

Ch'ien Hsüan's *Pear Blossoms*: The Tradition of Flower Painting and Poetry from Sung to Yüan

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AMONG THE FLOWER PAINTINGS by Ch'ien Hsüan (ca. 1235–before 1307) are several accompanied by the artist's poems. In *Pear Blossoms*, a handscroll in The Metropolitan Museum of Art, Ch'ien's poem follows an image of six clusters of flowers growing from a stark, knobby branch (Figures 6, 7).¹ This work, which according to a fifteenth-century colophon dates from Ch'ien's old age,² is not only one of the most visually appealing of his flower paintings, but is also one in which the interaction of poetry and painting achieves a richness and complexity of meaning new in Chinese art. The relationship between words and images in Ch'ien's landscape painting is the subject of two recent studies;³ a similar and equally important relationship in his flower painting has not yet been analyzed. Focusing on the Metropolitan Museum handscroll and the tradition to which it belongs, this article will explore some of the issues raised by Ch'ien Hsüan's works in the flower genre that combine the arts of poetry and painting.

Active in the late Southern Sung (1127–1279) and early Yüan (1279–1368) dynasties, Ch'ien Hsüan was heir to ancient traditions of poetry and painting that deal with the subject of flowers. With their synaesthetic appeal to the senses of sight, smell, and touch, flowers offered Chinese poets and painters subjects of almost unlimited symbolic and metaphoric potential. Beginning with the *Book of Odes* (*Shih-ching*) (seventh century B.C.) and *Songs of Ch'u* (*Ch'u-t'zu*) (third century B.C.), and continuing in "palace-style poems" (*kung-t'i shih*) of the Six Dynasties (317–589), flowers in Chinese poetry are frequently symbols of beautiful women, and floral imagery often has unmistakably

erotic overtones. Flowers are equally common, however, as symbols of scholarly purity, reclusion, and nobility.

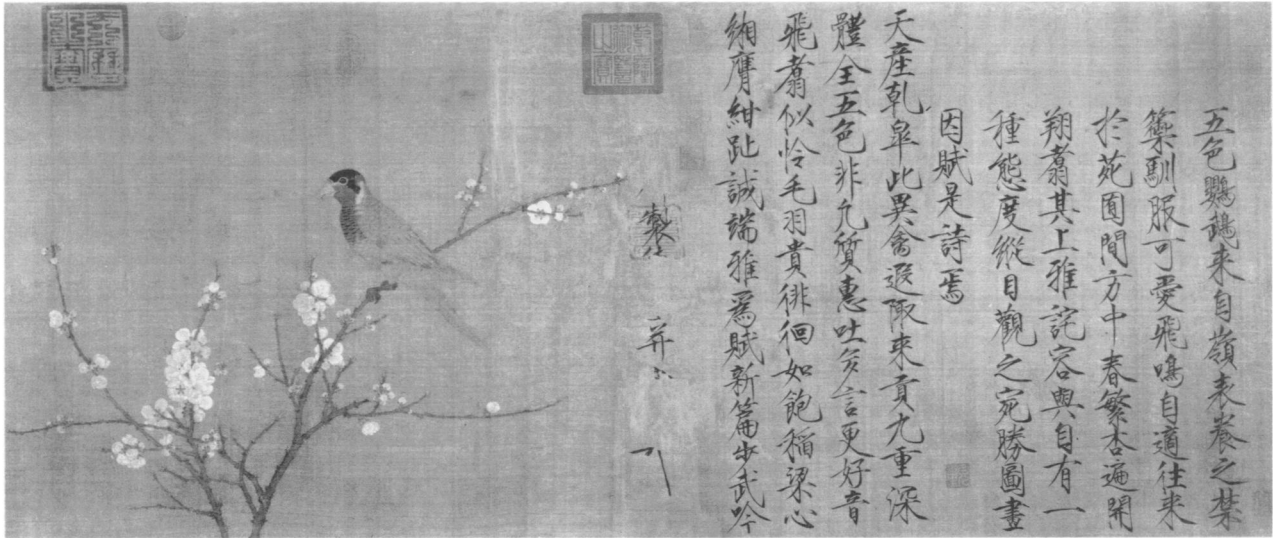
In painting, flowers and other plants emerged as independent subjects in the works of the Six Dynasties artists Ku K'ai-chih (ca. 344–406) and Chang Seng-yu (active 500–550). Also in the Six Dynasties,

A Chinese glossary is given at the end of the article, following the Chinese of the passages quoted as extracts in the text and identified by lowercase letters. The calligraphy is by Feng Ming-huei. Translations, unless otherwise attributed, are by the author.

1. Wen Fong and Maxwell K. Hearn, "Silent Poetry," *MMAB* 39:3 (1981/82) p. 36. See also Sherman E. Lee and Wai-kam Ho, *Chinese Art Under the Mongols: The Yüan Dynasty (1279–1368)*, exh. cat. (Cleveland: Cleveland Museum of Art, 1968) no. 181. Scores of extant Chinese flower paintings are attributed to Ch'ien Hsüan. *Pear Blossoms* is one of a handful generally accepted as authentic. The most recent discussion of Ch'ien's flower painting, which includes the Metropolitan Museum handscroll in a list of eight authentic works, is by Wang Wei, "Lun Ch'ien Hsüan ti hui-hua i-shu chi li-lun" [A Discussion of Ch'ien Hsüan's Art of Painting and Theory], *Ku-kung po-wu yüan yüan-k'an* [Palace Museum Journal, Peking] 28:2 (1985) pp. 53–59.

2. Colophon by Wang Shen (1360–1440) recorded in Wu Sheng, *Ta-kuan lu* [Record of Extensive Observations] (preface dated 1712; repr. Taipei, 1970) *chüan* 15, pp. 58b–59a.

3. Shou-chien Shih, "The Eremic Landscapes of Ch'ien Hsüan (ca. 1235–before 1307)," Ph.D. diss. (Princeton University, 1984); John Hay, "Poetic Space: Ch'ien Hsüan and the Association of Painting and Poetry," paper delivered at "Words and Images: An International Symposium on Chinese Poetry, Calligraphy, and Painting," MMA, New York, May 1985 (see Alfreda Murck and Wen Fong, eds., *Words and Images: Relationships Between Chinese Poetry, Calligraphy, and Painting* [New York: MMA, forthcoming]).



1. Emperor Sung Hui-tsung (1082–1135), *Five-Colored Parakeet*, before 1126. Section of a handscroll, ink and colors on silk, 53.3 × 125.1 cm. Boston, Museum of Fine Arts, Maria Antoinette Evans Fund, 33.364 (photo: courtesy Museum of Fine Arts, Boston)

painters combined images of flowers and birds to create the extremely durable genre of *hua-niao hua*, or “bird and flower painting.” During the tenth century, Huang Ch’üan (903–968) of the Shu kingdom and Hsü Hsi (active 960–ca. 975) of the Southern T’ang kingdom brought flower painting to a new perfection. Judging from the entries in the *Painting Catalogue of the Hsüan-ho Era* (*Hsüan-ho hua-p’u*) (preface dated 1120), in which bird and flower paintings far outnumber those of any other category, by the late Northern Sung (960–1127) flowers were the most popular of all subjects in Chinese painting.

Although floral imagery appears in pre-Sung illustrations of narrative poems and Buddhist texts, it was not until the twelfth century that artists began to combine lyric poetry and flower painting in a single work. This alliance of words and images reflects a pervasive Sung interest in using poetry as a source of enrichment for pictorial art. Comments by Kuo Hsi (ca. 1001–ca. 1090) on lines of poetry he found well suited to depiction in painting, discussions by the poet Su Shih (1037–1101) and members of his circle concerning the convertibility of the two arts, and the examination system of Emperor Sung Hui-tsung (1082–1135) in the painting academy, which tested

students’ ability to translate lines of poetry into painting with sensitivity and originality—all are late Northern Sung examples of artists’ fascination with the interplay of poetry and painting.⁴ The confluence of the two arts became increasingly subtle when Hui-tsung began to write poems on or directly adjacent to his paintings. In the twelfth century, Emperor Sung Kao-tsung (1107–87) and other imperial artists introduced the fashion of having silk fans inscribed on one side with a quatrain and decorated on the other with corresponding painted images. With these works, in which painting and poetry were combined in a single creative process, Chinese art entered a period of new complexity.

