

Six Dynasties Chinese Painting and Calligraphy

Period of Division (220-589)



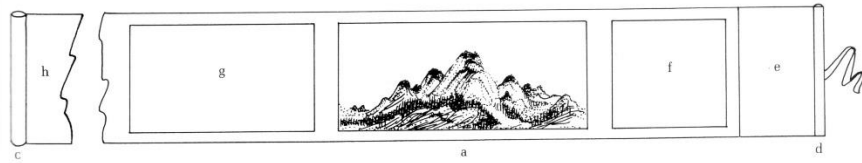
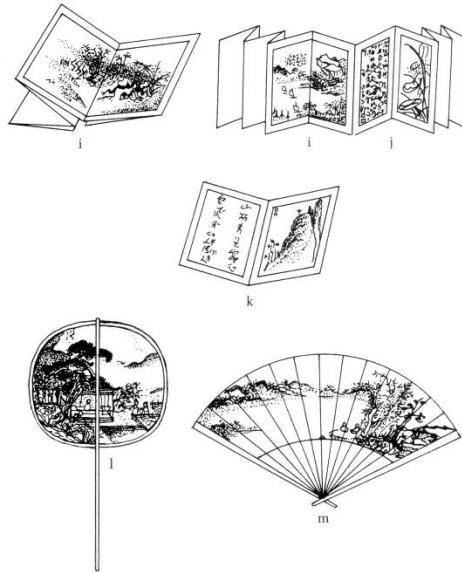


Fig. 1. Format: scrolls, albums, fans

- a. Handscroll
- b. Hanging scroll
- c. Roller
- d. Semi-circular wooden stave
- e. Protective wrapper
- f. Title sheet
- g. Inscription panel
- h. End roll
- i. Double-leaf album painting
- j. Paired single-leaf album paintings
- k. Paired single-leaf album paintings, "butterfly" mounting
- l. Screen fan
- m. Folding fan



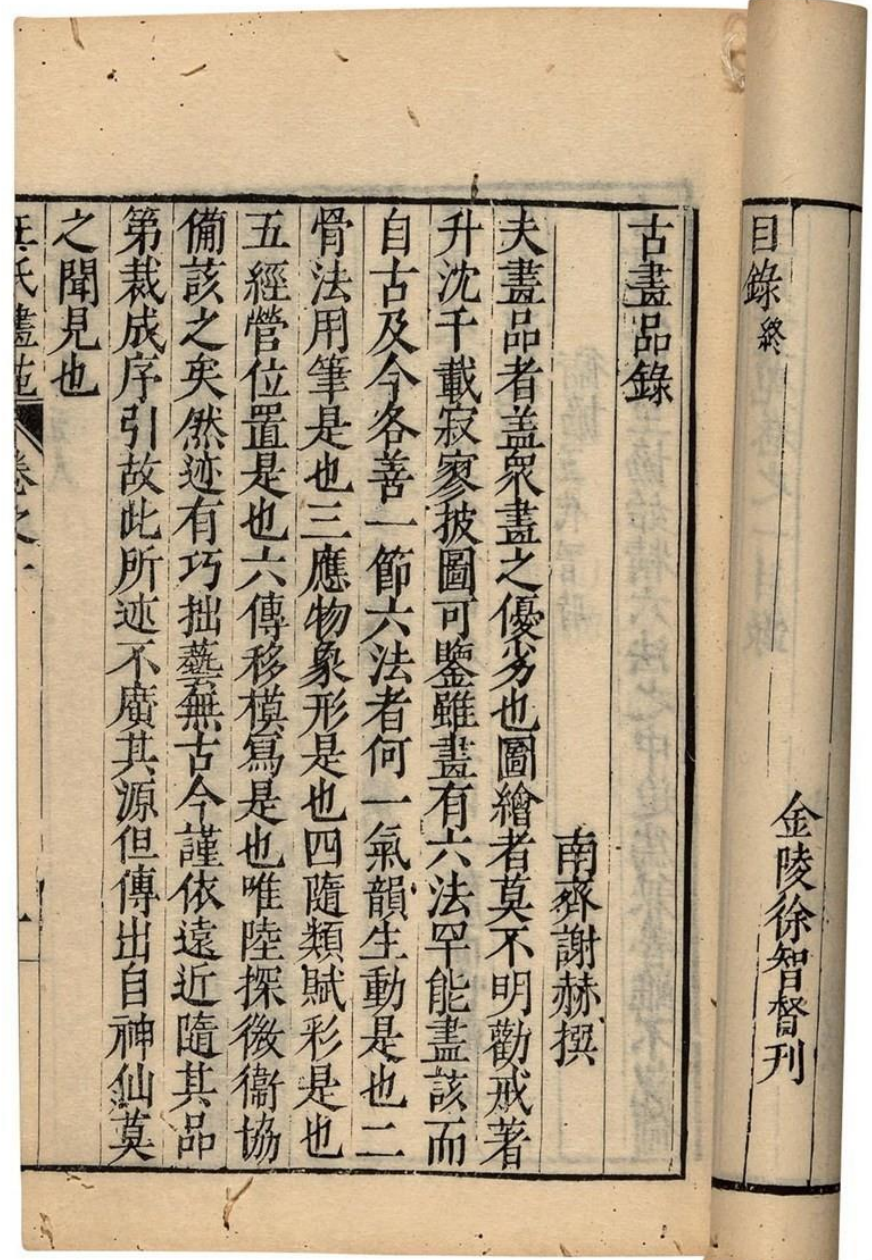
Appearance of individual artists and portable painting (3rd-4th century CE)



