

Artist: Attributed to Xia Yong 夏永 (active mid-14th century)

Title: *Pavilion of the Prince of Teng*

《滕王閣圖》

Tengwangge tu

Dynasty/Date: Yuan, mid-14th century

Format: Album leaf

Medium: Ink on silk

Dimensions: 26.5 x 27.5 cm (10-7/16 x 10-13/16 in)

Credit line: Gift of Charles Lang Freer

Accession no.: F1915.36h

Provenance: Tonying and Company, New York

Album: Cloth-covered wooden covers, with label slip. Twelve leaves. Each leaf bears either one or two collector seals of Cheng Xun 成勳 (unidentified, 19th–20th century?), who may have assembled the album from disparate sources (see Collector Seals, no. 5).

Label slip: Unidentified.

Pasted on cloth cover, upper right.

Four characters, standard script. No signature, date, seals.

墨林叢翰

Thicket of Brushworks from the Forest of Ink

Painting: Eighth leaf in album. Mounted separately on interior right side of folded cardboard backing. *Jiehua*-style painting of architecture and landscape.¹ Long inscription, presumably by artist, with no signature or seal. Twelve (12) collector seals.

Inscription: Literary text, prose and poem (8x7), by Wang Bo 王勃 (ca. 650–ca. 676): *Qiuri deng Hongfu Tengwangge jianbie xu* 秋日登洪府滕王閣餞別序 (Preface [to Poems Composed] On Ascending the Pavilion of the Prince of Teng in Hong Prefecture on an Autumn Day for a Farewell Feast).²

46 columns, miniature standard script.

南昌故郡，洪都新府，星分翼軫，地接衡廬，襟三江而帶五湖，控蠻荊而引甌越。物華天寶，龍光射牛斗之墟；人傑地靈，徐孺下陳蕃之榻。雄州霧列，俊彩星馳，臺隍枕夷夏之交，賓主盡東南之美。都督閻公之雅望，棨戟遙臨；宇文新州之懿範，櫓帷暫駐。十旬休暇，勝友如雲，千里逢迎，高朋滿座。騰蛟起鳳，孟學士之詞宗；紫電清霜，王將軍之武庫。家君作宰，路出名區，童子何知，躬逢勝餞。時維九月，序屬三秋，潦水盡而寒潭清，煙光凝而暮山紫。儼驂騑於上路，訪風景於崇阿，臨帝子之長洲，得仙人之舊館。層巒聳翠，上出重霄，飛閣流丹，下臨無地。鶴汀鳬渚，窮島嶼之縈迴；桂殿蘭宮，列岡巒之體勢。披繡闥，俯雕甍，山原曠其盈視，川澤盱其駭矚。閭閻撲地，鐘鳴鼎之家；舸艦迷津，青雀黃龍之軸。虹鎖雨籬，彩徹雲衢，落霞與孤鶩齊飛，秋水共長天一色。漁舟唱晚，響窮彭蠡之濱；雁陣驚寒，聲斷衡陽之浦。遙吟俯暢，逸興遄飛，爽籟發而清風生，纖歌凝而白雲遏。睢園綠竹，氣凌彭澤之樽；鄴水朱華，光照臨川之筆。四美具，二難并，窮睇眄於中天，極娛遊於暇日。天高地迴，覺宇宙之無窮；興盡悲來，識盈虛之有數。望長安於日下，指吳會於雲間，地勢極而南溟深，天柱高而北辰遠。關山難越，誰悲失路之

人；萍水相逢，盡是他鄉之客。懷帝閹而不見，奉宣室以何年。嗚呼，時運不齊，命途多舛，馮唐易老，李廣難封。屈賈誼於長沙，非無聖主；竄梁鴻於海曲，豈乏明時。所賴君子安貧，達人知命。老當益壯，寧知白首之心；窮且益堅，不墜青雲之志；酌貪泉而覺爽，處涸轍以猶懽。北海雖賒，扶搖可接；東隅已逝，桑榆非晚。孟嘗高潔，空懷報國之心；阮籍猖狂，豈效窮途之哭。勃，三尺微命，一介書生。無路請纓，等終軍之弱冠；有懷投筆，慕宗慤之長風。舍簪笏於百齡，奉晨昏於萬里；非謝家之寶樹，接孟氏之芳鄰。他日趨庭，叨陪鯉對；今農捧袂，喜托龍門。楊意不逢，撫凌雲而自惜；鍾期既遇，奏流水以何慚。嗚呼，勝地不常，盛筵難再；蘭亭已矣，梓澤丘墟。臨別贈言，幸承恩於偉餞；登高作賦，是所望於羣公。敢竭鄙誠，恭疏短引；一言均賦，四韻俱成。詩曰：

