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Artist: Wu Zhen 吳鎮 (1280–1354)
Title: *Bamboo in the Wind, after Su Shi*
《仿東坡〈風竹圖〉》
Fang Dongpo “Fengzhu tu”
Dynasty/Date: Yuan dynasty, 1350
Format: Hanging scroll
Medium: Ink on paper
Dimensions: 109.0 x 32.6 cm (42-15/16 x 12-13/16 in)
Credit line: Purchase
Accession no.: F1953.85
Provenance: Tonying and Company, New York

Object description: Outside label, with signature, date, and one (1) seal. Inside label, with two (2) seals. Artist inscription, with signature, date, and two (2) seals. One (1) colophon, with signature, date, and one (1) seal. Nine (9) collector seals.

Outside label slip: Fu Shen 傅申 (1937–)

Sixteen characters, running script

吳鎮《仿東坡〈風竹圖〉》。癸酉春重裝，傅申署。

After [Su] Dongpo’s “Bamboo in the Wind,” by Wu Zhen. Remounted during spring of the guiyou year [1993]; written by Fu Shen.



Signature: 傅申
Fu Shen

Date: 癸酉春
Spring of the *guiyou* year (1993)

Seals: (1)
Fu Shen 『傅申』 (square intaglio)

Inside label slip: Di Xuegeng 狄學耕 (1820–after 1897)

Affixed to section of old mounting silk

Seven characters, clerical script

梅花道人《墨竹》

Ink-bamboo, by the Plum-blossom Daoist [Wu Zhen].

Seals: (2)
Mannong 『曼農』 (square relief)
Zhongshixuan 『種石軒』 (square intaglio)

Artist Inscription: Wu Zhen 吳鎮 (1280–1354)

left side of painting

3 columns, cursive script

東坡先生守湖州日，遊何道兩山，遇風雨。迴憩賈耘老溪上澄暉亭，命官奴執燭，畫風竹一枝於壁間。後好事者刻於石，寘郡庠。予遊霅上，因摩挲斷碑，不忍捨去。常憶此本，每臨池，輒爲筆遊而成，仿佛萬一。遂爲作此枝以識歲月也。梅道人時年七十一，至正十年庚寅歲夏五月十三日竹醉日書也。

One day when Master Dongpo was governor of Huzhou, he went on a excursion to the He and Dao mountains, where he encountered a storm.¹ Turning back to rest at Jia Yunlao's Pavilion of Limpid Radiance by the stream, he ordered one of his underlings to hold a candle while he painted a branch of windblown bamboo on a section of the wall.² Later an enthusiast had [the image] engraved on stone and placed it in the county school. Once when I was traveling along Zha [Creek], I [had occasion] to run my hands over the broken tablet, and could not bear to part from it.³ I always keep that original [image] in mind, and whenever I approach the inkwell, I forthwith paint a version of it, but [only manage] to capture one ten-thousandth [of its likeness]. So I have made this branch and record the date. Written by the Plum Daoist [Wu Zhen] in his seventy-first year, on Bamboo Drunk Day, summer, thirteenth day in the fifth lunar-month of *gengyin*, the tenth year in the Zhizheng reign period [June 17, 1350].⁴

Signature: 梅道人時年七十一

The Plum Daoist [Wu Zhen] in his seventy-first year

Date: 至正十年庚寅歲夏五月十三日竹醉日

on Bamboo Drunk Day, summer, thirteenth day in the fifth lunar-month of *gengyin*, the tenth year in the Zhizheng reign period [June 17, 1350]

Seals: (2)

Meihua'an 『梅花盦』 (square relief)

Jiaying Wu Zhen Zhonggui shuhua ji 『嘉興吳鎮仲圭書畫記』 (square intaglio)

Colophons: (1) – Di Baoxian 狄葆賢 (1872–1942)

Ink on paper. Mounted underside of bottom roller.

