Xuanhe Catalogue of Paintings

McNair, Amy

Published by Cornell University Press

McNair, Amy.
Xuanhe Catalogue of Paintings.

For additional information about this book
https://muse.jhu.edu/book/100651
Chapter Seventeen

Flowers and Birds, Three

Song Dynasty

Li Yu, Huang Jucai, Qiu Qingyu, Xu Xi, Xu Chongsi, Xu Chongju, Tang Xiya, Tang Zhongzuo

The Jiangnan pretender, Li Yu, had the style name Chongguang.1 In his leisure from government affairs, he lodged his mind in “the reds-and-blues,” at which he was quite successful. Since he called himself the Recluse of Zhong Peak [Zhongfeng yinju] and simplified that to Zhongyin, later people confused his paintings with those of Zhong Yin.2 Li was capable in literature and good at calligraphy and painting. His calligraphy was done with the “trembling brush,” so it had bends in it, yet it was firm like pines in winter or bamboo in frost. It was called “gold-inlaid knife.”3 His painting was also pure and uncommon, for which he had a separate style. Yet calligraphy and painting do share the same forms. Hence, Tang Xiya first studied Li’s “gold-inlaid knife” style, so when he painted bamboo later, using that calligraphic style to paint them, they had that struggling, dragging look. Li was also good at painting ink

1. Li Yu (937–978) was the last ruler of Southern Tang (937–975), who called himself the Sovereign of Jiangnan. See ZGMSJRMC, 392–393; Ouyang Xiu, Xin Wudai shi (Beijing: Zhonghua shuju, 1974), 62:777–780; Soper, Experiences, 37, 38, 42, 50, 51, 61, 62, 63, 69, 70, 89, 90, 101; Mi Fu, Huashi, in Songren hualun, 53; Vandier-Nicolas, Le Houa-che de Mi Fou, 128; Gui, ed., Xuanhe shupu, 6:217–219.
2. See the entry for Zhong Yin in chapter 16.
3. This style of writing was said to resemble the style of characters inlaid in gold in bronze knife-shaped coins made during the Wang Mang interregnum (9–23). See Lachman, Evaluations, 79n6.
bamboo, in which he brought the two together. Though few of his paintings circulated, by analogy, we might imagine [his ability]. As for his painting *Wind [Follows] the Tiger, Clouds [Follow] the Dragon*, which has as its theme the ability and sagacity of the hegemon, it is quite different from what he ordinarily painted.\(^4\) By no means did he deliberately intend this message, yet his aspiration could not help but be conveyed, even though it turned out contrary to his expectations. Had he not submitted to our Song dynasty and brought his territory into the fold, who could have restrained him? At present, there are nine works kept in the palace storehouses:

*Self-Abiding Guanyin*, one icon  
*Wind [Follows] the Tiger, Clouds [Follow] the Dragon*, one picture  
*Silkworm Thorn, Bamboo, and a Pair of Birds*, one picture  
*Silkworm Thorn Branch and Wintry Birds*, one picture  
*Autumn Branch Cloaked in Frost*, one picture  
*Drawing-under-Color Quail*, one picture  
*Bamboo and Birds*, one picture  
*Brambles and Sparrows*, one picture  
*Bamboo in Color*, one picture

Huang Jucai, whose style name was Boluan, was a man of Shu.\(^5\) He was the youngest son of Quan. Quan gained fame from painting, and Jucai was a worthy successor. He painted flowers, bamboo, and feathered creatures, and he had the skill to attain a natural appearance. When he depicted strange rocks and mountain vistas, he was often considerably

\(^4\) From the hexagram *qian*, in the *Yijing*. See *Shisan jing*, 1:3: “Clouds follow the dragon; the wind follows the tiger; when the Sagely Man acts, all things observe.” This statement is interpreted as the persuasive power of the great man.  
better than his father. Viewers contended to purchase his paintings, only fearing they might come too late, which is why so many people owned them. At first, he served Meng Chang, the pretender of Western Shu, as a Hanlin Painter-in-Attendance, for whom he painted murals and screens in incalculable numbers. He then followed the pretender in submitting [to the Song] and since the Cultured Ancestor was aware of his fame, he was granted a true mandate. Emperor Taizong had a special regard for him and instructed him to search out famous paintings, determine their quality, and rank them. The colleagues of his day all respected him. The painting method of Quan and Jucai was taken as the standard at the Painting Academy from the time of [Tai]zu and [Tai] zong onward, so that artists were judged according to their ability in the Huang style. With the advent of Cui Bai, Cui Que, and Wu Yuanyu, however, this standard changed radically. At present, there are three hundred thirty-two works kept in the palace storehouses:

- *Spring Mountains*, six pictures
- *Spring Embankment, Floating Flowers*, two pictures
- *Bamboo, Rocks, and Spring Birds*, one picture
- *Oleander Blossoms*, two pictures
- *Oleander and Partridges*, two pictures
- *Peach Blossom, Bamboo, and Ducks*, three pictures
- *Apricot Blossom and Parrots*, one picture
- *Peach Blossom and Pigeons*, one picture
- *Peach Blossom and a Tethered Hawk*, two pictures
- *Oleander and Wild Sparrow-Hawks*, one picture
- *Peach Blossom and Wrens*, two pictures
- *Flowering Crabapple and Golden Pheasant*, two pictures
- *Flowering Crabapple, Bamboo, and Cranes*, two pictures
- *Flowering Crabapple and Domestic Doves*, two pictures
- *Flowering Crabapple and Partridges*, two pictures

6. The Cultured Ancestor was Emperor Taizu, who made Huang a Hanlin painter at the Song court.
Flowering Crabapple and Parrots, one picture
Oleander and Flowering Crabapple, one picture
Bamboo Shoots and Golden Pheasant, one picture
Peonies, three pictures
Peonies, Sparrows, and Cats, two pictures
Peonies and Parrot, one picture
Peonies, Bamboo, and Cranes, six pictures
Peonies and Golden Pheasants, five pictures
Peonies and Partridges, four pictures
Peonies and Pigeons, eight pictures
Peonies and Orioles, two pictures
Peonies, Sparrows, and Doves, one picture
Cats Frolicking amid Peonies, three pictures
Bees, Butterflies, and Frolicking Cats, one picture
Shrub Peonies, one picture
Tawny Daylilies and Ducks, two pictures
Frolicking Butterflies and Cats, one picture
Mallows and Golden Pheasant, one picture
Oleander and Bronze Bills, one picture
Drawing-under-Color Black Bamboo, one picture
Drawing-under-Color Hollyhocks in Bloom, three pictures
Drawing-under-Color Ducks, one picture
Bamboo, Cranes, and Lake Rocks, two pictures
Bamboo, Rocks, and a Dark Falcon, three pictures
Bamboo, Rocks, and a Pair of Cranes, two pictures
Bamboo, Rocks, and Mottled Turtledoves, one picture
Bamboo, Rocks, and Small Birds, one picture
Bamboo, Rocks, and Partridges, three pictures
Bamboo, Rocks, and Young Sparrows, one picture
Bamboo, Rocks, and Ring-Necked Pheasant, one picture
Bamboo, Rocks, Cats, and Sparrows, one picture
Bamboo and Rocks, four pictures
Bamboo, Rocks, and Orioles, one picture
Bamboo, Rocks, and White Hawk, three pictures
Bamboo, Rocks, and Cats, one picture
Water Rocks and Ducks, two pictures
Water Rocks and Egrets, three pictures
Ducks Frolicking in Water, one picture
Young Sparrows and Ducks, one picture
Ducks, one picture
Bamboo Shoots, Sparrows, and Hare, one picture
Sparrows and Bamboo, one picture
Sparrows, Bamboo, and Ducks, two pictures
Bamboo and Cranes, twenty-one pictures
Bamboo Shoots, one picture
Landscape with Poetic Intent, one picture
Bamboo and Birds, one picture
Magnolia and Lake Rocks, one picture
Lakeshore Bamboo in Ink, one picture
Bamboo Shoots and Ducks, two pictures
Ducks Followed by Their Young, one picture
Parrots, one picture
Lakeshore Mist and Birds, two pictures
Sprouting Herbs, one picture
Various Birds, one picture
Cut-Branch Flowers, one picture
Various Flowers, four pictures
Cat and Kittens, one picture
Bamboo, Bamboo Shoots, and Young Sparrows, one picture
Drawing-under-Color Cats, one picture
Cat Catching Sparrows, one picture
Lotus Pond and Ducks, one picture
Mounted Hunters, two pictures
Azaleas and a Pair of Ring-necked Pheasants, one picture
Azaleas and a Pair of Pigeons, four pictures
Azaleas and Partridges, one picture

7. Lit., “birds from Long” 隴.
Azaleas and Tartar Pheasants, one picture
Variegated Crabapple, Bamboo, and Cranes, two pictures
Copy of Court Women, one picture
Drawing-under-Color Basin Pond, one picture8
Drawing-under-Color Turtles, one picture
An Auspicious Hare, Drawn from Life, one picture
White Egret Catching Fish, one picture
Egrets in a Landscape, two pictures
Stream, Rocks, and a Pair of Egrets, two pictures
Pair of Egrets Catching Fish, one picture
Cranes and Azaleas, one picture
Egrets Fishing, one picture
Egrets, two pictures
Partridge, Brambles, and Sparrows, one picture9
Ancient Tree and Partridges, one picture
Brambles and Sparrows, one picture
Birds of Prey and a Fox in Its Hollow, three pictures
Six Cranes, one picture
Silkworm Thorn, Brambles, and Birds, one picture
Long-Lived Pine and Pair of Cranes, one picture
Pair of Cranes, two pictures
Hawk on a Stand, six pictures
Tethered Hawk, four pictures
Sparrow-Hawk on a Stand, one picture
Parrot on a Stand, one picture
Hawk and Fox, two pictures

8. In Yue Ren’s view, this was probably a picture of a basin set into the ground like a pond, filled with plants and aquatic creatures, rather like a water bonsai. See Yue, Xuanhe huapu, 353n15.

