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Attributed to: He Cheng 何澄 (1224–after 1315)
Title: *Retinue of the Minister of Water*
《下元水官圖》
Xiayuan shuiguan tu
Dynasty/Date: Yuan, early 14th century
Format: Handscroll
Medium: Ink on paper
Dimensions: 49.9 x 263.5 cm (19-5/8 x 103-3/4 in)
Credit line: Gift of Charles Lang Freer
Accession no.: F1917.185
Provenance: Pang Yuanji 龐元濟 (1864–1949) and Seaouke Yue (You Xiaoqi 游筱溪),
Shanghai

Wrapper: Xu Xiaomeng 徐小夢 (19th century?; unidentified)
Blue-black side-opening wrapper with inscribed yellow silk label tag;
white jade fastening pin with incised design.

Label tag: 2 columns, standard script

宋何大夫《下元水官圖》。寒翠山房珍藏。

The Minister of Water of the Last Prime, by Grand Master He [Cheng] of the Song dynasty.¹
Treasured in the collection of Hancui shanfang [unidentified].

Seal: (1)
Cengcang Daliang Xu Xiaomeng jia 『曾藏大梁徐小夢家』 (rectangle relief)

Outside label slip: blank

Frontispiece: Wang Shu'an 王叔安 (active early 1440s–early 1460s)²

Ink on single sheet of tan paper with light gold flakes.

Inscription with signature and three (3) seals. Four (4) collector seals, all same collector.

Dimensions: 32.5 x 87.5 cm (12-3/4 x 34-1/2 in)

Four horizontal characters, seal script; plus six vertical characters, standard script

《下元水官》。翰林王叔安書。

The Minister of Water of the Last Prime. Inscribed by Wang Shu'an of the Hanlin [Academy]

Signature: 王叔安
Wang Shu'an

Date: none

Seals: (3)
Yishi zhongshu 『奕世中書』 (rectangle intaglio) – upper right
Yuzhang Wang Shu'an 『豫章王叔安』 (square intaglio) – below signature
Yutang huihan 『玉堂揮翰』 (square intaglio) – below signature

Painting Description: Ink figure painting executed in outline style, with some fill-in and occasional light color. No artist signature or seals.³ Seven (7) collector seals, six of same collector.



Five joined pieces of paper, different widths. Note: the central section of the composition, showing the Minister of Water, is missing.

1. Narrow strip at beginning: W 1.7 cm. No bridging seals to mounting. Two (2) collector seals on paper join with next.
2. Sheet 1: W 88.2 cm. No seals on join with next.
3. Sheet 2: W 93.0 cm. No seals on join with next.
(Following section of painting has been removed. Dimensions unknown)
4. Sheet 3: W 69.5 cm. One (1) collector seal on join with next.
5. Wide strip at end: W 11.2 cm. Four (4) collector seals along left edge. No bridging seals to colophon paper.

Colophons: (7) Colophons 1–5, written while all three paintings were intact.
Colophons 6–7, written for the current painting alone.

Four joined sections of tan paper, different widths. Twelve (12) collector seals, eleven same collector. First section directly abuts painting at right.

Overall Dimensions: 50.2 x 354.3 cm (19-3/4 x 140 in).

- Section 1: W 66.8 cm. Three (3) collectors seals along right edge. Three (3) collector seals on join with next.
- Section 2: W 101.3 cm. One (1) collector on join with next.
- Section 3: W 101.5 cm. Two (2) collector seals on join with next.
- Section 4: W 84.7 cm. Three (3) collector seals along left edge.

1. Zhang Zhongshou 張仲壽 (1252–1324)⁴

Ink on paper: Section 1.

8 columns, running-standard script. Three (3) seals.



