

**A Discussion of the “Fengju Modelbook” Origins Based on Wang Xizhi’s *Three Modelbooks: Ping’an, Heru, and Fengju***

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**Abstract**

The National Palace Museum’s *Three Modelbooks: Ping’an, Heru, and Fengju* by Wang Xizhi of the Jin dynasty is one of the most famous works of early Chinese calligraphy. Much of the focus of previous research has centered on determining when rubbing copies of the work was done and identifying problems with the form of reproduction in which the outlines of the copy are filled with ink. However, all of the ink and rubbing copies of the “Ping’an” and “Heru” modelbooks seen today are missing two lines compared to the authentic version in the Tang dynasty imperial collection of the Zhenguan era recorded by Chu Suiliang in *Youjun shumu*. Furthermore, although the scroll here is called “Three Modelbooks,” there are only two places with the ciphers of connoisseurs before the modelbooks. Likewise, the title for “Fengju Modelbook” appears later than those for the other two in documentary evidence. In this study, an attempt is made to organize the versions and textual evidence to create a list of copies and documentary mention of the work over the ages that can be used to determine that the three modelbooks originally consisted of only two. The appearance of “Fengju Modelbook” is thus perhaps a result of changes in dividing modelbooks in the Song and Ming dynasties based on arranging famous poetry of the Tang dynasty.

**Keywords:** Wang Xizhi, Mi Fu, “Ping’an, Heru, and Fengju Modelbooks,” engraved modelbook, copy version, cipher

(Translated by Donald E. Brix)