



Smithsonian
Freer Gallery of Art and
Arthur M. Sackler Gallery

Freer Gallery of Art

Completed: 14 June 2007

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F1954.20

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: *Silk Weaving, after Lou Shou*

《摹樓璣〈蠶織圖〉》

Mo Lou Shou —Canzhi tu

Dynasty/Date: Yuan, mid- to late 13th century

Format: Handscroll

Medium: Ink and color on paper

Dimensions: 32 x 1232.5 cm (12-5/8 x 485-1/4 in)

Credit line: Purchase

Accession no.: F1954.20

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《摹樓璣蠶織圖》。

Weaving Silk, after Lou Shou, by Cheng Qi

Seal: (1)

Jixia linchi 『幾暇臨池』 (square intaglio)¹ – (1/2)

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

Frontispiece 1: Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96)

Dimensions: 31.7 x 48.5 cm (12-1/2 x 19-1/8 in)

24 columns, running script²

向蔣溥進此圖，自序卷首，題為劉松年蹟，已入《石渠寶笈》矣。茲得松年《耕作圖》，觀其筆法，與此圖相類。因以二卷參校之，則紙幅長短、畫篆體格，悉無弗合。《耕圖》卷後，姚式跋云：『《耕織圖》二卷，文簡程公曾孫柴儀甫繪而篆之』。《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，其為程柴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《耕圖》『紹興』小璽，則又作偽者不知柴為元時人，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，因命同篋襲奔，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，亦瑕瑜不掩之道也。己丑上元後六日，御筆。

Previously Jiang Pu [1708–1761] presented this picture [to the throne] and [wrote] a preface at the beginning of the scroll identifying it as a work by Liu Songnian [ca. 1150–after 1225], which indeed has already been entered in the *Shiqu baoji* [catalogue of the imperial collection].³ Now We have acquired [Liu] Songnian's *Tilling Rice*, and its brushwork is observably quite similar to this



scroll. 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 [died between 1314–20] says, —[Cheng] Qi, [courtesy name] Yifu, who was the great-grandson of Duke Cheng Wenjian [Cheng Lin, 988–1056],⁴ 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 [see below, colophon 1] 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 as there are none of [Liu's] seal impressions, 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 in 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 [so as 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]. On the sixth day after *shangyuan* [fifteenth day of the first lunar month] in the *yichou* year [February 27, 1769], written by the Emperor.

Signature: 御
the Emperor

Date: 己丑上元後六日
sixth day after *shangyuan* [fifteenth day of the first lunar month] in the
yichou year [February 27, 1769]

Seals: (2)
Qianlong 『乾』 『隆』 (linked circle/square relief) – (1/2)
Jixia linchi 『幾暇臨池』 (square intaglio) – (2/2)

Mounting silk 2: Beige silk with phoenix and clouds motif. With one (1) large imperial seal, one (1) imperial seal half on Frontispiece 1, and two (2) imperial seals half on Frontispiece 2.

Dimensions: 31.8 x 10.8 cm (12-1/2 x 4-1/4 in)

Frontispiece 2: Jiang Pu 蔣溥 (1708–1761)

Dimensions: 31.8 x 64.1 cm (12-1/2 x 25-1/4 in)

23 columns, standard script 立萬民之命者何，衣食是已。昔聖帝明王知教化之所以興，必使一夫一婦，舉無不盡其力，而其力之所以能畢用而不自私者，則又積於上之以誠相感召。雖燕居之耳目心志，一之於祁寒暑雨間，未嘗不如躬履而甘苦之也。謹按三代盛時，若周家世有哲王，而當日《豳風》一篇，周公言民事者至悉。⁵間嘗反覆尋玩，於其首章發端即曰：『七月流火，九月授衣』⁶，然後繼之以『于耜』、『舉趾』⁷，而二三章所咏，又復流連遲日之筐⁸，次序元黃之績⁹，蓋既以今歲之終，戒來歲之事¹⁰，且以知『女服事乎內，男服事乎外』¹¹，一年之中，交相黽勉，而不敢少有休息。至於『嗟我農夫，我稼既同』¹²，因是以『躋...堂』、『稱...觥』者¹³，終其『為...裳』、『獻豸』之心¹⁴，而忠愛已無不至。斯則《楚茨》¹⁵而下，言耕者類不及織，而後世以圖補詩之所由昉也。宋臣劉松年《蠶織圖》一卷，自《浴蠶》以至《剪帛》，凡二十四幅，終始詳盡，脉絡分明。又幅間各綴五言古詩一章，形容之不足而詠歌之，詞致近雅，有可玩味。伏考松年當紹熙時，在畫苑進《耕織圖》，或者此其一歟？夫『生之者眾，為之者疾』¹⁶，豈惟良士之職思宜爾？觀於此而女伴春篝，繰車雪屋，尺絲寸縷間，猶且辛苦經綸之不暇，其在《書》曰，『所其無逸』，念『小民之依』¹⁷，夫亦重可念也已。臣蔣溥敬題。

[Annotated, translation forthcoming.] Respectfully inscribed by your servant Jiang Pu.



Signature: 蔣溥
Jiang Pu

Date: none

Seals: (2)
Chen Jiang Pu 『臣蔣溥』 (square intaglio)
Jing shu 『敬書』 (square relief)

Mounting silk 3: Beige silk with phoenix and clouds motif. With one (1) large imperial seal, two (2) smaller imperial seals half on Frontispiece 2, two (2) imperial seals half on painting, and two (2) other collector seals.

Dimensions: 31.9 x 12.4 cm (12 9/16 x 4 7/8 in)

Painting: 11 sheets of paper, with twenty-four scenes of silk production, each preceded by a poetic inscription in seal script, together with a transcription in standard script (see below). Scene 24 bears a spurious undated artist's signature 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-four poems (8x5) by Lou Shou 樓璘 (1090–1162).¹⁸ 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: Transcription below follows the seal script text; variant forms and alternate readings introduced in the standard script are noted in footnotes.)