三官大帝，道家者流以爲唐、葛、周三真君是也。太中大夫何公之筆，今年八十七歲矣。行不杖，坐不僂，而食啖如五六十許人，蓋平日所養有大過於人者。不若是，何以能精力不衰運筆揮畫，雖少年輩誠有所不逮也。百世之下，展而觀之，當無忝於唐名手也。至大三祀秋八月下澣日，錢唐疇齋張仲壽題。

In Daoist tradition, the Great Divinities [known as] the Three Ministers are the Three Perfected Rulers, Tang, Ge, and Zhou. They were painted by Grandmaster of the Palace, Lord He [Cheng], who is now in his eighty-seventh year. That he walks without a cane, sits without hunching, and eats like a man in his fifties or sixties is likely because he takes much better care of himself on a daily basis than other men. If it were not so, how could he wield his brush and create paintings with such undiminished vigor that even those in their youth truly have no way to keep up! For a hundred generations to come, [when people] unroll and view [this painting], he shall suffer no shame before the famous masters of the Tang. Inscribed by Chouzhai Zhang Zhongshou from Qiantang on a day in the last decade of the eighth lunar month, during autumn of the third year in the Zhida reign period [September 14–23, 1310].

Signature: 疇齋張仲壽
Chouzhai, Zhang Zhongshou

Date: 至大三祀秋八月下澣日
On a day in the last decade of the eighth month, autumn of the third year
in the Zhida reign period [September 14–23, 1310]

Seals: (3)
Zhongshou 『仲壽』 (square intaglio)
Chouzhai wenhan 『疇齋文翰』 (square relief)
Qingruo liusuo 『青箬綠蓑』 (square relief)

2. Li Yong 李用 (unidentified, active mid–15th century)

Ink on paper. Sections 1–2.

9 columns, running-standard script. Three (3) seals.

予家藏何大夫所畫三官有年矣，但不知其何許人，亦不詳其名字。按張仲壽至大三禩謂其『今年八十七』矣。至大三禩，元武宗號也，其歲庚戌。上稽趙宋寧宗嘉定十七年甲申，大夫所生，實宋人也，年三十七而至元。不審仕宋否，及考《圖繪寶鑒》『何大夫工畫人馬，虞伯生詩云，「國朝畫手何大夫，親臨伯時閱馬圖」』，其仕元也，審矣。若畫工拙，前說盡之。抑考至大三禩庚戌至我朝正統十四年己巳，百四十年矣。書此以俟後之覽者有所考焉。三月朔旦，海陵李用時行記于齊郡清所之東窗。

Grandmaster He [Cheng's] painting of the *Three Ministers* has been in my family collection for years, only I do not know where he was from and am equally uncertain as to his given and courtesy names. According to [the previous colophon by] Zhang Zhongshou, in the third year of the Zhida reign period [1310] he was said to be in his eighty-seventh year. The third year in Zhida was a *gengxu* year during the reign of Emperor Wu of the Yuan dynasty [reigned 1308–11]. Reckoning back [from this date], the Grandmaster was born in *jiashen* during the reign of Emperor Ning of the Song dynasty [reigned 1195–1224] in the seventeenth year of the Jiading reign period [1224], so he was actually a man of the Song dynasty and was [already] in his thirty-seventh year at the beginning of the Yuan [1260]. While I have been unable to determine if he served [in government] under the Song or not, in the *Precious Mirror of Paintings* we find that, “Grand Master He was skillful at painting men and horses; as the poem by Yu Bosheng [Yu Ji, 1271–1348] says: ‘Grandmaster He was a master painter at our [Yuan] imperial court / And personally copied the painting *Pasturing Horses* by [Li] Boshi,’” so it is indeed certain that he served [in government] during the Yuan.⁵ As to whether he painted in a meticulous or rough manner, the previous statement covers it all. If we count from *gengxu*, the third year of Zhida [1310], to *jisi*, the fourteenth year in the Zhengtong reign period of our [Ming] dynasty [1449], then this is the one hundred and fortieth year [since the painting was created]. I write this in the



hope that future viewers will uncover more about [the artist]. On the first day of the third lunar month [March 24], recorded by Li Yong, [courtesy name] Shixing, from Hailing, at the east window of my Qingsuo [studio] in Qijun [Shandong Province].

Signature: 李用時行
Li Yong, Shixing

Date: 正統十四年己巳...三月朔旦
First day of the third lunar month...in *jisi*, the fourteenth year of the Zhengtong reign period [March 24, 1449]

Seals: (3)
Danchu 『淡處』 (square intaglio)
Li Yong Shixing 『李用時行』 (square intaglio)
Jumotang ji 『聚墨堂記』 (square intaglio)

3. Li Yong (second colophon)

Ink on paper. Section 2.

