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*Frederick W. Mote, Hung-Lam Chu, Ch'en Pao-chen, "Part B: The Impace of Chao Meng-fu (1254-1322) in Late Yüan and Ming", The Gest Library Journal 2, no. 2 (1988): 111-132, accessed January 14, 2017,  
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## Part B. The Impact of Chao Meng-fu (1254-1322) in Late Yüan and Ming

Chao Meng-fu is sometimes called the last of the "Eight Princes of Calligraphy" (*shu-fa pa-wang*). He was the towering talent of the Yüan period, equally famed as painter and calligrapher, poet and scholar-statesman. His influence on printing through his many styles of calligraphy was quickly and profoundly felt. A number of his younger contemporaries became outstanding calligraphers in his style, particularly in the lower Yangtze region, which dominated art and scholarship in the fourteenth century. Two brothers of early Ming, Shen Tu (1357-1434) and Shen Ts'an (1379-1453), who wrote in the Chao style, were patronized by the Yung-lo emperor and his successors in the early fifteenth century. That established the Chao style at court, where they drafted important documents. The Shens also wrote out the full texts of books, or the prefaces of books, to be printed in facsimile (*hsieh-k'o*) by the palace printing works. The prestige of the Chao style thus extended beyond the court. Yet we can find holdovers of Sung traditions in calligraphy and in printing, especially away from the early Ming court.

For T'ang and earlier calligraphers we are essentially limited to the evidence of epigraphy through rubbings, except for the mostly nameless sutra copyists. There are very few reliable exceptions. From Sung times onward we begin to have a corpus of original calligraphic works. From the time of Chao Meng-fu onward we can assemble photographs of many examples of actual works in museums and private collections around the world. At Princeton we are fortunate in having a number of original masterworks by Chao and his followers. In this section of the exhibition we have the rare

### SECTION THREE

opportunity to display the art of Chao Meng-fu and some of his followers in original masterworks, and in tandem with their calligraphy, a number of finely printed books showing varying degrees of Chao's impact on book design.

The first two essays, on Chao Meng-fu and Sung K'o, respectively, along with labels no. 57-61 are by Ch'en. The remainder is by Chu.

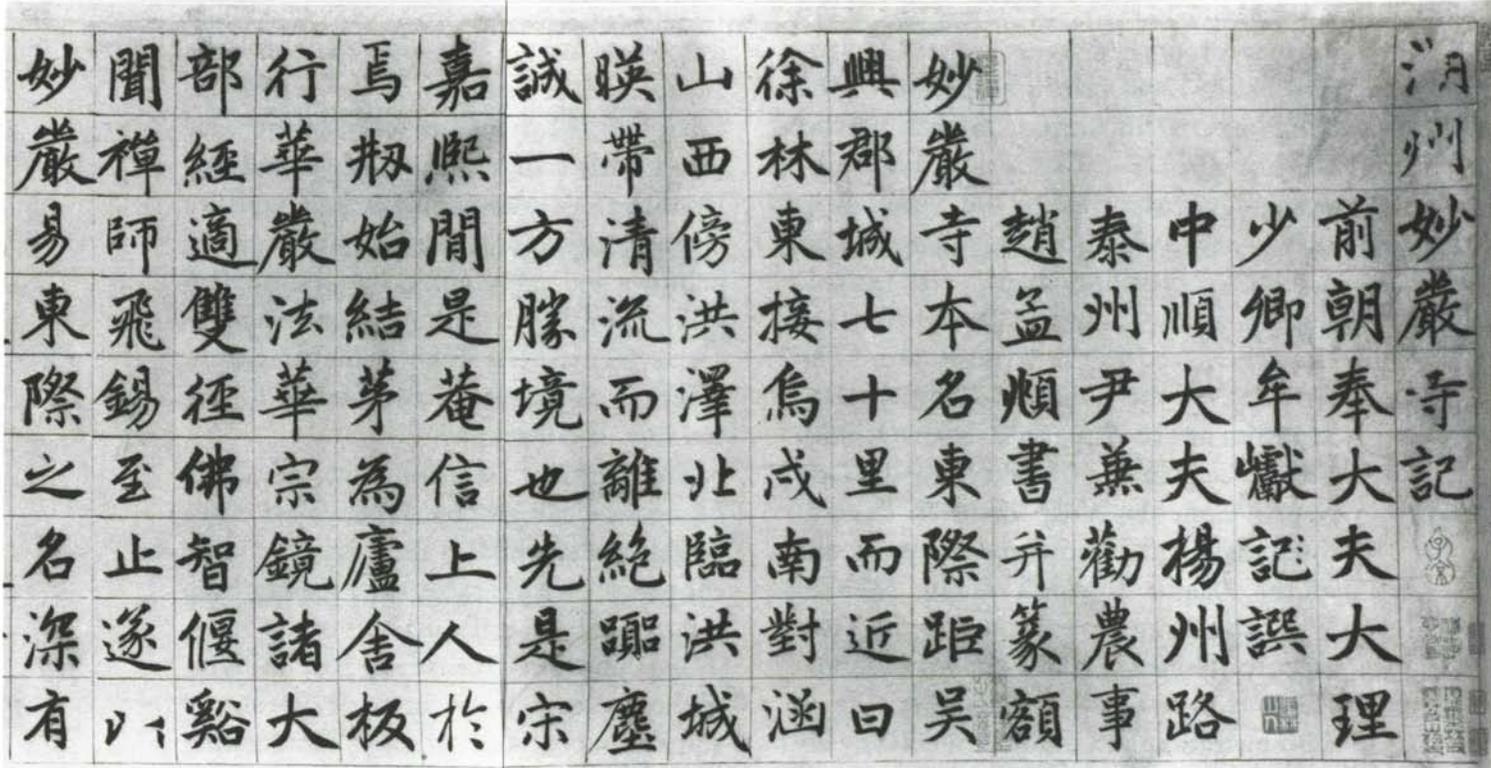
Chao Meng-fu (1254-1322) was one of the most accomplished artists in the Yüan period (1260-1368). He was a scion of the Sung imperial household, and was born at Wu-hsing in 1254.<sup>1</sup> By the time the Southern Sung dynasty fell to the Mongols in 1279, he had finished his education and obtained a position as imperial guard, serving at the Southern Sung court in Hangchow and in the Kiangsu area. The downfall of the Southern Sung dynasty kept him at Wu-hsing, in Chekiang, until 1287, when Ch'eng Chü-fu (1249-1318), a censor from the Yüan court in Peking, discovered and recommended him as one of the "Eight Talented Young Men of Wu-hsing" (*Wu-hsing pa chün*) to the Yüan emperor Shih-tsu, better known as Kublai Khan (r. 1260-1293). Chao's talents in administration and in art immediately attracted the emperor's attention. Soon he became a favorite official and was given governorships in various locales. He was posthumously honored as the Duke of Wei (*Wei-kuo kung*) in 1322.

A talented artist, Chao Meng-fu acquired his knowledge of art from three main sources: an eclectic education in his early years; imperial and private collections in Peking and other areas where he served as governor; and masterpieces in his own collection. The works by past masters in the imperial and in private collections must have served as models for his painting and calligraphy as they developed later.<sup>2</sup> His paintings encompass a wide range of categories, including those of figure, animal, landscape, and bird-and-flower. They are represented in three major styles: archaic blue-green for narratives, plain-line drawings for figures and horses, and expressive style for landscape and tree-and-rock paintings.<sup>3</sup> Many of the subjects of his paintings conveyed

specific references to the society and political world of his day, like the bamboos and orchid as symbols of the gentleman (*chün-tzu*). Most of his works were executed with calligraphic brush technique. He is the first artist who not only verbally claimed the close relationship between painting and calligraphy, but also applied calligraphic brushwork in embodying pictorial forms. His high achievement in painting is directly attributable to his training in calligraphy.

The stylistic development of Chao Meng-fu's calligraphy experienced three stages: early, middle, and late; each stage shows its own characteristic, having been influenced by specific masters of the Sung, T'ang, and Six Dynasties.<sup>4</sup> The calligraphy of his early stage (before 1290) shows squat shapes and smooth undulating strokes with sharp, pointed beginnings and endings; this reveals the stylistic influence of the Sung emperor Kao-tsung (r. 1127-1162). In the second stage (throughout the 1290s), his writing exhibits elongated architectonic structure and modulated strokes, which represent the influence of T'ang masters like Ou-yang Hsün, Ch'u Sui-liang, Li Yung (678-747), and Yen Chen-ch'ing. In the late stage (after 1300), his autograph assumes the relaxed and natural manner of the "Preface to the Gathering at Orchid Pavilion" (*Lan-t'ing chi hsü*) by Wang Hsi-chih (321-379). It is also in this stage that he successfully synthesized the styles of all his models, as exemplified by the "Record of the Miao-yen Monastery" (*Hu-chou Miao-yen-ssu chi*) in the John B. Elliott Collection on loan to the Art Museum, Princeton University (no. 57).

