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Artist: Lin Tinggui 林庭桂 (active late-12th century)
 Title: *Luohan Laundering*
 《羅漢洗濯圖》
Luohan xizhuo tu
 Dynasty/Date: Southern Song, 1178
 Format: Hanging scroll mounted on panel
 Medium: Ink and color on silk
 Dimensions: 112.3 x 53.5 cm (44-3/16 x 21-1/16 in)
 Credit line: Gift of Charles Lang Freer
 Accession no.: F1902.224
 Provenance: Ernest F. Fenolosa (1853–1908)
 Ex-collection Daitoku-ji 大徳寺, Kyoto, Japan

Object description: One painting from set of one-hundred hanging scrolls that collectively depict the 500 Luohan.¹ Inscription, signed and dated. No seals.

Painting theme: A scene from the daily life of Buddhist monks.²

Inscription: Yishao 義紹 (active late-12th century)³

Gold ink on silk; lower right. Invisible in normal light.⁴

3 columns, standard script.

豐樂鄉、故千里、古塘保將仕郎陳景英妻口廿四娘，施財畫此，入惠安院常住供養，功德

[保]妻口口口口。戊戌淳熙五年，幹僧義紹題。林庭珪筆。



The wife of Court Gentleman for Ceremonial Service Chen Jingying of the Gutang Guard in Gugan village, Fengle district, twenty-fourth female [in her generation] of the [] family contributed the funds to paint this [picture] and presented it to the Hui'anyuan [Monastery of Beneficent Peace] as a permanent offering, that this meritorious deed [may safeguard] the wife's....⁵ In *wuxu*, fifth year of the Chunxi reign period [1178], inscribed by the monk-in-charge, Yishao. Painted by Lin Tinggui.⁶

Signature: 義紹
Yishao

Date: 戊戌淳熙五年
In *wuxu*, fifth year in the Chunxi reign period [1178]

Seals: none

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Notes

¹ The original set of paintings depicting the 500 Luohan was comprised of 100 hanging scrolls, each showing five luohan. Created by two painters between 1178 and 1188 for a temple near modern Ningbo, Zhejiang Province, the set was transported to Japan around the middle of the following century, or early in the next, and eventually came into the possession of the Daitoku-ji 大徳寺, Kyoto, in the late sixteenth century. While six paintings were lost and replacements created in 1638 by Kimura Tokuō 木村徳應 (1593–1670s?), ninety four paintings from the original set survive. Eighty-two still belong to the Daitoku-ji; ten paintings are in the Boston Museum of Fine Arts; and two are in the Freer Gallery of Art (see also F1907.139). For general discussions of the set from various perspectives, see: Wen Fong, *Beyond Representation: Chinese Painting and Calligraphy, 8th–14th century* (New York and New Haven: Metropolitan Museum of Art and Yale University Press, 1992), 343–45; Ide Seinosuke 井手誠之輔, “Daitoku-ji denrai *Gōhyaku Rakan zo shiron*” 大徳寺伝来五百羅漢図試論, in Nara Kokuritsu Hakubutsukan 奈良国立博物館, eds., *Seichi Ninpō: Nihon Bukkyō 1300-nen no genryū; subete wa koko kara yatte kita* 聖地寧波：日本仏教 1300 年の源流 ～すべてはここからやって来



た (Sacred Ningbo: Gateway to 1300 Years of Japanese Buddhism) (Nara: Nara National Museum, 2009), 254–59; and Gregory P.A. Levine, *Daitokuji: The Visual Cultures of a Zen Monastery* (Seattle and London: University of Washington Press, 2005), 287–313.

On the two Freer paintings in particular, see Wen Fong, *The Lohans and a Bridge to Heaven*, Freer Gallery of Art Occasional Papers, vol. 3, no. 1 (Washington, DC: Lord Baltimore Press, 1958); and Thomas Lawton, *Chinese Figure Painting*. (Washington DC: David R. Godine, in conjunction with Freer Gallery of Art, Smithsonian Institution, 1973), 94–97. For the ten paintings in the Boston Museum of Fine Arts, see Kōjirō Tomita, *Portfolio of Chinese Paintings in the Museum (Han to Sung Periods)* (Cambridge, MA: Harvard University Press for the Museum of Fine Arts, Boston, 1933), 12–13 and plates 75–84; and Wu Tung, *Tales from the Land of Dragons: 1000 Years of Chinese Painting* (Boston: Museum of Fine Arts, 1997), 68–79 (plates 34–43) and 160–67.

