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Frederick W. Mote, Hung-Lam Chu, Ch'en Pao-chen, "3. The Highpoint of Printing in the Sung and Yüan Dynasties", The Gest Library Journal 2, no. 2 (1988): 97-132, accessed January 14, 2017, https://library.princeton.edu/eastasian/EALJ/goodman_howard_l.EALJ.v02.n02.p001.3.pdf

3. The Highpoint of Printing in the Sung and Yüan Dynasties

Part A. General Trends

Traditionally, most bibliophiles, judging by the standards of art and scholarly editing, have considered the Northern and Southern Sung (960-1125-1279), and to a lesser degree the following Yüan (1279-1368), to be a golden age of printed book production. Today Sung and Yüan books are very rare and are immensely valuable; most of those still in existence are in public collections in East Asia. Many have been photographically reprinted in recent times.

The Gest collection possesses about 2,400 volumes (*ts'e*) printed in Sung and Yüan times, or printed during the early Ming from blocks cut in the Sung and Yüan. Although that may seem a large number, most of those belong to a few large sets. They are not fully representative of the best in Sung and Yüan printing. Some modern facsimile reprintings therefore are included to show calligraphy's influences on printing.

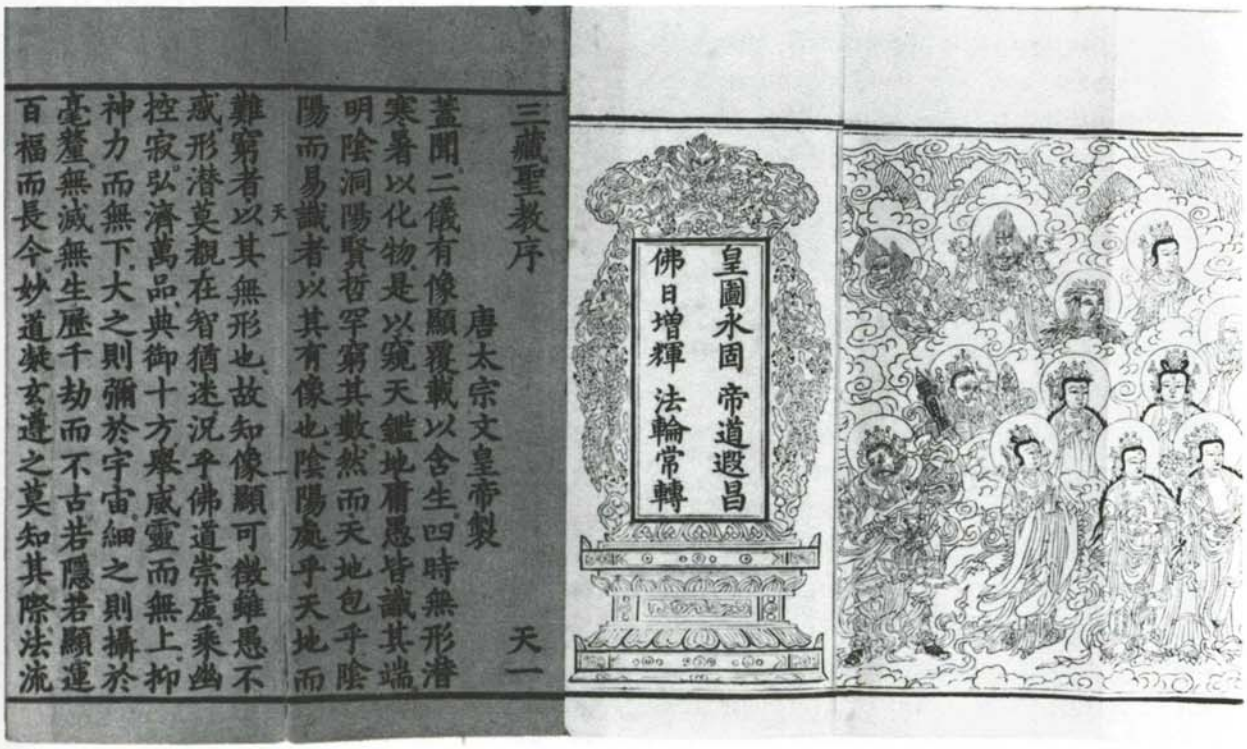
For those influences we must look to the creative master calligraphers of the T'ang, and particularly to those most noted for their standard or model (*k'ai*) script. The last of the three basic script styles (*ts'ao*, *hsing*, and *k'ai*) to take form in the post-Han centuries, the standard script underwent great development during the T'ang for use in monumental stelae. Rubbings of a few of those have been widely used as models for calligraphy practice from that time to the present. The standard (*k'ai*) script also became the norm for printed books. Three T'ang calligraphers, among dozens of great masters, set the distinctive and most influential styles for writing standard script in calligraphy generally and in printing. They are Ou-yang Hsün (557-641), Yen Chen-ch'ing (709-785), and Liu Kung-ch'üan (778-865). Throughout the Sung and Yüan, until the impact of the last of the great innovative calligraphy stylists, Chao Meng-fu (died 1322), the characters seen in most printed books can be identified with one or the other of those three styles, or with the merging of Ou-yang's and Yen's calligraphy. In printing of this period the influence of the calligrapher was direct and obvious, even though the calligraphy actually used for carving the blocks was

written by distant followers of those models, and the processes of tracing and carving imposed a further screen between the resulting printed page and its distant prototype. Yet, so important were the elements of calligraphy and its transfer to the printing blocks that in Sung and Yüan times the best books carry the names of the calligraphers in the front matter, and the carvers added their names to the edges of the blocks. Those practices were not characteristic of later printing.

This part is written by Chu.

The Buddhist printing of the *Tripitaka* began only a decade after the Sung dynasty was founded in 960 A.D. By the end of the dynasty in 1279 five different editions had been printed and a sixth was underway. This last one, which would be completed in about 1321 during the Yüan dynasty, was the Chi-sha edition, from which our present selection is made. We have discussed the Gest copy of this edition in some detail in a previous entry (no. 40). The following remarks focus upon the calligraphy engraved on the printing blocks.

The page of the text illustrated (no. 49) belongs to the part of the sutra that was printed during the late Sung.[1] (The drawing was an addition made during the Ming.) The style of the calligraphy is that of Yen Chen-ch'ing, judging from a generally muscular, rigid, and broad composition with thick and heavy strokes. At a glance it appears different from most other Sung printings with a calligraphic style ascribed to Yen because the horizontal strokes are less inclined and their edges rounder. However, the weighty force infusing the strokes and the equally square sizes of the characters point to a fundamental characteristic of Yen. The slight lack of elegance in individual characters is compensated by a unifying structural dignity, smooth yet imposing. Yen's style is said to have been most popularly adopted during the Sung by printers in Szechwan and Fukien. In fact, it can even be said that Yen's was adopted as a "basic" or "master" style, often blended with qualities and touches of such other popular styles in printing as Liu Kung-ch'üan's. Because the Chi-sha edition of the *Tripitaka* was engraved and printed in the Soochow



49. *Chi-sha pan ta-tsang ching*. (See no. 40).

area, we can see that Yen's style — although here in a modified form — obviously had an even wider base of acceptance.

Mei-shan, a name used generally for the Chengtu area in Szechwan, was the cultural center of west China during the Sung, and in fact Sung printing flourished there first before it developed in Hangchow and Fukien. Scholars have agreed that Chengtu printers showed a preference for Liu Kung-ch'üan's style of calligraphy, which is characterized as a compromise between the well-balanced and slender style of Ou-yang Hsün and the muscular and broad style of Yen Chen-ch'ing. It uses neat and forceful strokes in elongated or perpendicular shapes in addition to a tight and square composition of individual characters. To be sure, books printed in other centers, such as those from the Hangchow and Fukien areas in later Sung times, also present an expression of the Liu style. In general, though, the Ou-yang and Yen styles dominated.

