

Artist: Anonymous
Attributed to: Follower of Liang Kai 梁楷 (late 12th–early 13th century)
Title: *Travelers in Snowy Mountains*
《雪山行旅圖》
Xueshan xinglü tu
Dynasty/Date: Southern Song, 12th–13th century
Format: Fan mounted as album leaf
Medium: Ink on silk
Dimensions: 24.3 x 25.7 cm (9-5/8 x 10-1/8 in)
Credit line: Gift of Charles Lang Freer
Accession no.: F1909.244j
Provenance: Loon Gu Sai, Peking (Beijing)

Album Description: Tenth leaf in an album containing twelve leaves of painting (F1909.244a–r), each mounted separately on the right interior of folded cardboard backing. Frontispiece of four leaves, each mounted separately facing each other on two pieces of folded cardboard backing; plus four unused pieces of folded cardboard backing. Many paintings bear the signatures of, or are attributed to, various Tang-Song masters; however, all early signatures and collector seals are fake.

Album covers: Wood. Unused label slip, glued on front cover.

Album frontispiece: Xu Chu 許初 (active mid- to late 16th century)

Four leaves of same-size paper, each written with one large character. Leaves mounted facing each other on two pieces of cardboard backing, each folded in the middle (F1909.244m and F1909.244n), and reading right to left.

Four characters, standard script (rendered left to right below)

名。彥。英。華。

Exquisite Blossoms by Renowned Masters

Signature: none

Date: none

Seals: (3)

Di Gaoyang zhi miaoyi 『帝高陽之苗裔』 (rectangle relief) – leaf m (right), upper right

Xu Chu zhi yin 『許初之印』 (*square intaglio*) – leaf n (left), mid-left

Gaoyang 『高陽』 (square relief) – leaf n (left), lower left

Painting: Beneath snowy mountains and along the shore of a frigid lake, two riders traverse a bleak winter landscape.¹ Vertical traces of wear down the middle of the painting indicate that this work was once mounted on a frame and used as a hand fan. No artist signature or seal.

Collector seals: none

Facing leaf: Unused light-tan paper, same size and shape as painting

Traditional Chinese catalogues none

Bibliography

Cahill, James F. *Chinese Album Leaves in the Freer Gallery of Art*. Washington DC: Smithsonian Institution, 1961. Pp. 12 and 28 (plate 12).

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, 246 (A21–157).

Notes

¹ The crisp, sketchy brushwork depicting a lakeshore stretching into the distance, the texturing of the mountains and rocks, and the grouping of trees in this small fan painting are strongly reminiscent of works by the Southern Song court artist Liang Kai (late 12th–early 13th century). The anonymous painter was probably a contemporary, or close follower, of that master and may have based his composition on one of Liang’s works on the same theme, such as the hanging scroll in the Tokyo National Museum titled *Xuejing shanshui tu* 雪景山水圖 (Snowy Landscape); see Itakura Masaaki 板倉聖哲, *Nansō Kaiga—Saijo Gachi no Sekai* 南宋絵画—才情雅致の世 (Tokyo: Nezu Institute of Fine Arts, 2004), plate 29 and p. 147. See also Liang Kai’s album leaf in the Palace Museum, Beijing, titled *Xuezhan xingqi tu* 雪棧行騎圖 (Riders in Snow), in Jin



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F1909.244j

Weidong 金衛東, ed., *Jin Tang Liang Song huihua: shanshui louge* 晉唐兩宋繪畫：山水樓閣
(Shanghai: Shanghai kexue jishu chubanshe, 2004), 176–77.