Taiping Yulan “Calligraphy”: An Annotated Translation (2)

NARITA Kentarō*

This paper is the second part of an annotated English translation of the section “Calligraphy 書” of the Taiping yulan 太平御覽.

Keywords: Taiping yulan, Calligraphy, Brushmanship

The previous part of the present annotated translation, which includes the description about the original text, is published in the Saitama University Review (Faculty of Liberal Arts), vol. 54 (no. 1), 2018.

60. Right General Wang 王右軍 added a postscript to Lady Wei’s 衛夫人 Illustration of Brush Array 筆陣圖 as follows: Paper represents array, the brush represents a sword, ink represents armor, the inkstone represents a castle, your ability represents a general, your mind represents an adjutant general, designing the structure represents devising a stratagem, raising the brush represents seeing your luck, starting and finishing drawing represents giving a command, and turning a stroke represents killing. When you are going to write, you must at first keep your inkstone and ink dry, concentrate your attention and think calmly, imagine in advance the shapes of characters—large or small, high or low, and straight or curved, make their muscles and veins connected, and make your mind precede the brush before you actually write down. If all the strokes are equally straight and resemble each other like counting rods, that is not calligraphy but a set of correctly written strokes. In the past, Song Yi 宋翼, a student of Zhong Yao 鍾繇, was once scolded because he produced that kind of calligraphy. Yi dared not see Yao for three years and made serious efforts to change his calligraphy—finally drawing each wave stroke with three turns of the brush and making each dot stroke with a hidden tip.


* Associate Professor, Graduate School of Humanities and Social Sciences, Saitama University. Chinese Classics, Calligraphic Studies.
61. Lady Wei’s *Illustration of Brush Array* says: If you are a beginner in calligraphy, you must learn writing large before small. Those who can appreciate calligraphy cannot write beautifully, and those who can write beautifully cannot appreciate it. Calligraphy with more bone and less flesh is called muscle calligraphy, and that with more flesh and less bone is called ink pig. That with more power and rich muscle is called sageness, and that with no power and muscle is called illness. You must always apply this doctrine in accordance with the situation.

Notes: Cf. 法書要錄, vol. 1.

62. *An Essay on Calligraphy* 論書 by Wang Sengqian 王僧虔 says: General of Pacifying the South Wang Yi 王平南廣 was an uncle of Right General 右軍. He was the best in the whole period from the transfer of the dynasty to Jiangdong 江東 district until Right General. His painting was studied by Emperor Ming of Jin 晉明帝, and his calligraphy was modeled by Right General 王僧虔《論書》曰：王平南廣是右軍之叔。自過江東, 右軍（原無軍字, 據《法書要錄》補）之前, 唯庾爲最。畫爲晉明帝師, 書爲右軍法。

Notes: Wang Sengqian 王僧虔: see art. 21. Wang Yi 王廙 (276–322): a statesman from Linyi 臨沂 County of Langya 琅邪 Commandery. His courtesy name was Shijiang 世將. His highest titles in life were General of Pacifying the South 平南將軍, Inspector of Jingzhou 荊州刺史, and Marquis of Wuling County 武陵縣侯 of the Eastern Jin dynasty. He was posthumously conferred the titles Palace Attendant 侍中 and Cavalry General 駙騎將軍. His posthumous name is Kang 康. Emperor Ming of Jin 晉明帝 (299–325, r. 322–325): the second emperor of the Eastern Jin dynasty. His family name was Sima 司馬, and his given name was Shao 紹. His posthumous name is Ming 明. Cf. 法書要錄, vol. 1.

63. It also says: Secretariat Director 中書令 Wang Min’s 王珉 brushwork was stronger than that of Zijing 子敬. An old review of calligraphy says: “When he was given four pi 米 of white silk, he began writing on the first morning of the month, and finished up on the third evening. He wrote all the characters quite equally without an error. Zijing once told him a joke: ‘Your calligraphy looks like a man who rides a mule so fast he almost overtakes Hualiu 驒驢.’”

又曰: 中書令王珉, 筆力過於子敬。書舊品云: “有四匹素, 月朝操筆, 三暮便竟。首尾如一, 又無誤字。子敬戲云: ‘弟書如騎驒駑駑, 常欲度驒駒前。’”

Notes: Wang Min 王珉 (351–388): a statesman from Linyi 臨沂 County of Langya 琅邪 Commandery. His courtesy name was Jiyan 季琰. His highest title in life was Secretariat Director 中書令 of the Eastern Jin dynasty. He was posthumously conferred the title Chamberlain for Ceremonials
It also says: It is said that Zhong Yao’s 錘公 calligraphy is thoroughly graceful. He used three styles of script—firstly, stele script 銘石書, which is the most graceful; secondly, official script 章程書, which is used to transcribe stored books and teach linguistic knowledge; thirdly, informal script 行狎書, namely, running script 行書. All three styles are appreciated by people.

Notes: Cf. 法書要錄, vol. 1.

64. An Essay on Calligraphy 論書 by Yu He 廃蘇 says: Xie Feng 謝奉 of the Jin dynasty built a mausoleum entirely with Chinese nutmeg yew wood. Right General 右軍 took the pieces of shaved wood and wrote on them, filling a bed with pieces of his writing, and then Feng gathered them in a large basket. When Zijing 子敬 later visited, Xie Feng told him that Right General’s calligraphy was very good, and, having shaved scores of pieces of Chinese nutmeg yew wood cautiously in advance, asked Zijing to write on them. Feng took Zijing’s calligraphy, which was also very good, and stored and cataloged both series of writing. Decades later, Lü 孫 divided the collection to give half to Huan Xuan 桓玄, and was hence installed as Recorder of Yangzhou 揚州主簿. The other half was plundered by Sun 仇 when he occupied the capital city of Kuaiji 會稽 Commandery, and it later disappeared under the sea along with him.

Notes: Yu He 廢蘇 (c. 5th century): a scholar in the reign of Emperor Ming of Song 宋明帝 (r. 465–472). He was from Yuyao 養姚 County of Kuaiji 會稽 Commandery according to the History of the Southern Dynasties 南史, vols. 23 and 72. Xie Feng 謝奉: an official of the Eastern Jin dynasty. According to the Records of the Jin Dynasty Officials 晉百官名 cited in Liu Xiaobao’s 劉孝標 annotation for A New Account of the Tales of the World “Cultivated Tolerance” 世說新語·雅量, he was from Shanyin 山陰 County of Kuaiji Commandery, and his courtesy name was Hongdao 弘道. According to the Genealogy of the Xie Clan 謝氏譜 cited in the same annotation, his grandfather was named Duan 端, his father Feng 傅; and, he held the titles General of Placating the South 安南將軍, Inspector of Guangzhou 廣州刺史, and Minister of Personnel 吏部尚書. Chinese nutmeg yew 椿:
**Torreya grandis. Lü 禮: details unknown.** Another text of this article collected in *Fashu yaolu* 法書要錄, vol. 2, says that he was a grandson of Xie Feng 謝奉. **Huan Xuan 桓玄: see art. 54. Sun En 孫恩 (d. 402): a leader of the Way of the Five Pecks of Rice 五斗米道 of Jiangnan 江南 district. He rebelled against the Eastern Jin dynasty in 399, but was defeated at last, drowning himself in the sea in 402. Cf. 法書要錄, vol. 2.