3 columns, running-standard script

梅華庵主仿東坡《風竹》一枝，用筆勁而雅，深得長公遺意。先君子藏龔主畫佳者，爲絹本山水一軸、紙本山水手卷一，及此而三，今均在余處。病起展視，追想當年與南弟侍立時，評論三者之高下。事隔三十年，南弟去世而已三年，惟此畫無恙，不禁慨然。平子題，丁卯正月。

The Master of the Plum Blossom Studio [Wu Zhen] copied a *Branch of Bamboo in the Wind* by [Su] Dongpo. His brushwork is powerful yet elegant and profoundly captures that eternal master's bequeathed intent. The best paintings that my late father [Di Xuegeng] collected by the Master [of the Plum Blossom] Studio were a landscape hanging scroll on silk, a landscape handscroll on paper, and this [work], which makes three, all of which are now in my collection. Being sick, I unrolled [the paintings] to have a look, and remembered back to those years when my younger brother Nan and I stood together in attendance [on our father] and critically discussed the relative merits of these three [works]. But those events were thirty years ago, and three years have already passed since my younger brother Nan departed the world. Only this painting survives unscathed, so I cannot help but sigh in lament. Inscribed by Pingzi [Di Baoxian] in the first lunar month of the *dingmao* year [February 2–March 3, 1927].

Signature: 平子
Pingzi

Date: 丁卯正月
First lunar month of the *dingmao* year [February 2–March 3, 1927]

Seal: (1)

Pingdengge zhuren 『平等閣主人』 (square relief)

Collector Seals: (9)

1. Li Rihua 李日華 (1565–1635) – (2)

Li Junshi jianding 『李君實鑑定』 (rectangle relief) – painting, lower left

Zhulan 『竹嬾』 (square relief-intaglio) – painting, lower right

2. Li Zhaoheng 李肇亨 (ca. 1592–ca. 1662) – (1)

Jiahe Lishi zhencang 『嘉禾李氏珍藏』 (square intaglio) – painting, lower right

3. Wang Hui 王翬 (1632–1717) – (2)

Gengyan sanren 『耕煙散人』 (square relief) – mounting silk, below inside label slip, bottom

Yi zai Danqiu Huanghe Baishi Qingteng zhi jian 『意在丹邱黃鶴白石青藤之間』

(rectangle relief) – mounting silk, below inside label slip, bottom

4. Gao Dai 高岱 (late 17th–early/mid-18th century) – (1)

Chen Dai siyin 『臣岱私印』 (rectangle intaglio) – painting, lower left

5. Di Baoxian 狄葆賢 (1872–1942) – (2)



Di Pingzi xinshang 『狄平子心賞』 (square relief) – mounting silk, below inside label slip

Baoxian 'an 『寶賢盒』 (square intaglio) – mounting silk, below inside label slip

6. Unidentified – (1)

花押 (relief design) – painting, lower left

Traditional Chinese Catalogues: (2)

Bian Yongyu 卞永譽 (1645–1712). *Shigutang shuhua huikao* 式古堂書畫彙考 (1680–82).

Wuxing 吳興: Jian'gu shushe 鑑古書社, 1921. *Hua*19:22b-23a.

Gao Shiqi 高士奇 (1645–1703). *Jiangcun xiaoxia lu* 江村銷夏錄 (1693). Osaka: Kawachiya Tasuke 河內屋太助, 1800. 3:39b.

Selected Bibliography

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Zhongguo minghua ji 中國名畫集 (Famous Chinese Paintings). Vol. 1. Shanghai: Youzheng shuju, 1923. Plate 4.

Wenley, Archibald G. “‘A Spray of Bamboo’ by Wu Chen.” In *Archives of the Chinese Art Society of America* 8 (1954): 6–9.

Sirén, Osvald (1879–1966). *Chinese Painting: Leading Masters and Principles*. 7 vols. New York: Ronald Press, 1956–58. Vol. 6, plate 51.

Cahill, James F. *Wu Chen, A Chinese Landscapist and Bamboo Painter of the Fourteenth Century*. University of Michigan: PhD. Dissertation, 1958. 185–87 and plate 37.

_____. *Hills Beyond a River: Chinese Painting of the Yuan Dynasty, 1279–1368*. New York: Weatherhill, 1976. P. 148 (plate 182).

Edwards, Richard. *The Field of Stones: A Study of the Art of Shen Chou (1427–1509)*. Washington DC: Freer Gallery of Art, Smithsonian Institution, 1962. Plate 2A.

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_____. *Masterpieces of Chinese and Japanese Art: Freer Gallery of Art Handbook*. Washington, DC: Freer Gallery of Art, Smithsonian Institution, 1976. P. 51.