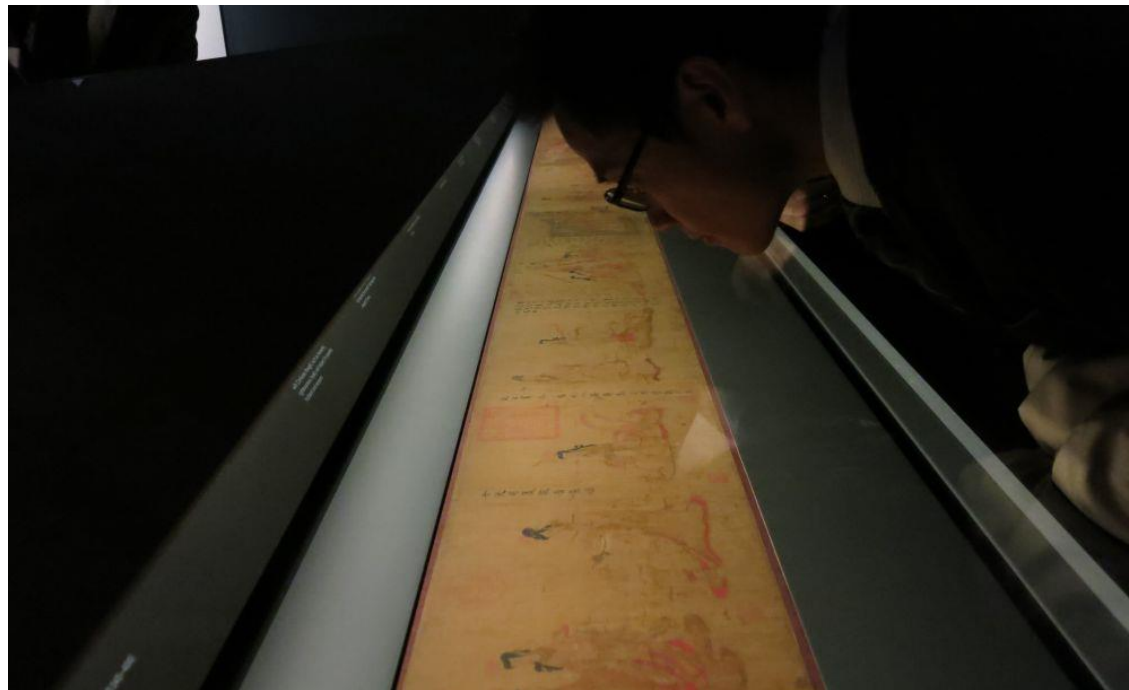
Gu Kaizhi (ca. 344-406)



Wang Xizhi (303-361)



Appearance of great masters and art criticism
(3rd-6th centuries AD)



Attributed to Gu Kaizhi, *The Admonitions of the Instructress to the Court Ladies*, 6th c. CE

Viewing a hand scroll

- <https://www.youtube.com/watch?v=-sX8wsf56zU>



Attributed to Gu Kaizhi: *Admonitions of the Instructress to Palace Ladies*, 5th century



Jing Ke Assassinating the King of Qin.
Ink rubbing of Bas-relief. Wu Liang Shrine, 151 CE.

The Rejection Scene



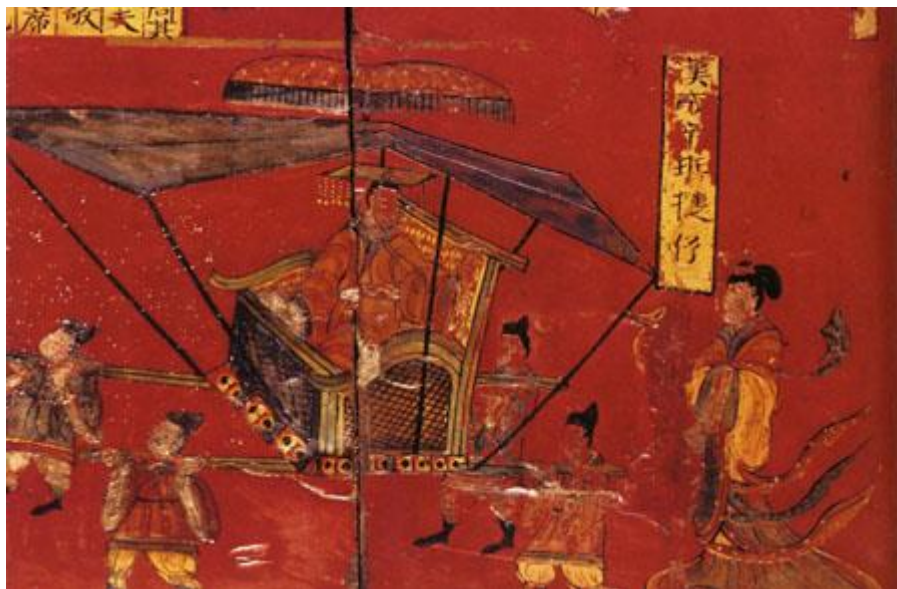
歡不可以瀆，寵不可以專。實生慟，愛則極。
遷致盈必損，理有固然。美者自美，翻以
取尤。冶容求好，君子所仇。結恩而絕寔
此之由。

Text: "No one can please forever; Affection cannot be for one alone; If it be so, it will end in disgust. When love has reached its highest pitch, it changes its object; For whatever has reached fulness must need decline. This law is absolute. The 'beautiful wife who knew herself to be beautiful' was soon hated. If by a mincing air you seek to please, wise men will abhor you. From this cause truly comes the breaking of favor's bond. "

Lady Ban's Refusal Scene



Text: "The Lady Ban declined, despite her desire, to accompany the Emperor in his palanquin. How could she not have been sad, but, forefending the unseemly, she acted with prudence."



