



Artist: Follower of Sheng Mou 盛懋 (ca. 1310–1360)

Title: *Travelers in a Winter Landscape*

《冬景山水圖》

*Dongjing shanshui tu*

Dynasty/Date: Yuan, 14th century

Format: Fan mounted as album leaf

Medium: Ink and color on silk

Dimensions: 26.5 x 24.6 cm (10-7/16 x 9-11/16 in)

Credit line: Gift of Charles Lang Freer

Accession no.: F1911.155h

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 畚泉 (unidentified, 19th–20th century?)<sup>1</sup>

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。畚泉署千。

*Works of the Northern School in the Divine Category.* Private collection of Mister [Geng]

Hefeng.<sup>2</sup> [Label slip] signed by Daquan [unidentified].<sup>3</sup>



Signature: 龔泉  
Daquan

Date: none

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

**Painting:** Eighth of eight leaves. Unsigned oval 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) – (2)

*Haiyou Hefeng zhencang jinshi shuhua yin* 『海右鶴峰珍藏金石書畫印』 (rectangle relief)  
– mounting, lower left

*Taidai baoyun lunfei xianbi Emei taxue dahai yangfan* 『泰岱褒雲綸扉先筆峨眉踏雪大海揚颿』 (square relief) – mounting, lower left

## 2. Unidentified – (1)

*Jiangyin Xia shi zhenwan* 『江陰夏氏珍玩』 (rectangle relief) – painting, upper left

### Bibliography:

Cahill, James F. *Chinese Album Leaves in the Freer Gallery of Art*. Washington, DC: Smithsonian, 1961. Pp. 12 and 31 (plate 15).

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 (A21–097).

### Notes

<sup>1</sup> 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.

<sup>2</sup> 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.



Smithsonian  
*Freer Gallery of Art and  
Arthur M. Sackler Gallery*

Freer Gallery of Art

Completed: 03 August 2007

F1911.155h

Updated: 25 May 2009 (format/bibliography)

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