 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, 974–77.



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<sup>3</sup> The prominent scholar-official Cheng Lin 程琳 (988-1056), *zi* Tianqiu 天球, from Boye 博野 in Hebei province, was awarded the posthumous name Wenjian 文簡.

<sup>4</sup> According to seal carving convention, the proper first character of this text, *ji* 機, has been abbreviated to 幾.

<sup>5</sup> According to seal carving convention, the proper first character of this text, *ji* 機, has been abbreviated to 幾.

<sup>6</sup> For these twenty-one poems, see: Lou Shou 樓璣 (1090–1162), *Yuqianling Lou gong jin Gengzhi ertu shi yijuan, fulu yijuan* 於潛令樓公進《耕織二圖詩》一卷附錄一卷, in Bao Tingbo 鮑庭博 (1728–1814), comp., *Zhibuzuzhai congshu* 知不足齋叢書 (preface 1774) (Lingnan 嶺南: Yunlinxianguan 芸林仙館, 1882), section 9. vol. 5, separate pagination, 1a–4b.

<sup>7</sup> The standard script transcription of this character reads : 霽,

<sup>8</sup> Available character sets do not include the form of the 耘 character written here, which consists of a 耒 radical on the left and a 員 element on the right.

<sup>9</sup> Available character sets do not provide this character, pronounced *ba*, which consists of a 禾 radical on the left and a 罷 element on the right.

<sup>10</sup> The emperor's poems are included in: Qianlong, *Yuzhi shiji, sanji* 御製詩集，三集, 78:4a–8a, in WSKQS.





<sup>11</sup> Available characters sets do not include this character, which consists of a 禾 radical on the left and a 累 element on the right.

<sup>12</sup> For further explanation of these references, see *Binfeng qi Yue tu* 《鬪風七月圖》 *Illustrations of “Seventh Month” from the “Odes of Bin,”* traditionally attributed to Ma Hezhi 馬和之 (active mid- to late 12th century) (F1919.172), elsewhere in this volume.

<sup>13</sup> For relevant comments by Lou Shou’s grandson, Lou Hong 樓洪, and his nephew, Lou Yue 樓鑰 (1137–1213), see: *Yuqianling Lou gong jin Gengzhi ertu shi yijuan, fulu yijuan* 於潛令樓公進《耕織二圖詩》一卷附錄一卷, in Bao Tingbo 鮑庭博 (1728–1814), comp., *Zhibuzuzhai congshu* 知不足齋叢書 (preface 1774) (Lingnan 嶺南: Yunlinxianguan 芸林仙館, 1882), section 9. vol. 5, separate pagination, 8b–9b, and *Appendix*, 1a–2b, respectively. For these and other comments by Lou Yue, see also: Lou Yue, *Gongkui ji* 攻媿集, 33:14a–15a and 76:18a–20a, in *WSKQS*.

<sup>14</sup> See above, note 2.

<sup>15</sup> *Zhonghe* 中和 is the literary name for the second month of the lunar calendar. *Zhanmeng* 旃蒙 is the astrological name for the celestial stem, *yi* 乙, and *chifenruo* 赤奮若 is the poetic name for one of the twelve branches, *chou* 丑. Combined, they identify the *yichou* year. In the Taiding reign period, the *yichou* year corresponded to 1325–26.

<sup>16</sup> This character, *yao* 腰 (waist), is extraneous to the saying that precedes it; see below.

<sup>17</sup> For the origin of this saying, see Sima Qian 司馬遷 (ca. 145–ca. 87 bce), *Shi ji* 史記, 10 vols. (Beijing: Zhonghua shuju, 1972), vol. 8, 97:2694 and note 2; and Ban Gu 班固 (ca. 32–92), *Han shu* 漢書, 12 vols. (Beijing: Zhonghua shuju, 1962), vol. 7, 43:2108.

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<sup>18</sup> For a slightly earlier formulation, and perhaps the source, of this saying, see: Fang Yue 方岳 (1199–1262), *Qiuya ji* 秋崖集, 36:8b, in *WSKQS*.

<sup>19</sup> The second character of the writer's name is overlaid with a square-relief collector seal, reading *Xulangzhai* 『虛朗齋』, that belonged to Xiang Yuanbian 項元汴 (1525–1590); see also Collector seals.

<sup>20</sup> Available character sets do not contain the form of the character written here. The current transcription is taken from the catalogue entry in Wang Jie 王杰 (1725–1805) et al., comps., *Shiqu baoji xubian* 石渠寶笈續編 (1793), published jointly with *Midian zhulin xubian* 秘殿珠林續編 (1793), facsimile reprint of 1948 ms. copy, 8 vols. (Taipei: National Palace Museum, 1971), vol. 7, 3883, bottom.

<sup>21</sup> Available character sets do not contain the form of the character written here. The transcription is taken from the catalogue entry in Wang Jie et al., comps., *Shiqu baoji xubian*, vol. 7, 3883, bottom.

<sup>22</sup> The text should read “twenty-one.”

<sup>23</sup> This spurious seal was evidently impressed on this scroll prior to the time Xiang Yuanbian acquired it (see colophon 8); however it does not appear on the companion scroll, F1954.20, which had a different post-Yuan ownership history until both scrolls came into the possession of Liang Qingbiao in the early Qing. In his colophon on the frontispiece of this scroll, Emperor Qianlong notes that whoever added this *Shaoxing* seal wasn't aware that the painter created the work in the Yuan dynasty, saying that it was “like adding feet to a snake,” an unnecessary and inaccurate elaboration.



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<sup>24</sup> For aesthetic reasons and according to seal carving convention, the proper first character of this text, *xi* 稀, has been abbreviated to 希.

<sup>25</sup> While further research is required, these two seals—reading *Woxuezhai cang* 『臥雪齋藏』 (square relief) and *Shengchao zhenshang* 『笙巢真賞』 (square intaglio)—may be associated with Zeng Xiejun 曾協均 (active 1843–after 1864), from Nancheng 南城 (Jiangxi Province), whose courtesy name (*zi*) was Shengchao 笙巢 and whose studio names were Woxuezhai 臥雪齋 and Yinfenguan 吟芬館. If so, then he is the earliest known owner of the painting after the Qianlong emperor, and the painting must have left the imperial collection and come into private hands by the middle of the 19th century. The same two seals appear on the companion painting to this work, F1954.21, and also on F1938.4, elsewhere in this website.