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Artist:	Qian Xuan 錢選 (ca. 1235–before 1307)
Title:	<i>Crabapple and Gardenia</i> 《來禽梔子圖》 <i>Laiqin zhizi tu</i>
Dynasty/Date:	Yuan, late 13th–early 14th century
Format:	Two album leaves mounted as handscroll
Medium:	Ink and color on paper
Dimensions:	each leaf: 29.3 x 29.3 cm (11-1/2 x 11-1/2 in) total image: 29.2 x 78.3 cm (11/1/2 x 30-15/16 in)
Credit line:	Gift of Charles Lang Freer
Accession no.:	F1917.183
Provenance:	Pang Yuanji 龐元濟 (1864–1949) and Seaouke Yue (You Xiaoqi 游筱溪), Shanghai

Accoutrements: Wooden box, with two carved texts: 1. on box lid, signed, and 2. on box end, with seal. Jade fastening pin. One outside label slip, anonymous. One inside label slip, with signature and seal.

Wooden box: two carved texts: 1. on lid, and 2. on end

1. Box lid – Yongxing 永瑍 (1752–1823)

Ten characters, running script

錢舜舉《來禽梔子》。詒晉齋。

Crabapple and Gardenia, by Qian Shunju [Qian Xuan]. Yijinzhai [Yongxing].

2. Box end – Zaiquan 載銓 (died 1854)

Seven characters standard script

錢舜舉《來禽梔子》。

Crabapple and Gardenia, by Qian Shunju [Qian Xuan].

Seal: (1)

Dingdi cengcun 『定邸曾存』 (square relief)

Fastening pin: Plain white jade. Uncarved.

Outside label slip: Anonymous.

9 characters, standard script

錢舜舉《來禽梔子圖》卷。

Crabapple and Gardenia, by Qian Shunju [Qian Xuan]; handscroll.

Mounting silk 1: Ivory color, with phoenix-and-cloud motif. Inside label slip attached.

Inside label slip: Yongxing 永璵 (1752–1823)

Ink on paper. Attached to Mounting silk 1.

15 characters, standard script. One (1) seal, plus one (1) collector seal, see below.

錢舜舉《來禽梔子》，趙松雪題語。詒晉齋。

Crabapple and Gardenia, by Qian Shunju [Qian Xuan], with inscribed comment by Zhao Songxue [Zhao Mengfu, 1254–1322]. Yijinzhai [Yongxing].

Seal: (1)

Yijinzhai 『詒晉齋』 (square intaglio)

Painting Description: Two album leaves, both floral studies in ink and light color on paper, mounted side-by-side in handscroll format.¹ No artist signature, but each leaf bears one seal of the artist in the lower left corner, plus one unidentified half-seal in the lower right corner, and one seal of an early Qing collector at lower right. The paper mounting around the two leaves consists of two thin horizontal strips along the full length at top and bottom, and three vertical sections of paper: one between the two leaves, and slightly narrower sections to either side of the leaves, right and left. With only one exception, the remaining thirteen collector seals that appear on the front mounting paper (7), first painting (1), and back mounting paper (5) belonged to five successive generations of the Qing imperial family, who lived from the middle of the eighteenth to the middle of the nineteenth century.²

Artist Seals: (2) – one on each leaf

Shunju 『舜舉』 (square relief) – first painting, lower left – 1/2

Shunju 『舜舉』 (square relief) – second painting, lower left – 2/2

Colophon description: Three undated colophons, with signatures and seals. The first colophon is written on the rear mounting silk, with four (4) calligrapher seals and eight (8) collector seals. The remaining two colophons were written by two imperial princes on the same sheet of separately mounted white paper following the rear mounting silk, each accompanied by one calligrapher seal (2) and no collector seals..

Mounting silk 2: Yellow-tan silk with five-petal flower motif.³ Inscribed with one colophon, accompanied by signature and four (4) seals. Plus one (1) unidentified half-seal at lower right, and seven (7) full collector seals.

Dimensions: 30.5 x 10.3 cm (11-7/8 x 4 in)⁴

Colophons: (3) — One colophon on Mounting silk 2 (see above). Two colophons on one sheet of white paper.

1. Zhao Mengfu 趙孟頫 (1254–1322)

Ink on silk (see above).⁵

2 columns, running-standard script.

來禽、梔子，生意具足，舜舉丹青之妙，於斯見之。其他瑣瑣者，皆其徒所爲也。
孟頫。

The crabapple and gardenia are completely true to life, and one sees in them the marvelous [quality] of Shunju's [Qian Xuan's] painting. All the other dross [attributed to him] was done by his followers.⁶ [Zhao] Mengfu.

Signature: 孟頫
Mengfu

Date: none

Seals: (4)
Zhao 『趙』 (square relief) – left of signature, top
Zhao shi Mengfu 『趙氏孟頫』 (square intaglio) – left of signature,
middle

Zhao shi Zi'ang 『趙氏子昂』 (square relief) – left of signature,
bottom
[Chenghuai] guandao 『[澄懷]觀道』 (square relief; left fifth)⁷ –
mounting silk 2, mid right edge

2. Yongxing 永瑍 (1752–1823)

Ink on paper, right.