Illustration no. 50 is taken from a page of the annotated Confucian classic, the *Book of Rites*, printed in Chengtu in early Southern Sung times. Judging from the above characterization of Liu Kung-ch'üan's brushwork, the calligraphy of this book obviously is considerably influenced by the Liu style. No complete copy exists of this edition, which is considered to belong to the prestigious series of twelve Confucian classics published by the government school of Chengtu. In any event, the great skill in engraving and the high quality of ink displayed in this copy have led authorities to regard it as the best of Szechwan printing in the Sung.[2]

Hsin-pien shih-wen lei-chü han-mo ta-ch'üan (no. 51) is an encyclopedia of model writings (prose, poetry, letters, and others) printed in the latter half of the Yüan dynasty. The author, Liu Ying-li, was a native of Chien-yang, Fukien, who passed his *chin-shih* examination during the Sung dynasty, in 1250. When the Sung was ended, he declined official service and returned home to establish a private academy, together with the famous Confucian scholar Hsiung Ho (1253-1312), teaching local students. It was Hsiung who wrote the preface to this book in 1307. There are several versions of this work that are extant, but the present edition is so rare that it is not recorded in almost all available bibliographies. As the ownership seals indicated, this copy was once the property of the Manchu Prince of Kuo.[3]

The impressive quality both in block engraving and printing shows that this is an excellent product of Yüan times. The "black mouths," the double-line borders, and the general format betray a style that bespeaks the typical skill in Yüan printing. The calligraphy of the text is especially noteworthy. Though the characters are small, their strokes are so charmingly clear and forceful. It shows a combination of styles of which those of Ou-yang Hsün and Chao Meng-fu appear to be relatively prominent.

Hsüan-ho po-ku t'u-lu (Illustrated Record of Ancient Objects in the Hsüan-ho Pal-

> 50. *Li-chi chu.* 15 *ch.* extant.

Author: Cheng Hsüan (127–200).

Date: 12th century.

Dimensions: 8 cols. of 16 chars. (16 of 21 small chars.); block, 23.4 x 16.1 cm.

Source: Pei-ching t'u-shu-kuan, comp., *Chung-kuo pan-k'o t'u-lu* (Peking: Wen-wu ch'u-pan-she, 1961), Illus. 222.

禮記卷第十五

經解第二十六　　鄭氏注

孔子曰入其國其教可知也觀其風俗則知其所以教其爲人也溫柔敦厚詩教也疏通知遠書教也廣博易良樂教也絜靜精微易教也恭儉莊敬禮教也屬辭比事春秋教也屬猶合也春秋多記諸侯朝聘會同有相接之辭罪辯之事故詩之失愚書之失誣樂之失奢易之失賊禮之失煩春秋之

ace) is an illustrated catalogue of some 600 bronzes of pre-Ch'in times compiled by Wang Fu of Hsiang-fu (Kaifeng). Wang was an influential collaborator of the notorious prime minister Ts'ai Ching (1047-1126).

The term "Hsüan-ho" in the title has often been erroneously equated with the Hsüan-ho reign (1119-1127) of the Sung emperor Hui-tsung. According to a note by Ts'ai T'ao (fl. 1120s), Ts'ai Ching's son and an acquaintance of the author, the book was written during the early part of the Cheng-ho reign (1107-1110), and the term Hsüan-ho was actually the name of a palace in the imperial city. The *Ssu-k'u ch'üan-shu* reviewers upheld the reliability of this note and pointed out that the mistake was first made by the Southern Sung erudite Hung Mai (1123-1202). The present edition, as noted by the added words of the title, was engraved and printed during the Chih-ta reign period (1308-1312) of the emperor Wu-tsung of Yüan. The

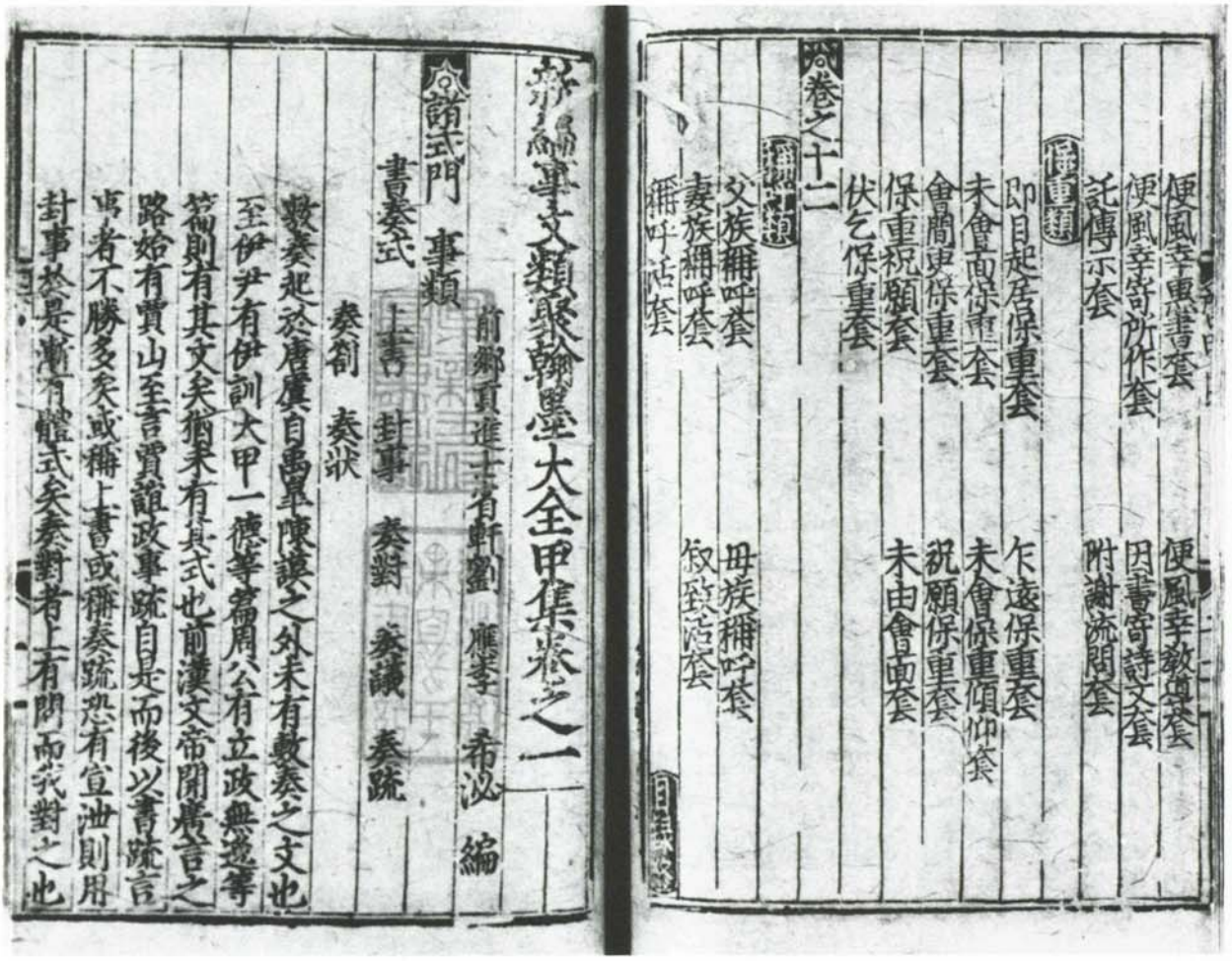
51. *Hsin-pien shih-wen lei-chü han-mo ta-ch'üan*. 145 *ch*. (60 vols.).

Author: Liu Ying-li (d. 1308).

Date: 1307-1367.

Dimensions: 10 cols. of 24 chars.; block, 15.2 x 10 cm.

Collection: Gest Oriental Library.