1. *Yu can* 浴蠶 (bathing the silkworm eggs)

農桑將有事，時節過禁煙，輕風歸燕日，小雨浴蠶天。春繆¹⁹卷縞袂，盆池弄清泉，深宮想齋戒，躬桑率民先。

2. *Xia can* 下蠶 (hatching the eggs)

穀雨無幾日，谿山煥²⁰風高，華蠶初破殼，落紙細於毛。
柔桑摘蟬翼，蔌蔌才容刀，茅檐紙窗明，未覺眼力勞。

3. *Wei can* 餵蠶 (feeding the worms)

蠶兒初飯時，桑葉如錢許，攀條摘鵝黃，藉紙觀螳²¹聚。
屋頭草木長，窗下兒女語，日長人頗閒，鍼線隨緝補。

4. *Yi mian* 一眠²² (first molting)

蠶眠白日靜，鳥語青春長，裒²³脛聊假寐，孰能事梳妝。
水邊多麗人，羅衣蹋春陽，春陽無限思，豈知問農桑。



5. *Er mian* 二眠 (second molting)

吳蠶一再眠，竹屋下簾幕，拍手弄嬰兒，一笑姑不惡。風來麥秀寒，雨過桑沃若，日高蠶未起，谷鳥鳴百箔。

6. *San mian* 三眠 (third molting)

屋裏蠶三眠，門前春過半，桑麻綠陰合，風雨長繁暗。
葉底蟲絲繁，臥作字畫短，偷閒一枕肱，夢與楊華²⁴亂。

7. *Fen bo* 分箔 (separating silkworms onto screens) 三眠三起餘，飽葉蠶局促，眾多旋分箔，蚤晚碓滿屋。

郊原過新雨，桑柘沾²⁵濃綠，竹間快活吟，慙愧麥飽孰²⁶。

8. *Cai sang* 採桑 (gathering mulberry leaves)

吳兒歌採桑，桑下青春深，鄰里講歡好，遜畔無欺侵。
筠籃各自攜，筠梯高倍尋，黃鸝飽紫甚，啞吒²⁷鳴綠陰。

9. *Da qi* 大起 (awakening)

盈箱大起時，食葉聲似雨，春風老不知，蠶婦忙如許。
呼兒刈青麥，朝飯已過午，妖歌得綾羅，不易青裙女。



10. *Zhuo ji* 捉績 (choosing the mature silkworms)

麥黃雨初足，蠶老人愈忙，辛勤減暝食，顛倒著衣裳。 絲腸映綠葉，練練金色光，
松明照夜屋，初孫嘯²⁸東岡。

11. *Shang cu* 上簇 (setting up the trellises)

采采綠葉空，剪剪白茅短，散²⁹簇輕放手，蠶老絲腸嫵。
山市浮晴嵐，風日作妍煥，會看繭如蠶³⁰，纍纍光眩眼。

12. *Zhi bo* 炙箔 (warming the screens)

峨峨爇薪炭，重重下簾幕，初出蟲結網，遽若雪滿箔。老翁不勝勤，候火珠汗落，得閒兒
女子，困臥呼不覺。

13. *Xia cu* 下簇 (taking down the trellises; or selecting cocoons)

晴明開雪屋，門巷排銀山，一季蠶事辦，下簇春向闌。鄰里兩相賀，翁媼式³¹笑歡，后妃
應獻繭，喜色天顏。

14. *Ze jian* 擇繭 (harvesting cocoons)

大繭至八蠶，小繭止獨蛹，繭衣繞指柔，收拾擬何用。



冬來作縹紉，與兒禦寒凍，衣帛非不能，責³²多租稅重。

15. *Jiao jian* 窖繭 (storing cocoons)

槃³³中水晶鹽，井上梧桐葉，陶器固封泥，窖繭過旬浹。

門前春水生，布穀催畚鍤，明朝蹋繰車，車輪纏白氎。

16. *Sao si* 繰絲 (reeling off silk from the cocoons)

連村煮繭香，解事誰家孃，盈盈意媚竈，拍拍手探湯。上盆顏色好，轉軸頭緒長，晚來得少休，女伴語隔牆。

17. *Can e* 蠶蛾 (silkworm moths)

蛾初脫纏縛，如蝶栩栩然，得偶粉翅光，散子金粟圓。歲月判悠悠，種嗣期緜緜，送蛾臨遠水，蚤歸屬明季。

18. *Si xie* 祀謝 (offering thanks)

春前作蠶市，盛事傳西蜀，此邦宮³⁴先蠶，再拜絲滿目。

馬革裹玉肌，能神不為辱，雖云事渺茫，解與民為福。

19. *Lao si* 絡絲 (spooling)



兒夫督機絲，輸官趁時節，向來催租癢，正為坐踰越。

朝來掉簗³⁵勤，寧復辭腕脫，辛勤夜未暝，敗屋燈明滅。

20. *Jing* 經 (preparing warp threads)

素絲頭緒多，羨君好安排，青鞵不動塵，緩步交去來。脉脉意欲亂，眷眷首重回，王言正如絲，亦付經綸才。

21. *Wei* 緯 (preparing the weft threads)

浸緯供織作，寒女兩髻丫，繾綣一縷絲，成就百種華。

弄水春筍寒，卷輪蟾景³⁶斜，人間³⁷小阿香，晴空轉靄³⁸車。

22. *Zhi* 織 (weaving silk)

青鐙映幃幕，絡緯鳴井欄，軋軋揮素手，風露淒已寒。

辛勤度幾梭，始復成式³⁹端，寄言羅綺伴，當念麻苧單。

23. *Pan hua* 攀華 (weaving patterned silk)

時態尚新巧，女工慕精勤，心手暗相應，照

眼華紛紜。殷勤挑錦字，曲折讀回文，更將無限思，織作鴈背雲。

24. *Jian bo* 剪帛 (cutting silk)



低眉⁴⁰事機杼，細意把刀尺，盈盈彼美人，剪剪其束帛。輸官給邊用，辛苦何足惜，大勝
漠繚綾，粉浣不再著。

[Poems not translated]

Signature: none

Date: none

Seals: (2) – Cheng Qi 程棨 (active second-half 13th century)⁴¹

Yifu 『儀甫』 (rectangle relief) – painting 24/col. 1, paper join, mid left

Suizhai 『隨齋』 (square relief) – painting 24/col. 1, paper join, lower left

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

Twenty-four poems (8x5) using Lou Shou's rhymes, running script.⁴² Each poem written either in picture frame of scene to which it relates, or above Lou Shou poem, followed by one or two Qianlong seals. Number of columns varies depending on space and location. Calligraphy accompanied by twenty-nine (29) imperial seals.