滕王高閣臨江渚，佩玉鳴鸞罷歌舞；畫棟朝飛南浦雲，朱簾暮捲西山雨。閒雲潭影日悠悠，物換星移幾度秋；閣中帝子今何在，檻外長江空自流。

[Text not translated.^{3]}

Signature: none

Date: none

Seals: none

Collector seals: (12)

1. Wang Zhenpeng 王振鵬 (ca. 1280–ca. 1329) – (1) – fake



Ci Guyun chushi zhang 『賜孤雲處士章』 (square relief) – top right

2. Li Tingxiang 李廷相 (1481–1544) – (1)

Puyang Li Tingxiang jia[cang tuji] 『濮陽李廷相家[藏圖籍]』 (square relief; right twothirds)⁴
– lower left

3. Geng Zhaozhong 耿昭忠 (1640–1687) – (7)

Zhenshang 『真賞』 (gourd relief) – top right

[Zhen]mi 『[珍]祕』 (square relief; left half) – upper right

[Yi'er] zisun 『[宜爾]子孫』 (square intaglio; left half) – mid right

Gong 『公』 (square relief) – lower left

Xin'gong zhenshang 『信公珍賞』 (square relief) – bottom left

Duwei Geng [Xingong shuhua zhizhang] 『都尉耿[信公書畫之章]』 (square intaglio; right half) – lower mid left

Dancheng 『丹誠』 (circle intaglio; right half) – mid left

4. Geng Jiazuo 耿嘉祚 (late 17th–early 18th century) – (1)

[Huihou] zhencang 『[會侯]珍藏』 (square intaglio; left half) – lower right

5. Cheng Xun 成勳 (unidentified, 19th–20th century?) – (1)

Lianqiao jiancang 『蓮樵鑑藏』 (square relief) – upper left

6. Unidentified – (1)

Xiushui Liushi [jiacang zhenwan] 『秀水劉氏[家藏珍玩]』 (square relief, right half)⁵ – upper left

Traditional Chinese catalogues: none

Related Works (other versions): (3)

Boston Museum of Fine Arts. Album leaf. 24.7 x 24.7 cm. Inscribed with Wang Bo text. Artist seal. In Wu Tung, *Tales from the Land of Dragons: 1000 Years of Chinese Painting* (Boston: Museum of Fine Arts, 1997), 228 (no. 140).

Shanghai Museum of Art. Album leaf. 24.4 x 25.6 cm. Inscribed with Wang Bo text. Artist seal. In Zhongguo gudai shuhua jiandingzu 中國古代書畫鑒定組, eds., *Zhongguo gudai shuhua tumu* 中國古代書畫圖目, vol. 2 (Beijing: Wenwu chubanshe, 1987), 113, *Hu* 滬 1–0223.

National Palace Museum, Taipei. Yuan dynasty, anonymous. Somewhat different composition. Inscribed with Wang Bo text. Seal of Wang Zhenpeng 王振鵬 (ca. 1280–ca. 1329). 24.2 x 24.2 cm. In Lin Lina 林莉娜, *Gongshi louge zhi mei: jiehua tezhan* 宮室樓閣之美：界畫特展 (The Elegance and Elements of Chinese Architecture: Catalogue to the Special Exhibition "The Beauty of Traditional Chinese Architecture in Painting") (Taipei: National Palace Museum, 2000), 52–53 (plate 17), 109, and 125–26.

Selected Bibliography:

Xie Zhiliu 謝稚柳 (1910–1997). *Tang Wudai Song Yuan mingji* 唐五代宋元名迹. Shanghai: Gudian wenxue chubanshe, 1957. Cat. no. 101.

Cahill, James F. *Chinese Album Leaves in the Freer Gallery of Art*. Washington, DC: Smithsonian Institution, 1961. Pp. 14 and 37 (plate 21).

Fontein, Jan and Rose Hempel. *China, Korea, Japan*. Berlin: Propyläen-Verlag, 1968. Plate 205.

Suzuki Kei 鈴木敬 (1920–2007), ed. *Chūgoku kaiga sōgō zuroku* 中國繪畫總合圖錄 (Comprehensive Illustrated Catalogue of Chinese Paintings). 5 vols. Tokyo: University of Tokyo, 1982–83. Vol. 1, 245 (A21–152).