The text of the Record was composed by Mou Hsien (1227-1311), a renowned Confucian scholar from Wu-hsing, and



57. *Record of the Miao-yen Monastery*  
(*Hu-chou Miao-yen ssu chi*). Detail of  
handscroll, ink on paper.

Calligrapher: Chao Meng-fu (1254-1322).

Date: ca. 1309 - ca. 1310.

Dimensions: 34.2 x 364.5 cm.

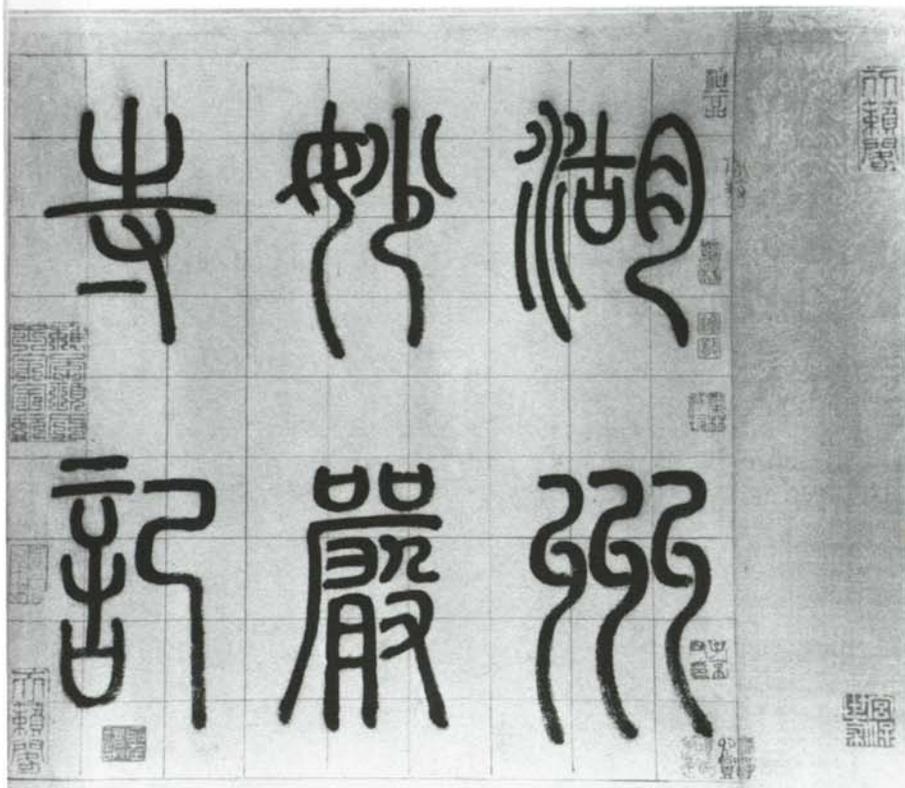
Collection: The John B. Elliott Collection on  
loan to The Art Museum, Princeton  
University (L1970.178).

was transcribed by Chao Meng-fu around 1309-1310. Except for a six-character title written in seal script, the entire text is written in medium-size regular script, each measuring about one square inch, within grids. Characters, in smooth silhouette, are composed with a square shape in the style of Wang Hsi-chih and Yen Chen-ch'ing.

The brushwork, however, shows stylistic influence from many other masters,

including Ch'u Sui-liang, Li Yung, and Huang T'ing-chien.<sup>5</sup> In many cases the diagonals are stressed to create dynamic force — a reminiscence of the brush technique of Li Yung and Huang T'ing-chien; while most of the hooks look sharp, short, and elegant — the brush idiom of Ch'u Sui-liang. Nevertheless, through Chao Meng-fu's simplification and reinterpretation, these sources are synthesized into an integral entity characterized by formal ease and elegance.

Chao's calligraphic style received wide recognition in his own time and was influential among calligraphers prior to the nineteenth century, when *chin-shih hsieh* flourished — a new aesthetic movement led by Pao Shih-ch'en (1775-1855), Juan Yüan (1764-1849), and Chao Chih-ch'ien (1829-1884), who preferred the calli-



graphic models derived from archaeological finds to those of the Wang Hsi-chih tradition. In the Yüan period, the most noticeable calligrapher among Chao's immediate followers was his nephew Yü Ho (1309-1382). Yü's brush style resembles his uncle's so closely (see Yü's "Yüeh I lun," no. 58) that some of his extant works were misattributed to the great master.<sup>6</sup>

In the Ming period, Chao's regular-script style overwhelmed scholars of the imperial academy, who gradually developed a rigid, standardized Chao style called "Imperial Academic style" (*t'ai-ko t'i*), as shown in writings by Shen Tu (1357-1434; see no. 61) and his younger brother Shen Ts'an (1379-1453). This tradition was carried down to the Ch'ing period (1644-1911).

In fact, Chao's regular-script style, like that of Yen Chen-ch'ing and Ou-yang Hsün, has become a primary calligraphic model for Chinese bookprint since the fourteenth century.

Although inevitably schematized when reaching printed form, the three styles are nonetheless distinguishable. The Yen style (called *Yen t'i*) shows a monumental quality, characterized by square composition, robust silhouette, knuckled corners, and bulging vertical strokes (nos. 106a-b); Ou-yang style (*Ou t'i*) demonstrates a dignified appearance, characterized by tight spacing, oblong composition, and angular brushwork (no. 122); and Chao style (*Chao t'i*) has an elegance based on a more proportional composition, rounded silhouette, and smoothly undulating brushwork (no. 59).



58. Transcription of 'Yüeh-i lun' by Hsiahou T'ai-ch'u. Detail of handscroll, ink on paper.

Calligrapher: Yü Ho (1309-1382).

Date: ca. 1360s.

Dimensions: 24.7 x 68.5 cm.

Collection: The John B. Elliott Collection on loan to The Art Museum, Princeton University (L1970.254).

Sung K'o (1327-1387) was one of the most important calligraphers in the fourteenth century. He was born into a wealthy family at Ch'ang-chou (i.e., Soochow), and was talented in painting, calligraphy, and literature. His knowledge, furthermore, in strategic policies found him a position as "military advisor" (*chün-*

*tsu*) in Hopei for a short time at the end of the Yüan period. Before returning to Soochow sometime around 1356 he traveled widely. In Soochow he was engaged in literatus activities, and was known as one of the "Ten Friends of the North Wall" (*Pei-kuo shih-yu*). The group included famous poets and painters of the area like Kao Ch'i (1336-1374) and Hsü Pen (1335-1380). During Chang Shih-ch'eng's occupation of the city, Sung K'o tactfully kept himself away from any political involvement and concentrated on poetry and calligraphy. In the early Ming period, he was first assigned a position as calligrapher-in-waiting in the Peking Hanlin Academy, and, subsequently, as deputy prefect of