66. It also says: In the Jin dynasty a boy with wide interests visited Zijing 子敬 dressed in a monastic robe he specially made with white silk gauze. Zijing wrote almost completely over both sleeves with a mixture of different styles of calligraphy, such as cursive 草 and regular 正 scripts. As the boy felt that Wang’s attendants were about to steal the writing, he hurriedly gathered up the robe and ran away. The attendants chased him as expected, ran out of the gate, fought him, and tore the robe, leaving him with only a sleeve.

又曰: 晉時，有一好事少年，作作精白紗絳衣，著詔子敬。子敬便取書之，草正諸體悉備，兩袖及襟略周（原作同，據《法書要錄》改）。少年覺王左右有陵奪之色，掣絳而走。左右果逐之，及門外，鬩爭分裂，少年纔得一袖耳。

*Notes: Cf. 法書要錄, vol. 2.*

67. *A Commentary on Zhong Yao’s Calligraphy* by Emperor Wu of Liang 梁武帝 says: Zijing 子敬 cannot equal Yishao 逸少, just as Yishao cannot equal Yuanchang 元常. Studying Zijing can be likened to painting a tiger, while studying Yuanchang to painting a dragon.

梁武帝《觀鍾繇書法》曰: 子敬不迨逸少，猶逸少不迨元常（原作帝，據《法書要錄》改）。學子敬者如畫虎也，學元常者比畫龍也。


68. It also says: If one moves the brush incorrectly, the calligraphy has no angle; if one holds the brush loosely, the calligraphy looks slack. If one draws dots and lines too short, the calligraphy looks lumpy; if one draws dots and lines too long, the calligraphy looks monotonous. If one draws strokes hastily, the shapes look arbitrary; if one draws strokes roughly, the shapes look disorderly. Adhering to the norms lessens vigor, being uninhibited lessens normativity. Those purely made of bone have no charm, those purely made of flesh have no power. Little ink makes the calligraphy look thin and unsmooth, much ink makes the calligraphy look bovine and imbecilic. These expressions all refer to following the rules of nature.

又曰: 夫運筆邪則無芒角，執筆寬則書緩弱。點畫短則法（原作去，據《法書要錄》改）橈腫，點畫長則法離離。畫促則字横，畫促則形慢。拘則不勢，放又少則。純骨無媚，純肉無力。少墨浮潤，多墨笨（原注: 蒲本切）鈍。此並任之自然之理也.
Notes: Cf. 法書要録, vol. 2.

69. *An Essay on Calligraphy* 論書 by Yu Yuanwei 庾元威 says: I once made ten panels of folding screen, and wrote on each panel ten styles of script, some of which were colored, and amazed people at that time. Since then, I have never written such, only keeping a draft. The hundred styles are as follows: hanging needle script, dropping dew script, Mount Qinwang 秦望山 and Ji Mound 江冢 scripts, golden magpie script, jade script, swan head script, tiger claw script, reversed chive script, upward wave script, banner and tally script, edict script, row script, sun script, moon script, wind script, cloud script, tadarope script, plate script, foreign script, fleabane script, human face script, Indian script, constellation script, one stroke seal script, one stroke clerical script, flying white script, ancient cursive script, ancient clerical script, horizontal script, normative script, small tadarope clerical script, lingzhi 靈芝 mushroom clerical script, flower clerical script, banner and tally clerical script, bell and drum clerical script, dragon and tiger seal script, phoenix 凤 and fish seal script, qilin 麒麟 seal script, immortal seal script, tadarope script, cloud seal script, worm seal script, fish seal script, bird seal script, dragon seal script, turtle seal script, tiger seal script, luan 鼓 seal script, dragon and tiger clerical script, phoenix and fish clerical script, qilin clerical script, immortal clerical script, tadarope clerical script, cloud clerical script, worm clerical script, fish clerical script, bird clerical script, dragon clerical script, turtle clerical script, tiger clerical script, luan clerical script, dragon marking script, turtle marking script, rat script, ox script, tiger cursive script, rabbit script, dragon cursive script, snake cursive script, horse script, goat script, monkey script, rooster script, dog script, and pig script—the preceding all being colored—in addition to: large seal script, small seal script, tripod script, seal carving script, tally script, stone classics script, pictograph script, glossary script, thunderbolt script, reversed script, inverse script, and the nine styles of script, respectively called silk script, jianzou 簡奏 script, jianbiao 簡表 script, informal script, rudder script, draft script, half cursive script, and full cursive script. These nine styles cover all the stages from regular 真 to cursive 草 script. Beside the above, there still exist a hundred and twenty styles of script.