9. This is the title written in Emperor Huizong’s handwriting on the hanging scroll in the National Palace Museum, Taipei, believed to be by Huang Jucai. See Three Thousand Years of Chinese Painting (New Haven and Beijing: Yale University Press and Foreign Languages Press, 1997), fig. 84, where it is called, more accurately, Pheasant and Small Birds by a Jujube Shrub.
Fowl and Hawk, three pictures
Black Eagle, six pictures
Silver Falcon, two pictures
Eagle and Fox, twelve pictures
Graceful Birds Following an Egret, one picture
Shoreline Rocks and Willow Catkins, two pictures
Yellow Chrysanthemums, one picture
Peach Blossom and Hawk, one picture
Autumn Scene with Hibiscus, eight pictures
Hibiscus and Egrets, two pictures
Hibiscus and Ducks, one picture
Hibiscus and a Pair of Egrets, one picture
Cotton Rose, four pictures
Kingfisher Hibiscus, one picture
Lakeshore with Egrets, one picture
Egrets and Hawk, four pictures
Red Plantain and Lake Rocks, one picture
Prince’s-Feather, Egrets, and Hawk, three pictures
Cockscomb, one picture
Birds of Prey under a Clear Autumn Sky, three pictures
Autumn Mountains, one picture
Autumn Embankment, three pictures
Autumn Birds, three pictures
Wintry Chrysanthemums and Egrets, one picture
Wintry Chrysanthemums and Ducks, two pictures
Reeds and Chrysanthemums, one picture
Wintry Chrysanthemums and Wrens, one picture
Wintry Chrysanthemums and a Pair of Egrets, two pictures
Wintry Chrysanthemums, one picture
Bamboo in Snow and Wrens, two pictures
Sparrows in Snow, five pictures
Snow Scene with Wrens, one picture
Egrets and Wintry Sparrows in Snow, one picture
Camellias and Hare in Snow, one picture
Camellias and Sparrows in Snow, one picture
Birds in Snow, two pictures
Hares in Snow, two pictures
Bamboo and Ring-Necked Pheasant in Snow, two pictures
Tracing Copy of Seventy-Two Worthies, one picture
Water Moon Guanyin, one icon
Self-Abiding Guanyin, one icon
Talented Scholar in a Wintry Forest, one picture
Ink Bamboo, Rocks, and Crane, one picture
Sprouting Herbs and Trailing Young Quail, one picture
Bamboo Shoots in Summer, three pictures
Lake Rocks with Peonies, five pictures
Palaces for Avoiding the Heat at Shanyin, two pictures
Drawing-under-Color Wei Blossoms in a Golden Vase, one picture
Lake Rocks in a Bronze Basin, and Pigeons, one picture
Peonies in a Bronze Basin, and Partridges, two pictures
Peonies, Lake Tai Rocks, and Sparrows, two pictures
Peonies and Orioles in a Breeze, one picture
Small Scene with Bamboo, Rocks, and Water Birds, one picture
Water Rocks, Partridges, and Egrets, three pictures
Reed Catkins, Wintry Chrysanthemums, and Egrets, four pictures

Qiu Qingyu was originally a man of Western Shu. He was the son of Wenbo. Good at painting, he was particularly skilled at flowers, bamboo, and feathered creatures, and he excelled at grasses and insects. In general, his pictures in color were close to the animals and plants [rep-}

10. The seventy-two worthies are likely the seventy-two disciples of Confucius.
12. Mi Fu described a similar picture as having the flowers in the basin and the birds next to it. See Mi Fu, Huashi, in Songren hualun, 174.
13. See ZGMSJRMCD, 150; Soper, Experiences, 62; Huang, Yizhou minghua lu, 186, who simply says he was the son of Wenbo.
14. The entry for Qiu Wenbo is in chapter 6.
resented]. As for his grasses and insects, where he used only ink tonalities to create highlights, he attained marvels of form-likeness. His graceful style and lofty elegance were praised in his generation. At first, he took Teng Changyou as his teacher, but in his later years he came to surpass him. People said that in his most successful passages he was not inferior to Xu Xi. Because he served the Jiangnan pretender, Li, he later followed Li in submitting to the court. At present, there are forty-three works kept in the palace storehouses:

