

Artist: Various calligraphers
Title: *Model Letters from the Chunhua Pavilion*
淳化閣帖
Chunhuage tie
Dynasty/Date: Southern Song, 12th century
Format: Rubbings mounted in nine accordion-style volumes¹
Medium: Ink on paper
Dimensions: 34.1 x 13.1 cm (13-1/2 x 5-1/8 in) – each closed volume
Credit line: Purchase
Accession no.: F1980.202a-i
Provenance: Nancy Cheng, Philadelphia

VOLUME 1 (F1980.202a)

Cover text: Ink on paper. Two or three anonymous writers.

Four characters, seal script; plus three characters, standard script; plus thirteen characters, running script.

《淳化閣帖》。第一卷。銀綻紋三處。前後綻紋五十七處。

[*Model*] *Letters from the Chunhua Pavilion*. Volume One. Silver clasp marks in three locations. From start to finish [of volumes one to ten], clasp marks in fifty-seven locations.



Inscriptions: On mounting paper. Transcriptions of included texts are written on the mounting paper below the rubbings, and a running variorum commentary is written above, both in columns of varying length.² Standard script. Calligrapher unidentified.

Collector Seals: (13)

1. Jia Sidao 賈似道 (ca.1213–1275) – (2) – probably fake

Yuesheng 『悅生』 (gourd-shape relief) – rubbing, lower right

Jia Sidao yin 『賈似道印』 (square intaglio) – rubbing, lower right

2. Pan Yunliang 潘允亮 [or 諒] (died 1582) – (2)

Pan Yunliang yin 『潘允諒印』 (square intaglio) – rubbing, lower right

Pan shi Yinshu zhencang 『潘氏寅叔珍藏』 (square intaglio) – rubbing, lower left

3. Liang Qingbiao 梁清標 (1620–1691) – (3)

Jiaolin miwan 『焦林祕玩』 (square relief) – rubbing, lower right

Hengshan Liang Qingbiao Yuli shi tushu 『恆山梁清標玉立氏圖書』 (square relief)

– rubbing, lower left

Guan qi dalue 『觀其大畧』 (square intaglio) – rubbing, lower left

4. Meng Qingyun 孟慶雲 (19th century) – (5)³



Jingshengtang Meng shi zhencang 『敬勝堂孟氏珍藏』 (rectangle relief) – rubbing,
lower right

Qunyu shanfang 『羣玉山房』 (square relief) – rubbing, lower right – (1/2)

Qunyu shanfang 『羣玉山房』 (square relief) - rubbing, upper left – (2/2)

Meng shi nanqian di ershi shi Yunzhi yin 『孟氏南遷第二十四世雲之印』
(square relief) – rubbing, lower left

Yusun zhenshang 『聿孫珍賞』 (rectangle relief) – rubbing, lower left

5. Unidentified – (1)

Zisun yongbao 『子孫永保』 (oval relief) – rubbing, upper right

Colophons: (2) – written on same piece of paper incorporated directly into reverse side
of backing of Volume 1.

1.) Zhou Yizai 周以載 or Zhou Hou 周厚 (unidentified; mid-14th century)

12 columns, standard script.

《祕閣法帖》共十冊

日字九葉 月字八葉

光字七葉 天字八葉

惠字七葉 山字八葉

河字七葉 壯字六葉

帝字七葉 居字七葉

右《閣帖》十卷。至正甲辰，余得之龍江金氏；金氏得之吳門鄧氏；鄧氏得之周公草窗公密，蓋賈相似道所藏也，具有印識如左。余家藏有二本，此其一焉。其一為好事者持去，然卷首多殘缺，不若此本之完美也。且清物人人所同好，恐酷好如我者，復將持去也。因著其閱歷之自于茲帖之陰。乙巳歲秋七月望日，縉雲周以載記。

Model Letters from the Private Pavilion, in ten volumes

- | | |
|---|--------------------------------------|
| —Sun character ⁴ – nine sheets | —Moon character – eight sheets |
| —Glorious character – seven sheets | —Heaven character – eight sheets |
| —Virtue character – seven sheets | —Mountain character – eight sheets |
| —River character – seven sheets | —Mighty character – six sheets |
| —Emperor character – seven sheets | —Abode character – seven sheets |

At right are the *Pavilion Letters* in ten volumes. In the *jiachen* year of the Zhizheng reign period [1364], I acquired them from Mister Jin of Longjiang. Mister Jin acquired them from Mister Deng of Wumen. Mister Deng acquired them from Lord Zhou Mi [1232–1298], [known as] Caochuang and Gong[jin], and they must have been owned by minister Jia Sidao [1213–1275], both of whom left seal impressions, as [seen] at the left [end of the rubbing]. I had two editions [of the *Model Letters*] in my personal collection and this is one of them. The other was seized and taken away by an enthusiast; however, it had sustained considerable damage at the front and did not have the pristine quality of this edition. But since everyone has the same liking for pure things, I fear that someone, who is as fiercely passionate [about such rubbings] as I, will come again and take it away.



Thus I am writing [the proof of my ownership] on the reverse side of the rubbing where a [person] looking through will begin. On the full moon [fifteenth day] of the seventh lunar-month in the *yisi* year [August 2, 1365], recorded by Zhou Yizai of Jinyun.

Signature: 周以載
Zhou Yizai

Date: 至正...乙巳歲秋七月望日
on the full moon [fifteenth day] of the seventh lunar-month in the
yisi year...of the Zhizheng reign period [August 2, 1365]

Seals: none

2.) Yuan Jiong 袁褰 (1495–1560)

Twelve characters, standard script. Written below title.

計一百五十五葉。玉韻齋珍玩。

Total one hundred fifty five sheets. Precious treasure of the Yuyunzhai [collection].