70. The Review of Ancient and Modern Calligraphy 古今書評 by Yuan Ang 袁昂 says: Right General Wang’s 王右軍 calligraphy looks like a youth of the Xie 謝 family, with a sort of outstanding dignity despite a somewhat improper appearance. Wang Zijing’s 王子敬 calligraphy looks like a boy from He-Luo 河洛 district, who is satisfied and delightful, but whose behavior is too unsteady to praise. Yang Xin’s 羊欣 calligraphy looks like a maidservant of a prestigious family who later became a wife of the master, and whose behavior is, despite her status, uncertain, unsmooth, and far from genuine. Xu Huainan’s 徐淮南 calligraphy looks like a gentleman from Nangang 南岡, who vainly pursues chivalrousness, but cannot avoid being base. Ruan Yan’s 阮研 calligraphy looks like an heir of a noble family whose official rank is not equivalent to his nobility, and who is no longer able to edge out those more talented. Commander Wang’s 王儀同 calligraphy looks like Emperor An of Jin 晉安帝, who sat on the throne without substance. Shi Wuxing’s 施吳興 calligraphy looks like a countryman from Xinting 新亭, who seems to be from Yangzhou 揚州 at first glance, but shows a strong accent once he talks to others. Hermit Tao’s 陶隱居 calligraphy looks like a little boy from Wuxing 吳興, whose body has not yet grown up, but whose bones are sturdy. Yin Jun’s 殷鈞 calligraphy looks like an envoy from Goguryeo 高麗, who is dynamic and high-spirited, but has little stylish presence. Yuan Shansong’s 袁山松 calligraphy looks like a Taoist monk in the mountains, who retreats and disappears when he sees a person from the world. Xiao Ziyun’s 蕭子雲 calligraphy is like viewing the blossoms blooming everywhere in the forest in early spring. Cao Xi’s 曹喜 calligraphy looks like a Taoist storyteller, who interprets the scripture endlessly. Cui Ziyu’s 崔子玉 calligraphy is like the superb vista of a branch of the lone pine tree under the steep summit that blocks the sunlight. Shiyi Guan’s 似一官 calligraphy looks as if an eagle, without giving much rest to its wings, flew away into the sky. Wei Dan’s 戎誕 calligraphy looks like a dragon and a tiger rearing up ferociously while a sword is being drawn and a crossbow bent. Cai Yong’s 蔡邕 calligraphy has a sturdy and grand dignity, in addition to outstanding expression. Minister Zhong’s 鍾司徒 calligraphy has twelve sorts of sense in every character, in addition to many other unique charms. Handan Chun’s 韓郫淳 calligraphy is so precise it appears like squares and circles drawn with a ruler and compass. Zhang Boying’s 張伯英 calligraphy looks like Emperor Wu of Han 漢武帝, who loved Taoism and dreamed of being an immortal who can fly in the sky. Suo Jing’s 索靖 calligraphy looks as if a sudden gust of wind stopped a bird of prey from flying. Huang Xiang’s 皇象
calligraphy looks as if a singing voice resounded through the ceiling of the hall, making the zitherist throw
the zither bridges away. Wei Chang’s 衛常 calligraphy looks like a beauty who wears a flower, dancing
and smiling in front of the mirror. Grand Master Meng’s 孟光禄 calligraphy looks like a precipitous cliff
that frightens people. Zhang Zhi 張芝 is surprisingly unique, Zhong Yao 锺繇 is especially superb,
Yishao 逸少 is versatile, and Xianzhi 扈之 is the best in the world. These four heroes belong to the
same category, and the fragrance of their fame will last forever. Yang Xin 羊, Kong Linzhi 孔, Xiao
Sihua 蕭, and Fan Ye 范 excelled for a time in regular, cursive, running, and seal script respectively.
Zhong Yao’s calligraphy looks like a swan playing in the sea or a crane circling in the sky, and is so dense
with beauty that no one can easily go through between the lines. Xiao Sihua’s 繇思話 calligraphy, which
uses continuous strokes, is strong in structure, and looks like a dragon jumping out of a pool or a tiger
lying at the palace gate. Bo Shaozi’s 薄紹之 calligraphy is unsteady in structure, and looks like a dancer
lowering her waist or an immortal whistling in a tree.

Notes:
Yuan Ang 元昂 (461–540): a statesman from Yangxia 陽夏 County of Chen Commandery
陳郡. His courtesy name was Qianli 千里. His highest titles were Minister of Works 司空, Imperial
Secretariat Director 尚書令, Lord Specially Advanced 特進, and Grand Master for Splendid
Happiness of the Left 左光禄大夫 of the Liang dynasty. His posthumous name is Muzheng 穆正.
He-Luo 河洛 district: the area around the Luoyang City, the middle Yellow River Basin. Yang Xin 羊
欣: see art. 54. Xu Huainan 徐淮南, i.e., Xu Xixiu 徐希秀 (c. 5th century): an official from Kaiyang
開陽 County of Southern Langya 南琅邪 Commandery. His highest title was Governor of Huainan
Commandery 淮南太守 of the Liu Song dynasty. Nangang 南岡: details unknown. Ruan Yan 阮研
(c. 6th century): an official from Chenliu 陳留 Commandery. His courtesy name was Wenji 文几. His highest title was Inspector of Jiaozhou 交州刺史 of the Liang dynasty. **Commander Wang** 王儀同: see Wang Sengqian (art. 21). He held the title Commander Unequaled in Honor 開府儀同三司 of the Southern Qi dynasty. **Emperor An of Jin** 晉安帝 (382–418, r. 396–403 and 404–418): the tenth emperor of the Eastern Jin dynasty. His given name was Dezong 德宗. He was manipulated as a puppet emperor by his uncle Sima Daozi 司馬道子 (364–402), and later by Liu Yu 劉裕 (i.e., Emperor Wu of Song 宋武帝, see art. 20). His posthumous name is An 安. **Shi Wuxing** 施呉興: details unknown.

**Xinting 新亭**: a town outside the capital city of Jiankang 建康. **Yangzhou 揚州**: refers to Jiankang City. **Hermit Tao 陶隱居**, i.e., Tao Hongjing 陶弘景 (456–536): a Taoist scholar from Moling  Moines County of Danyang 丹陽 Capital Region. His courtesy name was Tongming 同明. He lived in Mount Maoshan 茅山 after retiring from the government of Liang dynasty. His posthumous name is Zhenbai 貞白. **Wuxing 吳興**: a commandery under Yangzhou 揚州 Region. Its capital city was located at present day Huzhou 湖州 City, Zhejiang 浙江 Province. **Yin Jun 殷鈞** (484–532): an official from Changping 長平 County of Chen Commandery 陳郡. His courtesy name was Jihe 季和. His highest title was Libationer of the Directorate of Education 禮部侍郎 of the Liang dynasty. His posthumous name is Zhen 貞. **Yuan Shansong 元尚宗** (d. 401): an official from Yangxia 陽夏 County of Chen Commandery 陳郡. He was also named Song 崇. His highest title was Governor of Wu Commandery 吳郡太守 of the Eastern Jin dynasty. **Xiao Ziyun 小元訛**: see art. 24. **Cao Xi 曹喜** (c. 1st century): an official from Pingling 平陵 County of Fufeng 䧴府 Capital Region. His courtesy name was Zhongze 仲則. He held the title Gentleman of the Archive Secretariat 祕書郎 in the reign of Emperor Zhang of Han 漢章帝 (r. 75–88). **Cui Ziyu 崔子育**, i.e., Cui Yuan 崔瑗 (77–142): an official from Anping 安平 County of Zhuo Commandery 湮郡. His courtesy name was Ziyu. His highest title was Governor of the Principality of Jibei 濟北相 of the Eastern Han dynasty. **Shiyi Guan 師宜官** (c. 2nd–3rd centuries): a calligrapher from Nanyang 南陽 Commandery. When Emperor Ling of Han 漢靈帝 (r. 168–189) summoned a hundred calligraphers from all over the world, his calligraphy of eight-point script 八分 won the best reputation. **Wei Dan 韋誕**: see art. 53. **Cai Yong 蔡邕** (133–192): a statesman, scholar, and author from Yu County 固丘 of Chenliu 陳留 Commandery. His courtesy name was Bojie 伯喈. His highest titles were Lord of Court Gentlemen of the Left 左中郎將 and Marquis of Gaoyang Township 高陽鄉侯. **Minister Zhong 鍾司徒**: see Zhong Yao 鍾繇 (art. 14). The title Minister of Education 司徒 was held by Yao’s son Zhong Hui 鍾會 (art. 55), however, this sentence most likely refers to Zhong Yao’s calligraphy. **Handan Chun 郗韶淳** (c. 2nd–3rd centuries): a scholar from Yingchuan 彥川 Commandery, or from Chenliu 陳留 Commandery. His courtesy name was Zishu 子叔 (also written 子淑). He held the titles Erudite 博士 and Palace Steward 給事中 in the reign of Emperor Wen of Wei 魏文帝 (r. 220–226). **Zhang Boying 張伯英**: see Zhang Zhi 張芝 (art. 14). **Emperor Wu of Han 漢武帝** (156–87 BCE, r. 141–87 BCE): the fifth emperor of the Western Han dynasty. His given name was Che 徹. His posthumous name is Xiaowu 孝武, and his
temple name is Shizong 世宗, Suo Jing 索靖; see art. 19. Huang Xiang 皇象 (c. 2nd–3rd centuries): an official from Jiangdu 江都 County of Guangling 廣陵 Commandery. His courtesy name was Xiuming 休明. His highest title was Palace Attendant 侍中 of the Wu dynasty. Wei Chang 韋常, i.e., Wei Heng 衛恆; see art. 18. Grand Master Meng 孟光禄, i.e., Meng Yi 孟頼 (c. 4th–5th centuries): a statesman from Anqiu 安丘 County of Pingchang 平昌 Commandery. His courtesy name was Yanzhong 彦宗. His highest title was Grand Master for Splendid Happiness of the Left 左光禄大夫 of the Liu Song dynasty.