- Oleander Blossoms, one picture
- Lake Rocks and Flowering Crabapple, one picture
- Tawny Daylilies, one picture
- Flowers and Birds of the Four Seasons, four pictures
- Bamboo, Trees, and the Five Birds, one picture
- Chinese Rose and Turtle, one picture
- Chinese Rose and Cat, one picture
- Bamboo, Rocks, and Frolicking Cats, one picture
- Prunus Blossoms and Hoopoe, one picture
- Cut-Branch Flowers, one picture
- Mallows, Bamboo, and Crane, one picture
- Morning Glory and Oleander, one picture
- Camellia Blooms and Hares, two pictures
- Cut-Branch Hibiscus, two pictures
- Hibiscus, Birds, and Hares, one picture
- Hibiscus and Partridges, two pictures
- Apes, Sparrows, and Hibiscus, one picture
- Autumn Reeds and Wild Geese, three pictures
- Lake Rocks and Camellias, one picture
- Camellias and Ducks, one picture
- Snowy Prunus and Camellias, one picture

15. The five birds are the “five guests”: crane, peacock, parrot, silver pheasant, and egret. Guo Ruoxu discussed a “Picture of the Five Guests.” See Soper, Experiences, 92.
Xu Xi was a man of Jinling. For generations his clan had been eminent in Jiangnan. As he valued the lofty elegance of lodging his inspiration at leisure, his paintings of grasses, trees, insects and fish all rivaled Creation, and they were nothing the depictions of the artisan-painters of his day could reach. He often roamed about in his vegetable garden, and each scene he encountered he depicted at once. This is why he was able to convey the look of things with an abundant feeling of life. His shoots, husks, flowers, and fruit, like the attitudes of the fishes’ mouths at the surface of the water at the Hao River dam and the appearance of the crowded stems of bamboo in the gardens of the Lianchang Palace, succeeded in exhausting the marvels of the True Ruler’s turning of the potter’s wheel, as the four seasons revolve, unbidden. When the Jiangnan pretender Li Yu first submitted, all of Xi’s paintings that he had collected went into the state treasury.


17. This information seems derived from the entry on Xu Xi in SCMHP: “Li Yu’s Collected Blossoms Hall was filled with paintings by Xi. These were later kept in the family residence until Yu returned to the Mandate, at which point they all were placed in the Imperial Storehouse.” See Lachman, Evaluations, 78.
plete [their work] simply by using gradations of color. Xi alone would work with ink to render the branches, leaves, pistils, and petals, and after that add his colors. Consequently, in structure, atmosphere, style, and spirit, he is the supreme master of all time. Critics who compared Xi alongside Huang Quan and Zhao Chang scarcely understood him. Quan’s painting was inspired but not subtle, while Chang’s was subtle but not inspired. The only one who could combine the two and rise above these two artists was Xi. Mei Yaochen was famous as a poet and was a discriminating viewer. In his poems that extol Xi’s paintings such as his *Oleander Blossoms*, he wrote:

Flowers harbor bees and butterflies, bamboo holds birds;  
In the third month, in Jiangnan, one’s gaze is insatiable.  
When Xu Xi lowers his brush, he draws close to reality;  
When he is done painting on the silken paper, there are six panels!

He also wrote:

After years have passed, the white pigment flakes off, revealing the traces of the ink;  
Only then can you understand how astonishing his skill at delineation was.

And one final stanza said this:

Bamboo is truly like bamboo, and peach is like peach.  
Without waiting for Spring to give them life, they grow before one’s eyes.  

18. This is a description of the “drawing-under-color” method, or *xiesheng*. See my Introduction.

19. These are selected lines from Mei Yaochen’s “Harmonizing with Lecturer Yang on Oleanders” (He Yang Zhijiang Jiazuhua tu). See Mei Yaochen, *Wanling ji, Siku Quanshu Wenyuange Electronic Edition*, ch. 54.
This gives us an idea of Xi’s skill at painting. Xi’s grandsons Chongsi and Chongxun also carried on his tradition capably. At present, there are two hundred forty-nine works kept in the palace storehouses:

*Roses*, one picture
*Cut-Branch Red Apricot*, one picture
*Apricot Blossom and Flowering Crabapple*, one picture
*Flowering Crabapple*, two pictures
*Cut-Branch Double-Flowering Apricot*, one picture
*Cut-Branch Flowering Crabapple*, one picture
*Peach Blossom*, two pictures
*Flowering Crabapple and Bronze Bills*, two pictures
*Drawing-under-Color Flowering Crabapple*, one picture
*Oleander and Flowering Crabapple*, two pictures
*Flowering Crabapple Reflected in Water*, one picture
*Chinese Pear-Leaved Crabapple and Ruby Peach*, one picture
*Azaleas and Flowering Crabapple*, two pictures
*Double Branch of Flowering Chinese Pear-Leaved Crabapple*, one picture
*Flowering Crabapple and Pear Blossom*, one picture
*Flowering Crabapple and a Myna*, one picture
*Oleander and Partridges*, three pictures
*Pear Blossoms and Flowering Quince Blossom*, one picture
*Peach and Apricot Blossoms*, two pictures
*Birds and Flowers in a Waterside Grove*, one picture
*Red Birchleaf Pear Blossom*, one picture
*Cut-Branch Pear Blossom*, three picture
*Chinese Pear-Leaved Crabapple*, five pictures