Lady Ban's refusal to Emperor Cheng, painted screen from Sima Jinlong's tomb, late 5th c. CE



Attributed to Gu Kaizhi: *Nymph of the Luo River* (6th century), 12th c. copy









Seven Sages of Bamboo Grove with Rong Qiqi, Southern Qi, late 5th c. CE



Seven Sages of
Bamboo Grove
with Rong Qiqi,
Southern Qi,
late 5th c. CE.
Detail.

Calligraphic Lines



Liu Ling holding a wine vessel, Southern Qi, late 5th c. CE.



God Fuxi, Western Han, early 1st c. CE





Seated Bodhisattva, Yungang, Northern Wei, 480-490 CE



Attributed to Gu Kaizhi, Exemplary Gentlemen, 12th c. copy



Wall painting from Lou Rui's tomb, Taiyuan, Shanxi, mid-6th c. CE

女史司箴敢告庶姬

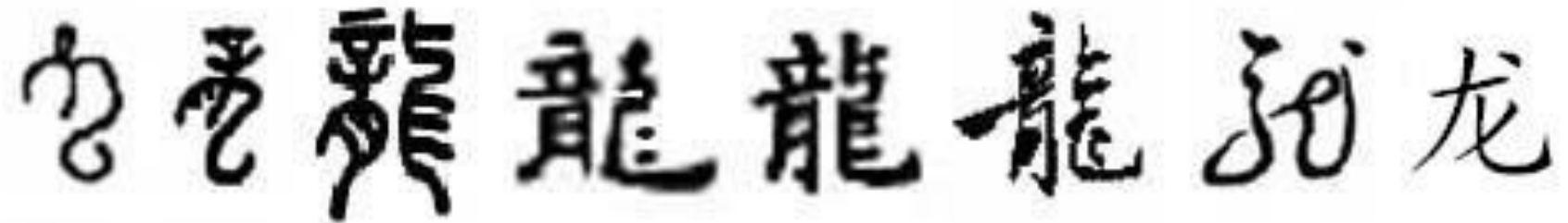




Chinese character for “Dragon”

龍

Different scripts of Chinese writing to mean “Dragon”



