Shen Zhou 沈周 (1427-1509), *Landscape painted for Wang Ao*. 山水圖送王鏊 1492. Hanging scroll, ink, colour on paper; 146.3 cm x 36.5 cm. Mactaggart Art Collection 2004.19.23

Shen Zhou 沈周 (1427-1509) inscription:

> On this unexpected occasion old friends have a heartfelt talk.  
> Thereupon we sigh over the passing of the years.  
> In our hearts we feel aged, with thinning hair at the temples.  
> Even the most erudite person feels shallow in front of the autumn water.  
> Though already drunk, we still call for more wine.  
> When the boat is about to depart [our friend] has to lean against its side.  
> In these days the rivers and streams are filled with things to worry about.  
> We know that though [our friend] travels far away, his heart lingers here.

Composed on the 29th day of the 9th month of the *renzi* year of the Hongzhi period (1492). When Master Wang [Wang Ao], the Secretary of the Board of Rites, was about to embark on a trip, Wen [Lin], the Chamberlain for the Imperial Stud, gave him a farewell party. I composed a poem in response to the Secretary’s verses that were written when we crossed Lake Tai, and inscribed it on this painting as a parting gift for him.

Shen Zhou

偶合故人語，仍嗟歲月流。老懷雙短，秋水方家浮。既醉還呼酒，欲開頂倚舟。江湖今日患，知去遠心留。弘治王子九月九日，宮論王先生將行，文太僕作餞。因和官論過太湖之作，系圖送之，沈周。

artist’s seal:  
A. *Shen Qinan shi* 沈啟南氏 Master Shen Qinan [Shen Zhou’s style name, meaning “to open to the south”] (square relief)

Wen Lin 文林 (1445-1499) inscription:

> Long separated by the distance of rivers and lakes,  
> We think of one another while the years flow away.  
> Drunk, we treasure this evening’s farewell party.  
> As we grow old, we feel we have led a floating life.  
> Fare well, traveller who has reached Yingzhou.  
> But for now at least shelter the night in the deep gorge.  
> While the night-watch is coming to an end,  
> our spirit has not yet reached its highest ebb.  
> How can this reluctance to leave be just for the sake of the wine?

Wen Lin
久别江湖遠，相思歲月流，醉憐今夕餓，老覺此生浮。好去登臨客，聊藏夜壑舟，更殘情未極，豈為酒淹留。文林。

Wen Lin’s seal:
B. Yunluo youxin ji Chajing 雲蘗幽信寄茶經 From my mountain retreat, I send the Classic of Tea along with a graceful letter.¹ (square intaglio)

Wu Kuan 吳寬 (1435-1504) inscription:

We sit side by side, dressed as usual in our formal caps and robes, 
No less elegant than [the men of letters of] the Jin dynasty.  
As high hills with lofty peaks leap into the picture, 
The water of Dongting Lake ripples beneath the boat.  
We might as well empty a jug of wine,  
so that the boat can remain anchored [a while longer].  
Those thinking of their absent friend on that very day:  
Who would know that the sorrow lingers here longer?

Jizhi [Wang Ao], the Palace Secretariat, passed through Wuxian [Suzhou County] when he went to supervise the civil service examination for the candidates of the southern provinces. He spent many days visiting friends and relatives. This was the painting with a poetic inscription given to him by Shen Shitian [Shen Zhou] at the farewell party hosted by Wen [Lin], the Chamberlain for the Imperial Stud. I also composed a poem using the same rhymes. My feelings are embodied in the final couplet.

Wu Kuan

衣冠仍列坐，不减晉風流。峻嶺圖中入，重湖歸下浮。不妨傾斗酒，更為繫扁舟。當日壞人者，誰知恨久留。

濟之官論以主試南闗之便道過吳中，與親友留連者累旬。此則沈石田于文太僕席上所贈詩畫也，因和一首以見予意于末聯云， 吳寬。

Wu Kuan’s seal:
C. Wu Kuan 吳寬 (square intaglio) imprinted on the inscription

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¹ Song-dynasty recluse poet Lin Bu 林逋 (967-1028), Shenju zaxing 深居雜興六首：“花月病懷看酒譜，雲蘗幽信寄茶經。” “In the flower blossom month, nursing an illness, I read Notes on Wine; from my mountain retreat, I send the Classic of Tea along with a graceful letter.” See Lin Hejing xiansheng shiji 林和靖先生詩集 [Collection of poems by Master Lin Hejing] in Sibu congkan jibu 四部叢刊集部 (Shanghai, 1929), 186: 18b.
Collector’s seal directly beneath Wu Kuan’s inscription:
D. Guo shi Quanwan louzang 郭氏權宛樓藏 Collection of Master Guo Quanwan
[Guo Zhiquan] (rectangle intaglio)

