

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

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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

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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.

王右軍題衛夫人《筆陣圖》後曰：夫紙者，陣也；筆者，刀稍也；墨者，鍔甲也；水硯者，城也；本領者，將軍也；心意者，副將（原作將副，據《法書要錄》改）也；結構者，謀畫也；颺筆者，吉凶也；出入者，號令也；屈折者，殺戮也。夫欲書者，先干（原作于，據《法書要錄》作乾改）研墨，凝神靜思，預想字形大小、偃仰、平直、振動，令筋脉相連，意在筆前，然後作字。若平直相似，狀如筭子，便不是書，但得其點畫耳。昔宋翼常作此書，翼，鍾繇之弟子，乃咄之。翼三年不敢見繇，潛心改跡，每畫一波，常三過折筆，每作一點，常隱鋒而爲之。

Notes: **Right General Wang** 王右軍: see Wang Xizhi 王羲之 (art. 12). **Lady Wei** 衛夫人: see art. 31. **Song Yi** 宋翼: details unknown. **Zhong Yao** 鍾繇: see art. 14. **Hidden tip** 隱鋒, i.e., 藏鋒: brushwork in which the tip of the brush always goes inside the strokes. Cf. *Fashu yaolu* 法書要錄, vol. 1.

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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.

衛夫人《筆陣圖》曰：若初學書，先須大書，不得從小。善鑒者不寫，善寫者不鑒。多骨微肉者筋書，多肉微骨者墨豬。多力豐筋者聖，無力無筋者病。一二從其消息而用之。

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 王平南廡 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：王平南廡，是右軍之叔。自過江東，右軍（原無軍字，據《法書要錄》補）之前，唯廡為最。畫為晉明帝師，書為右軍法。

Notes: **Wang Sengqian** 王僧虔: see art. 21. **Wang Yi** 王廡 (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 驃騎將軍. 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* 疋 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 驢驪。'"

又曰：中書令王珉，筆力過於子敬。書舊品云：“有四疋素，月朝操筆，三暮便竟。首尾如一，又無誤字。子敬戲云：‘弟書如騎驢鬚鬣，常欲度驢驪前。’”

Notes: **Wang Min** 王珉 (351–388): a statesman from Linyi 臨沂 County of Langya 琅邪 Commandery. His courtesy name was Jiyao 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

太常。Zijing 子敬: see Wang Xianzhi 王獻之 (art. 16). Pi 疋 (a variant character of pi 匹): a unit to measure cloth. A pi, which equals four zhang 丈, approximately equaled 980 cm in the Eastern Jin dynasty. Hualiu 驪駒: a legendary swift horse mentioned in ancient books. Cf. 法書要錄, vol. 1.

64. It also says: It is said that Zhong Yao's 鍾公 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.

又曰: 鍾公之書, 謂之盡妙。鍾有三跡: 一曰銘石書, 妙者也; 二曰章程書, 傳祕書教小學 (此句原作“傳小學祕書教”, 據《法書要錄》改) 者也; 三曰行狎書, 行書是也 (此句原作“是者也”, 據《法書要錄》改)。三 (原作二, 據《法書要錄》改) 法皆世人所善。

Notes: Cf. 法書要錄, vol. 1.

65. *An Essay on Calligraphy* 論書 by Yu He 虞蘇 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 履 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 En 孫恩 when he occupied the capital city of Kuaiji 會稽 Commandery, and it later disappeared under the sea along with him.