1. *Yu can* 浴蠶 (bathing the silkworm eggs)

浴蠶同浸種，溫水炊輕煙，農桑事齊興，衣食均民天。紙種收隔歲，潤灑百花泉。比戶恐失時，力作各爭先。



Seal: (1)

Qianlong chenhan 『乾隆宸翰』 (square relief)

2. *Xia can* 下蠶 (hatching the eggs)

吳天氣漸暖，鋪紙種漸高，破殼成蟻形，綠色細似毛。輕刮下諸紙，鵝羽揮如刀，女伴絕往來，俶載蠶婦勞。

Seal: (1)

Xiesheng 『寫生』 (rectangle relief) – (1/2)

3. *Wei can* 餵蠶 (feeding the worms)

猗猗陌上桑，吐葉剛少許，摘來飼烏兒，筠筐食共聚。氣候物盡知，林外倉庚語，設無蠶績功，袞職其誰補。

Seals: (2)

Bide 『比德』 (square relief)

Langrun 『朗潤』 (square intaglio)

4. *Yi mian* 一眠 (first molting) 蠶飽初欲眠，蠶忙事正長，少婦獨偷閒，深閨理新粧。中婦抱幼子，趁暇哺向陽，大婦縫裳衣，明朝著採桑。



Seal: (1)

Zhongxin zhi shuijing 『中心止水靜』 (oval relief)

5. *Er mian* 二眠 (second molting)

初眠蛾蛻皮，村屋低垂幙，七日變如故，首喙壯不惡。於候當二眠，上架依前若，弗食復弗動，圓筐貼細箔。

Seal: (1)

Congyun 『叢雲』 (rectangle relief) – (2/2)

6. *San mian* 三眠 (third molting)

再起蠶漸長，桑葉可食半，是時葉亦繁，陌頭陰欲暗。篝鐙視女郎，晝長夜駸短，三眠擬三耘，農桑功不亂。

Seal: (1)

Liaoyi guan shengyi 『聊以觀生意』 (rectangle intaglio)

7. *Fen bo* 分箔 (separating silkworms onto screens)

眠起有定程，不緩亦不促，逮三蠶大長，分箔陳盈屋。雉疏要及時，蠕蠕色澤綠，移東復置西，吳孃工作熟。

Seals: (2)



Jixia yiqing 『幾暇怡情』 (square intaglio)⁴³

De jiaqu 『得佳趣』 (square intaglio)

8. *Cai sang* 採桑 (gathering mulberry leaves)

柔桑採春初，遠揚採春深，飼之別早遲，時序毋相侵。蠶老需葉多，升樹勞搜尋，雨則風諸陽，燥又潤諸陰。

Seal: (1)

Qiwu 『齊物』 (rectangle relief)

9. *Da qi* 大起 (awakening)

木架度筠箔，室中避風雨，蟬首食全葉，須與盡寸許。喜溫不耐熱，引涼向日午，酌劑適物性，嗟哉彼貧女。

Seal: (2)

Guxiang 『古香』 (square intaglio)

Taibao 『太寶』 (square relief)

10. *Zhuo ji* 捉績 (choosing the mature silkworms)



家家閉外戶，知是為蠶忙，夙夜視箔間，弊衣復短裳。綠形將變白，絲腸漸含光，揀擇戒遲疾，齊棟堆如岡。

Seal: (2)

Huixin buyuan 『會心不遠』 (square intaglio)

De chong fu 『德充符』 (square relief)

11. *Shang cu* 上簇 (setting up the trellises)

束草置箔間，不長亦不短，蠶足緣之上，肖翹力猶軟。喉明欲繭候，清和律已暖，誰謂村舍中，蒼山忽滿眼。

Seal: (1)

Si wuxie 『思無邪』 (rectangle relief)

12. *Zhi bo* 炙箔 (warming the screens)

蠶性究畏寒，終朝不捲幕，仍期成繭速，火攻用炙箔。絲蟲將結網，銀光鋪錯落，獸炭揀良材，率欲無煙覺。

Seal: (1)

Chengguan 『激觀』 (rectangle relief)

13. *Xia cu* 下簇 (taking down the trellises; or selecting cocoons)



紅蠶既作蠶，堆簇如雪山，取下即盛筐，秤視倚屋闌。蠶一繭獲十，豐熟婦女歡，迴憶昔蹙眉，幸博今開顏。

Seal: (1)

Hanhui 『含輝⁴⁴』 (rectangle relief)

14. *Ze jian* 擇繭 (harvesting cocoons)

宜棉誇八蠶，宜絲貴獨蛹，一家聚擇之，分品各殊用。絲待人之買，綿禦已之凍，勞而弗享報，女紅可勿重。

Seal: (1)

Zhonghe 『中和』 (oval relief)

15. *Jiao jian* 窖繭 (storing cocoons)

蛾若破繭出，絲斷如敗葉，期有甕窖法，封泥固周浹。深埋取寒氣，掘地揮鋤鍤，何必詡高昌，草實稱白氈。

Seal: (1)