甲骨文

金文

篆

隶

楷

行书

草

简

Oracle
bone and
Bronze
inscription

Seal

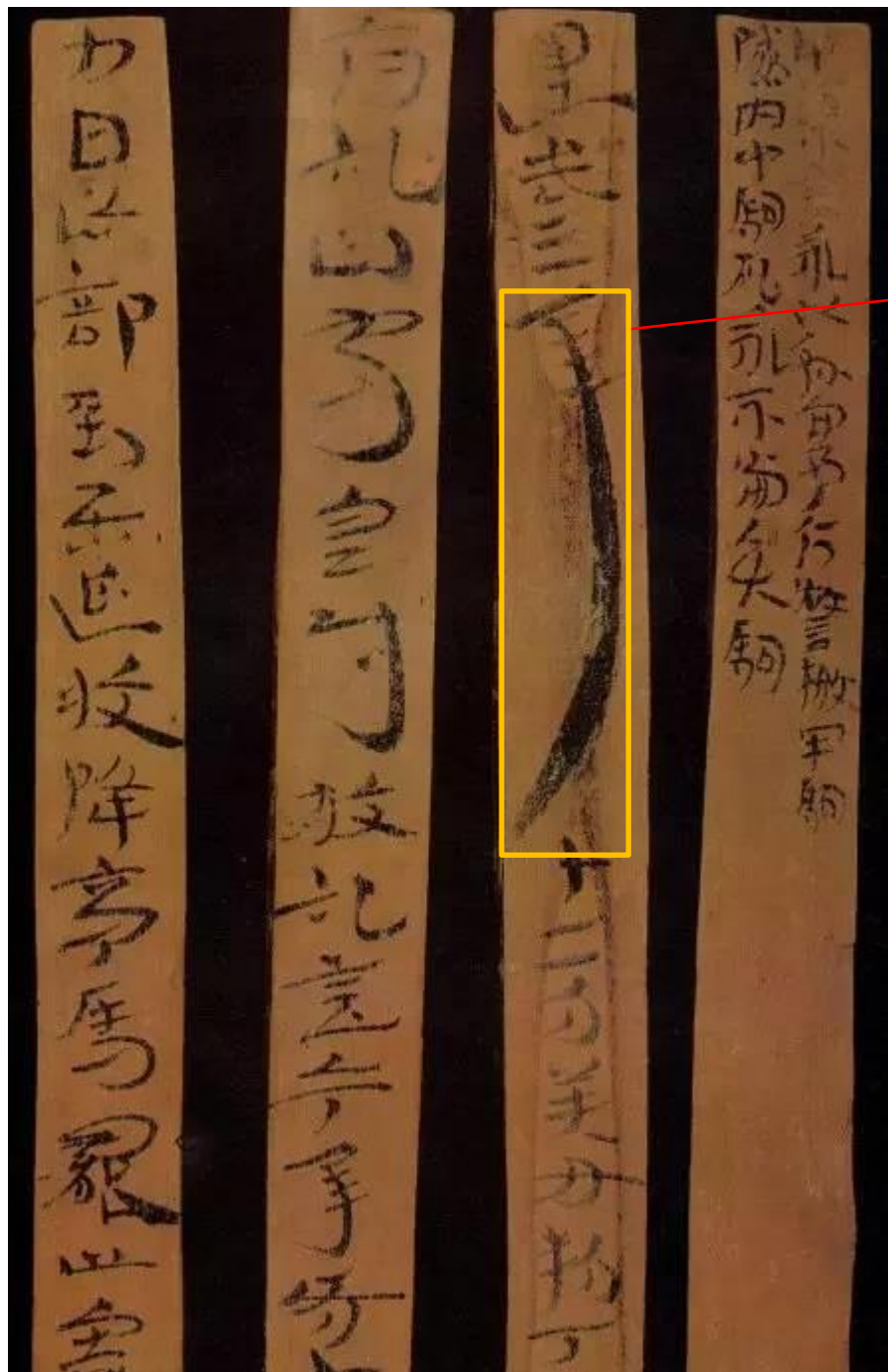
Cleric

Standard

Running

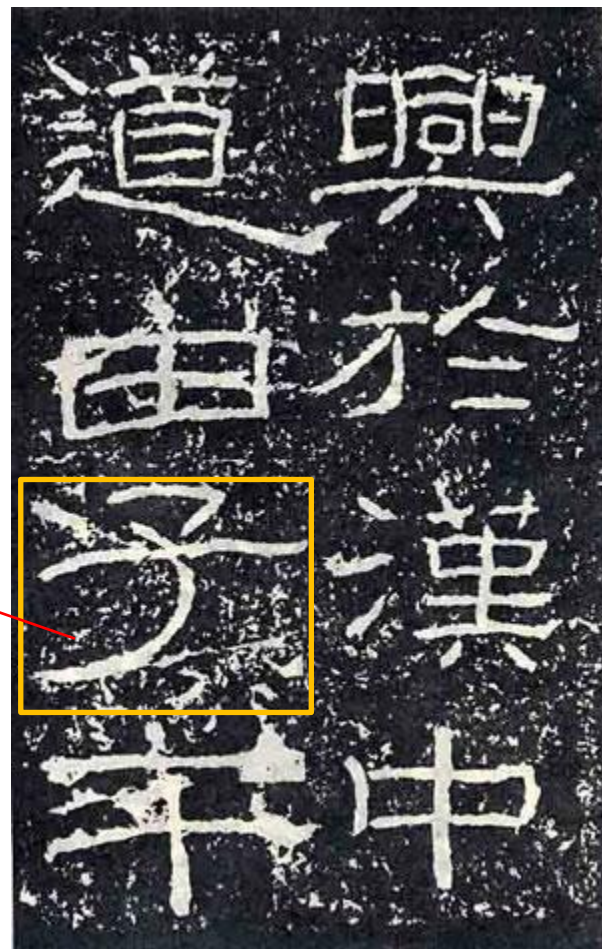
Cursive

Simplified
modern



