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Artist:	Anonymous
Title:	<i>Three Horses</i> 《三馬圖》 <i>Sanma tu</i>
Dynasty/Date:	Yuan, 13th–14th century
Format:	Album leaf
Medium:	Ink and color on silk
Dimensions:	26.6 x 21.8 cm (10-1/2 x 8-9/16 in)
Credit line:	Purchase
Accession no.:	F1944.50
Provenance:	Tonying and Company, New York

Description: Silk rectangle separately mounted as album leaf on folded cardboard.¹ One (1) outside label. No artist signature or seal. No collector seals.

Outside Label: Anonymous (20th century)²

Mounted on outside backing. Ink on cream paper.

3 columns, running-standard.

Erroneous attribution to Zhao Mengfu 趙孟頫 (1254–1322)

元，趙孟頫，字子昂，号松雪道人，湖州人。官至翰林學士承旨，諡文敏。以書名天下，其畫山水、花竹、人馬尤精妙。元史本傳。



Zhao Mengfu of the Yuan dynasty, with the courtesy name Zi'ang and sobriquet Pine-snow Daoist, was a native of Huzhou [Wuxing, Zhejiang Province]. He reached the official rank of Hanlin Academician Recipient of Edicts, and [was awarded] the posthumous appellation Wenmin [Cultured and Intelligent]. He was famous throughout the world for his calligraphy, while his paintings of landscape, flowers and bamboo, and horses and grooms were especially marvelous and refined. — From his biography in the *History of the Yuan Dynasty*.³

Painting: No signature or seals.

Collector's seals: none

Traditional Chinese catalogues: none

Selected Bibliography:

“Exhibition of Chinese Bronzes and Paintings”. May 1–31, 1943. In *Wellesley College Bulletin, The Art Museum* 3, no. 18 (May 1943): 8 and 17 (fig. 5).

Cahill, James F. *Chinese Album Leaves in the Freer Gallery of Art*. Washington, DC: Smithsonian Institution, 1961. P. 32.

Huggins, Mabel Irene. “The Year of the Horse.” In *Antiques Journal* 21.7 (July 1966): 12–17, esp. 15 (top).



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, 240 (A21–137).

Notes

¹ The unusual dimensions of this album leaf (taller than it is wide) suggests that it might have been cut from a larger work such as a handscroll. Prior to acquisition by the museum in 1944 from Tonying Company New York, this leaf together with three others in the Freer collection (F1944.51, .52, and .53) were evidently part of an album of seventeen disparate leaves, presumably all attributed to early artists, belonging to one “Ch’eng Chang-chu” (Cheng Zhangzhu?). By 1949, one leaf was in the collection of the Seattle Art Museum, four were in the Freer, and twelve were in the collection of H. L. Hsieh (New York). See Sherman Lee, “A Probable Sung Buffalo Painting,” in *Artibus Asiae* 12 (1949): 294, note 3.

² The calligraphy of this outside label is by the same hand as similar labels on F1944.51 and F1944.52, published elsewhere in this website, as well as F1944.53, which is not included.

³ For these strung together excerpts from Zhao Mengfu’s biography composed by his pupil Yang Zai 楊載 (1271–1323), see: Song Lian 宋濂 (1310–1381) et al., comps., *Yuan shi* 元史 (History of the Yuan Dynasty), 172:5a–11b, in *WSKQS*.