Qingwan 『清玩』 (rectangle relief)

16. *Sao si* 繰絲 (reeling off silk from the cocoons)



繭終絲之始，猶未閒女娘，竈下颺輕煙，釜中沸熱湯。度戒過不及，乃得絲美長，轉軸仔細看，梧月已上牆。

Seal: (1)

Xishang zhen 『席上珍』 (rectangle intaglio)

17. *Can e* 蠶蛾 (silkworm moths)

視繭圓與尖，雌雄別較然，擇美待化蛾，齧繭出其圓。成偶經晝夜，布子密且綿，紙種敬以收，默祝富來年。

Seal: (1)

Quyì zài guāngqiú 『取益在廣求』 (rectangle relief)

18. *Si xie* 祀謝 (offering thanks)

絲成合報謝，東吳復西蜀，人以神虔心，神以人寓目。盈几銀鏤陳，蠶攻佑蒙辱，雖酬已往恩，仍禱方來福。

Seal: (1)

Chuilu 『垂露』 (rectangle relief) – (1/2)

19. *Lao si* 絡絲 (spooling)



繰絲甫報畢，絡絲應及節，工作有次序，此風盛吳越。羸細卒未分，要使無斷脫，轉箋⁴⁵
對篝鐙，明河影欲滅。

Seal: (1)

Sanxitang 『三希堂』 (rectangle intaglio) – (1/2)

20. *Jing* 經 (preparing the warp threads)

既絡絲納筵，置軸兩端排，引以為直縷，理繁徐往來。條貫期畢就，比弦無曲回，設擬悖
如綽，敢曰經有才。

Seal: (1)

Suianshi 『隨安室』 (rectangle intaglio)

21. *Wei* 緯 (preparing the weft threads)

浸緯非細工，付之小女丫，誰知素絲中，乃具種種華。精次於是別，轉輪引緒斜，由分漸
成合，小大殊軸車。

Seal: (1)

Yunxia si 『雲霞思』 (rectangle relief) – (1/2)

22. *Zhi* 織 (weaving silk)



闊室置機架，有軸亦有欄，往還拋玉梭，那辭素手寒。錯綜乃成功，萬絲得一端，織女若是勞，布亦已原單。

Seal: (1)

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

23. *Pan hua* 攀花 (weaving patterned silk)

椎輪生大輅，踵事何太勤，素帛增攀華，絲縷益糾紆。既成黼黻章，亦煥河洛文，為者自不知，如山出五雲。

Seal: (1)

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

24. *Jian bo* 剪帛 (cutting silk) 精麤不中數，廣狹不中尺，王制弗鬻市，要義寓翦帛。辛苦豈易成，欲裁心自惜，耕勞蠶亦勞，視此吟篇著。

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]

Seal: (1)
Qianlong 『乾』 『隆』 (linked circle/square relief) — (2/2)

Colophons: (6) — on three sheets of different paper

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

Sheet 1: paper continuously mounted with painting; same kind of paper.

Dimensions: 31.9 x 23.8 cm (12-9/16 x 9-3/8 in)

4 columns, running script 《耕織圖》二卷，乃程氏舊藏，每節小篆，皆隨齋手題。流傳于世，使享膏粱、衣紈綺者，知農夫、蠶婦之工力也。子俊。

The two scrolls [that comprise the] *Illustrations of Tilling and Weaving* were in the former collection of the Cheng family, and each passage of small seal script was inscribed by the hand of Suizhai [Cheng Qi]. Circulating in the world, the [pictures] bring those who enjoy rich fare and wear fine silks to understand the hard work of farmers and silk-makers. [Zhao] Zijun.

Signature: 子俊
Zijun

Date: none



Seals: (1)

Zhao shi Zijun 『趙氏子俊』 (square relief)

2. Fan Qi 范奇 (1261–after 1341)

Sheet 2: paper continuously mounted with preceding; different paper.

Dimensions: 31.9 x 65.2 cm (12 9/16 x 25 11/16 in)

11 columns, running script

疇昔嘗寓玉堂直署，有以《豳風圖》徵予語。固知棄任田正，勑奏粒民，懋遷財用，變化居積，不獨虞夏之際，『萬邦作乂』，而千萬古民生賴焉。周公作詩以戒王，誦風化所繇，捧卷伏讀，逮今凜凜生氣，不止『于耜』『舉趾』，『饁彼南畝』，如此圖而已也。遜齋一日坐予別墅，開闔瑤軸，神爽飛越。芸邊老人范奇八十一歲書。

Once long ago when I was serving temporarily in the Jade Hall [Hanlin Academy], I was invited to speak about the *Illustrations of the Odes of Bin*.⁴⁶ So I assuredly know that when the Master of the fields abandoned his office and presented a handful of grain to feed the people, encouraged them to trade and engage in financial transactions and to exchange their accumulated stores, it was not only in the era of Yu [Shun] and Xia [Yu] that—all the nations were ably governed,|| but for a million years people's lives have depended on it.⁴⁷...One day Xunzhai was sitting in my country estate and opened the cover of this precious scroll, and my spirit soared in exhilaration. 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)

Sheet 3: Continuously mounted with preceding colophon; different paper. Bears three colophons: Colophons 3–5. Dimensions: 31.9 x 208.5 cm (12 9/16 x 82 1/16 in)

3. Qiu Yuan 仇遠 (1247–after 1327)

7 columns, running-standard script.

Poem (8x7).

輕紈文綺出自蠶，丹青寫作圖畫看，採桑養蠶最辛苦，滿望夏織冬禦寒，誰知有絲不待織，私逋未了先輸官，蠶婦寸絲不着體，豪家墻壁被紈綺。⁴⁸ 山村老民仇遠。

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

Signature: 山村老民仇遠

Shancun laomin Qiu Yuan



Smithsonian
Freer Gallery of Art and
Arthur M. Sackler Gallery

Freer Gallery of Art

Completed: 14 June 2007

Last updated: 06 May 2010

F1954.20

Date: none

Seals: (1)

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

4. Nie Qixiu 聶奇秀 (1250–after 1325)

12 columns, clerical-standard script.