4 columns, standard script

松雪仕元，一時東南翰墨之士，多因以干進。獨舜舉不履其門，與蘭坡、所南同其高志。此卷真蹟中之上品，又得松雪題字，洵足珍賞。皇十一子。

Because Songxue [Zhao Mengfu] took service under the [alien regime of the] Yuan dynasty, all the [other] southern scholars and artists of the time sought official advancement [under the Yuan as well]. Only Shunju [Qian Xuan] did not walk through this gate, for he shared the same high resolve as Lanpo and Suonan.⁸ This handscroll is a genuine work of the highest quality, and since it also bears an inscribed text by Songxue, it is truly worthy of being treasured. Imperial eleventh son [Yongxing].

Signature: 皇十一子
The eleventh imperial son

Date: none

Seal: (1)
Yijinzhai yin 『詒晉齋印』 (square relief)

3. Mianyi 綿億 (1764–1815)

Ink on paper, left.

4 columns, running-standard script

舜舉風節甚高。其畫趣多在醺然微醉時。得意處，至與古人無辨。松雪早歲嘗從之問畫法，此卷並有松雪題語，其爲生平合作可見矣。南韻齋。

Shunju's [Qian Xuan's] moral integrity was very lofty. The distinctive characteristics of his painting most often appeared when he was slightly drunk with wine, but where he achieved his intent, [his work] is indistinguishable from the ancient masters. In his youth, Songxue [Zhao Mengfu] once followed him to learn his method of painting, and since the scroll also bears an inscription by Songxue, it can be seen that this was indeed a joint creation made during their lifetimes. Nanyunzhai [Mianyi].

Signature: 南韻齋

Nanyunzhai

Date: none

Seal: (1)

Rong Junwang 『榮郡王』 (square intaglio)

Collector seals: (26)

1. An Qi 安岐 (ca. 1683–1744) – (3)

Yizhou zhencang 『儀周珍藏』 (rectangle relief) – first painting, lower right

Yizhou zhencang 『儀周珍藏』 (rectangle relief) – second painting, lower right



- Xinshang* 『心賞』 (gourd relief) – mounting silk 2, upper left
2. Hongli 弘曆, the Qianlong 乾隆 emperor (1711–1799; reigned 1735–96) – (2)
- Shiqu baoji* 『石渠寶笈』 (rectangle relief) – front mounting paper, mid right
- Qianlong yulan zhi bao* 『乾隆御覽之寶』 (oval relief) – front mounting paper/painting 1 join, top
3. Yongxing 永瑍 (1752–1823) – (4)
- Yongxing zhi yin* 『永瑍之印』 (square relief) – front mounting paper, lower right
- Huang shiyi zi Cheng qinwang Yijinzhai tushu yin* 『皇十一子成親王詒晉齋圖書印』 (square relief) – back mounting paper/mounting silk 2 join, bottom
- Yongxing zhi yin* 『永瑍之印』 (square intaglio) – mounting silk 2, lower left
- Yijinzhai yin* 『詒晉齋印』 (square intaglio) – mounting silk 2, lower left
4. Mianyi 綿億 (1764–1815) – (3)
- Huangsansun Rong Junwang Nanyunzhai tushu ji* 『皇三孫榮郡王南韻齋圖書記』 (square relief) – first painting, lower right
- Mianyi zhi yin* 『綿億之印』 (square intaglio) – mounting silk 2, lower left
- Nanyunzhai yin* 『南韻齋印』 (square intaglio) – mounting silk 2/colophon paper join, bottom
5. Yihui 奕繪 (1799–1838) – (3)



Yihui Zizhang 『奕繪子章』 (square half intaglio/half relief) – front mounting
paper/bottom mounting strip, join – 1/2

Yihui Zizhang 『奕繪子章』 (square half intaglio/half relief) – back mounting
paper/bottom mounting strip, join – 2/2

Hui 『繪』 (square relief) – mounting silk 2/bottom mounting strip, join

6. Zaiquan 載銓 (died 1854) – (7)

Dingdi qingshang 『定邸清賞』 (square intaglio) – inside label, bottom

Yunlin jianshang 『筠鄰豎賞』 (rectangle relief) – front mounting paper, mid right

Dingfu Xingyouhengtang zhenshang 『定府行有恆堂珍賞』 (square relief) – front
mounting paper, mid right

Xingyouhengtang shending zhenji 『行有恆堂審定真蹟』 (square relief) – front
mounting paper, mid right

Cengcun Dingdi Xingyouhengtang 『曾存定邸行有恆堂』 (square relief) – back
mounting paper, lower left

Zaiquan zhi yin 『載銓之印』 (square relief) – mounting silk 2, mid left

Xingyouhengtang 『行有恆堂』 (square relief) – mounting silk 2, mid left

7. Wanyan Jingxian 完顏景賢 (died 1927) – (1)

Wanyan Jingxian jingjian 『完顏景賢精鑒』 (square relief) – back mounting paper,
bottom

8. Unidentified – (3)

□□ *zhuren* 『□□主人』 (square? intaglio; left half) – first painting, lower right –
1/3



□□ zhuren 『□□主人』 (square? intaglio; left half) – second painting, lower right
– 2/3

□□ zhuren 『□□主人』 (square? intaglio; left half) – mounting silk 2, lower
right – 3/3

Traditional Chinese Catalogues: (2)

An Qi 安岐 (1683–after 1744). *Moyuan huiguan* 墨緣彙觀 (1742). *Minghua juan, shang Yuan*, 2b–3a.