樂毅論

夏侯泰初

世人多以樂毅不時拔莒即墨為劣是以叙而論之

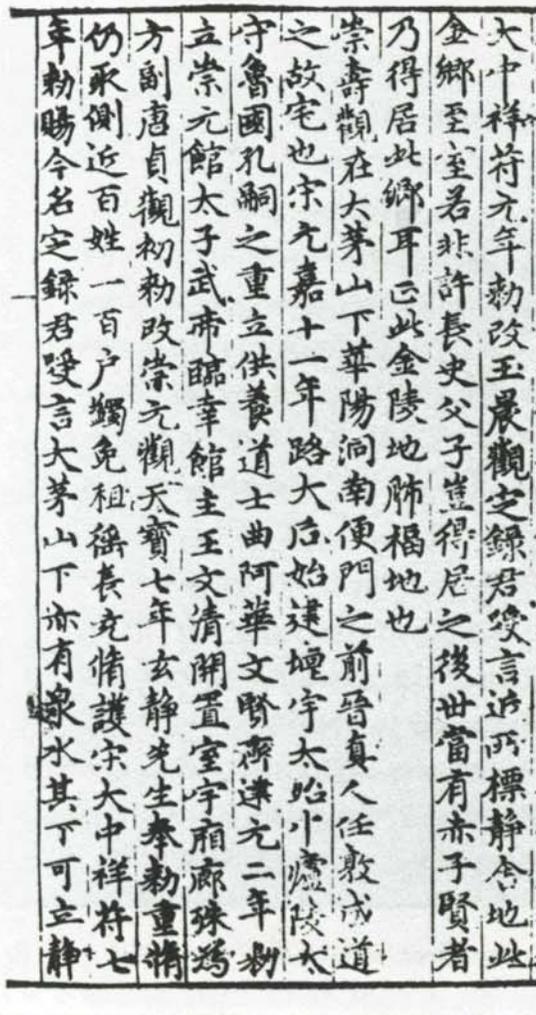
夫求古賢之意宜以大者遠者先之必迂迴而難通然後已焉可也今樂氏之趣或者其未盡乎而多劣之是使前賢失指於將來不亦惜哉觀樂生遺燕惠王書其殆庶乎機合乎道以終始者與其喻昭王曰伊尹放太甲而不疑大甲受放而不怨是存大業於天下為心者必致其主於盛隆合其趣於先王苟君臣同符斯大業定矣于斯時也樂生之志千載一遇也亦將行千載一隆之道豈其局蹟當時心於兼并而已哉夫兼并者非樂生之所屑疆燕而廢道又非樂生之所求也不屑苟得則心無近事不求小成斯意兼天下者也則舉齊之事所以運其機而動四海也夫討齊以明燕主之義此兵不興於為利矣圍城而害不加於百姓此仁心著於遐邇矣舉國不謀其功除暴不以威力此至德全於天下矣邁全德以率列國則幾於湯武之事矣樂生方恢大綱以縱二城牧民明信以待其弊使即墨莒人願仇其上願釋干戈賴我猶親善守之智無所之施然則求仁得仁即墨大夫之義也任窮則從微子適周之道也開彌廣之路以待回單之遠長容善之風以申齊士之志使夫忠者遂節通者義著昭之東海屬之華裔我澤如春下應

Feng-hsiang, in Shensi. He died at his post in 1387.<sup>7</sup>

As a calligrapher, Sung K'o excelled in four script styles: small regular, running, cursive, and draft-cursive. His calligraphy models include masters of various periods: for small regular and running scripts he modeled himself on Jao Chieh (d. 1367), Chao Meng-fu, Wang Hsi-chih, and Chung Yu; for cursive he followed the style of Huai-su and Sun Kuo-t'ing (648-703); and for archaic draft-cursive — Huang Hsiang (304-361).<sup>8</sup> By means of copying different masters, Sung K'o learned the different brush techniques.<sup>9</sup> Eventually he created his own calligraphic style, unified by sharp and angular brush-

work. It is apparent in "Transcription of Sun Kuo-t'ing's 'Shu-p'u'"<sup>10</sup> in the John B. Elliott Collection (no. 60).<sup>11</sup>

The Princeton *Shu-p'u* includes approximately two-thirds of the original text on eight folding leaves of yellowish lined paper.<sup>12</sup> Each leaf shows sixteen columns of text rendered in three script styles: regular, running, and draft-cursive, alternating column by column; sometimes a shift of script styles happens within the same column. For example, the last leaf shows three and a half columns of regular script in the beginning, six-and-half columns of draft-cursive in the middle, and six columns of regular combined with running script in the end. (See no. 60; the middle



59. *Record of Mt. Mao (Mao-shan chih).*

Detail of blockprint, ink on paper.

Calligrapher: Chang Yü (1283-1350).

Date: ca. 1328.

Collection: National Palace Museum, Taipei, Taiwan.

Source: *National Palace Museum Bulletin* 10.6 (Jan.-Feb. 1976), p. 5.

columns begin on the right folio and end on the left.) The formal contrast among these passages is obvious: the text in regular script gives a static atmosphere, resulting from stabilized composition and refined brushwork; the passage in draft-

cursive, however, has a dynamic quality arising from unevenly modulated strokes and abbreviated forms. The formal juxtaposition of styles increases the visual effect of the calligraphy.

In the early fifteenth century, Sung's calligraphic style influenced calligraphers of the Sung-chiang area like Shen Tu and his younger brother Shen Ts'an.<sup>13</sup> During the Yung-lo reign (1403-1422) the Shen brothers were serving at the Ming court in Peking as instructor and reader, respectively, for the heir apparent. Emperor Ch'eng-tsu praised them as the calligrapher-sages of the Ming period.

Because of Sung K'o's influence the Shen brothers were skilled at various script styles. In particular, Shen Tu excelled in regular and draft-cursive styles, and Shen Ts'an in cursive.<sup>14</sup> Shen Tu's self-consciousness as imitator of Sung K'o's style is noticed easily in, for example, his "Transcription of Chu Hsi's poems 'Expressing One's Feelings'" (Shu Chu Hsi Kan-yü shih) in the John B. Elliott Collection on loan to The Art Museum, Princeton University (no. 61).<sup>15</sup> The calligraphy comprises nine passages of text written in various styles. The preface is written in small regular script, and is followed by seven poems in eight passages<sup>16</sup> written in regular, cursive, and draft-cursive styles, alternating with each other. This alternating and juxtaposing shows an aesthetic affinity with the *Shu-p'u* by Sung K'o, just mentioned. Despite the differences in script styles, the calligraphy of all these poems has characteristics in common with Sung K'o: squat composition and sharp angular brushwork. But starting from Sung K'o as his primary model, Shen Tu was able to branch off into his own style, which is characterized by triangular entering strokes and sharp

elongated hooks. Such characteristics, carried by his popularity, were clearly preserved in woodblock printed books of the Ming period (nos. 107a-b).

Of Chao Meng-fu's regular script, which is typified by a soft, lively and charming touch, Wen Fong writes that it "not only has beautifully modulated and well-balanced features, but also displays an easily recognized and repeatable array

of brushstrokes. Chao's was the first new regular script since Yen Chen-ch'ing's that could be adapted successfully to both small and large writing." Being so attractive and so imitable, it is no wonder that the Chao script style was to have great impact, even on printed books. What is especially remarkable is the speed of this impact. With *Ssu-shu chi-i ching-yao* (nos. 62a-b) we have an excellent example, in a book printed only eight years after Chao's death, of the pervasiveness of his influence.

*Ssu-shu chi-i ching-yao* is a selected annotation of the Confucian *Four Books*, drawing on exegeses of Chu Hsi (1130-1200) and his disciples. The author, Liu Yin, was a great eremitic Confucian scholar of the Yüan period, generally considered to be of the school of Chu Hsi but

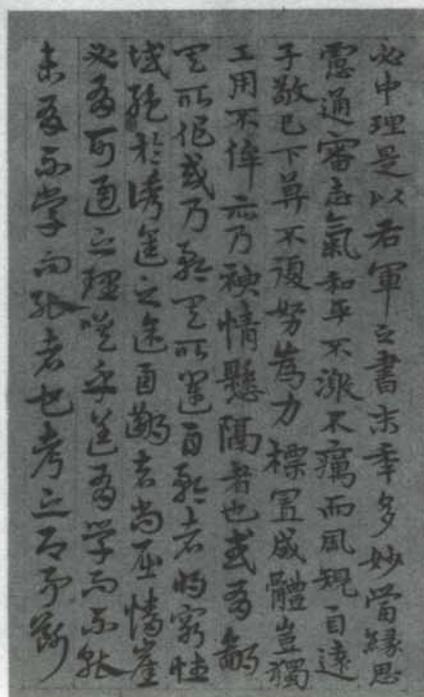
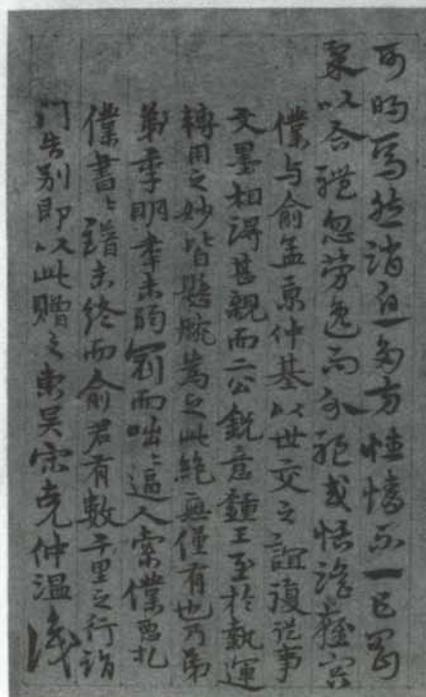
60. *Transcription of Sun Kuo-t'ing's 'Shu-p'u'*. Detail of last of seven album double-leaves, ink on paper.