Yang Xin 羊欣; see art. 54. Kong Linzhi 孔琳之 (369–423): an official from Shanyin 山陰 County of Kuaiji 契寄 Commandery. His courtesy name was Yanlin 彦琳. His highest title in life was Palace Aide to the Censor-in-chief 衛史中丞 of the Liu Song dynasty. He was posthumously conferred the title Chamberlain of Ceremonials 太常. Xiao Sihua 蕭思话 (400–455): a statesman from Lanling 蘭陵 County of Southern Lanling 南蘭陵 Commandery. His courtesy name was Wenxiu 文休. His highest titles were Secretariat Director 中書令 and Marquis of Fengyang County 封陽縣侯 of the Liu Song dynasty. His posthumous name is Mu 穆. Fan Ye 范曄 (398–445): an official and scholar from Shunyang 順陽 Commandery. His courtesy name was Yuzong 魽宗. His highest title was Supervisor of the Household of Crown Prince 敬叔 of the Liu Song dynasty. Cf. 法書要録, vol. 2.

71. An Essay on Calligraphy Submitted to the Throne 論書表 by Jiang Shi 江式 says: There were eight styles of script in the Qin dynasty—the first is named large seal script 大篆, the second is named small seal script 小篆, the third is named tally script 符書, the fourth is named worm script 蟲書, the fifth is named seal carving script 摹印, the sixth is named plate script 署書, the seventh is named weapon script 簡書, the eighth is named clerical script 隸書.

江式《論書表》曰：秦有八體：一日大篆，二曰小篆，三曰符書，四曰蟲書，五曰摹印，六曰署書，七曰殳書，八曰隸書。

Notes: Jiang Shi 江式 (d. 523): an official and scholar from Jiyang 濟陽 County of Chenliu 陳留 Commandery. His courtesy name was Fa’an 法安. He held the titles General of Courageous Guards 馳騁將軍 and Assistant Editorial Director 著作佐郎 of the Northern Wei dynasty. Cf. 法書要録, vol. 2; 論文解字・義.

72. It also says: There were six scripts in the Han dynasty—the first is named ancient script 古文, which was recovered from a wall of the former residence of Confucius; the second is named odd variant 奇字, namely, variants of ancient script; the third is named seal script 簡書, which refers to small seal script 小篆; the fourth is named clerical script 佐書, namely, Qin clerical script 秦隸書; the fifth is named seal carving script 摹篆, which was carved on seals; and, the sixth is named bird and worm script 鳥蟲,
which was written on banners and tallies.

Notes: Cf. 法書要錄, vol. 2; 說文解字・敘.

73. The *Later Grading of Calligraphy* 書後品 by Li Sizhen 李嗣真 says: Worm and seal scripts 龟篆 are the fundamental of linguistic studies; on the other hand, cursive and clerical scripts 草隷 are appreciated by the nobility. That is why many sophisticated people of the modern age like this sort of art and sometimes produce works that can be appreciated.

Notes: Li Sizhen 李嗣真 (d. 696 or 697): an official and scholar from Kuangcheng 匡城 County of Hua Prefecture 滑州, or from Boren 柏人 County of Zhao Prefecture 趙州. His courtesy name was Chengzhou 承胄. He held the title Palace Aide to the Censor-in-chief 御史中丞知大夫事 in the reign of Empress Zetian (r. 690–705). Cf. 法書要錄, vol. 3.

74. The *Preface for Xu Hao Collection of Calligraphy* 徐氏法書記 by Wu Pingyi 武平一 says: In the Datong 大同 era of the Liang dynasty, Emperor Wu 武帝 ordered that Zhou Xingsi 周興嗣 compose the *Thousand Character Classic* 千字文 and that Wen Tieshi 溫鐵石 copy and reorder Xizhi’s 許之的 calligraphy, and he gave the product to eight princes.

Notes: Xu Hao 徐浩 (703–782): a statesman and calligrapher from Yue Prefecture 越州. His courtesy name was Jihai 季海. His highest titles in life were Mentor of Prince of Peng 彭王傅 and Duke of Kuaiji Commandery 郷稽郡公. He was posthumously conferred the title Junior Preceptor of the Crown Prince 太子少師. His posthumous name is Dingshi 定始. Wu Pingyi 武平一 (c. 7th–8th centuries): a scholar from the imperial family of Empress Zetian (art. 38). His given name was Zhen 甄, and Pingyi was his courtesy name. He held the titles Imperial Diarist 起居舍人 and Imperial Scholar at the *Xiuwen* Pavilion 修文館學士 in the reign of Emperor Zhongzong of Tang 唐中宗 (r. 683–684 and 705–710). Datong 大同 era: 535–546. Emperor Wu 武帝 of Liang: see art. 24. Zhou Xingsi 周興嗣 (d. 521): an official and scholar from Xiang 順 County of Chen Commandery 陳郡. His courtesy name was Sizuan 思纂. His highest title was Palace Attendant 侍中 of the Liang dynasty. Thousand Character Classic 千字文: a verse composed with a thousand characters, each used only once. Wen Tieshi 溫鐵石: details unknown. He is named Yin Tieshi 殷鐵石 in another text of this article collected in *Fashu yaolu*, vol. 3. Cf. 法書要錄, vol. 3; *Accounts from Minister Zhang* 尚書故事.
75. An Essay on Calligraphy 論書 by Xu Hao 徐浩 says: If you are a beginner, you should acquire muscle and bone at first. If muscle and bone are not built up, to where can you add flesh? You should always manipulate the brush with a hidden tip. If the tip is not hidden, the characters will have an illness. If you have an illness which is not yet cured, what other things can you have? Characters should neither be too sparse nor too dense. They should neither be too large nor too small. If they are too small, you should make them larger; if they are too large, you should make them smaller. If they are too sparse, you should make them denser; if they are too dense, you should make them sparser. The above is the prime doctrine. The brushwork should neither be too fast nor too slow. It should neither be too level nor too inclined. If it is too inclined, you should raise it level; if it is too tall, you should use less incline. If it is too fast, you should stabilize it; if it is too slow, you should accelerate it. The above is the substance.