6 columns, running-standard script. One (1) seal.

古人論畫人物：『如燈取影，逆來順往，旁見側出。橫斜平直，各相乘除，有自然之數』。何大夫所畫人物，隱顯向背，行立偃仰，縱橫錯落，各有條理。古人論畫之意，大夫得之，張仲壽謂其畫『無忝於唐』，信夫。

In discussing the painting of human figures, someone long ago [wrote]: “Like using a lantern to capture shadows, so that whether [the figure] is coming or going, or seen in profile from the side, one adjusts the proportions of the horizontal, diagonal, level, and straight, each to the other, until they achieve a natural whole.”⁶ Whether hidden or revealed, facing front or facing back, moving

or stationary, lying down or looking up, whether vertical or horizontal or every which way, the figures painted by Grandmaster He are each presented in a precise and orderly fashion. [Thus] the Grandmaster attained the idea expressed by that person long ago in his discussion of painting, and I truly believe Zhang Zhongshou's assertion that his painting would “suffer no shame before [the famous masters of] the Tang.”

Signature: none

Date: none

Seal: (1)

Shixing zhi yin 『時行之印』 (square intaglio)

4. Li Yong (third colophon)

Ink on paper. Section 2.

7 columns, running-standard script. One (1) seal.

書盛晉，畫盛唐，至宋而書畫俱焉。故士大夫工畫者，必工乎書，其畫法即書法也。今觀何大夫所畫三官，凡若干人，巨細精粗，各臻其妙，然其筆意皆書法也，謂非工書，吾不信焉。景泰改元中秋後一日，書于金臺寓舍，以記歲月云，時行。

Calligraphy flourished in the Jin dynasty [260–420] and painting flourished in the Tang [618–907], but it was during the Song dynasty [960–1279] that calligraphy and painting [flourished] together as one. Thus, a gentleman [of the time] who was proficient in painting must have been proficient in calligraphy, for his approach to painting was exactly [the same as] his approach to calligraphy. Looking now at the *Three Ministers* painted by Grandmaster He, each of the sundry figures—whether large or small, refined or coarse—is absolutely marvelous in its own way, while the brushwork throughout [the painting] is entirely calligraphic. So if anyone says that [Grandmaster He] was not proficient in calligraphy, I do not believe it. On the day after mid-



autumn in first year of the Jingtai reign period [September 16, 1450], written at the Jintai Hostel so as to record the month and year. Shixing.

Signature: 時行
Shixing

Date: 景泰改元中秋後一日
On the day after mid-autumn in first year of the Jingtai reign period
[September 16, 1450]

Seal: (1)
Qingsuo 『清所』 (square intaglio)

5. Li X 李口 (unidentified)

Ink on paper. Section 2.

6 columns, cursive script. No seals.

事貴乎精而已矣。觀此三卷，邁晉跨唐，非元之老筆，莫思得此。覽者以爲道玩，不可如羲之《黃庭經》、《聖教序》，但貴乎精書也耶。珍重珍重。淮南李口。

In everything, one should simply value skill and that is all. Regarding these three scrolls, they surpass the Jin and outdo the Tang, and no one but a mature artist of the Yuan could even think of achieving this [level of excellence]. Should some viewer take them as Daoist diversions that cannot compare with [Wang] Xizhi's [calligraphy of religious texts such as the] *Scripture of the Yellow Court* or his *Preface to the Sacred Teachings*, then is it because he places more value on fine calligraphy [than on excellent painting]?⁷ Treasure them greatly, treasure them greatly. Li X from Huainan.



Signature: 李口

Li X

Date: none

Seals: none

6. Wu Jin 吳覲 (active early 19th century)

Ink on paper. Sections 2–3.

19 columns, standard and running-standard script. Three (3) seals.

