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Trad. attrib. to: Zhang Kan 張戡 (active mid-10th century)  
Title: *Removing the Saddle and Inspecting the Arrows*  
《解鞍調箭圖》  
*Jie'an diaojian tu*  
Dynasty/Date: Song, 12th century  
Format: Hanging scroll mounted on panel  
Medium: Ink and color on silk  
Dimensions: 120.7 x 46.4 cm (47-1/2 x 18-1/4 in)  
Credit line: Gift of Charles Lang Freer  
Accession no.: F1916.526  
Provenance: Pang Yuanji 龐元濟 (1864–1949), Shanghai

**Label slip:** Pang Yuanji 龐元濟 (1864–1949)

Mounted on back of panel; former outside label on scroll.

1 column, standard script.

五代張戡《解鞍調箭圖》

*Removing the Saddle, Inspecting the Arrows*, by Zhang Kan of the Five Dynasties.

Signature: none

Seals: (2)

*Pang Yuanji yin* 『龐元濟印』 (square intaglio)

*Laichen yanfu* 『萊臣眼福』 (square relief)

**Artist inscription:** none

**Artist seals:** (1) – spurious

*Zhang Kan* 『張戡』 (square relief) – lower right corner

**Colophons:** (2) – Mounted on back of panel

Both colophons on same piece of paper

Dimensions: 32.5 x 46.8 cm

1. Wu Rongguang 吳榮光 (1773–1843)

17 columns, running-standard script

周密公謹云：『乙亥，秘函黃紋齋，以蓬省旬點，邀余偕行。具衣冠，拜右文殿，經道山堂，歷汗青軒，登渾儀臺觀渾儀，步玉渠，登閼閣。閣內兩旁皆列龕，藏先朝御書畫，別有朱漆巨匣五十餘，皆古今法書名畫。僅閱秋、冬、收、藏。內皆以鵲綾、象軸爲飾，有御題者，加以金花綾。每卷表里皆有尙書省印』。此幀畫，壯士解甲，坐憩調箭，旁滾馬雄驕異常，四望皆沙漠痕。畫者張戡，僅留一印於右角，而右角上有『尙書省印』，朱色爛然，其秘府所藏朱漆巨匣中之一留存至今者耶？此幀余以嘉慶庚午南旋，見於書畫肆中，越十餘年，道光乙酉四月歸省得之。迢迢嶺海，竟無真鑒，殊自幸墨緣之不偶也。辛丑四月十六日，記於筠清館中。幀右方有梁蕉林相國印識，牙軸尙是數百年物，不勝神往。記者乙亥，則帝顯<sup>1</sup>之德祐元年，時公謹年四十四矣。南海吳榮光伯榮并題，年六十有九云。

Zhou Mi [1232–1298], [courtesy name] Gongjin, wrote: “In the *yihai* year [1075], [the Assistant Director of] the Palace Library, Huang Wenzhai, invited me to accompany him on an inspection round.<sup>2</sup> Setting robes and cap in order and bowing to the imperial palace, we toured Daoshan Hall, passed through the Hanqing Studio, ascended the Armillary Sphere Terrace, where we inspected the armillaries, walked along the Jade Canal, and ascended the Library Pavilion. Lining the pavilion on both sides are a

succession of alcoves where calligraphy and paintings by emperors of former dynasties are kept. In addition, there are more than fifty large red-lacquered chests [containing] model calligraphy and famous paintings from antiquity to the present, of which we were able to peruse only Autumn, Winter, Harvest, and Storehouse [sections 21 to 24].<sup>3</sup> All the [scrolls] within [the chests] are decorated with magpie-pattern silks and ivory roller-knobs, while gold-figured silk has been added to those that bear imperial inscriptions. On both the outside and inside of each scroll is the seal of the imperial secretariat [*shangshusheng yin*].”

