

Catalogue No.: 116005  
Field No.: 4882 Laufer/Blackstone  
Negative No.: Neg. Alb. P. 500  
Museum Location: 32AE  
Form: Handscroll  
Period: Ming  
Artist: Ch'iu Ying c. 1500-1552 (also known as:  
Ch'iu Shih-Chou and Ch'iu Shih-Fu)  
Date: First half of the 16th century  
Title: "Han Palaces on a Spring Morning"  
Material: Silk, paint, textile  
Size: Painting W.= 37 cm., Total L.= 983 cm.,  
Painting L.= 322 cm.  
Colophons (1.) (right to left) L.= 37 cm. (2.) L.= 39 cm.

Subject elements: People going about their activities in and around the palace buildings and grounds.

Original: Yes

Collection: Blackstone/Laufer 1908-10

Condition: Major recent tears in edges of painting, old and good repairs in the painting.

Colophon: (1.) Written by T'ang Yin, who claimed his ancestors came from Chin Ch'ang and he a native of Soochow. He was No. 1 when he passed the second academic degree (obtained in the late 15th century).

In the Dynastic history Han-Shu is the biography of Wang Chao-Chün (female), who was beautiful, full-faced, and radiant. She is included promenading in the palace as she turns back to look at her shadow. Everyone is stunned with her beauty.

He quotes Sung Yü, the poet of the 3rd-4th Century B.C., whose poem is titled Teng-T'u Fu: east of my home lived a beautiful girl whom, if you added or took away one-tenth of an inch of her height, or added more or took away some of the powder on her face, or, etc., she would not be just right, as she is now, which is beautiful. This is one kind of beauty. Another poet, Pai (Chou Yi) of the mid-Tang dynasty, wrote about 3,000 beauties in the Han palace, who vied for the Emperor's favor; but he concentrated on one woman, Yang Kuei-Fei (Royal Consort).

One reads so much about beautiful women in poetry, now one can see what the miraculous brush of Shih-Fu (uncle or teacher) did to present beauties. Because there is so much to look at, paintings surpass writings for depicting beauty.

(2.) Written by Tung Ch'i-Ch'ang during the reign of Wan-Li (first half of the 16th century), who was a famous statesman, scholar, and calligrapher. Palatial extravagance and luxury did not start with the Han palace but was initiated by the Emperor WU (late 2nd century and mid-1st century B.C.), who had 3,000 women. During his old age, he issued an edict to release all women so they could all go home and marry. When it came to Ch'eng-Ti (Han Dynasty), who showered his favor on Chao Chün, he built a special palace for her, called Chao-Yang, with all the luxuries; here is where all the extravagance began. That is what the Han Palace really stood for. When under a good and sage ruler, it is springtime for the whole country; or, as now, it is only springtime in the Han Palace, while the people in the rest of the country are shivering in poverty and the cold.

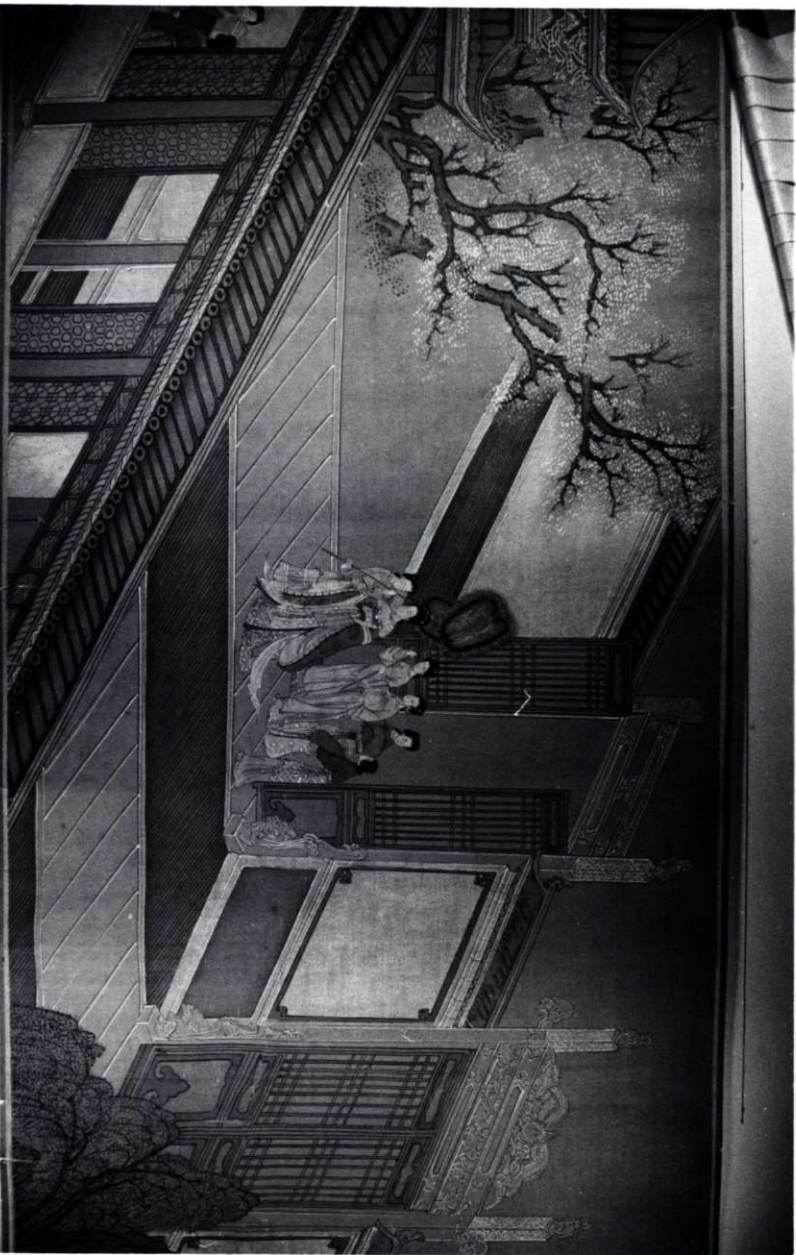
Would this not be a good warning to all ruling monarchs to be good and sage also? (Translation by Dr. Alice Wei, 1983).

