



Trad. attrib. to: Fan Kuan 范寬 (ca. 960–ca. 1030)  
Title: *Clearing Skies over Mount Hua*  
  
《華嶽晴嵐圖》  
*Huayue jinglan tu*  
Dynasty/Date: Jin-Yuan, 13th-14th century  
Format: Hanging scroll mounted on panel  
Medium: Ink on silk  
Dimensions: 156 x 99.6 cm (67-7/16 x 39-3/16 in)  
Credit line: Gift of Charles Lang Freer  
Accession no.: F1919.127  
Provenance: Seaouke Yue (You Xiaoqi 游篠溪), Shanghai

**Outside label slip:** Boxiong 伯雄 (unidentified)

Ink on paper. Mounted on back of panel.

1 column, standard script

宋范仲立《華嶽晴嵐圖》。光緒己卯仲秋之月，伯雄重裝。

*Clearing Mists over Mount Hua*, by Fan Zhongli [Fan Kuan] of the Song dynasty. Mid-autumn month in the *jimao* year of the Guangxu reign period [September 16–October 14, 1879], remounted by Boxiong.

Seals: (1)



*Boxiong zhenwan* 『伯雄珍玩』 (oval relief)

**Painting:** Two pieces of silk, joined vertically.

**Artist inscription:** None

**Other inscriptions:** (1) — Woyuluntu 斡玉倫徒 (early to mid-14th century)

Painting, lower left

1 column, standard script

至元六年後庚辰歲五月，斡玉倫徒觀。

Viewed by Woyuluntu in the fifth lunar month of *gengchen*, the later sixth year of the Zhiyuan reign period [May 27–June 25, 1340].<sup>1</sup>

Signature: 斡玉倫徒  
Woyuluntu

Date: 至元六年後庚辰歲五月  
fifth lunar month of *gengchen*, the later sixth year of the Zhiyuan reign period [May 27–June 25, 1340]

Seals: none

**Colophons:** (4) – Two sheets of paper, mounted on back of panel; one with one colophon, the other with three separately mounted colophons.

1. Qian Tianshu 錢天樹 (1778–1841)

Ink on brown paper, in ruled-line (red) box.

22 columns, running script;. Poem (40x7). 忽驚嵐翠虛堂澀，縑素淋漓山水出，問誰慘澹作此圖，能事范寬字中立。寬也大度得此名，真名反晦俚語行，解衣磅礴深林坐，筆師造化通神明。固然不數王摩詰，荊浩關仝亦無色，當時並駕李營邱，遠勢還輸此不律。芙川先生真好奇，異書插架丹黃披，百城南面猶未足，臥游四壁煙雲馳。古虞夙稱山水窟，柱杖看山消歲月，謝公高蹈蒼生乎，及早明光貢奇策。我曹意氣須自豪，鵬搏九萬干煙霄，絃詩讀畫雖足樂，何如應詔抽吟毫。不妨暫窮林泉遐，一夕相思訪君去，入門大笑忘主賓，急索新篇哦不住。自覺耽奇太不廉，論詩才罷展長縑，詩中畫意幾人領，莫惜沉檀細細添。五岳遨遊誇健步，畢竟勞勞疲道路，那如只尺萬里俱，終日相挨澹神慮。我亦收羅不厭頻，年來金盡散如星，楚弓得失尋常事，多感逢君眼倍青。

芙川先生屬題范寬真蹟，錢天樹。

[Poem not translated.] Inscribed on a genuine work by Fan Kuan at the request of Mister Fuchuan [Zhang Rongjing].<sup>2</sup> Qian Tianshu.

Signature: 錢天樹



Qian Tianshu

Date: none

Seals: (2)

*Weimengxuan* 『味夢軒』 (square relief) – lower right

*Qian Tianshu yin* 『錢天樹印』 (square intaglio) – lower left corner

Colophons 2–4, mounted side by side on on same paper backing

2. Shao Yuanyao 邵淵耀 (1788–1858)

Ink on paper. Right of three.

9 columns, standard script. Poem (24x7).

宋元名蹟存無幾，況復東都推正始，營邱北苑孰抗行，華原下筆空凡史。平生耳目耽近玩，愛畫空誇入骨髓，忽披此圖神觀驚，盛名下果無虛士。經營慘淡窮溟滓，鉤斫精嚴絕摹擬，一泉一壑儘自怡，怒翼搏風九萬里。香光渾厚誠定評，退谷古拙標宗旨，丹青詞翰法縱殊，大巧若拙率類此。城樓瓴甃平地起，方悟華嚴現彈指，未遵軌轍乃慕超驤，英雄畢竟欺人耳。詞聲應弦奇乃發，聊向詩中參畫理，達人旁睨或拊掌，論畫云何以形似。

癸巳仲春題奉扶川詞兄雅教，隅山邵淵耀。



[Poem not translated.] Mid-spring month in the *guisi* year [March 21–April 19, 1833], respectfully inscribed for the excellent instruction of Fuchuan [Zhang Rongjing], my elder in verse. Yushan, Shao Yuanyao.