This painting shows a sturdy warrior who has removed his armor and sits at rest inspecting his arrows, while beside him rolls a horse kicking mightily, and all around them only traces of desert. While there remains but one seal of the painter Zhang Kan in the [lower] right corner, in the upper right corner is the seal of the imperial secretariat, the vermilion color of which is [still] quite bright. Could this be one of the only [paintings] to survive until the present from the large red-lacquered chests [once] kept in the imperial library? I saw this scroll in a painting and calligraphy store when I returned [home] to the south during the *gengwu* year in the Jiaqing reign period [1810], but it was not until more than ten years later, in the fourth lunar month of the *yiyou* year in the Daoguang reign period [May 18–June 16, 1825] that I acquired it. Linghai is remote and far-removed, and has no true connoisseurs [of painting and calligraphy], still I congratulate myself that it was no mere accident that I was fated to acquire this work.<sup>4</sup> Recorded in my Yunqinguan [studio] on the sixteenth day in the fourth lunar month of the *xinchou* year [June 5, 1841]. On the right side [sic!] of the scroll are seal impressions of prime minister Liang Jiaolin [Liang Qingbiao], and the ivory roller-knobs have been around for several hundred years, which overwhelms me with nostalgia [for the past]. The *yihai* year [1075] mentioned in the [Zhou Mi] record above was the first year in the Deyou reign period of Emperor [Zhao] Xian, when Gongjin [Zhou Mi] was in his forty-fourth year.<sup>5</sup> Inscribed by Wu Rongguang, [courtesy name] Borong, of Nanhai, in his sixty-ninth year.

Signature: 吳榮光伯榮

Wu Rongguang Borong (alternate name)

Date: 辛丑四月十六日  
on the sixteenth day in the fourth lunar month of the *xinchou* year  
[June 5, 1841]

Seals: (2)  
*Wu Rongguang* 『吳榮光』 (square relief/intaglio)  
*Shiyun shanren* 『石雲山人』 (square relief)

2. Kong Guangtao 孔廣陶 (1832–1890)

3 columns, running-standard script

昔過汾江，因吳樸園年丈而訪筠清館。所藏劫灰之餘，忽驚此寶尚在，然絹糜不可觸矣。閱三載，其戚持以贈我。今又閱三載，披玩而記之。同治二年端節，廣陶。

Awhile back, when I was passing through Fenjiang, I visited the Yunqingguan [studio] in order [to see] my senior Wu Puyuan [Wu Miguang, 1789–1871].<sup>6</sup> Among [the works] remaining after the looting of the collection, I was surprised [to find] that this gem still existed, though its silk was too damaged to touch. Three years later, a relative [of Wu Miguang] brought me the scroll as a gift. Now three years again have passed, and I unroll this treasure to record these [facts]. On the [day of the] *duan* festival [fifth day of the fifth lunar month] in the second year of the Tongzhi reign period [June 20, 1863], [Kong] Guangtao.

Signature: 廣陶

Guangtao

Date: 同治二年端節  
on the [day of the] *duan* festival [fifth day of the fifth lunar month]  
in the second year of the Tongzhi reign period [June 20, 1863]

Seals: (1)  
*Kong Balang* 『孔八郎』 (rectangle intaglio)