For color photos of the ninety-four original paintings and six replacements, see Nara Kokuritsu Hakubutsukan, *Seichi Ninpō*, 113–54 (no. 104.1–82), paintings from Daitoku-ji; 155 (no. 105), two paintings from BMFA; 156 (no. 106), six 1638 replacement paintings from the Daitoku-ji; and 233–35, eight paintings from BMFA and two paintings from Freer. The Daitoku-ji also possesses copies by Morimoto Kōchō 森本後澗 (1847–1905) of the twelve scrolls in the BMFA and Freer collections, giving it one hundred scrolls total. For black-and-white photos of the one hundred scrolls, see Suzuki Kei 鈴木敬, ed., *Chūgoku kaiga sōgō zuroku* 中國繪畫總合圖錄 (Comprehensive Illustrated Catalogue of Chinese Paintings), 5 vols. (Tokyo: University of Tokyo, 1982–83), vol. 4, 14–22, JT10–001 (Daitoku-ji 大徳寺), nos. 1–100 (Note: copies of the two Freer paintings are nos. 20 and 22; copies of the ten BMFA paintings are nos. 12–19 and 25–26; and copies of the six lost paintings are nos. 21, 23–24, 27–28, and 63). Hereafter, paintings in the set are referred to by their number in the Nara catalogue, followed by the Suzuki Kei number in parentheses.



² Accompanied by a grotesque servant, five *luohan* launder their garments in the swirling currents of a mountain stream and hang them out to dry. In appearance and conduct, *luohan* are generally depicted in Chinese painting as idealized Buddhist monks and paragons of pious behavior. Illustrating a scene from daily life, this painting belongs to a group of some twenty five other works in the set of 100 (fully one-fourth of the total) that focus on the routine activities of communal monastic life, both religious and quotidian. As defined by Ide Seinosuke and the Nara catalogue, other scrolls in this group illustrate normal priestly occupations such as viewing holy paintings, transcribing sacred texts, reading scriptures, meditating, and conducting or attending services (11 works), together with everyday creature concerns such as bathing and grooming, mending garments, eating meals, and drinking tea (14 works). See Nara Kokuritsu Hakubutsukan, *Seichi Ninpō*, 131–42 (plates 35–58) and 234 (lower right).

³ The monk Yishao 義紹, who signed himself as *ganseng* 幹僧 (monk in charge, or executive, managing monk), is unrecorded in any known source aside from his inscriptions on this set of paintings. According to research by Professor Ide Seinosuke of Kyūshū University, forty eight of the ninety four surviving paintings bear inscribed texts, all of which were apparently written by Yishao and most of which include his signature. Judging from these, Yishao was the moving force behind the creation of the 100 paintings, and was probably responsible for soliciting donations to advance the project over a ten-year period starting in 1178, when at least twenty five of the scrolls were painted (including both Freer works), and ending in 1188, when the final two dated paintings were created. As far as condition allows a reading, each inscription generally records the name, identification, and address of the donor and the spiritual benefit he or she hopes to provide to deceased or living family members; the name of the monastery for which the painting was intended (Hui'anyuan, see below); the year date; the name of the writer (Yishao); and the name of the painter. For a chart of the ninety four extant paintings arranged by general subject matter, together with the transcribed texts of the forty eight inscriptions (including both Freer works), see Nara Kokuritsu Hakubutsukan, *Seichi Ninpō*, 228–32.



While absent from other written sources, Yishao may be depicted in two of the uninscribed paintings in the set, both attributed to Zhou Jichang. For the first, see Nara 2 (Suzuki 90), where Yishao may be the younger of two monks at lower right, the one carrying a manuscript of several pages titled “Ganzao Wubai Da Aluohan” 幹造五百大阿羅漢 (Making of The Five-hundred Great Luohan). For a second possible image of Yishao, see Nara B7 (Suzuki 18) and Wu Tung, *Tales from the Land of Dragons*, 76 (plate 40) and 164–65, where a similar young monk with his hands folded in front of his chest appears at lower left standing behind two figures, who hold a brush and an outline drawing, respectively, and may be the two painters of the set, Lin Tinggui (see note 5, below) and Zhou Jichang (see F1907.139).

⁴ Each of the forty eight inscriptions in the set was originally written in gold ink, most of which has flaked off or become damaged, rendering the text difficult, if not impossible, to locate and read with the naked eye, as is the case with both Freer inscriptions. Special photography is therefore required to create accurate transcriptions. For a 1950’s transcription, translation, and photo of the Freer text, apparently produced using ultraviolet light, see Wen Fong, *The Lohans and a Bridge to Heaven*, 2, and plate 3 (right).