Poem (8x7).

綠樹枝頭百箔唸，村南村北天陰陰，竹梯踏折東風惡，筠籠攜來老雨淋，去歲無蠶桑似土，
今年有繭葉如金，良工漫費丹青筆，難寫羅敷一片心。時泰定歲次旃蒙赤奮若中和節，
康山七十六歲翁書于益清。

[Poem not translated.] On the festival of *zhonghe* [second day of the second lunar-month] in the year of *zhanmeng-chifenruo* [*yichou*] of the Taiding reign period [March 16, 1325],⁴⁹ written at Yiqing by the Old Man from Kangshan in his seventy-sixth year.

Signature: 康山七十六歲翁

Old Man from Kangshan in his seventy-sixth year



Date: 時泰定歲次旃蒙赤奮若中和節

on the festival of *zhonghe* [second day of the second lunar-month] in the year of *zhanmeng-chifenruo* [*yichou*] of the Taiding reign period [March 16, 1325]

Seals: (1)

Nie Qixiu 『聶奇秀』 (square relief)

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

5 columns, running script.

Poem (4x7).

蠶成帛可衣老者，古意日遠圖謾寫，機間織婦恍有言，好看笑笑有聲畫。
尋陽陳煥。

[Poem not translated.] Chen Huan of Xunyang.

Signature: 陳煥

Chen Huan

Date: none

Seals: (3)



Zhenyi jia Chen Huan yin 『真逸家陳煥印』 (square relief)

Zhangbo 『章伯』 (square intaglio)

Xiaogu daoren 『肖谷道人』 (square relief)

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

5 columns, running script.

『社而賦事，烝而獻攻』，此古制也。今之躬婦事者，寧不知力此哉！此圖可無作也，然且作之，當益用勸。使無二月賣新之憂，一蠶十衣之迫，則『大寒索裘』，『吾知免夫！』山中癡翁吳燭。

—At the spring sacrifice, they declare the actions they will take; at the winter sacrifice, they present the results they have achieved,|| such is the ancient regulation.⁵⁰ So how could anyone today who performs women's work not know to put all her might into it! These pictures need not have been made, so [the reason] they were made must be to provide even greater encouragement. For if there is no anxiety over having silk to sell in the second month, nor pressure to get ten robes out of each worm, then from —looking for furs when it's already cold,|| —I know I've escaped!||⁵¹ Crazy Old Man in the Mountains, Wu Wei.

Signature: 山中癡翁吳燭

Crazy Old Man in the Mountains, Wu Wei



Date: none

Seals: none

Collector seals: (92)

1. Liang Qingbiao 梁清標 (1620–1691) – (20)

Cangyanzi 『蒼巖子』 (circle relief) – mounting silk 3, lower middle

Jiaolin jianding 『蕉林鑒定』 (square intaglio) – mounting silk 3, lower middle

Hebei tangcun 『河北棠邨』 (square relief) – painting 2/poem 3, join, bottom – (1/12)

Hebei tangcun 『河北棠邨』 (square relief) – painting 3/poem 4, join, bottom – (2/12)

Hebei tangcun 『河北棠邨』 (square relief) – poem 6/painting 6, join, bottom – (3/12)

Hebei tangcun 『河北棠邨』 (square relief) – poem 8/painting 8, join, bottom – (4/12)

Hebei tangcun 『河北棠邨』 (square relief) – painting 9, join, bottom – (5/12)

Hebei tangcun 『河北棠邨』 (square relief) – painting 11, join, bottom – (6/12)

Hebei tangcun 『河北棠邨』 (square relief) – painting 12, join, bottom – (7/12)

Hebei tangcun 『河北棠邨』 (square relief) – painting 14, join, bottom – (8/12)

Hebei tangcun 『河北棠邨』 (square relief) – poem 17/painting 17, join, bottom – (9/12)

Hebei tangcun 『河北棠邨』 (square relief) – poem 19/painting 19, join, bottom – (10/12)

Hebei tangcun 『河北棠邨』 (square relief) – painting 20/poem 21, join, bottom – (11/12)

Hebei tangcun 『河北棠邨』 (square relief) – painting 23, join, bottom – (12/12)



Liang Qingbiao yin 『梁清標印』 (square intaglio) – painting 24, lower left *Cangyan* 『蒼巖』 (square relief) – colophon 1/colophon 2, join, bottom – (1/2)

Yeqi yuyin 『冶溪漁隱』 (rectangle relief) – colophon 2/colophon 3, join, middle

Cangyan 『蒼巖』 (square relief) – colophon 4, paper join, top – (2/2)

Guan qi dalue 『觀其大略』 (square intaglio) – colophon 6, left

Jiaolin shoucang 『蕉林收藏』 (rectangle relief) – colophon 6, left

2. Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96) – (60)

Congyun 『叢雲』 (rectangle relief) – mounting silk 1/frontispiece 1 join, upper right – (1/2) *Biduan zaohua* 『筆端造化』 (square intaglio) – mounting silk 1/frontispiece 1 join, lower right

Chengshu cunzi 『成書存子』 (square relief) – frontispiece 1/mounting silk 2 join, mid left

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

Luohua mandi jie wenzhang 『落華滿地皆文章』 (rectangle intaglio) – mounting silk 2/frontispiece 2 join, upper right – (1/2)

Shufangrun 『漱芳潤』 (square intaglio) – mounting silk 2/frontispiece 2 join, lower right

Xiuse ru chuangxu 『秀色入窗虛』 (square intaglio) – frontispiece 2/mounting silk 3 join, upper left

Xinqing wen miaoxiang 『心清聞妙香』 (square relief) – frontispiece 2/mounting silk 3 join, lower left