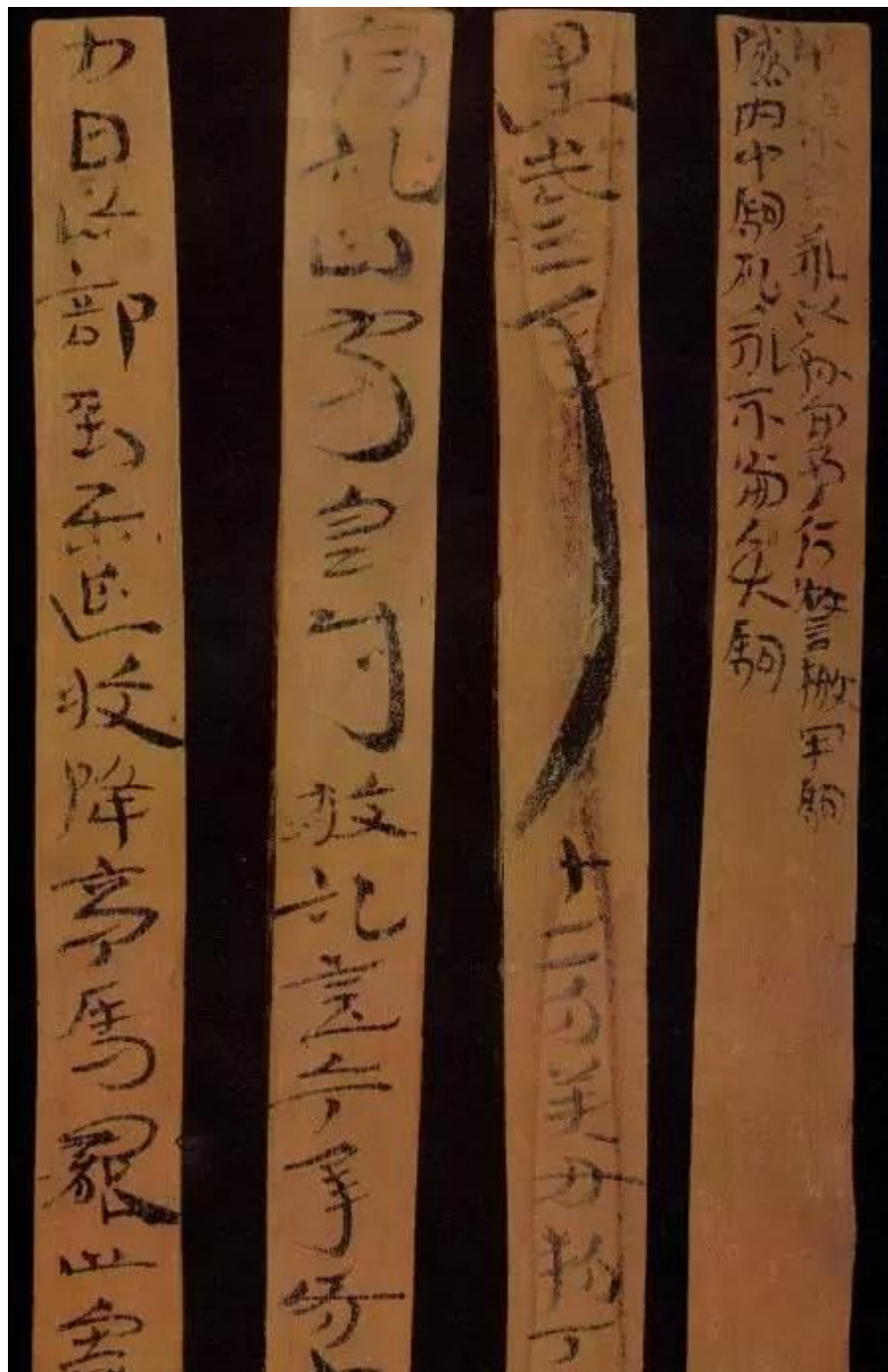
年

子



Formal cleric script, "Eulogy to Stone Gate,"
Eastern Han, 148 CE

Cursive script, Dunhuang, Eastern Han, 1st c. CE

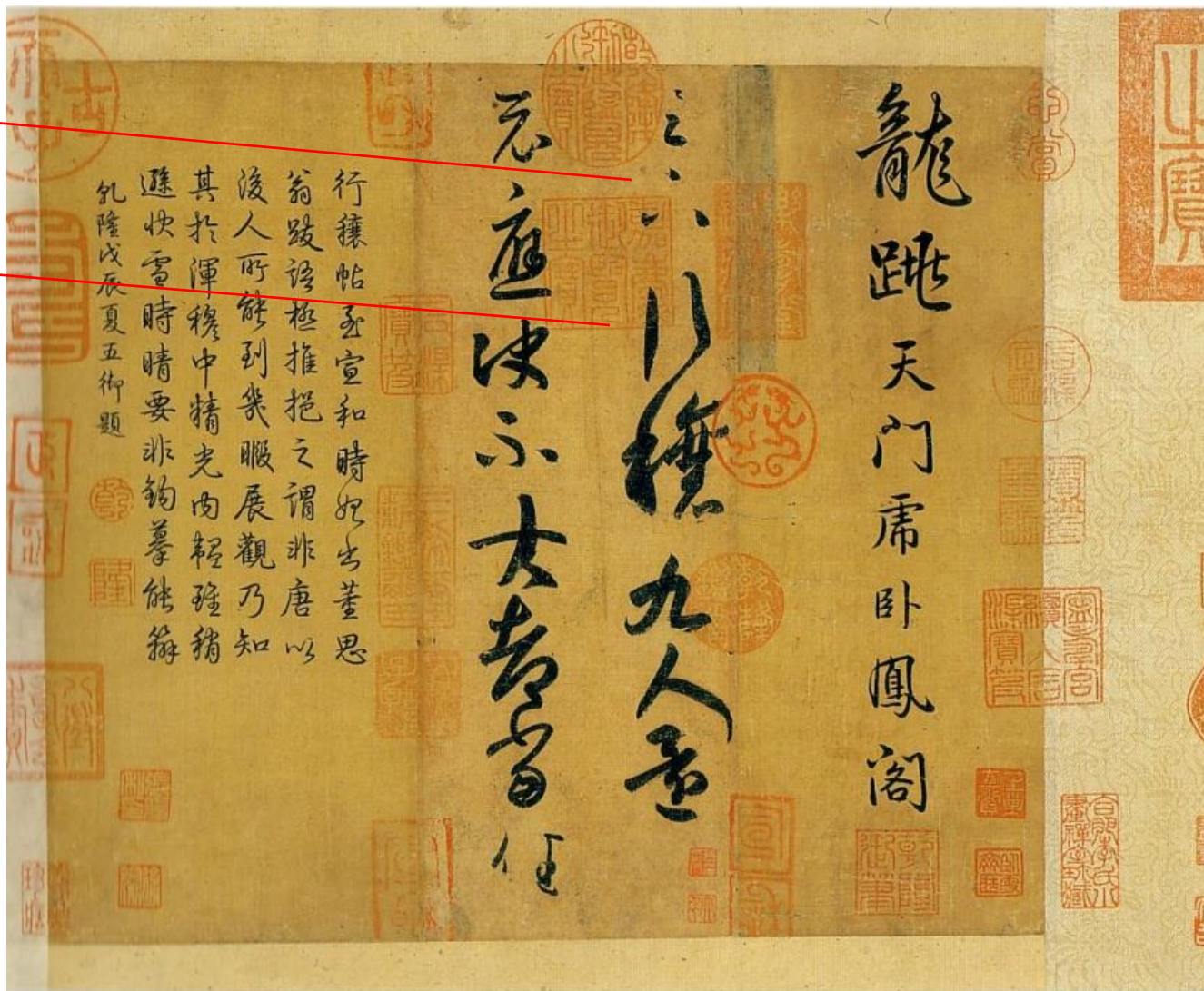


