Ch'ien Ch'iu (paintings dated 1795-1836)　　錢球

"Landscapes"　　山水圖冊

Album of 8 leaves, ink and color on paper
23.5 x 29.5 cm. (9 1 /4 x 11 5/8 in.)

Inscription:
"Painted by Ch'ien Ch'iu from Southern T'ung-chou."

Artist's seals:
Ch'ien Ch'iu yin; Shih-t'ing ("Stone Pavilion")

Ch'ien Ch'iu, *tzu* Shih-t'ing, was born in Ju-kao, Kiangsu province, and was active during the late 18th-early 19th centuries.[1] His inscription here gives T'ung-chou as his place of residence, to which Nan or "Southern" was usually affixed so as to distinguish it from the city of the same name near the northern capital; several of Ch'ien Ch'iu's paintings as well as those by his younger brother, Ch'ien Jung, are presently in the Nan-t'ung Museum, which serves the district in which both artists lived and worked. Ch'ien may have served as a low-ranking official, since one of his seals reads *Ch'en Ch'iu chih-yin*, "Seal of Your Servitor Ch'iu."[2] However, his extant paintings bear only signatures or very short inscriptions, which is more characteristic of professional artists.

Ch'ien Ch'iu's painting style was described by one collector as follows: "...The paintings in this album are all landscapes. The conceptions and the brushwork are skilled and finely worked, and he appears to have modeled them on Wen (Cheng-ming) and T'ang (Yin). For dry brushwork in tex-

Fig. 1. Ch'ien Ch'iu: "Traveling Through Winter Mountains," after *Kaikodo Journal* II, Autumn, 1996, cat. 31, p. 74.

Fig. 2. Ch'ien Ch'iu: "Winter Landscape," after Suzuki Kei, ed.: *Comprehensive Illustrated Catalogue of Chinese Paintings*, Tokyo, 1983, vol. 3, p. 12, no. JM1-058.

ture strokes he used ink lightly, while in washes he truly captured the flavor of the ink..."[3]

The impressionistic style of landscape painting seen here is also found in his "Traveling Through Winter Mountains" (fig. 1) as well as in a scroll in the Tokyo National Museum (fig. 2). While those are winter scenes, using reserved areas with washed-in background to suggest wintry skies over snow-covered peaks, the present album is more autumnal in expression, featuring trees with

leaves already turned red and, in the last leaf, an old tree with almost no leaves but nearly a score of crows perched on the upper branches. These leaves seem almost like sketches, with an immediacy and direct appeal that conjures an image of the artist sitting in front of a variety of scenes as he painted.

1. Ch'ien is mentioned in an early 19th century text by Hsieh K'un: *Shu-hua So-chien Lu, Mei-shu Ts'ung-shu* edition, p. 94.
2. Ch'in Ch'ien: *P'u-hua Chi-yu*, 1929, ch. 3, p. 17b.
3. *Ibid.*