

41. Xinyue [Hsin-yueh] (1639-1695)

“Calligraphy in *xing/cao* script-style”

Hanging scroll, ink on paper
125.2 x 28.6 cm. (24 1/4 x 11 1/4 in.)

Inscription:

“There still remains a clear reflection in the water. Written by Xinyue, called Dongming.”

Artist’s seals:

Dongzong sanshinu shi (“Thirty-fifth generation in the Dong lineage”); *Dong...*; *Xinyue Dao...*



Xinyue was the *hao* of the Buddhist monk Xingzhou, who was born at the very end of the Ming dynasty in Jinhua, Zhejiang province. Said to have been extremely intelligent, he excelled in calligraphy but was also known as a painter of landscapes and flowers as well as a player of the *qin* and for carving seals.

Residing to begin with at the Yongfu Temple in Hangzhou, Xinyue in 1677 migrated to Japan, living first in Kofuku-ji in Nagasaki. Invited by Tokugawa Mitsukuni, Xinyue then moved to Tentoku-ji from 1681 onward, when he made important contributions to the Mito school of Confucian studies. His style of painting and calligraphy provided inspiration for such later artists as Asaka Tanpaku (1656-1737), Tachihara Suiken (1744-1823) and Tanomura Chikuden (1777-1835). When Xinyue died in 1695, he was buried in the Soto sect Zen Temple Gion-ji, which he had founded.