Notes: Cf. 法書要錄, vol. 3.

76. The Records of Old Calligraphy 古跡記 by Xu Hao says: In the reign of Emperor Zhongzong 中宗, the Secretariat Director 中書令 Zong Chuke 宗楚客 gave a report to the throne, won imperial favor, and wished for some of the genuine calligraphy of Wang Major and Minor 大小二王. Emperor ordered that he be given twenty scrolls—ten each from Major and Minor. Chuke refitted the calligraphy into twelve panels of folding screen, also adding the Rhapsody on the Idle Life 閒居賦 and the Rhapsody on the Withered Tree 枯樹賦 transcribed by Chu Suiliang 褚遂良 at the end, and invited many dignitaries to view it. Thereupon, Xue Ji 薛稷, Cui Shi 崔湜, and Lu Cangyong 盧藏用 all stopped having dinner and admired its beauty, leaving none of them able to feel at ease.

Notes: Emperor Zhongzong 中宗 (656–710, r. 683–684 and 705–710): the fourth emperor of the Tang dynasty. His given name was Xian 顯. His temple name is Zhongzong. Zong Chuke 宗楚客 (d. 710): a prime minister in the reign of Emperor Zhongzong, from Hedong 河東 County of Pu Prefecture 蒲州. His courtesy name was Shu’ao 叔敖. His highest titles were Minister of War 兵部 尚書 and Duke of Ying State 鄭國公. Chu Suiliang 褚遂良: see art. 28. Wang Major and Minor 大小二王: Wang Xizhi and Wang Xianzhi. Xue Ji 薛稷 (649–713): a statesman from Fenyn 汾陰 County of Pu Prefecture 蒲州. His courtesy name was Sitong 剥通. His highest titles were Junior
Guardian of the Crown Prince 太子少保 and Duke of Jin State 晉國公. Cui Shi 崔湜 (671–713): a prime minister in the reigns of Emperors Zhongzong and Ruizong 晉宗 (r. 684–690 and 710–712), from Anxi 安喜 County of Ding Prefecture 定州. His courtesy name was Chenglan 澄瀾. His highest title was Vice Director of the Secretariat 中書侍郎. Lu Cangyong 盧藏用 (c. 7th–8th centuries): a statesman from Fanyang 范陽 County of You Prefecture 幽州. His courtesy name was Ziqian 子潛. His highest title was Gentleman Attendant at the Palace Gate 黃門侍郎 in the reign of Emperor Zhongzong. Cf. 法書要錄, vol. 3.

77. The Records on the Lanting 蘭亭記 by He Yanzhi 何延之 says: The Lanting is a preface to collected poems written by Wang Xizhi 王羲之, the Right General 右軍將軍 and Governor of the Principality of Kuaiji 會稽內史, courtesy name Yishao 逸少, from Langya 琅邪 Commandery. Right General, a handsome heir of an old family, as well as a stylish man of good fame, always loved nature, and was especially good at cursive 草 and clerical 隸 scripts. On the third day of the third month of the ninth year of the Yonghe 永和 era, the reign of Emperor Mu of Jin 晉穆帝, he visited Shanyin 山陰 County, where he held a ceremony of ablution along with forty-one people including Sun Chuo 孫绰, courtesy name Xinggong 興公, from Taiyuan 太原 Commandery, Wang Binzhi 王彬之 from Guanghan 廣漢 Commandery, and Yishao’s sons Ningzhi 凝, Huizhi 徽, and Caozhi 操之, and wrote the preface by hand. Although written for temporary enjoyment on cocoon paper with a rat whisker brush, it was delicate yet strong, and had no equal at that time. It consists of twenty-eight lines and three hundred and twenty-four characters. Characters used multiple times are written in a different manner. Of all the characters in the preface, zhi 之 is used the most frequently, namely, twenty-odd times, yet its shape changes every time, and all differ from one another. He was assisted by Heaven when he wrote it for the first time, however, several days later, after he had sobered up, he could no longer produce writing as good as that which he had written at the ceremony, even though he attempted it hundreds or thousands of times. Right General also cherished it very much, and left it for his descendants, who handed it down to the seventh-generation descendant Zhiyong 智永. Zhiyong, who was a descendant of Right General’s fifth son Huizhi, stored the calligraphy, but he was later deceived by Xiao Yi 蕭翼 who took it away.

His posthumous name is Mu 穆. **Sun Chuo 孫绰** (314–371): an official and author from Zhongdu 中都 County of Taiyuan 太原 Commandery. His courtesy name was Xinggong 興公. His highest titles were Editorial Director 著作郎 and Marquis of Changle 長樂侯 of the Eastern Jin dynasty. **Wang Binzhi 王彬之**: details unknown. **Ningzhi 凝之** (d. 399): the second son of Wang Xizhi. His courtesy name was Shuping 叔平. His highest title was Left General 左將軍 and Governor of the Principality of Kuaiji 會稽內史. **Huizhi 徽之** (d. 386): the fifth son of Wang Xizhi. His courtesy name was Ziyou 子猷. His highest title was Gentleman Attendant at the Palace Gate 黄門侍郎 of the Eastern Jin dynasty. **Caozhi 曹之**: the sixth son of Wang Xizhi. His courtesy name was Zizhong 子仲. His highest title was Governor of Yuzhang Commandery 温州 of the Eastern Jin dynasty. **Zhiyong 智永**: see art. 29. **Xiao Yi 小翼**: According to the Records on the Lanting collected in Fashu Yaolu, vol. 3, he was a great-grandson of Emperor Yuan of Liang 梁元帝 (art. 25), from Shen 蒲 County of Wei Prefecture 魏州, and his title was Investigating Censor 監察御史. **Cf. 法書要錄**, vol. 3.

