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Artist: Fanlong 梵隆 (active mid-12th century)
Title: *Sixteen Luohan*
《十六應真圖》
Shiliu yingzhen tu
Dynasty/Date: Southern Song, mid-12th century
Format: Handscroll
Medium: Ink on paper
Dimensions: 30.5 x 1062.5 cm (12 x 418-3/8 in)
Credit line: Purchase
Accession no.: F1960.1
Provenance: C. C. Wang (Wang Jiqian 王季遷, 1907–2003), New York

Fastening pin: Plain green jade

Outside label: Ding Yan 丁晏 (1794–1876)

Twelve characters, standard script.

宋梵隆《十六應真圖》卷。丁晏題。

Sixteen Luohan, handscroll by Fanlong of the Song dynasty. Written by Ding Yan.

Mounting silk 1: Before frontispiece. Beige color, phoenix-and-cloud pattern. Mounted with inside label.



Inside label: Chu Deyi 褚德彝 (1871–1942)

Fourteen characters, clerical script

宋梵隆《十六應真圖》卷。松窗審定題。

Sixteen Luohan, handscroll by Fanlong of the Song dynasty. Authenticated by Songchuang [Chu Deyi].

Frontispiece: One sheet of *ahuajian* 研花箋 paper; design of pines, cranes, and water.¹

Dimensions: 30.5 x 120.3 cm (12-1/16 x 47-3/16 in)

Mounting silk 2: Following frontispiece and before painting. Beige color, phoenix-and-cloud pattern.

Painting description: Twelve sheets of white paper, varying widths.

- Dimensions:
1. W 50.9 cm (23-1/4 in)
 2. W 80.3 cm (32-11/16 in)
 3. W 97.0 cm (38-1/4 in)
 4. W 90.3 cm (35-1/2 in)
 5. W 75.1 cm (29-1/2 in)
 6. W 86.0 cm (33-7/8 in)
 7. W 100.2 cm (39-1/2 in)
 8. W 101.2 cm (39-13/16 in)
 9. W 86.8 cm (34-1/8 in)
 10. W 86.3 cm (33-15/16 in)
 11. W 100.9 cm (39-3/4 in)

12. W 96.9 cm (38-1/8 in)

Artist Inscription: Signature, located among rocks above water to right of luohan with tiger;
very faint

Signature: 梵隆敬寫
Respectfully drawn by Fanlong

Date: none

Seals: none

Colophons: (5) – Written on four sheets of paper; three mounted continuously after painting and bearing four colophons, followed by mounting silk 3; and one sheet mounted separately bearing one colophon, followed by mounting silk 4.

1. Zhongfeng Mingben 中峰明本 (1263–1325)²

Ink on one sheet of brown paper. Dimensions: W 63.3 cm (24-7/8 in)

21 columns, “willow-leaf” running script

住世應真十八開士，各以所證三昧，現種種奇異、種種境界，其神通變化，妙用罔測。惟見峩峩高山，青矗天岸，沈沈碧海，雪漲晴空，老樹新篁，蒼松恠石，后妃士女之敬肅，地神野卒之參隨，長蛇飲氣而毒燄自消，猛虎受降而威風自泯，踞坐示有餘之態，經行垂不盡之儀，使人一展卷間，不覺置身於石梁方廣。聞教有言，「外現聲聞身，內祕菩薩行」，且「外現」已竟，所謂「內祕」者，還屬見聞也，無妨爲說偈曰；

奇形恠狀絕羅籠，達境惟心事事同，一十八人消息外，難將豪楮畫虛空。

老辯提點行篋中藏此軸，一日禪暇舉似，命爲着語，以題于后。西天目山幻住老頭陀明本敬書。

[SDA- draft translation]