Description: The label on the outside of the scroll says: "Ch'iu Ying, Han Palace on a Spring Morning, Fit for the Eyes of Gods." The closure is of a pale green stone attached to a maroon and white patterned ribbon, which is attached to a green, gold, navy and light blue brocade, which is figured with phoenix, dragons, peonies, and waves. Gold brocade surrounds the colophons.

The painting depicts Fei-Yen (Flying Swallow) departing through the gates of the palace of the Emperor with her retinue. A cherry tree in bloom separates this palace from the King's Palace into which she enters. There follows various scenes, both within and without the palace, showing her: being entertained by musicians and dancers, strolling in the garden, playing a game at a table, and playing with babies (probably her own). Her countenance is always sad. Her attendants are shown gardening, visiting, sitting, observing, and strolling. The final scene, outside the walls, shows the guards visiting. The palace is ornate, luxurious, and architecturally detailed; the garden is elaborate; and the dress is of the wealthy class, except for the servants. The garden is in spring flower. The colors are strong but not overpowering.

Comment: Tang Yin and Ch'iu Ying were pupils of Chou Ch'en. They were members of the Che school. Ch'iu's paintings often bear a strong resemblance to both painters' works.

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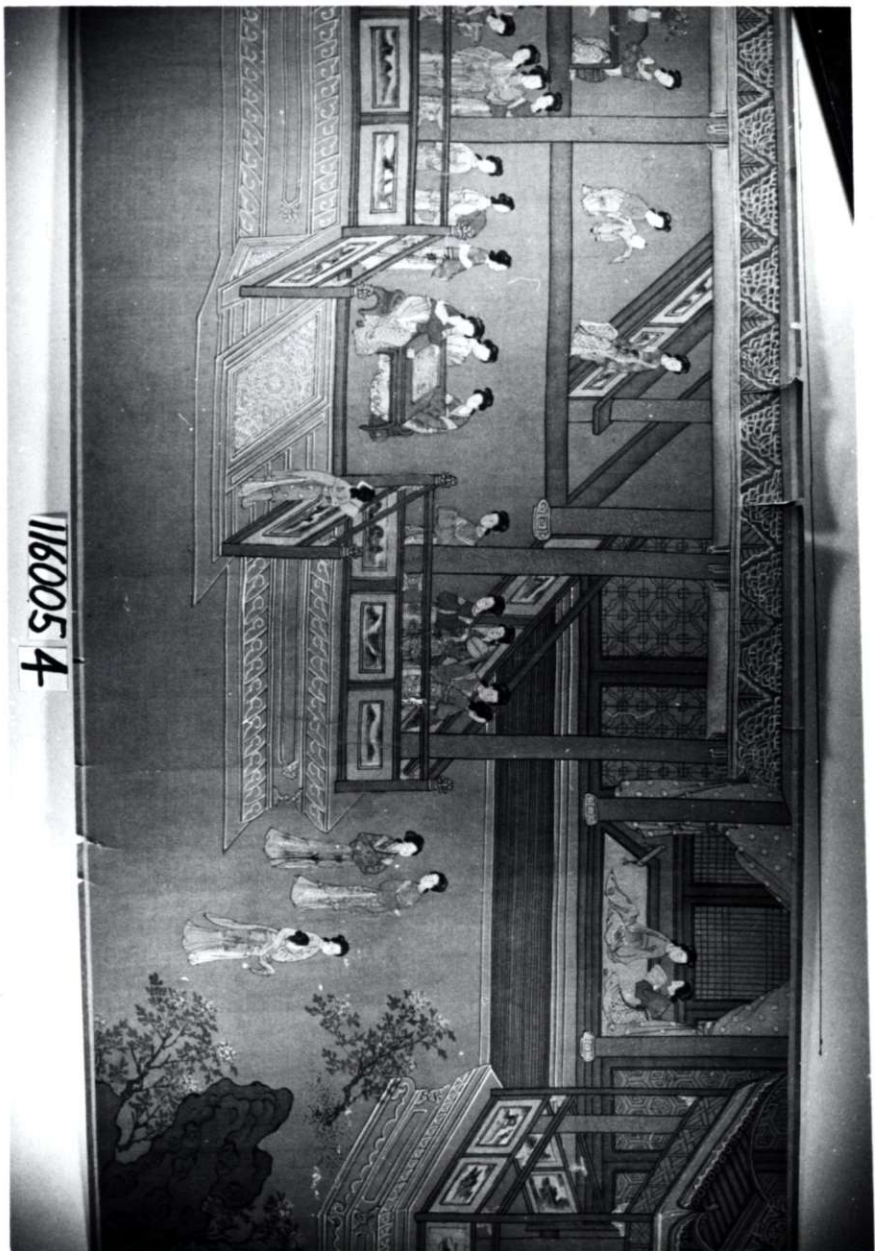


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 柳不台皆之分也指官壹聖之為四乃  
 有定在師教以國為人之金鑿  
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