虞蘇《論書》曰: 晉謝奉起廟, 悉用栲材 (原作村, 據《法書要錄》改)。右軍取栲, 書之滿牀 (原作林, 據《法書要錄》改), 奉收得一大簣。子敬後往, 謝奉為說右軍書甚佳, 而密已削作數十栲板, 請子敬書之。亦甚佳, 奉並珍錄。後履分半與桓玄, 用履為揚州主簿。餘一半, 孫恩破會稽, 略以之海。

Notes: **Yu He** 虞蘇 (c. 5th century): a scholar in the reign of Emperor Ming of Song 宋明帝 (r. 465–472). He was from Yuyao 餘姚 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 Xiaobiao'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 鳳; 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** 栲:

Torreya grandis. **Lü** 履: 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，故作精白紗緘衣，着詣子敬。子敬便取書之，草正諸體悉備，兩袖及褱褶周（原作同，據《法書要錄》改）。少年覺王左右有陵奪之色，掣緘而走。左右果逐之，及門外，鬪爭分裂，少年纔得一袖耳。

Notes: **Cf.** 法書要錄, vol. 2.

67. *A Commentary on Zhong Yao's* 鍾繇 *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：子敬不迫逸少，猶逸少不迫元常（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。

Notes: **Emperor Wu of Liang** 梁武帝: see art. 24. **Yishao** 逸少: see Wang Xizhi 王羲之 (art. 12).

Yuanchang 元常: see Zhong Yao (art. 14). **Cf.** 法書要錄, vol. 2.

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，執手寬則書緩弱。點掣短則法（原作去，據《法書要錄》改）擁腫，點掣長則法離漸。畫促則字橫，畫疎則形慢。拘則乏勢，放又少則。純骨無媚，純肉無力。少墨浮澁，多墨笨（原注：蒲本切）鈍。此並任之自然之理也。

Notes: Cf. 法書要錄, 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 汲冢 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, tadpole 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 tadpole 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 鳳 and fish seal script, *qilin* 麒麟 seal script, immortal seal script, tadpole seal script, cloud seal script, worm seal script, fish seal script, bird seal script, dragon seal script, turtle seal script, tiger seal script, *luan* 鸞 seal script, dragon and tiger clerical script, phoenix and fish clerical script, *qilin* clerical script, immortal clerical script, tadpole 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* 牋表 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.

庾元威《論書》曰：余爲書十牋屏風，書作十體，間以采墨，當時衆所驚異。自爾絕筆，唯留草本而已。其百體者：懸針書、垂露書、秦望、汲（原作波，據《法書要錄》改）冢書、金鵲書、玉文書、鵠頭書、虎爪書、倒薤書、偃波書、幡信書、制書、列書、日書、月書、風書、雲書、科斗、署書、胡書、蓬書、相書、天竺書、轉宿書、一筆篆、一筆隸、飛白、章草、古文隸、橫書（此下原又有橫書二字，據《法書要錄》刪）、楷書、小科隸、芝英隸、花草隸、幡信隸、鍾鼓隸、龍虎篆、鳳魚篆、麒麟篆、仙人篆、科斗篆、雲篆、蟲篆、魚篆、鳥篆、龍篆、龜篆、虎篆、鸞篆、龍虎隸、鳳魚隸、麒麟隸、仙人隸、科斗隸、雲隸、蟲隸、魚隸、鳥隸、龍隸、龜隸、虎隸、鸞隸、龍文書、龜文書、鼠書、牛書、龍書、虎草書、兔書、龍草書、蛇草書、馬書、羊書、猴書、雞書、犬（原作大，據《法書要錄》改）書、豕書，已上皆采色，其外復有大篆、小篆、銘鼎、摹印、刻符、石經、象形、篇章、震書、到書、反左書等，及九體書，所謂繖素書、簡奏書、牋表書、行狎書、檝書、蒿書、半草、全草書。此九法，極真草之次第焉。刪捨之外，所存

猶一百二十體。

Notes: **Yu Yuanwei** 庾元威: details unknown. **Mount Qinwang** 秦望山, i.e., Mount Kuaiji 會稽山: a mountain located in present day Zhejiang 浙江 Province. In 210 BCE, First Emperor of Qin 秦始皇 climbed Kuaiji and built a stone inscription. **Ji Mound** 汲冢: In 281 CE, a man from Ji Commandery 汲郡 plundered the tomb of King Xiang of Wei 魏襄王 (r. 319–296 BCE), finding therein seventy-five fascicles of bound bamboo slips. **Jianzou** 簡奏: documents submitted to the emperor. **Jianbiao** 牋表: documents submitted to the empress, the crown prince, and other princes. Cf. 法書要錄, vol. 2.