The most popular forms for flower painting in the Southern Sung were fans and album leaves, where artists focused on a single blossom or flowering branch.⁵ These Southern Sung flower paintings, much like the famous “one-cornered” landscapes of

4. For Kuo Hsi’s comments see “Lin-ch’üan kao-chih” [Lofty Aims in Forests and Streams] in Yü Chien-hua, ed., *Chung-kuo hua-lun lei-pien* [Classified Discussions of Chinese Painting Theory] (Peking, 1957) I, pp. 640–641; for a summary of the theories of Su Shih and his circle see Susan Bush, *The Chinese Literati on Painting: Su Shih (1037–1101) to Tung Ch’i-ch’ang (1555–1636)*, Harvard-Yenching Institute Studies 27 (Cambridge, Mass., 1971) chaps. 1, 2; for the examinations in Hui-tsung’s academy see Teng Ch’un, *Hua-chi* [A Continuation of Painting History] (Hua-shih ts’ung-shu ed., Shanghai, 1963) *chüan* 1, pp. 2–3.

5. For flower paintings in this tradition see Yonezawa Yoshiro, *Flower and Bird Painting of the Sung Dynasty* (Tokyo, 1956).

the Ma-Hsia school, concentrate on a limited, highly selective vision of the natural world. In his study of Southern Sung lyric poetry, Shuen-fu Lin points out a striking similarity between this phenomenon in painting and a major shift of focus in Chinese lyric poetry, specifically in *yung-wu tz'u*, or “songs on objects,” of the Southern Sung. Lin’s analysis shows that, when writing in this genre, the Southern Sung poet “shrinks from the vast world of his lived experience and concentrates his creative vision on one tangible object.”⁶

The fascination with individual objects selected from nature in Southern Sung flower painting makes Shuen-fu Lin’s theories of *yung-wu* poetry of particular value in understanding the traditions that lie behind Ch’ien Hsüan’s art. The basic meaning of the word *wu* in the term *yung-wu* is “anything that can be perceived by the mind”;⁷ but the conventions of the *yung-wu* genre are such that its themes are limited to small objects from nature: flowers, birds, or insects, never human beings, landscapes, or events. In light of this definition, many Southern Sung flower paintings are clearly pictorial equivalents of *yung-wu* poems. But not all the poems that appear on these paintings fall into this category. It is the entire work, in which poetry and painting merge to create a single semantic and expressive unit, that corresponds to the *yung-wu* aesthetic articulated by Shuen-fu Lin.

Hui-tsung frequently inscribed poems on his paintings.⁸ Several of his works in the bird and flower genre provide important evidence of the relationship between poetry and painting in the late Northern Sung. Hui-tsung’s *Five-Colored Parakeet* (Figure 1) in the Museum of Fine Arts, Boston, depicts a bird perched on a fragile branch.⁹ This jewel-like image of the emperor’s exotic pet is painted with astonishing attention to minute details of feathers, eyes, and feet. Like Hui-tsung’s *Finches and Bamboo* in The Metropolitan Museum of Art,¹⁰ this is a work of “super realism.” Preceding the painting, Hui-tsung writes a preface and an eight-line poem that belongs to the *yung-wu* category:¹¹

The five-colored parakeet came from Ling-piao. Reared in the imperial enclosure he has become docile and is lovable. He flits and sings as he pleases, moving to and fro in the garden. In mid-spring, when apricots blossom

everywhere, he flies to the top of a branch. He is noble and placid, and possesses a dignity peculiarly his own. As I gaze upon him he seems to present a sight superior to a picture. Therefore I compose this verse:

Heaven produced the parakeet, this strange bird,
From far away he came to the imperial precinct.
His body is complete with five colors and his nature
rare.
Blessed is he, uttering many a fine speech, his tone
most beautiful.
When flying high, to be envied is he, his feathers ele-
gant.
When walking about, contented is he, fed with choice
grain.
His yellow breast and purple feet are truly perfect,
Thus I compose a new verse and sing as I stroll.^a

Hui-tsung’s poem, like his richly detailed painting, describes the form and appearance of the bird, its feathers, voice, and bearing. Although the emperor attributes to the parakeet human qualities of nobility and dignity, he does not attempt to endow it with the capacity to experience human feelings; and whatever symbolic qualities the bird may have—as an image of freedom or naturalness—they remain so general as to have little meaning. The poem is primarily descriptive and the painting that illustrates it attempts to capture a convincing image of the avian subject.

Although his laboriously naturalistic painting style may have differed radically from the sketchy ink-play of late Northern Sung literati painters, Hui-tsung’s combination of painting and poetry is artistically consonant with statements made by Su Shih and his

and Palace Museum, Peking, *Ku-kung po-wu yüan ts'ang hua-niao hua hsüan* [Selected Flower and Bird Paintings in the Palace Museum, Peking] (Peking, 1965).

6. Shuen-fu Lin, *The Transformation of Chinese Lyrical Tradition: Chiang K'uei and Southern Sung tz'u Poetry* (Princeton, N.J., 1978) p. 11.

7. *Ibid.*, p. 10.

8. See Tseng Yo-ho Ecke, “Emperor Hui-tsung the Artist,” Ph.D. diss. (New York University, 1972).

9. *Sekai no bijutsukan XV: Boston Bijutsukan—Tōyō* [Museums of the World XV: Museum of Fine Arts, Boston—Oriental] (Tokyo, 1968) pl. 70.

10. Acc. no. 1981.278; Lawrence Sickman, ed., *Chinese Calligraphy and Painting in the Collection of John M. Crawford, Jr.*, exh. cat. (New York: Pierpont Morgan Library, 1962) pl. 3.

11. Trans. Kojirō Tomita, “The Five-Colored Parakeet by Hui-tsung (1082–1135),” *Museum of Fine Arts Bulletin* 31 (1933) p. 78.

circle concerning the convertibility of words and images. Although these artists and poets frequently discounted the value of “form-likeness” in painting and saw poetry as a way to express meaning beyond what could be conveyed pictorially, they recognized the descriptive power shared by the two arts. For example, when Ch’ao Pu-chih (1053–1111) responded to a poem Su Shih had written for a painting of a goose, he wrote, “Why should I look at the painting? / When I see the poem, the goose is really there.”¹² What Ch’ao praises is Su Shih’s skillful poetic evocation of the bird’s living presence. Although the painting Su wrote about is lost, the relationship between it and his poem must have been similar to the relationship between Hui-tsung’s meticulously depicted parakeet and the descriptive preface and poem that accompany it.

Many of the Southern Sung flower paintings in the form of fans or album leaves were accompanied by quatrains in the calligraphy of various imperial writers.¹³ Only in rare cases, however, have the original pairings of poetry and painting been preserved. The earliest known example is the silk fan (Figures 2, 3) excavated from the tomb of the Ming prince Chu Tan (d. 1389).¹⁴ In its original form this collaborative work consisted of an anonymous artist’s painting of a butterfly hovering over an autumn mallow and a poem in the calligraphy of Kao-tsung. The two pieces of silk were pasted back to back to form a round, hand-held fan. During the Yüan dynasty the two sides of the fan were separated and mounted side by side in a short handscroll. Kao-tsung’s calligraphy, in four lines of cursive script, is in gold. According to a colophon by Feng Tzu-chen (1257–after 1327), this is a work of Kao-tsung’s late years, done after the emperor had retired to the Te-shou palace in 1162.¹⁵ The poem is not Kao-tsung’s own composition, but is a modified version of a quatrain by Liu Ch’ang (1019–68), a Northern Sung scholar-official, poet, and antiquarian:¹⁶

White dew has just passed hurrying away the eighth month,
Purple corolla and red leaves share chilly loneliness.
The yellow blossom, neglected, there is no one to see:
Alone, it naturally inclines its heart toward the sunset.^b

Although the quatrain is not a popular *yung-wu* form, Kao-tsung’s revision of Liu’s poem can be con-

sidered a *yung-wu* poem. Lacking the preface or title that usually establishes a context for a Chinese quatrain, the poem depends on the painted image to make clear its subject, the autumn mallow (*ch’iu-k’uei*), a plant valued both for its medicinal potency and for the beauty of its large yellow blossoms.¹⁷ Because the mallow always grows facing the sun, a proverbial saying from the *Huai-nan tzu* (second century B.C.), a text composed at the court of the prince of Huai-nan, states, “The relationship between a sage and the Way is like the relationship between a mallow and the sun.”¹⁸ But read in the context of Chinese poetic tradition, the poem on the fan is not about a sage but about a court beauty. Recognition of this fundamental metaphor is essential to interpretation of both the painting and the poem.¹⁹

The first line of the quatrain establishes a temporal setting: “white dew” (*pai-lu*) is one of the twenty-four climatic periods of the lunar year, beginning on either the eighth or ninth day of the ninth month. Endowed by the poet with the capacity to experience human feelings, the personified flower suffers “chilly loneliness” and neglect. These are precisely the feelings conventionally attributed to abandoned beauties in poems of the *kuei-yüan*, or “inner-chamber resentment,” genre in which poets write in the personae of

12. Bush, *The Chinese Literati*, p. 26.

13. Writing quatrains on fans seems to have been a craze at the Southern Sung court. Emperor Sung Hsiao-tsung (reigned 1163–90) was so fond of these four-line poems that to please him Hung Mai (1123–1202) compiled the *T’ang-jen wan-shou chüeh-chü* [Ten Thousand Quatrains by T’ang Poets]. See Yoshikawa Kojirō, *Sung Poetry*, trans. Burton Watson (Cambridge, Mass., 1967) p. 163.