Calligrapher: Sung K'o (1327-1387).

Date: ca. 1380s.

Dimensions: each leaf 20.3 x 12.4 cm.

Collection: The John B. Elliott Collection on loan to The Art Museum, Princeton University (L1987.46).



拉過磚河懷中落控筆

余讀陳子昂感寓詩愛其詞旨幽遠音節豪宕非  
當五詞人所及如丹砂空青金膏水碧雖近之世用而  
實物外難得自然之奇實欲劫其體作子數篇願以  
思致平九葉刀甚弱竟不能就然亦恨其不精於理  
而自托於仙佛之間以為高也齋居無事偶書所見  
得一篇雖不能探索微妙追述前言然皆切於日  
用之實故言亦近而易知既以自警且以貽諸同志云

昆侖大無外旁薄下深廣陰陽無停機  
寒暑互來往羲皇古聖神妙契一俯仰  
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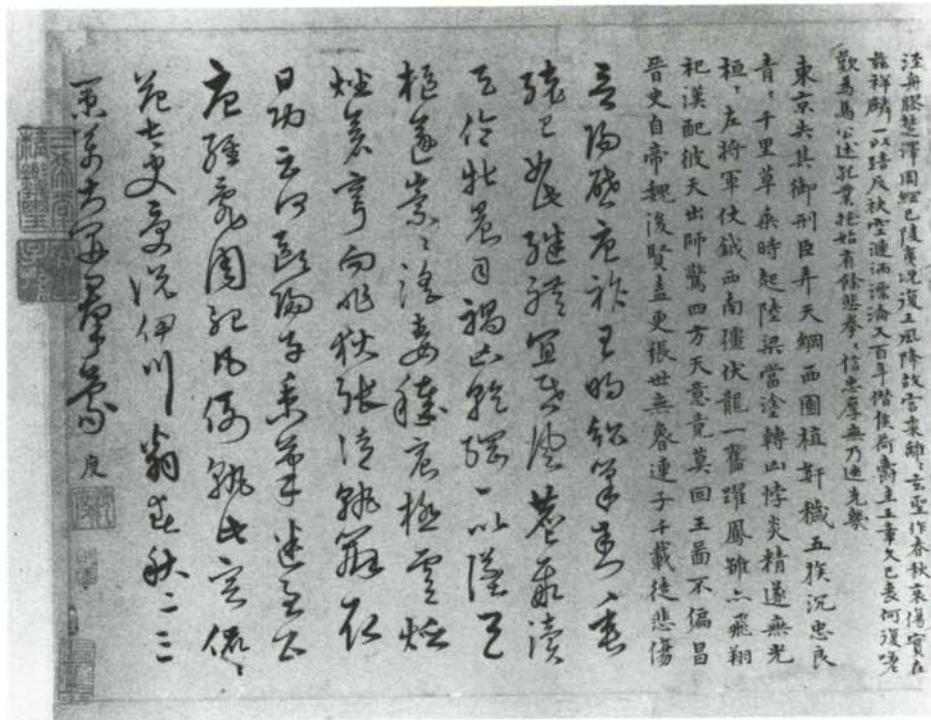
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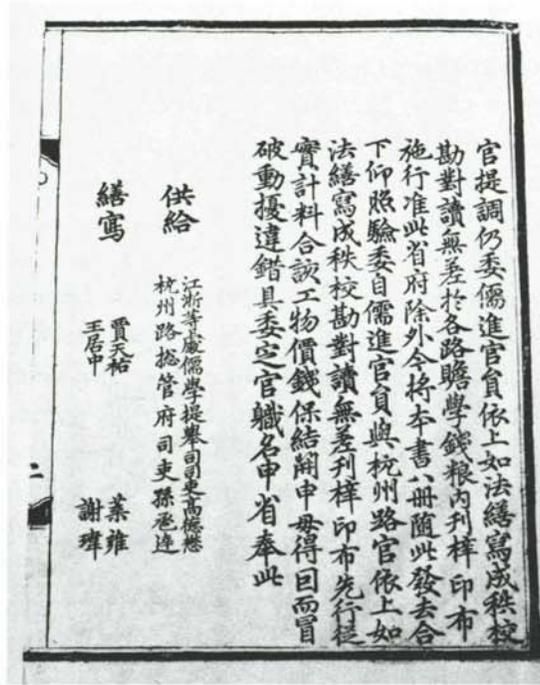
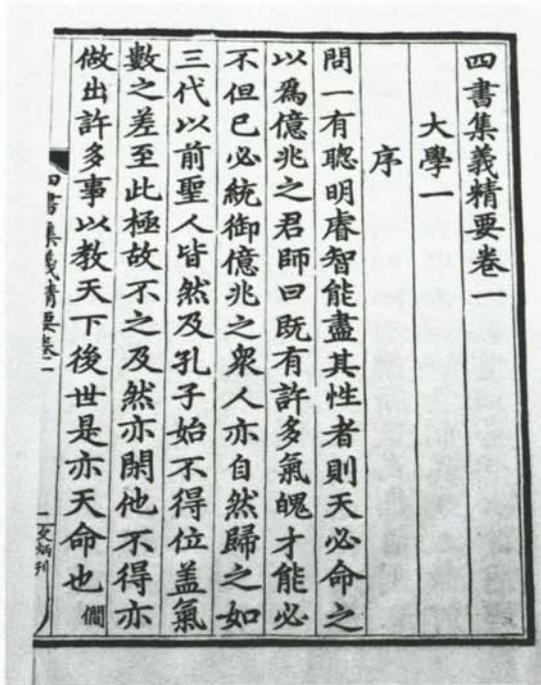
此與之新招詩後方由衣板一

汪每際整浮周強已後更况信且  
風降如空素經之玄聖化靈秋各傷  
實至家祥燦一以法及秋共造酒德治  
又百色借在為青重王字久已盡以信  
嗟歎而馬下述此策記如子錄止情之信  
忠為世乃速先策



61. Transcription of Chu Hsi's poems 'Expressing One's Feelings' (Shu Chu Hsi 'Kan-yü shih'). Detail of handscroll, ink on paper.  
Calligrapher: Shen Tu (1353-1434).

Date: ca. early 15th century.  
Dimensions: 29 cm high.  
Collection: The John B. Elliott Collection on loan to The Art Museum, Princeton University (L1970.184).



62a-b. *Ssu-shu chi-i ching-yao*. 36 ch. (6 vols.).

Author: Liu Yin (1249-1293).

Date: 1330 (Hangchow).

Dimensions: 9 cols. of 17 chars.; block, 28.7 x 21.6 cm.

Source: photographic rpt. of original in Nat. Palace Museum, Taipei.

with insightful independent judgements. The book itself was a government sponsored publication, printed by the authority of Chiang-che Province. Typical of high quality and responsible printings of the Yüan period, the names of the proof-readers and block cutters, not to mention the supervising officials and officials in charge of the publication, are all clearly engraved. Even more remarkable is the fact that the names of the four calligraphers for the text are also given, which shows among other things that they took pride in having mastered this style of calligraphy (no. 62b). Their superb execution demonstrates a liveliness and a beauty

62b.

of the characters to a degree seldom attained by others in the Chao style. The present copy is probably the only complete extant copy of the book. Thanks to the reprint by the National Palace Museum, the contemporary influence of Chao Meng-fu's style is clearly revealed.<sup>17</sup>

Chao Meng-fu served the Mongols and thus fared rather badly in the judgment of Ming historians, who as Wen Fong puts it, "seized upon his sensuous calligraphic style as evidence of moral weakness." Yet the influence of that style on printed books in the Ming was nothing save tremendous. It was all-pervasive before the close of the fifteenth century, and it lingered long thereafter. The Chao style was patronized by the Yung-lo emperor, whose taste in that direction was reinforced by the admirable executions of his favorite court calligraphers, the brothers Shen Tu (1357-1434) and Shen Ts'an (1379-1453) of Hua-t'ing, modern Kiangsu. The Shen

brothers were versatile in their styles, but it was their regular script style, modeled upon Chao Meng-fu, through Sung K'uo, that appears to have been most appreciated. The great influence of the Chao style was carried by the Shen brothers in court circles. They penned official copies of many important rescripts and documents of the first several decades of the fifteenth century, especially Shen Tu. Imperial prefaces to books produced by the printing works of the palace or of the eunuch Directorate of Ceremonial, were also written by them. It is even possible that they transcribed the text of some of such books. In any event, the Chao style was the standard style for palace books throughout the Ming, although the degree of faithfulness tended to diminish as time went by.

