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LEE, I-Jan. Yintuoluo's *Guanyin* An Intersection Between the Jian, Chan, and Lu Buddhist Sects

Yintuoluo (因陀羅 dates unknown), a Yuan dynasty Chan monk, is famous for painting *Zenki-zu dankan* a series of fragments about the Chan functions, or *zenki* 禪機. These fragments are held in the Artizon Museum, Nezu Museum, Tokyo National Museum, Seikado Bunko Art Museum, and Hatakeyama Memorial Museum of Fine Art, all of which are located in Tokyo. In a 1998 special exhibition held at the Museum Yamato Bunkakan (Nara) called *Paintings of the Yuan Period: A Century of the Worldwide Empire of Mongol*, the painting entitled *Guanyin* (Private Collection) was also introduced as a work of Yintuoluo.

This painting has been attributed to Muxi (牧谿 act. mid-13th century) but the signature indicates that it was painted in 1314 (Yanyou 1) by Yintuoluo, also known as Renfanyin 壬梵因, for a Buddhist priest named Qianfo 千佛 with the title of Fashi (法師 a priest of the Jiao sect). The personal history of Qianfo is unknown. However, he can be identified as a monk of the Jiao Sect because his title was “Fashi” instead of “Chanshi” (禪師 a priest of the Chan sect) or “Lushi” (律師 a priest of the Lu sect). Besides the signature, there is also an inscription on this painting composed by Zongfeng Mingben (中峰明本 1263-1323), a Chan monk, and written by the Lu monk Huyan Siliang (虎巖嗣良 dates unknown). Therefore, it can be said that this painting was born of the interactions between the Jiao, Chan, and Lu sects.

This painting is quite different from typical depictions of Guanyin; the deity appears as a secular person, without a halo, aureole, diadem, or ornamentation, nor does the figure tread upon a lotus-shaped pedestal. It is also striking that the figure is dressed in rags like a poor person. A gatha by Xiangyan Zhixian (香巖智閑 d. 898), a Chan monk of the Tang period, is quoted in Mingben's inscription; through this quotation, the figure becomes simultaneously a representation of grinding poverty and spiritual awakening, and shows the doctrine of the Buddha's Chan (如來禪 Rulai Chan) which supports the idea of the agreement between the Jiao and Chan sects (教禪一致 Jiao Chan Yizhi). It should also be noted that the figure averts his eyes and squints, in contrast to typical Guanyin figures who turn their benevolent eyes upon the viewer. This iconographic feature demonstrates the doctrine of the Patriarch's Chan (祖師禪 Zushi Chan), which has a doctrine opposite to that of the Buddha's Chan, that is, that spiritual awakening cannot be experienced with words and letters (教外別傳 Jiaowai Biechuan).

The style of Yintuoluo's *Guanyin* painting differs from *Zenki-zu dankan*. While the latter is regarded as unique in style because of its simplified brushstrokes, the former can be linked to the stylistic tradition of ink paintings of Guanyin attributed to Wu Daozi (吳道子 act. the first half of the 8th century) established during the early Southern Song dynasty. Similarities are seen in the modulated brushstrokes, as demonstrated in the *Guanyin* painting (the 14th Century) attributed to Wu Daozi now stored in Kōtō-in temple in Kyoto. *Zenki-zu dankan* was likely created during Yintuoluo spare time after Chan meditation; a seal imprinted upon the painting indicates as much. In contrast, Yintuoluo's *Guanyin* bears no such seal and can be considered a work made for a monk of the Jiao sect based on the signature.

The iconography, style, and inscription of *Guanyin* by Yintuoluo reflect the religious attitudes of Yintuoluo, Mingben, and Qianfo, but not of Siliang. While the depiction of *Guanyin* as a poor person and the quotation of Zhixian's gatha in the inscription are related to the doctrine of the Buddha's Chan, coinciding with the religious belief of Qianfo, the squinting image represents the doctrine of the Patriarch's Chan which shows the standpoint of Yintuoluo and Mingben. On the other hand, it can be explained that contrary to *Zenki-zu dankan*, which reflects spiritual enlightenment attained by Yintuoluo through its unique style, Yintuoluo's *Guanyin* adopts a traditional style in order to satisfy Qianfo's needs.

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