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Artist: Anonymous  
 Title: *Xin Pi Tugging the Emperor's Robe*  
 《辛毗引裾圖》  
*Xin Pi yinju tu*  
 Dynasty/Date: Yuan or early Ming dynasty, 14th century  
 Format: Hanging scroll mounted on panel  
 Medium: Ink and color on silk  
 Dimensions: 105.7 x 49.7 cm (41-5/8 x 19-9/16 in)  
 Credit line: Gift of Charles Lang Freer  
 Accession no.: F1917.332  
 Provenance: Seaouke Yue (You Xiaoqi 游篠溪), Shanghai

**Historical theme:** The event depicted in this painting concerns an upright official of the Three Kingdoms period, Xin Pi 辛毗 (died ca. 234), who served at the court of Cao Pi, Emperor Wen of the Wei dynasty 魏文帝曹丕 (187–226; reigned 220–26), and once had the temerity to tug on the emperor's robe in admonition.<sup>1</sup>

**Superscription:** (1) – Wang Wenzhi 王文治 (1730–1802) – forgery

Old sutra paper; mounted on back of panel

Dimensions: 25.8 x 50.2 cm (10-3/16 x 19-3/4 in)

5 columns; running-standard script

王維《昭君出塞圖》。王文治。



*Wang Zhaojun Leaving the Pass*, by Wang Wei [ca. 701–761].<sup>2</sup> Wang Wenzhi.

Signature: 王文治  
Wang Wenzhi

Seals: (3) – forgeries  
*Shiye shanfang* 『柿葉山房』 (rectangle relief) – upper right  
*Cengjing canghai* 『曾經滄海』 (square intaglio)  
*Wang Wenzhi yin* 『王文治印』 (square intaglio)

**Collector seals:** (17)

1. Geng Zhaozhong 耿昭忠 (1640–1686) – (8)

*Zhenshang* 『真賞』 (gourd relief) – top middle  
*Dancheng* 『丹誠』 (circle intaglio) – upper left  
*Qinshutang* 『琴書堂』 (square intaglio) – left side  
*Duwei Geng Xingong shuhua zhi zhang* 『都尉耿信公書畫之章』 (square intaglio)  
– left side  
*Zhenmi* 『珍秘』 (square relief) – lower left  
*Yi er zisun* 『宜爾子孫』 (square relief) – lower left  
*Gong* 『公』 (square relief) – lower right  
*Xingong zhenshang* 『信公珍賞』 (square relief) – lower right

2. Aerxipu 阿爾喜普 (late 17th–early 18th century)<sup>3</sup> – (2)

*Aerxipu zhi yin* 『阿爾喜普之印』 (square intaglio) – left side



*Dongping* 『東平』 (square relief) – left side

3. Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96) – (5)

*Qianlong yulan zhi bao* 『乾隆御覽之寶』 (oval relief) – top middle

*Sanxitang jingjian xi* 『三希堂精鑒鑑璽』 (rectangle relief) – upper right

*Yi zisun* 『宜子孫』 (square intaglio) – upper right

*Qianlong jianshang* 『乾隆鑑賞』 (circle intaglio) – upper left

*Shiqu baoji* 『石渠寶笈』 (rectangle relief) – left side

4. Duanfang 端方 (1861–1911) – (1)

*Taozhai jiancang shuhua* 『陶齋鑒藏書畫』 (square relief) – lower right

5. Unidentified – (1)

Illegible – bottom right

**Traditional Chinese catalogues:** none

**Bibliography:**

Suzuki Kei 鈴木敬 (1920–2007), ed. *Chūgoku kaiga sōgō zuroku* 中國繪畫總合圖錄 (Comprehensive Illustrated Catalogue of Chinese Paintings). 5 vols. Tokyo: University of Tokyo, 1982–83. Vol. 1, 252 (A21–233).