通蓋高六寸二分耳高二寸二分闊一寸八
分深三寸八分口徑五寸三分腹徑六寸容
三升五合共重三斤一兩三足無銘
右二器足既如牛復設三犧於蓋書傳言三
牲曰牛一羊一豕一則犧乃三牲之最者蓋
古人於天地之祭宗廟之享賓客之奉用以
行其精純者非此不可此漢器也而有周之
遺意焉

52. *Chih-ta ch'ung-hsiu hsüan-ho po-ku t'u-lu*. 30 *ch*. (30 vols.).

Author: Wang Fu (1079-1126).

Date: 1308-1312.

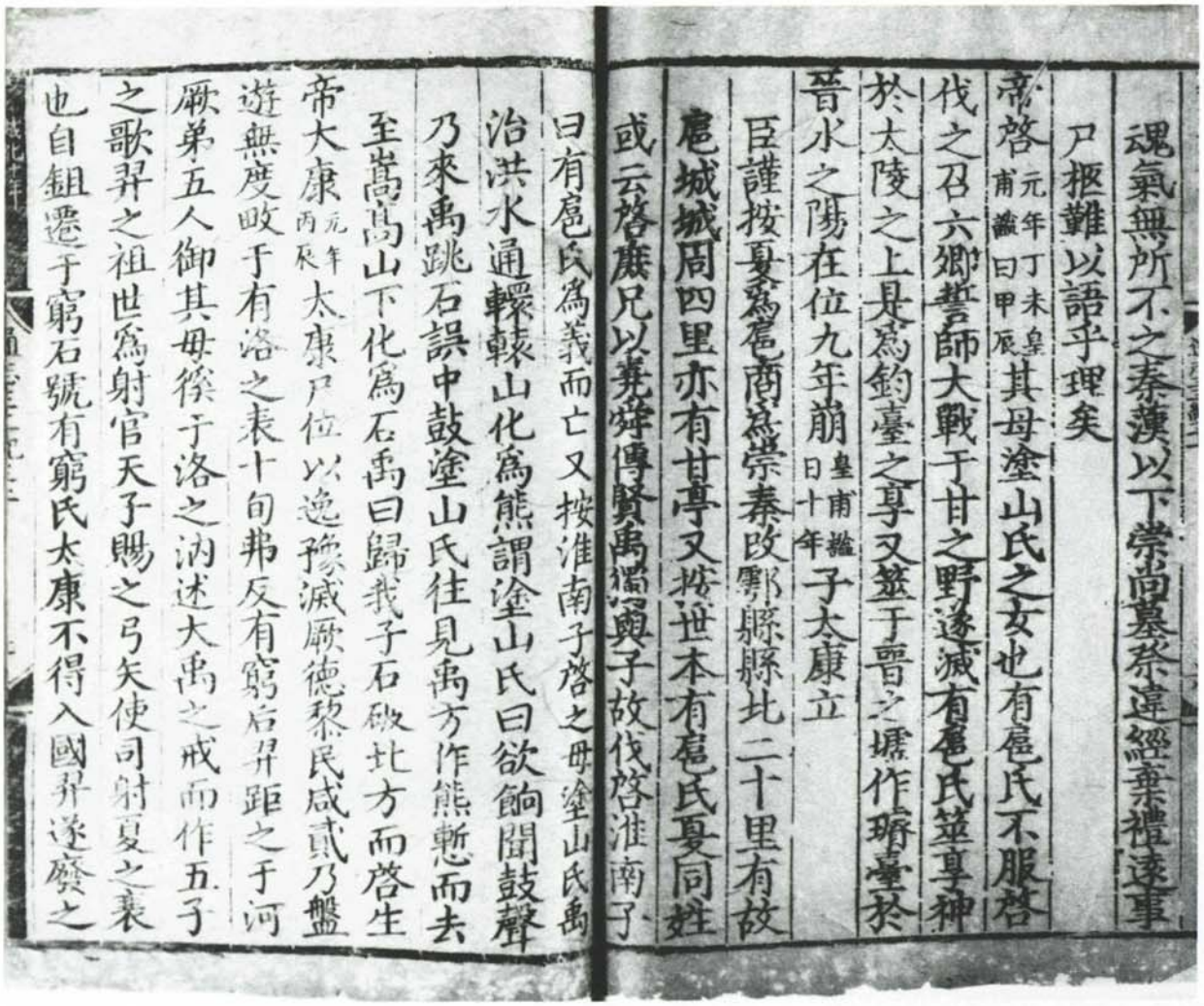
Dimensions: 8 cols. of 17 chars.; block, 29.3 x 22.8 cm.

Collection: Gest Oriental Library.

present copy (no. 52) is actually a Ming printing; the many blurred spots that mutilate both the text and the illustrations indicate that the blocks were in rather bad condition by the time of this printing.[4]

The characters of the text, as can be seen from the illustrated page, are of a calligraphic style typical of Ou-yang Hsün. Notice the neatness of the entire brushwork, the well-balanced composition of the characters, the elegantly even and slender strokes — unmistakable characteristics of the Ou-yang style in printed books. The generous spacing between the characters creates a further appearance of calmness and meticulousness, making the entire page a most refined example of the Ou-yang style of calligraphy in Sung and Yüan books.

Ou-yang Hsün was by far the most influential calligrapher in printed books from the Sung to the Ming. But like those of Yen Chen-ch'ing and Liu Kung-ch'üan, his style was intermingled with others in the course of book printing. This is shown in our edition of *T'ung-chih* (no. 53), the famous historical work by Cheng Ch'iao, a great Sung scholar from P'u-t'ien, Fukien. This book was first printed in 1322 by the government school of Foochow. The present copy is a Ming print-



53. *T'ung-chih*. 200 *ch*. (240 vols.).

Author: Cheng Ch'iao (1104–1162).

Date: 1322 (Foochow).

Dimensions: 9 cols. of 21 chars.; block, 29 x 19.5 cm.

Collection: Gest Oriental Library.

ing from blocks of the original edition that were repaired in 1474. The repair and the printing were both done by the Ministry of Personnel, although the blocks were under the custody of the National Academy at Nanking.[5] The repaired blocks, as can be seen from the left-hand folio of the illustrated page, have the date of the repair engraved on the upper center of the block, appearing as the unobtrusive intaglio characters in the upper-left margin (no. 53). To make the distinction between old and new more obvious, so as to avoid any hint of deception, the "black mouth" page format was observed in the new blocks. (See the black portions of the left margin.) Compare the illustrated folios with each other, and it becomes clear that the Ming block cutters had tried to be faithful to the calligraphic style of the original edition.

Our edition of *Liao-shih* (no. 54), the standard *History of the Liao Dynasty* (907–1125), originally compiled in 1344, was engraved and printed by the National

Academy at Nanking.[6] As the third line of the illustrated page shows, this edition was made by imperial order, and the officials responsible for the publication were the chancellor of the Academy, Chang Pang-ch'i (1484-1544) of Yin-hsien, Chekiang, and his deputy, Chiang Ju-pi (1486-1558) of Kuei-hsi, Kiangsi. The date of publication, 1529, is engraved on the upper center of the block, appearing at the upper-left margin of the folio. Both the National Academy at Nanking and the National Academy at Peking were major government presses in the Ming and were famous for reprinting important texts of the past. Often the same book would be reprinted by both institutions, hence the designation of "Northern" and "Southern" National Academy editions. The present book belongs to the latter. Such reprints were normally collated and revised by the teachers and students of the Academies. The blocks, being government properties, were also under the custody of these institutions. The characters of the present text still display obvious qualities of the Ou-yang Hsün style of calligraphy, with well-balanced structure and well-defined strokes. The slightly rectangular shape of the characters, frequently seen in Sung books, was quite typical of fine printing around this time.