Poem (31x7 + 2x5)

不在天兮不在地，濕雲濛濛含水氣，閃屍魍像競前驅，旌蓋輝煌矛戟利。
水府之寶那可名，鯉魚掉尾遊晶餅，靈犀獨角服銜勒，鞭之不異雞豬行。
龍王駝背手持笏，或後或先當道謁，蜿蜒龍子駕飛輦，輦上尊官解災厄。
解厄無如拯旱災，可憐中澤鴻鳴哀，試看最後駭雷電，震迅宜攜風雨來。
去年女魃煽炎虐，江北江南苦焦灼，深宮闈寂抱珠眠，四海如何慳一勺。
顧陸世遠誰追摹，人間那得有此圖，細繙卷末舊題識，有宋遺老何大夫。
大夫畫有三，夫子得其一，

曹帶吳衣好筆力，不必天官與地官，鼎分亦自成完蹟。
尋常短軸總隨身，古色古香信可珍，須知到處作霖雨，先福此間汝穎人。

嘉慶二十年歲在乙亥，題於順昌郡齋。即呈誨政，受業吳覲。

[Poem translation forthcoming] Twentieth year of the Jiaqing reign period, with the year-star in *yihai* [1815], written at the Shunchang Junzhai [unidentified]. Submitted for correction and instruction, your pupil Wu Jin.



Signature: 吳覲

Wu Jin

Date: 嘉慶二十年歲在乙亥

Twentieth year of the Jiaqing reign period, with the year-star in *yihai*
[1815]

Seals: (3)

Donggao caotang 『東皋草堂』 (rectangle intaglio)

Chen Jin tuzhang 『臣覲圖章』 (square intaglio)

Wuguo nanzi 『吳國男子』 (square relief)

7. Peng Wensun 彭汶孫 (late 19th–early 20th century)

Ink on paper. Sections 3–4

10 columns, standard script. Two (2) seals.

昨自舜江歸，暑氣逼人，清晨起得展觀此圖。古雅雄渾，其一種清涼，爲「天下蒼生作霖雨」之氣概，宛然在心目間。爰筆志數字，聊記一時眼福。光緒龍集乙巳黍月五日，長洲彭汶孫書于吳山。

Yesterday I returned home from Shun River [in Zhejiang Province] and the summer heat was oppressive, so I got up this morning at daybreak to unroll and view this picture. Antique and elegant, bold and vigorous, [the painting exudes] such a clear, cool air that, to my mind's eye, it seemed to “make copious rains for the all the people under heaven.”⁸ Therefore I have jotted down a few words to record my good fortune [in having a chance] to look at it awhile. With the

dragon [year-star] perched in the *yisi* year of the Guangxu reign period, on the fifth day of the seventh lunar month [August 5, 1905], written at Wushan by Peng Wensun from Changzhou.

Signature: 彭汶孫
Peng Wensun

Date: 光緒龍集乙巳黍月五日
with the dragon [year-star] perched in the *yisi* year of the Guangxu reign period, on the fifth day of the seventh lunar month [August 5, 1905]

Seals: (2)
Tianya guoke wei wudazhou you xinxingzhe zhi yi 『天涯過客爲五大州有心性者之一』 (square relief)
Changzhou Peng Wensun zi Juzhai shi guwen ci shuhua zhi yin 『長州彭汶孫字遽齋詩古文詞書畫之印』 (square intaglio)

Collector seals: (23)

1. Li Yong 李用 (unidentified, active mid-15th century) – (22) – 8 different seals

Qingsuo 『清所』 (square intaglio) – frontispiece, bottom right – (1/5)

Danchu 『淡處』 (square intaglio) – frontispiece, lower left, top – (1/2)

Li Yong Shixing 『李用時行』 (square intaglio) – frontispiece, lower left, middle – (1/2)

Jumotang ji 『聚墨堂記』 (square intaglio) – frontispiece, lower left, bottom – (1/3)

Li shi jiacang 『李氏家藏』 (square intaglio) – painting, right paper strip/sheet 1, join, top – (1/5)