Signature: 邵淵耀  
Shao Yuanyao

Date: 癸巳仲春  
Mid-spring month in the *guisi* year [March 21–April 19, 1833]

Seals: (2)  
*Yuan* 〔淵〕 (square intaglio)  
*Yao* 〔耀〕 (square intaglio)

### 3. Li Zhaoluo 李兆洛 (1769–1841)

Ink on paper. Middle of three.  
3 columns, running script.

此劉道醇所謂：『真石老樹，挺生筆下...不事華飾...創意自我』者耶？李兆洛。

Is this what Liu Daochun [mid-11th century] meant [when he wrote of Fan Kuan's paintings that] —real rocks and ancient trees thrust up into life under his brush...he was not concerned with ornamental embellishment...and his creative ideas came from himself?||<sup>4</sup> Li Zhaoluo.

Signature: 李兆洛



Li Zhaoluo

Date: none

Seals: (2)

*Zhaoluo zhi yin* 『兆洛之印』 (square intaglio) – over signature

*Shenqi* 『申耆』 (square relief)

4. Chen Luan 陳夔 (1786–1840)

Ink on paper. Left of three.

5 columns; running-standard script. 2 poems (each: 4x7). 華原妙筆壓荊關，價重金源御府間，層疊煙巒開太古，漫云鐵屋癩頭山。

元氣淋漓筆有神，清河畫舫數家珍，雲山似此江南少，太華終南西入秦。

乙未長夏，陳夔。

[Poems not translated.] During the long days of summer in the *yiwei* year [1835], Chen Luan.

Signature: 陳夔  
Chen Luan

Date: 乙未長夏  
During the long days of summer in the *yiwei* year [1835]



Seal(s): (1)

*Gengxin laonong* 『耕心老農』 (square intaglio)

**Collector seals:** (2)

1. Zhang Yu 張雨 (1283–1350; 1275–1348) – genuine?

*Zhang Yu siyin* 『張雨私印』 (square intaglio) – lower left

2. Wu Xiu 吳岫 (late 16th–early 17th century)

*Wu Xiu* 『吳岫』 (square relief) – lower right

**Traditional Chinese catalogues:** none

**Bibliography:**

Fong, Wen C. *Images of the Mind*. Princeton: Princeton University Press, 1984. P. 63 (fig. 60–60a) and 64.

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, 248 (A21–178).

Smith, Caron. *The Fan K'uan Tradition in Chinese Landscape Painting*. 2 vols. Phd. dissertation, New York University, 1990. Vol. 1, 344–49, and vol. 2, 505–10 and illus. 106 (full image and seven details).

Yu Hui 余輝. —Cangni yu Song hua zhong de Jin dai shanahui hua 藏匿於宋畫中的金代山水畫. In Wang Yaoting 王耀庭, ed. *Kaichuang dianfan: Bei Song de yishu yu wenhua yantaohui lunwenji* 開創典範：北宋的藝術與文化研討會論文集. Taipei: Guoli gugong bowuyuan, 2008. Pp. 215–47, esp. 223–24, 235, and 239 (fig. 4).

### Notes

<sup>1</sup> There were two reign periods during the Yuan dynasty with the designation Zhiyuan 至元. The first Zhiyuan reign period lasted from 1264 to 1294, while the second Zhiyuan reign period lasted from 1335 to 1340. In the date given here, the reference to —the *later gengchen* year 後庚辰歲 simply indicates that it is 1340, the sixth year in the latter of the two Zhiyuan reign periods, rather than 1280 in the first Zhiyuan period, which coincidentally was also a *gengchen* year.

<sup>2</sup> Fuchuan 芙(or 扶)川 was a name used by the bibliophile and collector Zhang Rongjing 張蓉鏡 (1803–after 1842), who shared a passion for rare books with Qian Tianshu 錢天樹 (1778–



1841) and the other three colophon writers, whose colophons and seals also frequently appear together on surviving volumes from Zhang's collection. On Zhang Rongjing and his family collection, see Fan Fengshu 范風書, *Zhongguo sijia cangshu shi* 中國私家藏書史 (Zhengzhou: Daxiang chubanshe, 2001), 364–65.

<sup>3</sup> This character has two dots beside it, indicating that it should be omitted; accordingly, the character appears in the transcription in smaller size and in brackets.

<sup>4</sup> Li Zhaoluo quotes Liu Daochun's 劉道醇 (mid-11th century) evaluation of Fan Kuan's style and approach to painting; see Liu Daochun, *Songchao minghua ping* 宋朝名畫評, 2:3a, in WSKQS. For full English translations, see Susan Bush and Hsio-yen Shih, comps. and eds., *Early Chinese Texts on Painting* (Cambridge, MA: Harvard University Press for Harvard-Yenching Institute, 1985), 117; and Charles Lachman, trans., *Evaluations of Sung Dynasty Painters of Renown: Liu Tao-ch'un's Sung-ch'ao ming-hua p'ing*, Monographies du T'oung Pao, vol. 16 (Leiden: E. J. Brill, 1989), 59.