78. It also says: Right General’s descendant Monk Zhiyong always lived in the gate building of the Yongxinsi 永欣寺 temple, studied calligraphy there, and put the worn-out bristles of brushes into large bamboo baskets. A basket held more than a shi 石, and five baskets were all filled. He imitated the Thousand Character Classic in Regular and Cursive Scripts 真草千字文 on the building for thirty years, selected over eight hundred sets which were good, and donated one each to temples located in the east of the Zhe River 浙江. Those that still exist today are worth several tens of thousands of coins.

又曰：右軍孫僧智永，常（原作帝，據《法書要錄》改）居永欣寺賜閣上臨書。所退筆頭，置之於大竹簏。簏受一石餘，而五簏皆滿。凡三十年，於閣上臨得《真草千字文》，好者八百餘本，浙江東諸寺各施一本。今有存者，猶直錢數萬。

**Notes:** **Shi 石**: a unit of volume. A shi 石, which equals ten dou 斗, approximately equaled 60 L in the Sui and Tang dynasties. **Zhe River 浙江**: present day Qiantang River 錢塘江. **Cf. 法書要錄**, vol. 3.

79. The *Valuation of Calligraphy* 書估 by Zhang Huaiguan 張懷瓘 says: Simplicity and refinement alternated with each other, meaning that ancient times can be divided into three periods; there is variance in quality of those that are expensive and cheap, and calligraphy is classified into five grades. The three periods include: upper ancient period 上古, in which seal scripts 篆 搗 were representative; middle ancient period 中古, in which Zhong Yao 鍾 and Zhang Zhi 張 were representative; and, the lower ancient period 下古, in which Wang Xizhi 翟 and Xianzhi 翤 were representative.

張懷瓘《書估（原作詮，據《法書要錄》改）》曰：文質相沿（原作法，據《法書要錄》改），立其三古：貴賤殊品，置其等五。三古者，篆籀為上古，鍾、張為中古，羲、獻為下古。

**Notes:** **Zhang Huaiguan 張懷瓘** (c. 8th century): a scholar from Hailing 海陵 Commandery. He held the title Palace Attendant at Hanlin 翰林供奉 in the Kaiyuan 開元 era (713–741) of the Tang
80. It also says: Cui Yuan 崔 and Zhang Zhi 張 is jade, while Yishao 逸少 is gold. Major merchants value jade highly, while minor merchants value gold highly. The shallowest people tend to believe what they have heard, only recognizing that Wang Xizhi is the best, with little distinction between regular 真 and cursive 草 scripts.

Notes: Cui Yuan 崔瑗: see art. 70. Cf. 法書要錄, vol. 4.

81. The Catalog of Calligraphy of the Two Wangs and Others 二王等書録 by Zhang Huaiguan says: In the last years of the Chengsheng 承聖 era, the Wei 魏 army attacked Jingzhou 荊州, and Emperor Yuan 元帝 was going to surrender. That night, he gathered a hundred and forty thousand scrolls of ancient and modern books and calligraphy of Wang Major and Minor 大小二王, ordered the Drafter at the Rear Pavilion 後閣舍人 Gao Shanbao 高善寶 to burn them, while slashing at the pillar with the treasured sword of the Wu 吳 and Yue 越 Kingdoms, and sighed: “I, Xiao Shicheng 蕭世誠, am over now. My way of letters and arms dies tonight!” Thus it was that all these treasures from throughout the dynasties were reduced to ashes.

Notes: Chengsheng 承聖 era: 552–555. Wei 魏 army: refers to the army of the Western Wei dynasty, which captured Jiangling 江陵 City in 554. Jingzhou 荊州: refers to Jiangling County of Nan Commandery 南郡. The capital of the Liang dynasty was placed there in the reign of Emperor Yuan (r. 552–555). Emperor Yuan 元帝 of Liang: see art. 25. His family name was Xiao 蕭, and his courtesy name was Shicheng 蕭誠. Gao Shanbao 高善寶: details unknown. Wu 吳 and Yue 越 Kingdoms: refers to two of the kingdoms in the Spring and Autumn period. Cf. 法書要錄, vol. 4.

82. The Argument on Calligraphy 書議 by Zhang Huaiguan says: Regarding regular script 真書, Yishao 逸少 places first, Yuanchang 元常 second, Shijiang 世將 third, Zijing 子敬 fourth, Shiji 士季 fifth, Wenjing 文靜 sixth, and Maoyi 茂猗 seventh. Regarding running script 行書, Yishao places first, Zijing second, Yuanchang third, Boying 伯英 fourth, Boyu 伯玉 fifth, Jiyan 季琰 sixth, Jinghe 敬和 seventh, Maohong 茂弘 eighth, and Anshi 安石 ninth. Regarding ancient cursive script 章草, Ziyu 子玉 places first, Boying second, You’an 幼安 third, Boyu fourth, Yishao fifth, Shiji sixth, Zijing seventh, and Xiuming 休明 eighth. Regarding cursive script 草書, Boying established the norm by imitating all things and following the reason of creation. Yet, it is a defect that his fashion is too old, simple, and
unpolished. The learners of later times, however, can acquire much from his creativity, being just like
the invention of primitive wheels. That is why he should place first. Shuye 叔夜 places second, Zijing third,
Chuchong 處沖 fourth, Shijiang fifth, Zhongjiang 仲將 sixth, Shiji seventh, and Yishao eighth.

Notes: Yishao 遯少: see Wang Xizhi (art. 12). Yuanchang 元常: see Zhong Yao (art. 14). Shijiang
世將: see Wang Yi 王廙 (art. 62). Zijing 子敬: see Wang Xianzhi (art. 16). Shiji 士季: see Zhong
Hui 鍾會 (art. 55). Wenjing 文靜: details unknown. Maoyi 茂猗: see Lady Wei 衛夫人 (art. 31).
Boying 伯英: see Zhang Zhi (art. 14). Boyu 伯玉: see Wei Guan 衛瓘 (art. 27). Jiyan 季琰: see
Wang Min 王珉 (art. 63). Jinghe 敬和, i.e., Wang Qia 王洽 (323–358): a statesman from Linyi 臨
沂 County of Langya 琅邪 Commandery. His courtesy name was Jinghe. His highest titles were
Governor of the Principality of Wu 吳郡內史 and General of the Palace Guard 領軍將軍 of the
Eastern Jin dynasty. Maohong 茂弘, i.e., Wang Dao 王導 (276–339): a statesman from Linyi County of
Langya Commandery. His courtesy name was Maohong. His highest titles were Chancellor 丞相
and Duke of Shixing Commandery 始興郡公 of the Eastern Jin dynasty. His posthumous name is
Wenxian 文獻. Anshi 安石: see Xie An 謝安 (art. 17). Ziyu 子裕: see Cui Yuan 崔瑗 (art. 70).
You'an 幼安: see Suo Jing 索靖 (art. 19). Xiujing 休明: see Huang Xiang 皇象 (art. 70). Shuye
叔夜, i.e., Ji Kang 景康 (224–263): an official, author, and scholar from Zhi 銓 County of Qiao
Commandery 誅郡. His courtesy name was Shuye. His highest title was Grand Master of Palace
Leisure 中散大夫 of the Cao Wei dynasty. Chuchong 處沖 i.e., Wang Dun 王浚 (266–324): a
statesman from Linyi County of Langya Commandery. His courtesy name was Chuchong. His highest
titles were General-in-chief 大將軍 and Marquis of Han’an 漢安侯 of the Eastern Jin dynasty.
Zhongjiang 仲將: see Wei Dan 魏誕 (art. 53). Cf. 法書要録, vol. 4.