Each of the Eighteen *Yingzhen* [Luohan] Who Respond to the Truth and Reside in the World, by virtue of his own enlightened Samadhi, manifests every kind of rare and extraordinary [quality] on every state and plane [of existence], as his supernatural powers transform and mutate, possessing marvelous functions without limit. See the lofty mountains, tall and towering, whose green [mass] thrusts to the shores of heaven, and the emerald sea, deep and gaping, whose snow-capped billows glisten in the void; [where among] the ancient trees and new bamboo, verdant pines and strange stones, [luohan receive] the respectful homage of empresses and lady officials, or are assisted by an entourage of earth spirits and field imps, and whether a great serpent is holding its breath until its poisonous flames extinguish themselves, or a fierce tiger is submitting to them while its ferocity naturally dissipates, they sit with folded legs exhibiting a relaxed demeanor, or move about displaying an ineffable dignity, causing one the instant he opens the scroll to unconsciously find himself there upon the Stone Bridge at Fangguang [Temple].³ I have heard the teaching which says: “Outwardly reveal the body of a *śrāvaka*; inwardly conceal the conduct of a bodhisattva,” but as the “outward revealing” [of their forms] is already completed [in this painting], and you may have an inkling about what is meant by “inwardly concealed,” there’s no harm if I explain it to you in a *gatha*, which says:

Strange in form and shape, parted from the silken cage,
In the state of only-mind, one to next is all the same.
Aside from news that is reported of these eighteen men,
One cannot use brush and paper to paint the empty void.



The Superintendent Laobian keeps this scroll in his luggage, and one day during in a break from meditation he raised it and commanded me to put some words together and inscribe them at its end. The Old Ascetic of the Abode of Illusion on West Tianmu Mountain, [Zhongfeng] Mingben.

Signature: 幻住老頭陀明本

The Old Ascetic of the Abode of Illusion [Zhongfeng] Mingben

Date: none

Seals: none

2. Tiechuan jushi 鐵船居士 (late 13th–early 14th century?) – unidentified

Ink on one sheet of white paper. Dimensions: W 52.9 cm (20-13/16 in)

8 columns, running-standard script

十六声聞，遊戲神通，向一毫端，較絲來線去，隨形逐影，尙有這箇，在明眼人前，八字打開，一見便見，雖然不知見箇甚麼。付之一默。鐵船居士爲一默上人書。

[SDA- draft translation]

The Sixteen *Śrāvaka* amusing themselves with supernatural powers toward the tip of a single hair, but if compared with [a line] coming and going like a silken thread following after form and shadow, then there is still this, that if one prepares a horoscope before a clear-eyed person, he will see it all in a single glance, even though he does not know what he is seeing. Sent to Yimo. Written by Tiechuan jushi [Retired Gentleman Iron Boat] for the Buddhist monk, Yimo.

Signature: 鐵船居士

Tiechuan jushi [Retired Gentleman Iron Boat]



Date: none

Seals: (2)

Koujia biesheng 『口加男生』 (square relief) ⁴

Tiechuan 『鐵船』 (square relief)

3. Yuansou Xingduan 元叟行端 (1255–1341)

Ink on one sheet of same white paper. Dimensions: W 51.7 cm (20-3/8 in)

8 columns, clerical-standard script

此十六大士，佛世比丘也。歷劫爲其壽命，神通遊戲，飛行水陸，特餘事耳。畫師以筆端如幻三昧，幻出種種形相，譬猶取聲，安置篋中，其可認爲實耶？延祐叶洽佛誕，隋西老謬行端。

[SDA- draft translation]

These Sixteen Mahasattva are ordained monks from the time of Buddha. Consecutive kalpas are the span of their lives, but amusing themselves with supernatural powers, flying over land and sea, these are merely a trivial matter. By the magical samadhi of his brush tip, the painter magically produced all their sundry forms and features, as if one can actually hear their voices. Putting them away in your luggage, can they be considered real? [Written on] Buddha's birthday [eighth day of the second lunar-month] in the *xiexia* [or *wei*] year of the Yanyou reign period [February 28, 1319], the Old Blunderer of Isle West [Yuansou] Xingduan.