Collector’s seals (4) in lower right corner:
E. Luqiao 鹿樵 Zhang Dayong’s sobriquet [Zhang Dayong 1770-1838] (rectangle intaglio)
F. Ziyuye hua shuhua lu 自怡悅齋書畫錄 Record of calligraphy and painting in the
Studio of Self Delight [Zhang Dayong’s studio name] (square relief)
G. Zhang Luqiao jiancang 張鹿樵鑒藏 Authenticated collection of Zhang Luqiao (square intaglio)
H. Xiaoshou Yangzhou niansi qiao 消受揚州廿四橋 Enjoyment of Yangzhou’s Niansi
Bridge [possibly the seal of the son of the wealthy Yangzhou collector Ma Yuelu 馬
曰璐 (1701-61)] (square intaglio)

Collector’s seal in lower left corner:
I. Zhang Zhidong xin 張之洞欣 (square relief) Appreciated by Zhang Zhidong [Zhang
Zhidong (1837-1909)]

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This painting was recorded in a late 19th-century painting and calligraphy catalogue by Tao Liang 陶樑, *Hongdoushuan sbuhuaji* 紅豆樹館書畫記 (GX 8), *juan* 8: 16b-17b.

Shen Zhou 沈周 (1427-1609), zī Qinan 煥南 *bào* Shitian 石田, Baishiweng 白石翁.

Signed by Shen Zhou, impressed with one seal of the artist and inscribed by the artist with a dedication to Wang Ao (1450-1524 zī Jizhi 濟之, *bào* Shouxī 守溪, *bào* [later in life] Zhuosuo 拙叟, presented scholar/jinsī 1475, imperial instructor) whom he met at a dinner banquet hosted by fellow Suzhou native Wen Lin to welcome Wang Ao to the city during Wang's sojourn to oversee the civil service examinations. Additional inscriptions are by the scholar officials Wen Lin 文林 (1445-1499; father of Wen Zhengming, zī/bào Zongru 宗儒, presented scholar/jinsī 1472), and Secretary of the Board of Rites Wu Kuan 吳宽 (1435-1504, zī Yuanbo 原博, Paoan 飴麓, Yuting tingzhu 玉廷亭主, also a native of Suzhou and zhuangyuan scholar in 1472). The scroll is impressed with nine collector's seals.

NOTES: Theses three seals belonged to Zhang Dayong 張大鏞 (1770-1838) —— 張大鏞，字聲之，號鹿樵，昭文（雍正初常熟析縣，分為常熟、昭文）人。據《鹿樵自敘年譜稿》及卷末其子張元壽、張元齡附識，生於乾隆三十五年庚寅（1770），卒於道光十八年戊戌（1838）。乾隆甲寅舉人，官至山西河東道。他出生于常熟有名的“南張”文獻世家，著名藏書家張金吾是其從弟。其本人曾隨顧王霖學畫，收藏亦富。晚年致仕歸裏後，繼承了張海鶴、張金吾以來的傳統，熱心刻書。因擔心所藏書畫久而就湮，編類匯錄為《自怡悅齋書畫錄》三十卷。自序作于道光十二年，全
Xiaoshou Yangzhou niansi qiao 消受揚州廿四橋 (square intaglio) — may be seal of wealthy Yangzhou collector, Ma Yuelu 馬曰璐 (1701-1761), who used a seal with this text, but not with this design (Note: other seals with this same text, but not this design, and belonging to different collectors are also known).

Notes:
Lin Bu, a fastidious eccentric who never married and lived out his life at West Lake in Hangzhou, refusing posts and even refusing to go into the city. He was famous for his love of his pet crane and his plum tree: the latter, he said, was his wife, and the former, his child. Such theatrical solitude won him national fame as a poet–recluse, and he received gifts of support from the emperor. Lin Bu wrote exclusively in regulated verse and produced a slim volume of finely crafted works. When Northern Song fashion changed, and the Late Tang style was forgotten, Lin Bu retained a place in the Song cultural imagination, perhaps for a personality of which his poems were an expression.


For second version of composition, see— http://pm.findart.com.cn/1099360-pm.html (Image below)