

*Yushanzhu: Awakening Through a Blow to the Body*

In extant hagiographic accounts of his life, the Northern Song cleric Yushanzhu (11<sup>th</sup> century) experiences sudden awakening when thrown from the back of a donkey, travelling alone through the mountains across a rickety bridge.<sup>330</sup> The only extant Song-Yuan period depiction of Yushanzhu that I have found in the course of my research is a cursive image in ink on paper. This painting is attributed to the thirteenth century Chan prelate Wuzhun Shifan 無準師範 (1178-1249), who has inscribed the upper register with an *encomium* commenting on Yushanzhu's awakening. Formerly in the collection of the Ashikaga Shogun Yoshimitsu 足利義満 (1358-1408, r. 1368-94), the painting is preserved today in the Tokugawa Art Museum 徳川美術館 (fig. 4.3). This work is currently part of a triptych, in which all three paintings are attributed to and inscribed by Wuzhun Shifan. In their current arrangement the image of Yushanzhu and a painting of Zheng Huangniu 政黃牛 (fig. 4.8) flank a central scroll of *Bodhidharma Crossing the Yangzi on a Reed* (fig. 2.18).<sup>331</sup> While the authenticity of Shifan's *encomium* is unproblematic, corroborated by both seals and textual records in Shifan's discourse records, the attribution of the paintings to the cleric is probable rather than definitive.<sup>332</sup>

This scroll depicts Yushanzhu as a solitary monk riding upon the back of a donkey, capturing the moment prior to his eventful tumble. As with Xiangyan Zhixian, Yushanzhu's awakening occurs in isolation, and in the midst of an everyday activity. Yushanzhu and Zhixian's respective hagiographies share a common approach to the representation of awakening, both using narrative tropes of a bodily stimulus and banal circumstances. Unlike the shared approaches in their textual prototypes, extant paintings of Yushanzhu and Zhixian use markedly distinct techniques, styles and

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<sup>330</sup> WDHY j.6, in: X.1565.80:137, c5-c11; XZDL, j. 13 in: T.2077.51: 548, c7-24.

<sup>331</sup> The painting of Bodhidharma is discussed at length in chapter two, pages 84-90. All three paintings are impressed with the *dōyū* 道有 personal seal of the Ashikaga Shogun Yoshimitsu, and are recorded in the Shogun's painting catalogue *Gyomotsu Gyo-E Mokuroku* 御物御画目録 (*Catalogue of the Shogunal Paintings from the Gyomotsu*). This gives the three paintings' current arrangement as a triptych a *terminus ante quem* of the late fifteenth century: Mitsui Kinen Bijutsu Kan 2014, 166.

<sup>332</sup> The *encomia* to the painting of Bodhidharma and Yushanzhu are respectively recorded in: WZSFCSYL j.5, in: X.1382.70: 270, a13-14 & 270, b18.

compositions to capture these monks' experiences of enlightenment. As discussed above, the *Eight Eminent Monks* depiction of Zhixian elaborates the setting of his awakening in sumptuous detail, rendered in ink and colours on silk. The accompanying unsigned prose inscription offers no original commentary. Instead, the anonymous calligrapher quotes directly from an earlier text, elaborating a narrative context for the visual moment. By contrast, the Shifan scroll's painted scene of Yushanzu is executed in ink on paper. The isolated monk and his humble steed are brushed in a minimal number of strokes, crossing the implied groundplane of the blank pictorial surface. The paucity of the composition leaves the subject's identity ambiguous, only recognisable as Yushanzhu through Shifan's *encomium*. In the Shifan scroll, painting and calligraphy present exegesis on the nature of Yushanzhu's awakening through allusion to the associated narrative, rather than providing a detailed exposition of sequential hagiographic events as in *Eight Eminent Monks*.

