



Trad. attrib. to: Tan Zhirui 檀芝瑞 (late 13th–early 14th century)  
 Title: *Bamboo in Snow*  
 《雪竹圖》  
*Xuezhu tu*  
 Dynasty/Date: Yuan, late 13th–early 14th century  
 Format: Album leaf  
 Medium: Ink on paper  
 Dimensions: 31.5 x 20.6 cm (12-3/8 x 8-1/8 in)  
 Credit line: Purchase  
 Accession no.: F1956.22  
 Provenance: Howard Hollis & Company, Cleveland

**Object description:** Album leaf.<sup>1</sup> Ink on paper. Artist signature and one (1) seal. Two boxes: one inscribed with text and one (1) seal, one (1) box with text, one (1) signed inscription with one (1) seal.

**Outside box:** Wood, with black shellac (?). Inscribed lid and two affixed paper labels, each inscribed, and with one (1) seal.

Lid: Attributed to Fujimura Yōken 藤村庸軒 (1613–1699)<sup>2</sup>  
 Writing in gold

《雪竹》。檀芝瑞筆，寧一山贊。

*Bamboo in Snow*. Painted by Tan Zhirui, encomium by Ning Yishan (Yishan Yining, see below).



End label: Anonymous. Ink on paper

檀芝瑞《雪竹》。寧一山讚。

*Bamboo in Snow*, by Tan Zhirui. Encomium by Ning Yishan.

Side label: Anonymous. Ink on paper; lower right. With one (1) seal.

極箱添。三三。

Outer box added (?). 33 (written over seal).

Seal: (1)

*Matsushita-ken* 『松下軒』 (rectangle relief)<sup>3</sup>

**Inside box:** Plain wood with leather ties. Anonymous inscription on lid.

Ink on wood

《雪竹》。檀芝瑞筆，一山一寧贊。

*Bamboo in Snow*. Painted by Tan Zhirui, encomium by Yishan Yining.

**Painting description:** No artist inscription or seal. One other inscription, with signature and one (1) seal.

**Other Inscription:** (1) – Yishan Yining 一山一寧 (1247–1317)

Painting, upper right



5 columns, cursive script. Poem (4x4).

凍雪希希，萬玉森森，歲寒一節，照映藜林。  
一山。

Freezing snowflakes scant and few,  
Thick grove of ten-thousand jades;  
Throughout the winter of the year,  
The dense stand glistens brightly.<sup>4</sup>  
Yishan

Signature: 一山  
Yishan

Date: none

Seals: (1)  
Yiweng 『一翁』 (square relief)

### Selected Bibliography

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Itō Takuji 伊東卓治. “Zoku Nei Issan bokuseki” 續寧一山墨跡. In *Bijutsu kenkyū* 美術研究

169 (1952.4): 186.

Cahill, James F. *Chinese Album Leaves at the Freer Gallery of Art*. Washington, DC: Smithsonian Institution, 1961. Pp. 13 and 35 (plate 19).

Tanaka Ichimatsu 田中一松, ed. *Kaō, Mokuan, Minchō* 可翁、默庵、明兆. In *Suiboku bijutsu taikei* 水墨美術大系. Vol. 5. Tokyo: Kodansha, 1974. P. 189 (no. 9).

Zhang Guangbin 張光賓, ed. *Zhongguo shuhua 3: huazhu hua* 中國書畫3：花竹畫. Taipei: Guangfu shuju, 1981. Pp. 38-39 (plate 19).

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Toda Teisuke 戶田禎佑, Ebine Toshirō 海老根聰郎, and Chino Kaori 干野香織, eds. *Suibokuga to chūsei emaki: Nambokuchō Muromachi no kaiga (1)* 水墨画と中世絵巻：南北朝、室町の繪画 (1). In *Nihon bijutsu zenshū* 日本美術全集. Tokyo: Kodansha, 1992. Vol. 12, 124 (fig. 25).

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Haiwai cang Zhongguo lidai minghua bianji weiyuanhui 海外藏中國歷代名畫編輯委員會, eds. *Haiwai cang Zhongguo lidai minghua* 海外藏中國歷代名畫. 8 vols. Changsha: Hunan meishu chubanshe, 1998. Vol. 4, 234–35 (no. 145).

## Notes

<sup>1</sup> Acquired by the Freer Gallery of Art in July 1956 as a hanging scroll, this small painting was remounted in August 1956 as a separate album leaf.

<sup>2</sup> In his brief discussion of *Bamboo in Snow*, Itō Takuji 伊東卓治 states that the unsigned inscription on the outer box (*hokuga* 箱書) was written by the famous seventeenth-century tea master Fujimura Yōken 藤村庸軒 (1613–1699). See Itō Takuji, “Zoku Nei Issan bokuseki” 續寧一山墨跡, in *Bijutsu kenkyū* 美術研究 169 (1952.4): 186. On Fujimura Yōken, see Hayashiya Tatsusaburō 林屋辰三郎, comp., 2 vols., *Kadokawa chadō daijiten* 角川茶道大事典 (Tokyo, Kadokawa Shoten, 1990), vol. 1, 1182–83.

<sup>3</sup> In 1952, Itō Takuji noted that *Bamboo in Snow* had appeared in the February 1933 catalogue of the Nagoya Art Club 名古屋美術俱樂部 advertising the auction of works from the Matsushitaken 松下軒 collection of the Sekido 關戸 family. According to Itō, the painting had been purchased at that time by someone in the Masuda 益田 family, but was subsequently acquired by an American and taken abroad. See Itō Takuji, “Zoku Nei Issan bokuseki,” 186.

<sup>4</sup> In line two, the term “ten-thousand jades” (*wanyu* 萬玉) may refer to a congregation or community of wise and worthy gentlemen, such as monks; however, it most frequently serves as



Smithsonian  
Freer Gallery of Art and  
Arthur M. Sackler Gallery

## Freer Gallery of Art

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a poetic description for a grove or stand of bamboo. Aside from its literal meaning, the “dense stand” (*conglin* 藂林) in line four is also a common term for a Buddhist monastery.