



CHINA
2000
FINE
ART

Dianyitai tu 點易臺圖

Anonymous

Ink on paper

Hanging scroll, 48.25 x 18.25 in. (122.5 x 46.3 cm), overall, 85 x 24.25 in. (216 x 61.6 cm)

Titled by Cao Quan (曹銓, Qing dynasty) in the tenth month of *Guangxu Renchen* year (光緒壬辰十月) (1892)

Inscription by Dou Zhen (竇鎮, 1847-1928), Gu Jingying (顧敬瑩)



The painting is an illustration of Dianyitai (lit. dotting Yijing terrace), where Shao Bao 邵寶ⁱ (1460-1527) read and annotated Yijing (易經, I Ching, or the Book of Changes). Dianyitai was originally located above the Erquan Academy (二泉書院) in the east foothills of Huishan mountain in Wuxi.

In Ming *Zhengde* 11th year (1516), Shao Bao built an octagonal terrace at the north of Dilu spring (滴露泉). The octagonal terrace symbolizes Bagua (the orientation chart of the Eight-Trigrams). A round boulder, representing Taiji (太極), was placed in the center, flanked by two ridge stones, representing Liangyi (兩儀, Two polarities: Yin and Yang). There are four stones, representing Sixiang (四象, Four Symbols in Chinese constellation) in the periphery. A few steps above was the Songtan (松壇, pine stage).



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Inscription by Cao Quan (Qing, late 19th-early 20th century)

點易臺圖。光緒壬辰十月上浣。邑後學曹銓題

鈐印：魚之

Dianyitai painting [lit. dotting Yijing terrace painting, means a painting of the terrace where the Yijing (I-Ching, or the Book of Changes) was studied and annotated].

Early tenth-month of *Guangxu Renchen* year (1892).

Junior scholar (or Protégé) Zeng Quan inscribed.

Seal: Yuzhi

Inscription by Dou Zhen (1847-1928)

題跋：石臺久荒涼，秋來松子落。流泉濕幽徑，大易妙探索。

吉凶參六爻，圖書古河洛。晴波碧澄澄，夜星明灼灼。

太極生兩儀，陰陽關丘壑。山空雲樹深，先賢已不作。

後學竇鎮敬題

鈐印：酒中仙、竇鎮書畫之印

The stone terrace has been desolated for a long time. The pine nuts fall in autumn, and the running spring dampens the quiet path. Peruse the mysterious Book of Changes. Good and bad fortune are revealed by the hexagrams, which are derived from the Hetuⁱⁱ (Yellow River diagram) and the Luoshuⁱⁱ (Inscription of the River Luo). The wave is clear blue; the stars are bright and brilliant. Taiji generates two polarities, yin and yang generate hill and ravine. The cloud and trees in the uninhabited mountain endure, yet the scholar has gone.

Junior scholar (or Protégé) Dou Zhen (signature)

Seal: Jiuzhongxian, Dou Zhen shuhua zhiyin

Inscription by Gu Jingying

題跋：地老天荒有古臺，陰陽闔闢肇胚胎。硯池山色層層變，石磴泉聲暗暗來。

理數通微泣神鬼，苞符洩氣召風雷。殘碑三尺埋秋艸，圖畫蒼茫點翠苔。

後學顧敬瑩敬題

鈐印：顧氏銀明

There is an ancient terrace in the old days. The alternation of yin and yang creates an embryo. The inkstone pool is set amid the color-shifting mountains; the stone steps lay by the gurgling stream. The (I Ching) algorithm connects with the obscurity of the divine and the ghostly; the *Bao Fu*ⁱⁱⁱ can summon wind and thunder. The broken three-foot stele is hidden under autumn grasses. The depiction is vast and boundless like the green moss.

Junior scholar (or Protégé) Gu Jingying (signature)

Seal: Gu shi yinming

Inscribers:

Duo Zhen (竇鎮, 1847-1928), courtesy name Shuying (叔英), pseudonym Zhuoweng (拙翁), also signed as Jiufeng danshi (九峰淡士), was a native of Wuxi, Jiangsu province. Duo was excellent at painting and calligraphy. He served as the principal of the county school in Jiangpu



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county. In *Xuantong* third year (宣統三年) (1911), Duo edited the book 《國朝書畫家筆錄》 (Reigning dynasty painter and calligrapher record). The title page of the book was endorsed by **Cao Quan** (曹銓, Qing dynasty), who was the scholar who titled this painting.

《國朝書畫家筆錄》 (Reigning dynasty painter and calligrapher record)
The page on the right is the title of the book written and signed by Cao Quan.