There are several *encomia* for paintings of Yushanzhu recorded in the discourse records of Southern Song and Yuan clerics, illustrating his popularity as a pictorial subject in Chan circles.<sup>333</sup> However, hagiographic accounts of Yushanzhu's life contemporaneous with the Shifan scroll do not affiliate him with any formal lineage. In the *Collated Essentials of the Five Lamps* Yushanzhu's is recorded as an 'unspecified *dharma* heir' (*weixiang fasi* 未詳法嗣).<sup>334</sup> The narrative reads as follows:

*Yushanzhu of Chaling* [in modern Hunan province]

Never before having been an itinerant [monk], [Yushanzhu] went to Lushan as a preacher was to be found there. The teaching was upon matters within to the [Chan] school, instructing [the congregation] to examine the [incident of] a

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<sup>333</sup> In addition to the extant inscription by Wuzhun Shifan, *encomia* for paintings of Yushanzhu are recorded in the discourse records of Yanxi Guangwen, Qiaoyin Wuyi 樵隱悟逸 (d. 1334-5) and Yuejiang Zhengyin 月江正印 (active 14th century): YXGWCSYL j.2, in: X.1368.69: 750, b2.; QYWYCSYL j.2: X.1385.70: 306, b20; YJZYCSYL j.3, in: X.1409.71: 143, b11.

<sup>334</sup> Though Wuzhun died three years prior to the compilation of the *Collated Essentials of the Five Lamps*, as the compendium was collated rather than authored, it is likely that this narrative was in circulation in an alternative version during the later stage of Wuzhun's career, when he most likely inscribed this image.

monk asking Fadeng: "How can one progress beyond the utmost cultivation?" and Fadeng's response of: "Oops!" Three years later, Yushanzhu was riding upon a donkey and came to cross a bridge. As soon as [the beast] stepped upon the planks, Yushanzhu fell, suddenly experiencing a great awakening. There followed a *gāthā* verse, which goes:

I have a single divine pearl,  
For a long time it was blanked in dust, as I was locked in my labours,  
This morning the dust has gone, and its radiance emerges,  
Its glow illuminates the myriad flowers of the mountains and the  
rivers.

On account of this he ceased to travel. The master [Yushanzhu] thereafter gave the tonsure to the monk Baiyun [Shou] Duan (白雲守端, 1025-72/3).

Yun composed a eulogy, which goes:

Progressing beyond the end of a hundred foot pole,<sup>335</sup>  
One step on the bridge over the brook, drowned in the mountain river,  
After this never leaving Chachuan,  
Singing and whistling, possessing no falsehoods, tum-te-tum.<sup>336</sup>

茶陵郁山主

不曾行脚，因廬山有化士至。論及宗門中事，教令看僧問法燈：『百尺竿頭，如何進步？』燈云：『噫！』凡三年，一日乘驢度橋。一踏橋板而墮，忽然大悟。遂有頌云：

我有神珠一顆，久被塵勞關鎖，

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<sup>335</sup> The topic of this phrase alludes to case 46 in the *Wumenguan*, where Wumen Huikai 無門慧開 (1183–1260) is asked: "How can one advance beyond the end of a hundred foot pole?". Baiyun's verse on Yushanzhu's awakening connects Yushanzhu's transformative fall to this allegory for the precarious nature of spiritual progress. WMG, j.1 in: T.2005.48: 298, c12.

<sup>336</sup> WDHY j.6, in: X.1565.80:137, c5-c11.

今朝塵盡光生，照破山河萬朵。

因茲更不遊方。師乃白雲端和尚得度師。雲有贊曰：

百尺竿頭曾進步，溪橋一踏沒山河，  
從茲不出茶川上，吟嘯無非囉哩囉。

Yushanzhu's moment of awakening is incontrovertibly sudden. Thrown from his donkey, he experiences ineffable reality through unexpected contact with its more tangible counterpart. The verse he composes to articulate his enlightenment equates his experience to a splendid pearl, illuminating the surrounding mountains. Sight is the primary metaphor for his expanded awareness, helping the reader conceive of Yushanzhu's non-verbal experience through the analogy of expanded visual perception.