Chou-shu is the official history of the Chou dynasty (557-581), compiled in 636 by the early T'ang historian Ling-hu Te-fen. The present edition was printed in 1604 by the National Academy at Peking.[7] Like the *Liao-shih* printed by the National Academy at Nanking (no. 54), the date of publication is engraved on the upper center of the block and the names of the responsible officials on the first page of the text. The chancellor and vice-chancellor supervising this reprint were Hsiao Yün-chü (*chin-shih* 1586) of Hsüan-hua, Kwangsi, and Li T'eng-fang (*chin-shih* 1592) of Hsiang-t'an, Hunan. Judging from the quality of ink and the great clarity of the engraved characters and lines, the present copy (no. 55) is one of the first printings from the new blocks. The characters in the text, although having a slightly elongated shape, are still of an Ou-yang style of calligraphy. By the time of this publication, the Ou-yang style in printed books had in general given way to the so-called Sung style of calligraphy, that is, one in which a rigid uniformity in shape and strokes is assumed in each and every character of a text. The calligraphy of the scripts in the present book, though markedly different in its overall appearance from that in books printed by the National Academy at Nanking, still possesses a refined style to distinguish it from the cheap and mass-produced products of commercial printers.

The individually distinguishable styles of calligraphy that added flavor to books printed in Sung and Yüan times were gradually standardized after the mid-sixteenth century. They became an easily recognizable stereotype, the "Sung style," which was widely practiced by professional scribes and adopted by printers. This style is often appropriately called "craftsman script." As Tsuen-hsuin Tsien remarks, it is "more rigid and square in construction with heavy lines for vertical strokes, lighter lines for horizontal strokes, and a heavy tail at the end of the strokes."[8] These features may be best illustrated by the present selection (no. 56), an abridged version of the literary works of the well-known Ming scholar and statesman, Ch'iu Chün, edited and published by seventh-generation descendants of Ch'iu.

本紀第一　　遼史一

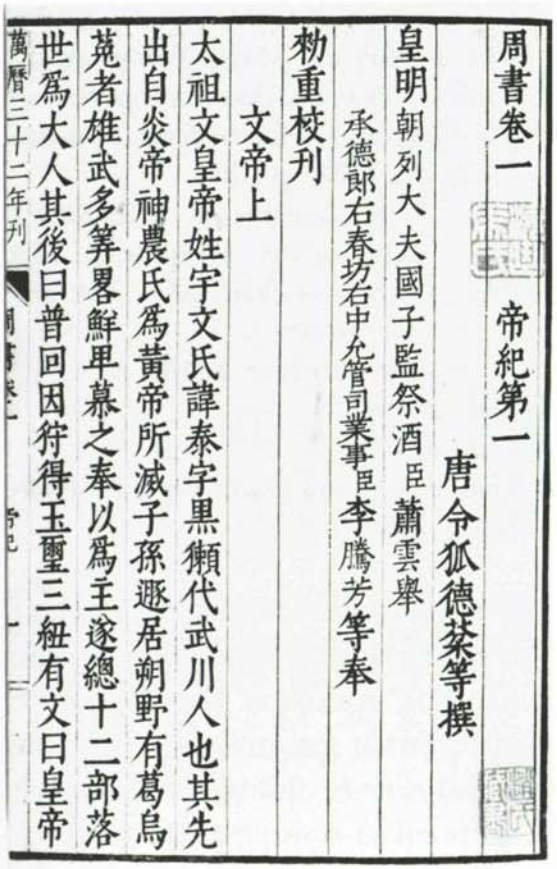
元開府儀同三司上柱國前中書右丞相監修國史都總裁臣脫脫修

大明南京國子監祭酒臣張邦奇司業臣江汝璧奉

旨校刊

太祖上

太祖大聖大明神烈天皇帝姓耶律氏諱億字阿保機小字啜里只契丹迭剌部霞瀨益石烈鄉耶律彌里人德祖皇帝長子母曰宣簡皇后蕭氏唐咸通十三年生初母夢日墮懷中有娠及生室有神光異香體如三歲兒即能匍匐祖母簡獻皇后異之鞠爲己子常匿於別幕塗其面不


周書卷一　帝紀第一
唐令狐德棻等撰
皇明朝列大夫國子監祭酒臣蕭雲舉
承德郎右春坊右中允管司業事臣李騰芳等奉
勑重校刊
文帝上
太祖文皇帝姓宇文氏諱泰字黑獺代武川人也其先
出自炎帝神農氏爲黃帝所滅子孫遯居朔野有葛烏
菟者雄武多筭畧鮮卑慕之奉以爲主遂總十二部落
世爲大人其後曰普回因狩得玉璽三紐有文曰皇帝
萬曆三十二年刊

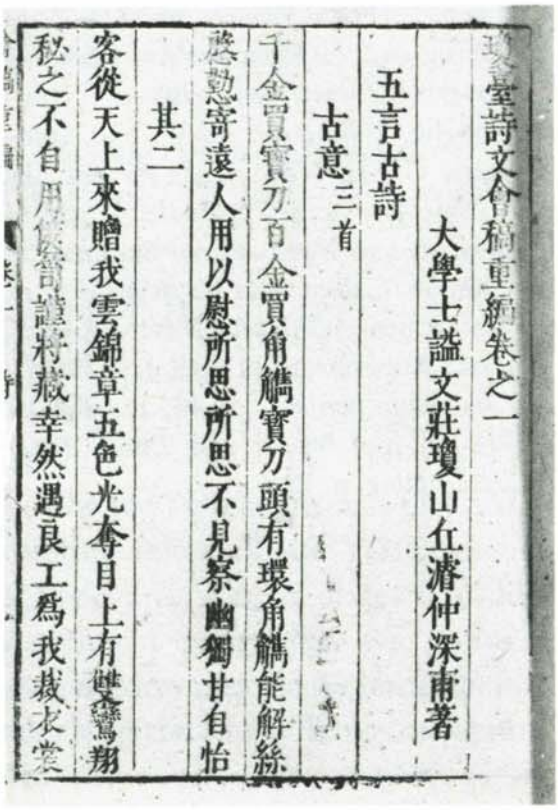
55. *Chou-shu*. 50 *ch*. (10 vols.).

Author: Ling-hu Te-fen (583-666).

Date: 1604 (Peking).

Dimensions: 10 cols. of 21 chars.; block, 22.8 x 14 cm.

Collection: Gest Oriental Library.


瓊臺詩文會稿重編卷之一
大學士謚文莊瓊山丘濬仲深甫著
五言古詩
古意三首
千金買寶刀百金買角觿寶刀頭有環角觿能解絲
慇懃寄遠人用以慰所思所思不見察幽獨甘自怡
其二
客從天上來贈我雲錦章五色光奪目上有雙鸞翔
秘之不自用俟笥謹將藏幸然遇良工爲我裁衣裳

56. *Ch'iung-t'ai shih-wen hui-kao ch'ung-pien*. 24 *ch*. (16 vols.).

Author: Ch'iu Chün (1421-1495).

Date: 1621.

Dimensions: 9 cols. of 21 chars.; block, 20 x 13.5 cm.

Collection: Gest Oriental Library.

< 54. *Liao-shih*. 116 *ch*. (16 vols.).

Author: Toghto (1314-1355) et al.

Date: 1529 (Nanking).

Dimensions: 10 cols. of 22 chars.; block, 21.6 x 15 cm.

Collection: Gest Oriental Library.

Notes to Section 3
Part A

1. Tsien, *Paper and Printing*, pp. 224–25; Li Ch'ing-chih, *Ku-shu pan-pen chien-ting yen-chiu* (Taipei: Wen-shih-che ch'u-pan-she, 1986), pp. 36–38; and Sotoyama Gunzi, "Yen Chen-ch'ing: His Calligraphy and Personality," paper presented to International Seminar on Chinese Calligraphy in Memory of Yen Chen-ch'ing's 1,200th Posthumous Anniversary, Taipei, [ca. 1985].
2. *Chung-kuo pan-k'o*, p. 43; Li, *Ku-shu pan-pen*, pp. 38–39; and Tsien, *Paper and Printing*, p. 224.
3. Ch'ü, *Gest Catalogue*, p. 324; *SKTY* 135, p. 8b; and Wang Teh-yi et al., comps., *Yüan-jen chuan-chi tzu-liao so-yin* (Taipei: Hsin-wen-feng ch'u-pan kung-ssu, 1982), p. 1858.
4. Ch'ü, *Gest Catalogue*, p. 272; *SKTY* 115, p. 2b; Ch'ang, *Sung-jen*, p. 233; Tsien, *Paper and Printing*, p. 224; and Li, *Ku-shu pan-pen*, p. 37.
5. Ch'ü, *Gest Catalogue*, p. 105.
6. *Ibid.*, p. 107.
7. *Ibid.*, p. 102.
8. *Ibid.*, p. 445; and Tsien, *Paper and Printing*, p. 225.

