Trad. attr. to: Qian Xuan 錢選 (ca. 1235–before 1307)

Title: Consort Yang Mounting a Horse

《楊妃上馬圖》

Yangfei shangma tu

Dynasty/Date: Yuan-Ming, 14th century

Format: Handscroll

Medium: Ink and color on paper

Dimensions: 29.5 x 117.0 cm (11-5/8 x 46-1/8 in)

Credit line: Purchase

Accession no.: F1957.14

Provenance: Tonying and Company, New York

Description: Wooden box, with hinged lid and attached label slip. Jade fastening pin, carved and engraved with text (imperial workshop?). Outside label. Unused frontispiece paper. Painting, with artist signature and three (3) seals. Eleven (11) collector seals on painting, including ten (10) imperial seals.

Wooden box: Label slip attached to hinged lid with clear plastic tape

Ink on gold paper

Ten characters, standard script

Precious Consort Yang Mounting a Horse. Handscroll by Qian Xuan of the Yuan dynasty.
**Fastening pin:** White jade. Imperial workshop, mid-18th century (?). Carved on obverse with archaic design; carved on reverse with text. Crack in jade repaired with gold clamp.

Eleven characters, standard script

乾隆御賞：錢選《楊妃上馬圖》。

Enjoyed by the Qianlong emperor: *Consort Yang Mounting a Horse*, by Qian Xuan.

**Outside label:** Unidentified.

Ink on light brown paper.

Seven characters, standard script.

錢選《楊妃上馬圖》。

*Consort Yang Mounting a Horse*, by Qian Xuan.

**Frontispiece:** blank sutra paper

**Artist Inscription:** Qian Xuan 錢選 (ca. 1235–before 1307) – forgery?

Painting, left side.

3 columns, standard script. Poem (4x7).
玉勒雕鞍寵太真，年年秋後幸華清；開元四十萬匹馬，何事騎驥蜀道行。吳興錢選舜舉。

With jade bridle and ornate saddle He favored Taizhen,
Each year after autumn, They proceeded out to Huaqing.
During Kaiyuan, He owned four-hundred thousand horses, So why did He ride a donkey and take the road to Shu?

Qian Xuan, [courtesy name] Shunju, from Wuxing

Signature: 錢選舜舉
Qian Xuan, Shunju

Date: none

Seals: (3)
Shunju yinzhang 『舜舉印章』 (rectangle intaglio) – left, top
Shunju『舜舉』 (square relief) – left, middle
Qian Xuan zhi yin 『錢選之印』 (square intaglio) – left, bottom

Colophons: none

Collector seals: (11)

1. Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96) – (8)
Shiqu baoji 『石渠寶笈』 (rectangle relief) – mid right

Yushufang jiancang bao 『御書房鑒藏寶』 (oval relief) – mid right

Qianlong yulan zhi bao 『乾隆御覽之寶』 (oval relief) – top right

Shiqu dingjian 『石渠定鑑』 (circle relief) – top right

Baoji chongbian 『寶笈重編』 (square intaglio) – top right

Qianlong jianshang 『乾隆鑒賞』 (circle intaglio) – top left

Sanxitang jingjian xi 『三希堂精鑑璽』 (rectangle relief) – top left

Yi zisun 『宜子孫』 (square intaglio) – top left

2. Yongyan 顒琰, the Jiaqing 嘉慶 emperor (1760–1820; reigned 1796–1820) – (1)

Jiaqing yulan zhi bao 『嘉慶御覽之寶』 (square relief) – top right

3. Puyi 溥儀, the Xuantong 宣統 emperor (1906–1967; reigned 1908–12) – (1)

Xuantong yulan zhi bao 『宣統御覽之寶』 (oval relief) – top center

4. Unidentified – (1)

□ du 『□度』 (square relief; left half) – bottom right

Traditional Chinese catalogues: (1)

**Selected Bibliography**


Cahill, James F. “Ch’ien Hsuan and His Figure Paintings.” *Archives of the Chinese Art Society of America* 12 (1958): 11–29 (esp. 17–21).


__________.* Hills Beyond a River: Chinese Painting in the Yuan Dynasty, 1279–1368*. New York: Weatherhill, 1976. Fig. 6: 22.


Lawton, Thomas. *An Eighteenth Century Chinese Catalogue of Calligraphy and*


Chang, Yuan-chien. “Jen ch'i t'u and the Horse and Figure Painting of Chao Meng-fu.” In National Palace Museum Bulletin 17.3–4 (July/October 1982): pl. 21.


**Notes**

1 The current report consists of basic Documentation only. A full discussion of theme, related texts and documents, other versions of the composition, and recent provenance is forthcoming.