Trad. attrib. to:  Zhang Kan 張戡 (active mid-10th century)
Title:  Removing the Saddle and Inspecting the Arrows
        《解鞍調箭圖》
        Jie’an diaojian tu
Dynasty/Date:  Song, 12th century
Format:  Hanging scroll mounted on panel
Medium:  Ink and color on silk
Dimensions:  120.7 x 46.4 cm (47-1/2 x 18-1/4 in)
Credit line:  Gift of Charles Lang Freer
Accession no.:  F1916.526
Provenance:  Pang Yuanji 龐元濟 (1864–1949), Shanghai

Label slip:  Pang Yuanji 龐元濟 (1864–1949)

Mounted on back of panel; former outside label on scroll.
1 column, standard script.

五代張戡《解鞍調箭圖》
Removing the Saddle, Inspecting the Arrows, by Zhang Kan of the Five Dynasties.

Signature:  none
Seals:  (2)
        Pang Yuanji yin 『龐元濟印』 (square intaglio)
        Laichen yanfu 『萊臣眼福』 (square relief)

Artist inscription:  none
Artist seals:  (1) – spurious
Zhang Kan 『張戡』 (square relief) – lower right corner

Colophons: (2) – Mounted on back of panel
Both colophons on same piece of paper
Dimensions: 32.5 x 46.8 cm

1. Wu Rongguang 吳榮光 (1773–1843)

17 columns, running-standard script

周密公謹云：『乙亥，秘函黃紋齋，以蓬省句點，邀余偕行。具衣冠，拜右文殿，經道山堂，歷汗青軒，登渾儀台觀渾儀，步玉渠，登閟閣。閣內兩旁皆列龕，藏先朝御書畫，別有朱漆巨匣五十餘，皆古今法書名畫。僅夏秋、冬、收、藏。內皆以鵲綾、象軸為飾，有御題者，加以金花綾。每卷表里皆有尚書省印』。此幀畫，壯士解甲，坐憩調箭，旁遶馬雄騁異常，四望皆沙漠痕。畫者張戡，僅留一印於右角，而右角上有『尚書省印』，朱色爛然，其秘府所藏朱漆巨匣中之一留存至今者耶？此幀余以嘉慶庚午南旋，見於書畫肆中，越十餘年，道光乙酉四月歸省得之。迢迢嶺海，竟無真鑒，殊自幸墨緣之不偶也。辛丑四月十六日，記於筠清館中。幀右方有梁蕉林相國印識，牙軸尚是數百年物，不勝神往。記者乙亥，則帝顯 ¹之德祐元年，時公謹年四十四矣。南海吳榮光伯榮并題，年六十有九年。云。

Zhou Mi [1232–1298], [courtesy name] Gongjin, wrote: “In the yihai year [1075], [the Assistant Director of] the Palace Library, Huang Wenzhai, invited me to accompany him on an inspection round.² Setting robes and cap in order and bowing to the imperial palace,
we toured Daoshan Hall, passed through the Hanqing Studio, ascended the Armillary Sphere Terrace, where we inspected the armillaries, walked along the Jade Canal, and ascended the Library Pavilion. Lining the pavilion on both sides are a succession of alcoves where calligraphy and paintings by emperors of former dynasties are kept. In addition, there are more than fifty large red-lacquered chests [containing] model calligraphy and famous paintings from antiquity to the present, of which we were able to peruse only Autumn, Winter, Harvest, and Storehouse [sections 21 to 24].

All the [scrolls] within [the chests] are decorated with magpie-pattern silks and ivory rollerknobs, while gold-figured silk has been added to those that bear imperial inscriptions. On both the outside and inside of each scroll is the seal of the imperial secretariat [shangshusheng yin].”