Cursive script, Dunhuang, Eastern Han, 1st c. CE

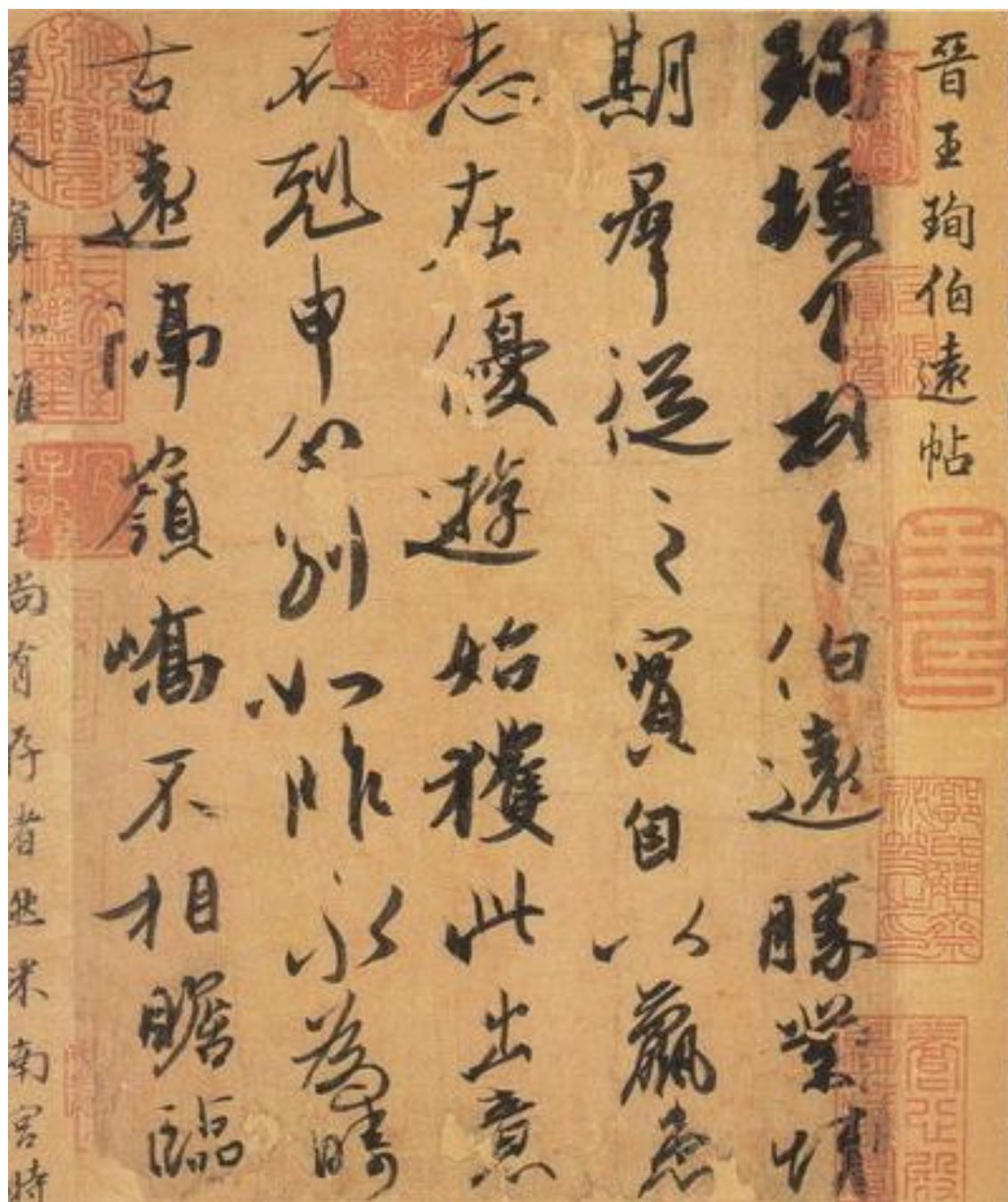
力日部到不世收降亭馬觀山金
 有北山乃寸鼓北意六手分
 是武三人
 隆內中國凡示不防大銅

龍跳 天门虎卧鳳閣
 元應決不古者習
 行讓帖至宣和時始出董思翁跋語極推挹之謂非唐以後人所能到幾暇展觀乃知其於渾穆中精光肉輕瑣稍遜快雪時晴要非鉤摹能解
 乾隆戊辰夏五御題