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 師宜官 calligraphy looks as if an eagle, without giving much rest to its wings, flew away into the sky. Wei Dan's 韋誕 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 邯鄲淳 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 孟光祿 calligraphy looks like a precipitous cliff that frightens people. Zhang Zhi 張芝 is surprisingly unique, Zhong Yao 鍾繇 is especially superb, Yishao 逸少 is versatile, and Xianzhi 獻之 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 蕭思話 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 Shaozhi's 薄紹之 calligraphy is unsteady in structure, and looks like a dancer lowering her waist or an immortal whistling in a tree.

袁昂《古今書評》曰：王右軍書，如謝家子弟，縱復不端正者，爽爽有一種風氣。王子敬書，如河洛間少年，雖皆充悅，而舉體蹉跎，殊不可耐。羊欣書，如大家婢為夫人，雖處其位，而舉止羞澁，終不似真。徐淮南書，如南岡士大夫，徒好尚風軌，終不免寒乞。阮研書，如貴胄失品次，不能復排突英賢。王儀同書，如晉安帝，非不處尊位，而都無神。施吳興書，如新亭僧父，一往見似楊州人，共語便音態出。陶隱居書，如吳興小兒，形雖未成長，而骨體甚駿快。殷鈞書，如膏麗使人，抗浪甚有意氣，滋韻終不精味。袁山松書，如深山道士，見人便欲退縮。蕭子雲書，如春初望山林，花無處不發。曹喜書（原無此三字，據《法書要錄》補），如經論道人，無絕不言。崔子玉書，如危峯阻日，孤松一枝，有絕望之意。師宜官書，如鷗羽未息，翩翩自逝。韋誕書，如龍威虎振，劍拔弩張。蔡邕書，骨氣風遠，爽爽為神。鍾司徒書（原作書徒，據《法書要錄》改），字十二種，意外殊妙，實多奇。邯鄲淳書，應規入矩，方圓乃成。張伯英書，如漢武帝愛道，憑虛欲仙。索靖書，如飄風忽舉，鷲鳥不飛。皇象書，如歌聲繞梁，琴人捨揮。衛常書，如插花美人，舞笑鏡臺。孟光祿書，如崩山絕崖，人見可畏。張芝驚奇，鍾繇特絕，逸少鼎能，獻之冠世。四英共類（原作其類，據《法書要錄》改），洪芳不滅。羊真孔（原作孫，據《法書要錄》改）草，蕭行（原作竹，據《法書要錄》改）范篆，各一時妙絕。鍾繇書，若飛鴻戲海，舞鶴遊天，行間茂（原作希，據《法書要錄》改）密，實亦難過。蕭思話書，走墨連綿，字勢屈強，若龍跳淵門，虎臥鳳闕。薄紹之書，字勢蹉跎，如舞妓低腰，仙人嘯樹。