---

20. Reading *changchun* here as *changchunhua*, or “roses,” rather than “Everlasting Spring,” which was the name of a Tang-dynasty palace. See chapter 12 entry on Wang Shen.

21. “Bronze bills” are egrets.
Flowers to Deck Out a Hall: Peach Blossom, one picture
Flowers to Deck Out a Hall: Flowering Crabapple, one picture
Flowers to Deck Out a Hall: Azaleas, two pictures
Flowers to Deck Out a Hall: Cut-branch Flowers, one picture
Peonies, thirteen pictures
Peonies and Pear Blossoms, one picture
Peonies and Apricot Blossoms, one picture
Peonies and Flowering Crabapple, one picture
Peonies and Partridges, two pictures
Peonies and Frolicking Cats, one picture
Peonies and Pigeons, two pictures
Peonies and Swimming Fish, two pictures
Peonies and Lake Rocks, four pictures
Red Peonies, one picture
Cut-Branch Peonies, one picture
Drawing-under-Color Peonies, two pictures
Auspicious Peonies, Drawn from Life, one picture
Peonies and Peach Blossom, one picture
Peonies and Peach Blossoms, three pictures
Peonies Blown by the Wind, two pictures
Bees, Butterflies, and Peonies, one picture
Peonies and Shrub Peonies, one picture
Shrub Peonies and Apricot Blossom, one picture
Shrub Peonies, nine pictures
Lake Rocks and Shrub Peonies, three pictures
Bees, Butterflies, and Shrub Peonies, one picture
Shrub Peonies and Peach Blossom, one picture
Flowering Quince Blossoms, eight pictures
Green Plum, one picture

22. Guo Ruoxu tells of a large painting on double-thread silk that was painted by Xu Xi and his workshop with rocks, plants, birds, and insects. Li Yu had it hung in his palace, where it was known as “Flowers to deck out a hall.” See Soper, Experiences, 102.
Falling Flowers and Swimming Fish, one picture
Auspicious Lotus, one picture
Drawing-under-Color Flowers in a Jar, one picture
Cut-branch Flowers, four pictures
Drawing-under-Color Cut-branch Flowers, five pictures
Thousand-petal White Lotus, one picture
Drawing-under-Color Flowers and Fruit, two pictures
Flowers in a Porcelain Jar, Drawn from Life, two pictures
Drawing-under-Color Vegetables, one picture
Drawing-under-Color Birds and Fruit, one picture
Weigela, Bees, and Butterflies, one picture
Drawing-under-Color Garden Vegetables, two pictures
Rosa rugosa, one picture
Fruit Arranged in a Kingfisher Vase, one picture
Verdant Bamboo in Solitary Splendor, one picture
Red Single-Petal Wild Roses, one picture
Scarlet Cherries, one picture
Loquats, one picture
Cicadas, Butterflies, and Pigeons, one picture
Bees, Butterflies, and Frolicking Cats, one picture
Sprouting Herbs and Frolicking Butterflies, one picture
Prunus, Bamboo, and a Pair of Birds, one picture
Cicadas, Butterflies, and Eggplants, one picture
Red Roses, one picture
Young Pigeons and Sprouting Herbs, one picture
Amaranth and Frolicking Cats, one picture
Mandarin Fish Frolicking in Floating-Heart, one picture
Fish Swimming in Water Grasses and Floating-Heart, one picture
Fish Weaving through Floating-Heart, one picture
Hen and Chicks, one picture
Sparrows and Their Young, one picture
Small Scene with Wild Ducks, one picture
Embroidered Raised Flowers, one picture
The Shao[ping] Garden, one picture
Fish and Aquatic Grasses, one picture
Pairs of Birds, six pictures
Nesting Birds, three pictures
Golden Apricot, one picture
Flowers and Ducks, one picture
Cicadas and Butterflies, one picture
Sprouting Herbs, one picture
Variegated Crabapple, two pictures
Autumn Fragrant Grasses, one picture
Eggplant Bush, one picture
Eggplants, one picture
Frolicking Cats, three pictures
Vegetables, one picture
Lily Magnolia, one picture
Fish and Shrimp, one picture
Swimming Fish, six pictures
Wagtails, one picture
Leaves of Bamboo Shoots and Bamboo, one picture
Drawing-under-Color Hibiscus, one picture
Drawing-under-Color Onions and Eggplants, one picture
Flowering Quince and Young Turtledoves, one picture
Yellow Mallows, one picture
Drawing-under-Color Crickets, one picture
Eggplants and Crickets, one picture
Red Shrub Peonies, Rocks, and Pigeons, two pictures
Bamboo, Tree, and Autumn Falcon, one picture
Lake Rocks and Lilies, one picture
Smartweed Bank, Turtles, and Crabs, one picture