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

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.[1] 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.[2] 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.[3] 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.[4] 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.

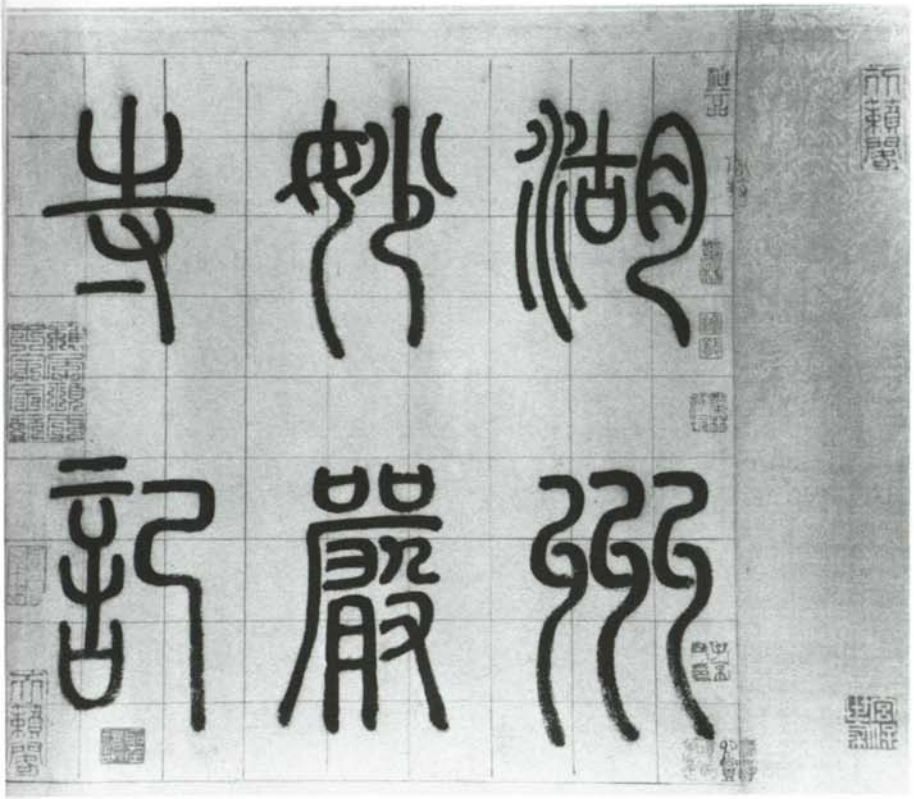
Dimensions: 34.2 x 364.5 cm.

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.[5] 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 hsüeh* 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.[6]

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 Hsia-hou 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
大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
局蹐當時凶於兼并而已哉夫兼并者非
樂生之所屑彊燕而瘠道又非樂生之所求
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
邇矣舉國不諜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綏二城牧民明
信以待其弊使即墨莒人顧仇其上顧釋干
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田單之迭長容
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.[7]

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).[8] By means of copying different masters, Sung K'o learned the different brush techniques.[9] Eventually he created his own calligraphic style, unified by sharp and angular brushwork. It is apparent in "Transcription of Sun Kuo-t'ing's 'Shu-p'u' "[10] in the John B. Elliott Collection (no. 60).[11]

The Princeton *Shu-p'u* includes approximately two-thirds of the original text on eight folding leaves of yellowish lined paper.[12] 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.[13] 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.[14] 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).[15] 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[16] 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

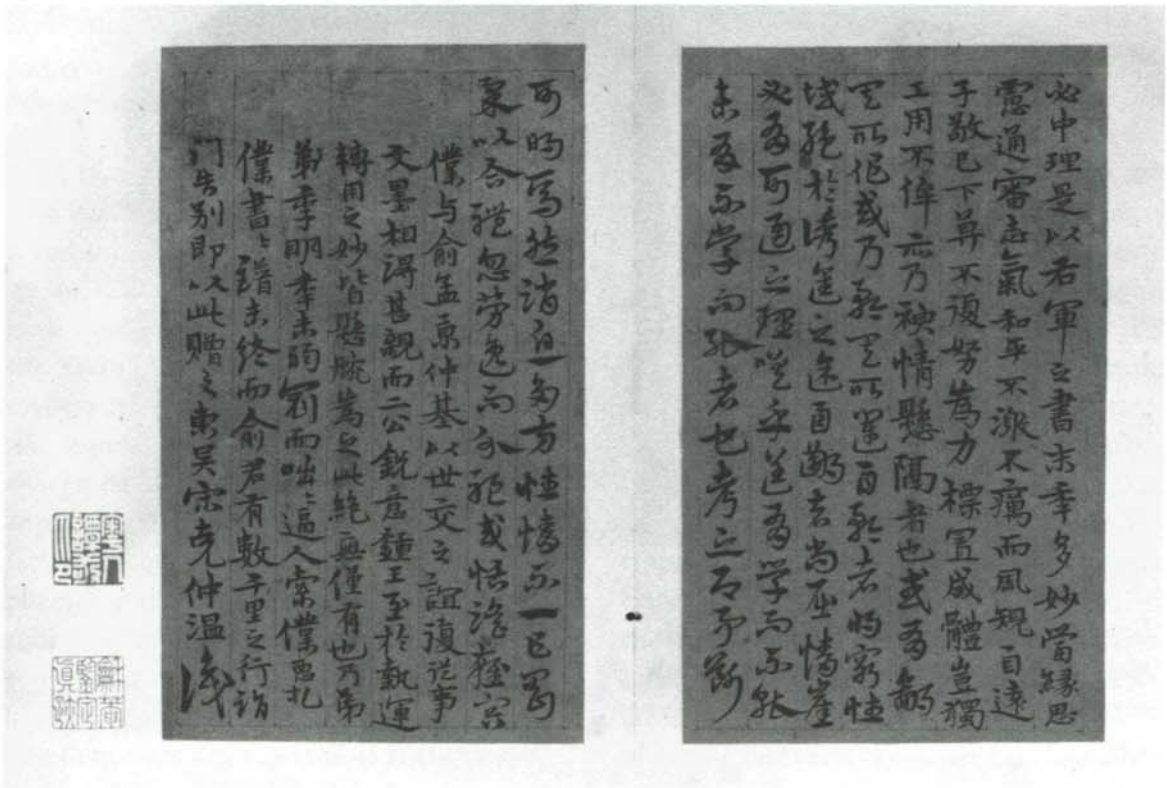
60. *Transcription of Sun Kuo-t'ing's 'Shu-p'u'*. Detail of last of seven album double-leaves, ink on paper.

