



Artist: Anonymous
Title: *Master Clam Catches a Shrimp*¹

《蜆子捕蝦圖》
Xianzi buxia tu

Dynasty/Date: Southern Song, mid-13th century
Format: Hanging scroll mounted on panel
Medium: Ink on paper
Dimensions: 74.6 x 27.9 cm (29-3/8 x 11 in)
Credit line: Purchase
Accession no.: F1964.9
Provenance: Nathan V. Hammer, New York

Accoutrements:

1. New wooden box, with lid inscribed on exterior by unknown hand. Plus text written on inside of lid by Tayama Hōnan 田山方南 (1903–1980), dated 1963, with two (2) seals. Plus printed sticker on one end of N.V. Hammer, Far Eastern Art, New York, with handwritten number.
2. Old wooden (outer) box and lid, with metal lock and hinge at ends. Bad worm damage to lower right side.
 - a. lid inscribed in standard script by Kobori Enshū 小堀遠州 (1579–1647), with three attached paper slips (two effaced)
 - b. paper authentication slip by unidentified writer affixed inside lid, with one (1) seal on wood
 - c. inscribed paper tags affixed to both ends of box.



3. Old wooden (inner) box, with lid inscribed on exterior in clerical-standard script by unknown hand.

4. Cloth wrapper, with paper tag affixed on one end.

Painting description: No artist inscription, signature or seal. One other inscription, with one (1) seal. No collector seals.

Inscription: (1) – Jianweng Jujing 簡翁居敬 (died late 1270s?)

6 columns, running script (left to right). Poem (4, 4, 4, 4, 7, 7).

業識茫茫，繞溪岸走，祖意西來，何曾知有？驀然
道箇酒臺盤，也是蝦跳不出斗。慈雲居敬贊。

Karma consciousness vast and vague,
He wends his way along the riverbank.
Why the patriarch came from the West,
How'd he even know what that means?
Spontaneously he said something about a tray of wine,
For he too is a shrimp who can't jump from the scoop.

Encomium by [Jianweng] Jujing of Compassionate Clouds [Temple]



Signature: 居敬

Jujing

Date: none

Seals: (1)

Jianweng 『簡翁』 (square relief) – over name

Accompanying documents: (5) – four in Japanese, one in English – all pasted into, or included in, museum file folder sheets.

1. Kōgetsu Sōgan 江月宗玩 (1574–1643) – a. envelope, b. transcription, with (1) seal, and second attached paper slip

a. folded envelope: 1 column (9 characters), running script

大徳寺江月和尚點書

Punctuated transcription by Monk Kōgetsu of Daitokuji [temple in Kyoto]

b1. folded paper: 6 columns, standard script and *katakana* transcription of poem, with Japanese pronunciation and syntactical markers

Seal: (1)

Kōgetsu 『江月』 (tripod relief)



b2. attached paper slip: 2 columns, standard script

four names giving Chan lineage of Jianweng Jujing 密庵

咸傑 曹源道生癡絕道冲 簡翁居敬

Mi'an Xianjie (1118–1186)

Caoyuan Daosheng (mid-12th–early 13th century)

Chijue Daochong (1169–1250)

Jianweng Jujing (died late 1270s?)

2. Kohitsu Ryōsa 古筆了佐 (1572–1662) – a. envelope, b. authentication slip

Kohitsu Ryōun 古筆了音 (1674–1725) – c. dated authentication slip

a. folded paper envelope: 1 column (8 characters), running script

簡翁居敬墨蹟：極札

Authentication: for ink work by Jianweng Jujing.

b. paper slip: 2 columns, standard script, plus one (1) seal

簡翁居敬禪師：業識茫茫繞溪岸

Chan master Jianweng Jujing (Japanese: Kan-o Kyōkei): “Karmic consciousness vast and vague,
He wends along the riverbank...”

seal: (1) – Kohitsu Ryōsa 古筆了佐 (1572–1662)

Kinzan 『琴山』 (square relief)

c. paper slip: 1 column (10 characters), running script



畫贊笠物，有名印。壬辰，四。

Painting with encomium, hanging scroll, with signature and seals. *Nin-shin* year [1712], fourth [lunar month].

seal: (1) – Kohitsu Ryōun

Ryōun 『了音』 (oval relief)

3. Hirase Rokō 平瀬露香 (or Kamenosuke 龜之助, 1839–1908) – a.) seal on back side of original hanging scroll, see photo; and b.) notation re: seal

a. seal: (1) – Hirase Rokō

Dōgokusai kanzō ki 『同學齋鑑藏記』 (rectangle relief)

b. Unidentified writer: notation re: Hirase seal on back of mounting paper slip

2 columns, running script

軸ニ同學齋ノ黒印有，大阪平瀬家傳來ニ信ル

On the roller is an ink seal of Dōgokusai, which I believe comes from the Hirase family of Osaka.

4. Aimi Kōu 相見香雨 (1874–1970) – authentication in English, July 1962²



5. Dr. Narazaki 栖崎 ? – three pages with ten columns per page. Unsigned, research/information on Jianweng Ju Jing (in Japanese).

Traditional Chinese catalogues: none

Selected Bibliography

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Lawton, Thomas. *Chinese Figure Painting*. Washington, DC: David R. Godine, in association with Freer Gallery of Art, Smithsonian Institution, 1973. Pp. 106-07.

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Imaeda Aishin 今枝愛真. *Shintei zusetsu: Bokuseki shoshi-den* 新訂图説：墨蹟祖師傳. Tokyo: Kashirinsha, 1973. Pp. 95 (plate 51) and 294.

Tayama Hōnan 田山方南 (1903–1980). *Zoku zenrin bokuseki* 續禪林墨蹟. 3 vols. Tokyo: Shibunkaku, 1981. Vol. 2, plate 247, and vol. 3 (text), 118.

Nakata Yūjirō 中田勇次郎 (1905–1998) and Fu Shen 傅申. *Ōbei shūzō: Chūgoku hōsho meiseki shū* 歐米收藏：中國法書名蹟集 (Masterpieces of Chinese Calligraphy in American and European Collections). 4 vols. Tokyo: Chūōkoron-sha, 1981. Vol. 2, Pp. 99 (plates 118-19) and 155–56.

Notes

¹ The current report contains basic Documentation only. A full discussion of the theme, inscription text and author, and provenance is forthcoming.

² Aimi Kōu 相見香雨 (1874–1970) states that the painting belonged to Hirase Mutsunosuke from Osaka during the Meiji period (1868–1912). No one by this name has been located; however, Aimi may have mis-written the name of Hirase Rokō 平瀨露香 (or Kamenosuke 龜之助, 1839–1908), who owned the painting during the Meiji period and whose seal was once located on the outside label slip (see above). Aimi Kōu also states that the painting belonged to Baron (*danshaku* 男爵) Dan Takuma 團琢磨 (1858–1932) of Tokyo during the Taishō period (1912–26).



Smithsonian
*Freer Gallery of Art and
Arthur M. Sackler Gallery*

Freer Gallery of Art

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