23. Shaoping Garden was a melon garden from Qin times, long lost, on the east side of Chang’an. See Yue, Xuanhe huapu, 359n26.
Grasses and Insects, two pictures
Decaying Lotus and Autumn Egrets, one picture
Mallows, one picture
Nesting Wild Geese, one picture
Ancient Tree and Partridges, two pictures
Ancient Tree, Partridges, and Sparrow-Hawk, one picture
Ancient Tree and Roosting Birds, one picture
Pair of Birds, one picture
The Five Birds, one picture
The Six Birds, one picture
The Eight Birds, one picture
Wintry Chrysanthemum and Chinese Rose, one picture
Pair of Ducks, two pictures
Evening Scene of a Wintry Pond, two pictures
Pair of Egrets in Wintry Reeds, three pictures
Ducks and Egrets on a Snowy Pond, three pictures
Nesting Birds in Dense Snow, three pictures
Nesting Birds on a Snowy Bank, two pictures
Nesting Birds in a Snowy Prunus, one picture
Pair of Ducks in Wintry Reeds, two pictures
Reeds and Ducks, two pictures
Various Birds, one picture
Bamboo in Snow, three pictures
Bamboo and Wrens in Snow, one picture
Birds Gathered in a Snowy Prunus, two pictures
Birds in Snow, three pictures
Wild Geese in Snow, five pictures
Pair of Birds in Snow at Dusk, two pictures
Fruit, one picture
Fish Swimming in Floating-Heart, one picture
Willow Catkins, one picture
Cicadas, Butterflies, and Weigela Cut-Branch, one picture

24. Or Crickets, literally “grass insects.”
Xu Chongsi was a grandson of Xi.\textsuperscript{25} He excelled at grasses, trees, birds, and fish, which were mainly in the family style. At such things as silk-worm cocoons, which were rarely painted, Chongsi was quite capable. There are also few who are able to do fruit fallen to the ground. Chongsi also loved to make tracing copies, which demonstrates his breadth of study. Examination of all the catalogues shows that his paintings were always aristocratic pictures, mostly showing peonies, flowering crab-apple, oleander, cicadas, butterflies, double-petal apricot, and shrub peonies. What he lacked were “hills and streams.” If he had been able to lay out such a composition, it would have been entirely successful. At present, there are one hundred forty-two works kept in the palace storehouses:

\begin{itemize}
\item \textit{Fragrance of Spring}, two pictures
\item \textit{Peach Blossom Stream}, two pictures
\item \textit{Peach Blossom, Bamboo, and Water Fowl}, three pictures
\item \textit{Oleander and Sparrows}, three pictures
\item \textit{Double-Flowering Peach Dipping into Water}, three pictures
\item \textit{Cut-Branch Double-flowered Apricot}, one picture
\item \textit{Peach Blossoms in a Jade Vase}, one picture
\item \textit{Flowering Crabapple and Peach Blossom}, one picture
\item \textit{Double-Flowering Apricot}, one picture
\item \textit{Red Apricot}, two pictures
\item \textit{Drawing-under-Color Peach}, one picture
\item \textit{Birds Gathering in Flowering Crabapple}, two pictures
\item \textit{Flowering Crabapple and Swimming Fish}, two pictures
\item “Boneless” \textit{Flowering Crabapple}, one picture\textsuperscript{26}
\end{itemize}