83. A Description of Calligraphy 素書法 by Zhang Huaiguan says: Emperor Taizong 太宗 wrote
regular 真 and cursive 草 scripts on a folding screen, and showed it to his subjects. The calligraphy
excelled others in the strength of brushwork at that time. He once told his court: “Calligraphy is a trivial
matter, and it is not urgently necessary for you to master it. Taking interest in it occasionally would be
better than being idle every day. There was no art I could not learn if I was to study it.”

張懷瓘《敘書法》曰: 太宗自真草書屏風，以示羣臣。筆力遒勁，為一時之絕。嘗謂朝臣曰: “書
學小道，功非急務。時或留心，猶勝棄之。凡諸藝業，未有學而不得者也。”

125

84. The Records of Calligraphy 書法記 by Wei Shu 魏述 says: In the Zhenguan 貞觀 era, Emperor Taizong 太宗 searched for genuine calligraphy by Right General Wang 王右軍 and others, and spent much gold and silk from the treasury to purchase it. Thence all old calligraphy in the world was brought into the Court one piece after the other.

韋述《書法記》曰：太宗貞觀中，搜訪王右軍等真跡，出御府金帛，重為購賞。由是人間古本紛然畢進。

Notes: Wei Shu 魏述 (d. 757): an official and historian from Wannian 萬年 County of Jiangzhao 京兆 Prefecture. His highest titles were Vice Minister of Works 工部侍郎, Concurrent Historian 知史官事, and Marquis of Fangcheng County 方城郡侯 in the reign of Emperor Xuanzong 玄宗 of Tang (r. 712–756). Zhenguan 貞觀 era: 627–649. Cf. 法書要錄, vol. 4.

85. The Judgements on Calligraphy 書斷 says: Zhong Yao 仲繇, whose courtesy name was Yuanchang 元常, was especially good at calligraphy and studied as his model Cao Xi 曹喜, Cai Yong 蔡邕, and Liu Desheng 劉德昇. His regular script 真書 is especially superb, excelling those he studied in balance of hardness and softness, and has many unique flavors among the strokes. Although the spirit is not completely expressed, he could be said to be the prime calligrapher since the Qin-Han period, whose style is infinitely profound and plentifully classic. However, if one requests perfect goodness and beauty of him, he would seem like a fox coat with sleeves of lamb fur. He ranks next to Xizhi 習之 in running script 行書, ranks below Suo Jing 索 and Wei Guan 衛 in cursive script 草書—that which is appreciated as his best work is the Stele of Wei Succession of the Crown 魏受禪碑, which he wrote in eight-point script 八分.

師，剛柔備矣，點畫之間，多有異趣。雖神明不備，可謂幽深無際，而古雅有餘，秦漢已來，一人而已。求其盡善盡美，則狐裘而有羔袖。其行書羲之之亞，草（原無草字，據《法書要錄》補）書則索、衛之下，八分則有《魏受禪碑》。稱此為最也。

Notes: Judgements on Calligraphy 書斷: written by Zhang Huaiguan 張懷瓘 in 724–727. Cao Xi 曹喜: see art. 70. Cai Yong 蔡邕: see art. 70. Liu Desheng 劉德昇 (c. 2nd century): a calligrapher from Yingchuan 翁川 Commandery. His courtesy name was Junsi 君嗣. Suo Jing 索靖: see art. 19. Wei Guan 衛瓘: see art. 27. Cf. 法書要錄, vol. 8.

86. It also says: Wei Chang 韋昶 of the Jin dynasty had the courtesy name Wenxiu 文休. When Emperor Xiaowu 孝武帝 was rebuilding the gates of the palace and the mausoleum in the Taiyuan 太元 era, Emperor wanted Wang Xianzhi 王獻之 to write on the plates of the gates in clerical script 隸書. Xianzhi, however, refused firmly, and so Emperor had Liu Gui 劉爋 write in eight-point script 八分 at first, and
later had Wenxiu rewrite it in large seal script. One asked him: “How do you like the calligraphy of Right General Wang and his son?” He answered: “The two Wangs could certainly be said to be skillful, yet they do not sufficiently understand calligraphy.” He was also excellent in making brushes, and when a brush he made was taken into hand by Wang Zijing, Zijing realized with admiration that no other brush in the world would equal it.

Notes: Wei Chang: details unknown. Emperor Xiaowu: the ninth emperor of the Eastern Jin dynasty. His given name was Yao. His posthumous name is Xiaowu, and his temple name is Liezong. Taiyuan: 376–396. Liu Gui: According to the Rhapsody of Description on Calligraphy, Fashu yaolu, vol. 5, his given name was Guizhi, his courtesy name was Yuanbao, he was from Pei State, and he held the titles Palace Aide to the Censor-in-chief and Earl of Yicheng County. Liu Gui of the Jin dynasty. Cf. 法書要錄, vol. 9; Taiping guangji, vol. 207.

87. It also says: Bo Shaozhi of the Jin dynasty, whose courtesy name was Jingshu, was from Danyang, Capital Region. His highest title was Palace Steward, and he was good at calligraphy, and modeled Wang Minor. His calligraphy has distinguished and unique dignity, as if the Ganjiang Sword came out of its case and shot a shaft of light at people.

Notes: Bo Shaozhi: see art. 70. Ganjiang: a legendary sword, which a swordsman named Ganjiang made for the King of Wu in the Spring and Autumn period. Cf. 法書要錄, vol. 8.

88. The Judgements on Calligraphy says: In the Taiyuan era of the Jin dynasty, they were constructing anew the Hall of the Supreme Ultimate. Xie An wanted Zijing to write on the plate, and hoped the calligraphy would be treasured forever. However, as he felt uncomfortable asking Zijing, he simply told him that Wei Zhongjiang wrote on the plate of the Cloud-Topping Tower. Zijing, having realized An’s intentions, took on a stern expression and said: “How on earth could Zhongjiang, a high statesman of the Wei dynasty, do such a thing! If this is true, it is no wonder that the Wei dynasty was destined to not last long.” Thus, An no longer sought to press him.

