

Bamboo in the Rain



This painting was authored by Yao Gong Shou in AD1494 when Yao was 72 years old. Yao was an outstanding traditional scholar and painter of the Ming Dynasty. His calligraphy style enhances his painting harmonically. His favorite painting subjects are landscapes, bamboos and rocks. This painting exudes his love of nature and vision of a calm and poetic environment.

姚公綬雨竹圖

姚綬(一四二二至一四九六)明代畫家。字公綬，號穀庵，雲東逸史，浙江嘉善人。英宗天順中賜進士，憲宗成化初，為永寧郡守，辭職歸，築室曰丹東人稱 ” 丹東先生”。

工詩，善書畫。行草書，初學宋克，後法魏晉，風格近張雨。善畫山水，宗吳鎮，也取法趙孟頫，王蒙，小景好作沙坳水曲，孤釣獨吟；其闊幅則重林遠汀，著四五漁船而已，墨色蒼潤，皴染皆妙，亦寫竹石，有瀟灑之致。頗重己作，或為人所得，必原價收回。傳世作品有雨竹圖，心賞圖，溪山漁隱圖，桂菊山禽圖，寒林鷓鴣圖等。著有穀庵集。

此圖繪於公元一四九四年(明弘治七年)姚公綬時年七十二，為畫家晚年瀟灑逸致之墨竹圖代表作之一。姚公綬乃明代一位出色傳統文人畫家，其作品，無論山水或竹石，都具有寧靜，高遠與清逸的意境，為元季之後傳統實力派的翹楚。此圖用墨深淺有致，皴法與破墨處理微妙，雨竹筆筆堅韌，有悠然自得之意。姚公綬的行書具魏晉之風，書逸畫逸，書畫配合，天衣無縫。在題詩裡，畫家表達了對大自然的熱愛與安閒生活的嚮往。詩曰：

新綠娟娟一雨竿，石崖南面拂雲端，初疑翡翠墮煙暝，忽道鷓鴣啼雨寒，喚墨寫生真老艸，煮茶燒筍可盤桓，武塘舊有梅花月，分付今人著立看。
甲寅三月雲東逸史姚公綬戲墨

六十年後的嘉靖三十三年(公元一五五四年)，石川居士張寰重題此圖奉贈蒼野先生，其詩曰：

淇園數竿春雨足，渭川千畝秋風高，先生青眼對君子，時撚吟髭題鳳毛。
右題雲東侍御雨竹圖奉贈蒼野先生，先生有君子之風，贈之可無媿色矣。後甲寅三月石川居士張寰識。距前甲寅為弘治七年，時則嘉靖三十三年也。

Picture of a Scholar



The author of this work of art is not confirmed, but was said to be Chou Chen of Ming Dynasty, Chou was a poet and a painter. His expertise in painting was landscape and people such as this picture of a scholar. Most Chinese know the great painter Tang Bo Fu. You would be intrigued to learned that Tang was one of Chou's student. In fact many of Tang's paintings that we know nowadays may be the work of his teacher's because Tang was too famous to keep up with people's quest for his art.

人物畫像圖 - 此圖相傳乃明中葉畫家周臣之畫像。

周臣, 明代畫家, 字舜卿, 號東村, 吳(今蘇州)人。能詩。擅畫山水, 初師陳暹, 上溯南宋諸家, 其取法李唐, 劉松年, 則峰巒峻嶒, 石體堅凝, 筆法嚴整, 格局穩健; 其仿馬遠, 夏圭, 則運筆奔放遒勁, 當與戴進並驅, 論者以為稍乏淡遠之趣。兼工人物, 古貌奇姿, 亦盡意態。唐寅, 仇英曾向他學畫。後唐寅以畫名世, 或困于應酬, 每倩東村代筆, 故六如流傳之畫, 每多周筆, 非具眼莫辨。傳世作品有山齋客至圖, 春山遊騎圖, 春泉小隱圖, 流民圖, 密樹茅堂圖, 蒼浪亭圖, 溪山樓觀圖與桃園問津圖等等。

此圖之風格與用筆特色, 與有明一代的肖像畫畫風接近, 與同期的現存沈周畫像, 顯有一脈相傳的痕跡, 而與明末陳老蓮的肖像畫, 藝術效果雖有不同, 可基本筆格則一也。

此圖衣紋線條彎曲厚重, 為一般肖像畫的宗法。面部用筆輕重有致, 表情凝重, 不掩其儒雅之神情, 誠為白描肖像畫之傑作也。

Orchid – a brush painting by Shi Tao



The painter Shi Tao (AD1642 to 1718) was most famous for his painting with orchids, bamboos among his accomplished skill in calligraphy and painting other subjects. He was one of the great Chinese ink painting masters in Early Ching Dynasty. He started a new style because he was against the conservative approach of his contemporaries who did not stray afar from rigid imitation of brush work done by the masters before them. Most of his work of art are in the collection of world class museums.

In the 1970's, the original of this painting came to Metropolitan Museum in New York on loan. At the time the museum printed 5000 copies for its gift shop. Recently a friend of the Chinese Language School of Greater Hartford gifted the school with a few of these copies from his collection. - Noted on July 10, 2009.

石濤(1642-約 1718) 清初名書畫家，擅畫花果蘭竹，兼工人物，尤擅山水，畫名極盛。構圖新奇，筆墨雄健縱恣，反當時仿古之風，對後來畫風影響極大，近人張大千就曾以假造石濤畫而聞名。

此墨蘭圖乃石濤的代表作之一。全圖布局疏而不散，蘭葉縱橫交錯，挺拔有勢，墨色淋漓盡意，為石濤蘭竹畫中之逸品。畫上端有題詩一首，用筆高古，似楷似行似隸，既蒼勁又圓潤，乃石濤書法登峰造極之一例。詩曰：

一葉兩葉兩三葉，有根終不若無根，大千幽過誰堪并，香祖國香香至尊。

Basket of flowers



Size: 20"x28" (border included)

Artist Mr. Chien Fei Chiang (蔣健飛) resides in Old Saybrook, Connecticut. This is a prize winning artwork.

The painting typically exhibits his style in blending the Chinese brush painting with the western water color. His paintings have been sought after by many American people in the New England area to

grace their homes. The original of this painting was awarded a prize by certain art club (he humbly declines to tell us about this) and soon bought by a private collector. Wouldn't you like to bring home this colorful bunch of flowers?