下行

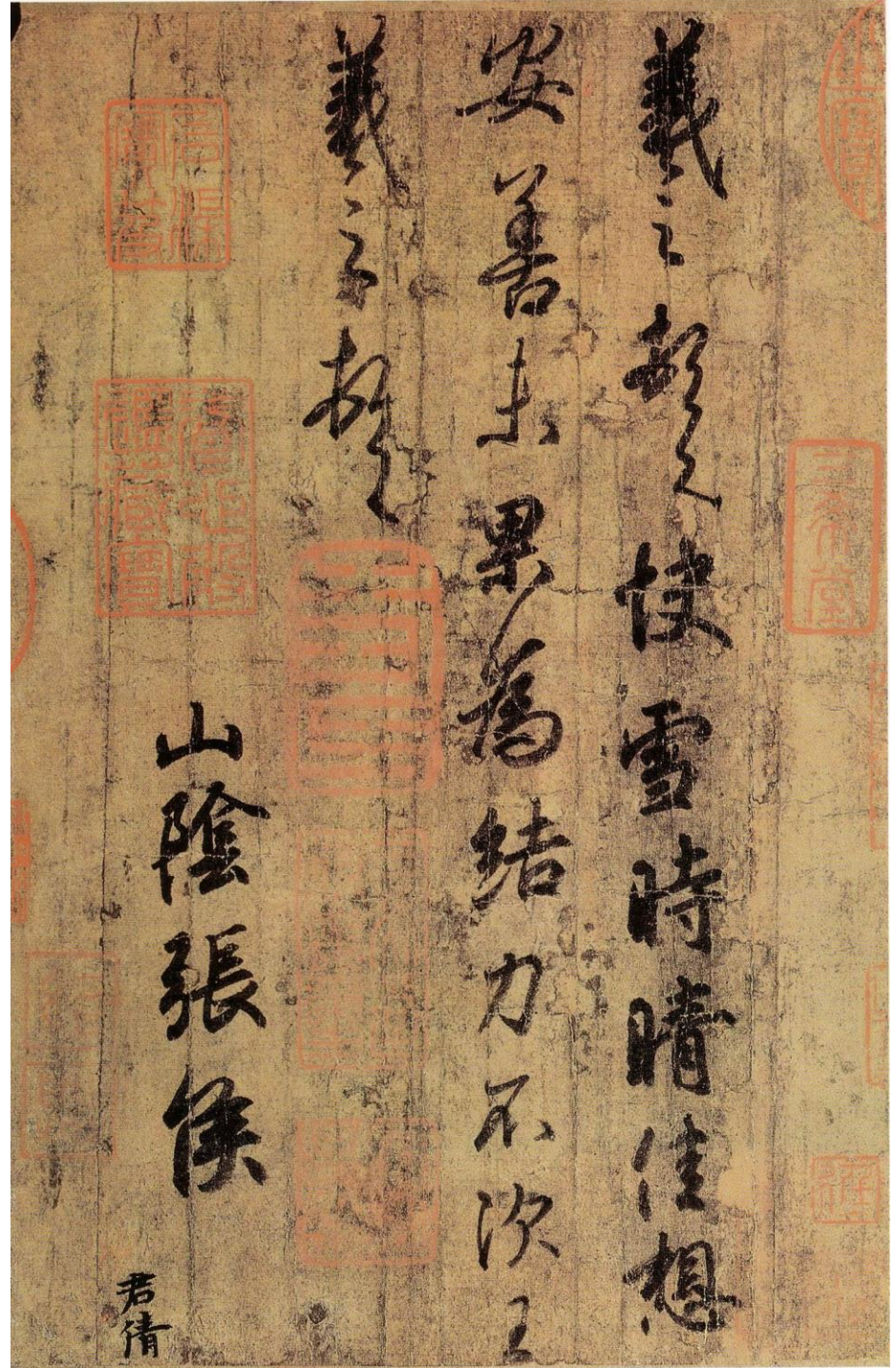


Wang Xizhi, *Ritual to Pray for Good Harvest*, in cursive script. Tang copy of 4th-century Original. Princeton University Art Museum.



Wang Xun, *Boyuan tie*,
in running script, 4th
century AD, Palace
Museum, Beijing

Wang Xizhi, *Quick
Snow and Timely
Clearing Letter*, Tang
copy of 4th century
Original. Palace
Museum, Taipei.



忠九代三從伯祖晉中書令惠侯獻之書



廿九日
秋之白
昨遂不奉
別情
恨深體中
復何如
弟甚頓
首
不具
秋之白

滿卷

Wang Xianzhi, *The Twenty-ninth Day Letter*, in running script, Tang copy of 4th century original. Liaoning Provincial Museum.

永和九年歲在癸丑暮春之初會
于會稽山陰之蘭亭脩禊事
也羣賢畢至少長咸集此地
有峻領茂林脩竹又有清流激
湍映帶左右引以為流觴曲水
列坐其次雖無絲竹管弦之
盛一觴一詠亦足以暢敘幽情
是日也天朗氣清惠風和暢仰
觀宇宙之大俯察品類之盛
所以遊目騁懷足以極視聽之
娛信可樂也夫人之相與俯仰
一世或取諸懷抱悟言一室之內
或因寄所託放浪形骸之外雖
趣舍萬殊靜躁不同當其欣
於所遇暫得於己快然自足不
知老之將至及其所之既倦情
隨事遷感慨係之矣向之所欣
俯仰之間以為陳迹猶不能不以之興懷況脩短隨化終
期於盡古人之死生之大矣豈
不痛哉每覽昔人興感之由
若合一契未嘗不臨文嗟悼不
能喻之於懷固知一死生為虛
誕齊彭殤為妄作後之視今
亦猶今之視昔悲夫故列
敘時人錄其所述雖世殊事
異所以興懷其致一也後之覽
者亦將有感於斯文

Wang Xizhi, Preface to the Collection of the Gathering at the Orchid Pavilion (Lanting xu) in running script. Tang copy of 4th-century Original. Palace Museum, Beijing.

永和九年歲在癸丑暮春之初會
于會稽山陰之蘭亭脩禊事
也羣賢畢至少長咸集此地
有峻領茂林脩竹又有清流激
湍映帶左右引以為流觴曲水
列坐其次雖無絲竹管弦之
盛一觴一詠一足以暢叙幽情
是日也天朗氣清惠風和暢仰
觀宇宙之大俯察品類之盛
所以遊目騁懷足以極視聽之
娛信可樂也夫人之相與俯仰
一世或取諸懷抱悟言一室之內
或因寄所託放浪形骸之外雖
趣舍萬殊靜躁不同當其欣
於所遇暫得於己快然自足不
知老之將至及其所之既倦情
隨事遷感慨係之矣向之所欣
俯仰之間以為陳迹猶不能不以之興懷況脩短隨化終
期於盡古人云死生亦大矣豈
不痛哉每覽昔人興感之由
若合一契未嘗不臨文嗟悼不
能喻之於懷固知一死生為虛
誕齊彭殤為妄作後之視今
亦猶今之視昔悲夫故列
敘時人錄其所述雖世殊事
異所以興懷其致一也後之覽
者亦將有感於斯文

褚模王羲之蘭亭帖
永和九年歲在癸丑暮春之初會
于會稽山陰之蘭亭脩禊事
也羣賢畢至少長咸集此地
有峻領茂林脩竹又有清流激
湍映帶左右引以為流觴曲水
列坐其次雖無絲竹管弦之
盛一觴一詠一足以暢叙幽情
是日也天朗氣清惠風和暢仰
觀宇宙之大俯察品類之盛
所以遊目騁懷足以極視聽之
娛信可樂也夫人之相與俯仰
一世或取諸懷抱悟言一室之內
或因寄所託放浪形骸之外雖
趣舍萬殊靜躁不同當其欣
於所遇暫得於己快然自足不
知老之將至及其所之既倦情
隨事遷感慨係之矣向之所欣
俯仰之間以為陳迹猶不能不以之興懷況脩短隨化終
期於盡古人云死生亦大矣豈
不痛哉每覽昔人興感之由
若合一契未嘗不臨文嗟悼不
能喻之於懷固知一死生為虛
誕齊彭殤為妄作後之視今
亦猶今之視昔悲夫故列
敘時人錄其所述雖世殊事
異所以興懷其致一也後之覽
者亦將有感於斯文

Chu Suiliang (attributed), *Orchid Pavilion Preface*, in running script. Copy of Wang Xizhi's Original. Palace Museum, Beijing.