Signature: none

Date: none

Seals: (3)

Yuyunzhai tushu yin 『玉韻齋圖書印』 (rectangle relief) – lower right



Yuan shi Shangzhi 『袁氏尚之』 (square intaglio) – lower right

Zisun bao zhi 『子孫寶之』 (square relief) – lower right

Collector Seals: (7)

1. Liang Qingbiao 梁清標 (1620–1691) – (1)

Jiaolin shuwu 『蕉林書屋』 (rectangle relief) – colophon, lower left

2. Chen Huai 陳淮 (active 1761–1810) – (1)

Chen shi 『陳氏』 (gourd relief) – colophon, upper left

3. Chen Chongben 陳崇本 (*jinshi* 1775) – (2)

Chen shi Dengshantang shuhua ji 『陳氏登善堂書畫記』 (rectangle relief) –
colophon, lower right

Chongben zhenshang 『崇本珍賞』 (square relief) – colophon, lower right

4. Wang Cunshan 王存善 (1849–1916) – (2)

Buchu huting 『不出戶庭』 (square relief) – colophon, lower right

Renhe Wang Cunshan zi Zizhan suo de tuji jinshi zhi yin 『仁和王存善字子展 所得圖籍金石之印』 (square relief) – colophon, lower right



5. Unidentified – (1)

Undecipherable *ya* seal⁵ – colophon, upper left

VOLUME 2 (F1980.202b)

Cover text: Ink on paper. Four characters, seal script; plus three characters, standard script; plus three characters, running script. Two or three anonymous writers.

《淳化閣帖》。第二卷。綻紋三。

Model Letters from the Chunhua Pavilion. Volume Two. Clasp marks in three [locations].

Inscriptions: Transcriptions of included texts are written on the mounting paper below the rubbings, and a running variorum commentary is written above the rubbings on the mounting paper, both in columns of varying length. Standard script. Calligrapher unidentified.

Collector Seals: (16)

1. Yuan Jiong 袁褰 (1495–1560) – (2)

Yuan Jiong yin 『袁褰印』 (square intaglio) – rubbing, lower left

Yuan shi Shangzhi 『袁氏尚之』 (square intaglio) – rubbing, lower left⁶



2. Pan Yunliang 潘允亮 [or 諒] (died 1582) – (3)

Leng'an 『楞菴』 (square relief) – rubbing, lower right

Pan Yunliang yin 『潘允諒印』 (square intaglio) – rubbing, lower right

Pan shi Yinshu zhencang 『潘氏寅叔珍藏』 (square intaglio) – rubbing, lower left

3. Liang Qingbiao 梁清標 (1620–1691) – (3)

Jiaolin miwan 『蕉林祕玩』 (square relief) – rubbing, lower right

Hengshan Liang Qingbiao Yuli shi tushu 『恆山梁清標玉立氏圖書』 (square relief)
– rubbing, lower left

Guan qi dalue 『觀其大畧』 (square intaglio) – rubbing, lower left

4. Meng Qingyun 孟慶雲 (19th century) – (4)

Jingshengtang Meng shi zhencang 『敬勝堂孟氏珍藏』 (rectangle relief) – rubbing,
lower right

Meng Qingyun yin 『孟慶雲印』 (square intaglio) – rubbing, lower left

Yusun zhenshang 『聿孫珍賞』 (rectangle relief) – rubbing, lower left

Qunyu shanfang 『羣玉山房』 (square relief) – rubbing, lower left

5. Unidentified – (4)

Zisun yongbao 『子孫永保』 (oval relief) – rubbing, lower right

Churu ri li 『出入日利』 (circle relief/intaglio) – rubbing, lower left



Tanshuai zhenqing 『坦率真情』 (square intaglio) – rubbing, lower left

Sunchuan yu mu 『巽泉寓目』 (square intaglio) – rubbing, lower left

VOLUME 3 (F1980.202c)

Cover text: Ink on paper. Four characters, standard and running script; plus three characters, standard script; plus three characters, running script. Two or three anonymous writers.

《淳化閣帖》。第三卷。綻紋二。

Model Letters from the Chunhua Pavilion. Volume Three. Clasp marks in two [locations].

Inscriptions: Transcriptions of included texts are written on the mounting paper below the rubbings, and a running variorum commentary is written above the rubbings on the mounting paper, both in columns of varying length. Standard script. Calligrapher unidentified.

Collector seals: (13)

1. Pan Yunliang 潘允亮 [or 諒] (died 1582) – (3)

Yinshu 『寅叔』 (rectangle intaglio) – rubbing, lower right

Pan Yunliang yin 『潘允諒印』 (square intaglio) – rubbing, lower right

Pan shi Yinshu zhencang 『潘氏寅叔珍藏』 (square intaglio) – rubbing, lower left



2. Liang Qingbiao 梁清標 (1620–1691) – (3)

Jiaolin miwan 『蕉林祕玩』 (square relief) – rubbing, lower right

Hengshan Liang Qingbiao Yuli shi tushu 『恆山梁清標玉立氏圖書』 (square relief)
– rubbing, lower left

Guan qi dalue 『觀其大畧』 (square intaglio) – rubbing, lower left

3. Meng Qingyun 孟慶雲 (19th century) – (6)

Jingshengtang Meng shi zhencang 『敬勝堂孟氏珍藏』 (rectangle relief) – rubbing,
lower right

Meng Qingyun yin 『孟慶雲印』 (square intaglio) – rubbing, lower right

Qunyu shanfang 『羣玉山房』 (square relief) – rubbing, lower right – (1/2)

Meng shi nanqian di ershisi shi Yunzhi yin 『孟氏南遷第二十四世雲之印』
(square relief) – rubbing, lower left

Yusun zhenshang 『聿孫珍賞』 (rectangle relief) – rubbing, lower left

Qunyu shanfang 『羣玉山房』 (square relief) – rubbing, lower left – (2/2)

4. Unidentified – (1)

Zisun yongbao 『子孫永保』 (oval relief) – rubbing, lower left

Cover text: Ink on paper. Four characters, standard and running script; plus three characters, standard script; plus five characters, running script. Two or three anonymous writers.

