



Attributed to Follower of Li Tang 李唐 (1050s–after 1130)

Trad. attrib. to: Fan Kuan 范寬 (ca. 960–ca. 1030)

Title: *Fishing Alone in a Mountain Stream*

《溪山獨釣圖》

Qishan dudiaot tu

Dynasty/Date: Southern Song, 13th century

Format: Handscroll

Medium: Ink and color on silk

Dimensions: 32.4 x 85.9 cm (12-3/4 x 33-13/16 in)

Credit line: Gift of Charles Lang Freer

Accession no.: F1911.199

Provenance: Shu Gu Sai, Peking (Beijing)

Label slip: Various English notes: —Fan K'uan Landscape 103ll, —SI 95ll, —739ll, —Chicago Exhibiton No. 72ll, —Attributed to Fan Kuanll

Frontispiece: blank paper
Dimensions: 33 x 84 cm

Artist Inscription: none

Other Inscriptions: (1) – Southern Song dynasty imperial collection inventory code¹
Painting, upper right.

Five half-characters; standard script (column vertically divided, leaving left half of characters only; first half-character illegible)



□字拾伍號。

Number 15 under the character □.

Signature: none

Date: none

Seal(s): none

Colophons: (3) — Three sheets of paper, each separately mounted and each bearing one colophon.

1. Lu Wan 陸完 (1458–1526)

Ink on paper. Dimensions: 32.8 x 75.4 cm

26 columns, running-standard script. Poem (26x7).

近山嵯峨屋上攢，遠山縹緲煙中蟠，展圖初訝河陽李，諦玩始知為范寬。

天空木淨秋堪掬，沙上流泉清似玉，地僻雖云履跡稀，細路通川仍貫麓，

老松蔭溪風滿裾，有客投竿方釣魚，得魚與否且不計，寧似人間防毀譽，

隔溪臺閣山頭踞，其中大好棲遲處，如何寂寂無人遊，付与雲霞自來去。

不見解衣槃礴時，摩挲但賞無聲詩，水墨之工逾五綵，天機所到誰能追，



深重吾知類右丞，巧密人言過王宰。濃淡位置種種良，一望溪山如許長，
北宋風流日已遠，寶此冰紈三尺強。水村居士完書。

[Lines 1–4, translation below. Lines 5–26, translation forthcoming.]

The nearby hills jagged and lofty crowd above the house, Faraway
hills dim and indistinct curl off into the mist.

On first unrolling the picture, I cried: It's Li Heyang!

Examining it closely, I came to know that it's Fan Kuan.²

Written by Shuicun jushi [Retired Scholar of Water Village], [Lu] Wan.

Signature: 水村居士完
Shuicun jushi [Retired Scholar of Water Village], [Lu] Wan

Date: none

Seals: (3)
Chenhu 『陳湖』 (rectangle relief) – upper right
Wuwai qibao 『物外奇寶』 (square intaglio) – lower right
Changzhou Lu Wan 『長洲陸完』 (square relief) – lower left

2. Zhang Peng 張鵬 (1482–1524)

Ink on paper. Dimensions: 32.8 x 108.3 cm



26 columns, running script. Poem (26x7); same rhymes as above.

雲山嵒嶂青蒼攢，霜木天矯蛟龍蟠，不知落筆者誰子，只尺忽驚千里寬。
澄江如練宛可掬，水石冷冷映寒玉，絕壁委蛇細路斜，兩兩漁家住山麓，
丈人沙上古冠裾，直釣所適不取魚，神超元氣希夷外，卻笑嚴陵猶釣譽，
同流傲世亦多踞，扁舟來往煙深處，舉網時得淞江鱸，鼓枻悠然浩歌去。
鄭虔祁岳今幾時，入皆彷彿王維詩，並時馬夏亦工綵，范子神逸不可迨，
直與造化爭秋毫，恐泄元機泣真宰。嗚呼鑒賞誰最良，放翁眼力千丈長，
撫圖我有卜居意，須趁中年身為強。嘉靖壬午長至日，蜀張鵬書。

[Lines 12–15, translation below; translation of remainder forthcoming]

The old man sitting on the sand wears an ancient cap and gown,
What his straightened hook is suited for is *not* catching fish;
His spirit has transcended all that one can normally perceive,
He laughs instead at Yan Ling, who was angling still for fame.³

On the day of the summer solstice in the *renwu* year of the Jiajing reign period [June 21, 1522], written by Zhang Peng from Shu [Sichuan Province].

Signature: 張鵬
Zhang Peng



Date: 嘉靖壬午長至日

On the day of the summer solstice in the *renwu* year of the Jiajing reign period [June 21, 1522]

Seals: (3)

Ji'an 『寄菴』 (rectangle relief) – upper right

Zhang Peng siyin 『張鵬私印』 (rectangle relief) – lower left

Yichou jinshi 『乙丑進士』 (square relief) – lower left

3. Lin Kui 林魁 (1476–1540)

Ink on paper. Dimensions: 33 x 120.5 cm

26 columns, running script. Poem (26x7); same rhymes as above.