Lawton, Thomas. “The Sixtieth Painting: An Ancient Theme Reidentified.” In *Gugong jikan* 故宮季刊 11.1 (Autumn 1976): 17–35, and plates 1–10c. Chinese translation: “Jiuti xinding: Fulier yishuguan suocang de *Xin Pi yinju tu*” 舊題新定: 佛利爾藝術館所藏的《辛毗引裾圖》, 11–23.

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### Notes

<sup>1</sup> Based on the recent identification of the theme of this painting (see below), the current title is borrowed from a lost work attributed to the little-known painter Yang Qidan 楊契丹 of the Sui dynasty (581–617). See Guo Ruoxu 郭若虛 (active 1070s–1080s), *Tuhua jianwen zhi* 圖畫見聞志, annotated by Yu Jianhua 俞劍華 (Shanghai: Shanghai renmin meishu chubanshe, 1964), 8–9; and Alexander Coburn Soper, trans., *Kuo Jo-hsü's Experiences in Painting (T'u-hua chien-wen chih): An Eleventh Century History of Chinese Painting together with the Chinese Text in Facsimile* (Washington, DC: American Council of Learned Societies, 1951), 10.

For the original Chinese account of the historical event depicted in the painting, see: Chen Shou 陳壽 (233–297), comp., *Sanguo zhi* 三國志, 5 vols. (Beijing: Shuhua shuju, 1959; 1975 ed.), vol. 3, *Wei zhi* 魏志, 25: 696–7. For a full discussion of this painting, its theme, and history, see Thomas Lawton, “The Sixtieth Painting: An Ancient Theme Reidentified” (Jiuti xinding: Fulier yishuguan suocang de “Xin Pi yinju tu” 舊題新定: 佛利爾藝術館所藏的《辛毗引裾圖》), in *Gugong jikan* 故宮季刊 11.1 (Autumn 1976): 17–35; Chinese translation: 11–23; and plates 1–10c.

A second painting closely related to this hanging scroll in style, composition, and dimensions (108 x 51.5 cm)—and also attributed to an unidentified Yuan dynasty artist—is in the collection of the Tianjin Municipal Museum of Art. Titled “Admonishing in Chains” (*Suojian tu* 鎖諫圖), that work also illustrates a well-known historical occasion



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of a loyal minister remonstrating with an emperor, suggesting that both scrolls may once have been paired, or perhaps were part of a larger set of paintings on the theme of speaking truth to power. See Zhongguo gudai shuhua jiatingzu 中國古代書畫鑑定組, comps., *Zhongguo gudai shuhua tumu* 中國古代書畫圖目, vol. 9 (Beijing: Wenwu chubanshe, 1992), 27, Jin 津 7–0047. An early Ming dynasty handscroll version of “Admonishing in Chains” is also in the collection of the Freer Gallery of Art (F1911.235); see Thomas Lawton, *Chinese Figure Painting* (Washington DC: David R. Godine, in association with Freer Gallery of Art, Smithsonian Institution, 1973), 70–73.

<sup>2</sup> The title written here does not at all relate to the event depicted in the painting and was probably attached to this scroll either by mistake or through ignorance. In any case, the calligraphy and seals—ostensibly those of Wang Wenzhi—are forged.

<sup>3</sup> Aexipu, apparently a Manchu name, remains unidentified despite having assembled an impressive collection of Chinese painting and calligraphy toward the end of the seventeenth and beginning of the eighteenth century. As here, his collector seals often appear with those of Geng Zhaozhong and his son Geng Jiazuo, and almost always with those of the Manchu high official Songgotu (Chinese: 索額圖 Suoetu, died 1703), the present painting being one of the very few that does not have Songgotu’s seals. With this in mind, Marshall Wu has suggested that Aexipu may be another name for Songgotu’s second son, Aerjishan 阿爾吉善 (died 1708); however, there is no concrete evidence to support his conjecture at this time. See Marshall Wu, “A-erh-hsi-p’u and his Painting Collection,” in Chu-tsing Li et al., eds., *Artists and Patrons: Some social and economic aspects of Chinese paintings* ([Bloomington, IN]: Kress Foundation Department of Art History, in cooperation with Indiana University Press, 1989), 61–74.