《淳化閣帖》。第四卷。綻紋十二處。

Model Letters from the Chunhua Pavilion. Volume Four. Clasp marks in twelve locations.

Inscriptions: Transcriptions of included texts are written on the mounting paper below the rubbings, and a running variorum commentary is written above the rubbings on the mounting paper, both in columns of varying length. Standard script. Calligrapher unidentified.

Collector seals: (12)

1. Pan Yunliang 潘允亮 [or 諒] (died 1582) – (3)

Leng'an 『楞菴』 (square relief) – rubbing, lower right

Pan Yunliang yin 『潘允諒印』 (square intaglio) – rubbing, lower right

Pan shi Yinshu zhencang 『潘氏寅叔珍藏』 (square intaglio) – rubbing, lower left

2. Liang Qingbiao 梁清標 (1620–1691) – (3)

Jiaolin miwan 『蕉林祕玩』 (square relief) – rubbing, lower right

Hengshan Liang Qingbiao Yuli shi tushu 『恆山梁清標玉立氏圖書』 (square relief)



– rubbing, lower left

Guan qi dalue 『觀其大畧』 (square intaglio) – rubbing, lower left

3. Meng Qingyun 孟慶雲 (19th century) – (5)

Jingshengtang Meng shi zhencang 『敬勝堂孟氏珍藏』 (rectangle relief) – rubbing,
lower right

Qunyu shanfang 『羣玉山房』 (square relief) – rubbing, lower right – (1/2)

Meng shi nanqian di ershi shi Yunzhi yin 『孟氏南遷第二十四世雲之印』
(square relief) – rubbing, lower left

Yusun zhenshang 『聿孫珍賞』 (rectangle relief) – rubbing, lower left

Qunyu shanfang 『羣玉山房』 (square relief) – rubbing, lower left – (2/2)

4. Unidentified – (1)

Zisun yongbao 『子孫永保』 (oval relief) – rubbing, lower right

Colophon: (1) – Zhang Gan 張玠 (*jinshi* 1823)

Back side of mounting paper

2 columns, standard script

生平所見閣帖，以此本為最上。蓬池鴻雪主人張玠識，時道光壬午冬日。

Of all the *Model Letters* I have seen in my life, this version is the very best. Inscribed by



Master Hongxue, Zhang Gan, of Pengchi, on a winter's day in the *renwu* year of the Daoguang reign period [late 1822–early 1823].

Signature: 鴻雪主人張玕
Hongxue zhuren, Zhang Gan

Date: 道光壬午冬日
winter day in the *renwu* year of the Daoguang reign period [late 1822–early 1823]

Seals: none

VOLUME 5 (F1980.202e)

Cover text: Ink on paper. Four characters, seal script; plus three characters, standard script; plus three characters, running script. Two or three anonymous writers.

《淳化閣帖》。第五卷。綻紋七。

Model Letters from the Chunhua Pavilion. Volume Five. Clasp marks in seven [locations].

Inscriptions: Transcriptions of included texts are written on the mounting paper below the rubbings, and a running variorum commentary is written above the rubbings on the mounting paper, both in columns of varying length. Standard script. Calligrapher unidentified.



Collector seals: (11)

1. Pan Yunliang 潘允亮 [or 諒] (died 1582) – (2)

Pan Yunliang yin 『潘允諒印』 (square intaglio) – rubbing, lower right

Pan shi Yinshu zhencang 『潘氏寅叔珍藏』 (square intaglio) – rubbing, lower left

2. Liang Qingbiao 梁清標 (1620–1691) – (3)

Jiaolin miwan 『蕉林祕玩』 (square relief) – rubbing, lower right

Hengshan Liang Qingbiao Yuli shi tushu 『恆山梁清標玉立氏圖書』 (square relief)
– rubbing, lower left

Guan qi dalue 『觀其大畧』 (square intaglio) – rubbing, lower left

3. Meng Qingyun 孟慶雲 (19th century) – (5)

Jingshengtang Meng shi zhencang 『敬勝堂孟氏珍藏』 (rectangle relief) – rubbing,
lower right

Meng shi zhencang 『孟氏珍藏』 (square relief) – rubbing, lower left

Meng shi nanqian di ershisi shi Yunzhi yin 『孟氏南遷第二十四世雲之印』
(square relief) – rubbing, lower left

Yusun zhenshang 『聿孫珍賞』 (rectangle relief) – rubbing, lower left

Qunyu shanfang 『羣玉山房』 (square relief) – rubbing, lower left



4. Unidentified – (1)

Zisun yongbao 『子孫永保』 (oval relief) – rubbing, lower right

VOLUME 6 (F1980.202f)

Cover text: Ink on paper. Four characters, standard script; plus three characters, standard script; plus four characters, running script. Two or three anonymous writers. 《淳化閣帖》。第六卷。綻紋三處。

Model Letters from the Chunhua Pavilion. Volume Six. Clasp marks in three locations.

Inscriptions: Transcriptions of included texts are written on the mounting paper below the rubbings, and a running variorum commentary is written above the rubbings on the mounting paper, both in columns of varying length. Standard script. Calligrapher unidentified.