Signature: 隋西老謬行端

Zhexi laoliao Xingduan



Date: 延祐叶洽佛誕

Buddha's birthday (eighth day of second lunar month), in the *xiexia* year
[wei] of the Yanyou reign period [February 28, 1319]

Seals: (2)

Yuansou 『元叟』 (square relief) – over signature

Han Shi liren 『寒拾里人』 (square intaglio)

4. Dong Qichang 董其昌 (1555–1636)

Same sheet of paper as colophon 3, left side

2 columns, standard script

天啓三年歲在癸亥又十月朔，觀於武丘舟次。董其昌

Viewed at the Wuqiu marina [near Suzhou], on the first day of the second [i.e., intercalary] tenth lunar month, with the year-star in *guihai*, third year of the Tianqi reign period [November 22, 1623]. Dong Qichang.

Signature: 董其昌

Dong Qichang

Date: 天啓三年歲在癸亥又十月朔

First day of the second [i.e., intercalary] tenth lunar month in *guihai*, the third year in the Tianqi reign period [November 22, 1623].

Seals: (2)

Dong Qichang yin 『董其昌印』 (square intaglio)

Zuanxiu liangchao shilu 『纂修兩朝實錄』 (rectangle intaglio)

Mounting silk 3: Following colophon 4 and before colophon 5. Beige color, phoenix-and-cloud pattern.

5. Lu Shihua 陸時化 (1714–1789)

Ink on one sheet of separately mounted tan paper. Dimensions: W 24.3 cm (9-9/16 in)

6 columns, running-standard script

此宋僧梵隆《應真現相圖》，向與《十六羅漢渡水卷》並重于江淞間。《渡水卷》為高詹士澹人所藏；乃絹本，似遜於此卷。梵隆字茂宗，居吳興之菁山，高宗最雅愛之。癸巳重九日，聽松山人陸時化。

This is the picture *Manifestations of Luohan* by the monk Fanlong of the Song dynasty. In the past, it was held in equal esteem throughout the Jiangsu-Zhejiang area with his handscroll *Sixteen Luohan Crossing the Water*. *Crossing the Water* was in the collection of the Supervisor of the Household of the Heir Apparent, Gao Danren [Gao Shiqi, 1645–1703], and while done on silk, it seems inferior to this scroll in execution. Fanlong's courtesy name was Maozong and he lived on Mount Jing in Wuxing, and was much admired by Emperor Gaozong [reigned 1127–63]. Ninth day of the ninth lunar-month in the *guisi* year [October 24, 1773], Lu Shihua, the Mountain Man Listening to Pines.

Signature: 聽松山人陸時化



Date: 癸巳重九日
Ninth day of the ninth lunar-month in the *guisi* year [October 24, 1773]

Seals: (3)
Wuxia liulang 『吳下六郎』 (rectangle relief) – upper right
Lu Shihua yin 『陸時化印』 (square intaglio) – following signature
Runzhi 『潤之』 (square relief) – following signature

Mounting silk 4: Following colophon 5. Beige color, phoenix-and-cloud pattern.

Collector seals: (33)

1. Lu Shihua 陸時化 (1714–1779) – (4)

Lu Runzhi cang 『陸潤之藏』 (square relief) – painting, lower right edge

Taicang Lu Runzhi yin 『太倉陸潤之印』 (rectangle relief) – painting, lower left edge

Loudong Lu shi jianshang 『婁東陸氏鑒賞』 (rectangle relief) – colophon 1, center top

Runzhi suo cang 『潤之所藏』 (rectangle relief) – colophon 2, upper right

2. Zhao Liewen 趙烈文 (1832–1893) – (1)

Nengjing jingyan 『能靜經眼』 (rectangle relief) – painting, mid left edge

3. Zong Yuanhan 宗源翰 (1834–1897) – (3)



Zong Xiangwen zhencang yin 『宗湘文珍藏印』 (rectangle relief) – painting, lower left edge