14. Shantung Provincial Museum, “Fa-chüeh Ming Chu Tan mu chi-shih” [Report on the Excavation of the Tomb of Chu Tan of the Ming Dynasty], *Wen-wu* [Cultural Relics] (1972) 5, pp. 25–37.

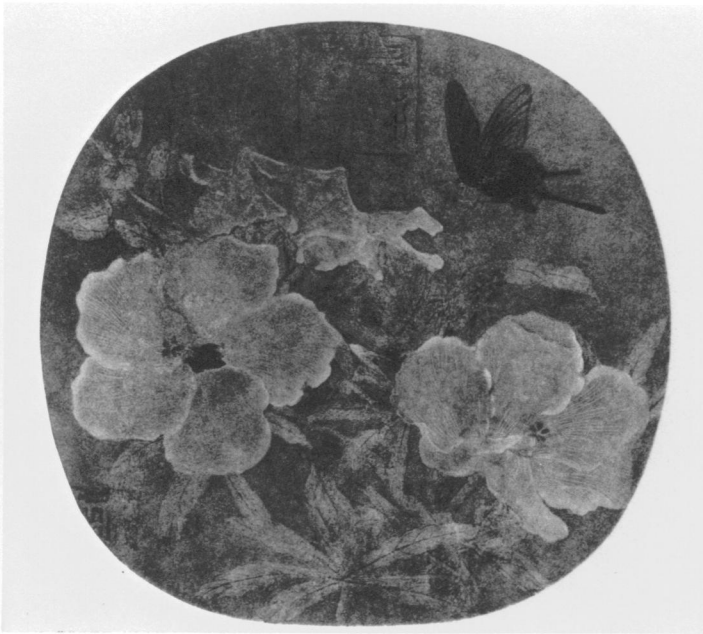
15. *Ibid.*, p. 29.

16. For the text of Liu’s poem see Ch’en Meng-lei et al., eds., *Ku-chin t’u-shu chi-ch’eng* [Assembled Library of Ancient and Modern Works] (1975; Wen-hsing shu-tien ed., Taipei, 1964) LXV, p. 885.

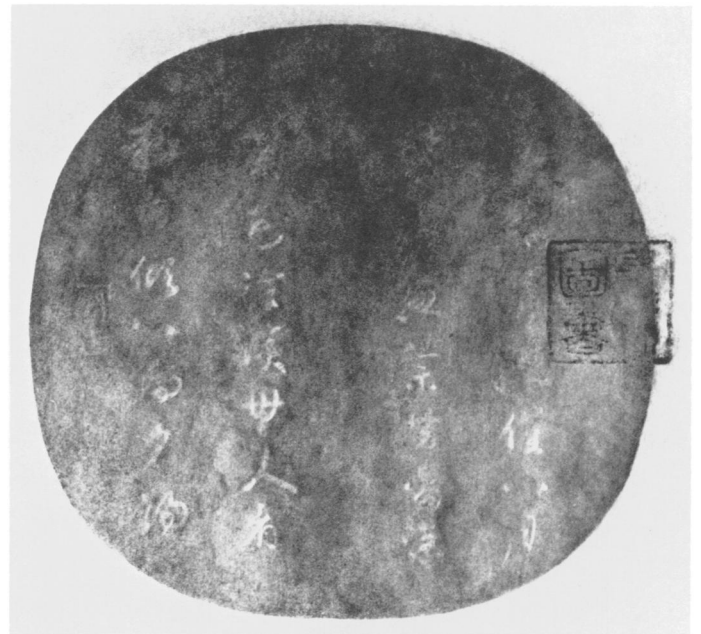
17. *Ibid.*, pp. 873–888. Poems on the theme of the mallow are collected in Chang Yü-shu et al., eds., *P’ei-wen chai yung-wu-shih hsüan* [The P’ei-wen Studio Selection of *yung-wu* Poems] (1970; repr. Taipei, 1970) IX, pp. 6075–6078.

18. Quoted in Ch’en Meng-lei et al., eds., *Ku-chin t’u-shu*, LXV, p. 876.

19. The poetic conventions of the lady/flower theme are discussed in Hans Frankel, *The Flowering Plum and the Palace Lady: Interpretations of Chinese Poetry* (New Haven, 1976) chap. 1.



2. Anonymous, *Autumn Mallows*, undated. Ink and colors on silk (photo: after Umehara Kaoru, *Zusetsu Chūgoku no rekishi* [Illustrated History of China] V, Tokyo, 1976, col. pl. 15)



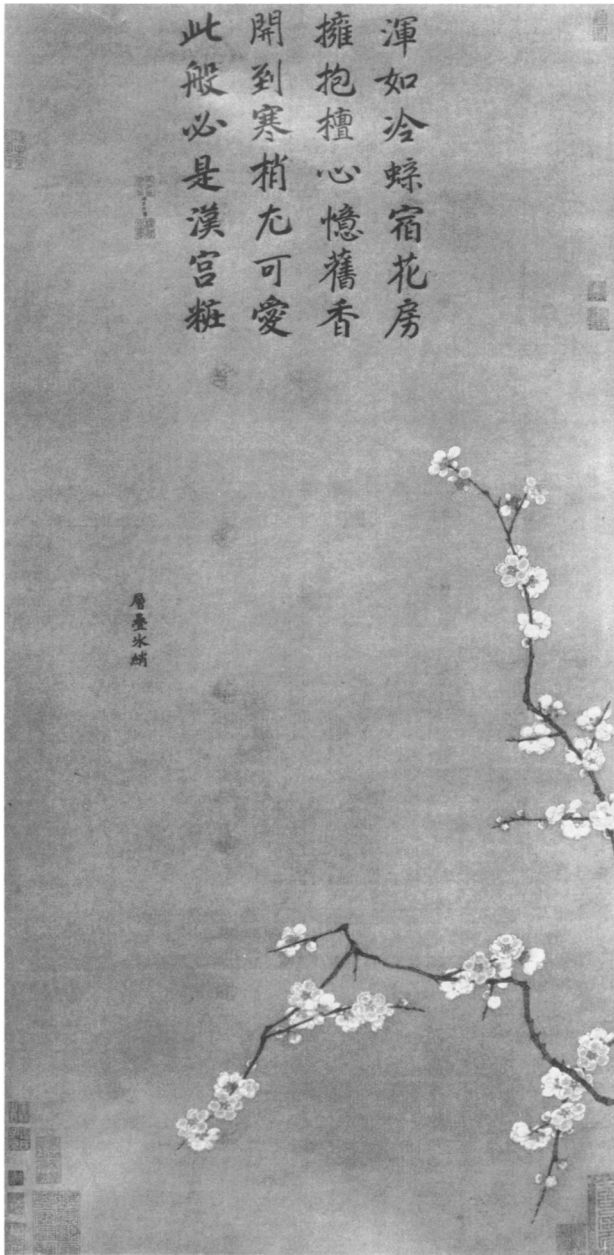
3. Emperor Sung Kao-tsung (1107–87), poem adapted from Liu Ch'ang (1019–68), undated. Gold on silk (photo: after *Wen-wu*, 1972, no. 5)

lonely ladies pining for thoughtless lovers. In the last line, Kao-tsung adapts a cliché found in many Chinese poems on the theme of the mallow: “it inclines its heart to the sun.” Here it is a setting sun, and the suggestion of crepuscular light adds to the melancholy of the poem. Though not mentioned in the poem, the butterfly seen in the painting makes more poignant by its very presence the absence of a sympathetic human observer.