Taishang huangdi zhi bao 太上皇帝之寶 (square relief) – mounting silk 3, top center

Yi zai bixian 意在筆先 (oval relief) – mounting silk 3/painting join, middle – (1/2)



Luozhi yunyan 落紙雲煙 (square intaglio) – mounting silk 3/painting join, bottom

Shiqu baoji 『石渠寶笈』 (rectangle relief) – poem 1, mid right

Yushufang jiancang bao 『御書房鑑藏寶』 (oval relief) – poem 1, lower right

Qianlong yulan zhi bao 『乾隆御覽之寶』 (square relief) – poem 1, upper right

Sanxitang jingjian xi 『三希堂精鑑璽』 (rectangle relief) – poem 1, upper right

Yi zisun 『宜子孫』 (square intaglio) – poem 1, mid right

Shiqu dingjian 『石渠定鑑』 (circle relief) – poem 1, top

Baoji chongbian 『寶笈重編』 (square intaglio) – poem 1, top

Guxi tianzi 『古希天子』 (circle relief)⁵² – painting 1, top – (1/24)

Guxi tianzi 『古希天子』 (circle relief) – painting 2, top – (2/24)

Jishi duo suoxin 『即事多所欣』 (square intaglio) – painting 2/3, join – (1/2)

Guxi tianzi 『古希天子』 (circle relief) – painting 3, top – (3/24)

Xiexin 『寫心』 (oval intaglio) – painting 3/poem 4, join, top

Guxi tianzi 『古希天子』 (circle relief) – painting 4, top – (4/24)

Guxi tianzi 『古希天子』 (circle relief) – painting 5, top – (5/24)

Xiesheng 『寫生』 (rectangle intaglio) – poem 6/painting 6, join, top – (2/2)

Guxi tianzi 『古希天子』 (circle relief) – painting 6, top – (6/24)

Guxi tianzi 『古希天子』 (circle relief) – painting 7, top – (7/24)

Miaoyi xie qingkuai 『妙意寫清快』 (rectangle relief) – poem 8/painting 8, join, top – (1/2)

Guxi tianzi 『古希天子』 (circle relief) – painting 8, top – (8/24)

Guxi tianzi 『古希天子』 (circle relief) – painting 9, top – (9/24)

Jian tianxin 『見天心』 (oval intaglio) – painting 9, join, top – (1/2)

Guxi tianzi 『古希天子』 (circle relief) – painting 10, top – (10/24)



- Yongbi zai xin* 『用筆在心』 (square intaglio) – painting 11, join, top – (1/2)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 11, top – (11/24)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 12, top – (12/24)
- Yanyun shujuan* 『煙雲舒卷』 (square intaglio) – painting 12, join, top
- Guxi tianzi* 『古希天子』 (circle relief) – painting 13, top – (13/24)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 14, top – (14/24)
- Shuiyue liang chengming* 『水月兩澈明』 (rectangle relief) – painting 14, join, top
- Guxi tianzi* 『古希天子』 (circle relief) – painting 15, top – (15/24)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 16, top – (16/24)
- Miaoyi xie qingkuai* 『妙意寫清快』 (rectangle relief) – poem 17/painting 17, join, top – (2/2)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 17, top – (17/24)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 18, top – (18/24)
- Jian tianxin* 『見天心』 (oval intaglio) – poem 19/painting 19, join, top – (2/2)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 19, top – (19/24) *Guxi*
- tianzi* 『古希天子』 (circle relief) – painting 20, top – (20/24)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 21, top – (21/24)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 22, top – (22/24)
- Yongbi zaixin* 『用筆在心』 (square intaglio) – painting 23, join, top – (2/2)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 23, top – (23/24)
- Guxi tianzi* 『古希天子』 (circle relief) – painting 24, top – (24/24)
- Qianlong jianshang* 『乾隆鑑賞』 (round intaglio) – painting 24/colophon 1, join, top
- Yi zai bixian* 『意在筆先』 (oval relief) – painting 24/colophon 1, join, bottom – (2/2)
- Jishi duo suoxin* 『即事多所欣』 (square intaglio) – colophon 1/colophon 2, join, top – (2/2)



Yunxia si 『雲霞思』 (rectangle relief) – colophon 2/colophon 3, join, top – (2/2)

Wan you tongchun 『已有同春』 (square relief) – colophon 2/colophon 3, join, bottom

Chuiliu 『垂露』 (rectangle relief) – colophon 4, paper join, bottom – (2/2)

Bazheng maonian zhi bao 『八徵耄念之寶』 (square relief) – colophon 6, upper left

3. Zeng Xiejun 曾協均 (active 1843–after 1864) – (2)⁵³

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

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

4. 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) – painting 1, lower right

Ledao zhuren 『樂道主人』 (square intaglio) – painting 24, lower left

Zhengyi shuwu zhencang tushu 『正誼書屋珍藏圖書』 (rectangle relief) – painting 24, lower left

4. Jin Cheng 金城 (1878–1926) – (2)

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

Jin Gongbo jingjian yin 『金鞏伯精鑑印』 (rectangle relief) painting 24, lower left – (2/2)

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



Wanyan Jingxian qingjian 『完顏景賢清鑒』 (square relief) – painting 1, lower right

Jingxing weixian 『景行維賢』 (square intaglio) – painting 24, lower left

Xiaoru'an miji 『小如庵秘笈』 (square relief) – painting 24, lower left

6. Unidentified – (2) – both pre-Qianlong

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

Wuche liang zisun yongbao zhi 『五車良子孫永保之』 (rectangle relief; left half) – painting 1, upper right

Traditional Chinese catalogues:

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. (F1954.20 listed alone under the artist Liu Songnian 劉松年.)

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Notes

¹ According to seal carving convention, the proper first character of this text, *ji* 機, has been abbreviated to 幾. The same seal appears on this scroll following the text of the Qianlong emperor's frontispiece.



² 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.