Yiqingguan zhu 『頤情館主』 (square intaglio) – colophon 1, upper right

Yiqingguan 『頤情館』 (oval relief) – colophon 3, upper right

4. Jin Chuansheng 金傳聲 (mid-19th–early 20th cent.) – (4)

Xiushui Jin shi Lanpo guomu 『秀水金氏蘭坡過目』 (rectangle relief) – painting, lower right edge

Jin Chuansheng 『金傳聲』 (square intaglio) – colophon 1, lower right corner – (1/2)

Jin Chuansheng 『金傳聲』 (square intaglio) – colophon 4, lower left corner – (2/2)

Xiushui Jin Lanpo souluo jinshi shuhua 『秀水金蘭坡搜羅金石書畫』 (square intaglio) – colophon 5, lower left

5. Zhang Heng 張珩 (1915–1963) – (7)

Xiyi 『希逸』 (square intaglio) – painting, lower right edge – (1/2)

Congyu Zhang shi 『蔥玉張氏』 (square intaglio) – painting, mid left edge

Zhang Heng shending zhenji 『張珩審定真跡』 (rectangle relief) – colophon 1, center bottom

Xiyi 『希逸』 (square intaglio) – colophon 2, lower right – (2/2)

Wuxing taishou 『吳興太守』 (square relief) – colophon 2, lower right

Zhang Heng siyin 『張珩私印』 (square intaglio) – colophon 3, lower right

Wuxing Zhang shi tushu zhi ji 『吳興張氏圖書之記』 (rectangle relief) – colophon 3, lower right

6. Liu Dingzhi 劉定之 (1888–1964) – (2)



Dingzhi 『定之』 (square relief) – colophon 5, lower right corner

Juqu Liu Dingzhi zhuang 『句曲劉定之裝』 (rectangle relief) – after fourth mounting silk,
on otherwise blank back paper

7. Unidentified – (12)

Woyou 『臥游』 (oval relief) – painting, upper right edge

Xichunzhai cang 『熙春齋藏』 (rectangle relief) – painting, first paper join, bottom – (1/11)

Xichunzhai cang 『熙春齋藏』 (rectangle relief) – painting, second paper join, bottom – (2/11)

Xichunzhai cang 『熙春齋藏』 (rectangle relief) – painting, third paper join, bottom – (3/11)

Xichunzhai cang 『熙春齋藏』 (rectangle relief) – painting, fourth paper join, bottom – (4/11)

Xichunzhai cang 『熙春齋藏』 (rectangle relief) – painting, fifth paper join, bottom – (5/11)

Xichunzhai cang 『熙春齋藏』 (rectangle relief) – painting, sixth paper join, bottom – (6/11)

Xichunzhai cang 『熙春齋藏』 (rectangle relief) – painting, seventh paper join, bottom – (7/11)

Xichunzhai cang 『熙春齋藏』 (rectangle relief) – painting, eighth paper join, bottom – (8/11)

Xichunzhai cang 『熙春齋藏』 (rectangle relief) – painting, ninth paper join, bottom – (9/11)

Xichunzhai cang 『熙春齋藏』 (rectangle relief) – painting, tenth paper join, bottom – (10/11)

Xichunzhai cang 『熙春齋藏』 (rectangle relief) – painting, eleventh paper join, bottom – (11/11)

Traditional Chinese catalogues: (1)

Lu Shihua 陸時化 (1714–1779). *Wu Yue suojian shuhua lu* 吳越所見書畫錄. Preface 1776.

[China]: Huaiyan'ge 懷烟閣, 1879. 1:25b–27a.

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39, plate 4 (fig. 7) and plate 8 (fig. 14).

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fig. 30.

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with Freer Gallery of Art, Smithsonian Institution, 1973. Pp. 98–101.