Notes: **Yuan Ang** 袁昂 (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 左光祿大夫 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 文幾. 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** 施吳興: 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 秣陵 County of Danyang 丹陽 Capital Region. His courtesy name was Tongming 通明. 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 國子祭酒 of the Liang dynasty. His posthumous name is Zhen 貞. **Yuan Shansong** 袁山松 (d. 401): an official from Yangxia 陽夏 County of Chen Commandery 陳郡. He was also named Song 崧. His highest title was Governor of Wu Commandery 吳郡太守 of the Eastern Jin dynasty. **Xiao Ziyun** 蕭子雲: see art. 24. **Cao Xi** 曹喜 (c. 1st century): an official from Pingling 平陵 County of Fufeng 扶風 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** 崔子玉, i.e., Cui Yuan 崔瑗 (77–142): an official from Anping 安平 County of Zhuo Commandery 涿郡. 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 圉縣 of Chenliu 陳留 Commandery. His courtesy name was Bojie 伯喈. His highest titles were Leader 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** 邯鄲淳 (c. 2nd–3rd centuries): a scholar from Yingchuan 潁川 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** 衛常, i.e., Wei Heng 衛恆: see art. 18. **Grand Master Meng** 孟光祿, i.e., Meng Yi 孟顛 (c. 4th–5th centuries): a statesman from Anqiu 安丘 County of Pingchang 平昌 Commandery. His courtesy name was Yanzhong 彥重. His highest title was Grand Master for Splendid Happiness of the Left 左光祿大夫 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 會稽 Commandery. His courtesy name was Yanlin 彥琳. His highest title in life was Palace Aide to the Censor-in-chief 御史中丞 of the Liu Song dynasty. He was posthumously conferred the title Chamberlain of Ceremonials 太常. **Xiao Sihua** 蕭思話 (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 蔚宗. His highest title was Supervisor of the Household of Crown Prince 太子詹事 of the Liu Song dynasty. **Bo Shaozhi** 薄紹之 (c. 4th–5th centuries): an official from Danyang 丹陽 Capital Region. His courtesy name was Jingshu 敬叔. His highest title was Palace Steward 給事中 of the Liu Song dynasty. Cf. 法書要錄, 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 殳書, the eighth is named clerical script 隸書.

江式《論書表》曰：秦有八體：一曰大篆，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 驍騎將軍 and Assistant Editorial Director 著作佐郎 of the Northern Wei dynasty. Cf. 法書要錄, vol. 2; 說文解字·敘.

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 篆書, 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 繆篆, which was carved on seals; and, the sixth is named bird and worm script 鳥蟲,

which was written on banners and tallies.

又曰：漢時有六書：一曰古文，孔子壁中書也；二曰奇字，即古文而異者也；三曰篆書，云小篆也；四曰佐書，秦隸書也；五曰繆篆，所以摹印也；六曰鳥蟲，所以書幡信也。

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 蟲篆 are the fundamental of linguistic studies; on the other hand, cursive and clerical scripts 草隸 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.

李嗣真《書後品》曰：蟲篆者，小學之所宗；草隸者，士人之所尚。近代君子，故多好之，或時有可觀耳。

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 羲之 calligraphy, and he gave the product to eight princes.

武平一《徐氏法書記》曰：梁大同中，武帝勅周興嗣撰《千字文》，使溫鐵石摸次羲之之迹，以賜八王。

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 會稽郡公. 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* 脩文館學士 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 項 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* 尚書故實.

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.

徐浩《論書》曰：初學之際，宜先筋骨。筋骨不立，肉何所附？用筆之勢，特須藏鋒。鋒若不藏，字則有病。病且未去，能何有焉？字不欲疎，亦不欲密。亦不欲大，亦不欲小。小長令大，大蹙令小。疎肥令密，密瘦令疎。斯其大經矣。筆不欲捷，亦不欲徐。亦不欲平，亦不欲側。側豎令平。峻不使傾。捷則須定，徐則須利。如此則其大較矣。

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* 閑居賦 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.

徐浩《古跡記》曰：中宗時，中書令宗楚客奏事承恩，乃乞大小二王真跡。勅賜二十（原作十二，據《法書要錄》改）卷，大小各十軸。楚客遂裝作十二扇屏風，以褚遂良《閑居賦》、《枯樹賦》爲脚，大會貴要，張以示之。時薛稷、崔湜、盧藏用廢食歎美，不復（原作復不，據《法書要錄》改）晏樂。

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 郢國公. **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 Fenyin 汾陰 County of Pu Prefecture 蒲州. His courtesy name was Sitong 嗣通. His highest titles were Junior

Guardian of the Crown Prince 太子少保 and Duke of Jin State 晉國公. **Cui Shi** 崔澁 (671–713): a prime minister in the reigns of Emperors Zhongzong and Ruizong 睿宗 (r. 684–690 and 710–712), from Anxi 安喜 County of Ding Prefecture 定州. His courtesy name was Chenglan 澄澗. 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 孫綽, 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.