In February 2010, a distinguished group of four researchers from Japan visited the Freer Gallery of Art to study and photograph the inscribed areas of this painting and its companion work in the collection, F1907.139, published elsewhere in this website. The group included Professor Ide Seinosuke of Kyushu University; curator Taniguchi Kosei of Nara National Museum; Mr. Shirono Seiji, photographer from the Tokyo National Research Institute for Cultural Properties; and Ms. Torimitsu Mikako, assistant photographer from the Tokyo National Research Institute for Cultural Properties. Using a special thermo-luminescence photographic device, Mr. Shirono produced exceptionally high-resolution fluorescent photography of both inscriptions, as well as details of the adjacent silk and some areas of the painting. Allowing for a much more detailed study of the painting and calligraphy, the new photography and accompanying transcription by Ide Seinosuke confirm two characters that were previously a



matter of conjecture and provide clear readings for three additional characters not decipherable in Wen Fong's photographs. Three other missing characters, entirely illegible in earlier photographs and only partially visible in the new photography, remain a subject for further study. The transcription and translation presented here reflect these new discoveries. For other examples of similar photography produced by the same group of researchers, see Nara Kokuritsu Hakubutsukan, *Seichi Ninpō*, 233.

⁵ The Hui'an yuan 惠安院 (Monastery of Beneficent Peace) was located in Zhejiang Province about fifteen kilometers east of modern Ningbo 寧波, at the eastern foot of Mount Qing 青山 (modern Yangtangshan 陽堂山) on the northwest shore of Dongqian Lake 東錢湖, the largest natural freshwater lake in the province. According to local legend, the Sixteen Luohan appeared above the hill at this place in 904 at the end of the Tang dynasty. The rulers of the Wu-Yue kingdom 吳越國 (907–978) that subsequently controlled the area were highly supportive of Buddhism, and a monastery was constructed at this location in 938 that was accordingly known as the Luohanyuan 羅漢院 (Luohan Monastery). In 1010 under the Northern Song dynasty, the monastery received its official name of Hui'an yuan by an imperial decree of Emperor Zhenzong 真宗 (reigned 997–1022). At the time that this set of 100 paintings was begun in 1178 during the Southern Song dynasty, the Monastery of Beneficent Peace already had a history of 240 years. On the historical background of the temple, see Wen Fong, *The Lohans and a Bridge to Heaven*, 1, note 2. On the relation of the set to local history and Tiantai practice, see Ide Seinosuke, "Daitoku-ji denrai *Gōhyaku Rakan zo shiron*," 256–58. For a concise historical overview of Tiantai Buddhism and its general practices during the Song dynasty, see Richard von Glahn, *The Sinister Way: The Divine and the Demonic in Chinese Religious Culture* (Berkeley and Los Angeles: University of California Press, 2004), 144–48.

The district of Fengle 豐樂 and the village of Gusan 故千里 are located in the vicinity of Hui'an yuan Monastery and Lake Dongqian, and judging from his title, Chen Jingying 陳景英, husband of the female donor of this painting, was a prominent member of the local gentry.



According to surviving inscriptions, three other paintings, and possibly a fourth, were sponsored through donations by various individuals bearing the same Chen surname (or their wives), from the same Gutang Guard 古塘保 unit in the same village of Gusan, Fengle district, as Chen Jingying. Just as the Freer painting, all four works are dated 1178; however, they were painted by Zhou Jichang, rather than Lin Tinggui, as here. No other donations to the set are recorded from either the Chen family or the district of Fengle. From this, it appears that, as a group, the Chen family of Fengle were early supporters of the painting project, but made no further contribution to it beyond the first year. See inscriptions on Nara 3 (Suzuki 94); Nara 13 (Suzuki 84); Nara 59 (Suzuki 57); and the BMFA painting, Nara B2 (Suzuki 15; Wu Tung, *Tales from the Land of Dragons*, 69 [plate 35] and 161–62).

⁶ The artist Lin Tinggui 林庭珪 is unrecorded in any source aside from this set of paintings. Both he and his partner Zhou Jichang 周季常 probably specialized in religious painting and may have operated an atelier either in the nearby city of Ningbo or, somewhat further away, in the Southern Song capital of Hangzhou. As noted above, Zhou Jichang may have depicted both Lin Tinggui and himself in one of the paintings; see Wu Tung, *Tales from the Land of Dragons*, 76 (plate 40) and 164–65.

Of the ninety-four extant paintings, Lin Tinggui appears to have painted only nine. Five, including the Freer painting, are dated 1178 (see also inscriptions on Nara 12 [Suzuki 84]; Nara 45 [Suzuki 87]; Nara 68 [Suzuki 95]; and BMFA painting, Nara B10 [Suzuki 26; Wu Tung, *Tales from the Land of Dragons*, 79 (plate 43) and 166–67]); two are dated 1180 (see Nara 26 [Suzuki 75] and Nara 49 [Suzuki 79]); one bears Lin's name but no other text or date (see Nara 22 [Suzuki 9]); and one bears no inscription, but is attributed to Lin on the basis of style (see Nara 47 [Suzuki 37]). Judging from this, Lin Tinggui participated only in the early stages of the project from 1178 to 1180, after which he apparently dropped out for unknown reasons. Even during this period, his participation was limited compared to that of Zhou Jichang, who for



example produced twenty signed paintings in 1178 to Lin Tinggui's five (see F1907.139, elsewhere in this website).