In the anonymous painting paired with Kao-tsung’s calligraphy, the artist uses gold and purple pigments for the mallow blossoms and silver, now darkened to a dirty gray, for the butterfly hovering above. With consummate skill, the artist foreshortens the long, serrated leaves and the uppermost blossom to create a convincing illusion of objects existing in real space. Contours of the petals are soft and wavy; they fold and turn back on themselves with great naturalness, and the gold striations on the petals delineate the living plant’s veins. The butterfly, its gossamer

wings painted with utmost delicacy, is an entomological portrait of impeccable accuracy.

When we compare the relationship between poetry and painting in Hui-tsung’s *Five-Colored Parakeet* with that in Kao-tsung’s fan, which dates from no earlier than 1162, we discover a significant difference. Hui-tsung’s poem, in its detailed evocation of the parakeet’s form, is highly descriptive; his painting illustrates the accompanying poem but adds to it no metaphoric dimension. We feel, as Ch’ao Pu-chih felt regarding Su Shih’s poem describing a goose and the corresponding painting, that reading Hui-tsung’s poem we do not need to see his painting. In the Kao-tsung fan, a more complex relationship prevails between poetry and painting. No less concerned with naturalism than is Hui-tsung in his bird painting, the artist of the fan carries the viewer close to the yellow blossoms and skillfully evokes their sensuous presence as real objects. But with the addition of the quatrain, which not only describes the flowers but also



4. Ma Lin (active early–mid-13th century), *Layers of Icy Silk*, dated 1216. Hanging scroll, ink and colors on silk, 101.5 × 49.6 cm. Peking, Palace Museum (photo: Far Eastern Photographic Archive, Princeton University)

introduces levels of personification and metaphor, the fan is no longer merely a combination of verbal and pictorial description: through the interaction of poetry and painting the autumn mallow has become an emblem of human feeling.

Layers of Icy Silk (Figure 4) by Ma Lin (active ca. 1210–40), in the Palace Museum, Peking, develops further what might be called the lady/flower theme.²⁰ The earliest dated work by this Southern Sung court academician, the painting depicts two fragile branches of blossoming plum against a blank background. At the top of the scroll, in her familiar standard script (*k'ai-shu*), is a quatrain by Yang Mei-tzu (1162–1232), consort of Emperor Sung Li-tsung, and her seal for the year 1216. Four characters in the lower left, also by Yang, read “layers of icy silk” (*ts'eng-tieh ping-hsiao*), a reference to a type of thin white cloth.²¹ This inscription is a clue to the meaning of both the painting and the poem, translated here:

Like a chilled butterfly resting in the corolla,
Embracing the rouge heart, remembering former fragrance.
Blossoming to the tip of the cold branch, it is most lovable:
This must be the makeup that adorned the Han palace.^c

The collaborative work of Ma Lin and Yang Mei-tzu belongs to a tradition Susan Bush calls the “cult of the plum.”²² A favorite subject for painters and poets, admired by both courtiers and recluses, the prunus, also known as the Japanese apricot, was the

20. See the biography of Ma Lin by Robert J. Maeda in Herbert Franke, ed., *Sung Biographies* (Wiesbaden, 1976) IV, pp. 105–109.

21. Written with the “silk” radical, as in the four-character inscription, the word *hsiao* means “plain silk.” Because this character can sometimes be interchanged with a homophone written with the “wood” radical that means “tip of a branch,” some Western translators have interpreted the phrase *ts'eng-tieh ping-hsiao* as “layers of icy tips” (see Max Loehr, “Chinese Paintings with Sung-dated Inscriptions,” *Ars Orientalis* 4 [1961] p. 264). However, the compound *ping-hsiao* clearly refers to a type of thin white silk (see Morohashi Tetsuji, *Dai kan-wa jiten* [Great Chinese–Japanese Dictionary] [Tokyo, 1955–60] II, p. 1223), and the translation “layers of icy silk” seems to be a more meaningful title for the painting. I am grateful to Ch'en Pao-chen and T'ang Hai-t'ao, both of Princeton University, for helping me with this point.

22. Bush, *The Chinese Literati*, p. 103.

object of deep affection in Southern Sung culture.²³ Its popularity can be judged by the many twelfth- and thirteenth-century treatises on plum blossoms, including *Plum Catalogue* (*Mei-p'u*) by Fan Ch'eng-ta (1126–93), *Plum Classifications* (*Mei-p'in*) by Chang Tzu (1153–ca. 1212), and *Manual of Plum Likenesses* (*Mei-hua hsi-shen p'u*) by Sung Po-jen (active 1225–65), in which poetic commentaries accompany illustrations of the stages of the plum blossom's growth.

Because the plum braves late winter snows to bloom earlier than other flowers, it symbolizes the moral strength of a virtuous man. The poet Yang Wan-li (1124–89) summarizes this view of the plum in his lines “The flowering plum in the grove is like a recluse / Full of the spirit of open space, free from the spirit of wordly dust.”²⁴ Though deeply compelling as a symbol of the lofty recluse, the plum also suggested other meanings to Southern Sung artists and poets. The *yeh-mei*, or “wild plum,” symbolizes the hermit, but the *kung-mei*, or “palace plum,” represents a court beauty.²⁵

When looking at Ma Lin's hanging scroll, the viewer familiar with the poetic conventions of the plum theme decodes a sequence of words and an image, beginning with the inscription “layers of icy silk.” The “icy silk” is as white as the plum blossoms themselves, which in their delicacy and fragrance symbolize a lady's beauty. These already complex layers of meaning in the inscription function as a preface to the poem. We noted that in the Kao-tsung fan the butterfly in the painting is not mentioned in the accompanying poem; in the Ma Lin–Yang Mei-tzu hanging scroll this feature is reversed: the insect, which does not appear in the painting, is conjured up by the first line of the poem. The image of a butterfly resting in a corolla, literally the “floral chamber” (*hua-fang*), is a yin-yang combination that hints at the union of male and female lovers.

Several other expressions in Yang Mei-tzu's quatrain underscore the feminine identity of the plum blossoms. The “rouge heart” (*t'an-hsin*) refers to the center of the blossoms. Because the word *t'an* appears frequently in other contexts with the word *k'ou*, or “mouth,” to describe a lady's painted red lips, Yang Mei-tzu's use of the word strengthens the metaphoric connection between flower and lady. “Makeup that adorned the Han palace” (*Han-kung chuang*) is a metonymic expression for a palace lady: “Han palace” can refer to the imperial palace of any dynasty,

and “makeup” (*chuang*) stands for the woman who wears it.

Yang Mei-tzu's quatrain reflects a further movement away from the descriptive techniques used in Hui-tsung's poem about the parakeet. Although the poem on the Kao-tsung fan goes beyond simple description to personify its subject, the mallows remain the focus of the poem. In the Yang Mei-tzu quatrain, however, the floral subject is meaningful only to the extent that it stimulates human feelings. The voice heard in the poem is that of a male lover who, coming upon the blossoms, recalls a past amorous encounter. “Resting in the corolla,” the butterfly transforms the flowers into an image of remembered intimacy.

The painting that corresponds to this highly suggestive poetic meditation is chaste and refined. Thin, spidery branches, one growing upward, one downward, form a textured tracery that supports and contrasts with the white plum blossoms. Differing in size from buds to fully opened blossoms, some turned toward, some away from the viewer, the flowers grow in closely bunched layers—the “layers of icy silk” in Yang Mei-tzu's inscription. Instead of focusing on one or two blossoms, the viewer savors the overall pattern of understated floral beauty, moving back and forth freely between poetic and painted statements. In contrast to the mallows pressed close to the viewer in the Kao-tsung fan, Ma Lin's plum blossoms appear remote and inaccessible. Nevertheless, as a court academician whose art was shaped by representational standards de rigueur in his profession, Ma Lin paints the plum blossoms as tangible objects existing in three-dimensional space. Though it is restrained, elegant, and cool, his painting aims above all at representational accuracy.

Ma Lin's hanging scroll and the Kao-tsung fan, separated in time by some fifty years, are representative flower paintings from the Southern Sung academic tradition. Collaborative efforts that combine

23. Discussed in Roberta Bickford et al., *Bones of Jade, Soul of Ice*, exh. cat. (New Haven: Yale University Art Gallery, 1985), and Hans Frankel, “The Plum Tree in Chinese Poetry,” *Asiatische Studien* 6 (1952) pp. 88–115.