Iriya Yoshitaka 入矢義高 (1910–1998), Ho Wai-kam 何惠鑑 (He Huijian, 1924–2004), and Nakata Yūjirō 中田勇次郎 (1905–1998). *Kō Kōbō, Gei San, Ō Mō, Go Chin* 黃公望，倪瓚，王蒙，吳鎮 (Huang Gongwang, Ni Zan, Wang Meng, Wu Zhen). In *Bunjinga suihen* 文人畫粹編. Vol. 3. Tokyo: Chūōkoronsha, 1979. P. 18 (plate 12) and 162 .

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, 253 (A21–246).

Han, Sungmii Lee. *Wu Chen's "Mo-chu-p'u": Literati Painter's Manual on Ink Bamboo*. Princeton: Phd. Dissertation, 1983. Pp. 102–05 and 177–79 (album leaf with related inscription).

Li Lincan 李霖燦 (1913–1999). “Zhongguo mozhu huafa de duandai yanjiu” 中國墨竹畫法的斷代研究. In *Gugong jikan* 故宮季刊 (National Palace Museum Quarterly) 1.4 (April 1967): plate 7.

_____. “Fengzhu tuopian he Wu Zhen *Mozhupu*” 風竹拓片和吳鎮《墨竹譜》. In *Gugong wenwu yuekan* 故宮文物月刊 4 (July 1983): 92–97.

Chen Qingguang 陳擎光. *Yuandai huajia Wu Zhen* 元代畫家吳鎮 (Wu Zhen, a painter of the Yuan dynasty). Taipei: National Palace Museum, 1983. P. 242 (plate 21).

Guoli gugong bowuyuan 國立故宮博物院, eds. *Haiwai yizhen: huihua* 海外遺珍：繪畫 (Chinese Art in Overseas Collections: Paintings). Taipei: Gugong bowuyuan, 1985. P. 92.

Stanley-Baker, Joan. *Old Masters Repainted: Wu Zhen (1280-1354), Prime Objects and Accretions*. Hong Kong: Hong Kong University Press, 1995. Painting reproduced: p. 143, fig 10.5; p. 217, fig. 13.5; and p. 219, fig. 13.7 (right). Discussion and translation, 216–24. Description, transcription, and translation, 424–25.

Jiang Zhaoshen (Chiang Chao-shen) 江兆申 and Wang Yaoting 王耀庭. *Koten ni manabu suibokuga 2: Bokuchiku hen* 古典に学ぶ水墨画 2: 墨竹篇 (Visual Method of Chinese Classical Ink Painting: Bamboo). Tokyo: Nigensha, 1996. Pp. 100–05.

Notes



¹ Huzhou 湖州 is a county seat in Zhejiang Province, south of Lake Tai. The He and Daochang mountains are a scenic destination located southwest of the town. The celebrated poet, calligrapher, and painter, Su Shi 蘇軾 (1037–1101), also known as Dongpo (East Slope), served as magistrate of Huzhou for three months in 1079 from June 1 until August 27, during which time he went on many trips in the local vicinity. He described the excursion mentioned here in a forty-line poem; see “Yu ke you Daochang Heshan, de niao zi” 與客遊道場何山得鳥字 (Roaming with friends to Daochang and Mount He, using the rhyme word *niao*), in Su Shi, *Dongpo shiji zhu* 東坡詩集注, 2:14b–15a, in WSKQS.

² A friend of Su Shi, the poet Jia Shou 賈收, *zi* Yunlao 耘老, had built a riverside pavilion nearby, which Su visited on at least a couple of occasions. Contemporary sources generally record Jia’s pavilion as the Fouhuige 浮暉閣, but Wu Zhen has written the first character of the name as *cheng* 澄.

³ The Zha Creek 霅溪 flows north through Huzhou into Lake Tai, and is often used as a general placename for the area.

⁴ Some twelve days previously, on the first day of the fifth lunar month (June 5, 1350), Wu Zhen created an album leaf that is quite similar to the top portion of the Freer painting, and inscribed it with a slightly longer, but otherwise virtually identical, text. The album is currently in the collection of the Palace Museum, Beijing. See *Zhongguo lidai minghua ji* 中國歷代名畫集, 5 vols. (Beijing: Renmin meishu chubanshe, 1965), vol. 3, plate 50–7.