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，輒為筆遊而成，仿
佛萬一。遂為作此枝以
識歲月也。梅道人時年
七十一，至正十年庚寅
夏五月十三日竹醉日
書也。

One day when Master Dongpo was governor of Huzhou, he went on an 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].

**Signature:** 梅道人時年七十一
The Plum Daoist [Wu Zhen] in his seventy-first year

**Date:** 至正十年庚寅歳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)

Jiaxing 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

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)
Pitchengge 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『寶賢盦』 (square intaglio) – mounting silk, below inside label slip

6. Unidentified – (1)

     花押 (relief design) – painting, lower left
Traditional Chinese Catalogues:  (2)


Selected Bibliography


Freer Gallery of Art

Completed: 14 August 2007

Later updated: 06 May 2010

---


7.


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 雩溪 flows north through Huzhou into Lake Tai, and is often used a 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.