- Qingsuo* 『清所』 (square intaglio) – painting, right paper strip/sheet 1, join, bottom – (2/5)
- Li shi jiacang* 『李氏家藏』 (square intaglio) – painting, sheet 3/left paper strip, join, bottom – (2/5)
- Danchu* 『淡處』 (square intaglio) – painting, left paper strip, mid left – (2/2)
- Li Yong Shixing* 『李用時行』 (square intaglio) – painting, left paper strip, lower left – (2/2)
- Qingsuo* 『清所』 (square intaglio) – painting, left paper strip, bottom left – (3/5)
- Wuling* 『吳陵』 (square intaglio) – colophons, sheet 1, top right – (1/2)
- Li shi jiacang* 『李氏家藏』 (square intaglio) – colophons, sheet 1, mid right – (3/5)
- Shixing zhi yin* 『時行之印』 (square intaglio) – colophons, sheet 1, bottom right – (1/2)
- Wuling* 『吳陵』 (square intaglio) – colophons, sheet 1/sheet 2, join, top – (2/2)
- Li shi jiacang* 『李氏家藏』 (square intaglio) – colophons, sheet 1/sheet 2, join, middle – (4/5)
- Jumotang ji* 『聚墨堂記』 (square intaglio) – colophons, sheet 1/sheet 2, join, bottom – (2/3)
- Qingsuo* 『清所』 (square intaglio) – colophons, sheet 2/sheet 3, join, bottom – (4/5)
- Hailing shijia* 『海陵世家』 (square intaglio) – colophons, sheet 3/sheet 4, join, top
- Jumotang ji* 『聚墨堂記』 (square intaglio) – colophons, sheet 3/sheet 4, join, bottom – (3/3)
- Li shi jiacang* 『李氏家藏』 (square intaglio) – colophons, sheet 4, mid left – (5/5)
- Shixing zhi yin* 『時行之印』 (square intaglio) – colophons, sheet 4, lower left – (2/2)
- Qingsuo* 『清所』 (square intaglio) – colophons, sheet 4, bottom left – (5/5)

2. Wanyan Jingxian 完顏景賢 (died 1927) – (1)

- Wanyan Jingxian qingjian* 『完顏景賢清鑒』 (square relief) – painting, left paper strip, lower left

Traditional Chinese catalogues: none

Selected Bibliography

Lawton, Thomas. *Chinese Figure Painting*. Washington, D.C.: David R. Godine in association with Freer Gallery of Art, Smithsonian Institution, 1973. Pp. 156–59.

Xu Bangda 徐邦達. “Youguan He Cheng he Zhang Wo ji qi zuopin de jidian buchong” 有關何澄和張渥及其作品的幾點補充. In *Wenwu* 文物 270 (1978.11): 53–55.

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Weidner, Marsha. *Painting and Patronage at the Mongol Court of China, 1260–1368*. Ph.D. dissertation. University of California, Berkeley, 1982. Pp. 127–31 and 314–15 (plates 79–81).

_____. “Ho Ch’eng and Early Yuan Dynasty Painting in Northern China.” In *Archives of Asian Art* 39 (1986): 6–22, esp. 8–9, 14–18.

Fraser, Sarah E. *Performing the Visual: The Practice of Buddhist Wall Painting in China and Central Asia 618–960*. Stanford CA: Stanford University Press, 2004. Pp. 125 and 126 (fig. 3.11).

Notes

¹ As noted in the 1310 colophon by Zhang Zhongshou 張仲壽 (1252–1324) attached to the scroll (see Colophon 1), at the time of its creation by his older contemporary He Cheng 何澄 (1224–after 1315), this painting was one in a set of three works depicting the Daoist triumvirate, Tang 唐, Ge 葛, and Zhou 周, who are respectively: 1. the Minister of Heaven (*tianguan* 天官), who rules for six months of the year starting on the full moon (fifteenth day) of the first lunar month, known as the First Prime (*shangyuan* 上元); 2. the Minister of Earth (*diguan* 地官), who rules for three months starting on the full moon of the seventh lunar month, known as the Middle Prime (*zhongyuan* 中元); and 3. the Minister of Water (*shuiguan* 水官), who rules for three months starting on the full moon of the tenth lunar month, known as the Last Prime (*xiayuan* 下元). According to the mid-fifteenth century frontispiece attached to the scroll, the Freer painting depicts the third of these, the Minister of Water of the Last Prime. However, examination of the current work reveals that the section showing the actual figure of the deity has been cut out of the painting, leaving only the retinue that immediately preceded and followed him in his entourage. This may have been a fairly recent loss at the time that Freer acquired the work in 1917, as lines 11–12 in the 1815 poem that constitutes Colophon 6 describe the minister as present in the painting and Colophon 7 written in 1905 makes no mention of his absence or any other damage. Judging from this, the section of the painting showing the Minister of Water was probably removed, and the remaining sections of the scroll remounted, sometime between 1905 and 1917. The deity's subsequent condition and whereabouts are unknown.

