

[Project overview](#)

[Table of contents](#)

[View images](#)

Trad. attrib. to: Muqi Fachang 牧溪法常 (died after 1279)  
Recently attr. to: Moku'an Rei'en 默庵靈淵 (died ca. 1345), Japanese  
Title: *White-robed Guanyin Seated on a Rock*  
《石座白衣觀音圖》  
*Shizuo baiyi Guanyin tu*  
Dynasty/Date: Yuan, 1330s–40s  
Format: Hanging scroll mounted on panel  
Medium: Ink on silk  
Dimensions: 103.3 x 41.3 cm (40-11/16 x 16-1/4 in)  
Credit line: Purchase  
Accession no.: F1968.61  
Provenance: Nathan V. Hammer, New York

**Accoutrements:** Two wooden boxes, with accompanying papers. Envelope and certificate of authentication; pasted in file folder.

**Envelope:** Kohitsu Ryōchū 古筆了仲 (1656–1736) — genuine?

2 columns, running-standard script

宋人牧溪觀音之畫，南堂禪師贊。折紙極。

Painting of Guanyin, by Muqi [died after 1279], a man of the Song dynasty; with encomium by Chan Master Nantang [Liao'an Qingyu, 1288–1363].<sup>1</sup> Certificate of authentication.

**Certificate:** Kohitsu Ryōchū 古筆了仲 (1656–1736) — genuine?

Ink on two folded pages of paper; pasted into file folder sheet.

7 columns, running-standard script

宋人牧溪畫，絹本豎物。《石座觀音》之圖。贊，南堂禪師筆，名印有之。右真蹟無疑者也。己酉四月，古筆了仲。

Hanging-scroll painting on silk by Muqi [died after 1279], a man of the Song dynasty. Picture of *Guanyin Seated on a Rock*. Encomium written by Chan Master Nantang [Liao'an Qingyu, 1288–1363], with signature and seals. [This painting] is without doubt a genuine work [by Muqi].

Fourth lunar-month of the *ki-yū* year [April 28–May 27, 1729], Kohitsu Ryōchū.

Signature: 古筆了仲  
Kohitsu Ryōchū

Date: 己酉四月  
Fourth lunar-month of the *ki-yū* year [April 28–May 27, 1729]

Seals: (2)  
*Kantei-ka* 『鑑定家』 (rectangle relief) – page 1, upper right  
*Hisseki-kan* 『筆跡關』 (square relief) – page 2, following signature

**Back of certificate:** Kohitsu Ryōchū 古筆了仲, the third (1854–1920) — genuine?

1 column, running-standard script.

明治四十二年四月五日，於大坂記。

Fifth day of the fourth lunar-month in the forty-second year of the Meiji reign period [May 3, 1911], recorded in Ōsaka.

Signature: none

Date: 明治四十二年四月五日  
Fifth day of the fourth lunar-month in the forty-second year of the Meiji reign period [May 3, 1911].

Seals: (1)  
Undeciphered 『□□』 (square relief)

**Accompanying document:**

**Painting description:** No artist inscription, signature, or seals. One other inscription, with signature and two (2) seals. No collector seals.

**Inscription:** (1) – Liao'an Qingyu 了庵清欲 (1288–1363)

11 columns, running script.

Poem (irregular)<sup>2</sup>

大圓照中，滿月慈容；六根互用，一性融通。  
香水海層層波浪，盤陀座匝匝祥風；  
攝五濁全歸清泰，發衆吼普迪聲聳。  
是所謂：如幻聞薰聞修金剛三昧，  
不動本際，遍至十方，而無來無去、無始無終者也。

比丘清欲拜贊。

In the Great Encircling Illumination,  
His Compassionate Visage like the full moon;  
His Six Faculties mutually functioning,  
Together in One Nature thoroughly blended.  
On the ocean of fragrant waters, row on row of billows and waves,  
Around His seat of craggy rocks, auspicious winds whirl and swirl.  
He helps the Five Defilements revert entirely to purity and peace,  
Emits a multitudinous roar that universally reaches unto the deaf.  
This is what is called the Illusory Aromatic and Cultivated Diamond Samadhi,  
That, not moving from His home confines, reaches everywhere in all directions,  
Without coming and without going, without beginning and without end.