In the *Collated Essentials of the Five Lamps* version of his hagiography, Yushanzhu's awakening is adrift from the Chan tradition. Not fixed to any lineage, this transformative event sits uncomfortably outside the paradigm of patriarchal pedagogy. Nonetheless, the *Collated Essentials of the Five Lamps* includes elements of an appropriate master-disciple relationship. Yushanzhu's enlightenment is implicitly connected to the anonymous master whose teachings he hears at the beginning of the narrative. The awakening is later ratified in the verse by Baiyun, explicitly referencing the anonymous master's earlier teaching to establish a causal relationship between this prior instruction and Yushanzhu's subsequent awakening. However, Baiyun receives the tonsure from Yushanzhu, putting him in the position of student rather than teacher. Baiyun's verse associates Yushanzhu with an historically recognised lineage of Chan patriarchs, but as a student his verifying verse lacks the conventional pedagogical authority seen in other Chan narratives of awakening. The overall narrative arc of Yushanzhu's hagiography in the *Collated Essentials of the Five Lamps* lacks symmetry, with an anonymous master giving the initial teaching and a student providing the verse that subsequently verifies Yushanzhu's awakening. Thus, this early version of Yushanzhu's narrative of awakening is only partially effective in demonstrating the efficacy of Chan teachings.

Later versions of Yushanzhu's hagiography rectify this uncomfortable asymmetry. The 1401 *Supplementary Record of the Transmission of the Lamp* (*Xuchuangdeng Lu* 續傳燈錄), hereafter *Supplementary Record*, describes the same circumstances of his enlightening fall, but identifies Yushanzhu as one of Yangqi Fanghui's 楊岐方會 (992-1049) *dharma* heirs (*fasi* 法嗣).<sup>337</sup> This puts Yushanzhu in the same lineage as Baiyun, a senior disciple of the same generation.<sup>338</sup> Yangqi is also named as the source of the instruction that stimulated Yushanzhu's later enlightenment, instead of the anonymous master of the *Collated Essentials of the Five Lamps*. The embellishments of this later hagiography neatly conform to Chan's ideal of lineage transmission. The connection between Yangqi's teaching and Yushanzhu's awakening is stressed in an expanded description of his fall. When tumbling from his donkey, Yushanzhu calls out "Oops!" (e 噫). This is the same non-verbal exclamation uttered by Fadeng, upon which Yangqi's earlier teaching had focused. The *Supplementary Record's* account of the moment of awakening reads as follows:

One day he [Yushanzhu] was out on an errand, riding a lame donkey across a bridge over a creek. The donkey caught its hoof in a hole in the bridge, and the master unconsciously called out "Oops!" as he fell from the donkey, whereupon he suddenly became awakened.<sup>339</sup>

偶一日赴外請，騎蹇驢過溪橋。驢踏橋穿陷足，師墜驢不覺口中曰噫，忽然契悟。

Yushanzhu's unconscious utterance is the same cry Fadeng gave in an answer to his student's question on how one can progress beyond the utmost cultivation. The

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<sup>337</sup> XZDL j. 13, in: T.2077.51: 548, c7-24

<sup>338</sup> In the opening passage of Baiyun's discourse record, recounting his time at Chengtian Chan monastery 承天禪院 in Jiangzhou 江洲, he offers incense to Yangqi as his former teacher from whom he received initiation into a formal lineage. Later in Baiyun's discourse record an extended version of his verse on Yushanzhu's awakening appears in the list of *gāthā* verses, under the title: "True Eulogy on ordination from the monk Chaling Donglin of Hengzhou" 衡州茶陵東林受業和尚真讚: BYSDCSGL j.1, in: X.1352.69: 304, a17; and j.3 in: X.1352.69: 318, b11.

<sup>339</sup> XZDL, j. 13 in: T.2077.51: 548, c12-14.

replication of Fadeng's verbatim in the *Supplementary Record* frames Yushanzhu's awakening as a delayed response to Yangqi's earlier teaching. Moreover, after his fateful tumble, Yushanzhu travels to visit Yangqi to ratify his awakening, only later meeting with Baiyun whose verse is presented in an extended version and described as an *encomium* for a portrait of Yushanzhu.