This painting shows a sturdy warrior who has removed his armor and sits at rest inspecting his arrows, while beside him rolls a horse kicking mightily, and all around them only traces of desert. While there remains but one seal of the painter Zhang Kan in the [lower] right corner, in the upper right corner is the seal of the imperial secretariat, the vermilion color of which is [still] quite bright. Could this be one of the only [paintings] to survive until the present from the large red-lacquered chests [once] kept in the imperial library? I saw this scroll in a painting and calligraphy store when I returned [home] to the south during the gengwu year in the Jiaqing reign period [1810], but it was not until more than ten years later, in the fourth lunar month of the yiyou year in the Daoguang reign period [May 18–June 16, 1825] that I acquired it. Linghai is remote and far-removed, and has no true connoisseurs [of painting and calligraphy], still I congratulate myself that it was no mere accident that I was fated to acquire this work. Recorded in my Yunqingguan [studio] on the sixteenth day in the fourth lunar month of the xinchou year [June 5, 1841]. On the right side [sic!] of the scroll are seal impressions of prime minister Liang Jiaolin [Liang Qingbiao], and the ivory roller-knobs have been around for several hundred years, which overwhelms me with nostalgia [for the past]. The yihai year [1075]
mentioned in the [Zhou Mi] record above was the first year in the Deyou reign period of Emperor [Zhao] Xian, when Gongjin [Zhou Mi] was in his forty-fourth year. Inscribed by Wu Rongguang, [courtesy name] Borong, of Nanhai, in his sixty-ninth year.

Signature: 吳榮光伯榮
Wu Rongguang Borong (alternate name)

辛丑四月十六日
on the sixteenth day in the fourth lunar month of the xinchou year
[June 5, 1841]

Date: (2)
Wu Rongguang 『吳榮光』 (square relief/intaglio)
Shiyun shanren 『石雲山人』 (square relief)

Seals: (2)

2. Kong Guangtao 孔廣陶 (1832–1890)

3 columns, running-standard script

Awhile back, when I was passing through Fenjiang, I visited the Yunqingguan [studio] in order [to see] my senior Wu Puyuan [Wu Miguang, 1789–1871]. Among [the works] remaining after the looting of the collection, I was surprised [to find] that this gem still existed, though its silk was too damaged to touch. Three years later, a relative [of Wu Miguang] brought me the scroll as a gift. Now three years again have passed, and I unroll this
treasure to record these [facts]. On the [day of the] _duan_ festival [fifth day of the fifth lunar month] in the second year of the Tongzhi reign period [June 20, 1863], [Kong] Guangtao.

**Signature:** 廣陶  
Guangtao

**Date:**  
同治二年端節  
on the [day of the] _duan_ festival [fifth day of the fifth lunar month] in the second year of the Tongzhi reign period [June 20, 1863]

**Seals:**  
(1)  
*Kong Balang*『孔八郎』 (rectangle intaglio)

**Collector Seals:**  
(16)

1. Southern Song imperial collection⁷ – (1)

   *Shangshusheng yin*『尚書省印』 (square relief) – top right corner

2. Ming dynasty imperial collection, late 14th century⁸ – (1)

   *Siyan*『司印』 (square relief, left half) – lower right

3. Liang Qingbiao 梁清標 (1620–1691) – (2)
Tangcun shending 『棠邨審定』 (square intaglio) – upper left

Jiaolin 『蕉林』 (square relief) – upper left

4. Wu Rongguang 吳榮光 (1773–1843) – (5)

Wu shi Yun[qing]guan suocang [shu]hua 『吳氏筠[清]館所藏[書]畫』 (square relief) – lower right, damaged

Borong shending 『伯榮審定』 (square relief) – lower right

Wu Borong shi miji zhi yin 『吳伯榮氏秘笈之印』 (rectangle relief) – upper left

Wu shi Hewu pingsheng zhenshang 『吳氏荷屋平生眞賞』 (square intaglio) – lower left

Nanhai Wu Rongguang shuhua zhi yin 『南海吳榮光書畫之印』 (square relief) – lower left

5. Kong Guangtao 孔廣陶 (1832–1890) – (3)

Nanhai Kong Guangtao shending jinshi shuhua yin 『南海孔廣陶審定金石書畫印』 (square relief) – lower right

Kong shi Yuexuelou suocang shuhua 『孔氏嶽雪樓所藏書畫』 (square relief) – lower left

Shaotang yanfu 『少唐眼福』 (square intaglio) – lower left

6. Jin Cheng 金城 (1878–1926) – (1)

Jin Gongbo jingjian yin 『金鞏伯精鑑印』 (rectangle relief) – lower right

7. Pang Yuanji 龐元濟 (1864–1949) – (1)
Xuzhai shending mingji『虚齋審定名蹟』(square relief) – lower right

8. Unidentified seals – (2)

Shenpin『神品』(linked-square relief) – upper left

Jiaotang Li ?-fan jiancang『椒堂李□蕃鑑藏』(square relief) – lower left corner

Traditional Chinese catalogues:  (3)


