



Artist: Anonymous
Attributed to: Follower of Li Tang 李唐 (1050s–after 1130)
Title: *Water Buffalo, Calf, and Herdboy*
《牧牛圖》
Muniu tu
Dynasty/Date: Southern Song, 13th century
Format: Album leaf
Medium: Ink and color on silk
Dimensions: 24.8 x 24.2 cm (9-3/4 x 9-1/2 in)
Credit line: Gift of Charles Lang Freer
Accession no.: F1911.155a
Provenance: Loon Gu Sai, Peking (Beijing)

Album description: Brocade-covered wooden covers, with label slip. Eight separately mounted album leaves (F1911.155a–h) attributed to anonymous artists of the Northern Song dynasty (960–1127). Each leaf is mounted on the right interior of a folded cardboard backing, with a facing leaf of same-size unused paper.

Label slip: Daquan 畬泉 (unidentified, 19th–20th century?)¹

Ink on paper. Glued on front album cover exterior, upper left.

Four characters, standard script; and 2 columns, smaller standard script

北宗神品。鶴峰氏祕芑。畬泉署千。

Works of the Northern School in the Divine Category. Private collection of Mister [Geng] Hefeng.² [Label slip] signed by Daquan [unidentified].³

Signature: 富泉
Daquan

Date: none

Seals: (1)
Cengjing canghai 『曾經滄海』 (square relief) – label slip, lower left

Painting: First of eight leaves. Unsigned square painting on silk.

Artist Inscription: none

Facing leaf: unused brown paper, same size and shape as painting

Colophons: none

Collector seals: (3)

1. Geng Shiwei 耿士偉 (active late 19th century) – (1)

Hefeng Geng shi jianshang 『鶴峰耿氏鑒賞』 (square relief) – mounting, lower left

2. Unidentified – (2) – on painting



Dehoutang 『德厚堂』 (oval relief) – painting, upper right
Remnant (lower right corner of seal) – painting, upper left

Bibliography:

Cahill, James F. *Chinese Album Leaves in the Freer Gallery of Art*. Washington, DC: Smithsonian Institution, 1961. P 10 and 20 (plate 4).

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, 232 (A21–098).

Zhejiang daxue Zhongguo gudai shuhua yanjiu zhongxin 浙江大學中國古代書畫研究中心, eds. *Song hua quanji: di liu juan, di liu ce* 宋畫全集: 第六卷, 第六冊. Hangzhou: Zhejiang daxue chubanshe, 2008. Pp. 36 and 256 (no. 7).

Notes

¹ The identity of Daquan 畚泉 is uncertain; however, as *da* 畚 is an archaic form of *da* 答, the writing may be that of the poet, painter, and calligrapher Fu Pu 傅譜 (active mid- to late 19th century), from Liaocheng 聊城, Shandong Province, who had the courtesy name (*zi* 字) Daquan 答泉.



² The current mounting of each leaf in the album bears a seal of Geng Shiwei 耿士偉 (active late 19th century), who had the courtesy name (*zi*) Hefeng 鶴峰.

³ In this context, the final character, *qian* 千 (one thousand), may be a substitute for its exact homonym *qian* 簽 (label slip).