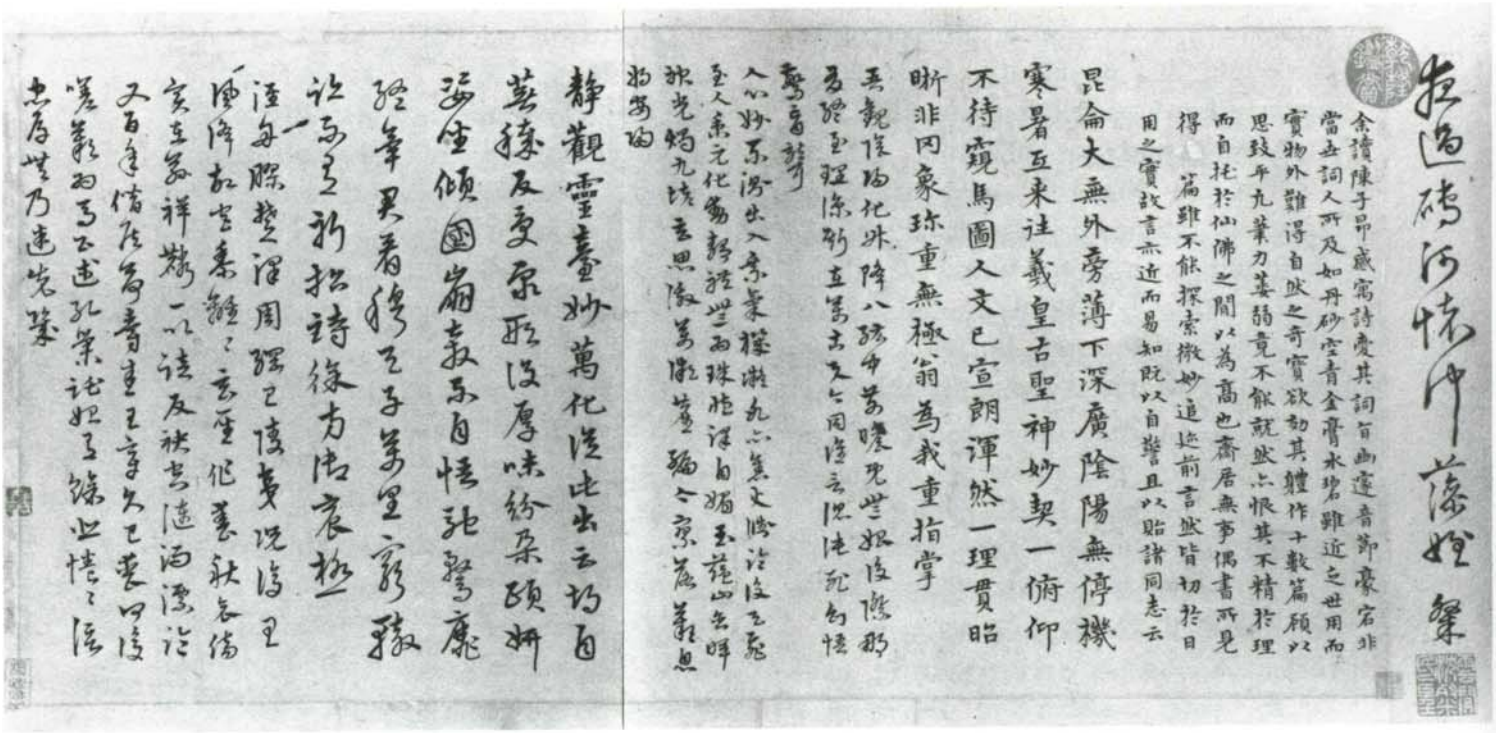
Calligrapher: Sung K'o (1327-1387).

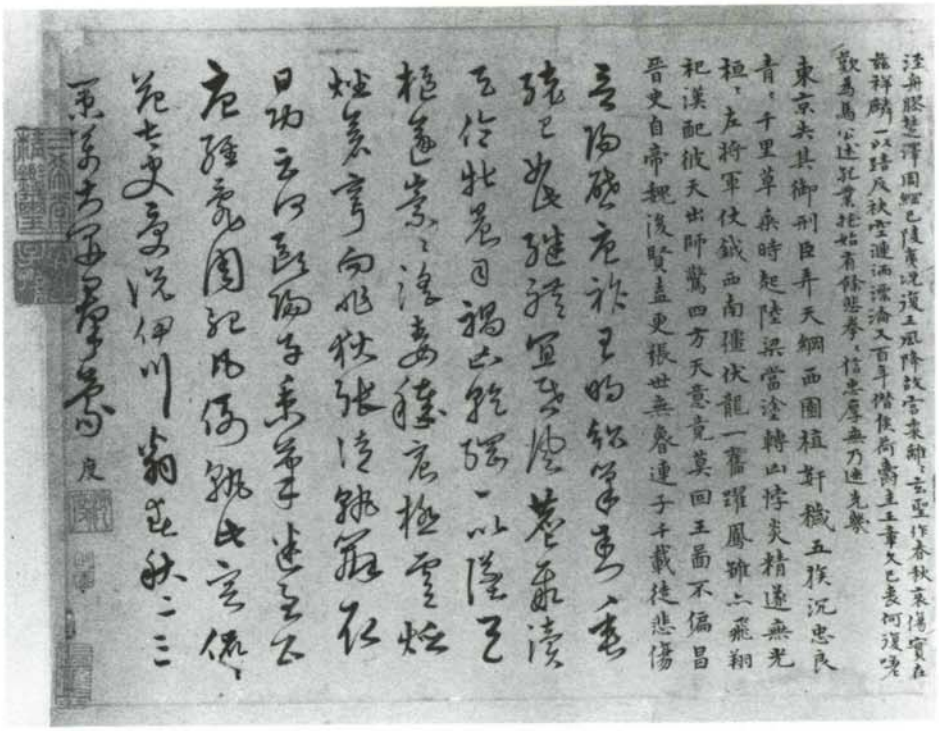
Date: ca. 1380s.

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).







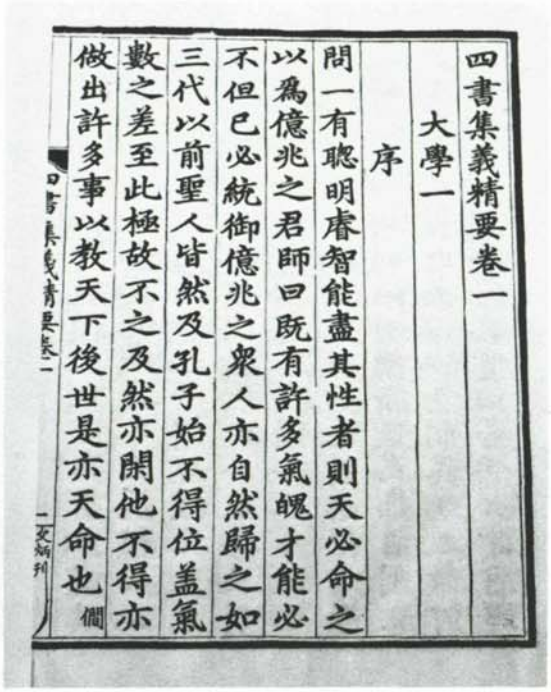
61. *Transcription of Chu Hsi's poems 'Expressing One's Feelings' (Shu Chu Hsi 'Kan-yü shih')*. Detail of handscroll, ink on paper.

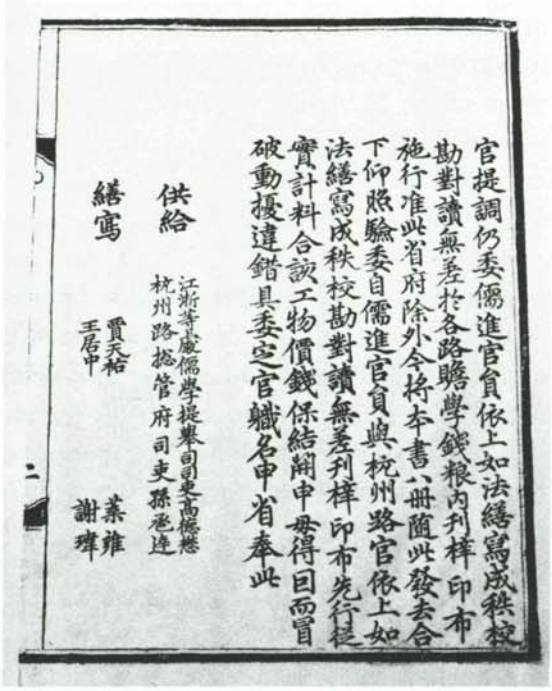
Calligrapher: Shen Tu (1353–1434).