Chongyi 崇彝 (late 19th–early 20th century). *Xuanxuezhai shuhua yumu biji* 選學齋書畫
寓目筆記 (1921). 1:4b–5a.

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Song Luxia 宋路霞. *Bainian shoucang: Ershi shiji Zhongguo minjian shoucang fengyun lu* 百年收藏：二十世紀中國民間收藏風雲錄. Taipei: Lianjing chuban gongsi, 2005. P. 161.

Notes

¹ The two Freer album leaves mounted side-by-side on this handscroll are virtually identical in composition and dimensions to two floral studies on a much longer handscroll in the Beijing Palace Museum, which contains eight such studies. Just as the leaves on the Freer scroll, the Beijing painting is unsigned, but bears one seal of the artist Qian Xuan, and includes an inscription at left by Zhao Mengfu (in this case, dated 1289) that similarly praises Qian’s unrivaled artistic skill and the relative inadequacy of his followers and imitators. The right leaf on the Freer scroll, *Crabapple* (Chinese: *laiqin* 來禽), corresponds to the first floral study on the Beijing scroll, while the left Freer leaf, *Gardenia* (Chinese: *zhizi* 梔子), corresponds to the sixth Beijing study. See Yu Hui 余輝 et al., eds., *Yuandai huihua* 元代繪畫, in series *Gugong bowuyuan cang wenwu zhenpin daxi* 故宮博物院藏文物珍品大系 (Shanghai: Shanghai kexue jishu chubanshe, 2005),

12–15; or *Zhongguo meishu quanji: huihua bian 5, Yuandai huihua* 中國美術全集: 繪畫編 5, 元代繪畫 (Beijing: Wenwu chubanshe, 1989), 1–3.

² Judging from the placement of the two seals belonging to the Qianlong emperor (reigned 1735–96), the present paper mounting of the leaves may have been furnished during his reign, while ownership of the scroll subsequently passed from Qianlong to his eleventh son Yongxing 永瑍 (1752–1823), to Yongxing’s nephew Mianyi 綿億 (1764–1815), to Mianyi’s first son Yihui 奕繪 (1799–1838), and to Yihui’s nephew Zaiquan 載銓 (died 1854).

³ Woven with a five petal flower (plum blossom?) motif, the silk is aged to a yellow-tan color and is wider than the two leaves of painting. As it bears a colophon by Zhao Mengfu (1254–1322), the silk must be of Yuan dynasty, or earlier, manufacture.

⁴ Note that the height of the mounting silk bearing the colophon is greater than that of the two album leaves it accompanies, raising questions about the original format and mounting of the three constituent pieces. If the paper leaves were part of an album at the time, where was the silk mounted? If the leaves were already in handscroll format, why does the mounting silk that accompanies them differ so much in height?

⁵ In the Freer file folder, John A. Pope (1950) recorded that Wang Shixiang 王世襄 (1914–2009) viewed the Qian Xuan scroll during a visit to the museum and deemed this colophon fake. However, in a later comment Fu Shen (1981) took issue with Wang’s assessment and declared the writing to be genuine and “a relatively early work by Zhao [Mengfu].”

⁶ It is unclear from the wording of this colophon if Zhao Mengfu was making a general statement about contemporary paintings attributed to Qian Xuan, and therefore the two



leaves were circulating independently of other works; or if the two album leaves, *Gardenia* and *Crabapple*, were then part of a larger series (album or handscroll) of paintings, the remainder of which were of inferior quality and done by Qian Xuan's followers. If the latter, then the eight floral studies on the Beijing handscroll (see note 1) may provide an idea of the other compositions that such a series might have contained.

⁷ This seal should probably be understood as a collector seal, rather than one directly associated with the colophon. For an intact impression of this seal, see Zhao Mengfu's painting *Renqi tu* 人騎圖 (Riding a Horse), dated 1296, where it is the second seal following the date and artist's signature. This painting is in the collection of the Palace Museum, Beijing; see Yu Hui, *Yuandai huihua*, 24.

⁸ “Lanpo” was the sobriquet of Zhao Yuqin 趙與懃 (active mid-13th century), a scion of the Song imperial house, who was both a painter and an important art collector. “Suonan” refers to Zheng Sixiao 鄭思肖 (1241–1328), an ardent Song loyalist best known for his ink paintings of orchids. While standard records do not indicate whether Zhao Yuqin rejected service under the Yuan, or even if he lived into that dynasty, Zheng Sixiao's adamant rejection of the alien regime is well documented.