Collector seals: (12)

1. Pan Yunliang 潘允亮 [or 諒] (died 1582) – (3)

Pan Yunliang yin 『潘允諒印』 (square intaglio) – rubbing, lower right

Leng'an 『楞菴』 (square relief) – rubbing, lower right

Pan shi Yinshu zhencang 『潘氏寅叔珍藏』 (square intaglio) – rubbing, lower left

2. Liang Qingbiao 梁清標 (1620–1691) – (3)

Jiaolin miwan 『蕉林祕玩』 (square relief) – rubbing, lower right

Hengshan Liang Qingbiao Yuli shi tushu 『恆山梁清標玉立氏圖書』 (square relief)
– rubbing, lower left

Guan qi dalue 『觀其大畧』 (square intaglio) – rubbing, lower left

3. Meng Qingyun 孟慶雲 (19th century) – (5)

Jingshengtang Meng shi zhencang 『敬勝堂孟氏珍藏』 (rectangle relief) – rubbing,
mid right

Meng Qingyun yin 『孟慶雲印』 (square intaglio) – rubbing, lower left

Meng shi zhencang 『孟氏珍藏』 (square relief) – rubbing, lower left

Qunyu shanfang 『羣玉山房』 (square relief) – rubbing, lower left

Yusun zhenshang 『聿孫珍賞』 (rectangle relief) – rubbing, lower left

4. Unidentified – (1)

Zisun yongbao 『子孫永保』 (oval relief) – rubbing, lower right



Cover text: Ink on paper. Four characters, clerical script; plus three characters, standard script; plus five characters, running script. Two or three anonymous writers.

《淳化閣帖》。第七卷。銀綻紋五處。

Model Letters from the Chunhua Pavilion. Volume Seven. Silver clasp marks in five locations.

Inscriptions: Transcriptions of included texts are written on the mounting paper below the rubbings, and a running variorum commentary is written above the rubbings on the mounting paper, both in columns of varying length. Standard script. Calligrapher unidentified.

Collector seals: (11)

1. Pan Yunliang 潘允亮 [or 諒] (died 1582) – (3)

Yinshu 『寅叔』 (square intaglio) – rubbing, lower right

Pan Yunliang yin 『潘允諒印』 (square intaglio) – rubbing, lower right

Pan shi Yinshu zhencang 『潘氏寅叔珍藏』 (square intaglio) – rubbing, lower left

2. Liang Qingbiao 梁清標 (1620–1691) – (3)

Jiaolin miwan 『蕉林祕玩』 (square relief) – rubbing, lower right

Hengshan Liang Qingbiao Yuli shi tushu 『恆山梁清標玉立氏圖書』 (square relief)
– rubbing, lower left



Guan qi dalue 『觀其大畧』 (square intaglio) – rubbing, lower left

3. Meng Qingyun 孟慶雲 (19th century) – (4)

Jingshengtang Meng shi zhencang 『敬勝堂孟氏珍藏』 (rectangle relief) – rubbing,
lower right

Meng shi nanqian di ershisi shi Yunzhi yin 『孟氏南遷第二十四世雲之印』
(square relief) – rubbing, lower left – impressed upside down

Yusun zhenshang 『聿孫珍賞』 (rectangle relief) – rubbing, lower left

Qunyu shanfang 『羣玉山房』 (square relief) – rubbing, lower left

4. Unidentified – (1)

Zisun yongbao 『子孫永保』 (oval relief) – rubbing, lower left

VOLUME 8 (F1980.202h)

Cover text: Ink on paper. Four characters, seal script; plus three characters, standard script; plus four characters, running script. Two or three anonymous writers.

《淳化閣帖》。第八卷。綻紋八處。

Model Letters from the Chunhua Pavilion. Volume Eight. Clasp marks in eight locations.



Inscriptions: Transcriptions of included texts are written on the mounting paper below the rubbings, and a running variorum commentary is written above the rubbings on the mounting paper, both in columns of varying length. Standard script. Calligrapher unidentified.

Collector seals: (11))

1. Pan Yunliang 潘允亮 [or 諒] (died 1582) – (2)

Pan Yunliang yin 『潘允諒印』 (square intaglio) – rubbing, lower right

Pan shi Yinshu zhencang 『潘氏寅叔珍藏』 (square intaglio) – rubbing, lower left

2. Liang Qingbiao 梁清標 (1620–1691) – (3)

Jiaolin miwan 『蕉林祕玩』 (square relief) – rubbing, lower right

Hengshan Liang Qingbiao Yuli shi tushu 『恆山梁清標玉立氏圖書』 (square relief)
– rubbing, lower left

Guan qi dalue 『觀其大畧』 (square intaglio) – rubbing, lower left

3. Meng Qingyun 孟慶雲 (19th century) – (5)

Jingshengtang Meng shi zhencang 『敬勝堂孟氏珍藏』 (rectangle relief) – rubbing,
mid right

Meng Qingyun yin 『孟慶雲印』 (square intaglio) – rubbing, lower right



Yashenggong liushijiu shi sun 『亞聖公六十九世孫』 (square intaglio) – rubbing,
lower left

Yusun zhenshang 『聿孫珍賞』 (rectangle relief) – rubbing, lower left

Qunyu shanfang 『羣玉山房』 (square relief) – rubbing, lower left

4. Unidentified – (1)

Zisun yongbao 『子孫永保』 (oval relief) – rubbing, lower left

VOLUME 9 (in collection of Shanghai Library; see note 1, below)

VOLUME 10 (F1980.202i)

Cover Text: Ink on paper. Four characters, clerical script; plus three characters, standard script; plus eleven characters, running script. Two or three anonymous writers.

《淳化閣帖》。第十卷。綻紋七。銀綻紋總五十七處。

Model Letters from the Chunhua Pavilion. Volume Ten. Clasp marks in seven [locations]. All together, there are silver clasp marks in fifty-seven locations.

Stamp (or seal): lower left corner of cover

1 column (eleven characters), standard script

鎮南王波羅普化重陽大藏



Inscriptions: Transcriptions of included texts are written on the mounting paper below the rubbings, and a running variorum commentary is written above the rubbings on the mounting paper, both in columns of varying length. Standard script. Calligrapher unidentified.