Illustration no. 63 is taken from the "imperial preface" to the book *Sheng-hsüeh hsün-fa* (Methods for Cultivating the Mind for Sagely [Confucian] Learning), a moral instruction the Yung-lo emperor wrote for the benefit of his descendants. The beautifully modulated and well-balanced features of this piece of regular script unmistakably reflect the soft, even effeminate, style of Chao. The calligrapher most probably was Shen Tu. The book draws authority from the Confucian classics, histories, philosophical works, and the sayings of Sung Neo-Confucians. By all agreement, it was composed by the emperor himself; and so was the preface to it, which contains more than 5,000 characters.<sup>18</sup>

*Hsiao-shun shih-shih* (Deeds of Filial Piety) was printed in 1420 by the eunuch printing office and distributed to government schools at all levels. It was one of those books compiled by the order of the Yung-lo emperor, partly for students pre-

paring for civil service examinations and partly for the purpose of exhorting people to live virtuous lives. The book includes 207 instructive biographies of historical figures known for their filial piety.<sup>19</sup> Each biography is followed by a moralistic comment and a couple of poems for hortatory purposes. While the biographies were compiled by the Hanlin officials, it was emphatically stated that the comments and poems were written by the emperor. Be that as it may, they were no doubt refined by the literati officials.

The calligraphy of the text, as illustrated (no. 64), is utterly beautiful. It represents the best phase in Ming palace books that replicated Chao's large regular script. The design of this book is also typical of Ming palace books. Spacious column lines, double-line borders, large "black mouths" in the center of the block, large characters, consistent punctuation — all engraved on large blocks to make it the standard, if not the trademark, of imperially issued books.

*Chu-fo shih-tsun ju-lai p'u-sa tsun-che shen-seng ming-ching* (no. 65), a palace book on the names of Buddhist deities, was also ascribed to the Yung-lo emperor. The preface and postface are dated 1417, and the book has a total of 202 double leaves printed from extra large blocks and is bound into twelve stitched volumes.<sup>20</sup>

> 63. *Sheng-hsüeh hsün-fa*. 4 ch. (10 vols.).

Author: Chu Ti (Yung-lo emperor, 1360-1424).

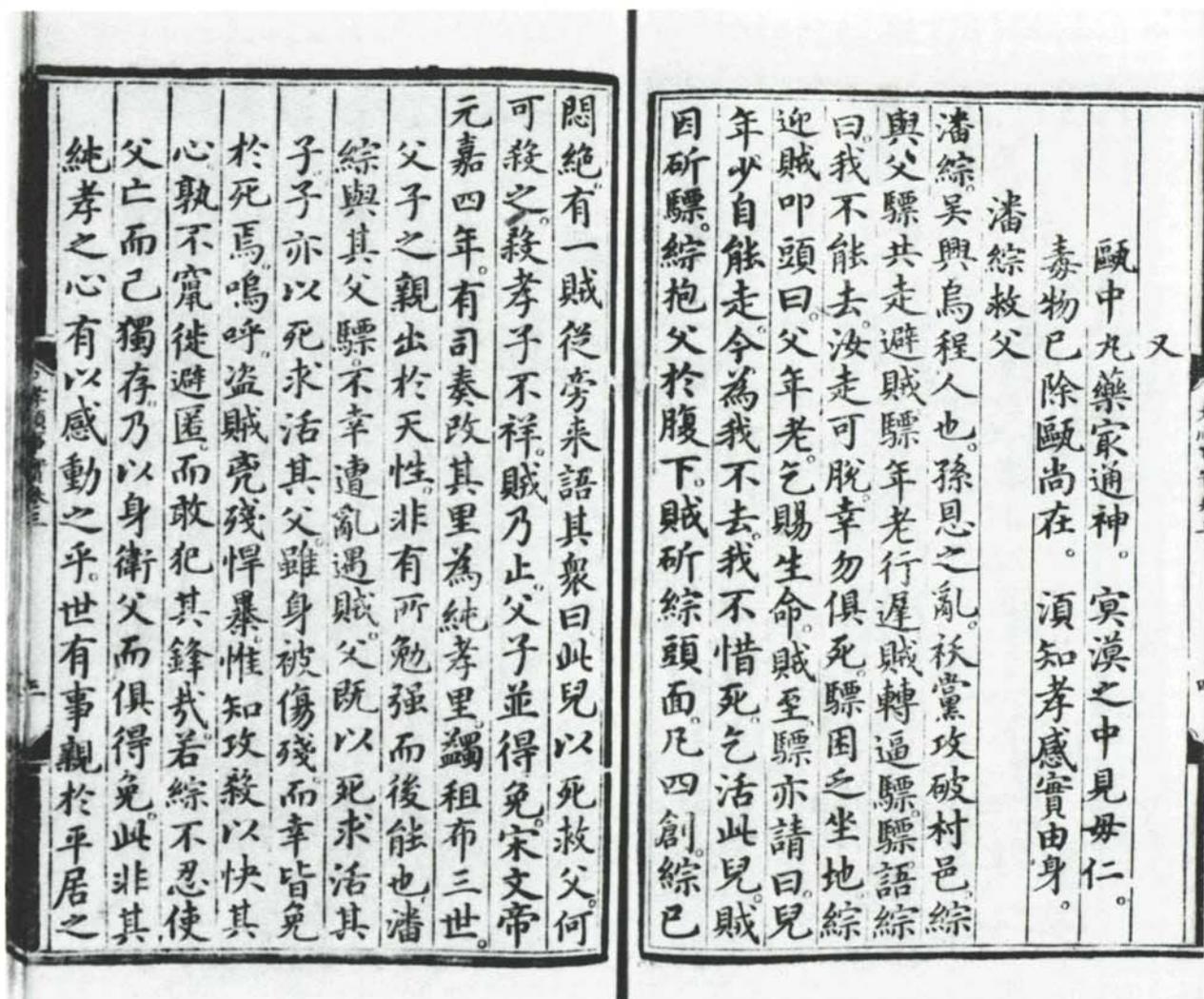
Date: 1409 (Peking).

Dimensions: 10 cols. of 22 chars.; block, 24.8 x 17.6 cm.

Collection: Gest Oriental Library.

聖學心法序

朕惟古之帝王。平治天下。有至要之  
道。詔訓子孫。有不易之法。載於經傳。  
為可見矣。夫創業垂統之君。經歷艱  
難。其慮事也周。其制法也詳。其立言  
也廣大。悉備用之萬世。而無弊。有聰  
明睿哲之資。遵而行之。則大興。八固



64. *Hsiao-shun shih-shih*. 10 ch. (10 vols.).

Author: Chu Ti (Yung-lo emperor, 1360-1424) et al.