Cao Quan (曹銓, Qing), courtesy name Hengzhi (衡之), Ci'an (次庵), was a native of Wuxi, Jiangsu province. Around 1898, with scholars, like Wu Zhihui (吳稚暉, 1865-1953), Yu Fu (俞復, 1856-1943), and Ding Baoshu (丁寶書, 1866-1936), they found the 無錫三等公學堂 (Wuxi public primary school). Cao was excellent at calligraphy and paintings. He published the book 《殷商甲骨刻文考》 (Yin Shang oracle bone inscription research).

About the painter

Although the identity of the painter was not revealed by any signature or seals on the painting, we can assume he was a great master from the way the scholars who inscribed and titled the painting refer to themselves, which expresses respect and esteem for the artist.

Dianyitai (lit. dotting Yijing terrace)

In 1957, Dianyitai (點易台) was listed as one of the Jiangsu province cultural relic preservation sites. According to the record during that time, Dianyitai was in the east foothills of Huishan (惠山, Mt. Hui) in Wuxi. There a path led to Dilu spring (滴露泉), Yanzhushi (研朱石, cinnabar grinding stone), Songtan Keshi (松壇刻石, pine stage stone tablet) and the Dianyitai (點易台,



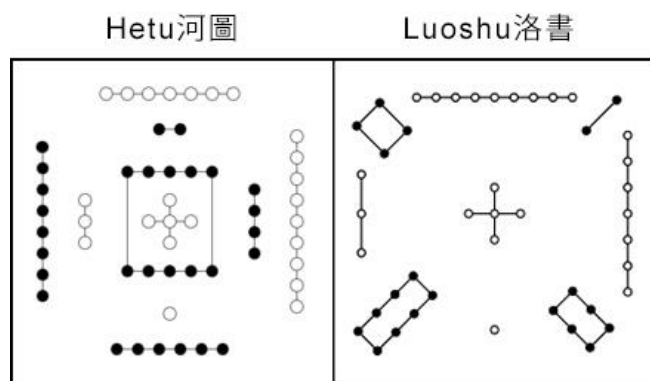
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dotting Yijing terrace). Dilu spring (滴露泉) was about one meter deep and one meter in diameter. Yanzhushi (研朱石) was an irregularly edged rectangle with the dimension of 0.95 by 0.98 meter. Its name “研朱石” (Yanzhushi) was engraved on the stone. There was an inkstone, measuring at 0.25 by 0.08 meter, raised about one centimeter from the grinding stone surface on the lower right corner. 2.6 meter above the Yanzhushi was a stone tablet engraved with two characters, “松壇” (pine stage). 6.48 meters ascending from the pine stage stone tablet on the hill lies another tablet measuring at 1.66 meter high, engraved with eight characters “青壁丹崖” “人间天上” (green wall, red cliff, earth, and sky), which was the calligraphy of Shao Bao. At the top, 13 meter above the pine stage, there was a tablet engraved with three characters “點易台” (Dianyitai), which is the name of the terrace.

ⁱ Shao Bao (邵寶, 1460-1527), courtesy name Guoxian (國賢), pseudonym Erquan (二泉), Erquan Jushi (二泉居士), posthumous name Wenzhuang (文莊) was a native of Wuxi, Jiangsu province. Shao, a scholar and educator, was a Ming dynasty official who served at many posts, and was appointed as the Minister of Rites (禮部尚書) of Nanjing in *Zhengde* 14th year (1519).

Shao could write poems when he was nine. He studied under Yu Kai (俞鑑). In 1484, he was granted the rank of Jinshi (進士, lit. "advanced scholar", who passed the highest level of the imperial examinations), and worked for the imperial court afterwards. In 1509, he disobeyed eunuch Liu Jin (劉瑾, 1451-1510), and was removed from the office and returned to his hometown. After he went back to Wuxi, he established Shangde Academy (尚德書院). In 1510, he was summoned to return to the office and promoted to vice minister of the Ministry of Finance and Agriculture; vice-censor-in-chief. He was honest and virtuous, and was named “Mr. Gift Refuser” “千金不受先生”. In 1512, he resigned because of his health. In 1519, Emperor Wuzong appointed Shao Minister of Rites. He worked again until he retired in 1522. After retiring, he returned to Wuxi and taught at Erquan College (二泉書院). In his later years he concentrated on teaching and writing, and published many literary works.

ⁱⁱ The Hetu (河圖 Yellow River Chart) and the Luoshu (洛書, Inscription of the River Luo) were two cosmological diagrams used in ancient China. They were employed by both Daoists and Confucians and explained the correlation of the hexagrams of the Yijing 易經 "Book of Changes" with the universe and human life.