Earlier colophons attached to the Freer scroll indicate that He Cheng's three original paintings were still intact as a set until 1450. Research reveals, however, that at some point after this, the two paintings showing the Minister of Heaven and the Minister of Earth became separated from the Freer scroll and eventually found their way into the eighteenth century imperial collection of the Qing dynasty, where they were spuriously attributed to Lu Huang 陸晁, a court painter during the Southern Tang dynasty (937–75). According to imperial catalogue records compiled in the early 1740s, each of the two scrolls included a seal-script frontispiece by Wang Shu'an 王叔安 just like the one seen here, and each bore collector seals either primarily or exclusively belonging to the same Li Yong 李用 whose collector seals and colophons appear on

the Freer scroll. These details identify the two imperial scrolls as the missing companions to the Freer scroll, and corroborate that the three paintings were still intact as a set in the mid-fifteenth century. It is unknown if the two scrolls in the imperial collection still survive. See Zhang Zhao 張照 (1691–1745) et al., comps., *Midian zhulin* 秘殿珠林 (1744), published jointly with *Shiqu baoji* 石渠寶笈 (1745), facsimile reprint of 1918 ms. copy, 2 vols. (Taipei: National Palace Museum, 1971), vol.1, 190–91. For an intact trio of earlier Daoist paintings depicting the Three Ministers, see Wu Tung, *Tales from the Land of Dragons: 1000 Years of Chinese Painting* (Boston: Museum of Fine Arts, 1997), 63–65 (color plates 21–23) and 149–50.

² The calligrapher Wang Shu'an 王叔安 was a native of Nanchang 南昌 (ancient name: Yuzhang 豫章) in Jiangxi Province, and came from a family of scholar-officials. He appears to have enjoyed a modest but steady career serving in the Hanlin Academy at the imperial court of the Ming dynasty from the early 1440s until the early 1460s. He was also active during this period as a calligrapher providing handscroll frontispieces on commission to patrons outside the court. In addition to the current work, two other seal-script frontispieces are known, both quite similar to the one on the Freer scroll:

1. frontispiece to a 1441 handscroll painting by Zhao Ruyin 趙汝殷 (early to mid-15th century) titled *Fenglin qunhu tu* 《風林羣虎圖》 (Group of Tigers in a Windy Grove), in the collection of the National Palace Museum, Taipei; see Guoli gugong bowuyuan 國立故宮博物院, eds., *Gugong shuhua tulu* 故宮書畫圖錄, vol. 18 (Taipei: Guoli gugong bowuyuan, 1999), 225–26, 232. Note: His signature and one of his seals on this earlier work are the same as on the Freer frontispiece.

2. frontispiece to a 1460 handscroll painting by Dai Jin 戴進 (1388–1462) titled *Nanping yaji tu* 《南屏雅集圖》 (Elegant Gathering at South Screen [Hill]), in the Palace Museum, Beijing; see: Shan Guoqiang 單國強 et al., eds., *Yuanti Zhepai huihua* 院體浙派繪畫 (Painting of the Zhe School in Academic Style), in the series *Gugong bowuyuan cang wenwu zhenpin daxi* 故宮博物院藏文物珍品大系 (Shanghai: Shanghai kexue jishu chubanshe; Hong Kong:

Shangwu yinshuguan, 2007), 127. Note: Wang signs this later work with a more elevated title: 奉政大夫、禮部郎中直文淵閣 (Grand Master for Governance and Bureau Director in the Ministry of Rites posted to the Hall of Literary Profundity), rank 5A, the same title accorded him the following year in the list of contributors to the *Ming yitong zhi* 《明一統志》 (Comprehensive [geographical] treatise of the Ming), completed in 1461; see Li Xian 李賢 (1408–1466) et al., comps., *Ming yitong zhi*, “Zhiming” 職名 section, separate pagination, 1b, in WSKQS.