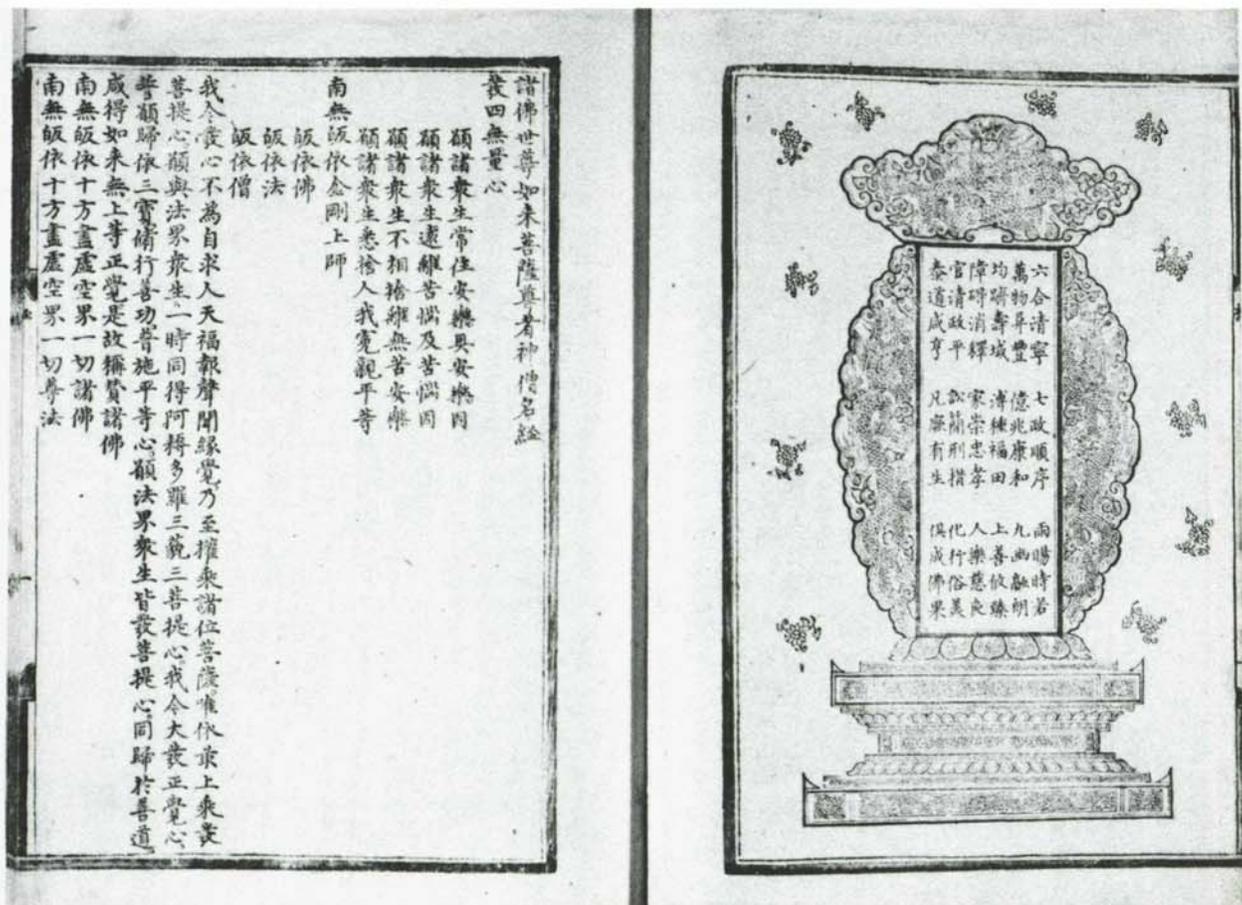
Date: 1420 (Peking).

Dimensions: 10 cols. of 19 chars.; block, 26.5 x 16.9 cm.

Collection: Gest Oriental Library.

The calligraphy of the text is an excellent example of Chao Meng-fu's refined small regular script that appeared in printed books. Describing an earlier work of Chao's in small regular script, a transcription of a religious text, *The Daoist [Taoist] Sutra of Constant Purity and Tran-*

*quility*, Fu Shen writes, "the brush strokes are soft yet elastic, steady yet lively. . . . The structure of the characters is broad, and each character generally has a base wider than its top." Many of these qualities are also apparent in the characters of this book. In some ways, the calligraphy in this book is truer to Chao than that in the previous example. In another book attributed to the Yung-lo emperor, a book of Buddhist chants engraved in 1419, the same block format and calligraphic style are adopted. It seems that there was a pattern in which imperially authored and pal-



65. *Chu-fō shih-tsun ju-lai p'u-sa tsun-che shen-sheng ming-ching*. (12 vols.).

Author: attr. Chu Ti (Yung-lo emperor, 1360-1424).

Date: 1417 (Peking).

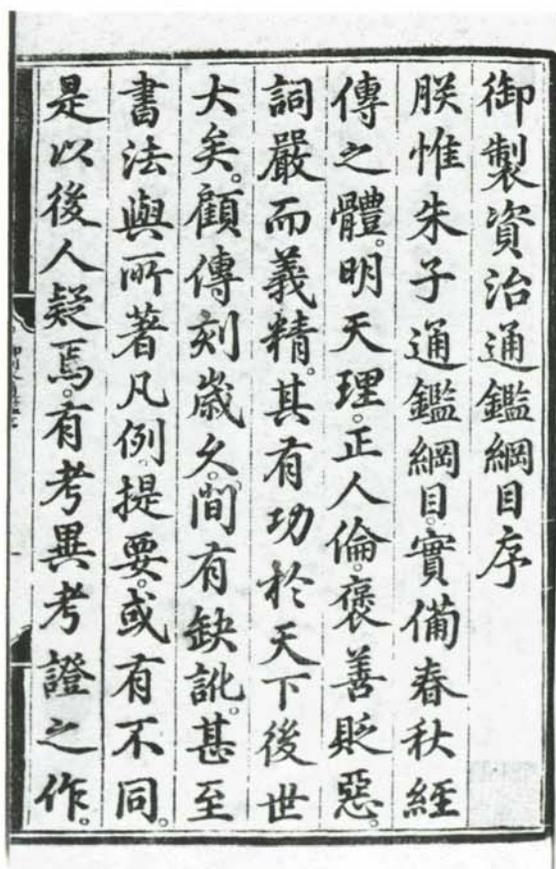
Dimensions: 16 cols. of 30 chars.; block, 28.7 x 18.3 cm.

Collection: Gest Oriental Library.

ace-printed religious texts were inscribed in Chao's small regular-script style. In any event, this phenomenon itself is ample evidence of the impact of Chao on the palace audience.

Fifty years after the end of the Yung-lo reign the style of Chao Meng-fu, through the influence of the Shen brothers, still dominated the calligraphy of pal-

ace books. This can be seen in nos. 66a-b, a collated edition of the government-sponsored chronological history ascribed to Chu Hsi, *Tzu-chih t'ung-chien kang-mu* (Outline of The Comprehensive Mirror for Aid in Government). It was engraved and printed in 1473.<sup>21</sup> This book's block style and calligraphy make it a good example of palace books, one often referred to by scholars of Ming printing. Compare the preface to this book (no. 66a) with that to *Sheng-hsüeh hsin-fa* (no. 63) and the text (no. 66b) with that of *Hsiao-shun shih-shih* (no. 64). Despite the relatively rigid brushwork in *Tzu-chih t'ung-chien kang-mu*, the flow of the strokes and the structure of the characters in all these books are



66a-b. *Tzu-chih t'ung-chien kang-mu*. 59 ch. (30 vols.).

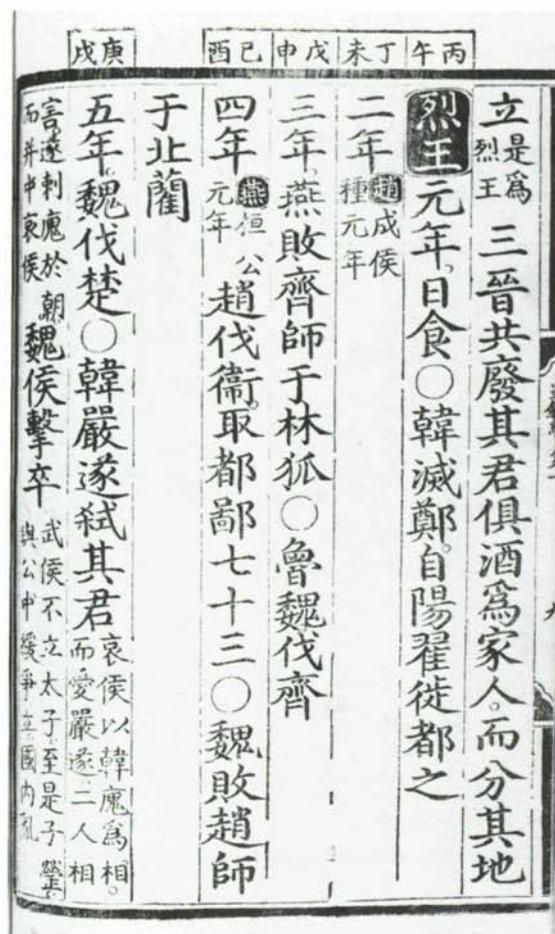
Author: Chu Hsi (1130-1200).

Date: 1473 (Peking).

Dimensions: 8 cols. of 18 chars.; block, 26.3 x 17 cm.

Collection: Gest Oriental Library.

still basically the same. The comparatively less elegant appearance of the *Kang-mu* is due to poorer execution, not to a change in style. In general, respect for the Chao style remained, while the devotion to practice and skill declined. Or put another way, the later the time the more the Shen style was felt, at the expense of the origi-



66b.

nal style of the Shen brothers' acknowledged model.

An abridged version of Chinese history to the end of the Yüan dynasty (1368), written in the style of Chu Hsi's *Tzu-chih t'ung-chien kang-mu* (mentioned above), was compiled by Hanlin officials under the directorship of grand secretary Li Tung-yang and printed by the eunuch agency, the Directorate of Ceremonial. It was printed in 1507, during the reign of the Cheng-te emperor, whose father the Hung-chih emperor (reigned 1488-1505) was an aspiring calligrapher and a great admirer of Shen Tu. Hung-chih's admiration for Shen's calligraphy was so great



67. *Li-tai t'ung-chien tsuan-yao*. 92 ch. (60 vols.).