南方多山如戟攢，奇形異狀相屈蟠，路縈陡壁人不到，家住平溪天漸寬。

生綃一幅未盈掬，千里芙蓉削繁玉，澹澹烟波動小舸，依依竹樹圍深麓，

磯上高人坐斂裾，伊人釣事總忘魚，清風明月一竿竹，不與浮世爭名譽，

精廬遙望何高踞，正在雲霞最深處，但見松梧繞檻聲，不知日月隨波去。

所愛物色清秋時，一水一石各可詩，丹青似覺多華綵，一筆天然安可迨，

意者人如海上公，或言事是山中宰。海內水墨稱林良，翎毛之外非所長，

奪取造化有至手，病餘披覽神力強。漳南林魁書于芝山精舍。



[Poem translation forthcoming.] Written at the Zhishan Meditation Hut by Lin Kui from Zhangnan [Fujian Province].

Signature: 林魁
Lin Kui

Date: none

Seals: (3)

Longqi 『龍谿』 (rectangle relief) – upper right

Tingyuan 『廷元』 (square relief) – lower left

Baishi caotang 『白石草堂』 (rectangle relief) – lower left

Collector seals: (10)

1. Southern Song imperial seal (?) – (1)

Undecipherable remnant (circle relief; left half) – painting, upper right

2. Yang Shiqi 楊士奇 (1365–1444) – (1)

Yang shi jiacang 『楊氏家藏』 (square relief) – painting/mounting silk 2 join

3. Lu Xiu 陸修 (active early to mid-16th century) – (1)



Lu shi zhenmi 『陸氏珍秘』 (rectangle relief) – painting/mounting silk 2 join

4. Lang Tingji 郎廷極 (1663–1715) – (1)

Lang Tingji Ziheng shi shuhua yin 『郎廷極紫衡氏書畫印』 (square intaglio) –
painting/mounting silk 2 join

5. Unidentified – (6)

Tiehang qingshang 『鋏旂清賞』 (square relief) –mounting silk 1

Yizhai zhencang 『抑齋珍藏』 (square relief) –mounting silk 1

Duxing yin 『篤行印』 (square relief) – colophon sheet 1, lower left

Duxing 『篤行』 (square relief/intaglio; with two beasts) – colophon sheet 1, lower left

Xin-X 『心□』 (square relief) – colophon sheet 1, lower left

XXX 『□□□』 (rectangle relief) – colophon sheet 2, lower left

Traditional Chinese catalogues: none

Selected Bibliography

—The Freer Collection.‖ In *Art and Progress* 3.8 (June 1912): 617.

Gookin, Frederick William (1854–1936), comp. *The Art Institute of Chicago: Catalogue of a Loan Exhibition of Ancient Chinese Paintings, Sculptures, and Jade Objects from the Collection Formed by Charles Lang Freer*. November 15 to December 8, 1917. Chicago: Art Institute of Chicago, 1917. P. 25, no. 32.

Sirén, Osvald (1879–1966). *Chinese Paintings in American Collections*. 5 vols. Paris and Brussels: G. van Oest, 1928. Vol. 3, 61 and plate 105.

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Smith, Caron. *The Fan K'uan Tradition in Chinese Landscape Painting*. 2 vols. Phd. Dissertation. New York University, 1990. Vol. 2, 442–45 and illus. 94.

Barnhart, Richard. “*Fishing in an Autumn River*, A Handscroll in the Freer Gallery of Art (Back to the Problem of Li Tang).” In *Ars Orientalis* 25 (1995): 87–96.

Notes

¹ This short text has been identified as a registration or inventory code of the Southern Song imperial collection, and was either written there at the time, or in a later period such as the early Yuan or early Ming by someone using the organizational system based on the *Thousand Character Classic*. As usual, the right half of the text is cut off (presumably appearing in the official ledger), which rendered the coding or index

character illegible in this case, though it may have been the character *yang* 養. At least six other extant pre-

Song and Song paintings bear similar inscriptions, though this is the only one written directly on the painting silk rather than on the mounting. See Richard Barnhart, “*Fishing in an Autumn River*, A Handscroll in the Freer Gallery of Art (Back to the Problem of Li Tang),” in *Ars Orientalis* 25 (1995): 92–4. For another discussion of these inventory inscriptions, see Wang Yao-t’ing, —Beyond the *Admonitions* Scroll: A Study of its Mounting, Seals, and Inscriptions,” in Shane McCauseland, ed., *Gu Kaizhi and the Admonitions Scroll* (London: The British Museum, 2003): 213–16.

² The name —Li Heyang 李唐 refers to Li Tang 李唐 (1050s–after 1130) from Heyang 河陽 (Henan Province), a renowned painter who brought Northern Song styles of landscape painting into the Southern Song, and was particularly influenced by the earlier painter, Fan Kuan 范寬 (ca. 960–ca. 1030).

³ The last line refers to the famous Han dynasty recluse-fisherman, Yan Guang 嚴光 (also known as Yan Ziling 嚴子陵; ca. 38 b.c.e–c.e. 41), who was a close friend of Emperor Guangwu 光武帝 (reigned c.e. 25–57). When the emperor invited him to serve as an advisor at court, Yan Guang refused, preferring to live as a recluse in the wilds. He is particularly associated with a fishing ledge, or terrace, on the Fuchun River 富春江 in Zhejiang Province.