The *Supplementary Record's* version of Yushanzhu's hagiography embeds his awakening within the pedagogical practices of an identifiable Linji lineage. This underscores the implicit causality between the content of Yangqi's earlier teaching and the protagonist's eventual awakening. The *Supplementary Record's* alteration to the earlier version of the narrative stresses continuity, as the same master that offered the initial teaching verifies Yushanzhu's subsequent awakening. Yushanzhu's hagiography in the *Supplementary Record* mirrors the structure of Zhixian's hagiography discussed above. Both present paradigmatic examples of sudden awakening undergone in isolation. They predicate this awakening upon the transmission of teachings from master to disciple, and require a subsequent verification of that experience by the same pedagogical authority who offered the initial teaching. However, the painting of Yushanzhu inscribed by Wuzhun Shifan pre-dates the *Supplementary Record* version of events. The closest hagiographic narrative prototype for this painting is found in the *Collated Essentials of the Five Lamps*. In the absence of a clear pedagogical context for Yushanzhu's awakening, Shifan's *encomium* appropriates the position of Yushanzhu's master in ratifying the pictorial protagonist's experience of awakening. The painting visually simulates the presence of the soon-to-be enlightened figure, while Shifan's verse mediates the viewer's understanding of the meaning of the figure's actions in lyrical commentary. In the Shifan scroll, it is the combination of image and text in the scroll that enables Yushanzhu's narrative of awakening to function as a demonstration of Chan's pedagogical efficacy, rather than an assumed familiarity with a hagiographic prototype.

The painting attributed to Shifan offers no reference to the Yushanzhu narrative beyond the presentation of a solitary monk upon the back of a donkey. The brushwork is abbreviated, and the composition minimal. Stark, rapid strokes outline the collar of the monk's robe upon his hunched shoulders. A few thick outlines define the hem of

his sleeve, and the curve of his posterior. The strokes thin as the folds of his garment fall down the donkey's flank, ending in defined points. The confident strokes of Yushanzhu's robe contrast sharply with the rendering of his head. His face turns away from the viewer, with his hair and beard described in washes of an illusory faintness. His remarkably detailed ear is drawn in exquisitely fine lines. Though the artist's brushwork clearly describes the outline of the profile of Yushanzhu's nose jaw, and brow, the dilute ink in which they are drawn sits on the very border of visual legibility. The representation of Yushanzhu's body resembles the apparition style of painting (*wangliang hua* 魑魅畫), except for a single detail. The eyes, which would conventionally be marked as sharp saturated dots of dense, black ink, are instead lost within the barely perceptible details of Yushanzhu's face.<sup>340</sup> He is an introverted figure, holding the reins of his mount loosely in his left hand, and paying no attention to the road ahead. He has quite literally set himself up for a fall.

Though the monk is introverted and withdrawn, his humble mount is poised and alert. The sharp thin lines of the donkey's ears are attentively pricked, its nostrils flare in a dark curve, and the dense black dots of its eyes look down at the path ahead. Its hooves are poised, suspended in a hesitant moment on its careful path. Its haunches are clearly outlined in controlled curves of saturated ink, and its bristling mane is depicted with the marks left by the discrete hairs of a dry brush. The rapidly curving line of its tail swishes for both balance and to fend off any biting insects. This is not the lame animal of the *Supplementary Record*, whose hoof slips into a hole in the bridge. The donkey in the painting is a sprightly, careful creature, an animal immersed in its environment. In the version of events evoked by the painting, Yushanzhu's impending tumble is caused by the rider's carelessness and not the shortcomings of his steed.

An *encomium* by the early fourteenth century abbot Qiaoyin Wuyi for a painting of Yushanzhu indicates an alternative view of the animal. Wuyi describes both the

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<sup>340</sup> The qualities of this painting style, as exemplified by the painting of *Bodhidharma Crossing the Yangzi on a Reed* from the triptych in which the Yushanzhu painting is now incorporated (fig. 2.18), are discussed at greater length in chapter two. This discussion is supported by reference to Yukio Lippit's analysis of the apparition style, and the relevance of this illusory mode of representation to Southern Song painters' approaches to perception. Lippit 2009, 61.

donkey's lameness and Yushanzhu's distraction as the combined causes of his fall.