³ See Zhang Zhao 張照 (1691–1745) et al., comps., *Shiqu baoji* 石渠寶笈 (1745), 2 vols. (Taipei: National Palace Museum, 1971), vol. 2, 974–77.

⁴ 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.

⁵ This is a reference to the poem *Qiyue* 七月 (Seventh Month) in the *Binfeng* 邶風 (Odes of Bin) section of the *Classic of Poetry*. For the Chinese text of the full poem, see Hong Ye 洪業 et al., eds., *Mao Shi yinde* 毛詩引得 (A concordance to the Shih Ching), Harvard-Yenching Sinological Index Series, supplement no. 9 (Beiping: Yanjing daxue tushuguan, 1934), 31–2, poem 154 (hereafter *Mao* #154). All English citations of the poem are either directly quoted or slightly adapted from Arthur Waley, trans., *The Book of Songs* (New York: Grove Press, 1960), 164–65; with reference



to Bernhard Karlgren, —The Book of Odes: Kuo-feng and Siao Ya,^l *Bulletin of the Museum of Far Eastern Antiquities* 16 (1944): 218–19, and James Legge, trans., *The Chinese Classics*, 7 vols. (Oxford: Clarendon Press, 1893), vol. 4, part 1, 226–33.

⁶ See *Mao* #154: Stanza 1, lines 1–2 (Waley: In the seventh month the Fire ebbs / In the ninth month I hand out the coats). The same couplet also appears at the beginning of stanza 2.

⁷ Two phrases quoted from *Mao* #154: Stanza 1, lines 7–8: 三之日于耜, 四之日舉趾 (Waley: In the days of the Third they *take up the plough* / In the days of the fourth *out I step*).

⁸ This line is a conflation of images from *Mao* #154: Stanza 2, line 5: 女執懿筐 (Waley: The girls take their *deep baskets*), and line 8 春日遲遲 (Waley: The spring *days are drawing out*).

⁹ Note that the character *yuan* 元 (origin) is substituted here for *xuan* 玄 (black) in order to observe the Qing dynasty taboo on the use of characters in the personal name of the Kangxi emperor, Xuanye 玄燁. The phrase *xuanhuang zhi ji* 「玄黃之績」 (Thread of black and yellow) is a paraphrase, or conflation, of *Mao* #154: Stanza 3, lines 8–9: 八月載績, 載玄載黃 (Waley: In the eight month they twist *thread* / The *black* thread and the *yellow*).

¹⁰ A very similar comment 「既成今歲之終, 又慮來歲之始」 (having come to the end of the present year, [the ruler] is concerned about the beginning of the coming year) appears in the writings of two important Southern Song dynasty neo-Confucian philosophers, see: Cheng Yi 程頤 (1033–1107), *Cheng shi jing shuo*, 2:9b; and Lü Zuqian 呂祖謙 (1137–1181), *Zengxiu*



Donglai shushuo 增修東萊書說, 1:9b, both in *WSKQS*. In Jiang Pu's text on the Freer scroll, note the substitution of the verb *jie* 戒 (to warn) instead of *lǜ* 慮 (to worry, feel concern), and the use of the homonym *shi* 事 (affair, matter) instead of *shi* 始 (begin, commence), as in these two Song dynasty texts.

¹¹ This quotation is from a text by Wang Anshi 王安石 (1021–1086)—probably his lost commentary on the *Classic of Poetry*—that is cited in two later Southern Song dynasty commentaries on the same text, see: Lü Zuqian, *Lǜ shi jiashu du shi ji* 呂氏家塾讀詩記, 16:3a–b; and Duan Changwu 段昌武 (13th century), *Duan shi Mao shi jijie* 段氏毛詩集解 (preface 1248),

15:3b, both in *WSKQS*.

¹² See *Mao* #154: Stanza 7, lines 5–6 (Waley: Come, my husbandman, / My harvesting is over).

¹³ Paraphrase, or conflation, of *Mao* #154: Stanza 8, lines 9–10: 「躋彼公堂，稱彼兕觥」 (Waley:

Up they go into their lord's hall / Raise the drinking-cup of buffalo-horn).

¹⁴ Conflation of *Mao* #154: Stanza 3, line 11: 「為公子裳」 (Waley: *I make a robe for my Lord*), and *Mao* #154: Stanza 4, line 11: 「獻豨于公」 (Waley: *The three-year-old [boar] we offer to our Lord*).



¹⁵ This is the title of a poem of sacrifice to an ancestor or deceased lord, included in the *Xiaoya* 小雅 (Minor Elegantiae) section of the *Classic of Poetry*. For the Chinese text of the full poem, see Hong Ye et al., eds., *Mao Shi yinde*, 50–51, poem 209. For English translations, see Arthur Waley, trans., *The Book of Songs*, 209–11 (Poem 199, *Thick Grows the Star-thistle*), and James Legge, trans., *The Chinese Classics*, vol. 4, part 2, 368–73.

¹⁶ This quote comes from a work attributed to Confucius known as the *Daxue* 大學 (Great Learning), which is included in the *Li Ji* 禮記 (Book of Rites): 「生財有大道，生之者眾，食之者寡，為之者疾，用之者舒，則財恆足矣。」 (Legge, trans.: There is a great course also for the production of wealth. *Let the producers be many* and the consumers few. *Let there be activity in the production*, and economy in the expenditure. Then the wealth will always be sufficient.). For the Chinese text, see D.C. Lau (Liu Dianjue) 劉殿爵 and Chen Fong Ching (Chen Fangzheng) 陳方正, eds., *Li Ji zhuzi suoyin* 禮記逐字索引 (A concordance to the Li Ji) (Taipei: Taiwan shangwu yinshuguan, 1992), 166 (43/18–19). For an English translation, see: James Legge, trans., *The Li Ki*, in F. Max Müller, ed., *the Sacred Books of the East*, vol. 28 (Oxford: Clarendon Press, 1885), 422 (no. 35); or *The Chinese Classics*, 7 vols. (Oxford: Clarendon Press, 1893), vol. 1, 379 (no. 19).