Collector seals: (19)

1. Jia Sidao 賈似道 (ca.1213–1275) – (2) – genuine/fake?

*Qiu*huo 『秋壑』 (square relief) – rubbing, lower right

Chang 『長』 (square relief) – rubbing, lower left

2. Zhou Mi 周密 (1232–1298) – (1) – genuine/fake?

*Qi Zhou Mi yin*zhang 『齊周密印章』 (square intaglio) – rubbing, upper left

3. Pan Yunliang 潘允亮 [or 諒] (died 1582) – (4)

*Yin*shu 『寅叔』 (square intaglio) – rubbing, mid right

Leng'an 『楞菴』 (square relief) – rubbing, mid right

*Pan shi Yin*shu *zheng*cang 『潘氏寅叔珍藏』 (square intaglio) – rubbing, mid left *Pan*

*Yun*liang *yin* 『潘允諒印』 (square intaglio) – rubbing, mid left



4. Liang Qingbiao 梁清標 (1620–1691) – (3)

Jiaolin miwan 『蕉林祕玩』 (square relief) – rubbing, lower right

Hengshan Liang Qingbiao Yuli shi tushu 『恆山梁清標玉立氏圖書』 (square relief)
– rubbing, lower left

Guan qi dalue 『觀其大畧』 (square intaglio) – rubbing, lower left

5. Meng Qingyun 孟慶雲 (19th century) – (5)

Jingshengtang Meng shi zhencang 『敬勝堂孟氏珍藏』 (rectangle relief) – rubbing,
upper right

Meng Qingyun yin 『孟慶雲印』 (square intaglio) – rubbing, lower left

Meng shi zhencang 『孟氏珍藏』 (square relief) – rubbing, mid left

Yusun zhenshang 『聿孫珍賞』 (rectangle relief) – rubbing, lower left

Qunyu shanfang 『羣玉山房』 (square relief) – rubbing, lower left

6. Chen Huai 陳淮 (active 1761–1810) – (1)

Chen shi 『陳氏』 (gourd relief) – rubbing, mid left

7. Chen Chongben 陳崇本 (*jinshi* 1775) – (1)

Chongben shending 『崇本審定』 (rectangle relief) – rubbing, lower left

8. Yongxing 永理 (1752–1823) – (1)

Cheng qinwang 『成親王』 (square intaglio) – rubbing, lower left

9. Unidentified – (1)

Zisun yongbao 『子孫永保』 (oval relief) – rubbing, lower left

Colophons: (7) — Written or mounted on reverse side of backing paper.

1. Zhou Yizai 周以載, or Zhou Hou 周厚 (active mid-14th century)

15 columns, standard script – written directly on backing paper

右祕閣舊帖十卷。余得之龍江金氏，金氏得之吳門鄧氏，鄧氏得之草窗周密公謹，蓋賈相似道家故物也。余性喜書，所蓄古帖有二本，此其一焉。其一乃碧瀾趙公所藏也。經營廿餘年，然後兩帖始合於[一][余]⁷，把玩未久，趙帖被好事有力者持之而去，余至今猶追思之，不可得矣。然以兩帖楮墨校之，趙墨固差勝，而楮不迨茲帖遠甚，況其卷首多殘缺，又不若茲帖之完美也。嘗聞尤物足以移人，若斯帖者，豈非移人之尤者乎？余雖篤好而秘藏之，政恐酷好如我者復襲之而去，故著其閱歷之自於斯帖之陰，以見吾得之之難，庶幾後人承覽於我者，毋易失也。至正廿五年龍集乙巳七月既望，縉雲周厚以載跋。

第一卷日九葉

第二卷月八葉

第三卷光七葉

第四卷天八葉



第五卷德七葉	第六卷山八業
第七卷河七葉	第八卷壯六業
第九卷帝七業	第十卷居七業

At right are the *Pavilion Letters* in ten volumes. I acquired them from Mister Jin of Longjiang. Mister Jin acquired them from Mister Deng of Wumen. Mister Deng acquired them from Caochuang Zhou Mi [1232–1298], [with the courtesy name] Gongjin, and they must be one of the things formerly owned by minister Jia Sidao [1213–1275]. By nature, I enjoy calligraphy and collected two editions of these ancient rubbings, this being one of them. The other edition had been owned by Master Zhao Bilan [Zhao Youzhi, mid- to late 13th century]. Only after building up [my collection] for more than twenty years did I [manage to] bring together the two [sets of] rubbings, but I didn't have very long to enjoy them, for the ex-Zhao rubbings were seized by a powerful enthusiast and taken away, and though I still think back to them to this day, there is nothing that I can do [to reclaim them]. Still, in comparing the paper and ink of the two sets of rubbings, the ink of the Zhao rubbings was certainly a bit better, while [the quality of] the paper did not come up to this version by far, and moreover it had sustained considerable damage at the front and did not have the pristine quality of this edition. I have heard that special things can move people, so how could something like these rubbings not be especially moving to them? Although I sincerely love and treasure them, I fear that someone who is as fiercely passionate [about such rubbings] as I, will raid me again and take them away. Thus I am writing on the reverse side of the rubbing where a [person] looking through will begin, in order to show the problems I have had in acquiring them, or at least so that I will not easily lose them in the future to someone who gets to see them from me. On the day after full moon [the sixteenth day] of the seventh lunar-month in the *yisi* year of the Jupiter cycle, the twenty-fifth year of the Zhizheng reign period [August 3, 1365], colophon by Zhou Hou Yizai of Jinyun.