Wuyi's *encomium* reads as follows:

Turning back to look at the clear sky,  
Muddled, and not paying attention to your tread.  
You took a tumble, and saw stars,  
In the mountains and rivers' radiant nocturnal glow,  
As horns grew from your lame donkey's head.<sup>341</sup>

回首看青天，渾不顧腳下。  
跌倒眼眩花，山河光照夜。  
蹇驢頭上角生也。

While Wuyi's lame donkey provides a clear cause for Yushanzhu's fall, the painting attributed to Shifan focuses on Yushanzhu's lack of attentiveness, creating a more compelling context for the elaboration of a religious teaching. Yushanzhu's distraction stands for the limitations of his understanding prior to awakening, drawn out through a contrast with the alert donkey. However, the painted scene sets up a cause for the fall that stimulates Yushanzhu's awakening, rather than capturing the transformative instant itself. This constitutes an original commentary on the actions of man and beast, but is not an independent visual narrative. Drawing on the implicit narrative context provided by the viewer's cultural memory, Shifan's *encomium* addresses the significance of Yushanzhu's impending enlightenment. Shifan's verse reads as follows:

Obtaining the pearl of a clam,  
Boasting of its incalculable value,  
You and I do not find him strange,  
He is the Master of the Mountain Villages.

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<sup>341</sup> The final line of this verse alludes to the image of "hair growing on a tortoise, and horns growing on a rabbit 兔角龜毛", used in numerous Buddhist text to describe something possible to state, but impossible to occur. Yushanzhu's experience is the inverse of this, a rare moment of truth that is unable to be accurately represented in language. Qiaoyin's verse comes from QYWYCSYL j.2: X.1385.70: 306, b20.



Eulogised by Wuzhun Shifan.<sup>342</sup>

收得蚌蛤珠，誇張無價數，  
我儂不怪它，它是村山主。  
無準師範贊。

Shifan's opening line identifies Yushanzhu as the subject of both painting and verse, referencing Yushanzhu's image of the removal of dust from a pearl as a signifier of his awakening.<sup>343</sup> However, Shifan's next line irreverently dismisses Yushanzhu's rhetorical claims of the pearl's infinite value as boastful hyperbole. Instead, Shifan focuses on the humble context for Yushanzhu's experience of awakening. In his third line he seems to address the donkey, saying that neither you find him strange. The final line identifies the subject as the reclusive "Master of the Mountain Villages". In using this name, Shifan adapts Yushanzhu's moniker, which literally means "Master of the Beautiful Mountain", to Cunshanzhu 村山主, which translates to "Master of the Mountain Villages". Recasting Yushanzhu as a rural recluse, Shifan adapts the monk's character to accord with the humble introversion of the painted image. First dismissing Yushanzhu's metaphor of the pearl, Shifan's *encomium* offers an alternative interpretation of Yushanzhu's awakening that stresses the unassuming and remote circumstances of his experience of enlightenment.

While Shifan's *encomium* eschews narrative exegesis for an original reading of Yushanzhu's awakening, recasting him as a mountain hermit, an *encomium* by Yanxi Guangwen for a painting of Yushanzhu provides a clearer exposition of the subject's

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<sup>342</sup> A version of this *encomium* appears in Wuzhun Shifan's discourse record, with a minor discrepancy in the final character of the third line and its repetition in the first character of the final line. In the discourse record it is written *ta* '佗', while in the inscription preserved on the painting there is no *ren* radical, reading *ta* '它'. In both cases the character serves as a pronoun. Here I have reproduced the text as it appears on the painting, following the transcription given by Itakura Maasaki. For Itakura's transcription, see: Nezu Bijutsukan 2004, 162. For the verse as reproduced in Shifan's collected *Encomia on Buddha's and Patriarchs* in his discourse record, see: WZSFCSYL, j. : X.70.1382: 270, b18.

<sup>343</sup> Whalen Lai notes the use of the image of the pearl as a Chan metaphor for enlightenment in hagiographic records of the second patriarch, Huike Shengguang 慧可神光 (487-593): Lai 1979, 245.

hagiography. Written in an identical format to the *encomium* by Shifan discussed above, in four lines of five characters, Guangewen's verse reads as follows:

*Yushanzhu*

Wild waters beyond the small bridge,  
The assembled cliffs frozen and cold.  
After that one run in with a donkey,  
There is never any going back.<sup>344</sup>

郁山主

野水小橋外。諸峯凜寒色。  
被驢子一交，至今翻不得。

Yanxi's verse explicitly articulates a setting for Yushanzhu's awakening. It describes the river, the harsh mountainous environs, the moment of falling from the donkey, and concludes with a line that underscores the permanence of the transformation this fall engendered. The exposition of a full context contrasts markedly with Shifan's inscription. In the Shifan scroll, familiarity with the narrative is required to interpret both the pictorial moment and the *encomium's* commentary. The extant *encomium* uses allusion to narrative to comment upon the nature of experience embodied in the accompanying image, rather than elaborating a series of actions associated with the painted subject.