何延之《蘭亭記》曰：《蘭亭》者，晉右軍將軍會稽內史琅邪王羲之字逸少所書之詩序也。右軍蟬聯美胄，蕭散名賢，雅好山水，尤善草隸。以晉穆帝永和九年暮春三月三日，嘗遊山陰，與太原孫綽興公、廣漢王彬之、并逸少子凝、徽、操之等四十有一人，修祓禊之禮，揮毫製序。興樂而書，用蠶蠶紙、鼠鬚筆，遒媚勁健，絕代更無。凡二十八行，三百二十四字。字有重者，皆構別體。就中之字最多，乃有二十許箇，變轉悉異，遂無同者。其時迺有神助，及醒後，他日更書數百千本，終無如祓禊所書之者。右軍亦自珍愛寶重，此書留付子孫傳掌，至七代孫智永。永即右軍第五子徽之後，掌其書，為蕭翼給而取之。

Notes: **He Yanzhi** 何延之: details unknown. **Yonghe** 永和 era: 345–356. **Emperor Mu of Jin** 晉穆帝 (343–361, r. 344–361): the fifth emperor of the Eastern Jin dynasty. His given name was Dan 聃.

His posthumous name is Mu 穆. **Sun Chuo** 孫綽 (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 黃門侍郎 of the Eastern Jin dynasty. **Caozhi** 操之: the sixth son of Wang Xizhi. His courtesy name was Zizhong 子重. His highest title was Governor of Yuzhang Commandery 豫章太守 of the Eastern Jin dynasty. **Zhiyong** 智永: see art. 29. **Xiao Yi** 蕭翼: 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 莘 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）居永欣寺閣上臨書。所退筆頭，置之於大竹籠。籠受一石餘，而五籠皆滿。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*, 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 篆籀 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 羲 and Xianzhi 獻 were representative.

張懷瓘《書估》（原作估，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，置其五等。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

dynasty. Cf. 法書要錄, vol. 4.

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.

又曰：崔、張，玉也；逸少，金也。大賈則貴其玉，小商則重其金。膚淺之人，多任其耳，但知王書為最，真草一槩，略無差殊。

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* 二王等書錄 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.

張懷瓘《二王等書錄》曰：承聖末，魏師襲荊州，元帝將降。其夜，乃聚古今圖書十四萬卷并大小二王跡，遣後閣舍人高善寶焚之，吳越寶劍並將斫柱，乃歎曰：“蕭世誠遂至於此。文武之道，今夜窮乎！”歷代祕寶並為煨燼矣。

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 世誠. **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 處冲 fourth, Shijiang fifth, Zhongjiang 仲將 sixth, Shiji seventh, and Yishao eighth.

張懷瓘《書議（原作議書，據《法書要錄》改）》曰：其真書，逸少第一，元常第二，世將第三，子敬第四，士季（原作秀，據《法書要錄》改）第五，文靜第六，茂猗第七。其行書，逸少第一，子敬第二，元常第三，伯英第四，伯玉第五，季琰第六，敬和第七，茂弘第八，安石第九。章草，子玉第一，伯英第二，幼安第三，伯玉第四，逸少第五，士季（原作秀，據《法書要錄》改）第六，子敬第七，休明第八。其草書，伯英勗立規範，得物象之形，歸造化之理。然其法太古，質不割斷，以此爲少也。有椎輪草意之妙，後學得魚獵其中。宜爲第一。叔夜第二，子敬第三，處冲第四，世將第五，仲將第六，士季（原作秀，據《法書要錄》改）第七，逸少第八。