永和九年歲在癸卯暮春之初會
于會稽山陰之蘭亭脩禊事
也群賢畢至少長咸集此地有
崇山峻嶺茂林脩竹又有清流激湍
映帶左右引以為流觴曲水列坐
其次雖無絲竹管絃之盛一觴一詠
亦足以暢敘幽情是日也天朗氣
清惠風和暢仰觀宇宙之大俯察
品類之盛所以遊目騁懷足以極視
聽之娛信可樂也夫人之相與俯仰
一世或取諸懷抱悟言一室之內或因
寄所託放浪形骸之外雖趣舍萬
殊靜躁不同當其欣於所遇暫得於己
快然自足不知老之將至及其所之既
倦情不勝悲夫向之所欣俯仰之間
陳迹已矣猶不能不以之興懷況脩短
隨化終期於盡古人云死生亦大矣豈
不痛哉每覽昔人興感之由若合一
契未嘗不臨文嗟悼不能喻之懷因
知一死生為虛誕齊彭殤為妄作後之視
今亦猶今之視昔悲夫故列敘時人錄
其盛衰之理以興懷其致一也後之視
今亦猶今之視昔悲夫

永和九年歲在癸卯暮春之初會
于會稽山陰之蘭亭脩禊事
也群賢畢至少長咸集此地有
崇山峻嶺茂林脩竹又有清流激湍
映帶左右引以為流觴曲水列坐
其次雖無絲竹管絃之盛一觴一詠
亦足以暢敘幽情是日也天朗氣
清惠風和暢仰觀宇宙之大俯察
品類之盛所以遊目騁懷足以極視
聽之娛信可樂也夫人之相與俯仰
一世或取諸懷抱悟言一室之內或因
寄所託放浪形骸之外雖趣舍萬
殊靜躁不同當其欣於所遇暫得於己
快然自足不知老之將至及其所之既
倦情不勝悲夫向之所欣俯仰之間
陳迹已矣猶不能不以之興懷況脩短
隨化終期於盡古人云死生亦大矣豈
不痛哉每覽昔人興感之由若合一
契未嘗不臨文嗟悼不能喻之懷因
知一死生為虛誕齊彭殤為妄作後之視
今亦猶今之視昔悲夫故列敘時人錄
其盛衰之理以興懷其致一也後之視
今亦猶今之視昔悲夫

永和九年歲在癸卯暮春之初會
于會稽山陰之蘭亭脩禊事
也群賢畢至少長咸集此地有
崇山峻嶺茂林脩竹又有清流激湍
映帶左右引以為流觴曲水列坐
其次雖無絲竹管絃之盛一觴一詠
亦足以暢敘幽情是日也天朗氣
清惠風和暢仰觀宇宙之大俯察
品類之盛所以遊目騁懷足以極視
聽之娛信可樂也夫人之相與俯仰
一世或取諸懷抱悟言一室之內或因
寄所託放浪形骸之外雖趣舍萬
殊靜躁不同當其欣於所遇暫得於己
快然自足不知老之將至及其所之既
倦情不勝悲夫向之所欣俯仰之間
陳迹已矣猶不能不以之興懷況脩短
隨化終期於盡古人云死生亦大矣豈
不痛哉每覽昔人興感之由若合一
契未嘗不臨文嗟悼不能喻之懷因
知一死生為虛誕齊彭殤為妄作後之視
今亦猶今之視昔悲夫故列敘時人錄
其盛衰之理以興懷其致一也後之視
今亦猶今之視昔悲夫

永和九年歲在癸卯暮春之初會
于會稽山陰之蘭亭脩禊事
也群賢畢至少長咸集此地有
崇山峻嶺茂林脩竹又有清流激湍
映帶左右引以為流觴曲水列坐
其次雖無絲竹管絃之盛一觴一詠
亦足以暢敘幽情是日也天朗氣
清惠風和暢仰觀宇宙之大俯察
品類之盛所以遊目騁懷足以極視
聽之娛信可樂也夫人之相與俯仰
一世或取諸懷抱悟言一室之內或因
寄所託放浪形骸之外雖趣舍萬
殊靜躁不同當其欣於所遇暫得於己
快然自足不知老之將至及其所之既
倦情不勝悲夫向之所欣俯仰之間
陳迹已矣猶不能不以之興懷況脩短
隨化終期於盡古人云死生亦大矣豈
不痛哉每覽昔人興感之由若合一
契未嘗不臨文嗟悼不能喻之懷因
知一死生為虛誕齊彭殤為妄作後之視
今亦猶今之視昔悲夫故列敘時人錄
其盛衰之理以興懷其致一也後之視
今亦猶今之視昔悲夫

永和九年歲在癸卯暮春之初會
于會稽山陰之蘭亭脩禊事
也群賢畢至少長咸集此地有
崇山峻嶺茂林脩竹又有清流激湍
映帶左右引以為流觴曲水列坐
其次雖無絲竹管絃之盛一觴一詠
亦足以暢敘幽情是日也天朗氣
清惠風和暢仰觀宇宙之大俯察
品類之盛所以遊目騁懷足以極視
聽之娛信可樂也夫人之相與俯仰
一世或取諸懷抱悟言一室之內或因
寄所託放浪形骸之外雖趣舍萬
殊靜躁不同當其欣於所遇暫得於己
快然自足不知老之將至及其所之既
倦情不勝悲夫向之所欣俯仰之間
陳迹已矣猶不能不以之興懷況脩短
隨化終期於盡古人云死生亦大矣豈
不痛哉每覽昔人興感之由若合一
契未嘗不臨文嗟悼不能喻之懷因
知一死生為虛誕齊彭殤為妄作後之視
今亦猶今之視昔悲夫故列敘時人錄
其盛衰之理以興懷其致一也後之視
今亦猶今之視昔悲夫

Qiu Zhijie, Copying the Lantingxu for a thousand times. 1990-1995.