24. Cited by Bush, *The Chinese Literati*, p. 106, and translated by Frankel, “The Plum Tree in Chinese Poetry,” p. 106.

25. See Frankel's discussion of the palace-plum theme, *The Flowering Plum and the Palace Lady*, chap. 1.

the calligraphy of imperial writers and the painting of court artists, both explore the popular theme of flowers seen as symbols of beautiful women. The name of the fan painter is unknown, and although we know something of Ma Lin's life and career, both artists remain anonymous as personalities; their paintings, though marvels of skill and sensitivity, are institutional works that tell us almost nothing about the artists' private worlds of ideas and feelings.²⁶

Outside the imperial court, scholar-painters of the Southern Sung continued to pursue aesthetic goals that had been articulated in the late Northern Sung by Su Shih and his like-minded associates, who saw painting as a reflection of the artist's mind and a revelation of his personality. For Su Shih and his friends, painting was not merely a record of sensory experience but also an expression of a superior man's deeply held values—the *wen* or broad humanistic culture of China's educated elite.

In her indispensable discussion of subject matter in the literati tradition, Susan Bush notes that Sung scholar-painters tended to focus on a single object, one type of flower or tree removed from its natural setting, thus inviting the viewer to contemplate the meaning of a given image and to question the artist's reasons for choosing to paint it.²⁷ Literary and historical traditions gave certain subjects, especially bamboo, orchid, chrysanthemum, and plum, special significance as symbols of scholarly values, and paintings of flowers or plants could be statements of high moral aspiration. Moreover, these subjects frequently were interpreted as images of the men who painted them. This is exemplified in Su Shih's remarks on the bamboo painting of Wen T'ung (1019–79).²⁸ Su said that people who saw his friend's bamboo would realize that it was bending but unyielding, just like Wen T'ung himself. Poems and colophons on paintings of botanical subjects document similar interpretations dating to the Southern Sung. When he inscribed a bamboo painting by Su Shih, the philosopher Chu Hsi (1130–1200) wrote that “when people look at this painting they will still be able to see him in their minds.”²⁹

The pronouncements of the Northern Sung literati painters and their artistic heirs in the Southern Sung suggest that in bamboo and flower painting these scholarly artists found vehicles for self-expression more direct than in landscape painting

and better suited to their amateur techniques. Among extant paintings by Southern Sung scholar-painters who specialized in flowers, those by Chao Meng-chien (1199–before 1267), a member of the Sung imperial family, presage most directly the art of Ch'ien Hsüan. Chao's long handscroll in The Metropolitan Museum of Art depicts a panorama of narcissi in bloom (Figure 5). The scroll is painted in the *pai-miao*, or “plain drawing,” manner favored by Sung literati artists and closest of all painting modes to calligraphy, the premier art of the scholar.³⁰ In Chao's hands this painting technique creates a seemingly endless variety of ink outlines and washes. Waving gracefully above the pond, the plants seem far removed from the realm of tangible objects depicted by Hui-tsung and Ma Lin.

Shortly after Chao Meng-chien's death, his handscroll took on new meaning. Colophons and poems of the late thirteenth century attached to the painting reveal that viewers of Chao's ethereal narcissi saw the plants not only as reflections of the artist's lofty character but also as symbols of China before her defeat by the Mongols in 1279.³¹ It was in this historical context, in which flowers could be seen as images of both a man and an entire nation, that Ch'ien Hsüan began his career as an artist.

Ch'ien Hsüan was in his early forties when the Mongols swept into southern China. By 1279, for the first time in history, the entire nation was brought under

26. I have borrowed the term “institutional” in this context from Richard Barnhart, who applies it to Hui-tsung's *Finches and Bamboo* (Richard Barnhart, *Peach Blossom Spring: Gardens and Flowers in Chinese Paintings* [New York: MMA, 1984] p. 30).

27. Bush, *The Chinese Literati*, p. 101.

28. Annotated in Yü Chien-hua, ed., *Chung-kuo hua-lun lei-pien*, II, pp. 1026–1027.

29. Bush, *The Chinese Literati*, p. 103.

30. Wen Fong and Marilyn Fu, *Sung and Yuan Paintings* (New York, 1973) no. 12, pp. 82–83. Another important *pai-miao* work in this tradition is the anonymous Southern Sung handscroll, *One Hundred Flowers (Pai-hua t'u)*, in the Palace Museum, Peking. See Shan Kuo-ch'iang, “Wei pai-hua ch'uan shen chieh-shao Sung jen pai-hua t'u” [Transmitting Spirit Through One Hundred Flowers: Introducing *One Hundred Flowers* by an Anonymous Sung Artist], *Mei-shu* [Fine Arts] (1978) 2, pp. 45, 48.

31. Barnhart, *Peach Blossom Spring*, pp. 37–39; Fong and Fu, *Sung and Yuan Paintings*, pp. 70–71. For political symbolism in orchid painting see the discussion of Cheng Ssu-hsiao (1241–1318) in James Cahill, *Hills Beyond a River* (New York/Tokyo, 1976) pp. 16–17.



5. Chao Meng-chien (1199–before 1267), *Narcissi*, undated. Section of a handscroll, ink on paper, 33.2 × 372.1 cm. The Metropolitan Museum of Art, Gift of The Dillon Fund, 1973.120.4

the control of foreign conquerors. Like all men of his education and social class, Ch'ien was profoundly affected by this catastrophic defeat.

During the years immediately preceding the Mongol conquest, Ch'ien Hsüan had established himself as a promising scholar who could look forward with confidence to a secure future in the Southern Sung civil bureaucracy. He had also won a place for himself in distinguished literary circles at the Southern Sung capital of Hangchow. As portrayed in the memoirs of scholarly gentlemen who knew its stunning lakeside scenery, lavish mansions, and superb gardens, mid-thirteenth-century Hangchow was a city of elegant diversions, where “hardly a day passed with-

out a romp or amusement.”³² Ch'ien Hsüan knew the city well. In a nostalgic poem of his later years, Ch'ien wrote, “Do not laugh at me, young lords of the capital; / I also scattered gold there to enjoy my youth.”³³

Although Hangchow escaped destruction when the dynasty fell, the patterns of life for educated men who had lived in the area were drastically disrupted. Scholars who, under a native Chinese dynasty, would have sought official employment suddenly found

32. Lin, *Transformation*, p. 15. See also Jacques Gernet, *Daily Life in Sung China on the Eve of the Mongol Invasion, 1250–1276*, trans. H. M. Wright (Stanford, Calif., 1962).

33. Li O and Ma Yüeh-kuan, eds., *Sung-shih chi-shih* [Records of Occasions in Sung Poetry] (1746; Kuo-hsüeh chi-pen ts'ung-shu ed., Taipei, 1968) *chüan* 68, p. 1745; trans. Shih, “The Hermitic Landscapes,” pp. 50–51.



themselves the subjects of an alien regime deeply suspicious of China's literati elite. Later, when the Mongols attempted to recruit Chinese scholars into the vast bureaucracy needed to govern the empire, the thought of serving their conquerors led many Chinese to give up their status as scholars and turn to painting, fortune-telling, medicine, and other unorthodox professions formerly scorned by fastidious literati. Eremitism, a tradition of great importance in Chinese culture, became widespread, as men who saw themselves as *i-min*, or "leftover subjects," of the Sung retreated from active involvement with the world.

For Ch'ien Hsüan, life as an *i-min* brought about a profound change of status. Although he had completed several volumes of classical scholarship while still a young man, not long after the fall of the Southern Sung Ch'ien renounced scholarly life, burned his books, and began a career as a professional painter in his native city of Wu-hsing, Chekiang province. His abdication as a scholar seems to have been motivated by more than his desire to avoid government service. On a painting titled *Making Enemies of Books* Ch'ien inscribed a poem expressing contempt for useless literati, the traditional guardians of Chinese culture, who had spectacularly failed to protect the nation from the Mongol threat.³⁴ He also refused to register as the head of a *ju-hu*, a "Confucian household," a status the Mongols accorded men of learning, exempting them from certain taxes and corvée obligations.³⁵

As a professional painter, Ch'ien Hsüan was obliged to market his works in teashops and bookstores. When forgeries jeopardized his livelihood, he changed the manner in which he signed his paintings

6, 7. Ch'ien Hsüan (ca. 1235–after 1307), *Pear Blossoms*, undated. Section of a handscroll, ink and colors on paper, 31.1 × 95.3 cm. The Metropolitan Museum of Art, Purchase, The Dillon Fund Gift, 1977-79

and altered his style, thus, he hoped, putting the forgers to shame.³⁶ Ch'ien Hsüan's career was also threatened by his alcoholism. His addiction to wine was not simply an excessive fondness for the convivial imbibing enjoyed by all Chinese literati; according to his friend Chao Meng-fu (1254–1322), Ch'ien's drinking brought on frequent spells of trembling that left him unable to paint. Nevertheless, Ch'ien Hsüan endured. Contrasting Ch'ien's life with that of men who chose to serve in government, the poet Chang Yü (1337–85) wrote, "Who could imagine that Mr. Ch'ien alone chose hardship to express his virtue, serving as a craftsman-painter until his hair turned white?"³⁷

As a professional artist Ch'ien Hsüan specialized in landscapes and flower painting.³⁸ In his landscapes, often painted in the archaic "blue-green" style, er-

34. See Ch'ien Hsüan's poem titled "Hating Books" in Li O and Ma Yüeh-kuan, eds., *Sung-shih chi-shih, chüan* 68, p. 1745.