Author: Li Tung-yang (1447-1516) et al., comps.

Date: 1507 (Peking).

Dimensions: 10 cols. of 20 chars.; block, 24.2 x 15.8 cm.

Collection: Gest Oriental Library.

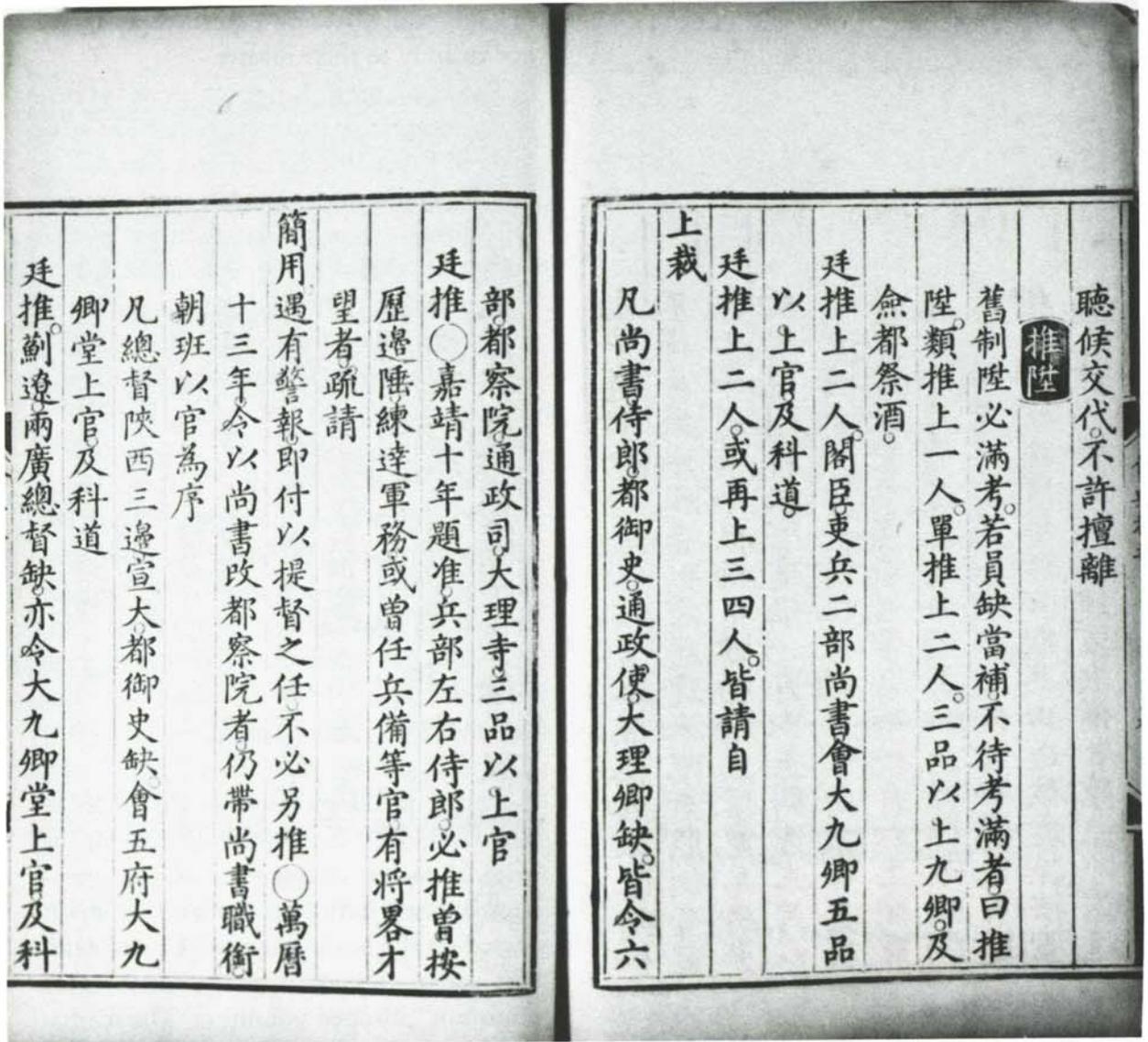
that he sought out Shen's descendants for official appointments. Because of such continuing patronage, the Shen style prospered at the expense of the Chao style, from which it derived. As can be seen from the illustrated page (no. 67), only a slight touch of the early Ming Chao style was still preserved. It is now closer to what would be called the Hanlin style

of calligraphy, a tribute to the Shens, and not entirely to their master.

The book itself, however, deserves further comment. It shows excellence in both ink and paper, thus qualifying it as one of the best editions printed by the eunuch Directorate. The present edition is also quite rare; extant copies belong mostly to a later edition printed in Fukien in 1519.<sup>22</sup>

The *Ta Ming hui-tien* (Collected Statutes of the Ming Dynasty), as Wolfgang Franke noted, "is the most important source for the official organization and administration of the Ming empire, based on the original laws and instructions of the Hung-wu period (1368-1398), and containing additional regulations of the later periods."<sup>23</sup> An earlier compilation appeared in 1511 and the present one, a revised and expanded version, compiled under the directorship of grand secretary Shen Shih-hsing, was printed in 1587 by the eunuch Directorate of Ceremonial. The Gest copy (no. 68) still exists in the original *pao-pei chuang* form — wrapped-back binding with two edges of the leaves pasted on the book spine and backed with stiff paper — instead of the much more common "stitched volumes." The format and block style of the book is still typical of Ming palace books, but the calligraphy is now far removed from the charming and lively Chao style that was practiced in the early fifteenth century. It has become the Hanlin style — neat and smooth but uniform and monotonous.

Chao Meng-fu's mature style of regular script also had impact on local branches of the imperial clan. At least by the last quarter of the fifteenth century, local princes still vigorously practiced that style and the effect was felt in printed books. *Wen-han lei-hsüan ta-ch'eng* is a huge anthology of poems by both Ming and ear-



68. *Ta Ming hui-tien*. 228 ch. (139 vols.).

Author: Shen Shih-hsing (1535-1614) et al., comps.

Date: 1587 (Peking).

Dimensions: 10 cols. of 20 chars.; block, 24.2 x 16.5 cm.

Collection: Gest Oriental Library.

> 69a-b. *Wen-han lei-hsüan ta-ch'eng*. 163 ch. (100 vols.).

Author: Li Po-yü (1406-1473).

Date: 1472 (Jao-chou, Kiangsi).

Dimensions: 12 cols. of 23 chars.; block, 22 x 14.5 cm.

Collection: Gest Oriental Library.

文翰類選大成序

粵自聖人刪述之餘其間賢人君子所著作者甚廣汗牛充棟何下千萬計而已哉然學者欲究閱之自成童以至髮更霜雪莫能徧也其功亦

之君子時  
 成化八年壬辰冬十月朔旦  
 西江順仙書

文翰類選大成總目

賦類

一卷  
 二卷  
 三卷  
 四卷上

樂章類

七卷  
 八卷

樂府類

九卷  
 十卷  
 十一卷  
 十二卷

lier poets compiled by Li Po-yü of Shanghai, administrator of the principality of Huai in Jao-chou, Kiangsi. Li's compilation was by order of the Prince of Huai, Chu Ch'i-ch'üan (died 1502), whose uncle the Hsüan-te emperor loved the Chao style. When it was completed and printed in 1472, the prince graced it with an autographed preface, parts of which are here illustrated (nos. 69a-b). The present copy, however, is a reprint of 1546. It was once owned by a famous early Ch'ing collector and bibliophile, Chi Chen-i (born 1630).<sup>24</sup>

The calligraphy in this preface can be best compared with that in *Sheng-hsüeh hsün-fa* (no. 63). All the elegant qualities — lively strokes and charming composition — of the early Ming sample are still faithfully preserved. The calligraphy of the text, however, belongs to another style. This suggests the continuation of a sort of family tradition on the part of the Ming imperial princes. But even that appears to be a matter of personal choice, more obviously so as the Ming advanced. For example, in both the princely preface (no. 70a) and the imperial response (no. 70b) to an edition of the literary anthology *Wen-hsüan*, engraved and printed by the principality of Chin in 1527 (Gest copy), the calligraphy is very much not of the Chao style, but is close to the style of Yen Chen-ch'ing.