Respectfully eulogized by the ordained monk [Liao'an] Qingyu.

Signature: 清欲  
Qingyu

Date: none

Seals: (2)  
*Tiantai shamen Qingyu Liao'an zhang* 『天台沙門清欲了庵章』 (square  
intaglio)  
*Shaolin xinyin* 『少林心印』 (square relief)

**Traditional Chinese sources (text):**

Liao'an Qingyu 了庵清欲 (1288–1363). *Liao'an Qingyu chanshi yulu* 了菴清欲禪師語錄. In *Shinsan Dai Nihon zokuzōkyō* 新纂大日本續藏經. 90 vols. Tokyo: Kokusho kankōkai 國書刊行會, 1973–89. Vol. 71, no. 1414, 5:350a18–21.

### Selected Bibliography

Shimada Shūjirō 島田修二郎 (1907–1994), comp. *Zaigai hihō* 在外秘宝 (Japanese Paintings in Western Collections). 3 vols. Tokyo: Gakushū kenkyū sha 学習研究社, 1969. Vol. 1, part 1, plate 70, and part 2, 97.

\_\_\_\_\_ et al., comps. *Suibokuga* 水墨画. In *Zaigai Nihon no shihō* 在外日本の至宝. Vol. 3. Tokyo: Mainichi shimbun, 1979. Plate 9, and pp. 114–15.

Tanaka Ichimatsu 田中一松, comp. *Kaō, Moku-an, Minchō* 可翁、默庵、明兆. In *Suiboku bijutsu taikei* 水墨美術大系. Vol. 5. Tokyo: Kodansha, 1974. P. 190 (no. 12).

Shimizu, Yoshiaki. *Problems of Moku'an Rei'en (?–1323–1345)*. PhD. dissertation, Princeton University, 1974. Pp. 83, 88, 91–93, 161–62, 232–36.

Ōga Tetsuo 相賀徹夫. *Zaigai bijutsu (eiga)* 在外美術(繪畫). In *Genshoku Nihon no bijutsu* 原色日本の美術. Vol. 27. Tokyo: Shōgakukan 小學館, 1980. Pp. 77 (plate 39) and 93.

Toda Teisuke 戸田禎佑, Ebine Toshirō 海老根聰郎, and Chino Kaori 干野香織, eds., *Suibokuga to chūsei emaki: Nambokucho Muromachi no kaiga (I)* 水墨画と中世絵巻：南北

朝、室町の繪画 (1). In *Nihon bijutsu zenshū* 日本美術全集. Tokyo: Kodansha, 1992. Vol. 12, 125, fig. 29.

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### Notes

<sup>1</sup> Bearing a poetic encomium (*zan* 贊) by the Chinese Chan-master, Liao'an Qingyu 了庵清欲 (1288–1363), this unsigned painting was preserved for centuries in Japan, where scholars and connoisseurs traditionally considered it to be a work by the famous Southern Song dynasty Chan monk, Muqi Fachang 牧溪法常 (died after 1279). While modern scholars universally reject this traditional attribution, there is general agreement that the painting was executed during the mid-fourteenth century in Yuan dynasty China and was done in a style that closely derived from Muqi. In the mid- and late-20th century, some Japanese art historians reassigned this painting to the Suiboku School (ink painting) of the early Muromachi period (1333–1573), with an attribution to the renowned, but little-documented, Japanese monk-painter, Moku'an Rei'en 默庵靈淵 (died ca. 1345), who resided in China from the mid- to late 1320s until his death.