Ebine Toshirō 海老根聰郎. *Mokkei, Gyokkan* 牧谿、玉澗 (Muqi, Yujian). In Toda Teisuke 戸田
禎佑, ed. *Suiboku bijutsu taikei* 水墨美術大系. Vol. 3. Tokyo: Kodansha, 1975. Pp. 187–88 (nos.
39–46).

Kawakami Kei 川上涇, Toda Teisuke 戸田禎佑, and Ebine Toshirō 海老根聰郎. *Ryō Kai,
Indara* 梁楷。因陀羅 (Liang Kai, Yintuoluo). In *Suiboku bijutsu taikei* 水墨美術大系. Vol. 4.
Tokyo: Kōdansha, 1975. Pp. 88–89 (plates 54–57) and 158.

Nakata Yūjirō 中田勇次郎 (1905–1998) and Fu Shen 傅申, comps. *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. 4. Plates 42–43 and pp. 155–56.

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_____. *Chūgoku kaiga shi* 中國繪畫史. Tokyo: Yoshikawa Kōbunkan, 1984. Vol. 2. Part 1, section 1, 94–98, esp. 96; and Part 2, section 2, 50–51 (plates 31.1–2).

Kent, Richard K. *The Sixteen Lohans in the Pai-miao Style: From Sung to Early Ch'ing*. PhD. Dissertation. Princeton University. June 1995. Esp. pp. 60–128.

_____. *Ding Yunpeng's Baimiao Lohans: A Reflection of Late Ming Lay Buddhism*. Princeton: Princeton University Art Museums, 2004. P. 76.

Notes

¹ Decorative paper of this kind has been rubbed against a set scene or pattern. The impressed outline is then waxed. Such frontispieces appear on a number of scrolls in the Freer collection, including *Zhong Kui Going on Excursion*, by Gong Kai (F1938.4), elsewhere in this volume.

² The first three colophons on the Fanlong scroll also appeared on a recorded handscroll painting of the *Sixteen Luohan* attributed to the late-Tang poet, painter, and Chan monk, Guanxiu 貫休



(832–912). Instead of Zhongfeng Mingben, as here, on that scroll the first colophon is dated 1100 and signed as Su Guo 蘇過 (1072–1123), younger son of Su Shi 蘇軾 (1037–1101). The second recorded colophon on that scroll (third on the Freer scroll, where it is signed by Yuansou Xingduan) is dated 1315 and attributed instead to Zhao Mengfu 趙孟頫 (1254–1322). And the third colophon (second on the Freer scroll, where it is signed as Tiechuan jushi) is attributed to the renowned Chan prelate Jitan Zongle 季潭宗泐 (1318–1391). The recorded scroll concludes with a brief notice attributed to Ni Zan 倪瓚 (1306–1374), anachronistically dated to the *guichou* year of the Zhizheng 至正 reign period (1341–68), a year that would correspond to 1373. The recorded Su Guo text (which lacks the dedication on the Freer scroll) is eighteen characters shorter than, and contains other discrepancies with, its counterpart on the Freer scroll, while the two remaining texts also contain minor discrepancies with their respective counterparts. While the authenticity of the recorded scroll and its colophons may be suspect, the fact that the three texts are attributed to other writers introduces an element of doubt concerning the otherwise unrecorded Freer colophons as well. For the recorded scroll attributed to Guanxiu (current whereabouts unknown), see Zhang Zhao 張照 (1691–1745) et al., comps., *Shiqu baoji* 石渠寶笈 (1745), published jointly with *Midian zhulin* 秘殿珠林 (1744), facsimile reprint of 1918 ms. copy, 2 vols. (Taipei: National Palace Museum, 1971), 1:106.

³ Fangguang (Vaipulya) Temple 方廣寺 is located beside the famous Stone Bridge on Mount Tiantai 天台山 in Zhejiang Province, and is closely associated with the 500 Luohan (See F1907.139, elsewhere in this volume). A second temple with the same name is located on Mount Heng 衡山 in Hunan Province, and is also associated with a natural stone bridge and the 500 Luohan.

⁴ Reading uncertain.