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).


四書集義精要卷一
大學一
序
問一有聰明睿智能盡其性者則天必命之以爲億兆之君師曰既有許多氣魄才能必不但已必統御億兆之衆人亦自然歸之如三代以前聖人皆然及孔子始不得位蓋氣數之差至此極故不之及然亦閑他不得亦做出許多事以教天下後世是亦天命也 僩


官提調仍委儒進官員依上如法繕寫成秩校勘對讀無差於各路贍學錢粮內刊梓印布施行准此省府除外今將本書一冊隨此發去合下仰照驗委自儒進官員與杭州路官依上如法繕寫成秩校勘對讀無差刊梓印布先行從實計料合訖工物價錢保結開申毋得回面冒破動擾違錯具委定官職名申省奉此
供給
江浙等處儒學提舉司事西憲懋
杭州路總管府司吏孫巷達
繕寫
賈天祐
王居中
葉雍
謝瑋

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.

62b.

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 proofreaders 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 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.[17]

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'o, 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 hsin-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 unmistakenly 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.[18]

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 preparing 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.[19] 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.[20]

> 63. *Sheng-hsüeh hsin-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詒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典

又

甌中丸藥家通神。冥漠之中見毋仁。
毒物已除甌尚在。須知孝感實由身。

潘綜救父

潘綜吳興烏程人也。孫恩之亂。祆黨攻破村邑。綜與父驃共走避賊。驃年老行遲。賊轉逼。驃語綜曰。我不能去。汝走可脫。幸勿俱死。驃困乏坐地。綜迎賊叩頭曰。父年老。乞賜生命。賊至。驃亦請曰。兒年少自能走。今為我不去。我不惜死。乞活此兒。賊因斫驃。綜抱父於腹下。賊斫綜頭面。凡四創。綜已悶絕。有一賊從旁來。語其衆曰。此兒以死救父。何可殺之。殺孝子不祥。賊乃止。父子並得免。宋文帝元嘉四年。有司奏改其里為純孝里。蠲租布三世。父子之親。出於天性。非有所勉強而後能也。潘綜與其父驃不幸遭亂。遇賊。父既以死求活。其子子亦以死求活。其父雖身被傷殘。而幸皆免於死焉。嗚呼。盜賊兇殘悍暴。惟知攻殺以快其心。孰不竄徙避匿。而敢犯其鋒哉。若綜不忍使父亡而己獨存。乃以身衛父而俱得免。此非其純孝之心有以感動之乎。世有事親於平居之

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

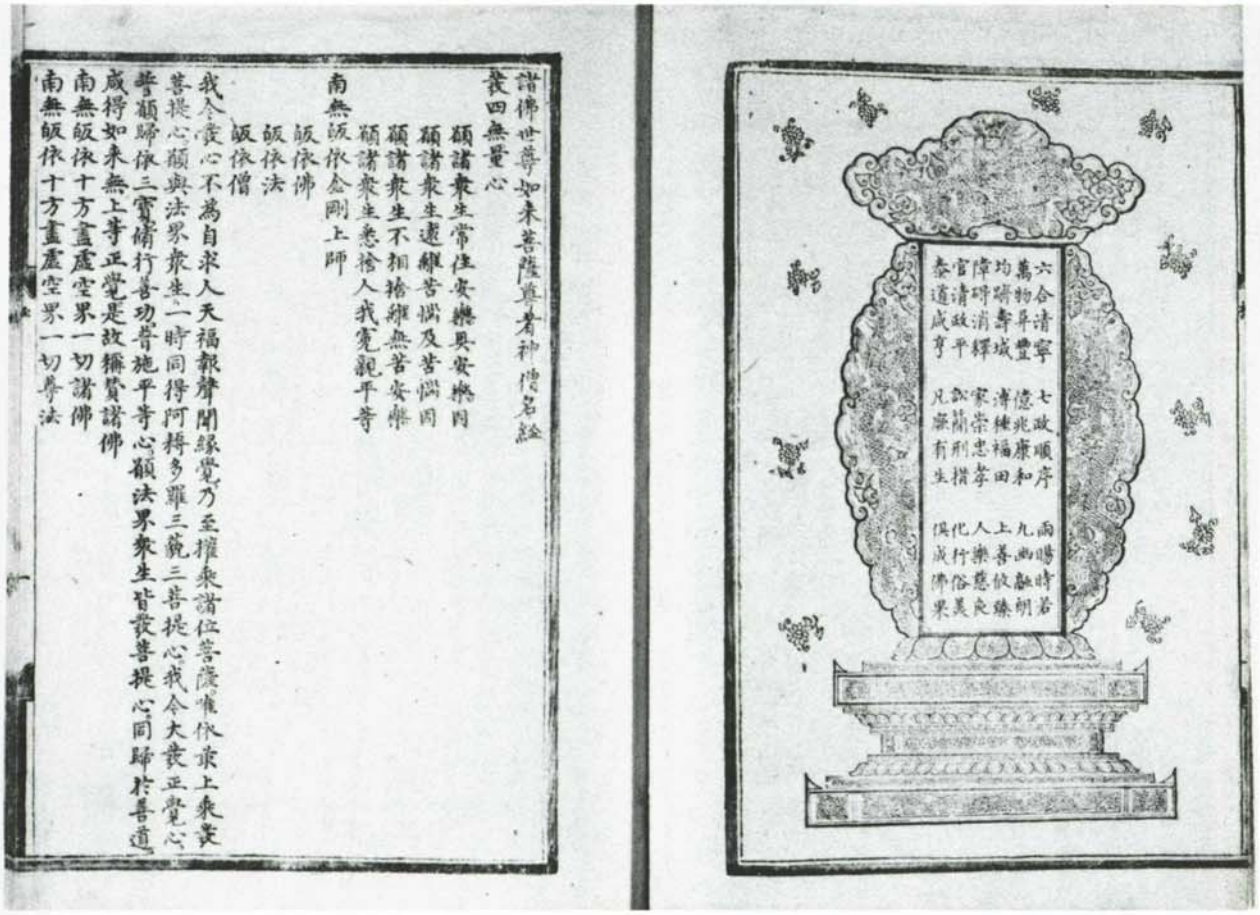
Author: Chu Ti (Yung-lo emperor, 1360-1424) et al.

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 Tranquility*, 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-fo shih-tsun ju-lai p'u-sa tsun-che shen-sheng ming-ching*. (12 vols.).

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

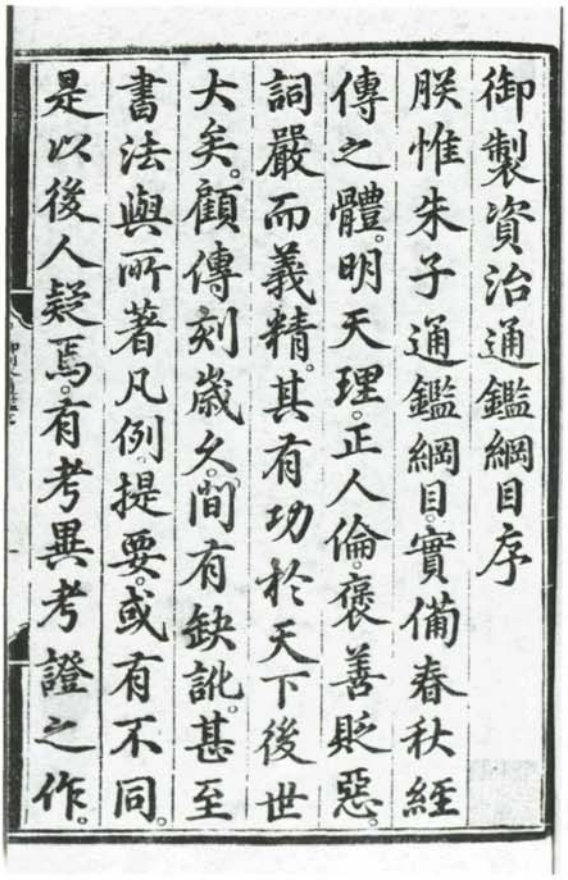
Date: 1417 (Peking).