Notes: Wei Zhongjiang: see art. 70. Ganjiang Sword: a legendary sword, which a swordsman named Ganjiang made for the King of Wu in the Spring and Autumn period. Cf. 法書要錄, vol. 8.
89. It also says: Wang Sengqian 王僧虔 of the Qi dynasty was good at calligraphy. As Emperor Xiaowu 孝武 wanted all fame in calligraphy for himself, Sengqian dared not disclose his own calligraphy. In the Daming 大明 era, he avoided being persecuted by always writing with poor brushmanship.


90. Xiao Ziyun 蕭子雲 of the Liang dynasty had the courtesy name Jingqiao 景喬. He mastered all styles of calligraphy such as small seal 小篆, cursive 草, and running 行 scripts. Moreover, he created small-seal flying-white script 小篆飛白, in which the fluttering beauty rises from among the strokes. The style is charming in the extreme, and no other can easily compete with it. That is why Ouyang Xun 歐陽詢 said: “Regarding flying white script, Zhang the Black Hood 張伯憲 was the best in the world, and later Yishao 義少 and Zijing 子敬 were also praised for their excellence. Having been criticized with the words ‘your calligraphy does fly, yet it is not white,’ Xiao Ziyun arranged his work with a compromise between lightness and density; with cicada wings covering the silk, fog hanging in the sky, and clouds broken down—resulting in what can be described as his flying white script.” Regarding regular script 真書, he learned Zijing at first, and later modeled Yuanchang 元常. In his last years, his calligraphy acquired muscle and bone also, it spread his fame all over the world, and was imitated by all people of the dynasty. Xiao Ziyun 蕭子雲, *Notes: *Xiao Ziyun 蕭子雲: see art. 24. Ouyang Xun 歐陽詢: see art. 32. Zhang the Black Hood 張伯憲, i.e., Zhang Hong 張弘 (c. 3rd century): a non-governmental scholar of the Wu dynasty, from Wu Commandery 吳郡. His courtesy name was Jingli 敬禮. He was called Zhang the Black Hood as he always wore a black hood on his head. Your calligraphy does fly, yet it is not white: These words, which Emperor Wu of Liang 梁武帝 told Xiao Ziyun, are found in another part of the *Judgements on Calligraphy, Fashu yaolu*, vol. 7. Cf. *書斷* (法書要錄, vol. 8).
91. It also says: Yu Jianwu 庾肩吾 of the Liang dynasty says: “Zhang Zhi 臧鍾 is the best in technique, but inferior in nature. Zhong Yao 鍾雍 is the best in nature, but inferior in technique. Wang Xizhi 王羲之 is inferior in technique but superior in nature to Zhang Zhi, while being inferior in nature but superior in technique to Zhong Yao.” I suppose it is Du Du 杜度 that is the best in nature, for he gave ancient cursive script 章草 inspirational change suddenly without studying under a master and constituted the norm for posterity. Zhang the Virtuous 有道 changed Du Du’s 杜君 ancient cursive script and became famous as the sage of cursive script 草聖. It can be inferred by reason where it was that his nature originated. The water of the pond where he studied turned entirely black—that is how he became extremely good in technique.

又曰：梁庾肩吾云：“張功臣第一，天然次之。鍾天然第一，功夫次之。王功夫不及張，天然過之；鍾不及鍾，功夫過之。”懷瓘以之，杜度章草，並無所師，鬱然靈變，為後世楷則，此乃天然第一也。及有道，變杜君章體，以至草聖。天然所資，理可度矣。池水盡墨，功亦至焉。

Notes: Yu Jianwu 庾肩吾 (487–551): an official and author from Xinye 新野 County of Nanyang 南陽 Commandery. His courtesy name was Zishen 子慎 or Shenzhi 慎之. His highest titles were Minister of the Bureau of General Accounts 度支尚書 and Marquis of Wukang County 武康縣侯.


92. Monk Zhiguo 智果 of the Yongxinsi 永欣寺 temple, the Sui dynasty, was from Kuaiji 會稽 Commandery. Emperor Yang 暢帝 favored him very much. He was good at calligraphy, and once told Master Yong 永師: “You mastered the flesh of Right General 右軍, while I mastered the bone. Muscle and bone is stored in skin and flesh, the mountains and the waters do not hate becoming respectively higher and deeper.”

隋永欣寺僧智果，會稽人也。煬帝甚善之。工書，嘗謂永師云：“和尚得右軍肉，智果得骨。夫筋骨藏於肌膚，山水不厭高深。”

Notes: Zhiguo 智果 (c. 6th–7th centuries): details unknown. Yongxinsi 永欣寺 temple: see art. 78. 

Emperor Yang 暴帝 of Sui (569–618, r. 604–618): the second emperor of the Sui dynasty. His family name was Yang 楊, and his given name was Guang 廣. His posthumous name is Yang 煬. Master Yong 永師, i.e., Zhiyong 智永: see art. 29. Cf. 書斷 (法書要錄, vol. 9).

93. The Judgements on Calligraphy says: Chu Suiliang 褚遂良 of the Tang dynasty was good at calligraphy, obeyed the model of Supervisor Yu 虞監 when he was young, studied the legacy of Right General 右軍 when he was an adult, and completed his regular script 真書 with a delicate beauty. It looks as if the green lock of the hall decorated with jade glowed far in the spring forest; it is like a coquettishly beautiful woman standing dressed in delicate silk. He excels Ouyang Xun 歐 and Yu Shinan 慕 for his style that is like a graceful beauty wearing powder. In the case of running and cursive scripts 行草, however, he remains inferior to them.
94. The *Judgements on Calligraphy* says: Gao Zhengchen 高正臣, from Guangping 廣平 Commandery, was good at calligraphy. When he wrote fifteen papers for someone, a guest replaced five of them in jest and showed them to him, yet he did not notice the five despite seeing them twice. The guest said: “Someone has replaced your writing.” Gao observed closely, and noticed three counterfeit papers. The guest said: “There still remain some.” Gao observed again, yet finally could not identify them.

*Notes:* Gao Zhengchen 高正臣 (c. 7th–8th centuries): an official. According to the *Judgements on Calligraphy*, his highest title was Vice Minister of the Imperial Regalia 衛尉少卿. *Cf.* 法書要錄, vol. 9.

95. It also says: Song Lingwen 宋令文 of the Tang dynasty was from Shan 陝 County of Hedong 河東 Commandery. His highest title was Commandant of the Left Guard 左衛中郎將. His appearance was sturdy and handsome, and he was also excellent in three things, namely: calligraphy, painting, and power. Especially in calligraphy, he was good at all styles of script, and took special interest in cursive 草.


*Correction*

In article 55 of this annotated translation, which was previously published, the highest title of Zhong Hui 鍾會 in the annotation was incorrectly given as “Minister of Works 司空.” The correct title is Minister of Education 司徒.