**Collector Seals:** (16)

1. Southern Song imperial collection<sup>7</sup> – (1)

*Shangshusheng yin* 『尚書省印』 (square relief) – top right corner

2. Ming dynasty imperial collection, late 14th century<sup>8</sup> – (1)

*Siyin* 『司印』 (square relief, left half) – lower right

3. Liang Qingbiao 梁清標 (1620–1691) – (2)

*Tangcun shending* 『棠邨審定』 (square intaglio) – upper left

*Jiaolin* 『蕉林』 (square relief) – upper left

4. Wu Rongguang 吳榮光 (1773–1843) – (5)

*Wu shi Yun[qing]guan suocang [shu]hua* 『吳氏筠[清]館所藏[書]畫』 (square relief) –



lower right, damaged

*Borong shending* 『伯榮審定』 (square relief) – lower right

*Wu Borong shi miji zhi yin* 『吳伯榮氏秘笈之印』 (rectangle relief) – upper left

*Wu shi Hewu pingsheng zhenshang* 『吳氏荷屋平生真賞』 (square intaglio) – lower left

*Nanhai Wu Rongguang shuhua zhi yin* 『南海吳榮光書畫之印』 (square relief) – lower left

5. Kong Guangtao 孔廣陶 (1832–1890) – (3)

*Nanhai Kong Guangtao shending jinshi shuhua yin* 『南海孔廣陶審定金石書畫印』

(square relief) – lower right

*Kong shi Yuexuelou suocang shuhua* 『孔氏嶽雪樓所藏書畫』 (square relief) – lower left

*Shaotang yanfu* 『少唐眼福』 (square intaglio) – lower left

6. Jin Cheng 金城 (1878–1926) – (1)

*Jin Gongbo jingjian yin* 『金鞏伯精鑑印』 (rectangle relief) – lower right

7. Pang Yuanji 龐元濟 (1864–1949) – (1)

*Xuzhai shending mingji* 『虛齋審定名蹟』 (square relief) – lower right

8. Unidentified seals – (2)

*Shenpin* 『神品』 (linked-square relief) – upper left

*Jiaotang Li ?-fan jiancang* 『椒堂李□蕃鑑藏』 (square relief) – lower left corner



**Traditional Chinese catalogues:** (3)

Wu Rongguang 吳榮光 (1773–1843), comp. *Xinchou xiaoxia ji* 辛丑銷夏記. Preface 1841. Changsha: Privately printed by Ye Dehui 葉德輝, 1905. 1:25a–26a.

Kong Guangtao 孔廣陶 (1832–1890). *Yuexuelou shuhua lu* 嶽雪樓書畫錄. Preface 1861. [Nanhai]: Sanshiyousanwanjuantang 三十有三萬卷堂, 1889. 1:28a–b.

Pang Yuanji 龐元濟 (1864–1949). *Xuzhai minghua lu* 虛齋名畫錄. Preface 1909. Shanghai: Shangyouxuan 尙友軒, 1909. 7:1a–3b.

**Selected Bibliography**

Pang Yuanji 龐元濟 (1864–1949). *Tang Wudai Song Yuan minghua* 唐五代宋元名畫 (Antique Famous Paintings collected by P'ang Lai-ch'en). Shanghai: Privately published, 1916. Plate 13.

Zhejiang daxue Zhongguo gudai shuhua yanjiu zhongxin 浙江大學中國古代書畫研究中心, eds. *Song hua quanji: di liu juan, di liu ce* 宋畫全集: 第六卷, 第六冊. Hangzhou: Zhejiang daxue chubanshe, 2008. Pp. 32–34 and 255 (no. 5).

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**Notes**

<sup>1</sup> The character does not appear in available character sets: it is comprised of the left part of the character *xian* 顯, without the radical at right.

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<sup>2</sup> The first two phrases after the date in the original passage of the *Yunyan guoyan lu* 雲烟過眼錄 (Record of Clouds and Mist Passing before One's Eyes) by Zhou Mi 周密 (1232–1298) exist in several variants. Specifically, the fourth character, *wen* 紋, is usually read *ru* 汝, and sometimes *wen* 汶; and the ninth character, *xun* 旬, is often read as *gou* 句. The second character, which Wu Rongguang renders as *han* 函 and other versions consistently write as *cheng* 丞, does not appear in any located source, nor does the fifth character *zhai* 齋, which all other sources read as *ji* 濟. As these discrepancies cannot be resolved, and this section of Wu Rongguang's version of the text is problematical in terms of meaning, the following reconstruction of the two phrases has been adopted as the basis for the present English translation: 「秘丞黃汝濟，以蓬省句點」。For two different Chinese versions of this same passage, compare: Zhou Mi, *Yunyan guoyan lu*, 3:20a-b, in *WSKQS*, with the version in Yang Jialuo 楊家駱 (1912–1991), ed., *Yishu congbian* 藝術叢編, vol. 17 (Taipei: Shijie shuju, 1962), 100. The following translations into English were also consulted: R. H. van Gulik, *Chinese Pictorial Art, as viewed by the connoisseur* (Rome: Istituto Italiano per il Medio ed Estremo Orientale, 1958), 201–02; Susan Bush and Hsio-yen Shih, comps. and eds., *Early Chinese Texts on Painting* (Cambridge, MA: Harvard University Press, 1985), 239–40; and Ankeney Weitz, trans., *Zhou Mi's Record of Clouds and Mist Passing before One's Eyes* (Leiden: Brill, 2002), 192–97.