Volume 1, —Sun— nine sheets	Volume 2, —Moon— eight sheets
Volume 3, —Glorious— seven sheets	Volume 4, —Heaven— eight sheets
Volume 5, —Virtue— seven sheets	Volume 6, —Mountain— eight sheets
Volume 7, —River— seven sheets	Volume 8, —Mighty— six sheets
Volume 9, —Emperor— seven sheets	Volume 10, —Abode— seven sheets

Signature: 周厚以載
Zhou Hou Yizai

Date: 至正廿五年龍集乙巳七月既望
on the day after full moon [the sixteenth day] of the seventh
lunar month in the *yisi* year of the Jupiter cycle, the twenty-fifth
year of the Zhizheng reign period [August 3, 1365]

Seals: none

2. Yuan Jiong 袁璥 (1495–1560)

3 columns; standard script – written directly on backing paper

十卷共計一百五十五葉。吳郡袁氏珍玩。銀錠紋前後五十七處。嘉靖壬午歲正月。

Ten volumes with one hundred fifty-five sheets in all, precious possession of Mr. Yuan from Wujun. From first to last, there are silver clasp marks in fifty-seven locations. First lunar month in the *renwu* year of the Jiajing reign period [January 28–February 25, 1522].

Signature: 袁氏



Yuan shi

Date: 嘉靖壬午歲正月
first lunar month in the *renwu* year of the Jiajing reign period
[January 28–February 25, 1522]

Seals: (3)
Yuyunzhai tushu yin 『玉韻齋圖書印』 (rectangle relief)
Yuan shi Shangzhi 『袁氏尚之』 (square intaglio)
Xiehu 『謝湖』 (square relief)

3. Chen Chongben 陳崇本 (*jinshi* 1775)

2 columns; standard script – written directly on backing paper
嘉慶二年丁巳，之楚江學使任，道經正定，過梁氏秋碧堂，獲此祖本。

In *dingsi*, second year of the Jiaqing reign period [1797], on the way to take up my position as commissioner of education in Chujiang [Hunan Province], my route passed through Zhengding [Hebei Province] and I went to the Qiubitang [residence] of the Liang family,⁸ where I acquired this original edition [of the *Model Letters from the Chunhua Pavilion*].

Signature: none

Date: 嘉慶二年丁巳



in *dingsi*, second year of the Jiaqing reign period [1797]

Seals: (3)

Chen Chongben yin 『陳崇本印』 (square intaglio)

Bogong 『伯恭』 (square relief)

Laixuan miji zhi yin 『萊軒祕笈之印』 (square relief)

4. Yongxing 永瑍 (1752–1823),

15 columns; standard script – written directly on backing paper

余昔在上書房，得見內府所藏宋太宗賜畢士安本，此本楮墨正與相似。嘉慶庚午四月七日，商丘陳伯恭先生携此本，與賈似道重摹初拓本同見視，蓋賈本從此本出無疑，則此本為祖本無疑矣。賈本第十卷末樞刻⁹屈角封，與此本朱印屈角封分寸地位無銖黍差，則此本即似道藏本又無疑矣。《古今法書苑》¹⁰神仙》注載「賈家有曲角封」，《清河書畫舫》謂「屈角封大幾二寸」。今此印以乾隆六年工部庫校準營造尺度之，僅一寸四分強。然非偽也，則宋三司尺小於今工部尺一寸三分弱，故也。若余所藏三山殿脩內司棗材本，去此遠矣。成親王記。

Long ago when I was [serving] in the private study of His Highness, I got to see the edition [of the *Model Letters from the Chunhua Pavilion*] in the imperial collection that Emperor Taizong of the Song dynasty [reigned 976–97] presented to Bi Shi'an [938–1005], and the paper and ink of this edition resemble it exactly. On the seventh day of the fourth lunar-month in the *gengwu* year of the Jiaqing reign period [May 9, 1810], Mister Chen Bogong [Chen Chongben, see colophon 3] of Shangqiu brought along this edition,

and we looked at it together with the edition that Jia Sidao [1213–1275] copied from the original rubbings. As there is no doubt that Jia's edition derived from this one, there is no doubt that this is indeed a first edition [of the rubbings]. And as there is not a scintilla of difference between the dimensions and placement of the —bent-corner seal reproduced at the end of Volume 10 in Jia's edition, and the —bent-corner seal in relief script in this edition, there is also no doubt, then, that this edition was indeed owned by [Jia] Sidao. In the *Gujin fashu yuan* [Garden of Model Calligraphy Past and Present], a notation under *shenxian* records that —Master Jia [Sidao] used a crooked-corner seal, while the *Qinghe shuhua fang* [Clear River Boat of Painting and Calligraphy] says that —the bent-corner seal is nearly two *cun* [inches] in size.¹⁰ Now if we measure this seal using the *yingzaochi* [foot measure] calibrated by the Ministry of Works in the sixth year of the Qianlong reign period [1741], it is just over one *cun* [inch] and four *fen* [tenths]. So, if [the seal] is not fake, then [the discrepancy] exists because the *sansichi* [foot measure] of the Song dynasty was a little under one *cun* and three *fen* smaller than the [current] Ministry of Works foot measure. The edition [of the *Model Letters*] carved on date wood by the Office of Palace Maintenance of Three Mountains Palace(?), such as the one in my collection, is far from this, indeed! Recorded by Prince Cheng.

Signature: 成親王
Prince Cheng

Date: 嘉慶庚午四月七日
seventh day of the fourth lunar month in the *gengwu* year of the
Jiaqing reign period [May 9, 1810]

Seals: (2)
Cheng qinwang 『成親王』 (square intaglio)



Yijinzhai yin 『詒晉齋印』 (square intaglio)

5. Meng Qingyun 孟慶雲 (19th century) – ?¹¹

On slip of greenish paper decorated with a design of Confucius and a flying bat, symbolizing good fortune. Pasted onto backing paper.

4 columns, standard script

張玠，河南人，選拔得工部小京官，升額外主事，候補連捷，改庶常散館，用知縣任江西弋陽，歷官銅鼓營同知署知府，引疾歸。其服族兼山，以癸未進士，官江西令，調玉山。性嗜古帖書畫。

[Not translated: biographical information re: Zhang Gan 張玠 (*jinshi* 1823), who wrote a brief colophon on the backing paper of Volume 4, above]

Signature: none

Date: none

Seals: none

6. Meng Qingyun 孟慶雲 (19th century) – ?

On slip of grayish paper decorated with a design of a lion-dog. Pasted onto backing paper.