Selected Bibliography


*Notes*

1 The character does not appear in available character sets: it is comprised of the left part of the character *xian* 顯, without the radical at right.
The first two phrases after the date in the original passage of the *Yunyan guoyan lu* (Record of Clouds and Mist Passing before One’s Eyes) by Zhou Mi 周密 (1232–1298) exist in several variants. Specifically, the fourth character, *wen* 紋, is usually read *ru* 汝, and sometimes *wen* 汶; and the ninth character, *xun* 旬, is often read as *gou* 句. The second character, which Wu Rongguang renders as *han* 函 and other versions consistently write as *cheng* 丞, does not appear in any located source, nor does the fifth character *zhai* 齋, which all other sources read as *ji* 濟. As these discrepancies cannot be resolved, and this section of Wu Rongguang’s version of the text is problematical in terms of meaning, the following reconstruction of the two phrases has been adopted as the basis for the present English translation: 「秘丞黃汝濟，以蓬省句點」. For two different Chinese versions of this same passage, compare: Zhou Mi, *Yunyan guoyan lu*, 3:20a-b, in WSKQS, with the version in Yang Jialuo 楊家駱 (1912–1991), ed., *Yishu congbian* 藝術叢編, vol. 17 (Taipei: Shijie shuju, 1962), 100. The following translations into English were also consulted: R. H. van Gulik, *Chinese Pictorial Art, as viewed by the connoisseur* (Rome: Instituto Italiano per il Medio ed Estremo Orientale, 1958), 201–02; Susan Bush and Hsio-yen Shih, comps. and eds., *Early Chinese Texts on Painting* (Cambridge, MA: Harvard University Press, 1985), 239–40; and Ankeney Weitz, trans., *Zhou Mi’s Record of Clouds and Mist Passing before One’s Eyes* (Leiden: Brill, 2002), 192–97.

Traditionally, the text of the famous “Thousand-character essay” (*Qianziwen* 千字文) by Zhou Xingsi 周興嗣 (died 521) was sometimes employed as a cataloguing system.
because no character was repeated in the text, and everyone who could write was familiar with it. Evidently, the text was used in this manner by the Southern Song court. “Autumn”, “Winter”, “Harvest”, and “Storehouse” are the twenty-first to twenty-fourth characters in the text respectively.

4 The term Linghai is a general reference to the area of Guangdong Province.

5 Ascending in 1274 as a young child, Zhao Xian 趙顯 (1271–1323) was the last enthroned emperor of the Song dynasty. He was taken prisoner in early 1276 by Mongol armies occupying the imperial capital of Hangzhou and in 1289 was sent to Tibet to become a Buddhist monk, where he lived the remainder of his life.

6 Wu Miguang 吳彌光 (1789–1871), with the cognomen (hao) Puyuan 樸園, was a younger brother of Wu Rongguang 吳榮光 (1773–1843; see Colophon 1), a native of Foshan 佛山, which is located a short distance west of modern Guangzhou 廣州 (Canton), in Guangdong Province. Wu Rongguang was the owner of the Yunqingguan 筠清館 studio and its collection of art, which evidently was looted some years after his death, perhaps at the time of the British seizure of Guangzhou in 1857 during the Second Opium War. Fenjiang 汾江 is the local name of a river that flows past the town of Foshan.

7 This identification as a Southern Song official seal is based in part on Zhou Mi”的 comments about the imperial collection of paintings during the late Southern Song dynasty (see quotation in colophon 1). While recent research has confirmed this basic identification of the seal, which was evidently used between 1141 and 1183, the actual

This half-seal is an impression of the left side of an official Ming dynasty seal that was used by the dianli jichasi 典禮紀察司 (bureau supervising palace services) for a short period of time during the early 1380s. Another impression of the siyin half-seal appears on a Southern Song painting in the Freer collection: see F1968.18, which appears elsewhere in this website. For discussion of the siyin『司印』 half-seal and its period of use, see: Zhuang Shen 莊申, “Gugong shuhua suojian Mingdai banguanyin kao” 故宮書畫所見明代半官印考, in Zhuang Shen, Zhongguo huashi yanjiu xuji 中國畫史研究續集 (Taibei: Zhengzhong shuju, 1972), 1–46; Liu Jiu’an 劉九庵, “Zhu Tan mu chutu huajuan de jige wenti” 朱檀墓出土畫卷的幾個問題, in Wenwu 文物 195 (August 1972): 64–66; and Suzuki Kei 鈴木敬, “Kenkyū yoroku: Shi’in sankō” 研究余錄：司印散考, in Kokka 國華 1117 (October 1988): 27–29.