Notes: **Yishao** 逸少: 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** 子玉: see Cui Yuan 崔瑗 (art. 70). **You'an** 幼安: see Suo Jing 索靖 (art. 19). **Xiuming** 休明: see Huang Xiang 皇象 (art. 70). **Shuye** 叔夜, i.e., Ji Kang 嵇康 (224–263): an official, author, and scholar from Zhi 譙 County of Qiao Commandery 譙郡. His courtesy name was Shuye. His highest title was Grand Master of Palace Leisure 中散大夫 of the Cao Wei dynasty. **Chuchong** 處冲 i.e., Wang Dun 王敦 (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 韋誕 (art. 53). Cf. 法書要錄, vol. 4.

83. *A Description of Calligraphy* 敍書法 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《敍書法》曰：太宗自真草書屏風，以示羣臣。筆力遒勁，爲一時之絕。嘗謂朝臣曰：“書學小道，功非急務。時或留心，猶勝棄日。凡諸藝業，未有學而不得者也。”

Notes: **Emporor Taizong** 太宗 of Tang: see art. 28. *Cf. Tangchao xushulu* 唐朝敍書錄 (法書要錄, vol. 4).

84. The *Records of Calligraphy* 書法記 by Wei Shu 韋述 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** 韋述 (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 方城縣侯 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 鍾繇, 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 羲之 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 潁川 Commandery. His courtesy name was Junsu 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 劉瓌 write in eight-point script 八分 at first, and

later had Wenxiu rewrite it in large seal script 大篆. One asked him: “How do you like the calligraphy of Right General Wang 王右軍 and his son?” He answered: “The two Wangs 二王 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 王子敬, Zijing realized with admiration that no other brush in the world would equal it.

又曰：晉韋昶，字文休。太元中，孝武帝改治宮室及廟諸門，並欲使王獻之隸書題榜。獻之固辭，乃使劉瓌以八分書之，後又使文休以大篆改八分焉。或問：“王右軍父子書，君以為如何？”答曰：“二王自可謂能，未足（原作是，據《法書要錄》改）知書也。”又（此下原有曰字，據《法書要錄》刪）妙作（原作則，據《法書要錄》改）筆，王子敬得其筆，歎為絕世。

Notes: **Wei Chang** 韋昶: details unknown. **Emperor Xiaowu** 孝武帝 of Jin (361–396, r. 372–396): the ninth emperor of the Eastern Jin dynasty. His given name was Yao 曜. His posthumous name is Xiaowu 孝武, and his temple name is Liezong 烈宗. **Taiyuan** 太元 era: 376–396. **Liu Gui** 劉瓌 (c. 4th century): According to the *Rhapsody of Description on Calligraphy* 述書賦, *Fashu yaolu*, vol. 5, his given name was Guizhi 瓌之, his courtesy name was Yuanbao 元寶, he was from Pei State 沛國, and he held the titles Palace Aide to the Censor-in-chief 御史中丞 and Earl of Yicheng County 義城伯 of the Jin dynasty. **Cf.** 法書要錄, vol. 9; *Tai ping guang ji* 太平廣記, vol. 207.

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

又曰：晉薄紹之，字敬叔，丹陽人也。官至給事中。善書，憲章（原作草，據《法書要錄》改）小王。風格秀異，若干將出匣，光芒射人。

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

88. The *Judgements on Calligraphy* says: In the Taiyuan 太元 era of the Jin dynasty, they were constructing anew the Hall of the Supreme Ultimate 太極殿. Xie An 謝安 wanted Zijing 子敬 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 韋仲將 wrote on the plate of the Cloud-Topping Tower 陵雲臺. 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.