¹⁷ These passages are quoted from the chapter *Wuyi* 無逸 (Against Luxurious Ease) in the *Shujing* 書經 (Classic of Documents): 「周公曰：嗚呼，君子所其無逸！先知稼穡之艱難，乃逸，則知小人之依。」 (adapted from Karlgren translation, with reference to Legge: The Duke of Zhou



said, —Oh, what a noble man aims at is to have no luxurious ease. If you take your ease after first having experienced the hardships of husbandry, then you will understand what the little people [must] rely upon [to survive].). For the Chinese text, see xxx. For English translations, see:

Bernard Karlgren, —Glosses on the Book of Documents, in *Bulletin of the Museum of Far Eastern Antiquities* 21 (1949): 105–06, and —The Book of Documents, in *BMFEA* 22 (1950): 56; and James Legge, trans., *The Chinese Classics*, vol. 3, part 2, 464–65.

¹⁸ For these twenty-four poems, see: Lou Shou 樓璘 (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:

Yunlinxianguan, 1882), section 9. vol. 5, separate pagination, 4b–8b.

¹⁹ The seal script reads 繆, while the standard script reads 衫.

²⁰ The seal script reads 煥, while the standard script reads 暖.

²¹ The seal script reads 螳, while the standard script reads 蟻.

²² The seal script reads 瞑, while the standard script reads 眠, as in all other cases below.

²³ The seal script reads 裒, while the standard script reads 抱.

²⁴ The seal script reads 華, while the standard script reads 花, as in all other cases below.

²⁵ The seal script reads 沾, while the standard script reads 添.

²⁶ The seal script reads 孰, while the standard script reads 熟.

²⁷ The seal script reads 吒, while the standard script reads 咤.

²⁸ The seal script reads 嘯, while the standard script reads 啼.

²⁹ The seal script is an archaic form of *san* 散, while the standard script reads *sa* 撒.

³⁰ Available character sets will not produce the form of the 𪛗 character written here, which consists of a 𪛗 element over a 缶 radical.

³¹ The seal script reads 弌, while the standard script reads 一.

³² The seal script reads 責, while the standard script reads 債.

³³ The seal script reads 槃, while the standard script reads 盤.

³⁴ The seal script reads 𪛗, while the standard script reads 享.



³⁵ The seal script reads 簠, while the standard script reads 簠.

³⁶ The seal script reads 景, while the standard script reads 影.

³⁷ The seal script reads 間, while the standard script reads 間.

³⁸ The seal script reads 雷, while the standard script reads 雷.

³⁹ The seal script reads 弋, while the standard script reads 一.

⁴⁰ The seal script reads *mei* 眉 (eyebrows), while the standard script reads *kan* 看 (to look).

⁴¹ The identification of Cheng Qi as the artist of this scroll and its companion (F1954.21) is based on two seals giving his courtesy name (*zi*) Yifu 儀甫 and his sobriquet (*hao*) Suizhai 隨齋, which appear on the paper join between the end of the painting and the first attached colophon on each scroll. His role is further confirmed by two colophons, one attached to this scroll and another attached to the companion scroll, which specifically state that Cheng Qi both created the paintings and wrote out the individual poetic texts in seal script that accompany the images.

⁴² The poems are not recorded in either imperial catalogue (see Traditional Chinese catalogues), but were published in the collected poems of the Qianlong emperor; see *Yuzhi shiji, sanji* 御製詩集, 三集, 78:8a–12b, in WSKQS.



⁴³ According to seal carving convention, the proper first character of this text, *ji* 機, has been abbreviated to 幾.

⁴⁴ In the NPM seal book, this seal is read with a different second character, which consists of a 勹 radical on top and a 共 character underneath. The *Shiqu baoji* and the Shanghai seal book read this second character as 輝.

⁴⁵ Available character sets will not produce the character written here, which consists of a 竹 radical on top and a 雙 element below, which is also the way it is reproduced in Qianlong's collected poetry, *Yuzhishi sanji* 御製詩三集, 76:11b. The character is read *shuang* and means: a sail, or boat; which does not make sense in this context. Judging from the original Lou Shou poem to which Qianlong was responding, he probably meant to write the similar character, *yue* 簾, which is the name of a device for reeling silk thread, as shown in the accompanying illustration in the painting. Accordingly, *yue* is used in the transcription.

⁴⁶ See F1919.172, elsewhere in this volume.

⁴⁷ See the reply of Yu the Great, founder of the Xia dynasty, to his predecessor Shun, last of the legendary Five Emperors, as recorded in the chapter, —Yi Jil xx, in the *Shujing*.

⁴⁸ Note: judging from the rhyme-words at the end of lines one (*can* 蠶), two (*kan* 看), four (*han* 寒), and six (*guan* 官), the last two characters of line eight must be reversed, and should read: *qiwan* 綺紈.

⁴⁹ *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.

⁵⁰ For the source of this quotation, see *Guoyu* 國語, 5:14a, in *WSKQS*.

⁵¹ The first quotation is actually a proverbial idiom (*chengyu* 成語), which refers to a lack of preparedness that results in a lot of unnecessary running about. The second quotation comes from an anecdote concerning Zengzi 曾子 (505–436 bce), a disciple of Confucius, who exclaimed on his

sickbed, —But I feel now that whatever may betide, I have got through safely! (Waley, trans.). For Chinese text; see *Lunyu zhushu* 論語注疏 8:3a, in *WSKQS*; and for English translation, see Arthur Waley (1889–1966), trans., *The Analects of Confucius* (London: George Allen & Unwin, 1938; rpt., New York: Vintage Books, 1989), 132–33.

⁵² For aesthetic reasons and according to seal carving convention, the proper first character of this text, *xi* 稀, has been abbreviated to 希.

⁵³ 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.