35. Shih, "The Eremitic Landscapes," p. 71.

36. Shantung Provincial Museum, "Fa-chüeh Ming Chu Tan mu chi-shih," p. 29.

37. Chang Yü, *Ching chü chi* [Ching chü Collection] (Ssu-pu ts'ung k'an ed., Shanghai, 1936) *chüan* 3, pp. 7b–8b; trans. Shih, "The Eremitic Landscapes," p. 75.

38. In addition to Shih, "The Eremitic Landscapes," see recent discussions of Ch'ien Hsüan's art by Cahill, *Hills*, pp. 19–37; Wang Wei, "Lun Ch'ien Hsüan"; and James Jay Robinson, "The Vitality of Style: Aspects of Flower and Bird Painting During the Yüan Dynasty (1279–1368)," Ph.D. diss. (University of Michigan, 1984).

eremitic retreat is a recurring theme. Poems Ch'ien Hsüan inscribed on these images of secluded dwellings express his own longing for escape from a distasteful world.³⁹ Though created, like his landscapes, for a public audience, Ch'ien's flower paintings and the poems he inscribed on them are also imbued with his private melancholy. Seen in their art-historical context, Ch'ien's works, along with those of Chao Meng-fu, herald an irrevocable change in Chinese painting, as brush and ink become the means through which artists "write out their feelings" in pictorial form.⁴⁰ In Ch'ien's *Pear Blossoms*, both the relationship between words and image and the style in which the blossoms are painted reflect the emergence of this new artistic world.

7. Detail of Figure 6



According to the *Precious Mirror of Painting* (*T'u-hui pao-chien*) of 1365, Ch'ien usually added poems to his best paintings.⁴¹ The Metropolitan Museum's handscroll surely belongs in this category of outstanding works (Figure 6). Although the handscroll format could easily permit a longer poetic complement,

39. Discussed at length by Shih, "The Eremic Landscapes," chaps. 2, 3.

40. The innovations of Chao Meng-fu are discussed by Wen Fong in Wen Fong et al., *Images of the Mind: Selections from the Edward Elliott Family and John B. Elliott Collections of Chinese Calligraphy and Painting at The Art Museum, Princeton University*, exh. cat. (Princeton, N.J.: The Art Museum, Princeton University, 1984) chap. 4.

41. Hsia Wen-yen, *T'u-hui pao-chien* [Precious Mirror of Painting] (preface dated 1365; Hua-shih ts'ung-shu ed., Shanghai, 1963) *chüan* 5, p. 126.

Ch'ien Hsüan continues the Southern Sung practice of matching quatrains and painting:⁴²

The lonely tear-stained face, teardrops drenching the
branches,
Though washed of makeup, her old charms remain.
Behind the closed gate, on a rainy night vainly sor-
rowing,
How differently she looked bathed in golden waves of
moonlight before darkness fell.^d

Written immediately following an image of pear blossoms and ostensibly a poem on the subject of flowers, Ch'ien's quatrain surprisingly contains only one word, "branches" (*chih*), that refers directly to what is shown in the painting; and the significance of even this word is oblique—on the branches fall tears from the face of the poem's true subject, a palace lady. This subject is made clear by the quatrain's first line, which alludes to "Song of Unending Sorrow" (*Ch'ang-hen ko*) by Po Chü-i (772–846). This poem, familiar to every literate Chinese, recounts the story of the T'ang-dynasty concubine Yang Kuei-fei (d. 756), whose love affair with Emperor Hsüan-tsung (reigned 713–756) not only brought chaos to the empire but also led to her murder by mutinous imperial bodyguards. In the couplet to which Ch'ien Hsüan alludes, Po Chü-i compares the concubine's face to pear blossoms:⁴³

The lonely jade countenance, shedding flowing tears:
A branch of pear blossoms drenched in spring rain.^e

Although Ch'ien Hsüan's allusion to these famous lines evokes memories of the ill-fated concubine, by the thirteenth century Yang Kuei-fei was no longer merely an historical figure: for Ch'ien and his contemporaries she was an archetype of all palace ladies and a symbol of tragic beauty.

The lady/flower theme Ch'ien Hsüan explores in the Metropolitan Museum handscroll draws on traditions of flower painting from the Southern Sung court. Yet the relationship between poetry and painting in Ch'ien's work departs from Southern Sung precedents. In their poems for flower paintings already discussed, Kao-tsung and Yang Mei-tzu use complex metonymic and metaphoric expressions to equate flowers with human beings and to find in flowers parallels for human feeling. But in his poem for the painted pear blossoms, Ch'ien writes *only*

about a human subject. His painting, in turn, creates a context for the quatrain. Here, poetry and painting are no longer convertible. The two arts have become mutually dependent: without his painting, Ch'ien's poem lacks a meaningful context; and, however evocative its imagery, the painting loses its metaphoric richness without the accompanying poem.

Ch'ien Hsüan's painting in no way illustrates the quatrain: we see only flowers on a background of blank paper. The sinuous branch is painted with layers of light and dark ink that suggest the rough texture of the bark; cropped at the bottom and extending in an S curve almost to the top of the scroll, the branch provides a textural and rhythmic counterpoint to the pale white buds and blossoms. The leaves are outlined with brownish ink and painted with dark green pigment, most of which has worn away. Where leaves and stems join the branches, the overlapping tones are finely modulated with gray shading.

Although Ch'ien Hsüan violates no botanical verities, his painted flowers lack the eye-catching sensuous appeal of most Southern Sung works in this genre. The pear blossoms seem as remote in time and space as Yang Kuei-fei herself. Why is this so? How is this effect achieved? What is its significance?

It is not merely the absence of background or atmosphere—these are lacking in earlier flower paintings as well—or the pale colors that make the pear blossoms appear to grow in a realm not bound by time and space. This effect is created primarily by

42. Based on a translation by Wen Fong and Maxwell K. Hearn, in Fong and Hearn, "Silent Poetry," p. 36.

43. P'eng Ting-ch'iu et al., eds., *Ch'üan T'ang shih* [Complete T'ang Poetry] (1707; Chung-hua shu-chü ed., Peking, 1960) VII, p. 4816. K'o Chiu-ssu (1290?–1343) mentions this famous couplet in his poem for a painting of pear blossoms by Ch'ien Hsüan. The painting K'o saw was either the Metropolitan Museum handscroll or one like it that bore a similar poetic inscription. See K'o Chiu-ssu, "T'i Ch'ien Shun-chü hua li-hua" [Inscribed on Ch'ien Shun-chü's Painting of a Pear Blossom], *Tan-ch'iu chi* [Collected Works of Tan-ch'iu] (Li-tai hua-chia shih wen-chi ed., Taipei, 1971) pp. 67–68. Another K'o Chiu-ssu poem appears on Ch'ien Hsüan's *Doves and Pear Blossoms* in the Cincinnati Art Museum. Although K'o mentions Yang Kuei-fei in this poem, the presence of the two doves in the painting changes the symbolic import of the allusion. See Lee and Ho, *Chinese Art Under the Mongols*, no. 181. For a selection of poems on the theme of pear blossoms that allude to Po Chü-i's "Song of Unending Sorrow" see Chang Yü-shu et al., eds., *P'ei-wen chai*, VIII, pp. 5349–5362.

the abstract, schematic clarity of Ch'ien's style. Although the painted leaves seem to turn naturalistically in space, Ch'ien subtly distorts the foreshortening of their folded edges to create strongly two-dimensional patterns. This is most evident in the cluster of flowers farthest to the right (Figure 7). Outlines of the leaves are precise and unassertive, but just sharp enough to keep the forms they define parallel to the picture plane; the leaves extend horizontally and vertically but not back into space. The schematization in Ch'ien's drawing becomes clear when the leaves in his handscroll are compared with those in the Kao-tsung fan, which are carefully foreshortened to recede naturalistically into an imaginary void.