《書斷》曰：晉太元中，新起太極殿。謝安欲使子敬題榜，以為萬代寶。而難言之，乃說韋仲將（原無將字，據《法書要錄》補）題陵雲臺事。子敬知其旨，乃正色曰：“仲將，魏室大臣，寧

有此事！使其若此，知魏德之不長。”安遂不之逼。

Notes: **Taiyuan** 太元 era: 376–396. **Xie An** 謝安: see art. 17. **Wei Zhongjiang** 韋仲將, i.e., Wei Dan: see art. 53. **Wei Zhongjiang wrote on the plate:** see art. 58. **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.

又曰：齊王僧虔，善書。孝武欲擅書名，僧虔不敢顯迹。大明之世，常用拙（原作掘，據《法書要錄》改）筆書，以此見容。

Notes: **Wang Sengqian** 王僧虔: see art. 21. **Emperor Xiaowu** 孝武 of Song (430–464, r. 453–464): the fourth emperor of the Liu Song dynasty. His given name was Jun 駿. His posthumous name is Xiaowu 孝武, and his temple name is Shizu 世祖. **Daming** 大明 era: 457–464. **Cf.** 法書要錄, vol. 8.

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 烏巾 was the best in the world, and later Yishao 逸少 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. 梁蕭子雲，字景喬。小篆、草、行諸體兼備。而初造小篆飛白，意趣飄然，點畫之際，有若騫舉。妍妙至極，難與比肩。故歐陽詢云：“飛白烏巾冠世，其後逸少、子敬又稱妙絕。乃‘爾飛而不自白，’蕭子雲輕濃得中，蟬翼掩素，遊霧崩雲，可得而語。”其真書，初學子敬，晚師元常。及其暮年，筋骨亦備，名蓋當世，舉朝效之。

Notes: **Xiao Ziyun** 蕭子雲: see art. 24. **Ouyang Xun** 歐陽詢: see art. 32. **Zhang the Black Hood** 張烏巾, 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 張 is the best in technique, but inferior in nature. Zhong Yao 鍾 is the best in nature, but inferior in technique. Wang Xizhi 王 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：“張功夫第一，天然次之。鍾天然第一，功夫次之。王功夫不及張，天然過之；天然不及鍾，功夫過之。”懷瓘以爲，杜度章草，並無所師，鬱然靈變，爲後世楷則，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 Shen zhi 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. **Du Du** 杜度: see art. 19. **Cf.** 書斷 (*Mochi bian* 墨池編, vol. 8).

92. Monk Zhiguo 智果 of the Yongxinsi 永欣寺 temple, the Sui dynasty, was from Kuaiji 會稽 Commandery. Emperor Yang 煬帝 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.”

隋永欣寺僧知果，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。夫筋骨藏於膚肉，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** 煬帝 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 虞 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.

《書斷》曰：唐褚遂良，善書，少則伏膺虞監，長則祖述右軍，真書甚得其媚趣。若瑤堂青瑣，官映春林；美人嬋娟，似不任乎羅綺。鉛華婬約，則歐、虞謝之。其行草之間，即居二公之後。

Notes: **Chu Suiliang** 褚遂良: see art. 28. **Supervisor Yu** 虞監, i.e., Yu Shinan 虞世南: see art. 29.

Ouyang Xun 歐陽詢: see art. 32. **Cf.** 法書要錄, vol. 8.

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.

《書斷》曰：唐高正臣，善書，廣平人也。嘗為人書十五紙，人或戲換其五紙，又令示高，再看不能寤。客曰：“有人換公書。”高乃審詳之，得其三紙。客曰：“猶有在。”高又觀之，竟不能辯。

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.

又曰：唐宋令文，河東陝人也。官至左衛中（原無中字，據《法書要錄》補）郎將。奇姿偉麗，身有三絕，曰書、畫、力。尤於書，備兼諸體，偏意在草焉。

Notes: **Song Lingwen** 宋令文 (c. 7th century): an official in the reign of Emperor Gaozong 高宗 of Tang (r. 649–683). **Cf.** 法書要錄, vol. 9.

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.