\begin{footnotes}
\item[26] Xu Chongsi is credited by Shen Kuo with inventing the “boneless style” of painting; see Bush and Shih, \textit{Early Chinese Texts on Painting}, 127. The other possible interpretation for \textit{mogu} 没骨 is “peony,” the “boneless flower.” For Guo Ruoxu on this, see Soper, \textit{Experiences}, 96–97 and 177–178n524. In a colophon on a “boneless flower” painting, Dong You famously confused the painting style and the peony.
\end{footnotes}
Drawing-under-Color Flowering Crabapple, one picture
Swimming Fish, three pictures
Frolicking Fish, two pictures
Peonies, five pictures
Thousand-Petal Peach Blossom, one picture
Peonies and Pigeons, one picture
Peonies and Turtledoves, one picture
Drawing-under-Color Peonies, one picture
Flourishing Peonies, one picture
Peonies and Shrub Peonies, one picture
Shrub Peonies and Frolicking Cats, one picture
Drawing-under-Color Shrub Peonies, two pictures
Drawing-under-Color Cut-branch Flowers, two pictures
Drawing-under-Color Mallows, one picture
Cut-branch Various Fruits, one picture
Prunus, Bamboo, and Wrens, two pictures
Shrub Peonies, one picture
Thicket of Bamboo at Stream’s Edge, three pictures
Oleander Flowers, one picture
Azaleas, one picture
Bees, Butterflies, and Peonies, one picture
Pear Blossom, two pictures
Summer Mallows, one picture
Cicadas, Butterflies, Flowers, and Birds, one picture
Golden Pheasant and Azaleas, two pictures
Water Fowl, one picture
Hollyhocks and Turtledoves, one picture
Yellow Mallows, one picture
Variegated Crabapple, two pictures
Flowering Quince, two pictures
Cut-Branch Flowering Quince, one picture

nickname, while crediting the painting style to Xu Chongsi. See Dong, Guangchuan huaba jiaozhu, 3.212–214.
Bees, Butterflies, and Eggplants, one picture
Sprouting Herbs and Pigeons, one picture
Cicadas, Butterflies, and Sprouting Herbs, one picture
Sprouting Herbs and Crickets, one picture
Sprouting Herbs and Wagtails, one picture
Sprouting Herbs and Eggplant, four pictures
Sprouting Herbs, one picture
Cicadas, Butterflies, and Eggplant, one picture
Cicadas, Butterflies, and Wagtails, one picture
Wild Quail and Sprouting Herbs, one picture
Eggplant and Mottled Turtledoves, two pictures
Eggplants and Crickets, one picture
Birds of Prey in a Bamboo Thicket, three pictures
Lily Magnolia and a Pair of Swallows, one picture
Fruiting Crabapple and Water Fowl, one picture 27
Eggplants, two pictures
Drawing-under-Color Eggplants, one picture
Drawing-under-Color Gourds, one picture
Drawing-under-Color Vegetables, two pictures
Drawing-under-Color Cockscomb, three pictures
Eggplants and Mice, one picture
Wild Ducks on a Sandbar, one picture
Drawing-under-Color Fruit, four pictures
Cut-Branch Fruit, three pictures
Clearing over the River, Small Scene, one picture
Fish Weaving through Bamboo, one picture
Bamboo Shoots and a Pair of Hares, one picture
Sparrows and Bamboo, two pictures
The Four Birds, two pictures
Hibiscus, two pictures

Pair of Wild Ducks, two pictures
Eight Ducks, two pictures
White Hare, one picture
Reeds and Ducks, two pictures
Pair of Ducks, one picture
Pair of Magpies, one picture
Flock of Egrets, two pictures
Willow Catkins, one picture
Wintry Ducks, two pictures
Flowering Grasses and Frolicking Cats, one picture
Nesting Birds on a Snowy Riverbank, three pictures
Bamboo and Pair of Birds in Snow, one picture
Nesting Birds on a Snowy River, one picture

Xu Chongju was a man of Zhongling.28 He was a grandson of Xi. Chongsi and Chongxun were his older and younger brothers. He successfully continued the family style in his painting. Xi’s paintings of flowers, bamboo, birds, fish, cicadas, butterflies, vegetables, and fruit rivaled Creation, and those who studied with him were not able to “peep through the fence.” Chongju and his brothers capably carried on their tradition, and they were particularly skilled at doing fine ladies. Their arched eyebrows and full faces have the same feel as his renderings of flowers and butterflies. At present, there are fourteen works kept in the palace storehouses:

Peach Blossom, one picture
Cut-Branch Peach Blossoms, one picture
Ladies Picking Flowers, two pictures
Cutting Peonies, four pictures
Lily Magnolia, one picture
Purple Swallows and Sprouting Herbs, two pictures

---

Chapter Seventeen

Tawny Daylilies and Cats, one picture

Flowers, Bamboo, and Cats Catching Sparrows, one picture

Drawing-under-Color Vegetables, one picture

Tang Xiya was a man of Jiaxing.²⁹ Marvelous at painting bamboo, he was also skilled at feathered creatures. At first he studied the “gold-inlaid [knife]” calligraphy of the Southern Tang pretender Li Yu, a method in which each stroke has three movements. Although [his writing] seemed very thin, it had plenty of style and spirit. In his later years he turned to painting, where he utilized that same calligraphic method with its struggling, dragging [look] and three movements. He liked to do groves of chastetree, catalpa, and wild jujubes with a feel of the secluded, rustic wilds, where the atmosphere and tone were lonely and sparse. They were not like something bound by the rules of painters. Xu Xuan also said that the feathers [in his bird paintings] were not very successful, yet in energy and spirit he excelled.³⁰ What an accurate comment! At present, there are eighty-eight works kept in the palace storehouses:

Prunus, Bamboo, and Various Birds, one picture
Prunus, Bamboo, and Shrikes, one picture
Prunus, Bamboo, and the Five Birds, two pictures
Prunus and Sparrows, one picture
Oleander and a Gathering of Birds, two pictures
Oleander and Lake Rocks, three pictures
Oleander and Wrens, one picture
Chirping Wrens in a Thicket of Thin Bamboo, two pictures
Gathering of Birds in a Thicket of White Bamboo, two pictures
Eggplant, Mustard, Bees, and Butterflies, one picture

²⁹. See ZGMS]RMCD, 662; Chen, Song, Liao, Jin huajia shiliao, 39–43; Soper, Experiences, 20, 63; Lachman, Evaluations, 79–80, 89.

³⁰. A paraphrase of a comment recorded in THJWZ, source not given. See Soper, Experiences, 63. Xu (916–991) was a high-ranking official under Southern Tang who followed Li Yu in submitting to Song, where he also held high office. His biography is in Toghto et al., Song shi, 441.13044.
Bamboo, Rocks, Birds, and a Sparrow-Hawk, one picture
Drawing-under-Color Nesting Birds, one picture
Ancient Tree, Fowl, and Hawk, three pictures
Silkworm Thorn, Bamboo, and a Gathering of Birds, two pictures
Silkworm Thorn, Bamboo, and Nesting Birds, three pictures
Silkworm Thorn, Bamboo, and Various Birds, eight pictures
Silkworm Thorn, Bamboo, and a Pair of Birds, one picture
Silkworm Thorn, Bamboo, and Partridges, one picture
Silkworm Thorn, Bamboo, and Wild Ducks, one picture
Silkworm Thorn, Bamboo, and a Golden Pheasant, one picture
Silkworm Thorn, Bamboo, Flowers, and Sparrows, one picture
Willow Branches and Nesting Sparrows, one picture
Chirping Birds in Snowy Bamboo, one picture
Pair of Ring-Necked Pheasants, one picture
Pair of Birds, one picture
Bamboo and Rocks, one picture
Bamboo and Birds, four pictures
Bamboo in Wind, one picture
Bamboo and Deer, one picture
Bamboo in Snow, one picture
Reeds and Ducks, two pictures
Gathering of Birds, five pictures
Bamboo and Sparrows, one picture
Pairs of Birds, one picture
Chirping Sparrows, two pictures
Nesting Birds, two pictures
Partridges and Sparrow-Hawk, one picture
Birds in Snow, six pictures
Hawk and Monkey, one picture
Ducks in Snow, four pictures
Transverse Bamboo, three pictures
Silkworm Thorn and Sparrows, one picture
Bamboo and Sparrows, eight pictures
Tang Zhongzuo was a cousin of Su and a grandson of Xiya.\(^{31}\) He was good at painting feathered creatures, flowers, and bamboo, and in all of them [he created] marvels that circulated in the world. Princes, nobles, and men from powerful families all contended to solicit him, so their shoes were always piled high outside his door, and his pictures were much valued by those who got them. In his paintings, Zhongzuo did not particularly emphasize description of forms, but thoroughly conveyed his subject’s natural qualities. Thus his flowers were beautiful in an opulent way, and his bamboos were rustic in a sketchy way. The feathers on his birds were done with rapid and exceedingly unrestrained [brushwork], and his technique entered through skill into [the Way], indeed! At present, there are twenty works kept in the palace storehouses:

- **Chinese Flat Peach Tree and Tall Bamboo**, one picture\(^{32}\)
- **Silkworm Thorn Branch and Nesting Birds**, three pictures
- **Silkworm Thorn Branch and Bronze Bills**, one picture
- **Silkworm Thorn Branch and Bulbuls**, one picture
- **Flock of Birds Chirping at a Civet**, three pictures
- **Fowl and Hawk**, four pictures
- **Wintry Grove**, four pictures
- **Sparrows and Bamboo**, two pictures
- **The Five Birds**, one picture

---

31. Tang Su 宿 was also a grandson of Tang Xiya and a painter of flowers and birds. He and Zhongzuo are treated together in SCMHP. See Lachman, *Evaluations*, 86. For Zhongzuo, see ZGMSJRMCD, 664; Chen, *Song, Liao, Jin huajia shiliao*, 39–43; Lachman, *Evaluations*, 86, 88; Soper, *Experiences*, 20, 63, under T’ang Su and T’ang Chung-tsu.

32. Although *pantao* is the term used for the peaches of immortality possessed by the Queen Mother of the West in traditional mythology, here *pantao* is more likely the Chinese flat peach, or doughnut peach (*Prunus persica var. platycarpa*).