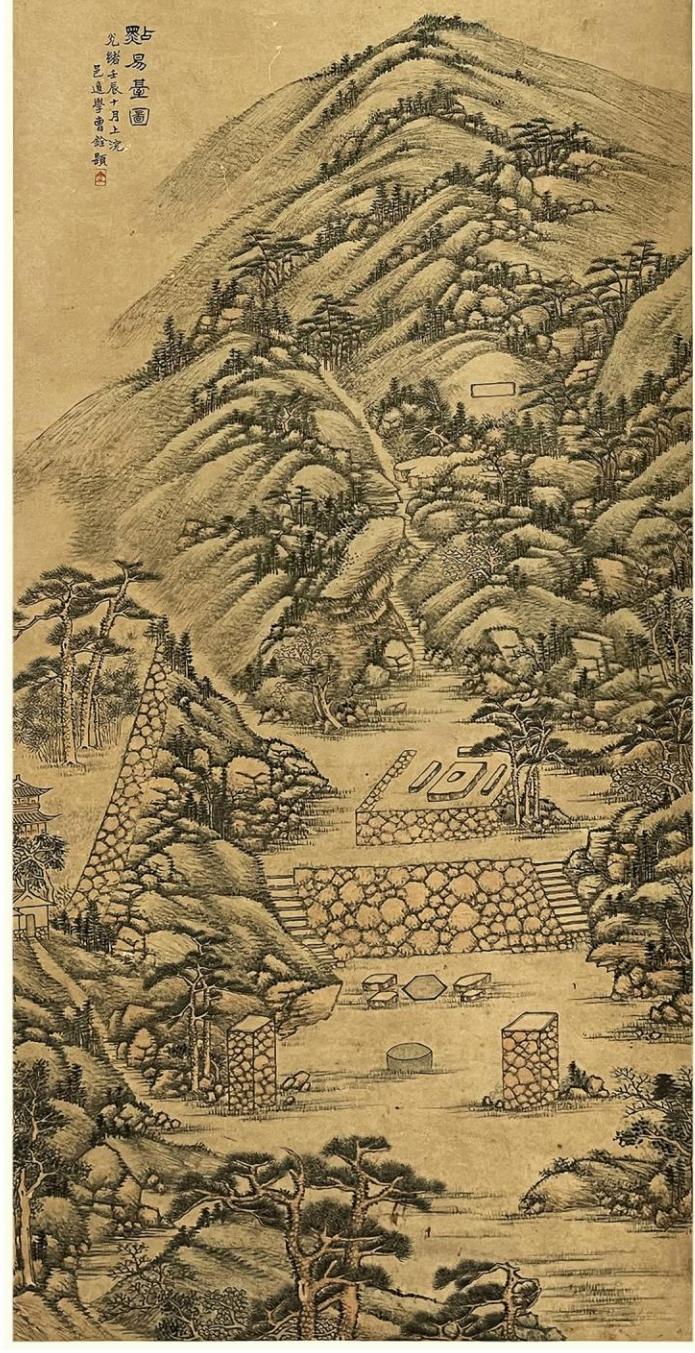
ⁱⁱⁱ Bao Fu namely Hetu and Luoshu.

石卷久荒涼秋木松子落
 清泉濕幽徑大石物探索
 吉凶參六爻圖書古河漢晴
 波碧泚：夜星明灼灼：太
 極生五儀陰陽濶邱壑山
 空雲梅涼先賢已不作

後學實錄亦頌

地老天荒有古臺陰陽圖
 聞聲脛胎硯池山色層々
 變石磴泉聲暗々來理
 教通微位神鬼芒符淺
 氣呂風雷殘碑三尺埋秋

此圖畫卷卷芒點翠年苔
 後學顧啟鑒題



古
 易臺圖
 光緒壬辰十月上浣
 邑進學曹鈺頌



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慧山記：四卷 (Huishan Ji: 4 volumes); 慧山記續編：三卷，首一卷 (continuation of Huishan ji: 3 volumes, 1st volume) [Shanghai: 上海還讀樓印行 (Huandulou publish, Qing Guangxu 10th year (1884) 咸豐丁巳重鐫二泉書院藏板] Image. Retrieved from the Library of Congress, <www.loc.gov/item/2011457047/>

"Huishan Ji" (慧山記, Record of Hui mountain) was compiled by Shao Bao (邵寶, 1460-1527) in the fifth year of *Zhengde* (1510), Ming Dynasty. The four-volume book recorded Huishan's scenic spots in text and poems. The printing plate was destroyed by fire during the Ming *Longqing* period (1567-1572). The existing versions were printed from a later carved plate. Below is a part of the map of Huishan from the "Continuation of Huishan ji" (re-carved in 1857, included new input on Huishan after 1527). The Taiji rock, Pine stage, and Dianyitai correspond to the painting.