Fong, Wen C. *Beyond Representation: Chinese Painting and Calligraphy, 8th–14th century*. New York and New Haven: Metropolitan Museum of Art and Yale University Press, 1992. Pp. 397–402, esp. 399 (fig. 168).

Fu Xinian 傅熹年. —Zhongguo gudai de jianzhu hua 中國古代的建築畫. In *Wenwu* 文物 502 (1998.3): 75–94, esp. 85 (fig. 19).

Toda Teisuke 戸田禎佑 and Ogawa Hiromitsu 小川裕充, eds. *Chūgoku kaiga sōgō zuroku: zokuhen* 中國繪畫總合圖錄：續編 (Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series). 4 vols. Tokyo: University of Tokyo, 1998–2001. Vol. 1, 129 (A21–365-8).

Ebine Toshirō 海老根聰郎. —Gendai zenki no sansuiga 元代前期の山水画. In Ebine Toshirō and Nishioka Yasuhiro 西岡康宏, eds. *Sekai bijutsu daizenshū, Tōyō hen, dai 7 kan: Gen* 世界美術大全集：東洋編第 7 卷，元. Tokyo: Shōgakukan, 1999. Pp. 141–50, esp. 149 (fig. 57).

Strassberg, Richard E. *Inscribed Landscapes: Travel Writing from Imperial China*. Berkeley and Los Angeles: University of California Press, 1994. Pp. 104–109.

Notes

¹ Together with the companion painting F1915.16i, this album leaf is a masterpiece of *jiehua* 界畫 (ruled-line) ink painting, a term that originated in the Southern Song dynasty (1127–1279). Deriving from a long tradition of architectural drawing, *jiehua* is the only non-freehand style of Chinese painting. The brush was attached to a stick that could move smoothly along a groove in an ungraduated ruler called a *jiechi* 界尺, thus allowing the artist to draw regularly-spaced and consistently-even straight lines. For a third *jiehua* painting included in the website, see F1919.128.

² The Pavilion of the Prince of Teng is located on the city wall of Nanchang 南昌, Jiangxi Province, facing the Gan River 贛江. The main hall containing three storeys was flanked by two smaller pavilions, one of which can be seen in the lower part of the current painting. Since its original construction in 653 by the Prince of Teng, Li Yuanying 滕王李元嬰 (died 684)—who was a son of Emperor Gaozu (reigned 618–26), founder of the Tang dynasty—the wooden pavilion underwent at least twenty-eight renovations before its final destruction in 1926, almost

thirteen-hundred years later (the present pavilion—constructed of reinforced concrete and decorated in an imitation of Song-dynasty style—was completed in 1989). A popular destination among locals and tourists, the pavilion served as a venue for private parties of various kinds, the best-known of which occurred in October 675, when the promising young poet Wang Bo 王勃 (ca. 650–ca. 676) attended a literary gathering there and wrote a preface for the poems that were composed on the occasion. Wang Bo's preface, which is inscribed on the painting in minute standard script along with his poem, is among the most frequently anthologized prose compositions in Chinese literature. For an annotated Chinese text, see Gao Buyang 高步瀛 (1873–1940), *Tang Song wen juyao* 唐宋文舉要, 3 vols. (Hong Kong: Zhonghua shuju, 1985), vol. 3, 1171–85.

³ For an English translation of Wang Bo's prose and poem, see: Richard E. Strassberg, *Inscribed Landscapes: Travel Writing from Imperial China* (Berkeley and Los Angeles: University of California, Berkeley, 1982), 105–109.

⁴ The three characters that constitute the missing third of the current impression (as indicated by brackets []) are supplied from another impression of the same seal on the unsigned album-leaf version of the *Yueyang Pavilion* 岳陽樓圖 in the Palace Museum, Beijing. Accordingly, the Palace Museum leaf, rather than F1916.36i (which does not have such a seal), may have been the companion to the present Freer leaf when both were in the collection of Li Tingxiang 李廷相 (1481–1544). It should be noted, however, that the Palace Museum leaf (24.4 x 26.2 cm) is somewhat smaller than the Freer leaf (26.5 x 27.5 cm), though both leaves have been trimmed.

⁵ For the missing characters of this seal impression (as indicated by brackets []), see an impression of the same seal on the companion album leaf, F1915.36i (*The Yueyang Pavilion*).