An anonymous painting in the Metropolitan Museum of Art, inscribed by Wuzhun Shifan, shows a similar subject to the Tokugawa Art Museum's Yushanzhu. A single monk is depicted riding upon the back of a donkey, seen in profile, and drawn in brush and ink (fig 4.5). Compared with the Tokugawa Art Museum Yushanzhu, the monk and beast in the Metropolitan painting are much larger, occupying nearly the entirety of the scroll. The ink is also more saturated in the Metropolitan work, using a

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<sup>344</sup> YXGWCSYL j.2, in: X.1368.69: 750, b1-2.

concrete rather than illusory pictorial register to describe both rider and donkey. The figure is clearly articulated in profile, with an expansive forehead, prominent nose, and thin cheeks and jaw. As Wen C. Fong has noted, the rider in the Metropolitan painting is remarkably similar to the only extant portrait of Wuzhun Shifan, now in the collection of the Daitokuji monastery 大徳寺 in Kyoto (fig. 3.9).<sup>345</sup> The top left of the image features a short couplet by Shifan, reading:

As rain darkens the mountain, one mistakes a donkey for a horse.

Written by Monk Shifan of Jingshan.<sup>346</sup>

雨來山暗，認驢為馬。徑山僧師範書。

The inscription plays upon a theme of mistaken identity, equating the viewer's examination of the inky depths of the image to the shadowy mountainous environment evoked in the accompanying couplet. While neither of Yushanzhu's hagiographic narratives describe the time of day, or the quality of light at the moment of his awakening, an early fourteenth century *encomium* by Yuejiang Zhengyin 月江正印 (active 14<sup>th</sup> century) situates the moment in a damp half-light: "An instant in the spring rain and the spring shadows 幾回春雨又春陰."<sup>347</sup> Moreover, the Metropolitan painting clearly depicts a humble monk travelling alone through the mountains, for which the most obvious iconographic prototype from the Chan pantheon is Yushanzhu. The clarity of the painting's reproduction of Shifan's likeness is offset by the verse's conspicuous evocation of mistaken identity. The deliberate opacity of the subject engendered by the combination of verse and image leaves the rider's identity open to interpretation. While the image is not directly associated with Yushanzhu, there is sufficient precedent in Shifan's painted and poetic oeuvre to point to

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<sup>345</sup> Fong and Metropolitan Museum of Art 1992, 349.

<sup>346</sup> Translation adapted from: Fong and Metropolitan Museum of Art 1992, 351.

<sup>347</sup> The full verse reads: "Yushanzhu: In the many years and months of coming and going from Chaling, how many times [through] the spring rain and the spring shadows. Were it not for that tumble from the back of a donkey, the brightest pearl would have been lost, nowhere to be found." 郁山主：來往茶陵歲月深，幾回春雨又春陰。不因驢上翻筋斗，打失啊明珠沒處尋。 YJZYCSYL, j.3: X.1409.71: 143, b11-13.

Yushanzhu's narrative of awakening as a thematic substrate for the abbot's stylised self-representation.

*Dongshan Liangjie: Awakening Through the Sight of His Reflection*

Dongshan Liangjie was the nominal founder of the Caodong 曹洞 school of Chan Buddhism, whose hagiography records his sudden awakening occurring alone, sparked by the sight of his reflection while fording a river.<sup>348</sup> A hanging scroll painted by Ma Yuan preserves an elaborate pictorial rendition of Dongshan's experience of awakening, augmented by an *encomium* by Empress Yang of the Southern Song (fig 4.1). As Huishu Lee's exemplary study of Empress Yang has shown, the empress made extensive use of paintings commissioned from favoured court artists as sites for calligraphic inscription. Empress Yang's calligraphy was an integral part of her cultural education, and a centrally important tool for her social advancement in court society.<sup>349</sup> Through firmly identifying works produced under the empress' earlier moniker of 'Little Sister Yang' 楊妹子, Lee offers an insightful reappraisal of the intertwined political and artistic career of this exceptional woman. Ma's depiction of Dongshan stands out among the empress' impressive oeuvre, as it is one of the earliest surviving examples of an imperial figure adopting a voice of exegetical authority in their inscription upon a Chan figure painting.