4 columns, standard script

枣木《淳化》祖本十册全。道光壬午除夕，購于京師商邱陳伯恭先生之子香士明府，價六百金。共十卷，計一百五十五葉，銀綻紋前後五十七處。

First edition of the *Chunhua* from date-wood [blocks], complete in ten volumes. On New Year's Eve of the *renwu* year in the Daoguang reign period [February 10, 1823], purchased in the capital from the illustrious magistrate [Chen] Xiangshi, the son of Mister Chen Bogong [Chen Chongben, see colophon 3, above] of Shangqiu, for a price of six hundred in gold. Ten scrolls all together, with a total of one hundred fifty-five sheets, and silver clasp marks in fifty-seven locations start to finish.

Signature: none

Date: 道光壬午除夕
New Year's Eve of the *renwu* year in the Daoguang reign period
[February 10, 1823]

Seals: none

7. Wang Cunshan 王存善 (1849–1916)

Four sheets of paper, each printed with name of the Duoyunxuan company of

Shanghai, which was founded in 1900: *Shanghai Duoyunxuan xuanzhi* 上海朵雲軒選製. Each sheet contains eight printed vertical columns. Sheets are pasted onto backing paper.

Sheet 1: 8 columns, running-standard script

此本首卷有四字與別本異，惟與內府重刻賜畢士安本相同，成邸所以有『楮墨相似』之語；此祖本之一證。間有第幾卷、幾頁、刻工姓名，為他本所無；此祖本之二證。棗木既裂，乃用銀錠，他本錠紋皆[墨]白線兩條，而字蹟筆畫仍完好。此本則凡錠紋皆全，以墨拓裂處，則作白痕，字蹟皆損其理甚足；此祖本之三證。至元時裝裱，故元明人題識，咸在帖背前面副頁，皆[宋]藏經紙，則有目共識，無煩贅言。乙卯五月，存善記。

[Not translated: further notes supporting identification of edition made by Prince Cheng, colophon 4]. Fifth lunar-month of the *yimao* year [June 13–July 11, 1915], recorded by [Wang] Cunshan.

Signature: 存善
Cunshan

Date: 乙卯五月
Fifth lunar-month of the *yimao* year [June 13–July 11, 1915]

Seals: none



Sheet 2: 9 columns, running standard script

文休承言，『生平所見《淳化祖石拓本》凡三，一為袁尚之本』，此即袁本，明人已有定論如此。

汪達《淳化辨記》言，『逐段以一、二、三、四刻於旁，或刻人名，或有銀錠印痕，則是木裂』。此本皆然，又為祖石之一證。

黃山谷言，『禁中板刻《古法帖》十卷。元祐中親賢宅從禁中借拓百本，用潘谷墨，光輝有餘，不甚黯黑，又多木橫裂紋』。此拓當是『親賢宅借拓百本』中之一，故有裂紋及模糊處。

[Not translated: further supporting comments by Wen Jia 文嘉 (1501–1583), Wang Kui 汪達 (1141–1206), and Huang Tingjian 黃庭堅 (1045–1105)]

Sheet 3: 7 columns, running-standard script

此冊面有『鎮南王重陽大藏』字，沈子封言是元時官號，又言非止元時裝褙，即帖套亦與昔時所得元裝宋[經]刻藏經無異。壬午是嘉靖元年，其裝褙必在嘉靖元年以前；不然，袁尚之安得寫記於其上哉？袁尚之，名襲，即刻《宋本六臣文選》者，袁氏六俊之一。



[Not translated: comments re: 鎮南王 Prince Zhennan (see volume 10, cover) and Yuan dynasty date of binding, plus ownership of set by Yuan Jiong 袁褰 (1495–1560), whose colophon appears in volume 1 and collector seals are impressed on colophon section of volume 10.]

Sheet 4: 8 columns, running-standard script

第五卷	十四	張範
第[七]八卷	七	王成
第七卷	十一	張範。誤裝弟八卷內。
第八卷	廿二頁	有『第八卷』三字
	廿四頁	有『六』、『弓』兩半字
第九卷	十二頁	有『李攸』二字
	十	郭奇

第九卷
是知當時各卷皆有記號，惜裝時裁去耳。

[Not translated: record of various extraneous texts, such as volume numbers and names of woodblock carvers, scattered among different volumes; plus observation that other such texts known from different versions were apparently lost during re-mounting.]

Collector seals: (6)

1. Yuan Jiong 袁褰 (1495–1560) – (3)



Zhaojinxuan 『朝槿軒』 (rectangle relief) – colophon 1, right

Yuyunzhai tushu yin 『玉韻齋圖書印』 (rectangle relief) – colophon 1, center *Yuan*

shi Shangzhi 『袁氏尚之』 (square intaglio) – colophon 1, center

2. Liang Qingbiao 梁清標 (1620–1691) – (2)

Guan qi dalue 『觀其大略』 (square intaglio) – colophon 2, left¹²

Tangcun Liang shi 『棠邨梁氏』 (square intaglio) – colophon 2, left

3. Unidentified – (1)

Undecipherable *ya* seal – colophon 1, lower center

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_____. —Fulier ben *Chunhuage tie* jiqi xitong yanjiu 佛利爾本《淳化閣帖》及其系統研究 (A Study on the *Chunhua Ge Model Letters* in the Freer Gallery and its Related Version). In *Meishushi yanjiu jikan* 美術史研究集刊 (Taida Journal of Art History) 20 (2006): 19–78, and color plates 1b, 2, 4c, and 10a–c.