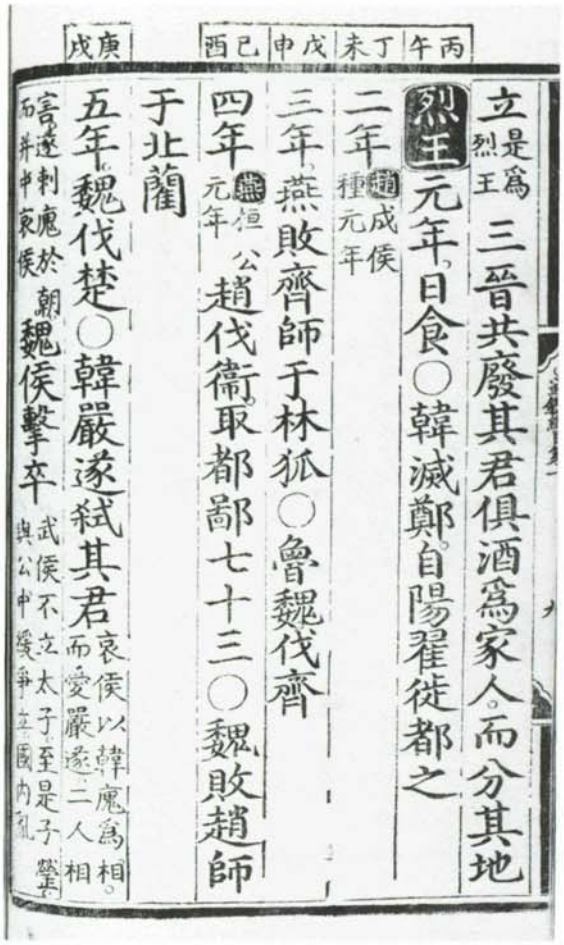
Dimensions: 16 cols. of 30 chars.; block, 28.7 x 18.3 cm.

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 palace 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.[21] 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


御製資治通鑑綱目序
朕惟朱子通鑑綱目實備春秋經
傳之體明天理正人倫褒善貶惡
詞嚴而義精其有功於天下後世
大矣顧傳刻歲久間有缺訛甚至
書法與所著凡例提要或有不同
是以後人疑焉有考異考證之作


丙午 丁未 戊申 己酉 庚戌
立是爲烈王 三晉共廢其君俱酒爲家人而分其地
烈王 元年日食○韓滅鄭自陽翟徙都之
二年 趙成侯種元年
三年燕敗齊師于林狐○魯魏伐齊
四年 魏惠公元年 趙伐衛取都鄙七十三○魏敗趙師
于北藺
五年魏伐楚○韓嚴遂弒其君 哀侯以韓廆爲相而愛嚴遂二人相
言遂刺廆於朝 魏侯擊卒 武侯不立太子至是子嬰與公中愛爭立國內亂

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.

66b.

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 original 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.[22]

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."[23] 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-

聽候交代不許擅離

推陞

舊制陞必滿考若員缺當補不待考滿者曰推陞類推上一人單推上二人三品以上九卿及僉都祭酒

廷推上二人閣臣吏兵二部尚書會大九卿五品以上官及科道

廷推上二人或再上三四人皆請自上裁

凡尚書侍郎都御史通政使大理卿缺皆令六部都察院通政司大理寺三品以上官

廷推○嘉靖十年題准兵部左右侍郎必推曾按歷邊陲練達軍務或曾任兵備等官有將畧才望者疏請

簡用遇有警報即付以提督之任不必另推○萬曆十三年令以尚書改都察院者仍帶尚書職銜朝班以官為序

凡總督陝西三邊宣大都御史缺會五府大九卿堂上官及科道

廷推薊遼兩廣總督缺亦令大九卿堂上官及科

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

粤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

西江顧仙書

文翰類選大成總目

賦類

一卷　二卷　三卷　四卷上

四卷下　五卷　六卷

樂章類

七卷　八卷

樂府類

九卷　十卷　十一卷　十二卷

69b.

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).[24]

The calligraphy in this preface can be best compared with that in *Sheng-hsüeh hsin-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.

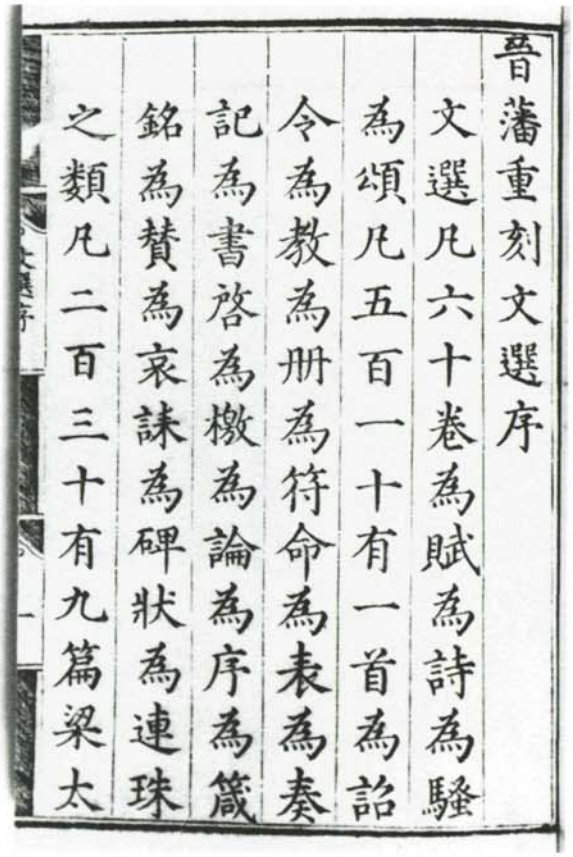
70a-b. *Wen-hsüan*. 60 *ch*. (36 vols.).

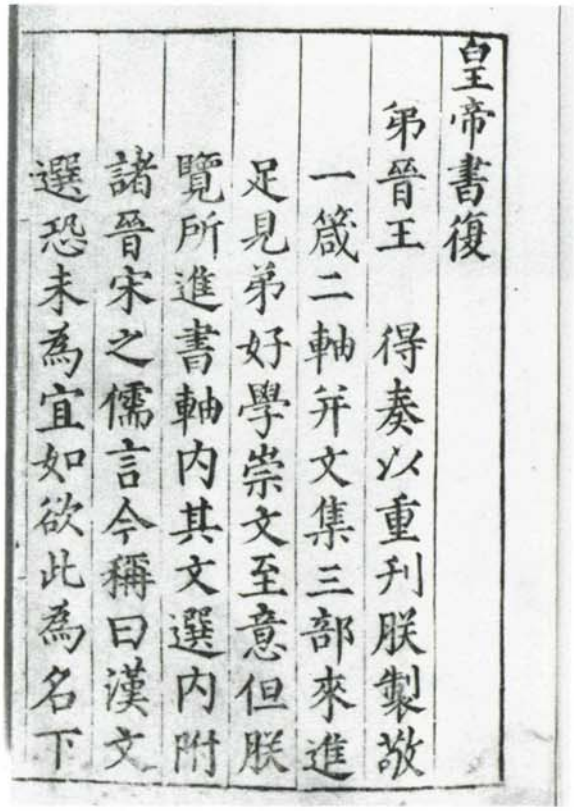
Author: Hsiao T'ung (501-531), comp.

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
令為教為册為符命為表為奏
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

70b.

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 Goepper, *Shu-p'u: Der Traktat zur Schriftkunst 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

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: Yenching 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.