Believed to have originally been part of a set of five paintings representing the founding patriarchs of each of Chan's five schools, three extant works depict Dongshan Liangjie, Yunmen Wenyan 雲門文偃 (864 – 949), and Fayuan Wenyi 法眼文益 (885-958) (figs. 4.10-4.11). All works in the set were painted by Ma Yuan, the recipient of an unparalleled degree of patronage from Empress Yang among court painters of the day.<sup>350</sup> The upper register of each painting is filled with the recognisable, boldly brushed regular-script calligraphy used by Empress Yang. The empress' hand is similar to the calligraphy of Song emperor Lizong 宋理宗 (1205–

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<sup>348</sup> For an example of a textual iteration of this narrative, see Dongshan Liangjie's hagiography in, JDCDL j.15, in: T.2076.51: 321, b20-323, c19.

<sup>349</sup> Lee 2010, 169

<sup>350</sup> For a discussion of these three works within the broader oeuvre of Ma Yuan see: Edwards 2011, 107-22.

Fig. 4.3



*Master of the Beautiful Mountain* (Yushanzhu) 郁山主圖

Attributed to Wuzhun Shifan 無準師範 (1178-1249)

Before 1249, Southern Song (1127-1279)

*Encomium* by Wuzhun Shifan

Hanging scroll, ink on paper 84.1 x 30 cm

Tokugawa Art Museum, Nagoya

Important Work of Art

Image: Nezu Bijutsukan 2004, pl. 53.

*Encomium:*

Obtaining the pearl of a clam,  
Boasting of its incalculable value,  
You and I do not find him strange,  
He is the Master of the Mountain Villages.  
Eulogised by Wuzhun Shifan.<sup>514</sup>

收得蚌蛤珠，誇張無價數，  
我儂不怪它，它是村山主。  
無準師範贊。

Four seals:

From top left:

*Fo jian chan shi* 佛鑑禪師 (relief)

*Wu zhun* 無準 (relief)

*Shi fan* 師範 (relief)

Lower right:

*Dō yō* 道有 (relief)

Collector's seal of Ashikaga Yoshimitsu 足利義滿 (1358-1408, r. 1368-94).

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<sup>514</sup> A version of this *encomium* appears in Wuzhun Shifan's discourse record, with a minor discrepancy in the final character of the third line and its repetition in the first character of the final line. In the discourse record it is written *ta* '佗', while in the inscription preserved on the painting there is no *ren* radical, reading *ta* '它'. In both cases the character serves as a pronoun. Here I have reproduced the text as it appears on the painting, following the transcription given by Itakura Maasaki. For Itakura's transcription, see: Nezu Bijutsukan 2004, 162. For the verse as reproduced in Shifan's collected *Encomia on Buddha's and Patriarchs* in his discourse record, see: WZSFCSYL, j. : X.70.1382: 270, b18.

Fig. 4.9



*Chan Master Riding a Donkey* 騎驢圖

Anonymous

Before 1249 , Southern Song (1127-1279)

*Encomium* by Wuzhun Shifan 無準師範 (1178-1249)

Hanging scroll, ink on paper, 64.1 x 33 cm

Metropolitan Museum of Art, 1989.363.24

Image: © Metropolitan Museum of Art, Bequest of John M. Crawford Jr., 1988.

*Encomium:*

As rain darkens the mountain, one mistakes a donkey for a horse.

Written by Monk Shifan of Jingshan.<sup>515</sup>

雨來山暗，認驢為馬。徑山僧師範書。

Four seals:

*Gu Luofu* 顧洛阜 (John M. Crawford Jr., 1913–1988)

*Hanguang Ge* 漢光閣

*Hanguang Ge zhu Gu Luofu jiancang Zhongguo gudai shuhua zhi zhang* 漢光閣主顧  
洛阜鑒藏中國古代書畫之章

Fourth seal by *encomium* illegible.

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<sup>515</sup> Translation adapted from: Fong 1992, 351.