70a-b. *Wen-hsüan*. 60 ch. (36 vols.).

Author: Hsiao T'ung (501-531), comp.

Date: 1527 (T'ai-yüan).

Dimensions: 10 cols. of 22 chars.; block, 22 x 14.2 cm.

Collection: Gest Oriental Library.

晉藩重刻文選序  
 文選凡六十卷為賦為詩為騷  
 為頌凡五百一十有一首為詔  
 令為教為冊為符命為表為奏  
 記為書啓為檄為論為序為箴  
 銘為贊為哀誄為碑狀為連珠  
 之類凡二百三十有九篇梁太

皇帝書復  
 弟晉王 得奏以重刊朕製敬  
 一箴二軸并文集三部來進  
 足見弟好學崇文至意但朕  
 覽所進書軸內其文選內附  
 諸晉宋之儒言今稱曰漢文  
 選恐未為宜如欲此為名下

THE IMPACT OF CHAO MENG-FU

NOTES TO SECTION 3

PART B

1. Li Chu-tsing suggests that Chao Meng-fu was probably born in Nanking; see Li Chu-tsing, "Chao Meng-fu chih yen-chiu" [Chao Meng-fu Studies], *The National Palace Museum Quarterly* 16.3 (Spring 1982), p. 1.
2. For a study of Chao's biography and his artistic activities, see Li Chu-tsing, *The Autumn Colors on the Ch'iao and Hua Mountains: A Landscape by Chao Meng-fu* (Ascona: Artibus Asiae, 1965); see also his *The Freer Sheep and Goat and Chao Meng-fu's Horse Paintings* (Ascona: Artibus Asiae, 1968).
3. An example of the blue-green style is "Mind Landscape" in The Art Museum, Princeton University; for the plain-line drawings, "Portrait of Su Shih" and "Pasturing Horse" in the National Palace Museum, Taipei; and for the expressive style, "Twin Pines in Flat Distance" in the Metropolitan Museum of Art, New York, and "Bamboo and Rock" in the National Palace Museum.
4. For a detailed discussion of Chao's calligraphy, see Fong, "Images of the Mind," pp. 94-102; and Fu Shen, "Gendai zenki no shohō" [The Calligraphy of the Early Yüan Period] in *Ō-Bei shūzō* 3, pp. 125-27.
5. See Fong "Images of the Mind," pp. 99-101.
6. For a detailed study of the "Yüeh I lun" transcribed by Yü Ho, see Chang Kuang-pin, "Ts'ung Wang Yu-chün shu Yüeh I lun ch'uan-yen pien Sung jen mo Chu ts'e" [Interpolations on the Various Calligraphic Versions of the "Yüeh I lun"], *The National Palace Museum Quarterly* 14.4 (Summer 1980), pp. 41-62; English summary, pp. 1-5.
7. See James J. Y. Liu, "The Biography of Sung K'o," in *DMB* 2, pp. 1122-24.
8. For further references to Sung K'o's calligraphy, see Ma Kuo-ch'üan, "Sung K'o sheng-p'ing shu-fa lüeh-lun" [A General Discussion of Sung K'o's Life and Calligraphy], *Shu-p'u* 6.73 (1986), pp. 14-28; see also Mitamura Taisuke, "Sōkoku Rihaku Kōronan" [Sung K'o's Transcription of Li Po's Poem 'Difficulty in Traveling'] in *Shodō* 17, pp. 168-69.
9. For example, his self-conscious study of Chao Meng-fu resulted in his "Copy of Chao's 'Thirteen Colophons to the Orchid Pavilion Gathering'" (Lin Chao Meng-fu Lan-t'ing shih-san pa), dated 1370. In the copy, Sung carefully imitates Chao's style with cautious and refined brushwork.
10. The original text of *Shu-p'u* by Sun Kuo-t'ing was written in cursive-script style, and is now in the collection of the National Palace Museum, Taipei. For further information, see Chu Chien-hsin, *Sun Kuo-t'ing Shu-p'u chien-cheng* [Annotation to the Art of Calligraphy by Sun Kuo-t'ing] (Shanghai: Chung-hua, 1963); Ma Kuo-ch'üan, *Shu-p'u i-chu* (Kowloon: Shao-hua wen-hua fu-wu-she, n.d.); and Roger Goepfer, *Shu-p'u: Der Traktat zur Schrifkunst des Sun Kuo-t'ing* (Wiesbaden: F. Steiner, 1974).
11. Sung K'o had transcribed many copies of the *Shu-p'u* in different formats. There are at least two copies known

## SECTION THREE

- to us: the one in the Elliott Collection is on album leaves and was once published by Yu-chen shu-chü, Shanghai, 1947, and in Ma, "Sung K'o," p. 25; the other one was mounted as a long handscroll and was partially published in Meng Heng, "Sung K'o te ssu-t'i Shu-p'u ch'ang-chüan" [The Long Handscroll of *Shu-p'u* Written in Four Script Styles by Sung K'o], *Shu-p'u* 6.3 (1986), pp. 29-30.
12. The original text by Sun Kuo-t'ing includes over 3600 characters; however, the Elliott version comprises over 2000 characters, with sections in the beginning and in the middle missing, and a long passage at the end unfinished.
  13. See Liu Lin-sheng, "The Biography of Shen Tu," in *DMB* 2, pp. 1191-92.
  14. For further reference to the calligraphy of the Shen brothers, see Fu Shen, "Gen matsu Min sho no shohō" [The Calligraphy of the Late Yüan-Early Ming Period], in *Ō-Bei shūzō* 4, pp. 122-36; Hibino Takeo, "Shindo Chōkan bo katsumei kō" [The Epitaph for Chang Huan by Shen Tu], in *Shodō* 17, p. 169; and Nakata Yūjirō, "Shinsan Ryō no butei sōshojō" [Shen Ts'an's Transcription of the 'Essay on Cursive-script Style' by Liang emperor Wu-ti], in *Shodō* 17, pp. 169-70.
  15. See Nakata Yūjirō, "Shinsan Sōshoshi Shindo Shuki Kangu shi gokan" [The Handscroll of Shen Ts'an's Poems in Cursive-script Style and Shen Tu's Transcription of Chu Hsi's Poems, Entitled 'Expressing One's Feelings'], in *Ō-Bei shūzō* 4, pp. 163-65.
  16. The fifth poem was transcribed twice, first in draft-cursive and then regular-script.
  17. Fong, "Images of the Mind," p. 102; and Wu Che-fu, "Pa Yüan Chih-shun pen Ssu-shu chi-i ching-yao," in [*Ying-yin Yüan pen*] *Ssu-shu chi-i ching-yao* (Taipei: National Palace Museum, 1977), colophon to the reprint.
  18. Ch'ü, *Gest Catalogue*, p. 222; *SKTY* 95, p. 8b; Fong, "Images of the Mind," p. 102; Li, *Ku-shu pan-pen*, pp. 62-72; and Ch'ü Wan-li and Ch'ang Pi-te, *T'u-shu pan-pen hsüeh yao-lüeh* (Taipei: Chung-hua wen-hua ch'u-pan shih-yeh wei-yüan hui, 1953), p. 75.
  19. Ch'ü, *Gest Catalogue*, p. 150; *DMB*, pp. 643-44; Li, *Ku-shu pan-pen*, p. 71; and Li Chin-hua, *Ming-tai ch'ih-chuan shu k'ao* (Peiping: Yen-ching ta-hsüeh t'u-shu kuan, 1932), p. 37.
  20. Ch'ü, *Gest Catalogue*, p. 383; and Fu et al., *Asian and Islamic Calligraphy*, p. 30.
  21. Ch'ü, *Gest Catalogue*, p. 117; and P'an Ch'eng-pi and Ku T'ing-lung, *Ming-tai pan-k'o t'u-lu ch'u-pien*, (rpt. Taipei: Wen-hai ch'u-pan she, 1971), pp. 165-66.
  22. Ch'ü, *Gest Catalogue*, pp. 121-22; Wang, *Shan-pen-shu*, pp. 97-98; and *DMB*, p. 1191.
  23. Ch'ü, *Gest Catalogue*, p. 186; Franke, *Ming Sources*, p. 178; and Tsien, *Paper and Printing*, pp. 229, 231.
  24. Ch'ü, *Gest Catalogue*, p. 505; Wang, *Shan-pen-shu* p. 443; *Ming-jen*, p. 198; and Chang T'ing-yü, comp., *Ming-shih* (Peking: Chung-hua, 1974), p. 3633.