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Artist: Anonymous
 Title: *Portrait of Feng Ping*
 《馮平像》
 Feng Ping xiang
 Dynasty/Date: Northern Song, ca. 1056
 Format: Album leaf
 Medium: Ink and color on silk
 Dimensions: 42.4 x 32.6 cm (16-11/16 x 12-13/16 in)
 Credit line: Purchase
 Accession no.: F1948.11
 Provenance: Tonying and Company, New York

Description: Separately mounted album leaf on folded cardboard backing.¹

Painting: This painting and F1948.11 are two of a set of five portraits produced around the year 1056 and collectively known as the *Suiyang wulao tu* 睢陽五老圖 (Five Elders of Suiyang).² Each painting in the set bears a brief anonymous inscription identifying the subject.³ Each also bears the remains of early collector seals from the Southern Song and Yuan dynasties (see below).

Painting inscription: Anonymous, 11th century (?)

Painting, upper right

1 column, standard script

駕部郎中致仕馮平八十七歲

Feng Ping, retired secretary of the board of war, in his eighty-seventh year



Signature: none

Date: none

Seals: none

Collector seals: (3)

1. Bi 畢 family (12th century)⁴ – (1)

Bi shi [xx] 『畢氏□□』 (square intaglio; right half) – lower left

2. Zhu Derun 朱德潤 (1294–1365)⁵ – (1)

[Suiyang] shijia 『[睢陽]世家』 (square relief; left half) – lower right

3. Unidentified – (1)

Partial square (?) relief – lower left

Traditional Chinese catalogues: (4)

Du Mu 都穆 (1458–1525). *Yuyi bian* 寓意編. In Huang Binhong 黃賓虹 (1865–1955) and Deng Shi 鄧實 (died 1948), comps. *Meishu congshu* 美術叢書 (1912–36). Taipei: Yiwen yinshuguan 藝文印書館, 1947. Vol. 6, II/1:273.



Zhu Cunli 朱存理 (1444–1513), attr. (Zhao Qimei 趙琦美 [1563–1624], comp.) *Tiewang shanhu* 鐵網珊瑚. Postscript 1600. China: Nian Xiyao (1671–1738) Chengjiantang 年希堯澄鑒堂, 1728. *Hua*3:2a–20b.

Bian Yongyu 卞永譽 (1645–1712), comp. *Shigutang shuhua huikao* 式古堂書畫彙考. Wuxing: Jiangu shushe 鑑古書社, 1921. *Hua*畫15:45a–63b.

Li Baoxun 李葆恂 (1859–1915), comp. *Wuyiyouyizhai lunhua shi* 無益有益齋論畫詩. Preface 1909. Hankou: Weixin yinshuguan 維新印書館, 1909. *Shang*:11a–b.

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Zhuang Shen 莊申. “*Suiyang wulao tu bushu*” 《睢陽五老圖》補書. In *Dalu zazhi* 大陸雜誌 13.3 (1957): 83–90. Reprint in: Zhuang Shen. *Zhongguo huashi yanjiu* 中國畫史研究. Taipei: Zhengzhong shuju, 1959. Pp. 231–50.

Li Junjie 李俊傑. “Songren *Suiyang wulao tu ji qi tiba*” 宋人《睢陽五老圖》及其題跋. In *Shanghai bowuguan cangbao lu* 上海博物館藏寶錄. Hong Kong: Joint Publishing Co., 1958. Pp. 155–57.

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Suzuki Kei 鈴木敬 (1920–2007) and Akiyama Terukazu 秋山光和, eds. *Chūgoku bijutsu: kaiga I* 中國美術：繪畫 1 (Chinese Art in Western Collections: Paintings 1). Tokyo: Kodansha, 1973. Plate 61 and pp. 243–44.



Suzuki Kei 鈴木敬 (1920–2007), ed. *Chūgoku kaiga sōgō zuroku* 中國繪畫總合圖錄 (Comprehensive Illustrated Catalogue of Chinese Paintings). 5 vols. Tokyo: University of Tokyo, 1982–83. Vol. 1, 232 (A21–095-2).

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Sturman, Peter Charles. “In the Realm of Naturalness: Problems of Self-Imaging by the Northern Sung Literati.” In Maxwell K. Hearn and Judith K. Smith, eds. *Arts of the Sung and Yüan*. New York: Metropolitan Museum of Art, 1996. Pp. 167–69.

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Notes

¹ Currently mounted as an independent album leaf, this portrait and four others like it (see below) were probably all part of the same handscroll.

² Two of the other three portraits are in the collection of the Yale University Art Museum, while the final portrait is in the collection of the Metropolitan Museum of Art, along with a Qing frontispiece and nineteen of the colophons. A Ming copy of the portraits together with a second group of fifty-six colophons is in the collection of the Shanghai Museum. For the Yale and Metropolitan portraits, see: Louise Wallace Hackney and Yao Chang-Foo, *A Study of Chinese Paintings in the Collection of Ada Small Moore* (London: Oxford University Press, 1940), 61–64; and Wen C. Fong, *Beyond Representation, Chinese Painting and Calligraphy 8th–14th Century* (New York: The Metropolitan Museum of Art, 1992), 44–47. For transcriptions of the unpublished colophons in the Metropolitan Museum, see: Li Linan 李霖燦, “*Suiyang Wulao tu de fuyuan*” 《睢陽五老圖》的復原, in Li Linan, *Zhongguo minghua yanjiu* 中國名畫研究, 2 vols. (Taipei:



Yiwen yinshuguan, 1973), vol. 1, 68–77. For the colophons in the Shanghai Museum, see Zhongguo Gudai Shuhua Jiandingzu 中國古代書畫鑒定組, eds., *Zhongguo gudai shuhua tumu* 中國古代書畫圖目, vol. 2 (Beijing: Wenwu chubanshe, 1987), 24–27, *Hu*滬1–0040, sections 1–20. For these and other colophons and related texts, see: Zhu Cunli 朱存理 (1444–1513), attr. comp., *Tiewang shanhu* 鐵網珊瑚 ([China]: Nian Xiyao Chengjiantang 年希堯澄鑒堂, 1728), 3:2a–20b; and Lu Xinyuan 陸心源 (1834–1894), *Rangliguan guoyan lu* 穰梨館過眼錄 (Wuxing 吳興: Yigutang 儀顧堂, 1891), 23:1a–36a..

³ According to the names, official titles, and ages inscribed on each painting, the Five Elders of Suiyang were: 1. Du Yan 杜衍 (978–1057), retired grand preceptor of the heir apparent (rank 1b), age eighty (Yale University Art Museum); 2. Wang Huan 王渙, retired vice director of the ministry of rites (rank 3b), age ninety (Freer Gallery of Art); 3. Bi Shichang 畢世長, retired chief minister of the court of the national granaries (rank 4b), age ninety-four (Metropolitan Museum of Art); 4. Zhu Guan 朱貫, retired bureau director in the ministry of war (rank 6a or 6b), age eighty-eight (Yale University Art Museum); and 5. Feng Ping 馮平, retired director of the bureau of equipment in the ministry of war (rank 6b), age eighty-five (Freer Gallery of Art).

⁴ Descendants of Bi Shichang (see above, no. 3) owned the set of five portraits from 1135 until 1191, when the set passed to the heirs of Zhu Guan (see above, no. 4). Each painting in the set of five portraits bears the remains of this seal.

⁵ The Yuan dynasty painter Zhu Derun 朱德潤 (1294–1365) was a lineal descendent of Zhu Guan, one of the Five Elders of Suiyang, and inherited the set of portraits in 1325 from his father. The same Zhu Derun seal appears on each of the five paintings.