<sup>3</sup> Traditionally, the text of the famous “Thousand-character essay” (*Qianziwen* 千字文) by Zhou Xingsi 周興嗣 (died 521) was sometimes employed as a cataloguing system because no character was repeated in the text, and everyone who could write was familiar with it. Evidently, the text was used in this manner by the Southern Song court. “Autumn”, “Winter”, “Harvest”, and “Storehouse” are the twenty-first to twenty-fourth characters in the text respectively.





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<sup>4</sup> The term Linghai is a general reference to the area of Guangdong Province.

<sup>5</sup> Ascending in 1274 as a young child, Zhao Xian 趙顯 (1271–1323) was the last enthroned emperor of the Song dynasty. He was taken prisoner in early 1276 by Mongol armies occupying the imperial capital of Hangzhou and in 1289 was sent to Tibet to become a Buddhist monk, where he lived the remainder of his life.

<sup>6</sup> Wu Miguang 吳彌光 (1789–1871), with the cognomen (*hao*) Puyuan 樸園, was a younger brother of Wu Rongguang 吳榮光 (1773–1843; see Colophon 1), a native of Foshan 佛山, which is located a short distance west of modern Guangzhou 廣州 (Canton), in Guangdong Province. Wu Rongguang was the owner of the Yunqingguan 筠清館 studio and its collection of art, which evidently was looted some years after his death, perhaps at the time of the British seizure of Guangzhou in 1857 during the Second Opium War. Fenjiang 汾江 is the local name of a river that flows past the town of Foshan.

<sup>7</sup> This identification as a Southern Song official seal is based in part on Zhou Mi's comments about the imperial collection of paintings during the late Southern Song dynasty (see quotation in colophon 1). While recent research has confirmed this basic identification of the seal, which was evidently used between 1141 and 1183, the actual impression on the Freer painting may be later; see Pang Huiping 彭慧萍, "Cunshi shuhua zuopin suoqian Songdai 'Shangshushengyin' kao" 《存世書畫作品所鈐宋代“尚書省印”考》, in *Wenwu* 文物 630 (November 2008): 77–93; and "Liang Song 'Shangshushengyin' zhi yanjiu huigu ji wuxiang shangque" 《兩宋“尚書省印”之研究回顧暨五項商榷》, in *Gugong bowuyuan yuankan* 故宮博物院院刊 141 (January 2009): 44–59. For previous identification as a Northern Song seal, see: Wai-kam Ho (1924–2004) et al., *Eight Dynasties of Chinese Painting: The Collections of the Nelson Gallery-Atkins Museum, Kansas City, and the Cleveland Museum of Art* (Cleveland:

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Cleveland Museum of Art in cooperation with Indiana University Press, 1980), 16–18.

<sup>8</sup> This half-seal is an impression of the left side of an official Ming dynasty seal that was used by the *dianli jichasi* 典禮紀察司 (bureau supervising palace services) for a short period of time during the early 1380s. Another impression of the *siyin* half-seal appears on a Southern Song painting in the Freer collection: see F1968.18, which appears elsewhere in this website. For discussion of the *siyin* 『司印』 half-seal and its period of use, see: Zhuang Shen 莊申, “Gugong shuhua suojian Mingdai banguanyin kao” 故宮書畫所見明代半官印考, in Zhuang Shen, *Zhongguo huashi yanjiu xuji* 中國畫史研究續集 (Taipei: Zhengzhong shuju, 1972), 1–46; Liu Jiu’an 劉九庵, “Zhu Tan mu chutu huajuan de jige wenti” 朱檀墓出土畫卷的幾個問題, in *Wenwu* 文物 195 (August 1972): 64–66 ; and Suzuki Kei 鈴木敬, “Kenkyū yoroku: Shi’in sankō” 研究余錄：司印散考, in *Kokka* 國華 1117 (October 1988): 27–29.