³ In colophon 6, poem lines 23–24 indicate that this painting still bore an artist’s signature at far left as late as 1815; however, the placement of three collector seals belonging to Li Yong (active mid-15th century) along the left edge of the current paper would seem to belie this assertion, as these mark the end of the painting at an earlier time.

⁴ The calligrapher Zhang Zhongshou 張仲壽 (1252–1324) was a younger contemporary of the painter He Cheng, with whom he served at the Yuan dynasty imperial court. For a stylistically similar colophon by Zhang Zhongshou attached to a different painting by He Cheng and written in the summer of 1309, one year earlier than the Freer work, see: *Yiyuan duoying* 藝苑掇英 6 (1979): 4. Note: the third seal in both works is also the same.

⁵ For the source of this quotation, see Xia Wenyan 夏文彥 (14th century), *Tuhui baojian* 圖繪寶鑑 (Precious Mirror of Paintings, preface 1365), 5:15a–b, in WSKQS.

The couplet cited by Xia comes from a poem titled “Ti He Daifu hua ma” 題何大夫畫馬 (On a Horse Painting by Grandmaster He), by the Yuan dynasty court official and literatus, Yu Ji 虞集 (zi Bosheng 伯生, 1271–1348); see his *Daoyuan xuegu lu* 道園學古錄, 28:5a–b, in WSKQS.

Li Gonglin 李公麟 (zi Boshi 伯時, ca. 1049–1107) was a famous Northern Song dynasty painter of both horses and human figures.

⁶ Li Yong cites Su Shi's 蘇軾 (1037–1101) famous characterization of the style of figure painting practiced by the Tang dynasty master Wu Daozi 吳道子 (active ca. 710–760). For the full Chinese text, see: Su Shi, “Shu Wu Daozi hua hou” 書吳道子畫後 (Written after a painting by Wu Daozi), in *Dongpo quanji* 東坡全集, 93:13b, in WSKQS.

⁷ For a short precis of the early calligraphic tradition surrounding the *Scripture of the Yellow Court*, see: Lothar Ledderose, *Mi Fu and the Classical Tradition of Chinese Calligraphy* (Princeton: Princeton University Press, 1979), 70–71. For a version of the *Scripture of the Yellow Court* written in standard script and traditionally attributed to the hand of Wang Xizhi 王羲之 (ca. 303–ca. 361), see: Wen Zhengming 文徵明 (1470–1559) et al., comps., *Yingyin Mingtuo Tingyunguan fatie* 影印明拓停雲館法帖 (Photo-reproduction of a Ming version of *Rubbings of Exemplary Calligraphy in the Tingyunguan*), 2 vols. (Beijing: Beijing chubanshe, 1997), vol. 1, 1–8.

Wang Xizhi is only indirectly associated with the *Shengjiao xu* (Preface to the Sacred Teachings), which was composed in 648 by Emperor Taizong of the Tang dynasty (reigned 627–49). The preface celebrated the achievements of the monk Xuanzang (602–664), who had brought a large group of previously unknown Buddhist texts from India to China and, under imperial sponsorship, was overseeing their translation. Some twenty-five years later, on January 1, 673, a stele bearing Taizong's text, written in running script culled from various works by, or attributed to, Wang Xizhi—the emperor's favorite calligrapher—was erected at the Wild Goose Pagoda (Yanta) in the capital Chang'an (modern Xi'an, Shaanxi Province). Through the dissemination of rubbings made from this stone, the “Wang Xizhi” version of Taizong's *Preface* became part of the mainstream calligraphic tradition and was frequently emulated over the centuries as an orthodox model of running script.

⁸ Peng Wensun has slightly adapted a line of poetry by the Northern Song dynasty poet and prime minister, Wang Anshi 王安石 (1021–1086): 「天下蒼生待霖雨」 (All people under



heaven await the copious rains). See the third line in the first of Wang's two poems titled *Longquan shijing* 龍泉石井 (Stone Well at Dragon Spring), in Wang Anshi, *Wang Jingong shizhu* 王荊公詩注, 47:7a–b, in *WSKQS*.

Note: In some sources, the same poem is attributed to the Southern Song (and possibly early Yuan) Daoist, Bai Yuchan 白玉蟾 (12th or 13th century).