This abstraction extends also to Ch'ien Hsüan's drawing of the flowers. He composes the unopened buds as round or oval shapes subdivided by pale lines into layers of petals. Likewise, Ch'ien's drawing of the opened buds creates a subtle tension between the illusion of three-dimensional objects in space and the two-dimensional graphic formula by which they are depicted. Where petals curl back on themselves, they form flat shapes subdivided into smaller parts rather than a single plane turning in space. As James Cahill notes concerning another of Ch'ien Hsüan's flower paintings, the schematic folding of leaves and blossoms is a device for creating pattern and tonal variety rather than a means of depicting real objects in nature.⁴⁴

Ch'ien Hsüan's style in the Metropolitan Museum handscroll should be contrasted with that of one of his imitators as seen in *Pear Blossoms and Bird* (Figure 8), which is a hanging scroll in the John B. Elliott Collection, on loan to The Art Museum, Princeton University.⁴⁵ The composition and colors of this work make it similar to Ch'ien Hsüan's painting, but the underlying pictorial conceptions are different. In the Elliott scroll, leaves are foreshortened to turn three-dimensionally in space; many end in long brown tips that extend aimlessly outward. Contours of the petals lack the cool precision of Ch'ien's drawing, and buds display none of the geometric clarity seen in the Metropolitan Museum scroll. Ch'ien's imitator successfully reproduces those aspects of the master's style closest to Southern Sung court painting—the elegant



8. Anonymous, *Pear Blossoms and Bird*, ca. 1300. Hanging scroll, ink and colors on paper, 91.5 × 30.7 cm. Princeton, N.J., John B. Elliott Collection, on loan to The Art Museum, Princeton University (photo: The Art Museum, Princeton University)

44. Cahill, *Hills*, p. 21.

45. Fong et al., *Images of the Mind*, no. 8, p. 288.

sweep of the branches, the colorful and alert bird, and the fine botanical detail—but he fails to grasp Ch'ien's transformation of this tradition.

Artistic and poetic transformation of conventional subject matter are achieved with great eloquence in a handscroll by Ch'ien Hsüan excavated from the same tomb that yielded the Kao-tsung fan.⁴⁶ Like the Metropolitan Museum's *Pear Blossoms*, this work combines painting and poetry on the theme of flowers. The scroll depicts three lotus blossoms and several large leaves, all seen as if from a frog's-eye view, as they rise from a pond (Figure 9). Following the painting is Ch'ien's quatrain:

Softly waving above the jade pool: white lotus blossoms.
 Going, coming, blue birds are tranquil and silent.
 The hermit doesn't drink, but leisurely carries his staff,
 Merely recalling the pure fragrance of flowers in the moonlight.^f

Like most flowers, the lotus has several different meanings in Chinese culture. It was a favorite blossom of Ch'ü Yüan (343–227 B.C.), the virtuous poet who drowned himself after failing to win recognition from the king of Ch'u. In Buddhist iconography it is the sacred flower of Sakyamuni.⁴⁷ The lotus gained further significance when the great Neo-Confucian philosopher Chou Tun-i (1017–73) composed an essay praising the flower as a symbol of purity.⁴⁸ In Ch'ien Hsüan's poem and painting, however, the lo-

tus becomes a vehicle for expression of the artist's private ideals.

Ch'ien Hsüan's quatrain introduces the flowers with imagery traditionally associated with a Taoist divinity, the Queen Mother of the West (Hsi wang mu). By the Yüan dynasty, however, the "jade pool" of her palace and the "blue birds" that announce her arrival had lost any specific connection with the mythic Queen Mother and were conventional expressions found in countless poems on the theme of the lotus.⁴⁹ In the second couplet Ch'ien's poem takes an unexpected turn, and the flowers are suddenly transformed into objects of contemplation for a strolling hermit, or *yu-jen*. Interpreted in the context created by Ch'ien's poem, the painted lotuses acquire new meaning: as symbols of eremitic life they allude to Ch'ien Hsüan's deepest longings.

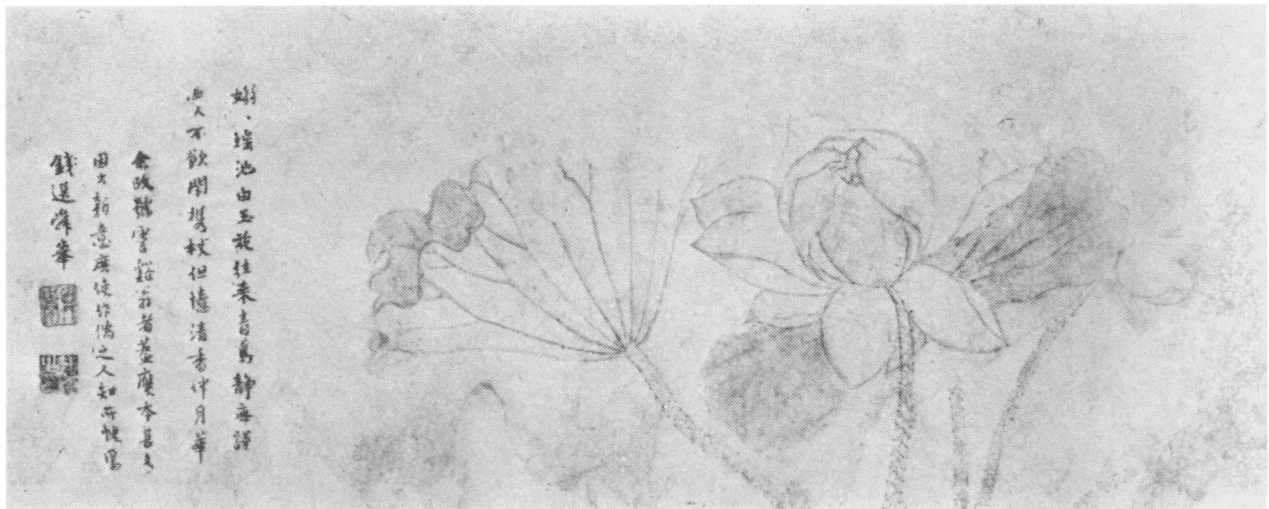
Just as Ch'ien's quatrain transforms conventional

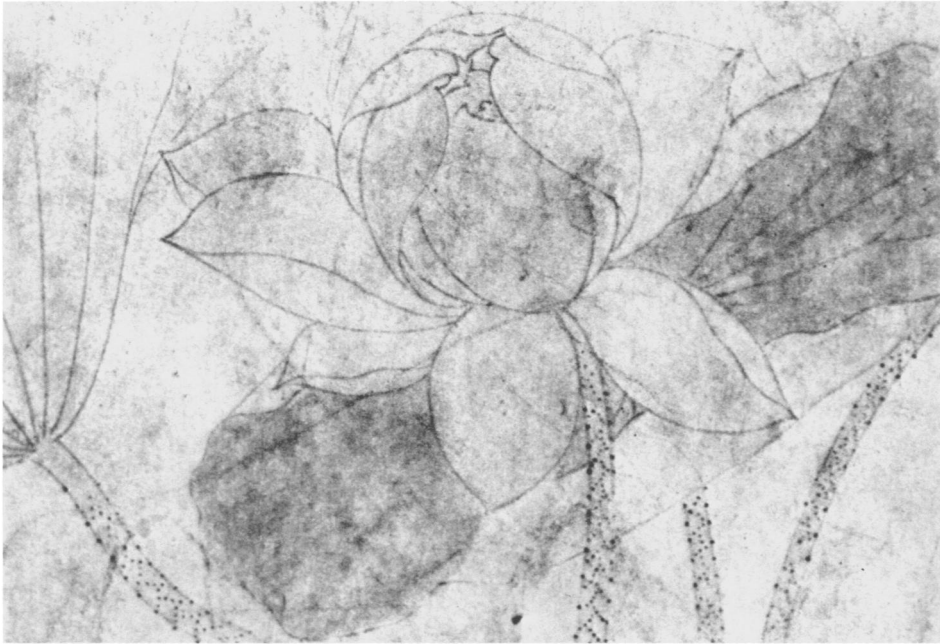
46. Shantung Provincial Museum, "Fa-chüeh Ming Chu Tan mu chi-shih," p. 27.

47. In their colophons attached to Ch'ien Hsüan's painting, Feng Tzu-chen and Chao Yen (active first quarter of the 14th century) mention the Buddhist monk Hui-yüan (334–417), founder of the White Lotus Society, who planted lotuses near the Tung-lin monastery on Mt. Lu. See *ibid.*, p. 29.

