

Trad. attrib. to: Zhang Kan 張戡 (active mid-10th century)
Title: *Hunters on Horseback*
《獵騎圖》
Lieqi tu
Dynasty/Date: Southern Song–Yuan, mid-13th to 14th century
Format: Hanging scroll mounted on panel
Medium: Ink and color on silk
Dimensions: 91.3 x 52.3 cm (35-15/16 x 20-9/16 in)
Credit line: Gift of Charles Lang Freer
Accession no.: F1909.160
Provenance: Loon Gu Sai, Peking (Beijing)

Label slips: (2)

1. Liang Qingbiao 梁清標 (1620–1691)

Ink on paper; mounted on back of panel (outside label at time of acquisition)

1 column, running-standard script; no seals

張戡《獵騎圖》。蕉林真賞。

Hunters on Horseback, by Zhang Kan. Truly appreciated by Jiaolin [Liang Qingbiao].

2. Yi Nianzeng 伊念曾 (1790–1861)¹

Ink on paper; mounted on back of panel (originally mounted right side of painting?)

1 column, clerical script; plus two (2) columns, smaller standard script 北宋瓦橋張戡《獵騎圖》。國初梁棠邨鑒藏，今在懷玉蕭素邨太守處。汀州伊念曾題。

Hunters on Horseback, by Zhang Kan from Waqiao [Hebei Province], of the Northern Song dynasty. At the beginning of the [Qing] dynasty, Liang Tangcun [Liang Qingbiao] authenticated and collected [the painting], and at present it belongs to Prefect Huaiyu Xiao Sucun [unidentified]. Inscribed by Yi Nianzeng from Tingzhou [Fujian Province].

Signature: 伊念曾
Yi Nianzeng

Date: none

Seals: (2)
Nianzeng zengguan 『念曾曾觀』 (square intaglio)
Shaoyi 『少沂』 (square relief)

Artist Inscription: none

Colophons: (1) Bingchun 柄椿 (unidentified)
Ink on paper; mounted on back of panel (originally mounted on outside flap)
2 columns, standard script

元夏士良《圖繪寶鑑》卷三載：「北宋張戡，瓦橋人，工畫蕃馬，居近燕山，得蕃人形骨之妙，盡戎衣鞍勒之精。」柄椿錄。

Chapter three in the *Tuhui baojian* by Xia Shiliang [Xia Wenyan, 14th century] of the Yuan dynasty records: “Zhang Kan of the Northern Song dynasty was a native of Waqiao. He was skilled at painting Central Asians [*fan*] and their horses, and as he lived near the Yan Mountains,

he captured the subtleties of the Central Asian physique as well as all the fine details of their military dress and horse trappings.”² Recorded by Bingchun (unidentified).

Signature: 柄椿

Bingchun

Date: none

Seals: none

Collector seals: (1)

1. Unidentified owner, surname Zhang 張

Tianshi x-guo Zhang shi jiacang 『天師 X 國張氏家藏』 (rectangle relief) – lower left

Missing collector seals: Liang Qingbiao 梁清標 (1620–1691) – (2) originally on mounting; lost during remount to panel; the following is a probable reconstruction based on records in the Freer file folder³

Tangcun shending 『棠邨審定』 (square intaglio) – original mounting, bottom right, upper of two

Jiaolin 『蕉林』 (square relief) – original mounting, bottom right, lower of two

Mounter seal: (1) – Kinoshita Yokichi 木下与吉 (20th century)⁴

Kinoshita sakuhin 『木下作品』 (square intaglio) – impression on separate paper, glued on back of panel, upper left

Traditional Chinese catalogues: none

Selected Bibliography none

Notes

¹ Yi Nianzeng 伊念曾 (1790–1861) bore the courtesy name Shaoyi 少沂, cognomen Meishi 梅石, and studio name Shouyanzhai 守研齋. He was a native of Ninghua 寧化 (Fujian Province), and the son of Yi Bingshou 伊秉綬 (1754–1815), one of the most eminent calligraphers of his time

(for works by Yi Bingshou in the Freer collection, see F1998.96.1–4 and F1998.97.1–2). In 1813, Yi Nianzeng was selected as a *bagong* 拔貢 (senior licentiate, or graduate for preeminence), and subsequently served as *tongzhi* 同知 (vice magistrate) of Yanzhou 嚴州 county (modern Meicheng 梅城, Zhejiang Province). Like his father, Yi Nianzeng was highly regarded as a calligrapher for his works in seal script and, particularly, clerical script, as seen in this label. He was also an accomplished seal carver and painter of landscapes and plum blossoms.

² For the source of this text, see Xia Wenyan 夏文彥 (14th century), *Tuhui baojian* 圖繪寶鑑 (preface 1365), 3:32b, in *WSKQS*. In turn, the *Tuhui baojian* passage is directly excerpted from an earlier work: see Guo Ruoxu 郭若虛 (act. mid-11th century), *Tuhua jianwen zhi* 圖畫見聞誌

(preface 1085), 4:16b, in *WSKQS*. For a translation of the latter, see Alexander C. Soper (1904–1993), *Kuo Jo-hsü's "Experiences in Painting": An Eleventh Century History of Chinese Painting Together with the Chinese Text in Facsimile* (Washington, DC: American Council of Learned Studies, 1951), 68.

³ For museum records of these two Liang Qingbiao seals, see Freer file folder, comment 7, which states: “Below the picture, on the marginal mounting, two seals at lower right, the upper one reading „T“ang-ch“un judged this“, and the lower, „Ch“ao-lin“ (another name for Liang T“angch“un).”

⁴ According to the Freer file folder, comment 6, remounting of this scroll as a panel was completed by the museum mounter, Kinoshita Yokichi, in March 1948.