Starting around 1334, Moku'an served for some ten years under abbot Liao'an Qingyu as Director of the Library (*zangzhu* 藏主; or Keeper of the Tripitaka) of Benjue Temple 本覺寺 (in modern Jiaxing 嘉興, Zhejiang Province). A number of extant paintings bearing Moku'an's artist seals were inscribed by Liao'an, whose *zan* appear on works by other contemporary Chan artists as well. All of Moku'an's known works date to his years in China; however, due to a paucity of surviving originals, the full range and specific characteristics of his individual style remain poorly defined, though he is said to have emulated the pure-ink approach of Muqi Fachang and is even mentioned in some accounts as a reincarnation, or “second coming,” of that earlier Chinese master.

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Aside from the stylistic affiliation, no substantive evidence has been advanced to support the premise that this painting was created in China by a Japanese, rather than Chinese, follower of Muqi Fachang. While the Freer scroll is indeed painted in the style of Muqi and inscribed by Liao'an Qingyu, it bears no seals, signatures, or other marks or inscriptions that might indisputably identify Moku'an Rei'en, or any other individual, as the painter. Putting aside the issue of the artist's ethnicity, modern scholars agree that this carefully executed painting is thoroughly Chinese in style, theme, composition, materials, and execution, and it constitutes a fine example of the Muqi tradition as it continued to evolve in China during the fourteenth century. While the Freer Gallery of Art acquired this painting under the Moku'an re-attribution in 1968 and it is currently registered in this manner in the museum's collection of Japanese art, for the reasons provided above, the painting has been included in the current study as a Chinese work.

On Moku-an, see article by Ebine Toshirō 海老根聰郎, "Moku-an to sono jidai" 默庵とその時代, in Tanaka Ichimatsu 田中一松, ed., *Kaō, Moku-an, Minchō* 可翁、默庵、明兆, in *Suiboku bijutsu taikei* 水墨美術大系 (Tokyo: Kodansha, 1974), vol. 5, 53–60; and examples of Moku-an's work: 22–23, plates 11–12, and 88–91, plates 45–49, especially 90, plate 48 ("Budai"), which also bears an inscription by Liao'an Qingyu. For another painting by Moku'an Rei'en with an inscription by Liao'an Qingyu, see Shimada Shūjirō 島田修二郎, comp., *Zaigai hihō* 在外秘宝 (Japanese Paintings in Western Collections) (Tokyo: Gakushū kenkyū sha 学習研究社, 1969), vol. 2, part 2, 97 (fig. illus., top left: "Sixth Patriarch Carrying Pine Branches"). For paintings by other Chan artists with similar inscriptions by Liao'an Qingyu, see: "White-robed Guanyin," by Zongyuan Yingshi 宗遠應世 (14th century), in Ebine Toshirō, "Suibokuga: Moku'an kara Minchō e" 水墨画：默庵から明兆へ, in *Nihon no bijutsu* 日本の美術 333 (February 1994): 32 (fig. 54); "Bodhidharma Crossing the Yangzi on a Reed", by unidentified artist, in Wai-kam Ho (He Huijian 何惠鑑, 1924–2004), Laurence Sickman (1906–1988) et al., *Eight Dynasties of Chinese Painting: The Collections of the Nelson Gallery-Atkins Museum, Kansas City, and The Cleveland Museum of Art* (Cleveland: The Cleveland Museum of Art, in



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cooperation with Indiana University Press, 1980), 124–25; and “Bodhidharma Crossing the Yangzi on a Reed”, by unidentified artist, in Kawakami Kei 川上涇, Toda Teisuke 戶田禎佑, and Ebine Toshirō, *Ryō Kai, Indara* 梁楷・因陀羅 (Liang Kai, Yintuoluo), in *Suiboku bijutsu taikai* 水墨美術太系 (Tokyo: Kōdansha, 1975), vol. 4, 113, plate 86.

<sup>2</sup> The text of this poem, or *zan* 贊 (encomium)—together with twenty-some similar encomia composed for paintings of Guanyin—is recorded in Liao’an Qingyu’s collected works: see *Liao’an Qingyu chanshi yulu* 了菴清欲禪師語錄, in *Shinsan Dai Nihon zokuzōkyō* 新纂大日本續藏經, 90 vols. (Tokyo: Kokusho kankōkai 國書刊行會, 1973–89), vol. 71, no. 1414, 5:350a, 18–21.