48. For a translation of the essay see H. L. Li, *The Garden Flowers of China* (New York, 1959) p. 66.

9, 10. Ch'ien Hsüan, *Lotuses*, undated. Handscroll, ink and colors on paper, 42 × 90 cm. Tsinan, Shantung Provincial Museum (photos: after *Wen-wu*, 1972, no. 5)





10. Detail of Figure 9

poetic imagery to endow the lotuses with private meaning, his pictorial style transforms the painted flowers into something more than a depiction of real objects. Since Ch'ien's true subject is a state of mind, he eschews the sensuous realism of Southern Sung flower painting in favor of a more abstract style. In this painting the same cool schematization as seen in the Metropolitan Museum handscroll makes the lotuses appear to be timeless, unchanging archetypes of noble flowers, rather than ordinary plants destined to wither and decay. The blossoms are drawn in firm ink outlines and colored with light green washes; opened petals are outlined with taut, geometric contours too perfect for depiction of real plants (Figure 10). Folded leaves remain flat shapes.

The complex interaction of poetry and painting in this handscroll, which gives unexpected meaning to the theme of the lotus, corresponds to that found in Ch'ien's *Pear Blossoms*. There, poetic allusion to a doomed concubine and a painting style that makes the rain-washed blossoms appear distant and inaccessible evoke feelings of loss, regret, and nostalgia. We have seen that flower paintings such as Chao Meng-chien's ethereal *Narcissi*, which presage Ch'ien's art, were interpreted by *i-min* connoisseurs as symbols of profound political and cultural import. Ch'ien's pear blossoms demand equally subtle interpretation. Ac-

cordingly, Richard Barnhart sees in Ch'ien's painting and poem an evocation of China's sorrow under Mongol rule:

With the same careful irony in painting and poem, Ch'ien plays upon traditional imagery and symbolism, evoking a court beauty, abandoned and aging, weeping by a veranda. Now, dramatically, the beauty is Sung China, behind a locked gate, in darkness and rain—China in a Mongol prison.⁵⁰

This reading of Ch'ien's handscroll gains further depth when the poem and painting are related to the vicissitudes of the artist's life. For Ch'ien, the scholar turned professional painter, the pure beauty of the pear blossoms was as remote as the closing years of the Southern Sung, when, as a promising young man in Hangchow, Ch'ien "scattered gold" to enjoy the capital's pleasures. The Mongol conquest and his sudden change of status and profession brought this idyllic period of his life to a painful and irrevocable close. Enriched by the artist's poetry, painted as a private vision of a lost world, Ch'ien Hsüan's pear blossoms evoke his sad dream of this golden past.

49. See Chang Yü-shu et al., eds., *P'ei-wen chai*, XI, pp. 6021–6070.

50. Barnhart, *Peach Blossom Spring*, p. 40.

(a)

五色鸚鵡來自嶺表養之禁籞
馴服可愛飛鳴自適往來於苑
園間方中春繁杏遍開翔翥其
上雅詔容與自有一種態度縱
目觀之宛勝圖畫且賦是詩焉

天產乾臯此異禽
遐邇來貢九重深
體全五色非凡質
惠吐□言更好音
飛翥似憐毛羽貴
徘徊如飽稻梁心
絢脣紺趾誠端雅
為賦新篇步武吟

(b)

白露才過催八月
紫房紅葉共淒涼
黃花冷淡無人看
獨自傾心向夕陽

(c)

渾如冷蝶宿花房
擁抱檀心憶舊香
開到寒梢尤可愛
此般必是漢宮粧

(d)

寂寞闌干淚滿枝
洗粧猶帶舊風姿
閉門夜雨空愁思
不似金波欲暗時

(e)

玉容寂寞淚闌干
梨花一枝春帶雨

(f)

嫋嫋瑤池白玉花
往來青鳥靜與譁
幽人不飲閑携杖
但憶清香伴月華

GLOSSARY

<i>Ch'ang-hen ko</i>	長恨歌	Hsü Hsi	徐熙
Chang Seng-yu	張僧繇	<i>Hsüan-ho hua-p'u</i>	宣和畫譜
Chang Tzu	張鎡	Hsüan-tsung	玄宗
Chang Yü	張羽	<i>Hua-chi</i>	畫繼
Chang Yü-shu	張玉書	<i>hua-niao hua</i>	花鳥畫
Chao Meng-chien	趙孟堅	<i>Huai-nan tzu</i>	淮南子
Chao Meng-fu	趙孟頫	Huang Ch'üan	黃筌
Ch'ao Pu-chih	晁補之	Hui-tsung	徽宗
Chao Yen	趙嚴	Hui-yüan	慧遠
Ch'en Meng-lei	陳夢雷	Hung Mai	洪邁
Cheng Ssu-hsiao	鄭思肖	<i>i-min</i>	遺民
Ch'ien Hsüan	錢選	<i>ju-hu</i>	儒戶
<i>Ching chü chi</i>	靜居集	<i>k'ai-shu</i>	楷書
<i>ch'iu-k'uei</i>	秋葵	Kao-tsung	高宗
Chou Tun-i	周敦頤	K'o Chiu-ssu	柯九思
Chu Hsi	朱熹	<i>k'ou</i>	口
Chu Tan	朱橚	Ku K'ai-chih	顧愷之
<i>Ch'u-t'zu</i>	楚辭	<i>Ku-chin t'u-shu chi-ch'eng</i>	古今圖書集成
Ch'ü Yüan	屈原	<i>Ku-kung po-wu yüan ts'ang</i>	故宮博物院藏
<i>Ch'üan T'ang shih</i>	全唐詩	<i>hua-niao hua hsüan</i>	花鳥畫選
<i>Chung-kuo hua-lun lei-pien</i>	中國畫論類編	<i>Ku-kung po-wu yüan yüan-k'an</i>	故宮博物院院刊
<i>Dai kan-wa jiten</i>	大漢和字典	<i>kuei-yüan</i>	閨怨
"Fa-chüeh Ming Chu Tan mu chi-shih"	發掘明朱橚墓 紀實	<i>kung-mei</i>	宮梅
Fan Ch'eng-ta	范成大	<i>kung-t'i shih</i>	宮體詩
Feng Tzu-chen	馮子振	Kuo Hsi	郭熙
Hsi wang mu	西王母	Li O	厲鶚
Hsia Wen-yen	夏文彥	Li-tsung	理宗
<i>hsiao</i>	綃	<i>Lin-ch'üan kao-chih</i>	林泉高致
<i>hsiao</i>	梢	Liu Ch'ang	劉敞
Hsiao-tsung	孝宗	"Lun Ch'ien Hsüan ti hui-hua i-shu chi li-lun"	論錢選的繪畫 藝術及理論

Ma Lin	馬麟	“T’i Ch’ien Shun-chü hua li-hua”	題錢舜舉畫梨花
Ma Yüeh-kuan	馬曰琯	<i>ts’eng-tieh ping-hsiao</i>	層疊冰綃
<i>Mei-hua hsi-shen p’u</i>	梅花喜神譜	<i>T’u-hui pao-chien</i>	圖繪寶鑑
<i>Mei-p’in</i>	梅品	Umehara Kaoru	梅原郁
<i>Mei-p’u</i>	梅譜	Wang Shen	王紳
<i>Mei-shu</i>	美術	Wang Wei	王衛
<i>Pai-hua t’u</i>	百花圖	“Wei pai-hua ch’uan shen	為百花傳神
<i>pai-miao</i>	白描	chieh-shao Sung jen	介紹宋人
<i>P’ei-wen-chai yung-wu-shih hsüan</i>	佩文齋詠物詩選	pai-hua t’u”	百花圖
P’eng Ting-ch’iu	彭定求	<i>wen</i>	文
Po Chü-i	白居易	Wen T’ung	文同
<i>Sekai no bijutsukan</i>	世界の美術館	<i>Wen-wu</i>	文物
Shan Kuo-ch’iang	單國強	Wu Sheng	吳升
<i>Shih-ching</i>	詩經	Yang Kuei-fei	楊貴妃
Su Shih	蘇軾	Yang Mei-tzu	楊妹子
Sung Po-jen	宋伯仁	Yang Wan-li	楊萬里
<i>Sung-shih chi-shih</i>	宋詩紀事	<i>yeh-mei</i>	野梅
<i>Ta-kuan lu</i>	大觀錄	Yü Chien-hua	俞劍華
<i>Tan-ch’iu chi</i>	丹邱集	<i>yung-wu</i>	詠物
<i>T’ang-jen wan-shou chüeh-chü</i>	唐人萬首絕句	<i>yung-wu t’zu</i>	詠物詞
Teng Ch’un	鄧椿	<i>Zusetsu Chügoku no rekishi</i>	圖說中國の歴史