Fu Shen 傅申. —Delai quanbufei gongfu: Nan Song chu Guozijian ben *Chunhuage tie* rucang Fulier meishuguan wangshi 得來全不費功夫：南宋初國子監本《淳化閣帖》入藏弗利爾美術館往事. In *Diancang (Gumeishu)* 典藏(古美術) 136 (January 2004): 52–58.

Notes

¹ On the general subject of this important set of rubbings made from works in the Northern Song dynasty imperial collection, known as the *Chunhuage tie* 淳化閣帖 (Model Letters from the Chunhua Pavilion), see Amy McNair, —The Engraved Model Letters Compendia of the Song Dynasty, in *Journal of the American Oriental Society* 114. 2 (April-June 1994): 209–25. The Freer Gallery of Art owns nine of the ten original volumes belonging to the set (vols. 1–8 and 10). The missing Volume Nine is in the Shanghai Library and has been published in full; see Zhong Wei 仲威, —Song ta



Chunhuage tie juan ji 宋拓《淳化閣帖》卷九, in *Zhongguo fatie quanji* 中國法帖全集 (Wuhan: Hubei meishu chubanshe, 2002), vol.1, 245–76 and 279.

² The commentary written on the mounting above the rubbings consists largely, though not exclusively, of variant readings and interpretations published over the centuries by such students of calligraphy as: Liu Cizhuang 劉次莊 (*jinshi* 1073), the first scholar to publish full transcriptions of the texts; Chen Yuyi 陳與義 (1090–1138); Shi Su 施宿



(*jinshi* 1193); Gu Congyi 顧從義 (1523–1588); Zhang Pu 張溥 (1602–1641); Wang Shu 王澍 (1668–1743), and others. From this, one may surmise that the commentary was probably written on the Freer volumes sometime around or after the middle of the eighteenth century, but a conclusive determination awaits further research.

³ The two collector seals—the square-relief seal reading, *Qunyu shanfang* 『羣玉山房』, and the rectangle-relief seal reading, *Yusun zhenshang* 『聿孫珍賞』 — are impressed at the beginning and/or end of each volume of rubbings. While the seals have been attributed to Meng Qingyun, a definitive textual authority for such an attribution is unknown at present. For attribution, see Ho Pik-ki (He Biqu) 何碧琪 (Peggy Ho), —Fulier ben *Chunhuage tie jiqi xitong yanjiu* 佛利爾本《淳化閣帖》及其系統研究 (A Study

on the *Chunhua Ge Model Letters* in the Freer Gallery and its Related Version), in *Meishushi yanjiu jikan* 美術史研究集刊 (Taida Journal of Art History) 20 (2006): 56.

⁴ Instead of standard numerical designations, the ten volumes are listed here according to the sequence of characters in the first couplet of a quatrain composed by Chen Shubao, last ruler of the Chen dynasty 陳後主陳叔寶 (553–604; reigned 582–89). Composed during his captivity in Sui after the loss of the Chen dynasty, the couplet reads: 「日月光天德，山河壯帝居」 (literally: sun-moon-glorious-heaven-virtue / mountain–rivermighty-emperor-abode) —Glorious as the sun and moon is the Celestial Virtue / With mountains and rivers, mighty the Imperial Abode.¶ For a reiteration of this usage, see



Volume 10, colophon 1. For the full text of Chen's poem, descriptively titled *Ru Sui shiyan yingzhao shi* 入隋侍宴應詔詩 (Poem composed by imperial command on attending a banquet in Sui), see: Lu Qinli 遼欽立 (1911–1973), *Xian Qin Han Wei Jin Nanbeichao shi* 先秦漢魏晉南北朝詩, 3 vols. (Beijing: Zhonghua shuju, 1983), vol. 3, 2520.

⁵ It has been suggested that this so-called *ya* seal—which, as here, is also impressed near the Zhou Hou (Yizai) colophon in volume 10—may have belonged to Chen Chongben 陳崇本 (*jinshi* 1775), who also wrote a colophon and impressed other collector seals in volume 10; however, further research is necessary. See Ho Pik-ki (He Biqi) 何碧琪 (Peggy Ho), —Fulier ben *Chunhuage tie jiqi xitong yanjiu*, ll 28, footnote 28.

⁶ This seal is different from Yuan Jiong's other intaglio seal that bears the same legend.

⁷ The first character has three dots beside it indicating that it should be omitted, and accordingly it is shown in the current transcription in smaller font and in brackets. The replacement character was written at the end of the colophon in slightly smaller size and a bit to the side; accordingly, it has been moved to its intended location and is shown in regular size font, but with brackets.

⁸ Judging from the name of the studio, the Liang family were descendants of the collector Liang Qingbiao 梁清標 (1620–1691), whose studio bore this name and whose collector seals are impressed throughout the set of ten volumes.



⁹ The author of the colophon added these two characters, *moke* 模刻 (to reproduce by carving), in the margin, and indicated with a line that they should be inserted where they currently appear in the transcription.

¹⁰ The *Gujin fashu yuan* 古今法書苑 (Garden of Model Calligraphy Past and Present) was compiled by Zhou Yue 周越 (early to mid-11th century).

The second cited reference actually quotes an earlier text by the Yuan dynasty seal specialist Wuqiu Yan 吾丘衍 (1272–1311); see Zhang Chou 張丑 (1577–1643), *Qinghe shuhua fang* 清河書畫舫, 4A:3a–b, and Wuqiu Yan, *Xianju lu* 閒居錄, xxx, both texts in *WSKQS*.

¹¹ Neither the text on this slip of paper, nor on the following slip, bear either the signature or seals of the writer. For the attribution of both to the little-known Meng Qingyun, whose collector seals appear on each volume, see: Ho Pik-ki (He Biqi), —Fulier ben *Chunhuage tie jiqi xitong yanjiu*, 30.

¹² This seal is different from Liang Qingbiao's other intaglio seal on the scroll that bears the same legend.